The Historic New Orleans Collection Quarterly

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ÇA C'EST BON: Touring Cajun Country in the 1970s





ON THE COVER

Blanchard's Shoe and Leather Repair Shop, Breaux Bridge
1974
by Douglas Baz and Charles H. Traub
© Douglas Baz and Charles H. Traub, 2019.0362.109

OPPOSITE:
The Aeolian organ in THNOC's Seignouret-Brulatour Building has a total of 703 pipes, made of wood, zinc, and lead and tin alloys.



FROM THE PRESIDENT

As John H. Lawrence writes in the foreword to our latest book, the exhibition catalog *Cajun Document: Acadiana, 1973–74*, photographers Douglas Baz and Charles H. Traub shot the images 45 years ago, when "Acadians had been living in southern Louisiana for over 200 years." Part of the images' power is in their depiction of a culture balancing historical practices and traditions with the forces of 21st-century life. In the 45 years between the photographs' creation and their publication, more than a generation has passed; Cajun culture has continued to change, making the temporal dynamics at play even more poignant. Some things, such as the beauty of a trayful of boiled crawfish, have stayed the same, while others, such as the moss-ginning industry, remind us that the past is a foreign country.

Once again, I find myself thinking about how our efforts to preserve and document historical material today provide the groundwork for interpretation and new knowledge in the future. *Cajun Document* speaks to the role of collaboration in this process: the roots of this project go back nearly as far as the images themselves, thanks to Lawrence's early relationship with Traub and Baz, and there are many similar examples in THNOC's institutional history. In 2015 we published *Henry Howard: Louisiana's Architect*, 35 years after author Robert S. Brantley first started collaborating with THNOC on the work that resulted in the book. "French Quarter at Your Fingertips," an interactive 3D map of the French Quarter that welcomes visitors to our new exhibition center, is based on data from the Vieux Carré Survey, a documentation project shepherded by our cofounder Kemper Williams starting in 1961. And, as discussed in another story in this issue, the Aeolian organ in the Seignouret-Brulatour Building represents a century-old musical trend and a years-long restoration involving an entire team of technicians.

The past may be a foreign country, but it is never fully past, so long as we use the tools of our collections, collaborators, and current best practices to create new ways of engaging with old subjects. —DANIEL HAMMER

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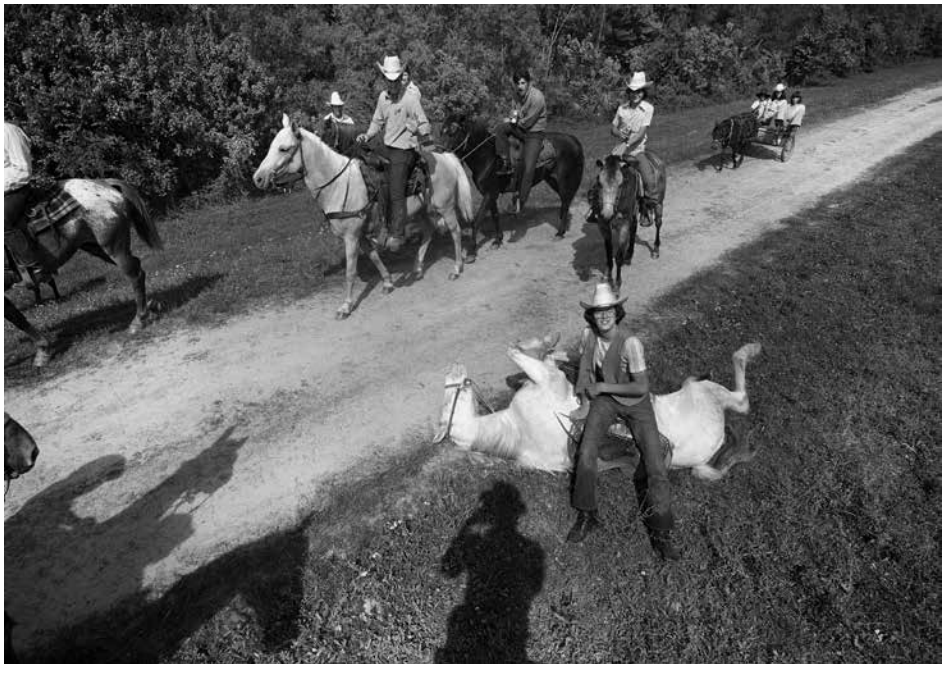
Acquisition Spotlight: Celebrating a pioneer of New Orleans dance

