



THE HISTORIC
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COLLECTION
QUARTERLY

Volume XXV, Number 4

Fall 2008

CAJUN DOCUMENT, 1974



*Making a Net,
© Charles H. Traub
and Douglas Baz, 1974*



Clifton Chenier

CAJUN DOCUMENT, 1974

On view at the Williams Research Center, 410 Chartres Street

December 2, 2008–February 20, 2009

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Free and open to the public



Moss Gin



Retrieving Crawfish Nets

CAJUN DOCUMENT, 1974

For six months in 1974, Charles H. Traub and Douglas Baz lived in Breaux Bridge, Louisiana, and photographed there and in the surrounding countryside. Their collective work encompasses many hundreds of images depicting the land, the people, and life patterns of Louisiana's Cajuns. Cajun Document, 1974, which will be exhibited December 2, 2008, through February 20, 2009, at the Williams Research Center, is a selection of 30 images from that series. In his own words, Charles Traub shares the story of capturing these images with Douglas Baz, whom he refers to as Beau:

It's been 35 years since we wailed down the Great River Road, two 'boys'—postgraduates escaping from the brutal Chicago winter. Our minds drifted to the mythologies of the South; and then wandered to *Easy Rider*, Don McLean's "American Pie," the works of Faulkner, and the music of Leon Redbone. The real point of the road trip is making a picture of the American Landscape: How can we do it differently—dream the dream on—something beyond Ansel Adams. We were cocky! Beautiful wooden 4 x 5's on big tripods; let's make art!

We stayed off the interstate, smoked cigars, and ate local fare. Food, landscape, and photographs got better the farther down the road we drove. As it became flatter, the horizon line became a question: What to do with it? You can't keep making the same pictures of that twisted tree and vines entangled in swamp with a kind of pseudo-lifeless stillness, a little maudlin and a little Gothic. Something is missing: people.

Loo-wee-zee-anna! This is a little different; Beau! Where are we? They aren't speaking English. Sounds like French to me. Yeah, but do you understand what they're saying? Ne pas? "Cher, this is Cajun land," the lady says. It could have been New Iberia, St. Martinville, Abbeville, or anywhere west of Baton Rouge, north of New Orleans, somewhere between Crowley, Eunice, or Houma. It's where Gustav's winds are blowing as I now write, September 1, 2008. And damn, I'll always remember the first time: crawfish étouffée, she served up. That trip was too short; we vowed to find out about these people and go back.

A year later, in 1974, we'd done our homework; read a lot about Cajuns, Acadia, and southwest Louisiana—its politics and

All images: © Charles H. Traub and Douglas Baz, 1974



Cajun Woman



Fiddler and Drummer



its folklore. Cajun music, outside of Louisiana, was the domain of the Smithsonian Institution, though someone did seem to know about chef Paul Prudhomme. Few of the people we knew could tell the difference between filé powder and a workboat, or a Creole and a Cajun. They couldn't quite believe that we were taking a six-month sabbatical to photograph in a place called the Great Atchafalaya River Basin, and document it all! "You all don't even do that style of work," they said.

Well, we were going to make the definitive American documentary of a vanishing and unique culture, a pocket of singular patois-speaking people, descendants and survivors of a diaspora, who had managed to protect some wonderful heritage. Yeah, we knew about Robert Flaherty, Walker Evans, Robert Frank, Clarence John Laughlin, and all the others. Our ambitions were no less; we were determined to see what *we* could say about all this.

Breaux Bridge, crawfish capitol of the world, was our epicenter—our little rented cottage, a couple of trays in the bathroom sink to develop film: rock and roll. And each day was a new adventure...but not without a breakfast stop first at Mama Thibodaux's for drip coffee, boudin, and eggs. We did it all—the fais do-dos, boucheries, trail rides, weddings, Mardi Gras, quarter-mile racing, farming, fishing, hunting—you name it.



It's hard to tell who photographed what. Our styles melded together. It was a shared undertaking. There was no real plan—just the desire to see, experience, talk, engage, and photograph. We were outsiders to be sure, and the view is always that—of the curious onlooker. You can only know what you know and only photograph what you find intriguing. We tried to do just that: capture the land, the people, and the culture—all that seemed so curiously at odds with big city life, and even our own aspirations to the world of galleries, museums, and fancy publications.

This "foreign" place allowed us to experience a part of America that helped define this nation. There was something so genuine in these people that gave reason to our escapism. It allowed us to see diversity and ethnicity that mingle and intermingle, and yet remain hermetic but not preserved. Even at the time, people knew that Cajun land, and all that it represented, was going to be lost. We saw the growth of box stores, shopping malls, interstate highways, oil greed, and fast food, which would eventually level 'our' Acadia.

We were inspired by Paul Tate, Jimmie Domengeaux, Barry Ancelet, Dewey Balfa, Ralph Rinzler, and all of those individuals who fostered the Cajun Renaissance. We thought that maybe our document could help; it didn't get seen much though. The world spun on. Our editor died and thus the book that was planned. And now, so many years later, the documenting seems all the more relevant as the storms keep surging, the wetlands receding, the fish and wildlife diminishing.

Do what you can to safeguard it—at the very least your own memory of it. Every record counts. Every effort counts. What is a documentary? I have been thinking about what it is to witness and capture things, people and places throughout my professional career. Thus far, I can only tell you that it is the personal narrative of what a photographer sees.

—Charles H. Traub

Charles H. Traub is chair of the graduate program in photography, video, and related media at the School of Visual Arts in New York.

Douglas Baz founded the photography department at Bard College, Annandale-on-Hudson, New York, and is a freelance documentary and fine-art photographer.

Fourteenth Annual Williams Research Center Symposium

THE ACADIAN DIASPORA

For registration information, visit www.hnoc.org or call (504) 523-4662.

