

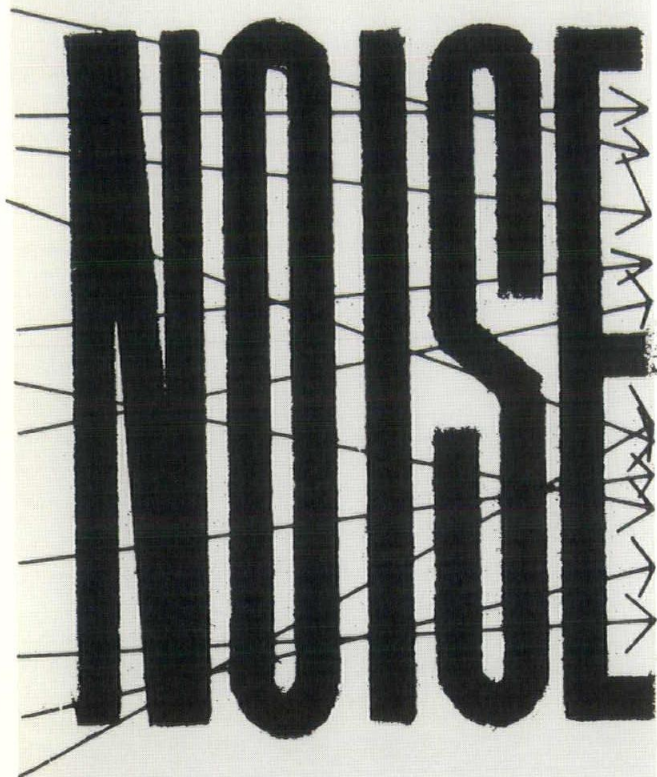
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# The Louisiana Architect

April, 1967





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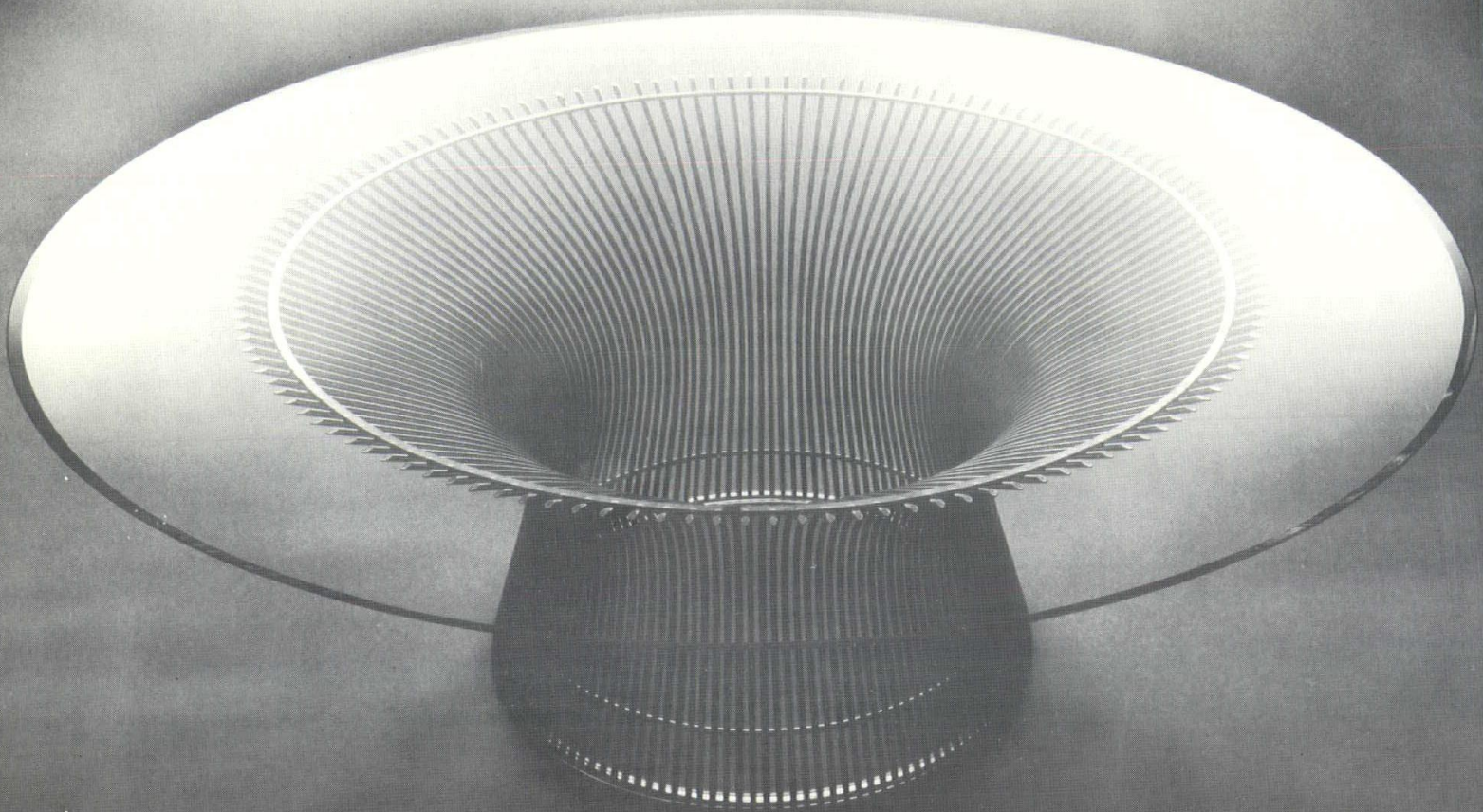
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A Stroll Through . . .

