New Orleans Tour
Arrive Algiers Point Take ferry across Mississippi River; ferry departs on the half hour
- Algiers Point was part of Jean-Baptiste Lemoine de Bienville's original 1719 land grant. In 1721, Adrian de Pauger, the engineer who laid out the streets of the French Quarter, took a pie-shaped piece of Bienville's land for himself. A legal battle ensued and the courts returned the land to its original owner.
- A "slave corral" was housed on the Point and enslaved Africans were sold from it to the colonists. During the Colonial period, Algiers Point was also the site of the French colony's slaughterhouse and was sometimes called Slaughterhouse Point.

Walking tour begins here from the Canal St. Ferry
Arrive French Quarter
- Auction Block, Old St. Louis Hotel and Slave Market
  - On the corner of St. Louis and Chartres streets in 1838, the St. Louis hotel opened. It was also called the City Exchange Hotel. Two years later it burned down but was quickly rebuilt. The main entrance to the hotel led into the exchange, a beautiful domed rotunda where every afternoon between noon and 3 p.m. the auctions were held. In this elegant hotel, the center of Creole society before the Civil War, was located perhaps the most infamous of the slave auction blocks. There was more than one. In 1842, George Buckingham reported walking through the rotunda. The auctioneers, he said, were "endeavoring to drown every voice but his own. ... One was selling pictures and dwelling on their merits; another was disposing of some slaves. These consisted of an unhappy family who were all exposed to the hammer at the same time. Their good qualities were enumerated in English and in French, and their persons were carefully examined by intending purchasers, among whom they were ultimately disposed of, chiefly to Creole buyers; the husband at 750 dollars, the wife at 550, and the children at 220 each."
- Slaves were sold on this spot at the old St. Louis hotel, which had also served as the state Capitol and the site of Carnival balls. The hotel was on St. Louis between Chartres and Royal streets. Damaged in a 1915 storm, it was demolished two years later.
  - Indeed, in her 1852 novel Uncle Tom's Cabin, Harriet Beecher Stowe imagined a New Orleans hotel rotunda as the place where Uncle Tom and his fellow slaves from the St. Clare plantation were sold.
  - In the antebellum years, Creole gentlemen drank in the hotel's bar and attended with their wives and daughters fabulous balls and concerts. One of the most spectacular events held in the hotel was in honor of the visiting Henry Clay. During the winter of 1842-43, the great statesman paid an official visit to New Orleans; a dinner and ball were held. Six hundred people sat down to dinner at $100 dollars each. While they dined, they were entertained by the French Opera orchestra.
  - During Reconstruction, the hotel was used for a few years by the state Legislature. Then the hotel was renovated and given a new name: the Royal Hotel, but it soon became neglected and very run-down because visitors preferred the St. Charles Hotel. Writer John Galsworthy paid a visit to New Orleans in 1912. He and his friends were taken into the old hotel on a tour to view the rotunda and the slave auction block. Their guide was an old woman who reminisced: "Yes, suh. Here they all came -- 'twas the finest hotel -- before the war-time; old Southern families -- buyin' an' sellin' their property."
  - In 1915, the old closed-up building was a veritable haven for rats and a bubonic plague scare made way for the demolition of the hotel. In its place stands the Omni Royal Orleans hotel.
    - The luxurious Omni Royal Orleans hotel at the corner of St. Louis and Chartres streets stands on a site once home to a hotel rotunda that was the site of the city's most infamous slave-auction block.
    - The Constitution of the United States included a provision that abolished the international slave trade after 1808. This boosted domestic slave trafficking. Since there was a large demand for slaves in Louisiana, Alabama and Georgia for the cultivation of sugar and cotton, slave traders went throughout the upper South to purchase slaves to be sold at auction in the lower South. Slaves from Virginia were especially desired for their training and intelligence and brought the highest prices.
    - Slaves in the upper South feared being sold into the lower South because of the harsh conditions and the hot climate. But hundreds of thousands of African Americans were forced to migrate south, tearing apart families. New Orleans became the center of the slave trade, especially after 1840, and the slave auction was one of the most cruel and inhumane practices of slavery.
- Slave-trading firms kept "slave pens," where they held the people waiting to be sold or auctioned off. The rooms usually held fifty to 100 slaves, crowded together in unspeakable conditions before they were taken to one of the markets: the St. Louis Hotel, the St. Charles Hotel or the exchange on Esplanade Avenue.

- **Cabildo**
  - 701 Chartres St New Orleans, LA 70130
  - Located next to St. Louis Cathedral and facing Jackson Square, the Cabildo was built under Spanish rule in 1795-1799 and named after the municipal governing body that was located there. Before the transfer of the building to the state museum in 1908, the Cabildo served as a city hall, a courthouse and a prison. The building was designed by Gilberto Guillemand, who also designed St. Louis Cathedral and the Presbytere but the third story mansard roof with cupola was not added until 1847, replacing the original flat Spanish roof and balustrade. On the second floor is the Sala Capitular, or "Meeting Room", in which much of the official business of the building took place.

