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Palimpsest encounters: a baseline study of Federal, Antebellum, and Postbellum New Orleans gardens using the Notarial Archives drawings

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PALIMPSEST ENCOUNTERS:
A BASELINE STUDY OF FEDERAL, ANTEBELLUM, AND POSTBELLUM
NEW ORLEANS GARDENS USING THE NOTARIAL ARCHIVES DRAWINGS

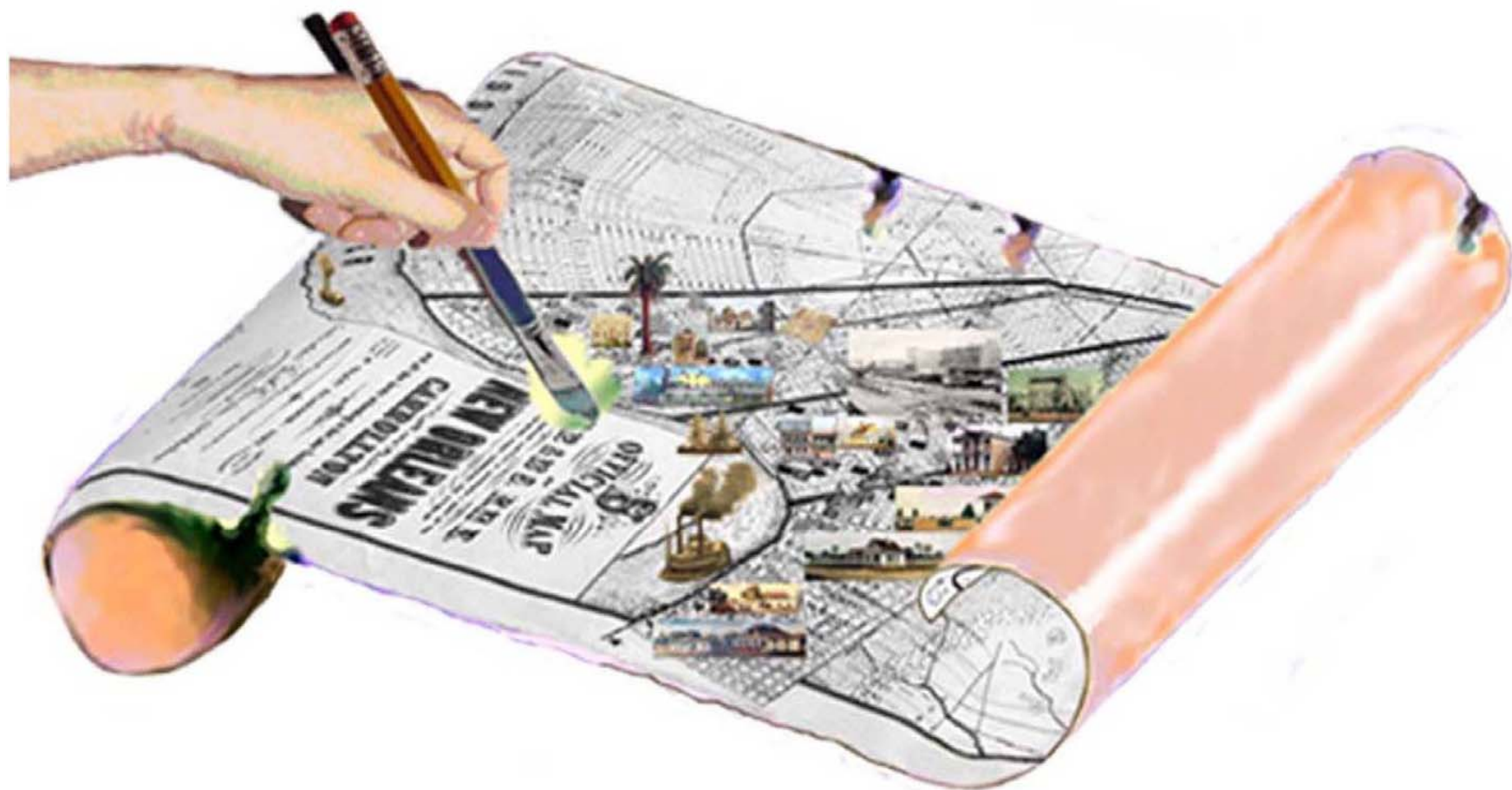
A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Landscape Architecture

in

The School of Landscape Architecture

by
Cecilia L. McNab
B.A., The University of Texas at Austin, 1975
May 2005



To Sid
My North, My South, My East, My West
My Love

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In a work of this kind, one relies on the help of many people, and this study received the kind assistance of experts and friends from many walks-of-life.

I have accumulated a number of debts in the course of my progress in the College of Design. My advancement in the School of Landscape Architecture relied on Department faculty and fellow class members. In particular Suzanne L. Turner, emeritus, and Professor Sadik Artunc for their special attention have been a tremendous help. Professors Jon S. Emerson, Wayne M. Womack, emeritus, Dr. Neil G. Odenwald, emeritus, Dr. Daniel W. Earle, Frank V. Chaffin, Jr., Charles F. Fryling, Jr., Joseph S. Popadic, and Dr. Robert (Doc) S. Reich, emeritus, each imparted their wisdom. Additionally the encouragement, guidance, and patience of my committee Chairman, Bruce G. Sharky, and members, Max Z. Conrad, and Dr. Miles E. Richardson of the Anthropology faculty in the Geography and Anthropology Department is appreciated greatly.

Traveling the United States and Mexico with Max Conrad and Bruce Sharky, other faculty members, and groups of fellow students on various field trips throughout the semesters were essential instructive experiences. These sojourns demonstrated the physical experience of landscape essential to an education in Landscape Architecture. Hundreds of students have passed through the undergraduate and graduate programs owing their deepest understanding of Landscape Architecture to the on site experiences made possible by Max Conrad's devotion to teaching excellence in the field experience.

Dan Earle provided a unique interpretation of the Louisiana landscape in his teaching of the Reading the Landscape Course, LA 7000. The Languages of the Landscape seminar, LA 7398, co-taught by Professor Sadik Artunc was a revelation of perspective and contemporary discourse drawing from the fields of Landscape Architecture, Anthropology, and Architecture; significant also were two Anthropology courses, Ethnographic Methodology, Anthropology 4090 and Place and Culture, Anthropology 4074 presented by Dr. Miles Richardson. All three instructions were critical in helping me combine my undergraduate disciplines, American history and Psychology, with my new field, Landscape Architecture, to frame my study.

Archivists, librarians, and other staff members of various institutions were generous with their time. A particular word of thanks is due the Williams Research Center of the Historic New Orleans Collection (HNOC). Their state-of-the-art conservation philosophy opens public accessibility to the premier archive of materials concerning Louisiana and the Gulf of Mexico coast. Without their well-organized cataloguing, I would not have been able to retrieve information from the New Orleans Notarial Archives (NONA). The staff at the Collection was supportive and munificent with their time for producing photocopies of their collection. I express my appreciation to the NONA Research Center for their help in viewing the original drawings under their care. And to The New Orleans Public Library Louisiana Collection (NOPLLC) and City Archives; Tulane University of Louisiana Special Collections (TULSC) and Southeastern Architectural Archive; University of New Orleans (UNO) Earl K. Long Library Special Collections and Louisiana Collection; and the Louisiana State Museum (LSM) Historical Center in New Orleans; archivists, librarians, and other staff. And a

special thanks to Dr. Richard C. Beavers, as the Director of the Archaeological & Cultural Research Program, Department of Anthropology, University of New Orleans, for sharing his research with me.

I am gratified for the memorable camaraderie of my friend and colleagues, Esra Özdenerol and Zerrin Ürsula, and most grateful for the generous support, encouragement, and understanding of friends Mary Mudd Zelmer, and Janelle Ganson Strickland, the family, especially my brother, Lewin, and my parents, and above all, my husband, Sid Gelpi.

PREFACE

The Germination of This Study

My earliest memories of 19th Century New Orleans garden vestiges was playing hide and seek in the Mississippi River neighborhood I grew up in and accompanying my father on weekends and summer school vacations to fence and greenhouse construction sites. Discovering who my grade school classmate, Margaret Meriwether Lewis, was descended from and why her families' home had cannon ball depressions on the exterior columns sparked my initial interest in American history at an early age. Growing up I thought it common for adults to wake at 5 am to water plants and know the Latin names of plants, that all families gardened together and had a greenhouse.

As an adult my work experience at two large oil companies included frequent waits in the New Orleans City Hall complex basement Notarial Archive Office. There I passed the time enthralled always by the 19th Century drawings thrown about, clumsily repaired with glossy adhesive tape, and hanging out of huge antique leather folios. The intriguing watercolors were choice objects for casual pilfering.

As I matured activities such as requesting landscape code variances for our northshore condominium development, hiring and supervising the grounds staff, and devising and executing a reforestation plan for the 5 ½ acre property enthralled me. My eventual achievement of true adulthood was realized when I installed my first garden and even a subsequent one in Africa.

Throughout my coursework in the LSU School of Landscape Architecture, I questioned why my various grandparents' personal gardens differed so widely and

wondered what my New Orleans ancestors domestic gardens were like. Through oral history and photographs I know what the late 1800's *Faubourg* Marigny and Biloxi summer house gardens of my Great Grandparents, Charles Edward Moore and Viola Celina Cannette consisted of. But what was the garden of my Great (seven generations) Grandfather Pierre Gargaret, the Sheriff of New Orleans, like in the 1720's and 1730's? What association did my Great (six generations) Grandmother Martha Paquet, daughter of Pierre and Magdelaine, have with the garden at Ursuline Convent while a boarding student there; her father's business interests kept him in Santo Domingo during the 1730's and 1740's. What was the built form of Great (five generations) Grandparents Don Ramon Canet and Magdalena Manent's 1740's and 1750's *Vieux Carré* garden? What determined the similarities and differences of their gardens I wondered?

Searching for a New Orleans historic garden related thesis topic Susan Turner suggested I contact someone with the Louisiana Landmarks Society and that person mentioned the Dufour-Baldwin House on Esplanade Avenue. Dr. Richard C. Beavers, Director of the UNO Urban Archeology Program, was kind enough to share his research on the house with me. Through an unpublished paper I wrote, for an Anthropology course with Dr. Miles Richardson of LSU's Anthropology Department, I was compelled to this current inquiry.

CLMcN

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DEFINITION OF TERMS

Allée. “Feature of the French formal garden that was both a promenade and an extension of the view. It either ended in a terminal feature, such as a garden temple, or extended into apparent infinity at the horizon. The allée normally passed through a planted bosage (a small wood); in the 17th Century the bosage was square-trimmed at the sides and on top; later the sides were trained so high that the free-branching trees within the wood were invisible. As architectural gardening became unfashionable in the 18th Century, the trimming of trees ceased, and the straight allée gave way to the meandering walk.” An old spelling for alley. A narrow passage-way between walls, high fences, or tall, closely set vegetation. Inasmuch as the term ‘alley’ invokes a picture of dirt, squalor, and slums, it has become customary for garden designers to spell the word ‘*allée*’ when applying it to a narrow way in a garden. “Landscape Architect Albert D. Taylor defines an open *allée* as ‘a narrow way framed by closely planted trees or shrubs of a height at least twice the width of the way’. A pleached *allée* is arched over by the interlaced branches of the framing trees.” (Marsh 1964, 34) “A straight walk in a garden, lined by trees or hedges. It is of gravel, sand or turf and has some breadth, though not as much as an avenue. It often creates a vista, with an object of interest (building, etc.) at the far end.” (Symes, 2000, 9)

Arbor or Arbour. Garden structure on which plants, such as climbing shrubs or vines, are grown. The name is used for a modest garden building of any material; it has been applied to examples as varied as a wrought-iron shelter at Melbourne Hall, Derbyshire, England, and houses constructed of pebbles, brick, or masonry. It is more correctly

limited to rustic garden houses that are made up entirely of interlaced branches of growing trees and shrubs or of greenery trained over a light framework of wood or metal. If there is a distinction between an arbor and a bower, it is that the bower is an entirely natural recess whereas an arbor is only partially natural (author's emphasis). An open structure, usually consisting of a horizontal framework supported by columns, on which vines or other plants are trained. A pergola. A leafy bower under trees or vines. (Marsh 1964, 40)

Context. The overall setting, history, and situation that a cultural expression is based in. The circumstances in which an event occurs.

Courtyard. Walled space. Ground level area within surrounding walls or buildings. A circulation, work, or leisure space connecting the main house to outbuildings.

Creole. Term used differently in several contexts in Louisiana. Broadly, it can refer to the blending of French, Spanish, and sometimes African/Caribbean cultures in Colonial Louisiana. Can refer to the French-Spanish specifically, or the French-Spanish-African cultures of New Orleans or other areas of Louisiana. Black *Creole* generally refers to the African-French culture in south Louisiana. The *Creole* language is a blending of French and African-Caribbean influences and is spoken predominately by Black *Creoles*. *Creole*, from the Portuguese *crioulo* (native to a region), originally referred to the European French/Spanish colonial population in south Louisiana and the Caribbean region.

In southwest Louisiana, prior to the Civil War, the word came to refer to the *gens libres de couleur* (free people of color) in Louisiana, who were of mixed African European descent. Today in southwest Louisiana, the term usually refers to people of

mingled Black, Spanish, French, and Indian descent. In south Louisiana plantation regions and New Orleans, the association of *Creole* with European ancestry and culture is stronger. The most concentrated creolization of culture in Louisiana has occurred in New Orleans.

CREOLE

EVERYTHING that is "good" in New Orleans is "Creole." The highest praise that can be bestowed upon any article for sale along the streets and in the country is to declare that it is "Creole." Hence, in trade one hears continually the application, "Creole chicken," "Creole eggs," "Creole ponies," "Creole vegetables," etc. The term is used to distinguish the commercial product of New Orleans and of Louisiana as distinguished from that brought in from the North and West.

One hears, too, the term "Creole Negroes," but it must be remembered always that this is a fine distinction, meaning the blacks and colored people that are Louisiana-bred and born and French-speaking as distinguished from the Negroes of other States. "Creole" means "white," though, as already seen, it has been given many shades of signification—shades which have been taken up by ignorant scribblers and gradually accepted by many Northerners as meaning Louisianians of mixed blood. Nothing is more erroneous. The term "Creole," according to such standards as Webster and Worcester, signified "a native of Spanish America or the West Indies, descended from European ancestors." In Louisiana "Creole" has much the same meaning that "Knickerbocker" has in New York. There never was a nobler or more pure-blooded race than the Creoles of Louisiana, who are proud of their descent from the best families of France and Spain, and who apply to themselves the term "Creole" to distinguish the "old families" of the State from the families of emigrants of other nationalities.

Illustration Front Material.1. Definition of the word Creole from *A Condensed History of New Orleans*, issued by Gluck's Restaurant, 124-130 Royal Street, New Orleans, early 1900's. This definition of Creole demonstrated and reinforced the myth of "Creole" means white." <http://www.nutrias.org/~nopl/spec/pamphlets/glucks/11.htm> (NOPL)

The term, *Creole* has a long and complex history, having been employed by a variety of cultural groups to describe an even broader array of groups. *Creole*, Creole of

color, and *gens du couleur* are sometimes used synonymously and designate the mixing of African with French or Spanish cultures in New Orleans.

Before the Louisiana Purchase and the Americanization of the New Orleans area the term *creole* was not racially identifying or associated. It was not the French or Spanish custom, in connotative or denotative meaning of the word, to make a racial characterization or distinction with *Creole* or *creole*. Contemporary social behavior, the *Code Noir*, and Spanish regulations demonstrated a more inclusive or at least racially tolerant regard in pre American New Orleans. However the more discriminating American population racial attitudes changed the Caucasian native born New Orleanians self-definition. Eventually the “ancient population” saw a need to disassociate themselves from the “*Creole*.” For a discussion of the evolution of the word in New Orleans, see Gwendolyn Midlo Hall’s “The Formation of Afro-Creole Culture,” in *Creole New Orleans: Race and Americanization*, (Hirsch and Logsdon 1992, 58-87).

Creolization. A complex process of cultural borrowing and lending in a region with many different cultural influences. (Hirsch and Logsdon 1992)

Culture. The customs, values, worldview, attitudes, expressive behaviors, organizations of a folk group, their way of life, which is learned through observation and imitation, not inherited genetically. (Louisiana Division of the Arts Website, http://www.louisianavoices.org/edu_glossary.html, accessed May 2004)

The Cultural Landscape: Wall and fence placement, farm planning, farming techniques, rural and urban use of land and space, physical and economic boundaries of regions and neighborhoods. (The Library of Congress [LOC] Website, <http://www.bright.net/~dlackey/huckartifacts.html>, accessed May 2004)

Cultural Processes. Culture and knowledge passed on through folk, popular, or elite culture modes. (Louisiana Division of the Arts Website,

http://www.louisianavoices.org/edu_glossary.html, accessed May 2004)

Custom. A common practice of a folk group. (Louisiana Division of the Arts Website,

http://www.louisianavoices.org/edu_glossary.html, accessed May 2004)

Elite Culture. The culture and knowledge handed on, learned, and taught officially through formal institutions such as schools, colleges, museums, conservatories, or governments, as opposed to Folk, Popular Culture, or Cultural Processes. Elite (or high or fine): learned formally through society's institutions such as schools, universities, museums, concert halls, books. (Louisiana Division of the Arts Website,

http://www.louisianavoices.org/edu_glossary.html, accessed May 2004)

Emic. The point of view of a cultural insider. (Louisiana Division of the Arts Website,

http://www.louisianavoices.org/edu_glossary.html, accessed May 2004)

Etic. The point of view of a cultural outsider such as a scholar or tourist. (Louisiana Division of the Arts Website, http://www.louisianavoices.org/edu_glossary.html, accessed May 2004)

Folk or Traditional Culture. Culture and knowledge passed on by word of mouth, imitation, and observation learned informally through groups over time and space. Also known as traditional culture and used as another term for folklife. See Cultural Processes, Folk or Traditional. (Louisiana Division of the Arts Website,

http://www.louisianavoices.org/edu_glossary.html, accessed May 2004)

Garden or Gardening. A place where plants are cultivated for pleasure or domestic use. (Marsh, 1964, 146). The laying out and care of a plot of ground devoted partially or

wholly to the growing of plants. Gardening can be considered both as an art, concerned with arranging plants harmoniously in their surroundings, and as a science, encompassing the principles and techniques of plant cultivation. Because plants are often grown in conditions markedly different from those of their natural environment, it is necessary to apply to their cultivation techniques derived from plant physiology, chemistry, and botany, modified by the experience of the planter. The basic principles involved in growing plants are the same in all parts of the world, but the practice naturally needs much adaptation to local conditions.

Gardenways. Garden folklore and practices. (Louisiana Division of the Arts Website, http://www.louisianavoices.org/edu_glossary.html, accessed May 2004)

Historic District Landmark Commission (HDLC). A City of New Orleans agency charged with the regulation of all Local Historic Districts.

Greek Revival Style. The plantation system really came to life in the decades just prior to the Civil War, which is known as the Antebellum Period. The most prominent architectural style during this period was the Greek Revival. The development of Greek architecture during this period has roots in both archaeology and politics. The nationalistic fervor and the democratic movement of the period caused many to admire ancient Greece, which was then struggling for independence from the Turks. Consequently, the majority of the plantation houses were built in the style of the architecture of ancient Greece. The Greek Revival style was slow to develop in the South, but once established it grew rapidly. It became the chosen style for aristocratic plantation houses and had an important impact on the great plantations. Carpenter's guides and pattern books helped spread the Greek Revival style.

Historical Legend. A story told as truth about local, regional, or other historical events.

Idiom. 1. A speech form or an expression of a given language that is peculiar to itself

grammatically or cannot be understood from the individual meanings of its elements, as

in keep tabs on. 2. The specific grammatical, syntactic, and structural character of a

given language. 3. Regional speech or dialect. 4. a. A specialized vocabulary used by a

group of people; jargon: legal idiom. b. A style or manner of expression peculiar to a

given people. 5. A style of artistic expression characteristic of a particular individual,

school, period, or medium: the idiom of the French impressionists; the punk rock idiom.

Label. In spreadsheet programs, a label is any descriptive text placed in a cell.

Local Historical District. Determined by the Louisiana Division of Historic Preservation:

State agency

A. Administers preservation programs

1. National Register of Historic Places

2. Rehabilitation Tax Incentive Program

3. Main Street Program

B. Responds to State preservation issues

Material Culture. A broad genre of folklore including a vast array of traditional artifacts or

objects from fence types to quilts, instruments to gardenways. (Louisiana Division of

the Arts Website, http://www.louisianavoices.org/edu_glossary.html, accessed May

2004)

Motif. An element that stays the same within a tradition.

Myth. Sacred stories that often explain the origins and worldview of a culture.

Narrative. Story.

National Historic Landmark. The nation's highest designation for historic structures; created by the Roosevelt Administration in 1935.

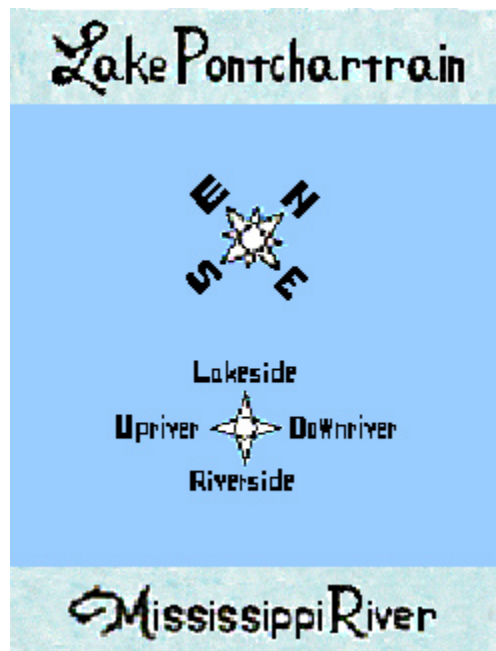
National Register of Historic Places. The nation's official list of buildings, sites, and districts which are important in American history or culture was created by Congress in 1966 and is administered by the states. This legislation empowers states to recognize and provide limited protection to buildings worthy of preservation, designate historic zones, and regulate zones to maintain historically significant areas. The Louisiana Division of Historic Preservation nominates properties to the National Register. National Historic Landmark status was created by the Roosevelt administration in 1935. It is the highest form of recognition for historic structures. Mount Vernon, Monticello, the *Vieux Carré*, and Melrose Plantation (near Natchitoches) are examples of structures designated as National Historic Landmark.

The Historic Rehabilitation Tax Credit Program: Provides tax incentives to restore and preserve income-producing historic buildings. Main Street Program: Provides incentives to economically revitalize historic downtown areas. Local Historic Districts designate and regulate historic zones to maintain historically significant areas.

Neutral Ground. All medians in New Orleans are referred to as “the neutral ground” locally.

The term was made official for Canal Street, Esplanade Avenue, and other boundary streets in 1836, when the existing city was changed to three municipal districts, until 1852—to satisfy long standing financial, political, and social strife. This follows a Creole tradition of separating neighborhoods in the city by barriers, such as the plank walk and rope rail along Cotton Press Street in the mid 1800’s.

New Orleans Directions. Few natives use the compass to navigate New Orleans. Today “the foot of Canal Street,” where Canal Street originates at the Mississippi River, is the point of orientation. Canal Street begins at the river and ends at the cemeteries. All street numbers begin at the river or Canal Street and the names of all streets that cross are either different from one side of the street to the other or “South” on the uptown side and “North” on the downtown side. This is in spite of the fact that the north streets run North West and the south streets run south east



New Orleans Compass
By the author

Richard Campanella offers his perspective on getting orienting ones self in the Crescent City. Take directly from *Of Time and Place in New Orleans*, Campanella laments the yet limitations of his system. (Campanella 2002, 10) “The cardinal directions only serve to confuse in crescent-shaped New Orleans. Instead, *lakeside*, *riverside*, *upriver* (or *uptown*) are used as surrogates for northward, southward,

westward, and eastward—despite the compass’s needle.¹ I prefer *upriver*, *downriver* to *uptown/downtown*, because references to the flow direction of the river remain true no matter where you are in the metropolitan area. Confusing at first, the system works well (except perhaps in the Mid-City/Bayou St. John area) and makes more sense locally than allusions to distant poles and stars.”

1. Before the turn-of-the century drainage project opened up the Lakefront and made Lake Pontchartrain more relevant to the local citizenry, people referred to the woods side versus riverside for north and south.

New Orleans Preservation Resource Center (PRC). “The Preservation Resource Center...is a private non-profit organization that promotes the preservation of New Orleans architecture and neighborhoods through a variety of initiatives and programs.” (The Preservation Resource Center Website, <http://www.prcno.org/>, accessed May 2003) Since its founding, in 1974, the organization has lobbied actively in support of preservation issues, established programs such as the Façade Donation Program, Operation Comeback, Rebuilding Together (formerly Christmas in October), and the African American Heritage Preservation Council. Publisher of *Preservation in Print*, this group was instrumental in the revitalization of the Julia Street row houses. After relocation its office, in 2000, from that historic compound the PRC opened the Museum of Architecture & Neighborhoods in the newly renovated Leeds-Davis Building which now houses their office. (The Preservation Resource Center Website, <http://www.prcno.org/>, accessed May 2003)

Notarial. Of or relating to a notary public. Executed or drawn up by a notary public.

Palimpsest. A Parchment which has been erased and rewritten. When writing materials like parchment were scarce and expensive, you didn't throw them out because they had been used. Instead, you washed them with a dilute alkaline solution to weaken the hold of the ink on the paper, rubbed them down with pumice stone to clean them, and used them again (medieval monkish writing rooms sometimes had people who specialized in doing this). This meaning is explicit in the original Greek word *palimpsestos*, which is a compound of *palin*, “again” and *psestos*, “rubbed smooth.” Often the erasing was not altogether successful and the original writing showed through. This is why the word also has the meaning of something that has been changed but which still shows traces of its earlier form, perhaps a building which has been altered but whose structure is still recognizable.

In modern times, historically important documents have been recovered from the half-obliterated writing in *palimpsests*. David Carvalho wrote in *Forty Centuries of Ink*: “Manuscripts of the Gospels, of the Iliad, and of works of the highest merit, often of great beauty and accuracy, are dimly seen underneath stupid sermons, and theological writings of a nature so paltry that no man living cares to read them.” A *palimpsest* was found in Constantinople in 1906, which contained underneath a collection of prayers the complete Greek text of several of Archimedes’ most famous mathematical writings, one of them previously believed lost. World Wide Words is copyrighted © Michael Quinion, 1996-2003. All rights reserved. (World Wide Words Website, <http://www.worldwidewords.org/weirdwords/ww-pal1.htm>, accessed May 2003)

Palisade. A fence of stakes or pales. (Symes 2000, 85)

Parterre. In a garden the level space, usually adjacent to a house and best seen from above, laid out with regularly disposed flowerbeds or a turf lawn with a design cut into it by paths. (Fleming et al 1998, 426)

Party Wall. When neighboring buildings share the same side walls.

Pergola. An open garden structure consisting of a framework held aloft by posts or columns, and over which vines or other plants are trained. An arbor. (Marsh 1964, 231)

Pigeonnier. Outbuilding containing nesting boxes in which pigeons could roost. Pigeons were used to provide meat and fertilizer. The lower story sometimes contained an office or a separate residence for men (*garconnier*). The *pigeonnier* served as an ornamental decoration within the plantation grounds.

Plantations. Not every plantation had a great house. Indeed, some plantation houses were rather humble, even by middle class standards today. But every plantation had a series of outbuildings or support structures which made the plantation work and produce its cash crop of cotton or sugar cane. Somewhere behind the main plantation house would be a row or two of slave quarters plus an overseer's house. There would also be mule barns, a cotton gin or sugar house (where sugar cane was ground and processed into raw granulated sugar), and, often, a cotton press where cotton was compressed into 400 pound bales. Nearer the main house would be a carriage house, kitchen, cook's house, wash house, and sometimes a smoke- house. As one French visitor to early nineteenth century Louisiana remarked, "Plantations resemble villages because the planter has a separate building for everything."

Typical plantations had anywhere from 10 to 25 slaves. Mainly, the slaves were field hands who planted and picked the cotton or cut the sugar cane. A few might be

skilled in blacksmithing or other manual arts. Larger planters might have 50 or more slaves. The largest slave holding in Louisiana was at Houmas House with just under a thousand. Wealthier planters often owned several plantations but had a permanent residence at only one. Ancillary properties such as this were usually administered by a paid overseer. Generally speaking, slaves were worse off materially in the cases of absentee ownership.

Plantation produce was either shipped directly by steamboat from the plantation dock or carted to interior ports where it would be loaded onto steamboats. Then it would be shipped to New Orleans and sold through factoring houses. Often factors (brokers) made more money from the crop than the planter.

All words of the plantation definition taken verbatim from: *Plantation Life*, The Louisiana Studies Historic Preservation Supplement Website, (<http://www.crt.state.la.us/crt/ocd/hp/STUDYUNIT/hpsuplif.htm>, accessed January 2004)

Pollarding. A process where treetops are cut back severely each year to the same spots on the branches. This forces the growth of large knobby stubs from which long grow each year.

Popular Culture. Culture and knowledge passed on through mass media. Popular (or mass) Culture: learned through mass media such as television, radio, popular magazines, newspapers, movies. (Louisiana Division of the Arts Website, http://www.louisianavoices.org/edu_glossary.html, accessed May 2004)

Porte-Cochère. A shelter for vehicles outside an entrance doorway; a carriage porch.

Precepts. A rule or principle prescribing a particular course of action or conduct.

Premier Etage. In Creole houses, the family's main living area.

Preservation Resource Center. Private group which operates primarily in New Orleans.

Lobbies for historic preservation at city level.

Salle. Living area; main parlor.

Sidelights. Vertical bands of windows on either side of a doorway.

Spreadsheet. A table of values arranged in rows and columns. Each value can have a predefined relationship to the other values. If you change one value, therefore, you may need to change other values as well.

Spreadsheet applications (sometimes referred to simply as spreadsheets) are computer programs that let you create and manipulate spreadsheets electronically. In a spreadsheet application, each value sits in a cell. You can define what type of data is in each cell and how different cells depend on one another. The relationships between cells are called formulas, and the names of the cells are called labels.

Once you have defined the cells and the formulas for linking them together, you can enter your data. You can then modify selected values to see how all the other values change accordingly. This enables you to study various what-if scenarios.

A simple example of a useful spreadsheet application is one that calculates mortgage payments for a house. You would define five cells:

1. total cost of the house
2. down payment
3. mortgage rate
4. mortgage term
5. monthly payment

Once you had defined how these cells depend on one another, you could enter numbers and play with various possibilities. For example, keeping all the other values the same, you could see how different mortgage rates would affect your monthly payments.

There are a number of spreadsheet applications on the market, Lotus 1-2-3 and Excel being among the most famous. The more powerful spreadsheet applications support graphics features that enable you to produce charts and graphs from the data.

Most spreadsheet applications are multidimensional, meaning that you can link one spreadsheet to another. A three-dimensional spreadsheet, for example, is like a stack of spreadsheets all connected by formulas. A change made in one spreadsheet automatically affects other spreadsheets. (Webopedia, <http://www.webopedia.internet.com/>, accessed May 2004)

Street Furniture. Utilitarian and/or ornamental items placed along the street. Examples include benches, street lights, clocks, planters, etc.

Streetscape. The appearance and relationship of a group of buildings and street furniture which stand on the same block.

Symmetrical. Having identical forms or masses on either side of an axial line.

Template also **Templet.** A pattern or gauge used as a guide in making something accurately, as in woodworking or the carving of architectural profiles.

Typology. The study or systematic classification of persons or things that have characteristics or traits in common.

Vernacular. The everyday expression of cultural groups, from language to architecture.

Vernacular Architecture. Vernacular architecture expresses the identity of its designer. “It is a type of architecture based on folk knowledge or regional forms and materials and built by local craftsmen without the participation of an architect. Vernacular design has the following characteristics: it evolved through use by the people whose activities or occupancy shaped that landscape.” Generally it reflects the cultural character of its occupants’ everyday lives. Function, rather than aesthetics, dominates the design. (Fleming, Honour, Pevsner, 1998, 606)

According to the NPS, an historic designed landscape has these characteristics: it was consciously designed or laid out by a landscape architect, master gardener, architect, or horticulturist according to specific design principles, or an amateur gardener working in a recognized design style or tradition. The landscape may be associated with a significant person, trend, event in landscape gardening or architecture, or illustrate an important development in the theory or practice of landscape architecture. Aesthetic values, rather than functional, play a significant role in designed landscapes

A Sense of Place, A Sense of Time by J.B. Jackson is a series of essays about how our surroundings reflect our culture. He coined the term “vernacular garden” and states, “Landscape is history made visible.” His brilliant insights and challenges to the mind, eye and conscience contained in his essays continue to inspire me. When once asked to define himself and his work, Jackson declared: “I see things very clearly, and I rely on what I see . . . and I see things that other people don’t see, and I call their attention to it.”

Expressions of Identity in the Vernacular Garden

Yard. 1. a. a small usually walled and often paved area open to the sky and adjacent to a building; court. b. the grounds of a building or group of buildings. 2. the grounds immediately surrounding a house that are usually covered with grass. 3. a. an enclosure for livestock (as poultry). b. (1) an area with its buildings and facilities set aside for a particular business or activity. (2) an assembly or storage area.

Worldview. Abstract cultural aspects that give value, meaning, and order to the experiences of a folk group, often embodied in the folklife. (Louisiana Division of the Arts Website, http://www.louisianavoices.org/edu_glossary.html, accessed May 2004)

Unless noted otherwise all definitions are from *The American Heritage® Dictionary of the English Language*, Fourth Edition published by the Houghton Mifflin Company, 2000.

ABSTRACT

The focus of this thesis is to establish a basis for a typology of New Orleans gardens from 19th Century Notarial drawings. Previous inquiries of the New Orleans Notarial Archives drawings emphasized elite gardens of the *Vieux Carré* and Garden District. This baseline study investigates both vernacular and elite gardens of 159 drawings in the three oldest of the city Municipal Districts during the period 1810-1880, and identifies 19 garden templates. It sets the drawings in their social, political, and historical context to inform a critical understanding of the garden types.

The inquiry examines 47 spatial and design variables, using the New Orleans Notarial Archive drawings, photographs, maps, and personal accounts as primary source materials. Quantitative data analysis methods, qualitative image analysis, site observation, and interviews with experts are used.

Three products were derived from this study: Property Location Map, Property Variable Data Base, and Lexicon of the three Municipal District gardens. The study findings reveal that while individual properties sometimes vary within a particular garden template type variants are not geographically (and perhaps not culturally) dependant. The garden typology determinants are: space dependence, gardener program, environmental and cultural conditions, vegetation availability, resources, and consensus gardenways. All results are consistent with previous research conclusions. The 19 garden templates identified may be applied in period garden rehabilitation, restoration, and reconstruction.

INTRODUCTION

"One of the most admirable things about history is,
that almost as a rule we get as much information out
of what it does not say as we get out of what it does say.
And so, one may truly and axiomatically aver this,
to-wit: that history consists of two equal parts; one of these
halves is statements of fact, the other half is inference,
drawn from the facts. To the experienced student of history
there are no difficulties about this; to him the half
which is unwritten is as clearly and surely visible,
by the help of scientific inference,
as if it flashed and flamed in letters of fire
before his eyes. When the practised eye of the
simple peasant sees the half of a frog
projecting above the water, he unerringly
infers the half of the frog which
he does not see.
To the expert student in our great science,
history is a frog;
half of it is submerged, but he knows it is there,
and he knows the shape of it."

Mark Twain
The Secret History of Eddypus

Interest in vernacular landscapes has been a topic in academic discourse since the beginning of the 20th Century. Notably since the 1970's the increased interest in American material culture has led to greater use of vernacular gardens as a tool to interpret the garden and corresponding land use heritage. Resultantly advances have been made toward an improved spatial literacy. The majority of the garden drawings examined in this study represent naively produced landscapes.

Study Objective

The present study is concerned with a spatial, typology, and grammar baseline analysis of the First, Second, and Third Municipal Districts gardens of the New Orleans Notarial Archives drawings to determine whether or not gardenway differences existed between the populations of the respective Districts for the years of 1810-1880. In other words, this is a search for New Orleans garden templates informed by the archived drawings of the Notarial office of Orleans Parish, Louisiana. The research goal is accomplished by applying insight from literary, ethnographic, and graphic knowledge in addition to landscape architecture. However, while this research is a step towards critical explanation, the exegesis of the text is not sought through this inquiry.

Description of Terms

Palimpsest

Gardens have been compared to palimpsests, as well as the human mind. Collectively the New Orleans landscape is a palimpsest, the political and social realities of any given time period in any local is a palimpsest. The built environment consists of layers, some partially erased and amended numerous times and thus obscured in part or whole, but always for a purpose and never static.

Encounters

Humans encounter the landscape and each other resulting in the built environment. Man builds to meet his social, economic, and political needs. While the population, architecture, political and social culture of many North American settlements was polyglot, those of New Orleans were uniquely so. Most other regional

landscapes were not written and erased, whole or partially, over as long a period, by such a foreign and diverse demographic, and as concentrated as on the *Isle* of Orleans, nor in so undesirable location as the city of New Orleans and its surrounds.

Baseline Study

This study establishes a baseline to which all subsequent studies of the First, Second, and Third Municipal District New Orleans Notarial Archives (NONA) Drawings will be compared.

Federal, Antebellum, and Postbellum

While the specific drawings examined in this inquiry relate to New Orleans property drawings produced between the years 1810-1880 a contextualized examination of the social, political, and historical environment preceding the Louisiana Purchase and beyond Postbellum place the documents and inform the study. This historical series method provides a textural and thicker reading of the gardens and landscape of the NONA drawings.

New Orleans Gardens

New Orleans is a garden of hot, lazy summers, short mild winters; watered by abundant rain and intense sunshine, lush with many native plants; and best of all, the opportunity for year-round gardening. It is a land of winter honeysuckle, May magnolia blossoms, and southern live oaks draped in Spanish Moss—to paraphrase a typical contemporary tourist brochure. While gardening is different in the Crescent City, owing to its location in the transition zone between temperate and tropical climates, the tourist gaze seeks the New Orleans garden of myth. This study examines those myths and

explores their reality in the New Orleans Notarial Archives drawings. Resultantly garden template patterns were recognized and identified in context.

New Orleans

This inquiry considers the physical siting of New Orleans and the effects on its gardens. New Orleans and its historic neighborhoods were settled on isolated ridges of high ground, with city streets bending as the Mississippi River does, and radiating from the river to Lake Pontchartrain in a crazy quilt of overlapped patterns instead of a logical grid layout. Today those *faubourgs* are connected by a system of bridges, tunnels, and ferries. The city is below sea level and is saved from possible inundation, by the surrounding waters of the river, lakes, and canals, by a series of manmade levees. Despite mans constant efforts, the bowl-shaped city floods periodically and is at constant watch during hurricane season to warn of an impending flood. The semi-tropical heat and humidity swelters its residents and makes for a lush and verdant landscape most of the year. Winters are slow to arrive and early to leave.

New Orleans Notarial Archives

The New Orleans Notarial Archives is the repository of all original acts created before Orleans Parish, Louisiana notaries. The archive is unique in the United States in its original requirement that any real-estate properties involved in certain Notarial Acts have an associated contemporary measured drawing of that property attached to the Act. Today the documents are maintained in an archival quality environment in downtown New Orleans rented office space, on Poydras Avenue across the street from New Orleans City Hall.

Less than 20 years ago the drawings were still kept in the original Notarial Act Volumes on public access shelves in the basement of the New Orleans City Hall adjacent Civil Courts Building. In that environment anyone could gain access to the hand-drawn watercolor art and pilfer at will. A cursory examination of a variety of 19th Century Notarial Acts which refer to missing art work demonstrates that a significant percentage of original drawings have been lost to theft or poor conservation over history. Sized 34 X 40 inches typically, and rendered in pastel watercolors the drawings are not accessible today and will remain so indefinitely, as the City of New Orleans lacks the funds to provide for sufficient cataloging and personnel to make such improvements. Additionally the prohibitive fees imposed for copies of the drawings limit scholarly study of the drawings.

CHAPTER ONE

COMPOSITE ORDER

com·pos·ite (k...m-p¹/₄z“¹t) *adj.* *Abbr.* **comp.** **1.** Made up of distinct components

Preamble

The Current Language

From a BBC World News article entitled: “Deconstruction icon Derrida dies”
He was so influential that last year a film was made about his life - a biographical documentary. At one point, wandering through Derrida's library, one of the filmmakers asks him: "Have you read all the books in here?" "No," he replies impishly, "only four of them. But I read those very, very carefully".

BBC World News
Saturday, 9 October, 2004, 17:23 GMT 18:23 UK
“Deconstruction icon Derrida dies”
<http://news.bbc.uk/2/hi/europe/3729844.stm>

Throughout my coursework in the Louisiana State University (LSU) School of Landscape Architecture (S of LA) I examined my personal world view and philosophy on a daily basis. With memories of living in West Africa and traveling Europe fresh in mind and struck by two particular ideas I heard the first week I was at LSU—a person remains what they became in their secondary education, and the idea that everything is related—I struggled to learn the lexicon of contemporary discourse and assimilate landscape architecture, which I viewed as a natural progression of my life’s experiences and previous studies.

Discussion of qualitative versus quantitative research paradigms, and Post Modern versus Deconstruction literary analysis taxed the person I remained with my twenty years earlier secondary education. An undergraduate concentration in psychology and history had taught me to compartmentalize and think linearly I realized. Even though I believed at the start of my education in landscape architecture that I already processed much of the background that I needed to proceed in my new education I did not know how to apply it because I lacked the lexicon of Landscape Architecture. I thought frequently of the Sapir-Worf hypothesis (SWH) and this often quoted passage:

We dissect nature along the lines laid down by our native languages. The categories and types that we isolate from the world of phenomena we do not find there because they stare every observer in the face; on the contrary, the world is presented in a kaleidoscopic flux of impressions which has to be organized by our minds-and this means largely by the linguistic systems in our minds. We cut nature up, organize it into concepts, and ascribe significances as we do, largely because we are parties to an agreement to organize it in this way-an agreement that holds throughout our speech community and is codified in the patterns of our language. The agreement is, of course, and implicit and unstated one, but its terms are absolutely obligatory; we cannot talk at all except by subscribing to the organization and classification of data which the agreement decrees. (Whorf, 1940, 213-14)

Was Landscape Architecture a yellow-eyed cat staring at me that I could not comprehend much less communicate because I did not know the word for the color yellow? Was my lack of landscape architecture terminology preventing me from acquiring knowledge in the field? Or was my native educational perspective impeding achievement? Did I simply need a translator?

I kept Franz Boas in mind—a Psychologist who trained in Physics and then Geography to eventually become one of the pioneers of modern Cultural Anthropology and is often called the “Father of American Anthropology” (Thomas 2000). Did Boas remain first and foremost a Psychologist throughout his career? Or was his combined training essential to an understanding of Cultural Anthropology; is the discipline he helped identify a combination of Psychology, Physics, and Geography?

I revisited and updated my knowledge of SWH and other language theory (Crystal 1998, 629-33; Lucy 1992; Worf 1964), participated in an interdisciplinary seminar with other Landscape Architecture, Architecture, and Anthropology entitled “Languages of the Landscape,” that used New Orleans as a case study. I was the only Landscape Architecture student to stick out the class until the end of the semester. Apparently I was not the lone Landscape Architecture scholar having difficulty adjusting to theoretical pursuits. However, these encounters did assist me in extending my classification of experiences.

Reminded by Boas I stayed my course: “Since the total range of personal experience which language serves to express is infinitely varied, and its whole scope must be expressed by a limited number of phonetic groups, it is obvious that an extended classification of experiences must underlie all articulate speech.” (Boas, 1966a [1911], 20) as quoted by (Lucy 1992, 12)

My rediscovery experience soon led to astonishment when I leafed through updated versions of definitive psychology and history books I had studied in my early adulthood. These tomes were now twice their original size, or more, and many new ones had been added. Further examination revealed concepts new to me, such as the

need for a metalanguage to discuss theory, and the hermeneutic cycle. “What did this have to do with my education as a Landscape Architect?” I pondered. Next I pursued elective coursework in Anthropology topics: “Sense of Place” and “Ethnography.”

I learned that Landscape Architecture uses knowledge from a variety of other fields. Eventually after meeting a large selection of LSU S of LA alumnus on field trips and school visitors to campus, and attending CELA and ASLA conventions my question of the praxiological philosophy ceased and I began to experience the rewards of the core curriculum. As I advanced in my quest I used valuational and praxiological knowledge increasingly and descriptive and structural less. I was transitioning to becoming a Landscape Architect and I was an instrument of qualitative research in the making.

Still the idea that what I operated from in my formative adulthood would always be the pivot center of my essence did not appeal to me. I interpreted that concept as limiting and a sort of permanent restriction of a person’s intellectual reach. Two alternative forms seemed closer to me. The palimpsest and the separate encounter held illustrative impact.

Like a palimpsest would I eventually be a manuscript that has been written over and until it is impossible to say which layer was first inscribed? Would my encounters serve as layers with or without connections? Perhaps any connections between layers would act upon the layers and develop layers of their own. That sounds like the organic qualities of a physical landscape. Just as the landscape I saw myself as constantly being created and remade by human activities.

Gardens have been compared to palimpsests. Along with everything else in the landscape they are constructed by this conversation we call civilization. Today gardens

from the past can influence and inspire contemporary designers. The vestiges of gardens serve as templates in this way. Seeing the templates though can require engaging a holistic totality. With gardens as with anything else everything is related. Thus as I proceeded with the addition of another layer to my education I pondered the historic New Orleans garden palimpsest.

Theoretical Importance

Previous Research

The body of research on New Orleans Gardens has historically been limited. However inquiries have increased since the 1970's when John Steele wrote his seminal thesis, "The Courtyard and Patio Gardens of the *Vieux Carré* (1718-1860): A Study of Garden Development in Relation to Urban Development in New Orleans, Louisiana. (Steele 1976). Steel traces the French Quarter courtyard from the founding of New Orleans to the Civil War using "the establishment of a historical series." (Steele 1976, 3) After placing the courtyards in context he tells us that preservation of traditions was the dominating factor on garden development in the *Vieux Carré* before the war and that the demands of daily life in the antebellum era determined also the form of these private spaces. Steele concludes that no one factor determined the form of the antebellum courtyards and a "wide range of stimuli" must be considered in the development of the garden forms. (Steel 1976, 115)

Stephen Hand examined the Postbellum *Vieux Carré* gardens in 1982 with his study, "The Courtyard and Patio Gardens of the *Vieux Carré* (1861-1982)." Like Steele Hand sets the courtyard development in context. He is insightful with the evaluation of the courtyard spaces that, "With few exceptions, they are nineteenth century spaces with

twentieth century treatments.” In other words the mythic French Quarter gardens are post industrial inventions.

Suzanne Turner explored the, “Roots of a Regional Garden Tradition: The Drawings of the New Orleans Notarial Archives,” in *Regional Garden Design in the United States*, edited by Therese O’Malley and Marc Treib, 1995. This research was concurrent with her preservation plan for the Hermann-Grima house courtyard published in 1996. Professor Turner identifies garden typology in the French Quarter, Garden District and extends this to the Gulf Coast. Turner recognizes the urban court and the urban parterre in the *Vieux Carré*; she concludes that the New Orleans environmental characteristics dominate the ultimate garden form in the Garden District owing to the more spacious areas and the inevitable control that environmental issues demand over time on the resulting lushness of the vegetation.

In 1996 William Lake Douglass revealed his long efforts on New Orleans gardens form in, “Cultural Determinant in Landscape Architectural Typologies: Plants and Gardens in New Orleans from the colonial era to the Civil War.” He informs us that, “there is no Rosetta stone of New Orleans Gardens.” (Douglass, personal interview with the author) After an exhaustive examination of antebellum primary sources Douglass reads the New Orleans garden as largely determined by the locale. Again the Isle of Orleans physical characteristics control the ultimate garden form in New Orleans. While the polyglot population kept their garden traditions in mind when fashioning their New World gardens physical determinates took over and made the ultimate form.

Archival Research

Primary visual resource collections exist in academic institutions, research collections, museums, archives, public libraries, governmental agencies, corporations, and small private institutions such as historical societies. The management of these collections includes the acquisition, classification, and maintenance of visual materials traditional slides and photographs. Today these established formats are augmented and transformed by electronic imaging and global networking, and as information is stored, shared, disseminated, and retrieved electronically, the barriers between media are rapidly dissolving. As emphasis shifts from the carrier or container of information—the books, the images—to the information itself, the importance of access to it is accentuated. The form that information takes, and its physical location are becoming insignificant increasingly.

The shift in emphasis from form to content is also reflected in the changing role of the keepers of objects--whether artifacts, manuscripts, books, photographs, or slides--from a traditional curatorial function to one that incorporates both the management and the dissemination of information. Intellectual access to information, regardless of its format is the measure of effective collection management. Providing intellectual access requires in-depth subject knowledge and research skills, administrative experience, teaching abilities, and expertise in current technologies.

While the Internet Age is revolutionizing visual research there remains no substitute for intimate contact with these materials. This personal experience is still the greatest challenge to the researcher and archivist alike. Onsite examination of original primary source materials often involves travel and is time demanding. Careful viewing

of such materials requires valuable resources from the steward of the materials. In the case of the New Orleans Notarial Archives drawings these limitations are significant.

Text Versus Written Text

Like written texts, drawings, photographs, and artifacts—must be ordered in some way so others can receive them and respond in turn. Seventy-five percent of the author's work hours were devoted to this task. Just as the chapters of a book would be presented in a logical order visual research must be organized to offer information to the viewer.

Like a palimpsest, fragments of many periods can be read on the landscape. The study of garden design is limited if the criteria does not acknowledge a site's comprehensive range of significance. Gardens are records of change and evolution, the palimpsests of the gardener's culture, place, and time. As Sydney Eddison said, in "Horticulture Magazine," August/September 1993: "Gardens are a form of autobiography."

A lexicon of landscape architecture has not been developed yet. Even though landscape architecture is a visual field there is a constant need for improving verbal communication between professionals and others. While terms and techniques from other disciplines are used, for landscape architecture to advance, greater attention must be paid to a grammar for landscape architects to use. This study defines some historic vocabulary that can be used today to describe the New Orleans landscape.

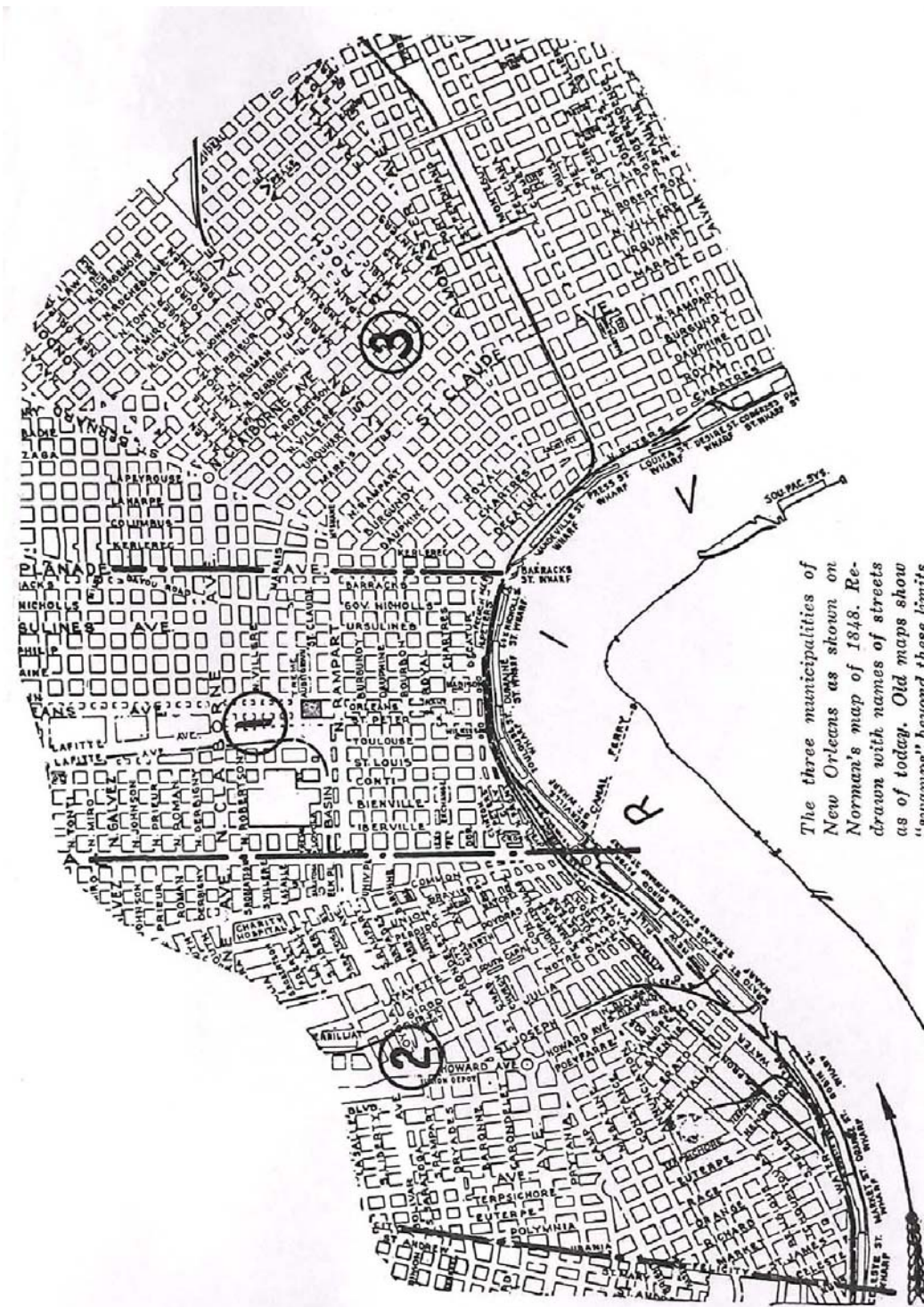


Illustration 1.1. The three municipalities of New Orleans as shown on Norman's map of 1848. Redrawn with names of streets as of today. From *New Orleans: the Glamour Period, 1800-1840* by Albert E. Fossier. (Fossier 1999, 120).

CHAPTER TWO

CONTEXT

The Site

New Orleans is a large metropolitan city, an international port and a “melting pot” of many races and cultures. It is also a remarkable collection of historic neighborhoods, many of them as separate and distinctive as if they were separate townships or small villages. In 1889, Charles Dudley Warner, writing in Harper’s Magazine, concluded, “New Orleans is either the most cosmopolitan of all provincial cities... or the most provincial of all cosmopolitan cities.”

New Orleans is an “inland island.” The city is squeezed between the Mississippi River Lake Pontchartrain, the nation’s seventh largest, and surrounded on all sides by a giant oak-cypress swamp. Napoleon Bonaparte referred to it as the *Isle d’Orleans*. Early French settlers called it “*leflotant*,” the floating land. As such, Island Orleans was both isolated and insulated from the mainland for almost 250 years. Thus, it was able to develop, without threat of dissimulation, its own unique cultural innovations: jazz, Creole cuisine, Mardi Gras, above ground burial sites, and cultural rites that resisted the homogenization that depersonalized many American cities in the 20th Century.

Until World War II, few New Orleanians left their city, ever—or cared to. Being Islanders, they had little choice. The first metropolitan bridge was not built

until 1958. The first causeway to span the lake, 24 miles long, was not completed until 1957. The semi-tropical, ever-green climate, and geography both isolated and insulated them, and the port, with its world-wide reach, guaranteed a satisfying level of prosperity.

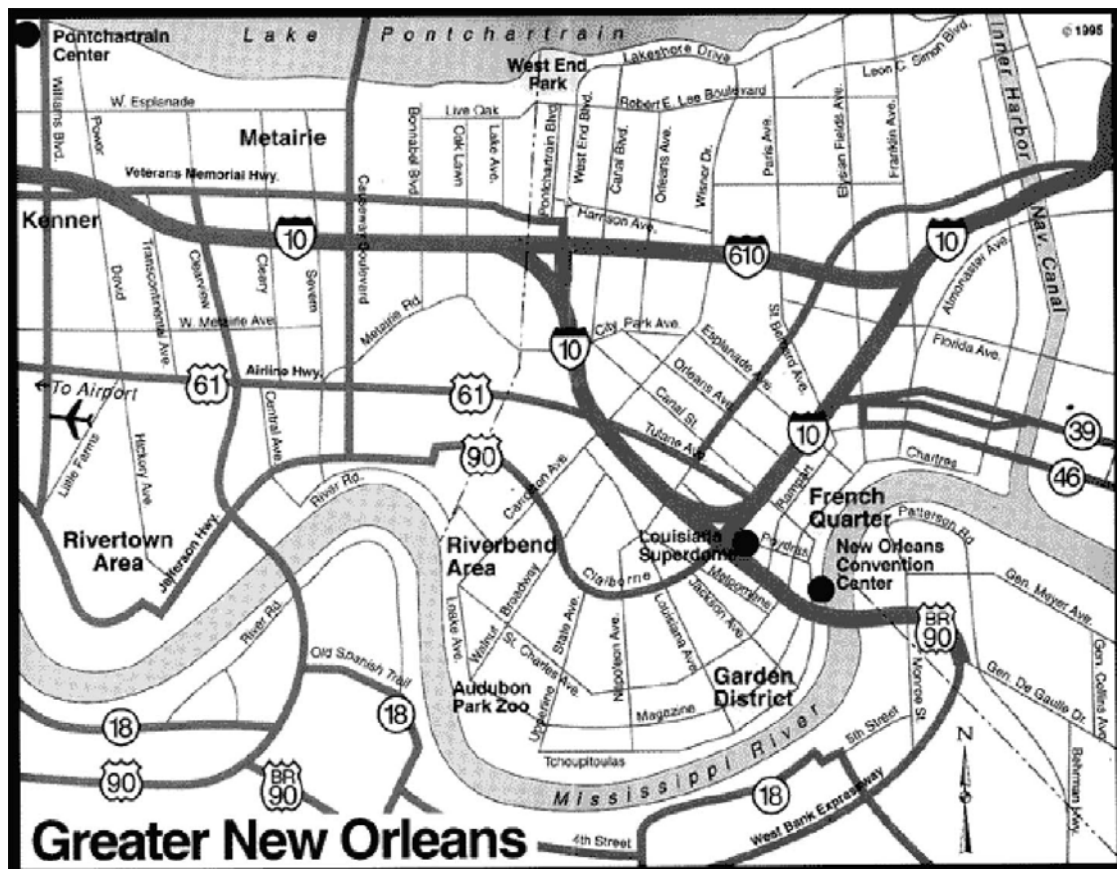


Illustration 2.1. Greater New Orleans, 2004. (New Orleans Metropolitan Convention & Visitor Bureau)

Despite the isolated location, threats of hurricanes and the increasing encroachment of the Gulf of Mexico New Orleans remains and is one of the unique places in the United States. The rich mixture of cultures, long traditions, and environmental challenges all combine to create a truly American city. For while the

French were the first European settlers, and forced African migration served to populate the city it is the arrival of the Americans that defined the culture by contrasting with the existing etic.

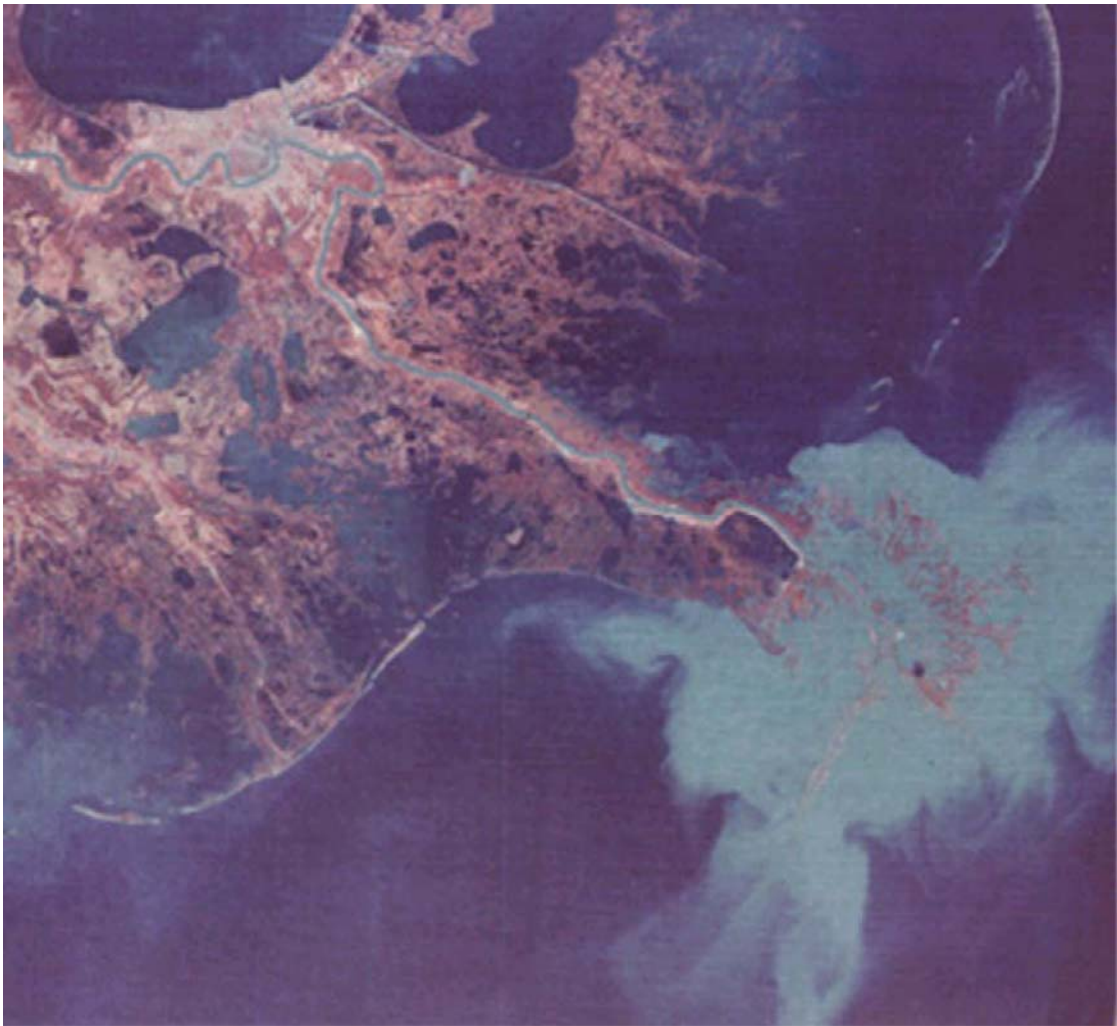


Illustration 2.2. New Orleans Landsat MSS image. “...the city appears in the *upper left* (italics added) between Lake Pontchartrain and meanders of the Mississippi River. This January 1973 scene is dominated by the ‘birds-foot’ distributaries and bayous of the Mississippi Delta. They are set off by the subdued false-color reds of the swampy vegetation in moderate winter dormancy, and by the pronounced chalky blue of sediments from the river, as it empties at the currently-active distributary.” (http://rst.gsfc.nasa.gov/Sect4/Sect4_2.html, accessed 31 August 2004)



Illustration 2.3. New Orleans STS-74 Earth View. “As photographed from the Space Shuttle Atlantis, this is a nadir look at New Orleans. The Crescent City was built on a part of the Mississippi River Delta. The River is seen meandering through the center of New Orleans on its way to the Gulf of Mexico. The surrounding lakes, Pontchartrain, Salvador, and Borgne, in addition to the Mississippi River keep the residents of New Orleans alert during potential flooding seasons because some actually live below sea level. Just southeast of the city, the Mississippi River passes the New Orleans Naval Air Station. Following U.S. Interstate 10 northeastward takes travelers across a smaller causeway to Slidell, Louisiana. The straight line heading north from the city is the Lake Pontchartrain Causeway.” 20 November 1995, STS074-710-011.
<http://spacelink.nasa.gov/NASA.Projects/Human.Exploration.and.Development.of.Space/Human.Space.Flight/Shuttle/Shuttle.Missions/Flight.073.STS-74/STS-74.Mission.Images/Louisiana.New.Orleans.STS-74.gif>, accessed 31 August 2004)



Illustration 2.4. New Orleans Landsat-7 Natural Color Subscene. “Zeroing in on the city itself, this Landsat-7 natural color subscene shows the entire city - mostly on the east side of the Mississippi and parts of Lake Pontchartrain (you can just make out the causeway bridge that was built from New Orleans to the south edge of the lake).” (http://rst.gsfc.nasa.gov/Sect4/Sect4_2.html, accessed 31 August 2004)

Contemporary images of New Orleans from space remind us how vulnerable the area is to inundation. The saucer-shape of the city becomes more and more pronounced as protection levees are built higher and surface erosion and subsidence increases. These visuals also give us a lasting image of the defining geography of the Island of Orleans. The Mississippi snakes through the lowland providing the highest refuge during flooding. Despite the fact that the river itself is a danger, held back precariously by soil mounds and steel pilings. In some ways not much had changed in the region.

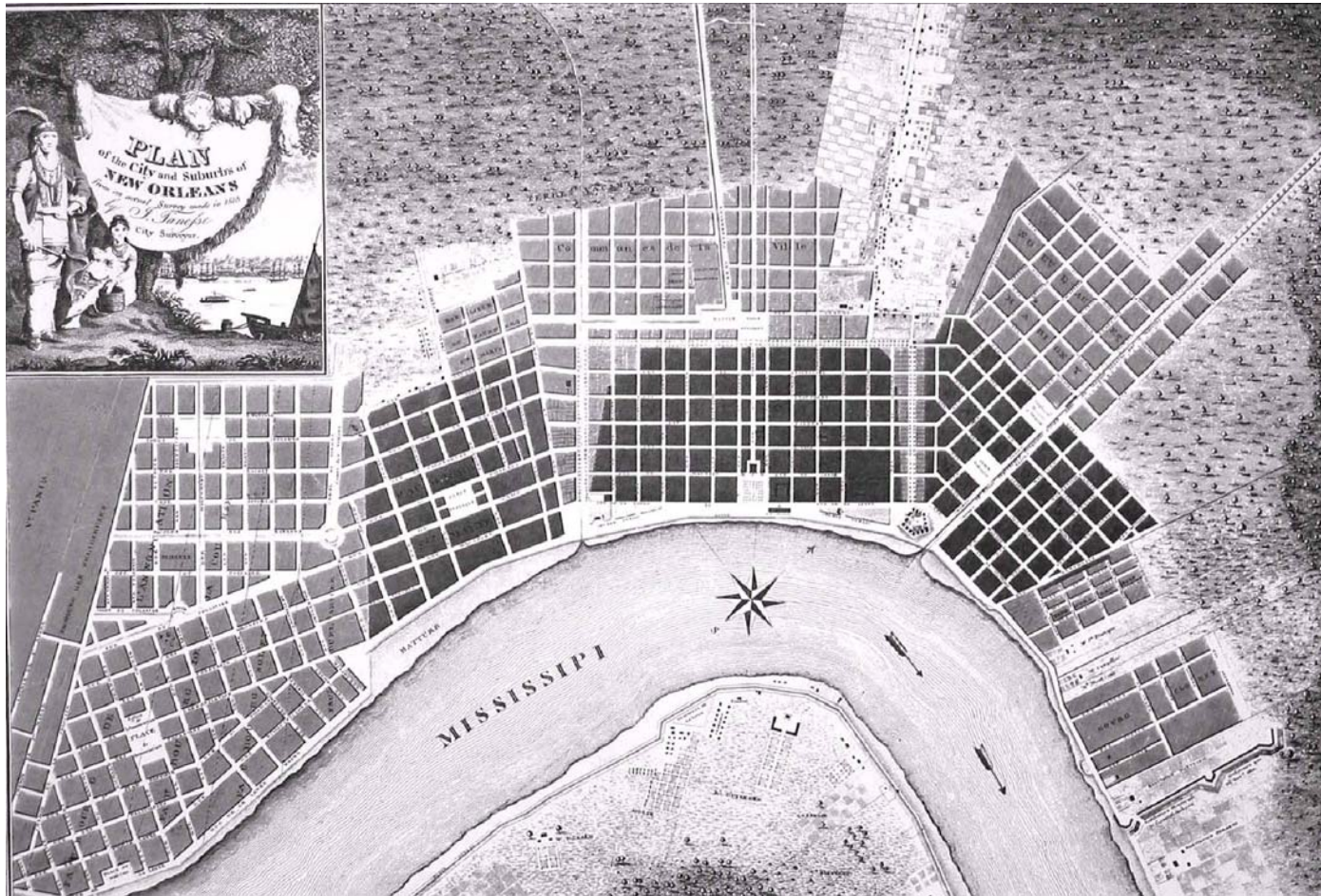


Illustration 2.5. Plan of the City and Suburbs of New Orleans from an actual Survey made in 1815, New Orleans, Louisiana, 1815. Reproduced from the Library of Congress as engraved by Rolliston and published two years later by Del Vecchio and Mospero. (LOC) (Huber 1991, 46)

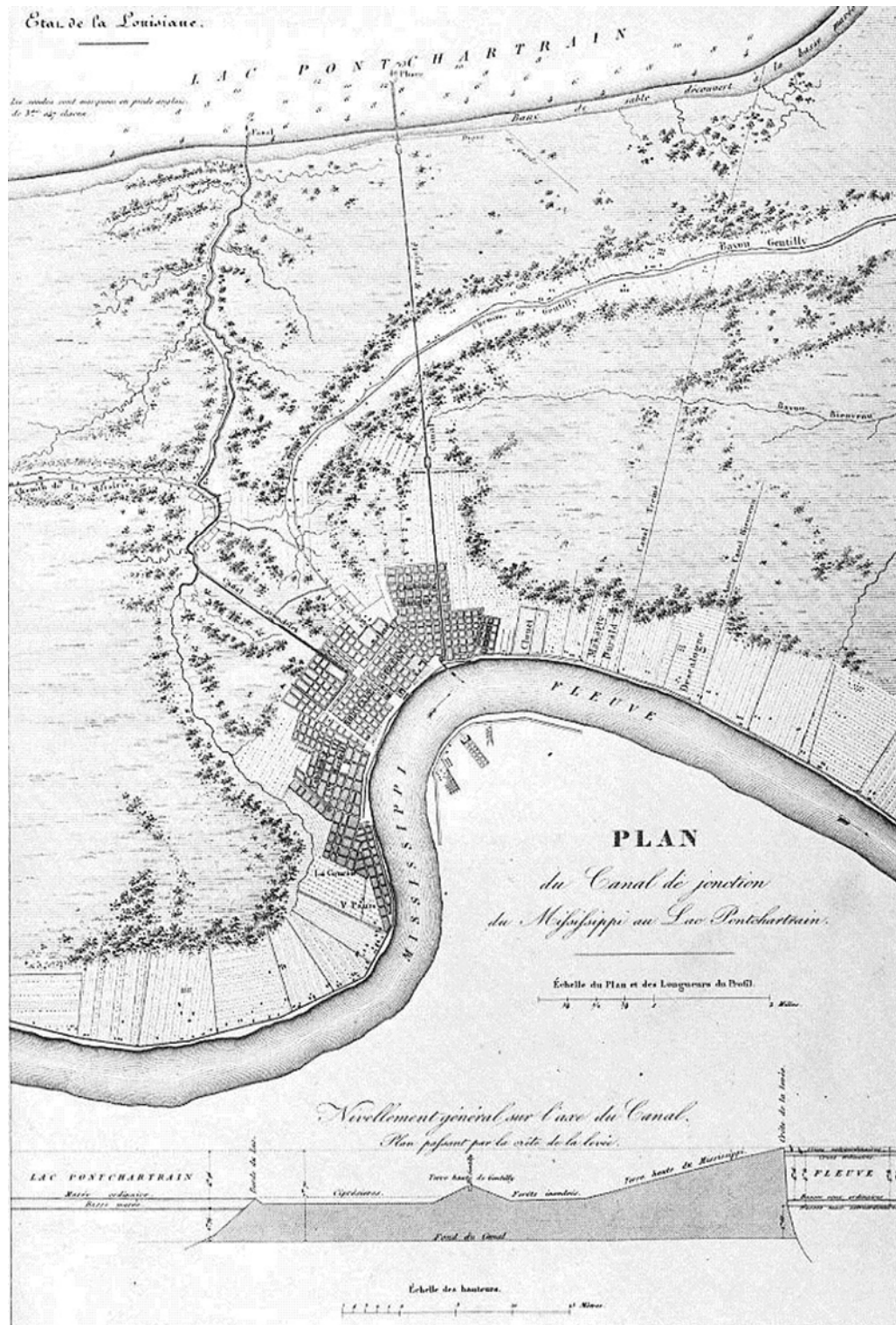


Illustration 2.6. *Plan du Canal de jonction du Mississippi au Lac Pontchartrain.* Plan for a canal in New Orleans connecting Lake Pontchartrain and the Mississippi River, which was never built, 1828. (*Bibliothèque Nationale, Paris*) (Huber 1991, 297)

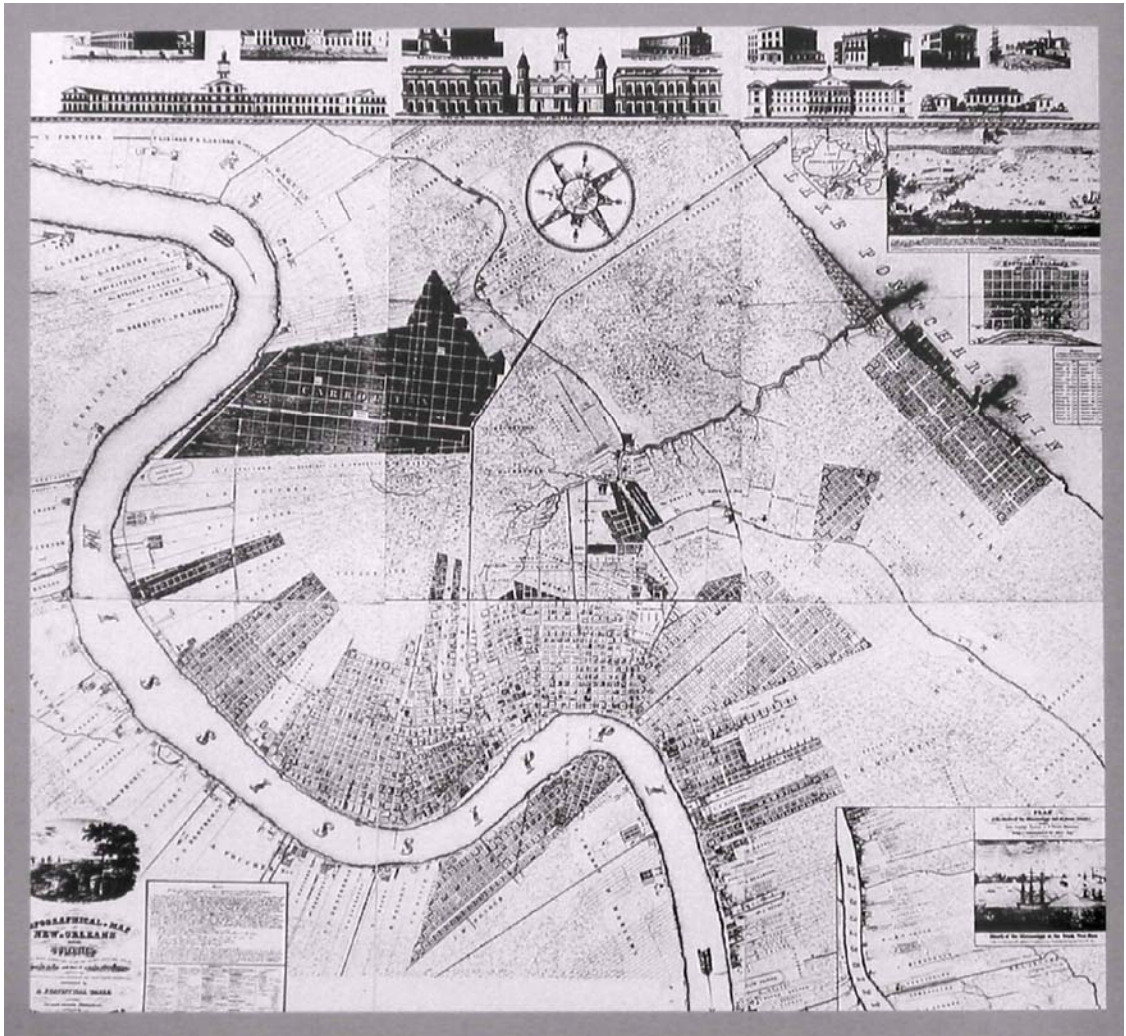


Illustration 2.7. Topographical Map of New Orleans 1834, showing settlement areas and planned development. (LOC)

It was not until the 1920's that the urban development of the city began to fill in the bottom of the saucer. Drainage technology made such building possible but never practical it would turn out. See Illustration 2.11, for the slow progression from the river. Even after the Civil War New Orleans remained "at the river," or the high ground adjacent to the bayous, see Illustration 2.8. With an elevation below sea level

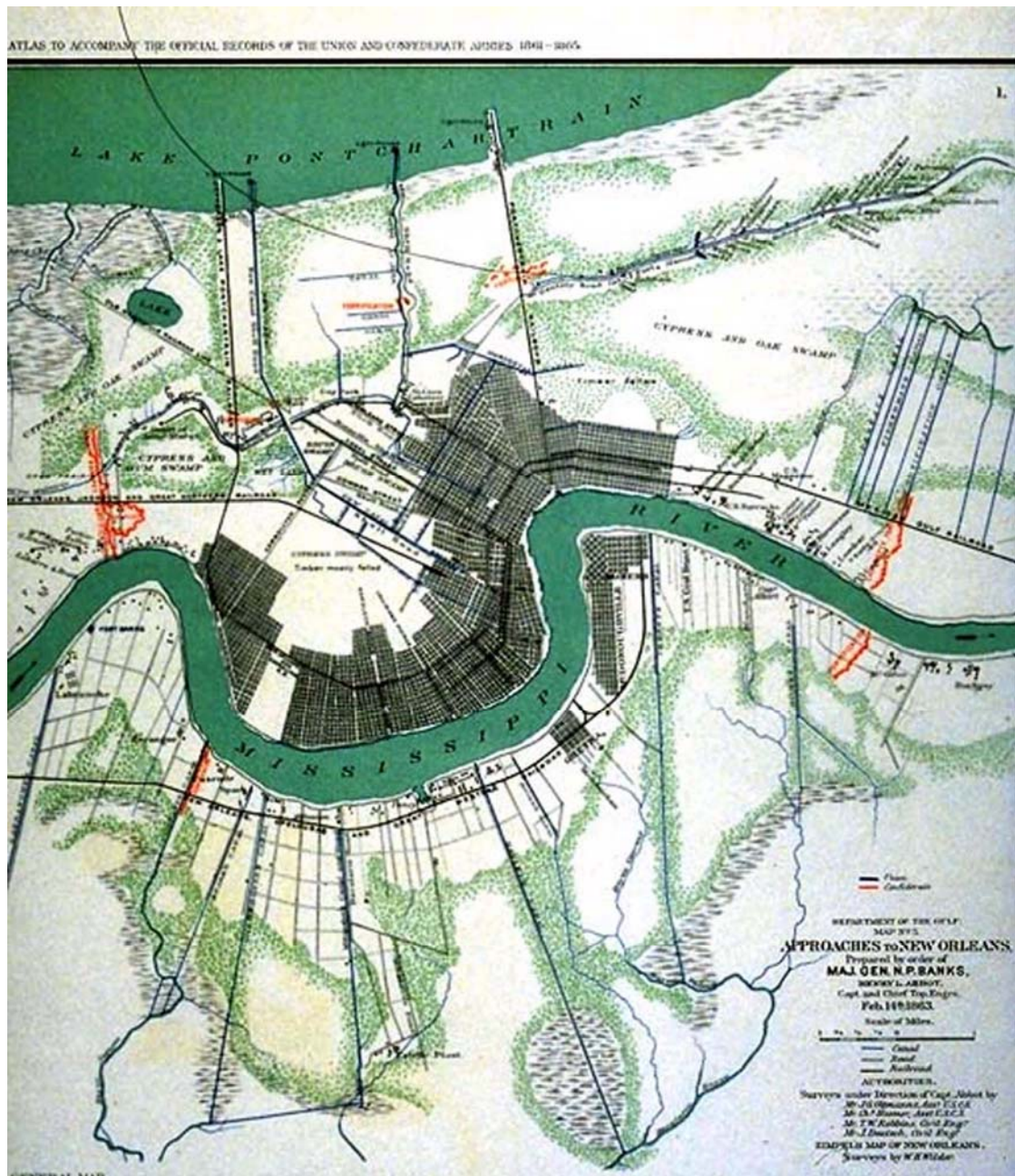
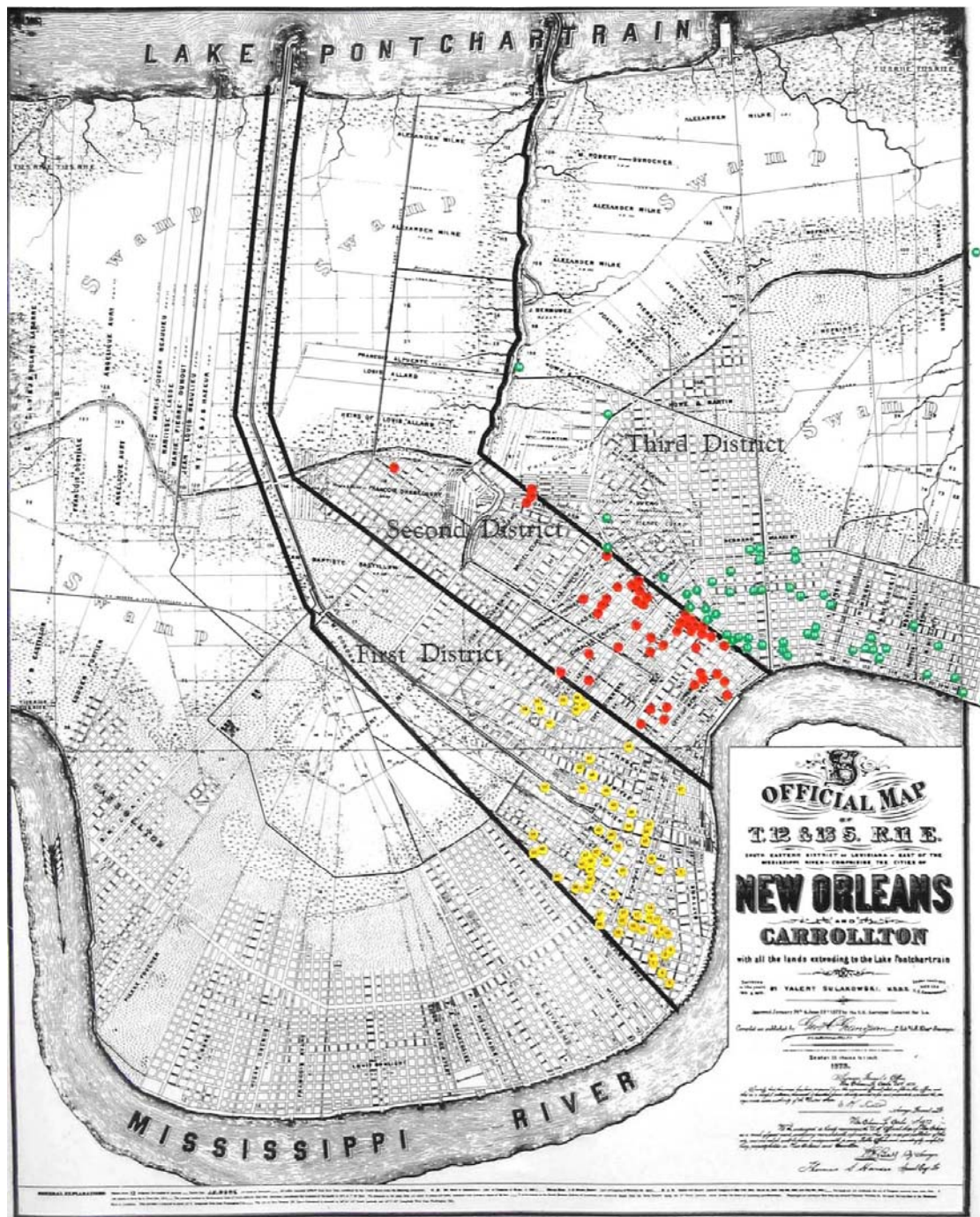


Illustration 2.8. New Orleans Approaches, 1863. A map showing Civil War era battle approaches, and the development of New Orleans during that time. (LOC)

and no secure levees until after 1927 New Orleans residents were at the mercy of nature's whim against rising and stagnant water.



Notarial Archive Drawings Properties in the three New Orleans Municipal Districts

Illustration 2.9. Official Map of T. 12 & 13 S. R. 11 E. South Eastern District of Louisiana—East of the Mississippi River—Comprising the Cities of New Orleans & Carrollton with all the lands extending to the Lake Pontchartrain, by Valery Sulakowski, U.S.D.S, 1873. This is the base map selected for the current study. The colored dots mark the 159 drawings examined property locations. (HNOC)

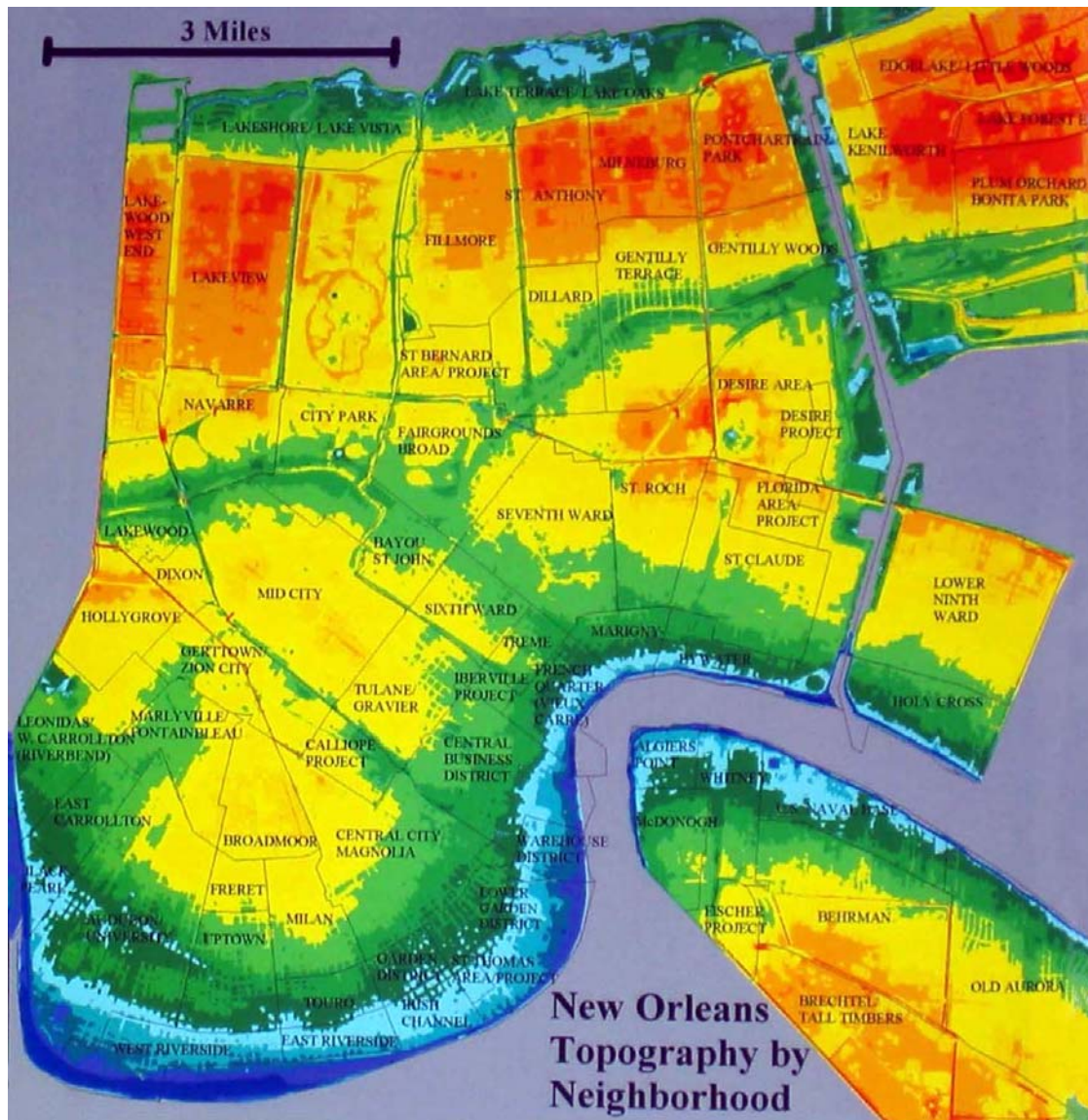


Illustration 2.11. New Orleans Topography by Neighborhood. From *Orleans from Time and Place in New Orleans: Past Geographies in the Present Day* by Richard Campanella. (Campanella 2002, 40)

gardenways. As Illustration 2.11 shows, oldest settlement in New Orleans is closest to the river and the further away from the river the newer the development.

All of the land on the east bank of the Mississippi River was partitioned using the French system of narrow plots with the small side fronting the water body; each land

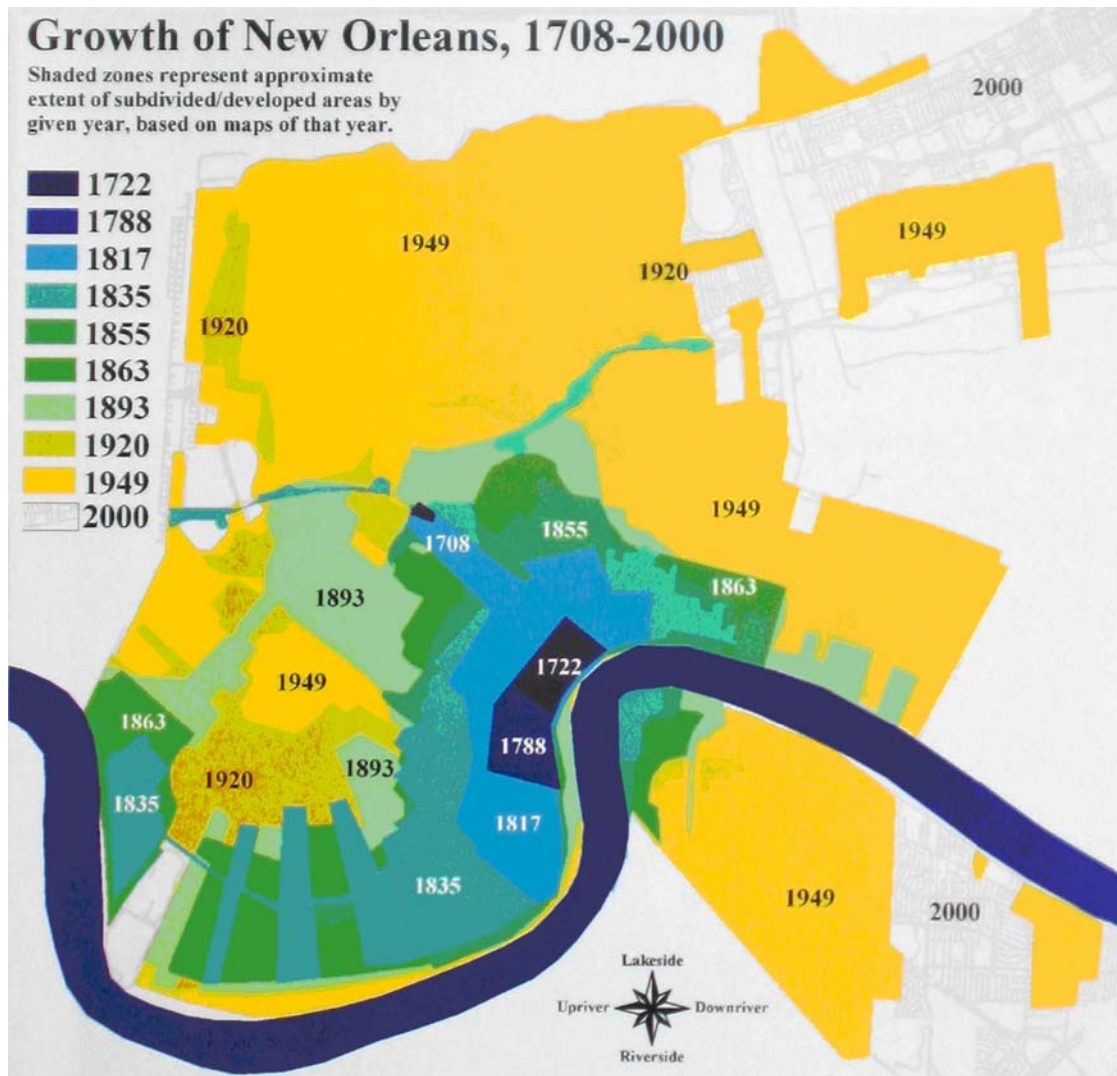


Illustration 2.12. Growth of New Orleans, 1708-2000. Orleans from Time and Place in New Orleans: Past Geographies in the Present Day by Richard Campanella. (Campanella 2002, 50)

parcel would have its own access to the shore. From these lot shapes the narrative of New Orleans urban beginnings were seeded and those vestiges remain today. Like a palimpsest wholly or partially erased it is possible to read the *Isle d'Orleans* landscape. Unlike a manuscript however the layers seem to have a life of their own. Old and new

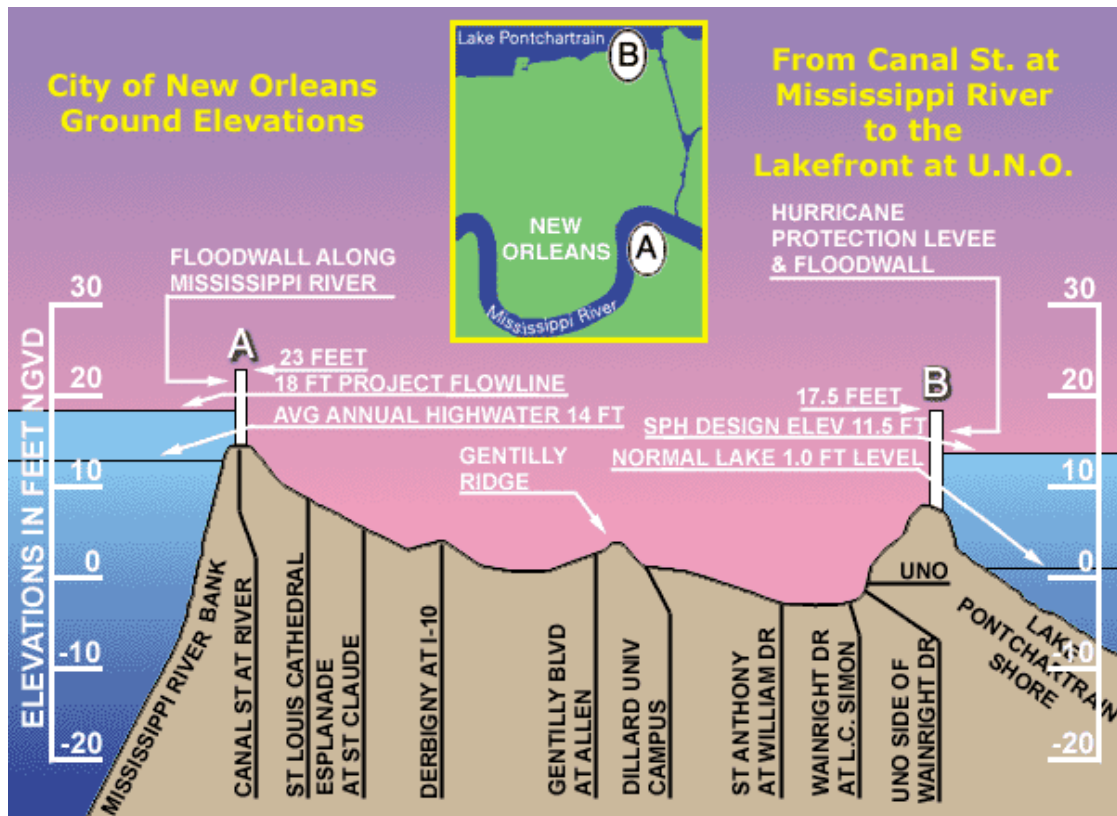


Illustration 2.13. City of New Orleans Ground Elevations.

