BLUE NOTES: The World of Storyville
**EVENT CALENDAR**

**CREOLE CHRISTMAS HOUSE TOURS**
Tour The Collection’s Williams Residence as part of the Friends of the Cabildo’s annual holiday home tour.

**Tuesday–Thursday, December 27–29, 10 a.m.–4 p.m.; last tour begins at 3 p.m.**
Tours depart from 523 St. Ann Street
$25; tickets available through Friends of the Cabildo, (504) 523-3939

**“FROM THE QUEEN CITY TO THE CRESCENT CITY: CINCINNATI DECORATIVE ARTS IN NEW ORLEANS, 1825–1900”**
Join us for a lecture with decorative arts historian Andrew Richmond and learn about the furniture, glass, and other goods that traveled down the Mississippi River to be sold in New Orleans.

**Wednesday, February 1, 6–7:30 p.m.**
533 Royal Street
Free; reservations encouraged. Please visit www.hnoc.org or call (504) 523-4662 for more information.

**GUIDEBOOKS TO SIN LAUNCH PARTY**
Author Pamela D. Arceneaux will present a lecture and sign books as we launch THNOC’s newest title, Guidebooks to Sin: The Blue Books of Storyville, New Orleans.

**Friday, February 3, 5:30 p.m.**
Hotel Monteleone, 214 Royal Street; reception to follow at 533 Royal Street
Free; reservations required. Please visit www.hnoc.org or call (504) 523-4662 for more information.

**22ND ANNUAL WILLIAMS RESEARCH CENTER SYMPOSIUM**
This year’s symposium, “Storyville and Jazz, 1917: An End and a Beginning,” reflects on the centennials of the closing of Storyville and the release of the first jazz recording. Speakers will include Bruce Raeburn, curator of the Hogan Jazz Archive at Tulane University; Dr. Michael White, jazz clarinetist and Xavier University professor; and Alecia Long, director of graduate studies for the LSU Department of History.

**Saturday, February 4**
Hotel Monteleone, 214 Royal Street
Registration is required. Please visit www.hnoc.org or call (504) 523-4662 for more information.

**MUSICAL LOUISIANA: AMERICA’S CULTURAL HERITAGE**
Once again The Collection will collaborate with the Louisiana Philharmonic Orchestra for this free concert exploring aspects of America’s musical past. This year’s theme is “Uniquely New Orleans: The Classical Tradition and Jazz.”

**Wednesday, February 15, 7:30 p.m.**
St. Louis Cathedral, 615 Pere Antoine Alley
Free; visit www.hnoc.org or call (504) 523-4662 for details.

**EXHIBITIONS & TOURS**

All exhibitions are free unless noted otherwise.

**CURRENT**

**Holiday Home and Courtyard Tour**
Through December 30; closed December 24–25
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

**Clarence John Laughlin and His Contemporaries: A Picture and a Thousand Words**
Through March 25, 2017
Williams Research Center, 410 Chartres Street

**Goods of Every Description: Shopping in New Orleans, 1825–1925**
Through April 9, 2017
Williams Gallery, 533 Royal Street

**The Seignouret-Brulatour House: A New Chapter**
Through June 2018
533 Royal Street

**PERMANENT**

**Louisiana History Galleries**
533 Royal Street

**The Williams Residence Tour**
**THNOC Architecture 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

**UPCOMING**

**Storyville: Madams and Music**
April 5, 2017–January 2018
Williams Research Center, 410 Chartres Street

**“FROM THE QUEEN CITY TO THE CRESCENT CITY: CINCINNATI DECORATIVE ARTS IN NEW ORLEANS, 1825–1900”**
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Free; visit www.hnoc.org or call (504) 523-4662 for details.
As we turn the calendar year to 2017, The Collection is enjoying some great strides. The winter issue of the Quarterly features an article announcing that we have expanded our operations to include that of the Classical Institute of the South (CIS), a fellowship program and database dedicated to southern decorative arts. In addition, THNOC has established the Paul M. Haygood Fund in memory of the program’s founder. We are pleased to share the results of the most recent CIS summer program on pages 12–13.

Our publishing arm is releasing three books this season, and all provide doors to intriguing worlds from the past. THNOC’s illustrated edition of A Life in Jazz, the autobiography of musician and songwriter Danny Barker, takes readers through the street parades and dance halls of early 20th-century New Orleans, as well as the Harlem Renaissance and jazz scene of midcentury New York City. Guidebooks to Sin: The Blue Books of Storyville, New Orleans explores the landscape of madams and brothels in New Orleans’s notorious red-light district. The book fulfills the longtime vision of our very own Pamela D. Arceneaux, and we’re thrilled to see her work in print. Our third release, the sumptuously illustrated Garden Legacy, will grace the pages of the spring Quarterly.

Finally, it has been a pleasure celebrating 50 years of The Historic New Orleans Collection over the past year. We have big news and a major milestone in store, so stay tuned for some exciting announcements in 2017. As always, thank you for your support of The Collection. It is members, donors, and friends like you who instill confidence that our next 50 years will be a success. —PRISCILLA LAWRENCE
Working Blue

THNOC’s own Pamela D. Arceneaux releases her monograph on the blue books of Storyville, culminating decades’ worth of research and work on the subject.

In February The Historic New Orleans Collection will publish Senior Librarian / Rare Books Curator Pamela D. Arceneaux’s opus Guidebooks to Sin: The Blue Books of Storyville, New Orleans to commemorate the centennial of the notorious red-light district’s closure. Arceneaux has studied Storyville’s guidebooks—collectively known as blue books—since she began working at THNOC in 1981. These rare directories of the neighborhood’s madams and prostitutes, featuring advertisements for liquor, brothels, and venereal disease cures, were published between 1898 and 1915 and reveal much about a time and neighborhood closely tied to New Orleans’s identity, even today. A bibliophile’s dream, Guidebooks carefully catalogs THNOC’s own extensive collection of blue books while introducing readers to Storyville as envisioned by its own entrepreneurs. —DOROTHY BALL

ADAPTED FROM THE INTRODUCTION TO GUIDEBOOKS TO SIN

Most houses in Storyville were well-run operations under their landladies’ iron hands, while others appear in police reports and newspapers with accusations of thievery between the women as well as from their clients, and boisterous fights. In most instances, the madams’ full-page advertisements in the blue books—among the guides’ most important and interesting features—provide little real information about these sexual entrepreneurs and almost no physical descriptions. Promoting the pleasures of wine, women, and song in florid language that in itself is amusing, the advertisements for the “better” brothels are suggestive rather than explicit, written in relatively demure terms. Every madam or landlady is glorified as a queen among queens, keeping the most elaborate and costly establishment where “fun is the watchword” and “good times reign supreme.” Careful reading of the ads reveals certain phrases and indicators that present the aura the most successful madams attempted to project and the clientele they hoped to attract to their establishments.