  In 1803, the Cabildo was the site of the Louisiana Purchase transfer, the event that acquired the Louisiana Territory for the United States, doubling its land-area. The Cabildo served as New Orleans City Hall until 1853 when it became the headquarters of the Louisiana State Supreme Court and saw the landmark Slaughterhouse and Plessy vs. Ferguson decisions. When the Marquis de Lafayette visited the Crescent City in 1825, the city allowed him the use of the Sala Capitular as his residence. In the 1870's, the building came under gunfire on three separate occasions, all the product of Reconstruction era politics and racial tension. The building was transferred over to the Louisiana State Museum in 1908 and has served to educate the public about Louisiana history since. Unfortunately, in 1988 the Cabildo was severely damaged by fire. Over the next five years, the landmark was authentically restored using 600-year-old French timber framing technology. It reopened to the public in 1994 with a comprehensive exhibit focusing on Louisiana's early history.

- **US Mint**
  - 400 Esplanade Ave., New Orleans, LA 70116
  - The Old U.S. Mint holds the distinct title of being the only mint to produce American and Confederate coinage. A product of Andrew Jackson's "Bank War" and westward expansion, the mint was built in 1835 and constructed on the site of Fort St. Charles. It was designed by William Strickland of Philadelphia, who also designed the Second Bank of the U.S., the Philadelphia Mint, and the Tennessee State Capitol. The simplified, classical style of the building is reflective of Strickland's preferences and the Greek revival era. Despite designing the building, Strickland did not oversee construction and never visited the site. Unfortunately, he did not take into account the soft soil of New Orleans in his design, forcing the mint to undergo numerous repairs.

  - Minting began in 1838 and continued until Louisiana seceded from the Union in 1861. Afterwards, the mint was transferred to the Confederacy and used to mint Confederate coinage and house troops. This did not last very long, however, as New Orleans was occupied by federal forces early in the war. After the Civil War, the mint resumed full operations by 1879 and was the only southern mint to reopen after the war. In 1909, minting ceased and the building was used for a number of official purposes until it was transferred to the state in 1965. In 1981, the mint opened to the public as a State museum site.

  - The Old U.S. Mint is currently the location of the Louisiana Historical Center, The New Orleans Jazz Club Collections of the Louisiana State Museum, and the new performing arts center.

- **Treme**
  - Just outside the French Quarter, the show's namesake is a historic eight-square-block neighborhood of 19th-century Creole cottages and Spanish mansions.

  - Free people of color and slaves once prayed freely alongside white worshipers
  - One of the first black newspapers in the country was founded
  - Civil disobedience played out for six decades before Rosa Parks ever boarded a bus in Fauborg Tremé (treh-MAY), one of the oldest African-American communities in the USA
To local historians and residents, the neighborhood represents an important though oft-overlooked chapter in the country's African-American history

- "When we look at the struggle for equality and freedom for African Americans, we have to look first at Tremé," says Brenda Marie Osbey, a poet and professor of African studies at Louisiana State University and Brown University who has written extensively on Tremé. "That's where it all started."

- Black residents lived in the area called Tremé as early as the 1730s, says John Hankins, executive director of the New Orleans African American Museum, located in Tremé.

- Claude Tremé, a French hat maker who inherited the land from his wife's family, began to subdivide and sell off plots of land in the late 1700s. New Orleans, unlike other Southern cities at the time, was populated by free people of color, who quickly moved into the neighborhood

- Tremé soon became a bastion of French-speaking, mixed-race plasterers, bricklayers, cigar makers, sculptors, writers and intellectuals

- Tremé residents in 1845 published Les Cenelles, widely considered the first anthology of black poetry in the USA, and the Tribune, one of the first black daily newspapers in the country

- Slaves and freed blacks were permitted to mingle each Sunday in nearby Congo Square, where they sold goods, played homemade drums, and danced the bamboula, a traditional African dance, the African rhythms seeped into surrounding homes, laying the groundwork for the evolution of jazz several decades later

- Marching bands, elaborate funeral processions, Creole cooking, African spices — all of it flourished right in Tremé

- Built mostly with funds from free people of color, St. Augustine Church opened in 1841 at 1210 Gov. Nicholls St., in Tremé and included a reserved block of pews for slaves; black residents lived side by side with Spanish colonists and immigrants. The fact that enslaved blacks were able to mingle with freed, educated blacks in Tremé created a community where universal rights were discussed — unique in antebellum America

- In 1892, Homer Plessy, a Tremé resident of mixed race who was considered black but could pass as white, purposely got arrested by sitting in a whites-only train car in New Orleans. His lawyers took his case all the way to the U.S. Supreme Court, trying to repeal segregation laws, says Keith Weldon Medley, a New Orleans author who wrote a book on the case, The case backfired — the justices ruled 7-1 against Plessy in the now-famous Plessy v. Ferguson case, creating the "separate but equal" doctrine that upheld segregation laws for the next six decades

