

The Historic New Orleans Collection Quarterly

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2021







ON THE COVER

Junior Buckjumpers member Brandon "Tin Man" Johnson

2009; archival pigment print
by Leslie Parr, photographer
courtesy of Leslie Parr

OPPOSITE:

Fountain of the Four Winds

1938
by Enrique Alférez, sculptor
photograph by Donn Young



FROM THE PRESIDENT

It's been over a year since the coronavirus forced us to rapidly refocus our institutional energy and resources toward online engagement and minimizing the pandemic-related health and safety risks to our staff and visitors. As we have pivoted by necessity, we have remained committed as ever to our mission to steward the history and culture of our region. This means doing everything we can to ensure that our collections are accessible for the constant writing and reevaluating of history that must be done. History is not a fixed, immutable past but rather a continuous effort to understand and represent the past as thoroughly, accurately, and honestly as possible.

Today's calls for equity, inclusion, and undoing racism resonate with the many untold, forgotten, and misunderstood histories that are all around us. Just look at the protagonists of some of our recent publications, 19th-century Black activists such as Oscar Dunn and the Creole men of the Société d'Economie. Both books are featured in this issue of the *Quarterly*.

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Recent Additions

Accomplishments like these publications bring me pride, but the work of responsible historiography goes beyond individual achievements to encompass all of an institution's operations, and in the spring of 2020 we embarked upon a comprehensive strategic planning effort, setting out to evaluate all of our organization's strengths and weaknesses along a number of matrices, from visitor engagement and branding to diversity and accessibility. Through a structured, measured approach led by the consulting firm Lord Cultural Resources, we engaged in numerous conversations and feedback sessions with a broad group of stakeholders, including our board, managers, staff, and community advisers. Cataloging standards, collections development, outreach, exhibition planning, staffing and hiring practices, interpretation, and visitor relations—all went under the microscope as part of this concentrated effort to make our institution greater.

We have created a vision for The Collection developed not as crisis response—although we often hear the word “crisis” used to describe the challenges of our time—but, simply, to better execute our abiding goal to be good stewards of the history and culture of New Orleans and the Gulf South. Our vision for the future recognizes that the past is vast,

memory fragile, and records incomplete.

We strive to expand understanding of the past, present, and future through research, stories, objects, documents, and works of art. We share our passion for the meanings of history and culture so that people from our diverse communities and beyond recognize their own experiences and the relevance to their own lives. Through our respect for the traditions, culture, and history of all people, we welcome everyone in our quest to build an equitable and enlightened future.

Our recent and ongoing work offers examples of this vision. Our 2021 WRC Symposium, “Recovered Voices: Black Activism in New Orleans from Reconstruction to the Present Day,” held online in March, highlighted the work of scholars, authors, editors, and educators to amplify voices from our history that have long been held silent, or only heard by a few. For the exhibition *Dancing in*

the Streets and its companion publication of the same name, we worked with dozens of social aid and pleasure clubs and local photographers to make the stories of some of our city's most critical culture-bearing organizations available to the public at a time when their annual parading traditions are restricted by the pandemic. The exhibition *Pieces of History*, marking ten years of the cataloging project Decorative Arts of the Gulf South (formerly known as the Classical Institute of the South), is also a celebration of collaboration, showcasing decorative objects lovingly preserved by families from around Louisiana, Mississippi, and Alabama and studied and cataloged by students and scholars from across the country.

We pursued these projects and programs in partnership and collaboration with others so that the voices speaking would be diverse and the stories being told would be relevant to an ever-expanding audience. The Collection is driven by our vision of a truly inclusive and connected community in the future. This vision is both an extension of our long history of preserving and sharing history and culture for the benefit of the public, and also a response to this life-changing year of challenges. —DANIEL HAMMER



C.T.C. Steppers members Walter Fair, Jonas Williams, Tyson Brown, and Greg Anderson with artwork by Adrian “Coach Teedy” Gaddies

2016; archival pigment print
by Charles Muir Lovell, photographer
gift of Charles Muir Lovell, 2018.0143.2.16

Pleasure, Principled

Dancing in the Streets celebrates the history of social aid and pleasure clubs and the beauty, pageantry, and thrill of second lines.

During a normal year in New Orleans, Sunday is parade day. From August through June, Black parading clubs take to the streets for four hours every week to dance through the streets of their neighborhoods. The parades, most often referred to as second lines, have come to typify and represent the sui generis musical and expressive culture of New Orleans. But for the adherents of the cultural practice—those who give their blood, sweat, and tears, not to mention a considerable amount of time and money—to maintaining and preserving the tradition, it is much more than that. It is their heritage, their culture, and, for many, a conduit for spiritual and emotional release—“four hours of therapy,” as more than one club member has described it.

New Orleans loves a parade, and processions with dancing and music date back to the very founding of the city itself. By the early 19th century, funeral processions with musical accompaniment were common. During this same period, benevolent societies and mutual aid associations began emerging, both in New Orleans and across the country, to help people gain access to social services and to build community. In New Orleans, a number of Black benevolent associations were formed during the antebellum era, many composed of free Afro-Creoles. In addition to helping their own members with health and end-of-life care, many of these organizations also focused on education and manumission. As the 19th century progressed, clubs of all kinds—literary, political, fraternal, Masonic, mutual assistance, religious, and more—erupted across racial, gender, and socioeconomic lines. By 1900, more than half of New Orleans’s rapidly growing Black

EXHIBITION

Dancing in the Streets: Social Aid and Pleasure Clubs of New Orleans

Through June 13

520 Royal Street, Tricentennial Wing

Free ticketed admission

Contributing Photographers

Judy Cooper

Brad Edelman

L. J. Goldstein

Ryan Hodgson-Rigsbee

Pableaux Johnson

Charles Muir Lovell

MJ Mastrogiovanni

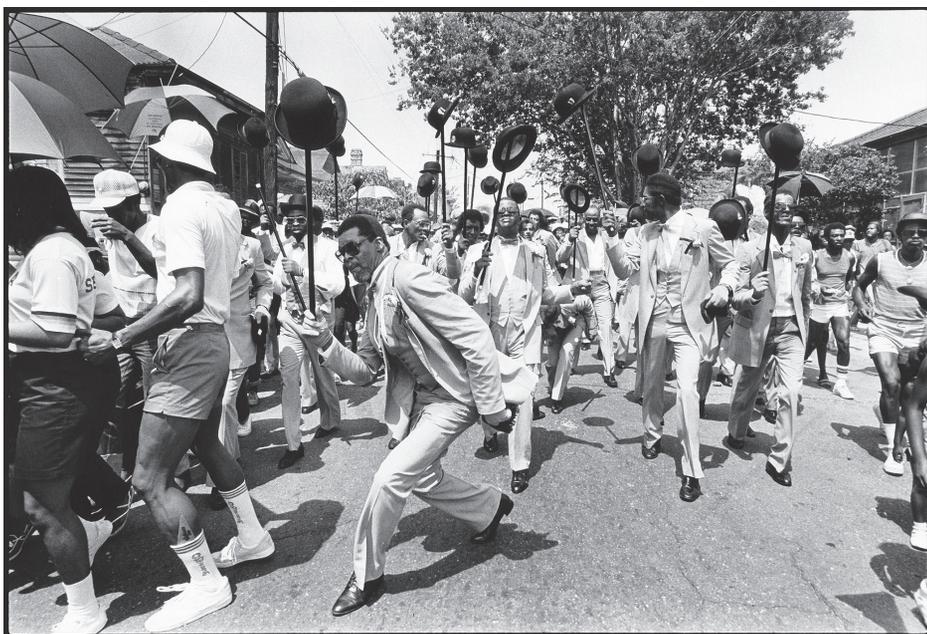
Leslie Parr

Akasha Rabut

Vincent Simmons

J. R. Thomason

Eric Waters



Avenue Steppers Marching Club

2101/23

Michael P. Smith, 1982

A. Avenue Steppers Marching Club’s first annual parade

1982; gelatin silver print

by Michael P. Smith, photographer

© The Historic New Orleans Collection,

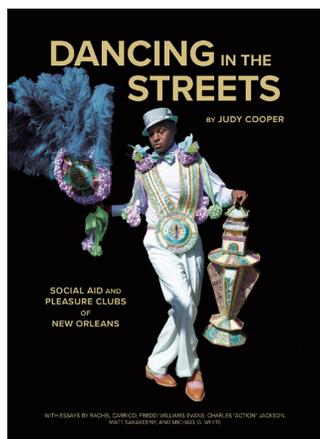
2007.0103.2.132

B. Young Men Olympian Jr. Benevolent Association funeral

ca. 1965; gelatin silver print
 by Jules Cahn, photographer
Jules Cahn Collection at The Historic New Orleans Collection, 1996.123.1.346.1



B



COMPANION PUBLICATION

Dancing in the Streets: Social Aid and Pleasure Clubs of New Orleans

by Judy Cooper, with essays by Rachel Carrico, Freddi Williams Evans, Charles “Action” Jackson, Matt Sakakeeny, and Michael G. White
 hardcover • 326 pp. • 317 color images • 19 black-and-white images
 \$49.95
 Coming June 2021

population belonged to at least one club. Concurrently, a parallel growth in the popularity of brass bands was taking place, with a new style of music emerging—jazz.

Second lines in the early years of the 20th century are vividly described in the writings of Louis Armstrong, Sidney Bechet, and Danny Barker—Barker called them “the greatest real-life free show on earth” in his autobiography—indicating that the parading tradition and its accompanying music were both thriving. As the years progressed, though, the popularity of clubs began to wane: during the Great Depression, membership fees became more difficult to pay, and by midcentury, access to health care and social services increased, making the clubs’ original purpose less urgent. During these years, many clubs began to focus more on recreation and community, and soon the majority of Black parading organizations were social aid and pleasure clubs (SAPCs) rather than benevolent and mutual associations, with anniversary parades and jazz funerals their principal activities. While many of the 50-plus clubs active today host functions, community events, and volunteer efforts at different points in the year, the annual parade remains the lodestar.

A second line is more than a parade. Before a club hits the streets on parade day, its members will have spent much of the preceding 12 months preparing, paying dues, having regular meetings, selecting their parade colors, designing the decorations they’ll carry—streamers (sashes), baskets, sticks, and fans—hiring a band, and defining their route. Many will have held fundraisers or performed at the New Orleans Jazz and Heritage Festival to earn money for paying the parade permit fee. They’ll have ordered custom suits and shoes, some from as far away as Italy.

Crowds gather outside the starting point in anticipation of “coming out the door,” the moment of release when, after all their work and a year’s worth of buildup, members dance out onto the street one at a time to the beat of a band and the cheers of the crowd.



C. Sylvester Henry, cofounder of the Pigeon Town Steppers, coming out the door 2009; archival pigment print by Leslie Parr, photographer courtesy of Leslie Parr

D. Zion Banner Benevolent Association of Lower Algiers, Labor Day parade featuring the Young Tuxedo Brass Band 1957 or 1958; gelatin silver print by Richard W. Tolbert, photographer William Russell Jazz Collection at The Historic New Orleans Collection, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.331.2898

Behind the club and the band, second liners join in, dancing along the route or watching from the sidelines, meeting with friends and neighbors and enjoying some barbeque or a cold drink. During this time, quotidian life falls away as the club members (who, with the band and rope holders, form the “first line”) and second liners dance through the streets of the city, halting everything in the name of celebration. Places of particular importance to the clubs serve as stops, giving everyone a needed break, offering some shade and a drink or a bite to eat. After four hours, the second line reaches its end point, and within a month the club is already discussing plans for next year.

Dancing in the Streets, on view through June 13, presents both the storied past and illustrious present of New Orleans’s social aid and pleasure clubs; those who have documented and enlivened the culture; and the many photographers who show up every Sunday to capture the magic.

The historical portion of the show builds on the photographic collections of Michael P. Smith, Jules Cahn, Bill Russell, and John Bernard to trace the 19th-century foundations of parading and its development in the 20th century. Film clips from the Jules Cahn Collection depict second lines and jazz funerals from 50 years ago, and abundant black-and-white photography features renowned old-line clubs such as the Money Wasters, Jolly Bunch, and Young Men Olympian Jr.

Contemporary images from 12 photographers currently active on the scene—including Judy Cooper, who first conceived of this show and pitched it to The Collection—bring the documentation of parading into the present. Nearly 90 photographs from these participating artists wrap around the gallery walls to evoke the elements of parade day from start





E. Gregg Stafford paying tribute to Danny Barker in front of Sweet Lorraine's
2015; archival pigment print
by J. R. Thomason, photographer
courtesy of J. R. Thomason

F. Treme Sidewalk Steppers dancing in stylish camouflage
2018; archival pigment print
by Vincent Simmons, photographer
courtesy of Vincent Simmons



to finish: preparing, coming out the door, dancing, food and drink vendors, second liners, and of course the bands and music. This installation not only brings parade day into the galleries but also serves to highlight the many clubs and participants that populate the culture today. Their voices are heard throughout the exhibition—a result of the collaborative approach curators took to designing the show.

Dancing in the Streets was curated as a new type of exhibition at THNOC, one built in conversation with the cultural practitioners featured in the display. Early on, the curatorial team—John H. Lawrence, Eric Seiferth, and Jude Solomon—recognized the importance of creating a polyvocal interpretative approach in which curators

would share the gallery space with second line leaders, historians, and culture bearers. With assistance from Chief Curator Jason Wiese, the curatorial team undertook an ambitious two-pronged methodology to accomplish this goal: first, by building relationships with club leaders and longtime keepers and collectors of SAPC history, and second, by working with the Neighborhood Story Project to conduct interviews with members of clubs depicted in the exhibition.

Over two years ago, members of the curatorial team began working with Ronald W. Lewis, founder and director of the House of Dance and Feathers, and Sylvester Francis, founder and director of the Backstreet Cultural Museum. These two men and their museums have become cultural and community landmarks over the decades they have worked to preserve and interpret second line history and culture. Lewis selected several items from his museum to loan to the show; similar work had just begun with Francis before the pandemic shut everything down.

