



# THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Volume XXV, Number 1

Winter 2008

*Satellite image of New Orleans captured  
by the Enhanced Thematic Mapper plus  
flying aboard the Landsat 7 satellite,  
April 26, 2000, courtesy of NASA*



Surrounded by Water:  
New Orleans, the Mississippi River,  
and Lake Pontchartrain

# Surrounded by Water: New Orleans, the Mississippi River, and Lake Pontchartrain



*Crescent in the river  
from an altitude  
of 5,500 ft. by  
Sam R. Sutton,  
January 29, 1965  
(1984.166.2.305),  
gift of Sam R. Sutton  
and Chester Dyer*

Along its considerable length, the Mississippi River presents many appearances. Its headwaters, in the glacial lakes of Minnesota, produce a modest stream that gradually widens as it travels south. Tumbling over St. Anthony's Falls at Minneapolis, then passing the bluffs of Iowa, the river gathers volume and width, pressing toward its confluence with the Missouri (at St. Louis) and, further downstream, the Ohio (at Cairo, Illinois). When the flow reaches the flatlands of Louisiana, its broad, sheetlike surface belies a swift and treacherous current, racing toward discharge into the Gulf of Mexico through a weblike array of channels.

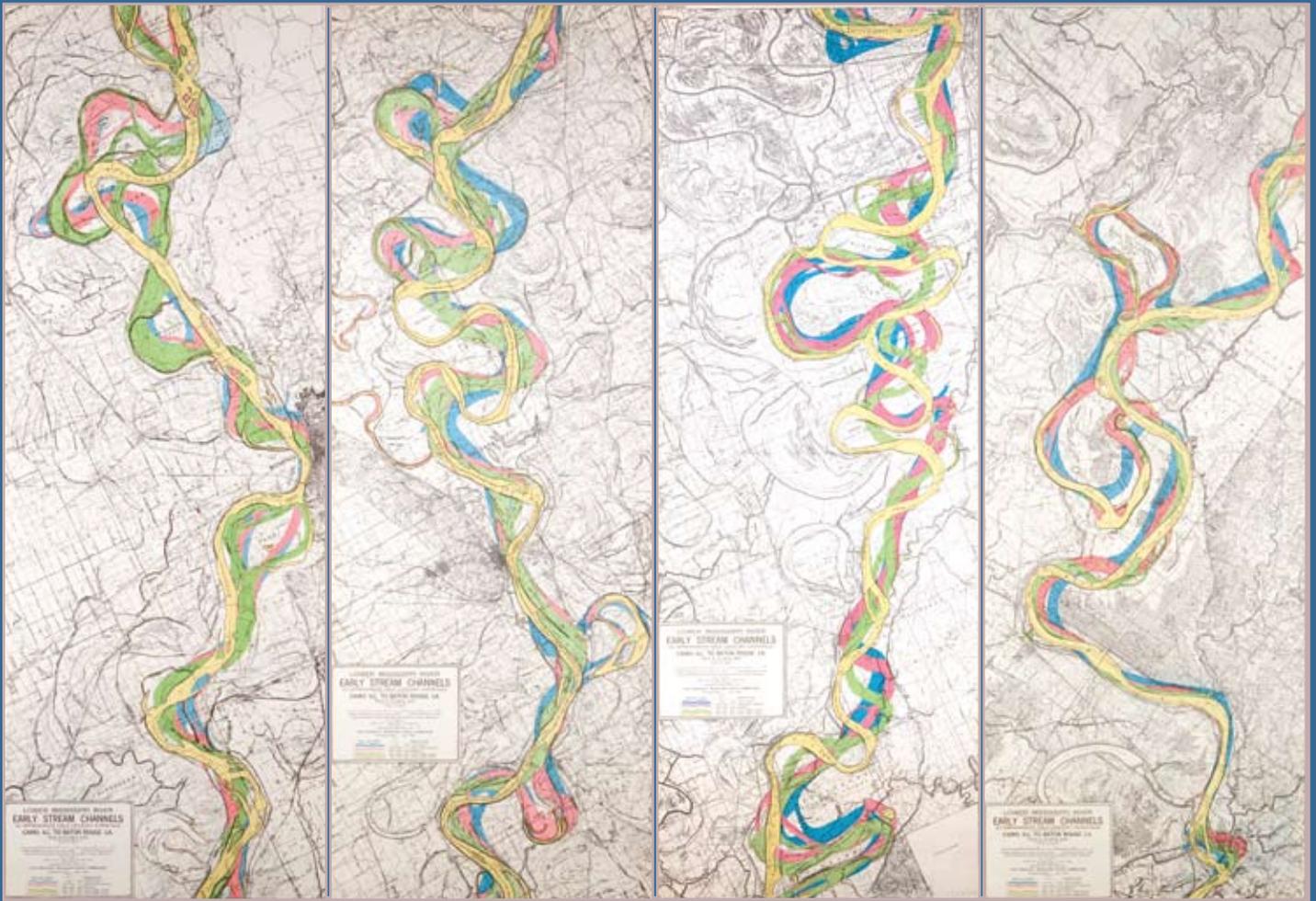
The city of New Orleans owes its existence—and its economic viability—to its location near the mouth of the



*The Red River "Raft" as it was, October 1874 (1974.25.30.541)*

Mississippi. For centuries, the river has acted as the primary conduit for the consumer goods, natural resources, and agricultural products that make New Orleans one of the world's greatest ports. Lake Pontchartrain to the north and the Gulf of Mexico to the south further enhance the city's stature as a hub of travel, trade, and recreation. Yet periodic flooding, tropical storms, and vanishing wetlands are ever-present reminders of instability. Surrounded by water, the city is also surrounded by risk. And still, New Orleans perseveres.

*Surrounded by Water: New Orleans, the Mississippi River, and Lake Pontchartrain*, currently on view in the Williams Gallery, offers a wide-ranging view of the city's environmental history. Maps, photographs, and memorabilia document centuries of dependence on—and modifications of—our watery environs.



Lower Mississippi River Early Stream Channels... by U.S. Army Corps of Engineers, 1765–1932 (1999.111.27,.28,.32,.34), gift of Col. and Mrs. L. B. Wilby. The lower portion of the Mississippi, below the Missouri and Ohio rivers, meanders as it flows through relatively level land. As it seeks a more direct path to the Gulf of Mexico, the river creates twists, turns, oxbows, and cutoffs across the terrain. This striking series of maps, on display in the exhibition, shows the Mississippi’s course from its confluence with the Ohio at Cairo, Illinois, as far south as Baton Rouge. Colored tracks indicate changes in the river’s channel between 1765 and 1932.

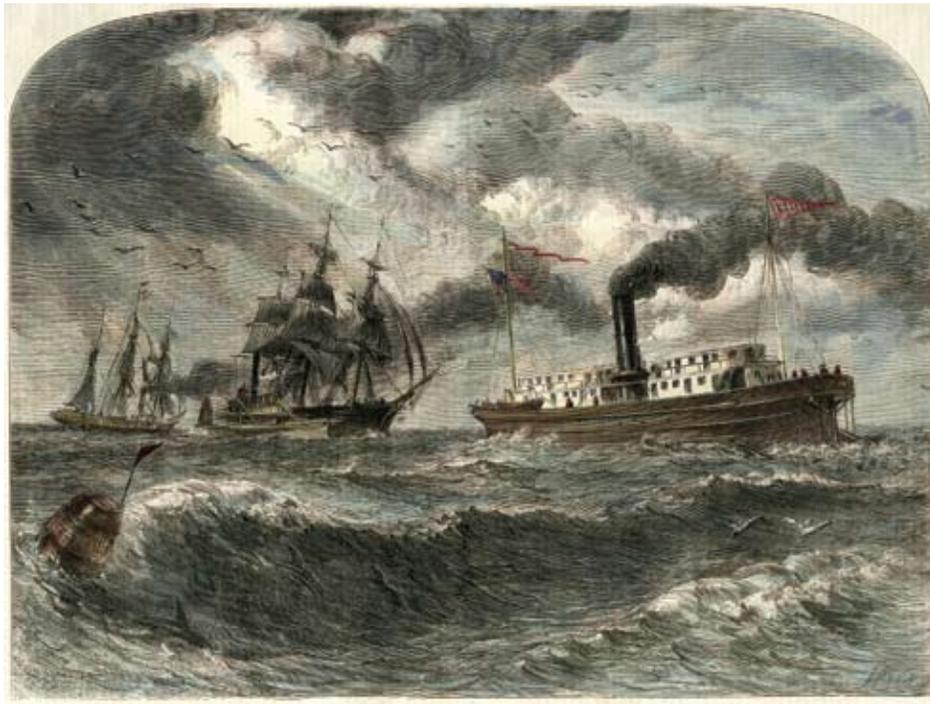


Through much of the 19th century, shipping on the Mississippi River was hindered by a variety of obstacles—those fixed firmly in the mud (snags), those bobbing on the surface (sawyers), and others, including sandbars, that were not always visible from the river pilot’s vantage point. The modern U.S. Army Corps of Engineers, formed in 1802, was charged with the task of building and maintaining America’s navigation canals and coastal defenses. An 1824 act of Congress “to improve the navigation of the Ohio and Mississippi rivers” extended the Corps’ mandate to include the removal of obstacles such as snags and sandbars from the nation’s major rivers. In Louisiana, the Corps focused its efforts on the breakup of the Great Red River Raft, an impenetrable logjam blocking the Red River—a tributary of the Mississippi—to the north of Natchitoches in the late 19th century.