# Pirates Alley

Along the stone paved and balcony shaded Pirates Alley and Exchange Passage of the French Quarter (or Vieux Carre as the French call it) artists earn their daily wine and bread sketching pictures of the visiting gentry. Their best oils, charcoals and watercolors grace the wrought-iron fences of St. Louis Cathedral and Jackson Square. Soon they hope to be discovered by some patron of the arts or a lady who can persuade her husband to invest in a thing of beauty.

Here you'll find a blending of architecture created by French and Spanish Designers two hundred years ago. Next to decrepit one room flats are carefully restored apartments luxuriously furnished with rare antiques. The quite courtyards hidden from the narrow busy streets offered the first creoles privacy and seclusion. Here they sipped their cool mint drinks on hot summer evenings and enjoyed the perfume of the night blooming jasmine.

Make your walk a leisure one. Stop and feel free to strike up a conversation with a strolling shoe shine boy or tomorrow's Renoir. This is the only way to get the feeling of the Bohemian life in the Vieux Carre.

In the alleys of the Vieux Carre, you may find the painting that will bring new beauty and interest to your den. But buy with a critical eye. A cheap frame may hide a work that will one day be famous or it may reflect the true worth of the painting it surrounds. The artist is asking what he thinks the market will bear, so haggle with him as though you were on the banks of the Seine and perhaps you'll go home with a bargain.



*A good oil painting is a thing of lasting beauty which can be enjoyed for many generations. Much of the inexpensive art of the French Quarter will doubtless increase in value as time passes. Some pieces will be true treasures when their creators are finally discovered.*





A Leading Center for Antiques in the U. S. . . .

# Royal Street

A scud of crystal chandeliers spilled a rainstorm of light into the antique shop. Beneath it, the owner held a damp cloth to the brow of a bronze Napoleon. He smiled. Just dusting. "Legends?" he said. "Legends about Royal Street antiques are so thick I almost have to shoo them out of the doorway to open up in the morning.

"For example, that story about the honeymoon couple who bought a gold locket, you remember? A jeweler at home discovered the inscription "From Napoleon to Josephine" and offered them fifty thousand dollars. A romantic tale, that's all. But it's also a fact that a visitor here bought an old Bible in a bookstall and it proved to be over three hundred years old. He presented it to a university."

This antique dealer advises against shopping for "legends and fantasies." He says "consider purchases investments, expecting them to increase in value."

Anyone who walks along Royal Street and counts the 40 odd antique shops squeezed into a double row nine blocks long properly concludes that New Orleans is an antique center.