Recent Additions

A

A. **Boy with birdhouse, Vermilion Parish**
1974
by Douglas Baz and Charles H. Traub
© Douglas Baz and Charles H. Traub, 2019.0362.28

B. **Trail ride on the levee road**
1974
by Douglas Baz and Charles H. Traub
© Douglas Baz and Charles H. Traub, 2019.0362.34



B

Outsider Art

A new exhibition and book showcase rarely seen photographs from Cajun country in the 1970s.

Some 45 years ago, when Douglas Baz and Charles H. Traub made the photographs now presented as *Cajun Document*, Acadians had been living in southern Louisiana for over 200 years. Despite this tenancy, Cajun culture was only just beginning to be known on the world stage and attract the kind of interest it enjoys today. It is likely that if the world at large knew about Louisiana's Cajuns at all, it was through the filter of *Evangeline: A Tale of Acadie*, the 1847 epic by Henry Wadsworth Longfellow. The poem was massively popular in its day, but it dealt primarily with the original expulsion of the Acadians from Nova Scotia and the title character's quest to find her lost love, rather than the southern Louisiana community that developed in its wake. According to historian Carl A. Brasseaux, subsequent representations of Acadians traded in exoticist and primitivist tropes, depicting them as "inevitably poor, inbred, ignorant, hedonistic, unambitious, and sinister swamp dwellers leading an idyllic, if not indolent, existence." The timing was ripe for a more nuanced, respectful documentary portrait of Cajun people and their land and culture.

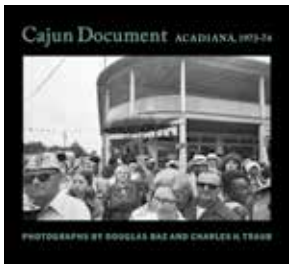
Traub and Baz first came to Acadiana at the tail end of a long road trip following the Mississippi River south from Chicago, where they had recently graduated from the master's program in photography at the Illinois Institute of Technology. They spent 10 days photographing the Cajun countryside, captivated by the distinctiveness of the culture and amazed that it was not more widely known. They returned the following year, in January 1974, and their six-month sojourn marked the beginning of a different journey, as artists.



C. **Edwin Broussard (right) at La Poussiere, Breaux Bridge**
1974
by Douglas Baz and Charles H. Traub
© Douglas Baz and Charles H. Traub, 2019.0362.117

EXHIBITION

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



BOOK

Cajun Document: Acadiana, 1973–74
by Douglas Baz and Charles H. Traub
hardcover • 11" × 10" • 160 pp.
171 black-and-white images, 1 color image
US $45 • UK £35
available April 3, 2020



D. **Mama Thibo, Thibo's Restaurant, Breaux Bridge**
1974
by Douglas Baz and Charles H. Traub
© Douglas Baz and Charles H. Traub, 2019.0362.43

The photographs in the series were made fairly early in the "Cajun Renaissance," a broad term encompassing revivals in and export of southern Louisiana music, culinary arts, and language. These efforts were a concerted response to decades of external cultural influence and economic and historical factors that had threatened the survival of Cajun traditions, language, and music. These forces included intermarriage with other social groups out of economic necessity following the Civil War; the legally enforced suppression of French language in schools beginning in the early 20th century; easier contact with other cultures through improved roadways and mass communications midcentury; and the influence of regular, well-paying employment in the oil and gas industry following World War II. At the time of Traub and Baz's sojourn, another big oil boom was on the horizon; by the turn of the 1980s, it would infuse the region with a massive amount of new wealth and development.

One of the period's defining dates is the 1968 founding and state funding of the Council for the Development of French in Louisiana (CODOFIL), which set forth the goal of celebrating, resurrecting, and preserving local use of the French language. Because of the government-mandated suppression of French in Louisiana schools during the first half of the 20th century, the language had been fading from memory and practice. Though the newly formed francophone advocacy group initially focused solely on continental French, Cajun French—also called Louisiana Regional French—ultimately became part of CODOFIL's embrace. The organization has had considerable success maintaining and revitalizing language traditions that were nearly extirpated.

