



# THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Volume XXII, Number 3

Summer 2004

## HAIL TO THE CHIEF

*New Orleans Salutes  
a Parade of Presidents*

### *And They Were Wined and Dined*

*Top to bottom, Menu for a  
banquet in honor of President-  
elect William Howard Taft on  
February 12, 1909, at the  
Grunewald Hotel (1970.34.1);*

*Menu for a banquet in honor of  
President William McKinley on May 1,  
1901 (1950.41); Menu for a banquet in  
honor of Teddy Roosevelt on March 11,  
1911, at the Grunewald Hotel  
(1981.322.8)*



Céleri

Olives

Amantillado

1875

Picantes Salés  
Crabes Poitebartrain  
Cremes Nouvelle Orleans  
Cassurget Charibord  
Pommes de terre Brehansonne  
Poulet Créole  
Ananas au Mascouin  
Sarcelle Farcie aux Noix  
Champignons Frais  
de Laitue

Petit-four  
Gâteau au Citron  
Laitue

Menu

*Handwritten menu text in cursive script, including items like 'Lentilles', 'Pommes de terre', and 'Riz au lait'.*

Menu



*Printed menu text in a formal, serif font, including items like 'Laitue', 'Caviar', and 'Riz au lait'.*

# HAIL TO THE CHIEF: *New Orleans Salutes a Parade of Presidents*

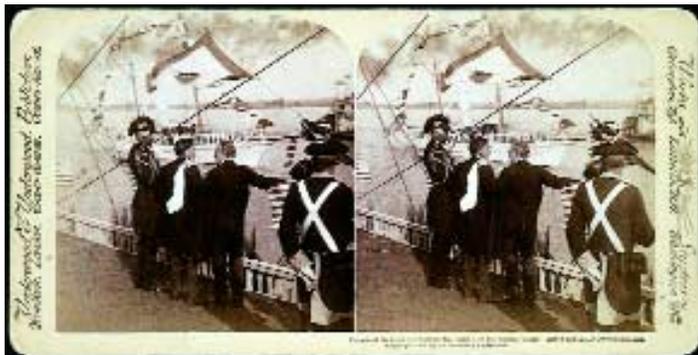
Prudence and decorum define the office of the presidency. But try telling that to George Washington.

The Father of Our Country, coated head to toe in sugar, once climbed onto a table during revels at the St. Charles Hotel. Thomas Jefferson, not to be outdone, went skydiving over Lake Pontchartrain. And Ulysses S.

Grant swigged from a jumbo bottle of beer while weaving his way down Canal Street.

Impeachable behavior? Scandalous hijinks? Hardly. Simply business as usual in New Orleans.

Whenever elections draw nigh and coffers run low, presidents—and aspirants—hit the road. The long, hot summer of 2004 has spawned thicker-than-usual swarms of campaigners. Louisiana has been designated a “battle-ground state,” its venues booked for fundraisers and rallies, its airwaves saturated with political advertisements. Come November, the campaign will draw to an end. But not the parade of



President William McKinley saluting passing boats in river parade, stereograph, 1901 (1989.9i,ii)

visitors. Rest assured that the victor in the presidential stakes will return to New Orleans, post-election—if not to raise cash, then to raise Cain. Statesmen, no less than college kids and conventioners, appreciate the allure of the Big Easy.

The Historic New Orleans Collection houses numerous political artifacts—broad­sides, bills, editorials, proclamations—of serious import. Less weighty, but equally illuminating, are the menus, postcards, badges, and other ephemera that illustrate the lighter side of politics. Among the liveliest are those documenting presidential visits to New Orleans.

Consider the stash from William McKinley’s May 1901 swing through Louisiana—photographs, banquet programs, souvenir ribbons, and mouth-watering descriptions of 11-course feasts. The first president to visit New Orleans during his term in office, McKinley spent three days being

fed and feted. The president ventured some formal remarks on trade (and the benefits, for the port of New Orleans, of an “open door policy” with China), but festivity was the real business of the day. One man-on-the-street, quoted in the *States*, summed up the situation: “E is de g-g-g-r-r-r-eat President of those Etats Unis what come to Noo Orleans for eat those fine crayfeesh bisque, yes!”

McKinley and his entourage toured the Cabildo, met with a “colored” delegation from Southern University, and paraded through the flag-draped streets of the city. “As far as the eye could see,” observed the *Times-Democrat*, “New Orleans was a shimmering, fluttering, floating bouquet of beauty...by the side of which the glories of Mardi Gras paled into insignificance.” Only one minor mishap—a mix-up over harbor jurisdiction—marred the visit, forcing a brief delay in the “River Parade” and exposing Mrs. McKinley to the midday heat. Nautical misadventures notwithstanding, the president told the press “My Visit Has Been Delightful” and vowed to return soon. Four months later, he was dead, the victim of an assassin’s bullet in Buffalo.

Nearly every president since McKinley has fit a New Orleans junket into his schedule. Teddy Roosevelt came for a banquet—and returned for a bear hunt. Dwight Eisenhower came



New Orleans welcomes President-elect Taft, photograph by Ernest P. Carriere, February 11, 1909 (1977.10)



Andrew Jackson by Jacques Guillaume Lucien Amans, 1840 (1982.11)

was so enamored of Brennan's Bananas Foster that he requisitioned 11,000 servings for his 1984 inaugural. George H. W. Bush popped into Arnaud's, during the 1988 convention, for a quiet dinner *en famille*. And Bill Clinton feasted on crawfish gazpacho and catfish pecan meuniere, courtesy of the Palace Café, in 1996.

New Orleans, beloved of tourists, freely dispenses love in return. For inaugurating the tradition of presidential visits, William McKinley will always hold a special spot in the city's heart. But two other, earlier presidents—each with Louisiana ties, and each well-represented in The Collection's holdings—can also claim pride of place.

Andrew Jackson, "Defender of New Orleans," returned to the city on the occasion of the 25th anniversary of his great military triumph. Arriving on January 8, 1840, the 72-year-old stepped off a steamboat and continued, by barouche, to the Place d'Armes, where he was saluted by both veterans and civilians. Too frail to visit the battlefield at Chalmette, Jackson spent most of his five-day stay resting in a hotel suite at the St. Louis Exchange. He ventured out to lay the cornerstone for his equestrian statue; and he sat, in his chambers, for Jacques Guillaume Lucien Amans, whose

portrait of the general now hangs in The Collection's galleries.

