



Volume XXIX
Number 3
Summer 2012

THE QUARTERLY

THE HISTORIC NEW ORLEANS COLLECTION



New Galleries.....6



Life Story Project.....8



New Exhibition.....10

INSIDE

Take a Peek . . .

Inside The Collection's Newest Addition



Room to *G r o w*

The Collection Celebrates Its Newest

When guests visit The Historic New Orleans Collection, they see our exhibitions, the Williams residence, our quietly lovely courtyard, the reading room at the Williams Research Center (WRC), or the Boyd Cruise Room. What they don't see might surprise them: 87 staff members in nearly 20 departments—from the cataloguers and registrars who process new acquisitions, to the curators who develop those acquisitions into exhibition material, to the preparators who ready items for public view. All work together behind the scenes to make The Collection a success.

There are a lot of moving parts to an enterprise like ours, and over the past 46 years The Collection has been fortunate enough to grow, necessitating more space for staff, holdings, and exhibitions. We started with the complex of buildings fronted by the Merieult House at 533 Royal Street, which remains home to our primary exhibition space. In 1996 we opened the WRC at 410 Chartres Street, and in June 2007 we expanded that site to include gallery space, a lecture hall, and three floors of archival storage. Now we have a new addition to our architectural family: in June, several departments relocated to a newly renovated three-story townhouse directly adjacent to the WRC.

Known informally as the Perrilliat House, so named for François Marie Perrilliat, who built the structure in 1825, the

property at 400 Chartres Street will function as an expansion of the WRC. Within its brick walls is a bevy of additions for visitors, staff, and the board: new gallery space, named for donor and longtime friend of The Collection Laura Simon Nelson [see *accompanying story on p. 6*]; new office space for executive, research, collections, and curatorial staff; a stately board room and conference room overlooking Chartres Street; a new photography lab; and carefully restored or recreated architectural details based on the original 1825 structure.

“We have grown so much, and we needed additional office space, because at some point, people were sort of falling all over one another, stuffed into nooks and crannies in historic buildings,” says Executive Director Priscilla Lawrence. “This building gave us an opportunity to round out the complex of the Williams Research Center and provide for some extra exhibition space.

“It means a lot, too, because we were able to renovate an extremely important historic building [see *accompanying story on p. 5*] and fold it into the complex. This is a landmark achievement for The Collection.”

Above: The newly renovated Perrilliat House, at the corner of Chartres and Conti Streets, is The Collection's newest facility and functions as part of the Williams Research Center. Cover: A large sunburst transom in the Perrilliat House entresol looks out on the courtyard.



A before-and-after view of the stately Destrehan Board Room, so named for the family that owned the parcel at 400–408 Chartres Street in the early 19th century. The board room is a generous gift of the Azby Fund.



Addition, *the Perrilliat House*

As staff members settled into their new offices over the summer and the long-awaited extra space became a working reality, a collective sigh of relief emerged from the ranks. Before the Perrilliat House renovation, if new acquisitions needed to be photographed, the items had to be carefully transferred from the storage facility at the WRC to the former photo lab at Royal Street. Moving historically significant items several blocks across the French Quarter is fraught with potential pitfalls, so the transfers took place only once a week. It was a choreographed undertaking that minimized risk as much as possible, but it consumed a lot of time and left deadline-driven staff members at the mercy of its strict schedule.

“It would take five people half a day to transfer collections items from Williams to Royal,” recalls Alfred E. Lemmon, director of the WRC.

Now that the photography department has its own office and studio in the Perrilliat House, just two floors below the storage facility, “when we need something for a special request, we don’t have to wait for Friday transfers anymore,” says Keely Merritt, head of photography. “The new system has been way quicker and smoother.”

In all, 18 employees from the Royal Street complex and five from the WRC moved into the new building. Before, The Collection’s curators were split between the Royal and Chartres Street facilities. Now, the department has one central home in the Perrilliat House. And with so many staff moving to

Perrilliat, office space has opened up in other locations. Previously dispersed cataloging staff, for instance, now share a dedicated work space in the WRC. “It’s the first time we’ve had the opportunity to have curators, registrars, cataloguers, and photography in close proximity,” Lemmon says.

For Lawrence, who, along with Executive Assistant Cora Noorda, moved into spacious new offices overlooking Chartres Street, the change has yielded a more peaceful and efficient working environment. Lawrence’s previous office on Royal Street doubled as a conference room from time to time, and it had multiple entrances, which resulted in a steady stream of traffic through the space. “It was like a fishbowl with revolving doors,” she recalls.

Now, Lawrence can enjoy the view of the towering magnolia tree outside the state courthouse across the street. Sometimes a street musician sets up shop outside. Most of all, she and the rest of The Collection’s staff can work knowing that, finally, everyone and everything is in its right place.

—Molly Reid

DIGGING HISTORY

Beneath the Perrilliat House



To Andrea White, trash is treasure—as long as it’s 3 feet underground at a historic site.

White is the director of the Greater New Orleans Archaeology Program at the University of New Orleans. She assisted Earth Search Inc., a local archaeology firm, in leading an excavation of the ground underneath The Historic New Orleans Collection’s newest facility, the Perrilliat House. Accomplished over two solid weeks of 12-hour workdays, the archaeological dig unearthed an assortment of artifacts—much of it trash from the 18th and 19th centuries—that illuminate how New Orleanians lived in the Spanish and French colonial eras.

The Perrilliat House has endured plenty of cosmetic changes over the years, but the core building has stood at 400–408 Chartres Street since its construction in 1825. “The building sort of put a cap on the ground,” White explains. “It provided a nice, undisturbed—what we call closed—context. Everything under the ground predates 1825. We go all the way back to the beginnings of the colonies.”

The team prepared for the excavation by digging small holes called shovel tests throughout the property. Based on the results, they dug seven larger pits in various rooms, each one 3 to 4 feet deep. “We dig down until we hit what we call sterile subsoil, which basically means we’re not finding any more artifacts—it’s just gray clay with iron oxide in it and nothing else.”

One of the most artifact-rich layers of soil unearthed by the team was a midden, or a layer of compacted domestic waste. “It’s a fancy name for a living surface and a layer of trash,” White explains. “Think about Jazz Fest after the festival’s over and you have all this debris scattered across the ground, and

think about if nobody cleaned it up year after year and it just got mashed into the ground.”

The midden yielded organic material, such as bones and burned seeds, as well as household items—buttons, a shoe buckle, nails—and large chunks of coral, which had been added to the soil as a calcium-enhancing fertilizer. The team found locally produced earthenware that researchers believe was made by Native Americans, as well as fragments of European ceramics. They were able to partially reconstruct a hand-painted pearlware bowl with a Chinoiserie design, a popular late 18th-century style modeled after Chinese ceramics.

Trash pits, or repositories dug specifically for waste, provided the excavation team with clues about colonial residents’ diets. “One particular trash pit was really rich with lots of bones, which is useful because there were drastic changes in diets during the colonial era,” White says. She hypothesizes that, during the 18th and early 19th centuries, people were incorporating more indigenous animals into their Old World diets. The trash pits also yielded wine bottles and more ceramics.

After completing the dig, UNO photographed and catalogued the artifacts, which are currently undergoing further analysis by a private firm. Once the analysis is complete the artifacts will return home to The Collection and become part of our institutional holdings.

—Molly Reid

Above, background: A partially excavated trash pit reveals two bottles, a French faience plate, bits of bone, and broken ceramics. Above, foreground: Archaeologists partially reconstructed a hand-painted ceramic bowl from the late 18th century. Photos courtesy of the Greater New Orleans Archaeology Program.

HISTORY *in the* ReMAKING

Renovating the Perrilliat House



When The Historic New Orleans Collection bought the four connected row houses that make up the Perrilliat House in 1999, the organization joined a line of property owners stretching back to the first days of the French Quarter. Though the current building was erected in 1825, researchers believe a structure has sat at the riverside, downtown corner of Chartres and Conti Streets virtually since the founding of New Orleans.

Architect Robby Cangelosi was more than aware of the building's significant history in preparing to renovate it for The Collection. Starting in 2006 Cangelosi and his firm, Koch and Wilson, conducted extensive research into all phases of the building's original construction and past renovation. The result was a historic structure report that became the text for the following five years and 14,000 square feet of renovation work.

"You can choose to renovate to any time in a building's history," Cangelosi says. "We decided we were going to go back to the original time frame, to 1825, wherever possible."

To start, the place had to be gutted almost entirely. The main and back buildings had been "chopped up" to accommodate as many units as possible, Cangelosi says. The ground floor was home to retail space, including the Tally-Ho, a hole-in-the-wall diner beloved by locals, and the attic had been converted into third-floor apartments. Some of the building's tenants, however, left it worse for wear.

"There was a student who kept clogging up the downspouts and the gutters with beer cans, so that every time it rained, the water would just pour into the building," Cangelosi says. "There was a woman on the second floor . . . when I got out of [her] place I was covered with fleas."

