

# The Historic New Orleans Collection Quarterly

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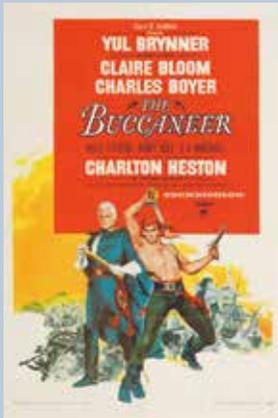
FALL 2018



LARGER THAN LIFE: Oversized Ephemera of the Big Screen

## EVENT CALENDAR

For more information on any of the following events, please email [events@hnoc.org](mailto:events@hnoc.org).



### THE BUCCANEER SCREENING

Join THNOC in celebrating the 60th anniversary of the adventure film *The Buccaneer*. Starring Yul Brynner and Charlton Heston, it tells the tale of how privateer Jean Laffite helped Andrew Jackson win the Battle of New Orleans.

**Wednesday, September 19, 6–8 p.m.**

Williams Research Center, 410 Chartres Street  
Free for THNOC members, \$5 for non-members. For reservations, visit [www.hnoc.org](http://www.hnoc.org).

### FRANCISCO BOULIGNY LECTURE

Felipe Fernández-Armesto, professor of history at the University of Notre Dame, will explore the history of the Spanish monarchy during Louisiana's colonial era. The Collection would like to thank the Embassy of Spain in Washington, DC, for its generous support of this year's Bouigny lecture.

**Thursday, October 11, 6–7 p.m.**

Williams Research Center, 410 Chartres Street  
Free for THNOC members, \$10 for non-members. For reservations, visit [www.hnoc.org](http://www.hnoc.org).

### ART OF THE CITY PORTAGE BIKE ROLL 2018

This fall, The Collection's popular tricentennial bike excursion returns. This guided tour explores public art along the historic portage route connecting the Mississippi River to Lake Pontchartrain. This program is part of the upcoming exhibition *Art of the City: Postmodern to Post-Katrina*, presented by The Helis Foundation.

**Saturdays and Sundays, October 20–November 18, 9 a.m. and 1 p.m.**

*No tours will be conducted October 27–28.*  
632 Elysian Fields Avenue  
Free; space is limited. For reservations, visit [www.hnoc.org](http://www.hnoc.org) or [www.abicyclenameddesire.com](http://www.abicyclenameddesire.com).

### LECTURE ON JOHN LAW

Financial-fraud expert Jim Chanos, founder and managing partner of the New York-based Kynikos Associates, will share his perspective on John Law, the colonial-era financier who orchestrated the Mississippi Bubble of 1718–20. This program is presented in collaboration with the National World War II Museum.

**Tuesday, October 30, 5:30–7:30 p.m.**

Williams Research Center, 410 Chartres Street  
Free for members; for reservations, visit [www.hnoc.org](http://www.hnoc.org).

### SNOW WHITE SCREENING WITH LIVE ACCOMPANIMENT

The Collection will screen the silent-era classic *Snow White* (1916), starring Marguerite Clark, the acclaimed actress and sister-in-law to THNOC's founders, Leila and Kemper Williams. Pianist Paul Goussot will improvise a live score.

**Sunday, December 2, 4–6 p.m.**

Williams Research Center, 410 Chartres Street  
Free; for reservations, visit [www.hnoc.org](http://www.hnoc.org).

### JASON BERRY LECTURE AND BOOK SIGNING

In *City of a Million Dreams: A History of New Orleans at Year 300* (University of North Carolina Press, 2018), writer Jason Berry delivers a character-driven history of New Orleans on the occasion of its tricentennial. Berry chronicles the city's evolution through the centuries, its heterogeneous cultural influences, and its resilience despite man-made and natural disasters.

**Saturday, December 8, 2–3:30 p.m.**

533 Royal Street  
Free; for reservations, visit [www.hnoc.org](http://www.hnoc.org).

## EXHIBITIONS & TOURS

All exhibitions are free unless otherwise noted.

### CURRENT

**New Orleans Arts and Culture Coalition's African Heritage of New Orleans: 300 Years in the Making**, hosted by The Historic New Orleans Collection

Through December 8, 2018  
Laura Simon Nelson Galleries  
400 Chartres Street

**Preview exhibition for *Art of the City: Postmodern to Post-Katrina***, presented by The Helis Foundation

Through December 2018  
533 Royal Street

**French Quarter Museum Association welcome center**

Through December 2018  
533 Royal Street  
For more information, visit [www.frenchquartermuseums.com](http://www.frenchquartermuseums.com).

### PERMANENT

**Louisiana History Galleries**

533 Royal Street

**Williams Residence Tour Architecture and Courtyard Tour**

533 Royal Street  
Tuesday–Saturday, 10 and 11 a.m., 2 and 3 p.m.  
Sunday, 11 a.m., 2 and 3 p.m.  
\$5 admission; free for THNOC members  
*Groups of five or more should call (504) 598-7145 to make reservations. Educational tours for school groups are available free of charge, Tuesday–Friday; please contact Jenny Schwartzberg, curator of education, at (504) 556-7661 or [jennifers@hnoc.org](mailto:jennifers@hnoc.org).*

### UPCOMING

***Art of the City: Postmodern to Post-Katrina***, presented by The Helis Foundation

Opening early 2019  
533 Royal Street  
Free

### GENERAL HOURS

**533 Royal Street**  
Williams Gallery, Louisiana History Galleries, Shop, and Tours  
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.  
Sunday, 10:30 a.m.–4:30 p.m.

**400 and 410 Chartres Street**

Williams Research Center, Boyd Cruise Gallery, and Laura Simon Nelson Galleries  
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.



## ON THE COVER

Head of Photography Keely Merritt photographs an oversized poster created for the French release of the 1948 Columbia picture *Lulu Belle* (*New Orleans and Louisiana in Film Collection*, 2015.0401).



## FROM THE PRESIDENT

In addition to hosting our usual array of summer events, from the June culinary symposium to August's New Orleans Antiques Forum, The Collection has been bustling all summer in preparation for our new Royal Street facility. Staff across departments have been finalizing exhibition materials, designing signage, planning activities and interactive features for families, and anticipating the new café. All the while, our architects and our contractor's team have been hard at work, undertaking a complex challenge as old as the city itself—building in the French Quarter.

Over the summer, we made the decision to delay the opening of the new facility until early next year. Though I am disappointed we could not present it to the public in 2018, the facility remains our tricentennial gift to the city and represents The Collection's mission to preserve New Orleans history for the centuries to come. I'm so proud of how far our organization has progressed in making this expansion possible. We anticipate a grand opening in the new year, revealing the French Quarter Galleries in the old Seignouret-Brulatour building and the inaugural temporary exhibition, *Art of the City: Postmodern to Post-Katrina*, presented by The Helis Foundation, in the purpose-built galleries on-site. Thanks to dedicated donors who are contributing major funds, dreams are becoming reality! As The Historic New Orleans Collection continues to grow, we look forward to a bright future filled with cultural education and enjoyment for our citizens and our visitors. —PRISCILLA LAWRENCE

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Recent Additions

EXHIBITION

**New Orleans Arts and Culture Coalition's  
*African Heritage of New Orleans: 300  
Years in the Making*, hosted by The  
Historic New Orleans Collection**

On view through December 8

Laura Simon Nelson Galleries,  
400 Chartres Street

Free

New Orleans Arts and Culture Coalition (NOACC) is a collective of local arts, education, and cultural nonprofit organizations that serves as a coordinated voice for the recognition and promotion of civil and human rights, history, and culture in New Orleans. Contributing institutions to the exhibition include:

- Amistad Research Center**
- Center for African and African American Studies, Southern University at New Orleans**
- The Dillard University Ray Charles Program in African American Material Culture**
- The Historic New Orleans Collection**
- La Belle Galerie**
- Louisiana Civil Rights Museum**
- The Louisiana Creole Research Association**
- Louisiana Museum of African American History**
- Louisiana Research Collection, Tulane University**
- The McKenna Museums**
- New Orleans African American Museum**
- New Orleans Jazz Museum**
- New Orleans Public Library**
- OperaCréole**
- The Plessy and Ferguson Foundation**
- Preservation Resource Center of New Orleans**
- Xavier University of Louisiana**

# African, American

**A new exhibition by the New Orleans Arts and Culture Coalition, hosted by The Collection, explores the African American experience in New Orleans.**

The exhibition *African Heritage of New Orleans: 300 Years in the Making* offers visitors a variety of portals into its multifaceted subject. From the abstract, such as the spiked sculpture *Storyville Starter Cord* (1982) by John Scott, to the glaringly concrete, such as the Ku Klux Klan robe and hood displayed on a mannequin, the eclectic objects of *African Heritage* capture the diversity of the show's 17 lending institutions as well as the complexity of black history from the dawn of colonialism to the present day.

*African Heritage* is a product of the New Orleans Arts and Culture Coalition (NOACC), a collective of local universities, museums, archival institutions, and cultural organizations, including THNOC, which is hosting the exhibition in its Laura Simon Nelson Galleries. The show at The Collection is only one component of the citywide exhibition, which also features events and displays at sites across New Orleans throughout 2018.