Another military hero, Zachary Taylor, although born in Virginia, adopted Louisiana as his home. In December 1847, fresh off his triumphs in the Mexican campaign, Taylor was toasted at a "corporation dinner" at the St. Charles Hotel. A year later, Taylor was tabbed as president—and New Orleans bustled to arrange a fitting send-off. An invitation, on file at The Collection, announces a Grand Civic and Military Ball to be held January 8, 1849, at Armory Hall. To the dismay of all, a cholera epidemic forced the event's postponement to January 25. By then, Taylor was already en route to Washington, for his inaugural.

And what of Washington, Jefferson, and Grant? Truth be told, their visits owe more to artifice than to actuality.

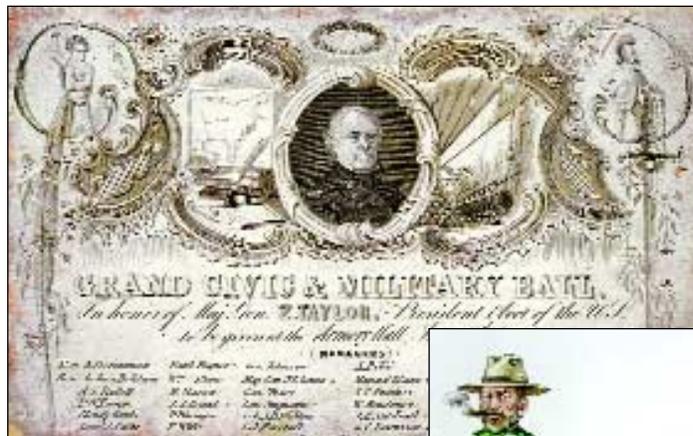
On December 14, 1799, Washington passed away at his Mount Vernon estate. On December 26, 1855, the Keystone Association of New Orleans held a banquet at the St. Charles Hotel. A menu card identifies Washington—or a sugary facsimile thereof—as one of the "ornamental pieces of confectionary" decorating the dinner tables.

Though dead, and granulated, Washington still had style; a reporter for the *Daily Picayune* enthused over the "exquisite" execution of the centerpieces.

If Washington was miniaturized for his visit to New Orleans, Jefferson was blown up—literally. A fireworks display during the sesquicentennial celebrations of 1953 featured "fiery portraits" of Louisiana Purchase deal-brokers Jefferson and Napoleon. (Dwight Eisenhower, who spoke at the Cabildo but skipped town before nightfall, made an unlikely third in the pyrotechnic trio.)

And Grant? He really did visit New Orleans during his presidential term—in the guise of a bug. The Mistick Krewe of Comus scored a Mardi Gras triumph in 1973 with a torchlit procession titled "The Missing Links to Darwin's Origin of Species." For the occasion, Grant's visage was grafted onto the body of a tobacco grub. As if that weren't indignity enough, Rex resuscitated the design in 1997, installing Grant-the-grub on a float and plopping a big bottle of beer in his paws. And there, on his float, we will leave him, bringing up the tail end of our parade of presidents.

—Jessica Dorman



Invitation to a ball in honor of President-elect Zachary Taylor scheduled for January 8, 1849, at Armory Hall (1956.29)



Design for a float in the 1997 Rex parade entitled "May Grant return all the presents he got" (1997.39.12)

## Director of Publications Appointed

The board of directors announces the appointment of Jessica Dorman as director of publications effective the beginning of April. Originally from Connecticut, Dr. Dorman holds a master's degree in English and a Ph.D. in the history of American civilization from Harvard University. She has served as a professor of American Studies at Trinity College and Penn State University. As an undergraduate, she was an editor and president of *The Harvard Crimson*, the daily newspaper of Harvard University. Dr. Dorman's experience also includes serving as assistant editor at Beacham Publishing, an educational publisher in Washington, D.C., and as a manuscripts assistant at the Schlesinger Library at Radcliffe College in Cambridge, Massachusetts. Her publications include *Harrisburg's Old Eighth Ward*, with Michael Barton (Charleston: Arcadia, 2002), "Muckrakers" in *Encyclopedia of the United States in the Nineteenth Century* (New York: Scribner's, 2001), and "The Arts" in *American Eras: 1878-1899* (Detroit: Gale Research, 1996).



Jessica Dorman

## FROM THE DIRECTOR

In early May, The Collection and other area museums hosted the annual meeting of the American Association of Museums, the most comprehensive conference and exposition for museum professionals. More than 5,000 national and international attendees met at the Ernest N. Morial Convention Center and attended functions at sites throughout the city. Collection staff served as volunteers, managed hospitality, and entertained visitors at a wonderfully successful "French Quarter Frolic."



Accreditation by the AAM, the foremost association for establishing industry standards, is a primary goal of most museums. The Historic New Orleans Collection first received AAM accreditation in 1978 and had this status renewed in 1988 and 1999. The AAM offers museum professionals opportunities for training, growth, and networking, thereby keeping our institutions viable and responsive to our communities. Our participation in the AAM conference brought us many new ideas and resources that we hope will make The Collection even more valuable to each of you.

We are gearing up for a season of investigating the influence of Great Britain on Louisiana. Beginning with the annual genealogy workshop on August 14, continuing with the tenth annual Williams Research Center symposium on January 8, 2005, and concluding with a study trip to London and Bath in the spring, we will be learning about Britain's significant but often overlooked contributions to the colonization and development of our region.

As we approach another milestone in history, the 2004 presidential election, I know you will find Dr. Jessica Dorman's cover article particularly interesting. We are proud to announce that Dr. Dorman has recently joined our staff as director of publications. Established by Dr. Patricia Brady in 1982, the department has been responsible for a wonderful array of publications over the years. Our latest books, *Charting Louisiana: Five Hundred Years of Maps*, *George L. Viavant: Artist of the Hunt*, and *From Louis XIV to Louis Armstrong: A Cultural Tapestry*, are proud recent accomplishments. Thanks goes once again to Lou Hoffman and Lynn Adams for serving, sequentially, in the position of acting director and to Mary Mees for her part in the creative research and editing that go into all of our projects. With Dr. Dorman on board, we look forward to continued success!

