



**THE HISTORIC  
NEW ORLEANS  
COLLECTION  
QUARTERLY**

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*Winter 2005*

**One Foot in the Past,  
One Foot  
in the Future**

**Arts &  
Humanities  
Fellowship**

**New  
Membership  
Program**

**State-of-the-Art  
Collections-  
Management  
System**



# TECHNOLOGY

Once upon a time, back in the days when computer terminals glowed green, The Historic New Orleans Collection was a hotbed of cutting-edge technology—and practitioners of the newly minted profession of museum information management were beating a path to the doors of 533 Royal Street to get a firsthand look at one of the most sophisticated collections-management systems in the country. Automated collections management represented the advent of computing technology into the core museum processes. The Collection, which went hi-tech in 1985, was one of the first history museums in the country to install an automated system—a particularly striking accomplishment, given that many larger institutions lagged behind. *The Historic New Orleans Collection Newsletter* (an earlier incarnation of the *Quarterly*) featured the installation of the new system on its front cover, complete with pictures of beaming staff members hunched over box-like terminals.

Years passed and THNOC refined, upgraded, and expanded its computing facilities. In 1994, in preparation for the opening of the Williams Research Center, The Collection installed a local area network, moved to the Microsoft Windows operating system, connected to the Internet, created its first website, and strung more than a mile of network cabling in the WRC. From 1987 to 1996, THNOC went from having two personal computers

in the Royal Street complex to having more than 60 networked machines distributed across three separate sites. The Systems Department initiated a wide variety of software development projects, including a vast expansion of The Collection's mailing-list program; databases for archival collections; and membership in OCLC, the national library network most libraries use to catalog their books and periodicals.

Yet despite the many infrastructure changes and special projects, the heart and soul of The Collection's information system remained virtually unchanged. By the mid-1990s it had become apparent that the system needed upgrading. But the same factors that drove The Collection to seek a new system complicated its efforts to find a suitable one. Put simply, THNOC had to find a way to serve, and integrate, its disparate internal bases.

Part of The Collection's powerful appeal as a historical research institution is its melding of museum, library, and archival functions. While other institutions with similar components exist, none entwine these three functions as closely as THNOC. A strategic decision made in the late 1980s dictated that every item acquired by the institution be registered in a single computerized tracking system. This strategy gave The Collection tremendous control over its holdings and afforded staff members the ability to search all three repositories at one time. The opening of

the Williams Research Center strengthened this unified approach to information access. Previously, each of THNOC's collecting divisions—curatorial, library, and manuscripts—had its own reading room. Now, a single reading room on the second floor of the WRC, where all collections can be accessed, provides visitors with a more effective research experience.

Collections management was now streamlined at front and back ends—materials entered The Collection through a single door and were made available to the public in one room. But in between, materials took a circuitous route through separate cataloging and curatorial processes, resulting in descriptive records of unequal formats:

- Curatorial records were accessible via the THNOC system;
- OCLC provided full library records, but only the abbreviated registration records were available locally;
- And, in long-standing archival tradition, manuscripts finding aids existed only on paper.

Ideally, when patrons asked research questions, WRC staff would be able to consult a single source. But that goal remained elusive.

As the Systems Department searched for software to merge the collection information, it became clear that no extant automation system had the ability to handle the combined needs of THNOC's three research departments. Systems personnel

# ONE FOOT IN THE FUTURE

faced a stark choice: either purchase (and maintain) three separate information systems, or develop something completely new. The latter option prevailed.

Throughout 1999 the Systems Department met with individual staff members to analyze the flow of collection information through THNOC. After distributing a 177-page survey to a dozen library and museum-systems vendors, department members scheduled presentation sessions with four vendors. In essence, Systems was looking for a company to go out on a limb—to create a product that nobody else had, but everybody (in time) would want. The vendor needed strong development skills; solid experience in curatorial, library, and archival applications; and, perhaps most important, a compelling vision for the future. In the end, THNOC chose Minisis Inc., a Canadian firm with a 30-year history in libraries and archives.

Selecting a vendor was merely the first step in a long and arduous implementation process. No computer system, no matter how technologically advanced, is independently capable of solving an organization's problems. Successful computer systems must be tailor-made to resemble a virtual body cast of an organization's structure and work habits. No two systems are alike—just as no two organizations are alike. By studying how “off-the-shelf” systems might be adapted to serve organizational needs, the Systems Department had gained insight into how The Collection functioned and how it fell short of its goals. But even with a vendor selected and the redesign process commenced, challenges remained.

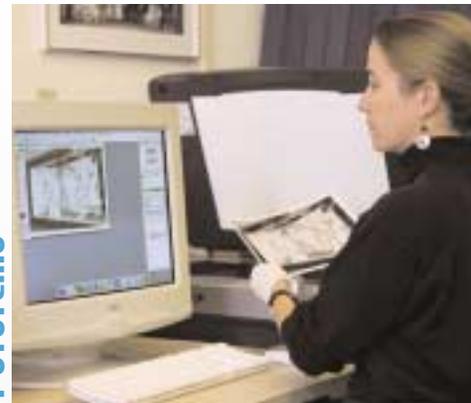
Fortunately, THNOC's staff had been thinking ahead. The library catalogers had been creating records in the standard MARC (Machine-Readable Cataloging) format for years. Likewise, manuscripts catalogers had been creating finding aids

using the new Encoded Archival Description standard format almost from the moment it became available, and curatorial staff adopted AAT (Art and Architecture Thesaurus) standards for nomenclature. When The Collection at last had a system to accommodate this data, it was ready to be imported.

Over the course of four years and countless meetings, tests, classes, consultations, and the occasional trip to Ottawa and Vancouver, the Mint (“Minisis Integrated”) system came into being. A new, streamlined registration module went live on January 2, 2003. Once new objects cleared the registration process, registrars could automatically create new records in dedicated curatorial, library, and manuscripts cataloging systems. The curatorial portion of this set of applications, which also handles basic collections-management information for all divisions, went live in early 2004. In November of that year, the Minisis staff and the Systems Department finalized the new library system. The manuscripts system will follow in 2005.

Each system includes extensive help screens and controlled vocabularies developed in-house by Carol Bartels, The Collection's documentation coordinator, working in conjunction with registrars, curators, catalogers, and reference staff. A new web interface, making all of The Collection's records available on the Internet from a single query screen, will eventually be released as well. Mint has already generated international “buzz” and is now being installed at the Archives of Ontario in Canada and the Netherlands Architecture Institute in Rotterdam. Just as it did in the floppy-disk era, The Historic New Orleans Collection is once again setting the standard for cutting-edge museum technology.

A flood of related activity at The Collection has surrounded the installation of



*Keely Merritt, photography assistant, scans images for the IMLS-funded digitization project.*

COLLECTIONS-MANAGEMENT SYSTEMS

Mint. In November The Collection—together with the State Library of Louisiana, the Louisiana State Museum, and the Louis Digital Library—became a recipient of an Institute of Museum and Library Services (IMLS) National Leadership Grant, one of only 44 awarded nationwide. Helping to fund the digitization of up to 13,000 photographs, paintings, and drawings over the next two years, the grant provides for a significant addition to The Collection's digital image collection in both number and scope and will help form the basis for a digital, non-chemical based photo-duplication process. Linda Epstein, project personnel, has completed half of the project funded by the Diboll Foundation to convert the Vieux Carré Survey into an electronic resource, available online and searchable through a mapped interface. In December 2004, The Collection installed its first membership system, replacing its antiquated mailing list with sophisticated and powerful new software (see pages 4-5 for an announcement of the new membership program). And the computing infrastructure is constantly being maintained and upgraded by network manager José Zorrilla—new servers power the new software, and in August, a point-to-point laser system joined the Royal Street and Chartres Street locations into a single, seamless network to make way for an expected increase in traffic as large image files become increasingly common. While significant amounts of work remain, the public will begin to see the first of these efforts reach fruition by the late summer of 2005.