- Congo Square, bound by St. Philip St., Rampart St., Basin St., St. Peter St., and N. Villere St.
  - In a city famous for its musical traditions, perhaps no other single location claims as much musical and cultural history and importance as Louis Armstrong
  - Located at 701 N. Rampart Street on the edge of the French Quarter, the park is dedicated to one of the City's most celebrated native sons and to the tradition of jazz in the City
  - The park is located in the Tremé neighborhood, birthplace of many of New Orleans' most famous jazz musicians and the National Park Service has an active presence in the park
  - Within the park confines is historic Congo Square, formerly known as Place de Negres, it took its name from the tradition of slaves who gathered there on Sundays, their day off, to sing, beat drums, sell home-made goods, and celebrate. The park annually hosts Martin Luther King Day celebrations, Red Dress Run, weddings, festivals, concerts, filming and more

- St. Louis Cemetery, 425 Basin St.
Saint Louis Cemetery is the name of three Roman Catholic cemeteries in New Orleans, Louisiana. All of these graves are above ground vaults; most were constructed in the 18th century and 19th century. The vaults are in fact more due to French and Spanish tradition than they are to water table problems. Cemeteries #1 and #2 are included on the Louisiana African American Heritage Trail. Cemetery #1 is located on historic Basin Street, it is the burial place of Marie Laveau, the legendary "voodoo queen." Believers and non-believers alike make pilgrimages to her tomb to make offerings to her spirit in return for what they hope will be blessings. The many "X's" scrawled on the tomb attest to the power she is believed to wield, even long after her death. Many other New Orleanians who achieved world fame are buried there as well, including 19th century chess champion Paul Morphy, Homer Plessy of the landmark Supreme Court segregation decision Plessy vs. Ferguson, and members of Impressionist artist Edgar Degas' New Orleans-based family.

- Depart New Orleans
- Whitney Plantation
  - 5099 Hwy. 18, Wallace, LA 70049
  - The Whitney Plantation, originally known as Habitation Haydel, is located on the west bank of the Mississippi River, on the historic River Road in St. John the Baptist Parish, between Edgard and Wallace, Louisiana. Ambroise Heidel (1702-ca.1770), the initiator of this plantation, emigrated from Germany to Louisiana with his mother and siblings in 1721. He became a modest farmer on the east bank with, at one time, a single pig for all livestock. In 1752 Ambroise bought the original land tract of this plantation and became a wealthy owner engaged in the business of indigo. Jean Jacques Haydel Sr. (Heidel's younger child) transitioned the plantation from indigo to sugar in the early 1800s before passing it to the next generations. After the Civil War (1867) the plantation was sold to Bradish Johnson of New York, who named the property after his grandson Harry Payne Whitney.
  - In 1992, the site was added to the National Register of Historic Places. Whitney Plantation is a genuine landmark built by African slaves and their descendants. The site is now dedicated to the interpretation of slavery along the River Road. As a site of memory and consciousness, the Whitney Plantation Museum is meant to pay homage to all the slaves who lived on the plantation itself and to all of those who lived elsewhere in Louisiana and the US South. A full image of slavery is recomposed here through the eyes of children who lived their childhood in bondage.

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  - Evergreen Plantation
    4677 Hwy. 18, Edgard, LA 70049, 985-497-3837
  - Houmas House Plantation and Gardens
    40136 Hwy. 942, River Rd., Darrow, LA 70725, 225-473-9380
  - Laura Plantation
    2247 Louisiana 18, Vacherie, LA 70090, 225-265-7690
  - San Francisco Plantation
    2646, Louisiana 44, Garyville, LA 70051
    985-535-2341
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    2646, Louisiana 44, Garyville, LA 70051
    985-535-2341
**The Sugar Trail to the Promise Land Tour**

St. Martin Parish
From Lafayette, you'll head eastward toward St. Martinville, a town rich in history and culture. Historic buildings in St. Martinville include the St. Martin de Tours Catholic Church, La Maison Duchamp, the Duchamp Opera House, and the St. Martin Parish courthouse all were built by African and Indigenous slave labor, circa 1853. St. Martin de Tours Catholic Church, founded by the Acadians in 1765. The city also is home to the African American Museum, which tells of the arrival of Africans and development of the Free People of Color community in Louisiana. The trip northward, back to Breaux Bridge, takes you through sugar cane fields and past the St. John Sugar Mill.

**The African American Museum**
125 South New Market St., St. Martinville, LA
Located in St. Martinville's historic district, this museum tells the story of the arrival of Africans to Louisiana and the development of the area's Free African Indigenous People of Color community. Exhibits interpret the struggles, adaptations, and contributions of African Americans with specific emphasis on the Attakapas District of Southwest Louisiana during the 18th and 19th centuries. This museum is highly recommended and features artifacts, electronic exhibits, text panels, and a beautiful mural. Created by Dennis Paul Williams, the mural tells the story of the trades and accomplishments of St. Martinville's Free People of Color. The museum also holds lectures and sponsors medical aid missions to Senegal's Gorée Island, a sister city of St. Martinville.

