

# The Historic New Orleans Collection Quarterly

VOLUME XXXIX  
NUMBER 4

FALL 2022



## EVENT CALENDAR

For additional information, please email [events@hnoc.org](mailto:events@hnoc.org).

### SPANISH NEW ORLEANS EVENTS

To register, visit [my.hnoc.org](http://my.hnoc.org).

#### Opening Reception

At this members-only event to celebrate the launch of *Spanish New Orleans and the Caribbean/ La Nueva Orleans y el Caribe españoles*, attendees will enjoy musical performances and Spanish wines.

**Thursday, October 20, 5:30–8 p.m.**

520 Royal St.

Open to THNOC members only; registration required.

#### Harpichord Concert

Harpichord soloist John Walthausen will perform a recital featuring musical pieces of interest to Louisiana's Spanish governors.

**Wednesday, November 9, 6–8 p.m.**

Williams Research Center, 410 Chartres St.  
Free; registration required.

#### Community Day

Celebrate Spanish Louisiana with hands-on activities, performances, presentations, and hourly guided tours of the exhibition.

**Saturday, November 12, 10 a.m.–2 p.m.**

520 Royal St.

Free; registration required.

#### Williams Lecture

Collector and independent scholar Wayne Stromeyer will discuss the history of the boutaque chair in "Spanish Legacies of Louisiana Furniture," a members-only event.

**Saturday, November 19, 11 a.m.**

Online via Zoom

Open to THNOC members only; registration required.

#### "Baroque Music of the Americas"

Mahmoud Chouki, Paul Weber, and Krewe de Voix will be the featured performers at this holiday concert showcasing Aztec and Incan choral music and traditional dance pieces.

**Thursday, December 15, 6–8 p.m.**

St. Louis Cathedral, 615 Pere Antoine Alley

Free; registration required.

#### "Caring for Your Family Tomb"

Learn from local experts about the legal responsibilities of managing your family's tomb, how to research its history, and best practices for restoration and upkeep. Attendees will also be able to take a guided tour of the cemeteries.

**Saturday, October 8, 1–3 p.m.**

5100 Pontchartrain Blvd.

Free; registration required. To register, visit [my.hnoc.org](http://my.hnoc.org).

*Sponsored by Lake Lawn Metairie Funeral Home and Cemeteries*

#### "Concert Spirituel: Saint-Domingue and New Orleans"

THNOC's concert series copresented with the Louisiana Philharmonic Orchestra returns for the first time since March 2020. Guest conductor Pedro Memelsdorff will lead a preconcert lecture with Haiti scholar Laurent Dubois. See page 8 for more information.

**Wednesday, October 19, 7:30 p.m.**

St. Louis Cathedral, 615 Pere Antoine Alley

**Preconcert lecture at 5:45 p.m.**

Williams Research Center, 410 Chartres St.

Free; no registration required.

*Sponsored by the Edgar "Dooky" Jr. and Leah Chase Family Foundation and the New Orleans Jazz and Heritage Foundation*

#### Louisiana Photography Lecture

THNOC presents the second Jules L. Cahn's Annual John H. Lawrence Photography Lecture at PhotoNOLA. The lecture will highlight the work of Louisiana photographer Florestine Perrault Collins.

**Saturday, December 10**

Free; registration required. To register, visit [my.hnoc.org](http://my.hnoc.org).

## EDUCATOR WORKSHOPS

All workshops are free to current educators. Registration is required; visit [my.hnoc.org](http://my.hnoc.org).

#### "Making History Three-Dimensional: A Material Culture Workshop for Educators"

Saturday, September 24

#### "Ring the Bell: Civil Rights History and K–12 Curricula"

presented in partnership with the TEP Center  
Saturday, October 1

#### "Spanish New Orleans Resources"

Saturday, November 5

## EXHIBITIONS

All are free unless otherwise noted.

### CURRENT

#### *French Quarter Life: People and Places of the Vieux Carré*

Through February 2023

520 Royal Street

### UPCOMING

#### *Spanish New Orleans and the Caribbean/ La Nueva Orleans y el Caribe españoles*

October 20, 2022–January 22, 2023

520 Royal Street

#### *Notre-Dame de Paris: The Augmented Exhibition*

November 15, 2022–March 1, 2023

520 Royal Street

An immersive reality experience about the history, construction, and post-fire restoration of the famed French landmark, developed by Histoverly in collaboration with L'Oréal.

### CONTINUING

#### French Quarter Galleries

520 Royal Street

#### Louisiana History Galleries

533 Royal Street

## TOURS

#### New Orleans History Tour

This guided tour of the Louisiana History Galleries offers visitors an overview of New Orleans history. The tour will explore the diverse cultural influences, key events, and social, ecological, and economic forces that have shaped New Orleans over its 300-year history.

**Thursdays, Fridays, and Saturdays, 11 a.m.**

Free for THNOC members; \$5 admission for non-members.

Reservations encouraged; to register, visit [my.hnoc.org](http://my.hnoc.org).

#### Self-Guided Courtyard Tours and French Quarter Tours App

Learn about the architecture and history of the spaces, then take a self-guided tour using THNOC's French Quarter Tours app.

**533 Royal Street and 520 Royal Street**

App available for download on the Apple App Store and Google Play

## GENERAL HOURS

### 520 Royal Street

#### Tricentennial Wing, French Quarter Galleries, Café Cour, and The Shop

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.;

Sunday, 10:30 a.m.–4:30 p.m.

### 533 Royal Street

#### Louisiana History Galleries, Merieult 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 Reading Room

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Appointments are encouraged. Please email [reference@hnoc.org](mailto:reference@hnoc.org) or call (504) 523-4662.



## ON THE COVER

Patent of nobility awarded to Bernardo de Gálvez by Carlos III of Spain, in recognition of his victories over England (detail)  
1783; ink and watercolor on vellum  
74-78-L.1



## FROM THE PRESIDENT

In our work as stewards of Gulf South history and culture, we rely on an expansive network of relationships. Our holdings and staff form the backbone of our institution, but we cannot do the job alone. Our programs come alive through the many guest speakers who bring their expertise to our audience. Our acquisitions would not be possible without the continual work of curators to cultivate new connections with community members, businesses, and organizations.

As the song goes, we “get by with a little help from our friends,” and that is especially true for our upcoming exhibition *Spanish New Orleans and the Caribbean / La Nueva Orleans y el Caribe españoles*. As Siobhán McKiernan, editor of the exhibition catalog, writes in these pages, the germ of the exhibition appeared more than 30 years ago, when exhibition curator and Williams Research Center Director Alfred E. Lemmon began inquiring about a set of rare drawings related to Spanish Louisiana held at the Foreign Office in Madrid. Similarly, the idea for this year’s edition of the concert series Musical Louisiana: America’s Cultural Heritage was born 10 years ago, through Lemmon’s correspondence with the renowned early-music scholar Pedro Memelsdorff. After years of fostering these relationships and these projects, we are thrilled to be able to share them with visitors this fall.

The Collection is mourning the loss of one of our most cherished and long-lasting relationships with the passing of Fred M. Smith. He was with us from our inception, serving as secretary of the board of trustees in 1967, all the way through our growth and development as an institution, eventually retiring from his emeritus position on the board in 2018. Fred was a dear friend and constant supporter, and he will be sorely missed.

—DANIEL HAMMER

## CONTENTS

### ON VIEW / 2

A new exhibition on Spanish colonial Louisiana spotlights rare archival documents.

Off-Site

### PROGRAMS / 8

THNOC’s concert with the Louisiana Philharmonic Orchestra highlights the career of 18th-century opera star Minette Ferrand.

### COMMUNITY / 10

On the Job

Staff News

In Memoriam

On the Scene

Focus on Philanthropy

Donors

Become a Member

### ACQUISITIONS / 17

Acquisition Spotlight: Noel Rockmore’s *Homage to the French Quarter* returns to the neighborhood.

Recent Additions

EXHIBITION

**Spanish New Orleans and the Caribbean/  
La Nueva Orleans y el Caribe españoles**

October 20, 2022–January 22, 2023

520 Royal Street

Free

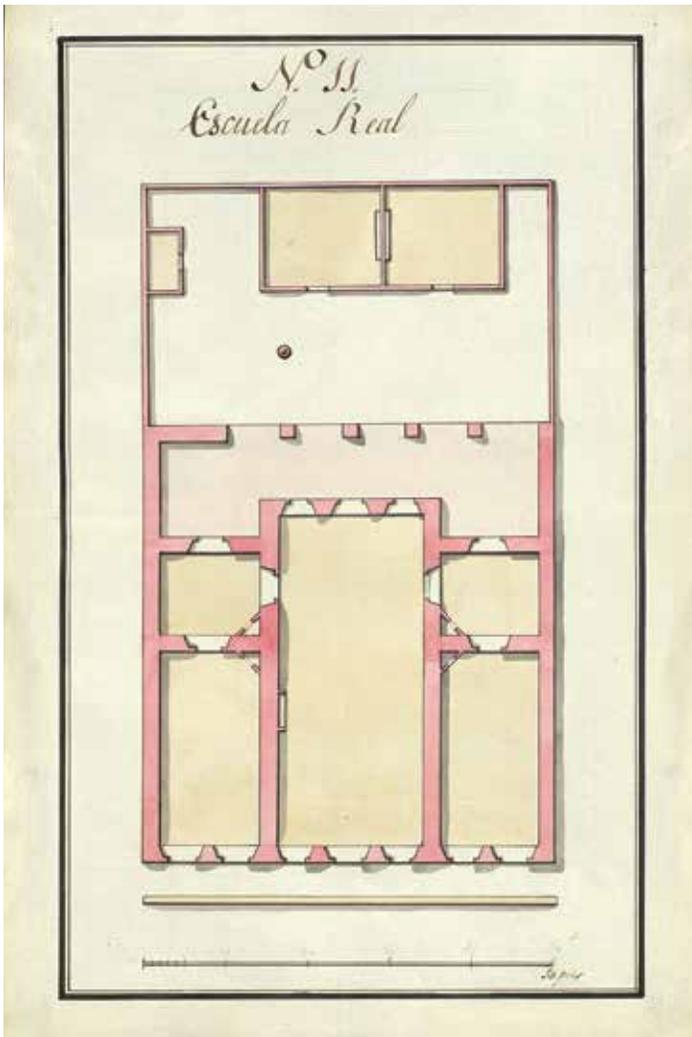
Major support provided by The Historic New Orleans Collection's 2022 Bienville Circle, with additional support from Baptist Community Ministries, the Louise H. Moffett Family Foundation, and Spain Arts and Culture