Curiously, although Royal Street is the one most heavily trafficked by tourists in the French Quarter, they do not do the bulk of antique buying. Most buyers are either New Orleanians or persons from nearby Southern states. One dealer says this is partly tradition and partly because of the great number of antebellum homes in the South which are being restored. Naturally, these homes must have harmonious furnishings.

Most antique shops in New Orleans handle French and English pieces which date from George III and Louis XV up to the Victorian period. Currently popular, although not strictly antique, are glass pieces made in New England at the end of the Nineteenth Century

The installment buying policy of the art galleries may explain why in New Orleans a number of couples have begun much younger than usual to hang original art in their homes instead of reproductions of masters. This, too, is a form of investing, because the artist may gain stature later and the early works gain value. "Compare it to buying stocks," says a gallery owner. This would make Royal Street in the French Quarter not only a Fifth Avenue, but a Wall Street, too.

Patrons of art galleries and antique shops remain traditionally older couples with substantial cash buying power. This continues to be so with antiques, but young married, professionals, even students are showing a predisposition for art originals. Says one young Orleanian "I'm not spending everything on books and records any more. Now I want paintings, too." These purchases are pleasant to live with and add sophistication.



**ANTIQUES IN NEW ORLEANS**—Royal Street in New Orleans is probably the retail center for antiques in the United States. Some forty antique shops squeeze shoulder to shoulder in a double file that runs nine blocks. Additionally, along Royal Street are a number of shops which deal exclusively in specialties such as copper and brass. All these shops are housed in quaint old world buildings with ironwork balconies and many have patios which are open to visitors.



A New Art Form Was Born in New Orleans . . .

# Jazz

*Brass band parades at funerals are a unique part of the culture of New Orleans. Tourists who inquire about the jazz parades in the French Quarter occasionally learn of such funerals. This photo was made at procession for Kid Howard, a trumpeter. En route to cemetery bands historically play dirges and hymns; returning they turn the hymns into ragtimes.*



*"Museophones" in the Jazz Museum, 1017 Dumaine Street, in New Orleans' historic French Quarter provide up to three and a half hours of jazz listening: marching bands, string bands, piano rolls, ragtime and primitive blues. Here, too, is the world's most fascinating collection of jazz memorabilia.*

Our Convention City is the mother of the new musical art called jazz and is still the world capitol of the Dixieland style. Jazz is now played in homes, beer joints and opera halls from Jonesboro, Arkansas to Sjdor-gev in the Soviet Union, but not many years ago it was nothing more than the primitive basic rhythms of Louisiana slaves with an overlay of European tones and harmonies.

While the French Military Marches played in Jackson Square in New Orleans led to jazz; in Trinidad, British Hymns sung on the sugar plantations led to calypso. Improvisation, the soul of both, can be seen in the first jazz and calypso instruments. The New Orleans "Spasm Bands" played on orange crates and toilet seats and in Trinidad "Steel Bands" played on the turned up bottoms of oil drums.

Survival from the fad phase, the speakeasy era and the invention of the phonograph and radio which made popular and classical music available to everyone is proof that jazz could meet the test and will be with us for a long time. The years, too, have added new tonal qualities, variations and sophistications to the once primitive sounds.

New Orleans has now dusted away the ashes of jazz's old environs. Today

you can take your family to hear Jazz in the French Quarter at spots remote from the old atmosphere. They don't even serve liquor.

These are the "donation halls." You drop a buck or a wad of change in a wicker basket and you work your way through the crowd. The thing that packs the room is the music. It's the best in town.

On weekends, for example, Preservation Hall may have a six piece band, including "Sweet Emma," the Bell Gal, on piano, Big Jim Robinson on trombone, and "Slow Drag" Pavageau on bass. They're acknowledged greats.

Dixieland Hall also has a tap dance routine, which evoked some competitors to criticize it for having "dancing to Dixieland."

The director of the New Orleans Jazz Museum, Clay Watson, resolved the argument in favor of the dancers. "Jazz rhythms originated in a slave dance called the 'Bamboula,' on Congo Square. Of course the 'Bamboula' wasn't a tap routine; it was a voodoo dance; but just the same, dancing goes with Jazz."