The Attakapas District and Bayou Teche
Early St. Martinville was known as "The Attakapas District" after the nomadic Indigenous American tribe that inhabited at the time of the first European contacts. The district's earliest known Enslaved Africans and European settlers began to establish farms and ranches along Bayou Teche well into the 1750s. These early seventeenth and eighteenth-century Enslaved Africans were drawn primarily from Saint-Dominigue (Haiti) and West Africa's Senegambian Basin. Running through Louisiana's Acadian heartland, Bayou Teche attracted not only the well-known French Canadian exiles, but also a wide array of other French-speaking immigrants, including creolized African Americans brought to the region to work vast sugar plantations. Many remained enslaved, but a number gained their freedom through various ways. As in New Orleans, these Free People of Color occupied a middle ground between free and slave, often dominating the building or service trades. After the Civil War, the communities were unified through strong social organizations and their Catholic faith. The museum traces the rich history of the area's Free People of Color from the 1750s onward.

**St. John Sugar Mill and Plantation**
6092 Resweber Hwy., St. Martinville, LA 70582
- A long running active sugar mill located at the base of the DeClout family Plantation
- John Batiste was the founder of the St. John Plantation and mill in the late 1880's and the mill was incorporated in 1915
- The Louisiana Sugar Cane Co-Op and historic St. John Mill, which is administered in St. Martinville, manage about 34,000 sugar cane producing acres throughout the State of Louisiana

**Promiseland Slave Burial Grounds**
Promiseland Drive, Parks, LA
- Ancestral burial grounds not accessible to the public but can be viewed from the Bayou Teche
- Historically unusual point of interest as a Confederate soldier's gravesite sits in the middle of the slave cemetery
- Site located at the edge of the Bienvenu family plantation
Explore Cane River

Come along on a cultural journey and explore the multicultural legacy of Cane River National Heritage Area. Located in northwestern Louisiana, the Cane River region is a largely rural, agricultural landscape known for its historic plantations, distinctive Creole architecture, and its culturally diverse legacy. Historically this region lay at the intersection of French and Spanish realms in the New World. Today it is home to a unique blend of cultures, including American Indian, French, Spanish, African, and Creole. Explorers will take a step back in time and visit three Creole plantations that showcase the African culture and heritage distinctive to Cane River. During the course of the tour, visitors will explore the complicated world vividly brought to life by author Lalita Tademy in her best-selling Cane River.

Cane River Creole National Historical Park, Oakland Plantation
4386 Hwy 494 Bermuda, LA 71456
Considered the South’s most complete Creole plantation, Oakland Plantation was established in 1789 as one of the first cotton plantations in the region by Jean Pierre Emmanuel Prud’homme. Eight generations of his French Creole family lived and worked on this land, managing to keep the physical complex intact for two centuries. As a unit of Cane River Creole National Historical Park, Oakland’s main house, outbuildings, sheds, store houses, and furnished tenant cabins illustrate life on a working plantation.

Melrose Plantation
3533 Hwy 119 Melrose, LA 71452
The legendary Melrose Plantation was established by a family of “gens de couleur libres” (free people of color) around the time of the Louisiana Purchase. Its story continued during the 20th century as a retreat for artists, where the African American artist Clementine Hunter emerged as its most notable figure. Hunter, once a field hand and cook at Melrose began to record the people, life, and scenes of Cane River in her bright primitive style. Clementine’s national recognition was evidenced by exhibitions at the Museum of Modern Art in New York and the New Orleans Museum of Art. A selection of her colorful murals surrounds the second story of the African house on Melrose Plantation.

Cane River Creole National Historical Park, Magnolia Plantation Quarters
5449 Highway 119 Derry, LA 71416
Established during the French Colonial period, Magnolia Plantation reflects the resilience, resourcefulness, dedication, and continuous interaction of families and communities along Cane River. Today, Magnolia’s eight brick duplex-style quarters are the remnants of a rare masonry village for the enslaved. The cabins were initially built in the 1840s to house two enslaved families each. In the twentieth century, the two rooms were linked to form single-family tenant housing and furnished with electricity.
The Creole Corridor from St. Landry to Rapides

St. Landry Parish is the site of one of the oldest European settlements in Louisiana, le Poste des Opelousas, an administrative territory established by the French government in 1720. Home of the Opelousas Indians, the district was larger than some European empires of the day. In 1791, the area was settled also by some English, Scotch, Irish, and German people managed to find their way to the lush and fertile lands of the district. Black slaves arrived with the first European in the early 1700s, and in the late 1700s, free blacks and les gens de couleur libres, or free people of color, began arriving in the area to take advantage of Spanish land grants. The influence here—Native American, European, African, Acadian, American—have mixed and matched for over three centuries to produce the rich and colorful experience that is St. Landry Parish today, home of the Creole's. Creole has numerous definitions that vary in different regions of the state, country and world. But in St. Landry Parish, Creole mainly refers to descendants of slaves and free people of color. Many trace their lineage to the Caribbean and Africa.