One of the Mississippi River’s worst obstacles lay at the river’s mouth, where a constant buildup of silt created bars siz-

able enough to render the pass unnavigable. By the 1860s the problem was so serious that deep-draft ships were frequently blocked from approaching New Orleans, forcing captains to seek other ports. In the late 1870s engineer James B. Eads (1820–1887) designed a series of jetties at South Pass which allowed silt to be deposited beyond the continental shelf, ending bar-related navigation problems at the pass. Eads’s jetties, and the promise of a year-round navigation channel, sparked a shipping boom in ports along the river.

Another “hazard” for navigators was the ever-shifting course of the river itself. Charles Pike’s 1847 “ribbon map” supplied the names of land owners and the location of their plots along the Mississippi corridor from Port Hudson, a small town north of Baton Rouge, to New Orleans. Similar maps produced for river pilots—often in book form—provided pertinent updates on the river’s changing course. Replete with extensive commentary on adjacent lands, the bound versions of these maps functioned not only as navigational aids but also as travel guides.



On the Mississippi—The Essayons at Work Removing the Bar at the Mouth of the Southwest Pass by Alfred Rudolph Waud and T. Speer, June 3, 1871 (1966.2.2)

During the last quarter of the 19th century, the Corps stabilized the course of the Mississippi from St. Louis to Minneapolis, ensuring predictable navigation between the two river ports. A variety of manmade structures—wing dams, revetments (concrete embankments), weirs, and locks—produced a mostly predictable navigation route and diminished the effects of natural features like rapids, bars, multiple channels, and snags.

Since the great Mississippi River flood of 1927, the Corps has taken on an increasingly central role in flood protection—constructing levees, spillways, and other structures designed to protect America's urban and natural resources. One of the greatest challenges currently facing the Corps is the maintenance of the Old River Control Structure some 100 miles upriver from New Orleans. A complex of locks and dams, the structure prevents the Mississippi from meandering west, capturing the Atchafalaya River, and bypassing New Orleans.

The Mississippi River constantly seeks the shortest route to the Gulf of Mexico and threatens to abandon its

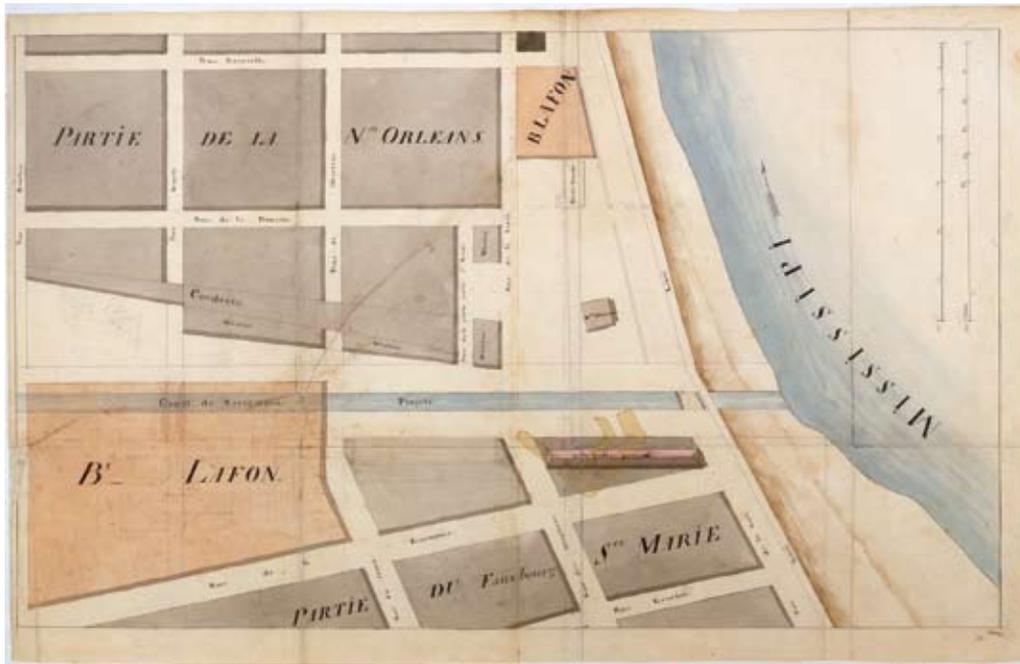
channel below Baton Rouge. Since the 1950s, a series of dams and spillways on the Red and Old rivers has allowed some water to pass into the Atchafalaya Basin, while holding the Mississippi to its current path—flowing past New Orleans, south through Plaquemines Parish, and out into the Gulf of Mexico. After the great flood of 1927, engineers increasingly relied on spillways to divert floodwaters in a controlled fashion. The Bonnet Carré Spillway, about 25 miles upriver from New Orleans, became operational in 1931 and has been opened several times to protect the city from floods.

While the Corps wrestled with the Mississippi River, New Orleans maritime interests sought avenues for utilizing Lake Pontchartrain's economic potential. A waterway between the Mississippi River and Lake Pontchartrain long stood as the holy grail of these interests. Such a route, it was understood, would enhance access to the Gulf of Mexico while bypassing the treacherous obstacles of the lower Mississippi. In 1794 the Spanish governor, Baron Francisco de Carondelet (1748–1807),

authorized the construction of a canal—known as the Carondelet or Old Basin Canal—between the bayou and what is now Basin Street. Its purpose was to permit ship-borne cargo to be brought to the “back door” of the city. Shallow depth and a narrow channel limited the canal's efficacy, and a few decades later a new watercourse was proposed.

The New Basin Canal was built in the 1830s along the route now occupied by the Pontchartrain Expressway, about a mile west of the Old Basin Canal. Both canals were an integral part of the city's port system, their banks lined with warehouses storing lumber and bricks, produce and seafood. The Old and New Basin canals provided an open water route to the center of the city for certain low-draft vessels, but a proposed canal link to the river—down present-day Canal Street—was never built.

The Inner Harbor Navigation Canal, known locally as the Industrial Canal, was constructed between 1912 and 1923. Its opening in 1923 diminished the older canals' importance and resulted in their closure. The Old Basin Canal was filled in during the 1920s; the



Land owned by Barthélémy Lafon in Faubourg St. Marie by *Barthélémy Lafon*, ca. 1810 (1980.187). The plan shows the proposed canal link to the river—down present-day Canal Street—which was never built.

New Basin Canal was filled in, in stages, between the late 1930s and late 1950s.

With the extension of the Intra-coastal Waterway through eastern New Orleans in the 1940s, a navigable shortcut to the Gulf finally became feasible. The Mississippi River Gulf Outlet, or MR-GO, was completed in 1963. So long anticipated, MR-GO has become a lightning rod for controversy. The outlet is currently slated for closure, due to unexpected problems with silt build-up; the constant expense of dredging; and the belief that MR-GO funneled hurricane surge into both Orleans and St. Bernard parishes during hurricanes Betsy and Katrina.



Ecological and economic concerns have coalesced to prompt federal and state efforts to protect the city from flooding and sustain the fragile wetlands. Likewise, early 20th-century land reclamation projects along Lake Pontchartrain's southern shore, and population increases on both shores of the lake, have altered the ecological balance. The recognized need to reestablish the lake as a healthy,

multi-use resource has energized both the public and private sectors. *Surrounded by Water* celebrates the human spirit—the industry and the artistry—that allows us to be borne, and continually reborn, upon the water.

Free and open to the public, *Surrounded by Water* opened January 26

and continues on view through August 10, 2008. The exhibition is open Tuesday–Saturday, 9:30 a.m.–4:30 p.m., and Sunday, 10:30 a.m.–4:30 p.m., at 533 Royal Street.

—*Pamela D. Arceneaux,  
John H. Lawrence, John Magill*

NINTH ANNUAL BILL RUSSELL LECTURE

## JAZZ AND THE MISSISSIPPI RIVER

BY

WILLIAM HOWLAND KENNEY

*Professor emeritus of history and American Studies at Kent State University and  
author of Jazz on the River (University of Chicago Press, 2005)*

FRIDAY, APRIL 11, 2008

WILLIAMS RESEARCH CENTER

410 CHARTRES STREET

7:00 PM

*Free and open to the public*

*Presented in conjunction with the French Quarter Festival*

## FROM THE DIRECTOR



Innovative, educational programming increasingly fills The Collection's public calendar. The 13th annual Williams Research Center Symposium, *The Mississippi River: Artery of Commerce and Culture*, on February 9, 2008, launched what promises to be a very active year at The Collection. Whether you're a connoisseur of antiques or a lover of music, The Collection has an event for you in 2008.

