

The Historic New Orleans Collection Quarterly

VOLUME XXXIV
NUMBER 4

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FALL 2017



THE DAGUILLARD COLLECTION: The African Experience in the Americas

EVENT CALENDAR

CONCERTS IN THE COURTYARD

The fall concert series features Players Ella and Louie Tribute Band (September), Robin Barnes (October), and Javier Olondo and AsheSon (November). Admission includes three complimentary drinks.

Fridays, September 15, October 20, November 17, 5:30–8 p.m.

533 Royal Street

\$10; free for THNOC members

FRANCISCO BOULIGNY LECTURE

This annual lecture honors the enduring influence of Spain in Louisiana, and the 2017 installment, “From Cuba to New Orleans,” is a recital featuring the internationally acclaimed pianist Alexandre Moutouzkine. The event is being held in collaboration with the Musical Arts Society of New Orleans and the National Park Service.

Tuesday, September 26, 6:30 p.m.

Williams Research Center, 410 Chartres Street

Free; seating is limited. For reservations, email wrc@hnoc.org or call (504) 523-4662.

“THE STORYVILLE DIASPORA REVISITED” LECTURE

Jazz historian Bruce Boyd Raeburn will trace the circulation of jazz musicians in and out of New Orleans before and after the November 1917 closure of Storyville, debunking the myth that the closing of the District precipitated an exodus of jazz musicians. This lecture is presented in conjunction with the exhibition *Storyville: Madams and Music*.

Wednesday, September 27, 6–7 p.m.

Williams Research Center, 410 Chartres Street

Free; seating is limited. For reservations, email wrc@hnoc.org or call (504) 523-4662.

JOHN MAGILL BOOK SIGNING

Join us for an evening with John Magill, former THNOC senior curator/historian, as he signs his new book, *The Incomparable Magazine Street* (River Road Press, 2017).

Tuesday, October 17, 6–7:30 p.m.

533 Royal Street

Free

THNOC MEMBERS LECTURE: “LAYER BY LAYER: WALLPAPER IN NEW ORLEANS”

This installment of the Williams Decorative Arts Lectures, the series for THNOC members created by Decorative Arts Curator Lydia Blackmore, will trace changing styles in wallpaper design through an examination of samples uncovered during the renovation of the historic Seignouret-Brulatour Building.

Saturday, November 11, 10–11:30 a.m.

533 Royal Street

Members only; seating is limited. For reservations, email wrc@hnoc.org or call (504) 523-4662. Not a member? Visit www.hnoc.org and click the **Support Us** link or complete and return the enclosed envelope.

LES COMÉDIENS FRANÇAIS LECTURE

This year's French-heritage lecture will feature a screening of the 1923 silent film *The Hunchback of Notre Dame*, starring Lon Chaney. Pianist Karol Mossakowski will accompany the film with a live improvised score.

Wednesday, November 15, 6 p.m.

Williams Research Center, 410 Chartres Street

\$15 for nonmembers; \$5 for members. For reservations, email wrc@hnoc.org or call (504) 523-4662.

MIGNON FAGET TRUNK SHOW AND THNOC MEMBER APPRECIATION DAY

Just in time for the holiday season, members can take 20 percent off all items available in The Shop at The Collection, while enjoying special selections from jewelry designer Mignon Faget. Not a member? You can sign up in the shop.

Saturday, December 9, 9:30 a.m.–4 p.m.

533 Royal Street

EXHIBITIONS & TOURS

All exhibitions are free unless otherwise noted.

CURRENT

A Most Significant Gift: The Laura Simon Nelson Collection

Through November 4, 2017

Laura Simon Nelson Galleries,
400 Chartres Street

Storyville: Madams and Music

Through December 10, 2017

Williams Research Center, 410 Chartres Street

Giants of Jazz: Art Posters and Lithographs by Waldemar Świerzy from the Daguillard Collection

Through December 30, 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

Groups of eight or more should call (504) 598-7145 or visit www.hnoc.org to make reservations.

UPCOMING

Prospect.4: The Lotus in Spite of the Swamp

November 18, 2017–February 25, 2018

Laura Simon Nelson Galleries,
400 Chartres Street

Holiday Home and Courtyard Tour

December 1–30, 2017

closed December 24–25, 31, and January 1

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

New Orleans, the Founding Era

February 27–May 27, 2018

Williams Gallery and Louisiana History
Galleries, 533 Royal Street

GENERAL HOURS

533 Royal Street

Williams Gallery, Louisiana History Galleries,
Shop, and Tours

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

400 and 410 Chartres Street

Williams Research Center, Boyd Cruise Gallery,
and Laura Simon Nelson Galleries

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.



ON THE COVER

Eliza's Escape (depiction of a scene from *Uncle Tom's Cabin*)

1852; color lithograph
by Louisa Corboux, lithographer
gift of Dr. and Mrs. Fritz Daguillard, 2017.0003.56



FROM THE DIRECTOR

We are honored and excited to highlight our acquisition of the important collection of Fritz Daguillard and his wife, Rita Daguillard. Director of Museum Programs John H. Lawrence and I first met the Daguillards in 2005 when The Historic New Orleans Collection was preparing for the 2006 exhibition *Common Routes: St. Domingue • Louisiana*. A prominent immunologist and native of Haiti, Fritz Daguillard had been collecting visual materials related to the Haitian Revolution and the experiences of Africans and African Americans in the New World for many years. He graciously lent 24 objects for inclusion in *Common Routes*, and since that significant exhibition, the Daguillards have been actively interested in THNOC and its many programs. We are privileged to welcome their generous donation and look forward to sharing it with researchers and the general public in future exhibitions. A preview of the collection can be found on pages 15–17.

At the same time we were enthusiastically greeting this new arrival, we were reluctantly saying goodbye to friend and colleague Goldie Lanaux, who retired in March. Goldie was an integral member of our registration department, becoming head registrar in 2012. We already miss her dedication, her attention to detail, and her laugh!

In the spring we hosted another action-packed study tour. This year's destination, the Netherlands, provided a host of compelling museums, fascinating historical sites, beautiful gardens, and delicious meals. In the summer we completed our renovation of the building at the corner of Toulouse and Chartres Street and were pleased to move our publications, marketing, education, and security departments to this fresh space. Read about the building's past and future on pages 2–3. As we enter the fall, we continue to work diligently on all we have planned for the tricentennial year. Look for a full overview of our 2018 initiatives in the winter *Quarterly*. —PRISCILLA LAWRENCE

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A newly renovated French Quarter property is now home for the education, marketing, publications, and security departments.

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Acquisition Spotlight: The Daguillard Collection

Recent Additions



A. The newly renovated Ice House, corner of Toulouse and Chartres Streets

A

Cold Opening

THNOC's French Quarter presence grows with new Ice House classroom and offices.

The Historic New Orleans Collection recently expanded its operations into a former ice manufacturing plant. Known informally as the Ice House, the three-story masonry structure at the corner of Toulouse and Chartres Streets was renovated to accommodate THNOC's growing staff, which now counts 113 people, and provide a more public face for the publications, marketing, and education departments, which moved from the Royal Street complex. The Ice House's corner storefront will continue to be occupied by Regions Bank.