The three rooms of the Laura Simon Nelson Galleries prompted curator Anastacia Scott, the Leventhal Education Specialist at Amistad Research Center, to structure the show around three periods of time—from colonialism through slavery, Reconstruction through Jim Crow, and the civil rights era to today. In each room, *African Heritage* mingles figures and events of national and international stature with counterparts specific to New Orleans. For example, the Haitian Revolution hero Toussaint Louverture is depicted in several artworks, from the stylized, color-blocked battle scene of Jacob Lawrence's *Toussaint at Ennery* (1989) to the 1873 portrait illustration that renders him in noble profile. In the next room, a photograph of New Orleans University and a copy of the *New Orleans Tribune* commemorate the city's second black college and first daily



A

newspaper, both of which advanced and advocated for African Americans' rights of citizenship during Reconstruction.

The broad exhibition narrative, Scott said, is designed “to allow all these areas of specificity related to the different groups [participating in the show].” Scott’s favorite item, a reproduction of Ludwig Deutsch’s painting *The Answer*, on loan from La Belle Galerie, references the centuries-long Moorish presence in Spain—an aspect of African heritage that often goes unmentioned in discussions of colonial Louisiana.

*African Heritage* also addresses aspects of black history that loom large yet can be difficult to discuss. The Klan robe, on display in the center of the Reconstruction-focused gallery, has generated a range of strong responses, Scott said. Some visitors are “completely disgusted by it” and resent its presence in the show, and others “accept it” as a powerful historical object, sometimes posing next to it in pictures. To Scott, putting the garment on display helps to generate conversation about ineffable aspects of white supremacy in Louisiana and the South. “Particularly as it relates to the Reconstruction period, there is no paragraph that can accurately relate the violence done to African Americans during that time, so having that artifact highly visible, it speaks all those untold paragraphs,” she said. “A museum is supposed to do that. Because, unfortunately, the KKK robe is very modern. It has resurfaced and is replenishing in the alt-right movements going on right now.” Scott said she has seen this contemporary relevance play out in conversations among school children, parents and children, and other visitors to the show. “One thing this exhibition encourages is progressive conversations about social relations. That’s what I’ve witnessed in this space.” —MOLLY REID CLEAVER



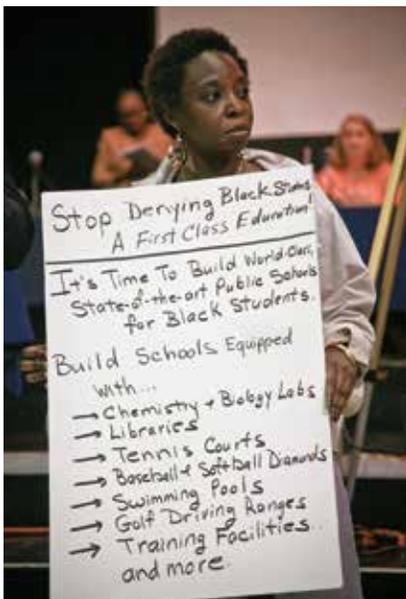
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A. **Toussaint at Ennery**  
1989; serigraph  
by Jacob Lawrence  
courtesy of Amistad Research Center

B. **Ku Klux Klan robe and hood**  
courtesy of Amistad Research Center

C. **They Said It Would Be Different This Time**  
2010; photograph  
by Phoebe Ferguson  
courtesy of the artist

D. **The Great Flood Commemoration**  
2006; photographic reproduction  
courtesy of the African American Leadership Project Collection, Amistad Research Center



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D

# Guide and Seek

Activity guides in the Louisiana History Galleries turn the museum-going experience into child's play.



A

## Gallery

### Picayune coin

We said picayune, not Piltachui

2

Spanish explorers who sailed here from Europe brought Spanish currency (money) to Louisiana. The smaller of these coins is called a picayune ("pick-ee-yoon"). If you were the leader of your own country, what would you call your currency? What would it look like?

Draw a picture of your coin(s) or your paper money.



## EXHIBITION

### Louisiana History Galleries

533 Royal Street

Free

as well as education. The installation gains another dimension on October 3, when one of the galleries will be named for George E. Jordan and the late Michel G. Delhaise, longtime friends and supporters of The Collection..

The four-page interactive booklet, geared toward second- to fifth-graders, ties activities to every gallery, using games, puzzles, and creative prompts to engage young visitors with the objects on display. Though The Collection routinely conducts educational programming with school groups and nonprofits, the activity guides offer all visitors to The Collection a fresh look at the history galleries' treasures. "We see people on vacation, with kids with them, and they want to stay, but the kids needed to be more engaged," said Visitor Services Assistant /Project Specialist Elizabeth Ogden, who helped develop the guides. "It was too much for them, the expectation to be completely quiet with no outlet for all their kid energy."

While on vacation or traveling for work, visitor services staff drew inspiration from seeing how other museums designed self-guided activities, and Lori Boyer, head of the department, involved the education and publications departments to make sure the language and design of THNOC's booklet would effectively reach elementary school-aged children. The goals were threefold: first, to make visiting The Collection fun for the whole family. Second, to nurture love of history and museum going "as a fun thing to do," according to Interpretation Assistant Cecilia Hock, a former teacher, who worked closely with Ogden and Assistant Editor Siobhán McKiernan on the project. And, third, to familiarize kids with the process of museum learning, from reading labels and text panels to asking docents questions. For example, an activity related to the War of 1812 asks the name of the doctor who owned the field surgery kit on display. Instructions explain what a museum docent is and suggest that one can help to complete the activity. "Correct answers are not so important as the process of finding them," Hock said. "It is ok if one child finds eight boats on the map and another finds 14. The point is that they looked."

The sheet taps an array of skills to engage children. Some activities are based on imaginative, creative play—such as the prompt to design one's own coin or paper money, accompanied by an explanation of the Spanish picayune on display—and others are built, simply, around "shiny things," Ogden said, referring to the prompt to compare and contrast two Carnival scepters in the exhibition. One particularly popular entry, Ogden said, has been the code-breaking activity, built around a letter to President Thomas Jefferson concerning the Louisiana Purchase.

"Overall, we want to make coming to The Collection more relaxing, informative, and engaging for parents and children," Ogden said, noting that if kids are happily occupied with their own activities, adults are freer to spend time examining what catches their interest. "Beyond that, this is also about building our future audience, showing kids that museums are cool. We want them to know this is a place they can come, learn things, ask questions, and have fun." —MOLLY REID CLEAVER



B

A. and B. Spanish picayune coin (recto, verso)  
1735; silver  
made in Mexico  
gift of Boyd Cruise, 1955-34

OFF-SITE

# Gospel's Queen and Spain's King

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



**Mark Burford**, a Reed College professor and former Woest Fellow, was provided with nine images from the William Russell Jazz Collection for inclusion in his book *Mahalia Jackson and the Black Gospel Field*, slated for publication with Oxford University Press in October 2018.

**Mahalia Jackson with Duke Ellington at the piano, for *Life* magazine**

1954  
by Myron Davis  
*The William Russell Jazz Collection at The Historic New Orleans Collection, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.331.3037*



**Mount Moriah Baptist Church**

1954  
*The William Russell Jazz Collection at The Historic New Orleans Collection, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.331.810*



**Proclamation issued by Spanish governor Alejandro O'Reilly ending Indian slavery in the Province of Louisiana**  
December 7, 1769  
67-28-L

In June, **King Felipe VI and Queen Letizia of Spain** spent two days in New Orleans as part of a US tour. The Collection selected and reproduced two of its Spanish colonial-era holdings for Governor John Bel Edwards to give as the official gift of the State of Louisiana on the occasion of their visit.



**Baxa Luisiana**  
between 1799 and 1803  
by Juan Pedro Walker  
1977-97

**Heather Veneziano** requested 31 images, including the cover image, for a book initially undertaken by the late Mary Lou Christovich, former board chairman of the Kemper and Leila Williams Foundation. *Gateway to New Orleans: Bayou St. John, 1708–2018*, edited by Veneziano, Christovich, and Florence M. Jumonville, was published in June by the Louisiana Landmarks Society and the University of Louisiana at Lafayette Press.



**Bayou St. John**  
ca. 1867  
by Theodore Lilienthal  
courtesy of Fritz A. Grobien, T101116.10012



**Old Basin**  
ca. 1867  
by Theodore Lilienthal  
courtesy of Fritz A. Grobien, T101116.10012



Nineteen image reproductions were provided to the **New Orleans Jazz and Heritage Festival** for use in a tricentennial timeline displayed in the Cultural Exchange Pavilion. Images were also provided for display in the Louisiana Folklife Village and the Grandstand.

**Marquette and Joliet Discover the Mississippi**  
1876; wood engraving with watercolor  
by William Ludlow Sheppard  
1986.96.4

Four image reproductions were provided for use in a July 2018 episode of the **PBS** documentary series *10 That Changed America*, about the history of urban planning in the US. The episode, "10 Streets That Changed America," included a segment on the history of Carrollton Avenue in New Orleans.



**Race and Tchoupitoulas Streets, Tchoupitoulas Street Car**  
1925  
by Charles L. Franck Photographers  
*The Charles L. Franck Studio Collection at The Historic New Orleans Collection, 1979.325.6184*

ONLINE

“Lost Friends”: Advertisements from the *Southwestern Christian Advocate*

[www.hnoc.org/database/lost-friends/](http://www.hnoc.org/database/lost-friends/)

# Holding Out Hope

A recently expanded database compiles thousands of advertisements placed by formerly enslaved persons seeking family members lost in slavery.