Creoles have heavily influenced the region’s culture, especially with zydeco, the accordion-driven, dance music that now has fans across the globe. Accordionist Amédé Ardoin, a native Creole of St. Landry Parish, is widely regarded as a founding father of Cajun music and zydeco.

Opelousas

Le Vieux Village, 828 East Landry Street, Opelousas

The Village has a wonderful array of buildings dating from the 1700s to the turn of the century, with architecture unique to this area. The Opelousas Tourist Information Center is located on the site.

Opelousas Museum & Interpretive Center, an Interpretive Exhibit of a Community, Its People and Their Culture

The Opelousas Museum and Interpretive Center is a general history museum dedicated to collecting, preserving and interpreting those objects and artifacts which provide information about the history and culture of the Opelousas area from prehistoric times to the present. You will learn about the people, their folkways, and floodways, their religions, their businesses, their fun and their festivals. You will also explore the time periods of the earliest inhabitants of the area, the many waves of immigrants, the periods of war and strife and the resurgence born of tenacity and determination. Here you will learn where zydeco began, when Opelousas was capital of Louisiana during the Civil War or when Bonnie and Clyde ventured into town. One room is dedicated to the Civil War, and two other rooms house the Geraldine Smith Welch Doll Collection of over 400 dolls. Another free standing exhibit features Opelousas native and Olympian Rodney Milburn. The museum is also home to the Louisiana Video Collection Library and the Southwest Louisiana Zydeco Music Festival Archives.

Opelousas Community Radio Station, KOCZ 107.7 FM, 328 Congress Street, Opelousas

KOCZ 107.7 is a low-power FM, or LPFM, as it is called. The signal is a mere 100 watts, which reaches only 10 to 15 miles. However, the station has become an unlikely lifeline in a city of 24,000, helping promote local artist, community needs, and church events. Low-power stations are designed for noncommercial uses, KOCZ is licensed to the Southern Development, a civil right group that grants scholarships, provide affordable housing, run a business incubator and promote Cultural Awareness.

The foundation treats the station as a 24-hour form of community outreach. Shows are hosted by about 20 volunteers like Lena Charles, the chairwoman of the Foundation Board. She hosts a weekend talk show, (City Moves) and held candidate forums for local elections. “Politically, some people don’t talk to other people,” Ms. Charles said. “But we talk to everybody. We’re a bridge that connects the community together.”

Holy Ghost Catholic Church

Holy Ghost Church takes pride in being the largest Catholic congregation of African American members in the United States. All are welcome to join the ten thousand members for a wonderful experience of Gospel singing every Sunday during 11a.m. Mass.

Creole Heritage Folklife Park

While the Folklife Center serves primarily as an educational center for local youth, it still offers an intense and very personal narrative of local African American life in the first half of the twentieth century. Creole folklorist Rebecca Henry has collected and displayed family records, photographs, and personal effects in order to relate the lives of her parents and grandparents, who worked as tenant farmers in the region. The personal effects on display at the Creole Heritage Folklife Center thoughtfully represent not only history, but a way of life. A native of Louisiana’s St. Landry Parish and mother of six, Rebecca Henry grew up in a small farming community of Leonville as the daughter of a sharecropper. She recalls times when kerosene was used to light rooms and a hot jug of water wrapped in cloth kept your feet warm while you slept. It is these kinds of old traditions and folkways that she seeks to preserve and share at the center.

The Creole Heritage Folklife Center is located in an old house, deliberately kept rustic so that visitors get a true sense of the period. There is a potbelly stove in the kitchen, a dry sink on the countertop, a hand-braided rug in front of the bedroom fireplace, and shelves with hats and hatboxes of the era. There is also a gift shop of handmade gifts, art, soaps, and dolls—all created by Henry. The Creole Heritage Folklife Center presents the opportunity to relive traditions of the African-American community including Creole culture.
Plaisance

In the days of old, the Creole Community would gather at harvest time and work together to complete their tasks. When a family would have a bouchere' (butchering of a hog), everyone in the community would come over and share in the work and cooking of fresh meat. When the work was finished, the people would celebrate and entertain themselves with a “La La” (Creole French for house dance.) Instruments used to create “La La” music were the scrub board (frottoir), spoons, fiddle, triangles (ti-fers), and an accordion. When times got tough for a family, they would throw a “La La”, a Saturday night dance in the living room. Emptying the room of all furniture, they would charge ten or fifteen cents admission and sell gumbo, homemade beer and lemonade. Even churches would give benefit “La La” to support different functions of the church.