In addition to these linguistic endeavors, the Cajun Renaissance saw the birth of other preservation-minded organizations, such as the 1973 establishment of the Center for



E. **French Acadian Music Festival, Abbeville**
1974
by Douglas Baz and Charles H. Traub
© Douglas Baz and Charles H. Traub, 2019.0362.52



F. **Hoop-net repair, Labadieville**
1974
by Douglas Baz and Charles H. Traub
© Douglas Baz and Charles H. Traub, 2019.0362.55



G



H

Acadian and Creole Folklore at the University of Southwestern Louisiana (now the University of Louisiana at Lafayette), the staging of the landmark Tribute to Cajun Music (the forerunner of today's Festivals Acadiens et Créoles) in 1974, and the opening of K-Paul's Louisiana Kitchen in 1979. The New Orleans restaurant and the chef at its helm, Paul Prudhomme, attracted praise from critics around the country, spawning the first national craze for Cajun food. But before blackened redfish was a trend, before Cajun and zydeco musicians toured internationally, Baz and Traub were driving the sugarcane-lined roads of the Cajun heartland, using their cameras and curiosity to document a place in time that they could tell was special.

Baz and Traub, who had been steeped in the urbanism of Chicago, wanted to avoid fetishizing a culture that was markedly different from what they knew. Their encounter with Louisiana's Cajun lands and people was no rhapsodic Brigadoon moment but rather a straightforward look at the region's workaday environment, one that bore vestiges of long-held traditions as well as the sharp edges of modernity and change. Their experience as captured in the images is warm to the touch, with the photographs conveying a palpable sense of environment as well as direct description. They saw a population in transition, trying to hold its heritage close while encountering the forces of mainstream Americanization.

Photographs are not an inoculation against loss but a way of reflecting culture to those immersed in it and offering a glimpse, however cursory, to outsiders. Six months is hardly a lifetime, but it's no day trip, either. Traub and Baz lived in southern Louisiana long enough to experience the pulse of tradition, the ebb and flow of seasonal changes of work, play, and community. What they saw and preserved then still resonates with viewers today. —JOHN H. LAWRENCE, ADAPTED FROM THE FOREWORD TO *CAJUN DOCUMENT*

G. **Crabman, Galliano**
1974
by Douglas Baz and Charles H. Traub
© Douglas Baz and Charles H. Traub, 2019.0362.77

H. **Nathan Abshire (right) with Sady Courville (middle left) and musicians, live Saturday-morning broadcast for KVPI-AM, Fred's Lounge, Mamou**
1974
by Douglas Baz and Charles H. Traub
© Douglas Baz and Charles H. Traub, 2019.0362.89

I. **Seine fishing**
1974
by Douglas Baz and Charles H. Traub
© Douglas Baz and Charles H. Traub, 2019.0362.1







I

Pipe Dreams

The Seignouret-Brulatour Building's fully restored Aeolian organ re-creates the sound of early 20th-century excess.

DEMONSTRATION

Music from THNOC's Aeolian Organ
520 Royal Street
Tuesday–Sunday, 11 a.m. and 3 p.m.
Free

Just as kings and queens from the mid-15th century on used pipe organs to produce sonic grandeur in their palaces and cathedrals, the industrialists of the early 20th century wanted to re-create classical and popular music in their fabulous homes. Home electricity was the new luxury, and what could be more impressive than an evening spent entertaining under electric lights, to the resonant sounds of a massive, self-playing organ? Enter the Aeolian Company of New York City, which advertised that it could install a pipe organ in anyone's home, or even in a yacht. Titans of wealth got on board: Carnegie, Ford, Mellon, Rockefeller, Woolworth, Vanderbilt. Some homes had the instruments installed as the walls were going up. Pierre S. du Pont's residential pipe organ at Longwood, in Pennsylvania, featured 10,000 pipes installed in various chambers around the main music room—above, below, and in wings, to be heard from a distance. Some owners employed