—**Chuck Patch**

**Opposite page:** Systems staff—Chuck Patch, Carol Bartels, and José Zorrilla.

## The Dianne Woest Fellowship in the Arts and Humanities

The Historic New Orleans Collection is proud to announce a new fellowship to support scholarly research and promote the history and culture of Louisiana and the Gulf South. The inaugural Dianne Woest Fellowship in the Arts and Humanities will be awarded in 2006.

Woest fellows will be based at the Williams Research Center, home to some 35,000 library items, more than two miles of documents and manuscripts, and approximately 350,000 photographs, prints, drawings, paintings, and other artifacts.

Our collections illuminate the history and culture of the Gulf South, Louisiana, and New Orleans—with a particular focus on colonial Louisiana, the Louisiana Purchase, the Battle of New Orleans, the Civil War, Mississippi River life, cartography, transportation, plantations, urban development, Louisiana artists and writers, historic preservation, architecture, early New Orleans jazz, and Mardi Gras. While THNOC resources should play a central role in the proposed research agenda, fellows will also be encouraged to explore other research facilities in the Greater New Orleans area.

The Woest Fellowship is open to doctoral candidates, academic and museum professionals, and independent scholars. U.S. citizenship is not required, but applicants should be fluent in the English language. Fellows will be expected to:

- present a public lecture during their term of residence
- acknowledge The Collection in any published work drawing on research completed under the aegis of the fellowship

**Stipend:** The fellowship carries a stipend of \$4,000/month, to be disbursed on a monthly basis for a minimum of one and a maximum of three months. Fellows may select their period(s) of residence, but all research must commence and conclude during the specified calendar year.

**Deadline:** Applications for the 2006 Woest Fellowship are due August 1, 2005. Awards will be announced September 15, 2005, with research to begin on or after January 1, 2006.

**To Apply:** Applicants are encouraged to familiarize themselves with The Collection's resources by visiting [www.hnoc.org](http://www.hnoc.org). Fellowship applications may be downloaded from the website's "research" link. For more information, call Dr. Alfred Lemmon, Director of the Williams Research Center, at 504-598-7124, or Dr. Jessica Dorman, Director of Publications, at 504-598-7174.

*The Historic New Orleans Collection gratefully acknowledges the generosity of Dianne Audrey Woest (1935-2003), a graduate of Southeastern Louisiana University, former president of the New Orleans Council for International Visitors, and true friend of the arts. Through a planned giving arrangement, Woest designated The Collection as a beneficiary of her estate.*



By becoming a member of The Historic New Orleans Collection, you are helping to meet the ever-increasing educational needs of the region. Your generosity supports internationally renowned exhibitions, popular publications, and educational outreach programs. In addition to receiving *The Historic New Orleans Collection Quarterly*, members will enjoy the following annual benefits:

- Subscription to The Collection's donor newsletter
- Membership card
- 10% shop discount
- Unlimited guided tours of the history galleries, Williams Residence, and current exhibitions (during regular business hours)
- Members-only trips, events, and exhibition previews
- Recognition on The Collection's donor wall

## PREPARATIONS BEGIN FOR A *Colonial St. Domingue: A Louisiana Heritage Story*

Over the next year curators will travel to France and Spain, registrars will prepare loan agreements and organize the shipment of items, and preparators will build frames and cases—all in preparation for the January 2006 opening of *Colonial St. Domingue*. A comprehensive look at the history of St. Domingue and the impact of its revolution on Louisiana, *Colonial St. Domingue* will bring together items from the Archivo General de Indias in Seville, Centre des archives d'outre-mer in Aix-en-Provence, Bibliothèque nationale de France in Paris, Ministère des affaires Étrangères in Paris, Centre des Archives Diplomatiques in Nantes, and private collections in Europe and Louisiana.

Beginning with an examination of the island's original colonization by the Spanish (1492-1697) and its prosperous years as a French sugar colony (1697-1789), the exhibition will address such topics as the effects of colonization on the native population, the introduction of the slave trade, the technology and economic impact of the sugar industry, urban development as a reflection of the Enlightenment, and social life on the island during the boom era. Progressing to coverage of the revolution and its aftermath (1790-1810), *Colonial St. Domingue* will examine the social stratification of St. Domingue



*Toussaint L'Ouverture, courtesy of Fritz Daguiard*

**Founder \$35**

Full membership privileges, as outlined

**Merieult Society \$100**

Full membership privileges  
Special gift

THNOC curator-guided visits at regional historical sites

**Mahalia Society \$250**

Full membership privileges  
Special gift

THNOC curator-guided visits at regional historical sites  
Private guided tours of The Collection

**Jackson Society \$500**

Full membership privileges  
Special gift

THNOC curator-guided visits at regional historical sites  
Private guided tours of The Collection  
Free admission to all evening lectures presented by The Collection



*Marla and Larry Garvey,  
2005 Honorary  
Membership Chairmen*

**Laussat Society \$1,000**

Full membership privileges  
Special gift

THNOC curator-guided visits at regional historical sites  
Private guided tours of The Collection  
Free admission to all lectures hosted by The Collection  
Special Laussat Society member receptions and tours  
Annual gala evening

**Bienville Circle \$5,000**

Full membership privileges  
Special gift

THNOC curator-guided visits at regional historical sites  
Private guided tours of The Collection  
Free admission to all lectures and conferences  
Special member receptions and tours  
Annual gala evening  
Private luncheon in the Executive Gallery

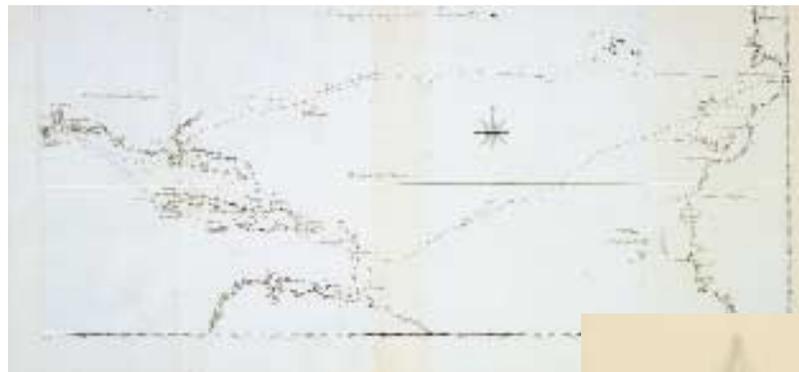
*Membership—at all levels—carries benefits for the entire household: a single individual or a couple, along with any children under age 18. For more information, please visit our website at [www.bnoc.org](http://www.bnoc.org) or call the office of development at (504) 598-7173. All inquiries are confidential and without obligation.*

# GROUNDBREAKING EXHIBITION

(white planters, *petit blancs*, free people of color, and slaves); the role of key revolutionaries (Toussaint L'Ouverture and Jean-Jacques Dessalines); the contributions of the French, British, and Spanish; and the links between the revolt and the Louisiana Purchase.

Finally, the exhibition will look at the plight of the French refugee in the United States, especially in New Orleans. This final segment, the heart of the exhibition, will track a plethora of cultural influences through the activities of notable refugees such as Louis Duclot, Louis Moreau-Lislet, James Pitot, and Denis Prieur. From architecture to foodways to furniture design, local culture continues to meld lower Mississippi Valley and West Indian elements.

A variety of programming—the annual Williams Research Center Symposium, guest lectures, a reception, and educational activities—will accompany the run of *Colonial St. Domingue* (January 13-June 2, 2006). Mark your calendar now!



