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RE: Study Committee Recommendations for Uptown and Carrollton Historic Districts

The members of the Uptown/Carrollton Historic District Study Committee have, with assistance from the staff of the Historic District Landmarks Commission, completed their investigation of the Uptown and Carrollton 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 Uptown and Carrollton 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 that the properties within each district that do not share a property line with either St. Charles Avenue or S. Carrollton Avenue be limited to the review of demolition only. In addition, they recommended full control (all work to the exterior of a property visible from the public right-of-way) for those properties. (Please refer to attached map) The Committee noted that those parcels along St. Charles Avenue that are exempted from regulation by the HDLC in the Louisiana State Revised Statutes 25:745 shall remain outside of the jurisdiction of the HDLC. These properties are shown in white on the attached map.

The Staff recommends that the properties located in the Uptown Historic District that share a property line with St. Charles Avenue become a continuation of the existing St. Charles Avenue Historic District.

Boundary Description: Uptown Historic District

Starting at the intersection of South Claiborne Avenue and Louisiana Avenue to St. Charles Avenue, turn right and proceed to Delachaise Street. Turn left and proceed toward the river to Tchoupitoulas Street. Turn left on Tchoupitoulas Street and proceed upriver to Louisiana Avenue. Turn right on Louisiana Avenue and proceed to the river's edge. Follow the river's edge to Lowerline Street. Turn right on Lowerline Street and proceed towards the lake to the intersection of Lowerline Street and South Claiborne Avenue. Turn right on South Claiborne Avenue and proceed down river until the intersection of Louisiana Avenue and South Claiborne Avenue. This boundary excludes all properties exempted by LA Revised Statute 25:745 as well as those properties located in the St. Charles Avenue Local Historic District and The Garden District Local historic district.



Boundary Description: Carrollton Historic District

Start at the intersection of Martin Luther King Blvd. and Vendome Place. Proceed to the intersection of Vendome Place and Dart Street. Turn left and proceed toward the rear property line of the building facing Vendome Place to the intersection of Grape Street and Octavia Street. Proceed down the centerline of Octavia Street to the intersection of Octavia and Walmsley Avenue. Turn left and proceed to the rear property line of the property at the corner of Octavia and Walmsley Avenue. Turn right and proceed along the rear property lines of the properties fronting on Octavia Street to the rear property line of the property fronting Fontainebleau drive. Turn left and proceed along the rear property lines of the buildings fronting Fontainebleau Drive to the property lines separating 4421 and 4415 Fontainebleau Drive. Turn right and proceed across Fontainebleau Drive and along the property line separating 4428 and 5416 Fontainebleau Drive. Proceed along the rear property lines of the buildings fronting Octavia Street to Hewes Street. Turn right on Hewes Street and proceed to the intersection of Octavia and Hewes Street. Turn left and proceed to the property line separating 3738 and 3724 Octavia Street. Turn right and proceed to the rear property line of the buildings fronting Nashville Avenue. Turn left and proceed along the rear property lines of buildings fronting Nashville Avenue to South Rocheblave Street. Turn right and proceed to the intersection of South Rocheblave and Joseph Street. Turn left and proceed down the center line of Joseph Street to South Claiborne Avenue. Turn right and proceed along the Centerline of South Claiborne Avenue to the intersection of Lowerline and South Claiborne Avenue. Turn left and proceed down the Centerline of Lowerline Street to the intersection with Leake Avenue. Turn right and proceed down Leake Avenue. At the end of Leake Avenue proceed in the same direction to the parish line. Proceed along the parish line to Earhart Expressway. Proceed along Earhart Expressway until it becomes Earhart Boulevard. Proceed along Earhart Boulevard to the intersection of Martin Luther King Jr. Blvd. Proceed along Martin Luther King Blvd to Vendhome Place.

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

Attachments

Describe the present and original (if known) physical appearance

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

GEOGRAPHICAL SETTING

The city of New Orleans was established in 1718 on a promontory of land about five feet above sea level. During the nineteenth century the metropolitan area expanded into the low lying upriver plantations. The district is set on a saucer of land located between the Mississippi River and Lake Pontchartrain. Much of this area is somewhat below sea level. The Mississippi River levee, which provides against flooding, also prevents a direct view of the river from within the district. Although Uptown was thought of as "the country" well into the nineteenth century, it quickly acquired an urban character as development took place. This is because speculative lots were fairly narrow and deep, and the houses were set closely together and relatively close to the street. The block by block development, though typical for New Orleans, is more tightly packed than other Louisiana communities.

This rather urban character is mitigated somewhat by the numerous mature trees in the district, especially along St. Charles Avenue (see map), which in many ways is the district's "backbone." St. Charles Avenue with its wide median and early twentieth century streetcar line (complete with early twentieth century streetcars) is aptly described in the novel Confederacy of Dunces:

The ancient oaks of St. Charles Avenue arched over the avenue like a canopy ... St. Charles Avenue must be the loveliest place in the world. From time to time ... passed the slowly rocking streetcars that seemed to be leisurely moving toward no special destination, following their route through the old mansions on either side.... Everything looked so calm, so prosperous.

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

HISTORIC SURVEYS

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

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

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

its appropriateness to the New Orleans architectural scene. In addition to this material, the survey also produced a neighborhood by neighborhood style chart, a history of the district and an inventory of local landmarks.

BUILDING TYPES

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

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

The survey did not keep count of the various building types; hence the building type percentages given in the following pages are only approximate. They were estimated using a random sampling of fifty-four blocks located throughout the district. A total of 954 buildings were counted and broken down into type categories. Because this covered close to ten percent of the district's overall building stock, we feel that the percentages are reasonably correct. (N.B.: These percentage figures include intrusions.)

1. The Creole tradition (1%):

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

2. Raised cottages (2%):

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

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

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

3. Shotgun houses (48%):

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

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

4. Camelback houses (4%):

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

11. Basement houses (10%):

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

12. Commercial buildings (3%):

The survey includes the following structures in the commercial building type: 1) Buildings which were constructed for use as stores, shops, offices, etc.; and 2) Residential, institutional or industrial buildings which were altered for commercial use. In the nineteenth century the district had scattered commercial structures. Grocery stores, variety stores, saloons and restaurants served the

residents in the older neighborhoods of the district. The corner store was a common commercial form. Magazine Street near Lawrence Square has been a shopping area since the 1860's. The conversion of other portions of Magazine Street and of the Tchoupitoulas and Touro Infirmery sections from residential to commercial districts began in the early 1900's. Shopfronts and other additions often mar the appearance of earlier houses, A few Art Deco and Art Moderne shopfronts and buildings remain in those sections.