Since the inaugural Williams Research Center Symposium in 1996, The Collection has presented a baker's dozen of topics at its annual day-long event. As always this year's symposium was a resounding success. The distinguished speakers provided paths to both literal and figurative explorations of history. Thank you for attending and supporting the symposia throughout the years.

Following closely on the symposium's heels, the second annual collaboration between The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra, "Music of the Mississippi," welcomed a record-breaking audience for a journey through time on a musical voyage down the Mississippi River. More than 400 people turned out for Clarke "Doc" Hawley's pre-concert lecture on steamboat life. And the St. Louis Cathedral was bursting at the seams when the LPO performed a program featuring composers and pieces inspired by the mighty Mississippi, with Mark Twain, played by local favorite mikko, as the evening's narrator.

The Mississippi River continues to inspire The Collection's program-

ming calendar into the summer. The current exhibition in the Williams Gallery, *Surrounded by Water*, remains on view through August 10. The ninth annual Bill Russell lecture, set against the backdrop of the French Quarter Festival, explores the river's influence on jazz on Friday, April 11.

In addition to these annual events, The Collection is excited to be launching new endeavors. Concerts in the Courtyard, a series of Friday-evening concerts in the spring, will present an array of New Orleans musical groups in the courtyard at 533 Royal Street. The first annual Historic New Orleans Collection Antiques Forum, August 7-10, will assemble a group of nationally recognized speakers to discuss the decorative arts in New Orleans and the region. Please mark your calendars and stay tuned for more information on these exciting events.

—Priscilla Lawrence

## Three Community Members Appointed to the Board

Charles Snyder, president of the Kemper and Leila Williams Foundation, announces the appointment of three new members to the foundation board, governing body of The Historic New Orleans Collection. Drew Jardine, R. Hunter Pierson Jr., and E. Alexandra Stafford joined the board in the fall of 2007.

Former board member and chairman of the Laussat Society, Drew Jardine is a financial advisor in the New Orleans office of Smith Barney. A native of Douglas, Georgia, he is a graduate of Mercer University in Macon, Georgia, with a degree in economics; he also received an MBA in finance from Georgia State University in Atlanta. He is a



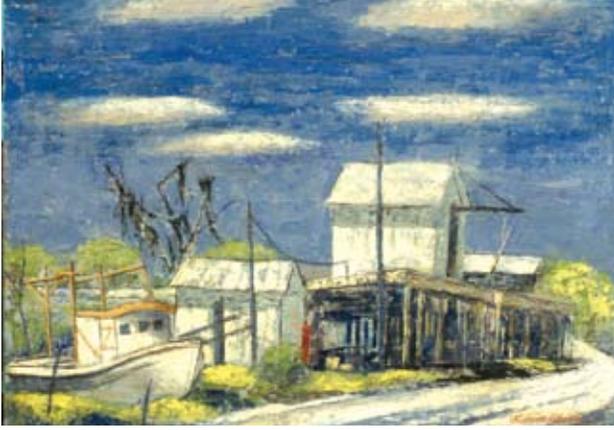
Drew Jardine

former chairman of the board of Junior Achievement of Greater New Orleans and the Southeast Louisiana Chapter of the American Red Cross. Mr. Jardine is currently chairman of the board of the Christian Health Ministries Foundation. In addition, he serves on the boards of the Better Business Bureau of the Greater New Orleans Area, the Audubon Nature

Institute, the World Trade Center of New Orleans, the Baptist Community Ministries Foundation, and WYES-TV. Drew and his wife, Julie, reside in Mandeville and have two daughters, one of whom currently lives in Japan.



Hunter Pierson Jr.



Pip's Place, Hopedale, La. by Laurence Christie Edwardson, between 1965 and 1979 (1999.118.4), gift of Laura Simon Nelson

## Louisiana:

### WHERE LAND MEETS WATER

ON VIEW THROUGH APRIL 27  
AT THE NEW ORLEANS MUSEUM OF ART

Louisiana's landscape—dominated by lakes, rivers, bayous, and swamps—has inspired generations of native-born and visiting artists. The latest exhibition in THNOC's ongoing partnership with the New Orleans Museum of Art, *Louisiana: Where Land Meets Water* celebrates 175 years of landscape painting. Showcasing more than 80 artworks by more than 50 artists, the exhibition includes oils, watercolors, pastels, prints, photographs, books, pottery, and decorative arts spanning the period from 1815 to 1990. *Louisiana: Where Land Meets Water* remains on view through April 27 at NOMA. The museum is open Wednesday–Sunday, 10:00 a.m.–4:30 p.m.

## New at The Collection

### Architectural Tours of The Historic New Orleans Collection's Buildings and Courtyards

The Historic New Orleans Collection's newest guided tour explores the history of French Quarter architecture, how courtyards developed, and the distinguishing features of each architectural style represented at THNOC, while tracing the history of the people who lived in the buildings. Tours are \$5.00 per person and are offered Tuesday–Saturday at 10:00 a.m., 11:00 a.m., 2:00 p.m., and 3:00 p.m.

### Concerts in the Courtyard

The Historic New Orleans Collection is pleased to announce a new Friday-evening concert series to be held once a month during the spring. The series begins on March 14 and continues through June. The concerts will take place from 5:30 to 8:00 p.m. Admission is \$10; free for THNOC members. Performers are to be announced; please check [www.hnoc.org](http://www.hnoc.org) for the latest schedule.



Alexandra Stafford

R. Hunter Pierson Jr. is involved in private investments as well as the management of several timberland and real estate development companies. Hailing from Alexandria, Louisiana, Mr. Pierson received a BA from Louisiana State University. He serves on the board of the Public Affairs Research Council of Louisiana, the New Orleans Museum of Art, the Louisiana

State Museum Foundation, Teach for America, the Committee of 100 for Economic Development in Louisiana, and the Deltic Timber Corporation. He is also co-chairman of the Promise and Distinction National Capital Campaign for Tulane University and a member of the university's President's Council, Health Sciences Center, and Business School Council. Mr. Pierson formerly served on the boards of the Bureau of Governmental Research, Isidore Newman School, WYES-TV, and the Arts Council of New Orleans. Hunter and his wife, Cathy, reside in New Orleans and have one son who lives with his wife and daughter in Cambridge, Massachusetts.

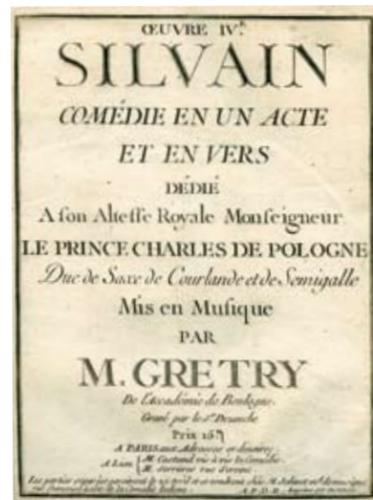
New York City native E. Alexandra Stafford was reared in Paris. After

graduating from Smith College with a BA in Art History, she worked in film at the Metropolitan Museum of Art and later worked in commercials and television in New York, Los Angeles, and New Orleans. Ms. Stafford is vice president of the board of the Alliance Française of New Orleans and a board member of the Federation of Alliances Françaises/USA. Locally, she is a board member of Les Causeries du Lundi and Ecole Bilingue de la Nouvelle-Orléans and serves on the advisory council of the New Orleans Museum of Art. She formerly co-chaired the French Heritage Society New Orleans Chapter and served as a board member of Save Our Cemeteries. Alexandra and her husband, Raymond Rathle Jr., reside in Metairie with their two children.

# SYLVAIN

New Orleans's First Opera

On May 22, 1796, the Théâtre St. Pierre staged André Ernest Modeste Grétry's *Sylvain*. The opera, which premiered in Paris in 1770, is the first documented opera performance in New Orleans, and, in the years following the New Orleans premiere, the music of its composer rose to the forefront of the city's musical scene. In October, The Historic New Orleans Collection acquired an extremely rare early score of *Sylvain* (printed in 1770), bolstering the museum's holdings related to the city's rich musical heritage.



Title page of *Sylvain* (Sylvain) by André Ernest Modeste Grétry, 1770 (2007.0313)

Born in Liège, France, on February 8, 1741, Grétry received musical training as a child in France and then from the age of 18 in Rome. While never a master of harmony or instrumentation, he excelled in lovely melodies and the simple pastoral style so popular in his era. The operas of Grétry, one of the most prolific composers of opéra-comique in the last quarter of the 18th century, were immensely popular in New Orleans. A host of his scores were introduced to New Orleans soon after *Sylvain's* success, several of which became repertoire staples at the

city's theatres during the next quarter century. Henry A. Kmen—author of *Music in New Orleans: The Formative Years, 1791–1841*—documented at least 110 stagings of 17 different Grétry operas in New Orleans between 1796 and 1821. In many cases these were the first United States performances of the scores. The most frequently heard were *Sylvain* and *Richard Coeur de Lion* (15 stagings each), followed by *Zémire et Azor* (12), *L'Amant Jaloux* and *L'Épreuve Villageoise* (11 each), and *Le Jugement de Midas* (10).

