NPS Form 10-900

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Nat. Register of Historic Places
National Park Service

OMB No. 1024-0018

298

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, How to Complete the National Register of Historic Places Registration Form. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic Name: The Governor House Motor Hotel
Other Names/Site Number: Travelodge Downtown, Days Inn, Canal Street Hotel
Name of related multiple property listing: N/A

2. Location

Street & Number: 1630 Canal Street
City or town: New Orleans State: Louisiana County [Parish]: Orleans
Not for Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets, meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register Criteria.

I recommend that this property be considered significant at the following level(s) of significance:
☐ national ☐ state ☒ local

Applicable National Register Criteria: ☒ A ☐ B ☒ C ☐ D

Phil Boggan 4-8-16

Signature of certifying official/Title: Phil Boggan, State Historic Preservation Officer **Date**

Louisiana Department of Culture, Recreation, and Tourism

State or Federal agency/bureau or Tribal Government

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title: **State or Federal agency/bureau or Tribal Government**

4. National Park Certification

I hereby certify that the property is:

✓ entered in the National Register Automatic
___ determined eligible for the National Register
___ determined not eligible for the National Register
___ removed from the National Register
___ other, explain: _____

5.31.2016

Signature of the Keeper **Date of Action**

5. Classification

Ownership of Property (Check as many boxes as apply.)

X	Private
	Public – Local
	Public – State
	Public – Federal

Category of Property (Check only **one** box.)

X	Building(s)
	District
	Site
	Structure
	object

Number of Resources within Property (Do not include previously listed resources in the count)

Contributing	Non-contributing	
2		Buildings
		Sites
1		Structures
		Objects
3	0	Total

Number of contributing resources previously listed in the National Register: 0

6. Function or Use

Historic Functions (Enter categories from instructions.): DOMESTIC / Hotel

Current Functions (Enter categories from instructions.): VACANT / Not in Use

7. Description

Architectural Classification (Enter categories from instructions.): Other / French Quarter Revival Style

Materials: (enter categories from instructions.)
foundation: CONCRETE
walls: BRICK / Plaster
roof: Asphalt Shingles
other: Steel Balconies

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph
The Governor House Motor Hotel (herein referred to as the Governor House) is a six-story motor hotel on New Orleans's most prominent street, Canal Street, and located beside the elevated Interstate 10 roadway. When it was built in 1964, the Governor House was the first motor hotel (or motel) in the downtown area, known as the Central Business District. The steel-frame building is clad in old brick and designed in the French Quarter Revival Style, making prominent use of iconic elements such as French doors, shutters, arched openings, and balconies. The French Quarter motif is an instant billboard for the hotel, inviting guests by invoking the romance and charm of New Orleans's historic past. The building's exterior has not been altered since the hotel opened in 1965. The interior has undergone periodic updating but the building's centerpiece, the four-story atrium surrounded by guestrooms, is intact. The building is almost unchanged since it opened to guests 51 years ago and is thus eligible for the National Register of Historic Places.

Narrative Description

The Hotel Building, *1 contributing building*
The building is a steel frame, six-story motor hotel on a site in downtown New Orleans. The building takes up slightly more than 25 percent of Square 404, the block bounded by Canal Street, South Claiborne Avenue, South Robertson Street, and Cleveland Avenue. Although it is a low-rise building, the hotel is a prominent presence on Canal, the city's defining roadway. It is also a visual anchor from Interstate 10, a massive traffic conduit which was built over Claiborne Avenue. From their vehicles, drivers and passengers are eye level with the Governor House Hotel's distinctive design.

The footprint of the building is slightly rectangular with a small attached rectangle on the south southwest corner (a three level extension of the parking garage with a swimming pool on the open-air third level) seen from above. The hotel, the main part of the building, opens onto Canal Street. The Canal and South Claiborne facades are built up to the sidewalk. The rear portion of the building is a two-story parking deck and garage. The Cleveland Avenue and South Robertson Street elevations are obscured by high rise buildings that fill the rest of the square. The building has 35,150 square feet of space. The core building at 1630 Canal has 217 guest rooms spread over the top four floors. The ground floor (first floor) has a lobby area and space for a restaurants, kitchen, retail shops, offices,

storage, and maintenance spaces. There is also a large garage drive-in area with two side-by-side entrances where guests could park while checking in or out. The open parking space connects to the car parks in the rear of the hotel. The sixth floor is the roof with a variety of enclosed separate spaces designed to serve as meeting rooms and a bar.

Exterior: The street facing Canal and South Claiborne facades of 1630 Canal are similar, designed in the French Quarter Revival style, using the same materials and massing. The Cleveland Avenue side of the building (the rear) is partly covered by the parking areas. On the South Robertson side of the builiding, only the south facade of the three-level car park section is visible between the abutting buildings. It is towered over by the 14-story ODECO Building to the east and an eight-story parking garage to the west. To achieve the historicist French Quarter Revival style (discussed in detail below), the Canal and South Claiborne facades are faced in old brick. The Canal Street entrance area emphatically announces its design intentions with a Greek Revival-inspired four-story temple front and pedimented gable that spans approximately 20 percent of the building's facade. The temple front is flanked by repeating three repeating floors of French door openings with continuous cast iron railings. On the upper two floors (third and fourth stories) the French doors have full-length green shutters further accentuating the historicist design. The mansard roof is punctuated with dormer windows that align with the French door openings below. The South Claiborne facade is more modest, without full length French door openings, but continues the motif of repeating rows of windows with shutters and the mansard roof with dormer windows. The two openings on each end of the second through fourth floors has full height openings consisting of double hung windows and an inset panel below. The old brick veneer makes a brief appearance on the Cleveland Avenue (rear) side of 1630 Canal with a faux brick firewall that protrudes above the roof line. Above the two-level car park, the Cleveland facade is open to four stories of walkways with repeating pattern of unitform doors and horizontal windows. The walls are smooth plaster The distinctive patterned railings used throughout the hotel line the walkways. The car park levels, on the Cleveland side, have both covered and uncovered parking.

Interior: The ground floor lobby is a small, utilitarian space at the center of the ground floor. It has exterior openings to Canal Street and to the covered parking area on the north side of the building. The majority of the space on the first floor is given over to a restaurant area on the south side of the building and offices and work areas to the rear of the lobby. The mezzanine floor, also a modest space with minimal decoration, is divided into meeting rooms.

The guest floors, which begin after the mezzanine with the second floor, are defined by an open atrium that rises to the roof. The main elevator bank (with two units) and large stairwell are at the center of the open area, dividing the space visually but the atrium is a single area. The atrium is covered by a skylight at the roof level. The walls of the atrium are clad in glazed mosaic tiles. Guest rooms ring the atrium opening on to narrow continuous walkways. Each room has a main door and a utilitarian two-by-two horizontal window unit that looks out on the hallway. There is a second elevator shaft at the rear of the hotel section providing access to the parking area as well as rooms.

Floors two, three, four, and five are almost identical in layout. Railings on the walkways repeat the angular design used in the exterior balcony railings. Some rooms also have doors to the car parks at the rear of the building. The guest rooms are largely intact. They have been perfunctorily updated in the past, but all the rooms are dated with rusting and/or unusable bathroom facilities.

Pool House and Pool, *1 contributing building and 1 contributing structure*

The swimming pool is located on the roof of a section of the parking area. This section of the building is the unusual small rectangle that is attached to the southwest corner of the main building's open car park. The pool is rectangular with a sloping floor that goes from two feet to eight feet in depth. The pool is roughly centered in a concrete patio that covers the roof area. The patio is surrounded by a low concrete wall with a cast-iron fence. The only other feature of the patio-pool space is the pool house, a small building that provided a snack bar and rest rooms. It is a one-story, stucco over concrete building with a steep end-gable roof. The pool has not been in use for more than seven years. The hotel pool was originally on the roof of the main building but after the 1966 collapse, it was removed. During the reconstruction, the pool, patio, and pool house were rebuilt on the three-story car park annex where they sit today. There are no alterations to this area since it was constructed in 1966.

Condition and Alterations: The exterior of 1630 Canal Street has retained its original design and appearance. The interior has undergone remodelings and changes since its 1965 opening but the basic layout of an atrium-centered hotel is intact. The roof had to be rebuilt after the 1967 partial structural collapse, but was constructed to match the original plans. The atrium has always been covered with some sort of translucent material and it is likely that this material has had to be replaced a few times over the last 51 years due to sun damage.

The building is currently unoccupied. It was closed as a hotel in 2009 by city authorities, citing a number of safety issues. Since that time the Governor House has received some baseline maintenance and has been secured against intruders. Overall, the building is sturdy but with many condition problems. In addition to aging and non-working mechanical elements, interior and exterior windows have corroded steel frames and the building is not sufficiently protected against the elements. Some makeshift steel support structures have been added (for shoring) by previous owners but more substantial repairs are needed.

Conclusion

The Governor House Motor Hotel has the same footprint, exterior design, and location as it did in 1965 when it opened (see Figures 14-20 for original drawings). The building is significant under Criterion A and Criterion C (discussed in full in Section 8 Narrative, below). Under Criterion A, the Governor House's importance is its leadership and contribution in re-shaping the hospitality landscape of downtown New Orleans by introducing the motor hotel model to the Central Business District. Its Criterion C significance is based on its bold architectural design using French Quarter Revival Style to link modern New Orleans to its history and culture. The building meets the National Register's requirements for integrity as it "retains the identity for which it is significant."

The National Register's definition of integrity lists seven aspects. Applied to the Governor House, they demonstrate the building's eligibility for the National Register of Historic Places:

1. Location: No change. The building has not been moved nor has its footprint altered.

2. Design: The exterior of the building has not been altered. The exterior design elements that emphasize French doors, shutters, columns, and an orderly fenestration are intact. The interior was constructed with the typical motel-hotel expectation of periodic updates. Some of the public/work areas have been reconfigured but the original layout of a lobby, eateries, car park, and guest rooms ringing an interior atrium has been preserved with minimal changes.

3. Setting: When the Governor House was built on Canal Street, Interstate 10 was also under construction and its surrounding low-rise, secondary shopping and light industrial district was changing to a more intensive urban landscape with high-rise buildings and white collar commerce. The nearby blocks have largely retained that character and the two transportation corridors, Interstate 10 and Canal Street, continue to be two of New Orleans's defining roadways.

4. Materials: Repairs and renovations of exterior and interior spaces have utilized the same materials. Most notably when the front facade and part of the interior was rebuilt after the 1967 collapse, the same materials were specified in architectural plans.

5. Workmanship: As with materials, the workmanship on the building has been consistent throughout its history.

6. Feeling: This intangible element is easily ascertained in the case of the Governor House. Despite different owners and management styles, the exterior building design was never remodeled or altered. The interior was minimally updated over the years but did not affect the essential expression of a Mid-Century Modern motor hotel with a historicist facade design.

7. Association: The link between the Governor House building and the events of its history is intact. The building and its site clearly convey its historic character and its place within the New Orleans hospitality landscape.

The Governor House has suffered some deterioration over the last few years, but all the issues are solvable with normal repair and renovation practices. The building is intact and strongly conveys its historic identity, thus meeting requirements for listing in the National Register of Historic Places.

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

X	**A**	Property is associated with events that have made a significant contribution to the broad patterns of our history.
	B	Property is associated with the lives of persons significant in our past.
X	**C**	Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
	D	Property has yielded, or is likely to yield, information important in prehistory or history

Criteria Considerations:

	A	Owned by a religious institution or used for religious purposes
	B	Removed from its original location
	C	A birthplace or grave
	D	A cemetery
	E	A reconstructed building, object, or structure

	F	A commemorative property
	G	Less than 50 years old or achieving significance within the past 50 years

Areas of Significance (Enter categories from instructions.): Commerce, Architecture

Period of Significance: 1964-1966 (A), 1964 (C)

Significant Dates: 1964

Significant Person (Complete only if Criterion B is marked above): N/A

Cultural Affiliation (only if criterion D is marked above): N/A

Architect/Builder (last name, first name): Architects: Riehl, George J., & Graves, Donald G.; Builder: Bosworth, William P., Jr.

Period of Significance (justification): 1964 to 1966 for Criterion A and 1964 for Criterion C. The time span begins with the construction of the first motor hotel in downtown New Orleans, the beginning of a new era in the city's hotel-tourism industry. It also coincides with the formulation of the architectural ideas of French Quarter Style, the design-building practices that sought to imprint new construction with the New Orleans-Vieux Carre identity. It ends, under criterion A, when the next motor hotels began to be constructed in downtown New Orleans.

Criteria Considerations (explanation, if necessary): N/A

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Governor House, 1630 Canal Avenue, is eligible for the National Register of Historic Places under Criterion A at the local level because of its association with events that have made a significant contribution to the broad patterns of American history in the area of commerce. The Governor House Motor Hotel was the first motel or motor hotel built in New Orleans's central business district and marked the end of the dominance of old-line hotels. The automobile-oriented travel of mid-century America also represented an aceleration and popularization of leisure and business travel which fueled New Orleans's tourism industry which became the city's dominant industry. The Governor House is also eligible under Criterion C, architecture, at the local level as a building that embodies the distinctive characteristics of a type, period, or method of construction. The building is a strong example of the French Quarter Revival style, the local architectural response that evolved in the 1950s and 1960s as an effort to integrate new construction into the Vieux Carré and the surrounding built landscape. The Governor House was one of the first hotels of the 1960s hotel-building boom to use the historicist style in a determined effort to give the new building a clear sense of place.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

History & Development of Hotel Business in New Orleans

New Orleans was established by France in 1718 to be a provincial capital, major seaport, military center, and commercial trading nexus. Placed as close to the mouth of the Mississippi River as

possible, the new city was immediately thrust into the role of gatekeeper for river commerce. New Orleans was subsequently a Spanish colony (1762-1800), briefly a French colony again (1800-1803) and finally ceded to the United States in 1803. Through all these regime changes and shifts in economic and political climates, the raison d'être of New Orleans remained the same, a port city enmeshed in local, regional, and international trade.

Even when little more than a muddy village, New Orleans developed a cosmopolitan infrastructure to serve the commercial-shipping-government administrative functions that expanded throughout the next 300 years. Part of that infrastructure was hotels or temporary lodgings for the constant stream of visitors to the city. In the early decades, travelers found lodging in taverns, private homes, religious houses, military barracks, and even on board ships. The nascent lodging industry grew steadily and in 1799 the city's first purpose-built hotel opened on Chartres Street, the Hotel d'Orleans. This was only five years after the first hotel was built in the United States, the City Hotel in New York City. Boston did not get its first hotel until 1806, the Exchange Coffee House, and Philadelphia in 1807, with the Mansion House. In New Orleans, the lodging-hotel industry established itself in the city's earliest decades as a profitable, dependable business, and one that was woven into the fabric of the community.

Throughout the nineteenth century New Orleans hotel building became ever more grander and more numerous, with its premier hotels attaining a centrality in the social and cultural life of the city. The St. Louis Hotel (1835), in the Vieux Carré, and the St. Charles Hotel (1837), on St. Charles Avenue, were emblematic for not just their grandiose architectural presences and luxurious fittings but as avatar of the city's two ruling populations, the Americans and Creoles. Americans, meaning the largely Anglo-Saxon, English-speaking Protestants from the United States, built and claimed the St. Charles, the first important building west of Canal Street **[See Figure 1].** Creole New Orleans planted its flag on the St. Louis Hotel, a magnificent neo-classical building by J.N.B. de Pouilly. The St. Louis was such a symbol of the community that its image was used on the $50 banknote issued by the First Municipality (the French Quarter) when New Orleans divided itself into three self-contained city governments from 1836 to 1854 **[See Figure 2].** Although all New Orleanians were Americans after 1803, the displaced Creole elite - the Catholic, French-speaking descendants of French and Spanish colonists - were unwavering in their insistence on their separateness and importance.

The city's vigorous antebellum commerce based on cotton and sugar gave rise to an equally vigorous hotel industry that ranged from the grand (such as the St. Charles and St. Louis) to more utilitarian hotels to rooming houses, small inns, and rooms in private homes. The city's nineteenth century lodging infrastructure was among the nation's most sophisticated, according to David R. Goldfield, historian of the antebellum urban South. He has written that, "New Orleans possessed some of the most opulent hotels in the nation." But even more importantly, the city's hotel industry was carefully attuned to the marketplace which was tied to the agricultural seasons. New Orleans, according to Goldfield, "probably alone among Southern cities had sufficient accommodations for the crush of fall and spring trade."

The hotel industry's fortunes rose and fell with the city's economic status, but many hotels and lodging places were remarkably long-lasting. During the Civil War, New Orleans was virtually untouched by fighting. In April 1862 the Union Navy took control of the mouth of the Mississippi River after a brief battle and sailed up river to New Orleans. The city surrendered to the Union forces without a fight, sparing New Orleans from wartime destruction. The hotels were soon filled with Union soldiers, sailors, government officials, and Northern businessmen. After the war, the city's hotels continued much as they had in the antebellum period, as social and commercial centers as well as

their primary function as lodging. Several major hotels were built in the late nineteenth century, including the Lafayette in 1885, the DeSoto (later to be part of LePavilion) in 1894, and the Grunewald in 1893, which became the Roosevelt, the city's premier hotel. The original 1837 St. Charles Hotel burned twice and was rebuilt for the final time in 1890.