“I desire to find my parents,” writes Si Johnson, in a short advertisement placed in the *Southwestern Christian Advocate* in 1881, 47 years after he was separated from them. “My mother said, the morning she was going to leave, ‘My son you must be a good child.’ I was standing in my father’s house by a little table near the door, he said to me, ‘My son you are five years old to-day.’ It was 1834. Miss Lureasy Cuff was standing in the house and talking to my mother, and saying, ‘I think pa should give Si to me, because I raised him to what he is.’ Uncle Thomas drove the wagon when mother left.”

Johnson was separated from his parents in the division of his late master’s estate. Like millions of other enslaved people, Johnson had been ripped from his family as part of the dehumanizing business of chattel slavery, and, following the end of the Civil War, he joined thousands of other scattered voices seeking to find their loved ones. The advertisements appeared in the *Advocate*, in a column called “Lost Friends,” and in several other newspapers around the country; they were typically read aloud in black churches—the idea being that social networks, however fractured by slavery and Reconstruction, could help reconnect lost family members and friends.

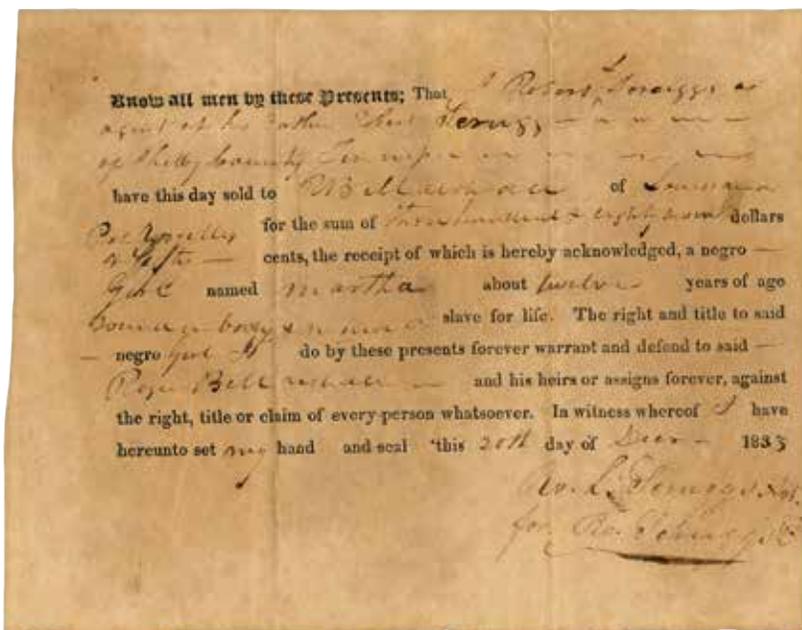
The Collection recently expanded its database of thousands of “Lost Friends” ads, making this overlooked historical material available online. The *Advocate*’s readership extended across much of the southern United States, and the column ran from 1879 into the first decade of the 20th century—or, roughly, from the end of Reconstruction to the beginning of the Jim Crow era. Searchable by name (of anyone mentioned in the ad, including former slaveholders), city, state, or county, the database allows researchers unprecedented access to a body of material exemplifying the far-reaching human cost of slavery.

Work on the database began in 2014, as part of the planning for the 2015 exhibition *Purchased Lives: New Orleans and the Domestic Slave Trade, 1808–1865*. Erin M. Greenwald, who curated *Purchased Lives*, structured the final section of the show around the “Lost Friends” ads, “to explore the question of what did and did not change for African Americans following the passage of the 13th, 14th, and 15th Amendments,” she said. Greenwald was “greatly influenced” by Heather Andrea Williams’s book *Help Me to Find My People: The African American Search for Family Lost in Slavery* (University of North Carolina Press, 2012), which showed her the magnitude of slavery’s enduring tragedy in the separation of families. *Purchased Lives* included an interactive feature with more information about “Lost Friends,”

A. *The Slave Sale*

between 1852 and 1860; lithograph by Louisa B. Corbaux gift of Dr. and Mrs. Fritz Daguillard, 2017.0003.61

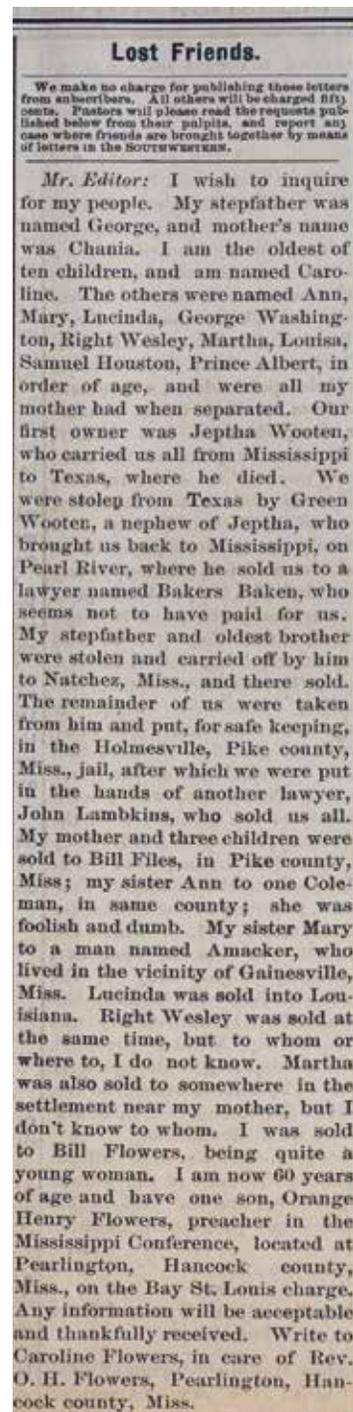




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B. Sale of Martha, aged 12, by Robert L. Scroggs  
1833; bill of sale  
70-79-L.8.2

C. "Lost Friends" advertisement placed by Caroline Flowers  
from the *Southwestern Christian Advocate*  
May 12, 1892  
courtesy of Louisiana State University  
Libraries Special Collections, Hill Memorial  
Library



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and The Collection expanded its work on the database, with the intent of indexing and making available to the public every one of the ads.

The database has been the project of Programmer/Systems Analyst Andy Forester, who designed the online platform; Melissa Carrier, who photographed the ads; and THNOC volunteer Diane Plauché, who has read the 3,000-plus ads multiple times to tag names of people and places for inclusion in the search indexes. "I wanted to make sure I got everything exactly correct, the spelling of the names," Plauché said. "I realized the importance of all this—to think someone might be able to make a connection in their family."

Plauché had made a similar connection within her own family some years ago, through a dialogue between her husband's family, which owned a plantation in Ethel, Louisiana, and descendants of the plantation's enslaved workers, who were seeking to preserve a cemetery on the site and to properly inventory its occupants. That process, Plauché said, reverberated across her work on "Lost Friends," because both efforts showed the power of remembering and recovering kin, no matter the difficulty.

"Just the obstacles that people had to deal with to create this search—it cost 50 cents to place an ad, which was a lot, unless you were a subscriber, and then it was free," Plauché said. "And then the emotional place they were coming from—you can feel it when you read the ads. Each tells a story. That's why it took me so long, because I read each one four times."

The database joins a similar effort out of Villanova University, which has been fully transcribing and digitizing a host of advertisements that appeared in the *Christian Recorder* in the 19th century. So far, that project, "Last Seen: Finding Family after Slavery," has made more than 3,000 ads available online. The two databases are relevant not only to descendants of the parties involved, Plauché said, but to anyone interested in American history.

The past, after all, is never far from the present. The "Lost Friends" webpage saw a large spike in hits in early December 2017, around the time that Alabama Republican Roy Moore, then running for US Senate, said the country was better under slavery, because "families were united—even though we had slavery—they cared for one another." The idea of benevolent slaveholders treating their enslaved workers like family has been a persistent canard since the antebellum period, and, piece by piece, the ads in "Lost Friends" and "Last Seen" help to set the story straight. "History repeats itself," Plauché said, "until we decide to make a change." —MOLLY REID CLEAVER

# Post Production

Oversized film posters from some of THNOC's biggest collections make their debut online.

Thanks to The Collection's public catalog, film buffs and researchers enjoy online access to an ever-increasing number of movie posters in THNOC's New Orleans and Louisiana in Film Collection, the Fred W. Todd Tennessee Williams Collection, the Daguillard Collection, and more. No longer a well-kept secret, Louisiana's role in the film industry—both as a site for filming and as a subject—generates continual interest in the posters, and THNOC staff have worked hard to digitize and make them available on the web. Producing images of these posters, some of which are almost as big as a garage door, involves effort and ingenuity across departments.

The oversized posters come both whole and in pieces—as many as six, to be assembled on-site (typically movie theaters). Most of the one- and two-piece posters can be digitized in the photography studio at the Williams Research Center. If the poster is not old or delicate, the photographer mounts it on the magnet board on the wall and photographs it right side up, upside down, in pieces, and as a whole, as well as with the magnets in different positions. “We try to give the camera the best angles and to work around shadows and

A. Keely Merritt (center left) and Preparators Joseph Shores (left), Kara B. LeBeouf (front right), and Robert R. Gates III (back right), maneuver a poster for *Duello sul Mississippi*, the Italian release of the 1955 film *Duel on the Mississippi* (New Orleans and Louisiana in Film Collection, 2012.0093.8).





