

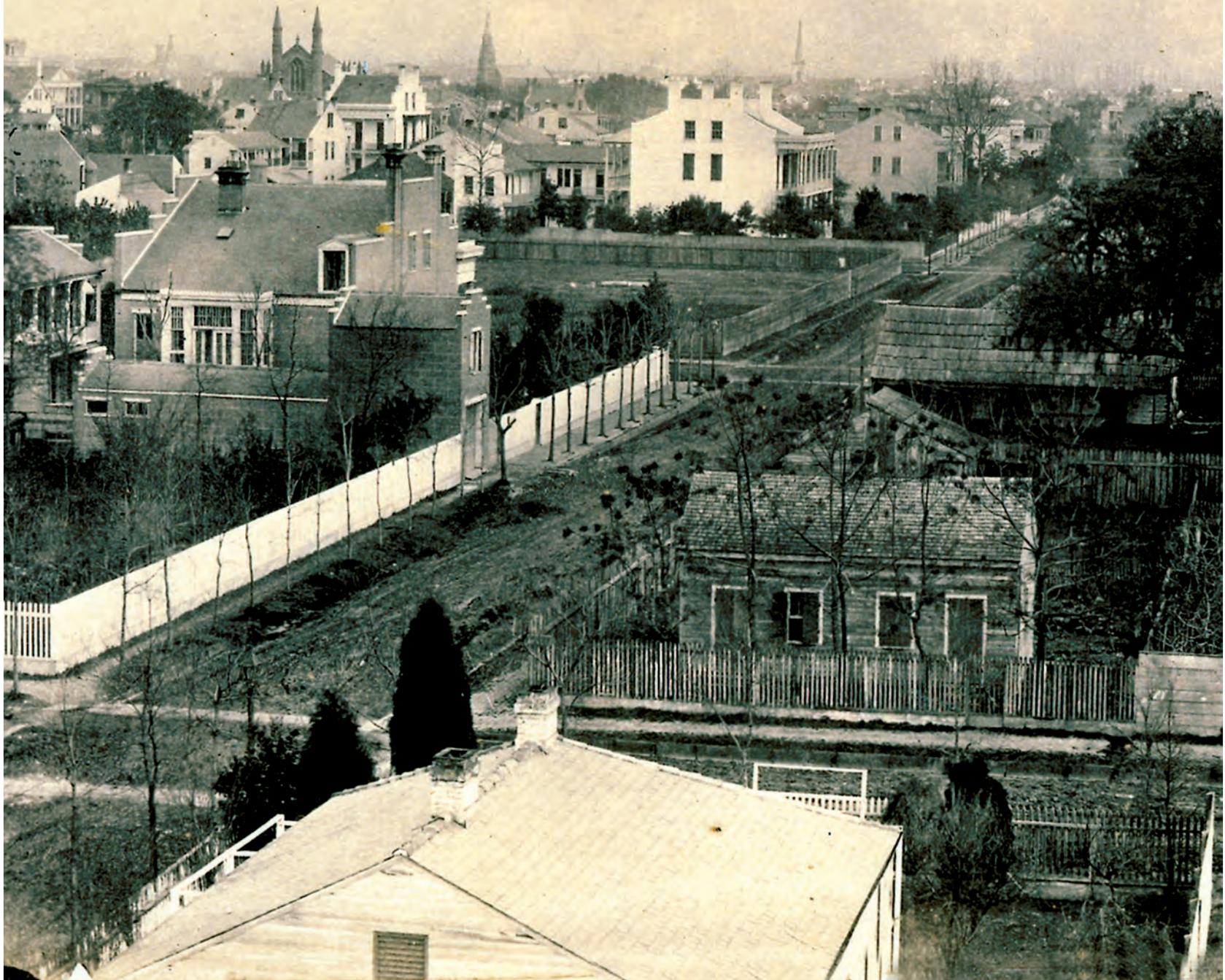


THE HISTORIC
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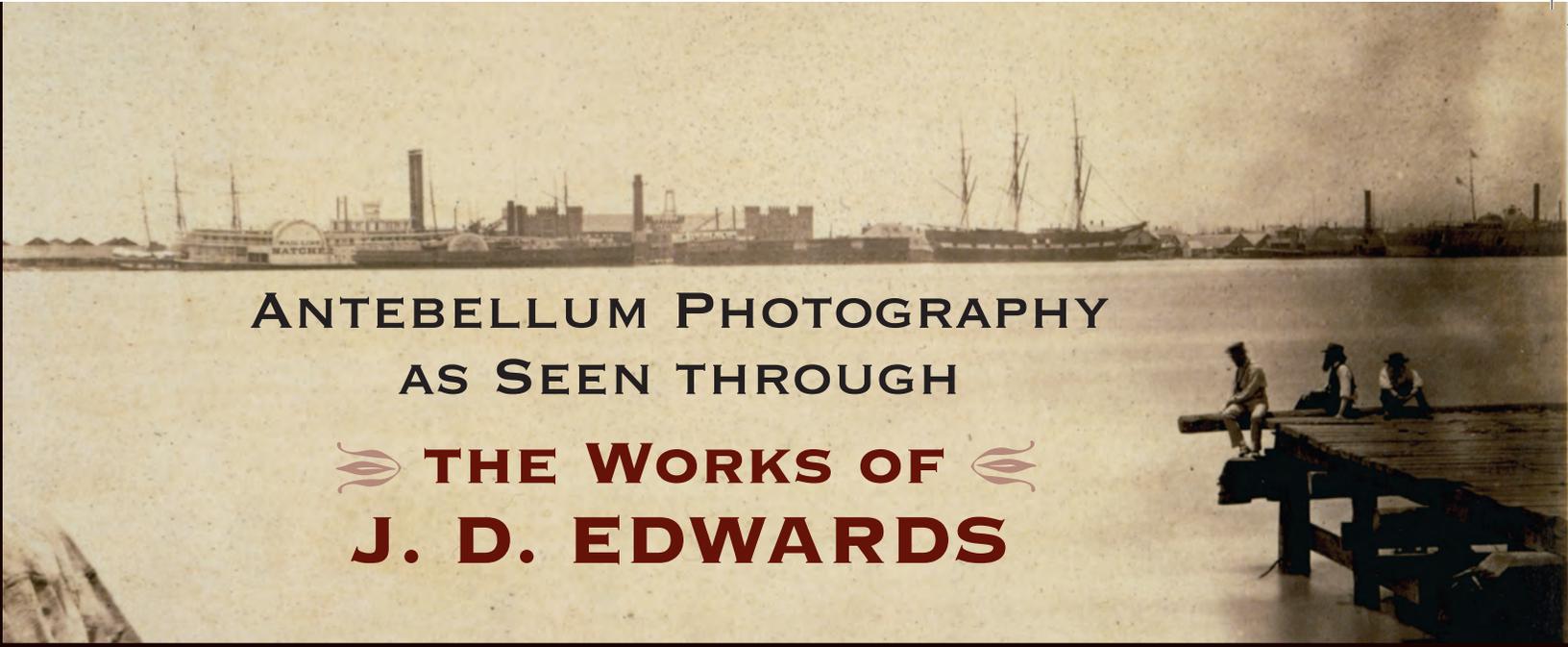
THE WORKS OF
J. D. EDWARDS
1858-1861