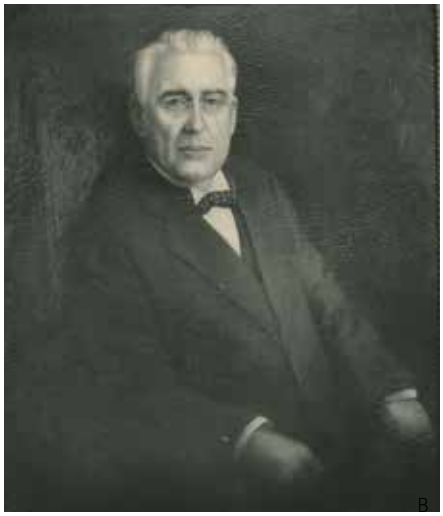
A. The Aeolian organ is the centerpiece of the Barbara S. Beckman Music Room, which was fully restored to evoke the look of the space under the ownership of tobacco executive and philanthropist William Ratcliffe Irby in the 1920s.

famous organists to perform daily. Approximately 1,800 of these instruments were crafted by Aeolian. At the height of the trend there were more than a dozen of them along "Millionaires' Row" on Fifth Avenue in New York City.

One of these behemoths of early home entertainment resides in The Collection's Seignouret-Brulatour Building. The centerpiece of the Barbara S. Beckman Music Room, THNOC's Aeolian organ was installed in 1925 for William Ratcliffe Irby, a tobacco executive, banker, and philanthropist who purchased the property in 1918. Irby died in 1926, and, within a decade, the Great Depression brought about the end of the Aeolian organ trend, as the great houses of the age fell into disrepair, were demolished, or were subdivided. Many of the instruments were lost, some broken up, others donated to universities, schools, and churches. The introduction of the long-playing record, in 1948, definitively marked the end of the Aeolian era. When The Collection purchased 520 Royal Street in 2006, Irby's organ was one of only a handful left unchanged, in their original locations, in the country.

In renovating the Seignouret-Brulatour Building for its new museum facility, THNOC decided to pursue a complete historical restoration of the music room, including a full restoration of Irby's Aeolian organ. The work was entrusted to Holtkamp Organ Company, which deinstalled the instrument in 2013 and sent it to the Holtkamp shop in Cleveland. All aspects of the work were specialized, requiring 12 technicians to address different aspects of the job, from wiring and console hardware to cleaning and voicing the pipes. Of particular interest was the restoration of the player mechanism, which is similar to that of a piano player but much more complex.

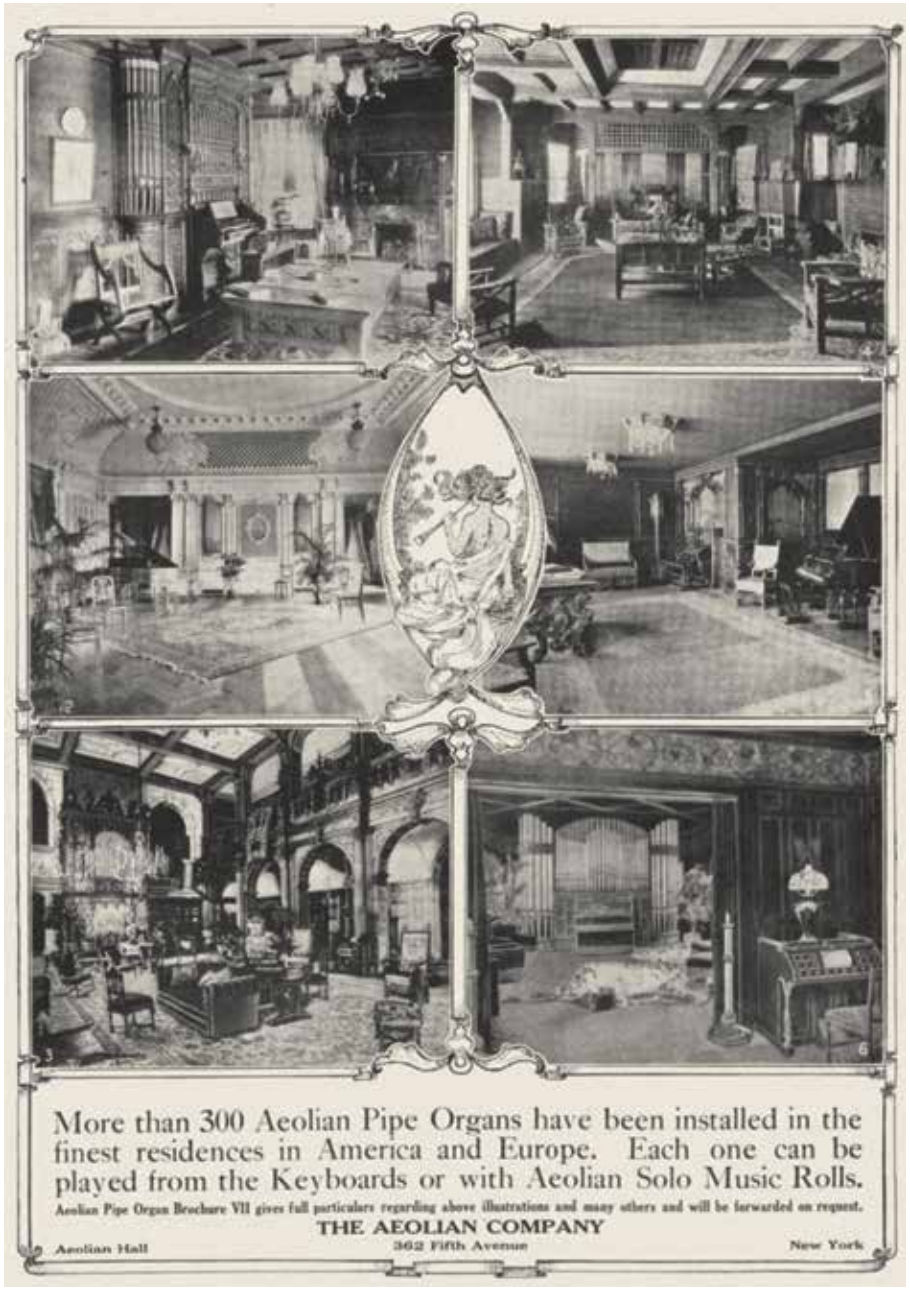
The organ has 703 pipes, the majority of them behind two grilles on either side of the fireplace. (The pipes that are visible at the back of the instrument are purely decorative.) The pipes produce sound mechanically, from pressurized air passed through them, but the air is controlled by electric magnets and pneumatic valves.