Early Twentieth Century New Orleans

Despite its extensive and varied hotels and rooming houses, New Orleans was unprepared for the demands that World War I placed on it. As with many American cities, especially transportation centers, the 1914-1918 war created a new urgency in transient housing, requiring many more rooms than were available. The number of commercial sites offering rooms for rent increased almost overnight with established hotels adding space and many small storefront businesses hastily remodeling their second and third stories as "hotels." After 1918, the momentum generated by the war continued, but did not reproduce the tradition of grand downtown hotels. The early stages of automobile dominance were unfolding in the 1920s which resulted in a building boom for early motels, then called auto courts, tourist camps, or tourist courts. The eastern and western highways into New Orleans were virtually colonized by these small enterprises, usually family owned and operated. Oriented toward automobile travel, the tourist courts offered easy parking, modest rates, and informality. Chef Menteur Highway, the Old Spanish Trail-U.S. Highway 90 to the east, and U.S. Highway 61 (later named Airline Highway) to the west, saw a steady increase in motels from the 1920s through the next three decades **[See Figure 3].**

The popularity of the auto courts barely registered with the city's mainstream lodging businesses. New Orleans's downtown hotels did not consider the motels competition. In the 1920s, two large hotels were built in New Orleans, the LaSalle (1923) and the Marbrec (1928), both on Canal Street. These two buildings were the last large-scale hotels built in New Orleans until after World War II. The tourist courts continued to grow on the city's perimeter while numerous small hotels and rooming houses were found in all parts of New Orleans **[See Figure 4].**

In the geography of New Orleans, the French Quarter and the business district were adjacent but decisively separated by Canal Street. Both these areas had high concentrations of hotels, but a very distinct division was made between "downtown hotels" and "French Quarter hotels." Downtown hotel meant a traditional, formal hotel with an impressive lobby, meeting rooms, and a large staff. A French Quarter hotel denoted not just location, but a somewhat more informal institution that catered to leisure visitors. (The definition was somewhat protean however; the Monteleone Hotel two blocks off Canal in the French Quarter was seen as a downtown hotel by virtue of its size and level of service). The downtown hotels were viewed as places for businessmen, where serious business could be conducted, while the French Quarter hotels were for tourists. The downtown hotels monopolized the lucrative trade in business travelers, conventions, and upscale tourists. There was, of course, much traversing of this unwritten boundary, but by 1930, the New Orleans hotel business assumed a pattern that would persist for the next three decades. The financial constraints of the Depression, followed by World War II, brought almost all construction to a halt, leaving the hotels established by 1930 unchallenged. The downtown or elite hotels were: DeSoto Hotel, 1894; Jung Hotel, 1907; Lafayette Hotel, 1885; LaSalle Hotel, 1928; Marbrec Hotel, 1923; Monteleone Hotel, 1907; Roosevelt Hotel, 1893 (universally acknowledged as the city's leading hotel); and St. Charles Hotel, 1890. In the 1930s, the Pontchartrain Hotel, in the Lower Garden District, joined the top rank hotels when it changed from a residential hotel to accepting short-term guests **[See Figure 5].**

World War II and the 1950s

World War II repeated the problems and opportunities of World War I for New Orleans. The city's hotels, motels, and rooming houses were overwhelmed by the deluge of travelers, soldiers, sailors, war workers, government officials, and others who poured into the city. Again, entrepreneurs looked for ways to capitalize on the need for temporary housing. Many new rooming houses appeared overnight and other buildings were pressed into service. Even with these measures, it was soon obvious that New Orleans could accommodate many new hotels. The war provided another stimulant to the city's postwar climate by boosting tourism. Many of the wartime visitors were eager to return to New Orleans and influenced others to come with their stories of the city's joie de vivre, French restaurants, music, nightclubs, and raffishness. In the late 1940s and early 1950s, New Orleans tourism soon outstripped all pre-war norms. With the postwar affluence, ease of travel by car, and Americans' increasing appetite for travel, New Orleans was hard-pressed in some ways to accommodate all who wanted to visit, particularly during the biggest yearly events, Carnival and the Sugar Bowl college football game. If tourists were sometimes disappointed in the availability and type of lodgings available, commercial appalled by what they saw as the city's provinciality. As the executive of one shipping line complained to the new reform-minded mayor deLesseps Morrison in 1956 about the frustration in trying to hold high-level meetings or bring important business associates to New Orleans: "We must not only call every leading hotel in town to secure accommodations but usually find that the final answer is 'no."

New Orleans hoteliers turned a deaf ear to the scarcity complaints. They were not only satisfied with the status quo but actively worked to discourage the construction of new hotels in downtown and resisted pressures to expand their own businesses. Led by the politically connected and savvy owner of the Roosevelt, Seymour Weiss, the established hotels were very profitable through their high occupancy rates and low overhead with non-union, primarily African American employees. They saw no advantage in making expensive additions or upgrades when they had no competition. The major hotels even refused to participate in standard travel industry practices such as allowing travel agencies to book rooms or to participate in package tours. From the point of view of the elite New Orleans hotels there was no reason to pay commissions or offer group rates when their establishments had more bookings than they could accommodate. Because of the chronic shortage of hotel rooms, in the 1950s, New Orleans turned away more than 50 percent of the conventions that proposed coming to the city.

In contrast to the calcified hotel business in the city's core, motel building was flourishing. Chains made their first appearance in the outlying areas when a Wigwam Village motel and an Alamo Plaza Hotel Court were built on Airline Highway in 1940. But a sea change occurred both locally and nationally when a change to the U.S. tax code made motels dramatically more profitable. To stimulate the sluggish economy, the 1954 Tax Code introduced a tax break for the real estate market to allow "accelerated depreciation" for new construction. Instead of depreciating the cost of a new building over 40 years, the timeline was sharply reduced. Using the 1954 Tax Code, a builder could put up a motel, write off 67 percent of the cost in five years, then sell the building at a profit. In New Orleans, the rapid development of the Tulane Avenue motel corridor is a powerful illustration of the tax code's impact **[See Figure 6].** While motels had been built on Highway 61, west of New Orleans, since the early 1920s, there were very few motels in New Orleans proper until the 1950s. Tulane Avenue, the Highway 61 segment that extends almost into downtown New Orleans, became a magnet for motel building after 1954. Up until that date, there was one motel on Tulane Avenue, the B&C Motel, 2336 Tulane Avenue, built in 1946. After 1954 (the year of the Tax Code change) 15 motels were built in rapid succession:

1955: 2

1956: 3
1958: 2
1959: 1
1960: 2
1963: 1
1964: 2
1966: 1
1968: 1

In the 1950s and 1960s, New Orleans's shipping and industrial base was declining, but its attraction for tourists and conventions was rising. Combined with the Tax Code financial impetus, building a new hotel in the city had obvious and immediate rewards. The Tulane motels showed that tourists and even business travelers were willing to pay near-hotel rates for new, modern accommodations. **The key difference between hotels and motels was, of course, the "M" -- motorcars.** The accommodation of automobiles and rapid highway travel was the raison d'etre of motels. From the earliest tourist courts of the first decades of the 20th century, these roadside inns rapidly adjusted to the needs of automobile travel. The long-established hotel procedures were dispensed with almost overnight. Instead of an impressive lobby, staffed with porters and greeters, who welcomed guests, took charge of their luggage, and formally signed them into residence, motels offered a quick check-in at a modest reception area (sometimes just a window). Guests drove to the front door of their room and unloaded their own baggage. The needs of the automobile were the focus of motel design, reversing the hotel model of dismissing transportation (whether carriages or cars) immediately to some unknown garage or barn area. Motels advertised their subservience to automobiles with wide, gaudy drive-in entrances and promises to travelers they could park at their own front door. Other guest accommodations were secondary to accessible, free parking.

In New Orleans, the allure of motels was vividly illustrated by the success of the increasingly luxurious establishments on Tulane Avenue. But despite the advantages of inexpensive, ample land and easy access to the city core, Tulane Avenue was still a secondary location. For many entrepreneurs, builders, and developers the logical next step was to build new, modern accommodations in the two most desirable parts of New Orleans: downtown and the French Quarter.

The Hotel Building Boom

The French Quarter was not a welcoming district for new construction or massive renovations of extant buildings. The Vieux Carré had been designated a protected historic district with legal regulatory powers by the state and city in the 1930s. Because of the lack of construction during the Depression and World War II, the Vieux Carré Commission had not been seriously tested in its first decades. Starting in the late 1940s and growing through the 1950s pressure for new hotels in the French Quarter became a hotly debated civic issue. The competing goals of preservation, revitalization, and commerce seemed to find resolution with the 1958 construction of the Royal Orleans (now the Omni Royal Orleans). It was built on a vacant lot, the site of the old St. Louis Hotel, with an exterior design, size, and massing that harmonized with the surrounding buildings. The interior was new and equipped with all modern conveniences. The hotel was completed in 1959 and was so successful its owners immediately launched a campaign to add another story to the building **[See Figure 7].**

Two more new construction hotels followed fairly quickly. In 1961, the Provincial Motel (1024 Chartres Street) opened on the site of an ice plant that had burned. It was also was designed in what was being called French Quarter Revival style, with modern rooms, a courtyard swimming pool, and

ample parking. The next year construction began on the Vieux Carré Motor Lodge on the perimeter of the French Quarter (920 North Rampart Street) also on a vacant lot. This hotel opened in 1964 with the now familiar French Quarter Revival facades and modern interiors. The French Quarter hotel momentum slowed as vacant lots in the dense French Quarter were quickly used up. Concomitantly, requests for demolition of buildings and complete remodelings of extant historic buildings were vigorously opposed by Vieux Carré residents and preservationists. The preservation versus construction debates intensified and in 1969, a moratorium was issued by the city on any new hotel buildings or conversions in the Vieux Carré. (This issue is examined in detail below, under "Criterion C").

On Canal Street and in the central business district, there were no historic building regulations for developers to consider, but land was expensive and the returns-on-investment dictums meant larger, expensive buildings. But Canal Street and the business district were still very appealing to developers and builders. This was in contrast to many American cities where the downtowns were beginning their slide to deterioration and irrelevance. In the 1960s, the Canal Street corridor remained a vibrant magnet for business and entertainment, buoyed by the undiminished attraction of the French Quarter to both locals and tourists. Canal Street was looked on by many urban scholars and cultural critics as a hopeful beacon for the future of downtowns. In the mid-1960s, two eminent architects and cultural critics engaged in a high profile debate over Canal Street's meaning and future. Peter Blake in *God's Own Junkyard* (1964) pillaged Canal for what he called over-commercialization and civic neglect. Robert Venturi took the polar opposite view in his influential book, *Complexity and Contradiction in Architecture* (1966), extolling Canal as a vibrant example of city life **[See Figure 8].** Meanwhile, the dean of American cultural geography, Pierce F. Lewis, pointed to Canal Street as a defining element of New Orleans and gauge of its downtown vitality. Despite the rich potential for a new Canal Street-business district hotel and the success of new hotels in the French Quarter, there was no change in the status quo until 1964, when the Governor House Motor Hotel was built **[See Figure 9].**

Development of the Governor House Motor Hotel, 1962-1964

In the early 1960s, William P. Bosworth, Jr. (1925-2009), a New Orleans builder whose previous experience was primarily in building single family homes, saw an unprecedented opportunity in the changed landscape of the city's lodging industry. He had been very successful with his first venture into a commercial building, a motel on Tulane Avenue in 1957. With the grip of the old line hotels on new building loosened and the strong demand for New Orleans accommodations, Bosworth decided to build a motor hotel on Canal Street. He chose an under-used site with a gas service station and garage, at Canal and South Claiborne Avenue, on the southwest corner. The site was the farther north than the other downtown hotels, but it was beside the planned route of Interstate 10, then under construction. Bosworth's venture became the Governor House Motor Hotel, a six-story, 216-room motel that was not only the first new hotel to be built in the downtown area since 1928, it was the first motor hotel or motel in the central business district. New hotel-motels had been constructed earlier in the French Quarter (discussed above), but the business district had remained a separate sphere to most New Orleanians, representing business and commerce. The Governor House, begun in 1963, signaled the end of the grand downtown hotel period and marked the beginning of a new era of the city's downtown hotel industry.

The Governor House plans consciously attempted to blend the best features of motels and hotels. In this outlook, Bosworth and his associates were in tune with the national trend away from spartan roadside motels of the prewar years to the plusher motels of the 1950s. The term "motor hotel" began to appear in lodging industry publications around 1952, and by 1960 was accepted as a distinct category of motels. As *Architectural Record* magazine noted in 1960:

> Considered as a building type, the motor hotel is rapidly assuming a character of its own which is hybrid in nature and which brings together features traditionally associated with either the downtown hotel (banquet and meeting rooms, dining room, bar, room service) or the classic motel (free parking near one's room, informal registration, self service if desired).

With his new project, Bosworth drew on his experience with the Tamanaca Motel, his Tulane Avenue site, and the expanding motor hotel business at large. When plans for the Governor House were announced in 1962, one of the backers, Charles A. Prechter, a real estate broker, told reporters that the new motor hotel would include a restaurant, bar, swimming pool with patio area, a rooftop garden, and ample space for self-parking. He also emphasized that the building would be designed to showcase the "uniqueness of New Orleans' atmosphere." Prechter made a further point of tying the new building to its location, saying it would be "the kind of building that you want to stop and look at it when you drive down Canal Street" **[See Figure 10].**

Prechter and Bosworth both realized the significance of building on Canal Street. Bosworth's Tulane Avenue motel was a 100-room, three-level structure designed in an uncompromising modernist style. For the Governor House, he turned to the same architect, George J. Riehl (and his associate, Donald Graves), but they developed an exterior that was felt to be appropriate to the city's main corridor. None of Bosworth's correspondence or papers about the Governor House have survived (although Riehl's building plans and drawings are archived at Tulane University) so there is no direct documentation of how the building's design developed. Unlike building in the Vieux Carré, Bosworth was not constricted by legal design or historical neighborhood regulations. His decision to invest the building with a "New Orleans look" (in the words of his son, William P. Bosworth 3rd) was a personal decision. In an interview, his son elaborated on the distinctiveness of Canal Street. For a hotel on the city's most important roadway, said the younger Bosworth, his father instinctively knew that a Canal Street hotel needed a stronger, "more elegant" presence than the unadorned, vertical Tamanaca. "Canal Street is different," he said, to the agreement of his mother and sister (all New Orleans natives) who were also present for the interview. By giving his motor hotel an unmistakable "New Orleans look," Bosworth was following the dictate of the influential hotel architect Morris Lapidus (1902-2001) who famously said, "Motels must be billboards!" In the automobile age, Lapidus preached that the exterior of a hotel or motel had only a brief moment to communicate its message. Thus, the Governor House with its old brick facades, french doors, balconies, and shutters was able to broadcast its New Orleans roots and promise of a comfortable Southern manor house interior without relying on an overly large sign **[See Figure 11].** Tourists or motorists whizzing by on Interstate 10 would not have known that combining the iconic design elements associated with the Vieux Carré's 18th and 19th century buildings and modern 20th century construction was emerging as a distinctive category called French Quarter Style or French Quarter Revival Style but they would instantly be reminded of the storied French Quarter. As with almost every commercial endeavor in New Orleans, Bosworth was no doubt eager to associate his building with the French Quarter, a name and idea thought to be irresistible to tourists.

Bosworth's background was deeply rooted in New Orleans, where he was born into a middle class family. He attended Tulane University but left before graduating to serve in the Army in World War II. After the war he married and joined his father in the wholesale liquor business. In the early 1950s, Bosworth and his wife, Eileen Talbot Bosworth, built their first new home in the Lakeview area where the postwar housing boom was in full swing. Bosworth was impressed by the dynamic homebuilding industry and decided to invest in some building lots. Although he had no experience in construction,

design, or the building trades, he was gregarious, well-liked, and well-connected around New Orleans, and through business and personal relationships was able to obtain financing for his initially modest projects. Bosworth moved from reselling single lots to buying larger tracts of property to subdivide, then to building houses on speculation. Putting all the parts together, he began to develop housing subdivisions in New Orleans and on the Mississippi Gulf Coast. In 1957, Bosworth made his first venture into a non-residential building project developing a large motel on Tulane Avenue. Named the Tamanaca after a luxury hotel Bosworth had visited in Caracas, Venezuela, the motel incorporated many of the features that characterized the new motor hotels that were being established in downtowns across America. In addition to free, convenient parking near guestrooms, the motel offered a restaurant, cocktail lounge, meeting rooms, swimming pool, and "a radio and television in every room" **[See Figure 12].**

The Governor House (the origin of the name is unknown; although Bosworth had numerous political connections, his family members say he was not close to Louisiana governors of the era) built on what Bosworth learned with the Tamanaca project. The Governor House likewise offered a range of comforts and luxuries. But Bosworth expanded the successful Tamanaca model to an almost full-service hotel with his Canal Street business. The first floor lobby was small but decorated with a chandelier and staffed by professionals. There were meeting rooms, a restaurant, coffee shop, a cocktail lounge with evening entertainment, and a roof-top swimming pool. Rooms were equipped with color television sets (not the norm in the early 1960s), radios, and two telephones per room. Vestiges of motel self-service included the free parking, ice machines on every floor, and informality. The complex presented itself as more hotel than motel with its tight footprint and parking incorporated into the building. Its compact, multi-story building was typical of the adaptations that motels/motor hotels were making nationwide as they moved into city centers and had to adjust to zoning laws, expensive land, and tight urban grids. Guests turning into the Canal Street driveway would know immediately they were at a motel, not a hotel. Temporary parking spots were clearly marked with no valet parking available. Guests were to park, walk a few feet to the lobby, check in, then drive to their assigned spot and handle their own car unloading. While the front desk staff was trained to be welcoming and helpful, guests were on their own after registered. And, importantly for many guests, they were not obliged to dispense tips to a large staff.