During the following decades, the new operas of Gioachino Rossini, Daniel Auber, and Adolphe Adam broadened and changed the New Orleans repertoire. Performances of Grétry's operas decreased, and after 1831 most of these once popular works disappeared from the local stage, with only a few scattered revivals. Although Grétry's operas never regained their pre-eminence, his melodies have lived on in the works of other composers. The Old Countess in Tchaikovsky's *The Queen of Spades* (1890) reminisces about her youth by singing Laurette's aria "Je crains de lui parler la nuit" from Grétry's *Richard Coeur de Lion*. Thea Musgrave quotes another Grétry melody in the first scene of her opera *Pontalba*, which received its world premiere in New Orleans in 2003. And in December 1968, the Xavier University Opera Workshop revived *Sylvain*—the opera's first staging locally since the first half of the 19th century.

The *Sylvain* score now in the holdings of The Historic New Orleans Collection was engraved in Paris by Sr. Dézauche and printed by Montulaï. It is bound with another Grétry opera, *Lucile*, which premiered in Paris on January 5, 1769.

—Jack Belsom, Archivist  
New Orleans Opera Association

# LEAP INTO HISTORY

Visit the Newly Reopened Louisiana History Galleries

On February 23, The Collection launched Leap into History week, celebrating the reopening of the Louisiana History Galleries. Described by major guidebooks as "the best introduction to the city that a visitor can get," the History Galleries, on the second floor of the 1792 Merieult House at 533 Royal Street, have undergone a major expansion in size and content. Eleven galleries comprise the new attraction. The first nine galleries, covering the colonial era through the antebellum period, have been augmented with a wide selection of materials from the permanent collections, as well as broadcasts of music from the respective periods. Galleries ten and eleven bring the tour well into the 20th century—exploring jazz, art, literature, politics, world wars I and II, and



Sale of Estates, Pictures and Slaves... by W. H. Brooke and J. M. Starling, 1842 (1974.25.23.4)



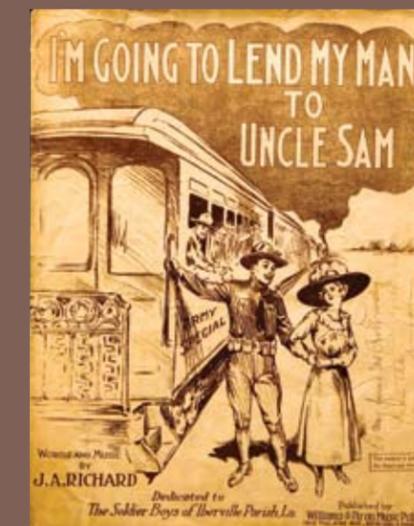
First New Orleans Jazz & Heritage Festival poster by Bruce Brice, 1969 (1979.383.2), gift of Clay Watson

many other topics. While the galleries are currently viewed by a docent-led tour, they will eventually be accessible on a self-guided basis.

Leap into History week culminated with a reception on Leap Day, February 29, featuring music by the Dr. Michael White Quartet. Additional Leap into History programming will take place throughout the coming year; please visit [www.hnoc.org](http://www.hnoc.org) for the latest calendar. The hour-long tours are offered Tuesday–Saturday at 10:00 a.m., 11:00 a.m., 2:00 p.m., and 3:00 p.m. for \$5 per person. Boxed sets of note cards featuring reproductions of images featured in the Louisiana History Galleries are available for purchase in The Shop.



Movie poster for Louisiana, starring Governor Jimmie Davis, produced by Monogram Pictures Corporation, 1947 (1980.132)

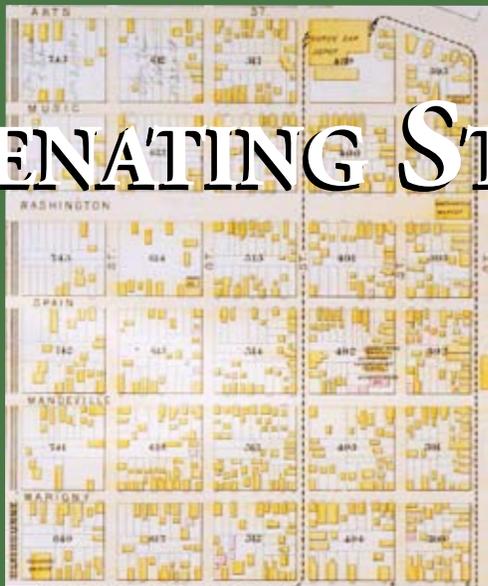


Sheet music for "I'm Going to Lend My Man to Uncle Sam," published by Williams and Piron Music Publishing Co. in New Orleans, 1917 (86-1250-RL), gift of Henry Alcus

# REJUVENATING ST. ROCH

The neighborhood known as St. Roch usually excites less historical interest than the surrounding, older faubourgs of Marigny and New Marigny, but the three share a common history and ancestry. Indeed, the ethnic character of St. Roch historically has mirrored that of the Marignys with its mix of European immigrants, Creoles (white and mixed-race), and blacks. While Anglo-Americans settled in the Uptown faubourgs, Creole communities expanded downriver into the faubourgs created by subdividing the Marigny, Daunois, Montegut, and other plantations. Catholic immigrants from Europe often gravitated toward their Creole co-religionists, so it is not surprising that St. Roch's most distinguishing feature today is a chapel and cemetery erected by a German congregation based in the Faubourg Marigny.

Originally named Faubourg Franklin, the St. Roch neighborhood was defined by three of its four boundaries by the early 19th century: Elysian Fields Avenue on the west, St. Claude Avenue (formerly Good Children) to the south, and Franklin Avenue (formerly Lafayette) to the east. Its "back-of-town"



rather than New Marigny. The main thoroughfare of Faubourg Franklin was known as Poet Street, then Washington Street in 1852, and finally St. Roch Avenue in 1894.

Though Charles F. Zimpel's 1834 *Topographical Map of New Orleans and its Vicinity* shows the Faubourg Franklin clearly delineated, there was little activity in the suburb until the latter part of the 19th century. Its earliest notable institution was the Franklin Infirmary in the 2000 block of Elysian Fields, which first appeared on an 1835 map. The Pontchartrain Railroad began operating along Elysian Fields in 1831, and by 1841 the rail system had grown with the addition of the Mexican Gulf Railroad depot at Elysian Fields and St. Claude. Even so, S. Pinistri's 1841 map, *New Orleans General Guide & Land Intelligence*, depicts only a few buildings in Faubourg



boundary (toward Lake Pontchartrain) was less clearly defined until, as in other neighborhoods, drainage technology allowed settlement in less elevated land farther from the river. The first streets in the area were surveyed by Joseph Pilié in 1809, when Bernard de Marigny decided to extend the streets of the Faubourg Marigny above Good Children Street to create Nouveau Marigny; this extension also included Marigny Street, which lies within what is now considered St. Roch

*Detail from plate 18 of Atlas of the City of New Orleans by E. Robinson and R. H. Pidgeon showing St. Roch neighborhood; New York: E. Robinson, 1883 (1952.8.20)*

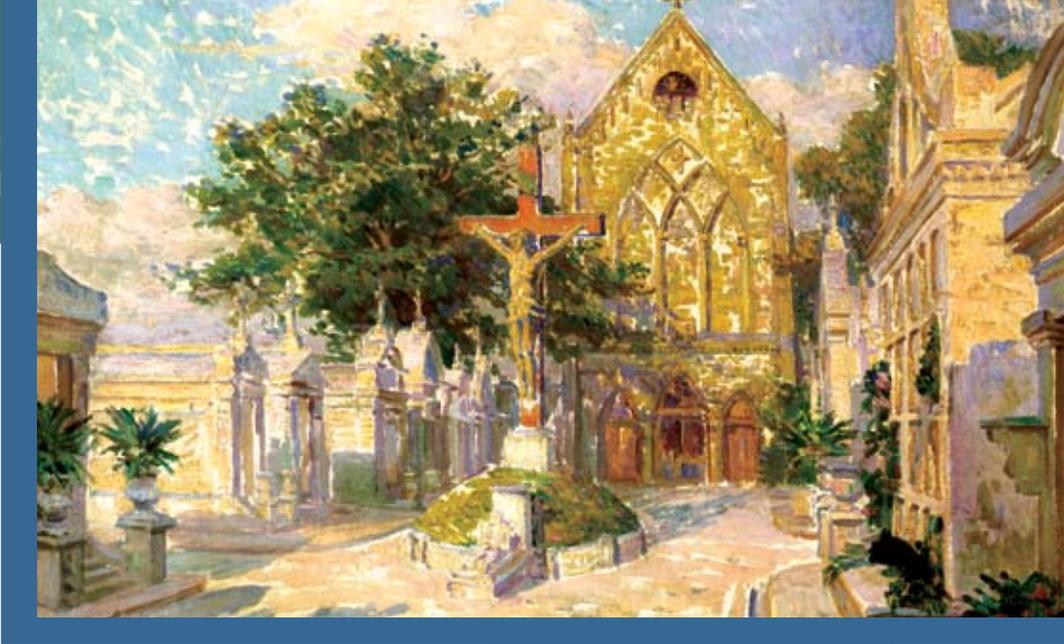
*Franklin Infirmary by R. W. Fishbourne, between 1833 and 1838 (1957.73.4iii), gift of Mr. and Mrs. Albert Lieutaud*



*Floats in annual parade hosted by the St. Roch Parents' Club in celebration of the seasonal opening of the St. Roch Playground, located at St. Roch Avenue and North Roman Street, by John T. Mendes (2003.0182.37, .96, .101), gift of Waldemar S. Nelson. The first photo is from the 1916 parade. The others are from the 1917 parade.*

Franklin. Aside from the infirmary, the only institution on the map appears to be an asylum for widows and orphans between Spain and Mandeville streets, on the site where Annunciation Church stands today. An 1855 map published by A. Bronsema, *Plan of New Orleans and Environs*, marks that site with a cross and identifies it as Annunciation Church. The Bronsema map also depicts grass and trees dispersed over the grid lines of many streets in the area, clearly indicating that much of Faubourg Franklin remained undeveloped into the mid-19th century.

