



Volume XXVIII
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THE QUARTERLY



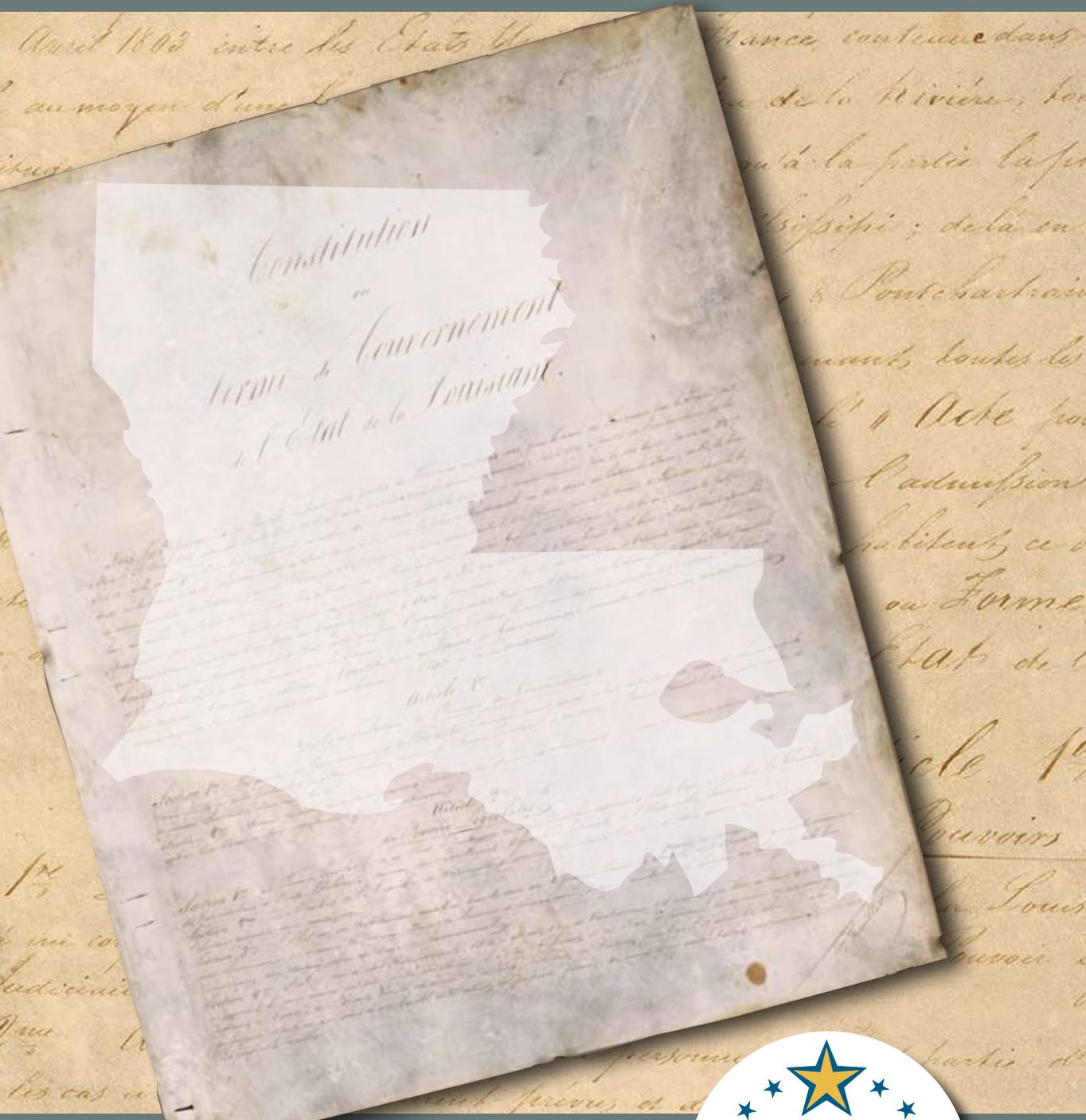
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The 18th Star

