

THE HISTORIC NEW ORLEANS COLLECTION



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INSIDE

Volume XXXI
Number 1
Winter 2014

THE QUARTERLY



IMAGE MAKING

New exhibition surveys photographic processes throughout history



I Am Longing for Tomorrow When I Think of Yesterday; ca. 1911; glass positive with hand coloring, lantern slide; by Crescent City Film Exchange; 1991.56.2

Shakespeare, N. Orleans, a Jamaica Negro; ca. 1871; whole-plate tintype, trimmed; by an unknown photographer; 1965.90.268.3



Assigning the word “photographs” to all the photographic images in The Collection’s holdings is almost like using the word “bugs” to describe all the members of the insect world. The technological and artistic evolution of photography is rife with developments and digressions, and The Collection’s holdings contain examples of nearly all of them. *Daguerreotype to Digital: A Presentation of Photographic Processes*, an exhibition presented in conjunction with the annual PhotoNOLA festival, invites viewers to learn about more than two dozen photographic processes and techniques, all drawn from our holdings.

The selection covers the medium’s history from the daguerreotype, which came to New Orleans in 1840, barely six months after its introduction in France, to images made using the digital technology of today. The intervening years were filled with a dizzying array of both chemical and optical

innovations, as well as approaches to photographic artistry that often followed parallel paths. As new techniques were pioneered—among them gelatin dry plates, “faster” emulsions and lenses, and handheld cameras—they opened the door to new photographic possibilities: capturing fleeting facial expressions, stopping quick action, and rendering subjects in full color.

As with all technologies, some remained viable for decades, and others live on only as historical footnotes and curiosities. But in their heyday, each helped the medium advance, technically and aesthetically. As objects from a distant or recent past, they command our interest through their beauty and their mute but compelling documentation of historical events, both public and private.

—John H. Lawrence



Above: Great dike on the Mississippi, along the delta, near New Orleans, U.S.A.; between 1901 and 1905; gelatin printing-out paper; by Underwood and Underwood; 2009.0089.6. Below: Carroll Herbert at Smith Tire, Ninth Ward; 2006; archival pigment inkjet print; by Stephen Wilkes; 2011.0195.5, gift of Stephen and Bette Wilkes. Cover: King of Carnival; 1874; albumen print; by Pierre Petit; 1998.64



St. Andre Matt; ca. 1875; salted paper print with conte crayon; by an unknown photographer; 1987.124, gift of Dr. and Mrs. Bernard Lemann

*Daguerreotype to Digital:
A Presentation of
Photographic Processes*

On view through
March 29, 2014

Williams Research Center,
410 Chartres St.

Tuesday–Saturday,
9:30 a.m.–4:30 p.m.

Free and open to the public

ON VIEW



ON THE JOB

Name: Lissa Capo

Staff Position: Technical processor, on staff since 2010

The Assignment: Catalog THNOC's Carnival memorabilia collection



Mardi Gras has always held a fascination for me. Some of my earliest memories are of going to parades with my parents and learning how to not get my fingers smashed as I grubbed for doubloons for my collection. As a numismatist (a coin and medal collector), I have always seen doubloons, Carnival's version of money, as worthy of saving and studying. For my master's thesis at the University of New Orleans, I wrote about the history of Mardi Gras throws and their value as Carnival's cultural currency. So when the opportunity arose to research and organize The Collection's Mardi Gras memorabilia, I wasn't just ready—I felt like I'd been preparing for the project my whole life.

Our Carnival memorabilia collection includes ball favors, badges worn by the dukes, or members, of the Krewe of Rex (which are called ducal decorations), jewelry from Carnival royalty, generic Mardi Gras souvenirs, parade throws,

doubloons, and other related items. Because Mardi Gras is an annual event, with each krewe presenting a new parade and/or ball every year, our collection is always growing. When I started working on the Carnival collection, our digital catalog contained only the most basic information about many of the items, especially the older pieces. To make our catalog as user- and search-friendly as possible, I have been systematically cataloging these items by updating the records' identifying data. Typically this kind of work is done when an item enters our holdings, but for this ongoing project I go back and retroactively provide the items with fully researched catalog entries, filling in any missing fields for the title, date, description, materials, and measurements. To provide as accurate a description as possible, I also confirm or determine the item's record of provenance—its origin and history.

Ball favors make up a large part of our Carnival memorabilia collection. Balls and dancing have long been a part

Above: McDonogh 15 Carnival King David DiVincenti and Queen Marie Buffa; 1938; photoprint; by an unknown photographer; 1985.30.4



Left: Mistick Krewe of Comus ball-favor compact box; created for 1940; gilded metal, metal, and enamel; by Volupte USA; 1961.8.1

Right: King's crown, worn by David DiVincenti in the McDonogh 15 children's Carnival parade; created for 1938; cloth and leather decorated with rhinestones, colored-glass inserts, and glass beads; made by Pauline Anderson, DiVincenti's grandmother; 1992.6

of Mardi Gras, but it was the Mistick Krewe of Comus that, starting in 1856, defined the structure and traditions of Carnival balls still in practice today. Krewes started providing favors to ball guests. These favors range from elaborately gilded jewelry boxes to drinking glasses and were hampered by only the imagination and budget of each krewe. Favors tend to fall into three general categories: personal and grooming items, jewelry, and household objects and tableware.