Despite the fleas and decades of wear and tear, the Perrilliat House wasn't devoid of good existing material. On the second floor, in what is now the board room, almost all the original French doors leading to the balcony, topped by eye-catching

transoms in an overlapping-arches pattern, remained. So did the original Creole-style mantels throughout the house.

In some cases, Cangelosi, working with contractor Barry Siegel, used existing materials to inform the renovation. They extended the original winding staircase [above], which ascends to the second floor at the back of the house, to go up to the third floor. In the entresol—a low-ceilinged level between the first and second floors that boasts a huge sunburst transom—the original wide-plank pine floors became the model for most of the flooring throughout the house.

"They're resawn pine timbers—recycled," he says.

Often, though, Cangelosi used detective work to design the renovation. For the white exposed-joists ceiling—"a typical way it would have been done at the time," he says—Cangelosi plotted the spacing of the joists based on evidence of the original joinery. For the plaster medallions on the second floor [center], set in an acanthus-leaf pattern and made by master plasterer Jeff Poree, Cangelosi worked from a sketch of the original design; he found it in the notes of architect and preservationist Richard Koch (1889–1971), who renovated the Perrilliat House in 1939.

Cangelosi based the color palette on the imported northern brick that composed the original facade, painting the stucco in a similar red hue. The Paris-green shutters and white trim are "typical of the time frame," he says.

Not everything, however, harkens back to 1825. In addition to working within 21st-century code requirements, Cangelosi incorporated modern, green technology at the request of The Collection. Geothermal wells installed 250 feet under the property provide eco-friendly heating and cooling, and motion sensors on energy-efficient LED lights help curb electricity use.

In the end, though, the driving force behind the renovation was fidelity to the 1825 design. "The historic structure report—it's almost like a CSI TV show," Cangelosi says. "The clues are all there; you just need to know where to look."

—Molly Reid



The Laura Simon Nelson Galleries for Louisiana Art

In 1995 The Historic New Orleans Collection significantly increased its visual-art holdings with the acquisition of Laura Simon Nelson's remarkable, lovingly assembled collection of Louisiana art. Composed of more than 350 paintings and objects, the acquisition served as a merging of missions for Nelson and The Collection. Just as Kemper and Leila Williams, founders of The Collection, wanted their historically significant materials to be available to future generations, "Laura wanted her collection to stay together," says Executive Director Priscilla Lawrence. "We were proud to give it a permanent home."



Thanks to the newly renovated Perrilliat House, now part of the Williams Research Center, Nelson's generosity will be permanently honored in three rooms of exhibition space collectively known as the Laura Simon

Nelson Galleries for Louisiana Art. The galleries, scheduled to open this fall, will have rotating exhibitions that draw from Nelson's collection and other holdings.

To understand the significance of Nelson's donation and the galleries named for her, simply read her essay in *Complementary Visions of Louisiana Life*, the book released in 1996 to celebrate the acquisition of her collection.

"I consider the paintings to be my children—part of my family," she wrote. "I wanted them to be in a safe place where they would be well taken care of, be exhibited, and would help the people of Louisiana to realize what a wonderful heritage we have in Louisiana art."

In describing her philosophy of art appreciation, she is egalitarian, generous, and even poetic. "Art is not for a select few, but for everyone, and those who acquire and possess it are only the custodians, and then they pass it on," Nelson wrote. "Therefore, art is forever alive, a fitting tribute to man's creative genius."

Nelson's collection comprises one of the largest single groups of paintings by the important Louisiana artists Ellsworth and William Woodward, as well as pieces by Robert Rucker and Laurence Edwardson [*who painted the portrait of Nelson, above*]. She also amassed approximately 70 pieces of Newcomb pottery. All those works of art will serve as inspiration for the exhibitions at the Laura Simon Nelson Galleries for Louisiana Art.

"Laura's gift will be forever alive at The Historic New Orleans Collection," Lawrence says.

—Molly Reid



FROM THE DIRECTOR

ON MAY 15, 1980, I first entered The Historic New Orleans Collection at 533 Royal Street. It was a heady experience taking in the morning sights and sounds of the French Quarter; I felt both thrilled with my new job as assistant registrar for this fascinating museum and apprehensive about working in such a highly visible and heavily trafficked location as the French Quarter. "Surely this will get old," I thought. Fortunately, I was wrong!

It is well known that The Collection's mission, set forth by Kemper and Leila Williams, is to preserve primary-source documentation of New Orleans's history. What many people may not realize, though, is that the Williamses also sought to preserve the historic French Quarter structures that house those documents and artifacts. Their wills directed that the buildings "be maintained as specimens of the historic architecture and mode of living in the French Quarter of New Orleans in bygone days, and that these be made available to the public." The Collection is proud to carry out that particular mandate, thereby upholding the remarkable sense of history and pride of place that has made the French Quarter so beloved to locals and tourists alike.

In June The Collection began moving staff into a newly renovated historic building adjacent to the Williams Research Center. Known informally as the Perrilliat House, this 1825 three-story townhouse now has a bright future with The Collection. The renovation hewed closely to the structure's original design, and the final product provides us with improved workspace for our growing staff, stately meeting rooms—including the Destrehan Board Room, which was a generous gift of the Azby Fund—and exhibition space named for Laura Simon Nelson, who provided the largest single donation of art in The Collection's history.

The facilities at 533 Royal Street, anchored by the 1792 Merieult House, now have room to breathe. The former board room and director's office will become part of our famous Louisiana History Galleries, providing additional exhibition space.

All of you who have followed our growth, attended our programs, and generously donated both collections and monetary support are part of this effort. Thank you for supporting our mission and making it possible to reach out to the public in an even more significant way.

—Priscilla Lawrence

K-Doe Biography is a Smash

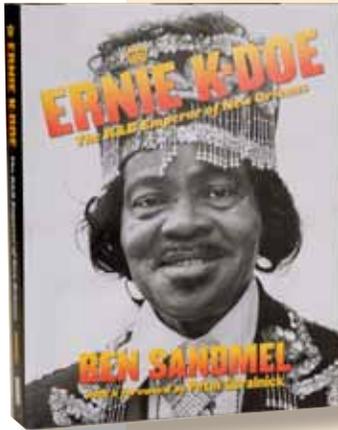
Despite his national number-one hit—1961’s “Mother-in-Law”—Ernie K-Doe’s celebrity was essentially confined to New Orleans, his beloved hometown. But that didn’t stop him from crowning himself Emperor of the World (or, in especially grandiose moments, Emperor of the Universe). His dream of a global reign is being realized posthumously thanks to Ben Sandmel’s critically acclaimed biography, *Ernie K-Doe: The R&B Emperor of New Orleans* (THNOC 2012), featured on the cover of the Spring 2012 *Quarterly*.

Local interest in the eccentric showman was expected: we enjoyed overflow crowds at The Collection’s own release party and at a K-Doe tribute concert organized by Sandmel. The latter event, held at the Palm Court Jazz Café in the French Quarter and featuring local music luminaries such as Ernie Vincent and Marcia Ball, raised more than \$30,000 for the New Orleans Musicians Clinic. Two signings at the Louisiana Music Factory, a local record store, were packed, as were other signings and readings around New Orleans. And Sandmel has traveled to Grand Coteau and Jackson, Mississippi, with more regional appearances planned for the near future.

Especially gratifying has been the national and international attention the book has received, with coverage across the country, from Los Angeles to Cincinnati to Philadelphia, and overseas, particularly in France and England. K-Doe is conquering the cyberworld as well, appearing in blogs and e-zines.

All this attention has led to record sales: for the first time in The Collection’s publication history, we risk selling out of our first printing in the year of publication. We’ve doubled our initial print run of 2,500, and a new batch of *K-Does* is now available. Because of the popularity of this book and its companion in the Louisiana Musicians Biography Series, Harold Battiste’s memoir *Unfinished Blues: Memories of a New Orleans Music Man*, The Collection will be releasing these two titles as its first e-books this winter.

—Sarah Doerries



Praise for *Ernie K-Doe: The R&B Emperor of New Orleans*

Rolling Stone, June 21, 2012 ★ ★ ★ ★

“With passionate R&B detective work and eyewitness accounts from local legends like Dr. John and Allen Toussaint, Ben Sandmel vividly captures K-Doe’s wild rise out of poverty, the riches on his many 45s, and his long, strange rebirth as a Crescent City treasure.”

Kirkus Reviews, April 15, 2012

“A vital, essential addition to the shelf of great books about New Orleans. . . . K-Doe emerges here as hilarious, complex, and indomitable—a larger-than-life character altogether worthy of inclusion in the pantheon of his city’s oversized musical titans.”

USA Today, May 23, 2012 (online; in print June 22, 2012)

“The exhaustive, photo-packed biography chronicles K-Doe’s kaleidoscopic history of fame and failure, delusional optimism, beguiling eccentricity and boundless self-regard.”

Los Angeles Times, May 13, 2012:

“Sandmel’s take on Ernie K-Doe . . . allows the reader to wind through the streets of New Orleans during its golden era of R&B.”

