

THE HISTORIC NEW ORLEANS COLLECTION



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Spring 2014

THE QUARTERLY





Boswell family in and around automobile; 1914; photoprint; 2011.0315.122, gift of the Boswell Museum of Music



Young Boswell sisters performing at home; 1918; photoprint; by Charles L. Franck, photographer; 2011.0315.93, gift of the Boswell Museum of Music



"(I Just Want Somebody) Just as Well Be You"; 1925; sheet-music cover; by Joseph John Davilla, composer; Progress Music, publisher; 2011.0315.66, gift of the Boswell Museum of Music



Vet Boswell's banjo; n.d.; by Beltone, manufacturer; 2011.0315.127, gift of the Boswell Museum of Music



Boswell Sisters onstage at the Orpheum Theatre; 1925; photoprint; by Charles L. Franck, photographer; 2011.0315.94, gift of the Boswell Museum of Music

Harmonic Relatives

New exhibition spotlights homegrown stars the Boswell Sisters

Few cities compare with New Orleans in treasuring homegrown musical legends, but until now, the City That Care Forgot had all but forgotten the Boswell Sisters, three young women who vaulted from uptown New Orleans to international fame in the 1920s and '30s. The Collection's newest exhibition, *Shout, Sister, Shout! The Boswell Sisters of New Orleans*, on view at the Williams Gallery March 19–October 26, illuminates the lives, times, and sounds of these musical pioneers.

The Boswell Sisters were among the first stars of radio's golden age, selling out shows internationally and recording with the biggest names of their time. Their innovative approach to jazz vocal harmony influenced musicians for decades, from direct successors such as the Andrews Sisters and Ella Fitzgerald—both of whom openly cited the Boswells as an inspiration—to country-music queens the Judds.

“The Boswell sound was so unique and uplifting it not only propelled the trio to the top of their profession during the early days of radio and recording, it also paved the way for mainstream acceptance of jazz music,” writes Kyla Titus, granddaughter of Vet Boswell, in her essay for the *Shout, Sister, Shout!* exhibition brochure.

Before they became some of the first celebrities of the mass-entertainment age, though, they were “the most sedate trio of young ladies in their native parish,” according to a feature in the fan magazine *Radio Stars Album*. Born to a former vaudevillian, Clyde “A. C.” Boswell, and his music-loving wife, Meldania, the sisters landed in New Orleans as young children, in 1914, and grew up amid a diverse array of musical styles. Martha (1905–1958), Connie (1907–1976), and Vet (1911–1988) studied classical piano, cello, and violin, respectively, under the tutelage of Tulane professor Otto Finck. They performed their classical repertoire in local recitals, often as a trio, but the city's jazz scene swiftly won them over, personally and professionally.

“We studied classical music . . . and were being prepared for the stage and a concert tour throughout the United States, but the saxophone got us,” Martha said, in a 1925 interview with the *Shreveport Times*.

Meldania exposed her children to all forms of music, taking them to see the leading African American performers of the day at the Lyric Theatre and inviting jazz artists such as Santo Pecora, Leon Roppolo, and Leon and Louis Prima to visit the Boswell home, at 3937 Camp Street. The girls' older brother, Clyde Jr., or “Clydie,” was a talented violinist and studied jazz



Illustration of the Boswell Sisters; n.d.; pen and ink, watercolor; by Dorothy Edwards, artist; 2011.0315.79, gift of the Boswell Museum of Music

Cover: Boswell Sisters portrait; 1925; photoprint; by Charles L. Franck, photographer; 2011.0315.95, gift of the Boswell Museum of Music

Shout, Sister, Shout! ***The Boswell Sisters of New Orleans***

On view March 19 through October 26

In the Williams Gallery, 533 Royal St.

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

Free and open to the public

ON VIEW

and semiclassical (between classical and pop) works with Palace Theatre orchestra conductor Joseph Fulco. Both Clydie and his good friend Emmett Louis Hardy, a prodigious jazz cornetist, shaped the girls' knowledge of syncopation, improvisation, and jazz harmony. Unfortunately, the two young men died before their careers could take flight, Clydie at 18, from flu-related complications, and Hardy at 22, of tuberculosis.

The Boswells cut their first record, "I'm Gonna Cry (Cryin' Blues)," in March 1925 for the Victor Talking Machine Company. On it, Connie Boswell tries her hand at the blues "mama" style, imitating the guttural chest voice and diction of African American singers such as Mamie Smith, one of Connie's musical idols. The track stands in marked contrast to the dainty, bouncy "Nights When I Am Lonely," which the sisters recorded three days after "I'm Gonna Cry" and which appeared on the flip side of that record. On "Nights," the girls play it straight on the first verse, posing as delicate little songbirds before launching into a playful, tongue-twisting pseudo-scat, dicing up the lyrics and weaving them into unexpected rhythmic patterns, all in perfect three-part harmony. Already, the Boswells were demonstrating the kind of experimentation and close harmony that would come to define their sound.

The sisters began making local radio and in-store appearances, eventually performing at large venues such as the Orpheum Theatre. They often appeared in a close arrangement, with Martha and Connie seated and Vet standing behind, in order to disguise Connie's inability to walk. (As Titus writes in her essay, the true cause of the disability has never been confirmed; polio and a childhood accident were both mentioned in the press, and Connie backed up both versions at various points.) In 1928 they set out on a vaudeville tour of Arkansas, Oklahoma, and Texas, working a grueling schedule and further building their renown.

Upon moving to Los Angeles in 1929, they found work singing on national radio programs and recording transcriptions,



used for syndication, for the Continental Broadcasting Corporation. They also cut several sides for Okeh Records, including "Heebie Jeebies," which Louis Armstrong and His Hot Five had made famous several years earlier. In trademark fashion, the Boswells completely reinterpreted the song, inserting a new introductory verse with fresh lyrics and switching up the tempo and style to create a whole musical narrative in just over two and a half minutes.

After moving to New York City, signing to Brunswick Records, and releasing hits such as "Shout, Sister, Shout!" and "When I Take My Sugar to Tea," the sisters became bona fide stars. On many of these Brunswick records, they were accompanied by the label's house orchestra, which included up-and-coming jazz greats Tommy and Jimmy Dorsey, Manny Klein, Eddie Lang, Bunny Berigan, and Jack Purvis.

