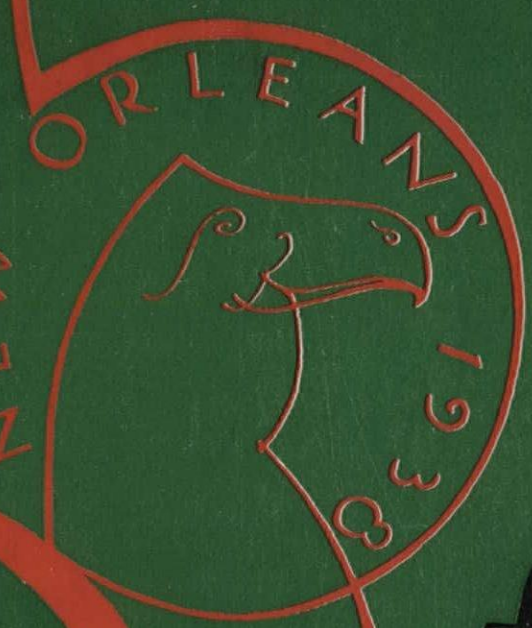
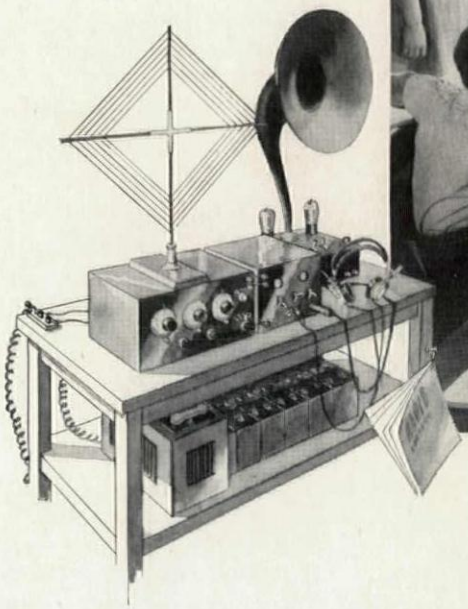
PENCIL POINTS



The Modern School Child may enjoy the best

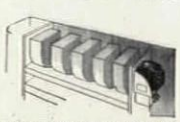


GADGETS ARE PASSÉ

with development of the New Herman Nelson Air Conditioner for Schools

HERMAN NELSON'S EXCLUSIVE "DRAW-THROUGH" DESIGN

Locating the blower assembly in the top compartment, rather than below the heating element as in obsolete units, prevents drafts and eliminates overheating. Streams of air at various temperatures, drawn through the unit, are thoroughly mixed in the fans *immediately* before distribution. *No* part of the air is colder or hotter than necessary to maintain the desired temperature.



THE HERMAN NELSON WAY

THE OBSOLETE WAY

GADGETS—a necessary evil with early radios—have disappeared on modern receivers for our homes. Gadgets are just as obsolete in heating and ventilating equipment for the classroom.

The New Herman Nelson Air Conditioner for Schools is in keeping with the classroom atmosphere. Modern in design, it has no projecting parts, and requires a minimum of space without impairing its function of quietly maintaining proper air conditions.

The New Herman Nelson Air Conditioner for Schools has been designed and constructed from the ground up to produce results vastly superior to anything offered before in schoolroom air conditioning.

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NEW ORLEANS

THIS issue of PENCIL POINTS is a frankly romantic one in which the Editors have sought to convey, through the medium of the printed page, something of the spirit of an old and colorful city, a city rich in historic associations, a city architecturally unique in this country, a city warm and human and lovable.

We have not shown, of course, a complete picture. Like all cities, in all times, New Orleans has its share of ugliness along with its beauty, poverty along with its well-being, depravity along with its virtue. Perhaps it has even more than its share. But the dross which is discovered by the visitor is soon forgotten in his pleasure at finding so much pure gold. The lasting impression is that made upon him by the finer things.

It is our hope that what we have printed in these pages will be, therefore, for those in attendance at the Convention, a fair and pleasant reminder of some of the worth while things they saw in and around New Orleans. For the larger number of our readers who never have and perhaps never will visit that remarkable city, we hope we have provided a record from which they can draw inspiration or pleasure or both.

THE EDITORS

Belle Helène, just off the main road near Baton Rouge, is a plantation house built in 1843 by Duncan Kenner. Theodore Kautzky has, in a charming sketch made especially for this New Orleans issue, successfully conveyed the stately charm and refinement of this lovely mansion

NEW ORLEANS

BY JOSEPH A. STEIN

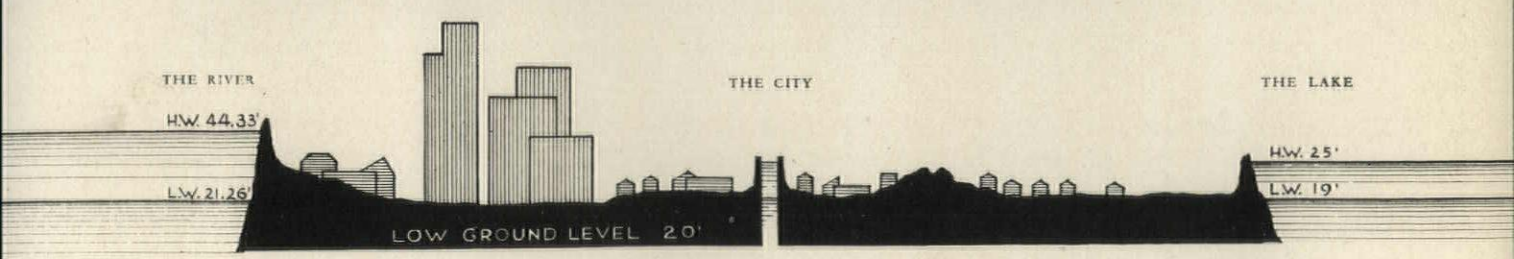
"From as far west as Idaho,
Down from the glacier peaks of the Rockies—
From as far east as New York,
Down from the turkey ridges of the Alleghenies,
Down from Minnesota, twenty-five hundred miles,
The Mississippi River runs to the Gulf,
Carrying every drop of water that flows down two-thirds the continent,
Carrying every brook and rill, rivulet and creek;
Carrying down all the rivers that run down two-thirds the continent,
The Mississippi runs to the Gulf of Mexico."

"The River," by PARE LORENTZ

IT IS a happy accident that the Farm Security Administration film, "The River," now being shown throughout the country, has focussed the attention of thinking people at just this time upon the Mississippi valley and upon the problems that have grown from the everlasting struggle between Man and Nature in this great North American drainage basin—happy because a large group of architects are about to visit New Orleans, the metropolis of the delta, a city that is understandable only in terms of the river that created and determined it. Those delegates who see the film before they go to the Convention will be primed to appreciate better the impact of natural environment upon the city of New Orleans. Understanding this, they will be better able to understand the relationships between their own communities and the regions in which they lie —relationships possibly less evident but inevitably to be taken into account in intelligent architecture and community design.

As our quotation so poetically and forcefully emphasizes, two-thirds of the United States is drained by the numberless streams and rivers that extend from the Appalachian to the Rocky Mountains. This water is eventually poured into the Mississippi River, the turbulent flood that rushes past the levee-protected city of New Orleans. Finally, 50 miles farther south (110 miles along the winding course of the river itself), it discharges its burden into the Gulf of Mexico. For over two hundred years the fate of New Orleans and its people has been inextricably bound to the river, its menacing creator and benefactor.

The delta region of the Mississippi River, when first viewed by the French pioneers, was a great expanse of low wet prairie, overgrown with almost impenetrable cypress forests and vast areas of saw grass stretching off as far as



Looking west, upstream, across New Orleans. The Algiers section, in the foreground, points to the Vieux Carré in the hollow of the bend. The street system of New Orleans itself is seen to be closely related to the river

eye could see. This delta land was built up over a period of thousands of years by the accretion of sediment left by floods, until now much of the ground is above the reach of ordinary floods. However, because of the very nature of the process that formed this delta, this land must always be protected from extraordinary flood conditions. The site of New Orleans, 110 river miles above the mouth of the Mississippi, is somewhat higher than the adjacent land. Here, one of the river's numerous bends brings it within a mile of the Bayou St. John, a little river which soon empties into Lake Pontchartrain, and this route affords a convenient and safe access to the Gulf of Mexico. For just as the river gathers its waters by the confluence of its many tributaries, so in turn it discharges this mighty volume by breaking up into many mouths which find their way through the swamps to the sea, a condition which made the navigation of the lower reaches of the river an exceedingly hazardous occupation for the early French settlers.

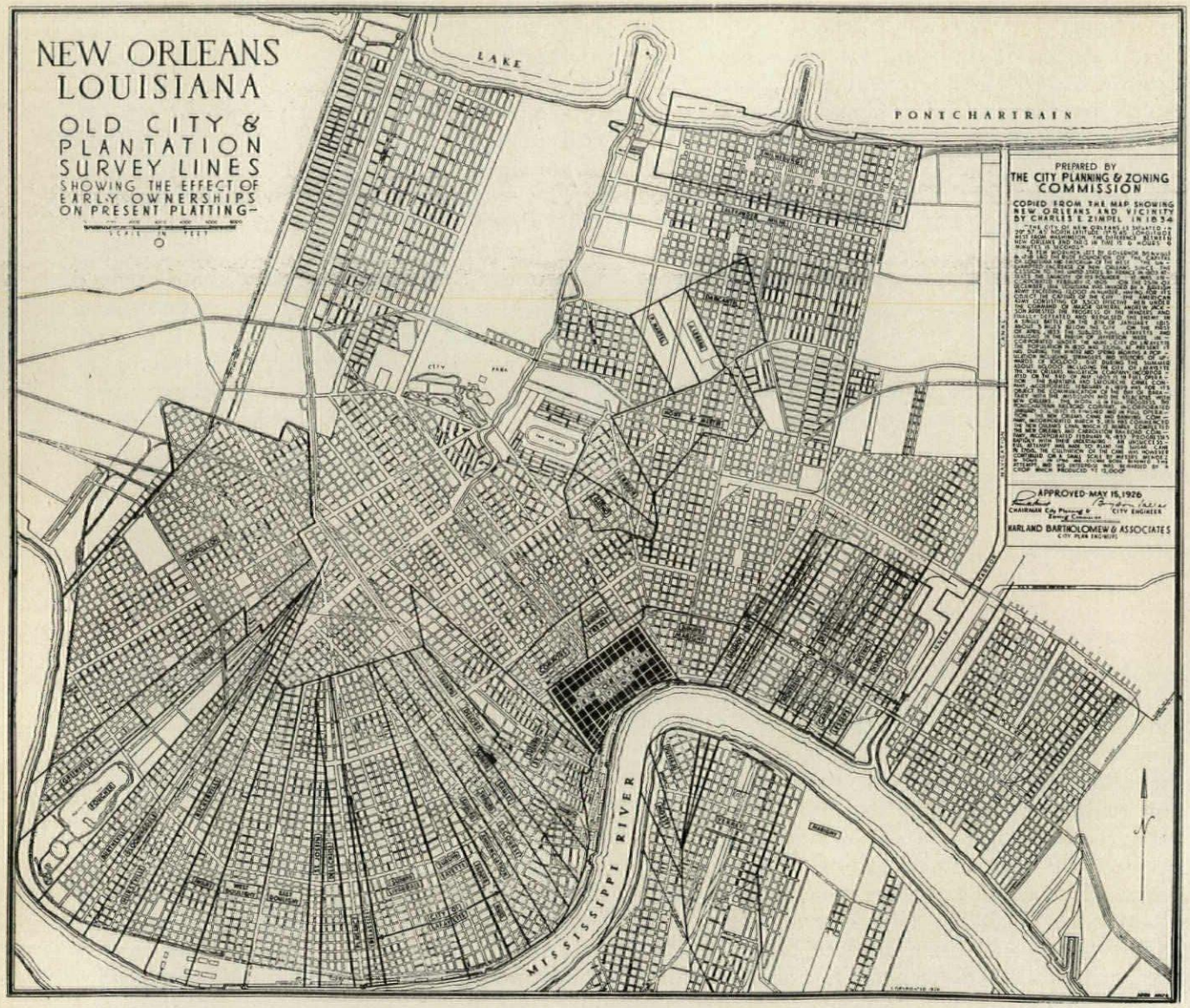
It was here near the mouth of this powerful and dangerous river that military and economic reasons required the French to build a city. Bienville, the governor-general of Louisiana, had long recognized the great possibilities the river offered as a means of communication between the north and south of the Mississippi basin. He realized that a city near the mouth could control all the river-borne traffic and enable the French to dominate the access to the entire valley. Bienville was greatly handicapped in exploring a territory that had no high eminences from which he could gain a picture of the land, and so when he ordered his axmen to clear the townsite, he placed upon the new city the necessity of waging an enormous fight against the water and the pestilence that attended the peculiar location of a city in a swamp. The advantages of the site and Bienville's reasons for locating a city at this place were its comparative highness, and its proximity to Lake Pontchartrain. Also, it was far enough inland to escape the tropical hurricanes and it commanded the entire river because it was above the point where the river divides into its many mouths.

The new town was settled by the unfortunate victims of John Law's Mississippi Bubble hoax, which was probably the first of the United States' many real estate booms and crashes. In order to help the depleted French treasury and enrich himself, John Law undertook to sell Mississippi real estate. Many gullible Frenchmen and a few Germans sold all their possessions and left their native lands to come to the fabulous Mississippi Valley. There, so they were told, gold and milk and honey abounded. There, for a kind word and a trifling gift the friendly natives would give an enterprising emigrant gold beyond the dreams of misers.

The early French city which these men built almost entirely disappeared as the result of a disastrous fire in 1788. As the city was then under Spanish occupation, the destroyed buildings were replaced by the new regime. However, the original street scheme was retained in the rebuilding and, even today, the plan of the Vieux Carré, the old French quarter, is much as when the French engineer, Le Blond de la Tour, designed it in 1788.

New Orleans grew rapidly and, before the Civil War, was the wealthiest and third largest city in the United States. It even disputed with New York for the rank of first American port.

New Orleans remained French in spirit all through the Spanish occupation; it was not until long after the Louisiana purchase that the American influence finally gained dominance. The French and the American or English attitude are diametrically opposed, for, whereas the French believe in communal effort and enterprise, the English place their entire faith in private enterprise and unrestrained individualism. Now, when the French town was laid out, its founders expected that New Orleans would eventually become a great port and accordingly dedicated the entire harbor frontage of 41 miles to public ownership. The Louisiana Purchase Treaty of 1803 fixed this as a permanent condition, which could never be legally changed. Under the early American government little was done to improve the port and harbor facilities. This condition did not particularly affect the prosperity of New Orleans as long as all the produce of the rich Mississippi Valley could be transported only by going through New Orleans. However, with the advent of the Erie Canal in 1832, the direction of traffic flow began to change and western produce started to flow directly east. At almost the same time the railroads began to appear, and with that New Orleans' site became definitely disadvantageous. Surrounded by wet prairies and swamps on the north and south, and by the lake and river on the east and west, it was practically an island and out of the reach of the railroads. As long as the river enjoyed a monopoly on transportation, it did not matter if private enterprise was unable to improve the public-owned water front, but now, faced by the competition of the railroads New Orleans was help-



This map, reproduced from the Major Street Report of the City Planning and Zoning Commission of New Orleans, shows how the old plantation lines, running back from the river, formed the basis upon which a large portion of the old street system developed, giving rise to some of the city's present planning problems

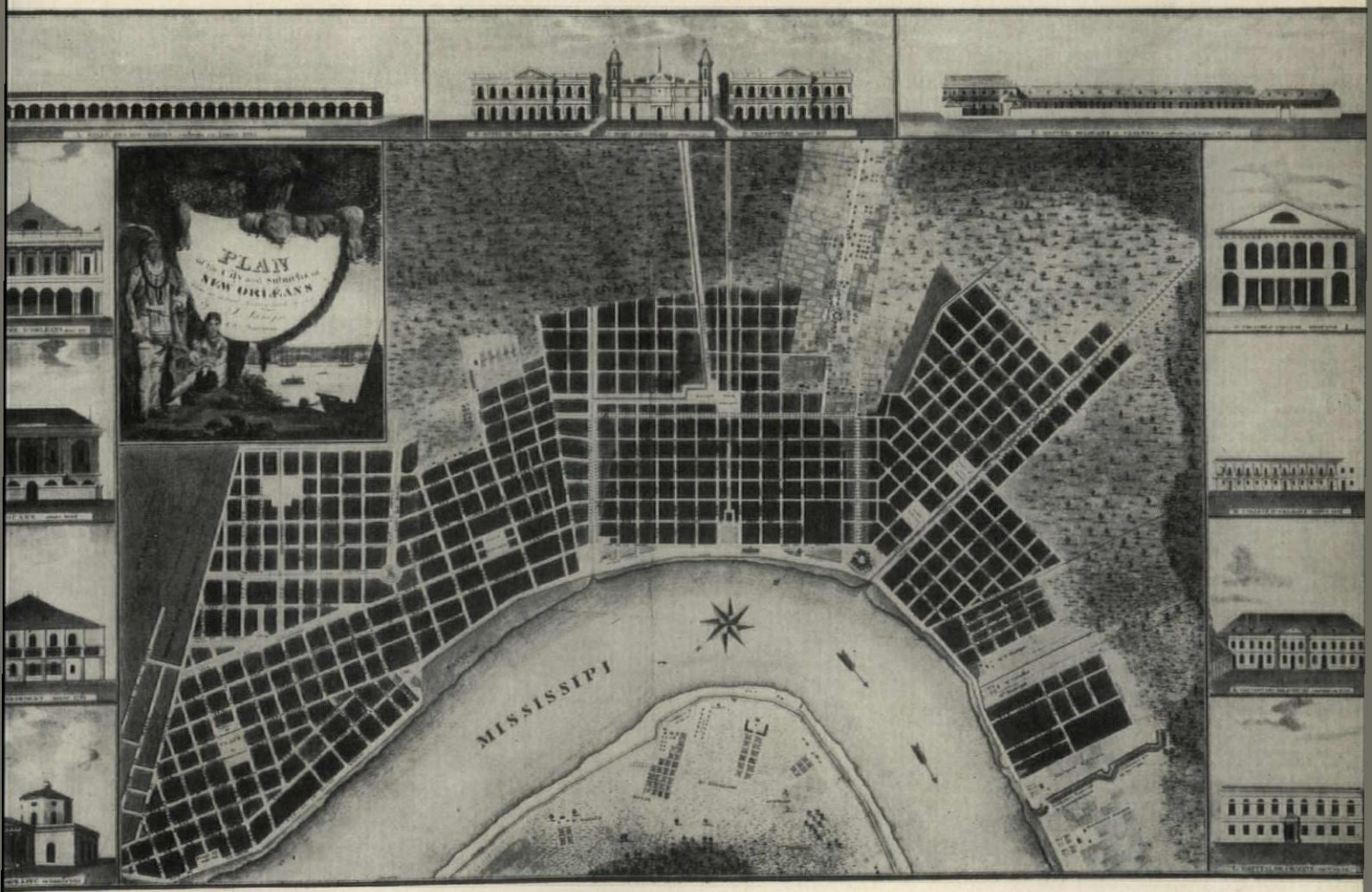
less. The French spirit of communal enterprise had subsided and the English spirit of private enterprise could not find an outlet or means of developing the community-owned harbor. Accordingly, the railroads, unable to arrange adequate rail and ship connections at New Orleans, were forced to turn from the natural north and south line of traffic which would have followed the easy grade of the river to the unnatural and more difficult east and west line, and go over the mountains. Because of the city's delay in providing adequate connections during the formative years of railroad development the flow of traffic changed. Shipments of western produce through New Orleans declined between 75 and 90 percent, and prosperity flowed east with the railroads.

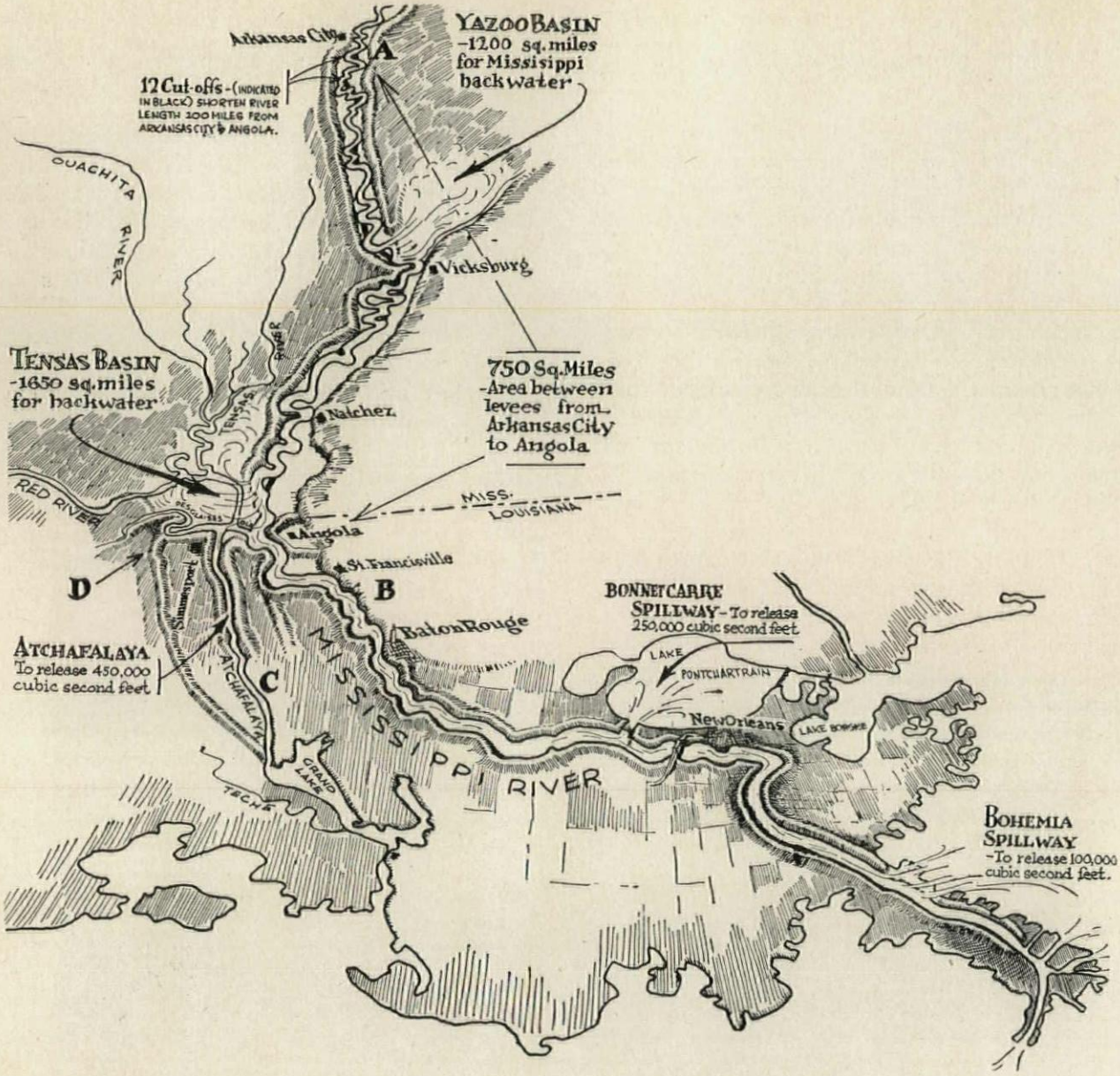
New Orleans also had to fight terrible plagues and epidemics that destroyed its people during the nineteenth century. Yellow fever and bubonic plague reached disastrous proportions several times and destroyed large portions of the population. It was not until 1908 that the source of yellow fever was recognized as being the open cisterns that supplied the people of the city with water and at the same time furnished a breeding place for mosquitoes. The covering of the cisterns and installation of a central municipal water plant finally freed New Orleans from the ravages of yellow fever.

When it was found that rat-carried fleas were the source of the plague, the city attacked the hiding places of the rats. The ground floors of all the houses in the old quarter were cemented and in the new sections all the houses were raised. Then, hundreds of men hunted rats for over a year; over two million rats were caught and New Orleans conquered the bubonic plague.

The key to New Orleans' unique problem is drainage. Situated so that part of the city is below the low water level of the river and all of the city is below the high water level, New Orleans has been forced to wage a ceaseless fight against the Mississippi. The first move that the inhabitants of New Orleans made to protect themselves against the river was the

Plan of New Orleans City and Suburbs from a survey made in 1815. Issued as a print in 1817 by Charles del Vecchio of New York and P. Maspero of New Orleans





This rather clear presentation by the New Orleans Item-Tribune shows graphically the various measures which have had to be taken to protect the cities of the lower Mississippi against the floods which occur every spring

building of levees. The early French city was protected by a levee which was inundated almost immediately. Then began the task which has engaged the people of the valley until this day—the task of extending, strengthening, and raising the height of the levees. Levees alone have proven inadequate to the task of resisting the might of the river, and in recent years several spillways have been constructed in order to relieve the flood pressure against the levees. Canals were dug to help drain the ground water into Lake Pontchartrain, which is usually at a lower level than the river. Finally, an almost complete system of sewers was built, capable of carrying off even the storm waters. Inasmuch as the level of the lake is sometimes above the level of the city, this requires that the water be raised and discharged by pumps.

Until recently New Orleans had few paved streets, for it was extremely difficult to build upon the black morass that underlies the city. However, drainage operations have reduced the water in the soil and now many new pavements have been laid. A peculiar problem arose because of the settling of the soil that followed the removal of the surface water. Many cypress stumps are buried under the city, and as the ground settled bumps appeared in the existing pavements, caused by the stumps which remained comparatively stationary while the soil around them settled. This necessitated extensive repairs and the re-

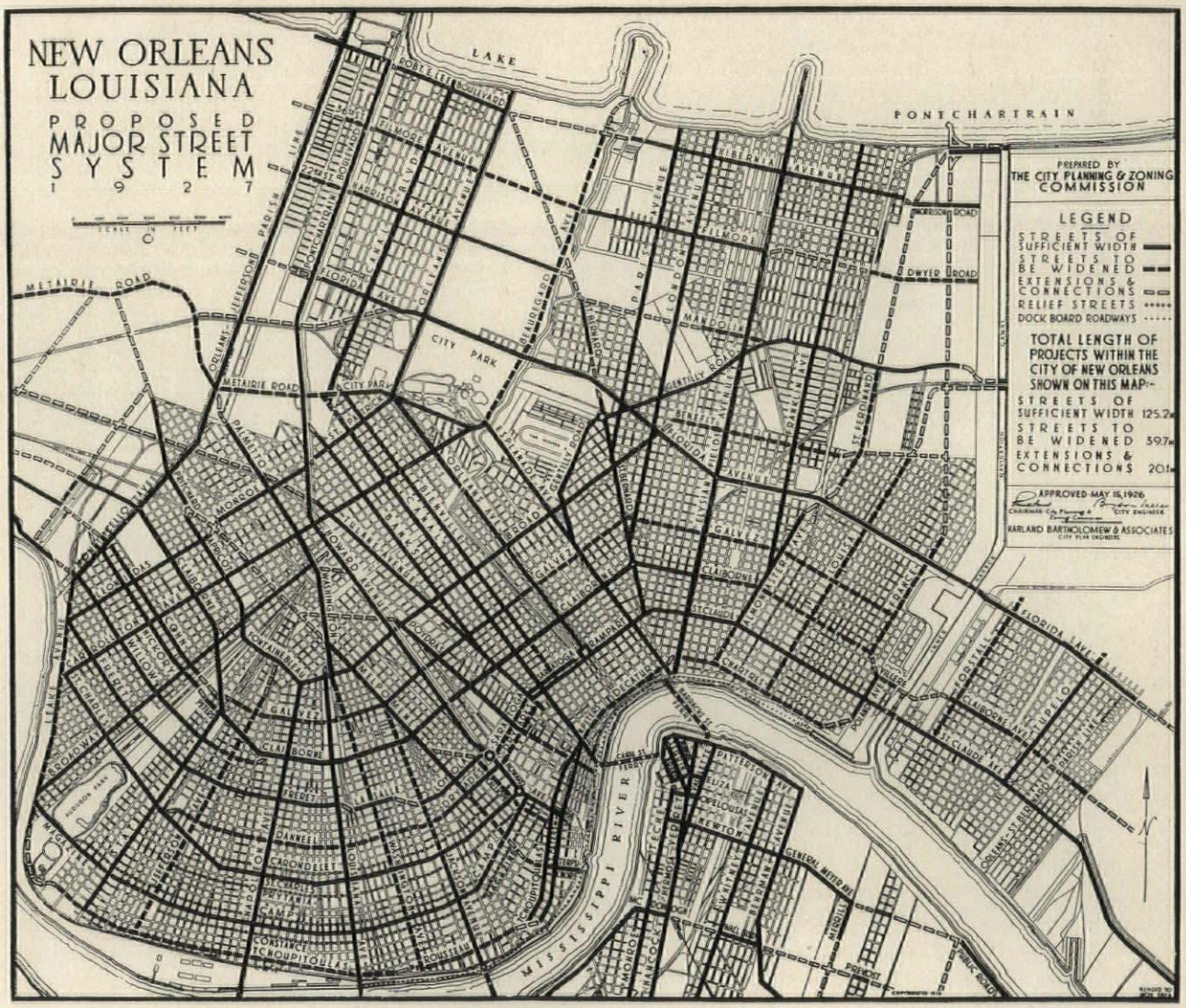
moval of the stumps, which have been found in three successive layers.

All these exceptional conditions have meant that it is much more costly to prepare an acre of land for habitation or commercial use in New Orleans than in more conventionally located cities. This has had a considerable effect in restraining the development of new areas.

The physical form of the plan of New Orleans has been influenced to a large degree by all these difficulties but perhaps the most striking influence is the effect of the invisible lines of property ownership. The old French land grants conveyed property as measured by river frontage and then extending back indefinitely on lines perpendicular to the river. The river makes a double bend at New Orleans and therefore these lines tended to converge and then diverge in a radial manner. These property lines greatly determined the street layout and thus much of the pattern of the city was set. Streets parallel to the river generally are at right angles to these radiating streets, and in this haphazard fashion the plan of most of New Orleans outside of the Vieux Carré was determined. Actually, with the few minor changes that are suggested on the accompanying plan, this unplanned arrangement takes on rather good form and seems to suggest the possibilities of an orderly and efficient street solution.

The plan of New Orleans is unfortunately at variance with the present uses of property. West of the Vieux Carré all the streets converge towards a center, and here, where there should be an important development at the focal point of a large part of the city, is an heterogeneous mixture of railroads, canals, industrial property and scattered dwellings. Instead, the chief center of the city is near the river just west of the Vieux Carré, in a sec-

The Major Street System, proposed in 1927 by the New Orleans City Planning and Zoning Commission, has guided subsequent developments as money was available

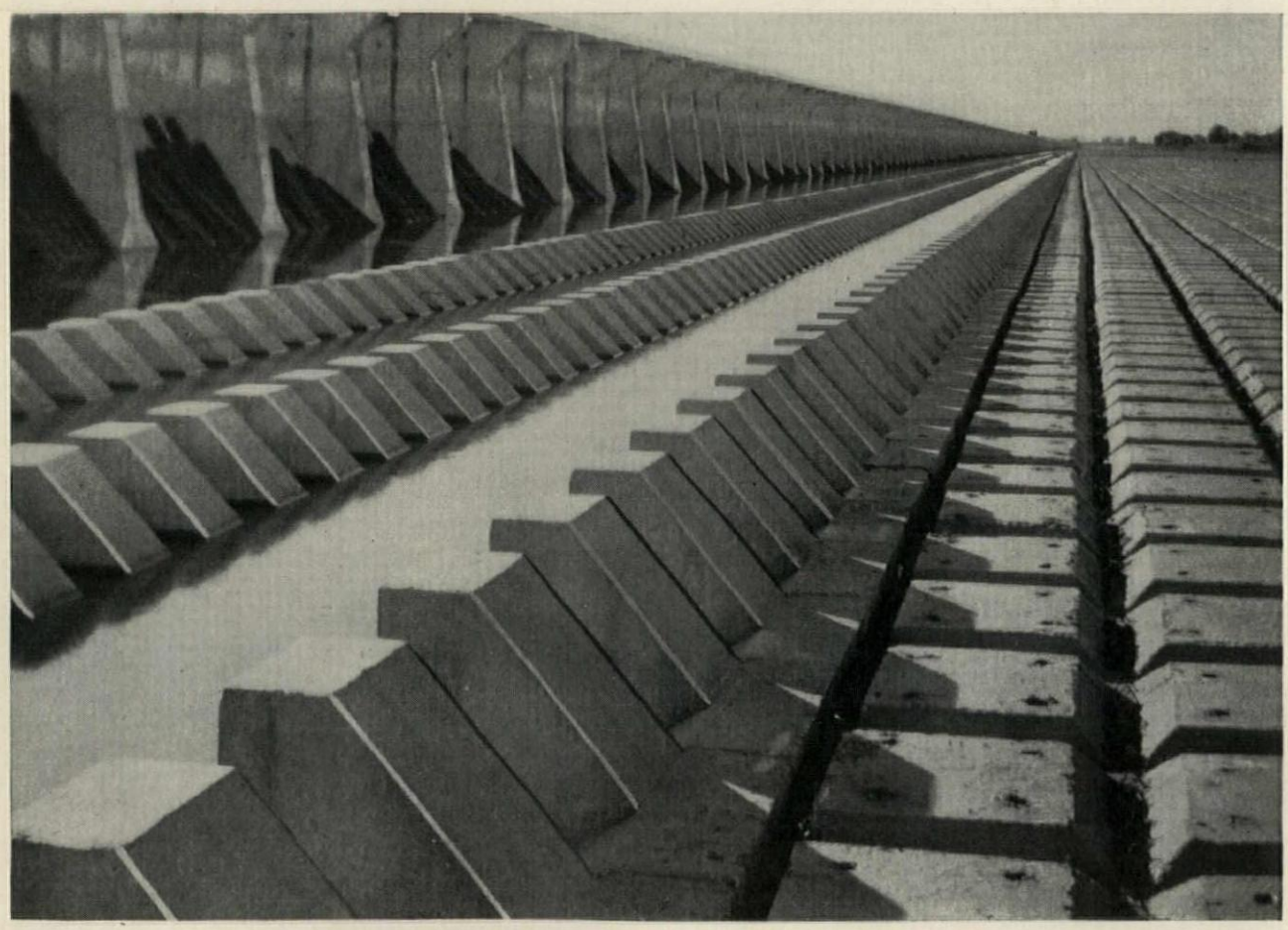


tion poorly adapted to such use. Fortunately, a shift of industrial location is taking place due to the development of the Inner Harbor Navigation Canal on the east side of the city. This canal should serve a double purpose. First, it should make the city more attractive to industry by providing water front land for industrial development, thus overcoming the industrial handicap of public-ownership of the river front. Second, it should help to draw industry away from the two long fingers of industrial development which pierce the center of the city and greatly interfere with the orderly functioning of the city plan.