(<http://www.nola.com/weather/elevationsmap.html>, accessed 31 August 2004)



Illustration 2.14. Canal Street after the May 1849 Sauv  crevasse, unsigned, undated.
(Huber 1991, 264)

layers merge or separate to dominate the landscape and sometimes make legibility easier or more difficult.

Cultural and Political Encounters

The First, Second, and Third Municipal Districts

The 1803 Louisiana Purchase was opposed by most of the Creole population of the city. Many Spanish and French descendants still regarded themselves as citizens of their country of origin and this “take over” of their *notre petite colonie Louisianaise* was devastating to the Creoles. While the myth of Creole versus American clashes remains legend, there is no indication that Canal Street was an impenetrable demarcation line between the two cultures. Although the so called American Sector, District One—above Canal Street, was eventually dominated by American residents it was not until 1830 that even half of the *Faubourg St. Mary* populace were American born. (Campanella 2002, 118)

Due to the unavailability of suitable land in the city, settlement continued along the river and other waterways and but was not limited to any person because of their birthplace. Tregle and Campenella provide scholarship to support the concept of a more open city than the story that tradition tells. Again as all development along the river began with the plantation divisions and the *Vieux Carré* it was the status of the French narrow plots which determined real-estate activity in the area.

In a unique partitioning in 1835, the City of New Orleans was literally split into three separate municipalities, each with its own council and administrative officials,

under one mayor. Campanella described the action as "...the climactic repercussion of the Creole/American conflict..." (Campanella 2002, 119) Thus the First, Second, and Third Municipal Districts came to reflect the social and economic rivalries of the two dominating groups in the city.

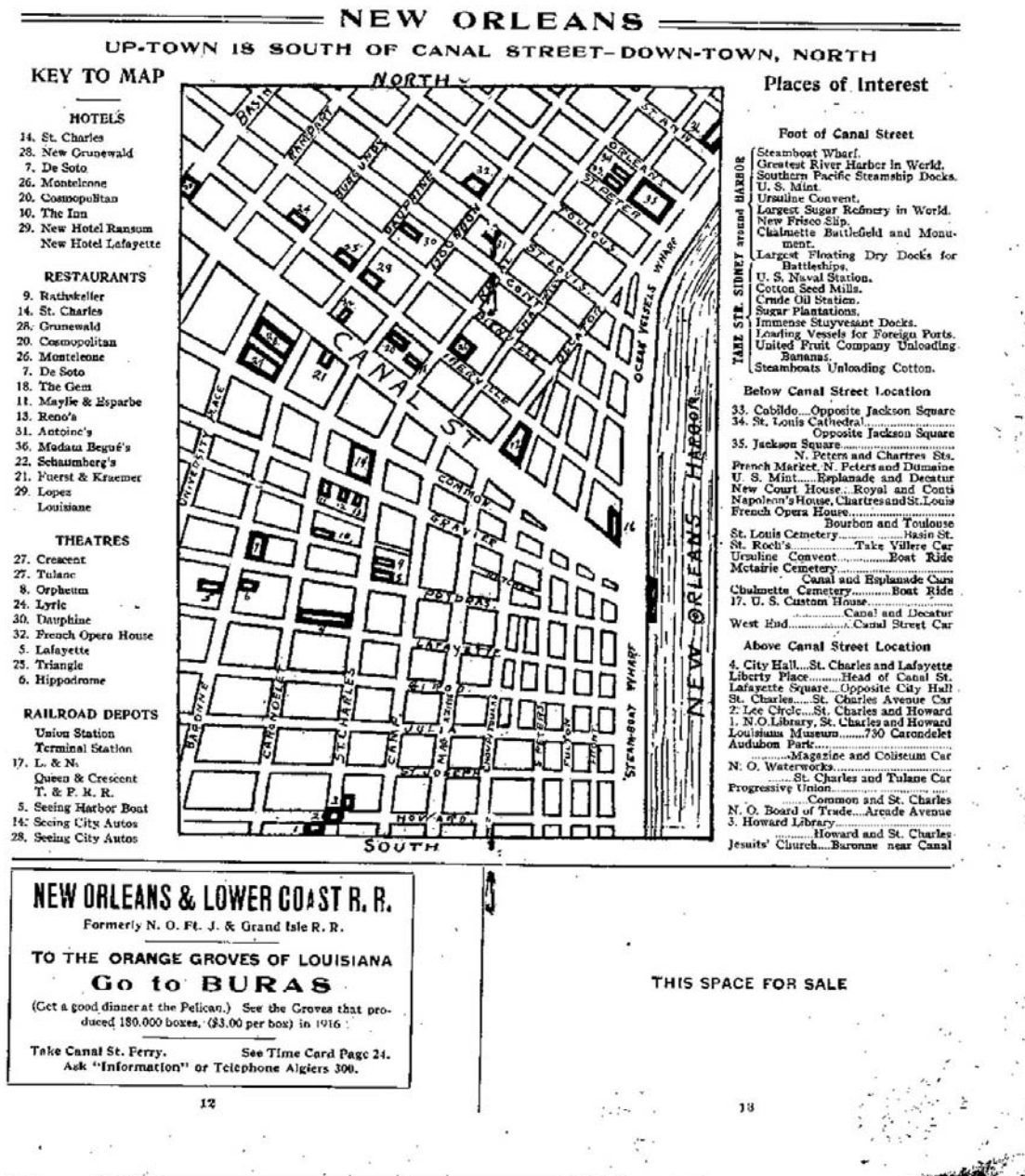


Illustration 2.14. Guide to New Orleans page, circa 1910, showing St. Louis Street.

The idea that Canal Street was the great physical barrier between Creole and American society is false as the selection of that particular street was a compromise. In reality St. Louis Street in the French Quarter was the true line of demarcation. The idea of portioning the city by cutting the original city in half proved to be unthinkable so Canal Street was chosen as a compromise. (Hirsch and Logsdon 1992, 156)

Additionally Canal Street was not the only boundary to be called “the neutral ground;” all dividing lines” between each of the Districts were referred to, even on maps, as “the neutral ground.”

Tregle points out also that one of the most divisive elements between the two groups was the question of race. (Hirsch and Logsdon 1992, 131-185) Prior to the Americans arrival the term Creole had never been attached to any particular race; the absolute commonality of the terms use was “native born.” With the different attitudes of the Americans and French towards race however it was inevitable that social distinctions would acquire racial ones also, as did Creole. This change in racial philosophies was to have long lasting effects on the culture of New Orleans.

The First Municipal District

The First Municipal District is marked by the river and the lake, and Felicite and Canal Streets. The Faubourg St. Mary was created on Bienville’s original plantation and the Jesuit’s land grant. The other historic neighborhood in the area is known as the Lower Garden District today.

All three Districts contained some like architecture with some differences in type and style. In the First District the American townhouse was built more frequently than the two story French structure with an outdoor or rear covered stairway. The American

version had an interior stairway. Contrastingly District One had few *porte-cochère* structures; the American Sector was the only area that had a significant number of sidehall houses, similar to those in Charleston, South Carolina. Extant examples of *porte-cochère* dwellings are few today; no sidehall houses remain.

The municipalities had local green space and in the First District Lafayette Park,



Illustration 2.15. New Orleans Municipal Districts. By Author, 2004.

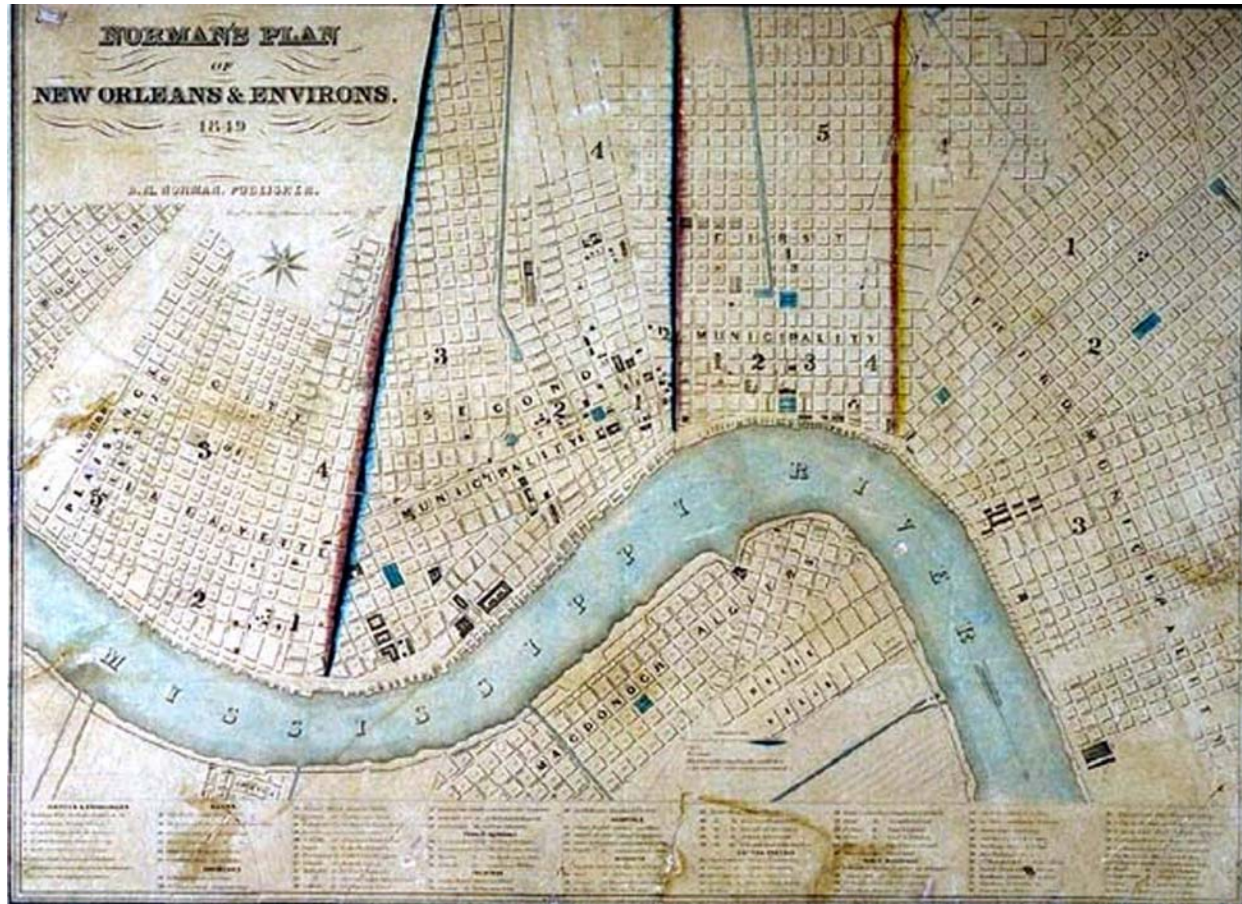


Illustration 2.16. Norman's Plan of New Orleans & Environs, 1849. Delineates boundaries of New Orleans municipalities, City of Lafayette, Macdonogh, Algiers, and Belle Ville. B. M. Norman, Publisher. (LSM, <http://lsm.crt.state.la.us/lsmmaps/mappic.asp?name=T0101.1996.0025.jpg&title=Norman%27s+Plan+of+New+Orleans+%26+Environs>, accessed 31 August 2004)

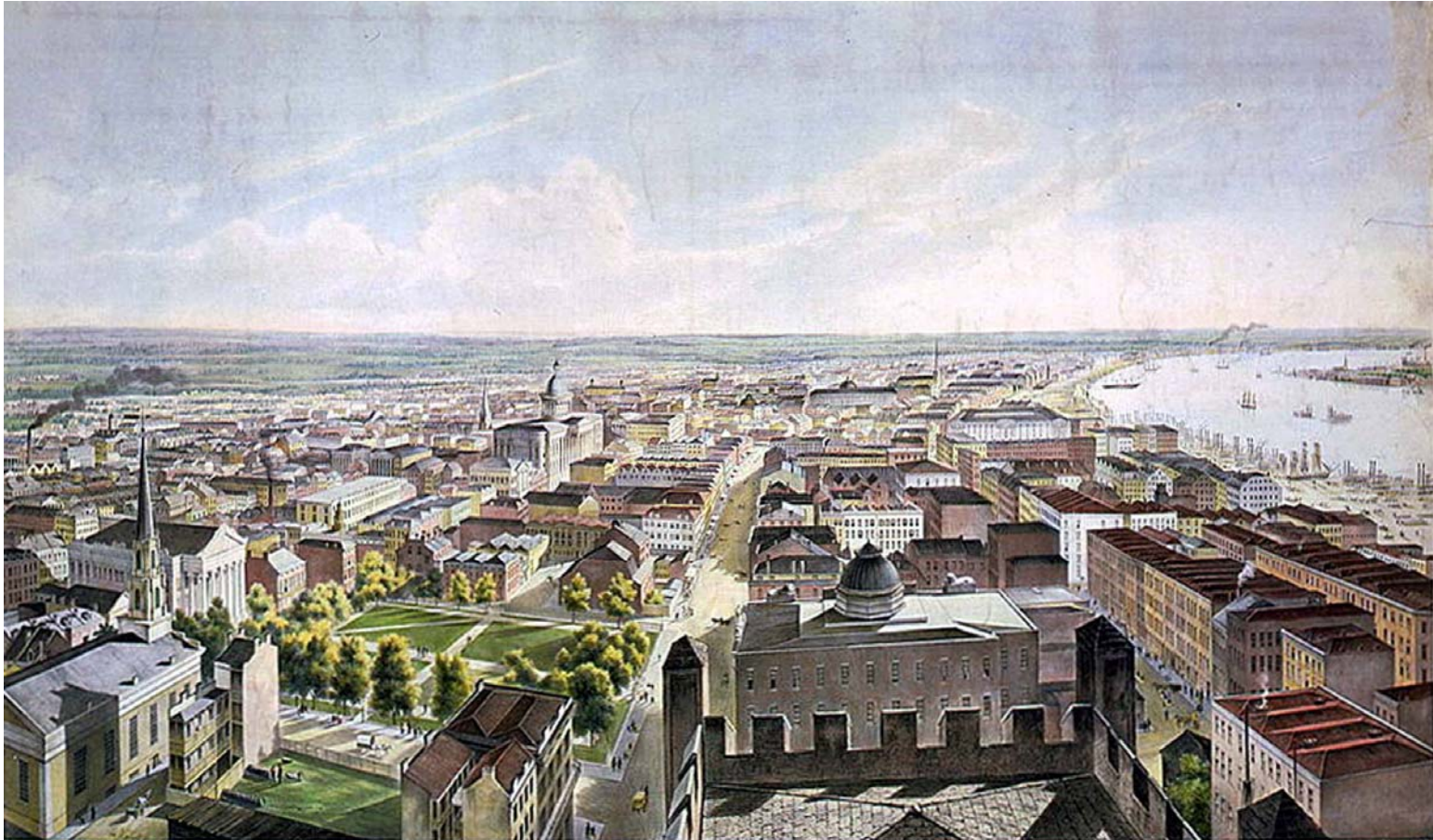


Illustration 2.17. New Orleans from St. Patrick's Church, John William Hill, delineator, Benjamin Franklin Smith, delineator, lithographer, 1852. (Wilson 1999, Plate 2, after 100)



Illustration 2.18. Canal Street from the Mississippi River, late 1850's. Unknown. (NOPL)

see Illustration 2.19, and Coliseum Square served that purpose. The district itself was bounded by the river and the lake and, Canal and Felicite Streets. Another public space of note was Tivoli Circle, now Robert E. Lee Circle.

Evidence of gardening comes to us in District One from the diary of T. K. Wharton, the designer of the Custom House on Canal Street. He rented a cottage at 424 Camp Street near Coliseum Square, pictured in Illustrations 2.20 and 2.21, during the years 1853-1862. His diary reports on his daily activities, his fascination with chasing fires, the weather, and his family life, and personal opinions. (Wilson 1999) His attitude towards his domestic help reminds us that diversity tolerance was not the 19th



Illustration 2.19. South Rampart Street, 1840. Unknown. (LOC)

Century norm. (Wilson 1999) Wharton expressed bigotry and disdain the similar to most other New Orleanians of his day.

The Second Municipal District

The Second Municipal District is bordered by the river and the lake and, Canal Street and Esplanade Avenue. At one time it was the first district of New Orleans and is therefore the city's oldest area. It includes the French Quarter, parts of *Tremé*, Esplanade Ridge, Marigny, Mid City and Bayou St. John, and Park View.

Illustration 2.22 shows the city from the perspective of Elysian Fields Avenue at the river looking toward Canal Street. The green band of trees at the rear of the city

shows how narrow the built city still was, even by 1852. Maps of the era show this cypress swamp, *le Cypriote*. Heavily wooded and described as impenetrable in places the swamp served as a refuge for runaway slaves and those wishing to not be found. See Illustration 2.28.

In the mid 1800's it boasted the elaborate *Jardin du Rocher de Ste Hélèn*, see Illustration 2.26; for an admittance fee one could enjoy the garden environment, bowl, and enjoy refreshments. The garden however was on the Carondelet Canal and on typical a hot and humid New Orleans day foul odors probably emitted from putrid mucky water. See Illustration 2.25 for a photograph depicting a ubiquitous shell road, with swamp on the left and a canal on the right. Such a shell street also fronted the Garden of the Rock of St. Helena

City Park is near the second district and is was common for residents of both districts two and three to take a Sunday carriage ride to the developing City Park or to view the private gardens along Bayou St. John.

Edgar Degas was a noted resident of the District Two after the Civil War, for five months in 1872. During his brief stay he produced 22 works of art. The Degas House was built in 1852 by architect and developer, Benjamin Rodriguez, who was a driving force behind the development of the Esplanade Ridge Neighborhood. He built this House as his home. Written accounts from the time testify to the mansion's beauty. It was known as one of the most impressive residences in the area. The grounds occupied most of the entire block. The original mansion was cut into two houses during the 1920s, and one wing was moved twenty feet to the side. Thus, the structure was reformed into two residences. See Illustrations 2.23 and 2.24.

The Degas home featured elaborate gardens and a complex of buildings and spaces. In this study the author categorized it as a sub-urban estate garden. Today there are still two similar properties remaining on Esplanade Avenue. In Illustration 2.24 Degas painted a small portion of the house garden and the view northwest of the property. In the distance one can see a large raised cottage which remains.

Despite its design as the major street leading from the river to the lake Orleans Avenue was usurped by Canal Street and Esplanade Avenue

The Third Municipal District

Another day we took a car in a different direction. When the car stopped - nowhere in particular, just came to the end of the rails - we walked on down, into sparse settlements, occasional fields, frequent crawfish ditches, to the Ursuline Convent, not a sketching trip this time, but a tour of observation. We had to tramp quite a bit, dodging now and again an inquisitive goat, of which my city companion was mortally afraid, following paths, possibly goat paths. for they meandered round about quite unnecessarily.

At length we reached the little entrance gate, to learn it was not visiting day. It was warm, and we were warmer and very tired. Across the road and the two inevitable ditches was a kind of lych gate, I do not know what other name to give it, a covered gateway and benches, where the family who lived behind the inclosure could take the air, and, incidentally, a bit of gossip, if they had any congenial neighbors. We felt neighborly just then and promptly crossed the ditches and narrow roadway and seated ourselves quite *en famille*.

Presently two young girls we had not seen presented themselves and invited us to enter the house. Upon our declining with suitable thanks, a mother came from the house and a grandmother, and we had to accept the cordial hospitality, with a sneaking feeling we had invited it by appropriating the tempting resting-spot. In the tiny parlor was a life-size, full-length portrait of a Confederate officer in full uniform, Captain Sambola, of the Washington Artillery.

They offered us refreshing *eau sucrée* and had us go to the back gallery to see the pet peacock. *Grandmère* made him show off. "*Tournez, mon beau, tournez un peu,*" and the proud bird turned around and spread his gaudy tail. We still talk of that naive family and the peacock. The two young girls we saw in the yard had aprons filled with violets which they were gathering for the market.

Mamma tossed quite a handful of the fragrant blooms into an Indian basket and presented them to Elise. They showed us a near path to the car, and we realized we had previously lost our way, and made many unnecessary steps, but would gladly have done it all over again to have had that glimpse of Creole life. Nothing I could have told my children would have been so effective as the little experience of the hospitality

"Capitaine en Washington Artillerie"

Pages 315-316

This district includes parts of the *Vieux Carré*, *Tremé*, Esplanade Ridge, Marigny, New Marigny, Bywater, Holy Cross, Gentilly, and Bayou St. John.. The river and the lake and, Esplanade Avenue and the city east limits comprise the Third Municipal District. This is the largest district but much of the area was and still is covered by swamp. Like the First Municipal District the third has its European settlement origins in the French narrow lot, see Illustration 2.28. Eventually, as in the first, this district saw the plantation lands parceled and sold for new housing and businesses. Unlike the first however, this areas parcels were smaller and more numerous in places.

Bernard de Marigny influenced this trend the most. He did not come to an agreement with some American developers and decided to sell his land himself. The small lots he dictated determined the character of the Marigny, New Marigny, and Bywater neighborhoods to the present time.

While the *Tremé* neighborhood experienced the same type of growth as the three areas mentioned previously—small lots and Creole Architecture, Esplanade Ridge grew as a suburban townhouse area. Like the Mussons, Degas's relatives, many Creole families moved from the crowded *Vieux Carré* to the more spacious and tree canopied Esplanade Avenue area.

The Dufour-Baldwin House

The Dufour-Baldwin house is New Orleans metaphor for the Americanization of this most American city. Designed by Henry Howard and Albert Diettel, constructed by Wind and Muir in 1859 for Louise Donnet and Cyprien Dufour, the Dufour Baldwin House is a classic example of late Greek Revival-Italianate style. The house was built for the Dufours, a prominent French Creole family, as a New Orleans suburban villa.

After the death of Louise, and Cyprien Dufour's Postbellum refusal to declare his allegiance to the Union of States and resulting inability to practice law in Louisiana, Cyprien sold the mansion and took residence further down Esplanade Avenue in the home with the cornstalk fence that he had built for his mistress. He remained there until his death.

Today the Dufour-Baldwin house is the only plantation size Greek Revival style house in New Orleans, and the lone structure and grounds rated purple by the historic agencies granting local, state, and national recognition. This designation indicates that the structure and grounds have been evaluated as nationally significant.

See Illustrations and Photographs 2.30. - 2.35. The photographs reveal the changing fashions in canvas awnings and the possible ultimate age of a Southern Magnolia (*Magnolia grandiflora*). Illustration 2.35 depicts the Urban Archaeology dig results for the Dufour-Baldwin House in the late 1990's by the University of New Orleans program. The search found the original garden footprint and structure locations. Most importantly it appears that the garden original to the house had a more formal traditional, and linear design during the Dufour residency, and the garden

installed in the front of the property by Baldwin reflects are more romantic curvilinear style. The rear fountain was a 20th Century addition.

The excavation work also revealed clues to the daily activity of the Dufour-Baldwin residents. Unearthed poultry remains tell that the domestic servants (in this case twelve enslaved Africans) prepared the birds at the rear doorstep of the large service building. Additionally the property has an underground water retention system which served the purpose of a cistern.

The condition and use of the home has changed with time and fortunes as with any large domestic structure. Eventually it was used as a carved up apartment building. In the 1980's a family did purchase the property and begin to renovate but at 10,000 plus square feet the fifteen-year effort to establish a house museum and ultimate restoration proved too taxing and the house sold again to hopeful stewards.

Fortunately the recent owners stabilized the building and made numerous renovation achievements. This very work secured the immediate neighborhood of the house from further downturn and saved the Dufour-Baldwin house and property from ruin and division. Even though I-10 highway overpass remains as an ugly scar bisecting the once residential only neighborhood, the home serves as a beacon, prompting neighborhood stability and encouraging others to take on the idea of renovation and restoration.

Also in Esplanade Ridge is a home, Illustration 2.29, photographed by Lilienthal in 1865, which shows a masonry hardscape and curved beds in the front garden.

Somewhat like may have been seen at the Dufour-Baldwin home after the Civil War.

Baldwin was on the Board of Commissioners of City Park and some speculate that the

redesign of his front garden resembles one in proposal drawings submitted for the form of New Orleans City Park.

While no new structures have been built in Esplanade Ridge since the early 1960's the area remains a desirable residential location. The area retains significant architecture. There are several active neighborhood associations who lobby for the locales interest. Frequent visits to this neighborhood for home tours and neighborhood meetings held in the Degas House were of great assistance to the researcher in experiencing the area scale, built works, and history.

Civil War era and subsequent photographs show Esplanade Avenue with straight rows of white washed Sycamore trees (*Plantas occidenetalis*) protected with tree cages, and a small street car (as in Illustration 2.35) Illustration is a sign of the times with its advertisement for leeches. Illustration 2.37 informs us that the much celebrated double galleried two-story frame dwelling was built on Esplanade as well as the American Sector. Note the now in-vogue iron fences on display.

Further downriver in the Holy Cross section the Charbonnet Plantation, circa 1810, peaks interest with its grand French Colonial plantation house and multidimensional garden. This home was sited on one of the many large plantation tracts which were eventually divided up and used as suburbs. Like Esplanade Avenue, St. Claude Avenue featured a rail line and wide median. The Sporl residence, shown in Photograph 2.38, pictures a substantial Federal mansion with lush grounds and panel beds at the front of the home. Large topiary is seen in addition to other tall trees. The Lafon plantation is a manor house. Smaller than the French Colonial treatment, this rare structure survives today.

Tivoli Gardens, see Illustration 2.41, provided a festive atmosphere on Bayou St. John. Those seeking recreation may also have ventured down Franklin Avenue to Milneburg, a resort on the shore of Lake Pontchartrain.

The Marigny and Bywater area had many market gardens, such as the Menge family's on Caffin Avenue, and the Fromhertz family nursery in the Lower Garden District, which provided produce and ornamental vegetation to the surrounding locale. Even today many area gardens have large surviving specimens that were originally purchased at nearby small commercial gardens.

The Neighborhoods of the First, Second, and Third Municipal Districts

What Is a Neighborhood?

The term neighborhood can mean many things. A neighborhood can be a small grouping of similar houses in one area; it can be defined by a church parish, or an isolating factor such as a bridge. In New Orleans neighborhoods have always dominated social interaction and personal identity. The city grew from the Mississippi River, riding it as a snake's back. Settlement was controlled by the ground height from the very establishment of European migration to Louisiana.

Isolated by water and difficult river travel the Isle of Orleans, as it was to become, was limited to the higher ground surrounding the waterways. So began the neighborhoods of New Orleans. All of the first settlement took place on this land less likely to flood.

The First Municipal District

The First Municipal District originally consisted of the *Faubourg St. Marie*. It was originally part of the land grant given to Bienville during his period as governor in

the early 1700s. It became Faubourg St. Marie, when the Americans who settled there after 1803 renamed the neighborhood. The area then known as the American Sector was bound upriver by Felicity Street and downriver by Canal Street.

The Second Municipal District

The *Vieux Carré*. The French Quarter is bordered by Canal, North Rampart, Decatur Street, and Esplanade Avenue. The *Vieux Carré* is the original township of New Orleans, founded by Jean Baptiste LeMoyne de Bienville in 1718. At the time, it consisted of roughly 100 huts scattered along the riverbank. A flood in 1721 wiped out the town and gave French leaders the opportunity to plan. A French engineer was enlisted and with the help of 10 men, cleared the land where the *Vieux Carré* sits today. The neighborhood was built upon a traditional French military plan with a symmetrical gridiron street pattern and a central square, the *Place d'Armes* (now known as Jackson Square), facing the river and fronting the church.

Despite its name the French Quarter is predominately Spanish in Architectural style. As distinguished architectural historian, Samuel Wilson, Jr., remarked in his authoritative monograph: “The *Vieux Carré*, in its architectural character today, is the result of two and a half centuries of growth, reflecting the influence of changing times and diverse nationalities. While little remains of the buildings of the French colonial period, the influence of the French cultural background of much of the population continued to be felt in building style and technique well into the nineteenth century. Much that the early French developed was carried on, adopted or modified by subsequent Spanish and American settlers.”

The French Quarter began declining after the Americanization of New Orleans starting in 1803, with the Louisiana Purchase. The area was resettled by the gradual migration of the Creole population to other neighborhoods and new immigrant arrivals. Local preservation efforts in the 1920's resulted in the *Vieux Carré* Commission (VCC) (<http://www.new-orleans.la.us/xnoweb/vcc/>) founding in 1936; however the regulations established by the authority were not enforced until much later. The French Quarter is the nation's second oldest historic district. The VCC oversees the special zoning laws that help preserve the original character of the neighborhood. Three major zones—commercial, public, and residential—help create the unique mix that results in the European ambiance of the *Vieux Carré*. Today that sense of place is continually threatened by the increasing non-residential uses in the neighborhood.

Tremé. This neighborhood is the subdivision of the Claude *Tremé* plantation; it is sited across Rampart Street from the French Quarter.

The Third Municipal District

Esplanade Ridge. This area developed after the American settlement and is named after the natural ridge that leads from Lake Pontchartrain to the Mississippi River. It was settled as a suburb of the French Quarter mostly by Creole families. Recent immigrants resided in the lower lying portions of the area however.

The *Faubourg* Marigny. “Modern development in this district began in 1806 with the subdivision of the plantation of Bernard Marigny. Marigny sold small lots that accommodated primarily residential development, in contrast to the larger plots of land and more diverse development pattern of *Faubourg* St. Mary (now the CBD). *Faubourg* Marigny grew architecturally and demographically as an extension of the *Vieux Carré*.

In both areas the streets measure 36 feet wide and the lots 60 feet front by 120 feet deep (sizes based on French standards). As the city's population boomed in the early 1800s, Creoles filled the first subdivision, and *Faubourg* Marigny was extended only four years after the original plan had been laid out. Three quarters of the land in *Faubourg* Marigny belonged to "*les hommes de couleur libre*," free men of color who were considered Creole." (NOCPC, http://www.new-orleans.la.us/cnoweb/cpc/1999_dist_seven.htm, accessed May 2004)

"Bernard Marigny had rejected a proposal by Americans Samuel Peters and James Caldwell to build hotels, theaters, and gas works on the plantation, thereby squelching the possibility of the area becoming an important commercial center. Peters responded, 'Sir I shall live by God to see the day when rank grass will choke up the gutters of your old *faubourg*.' Indeed, the neighborhood waned in the mid-1800s as wealthy Creoles began building fine homes along Esplanade Ridge. After the city divided into self-governing municipalities in 1836, *Faubourg* Marigny known as the Third Municipality received little attention from the city's decision-makers." (NOCPC, http://www.new-orleans.la.us/cnoweb/cpc/1999_dist_seven.htm, accessed May 2004)

Bywater. Development spread downriver as other Creole owners began subdividing their plantations into suburbs collectively called *Faubourg* Washington, now known as Bywater, to meet the city's tremendous growth in population. The early 1800s saw the population of free men of color grow to 20% of the city total, a result of the manumitted offspring of slave owners and of immigrants fleeing slave uprisings in Haiti. During the 1830s and 1840s, immigrants from Ireland and Germany settled largely in the Third Municipality, attracted by the less expensive rentals there. The

Marigny-Bywater area became known as "Little Saxony" and even had a German-language Lutheran Church, St. Paul's, near Franklin Avenue.

The most important industrial activity in Bywater was the New Levee Steam Cotton Press and the railroad that served it. At one time the largest in the world, the Cotton Press was an important source of employment for the neighborhood and of sales for local suppliers. Although little remains of the press itself, the railroad corridor along Press Street (formerly called Cotton Press Street) continues to exert a significant influence on the Bywater neighborhood.

By 1890, development extended north of Claiborne in St. Roch and to St. Claude in Bywater. The population of New Orleans jumped sharply during the late 19th and early 20th Centuries largely as a result of immigration from southern and eastern Europe. New Orleans was the only city in the South to receive significant numbers of new European immigrants, and by the turn of the century Italians had joined the Creoles and earlier immigrants in settling the Third Municipality.

Compare and Contrast

The French and the American populations dominated New Orleans in the 19th Century. A comparison of their culture follows.

A. French

Social Life and Culture-

1. Creoles and their houses
 - a. People more concerned with heat than cold
 - 1) High ceilings and windows

2) Patios and balconies

3) Open galleries

b. Mosquitoes from early June to October (on average)

1) Beds draped with netting

2) Fumigating smoke

c. Creoles had expensive tastes; liked to live and dress well

1) Floors of cypress

2) Straw mats used in summer

3) Candles rather than oil lamps for illumination

4) Canopy beds and mirrored armoires

5) Private altars in bedrooms

6) Enormous dining rooms for social events and entertaining Creole

Raised and Galleried Plantation House)

Creole Family Life-

1. Family dominated by father

2. Close knit family

3. Creole very hospitable and entertained lavishly

4. Good manners very important

5. Double moral standard for men and women

The Society- The Creoles and the Americans Compared and Contrasted

1. The Creoles

a. In New Orleans, majority of whites in 1803, but diminishing

b. Refused to adapt to changes

c. Looked down on Americans

d. Retail business beneath Creoles

e. Preferred professions for Creoles: planter, physician, lawyer, possibly
banker

f. Creoles devoted much time to pleasure

1) Cards

2) Hunting

3) Hanging out in cafes and other drinking houses

4) Frequent provision for a mistress

g. Marriages for convenience

h. Retained French language and Catholic religion

- i. House always open to friends and travelers

2. The Americans

- a. Mass migration into Louisiana after 1800
- b. Enjoyed business and obtaining wealth
- c. Hard working and ambitious
- d. Believed in progress
- e. Retained English language and Protestant religion
- f. Creoles and Americans did not mix easily in urban areas

- 1) Children sent to different schools

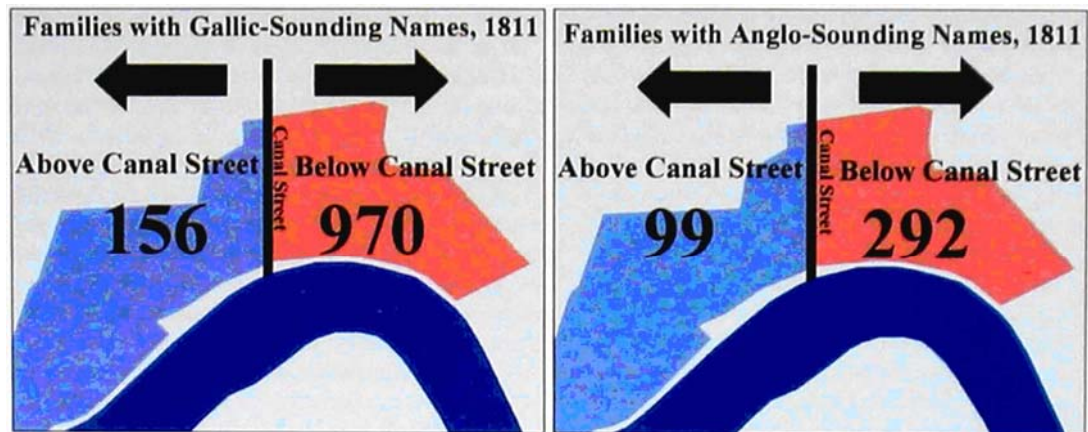
- 2) Lived in different neighborhoods of urban areas

- 3) Different cultures

- g. Friction between Creoles and Americans

- 1) Friction occurred mostly in urban areas where the two groups came
into contact

- 2) In rural areas, plantation life did not provide the opportunities for friction
found in urban areas



It is an undeniable fact that, for most of the nineteenth century, Creoles generally lived below Canal Street, in the old city and the lower faubourgs, while Americans tended to settle and work above Canal Street, in Faubourg St. Mary and the upper communities. But was Canal Street a hard cultural division separating the two cultures, a “neutral ground” between rival factions, as it is often remembered today? It appears not: an analysis of Gallic-sounding versus Anglo-sounding surnames and their residences in the 1811 city directory, and other directories from later in the antebellum era, reveals that there were plenty of families of either culture on both sides of Canal Street. This method is highly imprecise—for example, it is impossible to distinguish between Creoles and “foreign French” among Gallic-sounding names, and equally difficult to discern American names from Anglicized or immigrant names among Anglo-sounding names. Nevertheless, it appears that the two cultures were a bit more integrated than is usually thought, and that the Canal Street corridor was not quite the cultural Rubicon it is often portrayed as in history books. h

Illustration 2.20. Families with Gallic-Sounding Names, 1811; Families with Anglo-Sounding Names, 1811. Taken directly from *Time and Place in New Orleans* by Richard Campanella. (Campanella 2002, 118)

Campanella concludes, “it appears that, in 1810-11, there was no stark segregation of these two general cultures in the two sides of Canal Street...this quantification provides some evidence at the Canal Street corridor was not the impermeable cultural edge in 1810—a time at which one might think that post-Purchase American emigrants were the targets of the maximum amount of local disdain, if the old legend bears any truth.” (Campanella 202, 118) His findings are consistent with those of Joseph C. Tregle, Jr., in his seminal monograph “Creoles and Americans.” (Tregle 1992, 131-185)

19th Century New Orleans Gardens

In contrast to an historic designed landscape, a vernacular one has the following characteristics: it evolved through use by the people whose activities or occupancy shaped that landscape. Generally it reflects the cultural character of its occupants' everyday lives. Function, rather than aesthetics, plays a significant role.

Charles Birnbaum
Preservation Brief #36: Protecting Cultural
Landscapes, Planning, Treatment, and
Management of Historic Landscapes. U.S.
Dept. of Interior. National Park Service
Cultural Resources. Preservation Assistance
Division, Washington DC, 9.1994, p.1.

Ma'y Ann and Marthy Ann had no rest. They made believe to search the garden, after the house had been pulled to pieces, going down among the artichoke bushes and the Cherokee rose hedge that smothered the orchard fence, wishing and praying somebody might find it in one of those impossible places all torn by squirrels or made into nests by birds. Christmas, with its turkeys and capons fattened on pecan nuts, its dances and flirtations in the wide halls of the big house, its weddings and breakdowns in the negro quarters, had come and gone. The whirr of the ponderous mill had ceased; the towering chimney of the sugar house no longer waved its plume of smoke by day nor scattered its showers of sparks by night. Busy spiders spun nets over big, dusty kettles, and hung filmy veils from the tall rafters. Keen-eyed mice scampered over the floors and scuffled in the walls of the deserted building whence the last hogshead of sugar and barrel of molasses had been removed, and the key turned in the great door of the sugar house. Tiny spears of cane were sprouting up all over the newly plowed fields. Drain and ditches were bubbling over, and young crawfish darting back and forth in their sparkling waters. The balmy air of early summer, freighted with odors of honeysuckle and cape jessamine, and melodious with the whistle and trill of mocking birds, floated into the open windows and doors of the plantation dwelling. The shadowy crepe myrtle tree scattered crimped pink blossoms over the lawn. Lady Banks rose vines festooned the trellises and scrambled in wild confusion over the roof of the well house, waving its golden radiance in the soft, sunny air. Cherokee and Chickasaw hedges, with prodigal luxuriance, covered the rough wooden fences, holding multitudes of pink and white blossoms in thorny embrace, and sheltering the secret nests of roaming turkey hens and their wild-eyed broods.

Eliza Moore Chinn McHatton Ripley, 1832-1912
*Social Life in Old New Orleans, Being
Recollections of my Girlhood*, Pages 219-221

Possible Sources of Inspiration

Gardens and other forms and types of land use come from the mind. Man's purposeful act of scraping the Earth's surface is performed with varying amounts of planning but always with a vision. These mental images vary from person to person and culture to culture.

Unlike today, in 19th Century New Orleans "...singularities of 'class' or 'gender...'" did serve as "primary and conceptual categories..." in people's identity. (Bhabha 1995, 2) Conformity to cultural norms was the norm. The desire to affiliate would have included gardening folkways also. Stanford Anderson points out that gardening would have been a collective construction. (Stanford 1971) Additionally "cultural memory" was a determinant of garden form. (Ben-Amos and Weissberg 1999)

Hodding Carter reminds us that, "The most important part of any immigrant's equipment is always conceptual, i.e., his fixed ideas of the proper way of accomplishing any task—burying the dead, marrying a wife, building a house. These concepts are extremely durable and the way in which they are progressively modified without being entirely relinquished is a fascinating study in itself." (Carter 1968, 73) As Turner and Lake discovered however, man's best gardening efforts are always controlled by his environment.

In Louisiana creolization contributed to the slow acceptance "Victorian Era" styles and manners. While Queen Victoria reigned from 1837 to 1901, the associated influences of the era did not affect New Orleans until just before the 1860's. Similarly any impacts that the ideas of Downing had on New Orleans gardenways were delayed, if seen at all.

The New Orleans Notarial Archives drawings

The New Orleans Notarial Archives drawings are both legal documents and 19th Century artwork. The talent and training of the watercolor renderers varied from the primitive to high style. Most of the drawings are signed and this evidence gives us clues as to where most of the artist's background can be categorized.

The subjects rendered range from large imposing structures such as the Peter Conery mansion to starkly contrasting rustic shacks. The quality of the artistry can impress or disappoint when two different Creole Cottage renderings are compared, such as the two on subsequent pages. Some images provide a glimpse of daily human scale life that enables one to imagine themselves stepping into the scene and experiencing the place in the 19th Century. A contemporary coal advertisement, a neighborhood horse rider chasing poultry, or a resident pictured in daily domestic chores all evoke emotion and inform the viewer with thicker knowledge of the places and spaces in these drawings made available for investigation. Novelties such as a humorous waving "For Sale" pendant surprise and peak the scholar's curiosity.

One can imagine being in this place, walking at the corner of France and Royal streets, stepping onto the wood planks on their way to Washington Square to meet and greet, and then to the French Market for daily business. The Creole cottage and gardens glimpsed in Illustration 2.49 have a timelessness of place. The cultural brush that painted this scene relates to the generalization of the structure's architecture but also it is the lush vegetation that immediately identifies it as a regional construction. That artistic tool painted in patterns which we can recognize in the Notarial Archives drawings of Orleans Parish.

Contrastingly Illustration 2.50 has the same elements but the artistry does not have the same appeal as the previous drawing. However notice the generalization of those elements. Again one recognizes the place. There is that same cultural brush again.

In Illustration 2.53 the viewer greets our house keeping neighbor as we head back home on Royal Street weighted with packages from the market and eager to reach home to begin cooking red beans and rice. We make a mental note however after seeing madam's St. Joseph Lillies in bloom to examine ours when arriving home.

Typically a verbal description of the property depicted in a Notarial Archives drawing was offered (Friends of the Cabildo 1974, 29):

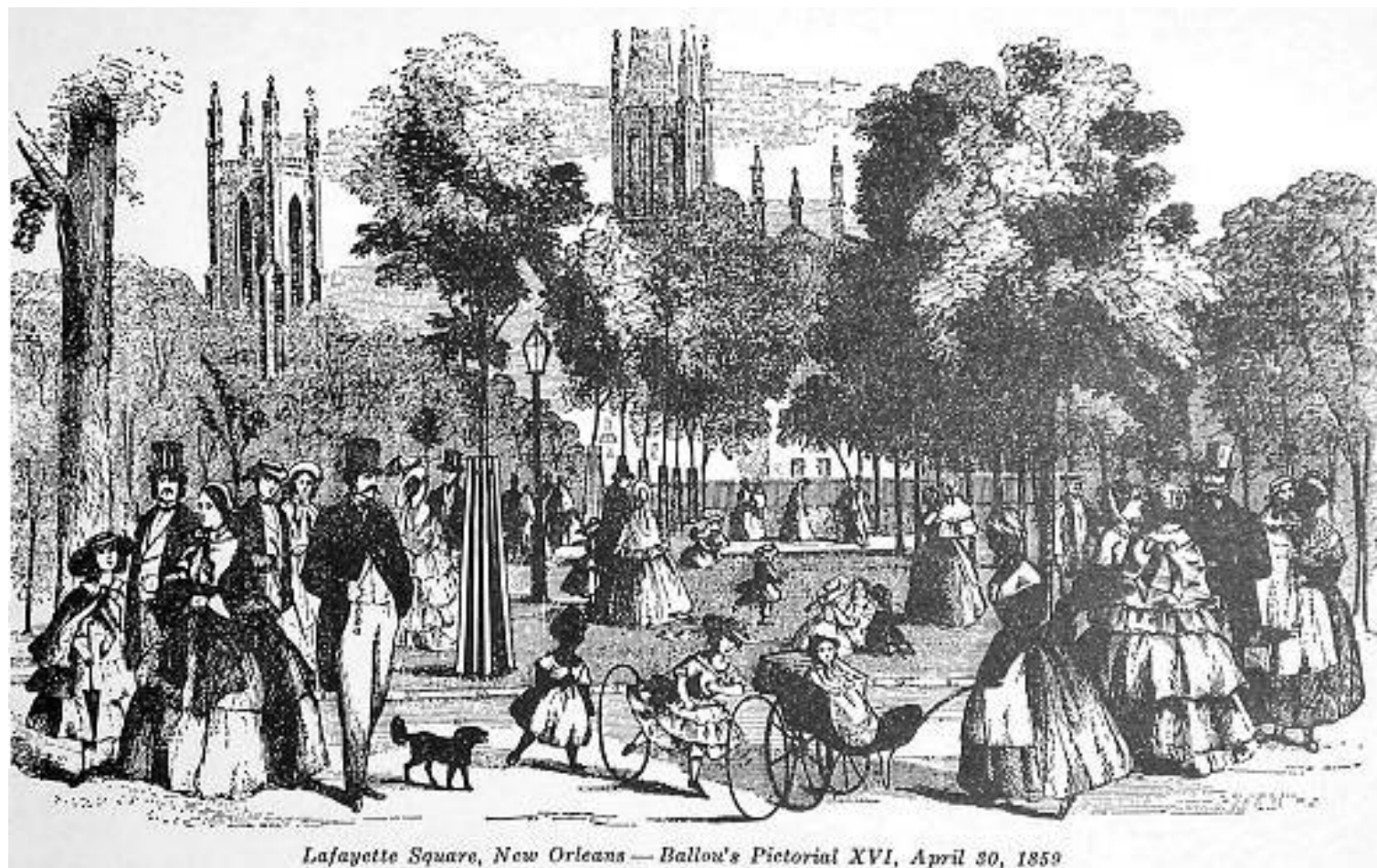
That valuable PROPERTY belonging to Mr. John Longpré, situated in suburb Annunciation, square No. 66, on which he resided during the summer months. Its situation is high, healthy and agreeable; the improvements thereon consist of two spacious and well divided houses with galleries and their dependencies, two brick well, two large cisterns, a well cultivated garden enclosed with hedges of orange trees and planted with a variety of fruit trees, shrubs and flower plants.

There are, moreover, beautiful rows of orange trees, most of them bearing fruit, pecan trees, peach, plum, fig and plantain tree, two orange groves, several nurseries of sweet orange trees, a fish pond.

In fine, this agreeable residence cannot be appreciated but by those who have seen it, and therefore, persons wishing to purchase are invited to visit and judge for themselves.

This property is advantageously situated in a quarter where a growing population and the vicinity of the Bank Canal and the Railroad soon to be laid down as authorized by law, cannot fail to increase its value.

Though written in a prose style of the era the intent is the same as a real estate agent advertisement of today. Despite the lack of technology offered, by this era's standards, this home and garden would appeal to many buyers today.



Lafayette Square, New Orleans — Ballou's Pictorial XVI, April 30, 1859

Illustration 2.21. Lafayette Square as depicted in “Ballou’s Pictorial” XVI, April 30, 1859.

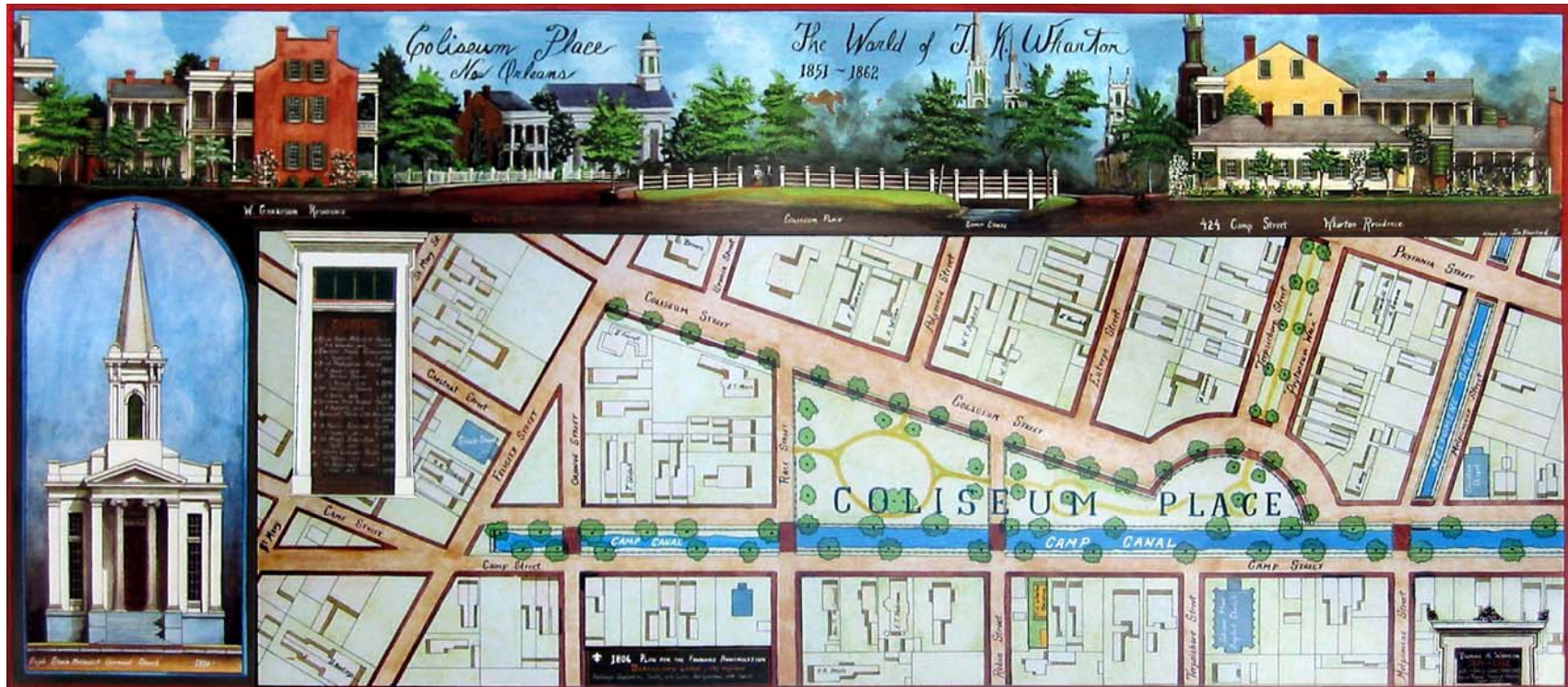


Illustration 2.22. *Previous page:* Coliseum Place in the 1850's by Jim Blanchard, 1999. *Upper right:* the rented cottage of T. K. Wharton is depicted. (Wilson 1999, Plate 9, after 100)

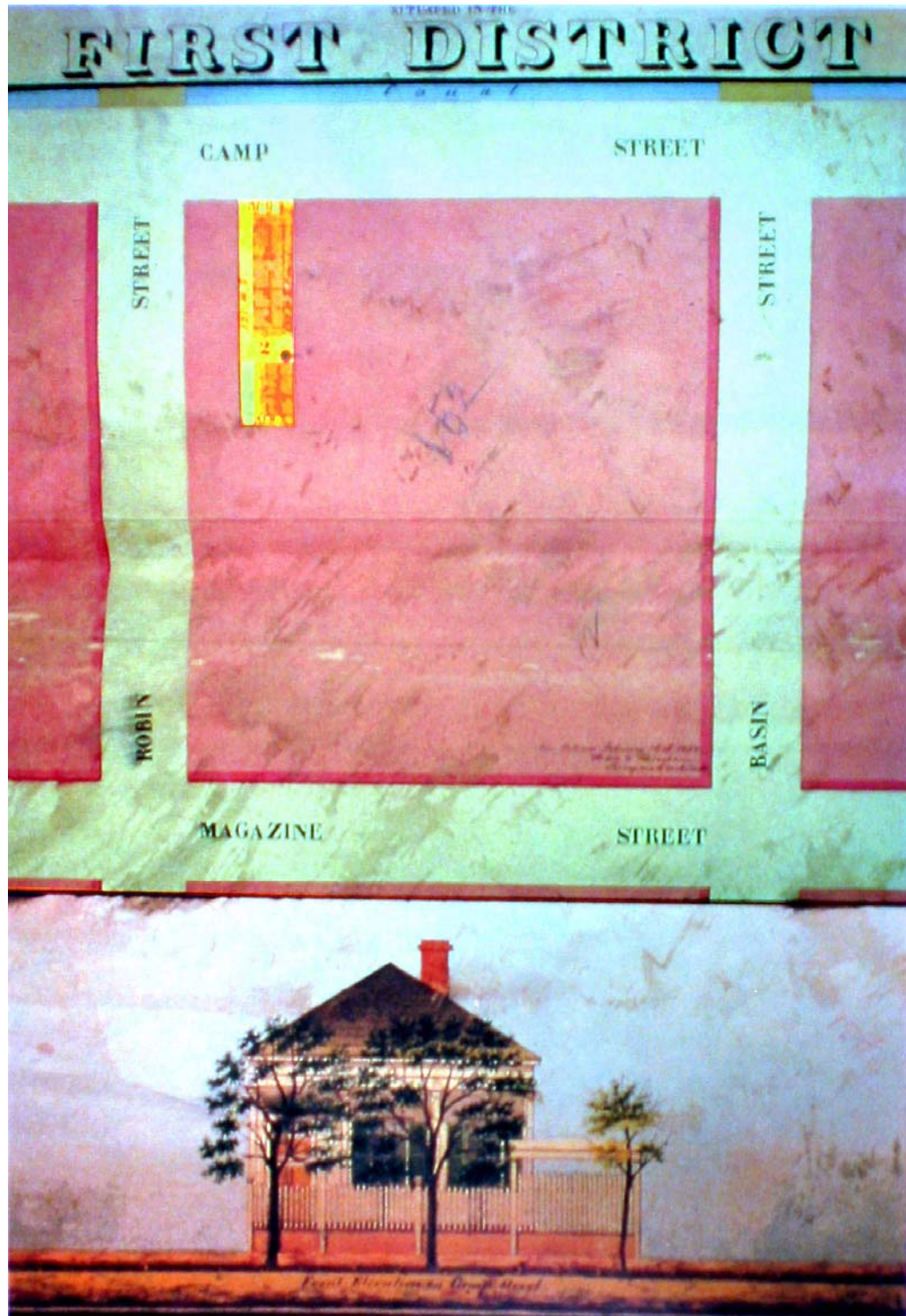


Illustration 2.23. 1 Sq 162 Bk 43 f 31, unsigned, 1854. T. K. Wharton's cottage. (Wilson 1999, Plate 3, after 100)



Illustration 2.24. Bird's Eye View of New Orleans from the Lower Cotton Press, John William Hill and Benjamin Franklin Smith, delineators, David William Moody, lithographer, 1852. (Wilson 1999, Plate 16, after 180)



Illustration 2.25. 2.39 Sq 317 Bk 5 f 18 elevation detail, E. Surgi and A. Persac, 1860. Known today as the Degas house, the painter lived there with his maternal relatives, the Musson Family, from 1872-1873. Circa 1852. (NONA)



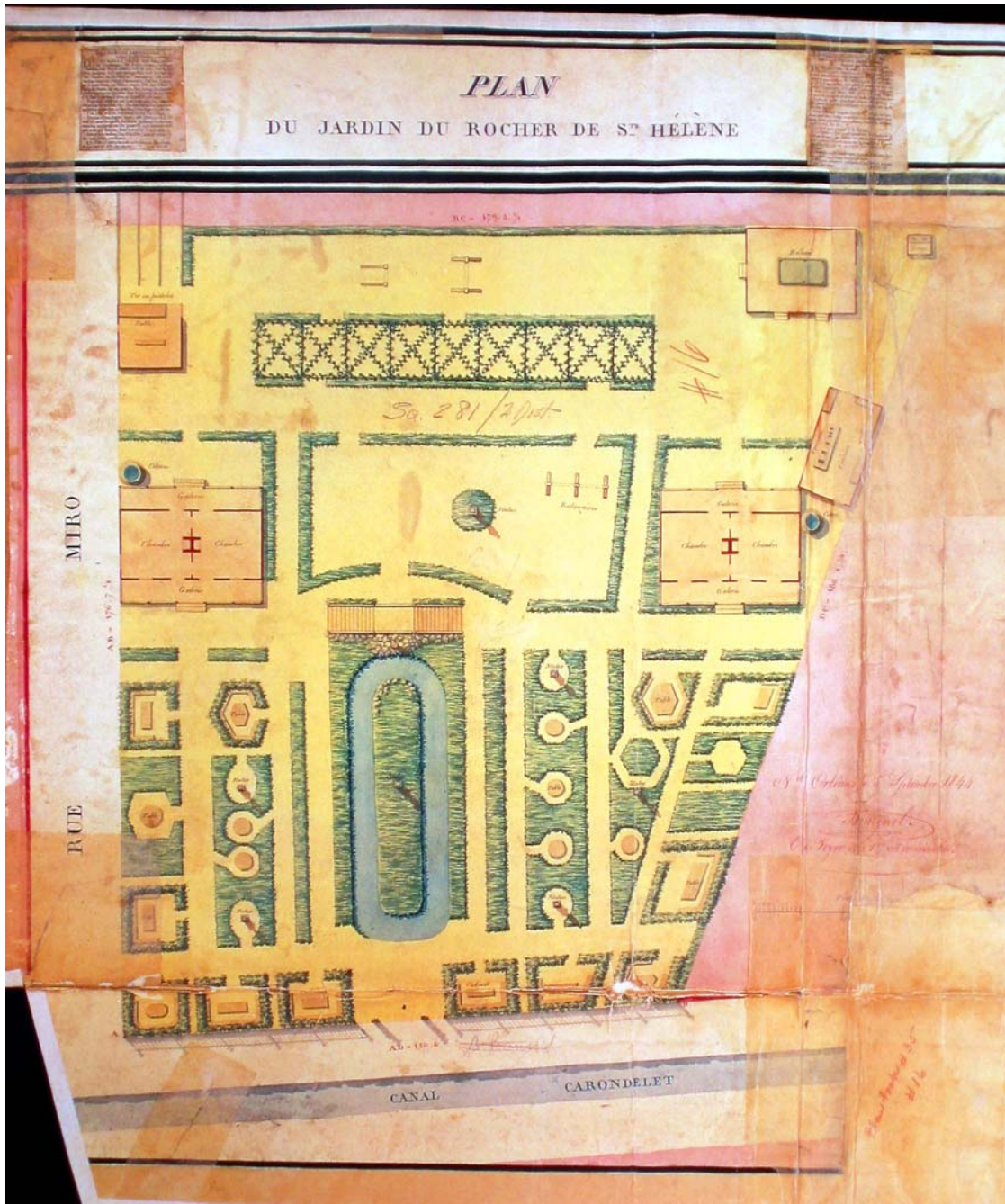
Illustration 2.26. *Children on a Doorstep*, Edgar Degas, 1872, oil on canvas.
(<http://www.ordrupgaard.dk/UK/kunstnere/framedegas1.html>, accessed on 31 August 2004)



Illustration 2.27. Esplanade Avenue, circa 1860. Sycamore trees protected by wooden cages on the neutral ground at the start of the Civil War, providing a nascent tree lined promenade. (HNOC)



Illustration 2.28. Shell Road. New Orleans, unknown, 1890. (NOPLLC)



Drawing 2.29. Sq 281 Bk 35 f 16, *Plan du Jardin du Rocher de Ste Hélène* (Garden of the Rock of St. Helena), Bourgerol, 1844. Carondelet Canal, bordered by N. Galvez and Miro Streets. An extensive pleasure garden on the Carondelet Canal featuring bowers for picnic tables, a bowling alley, various types of pavilions, and a formal garden. (NONA)



Illustration 2.30. *A Negro Funeral*, John Antrobus, 1860, oil on canvas. The cypress swamp provided secure privacy for a community ritual. The impenetrable forest could shelter, sustain, and give asylum. Swampy areas between the river-hugging old city and the lake were not completely drained until the 1930's. (HNOC)



Illustration 2.31. A View of New Orleans from the Plantation of Marigny. A graphic panoramic view of New Orleans by J. L. Bouqeto de Woiseri, 1803. Rendered at the time of the Louisiana Purchase, this painting shows a bucolic Elysian Fields Avenue scene at the river. Rectangular garden beds, fronted by a white picket fence, and bordered by the river road, and a tree allée from the river shore define the Marigny plantation frontage, in the Third Municipal District. (HNOC)

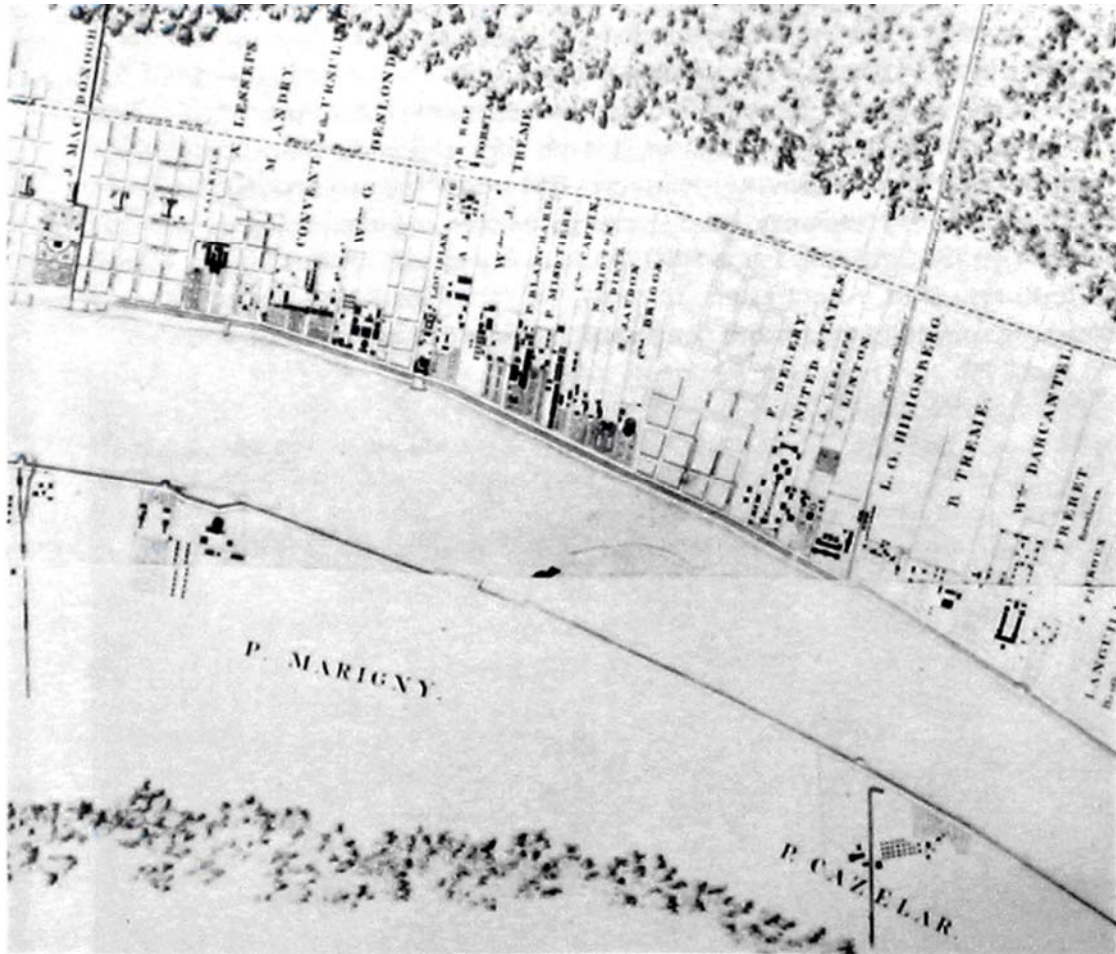
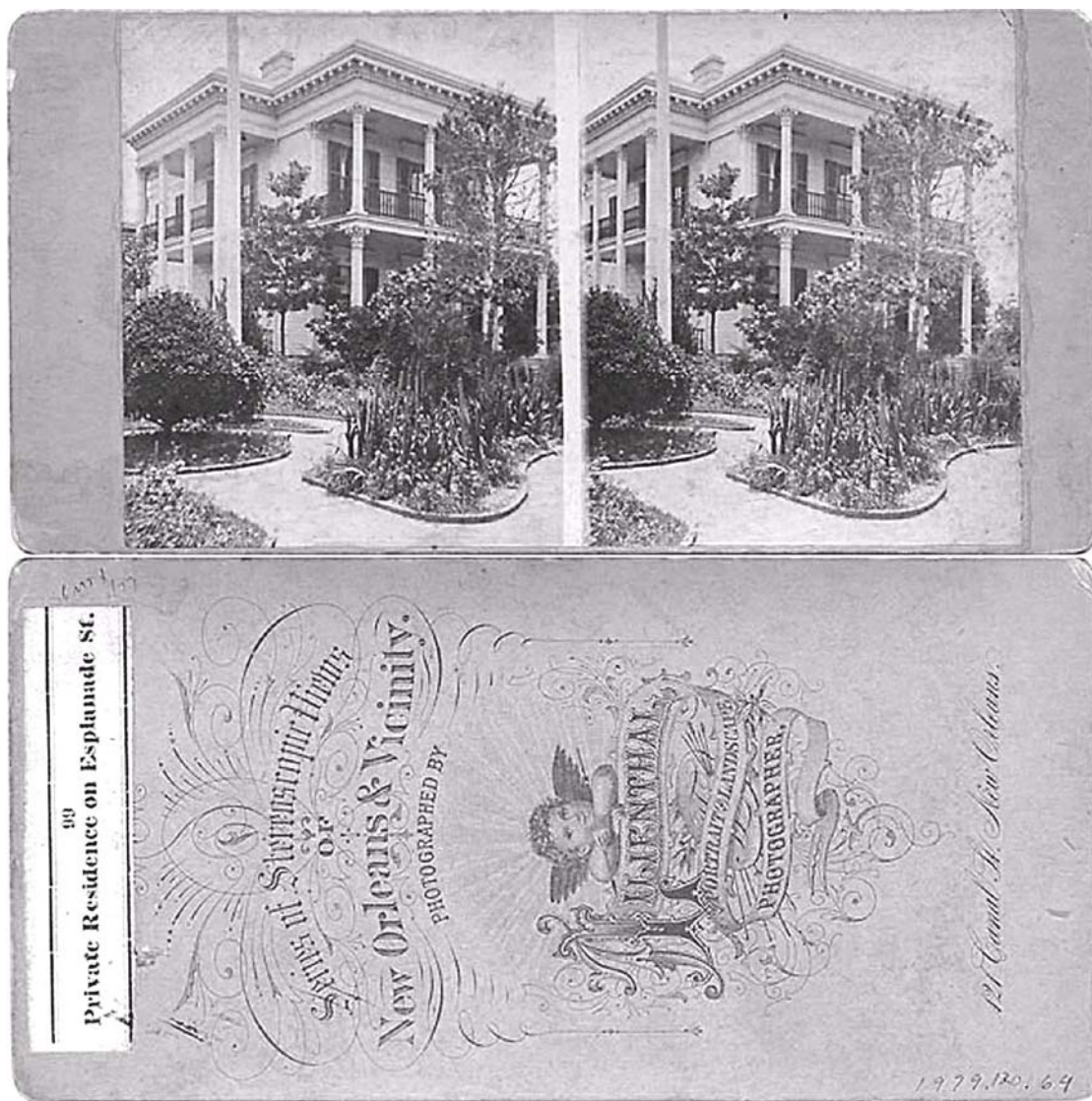


Illustration 2.32. “Map of Plantations Along the Mississippi River East Bank” in the Bywater Neighborhood of the Third Municipal District. The high banks of the river are populated by small and large plantations, with the dwelling structures facing the river and the dense cypress swamp to the properties rear. This lot layout is the beginning of the spoked radial street pattern that still dominates New Orleans. (HONC)



Photograph 2.33. Private Residence on Esplanade St. Lilienthal, 1865. An Esplanade Ridge sub-urban estate featuring curved concrete walks and exotic vegetation. (LOC)



Illustration 2.34. Baldwin House Awning Woman and Child. Unknown, 1890. Author's collection.



Illustration 2.35. Baldwin Residence. Teunisson, 1900. Author's collection.



Illustration 2.36. Baldwin House No Canvas Front. Unknown, 1911. Author's collection.



Illustration 2.37. Baldwin House No Canvas side. Unknown, 1911. Author's collection.



Illustration 2.38. Dufour-Baldwin house. The front garden curvilinear garden concrete walkway is still visible in this mid-20th Century photograph. Alexander Allison, 1951.



Illustration 2.39. Dufour-Baldwin House. The curvilinear front garden concrete walkways had been demolished before this photograph was taken. By author, 1999.

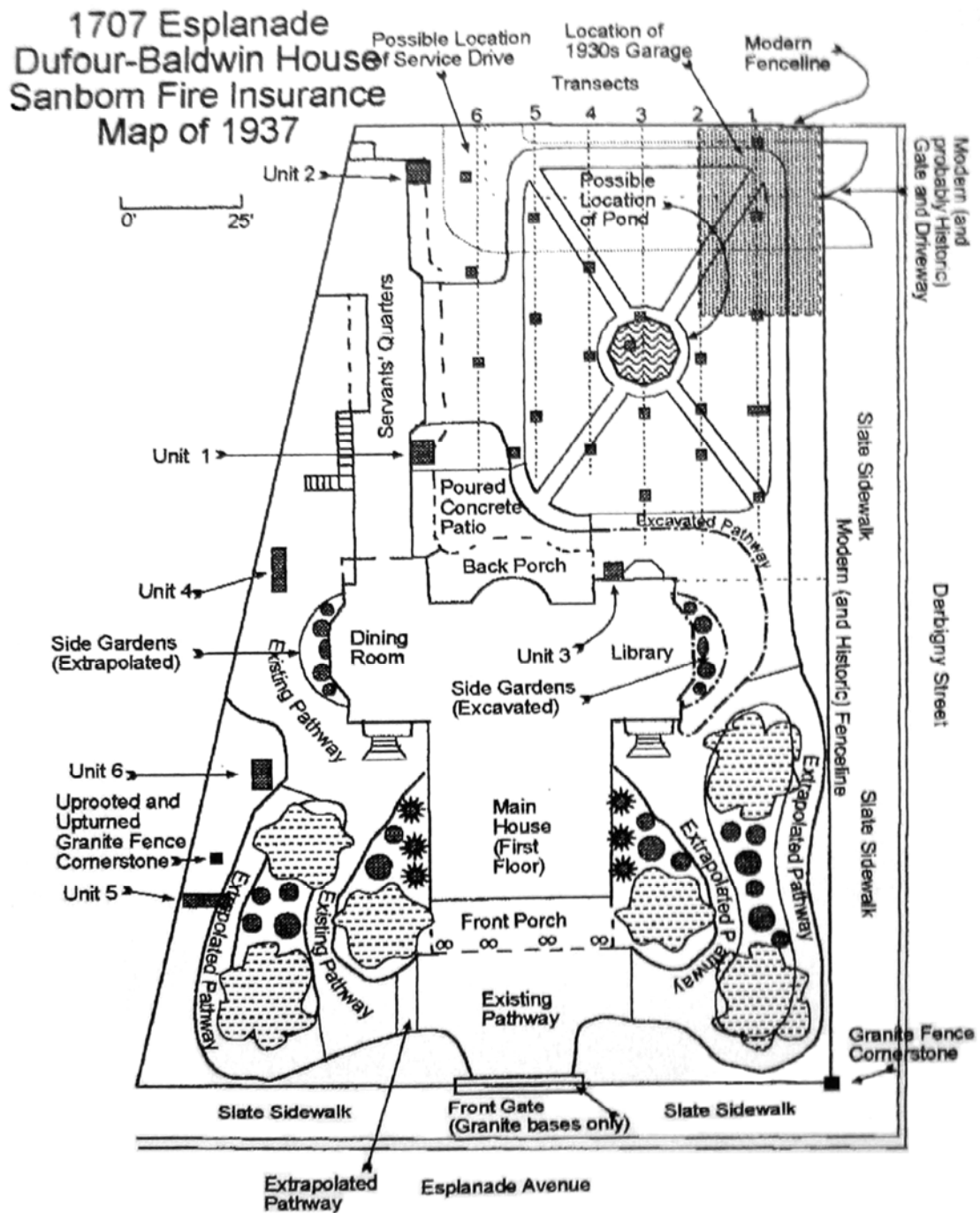


Illustration 2.40. Dufour-Baldwin Urban Archaeological Dig Findings, Greater New Orleans Archaeology Program, College of Urban and Public Affairs, University of New Orleans, Dr. Richard C. Beavers, 1997. Depicts the postbellum garden of the Dufour-Baldwin house. (Courtesy Dr. Richard C. Beavers)



Illustration 2.41. Esplanade Avenue, George François Mugnier 1885-90, The George François Mugnier Photograph Collection, Louisiana Division New Orleans Public Library (NOPL).



Illustration 2.42. Esplanade Avenue with General Store Advertising Leeches, circa 1860's. (HNOC)



Illustration 2.43. Esplanade Avenue 1400 Block, circa 1860. (HNOC)

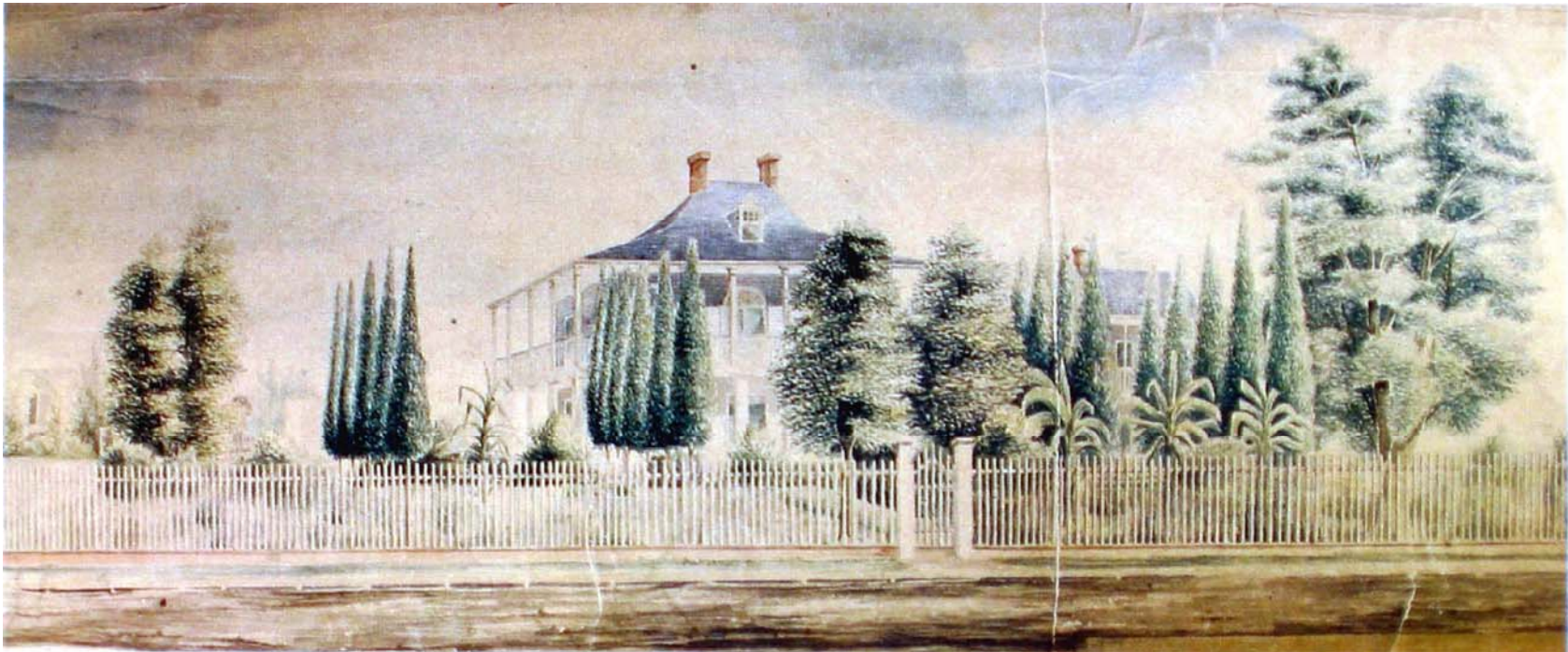


Illustration 2.44. 3.47 Sq 66 Bk 68 f 104 elevation detail, C. A. de Armas, 1862. Charbonnet Plantation, circa 1810. River Road (now N. Peters Street), bordered by Charbonnet and Adam. (NONA)

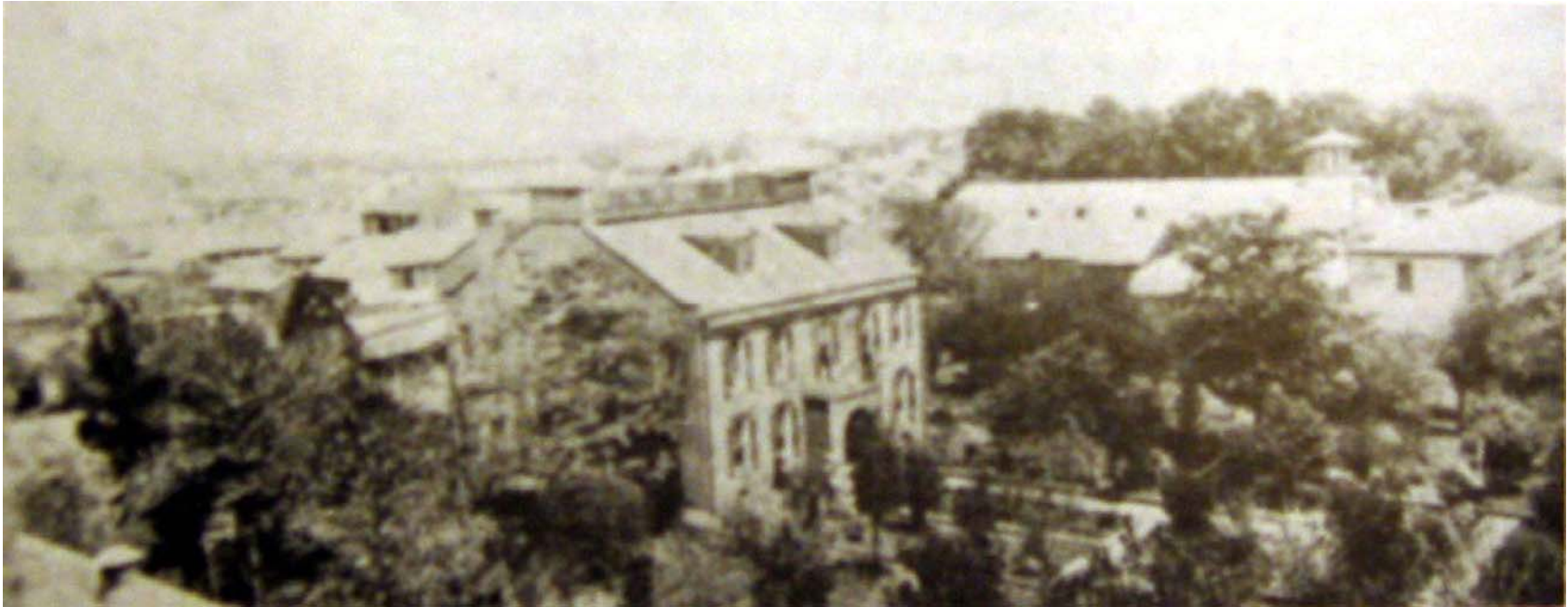


Illustration 2.45. John Jonas Spori residence, unknown, 1899. 3152 Chartres Street, backed by Royal, and bordered by Clouet and Louisa. Demolished 1920. (Friends of the Cabildo, Vol. IV, 80)

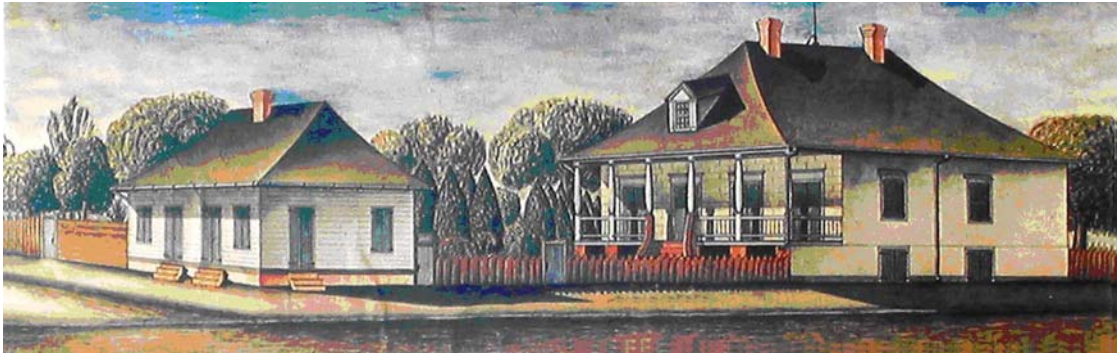


Illustration 2.46. 3.38 Sq 133 Bk 22 f 26, J. A. Pueyo, 1843. The Lafon plantation. Moreau Street (now Chartres), corner Barthelomew (now Barthelemy), backed by Casacalvo (now Royal), and bordered by Jeannet and Barthelomew (now Alvar and Barthelemy).

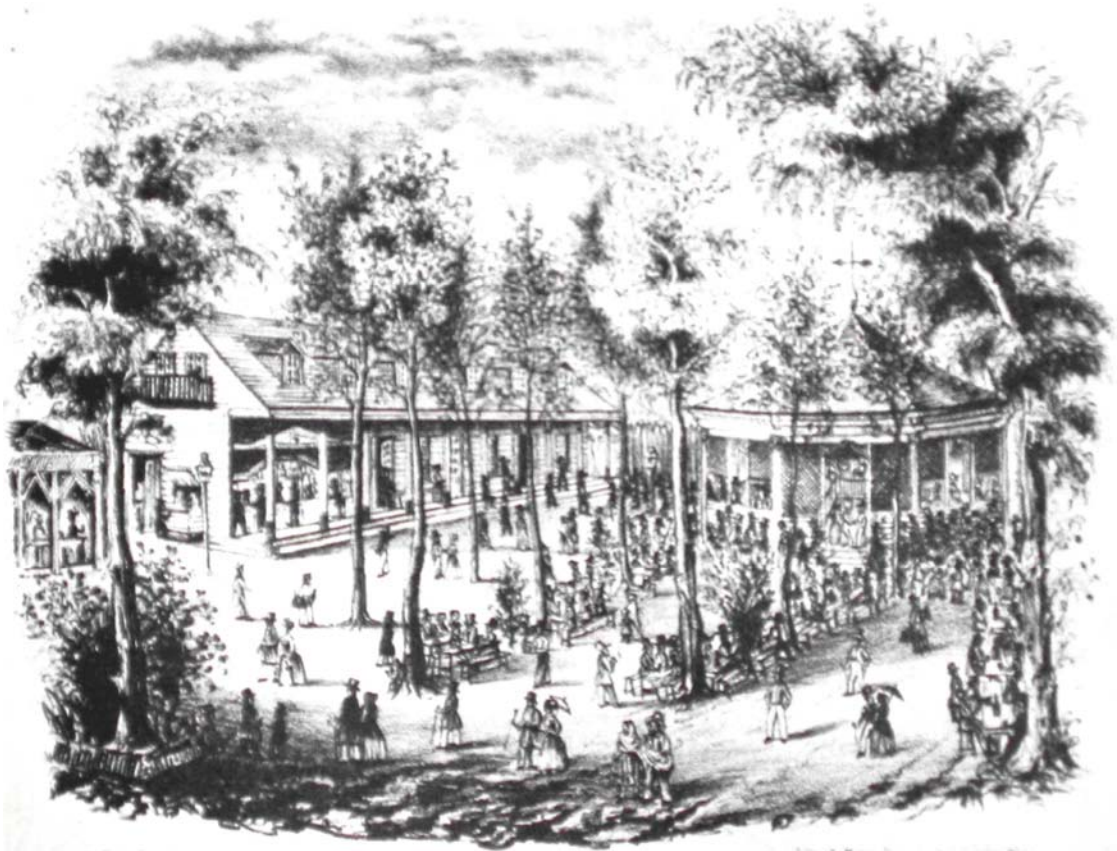


Illustration 2.47. Tivoli Gardens. By Paul Cavailler, early 19th Century. This drawing depicts a *fête hampêtre* (festival in the field, rural festival) at New Orleans's Tivoli Gardens; the park was located on Bayou St. John. (Huber 1991, 237)



Illustration 2.49. Meilleur-Goldthwaite house, *Tremé*. (NOPLLC)



Illustration 2.51. 1.29 Sq 209 Bk 52 f 57 elevation detail, Pilie and de Pouilly 1866. Peter Conery mansion circa 1830. (NONA)

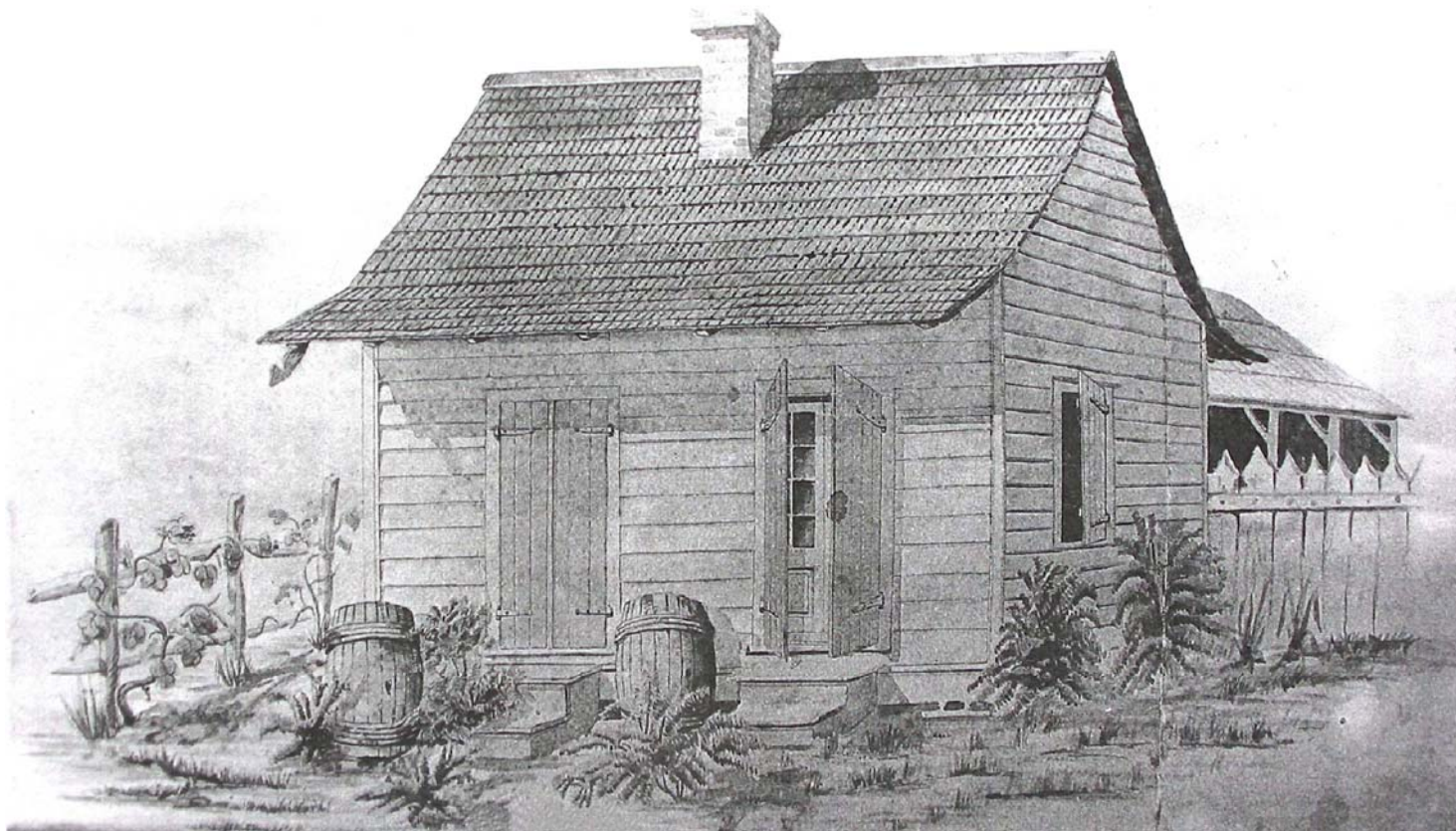


Illustration 2.52. 3 Sq 7182 Bk 16 f 33 elevation detail. Charles A. de Armas 1850. Rustic cabin on Havana Street between Liberals and Force, backed by St. Bernard Avenue. (NONA)



Illustration 2.53. 3.8 Sq 763 Bk 38 f 15 elevation detail, A. Persac, 1865. Laharpe Street, backed by Columbus, and bordered by the corner of N. Derbigny, and N. Roman. A well rendered Creole Cottage corner scene. (NONA)

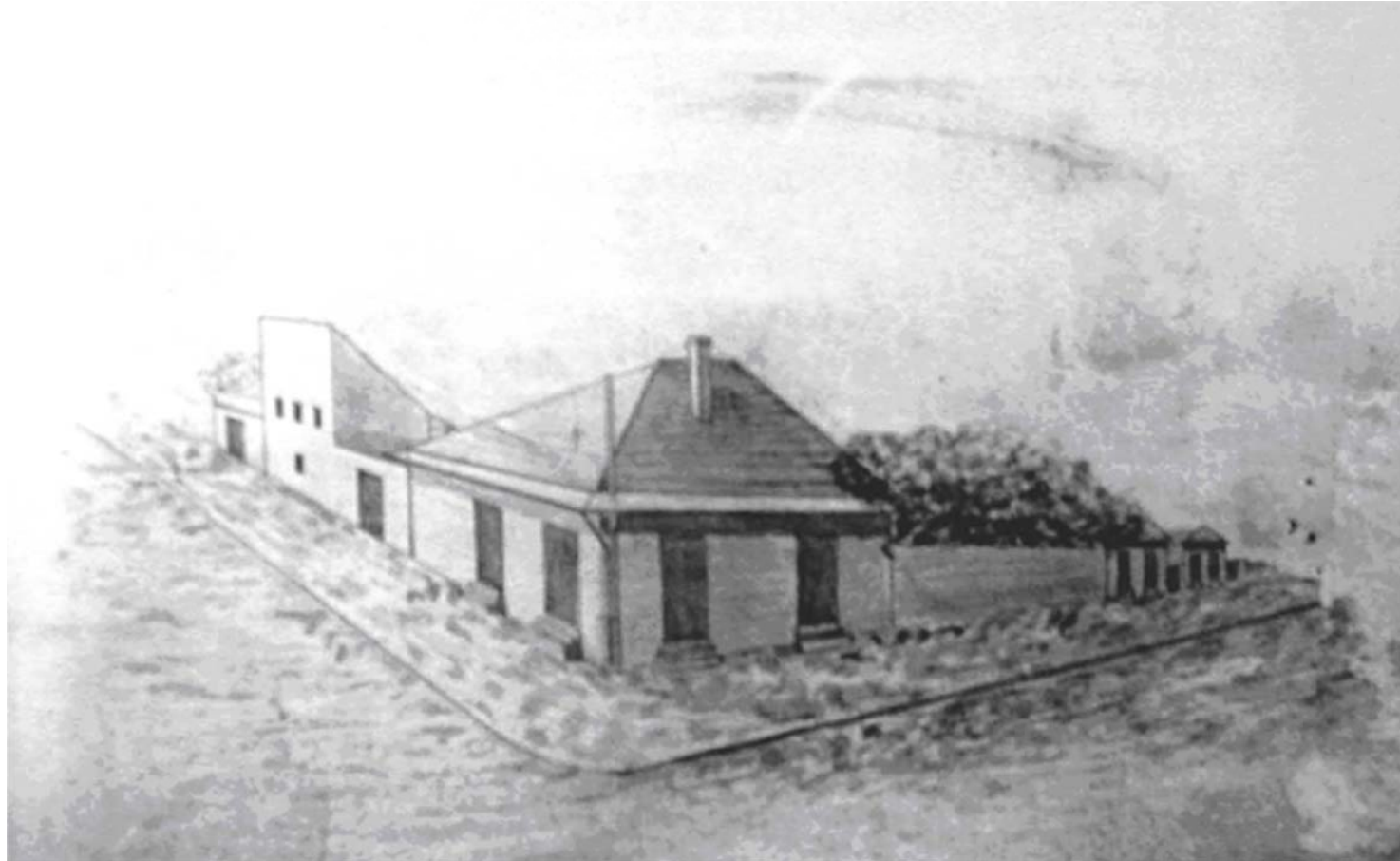


Illustration 2.54. 3.12 Sq 10 Bk 37 f 29 elevation detail, Em. Allou D'Henecours, 1840. Mandeville Street, backed by Marigny, and bordered by Victoire and Moreau (now Decatur and Chartres). A crude perspective of a Creole Cottage. (NONA)



Illustration 2.55. 2.9 Sq 91 Bk 44 f 41 elevation detail. A charming Creole Cottage rendered in an appealing human scale. (NONA)

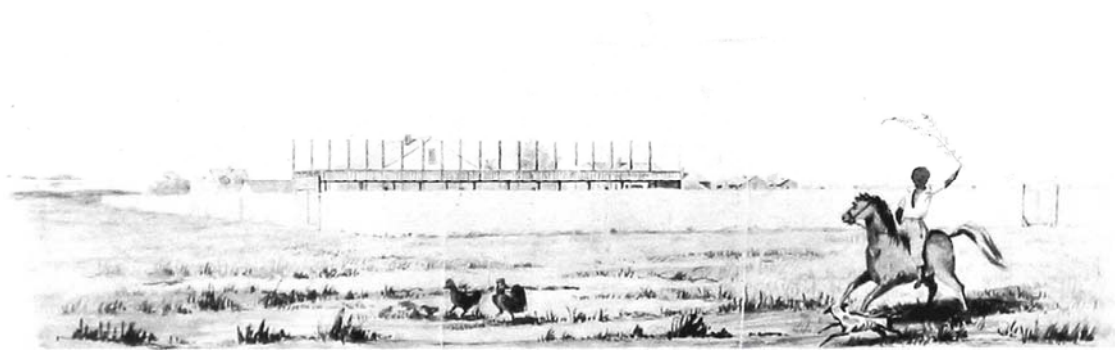


Illustration 2.56. Bk 6 f 23 elevation detail. Horseback rider chasing roosters on Derbigny Street. (NONA)

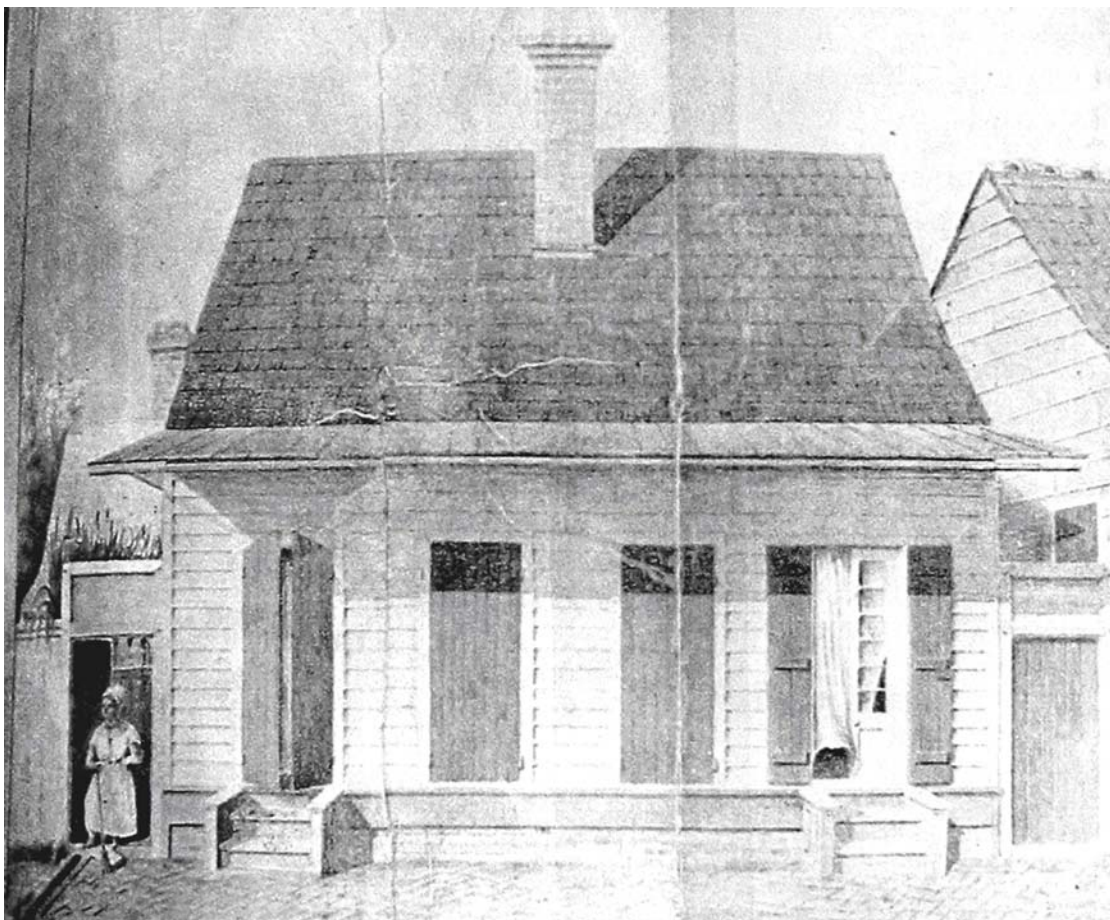


Illustration 2.57. 3.43 Sq 171 Bk 47 f 28 elevation detail, Arthur C. de Armas. Casacalvo Street (now Royal), backed by Greatmen (now Dauphine), and bordered by Clouet and Louisa. In Marigny a Creole lady sweeps her stoop while cottage curtains billow in the slow breeze. (NONA)

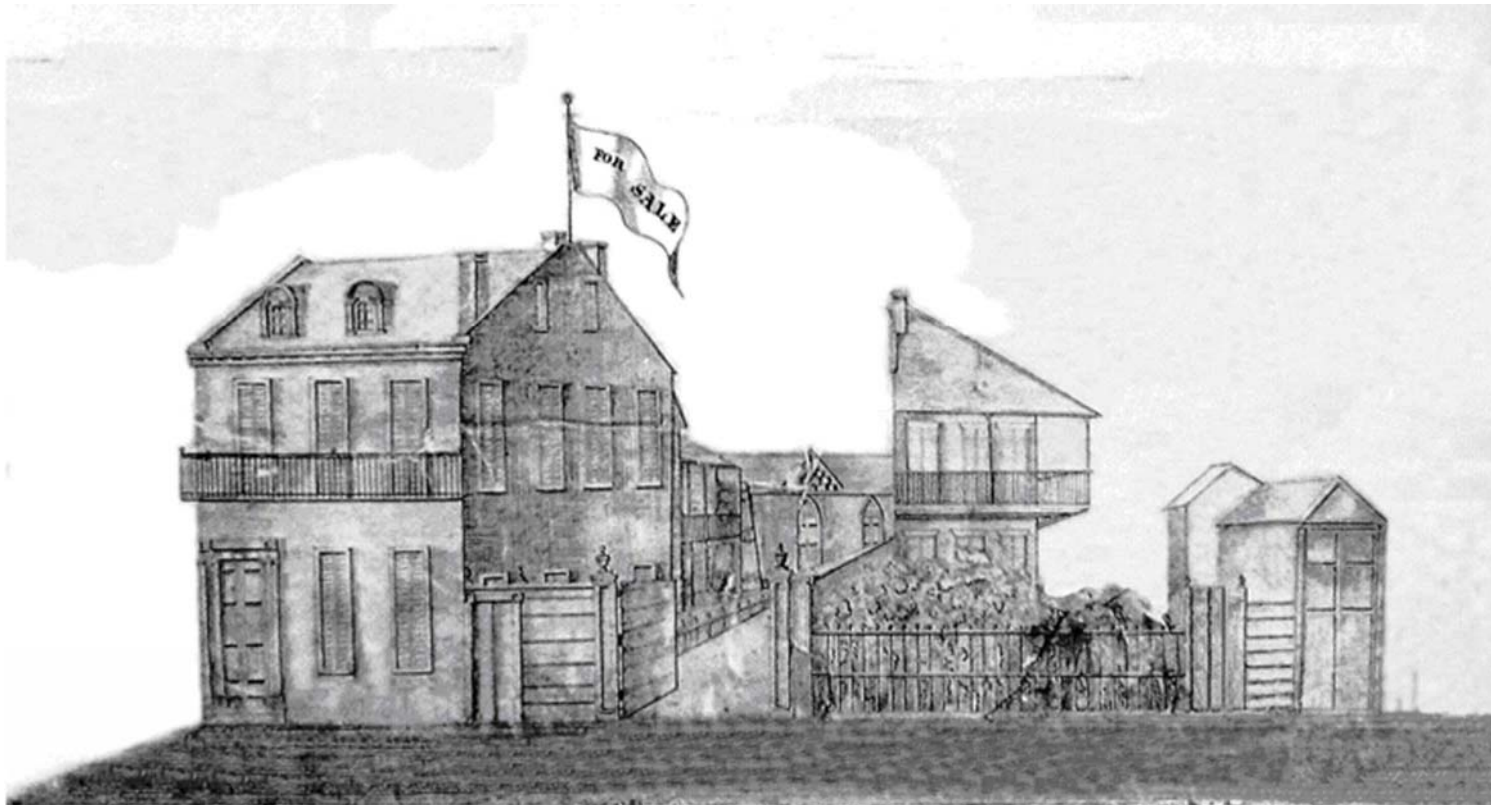


Illustration 2.58. 1 Sq 161 Bk 29 f 7. Masonry house and dependencies on Camp Street between Julia and St. Joseph. A novel waving "For Sale" pendant calls attention to the intended purpose of this watercolor. (NONA)

CHAPTER THREE

METHODS

Preliminary Research

Preliminary research was conducted to assist in framing and designing the scope of the research. Thus a plan of action could be devised for the study. While not performed in a strictly linear fashion the list below names the general order of the advance efforts.

