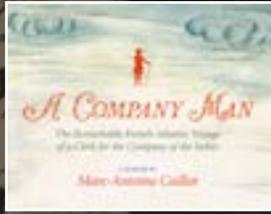


THE HISTORIC NEW ORLEANS COLLECTION



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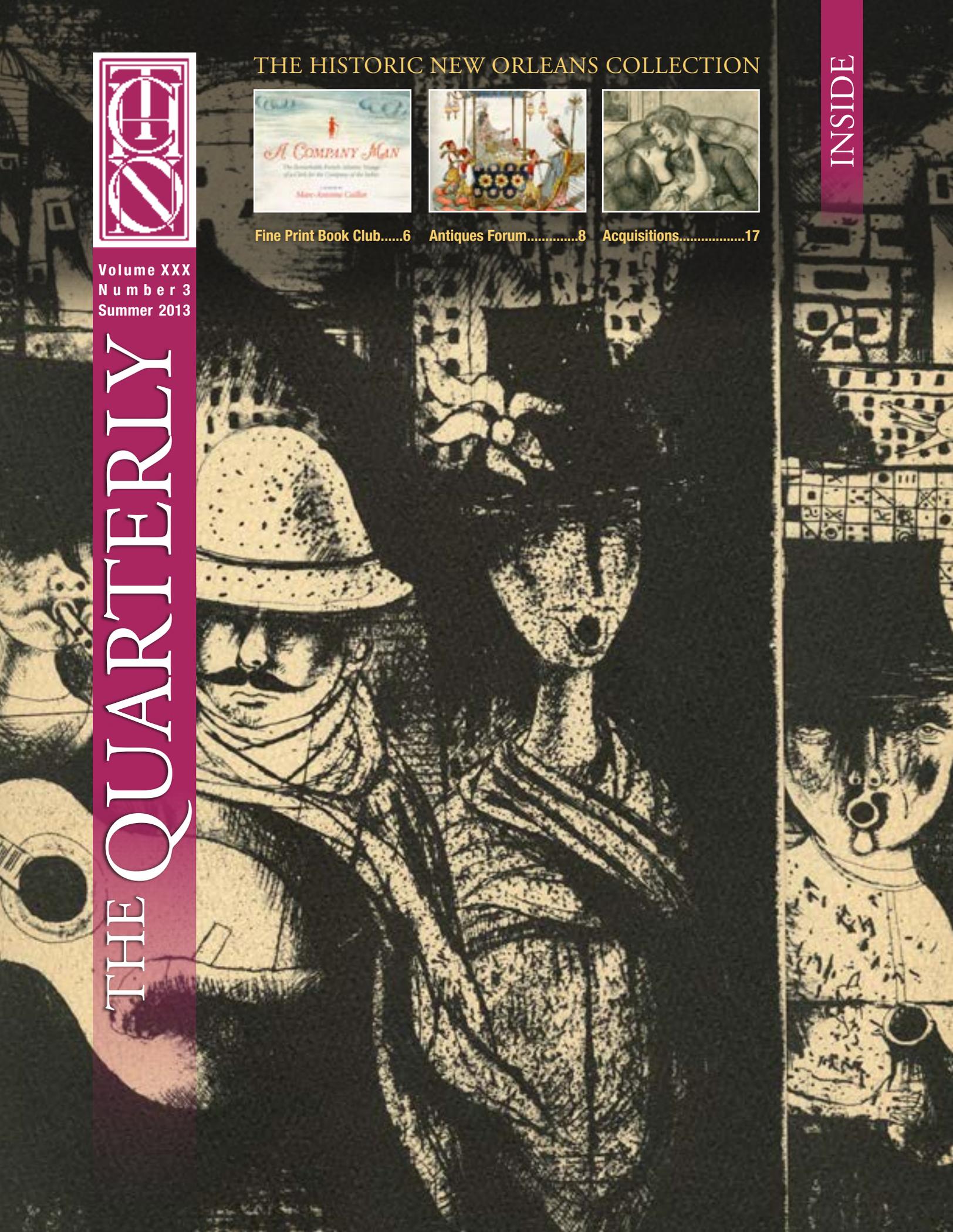
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Number 3
Summer 2013

THE QUARTERLY

INSIDE



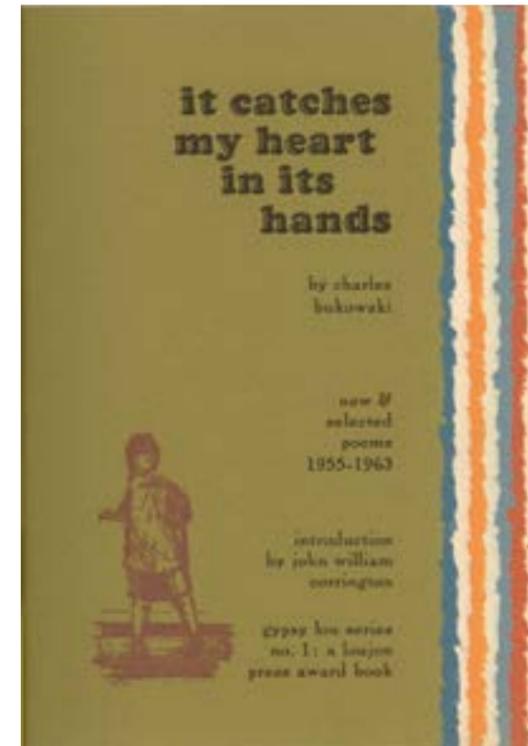


Outsider Art

Loujon Press exhibition
spotlights small but
precious gem in
New Orleans's
literary crown



Cover of the Outsider, no. 2, from 1962 (THNOC, 92-48-L.78.236; part of the William Russell Pamphlet Collection, MSS 527)



Charles Bukowski's first major collection of poetry (title page shown here) was printed on nine different shades of deckle-edge paper. This is the first collated copy of the 1963 book, inscribed by the Webbs—who gave it to Edwin J. Blair as a gift—and signed by Bukowski. (THNOC, 2011.0236; gift of Edwin J. Blair)

New Orleans has long been a beacon of creativity for the literary set, most notably in the early 20th century with the publication of the *Double Dealer*, the stellar literary magazine published from 1921 to 1926 that featured the works of luminaries such as William Faulkner, Hart Crane, Robert Penn Warren, and Ernest Hemingway. Though other magazines and journals appeared intermittently on the local scene after the *Double Dealer* ceased publication, the *Outsider*, published by Loujon Press in the 1960s, became its successor in spirit.

Loujon Press was founded by Jon and Louise “Gypsy Lou” Webb, a restless couple from Cleveland, Ohio, who were drawn to the eccentrics and eccentricities of the French Quarter. Gypsy Lou sold art on the corner of Royal and St. Peter Streets while Jon worked as a freelance writer and editor out of their

apartment across the street. Jon, who served three years’ prison time for robbing a jewelry store during the Great Depression, had struggled to fit in with mainstream establishments, literary and otherwise. He conceived of a literary magazine that would feature works by other “Bohemian fugitives” from New Orleans and around the country. Through various connections, Jon enlisted contributors such as the Beat writers Gregory Corso and William

Burroughs, and, armed with a hand-operated printing press, Loujon released the first issue of the *Outsider* in 1961.