The plan of New Orleans is the picture of a city created and determined by the river. Almost all of the city's history and problems have been tied to the river and this has inevitably found its architectural expression. The river is the cause and New Orleans is the effect. It is the bends of the river that gave the initial impulse that has found expression in the radiating and curving roadways. It is the fight against the water that has caused the great earthen levees to be thrown up. It is the treacherous currents of the river that caused the canals to be built as a means of access to the ocean through the safer Lake Pontchartrain. It was the problem of building a city on land saturated by the river that caused the enormous drainage problems, and limited the settlement to areas where drainage was provided. It was the river that brought wealth and prosperity to New Orleans (it is said that 70 cents of every dollar of income is traceable to the river), and it was the water saturated soil that caused the epidemics that ravaged the city in the nineteenth century. It was the loss of river traffic that caused the city to drop from third to seventeenth place in population, and it is largely from the river that New Orleans hopes to draw her new prosperity as the barge lines prove their economic advantage over land transportation.

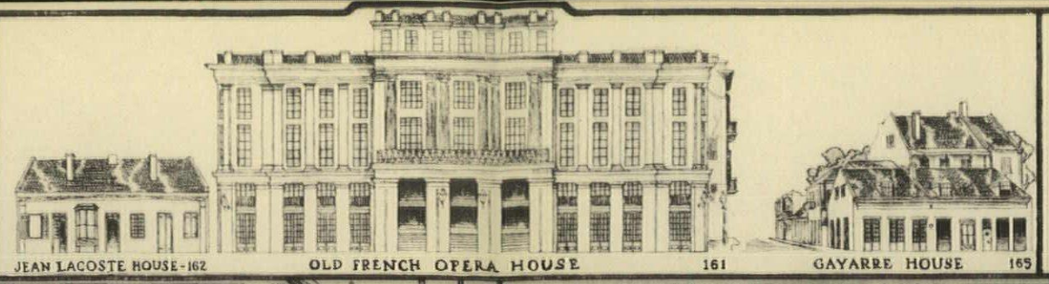
* * * *

The plan of New Orleans is a picture made by men but directed and determined by the Mississippi River.

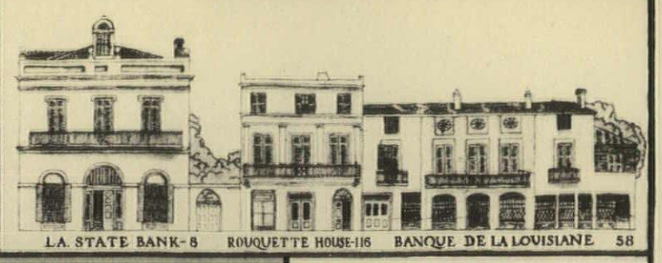


The Bonnet-Carré Spillway, built above New Orleans to divert excess flood waters from the river to Lake Pontchartrain

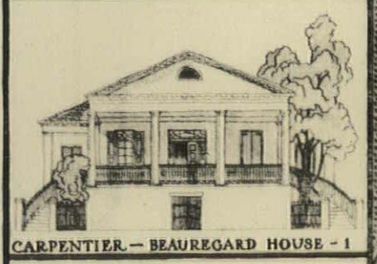
LE PETIT THEATRE DU VIEUX CARRE - 99 LE PETIT SALON-43 O'HARA'S SNUFF FACTORY-163



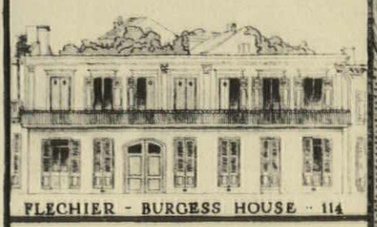
JEAN LACOSTE HOUSE-162 OLD FRENCH OPERA HOUSE 161 GAYARRE HOUSE 165



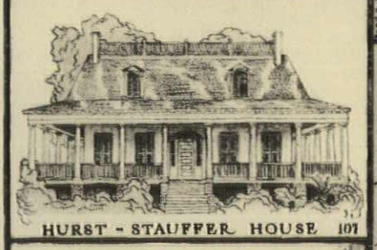
LA. STATE BANK-8 ROUQUETTE HOUSE-116 BANQUE DE LA LOUISIANE 58



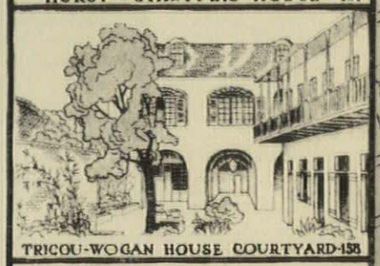
CARPENTIER—BEAUREGARD HOUSE - 1



FLECHIER - BURGESS HOUSE - 114

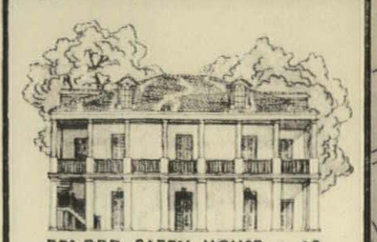


HURST - STAUFFER HOUSE 107

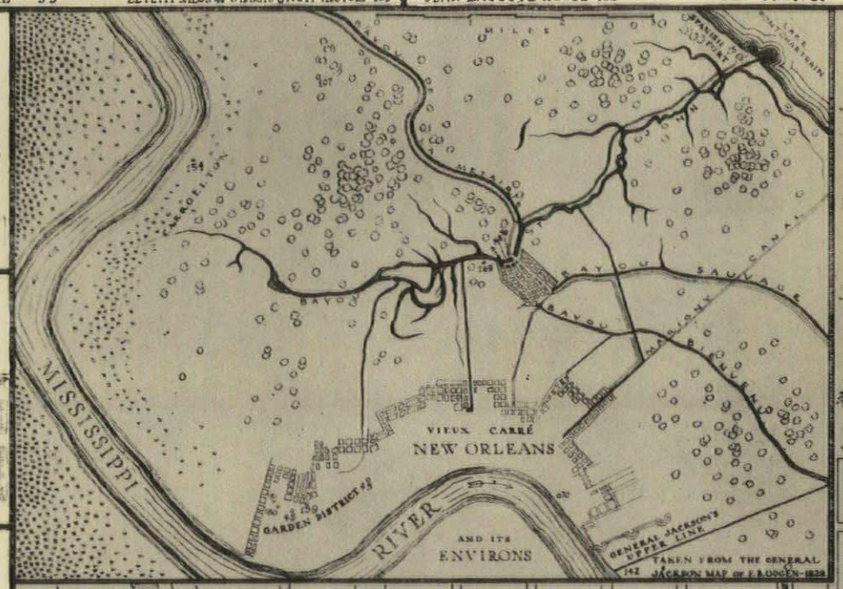


TRICOU-WOGAN HOUSE COURTYARD-158

ELKIN - SARAH HENDERSON HOUSE 139



DELORD SARPY HOUSE - 45

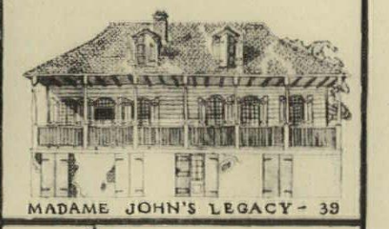


MAP OF OLD
NEW ORLEANS
SHOWING LOCATION OF THE OLD HOUSES

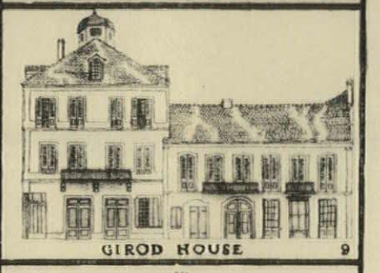
WORKS PROGRESS ADMINISTRATION SPONSORED FEDERAL PROJECT NO 2 HISTORIC AMERICAN BUILDINGS SURVEY

RICHARD KOCH DISTRICT OFFICER

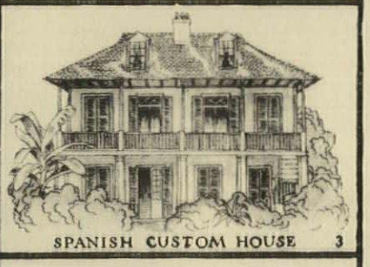
2 ARCHBISHOPRIC	60 CLAIBORNE HOUSE	140 MORTGAGE BUILDING
4 CABILDO	61 SPANISH STABLES	141 PONTALBA BUILDINGS
5 PRESBYTERE	70 MACARTY PLANTATION	142 JACKSON BARRACKS
6 THE ARSENAL	73 LANGUILLE BUILDING	143 LABATUT MANSION
10 LA. STATE MUSEUM BUILDINGS	78 MONTEGUT-PARHAM HOUSE	145 ANTOINE ANGUE HOUSE
11 JACKSON SQUARE	81 BARTOLOMÉ BOSQUE	154 DERBY HOUSE
15 FRENCH MARKET	88 COURT OF THE TWO LIONS	160 931-933 ST. PHILIP STREET
21 FIRST SKYSCRAPER	90 RENDEZ-VOUS DES CHASSEURS	164 CAFE DES EXILES
22 CENTRAL CONGREGATIONAL CHURCH	91 BARNET HOUSE	168 BLANC HOUSE
23 COTTAGE - 1433 PAUGER STREET	92 GRIMA HOUSE	169 WALTER PARKER HOUSE
25 SPANISH FORT	93 730-734 ST. PHILIP STREET	170 ST. LOUIS CEMETERY
27 CHESNEAU MANSION	97 CRAWFORD HOUSE	173 ST. AUGUSTINE'S CHURCH
28 ST. LOUIS CATHEDRAL	100 SCHWARTZ HOUSE	174 ALVAREZ FISK HOUSE
33 CASA FLINARD	101 FAISENDIEU'S POSADA	175 UNITED STATES CUSTOM HOUSE
37 CHARITY HOSPITAL	106 MASPERO'S EXCHANGE	176 HAUNTED HOUSE
41 PEYCHAUD HOUSE	113 GOVERNOR ROMAN'S HOUSE	178 ACADEMY OF BON SÉCOURS
44 MARCHAND HOUSE	120 JEAN BLANQUE HOUSE	180 EUSTIS-KOCH HOUSE
46 JEAN BALTHAZARD GEORGES HOUSE	124 SAN ANTOINE'S MORTUARY CHAPEL	181 ROBINSON-PESCUD HOUSE
47 SPANISH COURTYARD	125 JOHN GAUCHE HOUSE	183 ST. LOUIS HOTEL
48 WESTFELDT HOUSE	126 MAISON DE COMMERCE	186 PAVIS HOUSE
52 XIQUES MANSION	127 COURT OF THE TWO SISTERS	187 MERLE HOUSE
53 LE PRETE MANSION	128 PATTI'S COURT	188 LATOUR AND LACLOTTE'S ATELIER
57 CASA CORREJOLLES	131 UNITED STATES MINT	189 DUCATEL HOUSE



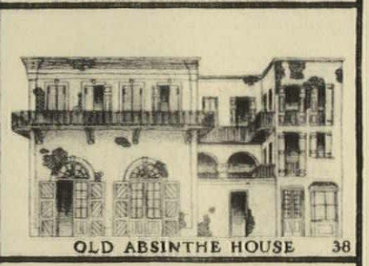
MADAME JOHN'S LEGACY - 39



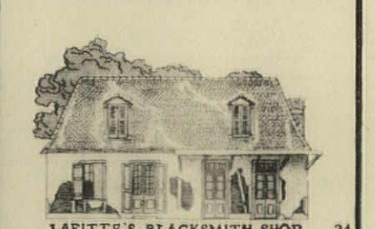
GIROD HOUSE 9



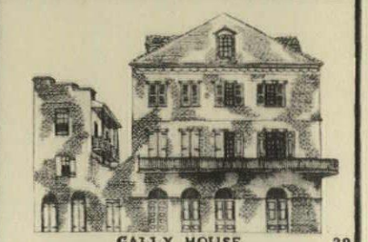
SPANISH CUSTOM HOUSE 3



OLD ABSINTHE HOUSE 38



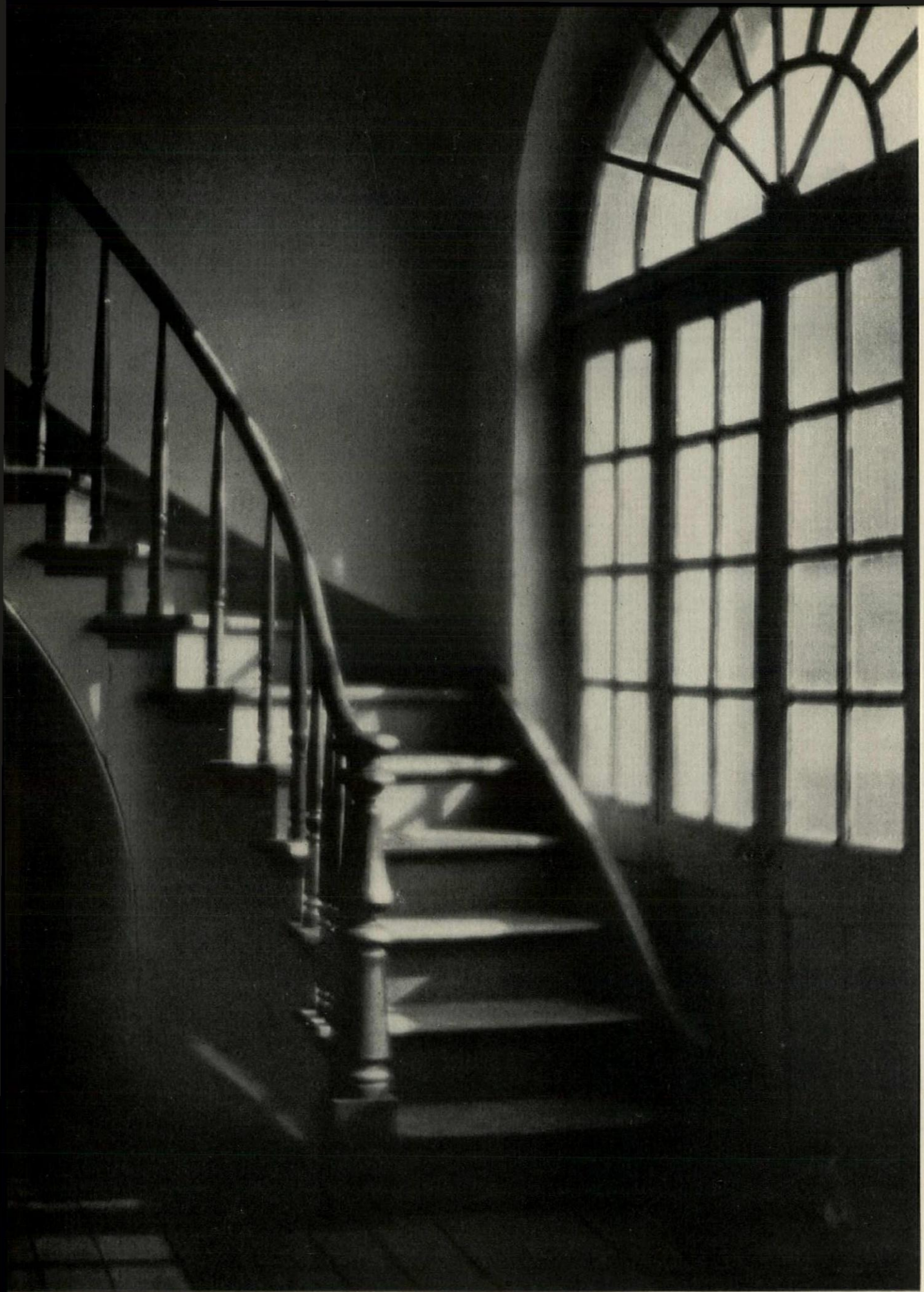
LAFITTE'S BLACKSMITH SHOP 24



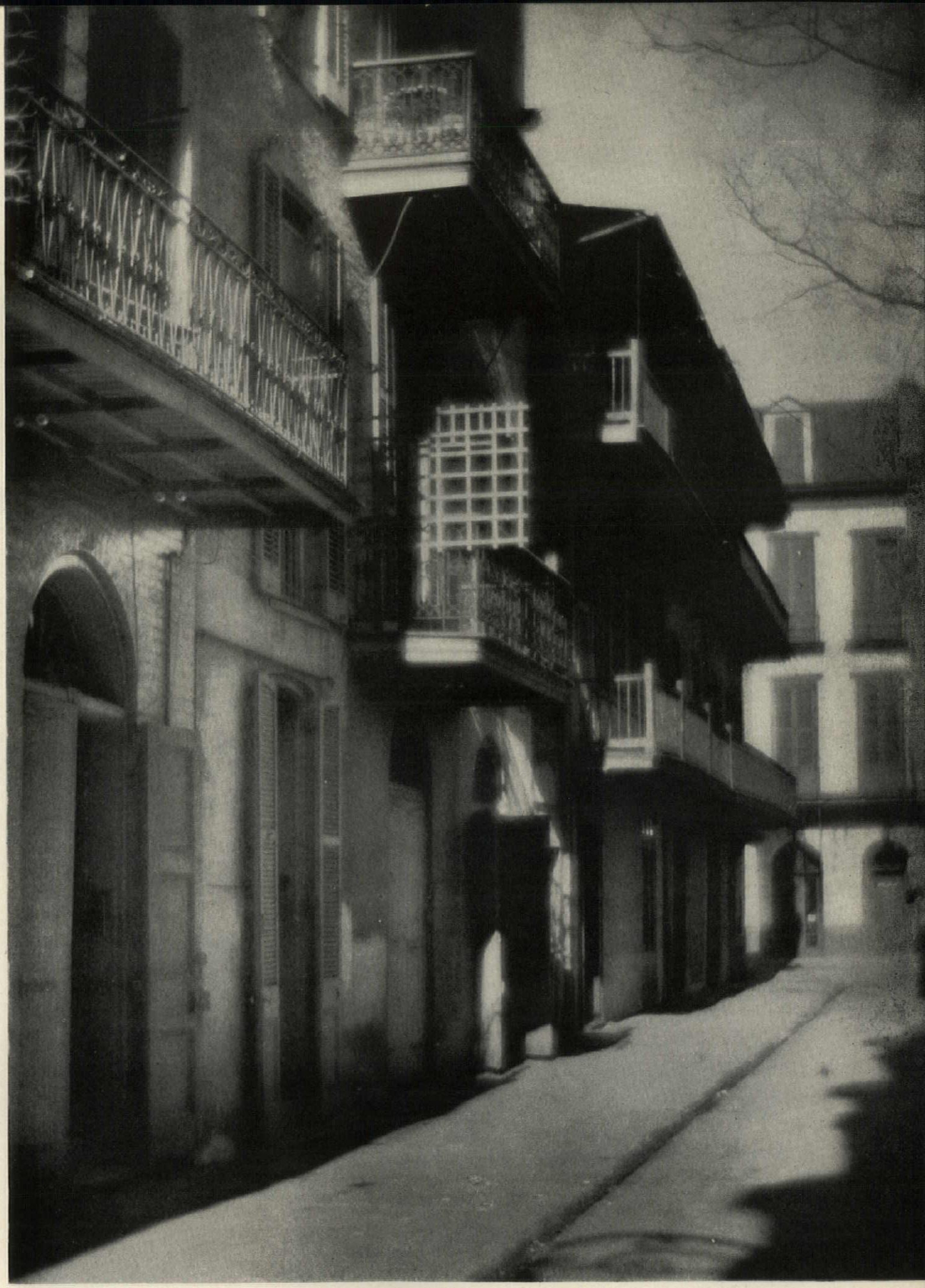
GALLY HOUSE 29

"OAK ALLEY," A PLANTATION NEAR DONALDSONVILLE, LA.

A PORTFOLIO OF 16 PHOTOGRAPHIC STUDIES BY EUGENE A. DELCROIX OF NEW ORLEANS AND ITS ENVIRONS



206 STAIRWAY IN THE CABILDO, NEW ORLEANS



207 THE SO-CALLED PIRATE ALLEY, BESIDE THE CATHEDRAL

DELCROIX
PHOTOGRAPHS

THE BEAUREGARD HOUSE ON CHARTRES STREET, OPPOSITE ARCHBISHOPRIC

[This house takes its name from General Beauregard of the Confederate Army, who lived here for a time. It achieved fame also, however, as the birthplace of Paul Morphy, one of the world's greatest chess players]

209 COURTYARD OF LE PETIT THEATRE DU VIEUX CARRE

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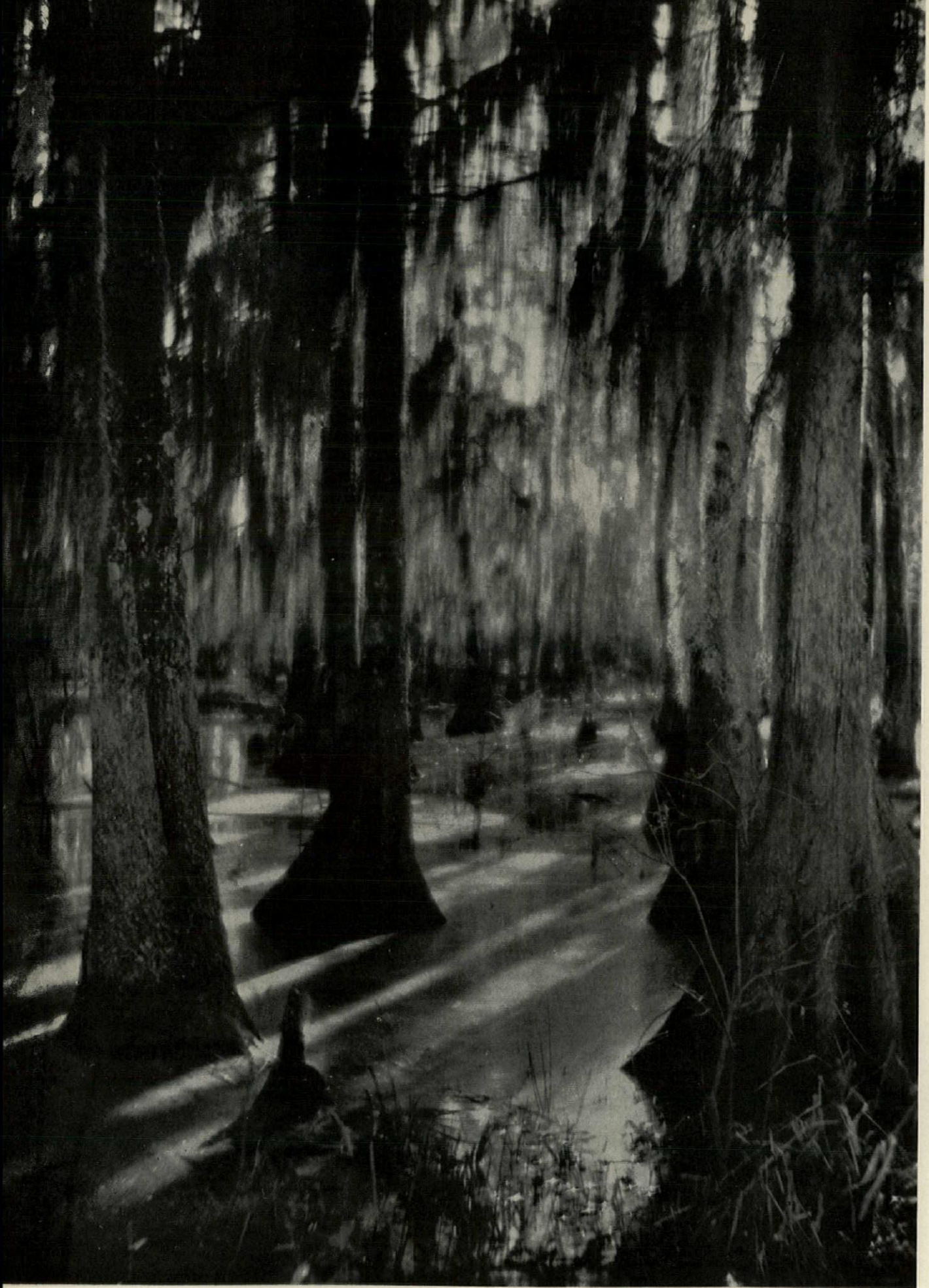
PHOTOGRAPHS



210 CYPRESS SWAMPS LIKE THIS EXTEND FOR MILES THROUGH THE DELTA

211 MAN-MADE CAST-IRON LACE ON ROYAL STREET, NEW ORLEANS

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212 IN THE PATIO OF THE BRULATOUR HOUSE, 520 ROYAL STREET

213 IN THE "PATIO ROYAL" AT 417 ROYAL STREET, VIEUX CARRE

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LIGHTS AND SHADOWS IN THE FAMOUS BRULATOUR PATIO

[The Brulatour House was built in 1816 by François Seignouret, a wine merchant who came from Bordeaux. He was also a famous furniture maker who designed and built many of the finest pieces found in the South. Pierre Brulatour succeeded him as a wine merchant in 1870 and gave the house the name it has since borne]

UNDER THE ARCHES OF THE CABILDO, JACKSON SQUARE, NEW ORLEANS

[The Cabildo dates from 1795, when it was built by the Spaniards for their capital house. It now houses the Louisiana State Museum which comprises a large and varied collection of historical and natural curios including even examples of the vanishing cigar store Indian]

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PHOTOGRAPHS

216 ENTRANCE TO THE OLD LAFITTE BANK, BUILT IN 1880

217 A GRACEFUL OLD STAIRWAY IN A HOUSE ON TOULOUSE STREET

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PHOTOGRAPHS

218 A MAJESTIC OAK, TYPICAL OF MANY TO BE SEEN IN LOUISIANA

219 ANOTHER AND DIFFERENT TREATMENT OF THE CAST-IRON BALCONY MOTIF

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PHOTOGRAPHS

THE HUEY P. LONG BRIDGE ACROSS THE MISSISSIPPI, NEW ORLEANS

[This toll-free bridge is nine miles above the city and was built in 1935. It is a combination railroad and highway structure, the double tracks being flanked by two 18-foot concrete roadways, each with a 2-foot sidewalk. It curves around for almost four and a half miles]

NEW ORLEANS BECKONS YOU

TO COME AND BRING YOUR SAVOIR FAIRE

BY ARTHUR FEITEL, A. I. A.

THIS month the American Institute of Architects holds its convention in New Orleans. It was somewhat of an oversight on our part that we hadn't remembered to invite them in twenty-five years.

At every A.I.A. convention we have attended there have always been a few of the old boys who told us in whispering tones of the wonderful times they had at the last New Orleans convention back in 1913. They hinted that it would be a pleasure to escape from home for awhile and return to New Orleans in order to enjoy the "architecture" while they are still young.

However, for those who have not had the good fortune to visit New Orleans in 1913 or since, a little of its history may be of interest.

In 1699, while returning from an exploration trip into Louisiana, Bienville unexpectedly met an English ship in the Mississippi. The English told him that they were looking for a place to found a settlement. Bienville notified them that he had already taken possession in the name of France. So the English turned around and sailed away. This point on the river just below New Orleans is still called English Turn. We are sure that many of us have tried the same arguments, more or less successfully, on competitors we met unexpectedly in a prospective client's office.

Nineteen years after the English Turn incident Bienville founded New Orleans.

The original colony had a continuous struggle against fever, flood, mosquitoes, famine, Indians and corrupt officials.

A move took place on the chess-board of European diplomacy and Louisiana was taken over by Spain in 1769. This act being very unpopular among the local French people, they rose in insurrection against the Spaniards. The insurrection was vigorously repressed by that Spanish Governor from Ireland, Don Alexander O'Reilly (and the Irish have been controlling things here politically ever since).

In 1803 France took back Louisiana from Spain. Napoleon, knowing that he could not defend it against the English, dropped the hot potato into Jefferson's lap and received $15,000,000 for his cooperation. This is the only deal we ever had with Europe that turned out to be better than we bargained for. Louisiana then included that small parcel of real estate extending northwest to the Pacific Ocean.

After the American flag was hoisted in the Place d' Armes (Jackson Square), freedom of worship and the other blessings of American Government were permitted to all.

The battle of New Orleans, between the British and the Americans, was fought near the city in 1815. The British lost General Packenham and about 1500 men in twenty minutes and retreated before the concentrated fire of the entrenched Americans. This was the last warlike attempt of a European nation on American soil. The crafty Europeans have since found it smarter to borrow money from us without paying it back, rather than to risk coming to take anything by force.

In 1862, New Orleans was captured by the Union forces and the people lived through a long and humiliating period of insults and carpet-baggery. In 1873, the citizens battled the Metropolitan Police and drove the carpet-baggers from the city.

It is a significant fact that many of our original thirteen colonies were founded by leaders who labored under the conviction that gloom was the essence of goodness.

They who founded New Orleans were men of a different philosophy. The French and later the Spaniards left to their descendants an eternal heritage of gaiety, romance and sunshine. The rollicking Latin mirth still pervades the city and reaches its climax each year at the celebrated festival of Mardi Gras.

We firmly believe that far-sighted President Jefferson did not purchase New Orleans only for its strategical military and commercial im-

portance. He undoubtedly saw that it was absolutely necessary to acquire the good-humored city as an antidote to the mournful faces existing in the rest of the nation.

Narrow-minded Puritans from various parts of the United States still continue to visit New Orleans just to investigate and report home on the terrible conditions encountered here. However they return often so as to make their investigations more complete.

The original rectangular-shaped city of New Orleans is still known as the Vieux Carré (Old Square) or French Quarter. It contains the largest and best preserved group of colonial architecture in the United States.

Many of the most interesting buildings of the Quarter date from Spanish times, especially from after the two fires which destroyed large sections of the city in the last decades of the 18th century.

The walls of these buildings were constructed of soft-burnt bricks of such inferior quality that they were stuccoed in order to preserve them against the elements. Some buildings were also constructed of a heavy wood frame with bricks sandwiched between (briqueté entre poteaux) and the whole stuccoed. This can still be seen in the old blacksmith shop of the pirate Jean Lafitte. The brick foundations were sometimes built on top of three-inch cypress boards. When the modern drainage system was installed the level of sub-soil water was lowered from about 18 inches below the surface to seven or eight feet. The soil shrinkage and the rotting of the foundation boards has caused a good deal of settlement in these beautiful old buildings. This has added to their picturesqueness if not to their stability. The resultant wobbly landscape forms an appropriate setting for some of the nocturnal revelers.

In the olden days, when water was near the surface, burial in the ground was practiced only among the poorest classes. It was necessary to bore holes in the coffin and stand on it in order to sink it.

The typical house of the Vieux Carré has a simple, well-proportioned façade decorated with beautiful iron balconies. The wrought-iron is graceful and well executed while the iron castings are clean and lace-like in design. Some of the balconies are supported on iron brackets while others project over the whole sidewalk and rest on very slender iron columns. One enters through the vaulted or beamed carriage entrance into the well-planted patio with its vines, palms, flowers, and fountain. The stables, kitchen, and slave quarters are grouped on one or two sides of the patio. This court-yard also served as an open-air salon for the women folks, well protected from the heat and the filthy, criminal-infested street.