 TREASURES

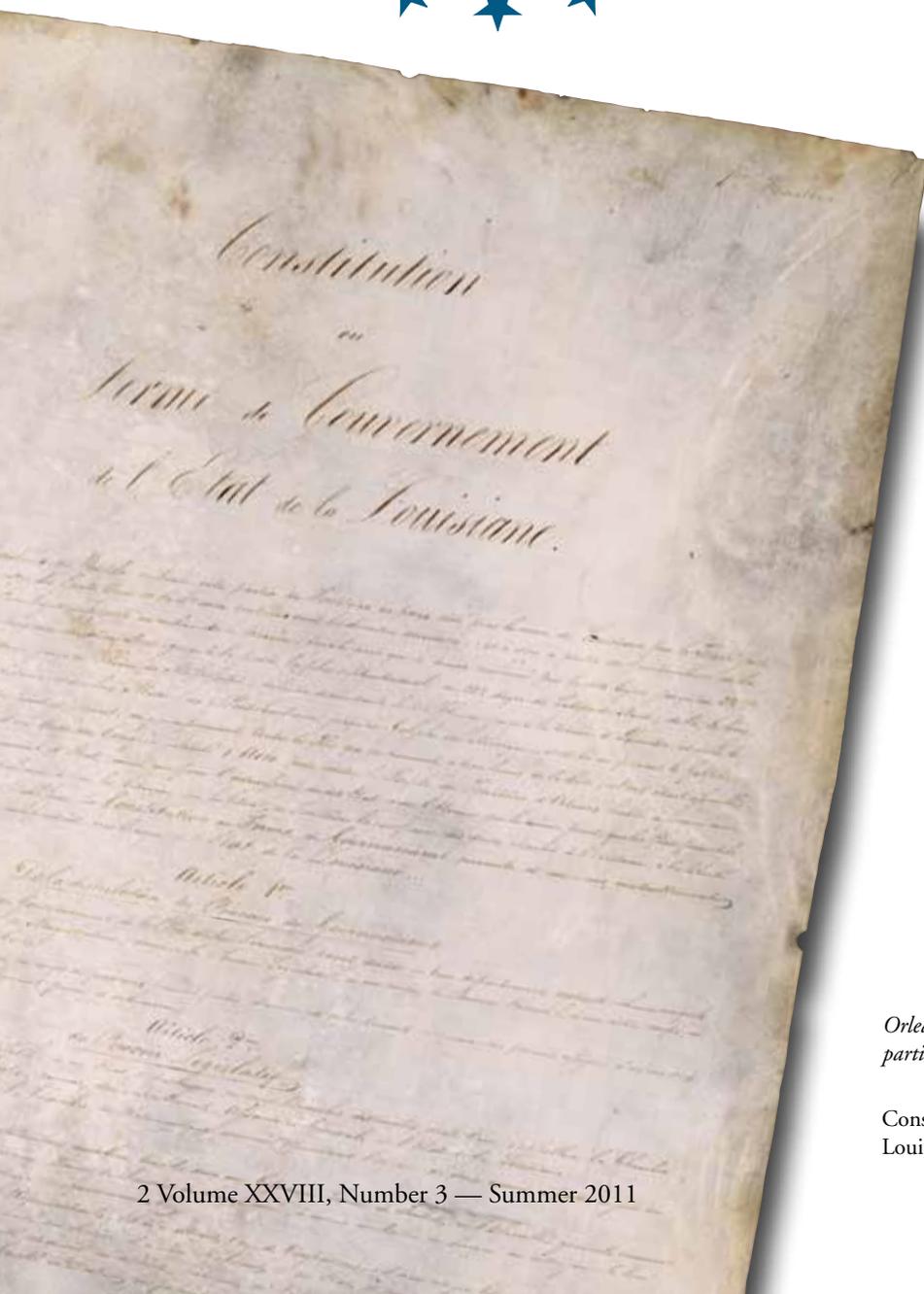
 FROM 200 YEARS

 OF LOUISIANA

 STATEHOOD

The definition of *treasure* varies by individual, by community, and by culture. The term may immediately connote objects made of intrinsically valuable materials—emeralds, platinum, ambergris—but is also used, in a broader sense, to reference keepsakes, monuments, memories, events, and even people. Embracing this latter, more inclusive definition, the exhibition *The 18th Star: Treasures from 200 Years of Louisiana Statehood* presents an array of signature items from the holdings of The Historic New Orleans Collection to tell the stories that have defined Louisiana since its entry into the Union on April 30, 1812, as the 18th state.

The exhibition's curators—a diverse group of staff members including historians, cataloguers, registrars, librarians, and reference specialists—selected objects that are by turns fundamental,



Orleans Parish ballot box, between 1840 and 1890 (2009.0100), partial gift of Ronnie LeLeux and James W. McLaughlin

Constitution ou Forme de Gouvernement de l'État de la Louisiane, January 22, 1812 (66-84-L)

quirky, and extraordinary. *The 18th Star* presents these materials in a chronological fashion, though visitors will discern particular themes that weave in and out of the narrative: political and military history, arts and literature, social change and cultural diversity. Although New Orleans, the state's most readily identified city, is well represented, every region of Louisiana lends its voice to the exhibition. Indeed, visitors who consider themselves familiar with The Collection's treasures may be surprised by the breadth of materials on display; items that are usually included in the institution's permanent exhibitions, or have had other recent exposure were not selected.

A review of a handful of items in the exhibition suggests the malleable definition of treasure and the wide-ranging nature of Louisiana's history as illustrated in *The 18th Star*.



Booker T. Washington speaking during his last pilgrimage in Louisiana by Arthur P. Bedou, 1915 (2010.0297)



Major General Andrew Jackson by Nathan W. Wheeler, ca. 1818 (2008.0208.1), acquisition made possible by the Clarisse Claiborne Grima Fund

*The Eighteenth Star:
Treasures from 200 Years of
Louisiana Statehood*

On view in the Williams Gallery
533 Royal Street

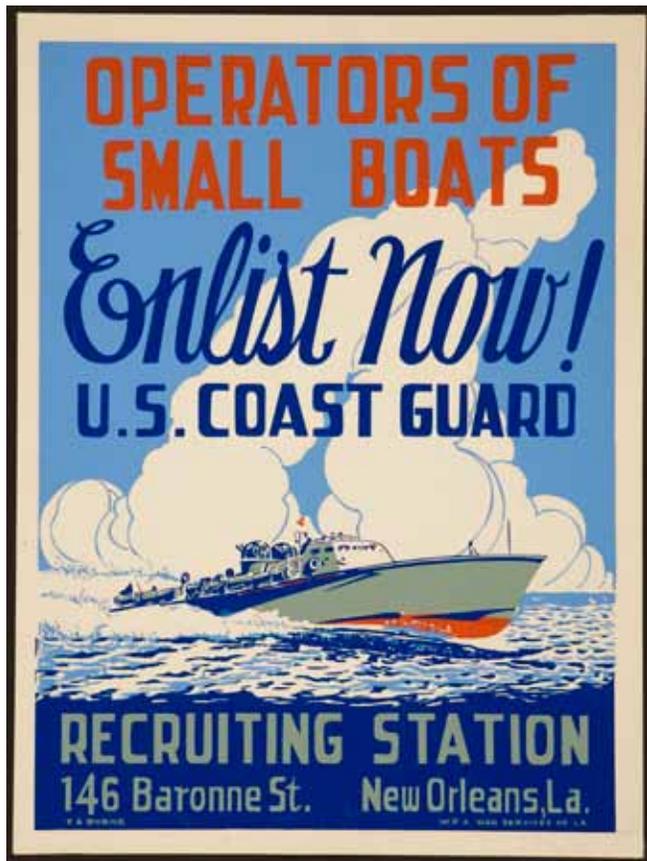
August 30, 2011–January 29, 2012

Tuesday–Saturday
9:30 a.m.–4:30 p.m.

Sunday
10:30 a.m.–4:30 p.m.

Free and open to the public

ON VIEW



United States Coast Guard recruiting poster by Thomas A. Byrne, designer, Works Progress Administration, publisher, between 1941 and 1943 (1981.203.46), courtesy of an anonymous donor



Antoine "Fats" Domino by Franck-Bertacci Photographers, August 8, 1957 (1994.94.2.2288)

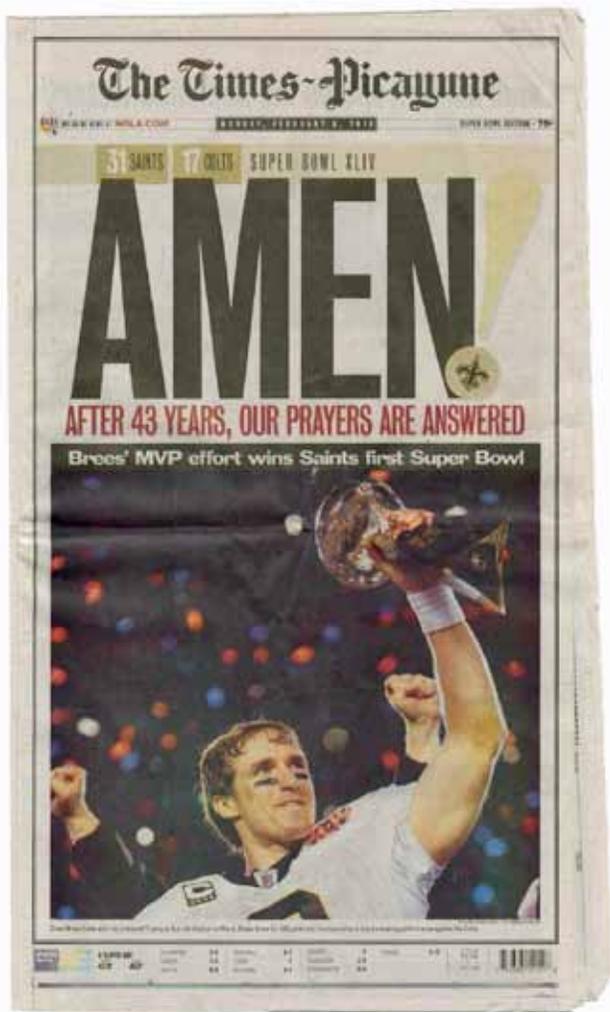


Oiled pelicans, Deepwater Horizon oil spill by Keely Merritt, June 11, 2010 (2011.0153.1)