Some of the most beautiful and elaborate favors date to before World War II. Rex's sumptuous gilded hatpin holder from 1909 features a woman in a flowing skirt, resting each hand on a cornucopia. Comus offered an ornate woman's compact as a favor in 1940. It features a cigarette holder with rolled tubes of paper, representing cigarettes, a gold tube of lipstick, a reservoir for makeup, and a mock-tortoiseshell comb. Decorative boxes, perfume bottles, cigarette lighters, mirrors, pillboxes, scarves, bookmarks, and fans were all given as favors over the years.

Jewelry, especially pins, is another common favor among krewes. One enameled pin given by the Twelfth Night Revelers in 1923 depicts Ayesha—heroine of the Gothic novel *She*, who was the theme of that year's ball—bathing in a pillar of fire while her black hair swirls around her. In 1941 the Krewe of Eros gave out bracelets composed of eight small, connected life preservers, each inscribed with "H.M.S. Pinafore," in reference to the popular Gilbert and Sullivan comic opera.

Household objects and tableware given as favors range from the practical—a 1967 Krewe of Iris decorative light switch, which is touch-activated by a metal horse head—to the lavish, such as the sterling silver dish given by the Atlanteans in 1959,



Krewe of Rex ducal decoration; created for 1889; gilded metal, enamel, grosgrain silk, rhinestones, colored glass; 1994.142.11



Krewe of Rex hatpin holder; 1909; gilded metal; 1961.5.2

Twelfth Night Revelers ball-favor pin depicting Ayesha, heroine of the gothic novel She, surrounded by flames; created for 1923; silver with gold wash, enamel; 1979.254.76



which features elaborately engraved vignettes of the four seasons. Other housewares in the collection include clocks, candlesticks, goblets, dishes, desk sets, jiggers, and vases.

In addition to exploring the wide range of favors in our holdings, I am privileged to work with the sparkling jewelry worn by Carnival royalty. Recently I researched a crown worn by David DiVincenti in 1938. Made of cloth with a leather base, the crown is decorated with rhinestones, colored-glass inserts, and glass beads. When I first compared the catalog record with preliminary research, however, I discovered some inconsistencies in its purported provenance.

The information stated that in 1935 DiVincenti wore the crown as king of the children's krewe NOR, short for New Orleans Romance, and that the crown was made by his grandmother, Pauline Anderson (1895–1975). I first turned to genealogical databases and determined that Anderson was, in fact, DiVincenti's grandmother. I also determined that DiVincenti was about nine years old in 1935, which would fit with him being king of NOR. Searching for information about the krewe from 1935, however, I learned that DiVincenti was not actually

king that year. Neither my reference books nor the newspaper archives I checked turned up any mention of him ever holding the NOR crown.

My breakthrough came from our own catalog: running a search for “DiVincenti,” I came across several photographs of his sister, Marie. A couple of them identify her as she poses with a Krewe of NOR float. In looking through those photographs for any indication of the crown, I found two others from the 1938—not 1935, as the record originally stated—McDonogh 15 children's Carnival parade. In both, David DiVincenti is shown wearing the crown from our collection. The second photograph even bears the captions “King's Float” and “Dave.” Having found concrete proof of the crown's provenance, I updated our records for both the crown and the photos.

Working on this project has been stimulating and fulfilling, and my work will continue with the passing of every Carnival season. Every Mardi Gras brings new treasures. With each new object, I literally hold a piece of Mardi Gras history in my hands and help preserve it for future generations to enjoy.

—Lissa Capo

FROM THE DIRECTOR

The year may be almost over, but The Collection is going full steam ahead into 2014. This year's Williams Research Center Symposium (see pp. 10–11) is shaping up to be a stimulating day of scholarship that examines the Civil War through the lens of both Louisiana history and broader national themes. The symposium is presented in conjunction with our exhibition *Occupy New Orleans! Voices from the Civil War*, which is set to close March 9.

Our staff has also been busy mounting two new exhibitions, both of them photography oriented. *Daguerreotype to Digital: A Presentation of Photographic Processes* mines our pictorial holdings to illuminate nearly every photographic method to ever be in use (see pp. 2–3). Cocurated by Jude Solomon and former staff member Cath Cain, the exhibition launched in late November and remains on view through March 29. In addition, for the first time since their opening, the Laura Simon Nelson Galleries for Louisiana Art have a new show: *Civil War Battlefields and National Parks: Photographs by A. J. Meek*.

I took great pleasure in watching my colleague Alfred E. Lemmon, director of the WRC, be inducted, at a September ceremony, into the Ordre des Palmes Académiques. This honor, established by Napoleon Bonaparte, is bestowed by the French government upon cultural and academic figures who have contributed to the study or renown of France. Congratulations, Alfred.

Finally, I am sad to note the sudden passing of Senior Editor Sarah R. Doerries. Sarah was a gifted editor who enhanced our publications department and institution as a whole. She was essential in launching The Collection's Louisiana Musicians Biography book series, played a major role in editing many other publications, and was instrumental in founding our book club. Sarah was a wonderful person, and we will miss her greatly.

—Priscilla Lawrence

Holiday Home and Courtyard Tour

See the Williams Residence decked out in its holiday finest, including some of General L. Kemper and Leila Williams's original decorations.

December 6–29*

Tuesday–Saturday, 10 a.m., 11 a.m., 2 p.m., and 3 p.m.
Sunday, 11 a.m., 2 p.m., and 3 p.m.

533 Royal St.

Admission: \$5 for the public, free for THNOC members
*THNOC will be closed December 24–25

Occupy New Orleans! Special Event: An Afternoon with Roscoe, Lee, and Abadie

Living history characters Roscoe, Lee, and Abadie will entertain visitors young and old with Civil War–era songs, magic, theater, and witty repartee.