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

13. Industrial buildings (less than 1%):

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

14. Institutional buildings (1%):

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

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

STYLES

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

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

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

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

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

MATERIALS IN THE DISTRICT

The overwhelming majority of the structures in the district are wood framed houses with some type of wood skin. Since the earliest days there were lumber mills in New Orleans Southern forests and particularly those in close proximity to New Orleans provided an abundant resource from which to draw. However, it took Northern capitalists in the late nineteenth century to fully develop this industry. In 1895 New Orleans Souvenir of Today reported: "Millions of Northern capital that have been easily and rapidly accumulated in this (lumbering) business, are now finding their way into similar investments in the South ..The large local consumption of lumber has brought the forest lying in the near vicinity of the city into commercial promise." The lumber chiefly used in New Orleans was red cypress, yellow pine, and long leaf yellow pine. Between 1886 and 1887, 81,857,900 feet of lumber were used in New Orleans, of which 23,869,000 was locally milled. Other types of wood used primarily for interior trims included mahogany, oak, ash, poplar and gum.

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

CONTRIBUTING ELEMENTS

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

INTRUSIONS

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

INTEGRITY

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

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

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

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

Specific dates c1820-1935
Builder/Architect ___ N/A

Statement of Significance (in one paragraph)
Criterion C

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

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

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

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

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

need only point out that there are more Greek Revival houses in Uptown than in all of northern Louisiana.

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

In addition to architectural styles, Uptown is important because of the preponderance of shotgun houses among its collection of building types. The district is slightly over fifty percent shotgun houses, a figure which includes all structures in the overall shotgun tradition. This, of course, qualifies Uptown as one of the two or three largest collections in the Deep South (if not the largest). But beyond this, the shotgun houses of Uptown are distinguished from most other regional collections by their age, quality, and variety. To begin with, the vast majority of shotgun houses in the Gulf Coast region date from the twentieth century. Uptown is one of very few areas which have a significant component of nineteenth century shotgun houses (in this case about 45% of the overall shotgun housing stock). Secondly, the shotgun house is normally thought of as a working class house type. Hence most shotgun houses in the Gulf region are plainly styled, if they are styled at all. New Orleans is about the only place where shotgun houses are associated with the middle and even upper middle classes. This is particularly true of the Uptown area, where some of the city's largest shotgun houses are to be found. As a result, many of Uptown's shotgun houses are elaborately and pretentiously styled (in contrast to most other examples across the Deep South). Thirdly, Uptown has a greater variety of shotgun houses than is normally found in the Gulf Coast area. Most collections feature single and double shotgun houses only. There are no side hall shotguns and no camelbacks such as one finds in Uptown. In fact, the camelback is almost unknown outside of New Orleans.

Major Bibliographical References

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

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

Describe the present and original (if known) physical appearance

The Carrollton Historic District is an urban area of approximately two-and-a-half square miles with a predominantly residential character. Although the town of Carrollton was platted in 1833, the district's historic building stock, with a few exceptions, represents the period c.1880 to 1937. Since that time Carrollton has not suffered an unacceptable loss of integrity.

Historical Background

The town of Carrollton began on the site of the McCarty plantation in what was then Jefferson Parish. The plantation was acquired in 1331 by real estate investors Laurent Millaudon, John Slidell, Samuel Kohn, and the New Orleans Canal and Banking Company. In 1833 they hired surveyor Charles F. Zimpel to subdivide the land, and the new town was given the name Carrollton.

The principal factor in the early development of the town was the New Orleans and Carrollton Railroad. By 1836 steam cars were commuting from Carrollton to New Orleans every two hours, seven days a week. The Jefferson and Lake Pontchartrain Railroad, begun in 1851, ran from Carrollton to Lake Pontchartrain, where steamers from across the lake and Mobile docked. With their terminals in Carrollton, these two railroads were responsible for a real estate boom in the town. Carrollton had 36 houses in 1841; a decade later its population had grown to 1,470.

Because of the railroad link, Carrollton developed as a "bedroom" suburb of New Orleans. It was essentially a rural village populated by middle and upper class New Orleanians. Two of the most noteworthy houses to survive from this early period are the Wilkinson House, an 1850 Gothic villa, and the Warren House, an 1844 Greek Revival mansion (see landmarks section). Drawings in the New Orleans Notarial Archives reveal that there were numerous other grand houses in antebellum Carrollton, some of which may have been summer homes of wealthy New Orleanians.

The town of Carrollton was incorporated March 10, 1845 and became a city March 17, 1859. It was the parish seat from 1852 until 1874, when it was annexed to New Orleans. The 1855 Greek Revival parish courthouse survives to represent this era in Carrollton's history (see landmarks section).

Geographical Setting

Carrollton occupies a low lying saucer of land approximately six miles up the Mississippi River from the original city of New Orleans. Much of the district is below sea level and must be protected from flooding by a high levee along the Mississippi. Hence, despite its riverside location, it is impossible to actually see the river from within the district. Because Carrollton is located along a relatively straight stretch of the Mississippi, it has a fairly regular speculative street grid. The streets do not curve to follow bends in the river as they do in other New Orleans neighborhoods. The district is crisscrossed by three major boulevard thoroughfares--St. Charles Avenue, Claiborne Avenue and Carrollton Avenue. Carrollton forms a "backbone" for the neighborhood and would be considered by most the area's principal avenue. Its well treed median is traversed by a historic streetcar line whose cars all date from the period 1922-24. This line is considered the lineal descendant of the New Orleans and Carrollton Railroad previously mentioned. It is a continuation of the St. Charles Avenue Streetcar Line (N.R.) which runs along St. Charles to its terminus and then turns northeast to continue up Carrollton. The district also contains a turn-of-the-century barn complex where the cars are housed and serviced.

Surveys

Portions of Carrollton were first surveyed in 1978 by the architectural firm of Koch and Wilson. This was part of a citywide survey effort conducted within the Community Development Block grant areas for environmental review purposes. The survey produced a breakdown of the buildings according to twenty style/period categories as well as a color coded map. In the summer of 1985 the New Orleans Office of Housing and Community Development funded a re-survey using urban planning students at the University of New Orleans. This second survey enlarged the proposed Carrollton District to about two-thirds of its present size. It also produced a preliminary National Register nomination. In February of 1986 the City of New Orleans officially approached the State Historic Preservation Office and asked that Carrollton be considered for the Register. Following this, the National Register staff made a thorough check of the proposed district, enlarging

the boundaries and checking and correcting the University of New Orleans survey on a building-by-building basis. Of course, the area which was added had to be surveyed from scratch.

The University of New Orleans-Historic Preservation Office survey rated each structure according to a system of seven building type categories and eight period/ style categories. The survey produced two color coded maps and a count of the various types and styles. It did not produce a written inventory, but this would have been an impossible task given the fact that the district contains over 5,003 buildings. Moreover, Carrollton is an urban area containing numerous very similar elements. In cases like this, breaking the elements down into distinct categories provides a better description than one could get from a straight inventory. Of course, this method of describing an urban district has been previously approved by the National Park Service, and, in fact, has already been used successfully for six Register districts in Louisiana.