Some 10,000 items are in the small French Quarter Jazz Museum at 1017

(Continued on Page 13)



## Places to Go and Things to Do . . .

# New Orleans

A WALK THROUGH ONE OF THE OLD NEW ORLEANS CEMETERIES is like a visit to another century. Because of the high water table, burial here until modern time was nearly always above ground and the walled cemeteries with their hundreds of silent vaults bear a likeness to ancient cities.

The walls, themselves, are built of countless individual crypts, which local people call "ovens." These and the oldest vaults were constructed of the same soft brick used in early residences in the French Quarter.



New Orleans Cemetery

St. Louis cemetery number one, on Basin Street, has always been on the

list of things to see for tourists. Bus tours of the city regularly stop here and guides do a brisk business in legends and souvenirs.

MADAM JOHN'S LEGACY (623 Du-maine Street) derives its name from a novel by George Cable in which a hero named John bequeaths the handsome French raised cottage to a beautiful quadroon known as "Madam John." Dating back to 1726, it is believed to be the oldest building in the Vieux Carre. Its history is unusually colorful and romantic.

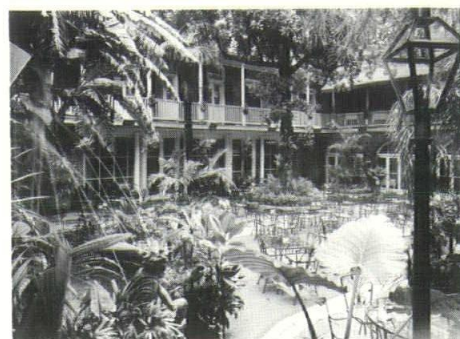
THE ARCADE AT THE FRENCH MARKET in New Orleans; an airy walk leading to shops that sell almost everything; to grocery stalls and to sidewalk cafes that sell *cafe au lait* and *beignets*. Beignets are hot French doughnuts served with a powdered



New Orleans French Market

sugar coating. The French Market in New Orleans is a logical spot to end an afternoon of browsing in the Vieux Carre.

RESTAURANTS FAMOUS A HUNDRED YEARS AGO ARE NUMEROUS IN NEW ORLEANS. Tujagues (823 Decatur Street) opposite the French Market was erected in 1826 and used as a Spanish Arsenal. The notable feature of Tujagues (pronounced 2-jacks) is its informal man-



Brennan's Restaurant

ner of dining. French style food is served with no choice, no menu, but each course served in rapid succession is a surprise and delight.

The Court of Two Sisters (613 Royal Street) and Brennans (417 Royal Street) feature private enclosed patios with beautiful fountains and tropical plants. Architecturally, they are typical of what you would expect to see in a city in the West Indies. Both serve excellent French and Creole dishes. Brennan's is especially renowned for its breakfast menu.

Antoine's (713 St. Louis Street), Arnaud's (812 Bienville Street) and Galatoire's (209 Bourbon Street) are each known by gourmets the world over for having created famous dishes.



San Francisco

Especially popular dishes are: Oyster's Bienville, Oysters Rockefeller, Pompano en papillot, Trout Marguery and Trout Amadine.



MANY BEAUTIFUL URBAN AND PLANTATION HOMES ARE IN AND NEAR NEW ORLEANS. San Francisco, completed in 1850, is located on the east bank of the Mississippi, some thirty-five miles above New Orleans. It is one of the most elaborate examples of Steamboat Gothic architecture to be found in Louisiana. Of plastered brick construction, San Francisco is three stor-



St. Louis Cathedral

ies high and is topped by a belvedere and an observatory. Other notable features are the grand ballroom on the third floor and wide galleries reminiscent of decks of mid-nineteenth century riverboats.

TWO OF NEW ORLEANS' most important historic buildings are framed by the artistic cast iron "lace" for which the city is noted. The Presbytere was built in the early 1800's and intended to house administrative offices of the church. Restored, it now is a state museum. The St. Louis Cathedral, focal point of the Jackson Square area is the oldest Cathedral in the U. S. The Church dates from 1794 and has been elevated to the dignity of minor basilica, indicating its historical significance.