Although only four issues were published, the final one appearing in 1968, the *Outsider* parlayed exquisite taste into cultural capital. The magazine focused primarily on poetry, though it also included works of prose and nonfiction, such as a three-part series of letters from Henry Miller to Walter Lowenfels and an article in the second issue on old New

Above: The Blue Oasis edition of Henry Miller’s Order and Chaos Chez Hans Reichel was printed in 1966, after the Webbs left New Orleans and were living and working in Tucson, Arizona. This is one of only four copies of the special edition that bear an inscription by Miller to the subscriber. (THNOC, MSS 647; gift of Edwin J. Blair)

Cover: New Orleans artist Noel Rockmore’s cover design for Charles Bukowski’s Crucifix in a Deathhand (1965) is one in a series of dark, dreamy illustrations and etchings he provided for the book. (THNOC, 83-545-RL)

Orleans jazz musicians. The *Outsider* was a critical success and had an international subscription base.

In 1963 Loujon Press ventured into book publishing with *It Catches My Heart in Its Hands*, the first major collection of Charles Bukowski’s poetry. The limited edition, comprising 777 copies, was manually printed on nine different shades of deckle-edge paper, giving it a look both eye-catching and elegant, simple and peculiar. The collection received rave reviews, attracting even more attention for Loujon. Bukowski was so pleased with the finished product, he told Jon

that it made leading literary magazines *Story* and the *American Mercury* “look like rusty shivs in an old alley.”

The Webbs printed 3,100 copies of Bukowski’s next collection, *Crucifix in a Deathhand* (1965), and still managed to produce a book that was as distinctive as the first: in addition to deckle-edge paper, it featured illustrations by Noel Rockmore, a prolific New Orleans-based artist best known for his 1963 series of Preservation Hall musicians’ portraits. For the cover, the Webbs used a special green-and-turquoise cork-mounted paper (see background image at top).

Alternative Imprints: Jon Webb, Gypsy Lou, and the Hand-Sewn World of the Loujon Press

On view August 13 through November 16

At the Williams Research Center, 410 Chartres St.

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Free and open to the public

ON VIEW



Gypsy Lou Webb and poet Charles Bukowski, pictured in Tucson, Arizona (THNOC, 2011.0427.31; gift of Edwin J. Blair)

In 1965 the ever-restless Webbs moved to Tucson, Arizona, where they published the last installment of the *Outsider* and two books by Henry Miller: *Order and Chaos Chez Hans Reichel* (1966), which received an award from the Type Directors Club, and *Insomnia: Or, the Devil at Large* (1970), an elaborate production that included the book itself, reproductions of 12 Miller watercolors, and a large, handmade wooden box bearing a photograph of Miller and his wife, Hoki Tokuda, as well as a personalized nameplate for the subscriber.

As with the *Outsider*, the Loujon books were beautiful labors of love: they were typeset by Gypsy Lou, printed by Jon, and assembled by them both at home—a process that became more

arduous as Jon's health declined. He died June 9, 1971, in Nashville, Tennessee, after which Gypsy Lou eventually made her way back to New Orleans, where she lives today.

In August 2013 The Historic New Orleans Collection will present *Alternative Imprints: Jon Webb, Gypsy Lou, and the Hand-Sewn World of the Loujon Press* at the Williams Research Center. Through photographs, Loujon publications from the Edwin J. Blair Collection (MSS 647), correspondence, and paintings by Noel Rockmore, the exhibition will explore Loujon's small but celebrated catalog, as well as the Webbs' relationships with other self-proclaimed outsiders in New Orleans and elsewhere.

—Nina Bozak

Loujon's Legacy

When the oil business brought Edwin J. Blair to New Orleans, in January 1963, he was a young man from Southport, Connecticut, who craved connections beyond the Petroleum Club. A friend told him about the *Outsider*, Loujon Press's avant-garde literary magazine, and Blair subsequently met Gypsy Lou Webb on Royal Street across from the old A&P grocery store, where she was selling her artwork as well as issues of the magazine. A friendship with both of the Webbs and a decades-long interest in the Loujon Press was born.

Edwin J. Blair, left, and Jon Webb are shown next to the Chandler and Price printing press that the Webbs received from the Tulane University drama department. Loujon Press used the press for much of its production. (THNOC, 2011.0427.24; gift of Edwin J. Blair)



Blair says Jon Webb “had a schedule that was so rigid . . . he wouldn’t see anybody except on Sundays, so I was told to come on Sunday afternoons.” Blair, who was nearly 40 years Jon’s junior, would hang out and observe while the eccentric couple went about their work. The Webbs were in the process of publishing their first book, a collection of Charles Bukowski’s poetry, and Jon confessed to Blair that Loujon was strapped for cash—they didn’t have enough money to even buy paper for the new project. Blair was not a wealthy man and could not afford to underwrite the Webbs’ work but agreed to buy 100 copies in advance, for two dollars per book. The project was saved.

Blair became friends with Bukowski when the poet came to New Orleans to promote the finished collection, *It Catches My Heart in Its Hands*. Jon had arranged a meeting with Bukowski and fellow poet John William Corrington, but the two men, who had long admired each other’s work and had never met, did not hit it off. Corrington was professorial in manner and academic in his interests. Bukowski was a former postman who liked drinking and gambling on horses. Bukowski sought refuge in conversation with Blair, discussing, among other things, an important race at the New Orleans Fairgrounds. Blair and Bukowski kept in touch over the years, and Blair continued to send him

updates about Jon and Gypsy Lou. Some of this correspondence is featured in *Alternative Imprints*.

In 2012, Blair donated a trove of Loujon Press memorabilia to The Collection. He also participated in The New Orleans Life Story Project, The Collection’s oral history program. Blair remembers being in his hotel room on a business trip in 1971, when he received word from Gypsy Lou that Jon had passed away.

“He was someone that treated me as an equal,” Blair says. “Here I was, some punk kid, and here he was in his 60s. What I have tried to do during my life is to keep the memory of Jon alive.”

—Mark Cave

Pipe Dreams Opens June 18



Photo by Tom Little, courtesy of Carnegie Museum of Art

Snuff grater: between 1675 and 1725; boxwood and iron; French; courtesy of Carnegie Museum of Art, Pittsburgh; 27.10.520

Tobacco cured and processed in the French style was more suited to snuffing, chewing, or rubbing along the gumline than it was for smoking. Consumers used rasps, or graters, to shave off the desired quantity from small bundles of tobacco, known as *carottes* (named for their carrot shape).

