Tennis enthusiasts enjoying an afternoon “Tennis Tea” at the New Orleans Lawn Tennis Club
c.a. 1898
courtesy of Tulane University Special Collections, Howard-Tilton Memorial Library,
The Louisiana Research Collection, New Orleans Lawn Tennis Club Records
ON THE COVER

FROM THE PRESIDENT

History is constantly being created. The actions of today become the stories of tomorrow. Which events will be preserved, remembered, valued? Which will be lost, forgotten, neglected? There is much in this issue of the Quarterly to remind us of the deceptively simple concept that some of the experiences of our lives will be historically significant for future generations.

Sometimes we think we know history when it happens, but more often, we are unaware of the moments in our lives that will make a lasting mark. Curator Mark Cave’s article, “Local Legends,” about our latest exhibition, Crescent City Sport, describes episodes in sports history that fit each category. A sense of significance must have abounded while the action unfolded at the Saints’ first regular season game in 1967. But Newcomb professor Clara Baer, who wrote the first rulebook for women’s basketball in 1895, and, more recently, spectators at the first match of the Big Easy Rollergirls probably never imagined that their actions, or what they were witnessing, would someday be featured in a history exhibition.

Curator Eric Seiferth’s article, “They Tell Their Stories,” about our NOLA Resistance Oral History Project, underscores the work that historians and museums do to ensure that the historic judgement of future generations will be guided by a robust record of things that have happened in our lifetimes. We are proud that this project was supported in part by a grant from the National Park Service, and we’re thrilled to announce that we’ve received a second grant from NPS to develop a traveling exhibition based on the oral histories from NOLA Resistance.

Chief Curator Jason Wiese’s acquisition spotlight on the 1716 Soupart map, which was generously donated to THNOC by Mr. and Mrs. Arthur Holzheimer, speaks to the unpredictable outcomes of everyday actions in the course of history. The map is burned on its edges, suggesting that it was saved from a fire by a fast-acting individual whose motivation, most likely, was utilitarian alone. Little could he have known that his salvage would someday be a peerless treasure.

The Historic New Orleans Collection works tirelessly to tell and preserve the known and unknown stories. We cannot predict what future generations will consider important, or what they will not know. But we dedicate ourselves to always discovering new stories in the past, and taking action today to ensure that more stories will be available to those who come after us. —DANIEL HAMMER

CONTENTS

ON VIEW / 2

Off-Site

RESOURCES / 7
The NOLA Resistance Oral History Project brings to life pivotal moments in the local civil rights movement.

COMMUNITY / 10
On the Job
Staff News
Focus on Philanthropy
Donors
On the Scene

ACQUISITIONS / 16
Acquisition Spotlight: A map that changed the cartographic history of the Gulf Coast comes home.
Recent Additions
ON VIEW

Local Legends
The new exhibition Crescent City Sport offers a barnstorming tour of some of New Orleans’s most memorable sporting moments.

EXHIBITION
Crescent City Sport: Stories of Courage and Change
520 Royal Street
Through March 8, 2020
Free

Sports captivate us with narratives of improbable upsets, great champions, and bitter rivalries. Sometimes the story extends beyond the field of play, instigating or mirroring broader social, economic, and cultural change. These moments endure. They shape our community identity.

Here in New Orleans, the evolution of organized sports over the last 150 years has paralleled the fundamental transformations brought to the city after the Civil War. Sports became an important instrument for challenging the city’s resistance to gender equality and racial integration for much of this era. The first women to cycle and play tennis here blazed a trail for New Orleans’s first professional women’s basketball team and, later, the stereotype-smashing Big Easy Rollergirls. New Orleans might not have its beloved Saints today if, in the 1950s and ’60s, African American collegiate and pro football players hadn’t forced the city to confront its Jim Crow laws and retrograde attitudes. Sports also created opportunities for New Orleans to become a leading tourist destination. After John Sullivan’s title bouts put New Orleans on the map in the late 19th century, Sugar Bowl organizers established one of the nation’s longest-running sporting traditions, paving the way for the Superdome to play host to some of the biggest championship events on the planet.

At their best, sports bring us together—rooting for the home team during an afternoon at the ballpark, or rallying around a common cause during difficult times. Crescent City Sport: Stories of Courage and Change draws from more than a dozen institutional and private collections to tell 20 of these tales, each one an indelible thread in the social fabric of New Orleans.

Here’s a sneak peak at some of the stories from the show:

Crescent City Sport is sponsored by the Gayle and Tom Benson Charitable Foundation with additional support from Tulane University, Tulane University Athletics, and Allstate Sugar Bowl, as well as Amy and Chuck Lapeyre, David P. Schulingkamp, and Linda and Tommy Westfeldt II.
The Strong Boy
During the 1880s and ’90s New Orleans was at the center of the sporting world thanks in large part to prizefighter John L. Sullivan, the “Boston Strong Boy.” Most states prohibited prizefighting in the early 1880s—and though the Deep South was no exception, the region had a reputation for looking the other way when such laws were broken. In February 1882, far-flung journalists and well-heeled fight fans, some of ill repute, descended upon New Orleans in anticipation of a bare-knuckle bout—at an undisclosed location outside city limits—between the 23-year-old Sullivan and world champion Paddy Ryan. On the morning of February 7, the crowd boarded a train bound for the Barnes Hotel in Mississippi City, now part of Gulfport, where a throng of about 1,500 spectators watched the Boston Strong Boy claim the heavyweight title.

Sullivan emerged as one of the nation’s first sports superstars and followed up the Ryan fight with a series of lucrative barnstorming tours, becoming a bona fide celebrity along the way. He traveled to New Orleans again in the summer of 1889 and successfully defended his title in a pine forest near Hattiesburg in an epic 75-round match with Jake Kilrain. The illegal fight led to arrests for both fighters, compelling Sullivan to vow never to fight bare knuckle again, essentially ending a brutal era for the sport. James Corbett finally put an end to Sullivan’s reign in a legal match with gloves at the Olympic Club in New Orleans on September 7, 1892. Sullivan’s fights in and around New Orleans made the city, in the eyes of many throughout the nation, synonymous with big-time sporting events.

Roundball Roots
New Orleans can claim a major milestone in the history of basketball: in 1895, Clara Baer, a physical education professor at the city’s Newcomb College, published the first book of rules for the women’s game. Baer’s version of basketball differed in many ways from the game James Naismith invented in 1891—players were restricted to specific zones on the court, they couldn’t dribble or defend, there was a four-point shot, etc.—as she and other early developers of women’s basketball sought to discourage the physicality typical of men’s hoops. Baer originally called her game “Newcomb Basquette,” but by 1908, when she published the first revisions to the rules, she and others were simply calling her game “basketball.”