Though some of the madams’ advertisements are suggestive, graphic descriptions of services offered or sexual proclivities of the madams never appear in any of the genuine Storyville-era prostitution guides that I have examined. A 1963 souvenir facsimile based on the 1908 Blue Book has perhaps contributed
to the myth that these books were explicit. This souvenir contains fifteen fake advertisements that do not appear in the edition of *Blue Book* it otherwise replicates, featuring phrases like “firm, globular, heaving breasts of abundant size”: language far more descriptive and explicit than that in the genuine publications. In the genuine guides, the language in the ads is largely interchangeable from madam to madam and from edition to edition. One can imagine the reactions of W. O. Barrera and Jessie Brown when they saw their ads on facing pages in the 1913–15 edition of *Blue Book*; except for their names, the ads read almost exactly the same.

Despite their lack of concrete information, the madams’ ads are still entertaining in their extravagant promises of an elite and costly environment where white men “in the know” could share a sense of non-competitive camaraderie. Flora Randella’s full-page advertisement for the Cairo from the 1913–15 *Blue Book* contains many of the typical elements that can be found throughout these ads.

Flora Randella, who is better known as “Snooks,” the Italian beauty, is one woman among the fair sex who is regarded as an all-round jolly good fellow.

Nothing is too good for “Snooks,” and she regards the word “Fun” as it should be, and not as a money-making word. She is a good fellow to all who come in contact with her.

“Snooks” has the distinction of keeping one of the liveliest and most elaborately furnished establishments in the city, where an array of beautiful women and good times reign supreme.

A visit will teach more than pen can describe.

“Snooks” also has an array of beautiful girls, who are everlastingly on the alert for a good time, and her Oriental dancers are among our cleverest entertainers.

She is a “jolly good fellow,” a popular phrase intimating her standing and acceptance in the underworld of male entertainment that appears in numerous blue book ads. The claims of an “elaborately furnished establishment,” staffed by beautiful, fun-loving women, and the promise of risqué good times are repeated throughout nearly all of the madams’ ads. “Oriental dancers” imply something foreign and exotic. The teasing sentence “A visit will teach more than pen can describe” is repeated through several editions, in ads for the houses of Bessie Cummings, Como Lines, Vivian DeWitt, May Tuckerman, and Grace Lloyd.

Many ads emphasize the luxuriousness of the brothel, its exclusivity, or its reputation as a discreet, refined, well-managed establishment. Some brothels are described in their ads as so lavishly appointed with costly and unique furnishings that a visit could be considered a not-to-be-missed educational experience much like attending an art museum—with the added attraction of commercial sex. Such ads suggest that men from all social strata might better themselves simply by visiting these sporting palaces, although in promoting their brothels as elite and discriminating, madams were also targeting the class of men they wanted as customers. —PAMELA D. ARCENEAUX
Local Legend Speaks Again

With the illustrated edition of *A Life in Jazz*, Danny Barker makes a posthumous return to share his stories from six decades in the music business.

Storyteller, researcher, songwriter, performer, and mentor, Danny Barker (1909–1994) was an elder statesman of jazz, appearing on more than a thousand recordings and penning dozens of original songs. *A Life in Jazz*, first published in 1986, represents decades of work Barker undertook to write the intertwined stories of his life and music. THNOC’s new illustrated edition of *A Life in Jazz* brings Barker’s autobiography back into print, accompanied by more than 100 images that bring his story to life. Gwen Thompkins, host of public radio’s *Music Inside Out*, reflects on Barker’s legacy in her introduction, and the complete discography and song catalog showcase the breadth of Barker’s work. Through his struggles, triumphs, escapades, and musings, *A Life in Jazz* reflects the freedom, complexity, and beauty of this thoroughly American, black music tradition. —MOLLY REID

ADAPTED FROM CHAPTER 15, “JELLY ROLL MORTON IN NEW YORK”

When I arrived in New York City in 1930 my uncle Paul Barbarin and my friend Henry “Red” Allen took me to the Rhythm Club, which was known for its famous jam sessions and cutting contests. The afternoon I walked into the Rhythm Club, the corner and street were crowded with musicians with their instruments and horns. I was introduced, and shook hands with a lot of fellows on the outside. Then we entered the inside, which was crowded. What I saw and heard I will never forget. A wild cutting contest was in progress, and sitting and standing around the piano were twenty or thirty musicians, all with their instruments out waiting for a signal to play choruses of Gershwin’s “Liza.”
I was watching the jam session with interest when Paul said, “Come over here and meet Jelly Roll and King Oliver.” Paul led me through the crowd to where King and Jelly stood.

I had noticed Fletcher Henderson was playing pool and seemed unconcerned about who was playing in the jam session, or who was there. Whenever I saw him at the club he was always playing pool seriously, never saying anything to anyone, just watching his opponent’s shots and solemnly keeping score. All the other musicians watched the game and whispered comments, because he was the world’s greatest bandleader. Paul told King and Jelly, “Here’s my nephew; he just came from New Orleans.”

King Oliver said, “How you doing, Gizzard Mouf?” I laughed, and Jelly said, “How you Home Town?”

I said, “Fine.” And from then on he always called me “Home Town.” Jelly, who was a fine pool and billiard player, had been watching and commenting to Oliver on Fletcher’s pool shots. King could play a fair game also. Jelly said (and he didn’t whisper), “That Fletcher plays pool just like he plays piano—ass backwards, just like a crawfish.” And Oliver laughed and laughed until he started coughing.