1965 and After

Because of construction delays, the hotel did not open until 1965 although all major construction was completed by the end of 1964. From the start, the Governor House was a success, with a high occupancy rate and also attracting meetings and events. Bosworth hired a manager, but kept an office at the building. According to his widow and children, he was not interested in the day-to-day operations of the hotel and never thought of himself as a "hotel man." But the extroverted Bosworth enjoyed owning the motel where his friends and business associates could gather in the restaurant or bar for socializing and informal deal-making. Among the Governor House's regular guests were a rotating list of well-known professional golfers who happily accepted Bosworth's offers of free rooms. An avid follower of golf, Boswell even backed some of the players on the pro circuit. Well-known golfers of the era who stayed at the Governor House included future Hall of Fame member Raymond Floyd (born 1942) and Johnny Jacobs (born 1945). The hotel was also popular with politicians who socialized with Bosworth and also held events there. Former lieutenant governor Jimmy Fitzmorris (born 1921) was among the local politicians who frequented the motor hotel. The Governor House was also used by the AFL-CIO (Amercian Federal of Labor and Congress of Industrial Organizations) for meetings and hosted national politicians such as Sargent Shriver (1915-2011), first director of the Peace Corps and one-time candidate for U.S. vice president.

In one respect the Governor House's timing exempted it from the civil rights battles of the era. While the Roosevelt, Monteleone, and other leading New Orleans hotels stubbornly held to their whites-only policies in the face of unfavorable publicity amd escalating criticism and lost business, the Governor House opened its doors in a new era. The 1964 Civil Rights Law outlawed segregation in public buildings, relieving the Governor House of decision-making in racial matters. Although family members say Bosworth was unconcerned about accepting black guests, he was not forced into the public arena over the issue and was spared negative national publicity that other prominent New Orleans hotels received in the early 1960s.

The hotel suffered a major setback in December of 1966 when part of the roof and sections of several floors suddenly collapsed. There were no deaths or serious injuries and the damage was attributed to a faulty I-beam installation. Repairs were made and the hotel reopened in 1967 **[See Figure 13].** The success of the Governor House was followed by several new hotels in the Canal Street-central business district area. The first chain motel arrived in 1968 with a Howard Johnson's on Loyola Avenue. In addition the Roosevelt, Jung, and New Orleans (formerly Marbrec) hotels embarked on major expansions with "motel-like features" in the same era. Bosworth sold the hotel in the late 1960s to the Travelodge chain. It changed hands twice more, becoming a Days Inn, then renamed the Canal Street Hotel. The building was not updated nor reliably maintained for many years and was closed by the city of New Orleans for safety issues in 2009.

Criterion A: Commerce - The Governor House and the New New Orleans Hotel Landscape
The Governor House's period of significance as noted above is from its construction start in 1964 to 1966 (the National Register's 50-year cut-off date). the motor hotel's construction was a landmark in itself as no major hotel had been built in downtown New Orleans (considered a separate hotel market from the French Quarter) since the 1920s. The first motor hotel/motel in the prime hotel district was also a landmark for ushering in mid-20th century lodging based on the automobile culture to downtown New Orleans. By the 1960s, the city had 250 years of rich, layered hotel history but the downtown, business-oriented hotel industry calcified after 1930. Instead of responding to new challenges of the automobile age and the diversity of the postwar period, the old line New Orleans hotels retreated to a defensive stance that was based on curtailing competition and clinging to outmoded practices. **The Governor House as a "motor hotel" was a bridge between the traditional hotels and the modern motel.** The developer of the hotel took advantage of the overall trends and changes in society, infrastructure, and development in the city. He made an early, commercially viable and successful leap into the motel market. While doing so, he also recognized the need to blend in with the local design aesthetic while maintaining modern standards for the guests.

The Governor House was successful even before its 1965 opening. According to newspaper interviews with the manager, the motor hotel was almost fully booked for guests and events. The Canal Street business was popular with local residents as well as travelers. It was the site for business meetings, women's club gatherings, parties, receptions, and other events. The Governor House showed that New Orleanians were happy to accept a modern motel concept in the old hotel district. The new motor hotel was not the only one of its type in the Central Business District for very long. In 1968, the Howard Johnson chain opened a motor hotel on Loyola Avenue, the first motel chain to penetrate the district. Another motor hotel was created on the 1700 block of Canal Street when a high-rise apartment building, the Claiborne Towers, was remodeled into a motor hotel over a two-year period (1965-1967). Renamed the Delta Motor Hotel, it was taken over by the Sheraton chain in 1970. Other motor hotels soon followed as well as the old line, formal hotels adding motel features such as self-parking.

The Governor House has continued to anchor its corner of Canal Street and South Claiborne Avenue, with Interstate 10 streaming alongside, over Claiborne Avenue. It is an unmistakable Mid-Century Modern motor hotel that conveys a clear image of its era while remaining embedded in the New Orleans urban fabric. The building is part of what Robert Venturi called Canal Street's "intriguing ... vitality and validity" and was an important agent in the continuity of that vitality and validity through its introduction of the dominant American typology to downtown New Orleans. This role shaping in the city's hotel and tourism patterns makes the Governor House an important and appropriate addition to the National Register for Historic Places.

Criterion C: The Governor House and French Quarter Revival Style

French Quarter Revival (also called Vieux Carré Revival) is an architectural style that entered the New Orleans lexicon in the late twentieth century and was defined in the *National Register of Historic Places: Vieux Carré Historic District Addendum* of 2011. The style evolved from efforts to design new construction in the French Quarter to harmonize with the existing built landscape and to conform to the requirements of the Vieux Carré Commission, the agency with regulatory powers over the district. The quandary of what new buildings should look like was first seriously addressed in the 1950s. The postwar prosperity fueled new construction in every segment of the economy while the French Quarter's accelerating popularity as a tourist destination created a demand for more and better hotels in the district. The postwar period also coincided with the Vieux Carré Commission's increased vigilance in enforcing the letter and spirit of the laws governing buildings.

These elements came into vivid focus in the late 1950s with plans to build the first new hotel in the French Quarter since the 1907 Monteleone Hotel. The iconic St. Louis Hotel had been demolished in 1916 after a period of decline that climaxed with fatal damages from the 1915 hurricane. After the demolition, the vacant lot at Chartres and St. Louis streets was used by a lumber company for storage and parking. In the late 1940s, Edgar and Edith Stern, two of New Orleans's leading philanthropists, began urging that a modern hotel be built in the French Quarter, pointing to the St. Louis site. In 1957, a group of local investors, organized by Stern associate Lester Kabacoff, announced they had obtained the land and would build a completely new $6 million hotel. To plan and design the hotel, Kabacoff and Stern hired the city's premier modernist architects, Curtis and Davis (Nathaniel Curtis and Arthur Q. Davis). It was an odd choice as the firm had never done hotels, and had not shown any interest in historic architecture. Davis, taking to heart the Vieux Carré Commission's statements that new construction did not preclude modern design, said he hoped to introduce "some new ideas" into the French Quarter landscape. However, Davis's preliminary designs were flatly rejected by the commission as incompatible with the setting. The traditionalist-oriented firm Koch and Wilson (Richard Koch and Samuel Wilson, Jr.) was brought in to the project to design the building exterior while Curtis and Davis focused on the interiors. The new hotel, the Royal Orleans, opened in 1960. The building filled the entire St. Louis Street side of the city square and had 365 rooms. The six-story building's flat stuccoed exterior used several familiar design elements, giving particular emphasis to patterned cast iron balconies with three two-story sets on the St. Louis facade and one two-story set on the Royal Street side. A cast iron gallery encircled the St. Louis and Royal facades, punctuated by cast iron columns. The ground floor was further defined by multiple openings of doorways and windows with rounded arches and molded cornices. Although not universally praised or accepted, the Royal Orleans (now the Omni Royal Orleans) won architectural awards and became a benchmark for the emergence as French Quarter Revival as an architectural style. Other frequently cited buildings in the French Quarter Revival style include two buildings by George Riehl, later architect of the Governor House. A 1960 warehouse for a Canal Street department store, at 826 Bienville Street, and the 1948 Stella Maris Maritime Center, at Gov. Nicholls and Chartres streets, are

both contributing elements in the Vieux Carré Addendum. It is easy to see how Riehl took these ideas and used them in the Governor House designs.

The French Quarter Revival style has been derided for its not always coherent use of architectural elements from the eighteenth and nineteenth centuries, but architectural critic Malcolm Heard has voiced a more temperate view, praising "the genuine desire for contextual harmony" represented by the best work. In that same vein of practicality, the Louisiana State Historic Preservation Office grappled with how to describe and define the French Quarter Revival style. In the 2011 Addendum, the office suggested there are seven elements that were contributing factors to the Revival style. They are: An urban party wall and Creole cottage form; Cast-iron galleries; Shallow cantilevered balconies with a wrought-iron look in the railings; Simple Greek Revival denticular brick cornices; French doors; Wooden galleries in buildings replicating rear dependencies; and Greek Revival columnar shopfronts.

The SHPO's overview is based on the 1934-1961 period of significance added to the Vieux Carré Historic District, but provides a useful guide to interpreting the French Quarter Revival style, as a concept and in specific buildings. The debate about the aesthetic and cultural qualities of French Quarter Revival continues among preservationists, architects, builders, developers, and the general public. However, the style is a reality in New Orleans, both in the Vieux Carré and other neighborhoods. Richard Campanella, perhaps the leading expert on the city's historical geography, has determined that 7 percent of all the French Quarter's buildings are now French Quarter Revival. There is no comparable in-depth study of neighborhood buildings outside of the French Quarter, but the modern buildings (both historic and non-historic) composed in the historicist style are seen in every part of New Orleans. The Vieux Carré is the city's oldest neighborhood, but the concern and commitment for New Orleans's historical character exists throughout the city.

The Governor House exemplifies the main ideas of the French Quarter Revival style. The building showcases key French Quarter Revival elements while making its mid-twentieth century origins clear. The architect, George J. Riehl and his associate Donald G. Graves, designed straight, crisp lines for the Canal Street and South Claiborne Street facades which were clad in old brick. The design makes strong use of Greek Revival and Federal references with the Canal Street facade's four-story temple front with engaged pilasters and a pedimented gable. The full-length window openings that flank Corinthian pilasters are an orderly fenestration of french doors and small cast iron balconies. The upper two stories have green shutters as well. The top level's mansard roof repeats the window rows with much smaller dormer windows. On the ground floor the main entrance to the lobby and the wide opening to parking quietly blend into the brick facade with minimal white framing. The building is designed to capture the attention of motorists who can see it from the elevated highway or approaching on Canal Street. The design acts as its billboard. In this way, we see that the building is designed for its time (1964), but uses the familiar New Orleans architectural references to establish its sense of place.

Of the seven elements listed by the SHPO that are associated with the French Quarter Revival style, the Governor House makes use of four: cast-iron galleries, cantilevered balconies with wrought-iron look railings, French doors, and columnar shopfronts. The architects' renderings of these concepts have been done with a keen understanding of crossing timelines. For instance, in the use of cast-iron balconies, Riehl and Graves designed an angular contemporary pattern for the railings and grillwork. The window balconies (which are usable) are a strong visual reminder of New Orleans's history but the actual cast iron ties the past to the present. Likewise, the ground floor entrances use brick

columns and minimal decoration but retains the idea of a commercial ground floor with expansive openings.

The French Quarter Revival style is a controversial idea and concept in preservation circles, but it is a genuine architectural expression that has become ingrained in the New Orleans built landscape. The Governor House is a strong exponent of the style that carefully integrates modern elements to avoid mere copyist design. Because of its location on two important roadways, Interstate 10 and Canal Street, the execution of its architectural features are scaled for the passing motorist. This is an important part of the building's character and also a significant part of its contribution to French Quarter Revival style. The Governor House's design meets the qualifications for Criterion C as embodying distinctive characteristics of its type and period and thus is eligible for the National Register of Historic Places.

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Bosworth, William P. 3rd, with Harriet Swift, by telephone, 14 May 2014.

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The Historic New Orleans Collection, *The Collins C. Diboll Vieux Carré Digital Survey.* www.hnoc.org/vcs/index.php.

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Previous documentation on file (NPS):

__x__ preliminary determination of individual listing (36 CFR 67) has been requested
____ previously listed in the National Register
_____previously determined eligible by the National Register
_____designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
_____recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

__x__ State Historic Preservation Office
____ Other State agency
____ Federal agency

____ Local government
_x_ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____N/A_____

10. Geographical Data

Acreage of Property: Less than an acre

Latitude/Longitude Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 29.958733 Longitude: -90.077730
2. Latitude: 29.958445 Longitude: -90.077306
3. Latitude: 29.958158 Longitude: -90.077561
4. Latitude: 29.958028 Longitude: -90.077365
5. Latitude: 29.957906 Longitude: -90.077465
6. Latitude: 29.958111 Longitude: -90.077768
7. Latitude: 29.958103 Longitude: -90.077776
8. Latitude: 29.958322 Longitude: -90.078097

Verbal Boundary Description (Describe the boundaries of the property.)

THE LAND REFERRED TO HEREIN BELOW IS SITUATED IN THE PARISH OF ORLEANS, STATE OF LOUISIANA, AND IS DESCRIBED AS FOLLOWS: ALL THAT CERTAIN PIECE OR PARCEL OF GROUND together with the hotel and all other component parts, buildings, structures, improvements and other constructions thereon, and all of the rights, ways. privileges, servitudes, easements, rights of way, advantages, strips, gores and appurtenances AND THOSE CERTAIN LEASEHOLD INTERESTS thereunto belonging or in anywise appertaining, and in, under and to any land lying in the bed of any street, road or avenue, whether open or proposed, public or private, adjoining thereto or in front thereof or any port thereof, being located in ORLEANS PARISH, more particularly described as follows:

PARCEL A: A CERTAIN PARCEL OF GROUND, situated in the State of Louisiana, Parish of Orleans, City of New Orleans, in Square 404 of the First District, bounded by Canal Street, South Claiborne Avenue, Cleveland Avenue and South Robertson Street. According to a plan of resubdivision by J.J. Krebs & Sons, Inc., dated 11/25/81, approved by the City Planning Commission on 4/30/82, registered in COB 778 folia 613, said parcel of ground is designated as LOT A- I and forms the comer of Canal Street and South Claiborne Avenue and measures 185 feet 2 inches 2 lines front on Canal Street, with a depth along South Claiborne Avenue of 190 feet 5 inches 3 lines (title), 190 feet 11 inches 3 lines (actual). On the side line nearer South Robertson Street, it has a first depth, running towards Cleveland Avenue of 187 feet 1 inch 1 line, at which point the rear line commences running in the direction of South Claiborne Avenue, a first width of 56 feet 6 inches 1 line; thence turning and running in the direction of Cleveland Avenue a distance of 6 feet 0 inches 2 lines; thence turning and running in the direction of South Claiborne Avenue, a distance of 12 fee t 6 inches 1 line; thence turning and running in the direction of Canal Street, a

distance of 3 feet 3 inches (title), 2 feet 2 inches 0 lines (actual; thence turning and running to South Claiborne Avenue a distance of 115 feet 4 inches 4 lines (title), 11 6 feet 2 inches (actual).