Survey Results

Style Breakdown:

Greek Revival	18	less than 1% (.34)
Italianate	405	8%
Eastlake	154	3%
Bungalow	1953	38%
Colonial Revival	536	10%
Eclectic	323	6%
Plain & other	938	18%
Intrusions	866	17%
	<u>5198</u>	buildings

Type Breakdown:

Creole cottages	104	2%
Shotguns	2339	45%
Camelbacks	103	2%
Bungalows	884	17%
Side Hall	156	3%
Commercial	365	7%
"Other"	1247	24%
	<u>5198</u>	buildings

Building Types

Building types include Creole cottages, shotgun houses, camelback houses, bungalows, side hall plan houses, and commercial buildings. There is also a category known as "other" which includes local landmarks, many of the intrusions, and many two story residences.

1. Creole cottages (104 or 2% of the building stock)

Strictly speaking, Creole cottages are an early nineteenth century phenomenon, but the form was perpetuated until much later, as one can see from the examples in Carrollton. 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. Most of the district's cottages are fairly plain, but a few have Italianate details.

2. The Shotgun House (2,339 or 45% of the building stock)

The shotgun is the most conspicuous building type in the district. In the archetype, a shotgun is a narrow one-story dwelling usually without halls. The survey includes within this category variations such as the double shotgun. In Carrollton 60% of the shotguns are double, while 40% are singles. This breakdown is fairly typical for historic neighborhoods in New Orleans.

One of the major attributes of the Carrollton district is its collection of styled (as opposed to plain) shotgun houses. Around 80% of the district's shotguns feature some fairly obvious architectural style. The earliest style one finds in any abundance is Italianate. These elaborately bracketed shotgun houses feature rusticated board fronts and gables roofs. Most examples date

from the 1880s or 90s, somewhat after the Italianate style had gone out of fashion for high style residences.

In the twentieth century one sees vast numbers of shotguns in the Colonial Revival and bungalow styles. Most Colonial Revival shotguns are treated with square or round columns, entablatures, elliptical arched openings, and sometimes frontal pediments. Most of the bungalow style shotguns feature a standard symmetrical front with battered porch piers and articulated structural members such as rafter ends, purling, and angular brackets. Most of the doubles are simply expanded symmetrical versions of this. But there is also a local "hybrid" bungalow style double shotgun which is asymmetrically articulated with an off-center front gable. Presumably this design was intended to imitate the look of a real bungalow.

3. Camelback Houses (103, or 2% of the building stock)

The camelback is a single or double shotgun with a two-level portion over the rear rooms. The second level provides one or two bedrooms. 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 in the district with the same popular stylistic traits as the shotgun.

4. Bungalows (884, or 17% of the building stock)

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.

An interesting bungalow subspecies peculiar to the New Orleans area is the so-called "New Orleans Raised Bungalow," which is basically a single story bungalow raised a full story on a high basement. The principal (upper) floor is usually reached by prominent flights of exterior steps. Generally the lower (basement) story is given over to service and storage space. Overall, 41% of Carrollton's bungalows are in the "raised" category, something which lends a two story scale to many parts of the district. Despite various popular and academic yarns, the origin of the raised bungalow 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.

5. Side Hall Plan Houses (156, or 3% of the building stock)

Until the late 1800s most prosperous American 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 remain in Carrollton. This category includes both one and two story examples. Styles tend to be limited to Italianate, Eastlake and Colonial Revival.

6. Commercial Buildings (365, or 7% of the building stock)

Of course, many of the district's intrusions fall into this category, but Carrollton also contains a goodly number of contributing commercial buildings which are a vital element in its historic character. Perhaps half of the older commercial structures follow the domestic model--i.e., outwardly a house but with a corner entrance, a gallery over the sidewalk, and perhaps a few display windows. Most, though not all, of these domestic-looking buildings are one story. Commercial buildings of this ilk tend to be set at street corners, and are distributed throughout the district. The only concentration of historic commercial buildings is along Oak Street, where one finds a two story scale and a fairly standard set of early twentieth century structures with hesitant Mission Revival or Modernistic touches. There are also a few Italianate commercial buildings along Oak. Apartment buildings are also included in the commercial category.

7. The aforementioned "other" category accounts for 1247 buildings, or 24% of the building stock.

One would think that if a system of type categories adequately described a historic district, there would be relatively few buildings in the "other" category. But this is not true of Carrollton. The reason the building count in the "other" category is so high is that the aforementioned State Historic Preservation Office-University of New Orleans survey did not establish a separate category for two story residences. Prior to the survey no one realized that the district contained so many. Sometimes survey results can offer surprises.

In checking and revising the University of New Orleans survey, the National Register staff attempted to break the voluminous "other" category down in a meaningful way. The results are as follows:

1. 25% of the buildings are two story residences in the Arts and Crafts, or bungalow style. Many of these are very large, and some are raised on a high basement in a manner similar to a raised bungalow, thus creating what is in effect a three story house.
2. 15% of the buildings are two story residences in one of the twentieth century eclectic styles--"Tudor," Mission, Renaissance Revival, etc.
3. 28% of the buildings are residential intrusions.
4. The remaining 32% is a miscellaneous category which includes central hall plan houses (a rarity), Queen Anne Revival Houses, institutional buildings, local landmarks, two story duplex residences where each story is a separate living unit.

Styles

Most of the styles identified in the survey are well-known and require little additional comment or explanation. However, the following should be noted:

1. Aside from a few landmarks, the Greek Revival category is limited to plain galleried structures dating from well after the Civil War.
2. With a few exceptions, the Italianate category is limited to late, florid, heavily bracketed examples such as shotgun houses. Side hall plan houses and a few commercial buildings also appear in the style. Virtually all of Carrollton's Italianate architecture is confined to the southwestern two-thirds of the district.
3. Eastlake styling tends to be limited to the smaller structures in Carrollton, mainly shotguns and side hall plan houses. As with the Italianate, most examples are in the southwestern two-thirds of the district.
4. The Colonial Revival style appears frequently in both large and small houses. Many of the largest examples are transitional from Queen Anne Revival. These have asymmetrical masses with gabled roofs and classically styled porches and galleries.
5. The Gothic Revival and other Downingsque Stick Styles are almost unknown in the district. This is true of the rest of New Orleans as well as the state as a whole. This is a somewhat puzzling phenomenon because the district "blossomed" in the late nineteenth century, and one would expect to find at least some carryover examples. Explaining this is a major scholarly problem in the study of New Orleans' patrimony. There is no easy answer, but it probably has something to do with the area's architectural conservatism.
6. The bungalow style takes in all bungalows and Arts and Crafts houses. On the whole, this group is not markedly different from other houses of this ilk in other parts of the country. The one exception is the "raised bungalow" previously mentioned. The only other comment one could make is that in Carrollton many of the bungalow style houses tend to have more articulated woodwork than one would expect to find in comparable examples in other parts of the state. For example, the double vergeboard is seen quite often, as is the stickwork ornamented gable. In addition, in many cases the battered bungalow columns have fully molded capitals as opposed to mere capital blocks.