Jelly was constantly preaching that if he could get a band to rehearse his music and listen to him, he could keep a band working. He would get one-nighters out of town, and would have to beg musicians to work with him. I learned later that they were angry with him, because he was always boasting about how great New Orleans musicians were. Jelly’s songs and arrangements had a deep feeling lots of musicians could not feel and improvise on, so they would not work with Jelly—just could not grasp the roots, soul, feeling. At that time most working musicians were arrangement-conscious, following the pattern of Henderson, Redman, Carter and Chick Webb. Jelly’s music was considered corny and dated. I played
quite a few of these one-nighters with Jelly, and on one of the dates I learned that Jelly could back up most of the things he boasted of.

On one date the band met at the Rhythm Club about three in the afternoon and left from there in Jelly Roll’s two Lincoln cars to play in Hightstown, New Jersey, at a playground that booked all the famous bands at that time. On the way we came upon a scene of much excitement. A farmer in a jalopy had driven off a country road right in the path of a speeding trailer truck. The big truck pushed the jalopy about a hundred feet, right into a diner. The impact turned the diner over, and the hot coffee percolator scalded the waitresses and customers. Nobody was badly hurt, but they were shocked and scared and screaming and yelling.

We pulled up and rushed out to help the victims, who were frantic. Jelly yelled loudly and calmed the folks down. He took complete charge of the situation. Jelly crawled into the overturned diner and called the state police and hospitals. They sent help in a very short time. Then he consoled the farmer, who was jammed in his jalopy and couldn’t be pulled out. His jalopy was crushed like an accordion against the diner by the big trailer. The farmer was so scared he couldn’t talk, and when the emergency wrecker finally pulled his jalopy free and opened the door and lifted him out, I noticed that he was barefooted. Jelly told me that happens in a wreck; the concussion and force cause a person’s nerves to constrict and their shoes jump off.

We passed some men who were hunting in a field. They were shooting at some game that were flying overhead. Jelly said, “Them bums can’t shoot. When I was with Wild West shows I could shoot with the best marksmen and sharpshooters in the world.” Either Benford or Pinkett said, “Why don’t you stop all that bullshit?” And that argument went on and on.

When we arrived at Hightstown and drove into the entrance of the playground and got out of the cars, I noticed a shooting gallery. So I said to Jelly, “Say, Jelly, there’s a shooting gallery.” Jelly’s eyes lit up and he hollered, “Come here all you cockroaches! I’m going to give you a shooting exhibition!” We all gathered around the shooting gallery and Jelly told the owner, “Rube, load up all of your guns!” And the man did. Jelly then shot all the targets down and did not miss any. The man set them up again and Jelly repeated his performance again. Then he said, “Now, cockroaches, can I shoot?” Everybody applauded. Jelly gave me the prizes, as the man shook his hand. Then he and Jelly talked about great marksmen of the past, as his hecklers looked on with respect. —DANNY BARKER
Black Lives, American History

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

The Collection reproduced 10 images for use in the Smithsonian’s National Museum of African American History and Culture, in Washington, DC. THNOC Curator/Historian Erin M. Greenwald and Rebecca Smith, head of reader services at the Williams Research Center, were invited on a preview tour of the new museum in September.

**Hauling the Whole Weeks**

*Picking*

c. 1842; collage and watercolor by William Henry Brown

1975.93.1–2

**Portrait of Betsy**

1837; oil on canvas by François Fleischbein

1985.212

**Fats Domino and Dave Bartholomew**

1957

by Franck-Bertacci Photographers

1994.94.2.2286

John Balance, journalist with the *Advocate* newspaper, reproduced seven images in a series on the 50th anniversary of the New Orleans Saints.

**Saints quarterback Billy Kilmer handing ball off to running back Ernie Wheelwright**

between 1967 and 1970

gift of Press Club of New Orleans, 1994.93.41

**Boy with Gumbo on Saints sideline**

1967

by Roy Octave Trahan, photographer

gift of Roy Trahan, 1990.16.1.1240


**Krewe of Amon-Ra ball invitation**

1970

gift of Tracy Hendrix, 1980.178.196

**Krewe of Ganymede ball invitation**

1974/75

gift of Tracy Hendrix, 1980.178.349

**Whitney Plantation**, in Wallace, Louisiana, requested reproductions of two images to be included in the museum’s permanent exhibition.

**Plantation Burial**

1860; oil on canvas

by John Antrobus

1960.46
OFF-SITE SPOTLIGHT

The Queen Reigns Anew

An album of previously unreleased Mahalia Jackson recordings launches, thanks to THNOC.

Last month Shanachie Entertainment released *Moving On Up a Little Higher*, the first album of new Mahalia Jackson music to come out in 40 years. The 22 featured recordings cover a range of Jackson's performances from 1946 to 1957, and half are sourced from THNOC's William Russell Jazz Collection. Thanks to THNOC's digitization of Russell’s tapes in the mid-1990s, these rare audio files were preserved for future use and can now be heard widely.

Jackson was born into poverty in New Orleans in 1911 and, at age 16, moved to Chicago, where she would first cut her teeth with the Greater Salem Baptist Choir. Her extraordinary voice and unbridled showmanship took her to churches throughout the city, sent her on a national gospel tour, and, ultimately, brought her global acclaim. She built a reputation as a passionate live performer and sold millions of records without straying from her roots in the church; she famously refused to perform in venues that served liquor. Later in her career Jackson also became an active leader in the civil rights movement and a close friend of the Rev. Dr. Martin Luther King Jr.; she sang at the 1963 March on Washington rally, where he delivered his “I Have a Dream” speech, and at King’s funeral in 1968. She died of heart failure four years later, at age 60.
Jackson's first and best-known hit, “Move On Up a Little Higher,” inspired the title of the new album, which was produced by Anthony Heilbut. Heilbut, 75, is a prolific gospel historian who won a Grammy Award in 1976 for producing the posthumously released Jackson album How I Got Over. He said this new album has been in the making for decades as he’s chased down hard-to-find recordings from throughout her career. An example is “There’s Been a Great Change in Me,” which comes from a 1956 performance Jackson gave during a CBS telecast. In his liner notes, Heilbut calls it “one of her greatest performances ever. . . . Here is the Mahalia who by then was making rockers from Elvis Presley to Buddy Holly tremble in their cowboy boots.” Three decades ago he uncovered a copy of “There’s Been a Great Change” only to find that the audio cut off midway through; after receiving a tip from gospel enthusiast Glen Smith that rare Jackson recordings could be found in THNOC’s Williams Research Center, he unearthed a complete version.