Saturday, January 18, 2014

Saturday, February 15, 2014

Noon–4 p.m.

533 Royal St.

Free and open to the public

Occupy New Orleans! Special Event: Bus Trip to Port Hudson

Join THNOC for a trip to Port Hudson, Louisiana, site of the longest siege in American military history. Participants will take a tour of the battlefield with site curator Michael Fraering.

Saturday, February 15, 2014

8:30 a.m.–5 p.m.

Registration: \$45, includes bus transportation and barbecue lunch. To register call (504) 523-4662.

Musical Louisiana: America's Cultural Heritage

For their eighth annual concert collaboration, The Collection and the Louisiana Philharmonic Orchestra will present *Postcards from Paris*, a program highlighting cultural exchanges between France and Louisiana. The concert will include selections from Louis Varney, Sidney Bechet, and Frédéric Chopin.

Wednesday, February 19, 2014

7:30 p.m.

St. Louis Cathedral, 615 Pere Antoine Alley

Free and open to the public

Fallow Grounds

New photography exhibition surveys Civil War battlefield sites

In 1993 A. J. Meek, professor of photography at Louisiana State University, embarked upon a photographic exploration of ghostly significance—capturing pivotal Civil War battlefield sites at the same time of year the battles were fought. This years-long project culminated in a 1995 exhibition at the United States Civil War Center, at LSU’s Hill Memorial Library, as well as in the book *Gettysburg to Vicksburg: The First Five Civil War Battlefield Parks* (University of Missouri Press, 2001).

The Collection draws from Meek’s series for its newest offering at the Laura Simon Nelson Galleries, *Civil War Battlefields and National Parks: Photographs by A. J. Meek*. The exhibition also commemorates Meek’s donation, earlier this year, of his photographic archive—containing 40 years of work, up to 1996—to The Collection. The *Quarterly* chatted with Meek recently about his battlefield series, archive, and photographic style.

—Molly Reid

Why did you donate your archive to The Collection?

As artists, we have to face this sooner or later. I thought it was just about time. I felt really blessed and lucky that a museum of the quality of The Historic New Orleans Collection wanted my work.

How and why did you start the Civil War battlefield project?

David Madden, a longtime teacher at LSU [now retired]—he started the Civil War Center at LSU. It was his concept . . . to incorporate all kinds of views of the Civil War, not just historical ones. I was invited to be on the board. Not knowing anything about the Civil War myself, I became more inquisitive about it. I went to a lot of battlefields, from Vicksburg to Petersburg. I think it was a 10-year project.

How did you approach the photography for this project?

A lot of my work has been in color, and I thought this project would be better in black and white. These were taken with film, with a large-format camera . . . to photograph landscapes. And these cameras are very wide, meant to photograph people sitting at a table at a banquet. Mine was, I think, manufactured in the 1920s.

The problem with that particular camera, especially since I traveled such great distances, is that it’s very hard to load the film. You can’t work with the same speed that you can with a smaller camera. I had about 12 shots for the whole day.

Did you see these photographs as documentary or artistic?

I had my foot in both of those camps. A lot of what I photographed was monuments. That’s the documentary aspect. So that’s why the color of the prints was important: it gives a more artistic view and depth of feeling. Originally I just did black and



Dead Confederate Soldier, Louisiana Monument (detail), Gettysburg; 1993; 2013.22.6.2, gift of A. J. Meek

white and toned them with a really subtle selenium toner. And then later I introduced more of a sepia tone to the pictures.

How did this enhance your understanding of Civil War history?

It led to a lot of investigation. I gave several lectures on Civil War photography, how techniques have evolved. A lot of people don’t realize that, because of the restrictions of the medium at the time, they had to do certain things that, maybe to our contemporary position, would be unethical. For instance, there’s a very famous photograph of a [dead] Confederate sharpshooter, but there’s a lot of information from various historians that that corpse was dragged around to different sites to be photographed.

Photographers at the time had a different mindset. The materials were so slow [that] photographing the truth was not really one of their main concerns.

Civil War Battlefields and National Parks: Photographs by A. J. Meek

On view through April 5, 2014

The Laura Simon Nelson Galleries for Louisiana Art, 400 Chartres St.

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Free and open to the public

ON VIEW

REMEMBERING SARAH R. DOERRIES

1970–2013



The Collection has been mourning the recent loss of a valued staff member. Sarah “Sally” Richards Doerries, senior editor in the publications department, died on October 18, 2013, in Strasbourg, France. She was 43 years old. Sarah is survived by her husband, Jay Holland; mother, Penny Thomas Doerries; father, Ernest “Ben” Doerries III; sister, Patricia Doerries Cleeland; and countless friends.

When Sarah joined the publications staff of The Historic New Orleans Collection, in October 2007, she wasn’t granted the luxury of a breaking-in period. Within days she had plunged into the maw of the monumental volume that would be published, some three years later, as *Furnishing Louisiana*. Sarah’s graceful hand is evident on every one of the book’s 500-plus pages.

A proud graduate of Newcomb College and Tulane University, with an MFA in poetry from Louisiana State University, Sarah served Tulane as an assistant dean and creative writing instructor before coming to The Collection. An avid reader and published poet, she was on the editorial board of the *Cincinnati Review* and fondly recalled her days as an assistant editor of the *Southern Review*. At The Collection, Sarah initiated and oversaw the award-winning Louisiana Musicians Biography Series. Most recently, she shepherded *A Company Man* to press and, with her beloved colleague Dorothy Ball, founded THNOC’s Fine Print Book Club.

