

Describe present and historic physical appearance.

The boundaries of the Upper Central Business District encompass a total of 473 buildings, one site and three structures. This district incorporates two certified historic districts, Lafayette Square and the Warehouse District. Contributing elements range in date from the 1820s to 1940 and include principally residential townhouses, industrial facilities, warehouses, and other commercial buildings. The non-contributing rate is 19%, which although a little high for New Orleans, is below average for Louisiana. As the name indicates, the district is only a portion of the CBD. The rest of the CBD is visually separated by the almost completely redeveloped four lane Poydras Avenue and will be nominated as the Lower Central Business District.

At the close of the eighteenth century, the limits of the city of New Orleans were expanded upriver from the initial grid-planned section known today as the Vieux Carre. In 1788 the land which forms most of the Upper Central Business District was owned by Don Bertrand Gravier and Madame Maria Gravier, who had Carlos Trudeau, the Spanish Royal Surveyor, prepare a plan dividing their lands into streets and city blocks. Further upriver, in 1806, the former Delord plantation, which abutted the Gravier property, was subdivided by the surveyor Barthelemy LaFon, thus completing the street and block pattern which exists today in the district. Contemporary writings and maps indicate that there was some development of the area in the last years of the eighteenth century, none of which is still present. This early development consisted of mostly detached Creole style houses, which were to quickly be replaced by the more dense character of the common-wall townhouses favored by the Anglo-American settlers who were to spearhead the growth of the district from the 1820s up to the advent of the Civil War. Following the Civil War, and continuing through the district's period of significance, the principal building activity shifted away from residential to commercial buildings, especially in the portion of the district between Magazine Street and Convention Center Boulevard, the latter being known historically as South Front Street. This area is known today as the Warehouse District.

The character of the Upper CBD is formed by its concentration of masonry structures, most of which exist with common walls shared by their neighbors. There are only a handful of frame buildings in the district. The scale of the buildings in the district is mixed, with most of the buildings being in the three to five story range. The two largest buildings in the district, both of which are intrusions, exceed this scale, standing sixteen to twenty-two stories in height. The overall density of the district is enhanced by the fact that there is a relatively small amount of undeveloped land within its boundaries, and most buildings are built on the front property line with no setbacks.

1820-1860 (28.5%)

This period is visible today through the surviving residential townhouses and commercial warehouse structures which are found throughout the district. Technically, the oldest historic resource in the Upper Central Business District is Lafayette Square, the only public park in the district. Lafayette Square was created on the initial 1788 survey of the area, but assumed its present character in 1824, and was named in honor of the Marquis de Lafayette after his visit to New Orleans in 1825. Lafayette Square is designated as a contributing site because, as a landscape feature, it is an integral part of the history and geography of the district. Unexpected in a high density commercial/industrial area, this planned green space links the present district with its early history as a mainly residential area.

Residential development of the district in the 1820-60 period took the form of common-wall townhouses, the majority of which followed the lines of similar developments in the northeastern United States. Rows of identical townhouses were a major feature of construction in the district in the 1830s. Two such rows survive: the four houses located at 630-640 Carondelet Street, built in 1832 by the builder John Fitz Miller, and the row of thirteen townhouses that occupy the entire blockface of the 600 block of Julia Street, built in 1832-1833, designed by the architects A. T. Wood

and James H. Dakin. These, as well as other similar rows which no longer survive, were erected as speculative development, with the individual purchasers in some cases being responsible for the final choices on interior work.

In looking at the townhouses in the district, it is important to note that they represent a departure from the townhouses which are to be found in the Vieux Carre from the same period. The Vieux Carre examples most often combined commercial and residential activities in one structure, with the merchant's shop on the ground floor and his residence on the upper floor. There is only one example of this early type of townhouse in the Upper Central Business District, located at 701-703 Tchoupitoulas Street.

Stylistically, the townhouses of the Upper Central Business District reflect the dominance of the Greek Revival style in antebellum New Orleans. Two of the finest specimens are located at 721 Camp Street and 822 Camp Street, the former featuring a very fine entry doorframe inspired by the designs of the architect Minard Lafever, and the latter sporting a three story cast-iron verandah across its street front. 822 Camp Street was designed by the architect Henry Howard. Townhouses from the 1840s and 1850s tended to be larger than earlier ones, as is shown in the row of five townhouses located in the 700 block of Carondelet Street, which dwarf their earlier neighbors.

The pre-1860 residential structures within the Upper Central Business District are concentrated in the area bounded by Howard Avenue, Magazine Street, Lafayette Street and Baronne Street. Within this section of the district are located over fifty examples of townhouse construction.

Commercial buildings from this period are concentrated in the area bounded by Poydras Street, Magazine Street, Convention Center Boulevard and the right-of-way of the Mississippi River bridges. Commercial activity in the district at this time was centered upon the warehousing of raw commodities which were shipped through the port of New Orleans. The streets closest to the edge of the river saw the construction of a number of relatively plain buildings intended for this purpose. The finest surviving examples are located in the 800 blocks of South Peters Street, Fulton Street, and Convention Center Boulevard. One could refer to these and other similar structures as exemplifying a vernacular form of the Greek Revival, with their insistent use of square headed fenestration and simplified cornices.

One of the district's landmark buildings represents antebellum manufacturing in the district. The Gothic Revival style three story warehouse at 923 Tchoupitoulas was built in 1852 by the Leeds Iron Foundry to provide storage for the firm's cast-iron products. Designed by the architectural firm of Gallier, Turpin & Co., the building is the sole surviving remnant of the foundry complex, which once occupied the rest of the block.

The two National Historic Landmark buildings in the Upper Central Business District, Gallier Hall and St. Patrick's Church, also date from the 1820-1860 period. St. Patrick's Church, the city's finest Gothic Revival style church, was erected in 1837-1840. The church was begun according to plans by the architect James H. Dakin, but, due to a lawsuit arising from problems in construction, it was completed under the supervision of James Gallier, Sr. Gallier Hall as designed by the architect James Gallier, Sr. to house the government of the city's Second Municipality. Begun in 1845 and completed in 1851, the structure became the city hall for the entire city in 1852. It is widely held to be one of the finest examples of a Greek Revival style government building in the United States.

1860-1900 (17%)

Construction during the remainder of the nineteenth century, while not as great as the years before the Civil War, nevertheless resulted in the erection of some important new building types in the district. This period is characterized by a steady rise in industrial development, with a shift in building activity away from the simple warehouses of the pre-war years to more complicated structures. Two of the most prominent later nineteenth century industrial complexes in the city are located in the Upper Central Business District. The LaBelle Creole Cigar Factory located at 755 Magazine Street and the vast Maginnis Cotton Mill complex, which occupies the entire block bounded by Annunciation, Constance, Poefarre and Calliope Streets, date from 1882 and 1884-85 respectively, and have survived in remarkably original condition. Stylistically, the Maginnis complex is rather austere, with the sole ornament coming in the form of the Victorian Gothic tower on the Calliope Street front of the mill. The Italianate style was used with some success during this period, with the La Belle Creole Cigar Factory making use of the style, as well as the former People's Ice Company building at 201 Julia Street built in 1886. This building is perhaps the best example of the style in the district, with a very rich bracketed cornice which almost seems out of place on an industrial use building.

The 1860-1900 period also saw the construction of smaller scale buildings, such as those which appear in the 1000 block of Magazine Street. According to nineteenth century Sanborn Insurance Maps, these smaller structures were occupied by uses ranging from metal workers to ship supplies.

The late nineteenth and early twentieth century industrial development of the district was no doubt assisted by the development of the large railroad yards which were located only a short distance upriver, which would have provided yet another means for shipping manufactured goods around the country. Thus it is only logical that industry would wish to be located in the present district, with its access to both the docks of the port as well as the railroads.

1900-1940 (35.5%)

The first forty years of this century saw a substantial amount of building activity in the Upper Central Business District. A survey of the Sanborn Insurance Maps indicates that this activity led to the demolition of a number of earlier structures, principally townhouses and small scale warehouses, and their replacement with much larger buildings intended for various commercial purposes. Of the total figure, roughly 25% date from 1900-1920, while roughly 10% date from 1920-1940.

The industrial development which had increased in the latter years of the nineteenth century was to continue, as evidenced by the former Gulf Bag Company plant at 333 Julia Street, and the former Federal Fibre Mills building at 1107 S. Peters Street built in 1906 and 1903, respectively. The Gulf Bag Company building, designed by the architectural firm of Mackenzie and Biggs, represented the first use of reinforced concrete construction in the city, and probably the entire state. Federal Fibre Mills, designed by the architectural firm of Favrot & Livaudais, was one of the last buildings in the city to feature interior supports of heavy timber. (Later examples feature interior supports of concrete or steel.)

Retail commercial activity in the district in the 1900-40 period is reflected by the number of extant structures built for that purpose. The fine Commercial Style building at 710 Baronne Street, built c. 1910, is typical of the period, with its generous first floor display windows. Perhaps the most unusual commercial building in the district is located at 618 Baronne Street, built c. 1910 to house an automobile dealership. This building's facade could be said to reflect the Art Nouveau style of Europe with its unique circular frame that cuts through both levels of the facade. On the whole, pre-1920 commercial buildings run from two to five stories and feature moderate Beaux Arts or neo-classical ornamentation. The greatest elaboration is at the cornice and parapet level. 1920-1940 commercial buildings tend to be more stripped-down, with brick cornices, pediment

shaped parapets, and recessed brick panels. However, they maintain the essential classical feeling of earlier commercial buildings.