Drinking water donated after Hurricane Katrina by Anheuser-Busch, Inc., manufacturer, 2005 (2010.0309.1), gift of Mr. and Mrs. Daniel E. Sullivan

- A can of drinking water distributed after Hurricane Katrina is a reminder that everyday conveniences (drinking water on demand) can become keys to survival when a calamity occurs. The adage “water, water everywhere and not a drop to drink” took on new import, and irony, in many communities when Hurricanes Katrina and Rita devastated coastal Louisiana in 2005.
- A manuscript copy of the first *Constitution for the State of Louisiana* (1812), written in French, is not only an official document but also a window into early 19th-century society. The prospect of admitting Catholic, French-speaking Louisiana to the Union prompted great debate in the United States Congress. Though the official language of Louisiana and its constitution was English, the revised and amended document continued to be published in French for more than 100 years. Despite the Gallic accent, a number of framers and signers of the state’s first constitution were in fact English-speaking “Americans.” Typical of its day, the constitution only offered the right of voting to white males.
- A poster encouraging operators of small boats to assist the United States Coast Guard during World War II is one of many produced under the auspices of the Works Progress Administration (WPA, later the Work Projects Administration). Visual artists hired by the WPA used their talents to create images that alerted the public to the need to ration critical goods, stay healthy, avoid loose talk that could assist the enemy, and promote the war effort in various ways.
- A photograph by Arthur P. Bedou from 1915 depicts civil rights pioneer Booker T. Washington (who died later that year) addressing a crowd in Louisiana on his final visit to the state. Photography entered the realm of visual expression in Louisiana when Jules Lion, a free man of color, introduced it in New Orleans in the spring of 1840. From that point, it became a common means of recording every manner of visage, event, milestone, and everyday occurrence, offering the prospect of a visual present (and past) to a wide segment of the population.



*New Orleans Times-Picayune Super Bowl Edition,
February 8, 2010 (T110523.449), gift of Jason R. Wiese*

These items and others in the exhibition speak not only to Louisiana's rich history but to the nature of The Historic New Orleans Collection as a cultural institution. The Collection's holdings were built around a core group of objects collected by the organization's founders, Kemper and Leila Williams, to illustrate key themes; the collection has been expanded in the four decades since the deaths of the Williamses by a professional staff of curators and librarians under the authority of a board of directors. Significant expansion of both the subjects covered (e.g., jazz history, the life and literature of Tennessee Williams, contemporary New Orleans) and forms of objects collected (audio and video recordings, photographic negatives, Louisiana-made furniture) has occurred during that time. Regardless of one's specific interests in Louisiana's stunningly varied history, the trove of materials that constitutes the holdings of The Historic New Orleans Collection contains treasures for all.

—*John H. Lawrence*



FROM THE DIRECTOR

This issue of the *Quarterly* contains several reports highlighting our outreach programs. Educational outreach and community collaborations are an important part of The Collection's programming. The education department, headed by Sue Laudeman, and many other members of our staff provide educational activities for children, workshops for teachers, orientations to the reading room, and curator-led tours of exhibitions. While local and regional schools are regular visitors, groups come from further afield as well: this summer a group of 63 history teachers from California K–12 schools toured The Collection.

Education for children is a large part of THNOC's outreach. The end of the 2011 school year wrapped up our two-year program "In the Slow Blink of an Alligator's Eye: Wetlands Vanish," which was generously funded by Entergy. One of the program's final activities was a field trip in May for 50 project participants from La Rose/Cut-Off Middle School to Jean Lafitte National Historical Park and Preserve's 23,000-acre Barataria Preserve in Marrero. The trip was designed so that students could experience firsthand the Louisiana wetlands. Accompanied by rangers, teachers, and our education staff, students explored the swamps, marshes, and forests on the elevated walkways of the Coquille trail. They saw shell middens left by the Native Americans, alligators aplenty, and the wetlands in their most decorative time of the year. Along the trail, guides pointed out invasive species such as Chinese tallow trees, alligator weed, and dense free-floating mats of common salvinia and water hyacinths. No orange-toothed nutria were spotted—a good thing, since these rodents eat both plants and roots, exposing the soil and contributing to the erosion of 25 square miles of coastal wetlands per year.

Some of the other highlights of 2011 were the summer workshops for 110 local teachers presented in conjunction with the Gilder Lehrman Institute of American History, the Louisiana Endowment for the Humanities, and Loyola University New Orleans—and our new collaboration with the Louisiana Children's Museum to enhance its *New Orleans: Proud to Call It Home* exhibition.

The Reading Room's recent efforts to provide hands-on learning experiences for high school students and connect community members with photographs of loved ones in the Michael P. Smith and Jules Cahn Collections further broadens the institution's presence.

Through our outreach programs we strive to provide additional ways for children and adults to understand and appreciate our unique and beloved city.

—*Priscilla Lawrence*

OUTREACH

The Collection Works with Sweet Home New Orleans to Provide Photographs to the Community

Many historic artifacts that today are considered community treasures started off as personal items, originally intended for a single individual, small group of friends, or family members. Personal letters, for example, with time become informative and useful not just for their original recipients and their descendants, but for historians interested in what the documents relate about the past. Family photographs, originally imbued with sentimental value, are transformed over time into important records of social history.

Unfortunately, untold quantities of letters, photographs, and other personal artifacts were lost forever in the wake of Hurricane Katrina. The staff of The Historic New Orleans Collection witnessed the poignancy of this loss during the Restoration Road Shows that the institution conducted around the metro area in the months following the storm. Although conservators were able to provide recommendations for restoring some of the photographs and family ephemera brought to the workshops, many items simply could not be salvaged. The effect of this loss on the historical record of the region, particu-

larly the New Orleans neighborhoods that suffered total destruction when the levees failed, is yet to be realized. How much of the recent history of Lakeview, Broadmoor, the Lower Ninth Ward, and New Orleans East—decades of memories carefully preserved in photo albums stored on living room bookcases or in shoeboxes in attics—is now lost to the historians of the future?

Even today the visual documentation of “life before the storm” in these neighborhoods is seemingly difficult to find. Since Katrina, the staff of the Williams Research Center has fielded dozens of requests by reporters, producers, documentarians, historians, and artists seeking photographs and films to help them document daily life in flood-ravaged neighborhoods before the levees broke. But the institution’s holdings have little to offer them. Many photographs from recent decades simply remain in private hands or, ironically, were destroyed by the storm that lent them heightened importance.