*View of the Garden District from the roof of the
Chalmette fire tower at 1135 Washington Avenue
(1982.32.9)*



View of the upriver side of the 500 block of Canal Street looking from the roof of the U.S. Custom House (1982.167.1)



ANTEBELLUM PHOTOGRAPHY AS SEEN THROUGH THE WORKS OF J. D. EDWARDS

Detail, view of the Mississippi River looking from Bywater toward Algiers (1982.32.16)

On October 1, The Collection will unveil an exhibition of the earliest known printed photographic views of New Orleans. Nineteenth-century photographer Jay Dearborn Edwards (1831–1900) made a few dozen photographs of antebellum New Orleans within an approximately four-year span, from 1858 to 1861. A New Hampshire native, Edwards arrived in New Orleans in 1857 after briefly residing in St. Louis. Where Edwards acquired his technical knowledge of the new art of photography is unknown, but when he arrived in the Crescent City he was already producing photographs and by 1860 had established a studio at 19 Royal Street.

At the time, the art of photography was a youthful 20 years old. Yet it had already undergone transformations its pioneers could not have foreseen. Early photographic processes—namely the daguerreotype, ambrotype, and tintype—produced unique images in the camera. The mid-1850s brought a host of innovations, including shorter exposure times and the ability to create images that, when viewed with the proper equipment (a stereo viewer), presented convincing facsimiles of a three-dimensional world. The most important advance of this period was the development of the wet-plate collodion negative process, allowing for the production and distribution of multiple prints. Edwards's photographs, made from glass negatives, could theoretically be distributed in numbers as great as demand required. This ability made Edwards radically different from earlier photographers in New Orleans. His views of the city could be widely distributed, permitting outsiders to see photographic images of New Orleans for the first time.

Though reproducibility was a powerful attribute of the process used by Edwards, creating the negative was laborious work. Collodion, a form of nitrocellulose dissolved in alcohol and ether containing a salt (often potassium iodide), produced a tough film when dried. Silver nitrate, a light-sensitive chemical, was used to register the image.

The process began with the photographer selecting the subject, then composing and focusing the picture on the ground-glass screen of a tripod-mounted camera. Once established by the photographer, the composition could not be changed without moving the tripod and refocusing the screen. At this point, the picture had in effect been made but not yet recorded. The



View of the Mississippi River levee (1985.238)



View of the 100 and 200 blocks of South Claiborne Avenue in the present-day Central Business District looking from the corner of Tulane Avenue (1932.32.13)



View of Esplanade Avenue looking from Royal Street toward Lake Pontchartrain (1982.167.11)



View of Washington Avenue in the Garden District looking from Magazine Street toward Lake Pontchartrain (1982.32.4)

photographer prepared a negative by selecting a glass plate and pouring a puddle of syrupy collodion onto it while holding the plate flat. Tilting the plate from side to side made the collodion flow across the surface, providing more or less complete coverage. Once this was achieved, a second solution of silver nitrate was similarly applied. When working outdoors, as Edwards generally did, the application of the silver nitrate was made in a “dark tent” or other portable structure. The silver nitrate reacted with potassium iodide to form light-sensitive silver iodide. The photographer loaded the plate, still wet, into a lightproof holder and inserted it into the camera, aligning it in the same plane as the image focused on the ground glass. The plate remained sensitive to light only as long as the chemicals were damp. A slide was pulled to uncover the plate in its holder, the shutter was opened, and an exposure was made. The slide was then replaced and the holder removed from the camera. Retiring to the dark tent, the artist developed the plate and then washed, dried, and presumably evaluated it for success. The process was repeated for each additional negative.

Prints were made by placing the dried negative in direct contact with a piece of light-sensitive paper. Edwards probably used “salted paper”—paper made photosensitive by first coating it with a sodium-chloride solution and then with silver nitrate to produce silver chloride. The photographer placed the negative and paper in a frame that applied pressure, ensuring complete contact between the two elements. When exposed to light (usually sunlight), the negative “printed out” on the paper. A range of tones was produced by the proportional transmission of light through the varying densities of the negative. The artist checked the progress by lifting a corner of the paper from the frame. Once deemed sufficiently exposed, the print was removed and treated with chemicals (fixed) to prevent further development. After the print dried, the photographer trimmed the work to its final size and pasted it to a mounting card for protection against creasing and tearing.

Edwards chose a range of subjects as the focus for his arduously produced photographs. The forthcoming exhibition, *A Closer Look: Photographs of Antebellum New Orleans* by Jay Dearborn Edwards, 1858–1861, will provide alternate viewpoints from which to interpret these rare works. The fall *Quarterly* will offer a more complete narrative of the exhibition.