Yet during the first quarter of the 18th century, as tobacco from Virginia flooded European markets, shifting consumer preferences led to increased demand for smoking tobacco. Smoking tobacco, processed in the English or Chesapeake style, was lighter weight and more fully dried than the heavier French-style tobacco. Because French growers in Louisiana were paid by the pound for their tobacco leaf, however, the company faced significant resistance to its attempts to encourage growers to shift processing methods.

The Collection’s newest exhibition examines the rise and fall of Louisiana tobacco production under the French Company of the Indies, a trade behemoth that was granted full control of the colony by the Crown in 1717. The company’s clumsy attempts to appropriate land from American Indians for tobacco cultivation were its ultimate downfall: in 1729 the Natchez Indians killed more than 230 Frenchmen and burned the colony’s tobacco fields, prompting the company to relinquish its stake in Louisiana in early 1731.

Pipe Dreams: Louisiana under the French Company of the Indies, 1717–1731

On view June 18 through September 15

Opening reception June 26
(see p.11 for details)

In the Williams Gallery, 533 Royal St.

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.
Sunday, 10:30 a.m.–4:30 p.m.

Free and open to the public

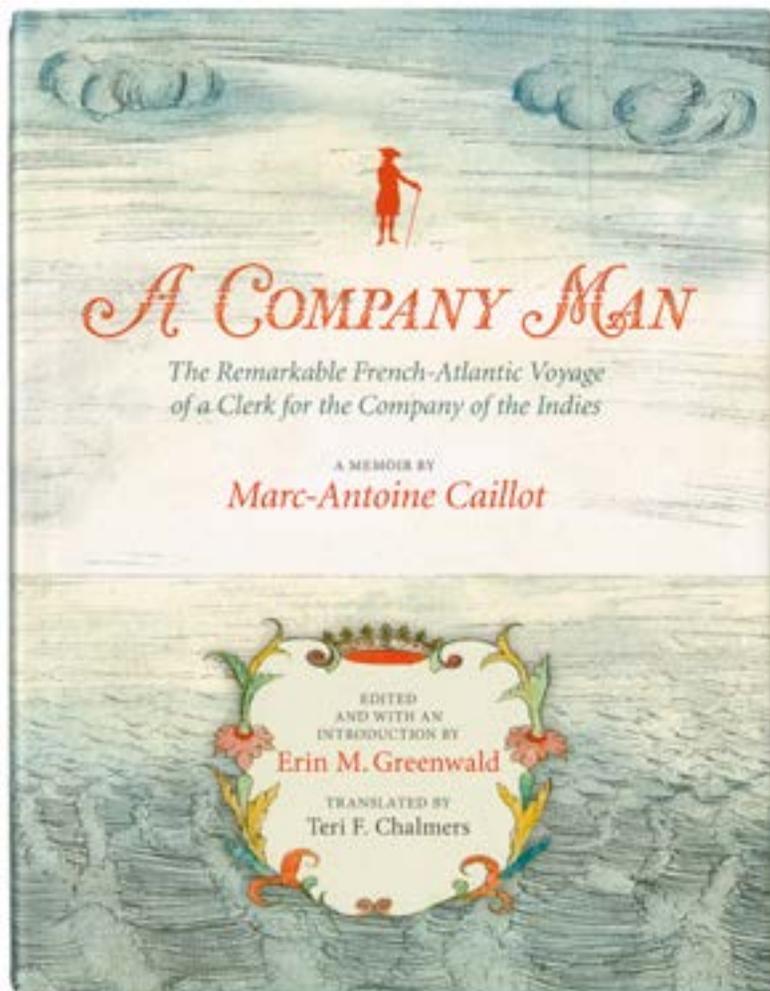
ON VIEW

Introducing the Fine Print Book Club

Friends and members of The Historic New Orleans Collection already know that our publications play an essential role in accomplishing our mission to study and preserve the history and culture of New Orleans and the Gulf South. Our award-winning titles bring contemporary scholarship about the region to bookshelves and libraries across the country, where they continue to spark further research and discussion.

We are proud to introduce a new way to explore our publications: the Fine Print Book Club. Dreamed up during last year's Laussat Society Gala, Fine Print provides an intimate forum for readers to discuss The Collection's books directly with the authors and editors responsible for putting them into print. We plan to hold a gathering approximately two months after the release of each new publication.

In June, over lunch in The Collection's beautiful Counting House, the Fine Print Book Club will discuss our latest offering, *A Company Man: The Remarkable French-Atlantic Voyage of a Clerk for the Company of the Indies*, with the book's editor, Erin M. Greenwald. Greenwald, who wrote the introduction and annotations for the book, is a curator and historian at The Collection. She and other members of THNOC's editorial team will foster discussion about Greenwald's sleuthing in French archives; the persistence of translator Teri Chalmers; and the particular circumstances faced by the author, Marc-Antoine Caillot, as he journeyed from Paris to the New World. Participants will receive a set of questions to help frame their reading of the book and spark ideas for our conversation. We look forward to a lively discussion as participants bring their own questions and thoughts about this fascinating tale to the table. Those who care to stay afterward can tour the exhibit *Pipe Dreams: Louisiana under the French Company of the Indies*,



1717–1731, where Caillot's original manuscript will be on display.

The Collection launched *A Company Man* in mid-April with a lecture by Greenwald that drew a standing-room-only crowd; she and the book were recently featured on WWNO's *The Reading Life*. In order to foster thoughtful, focused conversation, we are limiting the group to 15 people per session and encourage participants to come prepared with questions and observations. Gatherings will be held on Friday, June 28, and Saturday, June 29, from noon to 2 p.m. at 533 Royal Street.

—Dorothy Ball

Registration is required and is \$10. Rates will increase to \$20 after June 20. Because seating is limited, we encourage you to register early.

Participants can purchase copies of *A Company Man* at *The Shop at The Collection*, local booksellers, and major online retailers (learn more about the book at www.acompanymanbook.com). For reservations, call (504) 523-4662 and indicate which session you would like to attend.

THNOC E-Books Hit the Web

The publications department of The Historic New Orleans Collection is pleased to announce our grand leap into high-tech publishing with the launch of our first-ever e-books. The two titles in the Louisiana Musicians Biography Series, Harold Battiste's memoir *Unfinished Blues: Memories of a New Orleans Music Man* and Ben Sandmel's biography *Ernie K-Doe: The R&B Emperor of New Orleans*, are now available for Amazon's Kindle and Barnes and Noble's Nook.

"As our publications program continues to expand, we're constantly striving to develop fair contracts for our talented authors," said Jessica Dorman, publications director. "When I started working for The Collection nine years ago, electronic editions weren't part of the conversation. Today, authors expect—and deserve—to see their work appear in multiple formats."

