

The Historic New Orleans Collection Quarterly

VOLUME XXXX
NUMBER 1

WINTER 2023



VUE NOUVELLE: Notre-Dame Comes to New Orleans

EVENT CALENDAR

For additional information, please email events@hnoc.org.

Joan of Arc Toast

The Caillot Circle, THNOC's member organization for ages 21–45, will raise a glass to the Krewe de Jeanne d'Arc and the start of Carnival season with a Twelfth Night parade-viewing party.

Friday, January 6, 2023, 6–8 p.m.

Williams Research Center, 410 Chartres Street
Free; open to Caillot Circle members only. To become a member, visit hnoc.org/support/caillot-circle or call Membership and Annual Giving Coordinator Lily Stanford at (504) 598-7155.

Williams Lecture

Take a tour through the many corners of musical life throughout New Orleans history. From the streets to the opera house, to dives and dance halls—all helped to shape the distinctive sounds of the city. Staff music researchers Dhani Adomaitis and Molly Reid Cleaver will join Curator/Historian Eric Seiferth in this exploration of THNOC's musical holdings.

Saturday, January 14, 11 a.m.

Online over Zoom
Free; open to THNOC members only. To register, visit my.hnoc.org.

Organ Recital

Support the ongoing maintenance of the historic Aeolian organ in THNOC's Seignouret-Brulatour Building while listening to world-renowned organist Jens Korndörfer. Reception following.

Tuesday, March 14, 6 p.m.

Barbara S. Beckman Music Room, 520 Royal Street
\$50 admission; seating is extremely limited. To register, visit my.hnoc.org.

Tennessee Williams Scholars Conference

Williams scholars and dramaturgists convene at this annual meeting held in the French Quarter as part of the Tennessee Williams and New Orleans Literary Festival.

Friday, March 24, 9 a.m.–5 p.m.

Williams Research Center, 410 Chartres Street
Admission via tennesseewilliams.net/festival/events/

THNOC History Symposium

Known since 1996 as the Williams Research Center Symposium, this annual event returns in 2023 as the THNOC History Symposium, with the theme "Democracy in Louisiana."

Saturday, April 1, 9 a.m.–5 p.m.

Hotel Monteleone, 214 Royal Street
Admission ranges from \$50 to \$90. Registration opens March 1. To register, visit my.hnoc.org.

Orleans Parish Ballot box; between 1840 and 1890; walnut with wrought iron; *partial gift of Romnie Leleux and James W. McLaughlin, 2009.0100*



EXHIBITIONS

All are free unless otherwise noted.

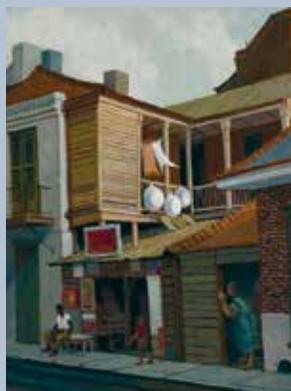
CURRENT

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

Through January 22, 2023
520 Royal Street

French Quarter Life: People and Places of the Vieux Carré

Through February 2023
520 Royal Street



Dauphine Street; 1963; acrylic on cardboard by Rolland Golden; *gift of Rolland Harve Golden, given in memory of Edith Long, 1997.64*

Notre-Dame de Paris: The Augmented Exhibition

Through March 1, 2023
520 Royal Street

Designed and produced by Histoverly, in collaboration with the Public Institution in Charge of the Conservation and Restoration of Notre-Dame de Paris Cathedral, and sponsored by L'Oréal. Presented in New Orleans by THNOC with the generous support of WWL-TV and the Consulate General of France in New Orleans.

UPCOMING

"Yet She Is Advancing": New Orleans Women and the Right to Vote, 1878–1970

April 28–November 5, 2023
520 Royal Street

American Democracy: A Great Leap of Faith

June 17–October 8, 2023
520 Royal Street

A traveling exhibition developed by the Smithsonian Institution Traveling Exhibitions Service (SITES) with objects from the National Museum of American History as well as THNOC's holdings

CONTINUING

French Quarter Galleries

520 Royal Street

TOURS

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

CLOSING FOR CONSERVATION WORK DECEMBER 31

See opposite page for more information.

410 Chartres Street

Williams Research Center

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.
Appointments are encouraged. Please email reference@hnoc.org or call (504) 523-4662.



ON THE COVER

Augmented-reality graphic depicting Notre-Dame Cathedral circa 1180, less than two decades after its construction began. By that point, builders had completed Notre-Dame's choir, or the front part of the church where services are conducted. *Image © Histoverly*



FROM THE PRESIDENT

Since we opened our latest exhibitions in the Tricentennial Wing at 520 Royal Street—*Spanish New Orleans and the Caribbean* on October 20 and *Notre-Dame de Paris: The Augmented Exhibition* on November 15—I have had the distinct, daily pleasure of seeing hundreds of people—young and old, local and tourist—coming into our museum and being enthralled by the remarkable stories told in these two special exhibitions.

The long life—and near-death—of Notre-Dame Cathedral reminds us that historic buildings do not just exist, but that they evolve over time, must be maintained, restored, and sometimes even recovered. We know this well at The Historic New Orleans Collection, where our French Quarter buildings—13 structures built in four different centuries, from the Spanish colonial period to the present—are not mere shelters or vessels of activity. They are large-scale artifacts that embody our mission to steward the history and culture of New Orleans by preserving tangible objects and providing public access to them.

Over the years, THNOC has continuously restored, renovated, and constructed anew in pursuit of this mission—practices we inherited from our founders, who started this work themselves in 1938, when they purchased the Merieult House at 533 Royal Street and adjacent buildings on Royal and Toulouse and began converting them into a residence.

In 2023 the next phase of our care for these historic buildings will commence, as we begin a years-long project to renovate and improve the structures at 533 Royal Street. This undertaking is one of preservation and renewal. The project will preserve the historic and structural integrity of the buildings and their foundational usage as museum spaces—the Williams Residence house museum and galleries devoted to the display of our permanent collections. At the same time, it will renew the buildings by creating greater resiliency, accessibility, and engagement.

Over the coming year we will learn, through architectural and historical investigation of the structures themselves, what must and can be done, and I look forward to sharing information and ideas with you as the project develops. —DANIEL HAMMER

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Augmented reality brings Notre-Dame Cathedral to The Historic New Orleans Collection.

Who was “Bloody O’Reilly,” and did he deserve the moniker?

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Recent Additions

EXHIBITION

Notre-Dame de Paris: The Augmented Exhibition

Through March 1, 2023

520 Royal Street

Free

Designed and produced by Histoverly, in collaboration with the Public Institution in Charge of the Conservation and Restoration of Notre-Dame de Paris Cathedral, and sponsored by L'Oréal. Presented in New Orleans by THNOC with the generous support of WWL-TV and the Consulate General of France in New Orleans.

A. In 1165, thousands of tons of stone and wood were brought to the building site, where foundations were dug approximately 33 feet deep. *Image © Histoverly*

Grande Dame

An augmented-reality experience takes viewers through the life, near-death, and restoration of Notre-Dame Cathedral.

For nearly four years, Notre-Dame Cathedral—arguably the most famous church in the world—has been closed to visitors, following a devastating fire on April 15, 2019, that nearly collapsed the 850-year-old building. Repairs to the cathedral are under way, and it is expected to reopen partially in 2024, but in the meantime, a 360-degree augmented-reality exhibition on view at The Collection is taking visitors inside the famed landmark.

In *Notre-Dame de Paris: The Augmented Exhibition*, visitors will navigate the cathedral through the ages by using a HistoPad, an augmented-reality touchscreen tablet developed by the French technology firm Histoverly. Histoverly designed and produced the experience in collaboration with the Public Institution in Charge of the Conservation and Restoration of Notre-Dame de Paris Cathedral, and with the sponsorship of L'Oréal.