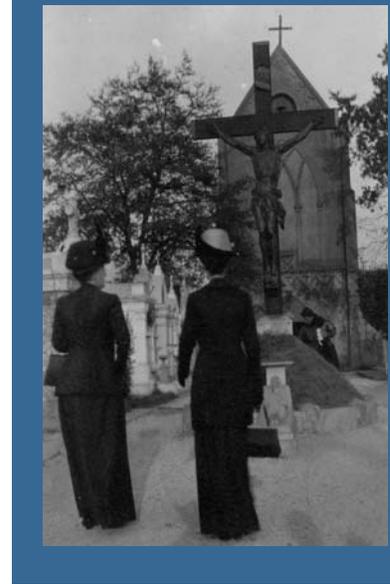
However, the area grew rapidly in the late 19th century, as evidenced in surveys from the 1870s and 1880s. Braun's *Plan Book of the Third District* (1877) and Robinson's *Atlas of the City of New Orleans* (1883) show settlement extending farther away from the river. By this time, Faubourg Franklin boasted two churches: Annunciation and another, simply labeled "Negro church" by Robinson, on the corner of North Villere and Spain streets. Annunciation School operated next to the church of the same name, as did the Convent of the Perpetual Adoration. Two public markets, Delamore and Washington, operated in the suburb. Washington Market, not to be confused with the downriver market



St. Roch Cemetery Chapel and Campo Santo by Robert Wadsworth Grafton, 1917 (1992.129.7)

of the same name, is still widely known as St. Roch Market.

Faubourg Franklin came to be known as St. Roch near the turn of the 20th century. The neighborhood's namesake is the *campo santo* and chapel complex erected by German pastor Father Peter Leonard Thevis. Father Thevis was an immigrant who presided over the congregation at the Church of the Holy Trinity, a German Catholic church that still stands (albeit deconsecrated) on St. Ferdinand Street in what is now lower Marigny. Father Thevis became pastor in 1868 at the height of a yellow fever epidemic that had claimed his predecessor. As was customary in Europe, he invoked St. Roch for



View of St. Roch Chapel by A. H. Biddle, between 1910 and 1912 (1990.57.20), gift of Katherine L. Anderson



Gates of St. Roch Cemetery by A. H. Biddle, ca. 1908 (1990.57.18), gift of Katherine L. Anderson. The wings on the angels above the gates were destroyed in the 1915 hurricane. The statues have withstood every subsequent storm.



*St. Roch Market at 2831 St. Claude Avenue by Jan White Brantley, May 1994 (1994.138.14)*



*Mardi Gras Truck Float by Charles L. Franck Photographers, 1950s; print by Nancy Ewing Miner, between 1979 and 1983 (1979.325.3915), from the Charles L. Franck Studio Collection*

protection against the epidemic. Not a single member of his congregation died that year, and in gratitude he established the cemetery, or *campo santo*, and chapel on the outskirts of the nearby suburb. The cemetery at North Roman and Washington streets was dedicated on September 6, 1875, and the first Mass was offered in the chapel on November 2, 1876. Ever since, the shrine of St. Roch has been the locus of devotional activity. In the past, female petitioners sought St. Roch's matchmaking aid, and the chapel has traditionally been a final stop for New Orleanians observing the Good Friday custom of visiting nine

churches on foot. Even today, a small room to the side of the chapel contains votives and cast-off crutches from those who sought St. Roch's aid in recovering from an illness. So strong was the presence of the cemetery and chapel that in 1894, the street they fronted was renamed St. Roch Avenue.

In the 20th century, particularly during Mayor Martin Behrman's administration, St. Roch benefited from a number of public works projects. St. Roch Park opened in 1910 on the site of Independence Place. A firehouse, built in the distinctive cross-timber style of the time, was erected on the site of an

earlier facility in 1916 and still stands today at 1421 St. Roch. The interior of St. Roch Market was renovated in 1936 by the Works Progress Administration. The addition of refrigeration units enabled seafood vending, which continued up until Hurricane Katrina. By the 1930s, St. Roch was mostly settled and had all the amenities of an urban area. Suburban development continued lake-ward into Gentilly.

The 1980s brought hard times to St. Roch. General economic decline in the city combined with the final phases of "white flight" and the less pronounced departure of the black middle class transformed the neighborhood into one of rental units overseen by absentee landlords. This trend continued unabated into the 1990s, but St. Roch began to experience a reversal of fortunes as vacancies plummeted and housing prices soared in the trendy neighboring Faubourg Marigny. During Katrina, the neighborhood experienced flooding north of Claiborne Avenue—yet, while the area between St. Claude and Claiborne avenues saw two to three feet of street flooding, its raised homes avoided the intrusion of water. Though the fate of many neighborhoods is still uncertain post-Katrina, St. Roch, with its historic housing stock and central location, is well positioned for recovery. Its character will most certainly change, as it has before, and with this in mind The Collection seeks to preserve the history of the neighborhood. The institution's oral historians recently participated in a neighborhood revitalization event on November 3, 2007, conducting several interviews with former and current residents. Acquiring further documentation of neighborhood institutions and activities is an ongoing effort. With little more than public records and a handful of secondary sources to go on, future researchers will need all the primary sources they can get. Prospective donors are invited to contact manuscripts curator Mark Cave, (504) 598-7132.

—*Elizabeth Elmwood*

## DONOR PROFILE

# JUDITH FOS BURRUS



A native New Orleanian and avid genealogist, Judith Burrus has visited the Williams Research Center many times. There she has discovered such treasures as the passenger list for the ship on which her great-great-great-grandfather arrived and a map delineating his property. “Anyone who is devoted to New Orleans and the history of New Orleans is absolutely thrilled that The Collection is preserving all of our heritage,” Judi says. “As a genealogist, I realize how precious The Collection’s holdings are.” When she heard the news that Katrina had flooded the city, she thought, “My God, we’ve lost the French Quarter and all of the valuable property and papers and photos. I can’t tell you how thrilled I was when I learned that the French Quarter and The Historic New Orleans Collection were just fine.”

For Judi, there is no other city in the world like New Orleans. She cherishes the culture, the literature, and the “smallness” of the community. She grew up in the Upper Ninth Ward, as did her parents—who were next-door neighbors, in fact. Her grandmothers and aunts and uncles all lived within walking distance of her home. Since the storm, when she lost her home on Canal Boulevard, Judi has lived next door to her sister in Slidell, in a neighborhood filled with her nephews and their families. Her daughter, Kerri Lynn Burrus, and two grandchildren, David Lee Adams and Shelley Hoddinott, live in Palm Beach, Florida, but Judi is proud to say that they all consider New Orleans home.

Judi has a wide range of interests. An experienced off-shore angler, she has

competed in tournaments in Louisiana, Florida, Hawaii, Baja California, and the Bahamas for nearly 30 years. She designed bridal gowns for a time, specializing in lace handwork. Judi remembers beading the lace for her daughter’s wedding gown while on a fishing boat in the middle of the Atlantic Ocean. She also loves traveling—to Paris in particular—and has participated in three of The Collection’s international study trips.

In addition to taking part in all that The Collection has to offer, Judi is a

supporter of the institution and a sponsor of the forthcoming book on early Louisiana furniture. The project is particularly close to her heart—her great grandfather was a furniture maker in the Faubourg Marigny. “The Collection preserves the aspects of our culture that might individually interest a small audience but, when brought together as a whole, reveal the complexities of our society,” Judi says. “Be it furniture or duck decoys, The Collection excels at bringing all of those things together that would otherwise be lost.”

### HAVE YOU CONSIDERED A PLANNED GIFT?

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

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

To receive materials or for more information about planned giving, please call the development department, (504) 598-7109.

All inquiries are held in strictest confidence and 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.