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glare created by fold lines,” explained THNOC photographer Melissa Carrier, who did much of the studio photography. The various shots are fit together, overlapped, and then merged into one image.

A poster ten feet wide, however, is too big to shoot in the studio. Five extra-large posters could not be accommodated, so they were transported to THNOC’s warehouse, where members of three departments—Photography, Registration, and Preparation—teamed up to figure out how to photograph them.

The camera needed to sit directly in front of each poster, to photograph it head-on. “Ideally, the poster would lie flat, and a camera on a crane would be suspended over it, said Preparator Joseph Shores. “A museum of contemporary art has special equipment for photographing objects of that size. But THNOC’s holdings are rarely that big, so we had to figure out another way.” The posters would have to hang on the wall to face the camera, but a heavy poster suspended from magnets would rip, so the preparators brought clips, various archival-quality foam boards, and other materials and prepared to invent a safe and efficient procedure at the warehouse.

Shores and Associate Preparator Robert R. Gates III removed the extra-large posters from their storage tubes, some for the first time in years. The smallest measured just under four by five feet, and the largest seven by ten. “Some of these are so big we haven’t had a chance to do a condition report until now,” said Assistant Registrar Susan Eberle, who carefully examined each object to record any discoloration, tears, or other flaws. Eberle noted that the digital images are used not only to give the public access to the posters but also to record their condition, both for insurance purposes and to track any further deterioration.

To stabilize the posters, the preparators laid each one flat on a foam board and attached it with clips. The board-backed poster was then clipped to larger boards erected against the

**B. *Duello sul Mississippi* (*Duel on the Mississippi*)**

1955; two-sheet poster  
*New Orleans and Louisiana in Film Collection*, 2012.0093.8

**C. *Hush . . . Hush, Sweet Charlotte***

1964; one-sheet poster  
 by 20th Century Fox Film Corp.  
*New Orleans and Louisiana in Film Collection*, 2012.0093.13

**D. My Forbidden Past**

1951; one-sheet poster  
by RKO Pictures  
*New Orleans and Louisiana in Film Collection, 2012.0093.20*

**E. Holiday for Sinners**

1952; one-sheet poster  
by Metro-Goldwyn-Mayer Film Co.  
*New Orleans and Louisiana in Film Collection, 2014.0506.89*

**F. The Blob**

1988; one-sheet poster  
by Tri-Star Pictures  
*The Historic New Orleans Collection in memory of Lissa Capo, New Orleans and Louisiana in Film Collection, 2015.0270.73*

**G. Last of the Mobile Hot-Shots**

1970; one-sheet poster  
by Warner Bros. Pictures  
*The Historic New Orleans Collection in memory of Lissa Capo, New Orleans and Louisiana in Film Collection, 2015.0270.80*

**H. Trouble the Water**

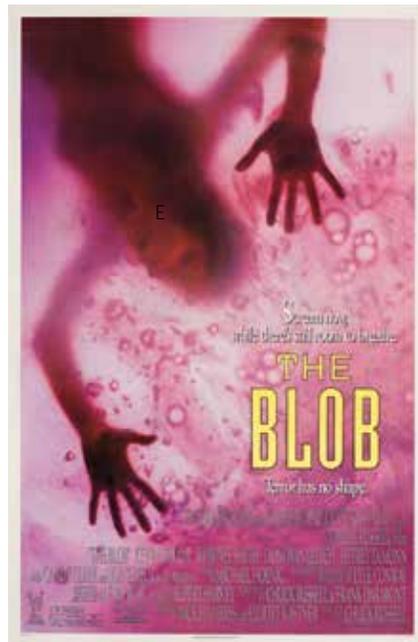
2008; one-sheet poster  
*New Orleans and Louisiana in Film Collection, 2014.0506.73*



D



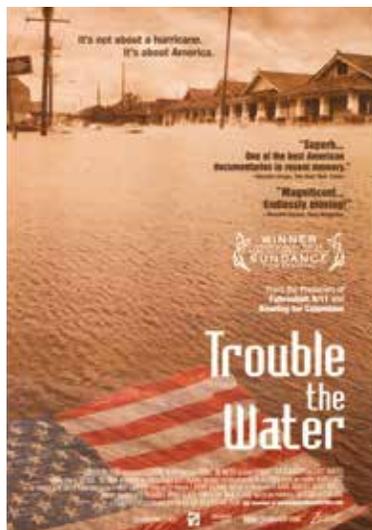
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H

wall. Because the clips could damage the posters, the preparators cut smaller pieces of foam board to act as buffers.

Photographing off-site was tricky, said Head of Photography Keely Merritt. “When you are photographing in the studio, you are saving the image to the server with the object right in front of you for comparison. You can adjust the color to match it. But when the objects have been photographed off-site, the photographer has to rely on memory.” Merritt took notes on colors as she worked. Photographing *Duello sul Mississippi*, she reported, “I’m saying to myself, ‘Bright sunflower yellow.’” Sports references came in handy: the *Lulu Belle* poster had a blue “somewhere between Carolina blue and robin’s-egg blue.” The orange and blue in a poster for *Louisiane* were likened to “Fighting Illini colors.”

Eberle explained that the *Louisiane* poster is for the French edition of the 1927 silent film *The Love Mart*. Adding to the poster’s importance for researchers is the fact that “the original film is lost,” she said. This poster is among the only things left—almost the only way we know anything about the film.” —THNOC STAFF



- I. **Louisiane (The Love Mart)**  
1927; double-grand poster  
*New Orleans and Louisiana in Film Collection*,  
2014.0461
- J. **Docks of New Orleans**  
1948; one-sheet poster  
by Monogram Pictures Corp.  
*New Orleans and Louisiana in Film Collection*,  
2012.0093.6
- K. **Pete's Place**  
1965; one-sheet poster  
*New Orleans and Louisiana in Film Collection*,  
2015.0170

## RESEARCH

A. *Louisiana.—The World's Fair and Cotton Centennial Exposition at New Orleans.—The Japanese and British Honduras Exhibits* (detail)

wood engraving  
by Charles Upham  
from *Frank Leslie's Illustrated Newspaper*,  
January 24, 1885  
1982.106 i-iv

B. and C. *The Boy Who Drew Cats*

by Lafcadio Hearn, translator  
Tokyo: T. Hasegawa, 1896  
94-150-RL



A

# Land of the Rising Sun

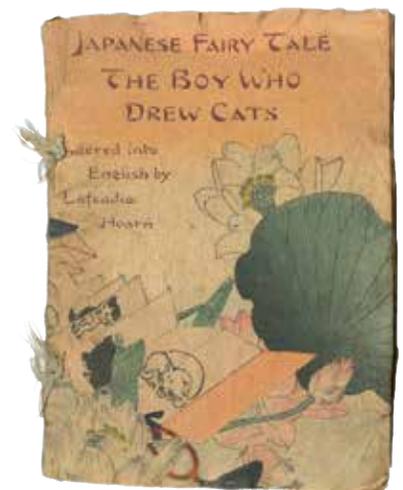
One of The Collection's 2017–18 Woest Fellows examines Louisiana's economic and cultural ties to Japan.

New Orleans is known for its historic ties to Europe and the Caribbean, but in my research, conducted in part at the Williams Research Center as a Woest Fellow, I have focused on an underappreciated international relationship in the city's history—the economic and cultural connections between Japan and Louisiana throughout the 20th century, most importantly in New Orleans.

Large-scale contact between New Orleans and Japan began with the World's Industrial and Cotton Centennial Exposition of 1884–85, for which the Japanese government sponsored a pavilion to show off its industry and agriculture. The pavilion was co-directed by the young chemist Jokichi Takamine, the business tycoon and future discoverer of adrenaline, who, in the 1890s, settled briefly in the city and invited Japanese cotton buyers to visit. New Orleans soon became a central axis of the US cotton trade with Japan. Throughout most of the 20th century, raw cotton produced in the South and shipped via the port of New Orleans represented the bulk of US exports to Japan, helping to fuel Japan's industrial revolution. During World War II economic relations between the two were cut, and the local Japanese consulate and businesses were shut down.

Trade revived in the postwar years. The Japanese consulate reopened in the early 1950s, and Louisiana resumed hosting trade delegations and investors from the country. By 1960 Japan stood as New Orleans's largest foreign trade partner. Japan contributed a pavilion to

The Dianne Woest Fellowship in the Arts and Humanities is awarded by The Historic New Orleans Collection in support of scholarly research on the history and culture of Louisiana and the Gulf South. The award is open to doctoral candidates, academic and museum professionals, and independent scholars. Applications for the 2019–20 Woest Fellowship are due November 15, 2018. For more information, visit [www.hnoc.org/research](http://www.hnoc.org/research) and select "Prizes and Fellowships" on the left rail.