Using the handheld HistoPad, visitors will observe builders and craftspeople laying the first stones for Notre-Dame in the Middle Ages; witness the coronation of Emperor Napoleon I in 1804; see the iconic spire designed by architect Eugène Viollet-le-Duc being erected during the mid-19th-century restoration; look on as the Paris Fire Brigade battles the 2019 blaze; and watch current workers in action as they reconstruct this architectural masterpiece.



A



B

B. In 1804, Emperor Napoleon I celebrated his imperial coronation in the cathedral.

Image © Histoverly

C. Dating from 1225, the western rose window is the oldest of the cathedral's three rose windows. Image © Histoverly

The Histopad experience is designed to appeal to visitors of all ages, regardless of their comfort level with technology. Visitors can choose among 13 language options—and a self-guided virtual treasure hunt invites users to find certain items embedded in the visuals. Vinyl replicas of the cathedral's flooring, stained-glass transfers on the windows, audio of Notre-Dame's organs and tolling bells, and a projection of one of the cathedral's famed rose windows, which miraculously survived the fire, complete the multisensory experience.

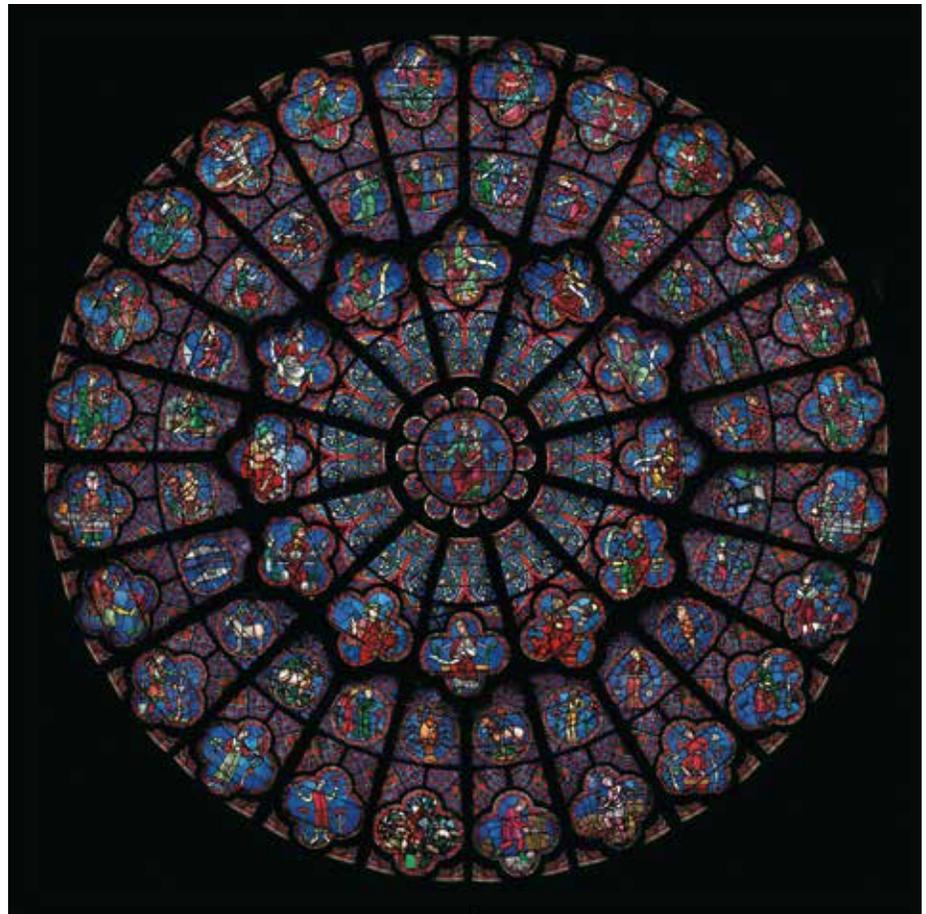
After a well-received opening at the France Pavilion at the Expo 2020 Dubai,

Notre-Dame de Paris was launched on an international tour. The Historic New Orleans Collection is the second site in the United States to host the installation, following a lauded run at the National Building Museum in Washington, DC.

"New Orleans is a city that understands the importance of buildings as places of history, while being all too aware of their fragile nature," said THNOC President/CEO Daniel Hammer. "We are thrilled to bring this experience to the city and know that visitors will be awestruck by the cutting-edge technology and the way it communicates the history of one of the world's most iconic buildings and what it takes to preserve it in the face of destruction."

The exhibition's emphasis on the restoration of the cathedral aligns with THNOC's ongoing work to restore and maintain Vieux Carré buildings and steward them for future generations. As proud host of *Notre-Dame de Paris*, we pay tribute to our region's French roots while embracing the promise of technological innovation to explore the many layers of history.

—THNOC STAFF



C

EXHIBITION

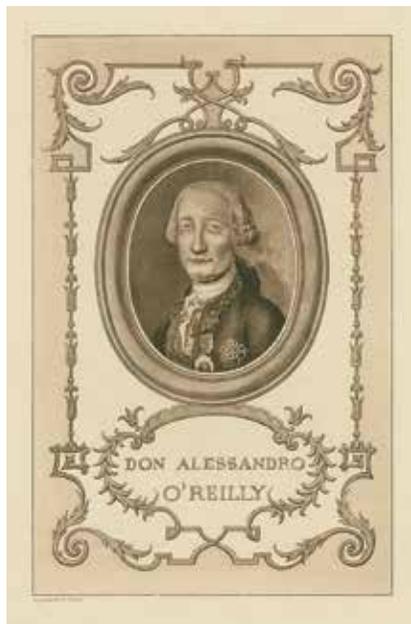
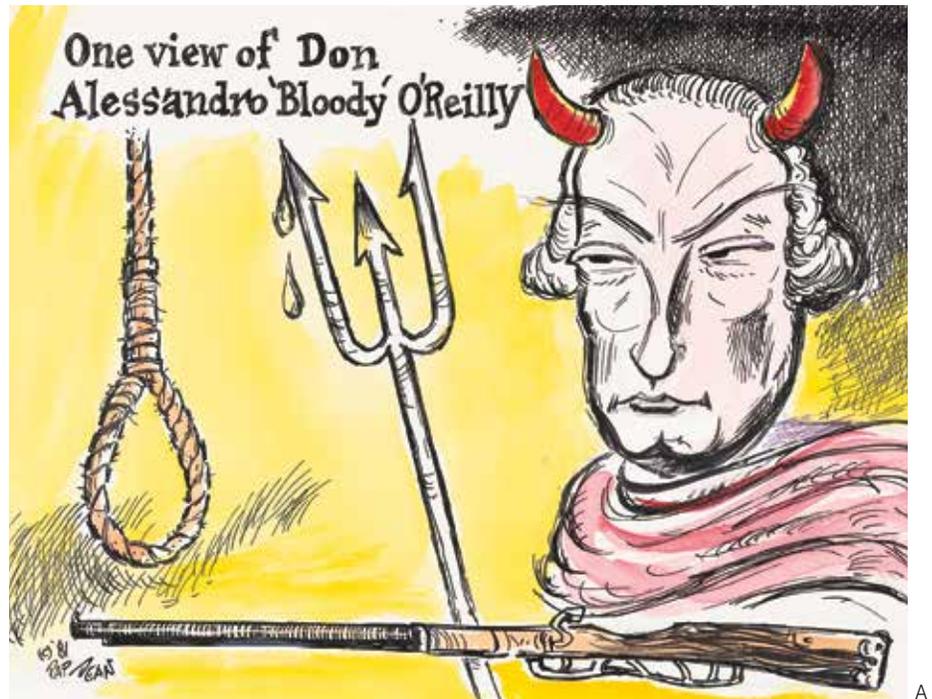
**Spanish New Orleans and the Caribbean /
La Nueva Orleans y el Caribe españoles**

Through January 22, 2023

520 Royal Street

Free

Major support provided by Bienville Circle
and from Michael and Krista J. Dumas, with
additional support from Baptist Community
Ministries, the Louise H. Moffett Family
Foundation, and Spain Arts and Culture



O'Reilly Revisited

Earlier historians called Alejandro O'Reilly an "executioner." THNOC reevaluates the infamous governor's legacy.