Inventing the Wheel
A cycling craze swept through New Orleans in the late 19th century following the introduction of two early versions of the bicycle: the ordinary, or penny-farthing, which came to the US in the 1870s, and the safety, which arrived in the mid-’80s. People obsessed with this new, liberating form of transportation soon turned it into sport. In the 1880s, the New Orleans Bicycle Club and Louisiana Cycling Club were formed, followed in the 1890s by the Louisiana Road Club. The clubs sponsored bicycle excursions to places like Abita Springs and Bay St. Louis, and held races throughout the city, including an annual Thanksgiving Day race from the corner of Canal and Claiborne to West End.

Many women became passionate cyclists in the mid-1880s after the introduction of the safety, which featured a step-through frame, lowering or removing the top bar to
accommodate skirts or dresses. The adaptation hastened the decline of cumbersome fashions that inhibited athletic activity, as women began taking advantage of the newfound freedom of movement afforded them by cycling.

**Louis Armstrong’s Secret Nine**

Louis Armstrong avidly followed baseball and supported the sport in his hometown by sponsoring his own team in 1931, the Secret Nine. The local papers poked fun at the team for being the best dressed—thanks to Armstrong’s generosity—but not the most skilled. Though they didn’t play in the Negro Southern League, the most prominent association of black ball clubs in the region, they competed against other African American clubs in the city. In August 1931, Armstrong attended a doubleheader at St. Raymond Park in New Orleans, which featured his Secret Nine vs. the Melpomene White Sox in the opener and the Metairie Pelicans vs. the St. Raymond Giants in the nightcap. In front of 1,500 fans, Armstrong took the pitcher’s mound to ceremonially (and with much camp) strike out the first batter. The crowd went wild.

**Marching In**

On All Saints’ Day 1966, the Saints were born. NFL Commissioner Pete Rozelle and a number of local politicians assembled at the Pontchartrain Hotel on St. Charles Avenue to announce the news New Orleans sports fans had long awaited: a professional football franchise was finally coming to town. The NFL named 27-year-old Texas oilman John Mecom Jr. the majority owner of the team. The team recruited a number of famous part owners, including musician Al Hirt, Xavier University President Dr. Norman Francis, and *Louisiana Weekly* owner C. C. Dejoie Jr., the latter two becoming the first African Americans to hold ownership stakes in an NFL franchise. Mecom created much of what
would define Saints fandom for generations to come—including the black-and-gold color scheme and the Sir Saint logo—but only after he got New Orleans Archbishop Philip Hannan’s blessing on the team’s name.

On September 17, 1967, a crowd of 81,209 fans jammed into old Tulane Stadium to witness the team’s first regular season game, against the Los Angeles Rams. On the first play of the game, Saints wide receiver John Gilliam returned the kickoff 94 yards for a touchdown. Urban legend has it that the roar of the crowd could be heard in the Central Business District. During the franchise’s early years, though, the team gave fans little to cheer about—at least on the field. Mecom hired event producer Tommy Walker, who made the most of breaks in the action, putting together some of the more elaborate halftime performances in sports. The new franchise even attracted the interest of Hollywood, taking center stage in a feature film starring Charlton Heston (screening at THNOC on January 22; see Event Calendar for details).

Rollergirls

“I just wanted to put on skates and hit people,” Sally Asher, a.k.a. SmasHer, said in a 2019 oral history, “and then I ended up getting some of the most valuable life lessons and important friendships of my life.”

Asher, a founding member of the Big Easy Rollergirls, spoke to the spirit driving the recent revival of roller derby. The sport has been around in some form or another since the 1930s and remained in the public eye through the 1970s, before being largely forgotten. In the early 21st century, roller derby reemerged as a predominantly women’s sport, first bubbling up with a four-team league in Austin, Texas. It rapidly expanded from there, attracting women seeking camaraderie and a rough-and-tumble athletic outlet that defied stereotypes. Players adopt colorful alter egos and compete in a five-on-five flat-track contest where designated “jammers” try to earn points for their team by lapping their opponents—who try to stop them through clever tactics and brute force. In less than two decades, roller derby has emerged as a thriving global sport and has been embraced by participants and spectators as a symbol of female empowerment.

A group of women in New Orleans formed the Big Easy Rollergirls and began meeting and practicing in the months preceding Hurricane Katrina, inspired by teams such as the Texas Rollergirls out of Austin. Some of these women regrouped following the storm and held their first public events at Mardi Gras World in fall 2006. The Big Easy Rollergirls have become an important part of the sports entertainment scene in post-Katrina New Orleans. —MARK CAVE
OFF-SITE

Classic Memories

Our quarterly roundup of holdings that have appeared outside The Collection, either on loan to other institutions or in noteworthy media projects.

ESPN featured film from the Sugar Bowl Collection in the documentary series Saturdays in the South, which aired in September and October on the SEC Network. ESPN was also provided with three images for a New Orleans–focused episode of the series True South, hosted by Southern Foodways Alliance Director John T. Edge, also on the SEC Network.

The New Orleans Museum of Art borrowed three paintings for the exhibition Inventing Acadia: Landscape Painting in Louisiana, on view through January 26, 2020. THNOC also provided 10 images for the accompanying exhibition catalog.

The New Orleans Tourism Marketing Corporation requested a Michael P. Smith photograph for its two-day event “New Orleans on the Vineyard” in Martha’s Vineyard in August.

The Plessy and Ferguson Foundation requested five images for inclusion in its publication Coming Together: Plessy and Ferguson—the Sequel. Forthcoming in 2020, the book will be distributed in middle and high schools.

Segregated section of a streetcar negative, August 29, 1951; gelatin silver print, between 1979 and 1983 by Charles L. Franck Photographers, photographer; Nancy Ewing Miner, photographic printer. The Charles L. Franck Studio Collection, 1979.325.6222

Extract from the Reconstructed Constitution of the State of Louisiana 1868, lithograph 1979.183

The World’s Exposition at New Orleans—Scenes in the City Park November 22, 1884; hand-colored wood engraving by Charles Graham and John Durkin. The L. Kemper and Leila Moore Williams Founders Collection, 1959.27.4

The Northside Skull and Bone Gang 1990; gelatin silver print by Michael P. Smith © The Historic New Orleans Collection, 2007.0103.4.1186

ON VIEW

Stills from video of 40th Sugar Bowl Classic football game, featuring Alabama vs. Notre Dame December 31, 1973 gift of the Sugar Bowl, 2016.0436.2

Bayou Têche 1877; oil on canvas by William Henry Buck 1975.2

Courtyard of 921 Chartres Street ca. 1917; pencil and watercolor by Wallace Morgan 1983.150

The World’s Exposition at New Orleans—Scenes in the City Park November 22, 1884; hand-colored wood engraving by Charles Graham and John Durkin. The L. Kemper and Leila Moore Williams Founders Collection, 1959.27.4

The Northside Skull and Bone Gang 1990; gelatin silver print by Michael P. Smith © The Historic New Orleans Collection, 2007.0103.4.1186

On view

The World’s Exposition at New Orleans—Scenes in the City Park November 22, 1884; hand-colored wood engraving by Charles Graham and John Durkin. The L. Kemper and Leila Moore Williams Founders Collection, 1959.27.4

The Northside Skull and Bone Gang 1990; gelatin silver print by Michael P. Smith © The Historic New Orleans Collection, 2007.0103.4.1186
They Tell Their Stories

Testimonials from New Orleans civil rights vanguards are now available for researchers, students, and the general public.