B

B. **Portrait of William Ratcliffe Irby**
1926
by G. F. Billings
1974.25.27.199

C. **Aeolian Company advertisement**
from *Country Life in America* magazine
September 1910
courtesy of the University of Minnesota



C



D

D. Technicians George Cooper and Burton Lindhart from Holtkamp Organ Company disassemble the interior of the console in 2013, prior to restoration.

E. Three organ rolls—*Carmen Fantasie*, by Georges Bizet; *William Tell* overture, by Gioachino Rossini; and Berceuse no. 19, by Louis Vierne

Originally, the 183 pipes known as the echo division—designed to sound as if they're being played from a distance—were behind a grille in the stairwell; for the restoration, however, the fire marshal forbade THNOC from returning them to what is essentially a tall chimney. Instead, The Collection duplicated one of the grilles and placed the echo unit in a specially designed chamber that allows the pipes to sound throughout the music room.

The Aeolian Company advertised that the residential organ owner did not require any skill, talent, or training to play the pipe organ. Thanks to the player mechanism, users could insert a roll, sit back, and enjoy. Irby purchased an unknown number of rolls from Aeolian's 2,000-item catalog. At the time, sound recordings were limited to about three minutes of music, but rolls could provide up to 15 minutes of entertainment. In addition to refurbishing the original player unit, Holtkamp added a MIDI unit, a digital device that allows the modern organist to record music and permits playback on demand.

Visitor Services staff have learned to operate the organ and give demonstrations twice a day for visitors. Because of the fragile nature of the organ rolls (nearly a century old), staff use the MIDI device and play specially recorded music related to current exhibitions or seasonal themes. During the run of *Crescent City Sport: Stories of Courage and Change*, the organ played "Take Me Out to the Ballgame"; over the holidays, visitors enjoyed excerpts from *The Nutcracker*. Neither the rolls nor the MIDI player require the keys to be depressed in order for the pipes to sound, leading visitors to ask why the keys don't move when the organ is playing. To help illustrate the complex inner workings of the organ, The Collection created a six-minute YouTube video that gives viewers a rare glimpse inside the instrument while it plays an Aeolian organ roll recorded by Louis Vierne (1870–1937), famed organist and composer of Notre Dame Cathedral. —KURT OWENS

ONLINE

Inside THNOC's Aeolian Organ

Visit www.youtube.com and search "Historic New Orleans Collection Aeolian organ," or go directly to www.youtube.com/watch?v=Oweliz-vIKw



G

OFF-SITE

Family Album

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

The exhibition *New Orleans Music Observed: The Art of Noel Rockmore and Emilie Rhys* features two Rockmore paintings borrowed from The Collection. The show is on view at the **New Orleans Jazz Museum at the Old US Mint** through September 10.