By most of the music being sung in Creole French, “La La” music was only thought of as being for rural and “old folks. One noted musician, the late great “King of Zydeco”, Clifton Chenier, is credited with naming the music ZYDECO “les haricots” (snap beans). In 1981 fearful that Creole and Zydeco music was dying out, “The Treasures of Opelousas” a group of concerned citizens under the guidance and sponsorship of Southern Development Foundation, organized the Southwest Louisiana Zydeco Music Festival. The first Zydeco Festival in 1982 was started on a farmer’s field in the Plaisance community on the outskirts of Opelousas, with four hundred of our neighbors attending.

These traditions of yesteryear may be only a memory for some, but it is the testimony that the Zydeco Music Festival serves. A testimony to those who came before….to the ancestors who toiled in the fields under the hot sun to take care of their families….to those who shared with one another during good and bad times…especially to the ancestors who celebrated, laughed, and loved despite the hardships they encountered.

The Zydeco Music Festival is their offspring - a living reminder for us never to forget where we come from, to always appreciate and respect our past, and most of all to continue our legacy in keeping the rich culture alive. Southern Development Foundation has kept the Original Southwest Louisiana Zydeco Music Festival alive and developed it into what is now known as the world’s largest Zydeco (“LA LA”) Music Festival.

Alexandria

Kent House is a classic example of French colonial architecture. Standing on the original land grant from the King of Spain to Pierre Baillio II, it offers a glimpse of the French, Spanish and American cultures that have influenced Louisiana. All three flags fly over the entrance.

Built circa 1796 prior to the Louisiana Purchase. The house was built by Pierre Baillio II, whose family came from France. Pierre’s father was an officer at Fort St. Jean Baptiste, in Natchitoches, Louisiana. The plantation house is one of the oldest standing structures in the state of Louisiana. Together with its outbuildings, it preserves the homestead of a successful Creole family typical of a Louisiana colonial era working plantation.

Kent Plantation House preserves, interprets, and promotes its historic site to educate the public about the history and culture of central Louisiana between 1795 and 1855. Kent House Plantation is central Louisiana’s oldest standing structure and was built between 1796 and 1800. You can see candle making demonstrations, open-hearth cooking, and more. Kent House, an outstanding example of rural Louisiana plantation architecture.

Kent House Plantation is located at 3601 Bayou Rapides Road in Alexandria at the Crossroads of Louisiana. The Plantation staff can be reached at 318-487-5998 or visit their site at www.kenthouse.org.
Holy Rosary Institute
421 Carmel Drive
Lafayette, Louisiana 70509

- In 1913, Father Phillip L. Keller purchased an 84-acre farm outside the city limits of Lafayette which had once been the property of the sister of the King of France, and the property was dedicated to the Mother of the King of Heaven and Earth, Our Lady, Queen of the Holy Rosary.
- In August of 1913, Father Keller, Mother Sacred Heart, SSF (The Sisters of the Holy Father that had been recruited in 1898 to staff the industrial school in Galveston) and 14 girls arrived at the farm with its oak-lined avenue and two small buildings.
- With a donation from Sister Katherine Drexel (well-known benefactress of colored and Indian missions in America), a large three-storied building which housed the convent, dormitory, and classrooms was completed in March, 1914, and was dedicated by New Orleans Archbishop Joseph Blenk in April of the same year.
- In June of 1915, the school awarded its first diploma to Veronica Matteo (Linden).
- A dream deferred, in 1974, due to a decline in enrollment and astronomical costs, the boarding department was closed, ending an era that had begun more than fifty years before.
- With the closing of the boarding department Holy Rosary began a period of decline and the enrollment that a few years before had been in excess of 400 now declined to below 200.
- The financial difficulties caused by decreasing revenues caused the elimination and restructuring of many of the services provided by the school.
- The needs of the school prompted an all-out effort on the part of the alumni and friends to “Keep Rosary Alive.”
- In September of 1976, Fr. Elmer Powell, SVD, became the 5th director of the institute. Through his efforts an advisory board consisting of alumni, supporters, and benefactors continued to keep the troubled school afloat, serving until 1979.
- The period from 1979-1988 was a period of restructuring and financial rebuilding, with the administration of the school becoming the shared responsibility of the School Board, Board of Trustees, and the principal. Continuing its philosophy of superior educational development, the eighties saw a slight rise in enrollment and a serious recommitment to the vision of its founder.
- In 1980, Holy Rosary Institute (the girl’s building) was placed on the National Register of Historic Places.
- After 75 years of service to Black America, alumni and friends of Holy Rosary Institute are working to restore the buildings and grounds and to re-establish the Institute as a focus for African-American development and education.

Francis Pavy Painter’s Studio
210 Gordon St.
Lafayette, LA 70501.
- Tour of studio and discussion with the internationally known artist about the Cajun and Creole influences on his art.

Dr. Butler’s Home and Office
- The home and office of “Doctor” Butler, who was the first African American pharmacist in Lafayette and served the community of Freetown to aid the sick.