These visits, sadly, marked the last time curators had the opportunity to work with Lewis and Francis. Tragically, both men passed away in 2020. Their loss will be deeply felt across the city for years to come. The loans from each museum are installed in discrete sections within *Dancing in the Streets*, creating small but powerful displays of their museums, and the exhibition as a whole is dedicated to both of them.

Lewis's and Francis's influence goes far beyond their museums, which stand as testament to their passion and skill as historians. Among the many accomplishments and titles both men shared was that of author. Each worked with Neighborhood Story Project to write books telling the stories of their museums and of Black parading culture. These projects and their foundation in collaboration and community-led ethnography helped guide



THNOC's efforts with the clubs and club members that participated in *Dancing in the Streets*. The NSP conducted 29 interviews on behalf of THNOC for the show, allowing curators to position the club members in a place of primacy across the exhibition: short excerpts from the interviews adorn the gallery walls, while longer selections comprise Second Line Community Voices, an audio guide to the show available on THNOC's website. The narratives will be made available in June, at www.hnoc.org.

As with so many other aspects of our lives, second line parades have been suspended since the start of the pandemic. Most clubs have not hit the streets since 2019. In these times, we are reminded how fragile "normal" is, and how quickly things can be lost. Second lines exist because people sacrifice time, money, and labor to make them happen. Their pageantry, music, joy, and spirit are gifts, and *Dancing in the Streets* is offered in tribute. —ERIC SEIFERTH

G. Alvin "Quiet" Epps, Prince of Wales, at the Sandpiper Lounge

2008; archival pigment print by Judy Cooper, photographer courtesy of Judy Cooper

H. Ronald W. Lewis coming out with the Big Nine

2019; archival pigment print by Judy Cooper, photographer courtesy of Judy Cooper

I. Sylvester Francis with camera in front of Backstreet Cultural Museum

2009; archival pigment print by Jeffrey David Ehrenreich, photographer courtesy of the Neighborhood Story Project



A



B



D



C

Out of the Woodwork

A new display of decorative arts items tells Gulf South history through its furnishings.

Furniture, home furnishings, and the tools of daily life make up the material culture of a society, and for 10 years a dedicated group of catalogers has been studying the multi-layered history of the Gulf South through residents' personal possessions. Established in 2011 by New Orleans attorney and avid antiques collector Paul Haygood (1943–2015), the Classical Institute of the South—now known as Decorative Arts of the Gulf South (DAGS)—became part of The Collection's operations in 2015. In the new exhibition *Pieces of History: Ten Years of Decorative Arts Fieldwork*, curators Lydia Blackmore and Sarah Duggan present highlights from the DAGS catalog, revealing details about the people who made and used the objects.

Working with an advisory board of curators and historians, Haygood developed an annual fellowship program that recruits graduate students and other young museum professionals for summer fieldwork cataloging historic objects. The data they collect is published in an online database, making Gulf South decorative arts history accessible to researchers across the globe. *Pieces of History* goes straight to the source, featuring interpretation and behind-the-scenes information from the fieldworkers who studied some of the objects displayed or depicted photographically in the show.

From fine sofas to agricultural baskets, the objects cataloged by DAGS vary in style, origin, use, and stature. Both rare and common pieces from the past are now priceless to researchers seeking a better understanding of the complex cultural and economic relationships of the region. —LYDIA BLACKMORE AND SARAH DUGGAN

AN EXTRAORDINARY FIND

Adam Erby, 2011 DAGS fellow

Curator at George Washington's Mount Vernon

This livery coat is the most powerful object I encountered during my time as a DAGS fellow. This garment brings together the entire story of the Gulf South in a single object. When I first saw the jacket, I knew it was something extraordinarily rare. I knew that clothing worn by enslaved people was not preserved like the wardrobes of the elite whites. My colleague Alice Dickinson and I immediately sent photos of the jacket to Linda Eaton, curator of textiles at the Winterthur Museum. Having worked with country house uniforms in England, Eaton identified the jacket as livery from its antiquated cut and crest-embossed buttons.

EXHIBITION

Pieces of History: Ten Years of Decorative Arts Fieldwork

Through September 5

520 Royal Street, Tricentennial Wing

Free ticketed admission

A. Livery coat (conserved after acquisition by THNOC)

between 1857 and 1865; wool, silver buttons made by Brooks Brothers, New York, NY originally owned by Dr. William Newton Mercer of Natchez and New Orleans
DAGS database: CIS-2011-0143, THNOC 2013.0115.1

B. Piano

between 1839 and 1855; rosewood, pine, ivory, gilding, cast iron, bronze by Knabe, Gaehle & Co. (Baltimore, MD); provenance: Melrose (Natchez, MS)
DAGS database: CIS-2013-1122

C. Salting trough

between 1859 and 1865; tulip poplar provenance: Cedars Plantation (Limestone County, AL)
DAGS database: CIS-2013-1100

D. Chair

between 1800 and 1850; ash, rawhide provenance: Richmond Plantation (Natchez, MS)
DAGS database: CIS-2012-1118



Adam Erby with the livery coat in 2011

A similar greatcoat in the family collection had a Brooks Brothers tag and the same buttons, confirming that the company had made both pieces. The New York manufacturer that has suited every president since Abraham Lincoln also supplied clothing to plantations for enslaved people to wear and to auction houses looking to dress up their human wares for sale—a fact that is not widely known today.

PIANO TRAVELS

Michelle Fitzgerald, 2016 DAGS fellow

Curator of collections, Johns Hopkins University Museums

Five years after my fellowship, I still think about a mid-19th-century upright piano in a home outside of Natchez, Mississippi. The piano was produced by Knabe, Gaehle & Co. in Baltimore, Maryland. As a specialist in Chesapeake furniture and a Baltimore native, I was surprised to find this small slice of home over 1,000 miles away. This was the first time I had personally encountered evidence of the national trade networks that existed along the Mississippi River and beyond.

That piano has remained a physical reminder of the wide-reaching connections among individuals in the 19th century. As a curator in Baltimore, I now encounter Knabe pianos frequently. It has become easy to envision how they—along with so many other furnishings, silver pieces, and other decorative arts objects—made their way across the United States. I have used what I learned regarding these trade networks throughout my career, from exhibitions to recent publications.

HOMEMADE CHAIRS

Whitney Stewart, 2012 DAGS Fellow

Assistant professor of history and affiliate of the Edith O'Donnell Institute of Art History at the University of Texas at Dallas

DAGS was the best crash course in material culture methodology this traditional historian could ever ask for. Two objects will always stick with me: rawhide, slat-back chairs (likely made by an enslaved individual) found in the basement of Richmond Plantation in Natchez. I remember asking myself so many questions: Who made these chairs? Who sat in them? When did they sit in them, and where?

I couldn't definitively answer any of these questions, but I kept coming back to interviews with formerly enslaved people that I had read. The interviewees regularly referred to the role of craftsmen in their community and the importance of homemade furniture in their sparsely furnished cabins. Objects like these chairs can help us comprehend why and how enslaved people used material culture as a way not only to resist the institution of slavery—the deprivation, the oppression, the violence—but to survive it.

POPLAR HISTORY

Jackie Killian, 2013 DAGS fellow

Grants manager at the Philadelphia Museum of Art

The tulip poplar grows plentifully in southern latitudes east of the Mississippi River. Easy to recognize by its greenish-gray heartwood, it was favored by carpenters and cabinetmakers for its strength and long, straight grain. Tulip poplar was traditionally used as a secondary wood in furniture, but it grows so plentifully in northern Alabama that it was the primary wood for interior woodworking and durable furnishings, like this salting trough made and used at Cedars Plantation in Limestone County, Alabama, for preserving meat.

The salting trough is 15 feet long and made from a single log that was split and hollowed by an enslaved craftsman. One end of the trough rests upon the smokehouse's sill while the other end, which includes a drain, sits slightly lower on a pine horse. The trough helps us understand the activities of the plantation and its reliance upon the natural resources that surrounded it.

OFF-SITE

In the Jelly Lord's Hands

Our roundup of holdings that have appeared outside The Collection, either on loan to other institutions or in noteworthy media projects.



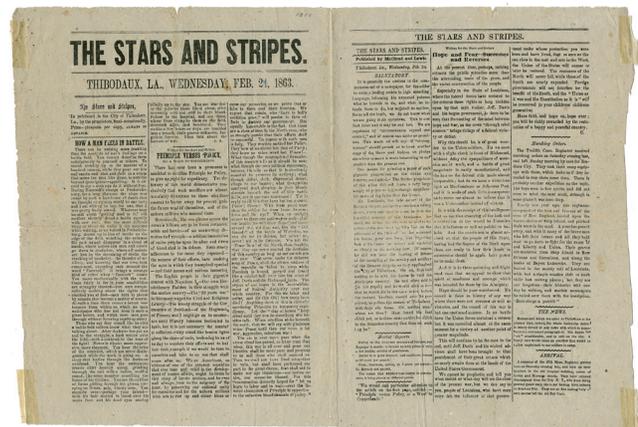
THNOC provided **Walt Disney Imagineering** with a copy of a Jelly Roll Morton music manuscript for the exhibition *The Soul of Jazz: An American Adventure*, which opened February 2021 at the Epcot Center's American Adventure pavilion.

“Jazz Jubilee” piano solo between 1928 and 1941; unpublished music manuscript by Jelly Roll Morton *The William Russell Jazz Collection* at THNOC, acquisition made possible by the *Clarisse Claiborne Grima Fund*, 92-48-L.402.1



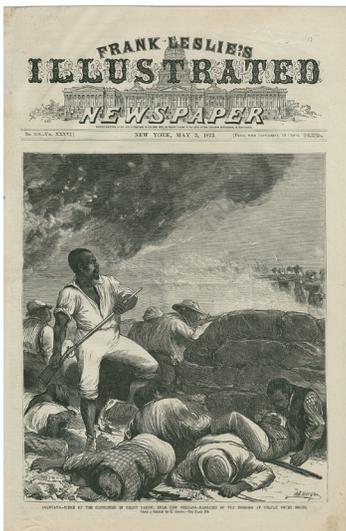
Pacific Slope Women's Department
between 1884 and 1885; photoprint mounted on board by Edward L. Wilson 1982.127.212

One image depicting the 1884 World's Industrial and Cotton Centennial Exhibition will be reproduced in the forthcoming book *The Forgotten Botanist: Sara Plummer Lemmon's Life in Science and Art*, by Wynne Brown, due out this fall from University of Nebraska Press.



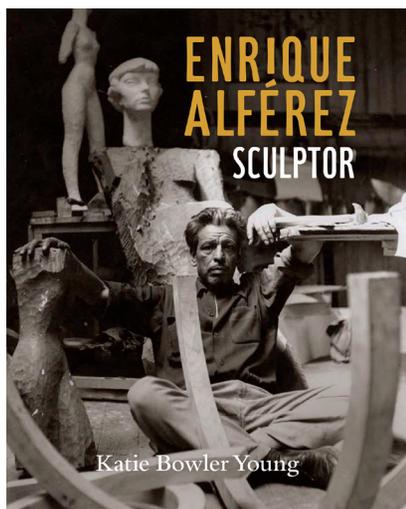
The **National Stars and Stripes Museum and Library** (Bloomfield, Missouri) requested an image of *The Stars and Stripes* newspaper, printed in Thibodaux on February 24, 1863, for use in its exhibition space. The rare Civil War newspaper is printed on the back of a piece of wallpaper.

The Stars and Stripes
February 24, 1863
77-217-L



The **National Museum of African American History and Culture** (Washington, DC) has reproduced an image of the massacre at Colfax Court House for the exhibition *Make Good the Promises: Reclaiming Reconstruction and Its Legacies*, on view this fall.

Louisiana—Scene of the Hostilities in Grand Parish, near New Orleans—Massacre of the Negroes at Colfax Court House
engraving
by G. Strong, draftsman; Matt Morgan, engraver
from *Frank Leslie's Illustrated Newspaper*, May 3, 1873
1995.10.4



NEW FROM THNOC

Enrique Alférez: Sculptor

by Katie Bowler Young
hardcover • 200 pp. • 120 images
\$49.95

Publication of this book was made possible with generous support from The Helis Foundation and members of The Historic New Orleans Collection's 2019 Bienville Circle and Laussat Society.

A. Anonymous soldadera of the Mexican Revolution

between 1910 and 1914
by Agustín Casasola
courtesy of SECRETARIA DE CULTURA—
INAH.—SINAFO.F.N.—MEX.; reproduc-
tion authorized by Instituto Nacional de
Antropología e Historia

Revolutionary Road

In this excerpt adapted from *Enrique Alférez: Sculptor*, author Katie Bowler Young follows the young artist from the Mexican Revolution to El Paso.

By the time the Alférez family moved to Durango, about a hundred miles west-southwest of San Miguel del Mezquital, in 1909, Mexico had been approaching the likelihood of revolution for years. As a young boy, Enrique Alférez may not have understood the circumstances pushing his country toward war, but decades later, he reflected on its origins: issues around land ownership, poverty, and lack of freedoms. He remarked that, from cradle to grave, lives were controlled by the owners of haciendas: the owners grew richer, he said, while the workers only grew in debt. “You were born poor, you died poor. There was no way for you to get anywhere,” Alférez said in a 1993 film directed by Hector Galan.

Mexico was feeling the effects of the decades-long, dictatorship-like presidency of Porfirio Díaz, who abdicated under pressure in 1911. And beyond a need for land reform, the country had also been facing an increase in industrialization, a change that came fast but didn't bring increases in income. There was also persistent interference by the US government, coupled with issues related to foreign investment. In short, across the country, people were experiencing a lower standard of living, a reality that gave rise to revolutionaries—among them Pancho Villa in the north and Emiliano Zapata in the south. Facing their own difficult economic realities during this time, Alférez's family



A

sought opportunities in the city of Durango, which, as a regional center for commerce and industry, offered a better economy.