Education, in particular, takes center stage in the new space. Just inside its entrance at 610 Toulouse Street, the Ice House opens to a spacious classroom that will be a hub for visiting school groups. The classroom includes a large projector screen for presentations and a teaching collection of nonaccessioned items, such as replica stone tools and currency, for hands-on learning. Additionally, technological aids will permit the education staff to create virtual field trips, workshops, and other programming that teachers can access remotely. A document camera will allow digital audiences to view historic materials up close. "We will be able to be in multiple classrooms at once talking about our great resources here at The Collection, while helping to connect teachers and students to primary sources," said THNOC Curator of Education Daphne L. Derven. "We'll be able to virtually enter a classroom for as little as 15 minutes, if that's what's needed, and be very responsive to teacher requests." The technological components were made possible through the generosity of the Eugenie and Joseph

Jones Family Foundation and Sherry L. Chavers, in memory of her husband, Karl F. Holzmuller.

The Ice House’s second floor includes offices for education’s three staff members and provides some much-needed elbow room for the publications and marketing departments, which now count 13 combined staff. THNOC’s security headquarters are also based on this floor. “When I started here in 2004, publications had three editors,” said Director of Publications Jessica Dorman, whose department released three books last year. “We’ve since added a dedicated marketing staff and quadrupled in size. We’re eager to have more space to engage with authors, graphic designers, and other collaborators.” The third floor, now a penthouse renovated by the Ice House’s previous owner, M. S. Rau Antiques, will be used for meetings and small events. (Back at Royal Street, THNOC’s preparation department will expand into publications and marketing’s old offices in the Louis Adam House, at 722 Toulouse Street.)

The Ice House, and the land it sits on, has a fascinating history of its own. M. S. Rau was the latest in a string of antiques dealers that had occupied the capacious building over the years; the classroom was once the main showroom. Initially, though, the building artificially manufactured ice—lots of it. When the Cosmopolitan Ice Company finished construction on the plant in about 1907, it was capable of producing 150 tons a day. Ice had been a luxury for locals since 1826, when the first shipment of natural ice cut from northeastern lakes and rivers came into port. After the Civil War, New Orleans sought to limit its dependency on northern ice, and the country’s first artificial ice plant, powered by steam, opened in the city in 1868.

Cosmopolitan Ice’s plant, which was sold to the Panama Ice Company in 1912, operated in an era when improved production efficiencies met increasing local demand. According to a *Times-Picayune* article in 1937, the artificial ice industry in New Orleans was worth upward of \$8 million and employed as many as 2,000 people at 50 plants. Advances in home refrigeration in the mid-20th century led to a decline in large-scale ice manufacturing, however, and Panama Ice sold the plant to prominent antiques dealer Ulrich Rosen in 1940.

Prior to the construction of the Ice House, the corner of Chartres and Toulouse was occupied by a three-story brick building that featured a number of different storefronts during the 19th century—including a publisher. The multilingual shop, operated by Justin L. Sollée, printed a number of French-language materials and also briefly housed the Spanish paper *La Patria*. (Several of these publications, all from the 1840s, are in THNOC’s holdings.) According to the Collins C. Diboll Vieux Carré Digital Survey—a comprehensive study of French Quarter properties available online—the earliest record of the land at the corner of Chartres and Toulouse dates to 1799. Among its many titleholders over the years was François Marie Perrilliat, who built what’s commonly referred to now as the Perrilliat House on Chartres Street, THNOC’s last major building acquisition.

The Ice House’s newest occupants are excited to get to work. “The possibilities here,” Derven said, “are virtually endless.”

—NICK WELDON



B. An article announcing the construction of the Cosmopolitan Ice Company’s plant ran in the *New Orleans Item* on January 20, 1907.

C. The new classroom in the Ice House will be a hub for visiting school groups.



ON AIR

NOLA Life Stories

periodically, 89.9 WWNO-FM
 online anytime, wwno.org/programs/nola-life-stories

OFF-SITE SPOTLIGHT

Local Lore

THNOC and WWNO-FM team up on *NOLA Life Stories*, a radio series featuring the stories of individuals who shaped the city.

Since April 2014, The Historic New Orleans Collection has collaborated with 89.9 WWNO-FM on the radio series *NOLA Life Stories*, which showcases interviews from THNOC’s oral history program. Unlike many public radio spots, there is no celebrity host, no clever banter between experts. *NOLA Life Stories* simply presents the interview subject reflecting on his or her life experiences in a relaxed and thoughtful way. The result is often poetic, sometimes comical, and always interesting—challenging and expanding listeners’ perspectives of the past.

WWNO producers Thomas Walsh and Sarah Holtz carefully weave music or other contextualizing audio into the selected narrative, setting the mood and pacing for each feature. Interview subjects have included local business leaders, politicians, musicians, media personalities, sports figures, burlesque dancers, writers, artists, a baker, and a riverboat captain, among others.

The show’s content often mirrors the current priorities of THNOC’s oral history program. Recent episodes have drawn heavily from the Vieux Carré Memoir, an initiative to collect a wide range of personal narratives related to life and culture in the French Quarter in the 20th century.

Sicilian immigrants and their descendants dominated the social landscape of the French Quarter at the turn of the 20th century. In one episode, Arthur Brocato, the grandson of the founder of the iconic New Orleans ice cream parlor, Angelo Brocato’s, reminisces

A. **Arthur Brocato in Angelo Brocato’s ice cream parlor, 214 North Carrollton Avenue**
 February 2017
 by THNOC photography department

B. **Maurice Delechelle in front of Croissant d’Or, 617 Ursulines Street**
 ca. 1988
gift of Maurice L. R. Delechelle, 2016.0187.1



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B

about growing up in the French Quarter and working at the parlor's Ursulines Street home. (The original store opened in the 500 block of Ursulines in 1905 and was later moved to a larger location in the 600 block.) Recordings of the hustle and bustle at Brocato's current location, 214 North Carrollton Avenue, are interspersed with Arthur's memories, adding texture and mood to the episode.

After Brocato's moved to North Carrollton in the 1970s, the baker Maurice Delechelle, an immigrant from France, took over the French Quarter storefront, opening Croissant d'Or. An episode featuring Delechelle documents his success in satisfying growing expectations for French pastries among tourists at both Croissant d'Or and La Marquise, his other bakery, on Chartres Street. Delechelle discusses what he calls the "croissant revolution" of the 1970s, during which croissants filled with jams and almond paste became popular. He also describes the artistic life in the Quarter at that time, comparing the neighborhood to Montmartre in Paris.

One of Delechelle's loyal patrons, longtime street musician and artist Amzie Adams, was the focus of another *NOLA Life Stories* episode. Adams, a native of New Jersey, moved to New Orleans during the heyday of the hippie subculture in the late 1960s. The episode juxtaposes Adams's experiences working for an underground newspaper in the Quarter with contemporary news coverage on the hippie lifestyle.