The French Quarter lost its importance as a commercial and residential section about fifty years ago and was allowed to deteriorate physically and morally.

Twenty years ago, it suddenly became a fad for people of the better classes to reside and to play in the old section. Consequently, many of these old buildings have been remodeled into private homes and apartments which serve either as legitimate residences or as places called "studios" (accent on the first syllable).

Childless couples also reside in the Quarter —the type where the wife has a husband as a provider and a dog for a pet.

There are also artists and writers, and in the slum sections the poorer Italians, French, negroes, and lewd women live.

Residing in the Vieux Carré is not all that it is supposed to be. There are nights when things are fairly quiet but on others the noise of music, shouting, horn-blowing, and boisterousness becomes nerve-wracking. One starts to feel like a bird who has inadvertently built his nest in a boiler-factory.

New Orleans has always had a goodly sprinkling of rougish individuals among its cosmopolitan population. Crooks, pirates, river-boat gamblers, prostitutes, lottery-shop owners, gambling-house operators and grafting politicians—all have contributed to the perpetuation of the many dens of iniquity, of which the city is still amply provided.

The original founders of the city were a band of salt-smugglers, which probably accounts for the tendency of the inhabitants to improvise things to get pickled with.

Dozens of alcoholic concoctions were invented here, including the first cocktail. Of all local drinks, the Sazerac Cocktail and the Ramos Gin Fizz are the best known. The former is the best-tasting appetizer ever combined by a mahogany-enthroned artist while the Ramos Gin Fizz—that milky gin drink—is as smooth to the tongue as a billiard ball is to the touch. For further details, see our bartender.

New Orleans is also the absinthe capital of the Western Hemisphere. A great deal of it is locally manufactured. Absinthe is made of sixteen different herbs, roots, and leaves—the notorious wormwood being but one of them. Due to the bad effects of wormwood upon the human brain, real absinthe is no longer legal. The present-day substitutes, however, have the same taste and effect without perma-

nently numbing the brain. Take one of these well-mixed absinthe drinks and you'd be willing to sell the famous Old Absinthe House just to get another one. They are highly recommended as appetizers, but, after trying different experiments on what hangovers are least worst, local "scientists" do not say that absinthe is the most pleasant.

The New Orleans Creole cuisine, founded on the skillful combination of local foods and flavors, is world-renowned.

In slang parlance, we know what unflattering meanings are implied by such words as fish, crab, shrimp, oyster, crawfish, chicken.

However the expert chefs of this Mecca of Epicureans can so prepare these disreputably named foods that they will be fit to enter the palate of a king.

They will emerge from the kitchen as culinary masterpieces in the form of Crabmeat Ravigote, Shrimp Remoulade, Oysters Rockefeller, Crayfish Bisque, Poulet Maison d'Or, Pompano en Papillote or Creole Gumbo—just to mention a few of these delicacies.

There is no use of New Orleans chefs giving out recipes for making these dishes. It would be like Goodhue or Cret giving out recipes for architectural masterpieces. All of which tends to convince us that good cooking deserves to rank as a fine art alongside of architecture, painting, sculpture, and music.

Antoine's and Galatoire's are two of the finest restaurants on the American Continent and there are also many others whose food will tempt you back often. The Patio Royal and Broussard's have delightful Creole courtyards where you dine among palm and banana trees.

Coffee is also an institution in New Orleans. There is the complicated, flaming Café Brulot for special occasions, but for everyday use give us Creole drip coffee. Made from a dark roasted bean and chicory, it's thick enough to use in your fountain pen. One drinks it from large, heavy cups at the old French Market coffee-stands. Probably one reason for making the coffee so strong is to furnish a stimulant to assist one in raising these heavy cups.

We haven't the space in this precious magazine to tell you all of the history of the old Cathedral, Cabildo, Presbytery, or the hundreds of anecdotes of the old houses and their inhabitants.

You'll probably come to the convention and see for yourself anyway. But if you don't decide to come, we'll feel sorry for you and we know that you'll feel sorrier for yourself.

This will be one convention where there'll be so many things to do that you won't have any time to be talked to sleep in a convention hall. One will have plenty of time for sleeping purposes between 2 and 7 A.M.

So Au Revoir until **April 19th.**

Delcroix

Courtyard Window, Absinthe House

A PROGRAM FOR THE A. I. A.

BY TALBOT FAULKNER HAMLIN

I HAVE been a member of the American Institute of Architects for twenty years and more; I am proud to be associated with it as the only architectural body of national scope which stands for, and works for, the profession and society. Its history is inspiring, its possibilities enormous. There have been times when the A.I.A. was vivid, aggressive, conscious of its power; there have been times when it has been cautious, retiring, timid. Under the leadership of men like Burnham and McKim, the Institute was a power in Washington, fighting the battles for the Tarsney Act and the development of Washington. Later, Kohn, and Ackerman, and Burt Fenner gave themselves to making this national society the power for good it should be, in housing, and in the sorely beset field of labor relationships.

Now, again, there are signs of a new life stirring within the Institute. Now, again, both architects and the public are in great need of unselfish professional leadership. Since the great sleep of the 1920-29 boom, when professional standards sank out of sight under the flood of will-o'-the-wisp dollar chasing, the awakening to the demands of a new world has been slow. The Institute is sitting up and stretching its arms and yawning; this year's Convention has before it the task of deciding whether the Institute shall turn over and go to sleep again—or get up, and *do*.

The aims of the Institute, we read, are "to organize and unite in fellowship the architects of the United States, to combine their efforts so as to promote the æsthetic, scientific, and practical efficiency of the profession, and to make the profession of ever increasing service to society . . . and spread an understanding of the art and service among the people, in order that the profession shall give to the people a finer art and, year by year, a more scientific and efficient service; that the training of students in architecture shall be more sound, and that the people shall steadily increase their knowledge and appreciation of beauty and the arts." About these aims there is little need for discussion. It is the application of the ideals to actual problems which is difficult. It is the methods we should use in following these ideals that are a problem. In the effort to clarify these methods, I have tried to set down here what seem to me some of the chief questions confronting the Institute today.

II

The first of these problems is that of membership. If the A.I.A. is to speak forcefully, it must represent the profession *as a whole*. This means that the Institute must decide whether it wishes to become a picked and conservative self-appointed "aristocracy" of the profession, or whether it wants to broaden its base. Why do we make it so difficult to join—why all the blanks, the checks attached, the elaborate mechanisms? Who judges whether submitted drawings are adequate, and on what basis? And why, after a man has gone through the red-tape of becoming a junior member, should he have to go through it all over again to become a regular member? The implication that many young architects draw is that a widely-based membership is not desired . . . This is an inaccurate deduction, of course, but a natural one.

In England, the percentage of architects who are members of the national institute is much larger than it is here; as a result, the voice of the R.I.B.A. is that much stronger, and its efforts to uphold its standards that much easier. There, once a man passes his registration examinations, he becomes at once eligible to membership. If we believe in architectural registration—and the Institute is on record as believing in it—why should we demand drawings at all? A mere evidence of the possession of a registration certificate, plus evidence of good character and a statement that the applicant agrees with and will support the general aims of the society—that is all we should ask for. What red-tape would be eliminated by this method! It would tell the younger architects, "This is *the architects'* society—*all* the architects'; it is, accordingly, *yours*." If the Institute could double its mem-

bership by some such method as this, it could lower its dues, and it could speak with tripled or quadrupled force.

The thing which has made so many of the more thinking young architects loath to join the Institute is not fear of its ethical code, but rather the feeling they have received that the Institute is trying to set itself up as a sort of aristocracy, self-chosen for superior wisdom, to impose its directions, revealed by some mysterious supernatural source, upon the other poor devil architects.

III

The second great problem which faces the Convention is that of Institute publications, and especially *The Octagon*. The A.I.A. must determine whether its organ is a "magazine," or a "Proceedings." I confess that I cannot tell. The memory of the old *Journal* of the A.I.A. haunts me. Of course, it piled up an enormous deficit, but at the same time it was a flaming, alive, inspiring periodical. Look at its housing articles, to take but one field—what an extraordinary amount of knowledge, of idealism and inspiration there is in them! No, judged by that standard, *The Octagon* is *not* a magazine.

Nor is it a *Proceedings*. The Institute chapters have again and again held exciting meetings dealing with important subjects. One looks in vain for them in *The Octagon*. The central organization committees in Washington have discussions which may determine the most important Institute actions. These discussions are usually not reported, beyond perhaps the most summary mention. Even the meetings of the Board of Directors are shrouded in mystery.

Of course the reason for these silences is obvious—fear of controversy, a fear that the whole organization will jeopardize its efficiency by knowing the truth about itself. But there is another efficiency besides one of *hush-hush;* there is the efficiency of passionately idealistic, excited, democratic action. Surely, as an Institute organ, *The Octagon* should be the place where one chapter can learn what another is thinking, and where every member can learn what the various committees are doing. My ideal of such an association organ would be one that contained summaries, as complete as possible, of every chapter meeting and central committee meeting within the Institute, and, in cases of controversial discussions, an absolutely unbiased statement of both sides—and an indication of who said what. Every Board of Directors' meeting should be reported stenographically, and, even if all of it could not be printed, the stenographic minutes should be available on request. If this meant cheapening the paper and the make-up of *The Octagon*, no matter; at least it would be the voice of the profession, and people would be amazed at what a lively voice that is! Then, I would like to see a correspondence column devoted to Institute policies, kept as free as possible within the limits of decency and the libel laws. The whole would be edited with complete inpersonality, and every number should carry at the beginning, in large letters, the purposes for which the A.I.A. exists.

Such a paper, it seems to me, would revivify the entire architectural world. It would be a true organ of architectural opinion—both majority and minority. Its very existence would give evidence of a central organization sensitive to the ideals and the wishes of the members of the Institute themselves. It would reveal, of course, much diversity of opinion; it might give rise to acrimonious controversies. But at least it would be vividly alive; controversy is the breath of life in an idealistic democracy.

IV

The third great class of problems concerns the *functions* of the Institute. The Convention should seek answers to the broad questions of how the ideals of the Institute may best be realized, here and now. The Institute exists to render service not only to architects, but to the public. Its great public job is double—to bring to bear on the physical needs of the public that peculiarly inclusive and creative imagination which the architect possesses, and also to help the training of the architects so that their service may be of the greatest value. In a recent R.I.B.A. meeting the chief speaker was Edward J. Carter, Librarian of the R.I.B.A. and editor of its journal; his address was entitled "The Case for a Learned Society." It set forth brilliantly, and with a trenchant wit, the fact that the Institute was not only an architects' protective society, but also that it should foster architectural knowledge, and that architectural knowledge today meant not only knowledge of architectural development, not only knowledge of building products and new engineering devices — though this, of course, was inportant—but also a knowledge of all those things in modern life, economic and sociological, which bear on the use and purpose of buildings. That broad point of view is typical of the inspiring leadership which is characteristic of the R.I.B.A.; it is one of the elements which make its counsel and its advice both respected and welcome.

Perhaps the greatest barrier in America to making architectural service as valuable to society as it might be is ignorance of what the architect is and does. This ignorance is abysmal, both inside and outside of the government. The remedy for this has been discussed for years, yet the problem has not been solved. Further study and effort is necessary. A detailed study of the architect's functions and achievements might be prepared in pamphlet form, and sent out by thousands—to every congressman and bureau head, for instance, to every state legislator and state executive. The Washington office could see to its distribution to the proper people in Washington, and the chapters and associated state societies could take care of the local distribution. The present leaflet is a step in the right direction, but it is too general to serve as more than an introduction to the subject, and too simple and dogmatic to impress important government officers.

Coupled with this, there might be more Institute publicity, especially in connection with matters of public or governmental interest. The Institute should, I feel, be more aggressive, more firm, in its relationship to government bodies. It should not wait to be asked to help; it should proffer more than a vague assistance; it should offer leadership in all architectural matters. It could suggest programs of action; it could be represented at every public hearing dealing with even remotely architectural matters; and it could see that these programs of action, and all its suggestions or evidence given in hearings, were widely and adequately publicized.

Only so, it seems to me, can the present disastrous public attitude towards architecture be changed. The boom created the idea that architects were mere exterior decorators, whose opinions were less important than those of elevator experts and real estate speculators. The crash has not, alas, brought a change; the leadership lost in that grand and glorious debauch of the 'twenties has not been regained. The only way to assert leadership is to give leadership, and the conception of the American Institute of Architects as a mere ineffectual beggar for crumbs from the political table is one that is abhorrent to every thinking American architect. Better to step on a few toes, win a few enemies, than to be powerless. Better even to lose a few preliminary skirmishes with intrenched political power, if a tradition of strength and leadership results.

Another set of questions that cry for answer lies within the profession itself. The first concerns architectural ethics; it is the problem of developing a living and realistic architectural self-respect of all, rather than the half-hearted punishment of a few individuals who, sometimes involuntarily, violate the letter of the law. This should not mean a letting down of bars, a reduction of standards, but the reverse. The profession has received severe blows again and again from the acts of certain architects in their dealings with public bodies—acts such as extravagant campaign contributions followed by extravagant architecture. Equally disastrous has been the whole system under which much speculative design is produced. All these things have tended to lower all architects in the public mind. It is evils of this type that the Institute should most savagely and publicly attack, and to complement this action it should restudy most carefully the problem of unauthorized competitions.

The second great problem within the profession is the problem of the relation of the Institute to the younger architects, the draftsmen, the graduates just out of architectural schools. At the present time, the architectural profession is facing two ways at once. On the one hand, architecture is a profession, with public service as its chief aim. Of this profession, the employing architect, the draftsman, the apprentice, and the student are all component parts. The responsibility of each to the other is definite; the architect owes to the draftsmen he employs a cooperative sympathy, training, and the greatest possible security of tenure. It is to the everlasting credit of the profession that through these difficult times so many architects have kept this ideal alive. On the other hand, industrial development has created the great plan-factory, with the draftsman as an impersonal wage-earner, not a co-worker. With this comes impersonal hiring and firing, as work waxes or wanes.

Naturally, such a system develops class feeling. Obviously, if the draftsman has become mere labor, labor organization follows. This is not only inevitable, it is also desirable; it is the only protection which one-half of the profession has against exploitation, not only by other architects, but by public bodies and speculative enterprises. The question then arises as to what shall be the Institute's attitude towards these new architectural labor unions. The opinion has somehow gone abroad that the A.I.A. is a sort of employer's organization, like the National Association of Manufacturers, for instance, and is therefore hostile to the employees, especially to organized employees. I should hate to believe this is so; if it should be true, by some ill chance, what a turning backward from the days of Burt Fenner and

the close cooperation he developed between the Institute and the building trades!

No, that reactionary attitude must not be the Institute's attitude. If the Institute is to be the mouthpiece of the entire architectural profession, it cannot be hostile to a large part of its personnel. Instead of hostility, let there be every attempt at cooperation with all the draftsmen's and architects' organizations, of whatever kind they be. In so far as architecture is a profession, and not a mere business or industry, the basic interests of all its practitioners, employer and employee alike, are similar; and it is as a professional body, not a business institute or even a chamber of commerce, that the A.I.A. should live and grow and act.

Somewhat allied with this question is another—that of the salaried architect working for a private corporation or a public body. What are his professional responsibilities? How can his position be safeguarded so that he can bring to his task his best talents? Does his salary buy his integrity and his conscience as well as his drawing ability? This is an extremely difficult and complex affair. England as well as this country is facing it; more and more discussion about salaried architects fills the English architectural press. The tendency towards official and corporate bureaucracy in architecture is strong today; it is a problem deserving the most careful study by the Institute. How can the professional ideal of public service be combined with this new set-up? Only we, the architects, organized as a professional body, can answer . . . and if we make no answer, this new industrializing trend may well swallow us up, with all the disastrous loss of independent, courageous, individual, and creative public service which this would entail.

One more problem remains: that of the best way of choosing architects for public work. There is only one method which is, if well run, (a) democratic; (b) untarnished with political pressure or patronage; and (c) conducive to the most creative results. That method is the method of open public competition. It was open competitions which gave us the United States Capitol and the White House and the New York City Hall, and so set the country in the way of developing its own, rather than a borrowed and British, architecture. It was architectural competitions which produced a flood of American public buildings at the turn of the century, setting new standards in planning—standards which had a wide influence abroad. It was open competitions which have made over the municipal architecture of England. The more the facts are studied, the more it becomes evident that in every country where vivid architectural progress is to be noted—especially in England and in Italy—open competitions are frequent and important.

Now the Institute has a competitions code which is, in the main, excellent. But its other published material dealing with competitions is, to say the least, half-hearted. Its attitude seems to be: competitions, if you dare—competitions as a last resort—closed competitions if possible. It seems to imply that the open competition is dangerous and wasteful. The bogeyman of the brilliant youngster without experience who wins a commission is just too, too terribly terrible . . . G. G. Scott won the Liverpool Cathedral competition at twenty-one, and the greater part of English church architecture has been revolutionized since that event, and because of it . . . Surround the competitions with safeguards if you will; limit the smaller competitions to local competitors; but for heaven's sake do everything —by legislation, by education, and by a revision of the present documents—to make competitions common again. Give yourselves opportunity again. Make a way for talent to count; make an opening for brilliant youth . . .

A wide system of open competitons, either local or national, would bring new life to American official architecture. It would remove from the profession the dead weight of the "specialist's" crystallized prejudices. The drawings would be an enormously stimulating educational force; and if they were kept sufficiently simple and direct, with little or no rendering permitted, this education would be along the lines of true form and the essentials, and not, as in some competitions of the past, merely an education in *chic* rendering.

Moreover, a broad policy of open competitions would do much to spread work. It would tend towards producing many small offices rather than a few large industrialized plan factories. It would restore to the architect his true professional place as the designer, the constructor, the leader of society in those matters which affect, or are affected by, architectural design. And it would give society better, fresher, more creative public buildings; it might well revolutionize the whole picture of building in America. To bring this about is a worthy task for all architects; what better job can the American Institute of Architects tackle than the initiation and support of such a movement? Already some of the largest of the Institute chapters have taken official action supporting this basic idea.

V

These matters, it seems to me, are the chief problems of the architects of America today, and of the A.I.A. in particular. They cannot all be solved in a day, or in a single Convention; but discussion about them must be begun, and, as a member of the Institute of long standing, I commend it to my brother architects in the New Orleans Convention with deep seriousness. Let us first broaden the base of the Institute. Let us make its organization more truly democratic, more sensitive to the opinion of its chapters and its members by making *The Octagon* a true and impartial organ of Institute opinion and an open forum for Institute members. Let us then find out how best we can serve the public and the profession, by studying the problems which confront the architect today, by the utmost cooperation with draftsmen's societies and other organizations within the profession, and by an aggressive campaign of helpful, understanding, and creative education of laymen and government officials as to what architecture is and how it can serve society. And, lastly, let us institute a broad system of open architectural competition, so that society may be enabled to benefit from the creative talent of the architects of America, wherever that may be found. Such a program would be a challenge indeed; with something approaching it, the A.I.A. could again offer, as it sometimes has, the inspiring leadership which both society and the individual architect need and demand.

Delcroix

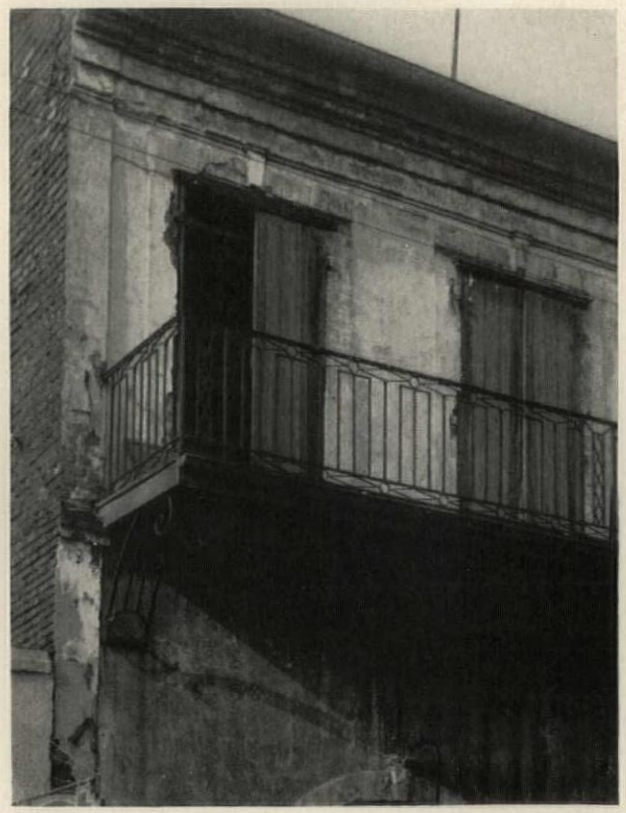
The Girod House, Chartres Street, New Orleans

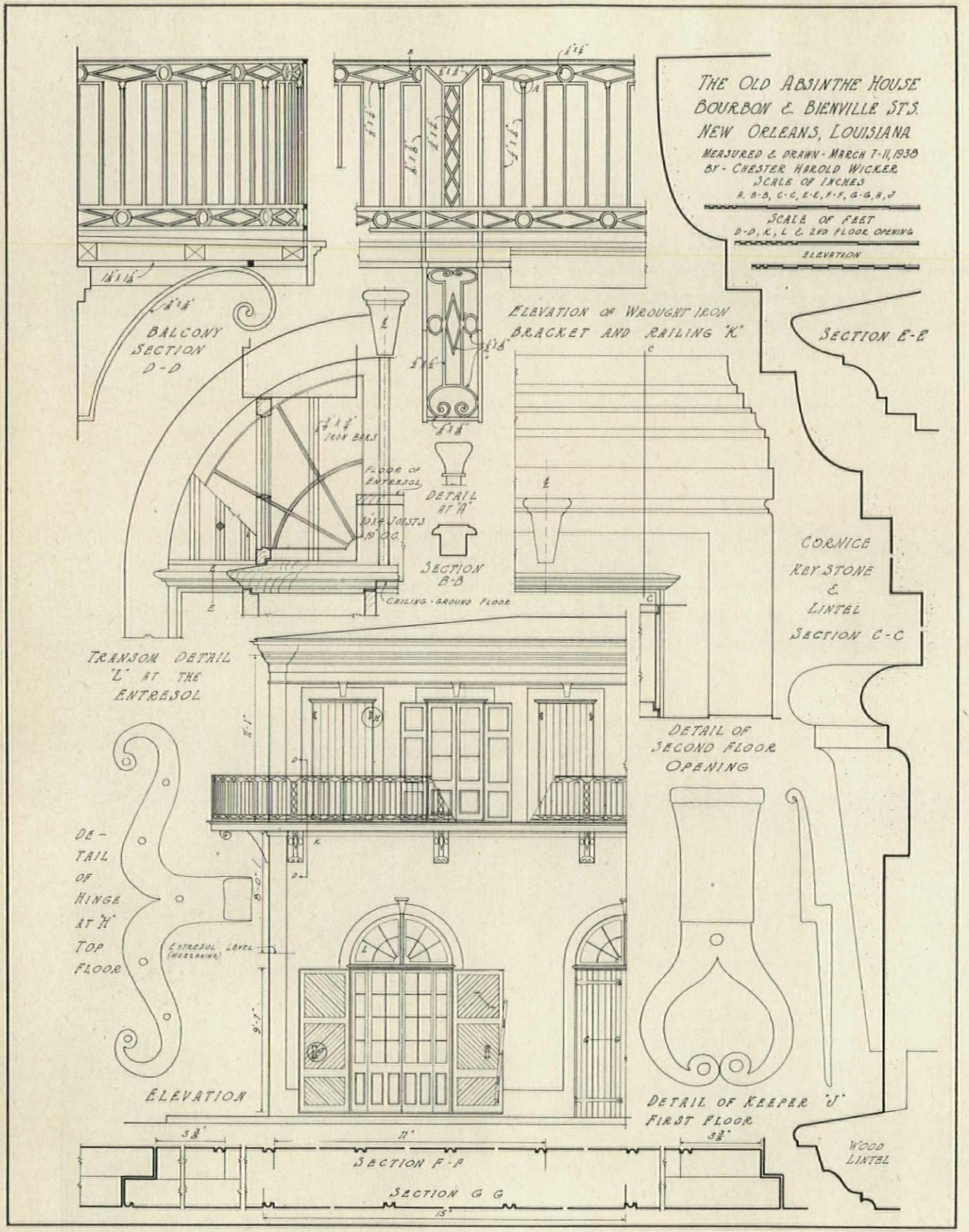
The old Napoleon House, often called The Girod House, at the junction of Chartres Street and St. Louis Street, New Orleans, has here been dramatically rendered in a beautifully studied pencil sketch by Theodore Kautzky whose superlative skill as a delineator has no limit

ARCHITECTURAL HIGHLIGHTS OF THE VIEUX CARRE

THE old quarter of New Orleans is a treasure-house of historic examples of buildings erected under both French and Spanish rule and expressing, as a result, some of the architectural characteristics of both of these colonizing nations in a way not to be found elsewhere. Thanks to the Historic American Buildings Survey, there is now in the Library of Congress a rather complete collection of measured drawings, available to architects who wish to pursue the subject further. We have drawn upon this splendid collection for the matter contained in the following sixteen pages and have included also several photographs by Richard Koch, the able District Officer of the H.A.B.S. under whose supervision the data was collected and the remarkably fine measured drawings were made. It is our hope that these few illustrations will convey at least something of the spirit of the old designers and builders who succeeded so well in combining their contemporary conditions of climate, natural environment, local materials, and social organization into a true native architecture.

THE OLD ABSINTHE HOUSE, 238 BOURBON STREET





Detail drawing by Chester Wicker of the Historic American Buildings Survey Staff showing the Old Absinthe House in the Vieux Carré, New Orleans

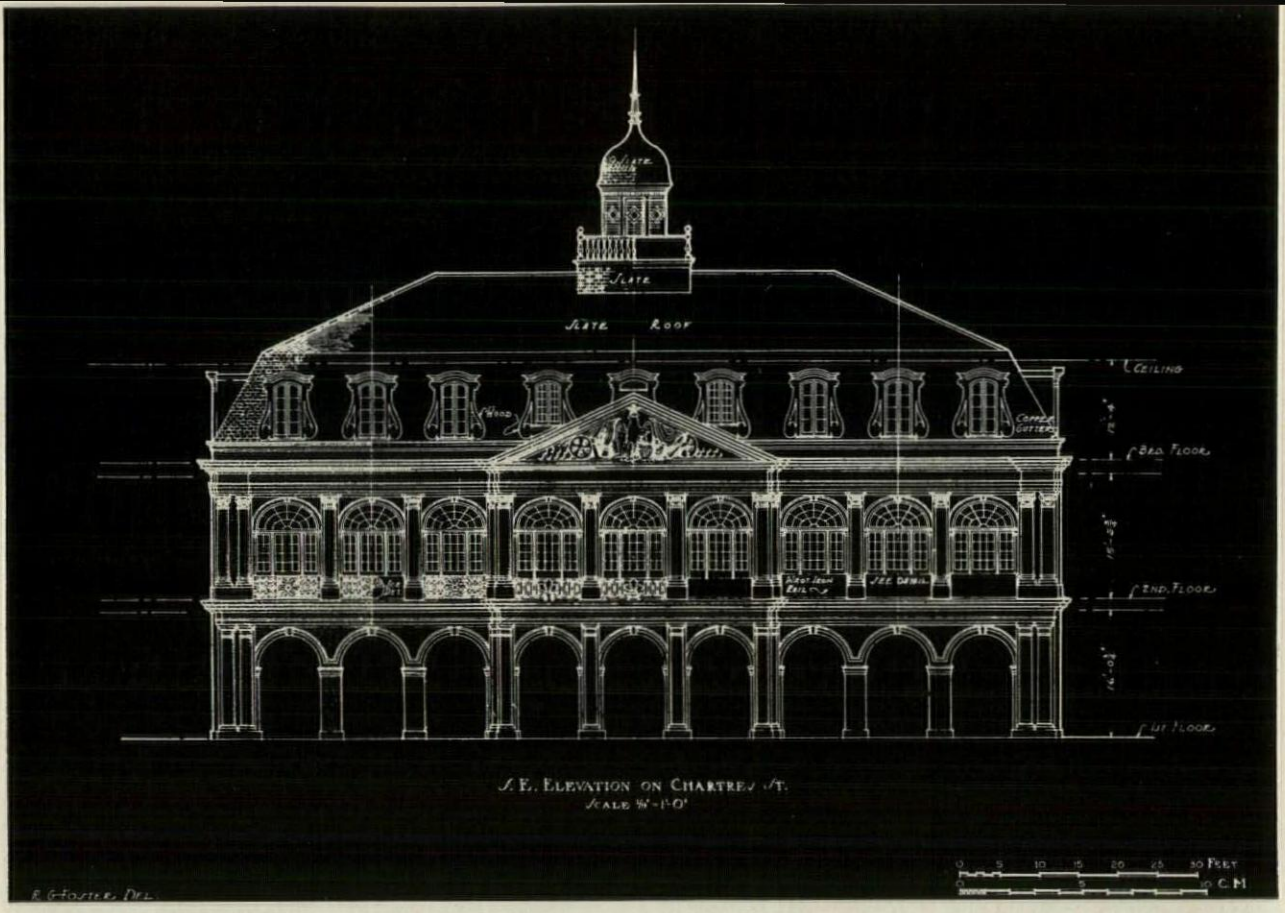
Richard Koch

233 THE ARCHBISHOPRIC, 1114 CHARTRES STREET, NEW ORLEANS—1734

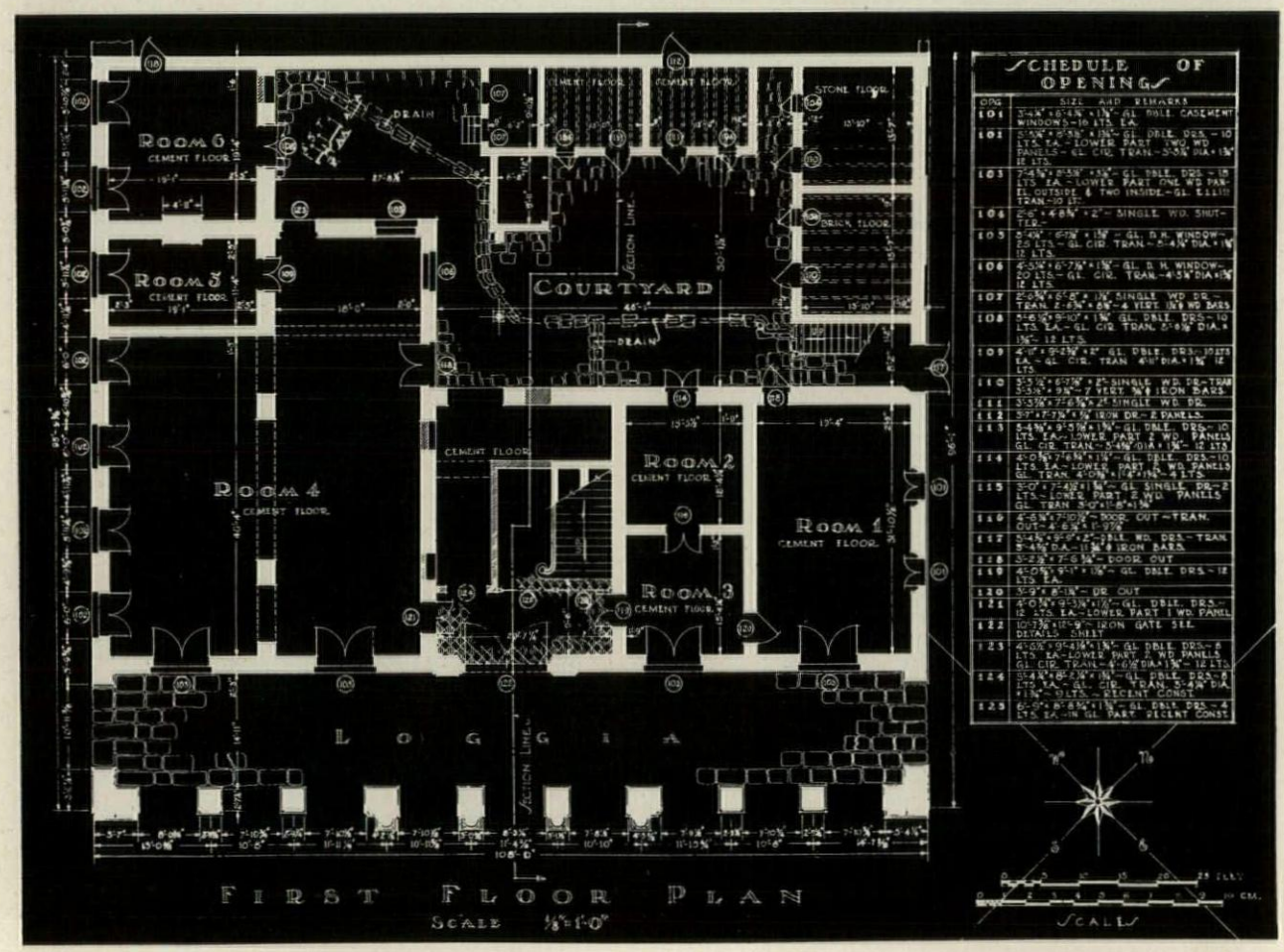
BUILDINGS OF
VIEUX CARRE

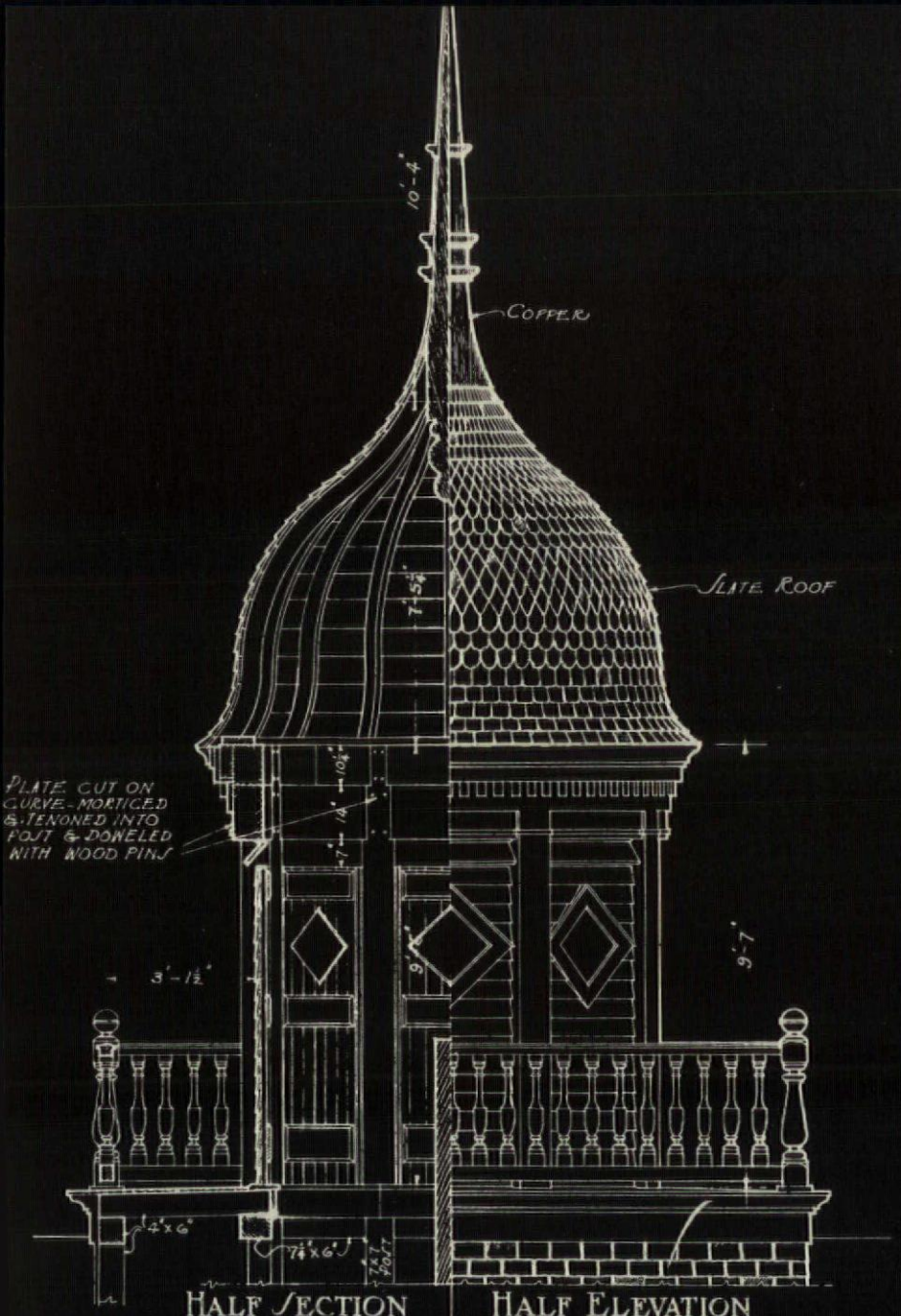
DRAWN FOR THE HISTORIC AMERICAN BUILDINGS SURVEY BY SAMUEL WILSON, JR.