—Priscilla Lawrence

## MARK YOUR CALENDAR

The Historic New Orleans Collection  
Tenth Annual  
Williams Research Center Symposium

*English Spoken Here  
Great Britain and Louisiana*

Saturday, January 8, 2005

The hegemony of France and Spain in shaping the history and culture of the Louisiana Territory is well documented. But the British imprint on Louisiana is less often recognized. Great Britain took active measures—exploration, immigration, military incursion, trade—to shape Louisiana's fate, while the Bourbon monarchs and the French Republic worked to oppose British designs for North America. A day-long symposium will feature scholarly presentations on Louisiana history as filtered through the desires of Great Britain. Dr. Light T. Cummins, professor of history at Austin College, will moderate. Final program details will be announced in the fall.



*Third Christ Episcopal Church building, built in 1847 at the corner of Canal and Dauphine Streets and demolished in the mid-1880s, in Marie Adrien Persac's 1873 drawing of the 900 block of Canal Street, north side (1958.78.1.8)*

## *A Heritage of Faith Christ Church Cathedral and Episcopal Louisiana 1805-2005*

October 19, 2004-March 26,  
2005

Formally established in 1805, the Episcopal Church in Louisiana will celebrate its liturgical bicentennial with an exhibition at The Collection. Featuring documents, pictorial materials, and artifacts from Christ Church Cathedral in New Orleans and other sources, *A Heritage of Faith: Christ Church Cathedral and Episcopal Louisiana, 1805-2005* will trace the history of the church and relate the stories of those who created it and were affected by it. Appropriate programming, to be announced, will be presented during the course of the exhibition.

# A PARTNERSHIP *for* TENNESSEE WILLIAMS SCHOLARSHIP

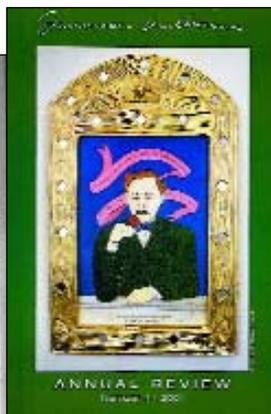
In early 2004 The Collection formed a partnership with Dr. Robert Bray to produce the Tennessee Williams Scholars' Conference and the *Tennessee Williams Annual Review*. Held each year in conjunction with the Tennessee Williams/New Orleans Literary Festival, the scholars' conference was established in 1996 with Dr. Bray as its director. The *Annual Review*, founded in 1998 as an outgrowth of the scholars' conference, remains the only major journal devoted exclusively to the works of Tennessee

Williams. Published in the fall of each year, the journal includes scholarship on Williams's plays, fiction, and poems and on the film adaptations of his works. Each issue also showcases at least one previously unpublished work by Williams. In 2002 the *Annual Review* was converted to an electronic format available at [www.tennesseewilliamsstudies.org](http://www.tennesseewilliamsstudies.org). The partnership between Dr. Bray and The Collection will provide for both print and electronic versions of the journal.

Professor of English at Middle Ten-

nessee State University, Robert Bray received a master's degree from the University of Southwestern Louisiana and a Ph.D. from the University of Mississippi. In addition to his current project, a major critical study written with R. Barton Palmer on the film adaptations of Tennessee Williams's plays, Dr. Bray has published over two dozen articles, mostly on Williams. He contributed several entries to *The Tennessee Williams Encyclopedia* and has written articles for the *Quarterly* on The Collection's Fred W. Todd Tennessee Williams Collection—the world's largest private holding of Williams materials. As the editor of the *Annual Review*, Dr. Bray works with an editorial board of internationally respected Williams scholars to select articles for publication; the same editorial board also judges the merit of submissions for presentation at the scholars' conference.

The publications staff of The Collection and Dr. Bray will work together to continue to publish the highest quality Williams scholarship, to publicize the Fred W. Todd Tennessee Williams Collection, to expand the journal's content, and to reach the broadest audience possible. For more information and to subscribe, e-mail Dr. Robert Bray at [rbray@mtsu.edu](mailto:rbray@mtsu.edu).



Jessica Dorman, Lynn Adams, Mary Mees, and Robert Bray at the entrance to the attic of 722 Toulouse Street, where Tennessee Williams had an apartment in the late 1930s

## PUBLISHED PAPERS FROM THE LOUISIANA PURCHASE BICENTENNIAL CONFERENCE AVAILABLE

The Center for Louisiana Studies at the University of Louisiana at Lafayette, with the support of the Louisiana Endowment for the Humanities, has published the papers from the Louisiana Purchase Bicentennial Conference—a symposium presented by The Collection and the Louisiana Historical Association in January 2003. Edited by Paul E. Hoffman, *The Louisiana Purchase and Its Peoples: Perspectives from the New Orleans Conference* explores the political, economic, and social consequences of the Purchase in

works by scholars Hans W. Baade, John B. Boles, the late Glenn R. Conrad, Joseph Ellis, Patricia Galloway, Daniel H. Usner, Jr., Peter H. Wood, and others. One of the most comprehensive examinations of the Louisiana Purchase available in a single volume, *The Louisiana Purchase and Its Peoples* is available for \$29.95 from the Shop at The Collection, (504) 598-7147, [diane@hnoc.org](mailto:diane@hnoc.org), and from the Center for Louisiana Studies, (337) 482-6027, [www.cls.louisiana.edu](http://www.cls.louisiana.edu).

## EXHIBITION ON VIEW THROUGH OCTOBER 9

*From Louis XIV to Louis Armstrong: A Cultural Tapestry*, an exhibition featuring artistic and historical treasures from The Collection on view at 533 Royal Street and the Williams Research Center at 410 Chartres Street, examines four themes in the development of Louisiana—colonial history, the growth of 19th-century New Orleans, the visual arts from 1870 to 1940, and jazz.

# SAVING WEDNESDAY'S CHILD

In 1892 at a meeting of community leaders at the Dryades Street Methodist Church, the Reverend Alfred E. Clay initiated a campaign of “unceasing warfare against all the enemies of little children.” This broad mission statement launched the Louisiana Society for the Prevention of Cruelty to Children, a nonsectarian society dedicated to assisting children regardless of race or gender. The organization, which was renamed the Children’s Bureau of New Orleans in 1926, has changed its approach to dealing with children’s issues over time, but its mission has remained the same for well over a century—to improve the quality of life for children and their families.