—*John H. Lawrence*
with biographical information provided by the
photographer’s great-grandson
Jay Dearborn Edwards, professor of
anthropology at Louisiana State University



Jackson Railroad yard in present-day Central City (1982.32.6)



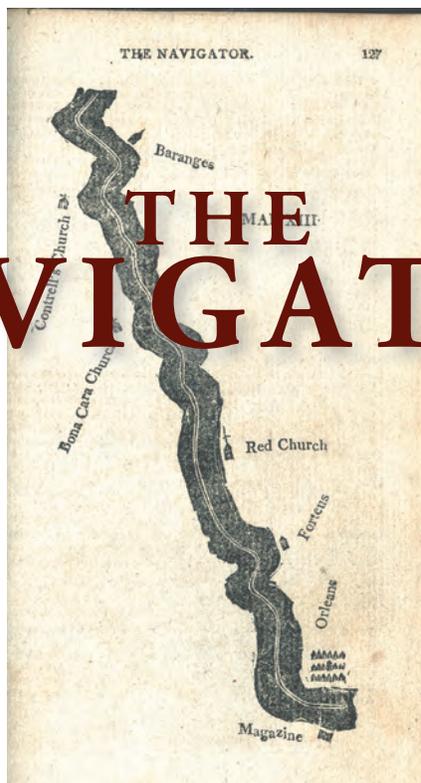
View of a steam-powered fire engine loaded with long ladders pulling out from the American Fire Company station at 715 Girod Street in the present-day Central Business District (1982.167.12)

THE NAVIGATOR

As an increasing number of Americans followed the lure of the West in the early 19th century, they found that the quickest and easiest way to the new frontier was by river—especially the Monongahela, Allegheny, Ohio, and Mississippi. Zadok Cramer, a Pittsburgh publisher and bookbinder, recognized the pioneers' need for information about river navigation and little-known western terrain. To meet that need, Cramer produced one of the earliest and best known American river guides, *The Navigator*.

Cramer (1773–1814) learned the trade of bookbinding at an early age in Washington, Pennsylvania, and took this skill to the burgeoning frontier town of Pittsburgh in the spring of 1800. By June he had acquired a small bookstore, offering a selection of nearly 800 volumes, and announced his availability to produce blankbooks and provide other bookbinding services. Cramer identified himself in advertisements as a bookbinder and publisher; at this time, even in the larger cities of the eastern seaboard, most published books came from small establishments such as his. Though he published a number of notable works, such as the first edition (1807) of Patrick Gass's journal of his experiences with the Lewis and Clark expedition, Cramer became best known for his almanacs and *The Navigator*.

There are 12 known editions of *The Navigator* published between 1801 and 1824. However, there appear to be no extant copies of the 1801 edition; its existence is only alluded to by the 1802 edition entitled *The Ohio and Mississippi Navigator*. Incorporating descriptions of towns, settlements, harbors, landmarks, and distances between notable points gleaned from travelers' journals

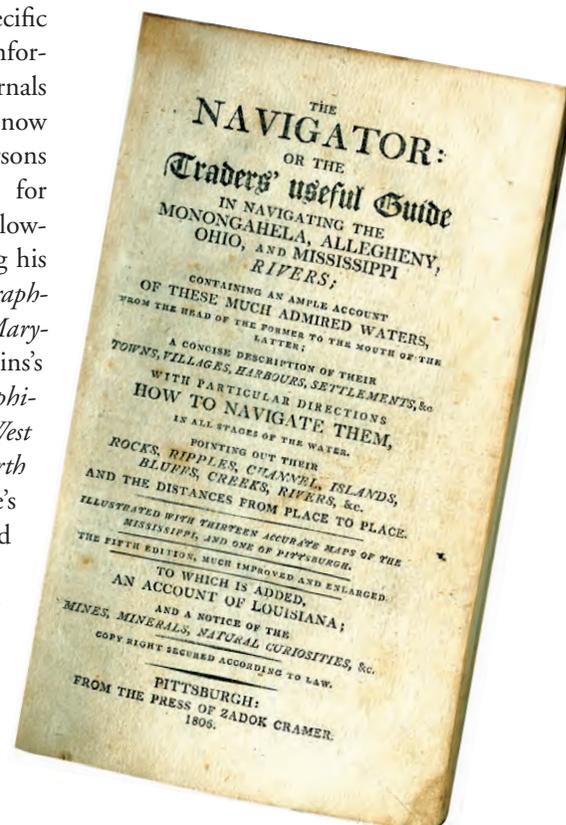


and reports, *The Navigator* was originally intended as a guide for settlers but proved its worth for river traders as well. With the inclusion in the fifth edition (1806) of 28 crude woodcuts depicting river obstacles, islands, and channels, *The Navigator* became an important resource for early flatboatmen and keelboatmen, many of whom later made the transition to steam-powered river craft.

Although he credited few specific sources, Cramer claimed that the information was obtained from “the journals of gentlemen of observation, and now minutely corrected by several persons who have navigated those rivers for fifteen and twenty years.” The following accounts may have been among his sources: Thomas Hutchins's *A Topographical Description of Pennsylvania, Maryland, and Virginia* (1778); Hutchins's *An Historical Narrative and Topographical Description of Louisiana and West Florida* (1784); Gilbert Imlay's *North America* (1797); Jedidiah Morse's *The American Gazeteer* (1797); and Andrew Ellicott's *Journal* (1803).

After 1803, editions were filled with detailed information about the Louisiana Purchase territory; as a flood of immigrants and speculators rushed into the vast area, a pronounced and

constant demand for Cramer's guidebook was ignited. Of the area around Cape Girardeau and Ste. Genevieve, in present-day Missouri, the 1806 edition noted that “though the inhabitants are numerous, they raise little for exportation, and content themselves with trading with the Indians and working a few lead mines.” The same edition described the flooding of the Mississippi River: “From the settlement of Pointe Coupee on the Mississippi to Cape Girardeau above the mouth of the Ohio, there is no land on the west side that is not overflowed in the spring to the distance of eight to ten leagues from the river with from two to twelve feet of water. . . . The eastern bank has in this respect a decided advantage over the western, as there are on it many situations which effectually command the river.”



In describing Plaquemines, in present-day Louisiana, *The Navigator* reports that “the whole lower part of the country from the English Turn, downwards, is subject to overflowing in hurricanes, either by the recoiling of the river, or reflux from the sea on each side, and on more than one occasion it has been covered from the depth of from 2 to 10 feet. . . .” The guidebook reassures the reader that such calamities are not frequent. New Orleans is described as extending nearly a mile along the river with an extensive suburb on the upper side. The houses nearest the river are brick, with slate or tile roofs, and the rest of the houses are made of wood. The fortifications, originally defective, are in ruins. The river bank from New Orleans to Baton Rouge is lined with plantations situated within sight of one another, most growing sugar, some cotton, all having “excellent soil incapable of being exhausted.”