PARCEL B: THAT CERTAIN LEASEHOLD INTEREST created by instrument by and between Odeco Building Corporation and Springfield Corporation in exchange of leases dated 5/7/82, registered 5/13/82, in COB 778F, folio 607, and in instrument dated 5/31/83, registered in COB 78B-B, folios 218-19, of the following three parcels of ground, designated and described as follows: 'l" - A CERTAIN PORTION OF GROUND, situated in square 404, bounded by Cleveland Avenue, South Claiborne Avenue, Canal Street and South Robertson Street, designated as "L" on servitude plan of J.J. Krebs & Sons, Inc., doted 4/23/81, revised 6/16/81. revised 11/30/81, revised 1/4/82. and revised 4/15/82, according La which Y' is described as follows: Commencing at the intersection of Cleveland Avenue and South Robertson Street, thence in a westerly direction along Cleveland Avenue a distance of 223 feet 3 inches (title), 222 feet 8 inches 5 lines (actual) to a point, the point of beginning. Measure thence from the point of beginning in a westerly (title), easterly (actual) direction along Cleveland Avenue a distance of no feet 5 inches 7 lines to a point; thence in a northerly direction a distance of 74 feet 7 inches 4 lines (title), 74 feet 11 inches 3 lines (actual) to a point; thence in a northerly direction a distance of 36 feet 3 inches 3 lines (title) 35 feet 11 inches 6 lines (actual) to a point; thence in a westerly direction a distance of 9 feet 3 inches 5 lines to a point; thence in a northerly direction a distance of 22 feet 8 inches 4 lines to a point; thence in an easterly direction a distance of 8 feet 8 inches 3 lines to a point; thence in a southerly direction a distance of 5 feet 6 inches no lines (title) 6 feet 7 inches 6 lines (actual) t o a point; thence in a easterly direction a distance of 8 feet 6 inches no lines to a point; thence in a northerly direction a distance of 6 feet to a point; thence in on easterly direction a distance of 10 feet 2 inches 4 lines to a point; hence in a southerly direction a distance of 105 feet 7 inches 5 lines (title) 105 feet 6 inches 5 lines (actual) to a point; thence in a southerly direction a distance of 23 fee t (title) 23 feet 3 inches 3 lines (actual) t o a point; thence in a southerly direction a distance of 1 foot 9 inches 7 lines to a point, the point of beginning. "M" - THE FIRST FLOOR AREA OF THE BUILDING which covers a certain portion of ground situated in Square 404, bounded by Cleveland Avenue, South Claiborne Avenue, Canal Street, South Robertson Street, designated as "M" on servitude plan of J.J. Krebs & Sons, Inc., doted 4/23/81, revised 6/16/81, revised 11 /30/81, revised 1/4/82, revised 4/15/82, according to which "M" is described as follows: Commencing at the intersection of Cleveland Avenue and South Robertson Street, thence in a westerly direction along Cleveland Avenue a distance of 222 feet 2 inches to a point, thence in a northerly direction a distance of 1 foot 9 inches 7 lines to a point; thence in a northerly direction a distance of 23 fee t (title) 23 feet 3 inches 3 lines (actual) to a point; thence in a northerly direction a distance of 76 feet 3 inches 7 lines to a point, the point of beginning. Thence from the point of beginning in a northerly direction a distance of 26 feet 1 inch 0 lines to a point; thence in an easterly direction a distance of 26 feet 6 inches 3 lines to a point; thence in a southerly direction a distance of 7 feet 10 inches 1 line to a point; thence in a westerly direction a distance of 6 feet to a point; thence in a southerly direction a distance of 18 feet 1 inch 7 lines to a point; thence in a westerly direction a distance of 20 feet 8 inches 2 lines (title) 20 feet 6 inches 7 lines (actual) to a point, the point of beginning.

"C-1" - A CERTAIN PORTION OF GROUND, situated in Square 404, bounded by Cleveland Avenue, South Claiborne Avenue, Canal Street and South Robertson Street, designated as "C-1 " on the resubdivision plan of J.J. Krebs & Sons, Inc., dated 11/25/81. according to which "C- l" commences 133 feet 4 inches 2 lines from the corner of Cleveland Avenue and South Robertson Street, the point of beginning, and measures thence from the point of beginning in a westerly direction a distance of 71 feet 4 inches 4 lines to a point; thence in a northerly direction a distance

of 55 feet 7 inches 6 lines to a point; thence in an easterly direction a distance of 71 feet 4 inches 4 lines to a point; thence in a southerly direction a distance of 55 feet 7 inches 6 lines to a point, the point of beginning. LESS AND EXCEPT: Lease by Springfield Corporation to Odeco Building Corporation; dated May 7, 1982, registered in COB 778F. folio 667, of the following described premises:

The first floor area of the building which covers a certain portion of ground situated in Square 404, bounded by Cleveland Avenue, South Claiborne Avenue, Canal Street, South Robertson Street, designated as K on servitude plan by J.J. Krebs & Sons, Inc., doted 4/23/81, revised 6/16/81, revised 11/30/81, revised 1/4/82, and revised 4/15/82, according to which K is described as follows: Commencing at the intersection of Cleveland Avenue and South Robertson Street, thence in a northerly direction along South Robertson Street a distance of 133 fee t 4 inches 2 lines to a point; the point of beginning. Measure thence from the point of beginning in a westerly direction a distance of 71 feet 4 inches 4 lines to a point; thence in a northerly direction a distance of 51 feet 7 inches 6 lines (title) 50 feet 7 inches 6 lines (actual) to a point; thence in an easterly direction a distance of 20 feet 3 inches 7 lines to a point; thence in a northerly direction a distance of 5 feet to a point; thence in an easterly direction a distance of 12 feet to a point; thence in a southerly direction a distance of 5 feet to a point; thence in an easterly direction a distance of 12 feet to a point; thence in a southerly direction a distance of 5 feet to a point; thence in an easterly direction a distance of 19 feet 9 inches to a point; thence in a southerly direction a distance of 9 feet 7 inches 6 lines to a point; thence in an easterly direction a distance of 19 feet 3 inches no lines to a point; thence in southerly direction a distance of 41 feet to a point, the point of beginning. The improvements bear the municipal number 1630 Canal Street, New Orleans, Louisiana, 70112.

See submitted boundary map as well.

Boundary Justification (Explain why the boundaries were selected.)
The boundaries chosen reflect the historic boundaries of the property.

11. Form Prepared By

name/title: Richard A. Choate, AIA, NCARB, Principal, SCNZ Architects
organization: SCNZ Architects LLC
street & number: 2134 Magazine Street
city or town: New Orleans **state**: Louisiana **zip code:** 70130
e-mail: rchoate@scnz.net; www.scnz.net
telephone: 504.301.3722
date: 22 February 2016
--AND--
name/title: Harriet Swift, Historic Preservation Consultant
organization:
street & number: 918 Poland Avenue
city or town: New Orleans **state:** Louisiana **zip code:** 70117
e-mail: harrietswiftnola@gmail.com
telephone: 504.945.6842
date: 22 February 2016

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

List of Figures:

1. First St. Charles Hotel, 1837; Image courtesy of Louisiana State Museum.
2. New Orleans $50 banknote with St. Louis Hotel; Image courtesy of Louisiana State Museum.
3. Early New Orleans motels, located on the outskirts of the city, Images courtesy of ThePostcardMotel.com.
4. Marbrec Hotel, 1928, the last major hotel built in downtown New Orleans for four decades; Image courtesy of ThePostcardMotel.com.
5. The Roosevelt Hotel, the city's leading elite hotel; Image courtesy New Orleans City Directory.
6. 1960 Newspaper advertisement for "the Fabulous Fontainebleau Motor Hotel" on Tulane Avenue; Images courtesy of *The Times Picayune* (New Orleans).
7. Views of the Royal Orleans Hotel, 1960; Images courtesy of the Vieux Carre Commission.
8. Postcard of Canal Street at night, "the Broadway of New Orleans"; Image courtesy of ThePostcardMotel.com.
9. Newspaper announcement of Governor House, 1963; Image courtesy of *The Times Picayune* (New Orleans).
10. Groundbreaking ceremonies for hotel; Bosworth, center, light suit, with Mayor Victor Schiro, third from left, and other city officials and civic leaders, 1963; Image courtesy of Eileen Talbot Bosworth.
11. Postcard for Governor House Hotel, 1965, shows modest signage, oriented toward I-10 and incoming southbound traffic (both to left); Image courtesy of Eileen Talbot Bosworth.
12. Tamanaca Motel advertisement, 1958; Image courtesy of Eileen Talbot Bosworth.
13. Newspaper article with photos of hotel's interior collapse, 1966; Image courtesy of *The Times Picayune* (New Orleans).
14. Original architectural drawing, First floor plan; Image courtesy of Benson and Riehl Office Records Collection, Southeastern Architectural Archive, Tulane University.
15. Original architectural drawing, Parking detail and lobby setcions; Image courtesy of Benson and Riehl Office Records Collection, Southeastern Architectural Archive, Tulane University.
16. Original architecural drawing, Second floor plan; Image courtesy of Benson and Riehl Office Records Collection, Southeastern Architectural Archive, Tulane University.
17. Original architectural drawing, Third through fifth floor plans and rear elevation; Image courtesy of Benson and Riehl Office Records Collection, Southeastern Architectural Archive, Tulane University.
18. Original architecural drawing, Front elevation and cross sections; Image courtesy of Benson and Riehl Office Records Collection, Southeastern Architectural Archive, Tulane University.
19. Original architectural drawing, partial elevation; Image courtesy of Benson and Riehl Office Records Collection, Southeastern Architectural Archive, Tulane University.

20. Original architectural drawing, sections; Image courtesy of Benson and Riehl Office Records Collection, Southeastern Architectural Archive, Tulane University.

Photographs

Submit clear and descriptive photographs. The size of each image must be 3000x2000 at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Governor House
City or Vicinity: New Orleans
County [Parish]: Orleans
State: Louisiana
Name of Photographer: Joseph Lantz
Date of Photographs: August 27, 2015

Photo 1 of 50	Exterior, North Façade, camera facing south
Photo 2 of 50	Exterior, Hotel Entry, camera facing southeast
Photo 3 of 50	Exterior, North and West Facades, camera facing southeast
Photo 4 of 50	Exterior, West façade and sidewalk, camera facing east
Photo 5 of 50	Exterior, West façade with parking garage, camera facing east
Photo 6 of 50	Exterior, West and South façade, camera facing northeast
Photo 7 of 50	Interior, Ground floor parking, Facing southwest
Photo 8 of 50	Interior, Ground floor parking ramp, camera facing west
Photo 9 of 50	Interior, Stair at ground floor parking, camera facing southeast
Photo 10 of 50	Interior, Ground floor retail, camera facing northeast
Photo 11 of 50	Interior, Lobby and stair, camera facing south
Photo 12 of 50	Interior, Parking Mezzanine ramp, camera facing west
Photo 13 of 50	Interior, Parking Mezzanine drive aisle, camera facing south
Photo 14 of 50	Interior, Parking Mezzanine stair, camera facing south
Photo 15 of 50	Interior, Parking Mezzanine drive aisle, camera facing east
Photo 16 of 50	Exterior, Parking 2 and South facade, camera facing northeast
Photo 17 of 50	Exterior, Parking 2 and South façade, camera facing northwest
Photo 18 of 50	Exterior, Parking 2 ramp, camera facing southeast
Photo 19 of 50	Interior, Floor 2 service corridor, camera facing south
Photo 20 of 50	Interior, Floor 2 atrium, camera facing west
Photo 21 of 50	Interior, Floor 2 atrium guest rooms, camera facing northeast
Photo 22 of 50	Interior, Floor 2 atrium, camera facing west
Photo 23 of 50	Interior, Floor 2 guest corridor, camera facing south
Photo 24 of 50	Interior, Floor 3 atrium balcony, camera facing east
Photo 25 of 50	Exterior, Floor 3 Canal Street Balcony, camera facing southeast
Photo 26 of 50	Exterior, Floor 3 South balcony and service elevator, camera facing west
Photo 27 of 50	Exterior, Pool deck, clubhouse and South façade, camera facing northwest
Photo 28 of 50	Exterior, Pool deck guardrail, camera facing northeast
Photo 29 of 50	Interior, Floor 4 guest room, camera facing northwest
Photo 30 of 50	Interior, Floor 4 guest room, camera facing southeast

Photo 31 of 50 Interior, Floor 4 corridor, camera facing south
Photo 32 of 50 Interior, Floor 4 Atrium, camera facing west
Photo 33 of 50 Interior, Floor 4 Atrium, camera facing east
Photo 34 of 50 Interior, Floor 4 corridor, camera facing south
Photo 35 of 50 Interior, Floor 4 corridor, camera facing south
Photo 36 of 50 Interior, Floor 4 Canal Street corridor, camera facing west
Photo 37 of 50 Exterior, Floor 5 balcony overlooking pool deck, camera facing southeast
Photo 38 of 50 Exterior, Floor 5 South balcony, camera facing east
Photo 39 of 50 Interior, Floor 5 guest room bath, camera facing southwest
Photo 40 of 50 Interior, Floor 5 Canal Street corridor, camera facing east
Photo 41 of 50 Interior, Floor 5 guest room, camera facing southwest
Photo 42 of 50 Interior, Floor 5 guest room, camera facing northwest
Photo 43 of 50 Interior, Floor 5 elevator lobby, camera facing southeast
Photo 44 of 50 Interior, Floor 5 atrium and canopy, camera facing west
Photo 45 of 50 Interior, Floor 6 (Penthouse) atrium canopy, camera facing west
Photo 46 of 50 Interior, Floor 6 (Penthouse) meeting space, camera facing northwest
Photo 47 of 50 Exterior, Roof and atrium canopy, camera facing northwest
Photo 48 of 50 Exterior, Roof and service elevator penthouse, camera facing southeast
Photo 49 of 50 Exterior, Roof and mechanical platform, camara facing southeast
Photo 50 of 50 Exterior, Roof and meeting space exterior wall, camera facing southwest

Figure 1. First St. Charles Hotel, 1837; Image courtesy of Louisiana State Museum.

Figure 2. New Orleans $50 banknote with St. Louis Hotel; Image courtesy of Louisiana State Museum.

Figure 3. Early New Orleans motels, located on the outskirts of the city; Images courtesy of ThePostcardMotel.com.

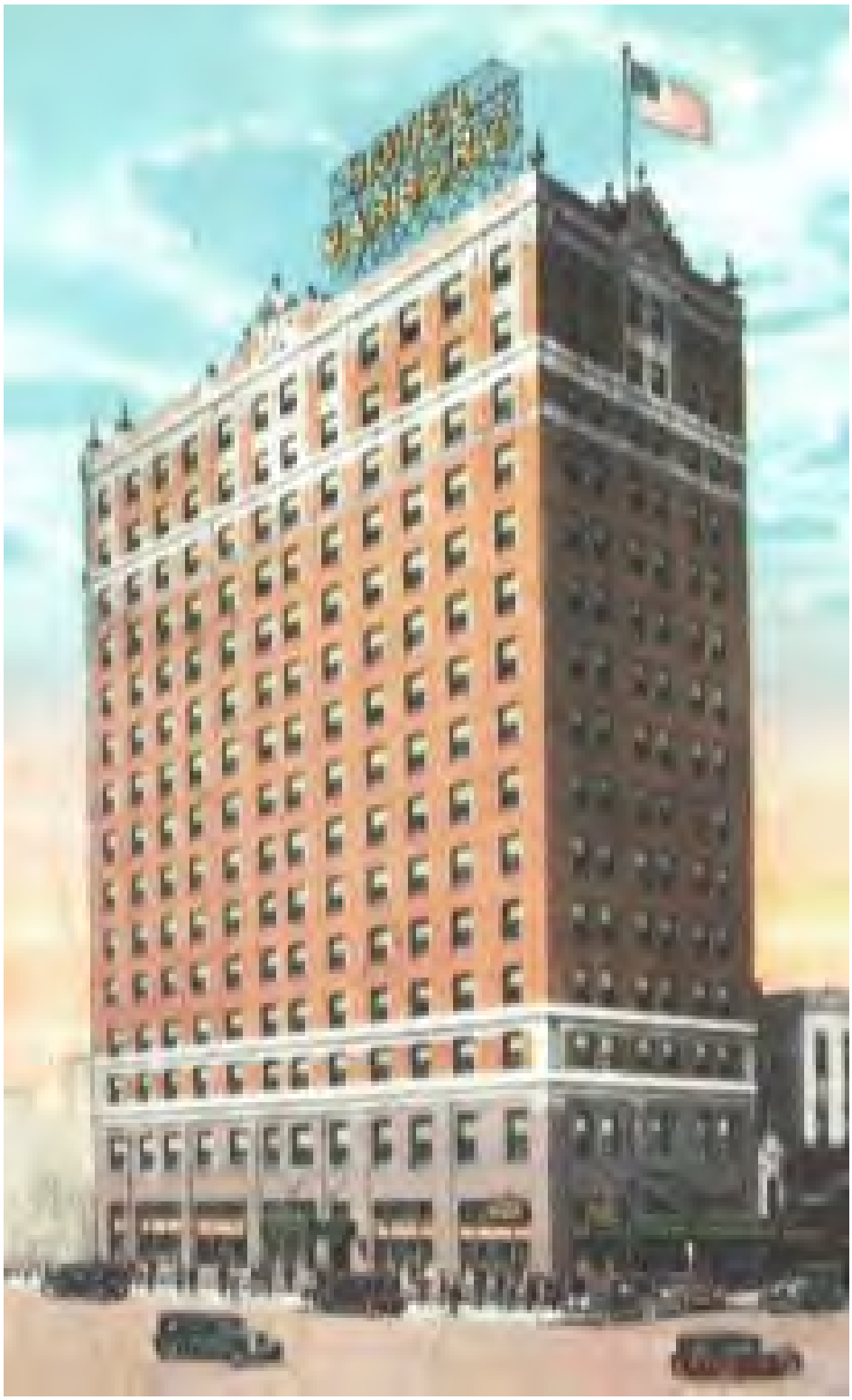


Figure 4. Marbrec Hotel, 1928, the last major hotel built in downtown New Orleans for four decades; Images courtesy of ThePostcardMotel.com.