Struck by their experiences at the Restoration Road Shows and their conversations with researchers, staff members awoke to the value that certain THNOC

collections might have for individuals who lost their family photographs. The Michael P. Smith and Jules Cahn Collections contain, together, thousands of images of people celebrating and observing traditions in neighborhoods around the city. Although many of the people and places in the photographs have not been identified, the organizations and groups hosting the activities are known and largely still exist today. Staff realized that working with these organizations would be the best means of distributing copies of photographs to individuals throughout the community. In the summer of 2010, The Historic New Orleans Collection began a collaboration with Sweet Home New Orleans to facilitate this process.

A nonprofit organization dedicated to supporting the individuals and organizations that perpetuate New Orleans’s unique musical and cultural traditions, Sweet Home New Orleans began its work in 2005, immediately after Katrina. Since that time, the organization has provided more than \$3 million in direct financial assistance to more than 4,000 members of the city’s music community, including musicians, Mardi Gras Indians,



THNOC staff and community members at an event at Sweet Home New Orleans on May 25

and social aid and pleasure club members. Sweet Home New Orleans has been sending clients and community partners to the Williams Research Center to peruse the Smith and Cahn collections, provide the names of people and places, and, most importantly, identify individuals who would treasure a copy of a particular image.

On May 25, 2011, The Collection and Sweet Home New Orleans hosted an event at the latter's office on Elysian Fields Avenue. John Lawrence, Jude Solomon, and Daniel Hammer of The Collection distributed photographs and discussed the project. The recipients included Asuettua Amor Amerkum, Chief Clarence Dalcour, Herreast Har-

ri-son, Cherice Harrison-Nelson, Nelda Millon, Daryl Montana, Toki Montana, David Montana Peters, and Nelson Thompson. To date, 25 reproductions have been distributed. For more information on Sweet Home New Orleans, visit www.sweethomeneworleans.org.

—*Daniel Hammer*

Collaboration with the Louisiana Children's Museum

The Historic New Orleans Collection is collaborating with the Louisiana Children's Museum to develop a play area in the museum's permanent exhibition *New Orleans: Proud to Call It Home*. Featuring a replica of the façade of the 1792 Merieult House and a child-size traditional courtyard, The Collection's installation is designed to educate both adults and children about historic preservation. The collaboration between the institutions will also include outreach programs that will be offered in schools and other venues throughout New Orleans and the surrounding parishes.

18th Star Writing Contest

The education department is organizing a writing contest in conjunction with The Collection's exhibition *The 18th Star: Treasures from 200 Years of Louisiana Statehood*. Seventh- and eighth-grade students will be invited to play a part in this tribute to Louisiana's statehood by writing about a significant person, place, object, or event from the state's history. Through their participation in the contest, students and teachers will have an opportunity to learn about the exceptional resources available at the Williams Research Center. The winners will receive a family membership to The Collection along with other prizes. Visit www.hnoc.org and click on the Education link under Programs for contest guidelines.

—*Marguerite Frentz*



Reading Room Youth Collaboration

This summer the Reading Room initiated the Youth Collaboration, a program designed to expose a high school student to the responsibilities and tasks associated with work in an archive/museum. Je'on Domingue, who is entering the 12th grade at New Orleans Charter Science and Math Academy (Sci Academy) in New Orleans East, was selected as the first participant. From June 14 through July 22, Domingue assisted in the performance of many Reading Room tasks in addition to writing a short research paper utilizing primary sources available at The Collection. The staff of the Reading Room created this program as a way to reach out to the community's youth; expand their knowledge of primary sources, archival practices, and the workplace; and lay the groundwork for future civic and youth partnerships.

—*Eric Seifert*



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THE QUARTERLY

Blue Star Museums

As part of the Blue Star Museums program, The Collection is offering free Williams Residence and Courtyards and Architecture tours to active-duty members of the military (with military ID) and up to five immediate family members. Blue Star Museums is a partnership among Blue Star Families, the National Endowment for the Arts, and more than 900 museums across the country, aiming to show appreciation for US military personnel and their families. Blue Star Families is a national nonpartisan, nonprofit network of military families from all ranks and services, including guard and reserve, with a mission to support, connect, and empower military families.

Through Sunday, September 4
Tours are offered at 10, 11 a.m. and 2, 3 p.m.

17th Annual Williams Research Center Symposium

*Louisiana at 200:
In the National Eye*

Saturday, January 28, 2012
Hotel Monteleone
214 Royal Street



BECOME A MEMBER

Membership Benefits

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

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

Membership Levels

FOUNDER \$35

Full membership benefits

MERIEULT SOCIETY \$100

Full membership benefits plus:

- a special gift

MAHALIA SOCIETY \$250

Full membership benefits plus:

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

JACKSON SOCIETY \$500

Full membership benefits plus:

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

LAUSSAT SOCIETY \$1,000

Full membership benefits plus:

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

BIENVILLE CIRCLE \$5,000

Full membership benefits plus:

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

Join Online
www.hnoc.org

How to Join

To become a member of The Historic New Orleans Collection, visit www.hnoc.org and click the Support Us link, or complete the form on the enclosed envelope and return it with your gift. Membership at each level carries benefits for the entire household (a single individual or couple and any children under age 18).

DONOR PROFILE

Tim Trapolin

For well-known New Orleans portraitist Tim Trapolin, The Historic New Orleans Collection “feels like home.” As he describes it, “A good friend once gave me the following advice on living: ‘Always make others feel comfortable, worthwhile, and loved.’ I have used this motto in my life and work, and I believe that The Collection emulates it in all that it does.” Trapolin is struck by the integrity with which the staff carries out the institution’s mission. “They are modest custodians for New Orleans and its ways of life,” says Trapolin. “The Collection is the only place to which I would entrust my family artifacts because to me The Collection is family.”

Born in St. Vincent’s Orphanage in Kansas City, Missouri, in 1945, Trapolin was adopted by his parents, Winter and Thelma Mae Mouldoux Trapolin, both New Orleans natives, when he was eight months old. His father and mother were both civil and human rights activists, and they taught the young Trapolin the importance of social justice and community service. “My father used to say, ‘What’s more important is your backbone not your background,’” says Trapolin.

From an early age Trapolin took an interest in art. “I drew constantly,” he muses. His first major work was an ice-pick carving of Christopher Columbus and his ships on the top of his parents’ prized Duncan Phyfe dining room table. Needless to say, this masterpiece by a seven-year-old Trapolin was not well received.

The artist perfected his drawing abilities during his three years as a student of architecture at Tulane University, and after graduating with a degree from the art department, he went on to study at the Royal College of Art in London. Trapolin returned to New Orleans, where he taught and eventually became

the head of the art department at Louise S. McGehee School—the highlight of his teaching career. He holds the school in deep regard.

