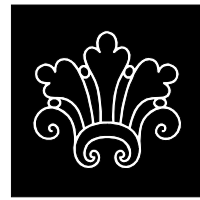


MADAME JOHN'S LEGACY

A LOUISIANA STATE MUSEUM



Field Trip Reservation Form

To schedule a field trip, complete this form and return it to the Education Department. For questions or comments, please contact **Lorraine Red-Gueringer** at lgueringer@crt.la.gov or (504) 568-6962.

<i>School Name:</i>	
<i>School Address:</i>	
<i>City, State, and Zip Code:</i>	
<i>Phone Number:</i>	
<i>Your Name:</i>	
<i>Your Email, Required for Confirmation:</i>	
<i>Your Phone:</i>	
<i>Number of Students:</i>	
<i>Number of Chaperones:</i>	
<i>Grade Level:</i>	

Date and Time of Visit

We recommend scheduling your tour at least two weeks in advance. Please select your first and second choices. Confirmation and pre-visit materials will be emailed to you, prior to your scheduled tour. Please keep in mind that our Madame John's Legacy tours are only Self-Guided.

Date: _____

First Choice:

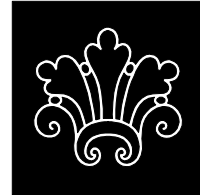
10 a.m.
11 a.m.
12 p.m.
1 p.m.
2 p.m.
3 p.m.

Second Choice:

10 a.m.
11 a.m.
12 p.m.
1 p.m.
2 p.m.
3 p.m.

MADAME JOHN'S LEGACY

A LOUISIANA STATE MUSEUM



Group Visitation Agreement

Madam John's Legacy welcomes our guests to experience and enjoy our facility. To ensure a rewarding educational visit, we ask you to review the following guidelines with your students and chaperones prior to your visit. After reviewing, sign the agreement and bring your confirmation letter with you on the day of your visit. Our staff will collect the agreement prior to entry. **This form is required to enter the Museum.**

I _____, on behalf of the students of _____, have read and agreed to the following guidelines:

1. All groups must be **pre-registered** to receive the **group discount**.
2. Groups are expected to dress and **behave appropriately** during their visit.
3. For the safety of our guest and staff, groups must:
 - a. Be attentive to instructions from Museum staff
 - b. Be respectful to Museum property, staff, and other guest
 - c. Stay with designated chaperones at all times
 - d. Do not run or shout while in the Museum
 - e. Do not sit, slide, or reach over any hand railing in the Museum
4. **Please be on time.** The museum is not responsible for the cancellation of a planned activity due to a late arrival. Your reservation will be cancelled 30 minutes after the scheduled start time.
5. The Museum requires **chaperones to accompany their groups** at all times. The Museum has a strict Chaperone policy:
 - a. Groups are required to have **one adult for every 10 children**
 - b. Additional chaperones must pay admittance fee for the Museum
6. The Museum **does not** provide a place for your group to eat lunch. Food and drinks are **strictly prohibited** in the Museum.
7. For **First Aid** or other assistance, please contact a Museum staff member.

These guidelines will help your group and all Museum guest safely enjoy the Museum. Failure to comply with any of these guidelines may result in immediate ejection from the Museum, written notification to the school principal/administrator, and/or expulsion from the Museum. Thank you for your cooperation.

Group Visitation Agreement

I hereby acknowledge that I have read and agree to the guidelines above. I acknowledge that all members of my group understand this Agreement.

Group Name: _____

Arrival Date: _____

Signature: _____

Date: _____

Name: _____

E-mail Address: _____



Field Trip Guide

Pre-K - 12



MADAME JOHN'S LEGACY

A LOUISIANA STATE MUSEUM

Field Trip Information



Address:
632 Dumaine St.
New Orleans, LA 70116

Phone:
504-568-2123

Hours:
Tuesday - Sunday 10:00 a.m. – 4:30 p.m.
Closed Monday and state holidays.