# The Spanish Tinge

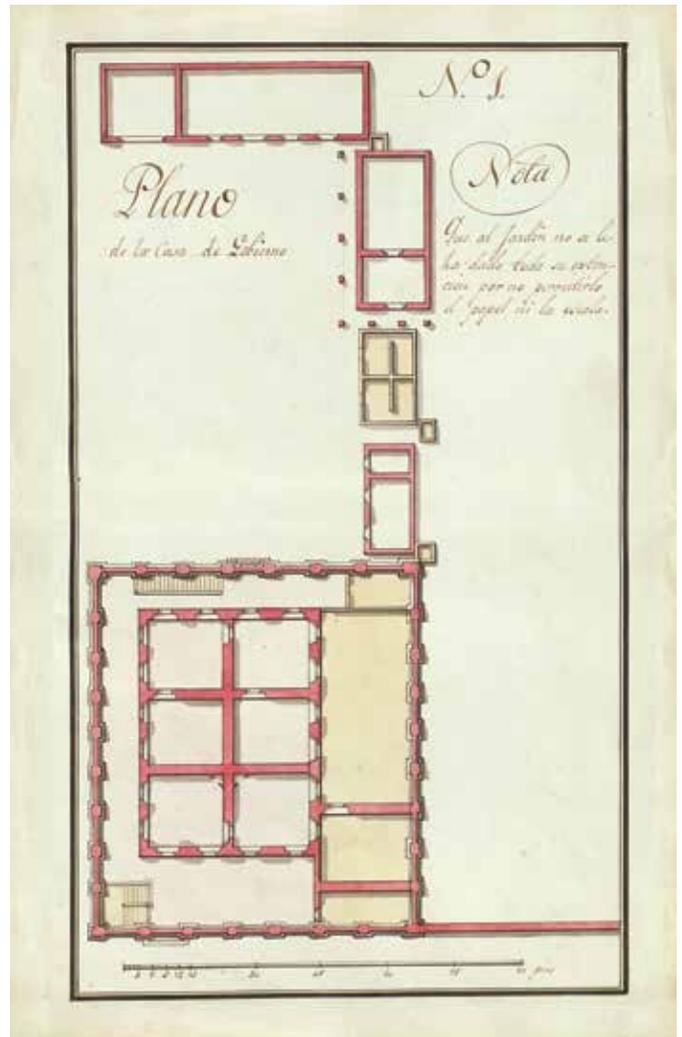
Rare drawings and documents on loan from around the world anchor a new exhibition showcasing the influence of New Orleans's Spanish colonial era.

Curator Alfred E. Lemmon first heard of the sketches more than three decades ago: another historian told of a set of 16 beautiful watercolor plans depicting the Spanish crown's buildings in New Orleans circa 1801–1804. Lemmon knew that the plans were held in the archives of the Foreign Office in Madrid. However, limited access and antiquated finding aids provided major challenges.

The buildings depicted would have been constructed during the Spanish colonial period in New Orleans, roughly 1763 to 1802. Lemmon knew that the plans would illustrate the incredible progress made in the city during that period, since New Orleans had been



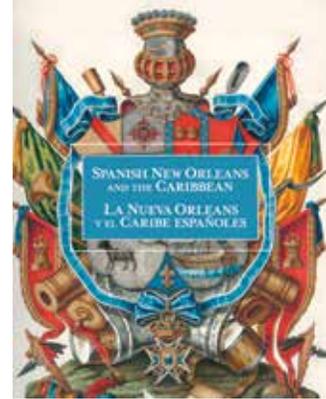
A



B



C



**NEW FROM THNOC**

**Spanish New Orleans and the Caribbean / La Nueva Orleans y el Caribe españoles**

by Alfred E. Lemmon, Light Townsend Cummins, and Richard Campanella  
hardcover • 182 pp.

\$44.95

**A and B. Escuela real (Royal school) and Plano de la casa de gobierno (Plan of the government house)**

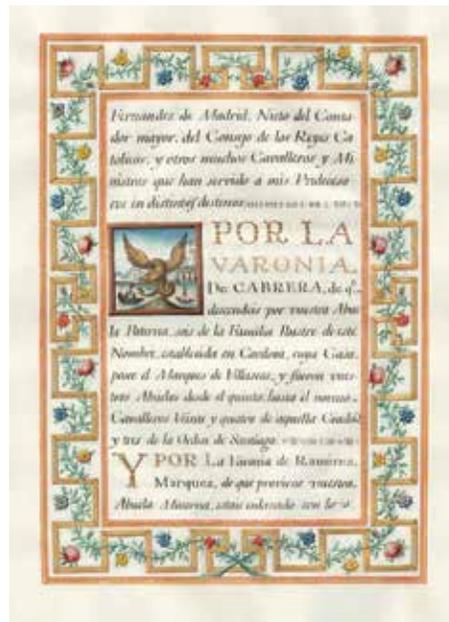
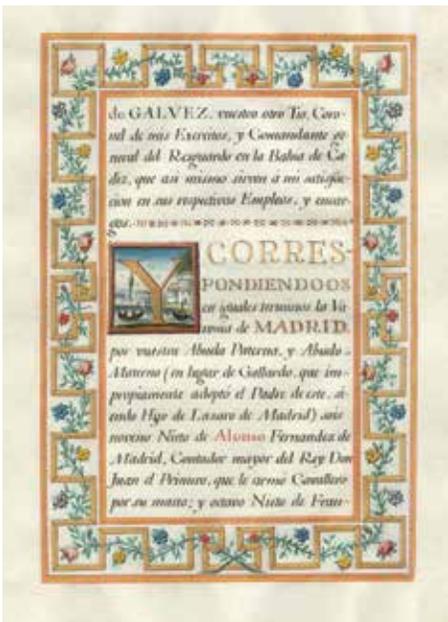
1804  
from Inventory of Existing Royal and Military Buildings in the City of New Orleans  
courtesy of España. Ministerio de Cultura y Deporte. Archivo Histórico Nacional

**C. Campeche chair with arched or “melon” crest**

ca. 1820; mahogany, leather  
made in Louisiana  
courtesy of the Stromeier Family Collection

**D. Concesion del titulo de conde otorgado a Bernardo de Gálvez (Patent of nobility awarded to Bernardo de Gálvez)**

1783; ink and watercolor on vellum  
74-78-L.1



D



E. **Nombramiento del indígena osage Petit Oiseau [Pájaro Pequeño] como capitán español (Commission of the Osage Indian Petit Oiseau [Little Bird] as a Spanish captain)**

May 16, 1794  
 by Luis Héctor, barón de Carondelet, and Manuel Andrés López de Armesto  
 67-12-L

F. **Eglise de la Nouvelle Orléans (Church of New Orleans) [St. Louis Cathedral]**

1821; lithograph with watercolor  
 by Édouard de Montulé  
 gift of Boyd Cruise, 1958.55



“still kind of a primitive town when Louisiana became Spanish.” Under Spain, New Orleans evolved from a poorly managed outpost on the edge of an empire to a highly urbanized colonial capital—one enriched by the racial and cultural diversity for which it is celebrated today.

Finally, in 2017, Lemmon asked two researchers to search for the plans again, following a reorganization of the archives in which older items were relocated to the Archivo Histórico Nacional (AHN). When researchers Esther Gonzales and Dr. Guadalupe Fernández Morente gained access to the archives at AHN, they had the plans in their hands within two days.

Some of these plans, along with over 115 other rarely seen objects, will be on display in the new exhibition *Spanish New Orleans and the Caribbean / La Nueva Orleans y el Caribe españoles*, opening October 20. The exhibition features items on loan from museums and libraries in Spain, Mexico, and the United States, as well as objects from THNOC’s own collections.

Although New Orleans is often thought of primarily as a French city, the period of Spanish colonization lasted four decades and was extremely influential. Through original

documents, maps and plans, furniture, paintings, books, and religious objects, museum-goers will learn more about the vibrant, culturally rich life of the city during this period.

Lemmon argues that Spanish New Orleans was very much a city of the Enlightenment. Political leaders were well rounded, with backgrounds in science, agriculture, and the arts. The cultural contributions of the Spanish period included the first opera performed in

**G. *El marinero instruido en el arte de navegacion* (*The Sailor Educated in the Art of Navigation*)** (detail)

by D. Francisco de Barreda  
Seville, 1766

acquisition made possible through the Richard Koch Fund, 2018.0204

**H. *Venta de tierras a Antoine Lancelos por parte de los chitimachas, representados por el jefe Champagne* (*Sale of land by the Chitimachas, represented by Chief Champagne, to Antoine Lancelos*)**