Trapolin’s studio in the front room of his 1872 shotgun in the Riverbend neighborhood is covered from ceiling to floor with photographs of loved ones and current and past subjects. In September 1987 the first retrospective of his portraiture was presented at The Collection’s former exhibition space at 521 Tchoupitoulas Street. In addition to his successful career, Trapolin is an active member of Trinity Episcopal Church, where he has volunteered weekly for 27 years and regularly participates in the church’s annual medical mission to Nicaragua. He loves music, people (he has 29 godchildren), and traveling. When asked about his favorite destination, he says, “the next place; the unexplored.”

Trapolin’s home is filled with mementos from his travels as well as his own works and those of other local artists. Two of his prized pieces are the proclamations he created for the Rex organization in 2004 and 2011. “I love the fact that Rex is for everyone,” says Trapolin. (The oldest parading Mardi Gras krewe, Rex is known for its motto, “pro bono publico”—“for the public good.”) It is this tradition of openness that Trapolin also finds at The Collection. In his words, “THNOC is not just a repository for history and art, it is alive. And everyone is welcome and encouraged to get involved.”

To those interested in The Collection, Trapolin, a member of the Laussat Society, says, “There are so many ways to participate—attend the programs, visit the exhibitions, actively volunteer, and, first and foremost, become a member. It’s a way to make a statement of commitment. I like having a commit-



ment to The Collection because I feel that I belong there.” Trapolin has a physical connection to The Collection as well. His great-grandfather, Jean Baptiste Trapolin, built the house on Toulouse Street in 1889 that became the home of THNOC founders Kemper and Leila Williams, today the Williams Residence. By supporting the institution, Trapolin believes that he is “investing in my future, investing in my city, and investing in something I believe in.”

Harvey Hysell:



Harvey Hysell in Carmina Burana as the Roasted Swan, 1969 (2009.0142.4). All images in this story are the gift of the estate of Harvey Benson Hysell III, Diane L. Carney, and Ian W. O. Carney.

Reflecting in 1994 on a 25-year career in New Orleans, choreographer, teacher, and costume designer Harvey Hysell wrote, “What has this shy little preacher’s boy accomplished?...I sigh and ponder and finally say, ‘You did your best, and you succeeded in producing Beauty, on stage and occasionally by helping people dance to find the Beauty in themselves.’”

Harvey Benson Hysell III was born in New Orleans in 1936 to a Methodist minister and a church pianist. As a young boy he occasionally observed the ballet classes his mother accompanied at Newcomb College and immediately developed an interest in the art form. When Hysell was 11, his mother enrolled him with Lelia Haller, a prominent New Orleans ballet instructor and the first American dancer appointed première danseuse of the Paris Opera Ballet. Hysell was a natural and soon began performing with Haller’s Crescent City Ballet before attending high school in Shreveport, Louisiana, where he continued to be active in the performing arts. He attended Texas Christian University on full scholarship and, in 1960, became the first male in the country to receive a bachelor of fine arts degree in ballet.

In addition to dance classes, Hysell’s TCU curriculum included coursework in choreography and costume design. He excelled in both, making him particularly desirable in the world of professional dance. Upon graduation, Hysell moved to New York where he refined his technique under the tutelage of Vincenzo Celli, one of the most respected ballet instructors in the world. While in New York, Hysell designed costumes for such ballet luminaries as Royes Fernandez, the New Orleans-born principal dancer with the American Ballet Theatre; Paula Tennyson, soloist with the Ballet Russe de Monte Carlo; and Maria Tallchief, the first Native American prima ballerina who was then with the New York City Ballet. In 1962 Hysell was signed as the premier danseur for the new company Allegro American Ballet, and within a few months he was performing the lead male roles for *Swan Lake* and *Giselle*. Shortly thereafter he became the company’s principal costume designer. After touring nationally with Ruth Page’s Chicago Opera Ballet in 1965, Hysell turned his focus solely to costume design.

He moved back to New Orleans with friend and business partner Lewis “Jamie” Greenleaf in 1966 and set up Greenleaf-Hysell Associates Inc., a costume design firm specializing in work for Mardi Gras krewes and local theater groups. The firm’s work in New Orleans quickly won acclaim. While reviewing the Gallery Circle Theatre’s 1966 production of

A Life of Beauty in Motion

Once Upon a Mattress, *Times-Picayune* critic Frank Gagnard noted, “Greenleaf and Hysell...have realized their ideas with wit, consistency of style and a professionalism that announces two classy designers have just settled in New Orleans.”

Hysell never lost his love of ballet, and he made occasional appearances in local dance performances. In 1969 he collaborated with the New Orleans Concert Choir on a production of Carl Orff’s *Carmina Burana*, performing as well as providing the choreography and costume design. Later that year he formed the semiprofessional company Ballet Hysell, and in 1971 he opened Ballet Hysell School, located on Magazine Street until 1978, when it was moved to a renovated church just off St. Charles Avenue.

Ballet Hysell garnered immediate attention and praise for its sumptuous productions. It was the first company in New Orleans to stage Tchaikovsky’s *The Nutcracker* in its entirety, and two of its early productions, *A Day for Flower Children* and *King David*, were aired on regional PBS-affiliated television stations. As momentum grew, Hysell’s reputation became great

enough to bring ballet luminaries such as Fernando Bujones and Natalia Makarova (both with the American Ballet Theatre) to perform with his company. In 1976 Ballet Hysell became the New Orleans Ballet, with more professional personnel and stronger financial support. One of the company’s highlights was receiving a commission from Elizabeth Arden to stage a ballet named after its latest perfume, *Cabriole*. The company toured this ballet along with other pieces in Guatemala in September 1982.

The New Orleans Ballet was dissolved in 1982, but Hysell remained busy as guest choreographer for various local and national companies and as the director of the very successful Ballet Hysell School. With the help of longtime associate Diane Carney, Hysell intensified the school’s class schedule. They instituted summer workshops that attracted students from Alaska to Maine to study with Hysell, Carney, and a roster of important instructors and performers. Throughout the years, Ballet Hysell School trained many leading artists, including Rosalie O’Connor (American Ballet Theatre),



Two students posing in Ballet Hysell School studio (2009.0142.2)

VALSE DE FLEURS



Sketch of Waltz of Flowers costume by Harvey Hysell
(2009.0142.1)

Mireille Hassenboehler (Houston Ballet), and Devon Carney (associate artistic director, Cincinnati Ballet).

Hysell was clearly not alone in thinking he succeeded in producing beauty both on stage and within his dancers. In 1988 he and Carney reestablished Ballet Hysell, which became the recipient of numerous awards. Hysell was honored in 1995 with the Big Easy Awards Lifetime Achievement Award and again in 1996 with the Mayor's Arts Awards Lifetime Achievement Award. In 1998 he and Carney closed the Hysell Ballet School and later began teaching at the New Orleans Dance Academy, which since 1990 had been operating out of the Magazine Street building that originally housed Hysell's school. Though Hysell passed away in 2008, his legacy is kept alive in his dancers and in Ballet Hysell, which can still be seen in its annual production of *The Nutcracker* and various other performances throughout the year.