Admission:

School groups with reservations	<u>FREE</u>
---------------------------------	-------------

Chaperones*	<u>FREE</u>
-------------	-------------

Adults	<u>FREE</u>
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*Special Note: We require one chaperone per 10 students. One adult per 10 students will be given free admission. Any additional chaperones visiting our paid sites must pay the \$6 fee. If visiting other sites, chaperones may purchase multiple museum tickets at the discounted price of 20% off. Teachers may choose to collect chaperone money in advance and complete a group payment with check or credit card. The Louisiana State Museum does not issue refunds.

Guidelines



Madam John's Legacy is one of the best examples of French colonial architecture in North America. On display is The Palm, the Pine and the Cypress: Newcomb Pottery of New Orleans.

Offerings

Madam John's Legacy is a self-guided tour Tuesdays through Fridays from 10 a.m. to 2 p.m.

Scheduling

To make a reservation, please contact Lorraine Red-Gueringer at lgueringer@crt.la.gov or (504) 568-6962.

All school groups of more than 10, maximum 25 students must make a reservation. To guarantee availability, we require scheduling your tour a minimum of two weeks in advance.

School tours are free for students and chaperones. We require the minimum of one adult chaperone for every 10 students. Additional adults/chaperones must pay Museum admission fee.

Please notify the museum education department if your tour must be cancelled.

Classroom Materials

Please visit <http://www.louisianastatemuseum.org/museums/madame-johns-legacy/> for pre- and post-visit classroom materials.

Museum Manners

Teachers, please review the museum rules with your chaperones and students before visiting the museum.

Teachers and Chaperones

Be prepared. Please read over this field trip guide to prepare yourself and students for your visit.

Be prompt. Please plan to arrive 10 minutes early to check in. Please have your group assemble outside the museum's front doors while the group leader checks in at the admission desk. If you are late, you may miss your scheduled tour.

Be attentive. Remind your students and chaperones to listen to instructions given by museum staff upon entering the building.

Be responsible. Chaperones must stay with the group and maintain order at all times. Please advise chaperones it is their responsibility to ensure students follow all museum rules. Failure to comply may result in your group being asked to leave the museum.

Be considerate. When in the museum, please be mindful of others by keeping voices down. Unruly students and/or chaperones will be asked to leave the museum.

Be careful. Please remind students not to touch or stand on any artifacts or platforms. Running, jumping and roughhousing is potentially damaging to

the artifacts and dangerous to museum visitors.

Be neat. Please dispose of gum, food, drinks, and candy before entering the museum. Please dispose of any trash items in the proper receptacles.

Be aware of parking restrictions. Buses are not allowed in the French Quarter. Parking lots are located on Esplanade Avenue across from the Old U.S. Mint and behind the French Market by the River. Buses are only allowed to drive down Decatur Street, which runs along Jackson Square (located one block from the Cabildo). For questions, call the Department of Utilities of New Orleans at (504) 565-6260.

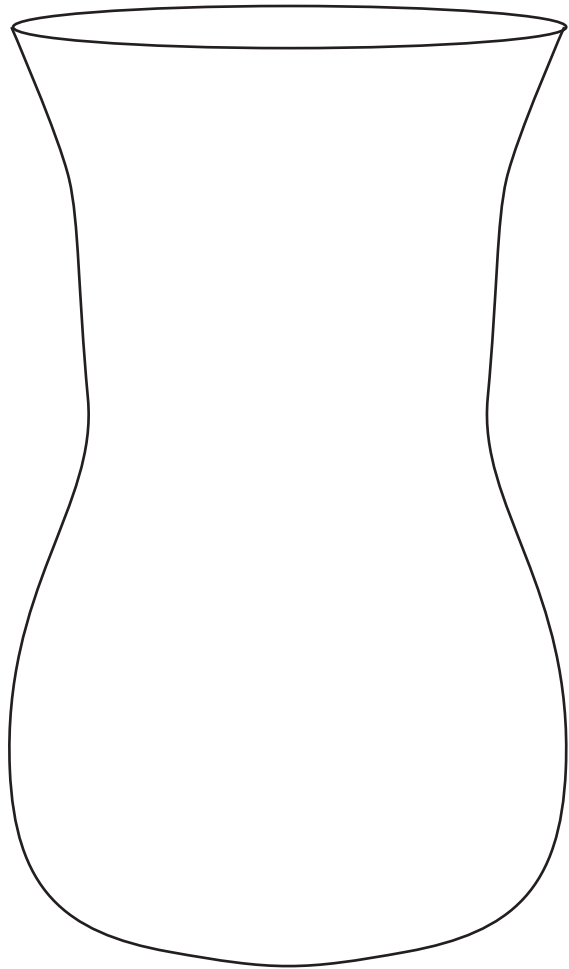
Students:

- Always walk inside the galleries and when going up and down the stairs.
- Observe all museum exhibits with your eyes only.
- Be respectful to yourself, your peers, other museum guests and the museum itself.
- Remain in the building until otherwise instructed by your chaperones.
- Keep all food and drink outside of the museum.



Design your own Newcomb Pottery vase!

The women of Newcomb College decorated pottery with images of plant life local to Louisiana. Draw designs that represent the city or state you are from on the piece below.



One last question: Did you also discover that you like history?
And that completes your report. **Great work!**

“Like” us on Facebook.



Explore Madame John's Legacy

Your Name Here

The story of my
exploration of
Madame John's
Legacy and discovery
of a lot of cool things
about Louisiana
history that I didn't
know before.

MADAME JOHN'S LEGACY

A LOUISIANA STATE MUSEUM



Here are some tools to help you explore Madame John's Legacy and complete your official report.

Checklist Check the space (like this ✓) when you find the object, and write the name of the object in the blank.

- ☐ Name three local plants commonly seen on Newcomb pottery.
1. _____ 2. _____ 3. _____
- ☐ A three-handled blue piece features this (misspelled!) body of water.

- ☐ This nursery-rhyme character is seen sitting on a tuffet on a mug designed by May Sydnor Morel.

- ☐ The potter's wheel used to create Newcomb pots is made of this material.

- ☐ What kind of flower is seen on piece number 25 in the gallery? What color is it?

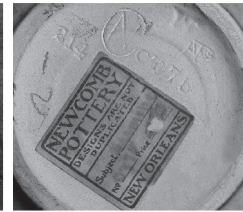
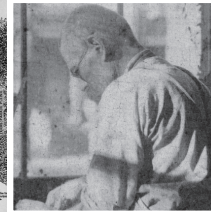
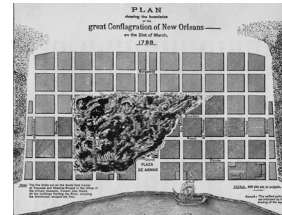
- ☐ The rear gallery (porch) of the Madame John's Legacy house is also called the _____.
- ☐ This is a tree commonly found in Louisiana's swamps whose wood was used to make the floor of Madame John's *salle* (living room)

- ☐ Before the 20th century, this part of Madame John's was used for chores like laundry.

- ☐ Colonial New Orleanians used what two ingredients to make the house's green paint?

Match-Ups Match the phrases with the people or things. Some are easy, some are not.

- | | |
|--|--|
| 1. Vase _____ | A. A character in a short story written in 1784 by George Washington Cable |
| 2. Renato or René Beluche _____ | B. A privateer (pirate) who lived on this property in the 1780s |
| 3. Sophie Newcomb _____ | C. The letters that make up the Newcomb pottery mark |
| 4. Madame John _____ | D. The type of natural disaster that destroyed the house that stood before Madame John's |
| 5. Fireplaces _____ | E. Newcomb College was named in this person's honor |
| 6. A fire _____ | F. Six of these kept residents of Madame John's warm in the winter |
| 7. World's Industrial and Cotton Centennial Exposition _____ | G. A great fair that took place in New Orleans's Audubon Park 1884–1885 |
| 8. NC _____ | H. A popular type of pot created by Newcomb students, it is often used to hold flowers. |



Who, what, or where?