“Without Smith or The Collection,” Heilbut said, “this album would still be somebody’s fantasy.”

Smith came across the unreleased Jackson recordings at the WRC in 2012, around the time that The Collection was finishing its painstaking effort to digitize jazz historian Bill Russell’s massive trove of audio files. Russell was a jazz historian whose collection—42,500 items in all, including an array of Mahalia Jackson materials—was acquired by THNOC in 1992, and The Collection honors him every year with its annual music-themed lecture series. In addition to the CBS performance, THNOC supplied audio from a concert Jackson did at a Chicago high school, a show at the Music Inn in Massachusetts, and rehearsals in her home recorded by Russell himself. The last included a session with Jackson and pioneering gospel composer Thomas A. Dorsey, which Heilbut believes is the only extant recording of the two together—“one of those legends,” he said, that he’d heard about long ago but had never found.

The album has been warmly received; in a review for the roots music website No Depression, Grant Britt wrote that “the live stuff here still sends chills up [and] down your spine.” Marc Myers for Jazzwax.com described the assemblage as “the sound of soul before the word existed.”

THNOC also supplied archival photos of Jackson for the CD’s liner notes. The enthusiasm surrounding the release “confirms the value of what we’ve done to preserve the Russell collection,” said THNOC Deputy Director Daniel Hammer, who assisted with the project.

—NICK WELDON
Giving His Word

A new show on Clarence John Laughlin explores the iconic New Orleans photographer’s life as a writer and its relevance to his images.

Clarence John Laughlin (1905–1985) is known chiefly as a photographer, but writing and correspondence were a central part of his daily working life. The Clarence John Laughlin Archive at The Historic New Orleans Collection contains thousands of letters and pieces of writing, amassed over 50 years, that paint a portrait of a voracious reader, prolific writer, and uncompromising artist entirely immersed in the major currents of 20th-century photography. The new exhibition Clarence John Laughlin and His Contemporaries: A Picture and a Thousand Words examines the networks Laughlin created with letters and images. In the process of making those connections and using them to promote his work, Laughlin developed and refined his thinking on the use of expressive photography.

Laughlin insisted throughout his life that the words he wrote to accompany his photographs were equal partners in his creative enterprise. When describing himself in conversation, he always put the word writer before photographer. The archive brims with his writings: notebooks and index cards with details of the creation of every negative; lists of things to do and questions to ask; notes on his massive book collection; drafts of essays; and exhibition brochures with annotations and text of his own scribbled on the page, to name just a few examples. Because he felt that living in the Deep South isolated him from artistic mainstreams, Laughlin was compelled by an urgent need to communicate his artistic theories, and he became an indefatigable correspondent. Those who wish to understand his place in 20th-century art are indebted to him for retaining not only the letters he received but also carbon copies of a large majority of those he sent. This two-sided view of his interactions with photographers, painters, poets, and writers permits a keen understanding of his world. Letters Laughlin received are often filled with handwritten responses in the margins, as if he could not help answering before he had even finished reading. Laughlin also kept up exchanges, both lively and perfunctory, with editors, gallery owners, curators, and collectors.

The confidence that the mature Laughlin would have in dictating the presentation and interpretation of his photographs is foreshadowed in intense exchanges of letters with the editors Paul Brooks at Houghton Mifflin and Maxwell Perkins at Scribner’s, during the publication of Laughlin’s first two books, New Orleans and Its Living Past (Houghton Mifflin, 1941) and Ghosts along the Mississippi (Scribner’s, 1948). The correspondence underscores the directorial control that Laughlin continually sought (though did not always achieve). The esteemed Perkins, editor of F. Scott Fitzgerald, Ernest Hemingway, and Thomas Wolfe, eventually felt the need to explain to Laughlin that publishers “are not just printers to whom an author can specify the way in which he wishes his book to appear” (Jan. 15, 1947).

In addition to seeing Laughlin’s words and images juxtaposed, visitors to the exhibition will view work by many photographers with whom Laughlin exchanged prints, including Imogen Cunningham, Bill Brandt, and Daniel Masclet. These images were generously loaned by the New Orleans Museum of Art.

In Laughlin’s letters, records, notes, catalogs, and manifestos, one sees not only the artist’s dedication and concentrated thinking but also the false starts, near misses, epiphanies,
and occasional bits of good luck that in various combinations resulted in finished images. And in the exchanges amid all this production, one sees a Laughlin who, though he imagined himself working in exile in New Orleans, sought out and was sought by a wide community of artists and who actively engaged with national and international photographic trends throughout his life. —JOHN H. LAWRENCE, JUDE SOLOMON, AND MALLORY TAYLOR
**ONLINE**

**Gulf South Decorative and Fine Arts Database**

Decorative arts lovers can browse antiques from across the South on this free online database. Visit [http://www.hnoc.org/collections/digital-collections.html](http://www.hnoc.org/collections/digital-collections.html) and click on “Gulf South Decorative and Fine Arts Database.”

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**Historic Southern Living**

*A new database chronicles decorative arts in the pre–Civil War South.*

The Gulf South Decorative and Fine Arts Database is a free online reference catalog of objects dating from the 18th century to the Civil War. Researchers, collectors, and local history enthusiasts can browse thousands of decorative arts items made or used in the Gulf South prior to 1865. Maintained by The Historic New Orleans Collection as part of the Louisiana Digital Library, it makes the work of the Classical Institute of the South (CIS)—now part of THNOC—available to the public.

This year marked the sixth CIS summer field survey and the first year of the project as an element of THNOC’s operations. New Orleans attorney Paul M. Haygood founded the CIS in 2011 to help document historic decorative arts located in private collections across Louisiana, Mississippi, and Alabama. The CIS annually selected two fellows—typically decorative arts graduate students—to help conduct a field survey over the summer. What began with one man’s passion for underappreciated Gulf South history grew into a significant material-culture resource that drew from collaborations with local institutions such as the Louisiana State Museum, the New Orleans Museum of Art, and the Louisiana State University Museum of Art.