While much of the violence of the Mexican Revolution eased by 1917, some armed conflict continued until 1920. Alférez was most likely involved in the war beginning around 1915, when he was about 12 years old. The revolution was the backdrop of Alférez's youth, and just as it cast a long shadow over the country, it also cast a long shadow over his life and art. And while Alférez's work was distinct from that of many of his Mexican contemporaries, the revolution influenced his choices as an artist—namely, his preference for common people as subject matter—and it opened up paths for him to pursue his art.

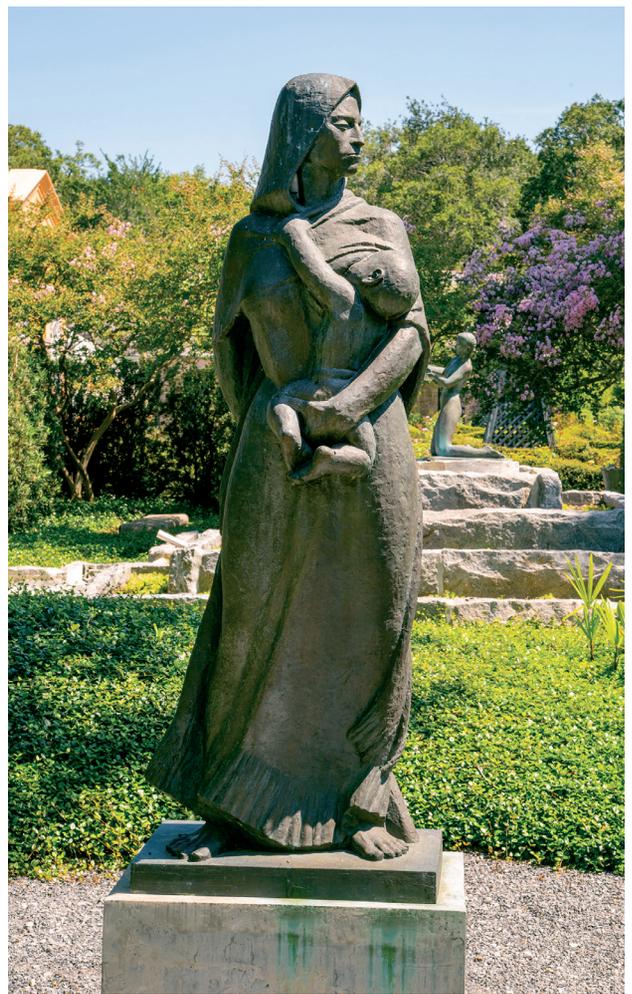
Alférez told a well-repeated story, perhaps embellished over the years and punctuated with interesting turns of adventure, about how he went from being a schoolboy to being a child amongst revolutionaries, or a revolutionary himself. At school one day in Durango, he said, he broke a glass siphon; glass was expensive at the time and Alférez perceived it to be valuable. It's unclear whether he was more afraid of the financial consequences for his family due to the breakage or the punishment his father would have doled out for such an offense. But as a youth, the solution to the problem must have seemed simple: he ran away with a classmate.

In a 1975 interview conducted by Anne McArthur, Dick Allen, and Margery Wylie, Alférez recounted the incident: “We got past the line of federal troops and fell into the hands of the rebels. They thought we were federal spies and some of them wanted to shoot us. But the leader gave us a choice—either join them or be shot. We joined up! So I became a revolutionary.”

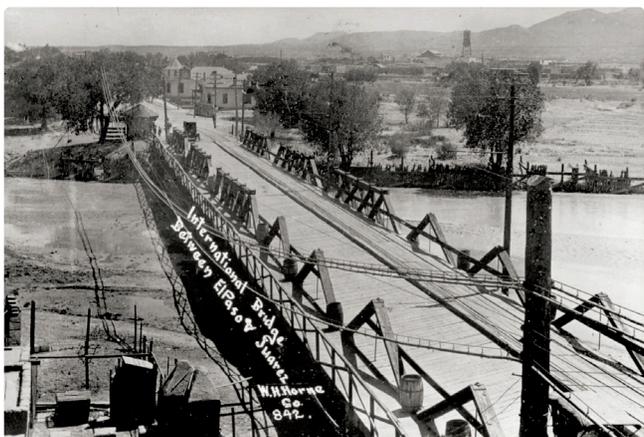
The forces that Alférez and his friend found themselves among were led by Pancho Villa, known as a guerrilla revolutionary, cold-blooded bandit, and, ultimately, hero. Alférez was still too young, with weapons too scarce, to be given a gun of his own. He could draw, and thus received cartography assignments, entering enemy territory to draw maps of battle terrain. He was given other tasks, too: he gathered water and kindling for fires tended by the soldaderas, the women who joined their husbands and men, who made camp at night for the soldiers, and who sometimes fought too. Alférez spent significant time with the soldaderas, and the experience had a profound effect on him. In his own words, he “grew up in the revolution. He was moved by the role of these women, drawn to them both to help with chores and also out of necessity, for they helped him too. While some of the soldaderas took on roles as combatants and officers, Alférez came to know others in a more maternal role. They provided him with food, such as beans and tortillas cooked over the fires for which he had gathered kindling, and he witnessed the challenges they faced, caring for families in the midst of war.

Alférez's own description of a soldadera appears in an interview from the early 1930s: “An infant was strapped to her back or straddled her hip, and she led another child by the hand. A goat was tethered to her waist, and from her belt there hung a bag of provisions—corn and beans. . . . With this entourage, she moved along with the regiment to which her soldado belonged, and without her, the Mexican soldier would have been helpless. If he fell in battle, she picked up his rifle and fought in his place.”

Even if the description was somewhat romanticized, it was rooted in the reality of what women faced and accomplished during the war. Stories that Alférez told to friends of his family about this period sometimes have an absurd lightheartedness that defied the reality of the effects of the war on children and child-soldiers. In articles written for Mexican publications, historical details about his life in the war tend to be more matter-of-fact.



B. **La Soldadera**
ca. 1970; cast 1989–90
by Enrique Alférez
courtesy of the Helis Foundation,
photograph by Keely Merritt



C. Postcard showing bridge between El Paso and Juárez

1915
by W. H. Horne Co., publisher
courtesy of Alison Cody

D. Postcard of downtown El Paso, with Roberts-Banner Building (location of Fine Arts Shop) at left

ca. 1903–13
by Curt Teich Postcards, publisher
courtesy of Alison Cody

Those related in American publications are, unsurprisingly, often presented with more of a sense of adventure.

Numerous accounts and family narratives have established that, during his time with the revolutionaries, Alférez carved small religious objects and sold them to soldiers and made paintings of saints using a limited palette of brown, black, and white. Across multiple sources, Alférez stated that Brigadier General Gabriel Gavira saw his artwork and responded well to it, and then placed Alférez under the tutelage of Mariano Hernández Arévalo, an artist who had been commissioned by the governor of Durango to paint a mural of the history of the revolution. Arévalo had studied at the oldest art academy in the Americas, the Academia de San Carlos, and at least as early as 1917, he was living and working as an artist in El Paso, just across the border from Juárez. He taught art and painted portraits of many prominent figures of El Paso and Juárez, including the bishop of the Roman Catholic Archdiocese of Chihuahua, Antonio Guízar y Valencia.

It was with Arévalo, his wife, and his two children that Alférez first crossed from Mexico into the United States at El Paso, in 1919. When Alférez shared stories of the painter later in life, he had few kind words. In an oral history, Alférez said Arévalo was always “chasing women” and that he would “corner the rough characters” in Juárez to kill them, even ordering Alférez—at the time “a scared, skinny boy”—to draw floor plans of saloons, gambling houses, and brothels so they could more easily trap victims. Arévalo was shot in a barroom altercation in Juárez in the summer of 1921. At least one newspaper report indicates that Arévalo was intervening in a fight.

After Arévalo’s death, Alférez found a position at the Fine Arts Shop, which had opened in 1918 in the Roberts-Banner Building in downtown El Paso. Alférez worked as a janitor, framer, and assistant, and he performed a number of tasks, from mopping floors and washing windows to antiquing frames and novelties. The Fine Arts Shop was run by Harry B. Wagoner, a painter who had previously lived in Chicago and moved from Chicago to El Paso in search of a climate that was better suited for his health, given his history of tuberculosis.

Wagoner’s shop sold artwork, etchings, and other knickknacks. A motto for the shop was, “You can live without art, but not so well.” Alférez later said that there seemed to be less fine art in the shop and more mottos in frames, “all those clichés people live by.” While that may have been true to some extent, the Fine Arts Shop provided custom framing and represented artists from El Paso, Santa Fe, and Taos, setting itself at the forefront of the burgeoning art scene in El Paso.

Wagoner’s extensive connections in Chicago likely influenced the young sculptor’s ideas about studying art there. Wagoner also organized what was likely Alférez’s first exhibition, a group show of 33 artists in a chamber of commerce building in El Paso in February 1922. Wagoner’s shop was also frequented by some of El Paso’s prominent residents, and it was through Wagoner’s relationship with Tom Lea II, a former mayor of El Paso, that Alférez met Lea’s son Tom. The younger Tom was an artist and writer who later wrote the Southwestern classic *The Brave Bulls*, and he is recognized as a renowned painter of the US Southwest. The two became friends and attended the School of the Art Institute of Chicago together, and Lea was a lifelong friend and supporter of Alférez’s.

When they met, Alférez was living in a small room at the Hotel Alamo on El Paso Street, and Lea thought of Alférez as “very, very poor.” Alférez became close with Lea’s family; even after moving to Chicago, he returned to El Paso periodically to visit with the Leas. Much later in life, he occasionally made journeys longer than necessary when traveling between New Orleans and Mexico, making El Paso an intermediate stop so he

could spend time with Lea. The two continued to correspond throughout their lives, and decades later Lea was instrumental in facilitating introductions that led to one of Alférez's two major exhibitions outside the city of New Orleans.

On a fair Monday evening, March 26, 1923, a slight chill setting in after sunset and frost in the valleys of El Paso, Alférez went to Liberty Hall to attend a lecture by Lorado Taft, the dean of public sculpture in the United States. The artist had studied at the *École nationale supérieure des Beaux-Arts* in Paris from 1880 until 1883 and was well known for his large Beaux-Arts–style public fountains and monuments. When Taft visited El Paso that March, he had already spent more than 30 years in affiliation with the Art Institute of Chicago, where he taught clay, plaster, and marble carving. He delivered lectures at the University of Chicago and the University of Illinois. He also toured regularly, delivering hundreds of lectures on sculpture around the United States, and in 1924 he published *A History of American Sculpture*, the first survey of the subject. He advocated for realism in representation of the human figure and criticized the growing movement toward modern, abstract work.

Taft frequently delivered “clay talks,” lectures illustrated by his onstage modeling of clay or by a presentation of slides. In El Paso, Taft’s stage was set with a table topped with clay and other tools and equipment. He also had a papier-mâché replica of a bust by Michelangelo. Standing before the audience, he shaped clay into the face of Marie Antoinette, adding and removing material, giving attention to facial muscles and wrinkles, until he had transformed the young Antoinette into an aged woman. Throughout the demonstration, he spoke to the audience about his process, and sculpture more broadly; the next day’s *El Paso Herald* reported that he earned “constant ripples of laughter” in response to his “homely philosophy and dry wit.” That night, Taft also talked about the state of US sculpture, saying that the country had not yet learned to express itself in art. “We leave it for the foreigner who comes to this country to lead the way,” he said.

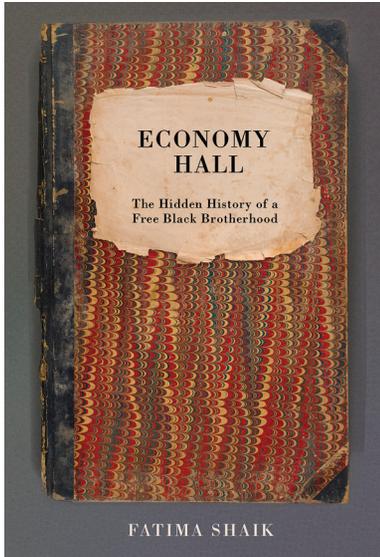
The evening resonated with Alférez. Even more than 60 years later, Alférez told *Chicago Tribune* journalist Ron Grossman that watching Taft onstage that night was “like seeing magic.” After the talk, Alférez and a few of his friends, including Tom Lea, went backstage to talk with Taft. Taft asked the boys, “Who’s the genius here?”—and Lea pushed Alférez forward. —KATIE BOWLER YOUNG



E. *Woman in a Huipil*
ca. 1981
by Enrique Alférez
courtesy of the collection of
Tlaloc S. Alférez, MD, photograph by
Donn Young



F. Lunch at Midway Studios, with Alférez at far right
between 1924 and 1928
courtesy of the University of Illinois
at Urbana–Champaign Archives,
Image 0006285