April 4, 1803

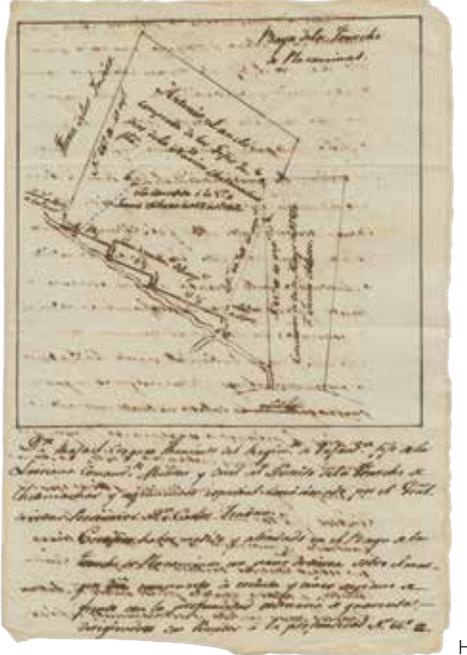
by Carlos Laveau Trudeau

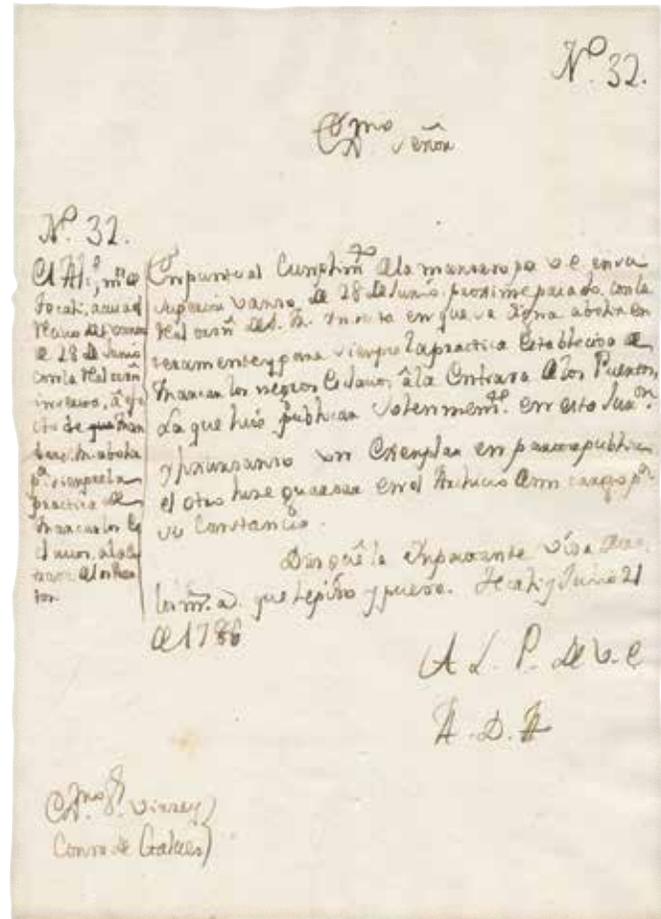
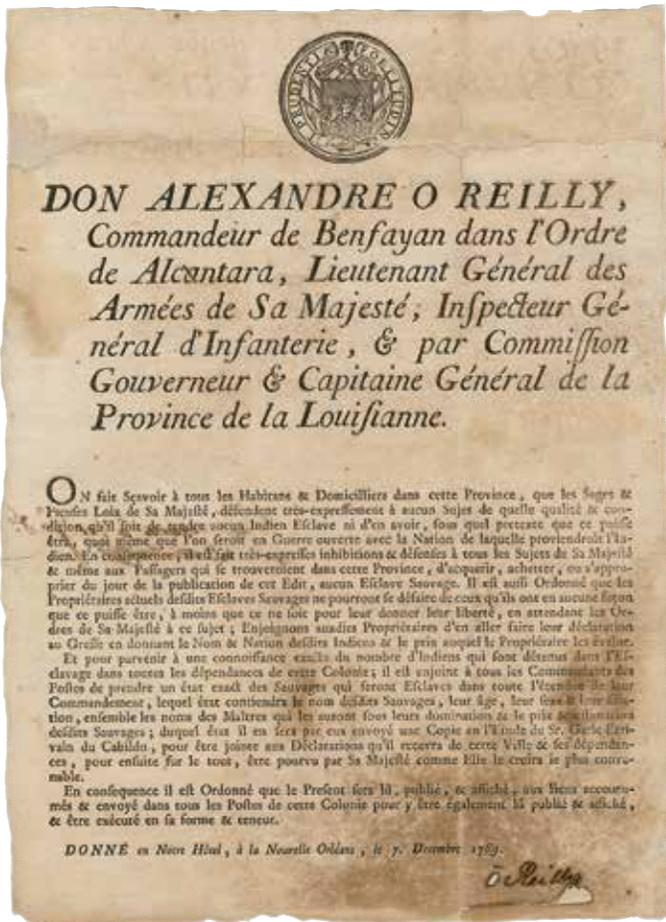
courtesy of the Louisiana State Archives, gift of THNO to the State of Louisiana, EL11.1984.5

**I. *Sevillia* (*Seville*)**

1638; engraving

by Mathaus Merian  
2018.0400





J. *Don Alexandre O'Reilly. . . On fait sçavoir à tous les habitans et domicilliers dans cette province, que les sages et pieuses loix de Sa Majesté. . . (Proclamation of Don Alejandro O'Reilly abolishing the enslavement of Indians within the Louisiana colony and ordering an inventory of all enslaved Indians)*

New Orleans, December 7, 1769  
67-28-L

K. *Decreto oficial promulgado por Carlos III por el que se ponía fin a la práctica de estigmatizar a las personas esclavizadas «en la cara u hombre a su llegada» a las Américas (Official order of Carlos III ending the practice of branding enslaved people with iron “on the face or shoulder upon arrival” in the Americas)*

1784  
acquisition made possible by the Boyd Cruise Fund, 2019.0058.2

New Orleans—*Sylvain*, by André-Ernest-Modeste Grétry. Music flourished under the governorship of Bernardo de Gálvez, who is remembered as a military hero but whom Lemmon also describes as a “tremendous patron of the arts.” And the first Spanish-language newspaper in the United States, *El Misisipi*, was published in New Orleans in 1808.

Items on display also shed light on the lives of marginalized groups in the city during the Spanish era. Church records chronicle marriages between Black and Native American enslaved people, as well as the baptisms of both enslaved Black people and free people of color. Other objects testify to the brutality of the slave trade and show the relationships between local Native American tribes and Spanish colonizers.

Lemmon’s greatest wish is that the exhibition challenges current perceptions of the Spanish period as one where the city was “a sleepy backwater”—instead showing that the Spanish influence was wider, and has endured more, than is often realized. “I hope,” Lemmon states, “that this will spur people on to do more work to preserve the Spanish heritage that survives here.”

In a first for The Collection, gallery text for *Spanish New Orleans and the Caribbean / La Nueva Orleans y el Caribe españoles* will be presented in both English and Spanish. Lemmon says that the bilingual presentation honors a long history of relationships between New Orleans and Latin America, and “is one way to welcome a very diverse Hispanic and Latino community” to the museum.

A bilingual exhibition catalog will also be published to commemorate the exhibition. With essays by Lemmon as well as scholars Richard Campanella and Light Townsend Cummins, the book illuminates the far-reaching legacy of Spain’s brief dominion over Louisiana. The catalog also features more than 75 images of exhibition items and includes an illustrated checklist. —SIOBHÁN MCKIERNAN

OFF-SITE

# Through Their Eyes

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

The **New Orleans Museum of Art** has borrowed 18 items relating to African American photographers for inclusion in the exhibition *Called to the Camera: Black American Studio Photographers*, on view through January 8, 2023.



**Booker T. Washington on his favorite horse, Dexter**

ca. 1910  
by Arthur P. Bedou  
2016.0139.2.1



**Portrait of a young woman and boy dressed in white**

between 1920 and 1928  
by Florestine Perrault Collins  
2001.79.7



The **West Baton Rouge Museum** has borrowed two THNOC artworks for the exhibition *Angela Gregory: Doyenne of Louisiana Sculpture*, on view through August 6, 2023.

**Angela Gregory and Madame Bourdelle**

1927; charcoal and graphite on paper  
possibly by Selina Brès  
gift of the estate of Angela Gregory,  
2005.0237.141

**Allen Brès**

ca. 1925; pastel and graphite on paper  
by Angela Gregory  
gift of the estate of Angela Gregory,  
2005.0237.153



An upcoming exhibition at the **Musée du quai Branly–Jacques Chirac** in Paris features five objects from The Collection's holdings. *Black Indians de la Nouvelle-Orléans* opens October 4 and runs through January 15, 2023.

**Jasper Gibbs plantation ledger**

1847–1870  
gift of F. Lestar Martin  
and Sally Field Martin,  
2019.0006



**Bobby Grier carries the ball for the Pittsburgh Panthers in the Sugar Bowl**

1956  
by Leon Trice  
gift of the Sugar Bowl,  
2007.0208.2

**Erin G. Sapp**, former Williams Scholar in Residence (2013–14), used a photo of football player Bobby Grier for the cover of her book *Moving the Chains: The Civil Rights Protest That Saved the Saints and Transformed New Orleans* (November 2022, LSU Press).

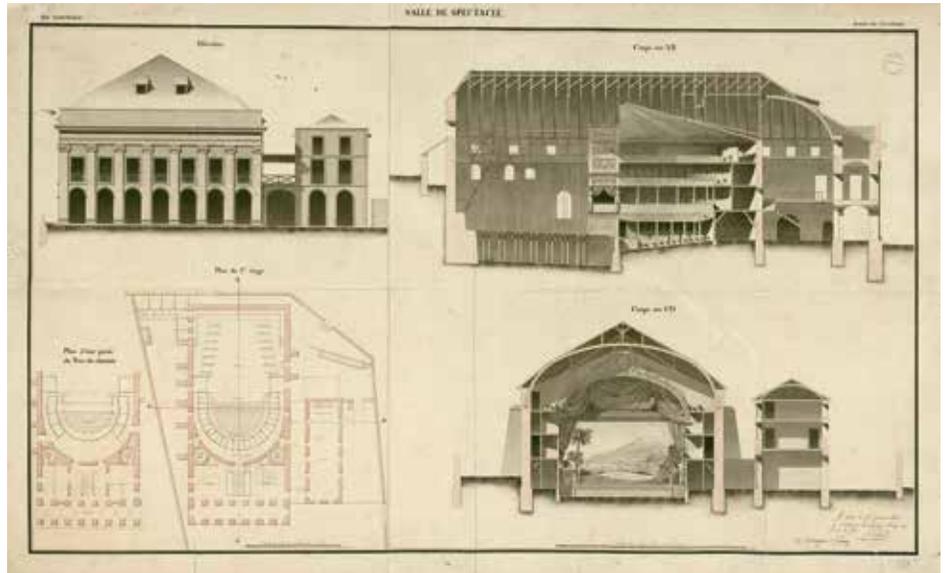
## PROGRAMS

### A. Plan of an opera theater in Saint-Pierre, Martinique

1823  
by H. Grégoire and François Louis Joseph Garin  
courtesy of the Archives Nationales d'Outre-Mer

### B. *Incendie du Cap-Français* (Fire of Cap-Français)

1802  
by Pierre-Gabriel Berthault, engraver; Jacques François Joseph Swebach de Fontaine, artist  
gift of Dr. and Mrs. Fritz Daguillard,  
2017.0003.158



## MUSICAL LOUISIANA: AMERICA'S CULTURAL HERITAGE

### “Concert Spirituel: Saint-Domingue and New Orleans”

Wednesday, October 19

Concert, 7:30 p.m.

St. Louis Cathedral, 615 Pere Antoine Alley

Preconcert lecture featuring Pedro

Memelsdorff and Laurent Dubois, 5:45 p.m.

Williams Research Center, 410 Chartres St.

Free; no registration required

*Sponsored by the Edgar “Dooky” Jr. and Leah Chase Family Foundation and the New Orleans Jazz and Heritage Foundation*

## Buried Melodies

THNOC’s concert copresented with the Louisiana Philharmonic Orchestra returns, exploring forgotten music of the 18th-century Caribbean.

Saint-Domingue (now called Haiti) was the richest and most powerful of France’s 18th-century Caribbean colonies. More than half of the coffee and sugar consumed in Europe and almost a third of France’s gross income came from Saint-Domingue’s legendary plantations and was entirely based on an enslaved, brutally exploited workforce of people from sub-Saharan Africa.