In October, THNOC released the NOLA Resistance Oral History Project—the culmination of a two-year effort to record testimony from individuals active in the fight for racial equality in New Orleans between 1954 and 1976. The completed project, which was funded in part by a National Park Service grant, comprises nearly 50 hours of recordings of 30 interviewees from a diverse cross section of the civil rights movement—including members of the Congress of Racial Equality (CORE), the NAACP, and the Black Panthers; artists; writers; and former students and family members from the front lines of public school integration. The interviews, conducted by THNOC oral historian Mark Cave, cover a wide range of themes, from efforts to end segregation in businesses, schools, government facilities, and public transportation to voter registration drives and conflicts with local government and the police force.

ONLINE

NOLA Resistance Oral History Project
www.hnoc.org/nolaresistance
The Historic New Orleans Collection Quarterly

**Voter Registration**

**KATRENA NDANG**

You had to pass [tests]: a test on the Constitution, [a] math test, which was the most difficult one, where you had to calculate your age in terms of years, months, and days. And sometimes that was difficult, even for college graduates. And sometimes we found it impossible for people to go and register and get that all straight. So as community organizers, . . . we would become babysitters because if I spoke to you about it, and I tried to train you, and you didn’t have the confidence to go there, so on your birthday—you go on your birthday. So if they had something else going on during that day . . . and they had kids, we’d say, “We’ll stay here, and you go.” You can’t get that wrong, right? “I’m 41, no days, no months.”

**The Freedom Rides**

**DODIE SMITH-SIMMONS**

I became what I call a tester. We tested throughout Louisiana, Mississippi, Alabama, and to Beaumont, Texas. We stopped in McComb, Mississippi. . . . We got there to the Greyhound terminal. Jerome [fellow tester] went in to purchase our return tickets. After that, the four testers went in. We went to the lunch counter, sat down. George Raymond [fellow tester] say to the waitress, “May I have a cup of coffee, please?” . . . Young, white Mississippian went to the coffee maker, poured a cup of hot coffee, walked behind George Raymond, poured the hot coffee over his head, and hit him in the base of the neck with the coffee cup. Four or five—maybe even six—guys jumped Jerome, beating him with brass knuckles. . . . When we finally got out of that terminal, we were being chased, but when I rounded that corner, a group of black people encircled me. I think they saved my life.

**Confronting Segregated Spaces**

**DON HUBBARD**

Schwegmann was the store in New Orleans. . . . There were two water fountains. There was a water fountain, and there’s a pipe that ran around the other side with a spigot and
something else that said, “Colored.” My oldest daughter, who was the troublemaker in the family, she says—there was a little white kid drinking some water—and she said, “I want some water, Daddy.” And I said, “Wow, okay.” So we walked over, I picked her up, and let her drink some white water. So the police officer, he was standing there acting like he didn’t see it. And so then I decided to get me some water . . . So he came over, and he said to me, he said, “Hey buddy, you know better than that.” I said, “Better than what?” He said, “Drinking from this fountain.” I said, “Well, what’s wrong with it?” He said, “It’s for white people.” I said, “Well, today I’m white.” And he said, “Today we’re taking your black ass to jail.”

The Showdown in Desire

MALIK RAHIM

The police came that morning—about a hundred police, all of ‘em with automatic rifles, shooting into a wooden house. . . . And that went on for 20 minutes. And at the end of the 20 minutes, it just stop. Charles [fellow Black Panther] asked me to crawl to the different rooms and find out how many was injured, how many was dead. . . . Nobody injured, nobody’s dead. So when I got back to Charles, I told him, and we laughed at it. . . . And that’s when he said that it was time for us to take it to the next level. And I said, “What is that?” And that’s when he said, “We’re gonna walk out of here and take it to court.” So I . . . said, “Well, Charles, you know, you’re in the South now. You’re from New York.” I said, “If we leave out of this office, they’re gonna take us somewhere and hang us.” And Charles said, “Well, whatever they gonna do, let ‘em do it, but we’re gonna walk out of here as dignified men and women of the Black Panther Party.” From there we went from the Desire Housing Project to court to death row.
COMMUNITY

ON THE JOB

Bentley James

POSITION: Security dispatcher, on staff since 2019
ASSIGNMENT: Provide safety and security to The Historic New Orleans Collection’s staff, visitors, and properties

I became a security officer at The Historic New Orleans Collection in March 2019. As I toured the grounds and buildings, I was aware of the vision and foresight of the founders, General L. Kemper and Leila Williams. I knew at that moment that I wanted to be a part of the growth and expansion of this place, and I immediately had that opportunity. When I began working at The Collection, the new exhibition center was just starting to take shape and the museum shop was still small and cozy. Through all of the physical changes and leadership changes, the compassion—and passion—of my colleagues has only gotten stronger.

Working as a security officer at a museum poses very unique challenges: you need to be inviting and pleasant and offer great customer service, while remaining alert and ready to respond as needed. I really enjoy the summer when more children visit because they bring a different energy—you can see them learning. I take pride in helping their visits to be fun, safe, and memorable.

When I came on board, I wanted to learn as much as I could about THNOC and the exhibitions, so that I had the knowledge to answer questions from the public and for my own understanding as well. I want to thank my colleagues for allowing me to ask 1,000 questions a day, especially the visitor services, education, technology, and preparation departments and the staff at the Williams Research Center—all of you are the best.

A. “I often look at the portraits of the founders, thanking them for sharing their house, collection, and foundation with us and thousands of others for decades to come.”—Bentley James

B. As security dispatcher, James monitors the cameras throughout THNOC’s properties.

C. James in front of 533 Royal Street.
I have always had a deep passion for doing the right thing and being of service to others, which led me to start my career in security and law enforcement in 1996, after leaving my hometown of Baltimore, Maryland (Go Ravens and O’s!). A few months ago I was given the opportunity to move from security officer into the position of security dispatcher. In this capacity I work more behind the scenes at THNOC. I love the responsibility and challenges this new role offers.

I’m going to share a secret: I often look at the portraits of the founders, thanking them for sharing their house, collection, and foundation with us and thousands of others for decades to come.

I speak for my security team as well as myself when I say that from the top down we are dedicated to providing the best customer service, safety, and security for The Collection’s staff, visitors, and friends.