Industrialization and technological advances in the last decades of the 19th century brought about tremendous social and demographic change. Large numbers of the rural poor moved into New Orleans in search of opportunity; scores of European immigrants poured into the city’s port. These newcomers often clustered in overcrowded, unsanitary, and dangerous tenements—an environment particularly stressful for families. The strain of such living conditions led, in some cases, to domestic abuse, drug addiction, alcoholism, and child neglect.

*Saving Wednesday’s Child*, an exhibition on view at the Williams Research Center from June 23 through October 1, examines the social problems that led to the creation of the Children’s Bureau and charts the organization’s response to the complex issue of child welfare over the past century.

—Mark Cave

*Monday’s child is fair of face,  
Tuesday’s child is full of grace,  
Wednesday’s child is full of woe ...*



*Children fighting in front of the Beauregard House on Chartres Street, ca. 1907 (1981.261.3)*

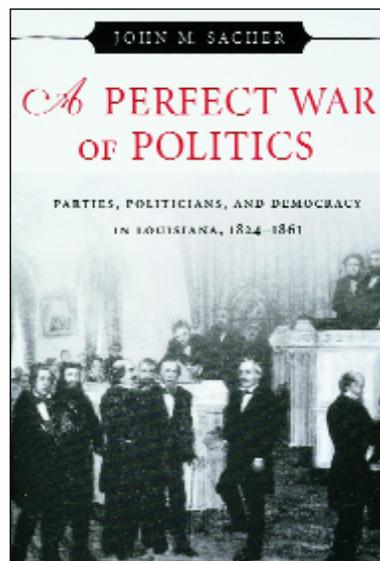
## ***KEMPER AND LEILA WILLIAMS PRIZE AWARDED TO JOHN M. SACHER***

The Historic New Orleans Collection and the Louisiana Historical Association awarded the 2003 Williams Prize in Louisiana History to Dr. John M. Sacher for his work *A Perfect War of Politics: Parties, Politicians, and Democracy in Louisiana, 1824-1861*, published by Louisiana State University Press. Dr. Sacher received the prize, which includes a cash award and a plaque, at the LHA’s annual meeting in Hammond, Louisiana, on Friday, March 12, 2004. The Williams Prize, offered annually since 1974, recognizes excellence in research and writing on Louisiana history.

Dr. Sacher is interim chair of social sciences and assistant professor of history at Emporia State University in Emporia, Kansas. In *A Perfect War of Politics*, he examines the growth of the distinct two-party system in Louisiana from the Jacksonian era until the outbreak of the

Civil War. The publisher notes that “Sacher’s welcome study provides a fresh, grassroots perspective on the causes of the Civil War and confirms the dominant role regional politics played in antebellum Louisiana.”

A native of Miami, Florida, John Sacher received a bachelor’s degree in history from the University of Notre Dame in 1992 and went on to earn both a master’s degree (1994) and Ph.D. (1999) in history from Louisiana State University. His teaching interests are varied, ranging in period from the American Revolution through Reconstruction, and in theme from African American history to party politics to the history of Mexico.



*A Perfect War of Politics* was selected from 18 entries, all published in 2003. A panel of three historians evaluated the entries for Louisiana content, scholarly merit, and overall historical significance.

A list of past Williams Prize recipients and application information for next

year’s prize are available at [www.hnoc.org](http://www.hnoc.org). Works published in the 2004 calendar year exploring any aspect of Louisiana history and culture, or placing Louisiana subjects in a regional, national, or international context, are eligible. The deadline for all 2004 Williams Prize submissions is January 15, 2005.

# History

## IN PHOTOGRAPHS:



*Pioneer aviatrix Ruth Law landing at the National Farm and Live Stock Show at the New Orleans Fair Grounds, photograph by John T. Mendes, November 1917 (2003.182.146). Law set three records on a flight from Chicago to New York in 1916, was the first woman authorized to wear a military uniform, and broke the world record for successive loops at the New Orleans Fair Grounds.*



*Above, Bill Strother, the "human spider," addressing a crowd before scaling the Hibernia Bank building, photograph by John T. Mendes, 1919 (2003.182.193). Strother, a Hollywood stuntman, gained notoriety by climbing buildings around the country; left, wading pool in Audubon Park, photograph by John T. Mendes, July 24, 1924 (2003.182.399). The temperature reached 100 degrees on the day this photograph was taken.*



Historical study is facilitated through the use of visual materials as well as the written record. Within the pictorial holdings of The Historic New Orleans Collection, photographs far outnumber images of other types. This aspect of THNOC's holdings continues to grow, now covering virtually the entire period of photography's existence—from 1839 to the present. Two recent donations of photographic materials serve as windows into different periods of the century just concluded.

John T. Mendes and Dr. Abbye A. Gorin each created compelling bodies of work, Mendes during the 1920s and Gorin from the 1950s through the 1980s. Their witnessing of those eras is intelligent and literate; their pictures not only underscore familiar truths, but also gener-

ate surprise. These collections quietly and carefully preserve the character of an earlier time—a precious gift for us, today, when homogenization rules in so many aspects of life.

The photographs of amateur photographer John T. Mendes (1888-1965) were a gift to The Collection from Waldemar Nelson. The 609 glass negatives, mostly 4x5 in size, date from the end of World War I to the late 1920s. Mendes turned his camera toward a number of newsworthy events—Bill Strother, the "human spider," scaling the Hibernia Bank building; the smoldering shell of the French Opera House; the fire-devastated ruins of the Fair Grounds grandstand; Liberty Bond parades; and the appearance of aviatrix Ruth Law in New Orleans—as well as more quotidian subjects. His collec-



*Demolition of the St. Louis Hotel, photograph by John T. Mendes, 1916 (2003.182.11)*

# THE COLLECTIONS OF JOHN T. MENDES AND DR. ABBYE A. GORIN



*Above, Zerlin's, 139 Chartres Street, ca. 1964, photograph by Abbye A. Gorin (2004.140);*

*right, Mama Brocato and Boys at Brocato's Ice Cream and Confectionary Parlor, 617 Ursulines Street, ca. 1964, photograph by Abbye A. Gorin (2004.140)*



*Selling fish in the French Market, ca. 1964, photograph by Abbye A. Gorin (2004.140)*

tion offers a vivid impression of New Orleans during the roaring '20s.

