History

Bywater (a name which was taken from the old telephone exchange in the area) is one of New Orleans' oldest neighborhoods and seems to have stood the test of time in retaining an identity. As a neighborhood its boundaries have always been easy to define. In the 19th century, it picked up at Marigny's lower limit and stretched along the Mississippi to the old Ursuline Convent. Today, it likewise starts at Marigny's boundary (P снова St.) and continues down to the Industrial Canal (former site of the Convent). In the sixteenth century this area wasn't a consolidation of no less than six "creole" faubourgs or suburbs (Daussou, Montegut, DeClouet, Monceau, Carré, and Lesseps) which collectively were known as Faubourg Washington. During that century the area saw heavy German settlement. Architecturally, Bywater still enjoys a predominantly nineteenth century character with numerous "creole" and Victorian cottages defying the march of time. For extensive treatment of the architecture and history of our neighborhood, kindly refer to "The Creole Faubourgs," Pelican Publishing Co., Gretna, La.

sponsored by
Bywater Neighborhood Association
The Preservation Resource Center
823 Perdido St., N.O., La. 70112
581-7032
**Tour**

931 MONTEGUT—Early two bay frame shotgun in Greek revival style. The exterior of this architectural gem remains virtually unblemished in detail. (See photo).

3027 N. RAMPART—Boys' Club—Oldest gym in the city, built ca. 1898 to serve the only two public high schools then existing. The facade was remodeled in the "bungalow" style popular in 1940's.

3050-52 N. RAMPART—These two early (1830's) plastered brick Greek revival shotguns, joined by a common wall, have features generally found in creole cottages of the French Quarter. These rare examples are of extreme importance architecturally.

3053 DAUPHINE—St. Vincent DePaul Church is a neighborhood landmark dating to 1846, displaying streaming brickwork on the exterior and beautiful murals and other details on the interior. Of major importance, the church is currently being considered for nomination to the National Register of Historic Places.

3027-29 ROYAL—Victorian two bay house. Of the six bays across the facade, the two inner ones are the entrances; they lead to halls sharing a common wall. Interestingly, this house is attached to a much earlier structure in the rear, which was probably moved back from the street by Jacks, logs and mules.

3041 ROYAL—Grand Victorian cottage built in 1898 on former site of a boxing area-clubhouse which witnessed the Corben-Sullivan fight (1892). The club was burned in '95 but fortunately splendor was not lacking in its replacement. The spiral columns are unique.

701 CLOUET ST.—Turner's Bar and Rest.—Significant early (1830-40) example of the corner creole store-house with double-pitched hip roof featuring two dormers to Royal and one to Clouets. The potentially attractive facade unfortunately has been over年前 with cadding, the current use of the building, though, is much in character: a good hot plate lunch ("create" or "soul") may be had Mon.-Sat.

634 LOUISA—This late 19th Century frame American cottage has a handsome gallery composed of paired pillars atop paneled wood pilers. The house is grand in scale and has a hexagonal bay towards its rear. Its multi-color, patterned shingled roof and numerous chimneys with wiring profile are most noteworthy. (See photo).

3162 DAUPHINE—This two story plastered brick store house is a good example of a type found more often in Marigny and the French Quarter. Dating from mid-19th Century, it features a beautiful gallery of cast iron railing with cast iron columns supporting.

821 LOUISA—In the Greek Revival style this American cottage has a broad gallery with columns supporting a deep box cornice. Set on a wide lot with attractive landscape this home appears well preserved.

1014 MARTINIQUE ALLEY—Nestled back in an alley off of N. Rampart is a delightful creole cottage which seems to have escaped the onslaught of time. Two full length openings have been shuttered protecting French doors. This cottage, being small in scale and set low to the ground, has an inviting charm. 906 DESIRE—Fine example of an early 19th Century hall creole cottage with twin dormers on double pitch roof. The lowered blinds are probably not original but nonetheless add to the charm of this well-intact cottage.

3405 ROYAL—Set back from the street, this one and one-half story late 19th Century variation of the American cottage has a gallery supported by fluted Corinthian columns, full-arched windows, and a double hip roof. Its old marble mounting block remains on the Desire St. banquette.

3431 ROYAL—Another of the many creole cottage stores in the area. This one retains its original cast iron batten shutters and is often used as a store. 3223 RAMPART—Academy of the Holy Angels. Noteworthy in the complex is the school building on the Congress St. corner, displaying 3 stories of exquisite brickwork. The Italianate style. Built in 1862 when Confederate currency was worthless, the bricks used were offered as tuition.

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**St. Claude Ave.**

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**Mississippi River**

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**Bywater**

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| 1015 FRANCE—St. Cecilia Church. This Tudor-Gothic church was built in 1900 for a German congregation which founded the parish in 1897. | 900 POLAND—An unusual if not very old corner commercial building with interesting scale of height having windows and transoms which complement proportionately. | 817-19 LESSEPS—Typical Victorian four bay double shotgun in excellent renovated condition. | 5933 CHARTRIS—Lombard Plantation (see photo). This rare creole manor house built in 1826 has a deep garage across the front and cabinet gallery to the rear. French doors open onto the front gallery, which is supported by 6 columns in the 18th Century colonial style. | 716 PAULINE—A fine 3-bay shotgun with Greek revival entrance leading to the side gallery which features no less than 8 openings facing the garden-yard. | 631 INDEPENDENCE—This building formerly a dependency of a larger mansion was built at 1830's. A fine example of a plastered brick 2 story kitchen. Its openings feature the original vertical batten board shutters with blacksmith-wrought straps hinge.

Produced by Christine Moe, Chuck Sanders, Paul Grappe, Marc Cooper,