—BENTLEY JAMES

### STAFF NEWS

#### Changes
A number of staff members recently received new titles. Amanda McFillen, programming manager. Libby Neidenbach, visitor services trainer. Elizabeth Ogden, special projects and programming coordinator. Rebecca Smith, head of reader services and interim head of processing. Jason Wiese, chief curator.

#### New Staff

#### In the Community
Senior Librarian / Rare Books Curator Pamela D. Arceneaux and Digital Assets Manager Kent Woynowski both spoke at the Foundation for Appraisal Education’s annual seminar held in New Orleans in October. Arceneaux also gave presentations on her book Guidebooks to Sin at the Gulf South History and Humanities Conference in Pensacola and the SAGE Series at McNeese State University in Lake Charles. Director of Technology Carol O. Bartels is serving as the chair of the Louisiana Digital Consortium. Reference Associate Robert Ticknor was elected to the board of the Louisiana Historical Society.

#### Publications

#### THNOC Receives Prestigious Awards
The Historic New Orleans Collection was honored with two awards at the Louisiana Museum Association’s annual meeting on September 9 in Natchitoches. Daniel Hammer accepted the group’s Museum of the Year award, which was presented to THNOC to mark the opening of the institution’s new exhibition center at 520 Royal Street. Former President and CEO Priscilla Lawrence took home the honor of Museum Career Professional for her decades of work in the cultural field. Lawrence retired in June after 39 years at THNOC, including 20 years as the museum’s leader.

The Historic New Orleans Collection was also the recipient of the 2019 James William Rivers Prize in Louisiana Studies from the Center for Louisiana Studies at the University of Louisiana at Lafayette. According to the center, The Collection was chosen for the prestigious award because of its “longstanding commitment to and leadership in the realm of preserving and expanding our understanding of Louisiana.” The award was presented to the staff at a reception at THNOC on October 23.
12 The Historic New Orleans Collection Quarterly

FOCUS ON PHILANTHROPY
Barbara S. and Edwin Beckman

The centerpiece of the Barbara S. Beckman Music Room is a century-old Aeolian organ, which was fully restored by a team of technicians who worked to ensure that the instrument’s mechanics—pressurized air through metal pipes—would best serve the music. This marriage of art and technology is emblematic of the organ room’s spon- sor, because Barbara S. Beckman and her husband, Edwin Beckman, are the rare couple who love science as much as they do the humanities. Both have enjoyed long careers in the former—Edwin is a pathologist at Ochsner Health System, and Barbara recently retired from the Tulane School of Medicine as professor of pharmacology and associate dean of admissions—and fill their free time with the latter. Members of the Laussat Society, they have attended The Collection’s programs, exhibitions, and research trips, and now, with their donation to the Seignouret-Brulatour Building, their appreciation is part of THNOC history.

“The music room and the organ so appealed to me,” Barbara said. She and Edwin, who have been married for 50 years (after first meeting on a blind date), are known for their musical parties and salons. In its heyday, the Aeolian organ was itself a centerpiece for parties, and the Beckmans have their own featured instrument—an antique Steinway piano. The handsome rosewood grand was built in 1868, around the time the Beckmans’ Greek revival townhouse went up in the Garden District. Barbara got the piano for a steal from an auction house in the 1980s and recently sent it to New York for a complete restoration. It now sits in the Beckmans’ dining room, which they’ve renamed the music room because of their Sunday salons and the music-themed paintings that adorn the walls. “We’ve set it up for concert seating now,” Barbara said.

For their first salon, they took inspiration from a recital cohosted by The Collection and the Musical Arts Society of New Orleans in June 2018, featuring the works of Louis Moreau Gottschalk. The Beckmans were so impressed by both the composer and the performer, pianist Peter Collins, that they invited Collins to play in their home. For another salon, held this past summer, they featured cellist Jee Yeoun Ko, who presented the unlikely theme “Bach and Tango.” For Edwin’s Fats Domino–themed birthday party, John “Papa” Gros performed the music of the Fat Man. “He loves playing the old rock and roll songs, and all our friends are the age where we grew up listening to them,” Edwin said. “Everybody danced.” Barbara smiled at the thought: “It was magical.”

With the couple’s children, Kristin and Nels, both grown and out of the house, the Beckmans have time for such entertaining, as well as travel and other cultural endeavors. Edwin is a history buff and language lover, always researching their next travel destination and studying the language. “Our friends call him the most curious man they know,” Barbara said of his love of learning. “He does all the work, and I just get on the plane!”

Through their THNOC membership, they have been able to expand their already broad cultural palate. “We had no idea we were interested in decorative arts until we attended the Antiques Forum,” Barbara said. “At intermission, Edwin told me, ‘These are my people.’”

Barbara said she loves knowing that her name on the wall of the music room will stand the test of time. “Seeing a well-run organization that does things that are so important to the city and that has strong leadership—the vision it took to grow and expand in the way it has—it’s a solid investment,” she said.

“I think one should have an obligation of being a good steward if they’re fortunate enough to have some wealth,” Edwin added. “People come [to The Collection], they get inspired, and they take that inspiration and end up having a positive effect on New Orleans. What comes out of it is meritorious.” —MOLLY CLEAVER