Use the map to find out how many blocks away Madame John's was from the start of the Great New Orleans Fire of 1788. The fire was started on the corner of Toulouse Street and Condé Street. Today, Condé Street is known as Chartres Street. Madame John's is at the corner of Royal and Dumaine.

I was nicknamed "the Wizard" because I could create any shape of pottery that Newcomb students requested.

The location on a piece of Newcomb pottery where information like the designer of the piece, its price, and the registration number was engraved.

The largest piece in the collection is a tall red pot. What kind of pottery is it? Hint: the name comes from the French word for "garden," *jardin*.

Madame John's Legacy

632 Dumaine Street, New Orleans
A Louisiana State Museum Site

Architectural Guide for Teachers

Instructions

This Teacher Guide to Madame John's Legacy has been prepared by the Louisiana State Museum's Education Department in collaboration with the Preservation Resource Center. Please review this material before visiting Madame John's Legacy as it includes both an introduction to the site and a tour outline.

The tour is divided into 4 sections:

1. **Front Façade**
2. **First Floor**
3. **Second Floor**
4. **Courtyard, Kitchen Building & Service Wing**

Each section includes a description of that area, its architectural features and sample questions for students. Photographs should help you recognize certain features which you can ask your students to identify. The Guide also includes suggested follow-up **Activities** and **Architectural Terms**.

Introduction

Madame John's Legacy is a rare surviving example of French colonial architecture in New Orleans. It was built following the great fire of 1788 during the Spanish colonial period and closely resembles an earlier house on the site. The name Madame John's Legacy comes from a short story by the famous nineteenth century author George Washington Cable. In "Tite Poulette," the house was owned and lost by Madame John, a free woman of color.

The architectural complex at Madame John's Legacy consists of three structures: the main house, its original Kitchen Building and a later Service Wing. The buildings are separated by a courtyard with the main house fronting Dumaine Street. In the eighteenth century the property extended to the left and right of the house and included several small buildings. This provided more open space around the house than we see today. The Service Wing and the dormer windows of the main house were added in the nineteenth century.

History of the House

The earliest building on this site was constructed around 1728 by Jean Pascal, a ship captain from Provence, France. After his death in 1729, his widow Elizabeth married her neighbor, Francois Marin. Together, they built a house similar to Madame John's Legacy which operated as an inn for many years.

In 1783 the property was acquired by Manuel DeLanzos, a Spanish military officer who lived here with his wife, Gertrudis Guerrero of Panama, their six daughters and four slaves. In 1788, the house was substantially destroyed by the great fire which swept the city. DeLanzos hired American contractor Robert Jones to reconstruct the building, probably incorporating surviving walls while salvaging the original iron hardware and nails. Thus, the

ca. 1790 house displays the style of an early French colonial structure. The Kitchen Building was also constructed at this time.

During the nineteenth century, several prominent individuals owned Madame John's Legacy including William C.C. Claiborne, son of the first American governor of Louisiana. In the late nineteenth century, however, the French Quarter entered a period of decline and Madame John's Legacy eventually became an apartment house. Its historic significance was not widely appreciated until the 1930s. In 1947 owner Mrs. A.I. Lemann donated the site to the Louisiana State Museum. Now renovated, the building offers a ground floor exhibit on the history of the building and displays the work of self-taught artists on the second floor.