DRAWN FOR THE HISTORIC AMERICAN BUILDINGS SURVEY BY B. PROCTOR

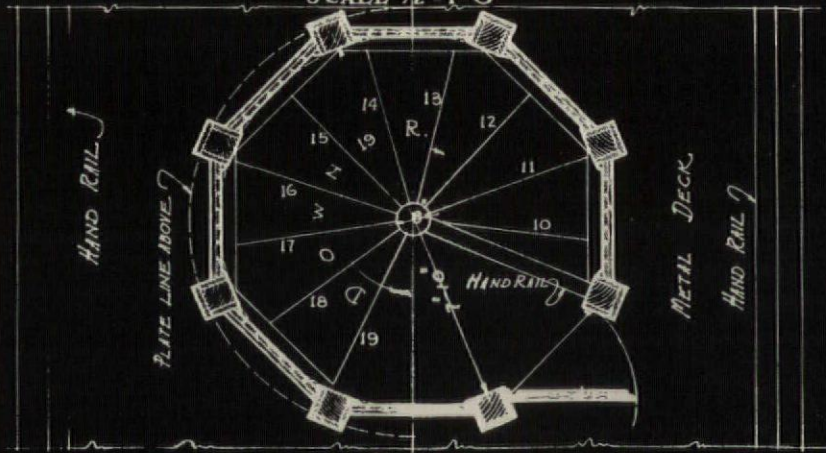


THE CABILDO, DRAWN BY R. G. FOSTER FOR HISTORIC AMERICAN BUILDINGS SURVEY

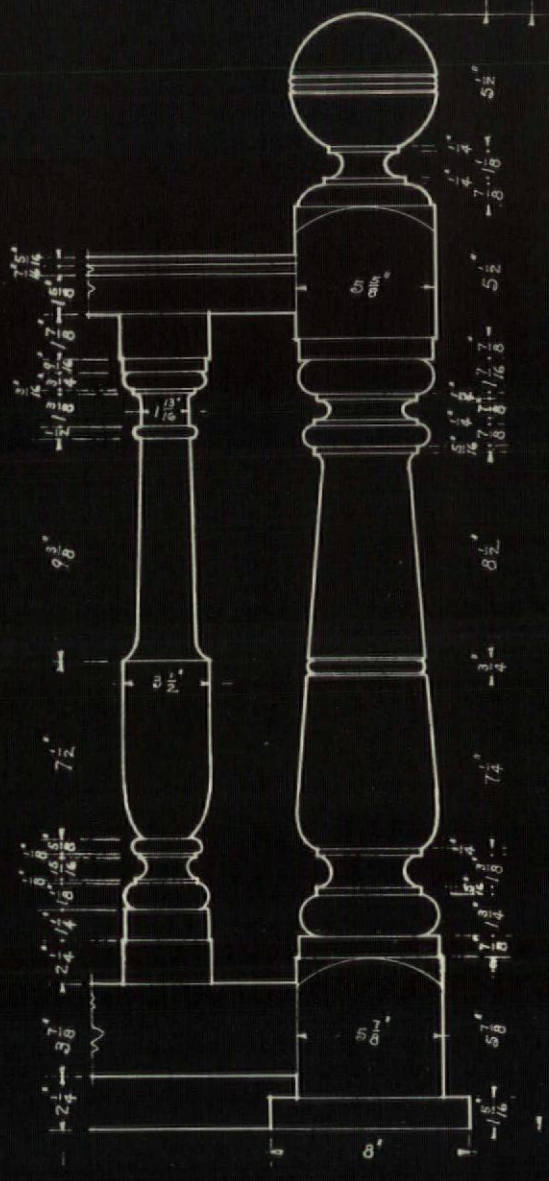




HALF SECTION HALF ELEVATION
SCALE ½"-1'-0"



PLAN
SCALE ½"-1'-0"

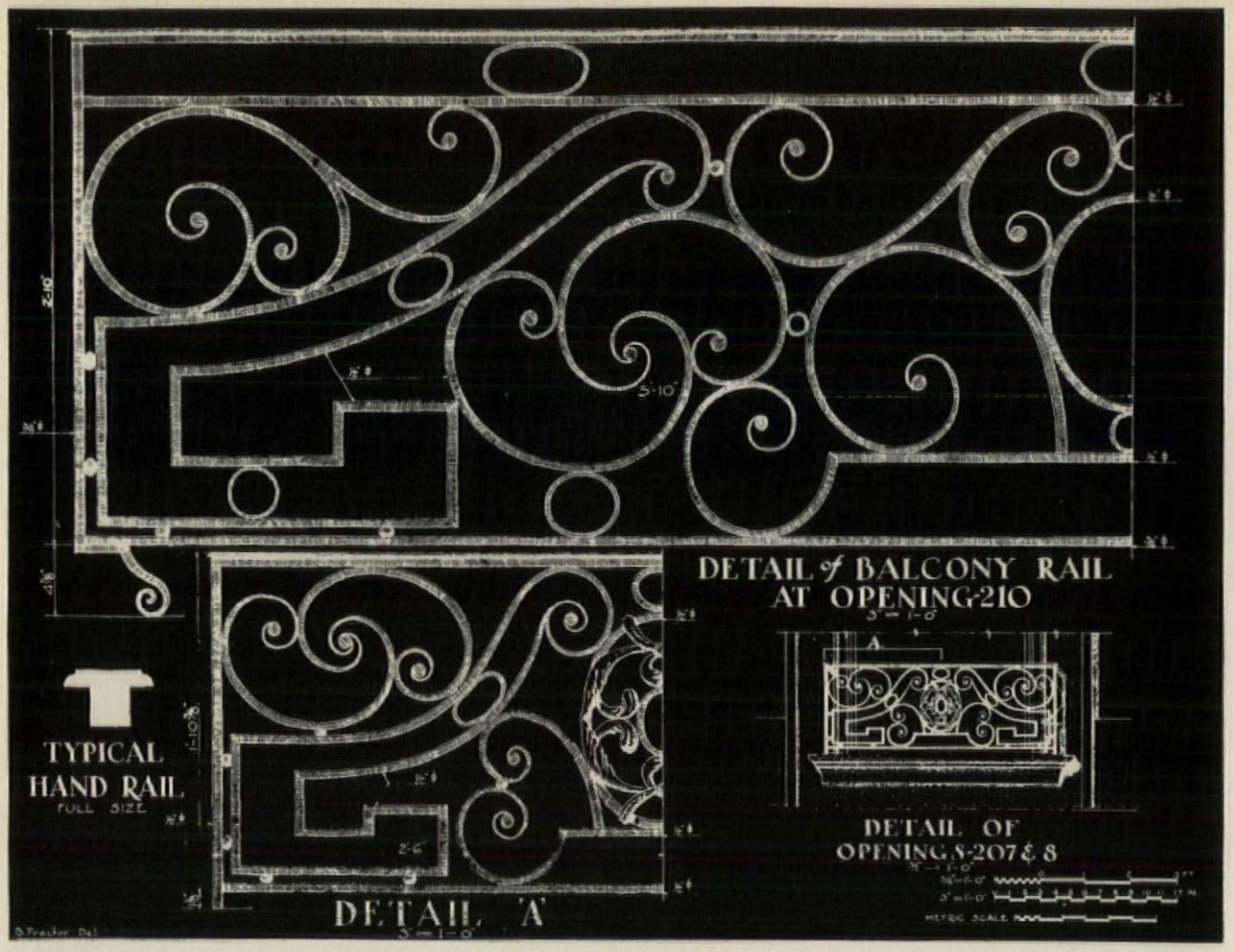


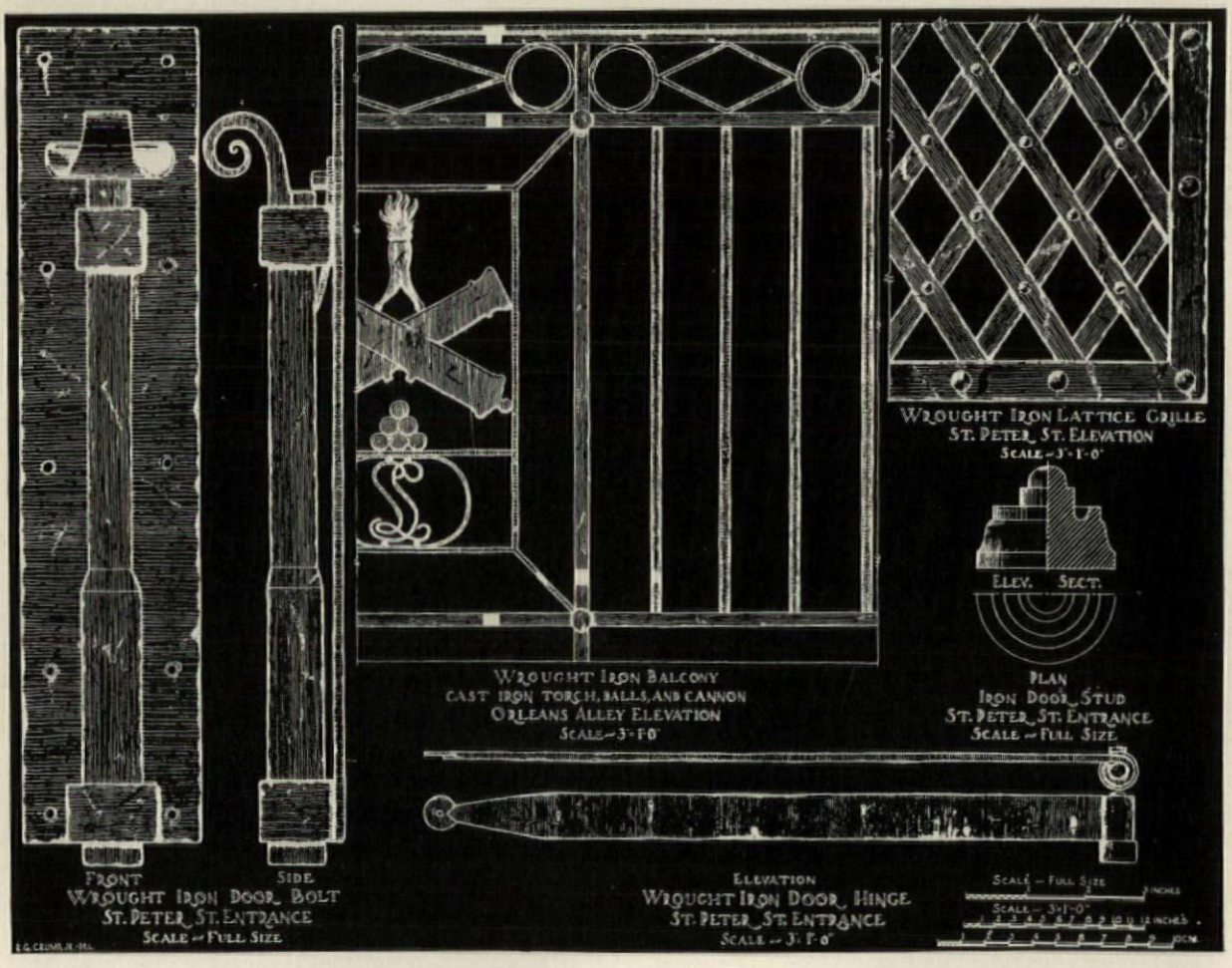
BALUSTER & NEWEL POST
SCALE 3"-1'-0"

DETAIL OF CUPOLA

GRAPHIC SCALE
FEET
INCHES
C.M.

R.G. FOSTER DEL.