Friday, January 30, 2009

The Historic New Orleans Collection, 533 Royal Street

6:00 p.m. **Reception**

Saturday, January 31, 2009

Omni Royal Orleans Hotel, 621 St. Louis Street

8:00 a.m. **Registration**

8:50 a.m. **Welcome**

Priscilla Lawrence, Executive Director
The Historic New Orleans Collection

9:00 a.m. **Introduction**

Glen Pitre, Symposium Moderator
Writer/Filmmaker, Côte Blanche Productions

9:15 a.m. **An Overview of the Acadian Diaspora**

Carl Brasseaux, Director, Center for Cultural
and Eco-Tourism
University of Louisiana at Lafayette

10:00 a.m. **Break**

10:20 a.m. **The Acadians, A Founding People of Canada**

Maurice Basque, Director, Institut d'études acadiennes
Université de Moncton

11:00 a.m. **18th-Century Acadians in Belle Île en Mer**

Claire Bettag, CG, CGL, Genealogist

11:30 a.m. **Acadian Settlement in the Atlantic Colonies**

John Mack Faragher, Arthur Unobskey Professor of
American History and Director, Howard R. Lamar
Center for the Study of Frontiers and Borders
Yale University

12:00 p.m. **Lunch**

1:30 p.m. **Invitation to Symposium 2010**

1:40 p.m. **Cajuns and Their Material Culture**

Malcolm L. Comeaux, Professor Emeritus
School of Geographical Sciences
Arizona State University

2:25 p.m. **Avec espoir pour l'avenir: With Hope for the Future**

An interview with Barry Jean Ancelet, Granger &
Debaillon Endowed Professor of Francophone
Studies, University of Louisiana at Lafayette,
by Glen Pitre

3:10 p.m. **Moderator's Comments and Closing Remarks**

3:30-5:00 p.m. Williams Research Center, 410 Chartres Street

Questions and Answers

Meet the speakers and view the exhibitions:

Cajun Document, 1974

Evangeline: From Tragic Heroine to Cultural Icon



Promotional photograph of actress Dolores Del Rio from the 1929 film *Evangeline*, between 1929 and 1932 (1993.132), gift of Jim Fontaine

EVANGELINE: FROM TRAGIC HEROINE TO CULTURAL ICON

On view at the Williams Research Center, 410 Chartres Street

December 19, 2008–April 25, 2009

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Free and open to the public

Though written over 160 years ago, Henry Wadsworth Longfellow's epic poem *Evangeline: A Tale of Acadie* still resonates with Acadians throughout North America. The poem tells the story of the virtuous heroine Evangeline, who is separated from her new husband Gabriel during the Acadian exile from

Nova Scotia. Evangeline spends the rest of her life traveling all over the United States searching for her lost love. Although a fictional tale, the poem is based on the true story of *le grand dérangement*. Over 3,000 of the Acadians exiled in 1755 eventually settled in Louisiana and are now known as Cajuns.

The exhibition *Evangeline: From Tragic Heroine to Cultural Icon* explores the relationship between Longfellow's poem and the Cajuns living in south Louisiana. Since the poem's publication, Cajuns have embraced it as a part of their culture. Showcasing maps, books, prints, and ephemera, the exhibition will bring this story to life. Among the highlights are still images from the 1929 silent film *Evangeline*, shot in St. Martinville, Louisiana, as well as a copy of the poem (1905) illustrated by renowned artist Howard Chandler Christy.



Illustration by Howard Chandler Christy from the 1905 edition of *Evangeline* (88-444-RL)

—Amanda McFillen

Prints Past & Prints Present: Limited Editions from Louisiana



Modernist Still-life by John Canaday, ca. 1945
(2008.0216.19), partial gift of Dr. James W. Nelson

Prints form the foundation of The Historic New Orleans Collection. When General L. Kemper Williams began amassing historical artifacts in the 1930s, the first object he acquired was a print depicting the Battle of New Orleans. Subsequently, General and Mrs. Williams turned their interest to views of the harbor, docks, markets, and the Vieux Carré and its expansion into adjacent faubourgs. They supplemented these views with books and maps—and, since the establishment of The Collection in 1966, curatorial staff has continued to build the institution's print holdings.

Prints Past & Prints Present: Limited Editions from Louisiana marks the fourth joint venture between The Historic New Orleans Collection and the New Orleans Museum of Art. The exhibition, which opened in September at NOMA, draws from the print collections of both museums. The show consists of 60 works by more than 50 printmakers who visited or resided in New Orleans from the late 19th century to the present.

The exhibition is arranged in two parts, with The Collection's prints featured in one gallery and NOMA's in another. The Collection presents works by such notable artists as Thomas Hart Benton, John Canaday, Henry Casselli, Elizabeth Catlett, Ralston Crawford, Caroline Durieux, Mabel Dwight, Morris Henry Hobbs, Sadie Irvine, John McCrady, Clarence Millet, Jules Pascin, Joseph Pennell, Ellsworth Woodward, William Woodward, and Guy Livingston Woolley. A wide range of subjects are presented—including landscapes, seascapes, street scenes, cemetery scenes, still lifes, genre scenes, and French Quarter views—in a variety of printing techniques. Two of the works are rare portraits: Ellsworth Woodward's only monotype—an 1890s portrait of his young wife, Mary Woodward—and a 1935 woodcut by Charles Frederick Surendorf, his only known double-sided print, which features a self-portrait on one side and a surrealist scene titled *The Genius* on the reverse.

Prints Past & Prints Present: Limited Editions from Louisiana will be on display through March 1, 2009. Admission is free for Louisiana residents; standard rates apply for all other patrons. NOMA is open Wednesday, 12:00–8:00 p.m., and Thursday–Sunday, 10:00 a.m.–5:00 p.m.

—Judith H. Bonner



The Genius by Charles Frederick Surendorf, 1935
(2008.0216.266ii), partial gift of Dr. James W. Nelson



Mary Woodward by Ellsworth Woodward, 1890s
(2008.0216.310), partial gift of Dr. James W. Nelson

Dianne Woest Fellowship in the Arts and Humanities

The Historic New Orleans Collection is proud to announce the recipients of the 2009 Dianne Woest Fellowship in the Arts and Humanities:

Dr. Victor George Hobson, University of East Anglia
“The Frederic Ramsey Jr. Papers”

Dr. Alecia Long, Louisiana State University
“‘There is an Abiding Air of Fantasy Here’: New Orleans Culture in the 1960s”

Courtney Rivard, University of California at Santa Cruz
“Contested Memories and New Terrains: A Comparative Study of the Production of Cultural Memories Surrounding September 11 and Hurricane Katrina”

Dr. Gillian Rodger, University of Wisconsin-Milwaukee
“The Stage and the City: Exploring New Orleans through its Theatrical World, 1840–1860”

The annual fellowship supports scholarly research on the history and culture of Louisiana and the Gulf South. Applications for the 2010 Woest Fellowship, due August 1, 2009, may be downloaded at www.hnoc.org.

The Historic New Orleans Collection gratefully acknowledges the generosity of Dianne Audrey Woest (1935–2003), a graduate of Southeastern Louisiana University, former president of the New Orleans Council for International Visitors, and true friend of the arts. Through a planned giving arrangement, Woest designated The Collection as the beneficiary of her estate.