Diaries, letters, travelers’ chronicles, and announcements in the local press all inform us about the religious and cultural life of white planters of the time. We know, for instance, that parish churches hosted sung services of Catholic observance, and that eight opera theaters—some of them comparable in size to those in Europe—regularly imported concert programs and operas from France. Between 1764 and 1791 over 8,000 European-styled concert evenings and 1,200 operas were staged in Saint-Domingue, to please an audience perhaps as eager and demanding as that of Paris.

Little is known, however, about the religious and cultural lives of enslaved workers, who were largely prohibited from practicing their diverse rituals and cultures. As such, documentation of their cultural lives is rare and can only be reconstructed partially, using





vestigial witness accounts or still-living traditions.

The drive to resignify 18th-century colonial Caribbean music animates the newest edition of Musical Louisiana: America's Cultural Heritage, the concert series copresented by THNOC and the Louisiana Philharmonic Orchestra. Planning for "Concert Spirituel: Saint-Domingue and New Orleans" began nearly 10 years ago, when Alfred E. Lemmon, director of the Williams Research Center, first met Pedro Memelsdorff, an early-music specialist with scholarly affiliations all over the globe. Memelsdorff wanted to produce a concert exploring the musical connections between New Orleans and Saint-Domingue, and he spent the coming years researching two forgotten sets of music that played important roles in the lives of 18th-century colonial Caribbean residents.

C The first is the *Messe en cantiques à l'usage des nègres*, a Mass setting composed by

Jesuits to be sung for and by enslaved people working in French Guiana and the Caribbean circa 1740. Unlike a typical Mass, the *Messe en cantiques* consists of secular tunes—popular melodies of the day—whose original lyrics were replaced with newly written devotional ones. The result is a unique example of a simplified, French paraphrase of the Latin Mass. The style of the Mass movements, 14 in all, ranges from prebaroque simple polyphony to elaborate opera arias with complex harmony and obbligato instrumentation. The *Messe en cantiques* was republished only partially in 1982, and it was Memelsdorff's task to identify the music of most of its movements, so as to present a virtually complete reconstruction.

The other musical moment resurrected from history is a *concert spirituel* held at the theater of Port-au-Prince, Saint-Domingue, on Christmas Day 1780. Colonial *concerts spirituels* were pseudo-devotional performances that included a few sacred motets alongside a longer series of secular pieces—opera arias, instrumental pieces, or symphonic selections.

This Christmas Day concert marked the public debut of Elisabeth "Minette" Ferrand, the first title-role soloist of color in the history of French opera. Minette was only 14 years old at the time, and the success of that evening paved her way for a stunning musical and theatrical career. In the next nine years, she sang and acted in some 40 operas.

Minette left Saint-Domingue in 1793, not long after the dawn of the Haitian Revolution, and lived in Baltimore and Philadelphia from 1794 to 1798. She returned to the colony again, but fled sometime before the end of 1803. By 1806 she was in New Orleans, suffering from poor health and mother to nine children. She died there in 1807, putting a tragic symbolic cap on the musical bond between New Orleans and the Caribbean.

This year's LPO concert, a complement to THNOC's exhibition *Spanish New Orleans*, offers a glimpse of the beauty and melancholy of French-Caribbean spiritual music—sounds performed during a time of extreme social injustice, tension, and pain. —PEDRO MEMELSDORFF

C. *Messe en cantiques à l'usage des nègres* (Mass set to secular melodies, for the use of enslaved people)

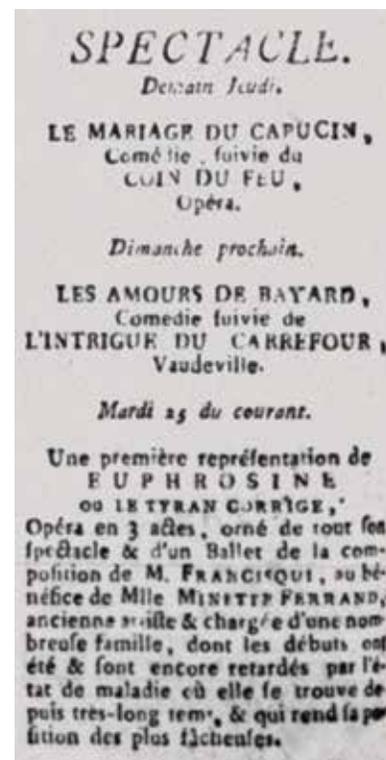
Paris: J. B. Bauche, 1763  
 courtesy of the Bibliothèque nationale de France

D. Advertisement of a benefit performance for Minette Ferrand

from *Le Moniteur de la Louisiane*  
 November 19, 1806  
 91-62-L

E. Burial record of Minette Ferrand

January 2, 1807  
 courtesy of the Office of Archives and Records,  
 Archdiocese of New Orleans





ON THE JOB

Kendric J. Perkins

**POSITION:** Education specialist, on staff since 2018

**ASSIGNMENT:** Organize THNOC's Chess Club and its inaugural Chess Fest

I began playing the game of chess in December 2008, while enrolled in a dual JD–MA program through Loyola Law School and the University of New Orleans. I remember the exact period because I was still dealing with issues of recovery from Hurricane Katrina, as well as the rigors of school, and chess served as a great tool for coping with stress.

In my urban planning studies at UNO, I was focusing on community development, and as I continued learning about chess I realized that it's a wonderful engagement tool. Chess is an ancient game that can draw together a multicultural, intergenerational group of people into one space, promoting interaction and communication. I subsequently began a journey as a chess instructor in schools and community centers around New Orleans. Since joining The Collection

in 2018, I have brought my love of the game to THNOC's education department, devising interactive lessons available on our website and seeking to connect with anyone interested in the rich history of chess in New Orleans.

This year, with the support of Curator of Education Rachel Gaudry and fellow Education Specialist Collin Makamson, I started the THNOC Chess Club, an outreach and recreational program focused on educating young people and building community. The club is open to people of all ages but is youth-led, with a leadership team composed of 6th–12th-grade students. We don't just play chess: members also research the history of the game and creatively tell stories of its evolution. We encourage members to contribute in a variety of ways, such as artwork, writing, and videography.

On July 9, the club held its inaugural public event, Chess Fest. Club members took the lead in planning the event, making sure to include activities for all ages and skill levels. For example, the build-your-own-chessboard activity held early in the day was perfect for little ones but also grabbed the attention of arts-and-crafts-loving adults.

The day then moved on to chess puzzle competitions, including a game called Pawn Mower for both beginner and strong players. The winner, Erin Siodmak, took home a portable THNOC-branded magnetic chess set as a prize. A lot of experienced players participated in the Checkmate in One competition; winner Justin Connor received a gift card to the Community Book Store on Bayou Road. The day culminated in a game of Human Chess, where players acted out their positions on a giant chessboard,

A. Isaiah Felix, Chess Club member and 2020 3rd Grade Louisiana State Chess Champion

B. A Chess Club film crew including Josephine Messina (kneeling, camera), Ellington Tilton (umbrella), Elias Tilton (standing, camera), and Zion Moore (light reflector) films club member Cairo Moore as he interviews and plays chess against Andrew Squitiro, president of the Downriver Chess Club.

C. Chess Club members stand outside the Chess Cave, a French Quarter hangout for lovers of the game.





and a competitive chess tournament won by Robert Drutel and Dominique Seruntine. They received trophies and gift cards to The Shop at The Collection.

Chess Club members also showcased their own creativity. One team of club members worked with Xiomara Blanco, THNOC’s media producer, to interview important members of the contemporary New Orleans chess community, such as Baylee Badawy, founder of the Chess Cave, a nonprofit that helps to spread chess in New Orleans, and Andrew Squitiro, president of the Downriver Chess Club. Their interviews



were screened at the fest, along with two documentaries—*Building Minds with Chess*, about Swedish Grandmaster Pontus Carlsson’s 2019 visit to New Orleans, and *The Opera Game*, which recounts the life of New Orleans–born 19th-century chess genius Paul Morphy.

Other youth leaders presented their research findings. Elio Sharp, for example, recounted three significant chess games in local history, supplementing his commentary with images from THNOC’s holdings.

Over a hundred people participated in Chess Fest, including some who had no previous exposure to the game. One such participant remarked, “As a person who has never played chess ever, it was nice to sit with my friend and have him explain some of the basics, as well as learn more through the documentaries. I have to say, my favorite part was the joy on the faces of the players, from all walks of life and the camaraderie they seemed to share.” With two years of COVID putting a damper on community gatherings, it was great to see people of all ages sitting across from each other, laughing and engaging as a community again. Next year, we’re hoping for an even bigger crowd—and we invite anyone interested in the game of chess to join the THNOC

Chess Club. —KENDRIC J. PERKINS

## IN MEMORIAM

# Fred M. Smith

In July, THNOC lost a dear friend and colleague with the passing of Fred M. Smith. Smith was an integral part of The Collection from its inception and was instrumental in its development. Beginning with his tenure as secretary of the Williams Trust in 1967, Smith served in various capacities including secretary and director of the board of trustees from 1974 to 1983.

Smith stepped down from the board in 1983 to become chief financial officer of the Kemper and Leila Williams Foundation, a role he held for 25 years. Following his retirement as CFO in 2009, Smith was elected chair of the board of directors in 2010 and held this position until 2013, when he was named an emeritus member of the board. Smith continued to lend his wisdom and expertise to THNOC until his retirement from the board in 2018.

Over the years, Smith was an ardent champion and fervent supporter of THNOC and its staff. We are eternally grateful for his devotion to fulfilling Kemper and Leila Williams’s vision and for his invaluable contributions to advancing their legacy through our work here at The Collection.

Our thoughts and condolences are with his cherished wife of 66 years, Pat Smith.



STAFF NEWS

New Staff

Jacques LaCoure, security officer. Collin Makamson, education specialist. Cecilia Moscardó del Castillo, exhibition designer. Isabel Owen, Visitor Services assistant. Terri Rushing, Visitor Services assistant. Sydney Wessinger, internship coordinator. Brandon Williams, security officer.

Awards

THNOC staff took home six awards in five categories at the New Orleans Press Club’s Excellence in Journalism Awards, held July 30. Douane Waples, Dhani Adomaitis, and Libby Neidenbach won first place in Digital Media for their video series on the history of brass band music, “Keeping the Beat on the Street.” Xiomara Blanco and Jason Wiese won third place in the same category for their video on the exhibition *Cartographic Legacies*. THNOC’s history blog, First Draft, took second place for best Digital Special Section.