Downbeat, May 2012

“A vibrant biography that challenges a few myths but ultimately reinforces what made K-Doe’s life so extraordinary.”

Publisher’s Weekly, June 11, 2012

“Packed with anecdotes, candid photos, and interviews from those who knew K-Doe best, Sandmel charts the mercurial performer’s rise, fall, and redemption before his death in 2001 . . . This is essential reading for those interested in the unique culture of New Orleans.”

Look for *Ernie K-Doe: The R&B Emperor of New Orleans* in e-book format this winter. Until then, hardcover copies are available at The Shop at The Collection, www.hnoc.org, independent bookstores throughout the region, and major online retailers. Get your first editions before they are gone!

ON SALE



Artist and oral history subject Robert Tannen discusses his life and career in his Esplanade Avenue home.

LIVING HISTORY

The New Orleans Life Story Project

“Talk about boulders,” prompts Mark Cave, senior curator and oral historian for The Historic New Orleans Collection. He’s interviewing New Orleans artist and urban planner Robert Tannen, referring to Tannen’s period working with rocks and boulders as art objects.

Tannen nods and begins describing how, growing up in Coney Island, New York, he would make temporary sculptures out of rocks skimmed from the jetties that had been installed to prevent erosion. That many of the rocks were actually hunks of torn-up pavement

piqued his interest even more. “I’d pick them up and think, ‘This used to be a street,’” he says.

That intersection of art and culture with the environment—both natural and manmade—has informed Tannen’s work throughout his long and varied career, from his oyster-shell jewelry to his recurring interest in shotgun houses. And it’s precisely the kind of origin story Cave aims to capture through the New Orleans Life Story Project. The program, which collects first-person histories from notable New Orleanians, officially launched early this year, but Cave has been informally interviewing subjects since 2008. From 2005 through 2011, Cave and Assistant Manuscripts Curator Aimee Everett completed two themed oral history projects, one focused on Hurricane Katrina and the other on the BP oil spill, but the New Orleans Life Story Project will be ongoing and “will be the backbone of The Collection’s oral history initiative,” he says.

Each subject is interviewed for up to 10 hours, usually in one- to two-hour segments. The interviews are recorded, transcribed, and catalogued, so that they will be available to researchers and the public. Cave plans to collect 10 oral histories this year, but his list of desired subjects is ever growing. Already he has completed interviews with former mayor Moon Landrieu, former Orleans Parish district attorney Harry Connick

Sr., jewelry maven Mignon Faget, and Tannen’s wife, public relations executive and arts administrator Jeanne Nathan. He’s also in the process of interviewing 92-year-old Rene Brunet, longtime proprietor of the Prytania Theatre.

“History is essentially about emotion and perspective, and most forms of documentation are rather sterile, so to understand what really happened in the past, you need to know the emotions and perspectives of those involved,” Cave says. “For instance, understanding Robert Tannen’s life story is so essential to understanding his art. The New Orleans Life Story Project is about finding out what motivated people and what made them tick.”

That’s especially true in the case of political history, Cave says. While active politicians try to keep their images as controversy-free as possible, long-retired politicians are in a better position to be candid and possibly shed new light on old issues.

“In politics, you get a manufactured perspective in newspapers and on television,” Cave says. “You only get these kinds of frank responses when somebody is older and more willing to share.”

Sometimes, an interviewee can provide a rare window into a complex social issue. For instance, local businessman David Dixon, the mover-shaker credited with bringing professional football to New Orleans, shared a story about

ONLINE

The New Orleans Life Story Project

Visit The Collection’s website, www.hnoc.org, to explore excerpts from oral histories collected through the Life Story Project. See an up-to-date list of interview subjects and read summaries of selected oral histories.

Web visitors can also learn about and listen to audio clips from other programs under The Collection’s New Orleans Oral History Initiative, such as the Sugar Bowl Memory Project and the Through Hell and High Water Katrina First Responders Oral History Project.

Visit www.hnoc.org/programs/oral_history.html

his consulting work with NFL officials regarding local race relations in the mid-1960s. To gauge how the public would respond to blacks and whites sitting together at sporting events, Dixon would take African American former NFL players into high-end restaurants and observe patrons' responses.

"Little details come out that aren't part of the official record but provide an intimate part of our past," Cave says.

On a personal level, the oral history project can provide a wonderful opportunity for interviewees to reflect on decades of triumphs, trials, and experiences. "When you're forced to articulate

it, it helps create meaning, which I think is really important," Cave says. "It's a very emotional experience for a lot of people."

Watching Cave at work with Tannen, it's easy to understand why. The two sit at a large pink table in the dining room of Tannen and Nathan's art-filled Greek Revival mansion on Esplanade Avenue. On the table are stacks of books, pieces of art, a bowl of ornamental bulbs, and two large white candelabras. Late-afternoon light pours in from the room's large windows and plays off an arrangement of clear blown-glass orbs that mingle with potted plants and other art pieces on a low shelf. Tannen

is talking about collecting mussels as a child and how that informed the interest he developed in oyster shells after moving to New Orleans in the early 1970s. As her husband speaks, Nathan works at her desk nearby, occasionally chiming in with a hard-to-remember name or date. Their lives, so abundantly displayed in this room, will be part of posterity through The Collection.

The interview process "has stimulated me to think about what I do, which is useful for future works," Tannen says. "It makes me think about stuff that I took for granted."

—Molly Reid

MIGNON FAGET, *New Orleans jewelry designer, remembers the importance of Perdido Bay in shaping her early work:*

"I've always loved to go to the Florida beach, and between Mobile and the Florida state line there's a little bay called Perdido Bay. We rented this old house that had been built before the turn of the century. It was very primitive and very beautiful. The lay of the land there was very unusual; there were high bluffs made out of clay and sand, and this soft rock, sandstone, but very soft that you could almost scratch with your fingernail. It was very important in my early days of designing, because I started inspecting what washed up on the shore and that became sort of the matrix for what I did later."



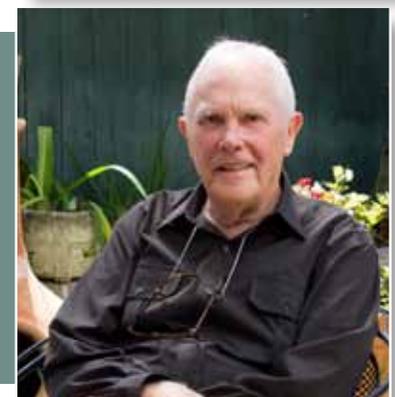
DAVID DIXON, *a businessman who helped establish the New Orleans Saints and the Louisiana Superdome, remembers attending the first Sugar Bowl football game on New Year's Day, 1935:*

"I remember sitting with my father at the Tulane versus Temple game. It's the first Sugar Bowl game, and Temple is just killing Tulane. I was very upset, almost in tears. My father, ever the wonderful father, said, 'Now listen to me, son. I want you to do something. Look at the Temple team walk off the field; notice that they are walking off, and Tulane ran off the field at halftime. It's warm and humid. Tulane will blow them out in the second half—watch.' Tulane beat them 21 to 14. The running back ran back the kickoff at the beginning of the second half. I thought my father was so smart. He had to be the smartest man in the world. He really knew his football."



HARRY CONNICK SR., *former Orleans Parish district attorney, remembers Hurricane Betsy, which struck New Orleans September 9, 1965:*

"I remember taking my daughter and my wife and leaving our home on 39th Street, driving down Fleur De Lis to Harrison with wires popping all over us—live electric wires . . . very dangerous. We had to carefully zigzag in and out. But we were afraid to stay in the house. We were on the ground floor of a duplex that we owned, and my daughter was an infant at that time. We went over to St. Dominic's. There was a refuge there, and we brought blankets and spread them out on the floor and waited for it to blow over. And it did, fortunately."



Something Old, Something New

Collecting in the 21st Century

The mission of The Historic New Orleans Collection—to support the study and preservation of the history and culture of New Orleans and the Gulf South—demands both respect for tradition and sensitivity to change. Building on the foundation established by Kemper and Leila Williams, generations of THNOC curators have cultivated a varied, vibrant collection of historically significant materials. Many of the topics that fascinated the Williamses, such as French colonial society and the Battle of New Orleans, remain hallmarks of our institutional holdings. Other fields, like jazz and film history, are more recent areas of specialization. Whether illustrative of centuries-old themes or relevant to current events, our recent acquisitions represent a collective curatorial vision.

Now on view in the Williams Gallery, *Something Old, Something New: Collecting in the 21st Century* showcases several dozen items that have entered The Collection's holdings since the start of the year 2000. As the sampling on these pages shows, this exhibition is not only a view of New Orleans and the Gulf South at different points in time—it's a celebration of The Collection's mission throughout its past and into the 21st century.