Willie and Percy Humphry
1964; oil on Masonite
by Noel Rockmore
1987.82



***Drag* [Alcide "Slow Drag" Pavageau]**
1963; oil on canvas
by Noel Rockmore
2017.0473.4

Louisiana's Old State Capitol in Baton Rouge has borrowed five objects related to New Orleans's Pontchartrain Beach for *Coney Island: Visions of an American Dreamland*, a traveling exhibition from the National Endowment for the Humanities, on view April 7–May 23.



Bali Hai Restaurant "Pontchartrain Beach-Comber" drinking glass
1960s; ceramic
gift of Elizabeth Himel Killeen, 2006.0154.2



Pontchartrain Beach tickets
1968
gift of Maury Midlo, Wimberley, Texas, 1999.88.26

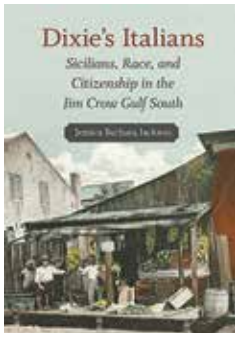


Pontchartrain Beach poster
1983; offset lithograph
by Brad Thompson
gift of G. Henry Pierson Jr., 1983.232



Typical Italian Fruit Stand
ca. 1905; postcard
by Curt Teich and Co., publisher
1974.25.41.156

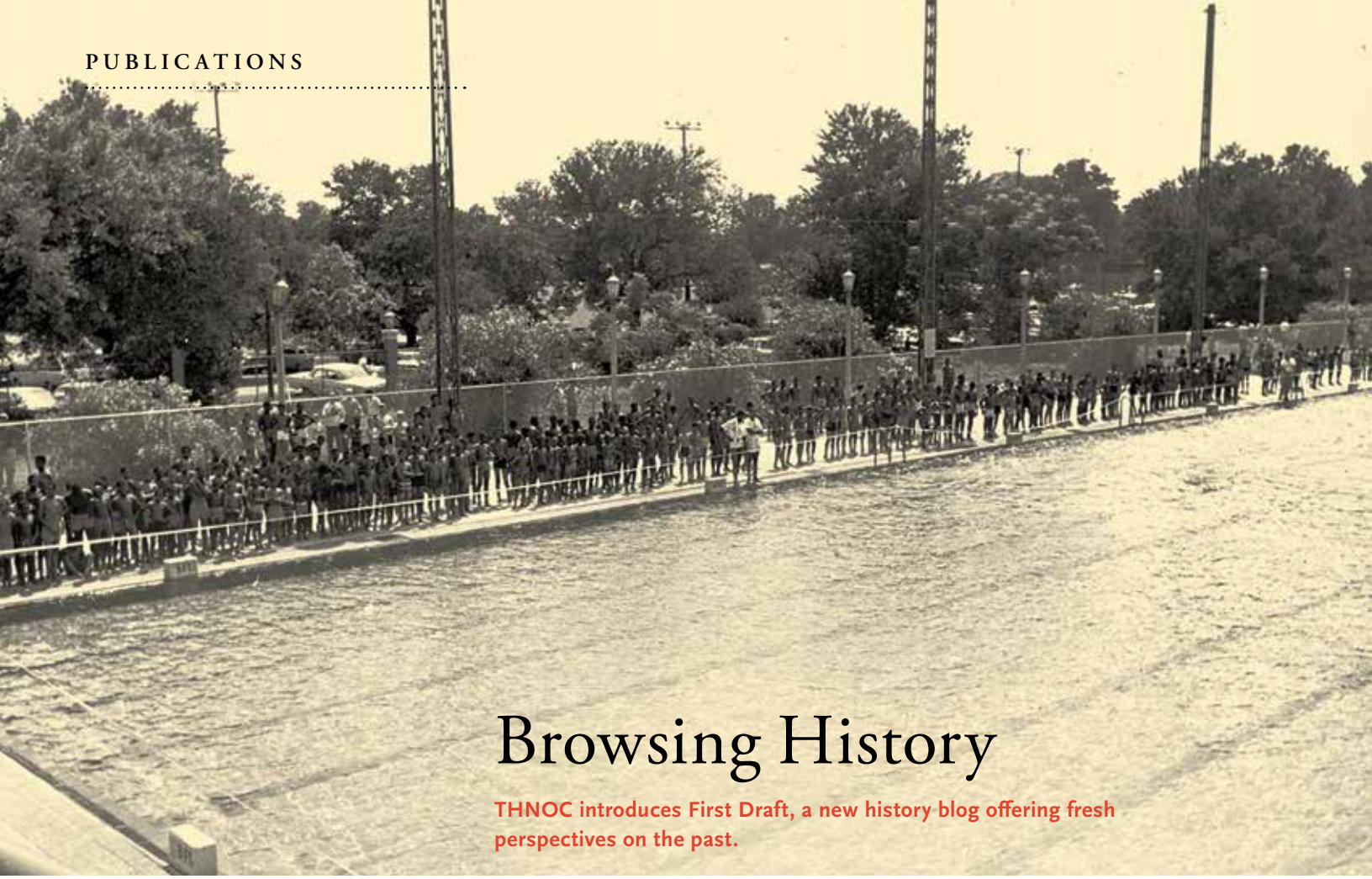
Jessica Barbata Jackson from Colorado State University has reproduced a THNOC image of an Italian fruit stand in her book *Dixie's Italians: Sicilians, Race, and Citizenship in the Jim Crow Gulf South* (LSU Press 2020). The book examines racial ambiguities surrounding the South's Sicilian and southern Italian populations during the rise of Jim Crow segregation.