NEW FROM THNOC

Economy Hall: The Hidden History of a Free Black Brotherhood

by Fatima Shaik

hardcover • 525 pp. • 62 images

\$34.95

A. Economy Hall

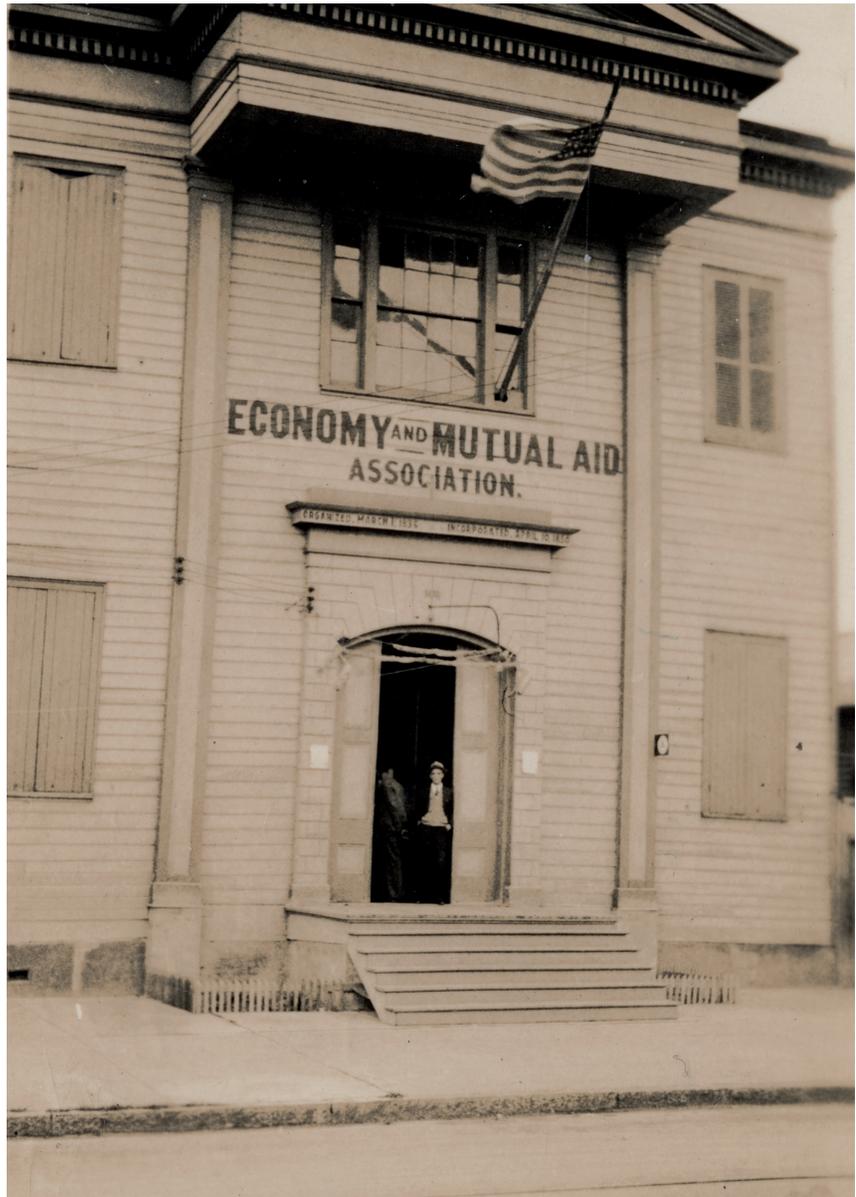
1939

by Charles E. Smith, photographer

The William Russell Jazz Collection at THNOC,

acquisition made possible by the Clarisse

Claiborne Grima Fund, 92-48-L.331.13



Brothers in Arms

THNOC's new book is a narrative-nonfiction journey through the world of Black Creole New Orleans in the 19th century.

Hailed by the *New York Times* as “lyrical and mysterious and always captivating,” *Economy Hall: The Hidden History of a Free Black Brotherhood* is author Fatima Shaik’s conjuring of a remarkable multiethnic intellectual community: the Société d’Economie et d’Assistance Mutuelle. Founded in New Orleans in 1836, the society comprised educators, world-traveling merchants, soldiers, tradesmen, and poets. Though Louisiana law classified them as men of color, Negroes, and Blacks, the Economie brothers rejected racism and colorism to fight for suffrage and education rights for all.

In the 1950s Shaik’s father, an academic, rescued a century’s worth of society records from a trash hauler’s pickup truck. Shaik spent decades reading the handwritten journals and translating them from French into English. Chasing down leads, she examined 19th-century newspapers, legal cases, congressional testimony, real estate records, and

Creole family histories to construct a meticulously detailed nonfiction narrative that reads like an epic novel.

Here Shaik describes the moment, two decades after the group's inception, when the Economic brotherhood inaugurated a new hall in Treme. Taking it all in is the society's secretary, 45-year-old Ludger Boguille, a schoolteacher and son of Haitian immigrants.

On December 20, 1857, Ludger Boguille arrived at the grand opening party of his benevolent society's new two-story hall. The building sparkled, with copper cornices and fresh white weatherboards. It towered above the small Creole cottages built by brothers of the society and now occupied by immigrants from Europe, South America, and Africa.

The building, on Ursuline Street between Marais and Villere Streets, adjoined a wide, grassy lot. Carriages could park there after delivering luminaries to the front door. They came now, dressed in their most elegant clothes—men in dark, formal jackets and vests, and women in full, cinched-waist skirts. To debark, the ladies had to be lifted and maneuvered away from the muddy aprons of the cabs. As Boguille faced the building, the cabriolets rolled in from the left, the direction of the St. Augustine Church where his friends worshipped on Sundays, and the Place Congo, which had served as a bazaar more than a century earlier, preserved as a few tree-lined blocks where people still gathered.



B

B. Design from Société d'Economie minutes
1857–58
by Ludger Boguille
courtesy of Fatima Shaik

C. St. Augustine Church
1859
by Samuel S. Kilburn Jr.
The L. Kemper and Leila Moore Williams
Founders Collection, 1959.204.2



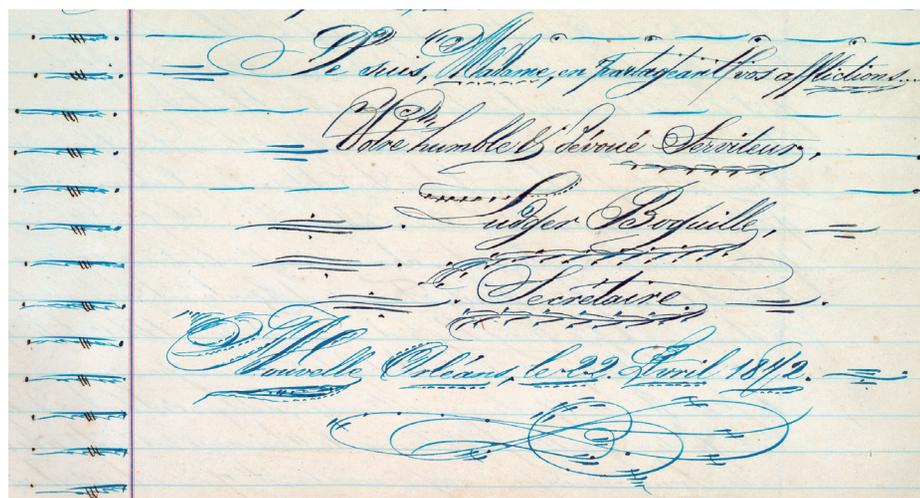
ST. AUGUSTINE CHURCH, NEW ORLEANS, LOUISIANA.

C



D. **Bamboula: Danse des nègres, op. 2**
1848, composition; ca. 1850, publication
by Louis Moreau Gottschalk, composer;
Oliver Ditson Co., publisher
86-913-RL

E. “Your humble and devoted servant”:
Ludger Boguille’s signature from
Economie minutes
April 22, 1842
courtesy of Fatima Shaik



The sound of African drums being played in the clearing under the oak trees easily reached Ursuline Street where Boguille stood. The Africans’ bamboula beat was already part of the city’s repertoire. While local children tapped out the rhythm with sticks on the wooden steps, a Parisian publisher circulated a piano composition called *Bamboula*, opus 2, by New Orleans native Louis Moreau Gottschalk, with the subtitle *Danse des nègres*. Boguille would probably hear the piece played at some point during the gala evening.

As Boguille entered the building, men came to shake his hand and give him a bear hug—called “the official accolade” by his brothers in the Société d’Economie et d’Assistance Mutuelle, a benevolent association known in English as the Economy Society. As secretary of the organization, Boguille knew there were perhaps a few monolingual English guests that night but no such members. In addition, the Economistes were all literate, as their written applications demonstrated. He knew all 80 men in the association intimately.

At least every two weeks, Boguille inscribed their names—surname and initials—in the society ledger when they came to meetings, paid their dues, brought in their doctor bills for reimbursement, and announced the funerals of their dearly deceased. He knew their occupations, the sizes of their families, the state of their finances, and their behavior—due to the periodic reports from the society’s committee of investigation. They were the elite of the most prosperous free Black community in the South.

As a scholar and schoolteacher, Boguille had a working knowledge of statistics about the United States. New Orleans was the fifth-largest city in America and home to 10 thousand free colored people—those born free and those emancipated—including more skilled workers than New York City. At a time when the United States held four million people in slavery, about half of New Orleans’s Black residents were free. That ratio had remained steady for almost as long as Louisiana had been a state.

Boguille imbibed this heady company—possibly peppering his conversations with Latin and proverbs from Saint Domingue, admiring the beauty of the members’ wives and daughters, and perhaps passing his hand over the Parisian silk shawls covering their shoulders. The women’s variety of earthen skin tones set off their starburst corsages and the bright bouquets that they brought from their gardens as gifts for the hall. All of the Economie families had contributed in some way to the construction of the building, and, like him, they came to celebrate.

Moving indoors with the throng, Boguille passed the Economie’s portraits of proud revolutionary presidents: Alexandre Pétion and Ignacio Comonfort. Pétion was the leader of the mulatto faction in the Saint Domingue revolution. He rose to become president of Haiti, the first Black republic in the West. Pétion posed in a long, dark cutaway coat,

white breeches, and tall black riding boots. President Comonfort of Mexico wore a close-cut, full-faced beard and a formal white shirt and dark suit. His gentle brown eyes looked out from the portrait at the teeming crowd. Comonfort had recently invited the men of the Economie to join him in Veracruz, where they could be free from increasing threats in America.

Men and women with ancestral roots in many nations, but born in New Orleans, glided along with Boguille through the hallway and past the Economie’s mahogany staircase. As a demonstration of expert carpentry, the staircase was one of the hall’s showpieces.

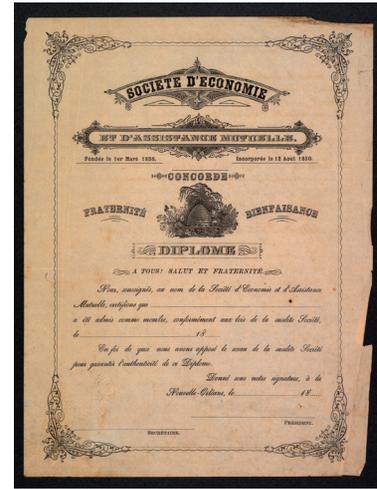
Guests crowded the polished wood floors of the 70-foot-long wainscoted theater. A large, raised bandstand looked over the audience. The philharmonic of free colored musicians, convened just for this party, waited for a signal from the hall's master of ceremonies to play the strings, woodwinds, and piano. Like the other people in the throng, Boguille anticipated the overture.

That evening, he could finally enjoy the celebration—listen to the inspirational speeches and religious invocations, eat the delicious food and drink the exquisite wines, revel in the beautiful music, and twirl with the other spirited dancers. At that moment, nothing in the outside world mattered.

If Boguille were to consider his place as outsiders did, however, he would have sensed an enormous battle approaching. The Economic's ceremony took place about six months after the Supreme Court's *Dred Scott* decision, which decreed that the Declaration of Independence had not been "supposed to embrace the negro race, which, by common consent, had been excluded from civilized Governments and the family of nations, and doomed to slavery."

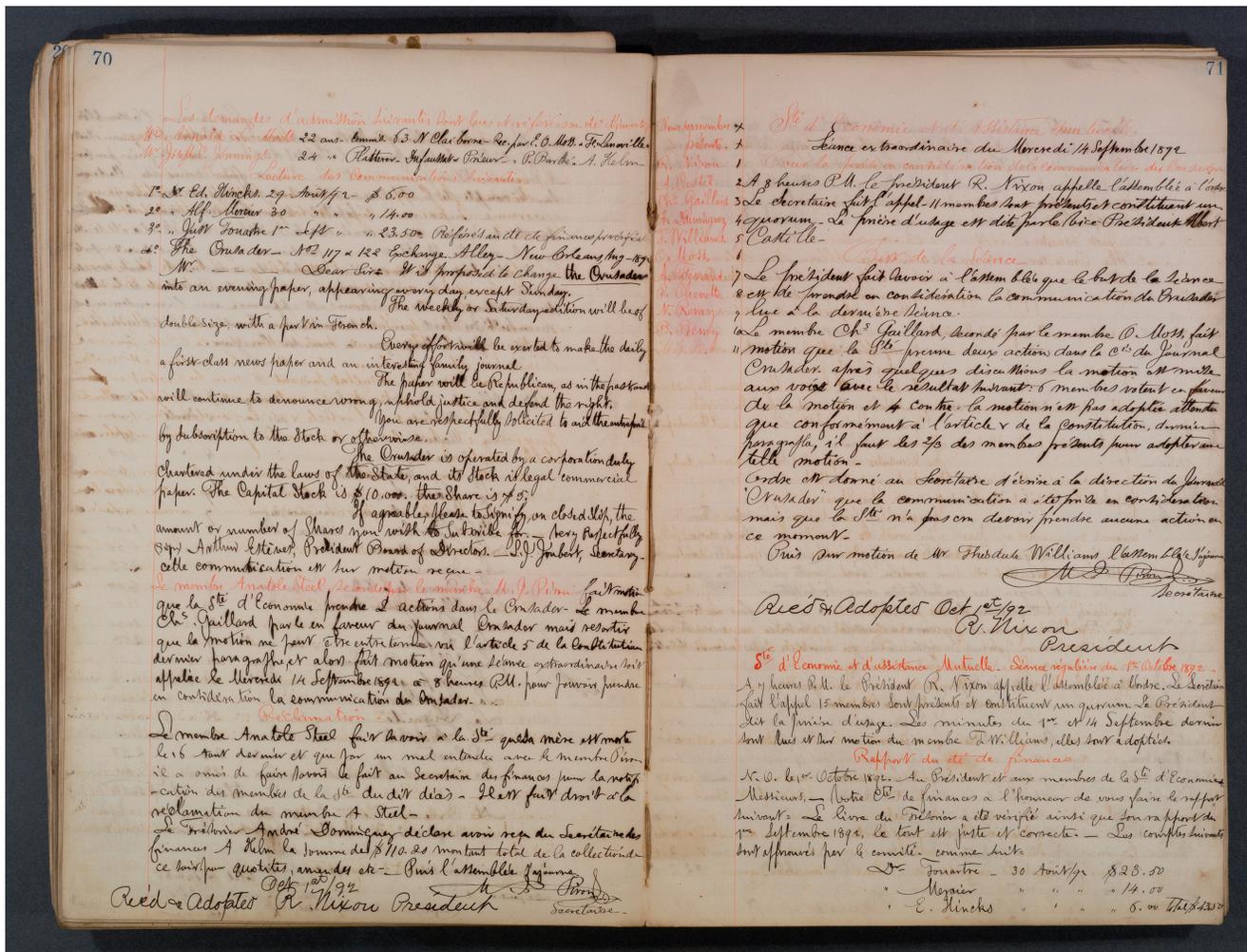
To the glittering company that Boguille kept, it was a ridiculous statement. Five days before the opening of the Economic's hall, the society's president had responded to the growing racial prejudice around him by saying, "May our behaviors always strike down our oppressors, so that, in each of us, our miserable enemies may discover the proof that we understand that man was born to live with his equals."