Alejandro O'Reilly, Louisiana's second Spanish governor, has long been maligned for his part in bringing to justice those who authored the 1768 insurrection against Spanish rule in the colony. Due to the arrest, trial, and execution of five of the leaders of that coup, he was saddled with the moniker "Bloody O'Reilly," which has persisted to this day. Throughout the 19th century, many historians overlooked that he was sent to Louisiana not only to firmly establish the Spanish crown's authority over the colony but also to institute orderly Spanish rule, which he accomplished through a number of administrative, military, diplomatic, and economic improvements. Not until the 20th century did historians use primary sources and archival documents to present a more demonstrable perspective of the man and his tenure. Alejandro O'Reilly was not the bloody enforcer of Spanish rule over Louisiana that some have made him out to be but rather a fair judge and competent administrator.

France's claim to the Louisiana territory dated to 1682, when La Salle descended the Mississippi River and declared its entire basin to be property of the French king. Eighty years later, France ceded its Louisiana territory to Spain via the secret Treaty of Fontainebleau of 1762. The colony's influential white Creole merchants and planters were not at all happy that they had become subjects of the Spanish crown, so they worked to solidify their positions and their incomes. Because the first Spanish governor, Antonio de Ulloa, did not arrive until 1766, they had ample time to exercise their influence over the Superior Council, which was the colony's only government at the time. Rather than express allegiance to a new master, they were intent on maintaining the autonomy they had enjoyed, owing to France's neglect of the colony during the Seven Years' War.

The established elites' antagonism toward Ulloa was augmented by his failure to host a celebration in honor of his recent marriage when he arrived in New Orleans with his new bride. For the party-loving Creoles, this lapse in social convention was an affront, regarded as proof that Ulloa considered them to be inferior.

A. Bloody O'Reilly

1981; ink and watercolor on board
by Preston A. Dean, illustrator
*The Anna Wynne Watt and Michael D.
Wynne Jr. Collection, 2013.0027.5.99*

B. Alejandro O'Reilly

1769
gift of Thomas N. Lennox, 1991.34.14

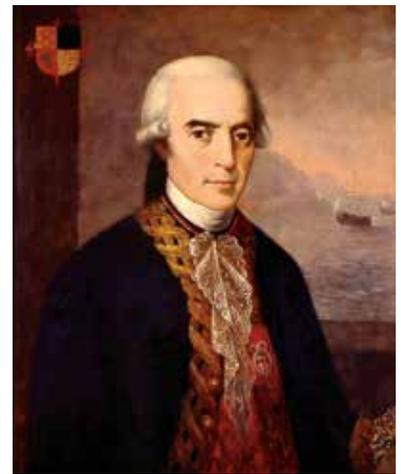
The elites were quick to protest the Spanish trade regulations Ulloa imposed in 1766 and again in 1768. The policy inhibited the lucrative free trade to which they were accustomed, limiting Louisiana's trade to nine ports in Spain and outlawing trade with Great Britain and Mexico. The colony was also required to purchase only Spanish wine, as the importation of French wine was forbidden. The only goods that could be shipped to other countries were those that could not be sold in Spain. From the locals' point of view, the Spanish mercantilist policies were ruinous.

These elites decided that an insurrection was in order, and they were prepared to lead it. The ringleaders spread propaganda to persuade the populace that Ulloa was a tyrant and that the Spanish government would make slaves of them all. The ringleaders also incited the Germans and Acadians who had settled near the city, convincing them that Ulloa's governance was not legitimate. On October 29, 1768, over a thousand armed men assembled in the Place d'Armes in opposition to Ulloa's administration while the Superior Council met to consider a petition that declared him a usurper possessing illegal authority. The governor boarded the ship *Volanté* that afternoon and left for Havana on November 1.

The insurrection appeared to be a success. The Spanish crown, however, did not give up so easily and soon appointed a new governor.

Alejandro O'Reilly arrived on the scene on August 18, 1769. In keeping with his mandate from Carlos III, he wasted no time bringing to justice those who were accused of crimes against the crown. On August 21 the leaders of the conspiracy were arrested in the king's name. To calm the fears of those who had fallen victim to the anti-Spanish propaganda promulgated by the insurrectionists, O'Reilly issued a general amnesty to the public.

Despite the beliefs of many 19th- and early 20th-century historians who questioned O'Reilly's fairness—one going so far as to call him an “armed executioner”—the trial of the



C

C. Antonio de Ulloa

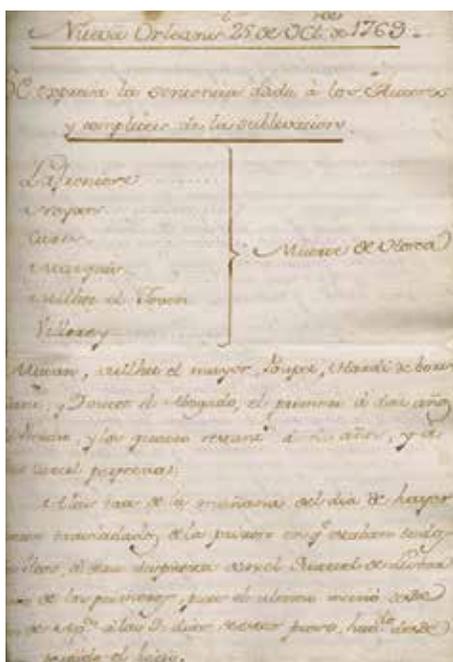
20th century; oil on canvas
by Julio García Condo, after José Roldán y Martínez
courtesy of Ministerio de Defensa de España, Museo Naval de Madrid

D. Report listing the names of the uprising conspirators

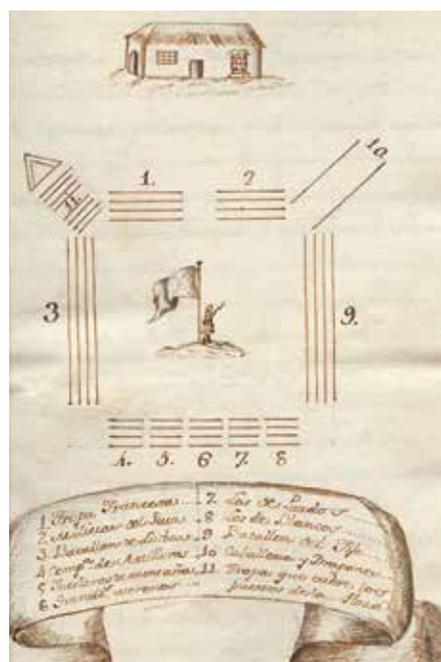
1769
from *Noticias curiosas del siglo presente*,
1762–77
97-30-L

E. Sketch of regiments present for O'Reilly's arrival

1769
from *Noticias curiosas del siglo presente*,
1762–77
97-30-L



D



E

rebellion leaders was conducted strictly according to Spanish law. It began with detailed depositions from both Spanish and French officials. Each of the accused had his own attorney to represent his interests. After two months of proceedings, the court determined that the conspiracy's leaders were guilty of sedition and treason, having knowingly acted against the wishes of the kings of both Spain and France.

The five ringleaders were sentenced to death. Those considered accomplices received prison terms, not death. Only those without whom the insurrection would not have occurred were executed.