7. The term twentieth century eclectic refers to the general body of revival styles which were fashionable in the first decades of this century. Most of the examples in Carrollton are in some sort of evocative Mission, Mediterranean, or Italian style. One sees a great many cement-washed exteriors and colored tile roofs. In almost every case, the eclectic styling is applied to a squarish house in the form of porches, arches and decorative details. There is seldom any attempt at historically derived massing. Perhaps this is due in part to the neighborhood's tradition of restricted lot lines.

Most of Carrollton's secondary landmarks are classed in the twentieth century eclectic category. These include churches, large commercial buildings, and major residences. Here again most examples are elephantine styled boxes with little in the way of complex or characteristic massing.

8. The "plain or other" category refers to contributing elements that do not fit into the style categories being used in this submission (Greek Revival, Italianate, Eastlake, twentieth century eclectic, Colonial Revival, and bungalow). Some are buildings with a strong stylistic statement (for example, the Gothic Revival villa described in the landmarks section). The majority, however, are genuinely historic buildings that do not have any particular stylistic details. Buildings of this ilk are common in most New Orleans historic districts and are certainly worthy contributing elements in Carrollton.

Landmarks

Principal landmarks in Carrollton are as follows:

1. Old Jefferson Parish Courthouse, 1855. This stuccoed brick Greek Revival building features a colossal pedimented portico with four fluted Ionic columns. Designed by the noted New Orleans architect Henry Howard, it served as parish courthouse until 1874, when Carrollton was annexed to the City of New Orleans.
2. Rev. John Bliss Warren House, 1344. This colossal columnar galleried house features a slightly projecting portico with the suggestion of a pediment. It is massively styled, and has the look of a grand plantation house, but the scale is a bit small.
3. Nathaniel Wilkinson House, 1850. This two story Downingesque Gothic villa has an X-shaped plan which is entered at the center. Originally its brick walls were stuccoed and scored. It is the district's only Downingesque Gothic structure and one of only three or four in the entire city of New Orleans.
4. D'Antoni House, 1917. Designed by Edward Sporn, this massive buff brick villa is elaborately articulated in the Prairie Style. There is also a matching garage. Despite the progressive styling, the overall design is symmetrical and not very adventurous.
5. Notre Dame Seminary, 1924. This huge brick building is styled in the manner of a seventeenth century French chateau. The entrance features a somewhat flamboyant build-up of classical and Baroque elements.
6. New Orleans Waterworks, c.1910. This is a complex of ten concrete, industrial type buildings with broad hip roofs, great round arches, and pronounced eaves. The styling is a kind of latter day Italianate mainly reminiscent of the early Italian Renaissance.

In addition to these, there are numerous secondary landmarks in the district. These buildings are of secondary importance in the New Orleans area, but they would stand as landmarks of the first rank in most other communities in Louisiana. Of course, local landmark status is a subjective judgment) so it would be impossible to give an exact number of secondary local landmarks in Carrollton; however, there are thought to be over fifty.

The following is a sampling:

1. 719 Fern Street, c.1880. This humble side hall plan house has a full Mansard roof. It ranks as a secondary landmark because the Second Empire style is so rare in New Orleans. There are three other Second Empire houses in the district; all are of similar quality to this one.

2. Mater Dolorosa Church, 1908. Designed by Theo Bruney under the Beaux Arts influence, this monumental church features a combination of Romanesque and classical elements.
3. Thomas Sully House, 1893. Designed by the noted local architect, Thomas Sully, as his home and office, this large house features a chaste combination of "Queen Anne" and Colonial Revival elements.
4. 7515 St. Charles, c.1910. This house is essentially an enormous "American Foursquare" with historically derived details (in this case Colonial Revival). It derives some extra distinction from its boldly articulated pedimented entrance. This house is typical of many of the district's lesser landmarks
5. 2903 Carrollton, c.1910. This very large Renaissance Revival residence is ornamented with rounder piers and a curving arcade on the side.
6. House at Carrollton and Sycamore, c.1915. This Arts and Crafts-bungalow style house looks as if it were assembled by combining two or three of the more conventional bungalow style houses in the district. Its most unusual feature is the use of brick and stone for the battered columns.
7. 7433 St. Charles, c.1915. This is a baronial combination of the late Gothic Revival and the Arts and Crafts movement. It is one of very few houses in the district with a park-like setting, albeit a small one.
8. Whitney National Bank, 1920. This intensively articulated square massed neo-classical building was designed by the noted New Orleans architect Emile Weil.

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 capitalist in the late nineteenth century 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.

Contributing Elements

Carrollton represents an important collection of buildings from the period c.1840 to 1937. 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 Carrollton'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.

Intrusions

The vast majority of the district's intrusions are either modern houses or older houses which have been significantly modified. The modern houses tend to be single story slab-on-grade, while the contributing elements are usually raised two feet or so. Hence the contributing elements tend to dominate where the two are juxtaposed. Of course, in most cases modified older houses still conform to the basic streetscape character in terms of massing and fenestration pattern. There are a few institutional intrusions, but most of the non-residential intrusions are commercial. Some are apartment buildings; others are shops. There are no skyscrapers; virtually all of Carrollton's commercial intrusions conform to the district's one to three story scale. Thus their intrusive effect is entirely local. Moreover, in many cases larger commercial intrusions are masked by mature trees. Overall, the district's intrusion rate is 17%, which is below normal for a Register district in Louisiana. There is no doubt that the Carrollton district has a continuous historic character which is not significantly marred by the presence of intrusions.

Integrity

Buildings were rated in the survey according to the period they portray and not the date they were built. Hence earlier buildings which have been significantly modernized are rated as intrusions and counted as part of the district's overall 17% intrusion rate. [Most older residences have not been significantly modified. Porch enclosures are comparatively few in number. More numerous are changes such as replaced porch columns and substitute siding. In all cases involving such changes, the buildings had to still portray their essential character in order to be considered contributing elements. In most cases this was an easy decision.

Commercial modifications usually do not extend above the first story. In most cases commercial conversion has not extensively marred a building's historic character. In a few cases it has.

For the record, the following maps are included with this submission: 2 USGS maps one set of style maps (3 sections) one set of type maps (3 sections)

Addendum to Sampling of Secondary Landmarks:

The two cemeteries on Lowerline Street are included as secondary landmarks because each contains a complement of above ground tombs. These are part of Louisiana's Creole heritage and reflect in a broad sense the state's continental European origins. Tombs are built in the form of pretentious little buildings, creating what the architect Benjamin Latrobe termed "cities of the dead." Examples in Carrollton are mainly late nineteenth-early twentieth century and show the continuing Creole tradition. Cemeteries of this kind are not found in other parts of the country.

Specific dates c.1840-1937
Builder/Architect N/A

Statement of Significance (in one paragraph)
Criterion C

The Carrollton Historic District is architecturally significant within the context of the southern United States because of its sheer size, and more importantly, its unusually fine collection of shotguns. It is architecturally significant on the state level because of the quality of its landmarks and twentieth century eclectic buildings. Finally, it is distinguished on the local level because of its collection of New Orleans raised bungalows.