*Route pour le voyage de la Louisiane from Antoine Laval, Voyage de la Louisiane (Paris, 1728) (72-50-L)*



*Frontispiece, "Costier de Saint-Domingue," courtesy of Centre des archives d'outre-mer, F3 291. The image, dating between 1783 and 1794, is a fantasy composed of several sketches of St. Domingue.*



*Illustration of sugar cane plant from F. R. de Tussac, Flore des Antilles (Paris, 1808), courtesy of Centre des archives d'outre-mer, SOM F98/2. Sugar production was the major industry on the island in the 18th century.*

# Jules Cahn Collection Receives National Film Preservation Foundation Grants

For the second year in a row, Jude Solomon, associate curator at The Historic New Orleans Collection, has applied for and received a grant from the National Film Preservation Foundation to preserve film from the Jules Cahn Collection. Established by the U.S. Congress in 1997, the NFPF supports the preservation of American films through a variety of grant programs in an effort to increase the accessibility of films for study, education, and exhibition.

In 2003, The Collection received a

partnership grant to preserve two films shot by Jules Cahn—footage of a jazz funeral in 1963 and documentation of the first Mardi Gras Indian “Super Sunday” (the meeting of the Uptown and Downtown Mardi Gras Indians) in 1970. Partnership grants provide for preservation work at laboratories and post-production houses donating services to the NFPF.

The 2004 award, a federal preservation grant, covers up to \$5,000 worth of professional laboratory services to duplicate and

reformat films documenting activities of the Zulu Social Aid and Pleasure Club. The films, taken by Cahn in the 1960s, feature coverage of the Zulus parading on Mardi Gras day (before they moved to the traditional Uptown route) and participating in second-line parades and coverage of the club’s jazz funerals.

The films covered by the 2003 grant are now available on VHS tapes for viewing in the Williams Research Center and have been digitally mastered for future use.



*Zulu Social Aid and Pleasure Club funeral by Jules Cahn, 1977 (2000.78.8.20), Jules Cahn Collection*



*Big Chief Theodore Emile “Bo” Dollis of the Wild Magnolias Mardi Gras Indian tribe by Jules Cahn, 1974 (2000.78.8.33), Jules Cahn Collection*

## A YEAR OF AWARDS FOR CHARTING LOUISIANA FIVE HUNDRED YEARS OF MAPS

Since its September 2003 release, *Charting Louisiana* has garnered much attention, receiving three awards in 2004. In addition to the honors announced in the spring 2004 *Quarterly*—the Humanities Book of the Year Award from the Louisiana Endowment for the Humanities and the Louisiana Literary Award from the Louisiana Library Association—the atlas recently received the Best Book on the Gulf South Award from the Gulf South Historical Association. See page 15 to order a copy of *Charting Louisiana: Five Hundred Years of Maps*.

## ON VIEW THROUGH MAY 7

### Royal Street Museum Complex (533 Royal Street)

*A Heritage of Faith: Christ Church Cathedral and Episcopal Louisiana, 1805-2005*, an exhibition mounted in celebration of the liturgical bicentennial of the Episcopal Church in Louisiana, features documents, pictorial materials, and artifacts from Christ Church Cathedral and other sources.

### Williams Research Center (410 Chartres Street)

*Tarnished Laurels: The British at the Battle of New Orleans* tells the story of the 1814-15 campaign from the British perspective. Highlights of the exhibition include manuscript maps and accounts of the battle by British officers; a collection of historical prints dramatizing the death of Major General Sir Edward Pakenham; and a diverse selection of letters, original artworks, and both manuscript and published memoirs.

*An expanded show highlighting both the American and British perspectives and featuring additional memorabilia, including vintage weapons and uniforms, will open at the Royal Street museum complex on May 17, 2005.*

## DECORATIVE ARTS LECTURE ENGLISH SILVER OF THE GEORGIAN PERIOD

**Dr. Helen Clifford**

Dr. Clifford is affiliated with the Victoria and Albert Museum and is an independent scholar involved in the planning of upcoming exhibitions at Somerset House, London, and the Ashmolean Museum, Oxford. In October 2004, her book *Silver in London: The Parker and Wakelin Partnership, 1760-1776* was released by Yale University Press. Dr. Clifford also co-authored two previous publications—*Consumers and Luxury: Consumer Culture in Europe, 1650-1850* and *Contemporary Silver: Commissioning, Designing, Collecting*. In addition to being an honorary fellow of the department of history at the University of Warwick, Dr. Clifford is a member of the Association of British Designer-Silversmiths and a fellow of the Society of Antiquaries of London.

*Sterling silver two-handled cup by Thomas Whiphham and Charles Wright, London, 1763 (72.645a,b WR)*

SATURDAY, MARCH 5, 2005  
WILLIAMS RESEARCH CENTER  
410 CHARTRES STREET  
9:30-11:30 a.m.

Admission fee: \$20

Please call (504) 598-7171 for reservations. Seating is limited.

The research center will open for patrons at 1:00 p.m.

## Strengthening Louisiana's Cultural Economy

More than 1,100 members of Louisiana's "creative class" gathered in the Ernest N. Morial Convention Center on December 9-10 for the state's first annual Cultural Economy Initiative Conference. Executive director Priscilla Lawrence and publications director Jessica Dorman, representing The Collection, participated in workshop sessions to define and promote Louisiana's distinctive cultural heritage.

The conference, jointly sponsored by the office of Lieutenant Governor Mitchell J. Landrieu and the Department of Culture, Recreation and Tourism, underscored the extent of statewide governmental and business support for the arts—and encouraged collaborative efforts within and among Louisiana's museum, film, music, publishing, culinary, theater, dance, and design sectors. Landrieu pledged to "use an innovative and entrepreneurial approach to transform arts and culture into a viable sector of Louisiana's economy." Keynote speaker Charles Landry, a leading voice in European cultural planning, urged conference participants to take creative approaches to partnership building. Defining "creativity" as "thinking at the edge of your competence," Landry emphasized the importance of risk taking in arts production and promotion, as did such other distinguished speakers as jazz legend Allen Toussaint; *American Roots* radio host Nick Spitzer; Jonathan Katz, CEO of the National Assembly of State Arts Agencies; and producers and cast from the movie *Ray*.

## FROM THE DIRECTOR

### A New Era at The Collection



Through the years The Historic New Orleans Collection has grown by leaps and bounds—not only by adding to the collections and augmenting the physical structures that house them, but also by increasing educational services. We have always been dedicated to education by making our holdings of primary source materials easily available to the public for consultation, research, and publication. As you know from the cover story, creating data systems for collection accessibility is an ongoing process, and as the past 20-plus years have shown, we are dedicated to the use of innovative technology.