The Historic New Orleans Collection acquired the Harvey Benson Hysell Papers (MSS 608; 2009.0142) in 2009. Through the papers, one can discover more about this New Orleans legend. Some of the highlights include Hysell's Royes Fernandez tunic pattern, correspondence between Hysell and his guest stars, and photographs of the more than 100 ballets produced by Ballet Hysell and the New Orleans Ballet.

—Nina Bozak



Natalia Makarova and Ivan Nagy in rehearsal for Ballet Hysell production of *Coppelia*, 1975 (2009.0142.3)



ACQUISITIONS

The Historic New Orleans Collection encourages research in the Williams Research Center at 410 Chartres Street from 9:30 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays). Cataloged materials available to researchers include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. Each year The Collection adds thousands of items to its holdings. Though only selected gifts are mentioned here, the importance of all gifts cannot be overstated. Prospective donors are invited to contact the authors of the acquisitions columns.

Curatorial

For the first quarter of 2011 (January–March), there were 28 acquisitions, totaling approximately 170 items.

■ Mary E. Arceneaux donated *A Map of the British and French Settlements in North America* by British mapmaker John Lodge, dating from the mid-1750s. Lodge worked in London as a geographer and engraver between 1754 and his death in 1796. This small map covers the area from Hudson's Bay to the Gulf of Mexico and from the Atlantic Ocean to west of the Mississippi River. In addition to cities, towns, forts, Native American villages, and tribal territories, the map identifies areas of “French Incroachments [*sic*].” Most of these areas—which included parts of West Florida north of New Orleans, the lands stretching from the Mississippi River east to the Ohio River valley, the Great Lakes east of Lake Michigan, and the adjoining areas of Canada stretching east to Nova Scotia—became part of

British North America in 1763 through the Treaty of Paris, which ended the French and Indian (Seven Years') War. The map includes a timeline and assertion to British claims in North America dating back to Sebastian Cabot's ca. 1497 expedition in search of the Northwest Passage. According to a statement on the map, Cabot's father had obtained a patent for the expedition from Henry VII but died in 1497 before he could set sail. The younger Cabot made the voyage in his stead. Additionally, the map identifies the individuals responsible for the founding of each of the British colonies. (2011.0063.1)

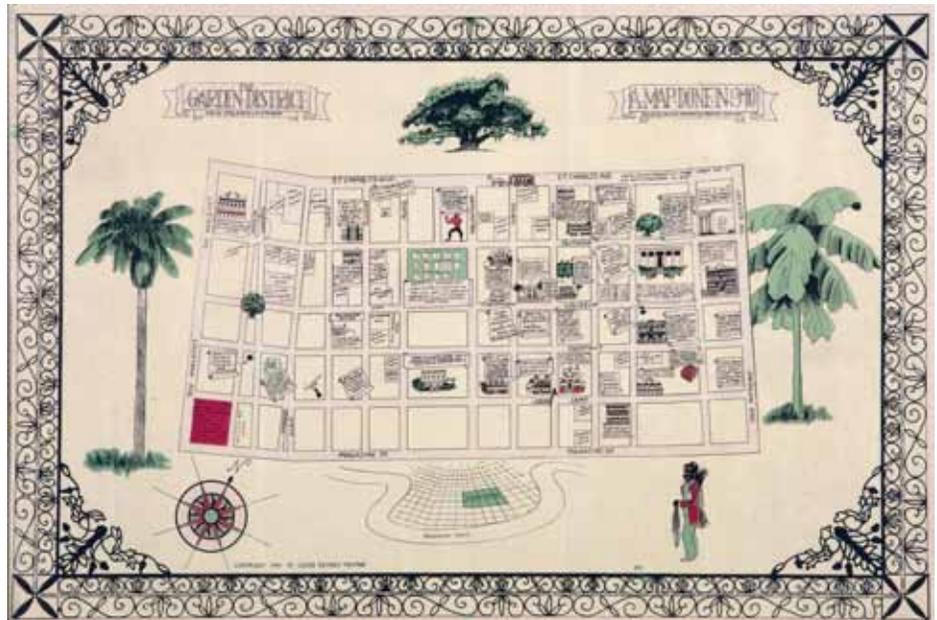
■ When Marjorie D. La Salle was stationed with the military in New Orleans during World War II, she obtained two 1940 lithographed maps: *Le Vieux Carré de la Nouvelle Orleans* (2011.0094.1), drawn by artist Myra Zimmerman Barnes, and *The Garden District: A Map Done in 1940* (2011.0094.2), credited to New Orleans–born writer Louise Reynes Trufant and Randall Genung. She recently donated both maps to The Historic New Orleans Collection.

The first is a souvenir map that details points of interest, historical tid-

bits, and street vendors for each block of the French Quarter, as well as highlighting the early fortifications that once surrounded the town and the batture built along the Mississippi River. The map's borders are illustrated with various ironwork designs and vignettes depicting landmarks outside of the French Quarter, including the Bonnet Carré Spillway, the New Orleans Fair Grounds, and Tulane Stadium. Activities such as unloading bananas and cutting sugarcane are also portrayed.

The second map is similarly adorned with a border of ironwork designs and points of interest and historical information for each block of the Garden District. The surnames of neighborhood residents are also provided.

■ Dr. Robert Nolan Bruce Jr. donated 11 photographs taken at the cocktail party and reception for the opening of the Lake Pontchartrain Causeway on August 29 and 30, 1956. The group shots, taken by the Johnny Lopez Studio (440 S. Clark Street), depict individuals involved in construction of the causeway. The three building companies for the project were the Raymond Concrete Pile Company of New York (now



The Garden District: A Map Done in 1940 by Louise Reynes Trufant and Randall Genung (2011.0094.2), gift of Marjorie D. La Salle

Raymond International of California), Brown and Root of Houston (now Kellogg Brown & Root), and T. L. James of Ruston, Louisiana. Dr. Bruce appears in several of the photographs as a representative of the Raymond Company. He participated in the development and marketing of Raymond's prestressed concrete cylinder piles, which were used for the causeway. Also shown from Raymond are Henry F. LeMieux, the manager in the New Orleans district, and company chairman Maxwell Mayhew Upson. Others pictured are James Walters, general supervisor of causeway construction; Neville Levy, chairman of the Mississippi River Bridge Authority; Walter E. Blessey, professor of civil engineering at Tulane University; and New Orleans mayor DeLesseps S. Morrison. Along with the photographs, Dr. Bruce donated a brochure and map titled *24-Mile-Long Lake Pontchartrain Causeway*. (2011.0093.1–.12)

—John Magill

Library

For the first quarter of 2011 (January–March), there were 33 acquisitions, totaling 42 items.