On October 6 Sarah flew to Germany to represent The Collection at the Frankfurt Book Fair. There she mingled with and charmed an international crowd of publishers, printers, agents, and authors. Shortly after the close of the festival, while visiting friends in Strasbourg, Sarah died suddenly. Although no words can fully capture a spirit as vibrant as Sarah’s, her colleagues humbly offer the following testimonials.

—*Jessica Dorman, director of publications*

Mary Mees, former THNOC editor: As a colleague, Sarah expanded my knowledge of the English language and enlivened our workspace with her wit, humor, and office decor, including a Homer Simpson Chia Pet. As a friend, she enriched my life, doling out invaluable fashion and gardening advice, teaching me to collage, and always being available for a walk and a chat. She is truly missed.

Ben Sandmel, author of *Ernie K-Doe: The R&B Emperor of New Orleans*: I feel eternally indebted and grateful to Sarah Doerries. She was the first person to read the manuscript for *Ernie K-Doe*. Sarah truly got what I was trying to do and recommended that THNOC take on the project. She tightened up the text with her editor’s eagle eye but never changed my voice or original vision, and we worked together well. Sarah, thank you so much.

Tana Coman, book designer: We met in the ’90s through numerous connections, since she seemed to know everyone.

Sarah became a great friend who would brighten any encounter. She had a unique vision and an ability to discern the value in everyday experiences. I cherish the years we spent with Jessica on *Furnishing Louisiana*, a challenging project that she made fun. She was a gifted artist, a brilliant writer, a meticulous editor, a generous soul, and a beautiful person.

Teresa Devlin, marketing director: Sarah expertly guided manuscripts through all stages of the publishing process, including marketing. She challenged us to think of THNOC as more than just a small independent publisher—to pursue a new level of publicity because, quite simply, we deserved it. “Let’s *be* historic!” she told me recently. Because of her vision, *Furnishing Louisiana* garnered a write-up in the *New York Times* within its first month; the Ernie K-Doe biography nabbed a starred review and a spot on the *Kirkus Reviews* best non-fiction list for 2012; we entered the arena of e-books; and now we can all think of our books, our institution, and our work differently. She helped change our expectations for the better.

Molly Reid, Quarterly editor: Sarah taught me so much about books, language, and life. She was so supremely competent and confident in her abilities—in her knowledge that language is powerful and that being an editor requires the respect, study, and wise use of it. I genuinely looked forward to sharing many years of work and friendship with her and will miss her greatly.

2014 WILLIAMS RESEARCH CENTER SYMPOSIUM

Home Front, Battlefield: Louisiana in the Civil War



USS Pensacola at Anchor in the Mississippi River at New Orleans; 1864; oil on canvas; by Edward Everard Arnold; 1983.1

In the late spring of 1862, New Orleans was a divided city. On one side were the Union forces, determined to serve the republic—on the other, the citizens of New Orleans, many of them trying to remain loyal to the Confederate States of America. Despite their contradictory positions, civilians and soldiers were bound together by the shared experience of occupation.

These clashing loyalties and latent commonalities will be at the forefront of The Historic New Orleans Collection's nineteenth annual Williams Research Center Symposium, *Home Front, Battlefield: Louisiana in the Civil War*. Presented January 25 in conjunction with *Occupy New Orleans! Voices from the Civil War*, the exhibition currently on view at 533 Royal Street, the 2014 symposium will explore Louisiana's experience during the war from a variety of perspectives, including the role of Confederate women in New Orleans, diplomatic relations with England and

France, and Civil War photography.

Symposium speaker Andrew Lang, a postdoctoral teaching fellow at Rice University, will focus on the perspectives of Union soldiers in occupied New Orleans. In poring over hundreds of pieces of correspondence and government documents related to the occupation, Lang saw a picture of Civil War history that contrasts with popular opinion.

"We think that the major campaigns and the fighting [were] the norm, because so much scholarship focuses on it, but 35 to 40 percent of soldiers were in the stationary occupying forces," Lang says. "These men had just as much to say about the soldier experience as the ones who were fighting. I wanted to look at their lives, how they interacted with civilians, and situations more akin to real life than grand battles."

The recipient of a Woest Fellowship from THNOC in 2011, Lang plumbed the archival resources of the Williams Research Center. He found that the

occupying soldiers felt out of step with the "citizen-soldier ideal," or the expectation—rooted in the early United States' lack of a dedicated, standing army—that citizens would, if necessary, fight to protect their homes but would not have to endure a protracted military conflict.

Occupying forces are inherently immobile units, and because New Orleans was captured early, soldiers stationed there—some for the duration of the conflict—grew despondent, feeling as though they were not contributing to the war's resolution at all. "One soldier described it as 'a perfect season of stagnation,' which says it better than I ever could," Lang says. "[They] felt disillusioned and useless."

Union troops weren't the only ones feeling impotent and frustrated. Many of the city's citizens were trapped between Confederate loyalties and the need to protect property from Union confiscation, a punishment issued if they did not swear an oath of allegiance to the United States.

Some women of the city, spurred

by their elite status and an accompanying sense of invincibility, spread their opinion of the Union troops across the country and even the Atlantic. According to symposium speaker Jacqueline Glass Campbell, an associate professor at Francis Marion University, many high-society women took every opportunity to ridicule and insult Union soldiers and officers. Frustrated, Major General Benjamin F. Butler, the commander of the occupying forces from April through December of 1862, issued an order declaring that any woman participating in this behavior would be treated as a "woman of the town [a prostitute] plying her avocation."