Design scope of project

Create a work plan

Determine equipment and material needs

Determine budget needs

Design the fieldwork

Conduct the fieldwork

Perform Literature Review

Begin research of archival sources

Examine visual archived primary source materials

Select drawings

Identify new resources, potential informants

Revisit scope of project to define the study

Consider potential final products and adjust work plan and budget

Develop fields for database

Design database form

Begin documentation database forms

Process documentation through preliminary query analysis

Return for additional fieldwork and visual examination where necessary

Develop final products

Final analysis of data

Evaluate the study

Report the study

Perform the field research

Study Plan of Action

A time table was devised to execute the study in an orderly and documented fashion. Keeping accurate records is vital to producing a study of this type.

Spreadsheets using Excel were used for this task.

Fieldwork and Purpose of the Fieldwork

Three major stages were involved in conducting fieldwork: preparation, the fieldwork itself, and processing the materials. Space can be examined only partially by using maps and documents. For this reason site visits, notes, and site photographs were required after the completion of the literary search.

The main focus of the fieldwork was to figure out which fields to use in the database development. A list of character-defining landscape features and their definitions was developed. These features were identified and incorporated into the database design.

As fieldwork proceeded, the areas of interest widened. Documentation methods then become key to focusing the study thus photography, note taking, sketching, and mapping were used. Gradually the important elements were noted and concentrated on.

Study Development

Study Scope Development

After the fieldwork the study scope became clearer and parameters for the inquiry were established.

Study Procedure Development

In accessing the primary source material available the author first located photocopies of the material to access which drawings to concentrate on and then through a process of criteria evaluation the drawings were selected. As previous studies had focused on the Garden District and the *Vieux Carré* that material was not emphasized in

this inquiry. After developing the historical series for this research the author selected the First, Second, and Third Municipal District drawings to concentrate on.

Determining the Sampling Procedure

From the list of general garden characteristics generated in the field work a total of 159 drawings were selected for the sample. This included 63 from District One, 46 from District Two, and 50 from District Three.

Database Design and Format

Like an electronic filing cabinet, a database is a type of filing program for storing, sorting, and retrieving information. A method of organizing a large collection of information to maximize access and available in a variety of forms, databases store information in a regular structure.

Unlike manual systems, such as manila folders, an address book, or in a card index, the main advantage of a computerized database is that it allows you to analyze the current state of your data and produce very selective reports.

Because of the type of investigation being performed in this study, initially it was impossible to determine in detail what information would be significant. There was a large amount of information that could be retrieved from visual inspection of drawings available from the New Orleans Archives for properties sold during the Era of interest, as well as other information gleamed from the sources cited in the Reference section. The development of a database was deemed necessary to accomplish this task.

A full-fledged database management system, such as Microsoft Access was first considered. However, because of the simplicity of the information retrieval required for this work, that degree of sophistication was not considered necessary. The main

requirement for this thesis was to be able to sort the information by date and locality. Once this was achieved, the information of interest can easily be retrieved visually based on location and time period. The author chose Microsoft Excel spreadsheet software as more than meeting the database parameters and capable of future expansion if necessary.

A total of 159 properties—located in the three municipal districts for which information was collected—were analyzed. Each of the major three areas of interest, Municipal Districts One, Two, and Three, were set up as a separate file, and was in itself a separate data base identical in form, but containing the information for that area. District One was formatted as a single area of interest, while Districts Two and Three were further subdivided into several smaller significant areas. Since all three databases are essentially identical in form, the description that follows applies to each.

All information for a property occupies a single line in the database requiring over 159 lines total. Also, because of the large amount of data input, the length of each line would be far greater than could be printed on any practical page size. For this reason, the information was split up onto multiple sheets. Each sheet contains columns that contain the various information of interest for each property. It is necessary to clarify that the use of the word “sheets” described here refers to Microsoft Excel’s capability to use separate sheets in a single file. Each of these sheets can consist of many pages and that is the case for this database. In fact, the total number of pages required for all three districts is thirty-eight. The Excel sheets used for each database are described below.

<u>Name of Excel sheet</u>	<u>Number of sheets</u>
Drawing Identification Information	2
Drawing Landscape Information	2
Garden description and comments	1

A sample page from each of the five Excel sheets described above can be found in Appendix F. This allows one to see in more detail the content for each of the columns of data described below.

Drawing Identification Information (1 of 2)

- Drawing number, square number, book number, and folio number.
- Date of the drawing that is in many cases an estimate.
- The draftsman that prepared drawing.
- Language used on drawing
- Drawing measure
- The structure style
- The structure type
- The structure Era circa
- Indicates whether structure still exists.
- The owner's name at construction.
- The owner's name at the time of sale.

Drawing Identification Information (2 of 2)

- Drawing number, square number, book number, and folio number.
- The original and/or current address if available.

- The street name at the time of sale.
- The current street name.
- The backing street name at the time of sale.
- The backing street current name.
- The bordering street names at the time of sale.
- The current bordering street names.

Drawing Landscape Information (1 of 2)

- Drawing number, square number, book number, and folio number.
- Garden access/egress.
- Indication of the existence of an alley or carriageway.
- A description of the fencing type.
- An indication whether there was open-type fencing in the front of residence.
- Indication whether there was a fenced-in garden.
- Indications of the existence of a front, rear, and/or side garden.
- Indication as to whether trees were shown on drawing.
- Description of the types of trees or other vegetation.
- Indication of the existence of an arbor.
- Description of any water features shown.
- Indication of the presence of an orchard.
- Indication of the presence of any paths.

Drawing Landscape Information (2 of 2)

- Drawing number, square number, book number, and folio number.

- An estimate of the garden scale or size expressed as a fraction of the lot size.
- The size of the lots (frontage x depth).
- Indication whether the garden was visible from the street.
- Estimate of the percentage green space that is public and private.
- Indication whether a rear garden is detailed on drawing.
- Indication whether the site has rural character.
- Description of the garden style.
- Description of the garden type.
- Garden category (an abbreviated garden description of important characteristics).

Garden Description and Comments

- Drawing number, square number, book number, and folio number.
- Garden description.
- Comments

As can be seen the information described in this database is very extensive. While much of the information compiled is not significant to this thesis, it may be of considerable help to further work in this area.

Study Execution

Drawings Selection and Visual Survey

After identifying the 163 drawings to be examined the author compiled the database elements during the initial viewing of the documents and reviewed individual

drawings as needed. Where necessary the *Vieux Carré* Survey¹ and was consulted to further investigate French Quarter sites.

Locating the Drawings Properties on the Map

A master map was selected to chart the drawing properties on. This selection was a compromise by necessity. As the drawing periods, Federal, Antebellum, and Postbellum, covered a long time period and the city experienced changes there was no one map which could cover all of the time periods considered. Early colonial maps did not have enough urban development to locate the properties and contemporary ones had too many new layers which obliterated some of the old layers to be documented by the inquiry. With these facts in mind a suitable compromise was decided on.

A master street list of old and new street names was made to aid in locating the properties on the map. Symbols were placed on the map to represent the individual properties.

Garden Grammar and Garden Typology Development

Rank ordering was used to condense the descriptive elements into categories. Initially 45 garden types were named. After further rank ordering the garden types were condensed to 19 form descriptions. The database was sorted and analyzed for patterns. Drawings were selected to illustrate the types and the survey was written.

CHAPTER FOUR

FINDINGS

This chapter reports the findings of the study execution and describes the products which were compiled and analyzed for the conclusions in Chapter Five.

Study Products

Three main products were derived from this inquiry: Property Location Map, Property Variable Data Base, and Lexicon of the three Municipal District gardens. In addition, to execute the study and analyze findings, several other references proved useful and were compiled by the author. The following 11 products are shown or discussed in this study and are listed in order of production:

1. **Street Cross Reference Table.** A table cross referencing the old street names used in the sample properties drawings with the contemporary street names. This table was essential to siting the subject properties on the location maps. The author created the data through trial and error using 19th Century Maps, the Notarial Archives drawings property location descriptions, and contemporary maps. Appendix D.
2. **Database.** A database by District and Neighborhoods of 47 fields representing the sample of 159 property drawings in total selected for this study.

The property count by District was:

63 in the First District = 40%

46 in the Second District = 29%

50 in the Third District = 31%

Creating the 4,473 entries that the database is composed of was the most time-consuming task of the study. This record was essential in providing accurate, accessible, and sort able information and is the base of this research. A sample of the database is reported as Appendix E.

3. **Property Location Map.** A location map of the sample properties, by Municipal District, delineated by numbered yellow, orange, and green color-coded dots, on Norman's Plan of New Orleans & Environs, 1854, B. M. Norman Publisher, was used for this purpose.

Contemporary land use in New Orleans has obliterated some of the 19th Century streets prominent in this study. The building of the greater New Orleans Mississippi river bridges destroyed a significant portion of Municipal District One for example. The 1854 map used to chart the properties in the study is a good compromise for illustrating the properties as enough urban and sub-urban development is shown on the map that the locations can be noted. At the same time the map selected still reflects the reality of New Orleans ground elevations during the 19th Century, the geographic political divisions, and how the river and lake still dominated life in the city and surrounding area.

The location maps reveal that almost all of the properties of the Notarial Archives drawings, with gardens depicted, are located near and along the Mississippi river. Illustrations 4.1, 4.2, 4.3, 4.4, and Appendix F.

4. **Property Location Map Detail.** A location map of the sample properties by Municipal District delineated by numbered yellow, orange, and

green color-coded dots, depicting only those portions of the three municipal districts on which sample properties were located, Norman's Plan of New Orleans & Environs, 1854, B. M. Norman Publisher, was used for this purpose. Illustrations 4.1, 4.2, 4.3, and 4.4.

5. **Garden Typology Map Detail.** A location map of the sample properties illustrated by garden template symbols representing 45 types and the Dufour Baldwin House, depicting only those portions of the three municipal districts on which sample properties were located. The 45 types were analyzed and eventually grouped into the final 19 garden types concluded in the study. Illustration 4.5.

6. **New Orleans Garden Template Grammar.** A table of identifying garden element language used in the sample property drawings by Garden Style, Garden Type, Circulation, Vegetation Height or Canopy, Garden Structure, Outbuildings, Lot, and Garden Spaces. The terms are taken from the Notarial Archives drawings examined in the study. Table 4.1

7. **Draftsmen List.** A table of draftsman by name, District, and neighborhood with totals. Four of the draftsmen created 35% of the 159 drawings examined. Charles Arthur de Armas is credited with 21, L. Surgi delineated 14, and both A. Castaing and C. A. Hedin drew ten properties each. Fifty draftsmen are identified on the drawings. The originators of 29 or 18% of the 159 drawings are unknown.

There is a correlation between the ethnic association of some draftsmen's names and the district they worked in. More drawings on the uptown side of

Canal Street were executed by Anglo or German surnamed draftsmen, and on the downtown side of Canal Street more Gallic surnames appear in the draftsmen spreadsheet. Only the names of the draftsmen are shown in the appendix. Appendix G.

8. **Garden Typology Descriptions with Counts by District and Neighborhood.** A table of 45 garden categories identified in this study, by District and Neighborhood.

After analyzing this data for the criteria set forth in *The Secretary of the Interior's Standards for the Treatment of Historic Properties* (1996) the 45 detailed garden categories were condensed to 19 garden categories, and summarized in a spreadsheet titled Structure Style vs. Garden Style Type, an example of which is shown in Table 4.2. Appendix H.

9. **Structure Style vs. Garden Style Type and Structure vs. Garden Style-Type.** A spreadsheet of 19 garden categories identified in this study compared with the 13 dwelling types shown in the Notarial Archives drawings, by District with corresponding percentage pie graph.

The 19 garden categories listed in this table are illustrated in the study by representative sample drawings in the Discussion section of Chapter Five. The database was sorted by total structure types and garden types and then compared. The results of this analysis are shown in two pie charts, Illustrations. 3.6 and 3.7. A sample page of this spread sheet is illustrated in Table 4.2.

10. **House Type % of Total Properties.** A pie chart graph reporting the total percentages of 13 different house types in the drawing sample.

Thirteen dwelling types were categorized from the drawings examined in the study. In the House Type of Total Properties table, Illustration 3.6, analysis of the counts revealed that the “1 or 2-Story Creole Cottage/Raised Creole Cottage (no hall)” is the largest group, at 43%. The second classification is “1 or 2-Story Cottage front or front and side Galleried rear interior or covered stair (no hall)” was the second largest group, at 26 %. “Creole Cottage/Raised Creole Cottage rental units (no hall)” was the third group, at 8%. “American Townhouse Center or Side Hall, and Interior Stair” was the fourth largest category, at 8%. “French Colonial Plantation House” was the fifth group, measuring at 5%.

Each of the remaining eight house types are represented less than 5% of the total count. Four categories make up 2% each: “Creole Cottage *Porte-cochère* (no hall),” “Creole Townhouse/Creole Townhouse *Porte-cochère* (no hall),” “Raised Cottage Center or Side Hall, with Interior Stair,” and “Shotgun.” Three classifications measure 1% each, of the total number of dwelling types: the “Mansion,” “1 or 2-Story Cottage Center Hall or Side Hall, with Interior Stair,” and “Plantation.” “The “2-Story front Galleried Townhouse Center or Side Hall” type was appeared less than 1% of the total number and is therefore shown as 0% in Illustration 3.6

11. **Garden Type % of Total Properties.** A pie chart graph reporting the total percentage of 19 different Garden Types in the drawing sample.

Illustration 3.7 reports the 19 garden types identified in this study by percentage the total properties: “Cottage Front Yard Garden” was the largest

group identified, at 23%. “Zero Lot Line with Side Garden” was the second largest group, at 16%. “Cottage Front Garden with Rectangular-shaped Beds” was the third group, at 13%. “Cottage Front Garden with Geometric-shaped Beds” was the fourth group, at 9%. “Zero Lot Line with Rear Garden +” was the fifth group, at 8%. “Plantation” was the sixth group, at 5%, and the seventh sub-set, “Sub-urban Estate,” also measured 5%. These seven categories combined total 79% of the total garden types, for the properties examined in the study.

The 12 remaining garden types had less than 5% influence each. “Commercial Property” was at 4%. Five groups measured 3%: “Zero Lot Line with Middle Garden +,” “Rear Orchard,” “Agricultural Property,” “Curved Beds,” and “Owner Side Garden with Cottage Rental Units.” The five last groups had less than 1% influence, however due to rounding all appear as 1% on the pie chart in Illustration 3.7: “Side Orchard,” “Tree *Alleè*,” “Urban Estate,” “Cottage-Bower, and Side Garden,” and “Formal.” Illustration 3.7.

Database Field Findings

Fences

Every property depicted in the sample drawings was fenced. 98% of the fences were wood and 1% was iron and brick. Wood fence design consisted of plank and palisade. A significant number of properties showed elaborate door-like gates in the wooden fences. These entries were more often than not centered on the front door of the dwelling or the property frontage.

Fences ranged in degree of public and private space. No correlation was found across the three districts as to type of fence or privacy degree. Some fences included openings through which a garden could be viewed from the sidewalk; others were strict privacy barriers. Oddly some were built with a revealed open picket type for the run of the fence but the gate was constructed like a tall privacy door.

The workman skill demonstrated in fence construction varied greatly. All types and grades of wooden design barriers were viewed. From simple cypress pickets or rectangular boards installed at a mix of angles, to elaborate high quality carpentry work, all manner of wood fence construction was used.

Arbors

Evidence of vertical gardening was present in 33 or 21% of the drawings, and seen in all three Municipal Districts. The garden structures which provided for this display ranged from elaborate tunnels to simple lean-to wood lathe-type framing. A variety of installations were evident.

Bathhouse and Privy

Eight bathhouse structures were labeled and most, but not all, properties had an outdoor privy. Some spaces had more than one outhouse, and in a few cases there seemed to be the intention of providing a scenic or more pleasant trip to and from “the essential.” In two instances it appears that there may have been the ladies privy so often referred to in southern literature. This structure was closer to the house than the other privy on the property and obviously designed to accommodate a more desirable experience in terms of circulation and aesthetic. A paved pathway or garden walk was sometimes included for example.

Sidehall House and Port-cochère House

Outside of the French Quarter dwelling structures were similar across the three Municipal Districts. The two striking variances were the Sidehall house in District One and the *Port-cochère* house in the Second and Third Districts. Similar to the Charleston Sidehall House, the Sidehall house found on the uptown side of Canal Street was common in the 19th Century. Unfortunately not one example remains today. (Friends of the Cabildo, Inc. 1972) In the Second and Third Municipal Districts the *Port-cochère* structure was built but only two examples were known to exist in the First Municipal District.

Cottage Units with One Side Garden

A few drawings show three or more cottages adjacent to each other with one garden next to an end cottage. There is no written indication of what the use of these dwellings was however.

Properties Drawn More Than Once

Of the 159 drawings analyzed four properties were drawn more than once. In District One a plantation was rendered three times, a cottage drawn twice, and a suburban estate was depicted twice. In the Third District a cottage was drawn twice.

Drawing Dates

While the drawing dates range from 1807 to as late as 1880, the majority of the sample was produced in the 1840's and 50's. This finding is consistent across all three districts. Earlier dated drawings do illustrate earlier dwellings of course but later renderings also depict older constructions. This provided a crossection of types to be studied.

Pleasure or Workspaces

The rear or middle garden layouts ranged from highly ordered spaces to minimal construction efforts. Some outdoor spaces displayed an every-square-inch design effort. Illustrations 5.137 and 5.138 demonstrate a great attention to detail by the homeowners for example. There seems to be a structure on this property for every possible need in the 19th Century. Whether the owner regarded this exterior space as a garden or a work area it is apparent that much activity took place there.

Contrastingly Illustrations 5.96 and 5.97 show a simple organization for pleasure or work. If the owner sat under the tree to relax or pluck a chicken we do not know. But it is apparent that the tree is there for a purpose and as other drawings show similarly designed spaces we know there is a reason for the placement.

Vegetation

The draftsmen's efforts to depict specific vegetation are apparent. It is possible to discern trees such as *Taxodium distichum*, *Quercus virginiana*, and *Melia azedarach*. Kitchen garden plants such as corn, vines like grapes, and shrubs like *Gardenia* are easily identifiable. Ornamentals identified easily are Louisiana Iris, and *Rosa*. In some renderings the plants are labeled. These include fig, citrus, and willow trees. Other artists indicated simply: shrubbery, fruit trees, or garden.

Garden Technology

Turf lawns are not indicated in the drawings. The lawnmower was invented in England in the 1830's but was not used widely until the late 1800's, and did not become common until after World War 1. Instead of turf, durable surfaces were used or the

ground was swept clean. Anecdotal accounts and later photographs reinforce the idea that this was the practice.

Earlier renderings indicate shell, brick, stone, or dirt paths and yard surfaces. In the second half of the 19th Century concrete was introduced and used in the garden increasingly. Though Benjamin Morgan pioneered the use of “pebble stones” to pave “one block of Gravier Street” in 1822, and this method of mud proofing New Orleans streets did eventually prove successful and popular, the ship ballast medium was not generally used in private gardens. “Broad slabs of slate” were used for sidewalks and patios by the 1850’s; this material was installed in private gardens and the iconic French Quarter courtyard and is extant today. (Friends of the Cabildo 1972, 57-58)

Some of the study drawings indicate the actual surface treatment of walks and other constructions in the gardens—two even specify marble as the entry paving. In most cases however, the ground cover or hardscape is not labeled but is delineated. Close examination of the actual colored drawings does reveal a type of hard treatment in most cases but it is speculation to name the actual material without documentation.

Richard C. Beavers urban archaeological work in New Orleans reveals that *Rangia* clam and oyster shells, and North Shore bricks were commonly used for exterior hardscape in the 1800’s, prior to the wide introduction of concrete. (Beavers 1998) Close inspection of the sample drawings shows rendering consistent with this use. As brick paving is labeled in some drawings it is possible to ascertain that the surface in others, which are not named, is the same material.

Advertisement descriptions of new houses for sale in New Orleans, during the 1800’s reinforce this finding. “Another house having 48 feet in length on 12 in breadth,

divided into a double kitchen with a bake oven and two rooms at the extremity of the said house. The whole built of bricks between posts and covered with hollow tiles, besides a fine well, built of stones, a yard paved with northern bricks and an arbour covered with vines of the first quality, &c. (Friends of the Cabildo 1974, 10)

Circulation

Alleyways were used in all three districts as service pathways both to and from the sidewalk and street. In some cases adjacent stables were accessed using this designated circulation.

In some cases elaborately constructed circulation was evident. A marble entry garden space was labeled as such, and substantial tunnel arbors were built over walkways. Over half of the garden layouts were utilitarian in approach. Simple rectangular beds or perimeter gardens are examples of the vernacular treatment.

Garden Novelties

While numerous commonalities were witnessed in the sampled drawings some novelties stand out. One suburban estate in the Second Municipal District showed a labeled fish pond. Various pigeon cotes or sheds were demonstrated. In one front garden four diamond-shaped beds displayed a different tree in the center of each diamond. Giant topiary was displayed in three gardens.

Such whimsy is consistent with the late Victorian era and is seen also in photographs of New Orleans from that time period. The Theodore Lilienthal photographs for Emperor Napoleon III, exhibited at the Newcomb Art Gallery, in November 2000, illustrate and confirm this type of novelty in New Orleans gardens of the period.

Property Location Map Detail

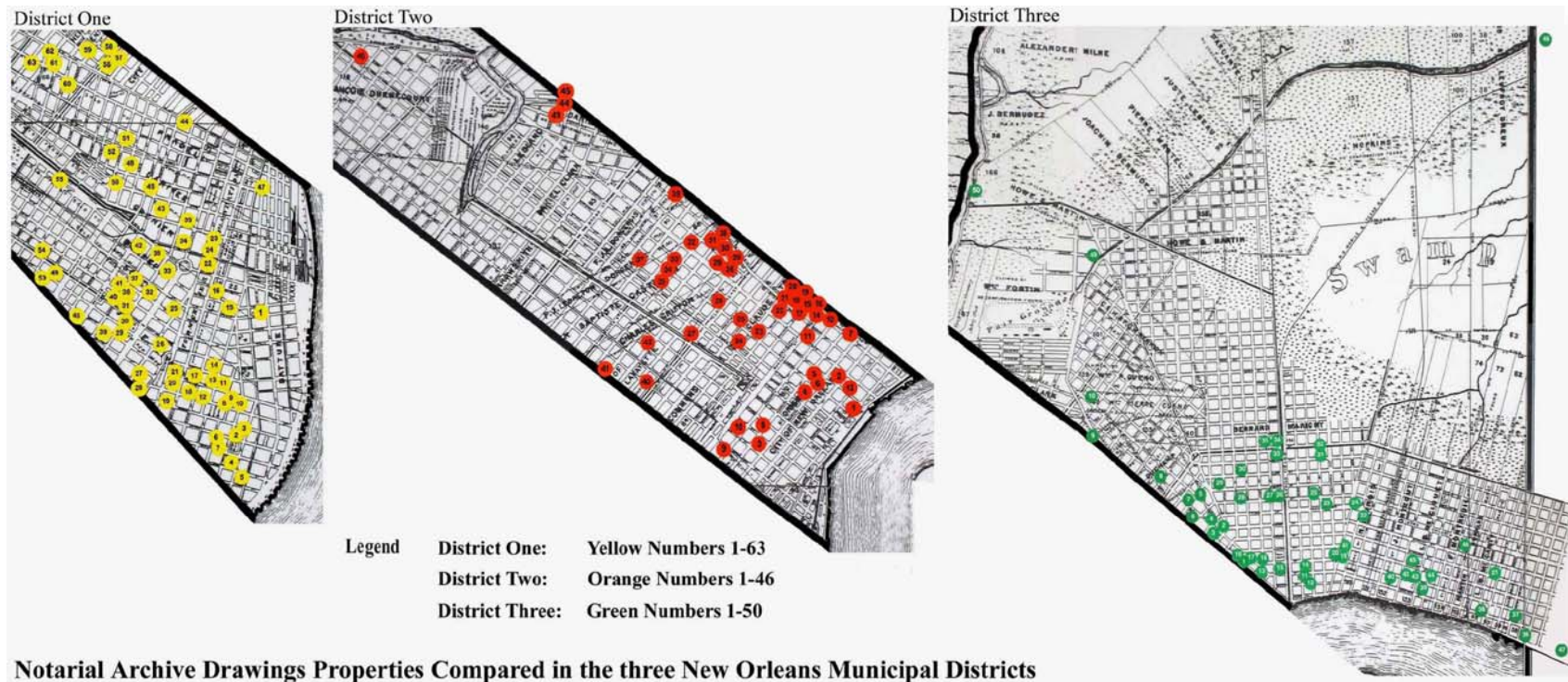


Illustration 4.1. Property Location Map. Location of Notarial Archive Drawings Properties Compared in the Three New Orleans Municipal Districts. By the author.

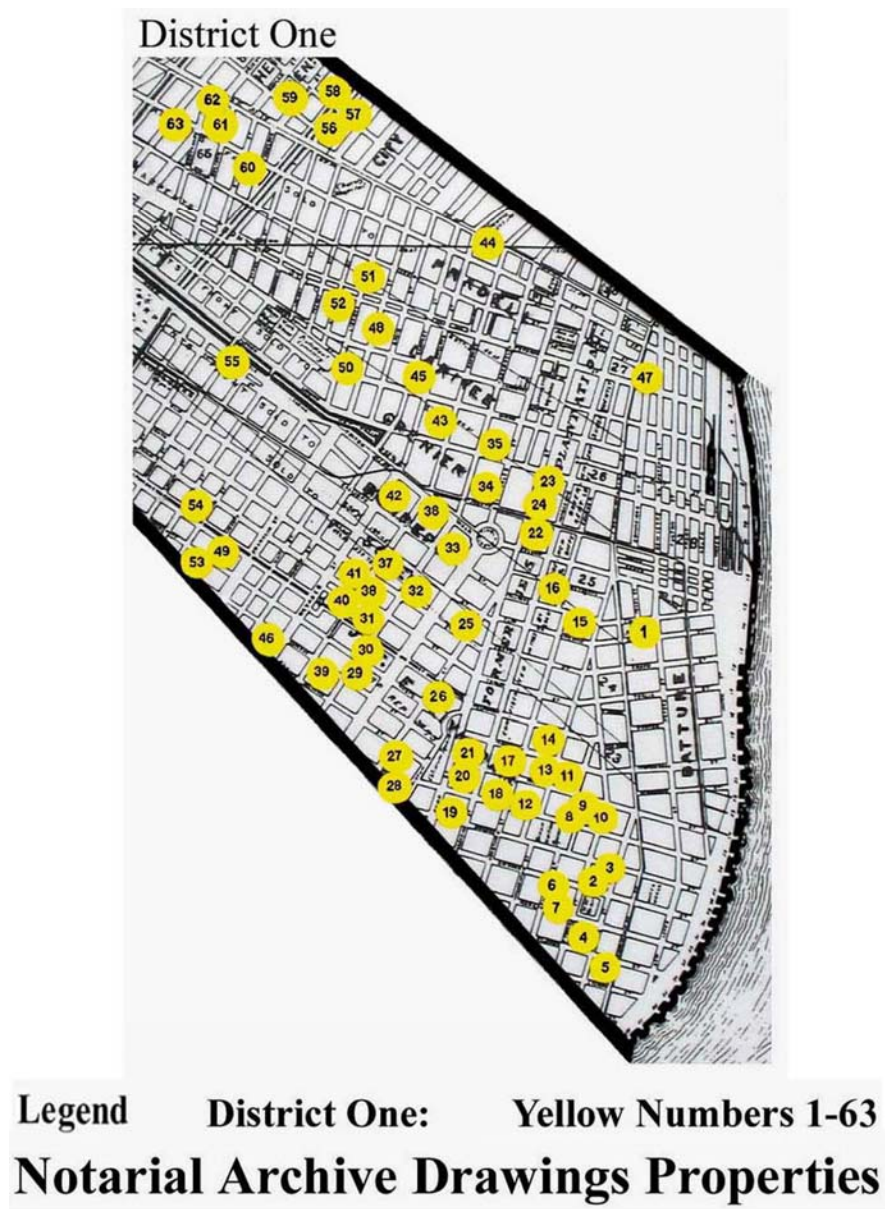


Illustration 4.2 Property Location Map. District One Close Up. Location of Notarial Archive Drawings Properties Compared in the Three New Orleans Municipal Districts. By the author.

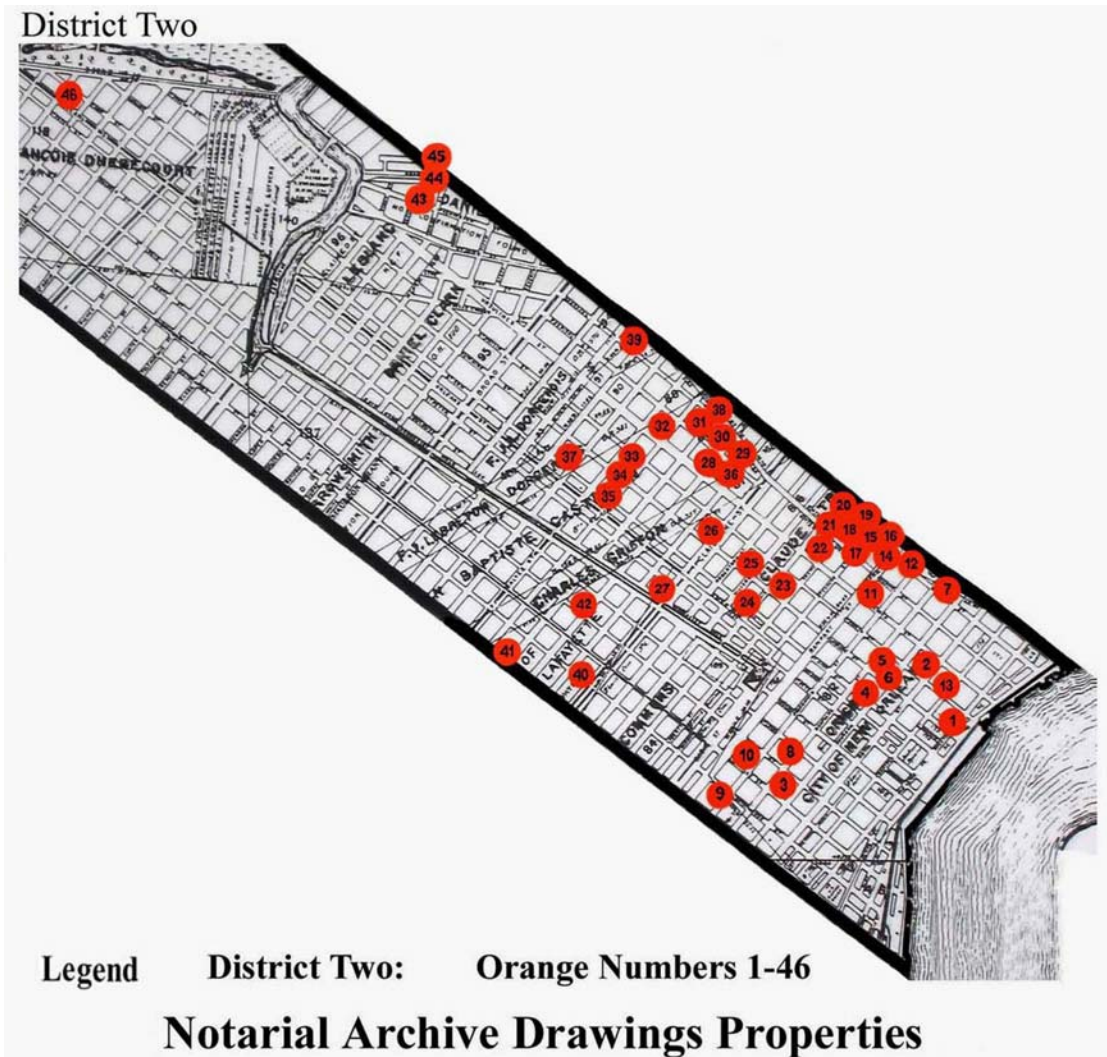


Illustration 4.3 Property Location Map. District Two Close Up. Location of Notarial Archive Drawings Properties Compared in the Three New Orleans Municipal Districts. By the author.

District Three

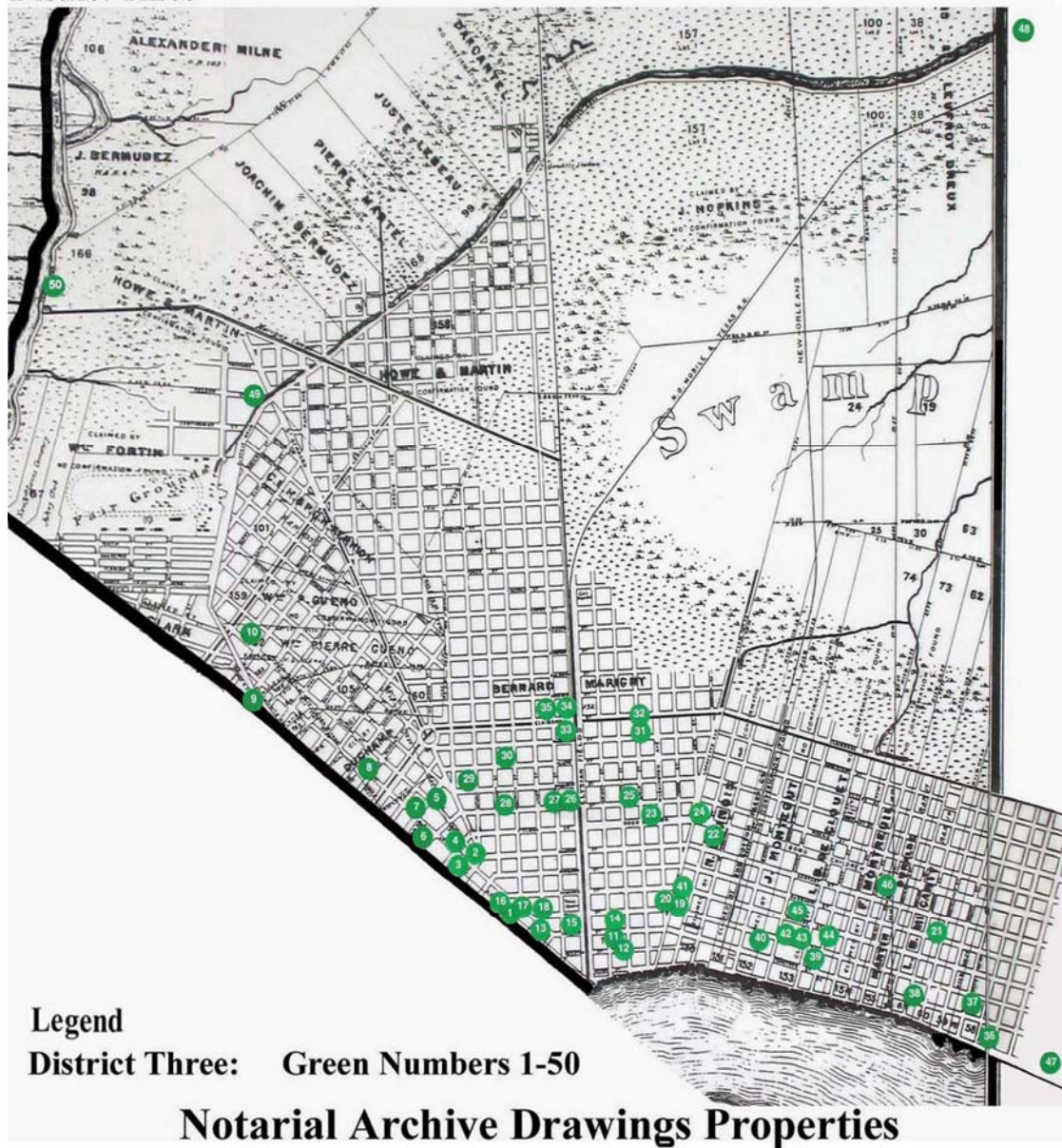
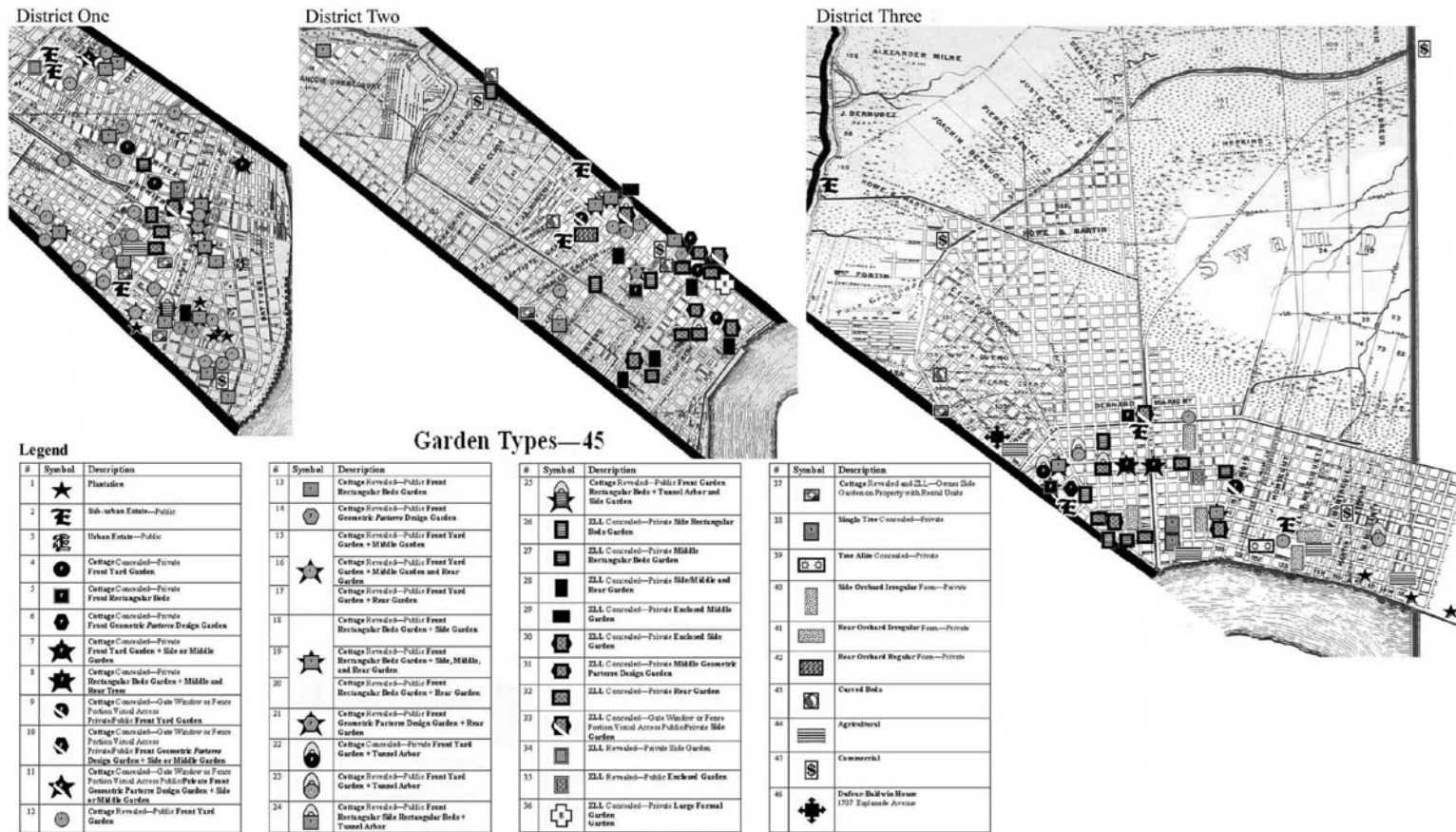


Illustration 4.4 Property Location Map. District Three Close Up. Location of Notarial Archive Drawings Properties Compared in the Three New Orleans Municipal Districts. By the author.

Garden Typology Map Detail



Notarial Archive Drawings Properties Compared in the three New Orleans Municipal Districts

Illustration 4.5. Garden Typology Map Detail. Location of Notarial Archive Drawings Properties Compared in the Three New Orleans Municipal Districts. By the author.

New Orleans Garden Template Grammar

Table 4.1. New Orleans Garden Template Grammar. By the author.

New Orleans Garden Template Grammar	
	Garden Element
Garden Style	Formal—parterre: geometric composition or rectangular composition with a central axis
	Vernacular: Structured or Unstructured
	Victorian—with bedding out, plant variety dominates, and a mix of shapes and forms
Garden Type	Plantation front and/or side ornamental garden, agricultural garden and possible orchard, a complex property with transitions over time
	Estate-Sub-urban
	Estate-Urban
	Cottage-Front Yard Garden: space in front of structure bisected by a walk from the front fence gate to the structure front entrance—with or without any combination of side middle or rear beds or garden; public or private determined by street visual access degree
	Cottage-Front Garden of Rectangular Beds—with or without any combination of side middle or rear beds or garden; public or private determined by street visual access degree
	Cottage-Front Garden of Geometric-shaped Beds—with or without any combination of side middle or rear beds or garden; public or private determined by street visual access degree
	Cottage-Bower and Side Garden
	ZLL with Middle Garden
	ZLL with Side Garden
	ZLL with Rear Garden
	ZLL with Formal Garden
	Cottage or ZLL—Owner Side Garden: on property with rental units
	Tree Single
	Tree <i>Allée</i>
	Orchard Regular or Irregular at the Rear
	Orchard Regular or Irregular at the Side
	Curved Beds
	Agricultural
	Commercial

Table continued on next page

Table 4.1.—*Continued*

New Orleans Garden Template Grammar		
	Garden Element	
	Circulation	Front: gated or not--walk or, entry court
		Middle: gated--alley or, yard
		Rear: gated--alley or, common alley or, carriage way
		Side: gated--alley or, common alley or, passage way or, carriage way
Vegetation Height or Canopy		Flat
		Low
		Middle
		High
Garden Structures		Arch/ <i>Arcadie</i>
		Arbor/ <i>Arbour</i>
		Arbor Tunnel or Bower/ <i>Tonnelle Arbour</i>
		Cistern/ <i>Cuve</i>
		Fence
		Fish Pond
		Lean-to/ <i>Appentis</i>
		Pergola
		Pavilion/ <i>Pavillon</i>
		Trellis/ <i>Treillis</i>
		Veranda
		Well/ <i>Puits</i>
Outbuildings		Bakery/ <i>Boulangerie</i>
		Bathhouse/ <i>Bain</i>
		Chicken and/or Pigeon house/ <i>Pigeonnier</i>
		Coal and/or Wood shed/ <i>Charbon, Bois</i>
		Kitchen/ <i>Cuisine</i>
		Privy: single or, double or, triple or, quad
		Shed/ <i>Hanger</i>
		Stable/ <i>Ecurie</i>
		Warehouse/ <i>Magasin</i>
		Wash House/ <i>Lavoir</i> and/or Ironing House
Lot		Garden percentage of lot
		Lot Size
		Lot Configuration: corner, side, perpendicular, entire block
Garden Spaces		Entry
		Alley or Walk
		<i>Cour</i> and/or <i>Basse Cour</i>
		Enclosed Garden
		Garden Structure

Table 4.2. Structure vs. Style. By the author.

Structure vs. Style															
Style	French Colonial	No Style	Greek Revival	No Style	No Style	Greek Revival	Georgian	Georgian or Greek Revival	Georgian or Greek Revival	Greek Revival or Hybrid	Greek Revival	Greek Revival	No Style or Greek Revival		
Type	French Colonial Plantation House	1 or 2-Story Creole Cottage /Raised Creole Cottage (no hall)	Creole Cottage /Raised Creole Cot. Rental Units (no hall)	Creole Cottage Porte-cochere (no hall)	Creole Townhouse /Creole Townhouse Porte-cochere (no hall)	1 or 2-Story Cottage front or front and side Galleried rear interior or covered stair (no hall)	Plantation House	Mansion	1 or 2-Story Cottage Center or Side Hall interior stair	Raised Cottage Center or Side Hall interior stair	American Townhouse Center or Side Hall interior stair	2-Story front Galleried Townhouse Center or Side Hall	Shotgun	Summation of All Types	Percent of total this sheet.
Plantation	1													1	100%
Sub-urban Estate														0	0%
Urban Estate														0	0%
Cottage-Front Yard Garden +														0	0%
Cottage-Front Garden Rectangular Beds +														0	0%
Cottage-Front Garden Geometric Beds +														0	0%
Cottage-Bower and Side Garden														0	0%
ZLL with Side and/or Middle Garden Beds														0	0%
ZLL with Side Garden														0	0%
ZLL with Middle or Rear Garden														0	0%
Formal														0	0%
Owner Side Garden with Cottage Rental Units														0	0%
Tree--Single														0	0%
Tree Alle'e														0	0%
Rear Orchard														0	0%
Side Orchard														0	0%
Curved Beds														0	0%
Agricultural Property														0	0%
Commercial Property														0	0%
Quantity of each type:	1	0	0	0	0	0	0	0	0	0	0	0	0	1	
Percent of total this sheet:	100%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	-	100%

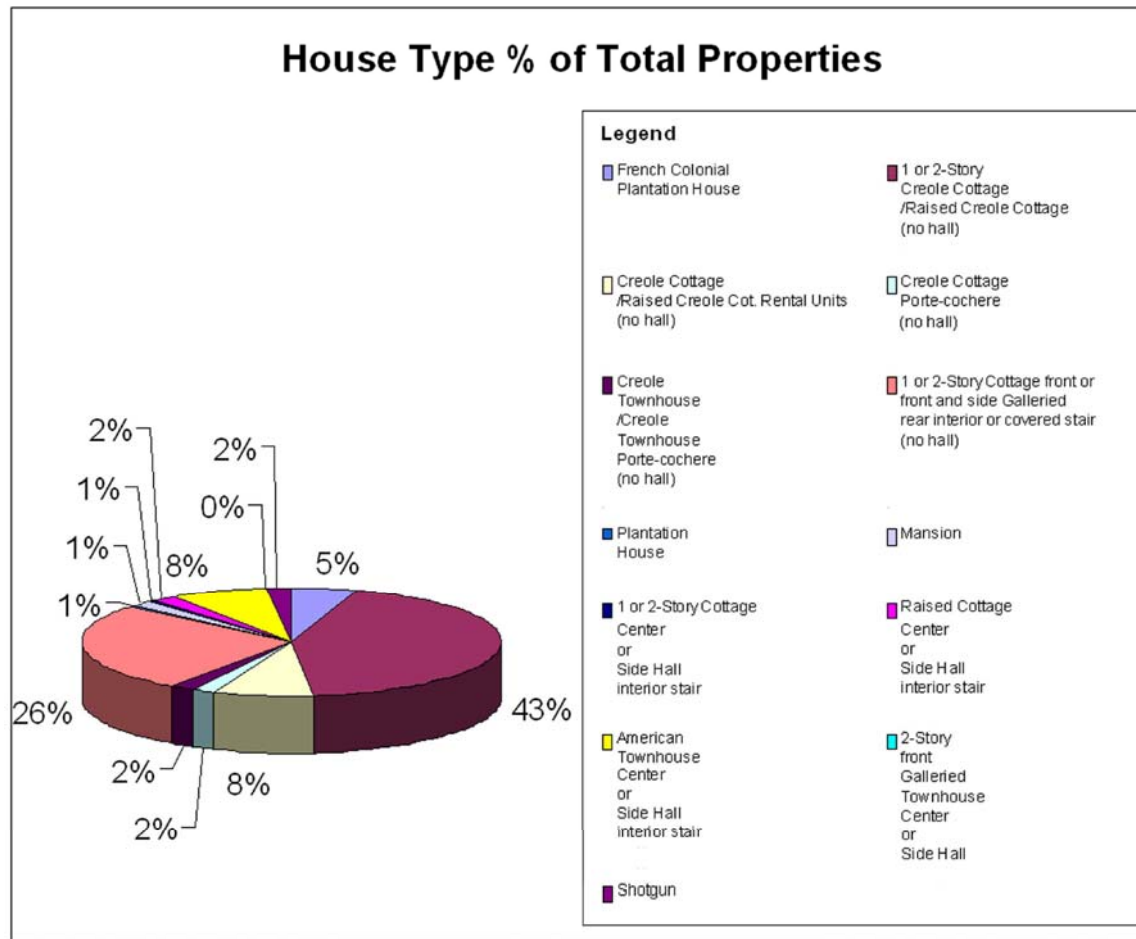


Illustration 3.6. House Type % of Total Properties. By the author.

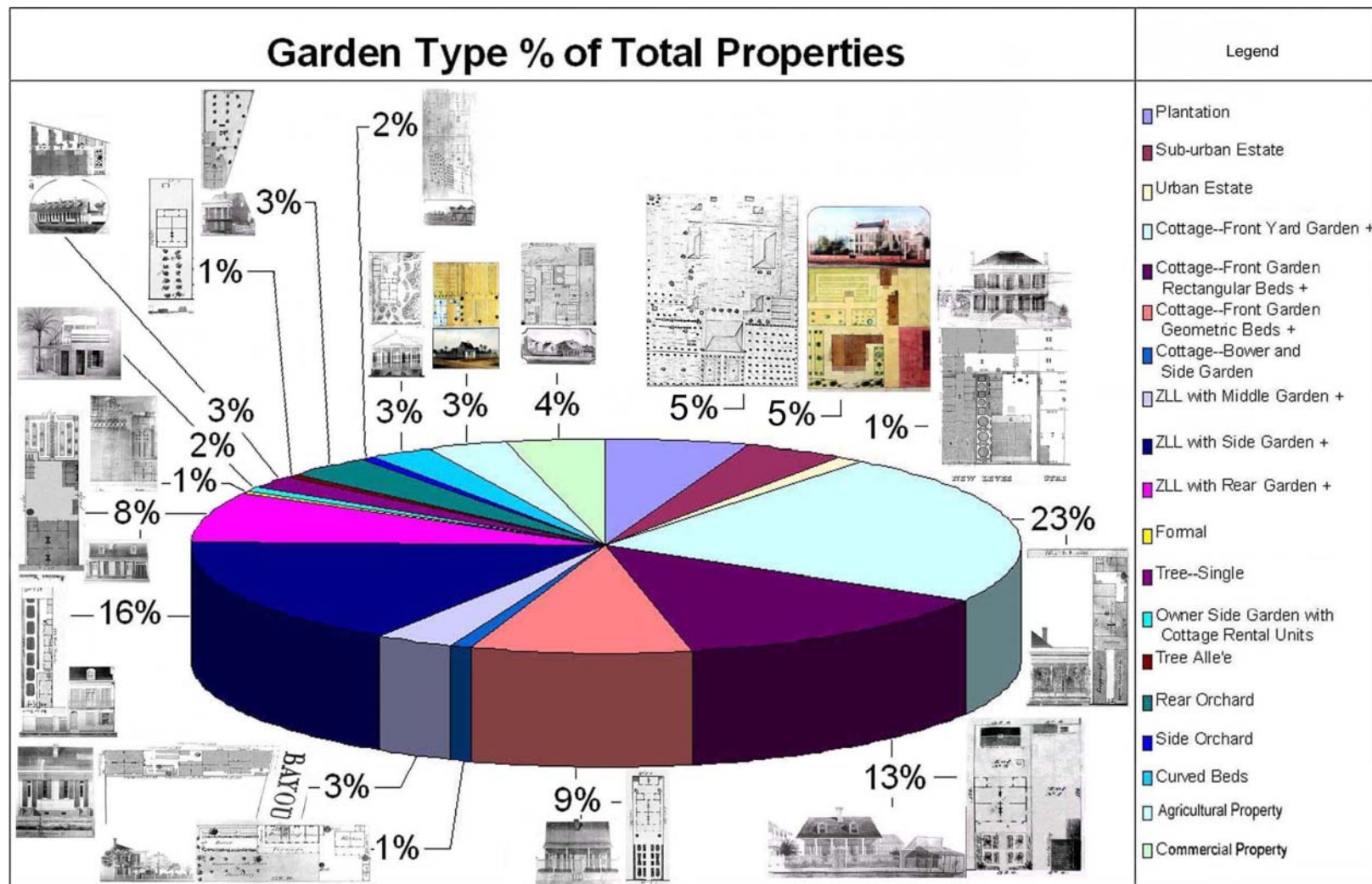


Illustration 3.7. Garden Type % of Total Properties Pie Graph. By the author.

CHAPTER FIVE

SYNTHESIS

Discussion

“Every image of the past that is not recognized by the present as one of its own concerns threatens to disappear irretrievably.”

Walter Benjamine
Thesis on the Philosophy of History

Description of the Findings

The total elements researched found nineteen basic garden template types.

These are illustrated by the selected drawings that follow the table of Garden Template Types as seen below. Illustrations of each type follow.

Table 5.1. Garden Template Types. By the author.

#	Garden Template Type	Drawing Number
1	Plantation	1.10 = Sq 96 Bk 29 f 28 1.28 = Sq 205 Bk 42 f 28 (lightening rod) 3.36 = Sq 25 Bk 29 f 28
2	Sub-urban Estate	1.61 = Sq 497 Bk 13 f 1 (Dunbar) 1.62 = Sq 497 Bk 64 f 16 (Dunbar) 2.39 = Sq 317 Bk 5 f 18 (Degas) 3.33 = Sq 748 Bk 76 f 29 (Victorian) 3.45 = Sq 250 Bk 21A f 31 (de Feriet)
3	Urban Estate	1.1 = Sq 48 Bk 20A f 25
4	Cottage--Front Yard Garden + middle or/and rear garden	1.37 = Sq 239 Bk 79 f 31 1.50 = Sq 329 Bk 50 f 40 3.22 = Sq 366 Bk 86 f 2

Table continued on next page

Table 5.1.—*Continued*

#	Garden Template Type	Drawing Number
5	Cottage--Front Garden Rectangular Beds + middle or/and rear garden	1.5 = Sq 88 Bk 83 f 23 1.57 = Sq 404 Bk 70 f 13 2.32 = Sq 264 Bk 44A f 83 3.29 = Sq 506 Bk 21A f 33 (tunnel arbor)
6	Cottage--Front Garden Geometric Beds + middle or/and rear garden	1.11 = Sq 103 Bk 51 f 43 1.51 = Sq 332 Bk 77 f 43 2.18 = Sq 141 Bk 53 f 18 2.25 = Sq 178 Bk 73 f 34
7	Cottage--Bower and Side Garden	1.21 = Sq 152 Bk 6 f 35
8	ZLL with Middle Garden	1.45 = Sq 273 Bk 37 f 48 2.5 = Sq 75 Bk 1 f 4 2.15 = Sq 109 Bk 85 f 11 2.38 = Sq 259 Bk 99 f 22
9	ZLL with Side Garden	1.32 Sq 213 Bk 81 f 21 2.4 = Sq 69 Bk 24 f 13 2.10 = Sq 95 Bk 62 f 8 2.12 = Sq 106 Bk 95 f 31 2.16 = Sq 109 Bk 85 f 11 3.1 = Sq 157 Bk 78 f 36 3.17 = Sq 158 Bk 65 f 33 3.19 = Sq 166 Bk 11 f 38 3.23 = Sq 393 Bk 58 f 29 (man on RR tracks) 3.34 = Sq 748 Bk 89 f 12
10	ZLL with Rear Garden	2.6 = Sq 76 Bk 87 f 28 (tunnel arbor) 2.9 = Sq 91 Bk 44 f 41 (tunnel arbor)
11	ZLL with Formal	2.7 = Sq 58-76 Bk 11 f 10
12	Cottage or ZLL Owner Side Garden on property with Rental Units	2.41 = Sq 246 Bk 41 f 19 3.9 = Sq 1190 Bk 73 f 47
13	Tree-single	1.35 = Sq 218 Bk 54 f 18 (palm tree) 3.11 = Sq 10 Bk 6A f 94 (willow tree)
14	Tree <i>Alleè</i>	3.40 = Sq 382 Bk 6A f 85
15	Rear Orchard	2.34 = Sq 266 Bk 85 f 15 3.43 = Sq 171 Bk 47 f 28 (woman sweeping)
16	Side Orchard	3.20 = Sq 166 Bk 51 f 12
17	Curved Beds	2.45 = Sq 439 Bk 74 f 26
18	Agricultural Property	1.38 = Sq 240 Bk 43 f 14 3.37 = Sq 130 Bk 38 f 23
19	Commercial Property	1.4 = Sq 86 Bk 89 f 41 2.21 = Sq 144 Bk 63 f 34

Plantation

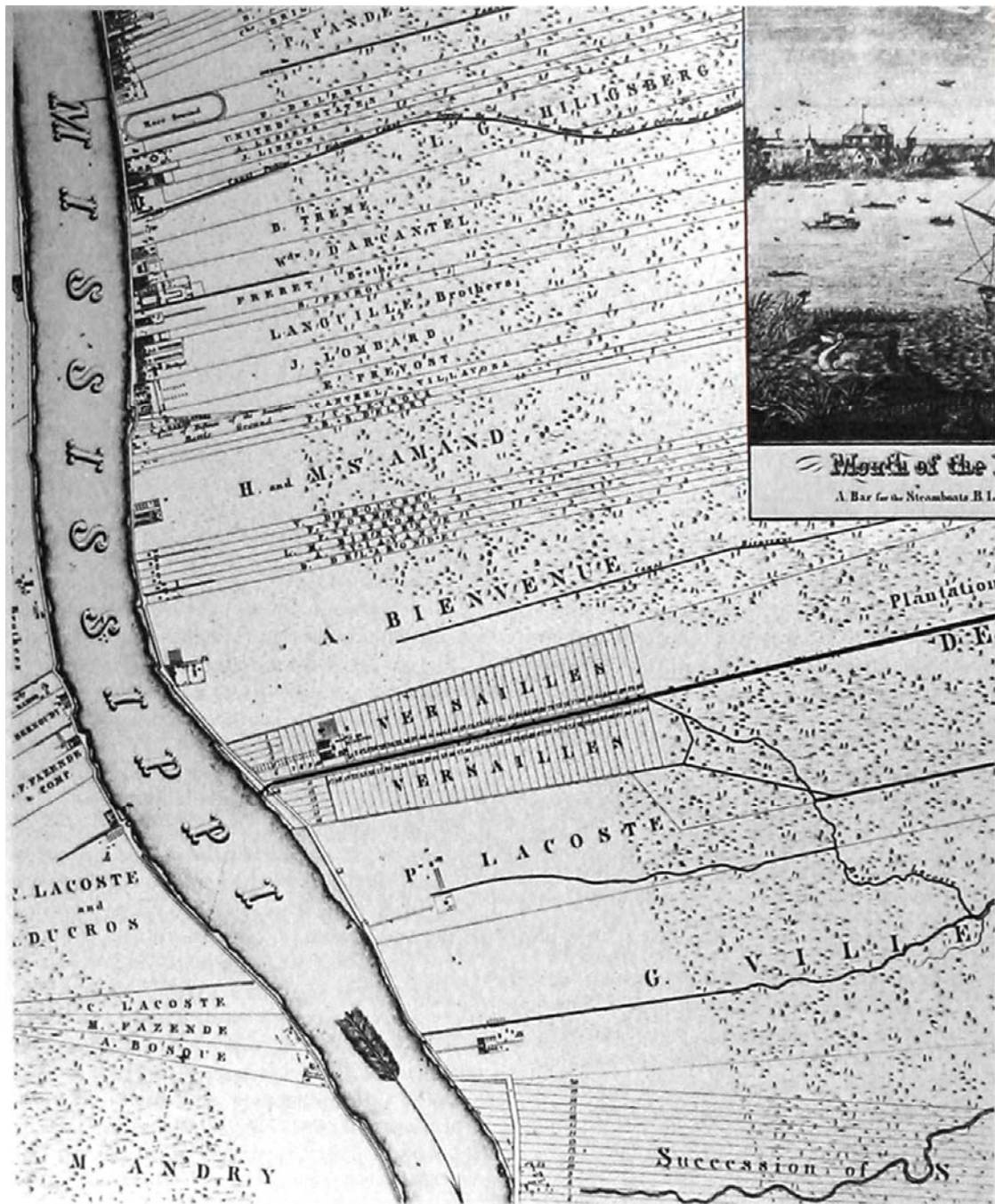


Illustration 5.1. Maurice Harrison map, 1845. The original plantation settlement pattern of the historic Bywater neighborhood. A variety of tree *allées*, geometric-shaped beds front gardens, and agricultural beds are depicted in this mid 19th Century landscape layer. (LOC)

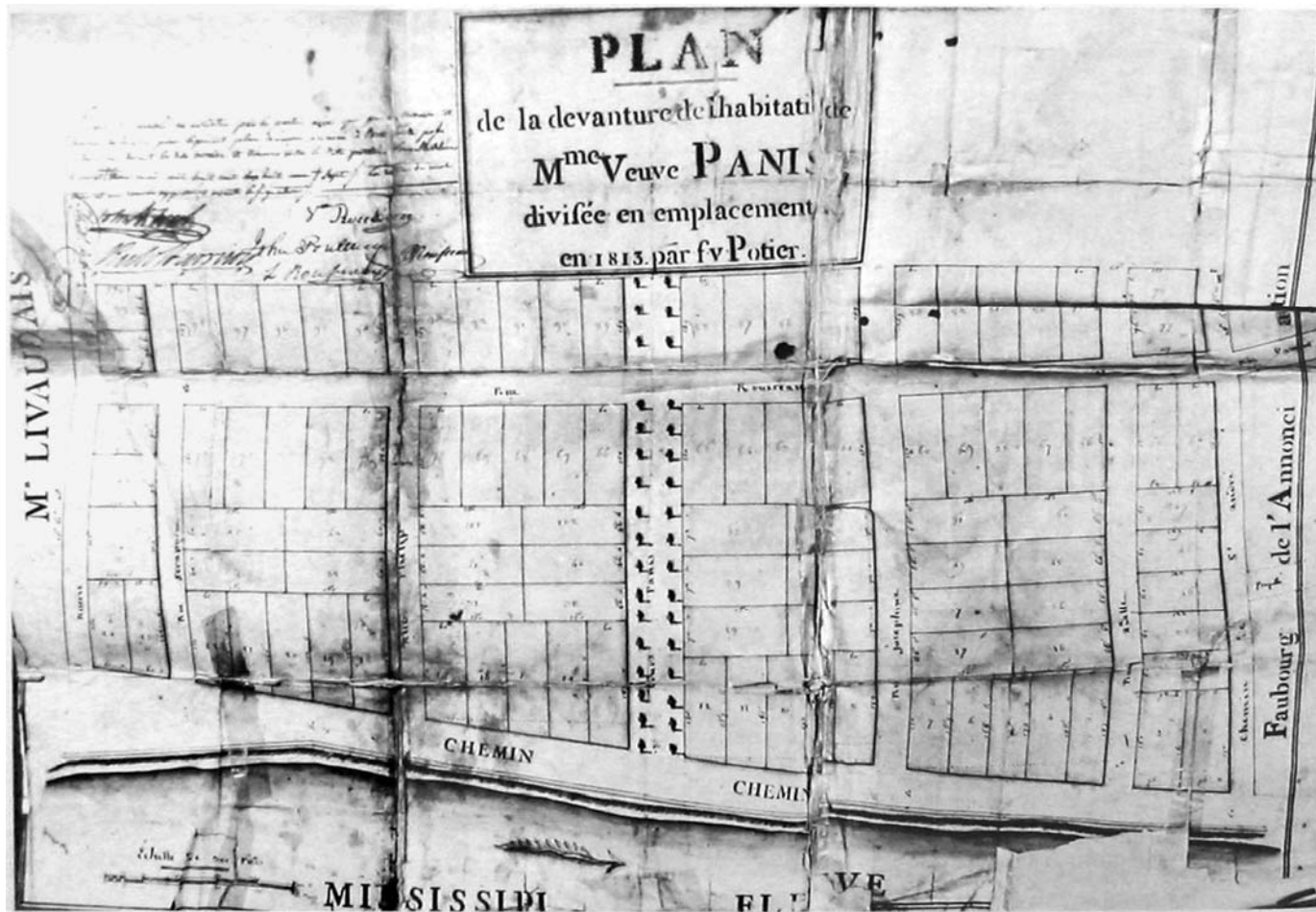


Illustration 5.2. 4 Vol 14A f 379½B, Michele de Armas, 1818. Center, Grande Course Panis (now Jackson Avenue) with tree allée leading from River Road to the Panis plantation manor house front; the acreage was divided into lots by Potier, in 1813. (NONA)



Illustration 5.3. Streetscape with Marigny plantation, *right*, St. John the Baptist Street (now St. Thomas Street), backed by Pecaniers (now Chippewa), and bordered by Robin (now Euterpe) and Race. From Gardner's New Orleans Directory, 1859. (TULSC)

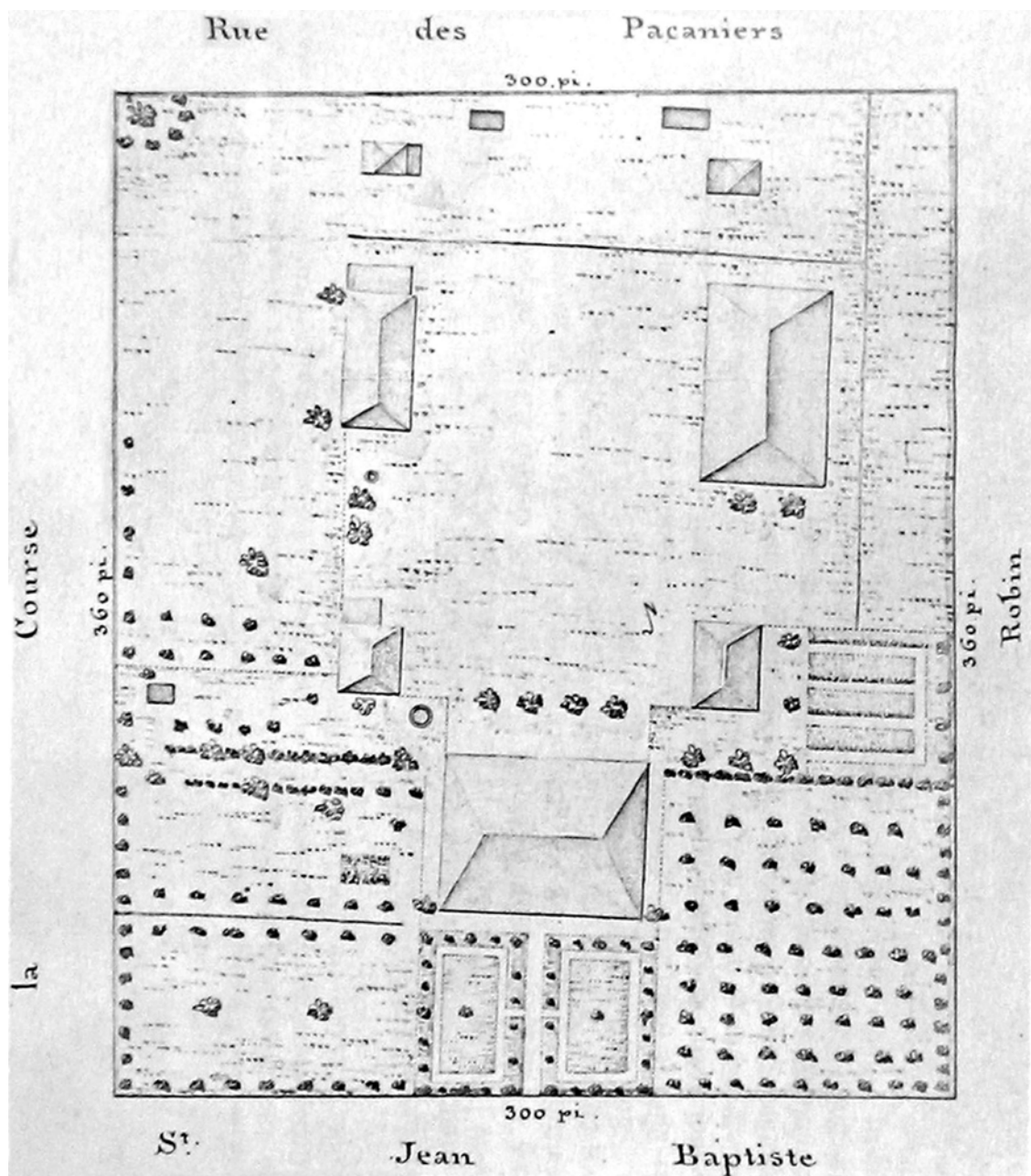


Illustration 5.4. 1.9 Sq 96 Bk 5 f 272 elevation detail, Joseph Pilie, 1827. Jean Baptiste de Marigny plantation, circa 1790-1805. (NONA)

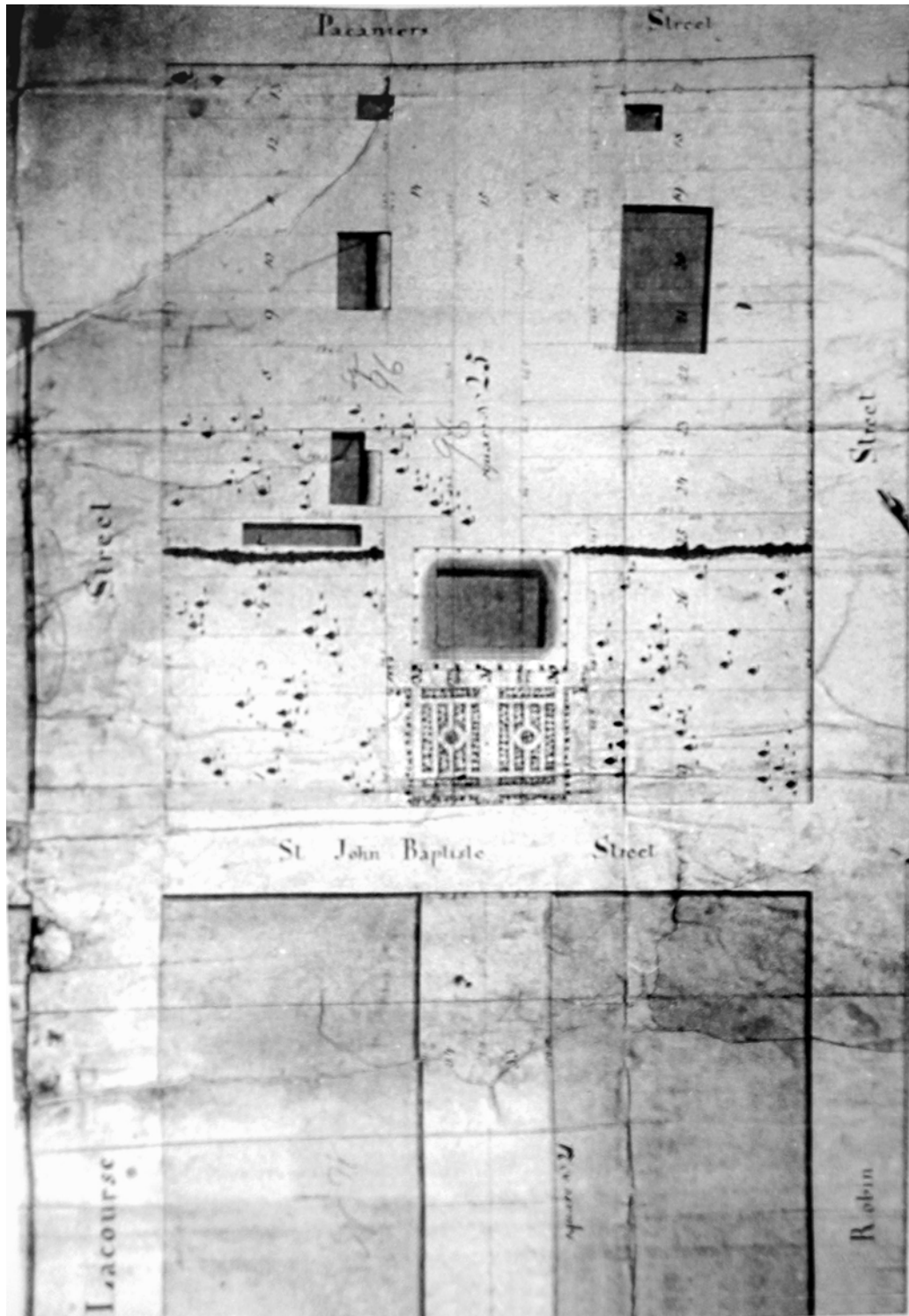


Illustration 5.5. 1.8 Sq 96 Bk 29 f 28 elevation detail, unsigned, 1835. Jean Baptiste de Marigny plantation, circa 1790-1805. (NONA)

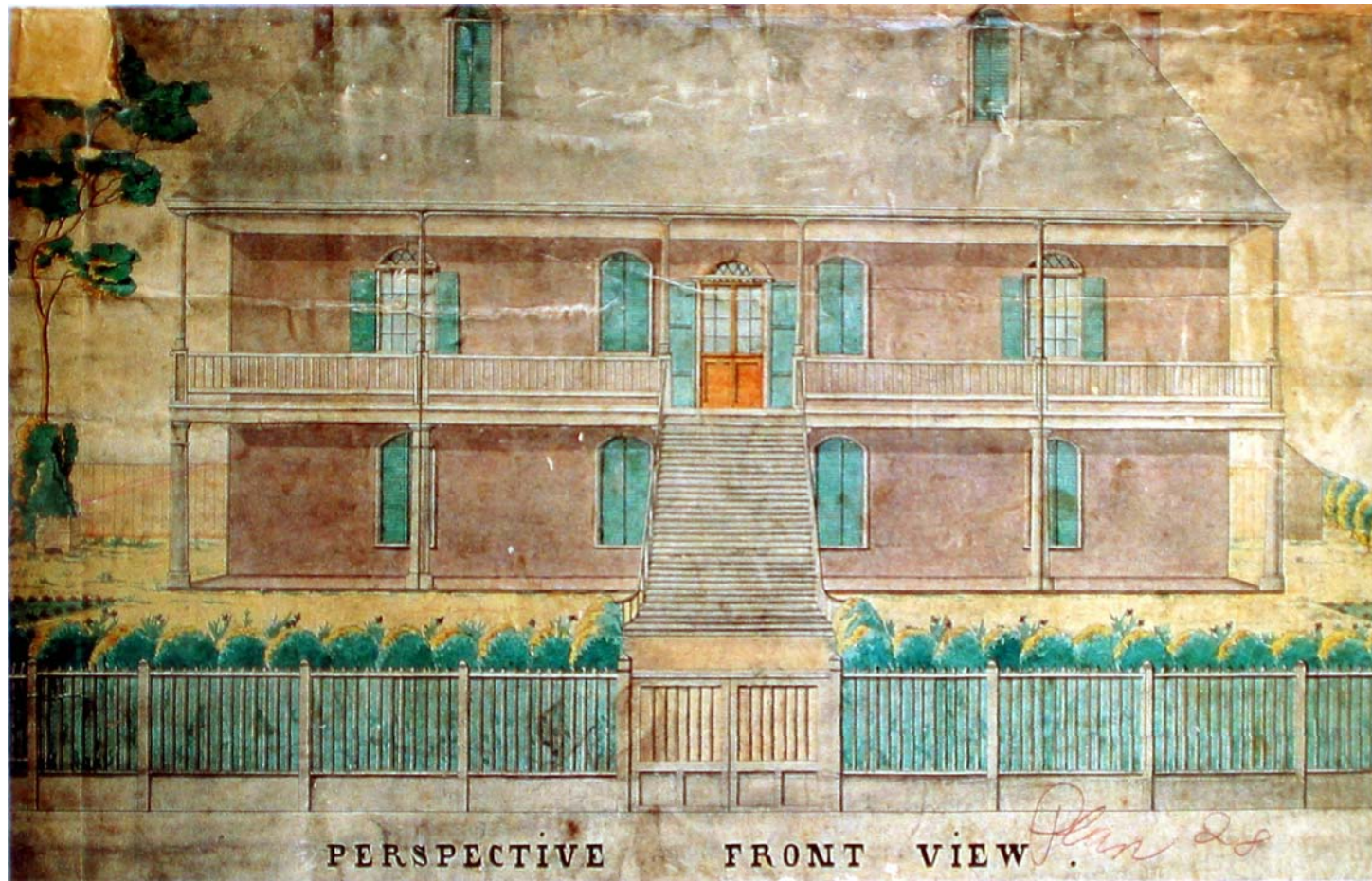


Illustration 5.6. 1.10 Sq 96 Bk 15 f 25 elevation detail, unsigned, undated. Jean Baptiste de Marigny plantation, circa 1790-1805. (NONA)

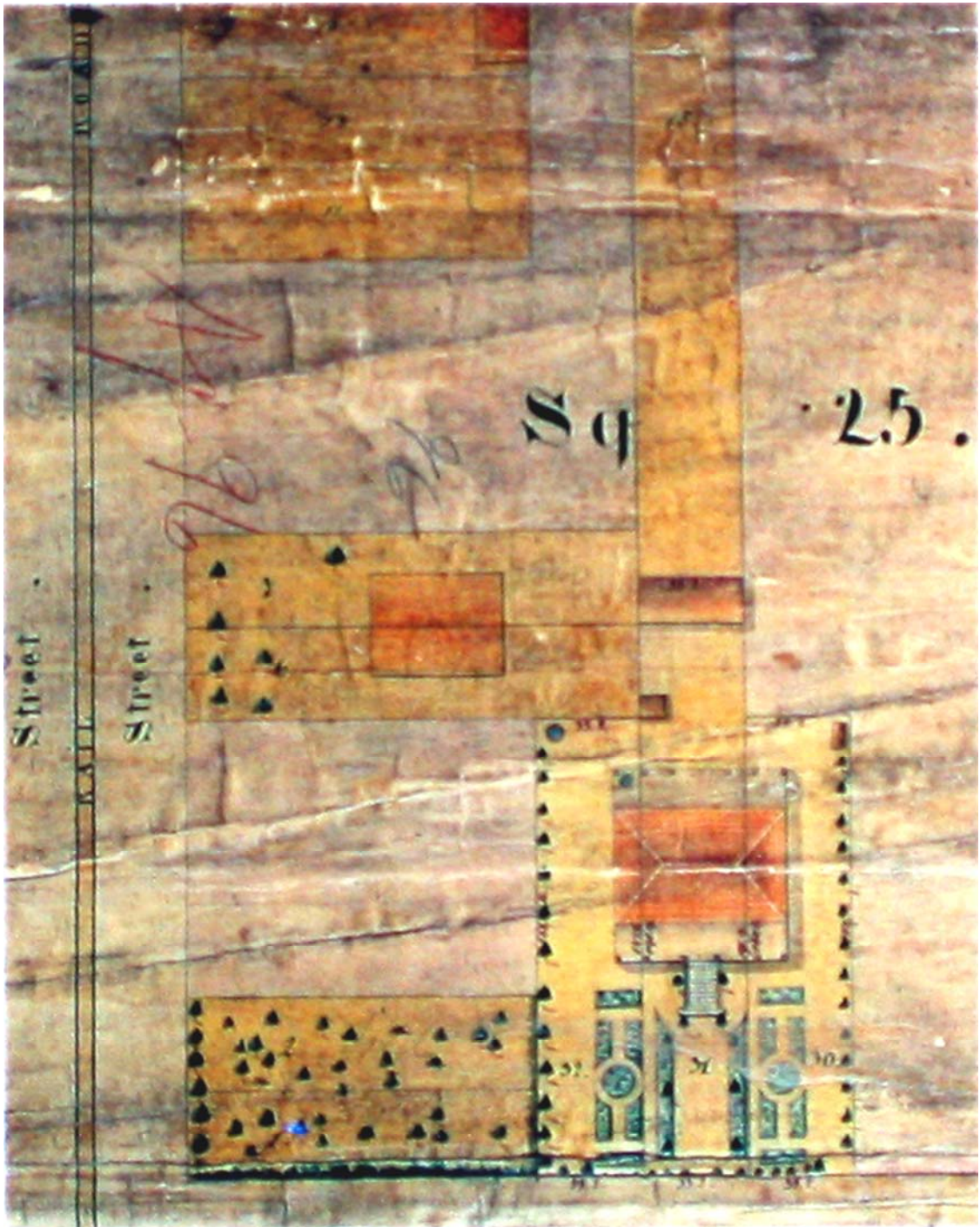


Illustration 5.7. 1.10 Sq 96 Bk 15 f 25 elevation detail, unsigned, undated. Jean Baptiste de Marigny plantation, circa 1790-1805. (NONA)

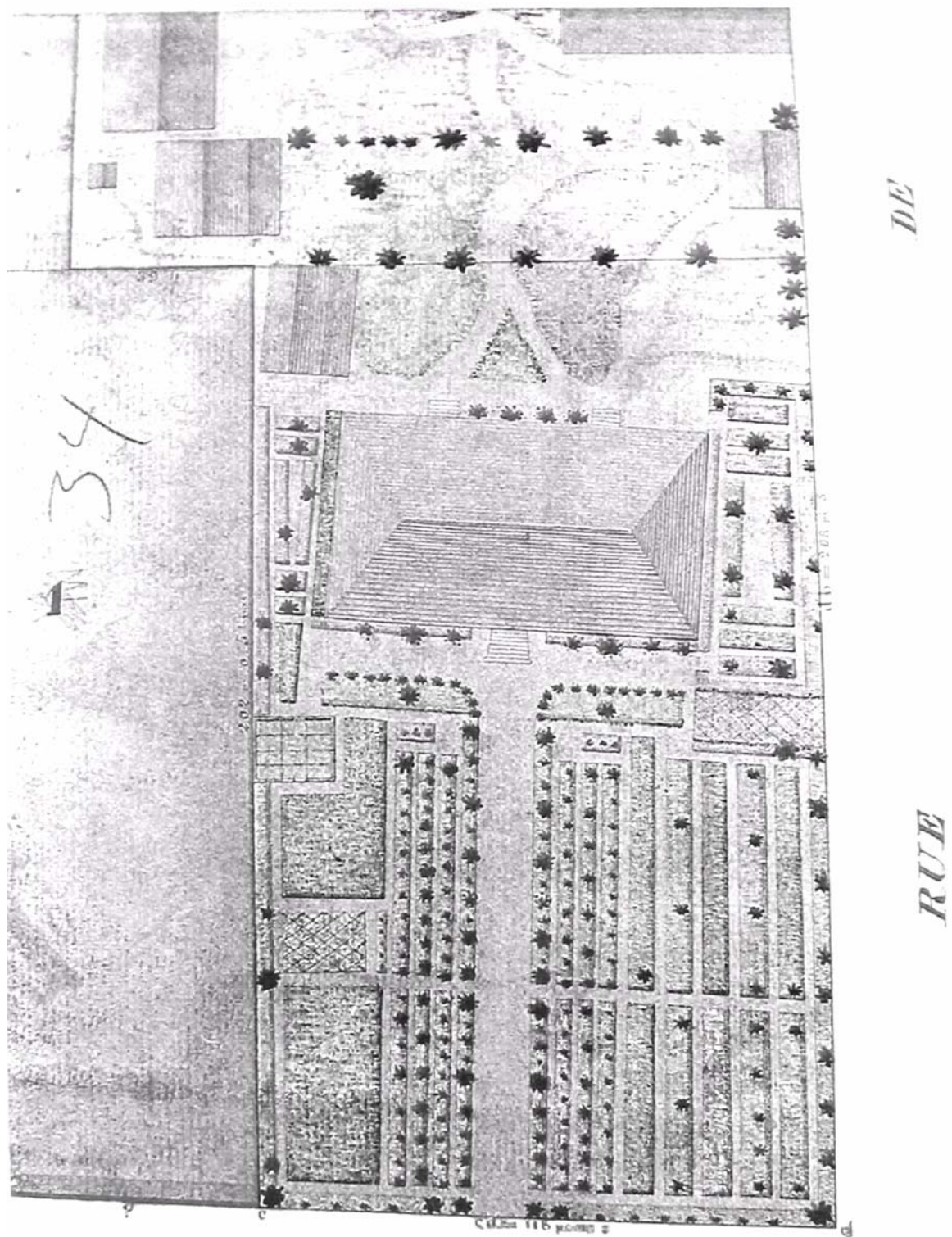


Illustration 5.8. 3.36 Sq 25 Bk 29 f 28 plan detail, Joseph Pilie, 1846. (NONA

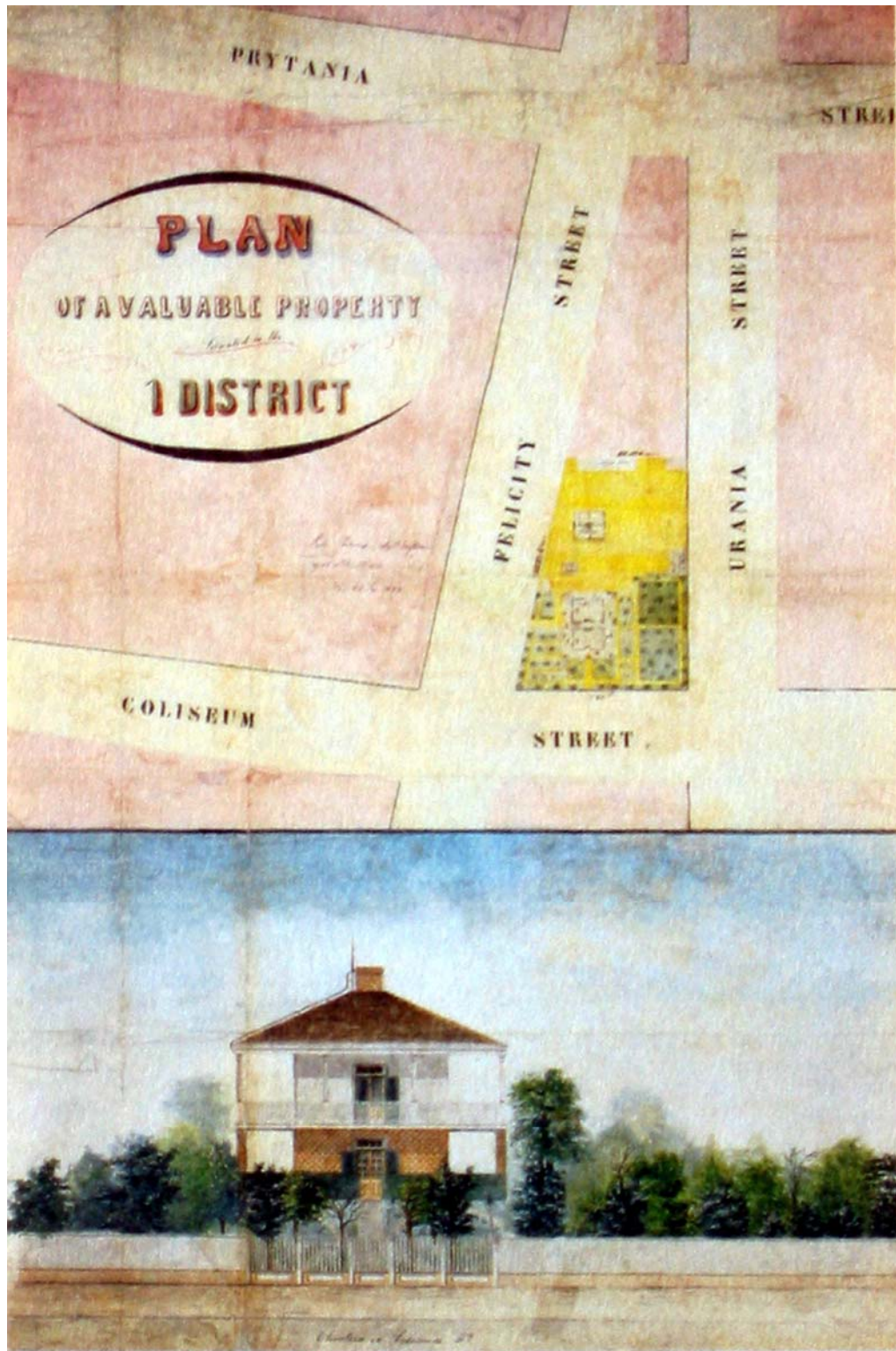


Illustration 5.9. 1.28 Sq 205 Bk 42 f 28 full view, Jules Picon, 1858. Drawing of a manor house property. (NONA)

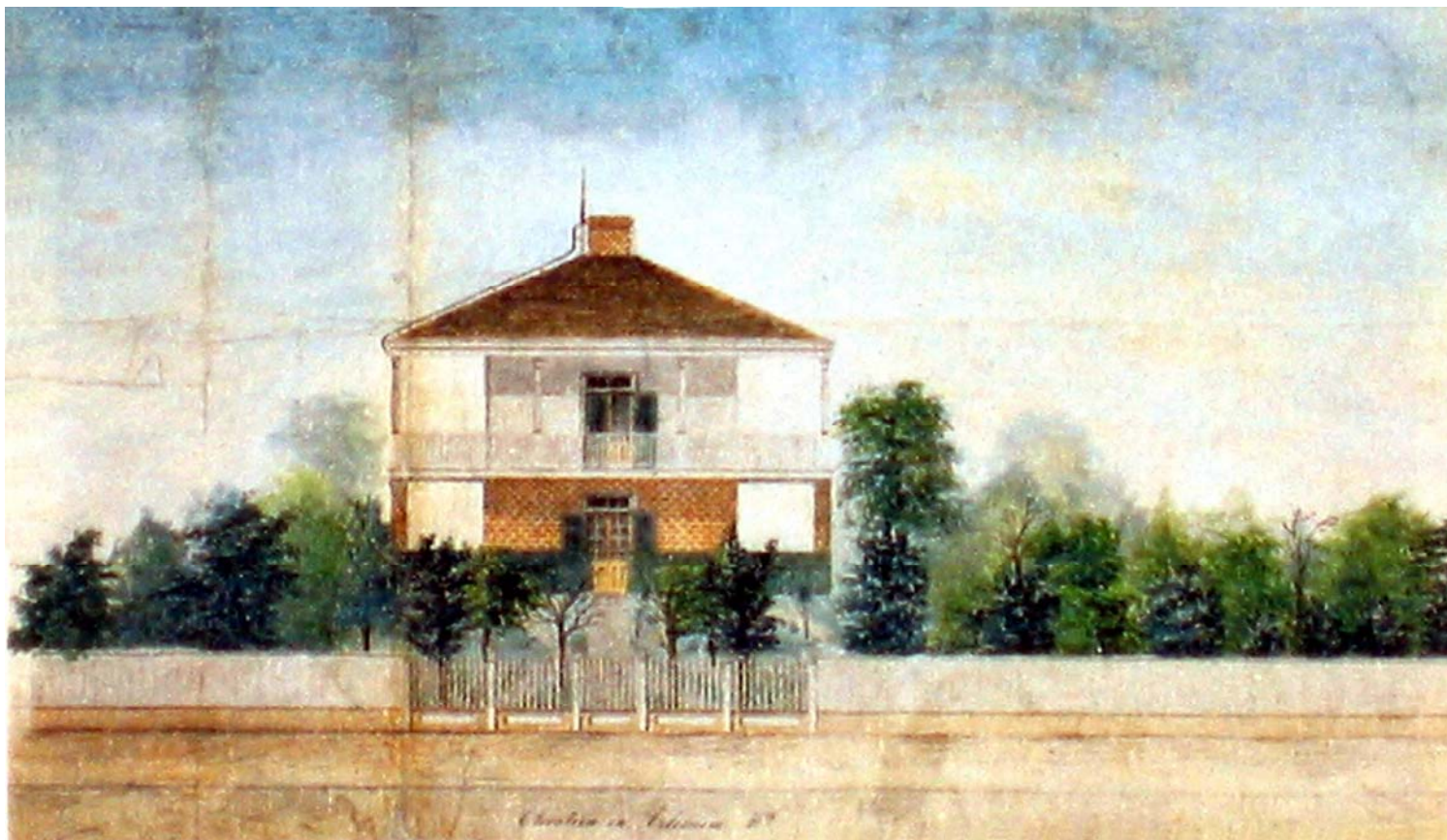


Illustration 5.10. 1.28 Sq 205 Bk 42 f 28 elevation detail, Jules Picon, 1858. (NONA)

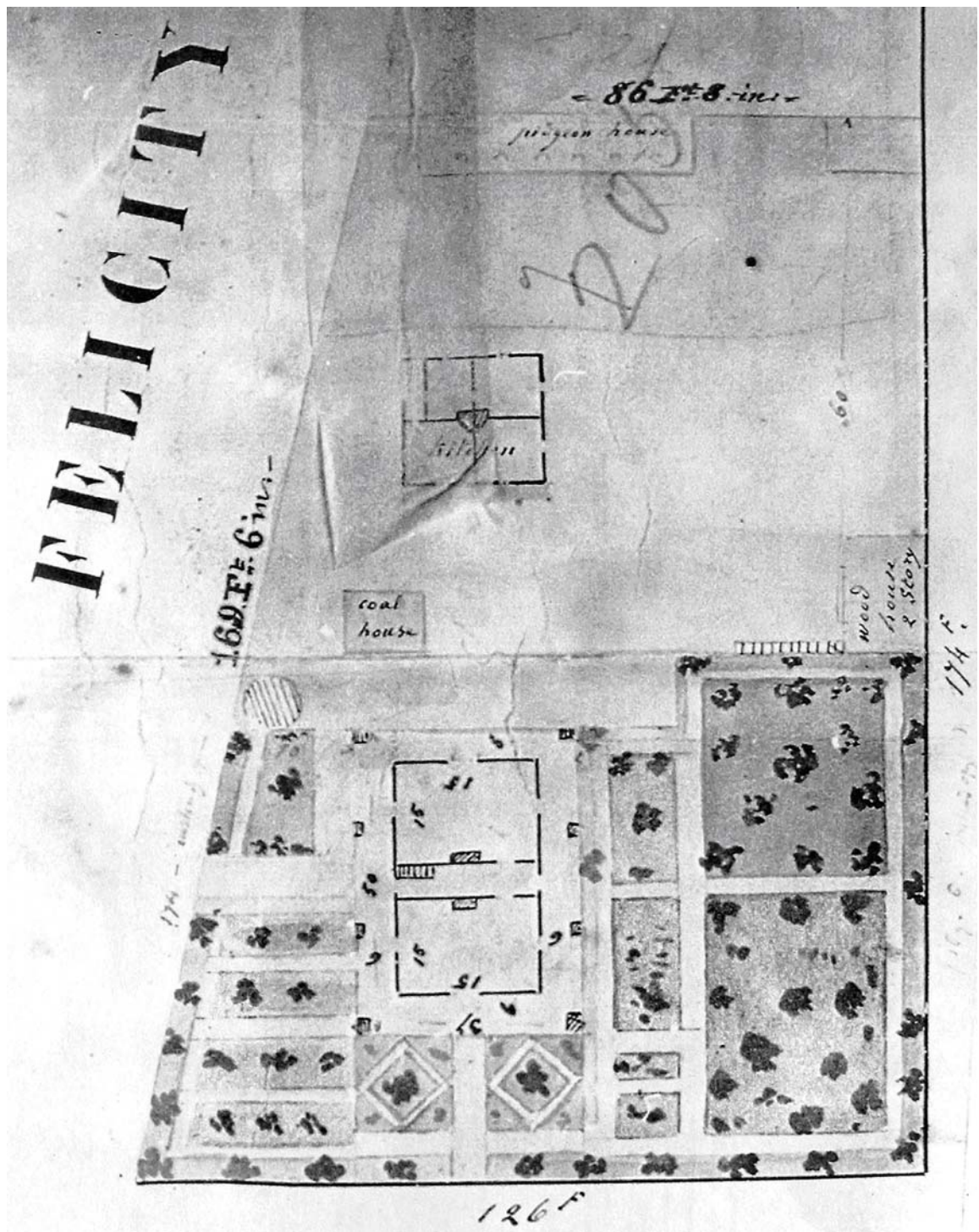


Illustration 5.11. 1.28 Sq 205 Bk 42 f 28 plan detail, Jules Picon, 1858. (NONA)



Illustration 5.12. 1.14 Sq 25 Bk 29 f 28 elevation detail, C. A. de Armas, 1859. François Saulet plantation, circa 1834. Annunciation Street, backed by Constance, and bordered by Edward and Estelle (now Melpomene and Thalia). This drawing advertised for sale the original plantation house now surrounded by a “stone pebble” paved street, smaller residences, and a church. Later reused as a school, this plantation vestige originally served as the headquarters of a functioning agricultural enterprise. (NONA)

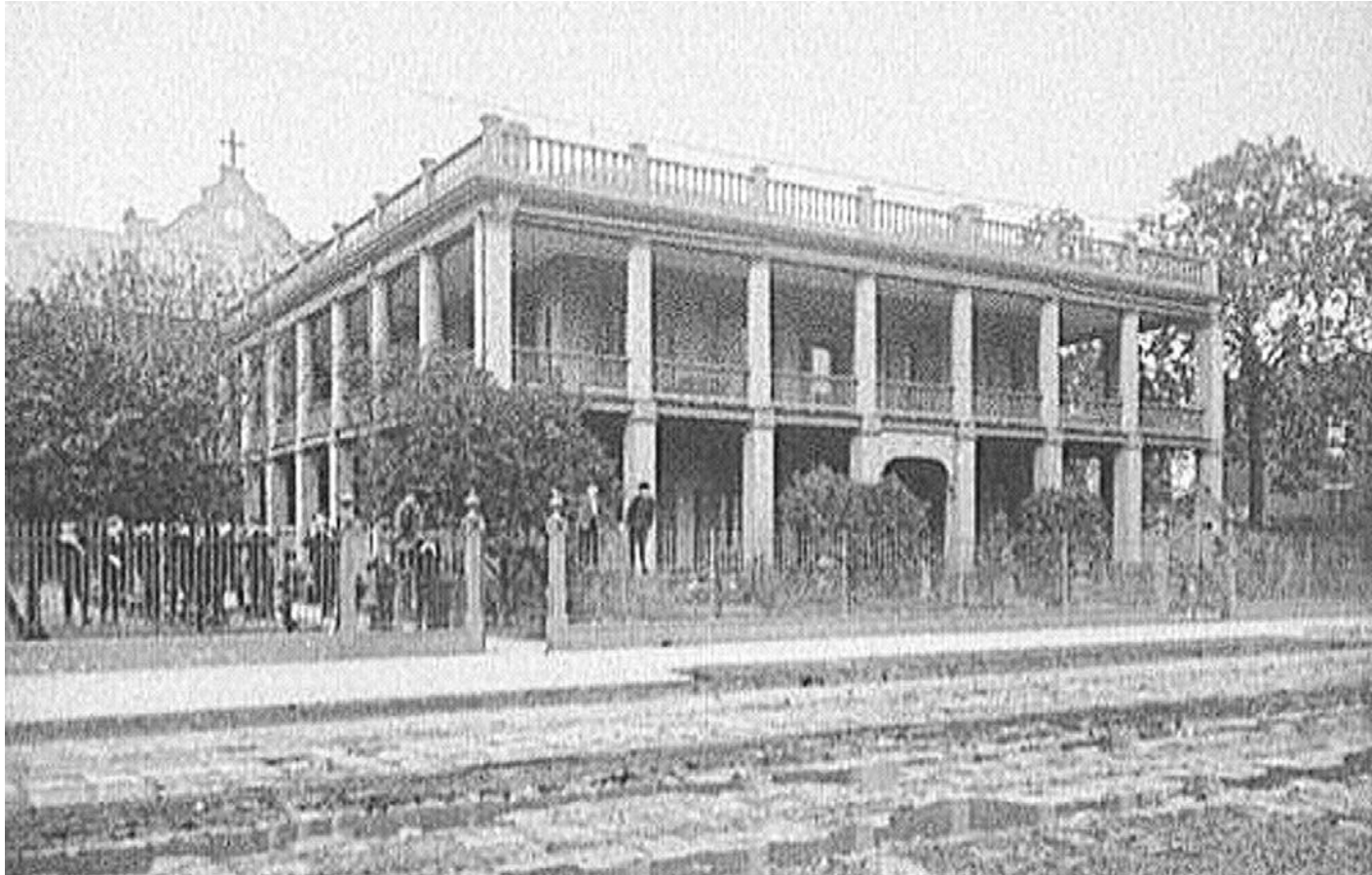


Illustration 5.13. François Saulet plantation, circa 1834, used as St. Simeon's Select School, 1906. Annunciation Street, backed by Constance, and bordered by Edward and Estelle (now Melpomene and Thalia). (TULSC)



Illustration 5.14. Delord-Sarpy house, circa 1810-13 (demolished 1957). Though not the original plantation house, the first one was closer to the Mississippi river, this mansion is a reminder of the gradual erasure of a once grand property. Richard Koch, 1940's. (TULSC)

Illustration 5.1 shows the pattern of the long French lots carved out of the crescent shaped Mississippi river in the New Orleans area. The plantation-type garden narrates the original French *arpent* land-divisoins method New Orleans region. Long narrow lots, each having waterfront access, were initially laid outside of the French Quarter. Gradually the large plantation lots were subdivided until the larger plantation dwellings were surrounded by smaller structures and all that remained was a vestige of a once grand property, as the Delord-Sarpy house in Illustration 5.14.