TOUR OUTLINE

I. **Front Façade** - view from across the street

The main house is a one and a half story structure with a raised basement, built on the banquette (sidewalk). The hipped, double-pitched roof has two dormer windows and shelters the wide, second level gallery with its wooden balustrade and slender cypress colonnettes. The walls of the first level are made of brick and covered with stucco. (Brick produced from local soil was soft and porous. It was usually protected from the rain with a layer of stucco.) The second story was constructed of brick-between-posts (brique-entre-poteaux) and covered with wide clapboards.

Window and door surrounds are simple wood casings with segmental arches. Transoms rest above the French doors. All openings are protected by vertical-board shutters with strap hinges. Notice that the openings are not symmetrical. The exterior surfaces and trim have been painted the original moss green color.

Can your students find or name the following architectural features?



- ② Hipped roof
- ② Wide gallery
- ② Wood balustrade and colonnettes
- ② Exterior stairs
- ② Vertical board shutters with strap hinges
- ② Arched dormer windows
- ② Casement windows and French doors
- ② Wood siding on second floor
- ② Stucco on raised basement



Multi-light French door with segmental arched transom



Vertical-board shutter with strap hinge



Gallery with colonnettes and balustrade

Questions:

1. ***How does the architecture you see reflect adaptation to the environment?*** (The hipped, double-pitched roof protects the house from the rain and direct sun, an essential feature during our hot, humid summers. Not only does the wide gallery offer outdoor shelter during hot and wet weather but windows and doors could also be left open, allowing a breeze to enter the house.)
2. ***When Madame John's was built it was surrounded by more space. Which architectural feature suggests this?*** (The wide, hipped roof implies that the house was originally surrounded by more space. In fact, the property once extended all the way to Royal Street (right) and closer to Chartres (left). The grounds included several small buildings and probably gardens. Look for evidence on colonial maps in the basement exhibit.)

II. First Floor (see exhibit on the history of the building and the site)

The ground floor is a solid masonry basement, built of brick and covered with stucco or plaster on the exterior street surface. It served as a storage area and workspace as well as a foundation for the living area above. The basement consists of three rooms in addition to two *cabinets* on either side of the *loggia* (covered gallery) in the rear. Stairs are located under the front gallery and in the rear *loggia*.

Structural elements such as the cypress joists of the floor above and the heavy, arched brick supports of the upper fireplaces are seen in the basement. Brick walls built close to the ground would have helped keep this level cool and damp.

This floor houses an exhibit on the history of Madame John's Legacy. It includes information on its owners and the enslaved population as well as maps of the site and artifacts obtained during archaeological excavations.

Can your students find or name the following architectural features?

- ② Brick supports for upper floor fireplaces
- ② Brick construction of basement walls



Brick support for second story fireplaces



Brick foundation walls in basement

Questions:

1. ***Why did early settlers raise the living area of the house up one story? Do you think the ground level would have provided a comfortable living space?*** (Raised basements protected the living spaces from dampness and flooding.)
2. ***How was this area used? What goods do you think were stored here?*** (See the basement exhibit on archaeological finds for some hints.)

III. Second Floor (exhibit of works of self-taught artists)

Living quarters were situated on the raised second floor. This floor consists of six rooms and two small *cabinets* on either side of the rear gallery. Like most French colonial structures, Madame John's Legacy does not have a hallway so rooms open directly on to each other. The galleries serve several functions. They offer protected outdoor space, covered passageways between rooms, and access to the staircases.

Both floors and ceilings are made of wide cypress boards with the floors left unfinished. Wall surfaces have been plastered and painted in the soft earth colors available in whitewashes of the late eighteenth century. Decorative elements consist of simple paneled doors and large box fireplaces in each room. Wrought iron hardware and "mustache" (s-shaped) hinges provide elegant decorative elements to the doors and windows. The mantelpieces are examples of neoclassical design popular in New Orleans in the early nineteenth century.

Casement windows and French doors allowed for cross ventilation while high ceilings enabled hot air to rise (heavier, cooler air will settle). Although the attic was unfinished, the dormer windows (added in the nineteenth century) provided ventilation, allowing hot air to escape from the house.