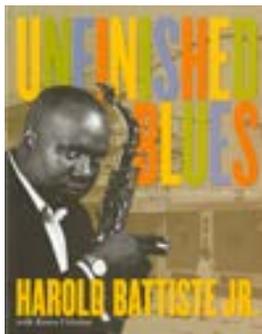
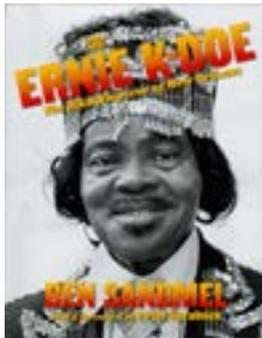
Marketing Manager Teresa Devlin adds that "by adding our award-winning titles into the e-book marketplace, we are increasing the exposure of the institution, not only as a publisher, but also as an archive."

In many corners of the publishing world, the market for e-books is outpacing that of traditional print books, but THNOC's print catalog has been holding its own. Publications like ours—heavily illustrated "art" books—are exactly the type that people still like to buy in print form, so to enter the e-book arena we really had to look at our existing titles and decide which books would best transition into the new format. A book like *Furnishing Louisiana*, for example—a large-format reference book with more than 1,200 color images, 500-plus pages, and a detailed catalog of furniture forms—is going to lose its impact on a small-screen e-reader.

Our musicians biographies have been so hot—winning awards, enjoying ongoing press coverage—it seemed natural for us to jump on that bandwagon and ride it into the 21st century. These books combine the kind of serious historical credibility THNOC is known for with easy readability and entertainment value. One can imagine people at Jazz Fest hanging out in the gospel tent, sipping a cold drink, listening to music, and exploring the life and times of Harold Battiste or Ernie K-Doe on their slim e-readers.

"We know throngs of people from all over the world come to New Orleans for its musical heritage—just look at the attendance for French Quarter Festival and the Jazz Fest," notes Devlin. "We also know that, logistically, we can't have our books in every independent bookstore across the country. E-books allow us to make these titles available to anyone, anywhere. They allow us to move our books from a perceived investment purchase to an impulse purchase."

Now that we've fully entered this new world of digital publishing, e-books will likely be a part of the conversation at the earliest stages of production. We look forward to releasing electronic versions of our new books and old titles as we continue into the digital century.



FROM THE DIRECTOR

The Collection has long explored the many layers of our rich culture, but this issue of the *Quarterly* is all about our region's ever-growing literary heritage. This month The Collection will host its first installment of the Fine Print Book Club, which we hope will foster a new way to enjoy THNOC's books and authors. Later this summer, the Williams Research Center exhibition *Alternative Imprints* will explore the New Orleans-based Loujon Press's role as a major player in the midcentury alternative literary scene, publishing some of the leading writers of the Beat movement and paving the way for countless other small, artisanal publishers.

A new summer book festival to be held June 22 at The Collection will showcase our latest releases and those of four regional publishing companies, bringing more attention to titles that celebrate Louisiana history and culture. In addition to The Historic New Orleans Collection, LSU Press, Margaret Media, Pelican Publishing Company, and University Press of Mississippi will provide curated selections from their presses. Representatives will be on hand to discuss behind-the-scenes details about the books.

The Collection's commitment to the printed word is unwavering, with a list of future titles that extends beyond the city's tercentennial in 2018, but we have also entered the world of digital publishing with the recent release of our first e-books. Available for download, the titles selected for this landmark are our two popular musicians biographies, *Unfinished Blues: Memories of a New Orleans Music Man* (2010) and *Ernie K-Doe: The R&B Emperor of New Orleans* (2012). Whether in print or digital, old or new, literary offerings from THNOC's holdings, catalog, and events calendar will give you plenty of pages to peruse this summer.

—Priscilla Lawrence

—Sarah R. Doerries



The Industrial Revolution of the 19th century presented a paradox: through improved railway and steamship transportation, it facilitated greater Western access to and trade with the East, giving Westerners unprecedented exposure to the decorative arts of faraway places and cultures. However, another result of industrialism, mass production, fueled Westerners' dissatisfaction with domestic goods. Aesthetes throughout the West hailed the decorative arts of nations such as China, India, and Egypt for being pure and uncorrupted by industry.

The 2013 New Orleans Antiques Forum, *Opulence and Intrigue: Exoticism in the 19th Century*, will examine the trend of non-Western motifs and styles in decorative arts. This year's topics include decorative arts at world's fairs, exotica-influenced Carnival designs, Middle East- and Far East-inspired architecture, Chinese art, American artists inspired by the Holy Land, and Western ceramics influenced by the natural world.

The four-day event, held August 1-4 in the French Quarter, includes talks by local and national decorative arts experts, special events, and optional pre-conference activities. Tom Savage, director of museum affairs for Winterthur Museum, Garden and Library, will serve as forum moderator. Registration for the event opens June 15. Visit www.hnoc.org/antiques.htm for details or call (504) 523-4662.



Detail of Aladdin, Krewe of Momus Mardi Gras parade float design by Charles Briton, 1878; THNOC, 1958.11.6

Opulence & Intrigue

Exoticism in the 19th Century

Thursday, August 1

Optional preconference tours, open only to registered participants in the 2013 forum:

A Glimpse of the Exotic

Visit Poplar Grove Plantation (Port Allen), St. Mary of False River Catholic Church (New Roads), and Lakeside Plantation (Bachelor) with guides Eugene D. Cizek, William M. Hyland, and Brian J. Costello.

Visiting a World unto Itself

Join THNOC Curator/Historian John T. Magill on an 1880s walking tour of the French Quarter.



City Sightseeing  New Orleans

Royal Antiques

KEIL'S ANTIQUES
Established 1899



Friday, August 2

Williams Research Center
410 Chartres St.

8:30–9:30 a.m. **Registration**

9:30–9:45 a.m. **Welcome**
Priscilla Lawrence, executive director,
THNOC

Jack Pruitt Jr., director of development
and external affairs, THNOC

9:45–10 a.m. **Opening Remarks**
*Fantasies of Opulence: An Introduction
to Exoticism*

Tom Savage (moderator), director of
museum affairs, Winterthur Museum,
Garden and Library

10–10:30 a.m.
Everyday Exotic: No Passport Required
John H. Lawrence, director of museum
programs, THNOC

10:30–11:45 a.m.
Visions of Cathay
Donald A. Wood, the Virginia and
William Spencer III Curator of Asian
Art, Birmingham Museum of Art

11:45 a.m.–2 p.m. **Lunch** (on your own)

2–3 p.m.
*The 19th-Century Southern Garden:
Influences and Inspirations*

Holly H. Shimizu, executive director,
US Botanic Garden

3:15–4:15 p.m.

*Exotic and Colorful: Orientalism in
American Architecture and Design,
1850–1910*

Richard Guy Wilson, Commonwealth
Professor's Chair in Architectural
History, University of Virginia

4:30–6:30 p.m. **Reception**
The Historic New Orleans Collection,
533 Royal St.

Saturday, August 3

Williams Research Center
410 Chartres St.