The Historic New Orleans Collection Quarterly
DONORS

July–September 2019

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

Mr. and Mrs. Donald R. Abaunza
William T. Abbott
Gail W. Adams
Judy D. Ahrens
Mary and Doug Albert
Jann Alfone-Mazzanti and Jeffy Mazzanti
Maryon Allen and Janet Bargeron
Thomas S. Allen
Claudette Allison
Susan and Yocel Alonso
Ginger and Davie Amoni
Luke Anderson
Arbor House Floral
Mrs. Paul L. Arceneaux
Paul L. Arceneaux
Arnaud’s Restaurant
Louis J. Aubert
Betty Albert Avery
Mary and Doug Albert
William T. Abbott
LeGrande Jr.
Virginia Hogan Brazil and J. G. Brazil
Mrs. Philip Breitmeyster II
Jean and Tom Brett
Drs. Andrea S. and Archibald W. Brown
James H. Brown Jr.
Jo Ellen Brown
Louissette Brown and George Dunbar
Buccaneer Fund
Bethany Ewald Bultman
Jane and Aaron Burda
Dr. Gerald F. Burns and Margaret “Peggy” LeBlanc
Diane A. Butler
Robert Cabraca
Marty Caldwell
Catherine C. Callhoun
John W. Callhoun III
Salvador B. Camacho
Dr. and Mrs. Keith Cangelosi
Rayza Carballo
M. Nell Carmichael
Margaret and James D. Carriere
Nancy Jane and Charles Carson
Jacqueline Castledine
Mary Cavanaugh
Georgia D. and Kenneth Chadwick
Chakula Cha Jua
Vikram Chandhok
Heidi and Samuel Charters
City of New Orleans
Dr. Carolyn Maureen Clawson
Nancy L. Claypool
Art Cohn
Tony S. Cook
Dr. Dru Copeland
Frances Cordell
Margaret Cordes
Country Roads Magazine
Carla L. Coury
Amy and John Crane
Pam Crutchfield
J. Karin Curley
Claudia J. D’Aquin
Joe Darby
Jeffery Darenbourg
Sandra Dartus and Alan Horwitz
Joel Daste
Marsh Davis
Sarah and John Davis
Michael Deas
Evelyn Rucker de Boisblanc and James B. de Boisblanc
Elaine Dejarnett
Katherine De Lion
Dell M. Dempsey
Philip Marin Denman
Descendants of Charles Arthur de Armas
Nathalie H. Dessens
Katherine M. Determan
Amy DeWys
Lynn F. Dicharry
Elaine Dill
Carolyn DiMaggio
Stephanie Dodaro and Philippe Swartz
Dumas/Johnson Family Fund
Claudia Dumestre
Jeanne Dumestre and William McLean
Drs. Susan W. and Bernard E. Eble III
Judy and Elroy Eckhardt
Ninette A. and Edward D. Edmiston
Pauline C. and Robert B. Edwards
Christyn R. Elliott
Rick Elmore
Audrey R. Enzor
John S. Epstein
Estate of Ann Maylie Bruce
Estate of Dorothy Marie Hatrel
Dr. Jane Eyrich
Dr. David R. and Laura Fakier
Mr. and Mrs. Raymond B. Falk
Family of Marian Cannon Schlessinger
Rien Fertel
J. R. Fertitta
Vaughan Fitzpatrick
Albert “Blue” Fletrich
Elizabeth and Michael Fontham
Colleen and Donald R. Frampton
Kay Franz
Jolynn and Gregory Free
Sr. Regina Marie Fromnõller
Erin and Ryan A. Furby
Dr. Phillip F. Fuselier and Anthony Terranova
Don A. Gagnon
Mrs. George Gallagher
Joan C. and Joseph G. Gallagher Jr.
Mr. and Mrs. Timothy Garity
Dana Garvey
Mitchell Gaudet
John Geiser III
Dr. Gene A. Geisert and Karen Walk Geisert
Dr. and Mrs. Charles F. Gierne
Melissa Gibbs
Elizabeth Glassell and John Foster
Gay M. Gomez
Mr. and Mrs. J. Malcolm Gonzales
Deborah Broadwell Gordon
Melissa and Bruce Gordon
Pat Green
Shana M. Griffin
Dr. Janice Donaldson Grins and Leendert Grins
Oscar M. Gwin III
Carol V. Hall
Patrice Hall
Patricia Ramsey Hall and George B. Hall Jr.
Halloween New Orleans
Margot E. Hammond
Haley Hampton
Mrs. Roger P. Hanahan
Emily B. Hannan
Mr. and Mrs. Charles K. Hardin
Mr. and Mrs. Harry S. Hardin III
Erin Hardy and Ben Allums
Katelyn and Kevin Harrell
Mary Lee Berner Harris
Alicia J. Harvey
Elizabeth B. and Robert C. Hassinger
Capt. Clarke C. Hawley
Hederman Brothers Printing
Cheryl Hedlund
Margaret and Brian Heffernan
Pete and John Hendry
Mrs. Harold J. Heno Jr.
Mr. and Mrs. John H. Hernandez
Barb Higgins
Malcolm E. Hingle
Marcia and Howard Hirsch
History Antiques and Interiors
Mary S. Hoffschwelle and Carroll Van West
Dr. Jack D. and Pat C. Holden
Max C. Holland
Molly I. Hook
Susan K. Hoskins
Hotel Monteleone
Lee Ann Wilbert Howard and Thomas C. Howard
Catherine Howton
Carrie Hunsicker
Judie Henley A. and Kathey N. Hunter
Nathan Ihes
Insight Events, LLC
Beth A. Jacob
Kay and Trent James
Julie and Drew Jardine
Emily Tovrell Jaycox
Anjeanette and Alan Jeanfreau
George Jeansonne
Mr. and Mrs. Erik F. Johnsen
David Michael Jones
Marianne Jones
Susan E. Jones
Madeline and David Jorgensen
Harry Judd and Peter Mallen
Arlen A.archer
John A. Karel
Brian Karr
Dr. Jan M. Kasofsky
Myrna Kasser
Betsy Kasten
Diane and Stephen Katz
Lura G. Kaufman
Claudia F. Kelleher
Robert Kemp
Judy and Richard R. Kennedy
William G. Kenney
Mr. and Mrs. Rivers R. King
Susan and Paul Klein
Cheryl Knight
Dr. Cassandra L. Knobloch
Joseph Kopfer
Ray Kramer
Clarisse Ansel Krauss
Beatrijs Kuyck-Hechtermans
Erica C. Labousije
Frank E. Lamothte
Jane and Mark C. Landry
Vera Landry
Kathryn Lanier
Susan R. Laudeman
Barbara Laughlin and Earl Pratz
Floyd Leonard Laurent
Beth and Austin Lavin
Virginia Boyles Lawless and Paul F. Lawless
Mr. and Mrs. John H. Lawrence
Paul J. Leaman Jr.
Dr. Dale LeBlanc and Harold L. Williamson
Jupiter LeBlanc
Lorraine LeBlanc
Dr. Louis A. LeBlanc
Mr. and Mrs. Robert A. LeBlanc
Jan LeBlanc-Knight
Pierre LeBrumet
Mr. and Mrs. Lizzy C. LeGrand Jr.
Joan L. Lennox
Margaret Leonard
Winter 2020
Tribute Gifts
Tribute gifts are given in memory or in honor of a loved one.
Anonymous in honor of Priscilla Lawrence
Anonymous in honor of Joan Lennox
Mark Cave in memory of Kathleen Cave
Stephen W. Clayton in memory of William Perry Brown IV
Jane Coldring in honor of Joan Lennox
Emily Troxell Jaycox in honor of Priscilla Lawrence
Florence Jumonville in honor of Joan Lennox
Beverly R. Lamb in honor of Priscilla Lawrence
Mr. and Mrs. John H. Lawrence in honor of Drs. Barbara and Edwin Beckman
Mr. and Mrs. John H. Lawrence in honor of Babs Mollere and Lou Davis
Mr. and Mrs. John H. Lawrence in honor of Joan Lennox
Mrs. Frank W. Masson in honor of Priscilla Lawrence
Mrs. Frank W. Masson in memory of Paul M. Haygood
L. W. and Elizabeth McAnally in honor of Kay and Trenton James
Anne and James Morse in honor of Priscilla Lawrence
Linda Roach in honor of Katie Hovas
Elsa and Cole Schneider in honor of Priscilla Lawrence
Martha and John E. Walker in memory of Joan Price Staine

Bookplates
Donations are used to purchase books that will be marked with a commemorative bookplate.
ON THE SCENE

Art and History, Near and Far

On October 23, The Collection honored its top members with the annual Bienville Circle and Laussat Society Gala, hosted this year by Greer and David Monteleone. At the event, it was announced that this year’s Laussat Society membership funds will be dedicated to THNOC’s upcoming biography of sculptor Enrique Alférez, by author Katie Bowler Young. The book is scheduled for publication in late 2020. It was also announced that beginning next year, Bienville Circle funds will provide annual support for a premier exhibition, the first being Spanish New Orleans and the Caribbean, set to open in October 2020.

