Sip a spoonful of steaming gumbo, and you’re sipping history. Tap your feet to a jazz combo, and you’re tapping to history. African cultural influences are as entwined in Louisiana’s history as stitches in a colorful quilt.

The state’s African-American heritage is present everywhere. But sometimes we have to stop and look for the people and places that have left such a phenomenal legacy. Now, the Office of Lt. Governor Mitch Landrieu is creating an African-American Heritage Trail. The first phase of the trail is being introduced in February during Black History Month.

"We are the second highest destination for African-American travelers in the country. What we want to do is direct them to all of Louisiana."

LT. GOV. MITCH LANDRIEU

New Orleans African American Museum of Art, Culture and History displays an African tribal mask, above.

Armstrong Park in New Orleans, right, is a symbol of the African origins of jazz. Laura Plantation, Vacherie, below, tells the story of enslaved West African people.

Advocate staff photos by PATRICK DENNIS

A PATHWAY TO HISTORY

Louisiana creating African-American Heritage Trail

BY CYNTHIA V. CAMPBELL
Travel editor

Sip a spoonful of steaming gumbo, and you’re sipping history. Tap your feet to a jazz combo, and you’re tapping to history. African cultural influences are as entwined in Louisiana’s history as stitches in a colorful quilt.

The state’s African-American heritage is present everywhere. But sometimes we have to stop and look for the people and places that have left such a phenomenal legacy. Now, the Office of Lt. Governor Mitch Landrieu is creating an African-American Heritage Trail. The first phase of the trail is being introduced in February during Black History Month.

“We are the second highest destination for African-American travelers in the country. What we want to do is direct them to all of Louisiana. So we set about by bringing in historians to look at points throughout Louisiana,” Landrieu said.
continued from page 1E

... together for about a year.

... and tour operators, can plan trips scheduled in the state. In

... In 1866, the law was amended to include all races and creeds.

... the country. The Southern University Archives Building is

... and where people still lived in great numbers.

... and Jefferson. The Code Noir, a law that protected the

... of West African stories are known today as the Br'er Rabbit sto-

... Louisiana, said Landrieu.

... Culinary Trail to suit one's pa-

... the church's shimid stained glass windows.

... and raising cattle. Her de-... she eventually built Yucca

... the church is considered the leading

... and Arthur B. McMillan Sr.; rural

... on the Mississippi River. From its ear-

... the buildings they construct-

... of 1953. The boycott was suc-

... that the Southern University Mu-

... Coast. Their son was Paul Briscoe, later

... in the buildings they construct-

... the Code. People created their own traditions and cultural

... slaveholders remained on the

... with clearing the land and culti-

... and raising cattle. Her de-

... the church is considered the leading

... and the German Hertzog

... was known for its creative leadership. Bontemps was baptized at St.

... joined the University of Chicago and became li-

... University Archives Building is

... on local African-American

... since 1921. The Southern University of Louisiana's African Heritage

... and is considered the leading art center in the state.

... and the larger New Orleans metro area.

... at the Corner of Ninth and Winn

... in the African House and in

... the only African-American to win a Pulitzer Prize for

... 400 career wins and was dubbed

... the "winningest" coach in the

... National Register of Historic Places.

... students and educators in the

... a formal dinner party to inaugu-

... and where people still lived in
great numbers.

... the Code. People created their own traditions and cultural...
movies. He won the MacArthur Foundation Award in 1993 and was previously a writer in residence at the University of Southern Louisiana, New University of Louisiana at Lafayette. Gaines, who has received numerous honorary doctorates and awards, also was the subject of a documentary film by Louisiana Public Broadcasting. He made his home in Pointe Coupée Parish, and was recently in Baton Rouge to present the Ernest J. Gaines Award, which he established, to author Ophelia Vernon.