Warehouses and industrial facilities in the district from the 1900-1940 period are characterized by modular bay articulation with large windows or groups of windows. They maintain the two to four story scale established by the nineteenth century building stock. Ornament is sparingly used and where it exists, it is generally worked into the brick in some sort of simple geometric pattern. The only other noteworthy visual elements are the brick cornices and parapets. After 1920, warehouses tend to be even more severe. On the whole, windows tend to be even larger, with steel lintels, and the buildings have an overall skeletal appearance.

New construction by governmental agencies contributed two of this period's more distinctive buildings in the district. The splendid Renaissance Revival style Fifth Circuit Court of Appeals at 600 Camp Street was designed by the New York architectural firm of Hale & Rogers and erected in 1911-1913. The Orleans Parish School Board had the Modernistic L. E. Rabouin High School built at 715 Carondelet Street in 1936, designed by the architect Rathbone de Buys.

Intrusions (19%)

An intrusion (or non-contributing element) is defined as a resource less than fifty years old or an historic resource that has lost its integrity. In the opinion of the State Historic Preservation Office, a 19% intrusion rate is unexpectedly low for a major city CBD in continuous heavy use and development for the past fifty years. Intrusions are scattered throughout the district and in almost all cases they remain in scale with their historic neighbors. Only two truly large scale buildings are located within the Upper CBD, and one of these, the Lykes Building lies on the very edge of the district.

The three structures in the district are noncontributing. They are a power transformer yard and 1970s developments in the as yet incomplete Piazza D'Italia complex.

Integrity of Contributing Elements

Buildings were evaluated on a case by case basis, and if alterations were serious, the buildings were counted as non-contributing elements. In any case, contributing elements are in a good state of integrity. Warehouses, generally speaking, are almost unaltered, as are the residences for the most part. Retail commercial buildings are the only ones which have sustained noticeable alterations, largely at the shopfront level. The visual impact from these alterations is minimal because these buildings are in the minority.

Significant dates	1820s-1940 (architecture) 1830s-1940 (commerce) 1850s-1940 (industry)
Architect/Builder	architect designed buildings mentioned in text
Criterion A & C	

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The Upper Central Business District is of regional significance in the area of commerce because it best represents New Orleans' important role as the oceangoing port for the Mississippi River Valley. Unlike interior ports such as Memphis and St. Louis, New Orleans was the place where goods from the entire Mississippi Valley were received, bought and sold, and transferred to ocean-going vessels. The historical context of the port of New Orleans is represented in the Upper Central Business District by the high concentration of warehouses from various periods which were built to serve the needs of the port. There are a few scattered historic warehouses elsewhere in New Orleans, but the present district contains the concentration. The only other cultural resources remaining to directly represent the port of New Orleans are the Eads Jetties at the mouth of the Mississippi and the Inner Harbor Navigation Canal. Other directly related resources such as historic wharves and docking facilities are of course long gone. The period of significance under commerce spans from the 1830s, the date of the earliest extant port-related buildings, to 1940. The fifty year cutoff is being used as the ending date because New Orleans continued in its role as a significant port into the modern era.

The Upper CBD is of statewide industrial significance because New Orleans was the state's principal industrial center and all but a handful of the city's surviving industrial facilities are in the district. The period of significance under industry spans from the 1850s, the date of the earliest extant manufacturing facility, to 1940. Again, the fifty year cutoff is being used because New Orleans continued in its role as the state's major industrial center into the modern era and the buildings in question continued to serve in an industrial capacity.

The Upper Central Business District is also of state significance in the area of architecture as it contains without question the most wide-ranging chronological collection of commercial buildings to be found anywhere in Louisiana. Of particular distinction is the unparalleled collection of historic warehouses. Finally, the district is also architecturally significant because it and the Vieux Carre contain the state's finest collections of party-wall Greek Revival townhouses. The period of significance under architecture ranges from the 1820s to 1940 (50 year cutoff). The Upper CBD, like other New Orleans districts, should be regarded as a toute ensemble of many styles and periods as well as building types. While it is true that certain elements, as explained below, make the greatest contribution to its architectural character and quality, every fifty year old building that retains integrity should be considered contributing.

Commercial & Industrial Significance

The history of the city of New Orleans as a major commercial center is tied inextricably to its port and the businesses which prospered from association with the port. Nowhere else in the city can this record of commercial history be more clearly read than in the Upper Central Business District. There are other port-related buildings scattered about the city, but the Upper CBD contains the only concentration as well as the vast majority of these buildings, dating from the early 1830s through the 1930s.

The development of New Orleans as a port city can be said to have started after the end of the French Colonial period. Due to the rather restrictive policies on trade which were imposed by France, commerce through the port of New Orleans was limited to French vessels and French traders. This fact was to change after the cession of Louisiana to Spain in 1763, as the Spanish Colonial system allowed ports to be open to all nations. This change in policies meant that goods from up the Mississippi and Ohio Rivers could now be traded and sold in New Orleans by Anglo-Americans as well as foreign nationals. By the end of the eighteenth century, the river banks in front of the original city site, the present-day French Quarter or Vieux Carre, were overcrowded in terms of their use as landings for water-borne goods.

New Orleans served as the focal point for river bound commerce from throughout the Mississippi Valley. Early commerce consisted of flatboats and rafts (sometimes of two or three

acres) containing produce, lumber, etc. which was floated down to New Orleans. On plantations it was common practice to barge the cash crop to New Orleans for sale. The first steamboat appeared on the Mississippi in 1811. Because it was now possible to travel upstream with ease, New Orleans was launched on its golden age of steamboat commerce. Hundreds of steamboats and ocean vessels arrived in the port yearly, often anchored four deep at their respective wharves. By 1840 the city ranked as the second most important port in the nation.

The Upper CBD, which became the focus of this commerce, developed in the late eighteenth century as the original city of New Orleans expanded upriver. Unfortunately, none of the commercial buildings built in the district before 1830 survive to the present day, and on the basis of what little we know of the physical appearance of these early buildings, it is not surprising that they were doomed to be quickly replaced with more substantial designs as the economy continued to grow in the years before the Civil War. By the 1830s, the basic pattern for the development of the commercial sector of the district had been established. Concentrated in the area between Magazine Street and the Mississippi River, these buildings were of masonry construction, with shared common walls. Delivery and shipment of goods to and from the riverfront docking facilities was accomplished by large wagons, which necessitated the large ground floor openings found on these early buildings. Given the agricultural base of the economy of the region, the most common functions for these buildings were as warehouses for cotton and sugar cane which were produced by the upriver plantations.

In spite of the outcome of the Civil War and the end of slavery, the agricultural commodities which were dominant before the war continued to play a major role in the economy of the region and the district in the latter years of the nineteenth century. Sanborn Insurance maps clearly show that a substantial number of these buildings were in use for the storage or processing of cotton and sugar.

After a post-Civil War slump, New Orleans fought back with a series of improvements designed to bolster the commercial life of the port. For example, construction of the Eads jetties at South Pass (1875-79) reduced the size of the bar blocking the Mississippi's mouth and allowed the world's largest, fastest, and most economical vessels to call at the port. In addition, the completion of the Southern Pacific Railroad in 1883 linked the harbor with the grain fields of the far West. Industrial development of the district began in the antebellum period, largely in the form of cotton presses and sugar mills, none of which survive today. In terms of manufacturing, the Leeds Iron Foundry, which occupied an entire city block, was the most prominent industry in the district. Only its warehouse survives today. The Leeds Foundry, along with a number of now destroyed contemporaries, made New Orleans the center of cast-iron manufacturing in the region, rivaled only by Holly Springs, Mississippi.

The most prominent aspect of the development of the Upper Central Business District in the years between 1860 and 1900 was the steady rise in industrial activity. Large scale operations such as the Maginnis Cotton Mills and the La Belle Creole Cigar Factory began in the 1880s, with the former being perhaps the largest cotton mill in the state. Smaller scale processing is perhaps best represented by the Peoples Ice Company building.

In the twentieth century the port was further enhanced by the construction of the Inner Harbor Navigation Canal beginning in 1918. This new channel connected the Mississippi to Lake Pontchartrain and provided a deep water corridor to the Gulf of Mexico. Thus ocean going ships no longer had to wind their way ninety miles to New Orleans via the channel of the Mississippi.

Due to the continued importance of the port, commercial and industrial development continued into the twentieth century, with an emphasis on large scale operations. The district's largest commercial operation, the Woodward-Wright Company (1912), was a major wholesale supplier of hardware, and even had its own railroad siding for the delivery and shipping of its

merchandise. National concerns, such as the Eli Lilly Drug Company, built facilities in the district at 630 Camp Street in the 1920s. New industrial facilities included the National enameling and Stamping Company(1903), later Federal Fibre Mills, at 1107 S. Peters Street, and the Gulf Bag Company (1906) at 333 Julia Street.