The Quarter has long attracted eccentrics and artists. Playwright, director, and performing artist Vernel Bagneris reminisces about how the members of the artists' community in the Quarter supported each other. In 1978 Bagneris's musical about black vaudeville performers in New Orleans in the 1920s, *One Mo' Time*, premiered at the Toulouse Theatre. The following year the musical opened in New York at the off-Broadway theater Village Gate Downstairs, where it had a three-year run. In 2002 it had a short stint on Broadway, at the Longacre Theatre. Bagneris's episode is embellished with music from the production.

Music also sets the tone for an episode featuring the burlesque dancer Lisa "GiO" Suarez, who moved to the Quarter in the 1980s because, as she put it, she wanted "to bring back real striptease on Bourbon Street." Suarez prided herself on the creativity of her performances: she dressed up as an electric guitar and performed to Jimmy Hendrix's version of "The Star-Spangled Banner" and wore a soft-sculpture television on her head while she performed to theme songs from television. According to Suarez, the *Perry Mason* theme song is "the best stocking-removal song ever."

Often the stories from our past are not dramatic narratives of disaster, war, protest, or survival. It is the everyday experiences that define a time and place. Through the oral history program, THNOC has been collecting the memories of New Orleanians who have left a mark on the city, and the *NOLA Life Stories* series has allowed us to share them with the community in a fun and accessible way.

The full interviews from the Vieux Carré Memoir and other oral history initiatives are available to researchers at the Williams Research Center. The *NOLA Life Stories* episodes run approximately four to five minutes and air periodically on 89.9 WWNO-FM. They are all available to stream online at wwno.org/programs/nola-life-stories. —MARK CAVE



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C. Publicity photograph of burlesque performer Lisa "GiO" Suarez

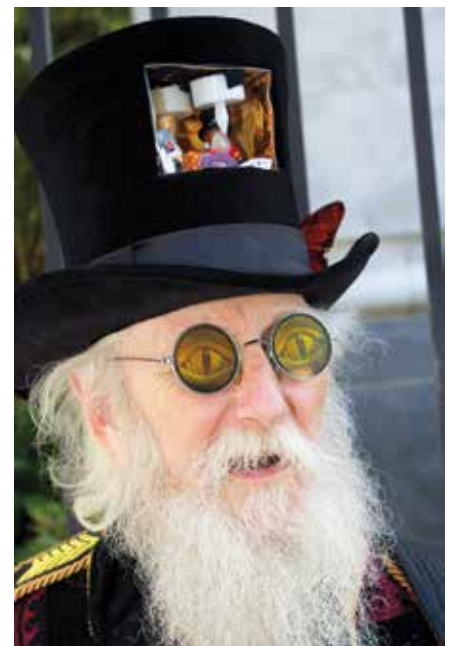
ca. 1989
gift of Lisa "GiO" Suarez, 2016.0261.2.4

D. Vernel Bagneris with Rosalind Brown in *One Mo' Time* on Broadway

2002
by Carol Rosegg
gift of Vernel Bagneris, 2016.0433.1

E. Street musician and artist Amzie Adams

November 2015
by THNOC photography department



E

OFF-SITE

Mama Louisiana

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

Parkwood Entertainment requested two images for inclusion in **Beyoncé's** limited-edition box set *How to Make Lemonade*—featuring a vinyl pressing of her Grammy-winning record *Lemonade*, a book on the album's creation, and album downloads—which was released in summer 2017.



Creole in a Red Headdress

ca. 1840; oil on canvas

by Jacques Guillaume Lucien Amans

acquisition made possible by the Diana Helis Henry Art Fund of The Helis Foundation in memory of Charles A. Snyder, 2010.0306



Bo Dollis

1989; photograph

by Michael P. Smith

© The Historic New Orleans Collection, 2007.0103.8.1



Snooks Eaglin at the N.O. Jazz Fest 1972 Michael P. Smith, 1972

WGNO-TV's *News with a Twist* reproduced nine images of Snooks Eaglin and Bo Dollis in two episodes of its *Giants of the Fest* series, which aired in May 2017.

Snooks Eaglin at the New Orleans Jazz and Heritage Festival

1972; gelatin silver print

by Michael P. Smith

© The Historic New Orleans Collection, 2007.0103.4.621



THNOC loaned five items to the **Old State Capitol Museum** in Baton Rouge for the exhibition *A Pilot's Life for Me: Mississippi River Boat Piloting*, on view through September 16, 2017.

Night Landing on the Mississippi between 1875 and 1885; oil on canvas by Charles Morgan McIlhenney 1960.77



Pontchartrain Beach Amusement Park postcard

ca. 1948

by Curt Teich and Company

1994.71.1

Actor and writer **Bryan Batt** received eight images for use in *Remembering Pontchartrain Beach*, a book on the amusement park founded by Batt's grandfather in 1928, forthcoming from Pelican Publishing in October 2017.

RECENTLY RETIRED

Goldie Lanaux



At the end of March, The Historic New Orleans Collection bade farewell to Head Registrar Goldie Lanaux. After nearly 16 years in THNOC’s registration department, Lanaux has embarked on a well-deserved retirement. Her competency as a manager, attention to detail, and gentle disposition will be missed by all her colleagues.

Born and raised in Quitman, Mississippi, Lanaux entered the workforce just after high school. After more than 20 years working in an administrative capacity for banks and attorneys, Lanaux decided to pursue an undergraduate

degree. In 2000 she received a BA in fine arts from the University of New Orleans. She remembers fondly the post-graduation European tour she went on with her sister, two sisters-in-law, and a friend before she started to search for jobs. That job search led her to The Historic New Orleans Collection, where she was hired as assistant registrar for manuscripts in September 2001.

Though working in a museum setting was a new endeavor for Lanaux, the responsibilities of a registrar—managing all the legal paperwork and data related to acquisitions and entering it into the collections-management computer system—fit well with the skill set she had developed in her earlier career. And she quickly developed an affinity for her work with historical materials. “I loved seeing all of the exciting things that came in,” said Lanaux. “The items that had survived over the past 100 years never ceased to amaze me, especially the documents. You’re holding history in your hands. That was powerful for me.”

Lanaux was trained by longtime registrar M. Theresa Lefevre, whom Lanaux described as “a mentor, friend, and confidant.” As Lanaux rose from assistant registrar to head registrar, overseeing the registration and preparation departments, she followed Lefevre’s gracious example in her interactions with colleagues. “Goldie was always patient with my endless questions and comments,” said Jennifer Ghabrial, who succeeded Lanaux as head registrar. “She really taught me the ropes of the institution and the profession. She was always generous with her time, advice, and hugs.” This sentiment was mirrored by Development Coordinator Coaina Delbert: “Goldie was dedicated, enthusiastic, conscientious, patient, and a wonderful teacher.”

For Lanaux, working at THNOC was fulfilling both professionally and personally. “It was one of the best jobs that I ever had,” she said. In retirement, she is looking forward to gardening, reading, spending time with her two children and four grandchildren, relaxing at the house in rural Mississippi that she owns with her husband, Louis, and moving at a slower pace. “Louis has to remind me that I don’t have to run all of my errands on Saturdays and Sundays anymore,” she mused. Lanaux’s plans for a peaceful, family-oriented retirement reflect some of the priorities that guided her work at THNOC. “A gentle soul with a kind heart, Goldie is always quietly and graciously competent,” said Senior Curator and Curator of Art Judith H. Bonner. Of Lanaux’s warmth, collegiality, and investment in office harmony, Bonner said, “She reminds me of the children’s proverb by Isaac Watts, ‘Birds in their little nests agree.’” —MARY M. GARSAUD

Goldie Lanaux celebrates with colleagues Judith H. Bonner, senior curator and curator of art (left), and Coaina Delbert, development coordinator (below), at Lanaux’s retirement party in March.