The recently updated database now contains over 250 items documented by 2016 CIS fellows Joseph Ramsey, a master’s student in art history at Tulane University, and Michelle Fitzgerald, a fellow in the Winterthur Program in American Material Culture at the University of Delaware. They and THNOC’s CIS coordinator visited three towns in Mississippi, learning about early settlements and economic growth along the Mississippi River. The trip marked the CIS’s fifth consecutive year documenting decorative arts in Natchez, which has a strong sense of local history and an abundance of intact antebellum homes. The team also expanded into new territory, documenting objects in the smaller towns of Woodville and Port Gibson. Cotton planters in the surrounding communities

<table>
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<tr>
<th>Item</th>
<th>Description</th>
<th>Location</th>
<th>Catalog Number</th>
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<tbody>
<tr>
<td>A. Bedstead</td>
<td>between 1840 and 1850; rosewood and mahogany possibly retailed by Prudent Mallard</td>
<td>private collection in Natchez, MS</td>
<td>CIS-2016-0732</td>
</tr>
<tr>
<td>B. Dinner service</td>
<td>ca. 1843; porcelain with enamel decoration and gilding by workshops of Edouard Honoré, Jacob Petit, and François Rihouët</td>
<td>private collection in Natchez, MS</td>
<td>CIS-2016-0009</td>
</tr>
<tr>
<td>C. Window cornice</td>
<td>ca. 1819; oil paint on wood</td>
<td>collection of Percival T. Beacroft, Rosemont Plantation</td>
<td>CIS-2016-01083</td>
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relied on the towns for their county courthouses and local railroad connections to the Mississippi River.

Armed with a laptop and a Jeep full of photographic equipment, the CIS team traveled up the Natchez Trace and down gravel roads to examine family heirloom collections and public historic sites. Fellows assigned a catalog serial number to each item and recorded information including dimensions, maker (if known), date, production method, and materials. They also photographed each object from several angles, showcasing its proportions and construction.

The CIS fellows encountered mostly furniture, portraits, and porcelain, but also made more unusual finds, including music boxes, quilts, handwoven baskets, window cornices decorated with landscape paintings, and two bank vault doors. Some pieces were made locally, such as a set of bookcases made in the early 19th century by Natchez cabinetmaker Robert Stewart. Others were imported across long distances, such as a porcelain dinner service made by the Paris workshops of Edouard Honore, Jacob Petit, and Francois Rihouet. The wide assortment of survey objects reveals different aspects of life in the past, from ornate luxury goods to simple handmade items that met practical needs.

Making connections with local residents was another key part of survey work. Conversations with homeowners could help piece together an item’s provenance and origins, or open doors to additional survey sites. True examples of southern hospitality, the survey hosts who graciously opened their homes offered coffee breaks, cold drinks, ice cream bars, funny stories, and tips about local historic sites to explore. Some shared their own genealogical research or spoke candidly about the challenges of maintaining 19th-century homes. —SARAH DUGGAN

D. Portrait of Nancy Bresher between 1830 and 1850; oil on canvas
McGregor House collection, Port Gibson, MS
CIS-2016-0206

E. Bank vault door between 1830 and 1840; bronze and cast iron
collection of the Woodville Civic Club at the Wilkinson County Museum
CIS-2016-0069

F. Bookcase between 1820 and 1835; cherry and white pine
wood with glass windows and brass hardware
by Robert Stewart
private collection in Natchez, MS
CIS-2016-0117.2
ON THE JOB

Albert Dumas Jr.

POSITION: Docent/receptionist, on staff since 2013

ASSIGNMENT: Research a painting’s sitter to explore personal family history

Ever since I moved back to New Orleans after college, my favorite activity has been hanging out in and exploring the French Quarter. It was on one of those occasions that I stumbled upon The Historic New Orleans Collection’s exhibition *Something Old, Something New: Collecting in the 21st Century*. The show’s centerpiece was an extraordinary painting called *Creole in a Red Headdress*, painted around 1840 by Jacques Amans.

It was unlike anything I had ever seen before. As an artist myself, I was drawn to the painting—the beauty of the sitter, the rich colors, the attention to detail, and more. It was hard to believe that something so beautiful had been preserved all this time. After a while I noticed a slight physical resemblance to the sitter—the shapes of our eyes were almost identical, and we shared a likeness in the angle of the face, along with the shape of the hands. Even though the initials E. D. appear on the blouse, there is not a lot of information on the identity of the sitter. I began to visit The Collection regularly to see the portrait and became friendly with the staff, including Docent Joan Lennox, who would become a major influence on me at The Collection.

Thanks to Joan’s encouragement, I started off as a volunteer docent in late January 2013. By July I had joined the staff, working at the Williams Research Center as the weekend receptionist, and over the next year I became a docent, while continuing to work at the reception desk. Docents and receptionists interact with the public, and I have met people from different parts of the country and all over the world as a result. Kurt Owens, fellow docent, said it best: “We are the conduits of THNOC.” We interpret the history of the region, guide visitors through both the permanent and rotating exhibitions, and point out interesting aspects of the city.

When I share information about *Creole in a Red Headdress* with visitors, a lot of people observe that we do look alike. In addition, if a visitor notices my nametag, one of the common questions I get is, “Are you related to the writer Alexandre Dumas?” Thanks to The Collection’s environment of historical curiosity and its resources, I began to examine my ancestry. From what I found on THNOC’s Collins C. Diboll Vieux Carré Digital Survey, there were some Dumases in the Quarter around the same time as the portrait was painted, though we don’t know for sure whether the portrait was even painted in Louisiana. Furthermore, I found no connections between those individuals and my own family. And a DNA analysis done through the PBS program *Genealogy Roadshow* closed the Alexandre Dumas case: I’m not related to him, as he had Haitian roots, and I showed no Caribbean ancestry.

My research did lead me to a trove of information about my family history, on a website about the Devall family (part of my dad’s mother’s side). There, I saw a photo of my great-grandfather for the first time and learned the identity of his father, my
STAFF NEWS

New Staff
Siobhán McKiernan and Nick Weldon, assistant editors. Hannah Aufdembrink, Jack Bryant, Vanessa Cano, Michele Meneray, Lacey Poche, Kaitlyn Sullivan, Ian Schiffman, and Cory Turner, volunteers.