## DONORS: JULY–SEPTEMBER 2007

- Mr. and Mrs. William C. Adams  
Tiffany Adler  
Neal Alford/Neal Auction  
Company  
Pamela D. Arceneaux  
The Azby Fund  
Suzanne M. Bagwill  
Ann B. Bailey  
Mr. and Mrs. Robert C. Baird Jr.  
Björn Bärnheim  
G. Barrios  
Judge and Mrs. Peter Hill Beer in  
memory of Ms. Ellen Salmon  
Mrs. R. L. di Benedetto  
Benay Bernstein  
Leslie Bertucci and Daniel Ness  
Mr. and Mrs. Sydney J. Besthoff III  
Dr. and Mrs. Henry J. Bienert Jr.  
Elizabeth A. Black  
Robert H. Boh  
Gretchen Bomboy  
Frank J. Borne Jr.  
The Boston Society  
Dr. Denise A. Boswell  
Dorothy H. Brown  
Mr. and Mrs. James O. Bryant Jr.  
Mr. and Mrs. Dale Buchanan  
Estate of Joe Budde  
Judith Fos Burrus  
Barbara Racivitch Butler  
Mimi C. Calhoun  
Heidi M. Campbell  
Frank H. Carbon Jr.  
Cesar A. Castillo  
Mrs. William K. Christovich  
Carolyn S. Clausing  
College of DuPage  
Blanche M. Comiskey  
Donald M. Costello  
Amelie Prados Cressend  
Anne Mathiesen Daigle  
Kenneth D. Davis Jr. and Lisa  
Eldredge  
J. Edwin DeJean Jr.  
Mr. and Mrs. Richard Derbes  
Nathalie H. Dessens  
Do You Know What It Means?  
Organization  
Mrs. Carl S. Downing  
Delores Wheeler Dyer  
Mr. and Mrs. Lucas H. Ehrensing  
Embassy of France/French Cultural  
Services  
Kurt D. Engelhardt  
Entergy Services Corporate  
Contributions in honor of  
Brigitta L. Malm  
Mr. and Mrs. Neel Fallis  
Mr. and Mrs. Darwin C. Fenner  
Rien T. Fertel  
Rick Fifield  
Lea Filson  
Dr. Diane J. Finley  
Firemen's Charitable & Benevolent  
Association  
Janet L. Frischhertz  
Jacqueline F. Gamble  
Honorable John Geiser III  
Eric Gernhauser  
Mrs. Wilson H. Gibson  
William K. Greiner  
Linda, Robin, and Neal Gruenfeld  
Charles Michael Guillory Jr.  
Cathryn Guylar  
Heather E. Haggstrom  
Charlene M. Haik  
Dr. Florent Hardy Jr.  
Rubie M. Harris  
Jean Heid  
Sean Hemingway  
Mr. and Mrs. John H. Hernandez  
Marshall A. Hevron  
Maclyn L. Hickey  
The Board of Directors of  
The Historic New Orleans  
Collection, bookplates in honor  
of Mary Ann Valentino and in  
memory of Lucile Jacoby Blum  
Mona H. Hollier  
Mr. and Mrs. John C. Hope III  
Marc S. Horowitz  
Mr. and Mrs. Harley B. Howcott Jr.  
Preston Huey  
Janet Izard  
Mr. and Mrs. Davis Lee Jahncke Jr.  
Adrienne B. Jamieson  
Erik F. Johnsen  
Dr. Dorothy M. Joiner  
Dr. and Mrs. Robert N. Jones  
Marie B. Jones  
Dr. Mignon Jumel  
Dr. Florence M. Jumonville  
Margie Doskey Katz  
Michael Wermuth Kearney  
Louise T. Kepper  
Susan Kierr  
Timothy P. Killeen  
Dr. Philip C. Kolin  
Dr. and Mrs. Melvyn F. Kossover  
KPFK 90.7 FM Pacifica Radio and  
Debo Kotun  
Henry W. Krotzer Jr.  
Dr. Jon Kukla  
Mr. and Mrs. Richard LaCour  
Randall Ladnier  
Mrs. Louis A. Lanaux Jr.  
Francis E. Landreaux  
Mrs. Joseph Landwehr  
Mr. and Mrs. Andrew Lapeyre  
Elizabeth H. Laughlin  
John H. Lawrence  
George L. Lebeuf  
Daniel B. LeGardeur  
Dr. Alfred E. Lemmon  
Mr. and Mrs. Lloyd Lind  
Mr. and Mrs. Juan J. Lizárraga  
Mr. and Mrs. Kevin Mackey  
Charles and Bobby Malachias  
Dr. Marilyn M. Malone  
Mr. and Mrs. Gary Mannina  
The Manuscript Society  
Joseph N. Marcal III  
George R. Marcell  
Donald Marquis  
Dr. Kimball P. Marshall  
Mr. and Mrs. Rich Marvin  
Shirley G. Marvin  
Robert May  
Dr. Samuel S. Mc Neely  
Mr. and Mrs. Jonathan McCall  
Sharon McClelland and David  
Robichaud  
Mr. and Mrs. Thomas T. McGinn  
Paul C. P. McIlhenny  
Milton E. Melton  
Sam Menszer  
Keely Merritt  
Jacquelyn L. Milan  
Elizabeth Shown Mills  
Jennifer A. Mitchel and Scott M.  
Ratterree  
Michael J. Molony Jr.  
R. Michael Montgomery  
Mr. and Mrs. Brian K. Nelson  
New Orleans Community Support  
Foundation  
Betty S. Noe  
Dale Oliphant  
Dr. Joseph F. O'Neil  
Joseph R. Orning  
Gerald F. Patout Jr.  
Paule Perret  
Peter A. Mayer Advertising  
Leroy Pettyjohn  
Mr. and Mrs. David D. Plater  
Doug Poulos  
Mr. and Mrs. Timothy J. Pupo  
Judy B. Quinn  
Mr. and Mrs. Harley Rabig  
Hervé Racivitch Jr.  
Professor and Mrs. Eugene A. Ray  
Gwen Redus  
Mike Reilly  
Mr. and Mrs. W. Boatner Reily III  
Anne D. Robertson  
David Rodrigue  
Ruth & Jacques Sartisky  
Foundation  
Nancy La Fonta de Saintegeme  
Dr. Abby Sallenger  
Frances N. Salvaggio  
Brian Sands  
Peter Sather  
Mr. and Mrs. Milton G.  
Scheuermann Jr.  
Mr. and Mrs. Keith Schexnayder  
Judy Racivitch Setchell  
Dr. and Mrs. David Earl Simmons  
Mr. and Mrs. A. B. Sisco  
Dr. Joseph A. Smith  
Judith M. Smith  
Rebecca Ann Smith  
William J. Smither  
Charles A. Snyder  
David Snyder  
Charla L. Spalluto  
Cmdr. Douglas P. Starr USCGR  
State of Louisiana, Office of the  
State Library of Louisiana  
Arthur P. Steinmetz  
Lucy Storch  
Steven Mark Sweet  
Symphony Bookfair/Symphony  
Volunteers  
Mr. and Mrs. James L. Taylor  
Mr. and Mrs. Nauman Scott  
Thomas  
Mr. and Mrs. Robert E. Thomas  
Gabriele Von Massenbach  
Timmerman  
Fred W. Todd  
Yvonne Tremoulet  
Tulane Summer Lyric Theatre  
Dickie Unangst in memory of  
Clement W. Unangst  
Joseph C. Unangst in memory of  
Clement W. Unangst  
Patricia Unangst and Shirley  
Unangst in memory of Clement  
W. Unangst  
Mrs. Anthony J. Valentino  
Sybil C. de la Vergne  
Merlin M. Villar Jr.  
John E. Walker  
Ninette P. Webster  
John G. Weinman  
Dr. and Mrs. Jack Weisler  
Carmelite B. Wellman  
Mr. and Mrs. Harold Werling  
West Virginia University, West  
Virginia and Regional History  
Collection  
Mr. and Mrs. Thomas D. Westfeldt II  
Walter H. White III  
Mary Lou Widmer  
Pat Williams/Louisiana Binding  
Service  
Michael E. Winters/Winters Title  
Agency, Inc.  
John T. Womble  
Warren J. Woods  
Cornelia Wyma

# EDUCATIONAL OUTREACH UPDATE

## THE RESULTS ARE IN

With the end of the 2006–07 school year, the education department’s culinary history preservation project, “A Dollop of History in Every Bite,” reached completion. A statistical overview, compiled by the project directors, offers insight into family dining habits and Creole cookery. A total of 850 students participated in the project’s two years (2004 and 2007). Their food journals provide the following data about dinnertime in New Orleans:

	<u>2004</u>	<u>2007</u>
Home-prepared meals	60%	51%
Creole food prepared	24%	22%
Dined at a table	73%	67%
Dined with family or friends	88%	67%

It is interesting to note the differences in dining experiences before and after Hurricane Katrina. The relatively small number of homes in which Creole food is served speaks to the dire need for the preservation of this culinary tradition. In addition to preparing food journals, the students turned in more than 300 recipes, which the education department is now compiling and

editing for a cookbook. The proceeds from cookbook sales will go toward the establishment of a scholarship fund for New Orleans students interested in careers in the culinary arts.