Judith H. Bonner, Laura Simon Nelson, and Priscilla Lawrence at the opening of the Laura Simon Nelson Galleries for Louisiana Art on October 10, 2012

A. *Maria Carpenter Woodward*
between 1917 and 1920; bronze
by William Woodward
gift of Laura Simon Nelson, 2004.0307.5

B. *Backyard in Covington*
1930s; oil on canvas
by Ellsworth Woodward
gift of Laura Simon Nelson, 1995.103.3



ON THE JOB

Judith H. Bonner

POSITION: Senior curator and curator of art, on staff since 1987

Priscilla Lawrence

POSITION: Executive director, on staff since 1980

ASSIGNMENT: Transport 307 artworks in the Laura Simon Nelson Collection to THNOC

THNOC employees and volunteers never tire of talking about the Laura Simon Nelson Collection and its crucial place in United States regional art. The collection transformed the lives of staff members from the moment it arrived, and the two of us—Priscilla Lawrence, executive director, and Judith H. Bonner, senior curator and curator of art—should know: in 1995, we were lucky enough to be on the team that transported much of Nelson’s generous donation from her home to THNOC’s holdings. That whirlwind week of hard work and camaraderie left us exhausted, exhilarated, and richer in friends and in spirit.

Priscilla was collections manager at the time, and Judith was curator. Both of us were excited and nervous: not only would we see in person famous work we had studied in graduate school, we and three colleagues would bear the responsibility of loading it in batches into a passenger van and driving it from Baton Rouge to New Orleans, keeping perfect track of more than 300 objects. We could not have anticipated the additional privilege ahead: that of getting to know Laura Simon Nelson. One of the most gracious and unpretentious people we know, she prefers to have



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attention focused on the art instead of on herself. She instructs everyone to call her simply Laura, and to this day, as soon as she recognizes your voice on the phone, she says, “Hello, beautiful!”

That week 22 years ago saw five of us pile into the van each morning in New Orleans: the two of us; Doug MacCash, then head preparator; Steve Sweet, then preparator and assistant registrar; and the critic and appraiser George Jordan, THNOC’s longtime friend. George had been charged with helping Laura find the proper home for her collection, and THNOC will be eternally grateful for his help.

We drove for an hour, laughing at stories, disagreeing about directions, stopping in Gonzales for George to have a cigarette and maybe an Almond Joy, and somehow managing to take the same wrong turn each day. When we arrived, Laura greeted us cheerfully and ushered us inside, where paintings, Newcomb pottery, and sculpture awaited.

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As a team, we stood in living rooms, bedrooms, and halls, lifting art right off the walls. A painting would be placed on the carpet, and Laura would begin reciting the title and artist, how she had acquired it, why she liked it, and anything else that struck her. George, who talks a mile a minute, provided additional information: provenance and value, details about the artist, funny anecdotes. The two of us scribbled in haste, struggling to keep up with George and Laura and to keep ahead of Doug and Steve, who wrapped in our wake. We assigned tracking numbers to 307 objects and recorded their details, handwriting everything both for THNOC's records and for Laura's.

We learned that Laura's love of art approaches a personal relationship with her paintings. Some even have nicknames: William Woodward's bust of his mother, Maria, she calls "Aunt Emma." Alexandre Alaux's untitled portrait of a woman in spectacles she named "Aunt Minnie."

In this intimate setting we both got our first real-life view of *Backyard in Covington*, glowing and iridescent over the mantelpiece. Arguably the best regional painting by an American impressionist, Ellsworth Woodward's 1930s masterpiece is now one of the crown jewels of THNOC's holdings. The subject alone—persimmon trees loaded with fruit, surrounded by lush greenery—is supremely evocative of the South. *Thrilling* is the only way to describe the impact of its size (just over three feet by four feet) and juxtaposition of colors: the mauve Woodward uses to modulate the orange of the persimmons, for example. (Priscilla is still trying to figure out what pigment he was using. All those greens!)

We tried to bring our lunch, but Laura wouldn't hear of it. Sometime around noon she would decide that the team—not she—had been working long enough, and she would call us to sit down in her family room for a simple lunch she had prepared herself. Afterward, it was back to the art.

Never static, the collection continually invites viewers to make connections and learn. Judith remembers the surprise of discovering that the artist Robert M. Rucker,

known largely for his oil paintings of steamboats, was also an inspired watercolorist. Rich red autumn leaves and shifting greens of palmettos in *New River "Red Bud" La.* revealed a Rucker compelled as much by nature as by industry.

Laura never hovered over the packing of her treasures, content to see us off when the van was loaded. Always encouraging and kind, she waved farewell with calm faith that made the responsibility of transporting them less daunting. "Don't worry," she assured us every evening as we prepared to drive away with the priceless works she had lovingly collected. "You'll be fine, the angels will be with you." —JUDITH H.

D BONNER AND PRISCILLA LAWRENCE



C. *New River "Red Bud" La.*

1971; watercolor
by Robert M. Rucker
gift of Laura Simon Nelson, 2004.0029.7

D. *Portrait of a woman wearing spectacles*

1913; oil on canvas
by Alexandre Alaux
Laura Simon Nelson Collection, N950728.1.131

STAFF NEWS

New Staff

Savannah Bamburg, Jennifer Campbell, Natalie Ducot, John Flanagan, Rebecca Jeanfreau, Kaleb Page, Tom Whelan, Natalie Worsham, Ingrid Thompson, volunteers. Kathryn Rydberg, intern.

In the Community

In June, Lydia Blackmore, decorative arts curator, attended the Attingham Summer School for the study of historic houses and collections in England.

Lauren Noel, marketing associate, participated in a roundtable discussion, "Presenting the Past to Be Sold: The American Slave Trade from Virginia to New Orleans," at the College of Charleston's "Transforming Public History from Charleston to the Atlantic World" conference in June.



FOCUS ON PHILANTHROPY

John and Mary Jane Becker

This spring, as it has done for more than a thousand springs, the Seven Sisters Oak sprouted a fresh green canopy of leaves. This ritual affirms the vitality of a remarkable specimen, a tree so big that it has been recognized as the largest southern live oak in America and so old—at least 1,200 years—that ancient Mississippian people could have rested beneath it. The 139-foot-wide shroud buttressed by its seven main branches now shades the Mandeville home of John and Mary Jane Becker. Their second-level wraparound porch, cooled by the breezes off nearby Lake Pontchartrain, presents a dramatic panorama of the oak in all its sprawling, gnarled glory.

This symbol of longevity suits the Beckers. They celebrate their 56th wedding anniversary this year. The same year they were married, 1961, John founded the wealth management firm that he still oversees today, and where Mary Jane has long kept the books. Their relationship with The Collection dates back nearly as long. John’s friend Fred M. Smith, THNOC’s board president emeritus, introduced them to the institution.