B

the 1984 world's fair in New Orleans, and out of that process Japanese investors purchased a concession for the iconic Café du Monde. Dozens of branches of the renowned beignet café could be found across Japan up until early 2018, when the franchise holder decided to close up shop. In 1992 New Orleans signed a Sister Cities agreement with Matsue, Japan. The two cities remain actively involved, and The Collection has hosted groups from Matsue, and vice versa.

Throughout the 20th century, the commercial ties between Japan and Louisiana fueled cultural exchange. The writer Lafcadio Hearn, who migrated from New Orleans to Japan in the 1890s, became internationally popular for his series of books and essays about Japan, as well as his translations of Japanese folk tales. Japanese artifacts and Japonaiserie suffused the city's cultural landscape, inspiring local trends in pottery and arts and crafts, evidenced in the many Newcomb pieces using raku firing technique or Japanese motifs. The Japan Society of New Orleans, founded in 1928, was a major supporter of Japanese culture in the city. Throughout the mid-20th century, regular performances of Puccini's opera *Madama Butterfly*, featuring Japanese and Japanese American sopranos, attracted widespread acclaim. In the postwar years traditional New Orleans jazz became extremely popular in Japan, prompting Japanese jazzmen such as trumpeter Yoshio Toyama—the “Satchmo of Japan”—and his wife, the banjo player Keiko Toyama, to train in the city and perform at such venues as Preservation Hall.

Japanese imagery was used in US advertising materials in the early 20th century, playing on tropes of exoticism to sell modern consumer products. For example, a trade card for Battleship Overalls (based in New Orleans) depicts a woman sporting overalls along with a Japanese headdress and fan. Conversely, a poster for the French Market Tea Depot depicts two white women in Japanese kimonos fixing their hair.

By the end of the 1980s, the decline of the postwar Japanese economic bubble slowed trade with Japan. In 1992 Louisiana's diplomatic relations with Tokyo were strained by the shooting of Yoshihiro Hattori, a 16-year-old Japanese exchange student in Baton Rouge who approached the wrong house on his way to a Halloween party and was shot by the homeowner. The killing became a huge news story in Japan, and public furor grew over the course of the ensuing trial and resulting acquittal, in which the defense depicted Hattori as having a “scary” walk that made him look threatening. The New Orleans Japanese consulate, which remained open after Hurricane Katrina, moved to Nashville in 2007. However, the Japan Society of New Orleans remains active, and it

hosts an annual Japan Fest. The city is still graced by Japanese-connected sites, from the Japanese Garden in City Park to the plaque commemorating Jokichi Takamine on his old house at the corner of Esplanade and Chartres Streets.

—GREG ROBINSON,  
PROFESSOR OF HISTORY,  
UNIVERSITÉ DU QUÉBEC



C À MONTRÉAL



D. Kid Thomas birthday party at Preservation Hall with Sammy Penn (drums), Kid Thomas (trumpet), Keiko Toyama (banjo), and Joseph “Kid Twat” Butler (bass)

1969; photograph  
*The William Russell Jazz Collection at The Historic New Orleans Collection, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L-331.2347*

E. Trade card for Battleship Overalls Manufacturing Corp.

between 1903 and 1909; color lithograph  
1982.55.130



E



ON THE JOB

Eric Seifert

**POSITION:** Associate curator/historian, on staff since 2008

**ASSIGNMENT:** Work with the technology department to create virtual exhibitions for THNOC's website

Due to their inherent limitations, exhibitions can only be temporary. As museum professionals, we're the responsible stewards of our collections and must limit the amount of time any object is housed in an exhibition setting, which typically does not provide the same conditions as does archival storage. Loaned items must be returned. New topics must be interpreted and explored. As a result, much of our work is short lived, with a temporal limit to the number of visitors we can reach with each project.

With new technology comes new opportunities. Over the past two decades, museums have experimented with ways to host exhibitions on the internet. These virtual exhibitions can increase the accessibility and longevity of our work, making them an exciting new way to reach both our existing member base as well as new audiences. In June 2016 I became part of the multi-departmental team that would make virtual exhibitions a reality at THNOC.

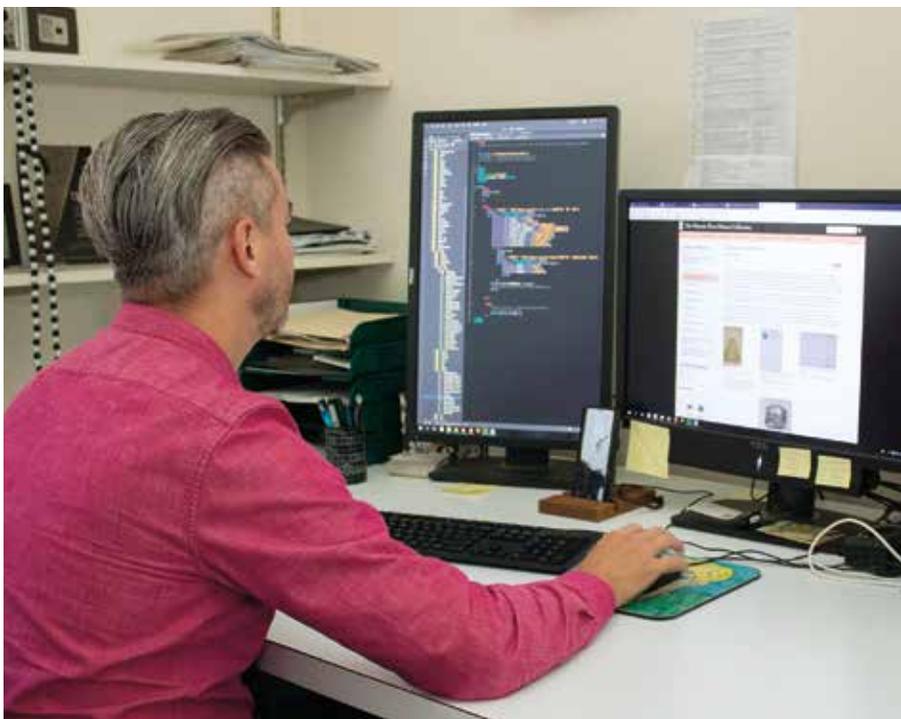
At the time, the Williams Gallery was hosting the exhibition *Voices of Progress: Twenty Women Who Changed New Orleans*, and Education Curator Jenny Schwartzberg and I began discussing how a web-based version of the show could extend its life and make it accessible for students who weren't able to visit during its scheduled run. Conversations quickly led to a concerted effort among Schwartzberg, myself, and the other curators of the show—Associate Director of Museum Programs Amanda McFillen and Associate

Manuscripts Curator Aimee Everett—to produce an online version. Using a third-party online platform, we were able to repurpose the text and format of the show and couple it with digitized images of the exhibited items to create the virtual exhibition. This first attempt provided the team with a model of what was possible and inspired us toward further efforts.

To go forward, we formalized a virtual-exhibitions team, composed of members of the technology, publications, education, and museum programs departments. We decided our next step would be to work with Decorative Arts Curator Lydia Blackmore to create an online version of her 2017 exhibition *Goods of Every Description: Shopping in New Orleans, 1825–1925*. Lydia was excited to participate and quickly made *Goods* our second success.

With two virtual exhibitions built using an external platform linked to our website,

Andy Forester, who designed THNOC's web platform for online exhibitions, views the virtual version of *Voices of Progress: Twenty Women Who Changed New Orleans*.



the team decided it was time to construct an in-house system so that THNOC could host its own virtual exhibitions, rather than linking to a third party. With this strategy, we believed we could achieve a higher level of continuity and a better user experience within THNOC's website. Building the platform from the ground up allowed us to tailor it to our specific needs and goals.

This endeavor demanded a great deal of work. The team discussed goals for the design, with functionality, ease of use, and continuity at the top of the list. These meetings led to hours of behind-the-scenes work from Programmer/Systems Analyst Andy Forester, who was able to turn our recommendations into a streamlined, purpose-built, virtual-exhibition platform.

On May 3, the revamped *Voices of Progress* virtual exhibition went live on the website's new platform. Viewers can read through all the text from the original show and examine items at their own pace, anytime. Many of the exhibition entries are accompanied by links to the item's corresponding THNOC catalog record, which often contains additional information. For items that comprise multiple pages, such as the transcript of Hilda Phelps Hammond's radio address "Remember, Senators!" (90-31-L.9) or the *CORE-lator* newsletter documenting civil rights protests associated with the work of Oretta Castle Haley (2016.0090.2), visitors can read the manuscripts in their entirety. The new platform also allows for audio-visual material, such as video from the 1986 New Orleans City Council meetings that included the first two female councilmembers, Dorothy Mae Taylor and Peggy Wilson.

With decades of exhibitions behind us and scheduled shows stretching into the future, the possibilities for enhancing our online content are almost limitless, and curators have already begun work on the next round of projects. Stay tuned for the virtual versions of *Purchased Lives: New Orleans and the Domestic Slave Trade, 1808–1865* and *Shout, Sister, Shout! The Boswell Sisters of New Orleans*. —ERIC SEIFERTH

### STAFF NEWS

#### New Staff

**Justin Sweatt**, computer client services technician. **Jane Adams**, **Dominica Antonucci**, **Frances Cordell**, **Skye Cornelia**, **Thomas Hayne**, **Cynthia Hebert**, **Rachael Hill**, **Elizabeth Hogan**, **Judy Johnson**, **Jo-Anna Jones**, **Maureen Kelly**, **Bailey Lemoine**, **Cynthia Le Count**, **Jeanette Shaw**, **Carol Spencer**, and **Marilyn Winters**, volunteers.