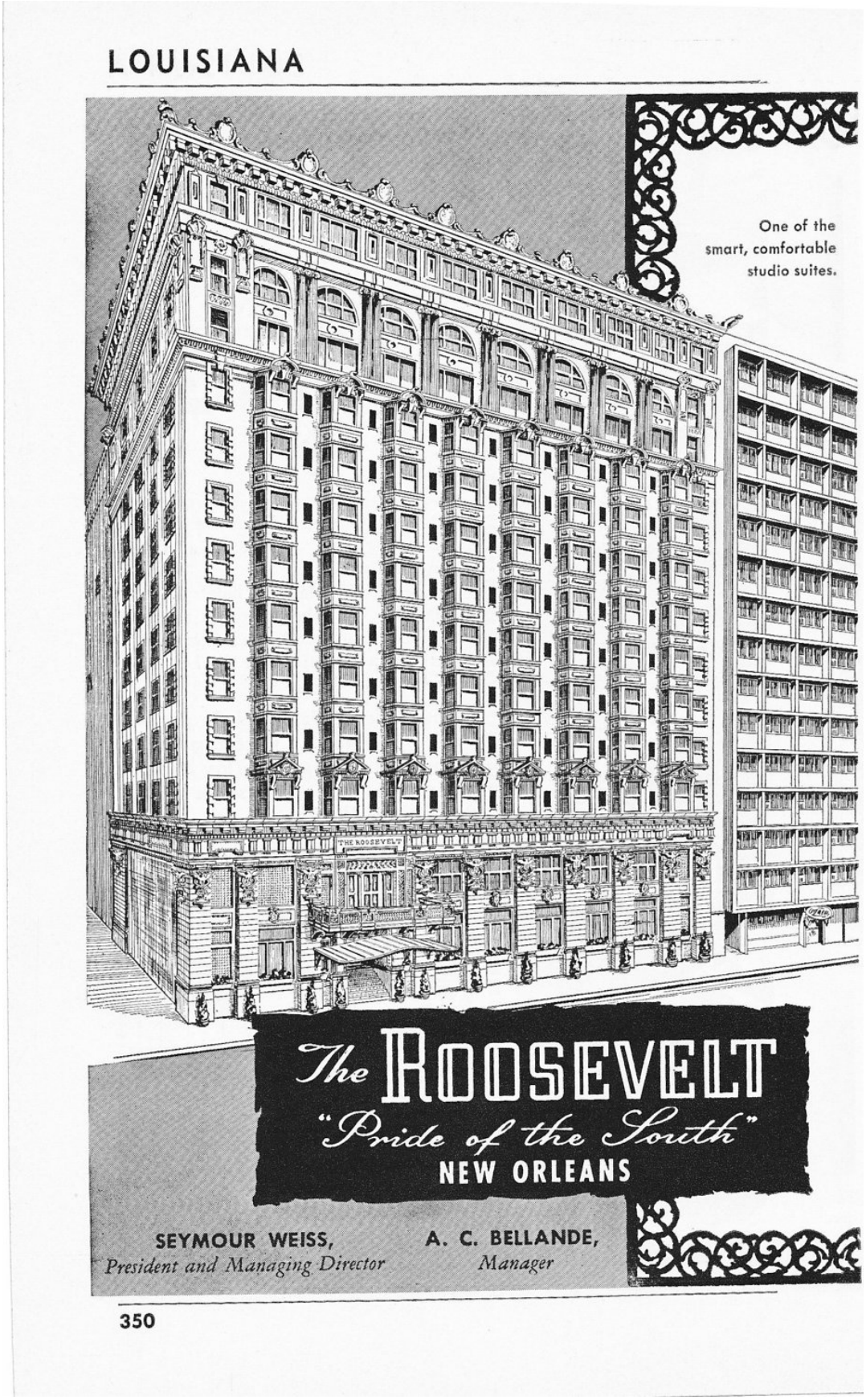


Figure 5. The Roosevelt Hotel, the city's leading elite hotel; Image courtesy of New Orleans City Directory.

Figure 6. 1960 Newspaper advertisement for "the Fabulous Fontainebleau Motor Hotel" on Tulane Avenue; Image courtesy of *The Times Picayune* (New Orleans).

Figure 7. Views of the Royal Orleans Hotel, 1960; Images courtesy of the Vieux Carre Commission.

Figure 8. Postcard of Canal Street at night, "the Broadway of New Orleans"; Image courtesy of postcardmotel.com.

Real Estate — The Times-Picayune — Auctions

SECTION FIVE — NEW ORLEANS, SUNDAY MORNING, NOVEMBER 24, 1963 — SECTION FIVE

217-Room Motel Going Up on Canal, S. Claiborne

—Design by George J. Riehl, architect and Donald G. Graves, associate

BALCONIES WILL SKIRT CANAL ST. SIDE OF NEW FIVE-LEVEL BUILDING STARTING IMMEDIATELY

$3 MILLION UNIT SET FOR SUMMER

Local Contractor Begins Construction

Big, new development for Canal st. will be a five-level, $3 million motel going up on the uptown-river corner of Canal at S. Claiborne.

Bosworth Contracting Corp., headed by W. P. Bosworth Jr., is the builder and owner. The corporation has arranged for a 99-year, $6 million lease with the ground owner, First National Life Insurance Co., headed by Thruston B. Morton. The life insurance firm is also arranging financing.

The leasing was handled by Charles Prechter, vice-president of Latter and Blum, Inc.

Figure 9. Newspaper announcement of Governor House, 1963; Image courtesy of *The Times Picayune* (New Orleans).

Figure 10. Groundbreaking ceremonies for hotel; Bosworth, center, light suit, with Mayor Victor Schiro, third from left, and other city officials and civic leaders, 1963; Image courtesy of Eileen Talbot Bosworth

Figure 11. Postcard for Governor House Hotel, 1965, shows modest signage, oriented toward I-10 and incoming southbound traffic (both to left); Image courtesy of Eileen Talbot Bosworth.

Figure 12. Tamanaca Motel advertisement, 1958; Image courtesy of Eileen Talbot Bosworth.

ECTION ONE—PAGE SIX THE TIMES-PICAYUNE, NEW ORLEANS, LA., SATURDAY MORNING, DECEMBER 3, 1966

Governor House Exterior Unaffected by Mishap

—Photo by The Times-Picayune.

THIS IS VIEW of the exterior of Governor House Motel which showed no effect of the collapse of five floors and the roof. Firemen's ladders rest against the front of the building.

—Photo by The Times-Picayune.

CEILING PANELS in the dining room of the Governor House Motel were shattered and fell when a structural failure caused collapse of five floors and roof of the building Friday. Officials inspect the damage in the area.

COLLAPSE

Continued from Page 1

construction as it is not required by state law.

Gilbert said the investigation by the fire marshal's office would continue.

Earlier, Building Inspector Robin had indicated the building might be condemned. An exhaustive all-day inspection by firemen and building experts took place Friday, with the ultimate decision on what to do about the building hinging on that probe.

RIVETS SHEARED

The building's chief engineer, William K. Williams, said the mishap was due to an apparent "fatigue of material," occurring on the first floor and continuing like a falling set of dominoes to the other floors.

Firemen reportedly found a steel beam parted on the roof of the first floor, which forms the floor of the second story. Its rivets were sheared and it was twisted to one side.

William P. Bosworth, president of the contracting company which built the building and also owns it, said the structure is covered completely by insurance. Plans to repair the building and reopen it are under way, according to Bosworth, whose firm also maintains its office in the building.

Guy F. LeMieux, engineer with J. J. Krebs Concerns, Inc., civil engineers and surveyors, who designed the structural plans, said the column in the dining room was not welded to the second floor column above it as it should have been.

'MAJOR DAMAGE PAST'

The building was designed by architect George J. Riehl and Donald G. Graves, associate. Graves said Friday his firm had designed the physical appearance of the building but was not responsible for its "structural integrity."

Robin said the major danger is past and that no further roof buckling is likely. In the second shift at 10:45 a.m., the rooftop pool dropped another inch, according to firemen. It was after this occurrence that the area was completely roped off and

—Photo by The Times-Picayun

FIREMEN inspect a ceiling which sagged when five floor and roof of Governor House Motel collapsed due to failur of a construction support Friday.

Figure 13. Newspaper article with photos of hotel's interior collapse, 1966; Image courtesy of *The Times Picayune* (New Orleans).

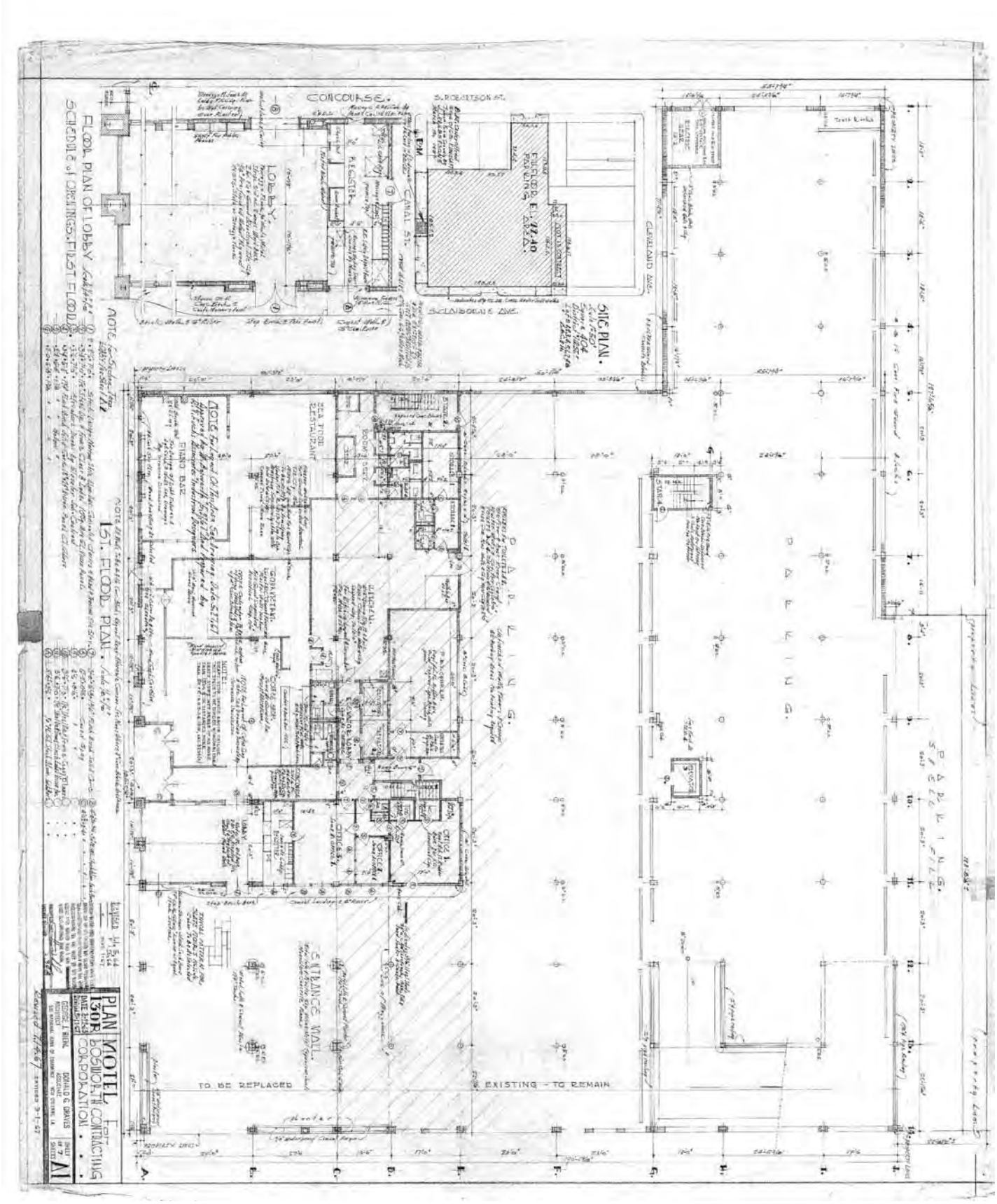


Figure 14. Original architectural drawing, First floor plan; Image courtesy of Benson and Riehl Office Records Collection, Southeastern Architectural Archive, Tulane University.

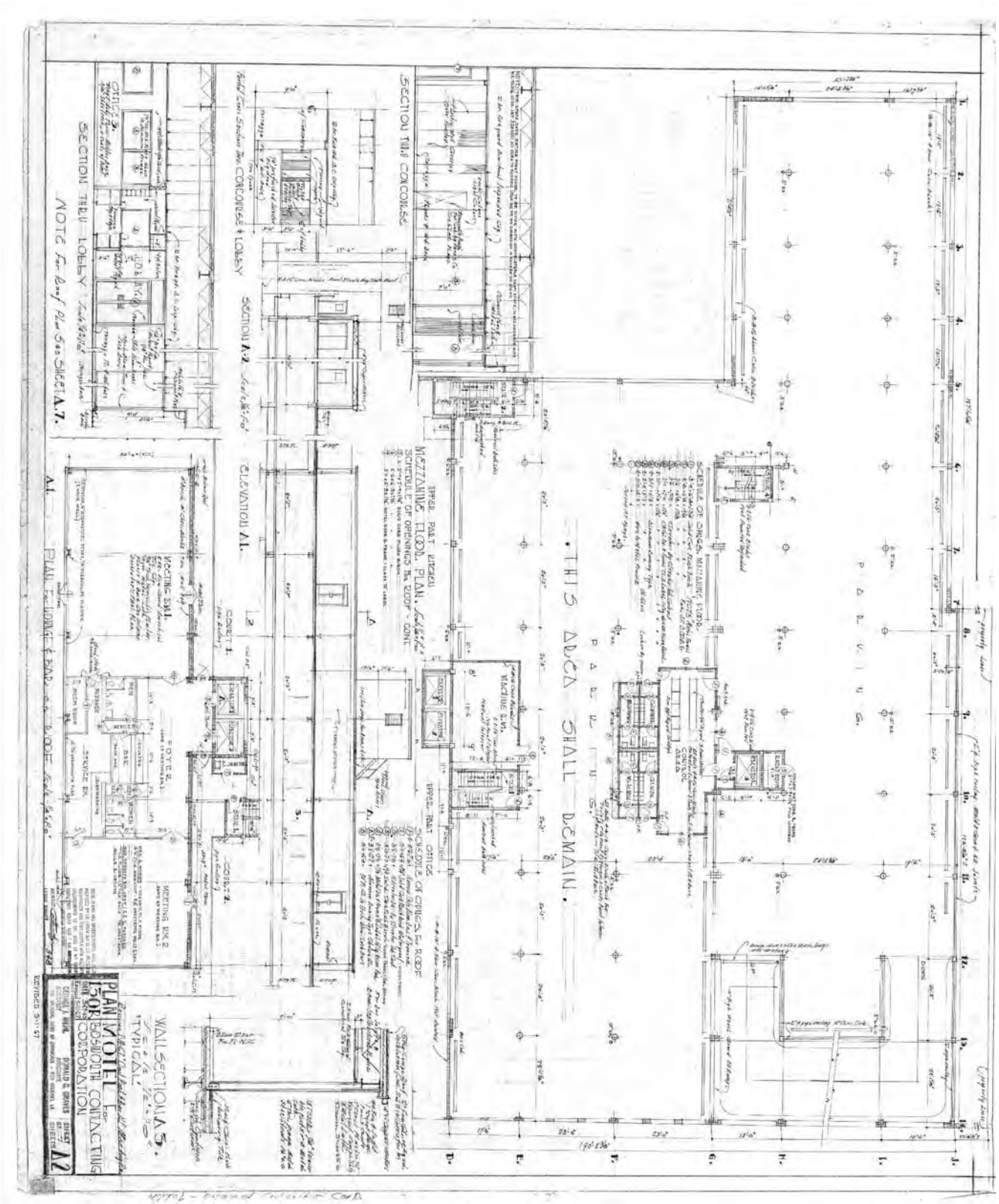


Figure 15. Original architectural drawing, Parking detail and lobby setcions; Image courtesy of Benson and Riehl Office Records Collection, Southeastern Architectural Archive, Tulane University.