The high roof is supported by a colonial-style structure of pegged beams and trusses. The walls were built of brick-between-posts (*brique entre poteaux*) and protected from the weather by wide clapboards. Be sure to locate the section of the brick-between-post construction that has been left exposed in the rear right *cabinet*.

Can your students find or name the following architectural features?

- ② Multi-light French doors and casement windows
- ② Brick-between-post construction
- ② Box (wrap-around) mantles with large, wood burning fireplaces
- ② Paneled doors
- ② Mustache hinges



Box mantle



Paneled doors



Mustache hinge

Questions:

1. ***Why did colonists build wide, deep galleries?*** (In hot or rainy weather and in evening light, the raised sheltered gallery would have provided a cooling breeze and offered more light than in the house. It probably served as both a place of leisure and work.) ***Can you name some activities that might have taken place on the gallery?***
2. This floor consists of six large rooms and two small *cabinets* on either side of the rear gallery. ***How do you think the different rooms were used in the eighteenth century?*** (*Cabinets* were often used for storage or as a stairwell to the attic.) ***Can you identify other house types here in New Orleans that do not have hallways?***
3. Compare this living space to your own. ***What amenities and features are missing from the house which we rely on today?*** (Electricity, gas, indoor plumbing which make possible air-conditioning, artificial light, bathrooms with toilets, showers and sinks, stoves, televisions, etc.)
4. Is there anything you would especially like about living in this house?

IV. Courtyard, Kitchen Building & Service Wing (buildings are closed to the public)

Today, the L-shaped courtyard includes the Kitchen Building and Service Wing. Both buildings have steeply pitched roofs and narrow galleries. The two-story Kitchen Building, located in the rear left corner, was probably constructed at the same time as the main house. It has a deep fireplace used for cooking and quarters for the cook located above.

The Service Wing is located directly opposite the main house. It was built in 1827 to serve multiple functions. The ground floor housed a new kitchen and a coach-house. The stable for two horses may have been an attached shed in the rear. An arched alcove leads to the second floor, divided into three apartments with one fireplace.

The narrow courtyard reflects the increasing urban density of the Spanish colonial period. It probably served as both a garden and work area. (In the earlier French colonial period, urban residences were often surrounded by formal flower gardens and orchards, as space allowed.) The DeLanzos family may have used the courtyard as an outdoor room, a Spanish adaptation to the heat. Activities such as preparing food, obtaining water, sewing, washing and drying clothes would have taken place here. A cistern (container that collected rainwater from roof gutters), a well and privies (outhouse) would have been located here. Household waste was often deposited into privies or the street.

Can your students find or name the following architectural feature?

- ② Detached Kitchen Building
- ② Arched openings in the Service Wing
- ② *Loggia* with two cabinets in rear of main house



18th Century
Kitchen Building



19th Century
Service Wing



Rear façade of MJL
(cabinets to left)

Questions:

1. ***Why was the kitchen building placed far away from the main house?*** (The kitchen was a dangerous and uncomfortable place due to the heat produced by cooking and the risk of fire associated with it.)
2. ***Can you guess some of the activities that took place in the courtyard?*** (Food preparation, washing and drying clothes, sewing and other activities took place here. A cistern, well and privies were also located in the courtyard).
3. ***How can you tell that the outbuildings were intended to be used by enslaved workers?*** Compare them to the main building in terms of spaciousness, design, comfort and access to the street. ***How do you imagine the interior spaces look?***
4. ***After viewing the entire property, do you think Madame John's Legacy is similar to a Creole cottage? Explain.*** (Madame John's Legacy and many Creole cottages share certain features such as a pitched roof with a protective overhang, shutters, no hallway, and a *loggia* encased between two *cabinets* in the rear. The courtyard of a Creole Cottage would have included a kitchen building and slaves' quarters.)