"The Boswells were known as musicians' musicians," Titus writes.

In the years that followed their debut on Brunswick, the sisters appeared on landmark programs, such as *Hello, Europe*, the first radio show internationally broadcast from America, and CBS's inaugural television broadcast. In addition to selling millions of records, the Boswells sold out shows across the country and toured Europe twice, even getting mobbed by fans at a Duke Ellington concert in London.

"What made their style so attractive was its freshness and spontaneity, which came from their exposure to the vibrant musical climate in New Orleans," says THNOC Senior Curator Mark Cave, who cocurated the exhibition with Aimee Everett, assistant manuscripts curator. "They were famous during the Depression, a time when people were looking to escape. The lives of the rich and famous were irresistible diversions. Gossip columnists and tabloid periodicals were popular and set the stage for our modern celebrity culture."

The Boswell Sisters disbanded in 1936, after all three had married. Martha and Vet settled down to raise families, while Connie continued recording and performing, enjoying a successful solo career through the 1950s.

Shout, Sister, Shout! features memorabilia from the sisters' upbringing in New Orleans; scripts from their radio appearances; notes from fans and peers, such as Bing Crosby; and photographs of the women's journey to stardom. The exhibition also includes audio tracks of many Boswell Sisters hits.

"Music is our city's greatest export," Cave says. "Bringing this Boswell material back home after all these years gives us a chance, through exhibitions like this and through our research center, to educate people about our city's contributions to American music."

—Molly Reid

Bing Crosby and the Boswell Sisters; 1934; photoprint; 2011.0315.112, gift of the Boswell Museum of Music



Boswell Sisters receiving New York Daily Mirror trophy from New York City Mayor James J. Walker; 1932; photoprint; 2011.0315.101, gift of the Boswell Museum of Music



New York Daily Mirror trophy; 1932; 2011.0315.120, gift of the Boswell Museum of Music



The Boswell Sisters and the Ramblers in the Netherlands; 1933; photoprint; 2011.0315.109, gift of the Boswell Museum of Music



Boswell Sisters billboard at the Glasgow Empire Theatre; 1935; photoprint; by Bernard Sykes, photographer; 2011.0315.115, gift of the Boswell Museum of Music



Chesterfield Cigarettes advertisement from the Newport Herald; September 12, 1932; newspaper clipping; 2011.0315.86, gift of the Boswell Museum of Music



Empire Liverpool concert program; 1935; program; 2011.0315.50, gift of the Boswell Museum of Music, 2011.0315.50



FROM THE DIRECTOR

This spring The Historic New Orleans Collection is awash in bright sights and sounds. Our newest exhibition, *Shout, Sister, Shout! The Boswell Sisters of New Orleans*, which opened March 19 in the Williams Gallery, surveys the remarkable career and delightful music of three New Orleans natives who became international stars during the golden age of radio. Cocurated by Mark Cave and Aimee Everett, the exhibition underscores The Collection's commitment to preserving and promoting New Orleans's rich music history. I invite you to explore the Boswells not only through *Shout, Sister, Shout!* but also by attending programs such as the April Concert in the Courtyard, featuring jazz vocalists the New Orleans Nightingales, and the Bill Russell Lecture, which will include a presentation by Kyla Titus, granddaughter of Vet Boswell, and a performance by the Pfister Sisters.

The publications department is gearing up for the launch of THNOC's newest book, *Creole World: Photographs of New Orleans and the Latin Caribbean Sphere*. Written and photographed by Richard Sexton, this book is an explosion of color and activity, linking New Orleans to other Creole cities with similar histories and architecture. The exhibition of the same name, opening April 22, will serve as the newest offering at the Laura Simon Nelson Galleries for Louisiana Art.

Few places are more colorful or full of music than the New Orleans Jazz and Heritage Festival, and The Collection is excited to make its mark there in two ways. First, we will mount a satellite exhibition of Jules Cahn photographs at the New Orleans Fair Grounds grandstand. Cahn was a beloved photographer of New Orleans culture bearers, and we are pleased to reproduce some never-before-seen images Cahn took at Jazz Fest. In addition, The Shop at The Collection will be selling Michael P. Smith reproductions at the Artist Tents the second weekend of the festival, May 1–4, and, as usual, select titles from our publications catalog will be available both weekends at the Books Tent.

So whether you're a hot-jazz junkie, a festival fanatic, or a photography aficionado, The Collection has something to please your eyes and ears.

—Priscilla Lawrence

Annual Tennessee Williams Journal Out Now

With the release of the 2014 *Tennessee Williams Annual Review*, The Collection celebrates its 10th year of collaboration with Middle Tennessee State University and an international network of Williams scholars. Founded by professor Robert Bray of MTSU, the *Review* is the only regularly published journal dedicated to the work of this preeminent American playwright. The journal's publishing home at THNOC, 722 Toulouse Street, holds special significance: the 27-year-old Williams found lodging in the building's garret when he first moved to New Orleans, in 1938. Williams based *Vieux Carré* on his memories of that garret apartment, and The Collection has held a draft playscript of it since 1973.

A film still from THNOC's extensive Fred J. Todd Tennessee Williams Collection—featured on the cover of this year's journal—captures Elizabeth Taylor in the 1959 hit *Suddenly, Last Summer*. The image complements an essay by Irene Morra (Cardiff University, Wales) on the 1958 play that inspired the movie. Cinematic adaptations are the subject of another essay in the journal, by R. Barton Palmer (Clemson University).

Best known as a dramatist, Williams was also a prolific author of short fiction, as analyzed in *Review* pieces by Laura Torres Zúñiga (University of Granada, Spain) and Jacqueline O'Connor (Boise State University). Two other essays take a closer look at the method behind Williams's masterworks: Sophie Maruéjoules-Koch (University of Lorraine, France) compares his plays to Jackson Pollock's canvases, while Alexander Pettit (University of North Texas) traces the multi-stage evolution of the darkly comic *Kingdom of Earth*.

In addition to scholarly works, the journal includes a theater review by Bess Rowen (City University of New York) and an assessment of the playwright's engagement with Cold War politics, as transcribed from a panel discussion at the 2013 Tennessee Williams Scholars Conference. The Williams Research Center hosts the annual Scholars Conference—to be held this year on Friday, March 21 (see calendar on p. 9)—as part of the Tennessee Williams / New Orleans Literary Festival.