The Marigny plantation was drawn three times for the Notarial Archives. Illustrations 5.3-5.8 witness the trend to a more urban landscape surrounding the

plantation over time. This activity was typical of the original suburban layout of New Orleans. As the population increased and the plantation lands were more valuable as real estate for development owners hired professionals, such as Potier (see Illustration 5.2 depicting the Panis plantation, with tree allée leading from River Road to the Panis Plantation manor house front; the acreage was divided into lots by Potier, in 1813) to subdivide and market their property.

Of interest to garden historians is the layered story of the plantation landscape. Often beginning in the 1700's as a large property of several hundred acres with water frontage, a roadway was constructed leading from the waterway to the manor house, which was built facing the water and sited to capture beneficial breezes. Though it does not snow in New Orleans, so the need to mark the road after a snow storm was not the reason, a tree allée was planted on the roadway. This cathedral-like street space has of course become a Southern American icon.

Initially the plantation lands were demarcated by the road leading to the manor house, drainage canals, and two or more layers of fencing. The perimeter of the land was often dedicated to livestock or lumbering. Then going inward agricultural use was established. Closer to and to the rear of the main house were a series of dependencies that housed the servants and slaves, the kitchen, storage, and others as needed. The front of the manor house was reserved for ornamental gardening. The drawings examined for this study and images contemporary to those renderings show symmetrical beds laid out in a geometric pattern typically. This front garden was surrounded by a more elaborate fence than the surrounding fences. At the sides of the manor house a

kitchen garden was kept. Sometimes the food garden was fenced off from the ornamental garden.

The fencing probably ensured the protection of the garden from animals, livestock, and human pilfering. It is also possible that public and private spaces were better defined by the layer of fences. Plantation operation required many people to work and maintain the property and fence barriers may have been useful to delineate what spaces were on or off limits to various plantation dwellers.

Eléonore Oglethorpe, Marquise de Mézières informs us about the image she had in mind of a 19th Century Louisiana Plantation when she wrote, “One can do as one wishes, since the land is ours.” According to Colten ... "she hoped" ... "the director of the concession at Pointe Coupée" ... "would select a beautiful site for a house with enough land for three courtyards, a garden, a park, a wooded walkway, and a stream. (Morris 2000, 25)

Intended for productive function, the French plantation land grants were actually used by their recipients as self-engrandizing, profit making real estate developments. Intentional or not the footprint of these once substantial colonial properties remains the basis for the urban form of New Orleans. Oddly shaped street angles and sudden street name changes continue to confuse daily, local and visitors alike. While no intact plantations remain in the New Orleans area the “paths, edges, districts, nodes, and landmarks” Kevin Lynch speaks of in his book, *The Image of the City*, of the Crescent City are still defined today by vestiges of the *arpent* land-surveying system layer applied by the French, during the settlement of New Orleans in colonial times. (Lynch 1960, 47)

Sub-urban Estate

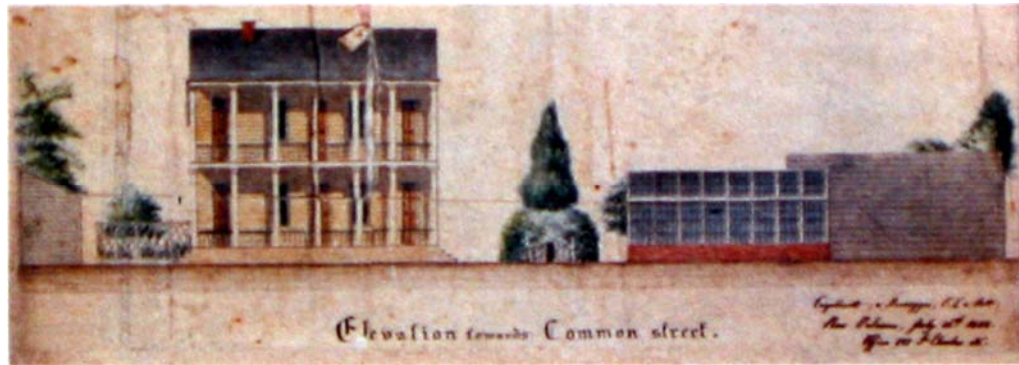


Illustration 5.15. 1.61 Sq 497 Bk 13 f 1 elevation detail, DePouilly and Blanchard, and Engelhardt and Nemegyei, 1852. “Two drawings illustrating the home and garden of New Orleans surveyor George Towers Dunbar, facing what is now Gravier Street on the site of the city’s former Hotel Dieu Hospital. The extensive ground featured a greenhouse, hotbeds, an igloo-like gazebo, and two hundred camellia japonicas.” (Reeves 2001, 79) (NONA)

The sub-urban estate garden is characterized by a villa dwelling on spacious grounds, supporting a variety of dependencies and a large garden. Illustrations 5.15 and 5.16 depict the residence of George Towers Dunbar. Sub-urban estates such as these featured uncommon amenities like elaborate gardens, fanciful dependency structures, exotic flora and fauna, and gracious outdoor living.

Illustrations 5.17 and 5.18 show the Musson home where visiting French relative Edgar Degas lived during his famous stay in New Orleans. Like other sub-urban estates a spacious garden and *accoutrement* served the residents.

A spacious high Victorian villa is shown in Illustrations 5.19 and 5.20. Again a spectacular garden with corresponding adjunct constructions thrills the passerby, as seen through a fence window gate.

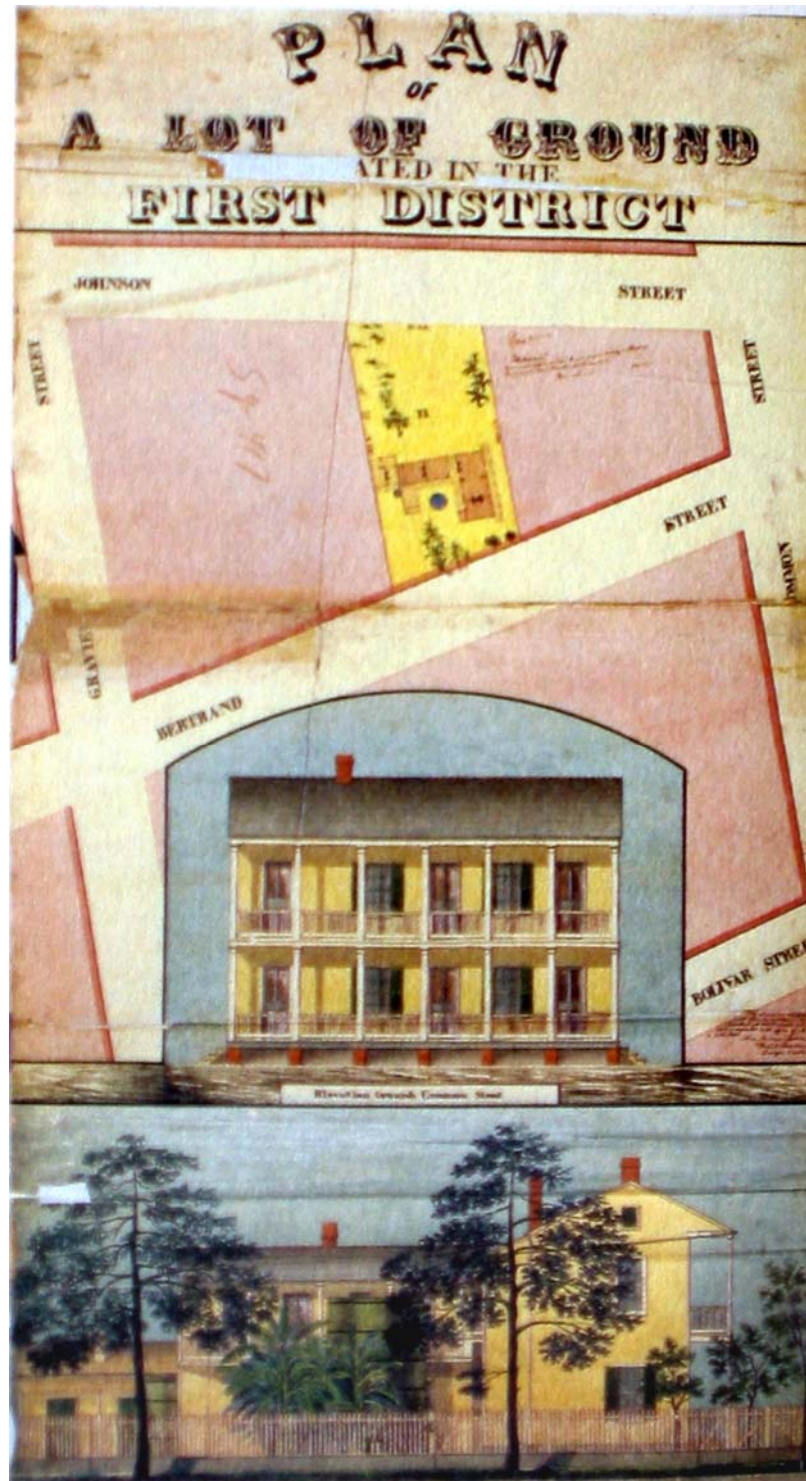


Illustration 5.16. 1.62 Sq 497 Bk 64 f 16 full view, Hedin and Schlarbaum, 1854. (NONA)

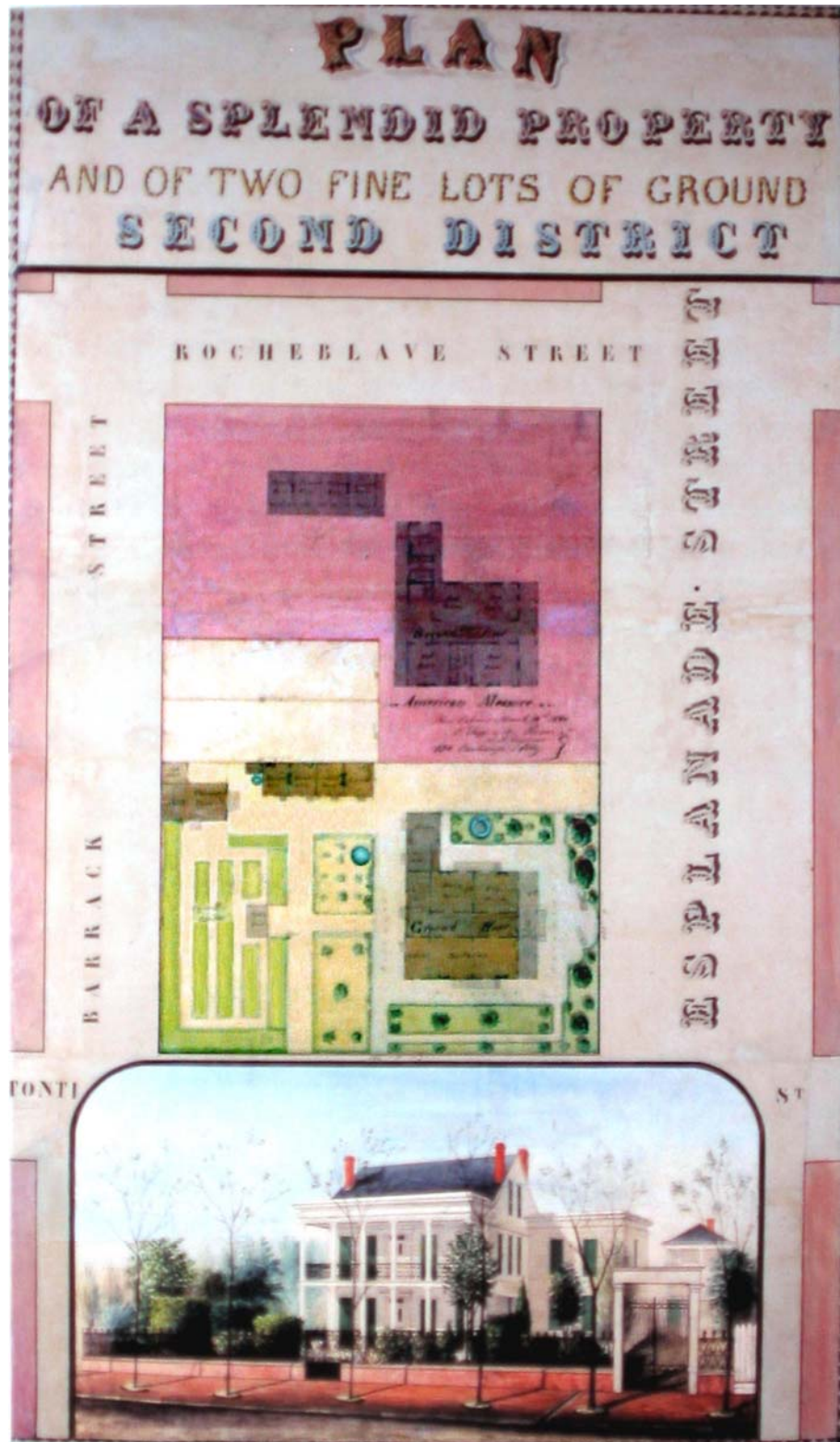


Illustration 5.17. 2.39 Sq 317 Bk 5 f 18 full view, E. Surgi and A. Persac, 1860. (NONA)

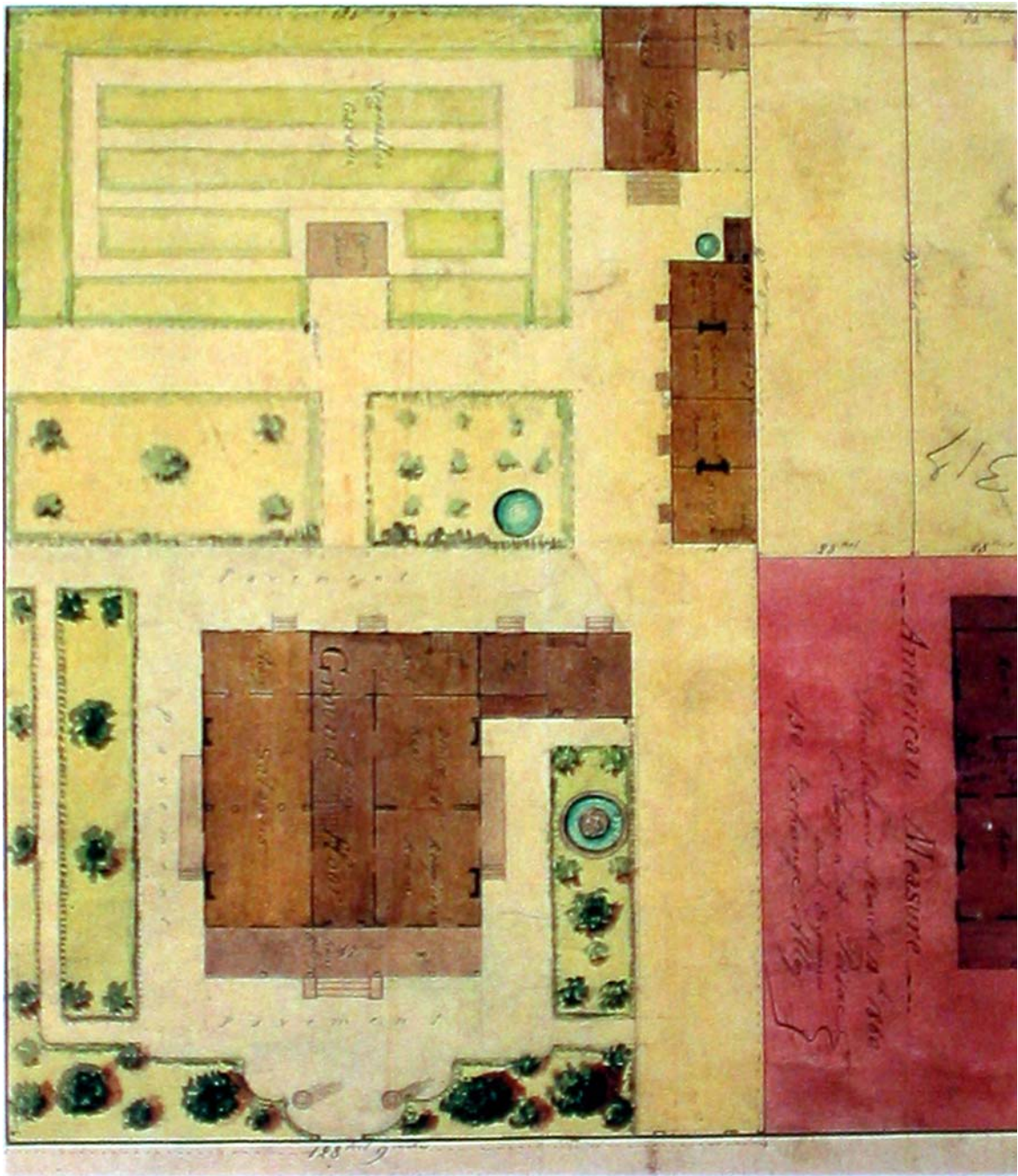


Illustration 5.18. 2.39 Sq 317 Bk 5 f 18 plan detail, E. Surgi and A. Persac, 1860. (NONA)



Illustration 5.19. 3.33 Sq 748 Bk 76 f 29 elevation detail, Joseph Pilie, 1846. (NONA)

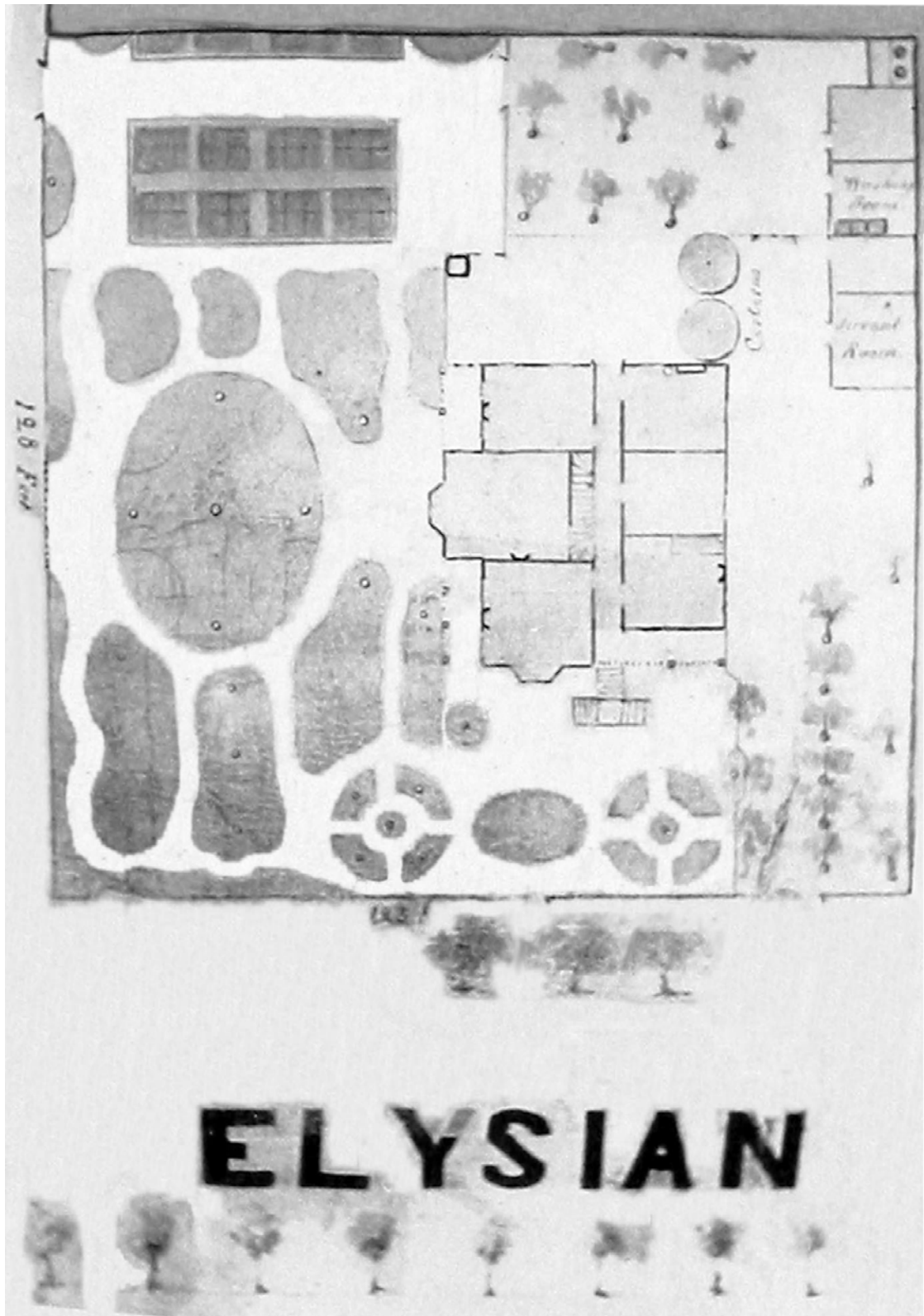


Illustration 5.20. 3.33 Sq 748 Bk 76 f 29 plan detail, Joseph Pilie, 1846. (NONA)

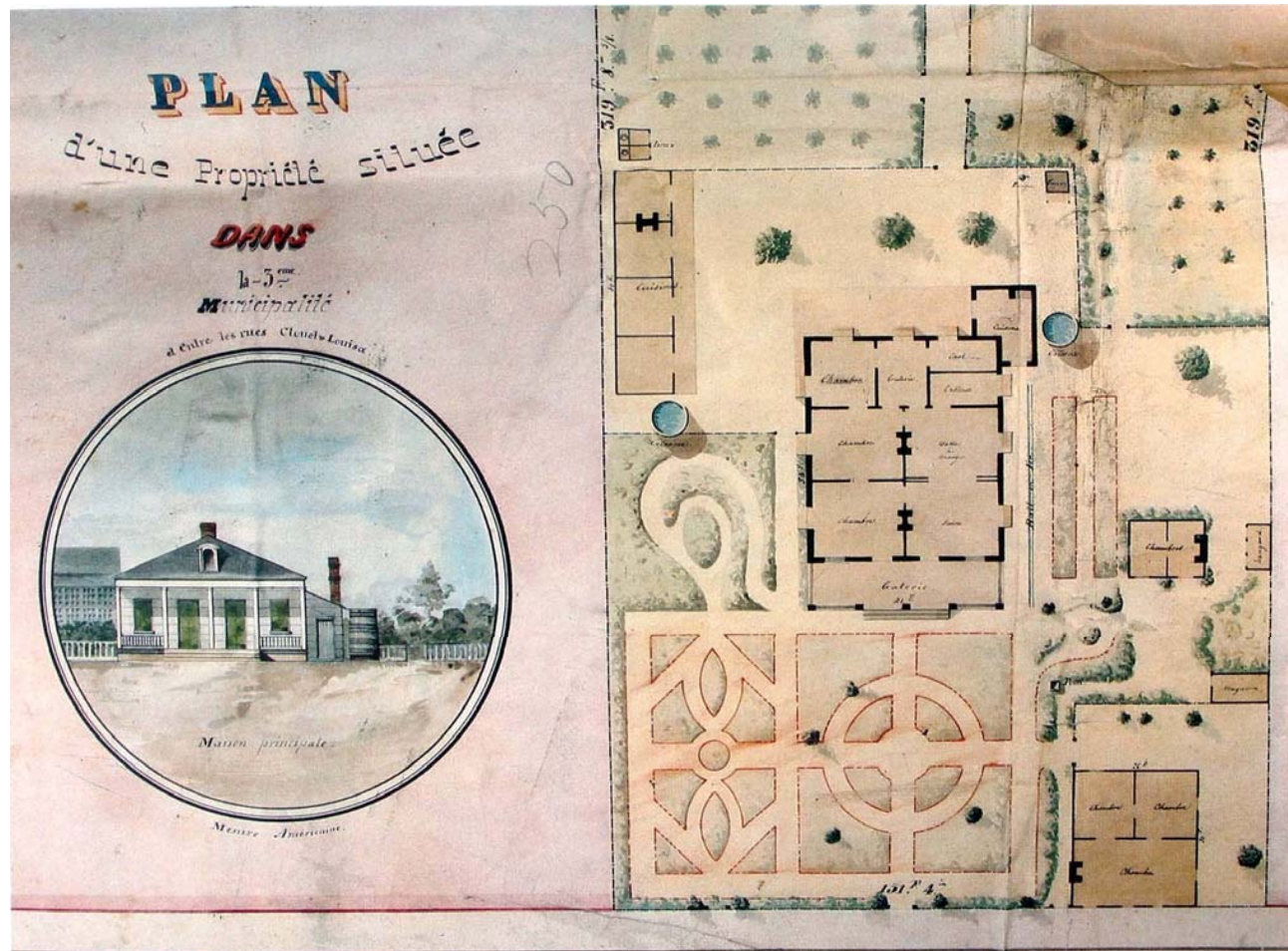


Illustration 5.21. 3.45 Sq 250 Bk 21A f 31 full view, J. N. de Pouilly, 1847. de Feriet residence, circa 1830's. "Louis de Feriet home and gardens on Dauphine Street in *Faubourg Clouet*, built in the 1830's and featuring geometric and serpentine *parterres*, pecan and orange orchards, and a greenhouse. (Reeves 2001, 82) (NONA)

Urban Estate



Illustration 5.22. 1.1 Sq 48 Bk 20A f 25 elevation detail, C. A. Hedin, 1852. Cornelius Paulding mansion, circa 1820's. (NONA)

The Urban Estate features a mansion dwelling, on a generous lot, surrounded by a fine garden and defined entry court. There are not many Notarial Archives drawings of the Urban Estate type. Apparently the properties did not sell at distress sales as often as modest ones did. But many other images exist of similar homes and they all have the same features. Eventually many of these buildings served in alternative reuse capacities, reborn as schools, or hospitals—such as this one was.

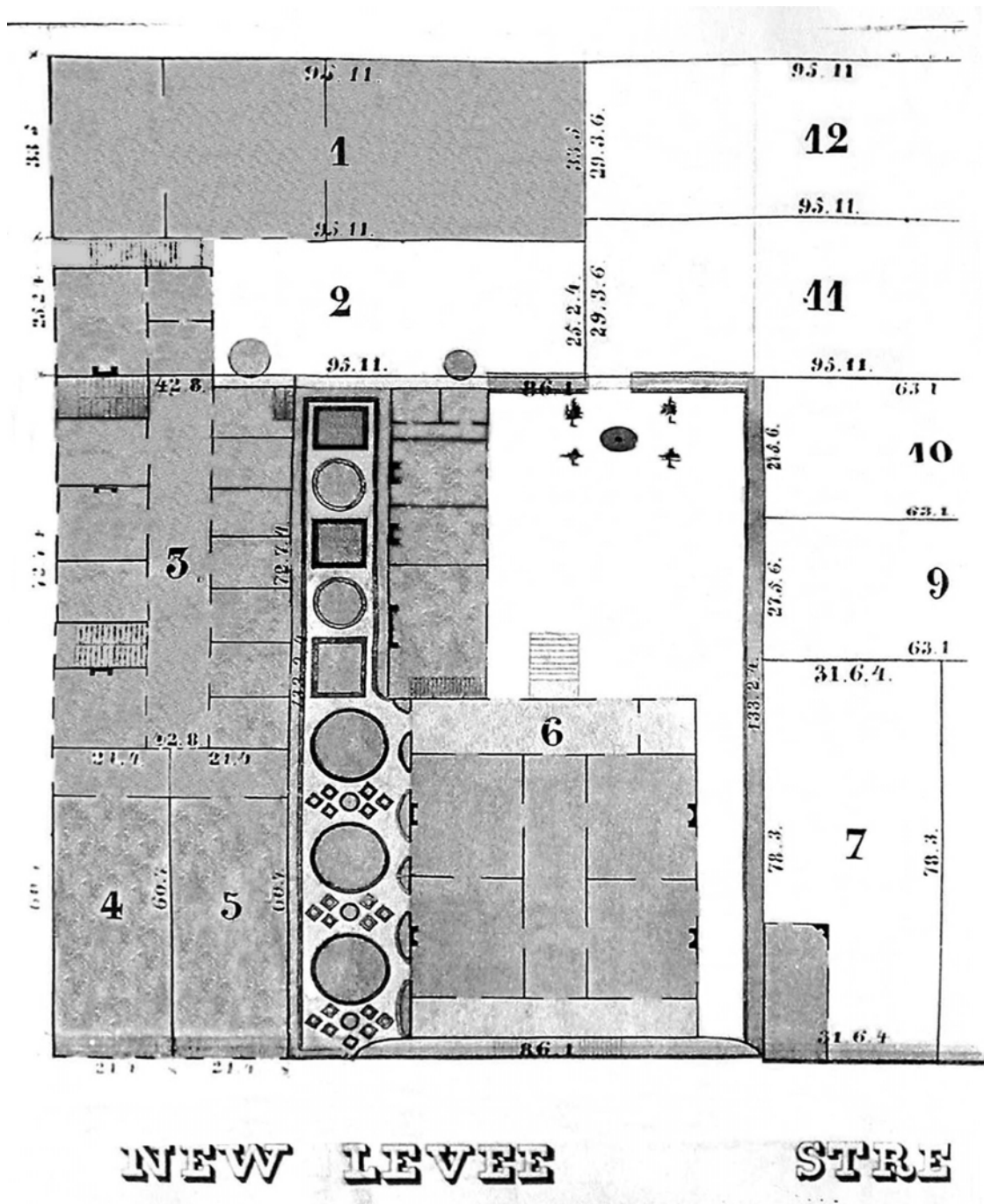


Illustration 5.23. 1.1 Sq 48 Bk 20A f 25 plan detail, C. A. Hedin, 1852. Cornelius Paulding mansion, circa 1820's. (NONA)

Cottage—Front Yard Garden and Possibly + Middle and/or Rear Garden

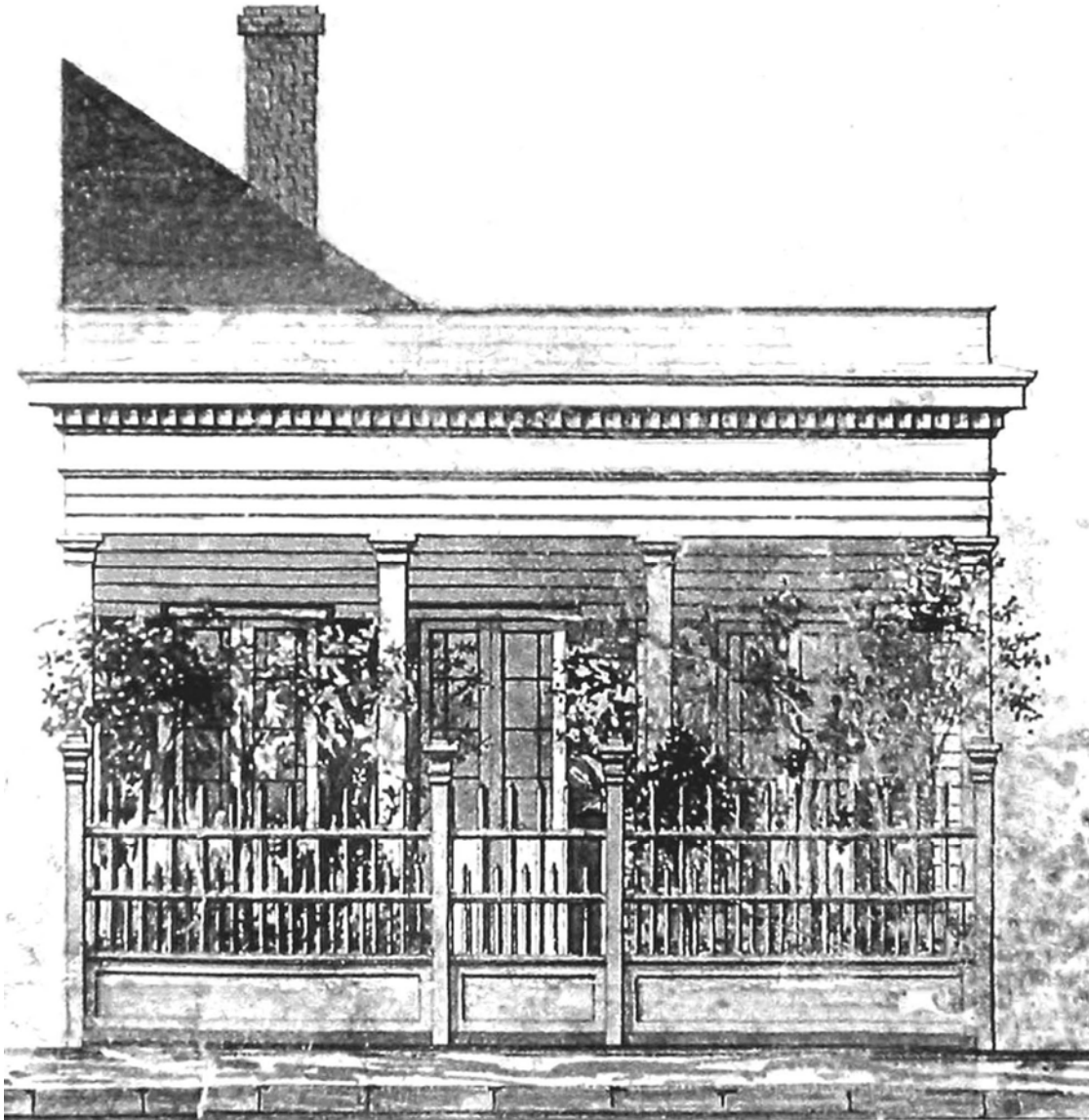


Illustration 5.24. 1.37 Sq 239 Bk 79 f 31 front elevation detail, Hedin and Schlarbaum, 1853. (NONA)

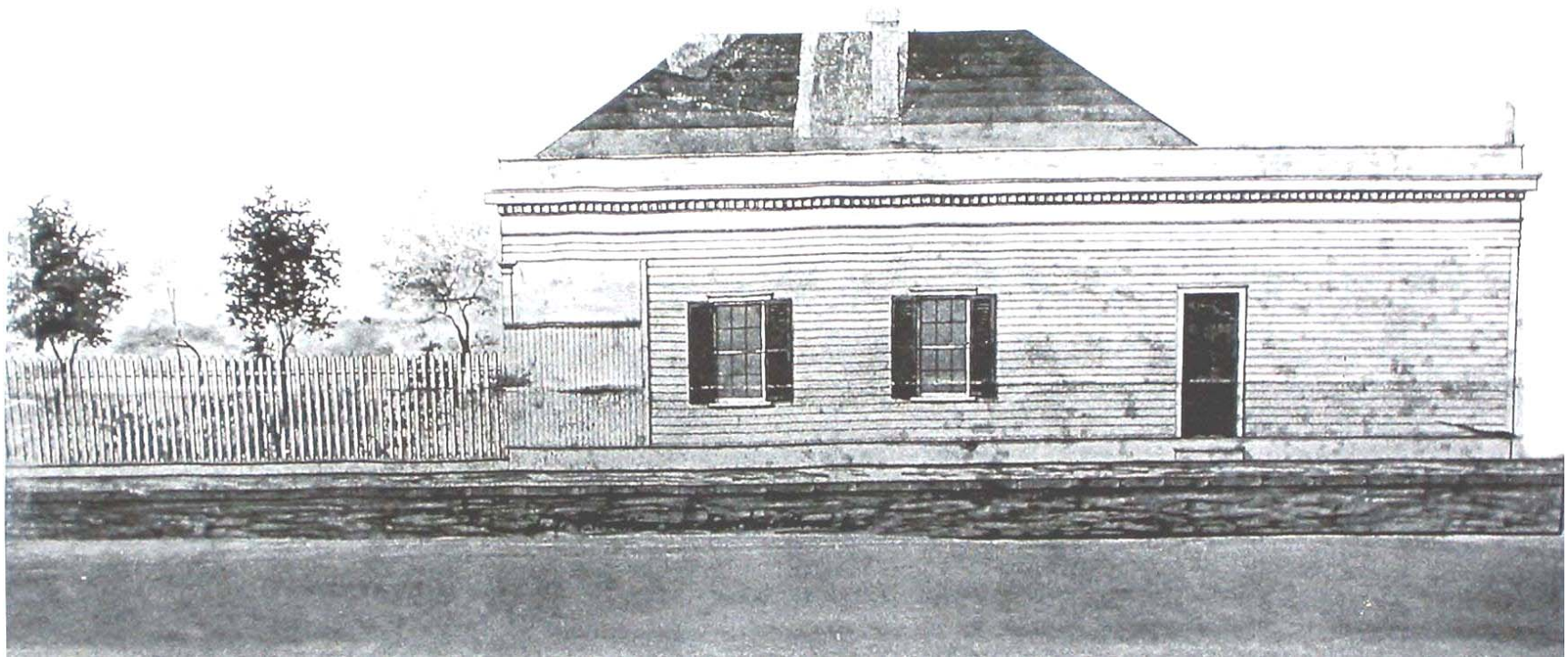


Illustration 5.25. 1.37 Sq 239 Bk 79 f 31 side elevation detail, Hedin and Schlarbaum, 1853. (NONA)

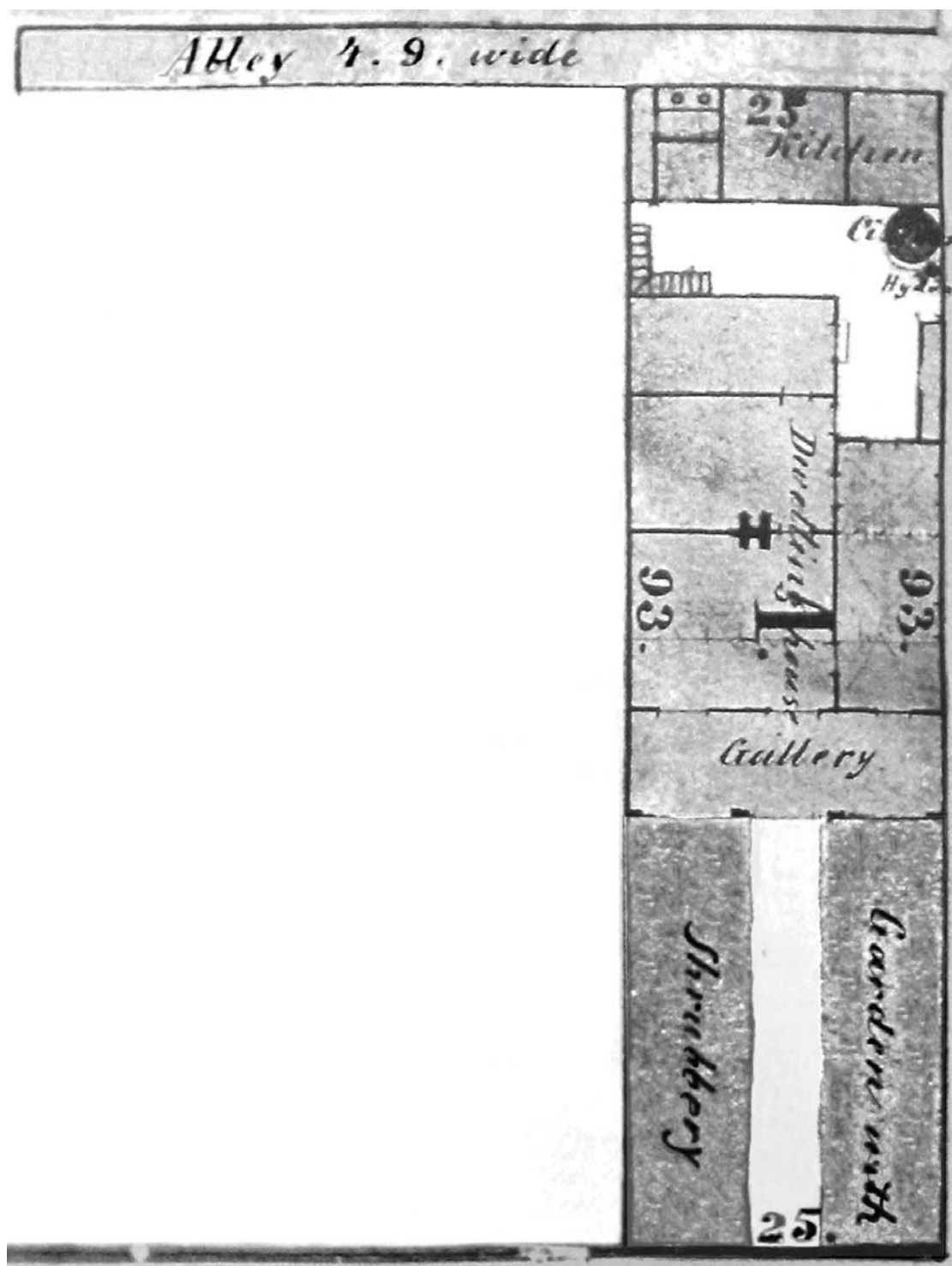


Illustration 5.26. 1.37 Sq 239 Bk 79 f 31 plan detail, Hedin and Schlarbaum, 1853.
(NONA)

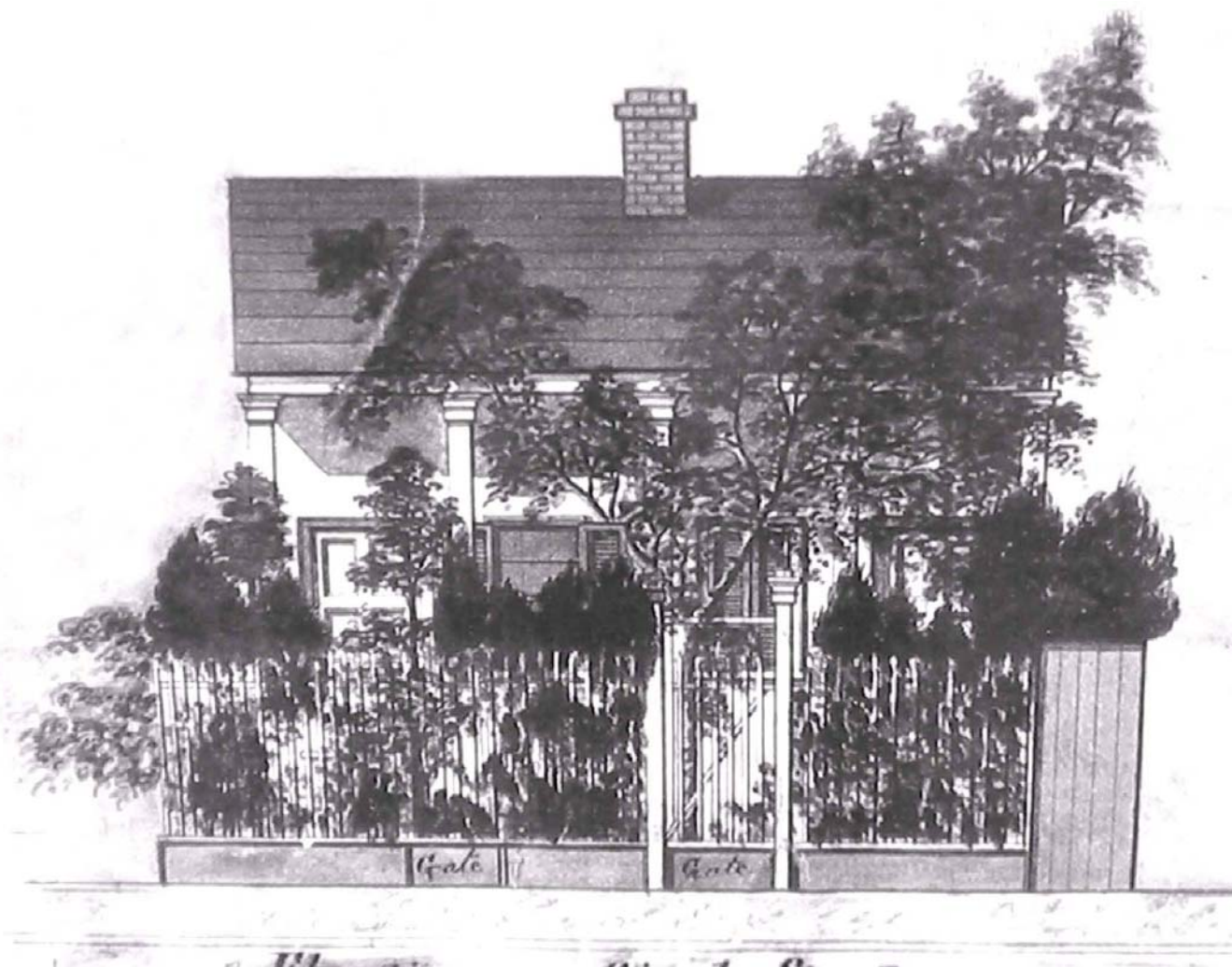


Illustration 5.27. 1.50 Sq 329 Bk 79 f 31 elevation detail, M. Keating, 1853. (NONA)

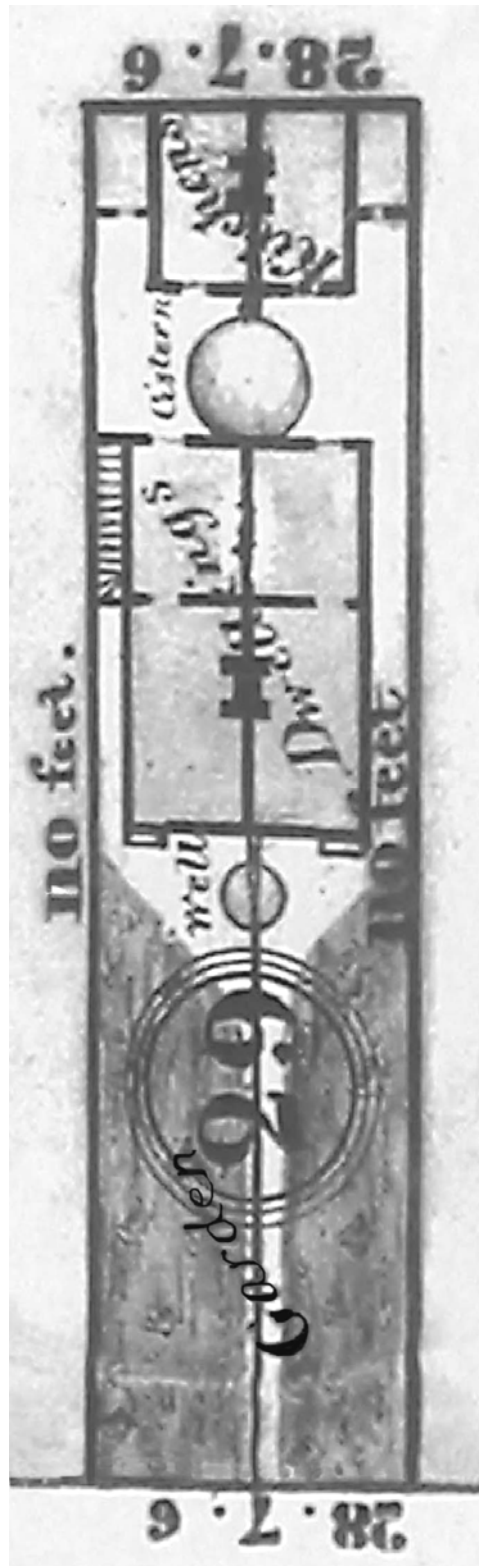


Illustration 5.28. 1.50 Sq 329 Bk 79 f 31 plan detail, M. Keating, 1853. (NONA)

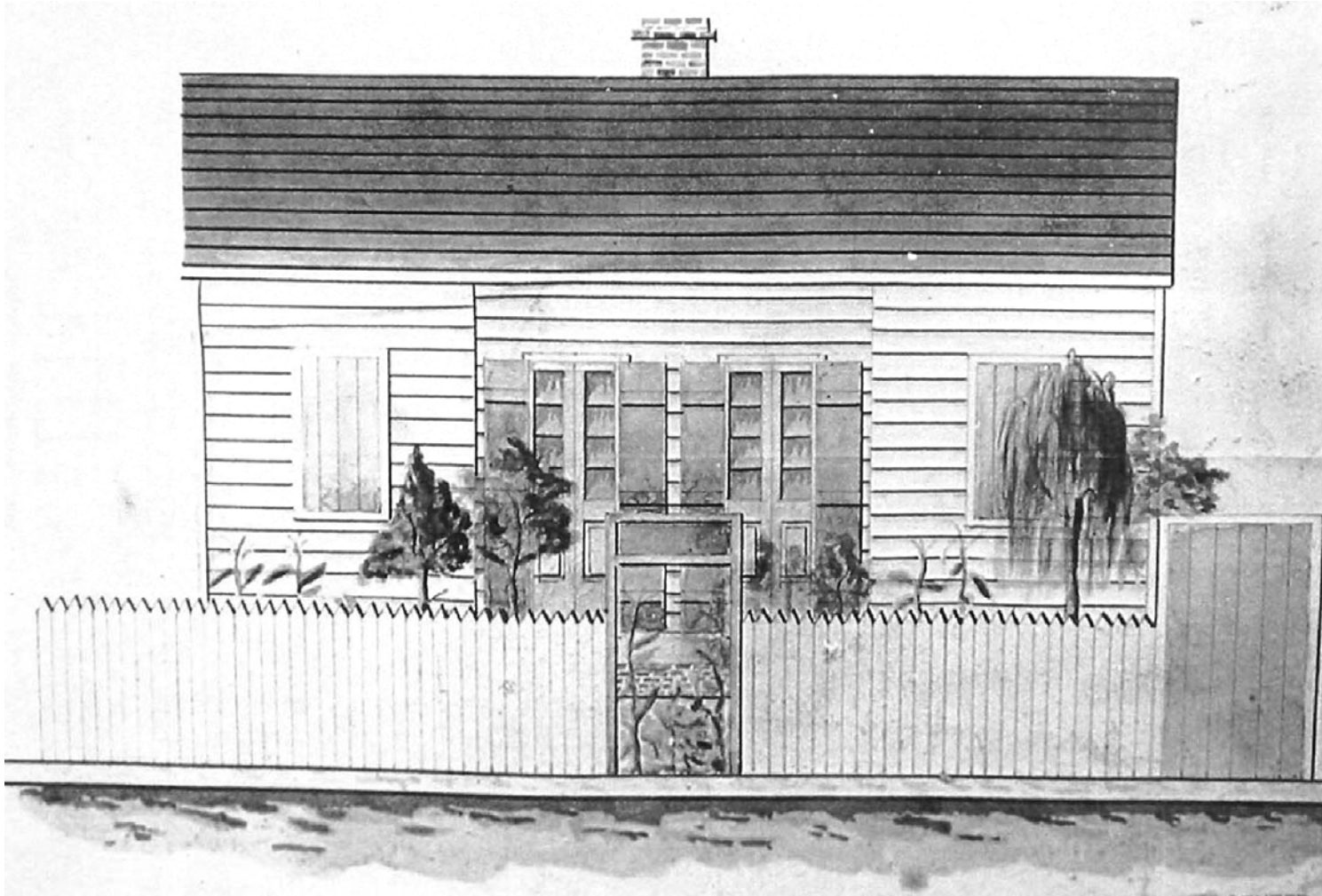


Illustration 5.29. 3.22 Sq 366 Bk 86 f 2 elevation detail, Adolphe Knell, 1850. (NONA)

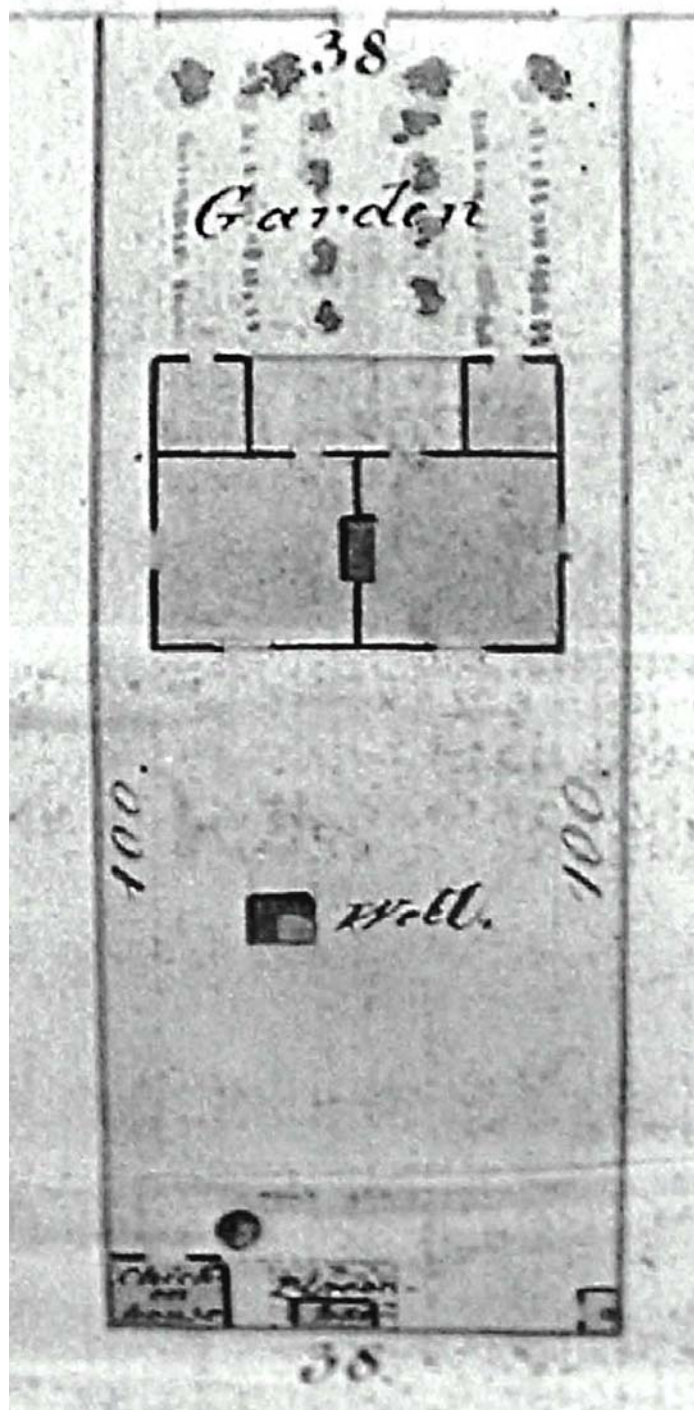


Illustration 5.30. 3.22 Sq 366 Bk 86 f 2 plan detail, Adolphe Knell, 1850. (NONA)

The Front Yard Garden is ideally depicted in Illustrations 5.24-5.26. A cottage scale dwelling with two rectangular panels of garden, bisected by a walkway leading from the front fence gate to the dwelling front door. Found across all three districts and in the greatest number, 23% of the total 159 properties, this straightforward form enjoys maximum use of available garden space and creates a pleasant privacy baffle between the dwelling entrance and the public sidewalk.

In all three properties shown here, Illustrations 22-5.30, the front green space is present and the rear or middle court or yard is apparently reserved for daily household chores. This division is consistent with Anglo spatial customs of the era as they demonstrate a compartmentalization of private and public spaces. Though the architecture is more French in terms of spatial division, the set-back is associated with American land use.

Two of the properties shown are in the American Sector and one is in the Creole *Faubourg* district. The architect Thomas K. Wharton, see Illustrations 2.22-2.23, rented a similar house near Coliseum Place, as it was known then, just before and during the Civil War. In his diary he describes planning and working in his garden. It was important to him to make a public display of his garden. He wrote about seeking out the sights, smells, and sounds of his neighbors' gardens and commented on whether or not others met his expectations. Wharton describes what garden historians identify as an Anglo perspective on the semi-public space of a front garden. (Favretti 1972, 1978)

Today similar front garden space in a historic New Orleans neighborhood would no longer be fenced and would now be surfaced with turf. This image is not in keeping with the historic 19th Century treatment of such garden spaces.

Cottage—Front Garden Rectangular Beds and Possibly + Middle and/or Rear Garden

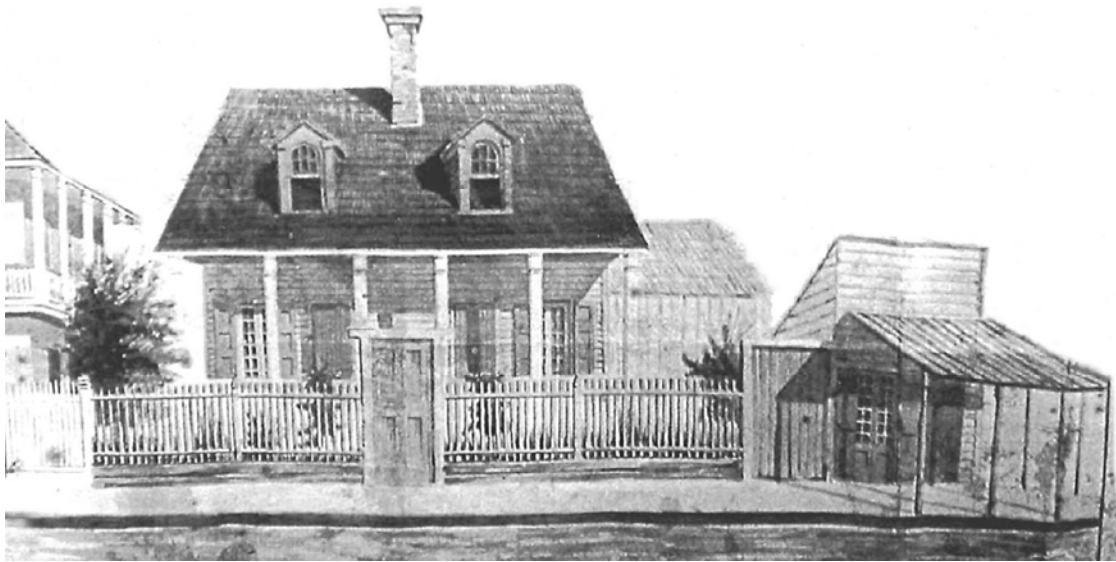


Illustration 5.31. 1.5 Sq 88 Bk 83 f 23 elevation detail, unsigned, 1854. (NONA)

Like the Front Yard Garden the Front Rectangular Bed Garden space is the primary planted area of a property. The rear outdoor areas are sometimes planted but the vegetation does not dominate the rear areas. Again this spatial use is consistent with Anglo attitudes of public and private dwelling space. Though this type of garden was found across all three districts.

This garden treatment demonstrates a stronger desire for order and control of the outdoor space and vegetation but still displays minimal design sophistication and is perhaps more utilitarian than the Front Yard Garden in character and function.

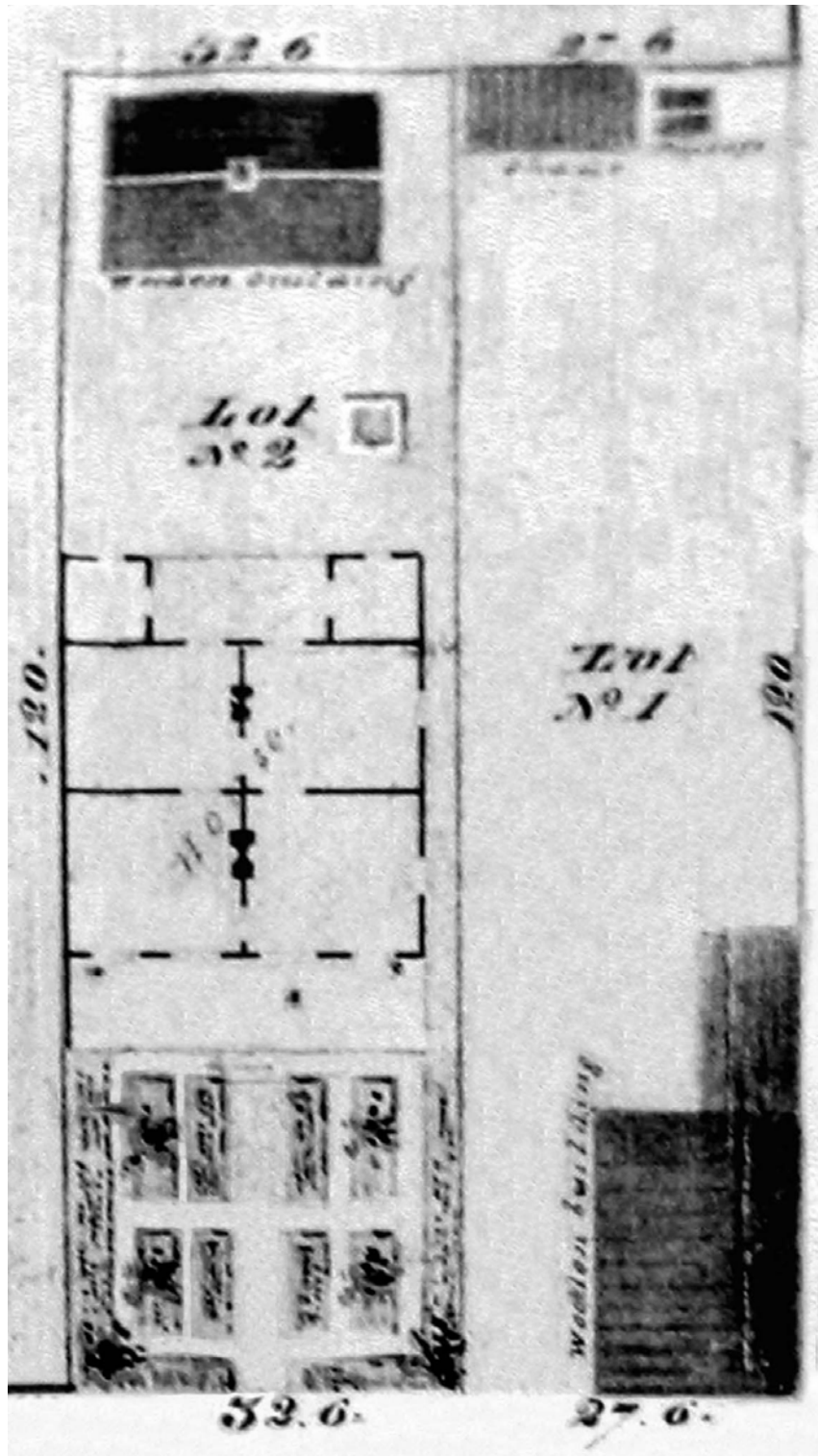


Illustration 5.32. 1.5 Sq 88 Bk 83 f 23 plan detail, unsigned, 1854. (NONA)



Illustration 5.33. 1.57 Sq 404 Bk 70 f 13 front elevation detail, C. A. Hedin, 1850.
(NONA)

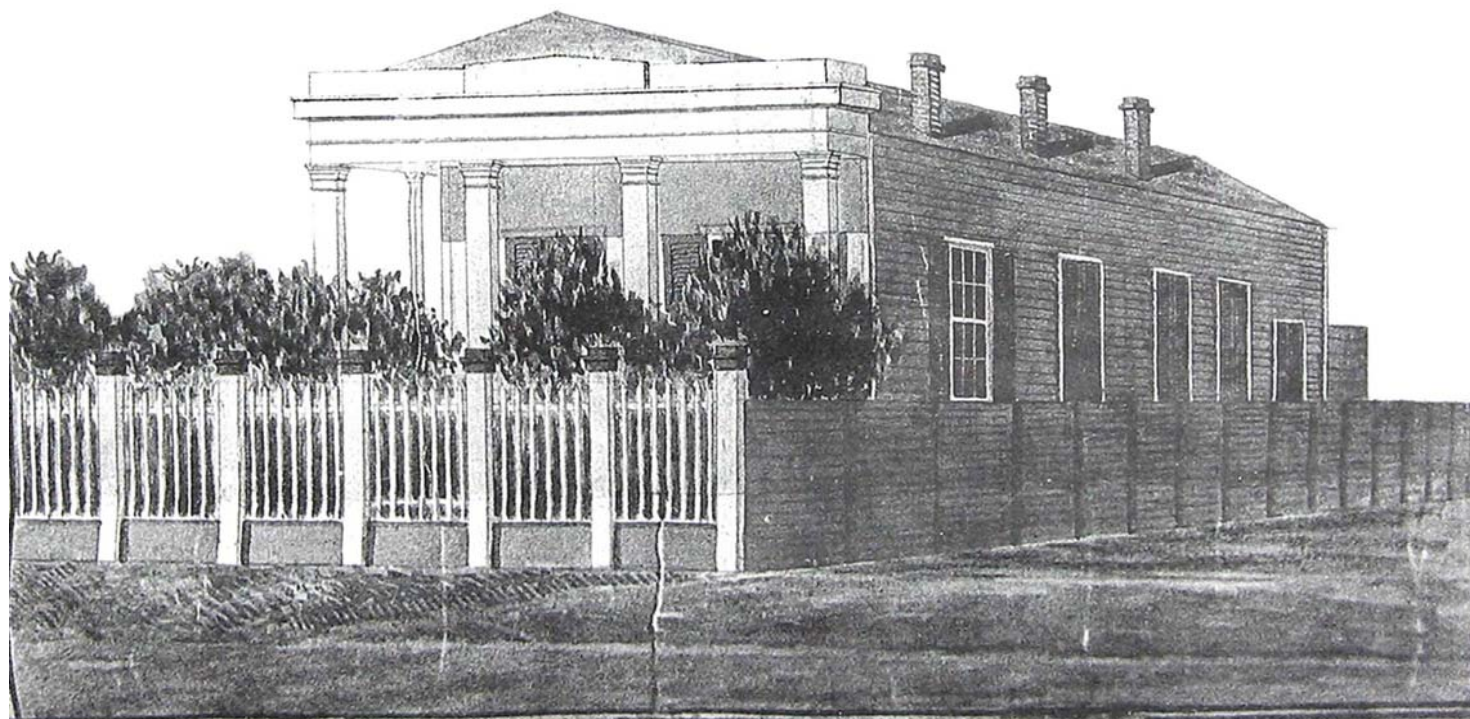


Illustration 5.35. 2.32 Sq 264 Bk 44A f 83 elevation detail, F. N. Tourne, 1857. (NONA)

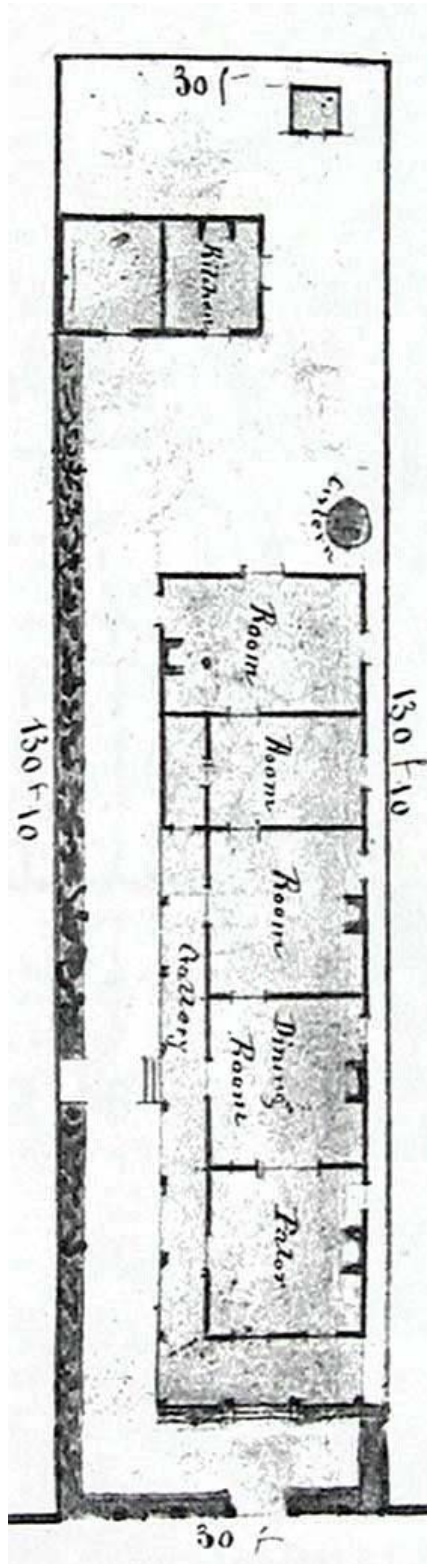


Illustration 5.36. 2.32 Sq 264 Bk 44A f 83 plan detail, F. N. Tourne, 1857. (NONA)

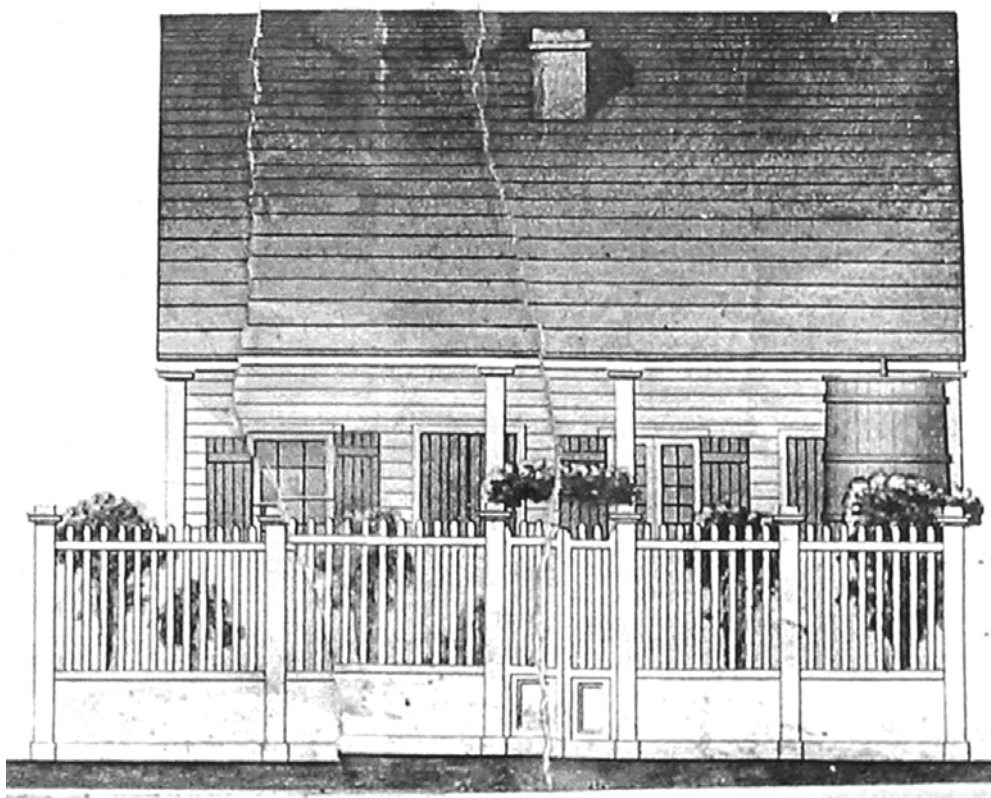


Illustration 5.37. 3.29 Sq 506 Bk 21A f 33 elevation detail, A. Castaing, 1849. (NONA)

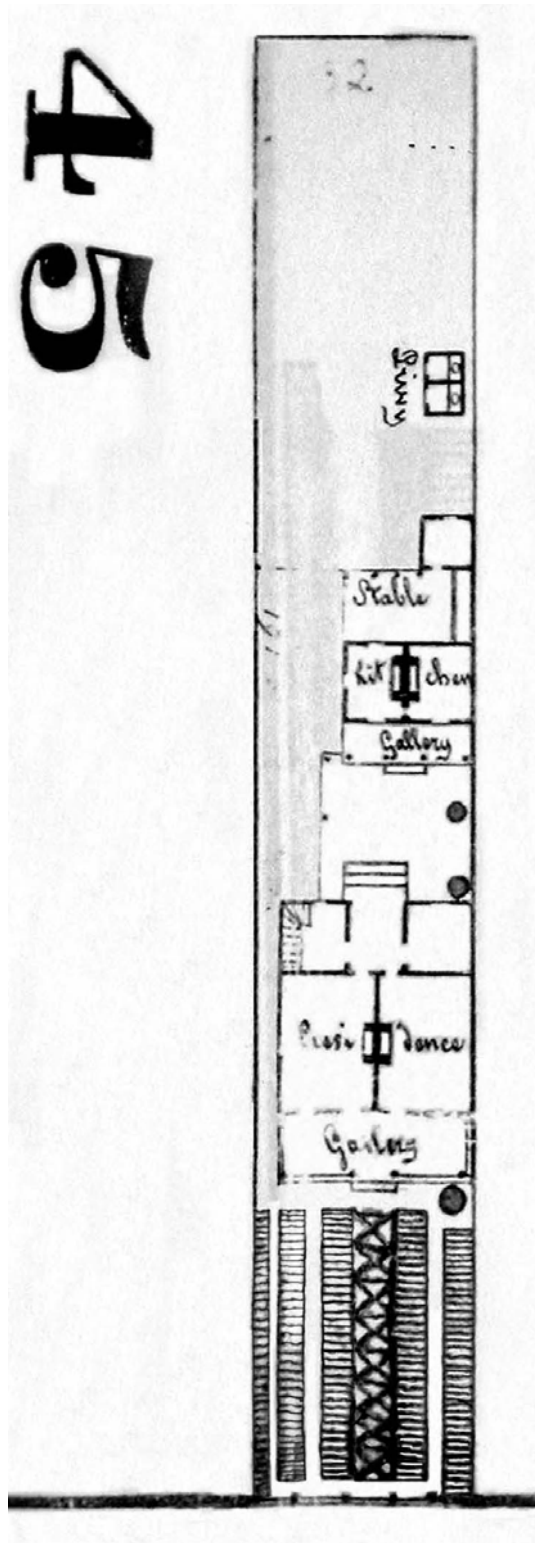


Illustration 5.38. 3.29 Sq 506 Bk 21A f 33 plan detail, A. Castaing, 1849. (NONA)

Cottage—Front Garden Geometric Beds and Possibly + Middle and/or Rear Garden

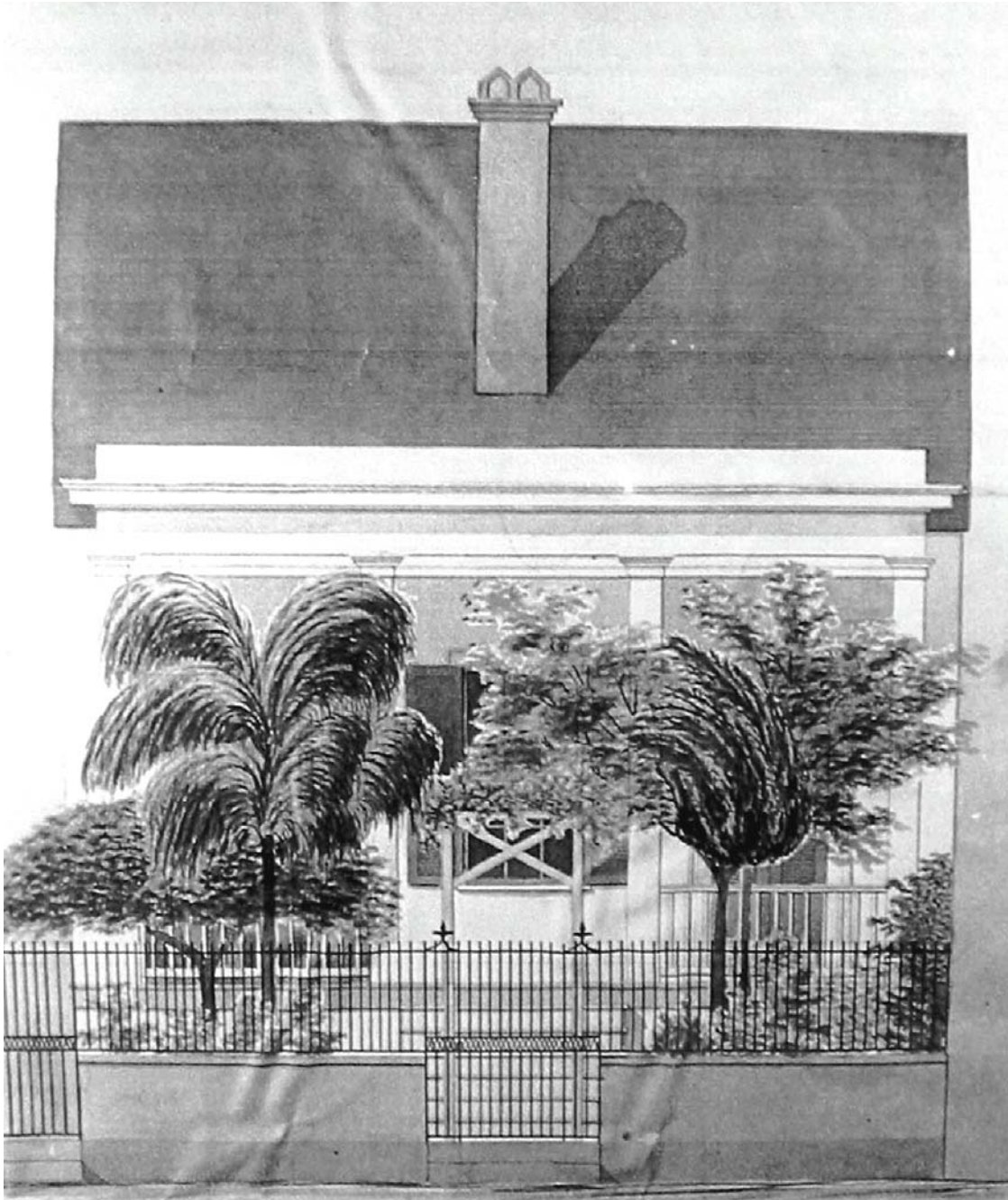


Illustration 5.39. 1.11 Sq 103 Bk 51 f 43 elevation detail, unsigned, 1857. (NONA)

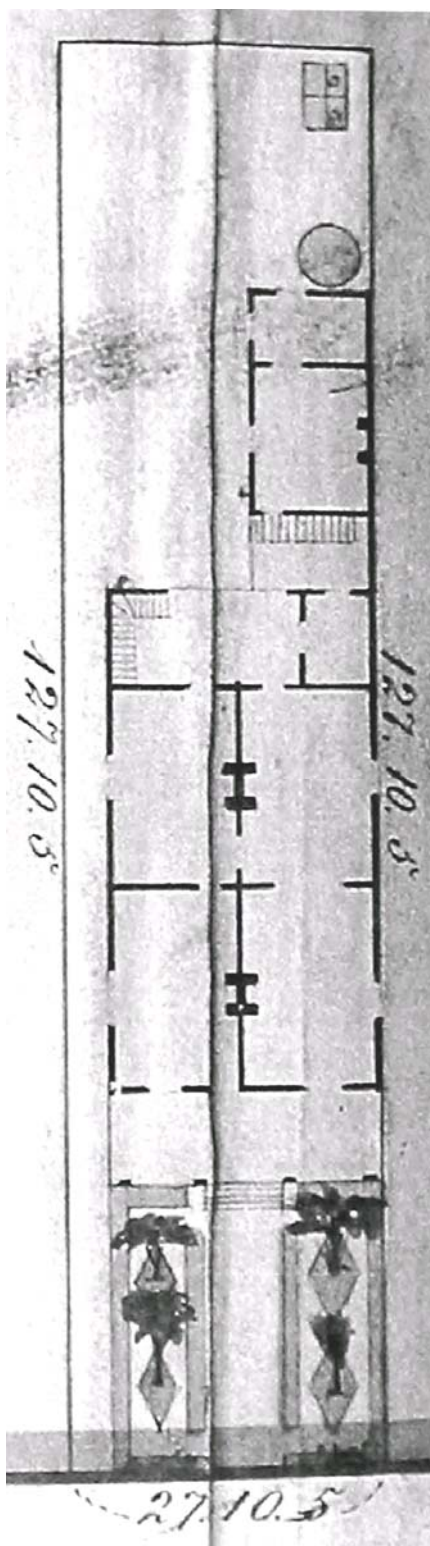


Illustration 5.40. 1.11 Sq 103 Bk 51 f 43 plan detail, unsigned, 1857. (NONA)

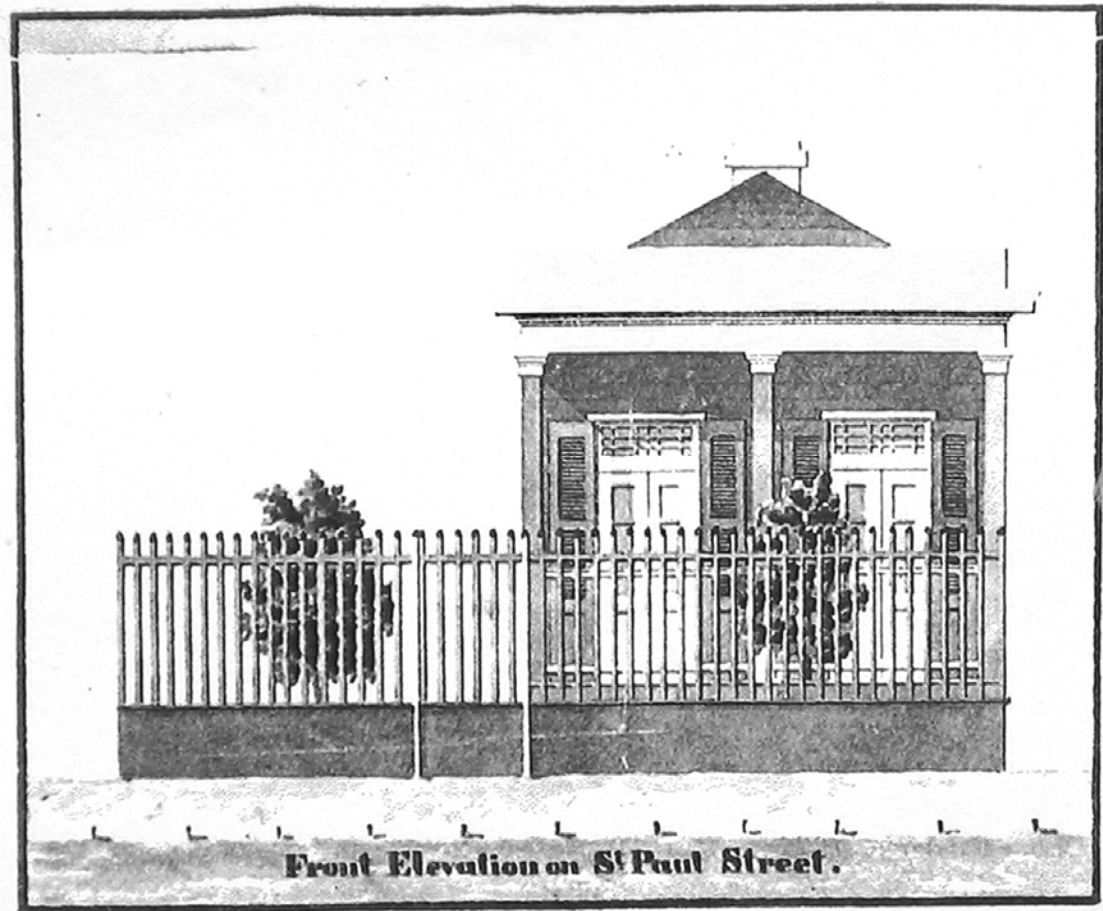


Illustration 5.41. 1.51 Sq 332 Bk 77 f 43 front elevation detail, C. A. Hedin, 1851.
(NONA)

The Front Garden with Geometric Beds is like the Front Yard Garden and the Front Garden with Rectangular Beds in that the front garden also dominates the outdoor spaces, and the other planted spaces are given less priority. However, of the three types the geometric pattern illustrates the most design technique and intent. It is possible that this type of garden was more popular with the Gallic population. The French were known to favor geometric displays, particularly the diamond motif such as the one shown in Illustration 5.30.

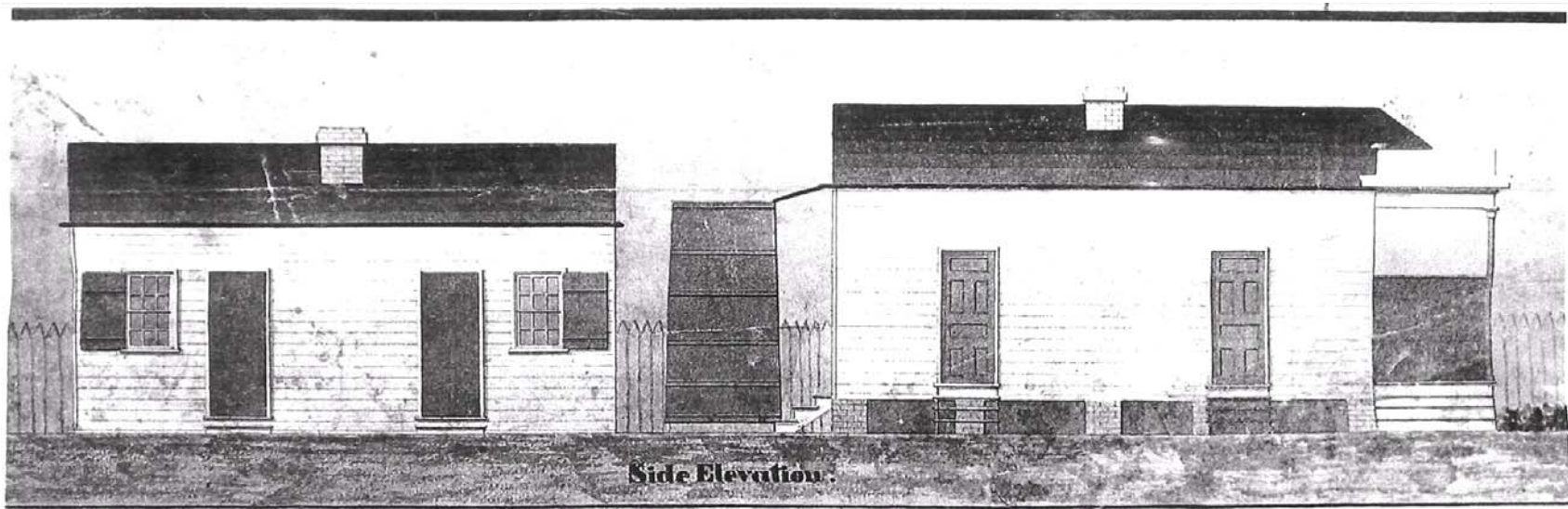


Illustration 5.42. 1.51 Sq 332 Bk 77 f 43 side elevation detail, C. A. Hedin, 1851. (NONA)

As demonstrated in Illustration 5.39 though, the vegetation selection is certainly related to the Victorian idea of specimen display. The novelty of presenting four different trees or shrubs in a symmetrical layout and setting them off additionally by placing them centered in a diamond-shaped bed is not associated with any other period.