#### Changes

In August, Manager of Internet and Interactive Development **Steve Sweet** retired from The Collection after more than 27 years working in the registration, preparation, and technology departments.

#### Honors and Awards

In July, Editor **Molly Reid Cleaver** completed a master's program at Tulane University, receiving her MA in music. Her thesis, "The Voices of Danny Barker: Reframing African American History and Culture through Storytelling," studies the literary and historiographic legacy of the beloved jazz musician.

A two-sided map, created as part of THNOC's year-long programming for the upcoming exhibition *Art of the City: Postmodern to Post-Katrina*, presented by The Helis Foundation, has been awarded a silver medal in the Brochure and Rack Card category by the 2018 Southeastern Museums Conference Publication Competition. Assistant Editor **Nick Weldon** was the project editor for the map, which was designed by Jakob Rosenzweig. One side of the map, which charts the route of the Portage Bike Roll 2018, was created by Babette Beaulieu and the late R. Allen Eskew. The other side marks contemporary public art installations throughout New Orleans. The map is available for free at 533 Royal Street.

#### In the Community

In June, Senior Librarian/Rare Books Curator **Pamela D. Arceneaux** presented a paper, "Guidebooks to Sin: The Blue Books of Storyville, New Orleans," to attendees of the American Library Association's Rare Books and Manuscripts Section (RBMS) conference in New Orleans. Arceneaux also served as a member of the conference's local arrangements committee.

Director of Technology **Carol O. Bartels** was elected to the executive board of the Louisiana Digital Consortium. Bartels also was a panelist for the session "(G)LAMonomics: The Economic Drivers and Barriers to Collaboration across Libraries, Archives, and Museums" at the American Library Association's annual conference in June.

In April, Curator **Howard Margot** gave a lecture on New Orleans's tricentennial in Rochefort, France, at the archives of the national defense department, for a conference sponsored by the Comité Rochefortais de documentation historique de la marine. Margot also gave a talk on the Collins C. Diboll Vieux Carré Digital Survey at the RBMS conference in June.

**Eric Seiferth**, associate curator/historian, is serving as co-chair of the local arrangements committee for the 2019 Society for American Music conference, which will be held in New Orleans in March.

Reference Associate **Robert Ticknor** and Associate Curator **Aimee Everrett** have been named to the board of the LGBT+ Archives Project of Louisiana.



RECENTLY RETIRED

Joan Lennox

“You always have five more minutes.” That line was a favorite of Joan Lennox’s, and it captures the love of conversation, learning, and engagement she brought to The Collection for nearly 40 years in her role as a docent. As part of THNOC’s frontline staff, Lennox, 89, has been known for her dedication to improving the visitor experience. “Joan Lennox was such a positive inspiration for this department,” said Head of Visitor Services Lori Boyer. “She is kind-hearted, open-minded, and intelligent, and that’s a magical combination when working with visitors.”

Lennox has always been sharp, but sociability was an acquired skill, she said. Raised in Houma, Louisiana, she started school a year early, after she demanded to join her brother, one year older, when he matriculated. After graduating from Terrebonne High School, she attended Newcomb College in New Orleans, earning a bachelor of arts with a double major in mathematics and physics. Lennox taught physics at Newcomb until shortly after she married, in 1949, and had her first child. Married life forced her to become more extroverted, she said. Her husband, Ed Lennox, worked in the trucking industry and entertained clients regularly. Lennox learned to play tour guide, bringing visitors to the French Quarter for dinner at Brennan’s and trips to Bourbon Street nightclubs. Lennox had always loved the French Quarter, and she became comfortable with leading guests through its historic streets, always in friendly conversation. “I was such a shy person growing up, so I had to learn to be social, and I got to liking it. Now, I always love giving tours, interacting with people.”

As a mother to four daughters, living in the Lake Vista neighborhood, she reconnected with college chums who introduced her to preservation-minded volunteer work, with Save Our Cemeteries and Friends of the Cabildo. Lennox volunteered throughout her years raising children, and, in 1978, when her youngest was going off to college, she was offered a job working as a docent two days a week at The Collection. Over the following decades, she watched it grow from a single-building operation to its current, multisite footprint. “When I started, it was just the one location at 533 Royal Street,” she said. “There were only 30-some-odd people working there. It has expanded tremendously. I’ve enjoyed watching that.”

As The Collection and the times changed over the years, Lennox remained steadfast in her collegial attitude and willingness to improve the visitor experience. “She respected everyone around her for our vastly different beliefs, work processes, and even down to the varied attire from generation to generation,” said Visitor Services Assistant / Project Specialist Elizabeth Ogden. “She was a mentor to me. . . . She constantly reminded me that each day we have a choice on how we will respond and behave and live our lives. She always had a positive stance on hard and pressing matters.”

Many of Lennox’s former colleagues remember her turns of phrase. “She has so many wise sayings!” said Interpretation Assistant Malinda Blevins. “‘The world would be boring if we were all the same.’ She loved watching people and found them ‘fascinating.’”

Lennox said she plans to spend her retirement playing bridge and visiting with her four daughters—Kay Richardson, Vickie Bartels, Mary Elizabeth Lennox, and Laura Lennox Skansi—six grandchildren, and five great-grandchildren.

“Joan’s enthusiasm for enjoying people has never waned, and that interest extends to all of her colleagues,” said President and CEO Priscilla Lawrence. We will miss her very much.” —MOLLY REID CLEAVER

In June The Collection wished Lennox well at a retirement party. Staff members starred in and presented a short biopic about the woman of honor, called “The Life and Times of Joan Lennox.”



## RECENTLY RETIRED

# Fred M. Smith

Fred M. Smith has been with The Historic New Orleans Collection since the beginning. He started as the secretary of the Kemper and Leila Williams Foundation's inaugural board of trustees in 1967, serving under Gen. L. Kemper Williams himself, held the position of chief financial officer for 25 years, and eventually was elected board president. Most recently sitting on the board as emeritus and immediate past president, Smith has retired after 51 invaluable years with The Collection.

"Fred has helped to grow this institution from a small, private collection with limited viewing hours to a large, vibrant community leader," said THNOC President and CEO Priscilla Lawrence. When Smith—then working as a trust officer at the First National Bank of Commerce (FNBC)—first joined the board, the foundation had two employees, Boyd Cruise and Edith Long. The organization Smith leaves after more than a half century now counts more than 110 employees, and he has played a critical role in engendering that growth.

After Kemper Williams's death in 1971, five years after Leila's, Smith worked with the board to incorporate the foundations created under their wills and execute their vision for The Collection's properties and holdings. That work began with the restoration of the Williams Residence, at 718 Toulouse Street, and expansion into adjacent properties. Smith, a Tulane graduate, continued working at FNBC, becoming a senior vice president, until he decided to take on a full-time role at The Collection as its CFO in 1983. The growth of the foundation's endowment under his guidance, he says, is his proudest accomplishment. "The fact that we were able to grow it to the point that we did allowed The Collection to do the things it does now," he said. "My time at The Collection was the highlight of my working career. The organization is really a tribute to the city today because of the foresight of Gen. Williams and the ability of the board and staff working there."

Smith retired from his role as CFO in 2009 and was elected board president in 2011. Over the years, he maintained a number of other civic roles in the New Orleans area, including with Mercy Hospital (Lindy Boggs Medical Center), Milne Asylum for Destitute Orphan Boys, Holy Cross School, City Park, the New Orleans Museum of Art, Save Our Cemeteries, and the Rotary Club of New Orleans. His experience in so many leadership positions gave him perspective on how The Collection's board should best operate. "We started with a small board and it's still relatively small, which has enabled us to act very quickly," he said.

Despite his official departure from the board, Smith intends to stay involved with its finance committee. In the meantime, he will enjoy retirement with Pat, his wife of 62 years, at their home in Covington. Smith credits The Collection's evolution into a major institution to the people who keep it operating every day. "We were able to hire a fine staff in the early years, and it continues today," he said. "That's the key to our success, our ability to hire the right people." —NICK WELDON



Fred M. Smith (standing, right) in 1983, shown with fellow board members (left–right) Mary Lou Christovich, Henry Pierson, Ben Yancey, and Ernest Villere.





## FOCUS ON PHILANTHROPY

# Penny and Al Baumer

Today, Crystal hot sauce sits on thousands of restaurant and kitchen tables across the world, but nearly a century ago, it was a diamond in the rough, waiting to be found. Crystal CEO and President Al Baumer Jr. and his wife, Penny, the CFO and vice president, traced the company's origin by way of a love story, for Baumer Foods and its signature Crystal condiment would never have existed if Al's father, Alvin Baumer Sr., hadn't fallen for Mildred Bacher.