—Jessica Dorman



The new issue of the Tennessee Williams Annual Review (\$15 for an individual annual subscription, \$30 for an institutional subscription) is available for purchase at The Shop at The Collection, (504) 598-7147, and at www.tennesseewilliamsstudies.org.



Left to right: I Have Always Worked Hard in America.; 1946–47 (printed 1989); color linocut; by Elizabeth Catlett, printmaker; 2013.0222.2, acquisition made possible by the Laussat Society

In Sojourner Truth I Fought for the Rights of Women as Well as Blacks.; 1946–47 (printed 1989); color linocut; by Elizabeth Catlett, printmaker; 2013.0222.6, acquisition made possible by the Laussat Society

In Phillis Wheatley I Proved Intellectual Equality in the Midst of Slavery.; 1946–47 (printed 1989); color linocut; by Elizabeth Catlett, printmaker; 2013.0222.8, acquisition made possible by the Laussat Society

Laussat Society Sponsors Acquisition of Rare Prints

Elizabeth Catlett (1915–2012) was one of the nation’s most important African American artists. A former citizen of New Orleans, she ranks among Louisiana’s top sculptors. Among Catlett’s most famous works is a rare series of fourteen linocuts called *The Black Woman*. These prints are

extremely scarce, but The Collection recently acquired a complete set through the generosity of the Laussat Society, THNOC’s longest-standing member organization.

Catlett, the granddaughter of slaves, earned a BA from Howard University in Washington, DC, in 1935 and an MFA from the University of Iowa in 1940. She chaired the art department at Dillard University, in New Orleans, from 1940 to 1941. From her earliest professional experiences, Catlett fought for racial equality in museums, galleries, and theaters. In 1946 she traveled through Mexico on a Rosenwald Fund fellowship, which awakened her interest in the working classes of that country. Catlett relocated to Mexico City and was inspired by prints produced by the Taller de Gráfica Popular (the People’s Graphic Workshop), founded for the collaborative creation of sociopolitical art. Catlett’s 1946–47 narrative series, which she originally titled *I Am the Negro Woman*, was her first major printmaking project. She consciously portrayed herself in the center of these linocuts as a spokesperson for the African American woman.

Each print in Catlett’s series presents one sentence or phrase in a running narrative that addresses the harsh reality, labor, and accomplishments of African

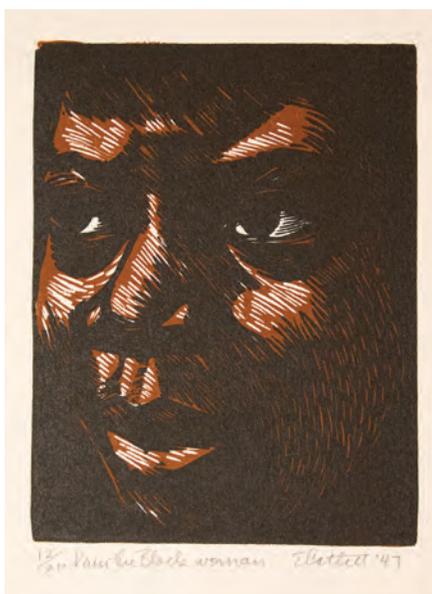
American women throughout history. The series honors American historical activists Harriet Tubman (1820–1913) and Sojourner Truth (1797–1883) and author Phillis Wheatley (1753–1784). Catlett’s inclusion of these three women underscores the historical and intellectual importance of her series.

Many of Catlett’s original prints made during her time with the Taller de Gráfica Popular did not survive. In 1989, however, she reprinted the *Negro Woman* series in a limited edition, numbering 20, at Robert Blackburn’s Printmaking Workshop in New York. At that time she altered the title of the series to *The Black Woman*, to reflect changes in language and politics. Each print is signed, titled, dated with the year of the original linocut, and numbered in the lower margin. The impressions of this extremely rare, complete set of prints emphasize her early commitment to social and political issues.

The Collection has also acquired six more prints by Catlett, including her most iconic work, *Sharecropper*, a graphic masterpiece that depicts an anonymous, weary African American woman imbued with dignity. Additionally, THNOC’s collection of Catlett’s prints includes a bust-length portrait of abolitionist Frederick Douglass, donated in 2008 by Charles A. Fergusson to



My Right Is a Future of Equality with Other Americans.; 1946–47 (printed 1989); color linocut; by Elizabeth Catlett, printmaker; 2013.0222.14, acquisition made possible by the Laussat Society



I Am the Black Woman, 1946–47 (printed 1989); color linocut; by Elizabeth Catlett, printmaker; 2013.0222.1, acquisition made possible by the Laussat Society



I Have Given the World My Songs, 1946–47 (printed 1989); color linocut; by Elizabeth Catlett, printmaker; 2013.0222.5, acquisition made possible by the Laussat Society

commemorate his years of service as a trustee at Dillard University, where Catlett had chaired the art department in her early career. Together these prints present a tour de force of Catlett's virtuosity in printmaking.

—Judith H. Bonner

Tennessee Williams Scholars Conference

This year's conference, presented in conjunction with the Tennessee Williams /New Orleans Literary Festival, includes discussions about the playwright's influences, relationship with Broadway, and links to Truman Capote.

Friday, March 21, 9 a.m.–4:15 p.m.

Williams Research Center, 410 Chartres St.

For a full schedule and ticket information, visit tennesseewilliamsstudies.org/conference/.

Shout, Sister, Shout! Opening Reception

Join THNOC in ringing in its newest exhibition, dedicated to New Orleans's own Boswell Sisters. Nouveau vaudevillians Jones and Boyce will perform.

Tuesday, March 25, 6:30–8 p.m.; member preview at 5:30 p.m.

533 Royal St.

Free and open to the public

15th Annual Bill Russell Lecture

This annual lecture and performance honors the legacy of music historian William Russell, whose papers, instruments, recordings, and other memorabilia constitute THNOC's largest music-related collection. This year's lecture features Kyla Titus, granddaughter of Vet Boswell of the Boswell Sisters. Presented in conjunction with *Shout, Sister, Shout!*, the evening will include a performance by New Orleans vocal trio the Pfister Sisters.

Thursday, April 10, 6:30 p.m.

Williams Research Center, 410 Chartres St.