Dr. Abbye A. Gorin's archive of over 700 items dates from 1954. With an almost clairvoyant approach, Gorin recorded people, places, and events, many now gone or changed. Gorin's images stand as icons of their time, a reminder that the commonplace of one era is the specter of another. The archive contains not only hundreds of photographic prints and negatives made in and around New Orleans, but videotape footage from several projects produced with Barbara Coleman—interviews with sculptor Angela Gregory and architect and historian Samuel Wilson, Jr., and documentation of the demolition of the New Orleans Rivergate, one of the city's most distinctive modern architectural land-

marks. The videotapes include the edited works, a number of which were broadcast on New Orleans television stations, as well as the outtake footage.

Dr. Gorin's donation also includes the maquette for a pictorial study of New Orleans; factors extraneous to the book's content prevented its printing in the 1960s. Another aspect of Gorin's work showcased in the collection is her innovative and award-winning use of photographs in advertising. And her longstanding documentation of the Spanish colonial architecture of North and South America and the Philippine Islands, well represented in the archive, provides a strong basis for understanding Spanish influence on Louisiana's architecture.

Both the Mendes and Gorin photo-

graphs complement numerous other photographic collections housed in the Williams Research Center. The Charles L. Franck Collection and Eugene Delcroix Collection serve as counterpoints to Mendes's images, both in the use of glass negatives and in certain areas of content, such as architecture, public events and spectacles, and scenic views. Gorin's attention to architecture and landscape mirrors aspects of the Clarence John Laughlin Collection, the Jules Cahn Collection, and the Franck-Bertacci Collection. Inventories of both the Mendes and Gorin archives are available to patrons of the Williams Research Center. As The Collection's new database becomes operational, these collections and others will be available on the Internet.

—John H. Lawrence

# GIVING BACK to the COMMUNITY

“Once you visit here, you have to come back,” says Larry Garvey in reference to The Historic New Orleans Collection. Indeed, Larry and his wife Marla have continued to “come back” to THNOC since their initial introduction to the institution on a trip to Spain organized by The Collection. They’ve come to enjoy exhibitions, to delve into collections at the Williams Research Center, and to attend Laussat Society events. And because they have been so impressed with



*Larry and Marla Garvey*

the institution and the manner in which it “uses its funds wisely and in the public interest,” the Garveys have chosen to support The Collection.

A native New Orleanian, Larry Garvey grew up in the Gentilly area, where he developed a love for fishing and hunting. The Collection’s publication of the biography of George L. Viavant, an artist of the hunt who resided in Gentilly, was an obvious addition to the couple’s library. For many years Larry was involved in the operation of the family business, The Doctors Exchange, a doctors’ messaging service established by his father in 1921. In 1958 Larry and his brother Don founded Radiofone—the second selective calling/paging system in the United States and the first in the city. The cellular system was added in 1985. Marla Garvey, also a New Orleans native, comes from a family of bar pilots. The Garveys’ strong ties to New Orleans have inspired them to give back to the community and in turn to support The Collection. According to Marla, “Larry and I have lived here all of our lives, and our business was here. We love the city and want to see our history preserved.”

Impressed by the “extent and depth of the resources that the institution has amassed and preserved over the years,” Marla and Larry Garvey have formed a close relationship with the staff of The Historic New Orleans Collection. In their words, “We know from the interactions we’ve had with the staff that they understand the mission of the institution and do their very best to support it.”

## D O N O R S

January – March

- |  |   |
|--|---|
| Algiers Historical Society             | Dr. Celeste Newbrough                     |
| Mercedes González de Amezúa            | Edward Newsome                            |
| Mr. and Mrs. Robert D. Armstrong       | Errol J. Olivier                          |
| The Bayon Family: Mrs. Frances Howard  | Parkside Foundation on behalf of Mr. and  |
| Bayon, Mrs. Suzanne Bayon de Neufville | Mrs. Linton L. Young                      |
| Mr. and Mrs. John D’Arcy Becker        | Angele M. Parlange in honor of Mimi       |
| Robert M. Becnel and Diane K. Zink     | Calhoun                                   |
| BellSouth                              | Patrick F. Taylor Foundation              |
| Edwin J. Blair                         | Brenda K. Perkins                         |
| Sarah V. Bohlen                        | Estate of Earl J. Peyroux                 |
| Judith H. Bonner                       | Diane W. Plauché                          |
| Barbara V. Broadwell                   | Phyllis J. Ponder                         |
| Bethany Ewald Bultman                  | Purveyor of Fine Wines, Ltd.              |
| Ellis Johann Bultman                   | Rault Resources Group                     |
| Philip D. Burden                       | Alice N. Rayer                            |
| Judith Fos Burrus                      | Dr. and Mrs. James L. Reynolds            |
| Mimi C. Calhoun                        | Mary Ringwald                             |
| Canadian Consulate General             | The Ritz-Carlton                          |
| Mrs. William K. Christovich            | Mr. and Mrs. John Robert Sarpy            |
| Robert B. DeBlieux                     | Lynn D. Segraves                          |
| John D. Dupy                           | Violet N. Sicard                          |
| Marlive E. Fitzpatrick                 | Anne Smith                                |
| Mr. and Mrs. Lawrence D. Garvey        | Marti and David Speights                  |
| Shelley Herman Gillon                  | Statewide Bank                            |
| Shirley Ann Grau                       | Irma Stiegler                             |
| Mary Ann Grigsby                       | Audrey Moulin Stier                       |
| Charlotte Hayes                        | Stonehaven CCS Canada Corporation         |
| Hermann-Grima/Gallier Historic Houses  | Hugh Ramsay Straub                        |
| Jerome S. Glazer Foundation, Inc.      | Stan Strembicki                           |
| Dr. Florence M. Jumonville             | Mary Stutts                               |
| K-Paul’s Louisiana Kitchen             | Marian Sylvester                          |
| Estate of Iris Kelso                   | Marianna Flowers Tomeny                   |
| Maria G. Kron                          | Amelie Goodwin Urbanczyk                  |
| Henry W. Krotzer, Jr.                  | Dr. Javier Morales Vallejo                |
| Daniel de Lamaze                       | Robert J. Villars                         |
| Mrs. Alfred Smith Landry               | WDSU-TV                                   |
| Mr. and Mrs. G. Charles Lapeyre        | Mr. and Mrs. Stanly B. Whitney in memory  |
| Mrs. J. M. Lapeyre                     | of Paul Leo Bacas and his wife, Loretta   |
| Richard Lebherz                        | Regis Macken                              |
| Justice Harry T. Lemmon in memory of   | Wichita-Sedgwick County Historical Museum |
| Anne Brittain                          | Mrs. Routh Trowbridge Wilby in honor of   |
| Dr. and Mrs. William Leon              | John E. Walker                            |
| Woodward Logan                         | Mr. and Mrs. Robert John Axtell Williams  |
| John Magill                            | WLAE-TV                                   |
| Rose Milling Monroe                    | Estate of Dianne A. Woest                 |
| New Orleans Public Library             | Dalton L. Woolverton                      |
| New Orleans Television                 | WWL-TV                                    |