It is interesting to note that even the planning of the city blocks along the riverside edge of the district seems to have been designed to facilitate the city's commercial interests. The blocks bounded by Poydras, Tchoupitoulas, St. Joseph and Convention Center Boulevard, formerly South Front Street, were added to the original 1788 plan starting in 1806 and ending in 1846. These long, narrow blocks permitted the construction of commercial buildings with access from two different streets, thus increasing the amount of goods that could be handled by any one tenant of these buildings.

Architectural Significance

The Upper Central Business District's collection of historic commercial and industrial buildings cannot be matched in any other city in Louisiana. The typical central business district in the state, whether it be in a large city or a small town, is almost completely twentieth century. The small percentage of earlier buildings that exist are, generally speaking, late nineteenth century watered down Italianate commercial buildings. Against this background, the Upper CBD is conspicuous because of its far-ranging chronological collection of commerce-related buildings beginning as early as the 1830s. In fact, roughly 20% of building stock is antebellum commerce-related.

In terms of antebellum commercial architecture, only three significant collections exist in Louisiana, and all are located in New Orleans. In addition to the buildings found in the Upper Central Business District, important collections can be found in the Vieux Carre National Historic Landmark district, and in the Lower Central Business District, which will be proposed for National Register nomination later this year. The best Greek Revival style commercial buildings in the district are located in the 500 and 600 blocks of Tchoupitoulas and the 800 blocks of S. Peters and Fulton Streets.

The most architecturally significant aspect of the Upper CBD is its previously mentioned unparalleled collection of historic warehouses, ranging in date from the 1830s to 1940. The warehouses represent a building type found at one time in virtually every larger Louisiana city. Today three of our larger cities have completely lost their complement of historic warehouses, and three more retain only a handful, leaving the Upper CBD as easily the state's premier collection. Indeed, it is the only collection large enough to merit the term warehouse district. Moreover, the three surviving collections outside New Orleans all date from the late nineteenth or early twentieth centuries (mostly the latter), are almost entirely of one, two or sometimes three stories, and very few are large enough to occupy even half of a small city block. By contrast, the Upper CBD contains the state's only complement of antebellum warehouses, some of which date to the 1830s. These buildings represent a vernacular form of the Greek Revival, with their square head fenestration and simplified cornices. Late nineteenth and early twentieth century examples are distinguished by their size and monumental character. Most maintain a three to four story scale and many occupy an entire city block. The collection is crowned by the Kraus Warehouse, which shares with the nearby Maginnis Cotton Mill the distinction of an ornamental tower.

In addition to its superb stock of commerce-related buildings, the Upper Central Business District also contains a small but important collection of antebellum residential buildings. This group of more than fifty townhouses is surpassed within Louisiana only by the density of similar building types in the Vieux Carre National Historic Landmark district. Townhouses at 721 and 822 Camp Street are equal to any Greek Revival style residences in the Vieux Carre, and the row of thirteen identical townhouses known as Julia Row (600-640 Julia Street), is unequalled by any similar

development in the Vieux Carre Continuous commercial development of the Upper Central Business District between 1880 and the present led to the loss of a number of other residential buildings of exceptional quality. Research shows that there was virtually no additional residential construction in the district following the Civil War.

Major Bibliographical References

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New Orleans Architecture: The American Sector. Gretna, Louisiana: Pelican Publishing Company, 1972.

Recommendations for National Register Districts in Community Development Areas. Prepared for the Historic District Landmarks Commission, City of New Orleans, by Koch & Wilson/Urban, Consultants, New Orleans, 1979.

Historic District and Landmark files, CBD Historic District Landmarks Commission, 830 Julia, New Orleans.

Update of Upper Central Business District Nomination

The National Register staff of the Louisiana Division of Historic Preservation recently discovered that there were various errors in the boundaries of the Upper Central Business District in New Orleans, as listed on the Register 8/10/90. The nomination was prepared by the New Orleans Historic Districts Landmarks Commission through a grant from the Division.

In short, the present boundaries "would not stand up in court" so-to-speak. This addendum, based upon a very careful re-evaluation by the Division staff, will add twenty-nine buildings to the district, all but six of which are contributing. These buildings are located in various places along the edges of the western half of the district (see map). As the photos and inventory will show, the historic buildings proposed for inclusion are similar in age and character to those within the boundaries.

Inventory of Added Buildings:

1. 1061 Camp. Louis Sincer House, National Register. Contributing. c, 1875 Second Empire townhouse.
2. 1040 St. Charles. Contributing. Massive seven story brick building with classical details; shopfront level modern.
3. 1032 St. Charles. Contributing. c. 1885 three story masonry residence with Second Empire mansard roof.
4. 1018 St. Charles. non-contributing. Modern one story stucco commercial building.
5. Corner St. Charles and Howard. Contributing. Early twentieth century three story brick commercial building.

6. 1009 Camp. Contributing. Large early twentieth century four story brick commercial building with a denticular cornice.
7. Howard Memorial Library. Contributing. Richardsonian Romanesque National Register property.
8. Confederate Memorial Hall. Contributing. Richardsonian Romanesque National Register property.
9. Corner Camp and St. Joseph. Non-contributing. Modern one story brick building.
10. 944 St. Charles. non-contributing. Three story historic building with neo-classical detailing; however, three story gallery added in 1980s has severely compromised its historic appearance.
11. 936 St. Charles. Non-contributing. Modern ten story brick building.
12. 920 St. Charles. Non-contributing. Three story brick building built in 1947; modernistic articulation of entrance.
13. 901 St. Charles. Contributing. Two story early twentieth century brick commercial building; heavy cornice accented with modillions; windows replaced.
14. 724 St. Joseph. Contributing. Five story early twentieth commercial building with decoratively shaped parapet.
15. 814 Howard. Contributing. Small one story brick early twentieth century commercial building with decoratively shaped parapet.
16. 818 Howard. Contributing. Four story brick early twentieth century commercial building with decoratively shaped parapet.
17. 822 Howard. Contributing. Three story brick early twentieth century automobile dealership accented with winged tires.
18. 740 O'Keefe. Contributing. One story stucco and brick early twentieth century commercial building with decoratively shaped parapet.
19. 536 S. Rampart. Contributing. Three story early twentieth century brick commercial building with vaguely Italianate detailing; alterations at shopfront level below transoms.
20. 534 S. rampart. Contributing. Mid-nineteenth century two story masonry townhouse. First floor facade completely altered and modern windows on facade's second story; however, historic identity as mid-nineteenth century townhouse easily discernible.
21. 518 S. Rampart. Contributing. Two story early twentieth century temple form Classical Revival commercial building.
22. 918-20 Poydras. Contributing. One of seven three story party wall masonry buildings built in 1840; commercial space on ground floor and residential above. (The three immediately next to #22 have been demolished.) Present two story wrought iron gallery is modern, although it mimics the look of old New Orleans. Counted as contributing in contrast t #10 because it does not overwhelm the original building. Also, shopfront replaced.
- 23-25 900, 902, 906-08 Poydras. Contributing. Three of seven three story party wall masonry buildings built in 1840; commercial space on ground floor and residential above. Shopfront levels completely altered.

26. 840 Poydras. Non-contributing. Modern skyscraper telephone company building.
27. 820 Poydras. Contributing. Eight story early twentieth century commercial building with rich terra-cotta ornamentation in the neo-classical taste.
28. 528 Baronne. Contributing. Five story early twentieth century commercial building with rich terra-cotta ornamentation in the neo-classical taste.
29. 825 Lafayette. Contributing. Five story early twentieth century commercial building; shopfront windows replaced; windows boarded over.

The proposed adjustments to the current boundaries are shown on the enclosed sketch map, which substitutes for a verbal boundary description. The USGS map shows only the revised boundaries.

Upper Central Business District Amendment and Expansion, 2008

This amendment to the Upper Central Business District National Register nomination addresses two issues 1) increasing boundaries of the existing Upper Central Business District and 2) expanding the period of significance to reflect the continued significance of the Upper Central Business District from 1940 to 1958. The period of significance is addressed in Section 8 of this document, while the increased boundaries are discussed in Section 7.

Summary Description:

The Upper Central Business District is characterized by its high concentration of masonry structures, the majority of which share party walls with adjacent buildings. Although the scale of the neighborhood varies, the majority of structures are two to four stories in height. The buildings that date to the 1940s and 1950s are often executed using vocabulary from the Modern Movement; these buildings are architecturally significant for their association with the Modern Movement, an architectural movement that had little impact on urban centers in Louisiana outside New Orleans. The buildings erected between 1940 and 1958 are compatible with the existing overall rhythm and scale of the Upper Central Business District and illustrate the district's economic growth during the 1940s and 1950s. Over time, alterations to historic buildings have occurred; in two cases, alterations have been extensive enough to warrant changing the resource status from contributing to non-contributing.