THE CABILDO shown here in the foreground, a massive gray building with a double row of arches and a Mansard roof stands facing Jackson Square. The Cabildo was built in the late 1700's as the seat of the Spanish government of the province of Louisiana. It's arches, its court reflect the Spanish, and its Mansard roof, added to the building later reflect the French influence upon New Orleans. Both these countries used the building as a seat of government. In 1803 the Cabildo was the scene of ceremonies transferring the territory of Louisiana to the United States.

WAX FIGURES IN THE MUSEE CONTI (917 Conti Street) tell the story of the history of New Orleans, "America's Most Interesting City," from the time the French explorer LaSalle descended the Mississippi to its mouth in 1682 until the present. One of the interesting scenes shows the loyal American soldiers and civilians from Louisiana, Mississippi, Arkansas, Tennessee and Kentucky who gathered in New Orleans to defeat the British in the War of 1812.



Musee Conti

# New Orleans

*All photographs were furnished to the Louisiana Architect by the New Orleans Tourist Commission, Inc., 400 Royal Street, Suite 203.*



## “World Change and Architectural Purpose”

# Convention Speakers

In a day-long intensive education program for practicing architects and architectural students, we will explore the present for indications of the future. Our speakers will concern themselves with the apparent obsolescence of much current architectural and business practice. They will explore social, economic, political and technological change as viewed from the prospective of different nations, regions, professions and disciplines.

In one of their publications, The Brookings Institution of Washington, D. C., stated:

“It will not be enough to restore and improve the urban plant that has fallen into disuse and disrepair. New demands for urban accommodations must also be met. Between 1965 and 1980, the United States will have to build the equivalent of 1,000 cities of 50,000 population. Much of the urban structure of the future has yet to be built. Shall we merely add on to the already overgrown metropolis, or make a bolder effort to provide a more satisfying urban environment?”

With these thoughts in mind, our program is entitled “World Change and Architectural Purpose.”

We hope that the program will create discussion covering a wide range of building and urban planning problems. The anticipated interaction between our speakers and with the audience promises to produce a stimulating, absorbing and unusual educational opportunity.

**Philip H. Hiss** is an author, journalist and photographer from Sarasota, Florida. He is the Southeastern correspondent for Architectural Forum and a columnist on art and architecture for the Tampa Tribune. He is a real estate developer, consultant and lecturer on architecture, the visual and performing arts and education.

Mr. Hiss received his education in private schools and special studies. He is the founding chairman and served on the Board of Trustees of New College in Sarasota from 1960 to 1964. He is a former member and chairman of the Board of Public Instruction, Sarasota County (1953-61), a former member of the Governor's School Sanitation Committee and the Florida Technical Educators Advisory Council.

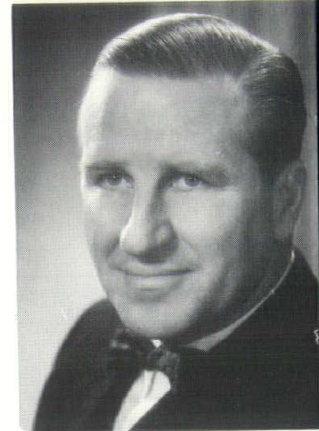
From 1960-63 he was president of the Ringling Museum of Art, Sarasota and is currently a member of the Florida Arts Commission, director of Florida Arts Survey and President of the Florida Arts Council. Mr. Hiss is also a trustee of the Master Institute of United Arts (Riverside Museum) New York City.

From 1945-46, Mr. Hiss served as Director of the Office of War Information (later USIS and USIA) in The Hague, The Netherlands. He was also Acting Cultural Attache at The Hague.

**Ernest J. Kump, FAIA, FRSA** is an internationally known architect with thirty-three years experience in the areas of master planning, school design, and modular construction. He has received twenty-three awards for design by The American Institute of Architects, The Museum of Modern Art, New York, The Pan-American Congress of Architects, U. S. Office of Education, and professional architectural journals. He holds a Bachelor of Arts degree in Architecture from the University of California at Berkeley (1932), and a Master of Architecture degree from Harvard University (1933).