In the Social Media category, THNOC won second place for its interactive web feature “New Orleans Bracket Bash: Lost Landmarks,” spearheaded by former staffers Eli A. Haddow and Elizabeth Ogden. Nick Weldon won second place in Feature Reporting—Serious for his First Draft story on the death of Oscar Dunn. Molly Reid Cleaver won third place in Lifestyle Reporting for an article on photographer Dawoud Bey.

*Monumental: Oscar Dunn and His Radical Fight in Reconstruction Louisiana*, cowritten by Nick Weldon, won the American Association for State and Local History’s

COURTESY OF AMBER SHIELDS JOHNSON



Leadership in History Publication Award in the small press category.

Publications

Senior Curator Mark Cave coedited a book with Stephen Sloan, *Oral History and the Environment: Global Perspectives on Climate, Connection, and Catastrophe* (Oxford University Press, 2022). Cave contributed a chapter to the publication: “A Pelican in Her Piety: Perspectives on Wildlife Rescue in Louisiana Following the Deepwater Horizon Oil Spill.”

Collections Cataloger Kevin T. Harrell wrote a review of the book *Louisiana Coushatta Basket Makers* for the summer 2022 issue of *Louisiana History*.

Speaking Engagements

Senior Editor Molly Reid Cleaver gave a talk on colonial midwife Marie Grissot as part of the Jewish Community Center’s Morris Bart Sr. Lecture Series.

Curator of Education Rachel Gaudry and Education Specialist Kendric Perkins presented a session on New Orleans history at the International Society for Technology in Education’s annual meeting in June.

Editor Nick Weldon delivered a presentation on Oscar Dunn at the same conference.

In September, Director of Internal and Exterior Relations Heather Hodges gave a talk, “African Resistance, Rebellion, and Solidarity in the Atlantic World,” at a conference organized by the Slave Dwelling Project, held at the College of Charleston in Charleston, South Carolina.

In the Community

Michelle Gaynor, head of retail development, was elected to the New Orleans Botanical Garden’s board of trustees, as well as the National Museum Store Sunday Committee. Gaynor also recently founded the New Orleans Museum Store Krewe, a support and resource group for local museum stores.

Heather Hodges was named to Biz New Orleans’s “New and Notables 2022” list, which recognizes people taking innovative approaches to leadership roles in the community.

*Cruel Set, 2021* (above) by Assistant Photographer Amber Johnson was selected for inclusion in an exhibition of Louisiana contemporary art at the Ogden Museum of Southern Art. The piece will be on view through January 23, 2023.

In May, Editor Nick Weldon and author Brian K. Mitchell gave presentations on *Monumental: Oscar Dunn and His Radical Fight in Reconstruction Louisiana* to two groups of middle school students, one from the French American International School in San Francisco and the other from Samuel J. Green Charter School. Both groups had been studying the book in class, and the Green students received their copies of the book free through THNOC’s partnership with One Book One New Orleans.



Dhani Adomaitis, Libby Neidenbach, Eli A. Haddow, Xiomara Blanco, and Elizabeth Ogden

ON THE SCENE

# Immersive Theater, Absorbing Antiques, and New Arrivals



A



B



C



D

The **New Orleans Antiques Forum** returned in August to its beloved in-person format. This year's theme, "The Spanish South," focused on Spain's impact on Southern decorative arts.

A. Grace Ford-Dirks, DAGS Project Coordinator Sarah Duggan, and Francis Mahon

B. Curator of Decorative Arts Lydia Blackmore, Christopher Grant, and Andrée Keil Moss

C. Jason Leckert, Michelle LeBlanc Leckert, Katherine Hovas, and Ann Masson

D. Ashley Fox-Smith, Grace Ford-Dirks, and Suzanne Turner

E. Mike Dumas, Laura Beltrán-Rubio, and Krista Dumas



E

On July 15 THNOC unveiled a rare **double portrait by Jules Lion** on display in the Louisiana History Galleries. Among those who joined in the celebration were representatives from Le Musée de f.p.c., a McKenna Museum, and the Museum of the Southern Jewish Experience, The Collection's community partners in researching the portrait.

F. Lolita Cherrie and Interpretive Training Coordinator Libby Neidenbach

G. Dr. David Robinson-Morris, THNOC board member Tod Smith, Kenya Smith, and Director of Internal and External Relations Heather Hodges

H. Mark Romig, Beverly McKenna, and President/CEO Daniel Hammer



F



G



H



I

For six evenings in May, THNOC hosted **The Six Blanches**, an immersive theater experience in which audiences moved through the exhibition *Backstage at "A Streetcar Named Desire"* while six actors each depicted a different facet of the character Blanche DuBois.

I. *The Six Blanches* Director Augustin J. Correro, President / CEO Daniel Hammer, Nick Shackelford, and Programming Coordinator Brian Moore

J. Xel Simone as Fantasy



J



K

Artist and urban planner **Robert Tannen** turned 85 on July 15, and THNOC threw him a birthday party in conjunction with the exhibition featuring his sculpture *Jackson Square*. Tannen offered insights into the creation of the artwork in conversation with his wife, Jeanne Nathan, executive director of the Creative Alliance of New Orleans.

K. Robert Tannen, Byron Stewart, Tracy Stewart, and Jeanne Nathan

L. Journey Vergara, Robert Tannen, Marcel Wisznia, and Elizabeth Wisznia



L



PHOTOGRAPH BY AMY CLARISE HARRELL

FOCUS ON PHILANTHROPY

## Christian Mounger and Ron Harrell

Christian Mounger did not want to talk to the man sitting next to him at the bar. He had hoped to have a quiet beer at the East Pasadena watering hole, so he got up to look for another seat. The place, however, was packed, so he circled back to the man at the bar and reluctantly struck up a conversation. “I thought he had the strangest accent I ever heard,” Mounger says, “and then I realized it was just like mine.”

Mounger learned that this stranger, Ron Harrell, had been born in Magnolia, Mississippi, just 70 miles from his own hometown of Jackson. Their families, it turned out, had connections that went way back. Mounger had made many friends since he moved out to California to attend graduate school in 1984, but this man was different. Nearly 2,000 miles from home, Mounger had found a kindred spirit.

“We’ve basically been together ever since,” Mounger says, “and that was 24 years ago.”

Harrell, who grew up in Kentwood, Louisiana, had been in Southern California since the late ’80s. With an accounting degree from LSU, he had started working in sales and marketing before transitioning to a career in the film industry at Castle Rock working for Rob Reiner.

Both men recognized in each other a love of history, inspired by their deep Southern roots. Harrell traces his ancestry to Old Mobile, the colonial settlement founded in 1702. His grandfather operated sawmills in Louisiana and Mississippi and kept an apartment in the French Quarter. Mounger’s father was a Presbyterian minister who was active in the civil rights movement. That activism ultimately made it unsafe for the family to remain in Jackson, so they relocated to Bay St. Louis in 1968. From there, Mounger discovered New Orleans.

“The South, with all of its baggage, is culturally still unique,” Harrell says. “Once you’re a Southerner you’re sort of always a Southerner.”

The couple remained in California for nearly two more decades. Harrell’s film career continued with positions at Turner, Warner Bros., and Disney. Seeking more adventure, he shifted careers, graduating from the Cordon Bleu school in Pasadena and starting a thriving catering business.

Mounger became a full-time professor and taught design at the Otis College of Art and Design and also worked part-time as an exhibition and graphic designer at

the Huntington Library, Art Museum, and Botanical Gardens. At the same time, he exhibited his own art in multiple venues. Mounger introduced Harrell to the art world, and they enjoyed attending exhibition openings and musical performances in the Los Angeles area. Harrell, in turn, introduced Mounger to a place that he had been visiting since he was an LSU student in the ’70s: The Historic New Orleans Collection.

“Anytime I was in New Orleans I would go to the museum,” Harrell says. “It has always been very accessible, very understandable, and very professional.”

Harrell and Mounger traveled to New Orleans often, and eventually became Laussat Society members. “We used The Historic New Orleans Collection as a touchstone for going back there,” Harrell says. “If you had an event we could swing into our schedule, we would do it, because we enjoyed it.”

After Hurricane Katrina, they felt moved to increase their visits back to Louisiana. “Very few of our California friends could identify with what was happening in New Orleans,” Mounger says. “They didn’t understand the culture, and wondered why people wouldn’t leave. That experience got me thinking about my family roots and my values.”

In 2016 they decided to move to Louisiana permanently, and THNOC has continued to play a central role in their social lives. The annual New Orleans Antiques Forum, in particular, has long been a favorite event.

“Ever since I was a little kid I’ve been interested in decorative arts,” Mounger says. “I have degrees in art and English and a master’s in sculpture, but I feel like the educational experience I’ve gotten at The Collection rivals anything I got in academia.”

They have brought California friends into their New Orleans orbit, too. Within the first year of moving back they hosted approximately 60 guests, who now share their deep passion for the city and region.

“New Orleans is unique,” Harrell says. “You’re living in history; you’re walking in history. Anybody can walk into New Orleans and melt into whatever is going on.”

Mounger agrees: “The Historic New Orleans Collection feeds our souls.”

—NICK WELDON

## DONORS

# April–June 2022

The Historic New Orleans Collection is honored to recognize and thank the following individuals and organizations for their financial and material donations.