■ The library acquired several promotional brochures, booklets, and programs advertising events and tours around New Orleans intended for locals as well as visitors. *Official New Orleans Harbor Guide and Souvenir of Steamer Capitol*, issued by Streckfus Steamers in 1937, features a colorful illustration of the “original and official harbor sight-seeing steamer” on its front cover and a map on the back cover showing the route of its 30-mile Mississippi River excursion. Proudly proclaiming Streckfus Steamers’ 20 years of service, this 72-page guide includes a brief history of New Orleans and fact-filled essays about the port, the New Orleans Association of Commerce, the Public Belt Railroad, and the newly completed Huey P. Long Bridge. There are also descriptions of 149 points of interest on view during the tour. The reader is reassured that “this sight seeing

harbor trip is not on the Gulf of Mexico—but on the Mississippi River—smooth water all the way.”

The guide contains at least three aerial views of the Crescent City and numerous photographs of river-related activities and vessels—busy wharves, dry docks, barges, freighters, an old-fashioned paddlewheel steamboat, and



Official New Orleans Harbor Guide and Souvenir of Steamer Capitol, issued by Streckfus Steamers, 1937 (2011.0074), gift of Gerald Hilliker

the fire boat *Deluge* in full fountain. In the center of the guide is a map of the French Quarter and the business district with locations of hotels, restaurants, theaters, shops, and other landmarks. There are advertisements for New Orleans businesses and attractions throughout, many of which are still active today with slight changes in name—New Hotel Monteleone, Brown’s Velvet Ice Cream, Loubat Glassware & Cork Co., the Fair Grounds Race Course, and Broussard’s, Antoine’s, and Arnaud’s restaurants. The advertisement for Hové Parfumeur lists its address as 529 “rue Royale,” the present location of The Historic New

Orleans Collection’s orientation center. The guide was donated by Gerald Hilliker. (2011.0074)

■ The 1958–59 *New Orleans Harbor Guide* issued by Streckfus Steamers was also recently acquired. This 96-page guide, donated by Robert Schaadt, is very similar to the one described above with many of the same photographs as well as some more modern views and an expanded list of points of interest. Replacing the *Capitol*, the steamer *President* is featured as the “official sight-seeing steamer.” In the earlier guide it was pictured as “New Steamer President—The last addition to the Streckfus Fleet.” The guide still contains tidbits of information about the city and the port with a few changes—the New Orleans Association of Commerce, for instance, is referred to as the New Orleans Chamber of Commerce. Many of the same advertisers in the earlier guide appear in this one, although there are more full-page advertisements, some for once-popular venues that are now just a memory—Pontchartrain Beach, the Dream Room Dance Lounge (426 Bourbon), the Gourmet Foreign Coffee Lounge (609 Chartres), and Kolb’s German Restaurant (125 St. Charles). (2011.0073.8)

■ *New Orleans Historic Fair Grounds Official Program* for the 1958–59 season, which ran from November 27 through March 7, was also donated by Robert Schaadt. This program provides detailed information on the nine races scheduled for December 29, 1958. The horses, jockeys, trainers, and owners are named, and each of the rider’s silks is described. Photographs of Tenacious, the winner of the 1958 New Orleans Handicap, and Royal Union, winner of the 1958 Louisiana Derby, are featured on the front and back covers. Officers of the Fair Grounds Corporation and the Louisiana State Racing Commission, racing officials, and other personnel are listed as are the season’s feature races and wagering guidelines. (2011.0073.2)

—Pamela D. Arceneaux

Manuscripts

For the first quarter of 2011 (January–March), there were 35 acquisitions, totaling approximately 95 linear feet

■ Merlyn R. Weilbaeher has donated the Delpit, Carriere, and Reisch Families Papers. The majority of the contents concern the Delpit family and its connections to France, French Indochina, and New Orleans, with a particular focus on Raoul Delpit (1872–1961).

Raoul Delpit's maternal grandfather, Antoine Carriere, was a prominent New Orleans banker. Delpit's father, Judge René Delpit, and mother, Olivia Carriere, both of New Orleans, moved to France after marrying and eventually to Saigon, where the judge became counselor of the court of appeals. Born in Bergerac, France, Raoul Delpit served as an inspector for the custom house in French Indochina from the turn of the century until the late 1920s.

Among the significant items in the collection are a series of family photographs documenting the Delpit family in early 20th-century Vietnam, Cambodia, and rural southwest France. Most are labeled with detailed notes in French. Also included are souvenir postcard booklets from the French steamships *Liberté* and *Ile de France* and a small number of individual postcards depicting scenes in turn-of-the-century French Indochina. (2011.0030)

■ The copybook of Victoria Pauline Raymond (1863–1961), donated by Elizabeth Fleming Bonner, contains a variety of essays and correspondence by Raymond during her years as a student at the Locquet Leroy Institute, an elite academy for young women located at Camp Street near Lee Circle in the late 1870s.

The fourth of eight children born to Charles Raymond, a native of France, and Elizabeth Wild, a native of Switzerland, Raymond grew up on Tchoupitoulas Street, near Marengo. Her father, who was 25 years the senior of his wife, had been a prominent coal merchant and furniture dealer in New Orleans before retiring for health reasons and



Raoul Delpit and his wife Lucienne Moreillac, 1907 (2011.0030.1), gift of Merlyn R. Weilbaeher

liquidating his French Quarter furniture business shortly before Raymond composed her copybook.

The book primarily includes short excerpts copied from contemporary and classical literature, as well as personal essays and letters relating to Raymond's travels and commentaries on a variety of topics. Among the more memorable entries is a scathing essay about crass and curious neighbors who seem to have been the bane of young Raymond's daily existence. Another essay describes the youthful traveler's first experiences with seasickness and transoceanic travel. And one of the most detailed and charming essays is about an excursion to Otis' Wharf, a receiving dock for a lumber mill near Raymond's Uptown riverfront home: "We there amused ourselves by playing with the water, jumping in the skiffs, and leaning it from one side to the other which is rather dangerous. We had brought some pieces of meat with us so we caught a few shrimps. We then played in the sawdust pile, covering each other with sawdust..." (2011.0033)

■ An undated bound manuscript of Latin grammar compiled by Judge

Felix Grima (1798–1887) was donated by Manita J. Coggins and Mrs. Alfred Grima Johnson in memory of Alfred Grima Johnson. Born in New Orleans to a father who hailed from Malta and a mother who was a native of New Orleans with French heritage, Felix Grima was an accomplished scholar and successful attorney, notary public, and judge.

During the Civil War, he fled New Orleans for Augusta, Georgia, after refusing to sign a Union loyalty pledge during the Federal occupation of the city. Grima found work in Augusta as a school teacher and private tutor, and it is possible that the book of Latin lessons is from this time. In addition to being familiar with several languages, Grima was fluent in Latin and devoted considerable personal time to the translation of ancient Roman literature. In 1865 Grima returned to New Orleans.