Although the project’s research and assessment phase is complete, its effects continue to spread throughout the culinary education community. The Junior Leagues’ “Kids in the Kitchen” initiative has developed a program for the annual meeting of the International Association of Culinary Professionals (IACP) to be held in New Orleans, April 16–19, 2008. *We Live to Eat: New Orleans’s Love Affair with Food*, the documentary produced by local filmmaker Kevin McCaffrey for The Collection, will serve as the educational component for an IACP program, the “Kids in the Kitchen Heirloom Recipe and Essay Contest.” The program will bring local chefs to seven community sites to demonstrate their own heirloom recipes and to share food memories with students. Curator of education Sue Laudeman and director of development and external affairs Burl Salmon will serve as judges for the contest. The award will be presented at the IACP convention by chef John Besh.



## Are you a member of The Historic New Orleans Collection?

In the words of American Express, “membership has its privileges.” This is certainly true at The Historic New Orleans Collection, where members enjoy free guided tours of the History Galleries, the current exhibitions, and the Williams Residence; a 10 percent discount at The Shop at The Collection; a subscription to the member newsletter; and members-only trips, events, and exhibition previews. What’s more, THNOC membership supports the museum, research center, and outreach programs. Members are essential to The Collection’s ability to carry out its mission: preserving the history and culture of New Orleans, Louisiana, and the Gulf South. As our strongest supporters, members are encouraged to participate in the life of the organization.

If you are not already a member, we invite you to join The Collection at one of our six giving levels. Simply fill

out the envelope insert and mail it to the development office. If

you are uncertain as to your present membership status, please do not hesitate to call Coaina Delbert, development assistant, at (504) 598-7109. We hope that you will accept our invitation and become a valued member of The Historic New Orleans Collection.

—Burl Salmon



## ACQUISITIONS



THE HISTORIC NEW ORLEANS COLLECTION encourages research in the Williams Research Center at 410 Chartres Street from 9:30 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 are invited to contact the authors of the acquisitions columns.

## LIBRARY

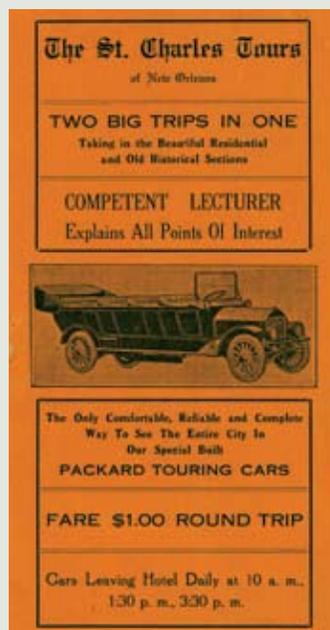
For the third quarter of 2007 (July–September), there were 43 acquisitions, totaling 311 items.

■ During the early years of the 20th century, the St. Charles Hotel, in cooperation with Toyé Brothers Auto and Taxicab Company, provided tours of New Orleans to hotel guests. An undated brochure, “The St. Charles Tours of New Orleans,” from about 1918, boasts that “the only comfortable, reliable and complete way to see the entire city” is “in our special built Packard touring cars.” Tours left the hotel daily at 10:00 a.m., 1:30 p.m., and 3:30 p.m. A “competent” lecturer accompanied each tour to explain points of interest, including the usual landmarks of the romantic French Quarter and Garden District, as well as now-forgotten sites such as “Chinese Row,” “Newspaper Row,” “Washington Artillery Hall,” and “Straight University.” The fare was only \$1.00 for the round trip. A “Plantation Trip” was also available, for \$2.00, tak-

ing guests through the French Quarter and downriver past Jackson Barracks and Chalmette Battlefield and National Cemetery, where they visited the “largest sugar refinery in the world,” working sugar plantations and orange groves, and the “famous old Villere Plantation.” The brochure also contains brief histories of the sites visited on both tours and information about the St. Charles Hotel.

■ Numerous promotional and souvenir items were produced in conjunction with the Louisiana Purchase Exposition held in St. Louis, Missouri, from April 30 to December 1, 1904. The Collection recently acquired “A Beautiful Souvenir of the Great Louisiana Purchase Exposition,” a small, profusely illustrated booklet covering the development of the site for the exposition, its major structures and exhibition halls, the Dedication Day parade, St. Louis’s civic buildings, the Eads Bridge, and private residences of the city’s most prominent citizens.

■ In the years following the Civil War, many military units published histories. The library actively seeks those of northern regiments that fought in Louisiana. To that end, one such



Brochure for “The St. Charles Tours of New Orleans” offered by the St. Charles Hotel, ca. 1918 (2007.0260.1)

account—*History of the Forty-Second Regiment Infantry, Massachusetts Volunteers, 1862, 1863, 1864*, published in 1886 by Sergeant Major Charles P. Bosson—has recently been acquired. The history charts the formation of the unit; its arrival at the town of Carrollton in December 1862; and subsequent forays into New Orleans, Gentilly and Algiers—now part of New Orleans—Galveston, Houston, Brashear City, Port Hudson, Donaldsonville, and Baton Rouge. Bosson provides details about life in camp, illness, desertion, as well as amusing incidents and people encountered throughout the campaigns. As he states in the preface, Bosson compiled considerable notes soon after the war “for his own amusement.” These writings proved invaluable years later when some of his former officers approached him to compose the regiment’s history. Bosson writes: “It is probable certain facts in these pages will appear to some readers at this day far different than they would had the history been published within a few years after the war closed. We have grown older and wiser than we were in 1862 and 1863.”

■ The library regularly acquires dissertations on topics of interest to the history and culture of the region. Often the authors of the dissertations have conducted a portion of their research at the Williams Research Center. Some of the intriguing titles from recent acquisitions include: “What Ya Want Me To Do? A Guide to Playing Jazz Trumpet/Cornet in the New Orleans Style”; “Floating Cloisters and ‘Femmes Fortes’: Ursuline Missionaries in Ancien Régime France and Its Colonies”; “Reconstructing the Levees: The Politics of Flooding in Nineteenth-Century Louisiana”; “White Skin, White Masks: The Creole Woman and the Narrative of Racial Passing in Martinique and Louisiana”; and “‘Counterpunch the Devil With the Word’: African American Daily Life at Alma and Riverlake Plantations, 1870–1940.”

—Pamela D. Arceneaux

## MANUSCRIPTS

For the third quarter of 2007 (July–September), there were 26 acquisitions, totaling approximately 26 linear feet.

■ During the late 19th and early 20th centuries, the words of New Orleanian Henry G. Hester (1848–1934) were considered gospel by cotton traders from Cairo, Egypt, to Lancashire, England. Hester, who served as secretary of the New Orleans Cotton Exchange from 1871 through 1932, was widely considered the world's foremost cotton statistician. His reports on crop outputs and movement throughout the world became the standard for the daily trading of cotton. Insisting that conflicts over cotton prices must not compromise a statistician's objectivity, Hester claimed never to have owned a bale of cotton. The Collection recently acquired a scrapbook documenting



*Henry G. Hester in his office at the New Orleans Cotton Exchange, February 1895 (2008.0001.21)*

Hester's 61-year career with the New Orleans Cotton Exchange. Included are photographs, newspaper clippings, and ephemera.

■ The life of Oliver Pollock, a merchant living in New Orleans during the Spanish regime, is replete with mysterious elements. Pollock is credited with aiding the American cause during the Revolutionary War; reputedly, he accompanied Bernardo de Galvez on campaigns against British interests in

West Florida. In 1883 the Reverend Horace Edwin Hayden wrote *A Biographical Sketch of Oliver Pollock, Esq., of Carlisle, Pennsylvania, United States Commercial Agent at New Orleans and Havana, 1776–1784*. The Collection recently acquired correspondence and notes used by Hayden in researching the biography. Included in the materials are letters written by Pollock's descendants providing information on their ancestor and the loss of his personal papers during the chaos of the Civil War. Pollock's grandson, Nathaniel E. Robinson, remarks in a letter to Hayden written July 31, 1877: "All these papers were left in a trunk or box I had at Vicksburg through mistake of the Steam boat that they were Shipped on from St. Francisville La...they were put off at the wharfboat at Vicksburg, before I was aware of it, the wharfboat was torn up and made a floating battery...I have not been able to find out anything of the things I lost. I may yet recover the papers, if so, will inform you."

■ In 1916, a group of theater lovers began presenting plays in an apartment in the French Quarter. As their performances grew in popularity, the group decided to rent space in the Pontalba buildings—and thus *Le Petit Théâtre du Vieux Carré* was born. Within just a few years, the theater had outgrown its quarters, and in 1922 the present home of *Le Petit Théâtre*, 616 St. Peter Street, was erected. By the 1928–1929 season, the theater had more than 3,500 members. The Collection recently acquired programs, financial records, and ephemera documenting *Le Petit Théâtre's* formative years from 1919 through the 1930s.