Marianne W. Abbott  
Dr. Douglas L. Adams  
Nora Adams  
Mary and Doug Albert  
Hal Alexander and Ken Randman  
Jan Allen  
Ryan Altobello  
Sandy Alvarez  
Melissa Amador  
Dr. Gerald A. Anderson II  
Dr. and Mrs. Landon B. Anderson  
Anonymous  
Donna G. Apgar  
Ruth B. and Richard Autin  
William M. Barnett  
Claudia Baumgarten  
Drs. Barbara and Edwin Beckman  
Dr. Michèle M. Beelman  
Dorian M. Bennett  
Marshall Bennett  
Mr. and Ms. Carl Bergman  
Rhonda and Tim Betbeze  
Dr. Martha Beveridge  
Mr. and Mrs. Eric R. Bissel  
Dr. and Mrs. Joseph J. Biundo  
Lisa Black  
Edwin J. Blair  
Courtney Blich and George Long  
Maggie Bobbitt  
Greg Bodin  
Dr. Elizabeth M. Boggess  
Mr. and Mrs. Joseph S. Bolton  
Marta Bordeaux  
Melanie Boulet  
Brina Bourliea  
Mr. and Mrs. Lawrence Bouterie  
Virginia and J. G. Brazil  
Bradford Breuhl  
Kelly Brewin  
Mr. and Mrs. Gary H. Brewster  
Katherine E. Brooks  
Carrie Broussard  
Jan M. Bruder  
Richard F. Bryan  
Mel Buchanan  
Stanley S. Buhite and Charles J. Torrey  
Bethany Ewald Bultman

Bethany Burke  
Dr. Gail Burke  
Patrick M. Burke  
Allain Bush  
Zach Butterworth  
Mr. and Mrs. Lee Cabes  
Amélie and Charles Cagle  
Cahn Family Foundation Inc.  
Suzette F. Cain  
Eugenia and Peter Caldwell  
Kelly Calhoun  
Michael Calhoun  
Lin Cameron  
Ánh Quang “Joseph” Cao  
Angela Carll  
Patricia and Mark Cave  
Edward J. Cazayoux  
Irene and John Cerise  
Ann Clayton Chamberlain  
Lisa and Clark Charbonnet  
Leon Cohen  
Allan B. Colley  
Estate of Marjorie Monroe Colomb  
Gloria L. Connelly  
Hon. Charlotte M. Cooksey  
Lana A. Corll  
Adele and Jim Cotter  
Courtney-Anne Sarpy Fund  
Vivian Deschappelle Coutin and Gustavo M. Coutin  
Michael L. Cozine  
Jessica Cranmer  
Adele Queyrouze Cressy  
Bethany Croteau and Adam Travis  
Lesslie A. Crowell  
Rita Curry-Pittman  
Marianne and Mark Dauer  
William C. Davis  
Linda Dawson  
Marie Louise de la Vergne  
Dr. Randolph Delehanty  
Clayton Delery  
Michelle DeLima  
Diana Helis Henry and Adrienne Helis Malvin Art Funds of The Helis Foundation  
Joey Di Fatta Jr.  
Patricia Dorn  
Elizabeth A. Drescher

Lynette B. and Terry A. Dufrene  
Albert Devall Dumas Jr.  
Dumas Family Fund  
Claudia Dumestre  
Carol Ann Roberts Dumond  
Mrs. John B. Dunlap Jr.  
Deanna DuPont  
Laurence and Kenneth Dwyer  
Margaret M. Dziedzic  
Dawna Eastman-Gallo and Don Gallo  
Fernin Farrell Eaton  
Susan Thomson Eaves  
Brad Edelman  
Dr. Jay D. Edwards  
Scott S. Ellis  
Judge Kurt D. Engelhardt  
Suellen A. Eyre  
Dr. Ina J. Fandrich  
Dr. James A. Farrow  
Alexander Fellman  
Sheila B. Fernandez  
Dr. Charles S. Field  
Tim L. Fields  
Robert Fieseler for Tinderbox  
Carol and Mike Fitzwilliam  
Dr. Robert Fortier-Bensen and Sylvia Bensen  
Dr. and Mrs. Harold A. Fuselier  
Kay T. Gaines  
R. Bruce Galbraith  
Shelly Gallichio  
Sonny Gee  
GHB Jazz Foundation  
Daniel W. Gifford  
Nancy and Todd Gilbertson  
Lenora Gobert  
Kitzi Goldman  
Anne G. and Thomas P. Gonsoulin  
William A. Greene  
Mr. Alva J. Groth II  
Brian Guillot  
Betty Hagg  
Nedra Hains  
Mr. and Mrs. Michael Halbert  
Wendy Hall  
Dr. Gerald V. Hannan  
Ellen Hardeman  
Pauline and Allain Hardin

Ronald R. Harrell and M. Christian Mounger  
Leslie M. Harris  
James A. Harvey  
Diana Hayman  
Mr. and Mrs. Douglas Hays  
George A. Hero III  
Sarah and Marshall Hevron  
Mr. and Mrs. L. A. Himmelberg  
History Antiques and Interiors  
Winston Ho  
Louise C. Hoffman  
Dr. Jack D. and Pat C. Holden  
Pam Spencer Holley  
Susan K. Hoskins  
Marcia Hubbard  
James M. Huger  
Mary Lynn Hyde and Steve Rossi  
Joe Hyer  
Diana Jackson  
Kathryn Jan and Anthony Dao  
Les Jernigan  
Mrs. Erik F. Johnsen  
Franke Johnson  
Dr. and Mrs. Robert N. Jones  
Esther H. Jordan  
Vaughn M. Jordan  
Tammie and Barry Kahn  
Betty and Jim Karam  
Christine Kasner and Danny Lewis  
Beverly S. Katz, Exterior Designs Inc.  
Steffanie Keefer  
Keil’s Antiques  
Dr. R. Travis Kenny  
Jane Leach King  
Andrew Klein  
Kenneth G. Kneipp  
Amelia Koch  
Cathy J. Kolf  
Dr. and Mrs. Thomas F. Kramer  
Mr. and Mrs. Garril Kueber  
Suzanne and Joseph Robert Labadot  
LABO Charitable Fund  
Chris LaBure  
Lane LaCoy  
LaFleur & Laborde LLC  
Heirs of William Allen Lane  
Adrien Lanusse  
Mr. and Mrs. John H. Lawrence  
Austin Lee  
Dr. Dayna Bowker Lee  
Lelong Family Fund II  
Dr. Edward D. Levy Jr.

## COMMUNITY

---

Kathy and Michael S. Liebaert	Pierre F. Olivier	R. Hugh Simmons	Dr. Ronald Viggiani and Michael Marino
Roderick Lincoln	Katherine O'Neil and Toby Graff	Liz Sloss	Sara and Robert Warren
Sherri and Robert Lloyd	James F. Osborne IV	Mary Cathryn and Edgar L. Smith	William Wasson
Barbara B. Louviere	Jeannie and Brooks Osborne	Suzanne W. Smith	Leo A. Watermeier
Charles Muir Lovell	Robin D. and William F. Ostrum	Beth and Jerry Smolin	Penny Weaver
Marion T. Lydon	G. Fred Ours	Kean Songy	Dr. Beth and Jim Wee
Lenora Maatouk	Dr. Sanford L. Paillet	Paula and Thomas S. Soniat	Mrs. Jacob M. Weisler
Haydee P. and Kevin G. Mackey	Michelle Parker	Nancy Sorak	Dwayne Whitley
Anne W. S. MacNeil	Susan H. and Charles Parsons	Deborah and Bruce Spitzer	Catherine A. Whitney
Ann Mahorner	Peg and Meade Phelps	Avery Spofford	Elizabeth Wiebel
Mrs. Charles L. Malachias	Judy Pinter	Jeanne Stacy	Linda Wilder
Mr. and Mrs. Alan E. Malone	Christopher Plattsmier	E. Alexandra Stafford	William L. Kohlmann Family Fund
George Luis Maltese	Judith and Frank S. Pons	Glynda Stennett	Patricia Williams
Ann L. Manley	John Pope	Jeanne Faget Stephens	Dagmara Wilson
Roma and Barlow Mann	Elena Porter	Lynne R. Stern	Lisa and Peter Wilson
Cindy and Fulvio Manto	Jerome Post	Joanna Sternberg	James Windmiller
Jill Marshall and Sandy Smith	Diana and Lawrence Powell	Micki Beth Stiller	Kent Woynowski
Victor A. Marsiglia Jr.	Suzette and Ted Prechter	Steve Stirling	E. M. Brendan Wyatt
Barbara Mathe	Dianne and Philip Prejean	Alan Stowell	Mrs. John R. Young Jr.
Mindy and Mark Mayer	Tison Pugh	Jason Strada / Friends of the Cabildo	Sherrian Zetzmann
Patrick Mayeux	Susanne and David Purvis	Gretchen Rolufs Sutherland	Annette M. Zinn
Julie and Mark Mazzetti	Malena and Robert E. Puterbaugh	Maura Sylvester	David Zinsser
Jonathan C. McCall	Lisa Rabiger	Ben Taylor	
Monique and Bob McCleskey	Dr. Richard Rambuss	Ellen B. Terrell	
Lorraine L. McGinley	Gustave Rathe III	Ollie Fields Thacker	
Mrs. Dermot S. McGlinchey	Colette and Sean Reynolds	Mr. and Mrs. Robert E. Thomas	
James McGrane	Emilie Rhys	Lawrence Tierney	
Melanie McKay and Jason Berry	Brad Richard and Tim Watson	Peter M. Trapolin	
Deborah and Michael McKee	Stephanie Riegel	Lin Turner	
Frank McStravick	Teri and Karl Riner	Daniel H. Usner	
Cassie Melendez	Rittenberg Family Foundation		
Denise and Peter Merlone	Martha Robbins and Ned Hemard		
Dr. Ross Mestayer and Sandy Cyr	Harriet E. Robin		
Kenneth Michiels	Jamie Milano Roques		
Patrice and Chris Miller	Mark Charles Roudané		
Dr. Sylvia S. Mince	Louis R. Roussel		
Melaine Miranda	Thomas H. Roy		
Marilyn and Michael Mislove	Royal Antiques		
Doris Mollenkopf	Hélène Rufty		
Lyle and Mike Montgomery	Paula and Mike Rushing		
Dr. and Mrs. F. A. Moore III	Louise and Clifton Saik		
Janet and Daniel Moore	Dr. Charles W. Sanders Jr.		
Ann Morehead and Lawrence Marino	Rita Satawa		
Helena Moreno	Mr. and Mrs. Joseph Saxon		
Dr. and Mrs. Lee Roy Morgan Jr.	Diana Schaubhut		
Moss Antiques Inc.	Jay M. Schexnaydre		
Mary L. Mullervy	Mr. and Mrs. Charles William Schmidt III		
Jane S. Murray and Peter Politzer	Laura Scott		
Emilie G. Nagele	Ellen and David Seiferth		
Caroline and Arthur Nead	Dr. Milton Walsh Seiler Jr. and Marshall Wayne Lee		
Steven C. Nelson	Ray Serpas		
Michael Norman	Trish and Phil Shuler		
Oglethorpe University	Elle Shushan		