Creole in a Red Headdress,

ca. 1840, by Jacques Guillaume Lucien Amans, acquisition made possible by the Diana Helis Henry Fund of The Helis Foundation in memory of Charles A. Snyder, 2010.0306

Though little is known about this beautiful painting, its creator, Jacques Amans (1801–1888), represents a high-water mark in the field of Louisiana portrait painting in the decades preceding the Civil War. The Belgian-born, French-trained Amans came to Louisiana in 1837. He soon established himself as a preeminent figure in regional artistic circles, and remained so until his final departure from the state in 1856.

Amans's subject in this painting, an exotic and mysterious person whose ethnicity, race, and even gender are undefined, seems to exist outside of traditional portraiture. Whether these ambiguities were Amans's intent may never be known. Nonetheless, they make for a compelling look at a mid-19th-century Creole personage.

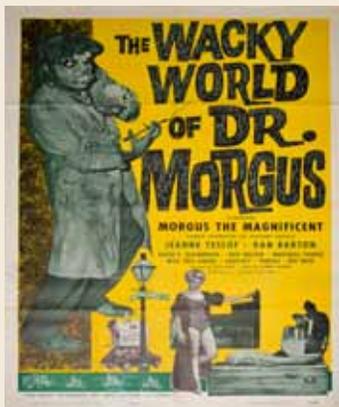
A preview of The Collection's newest exhibition



Dockworkers, 1960, by Rolland Harve Golden, 2008.0066

New Orleans native Rolland Harve Golden (b. 1931) studied at the John McCrady Art School in the Vieux Carré. In the early 1960s Golden drew illustrations to accompany Edith Elliott Long's articles in the *Vieux Carré Courier*, which highlighted the architecture of the French Quarter. He has had more than 100 solo exhibitions, as well as a number of touring exhibitions—most notably in the Soviet Union in 1975–77 and in France in 1993–95.

This painting depicts the rigorous activities of dockworkers who hauled cargo before technological advances made containerized transport possible.



Poster for The Wacky World of Dr. Morgus, 1962, from the Don Lee Keith New Orleans in Film Collection, gift of Teresa Neaves, 2011.0300.79

Momus Alexander Morgus, or Morgus the Magnificent, was a lovable mad scientist played by actor Sidney Noel Rideau (Sid Noel) whose popularity on New Orleans television began in 1959 and endures to this day. With his sidekick, the silent and hooded Chopsley, Morgus was constantly involved in science-based high jinks, with universally disastrous outcomes. This poster is from Morgus's only feature-length film, *The Wacky*

World of Dr. Morgus, in which the mad scientist invents a machine that turns people into sand and back again.

Movies have been set in New Orleans and filmed in the Crescent City throughout the history of motion pictures. The Don Lee Keith New Orleans in Film Collection, which covers productions from 1918 through 1994, contains “one sheets” (the poster format displayed here), lobby cards, window cards, press materials, and other printed ephemera pertaining to the topic.



Coushatta notion basket, 1975, by John Langley, 2006.0386.11

The Coushatta Tribe is a federally recognized Native American group based primarily in Allen Parish and around the southwestern Louisiana town of Elton. Lorena Langley, the matriarch of her tribe, is well known as a basket maker, having learned the skill from her mother. Typically, she uses pine needles, split cane, and white oak to make her baskets, and has taught many others in her tribe—including her son John, who made the notion basket on display—the art of basket weaving. Langley has won many awards for her baskets and, in 1993, was inducted into the Louisiana Folklife Center's Hall of Master Folk Artists.

Something Old, Something New: Collecting in the 21st Century

On view through February 8, 2013

In the Williams Gallery
533 Royal Street

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

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

New Benefits of Membership!

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

Founder Individual Membership:
\$35 for one person

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

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

How to Join

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

Membership Levels

FOUNDER INDIVIDUAL \$35
FOUNDER FAMILY \$65
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

North American Reciprocal Museum Program

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

FOCUS ON PHILANTHROPY

Gary and Olga Teplitsky



Historic New Orleans Collection members Gary and Olga Teplitsky are a classic complementary pair. He is jovial and red-cheeked, quick with a story and comfortable in a uniform of T-shirt and blue jeans. She is soft-spoken and elegant, possessed of a steely calm and a warm smile. They are devoid of pretension, and have the disarming air of two people completely at ease with themselves and each other. From the streets of New York to the beaches of Key West, Florida, and, most recently, the swamplands of south Louisiana, the Teplitskys have sought fulfillment through a spirit of adventure, hard work, love of art and history, and fierce devotion to each other.

That spirit of adventure is a legacy on both of sides of the Teplitsky family. Olga, a first-generation American, belongs to one of the first Ecuadorian families to live on the Upper West Side of Manhattan. “Before, in that part of New York, it was mostly people from the Caribbean and Puerto Rico,” she says. Olga’s father was an actor, and her mother defied the midcentury female norm by becoming a high-powered executive for an advertising agency.

Gary, who also grew up in New York City, experienced similar strong examples of the American Dream in action. His father returned from World War II to finish college under the GI Bill, using his degree to become an attorney to stars like Ginger Rogers. Gary’s mother, Lynn, founded a New York ad agency and ran it for 19 years. “She broke the mold as a woman in America in the ’50s and ’60s,” Gary says proudly.

Gary and Olga met at the New School for Social Research, where Gary

was a full-time student and Olga, then a recent graduate of Parsons, the New School for Design, was taking additional coursework. After meeting her through a mutual friend, Gary pursued Olga for six weeks. “It was like a dog with a bone,” she recalls. The persistence paid off: after one date, “I knew,” Olga says. “It was the most bizarre thing, I thought, ‘I’ve met the guy I’m going to marry.’”

An openness to fate followed the couple down to south Florida, where, in 1991, they founded Baby’s Coffee, a coffee roasting company, on a coin flip. “Olga told me to call it—heads: coffee; tails: barbecue,” Gary recalls, laughing.

It was heads, and the coffee game was on. The couple saw their Key West-based company through hurricanes, the financial crisis—“which has been very hard on small businesses,” Olga says—and a drastic increase in global coffee prices over the past three years. Olga says it was Gary’s “perseverance and intelligence” that got them through those rough patches. He has a “way of getting out of a pickle,” she says. “He pulled the company through.”

Gary credits Olga with giving him the strength to keep moving forward. “She brings to my life . . . a certain surety of life and breath, and you can make it to the next step. You need someone standing next to you who’s not going to say, ‘This is too hard. We should give up.’ Olga has never, ever said, ‘Give up.’”

Their relationship with New Orleans began 10 years ago, when they visited the city on a business trip and Olga instantly fell in love. “I’ve always had an affinity for the past, and this city was the first time I felt at home—really at home,” she says. “When my mother

came, she said, ‘It smells like Guayaquil,’ the city that she’s from in Ecuador. I guess it’s ancestral; it just clicked.”

Olga and Gary began visiting New Orleans every year for her birthday, and by the mid-aughts, they felt at home enough in south Louisiana to open a second roasting facility in Breaux Bridge, 130 miles west of New Orleans, and move to the French Quarter.

They began frequenting The Historic New Orleans Collection’s exhibitions and lectures after falling in love with the Royal Street property itself. “It’s a jewel,” Olga, who is also a visual artist, says of The Collection. “I could spend hours in here . . . just soaking up the atmosphere.”

In 2011 the Teplitskys became members of the Laussat Society. They’ve been consistently happy with The Collection’s stewardship of their dollars and “just wish we could do more,” Olga says.

“What’s incredible to me, when I’m [at The Collection] surrounded by art—it’s what makes New Orleans what it is,” Gary says. In New Orleans’s tourism-driven economy, with all its spectacle and bombast, The Collection keeps alive the real substance of the city, he says. “You attend the exhibits and the seminars, and you find that there’s so much depth here that has very little to do with what people see in the street.

“Throughout history, through the wars, people have risked their life and limb to save art from bombardments—to save their history and their past. This museum brings to the table the history that is so deep and diverse . . . and everything that happens here is really a part of what has to be saved for the future.”

—*Molly Reid*

DONORS

January–March 2012

The Historic New Orleans Collection is honored to recognize and thank the following individuals and organizations for their financial and material donations.