The Navigator reached the height of its success with the eighth edition (1814), which contained 360 pages. Subsequent editions gradually shrank in size, until publication ceased in 1824 after the last issue of only 275 pages. The 1814 edition contained accounts of the series of devastating earthquakes at New Madrid, in present-day Missouri, which began on December 6, 1811. “The earthquake continued at New Madrid by frequent returning shocks with the most tremendous and alarming effects for two or more months.” The inhabitants described feeling the aftershocks every 24 hours for a year after. “It threw down the brick chimnies [*sic*], shattered the houses, threw up the earth in some places, while it sunk in others; water spouted up through the cracks and holes of the earth in all directions; trees



In addition to the descriptive accounts provided by *The Navigator*, artistic renderings, such as the two featured here, offer insight on river life in the 19th century. **Top**, Mouth of the Mississippi River, 1834 (1973.39); **bottom**, On Ohio River, ca. 1845 (1972.31.19)

lashed their tops together, while others were split, twisted and torn from their roots; the river itself appeared equally convulsed with the land.” The Mississippi River appeared to run backward for a short time, and its course changed at numerous points along its length.

Other river guides competed with *The Navigator* as its popularity declined, including J. C. Gilleland’s *The Ohio and Mississippi Pilot* (1820); Samuel Cummings’s *Western Navigator* (1822), sometimes titled *The Western Pilot* during its 30-year run; and George Conclin’s





TOWER ROCK ON THE MISSISSIPPI.

[For description, see page 918.]

The Navigator described the major landmarks of the Mississippi River, such as those shown here. **Top**, Tower Rock on the Mississippi, May 13, 1854 (1974.25.30.196); **bottom**, Mississippi—Scenery between Lake Pepin & St. Croix River, Hermann J. Meyer, publisher, between 1855 and 1860 (1984.34)

New River Guide (1848), also issued under several titles over a span of 25 years. Charts of portions of the rivers were usually published in conjunction with federal plans for river improvements in the 1880s and 1890s, but by 1916 the government began making sets of river charts available to pilots on a regular basis. *The Navigator* and its competitors continue to provide researchers with descriptions of the landscape and river life from the early days of American expansion.

The 1811 and 1818 issues of *The Navigator* are on view in the current exhibition, *Surrounded by Water*, which continues on view through Sunday, September 21.

—Pamela D. Arceneaux



DRAWN AFTER NATURE.

For the Proprietors: HERMANN MEYER.

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AT THE WILLIAMS RESEARCH CENTER

410 CHARTRES STREET

TENTH ANNUAL GENEALOGY WORKSHOP

TRACING YOUR ITALIAN HERITAGE

JUNE C. DELALIO

Board-certified genealogist and founder of the Italian Genealogical Group

SATURDAY, AUGUST 23

8:30 AM–12:00 PM

Registration fee: \$35.00



SEVENTH ANNUAL LES COMÉDIENS FRANÇAIS LECTURE

MANON LESCAUT

A discussion of the opera by Giacomo Puccini, based on the novel by the Abbé Prévost

DR. QUINN PEEPER

THURSDAY, OCTOBER 2

6:30 PM



FIFTH ANNUAL FRANCISCO BOULIGNY LECTURE

SMOKING OTHER MEN'S PIPES: GAYOSO'S NEGOTIATIONS AT NOGALES, 1793

DR. PATRICIA GALLOWAY

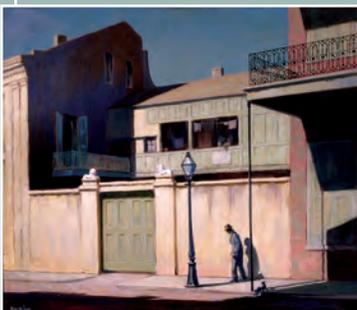
THURSDAY, OCTOBER 16

6:30 PM

LAST CHANCE TO VIEW

NEW ORLEANS: A SENSE OF PLACE

AT THE NEW ORLEANS MUSEUM OF ART



The Night Prowler, New Orleans by Holger W. Jensen, 1930s (1999.91.4)

Just a few weeks remain to view work by prominent New Orleans artists, including Rolland Golden, Clarence Millet, Noel Rockmore, and many more. *New Orleans: A Sense of Place*, the third joint exhibition presented by The Collection and the New Orleans Museum of Art, showcases more than 40 works of art by over 30 artists. Offering vignettes of life in New Orleans, *A Sense of Place* continues on view at NOMA through Sunday, August 31.



FROM THE DIRECTOR

Most of you know that my husband, John Lawrence, is director of museum programs at The Collection. Recently, a close personal friend of ours visited, and as John and I enthusiastically explained everything happening at The Collection plus all the joys and pitfalls of renovating our historic house on Marengo Street, our friend remarked with surprise, “You two just live in the past, don’t you?”

Unfortunately, some perceive the study of history and the dedication to historic preservation as being mired in the past. But, as stewards of The Collection, John and I actually see our work as focused on the future. Although The Collection’s exhibitions and programs highlight events of the past, they are presented so that we may benefit from the experiences of those who came before us. Learning about our heritage helps us to understand and appreciate who we are and how best to build our future.

Additionally, the behind-the-scenes work of The Collection utilizes modern technology that allows us to present the past to you, our visitors and researchers. Our processing and systems staff members constantly create digital records that can then be made accessible. As this data increasingly becomes available online, it is linked in a worldwide context of knowledge.

The future is constantly on our minds, whether we are planning facilities for long-term growth or cutting-edge technology for information disbursement. Our board continually works with staff to plan for the next 25 years and beyond. Larger gallery space, anchored by the historic Brulatour building across Royal Street, is our vision. The Historic New Orleans Collection is here for our future!

—Priscilla Lawrence

The Collection Launches a Major Book on Early Louisiana Furniture

Louisiana's material culture—its architecture and decorative arts—remains an endless source of fascination to scholars and collectors alike, the subject of an ever-expanding roster of publications, exhibitions, and conferences. And yet there has been no definitive study of the region's furniture—until now. With great pride, The Historic New Orleans Collection announces a groundbreaking study, forthcoming in 2010. The volume will examine Louisiana-made furniture in its cultural and architectural contexts, from the mid-18th through the mid-19th century.