### Tribute Gifts

**Tribute gifts are given in memory or in honor of a loved one.**

Mary Anne and John Campo in memory of their son, Andrew G. Campo

Sally B. Cromwell in honor of Debbie Patrick

Priscilla A. Hildum in memory of Warren McCabe

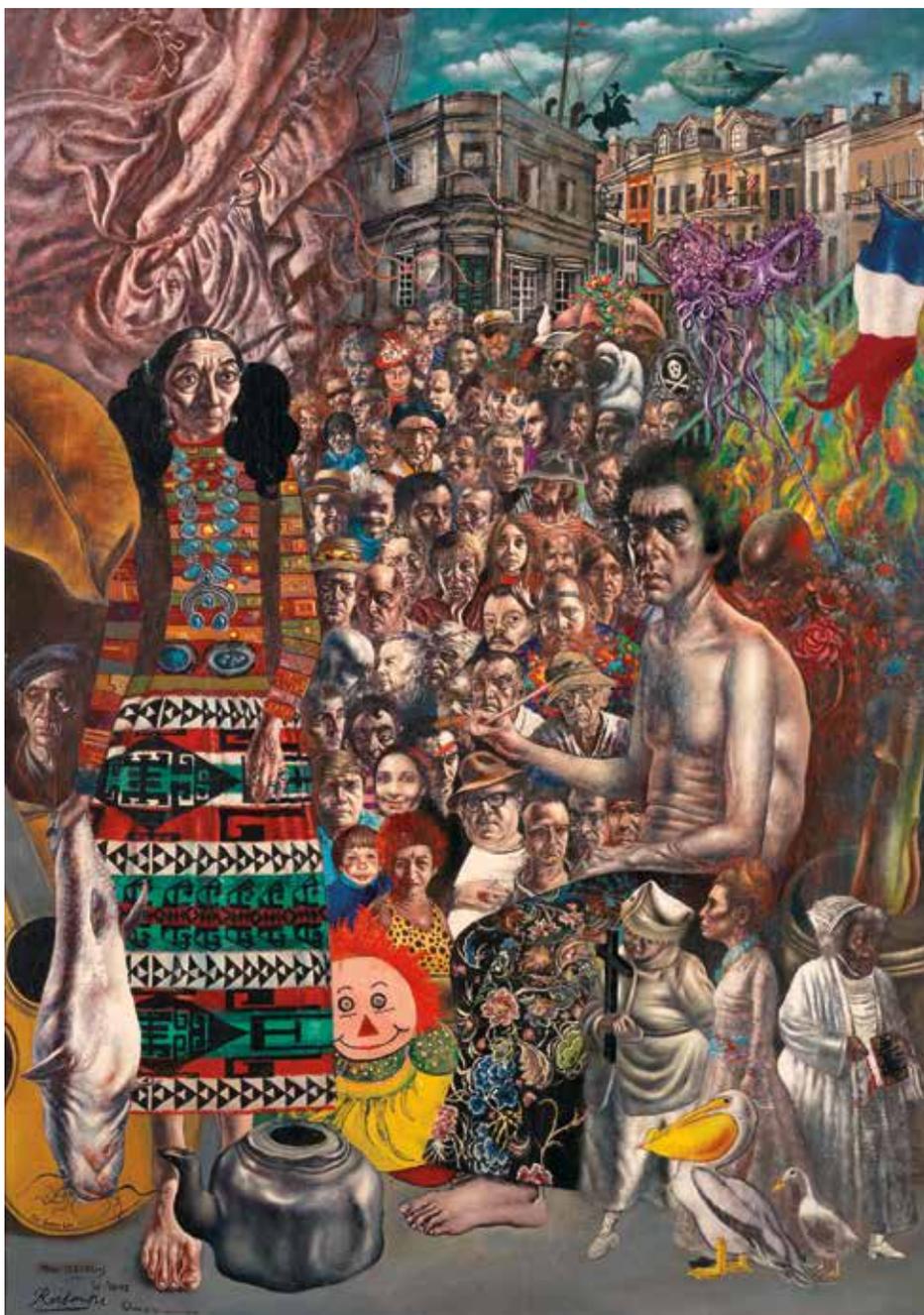
Gwendolyn and Randy Keiser in honor of Kurt Owen

### Bookplates

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

Dr. Alfred E. Lemmon in memory of Gérald de Pradel de Lamaze—*Adventurism and Empire: The Struggle for Mastery in the Louisiana-Florida Borderlands, 1762–1803*, by David E. Narrett (Chapel Hill: The University of North Carolina Press, 2015), 2016.0009.1.

Dr. Alfred E. Lemmon in honor of Mr. and Mrs. Richard A. Derbes—*King of New Orleans: The Story of Joe Oliver*, by Ron Cassidy (Manchester: Broomfields, 2015), 2015.0280.



ACQUISITION SPOTLIGHT

The People in Their Neighborhood

*Homage to the French Quarter*

acquisition made possible by the 2022 Laussat Society, 2022.0058.1

*Homage to the French Quarter* is arguably the most well-known work by painter Noel Rockmore. It took Rockmore from 1968 to 1975 to complete, after which it was a longtime fixture at Johnny White’s Bar on St. Peter Street. At some point it was removed and replaced with a life-size photograph of the painting by Jack Beech, a New Orleans–based industrial and aerial photographer. The location of *Homage* after its residence at Johnny White’s is unknown, but in 2007 it was acquired by JoAnn Clevenger, proprietor of the beloved Uptown restaurant Upperline. It hung in the entryway, greeting guests as they arrived and

Related Holdings



*Tenants Anyone?* [Portrait of Noel Rockmore and Gypsy Lou Webb]

1975; gelatin silver print  
by Johnny Donnells, photographer  
gift of Joan T. Donnells, 2010.0068.1.2



*Crucifix in a Deathhand: New Poems, 1963–65*

by Charles Bukowski, with etchings by Noel Rockmore  
New York: L. Stuart, 1965  
83-545-RL



KAJA

ca. 1956; graphite drawing  
by Charles Richards  
2007.0388.44



*Sister Gertrude Morgan and Noel Rockmore at the New Orleans Jazz and Heritage Festival*

1970  
by Jules L. Cahn, photographer  
Jules Cahn Collection at *The Historic New Orleans Collection*, 2000.78.8.41



JoAnn Clevenger, shown here in 2013 at her restaurant, Upperline, is the subject of an oral history interview in THNOC's holdings (gift of JoAnn Clevenger, 2013.0181). Photograph by THNOC Photographer Melissa Carrier

bidding them farewell as they left, until the coronavirus pandemic prompted the closure of the restaurant in March 2020. (Clevenger had intended to reopen, but in November 2021 she announced her plans to retire and to sell the restaurant, which remains closed.)

The Historic New Orleans Collection recently acquired *Homage to the French Quarter* from Clevenger, along with a watercolor entitled *Patrons of the Bourbon House* by Kay “Kaja” Johnson, a hand-painted sign advertising the musical *One*

*Mo' Time* at the Toulouse Theatre, and a tinted photograph of Clevenger by Judy Cooper.

According to Clevenger, *Homage to the French Quarter* was Rockmore's way of paying tribute to the French Quarter community that meant so much to so many residents in the 1960s. The painting's composition is filled with neighborhood imagery, including the Civil War-era submarine housed at the Cabildo, which he rendered floating in the sky; Jackson Square's Andrew Jackson equestrian statue; and French Quarter buildings such as the Skyscraper, a four-story building at the corner of Royal and St. Peter Streets in which many bohemians of the 1950s and '60s resided. For most of the 20th century, the Vieux Carré was a hub for the arts; particularly in the middle of the century, its beauty, history, and low rent attracted many artists, writers, and musicians from across the country in search of inspiration on the cheap.

Though the landmarks in *Homage* are striking, the focal point of the painting is the crowd of 64 people who lived and worked in the French Quarter, more than half of whom have been identified thus far. Among those depicted are artists Charles Richards, Andy Lang, Colette Heldner, Richard Hoffman, Francisco McBride, Johnny Donnels, Hubert Hanush, Bruce Brice, Bob Rue, Howard Mitcham, and Sister Gertrude Morgan. Rockmore himself is seated in the foreground, sans shirt, his gaze fixed upon the viewer.

Restaurant and bar owners Max Clevenger, Johnny White, and Robert “Sonny” Vaucresson are represented, as are jazz enthusiasts Larry Borenstein, Bill Russell, Allan and Sandy Jaffe, and Barbara Reid. Other notable people in the crowd are Ruth Moulon, a.k.a. Ruthie the Duck Girl; Mike Stark, a maskmaker who founded a free medical clinic on Decatur Street; Ziggy the Hat, a bookie based at the Bourbon House for many years; Mrs. Lopez, a religious French Quarter denizen who carried a heavy cross everywhere she went; and Gypsy Lou and Jon Webb, founders of the alternative publisher Loujon Press.

Beyond the people and monuments depicted in *Homage*, the piece in its entirety conveys the sense of wonder and spirit of community that existed in the French Quarter in the 1960s and '70s. The people in *Homage* not only coexisted; they also often influenced one another, making the scene full of life, energy, and inspiration.

Though a small community of “Quarterites” remains, a residential community such as the one depicted in *Homage* might not be seen again, due to rising real estate prices, fewer neighborhood goods and services, an uptick of part-time residents, and short-term rentals and timeshares. —NINA BOZAK

RECENT ADDITIONS

# Footwork on Film and Reinforcements on Receipt



### Costie Anderson Collection

2022.0103

From 2012 to 2020 professional videographer Costie “Mr. C” Anderson captured upward of 100 hours of footage documenting second line parades, jazz funerals, and Super Sundays in New Orleans. He collaborated with local radio legend Charles “Action” Jackson, who died in August 2021 and is featured as a host and interviewer in the videos. Anderson recorded the footage with the intention of broadcasting it on local access television under the name “Mr. C’s TV,” but only a small portion of it has aired, on the Facebook Group “Second Line Sundays,” which Anderson and Jackson organized early in the COVID-19 pandemic to keep the Sunday second line tradition going while the clubs weren’t able to parade.

The collection includes about 130 tapes, each with 35 to 45 minutes of footage. The videos generally follow a format that includes scenes from the beginning of the second line—featuring a shot of the

club’s banner—followed by an interview conducted by Jackson and footage from the middle and conclusion of the parade. Interview subjects include Dr. John, Big Chief Monk Boudreaux, Shamarr Allen, Kermit Ruffins, members of the Caramel Curves motorcycle club, Derrick Tabb, Lady Buckjumpers President Linda Tapp Porter,

members of the Stooges Brass Band, DJ Jubilee, and others. THNOC also acquired corresponding second line route sheets from Anderson.