Mathile and Steven Abramson
Dr. Douglas L. Adams
Marthell Adams
Jenna Addis
Judge Lance M. Africk
Al Hirschfeld Foundation
Paul L. Albares
Philippe Aldon
Dr. G. Jerome and Linda F. Alesi
Dr. Carol Allen
Mr. and Mrs. W. Thomas Allen
Susan and Landon Anderson
Anonymous
AOS - Associated Office Systems
Dr. Robert L. Applebaum
Dr. and Mrs. Charles N. Aprill
Mr. and Mrs. Robert D. Armstrong
Mrs. Beauregard B. Avegno
Dr. and Mrs. Arthur J. Axelrod
The Azby Fund
Julie A. Azzaro
Karen and Scot Babbitt
Clinton Bagley
Ann B. Bailey
Dr. Ellen T. Baird
James Baird and Robert Booms
Baptist Community Ministries
Ann W. Barnes
Corinne Barnwell
Bobby Baron
Luis Q. Barroso
Mr. and Mrs. R. Alan Bartlett
Lawrence E. Batiste
Teena Cox Baudier and Nonie Mitchell
Cheryl Baxter and Richard E. Starr
Judge and Mrs. Peter Hill Beer
Dr. and Mrs. Martin A. Belanger
Jack Belsom
Renee H. Bennett
Myrna B. Bergeron
Karen Bertel
Dr. Martha Beveridge
Mr. and Mrs. Ernest Beyer
Carol and Warren Billings
Robin and James Biondi
Judy Birchfield
Mr. and Mrs. Tom Bissell
Elizabeth A. Black
Henry J. Bodenheimer
Earleen Boisdare
Dr. and Mrs. Thomas Bonner Jr.
William E. Borah
Denise A. Boswell, Ph.D.
Marian Bourgeois
Leslie Lambour Bouterie
Patrick Branan
Mrs. Philip Breitmeyer II
Marianna C. and Scott Broaddus
Joshua Broussard
Nancy and David Broussard
Mr. and Mrs. Paul D. Broussard
Dr. Andrea S. Brown
Elizabeth and Kemper Williams Brown
Florence Brown
Joan Burguières Brown
Stephen B. Browne
Elizabeth and Paul Brunelle
Harold H. Burns
Ronald V. Burns Sr.
Jeff Burrell

Judith Fos Burrus
Louise R. Bush
Diane A. Butler
Mimi C. Calhoun
Mr. and Mrs. Robert R. Caradona
Frank Carbon
Rita Carlson
Anne Carmichael and Henry Opperman
Lloyd H. Carr
Mr. and Mrs. Robert J. Carr
Dr. and Mrs. Raphael Cassimere Jr.
Mrs. Edward J. Castaing
Cesar A. Castillo
Doris Cavey
Jan Cayot and Linda Cayot
Certified Security Systems LLC
Shannon C. and Arnold S. Chabaud
Rodolphe Chamonal
Candace Chase and Richard Levich
Sherry L. Chavers and Karl F. Holzmuller
Lolita Villavaso Cherrie
J. Scott Chotin Jr.
Mr. and Mrs. William K. Christovich
Mrs. John F. Clark III
Loretta Capdevielle Clark
Carolyn and Merlin Clausing
Ellen Cleary
Miles P. Clements
Lindsay and Keith Clendaniel
Jan Clifford and Phillip Neal
Kara Cohen
Pam and Michael Cohn
Benjamin Coleman
Dr. and Mrs. Chet C. Coles
Allan B. Colley
Tana Coman
Contemporary Arts Center
Ellen A. and Ray S. Cook
Lynton G. Cook
Mr. and Mrs. Tony S. Cook
William C. Cook
Mr. William C. Cook, William C. Cook
Advised Fund of The Community
Foundation of Middle Tennessee
Peter Cooley
Lana A. Corll
Bobbie E. Craft
Tom Cronin
William R. Cullison III
Dennis Curren Family
Mr. and Mrs. Mark A. Cusimano
Ann B. Daigle
Janet A. and Robert J. Dales
Ashley and John Danna
Joe Darby
Sandra Dartus and Alan Horwitz
Marianne and Mark Dauer
Jan E. Davis
Bert Davison
Linda and Robert Deane
Winston De Ville
Carol J. DeGraw
Gary DeMarcay
Patricia C. Denechaud
Michael S. DePaul
Deutsches Haus
Diana Helis Henry Art Fund of
The Helis Foundation
Anne and Lon Dickerson
Madge and John Dicks

Douglas G. Dike
Sandy Yarber Dixon
Dr. and Mrs. Michael P. Dolan
Joan and Robert Doolittle
Suzanne and George Dorion
Dr. Peter Dorsett
Mrs. Carl S. Downing
Charles Driebe
Ronald J. Duhe
Carol Ann Roberts Dumond
Nancy and James Dunnick
Susan and David Dupre
Dr. V. J. DuRapau Jr.
Margaret M. Dziedzic
Dr. and Mrs. Valentine Earhart
J. Peter Eaves
Ninette A. Edmiston
Mr. and Mrs. David F. Edwards
Jennifer Edwards
Penny and Marion Edwards
Mr. and Mrs. Robert Edwards
Mark H. Ellis
Scott S. Ellis
Augusta B. and Robert E. Elmwood
Stephen B. Emling
Kurt D. Engelhardt
Rev. Grady Estilette
Mr. and Mrs. Jack V. Eumont
Mrs. James P. Ewin Jr.
Teresa Parker Farris
Lisa Fatland
Mr. and Mrs. Ronald J. Faust
Mr. and Mrs. George D. Fee III
Laura Feller and John Fleckner
Sheila B. Fernandez
Rien T. Fertel
Tim L. Fields
Fine Arts Club
Sevilla White Finley
Mr. and Mrs. Frank P. Fischer Jr.
Jerry G. Fischer and John G. Turner
Julie Fishelson
Annie Flettrich
Mrs. Robert L. Flurry
William H. Forman Jr.
Terry Forrette
Dr. R. Fortier-Bensen and Sylvia Bensen
Dr. John F. Fraiche
L. Bryan Francher
Lynn Frank
Robert Gray Freeland
Allison and George Freeman
Linda and Richard Friedman
Mr. and Mrs. Fabian K. Fromherz
Mr. and Mrs. Nicholas J. Gagliano
Lillie P. and George Gallagher
Betsie Gabel
Lynn C. Gammill
Mr. and Mrs. Timothy Garitty
Anne M. Garrett
Mr. and Mrs. Robert R. Gates Sr.
Mr. and Mrs. Rusty Gaude
Anne Gauthier
François Marie Gaval
John Geiser III
Melissa A. Gibbs
Richard M. Gibbs and Jack R. Harelson
Mr. and Mrs. James H. Gibert
Mary Jane David Gillette
Gay Rhodes Gladhart

Lynda Gladney
Johanna Dingeldein Gloede
Michael Godzinski
Mary and John Gohres
Mr. and Mrs. J. Malcolm Gonzales
Mr. and Mrs. John M. Goodwin II
Mr. and Mrs. Harold J. Gorman
Shirley Ann Grau
D. Ryan Gray
Barbara and Jerry Greenbaum
Dr. and Mrs. Jeffrey F. Griffin
Mr. and Mrs. Edward O. Gros Jr.
Douglas L. Grundmeyer
Russell B. Guerin
Siegfried B. Guillot
Koggie M. Hakenjos
Thomas G. Halko
Lewis Morris Hall
Gerald Hannan
Deborah and Corky Harkins
Chestee Harrington
Kathryn Harrington
Mary Lee Berner Harris
Rubie M. Harris
Tom Harrison
Maureen and Doug Hays
Mallory and Benjamin Heath
Donald J. Hebert
Dr. Ronald J. Hebert
Gretchen A. Hecht
Dr. and Mrs. Henry Heffler Jr.
Imre I. Hegedus
Betty D. Heller
Danella P. and George A. Hero III
Maclyn Le Bourgeois Hickey and
David Alexander Hickey
Susan Hidalgo-Smith
Earl J. Higgins
Mr. and Mrs. L. Alex Himmelberg
Louise C. and Donald A. Hoffman
Mona H. Hollier
Mr. and Mrs. Stanhope F. Hopkins
Dennis Hoskins
Susan K. Hoskins
Dianne D. Huber
Brian Huff
Jeff Hundley
Judge and Mrs. Henley A. Hunter
Julie D. Hunt-Juneau
Rita Huntsinger
Anne P. and Joe M. Inabennet
Dr. and Mrs. Thomas M. Irwin Jr.
Rita Lynn Jackson
Amy A. Jacobs
Dr. Thomas W. Jacobsen
John Jacobson
Dr. and Mrs. Trent James
The James R. Moffett Family Foundation
Dr. Eric Jarvis
Raymond J. Jeandron Jr.
Dagney Jochem
Mr. and Mrs. Joel C. Johnson
Mr. and Mrs. Lawrence L. Johnston
Pat Jolly
Lynn Jones
Michael S. Jones
Dr. and Mrs. Robert N. Jones
Dr. Mignon W. Jumel
John Karel
Lura G. Kauffman