"My dad had just gotten fired from a job at a hardware store," Al said. "Not wanting to marry their daughter without a job, he asked his future in-laws if he could borrow money to purchase a company that made snowball syrup." Mildred's businessman grandfather Charles Wirth came up with the loan, and Baumer Sr. used it to take over Mill's Fruit Products on Tchoupitoulas Street in 1923. Baumer Sr. soon made a life-changing discovery: tucked away in a drawer in the company's archives, a recipe for a "crystal pure pepper sauce." Though the full Crystal recipe remains a secret, very little has changed since Baumer Sr. shifted his focus from syrups to sauce: the heart of it is aged cayenne peppers ground in a

stone mill, mixed with vinegar and salt. The pepper-first formula—many hot sauces lead with vinegar—lends Crystal its famously mellow, full-bodied taste. For years, Crystal also bottled olive oil and canned shrimp, jams, and jellies; it got its first major break during World War II, when the government approached Baumer Sr. about becoming a federal contractor.

Just like Al's parents did, he and Penny work side-by-side in the business. They first met as 14-year-olds and were each other's first dates. "Halloween 1968," Al remembered without skipping a beat. They went to a party at a friend's house and, Penny added with a smile, "We got into trouble that night because we were both late getting home." They dated through college before going their separate ways, only to reunite and marry years later. Al had taken over the family business after his father's death, in 1991, but Penny, who had her own successful career in commercial lending, only joined her husband at Crystal following Hurricane Katrina. The floods after the storm destroyed their Lakeview home as well as the Crystal factory on Tulane Avenue. For a while, Al considered giving up on the business. "But

my wife got me through it," he said. "She told me, 'If you walk away, you'll never forgive yourself.'"

Penny lobbied tirelessly to get a Small Business Administration loan for Crystal, which helped them get back on their feet. "Al was devastated about our employees and their families," she said. "He was motivated to do it for them, and for the city."

They opened a new production facility in Reserve, Louisiana, and got to work. "For years," Penny said, "we did nothing else. We didn't have holidays." Today, Penny remains at Al's side in the business. Their son, Al Baumer III—nicknamed Pepper, naturally—is training to take the reins from his father. Even the iconic Crystal Preserves sign on Tulane Avenue has been remade, now resting atop a residential building at the old site.

The Baumers are always working—but now, sometimes, they'll allow themselves to telecommute from their new home in Madisonville and to enjoy cultural outings in New Orleans. They have been longtime supporters of The Collection and members of the Laussat Society, and this year they started sponsoring THNOC's culinary symposium. Penny even coined the name for a peppery cocktail recipe shared with symposium attendees: the Crystallized Collins. "Sponsoring the symposium was a good decision for us," Al said. "If you want to focus your life around the city and its heritage, The Collection is a great place to start."

The experience from Katrina gave the Baumers a new perspective. "We lost irreplaceable antiques in the storm, including the original Crystal recipe Al's father found," Penny said. "We realized, though, that the most important things in life are the moments."

"I would not be sitting here had it not been for Penny," Al said. "My wife and my son, that's what's important to me."

—NICK WELDON

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

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Tim Trapolin in honor of Christian T. Brown  
Dede Wilson in memory of Mary Holt Myrick Langlois  
Jelko Yuresha in memory of Belinda Wright

### Bookplates

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

- The board of directors and staff of The Historic New Orleans Collection in memory of Avery McLoughlin Bassich—*Meanwhile, Back at Café Du Monde . . . : Life Stories about Food* by Peggy Sweeney-McDonald (Gretna: Pelican, 2012)

ON THE SCENE

# African Ancestors and Forum Friends



A



B

On Friday, June 1, cultural organizations and history lovers gathered to fete the opening of the New Orleans Arts and Culture Coalition's tricentennial exhibition **African Heritage of New Orleans: 300 Years in the Making**, hosted by The Historic New Orleans Collection.

A. President and CEO Priscilla Lawrence with Givonna Joseph of OperaCréole

B. Phoebe Ferguson and Keith M. Plessy of the Plessy and Ferguson Foundation

C. Visitors examine objects related to the civil rights era in New Orleans.



C



D



E

The Collection's 2018 culinary symposium, held in early June, took as its theme **"Pulp Facts: Celebrating Citrus."** The daylong event featured lectures, recipes, and a citrus-themed dinner.

D. Debbie de la Houssaye, Lake Douglas, and Director of Museum Programs John H. Lawrence

E. Rick Ellis, Jessica B. Harris, and Curtis Cox



H

The **2018 New Orleans Antiques Forum**, held August 2–5, explored decorative objects of daily use.

H. Marilyn Dittman and Paul Leaman

I. Marc Fagan, Polly Rolman-Smith, Katie Hovas, and Neal Alford

J. Chuck and Amy Lapeyre with Jack Pruitt, director of development and community relations

K. Diane and John Kallenborn with Bonnie Boyd



I



J



K



F

The June 18 recital **"Celebrating the Swedish Nightingale"** honored the legacy of 19th-century singer Jenny Lind, who became an international star beloved for her performances of arias, lieder, and other art songs.

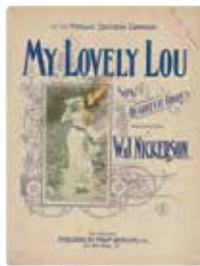
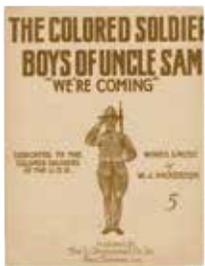


G

F. Vice President and Deputy Director Daniel Hammer, Honorary Consul of Sweden Cecilia Kjellgren, Kine Sandtrø, and Julia Sjöstedt

G. Soprano Kine Sandtrø, accompanied by pianist Julia Sjöstedt

Related Holdings



**“The Colored Soldier Boys of Uncle Sam: ‘We’re Coming’”**

by W. J. Nickerson  
New Orleans: L. Grunewald, 1918  
94-832-RL

**“My Lovely Lou”**

by W. J. Nickerson  
New Orleans: Philip Werlein, 1900  
*The William Russell Jazz Collection at The Historic New Orleans Collection, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.339.294*



**Pythian Temple**

1942  
by Charles L. Franck Photographers  
*The Charles L. Franck Studio Collection at The Historic New Orleans Collection, 1979.325.372*



**Page from *Progress of a Race; or, The Remarkable Advancement of the Afro-American Negro* . . .**

by J. L. Nichols and William H. Crogman, eds.  
Naperville, IL: J. L. Nichols and Co., 1920  
*gift of an anonymous donor, 2016.0087*

ACQUISITION SPOTLIGHT  
**Shining Examples**

***Beacon Lights of the Race***  
2017.0362

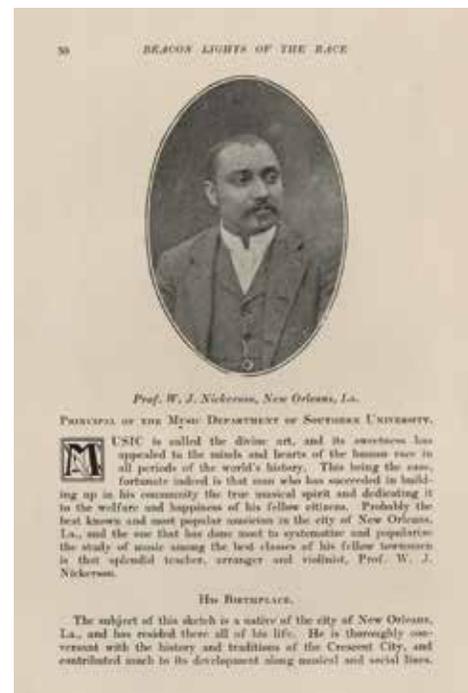
G. P. (Green Polonius) Hamilton (1867–1932), a black educator based in Memphis, Tennessee, profiled notable professional black men and women in a 1911 publication, *Beacon Lights of the Race*. In the introduction, he describes the book as an instrument of racial uplift, an important ideological and political tool in the post-Reconstruction struggle for equality: “This book is written, primarily, for the inspiration of the youth of the Negro race. . . . In the great scheme for the encouragement and inspiration of any race there is no more effective agency than the successful achievements and worthy lives of the members of that race.”

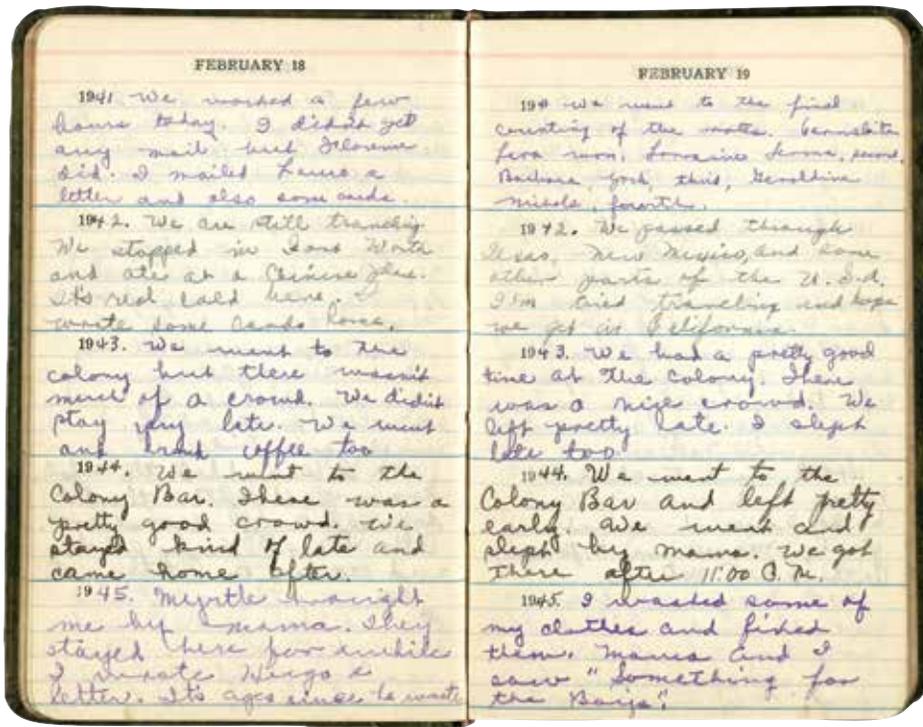
Illustrated with numerous photographs and portraits, *Beacon Lights* sketches the lives of 72 subjects, largely from the South. New Orleans is represented with three entries—educator, US Customs agent, and newspaper correspondent Victor P. Thomas; Rev. Harvey A. Onque, a Presbyterian minister who served as general secretary of the Colored Young Men’s Christian Association in New Orleans; and musician, composer, and music publisher W. J. Nickerson.