They vividly remember the invitations sent out for a 1975 courtyard gala hosted by then-director Boyd Cruise: oversize scrolls seemingly plucked from some medieval legend. The Beckers have increased their involvement in recent years. They’ve been Laussat Society members since 2004, and John’s firm, Becker Suffern McLanahan Ltd., has cosponsored the Williams Research Center Symposium since 2015. “We value history,” Mary Jane said, “and The Collection is preserving it. We enjoy its publications and we profit by going to its events.”

The Beckers have lived on the North Shore for two decades but were both born and raised in New Orleans. John grew up primarily in Lakeview, and Mary Jane in the Carrollton area. They met as undergraduates at Loyola University. Some of their interest in history stems from their own fascinating family backgrounds. John’s mother and maternal grandparents immigrated to the United States from Australia, his grandfather’s career as a ship captain for the Standard Fruit Company ultimately bringing them to New Orleans.

The grandmother who helped raise Mary Jane spoke French, had French and Spanish Creole ancestry, and grew up at 321 Royal Street. The antiques that adorn the Beckers’ sitting room double as family tributes. The Old Paris porcelain that graces the mantel and the intricately detailed chairs and settees in the main area came from Mary Jane’s francophone grandmother. The elegant baby grand piano originated in Sydney, Australia, where it once belonged to John’s grandmother, who gave lessons on it. Binding generations, the Beckers have arranged small framed photos of their three children and nine grandchildren atop the piano.

A significant portion of John’s work emphasizes looking ahead. “As an estate planner, I have been getting my clients ready for retirement—some for 30, 40 years,” he said. “Then we help them actually do it.” He’s been preparing for his own postwork life, having sold his practice to his partners, including his son, Brian. The Beckers intend to stay busy: they’re avid cyclists and walk the Crescent City Classic every year. They also give time to a number of community organizations: Mary Jane volunteers with the Archdiocese of New Orleans, John serves on the Metropolitan Crime Commission, which combats public corruption, and they both are involved with the Willwoods Community, a ministry serving greater New Orleans through affordable housing, faith and marriage enrichment, the public television station WLAE-TV, and other services.

“We’re privileged to be from New Orleans,” said Mary Jane. “We give back because the city has already given us so much.”

Good stewards in all aspects, the Beckers treat the Seven Sisters Oak twice a year with a deep-root fertilizer; stout as the tree is, they want to ensure future generations can appreciate it. They extend this sensibility to their support of The Collection.

“The Collection makes great use of the financial resources bestowed upon it,” John said. “Its programs are well-wrought and all done with a high quality. Continuing to stay involved and having access to its expertise is important to us.” —NICK WELDON

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April–June 2017

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- Tribute gifts are given in memory or in honor of a loved one.**
- Avery M. Bassich in memory of Maxine Stiegler Lawrence
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Matthew Thurlow in memory of Paul M. Haygood
-
- ### Bookplates
- Donations are used to purchase books that will be marked with a commemorative bookplate.**
- Mrs. William K. Christovich in memory of Maxine Stiegler Lawrence—*Louisiana Women: Their Lives and Times*, vol. 2, edited by Mary Farmer-Kaiser and Shannon Frystak (Athens: University of Georgia Press, 2016)

ON THE SCENE

Master Craftsmen, Volunteer Appreciation, and Beautiful Birds



B



C



D



E

The 2017 **New Orleans Antiques Forum**, held August 3–6, examined the artistry and influence of the individuals whose hands crafted the decorative arts so cherished in the South.

A. Anne and Ron Pincus, Andrée Keil Moss, Clarke C. Hawley, and Nanette Keil Shapiro

B. Jack and Pat Holden and Kay and Trent James

C. Jack Pruitt, Elizabeth Pochoda, William Keyse Rudolph

D. Thomas Jayne and Tham Kannalikhram

E. Jason T. Busch and Lydia Blackmore

F. Matthew A. Thurlow, Sarah Duggan, and Gregory Bingham

G. Michelle Erickson, Robert Hunter, and Drew and Julie Jardine

H. Priscilla Lawrence, Tom Savage, and Bessie Hanahan



F



G



H

On April 24, at Ralph's on the Park, THNOCC hosted its annual **volunteer luncheon**, honoring the more than 70 volunteers who give their time to the institution.

I. Jeff Diez, Joyce LaNasa, Angela Diez, and Cynthia Finney

J. Léna Schillinger and Michael Hawke

K. Daniel Hammer, Joe Bekeris, and Barbara Louviere

L. Carol Thornton and Jeannie Adams



I



J



K



L



M

On June 20, Bienville Circle and Laussat Society members attended the fourth annual **"Feast for the Eye and Mind,"** a behind-the-scenes viewing of the Williams Research Center. This year's event featured John J. Audubon's *The Birds of America* and celebrated the recent acquisition of a rare, double-elephant Audubon Portfolio, made possible by the 2016 Laussat Society. After a presentation by Joel Oppenheimer, noted historian of Audubon and natural history, members were invited to view the portfolio.

M. Norris Williams, Kay Orth, Claudia Kelleher, Hilton Bell, and Susan Eberle

N. Alexandra Stafford and Joel Oppenheimer



N



Participants in THNOC's study tour to the Netherlands enjoyed a visit to Keukenhof, the showplace of the tulp growers of the Netherlands. Left to right: Jeff Van Schoick, Joe Ward, Lisa Ward, Catherine Whitney, Whitney Steve, Claude Schlesinger, Wendy Hall, Mimi Schlesinger, Lisa Wilson, Mary Ellen McAuliffe, Drew Jardine, Julie Jardine, Patricia Cox, Cheryl Betz, Ralph Cox, Julie Breitmeyer, Priscilla Lawrence, John Lawrence, Christine LeBlanc, Price LeBlanc, Susie Hoskins, Alfred E. Lemmon, Susanne Scovern, Jenny Johnson.

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BENEFITS OF MEMBERSHIP

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- complimentary admission to all permanent tours and rotating exhibitions
- special invitations to events, trips, receptions, and exhibition previews
- complimentary admission to the Concerts in the Courtyard series
- a 10 percent discount at The Shop at The Collection
- 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.



Participants in the 2017 Antiques Forum's optional preconference tour are greeted at Perique, Michael Hopping's circa 1835–40 raised Creole house in St. James Parish.

NORTH AMERICAN RECIPROCAL MUSEUM PROGRAM

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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Founder Individual \$35

Founder Family \$65

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

Full membership benefits plus:

- a special gift

Mahalia Society \$250

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)

Caillot Circle Individual \$250

Caillot Circle Couple \$400

(ages 21–45, plus the young at heart)

Full membership benefits plus:

- invitations to exclusive events throughout the year (both at The Collection and off-site)

Jackson Society \$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



A

ACQUISITION SPOTLIGHT

Daguillard’s Diaspora

A new collection broadens THNOC’s holdings on the experiences of Africans and African Americans in the New World.