"By October of 1862 Butler was the most intensely hated man in the entire Confederacy, not least as a result of his 'Woman Order,'" Campbell says. "It was so controversial that even the British government declared that history held no example 'of so infamous an act.'"

Campbell's presentation will also look at the political ramifications of Butler's order. At the time, European recognition of an independent Confederacy was a real possibility, and the repercussions of Butler's actions extended beyond the nation's capital, affecting international diplomacy. Campbell also argues that Butler's response to the women actually gives them more credibility from a historical perspective.

"He actually paid them the respect of recognizing their actions as serious enough to warrant a controversial act," Campbell says.

Join The Collection this January as Campbell and Lang, along with other Civil War experts from THNOC and around the country, provide a nuanced picture of the wartime experience in New Orleans, Louisiana, and the nation at large.

—Lauren Noel

The Collection's nineteenth annual Williams Research Center Symposium has been made possible with support from these sponsors:



Bywater Woodworks, Inc.

2014 WRC Symposium

Saturday, January 25, 2014

Queen Anne Ballroom, Hotel Monteleone, 214 Royal St.

Featured Topics and Speakers

The Wild Side of the Civil War in Louisiana: Considering the Flora and Fauna
Kelby Ouchley, biologist/author

A Perfect Season of Stagnation: Union Soldiers and the Military Occupation of New Orleans
Andrew Lang, postdoctoral teaching fellow, Rice University

Republic in Peril: Lincoln and the Diplomacy of the Civil War
Howard Jones, university research professor in history, University of Alabama

Seeing the Elephant: Photography and the American Civil War
Jeff Rosenheim, curator in charge, Department of Photographs, Metropolitan Museum of Art

"A Unique but Dangerous Entanglement": Benjamin Butler and Confederate Women in Occupied New Orleans, May–December 1862
Jacqueline Glass Campbell, associate professor, Francis Marion University

Interpreting the Civil War: Museums and Battlefields
Patricia Ricci, director, Confederate Memorial Hall Museum
Michael Fraering, curator, Port Hudson State Historic Site

To register and/or see a full schedule of events, call (504) 523-4662 or visit www.hnoc.org/programs/symposia.html. Early registration ends January 3.

FOCUS ON PHILANTHROPY

Marianne and Mark Dauer



In December 2002, Marianne and Mark Dauer earned the distinction of being the first members of The Historic New Orleans Collection by joining the newly formed Laussat Society. According to Mark, a lawyer who had worked on various projects for The Collection, “I had always thought it would be nice if there was a friends’ group [at The Collection], and lo and behold, I get a letter in the mail from [colleague and friend] Charles Snyder. I said, ‘This is what I’ve been waiting for!’ I sat down, filled out the form, wrote the check, and sent it in.”

Mark had become friends with the late Snyder while working at the firm of Milling Benson Woodward LLP. Snyder was also a board member, at the time, of the Kemper and Leila Williams Foundation, which operates The Collection. “He was really kind of a mentor to me,” Mark says. It was Snyder who sent Marianne and Mark the personal invitation.

“I had always thought in the back of my mind, ‘I wish there was a way for people who aren’t working at The Collection to be more actively involved,’” he says.

Before becoming members of The Collection’s Laussat Society, Marianne and Mark had supported The Collection in almost every other way possible. Both raised in the New Orleans metro area—Mark grew up in Broadmoor, and Marianne’s family moved from Jackson, Mississippi, to River Ridge when she was a little girl—the Dauers thrive on community involvement. Marianne is active in her church—she serves as

accompanist on piano, has held positions on the church board, and has been involved with its youth group—and Mark is on the board of trustees of the local botanical garden.

The couple met through a tennis league at New Orleans City Park in the 1980s. They were both working at the Federal Reserve at the time. Marianne, they both attest, was and is the better player. But as a double, they found love. “Marianne has always impressed me because she’s a very pure spirit,” Mark says. They’ve been married for 30 years and have three children: Helen, 27; John, 23; and Grace, 20.

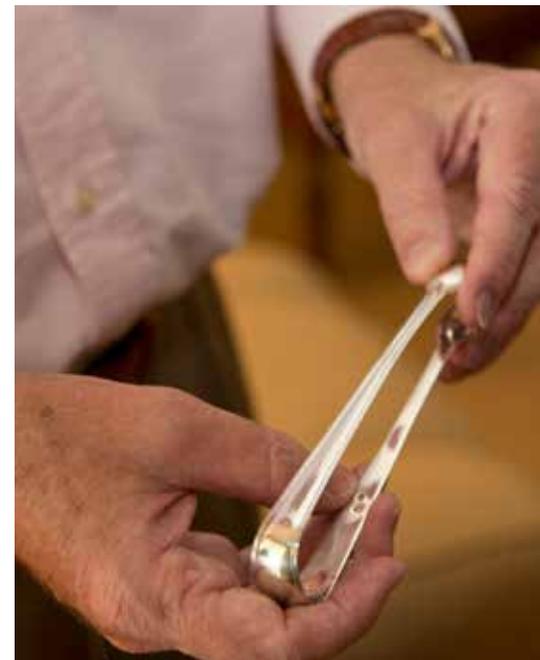
Along with keeping the house running, Marianne says, “I love playing the piano and volunteering a lot.” Mark, who is now a lawyer with the Financial Industry Regulatory Authority, is a collector of, among other things, 18th-century silver sugar tongs. “I love cleaning and polishing them,” he says. Preferring tongs from the Georgian period, which includes the English Regency, he introduced himself to leading silver scholars David Shlosberg and Graham Hodges and learned all about the different marks that accompany pieces, indicating the item’s maker, origin, and more. Mark even wrote an article on Georgian sugar tongs for the September/October 2010 issue of *Silver* magazine.