Mr. and Mrs. Henry Keith
William G. Kenney
Dr. R. Travis Kenny
Jay H. Kern
Mr. and Mrs. Robert J. Killeen
Maryellin and Garth Kirkwood
Mr. and Mrs. Thomas C. Klekamp
Dr. Betje Black Klier
Walter E. Klippert
Mr. and Mrs. Ken Kneipp
Kofile Preservation
Marilyn R. Kopan
Dr. and Mrs. Thomas F. Kramer
Alan M. Krilov
Judith A. Kron
Jerry L. Kubnick
Mr. and Mrs. Garrul Kueber
Carolyn Kuehling and Darlene Walk
Kathleen Kurtz
Barry LaCour
Lambeth House
Mr. and Mrs. James C. Landis
Lucinda Lang
Mr. and Mrs. W. Elliott Laudeman III
Charles E. Lebeuf
Mr. and Mrs. Clyde H. LeBlanc
Mr. and Mrs. Jason Leckert
Mr. and Mrs. Cullen J. Ledet
Virginia "Ginger" Lefevre
Mr. and Mrs. Clay C. LeGrande Jr.
Joan L. Lennox
Mark Lescale and Albert A. Palumbo
James F. Lestelle and John M. Stephens
Mr. and Mrs. Edward L. Levert Jr.
Dr. Edward D. Levy Jr.
Gary A. Lloyd
Carolyn Long
Jacquelyn S. Lothschuetz
Dr. Sandra Loucks and
 Dr. Alvin Burstein
LSU Libraries, Special Collections
Dr. and Mrs. J. Bruce Lowe
Jean and Bill Lowrey
Irene B. Lutkewitte
Mrs Guy C. Lyman Jr.
Rachel E. Lyons
Julie Mabus
Haydee and Kevin Mackey
Anne W. S. MacNeil
Hilda Roberta Maestri
John T. Magill
Ann Maier
The Honorable and
 Mrs. Gary J. Mannina
Nadyne S. Manson on behalf of the
 Town & Country Garden Guild
Dr. and Mrs. David V. Maraist
Sally and Robb Marks
Jeanne Marquez
Mr. and Mrs. Charles F. Marten
Addie K. and Jeremy Martin
Louise B. and Edward F. Martin
Russell J. Maryland
Barbara Mathe and John Swenson
Edwin Mathews
Vella S. May
Mr. and Mrs. James A. McAlister
David W. McCain
Mrs. E. Howard McCaleb
Sharon McClelland and
 David Robichaud
Mr. and Mrs. Lem W. McCoy
Mr. and Mrs. Ronald J. McElligott II
Thomas A. McGaw
Mr. and Mrs. Thomas T. McGinn
James McGregor

Kathleen and Doug McLeod
Dr. and Mrs. Lamar McMillin
Deborah McVean
John C. Menszer
Sam Menszer
Evelyn Merz and John Berlinghoff
Diedre Miano
Dr. Sylvia S. Mince
Mr. and Mrs. David C. Miner
Mr. and Mrs. Michael Mislove
Mary Moises
Dr. and Mrs. F. A. Moore III
Marilyn and Overton Moore
Howard M. Moreaux
Mr. and Mrs. Dave J. Morgan
Dr. and Mrs. Lee Roy Morgan Jr.
George Morris
Dr. and Mrs. Robert F. Mortenson Jr.
Margo Moscou
Andrée K. Moss
Edith H. Mossy
Mr. and Mrs. L. Garvey Fund
Marty Mulé
Denver Mullican
Craig Murray
Astrid C. Mussieth
Dr. M. Bert Myers and
 Mrs. Joel G. Myers
Laura Simon Nelson
Steven C. Nelson
New Directions Publishing Corporation
Mr. and Mrs. Jerry K. Nicholson
Cynthia and Howard Nobles
NOLA Brewing Company, LLC
Mr. and Mrs. Daryl E. Noll
Christine and Matthew Nowakowski
Dr. Pat O'Brien
Middleton O'Malley
Paul Ory
Dr. Stan Owen and Christine Owen
Jane and Dale Paccamonti
Dr. Sanford L. Paillet
Ray Palmer
Mr. and Mrs. John W. Parham
Judith and Robert Patout
Peter W. Patout
Judith Peck
Mr. and Mrs. William Pecoraro
Mr. and Mrs. John A. Pecoul
Mr. and Mrs. Sidney L. Pellissier
Frank Perez
Robert S. Perkin
Rachel Perkoff
Mr. and Mrs. Arthur L. Perry
Patricia L. Peralion
Margaret and Meade H. Phelps
Bonney Philbin
Mrs. Ben J. Phillips
Gary Phillips
Wayne D. Pierce
Anne and Ronald Pincus
Dr. and Mrs. Karoly G. Pinter
Martin Pitts
David D. Plater and Ormonde Plater
Helen A. Pope
Wendy Portier and Kevin Herridge
Dr. Lawrence N. Powell
Karoline Prentice and
 Donna Ruppenicker
Mr. and Mrs. Lionel Price
Tyler Priest, PhD
Sandra Pulitzer
Sandra Pulitzer
Pattie and Tim Pupo
Jennifer Quezergue
Margee Rabito
Elizabeth Rack

Mrs. F. W. Raggio, Jr.
Alan Raphael
Kathryn E. Rapier
Lorraine Rathman, Ph.D.
Jan L. Rector
Dr. John Shelton Reed and
 Dale Volberg Reed
Dr. and Mrs. Richard J. Reed
Jill B. Rehn
Rick Reiners
Gene F. Reyes III
Dr. Frederick A. Rhodes III and
 Suzanne M. Rhodes
Mr. and Mrs. Charles R. Riemer
Cynthia C. Risley
J. Richard Rivoire
Harriet Robin
Grace and Lewis Rogers
Dr. and Mrs. James T. Rogers
Jerry E. Romig
Mr. and Mrs. Douglas J. Roome
Jamie M. Roques
Kimberly and Harry Rosenberg
Ruth Rosenthal
Mark Roudane
Mr. and Mrs. Richard D. Roussel
Eva Rumpf
Marilyn S. Rusovich
Mr. and Mrs. James Ryan III
Terry T. Salloum
Dr. Calvin Drew Sanders
Patrick J. Sanders
Barbara and Thomas Sands
Linda J. and John R. Sarpy
Drs. Sissy and Oliver Sartor
Frederic S. Sater
Joann Saucier
Herb Sayas
Joanne P. and Frank S. Seelsa
Joel L. and Klaus K. Schmiegel
Melanie Schmitt and Matthew King
Dr. George T. Schneider
Dr. Barbara Schooley
Mr. and Mrs. Richard S. Schornstein Jr.
Mr. and Mrs. Edmund Schrenk
Fay and David Schroeder
Heidi Schroeder
Donna Schulingkamp
Rebecca J. Scott
Betty-Carol Sellen
Judith A. and John B. Sewell
Tom Shane
Annelies and Morris Sheehan
Stephanie Sheridan
John H. Shields
Mr. and Mrs. R. Hugh Simmons
Mr. and Mrs. Jules E. Simoneaux Jr.
A. N. "Skip" Smith
Bruce A. Smith
Cathryn P. and Edgar L. Smith
Dr. and Mrs. Charles Rodney Smith
Emily Smith and Brandon Bergeron
Hazel and Daniel Smith
Mr. and Mrs. Raymond I. Smith
Sarah T. Smith
Martha and Bruce Smyser
Emily and Christopher Soave
Mr. and Mrs. Thomas S. Sniat
Susan Spaht
Susan Spector and Ted Dick
Mark Speltz
Kirt Stall
Howard C. Stanley
Dr. Barry Starr and Kelly McLaughlin
Joanna Sternberg
Dr. Lehrue Stevens Jr.

Mrs. Phineas Stevens
Adam M. Stevenson
Irma Marie Stiegler
Gail M. Stoddart
Gail Stracke
Eleanor and Philip Straub
T. Casey Stuart
Stephen Swain
Mary Lee Sweat and Tom Gault
John C. Sykes III
Tangipahoa Parish Library-Genealogy
 Department
Stella C. Tanos
Mrs. James Lyle Taylor
Elizabeth Teague and Leonard Johnson
Hélène de la Houssaye Tebo
Beth Lee Terry
Marjorie Geiser Fehr Thomas
Mr. and Mrs. N. Scott Thomas
Mr. and Mrs. W. Howard Thompson
Carol D. and James W. Thornton
Lois Thornton
Sarah and James Thorrick
Fred W. Todd
Lyn Tomlinson
Dr. Rosalie T. Torres
Betty J. Tortorich
Wade Toth
Donna and Richard Traina
Gretchen and Charles Tremoulet
TriLiteral LLC
Thomas Robert Trubiano
Lucile B. Trueblood
Dr. Carlos Trujillo
Gail Tumulty and Sonny Faggart
Mrs. Richard Baldwin Tupper
Mr. and Mrs. Art Turner
Dr. and Mrs. Robert G. Turner
Pamela Tyler
Mr. and Mrs. John J. Uhl
University of Illinois Press
Mr. and Mrs. Michael Ural
Mary Ann Valentino
Michael Valentino
Ramon J. Vallejo
Mr. and Mrs. W. W. van Benthuyzen Jr.
Joseph Bayer Vella
Elmore Verlander
Bernard Keith Vetter
Nancy Viejo
Mr. and Mrs. Warren P. Villemarette
Eleonora B. Vogt
Ann and Coerte Voorhies
Jason P. Waguespack
Karen Walk
Dolores J. Walker
Drs. Nell P. and William W. Waring
Mrs. Emile J. Weaver
Drs. Beth and Jim Wee
Faith and Rick Weidenhaft
Mr. and Mrs. Donald Weil
Sharon and Bob Weilbaecher
Patricia Weiss
J. Parham Werlein
Marilyn and John J. Werst
Geraldine West
Elfriede S. Westbrook
Daniel P. Whelan
Andrea White
Marjorie L. White
Walter H. White III
Dr. C. Mark Whitehead Jr. and
 Katherine C. Whitehead
Catherine A. Whitney
Sue and Julian Whitten

(continued)

Antiques lovers gathered August 2–5 for the 2012 New Orleans Antiques Forum, Circa 1812, hosted by The Historic New Orleans Collection. The four-day event featured optional preconference tours; lectures by scholars and collectors from around the country; a reception at The Collection's Counting House on Royal Street; and a VIP dinner Saturday night.