Suggested Student Activities

1. Drawing exercise (materials: pencils and blank paper)
 - ② During your tour, hand out pencils and paper to each student. Instruct students to draw one section of the building, such as the front façade, or individual elements like the “mustache” hinge.
 - ② After returning to the classroom, ask your students to label the architectural elements in their drawings using the attached Architectural Terms. The finished drawings can be displayed at school or in the classroom.
2. Research life in New Orleans during the Spanish colonial period
 - ② It is interesting to note that Madame John’s Legacy was built in the Spanish colonial period by an American contractor (Robert Jones) for a Spanish owner in a French colonial style. The Spanish military officer, Manuel DeLanzos, lived here with his wife, Gertrudis Guerrero of Panama, their six daughters and four slaves of African descent. Around this time, 1789, Louisiana was predominately French in culture and language. The population of New Orleans in 1788 was recorded as 5,388 people - 50% were whites, 35% enslaved blacks and 15% free people of color.
 - ② Madame John’s Legacy was built following the great fire of 1788, using salvaged materials from the earlier building. Have your students research life in New Orleans around the time of the fire. Ask them to imagine they are one member of the diverse DeLanzos household, slave or free. Instruct your students to write a letter to a friend or relative in another country, describing that day in 1788 when the city burned. Where were they when the alarm was made? What activities were they engaged in? How did they feel? Where did they go for safety? Students should describe the city, its people and buildings, so that their readers can envision New Orleans in this period.
 - ② Or, ask them to write a letter to a friend or relative describing their daily life in the household. As the cook, what are your responsibilities? Where do you go to obtain food? What dishes do you prepare and how? As the mistress of the household, what activities must you oversee each day? Do the children work or play during the day? Do they go to church?
 - ② Ask students to share their letters with the class as an oral presentation.

Architectural Terms

Balustrade: A railing (such as a porch railing) made up of rails, balusters and posts.

Brique entre poteaux (brick-between-posts): A construction method for walls using brick as infill between heavy timber posts.

Cabinet: A small room situated in the rear outer corner of certain house types, primarily French colonial, Creole cottages.

Casement window: A window that opens on hinges like a door.

Colonnettes: Slender, turned wooden columns.

Dormer: A projection from a wall or roof structure.

Façade: The front wall of a building.

French doors: A pair of hinged doors, generally with glass lights.

Gallery: An exterior space under the main roof of a house.

Garconniere: A building near a main house for the young men of the household.

Hipped roof: A roof with four uniformly sloped sides.

Light: A glass pane in a window or door.

Loggia: A roofed open gallery recessed into a structure, usually at the rear.

Segmental-arch head: The uppermost part of a door or window constructed in the shape of a segment of a circle.

Strap hinge: Hinges, used primarily on shutters and gates that are attached to the face instead of the side. Used primarily in the colonial and postcolonial periods.

Stucco: Exterior plaster.

Transom: A glazed opening over a door or window.

Shutter: A hinged movable cover, usually of wood, for a window or door.

Wrought iron: Iron worked into shape by manual effort.

Taken from New Orleans Houses: A House-Watcher's Guide by Lloyd Vogt, Pelican Publishing Company, Gretna, 1997

Other Sites of Interest Nearby

825 Chartres: 3 ½ story *porte-cochere* brick townhouse with dormer windows, French doors, wrought iron gallery and balconies.

834 Chartres: 3 ½ story Creole townhouse with arched openings and fanlight transoms on the ground floor, vertical board shutters and a side passageway to the courtyard. Upper floors include wrought iron balconies and French doors.

615-629 Dumaine: Row of Creole cottages with pitched roofs and side gables. Built low to the ground and close to the banquette, most display a stucco exterior, vertical-board shutters, French doors and the roof overhang called an *abat-vent*.

622 Dumaine: 2 ½ story Greek Revival brick townhouse with Greek Key side entrance. Details include the wrought iron balcony, shutters, sash windows and a frieze band with dentils (surrounding the 3rd floor windows).