In December 2016 The Historic New Orleans Collection welcomed 168 items from the extensive collection of Fritz Daguiard and his wife, Rita Daguiard. Representing more than 50 years of collecting in Europe and the United States, the donation includes rare materials related to the Atlantic slave trade, the abolitionist movement, musical and literary figures of African descent, *Uncle Tom’s Cabin*, and the Haitian Revolution and its major figures. According to Director of Museum Programs John H. Lawrence, “the Daguiard Collection reinforces THNOC’s other holdings related to Louisiana’s place within international Atlantic World history and lays the foundation for growth in new collecting areas.”

A native of Haiti, Fritz Daguiard is a Harvard Medical School–educated immunologist whose work on the T cell, a type of white blood cell critical to the immune system, led to a better understanding of the AIDS virus. He began collecting in earnest early in his medical career. As the head of the immunology department at the Centre hospitalier de l’Université Laval (now part of the Centre hospitalier universitaire de Québec) and assistant professor of medicine at the Université Laval in Québec, Daguiard was regularly invited to teach at universities in France. During his French forays, he began to acquire items related to the two major historical interests he developed as a child: the Haitian Revolution (introduced to him by his historian grandfather) and the Dumas family (the 19th-century literary luminaries whose patriarch hailed from Jérémie, the hometown of Daguiard’s mother’s family).

A. *Vue des 40 jours d’incendie des habitations de la plaine du Cap Français*
1795; colored copperplate engraving by Jean Baptiste Chapuy, engraver; after J. L. Boquet, artist
gift of Dr. and Mrs. Fritz Daguiard, 2017.0003.139

B. *Study for a portrait of Dr. Martin Luther King Jr.*
1990; graphite and acrylic on paper by Waldemar Swierzy
gift of Dr. and Mrs. Fritz Daguiard, 2017.0003.21



B

C. Thomas-Alexandre Dumas

between 1790 and 1802; engraving by François Bonneville, engraver
 gift of Dr. and Mrs. Fritz Daguillard, 2017.0003.76

D. Alexandre Dumas père

by Jean Baptiste Adolphe La Fosse, lithographer; after Pierre Petit, photographer
 lithograph from *Pantheon des illustrations Françaises au XIX^e siècle*
 Paris: Victor Frond, 1865–69
 gift of Dr. and Mrs. Fritz Daguillard, 2017.0003.85

E. Alexandre Dumas fils

by C. F., lithographer; after Pierre Petit, photographer
 lithograph from *Pantheon des illustrations Françaises au XIX^e siècle*
 Paris: Victor Frond, 1865–69
 gift of Dr. and Mrs. Fritz Daguillard, 2017.0003.90

The Daguillards first engaged with The Collection as lenders to the 2006 exhibition *Common Routes: St. Domingue · Louisiana*, and their recent donation includes more than 40 objects related to the Haitian Revolution, ranging from battle and plantation scenes to French antislavery engravings to portraits of government and military officials from both sides of the conflict. Daguillard is particularly proud of the 1795 colored engraving depicting burning plantations around the city of Cap Français during the slave revolts in August 1791—a centerpiece of *Common Routes*. Acquired from a Paris bookstore, this rare print especially intrigued Daguillard because it is an early example of a nighttime scene depicted in color.

According to Daguillard, his collection of materials related to the Dumas family—primarily the three generations of Alexandres—is one of the most complete in the world. The patriarch, Thomas-Alexandre (1762–1806), served in the French military under Napoleon. His son, Alexandre Dumas père, the author of *Three Musketeers* (1844) and *The Count of Monte Cristo* (1844–45), and his grandson, Alexandre Dumas fils, the author of *Camille* (1855), were among the best-known writers of their time. The donation includes portraits of each of the three.

Over time, Daguillard’s collecting interests broadened to comprise the slave trade, everyday life on colonial plantations around the Caribbean, and the literature and illustrations of the American abolitionist movement. The donation features a number of abolitionist materials promoting African American immigration to Haiti, including multiple issues of the extremely rare *Pine and Palm* newspaper. For years Daguillard had searched high and low for an issue of this newspaper, writing to every dealer collecting and selling old newspapers, to no avail. He was astounded and jubilant when he stopped with Rita at a small antiques shop along the eastern shore of Maryland while on a road trip and discovered not one but several issues of the *Pine and Palm*.

Another jewel of the donation is a grouping of nearly 50 visual objects related to *Uncle Tom’s Cabin*, the seminal abolitionist novel written by Harriet Beecher Stowe. First released in serial form in the weekly periodical *National Era* between the summer



C



D



E



F. *The Slave Sale*
 between 1852 and 1860; lithograph
 possibly by or after Louisa Corboux,
 lithographer
 gift of Dr. and Mrs. Fritz Daguillard,
 2017.0003.61

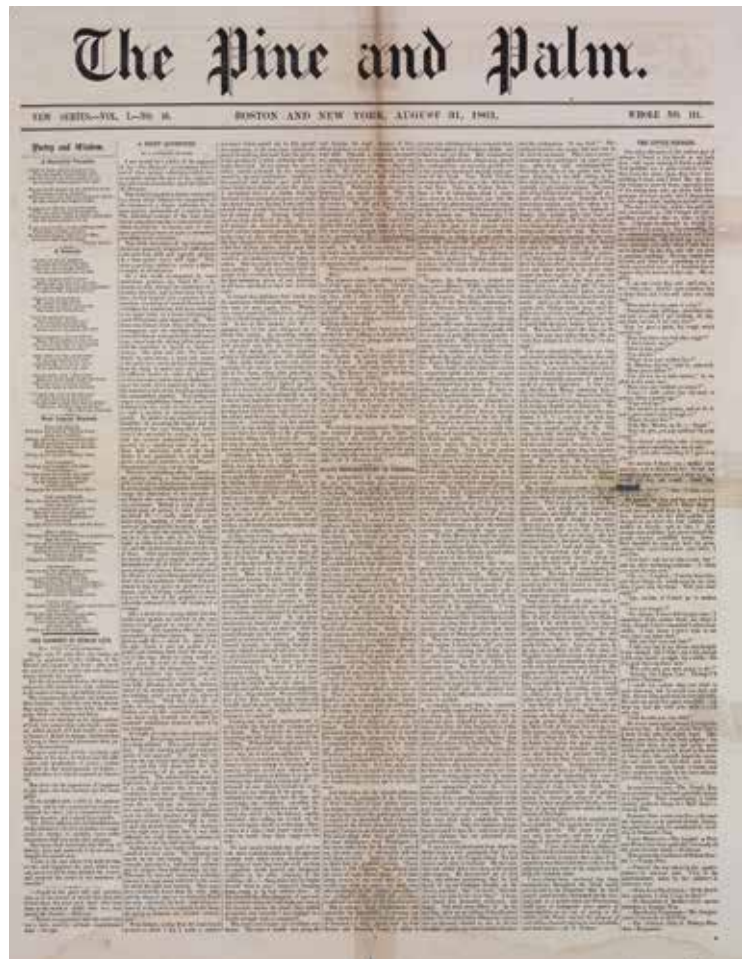
G. *Pine and Palm*
 August 31, 1861
 gift of Dr. and Mrs. Fritz Daguillard,
 2017.0003.171

of 1851 and spring of 1852, *Uncle Tom's Cabin* was published as a book in 1852. The volume sold more than 300,000 copies in the United States and more than 1.5 million copies in Great Britain during its first year alone. The novel's success transcended the English-speaking world and is considered a global classic, having been translated into more than 60 languages. The objects in the Daguillards' donation testify to the novel's contemporary and ongoing popularity in the United States and abroad.