Once justice was served, O'Reilly focused on the other tasks that Carlos III had assigned him. He set up a government like those found throughout the Spanish Caribbean world. To replace the Superior Council, he installed a *cabildo*, or city council, whose job was to preserve order, maintain the public welfare, and administer justice. Its members, appointed by O'Reilly as *regidores*, or aldermen, were all of French extraction.

He then took action to ensure the colony's security by reorganizing its defenses and improving relations with the Native Americans in the area. The reorganization included a battalion of free men of color in addition to regular and militia forces. To spare the treasury undue expense, he eliminated forts that served little purpose. In order to stabilize the economy, he placed price controls on staple goods, reformed trade practices, and made sure that the government was adequately funded. Considering the welfare of the colonists, the governor pressed for and gained exceptions to the 1766 and 1768 trade regulations that would allow Louisiana to sell timber and other products it produced, and he negotiated a market in Cuba for those products.

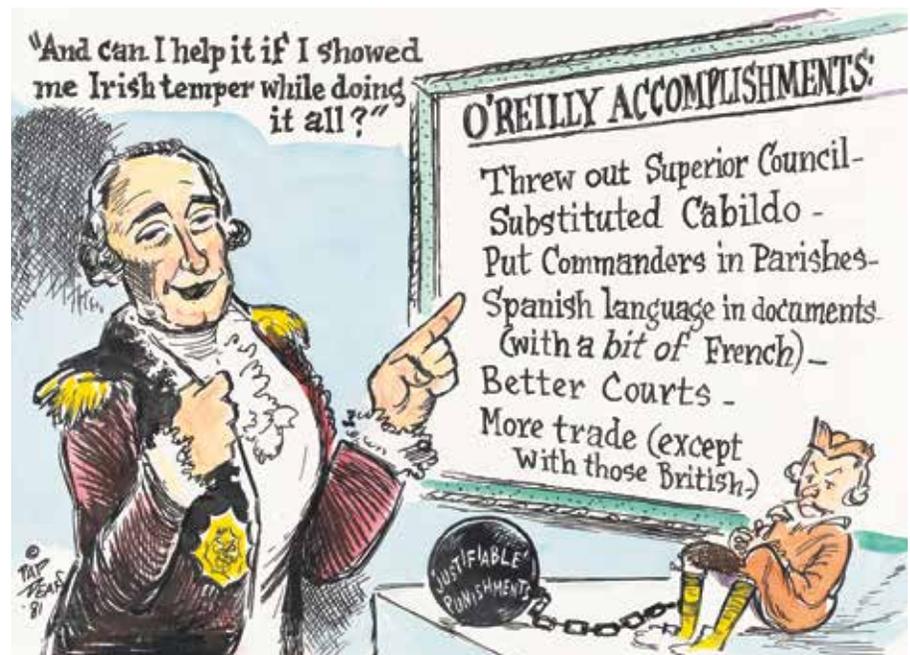
Perhaps his most enduring contribution was what many refer to as the Code O'Reilly. It was not a newly written law code but rather a condensed version of a collection of laws that were readily applied, thus establishing Spanish colonial law and creating stability in the colony.

O'Reilly's goal had been to accomplish his assignment in Louisiana as expeditiously as possible. Spain's king had chosen him to subdue a rebellion, punish its organizers, and install an orderly government in Louisiana. In just six months he accomplished all three, leaving Louisiana a set of laws and institutions that served the colony well for decades.

—CECILIA HOCK

O'Reilly Accomplishments

1981; ink and watercolor on board
by Preston A. Dean, illustrator
The Anna Wynne Watt and Michael D.
Wynne Jr. Collection, 2013.0027.5.100



OFF-SITE

Loudmouths, Heavyweights, and Party Peoples

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



THNOC has loaned three objects to **Louisiana's Old State Capitol** in Baton Rouge for inclusion in the exhibition *Party Politics of National Conventions*, on view January 17–December 23, 2023.

Republican National Convention megaphone

1988; serigraph on plastic
commissioned by National Republican Party
gift of Doris Ann Gorman, 2003.0159.1.16

Republican National Convention souvenir elephant

1988; wood, paint, ribbon, silk, and metal
distributed by National Republican Party
gift of John G. Weinmann, 2004.0082.2.1

George H. W. Bush campaign whistle

1988; plastic and metal
distributed by National Republican Party
gift of Doris Ann Gorman, 2003.0159.1.17



The **Smithsonian National Museum of American History** in Washington, DC, reproduced an image of an 1882 boxing match between John Sullivan and Paddy Ryan for use in a new permanent exhibition. *Entertainment Nation* opened in December.

The Sullivan-Ryan Prize Fight

1882; albumen print
by Moses and Souby, photographers
1978.85.1



The recently opened **Jackie Robinson Museum** in New York City reproduced a Clarence John Laughlin image from THNOC's holdings for an immersive exhibit about Robinson's historic integration of major league baseball.

Beneath the China Ball Tree, Number One

between 1941 and 1975; gelatin silver print
by Clarence John Laughlin, photographer
The Clarence John Laughlin Archive at The Historic New Orleans Collection, 1981.247.1.390

Since 1979, The Collection has loaned items related to the Rex Organization to the historic **Antoine's Restaurant**, which displays the bulk of the objects in an emerald-hued private dining area known as the Rex Room. Currently the restaurant features 71 pieces of Rex memorabilia on loan from THNOC.



Rex 1968 ducal decoration

gift of Mrs. Edmund Ernest Richardson,
1976.141.22



Rex 1907 jewel-box favor

gift of the School of Design,
1979.208.142



ON THE JOB

Loren C. Brown

POSITION: Decorative arts intern, summer 2022

ASSIGNMENT: Create a guide to preserving Black Masking Indian suits

THNOC’s acquisition of a suit made in 2017–18 by Chief Howard Miller of the Creole Wild West posed a unique challenge. Each year, Miller and other Black Masking Indians (also called Mardi Gras Indians) embark on a spiritual journey to complete a new suit for Carnival season. This rigorous process takes all year, designing, constructing, and hand-sewing thousands of beads and rhinestones that will eventually come together to paint a picture telling an elaborate story.

The process is also expensive—supplies to make a suit can easily run into the thousands. Still, most won’t last past the Carnival season they were made for. Since it is customary to make a new suit each year, the previous year’s suit becomes an impractical keepsake.

Storing past suits is no easy task. These pieces can weigh upwards of 180 pounds

and stand 10 feet tall. New Orleans’s humid climate makes it difficult to keep the suits in mint condition. For most Black Masking Indians, it’s more practical to break the previous year’s suit down, keeping patches and rhinestones to be repurposed for upcoming years.

Cultural institutions have also struggled with storing Black Masking Indians’ suits. While there is a movement to preserve the tradition’s history in the form of books and documentaries, little research on material preservation has been done on an institutional level. It is difficult to find clear guidelines or public talks about how to properly care for these objects once they are in the hands of collectors or institutions.

Thus, when THNOC acquired Chief Miller’s suit, it created the opportunity for my internship, generously funded by a grant from the Decorative Arts Trust. I spent four months working under the guidance of Chief Miller and THNOC Decorative Arts Curator Lydia Blackmore to come up with solutions and proper care protocols that could be useful to other institutions, collectors, and the Black Masking community.

Some of the challenges institutions face when storing and preserving Black Masking Indian suits are material. One of the most striking aspects of the suits is their imposing size; Miller’s 2018 suit is 10 feet tall and 5 feet wide. What is the best way to store and display these massive works of art without damaging them? Should a suit be displayed on a mannequin, or should each piece have its own personal stand to support the weight? Is it acceptable to store suits upright, or should they be laid flat with each piece in its own box? How do we find space to

A. Members of the Creole Wild West, including Chief Howard Miller (far right) in their suits in the early 1980s. Photograph by Michael P. Smith © THNOC, 2007.0103.8.1595



store such an enormous object? How can we prevent larger feathers from drooping and beads from falling?