A project of this scope is a culmination of decades of work and experience: when primary authors Jack Holden and H. Parrott Bacot brought the idea to The Collection in 2003, they had already been working with photographer Jim Zeitz for several years. Since then, a distinguished team of experts—furniture collectors, decorative-arts scholars, historians—has expanded on their work, examining more than 140 public and private furniture collections and consulting a panoply of published and archival resources. Their exhaustive



Acadian chairs altered to support an ironing board by flattening the top slats. Note the homespun Acadian textiles on the chair seat and the handmade clothespins and early flat iron on the board. From a private collection

research has allowed them to identify trends in the region's early furniture and develop theories about its origins. The effort has been shared by a team of editors and researchers at THNOC, who continue to prepare the book for design and printing.

Dr. Holden, a noted Louisiana furniture collector, hopes the volume will

serve as a "source and a stimulus" for further research. He cites as an example an article he and coauthor Cybèle Gontar recently published in *The Magazine Antiques*: "The Butterfly Man of New Orleans: A Rare Group of Creole Style Armoires Identified." More articles by contributors have been selected for inclusion in forthcoming publications.

Dr. Holden, a pathologist, nurtured his expertise on early Louisiana furniture not in the library but in the field—by studying objects he was interested in acquiring. He and his wife, Pat, began collecting Louisiana furniture and other objects nearly 40 years ago. The family lives amid their extensive collection of Louisiana furniture and objects in a cluster of historic buildings—and a period garden—near Baton Rouge. They utilize most of their antiques just as their original owners did, with the exception of the textiles, which are too delicate, and the chamber pots (enough said).

Jessica Dorman, director of publications, didn't come to the project with



Illustration from Denis Diderot's 18th-century Encyclopédie depicting cabinetmakers at work in France. Diderot's illustrations have been an important source for identifying the French heritage of Louisiana's furniture.

much of an interest in antiques (though her hometown newspaper—the Newtown, CT, *Bee*—publishes a nationally recognized antiques section). Nonetheless, she trusted that her doctoral training in American Studies would be adequate preparation for editing the volume. “In the process of working on the book,” Dorman notes, “I learned something new. I learned about Creolization, about the merging of European, African, Caribbean, and American cultures that took place in Louisiana. I realize now what a provincial view I’d had of America. I hope this book contributes to the rest of the country’s knowledge about this ‘other’ America.”

In addition to a catalogue—featuring hundreds of full-color images and descriptions of an array of furniture forms—the book will be enriched by contextual essays on woods, hardware, cabinetmaking, connoisseurship, the import trade, and the furniture of the Upper Mississippi Valley.

The book has been adopted—and generously funded—by an enthusiastic group of sponsors. “Without the help of donors, I don’t know how a book like this one could get made,” Holden observes. “Coming from outside publishing, I had no idea how much work goes into such a project.” Rome, as they say, was not built in a day (or for a dollar). For those of you anxiously awaiting the book’s not-too-distant debut: we’re confident that your patience will be richly rewarded.

—*Sarah Doerries*



This walnut cabriole-leg table epitomizes the Creole Style. From the Sebastian Louis Kleinpeter House



This mahogany Creole-Style armoire is ornately inlaid in a variety of colors and patterns; even its interior belt of drawers and shelves are decorated. Courtesy of John and Linda Sarpy



Chêne Vert, restored by Cheryl and Wayne Stromeyer. Selections from their important Louisiana furniture collection are featured in the book.



DONOR PROFILE

Bill and Sally Reeves

Bill and Sally Reeves don't simply live in New Orleans; they have devoted their lives to studying the city's history. In Bill's early work as a history professor, Sally's work as an archivist, and both of their extensive historical writings, The Historic New Orleans Collection has been a central resource, while serving as a place of enjoyment for the couple for many years.

"The Collection has evolved from the best-kept secret in town to the most prominent leader in the historical community," Sally said. She first discovered The Collection when working there as a docent in 1968. Forty years later, she can still vividly recount the layout of the History Galleries. "Visiting there was addictive for me. I love the place and have never stopped going back."

Bill's search for rare documents led him to The Collection. "I write histories of places where there is no history—subjects that no one has written about before," he said, mentioning his 25-page report on the Labranche Wetlands, a marsh for which he wrote the first history. In his work, Bill has found the rare books and maps at The Collection to be an unparalleled resource.

The explosive growth in programming at The Collection in the last 10 years and the number of people now attending events motivates the couple, members of the Laussat Society, to continue supporting The Collection. "It's the place where everyone wants to go. There's something for everyone—whether it's Spanish governors or the Sugar Bowl."

Both native New Orleanians, the Reeveses still reside in the St. Charles Avenue home where Sally grew up—she

has lived there for 64 years. They were introduced to each other at a meeting of the Friends of the New Orleans Public Library. While sitting together at the meeting, they found they had much in common. "We both had a passion for history and we both loved New Orleans," Sally said. They married two years later and between them have seven children and 15 grandchildren.

Sally holds a master's degree in archival management from the University of New Orleans and served as archivist at the New Orleans Notarial Archives for 15 years. After receiving a PhD in American history from Tulane University, Bill taught at Xavier University. Additionally, he served as president of Louisiana Life Insurance Company

and has maintained an active writing career, which he balances with his civic involvement.

Bill and Sally are both utilizing The Collection's resources for their current projects. Bill is working on volume 10 of the *New Orleans Architecture* series for the Friends of the Cabildo and a maritime history of New Orleans for the National Park Service. Sally is writing a history of Bernard Marigny and the Mandeville lakefront for the city of Mandeville. The couple spends hours together researching and writing, making the Williams Research Center a frequent stop. "After all these years, we still love going to The Collection."

—Rachel Gibbons

HAVE YOU CONSIDERED A PLANNED GIFT?

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

- Giving Through Life Insurance
- Giving Through Charitable Remainder Trusts
- Giving Through Your Will
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To receive materials or for more information about planned giving, please call the development department, (504) 598-7109.

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

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Algiers Ferry landing, courtesy of the Louisiana Department of Wildlife and Fisheries



Elysian Fields exit ramp off I-10, courtesy of the Louisiana Department of Wildlife and Fisheries

EXCERPTS FROM THE COLLECTION'S ORAL HISTORY PROGRAM

Members of the Louisiana Department of Wildlife and Fisheries Share Their Experiences

New Orleans has undergone tremendous change in the three years since Hurricane Katrina. A significant percentage of the city's population has not returned, and thousands of new residents have moved to the city. The recovery effort has demanded optimism and energy, leaving people little time to record their storm experiences. The accuracy of the historical record in such a dynamic environment is at risk, and it is the responsibility of institutions such as The Collection to ensure that evidence is gathered that will enable future generations to accurately interpret the events of August and September 2005. To that end, The Collection has continued its oral history program, recently completing interviews with the Louisiana Department of Wildlife and Fisheries (LDWF).