The district features dense, commercial development with minimal landscaping. Buildings generally abut lot lines, while the minimal undeveloped land in the district is used for parking. The district provides green space in the form of Lafayette Square and the park at the intersection of John Churchill Chase Street and Convention Center Boulevard. The expansion of the period of significance, coupled with the expanded boundaries, will add 2 contributing buildings and change the status of 30 non-contributing resources to contributing. The amendment and expanded district has 437 contributing buildings, 1

contributing site, 70 non-contributing buildings, 1 non-contributing site, and 3 non-contributing structures, for a total of 438 contributing resources and 74 non-contributing resources.

Boundary Increase:

The proposed expansion of the Upper Central Business District's period of significance to 1958, as well as the resulting physical expansion of the district boundaries, is necessary to provide a more thorough understanding of the growth of the area surrounding the Port of New Orleans. The expansion will establish more appropriate historic district boundaries and add additional buildings to the district.

The existing historic district boundaries include seventy-nine city squares/blocks (or portions of squares), which encompass and surround the former Delord Plantation as well as the lands originally owned by Don Bertrand and Madame Maria Gravier; these lands were initially surveyed and divided into streets and blocks between 1788 and 1806. The survey and subdivision of these lands completed the street and block pattern that presently exists in the Upper Central Business District.

The expanded boundaries seek to capture two additional buildings, which were located adjacent to but not included in the boundaries established in the 1993 boundary expansion to the Upper Central Business District. These buildings are both located in squares where the existing district boundaries bisect the square, but include only a portion of the resources situated within the square. The new boundaries also include two additional properties along Howard Avenue, which is the present-day southern boundary of the district. The new boundaries are also drawn to exclude buildings that are less than 50 years old and do not possess similar or compatible architectural or functional qualities to the historic resources.

Boundary Description:

The Upper Central Business District boundary runs north from Howard Avenue to include the properties on the west side of Baronne Street. The boundary turns west at Julia Street to include three properties that front O'Keefe Avenue; the boundary returns east to capture buildings on the west side of Baronne Street. At Lafayette Street, the boundary turns west and extends to South Rampart Street where it turns north to include the extant buildings along South Rampart Street. The boundary turns east, including properties on the north side of Lafayette Street. The boundary extends north at the rear lot lines of Baronne Street and runs to Poydras Street. At Poydras Street, the boundary turns east and extends to Carondelet Street. The boundary turns south at Carondelet Street half a block to Lafayette Street where it runs south. The boundary continues south, including buildings and parks on the south side of Lafayette until it reaches Constance Street. At Constance Street, the boundary again turns north until it reaches Poydras where it turns east. The boundary continues east along Poydras to Fulton Street, where it turns south. The boundary runs south one block until it reaches Girod Street; at Girod Street, the boundary turns east and runs to Convention Center Boulevard. The boundary turns south at Convention Center Boulevard and runs south to Calliope Street. The boundary then turns west and is irregular

as it captures properties along the US-90 (Pontchartrain Expressway) until it reaches the intersection of Howard Avenue and Camp Street. At Howard Avenue, the boundary turns south to include buildings on the south and east sides of Lee Circle. The boundary extends north to St. Charles Avenue. The amended boundary turns north to include the properties along the rear lot line of St. Joseph Street. The boundary then turns south again at the rear lot line of the buildings on the east side of Carondelet Street and extends to Howard Avenue. At Howard Avenue, the boundary runs west for half a block and then turns south to include four properties on the south side of Howard Avenue. The boundary turns north and crosses Howard Avenue until it intersects with Baronne Street.

The commercial, industrial, and civic buildings within this boundary are architecturally, aesthetically, and historically consistent; the proposed boundary expansion captures two commercial buildings that are compatible with the buildings located within the boundaries of the existing historic district.

Detailed Description:

The Upper Central Business District experienced consistent growth from the 1820s through the 1950s. Prior to the Civil War, the area experienced residential growth in the form of townhouse development. Following the Civil War, development transitioned from residential to commercial construction. The concentration of commercial buildings is especially high in the eastern portion of the neighborhood, specifically from Magazine Street to present-day Convention Center Boulevard (formerly South Front Street). The significance of this portion of the Upper Central Business District is also recognized in the form of a local historic district – the Warehouse District. The area of the Upper Central Business District referred to as the Warehouse District was established as an industrial area to store grain, coffee, produce, and other goods shipped through the Port of New Orleans before shipping became containerized.

The Upper Central Business District exhibits multiple architectural styles, illustrative of the neighborhood's continued growth from 1820 through the present day. When the district was listed on the National Register of Historic Places in 1990 it recognized the following building types and styles: residential townhouses designed in the Greek Revival style, commercial buildings designed in a vernacular interpretation of the Greek Revival style, churches designed in the Gothic and Greek Revival styles, and commercial buildings designed in the Italianate, Art Nouveau, Beaux Arts, Neoclassical, Colonial Revival, and Commercial styles. The expanded and amended nomination recognizes the buildings executed with the idiom of the Modern Movement and its vernacular interpretations.

The district has thirty resources constructed prior to 1958 that were determined non-contributing when the Upper Central Business District was listed in the National Register of Historic Places in 1990, that are now fifty years old or older, retain sufficient integrity to be considered contributing resources, and reflect the district's architectural and historical significance, as explained below. In general, the buildings constructed during this period were built for commercial and industrial functions, and some tend to exhibit architectural elements of the Modern Movement. Commercial structures are generally two to four stories

in height and constructed of masonry, either brick, concrete block, or concrete blocks with brick veneer. The buildings tend to have flat roofs with either metal or concrete coping. Fenestration consists of metal-sash storefront or awning windows as well as a handful of double-hung, wood-sash windows. Buildings that do not exhibit elements of the Modern Movement but contribute to the district's commercial and industrial growth during the 1940s and 1950s are also considered contributing elements to Upper Central Business District.

Integrity:

Overall, the resources within the Upper Central Business District retain enough integrity to qualify for listing in the National Register of Historic Places. Buildings constructed between 1940 and 1958 are remarkably consistent architecturally. Exterior alterations are generally limited to the replacement of shopfronts and upper story windows, which are common alterations and do not affect the overall architectural integrity of the buildings within the district.

A small number of demolitions have occurred within the district since it was surveyed in the 1990s. These demolitions have made way for the construction of hotels to service the Ernest N. Morial Convention Center, which opened in 1985.

The combination of new construction and alterations to existing historic fabric has compromised the integrity of two buildings that were contributing resources to the district: 701 Convention Center Boulevard and 807-811 South Peters Street.

Inventory:

Style classifications, building dates, and contributing status: Buildings classified as "Modern Movement" exhibit elements of either the International or Moderne styles. Few properties within the Upper Central Business District are pure examples of the architectural strands that are considered part of the Modern Movement, but the Modern Movement had great influence on the commercial and industrial structures constructed there during the 1940s and 1950s.

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

Access to building permits is limited. Therefore, many of the buildings have been dated using Sanborn Fire Insurance Maps from 1908, 1929-1940, and 1951 in conjunction with a field assessment. In rare cases, building dates were located in newspaper articles.

Buildings that are architecturally significant for their association with the Modern Movement or other styles and retain sufficient integrity to convey that association are contributing elements. Unstyled commercial and industrial buildings that retain their integrity are considered contributing elements due to their role in the commercial and industrial growth of the Upper Central Business District.

Non-Contributing Resources, Previously Contributing

1) 701 Convention Center Boulevard, Wyndham Riverfront Hotel, alterations circa 2000

The historic main block of the six-story hotel is set back from Convention Center Boulevard. The main block retains its historic façade, which consists of coursed Flemish-bond brick with pilasters. Six stories in height, the main block is punctuated by paired window openings with 6/6 metal replacement sashes. Window openings have rowlock sills and 3-course arched lintels with keystones. The entrance has a double-leaf metal-frame replacement door with sidelights and an arched transom. Two non-historic wings whose facades are flush with Convention Center Boulevard flank the main block. The wings are clad in stucco and ornamented with ogee-profiled stringcourses above the first, second, and sixth stories. Window openings on the upper stories hold 1-light sliding metal windows. The first story window openings hold storefront windows and allude to the historic main block with their arched form and keystones. A seven-bay curtain-walled structure flush with Convention Center Boulevard connects the two wings at the fourth, fifth, and sixth stories; the structure is set upon four columns. The columns feature palm-leaf caps. Additions, alterations, and replacement materials have compromised the integrity of the historic main block; thus, the building at 701 Convention Center Boulevard is non-contributing.

2) 807-811 South Peters Street/300 Julia Street, Courtyard/Spring Hill Suites Marriott, circa 1995

The four-story hotel occupies an entire block of South Peters Street from Julia Street to St. Joseph Street. It appears that the hotel razed sections of historic buildings existing along the 800 block of South Peters Street while retaining and incorporating other parts of those buildings in its design. This has, of course, compromised the integrity of the historic structures and contributes to the modern building's non-contributing status. The modern portion of the building is concrete block construction; exterior finishes, such as colored stucco and cornice lines, vary to give the hotel the appearance of five smaller structures. The entire first story is coursed concrete blocks finished to look like rusticated stone; the concrete is a different color in each of the five sections of the hotel. Cornices vary from an unadorned frieze board to a bracketed cornice with dentils. Fenestration along the South Peters Street elevation consists of single and paired 4-light fixed vinyl windows.