In addition to the material difficulties associated with preserving Black Masking Indian suits, there are ethical questions surrounding conservation and what is appropriate to be done and by whom. These suits are not just pretty costumes; as many practitioners have stated, they also hold a deeper spiritual significance, and so we must consider a respectful way to care for them.

For instance, when repairs are necessary, it may be best to have the original maker or a member of the maker's tribe perform the work instead of a textile conservator. In order to avoid adding new elements to the suit, it might be preferable to employ the same materials used to originally make the suit, such as hot glue, rather than the kinds of adhesives used in museum conservation work.

Perhaps most importantly, there is this question: How can we respect the spirituality attached to the suits and create a less extractive relationship between the institution and the Black Masking community?

I have spent time pondering these questions to develop a public preservation guide that covers everything from spiritual integrity to physical materials. Hopefully, my findings will provide ideas and solutions



B



C —LOREN C. BROWN

to the unique challenges that institutions, collectors, and artists face when dealing with the preservation of Black Masking Indian suits.

I am grateful to The Historic New Orleans Collection and the Decorative Arts Trust for recognizing the need to better understand the preservation of Black Masking Indian suits and for providing me with this opportunity. I am especially grateful to the Black Masking community and Chief Miller for guiding me, sharing their perspectives, and allowing me to learn more about this cultural tradition. This was a truly unparalleled opportunity to collaborate with not only museum professionals, but also an entire community.

B. Loren C. Brown, THNOC's summer 2022 decorative arts intern, stands with Chief Howard Miller's suit when it was on display in the exhibition *Making Mardi Gras*.

C. Brown consults with Chief Howard Miller to assess the suit.

STAFF NEWS

New Staff

Kure Croker, assistant registrar. **Ryan Kreiser**, digital communications strategist. **Hillary Lowry**, digital communications strategist. **Catherine Melchi**, human resources director.

Awards

THNOC won two major awards at the annual meeting of the Southeastern Museums Conference, earning gold medals in the overall exhibition category for the 2022 shows *Making Mardi Gras* and *Backstage at "A Streetcar Named Desire."* Three digital and media projects related to those exhibitions also took home awards. The in-gallery interactives for *Making Mardi Gras* and *Streetcar*, created by Interactive/Interface Designer **Candy Ellison**, won gold and silver, respectively, in the Gallery Installations category.

The *Making Mardi Gras* video series on the North Side Skull and Bone Gang, created by Media Producer **Xiomara Blanco** and featuring Bruce Sunpie Barnes, took silver in the Media Production category. The video series for *Cartographic Legacies: Maps at The Historic New Orleans Collection*,

produced by **Blanco** and Chief Curator **Jason Wiese**, also won a gold medal.

These honors are the result of collaborative efforts across the **Exhibitions, Digital Assets and Initiatives, Preparation, Publications, and Communications** departments.

Publications

Winston Ho from Visitor Services assisted Mel Buchanan, curator of decorative arts at New Orleans Museum of Art, in curating an exhibition about Katherine Choy, a Chinese immigrant who led the Newcomb College ceramics department in the 1950s and became a leading figure in modern pottery and textile work. Ho also contributed to exhibition's catalog, which includes a biography of the artist. *Katherine Choy: Radical Potter in 1950s New Orleans* is on view at NOMA through April 23, 2023.

Speaking Engagements

Senior Curator **Mark Cave** was the keynote speaker at the Oral History Australia Biennial Conference, held in Tasmania.

Editor **Nick Weldon** moderated a panel on zines and social justice at the Words and Music Festival, held in New Orleans in November.

Associate Curator / Exhibitions Coordinator **Matt Farah** spoke about developing traveling exhibitions at the annual meeting of the Southeastern Museums Conference, held in northwest Arkansas.

In September, Senior Editor **Margit Longbrake** served as an invited scholar at the 2022 Tennessee Williams Institute (part of the annual Provincetown Tennessee Williams Theater Festival), where she talked with graduate students about editing the *Tennessee Williams Annual Review* and about THNOC's holdings devoted to the playwright.

Curatorial Cataloger **Emily Perkins** presented a lecture about immigration to New Orleans at the Gulf South History and Humanities Conference, held in October in Gulfport, MS.

Associate Curator **Mallory Taylor** spoke at two fall workshops on preserving family photographs, hosted by the New Orleans Museum of Art.

Senior Reference Associate **Robert Ticknor** gave a talk on genealogical research resources to the New Orleans chapter of the Louisiana Society of the Sons of the American Revolution.

In the Community

Amanda McFillen, director of public programs and interpretive services, is the new chair of the membership committee for the Louisiana Historical Association. Reference Associate **Jari C. Honora** is also a member of the committee.

Senior Reference Associate **Robert Ticknor** is now the chair of the lecture committee for the Louisiana Historical Society.

Corrections

In the fall 2022 issue of *THNOC Quarterly*, an artwork by Assistant Photographer **Amber Johnson** was misidentified. Her piece on view at the Ogden Museum of Southern Art is titled *Cruet Set*, not *Cruel Set*.

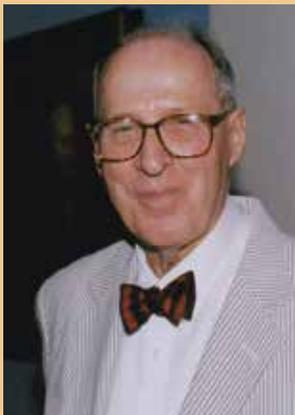
Opportunities

New internships and job opportunities can be found on The Collection's website at www.hnoc.org/about/opportunities.

IN MEMORIAM

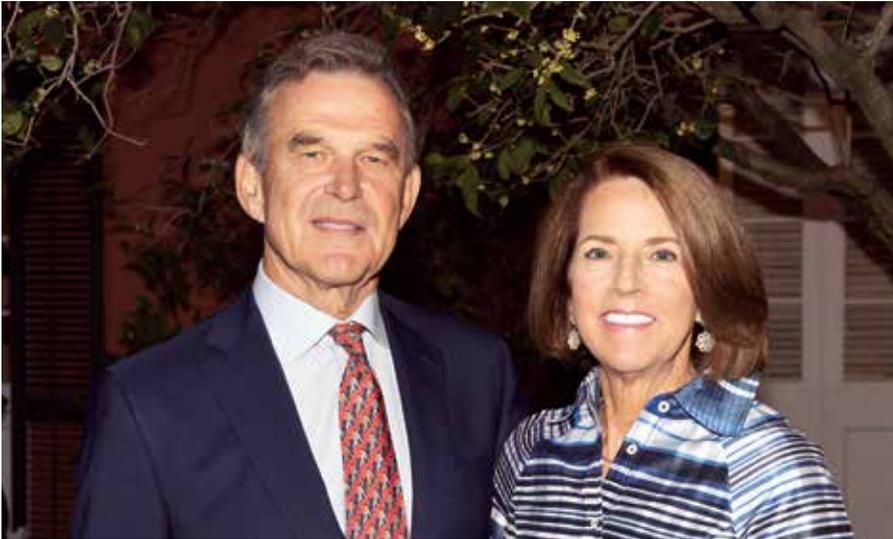
John E. Walker

The Historic New Orleans Collection was saddened by the September 12 death of John E. Walker, longtime board member of the Kemper and Leila Williams Foundation. Johnny, as many of us knew him, was an ardent supporter of The Collection for decades. A land surveyor by profession, he was especially interested



in the development of our collections related to the history of the built environment of New Orleans and the Gulf South. A commitment to sharing these collections with the public drove his years of service. He originally joined the board in 1989 and served until 2016, when he became an emeritus member, holding that position until his retirement in 2021. He served as president of the board from 2003 to 2007.