The crowd around Boguille sipped cognac and champagne, and then smoked some of the two thousand cigars bought for the occasion. —FATIMA SHAIK

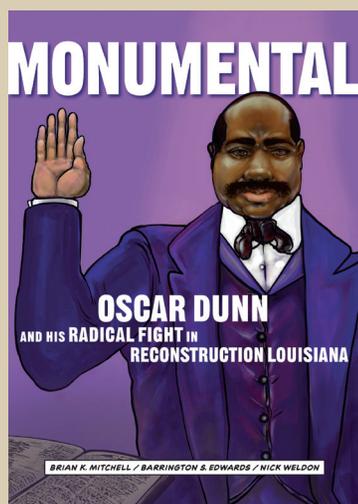


F. Société d'Economie membership certificate
1890s
courtesy of Fatima Shaik

G. Economic minutes
September 7, September 14, and
October 1, 1892
courtesy of Fatima Shaik



G



NEW FROM THNOC

Monumental: Oscar Dunn and His Radical Fight in Reconstruction Louisiana

by Brian K. Mitchell, author; Barrington S. Edwards, illustrator; and Nick Weldon, editor

paperback • 256 pp.

\$19.95

The Rise of Oscar Dunn

THNOC's first-ever graphic history illustrates the forgotten story of a 19th-century civil rights pioneer.

Monumental: Oscar Dunn and His Radical Fight in Reconstruction Louisiana is the first book-length biography of America's first Black lieutenant governor and acting governor, written by one of Dunn's own descendants, Brian K. Mitchell. Mitchell and his collaborators, illustrator Barrington S. Edwards and THNOC editor Nick Weldon, explore Dunn's unlikely path to becoming one of the most notable figures of the Reconstruction era.

Born into slavery and emancipated by his stepfather at age 10, Dunn was a plasterer and music instructor long before he entered politics. His work as a tradesman drew him into Freemasonry, which likely led him to the benevolent causes and political activism that transformed his life trajectory. Dunn was in the vanguard of Black leaders in New Orleans who began organizing for universal male suffrage in 1863. White-supremacist violence against Black political organizers following the Civil War made their advocacy all the more urgent. Their efforts and the backlash compelled Congress, in 1868, to permit Black men to vote in Louisiana for the first time in statewide elections.

By then, many of these Black leaders, including Dunn, had helped form the Republican Party of Louisiana, which championed Black suffrage, integrated schools, and equal rights. In January 1868, the party's leaders met to make a crucial decision: who to nominate for governor and lieutenant governor of the state. A radical element of Black leaders demanded that Francis E. Dumas, a wealthy Afro-Creole man, lead the ticket, while moderates favored a white man from Illinois named Henry C. Warmoth. When party leaders narrowly voted for Warmoth over Dumas, the latter declined to run alongside Warmoth and instead joined a rival ticket, creating an opening for the Republican lieutenant-governor nomination. Though Dunn did not seek the nomination, he was chosen over three other candidates. A fateful decision—to accept the nomination or not—loomed over him.

This excerpt from *Monumental* explores Dunn's deliberation—highlighting the encouragement he received from his wife, Ellen, and the renowned speaker John Mercer Langston—followed by his campaign and historic election. Dunn's choice to join Warmoth's ticket set the stage for three years of drama as Louisiana and the nation steered into the tumultuous era of Radical Reconstruction—vividly depicted throughout the rest of the graphic history. —NICK WELDON



DUNN NEEDED TO TAKE A WALK. A VERY LONG WALK.



HE SOUGHT THE COUNSEL OF JOHN MERCER LANGSTON, A NOTED ORATOR AND BLACK LEADER VISITING NEW ORLEANS AT THE TIME OF THE CONVENTION.



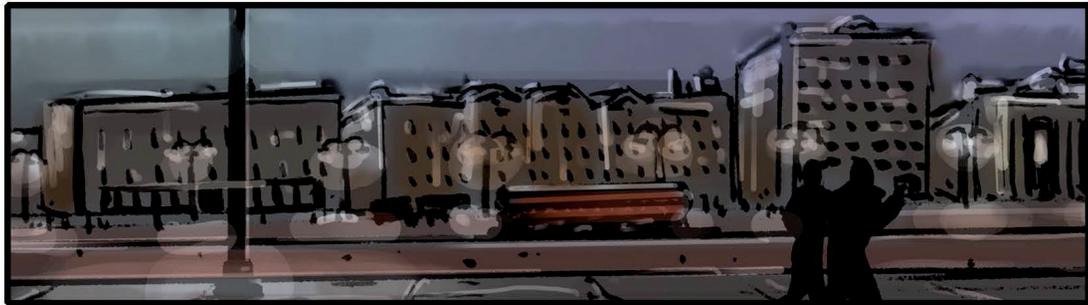
I HAVE GREAT RESERVATIONS ABOUT BEING ON THE TICKET WITH WARMOTH.

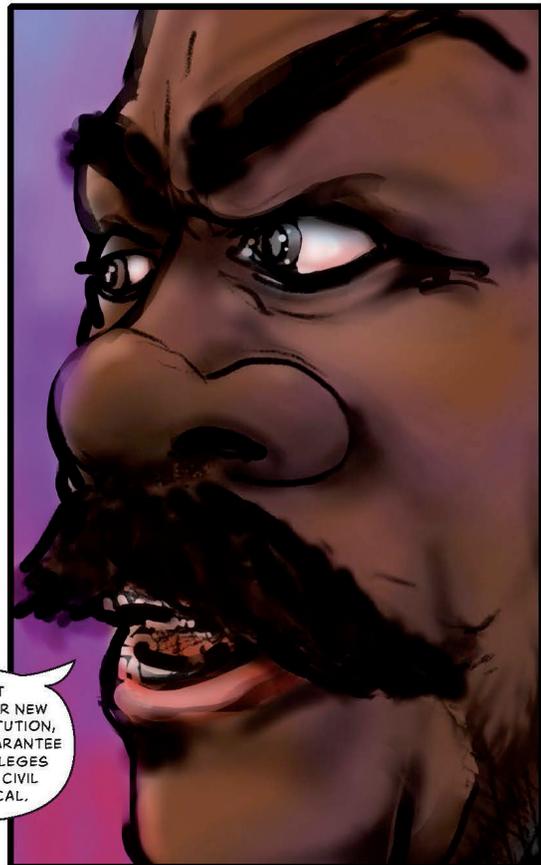
HE COULD BE USING ME TO GAIN INFLUENCE WITH THE FREEDMEN AND AT THE SAME TIME DIVIDE THE BLACK LEADERSHIP.



I FEAR THAT MY POLITICAL EXPERIENCE IS GREATLY INADEQUATE. I'M NOT SURE I'M CAPABLE OF DISCHARGING MY DUTIES IN AN ACCEPTABLE MANNER.

BUT I DON'T WANT TO ABANDON THE STATE TO MEN I DON'T TRUST.







WITH DUMAS OPPOSING HIM AS AN INDEPENDENT, DUNN TOOK HIS CAMPAIGN TO THE RURAL PARISHES, RALLYING HIS BASE OF FREEDMEN.

THE TRIBUNE STOKED DIVISIONS WITHIN THE BLACK COMMUNITY WHEN IT PUBLISHED CONTROVERSIAL REMARKS ALLEGEDLY SPOKEN BY DUNN DURING A SPEECH IN PLAQUEMINES PARISH.

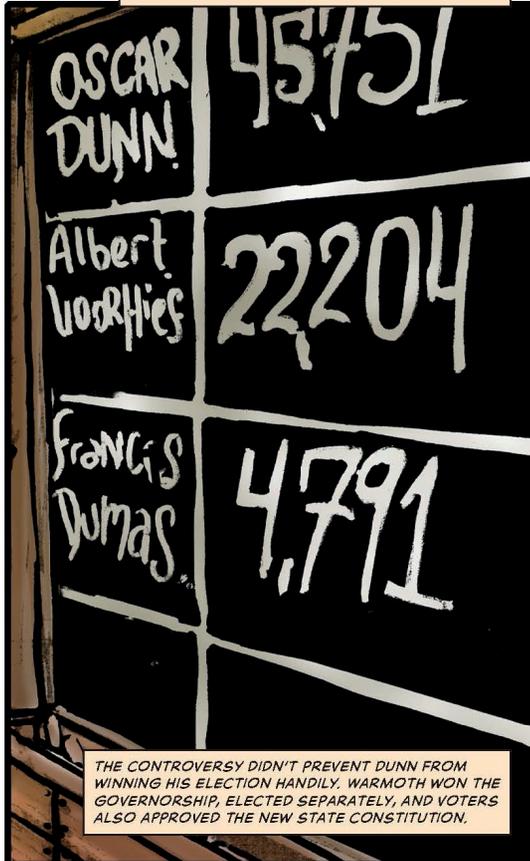
OUR CONSTITUTION MAY BE DEFEATED BY A SEGMENT WHOSE GREATEST EFFORT HERETOFORE HAS BEEN TO OBLITERATE ALL IDENTITY WITH US, BUT WHO SINCE WE HAVE BECOME A POWER IN THE LAND, RAMPANTLY PROCLAIM THEIR RELATIONSHIP, AND CAN AT TIMES CRY OUT AS LUSTILY, "WE THE NEGRO."

A SHORT TIME AGO THEY COULD USE THAT TERM WITH WHICH TO STIGMATIZE US.

THIS VAIN, CONCEITED AND POMPOUS **QUADROON** ELEMENT HAS BROUGHT OUT ANOTHER TICKET TO DIVIDE AND DESTROY THE REPUBLICAN PARTY!

"QUADROON" WAS USED TO DESCRIBE A PERSON CONSIDERED TO BE ONE-QUARTER BLACK--SOMETIMES AS AN EPITHET FOR AFRO-CREOLES.

DUNN WROTE TO THE TRIBUNE CLAIMING THAT HE HAD BEEN "GROSSLY MISREPRESENTED"--BUT THE PAPER REFUSED TO PUBLISH HIS REBUTTAL.



THE CONTROVERSY DIDN'T PREVENT DUNN FROM WINNING HIS ELECTION HANDILY. WARMOTH WON THE GOVERNORSHIP, ELECTED SEPARATELY, AND VOTERS ALSO APPROVED THE NEW STATE CONSTITUTION.



WITH A NEW CONSTITUTION, THE NEW REPUBLICAN-MAJORITY STATE LEGISLATURE RATIFIED THE FOURTEENTH AMENDMENT, AND LOUISIANA WAS READMITTED INTO THE UNION.

ON JULY 11, 1868, DUNN TOOK THE OATH OF OFFICE, BECOMING THE FIRST BLACK LIEUTENANT GOVERNOR IN U.S. HISTORY.



IN THAT CAPACITY, DUNN WOULD ALSO SERVE AS THE PRESIDENT OF THE STATE SENATE. HE TONED DOWN HIS RHETORIC IN HIS FIRST ADDRESS TO THE LEGISLATURE.

AS TO MYSELF AND MY PEOPLE, WE ARE NOT SEEKING SOCIAL EQUALITY.

WE SIMPLY ASK TO BE ALLOWED AN EQUAL CHANCE IN THE RACE OF LIFE, AN EQUAL OPPORTUNITY OF SUPPORTING OUR FAMILIES, OF EDUCATING OUR CHILDREN AND OF BECOMING WORTHY CITIZENS OF THIS GOVERNMENT.



ACTIONS BY DUNN'S ALLIES IN THE LOUISIANA HOUSE, HOWEVER, REVEALED A MORE RADICAL AGENDA.

REP. R. H. ISABELLE, THE HOUSE CHAIRMAN, INTRODUCED A CIVIL RIGHTS BILL THAT WOULD PUNISH, WITH FINES OR IMPRISONMENT, OWNERS OF HOTELS, STEAMBOATS, RAILROADS, AND OTHER PUBLIC ENTITIES WHO DISCRIMINATED AGAINST PEOPLE BASED ON RACE OR COLOR.

ON THE JOB: RETIREMENT SPECIAL

Legacy Players

Five longtime, recently retired staff members share their proudest accomplishments from their time at The Collection.



John H. Lawrence

POSITION: Director of museum programs

YEARS ON STAFF: 45

John H. Lawrence's career has spanned most of The Collection's history. In addition to being THNOC's longest-serving employee—an invaluable source of institutional memory—Lawrence has played an essential role in shaping its long-term evolution.

When he was hired in 1975 as assistant curator, “the imprint of the founders was still very much on the organization,” Lawrence said. Where founders Kemper and Leila Williams emphasized the collecting of prints and maps, early on Lawrence saw an opportunity to develop THNOC's photography collection, now a hallmark of its holdings. He played critical roles in acquiring the works of Clarence John Laughlin, Jules Cahn, Michael P. Smith, and Jay Dearborn Edwards, among others. Lawrence, known fondly by his colleagues for his modesty, was quick to credit former chief curator and director Dode Platou for supporting those endeavors.