New Non-Contributing Resources within the Original District's Boundaries

(These buildings were constructed after the 1993 District Boundary Expansion)

3) 859 Convention Center Boulevard, Marriott, circa 1995

The present-day hotel replaced the historic structure at 859 Convention Center Boulevard. The hotel is less than fifty years old, making it a non-contributing resource. The fourteen-story, nine-bay hotel building is constructed of concrete blocks and capped by a flat roof. The first three stories of the façade are clad with a stretcher-bond brick veneer. The upper façade stories as well as the side and rear elevations are clad in stucco. The entrance is composed of tripled, double-leaf metal-framed doors. A metal awning shelters the entrance. The first story features full height fixed windows with metal frames. A concrete spandrel panel separates the first and second story windows. Second story windows have metal lintels. The remaining façade fenestration consists of 2- and 3-light fixed windows. Balconies adorn the central bays on the fifth and seventh stories of the façade. Ogee-profiled stringcourses are located above the second, third, eighth, ninth, and twelfth stories. The hotel also features an ogee-profiled cornice.

4) 350 John Churchill Chase Street, circa 1985

A paved plaza with benches and mature plantings fronts Convention Center Boulevard. A small concrete wall with a beveled cap runs along the western edge of the plaza, demarcating the plaza from the park; the concrete wall encircles the park that occupies the block between John Churchill Chase and Gaienne streets. A metal fence sits atop the concrete wall. The park features landscaping with mature vegetation. The plaza and park are both less than fifty years old, making it a non-contributing site.

5) 315 Julia Street, Embassy Suites, circa 2000

The sixteen-story hotel is seven-bays in width along Julia Street. The hotel is less than fifty years old, making it a non-contributing resource. The building is constructed with concrete blocks, which remain exposed (although painted) on all visible elevations. The hotel has a projecting five-story section along the Julia Street elevation. Each bay on this projection has a front-gabled roof. A pyramidal roof caps a tower at the east end of the hotel. Fenestration consists of 1-light fixed vinyl windows. Although some rooms have inset balconies, the majority have canted concrete balconies with metal balusters. Balcony doors are double-leaf wood with lights. The main entrance is composed of two sets of sliding metal-frame doors topped by a transom and sidelights. A coursed concrete surround ornaments the main entrance.

6) 1001 South Peters Street, Hilton Garden Inn, circa 2000

The seven-story, flat-roofed hotel is concrete-block construction finished with stucco. The hotel is less than fifty years old, making it a non-contributing resource. The southern portion of the building is flush with South Peters Street, while the northern portion is set back from the street; the northern portion of the hotel meets the southern portion at a slight angle. The façade has five projecting bays capped by front-gabled roofs. The main entrance is situated within a one-story, five-bay projection along South Peters Street. The projection has a half-hipped roof of standing-seam metal. The entrance is composed of three single-leaf doors topped by a 3-light transom and flanked by sidelights. Fenestration consists of 1-light sliding vinyl windows. A three-story parking structure (that is also less than fifty years old) is located on the rear (west) elevation of the hotel. The reinforced concrete parking

structure has brick veneer panels at each parking level. The garage is accessible via Poe Drive.

7) 345 St. Joseph Street, Residence Inn Marriott, circa 2000

The four-story, eight-bay hotel is concrete-block construction with a parged finish. The hotel is less than fifty years old, making it a non-contributing resource. The building has a parged watertable painted a different color than the rest of the structure. A flat roof with a parapet and a combination of metal and concrete coping covers the hotel. Fenestration consists of fixed 1/1 sashes and 4/2 awning sashes. The main entrance, which is composed of a double-leaf metal-frame glass door, is inset under the building. Square columns create a modern porte-cochere to shelter the main entrance.

8) 501 Tchoupitoulas Street, Staybridge Suites, circa 1995

The sixteen-story hotel is located on the southwest corner of Poydras and Tchoupitoulas streets. The hotel is less than fifty years old, making it a non-contributing resource. The hotel is concrete construction with brick veneer on the first through fifth stories. The structure has a flat roof with concrete coping. The central bay of the hotel extends to a seventh story and is covered by a gable roof. Fenestration consists of single and paired fixed 1-light windows. Windows on the third through fifth stories have concrete spandrel panels. Entrances are located on Poydras and Tchoupitoulas streets; entrances are composed of double-leaf metal-frame doors. A pent roof of standing-seam metal is located above the first story.

Contributing Resources, Previously Non-Contributing

9) 1001 Annunciation Street, circa 1930

The one-story, two-bay no style industrial building is masonry construction of 6-course American-bond brick. In 1940, the building functioned as what the Sanborn Fire Insurance map called a “motor front station.” A flat roof with a parapet covers the building. Two loading dock door openings filled with metal roll-up doors are located on the Annunciation Street (east) elevation. The door openings have timber surrounds. The wood loading dock has a wood platform and is sheltered by a shed roof that is supported by wood posts. A double-leaf wood garage door is located on the north elevation. Window openings on the rear elevation are covered with plywood. Window openings have rowlock sills. This building contributes to the industrial development of the Upper Central Business District.

10) 1031 Annunciation Street Addition, circa 1947

The contributing no style industrial building at 1031 Annunciation Street has an addition on its rear elevation. The addition was evaluated as a separate structure during the 1990 survey and deemed non-contributing. Sanborn Fire Insurance maps indicate the addition to the machine and welding shop was constructed between 1940 and 1951. The addition has a steel-frame structure and is clad with corrugated metal siding. It is covered by a gable roof that is also clad with corrugated metal. Fenestration on the addition consists of 6-light metal awning sashes set over 3-light fixed metal sashes. The addition does not compromise the integrity of the main block; therefore, the entire structure is a contributing resource.

This building contributes to the industrial development of the Upper Central Business District.

11) 701 Baronne Street, Sewell Cadillac, 1954

The three-story, seven-bay International Style commercial building has functioned as an automobile dealership since its construction – first as the Pontchartrain Motors building and most recently as the Sewell Cadillac building. The building features a rooftop parking deck. The third story is set back from the east (façade) elevation, giving the structure the appearance of a two-story building. A two-story, three-bay annex building of concrete-block construction is situated adjacent to the south (side) elevation of the dealership's main block. Set on a concrete foundation, the structure is 6-course American-bond brick construction. Storefront windows punctuate five bays facing Baronne Street and three bays facing Girod Street. Round concrete columns are set beneath the overhang and between the sets of windows further articulating the showroom bays. Fenestration on the second-story of the two-story portion of the dealership consists of a band of 2-light metal-sash awning windows, stacked two high on the east (Baronne Street) elevation. Second-story windows on the north (Girod Street) elevation are non-historic 1/1 double-hung, metal-sash replacement windows. The historic and non-historic windows meet at the northeast corner, creating a continuous band of windows along the east and north elevations that share a concrete sill course and a concrete lintel course. Roll-up garage doors are located on the east, north, and west elevations. This building contributes both architecturally and commercially to the development of the Upper Central Business District.

12) 741 Baronne Street, Leni's Café, circa 1905

The one-story, five-bay no style commercial building is concrete-block construction. The building housed a wallpaper and paint shop in 1908. The façade is clad in stucco. A flat roof with metal coping covers the building. Fenestration consists of 1-light fixed wood-sash windows; some windows have been infilled on the façade. The façade features a roll-up vinyl replacement door as well as two pedestrian entrances. The single-leaf entrances hold paneled wood doors with lights. This building contributes to the commercial development of the Upper Central Business District.

13) 826-848 Carondelet Street, Stephen's Buick Company, 1950

The four-story, eight-bay concrete International Style commercial building was constructed as an automobile dealership with a rooftop parking deck. The center portion of the Carondelet Street (west) elevation features three-sided storefronts; pedestrian entry is provided into the building at the northwest and southwest corners. Vehicular entry is provided at the south and north sides. Additional components of the west elevation's first story include metal roll-up overhead doors recessed behind the north and south aprons for customer vehicular access, and a façade of glass block also recessed at the north end (partially infilled but original to the building). The second through fourth stories (constructed of concrete with a smooth stucco finish) are situated atop the first story's exposed structural columns. Each upper story is delineated by ribbon windows or openings that continue along the entire façade and wrap around the south side of the building, punctuated only by a single structural column visible near the south elevation's west end. The horizontality of the building is further accented by continuous grooves in the concrete

at each finished floor level, as well as continuous cast stone lintels and sills above and below the ribbon windows. This building contributes both architecturally and commercially to the development of the Upper Central Business District.

14) 856 Carondelet Street, Otis Elevator, circa 1947

The two-story, three-bay Colonial Revival-style building was constructed as part of the Otis Elevator complex, which is situated at 852 Carondelet Street. The two-story building is masonry construction of 6-course American-bond brick and is separated from the main Otis building by a small courtyard. A brick watertable is delineated on the façade through contrasting brick coursing. A flat roof with a parapet covers the structure. The parapet has concrete coping with an ogee profile. Fenestration consists of 4/4 double-hung, wood-sash windows set on rowlock sills. A soldier lintel course tops the windows. The recessed pedestrian entrance is composed of a double-leaf paneled wood door with lights. The entrance has a slight projecting surround with an ogee-profiled lintel. Three garage doors are located on the building's south elevation. This building contributes both architecturally and commercially to the development of the Upper Central Business District.