The Collection Hosts International Conference on “Museums and Disasters”

In November, The Collection hosted the International Council for Museums and Collections of Archaeology and History’s 2008 Annual Conference, “Museums and Disasters.” ICMAH, a subcommittee of the International Council of Museums (ICOM), consists of approximately 600 institutional and individual members from 67 countries. It is currently one of the most active committees of ICOM.

The four-day conference at The Collection addressed four interrelated themes: The Ethics of Collecting and Interpreting Disasters; Establishing the Truth; What’s the Message?; and Exhibition Design. Representatives from the U.S., France, Greece, Germany, Japan, Finland, Belgium, the Netherlands, and Colombia spoke on a variety of topics, including risk management, racial/ethnic violence and anxieties, the Kobe earthquake, the exhibition of human remains, the challenges of protecting collections, and the lessons learned from disasters.

FROM THE DIRECTOR



Together we are stronger. The Historic New Orleans Collection regularly collaborates with fellow cultural institutions to enhance our collective ability to fulfill our missions.

Many of you attended the free concert, “Music on the Mississippi,” performed by the Louisiana Philharmonic Orchestra on February 13, 2008, at the St. Louis Cathedral. The event was the result of a partnership between The Historic New Orleans Collection and the LPO to present annual concerts highlighting the contributions Louisiana has made to the world of classical music. “Music on the Mississippi” was the second collaborative concert presented at the St. Louis Cathedral, thanks to rector Monsignor Kern and the Archdiocese of New Orleans. A standing-room-only audience turned out for the musical voyage down the Mississippi, featuring composers and pieces inspired by the mighty river, with Mark Twain, played by mikko, as the evening’s narrator. The concert was repeated in Hammond and in Slidell and a version for children was performed several more times in New Orleans and on the Northshore.

Dr. Alfred Lemmon, music historian and director of the Williams Research Center, has collaborated with the LPO’s artistic director Carlos Miguel Prieto, managing director Babs Mollere, and staff and musicians to establish the content for the concerts. The original concept has grown into a widespread educational initiative that will reach every school in the state. Filmmaker Walter Williams produced a DVD interpreting the concert for children, which will be distributed along with a teacher’s guide. Many generous sponsors have contributed to this effort.

Additional collaborative initiatives of The Collection include regular exhibitions at the New Orleans Museum of Art presented jointly by The Collection and NOMA. *Prints Past & Prints Present: Limited Editions from Louisiana*, on view through March 1, 2009, is the fourth installment in the exhibition series, which showcases the Louisiana art of both institutions. In the spring, The Collection and the Contemporary Arts Center are mounting complementary exhibitions of photographs from the extensive archives of the late photographer Michael P. Smith, now in the holdings of The Collection. *In The Spirit: Photographs of Michael P. Smith* will open in the Williams Gallery in March. *Twenty-Five Jazz Fests*, featuring Smith’s photographs of the New Orleans Jazz & Heritage Festival, opens at the CAC during French Quarter Festival and will run through July 2009. Plans for a November 2009 colloquium on the Alsace-Lorraine Jewish experience in Louisiana and the Gulf South are underway with the Consulate General of France in New Orleans.

The Collection is committed to the benefits of allying with fellow cultural organizations. We invite your participation, enjoyment, and support. I urge you to consult our website often for updates on exhibitions and events.

—Priscilla Lawrence

A Happy Life



Happy Gowland (2008.0030)

Sometimes you get a good one, and
sometimes you don't.
I bought a smoker the other night
looked like a stick of dynamite.
Sometimes you get a good one but it's
ten to one you won't.
The one he said was a real good smoke,
was no cigar, but a piece of rope.
Sometimes you get a good one, and
sometimes you don't.

—parody of 1916 hit song by Happy Gowland



Advance truck of the Paul English Players selling tickets to upcoming performances (2008.0030)



Signs advertising upcoming performances, possibly in Ponchatoula, Louisiana (2008.0030). Happy Gowland is featured in the sign to the left.



Happy, Lillian, and Henry Gowland, about 1922 (2008.0030)

ous lyrics for popular songs of the day—a “Weird Al Yankovic” of the vaudeville era. Happy’s humor persisted into old age. Cathy can still hear her grandfather singing to her during the height of the space race: “How much is that doggy in the *Sputnik*? The one with the waggly tail...”

Happy fell in love with another vaudeville performer, singer Lillian Touzet. They married in 1912. Together they worked for established shows such as the W. I. Swain and J. G. O’Brien stock companies and the Paul English Players. In between runs, the Gowlands organized their own companies. In 1913 they established the “20th Century Girl in the Moon Co.” Lillian “rode over the audience in a moon,” Happy recalled. The show was a great success in New Orleans and traveled throughout the state. Two- or three-night stints were held in Plaquemine, White Castle, Donaldsonville, Napoleonville, Labadieville, Patterson, Jeanerette, and New Iberia. The couple seemed to thrive on the road. Even the birth of their son, Henry Jr., in 1921 caused little interruption in their schedule. He simply traveled with them.

Of the established companies that Happy and Lillian worked for, the Paul English Players is the most notable. They opened with the group in July of 1918 in Alexandria, Louisiana. The company performed for the general public at the Liberty Airdome and staged special performances for wounded WWI soldiers at Camp Beauregard. The show was a success but was closed early due to the 1918 influenza pandemic. The Gowlands traveled as far as El Dorado, Arkansas, and Cooksville, Tennessee, with the Paul English Players. Country-music legend Jimmy Rodgers was also among the players during Happy and Lillian’s tenure.

The Great Depression brought a swift end to Happy and Lillian’s careers as performers. Happy noted in one of the scrapbooks, “This was the end...depression is here...the business slipped to nothing...it was great while it lasted.” Thankfully, the couple had been saving their money and were able to purchase a home in the growing Lakeview neighborhood of New Orleans. Happy found work managing several local movie theatres. Later in life, he began making toys—first for his grandchildren and then for sale. Lillian devoted her time to raising Henry Jr. and later developed a passion for gambling. She was renowned for her good luck.

Happy and Lillian’s grandson Michael Gowland, a New Orleans fireman, donated the scrapbooks to The Collection. During Hurricane Katrina, Mr. Gowland’s job required him to stay in New Orleans while his family evacuated. As his wife was loading the car to leave the city, she remembered Happy’s scrapbooks and took them with her. Like tens of thousands of New Orleanians, the Gowlands lost just about everything when their Lakeview home flooded. Thankfully the scrapbooks were saved and now have a safe and permanent home at The Collection.