The region is the cradle of zydeco, and birthplace of its founding fathers, including Boyd Breaux, "Beau Soir," Ardis, Clifton Chenier, Alton "Rocking" Duper and others. A popular zydeco idiom, "papa yenn vade," means "papa is coming back." The facility in the forefront of offering visitors a unique experience of the property at Bayou Road (now Gov. Nicholls) and St. Claude. Among its most prominent personalities have been Homer Piano, of the "Funk" family, and Sam Cooke, of the "Sensations." From 1938, the house was owned by the wealthiest African Americans because of the role it played in New Orleans' musical heritage. It is a symbol of the early African contributions to the origins of jazz and other American musical forms.

Leaving Congo Square, we show a few blocks to the New Orleans African Museum of Art, Culture and History at 1452 St. Gov. Nicholls in the heart of Tremé. Entering the beautiful Congo house, we were greeted by Glenda Simms, who acted as the chief volunteer. She guided us through a current show, the Dr. Martin Luther King Jr. Commemorative Art Exhibit, sponsored by the National Conference of Arts. Works feature by Louisiana African American artists, the show includes leather quilts, paintings, photographs and mixed media pieces.

Called the Tremé Villa, the mansion was built of brick in 1828-29 by Simon Meillier and his Philadelphia-born wife, Catherine Flack. It is probably the finest example of Creole villa construction in the city. With a central hall, four large main rooms, French doors and fan lights, after the many years and funds the house still presents a fine elegance. While touring the property, we met Charlie T. Johnson, president of the museum's board and former professor at Southern University New Orleans College of Education.

Johnson pointed out architectural features of the property, including the landscaped front yard of the Tremé Villa, dating from the early 1900s. Other structures include a shotgun house, a restored two-story slave quarters, the Villere House, a restored double shotgun house and the French Creole, a 140-year old structure yet to be restored.

"The French government and AFR have assisted with restoring this building," said Johnson. "We had to restore one wall and a facade. The owners used the same mortar mix as when the house was built." Originally built by Pierre Pousson Jr., the cottage was once rented by Marie Laveau Glapion.

Two blocks away is St. Augus-

It is one of the oldest black Creole testamentary property. Before 1800, black people, both enslaved and free, used this open space on the edge of the city to market goods, socialize and participate in drumming, music making and dancing. Early on, boots and visitors to the city came here to listen to music and dance.

According to the African-American Registry, Congo Square holds a special symbolic importance to African American because of the role it played in New Orleans' musical history. It is a symbol of the early African contributions to the origins of jazz and other American musical forms.

Leaving Congo Square, we show a few blocks to the New Orleans African Museum of Art, Culture and History at 1452 St. Gov. Nicholls in the heart of Tremé. Entering the beautiful Congo house, we were greeted by Glenda Simms, who acted as the chief volunteer. She guided us through a current show, the Dr. Martin Luther King Jr. Commemorative Art Exhibit, sponsored by the National Conference of Arts. Works feature by Louisiana African American artists, the show includes leather quilts, paintings, photographs and mixed media pieces.

Called the Tremé Villa, the mansion was built of brick in 1828-29 by Simon Meillier and his Philadelphia-born wife, Catherine Flack. It is probably the finest example of Creole villa construction in the city. With a central hall, four large main rooms, French doors and fan lights, after the many years and funds the house still presents a fine elegance. While touring the property, we met Charlie T. Johnson, president of the museum's board and former professor at Southern University New Orleans College of Education.

Johnson pointed out architectural features of the property, including the landscaped front yard of the Tremé Villa, dating from the early 1900s. Other structures include a shotgun house, a restored two-story slave quarters, the Villere House, a restored double shotgun house and the French Creole, a 140-year old structure yet to be restored.

"The French government and AFR have assisted with restoring this building," said Johnson. "We had to restore one wall and a facade. The owners used the same mortar mix as when the house was built." Originally built by Pierre Pousson Jr., the cottage was once rented by Marie Laveau Glapion.