A. Daniel Hammer, Karen and Michael Sullivan, Klara Hammer
B. Dick Simmons and Betsy Nalty
C. David and Greer Monteleone and Jack Pruitt
D. Michael Hedstrom and Sarah and George Young
E. John and Lillian Uhl and Richard Dragisic
F. Mary Jane and John Becker and Cynthia LeBreton

The Collection’s 2019 culinary symposium, “Uncorked! A History of Wine in New Orleans,” was held in early November. The daylong event included lectures and a tasting featuring a sampling of wines provided by the Bordeaux Wine Council, which sponsored the event.

G. Symposium speakers Tim McNally, Braithe Tidwell, Dustin Miller, Katherine Lang, and Lisa Blount
H. Symposium speakers Jane Levi and Patrick Dunne and moderator Jessica B. Harris

To mark the opening of Seeking an Open Life: Photographs of Lafcadio Hearn’s Japan, THNOC honored visiting Japanese dignitaries at a luncheon on October 10.

I. Vincent Sciama, consul general of France in Louisiana; Donna D. Fraiche, honorary consul of Japan in New Orleans; Hiroyuki Kobayashi, consul general of Japan in Nashville; Kuniyo Kobayashi; and Daniel Hammer.
J. Photographer Everett Kennedy Brown, also visiting from Japan, gave luncheon attendees a tour of the exhibition.

On September 17, THNOC hosted a reception and book signing to celebrate the launch of the exhibition and accompanying book Enigmatic Stream: Industrial Landscapes of the Lower Mississippi River, showcasing photographs by Richard Sexton.

K. Director of Museum Programs John H. Lawrence, Richard Sexton, Associate Editor Nick Weldon, and Director of Publications Jessica Dorman
ACQUISITIONS

RELATED HOLDINGS

Le cours du Missisipi ou de St. Loüis fameuse riviere de l’Amerique Septentrionale . . . (detail)
1718; hand-colored engraving by Nicolas de Fer, cartographer
bequest of Richard Koch, 1971.20

Carte de la Louisiane et du cours du Mississippi . . . (detail)
1718; hand-colored engraving by Guillaume de L’Isle, cartographer
1998.56.1

ACQUISITION SPOTLIGHT

Landmark Chart Returns to Louisiana

Soupart map of 1716
Gift of Mr. and Mrs. Arthur Holzheimer, 2019.0141

The Collection recently became the home of an original manuscript chart that dramatically improved France’s cartographic understanding of the Gulf Coast in the early 18th century. The chart is titled Carte de la côte de la Louisiane depuis la côte du ouest de la Floride jusqu’a l’ouest de la Rivière du Mississipy, but it is more commonly known as the Soupart map, after the French surveyor and marine pilot who drew it in 1716.

The Soupart map was generously donated by Arthur Holzheimer and his wife Janet Holzheimer of Chicago. Depicting the islands, navigable channels, inlets, and rivers between Mobile Bay and Lake Pontchartrain, the map is thought to be among the earliest accurate, survey-based charts of the northern Gulf Coast. Mr. Holzheimer, who has a family connection to Louisiana, is a well-regarded and knowledgeable collector of early maps. He and his wife graciously allowed the Soupart map to be included in Charting Louisiana: Five Hundred Years of Maps (THNOC, 2003) and also lent it for The Collection’s 2018 exhibition New Orleans, The Founding Era.

In the early colonial period, geographers in Paris struggled to turn conflicting reports from Louisiana into accurate maps that could be used by mariners, soldiers, and colonial administrators. Original maps and charts based on firsthand surveys by competent mapmakers were extremely rare and valuable. Soupart is believed to have been an officer and pilot in the French service, but little else is known of him. Aside from this chart, the only other extant reference to Soupart is in a February 1716 letter from Antoine Laumet de La Mothe Cadillac, the governor of Louisiana, to Louis Phelipaux, count de Pontchartrain, the
French Minister of the Marine. Cadillac mentions offhand that Soupart was among the pilots and officers from the French brig Dauphine, which is known to have been surveying the Gulf Coast from mid-August to November 1715.

Soon after its completion, Soupart’s chart was shown to François LeMaire, a French priest who served as the chaplain at Fort Louis in Mobile and also for a time in Pensacola. LeMaire had developed a keen interest in Louisiana’s geography, and in 1715 he began compiling observations and sharing them with colleagues in France via letters, manuscript memoirs, and copies of maps. LeMaire’s extensive contact with French and Spanish soldiers, sailors, traders, and missionaries as well as members of various Indian nations added to his direct knowledge of the region. He became a highly trusted source of information about the Gulf region in France.

According to historian Jack Jackson, Father LeMaire had Soupart’s chart in hand for a time and made close copies of it for his correspondents in France, which included Jean Bobé, a Lazarite priest at Versailles. Bobé is likely the avenue by which LeMaire’s descriptions and maps came to the attention of the French Court—and eventually to the two most prominent Parisian geographers of the time, Nicolas de Fer and Guillaume de L’Isle. Both mapmakers explicitly credited LeMaire as a source for their two landmark maps of Louisiana from 1718. This leap took place at the very moment that the French Company of the Indies had begun pouring investment into its Louisiana colony, particularly into its new colonial capital, New Orleans. The coat of arms of the company is prominently displayed in de Fer’s inset coast map, suggesting that the map was created in part to boost public confidence in the colony and thereby increase investment and trade. Accurate maps of Louisiana’s coastal waters were crucial to that seaborne trade. Soupart’s vessel, the Dauphine, had sailed back to France in March 1718 and returned the following year loaded with food and merchandise for the colony. The brig was accidentally burned in Pensacola Bay in August 1719 during an attempt by the Spanish to retake Pensacola from the French. The fire claimed the lives of some of her sailors, and though we can’t say with certainty that Soupart’s chart was still aboard the Dauphine at the time of the disaster, its lower left and right edges are charred. An incredibly important artifact from the early French colonial period, the Soupart map has long been recognized for its influence on French mapping of this region in the early 18th century. The Collection is honored and grateful to be able to preserve and share this cartographic landmark. —JASON WIESE
water from the Mississippi River and into a network of pipes fashioned from hollowed-out cypress logs, which ran throughout the French Quarter. The system was primarily used for fire suppression and street cleaning, though it had some residential and business subscribers.