# The Benefits of CHARITABLE REMAINDER TRUSTS

Second in a series on planned giving. Next: Giving Through Life Insurance

## What is a Charitable Remainder Trust?

A Charitable Remainder Trust (CRT) pays an income stream to a non-charitable beneficiary—often the donor and/or donor's spouse—for the life of the designated individual(s) or a fixed term of not more than 20 years. The trust property then passes to one or more charitable organizations. CRTs are structured to qualify for special income, gift, and estate tax advantages:

- Immediate federal income tax deductions
- Tax-free diversification and growth of investments in the CRT
- Bypass of capital gains tax on sale of an appreciated asset held by the CRT
- Estate tax charitable deduction

Proper planning with a CRT puts donors in the enviable position of doing good while ensuring that they and their family will continue to do well.

## Comparison Shopping

Let's assume Mr. and Mrs. Benefactor own 10,000 shares of GrowthCorp, originally purchased for \$100,000 and currently valued at \$1,000,000. The Benefactors would like to sell their shares, invest the proceeds, and use the income produced to help finance their retirement.

On a taxable sale of the property, the Benefactors receive \$1,000,000; pay 15 percent federal tax on their \$900,000 long-term gain; and have \$865,000 left. At 5 percent, that amount yields \$43,250 annually before tax.

Alternatively, the Benefactors could establish a CRT designed to pay 5 percent, or \$50,000, annually. In addition to more income, the Benefactors receive an immediate charitable deduction on their federal income tax equal to the actuarial value of the charity's remainder interest (subject to general conditions and limitations on charitable deductions). The CRT may sell the shares free of capital gains tax and the assets will pass to charity free of estate tax.

## Custom Designing Your Charitable Remainder Trust

There are various ways to structure a CRT to help meet your needs and objectives. For more information about CRTs or other forms of planned giving, please call Jack Pruitt, Jr., director of development, (504) 598-7173. The following materials are provided free of charge:

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

*All inquiries are held in strictest confidence and without obligation. The Charitable Remainder Trust is a creation of the tax laws and as such must meet various technical requirements. Potential donors should consult with a tax advisor in connection with establishing a CRT.*

## Private Viewing of Exhibition for Laussat Society



*On Thursday, May 20, members of the Laussat Society gathered at The Collection for a private viewing of From Louis XIV to Louis Armstrong: A Cultural Tapestry, followed by a reception. Pictured are, left to right, Frederick Guess, Marda Burton, David Speights, and Marti Speights; Michael Valentino, Darleen Carlisle, Peggy Armstrong, and Robert Armstrong; Diane Zink and Robert Bechel*

## ACQUISITIONS



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

paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. While acquisitions by purchase have been temporarily discontinued, The Collection is pleased to report the following notable donations. Though only selected gifts are mentioned here, the importance of all gifts cannot be overstated. Prospective donors of Louisiana materials are invited to contact the authors of the acquisitions columns.

### MANUSCRIPTS

For the first quarter of 2004 (January-March), there were 18 manuscripts donations, totaling approximately 139 linear feet.

n Fred W. Todd continues to add to the extensive Tennessee Williams collection that bears his name. Significant additions include theatrical posters from many notable productions of Williams's plays and a scrapbook devoted to the issuance of the Tennessee Williams postage stamp, both purchased by Mr. Todd from the John Buonomo Tennessee Williams Collection, then donated to The Collection. Mr. Todd also acquired the Pancho Rodriguez y Gonzales Collection for THNOC. Gonzales, a lifelong friend of Tennessee Williams, is considered by some to be the inspiration for the character of Pablo Gonzales in *A Streetcar Named Desire*. Noteworthy items in the collection include photographs documenting Gonzales's friendship with Williams from the 1940s through the 1970s and a diary kept by Gonzales during one of Williams's visits to New Orleans in 1973. In the diary, Gonzales describes a dinner party at Williams's French Quarter home, a fundraiser that Williams attended in sup-

port of the preservation of the St. Charles Avenue streetcar, and Williams's reaction to the news of actress Anna Magnani's death.

n The Collection's holdings include abundant materials related to the Tennessee Williams/New Orleans Literary Festival. Founded in 1986, the festival features theatrical performances, master classes, interviews, panel discussions, and a scholars' conference, most of which take place in the French Quarter. The Collection has recently received additional memorabilia for inclusion in the festival archive, which includes correspondence, brochures, news clippings, photographs, minutes, and press materials that document the festival from its inception.