8–9 a.m. **Registration**

9–10 a.m.
Empress Eugénie and Orientalism
Alison McQueen, professor of art history,
McMaster University

10–11 a.m.
*Long Ago and Far Away: Looking for
the Exotic in Victorian Jewelry*
Ulysses Grant Dietz, curator of decorative
arts, Newark Museum

11:15 a.m.–12:15 p.m.
*The Orientalist Bible: 19th-Century
American Artists and the Holy Land*
John Davis, Alice Pratt Brown Professor
of Art, Smith College

12:15–1:45 p.m. **Lunch** (on your own)

1:45–2:45 p.m.

*Bedazzled by Another Realm: Exoticism
and Carnival in Late 19th-Century
New Orleans*

John Magill, curator/historian, THNOC

Sunday, August 4

Williams Research Center
410 Chartres St.

9:45–10 a.m.
*New Treasures at The Historic New
Orleans Collection*
Priscilla Lawrence, executive director,
THNOC

10–11 a.m.
*Exotica, Esoterica, and the Gulf South
in 19th-Century Ceramic Art*
Nicholas M. Dawes, vice president of
special collections, Heritage Auctions

11 a.m.–noon
*Inventing the Modern World: Furniture
and Decorative Arts at the World's
Fairs, 1851–1939*
Jason T. Busch, chief curator and Alan
G. and Jane A. Lehman Curator of
Decorative Arts and Design, Carnegie
Museum of Art

Noon–12:15 p.m. **Closing Remarks**
Priscilla Lawrence and Jack Pruitt Jr.

12:30–2 p.m.
Brunch with the Speakers (optional)
Antoine's Restaurant, 713 St. Louis St.



Hotel Monteleone

French Antique Shop, Inc.
ESTABLISHED 1970



New Orleans Silversmiths



The Schon Charitable Foundation



This set of armor, worn or carried by one of Christopher Columbus's men in 1492, was loaned by the Patrimonio Nacional, Real Armería del Palacio de Madrid, and required the construction of a hermetically sealed case.

ON THE JOB

Name: Warren J. Woods

Staff Position: Collections manager / exhibitions coordinator, on staff since 1983

The Assignment: Keep track of The Collection's holdings and serve as the exhibitions liaison



I have always loved museums. As a child growing up in New York, I would spend my weekends at the American Museum of Natural History, where my father managed the museum shop. While he worked, I was given free rein to view the exhibition halls and planetarium. I got to know the curators, scientists, exhibition builders, security guards, and other staff that made the museum run. My favorite part was going with the curators behind the scenes to the vault areas. The majority of museums display only about 10 percent of their holdings at any one time; the rest is kept in storage and inaccessible to the public. As I gawked at the rows of exotic animal skins and drawers full of mounted butterflies and other insects from around the world, I began to realize that *this* is where a museum truly lives and breathes. These childhood weekends, my anthropological and archaeological studies at Syracuse University, and my mother's love of history all prepared me for my work here at The Historic New Orleans Collection.

As collections manager / exhibitions coordinator, I oversee the registration and preparation departments, allowing me to work behind the scenes as well as interact with the public. Registrars form the heart and soul of any museum; they are

the gatekeepers of what comes in and out of our organization for any reason. They also secure legal ownership and maintain the legal records of an acquisition.

The preparators safeguard all of our holdings, whether they are on exhibit or in storage. Because The Collection is a museum as well as a research center, the public can request to see anything in our collection through our reading room. To ensure that holdings are safely viewed and handled by the reading room staff as they fulfill research requests, our preparators create specialized housings for items—acid-free paper and plastic sleeves for photographs, for example.

Both registration and preparation are vital to our exhibition team, working with curators and Director of Museum Programs John Lawrence to bring a vision to life. Years of planning go into selecting items and determining how and where they will be displayed; dealing with special lender requirements, such as light, temperature, and humidity levels; making or ordering display cases according to the exact dimensions of featured items; and constructing platforms and special barriers in the exhibition space.

One memorable challenge came during the installation of *Common Routes: St. Domingue–Louisiana*, our

first major exhibition after Hurricane Katrina. We were working with a lot of loaned items, more than 100 from US institutions and approximately 60 from organizations in France and Spain. One of those loans, from Spain, was a set of 15th-century armor—iron helmet; iron, leather, and bronze breastplate; and halberd, or a long-handled weapon—worn or carried by one of Christopher Columbus's men when he landed in St. Domingue, the French colony on the island of Hispaniola, in 1492.

After we put the pieces on the display form and pedestal, the Spanish courier who delivered the precious cargo said, "Now we can put up the hermetically sealed case around it." Mortified, I said, "What hermetically sealed case? No one ever mentioned a hermetically sealed case!"

The exhibition was set to open in just two days. Panic was not an option, and with everyone's input from the exhibition team, as well as help from our master carpenter at the time, Larry Falgoust, the sealed case was completed and the exhibition opened on time.

This camaraderie among THNOC staff members has kept me here for the past 30 years. If they will have me, I hope for at least another 30.

—Warren J. Woods

THNOC, LHA Announce 2012 Williams Prize Winner

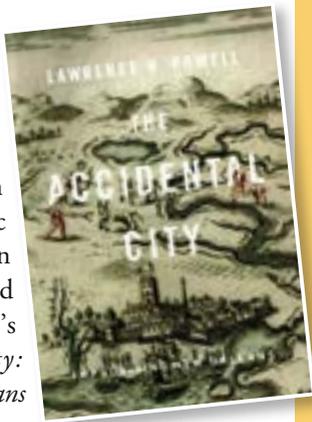
On March 22, at the annual meeting of the Louisiana Historical Association (LHA) in Alexandria, The Historic New Orleans Collection and the LHA announced Lawrence N. Powell's *The Accidental City: Improvising New Orleans* (Harvard University Press, 2012) as the winner of the 2012 Kemper and Leila Williams Prize in Louisiana History.

In *The Accidental City*, Powell—an emeritus faculty member in Tulane University's history department and former director of the university's New Orleans Center for the Gulf South—examines the full sweep of early New Orleans history, from its founding in 1718 through Louisiana statehood in 1812. Powell's light and swift prose takes the reader through the Crescent City's evolution from a French village, to an African market town, to a Spanish fortress, and finally to an Anglo-American center of trade and commerce. Along the way, there are land-jobbing schemes, stock market crashes, and nonstop squabbles over status, power, and position, with enough rogues, smugglers, and self-fashioners to fill a picaresque novel.

The prize panel commended the work, saying it “offers unprecedented insight into the emergence of the most curious city in America. The impressive research supporting the author's arguments is matched by his masterful prose. It is a book certain to educate as much as it entertains!”

The Kemper and Leila Williams Prize, named for the founders of The Historic New Orleans Collection, is offered annually by THNOC and the LHA. Since its inception in 1974, the prize has recognized excellence in research and writing on Louisiana history. Recipients receive a cash award of \$1,500.