Mementos, such as Happy’s scrapbooks, take on a greater significance in the aftermath of Katrina. The Collection encourages community members to follow Michael Gowland’s example by donating their family treasures to the institution’s holdings.

—Mark Cave



Vaudeville performers in front of the performers’ entrance to the Elyseum Theatre in New Orleans (2008.0030)



Steamer *Princess*, between 1858 and February 27, 1859 (1982.32.1)

A CLOSER LOOK

*The Antebellum Photographs of
Jay Dearborn Edwards, 1858–1861*



St. Charles Hotel, between 1858 and 1861 (1982.32.10)

Photographs communicate in one direction: from the past, where their content resides, to the present. They are fixed. It is we, the viewers, who change.

Even though early photographs depicted ostensibly familiar subjects, they presented the viewer—quite literally—with something never before seen. Hybrids of pure science and pure miracle, they inspired both trust and awe. Unlike other art forms, which more readily revealed the hand of the creator, early photographs were embraced for their ability to tell (or reveal) the truth. Deception, of course, has been part of photography's baggage since its invention. But this quality was more apparent to early practitioners than to early audiences.

Then as well as now, part of the unadulterated pleasure of looking at photographs resides in their potential to conjure a myriad of responses. By definition, responses will vary, given an individual's bank of personal memories or areas of curiosity. Indeed, a viewer may mine or glean information from a photograph that has little to do with its maker's intent. To encourage—and to chart—multiple paths of inquiry is the curatorial premise of *A Closer Look: The Antebellum Photographs of Jay Dearborn Edwards, 1858–1861*, which opened at The Historic New Orleans Collection in October.



The body of work left by Jay Dearborn Edwards is not materially different from that of many others who practiced the craft and art of early photography. Edwards used no secret formulas, no special cameras—only the tools and techniques of a working professional. It was his subject, the South's largest city, that sets his work apart. Edwards made several dozen photographs of New Orleans—undoubtedly more are waiting to be unearthed—within a span of fewer than five years. These images pique

our interest for their rendition of a specific place at a more-or-less single moment in time. And they represent, at least to this date, the earliest known photographic views on paper depicting the city of New Orleans.

The photographs on display in *A Closer Look*, together with a handful of others currently archived at other institutions, seem to be the remnant of a more substantial group. A numbering system on the prints suggests an original compilation of at least 118 views, assuming sequencing without gaps. Little is known about why these images were made. Like other professional photographers, then and now, Edwards made pictures of those people, places, and things that others paid him to record. But he seems to have exercised at least some degree of artistic agency. His business was advertised as a “gallery” with an assortment of pictures to be



American Aloe or Century Plant, *between 1858 and 1861 (1982.167.4)*

viewed and purchased—suggesting that Edwards anticipated the desires of his clientele, perhaps even shaping those desires with images made of his own volition.

The New Orleans of the late 1850s and early 1860s, the period of Edwards’s residency, was a thriving port city. The 1860 census placed the population at 168,375 people. A glance at *Gardner’s New Orleans Directory* of 1859 reveals the city’s

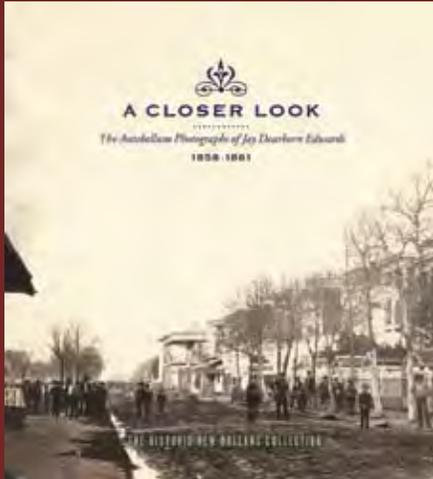
multifaceted commercial character. There were 237 attorneys, 53 notaries, 31 cotton brokers, and 6 dealers in slaves. Listings for commission merchants occupied 4 double-columned directory pages. Eight libraries had a combined 31,826 books on hand. Locksmiths and bellhangers numbered 20, harnessmakers 7, wheelwrights 6, and somnambulists 3. Those needing the services of a boilermaker could choose



View of Canal Street, from Bourbon, Looking toward the Lake, *between 1858 and 1859 (1982.32.15)*

A CLOSER LOOK

On view at the 533 Royal Street
Through February 20
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



EXHIBITION CATALOGUE

In conjunction with the exhibition, The Collection has published a full-color catalogue featuring essays on the technical aspects of producing photographs in the mid-19th century, how photographs were distributed, and the life of Jay Dearborn Edwards. The catalogue is available for \$17.95 in The Shop at The Collection. See page 19 for ordering information.



UPCOMING LECTURES

A Biography of Jay Dearborn Edwards

by LSU professor Jay Edwards
great-grandson of
Jay Dearborn Edwards

Wednesday, December 3, 6:30 p.m.

533 Royal Street



Twentieth-Century New Orleans Photography

by John H. Lawrence

Wednesday, January 14, 6:30 p.m.

533 Royal Street

from among 5 listings. Single entries sufficed for real estate agents, artificial-leg makers, bung and plug manufacturers, mosquito-bar makers, and whitewashers. There were 3 listings for daguerreotypists and ambrotypists; “photographer” was not yet a category.

Cotton and sugar were the primary commodities fueling activity along New Orleans’s levees and within the city’s offices, banks, exchanges, and other halls of commerce. The 1861 *Gardner’s* directory recapitulates the important role of the port in handling these cargoes. Between 1855 and 1858, the port of New Orleans regularly handled in excess of 50 percent of the national (that is to say, southern) cotton crop. The 1859–60 cotton harvest, the largest on record to date, produced 4.65 million bales—of which 2.25 million passed through the port of New Orleans.

With few exceptions, Edwards’s photographs take “commerce” as their subject matter. They do so explicitly, through views of the port and levee. And they do so implicitly, through views of public and private edifices, across the city, built figuratively upon a foundation of sugar and cotton, banking and insurance. More difficult to fit into a context of commerce are two wonderful environmental portraits that begin to put a human face on the city.

Steam power, a defining technology of the Industrial Revolution, serves Edwards as another principal subject. The scale of its use (the sheer size and cost of the equipment, the need for a full-time specialized mechanic to minister to the boiler, gauges, pipes, and pistons) was suited to commercial operations, but had not yet made great inroads into personal, domestic life. Photographs of steamboats and steamships, railroad engines, and firefighting equipment marshal evidence—from all corners of the city—of the harnessing of this vaporous servant. Other images make their case through suggestion. Photographs of bales of cotton and hogsheads of sugar, massed along the levee, imply—even when they do not show—the presence of steam-powered cotton presses and sugar houses.