The Carrollton district is impressive for its sheer magnitude as a cultural resource. It is a discrete geographical area of over 5,000 buildings with an intrusion rate of only 17%. There are relatively few places in the South where one could find a nineteenth-early twentieth century townscape of this size and intactness.

Carrollton 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. Carrollton contains 2,442 structures in the shotgun house tradition, which accounts for some 47% of its overall building stock. Most of these (about 80%) feature some sort of recognizable architectural style, and many are fairly elaborately styled. Styles run the gamut from Italianate, to Eastlake, to Colonial Revival, to bungalow, to Mission. 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.

Carrollton's collection of twentieth century eclectic buildings is easily superior to most in Louisiana. Fifty-five percent of the examples are at least two stories, which is unusual even in the most pretentious early twentieth century neighborhoods in the state. Typically one finds a handful of two story eclectic landmarks in a sea of fairly ordinary cottages and bungalows. In addition, many of Carrollton's eclectic buildings are large and imposing with considerable ornamentation. As was

mentioned in Item 7, there are many houses that are second-rate in Carrollton that would be first-rate almost anywhere else in the state.

Although Carrollton is mainly significant as an overall collection of historic buildings, it also derives importance from its individual landmarks. (See landmark section of Item 7.) For example, there are thought to be only about a dozen examples of the Second Empire style in all of Louisiana; four of them are in Carrollton. In addition, Carrollton contains the finest (and almost the only) example of the Downingsque residential Gothic Revival in New Orleans. The district also contains two Greek Revival landmarks each of which would stand as the finest example of the style in numerous rural parishes in the state. Finally, the district enjoys a measure of local distinction because of its raised bungalow collection. Carrollton contains 364 examples, which accounts for some 7% of the building stock. As was mentioned in Item 7, raised bungalows are an archetype unique to the New Orleans area. Carrollton's collection is one of the city's largest.

Bibliography

Surveys described in Item 7.

Landmarks of New Orleans. Compiled by Leonard V. Huber. Published by Louisiana Landmarks Society and Orleans Parish Landmarks Commission, May 1984.

Research report prepared by University of New Orleans survey team. On file in State Historic Preservation Office.

Swanson, Betsy. Historic Jefferson Parish. Gretna, Louisiana: Pelican Publishing Company, 1975.

Carrollton Historic District Boundary Increase

Bounded roughly by Claiborne, Nashville, Octavia, Grape and Lowerline

Add 811 contributing buildings and 211 non-contributing buildings.

Description:

This proposed boundary increase will add 1022 buildings to the existing Carrollton National Register historic district. Carrollton was listed on the Register in 1987 with 5,198 buildings. The roughly two-and-a-half square mile New Orleans district is predominantly residential, although there are a notable number of historic commercial and institutional buildings. Contributing elements in the existing district date from the 1840s through 1937 (the Register's 50 year cutoff at the time), with the majority (some 70%) dating to the early twentieth century. And the farther back from the Mississippi River, the more one sees purely early twentieth century streetscapes.

The 1022 buildings in the proposed expansion are residential, with the exception of four non-historic institutional buildings, one historic church, and a few historic commercial buildings (less than 5). Contributing buildings date from c.1915 to c. 1950. Like the existing district, some streets have a two story scale, while other streets have a mixed one and two story scale. Houses are just as likely to be sheathed in stucco as weatherboards. Red tile roofs are quite common. (Red tile roofs are not confined to Mediterranean-style houses. They appear often on Colonial Revival "basement houses." (See below for explanation of basement houses.)

The existing Carrollton district runs from the Mississippi River, the earliest area of development, some 2 miles inland to encompass a section of the city not drained and occupied until the early twentieth century. The proposed expansion is on the southeastern side of this later development (above Claiborne Avenue and below Lowerline -- see map).

The district takes its name from what was once the independent municipality of Carrollton, platted and named in 1833. Carrollton was incorporated as a town in 1845 and achieved city status in 1859. It was annexed to New Orleans in 1874. When doing the fieldwork for the Carrollton district in 1987, the staff of the Division of Historic Preservation chose the historic boundary of the town of Carrollton, Lowerline Street, for the southeastern boundary above Claiborne. (The southeastern boundary below Claiborne abutted an existing Register district with Lowerline as the demarcation.) What seemed like a reasonable and justifiable boundary at the time (historic boundaries are acceptable to the Register) seems arbitrary in retrospect. The houses don't look any different on one side of Lowerline from the other. The proposed expansion, on the southeastern side, abuts another existing Register district, Broadmoor, in some places and comes close to it in other places. (See boundary justification.)

While the existing Carrollton district does retain a few early buildings, the majority (some 70%) of its buildings date from the early twentieth century. And the farther back from the Mississippi River, the more one sees purely early twentieth century streetscapes – like those in the proposed expansion.

The piecemeal development of the expansion area is easily read in the streets. Several streets developed independently in the 1910s and 1920s as private residential parks, ranging from decidedly upmarket Versailles Boulevard (with a grassy median) to narrow, non-boulevard streets with smaller middle class houses such as State St. Drive and Vincennes Place. Between Versailles Boulevard and State Street Drive, and not accessible to either via cross streets, is Calhoun Street, a street of modest one story houses which was only nominally filled in by the 1930s. (For more on Calhoun Street, see the non-contributing section below.) The expansion's major cross street (east-west) is tree-lined Fontainebleau Drive. Fontainebleau begins on Carrollton Avenue in the existing district (marked with historic gateposts and an arch) and continues through the proposed expansion to end in the Broadmoor National Register district.

It is clear that the proposed expansion continues the architectural character of the Carrollton Historic District (specifically the large section above Claiborne where the expansion is located). Fifty-four percent of the existing district's buildings fall in the Colonial Revival, Bungalow, and Twentieth Century Eclectic (Historic Revival) categories. (This percentage would be even higher for the area above Claiborne.) Sixty-nine percent of the expansion's buildings fall into these three categories.

Typologically, the expansion contains a notable complement (13%) of an iconic local housetype found in the upper reaches of the existing Carrollton district – the basement house. A basement house (local term) is a type of two-story residence found almost entirely in New Orleans. It has a full story above-ground basement with the second story serving as the main living space. The basement story historically was given over to utilitarian spaces. The front porch is almost universally reached via a quite prominent flight of steps. Basement houses appear in the expansion in various early twentieth century styles (as they do elsewhere in the city), including Colonial Revival, Craftsman, and Mediterranean Revival styles.

Like the existing district, the streets of the expansion also contain many bungalows and a large complement of two story houses (other than basement houses). Typologically, the main difference between the existing district and the expansion is that the latter has relatively few shotguns (5% or less) while 45% of the buildings in the existing district are shotguns. (On the whole, the expansion more closely mirrors the larger house streetscapes of the upper reaches of the existing district.)

Breakdown by Styles:

The state's National Register Coordinator surveyed the area in question building-by-building, using a stylistic coding system. While not identical to the one used in coding the existing district, it correlates fairly well. (Nineteenth century styles found in the existing district were not applicable. The Twentieth Century Eclectic category is broken down into specific stylistic references -- Mediterranean, English, etc.).