The other descriptive images provide a more traditional *parterre* appearance in a front garden.

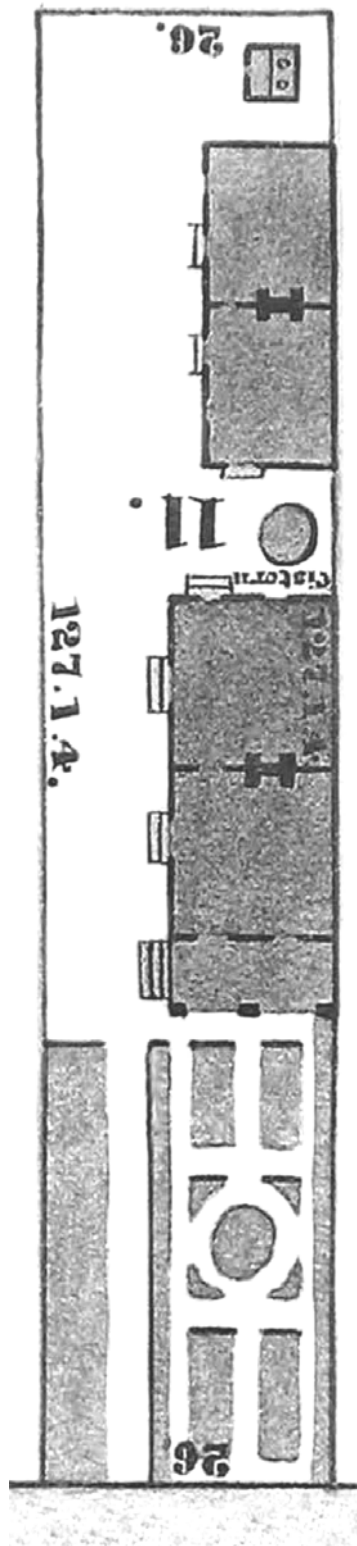


Illustration 5.43 1.51 Sq 332 Bk 77 f 43 plan detail, C. A. Hedin, 1851. (NONA)



Illustration 5.44. 2.18 Sq 141 Bk 53 f 18 elevation detail, Louis H. Pilié, 1849. (NONA)

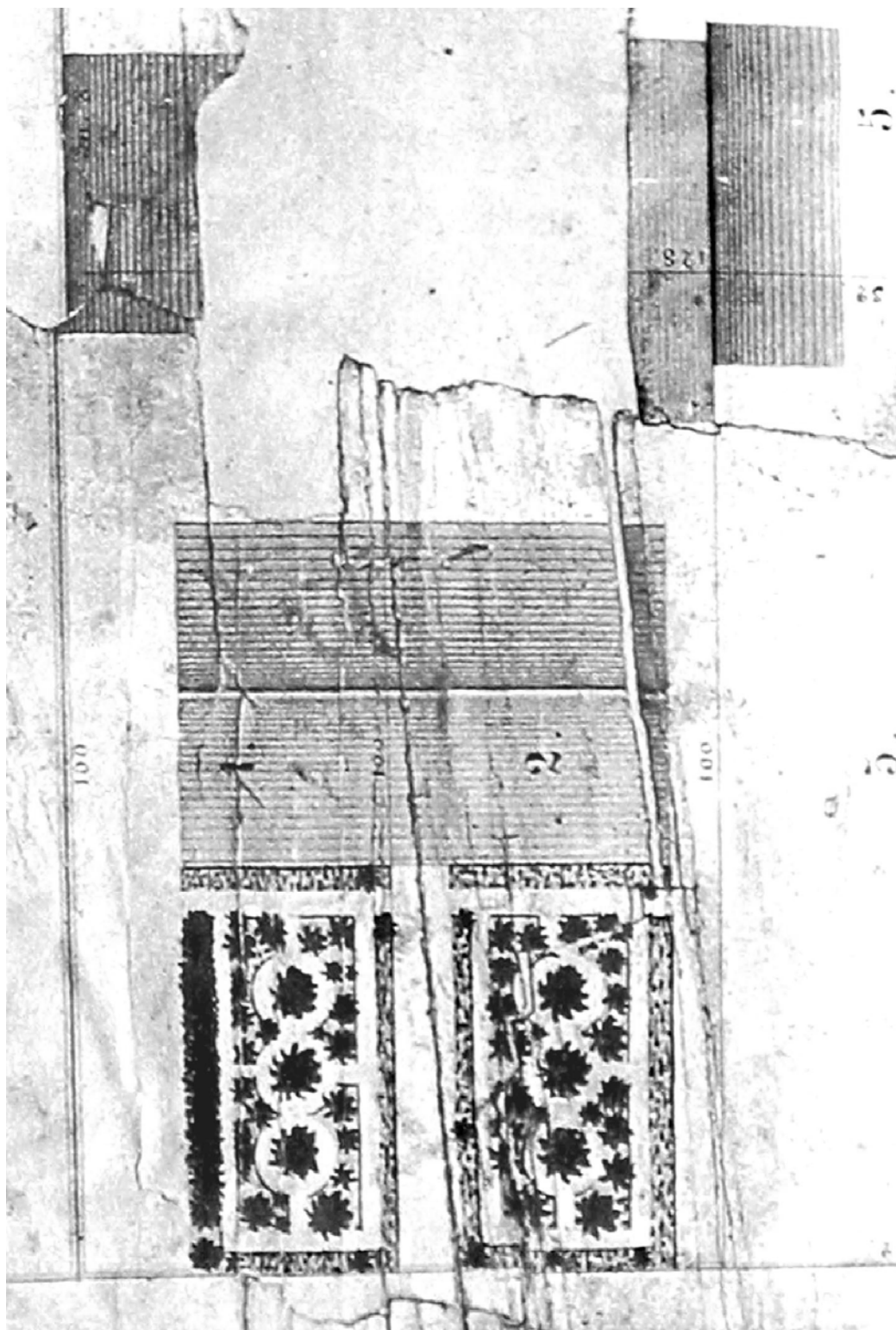


Illustration 5.45. 2.18 Sq 141 Bk 53 f 18 plan detail, Louis H. Pilié, 1849. (NONA)

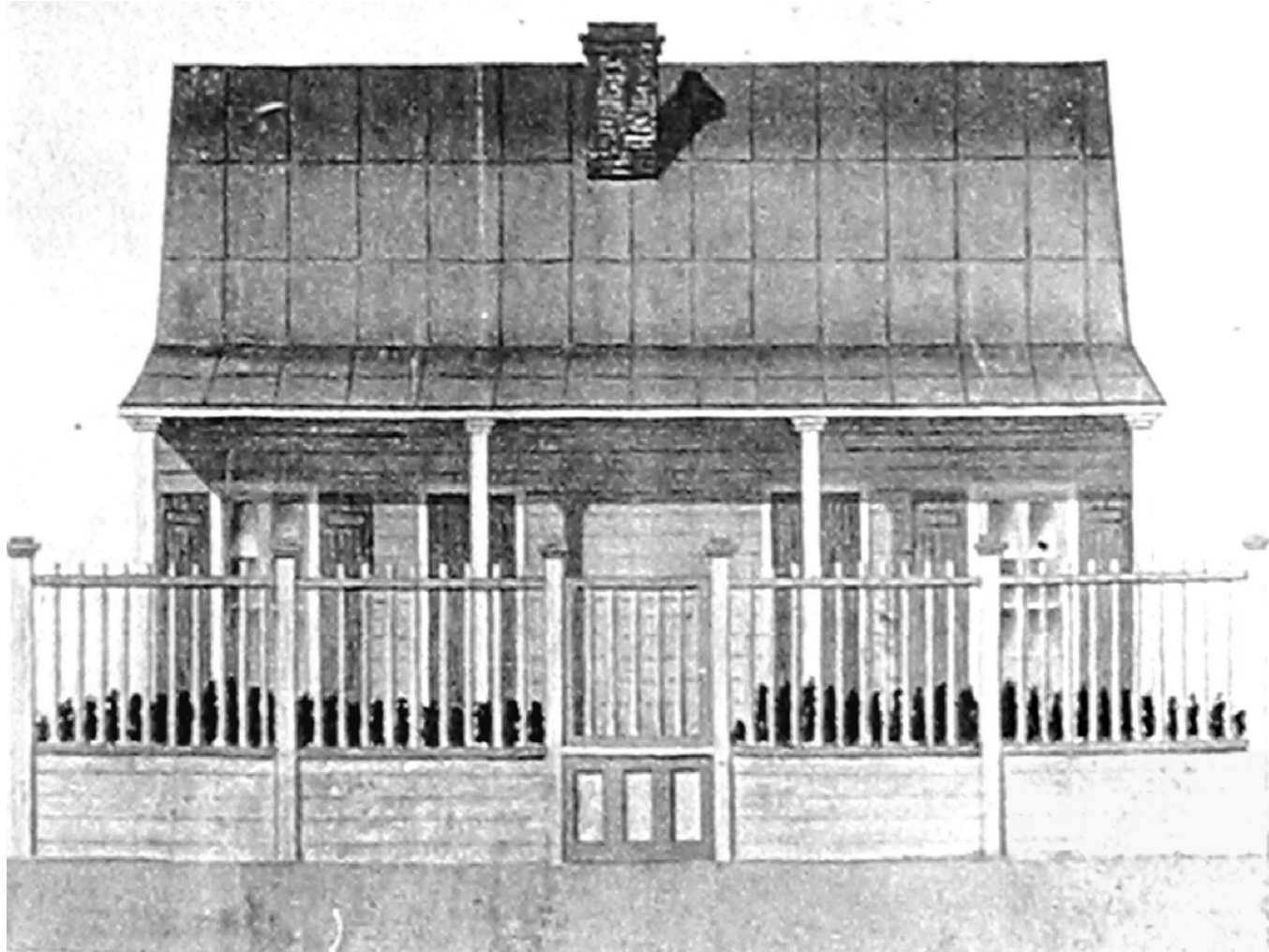


Illustration 5.46. 2.25 Sq 178 Bk 73 f 34 elevation detail, F. N. Tourne, 1855. (NONA)

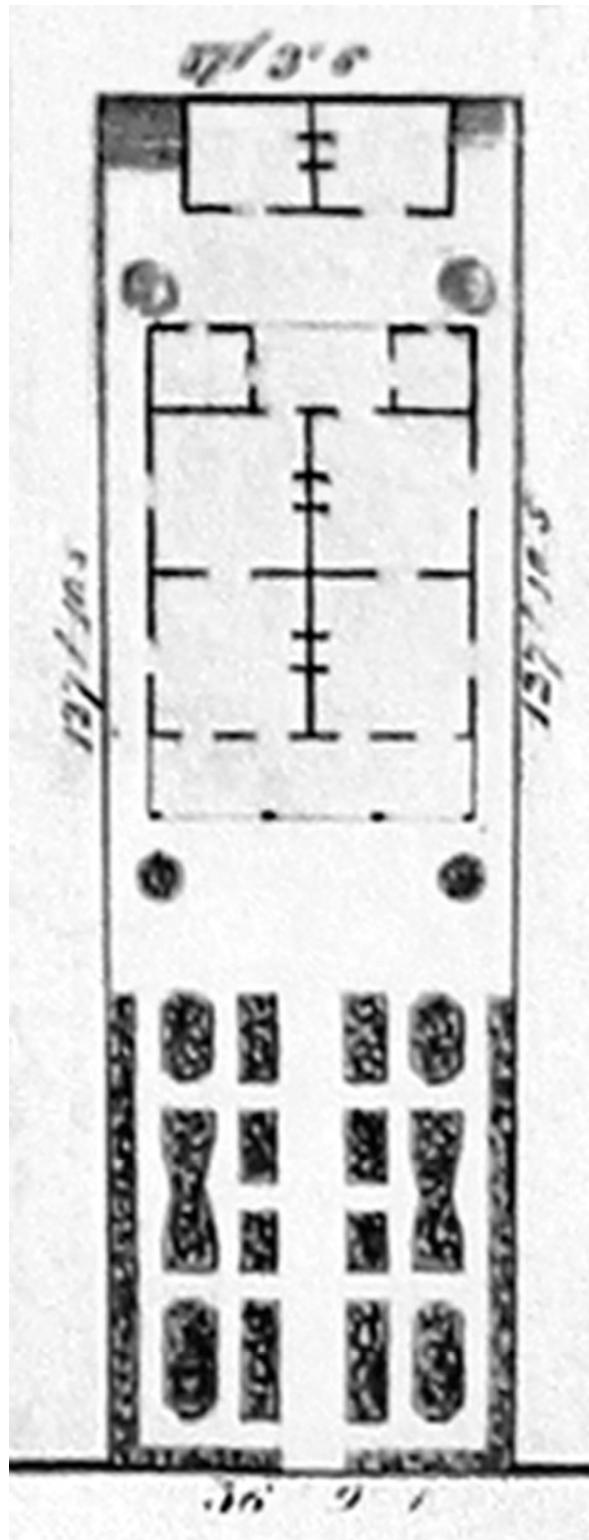


Illustration 5.47. 2.25 Sq 178 Bk 73 f 34 plan detail, F. N. Tourne, 1855. (NONA)

Cottage—Bower and Side Yard Garden

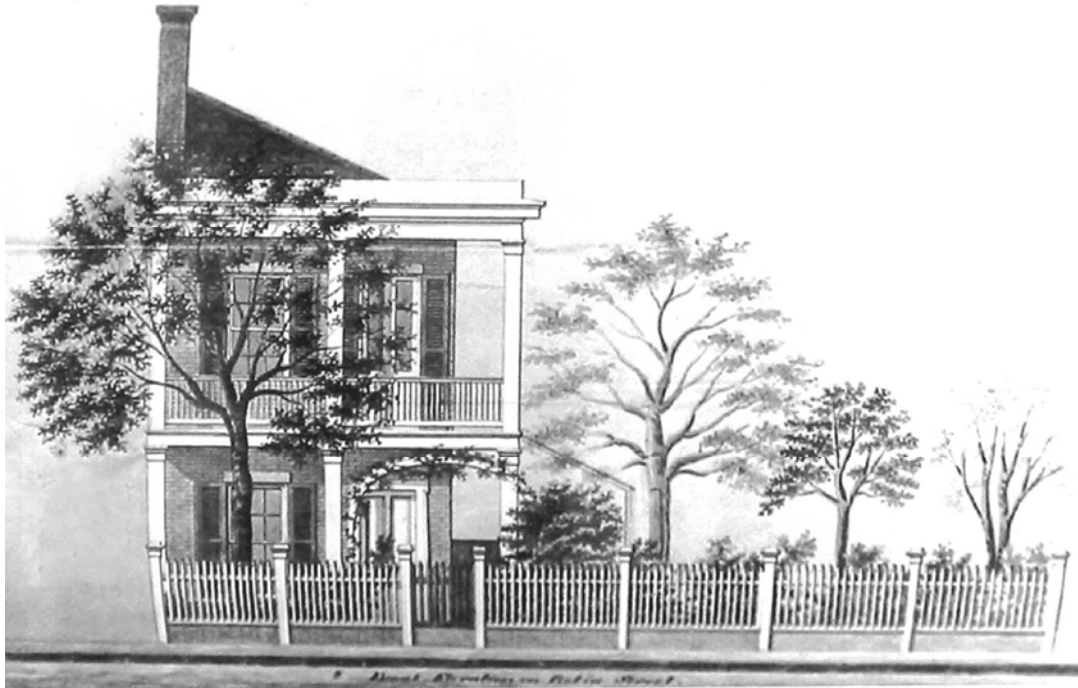


Illustration 5.48. 1.21 Sq 152 Bk 6 f 35 elevation detail, Hedin and Leberbaum, 1854. (NONA)

The Bower and Side Yard Garden layout was found in only one drawing of the study sample. This garden treatment was also built in the Lafayette area, later incorporated into New Orleans as the Fourth Municipal District, however. Therefore a category was determined for the purposes of this study.

Documentation of this type of garden was significant in other archival sources and written accounts from the era. Similar to the Front Yard Garden type the Side Yard is completely vegetated. Note how well suited this garden form is for this fine sidehall home. The labeled veranda in Illustration 5.49 is a perfect fit for this historic form.

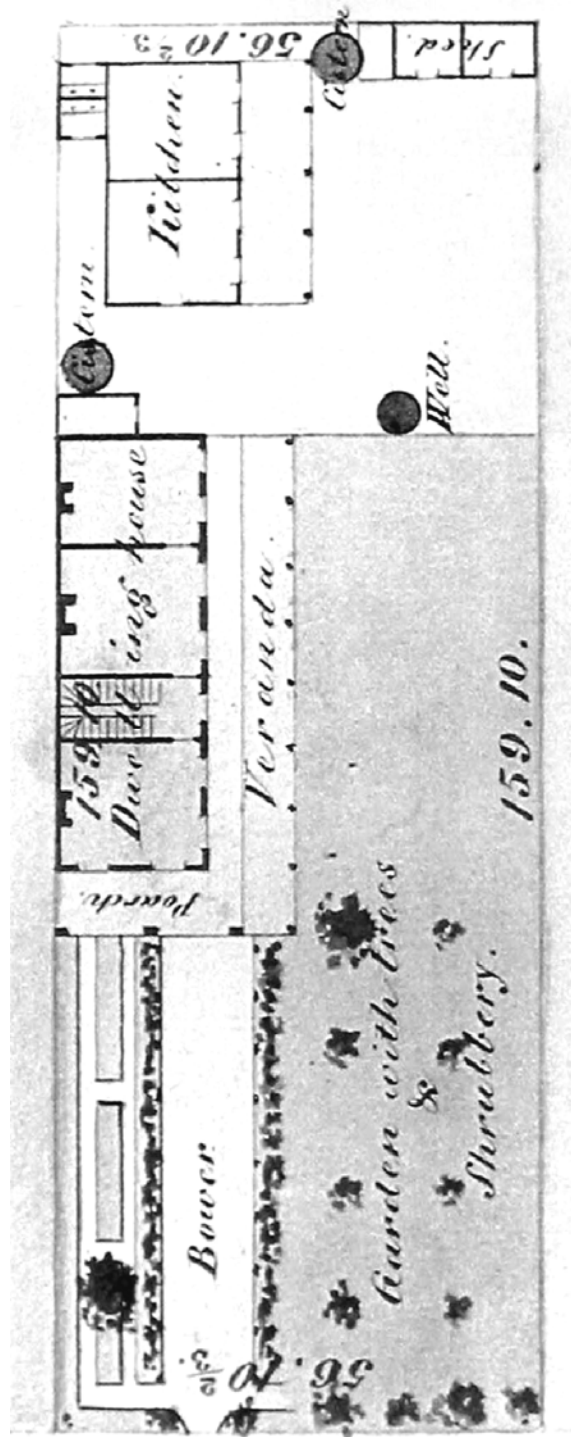


Illustration 5.49. 1.21 Sq 152 Bk 6 f 35 plan detail, Hedin and Leberbaum, 1854.
(NONA)

ZLL with Middle Garden



Illustration 5.50. North Rampart Street, Cornelius Durkee, 1901. This photograph shows zero lot line properties—those where the dwelling is built from the front lot line. This arrangement does not provide for garden space in front of the home. (NOPLLC)

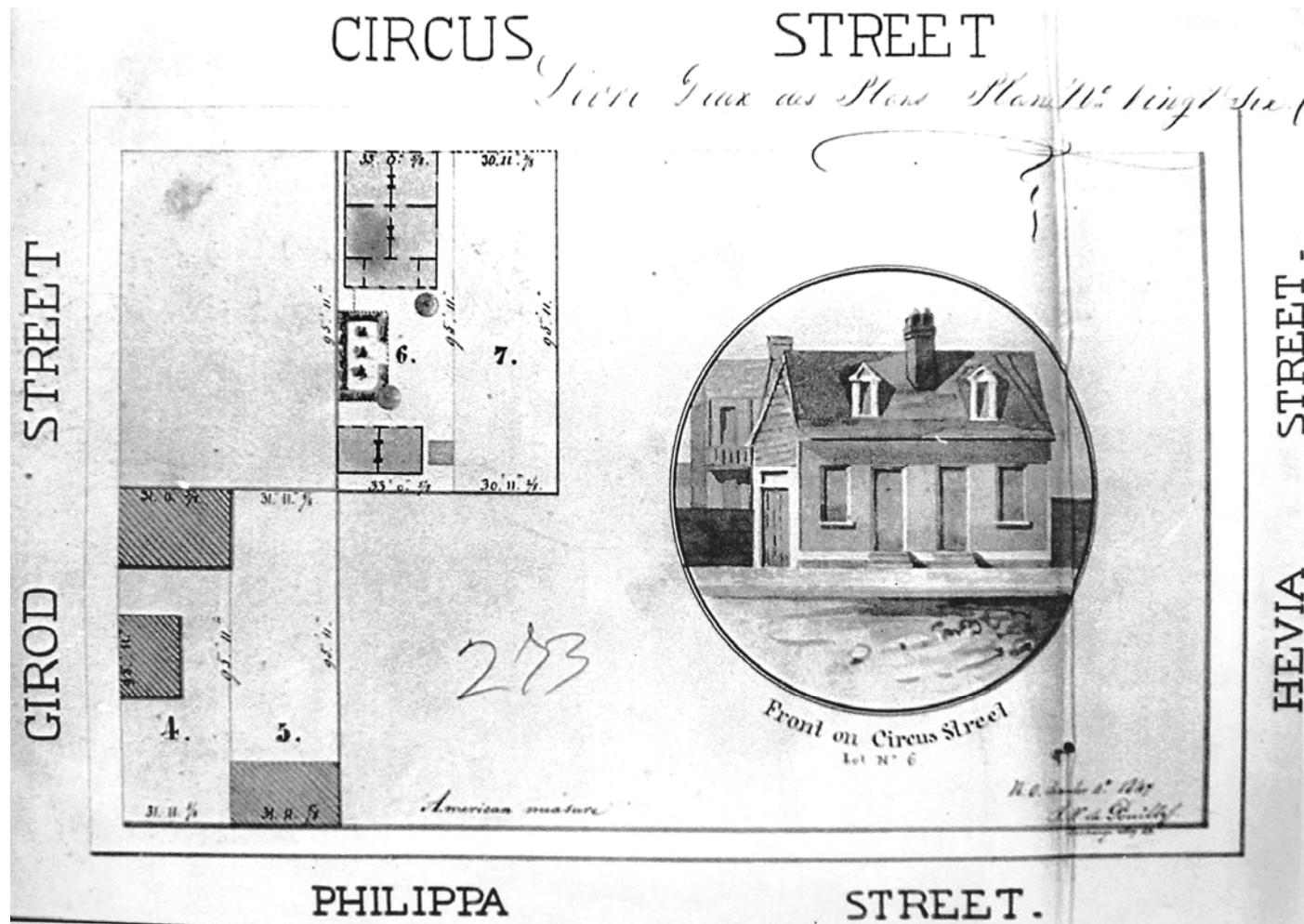


Illustration 5.51. 1.45 Sq 273 Bk 37 f 48 full view, J. N. Pouilly, 1847. (NONA)



Illustration 5.52. 1.45 Sq 273 Bk 37 f 48 elevation detail, J. N. Pouilly, 1847. (NONA)

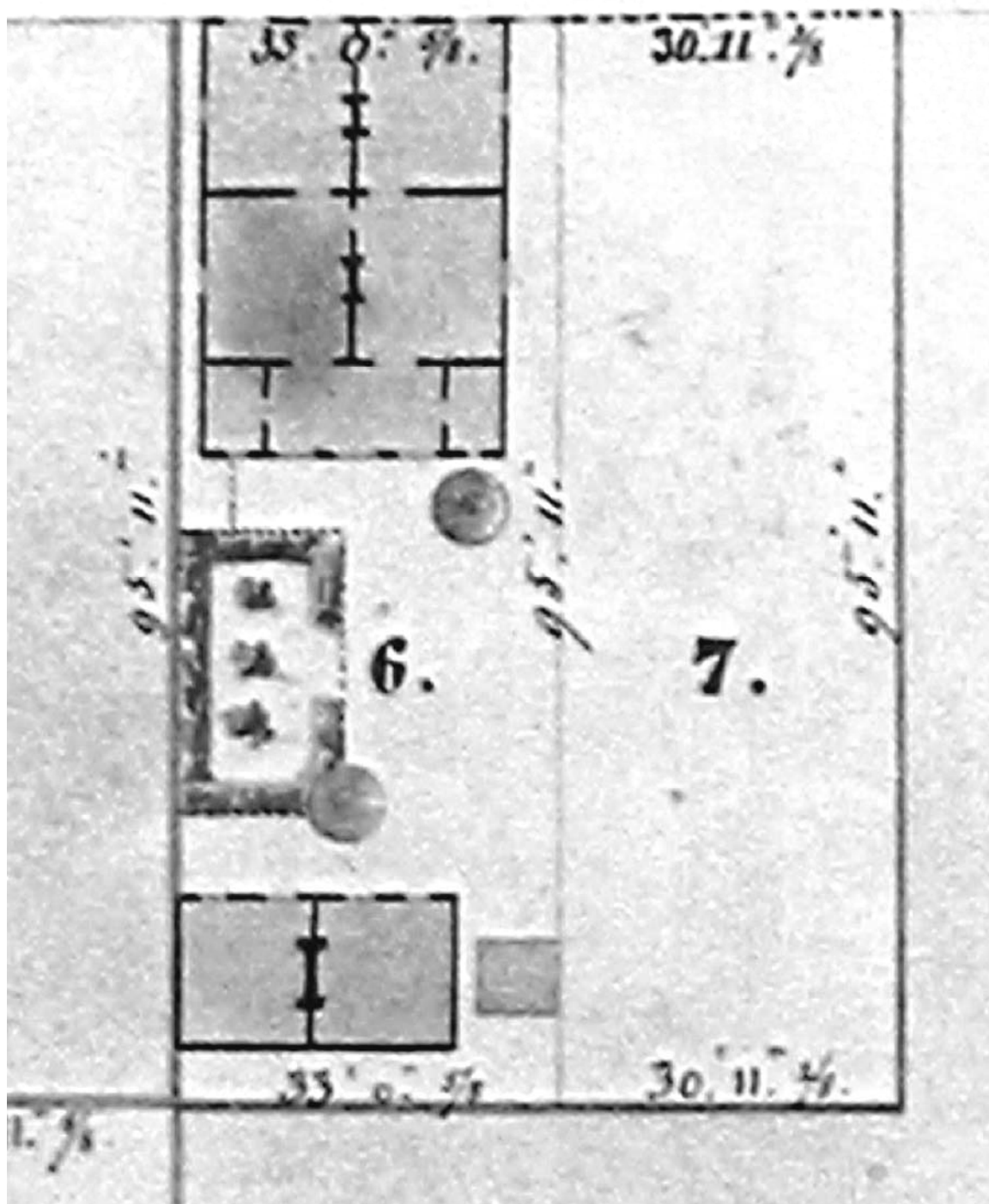


Illustration 5.53. 1.45 Sq 273 Bk 37 f 48 plan detail, J. N. Pouilly, 1847. (NONA)

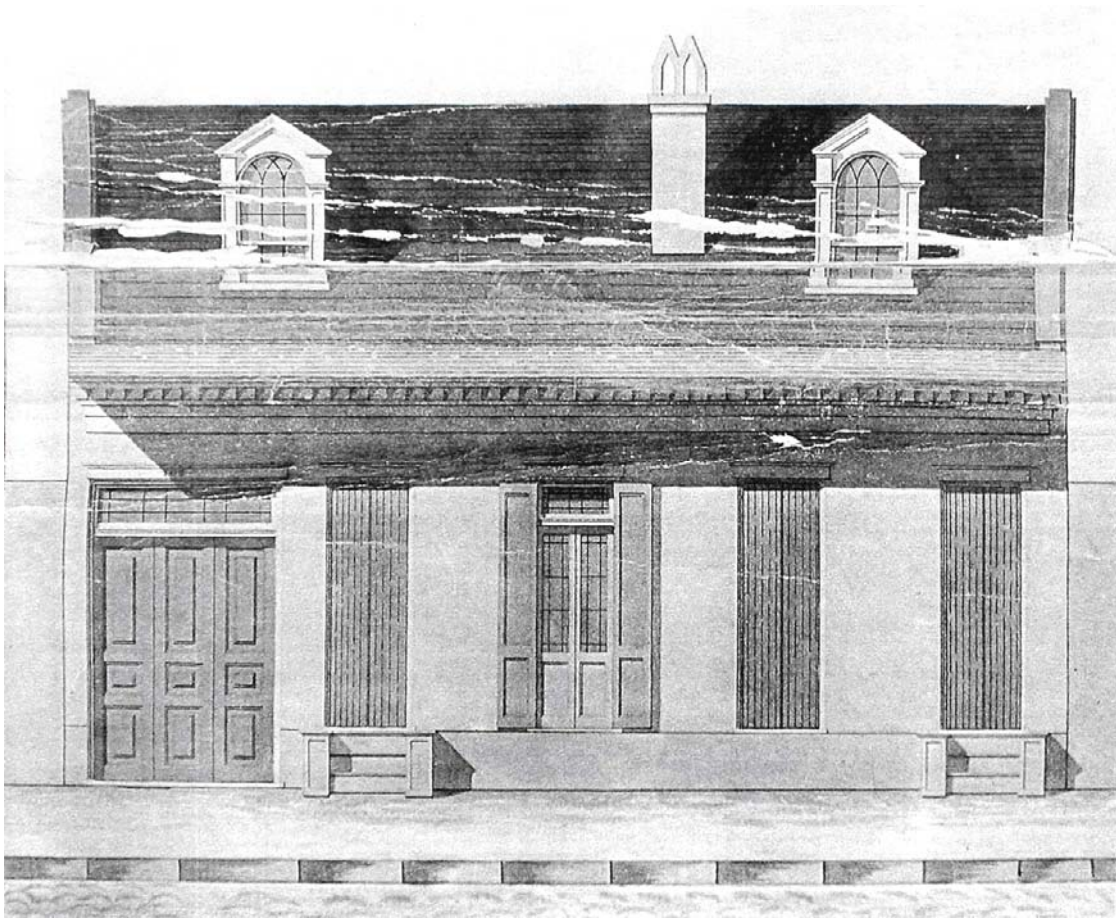


Illustration 5.54. 2.5 Sq 75 Bk 1 f 4 elevation detail, A. Toledano, 1877. (NONA)

The Zero Lot Line Middle Garden type makes use of limited outdoor space in the form of rectangular, geometric, or perimeter garden beds. What is important about this form is the determination of the gardener to have a garden. This is not a show place space and daily chores must share the area also devoted to gardening. Private and sometimes made even more secluded by further enclosure, such as in Illustrations 5.51-5.53 and 5.58-5.59, these gardens serve the persons who live in this space.

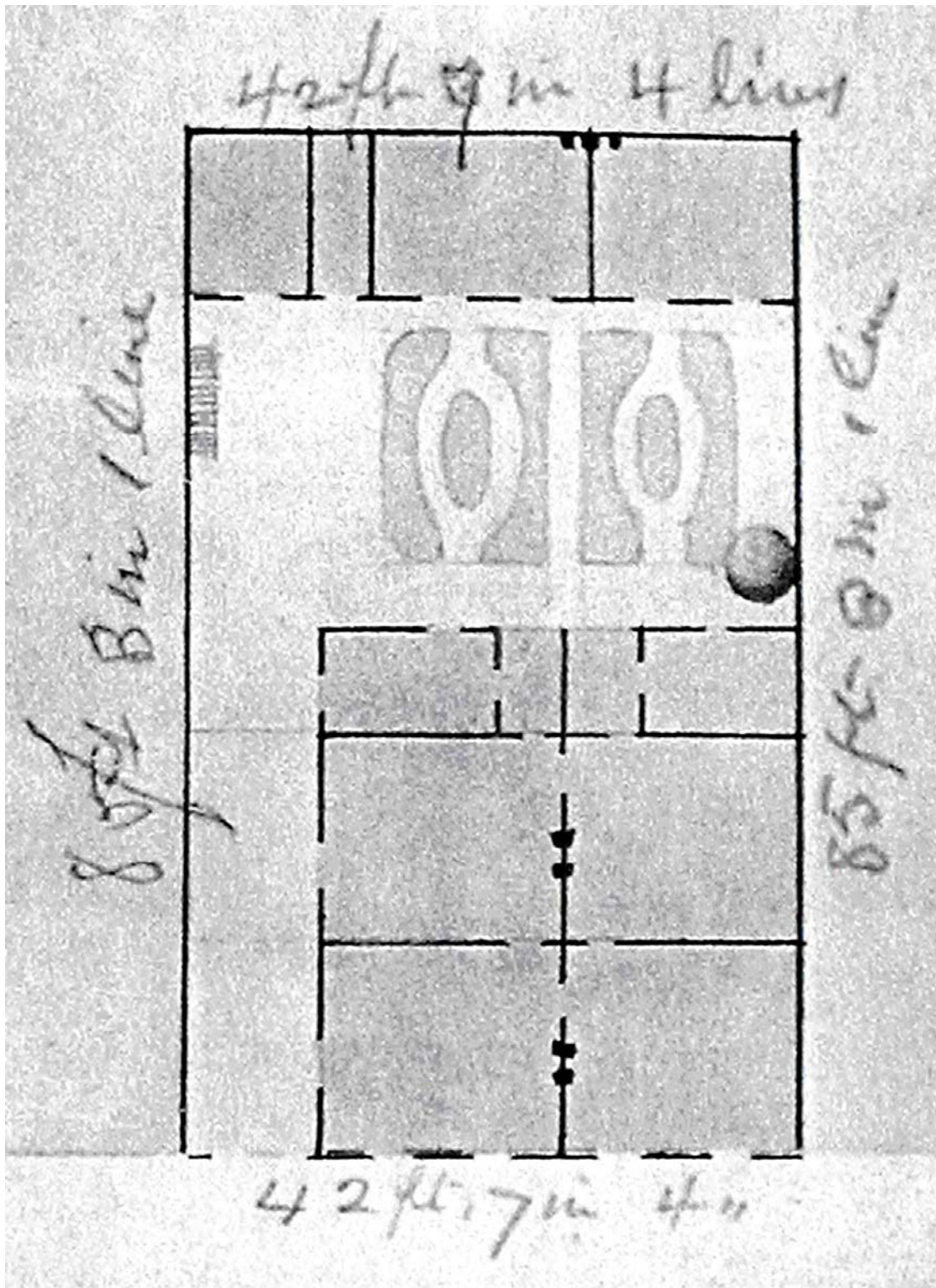


Illustration 5.55. 2.5 Sq 75 Bk 1 f 4 plan detail, A. Toledano, 1877. (NONA)

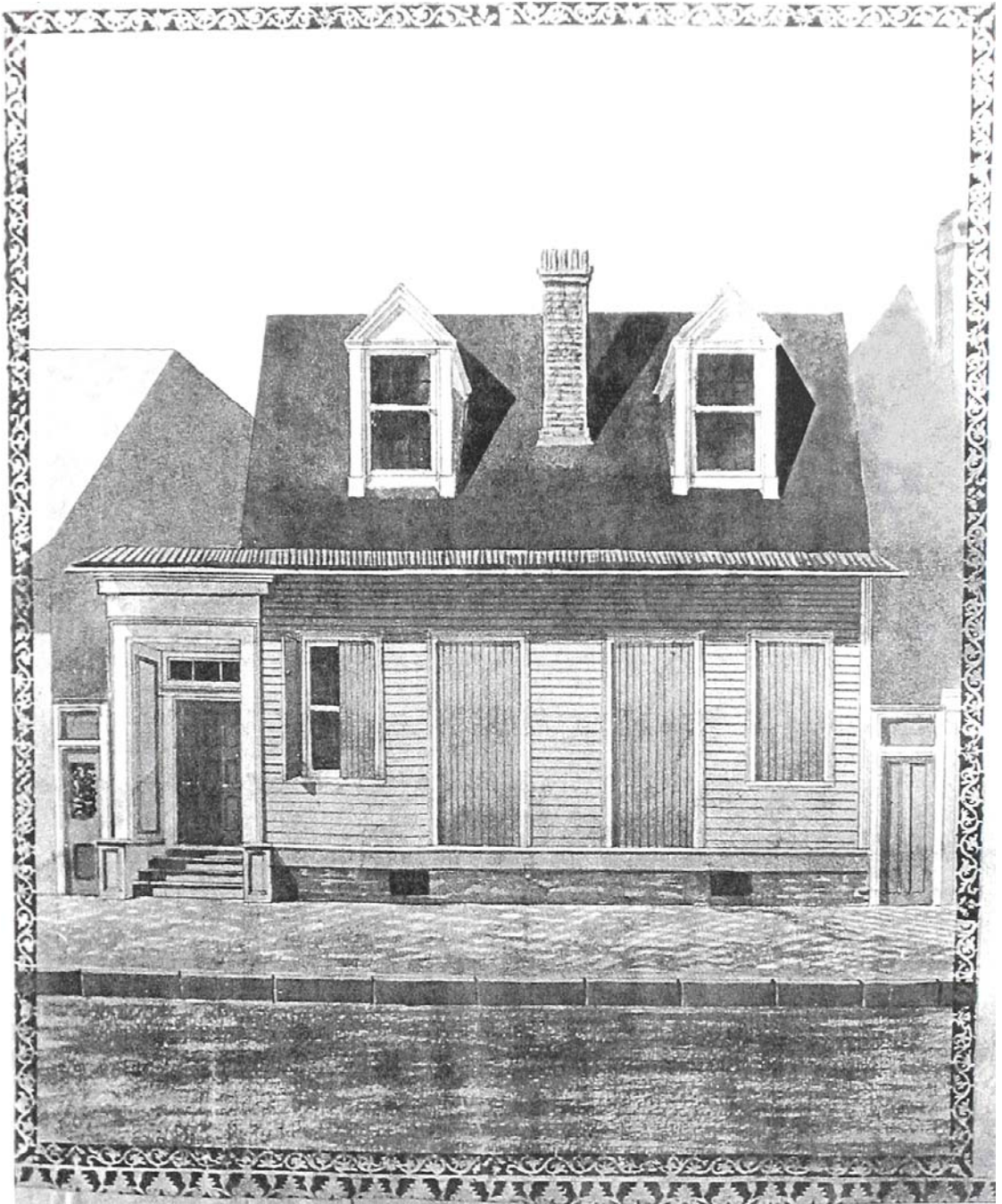


Illustration 5.56. 2.15 Sq 109 Bk 85 f 11 elevation detail, P. C. Boudoisquis, 1866.
(NONA)

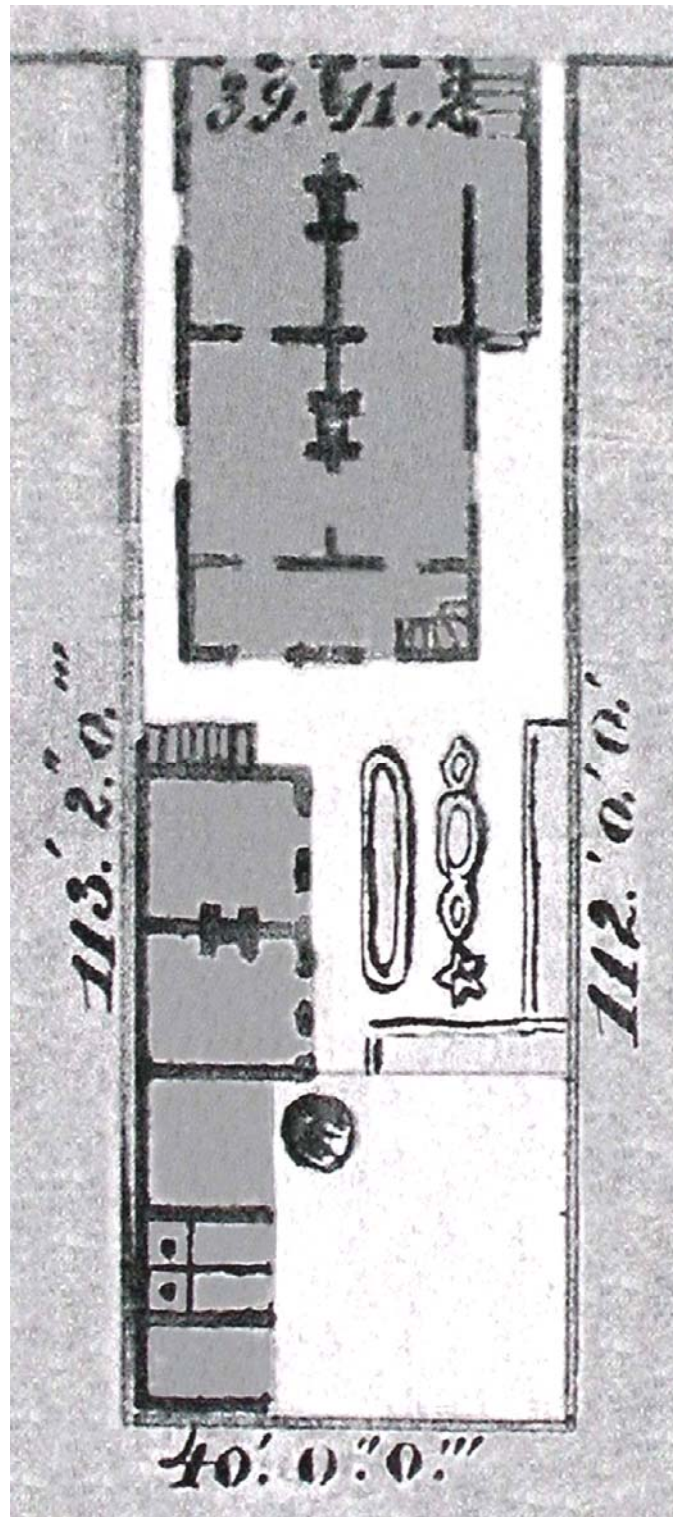


Illustration 5.57. 2.15 Sq 109 Bk 85 f 11 plan detail, P. C. Boudoisquis, 1866. (NONA)

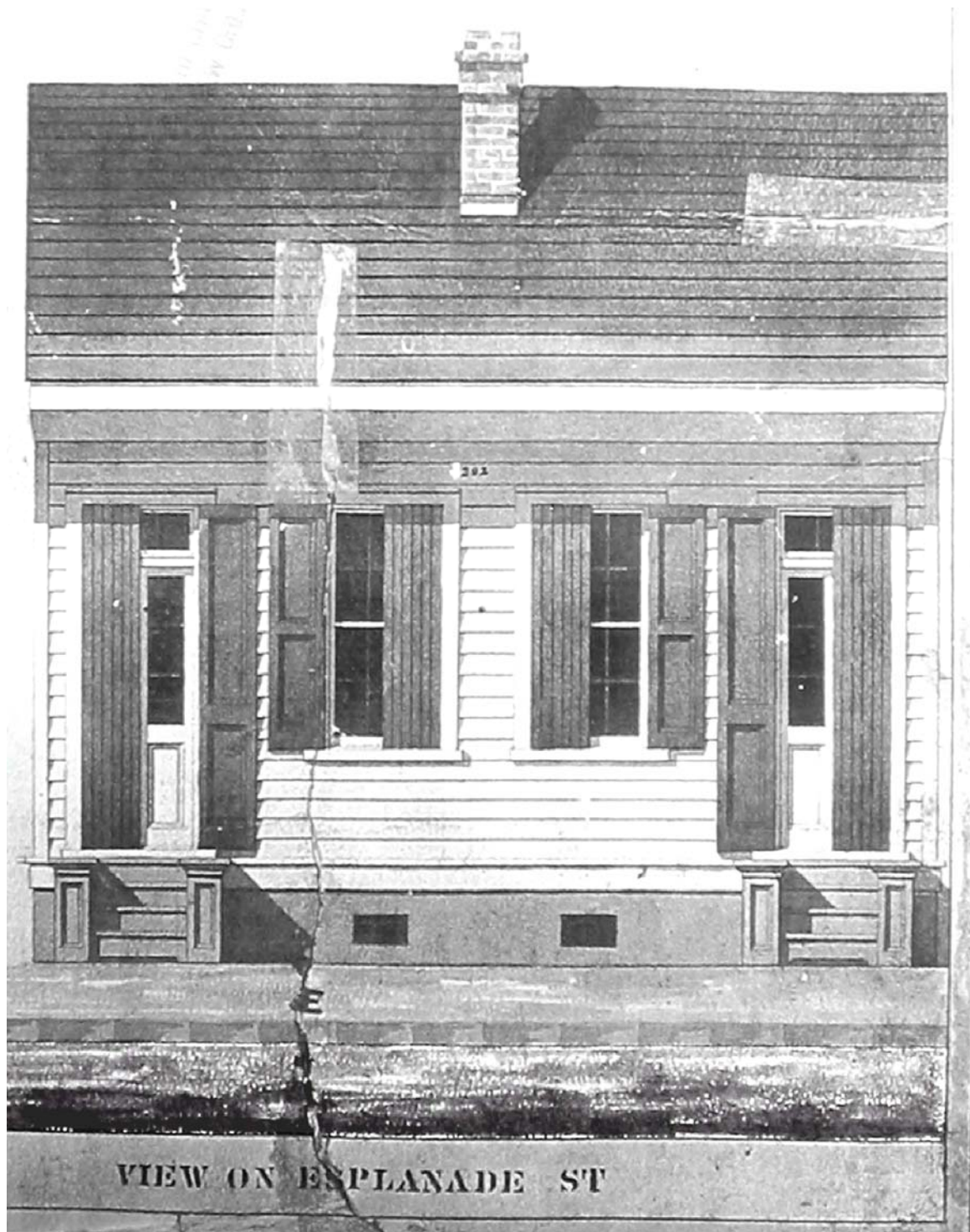


Illustration 5.58. 2.38 Sq 259 Bk 99 f 22 elevation detail, A. Toledano, 1876. (NONA)

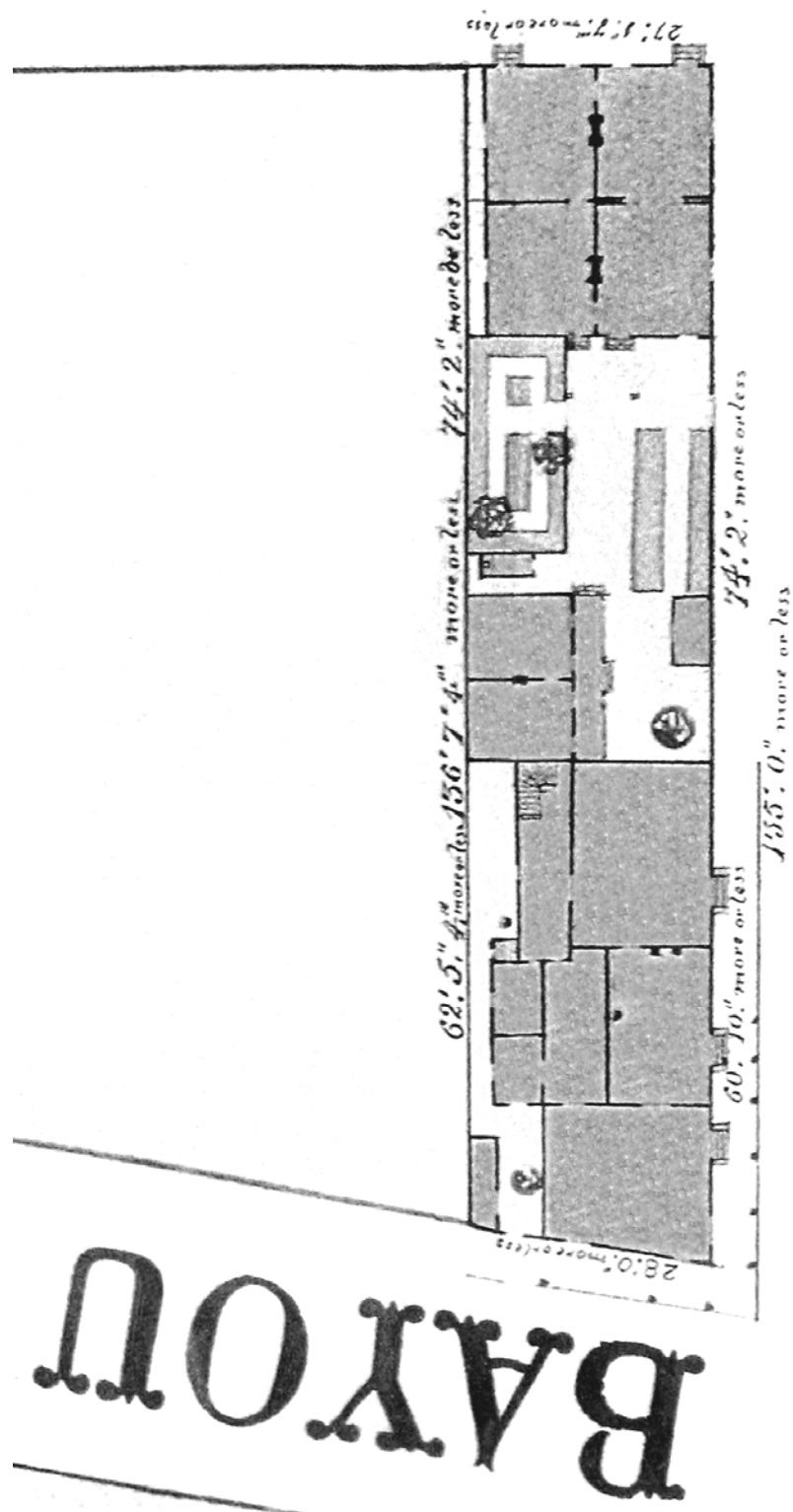


Illustration 5.59. 2.38 Sq 259 Bk 99 f 22 plan detail, A. Toledano, 1876. (NONA)

ZLL with Side Garden



Illustration 5.60. Narrow Creole cottage viewed from the side hall entrance, featuring a side garden behind an open picket wood fence with gate, located on an unidentified French Quarter street, Richard Koch, 1930's. (TULSC)

The Zero Lot Line Side Garden type identified in the study drawing sample varies in size, display, luxury, and formality. The side garden shown in Illustration 5.60 offers a public glimpse of a side garden through the low picket fence. Illustrations 5.78 and 5.79, and 5.80-5.82, also show a public/private relationship through somewhat visually fencing. The other Side Gardens depicted in this category reveal little to the passerby. These Side Gardens are more private outdoor spaces.



Illustration 5.61. 1.32 Sq 213 Bk 81 f 21 front elevation detail, C. A. Hedin, 1851. (NONA)

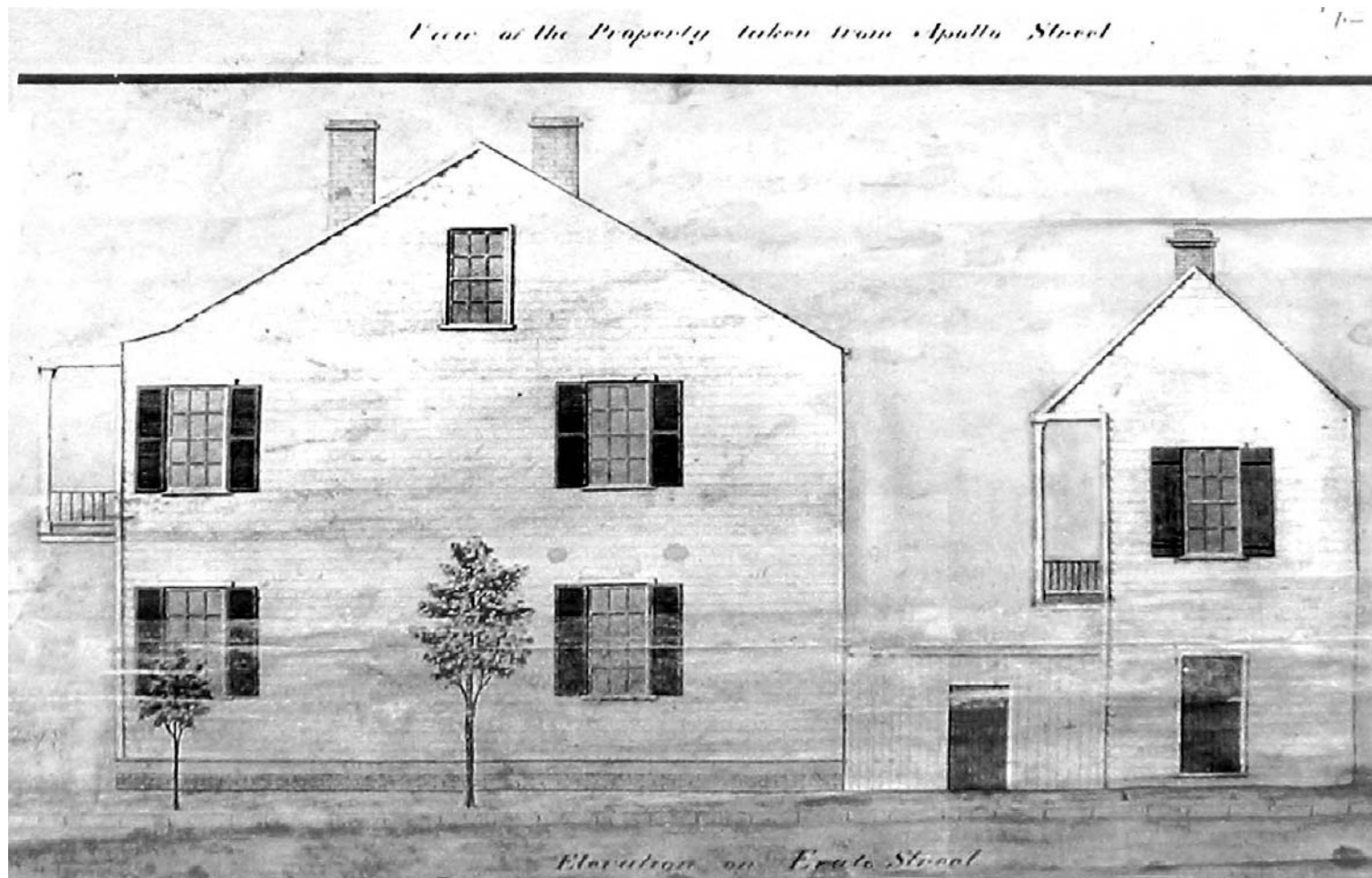


Illustration 5.62. 1.32 Sq 213 Bk 81 f 21 side elevation detail, C. A. Hedin, 1851. (NONA)

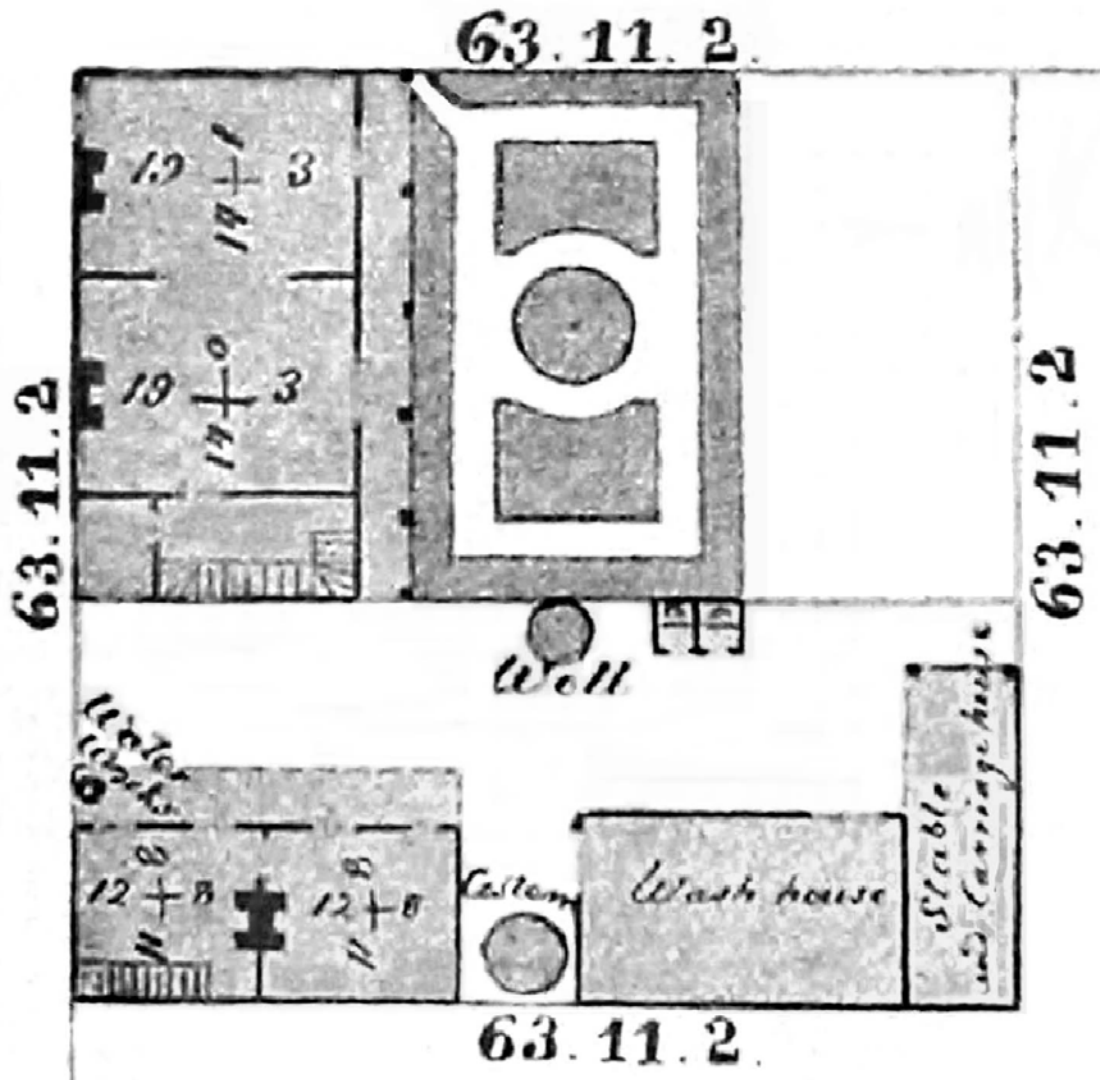


Illustration 5.63. 1.32 Sq 213 Bk 81 f 21 plan detail, C. A. Hedin, 1851. (NONA)

Any available side lot space in an urban area would have been at a premium and expensive to use as an ornamental garden. Today such side lot space is virtually unavailable in these historic neighborhoods and was built on long ago.

The Side Gardens could take optimum advantage of air circulation. This could be most advantageous in humid and hot New Orleans where any relief from the sweltering heat was an advantage.

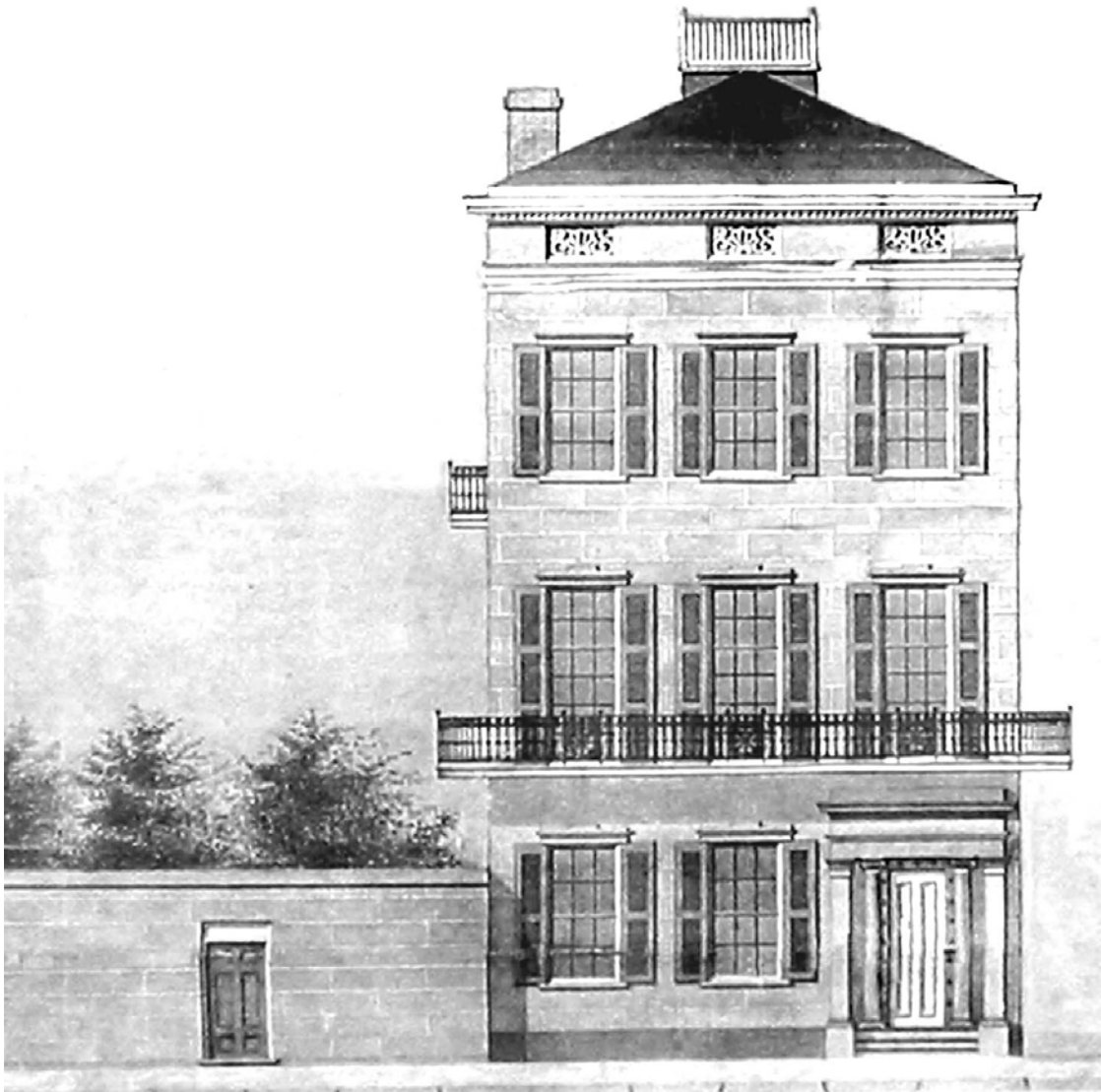


Illustration 5.64. 2.4 Sq 69 Bk 24 f 13 elevation detail, unsigned, undated. (NONA)

Illustrations 5.64-5.73 demonstrate particularly posh examples of urban Zero Lot Line Side Gardens. Serious effort, expense, and maintenance were devoted to these spaces and again a green space adjacent to a city house could be a most welcome amenity. When the dwelling siting was oriented toward the garden daily life could be like living in a garden.

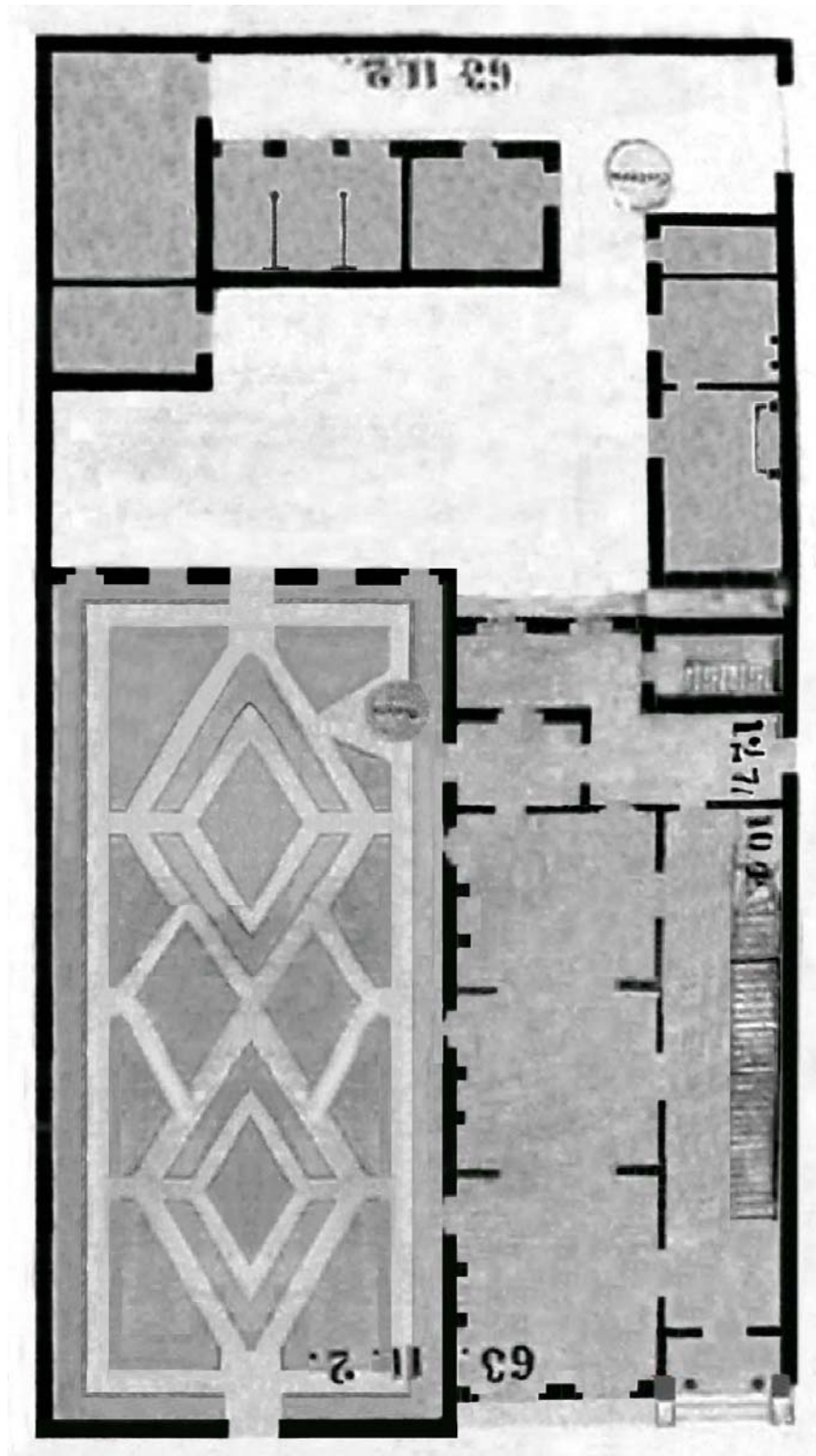


Illustration 5.65. 2.4 Sq 69 Bk 24 f 13 plan detail, unsigned, undated. (NONA)

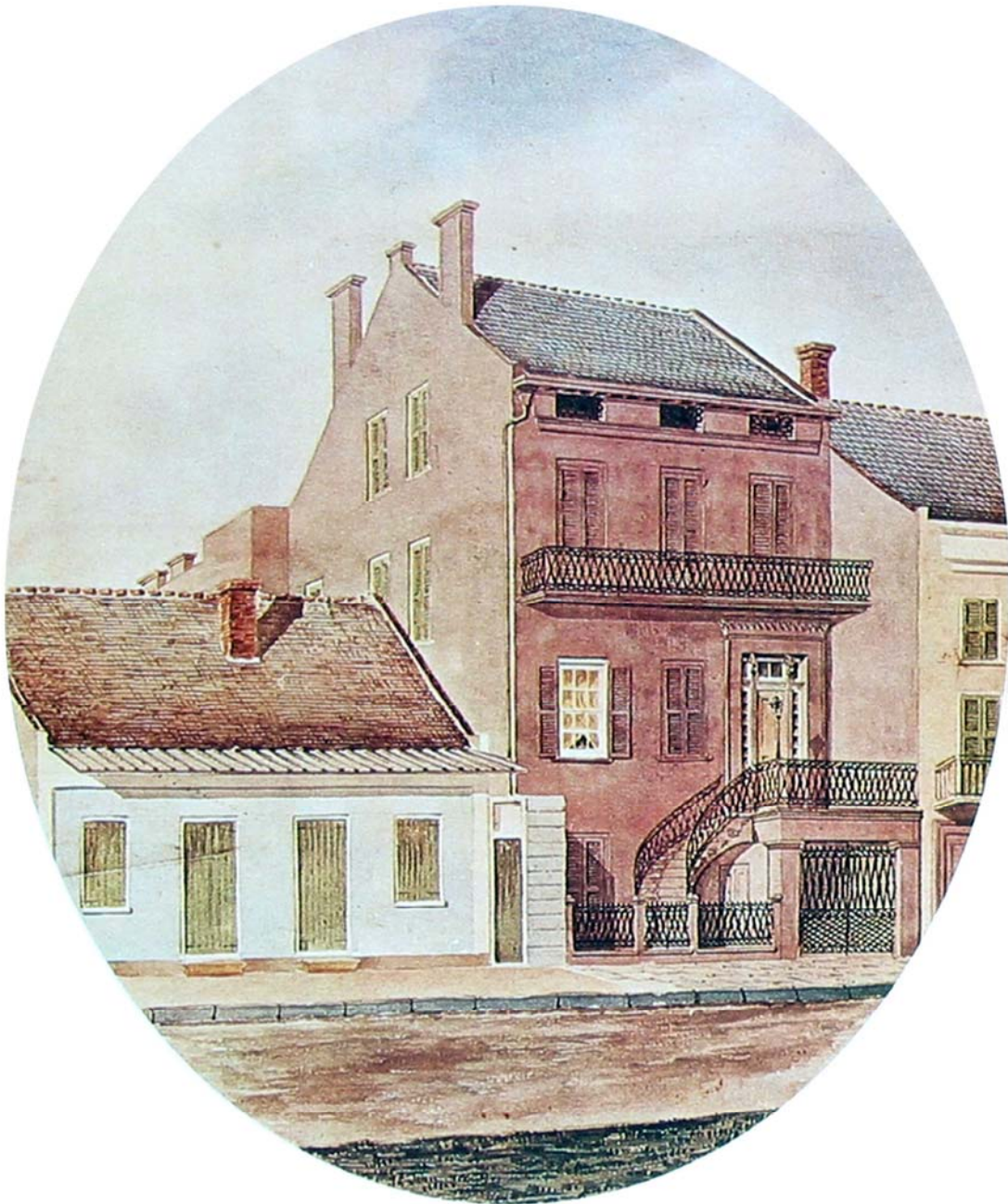


Illustration 5.66. 2.10 Sq 95 Bk 62 f 8 elevation detail, C. A. de Armas, 1853. (NONA)

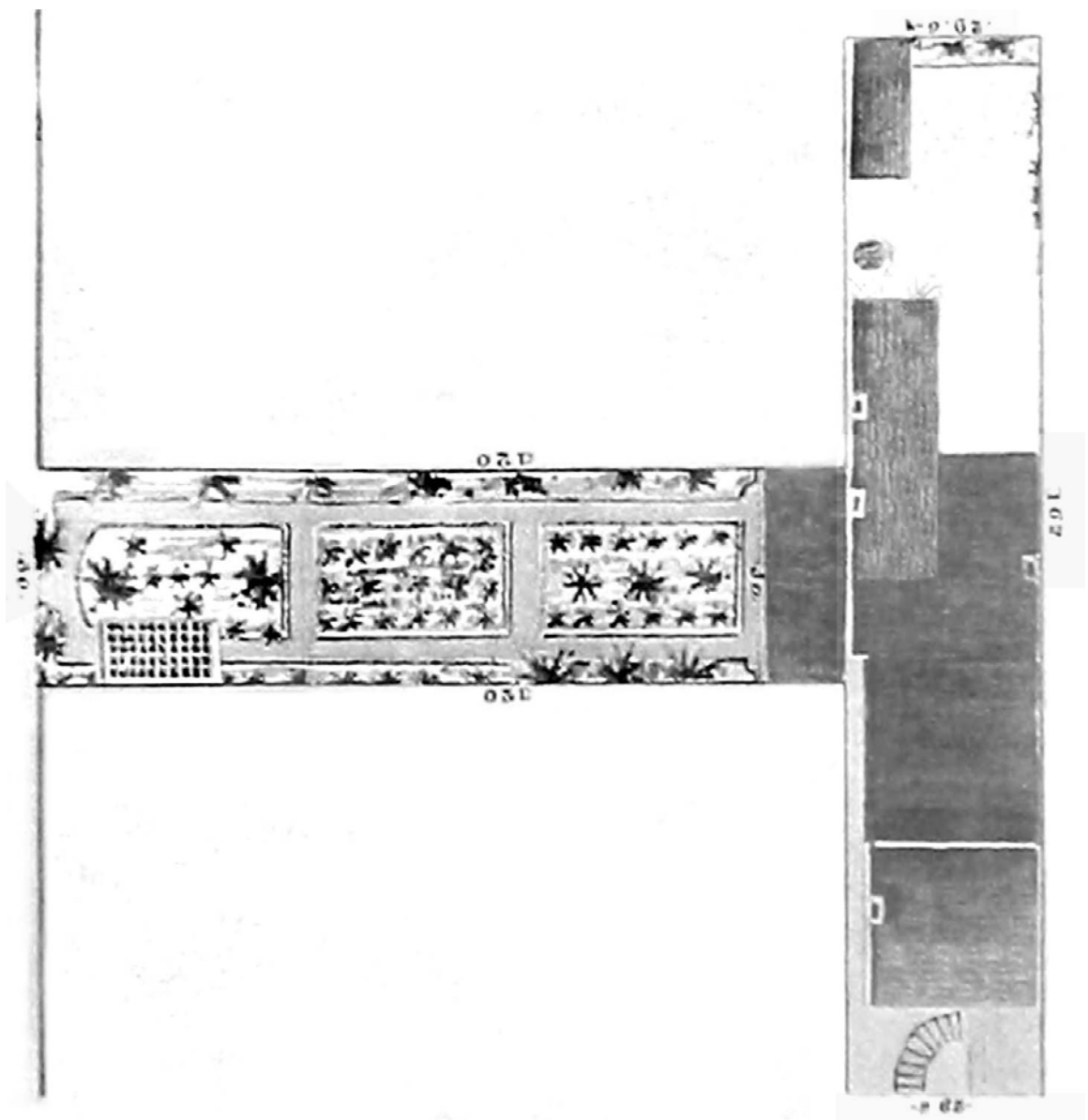


Illustration 5.67. 2.10 Sq 95 Bk 62 f 8 plan detail, C. A. de Armas, 1853. (NONA)

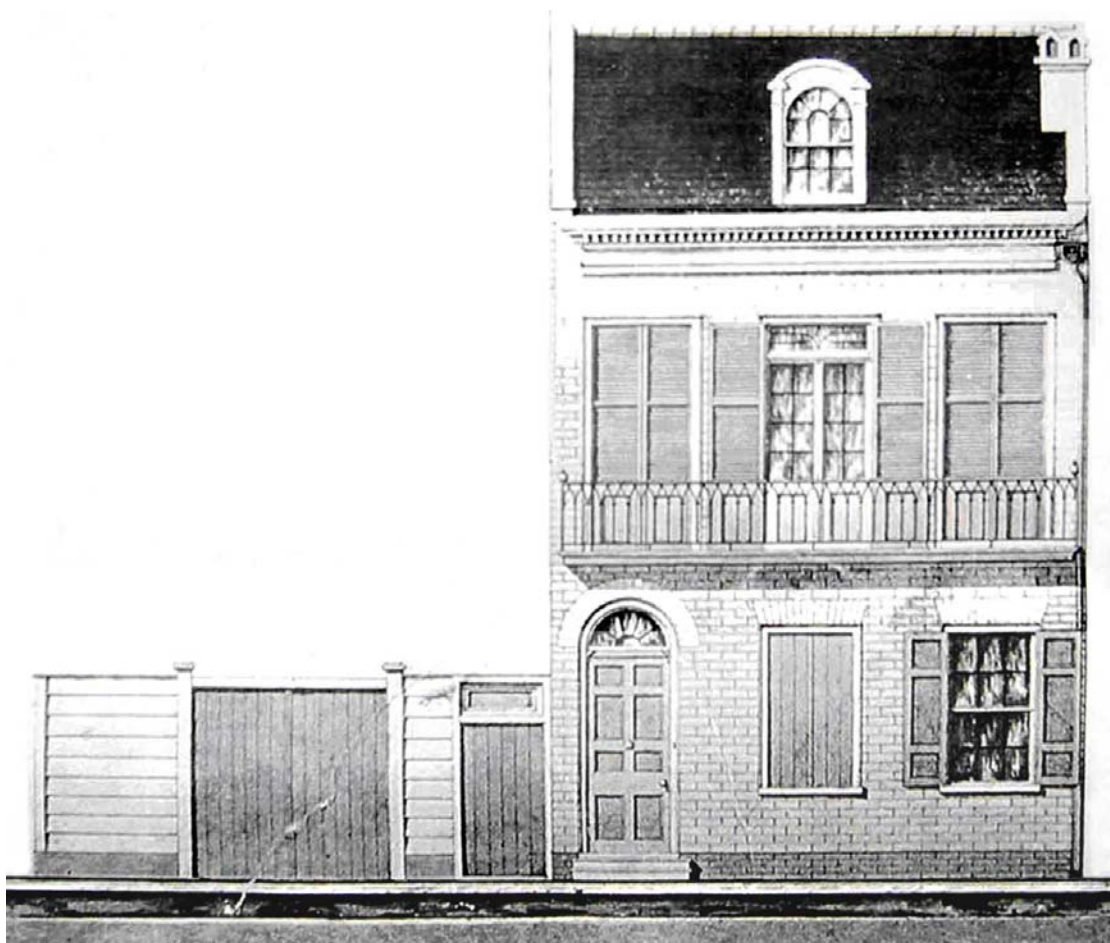


Illustration 5.68. 2.12 Sq 106 Bk 95 f 31 elevation detail, Adolphe Knell, 1853.
(NONA)

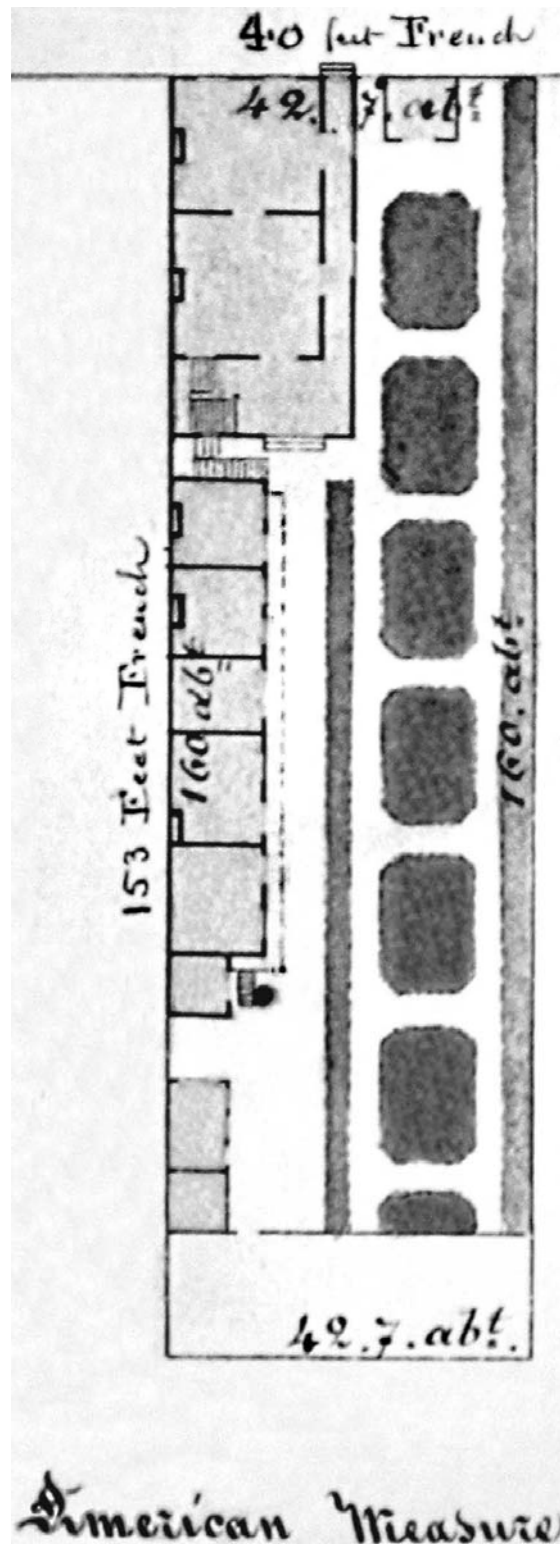


Illustration 5.69. 2.12 Sq 106 Bk 95 f 31 plan detail, Adolphe Knell, 1853. (NONA)

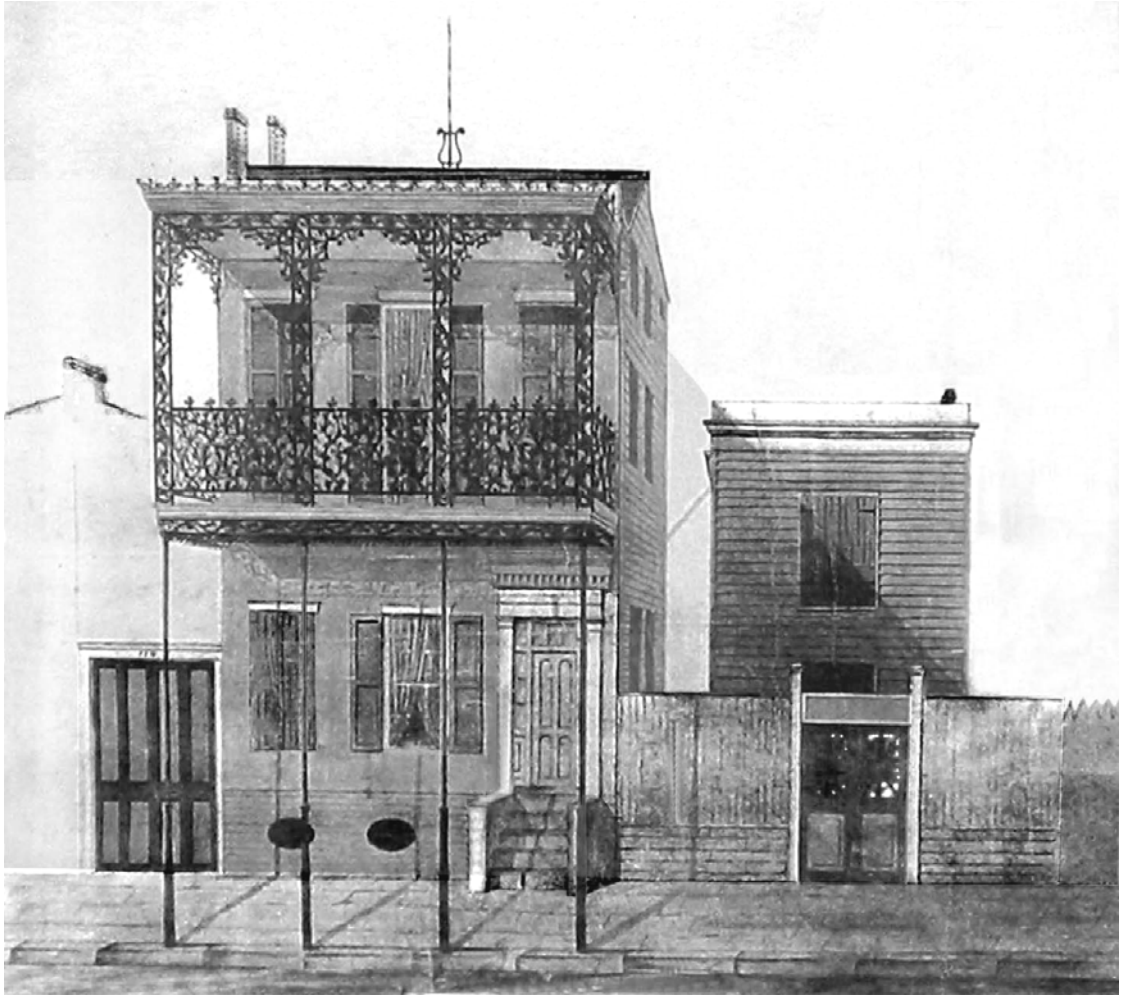


Illustration 5.70. 2.16 Sq 109 Bk 85 f 11 elevation detail, A. Castaing and J. A. Celles, 1865. (NONA)

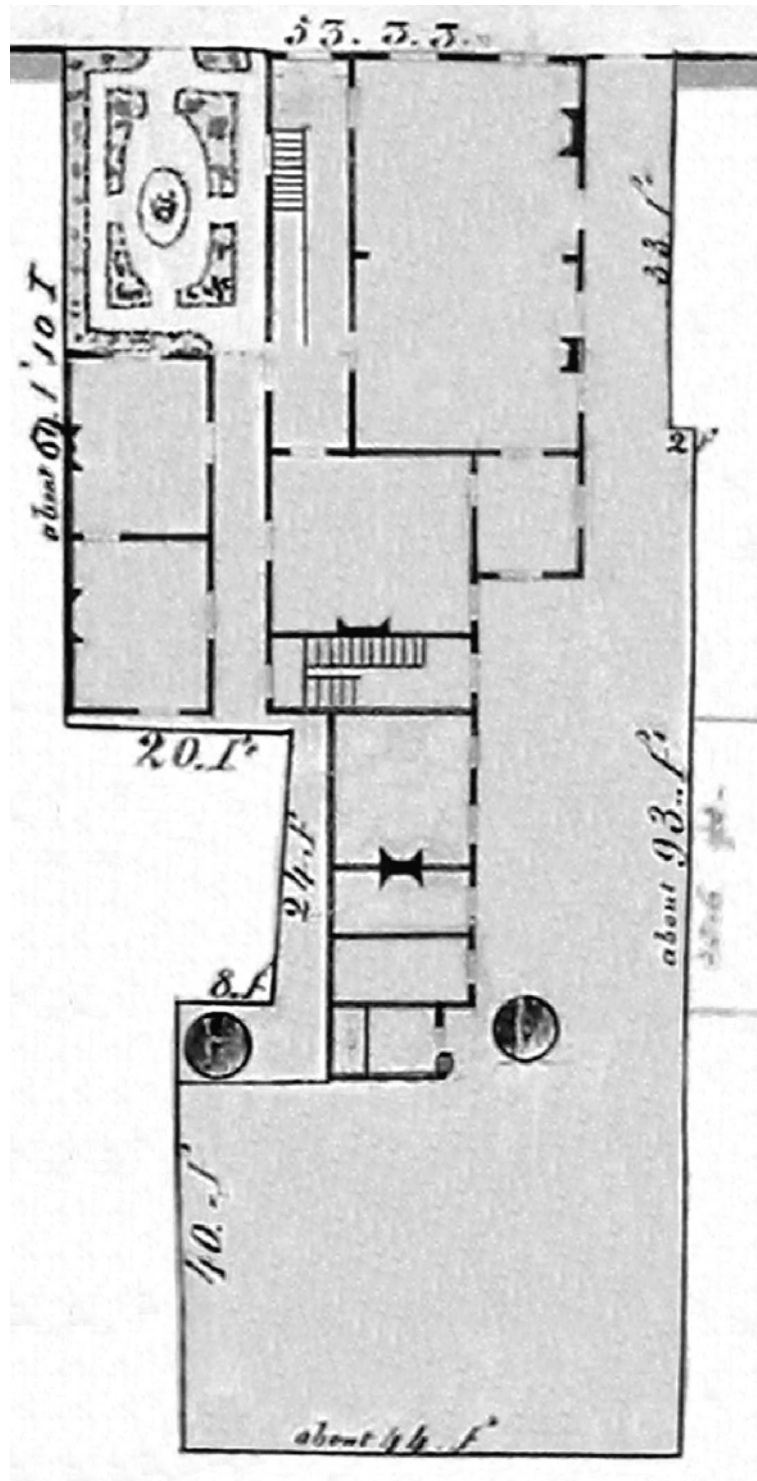


Illustration 5.71. 2.16 Sq 109 Bk 85 f 11 plan detail, A. Castaing and J. A. Celles, 1865. (NONA)

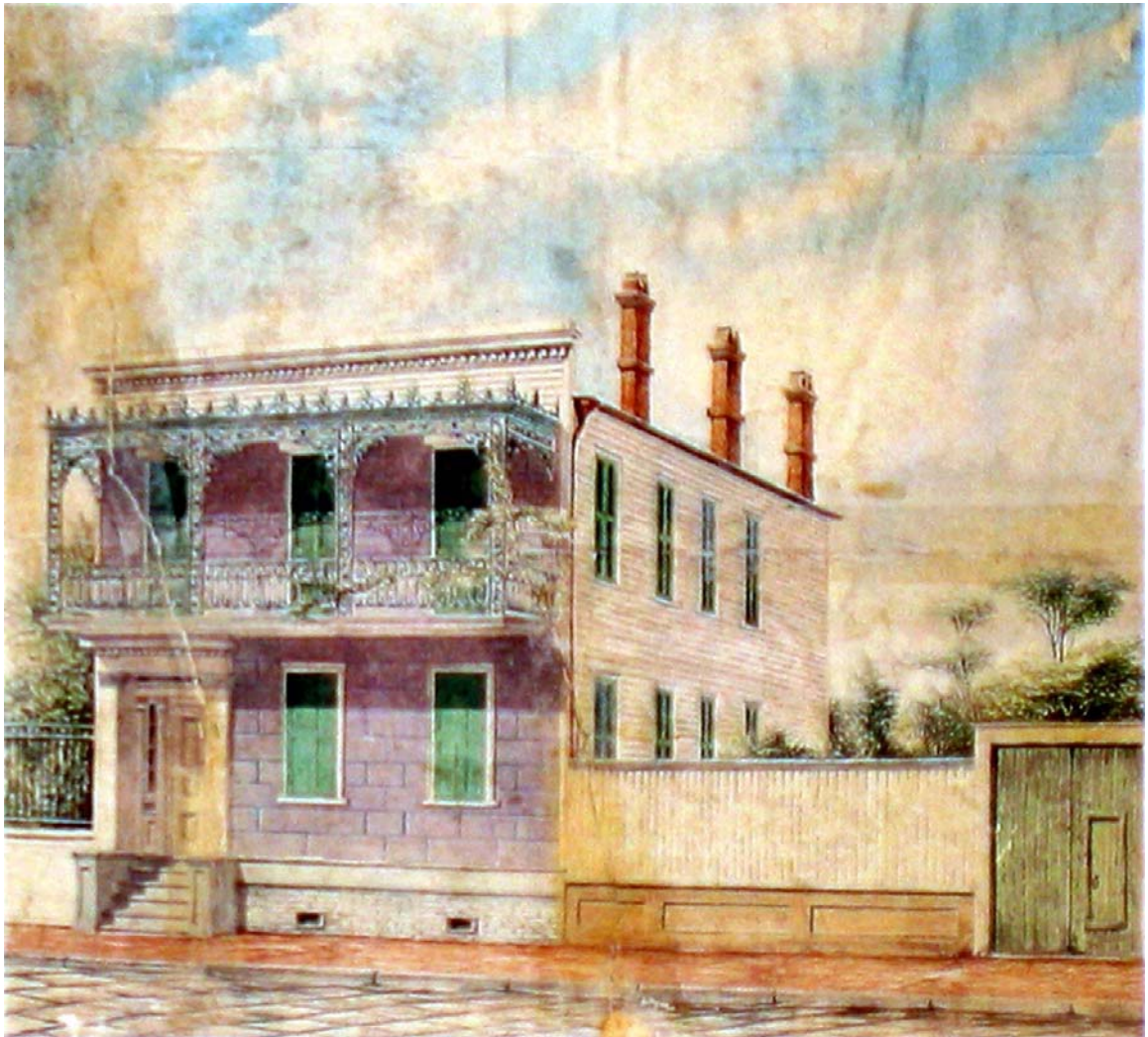


Illustration 5.72. 3.1 Sq 157 Bk 78 f 36 elevation detail, Charles A. de Armas, 1866. Esplanade Street (now Esplanade Avenue) between Bourbon Street and Dauphine backed by Bourbon and Dauphine. (NONA)

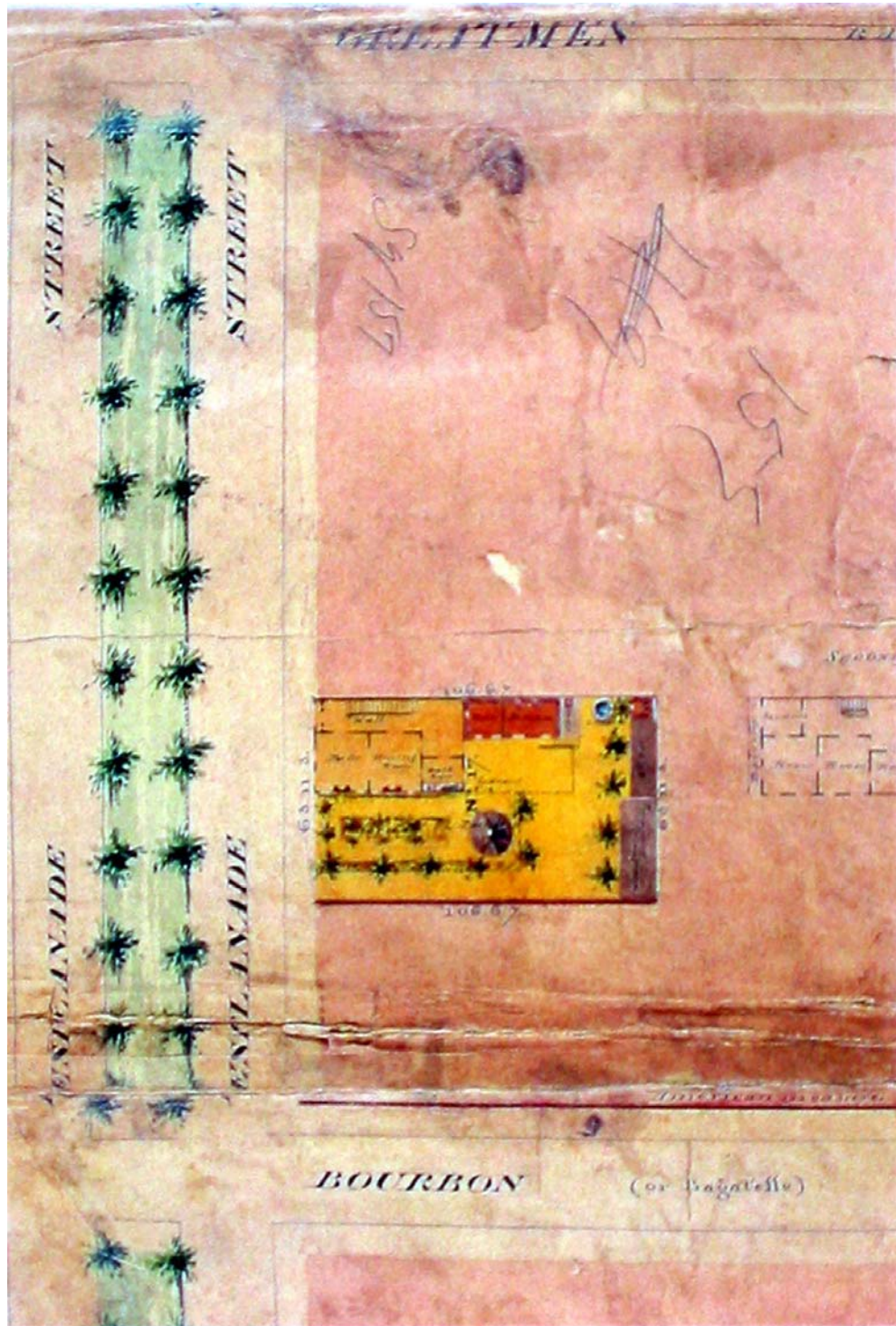


Illustration 5.73. 3.1 Sq 157 Bk 78 f 36 plan detail, Charles A. de Armas, 1866. Esplanade Street (now Esplanade Avenue) between Bourbon Street and Dauphine backed by Bourbon and Dauphine. (NONA)

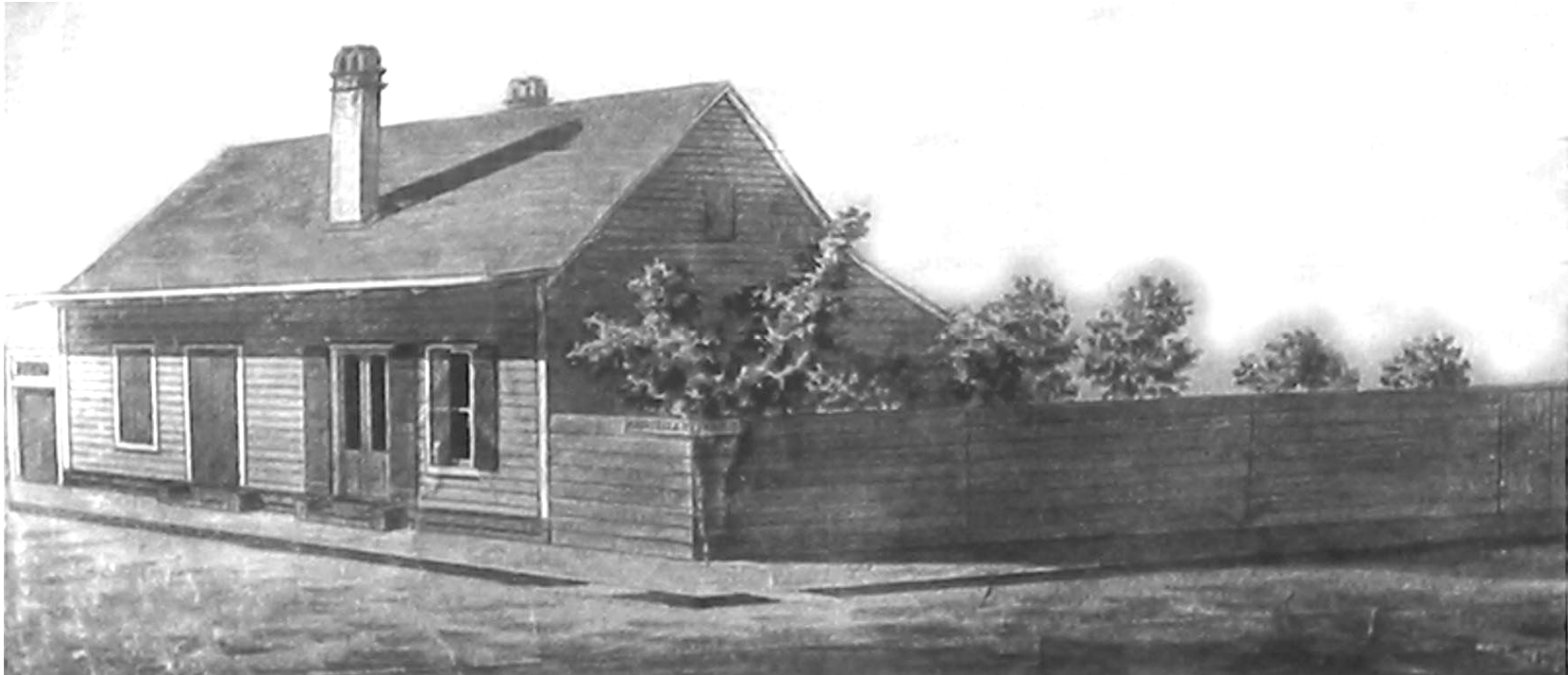


Illustration 5.74. 3.17 Sq 158 Bk 65 f 33 elevation detail, P. Gualdi, 1855. Bagatelle Street (now Bourbon), backed by Union and Casacalvo (now Touro and Royal), and bordered by the corner of Greatmen and Peace (now Dauphine and Pauger). (NONA).