Scott Stephenson, Pat and Fred Smith



Ron and Anne Pincus



Nanette Keil Shapiro, Andrée Keil Moss, William Seale



Chris Lane, Mark Romig, John Lawrence



Whitney Stewart,
Caryne Eskridge,
Maria Shevzov,
Katie Burlison



John Boyd,
Bonnie Boyd,
Martha Robbins,
Ned Hemard

DONORS (continued)

- Jimmie C. Wickham
- Mr. and Mrs. Mark Wiginton
- Linda Wilder
- Mr. and Mrs. John C. Williams
- Mr. and Mrs. Charles C. Wilson
- Mr. and Mrs. J. Charles Wilson
- Jeanne Wilson
- Mr. and Mrs. John Morgan Wilson
- Mr. and Mrs. Andre V. Wogan
- Mr. and Mrs. John D. Wogan
- Ann Terrell Wolfe and Richard P. Wolfe
- Dr. James H. Wolfe
- Laura Lee Wolfson
- Darlene Wolnik
- John T. Womble
- Jane and H. L. Dufour Woolfley
- William E. Wright Jr.
- Rev. Gerard F. Young
- Anton Zanki
- Sally S. Zarinski
- Mrs. Leo C. Zinser

Tribute Gifts

Tribute gifts, given in honor of or in memory of a loved one, are unique expressions of thoughtfulness.

- Entre Nous Book Club in honor of Sarah Doerries
- Gambel Communications in memory of Maree Adeline Horn David
- Linda Kay Hoff in memory of Maree Adeline Horn David
- Charlotte S. Hoggatt in memory of Maree Adeline Horn David
- Margit E. Mery-Kadar in memory of Maree Adeline Horn David
- Frances N. Salvaggio and Lea Siegel in memory of Maree Adeline Horn David
- Mr. and Mrs. Fred M. Smith in memory of Maree Adeline Horn David
- Sally S. Stassi in memory of Maree Adeline Horn David

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.

- Mr. and Mrs. William K. Christovich in memory of Sandra Stream Miller
- Wings of Paradise: Birds of the Louisiana Wetlands* by Charlie Hohorst Jr. with Marcelle Bienvenue (Baton Rouge: Louisiana State University Press, 2009)
- The Board of Directors and Staff of The Historic New Orleans Collection in memory of Edward McIlhenny "Ned" Simmons
- The Mississippi: A Visual Biography* by Quinta Scott (Columbia: University of Missouri Press, 2010)
- The Board of Directors and Staff of The Historic New Orleans Collection in memory of Maunsel White Hickey
- Champion of Civil Rights: Judge John Minor Wisdom* by Joel William Friedman (Baton Rouge: Louisiana State University Press, 2009)



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 2012 (January–March), 30 groups containing more than 220 items were accessioned.

■ A gift from Patrick J. Sanders is a 1956 map entitled “New Orleans Retail District” (2012.0027), printed for Latter and Blum Realtors. By draftsman and cartographer William E. Boesch, the plan covers the area bounded by Derbigny, Tchoupitoulas, Bienville, and Girod Streets and identifies street-level businesses in the city’s Central Business District. Some are still operating, like Adler’s jewelry store and Rubensteins on Canal Street. Almost all, however, are long gone, although their names may still be familiar. Lining Canal Street were large department stores, like D. H. Holmes and Maison Blanche; ready-to-wear shops, like Gus Mayer, Kreeger’s, and Godchoux’s; and variety stores, like F. W. Woolworth’s and W. T. and S. H. Kress. Canal was not the only shopping street downtown in the mid-1950s; jewelers, such as Leo Miller and Paillet and Penedo, were on Baronne Street, and

men’s stores, like Zoller, Porter’s, and Terry and Juden, were on Carondelet. A symbol of downtown in the mid-’50s is the long-gone St. Charles Hotel; the map identifies railroad and airline offices on the hotel’s ground floor.

Boesch produced many New Orleans maps in the mid-20th century. In 1926 he established the New Orleans Map Company, which now operates in Covington and is owned by parent company Louisiana Navigator. This map adds to The Collection’s range of Boesch materials dating from the early 1930s into the 1960s, including an array of general city and business-district maps; a fishing map amusingly entitled “Better Fishing in More Places; the Fisherman’s Ofishall Map and Guide”; a map highlighting areas flooded by Hurricane Betsy in 1965; and *Commercial and Engineering Map Drawing and Lettering*, a book written and published by Boesch in 1930.

■ A collection of 23 mid-century photographs by aerial photographer Lee F. Cox (1912–1961) was donated by his daughters, Teena Cox Baudier and Nonie Cox Mitchell. Lee F. Cox was owner of Industrial Aerial Photos, 6233 Wadsworth Drive, New Orleans. Born in Topeka, Kansas, he came to New Orleans circa 1947. Most of the images are undated, although an aerial view of the Pontchartrain Beach amusement park, showing its parking lots filled with automobiles, was made May 12, 1957. Industrial shots related to grain, oil, shipping, and the port make up the bulk of the collection. Several are of more general interest, including a shot of the Hope Haven Institute in Gretna and the George Engine Company on the Harvey Canal. Both were taken before construction of the Greater New Orleans Mississippi River Bridge, when the New Orleans downtown skyline was still dominated by the beacon of the Hibernia National Bank building—the tallest in town from 1921 to 1962.

Another photograph shows Jackson Square and its surroundings before the Moon Walk was constructed.

There are also several non-aerial shots, including a Mardi Gras scene (year unknown) showing Rex arriving at the intersection of Canal and St. Charles Streets. One French Quarter shot shows a group of people standing on Royal Street looking at paintings hanging on the fence at St. Anthony’s Garden, behind the St. Louis Cathedral. On the back of a view of Decatur and Madison Streets in the French Quarter, an unidentified hand wrote in pencil:



“This is the street I like best [. . .] It is outside of the fish [French] market, however and I don’t know how long I could stand it.” (2012.0058.1–23)

—*John T. Magill*

Manuscripts

For the first quarter of 2012 (January–March), there were 41 acquisitions, totaling approximately 1002 items and 17.5 linear feet of material.

■ The Historic New Orleans Collection has recently acquired the Walter De La Rose papers, consisting of photographs, correspondence, and other materials dating from 1942 to 1957. Walter Cour De La Rose (1914–1999) was a New Orleans businessman, educator, and musician who served with the US Navy during World War II. This small but incredibly rich collection presents an important picture of the African American community in New Orleans during the 1940s and ’50s. Among the contents are materials related to De La



Rose's military service, including group photographs of the Naval Air Base Colored Orchestra, of which he was a member. Other significant materials include De La Rose's NAACP membership card and news clippings related to civil rights issues. Also of note is a 1957 issue of *Jazz*, the official publication of the Musicians' Protective Union Local 496 of the American Federation of Musicians. In the magazine, Louis Armstrong's name appears on a list of members who had dropped from the union's rolls. (2012.0029)

■ In 1850 the Ladies Charitable Association, in order to help those widowed and orphaned by yellow fever, established the Society for the Relief of Destitute Females and Their Helpless Children. Soon thereafter, Dr. William Newton Mercer (1791–1874) led a group of benefactors, including Jenny Lind and Judah Touro, to raise money to construct a permanent asylum on Prytania Street. Upon its completion, the home was named in honor of its widowed benefactor's recently deceased child, Anna Eliza Mercer (d. 1851). Chartered as St. Anna's Asylum for the Relief of Destitute Females and Their Helpless Children of All Religious Denominations, the charitable institution operated under that name for

150 years. In 2000 the nonprofit corporation registered the trade names St. Anna's Residence and St. Anna's Home to better reflect the institution's modern identity as an elder-care facility. New Orleans-based retirement community Lambeth House currently operates St. Anna's Residence, which now admits men as well as women.