15) 632 Commerce Street, circa 1905

This one-story, one-bay no style commercial building is constructed of 6-course American-bond brick. In 1908, the building functioned as a hides and wool warehouse. The building has a flat roof clad with standing-seam metal. The building has a double-leaf hinged wood door. A 12-light metal-sash awning window and a single-leaf pedestrian entrance are located on the south elevation. A metal awning shelters the pedestrian entrance. This building contributes to the industrial development of the Upper Central Business District.

16) 319 North Diamond Street, circa 1947

The one-story, one-bay Modern Movement commercial building is concrete block construction clad with 6-course American-bond brick. A flat roof with a rowlock parapet covers the building. A single-leaf wood door with lights is located on the North Diamond Street (south) elevation. The inset entrance is flanked by glass block windows that curve toward the door. The glass block windows, which appear to be original, sit on rowlock sills; a soldier lintel course tops the windows and doors. A decorative inset brick panel outlined with projecting header bricks is located above the entrance. This building contributes architecturally and commercially to the development of the Upper Central Business District.

17) 308 South Diamond Street, circa 1947

The one-story, three-bay no style commercial building is masonry construction of 6-course American-bond brick. The garage has a front-gabled roof with metal coping and a parapet along the side (west) elevation. The South Diamond Street elevation has a roll-up replacement garage door with a single-leaf pedestrian entrance on either side. The pedestrian entrances are topped by 1/1 single-hung, metal-sash windows. A one-story concrete-block addition is located on the rear of the garage. The addition has a flat roof with metal coping. The property's address on historic Sanborn Fire Insurance maps is 310 South Diamond Street but its present address is 308 South Diamond Street. This building contributes to the commercial development of the Upper Central Business District.

18) 435 Gaienne Street, circa 1955

The one-story, no style commercial building at 435 Gaienne Street is constructed of concrete blocks. The shallow-gabled roof has metal coping. The Gaienne Street elevation is clad in a stretcher-bond brick veneer. The elevation also features a single-leaf pedestrian entrance and a roll-up garage door. Soldier lintels top both door openings. This building contributes to the commercial development of the Upper Central Business District.

19) 717-719 Girod Street, circa 1958

The two-story, four-bay no style commercial building is concrete-block construction. A flat roof covers the building. Fenestration consists of 6/6 double-hung, wood-sash windows set on wood sills. The building has two single-leaf paneled wood doors. An exterior metal stair with diamond-patterned balusters provides access to offices on the first and second stories. A roll-up vinyl garage door provides vehicular access. This building contributes to the commercial development of the Upper Central Business District.

20) 439 Julia Street, Standard Supply & Hardware Company, circa 1939

The one-and-a-half-story, three-bay Modern Movement commercial building is set on a concrete foundation with a concrete watertable. The building is concrete-block construction. A front gable roof with a semi-circular parapet covers the building. The garage has two roll-up metal garage doors and a single-leaf metal door for pedestrian access. Fenestration consists of 6-light awning over 4-light fixed metal-sash windows. This building contributes architecturally and commercially to the development of the Upper Central Business District.

21) 533 Julia Street, circa 1939

The one-and-a-half-story, three-bay Modern Movement commercial building is set on a concrete foundation and constructed of 6-course American-bond brick. In 1940, the building housed an automobile repair shop. A front-gabled roof with concrete coping covers the building. The garage has a roll-up metal door. Fenestration consists of 2-light wood-sash awning windows set on rowlock sills. A louvered vent is located in the gable end. This building contributes architecturally and commercially to the development of the Upper Central Business District.

22) 726-736 Julia Street, circa 1920

The two-story, five-bay no style commercial building is situated on the southeast corner of Julia and Carondelet streets and was built as a private garage. The building is masonry construction of 6-course American-bond brick. The façade is clad in stretcher-bond brick veneer. A flat roof with coping covers the building. Three roll-up metal garage doors are located along the Julia Street elevation. An ogee-profiled concrete lintel tops the garage doors. Fenestration consists of paired window openings set on concrete lug sills. The window openings feature 8-light metal awning windows with 4-light fixed metal-sash windows above and below the operable awning sashes. An extension is located along the rear elevation. The building's extension is consistent in materials and fenestration with the main block. A side-gabled roof covers the extension. This building contributes to the commercial development of the Upper Central Business District.

23) 901 Julia Street, circa 1947

The one-story, eight-bay Colonial Revival-style commercial building is masonry construction of 6-course American-bond brick. In 1951, the building housed a wholesale brass and copper company. A gable roof covers the commercial building as well as its garage extension. The main block has a brick parapet with concrete and metal coping. The building has frieze panels set off by brick borders and filled with angled brickwork. Fenestration consists of 1-light fixed metal-sash windows. A double-leaf pedestrian entrance is located on Julia Street. The entrance is composed of a metal-frame glass door with sidelights and a transom. Two roll-up metal garage doors are located on the garage extension along Julia Street. This building contributes architecturally and commercially to the development of the Upper Central Business District.

24) 927 Julia Street, circa 1930

The one-story, three-bay no style commercial building is concrete-block construction and was built as a furniture warehouse. The façade is clad in stucco. A shed roof clad in standing-seam metal covers the building. A garage door opening on the façade has been modified to accommodate a double-leaf metal-frame glass door topped by a transom and flanked by sidelights. A second, single-leaf metal-frame door is located on the façade. Fenestration consists of 2-light fixed metal-sash windows and 1-light metal-sash awning windows. This building contributes to the commercial development of the Upper Central Business District.

25) 715 Magazine Street, circa 1939

The two-story, six-bay no style commercial building is concrete-block construction clad in stucco. In 1940, the building housed a coffee concern and served as a private garage. A flat roof with a parapet covers the building. Fenestration consists of 4-light metal-sash awning windows with 14-light metal-sashes surrounding the operable awning sashes. Concrete lintel and sill courses border the window openings. Originally, the building had six garage doors. Two operable garage doors remain on the façade, while the remaining garage door openings have been infilled and clad with stucco. The operable garage doors are roll-up metal replacements. One modified garage opening presently has a single-leaf metal pedestrian door. A single-leaf wood door with lights is also located on the façade; a transom tops the door. This building contributes to the commercial development of the Upper Central Business District.

26) 728-730 Magazine Street, circa 1930

The one-story no style commercial building is concrete-block construction clad in stucco. The 1940 Sanborn Fire Insurance map indicates the building was a garage and had its present-day configuration along Magazine Street. A flat roof covers the office portion of the garage. The building has a stepped parapet with concrete coping. The pedestrian entrance at the corner of Magazine and Notre Dame streets is canted and has a single-leaf paneled wood door with lights. The multi-light metal-sash windows have been painted. The garage bays along Magazine Street are covered by a gable roof. The garage bays feature roll-up metal doors. A concrete-block garage extension is located on Notre Dame Street and was constructed between 1940 and 1951. The extension has a flat roof with a rowlock

parapet. The extension has a roll-up garage door. The 1951 Sanborn Fire Insurance map indicates the building was used as a garage for the U.S. Postal Service. Presently, the commercial building is a private garage. This building contributes to the commercial development of the Upper Central Business District.

27) 819 Magazine Street, circa 1939

The one-story, three-bay no style commercial building is set on a poured concrete foundation with a concrete watertable. The building was constructed as an auto body repair shop. The building is 6-course American-bond brick construction with a 2-course rowlock stringcourse on the façade. A flat roof with concrete coping covers the garage. Window openings are covered with vertical board siding. The single leaf pedestrian entrance is also covered with vertical board siding. A roll-up metal door provides vehicular access. A soldier lintel course tops the window and door openings. This building contributes to the commercial development of the Upper Central Business District.

28) 821 Magazine Street, Fire Station No. 5, circa 1900

The two-story, two-bay former fire house is masonry construction of 6-course American-bond brick with a stretcher-bond brick veneer on the façade. The building exhibits elements of the Colonial Revival style. A flat roof with a curved parapet covers the building. Fenestration consists of 6/6 double-hung, wood-sash windows topped by 3-light wood-sash awning windows. The large second story window opening is filled with vertical board siding. The garage door has a roll-up metal replacement door with a square surround. The pedestrian entrance has a single-leaf paneled wood door with an arched transom and a 3-course arched soldier lintel. This building contributes to the architectural, commercial, and industrial development of the Upper Central Business District.

29) 827 Magazine Street, circa 1947

The one-and-a-half-story, three-bay no style commercial building is set on a concrete foundation and constructed of concrete blocks. The building was constructed to house a radiator repair shop. The façade is faced with a stretcher-bond brick veneer. A flat roof with a stepped parapet covers the building. The garage features a double-leaf swing-out wood garage door and a single-leaf wood door in the pedestrian entrance. Fenestration consists of a 1-light fixed wood window with a 3-light transom and a 6-light metal-sash awning window. This building contributes to the commercial development of the Upper Central Business District.

30) 869 Magazine Street, circa 1958

The one-story, four-bay no style commercial building is concrete block construction with stretcher-bond brick veneer on its street elevations. A flat roof with metal coping covers the building. Fenestration consists of 2-light fixed wood windows. The pedestrian entrance on Magazine Street is a double-leaf metal-frame glass door topped with a transom and sidelights. This building contributes to the commercial development of the Upper Central Business District.