Because of their collections and various civic roles, the Dauers understand that a successful museum, especially a nonprofit, requires great care,

organization, and member support. From their continued position in the Laussat Society to their participation in THNOC’s staff-led trip to Nova Scotia, Marianne and Mark happily reap what they sow at The Collection.

“I am very much attuned to how nonprofits use their funds,” Mark says, referring to his position as treasurer for a local foundation. “The Collection is a good steward and does an amazing job. It makes the most of all the materials that are donated to it.”

—Molly Reid



Mark Dauer displays an item from his collection of Georgian silver sugar tongs.

BECOME A MEMBER

Join Online
www.hnoc.org

Membership Benefits

All members of The Collection enjoy the following benefits for one full year:

- Complimentary admission to all permanent tours and rotating exhibitions
- Complimentary admission to the Concerts in the Courtyard series
- A 10 percent discount at The Shop at The Collection
- A subscription to *The Historic New Orleans Collection Quarterly*
- Special invitations to events, trips, receptions, and exhibition previews

Benefits of Membership

Responding to your requests and to the increase in program benefits, The Collection is offering new opportunities for membership at the Founder level.

Founder Individual Membership:
\$35 for one person

Founder Family Membership: \$65
for one or two adults and any children under 18 all residing in a single household, or for one member and a guest

We value your association with our community. Should you have any questions related to membership, you may call (504) 598-7109.

How to Join

To become a member of The Historic New Orleans Collection, visit www.hnoc.org and click the Support Us link, or complete the form on the enclosed envelope and return it with your gift. Memberships at the Founder Family level and above include benefits for up to two adults and any children under 18 residing in a single household, or for one member and a guest.

Membership Levels

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Full membership benefits

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Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)

JACKSON SOCIETY \$500

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)
- free admission to all evening lectures

LAUSSAT SOCIETY \$1,000

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)
- free admission to all evening lectures
- invitation to annual gala evening

BIENVILLE CIRCLE \$5,000

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)
- free admission to all evening lectures
- invitation to annual gala evening
- lunch with the executive director

North American Reciprocal Museum Program

Members of the Merieult, Mahalia, Jackson, and Laussat Societies and the Bienville Circle receive reciprocal benefits at other leading museums throughout the United States through the North American Reciprocal Museum (NARM) program. These include free member admission, discounts on concert and lecture tickets, and discounts at the shops of participating museums. Visit sites.google.com/site/northamericanreciprocalmuseums for more information.



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July–September 2013

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

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Jennifer Navarre
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James Bassich
James Schindler in honor of Alex
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Dr. Darryln A. Smith

Bookplates

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

The board of directors and staff
of The Historic New Orleans
Collection in memory of Joan
Burguières Brown
*A Being So Gentle: The Frontier
Love Story of Rachel and Andrew
Jackson* by Patricia Brady (New
York: Palgrave Macmillan,
2011)

The board of directors and staff
of The Historic New Orleans
Collection in memory of
Rebecca “Becky” G. Waitt de
Boisblanc
*River Road Rambler: A
Curious Traveler Along
Louisiana’s Historic Byway*
by Mary Ann Sternberg (Baton
Rouge: Louisiana State
University Press, 2013)

STAFF NEWS

Board Appointments

Drew Jardine is now board president of the Kemper and Leila Williams Foundation. A board member from 2000 to 2003, Jardine rejoined the board in fall 2007 and served as chairman of The Collection’s Laussat Society. He is a vice president and financial advisor in the New Orleans office of Morgan Stanley Wealth Management. A native of Douglas, Georgia, Jardine is a graduate of Mercer University, with a degree in economics; he also received an MBA in finance from Georgia State University. He is a former chairman of the board of Junior Achievement of Greater New Orleans, Christian Health Ministries Foundation, and the Southeast Louisiana Chapter of the American Red Cross.

Alexandra Stafford is the new chair of the Laussat Society.

John Kallenborn has been elected vice president.

New Staff

Lisa Griffin, network technician. **Katherine Jolliff**, docent. **Mallory Taylor**, curatorial collections processor.

Changes

Daniel Hammer is now curator / head of reader services.

Docent **Liz Eberlein** left in September to take a position as volunteer and programs coordinator for the Detroit Historical Society.

Honors

John H. Lawrence, director of museum programs, received an individual community arts award from the Arts Council of New Orleans.

In the Community

John H. Lawrence contributed the introduction to the recently published *Show and Tell*, by William Greiner (University of Louisiana at Lafayette Press). Lawrence also wrote the chapter on photography for *Art and Architecture*, volume 21 of *The New Encyclopedia of Southern Culture* (University of North Carolina Press).

Scanning Technician **Akasha Rabut**’s images were recently published in the photography book *Inventing Reality* (Luna Press).

Pamela D. Arceneaux gave four New Orleans–themed lectures aboard the Royal Caribbean’s *Serenade of the Seas*.

John H. Lawrence served as a juror for the monument selection committee of the state’s Battle of New Orleans Bicentennial Commission.



WRC Director Alfred E. Lemmon and Jean-Claude Brunet, consul general of France in New Orleans. On October 28, Lemmon was honored for his recent induction into the Ordre des Palmes Académiques, a French order of chivalry for academics and educational figures.