Colonial Revival	200	20%
Craftsman/Bungalow	241	24%
Mediterranean Revival	98	10%
Eclectic	120	12%
Misc. Historic Revival	32	3%
No Style	120	10%
Non-Contributing	211	21%

Colonial Revival (20%)

The proposed expansion contains twice the percentage of Colonial Revival houses as the existing district. Colonial Revival is being used in its broadest sense to cover a wide range of permutations from the 1910s through the 1940s. Examples include 1910s Colonial Revival "basement houses" (with tripled Tuscan columns and fanlights), a few houses with the Mt. Vernon look, a couple of houses in the Dutch Colonial vein, and numerous 1930s and '40s two story red brick houses evocative of Georgian or Federal architecture (some rather convincing). The latter feature the requisite broken pediment doorways, fanlights, pedimented entrance porches, etc.

Craftsman/Bungalow (24%)

Like the existing district, the expansion has a large number of houses in the Craftsman or Bungalow style. (Thirty-eight percent of the existing district's buildings are in this style, with 24% for the expansion.) This stylistic category includes classic one story bungalows (bungalow in type as well as style), basement houses with Craftsmen details, and standard two story houses with Craftsmen details. The majority of the district's Craftsman houses are quite strongly styled, many bearing a strong resemblance to the California prototype. Unusual for Louisiana, the expansion boasts a handful of bungalows with shingled exteriors and/or piers formed of pebbles or some other rustic treatment.

Mediterranean Revival/ Spanish Revival (10%)

The 98 houses in this category make a stronger statement than their percentage (10%) might indicate. Virtually all (if not all) are two story houses (basement and standard two story), and most make quite a strong stylistic statement. Houses were placed in this category if they had a general Mediterranean or Italian look and feel. Typical characteristics include stuccoed exteriors; broad, spreading hip roofs (usually of tile) and an abundance of round arches (as windows, doors, and arcades). Front porch loggias with the arches springing directly from the piers (in the manner of the early Italian Renaissance) define many houses.

This category also includes about a half dozen houses that are more specifically Spanish in look and feel. (The most impressive of these is detailed below.)

Mediterranean Revival style houses predominate in one small residential park platted in September 1924 for the Trianon Development Corporation. French name notwithstanding, Trianon Park developed intentionally with houses in a general Mediterranean style (most but not all). Although the development was dubbed "Spanish-Moorish" in advertising, the only house with clear and compelling references to Spanish architecture is the large, rambling house at the head of the short street, #2 Trianon Plaza, built for Trianon Development in 1926. Complete with a tower and various Spanish-derived details, the Spanish Eclectic, white stucco, tile-roofed house was advertised in the *Times-Picayune* as "an exact reproduction of the haciendas of Southern Spain, complete in every detail." The architect, A. J. F. Lorber, was referenced with "a record of successes in Florida and New York."

Eclectic (12%)

120 early twentieth century houses in the expansion fall under the general "eclectic" category -- meaning that they combine motifs from various historic revival styles and cannot be pigeonholed into one specific style. (This category has been used successfully by the LA SHPO in previous early twentieth century district nominations.)

Miscellaneous Historic Revival (3%)

This category includes 32 houses whose historic revival styles occur in small numbers. Most of these reflect the popularity of the picturesque "English look" in 1920s America. Most are fairly typical one or one-and-a-half story English cottages marked by steeply pitched gables and a prominent front chimney. Two particularly distinctive examples are found near each other on upper Versailles Boulevard. One features deliberately stressed wooden lintels (in the manner of ancient English prototypes) combined with a quite prominent front chimney. Diagonally across the street is a stuccoed English cottage with Tudor arches, *faux* leaded glass windows, *faux* half timbering, and most interesting of all, a decorative balustrade above the porch roof with pierced quatrefoils.

There are also two large French Eclectic houses and six houses inspired by early Louisiana archetypes. Two are *faux* French Creole two story houses. Four mimic the look of French Quarter galleried dependencies (with the short end set parallel to the street). (Historic twentieth century houses in the French Creole manner or the New Orleans dependency style are not unique to this neighborhood. Not large in number, they are sprinkled around the city.)

No Style (10%)

This category has a somewhat misleading title; it does not necessarily mean devoid of details. It has been used by the LA SHPO in twentieth century district nominations to encompass houses that cannot be "pushed" into a stylistic category. They may have various details that contribute to the neighborhood's historic look; however, the styling is not pervasive enough and/or emphatic enough to warrant a stylistic label. The "no style" category also includes legitimate historic houses that are indeed quite plain, although even they support the overall character of the district in areas such as massing, fenestration pattern, porch systems, etc.

Non-contributing (21%)

The proposed expansion has a slightly higher rate of non-contributing buildings than the existing district (21% versus 15%). The vast majority are notably altered historic houses. A small minority are brick ranch houses sprinkled here and there. While a few of the latter are fifty years old, the category as a whole does not contribute to the architectural character of the neighborhood. Hence all ranch houses are being counted as non-contributing.

The only large non-contributing buildings are four multi-story buildings with large footprints located in the northwestern section of the expansion (two school buildings, an administration building for the Archdiocese of New Orleans, and a housing facility for Notre Dame Seminary). While intrusive, they had to be included to link the expansion to the existing district.

Clearly there are more non-contributing buildings downriver of Versailles Boulevard. In particular, there is a break in character along the immediately adjacent street, Calhoun, which has a roughly 50 percent non-contributing rate. A conservative approach would have ended the expansion at Versailles. However, the next street beyond Calhoun, State Street, is lined with Carrollton archetypes, and its non-contributing rate of 24% mirrors that of the expansion as a whole. Early fieldwork revealed that the remaining two parallel streets, Vincennes and Nashville, while not of the quality of State Street, did contain a sufficient number of contributing historic houses to warrant inclusion.

Faced with the foregoing, the state's National Register coordinator conferred with Dan Vivian, Louisiana's Register reviewer in the National Park Service. Vivian said there was ample precedent for districts to be listed where there was a break in character and the character picked back up again (as is the case with the expansion and with at least one listed Register district in Louisiana, the Main Street Historic District in New Iberia, Iberia Parish). On balance, the LA SHPO staff felt that "reaching" past Calhoun to include adjacent downriver streets (most notably, State Street) was warranted.

Note regarding building count: Many of the expansion's houses have historic garages at the rear. They were typically inaccessible from the street and are not included in the count.

Significant Dates: 1840s – 1937
Architect/Builder: Various
Criterion: C

Statement of Significance

As noted above, the proposed expansion continues the architectural character of Carrollton, most notably that portion above Claiborne that developed in the early twentieth century. Specifically, it contributes to two arguments in the existing district's National Register statement of significance. Carrollton was listed of statewide architectural significance for the quality of its twentieth century historic revival buildings and on the local level for its collection of basement houses. (The latter were identified as New Orleans raised bungalows in the 1987 nomination. The staff of the LA SHPO now recognizes that so-called "basement houses" are not just in the bungalow style. They appear quite frequently in New Orleans in other twentieth century styles, most notably, Colonial Revival and Mediterranean Revival.) Separate and apart from the existing documentation, the expansion's 241 Craftsman-style houses (24% of the overall total) contribute to its credentials as an important historic twentieth century neighborhood.