31) 1060 Magazine Street, circa 1930

The two-story, eight-bay no style commercial building is masonry construction. The building was constructed as an auto body and repair shop. The Magazine Street elevation is clad with stucco, while the side elevation features exposed brick. The structure has a flat roof with a stepped parapet on the side elevation. Two roll-up metal garage doors and two single-leaf pedestrian entrances are located on the Magazine Street elevation. Fenestration consists of 20-light wood-sash windows on the first story (some of which have been replaced with 1-light fixed sashes or covered with plywood) and 6/6 double-hung, wood-sash windows on the second story. A one-story, gable-roofed extension is located on the rear elevation of the garage. The extension is concrete block construction. This building contributes to the commercial development of the Upper Central Business District.

32) 425 Notre Dame Street, circa 1940

The two-story, three-bay no style commercial building is concrete-block construction clad in stucco. The building was constructed as a burlap bag warehouse. A flat roof with concrete coping covers the building. Fenestration consists of 4-light metal-sash awning windows with 2-light metal-sash fixed windows bordering the operable sash. The windows are set on concrete sills. A single-leaf metal door provides access to the building. A 1-light transom tops the door. This building contributes to the commercial development of the Upper Central Business District.

33) 931 South Peters Street, circa 1947

The one-story, two-bay Modern Movement commercial building is concrete-block construction. The building has been used as a restaurant since its construction. The building has a flat roof with concrete coping and a concrete frieze. The building features dogtooth concrete block quoins on the north corner. The double-leaf wood door with lights is situated within a canted entrance bay. A metal awning shelters the entrance bay. The building has fixed 16-light wood windows set on concrete sills. Additional pedestrian entrances as well as 2-light wood windows are located on the Howard Avenue elevation. This building contributes both architecturally and commercially to the development of the Upper Central Business District.

34) 840 St. Charles Avenue, Klein Motors Inc., 1941

The one-story, five-bay International Style commercial building was originally constructed as an automobile dealership. The building is masonry construction of 6-course American-bond brick. A flat roof with metal coping covers the building. A ribbon of 3-light fixed metal-sash storefront windows composes the majority of the façade. The windows abut the canted, inset entrance. The entrance has two sets of double-leaf metal-frame glass doors. A roll-up metal door is situated between the two pedestrian entrances. A curved metal awning faced with ceramic tile and topped with metal coping shelters the façade. The upper portion of the façade is clad with vertical board siding. This building contributes both architecturally and commercially to the development of the Upper Central Business District.

35) 860 St. Charles Avenue/625 St. Joseph Street Addition, Farm Credit Administration, circa 1925

The previously contributing commercial building at 860 St. Charles Avenue has an addition on its rear elevation. The addition was evaluated as a separate structure during the 1990 survey and deemed non-contributing. Sanborn Fire Insurance maps indicate the addition to the Farm Credit Administration building was constructed by 1940. The addition (625 St. Joseph Street) has a flat roof and brick facing. The watertable and concrete lintel course above the second story windows reference the historic main block. The addition has fixed 16-light and 12/1 windows. The addition does not compromise the integrity of the main block; therefore, the entire structure is a contributing resource. This building contributes to the commercial development of the Upper Central Business District.

36) 444 St. Joseph Street, circa 1920

The two-story, three-bay commercial building is designed in the Colonial Revival style. The address on the building reads 400, but the legal address is 444 St. Joseph. The building, which was constructed to function as what the Sanborn Fire Insurance map called a motor front station, is masonry construction of 6-course American-bond brick with pilasters delineating each bay. The façade has a stretcher-bond brick veneer. The entrance is composed of a double-leaf wood door with lights and a fanlight. The ogee-profiled door surround features pilasters and a keystone. Fenestration on the façade consists of tripled 6/6 double-hung, wood-sash windows; window openings have ogee-profiled lintels and sills. Two sets of windows on the second story of the façade have brick infill. Fenestration on the east elevation consists of paired 6/6 double-hung, wood-sash windows; several windows have brick infill. The west elevation features several loading docks. Despite the infill of window openings on the façade, the building continues to convey its architectural and commercial significance. This building was inadvertently left out of the previous survey; it contributes both architecturally and commercially to the development of the Upper Central Business District.

37) 755 Tchoupitoulas Street, circa 1958

The two-story, two-bay Modern Movement commercial building is concrete block construction clad in stretcher-bond brick veneer. A flat roof with metal coping covers the structure. The headhouse is clad in stucco. The entrance is composed of a double-leaf metal-frame door topped by a 3-light transom that extends beyond the width of the entrance. Fenestration on the façade consists of 2/2 single-hung, metal-sash windows set on rowlock sills. A projecting bay is located on the façade; the bay's side elevations are finished with concrete panels. The Julia Street (south) elevation of the building features a ribbon of four 1-light metal-sash awning windows as well as infilled garage and pedestrian entrances. This building contributes both architecturally and commercially to the development of the Upper Central Business District.

38) 911 Tchoupitoulas Street, Dixie Mill Supply Company, circa 1920

The one-story, three-bay no style industrial building is masonry construction of 5-course American-bond brick. A flat roof with a rowlock parapet covers the building. The building has a double-leaf, hinged wood garage door. Fenestration consists of 3-light fixed metal windows covered with metal screens. This building contributes to the industrial development of the Upper Central Business District.

39) 1056 Tchoupitoulas Street Addition, circa 1930

The main block of the two-story, concrete-block no style commercial building at the northeast corner of Tchoupitoulas and John Churchill Chase streets fronts Tchoupitoulas Street. The building was constructed to serve as what the Sanborn Fire Insurance Map refers to as a motor front station. The main block is clad in a stretcher-bond brick veneer and has multi-light wood-sash awning windows set on rowlock sills. A pedestrian and a roll-up vehicular entrance are also located on the Tchoupitoulas Street elevation. The garage has an ell extension that forms a right angle with the main block. The ell was evaluated as a non-contributing resource (separate from the main block) to the district in 1990. The ell was constructed contemporaneously to the garage as evidenced by the coursing and patina of the concrete blocks on both the main block and the ell. The entire structure is also depicted on the 1940 Sanborn Fire Insurance map. The ell extension fronts John Churchill Chase Street. The street elevation is clad in stucco and features a large, roll-up metal door. The entire structure is a contributing resource that contributes to the commercial development of the Upper Central Business District.

New Contributing Resources, Located Within Boundary Expansion

40) 918 Carondelet Street, Bradford Building, circa 1930

The five-story, five-bay commercial building is constructed of concrete blocks and faced in brick veneer and alludes to the Beaux Arts Style. The building is situated at the corner of Carondelet Street and Howard Avenue; both street elevations are composed of storefront windows. First story bays are delineated with round columns. A metal awning shelters the first story on both street elevations. The awning features an arch over the main entrance; the main entrance holds a recessed, double-leaf metal-framed door. A ribbon of 12-light windows tops the awning. The upper stories feature tripartite double-hung, wood-sash windows. Pilasters run from the second through fifth stories. Each story is visually separated by spandrel panels that feature decorative brickwork. A stair tower is situated adjacent to the north elevation of the building along Carondelet Street. The flat roof is ornamented with a denticulated concrete parapet. The building has a circa 2000 addition on its rear (east) and north elevations; the original block's two styled elevations remain visible. The addition fronts both Carondelet Street and Howard Avenue. Designed in a contemporary idiom, the addition reads as a separate building and does not compromise the architectural integrity of the main block. This building contributes both architecturally and commercially to the Upper Central Business District.

41) 832 Howard Avenue, circa 1925

The one-story, three-bay Colonial Revival-style commercial building is masonry construction of 6-course American-bond brick. The structure has a flat roof with a parapet. The parapet has concrete coping and decorative pineapple sculptures. The building has an inset frieze panel with a raised rowlock brick border. Fenestration consists of fixed metal-sash storefront windows. Double-leaf, paneled wood doors flank the storefront windows. A single-leaf pedestrian entrance is located on the side elevation; a gabled portico shelters the side elevation entrance. This building contributes both architecturally and commercially to the Upper Central Business District.

Summary of Resource Count

Before Update:	number Contributing Elements previously listed	407
	Number Non-Contributing Elements	74
After Update:	number Contributing Elements	437
	Number Non-Contributing Elements	72

Note Concerning the Site Map/Boundary Map

While conducting fieldwork for this project, the consultants discovered some mistakes on the original district map. Thus, the primary focus of the attached new map is to identify the updated contributing and non-contributing status of the resources listed in the above inventory; and the numbering of individual buildings as shown on the map reflects only those discussed in that inventory. The new map also depicts, as accurately as possible based on the previous district map, the contributing and non-contributing status of previously surveyed resources. More specific information about these resources may be found on the maps submitted with the 1990 original nomination and the 1993 boundary expansion and update.

Note Concerning the USGS Topographical Map

Although the resurvey of the district did result in two small expansions of the boundary, the UTM's defining the district's location have not changed. Therefore, the corners of the polygon used to define the UTM's are not shown on the map, although the UTM's are provided in the margin as part of the required label.