The donation also includes 20 art posters and lithographs by Polish artist Waldemar Świerzy (1931–2013), a graphic artist, book illustrator, and master of poster design who won acclaim for his larger-than-life portraits of African American titans of jazz and rhythm and blues. This segment of the donation is the subject of THNOC's current exhibition *Giants of Jazz* and, according to Lawrence, "makes an important contribution to the institution's significant music holdings."

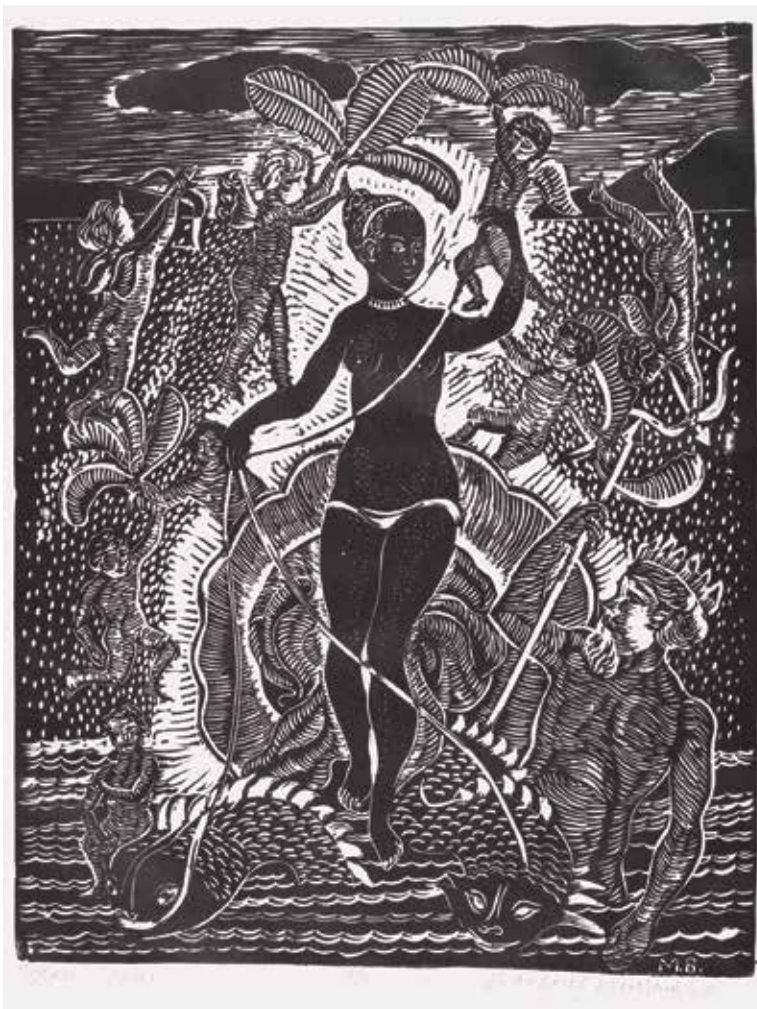
Fritz Daguillard enjoys reminiscing about the friendships he made while building his collection, particularly with art dealers. "Friendship with the dealer is the most important thing in collecting," he said. "They have to like you to be ready to let you know when something of interest becomes available and to wait for you. Then after several years, you become a better expert in the field in which you are concentrating than the dealers, so you start to advise them."

Over the last several years, Daguillard has seen his role shift from collector to steward of his collection, loaning objects for exhibitions in the United States, France, and Haiti. He is excited about the potential for the objects he has donated to THNOC. "I am so happy to leave my collection in a place where they are going to care for it, use it for exhibitions, and lend pieces to other institutions."—THNOC STAFF



RECENT ADDITIONS

An Activist's Art, a Dime Museum, and Memorabilia from a Modern Movement

**Margaret Burroughs prints**

2016.0253

Margaret Taylor Goss Burroughs (1917–2010) is known for her community activism, her many years as a teacher, and her prints, paintings, and poetry. THNOC recently acquired six linocuts by Burroughs.

Her iconic work *Black Venus*, executed in 1957, is depicted here.

Born in St. Rose, Louisiana, Burroughs moved to Chicago as a child. Her community activism began when she joined the NAACP Youth Council with classmate Gwendolyn Brooks (1917–2000), the first African American author to win the Pulitzer Prize. After earning a master's degree in fine arts from the Art Institute of Chicago, Burroughs taught in public schools for more than 20 years and subsequently served as professor of humanities at Kennedy-King College in Chicago. A devoted advocate for the arts, Burroughs cofounded the South Side Community Art Center in 1939. One of the first institutions of its kind in the United States, the center featured a gallery and studio space for aspiring African American artists. In addition to being an accomplished visual artist herself, Burroughs was a recognized poet, known for the memorable poem “What Shall I Tell My Children Who Are Black.”

In 1961 she and her husband, Dr. Charles Burroughs, cofounded the Ebony Museum of Negro History and Art in Chicago, the first museum of African American history and culture in the country. Later renamed the DuSable Museum of African American History, the museum has grown from an original 100 artifacts to more than 100,000. In 1986 Chicago mayor Harold Washington appointed Burroughs a commissioner for the Chicago Park District. In 1989 she won the Paul Robeson Award, which is presented annually to notable figures in the arts. Other prominent recipients include Maya Angelou, Studs Terkel, and Sidney Poitier. After her death, President Barack Obama issued a statement noting that Burroughs “was widely admired for her contributions to American culture as an esteemed artist, historian, educator, and mentor.” —JUDITH H. BONNER

Broadside for Robinson's Mammoth Museum and Theatre

2016.0247

In the late 19th century, dime museums—amusement centers with large collections of curiosities and pseudoscientific wonders

on view for the low admission price of a dime—became popular across the United States. Around 1880, Eugene Robinson established the first and only dime museum in New Orleans, Robinson's Mammoth Museum and Theatre. Located in a five-story building on Canal Street near the intersection of St. Charles Avenue, the museum was housed on floors two through five, with a theater hosting hourly vaudevilian performances from 10 a.m. to 10 p.m. daily on the first floor. The venue permanently closed around 1895.

Robinson's made quite a splash in its relatively short existence. The low entrance fee coupled with its generous admission policies (women were admitted unescorted and unaccompanied children were welcomed) contributed to its popularity, but not all impressions of the museum and theater were favorable. In November 1890, the *Mascot*, a late 19th-century New Orleans newspaper, reported that on the balcony of Robinson's, a brass band was always playing so loudly that "horses fall in the streets" and "the great minds in the city go wrong." Once inside, claims the *Mascot*, one could find "a grand art gallery where we see clippings from the pictorial weeklies" and that "the smallest bird store in town is a far better museum than is Robinson's." Bad reviews didn't stop Eugene Robinson from building a showboat, the *Floating Palaces*, in 1893 to travel the Mississippi and Ohio Rivers. Consisting of two large cabins featuring a museum and an opera house, the *Floating Palaces* was ultimately unsustainable, and the boat was auctioned off in spring 1894.