William Joseph Nickerson (1865–1928) embraced musical studies at an early age and, upon graduating from New Orleans’s Straight University, gave private vocal and instrumental lessons, counting among his students “Sweet” Emma Barrett, the jazz singer and pianist, and Jelly Roll Morton. He taught at both Straight and Southern Universities, while creating the Nickerson Orchestra and Concert Company and the Young Ladies’ Orchestra, both of which performed locally and toured during the late 1890s and into the 20th century. He is credited with over 200 compositions, including a rousing World War I anthem, “The Colored Soldier Boys of Uncle Sam: ‘We’re Coming.’” Nickerson’s sons Henry

and Philip were also musicians, but it was his daughter Camille who achieved international success, as a performer, composer/arranger (she is particularly known for her arrangements of traditional Creole songs), and music educator.

*Beacon Lights of the Race* also includes a brief mention of the Pythian Temple, located at 234 Loyola Avenue, which had been built two years earlier and was described as “a mammoth, modern, up-to-date building . . . built by Negro brains and Negro capital.” The Knights of Pythias, initially an integrated fraternal and benevolent organization founded by Congress during the Civil War, had become divided by segregationists into separate white and African American lodges. The New Orleans Pythian Temple quickly became the focal point of the upper strata of local black society, boasting 42 office spaces, eight auditoriums, business suites, and its Roof Garden venue, which hosted dances and parties featuring local musicians of color. The lodge’s bankruptcy, following the Great Depression, forced the sale of the building in 1941. The historic structure was recently renovated and is now open as the Pythian, an apartment building with food vendors and two health clinics on the ground floor. —PAMELA D. ARCENEUX





RECENT ADDITIONS

A French Quarter Modernist, a Filipino Memoirist, and a Cross-Eyed Comedian

Celina Padilla Hidalgo diaries

2018.0060

As early as 1765, Filipino sailors, known locally as Manila Men, settled along the southeastern coast of Louisiana. Many of these sailors, forced into service in the galleon trade between Spain and Mexico, deserted their posts and established the first Filipino village at Saint Malo, located on the shore of Lake Borgne, in what is now St. Bernard Parish.

Other Filipino settlements in Louisiana followed, including Manila Village, which was established in 1873 on an island in Barataria Bay. The settlement consisted of large wooden platforms built on pilings over the marsh, on which shrimp were placed to dry in the sun. Adapting Southeast Asian fishing traditions to shrimping in Louisiana’s coastal waters, Filipinos introduced the sun-drying technique to the United States. They turned the dried-shrimp trade into a vital component of the local economy, sending the processed

shrimp to New Orleans for export to South and Central America, Asia, and Canada.

The daughter of Cleto Padilla and Margaret Maude Behrens, Celina Padilla Hidalgo (1918–2001) grew up near the Manila Village community, in Clarksville (known locally as Clark’s Chenier), Louisiana. She graduated from Gretna High School in 1938 and married Hugo N. Hidalgo, of Del Mar, California, in 1942. Her collection of diaries comprises four books, spanning the years 1941–62. Hidalgo’s short daily entries provide glimpses into her life, from drinking and visiting with friends to completing tasks around the house to suffering bouts of loneliness. While the majority of her entries reflect her life with her husband in California, Hidalgo did write about her time in the Filipino community in Louisiana. These entries appear in the earliest diary (covering 1941–45) and include accounts of her participation in the selection of the court for the Filipino

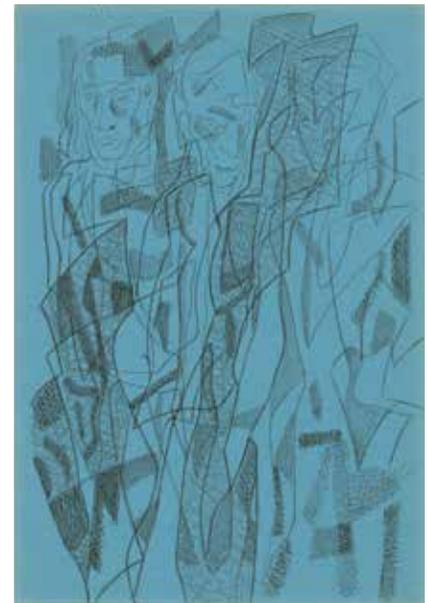
Carnival ball, her enjoyment of Filipino music, and her correspondence with friends and family around the country and in the Philippines. —HEATHER N. GREEN

**John Franklin Clemmer drawings**  
*gift of Dorothy, Jonathan, and David Clemmer / 3618 Studio, LLC, in memory of John Clemmer, 2016.0041*

For years, painter-sculptor John Franklin Clemmer (1921–2014) was a familiar figure in the Vieux Carré, often discussing the arts and art theory in studios and cafés. His widow, Dorothy Clemmer, and his two sons, Jonathan and David, donated a collection of drawings from Clemmer’s early career, many of which evince a cubist sensibility. These pencil drawings document his contribution to the city’s historical culture, particularly that of the French Quarter.

Born on a plantation near the small town of Donaldsonville, Louisiana, Clemmer moved to New Orleans in 1928 as a young boy. He began his art instruction after he was awarded a scholarship to the Arts and Crafts Club of New Orleans School of Art, where he trained under some of the best-known artists of the day, including Paul Ninas, Xavier Gonzalez, and Enrique Alferez.

After service in the US Army Air Corps in World War II, Clemmer returned to the School of Art as a teacher and became



executive secretary of the Arts and Crafts Club—the city’s first venue to regularly exhibit and host lectures on contemporary art. Clemmer became director of the art school in 1946, serving until its closing, in 1951. He then joined the faculty of the School of Architecture at Tulane University, where he taught painting, drawing, and design for 27 years.

In 1978 Clemmer became director of the Newcomb College Department of Art. Retiring in 1986, he continued work in his uptown New Orleans studio. Throughout his seven-decade career, Clemmer experimented with prevailing modernist trends and developed a distinctive style that has its foundation in these early drawings, perhaps best seen in the angularity and faceted imagery of *Three Figures*, an ink drawing from about 1948. —JUDITH H. BONNER

### Ben Turpin Collection

2017.0213

What’s the origin of the pie-in-the-face gag? According to many film historians, New Orleans’s own Ben Turpin (1869–1940) brought the bit to the silver screen. Turpin’s family owned a wholesale candy company in the French Quarter at 93 Old Levee Street (currently 417 Decatur). Rather than join the family business, Turpin was attracted to show business, and he became a vaudeville performer before entering the new arena of motion pictures. In the 1909 silent comedy *Mr.*



*Flip*, a young woman responds to Turpin’s character’s romantic overtures with what is considered film’s first pie in the face. It would be the first of many for Turpin over the following decades.

The Collection recently acquired a significant group of photographs and ephemera documenting the long career of Turpin, one of the great comedians of the silent era. Turpin’s film career began in 1907, when he signed with Essanay Studios in Chicago. Within a few years he became one of the studio’s top personalities, and starred in several pictures with Charlie Chaplin after Chaplin joined Essanay in 1915.

In 1917 Turpin signed with Keystone Studios in California, becoming one of its biggest stars in the 1920s. Aside from the pie in the face, Turpin’s comedy trademark was his crossed eyes, a permanent condition he acquired during his vaudeville years. In a publicity stunt, Turpin famously had his eyes insured by Lloyd’s of London for \$100,000 payable to his producer, Keystone founder Mack Sennett, if they ever became uncrossed.

His films include *A Small Town Idol* (1921), *The College Hero* (1927), and *The Shriek of Araby* (1923), a spoof of Rudolph Valentino’s *The Sheik* (1921). He retired in 1928 but remained a significant figure in Hollywood through the 1930s, making cameo appearances from time to time, the last being in the Laurel and Hardy film *Saps at Sea* (1940).

—MARK CAVE

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# The Historic New Orleans Collection Quarterly

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The Historic New Orleans Collection is a nonprofit institution dedicated to preserving the distinctive 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 statuette *Mother and Child* (courtesy of Amistad Research Center), made by the Mende people of Sierra Leone, helps begin a narrative of African American history from the Middle Passage to today, in *African Heritage of New Orleans: 300 Years in the Making*.



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