Lambeth House recently donated approximately 8 linear feet of materials concerning St. Anna's Asylum. The records are predominantly administrative in nature and date from 1850 to 2006. Highlights include minute books, inmate registers, day books, annual reports, and financial and legal documents. St. Anna's minute books and inmate registers are of particular research value because of their focus on women, many of them Irish or German immigrants who had previously depended on their husbands and fathers for support. Arranged chronologically, the admission records typically note the names and ages of the women and any accompanying children. The women's religious affiliations are also noted. Some entries note women's reasons for leaving the asylum, especially in cases when departure was not amicable. A finding aid to the St. Anna's Asylum Records, MSS 641, is available through our online catalogue. (2012.0064)

■ The Collection has acquired a letter dated December 22, 1800, and signed by Sebastian Nicolás de Bari Calvo de la Puerta y O'Farrill, Marqués de Casa Calvo (1759–1820). It was sent from New Orleans and addressed to Nicolas Etienne Marafret Layssard (1754–1795), whose French émigré family was noted for its knowledge of Indian trade, language, and customs. The Marqués de Casa Calvo had a long relationship with Louisiana. In 1769, as an interim captain of cavalry volunteers, he participated in the so-called Spanish reconquest of Louisiana. He fought in Mobile in 1780. Upon the death of Manuel Gayoso de Lemos in 1799, Casa Calvo was sent to take over military command of Louisiana. With Juan Manuel

de Salcedo, the last Spanish governor of Louisiana, he turned over the territory to the French in 1803. In 1805–06, with Nicolas de Finiels, Casa Calvo led an expedition into western Louisiana and Texas, searching for documentation of the Spanish claim to Louisiana. In 1806 Claiborne expelled Casa Calvo from Louisiana.

In his three-page letter to Layssard, Casa Calvo expresses concern about the introduction of foreigners into Rapides Parish and reflects Spanish fears of American incursions into Louisiana. Casa Calvo warns, “[I]t is absolutely necessary to prevent the emigration of Americans into the establishments of the western Mississippi. Those Americans that entered illegally a year ago without permission of the government will be arrested and sent to Roche a Davion [Fort Adams], to the commander, you will be reimbursed for the small cost of their travel and their food, this order is not to be relaxed.” (2012.0096)

—*Mary Lou Eichhorn*

Library

For the first quarter of 2012 (January–March), there were 25 acquisitions, totaling 79 items.

■ The library recently acquired two 19th-century Mexican broadsides. Both are decrees from Guadalajara, the capital city of the Free and Sovereign State of Jalisco, and were issued within a few months of each other in early 1831. The first, enacted on January 18 under Governor José Ignacio Herrera y Cairo, authorizes the sum of 500,000 pesos to aid destitute Mexican families in New Orleans and other (unnamed) places, and was ordered to be printed and publicly circulated on January 28, 1831. The second, enacted on March 26 under Governor José Ignacio Cañedo y Arróniz, establishes Mexican consultates in Bordeaux and New Orleans with an annual allotment of 2,000 pesos. (2012.0078.2, .1)

■ The late Gaspar J. “Buddy” Stall (1930–2011), a popular local historian, energetic speaker, and generous

supporter of various community organizations, produced numerous books on New Orleans life and lore, reflecting his enduring fascination with the rich history of his hometown. His son, Kirt Stall, generously donated several volumes by other authors from his father's collection to supplement our library's holdings. Many of the books contain personal inscriptions from the author, or bear his signature or his embossed ex libris impression near or on the title page. Among the selections are *Conquest of the Tropics: The Story of the Creative Enterprises Conducted by the United Fruit Company*, by Frederick Upham Adams (1914), *The Reign of Andrew Jackson: A Chronicle of the Frontier in Politics*, by Frederic Austin Ogg (1919), and *He Touched 'Em All: Wally Pontiff, Jr., An Abbreviated Life*, by Richard M. Trimble (2006). (2012.0092.2, .15, .21)

■ Prussian writer and lecturer Johann Heinrich Zschokke (1771–1848) was fascinated with America and produced a historical novel incorporating scenes set in colonial Louisiana. *Die Prinzessin von Wolfenbüttel*, first published in German in 1804, became wildly popular across Europe. The book was quickly translated into several languages and reprinted in several editions. Later, a play and an opera drew inspiration from this epistolary tale of a German princess—married to the son of Tsar Peter the Great—who fakes her own death and follows her French lover to Louisiana. Zschokke's descriptions of Louisiana are based on French explorer Jean-Bernard Bossu's (1720–1792) *Nouveaux Voyages dans l'Amérique Septentrionale* (1777). Although later scholars have noted inaccuracies and inconsistencies in Bossu's work, he remains an important source of information about early French Louisiana. The Collection acquired a two-volume French edition of Zschokke's novel, *La Princesse de Wolfenbuttel*, translated by the Swiss novelist Isabelle de Montolieu (1751–1832) and published in Paris in 1806. (2012.0097.1.1, .2)

■ Rebecca J. Scott, a professor at the University of Michigan, and Jean M. Hébrard, a historian at the École des Hautes Études en Sciences Sociales in Paris, coauthored *Freedom Papers: An Atlantic Odyssey in the Age of Emancipation* (Harvard 2012). Scott, who conducted a portion of her research at the Williams Research Center, recently donated an autographed copy of the book, which traces the history of the Tinchant family, beginning with a woman kidnapped and enslaved in Senegambia and sent to Saint Domingue in the late 18th century. Freed during the Haitian Revolution, she and her daughter fled to Cuba. From there, the authors trace her descendants to New Orleans, France, and Belgium during the 19th and 20th centuries—through revolutions, the American Civil War, and both world wars. (2012.0080)

—*Pamela D. Arceneaux*



THE QUARTERLY

Editor
Molly Reid
Director of Publications
Jessica Dorman
Head of Photography
Keely Merritt
Design
Theresa Norris

The Historic New Orleans Collection Quarterly is published by The Historic New Orleans Collection, which is operated by the Kemper and Leila Williams Foundation, a Louisiana nonprofit corporation. Housed in a complex of historic buildings in the French Quarter, facilities are open to the public, Tuesday through Saturday, from 9:30 a.m. until 4:30 p.m., and Sunday, from 10:30 a.m. until 4:30 p.m. Tours of the History Galleries, Williams Residence, and Courtyards and Architecture are available for a nominal fee.

Board of Directors
Mrs. William K. Christovich, Chair
Fred M. Smith, President
Drew Jardine, Vice President
John E. Walker, Past President
John Kallenborn
E. Alexandra Stafford
Hilton S. Bell

Executive Director
Priscilla Lawrence

The Historic New Orleans Collection
533 Royal Street
New Orleans, Louisiana 70130
(504) 523-4662
wrc@hnoc.org
www.hnoc.org
ISSN 0886-2109
© 2012 The Historic New Orleans Collection

STAFF

New Staff

Anna Gospodinovich, Shop sales associate; Molly Reid, associate editor; Emma Chapman, David Donze, Susan Eberle, Felice Lavergne, Adrian McGrath and Charles Kelley, volunteers.

Changes

Eileen Guillory has left The Collection to serve as a 7th-grade teacher at St. George's Episcopal School.

WRC Spotlight

Constance Abauzit, a Master 2 student from the École nationale des chartes, worked at The Collection from April 2 through the end of June. Working with Jason Wiese, Andy Forester, and Howard Margot, she converted, expanded, and added new data to the Artists Files database, which will soon be ready for use by Reading Room staff. Ms. Abauzit will defend her dissertation—based on the Artists Files database project—this fall.

Philippe Schneider and Ariane Bouchard, paleography students from the École nationale des chartes, spent the entire month of June in New Orleans. Mr. Schneider worked under the supervision of Jason Wiese at the WRC, processing and pre-cataloguing the Prudhomme family papers. Ms. Bouchard—working under the supervision of Howard Margot and Greg Lambousy, director of collections for the Louisiana State Museum—transcribed and translated a number of letters and family documents from the LSM's 19th-century French collections, as well as a selection of French government records from the late 1720s.

Elodie Bîteau, who recently earned a master's degree in art history from the École du Louvre and is sponsored here in New Orleans by the French Heritage Society, completed her six-week internship at the WRC on August 3. She worked under the supervision of Pamela Arceneaux, compiling conservation reports on printed materials.



Kemper and Leila Williams Foundation
THE HISTORIC NEW ORLEANS COLLECTION
Museum • Research Center • Publisher
533 Royal Street • New Orleans, Louisiana 70130
(504) 523-4662 • Visit The Collection at www.hnoc.org
ADDRESS SERVICE REQUESTED



THE SHOP AT THE COLLECTION

Now Available

Pennimo Signature Collection

An eclectic life of travel and civic stewardship is the inspiration behind the *Pennimo Signature Collection*. Designer and Louisiana native Penny Meaux Edwards began traveling at the age of 16. Her adventures took her to every continent (except Antarctica), and she picked up several liberal arts degrees along the way. Like her vibrant and varied life, her designs have an abundant palette of colors and shapes inspired by land, sea, and the exotic. Each unique piece conveys a wild tale, a heartfelt lesson, or an alluring vista.

Penny resides in Broussard, Louisiana. She makes her designs in a lovely French-inspired studio accented with a private collection of treasures from around the world. Penny, a little Cajun girl who came home to her beloved Louisiana after a life as a world traveler, wants to adorn each client with the kind of beauty she's seen around the globe.

The Pennimo trunk show at The Shop (533 Royal Street) will be Saturday, Nov. 17, 2012, from 10 a.m.–4 p.m.



Triple-strand tiger's eye rondelle with turquoise. (\$709)