A list of past Williams Prize recipients and the application information for next year's prize are available at www.hnoc.org/programs/williams-prize.php. *The Accidental City* is available for purchase at The Shop at The Collection, 533 Royal Street, and online at www.hnoc.org.



Concerts in the Courtyard Series

THNOC's spring concert series closes out with cellist Helen Gillet. Praline Pecan Liqueur cocktails will be provided by Sazerac. Sponsored by Associated Office Systems.

Friday, June 21

533 Royal St.

6–8 p.m. (Doors open at 5:30 p.m.)

Admission: \$10 or free for THNOC members (includes three complimentary cocktails)

Summer Book Festival

The Collection's Counting House will turn into a booklover's paradise as regional publishers show off their latest titles.

Saturday, June 22

533 Royal St.

Noon–3:30 p.m.

Admission: Free

The Upstairs Lounge Fire Memorial

In 1973, 32 people at the Upstairs Lounge, a French Quarter gay bar, were killed in a hate-motivated arson attack. Artist Skylar Fein, whose *Remember the Upstairs Lounge* was recently installed at the New Orleans Museum of Art, and historian Clayton Delery will each give a lecture about the tragic event. A jazz funeral from the WRC to the site of the lounge will follow.

Monday, June 24

Williams Research Center, 410 Chartres St.

3 p.m.

Admission: Free

Pipe Dreams Opening Reception

The Collection will celebrate the opening of its newest exhibition, *Pipe Dreams: Louisiana under the French Company of the Indies, 1717–1731*.

Wednesday, June 26

533 Royal St.

6:30–8 p.m., (private viewing for THNOC members, 5:30–6:30 p.m.)

Admission: Free

Francisco Bouligny Lecture

The Fountains of Bimini

The Spanish baroque ensemble La Folía will give a concert of works from the 16th, 17th, and 18th centuries, hearkening back to the age of European exploration and colonization. Sponsored by the Spanish Ministry of Culture. Seating is limited; for reservations, call (504) 523-4662.

Thursday, July 11

Williams Research Center, 410 Chartres St.

6:30 p.m.

Admission: Free

Cartography and Natural History

This map exhibition explores how cartography and its representation of the natural world has evolved over the past three centuries.

On view through August 4

Williams Research Center, 410 Chartres St.

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Admission: Free



Above: The members of OperaCréole perform selections from Scott Joplin's *Treemonisha* April 11 at the 14th annual Bill Russell Lecture. Below, left to right: organist Samuel Liégeon; pianist Wilfred Delphin; OperaCréole singers Brandon Richardson, Aria Mason, Ivan Griffin, Ebonee Davis, Founder and Director Givonna Joseph, Eldric Bashful, Tyrone Chambers, Crystal Morris, and Valerie Jones Francis; and Walter Harris, Loyola University College of Music and Fine Arts



Elizabeth Poe, Erin M. Greenwald, and Teri F. Chalmers at the April 17 launch party and book signing for *A Company Man: The Remarkable French-Atlantic Voyage of a Clerk for the Company of the Indies*



Lars Edegran's New Orleans Jazz Band performed at THNOC's Concerts in the Courtyard on April 19.

Right: Njum Waalo Band performs with New Orleans jazz banjo player Don Vappie on April 25 as part of an international colloquium on the ties between Senegal and New Orleans.



The Collection's Facebook page recently reached the milestone of 10,000 fans! THNOC's page on the social networking site debuted in March 2008 and regularly features images and items from our holdings, interesting facts about local and regional history, and information about upcoming THNOC events and exhibitions. To get in on the online fun, go to www.facebook.com/THNOC and click "Like."



Also featured at the Senegal colloquium were members of the Guardians of the Flame Maroon Society, representing the New Orleans Mardi Gras Indian tradition. Front row, left to right: Yero Dia and Baidy Dia. Back row, left to right: Cherice Harrison-Nelson, Bocar Dia, Herreast Harrison, Sileyé Dia, Brian Harrison Nelson, unidentified, Demma Dia, and Andrew Wiseman

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FOCUS ON PHILANTHROPY

Penny and René Bajeux



René and Penny Bajeux have lived and worked all over the world in locales as different and exciting as France, Hawaii, and Chicago, but for the classically trained chefs, New Orleans is home. They're committed not only to the city but also to The Historic New Orleans Collection, which Penny says "is the only place I know of where you can go get the pure history of New Orleans."

René, executive chef of René Bistrot, located inside the Renaissance Arts Hotel, is an avid history fan and has supported The Collection not only through his membership but also with his cuisine. In 2003 he organized a group of New Orleans-based French chefs to contribute dishes to The Collection's celebration of the bicentennial of the Louisiana Purchase. He even volunteered to cater the inaugural Laussat Society Gala, also in 2003.

"Everyone was there because they wanted to be there—I was impressed with that," Penny says of the event. "Plus, I was invited. Nobody ever invites the spouse [of the chef]!"

For Penny and René, it all began with a French connection. The Madison, Wisconsin-born Penny had decided to enroll in culinary school while au pairing for an American family in Paris. René, who grew up in an industrial area of northeastern France, near the borders of Luxembourg and Germany, had earned his stripes apprenticing under an Alsatian chef, in a restaurant located inside a train station. He began his culinary education at age 13 and was the only pupil in his group of 16 to complete the years-long apprenticeship, rotating

through all kitchen stations and passing an examination to receive his official certification. Afterward, he joined the French navy, which he found relaxing compared to his years of demanding work for a hot-tempered chef.

"Everyone was crying for their mama, and I was laughing because it was easier than being an apprentice," he says. "I liked it—wake me up at six in the morning, give me hot coffee, some bread, have me go running or [exercise] on a lake, on a boat."

René and Penny weren't in France when they met, but their memories of the country sparked an instant rapport when Penny applied for a job as a pastry chef at La Forêt, a Chicago restaurant where René was executive chef.

"It was a two-hour interview, and we talked about everything but the job," Penny recalls. "We talked about France, places I had traveled—and I got the job."

Penny was immediately impressed with René's commitment and focus as a chef. "The passion that he had for this job, for his career, for the food and respect for the food—that got me, because I was at a point where I was thinking, 'Gosh, how am I going to do this for the next 30 years?' He had been doing it for so long, it made me think, 'I can do this. I could learn so much from him.'"

After forming a solid friendship on the job, Penny and René began dating, and after traveling for six weeks in France together in 1990, they decided to get married. They had to make it quick, too, because René was offered the executive chef post for the Four Seasons Resort Maui. Their son, Rémy, now 21,

was born during the three years they spent in Hawaii. "Those were the days," Penny says, modestly summarizing their time in paradise.

René took another post with the Four Seasons, this time in Beverly Hills, California, and jobs in Mexico City, Montreal, and Chicago—where the couple's daughter, Clara, now 15, was born—followed. During that time, in 1996, René was named master chef by the exclusive Maître Cuisiniers de France. The award—"It's like being knighted by the French government," René says—brought René's already impressive career to new heights, alongside fellow master chefs such as Eric Ripert and Daniel Boulud. He is one of only 50 French master chefs working in America, and unlike the Michelin stars, this honor is bestowed by peers of the trade, not critics.