Admission: \$10; free for Jackson Society, Laussat Society, and Bienville Circle members

Reservations recommended. For more information, call (504) 523-4662.

Concerts in the Courtyard Series

The lineup for the spring concert series includes jazz vocalists the New Orleans Nightingales (April) and Latin group Vivaz (May). Admission includes three complimentary beverages.

Thursday, April 17, and Friday, May 16, 6–8 p.m.; doors open at 5:30 p.m.

533 Royal St.

Admission: \$10; free for THNOC members

Creole World Opening Reception and Book Signing

Join author and photographer Richard Sexton and THNOC in celebrating the launch of the book and exhibition *Creole World: Photographs of New Orleans and the Latin Caribbean Sphere*. Sexton will give a presentation about his travels through the Creole world and will sign copies of the book.

Tuesday, April 22, 6:30–8 p.m.; member preview at 5:30 p.m.

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

Free and open to the public

Coffee Culinary Symposium

This daylong culinary symposium, "From Dancing Goats to Green Mermaids: Coffee and New Orleans," will explore the history and influence of coffee.

Saturday, June 7, 9 a.m.–5 p.m.

Williams Research Center, 410 Chartres St.

\$50; \$35 for THNOC members and students



Cultural Kin

New Orleans meets its far-flung relations in Creole World

The Historic New Orleans Collection is proud to present its newest title, Creole World: Photographs of New Orleans and the Latin Caribbean Sphere. Written and photographed by Richard Sexton, the book is a visual exploration of the historical, cultural, and architectural ties that bind New Orleans to other Creole cities across Latin America and the Caribbean. Founded as New World outposts of Old World empires during the age of Western colonialism, these cities forged new identities from European, West African, and indigenous influences—by turns inspired by, in defiance of, and adapted from all of them. In Creole World, Sexton takes readers on a journey to Creole cities in Cuba, Ecuador, Argentina, Bolivia, and Haiti, juxtaposing sights and scenes there—such as shotgun houses or aboveground tombs—to North American echoes in New Orleans. Setting the stage for Sexton’s images are essays by Creole-architecture scholar Jay D. Edwards and photography historian John H. Lawrence. An excerpt from Sexton’s commentary is reprinted here.

In contemporary Cuba, Cienfuegos is known as “the French town.” Centrally located along the southern coast of Cuba, it was founded as Fernandina de Jagua in 1819 as a Spanish colony by Lieutenant Colonel Louis de Clouet, a Frenchman who had left Louisiana and was in service to the Spanish Crown. Under the direction of Clouet and his superiors, it was initially populated by 46 settlers from Bordeaux, France, with groups from Louisiana and other locales to follow. Many of the settlers from Louisiana were Creoles who immigrated in response to the Louisiana Purchase, hoping to escape life under American rule.

Like New Orleans, Cienfuegos was a hub of trade and cash-crop production, notably sugarcane. The city’s historical connection to Louisiana is unknown to most Louisianans today, but wander the streets of Cienfuegos and you’ll be reminded of New Orleans at almost every turn—by the eclectic mix of French and Spanish influences in the historic facades, the intricate ornamental ironwork, and the French surnames carved into the tombs of the city’s oldest cemetery, Cementerio La Reina.

ON VIEW

Creole World: Photographs of New Orleans and the Latin Caribbean Sphere

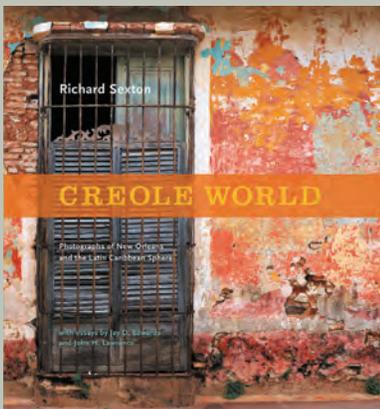
On view April 19 through December 7

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 SALE



Creole World: Photographs of New Orleans and the Latin Caribbean Sphere

by Richard Sexton
THNOC 2014, \$49.95

This title will be released April 15 and will be available through www.hnoc.org, The Shop at The Collection, and other retailers. See the calendar (p. 9) for more information about *Creole World*-related events.



Above right: Street scene; Cienfuegos, Cuba; 2009

Left: Cast-iron window grate, detail; Cienfuegos, Cuba; 2009

Below: Classical Revival facade of a double residence; Cienfuegos, Cuba; 2009

Opposite: Apartment block; Cienfuegos, Cuba; 2009





Woest Fellows Announced

Foodways, cross-cultural education, and gospel music are the scholarly topics The Collection will support through the 2014–15 Dianne Woest Fellowships in the Arts and Humanities. The fellows, announced February 1, will each receive a \$4,000 stipend and scholarly residency at the Williams Research Center.

“It was very competitive this year,” says Jason Wiese, assistant director of the Williams Research Center and chair of the Woest Fellowship committee. “There were a lot of excellent projects. We heard from applicants from the US, Canada, Europe, Australia, one from South America, a couple from Africa, one from Indonesia. The projects that we chose . . . had been germinating a long time in the minds of the researchers, [who] just had a very good command of their subjects.”

Dr. Rien Fertel (Bard Early College–New Orleans) will study the history of food and drink in New Orleans. Fertel’s proposal was “so engaging, really from the first sentence,” Wiese says. “He’s writing a history of New Orleans

through a culinary lens, and it just seemed like an interesting approach.”

Dr. Petra Hendry (Louisiana State University) will study education in 19th-century New Orleans, in a project titled “A Nursery for Revolution?”

For his Woest Fellowship, Mark Burford of Reed College in Portland, Oregon, will study Mahalia Jackson and the development of gospel music in New Orleans. (2000.78.1.1590, from the Jules Cahn Collection)

Franco-Afro-Creole-Catholic Education in New Orleans, 1803–1867.”

Dr. Mark Burford (Reed College) will plumb THNOC’s William Russell Jazz Collection for information about singer Mahalia Jackson and the development of gospel in New Orleans. “Burford’s project will result in a key chapter or chapters in his book about American gospel music,” Wiese says. “I think this project will help us understand the Bill Russell Collection and the significance of it better. We tend to associate [historian and collector] Bill Russell with jazz, but he was interested in other types of music—ragtime, classical, and gospel.”