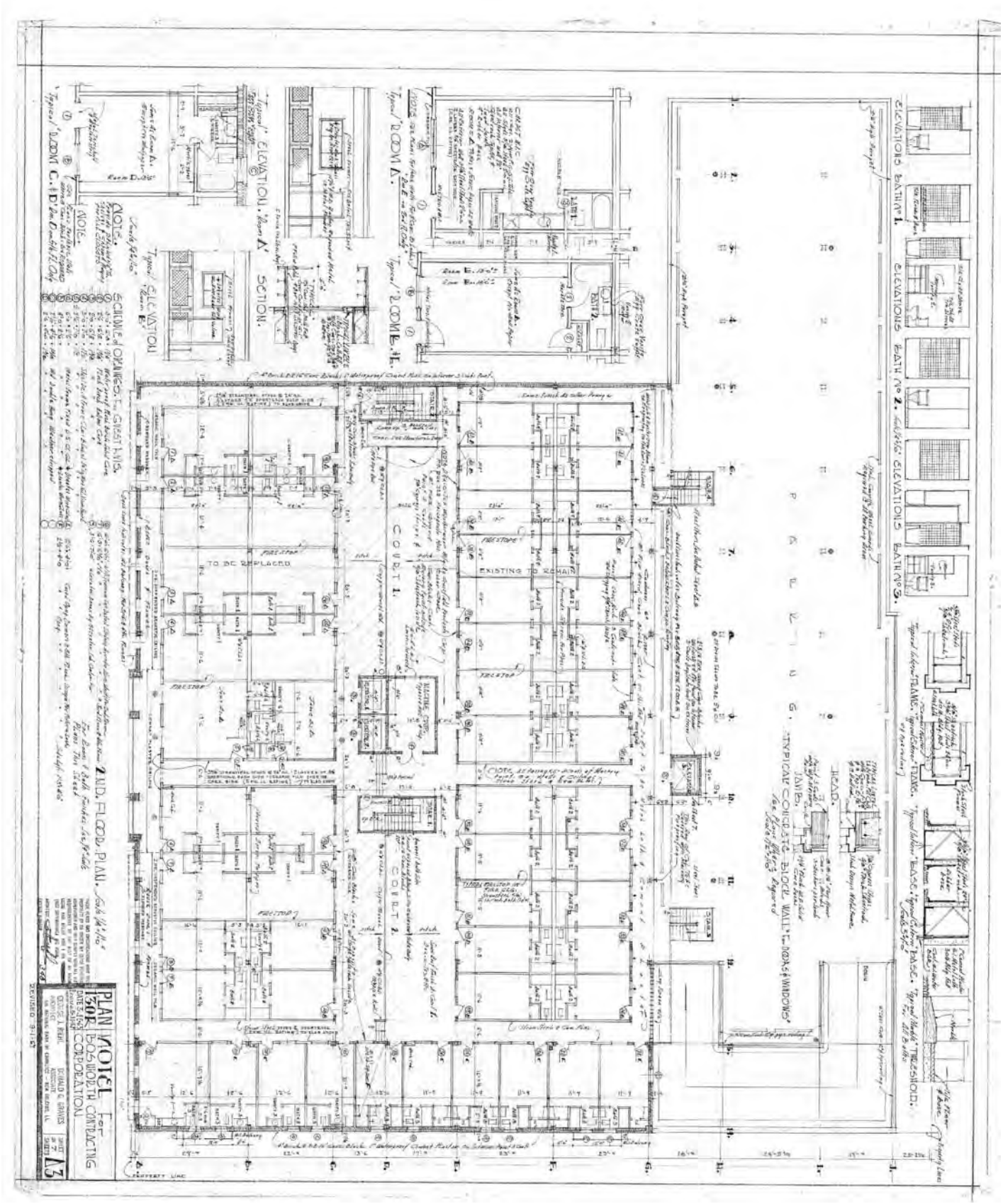


Figure 16. Original architecural drawing, Second floor plan; Image courtesy of Benson and Riehl Office Records Collection, Southeastern Architectural Archive, Tulane University.

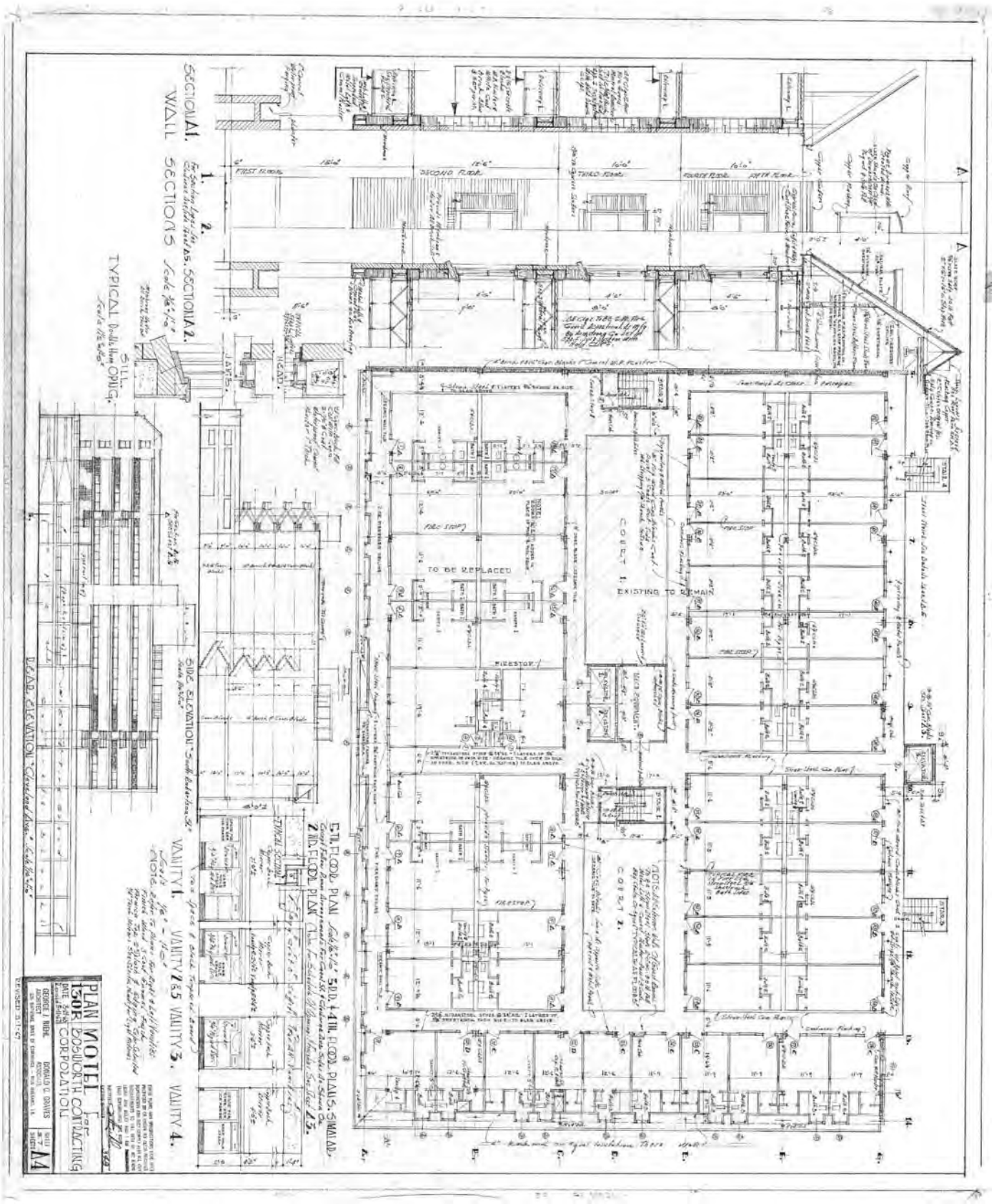
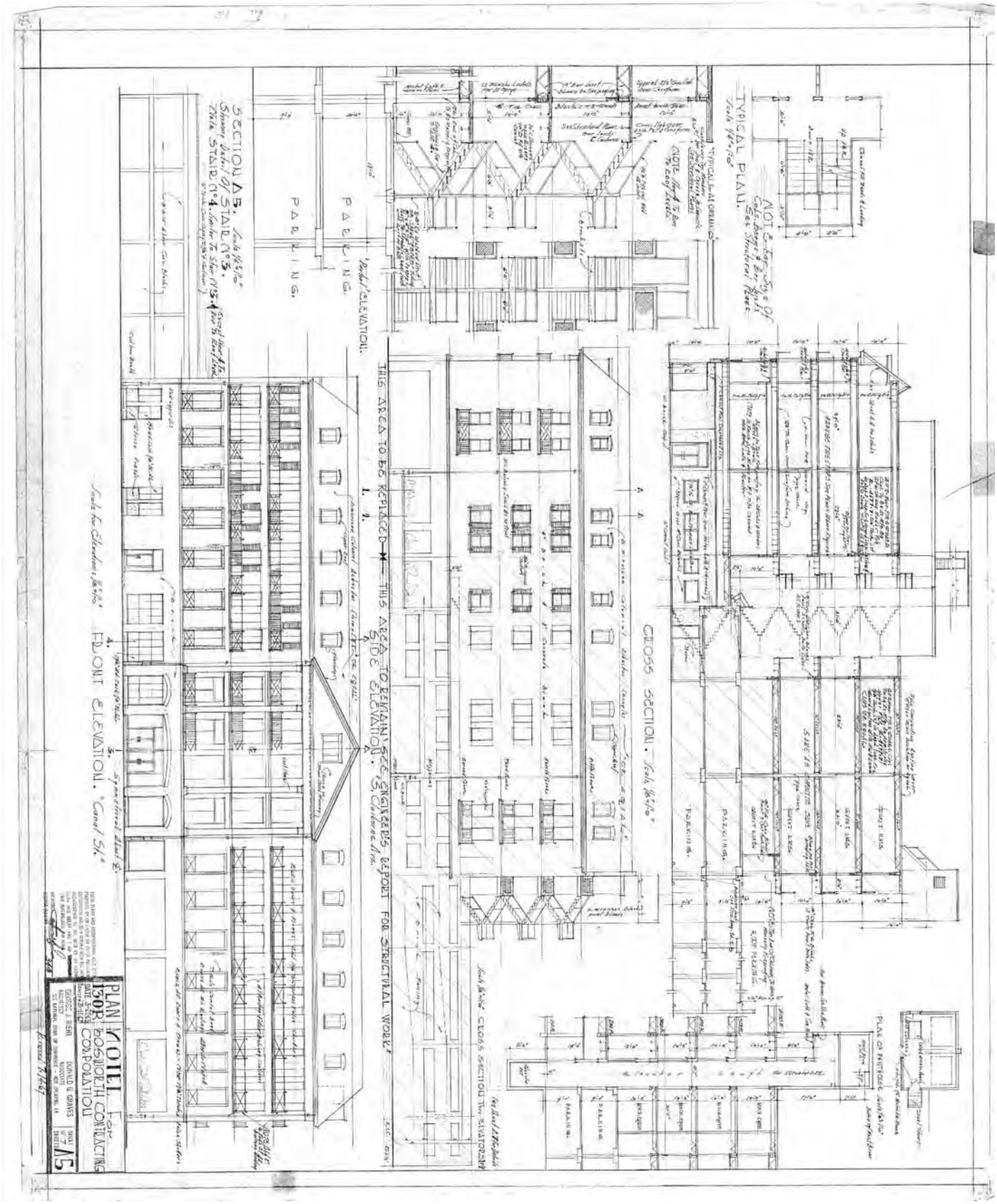


Figure 17. Original architectural drawing, Third through fifth floor plans and rear elevation; Image courtesy of Benson and Riehl Office Records Collection, Southeastern Architectural Archive, Tulane University.


PLAN HOTEL For
130R. BOSWORTH CONTRACTING
CORPORATION
PARKING
PARKING
PARKING

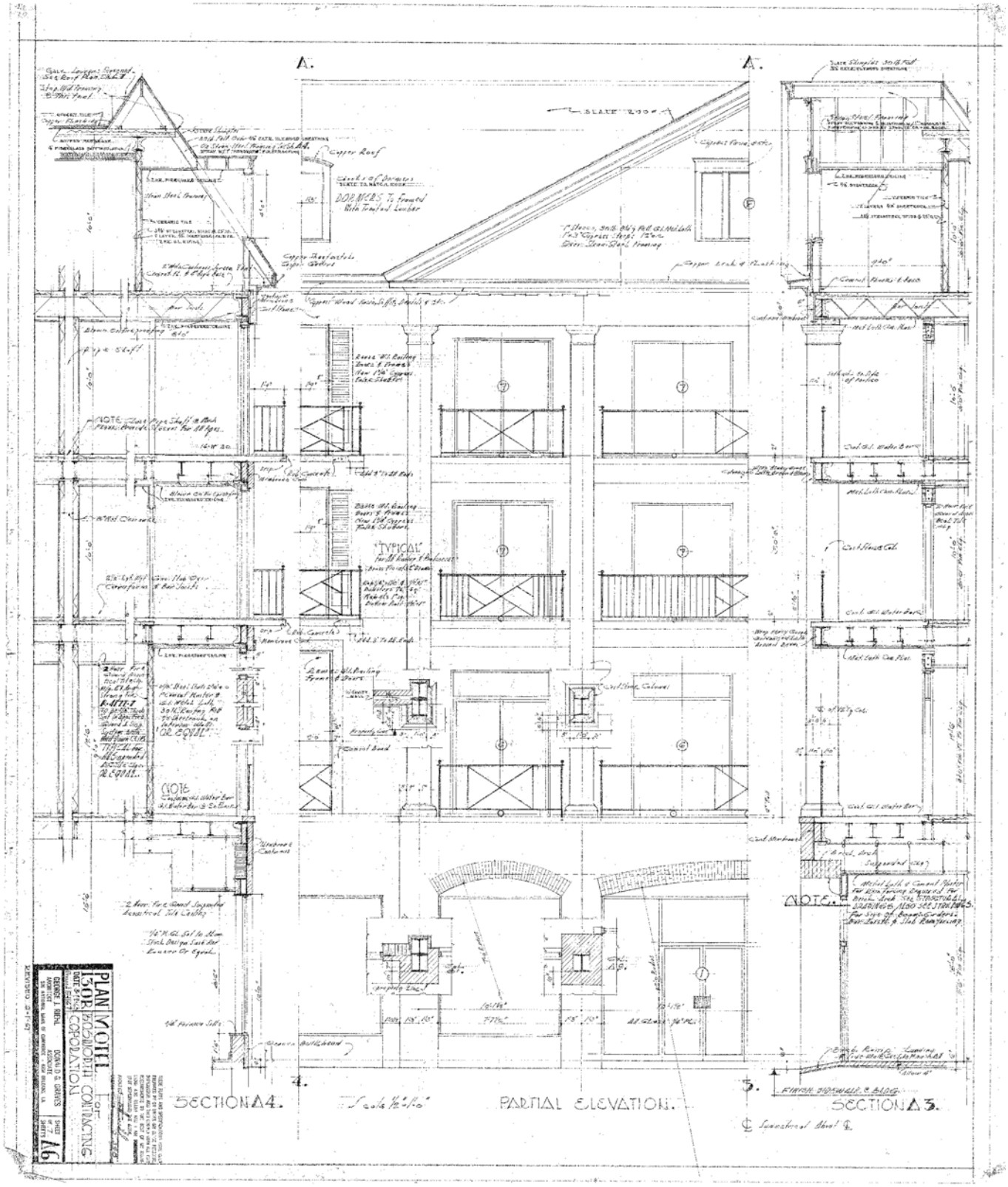


Figure 19. Original architectural drawing, partial elevation; Image courtesy of Benson and Riehl Office Records Collection, Southeastern Architectural Archive, Tulane University.