The Bajeuxs moved to New Orleans in 1997, and even the beauty of Maui or the glamour of Beverly Hills couldn't compare to life in the Crescent City.

"We have lived every place, and once you've lived here, where else do you go?" Penny says.

"It's a crazy city," René adds.

The Bajeuxs took to The Historic New Orleans Collection instantly, René especially. "I love history, all my life," he says. What I like about [The Collection] is they're never stagnant. They're always doing something new, and the staff they have are so smart. History is fun over there. Museums are sometimes stuffy and scary, but [The Collection] is always relaxing and comfortable."

—Molly Reid

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January–March 2013

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STAFF NEWS

New Staff

Chris Cook and **Marielena Crye**, docents. **Vasser Howorth**, VCS data entry / processor. **Steve Wagner**, buildings engineer. **Rebecca Noack**, HR generalist / financial analyst. **Makeba Barber**, records manager. **Jordana Balsam**, **Albert Dumas**, **Jo Glenny**, **Laura Jordan**, **Vivian Vinck**, **Diana Issokson**, **John Catledge**, **Leidy Cook**, and **Daniel Morvant**, volunteers.

Changes

Matt Farah has been named full-time reference assistant.

In the Community

Erin M. Greenwald has been elected a charter school governing board member at the Lycée Français de la Nouvelle-Orléans.

WRC Spotlight

Sofia Papastamkou (PhD, Université Paris 1: Panthéon-Sorbonne) is the WRC's latest exchange student from the École nationale des chartes in Paris. For her three-month tenure with WRC, she will build a searchable, web-ready database for THNOC's extensive cemeteries survey, originally conducted in 1981. She is being assisted by THNOC programmer Andy Forester and by the nonprofit Save Our Cemeteries.



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 2013 (January–March), 38 groups consisting of one linear foot and 1,819 items were accessioned.

■ A gift from Peter W. Patout of New Orleans is a century-old bundle of dried vetiver (see image above), still wrapped in a store label from the Canal Street-based Williams Pharmacy. Vetiver (*Chrysopogon zizanioides*) is a perennial grass native to northern India, where it still grows wild. Its domesticated variety is grown throughout the tropics and subtropics, and Haiti is currently the world's largest producer. The plant has brownish-purple flowers, tall stems, and long, thin, rigid leaves. It does not spread, is non-invasive, and its long vertical root system is beneficial in preventing land erosion. In recent years it has been found to repel Formosan termites, annual swarms of which are well known to Louisianans. Domestic vetiver was introduced to Louisiana by early French settlers, who used it for both practical and aromatic purposes. Fans made from dried vetiver were popular—they were sold in the French Quarter until very



recently—and many people today still place small bundles in drawers to provide a fresh, pleasant scent for clothing and linens, as well as to prevent mildew growth and repel moths.

Vetiver is from the same family of herbaceous grasses (*Gramineae* or *Poaceae*) as sugarcane, citronella, maize, and lemongrass. The fragrant oil derived from its roots—described as earthy, woody, or musty—is widely used to perfume soaps and toiletries. While used as a scent in some perfumes, its greatest legacy in that industry is its use as a fixative, which helps prevent evaporation and maintains stability of the fragrance's chemical compounds.

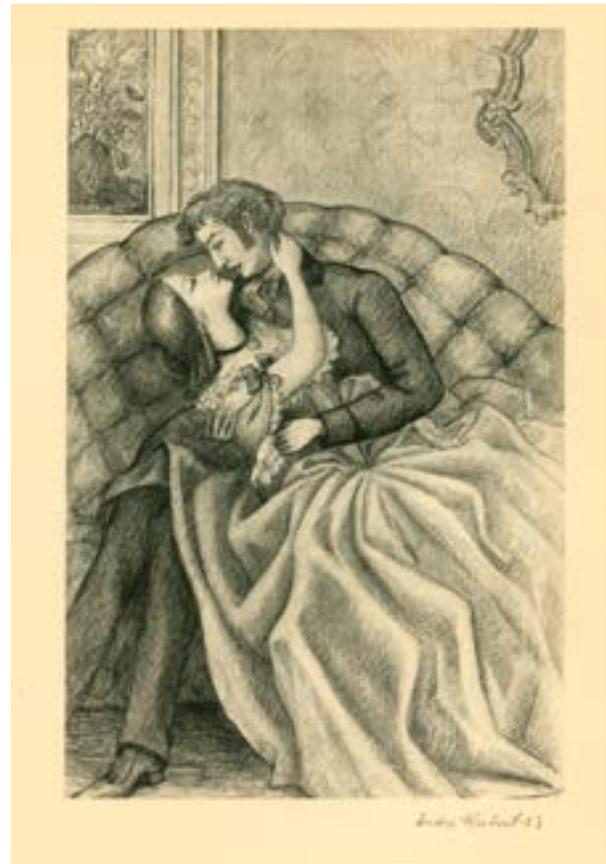
The Williams Pharmacy operated between 1901 and 1915 at 801 Canal Street, at the corner of Bourbon Street. A 24-hour shop serving the crowded downtown commercial district, the pharmacy was owned and operated by George A. Williams. Various drugstores occupied its location after Williams Pharmacy closed, and from 1927 to 1948 the building housed a succession of shoe stores. Kreeger's, a ladies' specialty store, expanded from the adjoining building and remained in operation until 1984. The location is now home to an athletic shoe store. (2012.0300.1)

■ The Collection recently acquired a lithograph map that shows New Orleans at the center of a large network of shipping and rail routes (see image at right). Entitled *The North, Central and South American Exposition, opening Nov. 10, 1885, closing Apr. 1, 1886*, the map was designed to promote the commercial and industrial unity of the Americas. It is a gift of Gilles-Antoine Langlois.

With New Orleans's expanding rail ties to the rest of the United States and its long-established oceanic shipping routes, the map shows the vast trade and travel networks that connected the city to much of the Western Hemisphere. The exposition referenced in the title was the follow-up to the World's Industrial and Cotton Centennial Exposition, a world's fair held from 1884 to 1885 that occupied several specially built structures on the site of Audubon Park (then known as Upper City Park). The first exposition suffered a crippling financial loss from both poor attendance and a \$1.7 million embezzlement courtesy of the fair's director-general, Edward A. Burke. It was hoped that a second run of the fair would recoup some of the losses.