He is a Fellow of The AIA, The Royal Society of Arts, The International Institute of Arts and Letters, Switzerland, and is a member of The Northern California Chapter of The AIA.

Mr. Kump served as Chairman and member of the National Committee on School Building of The AIA. He was a consultant



Philip H. Hiss



Ernest J. Kump, FAIA, FRSA





Anthony Part



Donald A. Schon

to the British Building Mission (1944), U. S. Delegate to The International Union of Architects, Paris (1950), Lisbon (1953), The Hague (1955), Moscow (1958), and London (1961). He was a member of the National Survey Commission on Architectural Practice and Education, Carnegie Foundation, and The AIA Committee on Urban Planning and Development. He has been a lecturer on architecture and planning at Harvard, M. I. T. and other Universities.

Mr. Kump is a Consulting Architect for The University of California, Santa Cruz, The American University of Beirut, Lebanon; Mills College, Oakland, California, The University of New Mexico, The Inter American Educational Center, San Antonio, Texas and Interior Design Consultant for the University of Melbourne, Australia. He is a member of the Architectural Advisory Council of Stanford University and a member of the U. S. Navy Architectural Review and Advisory Panel.

**Sir Antony Part, K.C.B., M.B.E., D. Tech.,** is Permanent Secretary of the British Ministry of Public Building and Works.

This Ministry handles the Government's relations with the construction and construction materials industries. It is also responsible for the provision, planning and maintenance of all British Government buildings, civil and military, both in the United Kingdom and overseas. These buildings include the Royal Palaces, Government offices, embassies and consulates, buildings for the post office, projects for government scientific establishments and all buildings required by the Royal Navy, Army and Royal Air Force.

The staff of the ministry numbers 85,000. It includes 350 architects, 1,200 engineers, 400 quantity surveyors and 200 estate surveyors, together with about 60,000 industrial staff.

Sir Antony, who is age 50, was educated at Harrow School and at Trinity College, Cambridge. He obtained First Class Honors in the Modern and Medieval Languages Tripos, and joined the Board of Education in 1937.

After becoming head of the Ministry of Education's Building and Priority Branch, he was selected one of the joint heads of the newly created Architects and Building Branch, which was responsible at Government level for the post-war school building program in Britain. He spent the year

1950-51 in the United States as a Commonwealth Fund Fellow, studying American school building. In 1954 he became head of the Schools Branch of the Ministry and in 1956 head of the Further Education Branch, which was concerned with the expansion of technical education. During this period he was a member of the Board of Architectural Education of the Royal Institute of British Architects. He was promoted Deputy Secretary of the Ministry in 1960.

In 1963 he was transferred, as Deputy Secretary, to the Ministry of Public Building and Works. In 1965 he became, under the Minister, head of the Ministry, as Permanent Secretary. He was knighted in 1966.

**Donald A. Schon, PhD.** from Cambridge, Massachusetts, is the Director of the Institute of Applied Technology of the National Bureau of Standards.

The Institute has approximately 800 members, about half of which are professionals. Its missions are in the areas of dissemination of technical information, the development of criteria performance for engineering standards and codes, conducting systems analysis and operations research studies of the introduction of new technology in Government and in areas of overlapping Government and private interests, rendering technical assistance to other Federal agencies and conducting exploratory research in support of these activities.

Some of the activities of special interest to the Institute are: the establishment of a Clearinghouse for Federal Scientific and Technical Information, Assuming central responsibility for the effectiveness of the civilian Federal Government's use of computers and automatic data processing equipment, Establishment of a program to develop criteria performance for building systems and to use the Federal Government's purchasing of buildings as pilots for the introduction of new building technology.

Mr. Schon holds a B.A. from Yale University, 1951; studied at the Sorbonne in Paris from 1949-50; M.A. Harvard University, 1952 (Philosophy) and PhD. Harvard University, 1955 (Philosophy). He holds a First Prize from the Paris Conservatory; Phi Beta Kappa and Woodrow Wilson Fellowship.

Among his published works are: "Champions for Radical New Inventions" and "Patterns and Problems of Technical Innovation in American Industry."