Nearly all of the Edwards photographs in the exhibition are related to images sold at auction in London in 1982. The Swiss consignee, when asked about the provenance of the photographs, said that his great-grandfather had collected them while traveling in America. Perhaps the selection reflects purposeful inquiry; perhaps the images simply appealed as souvenirs. Regardless, we must acknowledge this 19th-century “curator” whose taste in photography has shaped our understanding of J. D. Edwards.



Esplanade Street from Royal Street toward Lake, between 1858 and 1861 (1982.167.5)

Edwards’s photographs, in round numbers, are now 150 years old. It is high time to take “a closer look” at the world they depict. To this end, each image is paired, in the galleries, with a complementary—or contrapuntal—item. In some cases, the exhibition curators have yielded to the temptation to contrast “then and now” views of the New Orleans cityscape. But in other cases, the content (or subtext) of the photographs suggests other, less obvious, comparisons. Each pairing functions as a portal into history—and reminds us of the open-ended narrative potential of photography. Gone, perhaps, is the sense of sheer wonder shared by photography’s earliest audiences. But the photographs of J. D. Edwards still inspire us, as viewers, to see his world, and ours, anew. The exhibition is free and open to the public and continues on view through Friday, February 20, 2009.

—John H. Lawrence

DONOR PROFILE



Marilyn Barnett

Marilyn Barnett pulls a gold pendant with a tiny amethyst heart inscribed with the words “21 plus” from the neckline of her shirt so that it is visible. The necklace, she explains, was a gift from General and Mrs. Williams, founders of The Historic New Orleans Collection, on her 40th birthday.

In the years since she received the pendant, The Historic New Orleans Collection has grown into a repository brimming with materials related to New Orleans history, including memorabilia from Barnett’s varied and exciting career. Working in the fields of sports journalism, radio, television, and hospitality, her life here has been anything but ordinary. She has donated thousands of her items to The Collection.

In 1944 Barnett played on and covered the Eastern Tennis Circuit for the *New Orleans States-Item*. Some years later, the *Item* named her the first female sportswriter in the city. In later years, she ran the Fairmont Hotel’s Blue Room, personally hosting visiting celebrities—a major part of the public relations job for the hotel. She’s taken Peggy Lee to the emergency room, stood on Eartha Kitt’s shoulders while rescuing a baby blue jay in Audubon Park, and danced with mafia boss Frank Costello. Imogene Coca has borrowed her raincoat.

Barnett’s colorful career has left her with countless autographed photos, thank-you notes, articles, cards, and gifts from celebrities, and throughout the years, she has donated the majority of these items to The Collection.

“I donate my most treasured letters, notes, and papers to The Collection because it has the wherewithal, financially and professionally,” Barnett, a New Orleans native, said. “It’s secure, in one of the best sections of the city that’s sur-

vived everything—the natural disasters, the political disasters. The Collection is a haven for researchers who want to learn anything and everything about New Orleans—for anyone, really, who wants to learn about this wonderful city.”

As the only woman in the *Item*’s sports department, Barnett covered everything from boxing matches to horse racing to the Sugar Bowl, graciously handling the challenges she faced as a woman working in what was then a man’s domain.

From print journalism she moved to radio, where she worked for classical music station WTIX. An interview with the New Orleans Symphony Orchestra’s new conductor led to a job managing the symphony’s public relations from 1954 to 1960.

Even before she officially entered the hospitality industry, Barnett had a knack for making visitors feel at home. When the visiting Greek symphony conductor Dimitri Metropoulos would have no other type of cigarette than Gauloise Bleu, it was Barnett who found the one vendor in the city who carried the brand. She once spent an afternoon flying kites along the river with Brazilian composer Heitor Villa-Lobos when she found out that was his favorite pastime. Gestures of generosity came naturally to Marilyn; they defined her work.

When the prestigious Royal Orleans Hotel opened in 1960, Barnett was hired as publicist. “Everybody in town who was anybody (and some that weren’t) came to the Royal Orleans—to see it, to have a drink, have dinner, to go up on the roof and see the pool,” she said. “It was the top property in the city.”

After “nine and a half marvelous years” at the Royal Orleans, she moved to the Royal Sonesta, and from there, to the Fairmont Hotel, where she managed public relations at the hotel, including the famed Blue Room, for 12 years.



“Somewhere along the line, I decided not to just work the Blue Room, sending press releases to the darlings at the *States* and the *Item*. I went beyond that. Anything I could do for an entertainer, I did,” Barnett said.

Celebrities remembered Barnett long after their stays at the Fairmont. She received correspondence from Pearl Bailey until the singer’s death in 1990. Barnett donated two photographs of Bailey to The Collection: one of Bailey stepping out of the River Jordan, with a soldier on each side of her, when she performed for the King of Jordan, and another of Bailey at the United Nations. Still on Barnett’s wall at her home is a photo of Bailey singing at the White House, accompanied by President Richard Nixon on the piano.

Years after most of these events took place, Barnett still delights in the relationships she has formed and the many experiences of her career. “Great times,” she said. “Of all the memories, it’s impossible to pick a favorite. Tennis, newspaper, radio, hotels—it was unforgettable.” Her papers and memorabilia now have a home at the Williams Research Center, where they will be available for future generations to enjoy.

—Rachel Gibbons

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Year-End Giving

As the end of 2008 approaches, The Historic New Orleans Collection encourages you to consider the institution in your year-end giving. The office of development is happy to propose several options for your tax-deductible gift and would be delighted to assist you in making that donation a reality. Gifts of the following items, executed within calendar year 2008, are convenient and beneficial ways to support The Collection while simultaneously realizing significant tax benefits:

- Cash
- Charitable gift annuities
- Stocks and securities
- Real estate
- Life insurance
- Historical materials and objects consistent with THNOC's mission

Also, Congress recently extended an excellent charitable planning opportunity for both 2008 and 2009. The act permits an IRA owner aged 70½ or older to make a direct transfer to charity in calendar years 2008 and 2009. The transfer may be up to \$100,000 in one year. To receive materials or for more information about year-end giving, please call Burl Salmon, director of development and external affairs, at (504) 598-7173.

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

Learn from the Past BUILD FOR THE FUTURE

Be a Part of Louisiana's Future by Helping to Preserve Its Past...
BECOME A MEMBER OF THE HISTORIC NEW ORLEANS COLLECTION

Your generous support funds research, educational outreach, award-winning publications, and internationally renowned exhibitions.