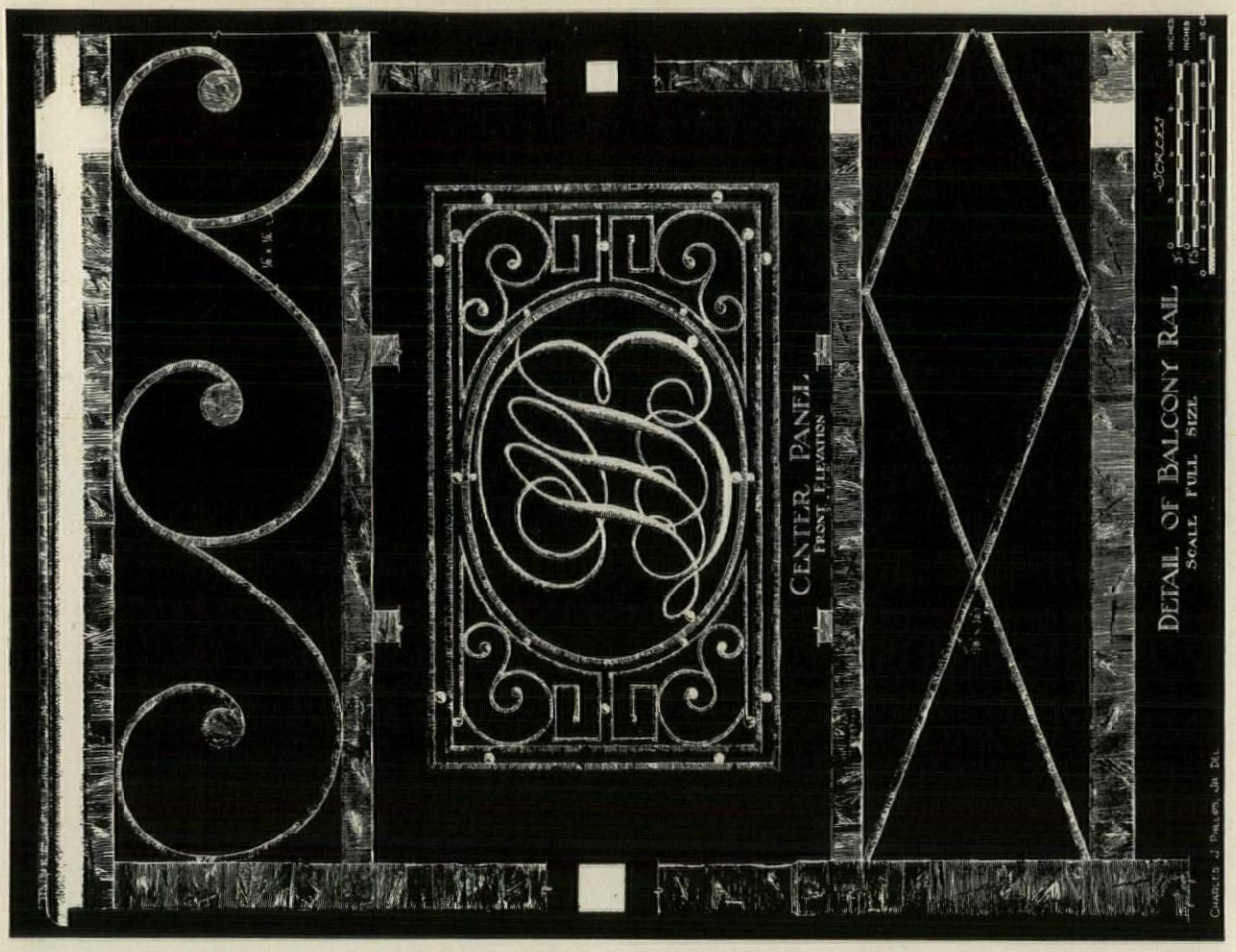


238 ABOVE, WROUGHT IRON FROM CABILDO—BELOW, FROM OLD SPANISH ARSENAL

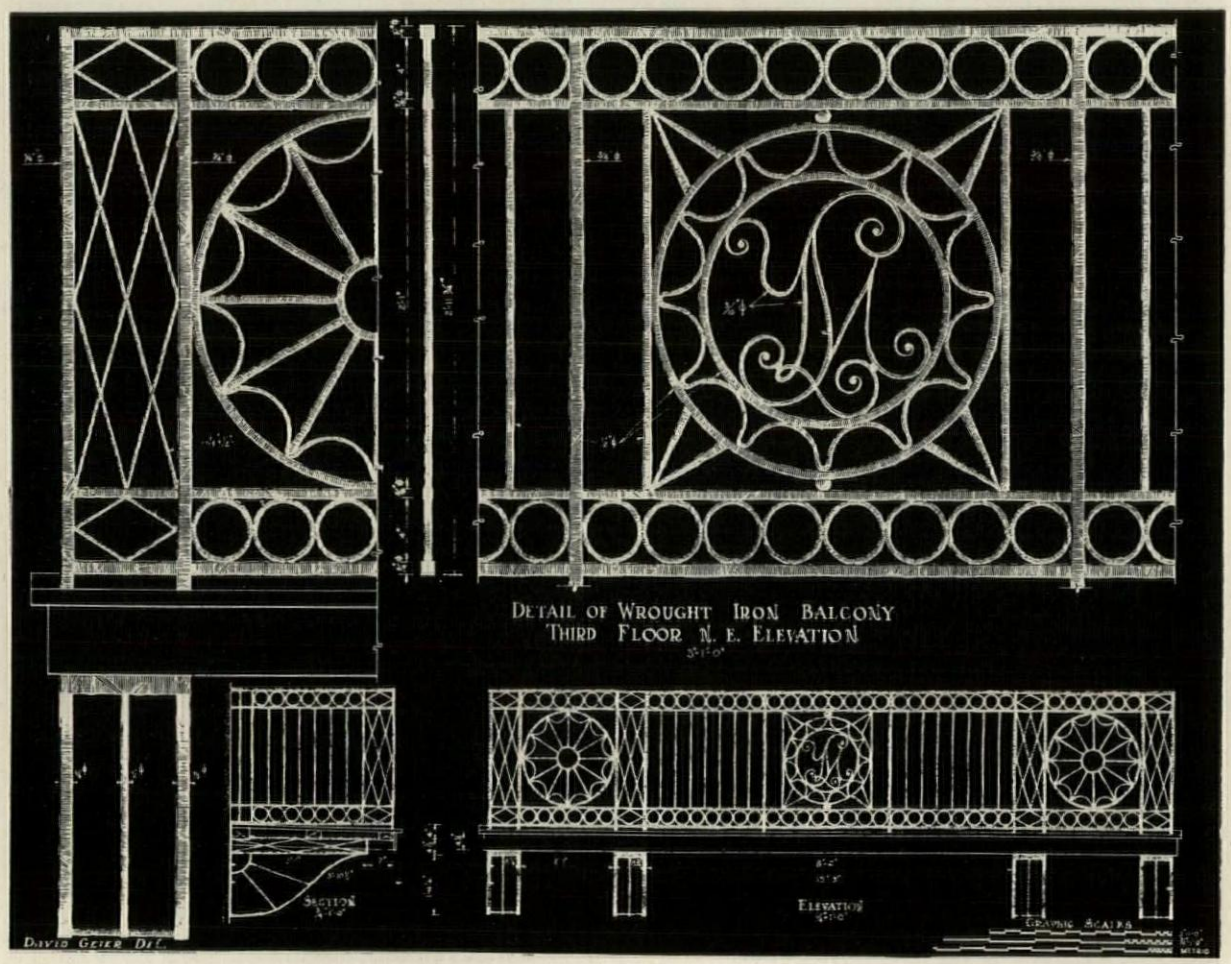
Richard Koch

239 LOUISIANA STATE BANK, 401 ROYAL STREET—BENJAMIN LATROBE, ARCHITECT

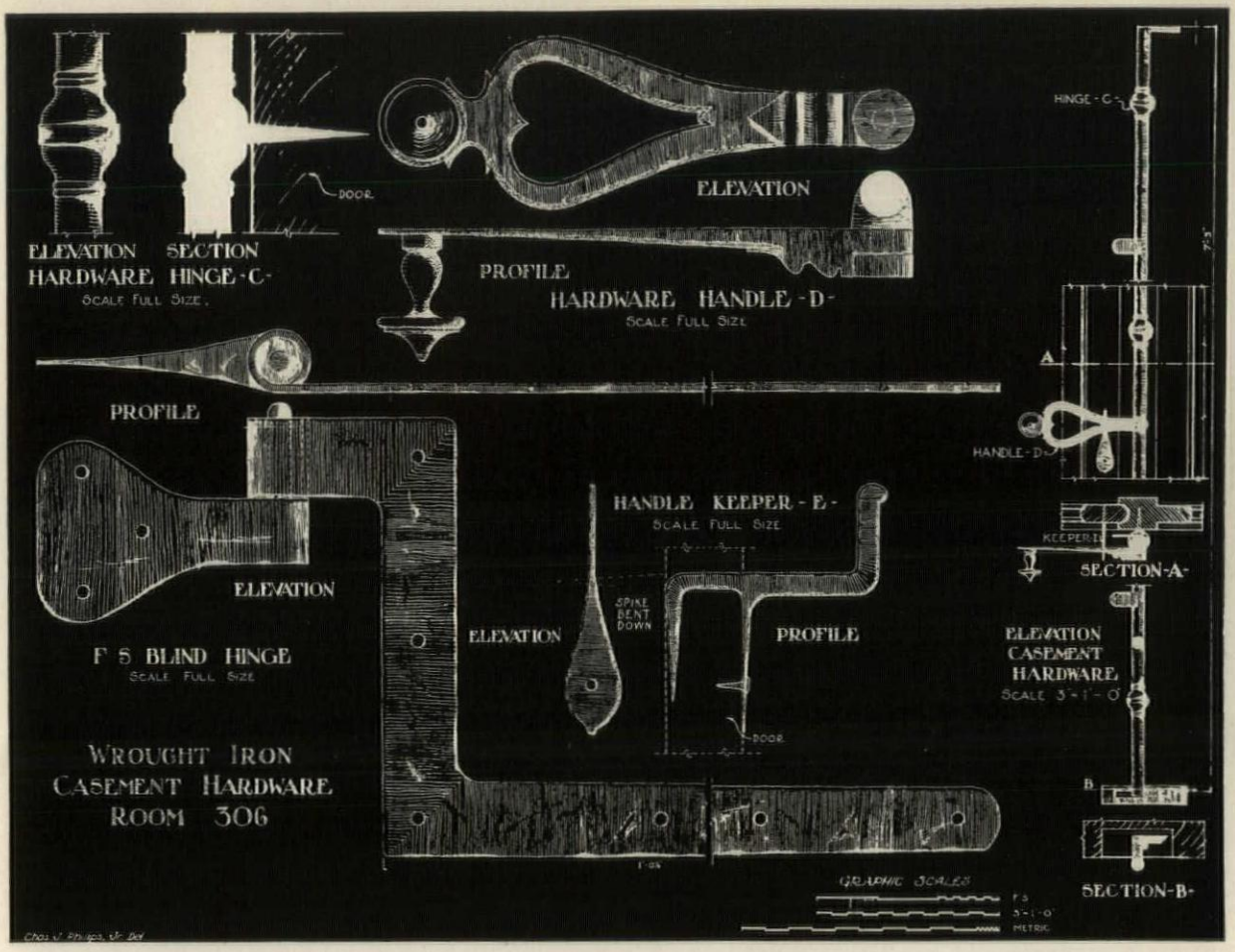
BUILDINGS OF
VIEUX CARRE



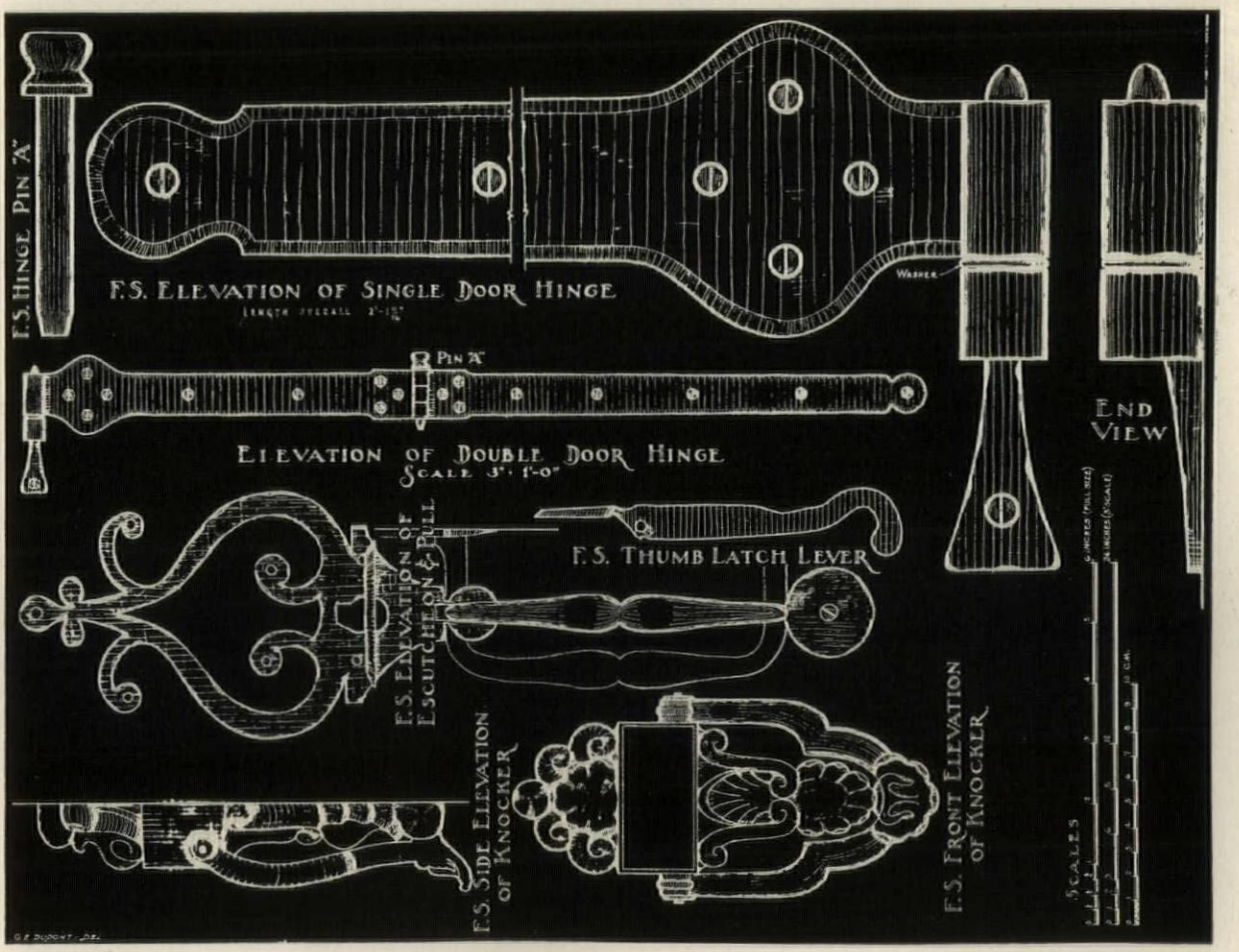
WROUGHT IRON DETAILS FROM LATROBE'S LOUISIANA STATE BANK



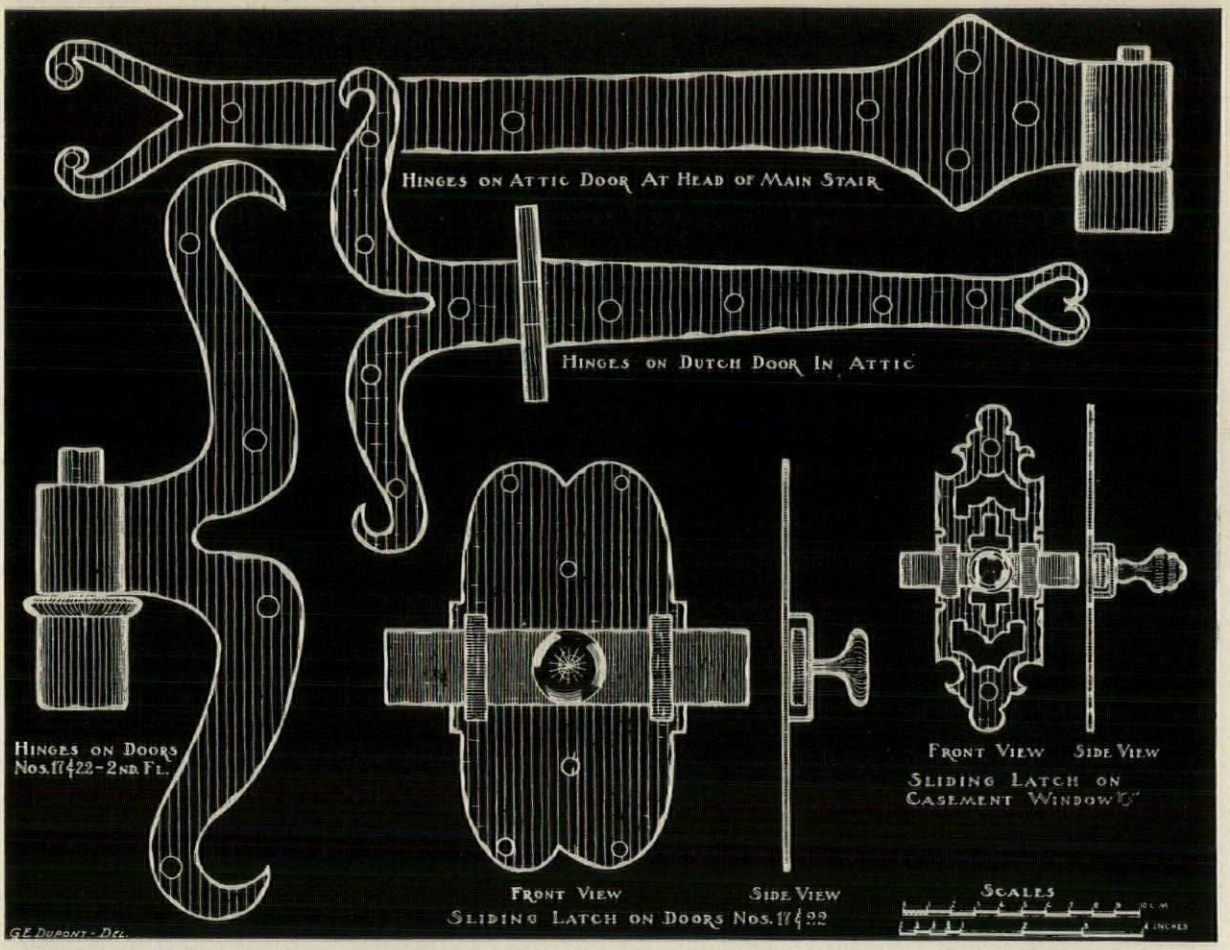
WROUGHT IRON DETAILS FROM FIRST SKYSCRAPER, 638 ROYAL STREET

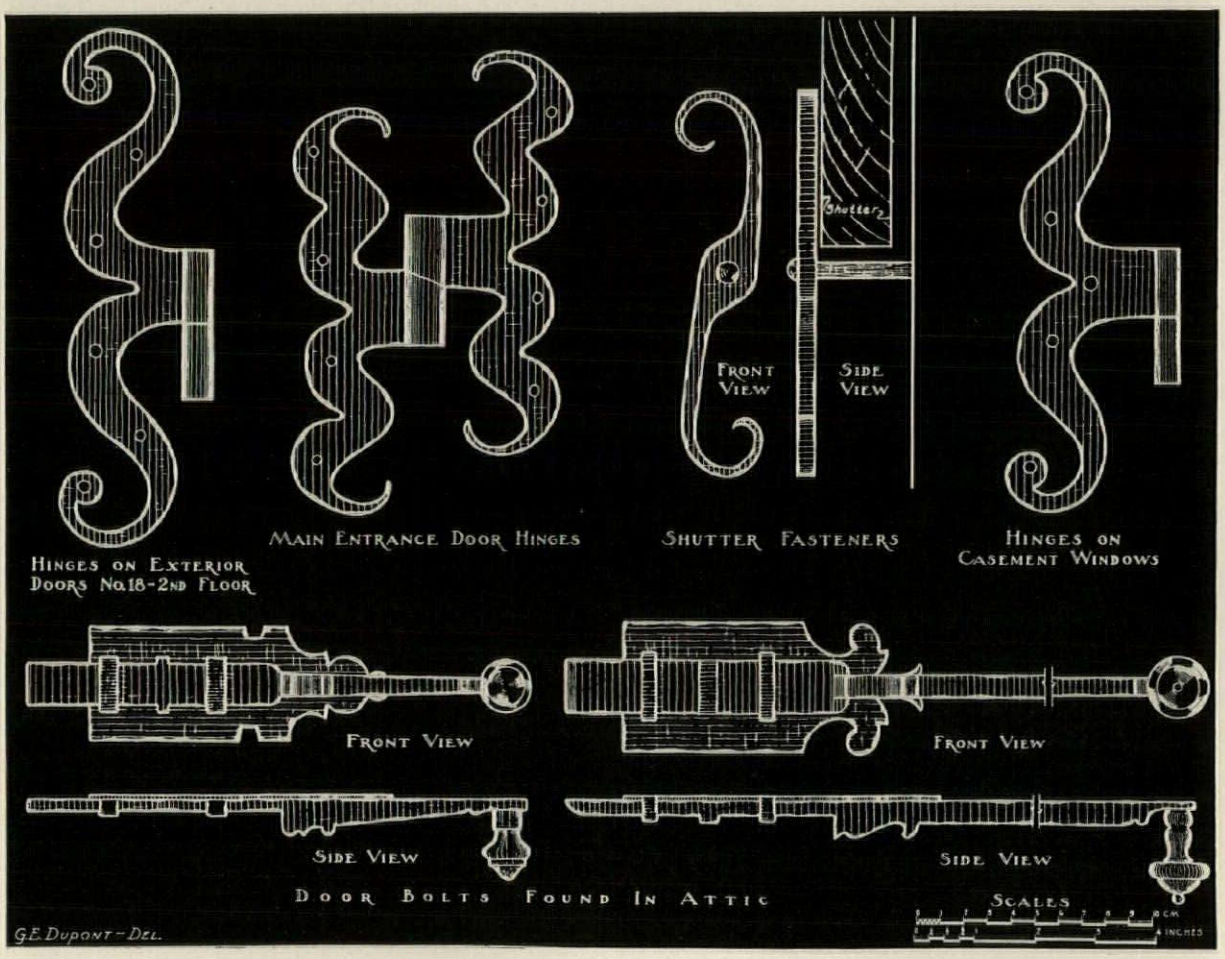


HARDWARE DETAILS FROM "FIRST SKYSCRAPER," 638 ROYAL STREET



241 HARDWARE DETAILS FROM CONCIERGERIE OF ARCHBISHOPRIC



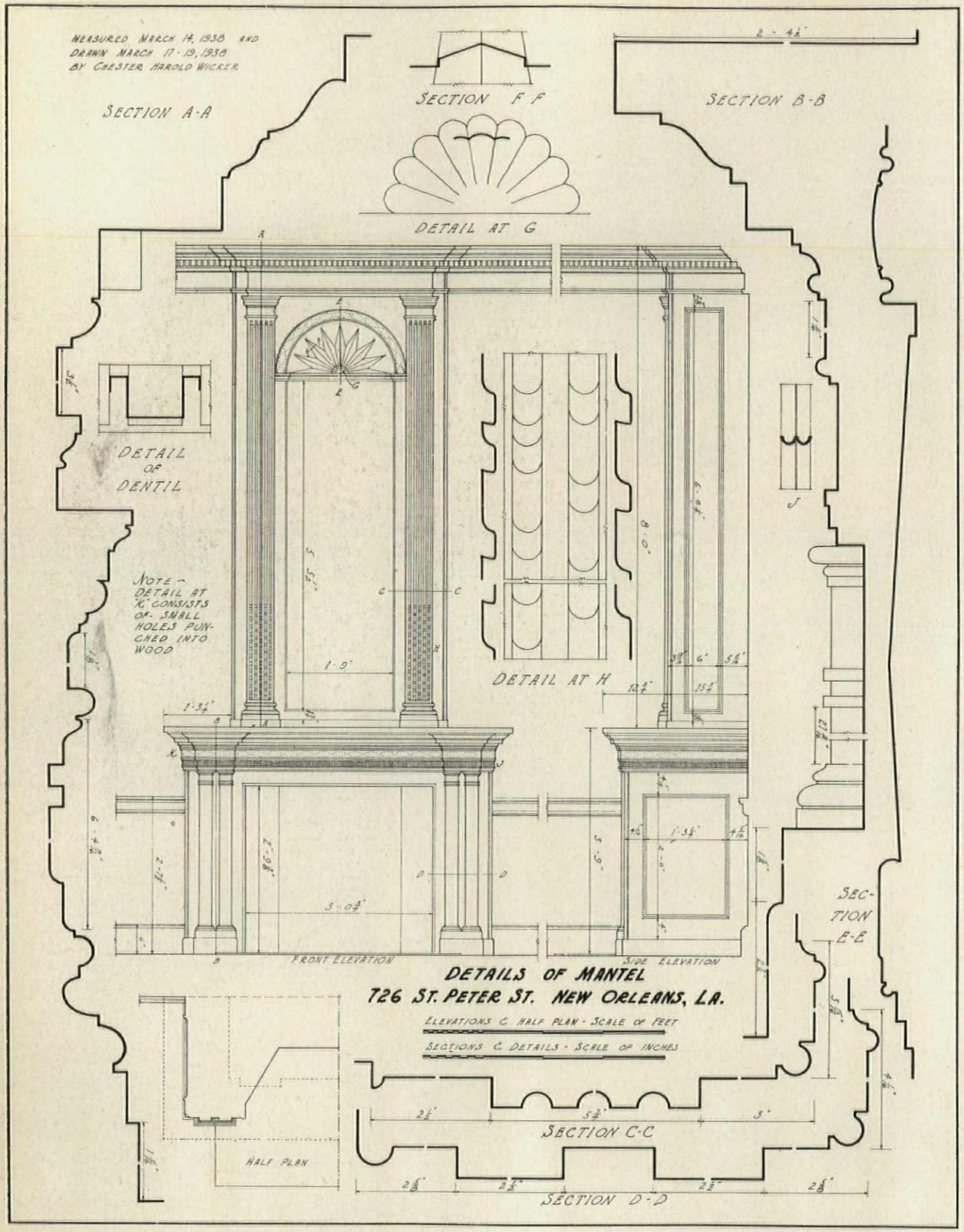


242 HARDWARE FROM THE ARCHBISHOPRIC, 1114 CHARTRES STREET

Richard Koch

243 A SHOP WINDOW IN THE OLD QUARTER OF NEW ORLEANS

BUILDINGS OF
VIEUX CARRE



Detail drawing by Chester Wicker of the Historic American Buildings Survey Staff recording a fine example of a type of mantel found in the Vieux Carré

Richard Koch

245 MANTEL IN HOUSE AT 726 ST. PETER STREET, NEW ORLEANS

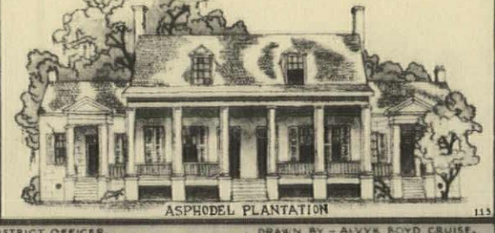
Richard Koch

246 OLD SLAVE QUARTERS, BARRACKS STREET, NEW ORLEANS

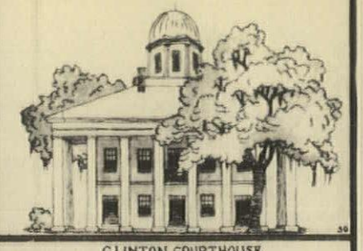
HOMER COURTHOUSE

ORMOND PLANTATION

UNCLE SAM PLANTATION

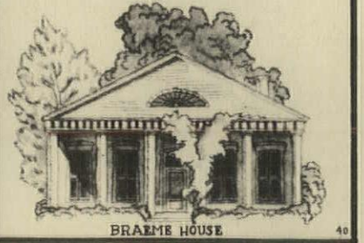


ASPHODEL PLANTATION



CLINTON COURTHOUSE

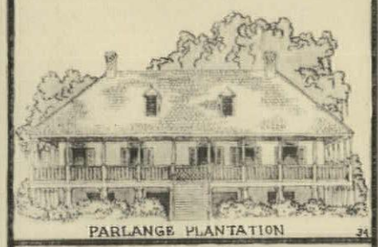
THE SHADOWS ON THE TECHE



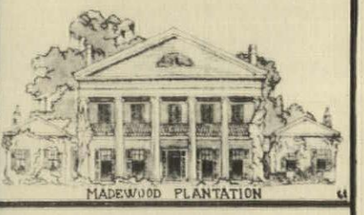
BRAEME HOUSE

CHRETIEN PLANTATION

LABATUT PLANTATION



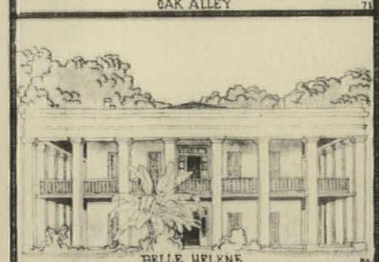
PARLANGE PLANTATION



MADEWOOD PLANTATION

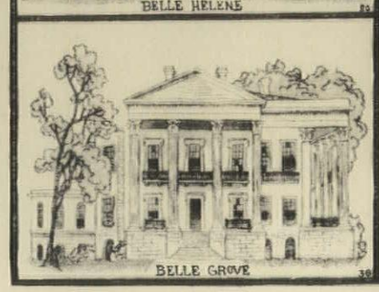
OAK ALLEY

HICKORY HILL

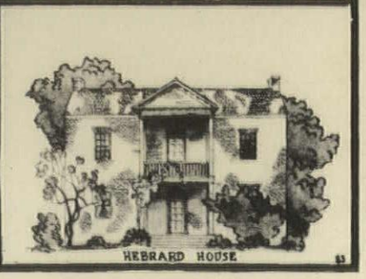


BELLE HELENE

ROSEDOWN



BELLE GROVE



HEBRARD HOUSE

MAIDWOOD PLANTATION, BAYOU LAFOURCHE

LOUISIANA PLANTATIONS

This and the following pages contain a selection of photographs by Robert W. Tebbs showing a number of the old plantation houses of Louisiana which, with their stately dignity, convey something of the charm of the deep South. Many visitors to the A.I.A. Convention will take advantage of the opportunity to see these old mansions which are scattered along the river and bayous

Robert W. Tebbs

250 THE UNCLE SAM PLANTATION, NEAR CONVENT, LOUISIANA—1836

Robert W. Tebbs

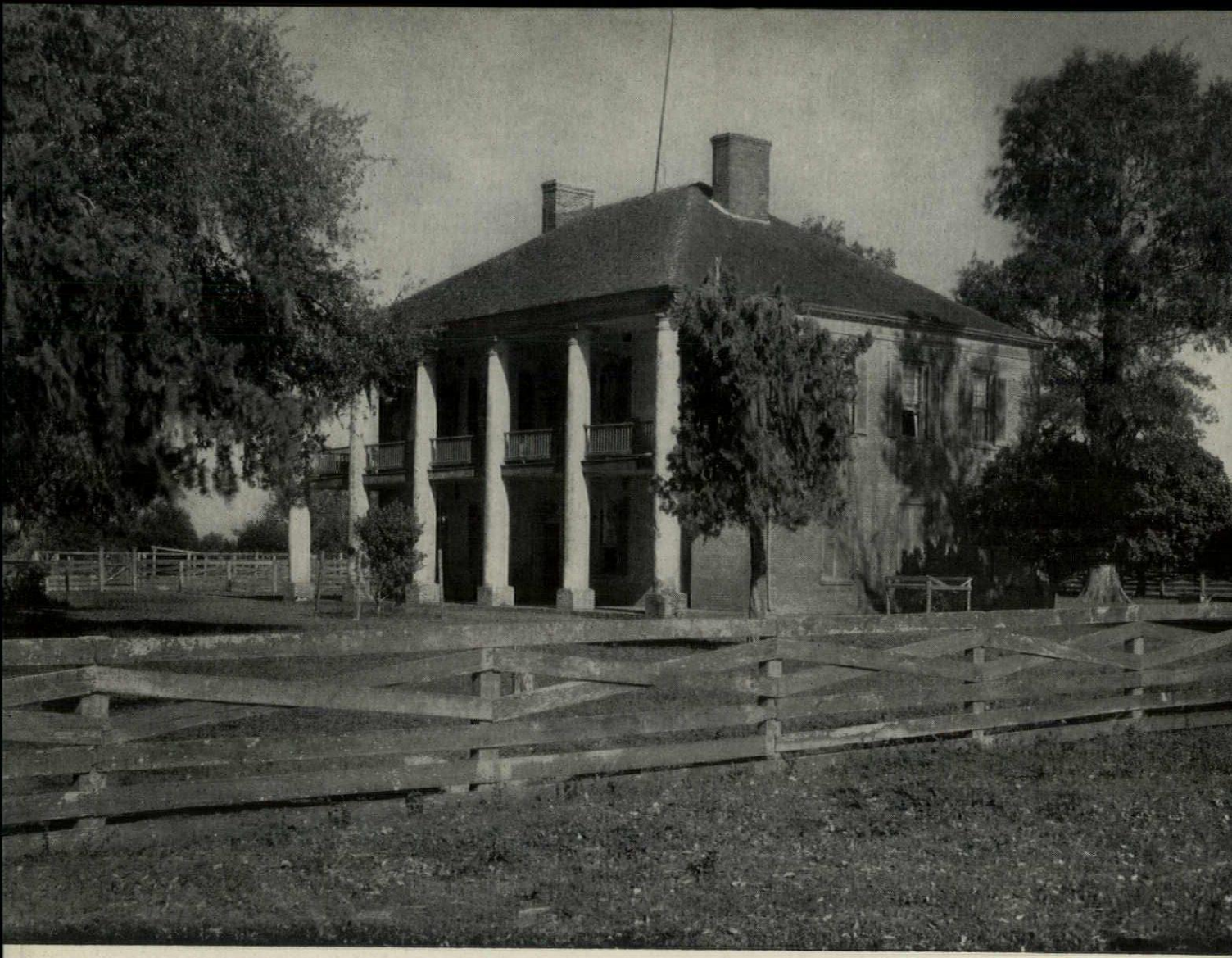
251 THE DAVY PLANTATION—A SMALLER HOUSE NEAR BALDWIN

Robert W. Tebbs

252 "ROSEDOWN," ST. FRANCISVILLE—BUILT IN 1835 BY DANIEL TURNBULL

Robert W. Tebbs

253 EVERGREEN PLANTATION—20 MILES UP THE RIVER ROAD



THE PRESCOTT HOUSE, BATON ROUGE, BUILT ABOUT 1840

Robert W. Tebbs

Robert W. Tebbs

255 THE SHADOWS, ON THE BAYOU TECHE, NEW IBERIA—1830

256 PIGEONNIER, LABATUT PLANTATION, POINTE COUPEE

Robert W. Tebbs

Robert W. Tebbs

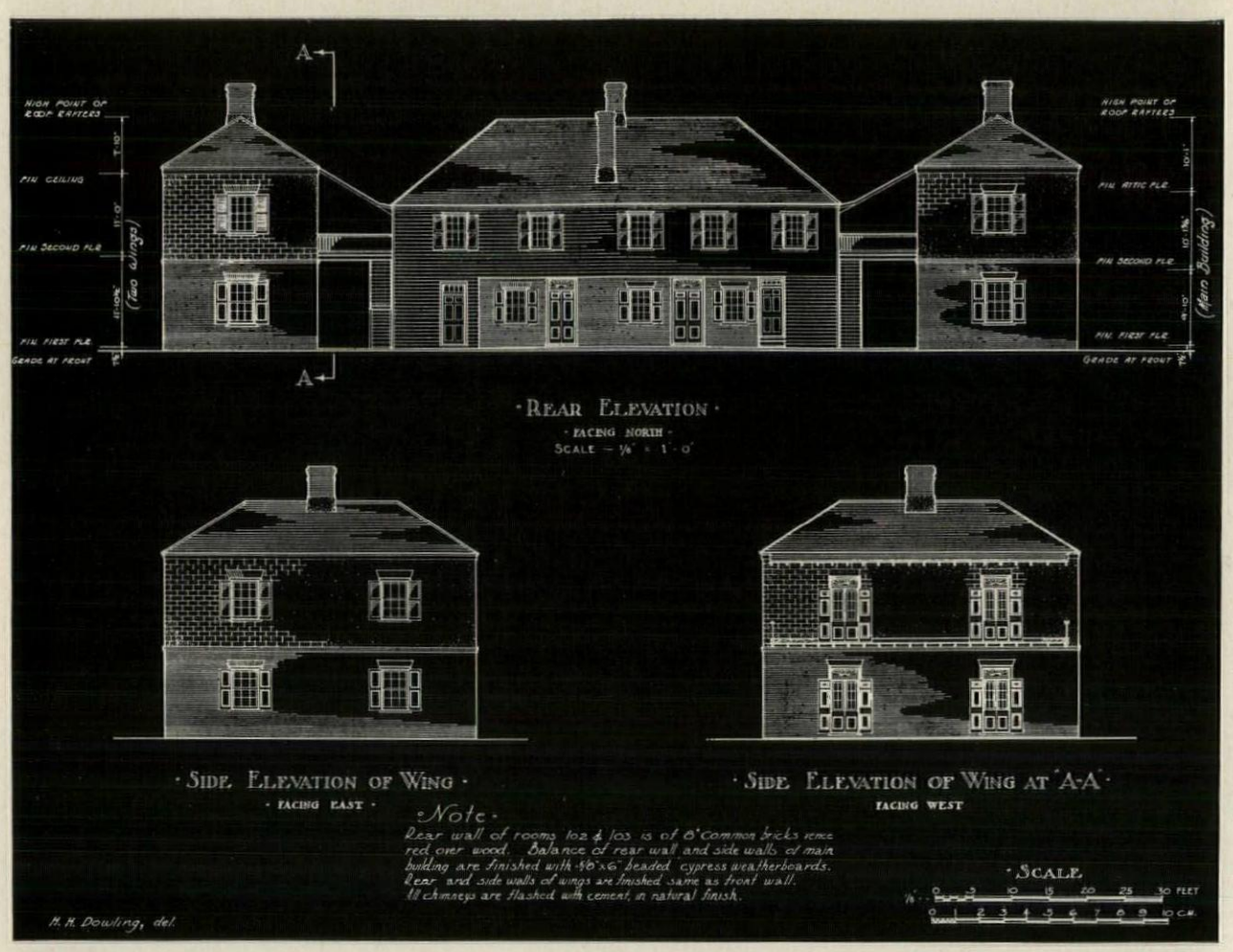
257 OCTAGONAL GARCONNIERE AT THE BURNSIDE PLANTATION

Robert W. Tebbs

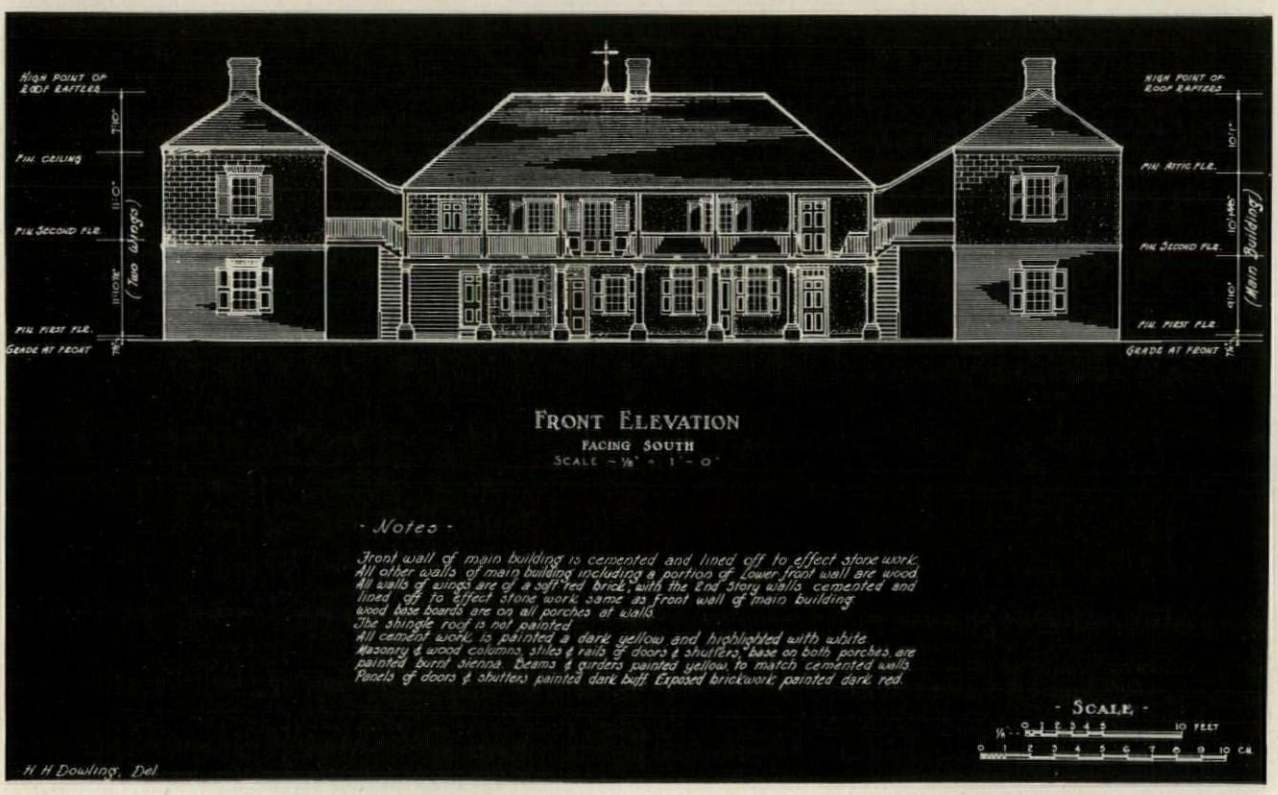
DETAIL OF THE BURNSIDE PLANTATION NEAR DARROW, LOUISIANA

Robert W. Tebbs

259 OUTSIDE STAIR IN A HOUSE AT BALDWIN, LOUISIANA



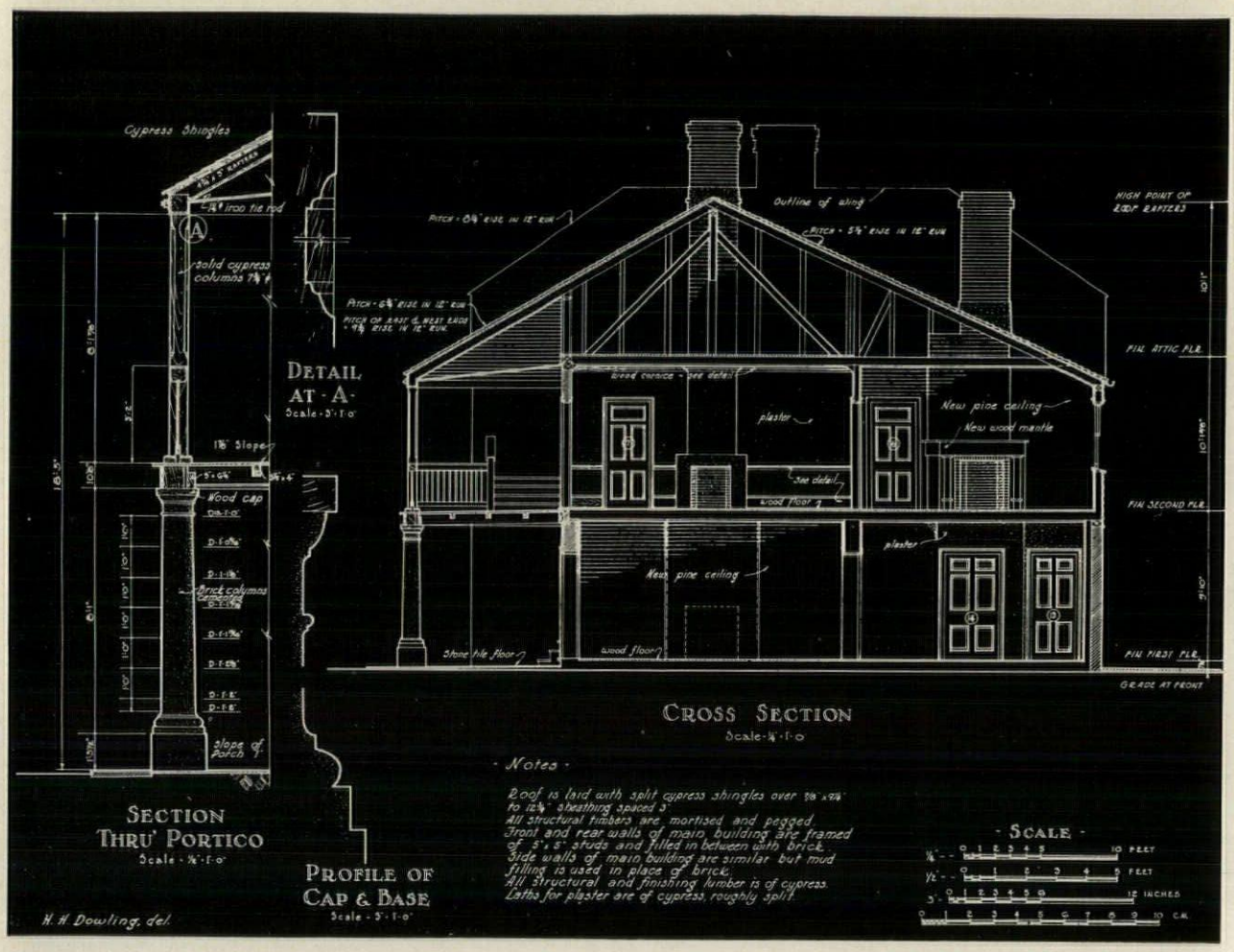
Elevations of Ormond Plantation, St. Charles Parish, Destrehan, Louisiana, reproduced from Historic American Buildings Survey drawings prepared under the direction of Richard Koch, District Officer



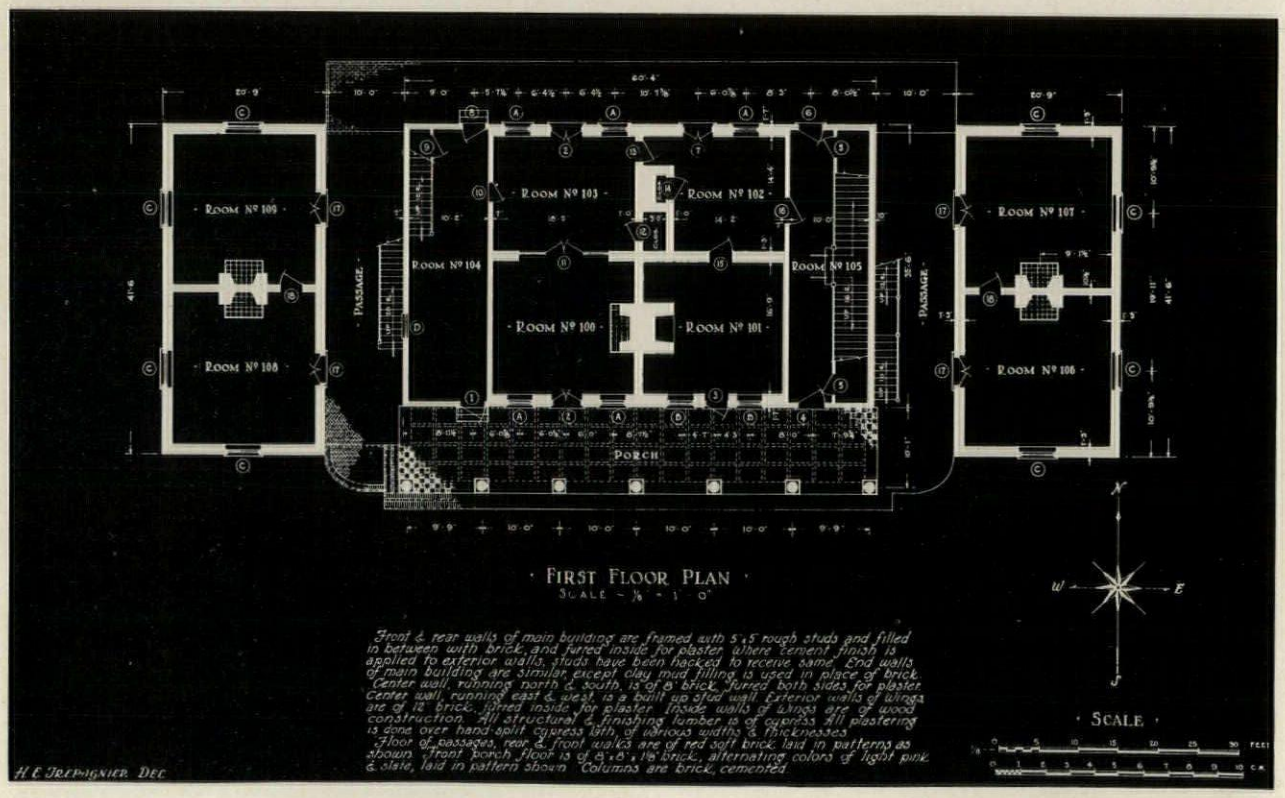
Robert W. Tebbs

ORMOND PLANTATION, ST. CHARLES PARISH, DESTREHAN, LOUISIANA

Detail of Stairway indicated on plan overleaf — "Room 105"



Section and First Floor Plan of Ormond Plantation, Destrehan, Louisiana, reproduced from drawings made by the Historical American Buildings Survey under the direction of Richard Koch



Robert W. Tebbs

263 ASPHODEL PLANTATION, NEAR ST. FRANCISVILLE

Way back at the beginning of this issue we reproduced a picture of one of the few remaining old river steamboats that used to ply the Mississippi in those colorful days about which Mark Twain wrote so vividly. Here we choose to show you what eventually became of at least two of the captains of these river boats when they retired to live on shore along the levees at New Orleans. These two built their houses in full sight of the river they loved and gave them the architectural semblance of their old steam packets—pilot house and all. This picture was taken by our editorial photographer from directly on top of the levee

RECORDING PROGRESS BY THE BUILDING
INDUSTRY IN THE LOWER MISSISSIPPI VALLEY

SPECIAL SUPPLEMENT TO THE NEW ORLEANS A. I. A. CONVENTION ISSUE OF

PENCIL POINTS

Where the first Webster Vacuum Feed-Water Heaters and Vacuum Systems of Steam Heating were manufactured.