The Historic New Orleans Collection recently acquired a circa 1890 broadside from Robinson's, advertising many of its wonders, both human and inhuman. There was Martha E. Steen, "the justly styled Empress of Mediums"; Wallace and Idaletta, the "man fish and water queen"; Lizzie Sturgeon, a prodigy at playing piano with her toes; the Living Camel Ox, "with 3 horns, 3 eyes and 3 nostrils, camel back and feet"; and a woman performing the so-called Thaumia illusion. Originating in Europe, the Thaumia illusion invited audiences to converse with what appeared to be



a woman's disembodied head and torso floating in midair.

Items from and related to Robinson's Mammoth Museum and Theatre are very rare. A publishing house took over the building after the attraction closed, and the structure was destroyed by fire in 1910. What happened to Eugene Robinson after his business failed is unknown. —NINA BOZAK

Women's March memorabilia
gift of Caitlin Canfield, 2017.0065;
gift of Erin M. Greenwald, 2017.0062

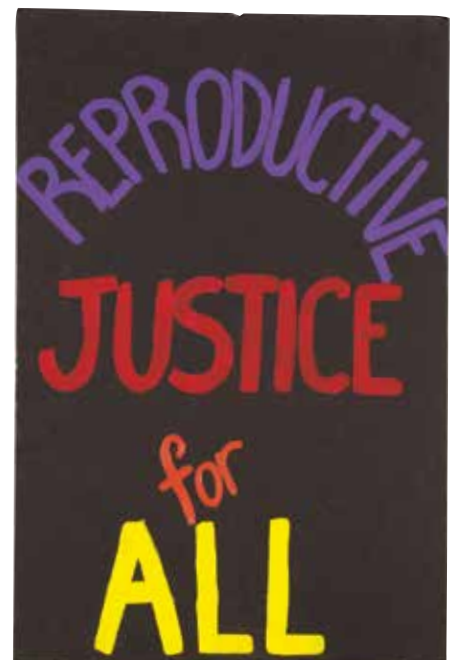
On Saturday, January 21, 2017—the day following the inauguration of President Donald J. Trump—more than 10,000 New Orleanians took to the streets to march in peaceful solidarity for the

protection of the rights of women of all ages, creeds, races, and nationalities. The local march was part of the worldwide Women's March initiative that drew just shy of 5 million participants to more than 670 marches across the globe.

The march in New Orleans was one of the largest political events in the city's history. Many of the marchers carried individually created signs calling attention to various issues related to women's health, women's rights, wage inequality, immigrant rights, political corruption, chauvinism, sexual violence, climate change, and the recent presidential election.

The overwhelming response to the Women's March, on local, national, and international levels, inspired The Historic New Orleans Collection to document the initiative within its holdings. Signs, hats, ephemera, videos, and digital photographs from the event in New Orleans are the focus of THNOC's efforts. Additionally, items worn and/or carried by New Orleanians who participated in the Women's March on Washington have been collected. These items further contextualize the local event within the larger movement.

Among the many items are signs donated by Erin M. Greenwald, who traveled from New Orleans to march in Washington, and Caitlin Canfield, who marched in New





Orleans. The two signs pictured here, calling for reproductive justice, equality, and respect, are representative of THNOC’s Women’s March collection. To date, two banners, fifteen signs, two of the now iconic hats worn by marchers, referred to as pussyhats, and scores of digital photographs have been donated. —ERIC SEIFERTH

Harvey Canal records and plans
gift of Harvey Canal Limited Partnership, 99-106-L; 2000-51-L

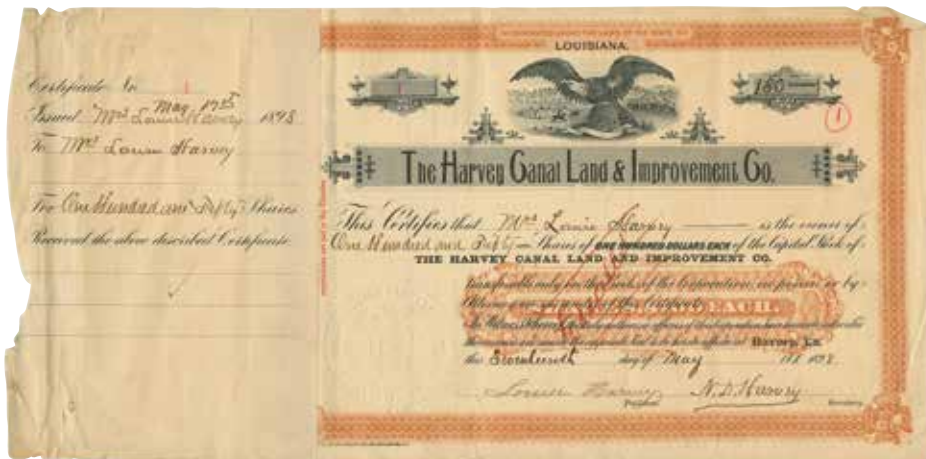
The Harvey Canal, a navigable manmade waterway connecting the Mississippi River to Bayou Barataria, has been crucial to the regional economy and industrial development since the 19th century. The Harvey Canal Limited Partnership has donated records and plans providing a thorough

overview of the canal’s history and the families associated with it, from the late 1820s through the late 1990s.

Dug between 1840 and 1845 for planter Nicholas Noël Destrehan (1793–1848), the Harvey Canal is named for Destrehan’s son-in-law Captain Joseph Hale Harvey (1816–1882). Harvey’s wife, Louise Marie Destrehan (1827–1903), acquired the canal and adjacent lands from her father’s estate. Later, she separated from Harvey and moved to Bay St. Louis, Mississippi. In 1898 she founded the Harvey Canal Land and Improvement Company, granting the company the rights to own and manage the canal and lands and collect tolls.

In 1902 the company undertook the construction of locks to provide consistent access between the canal and the river that was not contingent on the varying river levels. The locks opened in 1907, following a brief delay to correct a subterranean leak. In 1924 the United States purchased the canal from the family to be a key component in the Intracoastal Waterway, a system comprising natural and artificial waterways running from the Northeast to Texas. The Harvey Canal Land and Improvement Company continued to administer the canal until 1986, when the company was liquidated and the Harvey Canal Limited Partnership was formed. The partnership continues to operate the canal today.

The donated records include legal documents, correspondence (personal and business), stock ledgers, surveys, and photographs. The plans are for varying aspects of the locks. —M. L. EICHHORN



The Historic New Orleans Collection Quarterly

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The Historic New Orleans Collection is a nonprofit institution dedicated to preserving the distinctive history and culture of New Orleans and the Gulf South. Founded in 1966 through the Kemper and Leila Williams Foundation, The Collection operates as a museum, research center, and publisher in the heart of the French Quarter.

OPPOSITE:

The West India Flower Girl (detail) between 1783 and 1801; hand-colored engraving and etching by Louis Charles Ruotte, engraver; after Agostino Brunias, artist gift of Dr. and Mrs. Fritz Daguillard, 2017.0003.140



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 ISSN 0886-2109

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