Sixty years later those original wooden pipes had long been abandoned, and the New Orleans Water Works Company was in control of the city’s water system. The private corporation overhauled an 1830s reservoir in the Lower Garden District, which had replaced Latrobe’s original pump house at Ursulines and Decatur Streets, and went about replacing pipes around the city. By this time, the subterranean water-delivery system had expanded far beyond the footprint of the French Quarter to include neighborhoods up- and downriver. Sometime between 1876 and 1886, the company decided to uproot the water line running directly underneath the center of Bourbon Street and install a new, wider line of 16-inch bore—pipe speak for internal diameter. The recently acquired iron pipe dates to this overhaul.

The two pipes share the distinction of not being in service for very long. Latrobe’s wooden pipes were replaced beginning in 1836, and the 1880s iron pipe was a vestige by the early 20th century, when the addition of streetcar tracks down the middle of Bourbon Street would have made the pipe inaccessible for maintenance. Both pieces speak to the often-fraught history of water management in this city, and as long as New Orleans exists, those conversations aren’t likely to stop.

To learn more about these pipes and the city’s early infrastructure, check out the August 20 and September 18 articles on First Draft, THNOC’s new digital publication, at www.hnoc.org/firstdraft.

—ELI HADDOW

Portrait of Marie Louise Poincy

gift of the estate of Dorothy Marie Hatrel, 2019.0309

Artist Paul Édouard Poincy was born in New Orleans in 1833 to marquis Rosignol des Dunes de Poincy and Louise Allemand de Chateauneuf. He was educated by the Jesuits in Grand Coteau, Louisiana, and St. Louis, Missouri, before continuing his studies in Paris for six years, initially under painter Charles Porphyre Alexandre Desains. In 1853 Poincy worked in the studios of Léon Cogniet and Charles Gleyre at the École des Beaux-Art, and between 1853 and 1854, he copied paintings by 17th-century French masters and Dutch and Flemish artists in the Louvre.

Poincy returned to the United States in the late 1850s and had moved back to New Orleans by 1859. He shared a studio with painter Richard Clogue until the outbreak of the Civil War, when he joined the Confederate army. In 1861 Poincy married Marie Durel in New Orleans; together they had one son, who died in infancy, and three daughters, who often are depicted in Poincy’s paintings. This 1866 portrait shows the couple’s eldest daughter, Marie Louise Poincy, at about the age of four. It was passed down through the Poincy-Durel family, who generously donated it to The Collection.

Poincy continued to paint after the Civil War, although many of his clients from before the war no longer had the means to buy art. He was known for his portraits, especially of children, and for religious, genre, and street scenes. Poincy was active in the New Orleans art world and was a founder of the Southern Art Union in 1880, which became the Artists’ Association of New Orleans in 1886. He also served on the jury for art selection at the Tennessee Centennial Exposition in 1897.
Poincy died in 1909 in New Orleans. In 1911 his name was inscribed on the cornice of the Isaac Delgado Museum of Art (now the New Orleans Museum of Art), along with that of Richard Clague—the only two New Orleans artists to receive the honor. THNOC has several works by Poincy, but this portrait is the first known depiction of one of his children in the institution’s holdings.—MACLYN LE BOURGEOIS HICKEY

A Treatise on Gems in Reference to Their Practical and Scientific Value

The recent acquisition of an early tome on gemstones is of interest not only for its subject matter but for its provenance, which includes two compelling connections to Louisiana history. Published in New York in 1838, A Treatise on Gems in Reference to Their Practical and Scientific Value: A Useful Guide for the Jeweler, Lapidary Artist, Amateur Mineralogist, and Chemist, by Lewis Feuchtwanger (1805–1876), was the first book on gemstones published in the United States.

A specialist in the manufacture of laboratory chemicals and German silver (a white metal alloy containing no silver), Feuchtwanger inscribed this copy of A Treatise on Gems to Dr. Truman Stillman (1813–1847), a New York native who was residing in New Orleans in 1840, according to the federal census. Throughout the 1840s, Dr. Stillman placed advertisements in the New Orleans Picayune heralding the purity and efficacy of his Temperance Bitters—“without wine or alcohol”—and his Sarsaparilla and Tomato Bitters, vegetable-based, cure-all concoctions. According to the advertisements, Stillman sold his bitters from a French Quarter location, advocating their usefulness in cases of “jaundice, drowsiness, depression of spirits, costiveness, and badness of breath,” among other ailments. On July 3, 1845, the St. Landry Whig reported a disturbing incident in which Stillman was brought to court for beating his wife and disturbing the peace. In 1846 he was listed in the New Orleans city directory as being in charge of the Louisiana Lunatic Hospital Institution, but the following year he was admitted to the Orleans Parish Lunatic Asylum with “delirium traumaticum.” His death is recorded in 1847 in New York City.

A small ink stamp on the front flyleaf—“E. McIlhenny, New Iberia, Louisiana”—and McIlhenny’s bold signature dated 1858 on the title page identify the book’s later owner as Edmund McIlhenny (1815–1890). McIlhenny, a businessman from Maryland who arrived in New Orleans about 1841, was a successful banker before the Civil War. He is best known as the founder of the company that mass produces and markets Tabasco hot sauce.

A Treatise on Gems addresses the types of geological formations that are sources of gemstones, the origins of gem nomenclature, the care and cleaning of stones, the optical properties of gems, and the folklore associated with certain stones. The book also provides an overview of the processing and cutting of stones for the gem trade, with diagrams. This is the earliest publication to note gemstones native to America such as tourmaline, first mined in 1822 in Maine. Individual stones are described in detail, with special sections on pearls and coral, and there is even a discussion on the manufacture of synthetic gemstones. —PAMELA D. ARCENEAUX

Become a Member

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

• complimentary admission to all permanent tours and rotating exhibitions
• invitations to the Williams Decorative Arts Lecture series
• special invitations to events, trips, receptions, and exhibition previews
• a 10 percent discount at The Shop at The Collection and Café Cour
• a subscription to The Historic New Orleans Collection Quarterly

HOW TO JOIN
Visit www.hnoc.org and click the Support Us link or complete and return the enclosed envelope.

MEMBERSHIP LEVELS

Founder Individual $45
Founder Family $75
Full membership benefits
Family memberships are for one or two adults and any children under 18 all residing in a single household, or for one member and a guest.

Merieult $100
Full membership benefits plus:
• a special gift

Caillot Circle Individual $125
Caillot Circle Couple $200
Full membership benefits plus:
• invitations to exclusive events throughout the year (both at The Collection and off-site)

Mahalia $250
Full membership benefits plus:
• a special gift
• private, guided tours (by appointment)

Jackson $500
Full membership benefits plus:
• a special gift
• private, guided tours (by appointment)
• free admission to all evening lectures

Laussat Society $1,000
Full membership benefits plus:
• a special gift
• private, guided tours (by appointment)
• free admission to all evening lectures
• invitation to annual gala

Bienville Circle $5,000
Full membership benefits plus:
• a special gift
• private, guided tours (by appointment)
• free admission to all evening lectures
• invitation to annual gala

For more information about membership levels, please contact THNOC’s Development Office at (504) 598-7155 or visit www.hnoc.org/support /membership.