FIFTY YEARS OF PROGRESS IN STEAM HEATING

FIFTY years ago, there wasn't a golf course in all America!

Fifty years ago—

In New York City, an impetuous youth named Theodore Roosevelt ran third in the mayoralty election.

In Detroit, rocky wasteland marked the future locations of the great automobile factories.

In Tulsa, Oklahoma—there was no Tulsa, Oklahoma!

In Washington, Grover Cleveland was President of the United States . . . the proposed establishment of a Federal Department of Agriculture was called dangerous class legislation . . . there was an embarrassing annual surplus in the accounts of the U. S. Treasury!

In 1888,—fifty years ago—Warren Webster & Company started business in a small building where the first Webster Feed-Water Heaters and Webster Vacuum Systems of Steam Heating were manufactured.

As pioneers of the Vacuum System of Steam Heating, Warren Webster & Company replaced crude, hit-or-miss efforts with positive, ample heat, turned wasted exhaust steam to the service of industry; gave new impetus and life to the Heating Industry.

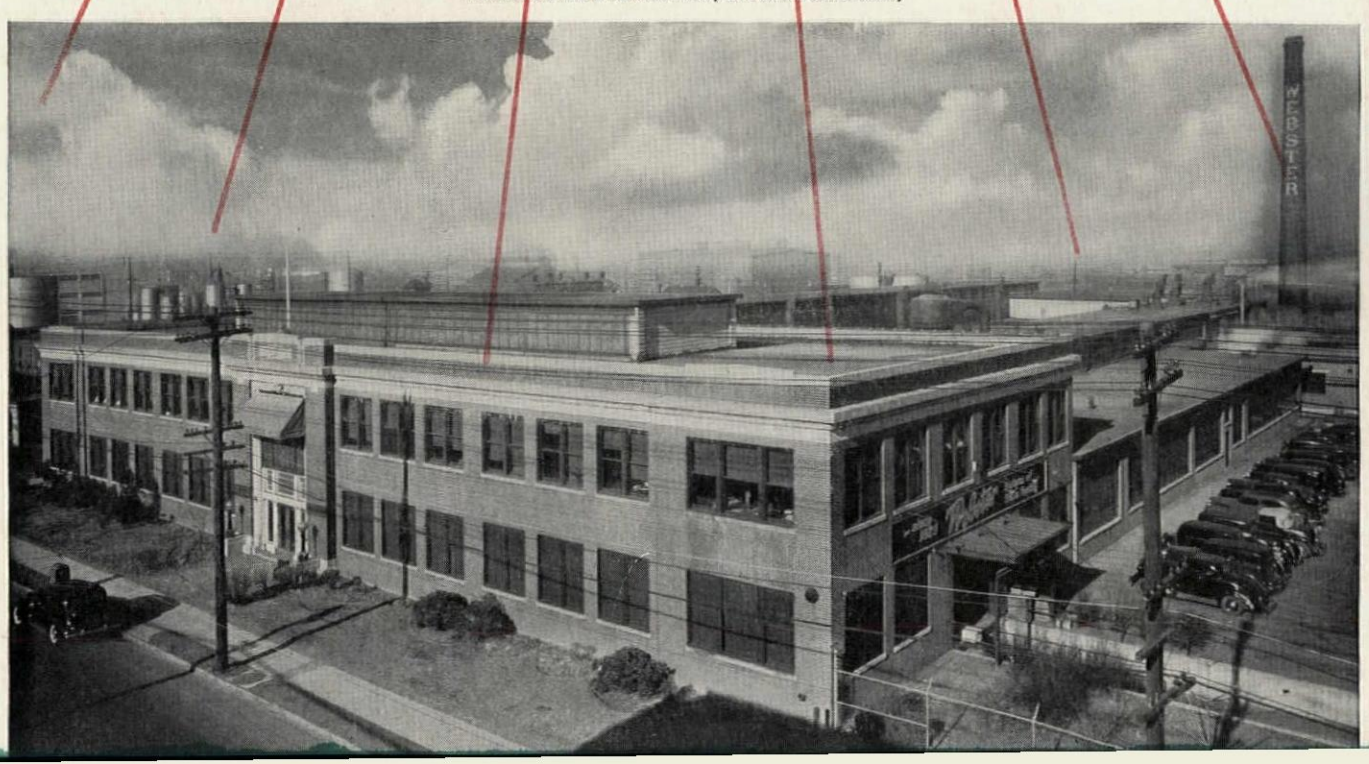
In the years that have followed, the efforts of the Webster organization have been devoted to the development of this new principle in steam heating. Webster Service was constantly available to determine the proper Webster System Equipment for each installation from a complete line of tested and proven appliances. For heating comfort and economy, thousands of building owners selected Webster Systems of Steam Heating.

In 1928, Warren Webster & Company introduced the Webster Moderator System and provided a new high level in heating service. Each year since then has seen wider recognition of the effectiveness of centrally controlled orificed steam heating, more installations converted to Moderator Control, more specifications calling for central control and orificing in new buildings.

TODAY—fifty years after that modest beginning in 1888—Webster is the best known name in steam heating. Webster's position in the Heating Industry today is the result of fifty years of constant progress plus the work of a national organization of steam heating specialists in securing correct application of steam heating systems in more than 70,000 buildings.

WARREN WEBSTER & COMPANY, CAMDEN, N. J.

Illustration below shows Factory and Main Office today



SPECIAL SUPPLEMENT TO THE NEW ORLEANS A.I.A. CONVENTION ISSUE OF

PENCIL POINTS

LIST OF ILLUSTRATIONS

A useful descriptive list of Publications on Materials and Equipment will be found on pages 46, 47, 48, 49, 52, 53

INDEX TO ADVERTISERS

This list applies to the Supplement only. For complete index to April PENCIL POINTS Advertisers see page 96

PENCIL POINTS *is published monthly by the* REINHOLD PUBLISHING CORPORATION
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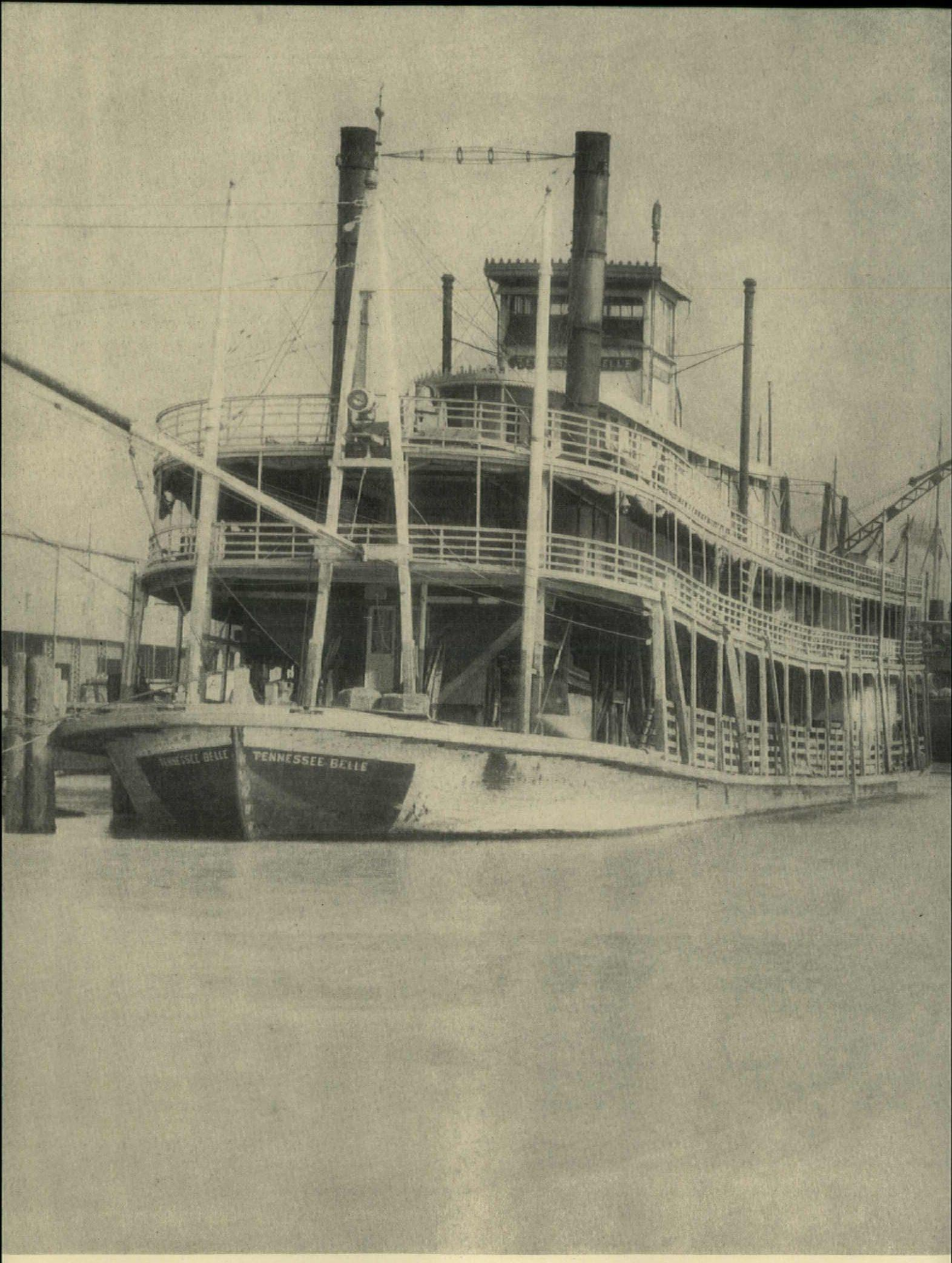
THIS SPECIAL SUPPLEMENT IS A PART OF THE A.I.A. CONVENTION ISSUE OF PENCIL POINTS



One of the few remaining river steamers waits at the foot of Canal Street to take you on a thirty-mile sight-seeing tour

A VOTRE SANTÉ!

"EH! Mes amis; of course you are coming to New Orleans for the American Institute of Architects Convention, non? But you must come," urges Colonel Allison Owen, F.A.I.A., in *The Octagon* for March. Our host's most graciously worded invitation goes on to say, "It will give us so much pleasure to stroll with you through the old streets and share with you the enjoyment of their quaint and intimate charm. Together we can pay our respects to the stately home of La Belle Creole. We can rest for a moment in the shade of a sweet olive in the Place d'Armes, while we enjoy the sunlight and shadows of the past and exchange reminiscences of the ancient architects, who so naively created the fascinating atmosphere in which our French, Spanish, and early American ancestors lived their emotional lives."

This foretaste of the delightful hospitality which awaits the Delegates, members of the architectural profession, and their friends as they meet in the old pleasure-loving Creole city for the seventieth National Convention of the A.I.A., April 19th through 22nd, 1938, prompted the Publishers of PENCIL POINTS to devote most of the April issue to a pictorial treatment of the older works of architecture to be found in and around New Orleans.

While the regular quota of editorial pages has thus been devoted to the early architecture of the city, this supplement has been added in order to show at least a glimpse of some of the buildings that have been erected during the past thirty years to give the modern city its own architectural flavor. The selection was limited by the number of available photographs, but perhaps the illustrations included will constitute a sort of cross-section indicative of the general character of the numerous other worthy examples that were perforce omitted here.

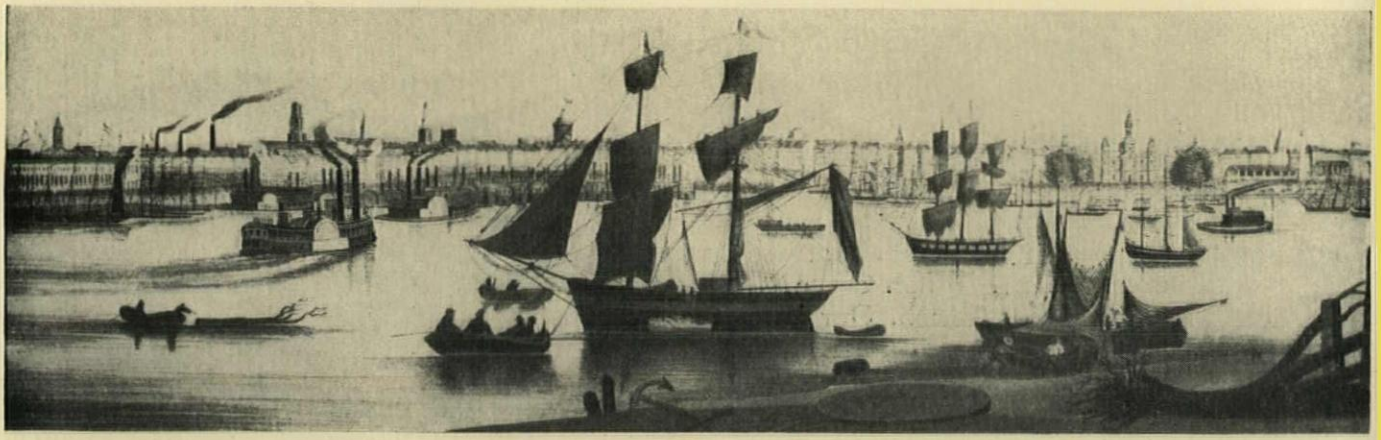
The tentative order of events during the Convention calls for the opening of the Convention Tuesday, April 19th with President Charles D. Maginnis, presiding. Following the President's address, the report of the Treasurer, Edwin Bergstrom, will be read. Then Charles T. Ingham, Secretary, will direct the delegates' attention to The Board of Directors Report, printed and distributed in advance. In the afternoon there will be a tour of the old French Quarter—*Vieux Carré*. All attending the Convention are cordially invited to be present at "The Patio" on Royal Street, between Conti and St. Louis Streets at tea time for the President's reception. William Emerson, Chairman of the Committee on Education, will preside at the evening session devoted to Architectural Education.

Entrance to the Roosevelt Hotel on Baronne St. Headquarters for the Seventieth Convention of the A.I.A.

At the Wednesday morning session Walter R. McCornack, Chairman of the Committee on Housing, will lead a discussion on Housing problems. The Producers' Council, affiliates of the A.I.A., will hold a joint meeting during the lunch hour, to which all are invited, after which there will be a Seminar on Housing under the auspices of the Committee on Housing and The Producers' Council. The balance of the afternoon will be given over to visits to gardens, old homes, and Bayou St. John. The Gold Medal of The Institute will be presented to Paul Philippe Cret, F.A.I.A., at the Delgado Museum, Wednesday evening.

Reports by Alfred Shaw, Chairman of Committee on Membership, by John R. Fugard, Chairman on State Organization, and by Francis P. Sullivan, Chairman of Committee on Public Works, will occupy the morning session on Thursday. During the afternoon a visit to "Oak Alley," a typical Louisiana plantation house, will be the attraction.

In the evening the School of Architecture of Tulane University will be hosts at the Newcomb School of Art where an exhibition of the work of Henry Hobson Richardson, perhaps the most distinguished architect that Louisiana has given to the nation, will be on view. Henry Russell Hitchock, Jr. will deliver an address on Richardson's life and work.



These two old prints give an idea of the appearance of New Orleans and the river front as it was a hundred years ago. The upper one, lithographed in Dusseldorf after a painting by H. Lewis, dates from 1846. The view below was published, as an engraving, by Henry I. Megarey of New York in 1840 with the title "New Orleans, taken from the opposite side a short distance above the middle or Picayune Ferry." Both plates were reproduced from the I. N. Phelps Stokes collection of Early American prints in the New York Public Library

New Orleans Association of Commerce

THE history, past, present, and future, of the Port of New Orleans is the story of a great experiment in public ownership. Two men share the foreground in it: M. Charles Maurice de Talleyrand-Périgord, Prince de Bénévent, as sly a statesman as they come; and Huey Pierce Long, politician extraordinary.

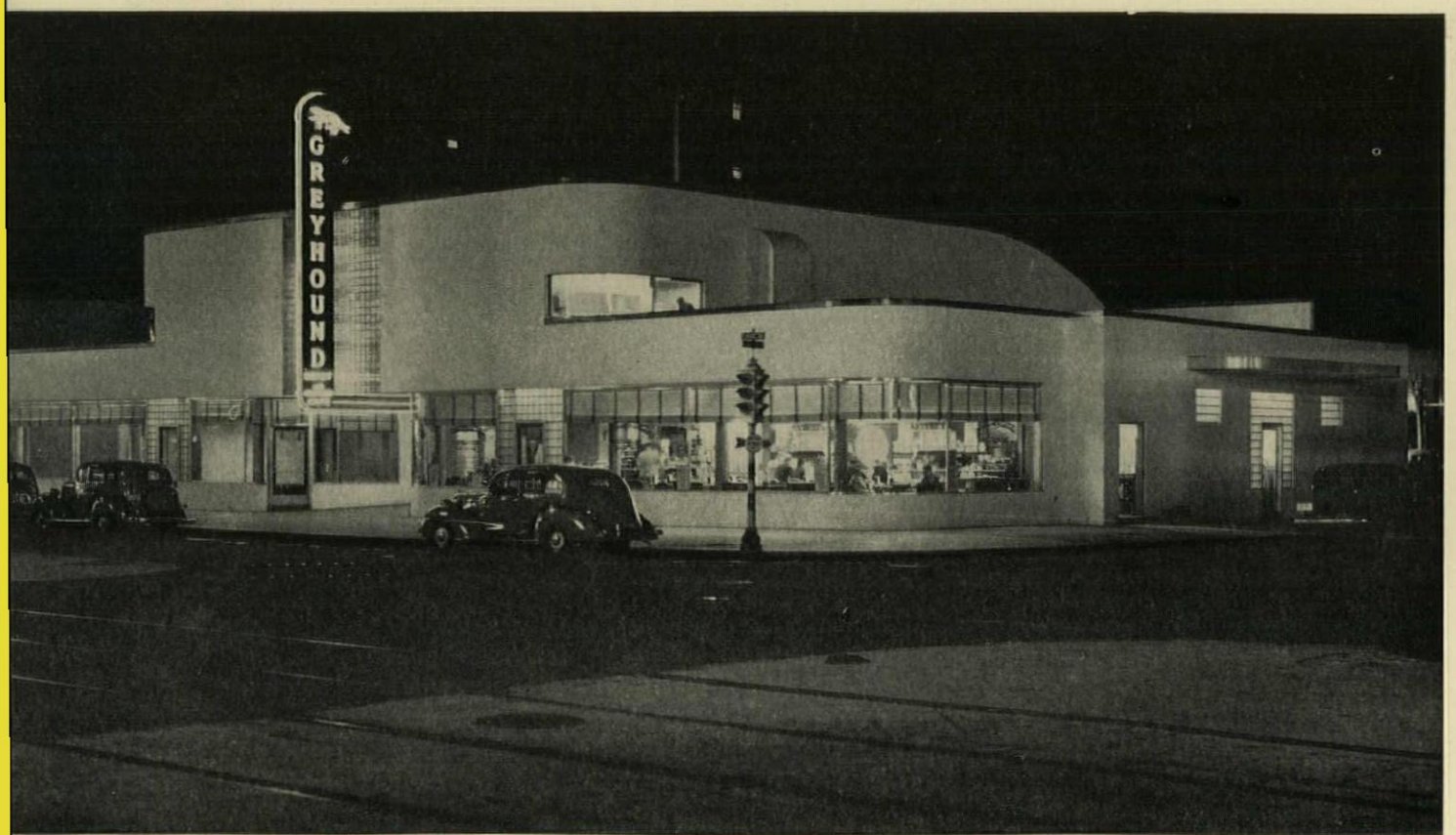
First M. Talleyrand. As foreign minister to Napoleon I, he sold in 1803 the land between the Mississippi River and the Rocky Mountains to Thomas Jefferson, per the United States, for a consideration of $15,000,000. It should be added that this real estate deal was against M. Talleyrand's better judgment, but of far greater importance is an odd stipulation he made with the transfer. Part of the agreement was, in effect, that the right to access on the Mississippi water front along the lands sold was to remain open "to all Americans alike."

Although today the remainder of the Mississippi's water front has about the same status as any other in this country, this effort to prevent a huge private monopoly has been successful in New Orleans. For decades the water front was leased in parcels to private interests who proceeded to profiteer and engage in cutthroat competition to such an extent that the situation became unbearable to shippers, and in 1896 a board of port commissioners was put in charge and no more leases were granted. The property quickly reverted to the State. Improvements began to come but they were made slowly.

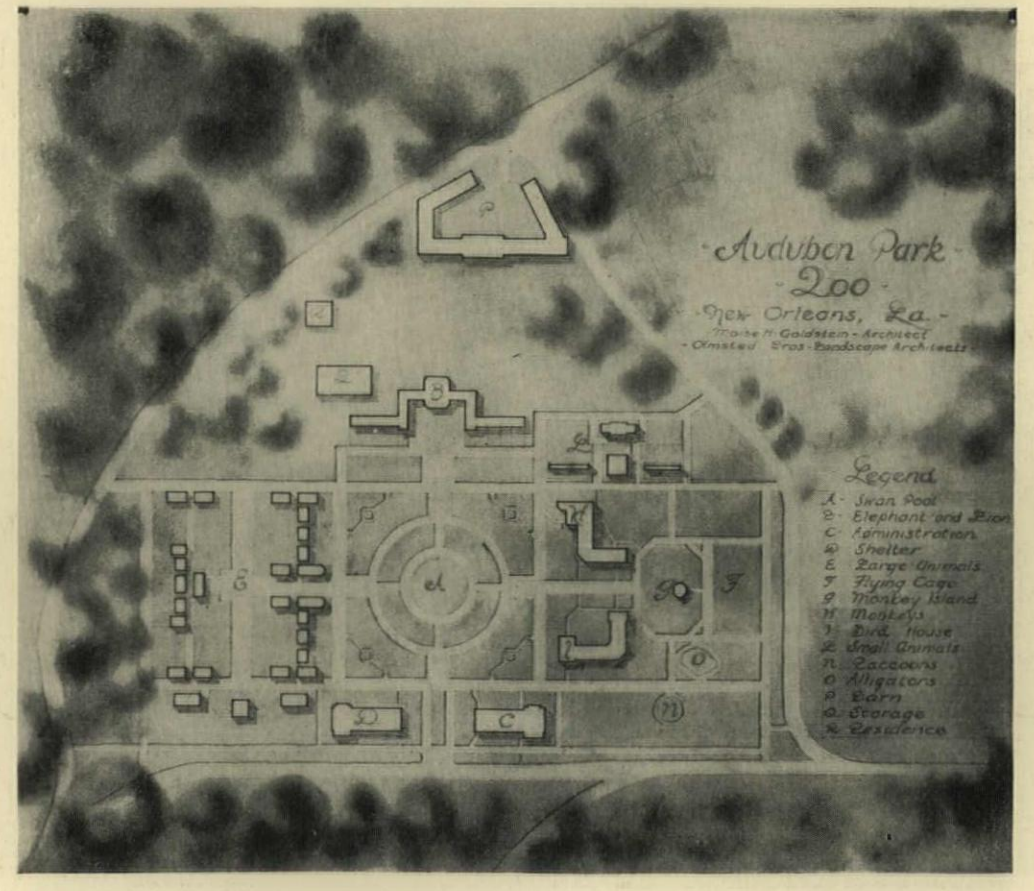
Then along came Huey Long. He slammed his fist on his desk and things began to hum. He put new life into the Dock Board; brought together the Highway Commissioners, Highway Board, and Dock Board who had been tripping over each other for fifteen years; and diverted nine-twentieths of the State's income from a gasoline tax of one cent per gallon into Port improvements. It is ironical that demagoguery should give such outstanding aid to an example of public ownership. But these changes, along with others he made, reduced political control to a minimum with a resultant increase in commerce. Today docking facilities are better than ever, docking costs are extremely low, a publicly owned railroad serves the docks on both banks of the River, and the stiff restrictions formerly on the Industrial Canal have been removed. Due to her publicly owned Port, New Orleans has more foreign traffic than all Gulf Ports combined.

Tebbs

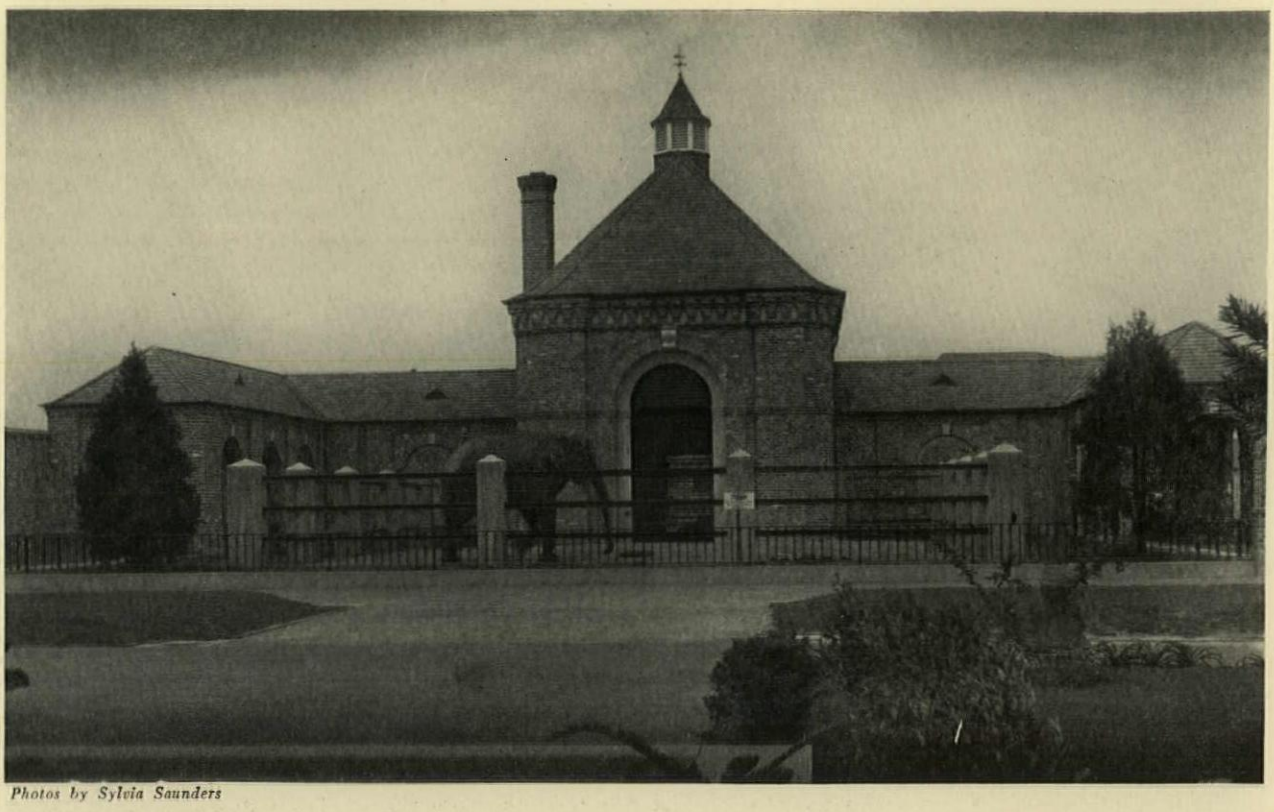
At the foot of Canal Street, adjacent to the river, is Eads Plaza, flanked on the south by the low stucco building shown above, part of a group designed, we are told, by Moise Goldstein for the Board of Port Commissioners. Below is shown a night view of the new Greyhound Bus Terminal on Canal Street, up just beyond the business section. This, the most modern piece of architecture in the city, was designed by Diboll, Boettner & Kessels, New Orleans Architects and Engineers, in association with Raymond Loewy, Industrial Designer, of New York



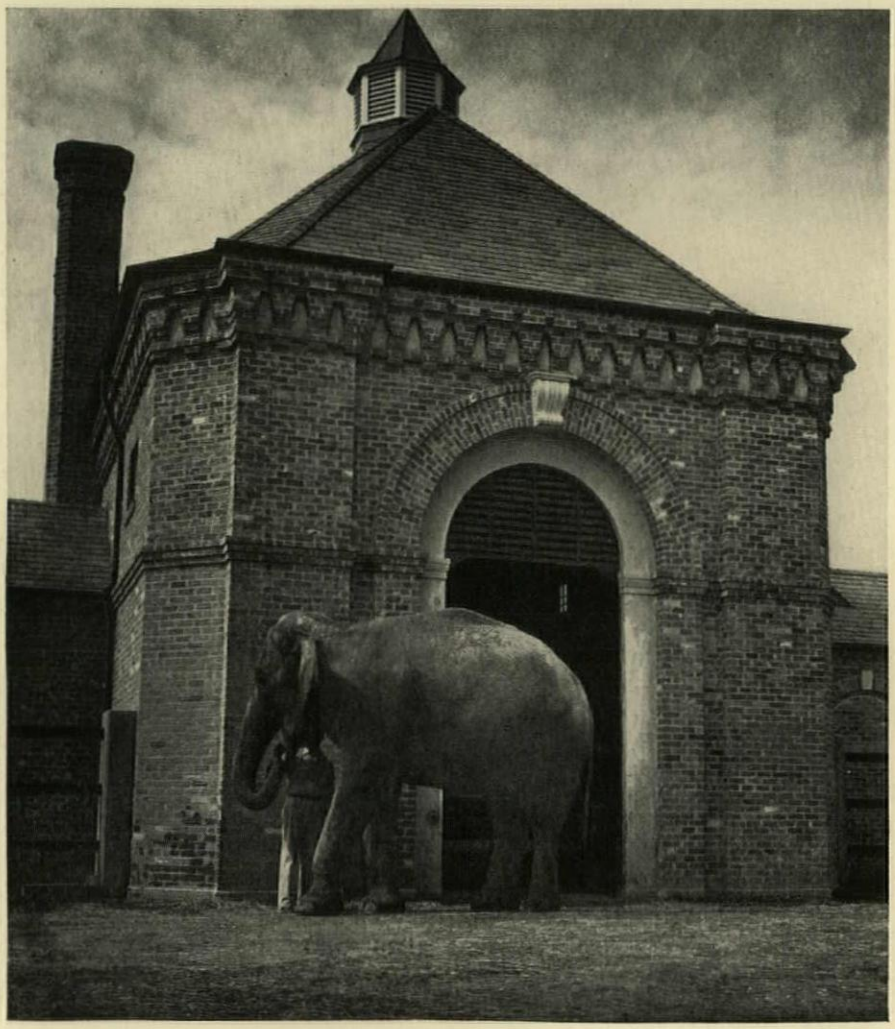
Sylvia Saunders



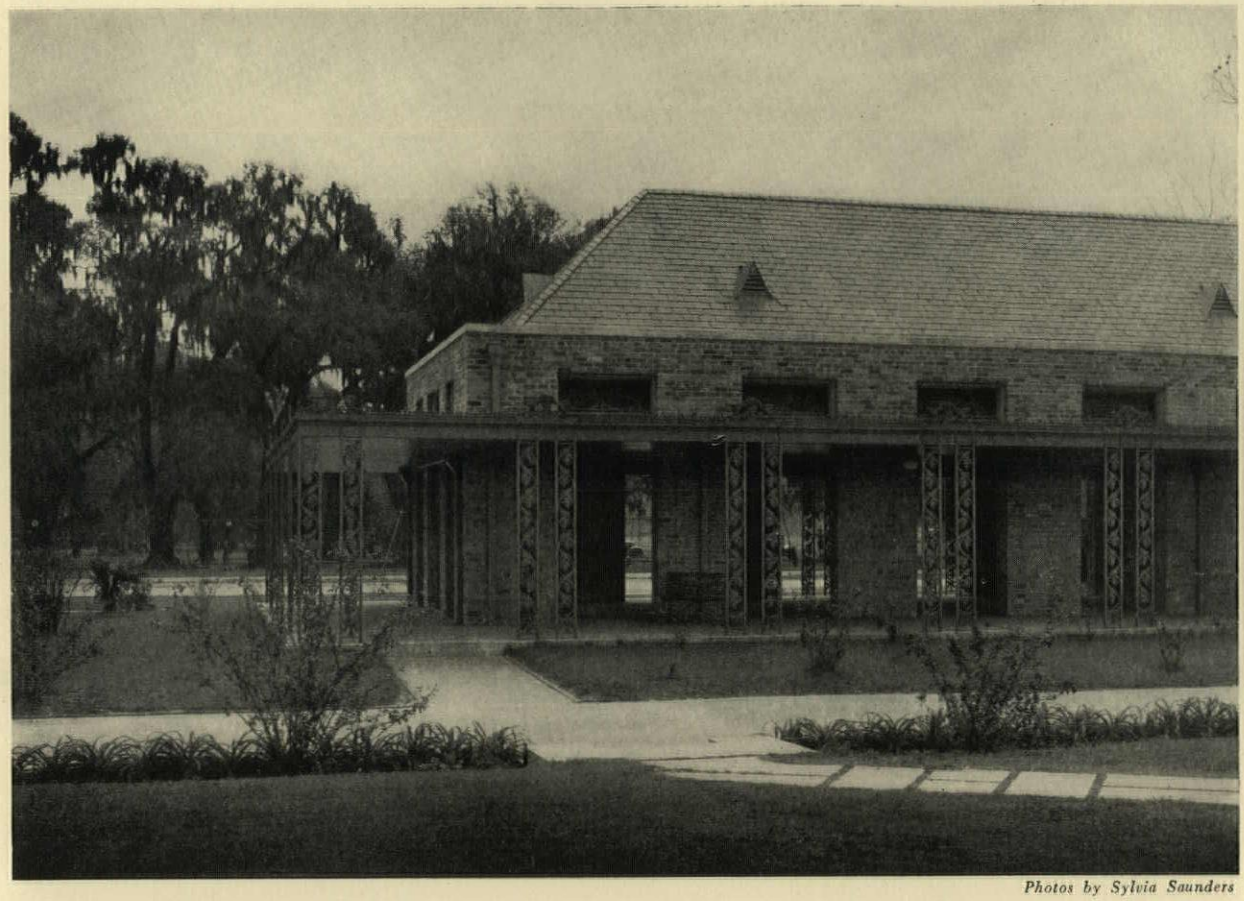
Riding through Audubon Park, down near the river front, one's eye is caught by an attractive group of low brick buildings that constitute the New Orleans Zoo. Above, is a view across the Swan Pool towards the buildings that house the large animals. The plan at the right shows the general layout. The architect for the whole group was Moise Goldstein, F.A.I.A.