The map was made by M. F. Dunn & Bro. Steam Press Lithographers, a firm that also specialized in engraving, printing, and bookbinding. Brothers Michael Fitzgerald Dunn and Dennis J. Dunn were partners in the business, which, in





the mid-1880s, was located at 70 Camp Street, between Gravier and Natchez Streets—an area known for its printers and newspaper offices. Michael had previously worked for printer T. Fitzwilliam & Co. before going into business with his brother. Their lithographic presses printed in black and white as well as color, and aside from maps like this one they also produced pictorial material such as sheet music. The partnership ended in 1902, when Dennis died, after which Michael worked as a stationer until his death in 1913. (2013.0043.1)

—*John T. Magill*

Library

For the first quarter of 2013 (January–March), 129 items were accessioned.

■ Kate Chopin's acclaimed feminist novel set in Louisiana, *The Awakening* (1899), was little known in academic circles and nearly forgotten until Cyrille Arnavon, a professor at the Universities of Lyon and Lille, discovered a copy in a Parisian bookstore in 1945. A year later he wrote an article for a French publication in which he compared the novel, the

story of a passionate woman confined by the rigid social order of her time, to Gustave Flaubert's *Madame Bovary* (1856), another novel about a woman who struggles against gender and societal oppression. Arnavon's article elevated the St. Louis-born Chopin (1850–1904) from the ranks of regionalist authors to her current place among major American realist and naturalist writers such as Theodore Dreiser and Frank Norris. In 1952 Arnavon published the first translation of *The Awakening*. Entitled *Edna*, for protagonist Edna Pontellier, a copy of this French translation was recently donated to THNOC by Xavier University professor emeritus Thomas Bonner.

Arnavon held visiting professorships at Harvard and Columbia Universities, and while at Harvard, in 1959, he taught the Norwegian Per Seyersted, directing and encouraging his interest in Chopin. This interest resulted in Seyersted's dissertation on Chopin, which he later developed into a critical biography and a two-volume edition of her complete works. They were published by Louisiana State University Press in 1969 and 1970, respectively. Without

Arnavon's translation and his influence on Seyersted, Chopin and much of her work could have languished. This copy of *Edna* includes four ethereal illustrations (see images above) drawn by André Hubert in 1953. (2013.0039)

■ From the late 1840s through the rest of the 19th century, approximately 8,000 Cuban citizens fled the oppression of Spanish colonial rule and settled largely in New York and New Orleans. Many of the exiles were writers and poets who went on to found newspapers and organizations in the United States in order to rally support for Cuban independence. One of these Cuban poets, Pedro Santacilia (1826–1910), who had been imprisoned in Cuba for his outspoken liberal ideas, gave a series of lectures at the Cuban Democratic Athenaeum of New York during the 1850s. The lectures, collected into a volume that is now considered one of the earliest histories of Cuba, were published in New Orleans in 1859 by Luis Eduardo del Cristo, who may have also fled Cuba. A recent acquisition by our library, *Lecciones Orales sobre la Historia de Cuba, Pronunciadas el el Ateneo*

Democratico Cubano de Nueva York, was an important benchmark in the promotion of a national Cuban identity, and its publication in New Orleans is indicative of the city's role as a southern focal point for Cuban political activity at the time. (2012.0066.1)

■ A recently acquired 19th-century broadside announces a sheriff's sale at public auction of the contents of an unnamed Canal Street store owned by James R. Dickson. The store, which was located at 153 Canal Street, next to D. H. Holmes' Dry Goods Store on today's 800 block, specialized in ladies' goods such as lace, embroidery, ribbons, mantles, and shawls. The auction, which took place on the morning of Saturday, April 28, 1860, was authorized by E. T. Parker, Orleans Parish sheriff, in accordance with the lawsuit *Marvin N. Rogers et al. v. James R. Dickson*. As for payment, the broadside states, "Terms—Cash on the spot." (2013.0102.10)

■ Dance cards are small decorative booklets that list musical titles and their respective dance styles—waltz, polka, foxtrot, etc.—with a space by each entry for a lady to pencil in the name of the gentleman to whom she had promised that dance. Popular souvenirs of dances from the 19th century through the 1930s, dance cards often have tiny pencils attached. The library has acquired two dance cards for events held in January 1920, both featuring the Louisiana Jazz Five. The Dixieland ensemble was one of the earliest jazz groups to record extensively and was led by New Orleanian Anton Lada. (2013.0102.7.1, .2)

—*Pamela D. Arceneaux*

Manuscripts

For the first quarter of 2013 (January–March), 40 acquisitions totaling approximately 54 linear feet were accessioned.

■ Dr. Michel Halphen (ca. 1778–1838) was a French physician who strongly advocated for better public health—more sanitary conditions in hospitals, streets, and homes—in early

19th-century New Orleans. The French physician published two seminal works, one about the cholera epidemic and the other regarding yellow fever. Those tomes are already among our rare book holdings, and we recently acquired a small number of papers relating to Halphen's career.

A gift of Dana Waldo, these additions to the Dr. Michel Halphen Société Médicale de la Nouvelle-Orléans Papers include several certificates from the Académie Royale de Metz, the Real Sociedad Patriótica de La Habana, and the Regia Taurinensis Academia. Also included is correspondence from various organizations, including the Congrès Scientifique de France. (2013.0030)

■ An Andrew Jackson military order dated December 14, 1813, provides details of Jackson's military career before his victory at the Battle of New Orleans. Jackson (1767–1845) later served as the seventh president of the United States.

The order, signed by Jackson but possibly written by his aide-de-camp John Reid, was composed at a time of desperation at the peak of the Creek War (1813–14). Jackson, then a major general in the Tennessee militia, was losing many men from his volunteer militia due to recruitment expirations. The general order pertains to the distribution of arms and accoutrements for a new draft of militiamen expected to arrive in the coming weeks. (2012.0042)

■ An antebellum schoolteacher's letter to an unidentified friend documents the perspective of a well-educated northern woman living in the Deep South on the brink of the Civil War. The letter, written by Mary E. Stratton and dated January 27, 1861, was composed at Nottoway Plantation, 78 miles upriver from New Orleans. Stratton appears to have been employed there as a teacher for the children of John Hampden Randolph, the plantation's owner.

The first part of the letter summarizes Stratton's July 1860 stay in Biloxi, Mississippi, during which she survived a

hurricane that caused "a great loss of life and property." The second part of the letter concerns her stay in Baton Rouge and her attendance at the Louisiana state legislative session in which the body voted to secede from the Union. She notes that Mr. Randolph, while "strong for the Union," feels that, given the possibility of a "forced Union," it would be better for Louisiana to secede. She further describes the subsequent state-level preparations for war and the formation of military units. The letter concludes with a description of Nottoway, "a splendid specimen of architecture" with every "modern convenience that money can purchase." (2013.0058)

—*Mary Lou Eichhorn*



THE QUARTERLY

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This hand-colored map of America east of the Mississippi River, Cuba, and the Bahamas—created by cartographer Nicolas de Fer and engraver Vincent de Ginville in 1701—shows areas of French exploration from 1683 to 1698–99. The map's title cartouche is framed by a vignette depicting the assassination of La Salle by his own men. (THNOC, 1971.34)

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