LDWF agents and biologists assembled in Baton Rouge on August 29, 2005, to prepare to travel to New Orleans as soon as the storm had passed. The convoy, which included more than 120 boats, was delayed by structural-integrity checks of the bridges along the route and navigational challenges. By Monday afternoon the LDWF had set up extensive boat rescue operations, taking over a New Orleans Fire Department operation at the Elysian Fields exit ramp off I-10 and establishing one at the St. Claude Avenue Bridge in the Ninth Ward. Their quick response and tireless efforts undoubtedly saved the lives of

thousands; it is estimated that LDWF personnel pulled nearly 20,000 citizens from the floodwaters. However, the lack of transportation available to bring rescued flood victims to shelters outside of the city proved a major problem for the LDWF, particularly at the St. Claude Avenue Bridge.

On Monday afternoon, August 29, the LDWF team, as well as first responders from other agencies, began pulling citizens from flooded homes in the Lower Ninth Ward and dropping them off on the St. Claude Avenue Bridge. Early in the operation, the Louisiana National Guard picked up individuals from this location and transported them to the Louisiana Superdome. However, at some point the guard pickups ceased, and the growing crowd became increasingly restless and angry.

For one LDWF agent, the turning point in the crowd's mood came when he engaged in a passionate argument with a member of another agency about what to do with the body of an elderly woman. There was little that first responders could do with the bodies of the deceased. The disagreement—and the lack of dignity afforded the victim—inflamed some individuals in the crowd. Fights broke out, fires were started, and, as night approached, many became concerned for their safety and that of their children and elderly relatives.

When the LDWF rescuers began preparing to leave the bridge to refuel

and rest (some agents had been working for more than 20 hours straight), the crowd became terrified and blocked the trucks, pounding on the sides of vehicles. Some agents, though sympathetic with the citizens, felt threatened. They radioed for backup and several LDWF vehicles arrived with sirens blaring. One agent disclosed that another agency used fire hoses to disperse the crowd.

LDWF agents did not return to the St. Claude Avenue Bridge but engaged in other critical rescue efforts throughout the city, most notably the evacuations of Lindy Boggs Medical Center and Tulane Hospital, as well as the evacuation of residents from St. Bernard Parish. St. Bernard residents were transported by barge upriver to the Algiers ferry landing, where LDWF personnel confronted a situation similar to that encountered at the bridge. LDWF commandeered school buses to move the hundreds of stranded citizens.

Desperate, violent situations like the one at the St. Claude Avenue Bridge occurred throughout the New Orleans metropolitan area in the week following Katrina. The Collection's oral historians hope to provide researchers with a multitude of firsthand accounts to facilitate the study of these events. Individuals and organizations interested in participating in the oral history program are invited to contact Mark Cave at (504) 598-7132; markc@hnoc.org.

—Mark Cave

MARK YOUR CALENDAR

FOURTEENTH ANNUAL
WILLIAMS RESEARCH
CENTER SYMPOSIUM

THE ACADIAN DIASPORA

Saturday, January 31, 2009

Omni Royal Orleans Hotel
621 St. Louis Street



Mrs. Ambroise Le Blanc at her loom by Elemore Morgan Sr., 1940s (1976.139.130), gift of Leonard V. Huber

From 1764 through 1788, when Louisiana was primarily under Spanish governance, some 3,000 French-speaking Acadians settled in Louisiana. A popular conception of *le grand derangement* is that of a “straight line” mass migration of Acadians from Nova Scotia—whence they were expelled by the British—to the prairies, bayous, and marshes of Louisiana. The diaspora, in fact, was much more complex. In fits and starts over a period of nearly 25 years, Acadians made their way from Canada to Louisiana, with detours and peregrinations taking some through France, the British colonies of the eastern seaboard, or the islands of the Caribbean. Once situated in southwest Louisiana, the Acadians established a lifestyle, foodways, and culture that enriched and helped to define the region. The forthcoming symposium will address issues that are fundamental to appreciating nearly two and half centuries of Acadian presence in Louisiana. Please plan to join us.



Coco Robicheaux, April 18



*Washboard Chaz Trio,
May 16*



*Vavavoom,
June 20*

CONCERTS IN THE COURTYARD RETURN

*Presented rain or shine at 533 Royal Street
Admission is \$10 at the door; free for THNOC members*

TREMÉ BRASS BAND

COCKTAILS BY BUFFALO TRACE DISTILLERY
FRIDAY, SEPTEMBER 19 • 5:30–8:00 PM

With deep roots in the New Orleans jazz tradition, the Tremé Brass Band, made up of young and old musicians, brings a fresh exuberance to the musical genre, mixing elements of funk, soul, and modern jazz.

INGRID LUCIA AND THE FLYING NEUTRINOS

COCKTAILS BY SAZERAC RYE WHISKEY
FRIDAY, OCTOBER 17 • 5:30–8:00 PM

Lucia grew up performing in the streets of New Orleans with her family's traditional jazz band. They traveled the world together, from the circuses of Mexico to the streets of Paris. Lucia and her current group, the Flying Neutrinos, have been touring, writing, and recording together for at least two decades. For more information, visit www.flyingneutrinos.com.

THERESA ANDERSSON

FRIDAY, NOVEMBER 21 • 5:30–8:00 PM

Andersson's eclectic brand of roots-informed rock—which can segue from bluegrass hoedowns into swirling, Sonic Youth-style distortion jams—has garnered her *OffBeat's* Best of the Beat award for violin for six consecutive years and the 2003 Big Easy Award for Best Female Artist, as well as a regular slot at the New Orleans Jazz & Heritage Festival. For more information, visit www.basinstreetrecords.com/artists/theresa-andersson.html.

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.

MANUSCRIPTS

For the first quarter of 2008 (January–March), there were 42 acquisitions totaling approximately 30 linear feet.

■ The Collection recently acquired a group of letters and documents, many of which date from the time of the Louisiana Purchase. Written by local residents as well as French and Spanish officials, the letters document activities in New Orleans at a critical point in history. Highlights include letters written from Joseph Vinache, director of fortifications, to family members and friends in Paris; correspondence from members of the Greek community in New Orleans to relatives in Hydra; letters documenting the commercial exchange between New Orleans, Paris, Bordeaux, Marseilles, and Nantes; and documents concerning United States, French, and Spanish ships in New Orleans.