Changes
Susan Eberle is now assistant registrar.

In the Community
Rebecca Smith, head of reader services at the WRC, copresented a paper, “The Vieux Carré Survey: Access and Results,” at the Southeast Chapter Society of Architectural Historians Conference, held at Tulane University in September.

Smith was also was named a Person to Watch by New Orleans magazine in the September 2016 issue.

Lydia Blackmore, decorative arts curator, spoke at the Natchez Antiques Forum in November.

Awards

New Board Member
In November The Historic New Orleans Collection’s board of directors welcomed its newest member, Lisa H. Wilson. John E. Walker will now serve as an emeritus member of the board.

great-great-grandfather John Tabor Devall—a white man who lived on the Ashland Plantation in West Baton Rouge and had 13 children by three black women. On Ancestry.com I found his will, dated March 12, 1920. In it, he left over $1,000 to my great-great-grandmother, Hetty Gray; he also willed her a tract of land for her and her children.

While going through THNOC’s online catalog with this new information, I came across a letter written by Devall’s great-grandfather Felix Bernard, dated April 11, 1803, to his brother in France, Hyacinthe Bernard Dumontier, to send him a share of their father’s estate. Bernard had bought some land near Baton Rouge and needed funds from the estate to finance labor for its cultivation. In the letter Bernard mentions the arrival of the French colonial prefect Pierre Clément Laussat in New Orleans, and shares his hope that Louisiana will remain a French colony. In doing some research on Bernard, I discovered that he was a Frenchman who fought under Gilbert Motier, marquis de Lafayette, at the siege of Yorktown during the American Revolution.

My research on my family history has strengthened my work as a docent. Researching the objects on display gives me the opportunity to learn more about the items, the people, and the time period in reference to the region. I share what I’ve learned with visitors exploring the exhibitions, and, in doing so, I feel more connected to my roots in Louisiana. Learning something new never stops, and my research is ongoing.

—ALBERT DUMAS JR.
As co-chairs of The Collection’s new member organization for young professionals, the Caillot Circle, Gaby and Chris Cannon are proud advocates of New Orleans history and culture. The enthusiasm and vision of the next generation is an important component of an organization’s continued success, and the Cannons began their work churning up youthful interest with a kickoff event on October 25. “I think bringing in a younger crowd will bring some exciting things to The Collection,” Chris said. “We’ve already lined up some really good people who want to help out. We really worked to reach out to a variety of folks.”

Chris grew up in Mississippi and represents the 11th generation of his family to live in New Orleans, where he’s been off and on since he received his MBA from Tulane University. The family’s New Orleans roots go back to the mid-18th century, and his great-grandfather started Aunt Sally’s Pralines, which still produces the city’s trademark buttery pecan candy today. Chris currently operates a coastal restoration business, Living Blanket LLC, which uses live oyster reefs seeded on concrete forms to rebuild the coastline. “It’s a fully functioning reef upon implementation,” he said of the product, which launched in January 2016.

Gaby hails from Tegucigalpa, Honduras, where her family has been active in coffee production for more than a century, and she attended university in Madrid. “Coffee runs through our veins,” she said of her family, which continues to produce roasted coffee beans as wholesalers. Although she has long called New Orleans home, Gaby brings back fresh sacks of coffee beans from every trip to Honduras, because if she can help it, the only java she drinks is her family’s—taken black.

Gaby starting volunteering for The Collection in 2006, just before Chris left for his second tour of duty in Iraq. The couple had recently married, and the separation was difficult. Volunteer Coordinator Molly St. Paul, who had recruited Gaby into the fold, and other THNOC staffers helped provide a sense of support and community during that time, Gaby said. “The ladies at The Collection and Jack [Pruitt, director of development and community relations] took care of me,” she said. “Molly St. Paul was like my godmother. Charlotte [S. Hoggatt, sales associate] . . . I love her.” Gaby soon left her volunteer post to work at Tulane University as program manager for alumni relations, a job that keeps her global pedigree active as she develops international programs and clubs for alumni. She and Chris have two daughters, Heather, 7, and Beatrix, 5.

Of the Caillot Circle, she said, “We love New Orleans because it’s a city with a lot of past and a wonderful present. And The Collection helps keep that history alive. We’re excited about this organization not only for the history aspect but because we know how much fun it will be.” —MOLLY REID
THE CAILOTT CIRCLE
Named for Marc-An toine Caillot, the 21-year-old clerk who sailed to New Orleans for the Company of the Indies in 1729, the Caillot Circle aims to bring together lovers of New Orleans history and culture between the ages of 21 and 45, as well as the young at heart. “The Historic New Orleans Collection is an institution for everyone,” said Jack Pruitt, director of development and community relations. “It’s important that we reach out to young people and young professionals, because they are the key to the future of the city. They will help The Collection grow and continue to thrive.”

Programming will include special events, parties, and charitable work. Beginning in 2017, Caillot Circle memberships will help to defray the cost of bus transportation to The Collection for local and regional school field trips. In addition, the Caillot Circle will help provide scholarships for teachers from rural areas to attend The Collection’s education workshops. On January 6 Caillot Circle members are invited to a Twelfth Night gathering at The Collection, where the Krewe of Jeanne d’Arc parade will stop for a toast.

Registration is $250 for individuals and $400 for couples. For more information, please call (504) 598-7181 or (504) 598-7109 or visit www.hnoc.org/cc.

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• private, guided tours of The Collection (by appointment)
• subscription to The Historic New Orleans Collection Quarterly
• special invitations to events, trips, receptions, and exhibition previews

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All members of The Collection enjoy the following benefits for one full year:
• complimentary admission to all permanent tours and rotating exhibitions
• special invitations to events, trips, receptions, and exhibition previews
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• 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.

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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 Society $100
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Members of the Merieult, Mahalia, Jackson, and Laussat Societies and the Bienville Circle receive reciprocal benefits at other leading museums through the North American Reciprocal Museum (NARM) program. These benefits include free member admission, discounts on concert and lecture tickets, and discounts at the shops of participating museums. Visit www.narmassociation.org for more information.
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July–September 2016

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Mr. and Mrs. John H. Lawrence in memory of Mimi Mary Clann Calhoun—Longue Vue House and Gardens by Charles Davey and Carol McMichael Reese (New York: Skira/Rizzoli, 2015)
Anne and Lee Hurley in memory of Mimi Mary Clann Calhoun—Afton Villa: The Birth and Rebirth of a Nineteenth-Century Louisiana Garden by Genevieve Munson Trimble (Baton Rouge: Louisiana State University Press, 2016)
The Restoration Roadshow Rises Again

In response to the historic flooding of south-central and eastern Louisiana in August 2016, The Collection revived the Restoration Roadshow, a free consultation service to help flood victims go about preserving their cherished belongings. The Collection first organized the service in 2005, following Hurricane Katrina and the levee breaches. The West Baton Rouge Museum joined THNOC in the project, and conservation experts in a variety of fields, including staff members from both museums, lent their time October 16 at the Mall of Louisiana.

A. THNOC staffers Maclyn Le Bourgeois Hickey, Judith H. Bonner, and Lydia Blackmore (left, front to back) greet visitors to the Restoration Roadshow in Baton Rouge.

B. A woman shows her damaged photographs to Mallory Taylor, THNOC assistant curator and photographic preservationist (center right), and Greta Glaser of Crescent City Art Conservation (far right).

C. Beth Antoine (center right) and Oa Sjoblom (far right) of New Orleans Book and Paper Lab consult with a man about his damaged LPs.

COMMUNITY

On October 25 The Collection launched its newest member group, the Caillot Circle. Geared toward young professionals, the group celebrated its inauguration with a cocktail party at the Counting House.

D. Hartley and Blair Crunk

E. Marketing Assistant Eli A. Haddow and Carson Haddow

F. Gordon McLeod and Celeste Marshall

G. Caillot Circle co-chairs Chris and Gaby Cannon

On November 16 The Collection feted its top two member organizations at the annual Bienville Circle and Laussat Society Gala at the home of Pam and Cedric Martin. This past year the two groups sponsored the purchase of an original Bien edition of John James Audubon’s The Birds of America (1860).

H. Colleen Ingraffia, Julie Breitmeyer, Susie Hoskins, and Marilyn Rusovich

I. Raymond Rathlé and E. Alexandra Stafford

J. Cedric and Pam Martin with Jack Pruitt

K. Daniel Hammer with Diane and John Kallenborn

L. John Bullard and Catherine Tremaine

M. Peter and Lisa H. Wilson
ACQUISITIONS

ACQUISITION SPOTLIGHT

Family Ties across the French Atlantic World

De Brueys family portraits and family tree 2016.0249

Six portraits recently donated by Diane Sustendal Labouisse depict members of the extended de Brueys family, which had ties throughout the French Atlantic world during a tumultuous era. The flow of émigrés escaping the French Revolution and the Haitian Revolution in France’s sugar colony of Saint Domingue during the late 18th and early 19th centuries reinforced the bonds these geographically disparate locations had with each other as well as with Louisiana.

The de Brueys portraits help illustrate this human element; The Historic New Orleans Collection featured five of them, then on loan, in its 2006 exhibition Common Routes, which explored Saint Domingue’s relationship with Louisiana.

The story of one of the subjects, Marthe Cyprienne Reynaud de Chateaudain, demonstrates the fluidity of the times.

A. Madame François de Brueys (Marthe Cyprienne Reynaud de Chateaudain)
18th century; oil on canvas
Gift of Diane Sustendal Labouisse, 2016.0249.1

B. Thérèse Michelle Aimée de Brueys (Madame Jean Claude Laval)
18th century; oil on canvas
Gift of Diane Sustendal Labouisse, 2016.0249.2

C. Madame Hippolyte Chretien III (Celestine Cantrelle)
1846; oil on canvas
by Alfred Boisseau
Gift of Diane Sustendal Labouisse, 2016.0249.3

D. Admiral François-Paul de Brueys
18th century; oil on canvas
Gift of Diane Sustendal Labouisse, 2016.0249.4

E. Gabriel de Brueys
late 18th or early 19th century; oil on canvas
Gift of Diane Sustendal Labouisse, 2016.0249.5

F. Pons de Brueys, Baron d’Aigalliers
18th century; oil on canvas
Gift of Diane Sustendal Labouisse, 2016.0249.6
ACQUISITIONS

Illinois Central Railroad Mardi Gras pamphlet
2014.0465.1

During the early 20th century the Illinois Central Railroad issued many colorful and enticing pamphlets encouraging travelers to experience “The Winter Charm of New Orleans.” While promoting the city’s semitropical climate for winter-weary northerners, these publications also touted its quaint French Quarter, unusual architecture, distinctive cuisine, and exotic customs such as Mardi Gras. This pamphlet, specifically for the Mardi Gras of February 28, 1911, contains an informative article about Carnival with an explanation of terminology and a brief history of the custom in New Orleans. The activities of Carnival’s “secret societies” (krewes) in presenting organized street spectacles for all revelers, as well as lavish and exclusive society balls, are described. Krewes discussed include Rex, Proteus, Comus, and Momus.

Numerous black-and-white photographs depict fanciful parade floats, the arrival of Rex on Lundi Gras, and street maskers representing a broad range of imaginative characters. A photograph captioned “Viewing the Rex parade on Canal Street, Mardi Gras Day” dominates the center spread of the pamphlet, giving a dramatic view from the middle of the neutral ground with the Maison Blanche department store on the right. A sea of humanity fills the view, with nearly everyone—male or female—wearing a hat as they enjoy the floats on both sides of the street.

In examining this pamphlet, it should be noted that, by coincidence, Mardi Gras 2017 also falls on February 28. A safe and happy Carnival to all! —PAMELA D. ARCENEAUX

RECENT ADDITIONS

Going to See the Mardi Gras and Dispatches from a Revolution

Born in Les Cayes, Saint Domingue, she would later marry François de Brueys, a chevalier of the Royal and Military Order of Saint Louis and the king’s lieutenant in the town. Sometime after her husband’s death in 1777 she returned to France, where she and her children were arrested in Nantes and imprisoned in Orléans for unknown reasons. They eventually fled to Philadelphia, where her daughter, Thérèse Michelle Aimée de Brueys, whose portrait was also included in the gift, would marry and settle.