The period of significance for the expansion spans from the date of the earliest Colonial Revival houses, circa 1915, to circa 1950. The later date was chosen to include numerous strongly styled 1940s "takes" on the "colonial" look. There may be a few ranch houses that would fall within the foregoing date range. However, as noted previously, ranch houses as a category are not contributing elements in the expansion because they do not contribute to the district's architectural character. (For the record, the ranch houses do not occur in concentration, being sprinkled here and there, and none appear to be individually eligible.)

Like the rest of the country, people who bought land in the area in question looked often to the past for architectural inspiration – whether it be the American colonial past (or what they perceived to be “colonial”) or the exotic and faraway past of French chateaux, Mediterranean villas and “olde English” cottages. And, of course, “designing in the period” was assisted greatly by a rising generation of architects who could produce a design in just about any style from any period, whatever the client wanted.

Quoting from the existing nomination:

Carrollton’s collection of twentieth century eclectic [historic revival] buildings is easily superior to most in Louisiana. Fifty-five percent of the examples are at least two stories, which is unusual even in the most pretentious early twentieth century neighborhoods in the state. Typically one finds a handful of two story eclectic [historic revival] landmarks in a sea of fairly ordinary cottages and bungalows. In addition, many of Carrollton’s eclectic [historic revival] buildings are large and imposing with considerable ornamentation.

The same could easily be said of the twentieth century historic revival houses in the proposed expansion. Collectively, revival style houses account for 45% of the expansion’s building stock, most of which are two story houses that make a strong stylistic statement, be they handsome “colonial”-style dwellings (in various permutations) or evocative, stuccoed, tile-roofed Mediterranean Revival houses. Sprinkled into this already rich mixture are a few Spanish haciendas, a couple of French Eclectic houses, various interpretations of the English look, and revivals of two iconic Louisiana housetypes: French Creole and the New Orleans dependency. In particular, upmarket Versailles Boulevard, and to a slightly lesser extent, Audubon Boulevard and Vendome Place, are lined with numerous impressive (and wide-ranging) historic revival style houses.

Architects and clients looked not only to the past for inspiration but also to the wildly popular California bungalow style, and the proposed expansion illustrates this period look quite well. There are 241 Craftsman style houses in the expansion, most of which are quite well detailed. Indeed, the expanded Carrollton district contains one of the state’s best collections of Craftsman houses.

Finally, like the existing district, the expansion has an important collection of basement houses, a local archetype. Seven percent of the buildings in the existing district are basement houses; thirteen percent in the expansion. This large collection helps the city convey its distinctive architectural identity.

Bibliography

Sanborn Insurance Company Maps, 1951.

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ORDINANCE

CITY OF NEW ORLEANS

CITY HALL: _____

CALENDAR NO. _____

NO. _____ **MAYOR COUNCIL SERIES**

BY: COUNCILMEMBER

SECONDED BY: COUNCILMEMBER

AN ORDINANCE to create the Uptown Local Historic District and to grant to the Historic Districts Landmarks Commission jurisdiction over demolition of all properties within said District the boundaries of which shall be as follows: Starting at the intersection of South Claiborne Avenue and Louisiana Avenue to St. Charles Avenue, turn right and proceed to Delachaise Street. Turn left and proceed toward the river to Tchoupitoulas Street. Turn left on Tchoupitoulas Street and proceed upriver to Louisiana Avenue. Turn right on Louisiana Avenue and proceed to the river's edge. Follow the river's edge to Lowerline Street. Turn right on Lowerline Street and proceed towards the lake to the intersection of Lowerline Street and South Claiborne Avenue. Turn right on South Claiborne Avenue and proceed down river until the intersection of Louisiana Avenue and South Claiborne Avenue. This boundary excludes all properties exempted by LA Revised Statute 25:745 as and exempting those properties which are already under the jurisdiction of the Local Garden District Historic District, the Irish Channel Historic District and the St. Charles Avenue Historic District; and to further give full jurisdiction over all architectural elements visible from the public right of way to the Historic Districts Landmarks Commission only over properties along St. Charles Avenue to the back property lines of said properties from the boundary of the Local St. Charles Avenue Historic District at Jena Street to Carrollton Avenue; and otherwise to provide with respect thereto;

WHEREAS, consideration of the Historic Preservation Study Committee’s report was initiated by the Uptown and Carrollton 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 Uptown and Carrollton 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 Uptown Local Historic District is approved and jurisdiction over demolition and demolition by neglect is granted to the Historic Districts Landmarks Commission of all properties within said District, the boundaries which shall be as follows: Starting at the intersection of South Claiborne Avenue and Louisiana Avenue to St. Charles Avenue, turn right and proceed to Delachaise Street. Turn left and proceed toward the river to Tchoupitoulas Street. Turn left on Tchoupitoulas Street and proceed upriver to Louisiana Avenue. Turn right on Louisiana Avenue and proceed to the river’s edge. Follow the river’s edge to Lowerline Street. Turn right on Lowerline Street and proceed towards the lake to the intersection of Lowerline Street and South Claiborne Avenue. Turn right on South Claiborne Avenue and proceed down river until the intersection of Louisiana Avenue and South Claiborne Avenue. This boundary excludes all properties exempted by LA Revised Statute 25:745 and exempting those properties which are already under the jurisdiction of the Local Garden District Historic District, the Irish Channel Historic District and the St. Charles Avenue Historic District; and to further give full jurisdiction over all architectural elements visible from the public right of way to the Historic Districts Landmarks

16 Commission only over properties along St. Charles Avenue to the back property lines of said
17 properties from the boundary of the Local St. Charles Avenue Historic District at Jena Street to
18 Carrollton Avenue; in accordance with Motion _____ of the Council of the City of New
19 Orleans.