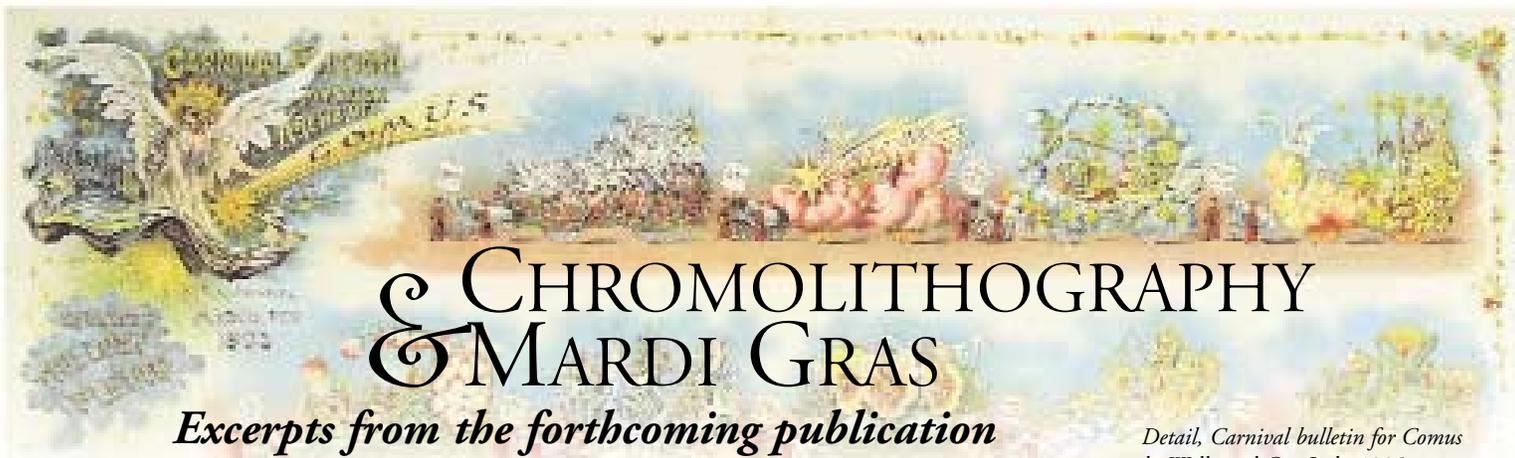
In the last two years, our publishing has increased markedly, led by the award-winning *Charting Louisiana*, and followed by a biography of the artist George Louis Vivant; a multifaceted look at our holdings, *From Louis XIV to Louis Armstrong*; and the memoir of Royal Navy admiral Robert Aitchison, who served at the Battle of New Orleans and whose original journal is a centerpiece of our collection. Other major books, including the printmaking volume announced in this issue of the *Quarterly*, are in preparation.

For several years, we have increased our outreach to students by bringing history programs to the classrooms of public and private schools in Orleans and surrounding parishes. In addition, the education department's training workshops have helped to orient more than 350 teachers to the benefits of exposing students to primary source materials—the ultimate reality show!

Building on the success of the Louisiana Purchase Bicentennial year, more and more area museums and other nonprofit entities are collaborating on programming. Louisiana's leaders forge ahead with the knowledge that reveling in and studying our history and cultural heritage is economically and educationally beneficial to all.

When we have reached out to you, our patrons and donors, you have been most generous with your support. Your widespread interest leads us to proudly announce our first ever comprehensive membership program. We invite and encourage you to join at whatever level you find appropriate, and we welcome you as our partners on the journey onward and upward.

—Priscilla Lawrence



# & CHROMOLITHOGRAPHY & MARDI GRAS

*Excerpts from the forthcoming publication*

*Detail, Carnival bulletin for Comus  
by Walle and Co., Ltd., 1905  
(1980.192.17)*

P N O

*The graphic arts in New Orleans—from engravings, lithographs, and photographs to maps, commercial illustrations, and sheet music—are the focus of The Collection's forthcoming publication, to be produced in cooperation with the University Press of Mississippi. A visually stunning book, spanning cultural strata from highbrow to pop, Printmaking in New Orleans offers the first in-depth examination of the printmaker's art in Louisiana. Edited with an introduction by Jessie J. Poesch, professor emerita of art history at Newcomb College of Tulane University, Printmaking in New Orleans will take its place among the definitive works of southern art history.*

*The book's 14 chapters build on research presented in a symposium organized by the North American Print Conference. The original symposium—cosponsored by The Historic New Orleans Collection, the New Orleans Museum of Art, and the Louisiana State Museum— assembled an impressive group of experts familiar with the graphic arts of New Orleans. The publication of this volume will further the mission of the NAPC—to stimulate scholarship on, and discussion of, the contributions of printmaking to artistic, social, and cultural history.*

*Leading up to the book's fall 2005 release, the Quarterly will feature excerpts from Printmaking in New Orleans. The passages below, drawn from Jessie Poesch's introduction and Kellye Rosenheim's essay on chromolithography, address Mardi Gras imagery.*

Lithography, a planographic printing process invented in Bavaria in the late 18th century and patented in the United Kingdom in 1800, reached the United States by 1819. In time, color lithographs—or chromolithographs—supplanted black-and-white lithographs in both popularity and commercial exposure. Among the largest local consumers of chromolithographs were the Mardi Gras organizations, or krewes, who requisitioned colored invitations and dance cards for their annual carnival balls and festivities.

What is a chromolithograph? The definition, according to scholar Peter C. Marzio, “is muddy.” In addition to single-color and hand-colored lithographs, both printed from one lithographic stone, the category can also include tinted lithographs, printed from one stone but using additional stones to flood the picture surface with tint for atmospheric effect. Printed color lithographs, meanwhile, are composed of at least three colors, each applied from a separate stone; the resulting picture is defined by the colors of the chromo. The differences among these products are not always clear to the eye—and, up until the early 1860s, any lithograph printed in color in America was simply called a chromolithograph.

As early as 1867, the invitation to the Comus ball was chromolithographed. The lithographer/printer, Captain John E. Boehler, was a native of Germany who had begun working in New Orleans in 1840. After serving in the Civil War, Boehler returned to New Orleans, where he worked until his death in 1875. Another native of Germany, Hermann Wehrmann—who arrived in New Orleans soon after the war—produced a color invitation for the 1874 Comus ball.

Chromolithography thrived in the 1880s. An 1882 invitation to the ball of the Rex organization perfectly captures the Mardi Gras spirit of whimsy and fantasy. This delightful invitation, produced by Charles Briton, came in a cone-shaped envelope that, when opened, revealed two little slippered feet at the slit. The invitation features a merry Old King Cole-like die-cut figure in a deep purple cloak lined with brilliant feathers. Briton, an important carnival artist in New Orleans, Cincinnati, and Baltimore, designed the locally famous 1873 Comus pageant *Origin of Species*. He died at his work table in 1884. The invitation by George Kerth to the 1882 ball given by the Independent Order of the Moon (no longer in existence) pictures a col-

orful scene of Hogarthian revelry taking place under a full moon and proclaims the krewe's motto, “A LIVE GOOSE IS BETTER THAN A DEAD LION.”

The biggest producer of chromolithographs in New Orleans during this time was undoubtedly the firm of T. Fitzwilliam and Co. Thomas Fitzwilliam, a native of Ireland, was an entrepreneur and a founding member of the Hibernia Bank. He worked in New Orleans from 1853 until his death in 1917. An 1884 advertisement for Fitzwilliam's steam press lithography business promotes a variety of services, with “Fine Color Work” prominently featured. Fitzwilliam's firm produced the 1883 invitation to the Phunny Phorty Phellows Mardi Gras ball. The flat card with four flaps and applied decoration of lace and satin (printed with various scenes) was probably designed by Daniel Buechner, the firm's top artist, known for his carnival designs.

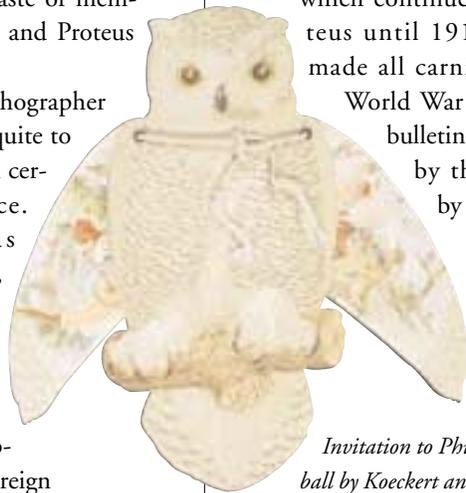
As “phun” as they were, locally produced invitations were a rarity. The great majority of chromolithographed invitations were produced in France, with a few printed in Baltimore or New York. New Orleans lithographers undoubtedly tried to imitate the French style preferred by krewes.