—*Mark Cave*

## CURATORIAL

For the third quarter of 2007 (July–September), there were 29 acquisitions, totaling approximately 146 items.

■ The Historic New Orleans Collec-



*Camp Street entrance ramp for the Crescent City Connection by Joe Budde (2007.0357)*

tion's holdings contain a number of photographers' archives, including those of Guy Bernard, Charles Franck, Abbye A. Gorin, Clarence John Laughlin, Daniel S. Leyrer, Michael P. Smith, Sam Sutton, Betsy Swanson, and Roy Trahan. Many factors—quantitative as well as qualitative—lend an individual archive historical significance. So too does the presence of supplemental documentation placing an artist's work in historical context. Taken collectively, these individual bodies of work provide a foundation on which a history museum may build a valuable visually oriented collection.

A recent gift from the Budde family of New Orleans consists of prints and films made by Joe Budde (d. 2004), a still- and motion-picture photographer. Employed by New Orleans's first television station, WDSU, Budde worked both in the studio and on location in the early days of broadcasting. He took still photographs in the course of his work and as an avid pursuit away from the office. Both color and black and white, the photographs capture a variety of New Orleans activities, including street life in the French Quarter and performances at Pontchartrain Beach. As the Budde Archive is processed, it will be made available to the public at the Williams Research Center.

—*John H. Lawrence*

## STAFF

### IN THE COMMUNITY

**Pamela D. Arceneaux** was interviewed by BBC-Wales Radio; **Priscilla Lawrence** was named one of the 50 Women of the Year for 2007 by New Orleans *CityBusiness*.

### PUBLICATIONS

**Sarah Doerries**, poem, *The Cincinnati Review* (winter 2008).



## THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editor

Mary Mees Garsaud  
Director of Publications

Jessica Dorman

Photography

Keely Merritt

Head of Photography

Jan White Brantley

Design

Theresa Norris

The Historic New Orleans Collection Quarterly is published by The Historic New Orleans Collection, which is operated by the Kemper and Leila Williams Foundation, a Louisiana nonprofit corporation. Housed in a complex of historic buildings in the French Quarter, facilities are open to the public, Tuesday through Saturday, from 9:30 a.m. until 4:30 p.m., and Sunday, from 10:30 a.m. until 4:30 p.m. Tours of the History Galleries and the Williams Residence are available for a nominal fee.

Board of Directors

Mrs. William K. Christovich, Chairman

Charles Snyder, President

John Kallenborn Fred M. Smith

John E. Walker, Immediate Past President

Drew Jardine Hunter Pierson Jr.

Alexandra Stafford

Priscilla Lawrence, Executive Director

The Historic New Orleans Collection

533 Royal Street

New Orleans, Louisiana 70130

(504) 523-4662

hnocinfo@hnoc.org • www.hnoc.org

ISSN 0886-2109

© 2008 The Historic New Orleans Collection

## MARK YOUR CALENDAR

*The Historic New Orleans Collection in partnership with the National Society of the Colonial Dames of America in the State of Louisiana and the Society of Colonial Wars in the State of Louisiana present*

### THE FRENCH AND INDIAN WAR

**DR. FRED ANDERSON**

**WEDNESDAY, MAY 14**

**BOYD CRUISE ROOM, WILLIAMS RESEARCH CENTER**

**410 CHARTRES STREET • 6:30 PM**

**Registration fee: \$45, includes reception following lecture**

Professor of history at the University of Colorado, Boulder, Dr. Anderson is the author or editor of five books, including *Crucible of War: The Seven Years' War and the Fate of Empire in British North America, 1754–1766* (2000), which won the 2001 Francis Parkman Prize as best book in American history. His newest book, *The War That Made America: A Short History of the French and Indian War* (2005), is the companion volume for the PBS television series of the same name. In addition to presenting the evening lecture at The Collection, Dr. Anderson will offer a teachers' workshop and a program for students.



### FAMILY DAY

**SUNDAY, MAY 18**

**533 ROYAL STREET • 11:30 AM–4:00 PM**



### FIRST ANNUAL HISTORIC NEW ORLEANS COLLECTION ANTIQUES FORUM

**THURSDAY, AUGUST 7–SUNDAY, AUGUST 10**

**BOYD CRUISE ROOM, WILLIAMS RESEARCH CENTER**

**410 CHARTRES STREET**

Enjoy four days of lectures and tours dedicated to the study of the Southern decorative arts, featuring preeminent scholars from the field including Thomas Savage, Winterthur Museum & Country Estate; Robert Leath, Museum of Early Southern Decorative Arts; Cybèle Gontar, Graduate Center, The City University of New York; Alexandra Kirtley, Philadelphia Museum of Art; Thomas Jayne, Thomas Jayne Studio; Elle Shushan, Fine Portrait Miniatures; and Suzanne Turner, FASLA, Suzanne Turner Associates.



### TENTH ANNUAL GENEALOGY WORKSHOP

**ITALIAN GENEALOGY**

**JUNE DELALIO**

**SATURDAY, AUGUST 23**

**WILLIAMS RESEARCH CENTER, 410 CHARTRES STREET**

**8:00 AM–4:00 PM**

*Further details will be announced as they develop. Visit [www.hnoc.org](http://www.hnoc.org) for updated information.*

The Citizens' Bank of Louisiana's Dix note is the inspiration for a host of new products designed exclusively for The Shop at The Collection. Organized in 1833, the Citizens' Bank operated at a time when private banks had the authority to issue paper money that was backed by the assets of the individual bank. The Citizens' Bank became widely known throughout the upper and lower Mississippi Valley for the solid value of its bank notes. Servicing bilingual 19th-century New Orleans, the bank printed its notes in both English and French. The \$10 note was printed on the rear with the French *dix*, pronounced "deece." Reportedly, Americans soon began calling the notes

"Dixies" and New Orleans, and later the entire South, "Dixieland." The Citizens' Bank was originally housed in a grand Greek Revival building on the Uptown side of Toulouse Street between Chartres and Royal streets. Abandoned in the 1870s, the building was demolished before 1900, and its site is now owned by The Historic New Orleans Collection. The Collection has a variety of Citizens' Bank notes in its holdings, including the Dix note.

Two local artisans used a Dix note from The Collection's holdings in their recent works now for sale in The Shop at The Collection. The ceramic tile by Mark Derby of Derby Pottery is a recreation of the medallion on the note.

Selling for \$30, the tile measures 4¼" in diameter, and its packaging includes a reproduction of the original note. Maurice Milleur of Pewter Graphics has created a collection of jewelry and glass pieces featuring the Dix logo. The finely hand-crafted polished pewter jewelry includes a bracelet (\$65) and earrings (\$30). The glass pieces, showcasing a polished pewter plate of the logo, include a 43-ounce water pitcher (\$45), a 28-ounce decanter (\$45), a set of four 14-ounce glasses (\$64), and an ice bucket (\$84).

Please visit [www.hnoc.org](http://www.hnoc.org) or call (504) 598-7147 to order these items.



# { BIRDS OF A FEATHER }

## *Wildfowl Carving in Southeast Louisiana*

### **PART 2: CONTEMPORARY CARVINGS ON VIEW THROUGH APRIL 20**

In the words of *Times-Picayune* art critic Doug MacCash, “contemporary wildlife-carving is a folk art parallel of photorealism.” Don’t miss the opportunity to view these works of art in Part 2 of The Collection’s exhibition *Birds of a Feather*, on view through April 20. After World War II, when the introduction of plastic decoys compromised the economic viability of wildfowl carving, the genre began its transition from folk art to fine art. Carvers represented in *Contemporary Carvings* include Jimmie Vizier (who continues the tradition started by his family in the late 19th century), Tan and Jett Brunet (world-championship carvers influenced by the Vizier family), William Hanemann, and other artists active in southeast Louisiana.

Admission is \$6 for adults; THNOC members, students, and children are free. Viewing hours are Tuesday through Saturday from 9:30 a.m. to 4:30 p.m. The handsomely illustrated exhibition catalogue may be purchased from The Shop at The Collection for \$5.



*Pintail drake made from tupelo gum by Mike Bonner, 2006, on loan from the collection of Mike Bonner*

SCREENING  
*WINGS OF WOOD: THE ART OF CREOLE WOOD CARVERS  
OF NEW ORLEANS*

WITH  
DR. MAURICE M. MARTINEZ, FILMMAKER

THURSDAY, MARCH 6  
WILLIAMS RESEARCH CENTER, 410 CHARTRES STREET  
6:30 PM

*Free and open to the public*



**THE HISTORIC  
NEW ORLEANS  
COLLECTION  
QUARTERLY**

Kemper and Leila Williams Foundation  
THE HISTORIC NEW ORLEANS COLLECTION  
Museum • Research Center • Publisher  
533 Royal Street • New Orleans, Louisiana 70130  
(504) 523-4662 • Visit The Collection on the Internet at [www.hnoc.org](http://www.hnoc.org)

ADDRESS SERVICE REQUESTED