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

25 * * *

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

PRESIDENT OF THE COUNCIL

DELIVERED 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 Carrollton Local Historic District and to grant to the Historic Districts Landmarks Commission jurisdiction over demolition and demolition by neglect of all properties within said District, the boundaries of which are as follows: Start at the intersection of Martin Luther King Blvd. and Vendome Place. Proceed to the intersection of Vendome Place and Dart Street. Turn left and proceed toward the rear property line of the building facing Vendome Place to the intersection of Grape Street and Octavia Street. Proceed down the centerline of Octavia Street to the intersection of Octavia and Walmsley Avenue. Turn left and proceed to the rear property line of the property at the corner of Octavia and Walmsley Avenue. Turn right and proceed along the rear property lines of the properties fronting on Octavia Street to the rear property line of the property fronting Fontainebleau drive. Turn left and proceed along the rear property lines of the buildings fronting Fontainebleau Drive to the property lines separating 4421 and 4415 Fontainebleau Drive. Turn right and proceed across Fontainebleau Drive and along the property line separating 4428 and 5416 Fontainebleau Drive. Proceed along the rear property lines of the buildings fronting Octavia Street to Hewes Street. Turn right on Hewes Street and proceed to the intersection of Octavia and Hewes Street. Turn left and proceed to the property line separating 3738 and 3724 Octavia Street. Turn right and proceed to the rear property line of the buildings fronting Nashville Avenue. Turn left

and proceed along the rear property lines of buildings fronting Nashville Avenue to South Rocheblave Street. Turn right and proceed to the intersection of South Rocheblave and Joseph Street. Turn left and proceed down the center line of Joseph Street to South Claiborne Avenue. Turn right and proceed along the Centerline of South Claiborne Avenue to the intersection of Lowerline and South Claiborne Avenue. Turn left and proceed down the Centerline of Lowerline Street to the intersection with Leake Avenue. Turn right and proceed down Leake Avenue. At the end of Leake Avenue proceed in the same direction to the parish line. Proceed along the parish line to Earhart Expressway. Proceed along Earhart Expressway until it becomes Earhart Boulevard. Proceed along Earhart Boulevard to the intersection of Martin Luther King Jr. Blvd. Proceed along Martin Luther King Blvd to Vendhome Place; and to further give full jurisdiction over all architectural elements visible from the public right of way to the Historic Districts Landmarks Commission only over properties along Carrollton Avenue to the back property lines of said properties from Leake Avenue to the southern side of Earhardt Boulevard; and otherwise to provide with respect thereto;

WHEREAS, consideration of the Historic Preservation Study Committee’s report was initiated by the Uptown and Carrollton 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 Uptown and Carrollton 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

1 **SECTION 1. THE COUNCIL OF THE CITY OF NEW ORLEANS HEREBY**

2 **ORDAINS**, that the creation of the Uptown Local Historic District is approved and jurisdiction

3 over demolition is granted to the Historic Districts Landmarks Commission of all properties within
4 said District, the boundaries of which are as follows: Start at the intersection of Martin Luther King
5 Blvd. and Vendome Place. Proceed to the intersection of Vendome Place and Dart Street. Turn left
6 and proceed toward the rear property line of the building facing Vendome Place to the intersection of
7 Grape Street and Octavia Street. Proceed down the centerline of Octavia Street to the intersection of
8 Octavia and Walmsley Avenue. Turn left and proceed to the rear property line of the property at the
9 corner of Octavia and Walmsley Avenue. Turn right and proceed along the rear property lines of the
10 properties fronting on Octavia Street to the rear property line of the property fronting Fontainebleau
11 drive. Turn left and proceed along the rear property lines of the buildings fronting Fontainebleau
12 Drive to the property lines separating 4421 and 4415 Fontainebleau Drive. Turn right and proceed
13 across Fontainebleau Drive and along the property line separating 4428 and 5416 Fontainebleau
14 Drive. Proceed along the rear property lines of the buildings fronting Octavia Street to Hewes Street.
15 Turn right on Hewes Street and proceed to the intersection of Octavia and Hewes Street. Turn left
16 and proceed to the property line separating 3738 and 3724 Octavia Street. Turn right and proceed to
17 the rear property line of the buildings fronting Nashville Avenue. Turn left and proceed along the
18 rear property lines of buildings fronting Nashville Avenue to South Rocheblave Street. Turn right
19 and proceed to the intersection of South Rocheblave and Joseph Street. Turn left and proceed down
20 the center line of Joseph Street to South Claiborne Avenue. Turn right and proceed along the
21 Centerline of South Claiborne Avenue to the intersection of Lowerline and South Claiborne Avenue.
22 Turn left and proceed down the Centerline of Lowerline Street to the intersection with Leake
23 Avenue. Turn right and proceed down Leake Avenue. At the end of Leake Avenue proceed in the
24 same direction to the parish line. Proceed along the parish line to Earhart Expressway. Proceed
25 along Earhart Expressway until it becomes Earhart Boulevard. Proceed along Earhart Boulevard to

26 the intersection of Martin Luther King Jr. Blvd. Proceed along Martin Luther King Blvd to
27 Vendhome Place; and to further give full jurisdiction over all architectural elements visible from the
28 public right of way to the Historic Districts Landmarks Commission only over properties along
29 Carrollton Avenue to the back property lines of said properties from Leake Avenue to the southern
30 side of Earhardt Boulevard; in accordance with Motion _____ of the Council of the City of
31 New Orleans.

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

37 * * *

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

PRESIDENT OF THE COUNCIL

DELIVERED 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 amend and reordain Section 2 of Ordinance No. 5990 MCS, which created the St. Charles Avenue Local Historic District, under the jurisdiction of the Historic District Landmarks Commission (HDLC), to augment the existing boundaries to include the area from Jena Street at St. Charles, to the to the intersection of Carrollton Avenue and St. Charles, for all properties fronting St. Charles Avenue to the back or rear property line, excluding all properties exempted by LA Revised Statute 25:745; and otherwise to provide with respect thereto;

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

WHEREAS, the Uptown and Carrollton Study Committee and the Historic Districts Landmarks Commission recommended full jurisdiction over all architectural elements visible from the public right of way be granted to the Historic Districts Landmarks Commission over all properties fronting St. Charles Avenue from the current boundary of the existing Saint Charles Avenue Local Historic District to the intersection of Carrollton Avenue, which was wholly within the boundaries of the Uptown and Carrollton Study Committee; and

WHEREAS, all architectural elements visible from the public right of way properties located within the current Saint Charles Avenue Local Historic District are under full jurisdiction of the Historic Districts Landmarks Commission; and

WHEREAS, the City Planning Commission held a public hearing on the findings of the recommendations relative to augmenting the St. Charles Historic District and the report of the Historic Districts Landmarks Commission on _____ and recommended _____; and

WHEREAS, the recommendation of the City Planning Commission was _____ 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 _____; **NOW**

THEREFORE:

THE COUNCIL OF THE CITY OF NEW ORLEANS HEREBY ORDAINS, that Section 2 of Ordinance No. 5990 MCS, is hereby amended and reordained to read as follows:

“**Section 2.** Boundaries of the District. This ordinance establishes the St. Charles Avenue historic District consisting all properties within the following boundaries:

Any lot *or* parcel of property with any .of its lines touching on St. Charles Avenue which is located between the intersection of Jackson Avenue and St. Charles Avenue and Carrolton Avenue at its intersection with St. Charles Avenue less and except the two lots of record located within- the area described above which form two of the four corners of the intersection of Jackson and St. Charles Avenues and excluding all properties exempted by LA Revised Statute 25:745.”

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

PRESIDENT OF THE COUNCIL

DELIVERED TO THE MAYOR ON _____

APPROVED:

DISAPPROVED: _____

MAYOR

RETURNED BY THE MAYOR ON _____ **AT** _____

CLERK OF COUNCIL

ROLL CALL VOTE:

YEAS:

NAYS:

ABSENT:

