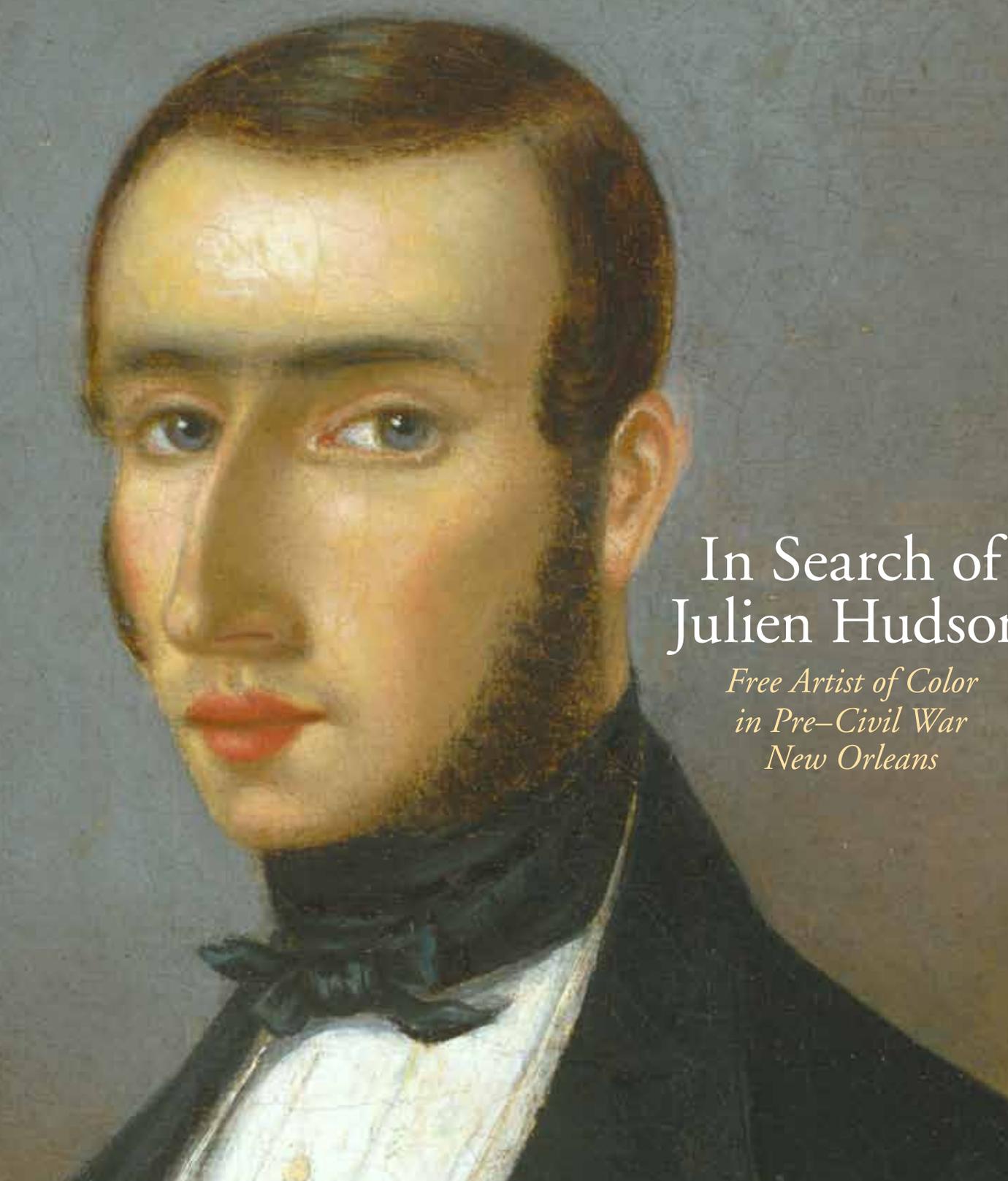




THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

Volume XXVII, Number 4

Fall 2010



In Search of
Julien Hudson

*Free Artist of Color
in Pre-Civil War
New Orleans*



Above, Pascuala Concepción Muñoz Castrillón by Antonio Meucci, ca. 1830, watercolor on ivory, courtesy of Neal Auction Company; **right,** Portrait Miniature of a Creole Lady attributed to Julien Hudson, ca. 1837–39, oil on panel, courtesy of the collection of Laura Schwartz and Arthur Jussel; photograph by Eric Weiss. Antonio Meucci was Hudson's first mentor, providing him with the technical knowledge needed to execute miniature paintings. Though the Meucci miniature is today in a less than ideal state, the compositional affinities between it and the miniature attributed to Hudson are striking.



Recovering the past—or at least a version of the past as stitched together by historians, genealogists, curators, and the like—is a daunting task that requires patience, persistence, and more than a small dose of imagination. Imagination, in the framework of historical inquiry, should be equated not with fabrication but rather with the inquirer's ability to fashion a story out of the disparate facts surrounding a moment in time. In the quest to recover the story of a single individual, context—the historical environment of time and place—is everything.

Julien Hudson, student and teacher, artist and free man of color, was a product of a very specific time and place: pre-Civil War New Orleans. Born January 9, 1811, in New Orleans, Hudson was the son of Suzanne Desirée Marcos, a property-owning free woman of color, and John Thomas Hudson, an English merchant, ironmonger, and ship chandler. He was a French-speaking Catholic raised primarily by women in a city where his racial ancestry and status as a free person of color left

In Search of Julien Hudson

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him forever straddling the line between those who enjoyed the full freedoms and protections of the law and those who most assuredly did not.

In January 2011 The Collection will release *In Search of Julien Hudson: Free Artist of*

Color in Pre-Civil War New Orleans, the fourth publication in the Louisiana Artists Biography Series. The most thorough examination to date of Julien Hudson and his world, *In Search of Julien Hudson* features more than 60 full-color reproductions of paintings, sculptures, and drawings by Hudson, his mentors, and contemporaries. The volume is carefully researched and written by art historian William Keyse Rudolph and historian Patricia Brady and serves as a guide to an accompanying exhibition curated by Rudolph, slated to open January 20, 2011, in the Williams Gallery. The exhibition, which will subsequently travel to the Gibbes Museum of Art in Charleston, South Carolina, and the Worcester Art Museum in Worcester, Massachusetts, is the centerpiece of The Collection's winter programming



Left, *Portrait of a Young Girl with a Rose* by Julien Hudson, 1834, oil on canvas, courtesy of the Zigler Art Museum; **right,** *Boy with a Rose* by George David Coulon, 1842, oil on canvas, courtesy of the Collections of Louisiana State Museum, 04931. Hudson's only known pupil was George Coulon. The tangible legacy of Hudson as a teacher is apparent in Coulon's early painting *Boy with a Rose*. The positioning of the child close to the surface of the picture plane and the flower prop held in the sitter's hand evokes Hudson's treatment of a youthful sitter in *Young Girl with a Rose*, his earliest known painting.

exploring the lives of New Orleans's free people of color. On February 5, the 16th annual Williams Research Center Symposium will feature seven presentations tracing the history of free people color and the ways in which this population influenced the region's military, political, legal, and cultural history. The Louisiana Philharmonic Orchestra concert at St. Louis Cathedral on February 10 will celebrate the musical legacy of this community. See page 5 for more details.



At the time of Julien Hudson's birth, the city's population stood at just over 17,200 souls. The territory of Orleans had not yet become the state of Louisiana. Sail-powered vessels were still the most frequently sighted ships at the port of New Orleans, and the War of 1812—the culmination of a decades-long effort to establish American economic and commercial independence—was not yet underway. But over the course of the next three decades of Hudson's life, the city and its inhabitants would undergo

one of the most transformative periods in their history.

Between 1810 and 1840 New Orleans emerged as the steam-powered-transportation hub of the South. Increased opportunities attracted tens of thousands of newcomers from the eastern seaboard and from Europe who hoped to better their financial—and sometimes social—positions. Englishman John Thomas Hudson was among the earliest to arrive. As historian Patricia Brady explains in her essay, Hudson met Suzanne Desirée Marcos, a free woman of color, soon after his arrival. The couple had four children within as many years; the eldest was Julien Hudson.

By 1830 the trickle of European immigration from France, Germany, and Ireland, in particular, had become a stream—by 1840 a river. The existing population grew apace, especially within the city's community of free people of

Cover: *Portrait of a Man, Called a Self-Portrait* by Julien Hudson, 1839, oil on canvas, courtesy of the Collections of Louisiana State Museum, 07526 B

In Search of Julien Hudson

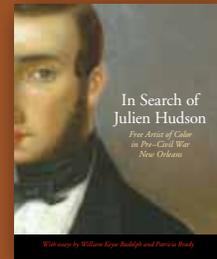
*Free Artist of Color
in Pre-Civil War
New Orleans*

with essays by William Keyse Rudolph and Patricia Brady

Louisiana Artists Biography Series

\$35

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THE EXHIBITION

On view at 533 Royal Street

January 20–April 20, 2011

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



OPENING RECEPTION AND BOOK SIGNING

Presented in conjunction with the symposium

Reception: February 4, 2011

533 Royal Street

6:00 p.m.

Book signing: February 5, 2011

Williams Research Center

410 Chartres Street

4:00 p.m.



TRAVELING EXHIBITION

Gibbes Museum of Art
Charleston, South Carolina

July 22–October 16, 2011

Worcester Art Museum

Worcester, Massachusetts

December 10, 2011–March 11, 2012



Jean Michel Fortier III by Julien Hudson, 1839, oil on canvas, courtesy of the Collections of Louisiana State Museum, gift of Marguerite Fortier (11321)



Creole Boy with a Moth by Julien Hudson, 1835, oil on canvas, courtesy of a private collection; photo courtesy of Fodera Fine Art Conservation, Ltd.

color. Their ranks more than doubled by the mid-1820s, when a 15-year-old Julien began his formal artistic training with itinerant Italian miniaturist Antonio Meucci.

As members of an intermediate caste with historic ties to both the free white and enslaved populations, free people of color occupied a tenuous position within the city's social, economic, and political hierarchy. In 1830 they constituted 24 percent of the city's nearly 50,000 inhabitants and more than 35 percent of the city's free population. No other urban population in the slaveholding South came close to mirroring New Orleans's demographics. Baltimore's proportion of free people of color was a distant second, at 15 percent. In Louisiana, city and state efforts to reduce the community's numbers and mobility—through residency restrictions, limits on emancipation and manumission, and other bureaucratic measures—met with mixed results.

Julien Hudson's own story, as traced through time and space by art historian William Keyse Rudolph, reveals the striking level of mobility available to some free people—or, more specifically, native-born free men—of color. Hudson took up his career in painting after a brief stint as a tailor's apprentice in the mid-1820s. In New Orleans he trained first with Meucci and later with German painter François (Franz) Fleischbein. Two documented trips to Paris, including a mid-1830s voyage that afforded Hudson the opportunity to study with well-known French painter Alexandre-Denis Abel de Pujol, placed him in the company of an elite group of New Orleans-born free men of color. In crossing the geographic divide separating them from France, these men strove to reinforce their ties to the cultural heritage with which they identified. Back in New Orleans, Hudson used his French connection to his advantage, using what Rudolph describes as his "newly acquired Parisian gloss" to attract prospective clients.



Portrait of Betsy by Hudson's mentor François (Franz) Fleischbein, 1837, oil on canvas, The Historic New Orleans Collection (1985.212)

But questions remain about the limits of Hudson's own abilities and about those placed upon him as a free artist of color operating in an environment in which opportunities for advancement became increasingly circumscribed as the 19th century progressed.

Julien Hudson's portrait-painting career was short—he died young, at age 33, in 1844. The circumstances surrounding his death are a mystery. All that remains of his body of work are five paintings by his hand and two attributed to him by stylistic affinity. It is difficult to know whether these works are a reasonable representation of his artistic abilities, but in the context of American art history, their mere existence has fueled a lively discussion about the painter and his world. In telling Hudson's story The Collection hopes to explore not only a series of remarkable antebellum paintings but also the history of free people of color in New Orleans, and how issues of race, class, and ethnicity defined, and perhaps limited, Hudson's own artistic horizons.

—Erin Greenwald

SIXTEENTH ANNUAL WILLIAMS RESEARCH CENTER SYMPOSIUM

Identity, History, Legacy: Free People of Color in Louisiana

Friday, February 4, 2011

The Historic New Orleans Collection
533 Royal Street
6:00 p.m.

Reception and viewing of *In Search of Julien Hudson*

Saturday, February 5, 2011

Grand Ballroom
Omni Royal Orleans Hotel
621 St. Louis Street

Moderator: Dr. Raphael Cassimere Jr.
Seraphia D. Leyda University Teaching
Professor Emeritus
University of New Orleans

8:00 a.m.
Registration

8:45 a.m.
Welcome
Priscilla Lawrence, Executive Director
The Historic New Orleans Collection

9:00 a.m.
Paths to Freedom in 18th-Century Louisiana
Erin Greenwald, Associate Curator/Historian
The Historic New Orleans Collection

9:30 a.m.
Free for How Long? Illegal Enslavement and the Saint-Domingue Refugees, 1803–1818
Rebecca J. Scott
Charles Gibson Distinguished University
Professor of History and Professor of Law
University of Michigan

10:00 a.m.
*“That pride of Distinction, which a soldiers pursuits so naturally inspires”:
The Enduring Legacy of the Free Colored Militia and the Battle of New Orleans*
Shelene C. Roumillat, PhD Candidate
Department of History
Tulane University

10:30 a.m.
Break

11:00 a.m.
Bel tignon pas fait bel negresse: Dress as Status in the French Creole World
Jessica B. Harris, Professor of English,
Queens College, City University of New
York; Founding Scholar, Ray Charles
Program, Dillard University

11:30 a.m.
Lunch on your own

1:00 p.m.
Invitation to Symposium 2012

1:15 p.m.
*Conscience Confronts Reality:
Nuanced Slaveholding by Cane River’s
Free People of Color*
Elizabeth Shown Mills, Faculty Member
Samford University Institute of
Genealogy and Historical Research

1:45 p.m.
*Louisiana’s Titian: Julien Hudson, f.p.c.,
and His World*
William Keyse Rudolph
Curator of American Art
Worcester Art Museum

2:15 p.m.
Break

2:30 p.m.
Round Table Discussion
*From Les Cenelles to Brown v. Board
of Education, A Modern Legacy*
Moderator: Dana Kress, Professor of
French, Centenary College of Louisiana
Panelists: Phoebe Ferguson, Executive
Director, and Keith M. Plessy, President,
The Plessy and Ferguson Foundation,
and A. P. Tureaud, Vice President, the
A. P. Tureaud Sr. Legacy Committee

3:30 p.m.
Moderator’s Closing Remarks

4:00 p.m.
Williams Research Center
410 Chartres Street
Reception and Book Signing
In Search of Julien Hudson

The Collection thanks this year’s
sponsors to date:



A CONCERT



The Historic New Orleans Collection
and the
Louisiana Philharmonic Orchestra
present the fifth concert in the
*Musical Louisiana: America’s
Cultural Heritage* series

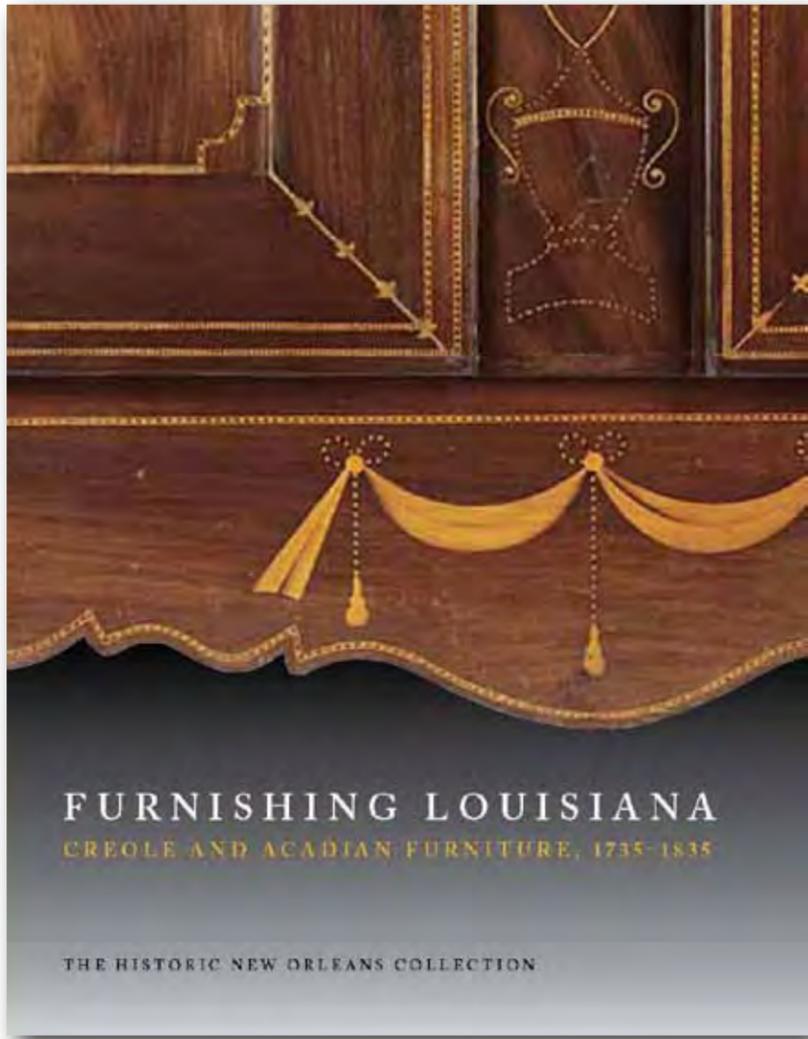
Identity, History, Legacy:
Free People of Color in Louisiana
La Société Philharmonique

Thomas Wilkins, conductor
February 10, 2011
7:30 p.m.
St. Louis Cathedral

Founded in the antebellum era, La Société
Philharmonique was an orchestra featuring
musicians from New Orleans’s free colored
community.



This project has been
made possible by the
National Endowment
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American Masterpieces:
Three Centuries of Artistic
Genius.

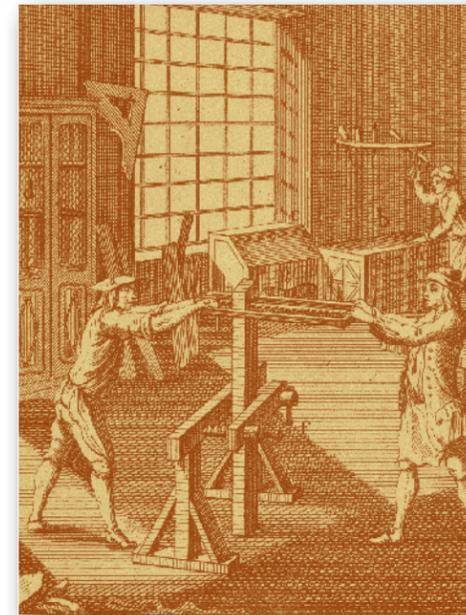


THE COLLECTION ANNOUNCES THE PUBLICATION OF *Furnishing Louisiana: Creole and Acadian Furniture, 1735–1835*

Scholars, collectors, and art lovers alike will delight in the December release of *Furnishing Louisiana: Creole and Acadian Furniture, 1735–1835*. A long-overdue addition to the field of decorative arts scholarship, this magisterial study examines the distinctive cabinetmaking traditions developed in the Mississippi River valley in the 18th and early 19th centuries through a melding of French, Anglo-American, Caribbean, Canadian, and African influences. The latest publication of The Historic New Orleans Collection, this volume stands as a tribute to the region's cultural diversity and remarkable artistry.

Edited by Jessica Dorman and Sarah R. Doerries, *Furnishing Louisiana* showcases the expertise of authors Jack D. Holden, MD, a scholar and collector of early Louisiana furniture and material culture; H. Parrott Bacot, retired professor of art history at Louisiana State University and former director of the LSU Museum of Art; and Cybèle T. Gontar, a New Orleans native currently pursuing a doctoral degree in art history at the City University of New York. Additional contributions by Brian J. Costello, founding and current archivist of the Pointe Coupee Parish Library Historical Materials Collection, and Francis J. Puig, former curator of decorative arts at the Minneapolis Institute of Arts, round out the volume. The text is illuminated throughout by the photography of Jim Zietz, a Baton Rouge-based artist recruited by Holden and Bacot more than a quarter of a century ago to compile a visual archive of Louisiana's early furniture.

Furnishing Louisiana evokes an era before mass production and ease of transport began to homogenize furniture design across America. Louisiana's



CHAPTER 1
The Early Cabinetmakers of Louisiana

CABINETMAKING TERMINOLOGY, applied with great specificity in late eighteenth- and early nineteenth-century France, lacked the same degree of precision in contemporary Louisiana. French descriptions found in early Louisiana records include *aboisier*, *aboisier de bois*, *aboisier, menuisier-aboisier* (*Le Petit Aboisier*), and *aboisier*. In France, these terms would have implied different skill levels and different kinds of work, but in Louisiana they were often used interchangeably. The English term "cabinetmaker" appears in some early records with no distinction as to skill. Chair makers were specifically identified as *chaises*, while turners (*tourneurs*) in all likelihood made chairs, beds, and other objects needing lathe work.

The English word "joiner" is best defined as a finish carpenter or cabinetmaker. Indeed, the terms "joiner" and "cabinetmaker" are occasionally used together in early New Orleans apprenticeship contracts and city directories. In a contract dated January 1805, James Pogue's profession is identified as "cabinet maker and joiner," as is Bartholomew Bessé's in the city directory. B. Desmazères is listed in the city directory as a "menuisier, joiner," but in the city directory his profession is "cabinetmaker." Similarly, Amicé Parizien is identified as a joiner in city but as a cabinetmaker in city. Louis Hébert's professional title changes from "cabinet maker" in the city directory to "menuisier, joiner" in the city directory. Clearly the confusion surrounding these terms is as old as the professions themselves.

Another explanation for the varying terminology in the apprenticeship contracts is that individuals may have been trained in more than one art. Jon Rousseau, a former master of color from St. Domingue, was contracted to train his charges in the professions of *menuisier*, *menuisier de l'aboisier*, and *aboisier*. Though the difference in terms may be due to confusion on the part of the writer, it may also indicate that Rousseau was training different youths for different kinds of work.

PUBLICATION

Furnishing Louisiana: Creole and Acadian Furniture, 1735–1835

Available December 2010

by Jack D. Holden, H. Parrott Bacot, and Cybèle T. Gontar with Brian J. Costello and Francis J. Puig

edited by Jessica Dorman and Sarah R. Doerries

photography by Jim Zietz
design by Tana Coman

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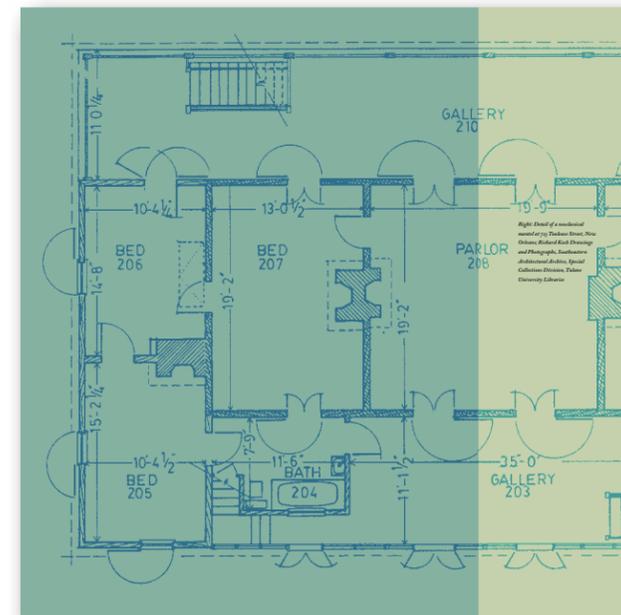
See page 19 for ordering information.



Page spreads by book designer Tana Coman

earliest colonial furniture hewed closely to French models. Yet an influx of immigrants at the turn of the 19th century—refugees from the Haitian Revolution, Anglo-Americans drawn south and west in the wake of the Louisiana Purchase—had a striking impact on the region's crafts. The fusion of acculturated European craftsmanship and contemporary Anglo-American fashion produced a novel aesthetic in the New World—a Louisiana Creole style. And while highly refined cabinet work emerged from cosmopolitan New Orleans, another tradition was developing to the west, on the Acadian prairies. Informed by distant memories of France and recent memories of Canada, modified by Louisiana's climate and available materials, Acadian furniture stands alongside Creole craftsmanship as an enduring reflection of a time, a place, and a people.

Featuring more than 1,200 full-color illustrations, *Furnishing Louisiana*



CHAPTER 4
Inside the Early Louisiana Home

FOR TWENTY-FIRST-CENTURY scholars and consumers looking to place early Louisiana objects in a cultural context, eighteenth- and early nineteenth-century documents provide a detailed and illuminating portrait of contemporary homes, furnishings, fixtures, and lifestyles. Particularly informative are judicial inventories—court-ordered listings of movable and immovable (i.e., real estate) property, usually conducted in the course of proceedings such as successions, suits for separation and divorce, and writs for return and sale in cases of insolvency.

Local courts oversee the process of inventorying property within their geographic jurisdictions. For estate inventories, an officer of the court applied paper and/or wax seals to the doors and drawers of furniture assumed to contain valuables, such as armchairs, commodes, and desks; he then ordered the doors and windows of the building and appointed a guardian to assure that the premises were not disturbed. Once the inventory began, the officer of the court broke or removed all seals to allow other court appointees to view the materials and estimate their value. Finally, the court recorded the proceedings, resulting in a descriptive list of assets.

presents a comprehensive catalogue of furniture forms produced in the upper and lower Mississippi River valley—along with contextual essays on the cabinetmakers who created early Louisiana furniture; the hardware and the woods, native and exotic, employed in this craft; the art of inlay as it developed locally; the import trade at the Port of New Orleans; and the interior of the early Louisiana home. Order your copy today from The Shop at The Collection (see page 19 for details)—and join us for book-related programming in the coming year, capped by a major loan exhibition in winter 2011–12.



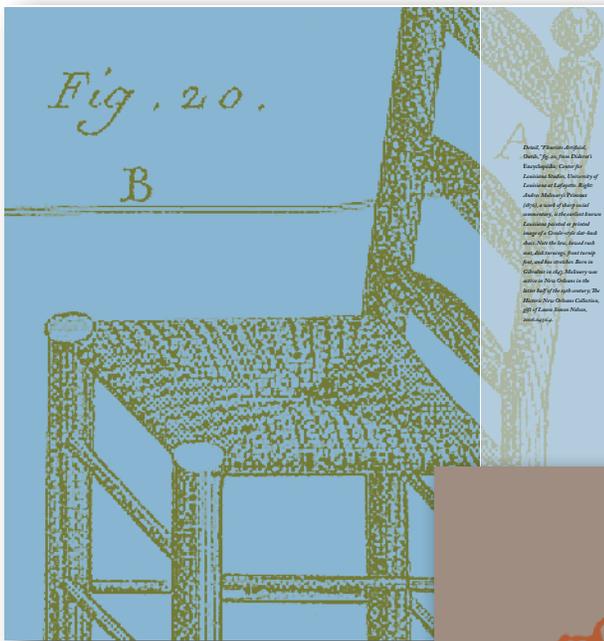
CHAPTER 8
The Louisiana Armoire

CONSIDERING THE VAST ARRAY of case, table, and chair forms that originated in France, it is impossible to identify a single piece of furniture that epitomizes French design. There is no doubt, however, that the most significant furniture form in the French colonies—from Canada through the Mississippi River valley and into the West Indies—is the armoire. The word “*armoire*” appears in French inventories as early as the thirteenth century, describing freestanding and built-in cupboards for the storage of clothing, silverware, books, documents, and food.¹



Louisiana armoires were made by French-born immigrant cabinetmakers probably as early as the *crucet*, our earliest known example, made in Natchitoches, Natchitoches Parish, dates from the mid-eighteenth century (fig. 9). Louisiana’s early armoires closely imitated French models because the cabinetmakers who produced them were either born and trained in France or had emigrated from older French settlements in Canada or the West Indies.

An amazing number of early Louisiana armoires have survived the vicissitudes of hurricanes, floods, war, and changes in fashion, testimony to their solid construction and usefulness. Through the nineteenth century, Louisiana house plans rarely included closets, and armoires served an essential storage function. Armoires remained popular well into the twentieth century, although some pieces—considered passé by their original owners—were given to servants, whose families can take credit for their preservation.



CHAPTER 11
The Louisiana Chair

THE HISTORY OF THE Louisiana chair is centered on the *slat-back* (also called *hulder back*) chair, a common and popular chair form throughout the Western world—and arguably the most popular form in America. Rush-seated chairs first made their appearance in the European Low Countries early in the seventeenth century, with *slat-back* examples developed by the Dutch. By the end of the seventeenth century, French royal inventories included “*petites chaises de paille*.” Many had seat cushions and padding tied to their backs.¹



The decorative arts scholar Jean-Jacques Bourgeois describes the *slat-back* form as a chair with four legs, the front cut back to seat height, the two back rising to form the upper stiles, with woven rush facing the seat frame. Historically, the chair back was commonly formed by three *barrettes*, or slats, with the upper slat mortised to the upper stiles and fixed with two pins.² While some scholars, such as Peter Thornton, suggest that the form spread rapidly from Holland to France, Bourgeois suggests an alternate route of dissemination: from Holland to Italy to Provence, and thence to the remaining provinces of France. He notes, with some surprise, the paucity of scholarly references to such a popular form.³

Studies of American furniture are no more attentive to the humble *slat-back* than their European counterparts. Indeed, Robert Bishop’s *Continuity and Style of the American Chair*,

CHAPTER 14
Utilitarian Objects

UTILITARIAN OBJECTS ARE OFTEN the first to be discarded when a house changes hands. As a result, these functional—if underappreciated—artifacts are rare survivors. As archaeologist Iver Nørlund Hume has noted, “even if by accident it [a utilitarian piece] escaped to live beyond its time, it remained an old table or chair and never a desirable antique. It is for these reasons that the simple benches, wash basins, and lantern furniture of the eighteenth century is now more rare than any quality pieces. Admittedly they are not locally born-made, and the collectors of Queen Anne or Chippendale is unlikely to have a good word to say for a butcher’s oak bench.”¹

To collectors of fine furniture, interest in a butcher’s bench may remain unforthcoming. Yet to anyone who truly wishes to understand early Louisiana life, the bench is a vital piece in the puzzle. It speaks of a chill in the air and a foot on the ground heralding a *faouévi*, when all parts of the hog are used—including the blood for *André’s* *saucisson*. For those who would undertake the restoration of historic homes or the creation of “period” rooms in museums, an appreciation of utilitarian objects is requisite. And for the rest of us, as Nørlund Hume has observed, that butcher’s bench now makes “a splendid coffee table.”²

The following utilitarian items are universal in their functionality. However, slight regional variations—in form, in materials—illustrate the Creole difference separating French Louisiana from the rest of America.

IN MEMORIAM

Charles A. Snyder

The Historic New Orleans Collection mourns the loss of board president Charles A. Snyder, who died on Saturday, October 2. Charles joined the board of directors of the Kemper and Leila Williams Foundation in 1998. In 2003 he was named vice president, and over the next nine years he initiated The Collection's membership program, actively participated in strategic planning, and handled negotiations for the foundation's major real-estate acquisitions and additions of major collections. Since becoming president in 2007, Snyder led the foundation with foresight and zeal. The long-range plan developed under his leadership has provided the framework for future expansion and development of The Collection and its programs.

A native of Bastrop, Louisiana, Charles earned a bachelor's degree in business administration from Tulane University in 1963 and a law degree from Louisiana State University in 1966. Shortly thereafter he joined the firm of Milling, Benson, Woodward, where he specialized in corporate law and went on to become a senior partner and member of the management committee. It was through his position with the firm that he initially became involved with the Williams Foundation, assisting with the incorporation of the trusts that formed The Historic New Orleans Collection in the 1960s. Always active in the legal community, Charles was an elected member of the American Law Institute and served on the council of the Louisiana State Law Institute. He chaired numerous committees within these and other bar organizations, undertaking numerous successful projects for the reform of the law.

Charles married his wife, Sherry, in 1963, and they raised three children: David, Shelby, and Claire. Sherry shares



Charles's love of New Orleans history, art, and architecture, and, in many ways, they served The Collection together. They rarely missed a program, and they acted as ambassadors for the institution, singing its praises to friends and colleagues.

Under Charles's influence, The Collection's endowment, facilities, and staff grew significantly. His encouragement of cooperative endeavors with other entities has enriched THNOC and the collaborating organizations, including the New Orleans Museum of Art, the Louisiana Philharmonic Orchestra, Le Petit Théâtre du Vieux Carré, the Ogden Museum of Southern Art, and the New Orleans Public Library Foundation. Following Hurricane Katrina, he encouraged the administration to reopen the institution as soon as possible. And when, on October 11, 2005, The Collection opened its doors to an overwhelmingly positive community response, it became the first museum in the city to resume programming.

In addition to tirelessly serving The Collection, Charles was extensively involved in the community. He was on the board of trustees of the New Orleans Museum of Art (formerly as vice president and secretary and later as an honorary life member) and on the dean's council of the A. B. Freeman School of Business at Tulane University. He had formerly served as the president of Temple Sinai, the board of commissioners of City Park, and the New Orleans Speech and Hearing Center. He was a past member of the governing boards of the United Way and its agency relations committee, Touro Infirmary, and Friends of City Park.

Charles's legal experience, dedication, and energy will be dearly missed by the board members and staff of The Historic New Orleans Collection.



FROM THE DIRECTOR

It is with great sadness that we mark the passing of Charles A. Snyder. Charles's great strength—as a member of the board and, since 2007, as its president—was his ability to articulate a vision for the institution. This vision has made The Collection a well-recognized and highly valued resource to residents of the New Orleans area, visitors to the city, and the larger community of those interested in Louisiana's place in national and international history.

Under Charles's leadership, thoughtfully planned capital projects have gradually increased The Collection's physical presence in the Vieux Carré while augmenting a richness of programming that should extend well into the next decade. Charles's trust of the staff to define the details of such projects and programs resulted in a true team approach to The Collection's outlook and future growth. His ceaseless activity on The Collection's behalf in soliciting major donor support for both collection and real-estate acquisitions enlarged opportunities for all parties. In short, he was a joiner not a divider, always seeking ways to make The Collection more relevant in its own neighborhood as well as in areas far beyond the French Quarter. Finally, his good humor, open-mindedness, and overall generosity made his presence a welcome one while "on campus" or out in the community. He will be terribly missed by all.

—Priscilla Lawrence

Drawn to Life

Williams was a great poet as well as playwright. Poetic images such as his are, for me, the permanent material of great art, defying time and current opinion.

—Al Hirschfeld
Hirschfeld On Line, 1999

March 26, 2011, marks the centennial of Tennessee Williams's birth. In commemoration, The Historic New Orleans Collection and the Al Hirschfeld Foundation present the exhibition *Drawn to Life: Al Hirschfeld and the Theater of Tennessee Williams* at the Williams Research Center. Williams drew from his own private drama to create a new kind of theater that revolutionized Broadway. The characters in his plays, often representations of individuals in his own life, became archetypes that transcend time and place. Over six decades, legendary artist Al Hirschfeld (1903–2003) drew the characters from almost all of Williams's Broadway and off-Broadway

productions and three of his film adaptations, including a landmark series of works based on the 1951 film of *A Streetcar Named Desire*. Hirschfeld, who looked with an artist's eye but with a journalist's intent, captured Williams's unique brand of stage magic. No other artist so thoroughly documented Tennessee Williams in the playwright's own lifetime.

Hirschfeld was a self-described "characterist" whose signature work, defined by a linear calligraphic style, appeared in virtually every major newspaper and magazine during his more than 75-year career. Additionally, he contributed to numerous books and record covers and 15 postage stamps. Hirschfeld's name

was virtually synonymous with Broadway. For three quarters of a century he documented theatrical productions, taking the characters created by the playwrights and portrayed by the actors and reinventing them for readers. To be drawn by Hirschfeld was an accolade, a sign one had arrived.

From the moment that *The Glass Menagerie* opened on Broadway, Hirschfeld recognized an important new voice, one that resonated with him and audiences for the next half century. Like Williams, Hirschfeld was inspired but unconstrained by reality, merging literal details with poetic vision. He created a fascinating archive of Williams's career that continues to provide a real sense of



Left, Richard Chamberlain in *The Night of the Iguana*, 1976, courtesy of the Al Hirschfeld Foundation

Above, Kathleen Turner in *Cat on a Hot Tin Roof*, published in the *New York Times*, March 18, 1990, courtesy of the Al Hirschfeld Foundation

the performances and personalities of the actors who inhabited the roles.

Now, for the first time, Hirschfeld's drawings from collections around the country, augmented by related material from The Historic New Orleans Collection's Tennessee Williams holdings, are united to give an account, literally drawn from life, of the work of Tennessee Williams on Broadway and beyond.

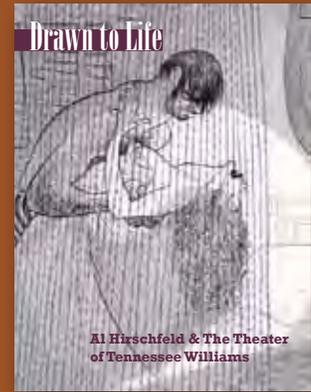
—*Mark Cave, THNOC, and David Leopold, Al Hirschfeld Foundation*



Top, Maureen Stapleton as Amanda and Pamela Payton-Wright as Laura in *The Glass Menagerie*, published in the *New York Times*, December 28, 1975, courtesy of the Al Hirschfeld Foundation. Williams based the characters of Amanda and Laura on his mother, Edwina, and sister, Rose, who are pictured *above* with a young Williams, *The Historic New Orleans Collection* (2006.0385.1)



Top, Sylvia Sidney as Mrs. Wire in *Vieux Carré*, published in the *New York Times*, May 1, 1977, courtesy of the Al Hirschfeld Foundation. The character of Mrs. Wire is based on Tennessee Williams's landlord at 722 Toulouse Street, which is shown *above* in a photograph by Richard Koch, *The Historic New Orleans Collection* (1985.120.141), gift of Mrs. Solis Seiferth



Drawn to Life: *Al Hirschfeld and the Theater of Tennessee Williams*



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THE NEW ORLEANS ANTIQUES FORUM 2010

The four-day August forum, presented in anticipation of the release of The Collection's forthcoming study of Louisiana furniture (see pages 6–8), examined Creole and Acadian styles of furniture and the architecture and material culture of the period. In addition to presentations by a distinguished panel of speakers, the forum included a tour of two early plantation homes, Chêne Vert and Destrehan Plantation; an evening reception at The Collection; and a brunch at Antoine's.



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DONOR PROFILE:

Captain Clarke “Doc” Hawley

Born and raised in a small community outside Charlottesville, Virginia, Captain Clarke “Doc” Hawley inherited a love of architecture and historic preservation from his father. From his mother, he received the “riverboat gene”—her family had worked on steamboats on the Kanawha River in West Virginia. Now retired, Doc, who has been a riverboat captain and pilot for 50 years, shares his knowledge of the Mississippi River and its history with audiences around the country; he has given several presentations at The Historic New Orleans Collection that drew record crowds. He also continues to feed his love of history with weekly visits to the Williams Research Center, where he conducts research on French Quarter properties in the Vieux Carré Survey. “The Collection is one of the most wonderful repositories that I’ve ever seen,” says Doc. He is proud to support the institution through his membership and other activities.

Although he descended from a family of steamboatmen, Doc came to work on riverboats quite by accident. “I never dreamed of being a steamboat captain on the Mississippi River,” said Doc. “It just worked out that way.” One summer while in high school, he was visiting family in Charleston, West Virginia, when a boat, the *Avalon*, made an uncharacteristically quiet approach to town. The calliope player had quit at a previous port, and Doc, who had grown up playing the family’s pump organ, suggested himself to the captain as a replacement. The cap-

tain hired Doc away from his job at a drugstore (where he acquired his nickname) and he never looked back. After a brief hiatus while he studied science at the University of Virginia, Doc returned to the river in 1957 and by 1962 was serving as captain of the *Delta Queen*.

Over the next three decades, Doc captained or piloted a host of boats on America’s waterways, including the *American Queen*, the *Mississippi Queen*, the *Belle of Louisville*, and the *Creole Queen*, among others. In order to obtain his pilot’s license, Doc was required to draw 1,200 miles of the Mississippi River from St. Louis to the mouth in five-mile increments. He still has the small journal that he used to practice for the exam. On each page a different section of the river is depicted in pencil, with markings for every government beacon light, buoy, dike, sandbar, and bridge.

Doc’s career frequently took him to New Orleans, and over time he fell in love with the city and its architecture. In 1974 he was hired to captain the *Natchez*, and at that point he settled in his beloved city, purchasing his French Quarter home three years later. Doc quickly befriended a number of prominent architects and preservationists, including Sam Wilson, Leonard Huber, and Ray Samuel. Through them he became active in a number of preservation-oriented organizations, such as the Beauregard-Keyes House, Save Our Cemeteries, the Louisiana Historical Society, and Louisiana Landmarks, all of which he still serves today.

During Doc’s many years on the *Natchez*, he hosted a number of prominent political figures, including presidents Gerald Ford and both George Bushes; news media, including Dan Rather, Walter Cronkite, and Dick Cavett; and other famous personalities, including Dolly Parton, Muhammad Ali, Bob Hope, Brooke Shields, Joan Fontaine, and Tennessee Williams. And Doc has a story to share about each of these characters. He remembers that the first George Bush announced his running mate, Dan Quayle, during his cruise on the *Natchez*. Muhammad Ali’s visit, part of a Dick Cavett interview, included an arm-wrestling match between Ali and Doc, which Ali secretly let Doc win. When Tennessee Williams came aboard, he questioned Doc about the popularity of Mark Twain, admitting to never having finished *Life on the Mississippi*. After the cruise Williams borrowed a copy of the book from Doc, and when the two encountered each other in the grocery store several weeks later, Williams told Doc, “that book is special; that guy was the writer of writers.”

Although Doc retired in 1995, he continues to play the calliope on the *Natchez* and serves as a captain emeritus of sorts, participating in special events on the boat. And, of course, he continues to share his colorful stories and gather new stories through research at The Historic New Orleans Collection. To fellow lovers of New Orleans history, Doc says, “Become a member of The Collection!”

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 2010 (April–June), there were 18 acquisitions totaling approximately four linear feet.

■ The Historic New Orleans Collection recently acquired a collection of letters from maritime engineer Albert Andrews to his wife, Caroline, in Boston, Massachusetts. The correspondence, dated 1864 through early 1868, begins during Albert's employment aboard a Mississippi River tugboat and continues through his service aboard steamships traveling between New York and New Orleans.

Although he often wrote of his struggle to pay off the mortgage on the family home, Albert encouraged Caroline to treat herself and the children to social outings while limiting his own indulgences to the occasional pair of socks. Whether asking his wife to cancel an unwanted magazine subscription, wondering if oranges had spoiled in transit, or warning that smallpox had broken out in Boston, Albert always sealed each letter with a kiss. "Good night, dearest wife," Andrews wrote in November 1866, "Here is one good rousing Kiss for the old Lady, From 'Hubby.'"

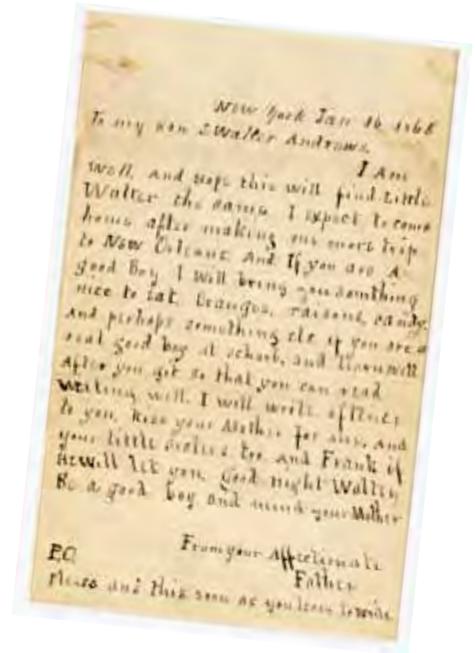
Andrews expressed regret about missing milestones such as his son Frank's 16th birthday or his youngest son, Walter's, first efforts to read and write. It was to Walter, then about four or five years of age, that Andrews sent a carefully printed letter in January 1868. It appears that Albert was able to return to his family soon after this letter was sent, but his home life was short. By June 1870 he had died, having succumbed to a stomach disease at age 44. (2010.0125)

■ The descendants of John McEnery (1833–1890) and Samuel D. McEnery (1837–1910) have donated a group of documents related to the careers of these 19th-century politicians. Included among the papers are personal letters as well as financial and legal documents.

A major figure in Louisiana Reconstruction politics, Democrat John McEnery ran against Republican William Pitt Kellogg in the disputed gubernatorial election of 1872. With both parties claiming victory, President Ulysses S. Grant stepped in and, by executive order, seated Kellogg as governor with federal protection. John McEnery and his followers then established a "rump" legislature in New Orleans to oppose Kellogg, precipitating the violent actions of the White League, which led Grant to send more federal troops to New Orleans.

John McEnery's younger brother, Samuel, became lieutenant governor of Louisiana in 1879 and, in 1881, completed the late Louis A. Wiltz's term as governor. In 1884 McEnery was elected governor. From 1896 to 1910, he served as a U.S. senator. (2010.0102)

■ The Historic New Orleans Collection recently acquired a letter from Pierre Paul, marquis d'Ossun (1713–1788), French ambassador to Madrid, to an unknown recipient. Dated October, 23, 1769, the three-page letter concerns the rebellion against Spanish rule that occurred the previous October in Louisiana, resulting in the ousting of Governor Antonio de Ulloa (1716–1795). (2010.0137)



Letter from maritime engineer Albert Andrews to his young son Walter, January 16, 1868 (2010.0125.1)

Spain responded to the October 28, 1768, rebellion by sending Alejandro O'Reilly (1723–1794) to replace Ulloa as governor. In the letter, the marquis d'Ossun reacts to O'Reilly's show of military force and the execution of the leaders of the rebellion. Calling certain actions imprudent, the marquis d'Ossun suggests that restitution be made to citizens affected by the actions of representatives of "His Most Catholic Majesty."

The letter complements *Noticias Curiosas del Siglo Presente* (97-30-L), a bound volume containing "Diario de las ocurrencias en la Expedicion para la Provincia de la Luiciana, Ciudad del Nuevo Orleans y Rio de Misissipi," which provides the Spanish perspective on Ulloa's ouster and O'Reilly's subsequent actions.

The marquis d'Ossun was ambassador to the Kingdom of the Two Sicilies prior to serving as ambassador to Spain. A remarkable statesman, the marquis actively participated in negotiations with Spain during the Seven Years War. Throughout his career, he maintained good relations with French exiles, including the frequently exiled Voltaire.

—Mary Lou Eichborn

LIBRARY

For the second quarter of 2010 (April–June), there were 34 acquisitions, totaling 81 items.

■ Charles de Rémusat (1797–1875), French philosopher, politician, and writer, based his 1825 play, *L'Habitation de Saint-Domingue, ou, L'Insurrection (The Saint-Domingue Plantation; or, The Insurrection)* upon a series of events beginning in August 1791 that eventually led to a slave revolt. Although never actually staged, the five-act play was read and discussed in literary salons of Rémusat's time, as it addressed topics of interest to antislavery activists—the treatment of slaves, the right of slaves to the sacrament of marriage, and the responsibilities of freedom. Louisiana State University Press recently released the first English translation of this work since its initial publication. Recently acquired by The Collection, the new edition includes a statement from the translator, Norman R. Shapiro, Wesleyan University professor of romance languages and literatures, on his approach to the translation and its challenges. The extensive introduction by Doris Y. Kadish, Distinguished Research Professor of French and Women's Studies at the University of Georgia, places the piece in its historic and literary contexts. (2010.0129.4)

■ At its height in the late 1980s, Goudchaux's/Maison Blanche operated 24 stores in Louisiana and Florida, employed more than 8,000 people, and was the largest family-owned department store in the United States. A variety of factors, including the economic downturn of the early 1990s, influenced owner Hans J. Sternberg to sell the family business in 1992. He has compiled family history, local urban history, and the retailing and marketing history of the era into a fascinating book, *We Were Merchants: The Sternberg Family and the Story of Goudchaux's and Maison Blanche Department Stores*.

The book traces the path of the mercantile family from Aurich,

Germany, from which they escaped during Nazi rule, to New Orleans and eventually Baton Rouge. Erich Sternberg, the author's father, entered into a transitional agreement with Bernard “Bennie” Goudchaux in 1936 that culminated in Sternberg's ownership of the Baton Rouge business in 1939. Sternberg implemented a number of changes that rapidly transformed the once-stagnant store into a popular shopping venue. The foundation of these changes lay in Sternberg's core values for his company—quality merchandise, employee loyalty, and superior customer service.

The author relates the many challenges of operating the store: planning financial strategies and marketing campaigns, implementing desegregation, expanding into suburban markets, and purchasing New Orleans-based Maison Blanche in 1982. The nationwide demise of family-owned department stores in the 1990s receives Sternberg's reflection as he relates his personal experiences. Scattered throughout the text are brief anecdotes from employees and customers fondly recalling their experiences with the Sternbergs and their happy shopping excursions, when clerks greeted customers by name, children received a nickel to buy a Coke for every A on their report cards, and the owners were always on the premises. (2010.0091.7)

■ Coffee lovers in New Orleans are extremely fond of their locally roasted coffees, and the city has long held a reputation as both a major importer of coffee beans and as a producer of some of the nation's finest coffees. At one time there were so many coffee-roasting firms throughout New Orleans that the distinctive aroma associated with the process was part of the character of the city. The library recently received a ca. 2007 promotional brochure for Try-Me™ Coffee Mills, founded in 1925 by a young bank teller named Henry Kepler. The company, which developed a special coffee for the late Ruth Fertel of Ruth's Chris Steak House, specializes in

custom roasts and blends. Still family-owned, Try-Me™ Coffee Mills is operated by third-generation roaster Robert Lutz at 1014 France Street. (2010.0081)

—*Pamela D. Arceneaux*

CURATORIAL

For the second quarter of 2010 (April–June), there were 27 acquisitions totaling more than 775 objects.

■ Mr. J. L. Riseden Jr. donated a 1927 crate label for Green Dragon brand “dry pack shrimp” sold by Quong Sun Co., Inc. The colorful label by an unidentified lithographer depicts a green dragon and a shrimp.

By the 1870s Chinese fishermen were building shrimp-drying platforms on stilts about four feet over the marshy waters of Barataria Bay. According to some sources, Quong Sun built the first



Label for Green Dragon brand “dry pack shrimp,” 1927 (2010.0149)

shrimp-drying platform in Manila Village in the 1880s. A largely Filipino community that was also home to a small contingent of Chinese immigrants, Manila Village was located on the north side of Barataria Bay about 15 miles north of Grand Isle. The drying process began with the boiling of fresh shrimp in salted water and then spreading them atop the platforms to dry in the sun. Next, villagers with their feet wrapped in burlap “danced” on the shrimp to remove the shells, while others chanted. The dry shrimp were then put in large barrels for shipment to New Orleans and packaging for worldwide distribution.

Until the late 1930s New Orleans had a small Chinatown around Elk Place

and Common Street in the present-day Central Business District, but Chinese businesses could be found in other areas of the city as well. Quong Sun operated its shrimp-packaging business at various locations in the French Quarter until 1926, when the company acquired property at 525 St. Louis Street. It remained there until the mid-1970s, when the operation moved to Jefferson Parish, by which time it had been renamed Gulf Food Products. (2010.0149)

■ Arthur A. Sigur, DDS, of Metairie donated a collection of 43 photographic prints and negatives taken in December 1945 by his friend the late Morton Dawson of West Hartford, Connecticut. As a member of the U.S. Army Air Corps, Dawson was stationed in New Orleans following World War II.

Dawson photographed French Quarter views such as St. Louis Cathedral, the La Branche buildings on the corner of Royal and St. Peter streets, and Napoleon House on the corner of Chartres and St. Louis streets. Other subjects in the collection include the Huey P. Long Bridge, the state capitol, an oil derrick, and several bayous and canals. Dawson also documented floats and crowds from the first postwar Children's Christmas Parade on December 22, 1945. Taken on Canal Street, the photographs capture the Southern Railway Station on the North Basin Street median and Krauss Department Store. The parade had been cancelled during the war years. (2010.0150.1-43)

■ The Collection also recently acquired a *carte-de-visite* photograph of educator Mary Humphries Stamps. Albumen prints mounted on small cards, such as this one, were highly popular between 1854 and the 1870s. The card featuring Stamps was made between 1869 and 1873 at William H. Leeson's Photographic Rooms, then operating at 129 Canal Street between Royal and Bourbon streets. Stamps signed the card and presented it to a Mrs. Lowry.

The daughter of Confederate general G. B. Humphries, Stamps was born

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- free admission to all evening lectures
- invitation to annual gala evening
- lunch with the executive director

How to Join

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



Mary Humphries Stamps, between 1869 and 1873 (2010.0118)

in 1835 in Claiborne County, Mississippi. She married attorney Isaac David Stamps, who was commander of a Confederate military company during the Civil War and killed at Gettysburg in 1863. Following the war Mary Stamps moved to New Orleans, where she and her husband had lived prior to the outbreak of the war.

Stamps distinguished herself as one of the Crescent City's leading educators. She operated a school for young women in her home, on Carondelet Street between Terpsichore and Euterpe

streets, until 1877, when she won first place in a competitive examination for the position of principal of the public Girls' Central High School, initially located on Calliope Street. She is credited with revitalizing the neglected school and earning the devotion of her students through a strict regimen of education and discipline. Stamps remained principal of Girls' Central High until 1898, when failing health forced her to move to a daughter's home in New York, where she died in 1900. (2010.0118)

—John Magill

EDUCATIONAL OUTREACH UPDATE

National Guard Youth Symposium

On August 4 The Collection opened its doors to one of the largest single tour groups in its history: 125 teenagers (representing each of the 54 states and territories) and their chaperones from the National Guard Youth Symposium in New Orleans. The participants, ranging in age from 13 to 17, are all children of U.S. National Guard members. The education department coordinated the visit, which included exploring the *Katrina* + 5 exhibition, touring the Louisiana History

Galleries, viewing educational videos, and enjoying the architectural tour.

—Sue Laudeman



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

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STAFF

EDUCATION

Mary Mees Garsaud received her master's degree in arts administration from the University of New Orleans.

CHANGES

Erin Greenwald was named associate curator/historian. The Collection welcomes 11 new staff members: **Nina Bozak**, assistant library cataloguer; **Kara Brockman**, assistant preparator; **Matt Farah**, **Eileen Guillory**, and **Caroline Prechter**, docents; **Anita Kazmierczak-Hoffman**, library cataloguer; **Lauren Noel**, marketing assistant; **Akasha Rabut**, project personnel, photography department; **Jennifer Rebuck**, assistant registrar; **John Riley**, project personnel, Vieux Carré Survey; and **Josh Terronez**, preparator. The Collection bid farewell to three staff members: **Elizabeth Elmwood**, library cataloguer, took a position as government documents librarian at Xavier University; **Eddy Parker**, docent, moved to Alexandria, Virginia; **Doug Stallmer**, assistant registrar/assistant preparator, moved to Montpelier, Vermont.

VOLUNTEERS

Gordon Chadwick, **Katherine Jolliff**, **Karyn Murphy**, **Sarah Norman**, and **Chris Reihlman**, docent department.

THE SHOP

THIS HOLIDAY SEASON The Shop is offering extended hours, a member-appreciation day, and a Mignon Faget trunk show. In addition to the unique gift items regularly available in The Shop, you will find a variety of glass and pewter ornaments. And The Collection's award-winning publications make magnificent gifts. The Shop also offers gift certificates and provides wrapping and shipping services. Please stop by for all of your shopping needs, or visit The Shop online at www.hnoc.org.

HOLIDAY SPECIALS



Extra Hours

In addition to its regular Tuesday–Sunday hours, The Shop will be open from noon to 4:00 p.m. on the following Mondays:

December 13
December 20

Member Appreciation Day

20% discount
December 4

Mignon Faget Trunk Show

December 4
10:00 a.m.–4:00 p.m.

GLASS ORNAMENTS

Made in Poland, these hand-blown, painted ornaments come in a special red gift box. They range in price from \$30 to \$70.



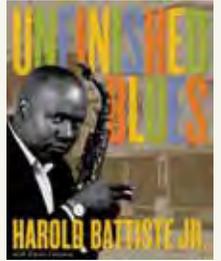
PEWTER ORNAMENTS

Also presented in a special gift box, these silver-plated pewter ornaments are available for the reasonable price of \$9.95 each. The nutcracker set is \$22.95



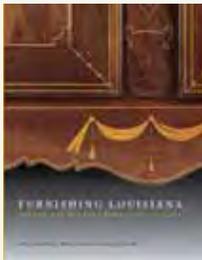
Released in June, *Unfinished Blues: Memories of a New Orleans Music Man*

is the memoir of music producer, businessman, educator, and community leader Harold Battiste Jr. Exploring the struggle between art and commerce, work life and home life, Battiste's story is set against a fascinating backdrop: the world of mid-20th-century jazz and pop music in two of the country's great music cities, New Orleans and Los Angeles. The first publication in The Collection's new Louisiana Musicians Biography Series, *Unfinished Blues* is a must-have for the music lover on your shopping list.



Furnishing Louisiana: Creole and Acadian Furniture, 1735–1835

will be available in December. The book is being shipped from the printer in Italy and, barring customs delays, is expected to arrive midmonth. The Shop is now accepting orders, which will be filled as soon as the shipment arrives. Order online (www.hnoc.org) to receive the discounted shipping rate of \$10 or send in the order form provided. Credit cards will not be charged until the book has shipped.



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AT THE COLLECTION



Glen Wilson, Mignon Faget, Claudia Levy, and Henry Carrigee



Glade Bilby II, Bill Fagaly, and George Dureau

On September 30, 2010, The Collection hosted a reception in honor of the opening of Mignon Faget: A Life in Art and Design. The exhibition, which is on view through January 2, 2011, traces the 40-year career of New Orleans clothing and jewelry designer Mignon Faget.



Mignon's children, William, Jacqueline, and John Humphries, with Stephen Smith (pictured second from right)



Judith Bonner (exhibition curator), Mignon, and Priscilla Lawrence



Vivian Cahn, Dan Cameron, and Virginia Saussy



Robert Valley and Adele Lafaye