John H. Lawrence. Lawrence was in the spotlight September 24 when he received an individual community arts award from the Arts Council of New Orleans.



Kemper and Leila Williams Foundation Board President Drew Jardine, his wife, Julie, and THNOC Development Director Jack Pruitt



Laussat Society Chair Alexandra Stafford and Board Chair Mary Lou Christovich

On October 24, The Collection honored its Laussat Society and Bienville Circle members with a gala at the home of Susan and Jimmy Gundlach.



Penny and Richard O'Krepki



Pixie and Jimmy Reiss



Jimmy and Susan Gundlach and Chuck Lapeyre



Lynne and Hunter White



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Molly Reid
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THE QUARTERLY

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, Williams Residence, and courtyards and architecture are available for a nominal fee.

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ISSN 0886-2109
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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.

Curatorial

For the third quarter of 2013 (July–September), 31 groups consisting of 2,527 items, including a photographic collection of more than 500 items, were accessioned.

■ The Collection recently acquired two colorful floral still-life paintings by John D. Hopkins. Both are oil on canvas, each measuring approximately 3 by 2 feet. The still lifes' arrangements feature a variety of popular garden flowers—roses, pansies, daisies, chrysanthemums, dianthus, hibiscus, jasmine, honeysuckle, lilies, Queen Anne's lace, and Crescent City favorites such as pittosporum and plumbago. Both arrangements are depicted in elaborate blue vases; one features a sea god and nymphs, and the other shows a romantic view of a hill and lake. They are in the style of 17th-century Dutch still-life paintings, as they include an assortment of family ephemera around the bottom of the vases. One painting (see image at right) depicts literary items: a book called *Poems*; another entitled *Burns*, probably referring to the Scottish poet Robert Burns; and a volume from



The Complete Florist in Three Volumes. There is also a June 16, 1875, issue of the *New Orleans Bulletin*, the short-lived daily newspaper published from 1874 to 1877. The other painting shows an open, empty daguerreotype album along with an assortment of calling cards and a ticket to the New Orleans Rifle Club Grand Shooting Festival of 1875, made out to Hopkins's son-in-law, J. H. Kelly. (2013.0238.3, 2013.0238.2)

Hopkins and his wife, Jane, were born in England and, upon arriving in the United States, made their home in New York, later moving to Natchez, Mississippi. Hopkins first appeared in the New Orleans city directory of 1873, which reflects information compiled the previous year, and was listed sporadically in directories until 1881. He lived at various locations in the city, including Locust Street (now South Robertson) near Philip, Thalia Street near Freret, and Dryades Street near St. Andrew, all in today's Central City. His last city directory address had him living in the French Quarter on Conti Street at Bourbon, where the Royal Sonesta Hotel stands today. Hopkins had a painting and lettering business and kept an office on Canal Street, at the site of today's Harrah's casino. In 1875 he provided the painting, lettering, and gilding for the fire engine entered in the volunteer fire department parade by the Mechanics No. 6 fire company, and in the words of the *New Orleans Republican*, Hopkins's "fine work speaks for itself."

■ A gift from Mathé Allain is a circa-1900 trade card advertising J. H. Menge

and Sons, agents representing purveyors of groceries, marine hardware, railway and mill supplies, tarred cordage, oakum, pitch, paints, oils, turpentine, and varnishes. One side of the card lists the various companies represented by Menge in New Orleans, while the other illustrates its building at 201 Tchoupitoulas Street, at the corner of Common, which was built about 1898 (see image above). The company operated out of this building until 1914, when it became the Menge Marine Hardware and Supply Company and relocated. The building now houses luxury condominiums. The company was founded by Englishman John Henry Menge (1833–1905), who, after arriving in the United States, lived in the North before moving to New Orleans in 1863. Initially employed here as a wholesale grocer, he established a ships' chandlery (a purveyor of ships' supplies and





equipment) in 1878, which was renamed J. H. Menge and Sons in 1895, when he brought his sons into the business. Now known as J. H. Menge and Company Inc., it still operates locally and represents marine-engineering product manufacturers. (2013.0255)

—**John T. Magill**

Library

For the third quarter of 2013 (July–September), 42 acquisitions totaling 132 items were accessioned.

■ The Treaty of Ghent, which formally ended the War of 1812, was signed by representatives of the United States and Great Britain on Christmas Eve 1814. In accordance with the first article of the treaty, Americans were owed compensation for all properties seized during the war by the British, including slaves. More than 10 years later, on May 2, 1825, Great Britain's House of Commons ordered the printing of a document with a definitive list of claims submitted by the US State Department, as well as accompanying correspondence. This list features assessed values and final, agreed-upon compensation amounts for properties in nine states, one municipality, and the District of Columbia.

The library recently acquired a copy of this five-page document, *Treaty of Ghent. (Slaves.) Copy of a Letter from the Under Secretary of State to the Secretary of the Treasury . . . relating to the Claims of American Citizens upon Great Britain . . . for Slaves and Property captured during the War.* According to the text, Louisiana was awarded the highest average amount per slave, \$585, followed by \$390 for Alabama, Georgia, and South Carolina and \$280 for Virginia, Maryland, and Mississippi. Tables in the document provide compensation amounts in both American dollars and British pounds sterling. In the table titled "Total Number of Claims for Slaves and Property," Louisiana, with 263 claims, is awarded \$236,100—approximately \$4,717,800 in today's dollars. In total, the British resolved 3,846 claims to the tune of approximately \$1,690,353, or \$33,776,900 today. (2013.0200)

■ The Pike Expedition (July 15, 1806–July 1, 1807), conducted slightly later than the Lewis and Clark Expedition (May 14, 1804–September 23, 1806), was a military effort by the US government to explore the southwestern reaches of the Louisiana Purchase. Headed by Army Lieutenant Zebulon Montgomery Pike (1779–1813), the

expedition made contact with several Native American tribes, mapped previously uncharted areas, and described the mountain now named Pike's Peak, in present-day Colorado. In 1810 Pike published *An Account of Expeditions to the Source of the Mississippi . . .* which proved so popular it was soon translated into French, German, and Dutch and was considered indispensable reading for all subsequent explorers of the American West.