In 1808, Reynaud de Chateaudain’s son, also named François, left Philadelphia for New Orleans, where he established another branch of the de Brueys family. The Collection possesses an assortment of his personal letters and related family documents, and they provide useful context for these portraits (91-9-L and 97-50-L). Admiral François-Paul de Brueys, whose portrait was also included in the gift, served under Napoleon Bonaparte during the French Revolution and was the commander at the Battle of the Nile, where he was killed in action in 1798.

Images of identified colonial sitters with connections to Louisiana are relatively uncommon, so the French School oil paintings in this acquisition offer valuable opportunities for comparison with other portraits in THNOC’s holdings, including those of the de la Rondes, the Boulignys, Jean-Baptiste Le Moyne, sieur de Bienville, and works by the prolific Spanish Louisiana portraitist José Francisco Xavier de Salazar y Mendoza.

The 1846 portrait of Celestine Cantrelle, wife of Hippolyte Chretien III, whose family established the Chretien Point Plantation in St. Landry Parish, joins The Collection’s other holdings of paintings done by the influential Louisiana artist Alfred Boisseau. The acquisition also includes a family tree illustrating the relationships of the individuals in the portraits to each other and to the Sustendal family of New Orleans. —NICK WELDON
winter 2017

recipient’s son, has donated the two letters, both in Spanish, which provide a native Cuban’s perspective on the revolution, which had come to fruition in January 1959. Portilla (1913–1990) was a clinician and instructor at the Casa de Salud del Centro de Dependientes del Comercio in Havana at the time of the rebels’ victory in the capital. Arthur J. Silverman (b. 1923) was then a New Orleans medical doctor.

Writing from Havana on January 19, 1959, Portilla disputed outside media reports of an island nation in turmoil. Havana, he insisted, was peaceful and the Cuban people “free and happy.” Trials and executions of those complicit in the torture and murder of thousands of Cubans under the regime of Fulgencio Batista were, Portilla asserted, humane and just when compared to the actions of the deposed dictator.

In the months that followed, Portilla traveled extensively and fell behind on correspondence. Another letter, dated October 9, 1959, begins with an apology for the lapse and gratitude for what Portilla describes as Silverman’s assistance with currency exchange. Portilla, delighted at Silverman’s news from an earlier letter of plans to visit, again warns his friend not to believe negative propaganda, assuring him that post-revolutionary Cuba is “a free country with a democratic and honest government” working to improve the people’s standard of living under the leadership of Fidel Castro. Portilla says he hopes new government-built motels will boost tourism and make it possible for Silverman to spend Christmas in Cuba. He concludes the letter with regards for Silverman and his family, noting that he is sending some tobacco. —M. L. EICHORN

**beer cans, bullets, things and pieces**

Arthur Pfister (b. 1949) is a poet and educator from New Orleans who grew up in Tremé and became known as a spoken-word artist. After attending St. Augustine High School he left New Orleans for college and graduate school, earning an MA in writing from Johns Hopkins University. Pfister returned in 1988 and was often seen performing spoken word throughout the city, from the Maple Leaf Bar to Ebony Square (currently Shaya on Magazine Street), from the Edgelake Bar on Hayne Boulevard to Kaldi’s coffeehouse on Decatur Street. With a captivating voice and a proclivity for collaborations with visual and performing artists, Pfister was not to be missed live, particularly when collaborating with New Orleans musicians such as Henry Butler or Davell Crawford. In fact, performance is so integral to Pfister’s poetry that his 2009 publication, *My Name Is New Orleans: 40 Years of Poetry and Other Jazz* (Margaret Media, 2009) was issued with a CD of recordings of poems represented in the book.

The Historic New Orleans Collection recently acquired a copy of one of Pfister’s early books, *Beer Cans, Bullets, Things and Pieces*, a collection of 25 poems published by Broadside Press in 1972. Broadside was founded by African American poet Dudley Randall in Detroit in 1965, making it one of the oldest African American presses in the country. In addition to Pfister, Broadside also published such poets as Robert Hayden and Gwendolyn Brooks, both of whom served as US Poet Laureate, Hayden from 1976 to 1978 and Brooks from 1985 to 1986. Though *Beer Cans, Bullets, Things and Pieces* was not issued with a sound recording, Pfister’s contemporaries understood the importance of listening to his poetry and not just reading it. Amiri Baraka, whose own poetry was published (as LeRoi Jones) in the New Orleans magazine *The Outsider* in 1961, wrote the introduction to *Beer Cans* and titled it “Pfister Needs to be Heard!” A few years later, in the January/February 2015.0028.5

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Robert Salles jewelry designs
2016.0291.1—159

This recent acquisition includes over 150 hand-drawn designs for pieces of jewelry sold in New Orleans and created by Robert C. Salles (1890–1963), a designer and engraver who worked for some of the largest jewelers in the city in the first half of the 20th century. Salles was born on June 21, 1890, one of seven children of William J. Salles and Emma Caymo. He was working as an engraver for A. B. Griswold by 1906, when he was only 16 years old. By 1925, Salles was an engraver and designer for Coleman E. Adler’s on Canal Street, and in the 1930s he became an independent designer and engraver, doing contract work for Adler’s and Hausmann’s (which took over A. B. Griswold in 1926).

The designs in this acquisition are from his time as an independent contractor, and many of the pieces reflect the geometry of the art deco style of the 1930s. Each gouache design is a work of art in itself, and many are marked with the name of the jewelry store or customer for whom the piece was created. Although the majority of the designs are for diamond jewelry—including rings, brooches, and earrings—there are also a few for enameled or gold pendants, crests, and lapel pins. These designs document past styles, craftsmanship, and business practices in New Orleans but may also provide inspiration for future jewelry. —LYDIA BLACKMORE
Postcard showing view of Storyville (detail)
New Orleans: C. B. Mason, [1904–8]
1979.362.16
Jackson Sphere
Designed by artist Michael Storrings, this hand-blown and hand-painted ornament captures the historic beauty, lively sounds, and bustling crowds of New Orleans’s Jackson Square. This year, give someone the gift of St. Louis Cathedral, street artists, musicians, the Cabildo, and the city’s unmistakable joie de vivre.

Jackson Square ornament, $72