Invitations by Paris lithographers Sicard and F. Appel embody the French ideal. Unlike the invitations produced in New Orleans, which typically pictured more generalized Mardi Gras scenes, the Parisian prints portrayed the krewes' specific themes. Often classical in nature, carnival themes tapped Greek and Roman mythology, exotic cultures, "Treasures of the Earth," "Human Passions and Characters," and King Arthur's court.

French invitations were considerably more elaborate and delicate than those produced in America. Unfolding to reveal Moorish palaces, ladies' fans, and other elaborate creations, they almost always featured complex die-cut edges, finely printed images, and multiple flaps and tabs. Expensive French invitations, used as early as 1879 by the Rex organization, were soon copied by other krewes. This style was especially suited to the taste of members of the Rex, Comus, and Proteus krewes.

No New Orleans lithographer could produce anything quite to this French standard, and certainly not for the price. European labor was cheaper than American, and the raw materials for lithography had to be imported from Europe. In other American cities, lithographers formed lobbying groups to protest foreign competition, but not in New Orleans.

By the 1890s there were almost no locally made chromolithographed Mardi Gras invitations. An exception is an 1896 invitation to the Phunny Phorty Phellows ball by the firm of Koeckert and Walle featuring a die-cut owl whose wings open to reveal a strange, enthroned character. On the inside of the wings are scenes of fashionable people watched over by owls and winged cherubs. Extra wings serve as the admit cards and announce the place and time of the ball. Although charming and evocative of the holiday spirit, the invitation represented a late example of lithography. With the coming of photomechanical reproduction in the 1890s and early 1900s, the use of chromolithography on invitations began to decrease.

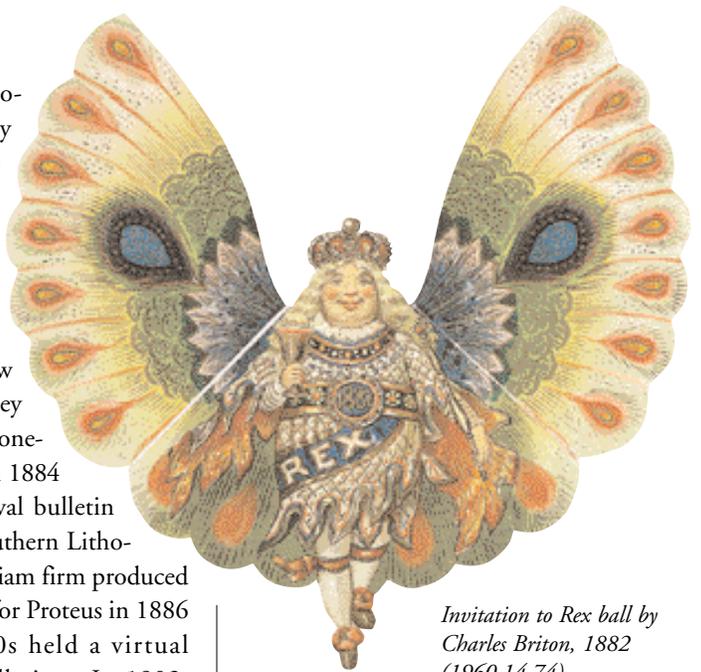


*Invitation to Phunny Phorty Phellows ball by Koeckert and Walle, 1896 (1984.30.4), gift of Gertrude Seaton Foley*

The most splendid chromolithography in the city appeared on carnival bulletins. These large Mardi Gras parade charts illustrated the floats in upcoming parades and were sold as extra editions of New Orleans newspapers. They first appeared in 1878 as one-color wood engravings; in 1884 the first full-color carnival bulletin was produced by the Southern Lithographic Co. The Fitzwilliam firm produced its first carnival bulletin for Proteus in 1886 and through the 1890s held a virtual monopoly on these bulletins. In 1902, Walle and Co. produced its first carnival bulletin. Except for T. Fitzwilliam and Co., which continued to represent Proteus until 1911, Walle and Co. made all carnival bulletins until World War I. Walle and Co.'s bulletins were not published by the newspapers, but by the company itself.

A comparison of the production of carnival bulletins and invitations suggests interesting

social distinctions. By the turn of the century, the chromolithographic process was used for carnival bulletins but not for invitations. But when chromolithography was used for invitations, the prized announcements of private balls—sent to krewes members and guests—were almost always made in France. The large carnival bulletins, announcing parades to the general public, were entrusted to local printers. The extent to which social cachet, as opposed to logistical concerns, determined printing assignments may finally be determined only through close examination of krewes records. It may well be that large-scale jobs required chromolithography. It may also be that the theme of any year's celebration was



*Invitation to Rex ball by Charles Briton, 1882 (1960.14.74)*

decided well in advance of Mardi Gras, providing ample time to order invitations from France. Because the designs of individual floats were completed closer to the parade time and were much more specific, there was not enough time to have bulletins produced in France.

In the end, taste and logistics probably both played a role in printing decisions. It seems likely that krewes members, who paid for the invitations and sent them to their guests, simply wanted French invitations. The newspapers and printing companies who produced the bulletins probably did so in conjunction with the krewes and the float designers. The challenge of finding someone to print the bulletins—and possibly incur financial risk—naturally led to the choice of a local printer.

In 1905 Walle and Co. created one of many fine carnival bulletins for Comus. Produced at a time when the process was languishing in other parts of the country, this carnival bulletin is one of the best examples of chromolithography in New Orleans. By 1912, Walle and Co.'s bulletins became somewhat stiffer in design. After World War I, bulletins, mainly produced by Searcy and Pfaff, became cartoonish and perfunctory.

In an age before color photography, chromos gave us some of the most spectacular artifacts of our material culture.

—*Jessie Poesch and Kellye M. Rosenheim*

# Supporting The Collection's Vast Resources

Approximately 15 years ago, Jim and Liz Reynolds visited The Historic New Orleans Collection to research Jim's mother's family, the Seilers. An afternoon spent sifting through card files (before the reading rooms were equipped with computers) turned up a plethora of information on family members and the business they operated on Canal Street. Jim was thrilled: "I learned the history of the business and found out its exact address [in the 900 block of Canal Street]. I was amazed by the amount of information I discovered." On that day, the Reynoldses "fell in love" with The Collection and the richness of its repository. Enamored with the institution's research component, the couple has chosen to support The Collection financially to help ensure the continued expansion of the holdings and their accessibility. They've also been actively



*Jim and Liz Reynolds*

involved in The Collection's many programs and find the broad range of topics covered most impressive.

For the Reynoldses, New Orleans is, and always has been, home. When asked, "Where are you from?" Liz Reynolds quickly responds, "New Orleans, of course." As natives, Liz and Jim understand and cherish the city's distinctive history and culture. Indeed, the story of their courtship is a real New Orleans tale. Jim and Liz met in grammar school; on their "first dates," the Reynoldses attended classmates' birthday parties and spent afternoons together while their mothers played

bridge. Liz muses, "When your mothers are along, I suppose it can't be considered a first date." In high school Jim and Liz went to the Loew's State, the Saenger, or the Orpheum to see movies. College outings brought the couple to the French Quarter where they enjoyed the music of Papa Celestine, Al Hirt, and Pete Fountain, among others. From dating to marriage and raising four children, from attending college at Tulane University and Newcomb College to the establishment of Jim's pediatric cardiology practice, the Reynoldses have been rooted in New Orleans. But they believe that "so many people who move here feel that they can't get a concept of New Orleans, that they are not a part of the city." According to the Reynoldses, "The Collection welcomes those not native to the area and gives them a feel for what locals love about the city." Indeed, through their support of The Historic New Orleans Collection, the Reynoldses assist the institution in fulfilling its mission to "tell the stories of our region to New Orleanians...and the world."