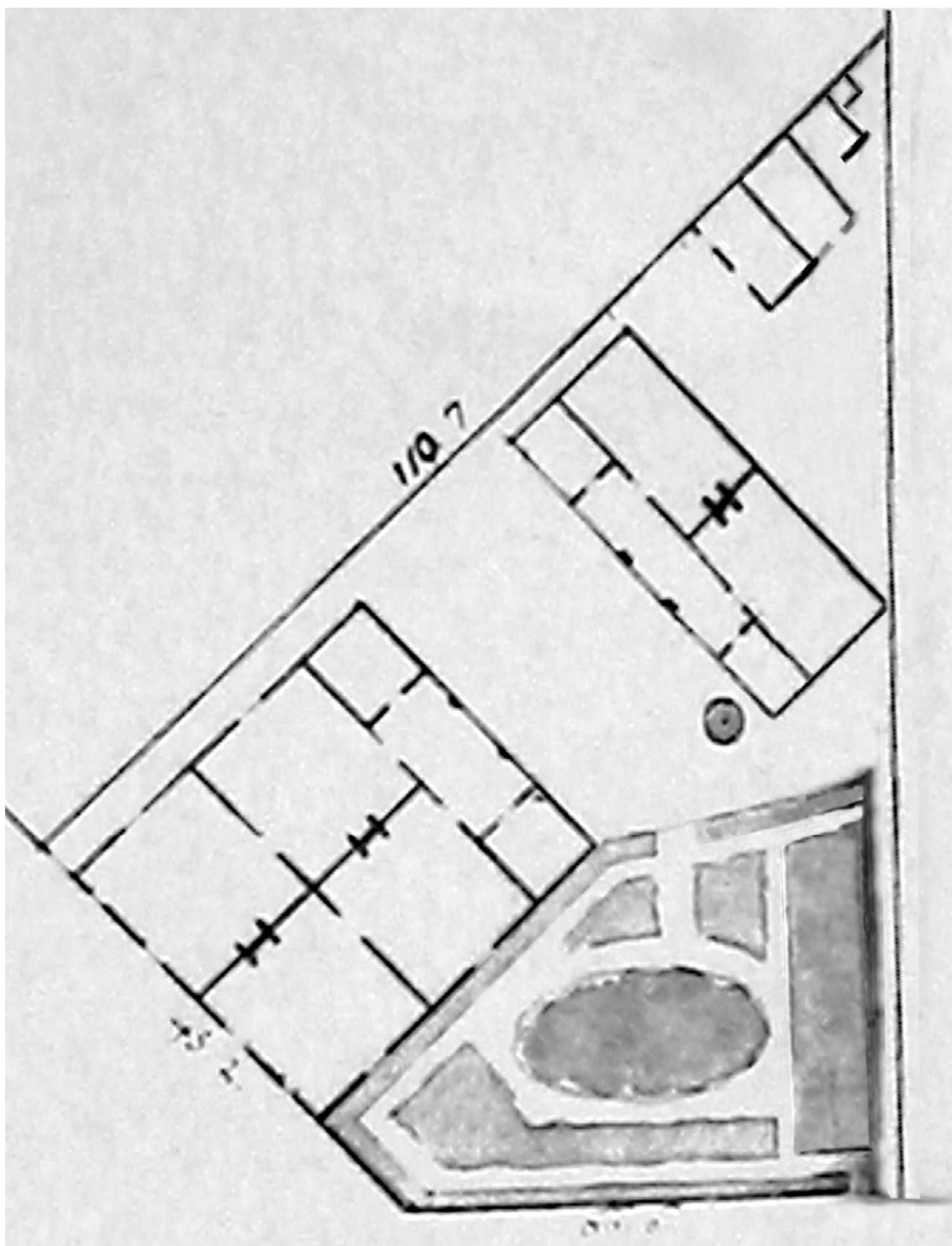


Illustration 5.75. 3.17 Sq 158 Bk 65 f 33 plan detail, P. Gualdi, 1855. Bagatelle Street (now Bourbon), backed by Union and Casacalvo (now Touro and Royal), and bordered by the corner of Greatmen and Peace (now Dauphine and Pauger). (NONA)

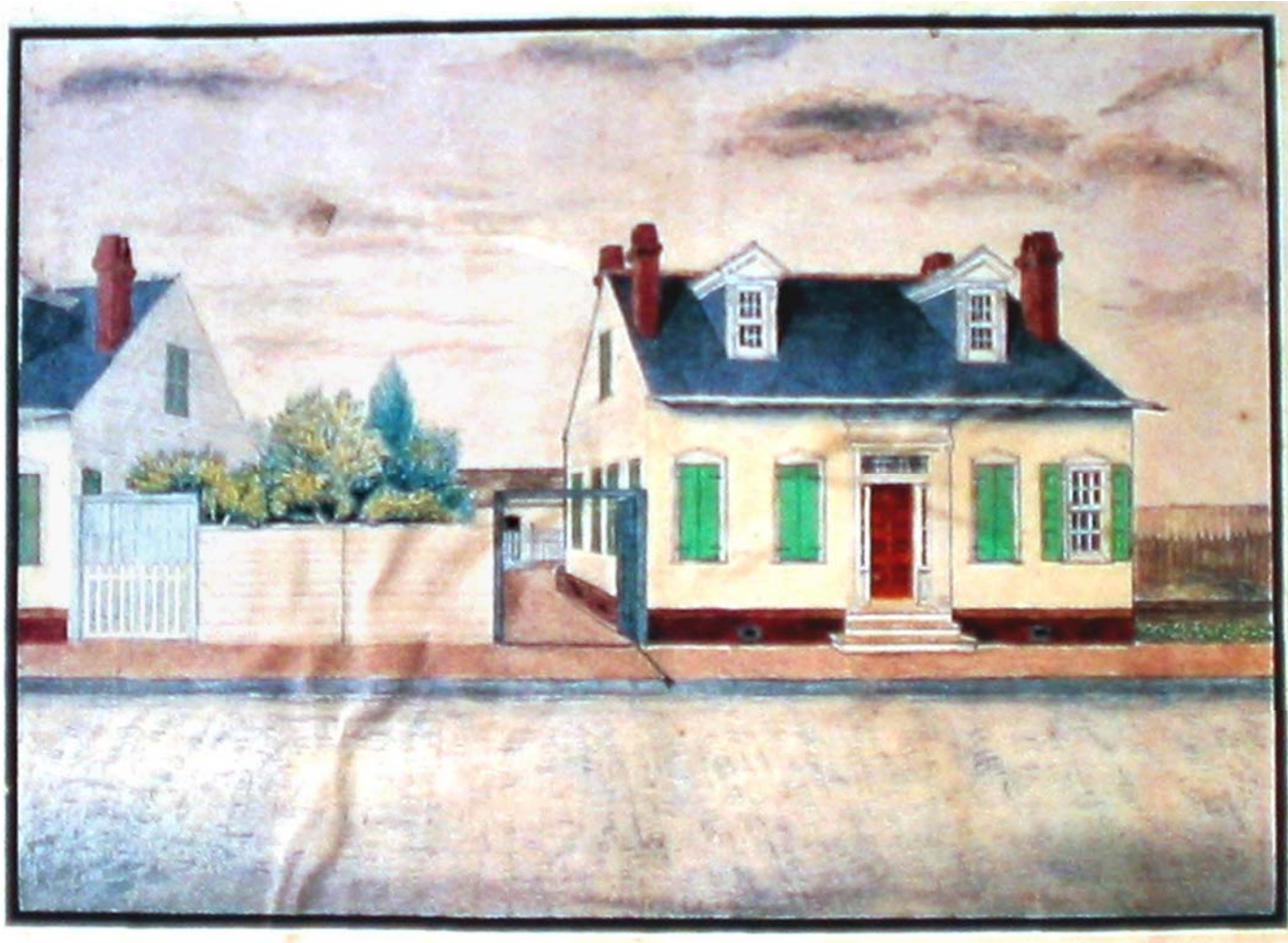


Illustration 5.76. 3.19 Sq 166 Bk 11 f 38 elevation detail, J. A. Pueyo and G. Coanier, 1845. (NONA)

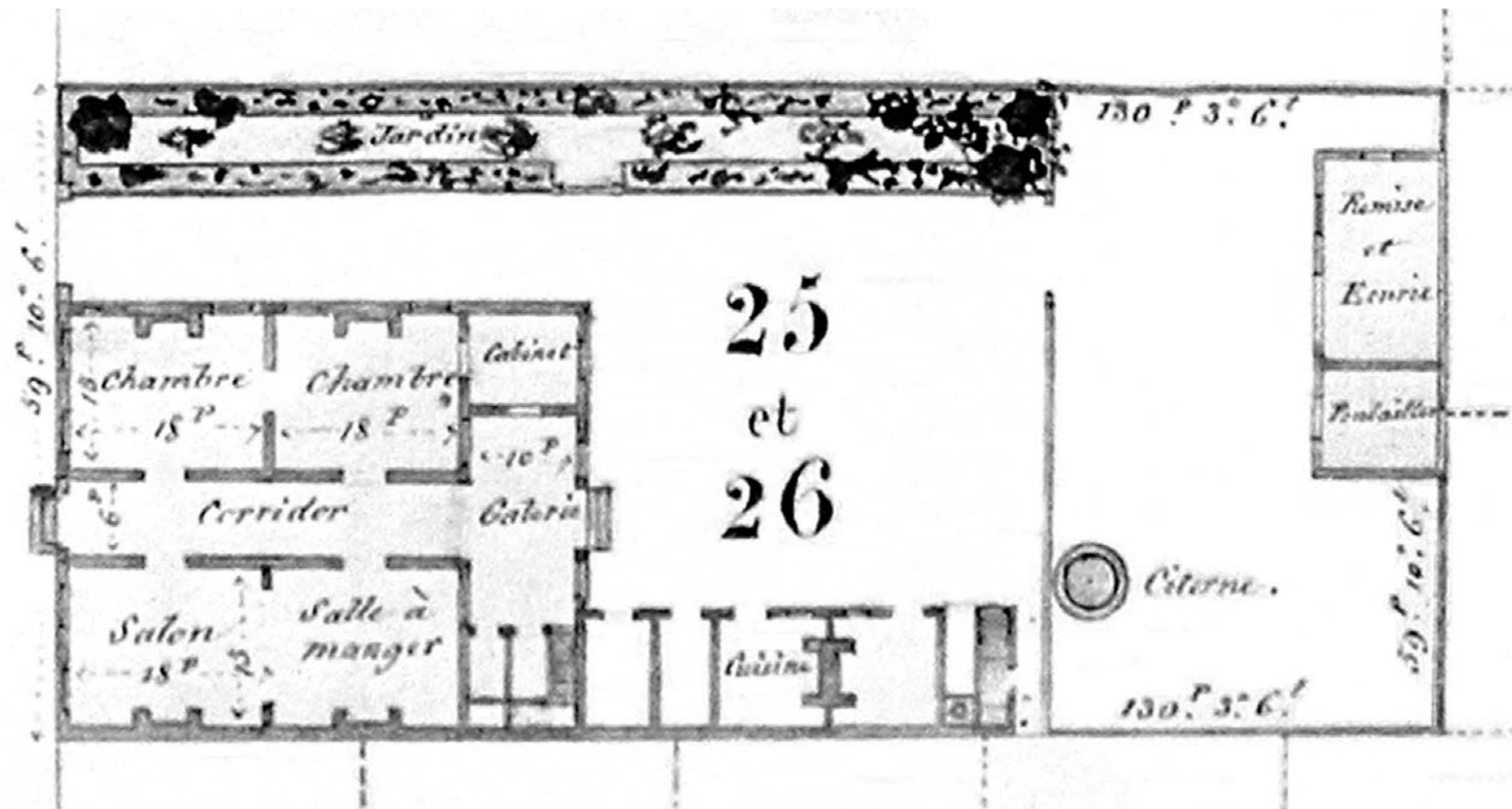


Illustration 5.77. 3.19 Sq 166 Bk 11 f 38 elevation detail, J. A. Pueyo and G. Coanier, 1845. (NONA)

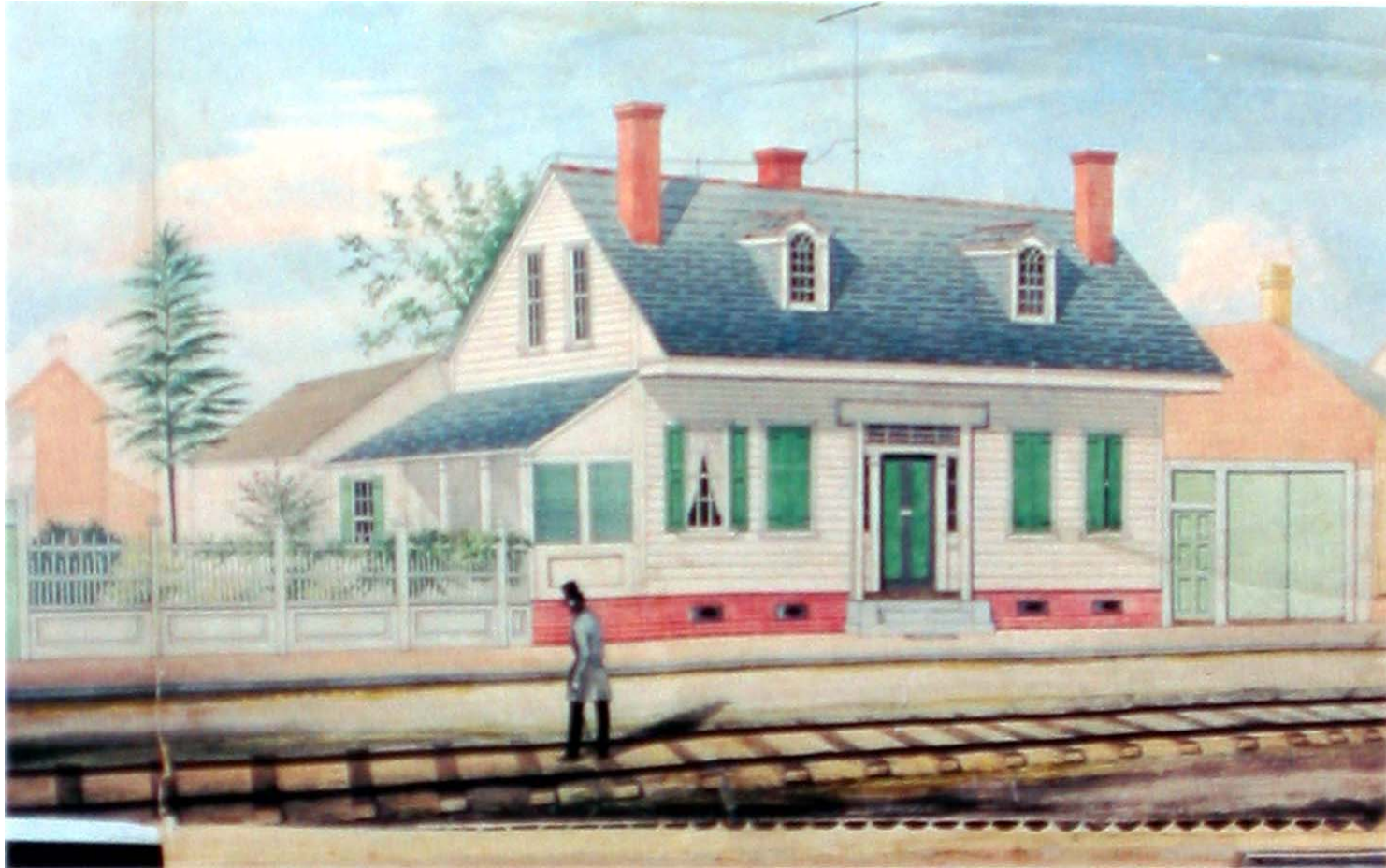


Illustration 5.78. 3.23 Sq 393 Bk 58 f 29 elevation detail, unsigned, 1854. Goodchildren Street (now St. Claude), backed by Morales (now Marais), and bordered by Spain and Washington Avenue (now Spain and St. Roch streets). (NONA)

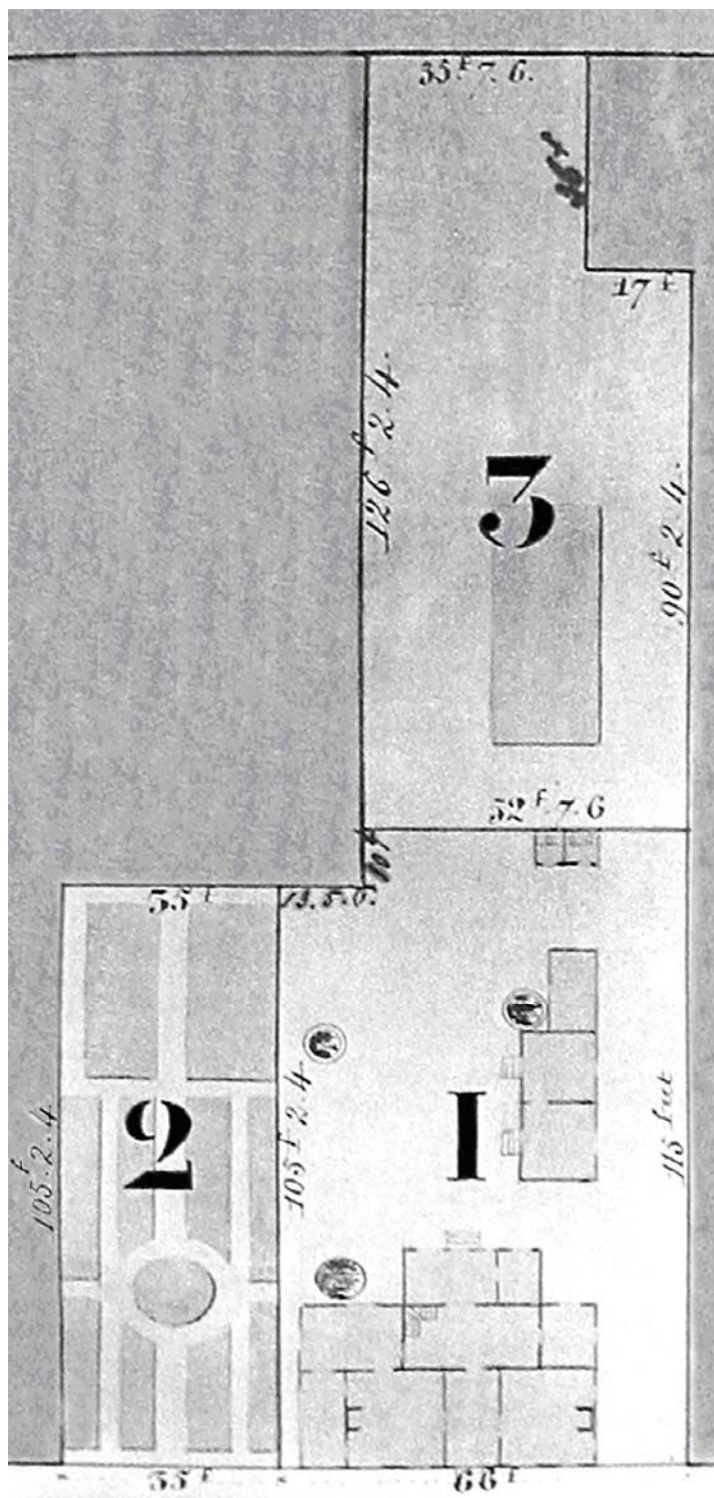


Illustration 5.79. 3.23 Sq 393 Bk 58 f 29 plan detail, unsigned, 1854. Goodchildren Street (now St. Claude), backed by Morales (now Marais), and bordered by Spain and Washington Avenue (now Spain and St. Roch streets). (NONA)



Illustration 5.80. 3.34 Sq 748 Bk 89 f 12 full view, A. Castaing, 1860. Elysian Fields Street (now Elysian Fields Avenue), backed by Frenchmen Street, and bordered by N. Claiborne Avenue and Prosper (now N. Derbigny). (NONA)



Illustration 5.81. 3.34 Sq 748 Bk 89 f 12 elevation detail, A. Castaing, 1860. Elysian Fields Street (now Elysian Fields Avenue), backed by Frenchmen Street, and bordered by N. Claiborne Avenue and Prosper (now N. Derbigny). (NONA)

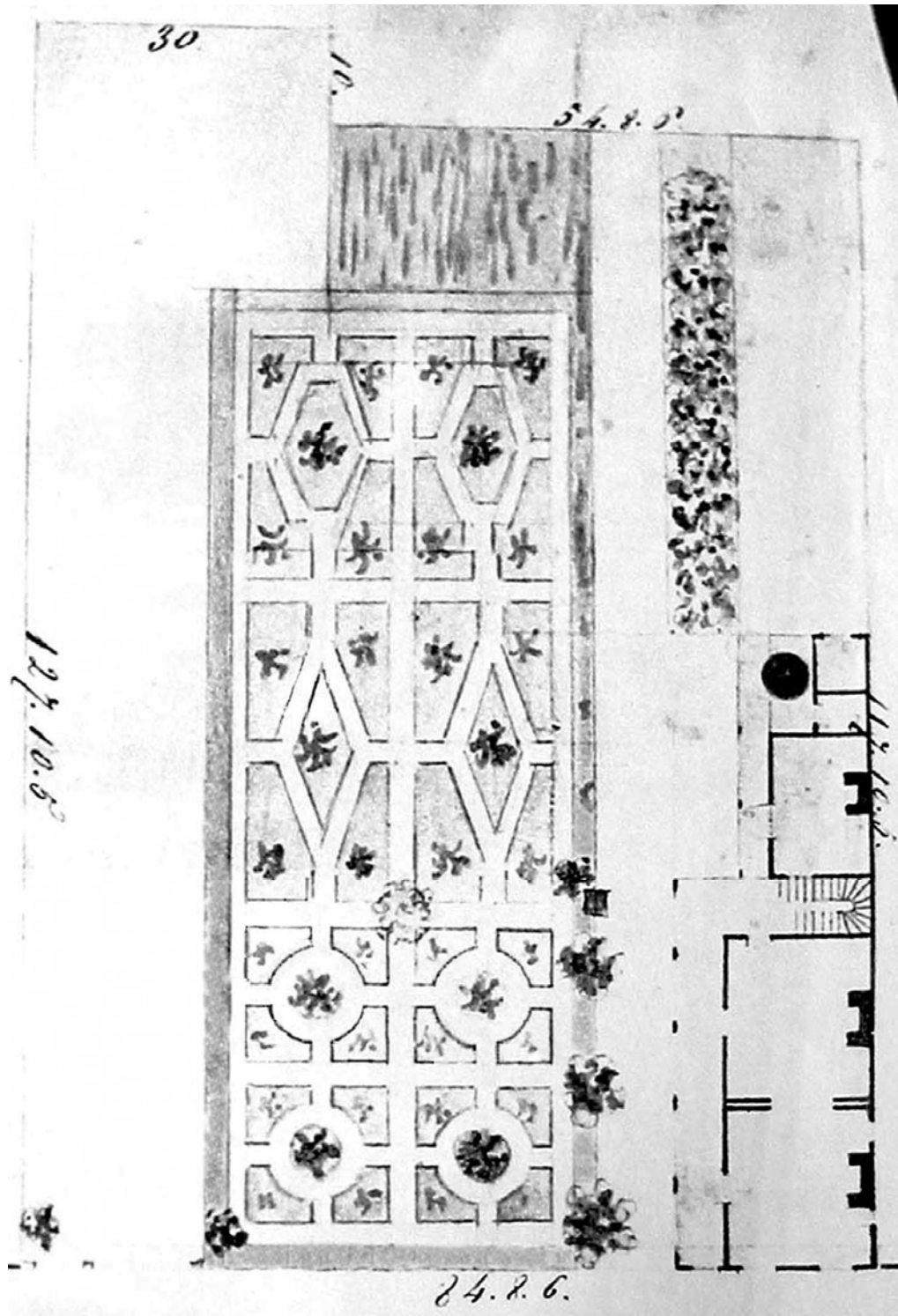


Illustration 5.82. 3.34 Sq 748 Bk 89 f 12 plan detail, A. Castaing, 1860. Elysian Fields Street (now Elysian Fields Avenue), backed by Frenchmen Street, and bordered by N. Claiborne Avenue and Prosper (now N. Derbigny). (NONA)

ZLL with Rear Garden



Illustration 5.83. 2.6 Sq 76 Bk 87 f 28 elevation detail, A. Castaing, 1859. Dauphine Street, backed by Bourbon, and bordered by St. Phillip and Dumaine. (NONA)

The Zero Lot Line Rear Garden was often built in a *base cour* or rear court space. Again these gardens are private spaces and not for the public eye. Perhaps to reserve the middle courtyard for daily chores or protect the garden from small animals kept on the property; these spaces were often fenced apart from the rest of the property. Surprisingly the garden was often given elaborate design treatment. Arbors, trellis, and *tonelles* were frequently used and paths to the privy were treated to special attention.

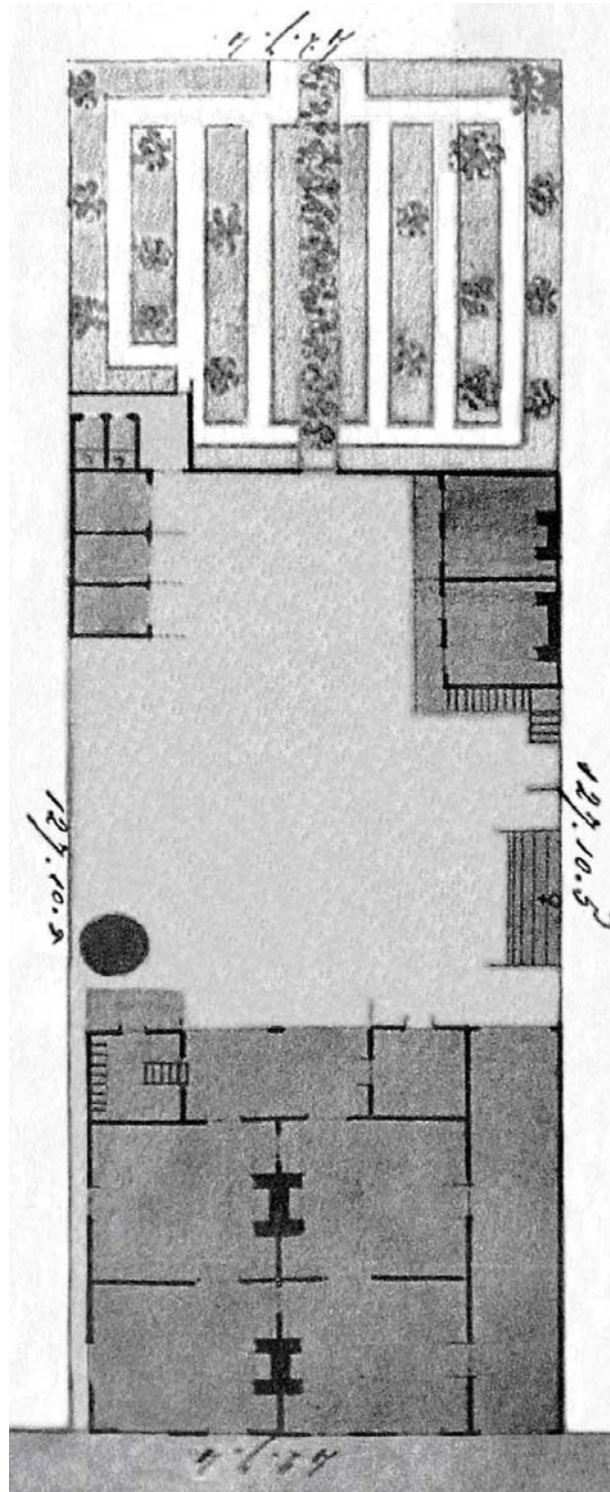


Illustration 5.84. 2.6 Sq 76 Bk 87 f 28 plan detail, A. Castaing, 1859. Dauphine Street, backed by Bourbon, and bordered by St. Phillip and Dumaine. (NONA)



Illustration 5.85. 2.9 Sq 91 Bk 44 f 41 elevation detail, C. A. de Armas, 1856. St. Louis Street, backed by Conti, and bordered by Dauphine and Burgundy. (NONA)

Even Creole Cottages received special treatment in the rear garden as demonstrated in Illustrations 5.85 and 5.86. Ordered and showing a special arbor tunnel treatment of the privy path, this planted out space made the most of all that was available. Though somewhat basic in design, with rectangular-shaped beds, the execution shows a well thought-out garden with a lot to offer in terms of maximizing space and minimizing maintenance. The raised beds appear to be made of brick and would have made gardening in this limited area even less troublesome.

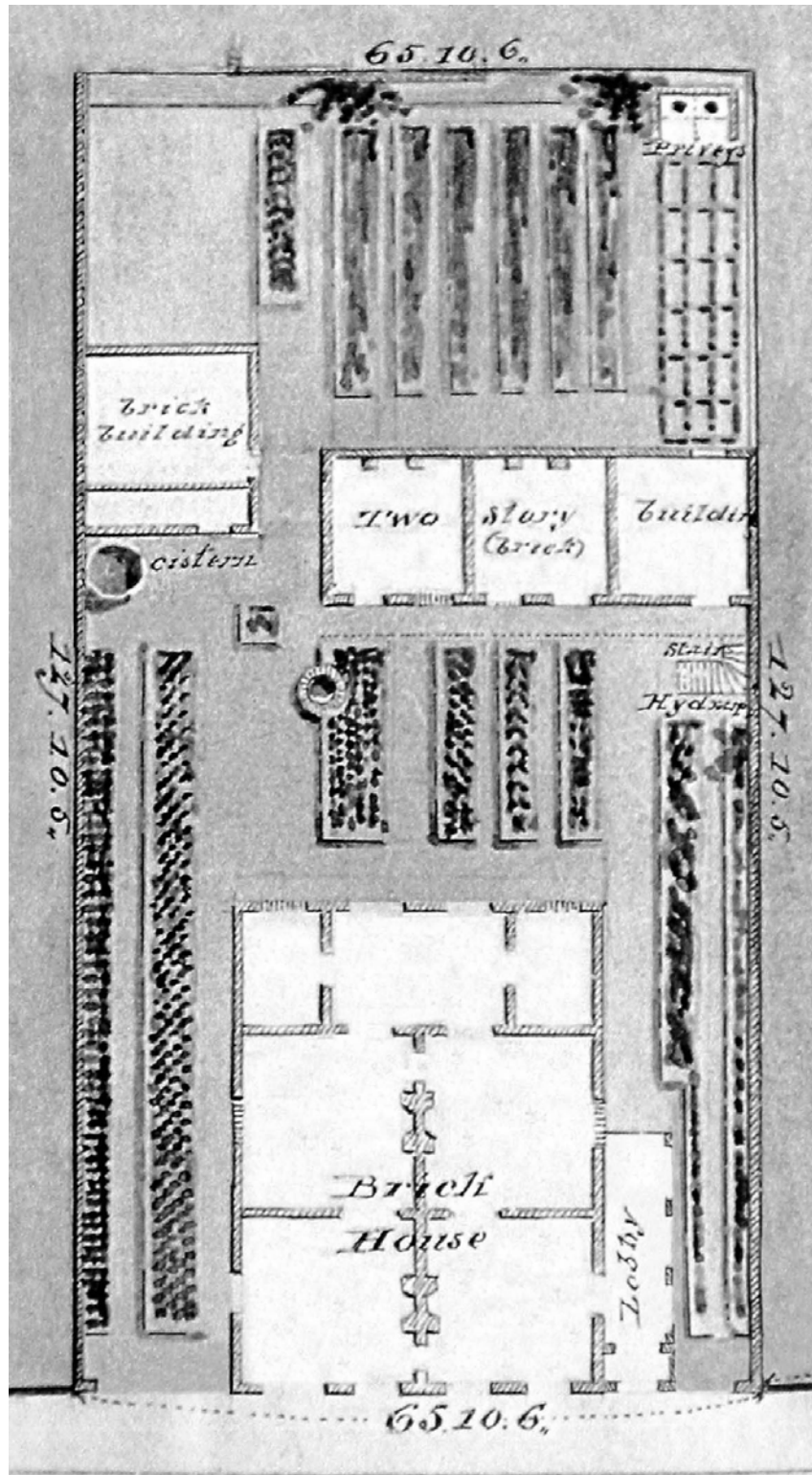


Illustration 5.86. 2.9 Sq 91 Bk 44 f 41 plan detail, C. A. de Armas, 1856. St. Louis Street, backed by Conti, and bordered by Dauphine and Burgundy. (NONA)

ZLL with Formal Garden

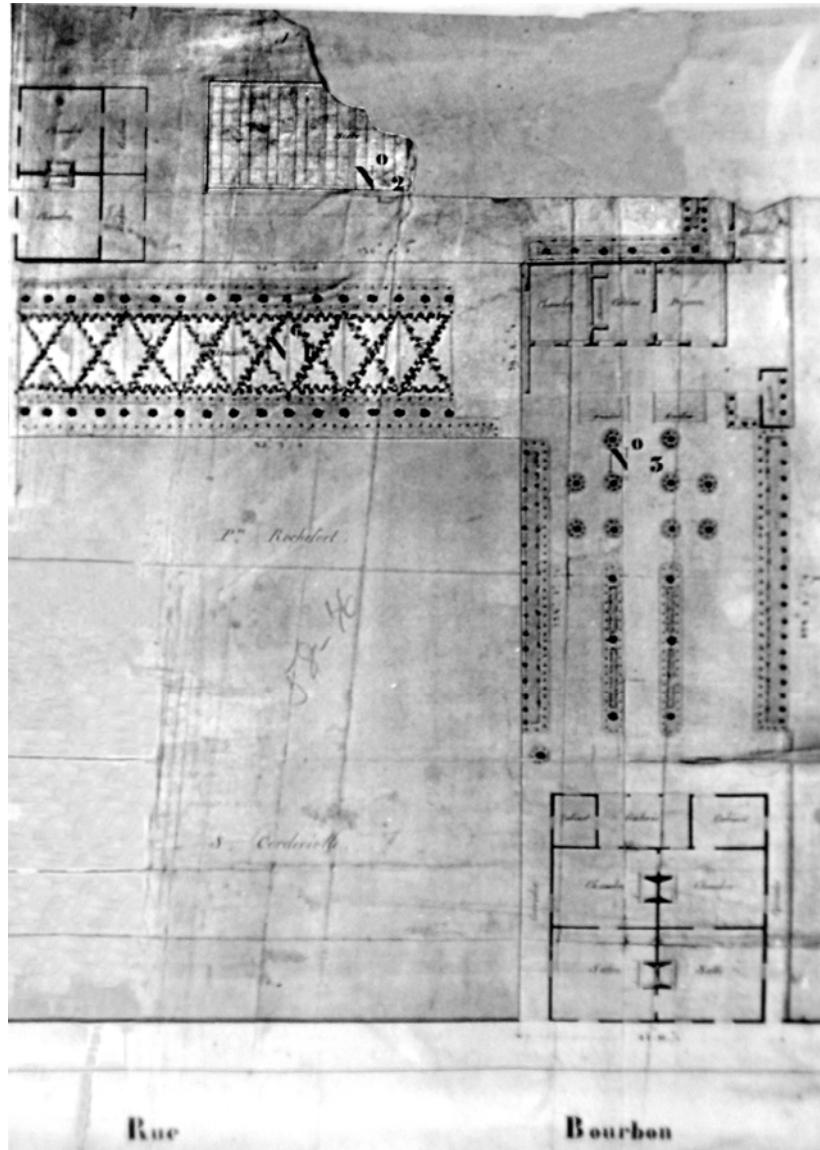


Illustration 5.87. 2.7 Sq 58-76 Bk 11 f 10 plan detail, Courgerol, 1839. Bourbon Street, backed by Dumaine. (NONA)

Only one truly formal garden was included in the study sample. Illustration 5.87 shows a Formal Garden type in the French Quarter with an axis related to the dwelling and carried out strictly. The lack of other formal designs may have been due to limited space or the form desired by the owner.

Owners Side Garden with Rental Units

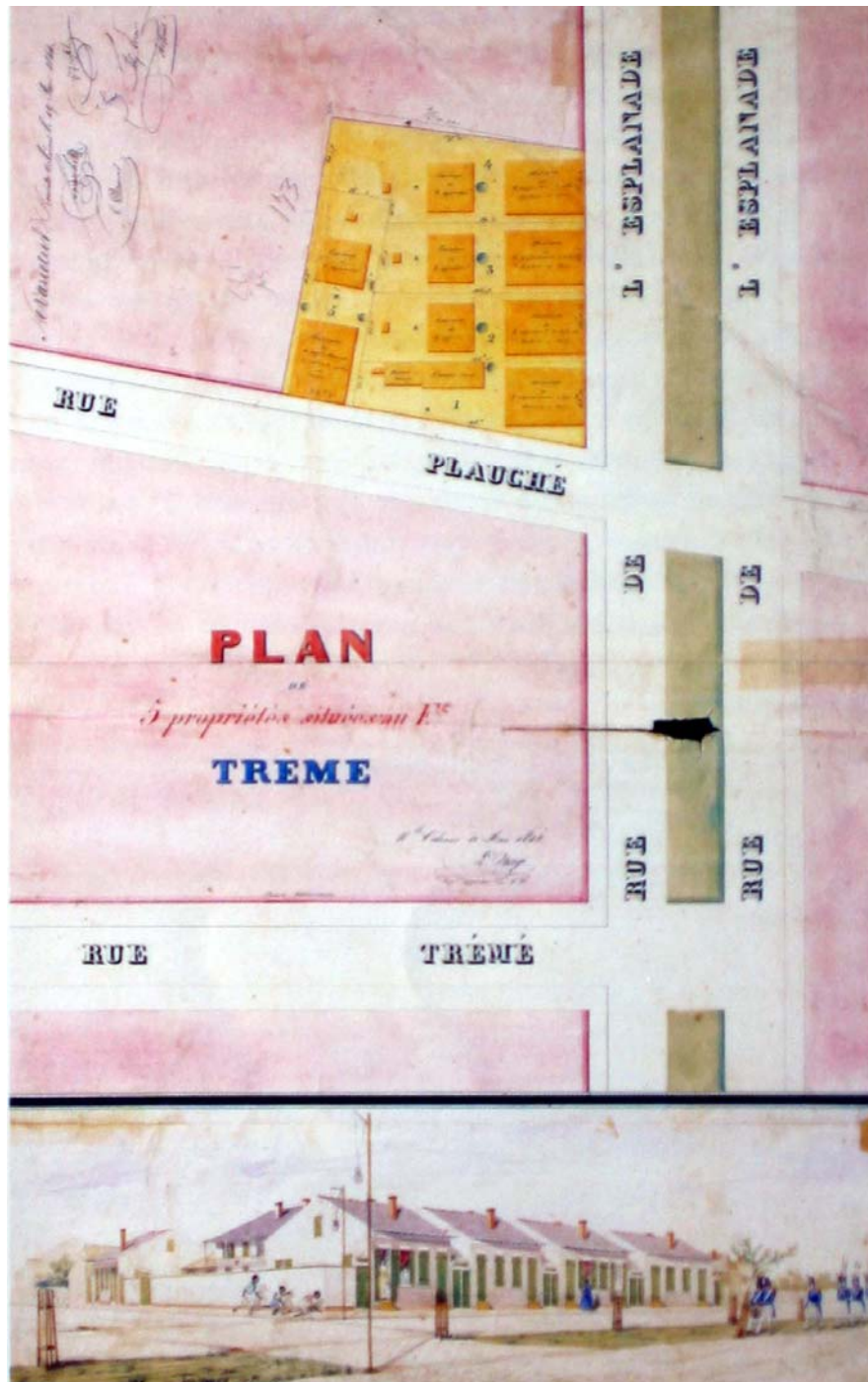


Illustration 5.88. Sq 173 Bk 21 f 25 full view. Esplanade Avenue, backed by Barracks Street, between corner Plauche and Villere (now South Marais and South Villere). Surgi, 1844. An example of possible rental properties with one having additional area for a garden. (NONA)



Illustration 5.89. 2.41 Sq 246 Bk 41 f 19 elevation detail, Paul Boudoisquis, 1866. N. Prieur Street, backed by N. Johnson, and bordered by Canal (corner) and Customhouse (now Iberville). (NONA)

This unique category seems to have been based on rental cottages and an owner private garden. This type measured 2% of total gardens viewed, and was found in all three districts.

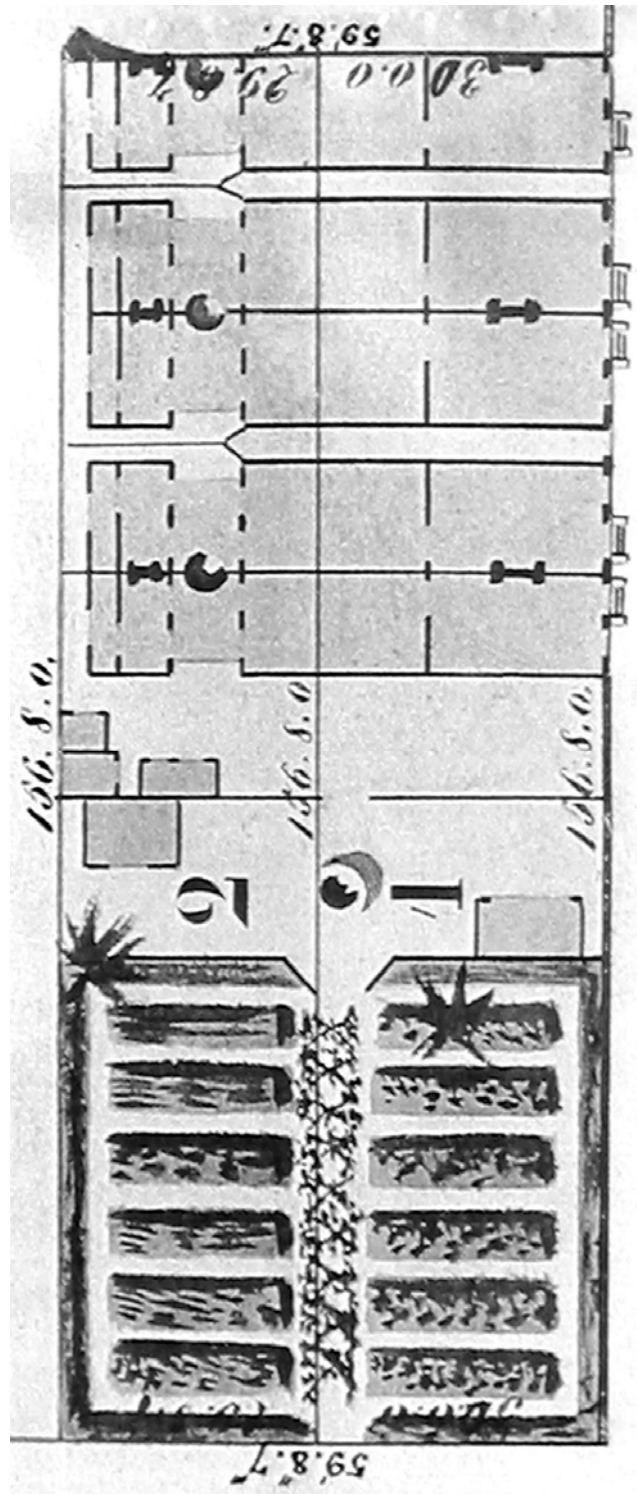


Illustration5.90. 2.41 Sq 246 Bk 41 f 19 plan detail, Paul Boudoisquis, 1866. N. Prieur Street, backed by N. Johnson, and bordered by Canal (corner) and Customhouse (now Iberville). (NONA)

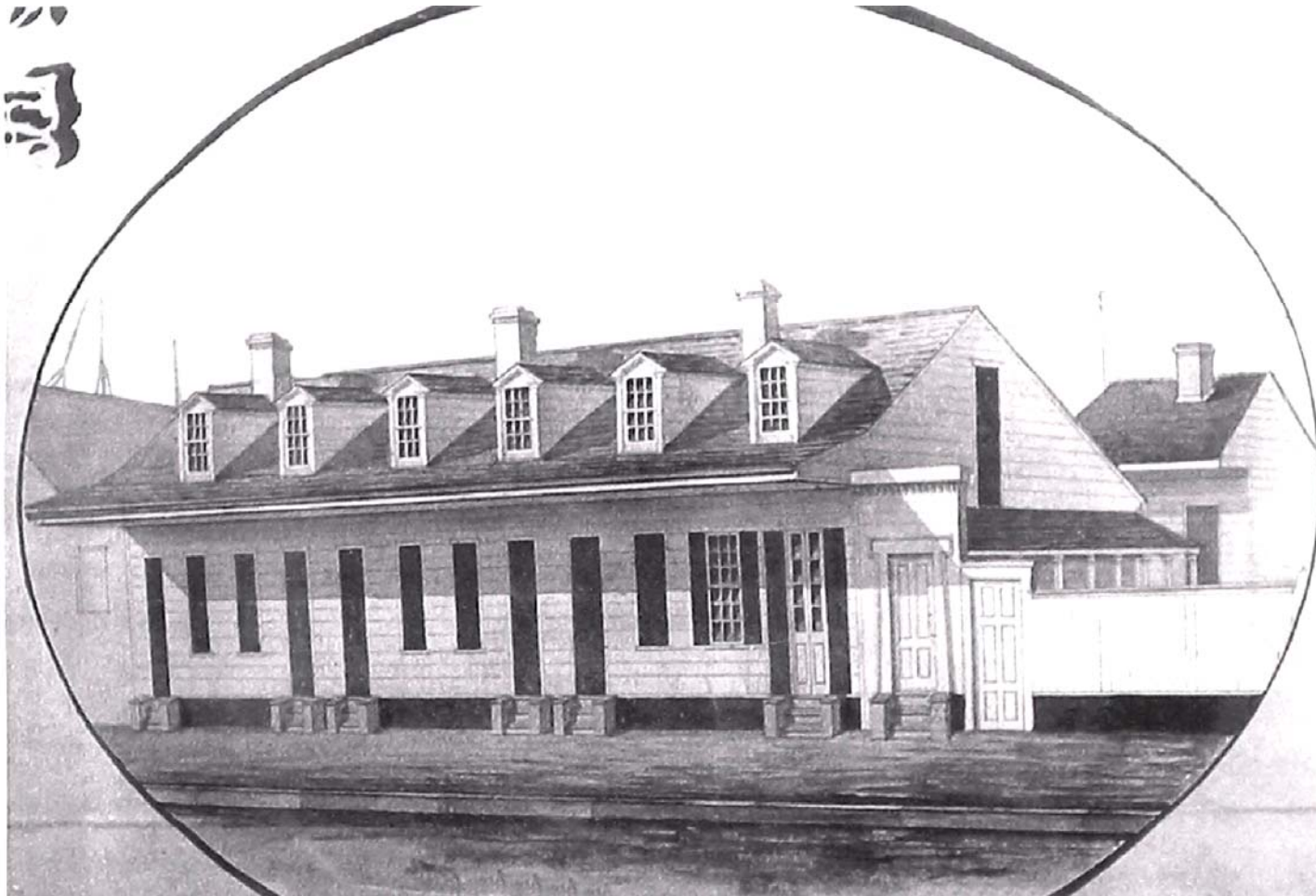


Illustration 5.91. 3.9 Sq 1190 Bk 73 f 47 elevation detail, E. Surgi and A Persac, 1860. Esplanade Street (now Esplanade Avenue), backed by Bayou Road, and bounded by N. Rocheblave and Tonti streets. (NONA)

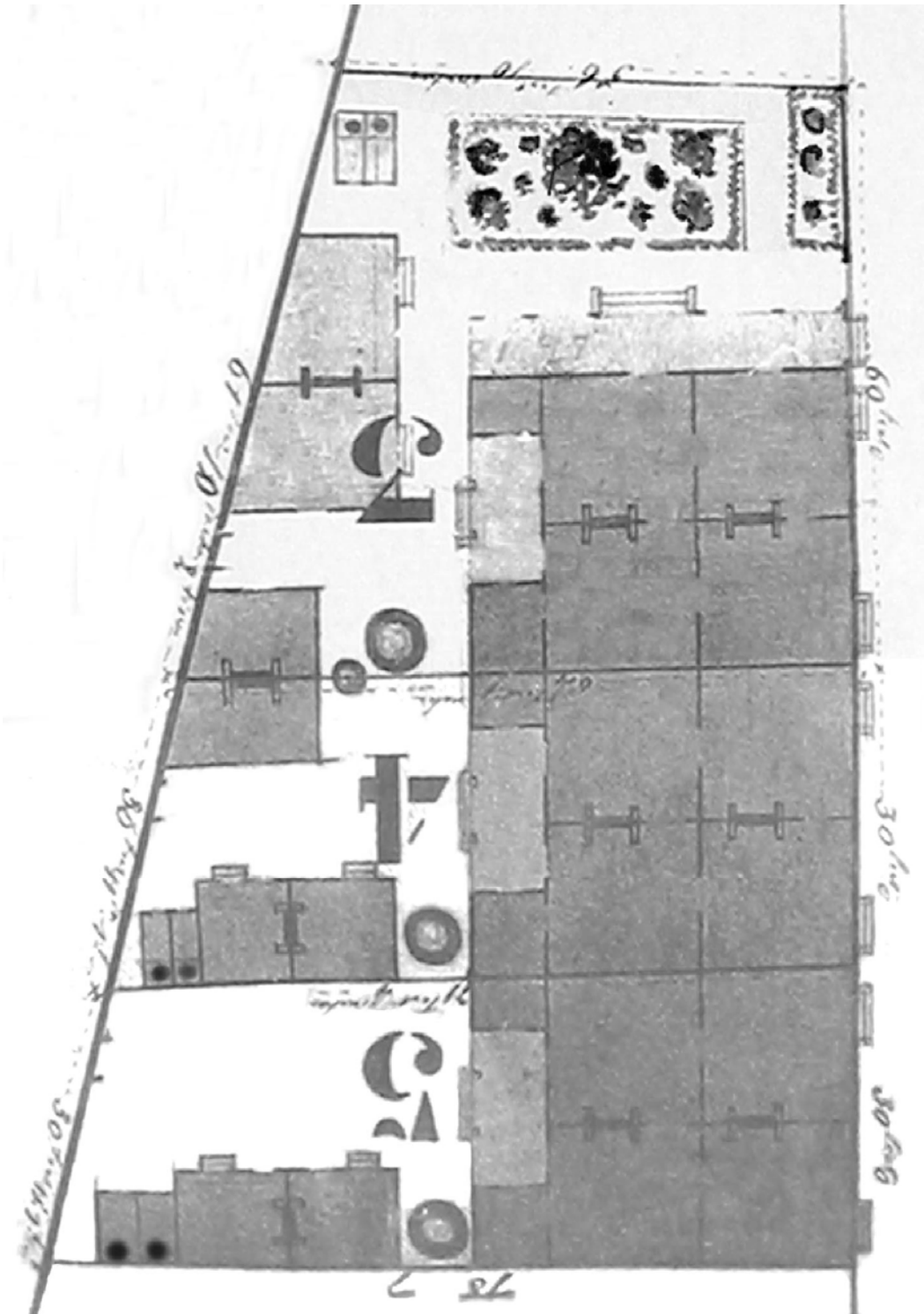


Illustration 5.92. 3.9 Sq 1190 Bk 73 f 47 plan detail, E. Surgi and A Persac, 1860. Esplanade Street (now Esplanade Avenue), backed by Bayou Road, and bounded by N. Rocheblave and Tonti streets. (NONA)

Tree-single

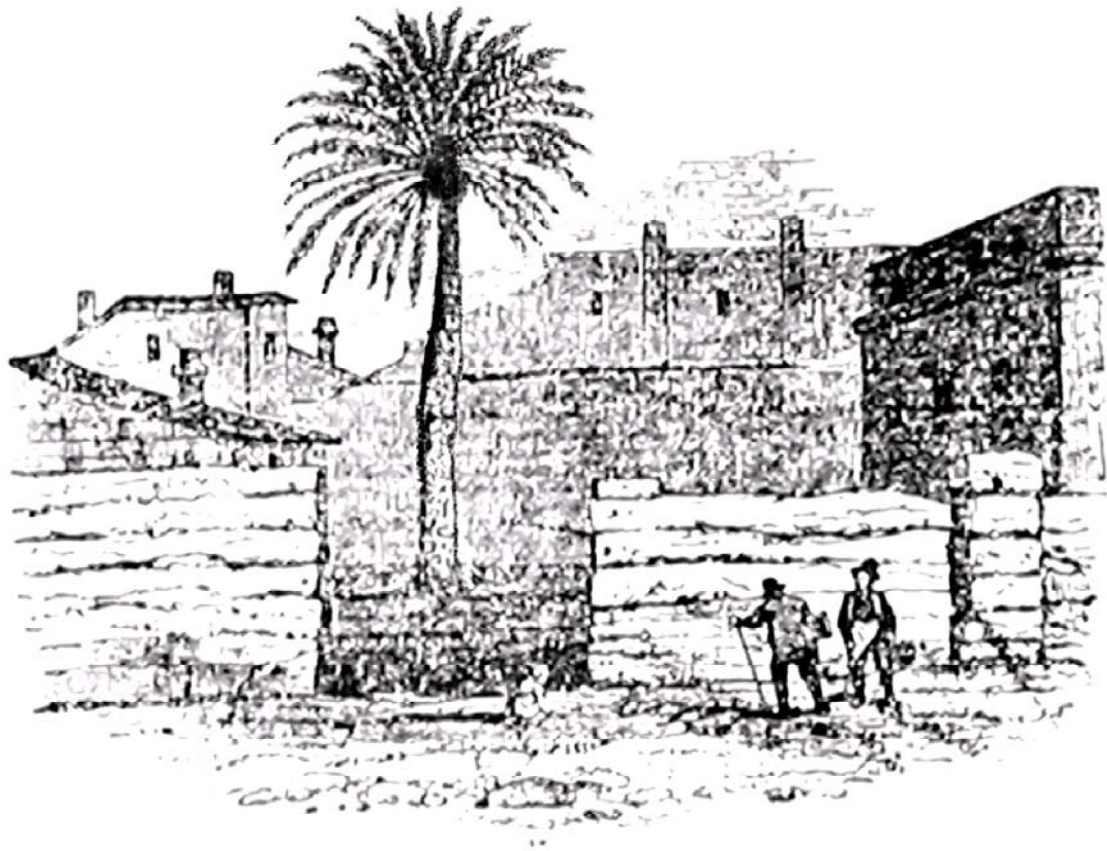


Illustration 5.93. Father Antoine's Date Palm (*Phoenix dactylifera*) as drawn by Sir Charles Lyell in 1841 and printed in his works, 837 Orleans Street (Arthur 1990, 148). Thomas Bailey Aldrich described the setting in the story "Pere Antoine's Date Palm" in *Marjorie Daw & Other People* with the following: "Near the Levee, and not far from the old French Cathedral in the Place d'Armes, at New Orleans, stands a fine date-palm, thirty feet in height, spreading its broad leaves in the alien air as hardily as if its sinuous roots were sucking strength from their native earth." (Aldrich 1873, 262)

Illustration 5.93 celebrates the mythic Father Antoine date palm. Located just off Orleans Avenue, in the French Quarter, see Illustration 5.94, the tree invites curiosity as it towers above the area structures. Appearing as a green sparkler headed for the sky above, long-lived, and well suited for a tight ground space the palm, a similar treatment is seen in Illustration 5.95. While the Antoine tree lived in the *Vieux Carré*, the palm in



Illustration 5.94. Father Antoine's Date Palm on Orleans Street looking toward St. Louis Cathedral and the Mississippi River. Harper's Weekly, 30 March 1861. (Reinders 1998, 12)

Illustration 5.95 was planted at a residence in the *Faubourg St. Mary*, in Municipal District One..

The Single Tree Garden is rich in landscape history and seen throughout the world. Nothing makes a statement like a single tree reaching to the sky as if it knows where it is going. It is an iconic image and steeped in mythic narratives. The palm provides a special tropical flair without taking up valuable ground space.

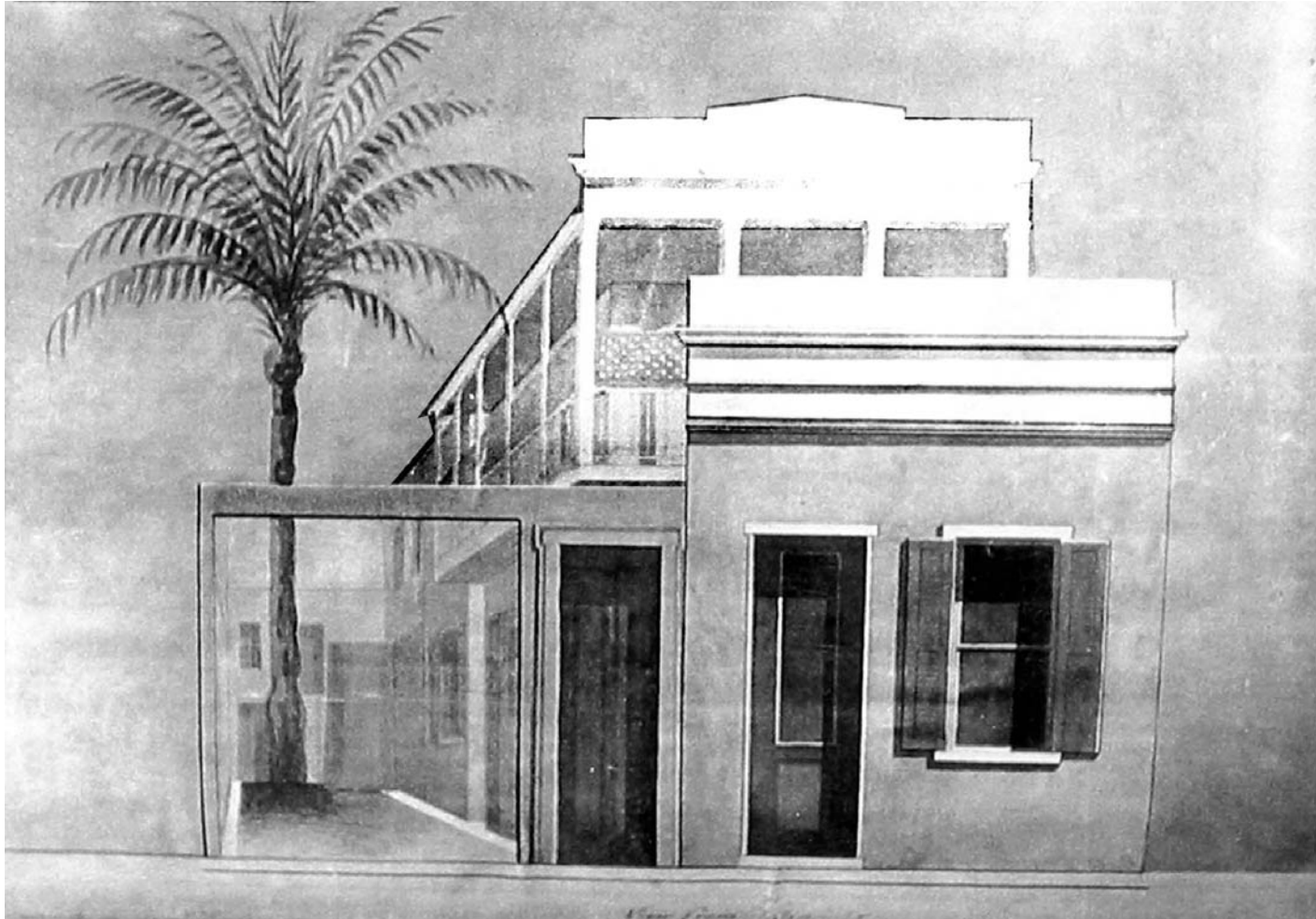


Illustration 5.95. 1.35 Sq 218 Bk 54 f 18 elevation detail, L. Reizenstein, 1867. Julia Street, backed by Girod, and bordered by Carondelet and St. Charles Avenue. (NONA)

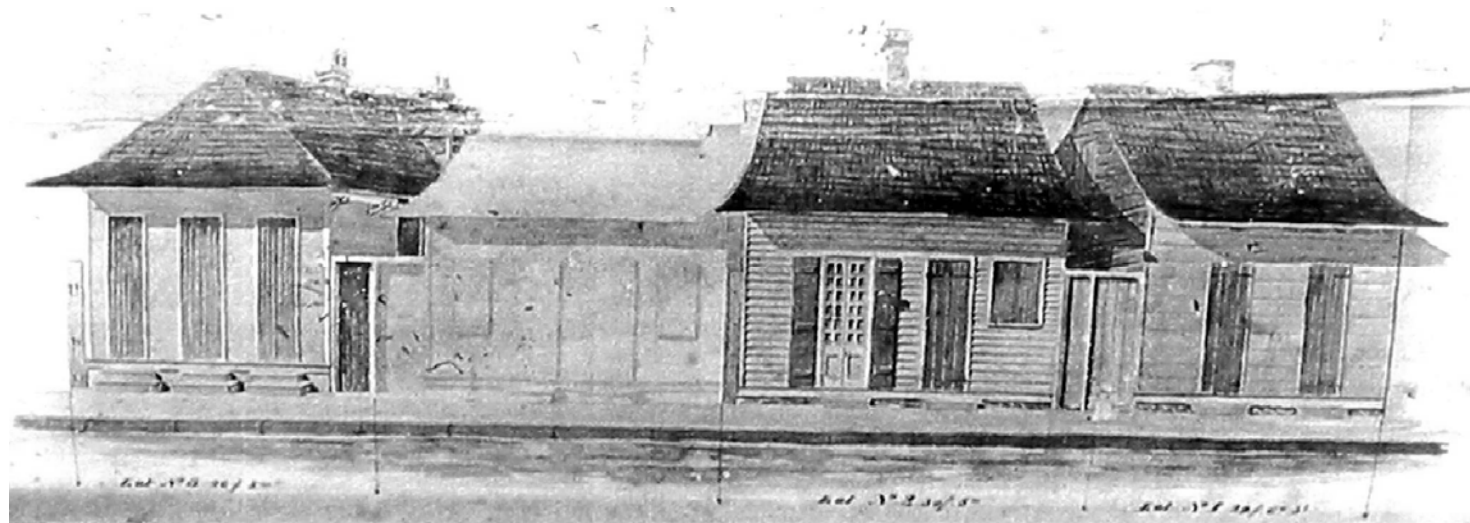


Illustration 5.96. 3.11 Sq 10 Bk 6A f 94 elevation detail, C. A. de Armas, 1853. Chartres Street, backed by Victory (now Decatur), and bordered by Mandeville and Marigny. (NONA)

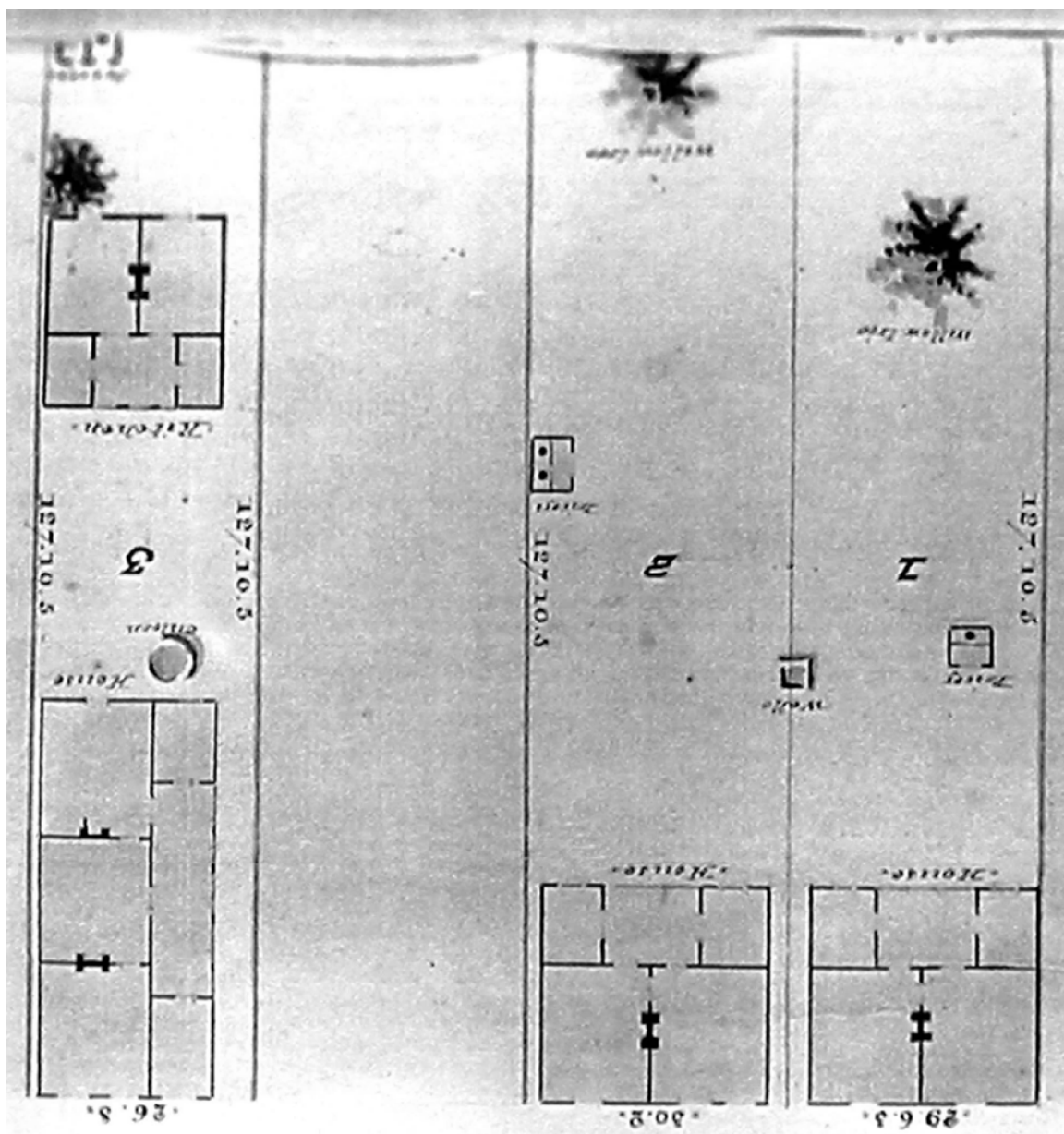


Illustration 5.97. 3.11 Sq 10 Bk 6A f 94 plan detail, C. A. de Armas, 1853. Chartres Street, backed by Victory (now Decatur), and bordered by Mandeville and Marigny. (NONA)

Tree *Allée*



Illustration 5.98. Tree *Allée* at Longue Vue in New Orleans. By the author. This classic tree allée reveals glimpses of the formal entry in Longue Vue's entry court. Concealed partially, but exposed enough to invite the visitor toward the sunlit arrival space.

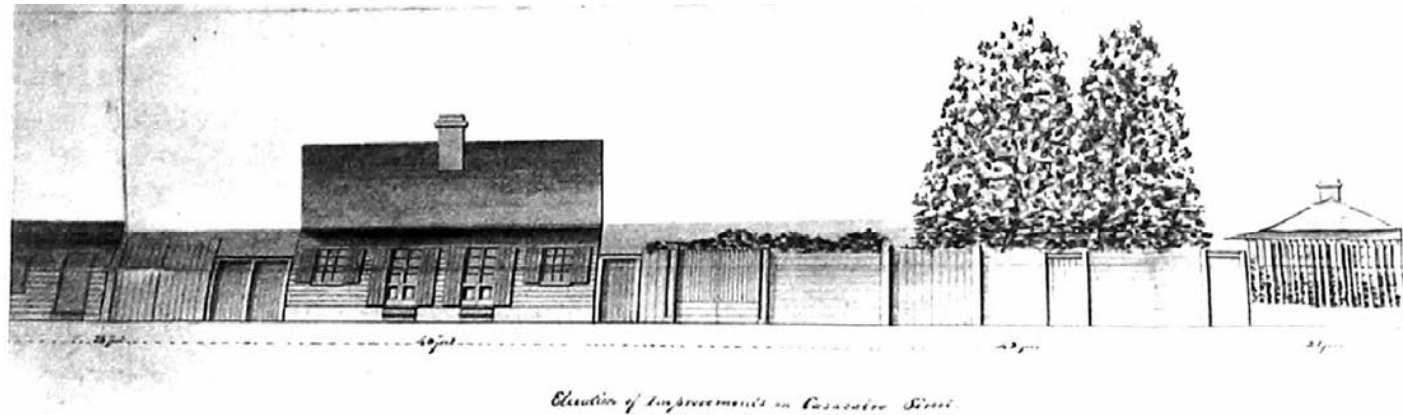


Illustration 5.99. 3.40 Sq 142 Bk 21B f 53 elevation detail, W. A. Feret, 1853. Casacalvo Street (now Royal), backed by Moreau (now Chartres), and bordered by Clouet and Montegut. (NONA)

The Tree Allée is a powerful image; it represents both sanctuary and the unknown. The unusual double-row tree planting in Illustrations 5.99 and 5.100 however, provides comic relief, as the statement is made behind a tall fence, in limited space, and located next to the dwelling. Perhaps the owner wanted to avoid the hot western exposure on the house front. This tree planting and high fence certainly provided a maximum degree of privacy. Even on a hot summer day the tree canopy would have served as an open pavillon. In the winter the cupress tree branches would be bare and the warmth of the sun welcome.

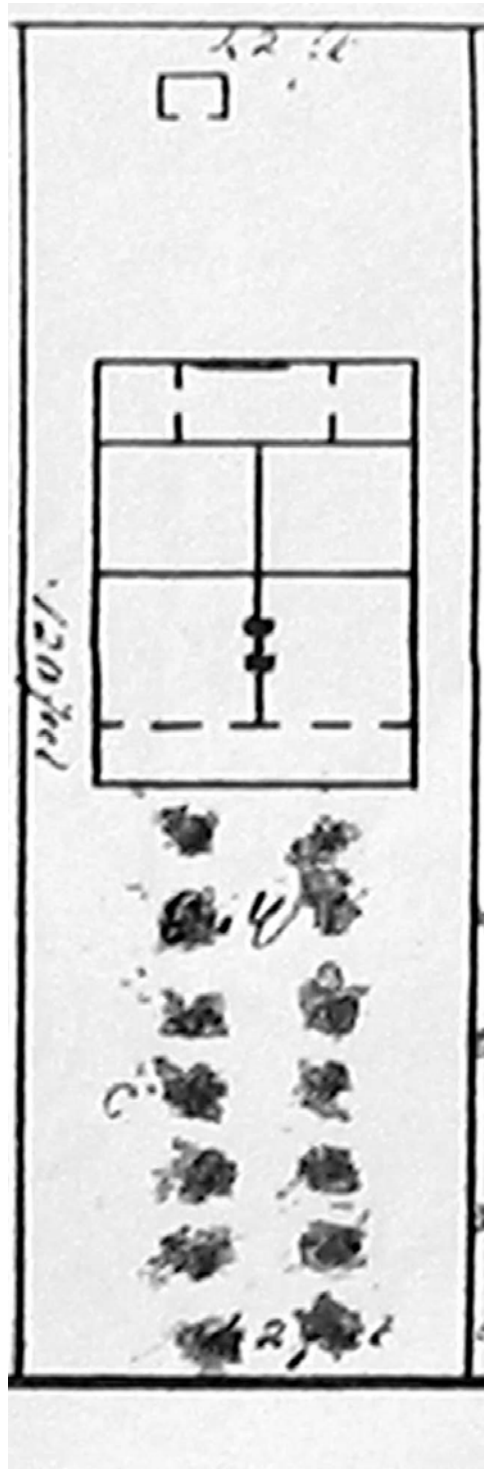


Illustration 5.100. 3.40 Sq 142 Bk 21B f 53 plan detail, W. A. Feret, 1853. Casacalvo Street (now Royal), backed by Moreau (now Chartres), and bordered by Clouet and Montegut. (NONA)

Rear Orchard Regular or Irregular

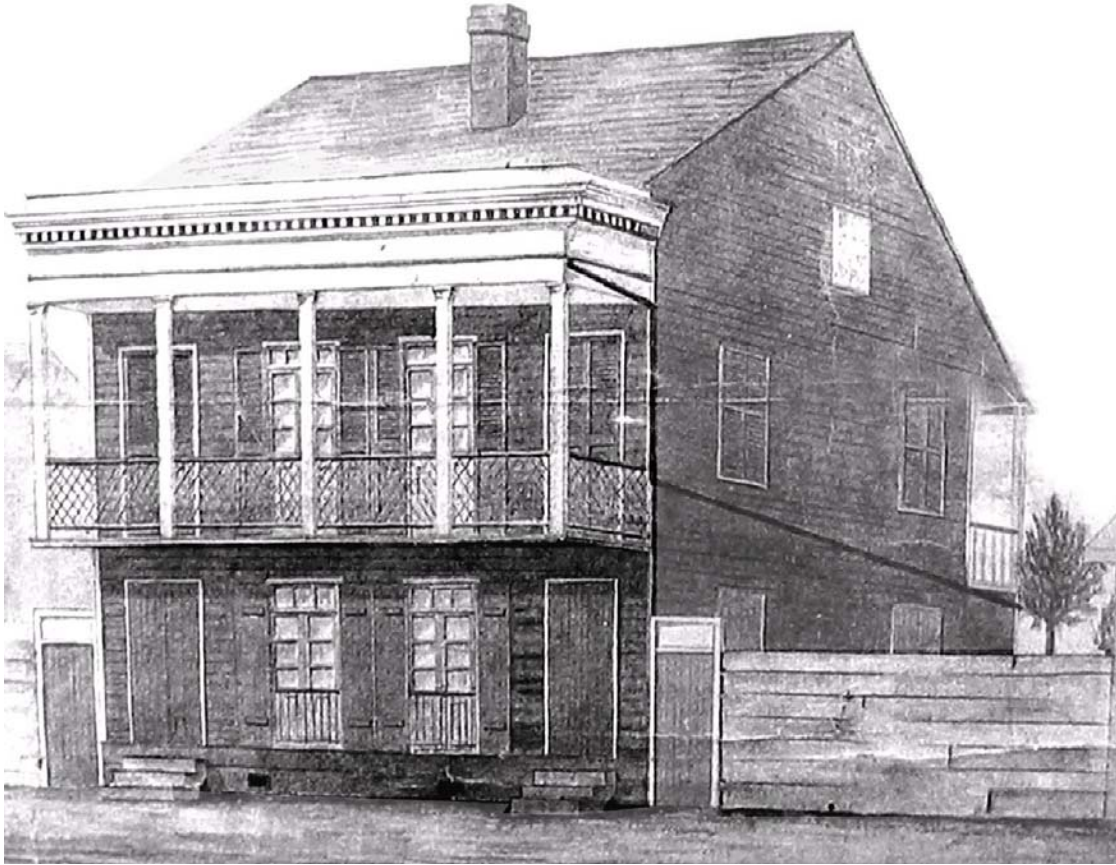


Illustration 5.101. 2.34 Sq 266 Bk 85 f 15 elevation detail, J. A. Celles, 1869.
Dumaine, backed by St. Phillip, and bordered by N. Galvez and N. Johnson. (NONA)

Growing fruit trees was a popular garden choice in 19th Century New Orleans. The climate was suitable and the soil rich enough to support their growth. Initially settlers grew the plants out of necessity, as food was scarce. As commercial options improved planting food producing trees declined. Illustrations 5.101-5.106 show some gardeners continued to give priority to growing citrus, fig, pecan, and persimmon trees,

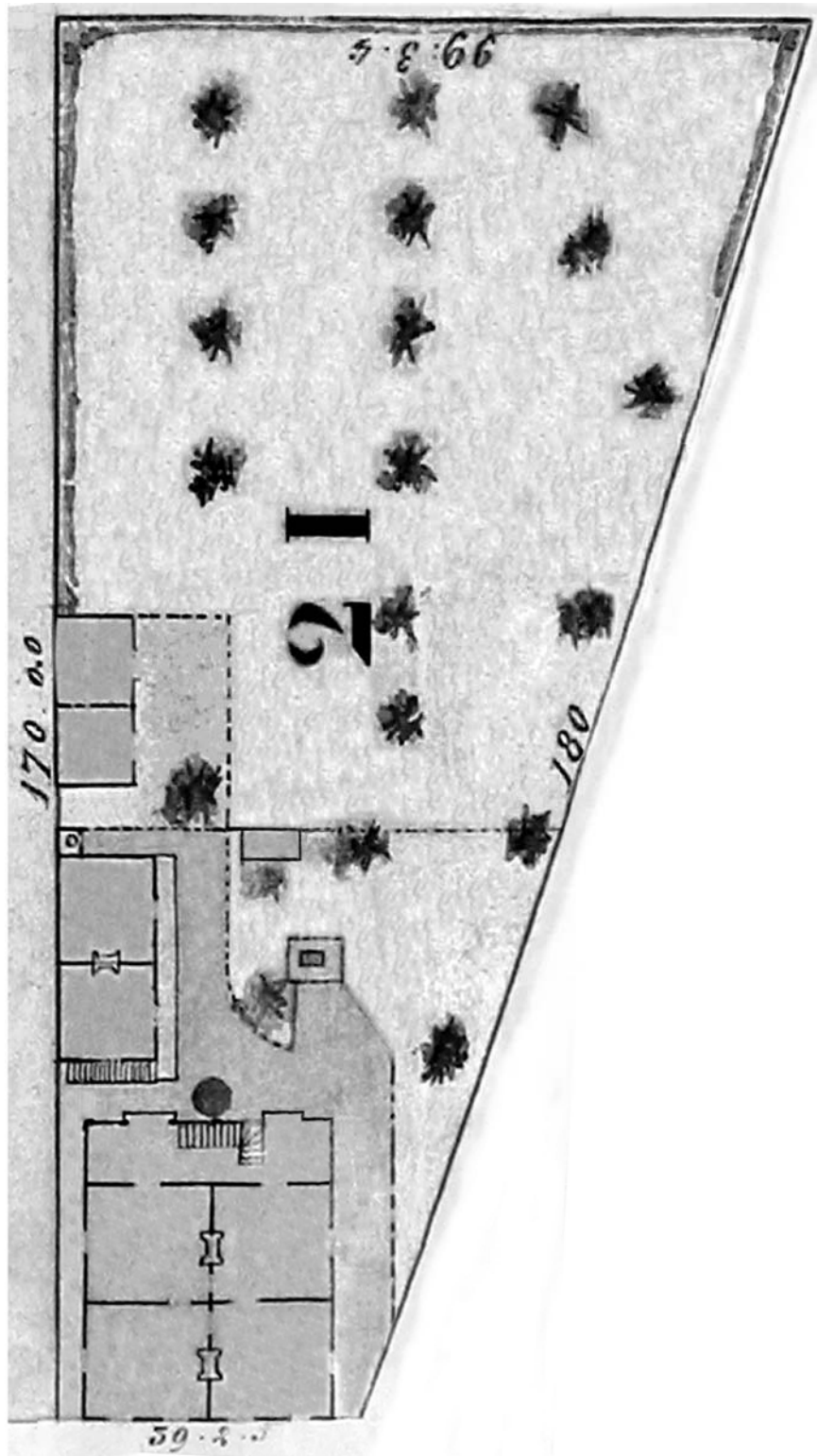


Illustration 5.102. 2.34 Sq 266 Bk 85 f 15 plan detail, J. A. Celles, 1869. Dumaine, backed by St. Phillip, and bordered by N. Galvez and N. Johnson. (NONA)

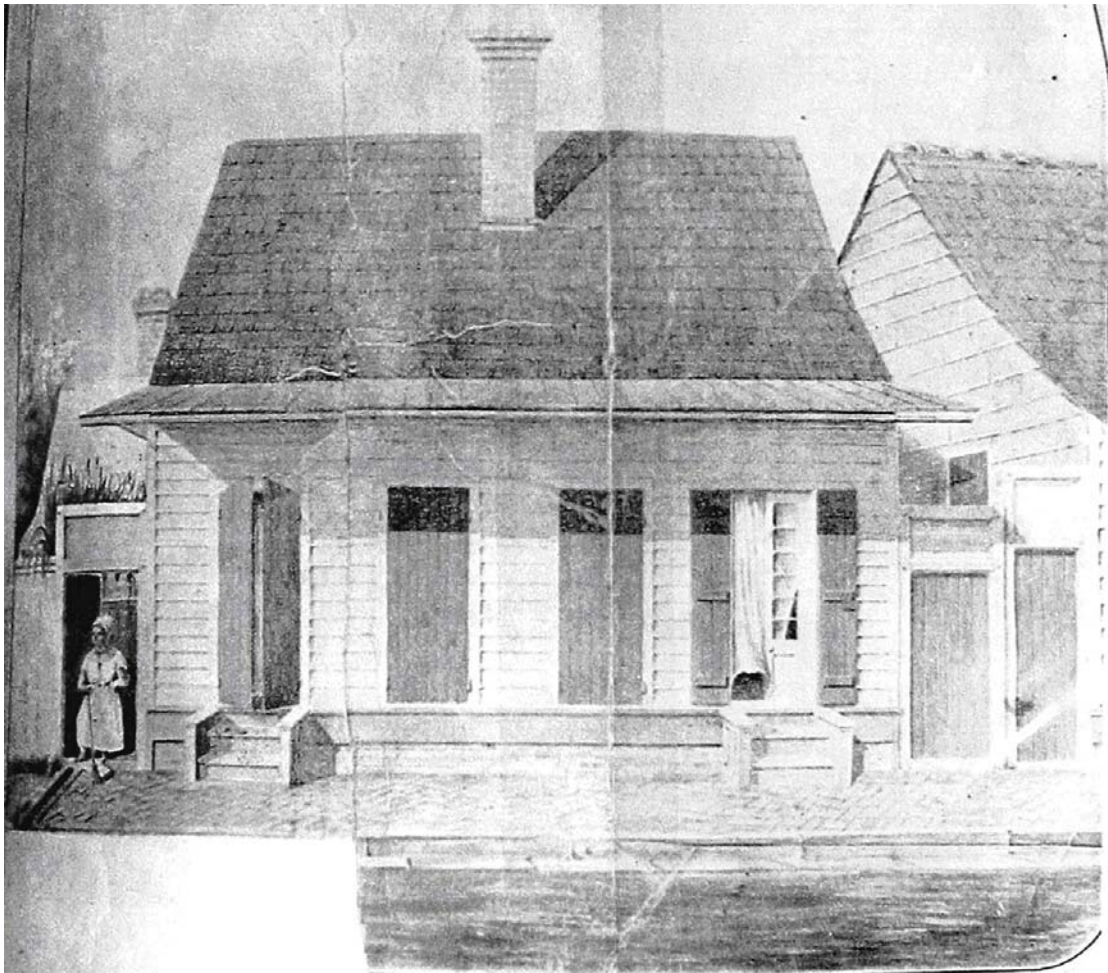


Illustration 5.103. 3.43 Sq 171 Bk 47 f 28 elevation detail, Arthur C. de Armas. Casacalvo Street (now Royal), backed by Greatmen (now Dauphine), and bordered by Clouet and Louisa. (NONA)

In the 1800's a much greater variety of producing trees was available for the gardener to select from. While today fruit must be durable enough to be shipped long distances, in the 19th Century the fruit was consumed locally and could be a more delicate selection. This fact alone made for an extensive offering of fruit and nut varieties.

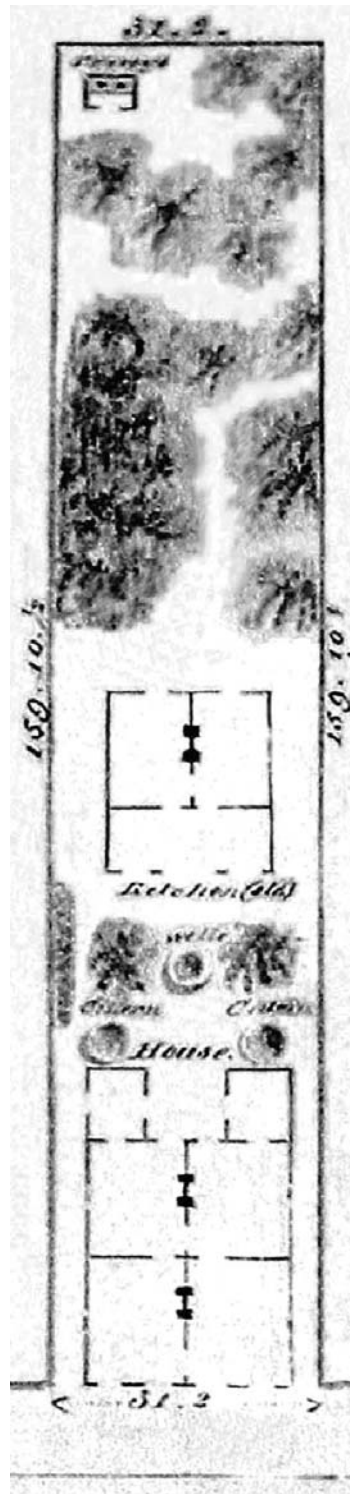


Illustration 5.104. 3.43 Sq 171 Bk 47 f 28 plan detail, Arthur C. de Armas. Casacalvo Street (now Royal), backed by Greatmen (now Dauphine), and bordered by Clouet and Louisa. (NONA)

Side Orchard Regular or Irregular

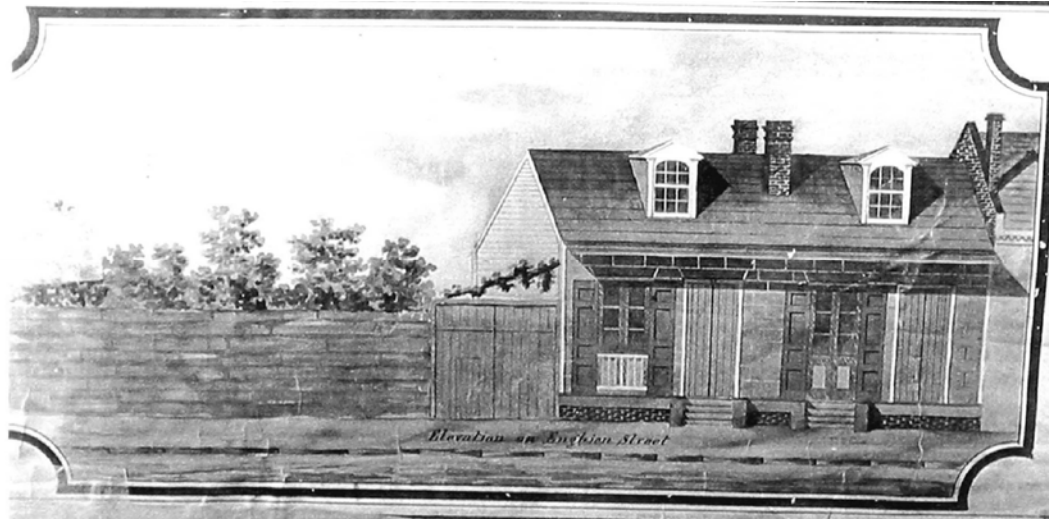


Illustration 5.105. 3.20 Sq 166 Bk 51 f 12 elevation detail, F. N. Tourne, 1855. Poets and Enghien Streets (now St. Roch and Franklin Avenues), backed by Enghien and Poets Streets (now St. Roch Avenue and Franklin Avenues), and bordered by Casacalvo and Greatmen Streets (now Royal and Dauphine). (NONA)

Advertisements for Notarial Archives drawings properties frequently contained garden descriptions, like the one quoted on page 55 of this report. Poor sanitation conditions persisted in New Orleans well into the 20th Century. Foul and putrid odors were everpresent due to poor drainage, the lack of sewers, and dead animal carcasses floating in the drainage canals, in 19th Century New Orleans. Compared to any other fruit bearing plant blooming citrus trees provided the best fragrance in a garden. Any space with several to a few dozen flowering fruit trees would have had an entoxicating scent, making the citrus tree a highly desirable air freshener.

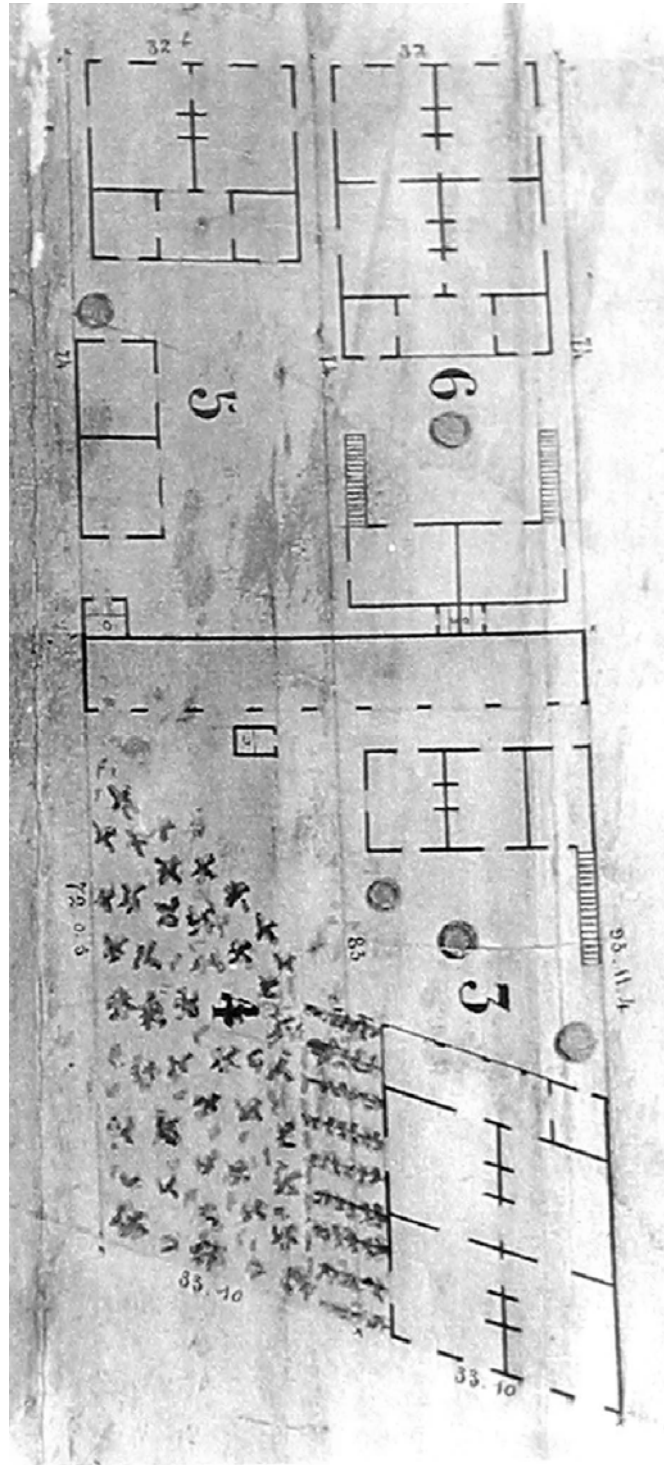


Illustration 5.106. 3.20 Sq 166 Bk 51 f 12 elevation detail, F. N. Tourne, 1855. Poets and Enghien Streets (now St. Roch and Franklin Avenues), backed by Enghien and Poets Streets (now St. Roch Avenue and Franklin Avenues), and bordered by Casacalvo and Greatmen Streets (now Royal and Dauphine). (NONA)

Curved Beds

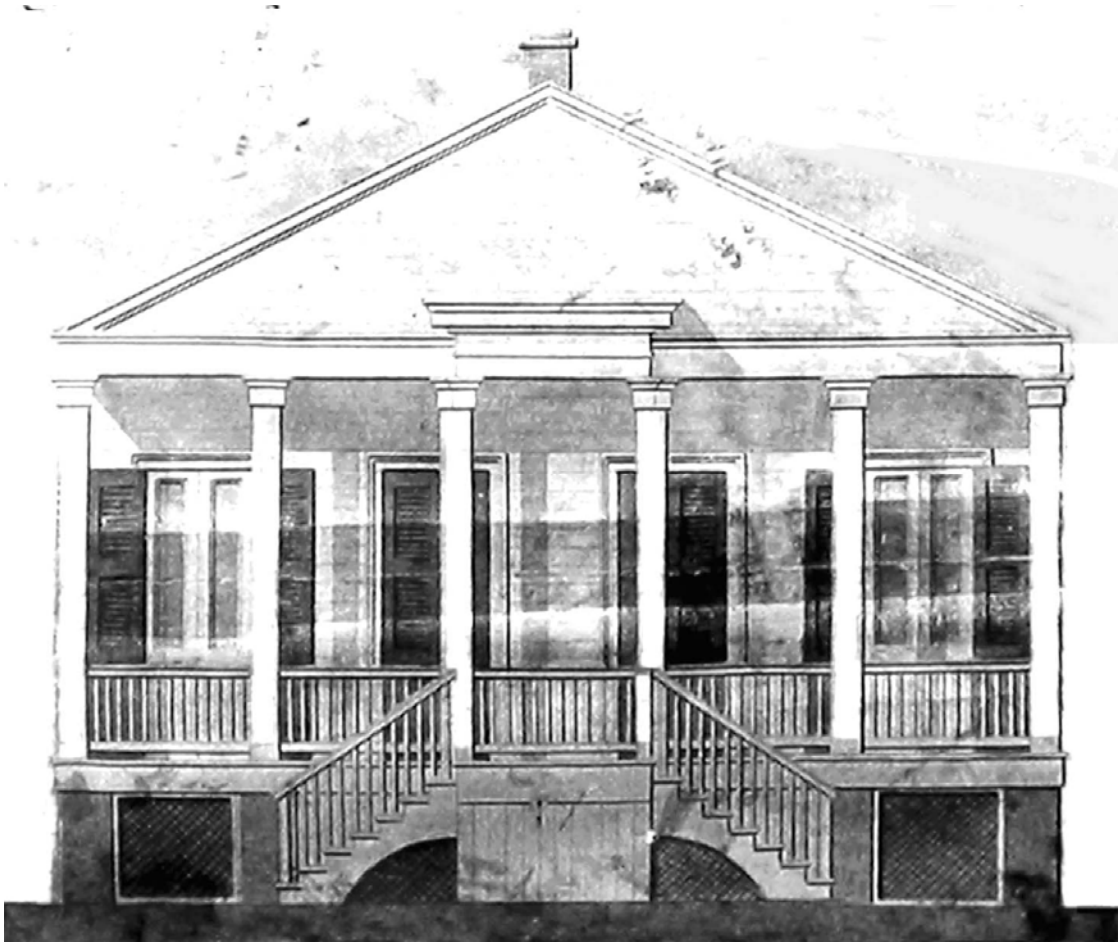


Illustration 5.107. 2.45 Sq 439 Bk 74 f 26 elevation detail, unsigned, undated. Grande Route St. John, backed by Florida Street, and bordered by Mystery and Percee. (NONA)

The Curved Bed Garden type was not influential in New Orleans. Only 3% of the gardens images viewed depicted designs dominated by curved garden beds. A few gardens did have portions dedicated to curved beds, such as the one shown in Illustration 5.21. The Dufour-Baldwin house front garden was redesigned, during Baldwin's ownership, with a front garden of curved beds, see Illustration 2.40.