Johnny was a kind and supportive man who will be missed by his beloved wife, Martha, and by all who knew him. May he rest in peace. —DANIEL HAMMER



FOCUS ON PHILANTHROPY

Krista and Mike Dumas

Krista and Mike Dumas take a three-part approach to philanthropy. “It starts with the heart—you have to have passion,” Mike says. “Then the brain: We try to study and think about the impact and role we want to play with an institution. Last is the hand, which writes the check. It’s more than just making a donation; we want to be engaged.”

The Dumases, who split their time between Houston and St. Francisville, Louisiana, have applied this philosophy to their relationship with The Historic New Orleans Collection, most recently as 2022 Bienville Circle members and sponsors of the exhibition *Spanish New Orleans and the Caribbean*, which opened October 20. Their story, like the city’s, includes a foundational Spanish chapter.

The couple married in New Orleans in 1985, had one child, a daughter, and were expecting a second when Mike, who worked in finance at a copper and gold firm, was asked to lead his company’s subsidiary in Madrid. The move changed the course of their lives. “Our son was born in Madrid,” Krista says. “We spent three incredible years there. That’s where our love of art really began.”

Krista took Spanish lessons from an art historian who took her on weekly trips to the Prado Museum. “The art was my entrée into learning the language,” she says. Krista

and Mike started their personal art collection during this period, and returned to New Orleans with a new perspective on the city. “I left part of my heart in Spain,” Krista says. “The lens through which we saw New Orleans was now based on our three years there—everything we saw resembled a Little Spain.”

Krista grew up on the West Bank, graduated from Benjamin Franklin High School, and attended Southern Methodist University in Dallas before being hired at Shell Oil, in finance. She met Mike in 1981, on her first day of work—his, too. Mike, who grew up in Magnolia, Arkansas, had recently earned his MBA at LSU. After training in Houston, they were both transferred to New Orleans. “I fell in love with the culture and the people,” Mike says. “It was almost like moving to another country.”

Three years later, after Krista had left Shell, they went on their first date, to see Mikhail Baryshnikov at the Municipal Auditorium. “I was a little country boy from Arkansas and I knew that she liked ballet,” he says. “Thought I would gain a little culture—I needed it—and make some brownie points.”

Thus began a lifelong partnership and a shared passion for the arts, which followed them to Spain and eventually to Houston, where they relocated after Hurricane Katrina. Their passions for philanthropy

took off in Texas. Krista, a lover of photography, has served on the boards of FotoFest and the Houston Center for Photography and is currently on the board subcommittee for photography at the Museum of Fine Arts, Houston. Mike, who recently retired and has taken up drawing in his spare time, serves on the prints and drawings subcommittee at MFAH.

From 2012 to 2018 the couple kept a pied-à-terre at the Lower Pontalba Building in the French Quarter, during which time they befriended Pierre de Pontalba, descendant of Micaëla Almonester, Baroness de Pontalba, for whom the building is named. The Dumases received an invitation to the Pontalba family château at Mont-l’Évêque in France, where Pierre showed them the 19th-century New Orleans drawings of Gaston de Pontalba, son of the baroness. When they learned that THNOC wanted to host the drawings for an exhibition in 2020, the Dumases thought it made perfect sense to sponsor it—the heart, the brain, and the hand.

Likewise, Krista and Mike sponsored THNOC’s 2021 acquisition of Benjamin Latrobe’s circa 1819 drawing of the Place d’Armes (now Jackson Square), in part because of their affection for Latrobe’s Basilica in Baltimore, where their son now lives.

“I love following the path that art oftentimes presents to me,” Krista says. “Connecting people, connecting things—that is what art is supposed to do.”

“Stewardship starts with being connected to the people, and that is based on trust, which you have to earn,” Mike says. “The Collection has done a great job of earning our trust. You see it in the buildings, the style, the events, the diversity of exhibits.”

“It’s really wonderful to go back to New Orleans and have these ties to The Collection and experience all it has to offer,” Krista adds. “It’s all joy.” —NICK WELDON

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July–September 2022

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Bookplates

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

Dr. Alfred E. Lemmon in memory of John Geiser III—*New Orleans Architecture, Volume IX: Carrollton*, by Robert J. Cangelosi (Baton Rouge: LSU Press, 2020), 2022.0279.

ON THE SCENE

Bienvenido a Nueva Orleans



A



B



C



D

On October 20 THNOC celebrated the opening of the marquee exhibition **Spanish New Orleans and the Caribbean** with a reception in the Brulatour Courtyard.

A. Jarrett Follette, *Spanish New Orleans* curator Alfred E. Lemmon, Visitor Services Assistant/ Receptionist Albert Dumas Jr., and THNOC board member Mayra Pineda with former President/CEO Priscilla Lawrence in back

B. Dr. Olga Garcia, Veronica Lihn-Lurati, Cesar A. Lurati (Honorary Consul of Uruguay), Esther Cruces Blanco (Directora, Archivo General de Indias), Dr. Salvador Caputto, and Luz Caputto

C. Associate Editor Terri Simon, Director of Publications Jessica Dorman, and Senior Editor Mary M. Garsaud

D. Ursuline Sisters (from left) Virginia Cirone, Carolyn Brockland, Regina Marie Fronmuller, Mary Lee Harris, and Ann Barrett, joined by THNOC Human Resources Director Catherine Melchi (second from right)

E. Miguel Albero (Cultural Counselor, Embassy of Spain), Esther Cruces Blanco (Directora, Archivo General de Indias), President/CEO Daniel Hammer, and THNOC board chairman Bonnie Boyd

F. Michele Goldfarb, Jeffrey Goldfarb, Dr. Randy Rosenberg, Ellen Rosenberg, Kenya Smith, and THNOC board member Tod Smith

G. Tito Livio Morales Burelo (Cónsul de México), Maria Isabel Page (Honorary Consul of the Kingdom of Spain), John Page, and Carlos Suarez

H. Peter Patout, Permele Robinson, Garner Robinson, and Pam Doyle



E



F



G



H



I



J



K



L



M

THNOC's annual **Bienville Circle and Laussat Society Gala** took place November 2. President/CEO Daniel Hammer thanked members for their support.

I. Gayle Ehrensing, Megan Menard, and Peter Ehrensing

J. Barbara and Edwin Beckman

K. Cricket and Andrew Lapeyre

L. THNOC board member Chuck Lapeyre with wife Amy and Ann and Tony Fuselier

M. Penny Baumer and Kathleen Mix



N

On September 12 THNOC partnered with the **New Orleans Opera Association** to present a show-and-tell of collections items related to the history of opera in New Orleans.

N. Guests peruse items laid out on tables in the Williams Research Center reading room.

O. Terry Voorhies, Mimi Schlesinger, and Christine LeBlanc

P. Jennifer Quezergue and Dr. Elizabeth Rhodes



O



P



Q

Longtime Visitor Services Interpreter **Cecilia Hock** retired at the end of October. Staff bade her farewell at the Irish Cultural Museum Bar.

Q. Visitor Services Interpreters Joanna Robinson, Cecilia Hock, Dylan Jordan, and Kurt Owens

October 19 marked the return of THNOC's annual concert with the Louisiana Philharmonic Orchestra, **Musical Louisiana: America's Cultural Heritage**.

This year's installment focused on two sets of music from the 18th-century Caribbean, featuring guest artists from around the world as well as New Orleans's own OperaCréole.

R. Guest conductor Pedro Memelsdorff and guest lecturer Laurent Dubois discuss the musical life of Saint-Domingue at the preconcert lecture.



R



S

S. The concert opened with guest artists and members of OperaCréole gathered in a circle in the middle of the cathedral to sing the haunting "Folies d'Espagne" a cappella.

T. Jonathan Woody, bass-baritone, performs with guest guitar player Paul Morton behind him.

U. (Left–right) Belén Vaquero, soprano; Markéta Cukrová, mezzo-soprano; Woody; and Claron McFadden (soprano) perform an aria from *L'amant statue* (The stone lover).