Photos by Sylvia Saunders

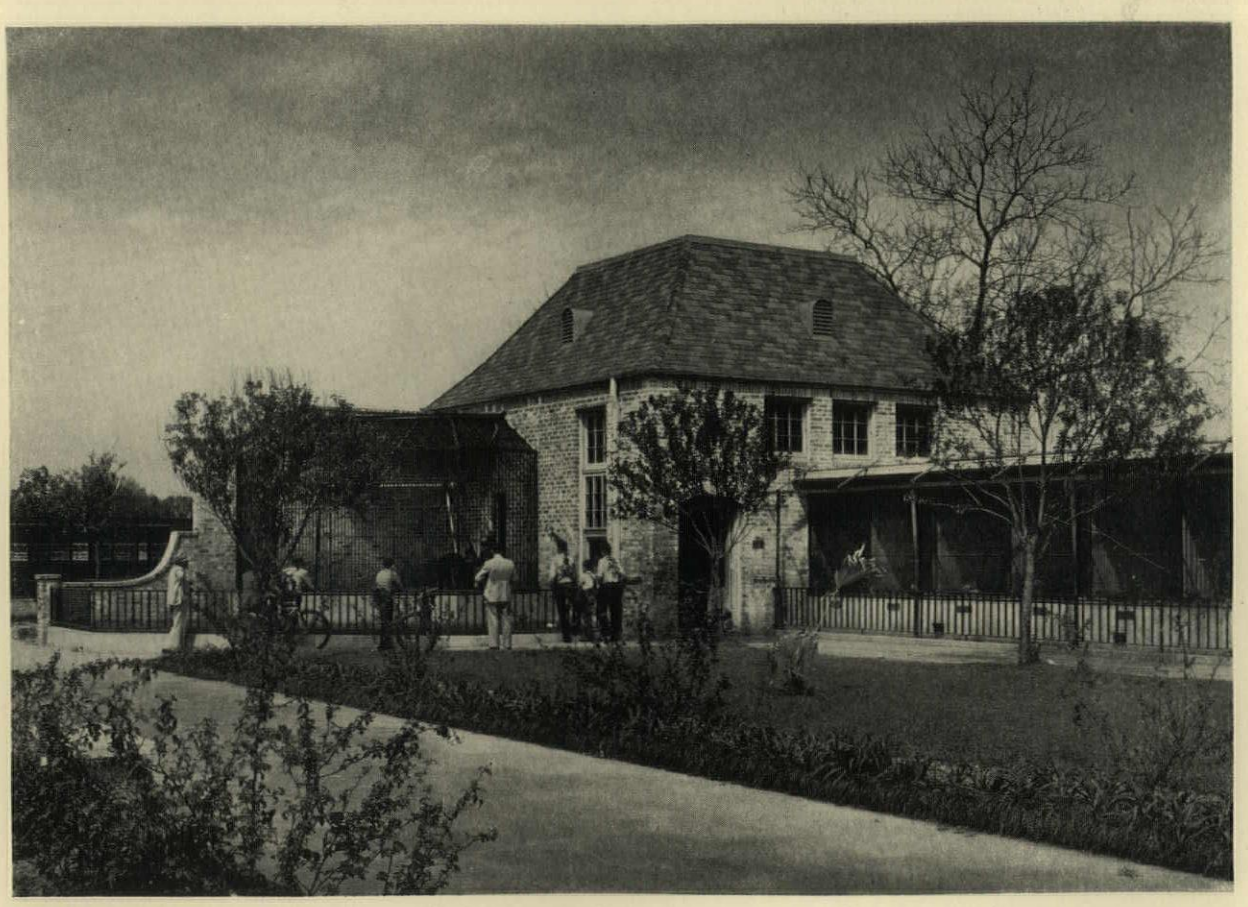


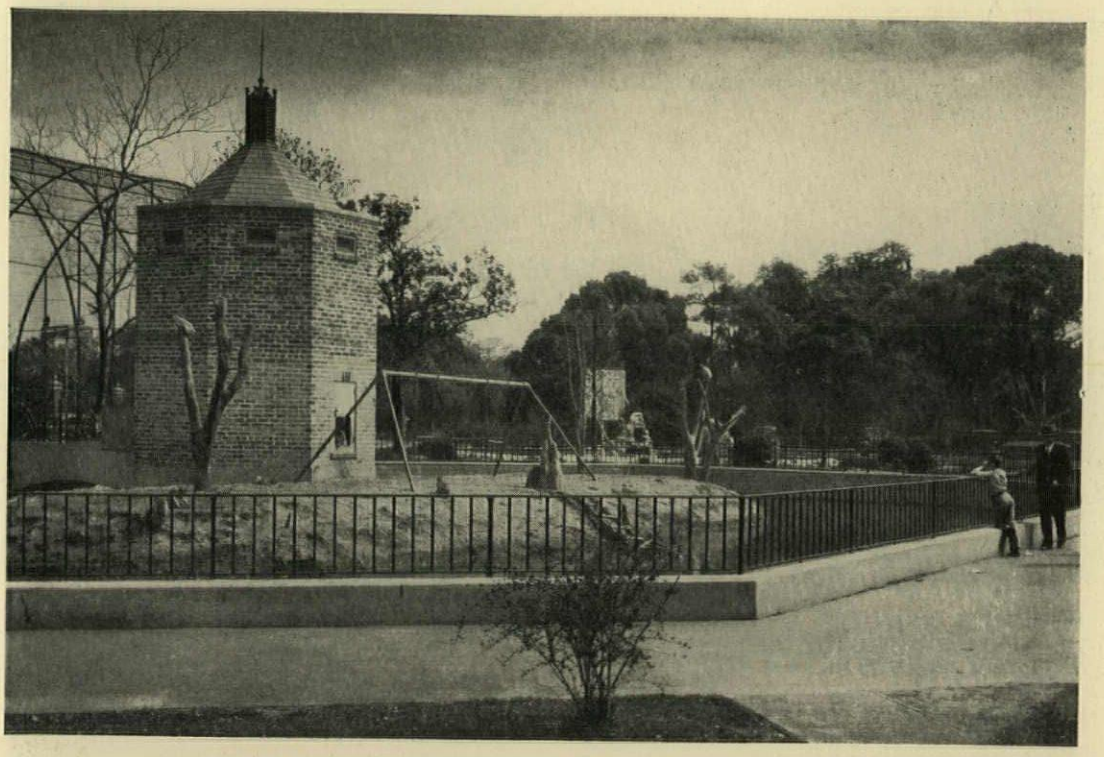
Two views of the Elephant House at the New Orleans Zoo in Audubon Park. This building is on the axis of the group. Moise Goldstein, Architect

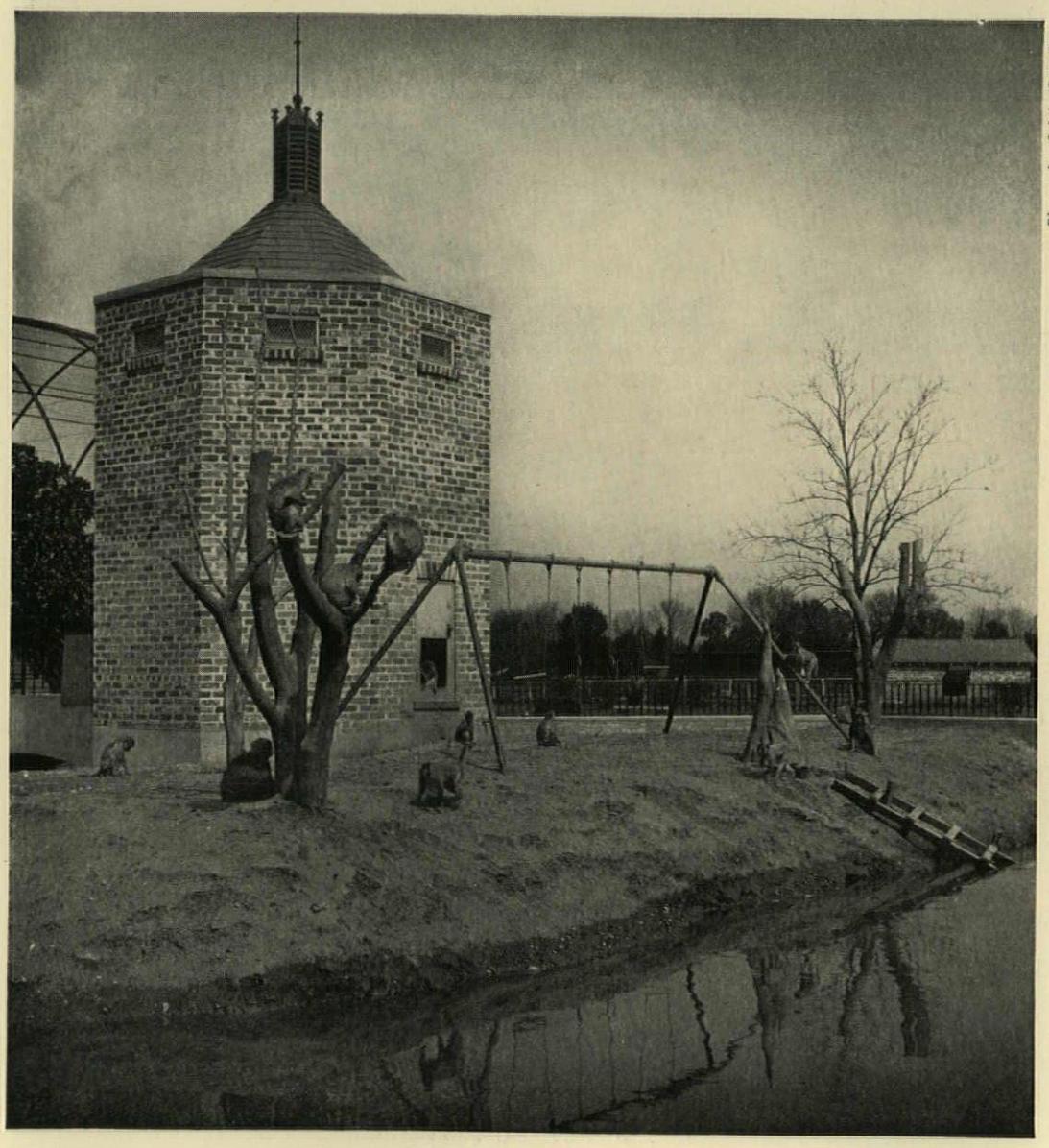


Photos by Sylvia Saunders

The end of a pavilion in the New Orleans Zoo and, below, a view of the Monkey House. Moise Goldstein, Architect

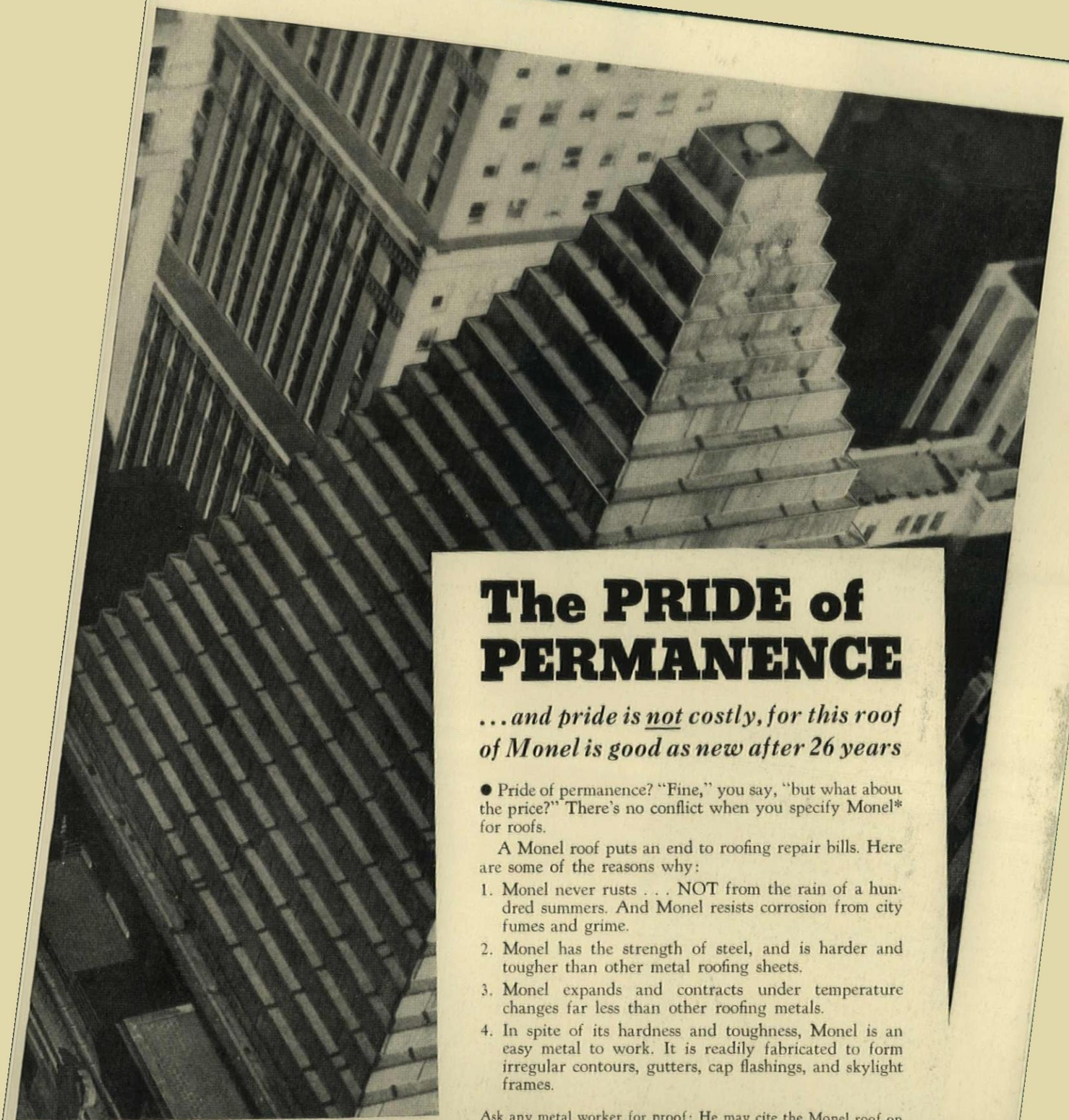






Photos by Sylvia Saunders

Two views of Monkey Island, New Orleans Zoo, Moise Goldstein, Architect



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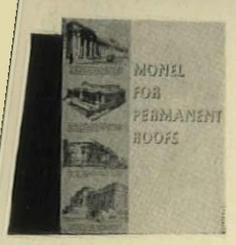
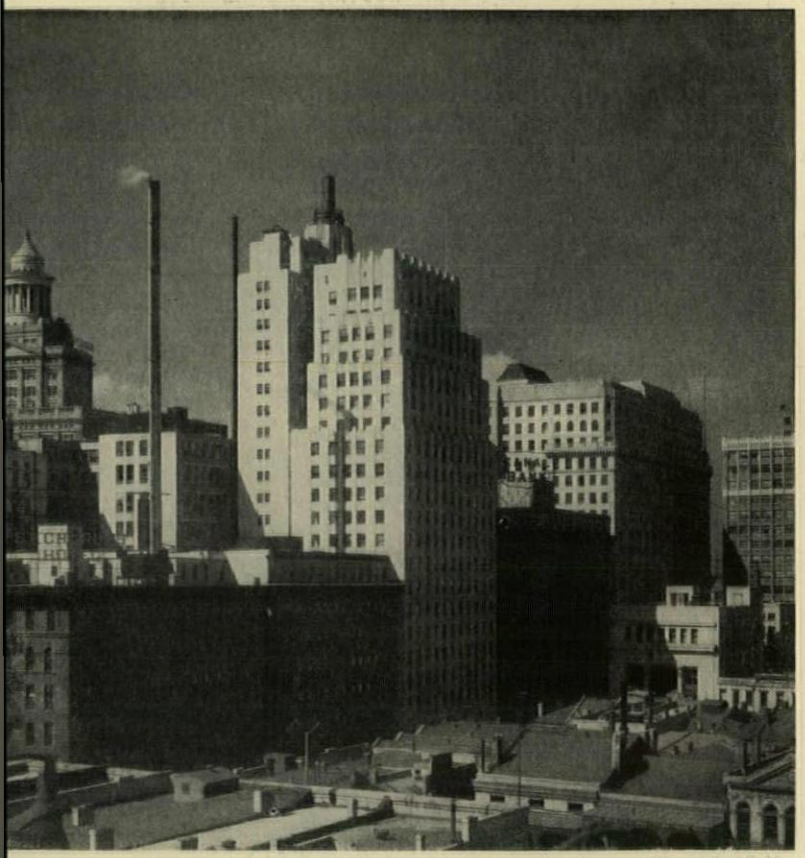


The Bankers Trust Co. Building, 14 Wall St., New York, N. Y., built in 1911. All gutters and flashings on the 39 pyramid terraces are Monel. The architects, Trowbridge and Livingston; the builder, Marc Eidlitz & Son, Inc.

• • •

(Left) This bulletin gives basic data on the application of Monel for roofing and its adaptability for the purpose. Included also is information on physical properties and corrosion resistance, costs and sources of supply.



Photos by Tebbs

The Hibernia Bank at 812 Gravier Street (right, below) still remains New Orleans' tallest skyscraper and is the only observation tower in the city. It is twenty-three stories high and the lantern in the top is 355 feet above the street. The architects were Favrot and Livaudais. At the left, below, is a close-up of the top of the American Bank Building designed by Moise H. Goldstein. Both of these buildings appear in the picture at the top, the American Bank looming up right on axis

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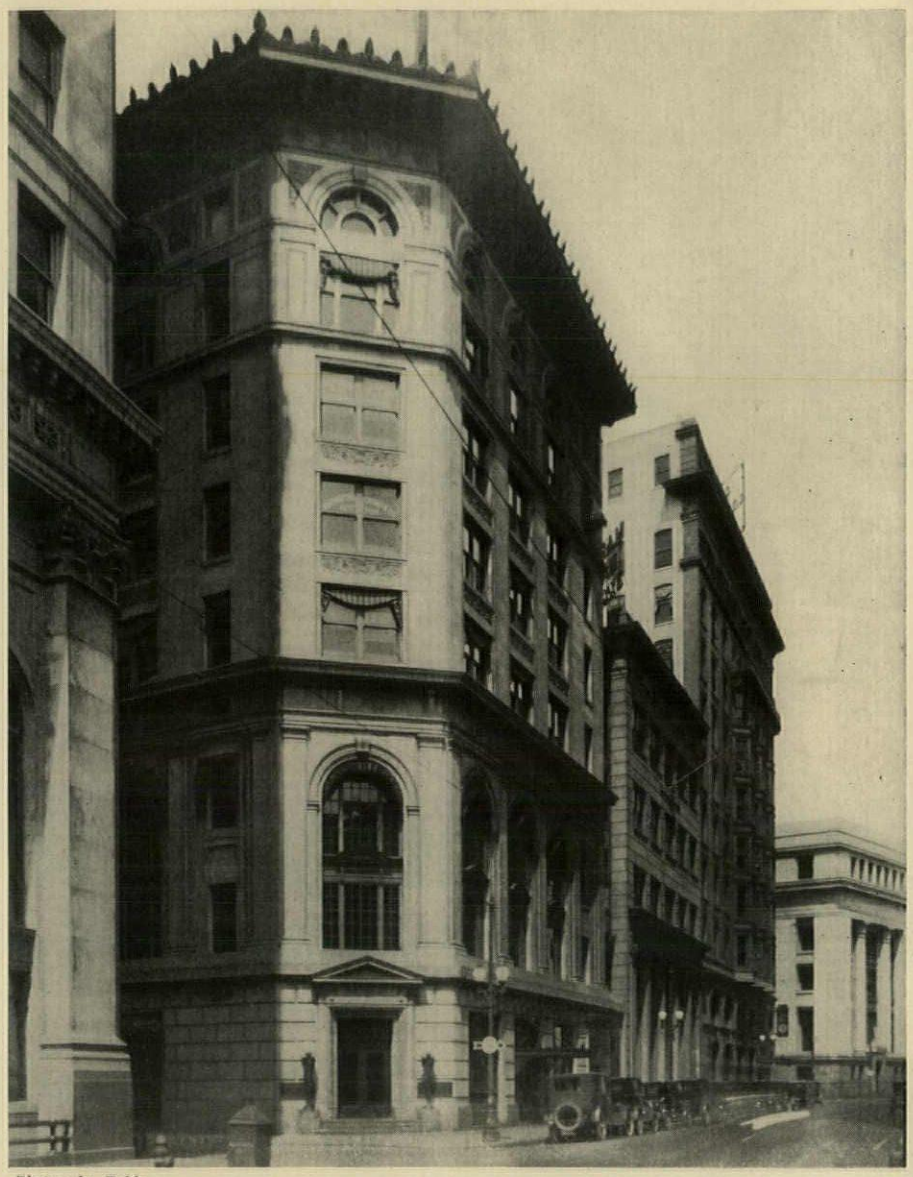
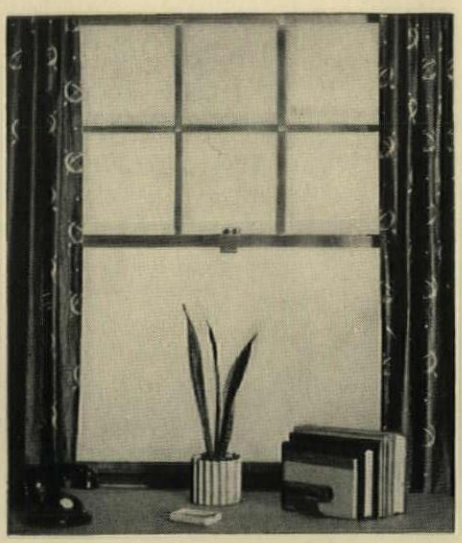
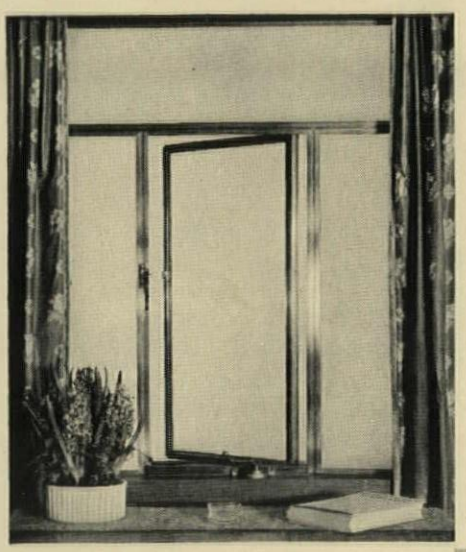


Photos by Tebbs

The New Orleans Cotton Exchange is to the city what the Stock Exchange is to New York. Founded in 1871 as successor to the Merchants' Exchange, it is said to be the second largest cotton exchange in the United States today. The building which houses it at 801 Gravier St. is of the Renaissance type. Favrot & Livaudais



PERMATITE WINDOWS



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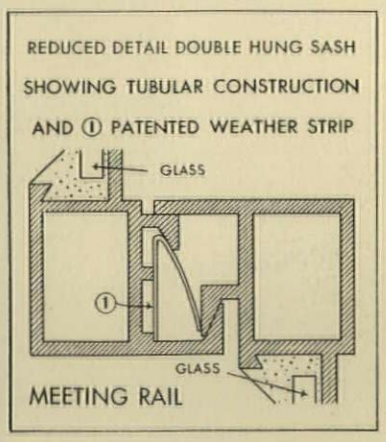

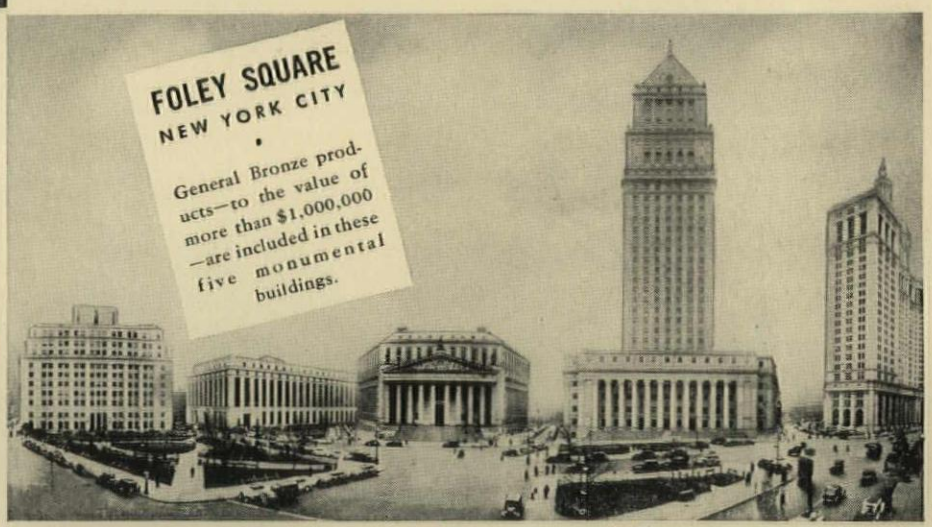

Depts. of Health, Hospitals and Sanitation Building — *New York State Office Building* — *New York County Court House* — *United States Court House Building* — *Municipal Building*

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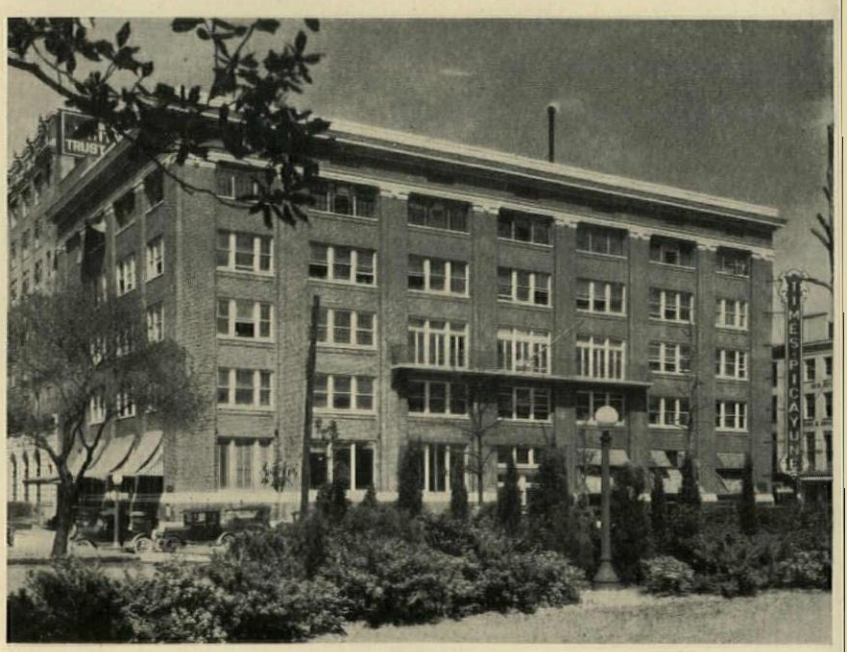
Architectural Metal Work · Windows · Revolving Doors · Tablets

Photos by **Tebbs**

Three noteworthy business structures are the Western Union Telegraph Building at 334 Carondelet (William Welles Bosworth, Architect), the Federal Land Bank at 860 St. Charles (Favrot and Livaudais, Architects), and the Times-Picayune Building at 615 North (by Moise H. Goldstein)



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[*This association does not furnish plans or designs; that is the function of the architect or engineer, whom we are glad to assist when requested.*]

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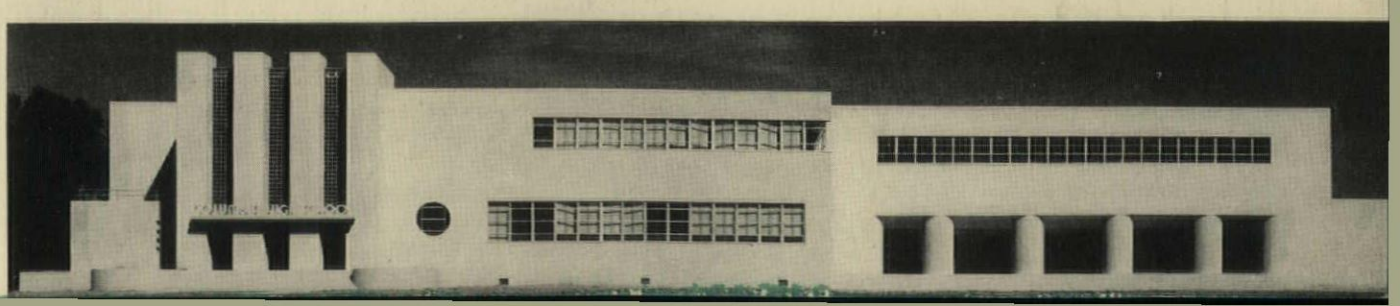

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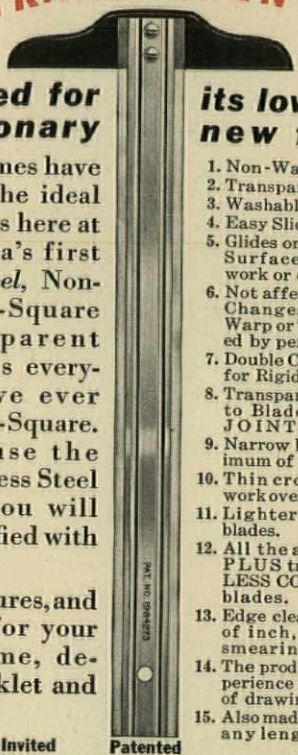

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13. Edge clears paper 10/1000th of inch, keeping ink from smearing.
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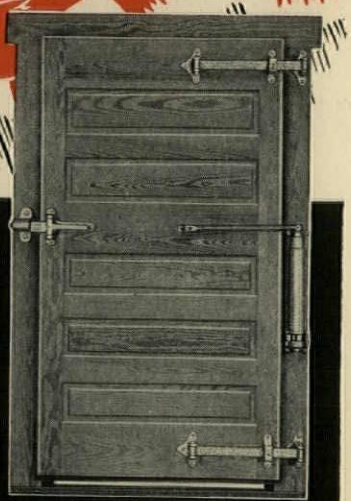