—Molly Reid

Recent Honors for *A Company Man*

Despite—or perhaps because of—his scalawag ways, Marc-Antoine Caillot has impressed readers and reviewers near and far. His 18th-century memoir, edited by THNOC Curator/Historian Erin M. Greenwald, translated by Teri F. Chalmers, and published by THNOC in April 2013 as *A Company Man: The Remarkable French-Atlantic Voyage of a Clerk for the Company of the Indies*, continues to receive accolades.

In December the *Times-Picayune* included *A Company Man* among its top 10 books of 2013, and the Louisiana Endowment for the Humanities recently announced the book as one of its two choices for the 2014 Humanities Book of the Year. In addition, the Frenchman’s travelogue is now being taught in three college classrooms in New Orleans and one in New York, where it is providing students with a rare, uncensored look at sea travel and life in French colonial Louisiana.

A Company Man (\$40) is available for purchase at www.hnoc.org, The Shop at The Collection, and other book retailers. See www.acompanymanbook.com for more information.





Food at the New Orleans Jazz and Heritage Festival, 1977; by Jules L. Cahn, photographer; 2000.78.8, from the Jules Cahn Collection

THNOC and Jules Cahn at Jazz Fest

For the first time in 15 years, The Collection will mount an exhibition at the New Orleans Jazz and Heritage Festival. Located on the ground floor of the New Orleans Fair Grounds grandstand, the exhibition will feature approximately 100 photographs from the Jules Cahn Collection, some never before seen by the public.

“What I’m doing is going through Jules’s contact sheets, made from his original negatives, and selecting frames that haven’t been previously printed,” says THNOC’s Jude Solomon, who is curating the Jazz Fest show.

The satellite exhibition is the result of a collaboration between The Collection and Jazz Fest representatives, several of whom are longtime fans of Cahn’s work, both at the festival and beyond. “There was a mutual desire to show the Jules Cahn Collection at the festival,” Solomon says.

The Collection featured Cahn’s work at its first and only other Jazz Fest show, in 1999—it was mounted on the second story of the grandstand—but that 34-image installation surveyed Cahn’s entire career, including his photographs of

second lines, jazz funerals, and Mardi Gras Indians. This year’s show will be much larger in size but narrower in scope, focusing solely on Cahn’s work at Jazz Fest—mostly from 1970 to 1994, the last festival he shot before his death, in 1995—and featuring images of performers such as Snooks Eaglin, Odetta, the New Orleans Ragtime Orchestra, and the Fairview Baptist Church Christian Marching Band.

“He was certainly one of the photographers that was there at the very beginning,” Solomon says of Cahn, who photographed recreationally and ran a successful mill-supply business. “He was associated with Larry Borenstein and Alan Jaffe, who opened Preservation Hall in 1961, and was friends with many of the musicians who performed there. He had a lot of backstage access. His photography of the musicians at jazz funerals and second line parades started in the 1950s, so by the time he was out at Jazz Fest, he had already been photographing performers for 15 years.”

—Molly Reid

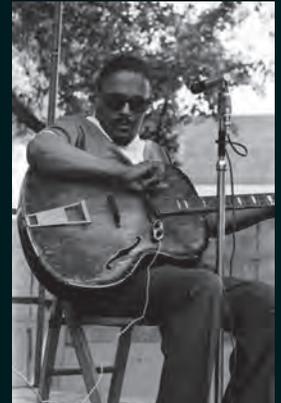


*Top left: Doc Paul at the New Orleans Jazz and Heritage Festival, 1974;
by Jules L. Cahn, photographer; 2000.78.8.11, from the Jules Cahn Collection*

*Top right: Fats Houston and Barbara Pyle at the New Orleans Jazz and Heritage Festival, 1970;
by Jules L. Cahn, photographer; 2000.78.8, from the Jules Cahn Collection*

*Right: Snooks Eaglin at the New Orleans Jazz and Heritage Festival, 1971;
by Jules L. Cahn, photographer; 2000.78.8, from the Jules Cahn Collection*

*Bottom: Sister Gertrude Morgan and Noel Rockmore at the New Orleans Jazz and Heritage Festival, 1970;
by Jules L. Cahn, photographer; 2000.78.8, from the Jules Cahn Collection*



ON THE JOB

Name: Rebecca Smith

Staff Position: Curatorial cataloger, on staff since 2006

The Assignment: Create a catalog record for a recently acquired portrait print



My responsibilities as curatorial cataloger at The Collection begin with the technical aspects of art cataloging, mainly making sure the data elements required by standard museum practice are included and accurate in each record. Often this is a straightforward process of double-checking information provided by the curator, donor, or another source prior to accession, but sometimes a newly acquired piece comes with little information. In these cases I use a variety of sources to research the item's history and create a detailed, accurate catalog record that staff members across departments—as

well as the general public, via our online catalog—can access.

Recently I researched a portrait print of Confederate army general Leonidas Polk, acquired by donation in April 2013. I was not familiar with Polk, so my first step was to gather biographical information from two reference books in our collection, *A Dictionary of Louisiana Biography*, frequently used among THNOC catalogers, and *Stories Behind New Orleans Street Names*. I learned that Polk (April 10, 1806–June 14, 1864), though known mostly for his military role in the Civil War, also served as Episcopal bishop of Louisiana

and rector of Trinity Episcopal Church in New Orleans. Leonidas Street, in Carrollton, is named for him.

Next I searched for other Polk-related items in our collection. I found several biographies, a thesis, and a few other portrait prints, none of which were duplicates of the portrait in question. According to the Polk biographies, he was elected bishop in 1841 and joined the Confederate army as a major general in July 1861. The caption on the portrait indicates that he was bishop at the time of publication but does not identify him as a general, so I tentatively narrowed the date of publication to between 1841 and 1861.

In addition to the caption, the print bears a list of names and accompanying roles: a publisher, B. M. Norman; a daguerreotypist, James Maguire; and the surname Sartain, with no associated role. Searching our artist authority records—key biographical information drawn from and fed into databases across institutions, such as the Library of Congress and Getty Research Institute—I found New Orleans–based publisher Benjamin Moore Norman (1809–1860). His life dates fit the tentative window I established for the print, and the caption indicates that the piece was published in New Orleans, so I felt confident in confirming Norman as the publisher. Next I checked our catalog for daguerreotypes by James Maguire. Not finding any, I turned to another of our in-house resources, an illustrated dictionary of New Orleans photographers' imprints and their dates active in the city. A listing for Maguire indicated that he maintained a studio in New Orleans on and off from 1842 until his death, in 1851. (The photographers' imprints book is available to researchers



Rt. Revd. Leonidas Polk D.D.; ca. 1842; mezzotint; by Benjamin Moore Norman, publisher, James Maguire, photographer, and the Sartain family, engravers; 2013.0115.3, gift of Anne Butler

in the Williams Research Center reading room.) Because, in the portrait, Polk is depicted wearing ecclesiastical robes, I deduced that Maguire's original daguerreotype and the print were made to commemorate Polk's election as bishop of Louisiana.