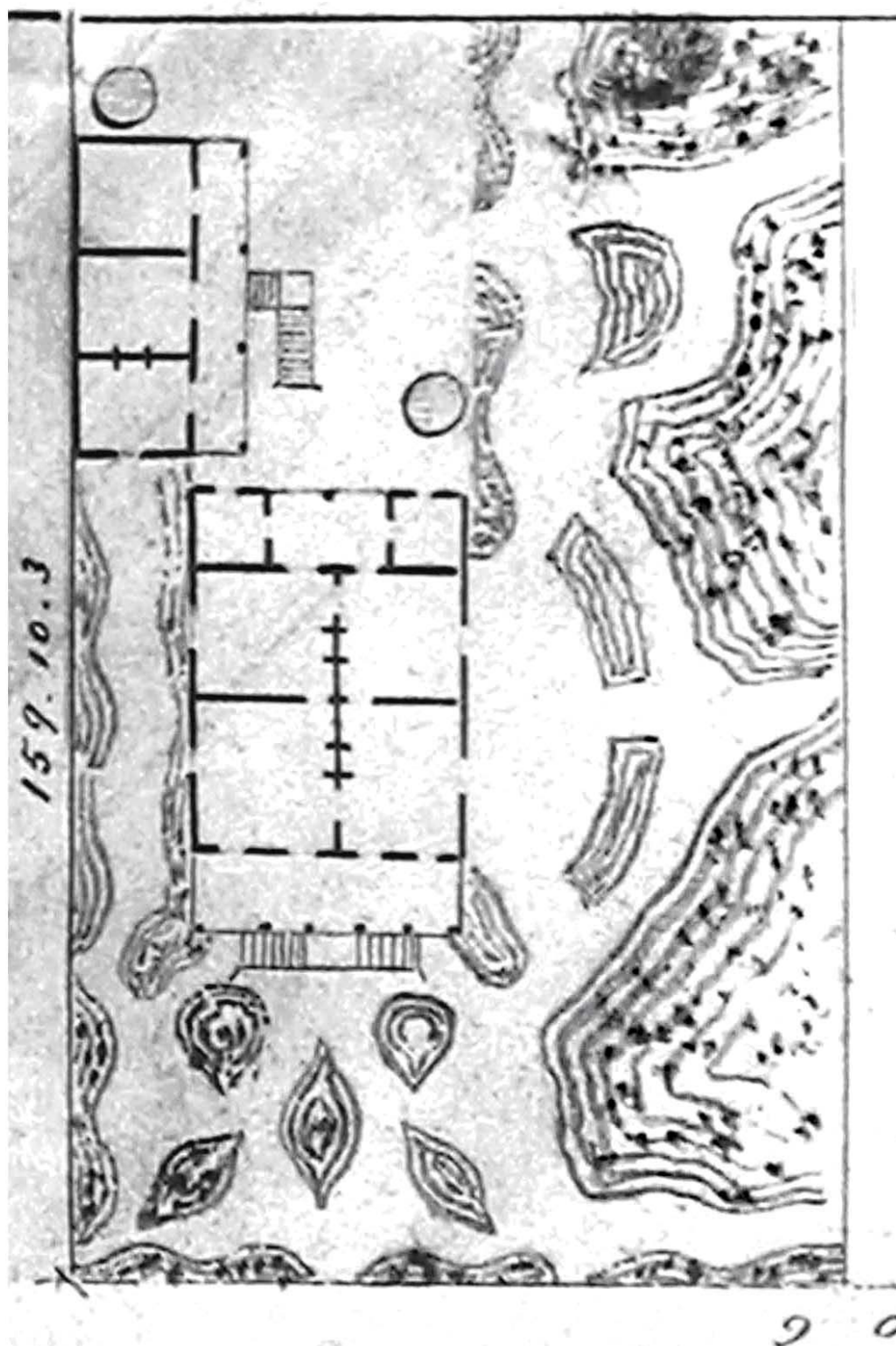


Illustration 5.108. 2.45 Sq 439 Bk 74 f 26 plan detail, unsigned, undated. Grande Route St. John, backed by Florida Street, and bordered by Mystery and Percee. (NONA)

Agricultural Property



Illustration 5.109. Vallejo Nurseries and Greenhouses, 6037 Hurst Street, near State. Established in 1887 and advertised as “Fine Pot Plants a Specialty.” The site is occupied by several residences today. Unknown, undated. (NOPLLC)Nu

Many market or Agricultural Property gardens were farmed in the suburban areas of the First and Third Municipal Districts; gardens such as the Vallejo Nurseries and Greenhouses provided ornamental and kitchen garden plants, see Illustration 5.109. This garden type is identified by the great number of beds, long, narrow rectangular beds which dominative the property. In this kind of garden all the available space is dedicated to growing plants. As the city grew these farms were crowded out, but some remained into the middle 20th Century.

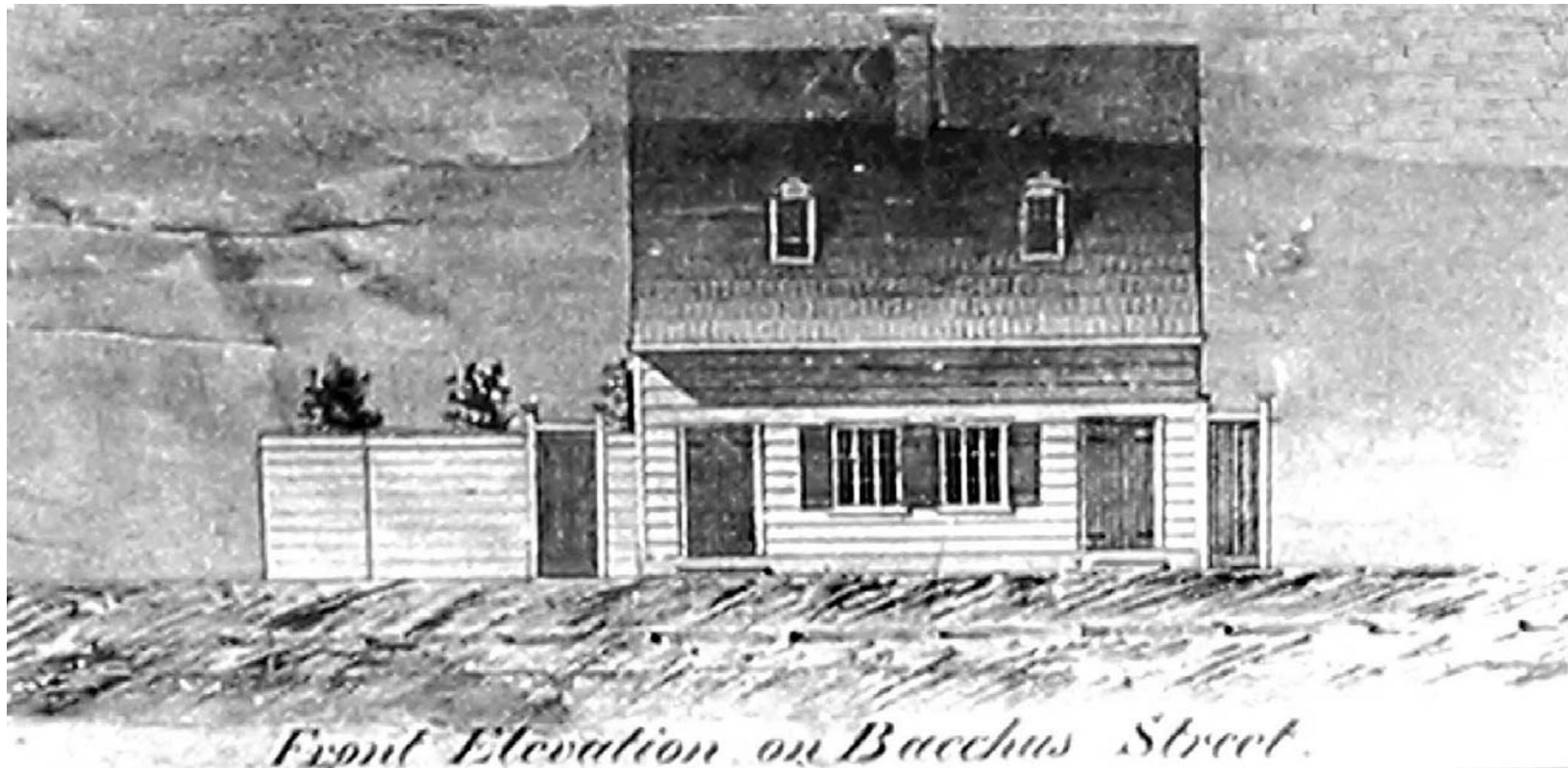


Illustration 5.110. 1.38 Sq 240 Bk 43 f 14 front elevation, C. A. Hedin, 1849. Bacchus Street (now Baronne), backed by Apollo (now Carondelet), and bordered by Erato and Thalia. NONA.

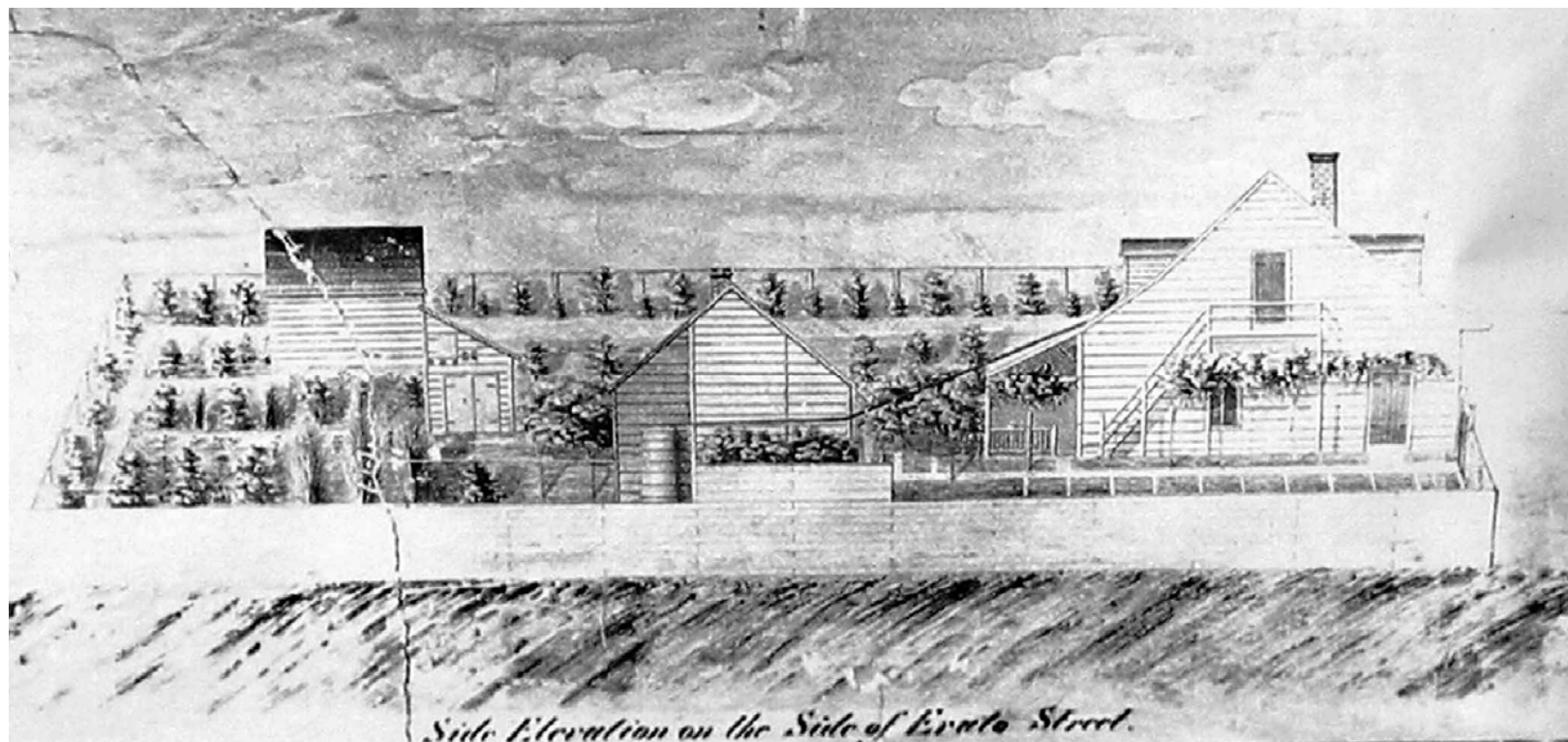


Illustration 5.111. 1.38 Sq 240 Bk 43 f 14 side perspective detail, C. A. Hedin, 1849. Bacchus Street (now Baronne), backed by Apollo (now Carondelet), and bordered by Erato and Thalia. (NONA)

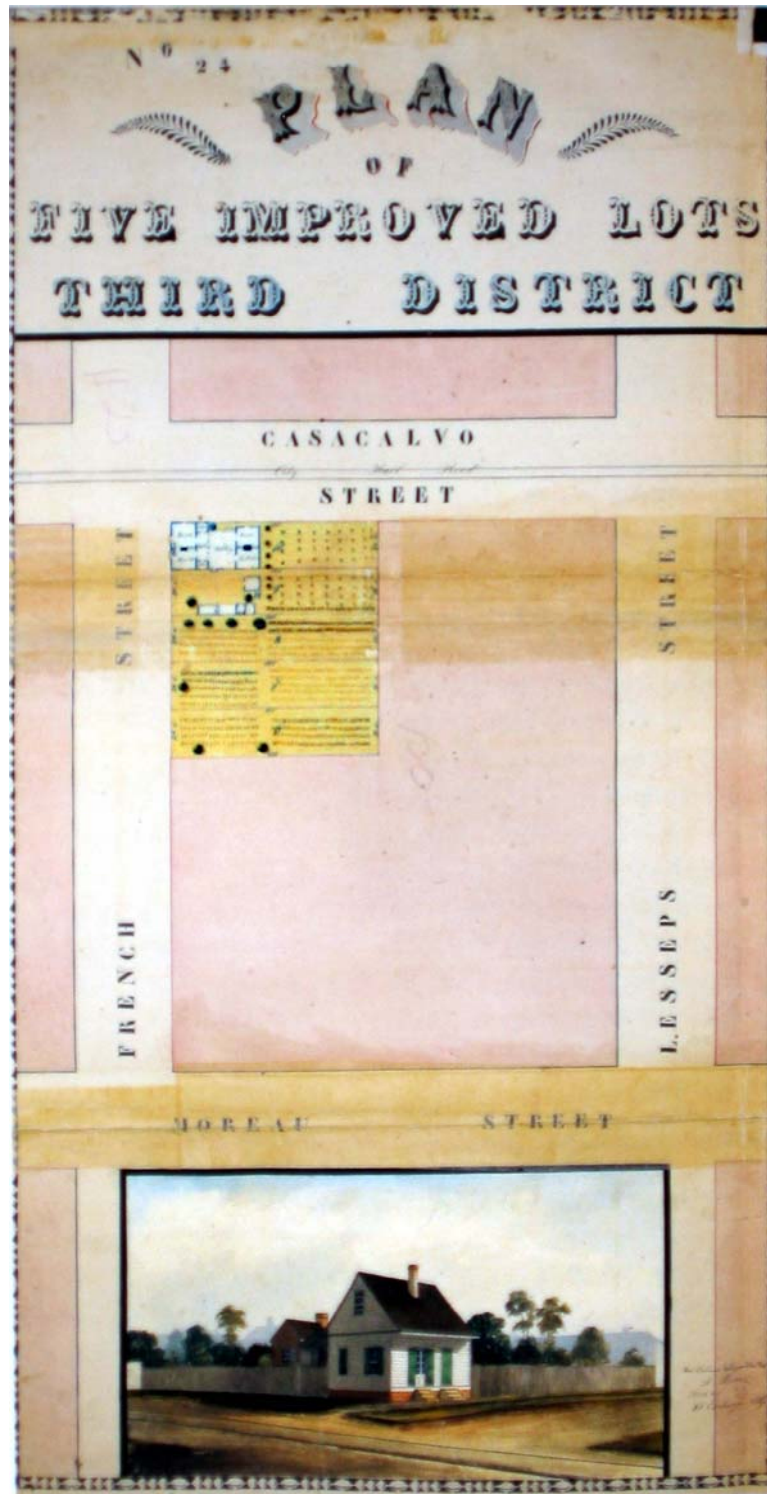


Illustration 5.113. 3.37 Sq 130 Bk 38 f 23 full view, A. Persac, 1866. French Street (now France), backed by Lesseps, and bordered by Casacalvo and Moreau (now Royal and Chartres). (NONA)

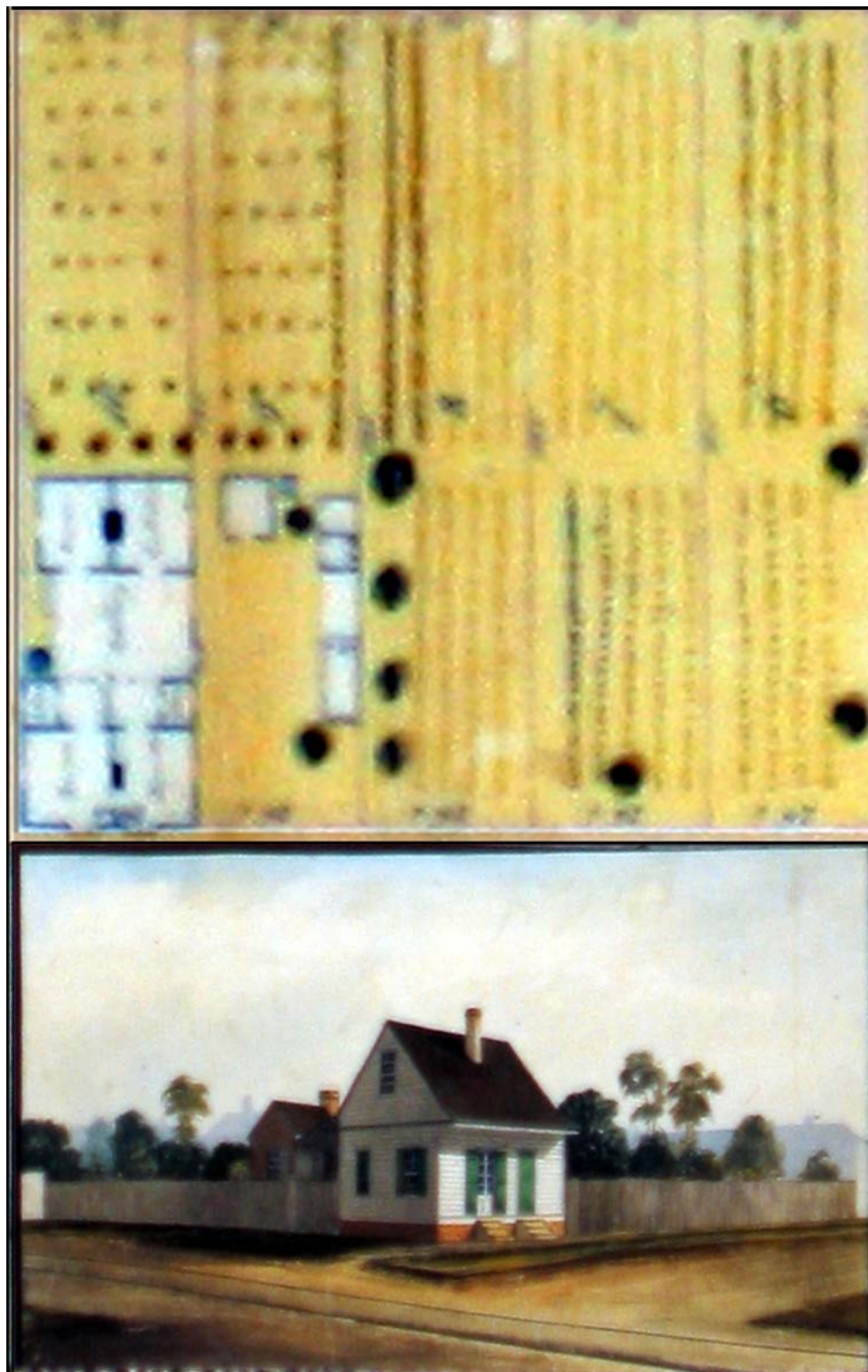


Illustration 5.114. 3.37 Sq 130 Bk 38 f 23 plan and elevation detail, A. Persac, 1866.
 French Street (now France), backed by Lesseps, and bordered by Casacalvo and Moreau
 (now Royal and Chartres). (NONA)

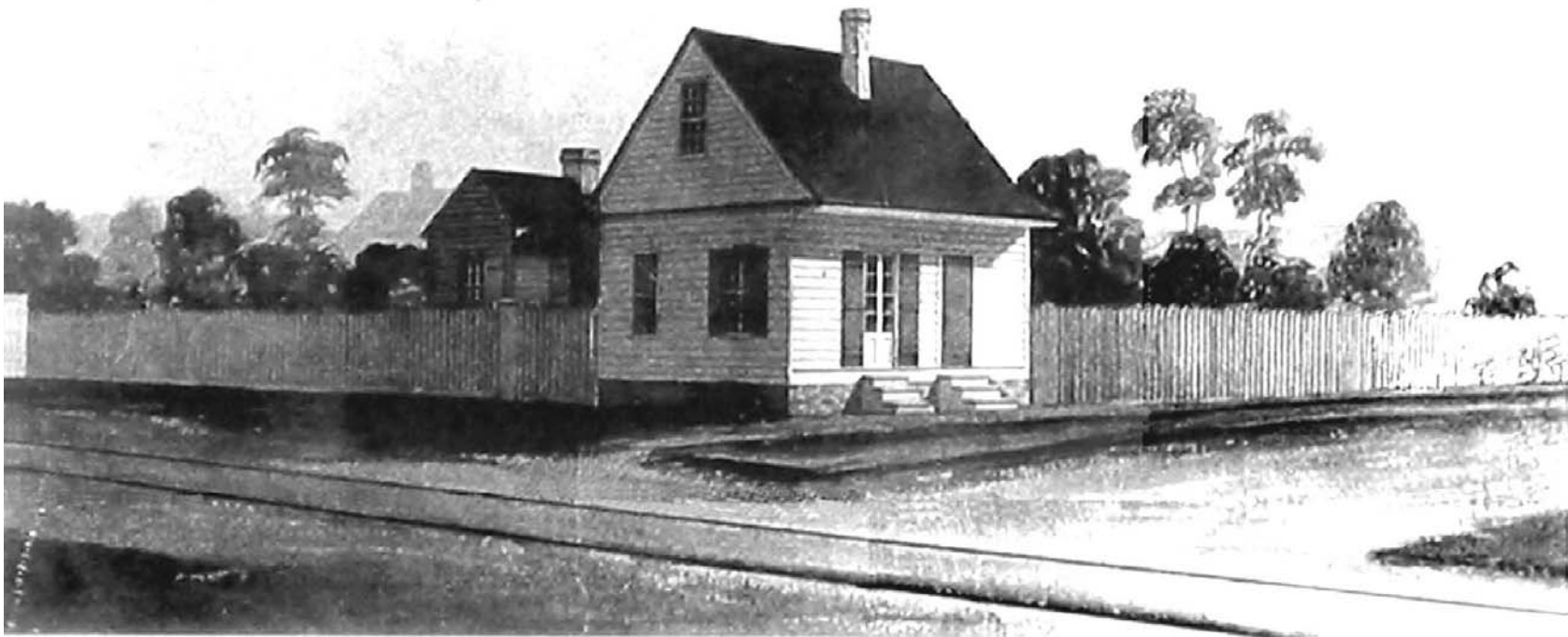


Illustration 5.115. 3.37 Sq 130 Bk 38 f 23 elevation view, A. Persac, 1866. French Street (now France), backed by Lesseps, and bordered by Casacalvo and Moreau (now Royal and Chartres). (NONA)

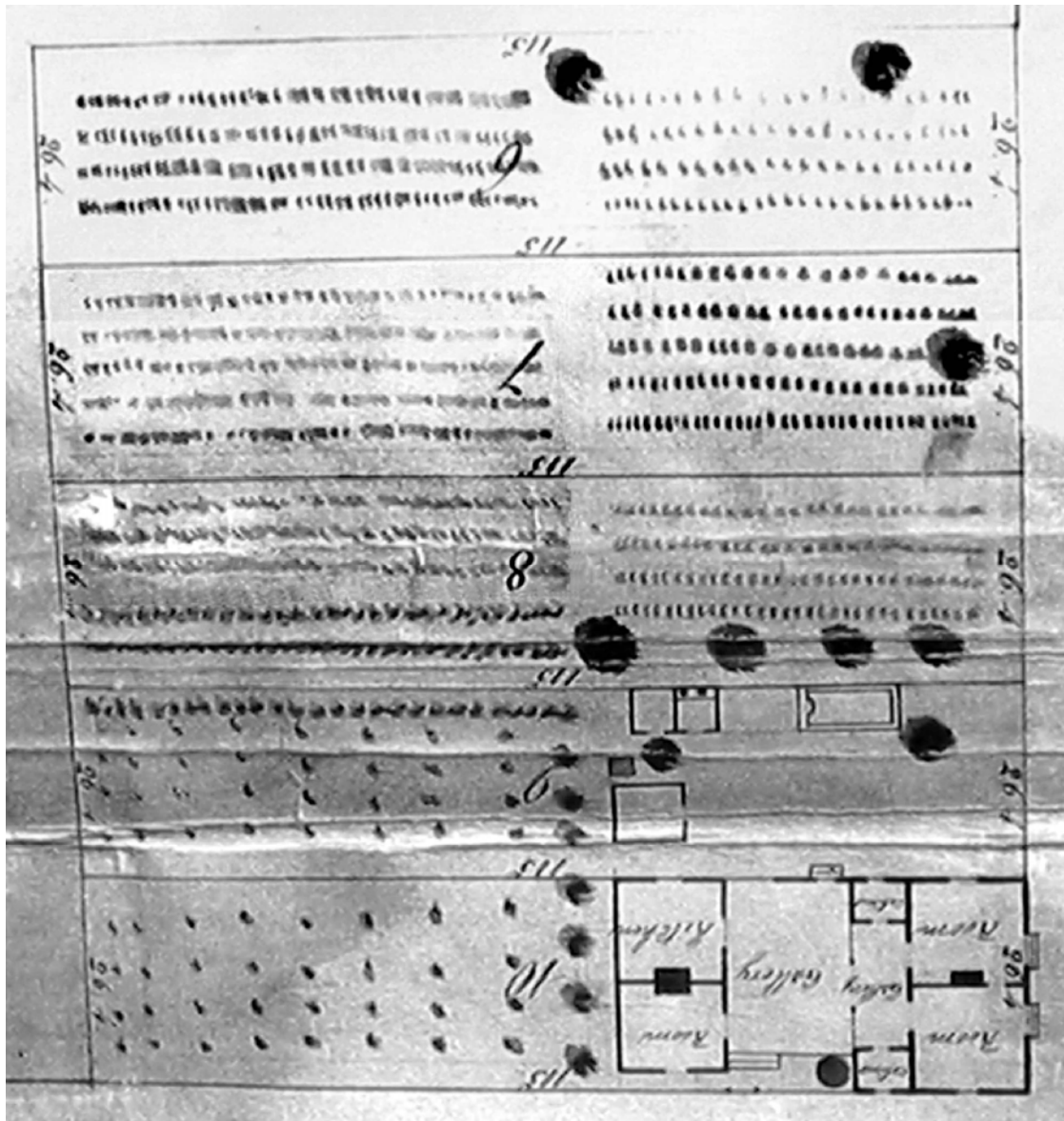


Illustration 5.116. 3.37 Sq 130 Bk 38 f 23 plan detail. A. Persac, 1866. French Street (now France), backed by Lesseps, and bordered by Casacalvo and Moreau (now Royal and Chartres). (NONA)

Commercial Property

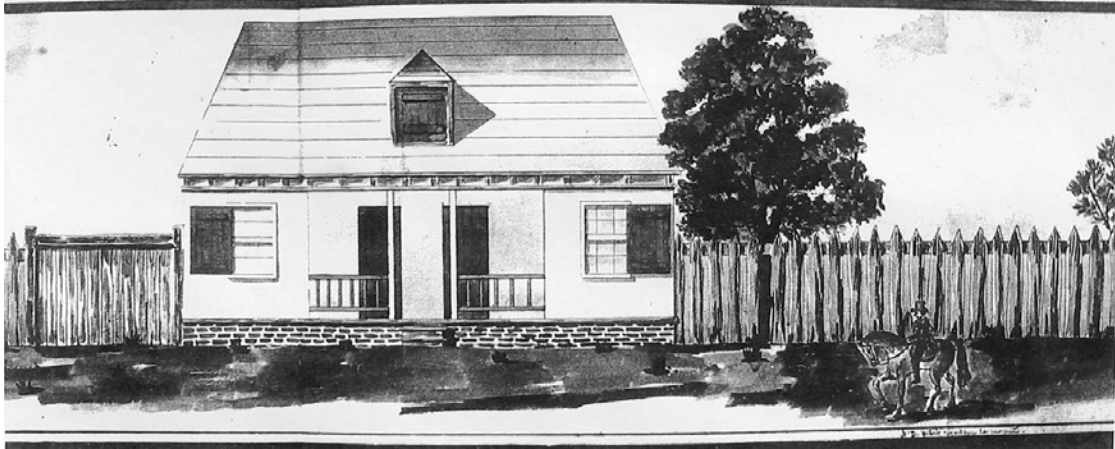


Illustration 5.117. 2.43 Sq 436 Bk 44 f 4. Surgi, 1847. A stable in *Tremé*.

The Commerical Property form might include a bakery or stable enterprise or like use. Illustration 5117 shows a stable, and Illustrations 5.118-5.121 depict two bakery properties. While the commercial use of these properties dominates space is still preserved for a garden. Perhaps to grown some items for use in the venture.

These drawings also depict the spaces devoted to the commercial operation. No property of this type has the public appearance of a sole residential home. The gardens do not dominate the property. It is the enterprise operation that defines the form of the outdoor spaces. Illustartion 5.119 shows that a venture effort did not limit the owner from installing a *tonnelle arbor* in this garden.

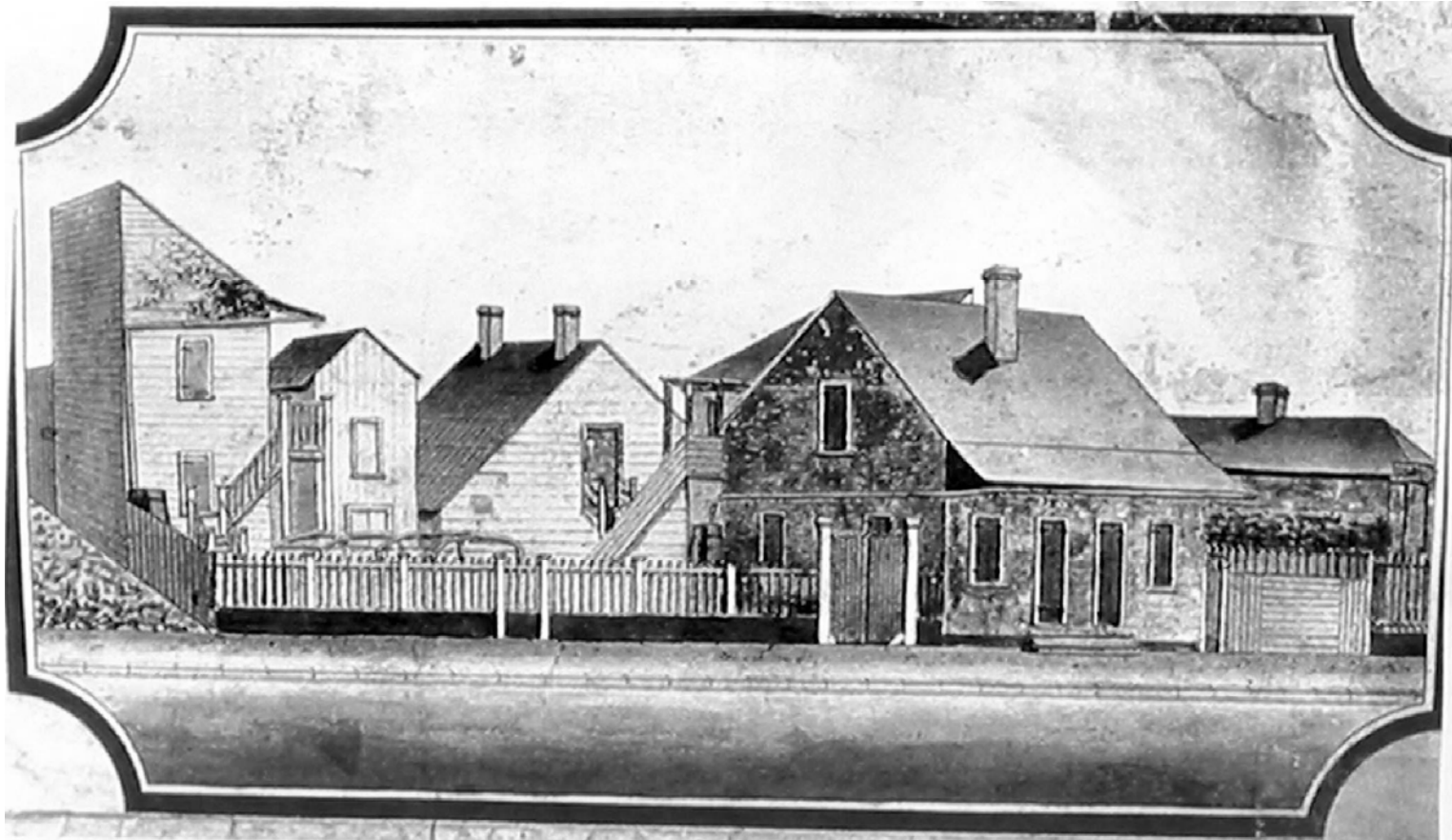


Illustration 5.118. 1.4 Sq 86 Bk 89 f 41 elevation detail, J. A. Pueyo and F. Cosnier, 1848. Religious Street (now St. John the Baptist), backed by St. Thomas, and bordered by St. James and Marke. (NONA)

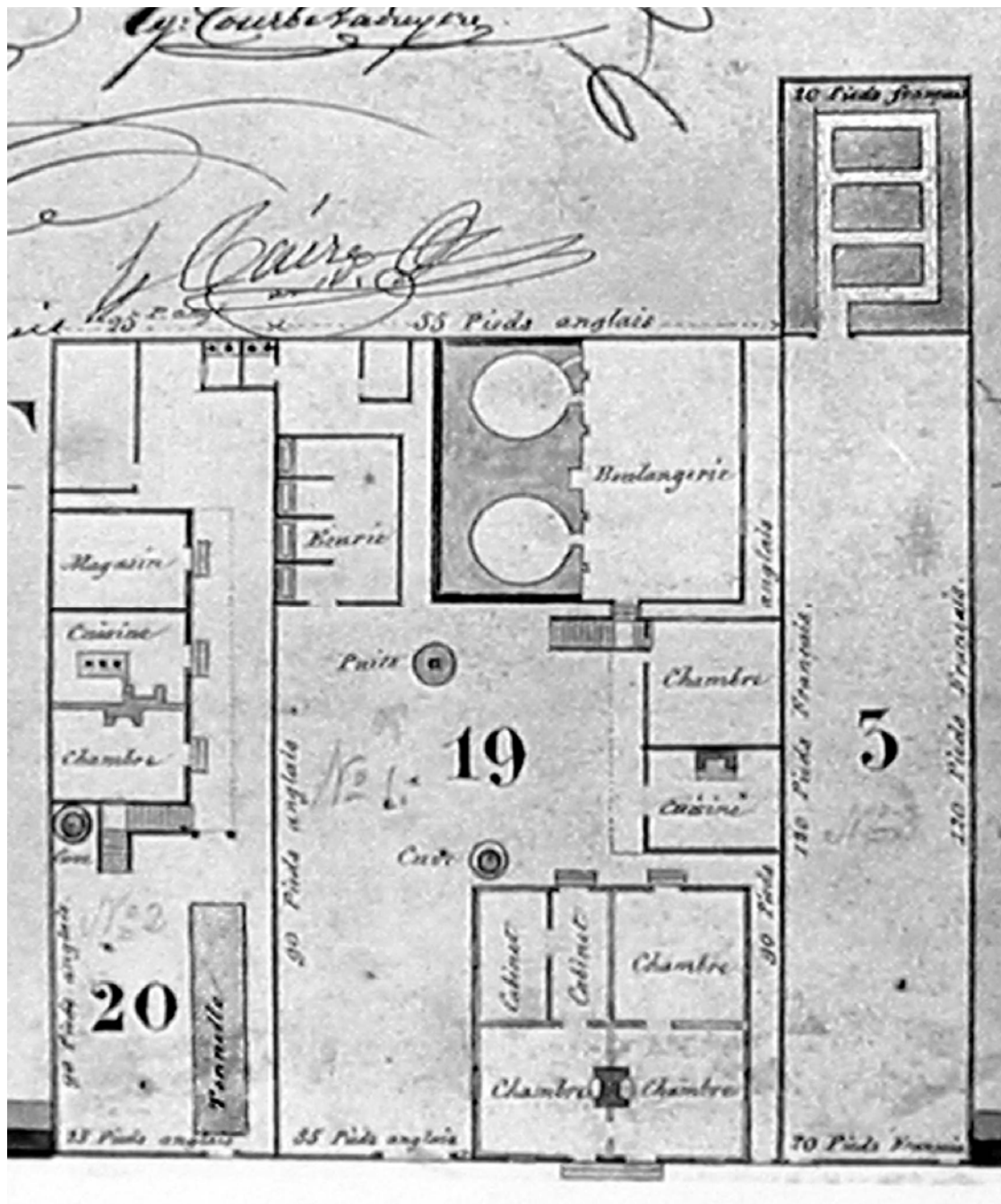


Illustration 5.119. 1.4 Sq 86 Bk 89 f 41 plan detail, J. A. Pueyo and F. Cosnier, 1848. Religious Street (now St. John the Baptist), backed by St. Thomas, and bordered by St. James and Marke. (NONA)

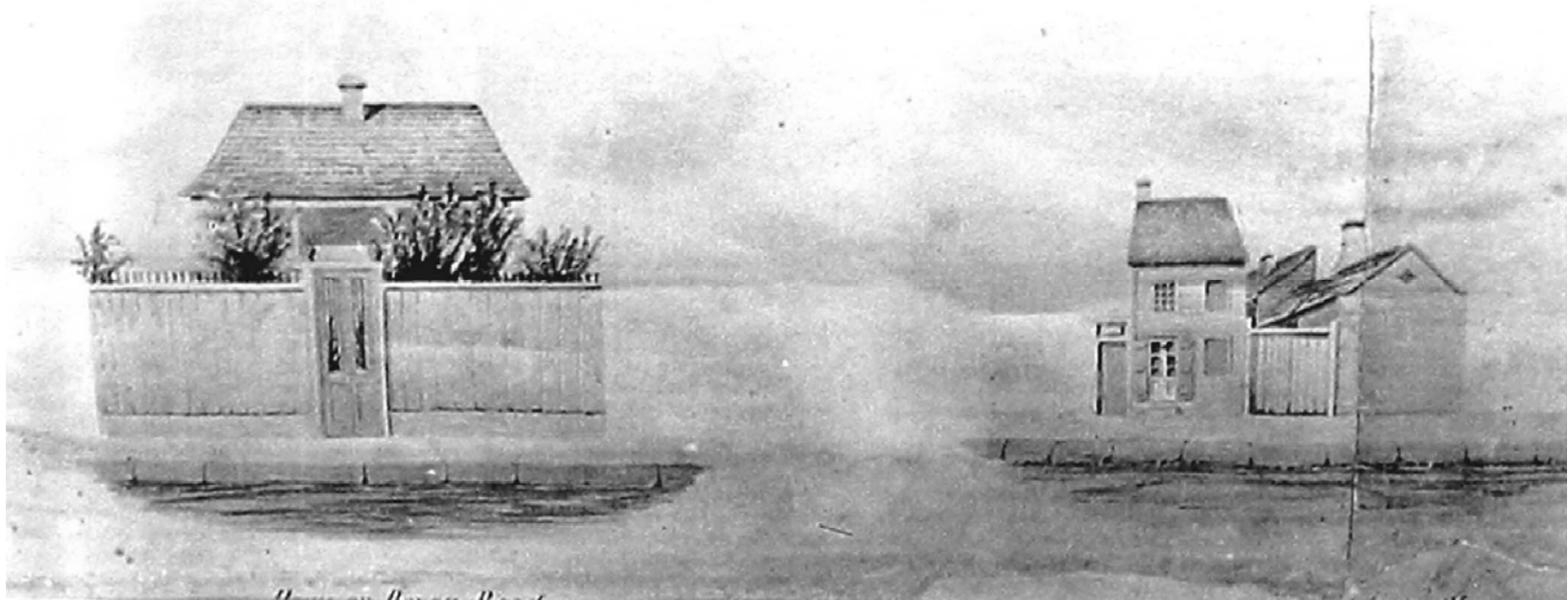


Illustration 5.120. 2.21 Sq 144 Bk 63 f34 elevation detail, C. A. de Arms, 1852. *Tremé* Street, backed by Plauche (now Marais), bordered by Bayou Road and Barracks Street. (NONA)

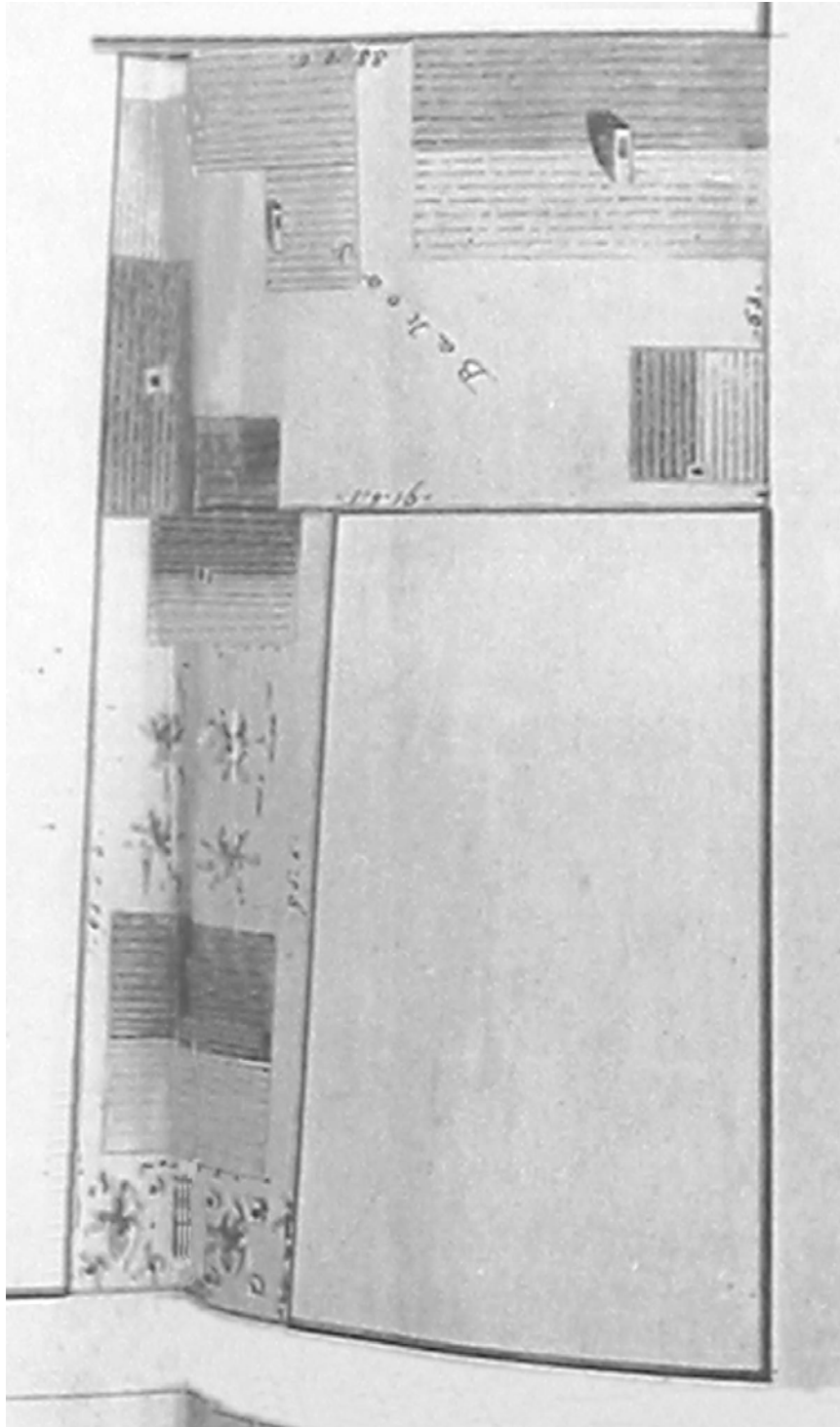


Illustration 5.121. 2.21 Sq 144 Bk 63 f34 plan detail, C. A. de Arms, 1852. *Tremé* Street, backed by Plauche (now Marais), bordered by Bayou Road and Barracks Street. (NONA)

Fences

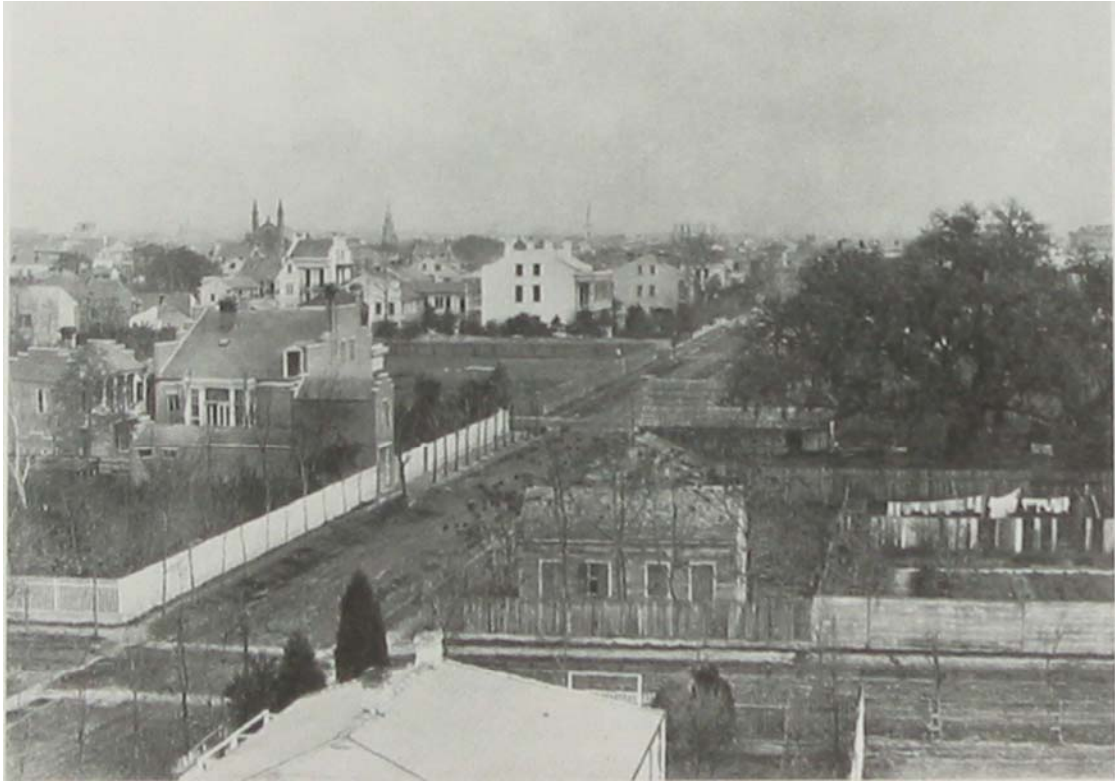


Illustration 5.122. Camp Street scene in Lafayette, later the Fourth Municipal District. Even the area which would eventually be called the Garden District reflected the early 19th Century model of fenced, individuated properties, as late as 1856. Jay Dearborn Edwards, 1856. (NOHC)

Fences dominated every property in the study sample. Wood was used in almost every case. As wood was plentiful and could be purchased for a range of prices it was apparently the first choice. Metal fences did not become common until after the Civil War so the presence of wood barriers in the drawings is consistent with the technology available at the time. Illustrations 5.122-5.129 document the variety of wood fence types and styles used and the skill of the carpenters who constructed them.



Illustration 5.123. North Rampart Street, Cornelius Durkee, 1901. This Bywater street scene shows a complex wooden fence and door style gate fronting a galleried Creole Cottage. This combination component fence resembles many found in the drawings included in this study. (NOPLLC)

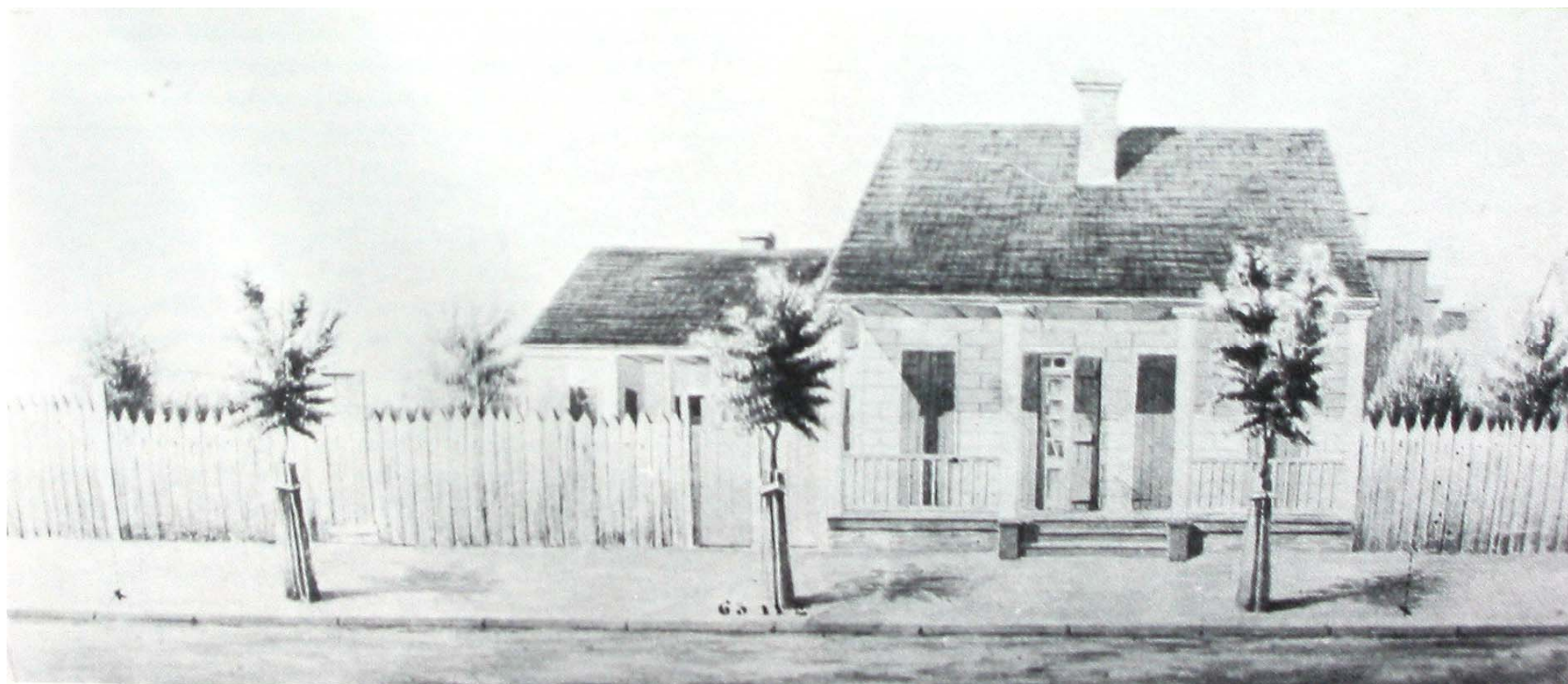


Illustration 5.124. Bk 44 F 36 elevation detail. Ursulines Street. (NONA)

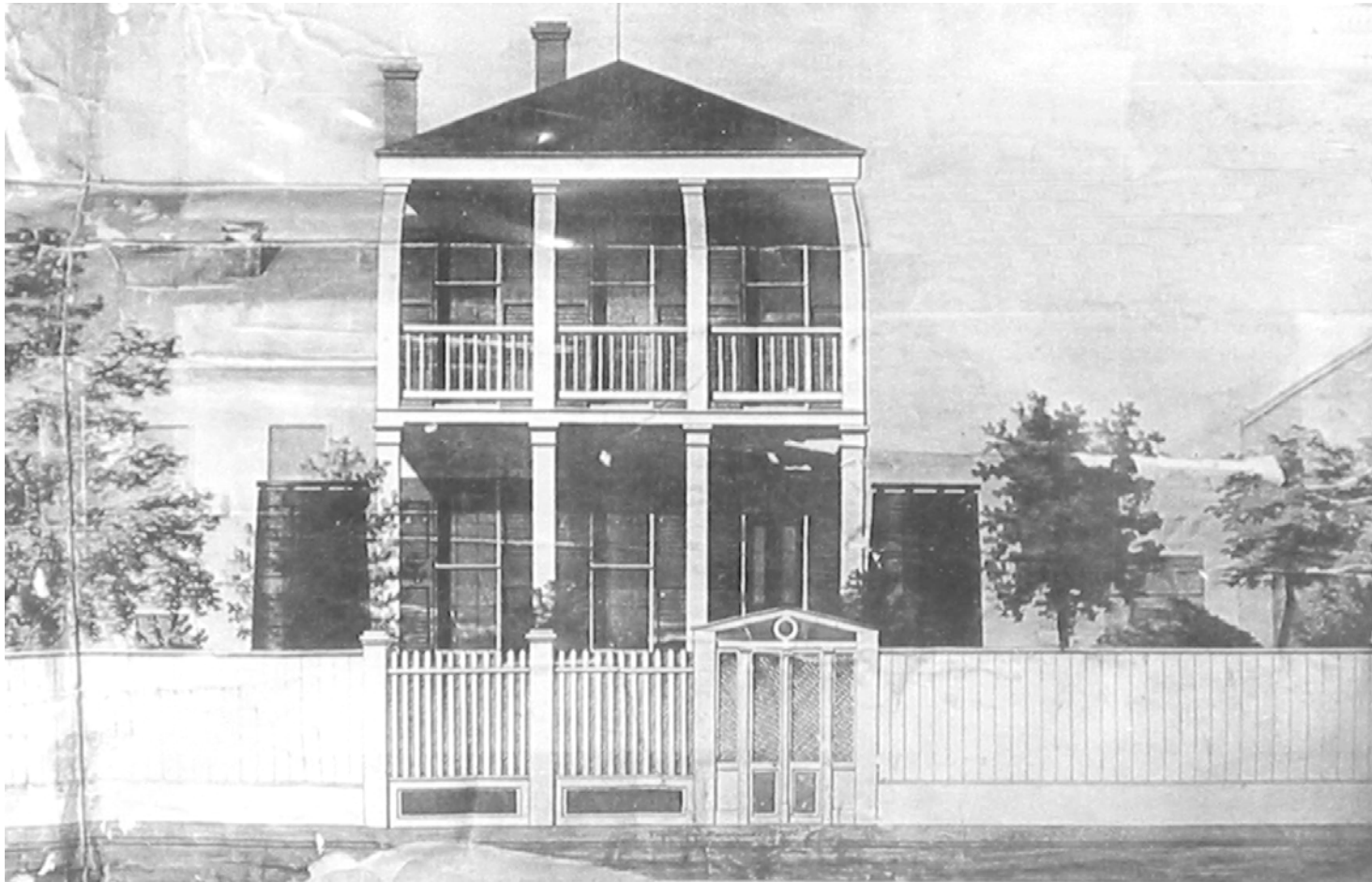


Illustration 5.125. 1.59 Sq 437 Bk 38 f 67 elevation detail, L. Reizenstein, 1870. Palmyra, backed by Gasquet Street (now Cleveland Avenue), and bordered by S. Roman and S. Derbigny. (NONA)



Illustration 5.126. 2.33 Sq 266 Bk 72 f 4 elevation detail, Fremaux and Bercegcay, 1868. St. Philip Street, backed by Dumaine, and bordered by N. Johnson. (NONA)

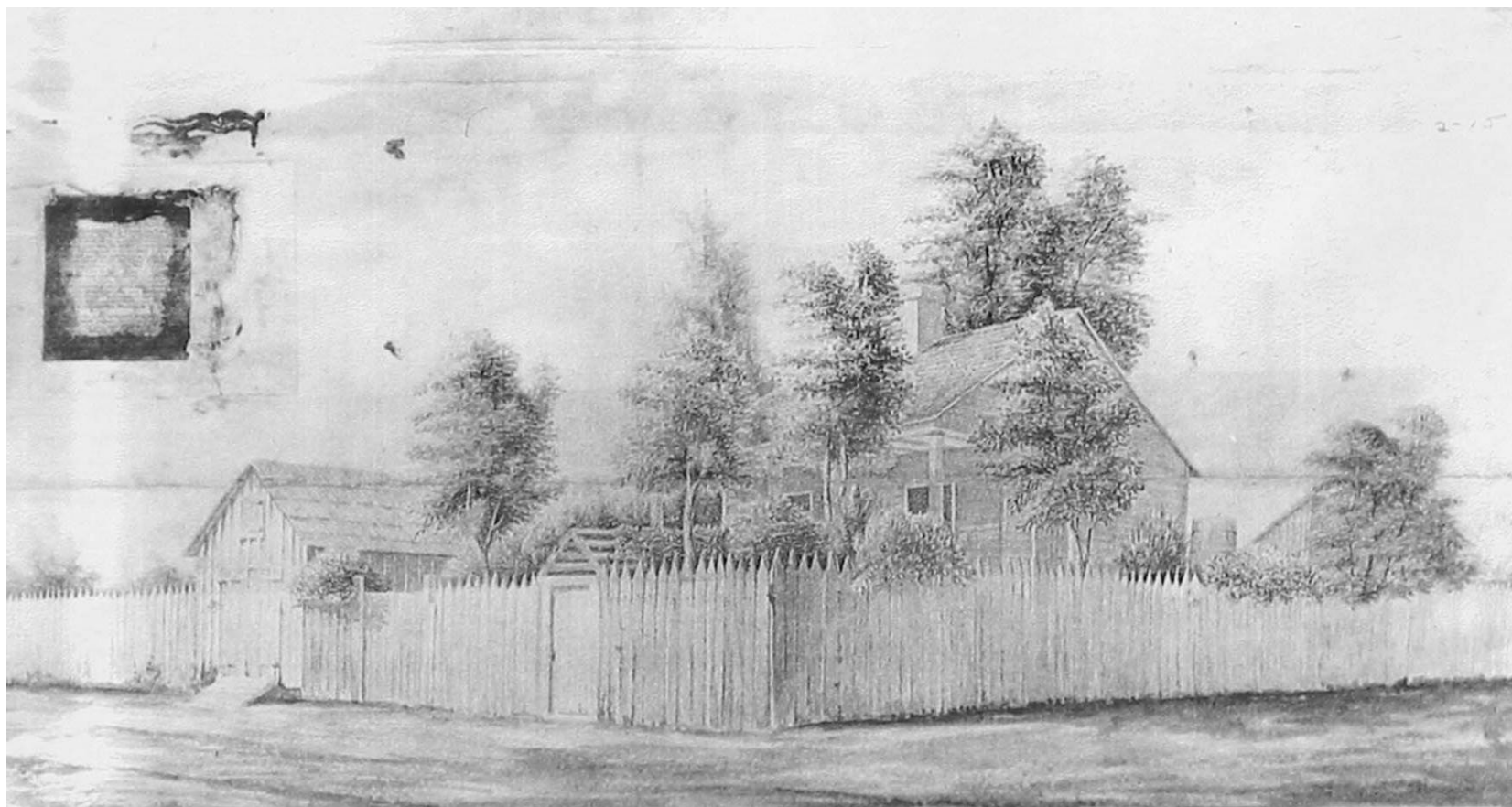


Illustration 5.127. 2.46 Sq 587 Bk 2 f 15 elevation detail, C. A. de Armas, 1860. St. Ann Street, backed by Orleans Avenue, and bordered by Alexander Street and Murat Court. (NONA)



Photograph 5.128. Unidentified family at home, New Orleans. Unknown, 1878.

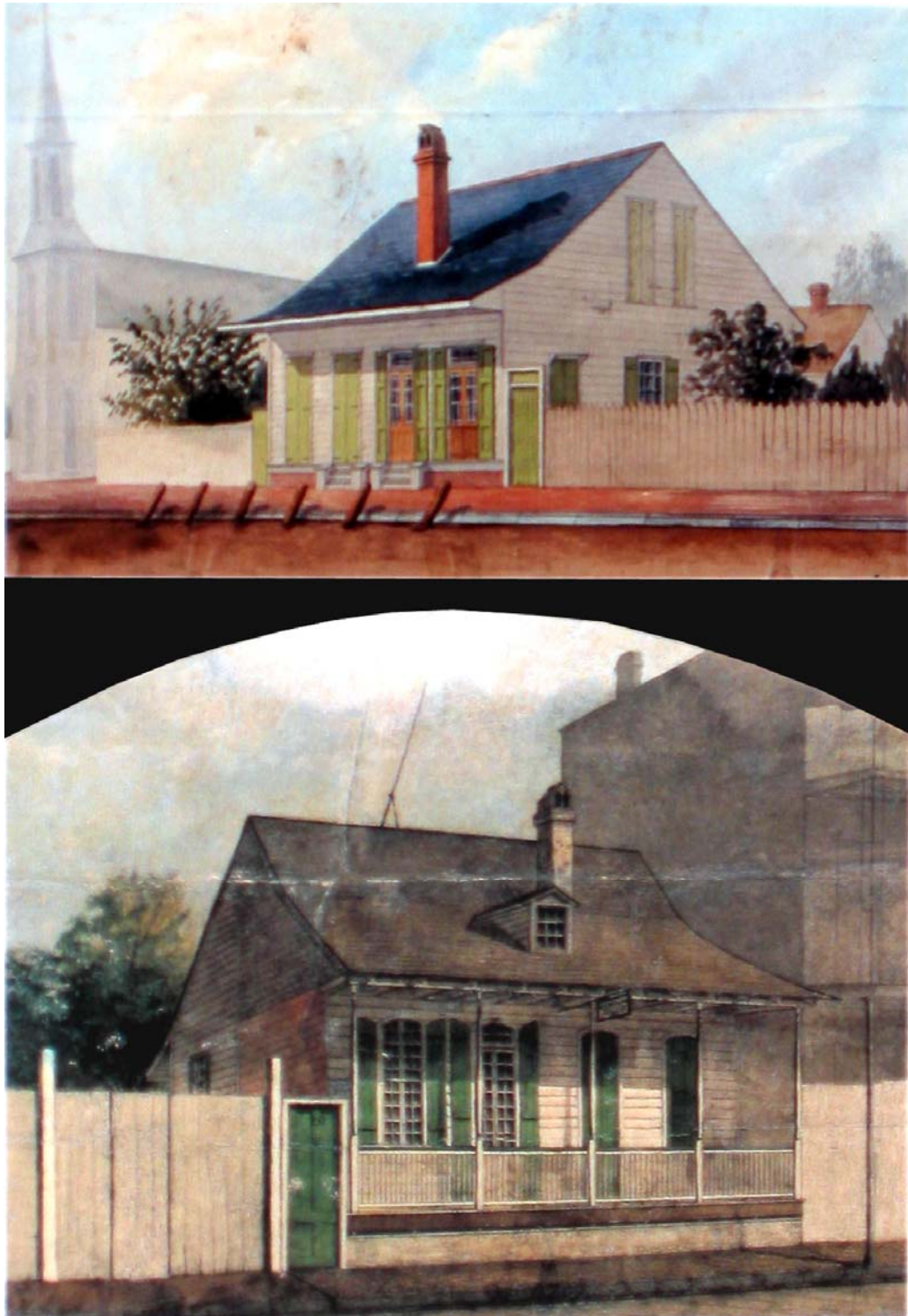


Illustration 5.129. 1.38 Sq 240 Bk 43 f 14 elevation detail, C. A. Hedin, 1849. Bacchus Street (now Baronne), backed by Apollo (now Carondelet), and bordered by Erato and Thalia. (NONA)

Arbor

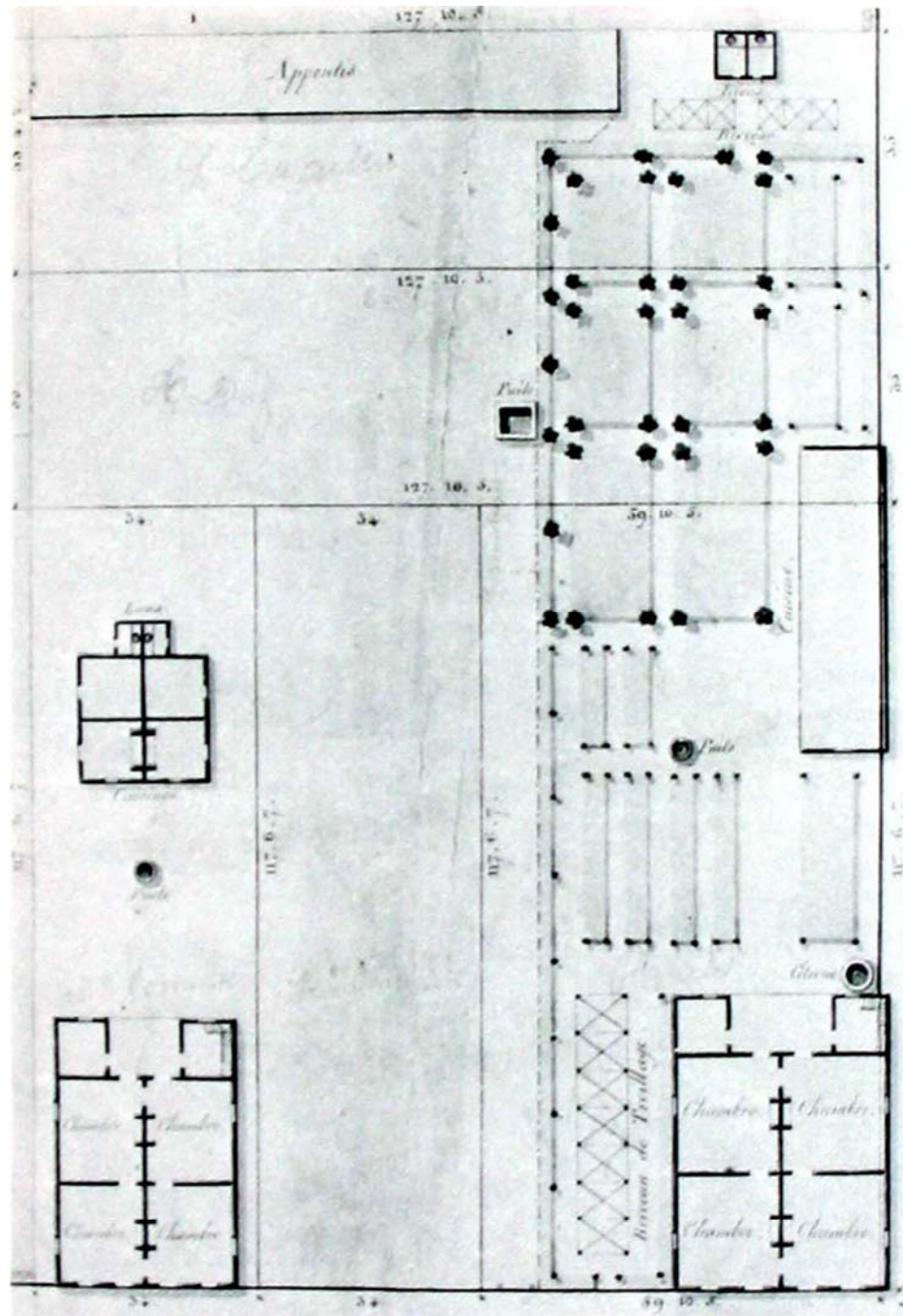


Illustration 5.130. 2 Bk 34 f 46 plan detail, Bourgerol, 1835. NONA. St. Ann Street corner N. Robertson, backed by Claiborne Avenue and Dumaine Street. The X convention is this drawing was most often used to delineate a trellis work, arbor, or tunnel arbor. (Friends of the Cabildo 1980, 75)



Illustration 5.131. 2.9 Sq 91 Bk 44 f 41 elevation detail, C. A. de Armas, 1856. St. Louis Street, backed by Conti, and bordered by Dauphine and Burgundy. (NONA)

Illustrations 5.130-5.136 show the variety of vertical garden constructions in the Notarial Archives drawings examined for evidence of gardening. Limited space is an obvious reason to go up with gardening, however even larger properties used this method of supporting vegetation. It appears that vining and climbing plants were popular at the time and gardeners simply needed a place to grown them.

Vertical garden structures were used in both public and private garden spaces. Therefore these constructions were not just for show. Other graphic representations of 19th Century gardens display extensive use of vining and climbing vegetation and in many cases porches and house sides were covered over with green material.

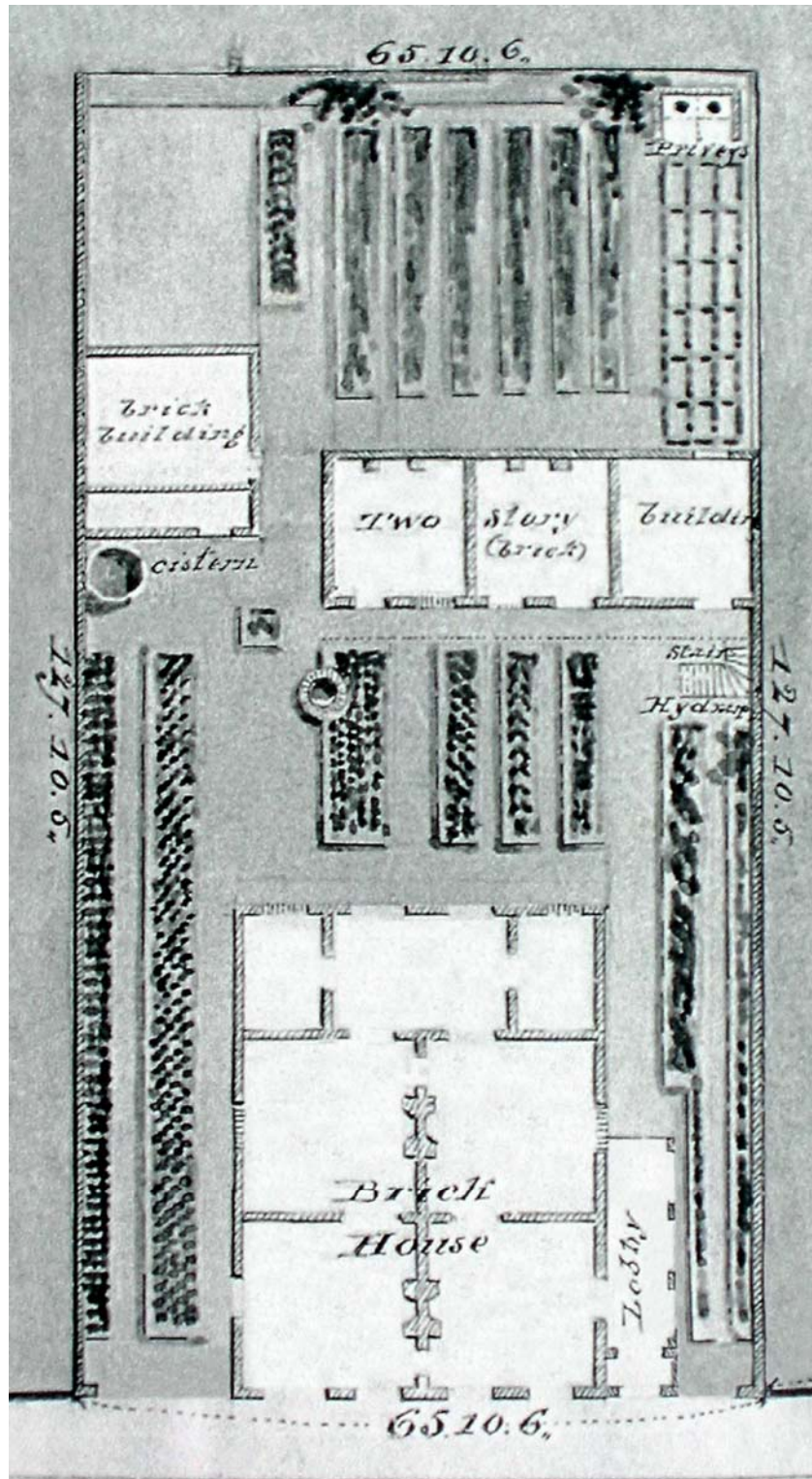


Illustration. 5.132. 2.9 Sq 91 Bk 44 f 41 plan detail, C. A. de Armas, 1856. St. Louis Street, backed by Conti, and bordered by Dauphine and Burgundy. (NONA)



Illustration 5.126. 1.33 Sq 213 Bk 81 f 21 elevation detail, C. A. Hedin, 1851. Apollo Street (now Carondelet), backed by Nyades (now St. Charles Avenue), and bordered by Clio and Erato Streets. (NONA)

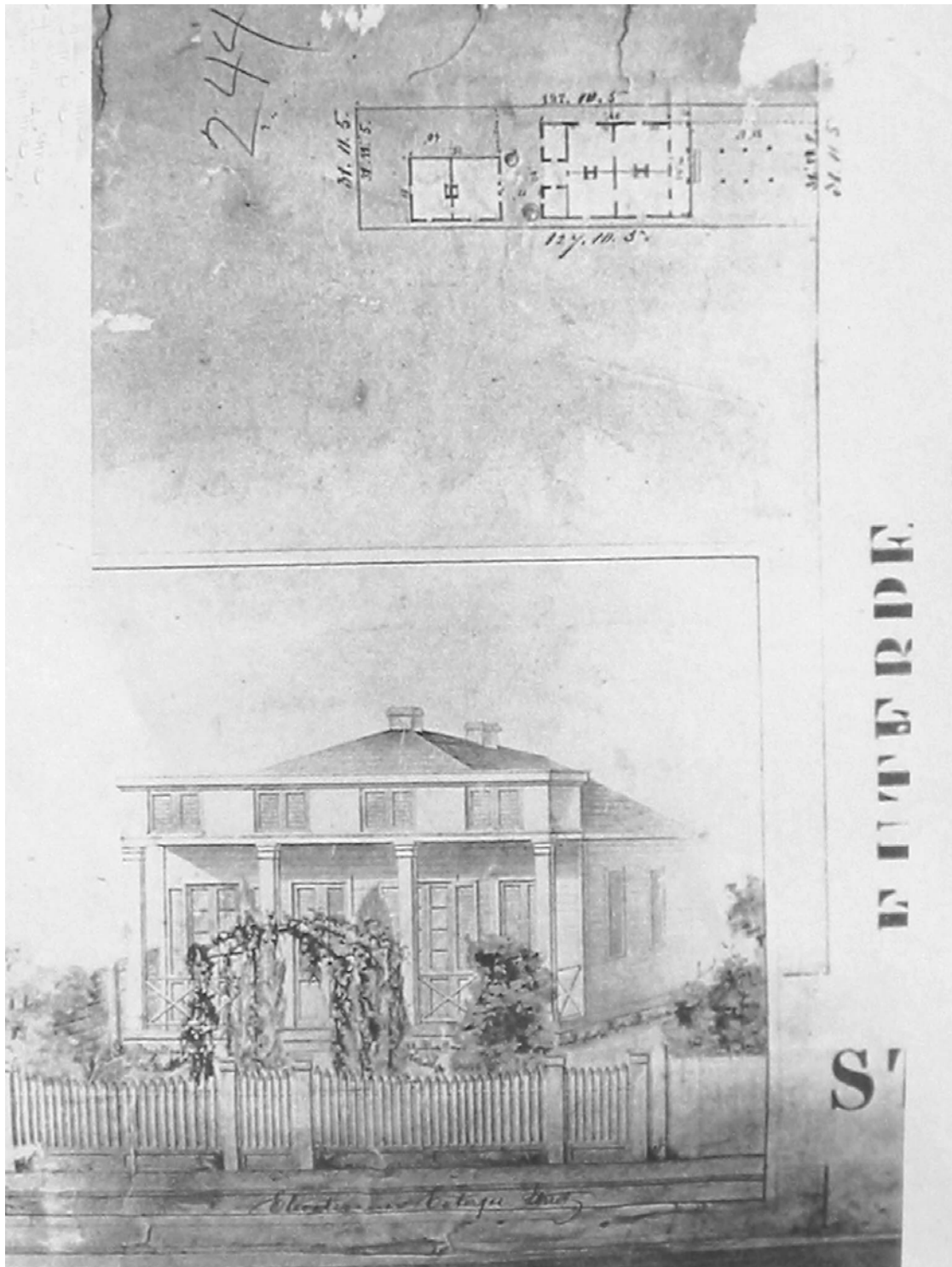


Illustration 5.134. 1.39 Sq 244 Bk 43 f 5 elevation and plan detail, Edward Gottshell, 1850. Euterpe Street, backed by Polymania, and bordered by Apollo and Bacchus (now Carondelet and Baronne). (NONA)



Illustration 5.135. 1.60 Sq 440 Bk 50 f 22 elevation detail, artist unknown, date unknown. Gravier Street, backed by Perdido, and bordered by St. Adelaide and St. Jane (now S. Derbigny and S. Roman). (NONA)

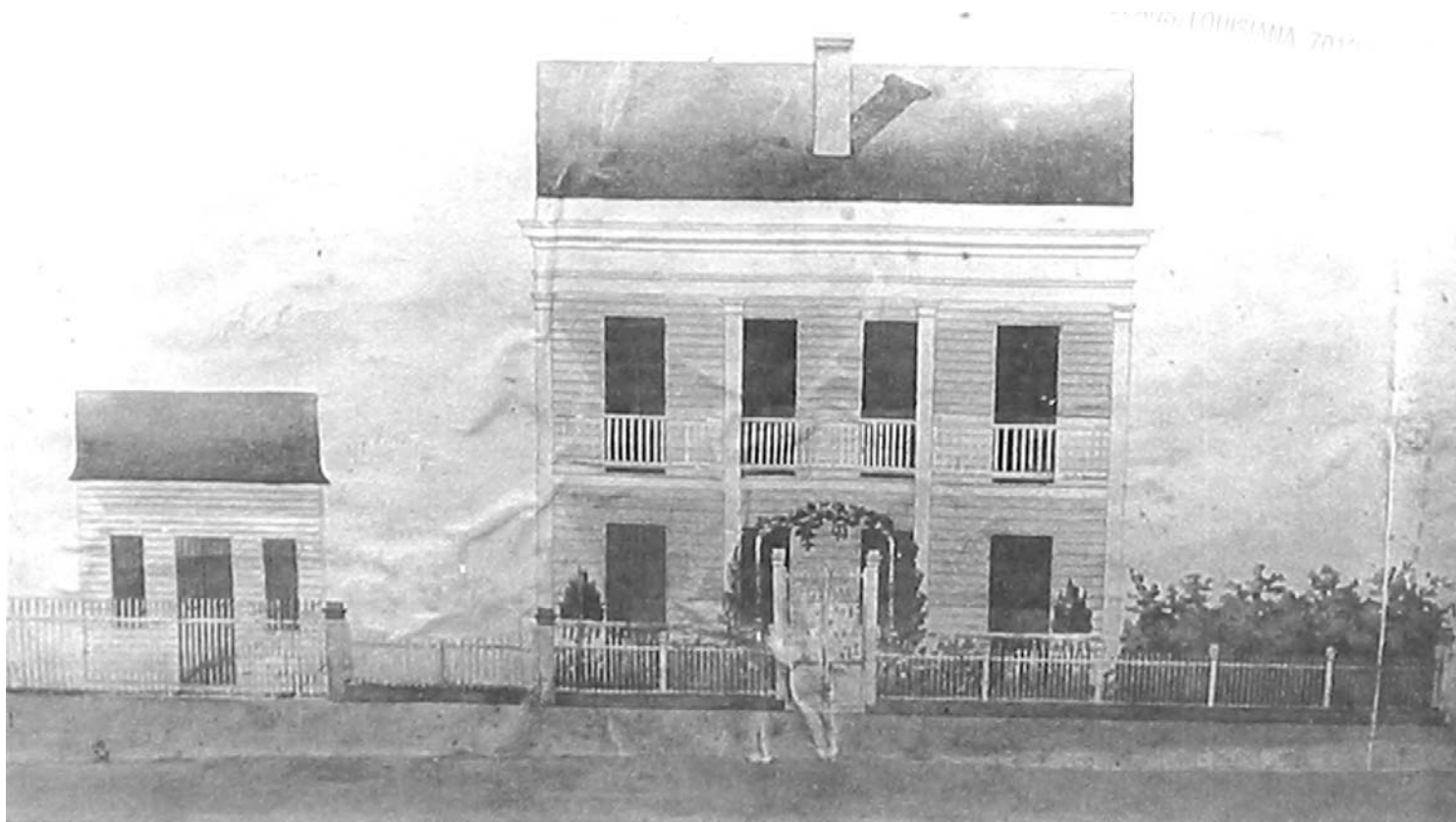


Illustration 5.136. 2 Sq 856 Bk 42 f 55 elevation detail, Giroux and Castaing, 1891. Metairie Road (now City Park Avenue), backed by Cypress Grove Cemetery, and sided by New Canal (now Canal Street). 116 City Park Avenue. (NONA)

Bathhouse and Privy

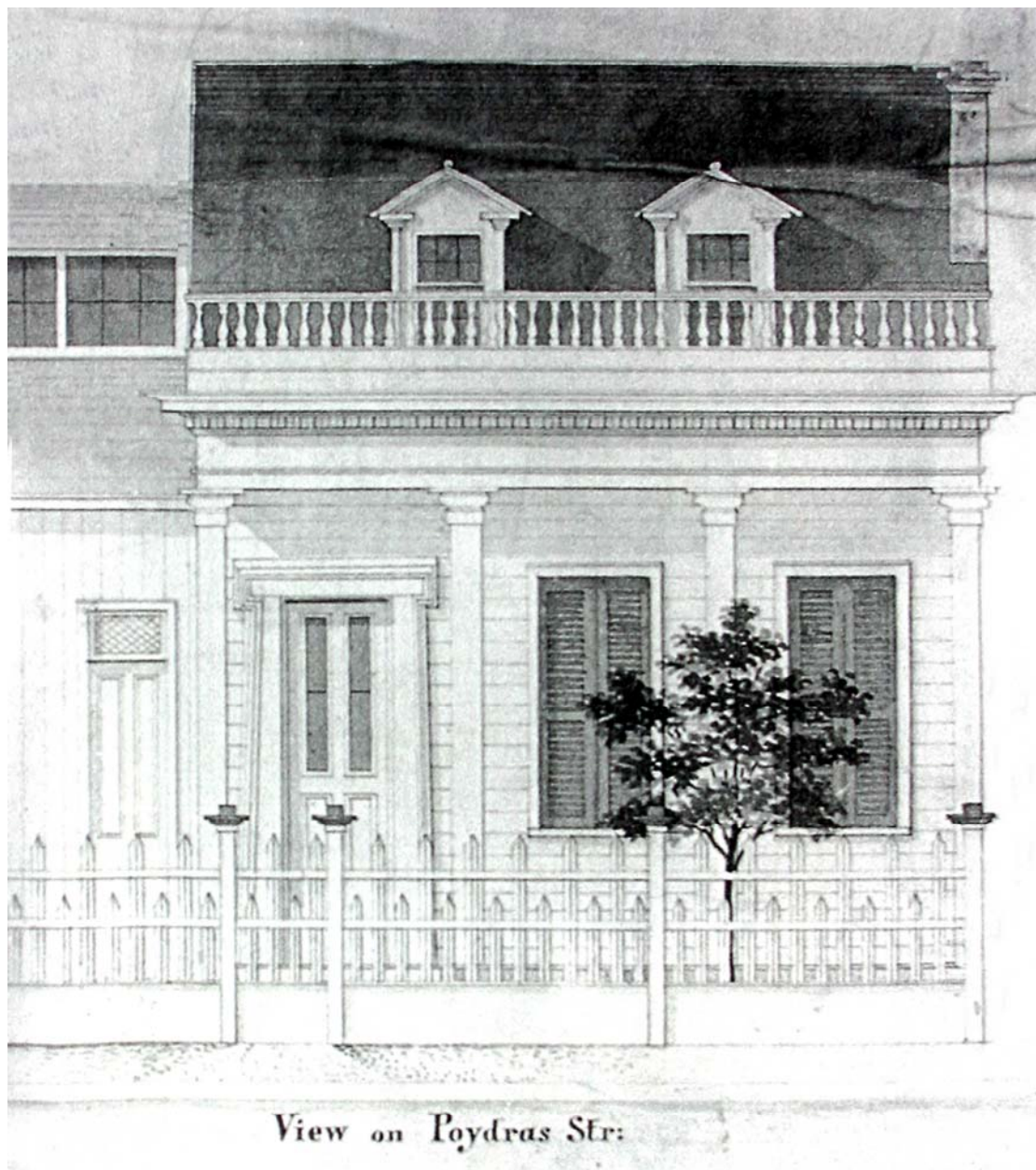


Illustration 5.137. 1.52 Sq 343 Bk 52 f 49 elevation detail, L. Reizenstein, 1862. Poydras Street, backed by Hevia (now Lafayette), and bordered by St. Paul and Guoide (now Liberty and Howard). (NONA)

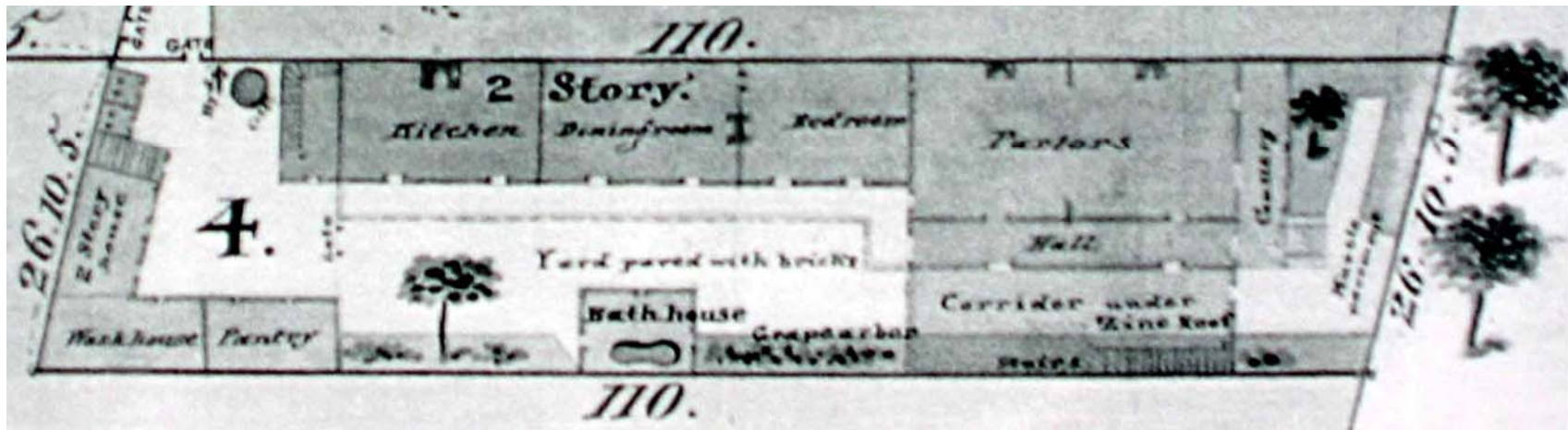


Illustration 5.138. 1.52 Sq 343 Bk 52 f 49 plan detail, L. Reizenstein, 1862. Poydras Street, backed by Hevia (now Lafayette), and bordered by St. Paul and Guoide (now Liberty and Howard). A garden set in a highly ordered property. Numerous labeled dependencies including a bathhouse and two double privies. Not all gardens included even a privy much less these amenities. (NONA)

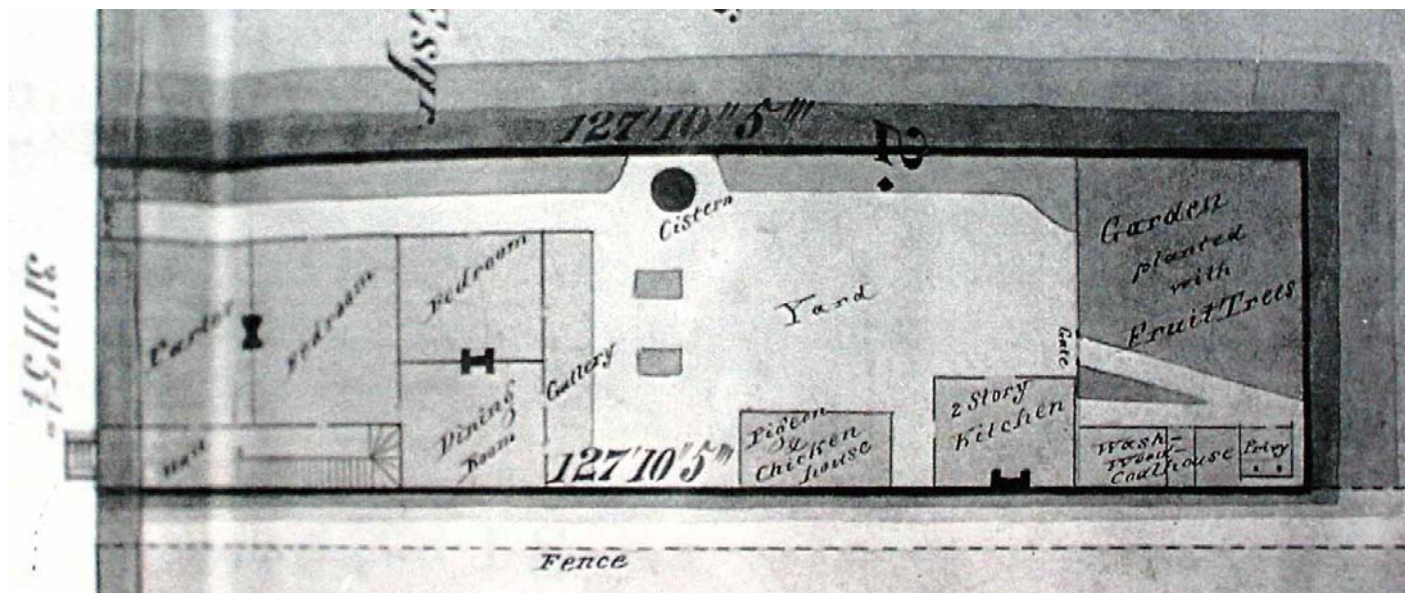


Illustration 5.139. 1.17 Sq 143 Bk 43 f 59 elevation detail, L. Reizenstein, 1867. Fourcher Street (now Constance), backed by Magazine, and bordered by Robin and Basin (now Euterpe and Terpsichore). A double privy set in the rear garden with a curious V-shaped walkway instead of a more likely and predictable L-shape one for this space. (NONA)

Sidehall House

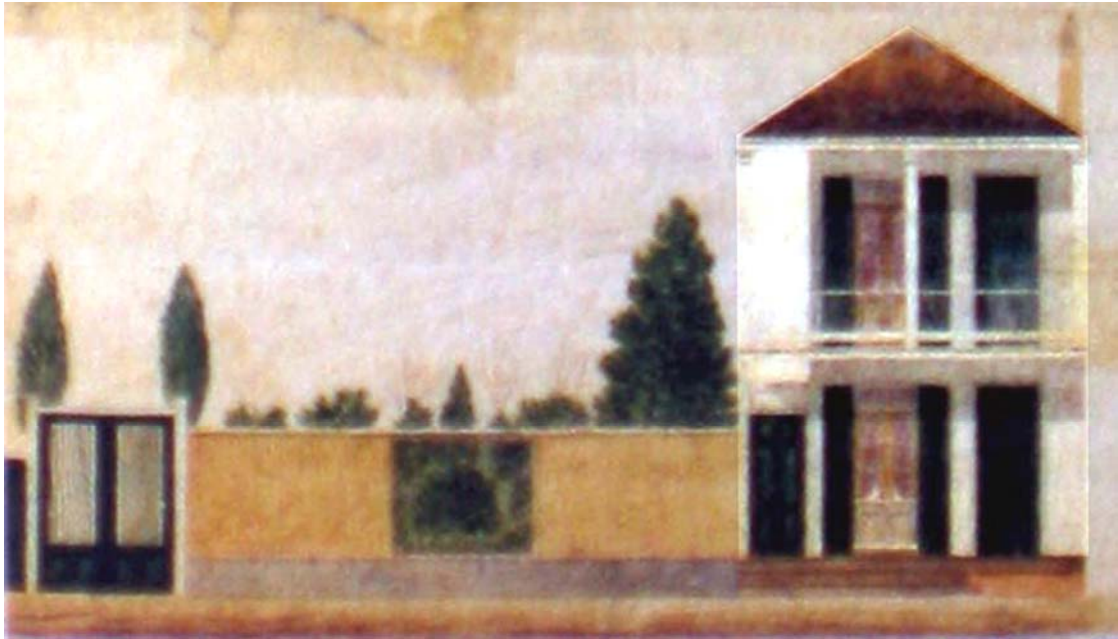


Illustration 5.140 3.34 Sq 748 Bk 89 f 12 elevation detail, A. Castaing, 1860. Elysian Fields Street (now Elysian Fields Avenue), backed by Frenchmen Street, and bordered by N. Claiborne Avenue and Prosper (now N. Derbigny). An uncommon sidehall house in the Third Municipal District. This type of residential dwelling was commonly seen in the First Municipal District but no examples remain today. This type of house provides and a unique opportunity to appreciate a side garden as a living space. (NONA)

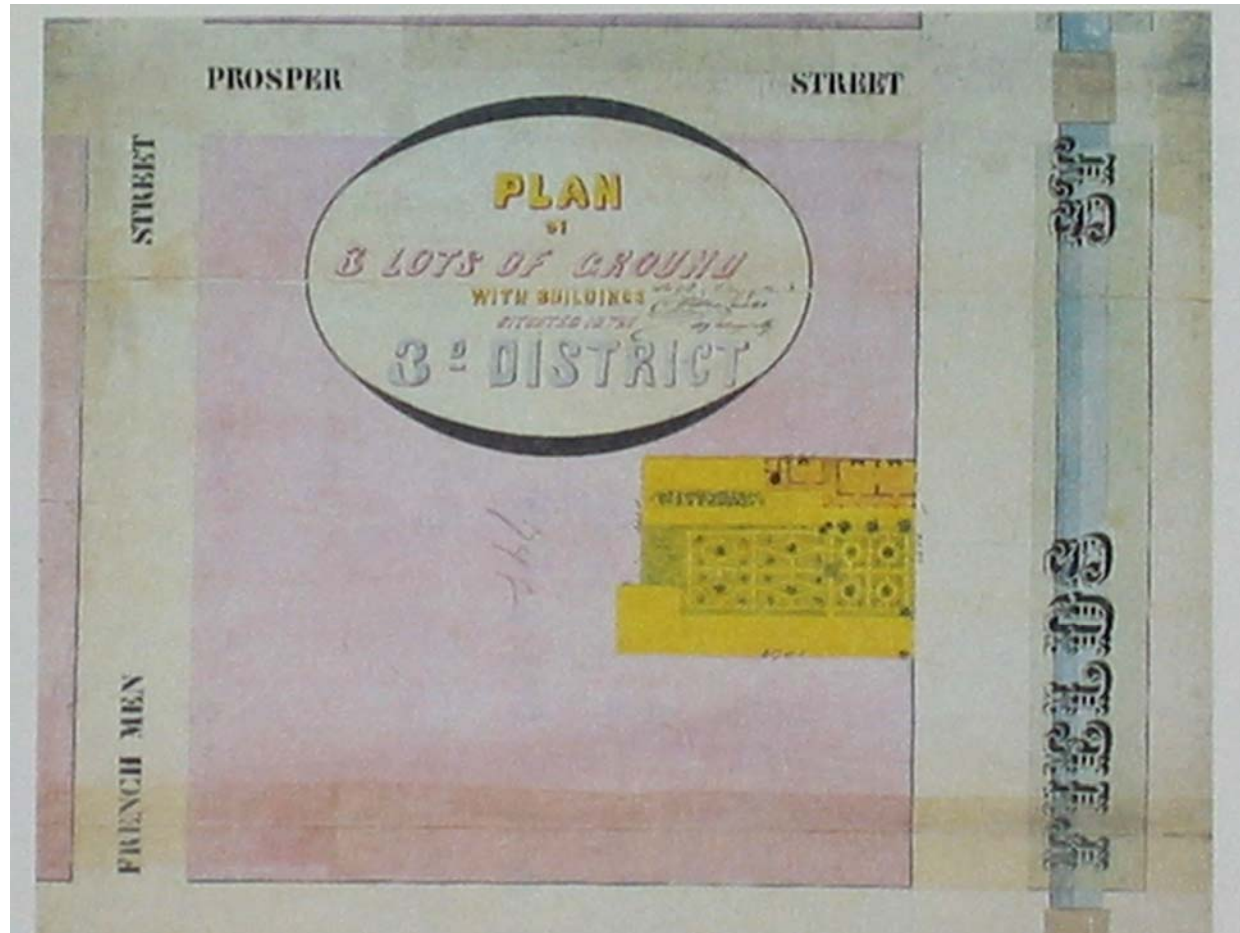


Illustration 5.141. 3.34 Sq 748 Bk 89 f 12 plan detail, A. Castaing, 1860. Elysian Fields Street (now Elysian Fields Avenue), backed by Frenchmen Street, and bordered by N. Claiborne Avenue and Prosper Street (now N. Derbigny). (NONA)

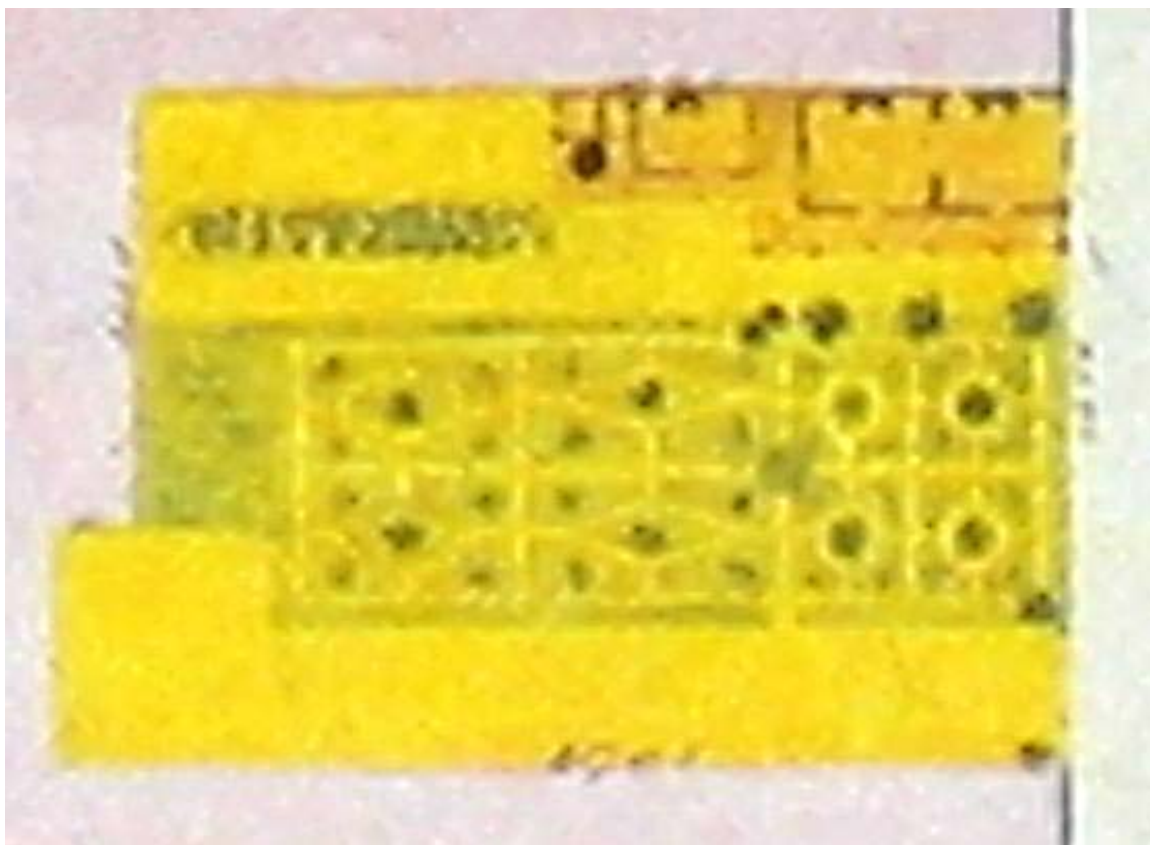


Illustration 5.142 3.34 Sq 748 Bk 89 f 12 plan detail, A. Castaing, 1860. Elysian Fields Street (now Elysian Fields Avenue), backed by Frenchmen Street, and bordered by N. Claiborne Avenue and Prosper (now N. Derbigny). (NONA)



Illustration 5.143. Charleston sidehall house, circa 1905. (LOC)



Illustration 5.144. T. W. Dyer's Select School, Thalia Street near Prytania Street (1886-1888), Alexander Allison, 1944. Sidehall houses of this type were common in the First Municipal District, but not in other areas of New Orleans. Today not one example remains.