Good Hope Hall/Law Offices of Glenn Armentor
300 Stewart St.
Lafayette, LA 70501.
- Formerly part of the Ile Copal plantation, the subdivision registered as Mouton Addition became known as Freetown, and had a heterogeneous mixture of lower- and middle-class Free Men of Color and Caucasians.
- The True Friends Society formed to band against the terror of the Knights of the Klu Klux Klan and the Riders of the White Camellia.
- Later the Society was no longer imperative for safety but the group shifted from a goal of mutual defense to one of public welfare, attending to the sick, planning celebrations and tending to the social agendas of the African-American community.
• In the 1920s and depression times of the 1930s, the facility became one of the great jazz halls of America where outstanding but mostly unknown traveling musicians of the time (Louis Armstrong, Fats Waller, Ethel Waters, the Absinthe House's Fat Pinchon and Detroit's McKinney's Cotton Pickers, just to name a few) graced the stage of the hall week after week to entertain the community.
• After World War II, the building sat dormant for a time before being used as a Catholic Church.
• In the 1950's it became a wedding hall again then was purchased and resold many times to area businessmen before becoming the law office of Glenn Armentor in 1981.

"Tante" Marie Raymond's home
• Mrs. Raymond was born a slave, but through industry and entrepreneurship, turned her cooking skills into a small business.
• Her success was such that she was able to acquire this property and have this house built.
• So impressive was her reputation that she was featured in an US government tour guide in the 1940s.

Martin's Hat Shop
312 Stewart St
Lafayette, LA 70501
• Established in 1915 and relocated to its current location in the early 1940s.
• Possibly the oldest continual African-owned business in the area.
• Requests for service are still received from around the country.

Our Lady of Good Hope Mission Chapel
303 East Convent Street
Lafayette, LA 70501-5843
• Built in 1950 for the Roman Catholic community living in Freetown, which for decades had used space in the Good Hope Hall.
William G. "Bunk" Johnson Trail
New Iberia, La.

- The New York Times credits international jazz trumpet legend William G. "Bunk" Johnson with teaching Louis Armstrong to play Jazz. A New Orleans native, Johnson spent the latter part of his life in New Iberia, where he worked at Shadows-on-the-Teche and KONRIKO.
- Consult the Iberia Parish Library's special collections to learn more about "Bunk" Johnson and his music (445 E. Main St. * 337-364-7024 * Iberia.lib.la.us/SpecialCollections.htm).
- New Iberia honors the musician with the Bunk Johnson Memorial and Bunk Fest, a month-long celebration in May (Hopkins St. * 337-560-5595 * Bunkjohnson.com).
- Visit the Conrad Rice Mill and KONRIKO Company Store where "Bunk" Johnson worked. Built in 1912; it is America's oldest operating rice mill and a rare surviving example of a factory using a turn-of-the-century belt-driven power transmission. A substantial portion of the mill's original equipment is still in use today (307 Ann St. * 800-551-3245 * Conradricemill.com).
- "Bunk" Johnson was buried in 1949 at St. Edward's Cemetery and visitors can still see his tomb today (corner of Walton and W. Dale St. * (337-369-3101).

Shadows on the Teche
317 E. Main St., New Iberia, La. * 337-369-6446 * Shadowsontheteche.org

- "Bunk" Johnson worked at this white-columned brick sugar plantation on the banks of the Bayou Teche in New Iberia. Constructed between 1831 and 1834, the Shadows is both a survivor and a reminder of another time.
- The Shadows serves as a solid reminder of the many layers of history associated with the site, each succeeding generation building on the one before to become an integral part of the property's history.
- Fortunately, we not only have the house and the historic site, but we also have the Weeks Family Papers, a collection of over 17,000 invoices, receipts, business, legal, and personal letters that testify to the joys, sorrows, fears, sickness, celebrations, pain, prosperity and poverty, all the emotions and situations of life. The site has been the stage for business entrepreneurs, politicians, soldiers, a backdrop for the Civil War, and a comfortable, familiar setting for childhood and old age, witnessing birth, sickness, and death, all of which are documented in the Weeks Family Papers.

The Bayou Teche Museum
131 E. Main St., New Iberia, La. * 337-606-5977 * bayoutechemuseum.org

- "Fields, Factories and Festivals," a permanent sugar exhibit at the Bayou Teche Museum in New Iberia features Iberia Parish sugar cane industry. It shows visitors how sugar cane is planted and turned into sugar, includes a scale model sample of a working factory and retraces the history of the 71-year-old Louisiana Sugar Cane Festival and Fair.

The Howe Institute (now Iberia Parish Courthouse)
300 S. Iberia St., New Iberia, La. * 337-365-7282

- The institute was the first organized school for African American students in Iberia Parish.
• It was owned by Peter and Jerome Howe and stood on the lot where the parish courthouse now sits. The Howe brothers purchased this plot of land that is surrounded by Iberia Street, Pershing Street, Providence Street, and Washington Street in 1887 for a mere $100 and occupied the area for approximately fifty years.
• The school operated from 1890 to 1933 and was controlled by the Union’s 6th District Missionary Baptist Association with Principal Jonas Henderson, Sr.
• In 1938, Iberia Parish bought the property from the Howe brothers for $14,000. Construction of the current courthouse followed this purchase soon after.