—Mark Cave



Lifelong friends Pancho Rodriguez y Gonzales and Tennessee Williams at Pat O'Brien's during Mardi Gras, 1962 (2003.228.1)

### LIBRARY

For the first quarter of 2004 (January-March), there were 16 library donations, totaling 92 items.

n In *Message of His Excellency Governor Murphy J. Foster to the General Assembly of the State of Louisiana* (1898), a rare pamphlet donated by Rose Milling Monroe, the governor reports on the operations of various public institutions and gives an account of the financial condition of the state. The biennial report includes sections

on Charity Hospital, Louisiana State University, Southern University, Louisiana State Penitentiary, the insane asylum, and the home for lepers, among others. The report also touches on military matters. In words that resonate forcefully today, in light of continued troop deployments to Iraq, Governor Foster states that Louisiana "has promptly furnished two regiments of National Guards, one battalion of Naval Reserves, and will supply other regiments of volunteers" for service in the Spanish-American War. "Louisiana must patriotically do its share," Foster observes, "in the successful prosecution of the hostilities already begun."

n Dr. Javier Morales Vallejo of the Patrimonio Nacional in Madrid, Spain, has donated a copy of *Urbanismo Español en America* (Madrid: Editora Nacional, 1973), a major collection of maps and plans of early Spanish cities and towns in the Americas. The volume affords an opportunity to compare Spanish colonial New Orleans to Spanish colonies in Latin America. According to OCLC's WorldCat database, no other library or historic repository in Louisiana owns this title.

n Claudia Queiroz's self-published work, *Bound by Love*, tells the story of the author's quest for information about her relative Jacques Cantrelle, Sr., known as the benefactor of St. James, Louisiana. The narrative, which explores the history of St. James Parish, sheds light on the challenges faced by early Louisiana settlers.

n To complement its holdings of Denis Diderot's *Encyclopédie*, the library has acquired a copy of *L'Encyclopédie Diderot et D'Alembert: Planches et commentaries présentés par Jacques Proust*, a reference work that explains the illustrations in Diderot's monumental encyclopedia from the French Enlightenment period. *Encyclopédie*, published over the course of more than 20 years (1751-77), contains 11 volumes of beautifully engraved plates illustrating 21 volumes of text. An additional resource is a collaborative website established by the University of Michigan that provides translations of some of the 70,000 articles included in *Encyclopédie* ([www.hti.umich.edu/d/did/intro.html](http://www.hti.umich.edu/d/did/intro.html)).

—Gerald Patout



Churchyard, Europe by Ellsworth Woodward, between 1890 and 1920 (2004.29.1)

## CURATORIAL

For the first quarter of 2004 (January-March), there were 30 curatorial donations, totaling 65 items.

▫ Laura Simon Nelson's donation of works by Ellsworth and William Woodward adds appreciably to The Collection's holdings by the Massachusetts-born brothers who strongly influenced art and art education in late 19th- and early 20th-century Louisiana. Mrs. Nelson's gift also includes paintings by Luis Graner and Robert M. Rucker.

▫ In the late 1940s Richard Lebherz acquired a haunting painting from New Orleans artist Charles Richards, which he has recently donated to The Collection. Titled *After the Accident*, the painting shows a frieze of disconsolate women with downcast eyes. A pair of children's shoes in the lower, right-hand corner



*After the Accident* by Charles Richards, between 1946 and 1949 (2004.53)

serves to tie the women's expressions to the painting's title.

▫ Cashio, Cochran, L.L.C., the oldest landscape architecture firm in the state, has donated 176 drawings for landscape and urban-design projects in New Orleans and elsewhere in Louisiana. The drawings, ranging in date from 1970 to 2000, include designs for Audubon Park

and Zoo, Louisiana State University, Alexandria Mall, and Piazza d'Italia.

▫ St. Louis photographer Stan Strembecki has photographed New Orleans Mardi Gras for over a decade, amassing hundreds of photographs of its many aspects. He recently donated a print of flambeaux carriers and police officers in the 1991 Hermes parade.

▫ Courtney Anne Sarpy, H. Leon Sarpy, and Mr. and Mrs. John Sarpy have donated what may be

the state's oldest documented piece of needlework. The cotton and linen sampler, bearing the date December 8, 1815, is the work of a 10-year-old Ursuline school student, Pauline Fortier. Samplers were worked by girls and young women mastering the art of needlework and learning numbers and the alphabet.

—John H. Lawrence

## STAFF

### IN THE COMMUNITY

**Sue Laudeman** was selected to be "principal for a day" at Benjamin Franklin Elementary Math & Science School. **Mark Cave** was named chairman of the Acquisitions and Appraisal Section of the Society of American Archivists. **Carol Bartels** received the 2004 Louisiana Archives and Manuscripts Association's Continuing Education Scholarship to attend the Society of American Archivists' encoded archival description workshop at Tulane University, June 10-11, 2004. **John Kallenborn** and **Alfred Lemmon** received Order of St. Louis IX medallions in recognition of their years of service to the Archdiocese of New Orleans.

### CHANGES

**Mark Cave**, manuscripts curator; **Siva Blake**, reference archivist; **Robyn White**, obituary index project.

### VOLUNTEERS AND INTERNS

**Bill Chauvin** and **Myrna Bergeron**, volunteers, docent department; **Angela Roberts**, manuscripts volunteer; **Rachael Schultz** and **Ed Apffel**, library volunteers; **Donna Price**, intern (Southern University); **Lenora Costa**, intern (University of Delaware); **Andrea Faber**, intern (Southeastern Louisiana University).

## EDUCATIONAL OUTREACH UPDATE

### ART JAM 2004

On April 3, 2004, hundreds of people gathered at Washington Square for Art Jam, KID smART's annual interactive children's art festival. Puppet making, silk screening, parasol painting/second lining, and mask making were among the creative projects organized by Art Jam's partners, sponsors, and artists. Collection staff members worked with an enthusiastic group of children to create a mural illustrating the theme "One nation, indivisible, with liberty and justice for all." The concept of "nation," past and present, was also brought home to the children through role-playing activities related to the Louisiana Purchase.

Art Jam is one of several programs sponsored by KID smART, an organization devoted to teaching at-risk children positive life skills through hands-on arts activities. Established in 1999 as a Saturday program serving 20 children at a single school, KID smART now reaches over 600 students at schools across Uptown, Central City, and the West Bank.



## THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

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### Board of Directors

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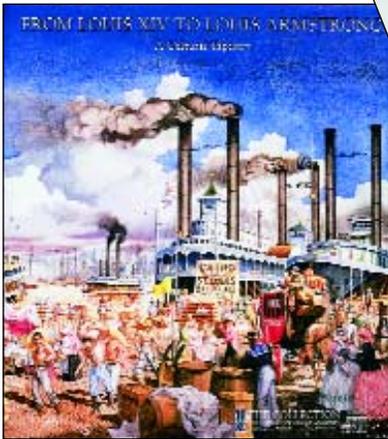
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## WE NEED YOUR HELP!