Suspecting that the final artist, attributed only as Sartain, was an engraver, I turned to *Mantle Fielding's Dictionary of American Painters, Sculptors and Engravers*. It turned up three engravers within the Sartain family: John (1808–1897) and sons Samuel (1830–1906) and William (1843–1924). The life dates of these artists, combined with the probable date of the portrait's publication (some-time shortly after Polk's appointment to bishop in 1841), led me to strongly suspect that John Sartain was responsible for the work, though I didn't feel there was enough information to conclusively attribute it to him. I created an authority record for the Sartain family and entered it into the catalog.

Mantle Fielding's Dictionary mentioned the Sartains' frequent use of the printmaking technique called mezzotint, in which a steel or copper plate is "rocked" with many thousands of tiny needle dots, which can hold ink, and then burnished. The donation paperwork had identified the print as a lithograph, so to resolve the discrepancy I looked at the print under a small illuminated microscope. Comparing it against similarly magnified examples in the book *How to Identify Prints* and also asking printmaker and THNOC preparator Joseph Shores to take a look, I determined that it is indeed a mezzotint.

I'm content with the catalog record I created for the Polk portrait, but I understand that cataloging is an ongoing process; when new information arrives, we never hesitate to return to a record with corrections and additions. We welcome input from friends of The Collection, so if you have information to contribute to the catalog record, please contact me at wrc@hnoc.org.

—*Rebecca Smith*



Fran and George Villere and Sarah Young

The Collection hosted its 19th annual Williams Research Center Symposium on January 25. Held in conjunction with THNOC's outgoing exhibition Occupy New Orleans! Voices from the Civil War, symposium speakers presented on a variety of Civil War-related topics.



Frank and Leslie Carbon and Drew Jardine

On February 19 The Collection and the Louisiana Philharmonic Orchestra copresented "Postcards From Paris," the eighth installment of their collaborative concert series Musical Louisiana: America's Cultural Heritage. The free concert, held at St. Louis Cathedral in the French Quarter, included selections from French and American composers.

Janet Daley Duval, narrator



Julia Knecht, soprano



Dr. Michael White, clarinetist

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FOCUS ON PHILANTHROPY

Judy and Allain Andry

For Laussat Society members Judy and Allain Andry, the French Quarter is more than home: it provided the backdrop to their early courtship and, after 35 years of living and raising their family uptown, gave them a new lease on New Orleans life. Their lower-Quarter town house, the bones of which have remained unaltered since the building's original construction in 1834, embodies both their rich life together and their shared love of local history. Longtime members of The Collection's Laussat Society, the Andrys see THNOC as an important element of the beloved place they call home.

"We have admired The Collection since its early years," says Allain, a "substantially retired" real-estate and estate-planning attorney who has been a board member of Fidelity Homestead for 50 years and chairman of the board for 26 years. "We absolutely adore living in the French Quarter."

"The Collection has been saving such beautiful and significant buildings in the Quarter, maintaining their integrity," Judy adds. "We think you do such a wonderful job."

The Andrys met in their college years, in the 1950s. Judy, a native of Brookhaven, Mississippi, had transferred to Newcomb College as a junior, and Allain, a New Orleans native whose family has been in the city since the 1700s, was entering his final year at Tulane Law School. Their initial meeting occurred at a summer camp in Wisconsin, where Allain was teaching sailing and Judy was a tennis instructor. Spotting Judy outside the mess hall, he immediately declared her "the cutest little thing I ever laid my eyes on" and set about trying to woo her. At the time, though, Judy was unimpressed with him and his Tulane fraternity brothers.

"One look and I knew those three were bad news!" Judy says.

"Judy had my number right away—she was a good judge of character—so she wisely had nothing to do with us that summer," Allain says, laughing.

It was during the following school year that they got to know each other as friends and, eventually, sweethearts. They spent a lot of time courting in the French Quarter, chatting over dessert at the Four Seasons Pastry Shop, listening to jazz and eating muffulettas in Jackson Square, and getting coffee and beignets at the original Morning Call. Judy fell in love with Allain's sense of humor—"I love to make her laugh," he says. The

two wed in 1959 and soon began raising a family: Allain IV, now 53, Katie, 52, and Michael, 50. Their families have produced nine grandchildren and two great-grandchildren.

For over 25 years the Andrys lived on Audubon Boulevard, and in 1993 they decided to pursue their dream of French Quarter living, purchasing a historic Creole town house built in 1834 by Gabrielle Correjolles, a free man of color and master builder. His brother, François, built the Beauregard-Keyes House on Chartres Street, which was owned at one time by one of Allain's ancestors.

"We always wanted to move to the French Quarter," Judy says. "We love the unique character of this funky little house. And it is in the middle of a wonderfully friendly neighborhood that has many delightful amenities within walking distance."

continued on next page



The three-story building's historic bones are intact, and it features much of the original hardware, a lovely intimate courtyard, and a narrow outdoor stairway leading from the main kitchen downstairs to the living and dining rooms upstairs. Though small, the house has plenty of room for visiting family and friends, who all love staying in the French Quarter.

Allain's favorite space is the third floor garret. He opens the skylight every morning "to check the weather" and bids goodnight to the Vieux Carré each evening. "Everything looks so peaceful from up here," he observes, looking out over the rooftops.

The third-floor garret is also the grandchildren's reading room. Dozens of books line low shelves, among them Allain's own children's story, *Louis the Buoy: A Hurricane Story*. Allain wrote the story back in 1973, several years after Hurricane Camille, in answer to his children's inquiries about a buoy in the bay that was lost during that storm. The book, in its fourth printing, has sold over 9,000 copies and has won an international children's book award.