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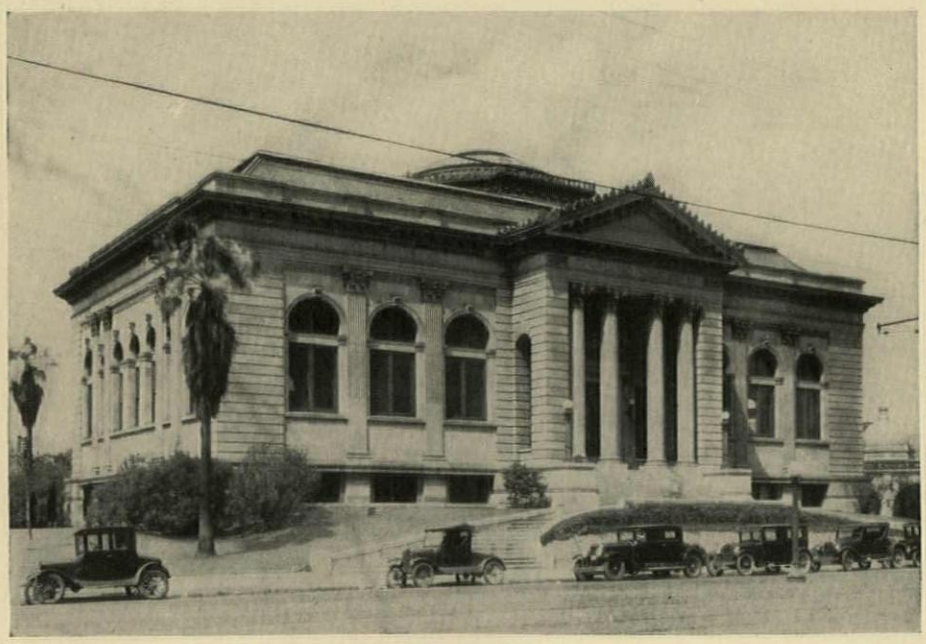
(See our catalog in Sweet's Catalog File)

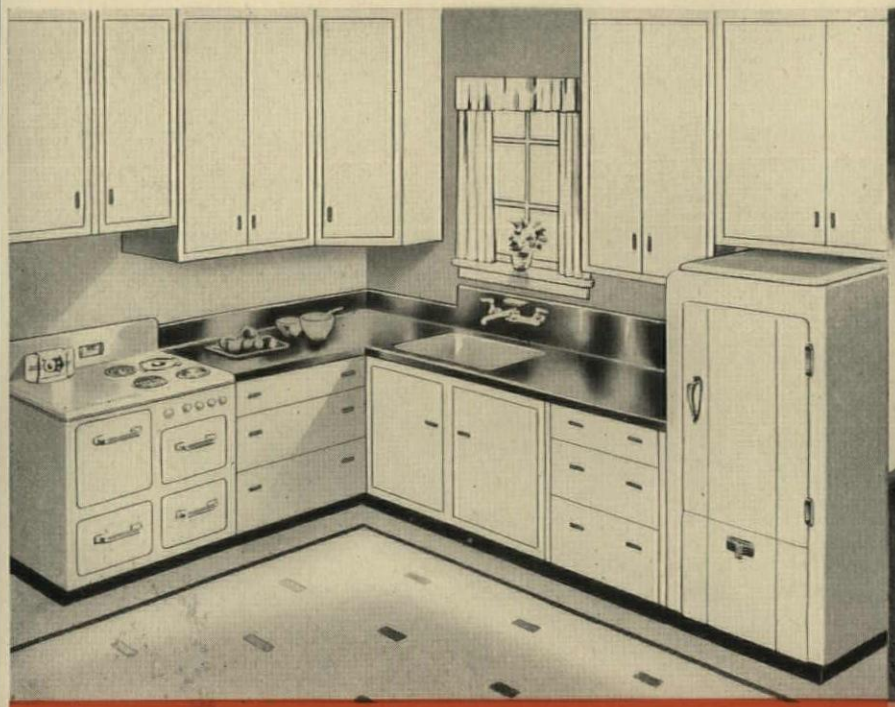
Tebbs

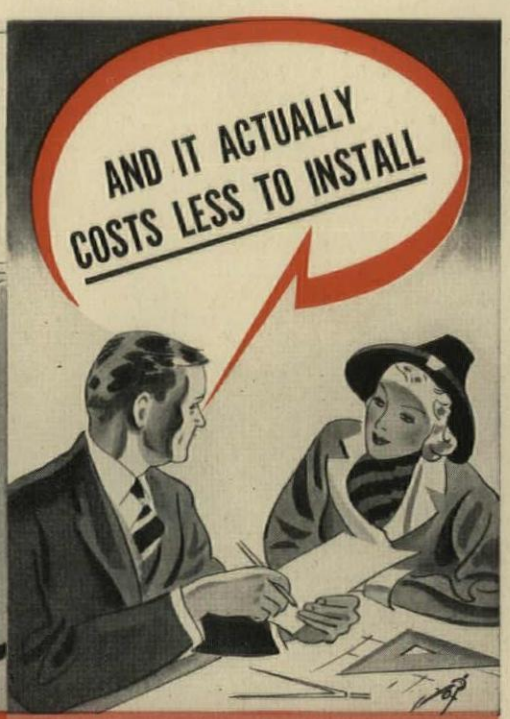
The Isaac Delgado Museum of Art in City Park is to be the scene of the ceremony at which the Gold Medal of the American Institute of Architects is to be presented during the Convention to Paul Cret of Philadelphia whose distinguished career in architecture has won him almost universal admiration by all members of the profession. The Museum was built in 1911 from a design by D. A. Christy, Architect

Photos by Tebbs



In Audubon Park, Nature assisted by Olmstead Brothers has provided a magnificent setting for Favrot and Livaudais' Aquarium buildings, presented to the city by Sigmund Odenheimer. Below is the New Orleans Public Library at 1031 St. Charles by Diboll and Owen, Architects





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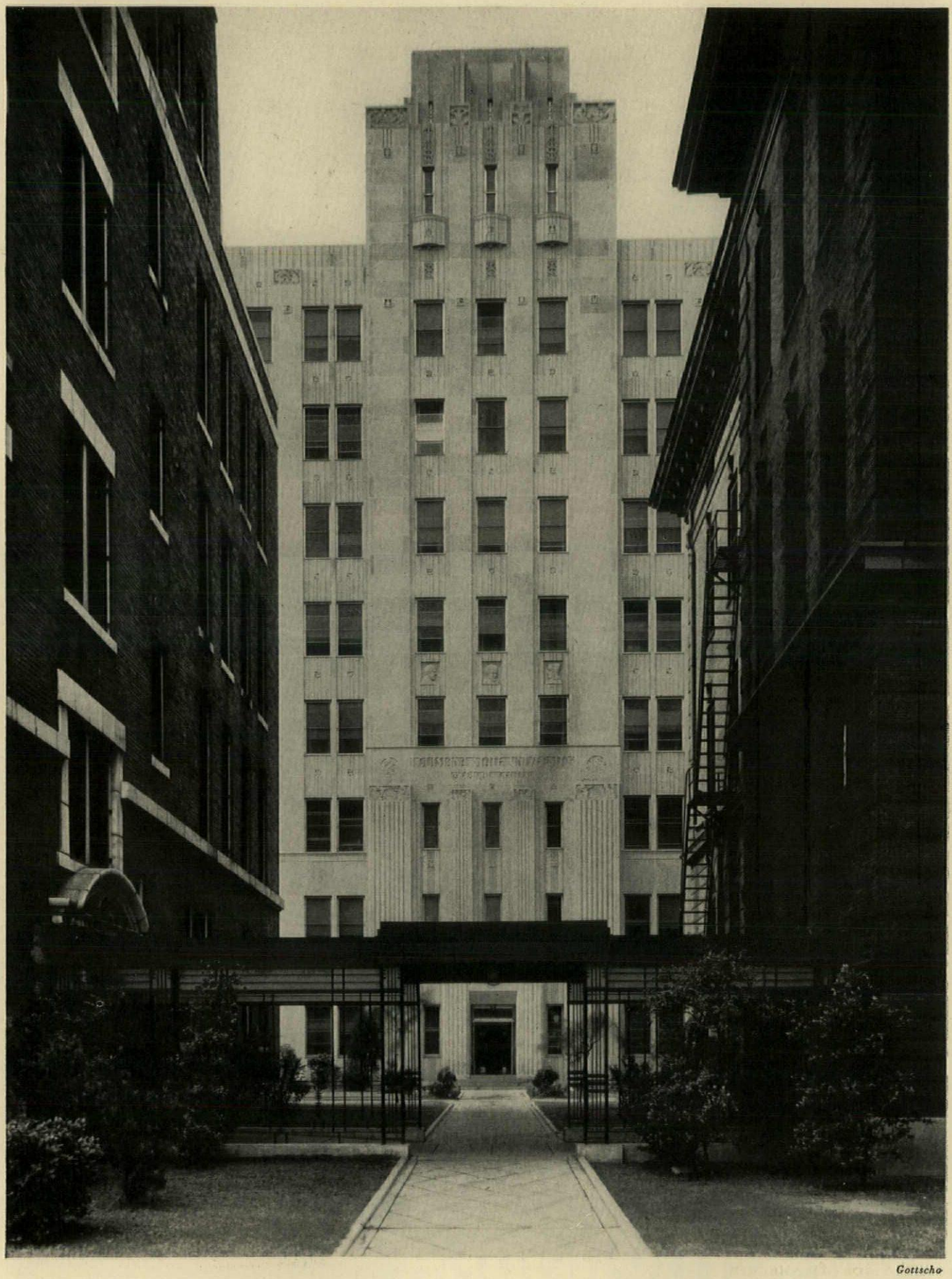
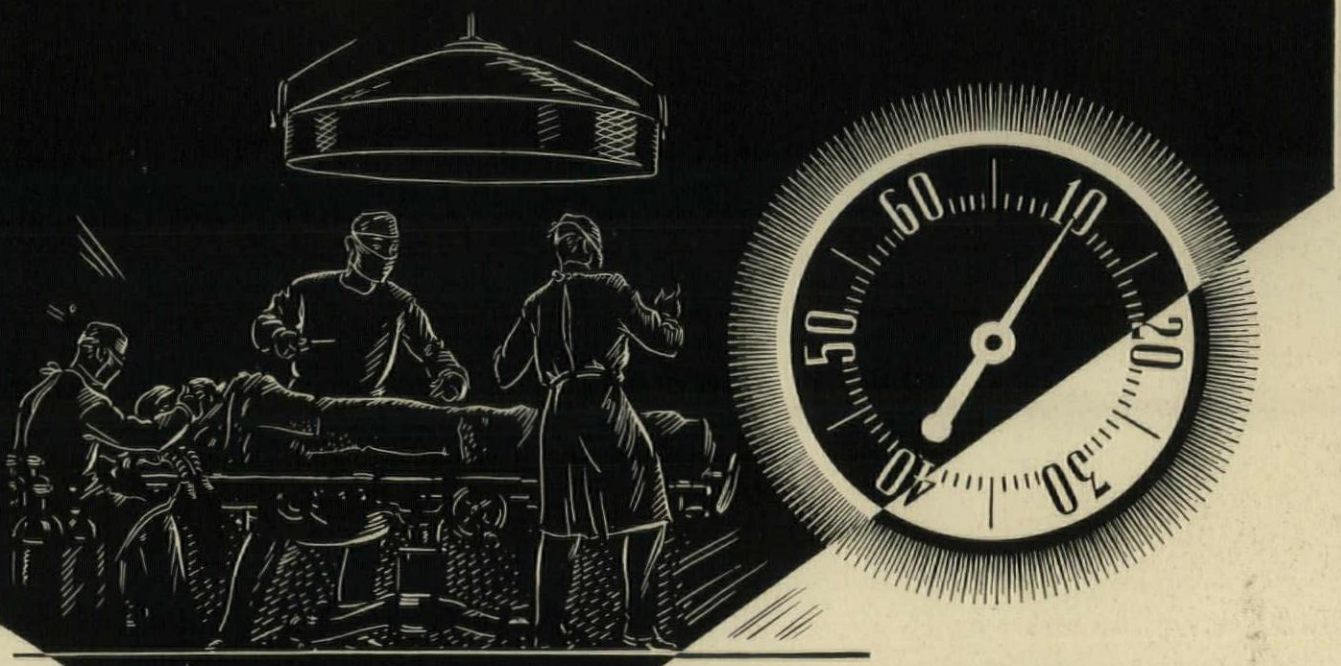


Gottscho

The entrance façade of the Louisiana State University Medical Center at 1542 Tulane Avenue; Weiss, Dreyfous & Seiferth, Architects. This building is part of the group which includes the great new $12,000,000 Louisiana Charity Hospital

If sudden darkness strikes a hospital....



it's the first 60 seconds that count

THE operating room of a hospital is one place where the lights literally *dare not fail.* Yet hospitals, like all buildings, are subject to occasional interruptions of the normal electric current supply. But no hospital or any other building need run the risk of sudden darkness. Adequate emergency lighting can prevent it.

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I am an Architect ☐ Engineer ☐ Draftsman ☐

"Oak Alley," along the River Road near Donaldsonville, to be visited by architects during the Seventieth Convention of The American Institute of Architects at New Orleans, La.

FINE houses recording the régime of plantation aristocracy are situated, miles apart, along the west and east banks of the Mississippi River as it winds its way between Baton Rouge and New Orleans. The River was formerly the only means of reaching these old Louisiana plantation houses, but today gravelled roads behind the low, rolling, grassy levees follow the River in its tortuous windings enabling the visitor to make a more rapid survey of these surprisingly interesting groups of old French manors and Greek Revival temples which formed the background of the sugar planters' lives.

"Oak Alley" has been restored to the grandeur of its former days. The approach to the house is through an allée of thirty magnificent oaks (See illustration on page 205). The lower branches of these huge oaks are high above the ground with no vestige of Spanish moss upon them, forming an excellent frame for the pink walls and columns of the main building. The house was built by a brother of Governor Roman during the 1830's.

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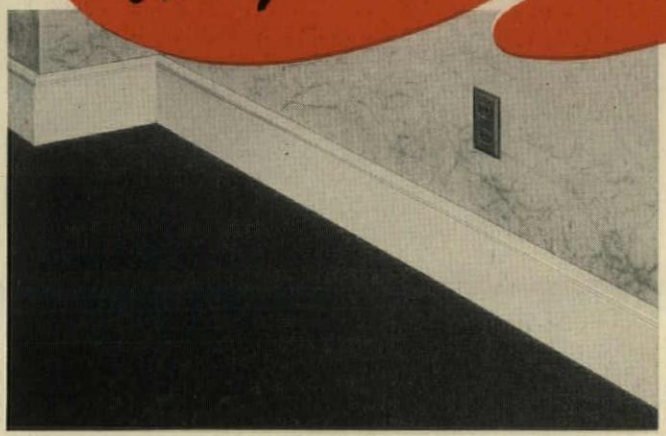
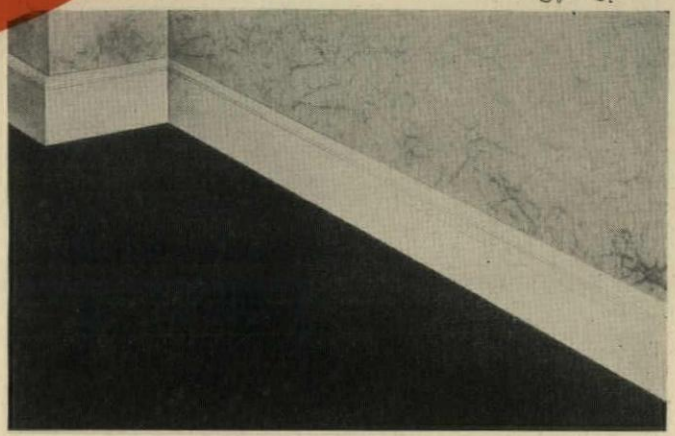


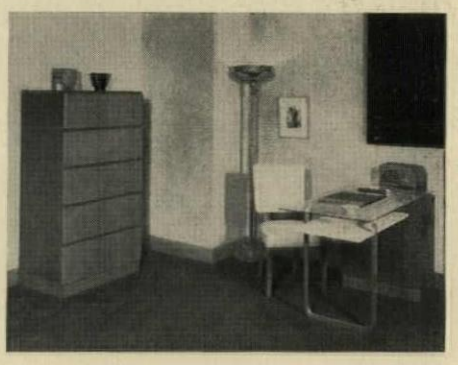
1937 Method—2 Outlets



1938—4 Outlets—Same Wiring—Inconspicuous

25 Outlets in this Room

671 Outlets in this Home



40 Outlets in this Room

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Please Send Literature Checked

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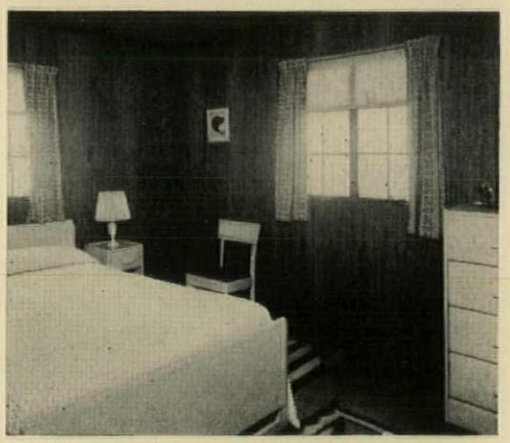
Street and No. .....

City and State .....



Interior of Gunnison Home. Both Exterior and Interior Tego-bonded plywood

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It is made by precise engineering methods, with synthetic resin.

It will withstand exposure *anywhere*—hot, cold, wet, or dry.

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A list of sources of Tego-bonded plywood is available on request. See also Sweets 8-23 and Time-Saver Standard K 4.3.1.—*The Resinous Products and Chemical Company, Inc., Philadelphia, Pa.*

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FOR BAR AND TERRACE FURNISHINGS
FOR FURNITURE IN THE MODERN MANNER

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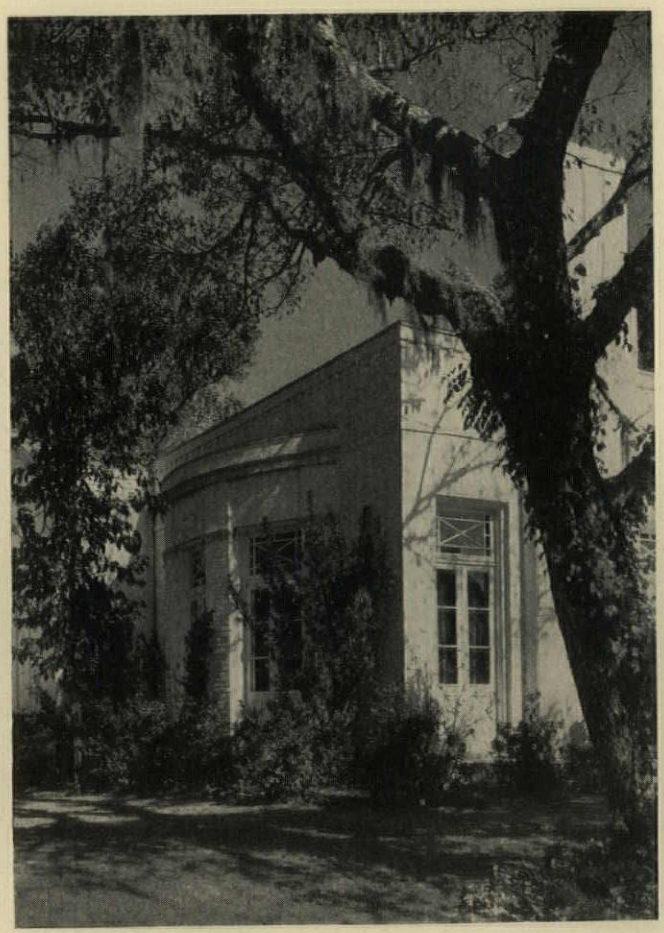
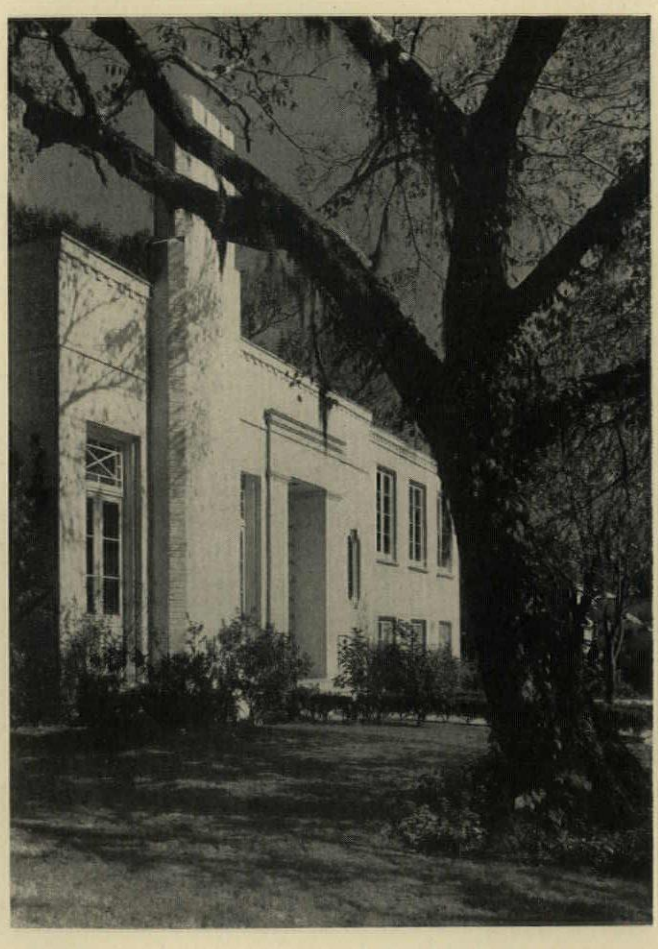
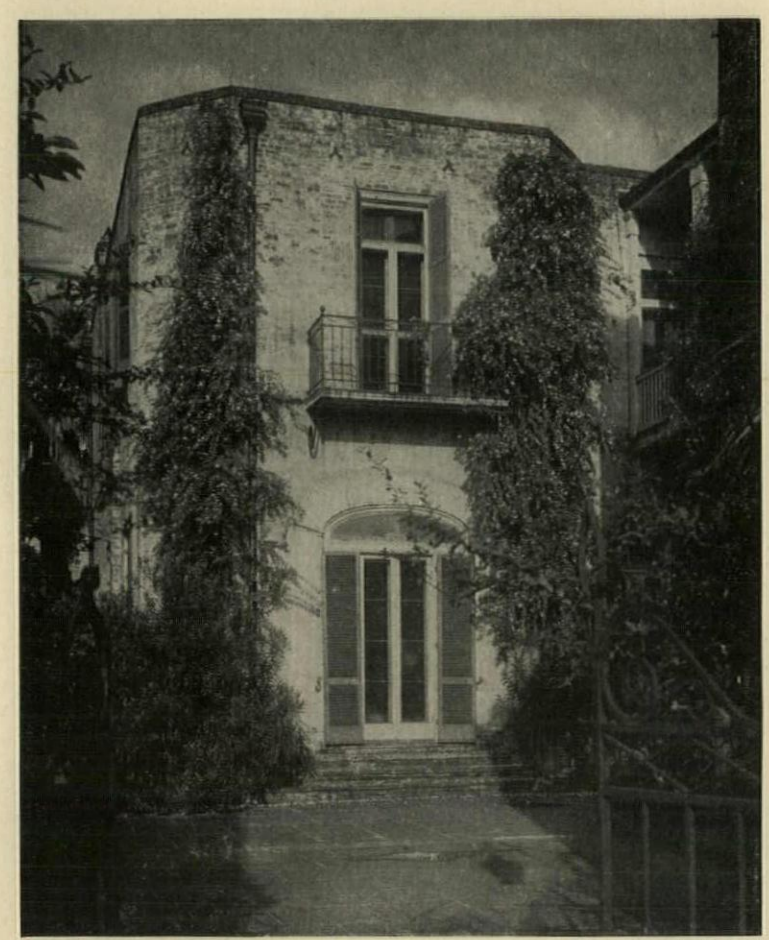
Dept. G, 900 Broadway — New York, N. Y.

Photos by Gottscho

A handsome residence in the contemporary modified "Regency" manner, designed by Weiss, Dreyfous & Seiferth, Architects. This house, which is of painted brick, is admirably simple without being severe and is in entire harmony





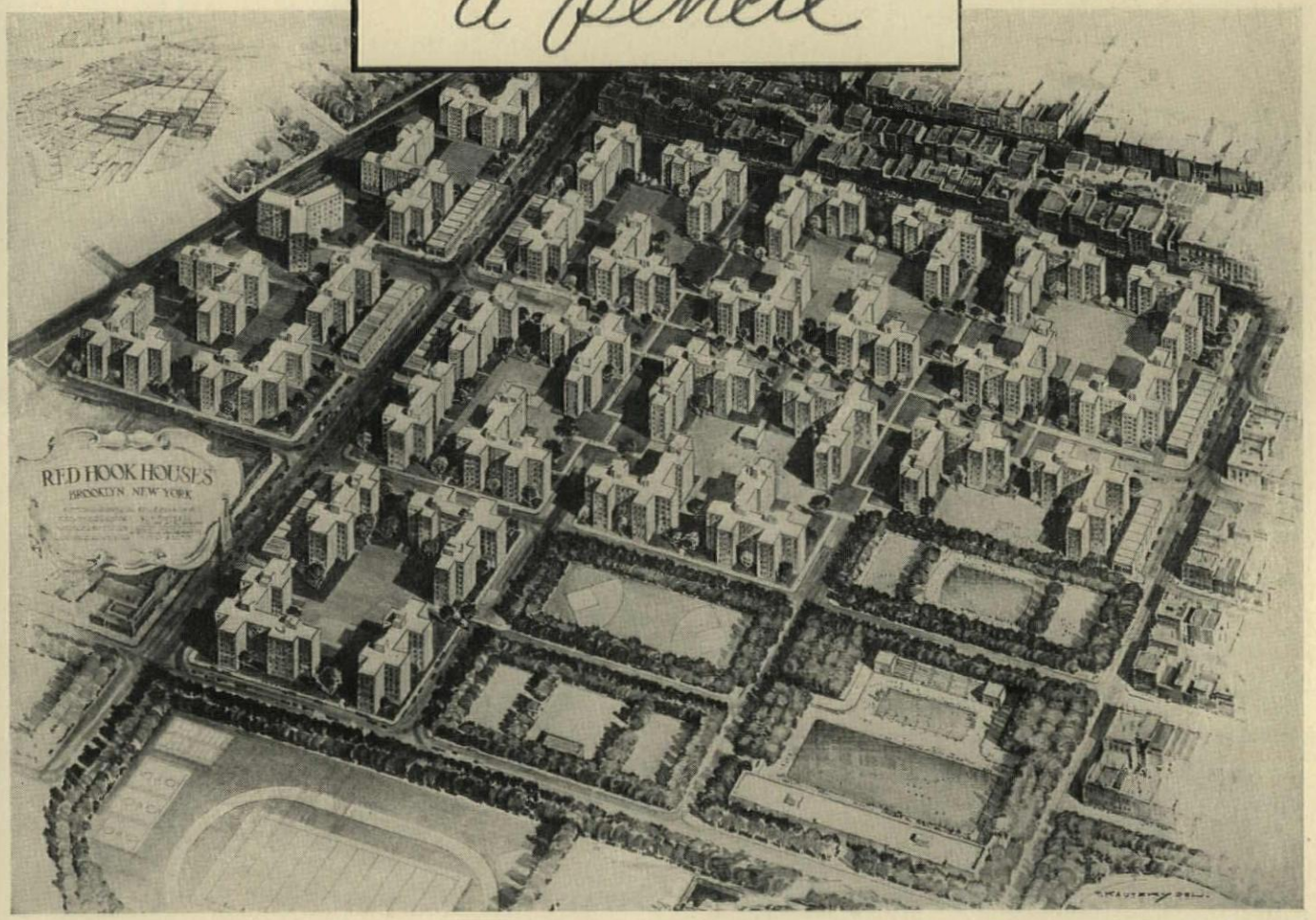


Photos by Richard Koch

Extensive alterations by Armstrong and Koch, Architects, transformed the old house at 730 Esplanade into this charming and livable home for Mrs. Albert Schwartz. The walled-in forecourt, with its luxurious semi-tropical planting, is typical of many of the better residences of this section

HUGE HOUSING PROJECT

started with a pencil



IMPORTANT FACTS

The Red Hook housing development is proceeding under the direction of Commissioner Alfred Rheinstein, Chairman of the New York City Housing Authority. ¶The project will be developed in two stages, the first stage costing about $9,000,000. ¶Construction costs per room must fall within $1,250. Average monthly rent will be about $6.50 per room.

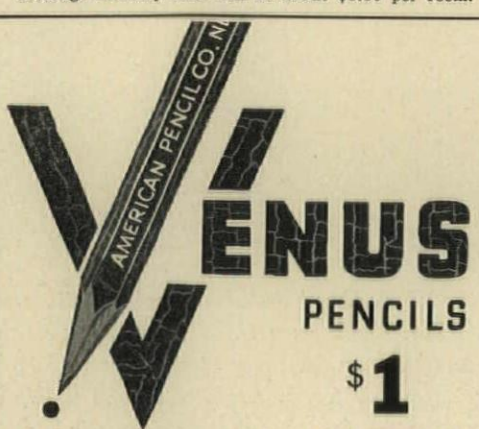
FIFTY acres—3,000 apartments—happy homes for 12,000 persons! These are the high spots of the proposed gigantic housing development in the Red Hook section of Brooklyn, N. Y.

This is a modern answer to the slum-clearance problem. Naturally low-cost rentals are the prime aim, but they will be achieved without sacrifice of such semi-luxuries as self-operating elevators, spacious courts and gardens, and modern kitchen equipment.

Following English housing experience, the New York Housing Authority chose a low-cost site in an outlying area instead of immediately demolishing city slums. Hardships of temporary housing shortage will thus be avoided.

A project of this magnitude may dwarf many things—but certainly not the pencil. That little tool is indispensable every step of the carefully planned way!

And, if the pencil is a Venus, it's even more indispensable! For this famous instrument gives priceless satisfaction. Exact grading in each of 17 degrees and the smooth flow of colloidal lead* are the superiorities that have put Venus in the world's leading drafting rooms.



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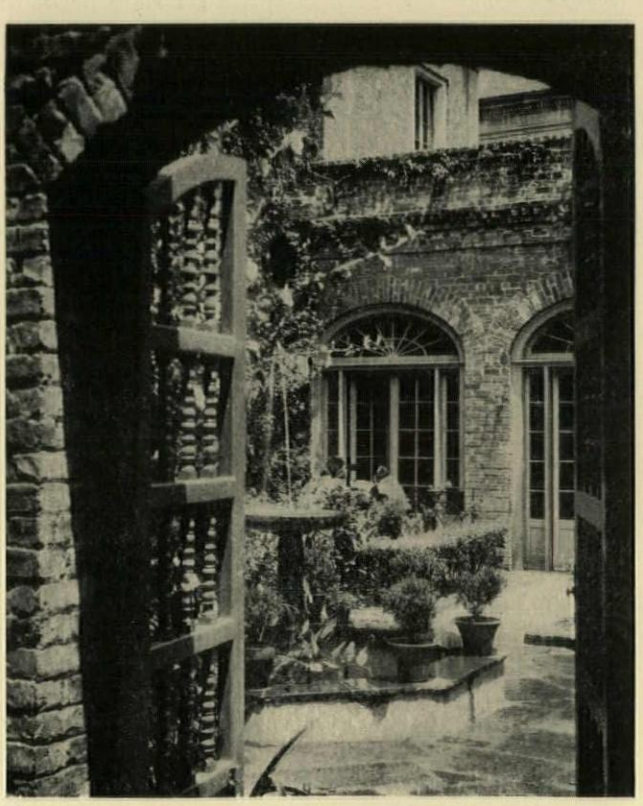
Photos by Koch



Le Petit Theatre du Vieux Carré was developed into its present attractive and harmonious form through extensive alterations to two old buildings on St. Peter Street done under the direction of Armstrong and Koch, Architects, who skillfully provided adequate quarters for the amateur dramatic society known as the Drawing Room Players to give full-length theatrical performances, while preserving the spirit of the old Creole architecture of the quarter. Courtyard open to visitors

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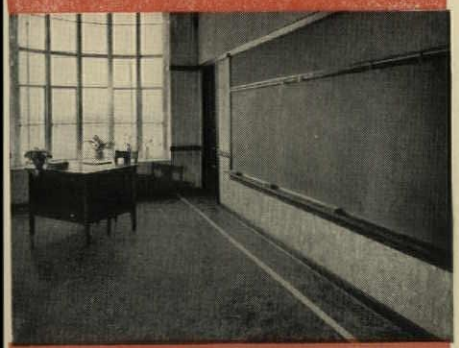

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Detail of West Elevation showing Statuary, Louisiana State Capitol, Baton Rouge. Weiss, Dreyfous & Seiferth, Architects

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Music and Dramatic Arts Building, Louisiana State University, Baton Rouge, Louisiana. Weiss, Dreyfous and Seiferth, Architects