Significant Dates: 1940-1958
Criterion: A; C
Architect/Builder: Freret and Wolf, Edward B. Silverstein, and multiple unknown

Statement of Significance

The Upper Central Business District is significant at both the local and state levels in the areas of commerce and industry (National Register Criterion A), reflecting the importance of New Orleans as an oceangoing port for the Mississippi River Valley. Regionally, New Orleans served as the center for receiving, purchasing, selling, and transferring goods from the entire Mississippi River Valley to ocean-bound vessels. While serving as the principle regional port, New Orleans simultaneously functioned as Louisiana's principal industrial

center. Since the early to mid-nineteenth century, the Upper Central Business District has housed the majority of industrial facilities within the city of New Orleans. The role of the Upper Central Business District as a major port and industrial center continued through World War II (1941-1945) and the postwar decades.

The Upper Central Business District is significant on a statewide level for its architecture (National Register Criterion C). The district displays the most complete chronological collection of commercial and industrial architecture within Louisiana, ranging from the Greek Revival style to the Modern Movement. The district is composed of a wide-ranging variety of styles and buildings types that date from the 1820s to the present-day. The Upper Central Business District is particularly significant for its concentration of historic warehouses. A number of commercial buildings constructed during the 1940s and 1950s contribute architecturally to the district, exhibiting elements of the Modern Movement. The concentration of Modern Movement-inspired buildings in the Upper Central Business District is rivaled only by that of New Orleans' Lower Central Business District; nowhere else in Louisiana is the Modern Movement exhibited in an urban context to the extent it is in the Upper and Lower Central Business districts.

Thus, the Upper Central Business District meets National Register Criteria A and C and is significant under the themes of commerce, industry, and architecture with a period of significance extending from 1820-1958.

Period of Significance

The Upper Central Business District was originally listed in the National Register of Historic Places in 1990 and had a period of significance extending from 1820 to 1940. The nomination employed the fifty-year cut off to end the period of significance but noted that the district's commercial, industrial, and architectural significance extends into "the modern era." The nomination recognizes the role of commerce and industry in shaping the economy of New Orleans and the architectural landscape of the Upper Central Business District from its initial development through the modern era.

Construction dating from 1940 to 1958 defines the district's continued growth as a commercial and industrial center prior to, during, and following World War II. Several buildings that date to the 1940s and 1950s are illustrative of the Modern Movement and build on the district's already extensive architectural catalog. These commercial and light industrial buildings do not detract from the architectural quality and scale that is characteristic of the earlier development throughout the Upper Central Business District. Thus, the period of significance proposed for the expanded Upper Central Business District extends from 1820 to 1958, effectively changing the status of thirty resources constructed prior to 1958 from non-contributing to contributing resources.

Historical Context

New Orleans

The Mississippi River-Port of New Orleans transportation system has affected Louisiana's entire economic structure since settlement first began in Louisiana and the surrounding region. The Mississippi River system was historically the only means available for planters in the region to get surpluses to market and to bring in the manufactured goods necessary for their livelihood. The Port of New Orleans, which is strategically situated at the mouth of the Mississippi River, became the gateway for regional commerce and has evolved into the world's busiest port complex.¹ A post-WWII study evaluated the economic benefits Louisiana had derived over time from its control of the Port of New Orleans. The study asserted that, the "State has been able to furnish many of the commercial services required in the [regional] trade pattern. Transfers of cargoes, storage, packaging, insuring, selling, and financing are among the many functions that New Orleans as the domestic terminus of this transportation system has supplied."² The Upper Central Business District's built environment is a direct reflection of its location at the Port of New Orleans. Structures, especially warehouses, were built to support the functions demanded by the Mississippi River transportation system.

Although rail transportation overshadowed water transportation as the preferred means for domestic distribution by the mid-twentieth century, the Port of New Orleans continued to increase the volume and value of cargo it handled. In 1948, the Port of New Orleans was the second-ranking foreign trade port in the United States. The value of foreign trade through the Port of New Orleans increased 259% between 1937 and 1948. As of 1948, New Orleans ranked third in domestic trade based on the value of cargo per pound it processed, behind New York City and San Francisco.³ The port's phenomenal growth continued through the 1950s. By 1952, the Port of New Orleans ranked second in the United States – only surpassed by New York City – among shipping centers. In 1952, the *New Orleans Item* reported that, "the Port of New Orleans has leaped into the national and international limelight. It has become a great modern port" and boasted its highest revenues in fifty-six years. A large-scale, multi-phase port improvement program facilitated the industrial expansion and increased the commerce New Orleans experienced during the late 1940s and 1950s.⁴ Growth continued for the Port of New Orleans, with the value of commerce passing through the Port of New Orleans rising to over \$1.6 billion dollars in 1956.⁵

In concert with the port's growth, New Orleans experienced a post-WWII building boom, fostered by the strong postwar economy. Construction of new buildings skyrocketed, causing the year 1952 to be "hailed as the 'second largest construction year in the city's history.'"⁶ The locus of the building boom occurred in the city's Upper and Lower Central

1 "Port of New Orleans Overview" { HYPERLINK
"http://www.portno.com/pno_pages/about_overview.htm" }

2 "Impact of World War II on the New Orleans Port-Mississippi River Transportation System" *Louisiana Business Bulletin* November 1950, vol. 12 no.3:11.

3 "Impact of World War II on the New Orleans Port-Mississippi River Transportation System" *Louisiana Business Bulletin* November 1950, vol. 12 no.3:120-121.

4 "N.O. Port Revenue Highest in 56 Years" *New Orleans Item* June 10, 1952:1.

5 "Lower Central Business District" National Register Nomination, original listing 1991, update 2006.

6 "Lower Central Business District" National Register Nomination, original listing 1991, update 2006.

Business districts in the form of commercial and industrial structures built to support the shipping and commerce functions related to the port.

In addition to its role in port-related commerce, the Upper Central Business District became the hub for automobile sales and service in New Orleans. This is reflected in the automobile-related building stock. By 1951, the Upper Central Business District had approximately twenty facilities offering automobile sales and service, six facilities specializing in automobile parts, two automobile wrecking facilities, and one automobile rental business. According to the *New Orleans Item*, by 1952, one of every six wage earners in Louisiana (approximately 140,000 persons) made a living from the automobile industry. Further, one out of every five retail dollars was spent on an automobile-related product. As the family car became a “symbol of prosperity and progress,” more and more facilities were constructed to keep pace with the increasing demand for automobiles and automobile services.⁷

Modern Movement

As construction occurred in the Upper Central Business District throughout the 1940s and 1950s, the design of some structures began to exhibit elements of the Modern Movement. The Modern Movement in architecture developed out of nineteenth-century technological innovations in industrial architecture and matured into the dominant architectural mode of the twentieth century. The Modern Movement fostered dicta such as “truth to materials” and “form follows function.” The movement, which was composed of multiple strands, coalesced in the form of the International Style during the 1920s and 1930s. The International Style is identifiable by several principal features: flat roofs usually with ledges at the roofline, windows set flush with outer walls, smooth and unornamented wall surfaces, no decorative detailing at doors or windows, and asymmetrical facades. Pure examples of the International Style are rare as they tended not only to be avant-garde but also architect-designed. The International Style flourished throughout the United States following WWII, when certain elements of the style were softened into a vernacular adaptation of the style.⁸ This vernacular adaptation, often referred to as International Modernism or just Modernism, is visible in both American residential and commercial architecture dating to the late 1940s and 1950s.

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

7 “Car Was Toy in 1877” *New Orleans Item* June 10, 1952:1.

8 McAlester, Virginia and Lee. *Field Guide to American Houses*. New York: Knopf, 1984: 469.

created “a widespread acceptance of Modernism [...] it was seen as the most appropriate architectural expression of the postwar age.”⁹

Postwar America abandoned its preferences for historical architectural styles, “fully embracing instead the ahistorical and visually austere forms of International Modernism.”¹⁰ By breaking with historical architectural styles, the Modern Movement came to symbolize a new age of peace and prosperity. The new enthusiasm for technology accorded well with the rational and efficient building technology at the core of Modernism. Modernism’s emphasis on design as a form of rational problem solving appealed to the American generation that had seen rational problem solving used to tackle logistical complexities of World War II, the largest war in history.¹¹

Modernism was particularly appealing to the government and private corporations constructing commercial and industrial architecture; “the visual character of the Modernist style seemed to sum up their own self-images: rational, efficient, the confident possessors of immense power and wealth, yet not flashy or desirous of individual expression.”¹² Consequently, the Upper Central Business District, which experienced a high level of postwar prosperity and growth, has a concentration of structures dating from this period that are executed in a vernacular idiom of the International Style – International Modernism. Outside New Orleans, the Modern Movement has had little impact in Louisiana’s urban centers, making the concentration within the Upper Central Business District particularly noteworthy. As noted in the Lower Central Business District National Register Nomination, the International Style was “probably the overriding American urban architectural trend of the post-World War II era.”¹³ The use of Modern Movement architectural elements became, in the postwar period, the standard way for American buildings to be modern.

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

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

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Sanborn Fire Insurance Maps, 1908, 1929-1940, and 1951.