Of particular interest are letters from merchant Jean-François Merieult concerning the New Orleans community's reaction to the Louisiana Purchase. The Merieult materials include

his passport, issued by the U.S. legation in Paris, and correspondence regarding claims against the Spanish government. Merieult, whose 1792 townhouse serves as the primary site of The Collection's museum programs, changed his name from the French (Jean-François), to the Spanish (Juan Francisco), to the English (John Francis) according to political expediency.

The letters of Louis Marie Achille Trouard, another collection highlight, cover a wide range of subjects. A captain in the Spanish militia in Louisiana, Trouard discussed the political events of the day and individuals in New Orleans—including Pierre Clément Laussat, colonial prefect, and Manuel Juan de Salcedo, the last Spanish governor of Louisiana. Trouard's letter to Joseph Xavier de Pontalba, under whose military command he had served, is particularly informative about the status of life on the "German Coast."



Captain William B. Nason Jr., ca. 1870
(2008.0014)

■ The journal of Captain William B. Nason Jr. provides a glimpse into the expenses and staffing of New Orleans-based sailing vessels from 1858 to 1867, a time period that includes the city's occupation by Federal forces during the Civil War. Captain Nason was master of at least two vessels registered at the Port of New Orleans, the *Ossippe* and the

Greenwood, both built in Kennebunk, Maine. Comprising a record of monies paid and received, Captain Nason's journal indicates crew wages as well as supply costs. He notes the ports of call, including Elsinore, Denmark; Cronstadt, Russia; Bristol, Liverpool, and Swansea, England; and Cadiz, Spain.

Nason was also captain of the American bark *Hawthorne*. Built in Kennebunk in 1867, the *Hawthorne* ran ashore on the night of February 11, 1879, during a voyage from Singapore to Boston. Confused and lost, the captain and the crew disembarked the vessel on two boats. Two days later, one of the boats sunk and two sailors drowned. Nason and the others were rescued by a passing British vessel.

■ The Collection recently acquired original music manuscripts by first-generation German-American composer and music professor Joseph Alphonse Gernhauser (d. 1935). The manuscripts complement and augment The Collection's other German-related holdings, such as the Deutsches Haus Collection, spotlighting contributions that the German community has made to local musical history and culture. For many years, Gernhauser was the organist for St. Stephen's Catholic Church in Uptown New Orleans, where he played some of his own liturgical compositions on a Pilcher pipe organ.

—Mary Lou Eichhorn

CURATORIAL

For the first quarter of 2008 (January–March), there were 37 acquisitions, totaling more than 250 items.

■ Two donations supplement The Collection's holdings of Louisiana prints and drawings. William R. Cullison III has donated a group of works by well-known local artists, including Angela Gregory, James Lamantia, and Ellsworth Woodward. Prints by Xavier de Callatay and Glenn Miller are gifts of John Geiser III.

■ Dr. Kenneth McLeod Jr. has donated a group of architectural drawings by architect James Gallier. Covering the years 1834 to 1851, the drawings provide an overview of Gallier's prolific career. Among the buildings represented are the city hall of the Second Municipality (Gallier Hall), the Merchants Exchange (now demolished), and the Canal Street residence of Dr. William Newton Mercer. The donation includes reduced-scale floor plans and full-size drawings for capitals, friezes, and other architectural ornamentation. (2008.87)

■ A portrait of Anne V. Sincer (Mrs. George Holt Hyde) painted by an unknown artist in the early 1870s is the gift of Mary Lynn Hyde.

—John H. Lawrence

LIBRARY

For the first quarter of 2008 (January–March), there were 40 acquisitions, totaling 45 items.

■ From May 1918 through October 1919, New Orleans was gripped by a grisly series of murders, which remain unsolved. The victims, mostly Italian grocers, were attacked at night by a mysterious ax-wielding intruder who escaped, leaving almost no clues. At least six people were killed, and those who were wounded but recovered could only describe a heavyset dark man. The axman usually broke through the doors of his victims' homes with a chisel, and often perpetrated the crime with an ax found on premises. On March 14, 1919, the *Times-Picayune* published a letter to the editor from an individual claiming to be the axman. In the letter he states, "They have never caught me and they never will." He announces a plan to attack again at 12:15 a.m. the following Tuesday—St. Joseph's night—but notes that he is very fond of jazz music and will spare anyone in a jazz band or playing jazz music that night. Not surprisingly, jazz parties were quickly organized, and cafés and bars all over town were crowded that evening.

Joseph John Davilla, a local composer of popular music, issued a song entitled "The Mysterious Axman's Jazz" or "Don't Scare Me Papa." Little is known about Davilla, who died in 1957 at the age of 73. He is represented in THNOC's William Russell Jazz Collection by his composition "Give Me Back My Husband, You've Had Him Long Enough." Although "The Mysterious Axman's Jazz" is mentioned and even pictured in sources recounting the story of the axman murders—such as *Gumbo Ya-Ya* and *Ready To Hang: Seven Famous New Orleans Murders*—there are no institutional cataloging records in OCLC/WorldCat indicating that the sheet music is housed in a repository. Nor is there any indication that a recording of the piece exists. The Collection has been asked on several occasions about this sheet music and has been searching for it for years. Therefore, it is with great pleasure that the library adds this piece to its sheet music holdings.