Saint James United Methodist Church
549 E. Saint Peter St., New Iberia, La. * 337-364-5780
• The religious freedom for African American that resulted from the Civil War meant churches for those residents who had long lived without them.
• Saint James was the first African American Church to be established in New Iberia.
• Most black churches thereafter served not only as places of worship, but also as town halls, infirmaries and social centers.

Saint Edward Catholic Church
175 Ambassador W. LeMelle Dr., New Iberia, La. * 337-369-3101
• The congregation of Saint Edward Roman Catholic Church of New Iberia began as a National Parish for African Americans in 1917. Not only was St. Edward the first parish established in the new Lafayette Diocese, but it was also the first National Parish, as well as a center for Christian education for African Americans in the rural districts of the Diocese.
• On October 1, 1917, Reverend F. Xavier Lichtenburger, a Holy Ghost Priest, took charge of the African Americans Catholics. He held services at Saint Peter’s Catholic Church until Saint Edward, through the generosity of Blessed Catherine Drexel, was built. On November 10, 1918 the first Mass in the new church was celebrated. The new church, however, was not dedicated until May 4, 1919.
• The Sisters of the Blessed Sacrament arrived on September 12, 1918. For many years, they influenced the lives of a countless number of African American youths.

Saint Edward Catholic School
175 Porter St., New Iberia, La. * 337-369-6764 * Saintedwardpandas.com
• It was founded as an all-black school for the community of New Iberia by Mother Katharine Drexel, who would later be declared a saint by Pope John Paul II on October 1, 2000.
• Born to an affluent family on November 26, 1858, Katharine knew at an early age that she was meant to serve others. Against the direction of her spiritual advisors, she devoted her entire life and her inherited fortune (comparable to millions of dollars today) to further the causes of Native Americans and African Americans, particularly in the area of Catholic education.
• On November 18, 1918, an influenza epidemic precluded the school from opening in September as scheduled. At the time the school opened, it was staffed entirely with Sisters of the Blessed Sacrament, the religious order founded by Mother Katharine.
• By 1930, St. Edward’s sponsored teacher training courses had the approval of the State of Louisiana. When certified, its graduates could secure positions as teachers in any rural or public school in Louisiana. This teacher training program continued at St. Edward’s until 1936, when it was transferred to Xavier University in New Orleans. For the rural teachers, this was an opportunity not only to teach but to also do mission work.
With desegregation in the early 1970's, St. Edward School was integrated and became the kindergarten through third grade school for the Catholic school system of New Iberia. Pre-kindergarten was later added. Currently, St. Edward is a major feeder school for Catholic High School, which hosts fourth through twelfth grades.

Félicité’s Marker
457 E. Main St., New Iberia, La.
- During the 1839 yellow fever epidemic, a black woman named Félicité, a native of Santo Domingo, apparently immune to the virus, worked day and night nursing the sick, comforting the dying, and arranging for burial of the dead.
- The town's people cared for her until her death in January 1852.
- On the day of her burial, a holiday was declared. Every business in New Iberia was closed, and every man, woman and child accompanied her remains to the final resting place at St. Peter's Graveyard.
- Today, a marker stands before City Hall attesting to her heroism.

Bow Tie Tuesday Poetry Jam
The House of Rudolph, 326 Hopkins St., New Iberia * 337-335-9645
- Every Tuesday, men and women gather in the retro booths at the old West End bar and tell their stories through music and poetry.
- Joseph Battle started this weekly gathering.
- The building will feature a mural created by local artists.

The Jeanerette Sugar Museum
500 E. Main St., Jeanerette, La. * 337-276-4408 * Jeanerettemuseum.com
- Jeanerette’s population is 66 percent African American, according to the 2010 Census.
- The museum’s history room celebrates the history of the area’s people, including important citizens and contributions of African Americans. It features photos of several African American mayors and artifacts from the African American school, Boley High.
- The Sugar Cane Industry exhibit includes African American history, and documents the last 200 years of the sugar cane industry. This pictorial is on permanent loan from the University of Louisiana at Lafayette. The panels of the exhibit were once on display in the Smithsonian Institute. The exhibit includes a 12-minute film on the making of sugar, a sugar cane patch growing on site, along with a working antique sugar mill and early-mechanized cane-harvesting equipment. Sugarcane a key factor in the community’s economic growth for the past 200 years boasts three active sugar mills, one of which is located within the city.

Francis Marion Boley High School
Pellerin St., Jeanerette, La.
- Located on old Pellerin Street, this building was once the high school for African Americans. It is now closed.

The Post Office
1614 Main St., Jeanerette, La. * 337-276-7014
- The historic post office has a mural of sugar planting that was completed through a national project.