## HAVE YOU CONSIDERED A PLANNED GIFT?

In many cases, a planned gift can help you achieve the following objectives:

- Bypass capital gains taxes
- Increase current income
- Reduce current income taxes
- Reduce federal estate taxes
- Conserve future assets for your heirs
- Benefit your favorite charity

To better serve the community, The Historic New Orleans Collection is pleased to offer the following materials free of charge:

- Giving Through Life Insurance
- Giving Through Charitable Remainder Trusts
- Giving Through Your Will
- Giving Securities
- Giving Through Retirement Plans
- Giving Through Gift Annuities

For more information about planned giving, please call Jack Pruitt, Jr., director of development, (504) 598-7173.

*All inquiries are held in strictest confidence and are without obligation. The Historic New Orleans Collection does not offer legal or tax advice. We encourage you to consult your legal and financial advisors for structuring a gift plan that achieves your giving intentions and meets your particular financial circumstances.*



## SECOND ANNUAL LAUSSAT SOCIETY *Gala*



# D O N O R S : July-September 2004

Fiona Abrams  
 Associated Office Systems  
 The Azby Fund  
 Barataria-Terrebonne National Estuary Program  
 Ann Wood Barnes  
 Mr. and Mrs. J. W. Bean  
 Steve Bellas  
 Ms. C. G. Bennitt  
 Bienville House Hotel  
 Dr. and Mrs. Thomas Bonner, Jr.  
 Mr. and Mrs. Robert S. Brantley  
 Broadmoor United Methodist Church  
 Bruce Brown  
 Mr. and Mrs. James L. Cahn  
 Calumet Photographic  
 Cane River National Heritage Area Commission  
 Mr. and Mrs. William K. Christovich for the bookplate program in memory of Mr. and Mrs. Alvin Richard Christovich, Sr., Elyria Kearney Christovich, Isabel Tonry Christovich, Lester E. Kabacoff, Marie Stadler Keenan, Emerite Gahn Lemmon, Louise Casterade Mossy, Ann Ogletree Mossy, Jane Potts Mossy, Margaret Keenan Mossy, and Mr. and Mrs. Wiley Lyons Mossy, Sr.  
 Citigroup Asset Management  
 Confederate Memorial Hall Museum  
 George T. Conwell

Cox Communications—Channel 8, Jefferson Parish; Channel 10, New Orleans  
 John J. Cummings III  
 Dr. Randolph Delehanty  
 Department of the Army, New Orleans District, Corps of Engineers  
 Blaine Derbigny  
 Dorian M. Bennett, Inc.  
 William Lake Douglas  
 Wilson G. Duprey  
 Entergy Charitable Foundation  
 Lea Filson  
 Catherine A. Flaherty  
 Patrick Flory  
 Ben Fontanelle  
 Phyllis Fullerton  
 Henry Gautreaux  
 Terry Gerstner  
 Renée Glindmeyer  
 Mr. and Mrs. Harold Gorman  
 John H. Hernandez  
 Hollinger Corporation  
 The Huntington Library, Art Collections, and Botanical Gardens  
 Huntington Museum of Art  
 Susan Pankey Ives  
 Richard Jackson  
 Mr. and Mrs. Drew Jardine  
 The Kenneth W. Rendell Gallery, Inc.  
 Robert J. Killeen  
 Don Kirkland

The Mr. & Mrs. L. Garvey Fund of The Greater New Orleans Foundation  
 Nancy La Fonta de Saintegeme  
 LaPorte, Sehart, Romig & Hand  
 Janet Larson  
 Mr. and Mrs. John H. Lawrence  
 Dr. Alfred E. Lemmon  
 Edward J. Lennox  
 Dr. Ernest A. Liner  
 Dr. George Lyons  
 Ralph Madison  
 Milling Benson Woodward L.L.P.  
 Mississippi River Parkway Commission  
 New Orleans Television  
 The Ogden Museum of Southern Art, Inc.  
 Orange County Regional History Center, Orlando Florida  
 Amy Ouchley  
 Patio Planters  
 Louis Peneguy  
 G. David Perrin, Jr.  
 Euphemie T. Phelps  
 Mrs. Robert S. Postle  
 Mrs. Ewell Potts  
 Alexandra Stafford and Raymond Rathlé  
 Scott M. Ratterree  
 Rault Resources Group  
 Bettie G. Redler  
 Restore or Retreat, Inc.  
 Running Press Book Publishers  
 St. Denis J. Villere & Company

Nadia St. Paul Moïse  
 Frances Salvaggio  
 Courtney-Anne Sarpy  
 Mark Schleifstein  
 Helen L. Schneidau  
 School of Design  
 Joy Segura  
 David Shaw  
 Shields, Mott, Lund L.L.P.  
 Dorothy B. Skau  
 Edgar Lee Smith  
 Patty Lemée Smith in honor of Emily Catherine Smith  
 Estate of Milton Solowitz  
 Dr. and Mrs. Wayne Stromeyer  
 Tennessee Williams/New Orleans Literary Festival  
 Roulhac B. Toledano  
 Mr. and Mrs. John E. Walker for the bookplate program in memory of Oliver J. Counce  
 Lenore D. Wands in memory of Carol Kammer Fromherz  
 WDSU-TV  
 Lawrence M. Weber  
 Jay Weigel  
 John F. Wettermark  
 William L. Clements Library  
 Betty Williams  
 WLAE-TV  
 WWL-TV



*On Thursday, November 4, 2004, members of the Laussat Society gathered at the home of Trip and Lisa Ludwig for a gala evening. Dinner, compliments of Chef Chuck Subra of La Côte Brasserie and Chef René Bajeux of René Bistrot, was followed by a performance by the Michael White Quartet. Pictured are, opposite page, counterclockwise, Chef René Bajeux and Chef Chuck Subra; Charles and Sherry Snyder; Judge Mary Ann Lemmon and Justice Harry Lemmon; the Michael White Quartet; above, first row, Marla and Larry Garvey; Cheryl and Catherine Betz; Alexandra Stafford and Raymond Rathlé; Julie and Drew Jardine; second row, Todd and Laura Simon Nelson and Lisa and Trip Ludwig; John and Linda Sarpy and Jack Pruitt; Jerry Zachary and Henry Bernstein.*

## ACQUISITIONS



THE HISTORIC NEW ORLEANS COLLECTION encourages research in the Williams Research Center at 410 Chartres Street from 10:00 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays). Cataloged materials available to

researchers include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. Each year The Collection adds thousands of items to its holdings. Though only selected gifts are mentioned here, the importance of all gifts cannot be overstated. Prospective donors of Louisiana materials are invited to contact the authors of the acquisitions columns.

## LIBRARY

For the third quarter of 2004 (July-September), there were 34 library acquisitions, totaling 192 items.

■ Dorothy Skau has donated three charming children's pamphlets published by local coffee companies at the turn of the 20th century. The titles document a novel marketing strategy of the time period. *Fairy Tales*, published by the New Orleans Coffee Company, and *Little Red Riding Hood*, published by Merchants Coffee Company, offer exquisite color lithographs. The third pamphlet, which lacks its cover, is an alphabet book with illustrations for young learners. The donation is a valuable resource for researchers interested in both the local coffee business and advertising practices.

■ *Report of the Commissioner of Patents for the Year 1849*, a recent gift from Lake Douglas, includes an essay on grasses for the South written by noted horticulturist Thomas Affleck. Affleck operated several plantations and established one of the earliest nurseries in the South. He is especially noted for his *Cotton Plantation Record and Account Book* which became a model for managing operations for planters. Several

of Affleck's valuable published almanacs are in the library's holdings.

In addition to Affleck's treatise on grasses, *Report of the Commissioner of Patents for the Year 1849* includes a report on the degeneration of sugarcane in Iberville Parish, Louisiana. The author, J. Pritchard, asks readers to suggest solutions to the problem.