The Collection is fortunate to have dedicated volunteers who contribute generously to the work of the institution. But as we continue to grow, we must increase our volunteer corps. Volunteers are needed in the docent department, to guide tours of the History Galleries and Williams Residence, and at the Williams Research Center. A total-immersion training program

encompassing Louisiana's colonial history, art, and architecture gives volunteers an inside view of our collections and latest exhibitions. Please consider helping The Collection to further its goal of preserving and interpreting the history and culture of New Orleans and the Gulf South. For more information call Bunny Hinckley at (504) 598-7141.

# THE SHOP



To complement the current exhibition, the Shop is offering *From Louis XIV to Louis Armstrong: A Cultural Tapestry*, an English-language edition of *La Louisiane, de la colonie française à l'État américain*, the catalogue that accompanied the exhibition held last winter at the Mona Bismarck Foundation in Paris. With full-color illustrations throughout, *From Louis XIV to Louis Armstrong* includes essays by Collection staff members John Lawrence, Alfred Lemmon, John Magill, and Jason Wiese.

Also available in the Shop is a selection of first-edition prints from John J. Audubon's royal octavo series

of *Birds of America*, originally published in New York and Philadelphia from 1840 to 1844. The seven-volume series was the first to combine the plates with the text in a conventional book size. Audubon referred to the royal octavo series as his "Birds in Miniature"; many of the prints were based on his original drawings of birds in New Orleans and in other parts of Louisiana. Each was printed and meticulously hand colored by John T. Bowen and assistants, under Audubon's direct supervision. Visit or call the Shop (504-598-7147) for details of prints available. Prices range from \$200 to \$700.

PLEASE SEND	
Quantity	Amount
_____ <i>From Louis XIV to Louis Armstrong:</i>	
<i>A Cultural Tapestry, \$35</i>	_____
<b>Taxes as applicable</b>	
9% Orleans Parish	_____
4% other La. residents	_____
	Subtotal _____
<b>Shipping and Handling</b>	
<i>From Louis XIV to Louis Armstrong, \$6</i>	_____
	Total Amount Due _____
Name _____	
Address _____	
City, State, Zip _____	
Telephone _____	
<input type="checkbox"/> Visa <input type="checkbox"/> MasterCard <input type="checkbox"/> Check or money order	
Account Number _____	
Exp. Date _____	
Signature _____	

## Correction

On the cover of the spring issue of the *Quarterly*, the caption for the bottom right-hand image should read *Imperial Orchestra, ca. 1905*.

## Obituary Index Goes Live

In the Louisiana Division at the Main Branch of the New Orleans Public Library is a huge card catalog housing the New Orleans Public Library Obituary Index. Originally created as part of a WPA project in the 1930s and maintained by the library for more than 40 years, the index includes citations to approximately three million obituaries that appeared in local newspapers from the early 19th century until 1972, when the newspapers themselves began indexing the obituaries. Long an invaluable resource to historical researchers, the

"Obit Index" has the same problem that all such paper-based finding aids have—it is only available during regular library hours.

In 2000, The Historic New Orleans Collection joined with the New Orleans Public Library to put the Obit Index into an online database and make it available to the public over the Internet. Working with powerful database software donated by Minisis, Inc. of Vancouver, Canada, a team of data-entry workers began the task of creating an electronic version of the index. In June the database went live with

the first 215,000 names, with citations to 46 local publications. The Web version of the database allows researchers to search for records by first, middle, and last names, as well as nicknames; an advanced-search facility allows for more refined queries. Work will continue on the Obit Index until the entire card catalogue is online. With 410,000 names remaining to be computerized, The Collection is seeking data-entry volunteers and donations to expedite the completion of the project. For more information call Gerald Patout at (504) 598-7125.

# AT THE COLLECTION



*Susan V. Nicassio presented a lecture on *Les Visitandines*, the controversial opera that played in New Orleans in 1805, at the third annual *Les Comédiens Français* lecture in March. Pictured are Susan Nicassio, Paule Perret, Joel Weinstock, and Yvette Rosen*



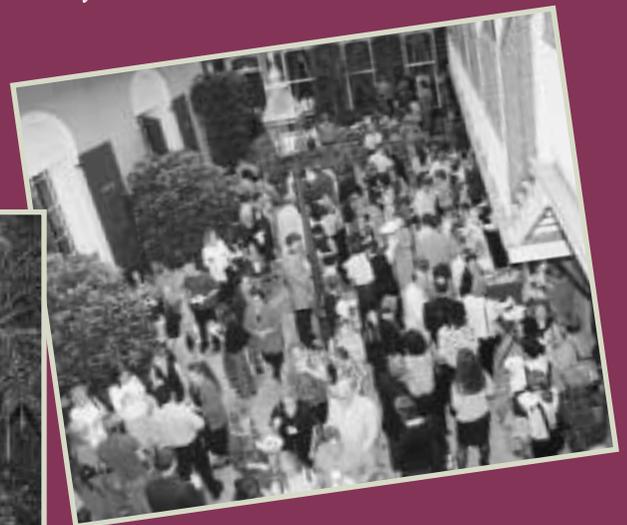
*Author George E. Jordan signs a copy of *George L. Viavant: Artist of the Hunt for Dave Dugas* at The Collection's book signing on March 30.*



*Performers directed by Jay Weigel at the fifth annual Bill Russell lecture held at St. Louis Cathedral on April 16. Mr. Weigel presented a musically illustrated lecture on New Orleans gospel music, focusing on the river as a prevalent symbol in traditional spirituals. Support for the event was provided by Statewide Bank, the St. Louis Cathedral, the Ogden Museum of Southern Art, the Contemporary Arts Center, and the French Quarter Festival.*



*On May 7, The Collection hosted a "French Quarter Frolic" for American Association of Museums conference participants. Attendees enjoyed carriage rides between the Williams Research Center and the Royal Street complex, the music of Kermit Ruffins, and plenty of refreshments.*



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