Membership has its benefits...

In addition to preserving Louisiana's past, your membership confers valuable benefits, including:

- Subscription to The Collection's donor newsletter
- 10% shop discount
- Unlimited guided tours of the History Galleries, Williams Residence, the architecture of THNOC's buildings and courtyards, and current exhibitions (during regular business hours)
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- Members-only trips, events, and exhibition previews
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Full membership privileges; special gift; private, guided tours of The Collection; free admission to all evening lectures presented by The Collection

LAUSSAT SOCIETY \$1,000
Full membership privileges; special gift; private, guided tours of The Collection; free admission to all evening lectures presented by The Collection; special Laussat Society receptions and tours; annual gala evening

BIENVILLE CIRCLE \$5,000
Full membership privileges; special gift; private, guided tours of The Collection; free admission to all lectures and conferences presented by The Collection; special member receptions and tours; annual gala evening; private luncheon with the executive director

Membership—at all levels—carries benefits for the entire household: a single individual or a couple, along with any children under age 18. For more information, please visit our website at www.hnoc.org or call the office of development at (504) 598-7109. All inquiries are confidential and without obligation.



Photo by Tom Jimison



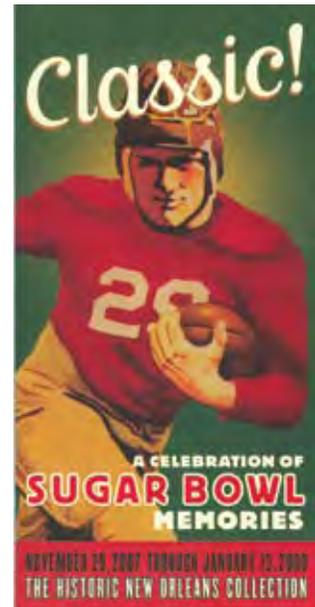
IN MEMORIAM

The Historic New Orleans Collection mourns the recent passing of photographer Michael P. Smith (1937–2008) on Friday, September 25, 2008. His photographs of New Orleans musicians, their neighborhoods, and the institutional structures that nurture the city's rich and varied cultural identity have defined New Orleans to worldwide audiences since the late 1960s. Michael Smith's archive is part of the holdings of The Historic New Orleans Collection and will be the subject of an exhibition in the spring of 2009.

Classic! Catalogue Wins Award

The catalogue for the exhibition *Classic! A Celebration of Sugar Bowl Memories* was recognized by the Southeastern Museums Conference's 21st Annual Publication Design Competition with a Silver Award in the Large Museum Category. Published in conjunction with the winter 2007–08 exhibition, the catalogue traces the history of the Sugar Bowl from the inaugural 1935 game through the 2008 championship game. Full-color reproductions of photographs, program covers, and other memorabilia bring major moments in the bowl's history to life. Highlights include Tulane halfback "Little Monk" Simons's incredible run in the 1935 game; Kentucky's stunning upset of Oklahoma in 1951; the classic 1973 matchup between Ara Parseghian's Fighting Irish and Bear Bryant's Crimson Tide; Alabama's gutsy goal-line stand in the 1979 Sugar Bowl, a move that secured the national championship title for the Tide; and LSU's national championship performance in

2004. Copies of the catalogue are still available free of charge. They may be picked up in The Shop at The Collection, 533 Royal Street. Phone and e-mail orders will not be accepted.



ACQUISITIONS



THE HISTORIC NEW ORLEANS COLLECTION encourages research in the Williams Research Center at 410 Chartres Street from 9:30 a.m. to 4:30 p.m.

Tuesday through Saturday (except holidays). Cataloged materials available to researchers include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. Each year The Collection adds thousands of items to its holdings. Though only selected gifts are mentioned here, the importance of all gifts cannot be overstated. Prospective donors are invited to contact the authors of the acquisitions columns.

MANUSCRIPTS

For the second quarter of 2008 (April–June), there were 30 acquisitions totaling approximately 90 linear feet.

■ The Collection recently acquired correspondence and shipping manifests from John Meyer Wholesale Fruit and Produce, Inc., the headquarters of which were located at the corner of Poydras and Fulton streets in the New Orleans Warehouse District. Founded ca. 1900, the firm was liquidated in the late 1960s.

According to the company's WWI-era letterhead, the firm managed orange groves at Hesperides and Ravenwood, near Port Sulphur, in Plaquemines Parish. Meyer also handled an extensive trade in California-grown grapes, as documented in the recent acquisition. Correspondence, shipping manifests, receipts, railway company agreements, and storage specifications reveal detailed information about packing and shipping fresh fruit from Etiwanda, California, to New Orleans between 1912 and 1935. Etiwanda grower George F. Johnston provided Meyer with several different varieties of grapes, including Muscat, Malaga, and Purple Damascas.

■ Horticulture and botany figure prominently in an April 2, 1803, letter from Louis Marie Achille Trouard, a captain in the Spanish militia in Louisiana, to Mr. Lezerines, director of the national nursery in Paris. After complaining about the delay in receiving Lezerine's letter, Trouard promises to immediately begin collecting botanical specimens. Noting his 20 years of experience observing Louisiana flora and fauna, Trouard offers to share his botanical research with Lezerine. In exchange for the specimens and information, he asks that Lezerine, via Trouard's agent in Bordeaux, send carnation seeds and a number of plants, including tulips, oriental hyacinth, buttercups, and Chinese Thuys. Mentioning that previous botanical shipments have been harmed in transit, Trouard requests that the shippers not store the specimens in the ship's hold.

■ The Arthur Washington de Roaldes Papers document the distinguished local physician's tenure as president of the American Laryngological Association, a professional organization for physicians and scientists. Educated in France and Louisiana, Opelousas native De Roaldes (1849–1918) received France's Legion of Honor Grand Cross for acts of bravery during his military service in the Franco-Prussian War. He was also the recipient of the *Daily Picayune's* Loving Cup in 1905. De Roaldes lost his eyesight as a result of an illness in the 1890s. One of his most remarkable accomplishments was remaining in surgical practice for more than 20 years with the help of sighted assistants. The highly respected diagnostician and physician assisted with surgical operations and served as surgeon-in-chief at the Eye, Ear, Nose & Throat Hospital in New Orleans until only two years prior to his death.