■ Recognizing the importance of journals and magazines as research tools, the library is committed to acquiring single issues of journals containing articles of local interest and to adding new subscriptions to periodicals currently published in New Orleans. Louis Peneguy of Atlanta has donated the October 7, 1955, issue of *The Second Line*, a publication of the New Orleans Jazz Club. This particular issue, the organization's 1955 jazz-festival souvenir program, contains an article on the history of the New Orleans Jazz Club.

The January 1887 issue of *Harper's New Monthly Magazine*, donated by Lawrence Weber of Ohio, supplements The Collection's holdings of the journal. The issue contains an article on New Orleans written and illustrated by Charles Dudley Warner.

To add to The Collection's holdings of contemporary periodicals, the institution has subscribed to three recent additions to the marketplace—*Southern Woman*, *Scat Magazine*, and *Gallery Insider*.

—Gerald Patout

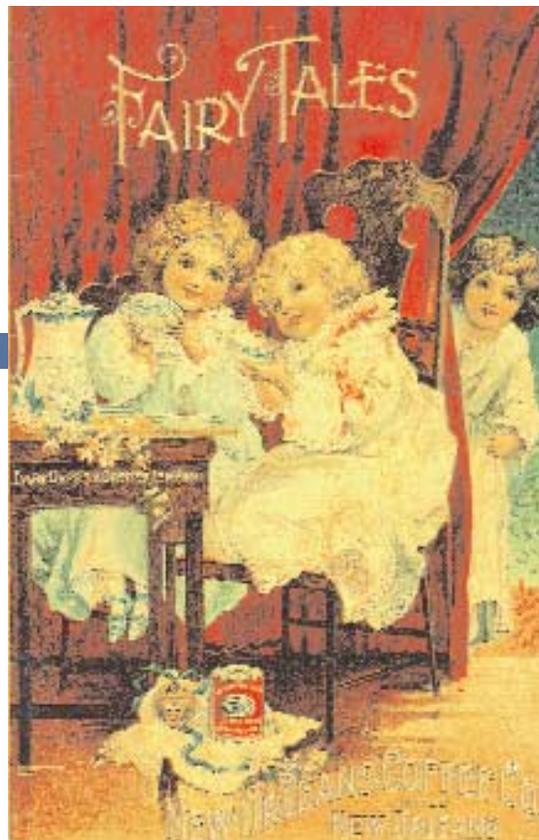
## MANUSCRIPTS

For the third quarter of 2004 (July-September), there were 16 manuscripts donations, totaling approximately 184 linear feet.

■ Janet Larson of Sea Girt, New Jersey, has donated a vast collection of jazz records, memorabilia, and research materials assembled over the course of 50 years by her late husband, Paul Larson. Born in 1931, Mr. Larson began collecting jazz records at about the age of 10 and continued his interest in jazz throughout his adult life. In addition to owning and operating an automobile dealership, Mr. Larson

hosted a jazz music radio program for WJLK in Asbury Park.

As early as 1949-50 Paul Larson began collecting material on New Orleans trumpeter Bunk Johnson. A member of the legendary Eagle Band from ca. 1910 to 1914, Bunk reputedly had a strong influence on Louis Armstrong and a number of other musicians before drifting into obscurity in the 1930s. By 1934, forced into retirement as a practicing musician by dental problems, Bunk had settled in New Iberia where he taught music and did odd jobs for a living. While researching a chapter on Louis Armstrong for the 1939 book *Jazzmen*, historian and collector William Russell became acquainted with Bunk's work; shortly thereafter Russell and Johnson began a lifelong correspondence and friendship. Believing Bunk's music to be some of the most authentic early jazz worthy of preserving, Russell created his own American Music label in an attempt to market Bunk's work and revive his career as a musician. Bunk Johnson's brief comeback in the 1940s initiated great interest in exploring the murky history of early jazz.



*Fairy Tales* published by the New Orleans Coffee Company (2004.0173.2)



*Bunk Johnson, with Jim Robinson on trombone, at the Academy of Music, December 2, 1945 (2004.0151)*

Seeing Bunk as a link to the origins of the music that he so loved, Paul Larson set out to document every aspect of the trumpeter's life. Mr. Larson's meticulously compiled scrapbooks include photographs, newspaper clippings, and other memorabilia relating to Bunk's comeback and the revival of New Orleans-style jazz. Among the extensive subject files in the collection is one entitled "New Iberia" which contains correspondence from Larson to the mayor's office asking that photographs be taken of Bunk's various residences in the area and that his former music students be located. Audio tapes of Bunk's performances, a broad assemblage of records, a substantial library of biographies and discographies, and obscure jazz periodicals enhance Mr. Larson's donation.

—*Mark Cave*

## CURATORIAL

For the third quarter of 2004 (July-September), there were 23 curatorial donations, totaling 200 items.

■ The campeachy or butaca chair, a form long associated with Louisiana's colonial past, was introduced to the region during the period of Spain's administration of the colony (1762-1800). Usually consisting of a wooden frame supporting a low-slung leather seat and back, the form remains popular today. The Collection has acquired

a mid-20th century example by William Spratling, a member of the faculty of the Tulane School of Architecture and an integral part of the New Orleans art community in the 1920s. Spratling left New Orleans in 1929 to settle permanently in Taxco, Mexico, where he is largely credited with reviving that area's tradition of crafts, especially silversmithing. Dating between 1936 and 1940, Spratling's simple design of wood and lightly pebbled leather is decorated by a cutout of a leaping fish in the crest rail.

■ Items related to Carnival in New Orleans donated this quarter include posters and float designs for the Rex organization, a gift of the School of Design, and three ball invitations from Nadia St. Paul M<sup>o</sup>ise.

■ A group of souvenir dolls dating from the 1930s, a gift of Mrs. Ewell Potts, includes figures of Jean Laffite, Evangeline, a "casket" girl, and Marie Laveau. Nancy La Fonta de Saintegeme has also donated a group of dolls representing historical figures, including Laffite and Andrew Jackson.

■ David Nixon, a multi-talented artist and musician, spent much

time in New Orleans during the middle decades of the 20th century. His whimsical paintings and drawings often focus on the human figure. Many New Orleanians recall the professional puppet theater Nixon operated from his Madison Street residence, using puppets of his own creation. In keeping with a focus on collecting portraits and self-portraits of artists working in Louisiana, The Collection has acquired a papier-mâché self-portrait head of David Nixon, along with documentary material describing his career in New Orleans and abroad.

—*John H. Lawrence*



*Float design for the 1998 Rex parade by Manuel Ponce, Blaine Kern Artists (2004.0201.9)*



*Bill Russell at the entrance to Preservation Hall, April 1978 (92-48-L, MSS 520, f. 2248), William Russell Jazz Collection, Clarisse Claiborne Grima Fund purchase*

## SIXTH ANNUAL BILL RUSSELL LECTURE CELEBRATING A JAZZ MASTER'S CENTENNIAL

FRIDAY, APRIL 8, 2005

The Collection's sixth annual Bill Russell lecture will commemorate the avid jazz collector and historian's 100th birthday with a panel discussion, moderated by Dr. Bruce Boyd Raeburn, director of Tulane University's Hogan Jazz Archive. Panelists include Russell's brother, William Wagner; pianist Tom McDermott; bandleader Barry Martyn; music publisher Don Gillespie; and Benjamin Jaffe, manager of Preservation Hall.

## STAFF

### IN THE COMMUNITY

**Priscilla Lawrence** was named to the board of trustees of the Alexandria Museum of Art. **Warren J. Woods** was elected treasurer of the Southeastern Registrars Association. **John H. Lawrence** was elected to the board of the Vieux Carré Property Owners, Residents, and Associates. **Pamela D. Arceneaux** was interviewed by Chum Television, Ltd., a Toronto-based company, for a documentary on Storyville. **Mary Lou Christovich** gave a seminar, "Tracing Louisiana Architecture," at FORUM 2004, the annual meeting of the American Institute of Architecture Students.