Two blocks away is St. Augus-

It is one of the oldest black Creole testamentary property. Before 1800, black people, both enslaved and free, used this open space on the edge of the city to market goods, socialize and participate in drumming, music making and dancing. Early on, boots and visitors to the city came here to listen to music and dance.

According to the African-American Registry, Congo Square holds a special symbolic importance to African American because of the role it played in New Orleans' musical history. It is a symbol of the early African contributions to the origins of jazz and other American musical forms. Leaving Congo Square, we show a few blocks to the New Orleans African Museum of Art, Culture and History at 1452 St. Gov. Nicholls in the heart of Tremé. Entering the beautiful Congo house, we were greeted by Glenda Simms, who acted as the chief volunteer. She guided us through a current show, the Dr. Martin Luther King Jr. Commemorative Art Exhibit, sponsored by the National Conference of Arts. Works feature by Louisiana African American artists, the show includes leather quilts, paintings, photographs and mixed media pieces.

Called the Tremé Villa, the mansion was built of brick in 1828-29 by Simon Meillier and his Philadelphia-born wife, Catherine Flack. It is probably the finest example of Creole villa construction in the city. With a central hall, four large main rooms, French doors and fan lights, after the many years and funds the house still presents a fine elegance. While touring the property, we met Charlie T. Johnson, president of the museum's board and former professor at Southern University New Orleans College of Education.

Johnson pointed out architectural features of the property, including the landscaped front yard of the Tremé Villa, dating from the early 1900s. Other structures include a shotgun house, a restored two-story slave quarters, the Villere House, a restored double shotgun house and the French Creole, a 140-year old structure yet to be restored.

"The French government and AFR have assisted with restoring this building," said Johnson. "We had to restore one wall and a facade. The owners used the same mortar mix as when the house was built." Originally built by Pierre Pousson Jr., the cottage was once rented by Marie Laveau Glapion.

Two blocks away is St. Augus-

It is one of the oldest black Creole testamentary property. Before 1800, black people, both enslaved and free, used this open space on the edge of the city to market goods, socialize and participate in drumming, music making and dancing. Early on, boots and visitors to the city came here to listen to music and dance.

According to the African-American Registry, Congo Square holds a special symbolic importance to African American because of the role it played in New Orleans' musical history. It is a symbol of the early African contributions to the origins of jazz and other American musical forms. Leaving Congo Square, we show a few blocks to the New Orleans African Museum of Art, Culture and History at 1452 St. Gov. Nicholls in the heart of Tremé. Entering the beautiful Congo house, we were greeted by Glenda Simms, who acted as the chief volunteer. She guided us through a current show, the Dr. Martin Luther King Jr. Commemorative Art Exhibit, sponsored by the National Conference of Arts. Works feature by Louisiana African American artists, the show includes leather quilts, paintings, photographs and mixed media pieces.

Called the Tremé Villa, the mansion was built of brick in 1828-29 by Simon Meillier and his Philadelphia-born wife, Catherine Flack. It is probably the finest example of Creole villa construction in the city. With a central hall, four large main rooms, French doors and fan lights, after the many years and funds the house still presents a fine elegance. While touring the property, we met Charlie T. Johnson, president of the museum's board and former professor at Southern University New Orleans College of Education.

Johnson pointed out architectural features of the property, including the landscaped front yard of the Tremé Villa, dating from the early 1900s. Other structures include a shotgun house, a restored two-story slave quarters, the Villere House, a restored double shotgun house and the French Creole, a 140-year old structure yet to be restored.

"The French government and AFR have assisted with restoring this building," said Johnson. "We had to restore one wall and a facade. The owners used the same mortar mix as when the house was built." Originally built by Pierre Pousson Jr., the cottage was once rented by Marie Laveau Glapion.

Two blocks away is St. Augus-

It is one of the oldest black Creole testamentary property. Before 1800, black people, both enslaved and free, used this open space on the edge of the city to market goods, socialize and participate in drumming, music making and dancing. Early on, boots and visitors to the city came here to listen to music and dance.