His collecting philosophy values photographs not only for their historic or artistic merit but also their documentary qualities, “seeing them as a legitimate part of the historical record,” he said. Through this framework he pursued collecting contemporary photography, marking a significant shift for THNOC. He has helped the institution become a cornerstone of the local photography community, participating in events such as the PhotoNOLA festival and mounting groundbreaking exhibitions such as *Dancing in the Streets: Social Aid and Pleasure Clubs of New Orleans*, on view through June 13.

After dedicating his professional life to THNOC, Lawrence retains an emeritus role and is currently writing a book about the history of photography in Louisiana as told

through THNOC's photographic collections.

In his spare time, he plans to spend more time with his collection of photography books, “reading more deeply and for pleasure.” He and Priscilla Lawrence, his wife and THNOC's former president and CEO, are renovating a family farmstead in Mississippi and aspire to eventually resume traveling. Lawrence envisions a “busman's holiday,” touring museums that catch his interest and enjoying the profession as an outsider. And, this December, THNOC will debut the Jules L. Cahn John H. Lawrence Photography Lecture, a new event to be presented annually as part of PhotoNOLA, thanks to the generous support of the Cahn Family Foundation. “What I hope is that when your successor is interviewing my successor after 75 years,” he said, “they'll look fondly back on the archives we acquired and say that this was a good thing to do.” —NICK WELDON



Lawrence models a Carnival crown and scepter in 1976.

Kathy Slimp Liebaert

POSITION: Administration services manager

YEARS ON STAFF: 32

In 1988 Kathy Slimp was hired to handle human resources and accounting for The Historic New Orleans Collection. The institution was much smaller at that time, but it was growing and developing. Staff members were called upon to wear many hats, and Slimp went on to don many of them.

In her early years, she oversaw efforts to recruit and hire new staff, write policies, improve the employee handbook, and develop the code of ethics. As bookkeeper she was responsible for managing the budget in an era before computers were widespread in the workplace. She mused, “I thought a computer was a Texas Instruments calculator.”

Eventually, managing security, events, and the maintenance staff fell under Slimp’s purview as well. She also maintained the institution’s calendar, twice participated in THNOC’s preparation for accreditation by the American Alliance of Museums, and served on the committee to acquire an off-site storage facility. “I learned so much on the job, and I had so much fun doing it,” she said. “I loved doing events—particularly exhibition openings and programs, because they allowed me to work with the curators and outside scholars and to feel like I had made a contribution to the exhibition.” During her tenure, THNOC’s programming calendar grew exponentially and came to include large-scale annual events, such as the Williams Research Center Symposium and the New Orleans Antiques Forum. From securing lighting and audiovisual equipment to booking venues and managing vendors, Slimp mastered the logistics of events management.

Hard work has been the hallmark of Slimp’s career. And now she is excited to pass the torch to the current and future employees who will carry THNOC’s legacy forward. “I love the fact that I stayed long enough to participate in the evolution of The Historic New Orleans Collection over the last three decades and witness the contributions of my colleagues who also joined the team in THNOC’s early days. Now, I’m looking forward to watching the next wave of employees lead the institution in new and exciting directions.”

Slimp, who married Michael Liebaert in 2018 and now goes by Kathy Slimp Liebaert, set sail for the Caribbean island of Antigua in December 2020. She and Michael will live on their sailboat and explore the region—a well-deserved retirement adventure after a long and full career.

—MARY M. GARSAUD



Slimp (far right) poses with staff at a Between the Wars-themed party in 1993.



Jude Solomon

POSITION: Curator

TIME ON STAFF: 32

In 1988 Jude Solomon was hired to process the recently acquired Clarence John Laughlin Archive, and nearly 30 years later, in one of her last major projects for The Historic New Orleans Collection, she curated an exhibition on the pioneering photographer's life and work. *Clarence John Laughlin and His Contemporaries: A Picture and a Thousand Words*, which ran November 2016–March 2017, explored not only Laughlin's photographs but also his extensive correspondence, creating as full a portrait of the artist as The Collection has ever presented. "I consider the Laughlin Archive one of THNOC's most important collections," said Solomon. "It was an honor to work with the collection and fitting that it should bookend my tenure at THNOC." Prior to joining the staff of The Collection, Solomon had worked directly with Laughlin in 1984 on an exhibition at A Gallery for Fine Photography on Chartres Street, where Solomon was employed. "Clarence came in every day leading up to the exhibition to tell us how he wanted everything done, micro-managing every aspect of the process," recalls Solomon, with a laugh. "And he always requested an oyster po-boy and a Barq's root beer for his lunch, which I would have to pick up."

Like other early employees of THNOC, Solomon filled many roles in the beginning of her career. In addition to processing photographic collections, she served as a reference assistant in the reading room and as a curator of exhibitions. Her first solo exhibition, in 1991, was *Ready at First Sound*, a history of the New Orleans volunteer fire department. As Solomon rose from processor to curator of photographs, she would catalog thousands of photographs and curate many exhibitions—her last being the current show *Dancing in the Streets: Social Aid and Pleasure Clubs of New Orleans*—but she remains particularly proud of her work on THNOC's motion picture film collection. Very little had been done with the collection prior to Solomon's tenure, and she spearheaded an initiative to preserve and transfer original 16 mm films to the latest media format.

"I started with the family films of THNOC founders Kemper and Leila Williams, which date to the 1920s, '30s, and '40s, and are some of the earliest films in the collection," said Solomon. The preservation work extended to other films, including those of filmmakers Joe Budde and Jules Cahn, who both documented life in New Orleans in the mid-20th century. Solomon kicked off the project by securing grants from the National Film Preservation Foundation, and after Hurricane Katrina more than 600 reels in the Cahn Collection were digitized in partnership with HBO, which used footage from the films in the series *Treme*. "With the advent of the internet and social media, the film collections have become increasingly important and vital to THNOC's mission," said Solomon. "My work to save them from deterioration so that future generations will be able access them is one of the highlights of my time at THNOC."

Solomon also served on the committee that oversees the acquisition of collections, and the 2018 acquisition of a photograph album by the late 19th-century pioneering female photographer Mother St. Croix, an Ursuline nun, stands as a signal achievement. In 2020 Solomon also secured the acquisition of St. Croix's negatives and equipment.

In retirement, Solomon looks forward to traveling around the country with her husband, Owen Murphy, their two dachshunds, and their new travel trailer, as well as spending plenty of time with her new granddaughter, Harper Grace. —MARY M. GARSAUD



Solomon with former director of systems Chuck Patch

Pamela D. Arceneaux

POSITION: Senior librarian and rare books curator

YEARS ON STAFF: 39

When Pamela D. Arceneaux interviewed for a job at THNOC in 1981, she was asked what she'd been reading lately. She replied with Al Rose's *Storyville, New Orleans*, and the rest is history. Pamela became an expert in blue books, as the guides to Storyville are called, and gave many talks on the subject at libraries, symposia, women's clubs, and even Royal Caribbean cruise ships. Her decades of work with these rare pamphlets culminated in 2017 with the publication of *Guidebooks to Sin: The Blue Books of Storyville, New Orleans*, an exhaustive examination of the blue books in THNOC's collection.

Arceneaux considered the rare book trade to be her primary audience when she began to draft the manuscript, but she has been delighted by the range of readers the book has found. In the past year, she's been contacted by a playwright and a graphic novelist who've used the text as inspiration for their own projects. A companion exhibition, *Storyville: Madams and Music*, which she co-curated, also opened in 2017.

Aiding researchers in the reading room has been a large part of Arceneaux's work at THNOC. She loves the thrill of finding her name in the acknowledgments of a book after helping an author solve a research problem: "it never gets old," she said. She fondly recalls fielding a simple question about icehouses for James Lee Burke, who was writing a Civil War novel based on one of his ancestors, and receiving a personally inscribed copy of the finished product, his *White Doves at Morning*, as thanks. For many years Arceneaux saved every thank-you note and gift sent to her by appreciative researchers—and there was no shortage of them.

In 2020, Arceneaux and her husband, Paul Arceneaux, relocated to Thomasville, Georgia, to be closer to family. They plan to travel when that becomes a possibility. In the meantime, she is enjoying her free time, reading on her "screened porch overlooking sun-dappled woods, with a creek running below," steps from the Thomasville Rose Garden. Arceneaux misses walking the three blocks from her Chartres Street office to the Mississippi to watch the river flow during her lunch break, but she has brought a piece of THNOC with her: she takes her morning tea in a mug acquired from The Shop, featuring a Eugene Delcroix photograph of the spires of St. Louis Cathedral seen through French doors, a romantic reminder of her years in the Vieux Carré.

—DOROTHY BALL



Arceneaux holds court at a THNOC reception in the 1980s.



Warren Woods

POSITION: Exhibitions coordinator

YEARS ON STAFF: 37

In 1981, Warren Woods was a young postgrad volunteering with the University of New Orleans’s archaeology department on a dig in Bayou des Familles, a community on the West Bank. As part of the project, he went with a team to THNOC to look at maps. Entering the reading room, then part of THNOC’s original location at 533 Royal Street, he thought, “Wow, what is this place?” So began a 40-year career with The Collection, one that took him to almost every corner of the institution.

Woods began as a volunteer, working in the manuscripts department on the Survey of Historic New Orleans Cemeteries project (now the New Orleans Cemetery Database). “We were photographing the tombs and transcribing the inscriptions, because the inscriptions were fading away,” Woods recalls.

Before long, a job opened up, part-time in the museum shop and part-time in publications. As assistant manager for The Shop during the 1984 Louisiana World Exposition, Woods would go between the three shop locations—the permanent one on Royal Street and two site-specific shops at the New Orleans Fairgrounds and on Tchoupitoulas Street—to collect the money and make deposits at the bank.

When a position opened up in the registration department, Woods was interested, as it appealed to his longtime interest in archiving. “I loved working with the public in The Shop, but I wanted to get more involved with the historical objects cared for by THNOC,” he said.

Collections management was Woods’s bailiwick for decades to come: in 2000 he became the head registrar, where he oversaw not only THNOC’s own holdings but also the securing of important loan items during a period of expansion in the institution’s programming. In particular, Woods remembers the complex coordination involved in the 2004 international exhibition celebrating the bicentennial of the Louisiana Purchase, which first ran in Paris and subsequently opened at THNOC as *From Louis XIV to Louis Armstrong: A Cultural Tapestry*.

Other highlights from his tenure include THNOC’s post-Katrina collecting efforts and the role he played in developing an integrated system for the institution’s holdings, which were originally divided into three groups with separate systems of tracking numbers. But Woods sees his biggest legacy as collegiality: “When I was a youngster and had to get up to go to school, I realized that my day went better when I was in a positive mood,” he said. “I carried that same attitude with me when I started working.”

His festive outlook always shined brightest at the staff holiday party, for which Woods would come in costume, going back to his 1993 debut as Tiny Tim. “On the rare occasion that I did not, I was told how sad people were, as they were looking forward to seeing what character I would be. Bringing a smile to someone’s face always makes my day.” —MARY M. GARSAUD AND MOLLY REID CLEAVER



Woods (center) poses with staff at a THNOC party in the 1980s.

STAFF NEWS

New Staff

Honore Aschaffenburg, visitor services assistant. **Francisco Blanco**, facilities engineer. **Kenneth C. Braud**, security officer. **Tim Dean**, facilities technician. **Winston Ho**, visitor services assistant. **Peter Hoffman**, assistant preparator. **Ryan Shaner**, facilities manager. **Terri Simon**, associate editor. **Amy Williams**, programming coordinator. **Jacob M. Williams**, visitor services assistant.

Changes

A number of staff members received title changes, many as part of a staff-wide reorganization effort. **Carol O. Bartels**, digital services director. **Mark Cave**, senior historian. **Michael Cohn**, CFO/COO. **Teresa Devlin**, communications manager. **Sarah Duggan**, Decorative Arts of the Gulf South coordinator. **Aimee Everett**, curator of manuscripts. **Jennifer Rebuck Ghabrial**, collections manager. **Brian J. Lavigne**, operations manager. **Amanda McFillen**, public programs and interpretive services manager. **Siobhán McKiernan**, editor. **Jack Pruitt**, director of development. **Nick Weldon**, editor. **Jason Wiese**, chief curator. **Kent Woynowski**, digital initiatives manager.

In the Community

In February, Decorative Arts of the Gulf South Coordinator **Sarah Duggan** gave a talk titled “Gaineswood Geography: How Commerce Routes and Climate Shaped Life on an Alabama Plantation” at the Bayou Bend David B. Warren Symposium, presented by the Museum of Fine Arts, Houston.

Curatorial Processor **Roxanne Guidry** has been selected to serve a three-year term on the board of the NOLA Information Literacy Collective. The organization fosters the development of information-literacy best practices among librarians in the greater New Orleans area.

In March, Collections Cataloger **Kevin T. Harrell** gave a talk, “How the Fort Mims Massacre Reshaped the American Political Landscape and Gave Rise to the Age of Jackson,” to the National Society United States Daughters of 1812.

Curatorial Cataloger **Emily Perkins** gave a talk in early February as part of the Jewish Community Center’s Morris J. Bart Virtual Lecture Series, entitled “Bananas, Yellow Fever, and the Quarantine Tour of 1906.”

Perkins also appeared in a televised interview in February on local network WGNO, to discuss the history of canceled Carnival celebrations.

Publications

“Becoming Cajun,” an article written by THNOC Editor **Molly Reid Cleaver** on the evolution of Cajun and Creole identity, has been licensed for reproduction in a course catalog for Southern University of New Orleans. The essay first appeared in *THNOC Quarterly* and on The Collection’s First Draft blog.

An abbreviated version of the “Canceled Carnival” article that Curatorial Catalogers **Katherine Jolliff Dunn** and **Emily Perkins** wrote for First Draft was published in the *Times-Picayune | New Orleans Advocate*.