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## Jazz . . .

(Continued from Page 7)

Dumaine Street. A "family tree" traces Jazz to its Afro-American ancestral rhythms. On the phones you can hear Jelly Roll Morton, for example. You can also see him in the new Musee Conti, a \$200,000 new wax museum, devoted to Louisiana history. "Jelly" died in 1941. And Morton cultists call him the greatest Jazz pianist of all time. Jelly, himself, said he was — many times.

More important sentimentally to the Jazz fan are Jelly's museum friends — the likenesses of the "Razzy Dazzy Spasm Band." These are the boys, newsboys, who took up the Congo Square beat on orange crates and toilet seats and really got Jazz going.



A jazz fan once summed up the experience of hearing jazz at Preservation Hall by saying: "There's none of this tinselly commercial atmosphere about it. It's as if the musicians were playing just for themselves and had invited you to stop by." The decor of Preservation Hall might be described as Early Sawmill. Nothing to eat and drink is served. Thus there are no tables. Visitors sit on crude benches; lucky ones get the occasional chair spotted about and quite a few just plop down on the floor. The closeness of the place brings an intimacy with the musicians and the music. Why not? The musicians themselves, such as Dede Pierce on trumpet and George Lewis on clarinet above, are the same men who marched it a half a century ago off Rampart Street and into the world.

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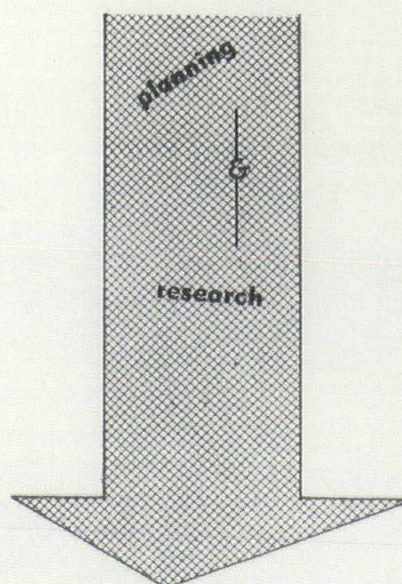
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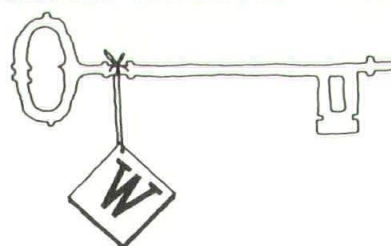
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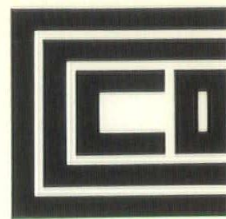
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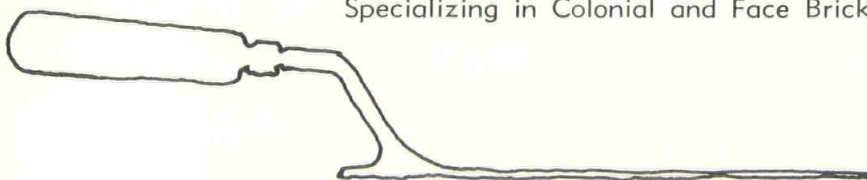
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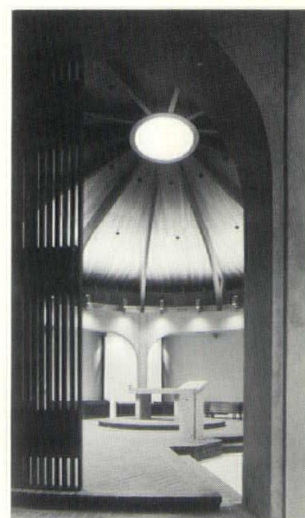


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Ken-Bar Lodge, at Kentucky Lake, Gilbertsville, Ky. Owner: Kentucky-Barkley Lakes Area Development Company. Architect: Henry D. Mikkelsen, A.I.A., Florence, Ky. Engineers & Contractors: Packaged Buildings, Inc., Dayton Ohio.

Ronald A. Coco, Inc., Laminating Division

**COCO**

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