From the love of their home, to their enjoyment of the French Quarter, to their involvement with The Collection, it is obvious the Andrys feel connected to their city. Judy especially appreciates the annual Williams Research Center Symposium, as well as the chamber-music and jazz concerts. And whenever she needs a gift for someone, The Collection's Shop is "the place to go," she says.

"You are good stewards for the community," Judy says. "You are called The Collection for good reason, because it is your purpose to take people's old and valuable things and catalog them and keep them safe. All of us have old letters and books and artworks, treasures. You preserve them for posterity. Folks from all over the world come here to do research. I think this is a phenomenal gift to New Orleans."

—*Molly Reid*

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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 fourth quarter of 2013, 41 acquisitions consisting of approximately 520 items were accessioned.



■ A gift from Bruce R. Bordelon is a china creamer from the Italian Garden of the St. Charles Hotel, one of the earliest grand hotels in the United States, which stood in the 200 block of St. Charles Avenue. There were three hotels of this name on the site. The first, a domed structure built between 1835 and 1837, burned down in 1851 and was replaced by a similar building, without a dome. It also burned down, in 1893, and was replaced by a steel-framed, seven-story hotel, which later received several taller additions. It was designed

in the Italian Renaissance style by local architect Thomas Sully, known for his uptown mansions and early high-rise buildings. At the time of the hotel's demolition, in 1974, it was called the Sheraton-Charles.

The third hotel featured a covered colonnaded terrace with a long glass skylight on the second floor, directly above the main entrance. By 1917 the terrace had been remodeled into the Italian Garden, which was stylishly decorated with palms, wicker furniture, and a large fountain set amid arbors draped with artificial grapes and leaves. The garden was used for afternoon tea, after-theater suppers, balls, receptions, and concerts. In 1925 the St. Charles was remodeled in a more modern style, and the Italian Garden became a memory.

The creamer (see image at left) was made between 1916 and 1923 by Lamberton China in Trenton, New Jersey, a leading American center of pottery production at the time. Lamberton was founded in 1869 by three Trenton businessmen and purchased in 1888 by Thomas Maddock, who trained as a china decorator in his native England. The arbors depicted on the china used at the Italian Garden were specially commissioned from Lamberton, which specialized in custom designs for hotels, restaurants, department stores, railroads, steamship lines, universities, and other institutions. Theirs was fine-grade semi-porcelain—hard-glazed white earthenware that is not translucent like fine porcelain. In 1916 Lamberton patented an improved process for manufacturing vitrified china—double fired to prevent liquid absorption, chips, and breaks—and adopted its new backmark, simply “Lamberton China,” which appears on the St. Charles creamer. (2013.0296)

■ The estate of Todd Claxton donated two photographs of James Brocato, better known as “Diamond Jim” Moran (1897–1958), a professional boxer and local restaurateur who adopted his last name from a boxing friend. In 1954 Moran leased La Louisiane Restaurant, located at 725 Iberville Street, and



remade it into Moran's La Louisiane. He decorated it with glittering chandeliers, murals, ironwork, and photographs of his famous friends. He even occasionally served meatballs with diamond rings inside, which he promoted as the “Diamond-Studded Meatball.” His friends ranged from politicians, entertainers, and sports figures to members of the criminal underworld. He hosted numerous local and national celebrities, several of whom are seen in the recently acquired photographs. In one (see image above), dated April 10, 1957, beloved local WWL-TV sportscaster Hap Glaudi (1912–1989) is seated alongside Boston Red Sox baseball great Ted Williams (1918–2002). The other image, which features heavyweight boxing champion Rocky Marciano (1923–1969), is undated. The scene cannot postdate April 13, 1958, which was when Moran, while at his restaurant, died of a heart attack at the age of 61, reputedly wearing \$250,000 worth of jewelry. (2013.0321.1, .2)

—John T. Magill

Library

For the fourth quarter of 2013, 59 acquisitions totaling 161 items were accessioned.

■ New Orleans, an increasingly popular destination for seaborne travelers, is currently a port of call for three major cruise lines, Royal Caribbean, Carnival, and Norwegian. This activity is not new for the Crescent City, as evidenced by a recently acquired pamphlet issued by Southern Pacific Steamship Lines during the early 1920s (see image on p. 22). The brochure advertises the company's Morgan Line—“the only line of

steamships plying direct between New York and New Orleans”—as “an ocean voyage on home waters.” The fleet consisted of the 10,500-ton SS *Creole* and the smaller, 7,800-ton SS *Comus*, with the SS *Momus*, weighing 10,500 tons, withdrawn from service on April 30, 1921, to be converted into an oil burner. The *Momus* accommodated up to 302 passengers, in suites, first- and second-class cabins, and steerage; the *Comus*, 142, in first-class cabins and steerage. The *Comus* would leave New Orleans for New York on the same day the *Creole* left New York for New Orleans, and after five and a half days at sea and a day or two in port, each vessel would make the return trip.

The pamphlet describes the route and sights along the voyage, as well as on-board features and services, such as the promenade decks, baths, barber, library, smoking room (see below), dining-room seating arrangements assigned by the steward, and an experienced stewardess to attend to the “comfort and welfare of lady passengers.” In addition to photographs of the accommodations and deck plans, the pamphlet includes tourist information, such as city landmarks, how to get around, and connections for further traveling. From New Orleans, Southern Pacific ran steamships to Havana, Cuba, and

operated rail lines on its Sunset Route for points west through Louisiana, Texas, Mexico, New Mexico, Arizona, California, Nevada, Oregon, Utah, and Washington. Some



SMOKING ROOM, STEAMSHIPS MOMUS AND CREOLE

items under “Suggestions For Making Trip Enjoyable” are just as useful for today’s traveler: reach the ship at least an hour before sailing time to become familiar with your surroundings; reduce your baggage to a minimum; see that all requisites are in your grip (or carry-on, in today’s parlance); and remember to bring a camera. Bon voyage! (2013.0347)