North American Reciprocal Museum Program
Members at the Merieult level and above receive reciprocal benefits at more than 1,000 member institutions across the US, Canada, and Latin America. Visit www.narmassociation.org for more information about the North American Reciprocal Museum (NARM) program.

Winter 2020 19
EVENT CALENDAR

For more information on any of the following events, please email events@hnoc.org.

CREOLE CHRISTMAS HOUSE TOURS
Explore the Christmas traditions of THNOC founders Leila and Kemper Williams. Tour the Williams Residence as part of the Friends of the Cabildo’s annual holiday home tour.

Friday, December 27, and Saturday, December 28, 2019, 10 a.m.–4 p.m.
533 Royal Street
Tickets are available for the entire home tour through Friends of the Cabildo, www.friendsofthecabildo.org. Tickets for just the Williams Residence are available onsite: $5 admission; free for THNOC members.

24TH ANNUAL WILLIAMS RESEARCH CENTER SYMPOSIUM
Presented in conjunction with the exhibition Crescent City Sport: Stories of Courage and Change, this year’s symposium will explore New Orleans sports history. Moderator Jim Henderson and a vibrant slate of speakers will address topics ranging from the indigenous sport of stickball to the birth (and triumph) of the New Orleans Saints.

Saturday, January 18, 2020, 9 a.m.–5 p.m
Hotel Monteleone, 214 Royal Street
Tickets are available at my.hnoc.org/events or by calling (504) 598-7146.

SCREENING OF NUMBER ONE, WITH AN INTRODUCTION BY ARCHIE MANNING
Join us for a screening of the 1969 film Number One starring Charlton Heston as the aging quarterback for the New Orleans Saints who struggles to let the game go. Archie Manning, Saints quarterback from 1971 to 1982, will provide an introduction to the film and reflect on his career with the New Orleans Saints.

Wednesday, January 22, 2020, 6–8 p.m.
410 Chartres Street
$10 admission; $5 for Founder and Merieult members; free for Caillot level and above. Reservations required; visit my.hnoc.org or call (504) 598-7146.

MUSICAL LOUISIANA FAMILY DAY
Join us for a morning of hands-on art and music activities and a performance by musicians from the Louisiana Philharmonic Orchestra.

Saturday, March 7, 2020, 10 a.m.–noon
520 Royal Street
Free; no reservations necessary

MUSICAL LOUISIANA: AMERICA’S CULTURAL HERITAGE
For the 14th installment of this series, THNOC and the Louisiana Philharmonic Orchestra will copresent “Vienna, Leipzig, and New Orleans,” a free concert celebrating 300 years of German heritage in Louisiana. Carlos Miguel Prieto will conduct a program featuring works by Beethoven, Wagner, Bach, Weber, and Joplin.

Wednesday, March 11, 2020, 7:30–9 p.m.
St. Louis Cathedral, 615 Pere Antoine Alley
Free; no reservations necessary
EXHIBITIONS & TOURS

All exhibitions are free unless otherwise noted.

CURRENT

*Seeking an Open Life: Photographs of Lafcadio Hearn’s Japan*
Through January 5, 2020
410 Chartres Street

*The New Orleans Drawings of Gaston de Pontalba, 1848–1851*
Through February 2, 2020
520 Royal Street

*Crescent City Sport: Stories of Courage and Change*
Through March 8, 2020
520 Royal Street

*Enigmatic Stream: Industrial Landscapes of the Lower Mississippi River*
Through April 5, 2020
520 Royal Street

CONTINUING

French Quarter Galleries
520 Royal Street

Education Galleries
520 Royal Street

Louisiana History Galleries
533 Royal Street

Williams Residence Tour
Architecture and Courtyard Tour
533 Royal Street
Tuesday–Saturday, 10 and 11 a.m., 2 and 3 p.m.; Sunday, 11 a.m., 2 and 3 p.m.
$5 admission; free for THNOC members
Groups of five or more should call (504) 598-7145 to make reservations.

Educational tours for school groups are available free of charge; please contact Rachel Gaudry, education coordinator, at (504) 556-7669 or rachelm@hnoc.org.

Organ Demonstrations
520 Royal Street
Tuesday–Sunday, 11 a.m. and 3 p.m.
Free

UPCOMING

*Cajun Document: Acadiana, 1973–74*
April 3–October 11, 2020
520 Royal Street

*“Rites, Rituals, and Revelry” Tour*
Tuesday–Sunday, January 7–February 21, 2020
11 a.m.
533 Royal Street
$5 admission; free for THNOC members

*“Leaping Into Social Change” Tour*
Tuesday–Sunday, March 1–31, 2020
11 a.m.
520 Royal Street
Free

GENERAL HOURS

520 ROYAL STREET
Seignouret-Brulatour Building and Tricentennial Wing
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.
Sunday, 10:30 a.m.–4:30 p.m.

533 ROYAL STREET
Williams Residence and Louisiana History Galleries
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.
Sunday, 10:30 a.m.–4:30 p.m.

410 CHARTRES STREET
Williams Research Center and Boyd Cruise Gallery
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Support piers for the Huey P. Long Bridge, from east bank levee in Elmwood
2003
© Richard Sexton
acquisition made possible by the G. Henry Pierson Jr. Fund, 2015.0364.40

Holiday Home and Courtyard Tour
Through December 29, 2019; closed December 24–December 25
Tuesday–Saturday, 10 and 11 a.m., 2 and 3 p.m.; Sunday 11 a.m., 2 and 3 p.m.
533 Royal Street
$5 admission; free for THNOC members

Support for this project was provided by the<br>Elizabeth R. and Alfred B. Mausick III<br>Endowment Fund

Organ demonstrations are made possible by<br>Eugene and Coralie Schmitt

*Advertisement for Young Ladies’ Baseball Club at Sportsman’s Park*
ca. 1885
The Historic New Orleans Collection, gift of Mrs. William K. Christovich, 1980.167

*New Orleans Rowing Club* (detail)
1873 or 1874; wood engraving by John William Orr, engraver and publisher for The L. Kemper and Leila Moore Williams Founders Collection, 1937.41.33
Give Local

The Shop has something for everyone on your list. Spend the day in the newly expanded space, perusing an eclectic mix of jewelry, stationery, home decor, pottery, handbags, scarves, books, and more. You’ll find many unique items designed or handcrafted by local artists, and several pieces made exclusively for The Shop. If you can’t make it to the French Quarter, a selection of our offerings is available online at www.hnoc.org/shop. We’re your one-stop shop this holiday season!