T



U

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)

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



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 members-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 members-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 members-only experiences
- invitation to annual gala evening and private patron event
- annual recognition as sponsors of a premier exhibition

Become a Member



THNOC staff and members participated in a historic preservation event hosted by the Louisiana National Guard and organized by THNOC, the Preservation Resource Center, and Urban Land Institute. Visitors learned about the historic structures of Jackson Barracks, which was founded in 1834.

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



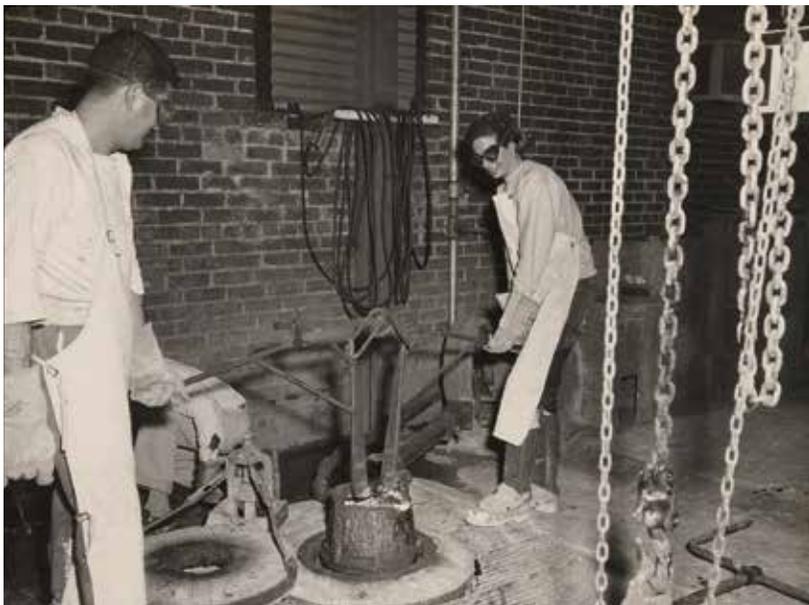
Swing dancers dance to Joe Goldberg and the Function at the annual Bienville Circle and Laussat Society Gala

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.

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.



ACQUISITION SPOTLIGHT
Poetry in Motion

Lin Emery Papers

gift of Brooks Emery Braselman, 2022.0005

Lin Emery (1926–2021) was an internationally recognized kinetic sculptor and a New York native who spent much of her adult life in New Orleans. Her father passed away when she was very young, and her mother suffered from mental health challenges, so Emery was raised primarily by her caregiver, Bertha F. Oliver, with whom she first came to New Orleans in the 1940s. She began her college education at age 15, enrolling at Columbia University before studying at a series of institutions around the United States and Mexico. By the late 1940s she was living in Paris, attending the Sorbonne and taking evening classes at the renowned Académie de la Grande Chaumière. It was in Paris that she first trained as a sculptor, with Ossip Zadkine.

By the early 1950s Emery returned to New Orleans. Looking to expand her experience with different sculptural materials, she took a job as a studio assistant with Enrique Alférez. Knowing she wanted to work with metals, she sought out welding lessons but was rejected by Delgado Community College because of her gender. In 1952 she left New Orleans to study at the Sculpture Center in Queens, New York, where she learned both welding and casting. Over the following years she traveled between New York and New Orleans. Her earliest works displayed in New Orleans were religious sculptures done for churches around the region. She was actively engaged in the New Orleans art scene early on, helping to found the Orleans Gallery in 1956.

Emery’s sculptures were inspired by nature, and the movement of some of her earliest kinetic sculptures was powered by natural elements including water and wind. Later pieces featured movement powered by magnets, other mechanical means, and electricity. Her collection at THNOC, recently donated by her son, Brooks Emery Braselman, includes two finished



Related Holdings



Two Angels

between 1950 and 1961; plaster
 by Lin Emery, sculptor
*The L. Kemper and Leila Moore
 Williams Founders Collection, 1961.79*



**Silver sculpture affixed to 722 Toulouse Street
 architectural drawing, to commemorate the
 opening of THNOC’s Manuscripts Division**

1978; collage
 by Lin Emery, sculptor; Koch & Wilson
 Architects, delineator
 1978.223.5



RECENT AQUAMOBILES



**Recent Aquamobiles exhibition brochure,
 front cover and title page**

1967; pamphlet
*gift of the estate of Mary Louise Christovich,
 2019.0002.16*



sculptures—*Gathering* (2018), a wind-powered piece, and *Medusa* (ca. 2020), which was the last artwork she exhibited. Researchers can follow her creative process for these artworks from start to finish within her papers in the collection: files contain preliminary sketches, technical schematics at various stages of construction, and extensive photo and film documentation. Particularly notable are four complete three-dimensional paper models of her finished sculptures, created early in her construction process.

Given her long and prolific career, her papers are voluminous and paint a picture of both her attention to detail and her business acumen, with files that include correspondence, detailed notes, and budgets for small- and large-scale projects completed around the country. One particularly well-documented project is her work carried out on behalf of the city of New Orleans to construct a memorial to Mayor deLesseps “Chop” Morrison (1912–1964) following his death in a plane crash. These files capture all the stages of the project, which was completed between 1966 and 1971 and comprised 13 water-powered sculptures and a 40-foot obelisk.

Also present is photo documentation of her world travels and education, including images of her learning to weld at the Sculpture Center in New York. Her general correspondence files document her work with other artists, her development of a robotics company, and the lasting impact she had on New Orleans as a founding member of the Contemporary Arts Center. —AIMEE EVERRETT

RECENT ADDITIONS

The Royal Treatment



Leigh Harris Collection
gift of the estate of Leigh Harris,
 2022.0147

Leigh “Little Queenie” Harris (1954–2019) was a New Orleans singer-songwriter whose career spanned 40 years. Though known mostly as a blues-rock singer, her voice defied categorization and allowed her to play with bands of many genres. Harris passed away in 2019 of complications from breast cancer. She was 65.

Harris became a fixture on the New Orleans music scene when she and keyboardist John Magnie, who later cofounded the Subdudes, formed a duo in 1970, performing weekly at the recently opened Tipitina’s. Taking the moniker Little Queenie in 1975, she formed her influential band Li’l Queenie and the Percolators in 1977, also with Magnie. The Percolators quickly became a local favorite and inaugurated Jimmy’s Music Club on Oak Street when it opened in 1978. The band’s reach extended beyond New Orleans: while

performing in New York City for a limited engagement in 1980, *New York Times* music critic John Rockwell declared Harris “a short, dynamic Southern woman with a tough, earthy, bluesish voice that can rise ecstatically to gospel abandon” whose band



was “wonderfully attuned to the catchy cross-rhythms of the New Orleans style.”

Though the Percolators lasted only four years, Harris’s career was long, and she was highly regarded as a musician and songwriter. She recorded and performed with artists such as Dr. John, James Booker, Irma Thomas, the Meters, the Neville Brothers, Allen Toussaint, and many others. She formed choir groups and bluegrass projects. Her song with the Percolators “My Dawlin’ New Orleans” closed out the first episode of the HBO series *Treme*. Harris released four solo albums and contributed to many others. She was known for her openness and generosity, often acting as a mentor to younger vocalists and making everyone she worked with feel comfortable.

“With her vocal range and dexterity, pixie-like appearance, commanding and sassy stage presence, bawdy sense of humor and hard-partying ways, Harris rarely failed to make an impression,” wrote Keith Spera in his obituary of Harris for the *New Orleans Advocate* | NOLA.com.