### PUBLICATIONS

**John H. Lawrence**, "The Parisian Photographs of Clarence John Laughlin," in *Clarence John Laughlin* (exhibition catalogue) (Paris: Bernard Dudoignon, 2004).

### CHANGES

**Cora Noorda**, development assistant; **Ann Gilbert**, docent department.



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## INTERN UPDATE: RACHEL LYONS

Since the early 1980s, The Historic New Orleans Collection has hosted interns from a variety of institutions, both local and out of state. During 2004, interns came from Louisiana State University, Loyola University New Orleans, Southeastern Louisiana University, Southern University, and the University of Delaware. The interns, who serve without pay, receive a thorough introduction to a museum/research facility. In addition, they are assigned projects that match their skills and interests with the needs of The Collection.

In the spring and summer of 1997, Rachel Lyons, an intern from the Loyola University history department, rehoused photographs in the William Russell Jazz Collection and assisted the preparators in exhibition design and condition reporting. Rachel took the skills learned at THNOC to her position as folk-art interpreter at the



International House of Blues Foundation, where she initiated and executed condition reports for the over 400 works of art on display in the House of Blues New Orleans venue.

In 2000 Rachel became the founding archivist for the New Orleans Jazz & Heritage Foundation, authoring and implementing archival policies and procedures and beginning the process of inventorying, accessioning, and cataloguing the foundation's musical heritage collection. A significant resource for the study of New Orleans music, the collection includes more than 2,000 recordings from the African, folk, food, and music heritage stages at Jazz Fest and approximately 1,300 reel-to-reel tapes from WWOZ's formative years. While working at NOJHF, Rachel Lyons completed the master's program in arts administration at the University of New Orleans.

*THNOC provides internship opportunities for students in appropriate academic fields. Please address all inquiries to: Internship Opportunities, The Historic New Orleans Collection, 533 Royal Street, New Orleans, LA 70130.*

*The Historic New Orleans Collection thanks the interns from the past year—Lisa Williams (Louisiana State University), Donna Price (Southern University), Lenora Costa (University of Delaware), Andrea Faber (Southeastern Louisiana University), and Hilary Hartje (Loyola University New Orleans).*

## ON LOAN

*The Historic New Orleans Collection lends materials from the permanent collection for specific periods of time to other private or public museums, historical organizations, or educational agencies for use in temporary exhibitions. These institutions must comply with The Collection's security and environmental standards.*

Materials from The Collection will be included in the following exhibitions:

*Once in French America*  
Canadian Museum of Civilization  
Hull, Québec  
Dates of loan:  
May 17, 2004-April 30, 2005

*Arti & Architettura, 1900-2000*  
Palazzo Ducale  
Genoa, Italy  
Dates of loan:  
September 15, 2004-February 28, 2005

*American Visions of Liberty & Freedom*  
Virginia Historical Society  
Richmond, Virginia  
Dates of loan:  
October 1, 2004-February 28, 2005

*Fourth Annual State Home Showcase of Art*  
Louisiana Governor's Mansion  
Baton Rouge, Louisiana  
Dates of loan:  
November 11, 2004-April 26, 2006

## THE SHOP

Order the  
award-winning  
publication



The Shop is offering a number of products commemorating The Collection's year-long celebration of the ties between Great Britain and Louisiana. In addition to a jigsaw puzzle of *Battle of New Orleans* by Dennis Malone Carter, matted prints of the following images are available: a painting of the Battle of Lake Borgne by Thomas L. Hornbrook, a *Sketch of the Position of the British and American Forces* prior to the Battle of New Orleans, and *A Map of Part of West Florida* from the early days of British exploration. The prints sell for \$15.00 and are matted to 11x14. The puzzle, which measures 5x7 when completed, sells for \$10.00.

PLEASE SEND

Quantity		Amount
___	<i>Charting Louisiana</i> , \$95.00	_____
___	Battle of Lake Borgne, \$15.00	_____
___	<i>Sketch of the Position of British and American Forces</i> , \$15.00	_____
___	<i>A Map of Part of West Florida</i> , \$15.00	_____
___	<i>Battle of New Orleans</i> puzzle, \$10.00	_____
<i>Taxes as applicable</i>		
	9% Orleans Parish	_____
	4% other La. residents _____	
	Subtotal	_____
<i>Shipping and Handling</i>		
	<i>Charting Louisiana</i> , \$11	_____
	Prints, \$2	_____
	Puzzle, \$3	_____
	Total Amount Due	_____

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Telephone \_\_\_\_\_

Visa  MasterCard  Amex  Discover

Check or money order

Account Number \_\_\_\_\_

Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

## EDUCATIONAL OUTREACH UPDATE

### Continued Support from Entergy...Continued Teacher Training

For the third year in a row, Entergy has sponsored The Collection's professional development workshops for middle and high school social-studies teachers in the Greater New Orleans area with a grant from its Excellence in Education Foundation. Each year the *American Perspectives* workshops, which are part of The Collection's Teaching American History in New Orleans (TAHINO) education program, have expanded in size and scope. In the 2004-05 academic year, workshops are being offered to public, private, and parochial school teachers in Orleans, Jefferson, St. Bernard, St. Charles, and Plaquemines Parishes. The workshops provide interactive classroom strategies for introducing and integrating primary source

materials into standards-based curricula for middle and high school teachers. On November 1, middle school teachers studied the War of 1812 and the Battle of New Orleans, examining documents, rare pamphlets and publications, and manuscript correspondence from the William C. Cook War of 1812 in the South Collection. On November 15 and January 24, high school teachers used primary sources to explore civil rights and the law in Louisiana, tracing the impact of legislation on slaves, free people of color, Native Americans, women, and other immigrant and minority groups in the state. Upon completion of the full-day course, participants receive a certificate for eight hours of continuing learning units. To date, more than 350 teachers have par-

ticipated in the *American Perspectives* workshops, which are free and include lunch and parking. For more information, call or e-mail Sue Laudeman, (504) 598-7154, sue@hnoc.org.

#### CORRECTIONS

In the fall 2004 issue of the *Quarterly*, Arsène LaCarrière Latour was misidentified as the maker of *Sketch of the Position of the British and American Forces...* (1971.98). The maker of this map is unknown. The caption for *Capture of American Gun Vessels off New Orleans...* incorrectly refers to the vessels surrounding the American gunboats as British brigs and sloops; they are in fact barges.

# AT THE COLLECTION



*Francesco Cardinal Marchisano, Archpriest of the Vatican Basilica of St. Peter, Vicar General for His Holiness, recently visited The Historic New Orleans Collection for a tour of the complex. Pictured in the director's gallery are Bunny Hinckley, Monsignor Crosby Kern (rector of St. Louis Cathedral), the Vicar General, Priscilla Lawrence, John Lawrence, Martha Walker, John Walker, and Alfred Lemmon.*



*On Monday, November 1, members of the Christ Church Cathedral congregation gathered for a reception celebrating the opening of A Heritage of Faith: Christ Church Cathedral and Episcopal Louisiana, 1805-2005. Pictured are, first row, the Right Reverend James B. Brown (retired bishop of the diocese of Louisiana), Mark Cave, and the Very Reverend David A. DuPlantier (dean, Christ Church Cathedral); the Reverend Steven M. Roberts (canon, Christ Church Cathedral), Herbert N. Gant, Sarah Morris, and Wade Toth; Anne Gardiner, Virginia McIlbenny, and Martha Eshleman; second row, James Huger, Eugenie Huger, Susan Gundlach, and H. Merritt Lane III; Bill and Olive Forman, Priscilla Lawrence, and Mark Cave; Irvin Mayfield and Troy Bush.*



**THE HISTORIC  
NEW ORLEANS  
COLLECTION  
QUARTERLY**

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