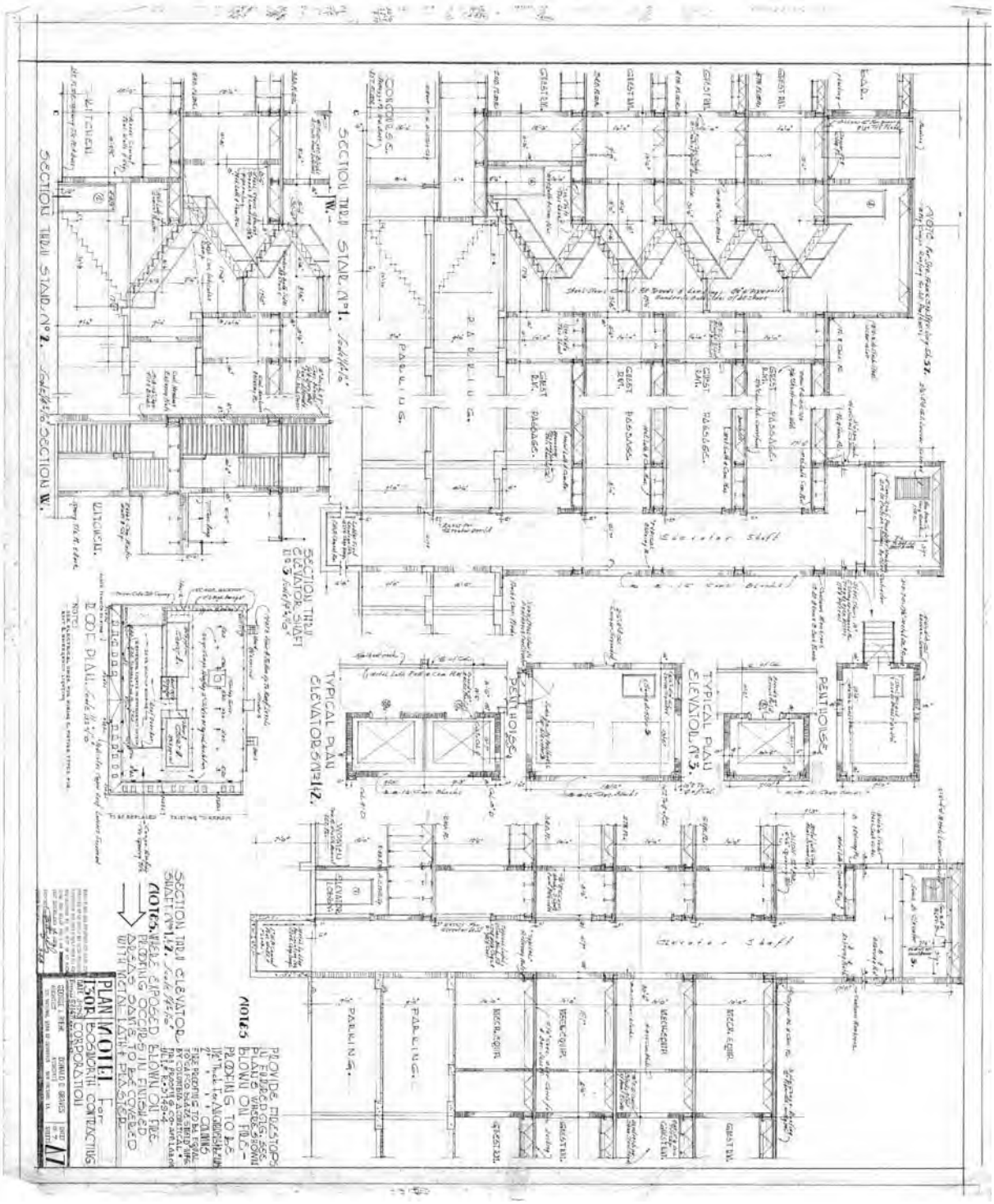


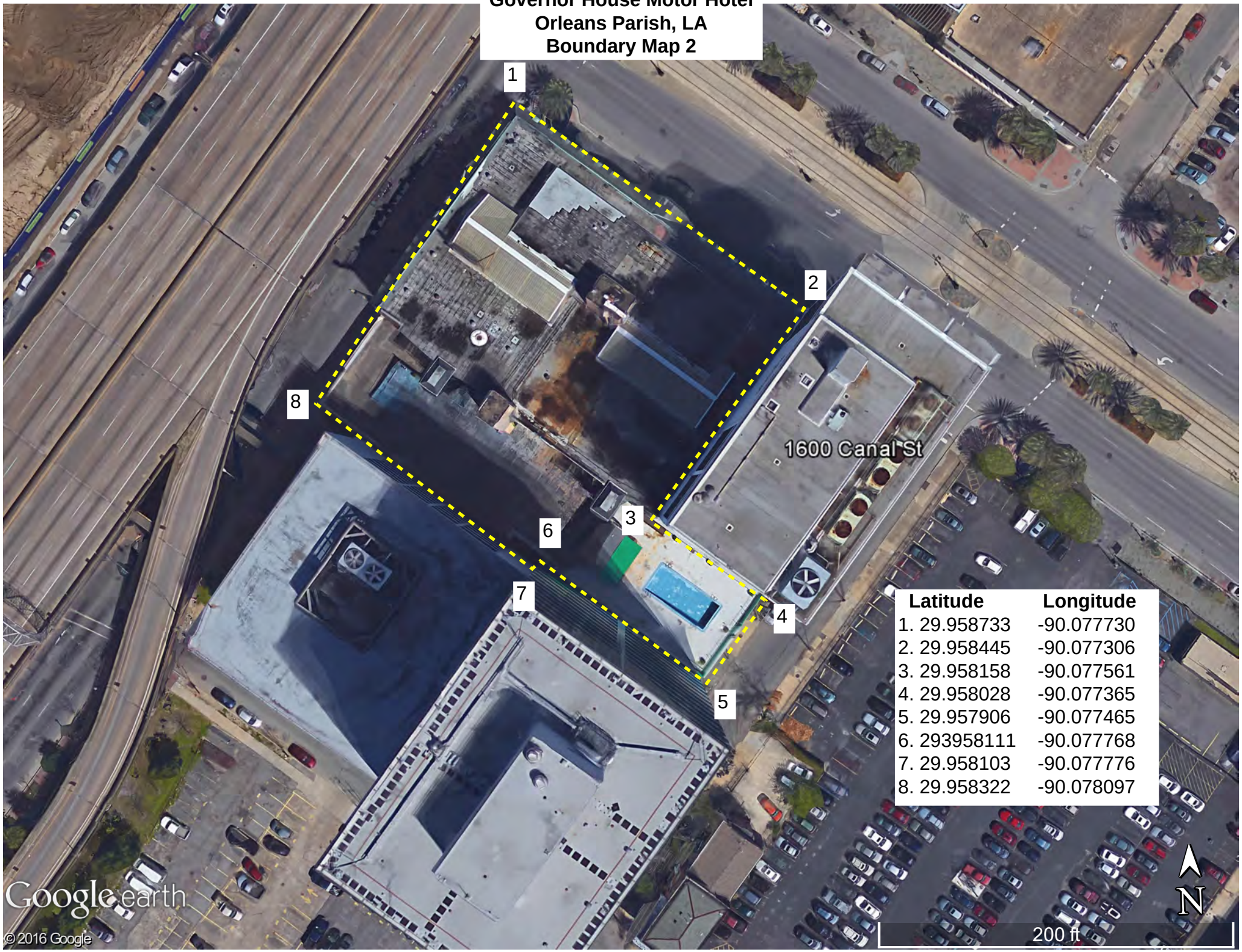
Figure 20.Original architectural drawing, sections; Image courtesy of Benson and Riehl Office Records Collection, Southeastern Architectural Archive, Tulane University. Records Collection, Southeastern Architectural Archive, Tulane University. Records Collection, Southeastern Architectural Archive, Tulane University.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Governor House Motor Hotel, Orleans Parish, LA

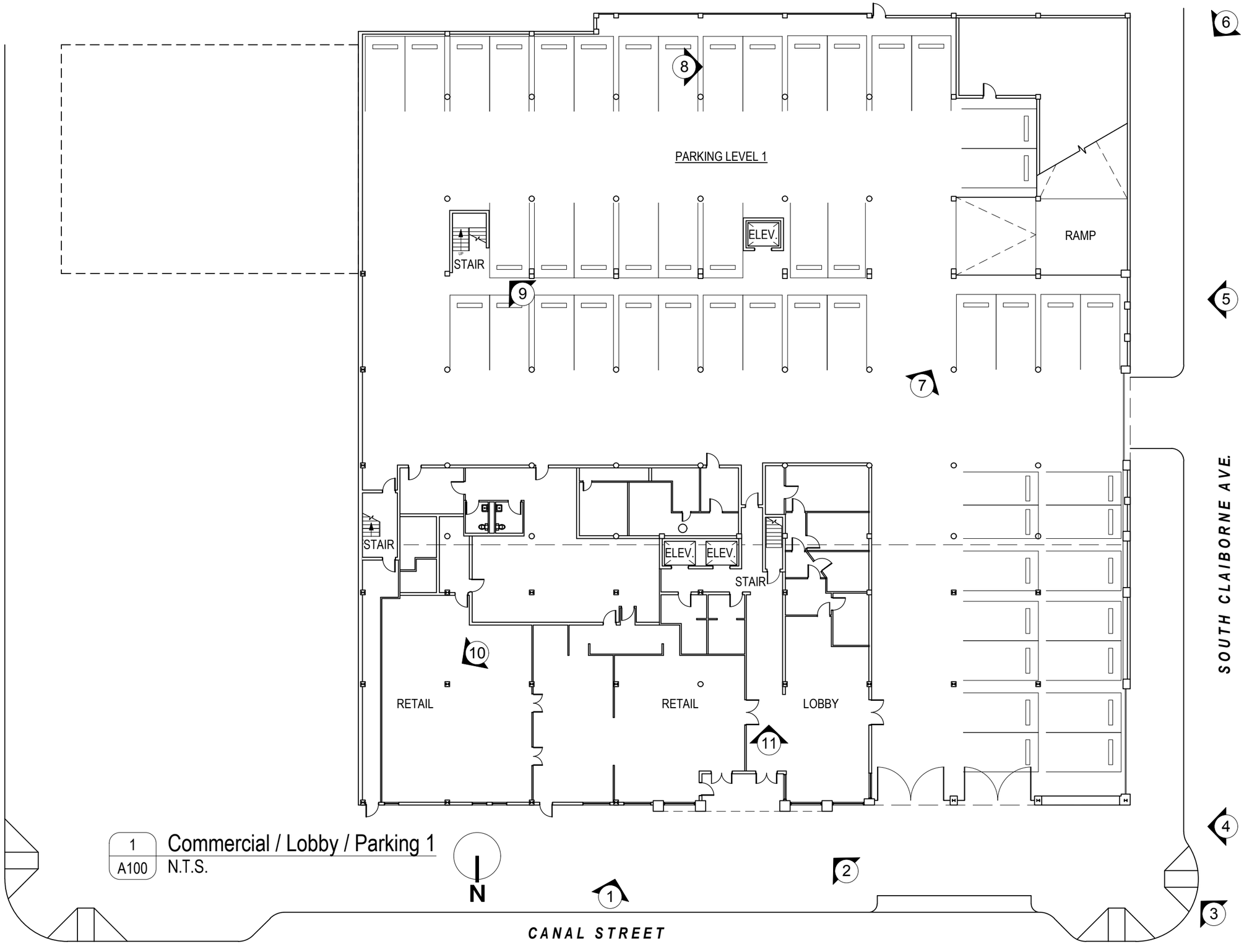
Latitude: 29.958426 Longitude: -90.077704

Governor House Motor Hotel
Orleans Parish, LA
Boundary Map 2



Latitude	Longitude
1. 29.958733	-90.077730
2. 29.958445	-90.077306
3. 29.958158	-90.077561
4. 29.958028	-90.077365
5. 29.957906	-90.077465
6. 293958111	-90.077768
7. 29.958103	-90.077776
8. 29.958322	-90.078097

Governor House Motor Hotel, Orleans Parish, LA



1 / A100 Commercial / Lobby / Parking 1
N.T.S.

scnz ARCHITECTS LLC
2134 Magazine St, Suite 200 • New Orleans, LA 70130
P(504) 301-3722 • F(504) 301-3724 • www.scnz.net

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1630 Canal St., New Orleans, LA 70112

Issued

Date	To	Use / Restriction
2/22/16	SHPO	National Register

Project No.
1534

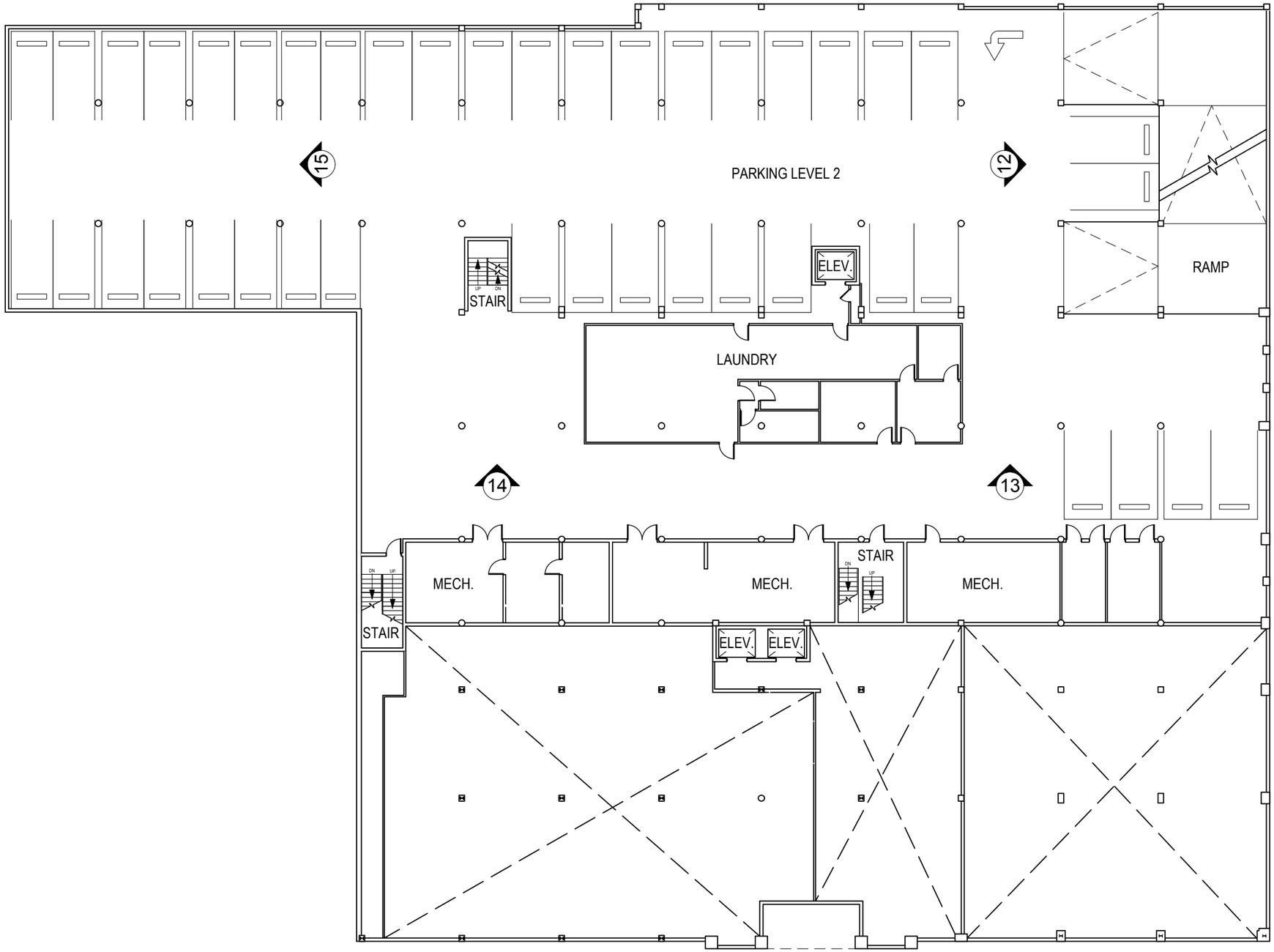
Drawn By
JPL

Checked By
RC

SKETCH MAP

A100
OF _____ SHEETS

Governor House Motor Hotel, Orleans Parish, LA



1 / A101 Parking 2 Plan
N.T.S.

N

scnz ARCHITECTS LLC
2134 Magazine St, Suite 200 • New Orleans, LA 70130
P(504) 301-3722 • F(504) 301-3724 • www.scnz.net

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1630 Canal St., New Orleans, LA 70112

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Issued

Date	To	Use / Restriction
2/22/16	SHPO	National Register

Project No.
1534

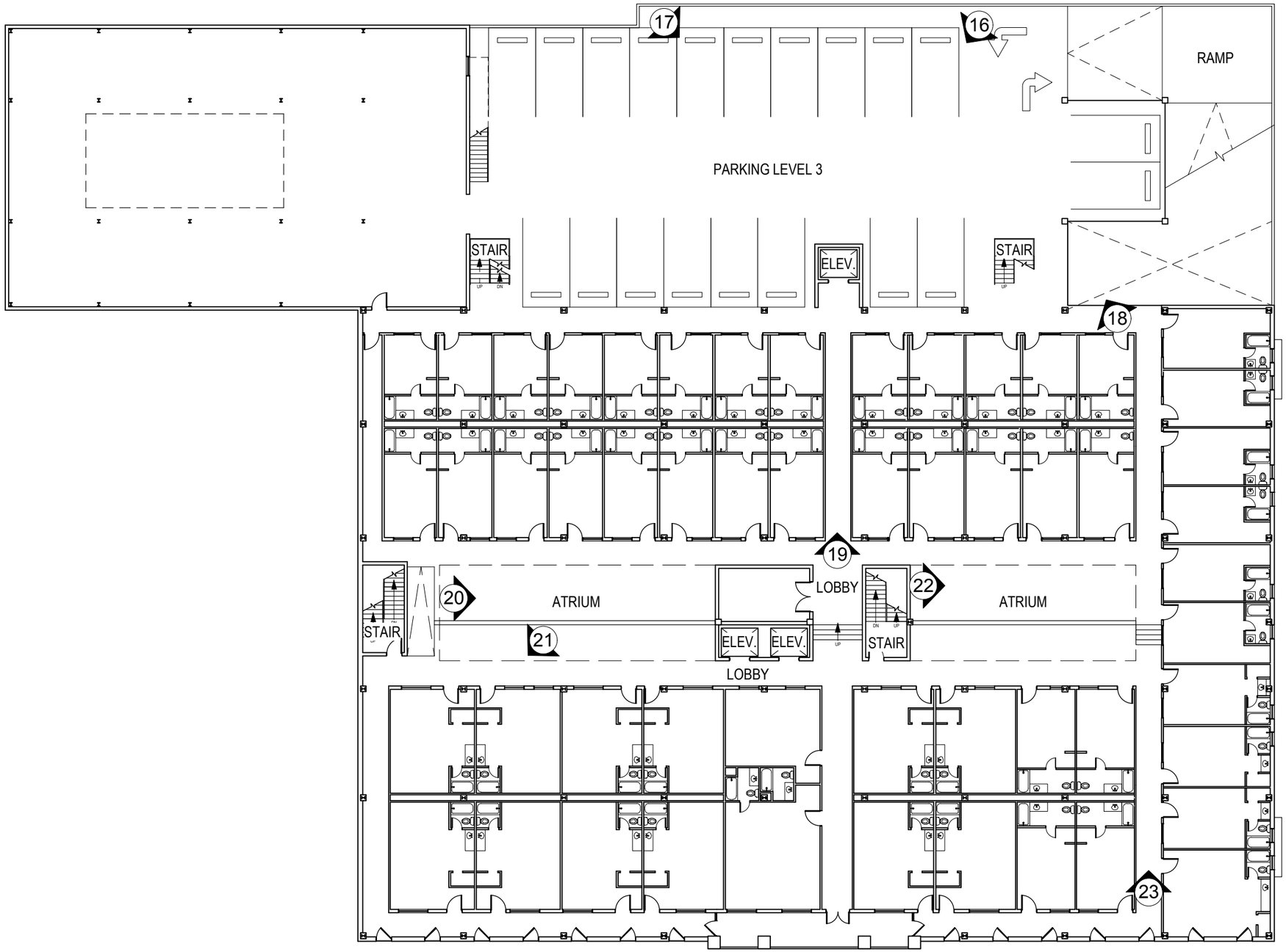
Drawn By
JPL

Checked By
RC

SKETCH MAP

A101
OF _____ SHEETS

Governor House Motor Hotel, Orleans Parish, LA



1 / A102 2nd Floor / Parking 3 Plan
N.T.S.