The Leigh Harris Collection, donated by Harris’s husband, Rick Ledbetter, documents Harris’s musical career, beginning when she was a teenager. Specific items of interest include press photos, scrapbooks, notebooks, chart books, lyrics, posters and other concert ephemera, promotional material, stagewear, instruments, letters, audio recordings, and a 2020 Krewe of ’Tit Rex float by artist Cree McCree dedicated to her memory. The collection also includes approximately 40 digital images and digital files of many of Harris’s recordings. —NINA BOZAK

New Orleans Hospital and Dispensary for Women and Children scrapbook
gift of *Elsie Loker, Helen L. McMillan, and Caroline L. Noya, 2021.0257*

The New Orleans Hospital and Dispensary for Women and Children was chartered in 1905 and operated with an all-female board of directors and officers. The hospital was founded by and for women at a time when New Orleans women could not earn a medical degree in Louisiana. One of the hospital’s founders, and its first president, was

Dr. Sarah Tew Mayo (1869–1930), for whom the hospital would be renamed in 1948. By 1979 the Sarah Mayo Hospital had closed its doors permanently.

Dr. Mayo was a suffragette and staunch advocate of women’s rights who fought for more than a decade for women to be admitted to the Orleans Parish Medical Society, a goal she achieved in 1913. The hospital that she founded treated patients “irrespective of sect, creed or color,” according to the *Times-Picayune*, and her work to provide healthcare to the poor was one of the many reasons she received the newspaper’s Loving Cup award in 1911.

This scrapbook, recently donated to The Collection, documents the history of the hospital from 1905 to the 1940s. It was discovered among the possessions of social



worker Ella C. Spengler (1908–1979), whose aunt, Lily Louisa Burns (1881–1946), studied nursing at the hospital in 1913 and served as hospital superintendent between 1922 and 1940. Burns might have been the compiler of the scrapbook, though that has not been confirmed.



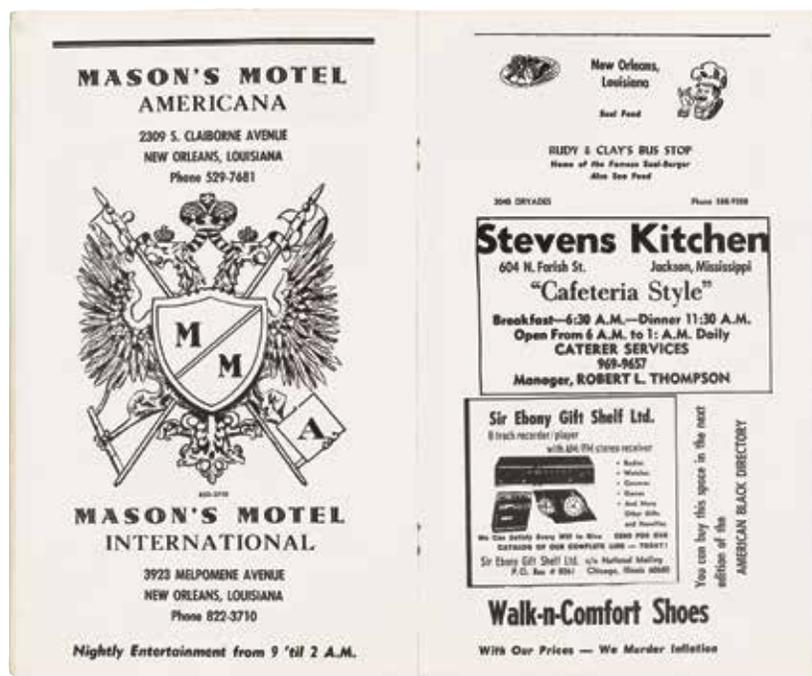
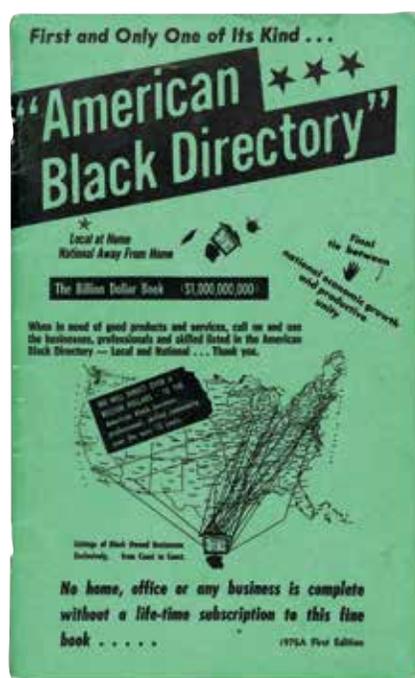
ACQUISITIONS

A remarkable resource, the scrapbook contains numerous news clippings; a handful of annual reports dating from the 1920s; ephemera, including poetry and a fundraising letter; and a handful of photographs. The photographs include group shots of nurses, occasionally identified by name, either outside the hospital or in what appears to be a maternity ward. Articles included within the scrapbook capture the 1940 move of the hospital from an early location on Annunciation Street to the 600 block of Jackson Avenue, to make way for the St. Thomas Housing Project. —AIMEE EVERETT

American Black Directory

2022.0197

The *American Black Directory* (1975–?) is part of decades-long tradition of African American publications highlighting Black-owned businesses. Then as now, these publications were designed not only to give Black-owned businesses an economic boost but also to foster a strong network among participants. The directory was a post-civil-rights-era relative of what is commonly called the Green Book (1936–66), an annual travelers’ guide that helped African Americans find safe, reliable places to eat, sleep, and visit during segregation. The Green Book helped protect African



Americans from the threat of racist violence during Jim Crow, but by the mid-1970s, when the *American Black Directory* was first printed, interstate travel for African Americans had become much safer, and segregated facilities had been found unconstitutional. The focus shifted to patronizing Black-owned businesses rather than identifying roadside amenities that catered to African American travelers.

The *American Black Directory* was compiled by Lesly Gatherright (b. 1945), an activist and Black business advocate originally from Quitman County, Mississippi. An insurance broker by trade, Gatherright traveled across the country in 1974 to research what would become the directory. On its cover the directory states its case, claiming to be the “final tie between national economic growth and productive unity” and promising to “direct over a billion dollars to Black businesses.”

By the mid-1970s, the Black Power movement and arguments to “buy Black” had become part of mainstream Black culture, and the directory reflected this zeitgeist in its marketing. In the post-civil rights era, as urban renewal projects destroyed majority-Black neighborhoods nationwide—and as the end of legalized segregation decreased the need for Black-only spaces—many Black-owned business struggled to continue

operating. According to the Smithsonian’s traveling exhibition about the Green Book, half of the businesses listed in that directory had closed by the mid-1970s.

In this first edition of the *American Black Directory*, from 1975, there are listings for six New Orleans businesses, including Mason’s Motel International at 3923 Melpomene Avenue (now Hotel Hope), Gemini Record and Tape Center on Felicity Street, and Rudy and Clay’s Bus Stop on what is now Oretha Castle Haley Boulevard. Gatherright published a 1976 edition, but after that the print history for the directory is unclear. There is, however, a recent online edition, which includes Bullet’s Sports Bar at 2441 A. P. Tureaud Avenue and the Prime Example at 1909 North Broad Street.

African American directories are highly desirable and scarce collectors’ items, and with this acquisition THNOC now has five in its collection. The earliest of these five is the 1914 *Woods’ Directory*, and until this acquisition the latest was the 1955–56 *Crescent City Sepia Host*. THNOC also has the 1942 edition of the *Travel Guide of Negro Hotels and Guest Houses* and the *Negro Travelers’ Green Book* for 1955, both of which, like the *American Black Directory*, are national in scope and help contextualize Black New Orleans businesses within that setting. —NINA BOZAK AND ERIC SEIFERTH

Krewe of 'Tit Rex float made in memory of
Leigh "Little Queenie" Harris

2020

by Cree McCree

gift of the estate of Leigh Harris, 2022.0147.7



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