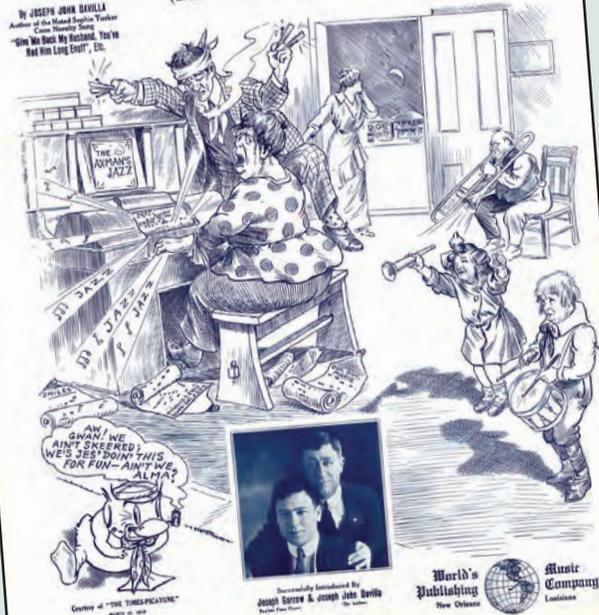
■ Between 1816 and 1818, Johann Ulrich Buechler traveled from Baltimore to Pittsburgh and through the Caribbean. In an 1819 published account of his journeys titled *Land-und Seereisen eines St. Gallischen Kantonsbürgers nach Nordamerika und Westindien...*, Buechler describes the Ohio and Mississippi rivers and pioneer settlements along the way. Buechler reports that the area from Baton Rouge to New Orleans is crowded with beautiful homes, churches, and cotton and sugar mills. He comments extensively on slavery, the varying relationships among the races, and everyday life in the busy city of New Orleans, where he stayed before continuing on to Havana.

■ Nineteenth-century theater broadsides advertising a particular bill of fare for a given evening are ephemeral in



JOS. JNO. DAVILLA
World's Popular Song Writer
and Musical Wonder

THE MYSTERIOUS AXMAN'S JAZZ (DON'T SCARE ME PAPA)



nature, and the survival of any to the present is rare. The recent acquisition of a broadside dated February 27, 1847, adds to the library's performing-arts holdings. The document announces a farewell benefit performance at the second St. Charles Theater for an actor identified only as Mr. Anderson. The entertainment that evening included Shakespeare's *The Taming of the Shrew*; a piece entitled *Lady of Lyons or, Love and Pride*; and a concert by the "Great Violinist, Sivouri."

—Pamela D. Arceneaux

STAFF

PUBLICATIONS

Mark Cave, *Oral History Review* (winter-spring 2008); *Archival Outlook* (November/December 2007).

CHANGES

Amanda McFillen, museum programs assistant.

NEW STAFF

Kristin Condotta, project personnel, Vieux Carré Survey project; **Rachel Gibbons**, publications assistant; **Tony Rodgers**, project personnel, preparation department.

VOLUNTEERS

Jennie Bryant, **Robert Freeland**, and **Elizabeth Ogden Janke**, docent department.

INTERNS

Mary Katherine Benrud, Tulane University, registration department; **Catherine (Cath) Cain**, Ryerson University in Toronto, Canada, curatorial department; **Elena DiGrado**, Middle Tennessee State University, Vieux Carré Survey project; **Emily Klyza**, Georgetown University, library department.

INTERNATIONAL EXCHANGE

The Collection and the École nationale des chartres in Paris—a school that prepares chief archivists, librarians, and curators—are partnering on a three-year summer exchange program. This year **Louis Jaubertie**, a student at the École, is interning at The Collection, and **Erin Greenwald**, exhibitions editor at The Collection, is conducting research in Paris, Brittany, and Provence.

IN MEMORIAM

The Collection mourns the loss of Roland Schexnayder, a volunteer in the docent department, who died on July 6, 2008. Roland and his son Craig (also a volunteer) were regular participants in THNOC's study tours. Roland's generosity and jovial manner will be greatly missed.

The Collection Travels to St. Louis and the Creole Corridor



Back row, left to right, Bill Christovich, Dan Gravens (of the Missouri Botanical Garden), Fred Smith, Craig Schexnayder, Roland Schexnayder, Burl Salmon, Priscilla Lawrence, Susie Hoskins, Alfred Lemmon; front row, left to right, Mary Lou Christovich, Joan Lennox, Pat Smith, Betty Lou Jeffrey, Ginette Poitevent, Merlyn Weilbaeher, Kathy Slimp, Mary Langlois, Martha Beveridge, Loretta Clark; not pictured, Courtney-Anne Sarpy, Walker Ronaldson, Benjamin Crosby, John Lawrence

In the spring, a group of friends of The Collection and board and staff members traveled the “Creole Corridor” of Missouri and Illinois, an area extending from the upriver communities of St. Louis and Cahokia to Kaskaskia and Ste. Genevieve downriver. Home to the largest grouping of extant French-colonial architecture in the United States, the corridor shares many features of Louisiana’s cultural heritage. Highlights of the tour included visits to the Creole archives and collections at the Missouri History Museum, The Saint Louis Art Museum, Tower Grove Park, and Ste. Genevieve. Trip participants are pictured here at the Missouri Botanical Garden.



Printmaking in New Orleans Wins Award

Printmaking in New Orleans has received an honorable mention in the Best Book category of the Mary Ellen Lo Presti Art Publication Awards. The LoPresti Awards have been presented annually for 23 years by the Art Libraries Society of North America/Southeast Chapter.



Recipients of the Arts Council's Community Arts Awards



The Historic New Orleans Collection was in good company as one of six recipients of the Arts Council's 2008 Community Arts Awards. Pictured, left to right, are Ricky Graham, David Morelock, Terrence Blanchard, Gene Koss, Priscilla Lawrence, and Donald Harrison Jr. The awards were created by artist Michael Cain of Studio Inferno.

THE SHOP

The Shop at The Collection is pleased to offer ties from the new Pelican Coast Neckwear line. Produced by a New Orleans family, the neckwear features a range of regional subjects including shrimp, oysters, pelicans, alligators, and magnolias. The company donates 20 percent of the proceeds from the sale of each necktie to America's WETLAND Foundation, an organization dedicated to "raising awareness of the impact of Louisiana's wetland loss and increasing support for efforts to conserve and save coastal Louisiana." The silk ties are handmade and sell for \$65. Please visit www.hnoc.org or call (504) 598-7147 to order this distinctive neckwear.



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

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confidential and without obligation.





EDUCATIONAL OUTREACH UPDATE: FAMILY DAY

The Collection's annual Family Day again drew hundreds of children and adults. This year's festivities, which expanded across Royal Street to the recently acquired Brulatour House, highlighted the current exhibition, *Surrounded by Water*, and the importance of preserving Louisiana's wetlands. Participants enjoyed music by the Lost Bayou Ramblers; live wetland creatures; presentations by the U.S. Coast Guard, National Park Service, and the estuarians of Save America's Wetlands; gallery talks by riverboat captain Clarke "Doc" Hawley; an appearance by Mark Twain; and arts and crafts.



**THE HISTORIC
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