Grima's book of Latin complements the Felix Grima Papers (2006.0001) and other collections related to the Grimas, a socially prominent family in 19th- and 20th-century New Orleans. (2011.0080)

—*Mary Lou Eichborn*

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January–March 2011

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Bookplates

Donations are used to purchase books that will be marked with a commemorative bookplate listing your name or that of another individual or family member.

Geraldine Murphy/The John Lee
Murphy Family Collection of
Southern Art
*Confronting Modernity: Art and
Society in Louisiana* by Richard B.
Megraw (Jackson: University Press of
Mississippi, 2008)

Patricia M. Smith in honor of
Fred Smith
Historic Photos of Louisiana, text
and captions by Dean M. Shapiro
(Nashville, TN: Turner Publishing,
2010)

STAFF

Education

Erin Greenwald successfully defended her dissertation "Company Towns and Tropical Baptisms: From Lorient to Louisiana on a French Atlantic Circuit," and received her PhD in history from the Ohio State University in June. **Lissa Capo** received an MA in history, with a concentration in public history, from the University of New Orleans in May.

In the Community

Mark Cave was named chairman of the Oral History Association's Emerging Crisis Research Fund.

Publications

Daniel Hammer translated the following article from German for publication in Tulane Law School's online journal *Civil Law Commentaries*: Kjell Å Modéer, "The Law Journal Editors Carl and Gustavus Schmidt: Two Swedish Lawyers and Brothers as Law Journal Pioneers in the 19th Century."

Changes

Lissa Capo, project technical processor, manuscripts department. **Kristin Condatta**, project personnel, Vieux Carré Survey project, has left The Collection to complete her PhD in history at Tulane University.

Volunteers

Elizabeth Calogero, **Sarah Churney**, **Patrick Denenea**, **Morgan Molthrop**, **Rachel Oerter**, **Sara Orton**, **Elizabeth Reade**, **Angela Reed**, **Dean Stanfield**, **Trevor Top**, **Tiffany Wooley**, and **William Woods**, docent department; **Michal Erder**, Vieux Carré Survey project and docent department.

Interns

Rachel Ford, University of New Orleans arts administration program, publications department.

International Exchange

The Collection is fortunate to again have the assistance of summer interns from the École nationale des chartes and the École du Louvre working at the Williams Research Center to process and describe recent acquisitions. **Pauline Antonini**, the second intern from the École nationale des chartes that the research center is hosting this year, is cataloguing recently acquired French manuscript collections. This is the fourth year the WRC is serving as a training site for the École nationale des chartes. **Pauline Laforêt** of the École du Louvre is preparing specialized housing for recently acquired three-dimensional objects at the WRC. She is sponsored by the French Heritage Society.



**Bill Russell
Lecture**

The 11th annual Bill Russell Lecture on April 8 featured musician and writer Tom Sancton (far left) and the New Orleans Ragtime Orchestra.

The Threads of Memory Opening

On May 10 The Historic New Orleans Collection hosted a press conference and members' preview and reception for the opening of The Threads of Memory: Spain and the United States, which was on view through July 10 in the Louisiana History Galleries. Featuring nearly 140 works drawn primarily from the Archive of the Indies in Seville, The Threads of Memory was organized by The Collection, Acción Cultural Española (AC/E), the Spanish Ministry of Foreign Affairs and Cooperation, and the Spanish Ministry of Culture with support from the Embassy of Spain in Washington, DC. Falia González Díaz of the Archive of the Indies curated the exhibition, which was sponsored by Fundación Rafael del Pino. The Threads of Memory received the 2011 Award of Merit from the American Association for State and Local history. The award, given by the group's Leadership in History Awards Committee, is part of the nation's most prestigious competition for recognizing achievement in state and local history.



Ambassador Miguel Ángel Fernández de Mazarambroz (consul general of Spain in the Southwest United States), Jacquelyn Brechtel Clarkson (president, New Orleans City Council), Ignacio Ollero Borrero (institutional relations director, AC/E), Isabel Simó Rodríguez (director, Archive of the Indies), Jay Dardenne (lieutenant governor of Louisiana), and Guillermo Corral (cultural counselor, Embassy of Spain)



Helen Flammer and Raúl V. Fonte (exhibition advisory committee)



Gerardo Abascal (exhibition advisory committee), Ann Baños, Dr. Frances Levine (director, New Mexico History Museum), and José Luis Baños (honorary consul of Spain in New Orleans)



Orlando Hernández-Ying and his mother Nereida Ying de Hernández



Elizabeth Kuon (Richard E. Greenleaf Fellow, Latin American Library, Tulane University) and Abbye and Steve Gorin

**The Golden Legend in the
New World Reception**

The Collection hosted a reception on May 25 for the opening of The Golden Legend in the New World: Art of the Spanish Colonial Viceroyalties, which was presented in conjunction with The Threads of Memory. Exploring the art of the Americas during the Spanish colonial period, The Golden Legend showcased works from the holdings of the New Orleans Museum of Art and The Collection. Orlando Hernández-Ying, postdoctoral teaching fellow in the history of art at Tulane University, served as the exhibition's guest curator.

Volunteer Luncheon

The Collection honored more than 50 volunteers at a luncheon on June 22 at the Royal Sonesta Hotel. Volunteer coordinator Molly St. Paul presented awards to 17 individuals who volunteered 100 hours or more in 2010–11, and Antoine's Restaurant donated five gift certificates for those that volunteered 150 hours or more. The event's highest honor was bestowed upon Sarah Norman, who volunteered 220 hours. All in attendance received gifts provided by The Shop at The Collection. The institution currently has 67 volunteers, whose invaluable service is essential to the operation of the museum and research center.



Lori Boyer (coordinator of docent education) and Sarah Norman



Adrien and Rita Zeno



Joyce LaNasa, Undra Gilbert, and Angela Diez



C. J. Blanda, Nancy Pomiechowski, and Jim Walpole



Concerts in the Courtyard

The Collection's spring courtyard concert series, which was sponsored by Associated Office Systems featured, **below, from top to bottom**, the New Orleans Moonshiners (March 18), Glen David Andrews (April 15), Otra (May 20), and Sunpie & the Louisiana Sunspots (June 17). The fall series, sponsored by Southern Eagle, will begin on September 16. Visit www.hnoc.org for more information.





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THE SHOP AT THE COLLECTION

New Orleans House Sculptures

The Shop is pleased to be offering a new line of residential sculptures by local artist Michael Clement. His well-known cemetery tombs based on New Orleans funerary architecture have been a popular item in The Shop in recent years. In this new series, Clement captures the unique architectural character of the city with depictions of various styles of houses, including the Creole cottage, shotgun, American townhouse, Creole townhouse, and center-hall cottage. The artist builds each piece by hand in his Uptown studio. After a firing in the kiln, the pieces are gilded in gold, silver, or copper and then aged to give each a historic look. The houses start at \$98 and are available online (www.hnoc.org) and in The Shop (533 Royal Street).