Properties Appearing More Than Once



Illustration 5.145. New Orleans and Waterworks, looking up Richard Street and toward St. John Baptist (now St. Thomas), corner Religious and Richard streets, T. K. Wharton, 1854. Since 1833 the waterworks occupied the entire block bordered by Market, Religious, St. Thomas, and Richard streets. (Wharton 1999, 39)

Four properties, in the study sample, were drawn more than once. Illustrations 5.145-5.152 demonstrate how similar the properties were rendered and re-rendered. This unique opportunity to compare images of the same properties drawn over time and by the same or different artists informs us about the reliability of the Notarial Archives drawings images and their value to researchers, and the mind's eye of the draftsmen who executed the works. These examples show that the representations were consistent across artist and property. Thus the value of the drawings to garden historians is significant.



Illustration 5..146 Square 82 Bk 94 f 5 elevation detail, L. Surgi, 1847. Religious Street, corner Richard, backed by St. John Baptist (now St. Thomas) and Orange. Frame gabled galleried cottage, surrounded by a garden, and fronted with a picket fence. A long frame shed on Religious Street, with the spire of Annunciation Square church *back right* and a corner of the waterworks structure at the *left* edge. (NONA)

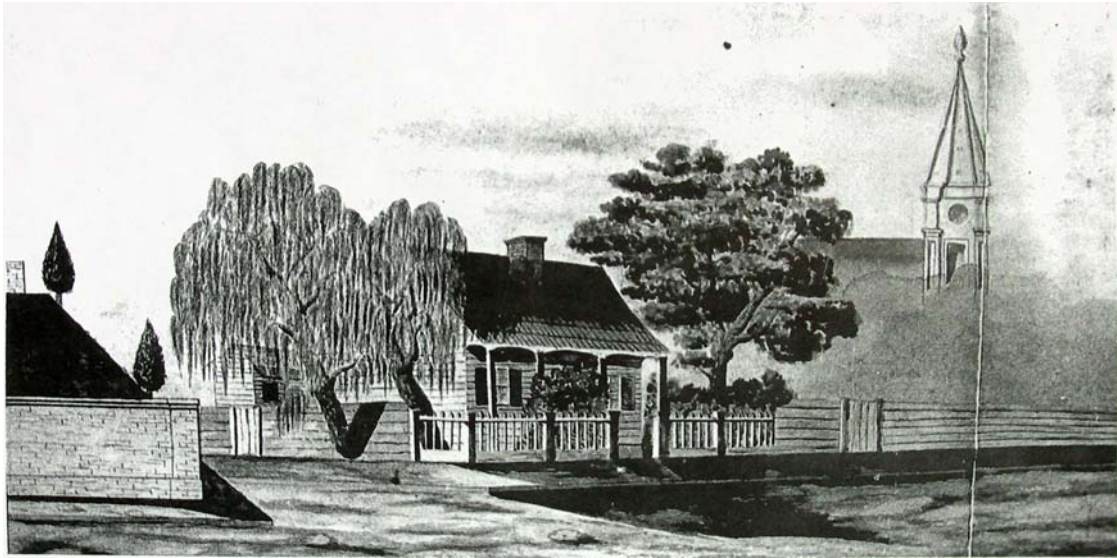


Illustration 5.147. 1.3 Square 82 Bk 94 f 32 elevation detail, L. Surgi, 1849. Religious Street, corner Richard, backed by St. John Baptist (now St. Thomas) and Orange. Frame gabled galleried cottage, surrounded by a garden, and fronted with a picket fence. The spire of Annunciation Square church *back right* and a corner of the waterworks structure at the *left* edge. (NONA)

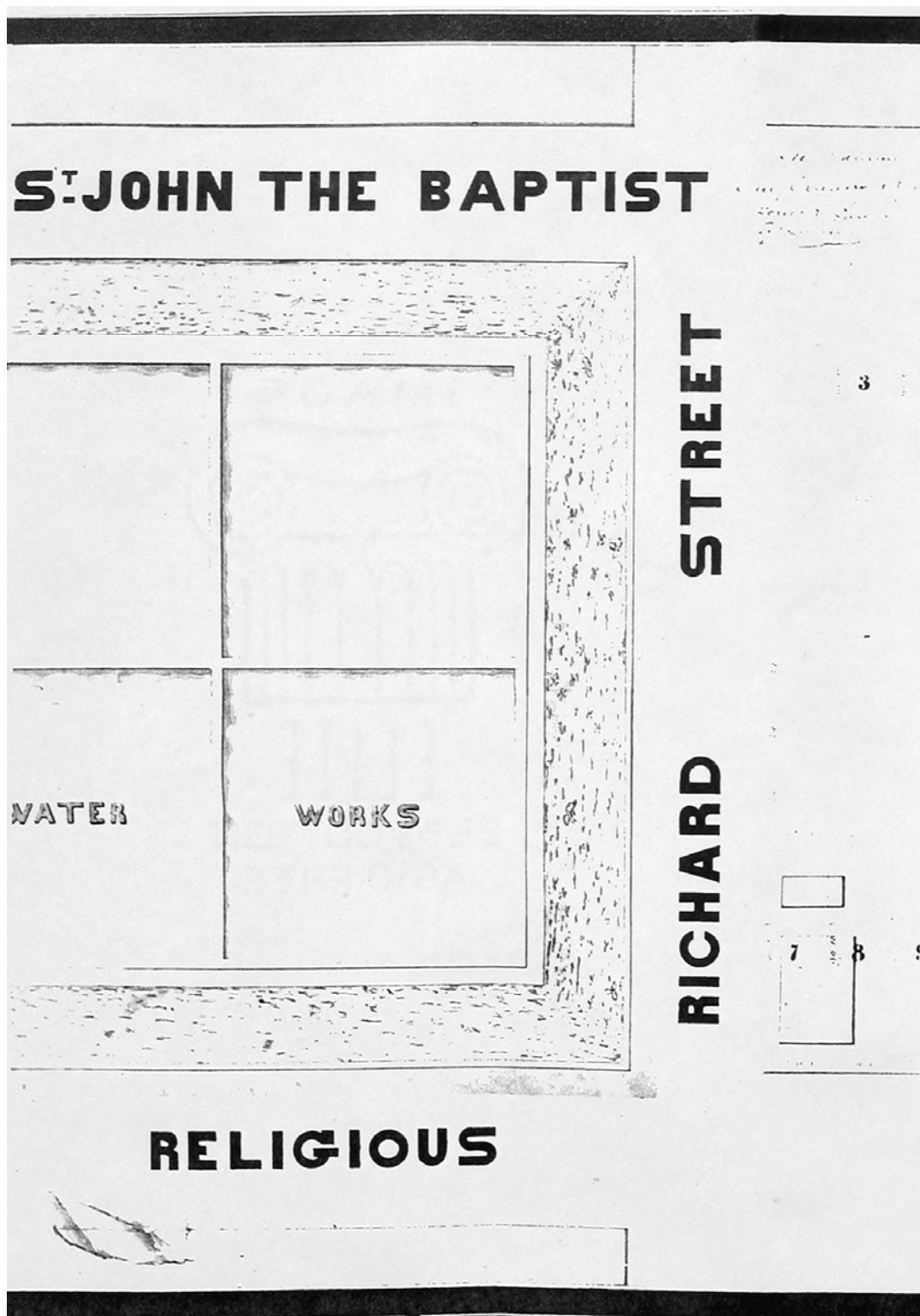


Illustration 5.148. 1.3 Square 82 Bk 94 f 32 plan detail, L. Surgi, 1849. Religious Street, corner Richard, backed by St. John Baptist (now St. Thomas) and Orange.

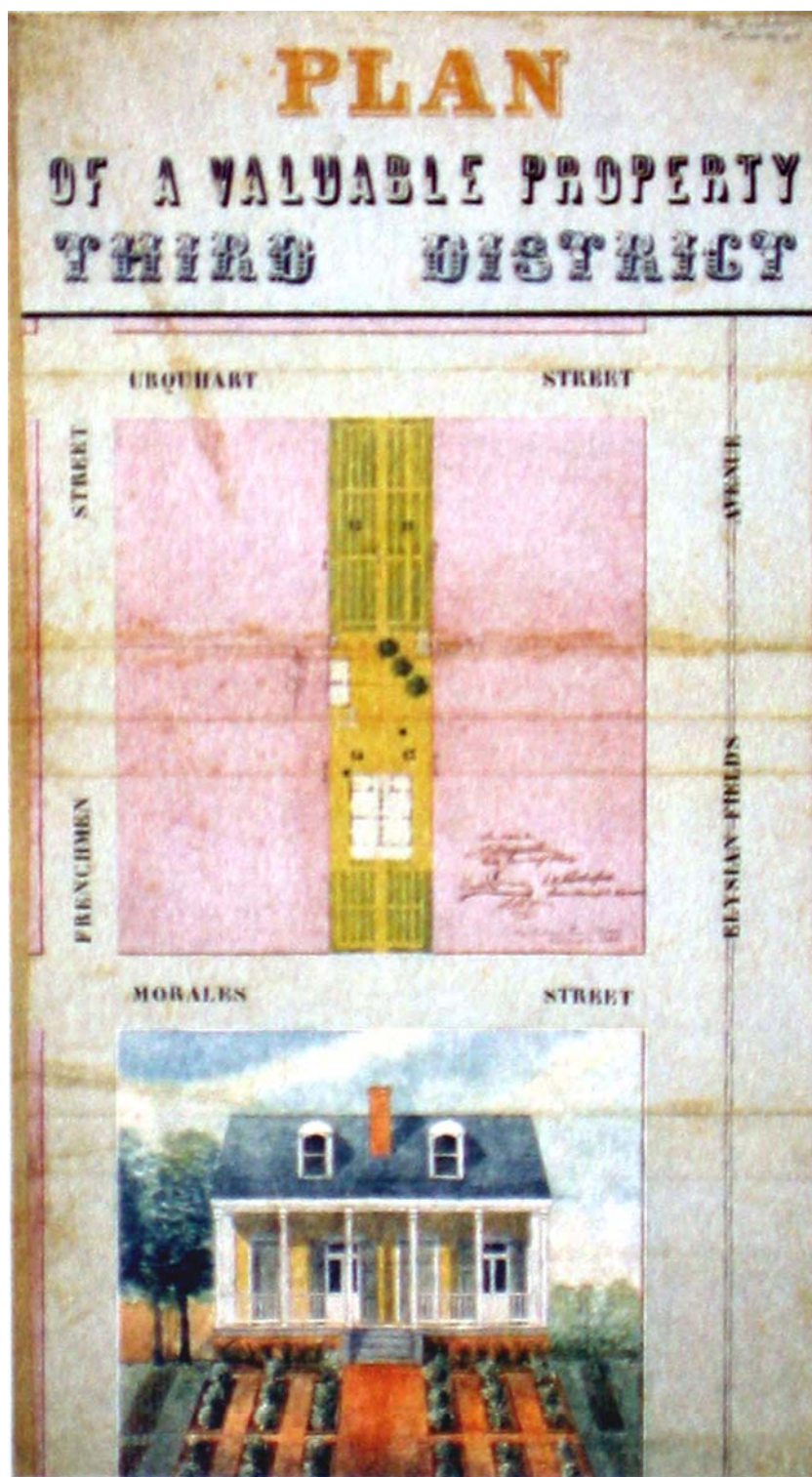


Illustration 5.149. Sq 495 Bk 48A f 64 full view. Morales Street, between Frenchman and Elysian Fields Avenue, backed by Urquhart Street. Tourne and de L'Isle, 1858.

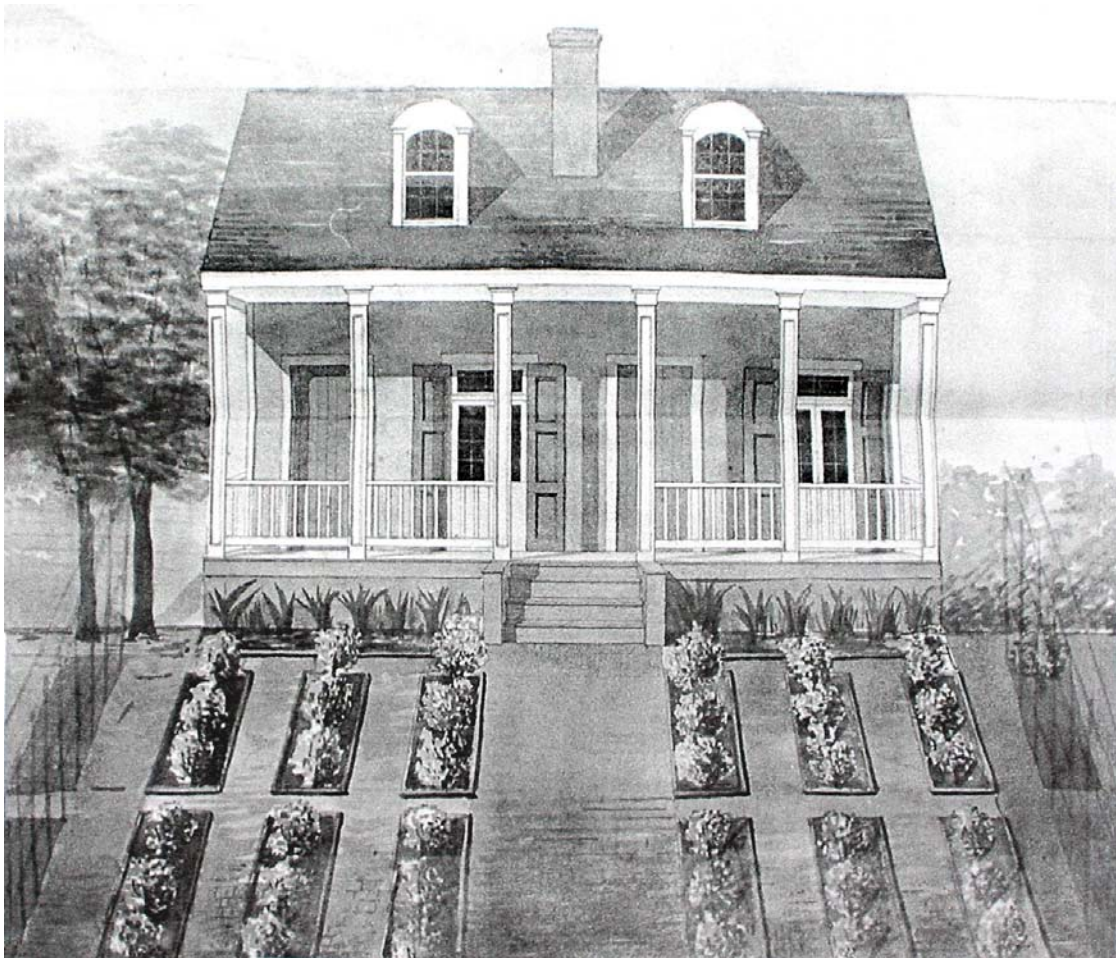


Illustration 5.150. Sq 495 Bk 48A f 64 elevation detail. Morales Street, between Frenchman and Elysian Fields Avenue, backed by Urquhart Street. Tourne and de L'Isle, 1858.



Illustration 5.151. Sq 495 Bk 65 f 6 elevation detail. Morales Street, between Frenchman and Elysian Fields Avenue, backed by Urquhart Street. A. Castaing, 1860.

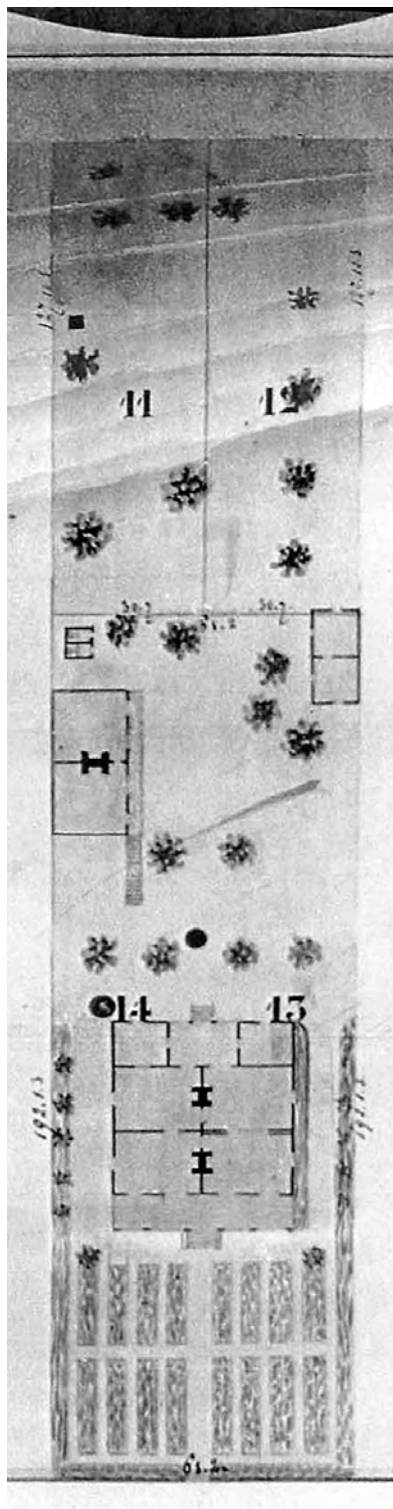


Illustration 5.152. Sq 495 Bk 65 f 6 plan detail. Morales Street, between Frenchman and Elysian Fields Avenue, backed by Urquhart Street. A. Castaing, 1860.

Evaluations and Implications of the Study

While drafting conventions were not as standardized in the 1800's as they are today, it is possible to rely on the consistencies across drawings to inform the identification of a variety of objects and subjects.

The study revealed that while remnants of traditional cultural gardening patterns can be recognized in the drawings examined no discernable geographic identification by Municipal Districts is exhibited. Additionally the nineteen basic garden templates named could be useful for further study and garden renovation or restoration.

Comparison of the Results with Previous Research

The results of this study are consistent with those of the previous recent scholarship on New Orleans gardens but further identify vernacular patterns of 19th Century New Orleans gardens in the First, Second, and Third Municipal Districts.

Limitations of the Study

The drawings examined in this study may be an unrepresentative sample of 18th Century New Orleans gardens. It is not possible to prove in this study that the particular properties which happened to have required public advertisement prior to sale, and thus the preparation of a drawing for the Notarial Archives, are typical of New Orleans' gardens.

Also we cannot draw from the mapping results that only those areas of the First, Second, and Third Districts of New Orleans in fact had gardens. For example there are numerous examples of contemporary references to gardens in areas of New Orleans, which are not represented by the sample of drawings examined.

Additionally due to the circumstances in which some of the properties were being sold, such as financial distress resulting in a forced Sheriff's sale of the property the gardens and land use depicted in some of the drawings may not be in the best condition possible for that social group. Therefore this group may not adequately represent the larger group that it is considered a part of.

Future Research

Possible further research on the study sample could include formatting the database and mapped material into a Geographic Information System (GIS); this mapping would provide descriptive and analytical tools. The problem of reconciling the existing mapped contemporary physical form of New Orleans and the no longer extant land use of 1800's New Orleans must be resolved however this problem is not insurmountable.

Also an alternative concept in database design is known as could be coordinated with a GIS format. In a Hypertext database, any object, whether it is a piece of text, a picture, or a film, can be linked to any other object. Hypertext databases are particularly useful for organizing large amounts of disparate information, but they are not designed for numerical analysis. Regression analysis could be performed to further explore the statistical significance of the data found. And landscape design guidelines could be determined from this study's findings. A possible product could provide suggested treatment plans for gardens in New Orleans historic the garden

NOTES

¹ The *Vieux Carré* Survey is an archive of some 130 red vinyl ring-binder books containing information about individual pieces of property in the French Quarter of New Orleans. Records concerning each square, bounded by four streets, are contained in a single book. Where information is extensive, additional books are used. It is necessary to know the square number to determine the proper volume of the Survey. The material is organized by municipal squares, of which there are 108 within the boundaries of the *Vieux Carré*. If the street address alone is known, the square number can be learned by cross-referencing it with the numbered square plat contained on pages 16–17 of the Guide to the *Vieux Carré* Survey (Jumonville 1991). Basic information on each property includes a chain-of-title and one or more photographs; other information may include copies of nineteenth-century drawings from the New Orleans Notarial Archives, architectural drawings from the Historic American Buildings Survey, additional photographs or drawings, business advertisements, and articles from newspapers or other sources. It is important that users of the Survey review the material at the beginning of each book to get a perspective on the piece of property in terms of the whole square.

The previous description is taken directly from the Guide to the *Vieux Carré* Survey (Jumonville 1991, 3) and the Historic New Orleans Collection web page <http://www.hnoc.org/hnoclib.htm>.

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APPENDIX: A

TIMELINE

1743

The American Philosophical Society organized by Benjamin Franklin and John Bartram.

Prussian peasants are forced to plant potatoes by Frederick II.

1747

The Natural History of Carolina, Florida, and the Bahama Islands. Mark Catesby, plant collector.

[Tuileries Garden](#), France

1748

William Kent (1685-1748). Garden designer and artist. Rousham House, Oxfordshire and others.

[Painshill Gardens](#), England. Created by Charles Hamilton.

1750

Philosophia Botanica, and Species Plantarum. Carolus Linnaeus. Beginning of scientific nomenclature for plants.

Story of the Stone. Cao Xuequin. A Chinese novel with numerous descriptions of Chinese gardens.

([European Garden History](#) Presented by Trans Europe Tours. Tours of famous 15th to 18th century gardens in England, Scotland, Wales, France, Belgium and the Netherlands.)

1753

Analysis of Beauty. William Hogarth.

Vauxhall Public Gardens, London.

Roses from China begin arriving in Europe.

1757

A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful. Edmund Burke.

[Agriculture and Food](#) - History - 18th Century Net Links. By Rick Brainard.

1759

[Royal Botanic Gardens, Kew](#) The mother of King George III, Augusta, helps establish Kew Gardens on part of her estate.

1761

Stephen Hale (1677 - 1761). Botanist who studied the movement of sap in plants.

1762

Julie ou La Nouvelle Heloise. Jean Jacques Rousseau.

1763

Observations on the Feeling of the Beautiful and the Sublime. Immanuel Kant.

1766

[Fisherman's Garden](#) in China.

1768

Essay on Design in Gardening. W. Mason.

1769

Every Man His Own Gardener. Thomas Mawe and John Abercrombie.

1770

Enlightenment views towards science and reason begin to influence gardeners.

Observations on Modern Gardening. Thomas Whately.

Kew Royal Botanical Gardens directed by Joseph Banks.

1772

Sir William [Chambers](#) in his *Dissertation on Oriental Gardening*, published in 1772. Chambers criticized 'gardens which differ little from common fields' and praised the Chinese for introducing some of the terrible aspects of nature into their gardens

1773

John Clayton (1685-1773) English botanist.

William Bartram begins plant collecting in eight southern U.S. colonies.

1777

[John Bartram](#) (1699-1777) American plant collector, farmer, and plant hybridizer.

[Bartram Gardens](#)

1778

Carolus Linnaeus [Carl von Linne] (1707-1778)

Swedish botanist, educator, and inventor of the modern system of botanical classification and nomenclature. Information about Linnaeus: [Biography](#), [Swedish Museum of Natural History](#), [Linne Online](#). The many students and colleagues of Linnaeus provided a world-wide network of botanists exchanging scientific information and collected specimens.

1779: Hurricane struck New Orleans.

1780

The History of the Modern Taste in Gardening. Horace Walpole.

Letters From an American Farmer. Michel-Guillaume St. Jean de Crevecoeur (1735-1813).

Historie Naturelle. Georges-Louis Leclerc. 44 volumes.

1782

Picturesque Tours Reverend William [Gilpin](#) did much to popularize the type of scenery which Chambers liked in Chinese gardens and which Gilpin found in the Wye Valley and the English Lakes.

1783

The Treaty of Paris formalizes the American independence and defines America's borders.

Lancelot 'Capability' Brown (1716-1783) Renowned English garden designer and architect.

De la Composition des Paysages. Girardin.

Botanical garden at Calcutta, India, established. Kew RBG associate.

1784

Seeds sold in paper packets by Shakers in New England.

1788

Georges-Louis Leclerc, Comte de [Buffon](#) (1707-1788). French natural scientist.

Les Epoques de la Nature. Georges-Louis Leclerc. Revised timescales for history of the earth.

1789

First People's Park in Munich, Germany, designed by Ludwig von Skell.

[William Paxton's](#) work on botanical gardens in England.

1790

The population of the US is about 4,000,000 people.

1791

[Horticulture in the New World](#)

Travels Through North and South Carolina. William Bartram.

1792

Remarks on Forest Scenery and Other Woodland Views. Reverend William [Gilpin](#).

Picturesque Beauty suggested that the smoothness of a garden was of no use in making a picture and should be roughened with 'rugged oaks instead of flowering shrubs' and by scattering stones and brushwood in the foreground. Reverend William [Gilpin](#)

Ladies of Langollen garden, Plas Newydd, England, by Eleanor Butler and Sarah Ponsonby.

The Farmer's Almanac first published by Robert B. Thomas.

Picturesque Beauty suggested that the smoothness of a garden was of no use in making a picture and should be roughened with 'rugged oaks instead of flowering shrubs' and by scattering stones and brushwood in the foreground.

1793

Eli Whitney invents the cotton gin.

1794

Essays on the Picturesque. Price.

Zoonomia, or, The Laws of Organic Life. Erasmus Darwin.

1795

Observations on the Theory and Practice of Landscape Gardening. Humphry Repton.

1799

A British Garden. Charlotte Murray.

A Collection of Roses from Nature. Mary Lawrance.

George Washington (1732-1799). President, soldier, farmer (Mt. Vernon), and plant collector.

1800

"In 1800, approximately 75% of the population [America] was directly engaged in agricultural production. By 1850, it was less than 60% and by 1900, less than 40% were engaged in agricultural production." [Modern Agriculture](#).

1801

John Chapman, Johnny Appleseed, begins planting apple trees in the Ohio Valley.

[Thomas Jefferson](#) is elected President. On June 10 Tripoli declares war on America.

1802

Erasmus [Darwin](#) (1731-1802). English physician and natural scientist.

Alexander von Humboldt shows the merits of South American bird guano for plants.

1803

The German pharmacist, Friedrich Saturner, names morphine after the Greek god of dreams, Morpheus.

Empress Josephine Bonaparte's rose garden is shown in prints by Pierre-Joseph Redoute.

The area of Louisiana is purchased from France.

1804

[Royal Horticultural Society](#) in England is established.

Jefferson is re-elected. On March 12 John In May Meriwether Lewis and William Clark set off to explore from Louisiana to the Pacific. In September the 12th Amendment to the Constitution was adopted.

1806

The American Gardener's Calendar. Bernard McMahon.

An Inquiry into the Changes of Taste in Landscape Gardening. Humphry Repton.

1807

The US bans the importation of slaves. The Embargo Act prohibits foreign trade.

1808

Botanical Gardens in Rio De Janeiro, Brazil, (Kew Garden Associate) established.

James Madison is elected President. Congress forbids the importation of African slaves into the US.

1809

Every Man His Own Gardener. Thomas Mawe and John Abercrombie. 19th Edition, 1st Ed. 1769.

The Embargo Act is replaced with the more mild Non-Intercourse Act just before Jefferson left office.

1810

Three Essays on the Picturesque. Uvedal Price.

1811: Hurricane struck New Orleans.

1812

SLAVE REVOLUTION

Describes the largest slave revolt in the United States, which took place on several Mississippi River plantations outside New Orleans in January, 1812. Includes a discussion of the slave revolution in Santo Domingo and compares the New Orleans insurgence with the 1812 Indian revolt near Quito.

The War of 1812 begins. James Madison is re-elected as President.

August 20th, 1812: A hurricane struck just west of New Orleans.

1814

Illinois passes a law offering a bounty of fifty dollars for each Indian killed by a citizen. The British/Canadian forces capture Washington city. The Treaty of Ghent is signed, ending the War of 1812. The Americans lose the war (with 35,000 soldiers against the 6500 Canadian soldiers) but won the negotiations at the end. The song "The Star-Spangled Banner" is written.

1816

James Monroe is elected president.

1818

Humphrey Repton (1752-1818) reintroduced that most practical adjunct to the house, the terrace, often balustraded, embellished with an ornate ironwork veranda, and home to a series of flowerbeds. Gravel paths (to keep feet dry) were skillfully sited to lead from the house into the wider landscape where they cunningly followed contours, and were used to bring into view specific vistas. Repton is famous for his marvelous marketing tool - the Red Book. Bound in red leather were an explanation of his proposals with accompanying water color paintings that showed the 'now', and when the flaps were lifter, the proposed 'after'. By his death in 1818, Repton had produced over 400!

US adopts the flag with thirteen stripes and many stars.

1819

The Florida territory is taken by the American government, away from Spanish rule.

1820

Les Jardins. Poem by Abbe De Lille.

Joseph Banks (1743-1820) Plant collector, botanist, explorer of Australia, President of the Royal Horticultural Society for 40 years, wealthy landowner. Brought 3,500 different species of plants to the Kew RBG.

Myths about tomatoes being harmful to humans are repudiated by agricultural experts. During the 1820s the Mexican government offers to allow Americans to settle in Texas, hoping that a population of Americans in Texas will keep the Americans from attacking.

1821

The American Gardener. William Cobett. Nurseryman and plant collector.

1822

The Encyclopedia of Gardening. John C. Loudon (1783-1843). In 1822 the 1200-page epic, *Encyclopaedia of Gardening*, was published. He devised the concept of the "Gardenesque." No longer was the garden a place in which to imitate nature. Rather, while plants were to be positioned so that their individual beauties could be enjoyed, the hand of man was to be clearly visible. The garden had returned to being a work of art rather than nature.

The Conception of Commerce fixed the border between British North America and the US along the 49th parallel.

1823

[Monroe Doctrine](#).

1825

[Impact](#) of the Industrial Revolution on Agriculture.

In March the University of Virginia opens with 40 students, with the help of ex-president Thomas Jefferson.

1826

Gardener's Magazine (1826-1843), published by John C. Loudon (1783-1843). The *Gardeners' Magazine* was the first to cater to the general gardener.

Thomas Jefferson (1783-1826). American President, writer, farmer (Monticello), and plantsman.

Some American immigrants in Texas staged a revolt and proclaim the Republic of Fredonia.

1827

The USA attempts to buy Texas, but Mexico refuses.

1829

The English Gardener. William Cobbett.

A History of English Gardening. George Johnson.

Machines to break up bones for fertilizer are invented.

St. James Metropolitan Cemetery in Liverpool, England. Start of garden cemetery movement.

Terrarium horticulture developed by Nathaniel B. Ward (1791-1868) - the Wardian case.

The population of the city doubled in the 1830s and by 1840, the city's population was around 102,000, fourth largest in the U.S, the largest city away from the Atlantic seaboard, as well as the largest in the South.

1830

Rural Rides. William Cobbett.

John Deere develops the first steel plowshare.

The lawn mower invented in England by Edwin Beard butting.

Mexico attempts to stop the immigration of Americans into Texas.

1832-1833

BUILDER/ARCHITECT Builder - Daniel H. Twogood

Architects - James H Dakin and A. T. Wood ?

STATEMENT OF SIGNIFICANCE

Julia Row is architecturally significant as a characteristic example of row housing built in New Orleans during the 1830's.

1832

Every Lady Her Own Flower Garden. Louisa Johnson.

William Hooker (1779-1832). Botanical illustrator and artist. [Botanical art supplies.](#)

Practical Hints for Landscape Gardeners. William Sawrey Gilpin (1762-1843).

[Johann Wolfgang von Goethe \(1749-1832\).](#) [Penetrating Goethe.](#)

1832-1833 Julia Row is designed by architects James H. Dakin and A. T. Wood, and built by Daniel H. Twogood

1834

David Douglas (1799-1834). English plant collector - collected in western America.

1836

Americans in Texas demand independence. The Mexicans attack the Alamo. Texas gains independence from Mexico.

1837

Hurricane October 7, 1837

1838

The Rose Fancier's Manual. Catherine Gore.

The Suburban Gardener and Villa Companion. By John C. Loudon.

The Trees and Shrubs of Britain, Native and Foreign (Arboretum Et Fruticetum Britannicum).

By John C. Loudon. 8 Volumes.

Cherokee Indians were forcibly removed from their homeland in the Appalachian Mountains. By now every eastern state of the USA but Vermont has railroads.

1839

The Voyage of the Beagle. Charles Darwin.

1840

Gardening for Ladies. Jane Loudon.

The Derby Arboretum, a Public Park, designed by John Loudon.

The English import bat guano fertilizer from South America.

Kew National Botanical Gardens transferred from Crow to British government. William J. Hooker appointed director of Kew NBG. 250 acres. Opened to public on weekends.

Soil chemistry research by the German chemist Julius von Liebig. Minerals, humus, manure, and fertilizer are essential to plant growth. Law of the minimum formulated.

1841

Gardener's Chronicle - Published by Joseph Paxton.

The Ladies Companion to the Flower Garden. Jane Loudon.

Landscape Gardening: A Treatise on the Theory and Practice of Landscape Gardening. Andrew J. Downing.

Victoria Park, London, a public park, designed by James Pennethorne.
Syracuse, New York, hosts the first state agricultural fair in America.

1842

Cottage Residences. Andrew J. Downing.

John B. Lawes opens Deptford factory in England making fertilizer from bones and sulfuric acid.

The Southern Farmer and Market-Gardener. Francis S. Holmes.

1843

John Claudius Loudon (1783-1843). English gardener and writer.

Birkenhead Park, Wirral, Merseyside, a people's park, designed by Joseph Paxton.

1844

Jane Loudon's flower paintings.

James Polk wins the presidential election based on a campaign slogan "fifty-four forty or fight", promoting the idea that the USA should own all of the west coast of North America.

1845

The Fruits and Fruit Trees of America. Andrew J. Downing and Charles Downing.

The Horticulturist - A magazine published by Andrew J. Downing.

A Treatise on the Theory and Practice of Gardening Adapted to North America.

Andrew J. Downing.

1846

Queen's park, Manchester England, designed by Joshua Major.

War between Mexico and US ('46 - '48), the US wins. The [Smithsonian](#) institute is founded in Washington.

1848

The Cottage Gardens of American. Walter Elder.

The US acquires Texas. Gold is discovered in California.

1849

A Practical Treatise on the Management of Fruit Trees. George Jacques.

Patents issued on chemical fertilizers: guano and sulfate of ammonia.

Establishment of the U.S. Department of Interior.

1850

How to Lay Out a Small Garden. Joseph Paxton.

[Cultivating Canadian Gardens: A History of Gardening In Canada](#). Presented by the National Library of Canada. Interesting facts about Huron agriculture, Canadian flora, pioneer gardens, and 19th Century seed catalogs. Includes a bibliography, links, and photographs.

1851

The Crystal Palace in Hyde Park constructed. Designed by Joseph Paxton.
John James Audubon (1785-1851) American ornithologist and painter.
Joseph Hooker brings 6,5000 species of plants from India to Kew NBG.

1851

[Henry David Thoreau](#) delivers an address to the Concord (Massachusetts) Lyceum declaring that "in Wildness is the preservation of the World." In 1863, this address is published posthumously as the essay "Walking" in Thoreau's [Excursions](#).

1852

In an introductory essay in [The Home Book of the Picturesque](#), an important early work celebrating the American landscape through the work of eminent writers and artists, [Elias Lyman Magoon](#) argues for the importance of wild nature as a source of moral, spiritual and patriotic inspiration; this reflects the growing concern with nature as a spiritual resource, which becomes one of the definitive themes of the conservation movement.

1852

To the 1852 readers of *Uncle Tom's Cabin*, a house told much about its inhabitants. As the Industrial Revolution changed the way Americans worked, it also changed the way they perceived the home. Beyond just a measure of their financial prosperity, a home was a mirror of the family's happiness and virtue. Once a center of production and an economic as much as a social unit, in the nineteenth century the family - and the single-family dwelling - became understood as a sanctuary from the harsh, demanding world outside. Harriet Beecher Stowe

Andrew Jackson Downing (1815-1852). American landscape architect and horticulturist. Editor of *The Horticulturist* from 1845.

Chorlton's Grape Growers Guide. William Chorlton.

Tea plants sent from China to Indian Himalayas by Robert Fortune.

[Tea](#) A great selection of teas and teaware; and good information about tea.

Walks and Talks of an American Farmer in England. Federick L. Olmsted.

1853

Ephraim Wales Bull develops first stock of Concord grapes.

The Farmer's Guide to Scientific and Practical Agriculture. Henry Stephens. [Full-text online](#).

Robert Veitch's nurseries in Chelsea and Exeter are very successful.

1854

[Henry David Thoreau](#) publishes *Walden; or, Life in the Woods*.

1854

Walden. By Henry David Thoreau.
The American Gardener. William Cobbett. [Full-text online](#).

1855

In a letter to *The Crayon*, the artist Asher Durand calls for the creation of a wilderness art.

A popular anthology of American and European poetry on nature themes, *The Rhyme and Reason of Country Life*, reflects the preoccupation with idealized rural life of an increasingly urban and industrial nation, and epitomizes the taste for nature-related literature which was a major aspect of American letters by this time, and which strongly influenced the attitudes undergirding the conservation movement.

1855

The Old Homestead. Anna S. Stephens. Cities negative influence on rural areas.

1855-1860s

In an early example of the era's great government-sponsored scientific and ethnographic survey reports on the West, the U.S. War Department publishes the multi-volume *Reports of Explorations and Surveys, to Ascertain the Most Practicable and Economical Route for a Railroad from the Mississippi River to the Pacific Ocean*; these include accounts of surveying expeditions which greatly increase knowledge and interest concerning the Western landscape, documented by illustrations by artists accompanying the expeditions.

1856

J. T. Way discovers that nitrates are formed in soils by fertilizers containing ammonia.

1857

Handbook of Fruit Culture. Thomas Gregg.

Louis Pasteur (1822-1895) announces theory that bacteria and germs cause infectious diseases.

The Cottage Gardeners Dictionary – describing the plants, fruits and vegetables desirable for the garden and explaining the terms and operations employed in their cultivation. George W. Johnson.

1858

Jane Loudon (1807-1858). Writer, artist, gardener; wife and collaborator with John Loudon.

[Central Park](#) in New York City is designed by [Frederick Law Olmstead](#) and Calvert Vaux.

1859

On the Origin of Species by Means of Natural Selection. Charles Darwin.

Plain and Pleasant Talk about Fruits, Flowers and Farming. Henry Ward Beecher.

[Full-text online.](#)

Western Fruit Book. F. R. Elliott. 4th Edition.

The bedding system is very popular: geometrical flower beds with colorful annuals, e.g., 40,000 bedding plants set out in Hyde Park, London, in 1859.

1860

[Henry David Thoreau](#) delivers an address to the Middlesex (Massachusetts) Agricultural Society, entitled "The Succession of Forest Trees," in which he analyzes aspects of what later came to be understood as forest ecology and urges farmers to plant trees in natural patterns of succession; the address is later published in (among other places) [Excursions](#), becoming perhaps his most influential ecological contribution to conservationist thought.

E. W. Hilgard's studies in ecology and soils.

The Wheat Plant. John H. Klippart.

1861

Cinchona trees (for quinine) sent from Kew NBG to India.

American [Civil War](#) begins.

1862

[Henry David Thoreau](#) (1817-1862) American naturalist and essayist.

[United States Department of Agriculture](#) established. Called the "People's Department" by President Lincoln.

Homestead Act and Morrill Land Grant College Act signed by President Lincoln.

The [Emancipation Proclamation](#).

1863

Evidence on Man's Place in Nature. Thomas H. Huxley.

Pear Culture Manual. Gordon F. Ferris.

Scale insects destroy 2.5 million acres of French vines.

Lincoln's [Gettysburg Address](#)

1864

[George Perkins Marsh](#) publishes [Man and Nature; or, Physical Geography as Modified by Human Action](#) (revised 1874 as *The Earth as Modified by Human Action*), the first systematic analysis of humanity's destructive impact on the environment and a work which becomes (in Lewis Mumford's words) "the fountain-head of the conservation movement."

1865

Joseph Paxton (1803-1865) English architect, engineer, gardener, town planner.

Heirloom Vegetable Gardening: A Master Gardener's Guide to Planting, Seed Saving, and Cultural History. William Woys Weaver.

William Jackson Hooker (- 1865) Botanist, Director of Kew NBG.

Gregor Johann Mendel publishes findings about genetic experiments with pea plants.
Dutch in Java start production of quinine from chinchona trees smuggled out of Bolivia.
American civil war ends. Ku Klux Klan forms in Tennessee.

1866

The American Gardener's Assistant. Thomas Bridgeman. [Full-text online](#).
The word “ecology” is coined by the German biologist Ernst Haeckel.
[Country Life](#): A Handbook of Agriculture, Horticulture, & Landscape Gardening.
Robert Morris Copeland.
Journal of the Royal Horticultural Society (1866-1975) -
Indian Corn: Its Value, Culture and Uses. Edward Enfield.

1867

The Small Fruit Culturist. Andrew S. Fuller.
At the same time as the Queen of Britain signs the British North American Act proclaiming the creation of the dominion of Canada, the United States of America purchases Alaska from the Russians.

1868

[The first recorded shipment of portland cement to the US](#)

1868

Suburbia, a planned community outside Chicago, designed by F. L. Olmsted.
The Variation of Animals and Plants Under Domestication. Charles Darwin.
Ulysses S. Grant is elected president and appoints Hamilton Fish as secretary of state.

1869

The American Woman's Home. Harriet Beecher Stowe and Catherine Beecher.
How Crops Grow. Samuel W. Johnson.
Nature - Weekly science journal published in London.
The American transcontinental line was completed.

1870

Alpine Flowers for English Gardens. William Robinson.
The Art of Beautifying Suburban Home Grounds of Small Extent. Frank Scott.
Handbook of the Sulphur Cure. William J. Flagg.
The Wild Garden. William Robinson.
Typifying the growing concern over wildlife destruction during the Gilded Age, *Harper's New Monthly Magazine* publishes an article by William H. Waddle, Jr., deploring the indiscriminate destruction of American wildlife and advocating stringent legal protection.
John D. Rockefeller founds Standard Oil Company.

1871

The Descent of Man. Charles Darwin.

The Garden -. Magazine published by William Robinson.

My Summer in the Garden. Charles Dudley Warner.

Henry George publishes *Our Land and Land Policy, National and State*, an influential critique deploring the squandering of the public domain and its natural resources.

1872

Farm Gardening and Seed Growing. F. Brill.

Gardening By Myself. Anna Bartlett Waner (1824-1915)

The Model Potato. By John McLaurin.

1873

Joseph Breck (1794-1873) American nurseryman

DDT herbicide invented by Othmar Zeidler.

Oregon Trail. By Frances Parkman Jr.

Invention and manufacture of barbed wire fencing.

1875

Henry Wickham brings rubber tree seeds from Brazil to England, the plants later being sent to Sri Lanka.

First state agricultural station established in Connecticut at Wesleyan University.

1876

The Effects of Cross and Self Fertilization in the Vegetable Kingdom. Charles Darwin.

Rubber seeds smuggled out of Brazil to Kew NBG.

M. D. Peter of Switzerland added dried milk to chocolate and produced "milk chocolate."

A. Atlee Burpee starts a popular seed company in America.

The telephone is first shown to the public at the Philadelphia Centennial Exposition.

1877

Birds and Poets. John Burroughs.

Grapes and Grape Vines of California. Hannah Millard.

Royal Parks and Gardens of London. Nathan Cole.

Treatise and Handbook of Orange Culture in Florida. T. W. Moore.

First sound recording made by Thomas Edison.

1878

Robert Koch's (1843-1910) work in the science of bacteriology is very influential.

1879

Gardening Illustrated - A magazine published by William Robinson.

Typical diet of the [Crimean Tatar](#).

[Silas McDowell](#) (1795-1879). Pomologist in Southern U.S. Developed thermal belt concept. [Biography](#).

1880

The Power of Movement in Plants. Charles Darwin and F. Darwin.

[Robert Fortune](#) (1812-1880), a Scottish plant collector, introduced over 120 new plants to the West.

1881

Henry P. Crowell of Ravenna, Ohio, buys a bankrupt mill and starts the production and advertising of "Quaker Oats".

1882

Ralph Waldo Emerson (1803-1882) American poet, essayist, and philosopher. [Emerson 1](#) [Emerson 2](#)

Charles Robert Darwin (1809-1882) English naturalist, writer, and theorist. After Darwin's adventures on the Beagle, he married, raised a large family, and lived in a more rural area outside London. "From 1842 he lived at Down House, Downe, Kent, a country gentleman among his gardens, conservatories, pigeons, and fowls. The practical knowledge he gained there, especially in variation and interbreeding, proved invaluable. Private means enabled him to devote himself to science, in spite of continuous ill-health" - [Biography](#).

1883

The English Flower Garden. William Robinson.

Marianne North's flower and plant paintings are collected and reproduced.

Truck Farming in the South. A. Oemler.

Woven wire fencing manufactured.

L'Origine des Plantes Cultivees. By the Swiss botanist Alphonse de Candolle.

1884

Amateur Gardening - Magazine. First editor: James Shirley Hibberd.

The nontoxic fungal treatment for grapes, Bordeaux, developed by Pierre Marie Alexis Millardet.

British Apples. A. F. Barron.

The Garden: Its Art and History. Jacob von Falk.

Handbook of Tree Planting. Nathaniel H. Egleston.

Gregor Johann Mendel (1822-1884) Austrian botanist who studied plant breeding and inheritance.

Grover Cleveland becomes the first Democratic President since the Civil War.

1885

Fresh Fields. John Burroughs.

The Origin of Cultivated Plants. A. Candolle.

Science - American Association for the Advancement of Science. Monthly journal.

1886

Emily Dickinson (1830-1886) American poet

The Old Garden. Margaret Deland (1857-1945)

The Practical Fruit Grower. Samuel T. Maynard.

Small Fruits. William H. Hills.

1887

Experiments in water filtration with sand at the Lawrence Experiment Station in Massachusetts.

The Life and Letters of Charles Darwin. 2 Volumes.

Medizinal Pflanzen. Hermann A. Köhler. [Full-text online](#).

1888

Brandywine tomato introduced by Johnson and Stokes.

[*Garden and Forest*](#): *Journal of Horticulture, Landscape Art, and Forestry* (1888-1897).

Grape Culture and Wine Making in California. George Husmann.

The Olive: Its Culture in Theory and Practice. A. T. Marvin.

Harrison became president.

1889

Charter Gas Engine Company gasoline tractor is manufactured and sold with success.

The Garden's Story. George Ellwanger.

1890

James Shirley Hibberd (1825-1890) English garden writer

How to Make the Garden Pay. T. Greiner.

The Raisin Industry. Gustav Eisen.

S. Winogradski isolates bacteria responsible for the transformation of ammonia to nitrate.

1891

Adopting an Abandoned Farm. Kate Sanborn (1839-1923).

Garden-Craft Old and New. John D. Sedding.

Landscape Gardening. Samuel Parsons Jr.

New Onion Culture. T. Greiner.

1892

Autobiography, and Recollections of Incidents Connected with Horticultural Affairs, 1807-1892. L. Menand.

The Formal Garden in England. By Reginald Blomfield (1856-1942), English landscape architect, and illustrated by Francis I. Thomas (1866-1950) English artist and garden designer.

A Text-Book of Agricultural Entomology. Eleanor A. Ormerod.

1893

Garden Craft Old and New. J. D. Sedding.

Market Gardening and Farm Notes. Burnet Landreth.

World's Columbian Exposition in Chicago. Featured many old style American gardens.

1894

The Mountains of California. John Muir.

Iceberg lettuce introduced by W. Atlee Burpee & Co.

Italian Gardens. Charles A. Platt.

[Japanese Tea Garden](#) in Golden Gate Park, San Francisco, is developed for Exposition.

1895

Thomas Henry [Huxley](#) (1824-1895). English biologist, paleontologist, and popularizer of Darwinian theory.

Yi He Yuan, [The Summer Palace](#) Royal Gardens, Beijing, China.

1896

The Bamboo Garden. A. B. Freeman-Mitford.

Country of the Pointed Furs. Sarah Orne Jewett (1849-1909)

The Idea of a Garden. Gertrude Jekyll.

William Morris (1834-1896)

Vegetable Gardening. Samuel B. Green.

1897

Gardening in California. W. S. Lyon.

USDA Secretary James "Tama Jim" Wilson from 1897-1912 during major expansion of USDA.

1898

The Apple. Kansas State Horticultural Society.

Housewife in Colonial Days. Alice Earle Morse.

Livingston's Celery Book. E. J. Hollister.

[Sunset Magazine](#). Gardening, home arts, and travel in the Western United States.

1899

Wood and Garden. By Gertrude Jekyll.

Howell Living History [Farm](#), New Jersey

APPENDIX: B

NEW ORLEANS HOUSE STYLES

I. French Colonial Style

A. Features of French Colonial Style 1700-1800

II. Greek Revival Style

A. Features of Greek Revival Style 1835-1905 In Louisiana 1835-

1. Exterior

- a) Houses of different sizes, shapes, and degrees of luxury
- b) Houses usually white with green shutters
- c) Narrow clapboard widely used for siding
- d) Houses usually symmetrical
- e) Houses usually lack pediments but instead have galleries on at least the front
- f) Monumental entrances with transom and sidelights
- g) Columns

(1)Doric

(2)Ionic

(3) Corinthian

(4) Fluting frequently unaffordable

(5) Boxed rectangular columns with Doric capitals were easier to build and were less expensive than fully rounded columns

(6) Peripteral mode

h)Six-over-six windows common

2. Interior

- a) Walls were generally bare
 - b) Ceilings were ornamented with plaster cornices and medallions
 - c) Interiors were usually sparsely furnished
 - B. Social aspects of Greek Revival period
 - 1. Symbol that society could combine ideals of liberty with slavery
 - 2. Symbol of southern conservatism and maintenance of rigid class patterns
 - 3. House of the antebellum planters
 - 4. Many of the larger planters lived on their plantations for short periods and spent the rest of the time in their town homes
- III. Victorian Styles (1837-1905) (In Louisiana, 1849-1905)
 - A. Features of the Victorian Styles
 - 1. Pointed arches
 - 2. Vaulted ceilings
 - 3. Elaborate tracery
 - a) Stone
 - b) Wood
 - 5. Lancet windows
 - 6. Buttresses for support
 - 7. Example
 - a) St. Patrick's Catholic Church, 1838, New Orleans, Louisiana
 - b) St. Stephen's Catholic Church, 1871-1888, New Orleans, Louisiana
- IV. The Italianate Style
 - A. Features of the Italianate Style (1860-1885)
 - 1. Similar to Greek Revival in many ways but more richly ornamented

2. Bracketed cornices
3. Columns
4. Arches
5. Round headed windows and doors
6. Rounded transoms
7. Quoins
8. Parapets
9. Dormers
10. Pillars
11. Low roof
12. Double hung windows
13. Examples
 - a) Italianate camelback (New Orleans only)
 - b) Italianate raised American cottage
 - c) Italianate sidehall, double-gallery house
 - (1) Two story version found only in New Orleans
 - (2) Some one story versions exist elsewhere

6. Landscape features of an Intown Neighborhood

- a. Sidewalks
- b. Tree-lined streets
- c. Small front yards
- d. Wrought iron or picket fences

APPENDIX: C

NEW ORLEANS HOUSE TYPES

I. French Tradition

Elements: French are usually directed outward; “each room is likely to have its own exterior doorway and the stairways are commonly on exterior galleries, rather than within the main body of the house,” and do not have interior hallways. (McAlester and McAlester 1984, 124). Steeply gabled or rare hipped-roof, dormer windows, vertical board batten shutters hung on strap hinges were framed by a simple, narrow surround. Central chimneys were constructed. When built on the side walls the flue was made inside the wall. Doors were paired French, simple, and generally not distinguished. The interior doors opened inward and exterior shutters opened outward. Façade symmetry was not a priority. Openings were placed solely for the convenience of the interior, and without any regard for a pleasing architectural effect on the exterior (i.e., producing an irregular schedule of openings) until American influences. (Wilson, 1987) (Toledano, 1996) Galleries and/or “a rear *cabinet*/loggia range (a central open area flanked by a room at each corner as well)” (Fricker, Fricker, and Duncan 1998, 3) were common as were outbuildings including generally a *cuisine*/kitchen, and servant’s quarters, but possibly a *salle*/dining room, *magazin*/warehouse, washing and ironing house, *bain*/bath house, *poussin*/chicken and *pigeonnier*/pigeon house, *boulangerie*/bakery, *charbon*/coal

and *bois*/wood *hangar*/shed or a *écurie*/stable and carriage house. Decorative components: *Losangé*/diamond motif, wraparound mantels, and turned wood *colonnnette* are common decorative features (Fricker, Fricker, and Duncan 1998, 3). The exteriors were made of wood, *colombage* (“a heavy timber frame covered on the outside with wide boards...”) (*New Orleans Architecture, Vol. II: The American Sector*, 1972, 211), or stucco covered “heavy timber frame French joinery using angle braces that are extremely steep, running all the way from sill to plate combined with an infill made of a mixture *bousillage*...Spanish moss, mud and animal hair” or *brique entre poteaux* (brick-between-posts). (Fricker, Fricker, and Duncan, 1998, 2) and (Toledano, 1996, 12)

A. French Colonial Plantation House

Built from the early 1700’s to the 1840’s primarily on frontage facing the Mississippi River but also found on other first settled high ground such as Bayou St. John, and the Esplanade, Gentilly, and Metairie Ridges in the New Orleans area. For existent examples see the Bayou St. John neighborhood, and in particular the home known as Pitot House, 1440 Moss Street, on Bayou St. John (moved from its original Bayou St. John site), 1799, built by “Bartolomeo Bosque, a native of Palma, Majorca, and a local merchant and ship owner...” (Toledano, 1996, 79) The Joseph Lombard, Jr. House, 3933 Chartres Street, Bywater, 1826, is a smaller-scale version of the French colonial “manor house.” (Toledano, 1996, 54)

Elements: A broad spreading roofline, wrap-around galleries, gallery roofs supported by wooden *colonnnette*, placement of the principal rooms

sometimes a full story above grade, multiple French doors, and Creole wraparound fireplace mantels (McAlester, 1984, 121-127). These unique Louisiana structures were often supported by thick brick columns and a brick foundation.

Characteristics of plantation outbuildings and support structures: Plantation houses always had associated functional outbuildings. All were very plain and utilitarian; often poorly constructed many did not survive. Most had dirt floors, roofs made from strips of bark, and glassless windows with crude shutters. Quarters houses were generally set in a single or double row at some distance from the main house but near the overseer's house. Barns were usually located in a separate section from the main house.

“The raised Creole plantation house was the absolute apex of Creole architecture in Louisiana.” (Fricker, Fricker, and Duncan, 1998, 5)

B. Creole Cottage

Built from the late 1700's to 1860 mainly in *Vieux Carré*, *Tremé*, and Marigny, also in Esplanade Ridge, Bywater, *Faubourg* St. Marie, and the Lower Garden District.

See Gaillard House, 917 St. Ann Street, 1824, for a *Vieux Carré* example.

This brick Creole Cottage, built for Raimond Gaillard, free man of color, has four rooms with a covered rear *galerie* between two *cabinet*/loggia and two double-story dependencies in the rear courtyard.

Elements: Asymmetrical two, three, or four bay openings with the front façade set close to front property line. Cottages are single stories, set at

ground level with a steeply pitched roof. “Experts disagree on the origin of the Creole cottage, with some scholars variously claiming its important features to be imported from France, Canada, and the West Indian islands colonized by the French...The most likely case is that the Creole house resulted from a combination of imported ideas and local needs.” (Fricker, Fricker, and Duncan, 1998, 7)

C. Creole Townhouses (from France and/or Spain)

Built from about 1780 until the mid-1800’s in French Quarter and surrounding area, also in *Faubourg* St. Marie, and the Lower Garden District.

Elements: The structure has an asymmetrical façade schedule of arched openings set on property line with iron railed balcony at second and sometimes third levels. The grammar includes a steeply pitched side-gabled roof often with multiple roof dormers. A multi-use structure might have an *entresol*, an intermediate service floor lighted by the semicircular grilled or fanlight transoms of the ground floor doors.

See Absinthe House, 238 Bourbon Street, 1806, in the *Vieux Carré* for an example of the *entresol* style. Cataluña natives, Pedro Font and Francisco Juncadella had this late Spanish colonial-style influenced structure built in the post-Louisiana Purchase years. The lower floor first housed a coffee house and accommodated a well-known bar business. (Toledano, 1996, 18)

1. Creole Townhouse

Elements: A two to four-story building type set at or near ground level with a door or passage/passageway only large enough for a person and not a carriage to pass through to courtyard.

See Drawing No. X.X and extant 700-702, 704-706 Frenchmen Street, built and originally owned by two Genoan men, Francisco Cheti and Jean Baptiste Azereto, and Eugenie Glesso, alias Gresseau, *femme de couleur libre*.

Azereto and Glesso never married but had nine children together (New Orleans Architecture, Vol. IV: The Creole Faubourgs, 1974, 150) is an investment property example.

2. Creole *Porte-Cochère* Townhouse

Built from the 1780's and possibly as late as 1850 in the *Vieux Carré*, *Tremé*, Faubourg Marigny, New Marigny, and Esplanade Ridge. Some examples were constructed in the *Faubourg St. Marie* and Lower Garden District, however only one remains today, in the Lower Garden District, at 1061 Camp Street, 1875.

See Drawing X.X and extant François Seignouret house, 520 Royal Street, 1816-1817, also owned by wine importer Pierre Brulatour from 1870-1887, and known as the Brulatour Courtyard house. The Arts and Crafts Club benefited from William Ratliff Irby's generosity with the 1918 renovation of the house. In 1949 New Orleans' first commercial television station, WDSU, opened their offices in the building and operated there until the early 1990's. Over the years uncounted amateur artists have rendered the famous courtyard during their "French Quarter art lessons."

Elements: A two to four-story building type set at or near ground level with a coach door or *chaussée*/carriageway large and tall enough for a carriage with riding cocher/coach driver to pass through to courtyard.

II. Anglo-American Tradition (from New England or the Northeastern United States)

Elements: “English houses are usually directed inward; they have few external entrances and emphasize internal halls and stairways for access to the rooms.”

(McAlester and McAlester, p. 124) Chimneys were constructed inside the walls.

Front doors were elaborate and classical in style and louvered shutters were common. Façade symmetry was a priority. English joinery with the angle brace is almost a 45° angle. Outbuildings were common generally including a kitchen, and servant’s quarters, but possibly a warehouse, washing and ironing house, bathhouse, chicken and pigeon house, bakery, coal and wood shed or a stable and carriage house.

A. Georgian

From the northeastern United States as a revival of a colonial style popular in the American colonies before the Revolutionary War. See Drawing X.X and extant

Elements: A two-story square or rectangular-shaped building type with a symmetrical façade and floor plan divided by a center hall. Georgian architecture is characterized by elaborately decorated entrances, windows aligned symmetrically in vertical rows, hipped or gambrel roofs, and formal floor plans with two rooms on each side of a central hall.

B. American Cottages

Built from early 1800's until the 1870s. Found in the Lower Garden District, Garden District, Uptown, Carrollton, and elsewhere. See Drawing X.X and extant

Elements: a five-bay front porch (five openings divided by columns), center interior hallway, side gabled roof, often with a central dormer, batten shutters, and chimneys constructed inside the walls. Front doors in center and doorways were classical, elaborate, and generally distinguished. Façade symmetry was a priority. Raised Center-Hall Cottage or Villa.

ca. 1803-1870. One -and-a-half story house raised two to eight feet above ground on brick piers. Full width front gallery framed by six columns supporting entablature. Five openings with front door in the center. Side gabled roof, often broken by central dormer. Exterior typically made of wood.

1. American Cottage

Set near ground level.

2. American Raised Cottage

Raised two to eight-feet above ground on piers.

C. American Townhouse

Built from the 1820s until 1850s in *Faubourg St. Marie* (now the Central Business District), Lower Garden District, Garden District, and a few in the *Vieux Carré*, *Tremé*, and *Faubourg Marigny*. See Drawing X.X and extant in *Faubourg St. Marie*, 729 Camp Street, 1838, Greek Revival style.

Elements: A narrow three-story structure set near ground level. Front façade wall on the property line. Exterior asymmetrical front arrangement of two windows and one door on the left or right, balcony common on the second floor, with exterior made of brick or stucco. Interior side-stairway. Built

D. 2-Story Galleried Townhouse or Double-Gallery House

Built from 1820 until 1850 in the Lower Garden District, Garden District, Uptown, Marigny, Esplanade Ridge, Bywater, and Holy Cross. See Drawing X.X and extant in 827 St. Charles Avenue, 1856, for John P. Cody. The building contract specified in part: “ ‘Yard and banquet to be of Northriver Blue flagstone...’ ” “There were stipulations for a wood and coal shed at the end of the yard opposite the carriage house, stables, chicken coop and an 18-inch brick wall to form a flower bed, cast-iron hitching post and cast-iron hydrant.” (*New Orleans Architecture, Vol. II: The American Sector*, 1972, 211)

Elements: Two-story structure raised on low brick piers. Structure set back from property line. Side-gabled or hipped roof. Covered two-story galleries framed by columns supporting entablature. Asymmetrical arrangement of facade openings. Typically exterior wood construction.

III. Caribbean Tradition

A. Shotgun

Built from 1850 until 1910.

The Shotgun is found throughout New Orleans and is the predominant New Orleans house type; it is made of lumber interior and exterior construction,

except for rare brick examples such as the double located at 922-924 Lafayette Street, last third of the 19th Century before 1848. This structure is the only remaining shotgun in the Faubourg St. Marie or today's New Orleans Central Business District. (*New Orleans Architecture, Vol. II: The American Sector*, 1972, 179)

Elements: Sometimes sited at the front property line but also seen with a short set-back. Usually one-story, but many with second story set at rear of house (called a Camelback). The Shotgun is a single or double, long narrow, rectangular house, one room wide, with all the rooms arranged directly behind one another in a straight line, front to back, and three rooms or more deep. Generally graced with a front-gabled roof commonly fenestrated, and no front porch or a small covered or uncovered one. Most have a narrow front porch covered by a roof apron and supported by columns and brackets, often with lacy wood Victorian ornamentation. Chimneys are located inside walls on transverse walls. The house stands above ground on piers.

Origin: Scholars offer a variety of Shotgun house origin theories; one explains the house as a solution to contend with limited lot lines in Southern cities, another that the house evolved from the African long house and Haitian Indian types. However, the actual origin remains obscure.

Shotgun House.

1. Single

Built from the early 1800's to about 1940.

2. Double

Built from about 1840 until about 1940.

3. Camelback

Built from the early 1860's until the early 1900's.

A Shotgun single or double which has one story in the front and a two-story section in the rear. This building type may have originated in New Orleans.

Duncan, Patricia L. "The French Creole Style." In *Louisiana Architecture: A Handbook on Styles*. Lafayette, LA: The Center for Louisiana Studies, University of Southwestern Louisiana (now University of Louisiana at Lafayette), 1998.

Fricker, Jonathan, Donna Fricker, and Patricia L. Duncan. *Louisiana Architecture: A Handbook on Styles*. Lafayette, LA: The Center for Louisiana Studies, University of Southwestern Louisiana (now University of Louisiana at Lafayette), 1998.

McAlester, Virginia Savage, and Lee McAlester. *A Field Guide to American Houses*. New York: Alfred A. Knopf, Inc., 1984.

APPENDIX: D

STREET CROSS REFERENCE TABLE

Thesis Streets District One				
District	Old Street Name	New Street Name	New Street Name	Old Street
1	Apollo	Carondelet		Bertrand
1	Bacchus	Baronne		Celeste
1	Banks	Picayune		Circus
1	Bartholomew	Gaiennie		Diamond
1	Basin	St. John		Euphrosine
1	Basin	Terpsichore		Euterna
1	Benjamine	Terpsichore		Gasquet
1	Bertrand			Johnson
1	Broome	Girod		La Course
1	Celeste			Locust
1	Circus			Magnolia
1	Cours des Dryades	Dryades		Market
1	Cours des Tritons	Howard Avenue		New Canal
1	Cours Panis	Jackson Avenue		Nuns
1	Delord	Howard Avenue		Orange
1	Diamond			Pearl
1	Duplantier	Calliope		Poeysfarre
1	Edward	Melpomene		Polymnia
1	Estelle	Thalia		Race
1	Euphrosine			Religious
1	Euterna			Reynolds
1	Foucher	Constance		Richard
1	Franklin	St. Peter		Shell Road
1	Gaiennie	Clio		St. Adeline
1	Gasquet			St. James
1	Guoide	Howard		St. Jane
1	Hercules	Rampart		St. Joseph
1	Hevia	Lafayette		Urania
1	Jackson	Cleveland		White
1	Johnson		Baronne	Bacchus
1	La Course		Calliope	Duplantier
1	Locust		Calliope	Louisa
1	Louisa	Calliope	Carondelet	Apollo

Street Cross Reference Table-District One--*Continued*

1	Magnolia	Chippewa	Pacaniera
1	Market	Cleveland	Jackson
1	Nayades St. Charles	Clio	Gaiennie
1	New Canal	Constance	Foucher
1	New Levee South Peters	Dryades	Philippa
1	Nuns	Dryades Dryades	Cours des
1	Orange	Euterpe	Robin
1	Pacaniera Chippewa	Gaiennie Bartholomew	
1	Pearl	Girod	Broome
1	Philippa Dryades	Howard	Guoide
1	Poeyfarre	Howard	Triton Walk
1	Polymnia	Howard Avenue	Delord
1	Prytaneum Walk Terpsichore	Howard Avenue Tritons	Cours des
1	Race	Jackson Avenue	Cours Panis
1	Religious	Lafayette	Hevia
1	Reynolds	Lee Circle	Tivoli
1	Richard	Liberty	St. Paul
1	Robin Euterpe	Melpomene	Edward
1	Shell Road	Picayune	Banks
1	St. Adeline	Rampart	Hercules
1	St. James	South Peters	New Levee
1	St. Jane	St. Charles	Nayades
1	St. John Baptiste St. Thomas	St. John	Basin
1	St. Joseph	St. Peter	Franklin
1	St. Paul Liberty	St. Thomas Baptiste	St. John
1	Tivoli Lee Circle	Terpsichore	Basin
1	Triton Walk Howard	Terpsichore	Benjamine
1	Urania	Terpsichore Walk	Prytaneum
1	White	Thalia	Estelle

Street Cross Reference Table-District Two—*Continued*

Thesis Streets District Two				
District	Old Street Name	New Street Name	New Street Name	Old Street Name
2	Bayou Street	Governor Nicholls		Conde
2	Casacalvo	Royal		Desdunes
2	Conde			Florida
2	Customhouse	Iberville		Mystery
2	Desdunes			Percee
2	Florida			Rue #2
2	Grande Rt. St. John			Rue #3
2	Hospital	Governor Nicholls		Vve Magnon
2	Love	Rampart	John	Grande Rt. St.
2	Moreau	Chartres	Chartres	Moreau
2	Mystery		Claiborne	St. Avide
2	Peace	Kerelec	Governor Nicholls Street	Bayou
2	Percee		Governor Nicholls	Hospital
2	Plauche	Marais	Iberville	Customhouse
2	Rue #2		Kerlec	Peace
2	Rue #3		Marais	Plauche
2	Rue Craps	Burgundy	Rampart	Love
2	St. Avide	Claiborne	Robertson Baptist	St. John
2	St. John Baptist	Robertson	Royal	Casacalvo
2	Vve Magnon		Burgundy	Rue Craps
2	Washington Avenue	St. Roch Avenue	St. Roch Avenue Avenue	Washington
2				
2				
2				

Street Cross Reference Table-District Three—*Continued*

Thesis Streets District Three				
District	Old Street Name	New Street Name	New Street Name Street Name	Old
3	Bagatelle			Batgatelle
3	Barthelemy	Bartholomew		Duport
3	Bons Enfants	St. Claude Avenue		Force
3	Casacalvo	Royal		French
3	Chemin Public	River Road		Levee
3	Circus	Lafayette		Liberals
3	Duport			Poets
3	Enghien	Franklin		Pologne
3	Force			Victoire
3	French		Bartholomew Barthelemy	
3	Good Children Avenue	St. Claude Avenue	Burgundy Craps	Rue
3	Grandes Hommes	Dauphine	Chartres	Moreau
3	Greatmen	Dauphine	Claiborne Avenue Avide	St.
3	History	Kerelec	Columbus Mysterious	
3	Lafayette	Franklin Avenue	Dauphine Hommes	Grandes
3	Laharpe	La Harpe	Dauphine	Greatmen
3	Levee		Decatur	Victory
3	Liberals		Elysian Fields Canal	Mariny's
3	Love	Rampart	Franklin Avenue	Enhien
3	Mariny's Canal	Elysian Fields	Franklin Avenue Lafayette	
3	Morales	Marais	Kerelec	History
3	Moreau	Chartres	Kerelec	Peace
3	Mysterious	Columbus	La Harpe	Laharpe
3	Peace	Kerelec	Lafayette	Circus
3	Plauche	Marais	Marais	Morales
3	Poets		Marais	Plauche
3	Pologne		Pauger Bagatelle	Rue
3	Public Road	River Road	Rampart	Love
3	Rue Bagatelle	Pauger	River Road Public	Chemin
3	Rue Craps	Burgundy	River Road Road	Public
3	St. Avide	Claiborne Avenue	Robertson Baptist	St. John

Street Cross Reference Table-District Three—*Continued*

3	St. John Baptist	Robertson	Royal	Casacalvo
3	Union	Touro	St. Claude Avenue Enfants	Bons
3	Victoire		St. Claude Avenue Children Avenue	Good
3	Victory	Decatur	St. Roch Avenue Washington Avenue	
3	Washington Avenue	St. Roch Avenue	Touro	Union

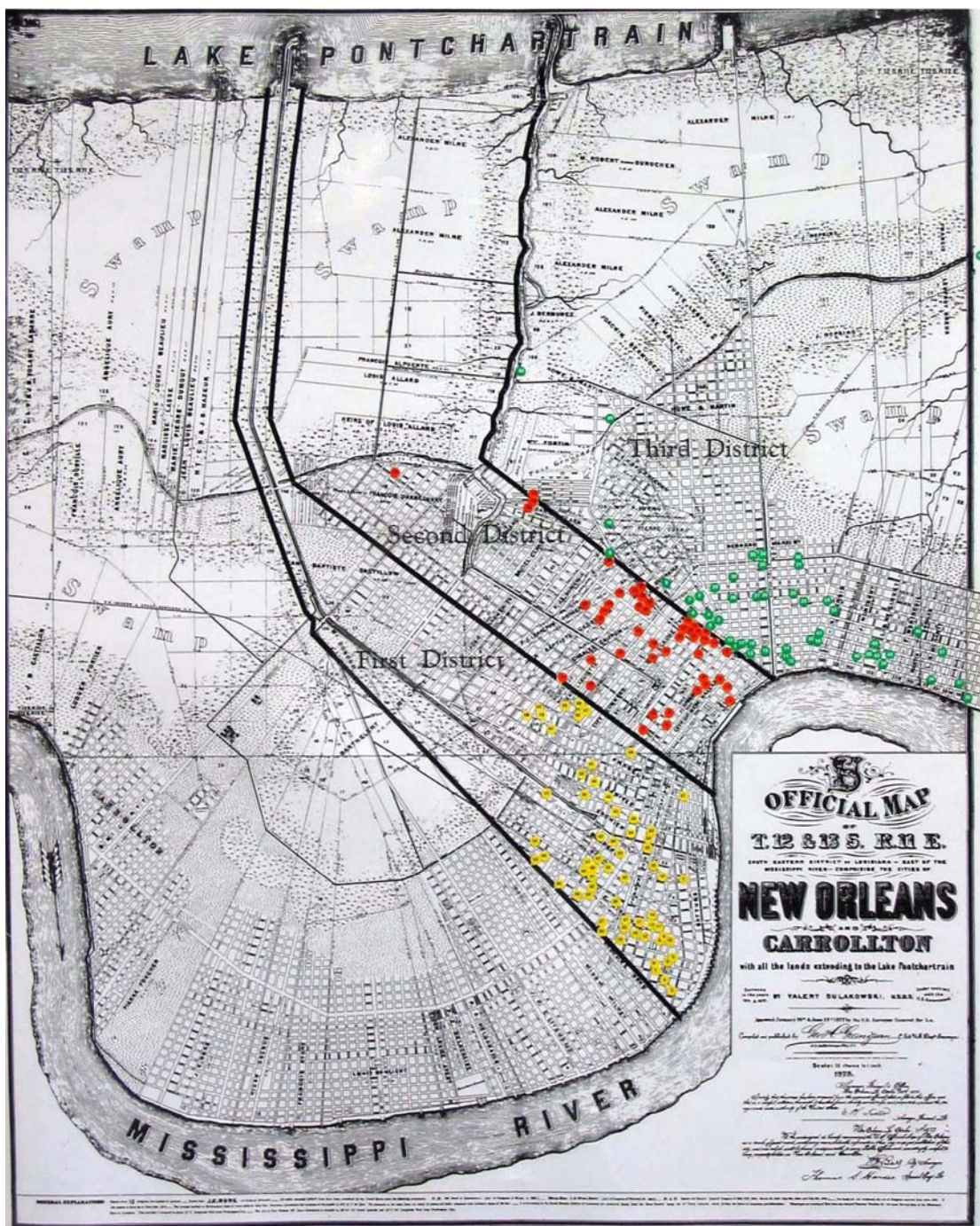
APPENDIX: E

DATABASE FORMAT EXAMPLE

Drawing Number	1.1	48	Square Number	Book	Folio	Date of Drawing/ (estimate)	1852, Jan. 3	Draftsman	C.A. Hedjn	Drawing Language	English	Drawing Measure	American	Structure Style	Georgian Villa	Structure Type	Center hall	Structure Era circa	1820's	Structure Still Existing ?	yes/no	Owner's Name at Construction	William Carr Withers	Owner's Name at Time of Sale	Cornelius Paulding		
Drawing Number	1.1	48	Square Number	Book	Folio	(Original) Current Address Number		Street Location Old	New Levee	Street Location New	South Peters	Backing Street Old	Backing Street New	Backing Street Old	Gaienne (corner)Louisa	Backing Street New	Clio (corner)Calliope										
Drawing Number	1.1	48	Square Number	Book	Folio	Garden Access/ Egress	House side and courtyard rear	Alley or C/W?	yes/no	Fencing Type	Brick and iron in diamond pattern	Open Type	Fencing in Front?	yes/no	Fenced Garden?	Front Garden?	Side Garden?	Rear Garden?	Trees Shown?	Tree/Vegetation Type	Arbor? - yes/no	Water Features	yes/no	Orchard	yes/no	Paths	yes/no
Drawing Number	1.1	48	Square Number	Book	Folio	Garden Scale/ Size	1 of 7 lots	193x190	yes	25	75	Percentage green	Space Public	Percentage Green	Space Private	Rear Garden Detailed? - yes/no	Does Site have Rural Character? - yes/no	Garden Style	Formal parterre	Geo. comp. & side, rear, (1820's Georgian mansion "secret garden" on New Levee)	Garden Category						
Drawing Number	1.1	48	Square Number	Book	Folio	Lot Size - Frontage x Depth	All in feet	Garden Visible from Street?	yes	25	75	Percentage green	Space Public	Percentage Green	Space Private	Rear Garden Detailed? - yes/no	Does Site have Rural Character? - yes/no	Garden Style	Formal parterre	Geo. comp. & side, rear, (1820's Georgian mansion "secret garden" on New Levee)	Garden Category						
Drawing Number	1.1	48	Square Number	Book	Folio	Circle, and square in a long rectangular-shaped space , mostly surrounded by a rect.-shaped bed. The rear courtyard is open but for a circular water feature surrounded by four trees making a square.																					
Drawing Number	1.1	48	Square Number	Book	Folio																						

APPENDIX: F

PROPERTY LOCATION MAP



Notarial Archive Drawings Properties in the three New Orleans Municipal Districts

APPENDIX: G

DRAFTSMEN LIST

Number	Draftsman
1	Hedin, C. A.
2	Surgi, L.
3	Pueyo, J. A./F. Cosnier
4	Unknown
5	Unknown
6	Knell, Adolphe
7	Lafon

8	Pilie, Joseph
9	Unknown
10	dePouilly, J. N.
11	Unknown
12	de Armas, Charles Arthur
13	Unknown
14	Zimple, Charles
15	Unknown
16	Reizenstein, L.
19	Unknown
18	Knell, Adolphe/Cuno Weiner
20	Unknown
21	Hedin/Schlarbaum
22	Schneider, John
23	Unknown
24	Picou, Jules
25	Pilie/De Pouilly
26	Unknown
27	Tourne, F. N.
28	Gotthell, Edward
29	Unknown
30	de L'Isle, Charles G.
31	Unknown
32	Unknown
33	Unknown

34	Surgi, E./A. Persac
35	Keating, M.
36	de Hemecourt, J. A.
37	Bedmanski, Alexander
38	Ferguson, Charles
39	Unknown
40	Persac, A.
41	Unknown
42	Toledano,A.
43	Castaing, A.
44	Dourgerol
45	Boudoisquis, Paul C.
46	Fremaux, Leone J.
47	de Hemcourt, Em. Allou
48	Pilie, Louis H.
49	Tourne, F. N./de L'Isle, Charles
50	Brilli, John
51	Unknown
52	Giroux, C./A. Castaing
53	Unknown
54	Unknown
55	Fremaux/Bercegay
56	Celles, J. A.
58	Strebler, G.
59	Unknown

60	Castaing, A./J. A. Celles
61	Unknown
62	Joiloui
63	Unknown
64	Unknown
65	Pueyo, J. A.
66	Freret, W. A.
67	Castaing, A./C. A. de Armas
68	Unknown
70	Gualdi, P.
72	Unknown
73	Unknown
74	Unknown
75	Unknown
76	Fouche, Louis N.
77	Unknown
78	Surgi, E.
79	Judice, P. N.

APPENDIX: H

GARDEN TYPOLOGY DESCRIPTIONS WITH COUNTS BY DISTRICT AND NEIGHBORHOODS

Garden Typology Descriptions with Counts by District and Neighborhood																		
N u m b e r	Garden Type	Description	Type Count Total	Type Count by Districts			Type Count by Neighborhood											
				#1	#2	#3	A	V C	T	E R	M C	P V	M	N M	B W	H C	G	B S J
1	Plantation—	Plantation house and dependencies, structured gardens and agricultural gardens	8	5		3	5								1	1	1	
2	Sub-urban Estate—	Mansion with dependencies and spacious gardens including a front garden	8	3	2	3	2		1	1				1	1			1
3	Urban Estate—	Mansion with dependencies, and small or no front garden	2	1		1	1		1									

4	Cottage Concealed— Front Yard Garden	Concealed by wood panel fence, front yard planted only, bisected by front walk (circulation dominates) Front Yard Garden	2	2			2										
5	Cottage Concealed— Private Front Rectangular Beds Garden	Concealed by wood panel fence, front yard planted only in rectangular beds, bisected by front walk	2		1	1			1					1			
6	Cottage Concealed— Private Front Geometric Parterre Design Garden	Concealed by wood panel fence, front yard planted only in geometric parterre design, bisected by front walk	3		2	1			1	2							
7	Cottage Concealed— Private Front Yard Garden + Side or Middle Garden	Concealed by wood panel fence, front yard planted, bisected by front walk + side or middle garden	1	1			1										

8	Cottage Concealed— Private Rectangular Beds Garden + Middle and Rear Trees	Concealed by wood panel fence, front yard planted bisected by front walk, rectangular beds, middle and rear trees	3			3			1					2				
9	Cottage Concealed— Gate Window or Fence Portion Visual Access— Private/Public Front Yard Garden	Concealed by wood panel fence with visual access from street through a gate window, front yard planted only, bisected by front walk, (circulation dominates) Front Yard Garden	2		1	1			1				1					
10	Cottage Concealed— Gate Window or Fence Portion Visual Access Private/Public Front Geometric Parterre Design Garden	Concealed by wood panel fence with visual access from street through a gate window, front yard planted only, bisected by front walk, geometric parterre design	1		1				1									

11	Cottage Concealed— Gate Window or Fence Portion Visual Access Public/Private Front Geometric Parterre Design Garden + Side or Middle Garden	Concealed by wood panel fence with visual access from street through a gate window or fence portion, front yard garden, bisected by front walk, parterre design, + side or middle garden	1	1			1										
12	Cottage Revealed— Public Front Yard Garden	Fenced by wood picket or ½ wood picket and ½ wood panel bottom panel fence, front yard planted only, bisected by front walk (circulation dominates) Front Yard Garden	19	13	4	2	1 3		3			1		1	1		
13	Cottage Revealed— Public Front Rectangular Beds Garden	Fenced by wood picket or ½ wood picket and ½ wood panel bottom panel fence, front yard planted only, bisected by front walk, rectangular beds	6	6			6										

14	Cottage Revealed— Public Front Geometric Parterre Design Garden	Fenced by wood picket or ½ wood picket and ½ wood panel bottom panel fence, front yard planted only, bisected by front walk, parterre design	6	5	1		5		1								
15	Cottage Revealed— Public Front Yard Garden + Middle Garden	Fenced by wood picket or ½ wood picket and ½ wood panel bottom panel fence, front yard planted, bisected by front walk (circulation dominates); middle garden	3	3			3										
16	Cottage Revealed— Public Front Yard Garden + Middle Garden and Rear Garden	Fenced by wood picket or ½ wood picket and ½ wood panel bottom panel fence, front yard planted, bisected by front walk (circulation dominates); middle garden and rear garden	1	1			1										

17	Cottage Revealed— Public Front Yard Garden + Rear Garden	Fenced by wood picket or ½ wood picket and ½ wood panel bottom panel fence, front yard planted, bisected by front walk (circulation dominates); rear garden	1	1			1										
18	Cottage Revealed— Public Front Rectangular Beds Garden + Side Garden	Fenced by wood picket or ½ wood picket and ½ wood panel bottom panel fence, front yard planted, bisected by front walk, rectangular beds; side garden	2	1		1	1		1								
19	Cottage Revealed— Public Front Rectangular Beds Garden + Side, Middle, and Rear Garden	Fenced by wood picket or ½ wood picket and ½ wood panel bottom panel fence, front yard planted, bisected by front walk, rectangular beds; side, middle, and rear garden	4	1	2	1	1		2						1		

20	Cottage Revealed— Public Front Rectangular Beds Garden + Rear Garden	Fenced by wood picket or ½ wood picket and ½ wood panel bottom panel fence, front yard planted, bisected by front walk, rectangular beds; rear garden	2	1	1		1		1								
21	Cottage Revealed— Public Front Geometric Parterre Design Garden + Rear Garden	Fenced by wood picket or ½ wood picket and ½ wood panel bottom panel fence, front yard planted, bisected by front walk, parterre design; rear garden	2	1	1		1		1								
22	Cottage Concealed— Private Front Yard Garden + Tunnel Arbor	Concealed by wood panel fence, front yard garden, bisected by front walk, bisected by front walk covered by Tunnel Arbor Front Yard Garden	1			1			1								

23	Cottage Revealed— Front Yard Garden + Tunnel Arbor	Fenced by wood picket or ½ wood picket and ½ wood panel bottom panel fence, front yard planted only, bisected by front walk covered by Tunnel Arbor Front Yard Garden	5	3		2	3						1	1				
24	Cottage Revealed— Front Rectangular Beds Garden + Side Rectangular Beds + Tunnel Arbor	Fenced by wood picket or ½ wood picket and ½ wood panel bottom panel fence, front yard planted, bisected by front walk, rectangular beds Tunnel Arbor, side rectangular beds	2		2						2							
25	Cottage Revealed— Front Garden Rectangular Beds + Tunnel Arbor and Side Garden	Fenced by wood picket or ½ wood picket and ½ wood panel bottom panel fence, front yard planted, bisected by front walk covered by Tunnel Arbor, rectangular beds, and side garden (Bower Garden)	1	1			1											

26	ZLL Concealed — Private Side Rectangular Beds Garden	Zero lot line building frontage with side garden, rectangular beds	6		3	3		1	3			1		1			
27	ZLL Concealed — Private Middle Rectangular Beds Garden	Zero lot line building frontage with middle rectangular garden beds	4	1	1	2	1	1					1	1			
28	ZLL Concealed — Private Side/Middle and Rear Garden	Zero lot line building frontage with side and/or middle garden beds and rear garden	6	1	5		1	4	1								
29	ZLL Concealed — Private Enclosed Garden within Middle Yard	Zero lot line building frontage with enclosed side garden in rectangular beds	1		1					1							
30	ZLL Concealed or Revealed— Private or Public Enclosed Side Garden	Zero lot line building frontage with elaborate side garden in geometric parterre or formal garden	8	2	4	2	2	4					2				

31	ZLL Concealed — Private Middle Geometric Parterre Design Garden	Zero lot line building frontage with middle geometric parterre design	2		2			1	1								
32	ZLL Concealed — Private Rear Garden	Zero lot line extensive, designed, or elaborate rear garden only	7	1	2	4	1	1	1				2	2			
33	ZLL Concealed — Public/Private Side Garden, Gate Window or Fence Portion Visual Access	Zero lot line building frontage with side garden geometric parterre design, garden is concealed by wood panel fence with visual access from street through a gate window or fence portion	4	1	2	1	1		2					1			
34	ZLL Revealed— Private Side Garden	Zero lot line building frontage with simple garden in side yard	1	1			1										
35	ZLL Revealed— Public Enclosed Side Garden	Zero lot line building frontage with elaborate side garden in geometric parterre or formal garden	1			1							1				

36	ZLL Concealed — Private Large Formal Garden	Large formal garden	1		1			1									
37	Cottage Revealed and ZLL—Owner Side Garden on property with rental units	Three or more Cottages in a row with a large side or rear garden next or rear to one, fences divide the properties and show separate privies	5	3	1	1	3			1	1						
38	Single Tree Concealed— Private	Sometimes a palm tree	3	1		2	1						2				
39	Tree Allée Concealed— Private	Only vegetation drawn	1			1									1		
40	Side Orchard Irregular— Private	Only vegetation drawn	4			4							2	1	1		
41	Rear Orchard Irregular— Private	Only vegetation drawn	1			1									1		
42	Rear Orchard Regular— Private	Only vegetation drawn	1		1				1								

43	Curved Beds	Large informal garden, entire lot planted with vegetation	4		3	1			2	1		1						
44	Agricultural	Agriculture or market dominated gardens	5	1		4	1			1			1		2			
45	Commercial	Bakery, butchery, or stable with garden	6	1	2	3	1		1			1			1		1	1
Totals			159	63	46	50	63	140	35	3	4	13	12	10	1	2	2	
Number	Garden Type	Description	Type Count Total	#1	#2	#3	A	VC	T	ER	MC	PV	M	NM	BW	HC	G	BSJ
				Type Count by Districts			Type Count by Neighborhood											

A **American Sector**
VC **Vieux Carré**
T **Tremé**
ER **Esplanade Ridge**
MC **Mid-City**
PV **Park View**

M **Marigny**
NM **New Marigny**
BW **Bywater**
HC **Holy Cross**
G **Gentilly**
BSJ **Bayou St. John**

VITA

Cecilia L. McNab was born and raised in New Orleans, Louisiana, where she has lived most of her life. Educated in New Orleans Roman Catholic parochial schools she attended St. Mary's Dominican College in New Orleans and completed her undergraduate education at the University of Texas at Austin majoring in American history and psychology. She returned to New Orleans and after working in managerial accounting and oil administration for two major oil companies in New Orleans for 12 years, moved to Lagos, Nigeria, with her husband, traveling three African, and 12 European countries. Upon returning to the United States she accepted the challenge renovating their residence in New Orleans and began graduate study in the School of Landscape Architecture at Louisiana State University in Baton Rouge. She is a candidate for the degree of Master of Landscape Architecture in May 2005.