Dating from 1904 to 1908, many of the letters relate to the solicitation of academic papers from internationally prominent physicians such as German laryngologist Gustav Killian (1860–1921); fellow German Themistokles Gluck (1853–1942), who also achieved fame as a pioneer of joint-replacement surgery; and

American-born teacher, diagnostician, and surgeon George Emerson Brewer (1861–1939). Among the letters is one from Dr. Henry McNaughton-Jones, founder of the Cork Eye, Ear & Throat Hospital in Cork, Ireland. Recalling his own institution's modest beginnings as a 30-bed facility established in 1868 when he was just 24, McNaughton-Jones expresses hope that de Roaldes's new Eye, Ear, Nose & Throat Hospital in New Orleans will prosper.

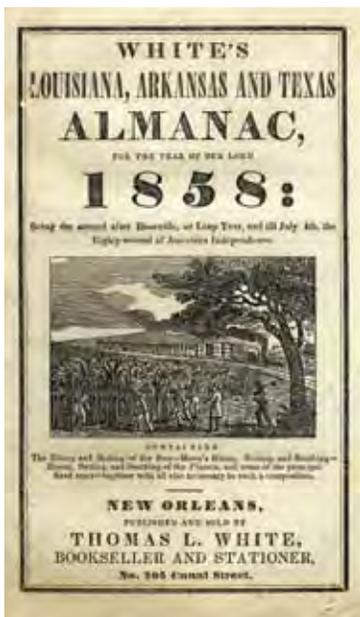
—*Mary Lou Eichhorn*

LIBRARY

For the second quarter of 2008 (April–June), there were 40 acquisitions totaling 140 items.

■ Mid-19th-century bookseller and stationer Thomas L. White briefly published and sold almanacs from his shop at 105 Canal Street (present-day 615–17 Canal). The Collection recently acquired a copy of *White's Louisiana, Arkansas and Texas Almanac for the Year of Our Lord 1858*. While only a few cataloging records from other institutions exist for this title— notably an 1857 issue, an 1860 issue, and two undated issues—there are no other recorded copies of White's 1858 almanac. Along with the usual almanac data concerning planetary movements, eclipses, phases of the moon, and holidays, this small booklet contains a roster of and information about United States government officials. Salaries are listed for state officials from Louisiana, Texas, and Arkansas, with Louisiana's salaries ranking higher than those of its neighbors. For instance, Governor R. C. Wickliffe earned \$4,000 (whether per year or per term is not specified), while Elisha M. Pease, governor of Texas, only received \$3000, and Arkansas governor Elias N. Conway received the "use of a house" and \$1,800. Louisiana state senators and representatives were paid \$4.00 per day during the annual legislative session, which ran no more than 60 days.

The last 11 pages of the almanac contain advertisements for New Orleans firms such as P. P. Werlein (music), Thomas F. Guion (jewelry, stationery, perfumery, guns, sporting articles), Sickles & Co.



(drugs, medicines, surgical instruments), Hyde & Goodrich (jewelry, silver, watches, clocks), and one advertisement for White, himself. The small woodcut on the cover depicts workers in a cane field with a train moving through the countryside in the background.

■ At the beginning of the new commercial year, September 1, 1857, the firm of McDowell, Mills & Co. invited subscribers to the *New-Orleans Price-Current, Commercial Intelligencer and Merchants' Transcript* to pay special attention to the *Price-Current's* annual statement, which was published as a four-page insert in the periodical. The company's introductory letter described the annual statement as "an elaborate review of the past season's operations in our leading staples, together with valuable tables, remarks on the crops, etc.; all forming a commercial document of much interest, both for present perusal and for future reference." The statement is incredibly detailed regarding the state of the previous year's cotton, sugar, and tobacco crops, with more statistics and information given on the trade in molasses, wheat, flour, corn, pork, and lard. One of its several charts provides a recapitulation of the monthly arrival of ships, barks, brigs, schooners, steamships, and steamboats over a five-year period.

■ Ignacy Jan Paderewski (1860–1941)—Polish pianist, composer, diplomat, and

politician—was Poland's prime minister in 1919 and ambassador to the League of Nations before retiring from politics in 1922. In 1905, during a world tour, he gave two recitals in New Orleans (on January 16 and 18) at the two-year-old Greenwall Theatre, located on the corner of Dauphine and Iberville streets. Paderewski performed different selections for each of the recitals. The recently acquired program lists the works offered, including piano pieces by Bach, Beethoven, Schumann, Brahms, Liszt, and Chopin, as well as Paderewski's own compositions. L. Grunewald Co., Ltd. advertises its fine selection of Steinway pianos in the program, noting that a Steinway is used for the recitals. The advertisement also showcases Grunewald's player pianos with a wide selection of music rolls and "talking and singing" machines with the latest recordings of the most celebrated artists of the day, such as soprano Nellie Melba and tenor Enrico Caruso. Melba was actually scheduled to perform in a future production at the Greenwall, as is announced on the back of the program.

—*Pamela D. Arceneaux*

CURATORIAL

For the second quarter of 2008 (April–June), there were 27 acquisitions totaling approximately 237 items.

■ Since its establishment in 1928, New Orleans's Deutsches Haus has been a center for German culture in the city. A recent donation from Keith Oldendorf underscores a key event in the organization's annual calendar, Oktoberfest. Three commemorative beer steins and a set of coasters are included in the gift. The Collection is the repository for the extensive and important archival holdings of the Deutsches Haus.

■ For well over a century, builders of Mardi Gras floats have depended on the talents of sketch artists and designers to provide small-scale, two-dimensional drawings that serve as guides for building the large three-dimensional structures. Over time, ink and colored markers have replaced watercolor and gouache as the

medium of the drawings, but the imagination of both the designer and author of the parade themes comes through just the same. A recent donation from the School of Design includes drawings for the 2007 and 2008 Rex parades, executed by Manuel Ponce of Kern Studios.

While the Krewe of Rex reuses a handful of floats from year to year, the majority of the rolling tableaux are constructed anew to illustrate each year's particular theme. In 2007, the theme "The Lunar Realm" was depicted by floats such as "The Cow Jumped over the Moon" and "New Orleans, the Crescent City." In 2008, the floats portrayed mythical and geographic bodies of water, including the Styx, Congo, and Mississippi, to illustrate the theme "Royal Rivers."

■ Even when making photographs was a far more cumbersome procedure than it is today, the medium attracted dedicated amateurs. David Wendel Longstreet was one such photographer who willingly carried bulky, heavy equipment to photograph outdoors and spent hours in a darkroom processing the negatives and printing them. A clerk with the Illinois Central Railroad in New Orleans by day, Longstreet was an active member of the New Orleans Camera Club and photographed around the city in the 1880s and 1890s. Neil Allen has donated Longstreet's wooden folding view camera, several dozen glass negatives, processing apparatus, and other photography-related materials.