Visitor Services Assistant **Jari Honora** wrote an article published in the summer 2020 issue of the *Mayflower Descendant* journal. Titled “A Vermont Engineer and a Free Woman of Color in Louisiana Sugar Country: The Paternity of Laura Brown Doley,” the essay linked a Louisiana Creole family with their previously unknown Vermont family descended from *Mayflower* pilgrims.

John H. Lawrence, emeritus director of museum programs, contributed an introduction to *New Orleans Portrayed* by David G. Spielman (University of Louisiana at Lafayette Press 2020), a collection of photographs Spielman made during the city’s tricentennial year of 2018.

Lawrence has also contributed a chapter to the forthcoming book *French St. Louis: Landscape, Contexts, and Legacy*, edited by Jay Gitlin, Robert Michael Morrissey, and Peter J. Kastor (University of Nebraska Press 2021). The chapter is titled “The View from Upper Louisiana: Pierre Laussat’s Concerns and Contacts, 1803–1804.”

Becoming Cajun
An Cajun Document Project, the Academy's first in-depth exploration of Cajun identity.

EXHIBITION
Cajun Document Project, 1927-19
Through January 12, 2025
100 West Street

Part of the Académie's mission is to share the stories of Louisiana's diverse people. In 2018, we launched the Cajun Document Project, a multi-year initiative to explore the history and identity of Cajun Louisiana. The project is a collaboration between the Académie and the Cajun Cultural Center of Louisiana. The project is a multi-year initiative to explore the history and identity of Cajun Louisiana. The project is a collaboration between the Académie and the Cajun Cultural Center of Louisiana.

What do we mean when we talk about Cajun Country? The simple answer is that the term is in constant flux. As a 20-year project unfolds in the mid-19th century by the end of the 20th century, the Cajun identity in Louisiana has evolved. When the Académie started the Cajun Document Project in 2018, we were exploring the Cajun identity in Louisiana. The project is a collaboration between the Académie and the Cajun Cultural Center of Louisiana.

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FOCUS ON PHILANTHROPY

Jeremy and Lindsay Simien

A pair of portraits by the masterful Jean-Joseph Vaudechamp. An early 19th-century mahogany armoire. Lithographs, ladderback chairs, portrait miniatures, and other examples of Louisiana’s rich cultural heritage. And a pizza-slinging animatronic creature?

Such are the cornerstones of Caillot Circle co-chairs Jeremy and Lindsay Simien’s love affair with all things Louisiana. Their Baton Rouge home is a showcase for a peerless art collection centered on the history of Creoles of color. And to think it all began at a Chuck E. Cheese.

It was 2010, and Lindsay, originally from New Orleans, had relocated to Baton Rouge for graduate study in counseling at LSU. Jeremy, a regular customer at the Borders bookstore where Lindsay worked, proposed a dinner date at Chuck E. Cheese. “A lot of women would have run away from that, but she didn’t, and that’s a good thing,” he admits, somewhat sheepishly. A self-described “big kid at heart” and a travel agent specializing in Disney vacations, Lindsay was charmed, and the romance blossomed.

Now proud parents of a kid of their own—Jordan Emile, born in March—Jeremy and Lindsay are the 2021 co-chairs of the Caillot Circle, THNOC’s membership group for young professionals. Self-professed “cultural ambassadors with a sense of camaraderie,” the Simiens cherish the friendships they’ve forged at The Collection.

The couple credits THNOC for sparking their collecting bug. Out for a French Quarter stroll on a summer’s day in 2013, they ducked into THNOC’s Royal Street campus to escape the heat. Drawn in by the air-conditioning, they were hooked by the ambiance.

“You could just feel the history in the rooms,” Jeremy explains. “I always joke with antiques collectors that historical objects hold some sort of residual energy—not to get too sci-fi about it, but there’s a buzz. And you can reel in that energy, you can feel that history just sizzling in the rooms as you channel through them.”

Before leaving that day, the Simiens made a few purchases in the museum shop, including THNOC’s 2007 publication *Vaudechamp in New Orleans*.

“Within a month’s time I went crazy for portraiture,” Jeremy notes. “We bought our first Louisiana portraits—which were Vaudechamps—because of that book.”

Lindsay sums it up: “Portraiture brings you face to face with history.”

Jeremy describes his collecting mission as a pledge, of sort, to his ancestors, who first settled in New Orleans and then St. Landry Parish some three centuries ago. “I felt like there was a disconnect from some of my family,” he reflects. “I’m in Baton Rouge, and I’m not involved in agriculture, don’t garden . . . I don’t do a lot of things that my ancestors did, but I do collect.”

And through collecting, he connects. “I wanted to participate and kind of hold the hand of my ancestors and be a part of their continuum and interpret their journey and forge ahead,” he says. He and Lindsay had recently bought a house—“and it was our first house, and I wanted to fill this house with something that represented us but also went deeper than us.”

While the Simiens’ collection spans genres, eras, and styles, one through line is the focus on people of African descent. Too many public collections, Jeremy observes, present people of color in a “stagnant” context—emphasizing their slavery rather than their agency. “We’re still fighting a lot of stigmas and -isms when we talk about race relations and people of color,” he explains. “And I think the best way to try to open the dialogue, a positive dialogue, and to correct wrongs, is to show people in a more diverse way. And we thought the best way to do that was to begin to collect images of people of color that were not being seen.”

Lindsay and Jeremy have found an ideal social group in the Caillot Circle. Member events offer a chance to mingle and talk shop with other young people who share their passion for the region’s history and culture. “Because it doesn’t matter what you’re into,” Jeremy emphasizes. “We have it all here. If it’s decorative arts, if it’s culinary, if it’s linguistic studies you’re interested in, we have it in Louisiana.”

Moreover, as Lindsay is quick to point out, when you’re a member of the Caillot Circle, it all comes down to “fun, fun events.” —JESSICA DORMAN

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July–December 2020

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Ann Williams in memory of Bonnie B. Williams
Winterthur Museum, Garden & Library in honor of Lydia Blackmore
Winterthur Museum, Garden & Library in honor of Sarah Duggan

Bookplates

Donations are used to purchase books that will be marked with a commemorative bookplate.

Priscilla and John H. Lawrence in memory of Dr. Fritz Daguillard—*Afro-Creole Poetry in French from Louisiana's Radical Civil War—Era Newspapers: A Bilingual Edition*, translated and introduced by Clint Bruce (New Orleans: The Historic New Orleans Collection, 2020), 2020.0222.1
Priscilla and John H. Lawrence in memory of George E. Jordan—*Enrique Alférez: Sculptor*, by Katie Bowler Young (New Orleans: The Historic New Orleans Collection, 2020), 2021.0007.1



Visitors to the opening day of *Dancing in the Streets* watch the film montage at the show's entrance.

Become a Member

BENEFITS OF MEMBERSHIP

All members of The Collection enjoy the following benefits for one full year:

- complimentary admission to all permanent tours and rotating exhibitions
- invitations to the Williams Decorative Arts Lecture series
- special invitations to events, trips, receptions, and exhibition previews
- a 10 percent discount at The Shop at The Collection and Café Cour
- a subscription to *The Historic New Orleans Collection Quarterly*

MEMBER OPPORTUNITY

New and renewing members at the Merieult Society level and above have the option to donate \$50 of their membership contribution to the Tate, Etienne, Prevost (TEP) Center, an educational center and exhibition space dedicated to the history of civil rights, public school desegregation, and restorative justice in New Orleans.

HOW TO JOIN

Visit www.hnoc.org and click the **Support Us** link or complete and return the enclosed envelope.

For more information about membership levels, please contact THNOC's Development Office at (504) 598-7155 or visit www.hnoc.org/support/membership.



MEMBERSHIP LEVELS

Founder Individual \$45

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Family memberships are for one or two adults and any children under 18 all residing in a single household, or for one member and a guest.

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- a special gift
- private, guided tours (by appointment)

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Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)
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Laussat Society \$1,000

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- a special gift
- private, guided tours (by appointment)
- free admission to all evening lectures
- invitation to annual gala

North American Reciprocal Museum Program

Members at the Merieult level and above receive reciprocal benefits at more than 1,000 member institutions across the US, Canada, and Latin America.

Visit www.narmassociation.org for more information.

ON THE SCENE

Street Parades at Home and on Display

New Orleanians made the best of the pandemic Mardi Gras by creating **house floats**, home displays of Carnival spirit. THNOC photographers Melissa Carrier and Keely Merritt documented people's offerings across town and in the greater New Orleans area, including cities like Harahan and Destrehan. This collection of images supplements THNOC's ongoing collecting and documentation efforts related to the COVID-19 era.



Seventh Ward



Gentilly Terrace



Algiers Point



Seventh Ward



Uptown



Marigny



Holy Cross



Algiers Point



St. Roch



Bywater



Irish Channel



Parkview

COMMUNITY



On February 25 The Collection debuted the new exhibition ***Dancing in the Streets: Social Aid and Pleasure Clubs of New Orleans***. Attendance was small, owing to COVID-related capacity restrictions, but over the course of the day THNOC was able to host contributing photographers and artists, participating club leaders and members, and collaborators from the Neighborhood Story Project.



A. Photographer Judy Cooper

B. Photographer Eric Waters, Stanley Taylor, Fred Johnson, and Ron Bechet

C. Family of Ronald W. Lewis (left–right): Cynthia Spots, Brent Taylor, Charlotte Lewis, Cheyenne Lewis, Rashad Lewis, and Ronaldo Lewis

D. Owen Murphy and exhibition co-curator Jude Solomon



E. Charles “Action” Jackson, Carrie Booher, Costie Anderson, and Linda Anderson

F. Photographer Charles Lovell and Norah Lovell

G. President and CEO Daniel Hammer with Bruce Sunpie Barnes of the Neighborhood Story Project



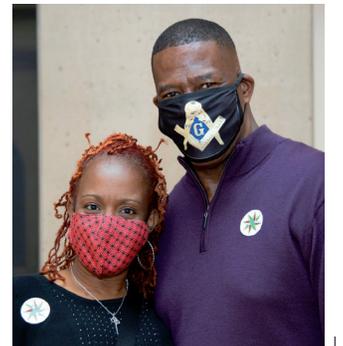
H. Photographer Eric Waters and exhibition co-curator John H. Lawrence

I. Members of the Lady Money Wasters (left–right): Dr. Jarrett Johnson, Ada Robertson, and Kasey Batiste



J. Rachel Breunlin of the Neighborhood Story Project and photographer Akasha Rabut

K. Exhibition co-curators Eric Seiferth and John H. Lawrence with Kendrick Johnson and Bernard Robertson



L. Norman Dixon Jr. of the Young Men Olympian Jr. with wife Kelly Dixon

ACQUISITION SPOTLIGHT

An Architect's Vision for the French Quarter

Benjamin Henry Latrobe watercolor
acquisition made possible by Krista and Mike Dumas, 2021.0049

When the celebrated architect Benjamin Henry Latrobe arrived in New Orleans in January 1819, he was struck by the city's distinctive sights and "odd look," writing in his journal, "It was impossible not to stare at a sight wholly new even to one who has traveled much in Europe and America." He went on to observe that the "Public Square, which is open to the river, has an admirable general effect, and is infinitely superior to anything in our Atlantic cities as a water view of the city."

The Collection recently acquired an original, signed pen-and-ink and watercolor drawing by Latrobe for proposed gates in the Place d'Armes (now Jackson Square). The gates were never built, but Latrobe's beautiful rendering presents his vision

for grand classical arches and decorative wrought iron railings. The masts of ships docked along the river levee can be seen in the background.

Benjamin Henry Boneval Latrobe (1764–1820) is considered to be among the most important figures in American architectural history, best known for his work on the US Capitol building in Washington, DC. President Thomas Jefferson had appointed Latrobe as surveyor of public buildings, and he worked mostly in and near Washington from 1803 to 1812, and from 1815 to 1818. Latrobe designed some Louisiana-built projects during this early period, including the Frank's Island lighthouse near the northeast pass of the Mississippi River and a Federal-style customhouse that was erected in 1809 but did not long endure because of its poor foundation. Latrobe and his son Henry collaborated

Related Holdings



Copy print of Benjamin Latrobe portrait
 painting ca. 1804; copy print between 1950 and 1973
 painting attributed to Charles Willson Peale
 1974.25.27.225



View of Jackson Square, New Orleans
 1855; lithograph
 by J. Dürler, draftsman; Pessou & Simon,
 lithographer and publisher
*The L. Kemper and Leila Moore Williams
 Founders Collection, 1948.3*



Related Holdings



View of the pumphouse of the first waterworks in New Orleans, built in 1813 and designed by Benjamin Henry Latrobe

ca. 1821; lithograph
by Felix Achille de Beauvoir, marques de Saint-Aulaire, draftsman; P. Langlume, lithographer
The L. Kemper and Leila Moore Williams Founders Collection, 1937.2.5

on a plan to build a municipal waterworks in New Orleans from 1810 until Henry's death from yellow fever in 1817. Latrobe moved to New Orleans in 1819 to complete the project. During this time, he also designed the central steeple of the St. Louis Cathedral and the Louisiana State Bank building on Royal Street, as well as other projects, before his own death from yellow fever, in 1820.

The undated drawing was likely made mere weeks after Latrobe's arrival in the city. According to historian Lake Douglas, in his book *Public Spaces, Private Gardens* (2011), "Latrobe submitted plans and drawings for a fence and fountain for the square, but these were rejected by the city council as too expensive. A fence, probably built to the designs and specifications of the city surveyor, Joseph Pilié, was built instead."