The library has long held a copy of the 1811 London edition, published as *Exploratory Travels Through the Western Territories of North America . . .* (73-29-L), and recently acquired a three-volume 1895 edition, entitled *The Expeditions of Zebulon Montgomery Pike to Headwaters of the Mississippi River, Through Louisiana Territory, and in New Spain . . .*

In addition to Pike's original text, as well as a portrait of him on the frontispiece (see image above), this edition contains extensive critical commentary and notes by US army surgeon and naturalist Elliott Coues (1842–1899). Following his work with the US Geological and Geographical Survey of the Territories from 1876 to 1880, Coues became a professor of anatomy at Columbia University. During this time he founded the American Ornithologists' Union in 1883. He both edited and contributed to several scientific journals and works on natural history, especially those dealing with the study of birds. Before focusing on Pike's book, Coues edited and published the journals of Lewis and Clark, in 1893. His edition of *The Expeditions of Zebulon Montgomery Pike . . .* was limited to 1,150 numbered copies; the library's copy is number 350. (2013.0201.1, .2, .3)

—**Pamela D. Arceneaux**



Manuscripts

For the third quarter of 2013 (July–September), 20 acquisitions totaling approximately 24 linear feet of material were accessioned.

■ In 1893, Polish-born Ralph Modjeski (1861–1940) founded an engineering firm specializing in bridge construction and infrastructure projects. Known since 1924 as Modjeski and Masters Inc., the firm remains in operation and has played a major role in the development and improvement of New Orleans and Louisiana infrastructure. Among the firm’s local accomplishments are the designs for all three Mississippi River bridge structures in the New Orleans metro area: the Huey P. Long Bridge (see image above), the Greater New Orleans Bridge, and Greater New Orleans Bridge No. 2. (The two parallel GNO bridges are now known collectively as the Crescent City Connection.)

The Modjeski and Masters Collection, a gift of William B. Conway, includes planning documents, reports, and correspondence relating to projects the firm undertook in south Louisiana between 1945 and 1988. This material complements our existing library

holdings of reports issued by the firm (91-553-RL, 81-021-RL, and 84-1078-RL).

Highlights include a July 1981 report containing plans and elevations for the second GNO bridge, as well as a 1972 report and set of correspondence that the firm sent to urban planner Robert Tannen and the Planning Group Inc. concerning the Huey P. Long Bridge. One September 1945 report from the engineering firm Palmer and Baker explores the feasibility of a vehicular tunnel connecting downtown New Orleans and Algiers Point. (2013.0189)

■ The Charles and Emily Jane Elliott Papers provide glimpses into the lives of civil engineer Charles Darwin Elliott (1837–1908) and his wife, Emily Jane Elliott (1843–ca. 1920), Union sympathizers living in occupied New Orleans during the Civil War.

Charles Elliott’s diary and copybook detail his antebellum employment as a civil engineer for the Fitchburg Railroad in his native Massachusetts. Wartime notes, sketches, and memoranda recount his military service and journey south as an assistant topographical engineer under General Nathaniel P. Banks.

On August 31, 1863, in New Orleans, Charles Elliott married Emily Jane Ring-Hyer, whose adoptive father was surveyor and engineer Nathaniel F. Hyer. Hyer and his wife had adopted five-year-old Emily Jane Ring following her mother’s 1848 death. The young Wisconsin native accompanied her new family as Hyer’s employment took them south, first to Missouri, then Texas, and finally, in 1857, Louisiana.

As a young woman, Emily found work as a schoolteacher but lost her post following her marriage. In a September 23, 1863, diary entry, she describes the termination as “a consequence of having committed marriage.”

In a letter written the following year, Emily Elliott describes her and her adoptive mother’s work with the Ladies’ Union Aid Society; the organization’s newspaper, the *Acorn*, had failed due to lack of financial support. In the same letter, she notes that secessionists vastly outnumber Unionists and receive preferential treatment from local authorities.

She also criticizes Major General Nathaniel P. Banks, who had recently replaced Benjamin F. Butler as commander of the Department of the Gulf, for being too lenient about nepotism: “The state of affairs here is enough to make real unionists bitter against all in power here—a rebel can get favors at the hands of the authorities here much quicker than a unionist can & it has been so ever since Banks has been here, we want Butler back & he never ought to have been taken away—he was the man for this place. Bank’s [sic] policy is conciliation, but can you conciliate a rattle snake when he is springing to bite you?”

Items from the Charles and Emily Jane Elliott Papers are featured in The Collection’s current exhibition *Occupy New Orleans! Voices from the Civil War*. (2013.0228)

—*Mary Lou Eichhorn*



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*The City Of New Orleans
and the Mississippi River,
Lake Pontchartrain in Distance;
ca. 1885; lithograph with water-
color; by Currier and Ives; 00.35*

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