■ Though victorious on the battlefield, Andrew Jackson was exhausted and gaunt when he sat for his portrait by Nathan W. Wheeler following the Battle of New Orleans in early 1815. In about 1818, Wheeler, a journeyman artist born in Massachusetts, painted another version of the 1815 portrait, with some improvement in the presentation of Jackson's facial anatomy. The Collection recently acquired this later work, supplementing the other portraits of Jackson within the institution's holdings, including three oils, a slew of engravings and lithographs, and two important three-dimensional representations.

—*John H. Lawrence*

STAFF

IN THE COMMUNITY

Mark Cave was elected chairman of the Oral History Section of the Society of American Archivists and was named to the Oral History Association's Committee to Revise Guidelines. **Teresa Devlin** and **Anne Robichaux** received scholarships from the Arts Council of New Orleans to attend the 2008 National Arts Marketing Project Conference in Houston. For the third year in a row, **Priscilla Lawrence** was named one of the 50 Women of the Year by New Orleans *CityBusiness*.

PUBLICATIONS

John H. Lawrence, chapter, *Destrehan: The Man, The House, the Legacy* (River Road Historical Society, 2008).

INTERNS

Mary Frances Craig, Tulane University, education department.

VOLUNTEERS

Jenna Addis, **Linda Friedman**, **Nathan Loper**, **Katharine Miles**, **Tracy Page**, **David Rochford**, **Scott Rappold**, and **Masa Song**, docent department.



THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

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EDUCATIONAL OUTREACH UPDATE



Bringing French Quarter Architecture into the Classroom

The National Park Service located at the Jean Lafitte National Historical Park and Preserve on Decatur Street sponsored a week-long camp in July to introduce middle-school students to the culture of the French Quarter. The education department participated in the camp by hosting a day at The Collection to highlight French Quarter architecture.

The education department's program focused on eight different architectural features evident on French Quarter buildings—including shutters, ironwork, and carriageways—and four different house types, all of which are represented in the buildings of the Royal Street complex. After the lesson, students were given a tour of the Counting House, where they observed the earliest bricks in the complex (1757), and of the History Galleries, where they viewed an example of brick-between-post construction with bargeboard posts in the Plantation Gallery. The students were then given cameras to take pictures of architectural features on their tour of the Royal Street buildings and courtyards.

Kathryn Harrison, a park ranger for the National Park Service, remarked that the program “was educational and fun, which was a primary goal.” When asked what they enjoyed about the program, the students provided the following feedback: “Seeing the house of Mr. and Mrs. Williams and the courtyard.” “Taking pictures of architecture.” “Learning all the different parts of a house.”

The education department is developing this program further to bring French Quarter architecture into classrooms through curricula and lectures. This is an opportunity for the department to reach out to older students, particularly those in middle school and high school.

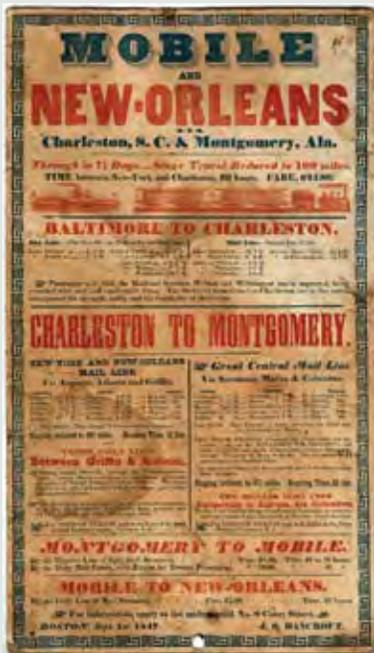
—Lori Boyer

THE SHOP

Online Shoppers
receive a
20% discount,
December 1–10

Holiday Shopping at The Shop at The Collection

The Shop has an array of new products available for the holiday season. In addition to the award-winning publications, exquisite jewelry, and Louisiana arts and crafts regularly offered in The Shop, you will find reproductions of photographs from the current exhibition, *A Closer Look*, and a range of holiday-themed items. There is something for everyone on your shopping list. All items are available both in The Shop at 533 Royal Street, (504) 598-7147, and online at www.hnoc.org.



Items from *A Closer Look*

The exhibition catalogue sells for \$17.95 (see page 12 for more information). Reproductions of all 30 of J. D. Edwards's photographs featured in the exhibition are available as 5 x 7's for \$15 and 8 x 10's for \$25. Additionally, The Shop has produced a limited edition print of the 1847 *Train and boat schedule* broadside featured in the exhibition. Only 150 prints, selling for \$25, have been produced.



Holiday Items

The Shop is pleased to offer Pelican Coast Neckwear's new tie featuring pelicans decked out for the holidays. The silk ties are handmade and sell for \$65. Also new this season are hand-blown glass ornaments made by local artist James Vella of Vella Vetro Studio. The ornaments sell for \$50 each.

Holiday Home and Courtyard Tours

December 2–27



Visit the festively decorated residence and courtyard of General and Mrs. L. Kemper Williams, founders of The Historic New Orleans Collection. Residence tours are available Tuesday through Saturday at 10 a.m., 11 a.m., 2 p.m., and 3 p.m. for \$5 per person. The Collection will be closed Wednesday, December 24, and Thursday, December 25.



Participants enjoyed exploring L' Hermitage Plantation.

Inaugural Antiques Forum a Grand Success

The first annual New Orleans Antiques Forum drew a capacity crowd of 180 participants. The three-day forum featured a bus trip to regional plantations, rousing presentations by speakers from around the country, an evening reception with a stroll to French Quarter antique shops, and a French Quarter house tour.



The distinguished speakers: Cybèle Gontar, The Graduate Center, The City University of New York; Suzanne Turner, FASLA; Thomas Savage, Winterthur Museum & Country Estate; Alexandra Kirtley, Philadelphia Museum of Art; Elle Shushan; Robert Leath, The Museum of Early Southern Decorative Arts; Thomas Jayne, Thomas Jayne Studio, Inc.



Speakers Thomas Jayne and William Rudolph, Dallas Museum of Art, in Jayne's residence in the French Quarter



Speaker Richard Slavin, former archivist, F. Schumacher & Company, Salem, New Jersey



Speaker Robert Leath and sponsor Andrée Keil Moss, Keil's Antiques



Speaker John Keefe, New Orleans Museum of Art



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