N

scnz ARCHITECTS LLC
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2/22/16	SHPO	National Register

Project No.
1534

Drawn By
JPL

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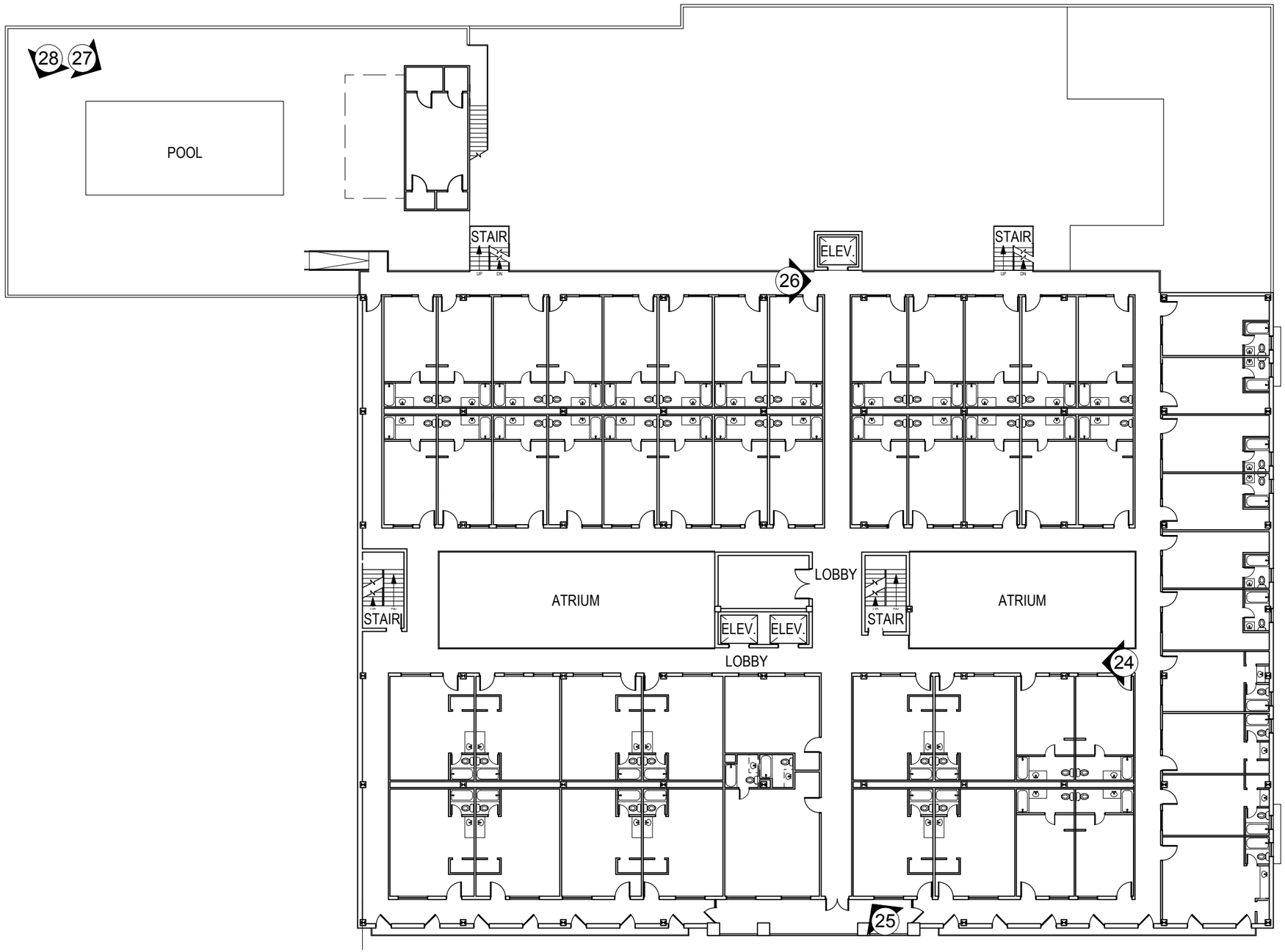
RC

SKETCH MAP

A102
OF _____ SHEETS

Governor House Motor Hotel, Orleans Parish, LA



1 / A103 3rd Floor Plan
N.T.S.

N

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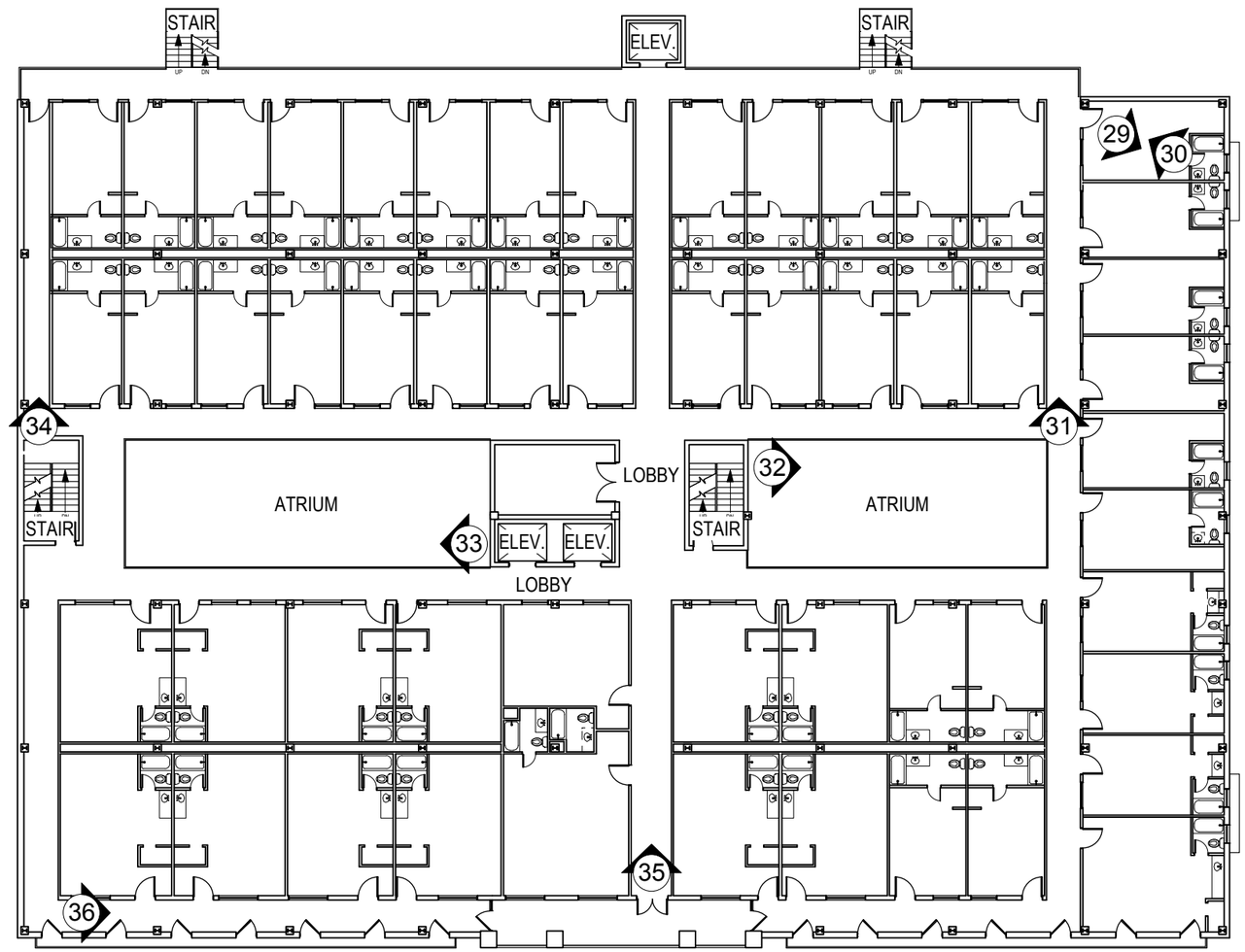
SKETCH MAP

A103
OF _____ SHEETS

Governor House Motor Hotel, Orleans Parish, LA



1 / A104 4th Floor Plan
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SKETCH MAP

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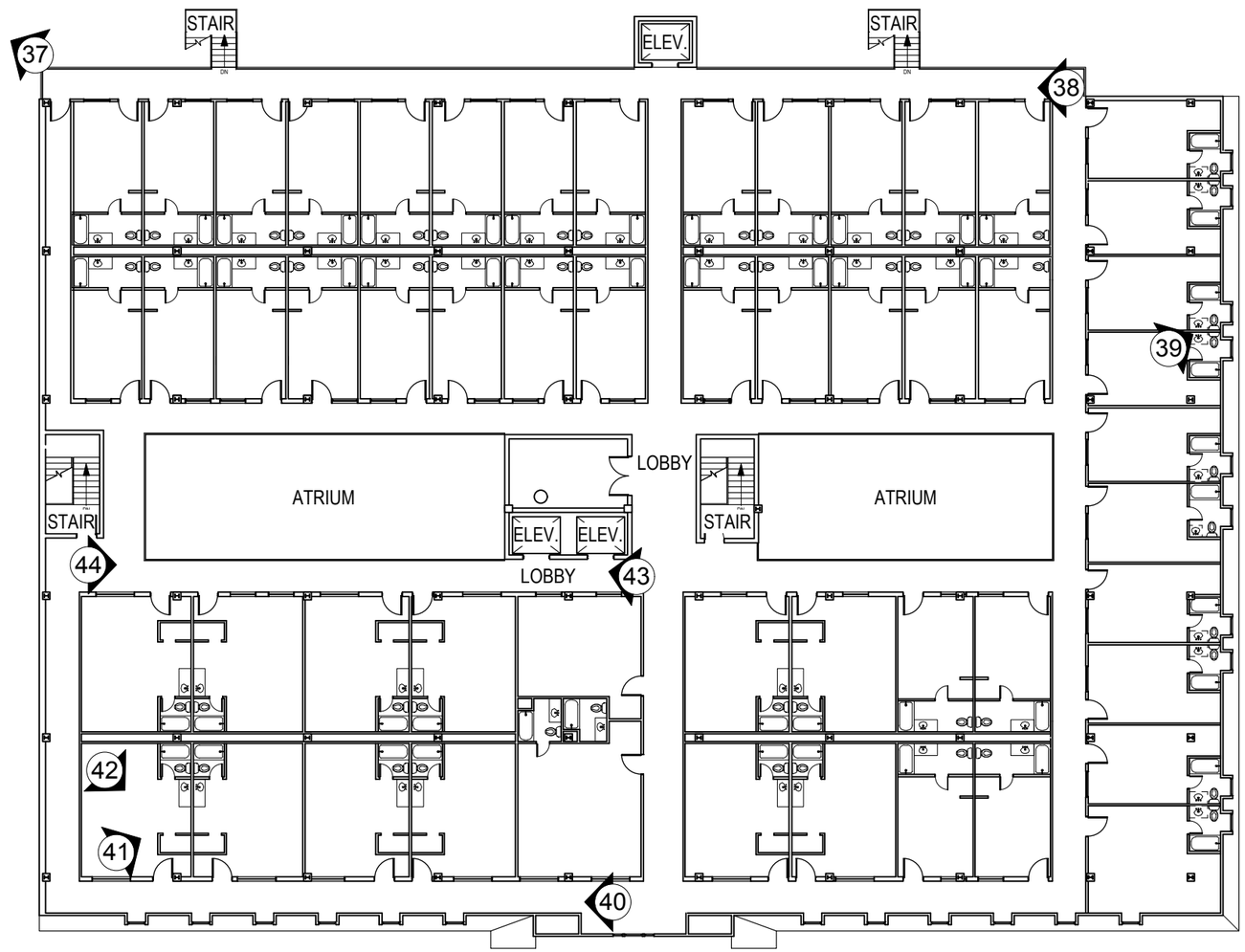
Governor House Motor Hotel, Orleans Parish, LA



1 / A105 5th Floor Plan
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SKETCH MAP

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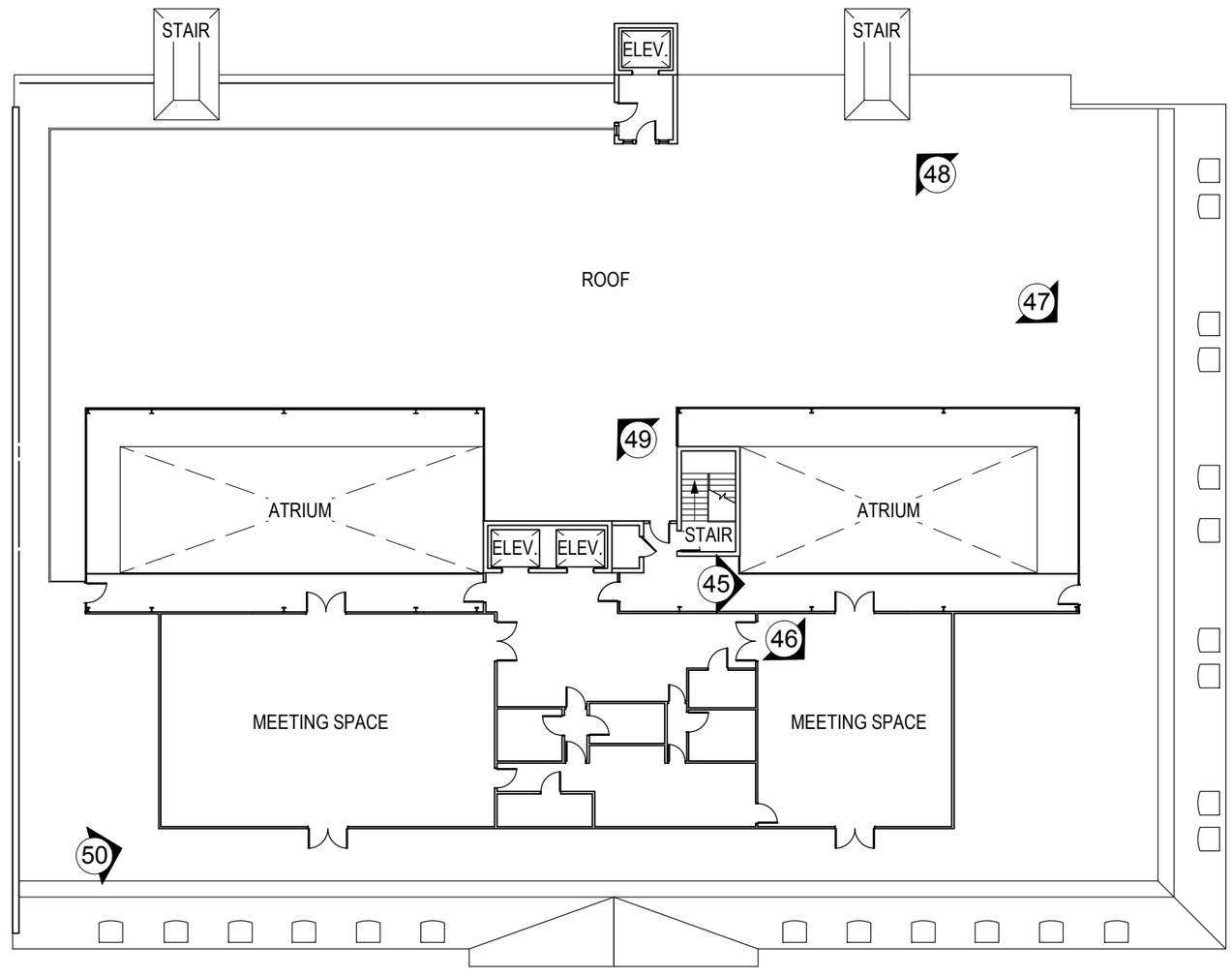
Governor House Motor Hotel, Orleans Parish, LA



1 / A106 6th Floor Plan
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SKETCH MAP

A106
OF _____ SHEETS

0001

WARNING
KEEP OUT
TRESPASSERS WILL BE PROSECUTED
FALCON SECURITY
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1630

002

UNIVERSITY OF NEW ORLEANS
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Of New Orleans
Enterprise
Center

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