Original drawings by Latrobe are rare. The largest institutional collection is held at the Library of Congress. Thanks to the generous support of Krista and Mike Dumas, The Collection is able to return this drawing—formerly housed in a private collection in New York—to New Orleans, reconnecting an important early American architect to the French Quarter. —JASON WIESE

RECENT ADDITIONS

Countless Weddings and Two Funerals

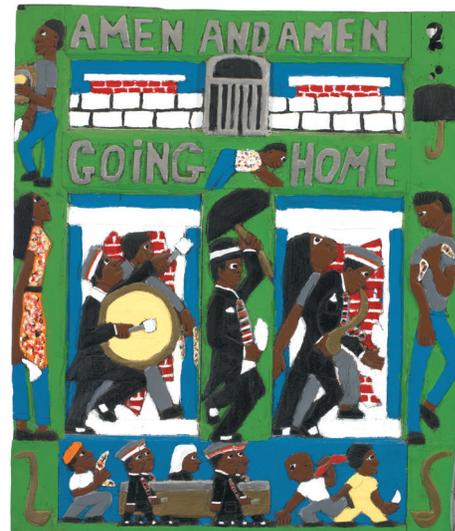
Herbert Singleton artworks

acquisition made possible by the Laussat Society, 2020.0323.1, 2019.0435

Over the past few years, THNOC has worked to acquire more artworks by local Black visual artists. Among the new acquisitions are two pieces by Herbert Singleton (1945–2007), *Amen and Amen* (2019.0435) and *Old Time New Orleans Funeral Procession* (2020.0323.1). Singleton, a self-taught New Orleans artist, grew up in Algiers and began his art career in the 1970s. From everyday objects such as parts of doors, he carved scenes in relief that feature cultural traditions of Black New Orleanians, often tackling many of the social issues they faced.

According to local art critic Doug MacCash, who wrote Singleton's obituary for the *Times-Picayune*, "Using only a hammer and chisel, he transformed discarded chifferobe panels into symbolic friezes, depicting biblical scenes, Voodoo icons, and second-line parades. He also frequently depicted the poverty, drug abuse, and violence that plagued his neighborhood. He painted his carvings in bright colors with ordinary household enamel and inscribed them with cautionary phrases such as "Who do we trust?"

The two new acquisitions, both painted relief sculptures, are large, striking representations of jazz funerals. These works highlight the pain of loss and complexity



of emotion in Black New Orleans funeral practice, themes that aren't always highlighted in depictions of jazz funerals, which often foreground the joyful celebration after "cutting the body loose" at the gravesite, rather than somber moments beforehand. *Old Time New Orleans Funeral Procession* in particular is atypical in that it vividly captures people's grief at the moment of burial: a woman reaches toward the crypt, restrained by her companions, and a man seems to shout to the heavens. *Amen and Amen* is more typical in that it features references to the full program, including the joyful procession, but it also gives visual weight to the reality of death, seen in the crypt and casket occupying the top and bottom fields of the sculpture.



While jazz funerals are well documented in THNOC's holdings via images and films by white photographers, The Collection's representation of the subject by artists of color has been meager—a shortcoming the institution is working to reverse. Singleton's works join two other recent acquisitions—*La famille de Pajaud* by William Pajaud (2018.0490) and *New Orleans Jazz Funeral* by Bruce Brice (2020.0323.2)—made as THNOC continues to build collections that reflect the multitude of lived experiences and perspectives in New Orleans and the Gulf South. —ERIC SEIFERTH

Hansen Big Band Music Arrangements Archive

2019.0328

The Collection has acquired local musician David Hansen's archive of sheet music and big band arrangements. A multigenerational compilation of more than 3,000 items, the Hansen archive represents the stewardship of four different bandleaders active in New Orleans from the 1890s to the 1990s, reflecting a century's worth of changing musical tastes, trends, and traditions.

The arrangements were used at operas, ballets, concerts, balls, wedding receptions, and other special events. Musical styles range from formal grand marches played year after year at Carnival balls to big band arrangements of 1980s pop hits that younger guests at wedding receptions would have recognized from MTV. Broadway show tunes and movie theme songs represent passing trends of the entertainment industry. Patriotic songs from the 1940s recall the more serious concerns of the World War II era. A handful of college fight songs suggest possible connections to Sugar Bowl events or other occasions for entertaining out-of-town guests.

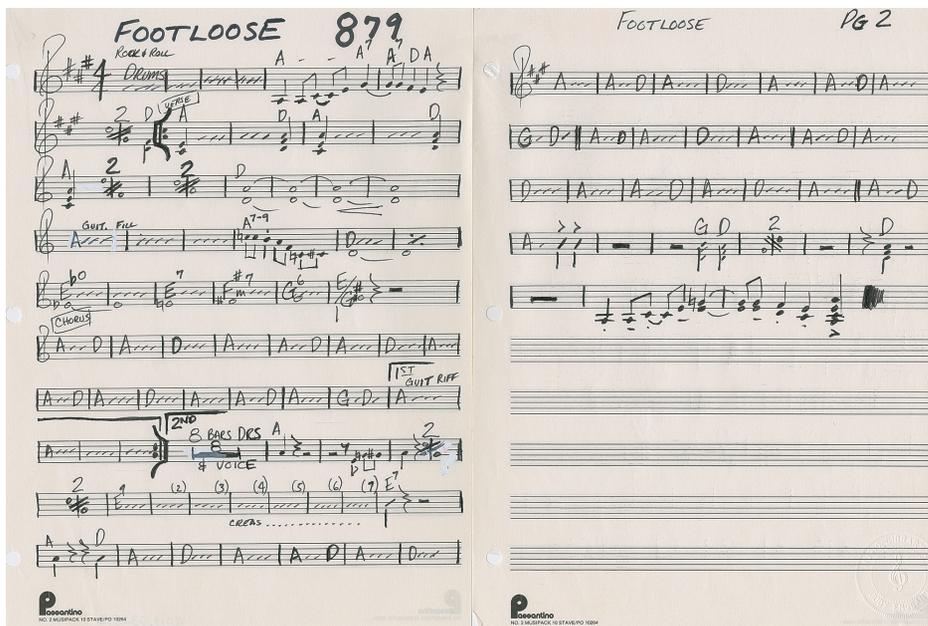
Working bandleaders compiled expansive, eclectic collections of sheet music as tools of their trade. They acquired and carefully preserved rare or unique versions of songs to expand their repertoires. Formats in the Hansen collection include formally published booklets, handwritten



musical notation, lead sheets, chord charts, and individual instrument parts sized to fit marching band flip folders. Many items are photocopies. Also common are handwritten performance notes in the margins or highlighted musical passages, reminding the player about the desired tempo, opportunities for a solo, or suggested key changes to accommodate a male or female vocalist. Bandleaders passed the arrangements on to their successors to help colleagues earn a living and to keep the musical traditions alive.

Four bandleaders made the main contributions to the compilation over the years: Professor George L. O'Connell (1860–1921), René Louapre Jr. (1915–1987), Cliff Curry (1915–1967), and Herb Tassin Jr. (1931–2014). These men were some of the most active white musicians in New Orleans between the 1880s and

the 2000s. The music they compiled also passed through ownership by percussionist Charlie White (1949–2014) and his wife, vocalist Judy England (b. 1949), who both performed with the Jimmy Maxwell Orchestra and other groups. White and England passed the archive on to Hansen after Hurricane Katrina. Although Hansen (b. 1963) is still an active drummer, leading the Garden District Trio and the New Orleans Spice Brass Band, he realized this archive was becoming more important as a record of musical history than as a tool for live performances. He and the previous owners had shared the hope that this treasury of sheet music would remain intact and in New Orleans, and THNOC has taken on the task of preserving it and making it available for research. —MICHAEL REDMANN



EVENT CALENDAR

For more information on any of the following events, please email events@hnoc.org.

FINE PRINT BOOK CLUB

Join author Ben Sandmel and THNOC editor and musicologist Molly Reid Cleaver for a lively discussion about one of New Orleans's most-loved musicians and personalities, as told in Sandmel's biography *Ernie K-Doe: The R&B Emperor of New Orleans*.

Wednesday, June 2, 7 p.m.

Online over Zoom

Free; registration required. Visit hnoc.org/publication/fine-print-book-club to register.

DANCING IN THE STREETS CLOSING EVENT AND BOOK LAUNCH

Celebrate the end of the exhibition *Dancing in the Streets* and the launch of its companion publication, a 320-page photographic survey of New Orleans's social aid and pleasure clubs past and present. The museum will extend its hours for the evening, and author and photographer Judy Cooper will be on hand to sign books.

Thursday, June 3, 4:30–7:30 p.m.

520 Royal Street

Free; registration required. Visit my.hnoc.org to register.

NOLA MOVIE NIGHT

For this installation of THNOC's virtual film series, we present indie favorite *Down by Law* (1986), Jim Jarmusch's scruffy, black-and-white hangout flick set in New Orleans and southern Louisiana. The movie tells the story of three eccentric convicts and their adventures through the swamp after escaping from their Orleans Parish Prison cell. To participate, follow @visit_THNOC on Twitter and use the hashtag #NolaMovieNight to find and post comments, trivia, insights, and history related to the movie.

Monday, June 7, 7 p.m.

Online via Twitter

Free

2021 NEW ORLEANS ANTIQUES FORUM

This year's forum, "A Special Place in Time: Preserving Memories through Southern Decorative Arts," will explore how people have documented important events in their lives through decorative arts forms including silver, ceramics, engravings, furniture, textiles, and more.

Friday–Sunday, August 6–8

Online via Zoom

Registration starts at \$20 and opens June 14. Visit my.hnoc.org to register.

EXHIBITIONS & TOURS

All exhibitions are free unless otherwise noted.

CURRENT

Dancing in the Streets: Social Aid and Pleasure Clubs of New Orleans

Through June 13, 2021

520 Royal Street

French Quarter Life: People and Places of the Vieux Carré

Through September 1, 2021

520 Royal Street

Pieces of History: Ten Years of Decorative Arts Fieldwork

Through September 5, 2021

520 Royal Street

CONTINUING

Virtual Field Trips

Virtual field trips are presented over Zoom and cover a range of topics, including Reconstruction, Louisiana Indigenous History, Exploring the Archive, and NOLA Culture Connections. Descriptions, a full schedule, and links to recorded versions of past tours can be found at www.hnoc.org/programs/virtual-field-trips.

Self-Guided Courtyard Tours and French Quarter Tours App

THNOC's three French Quarter courtyards are currently open to the public. Visitors can learn about the architecture and history of the spaces, then head out for a self-guided tour of the French Quarter using THNOC's French Quarter Tours app. With the app, users can build a customized walking tour or take one of eight themed tours to see significant sites in the historic city center. Themes include Free People of Color, Music, Bourbon and Beyond, Around Jackson Square, and Lower Quarter.

533 Royal Street, 520 Royal Street,

and 722 Toulouse Street

App available for download on the Apple

App Store and Google Play

UPCOMING

John Clemmer: A Legacy in Art

July 22–November 7, 2021

520 Royal Street

Prospect.5 artist installations

THNOC is a host site for the biennial exhibition of contemporary artist installations that takes place throughout the city.

October 23, 2021–January 23, 2022

410 Chartres Street, 533 Royal Street, and

520 Royal Street

CONTINUING SAFETY PRECAUTIONS

For your and our staff's safety, The Collection has adopted a number of safety protocols to combat the spread of the novel coronavirus:

Timed ticketing: Free tickets are available on the hour and half-hour. We strongly recommend visitors obtain their tickets online at my.hnoc.org in advance of their visit. We can't wait to see you!

Masks or face coverings required, whether in the courtyards or inside the buildings. If you do not have a mask, THNOC will provide one for you. You may remove your masks when you are eating and/or drinking in the designated food- and beverage-friendly areas. The following masks/face coverings are not allowed: those with valves, face shields (unless worn in conjunction with a mask), and neck gaiters. Staff and vendors are also required to wear a mask while on-site.

Reduced capacity: In order to maintain social distancing, we are operating at less than 50 percent capacity. Elevators and restrooms are limited to two (2) occupants at a time.

Enhanced cleaning protocols: We are regularly disinfecting high-touch areas like doorknobs, handrails, and elevator buttons, and we are regularly cleaning and disinfecting the public restrooms. All touch-screen interactives have been removed or are on auto-play, and we have installed hand sanitizers in pass-through spaces.

The reading room is open by appointment only. Appointments must be made at least 24 hours in advance. Please email reference@hnoc.org or call (504) 598-7171 to speak with a staff member.

CURRENT HOURS

Visit hnoc.org for updates.

520 ROYAL STREET

Tricentennial Wing, Courtyard, Café Cour, and The Shop at The Collection

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

533 ROYAL STREET

Courtyard

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

410 CHARTRES STREET

Williams Research Center

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

by appointment only



The Historic New Orleans Collection Quarterly

EDITOR

Molly Reid Cleaver

DIRECTOR OF PUBLICATIONS

Jessica Dorman

HEAD OF PHOTOGRAPHY

Keely Merritt

ART DIRECTION

Alison Cody Design

The Historic New Orleans Collection is a nonprofit institution dedicated to the stewardship of the history and culture of New Orleans and the Gulf South. Founded in 1966 through the Kemper and Leila Williams Foundation, The Collection operates as a museum, research center, and publisher in the heart of the French Quarter.

Shriever Fountain, New Orleans Botanical Garden

1932

by Enrique Alférez, sculptor

photograph by Alison Cody



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520 & 533 Royal Street | 410 Chartres Street
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FROM THE SHOP



Take home a piece of the pretty

New Orleans's Black Masking Indians are known the world over for their artistry, seen in the incredibly detailed beadwork and extravagant plumes of their suits. Hundreds of hours of hand sewing go into these creations, and for the first time, they are being made available for purchase at The Shop at The Collection. Big Chief Gerald Paige of the Great Spirit Warriors has introduced a limited collection of beaded textile artworks through The Shop, giving visitors the rare opportunity to own a one-of-a-kind piece of New Orleans art history.

The Shop at The Collection
THE HISTORIC NEW ORLEANS COLLECTION

TheShop@hnoc.org • hnoc.org/shop

SHOP HOURS: Tuesday–Saturday, 9:30 a.m.–4:30 p.m.;
Sunday, 10:30 a.m.–4:30 p.m.

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