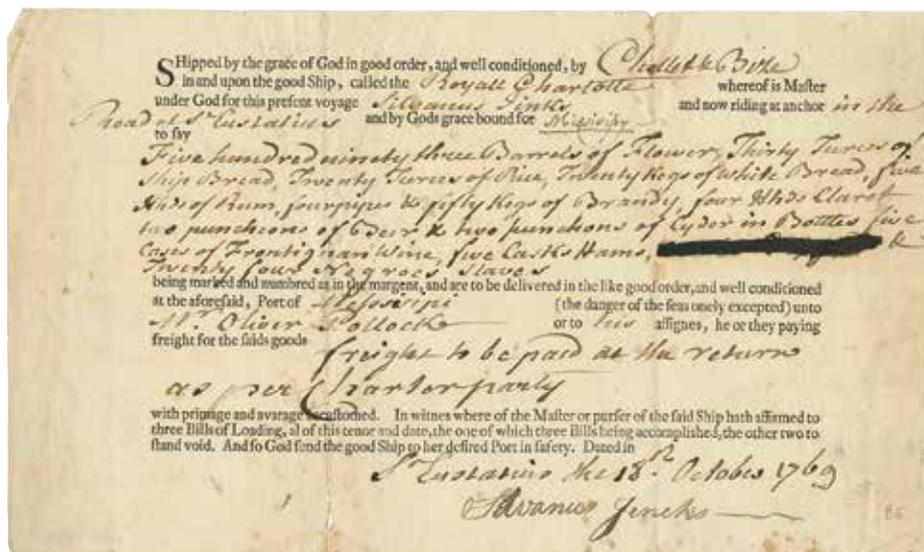
The Anderson collection joins a growing list of resources related to social aid and pleasure clubs offered by THNOC, including the Jules Cahn Collection, the Michael P. Smith Collection, and the John Bernard Photographic Collection, as well as a series of club narratives compiled from interviews conducted by the Neighborhood Story Project in connection with the 2021 exhibition *Dancing in the Streets*.

When presenting his videos, Anderson honors the living tradition of Black parading culture with the following words shared onscreen: “Dedicated to the people past, present, and future who continue the culture and tradition.” —ERIC SEIFERTH

### Royal Charlotte bill of lading

2021.0229

Following Britain’s victory in the Seven Years’ War, France ceded Louisiana west of the Mississippi River to Spain in 1762. After a transitional period that saw few



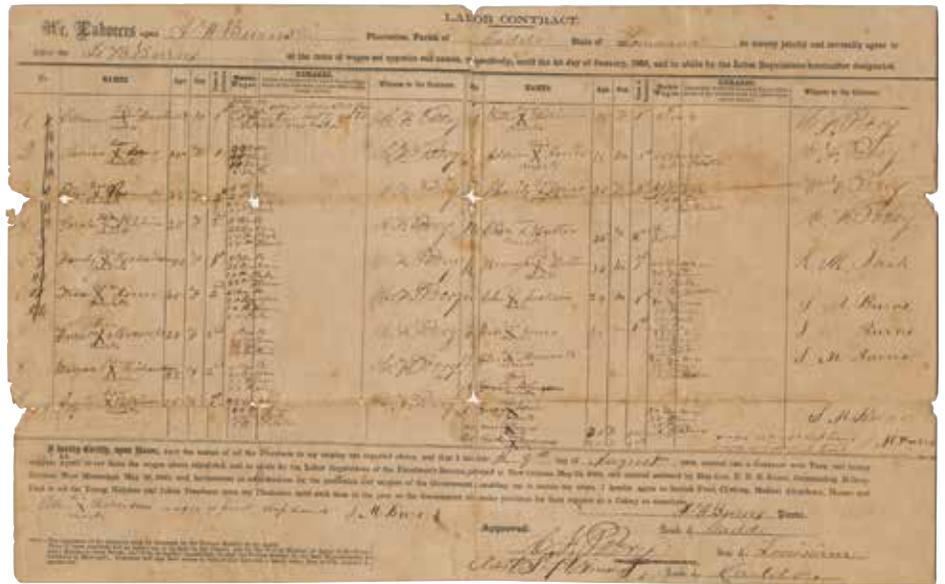
changes and little maintenance of the colony, Spanish Governor Antonio de Ulloa arrived in Louisiana in 1766 and began instituting Spanish policies, which were not well received by the largely French and French Creole population of the colony. Of particular concern were Spain's trade policies, which eliminated trade with other nations or their colonies, France included. What's more, Spanish law required that all ships be manned by a majority-Spanish crew, and the importation of French wine was banned.

Threatened by the loss of local autonomy, the Superior Council, Louisiana's local governing body, voted to banish Ulloa on October 29, 1768, causing riots in New Orleans. Ulloa fled the city three days later.

Spanish General Alejandro O'Reilly was sent to New Orleans from Havana to restore order. He arrived in August 1769 with 23 ships and more than 2,000 troops, took formal possession of Louisiana on behalf of Spain, abolished the Superior Council, and punished the French Creole conspirators against Ulloa, ordering the execution of 12 men. Though his purpose in New Orleans was to reestablish the strength of the Spanish crown, he didn't want to cause further conflict. By October 1769, his troops' provisions were low, but he wouldn't allow his men to be looked after by locals, as that would likely have caused more acrimony. A well-timed shipment of goods arrived in New Orleans on the *Royal Charlotte*, allowing O'Reilly to provision his men.

This bill of lading is the list of goods that arrived in that shipment, which included flour, bread, rice, ham, rum, brandy, claret, beer, cider, and 24 "negro slaves." It is a remarkable document that helps shed light on the bumpy transfer of power from France to Spain and the Louisiana Rebellion of 1768.

The supply ship was backed by Irish merchant and financier Oliver Pollock, who



first befriended O'Reilly in Havana. In exchange for supplying O'Reilly's troops with goods from the *Royal Charlotte* shipment, Pollock was granted free trade privileges, making him one of the only merchants of his day to trade with British-held territories as well as with France, Spain, and their colonies.

Pollock later became a financier of the American Revolution and also served as Bernardo de Gálvez's aide-de-camp during the attacks on Forts Manchac and Baton Rouge in 1779. —NINA BOZAK

**Freedmen's Bureau labor contract**

2021.0133

From 1865 to 1872 the Freedmen's Bureau operated as a key component of the federal government's Reconstruction efforts in the South. Among other things, the agency was responsible for providing formerly enslaved people shelter, supplies, social services, and education. In the aftermath of the Civil War, formerly enslaved people—especially children—often could not read or write labor contracts for themselves and therefore were often still at risk of exploitation by plantation owners. Bureau agents helped freedmen negotiate these contracts and played a critical role in distributing such aid throughout Louisiana.

This contract, dated August 9, 1865, sheds light on a labor agreement involving

22 formerly enslaved people working at the plantation of John Heard Burns in Caddo Parish. Burns, a native of Edgefield, South Carolina, moved his family and the people they enslaved to Louisiana in the 1850s, although it is unclear whether the people listed in this contract had been enslaved by Burns or by someone else.

The document is notable in part because it is likely the first public document to record the full names of these 22 individuals. It also lists their ages, ranging from 15 to 58 years old, as well as goods they received, including pork, corn, and potatoes, in lieu of cash wages. Two tax receipts and a carte-de-visite portrait of Burns are also included in this accession. —AIMEE EVERRETT AND ERIC SEIFERTH



# Become a Member

## NEW BENEFITS OF MEMBERSHIP

There has never been a better time to join The Historic New Orleans Collection.

All THNOC members enjoy:

- **New!** early registration privileges for THNOC events
- **New!** invitations to members-only exhibition receptions

These new benefits are in addition to the standard benefits of one full year's membership at THNOC:

- a 10 percent discount at The Shop at The Collection and Café Cour
- a subscription to *The Historic New Orleans Collection Quarterly*
- free admission to exhibitions and select tours
- an invitation to the members-only Williams Lecture Series
- special invitations to events, trips, and exhibition receptions

## HOW TO JOIN

Visit [www.hnoc.org](http://www.hnoc.org) and click the **Support Us** link or complete and return the enclosed envelope.

## MEMBERSHIP LEVELS

**Founder Individual** \$45  
**Founder Family** \$75

*Full membership benefits*

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.

**Merieult** \$100

*Full membership benefits plus:*

- North American Reciprocal Museum Program (NARM) benefits at more than 1,200 member institutions

**Caillot Circle Individual\*** \$125  
**Caillot Circle Couple\*** \$200

(ages 21–45)

*Full membership benefits plus:*

- NARM benefits at more than 1,200 member institutions
- invitations to exclusive events throughout the year (both at The Collection and off-site)

**Mahalia** \$250

*Full membership benefits plus:*

- NARM benefits at more than 1,200 member institutions
- private, guided tours of THNOC collections and exhibitions (by appointment)

**Jackson** \$500

*Full membership benefits plus:*

- NARM benefits at more than 1,200 member institutions
- private, guided tours of THNOC collections and exhibitions (by appointment)
- special member-only experiences

**Laussat Society** \$1,000

*Full membership benefits plus:*

- NARM benefits at more than 1,200 member institutions
- private, guided tours of THNOC collections and exhibitions (by appointment)
- special member-only experiences
- invitation to annual gala evening and private patron event

**Bienville Circle** \$5,000

*Full membership benefits plus:*

- NARM benefits at more than 1,200 member institutions
- private, guided tours of THNOC collections and exhibitions (by appointment)
- special member-only experiences
- invitation to annual gala evening and private patron event
- annual recognition as sponsors of a premier exhibition

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

**North American Reciprocal Museum Program** Members at the Merieult level and above receive reciprocal benefits at more than 1,200 member institutions across the US, Canada, and Latin America. For more information, visit [www.narmassociation.org](http://www.narmassociation.org).

\* The Caillot Circle is generously sponsored by New Orleans Auction Galleries.



## The Historic New Orleans Collection

### 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.



The Historic New Orleans Collection

MUSEUM • RESEARCH CENTER • PUBLISHER

### BOARD OF DIRECTORS

Bonnie Boyd, *Chair*  
John Kallenborn, *Vice Chair*  
E. Alexandra Stafford  
Lisa H. Wilson  
G. Charles Lapeyre  
Mayra Pineda  
Tod Smith  
Drew Jardine, *Emeritus*  
Hilton S. Bell, *Emeritus*

### PRESIDENT AND CEO

Daniel Hammer

520 & 533 Royal Street | 410 Chartres Street  
New Orleans, Louisiana 70130

(504) 523-4662

[www.hnoc.org](http://www.hnoc.org) | [wrc@hnoc.org](mailto:wrc@hnoc.org)

ISSN 0886-2109

©2022 The Historic New Orleans Collection

The Kemper and Leila Williams Foundation

**The Historic  
New Orleans  
Collection**

MUSEUM • RESEARCH CENTER • PUBLISHER

533 Royal Street  
New Orleans, Louisiana 70130

ADDRESS SERVICE REQUESTED

Nonprofit  
Organization  
U.S. Postage  
**PAID**  
New Orleans, LA  
Permit No. 863

FROM THE SHOP

Save the Holi-Date!

The Shop's annual holiday market, happening on **December 17**, will be bigger than ever this year. THNOC members can look forward to special savings, with surprises in store for everyone. Over the years The Shop has built a renowned selection of distinctive ornaments, party supplies, and gifts, so be sure to mark your calendars!



**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.

**FOLLOW US ON SOCIAL MEDIA:**

@shop\_thnoc  @ShopTHNOC