■ Dissertations and theses on topics related to the history and culture of New Orleans and the Gulf South region are ordered regularly from UMI Dissertation Publishing, a division of ProQuest. Many of the authors of these works, all published within the past few years, conducted some, if not all, of their research at The Collection’s Williams Research Center. A few recently acquired titles include “Conflicts in Race and Resources: The Tidelands Oil Controversy in Louisiana, 1950–1965,” by Andrew Foster Barr, Southeastern Louisiana University; “Ride les Blues: The Lomaxes in Coastal Louisiana, 1934,” by Joshua Clegg Caffery, University of Louisiana at Lafayette; “Agency, Consolidation, and Consequence: Evaluating Social and Political Change in New Orleans, 1868–1900,” by Christopher Joseph Cook, Portland State University; “Imagining the Creole City: White Creole Print Culture, Community, and Identity Formation in Nineteenth-Century New Orleans,” by Rien T. Fertel, Tulane University; “Le Cri du Bayou: The Status and Promotion of the French Language and Cajun Music in Louisiana,” by Melissa Hartmann, Colorado State University; “‘There Was a Tradition Among the Women’: New Orleans’s Colored Creole Women and the Making of a Community in the Tremé and Seventh Ward, 1791–1930,” by Natasha L. McPherson, Emory University; and “Performance of the Role of Stanley Kowalski in Tennessee Williams’ *A Streetcar Named Desire*,” by William Justin Walker, University of Arkansas. (2013.0325.1, .4, .7, .14, .20, .27, .35)

—*Pamela D. Arceneaux*



Manuscripts

For the fourth quarter of 2013, 43 acquisitions totaling approximately 30 linear feet were accessioned.

■ A group of wartime letters written by Laurence Charles Fallon (ca. 1839–1917) during his service with the Washington Artillery and the Army of Northern Virginia are a notable highlight of the Fallon, Aldigé, and Hindermann Family Papers. These letters and associated materials, a gift of Caitlin Cooper, provide a rare firsthand look at Confederate military service as experienced by an Irish immigrant.

Several years before the Great Famine swept Ireland, two-year-old Laurence Charles Fallon and his parents emigrated from County Roscommon to New York, staying there for approximately 10 years before relocating to New Orleans. During the Civil War, Fallon (see image above) served with the Washington Artillery and the Army of Northern Virginia, participating in the battles of First and Second Bull Run, Fredericksburg, Chancellorsville, Gettysburg, and Sharpsburg. After returning to civilian life, he rose to prominence in the import business, managing the J. L. Phipps Company, importers of coffee, cotton, and fruit, for more than 20 years before starting his own business. Fallon died in 1917, at the age of 78.

In the earliest of the letters, dated June 15, 1862, Fallon wrote that many of his fellow soldiers had become ill “from the hard duty that they were obliged to do lately and from sleeping in the swamps.”

Weeks later, writing from a “bivouac [improvised shelter] near Richmond,” the young private reported on the aftermath of the Seven Days Battles, telling his mother, “Our army captured three Yankee generals, 12,000 prisoners, 130 pieces of artillery, and no end to commissary and stores . . . We have been living on Yankee provisions ever since the fight.”

An observant Roman Catholic, Fallon assured his family that his spiritual needs, not merely his daily physical needs, were being met. In April 1863, he wrote that he had assisted in converting the camp theater into a makeshift chapel so other Catholics could fulfill their Easter duties when a priest visited during Lent. Although Fallon noted that

very few Catholics served in his battalion, he made his own spiritual preparation for battle, reporting, “I went to Communion this morning as I had prepared myself some time ago when we were ordered to Richmond.”

Fallon’s family had fled New Orleans prior to the federal occupation, but Fallon remained concerned about their safety and their ability to communicate with him. He was especially troubled when he learned that improperly addressed letters from his mother had been delivered to a senior military officer in another state. In his letter of March 9, 1863, Fallon scolds his mother: “I told you how to direct to me about ten times, and won’t tell you again. You can just refer back to some of my old letters

and find out for your pains. (Now ain’t you mad).” Seeking to allay his mother’s fears, Fallon provided in the same letter a detailed “description of the great danger and insurmountable hardship of a soldiers [*sic*] life as it really is,” but downplayed his own peril and hardship.

In addition to Fallon’s wartime letters and a small amount of additional material concerning his military service and land ownership in Mississippi, the family papers also touch upon the lives of Fallon’s son, Paul’s, in-laws. In 1912 Paul (1882–1956) eloped with Elsie Hindermann, daughter of Swiss diplomat Franz Hindermann (1857–1917) and Anna Aldigé (1864–1951). 2013.0322

—Mary Lou Eichhorn



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THE QUARTERLY

STAFF NEWS

New Staff

Malinda Blevins, Brooke Butler, Erick Garcia, Misty Taylor, and Kevin Harrell, volunteers.

Changes

Brian J. Lavigne is now records manager. Leidy Cook is now manuscripts cataloger. Albert Dumas is now processor/receptionist.

In the Community

Pamela D. Arceneaux gave three New Orleans-themed lectures aboard the Royal Caribbean’s *Serenade of the Seas*. She was also featured in the fall/winter 2013 issue of *AADEJ News*, the journal of the American Association of Dental Editors and Journalists, for her presentation at their conference held in New Orleans this past October.

Lissa Capo contributed an article about THNOC’s Carnival memorabilia collection to the March issue of the *Magazine Antiques*.

Jennifer Rebeck was one of six fellows selected to attend Preventive Conservation 2014, a workshop held on Ossabaw Island, Georgia, and sponsored by the American Institute for Conservation of Historic and Artistic Works.

WRC Spotlight

Gabriel Bur, a student at the École nationale des chartes in France, recently completed a monthlong internship at the WRC. Bur worked under the WRC’s assistant director, Jason Wiese, on MSS 680, the Louis-Roger Franssere de Villers Collection. It includes manuscript correspondence, printed documents (including letters patent and royal ordinances concerning the French navy), and accounts of Franssere de Villers’s two expeditions to French Louisiana in the mid-18th century. Bur is a third-year student specializing in medieval French and Latin. This was his first trip outside of Europe, and he says he greatly enjoyed it.



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Come visit The Shop—at Jazz Fest!

During the second weekend of the New Orleans Jazz and Heritage Festival, May 1–4, The Shop will be camped out at the Artist Tents, located near the Louisiana Folklife Village, selling matted and ready-to-frame archival reproductions of Michael P. Smith photographs from The Collection.

Custom-sized and framed pieces can be ordered at the festival as well as through www.RequestAPrint.net/THNOC.



Stevie Wonder with the Meters, New Orleans Jazz and Heritage Festival, 1973; by Michael P. Smith, photographer; 2007.0103.4.636

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