Several historic maps of New Orleans were reproduced for inclusion in **Edward Ball**'s forthcoming book *Life of a Klansman: A Family History in White Supremacy* (Farrar, Straus and Giroux 2020). The book combines history and memoir to paint an unsparing, on-the-ground picture of quotidian white terror during the post-Reconstruction rise of the Ku Klux Klan.



Topographical Map of New Orleans and Its Vicinity . . .
1833
by Charles F. Zimpel, delineator
The L. Kemper and Leila Moore Williams Founders Collection, 1945.13 i–xix



Browsing History

THNOC introduces First Draft, a new history blog offering fresh perspectives on the past.

A

ONLINE

First Draft
www.hnoc.org/firstdraft

A. **Swimmers await the ribbon to be cut at the Audubon Park pool's re-opening ceremony**
June 8, 1969; photograph
98-75-L.2

The myth surrounding the creation of seersucker. A scrapbook revealing efforts to integrate the Audubon Park pool. Quirky concert posters from the '70s and '80s. A good hook benefits any kind of story, especially in the world of digital media. Through social media and other online platforms, readers are confronted with a steady stream of headlines every day, from funny to devastating, insightful to frivolous.

The Collection has long connected to its audience by telling compelling stories in the form of exhibitions, programs, books, and this magazine. Now, with First Draft, THNOC is bringing more original content online. First Draft is The Collection's first-ever history blog, its online home for stories big and small. Published three to four times per month, the series is a mix of old content—including favorites from the *Quarterly* archives—and new, giving readers even more access to THNOC's staff, holdings, and knowledge. Particularly for readers outside New Orleans, or those who are more likely to cruise Facebook on a Tuesday night than attend a lecture, First Draft offers new ways to connect with The Collection.

Exhibitions and print publications come with space considerations for text, but online, a good story can take the form of a few sentences plus a gallery of photos, or a 1,000-word exploration of a niche subject. First Draft has quickly become a home for staff members from across the institution to share miscellaneous research and pet projects, shining a light on stories that might otherwise have gone untold. Decorative Arts Curator Lydia Blackmore wrote about the Jive Ass Shoemaker, a Jamaican émigré who became one of New Orleans's most respected cobblers. Curatorial Cataloger Emily Perkins unearthed the 1990s Saints mantra "CHA-CHING!" as the 2019 football season was in full swing.

First Draft stories can also drive interest in ongoing exhibitions or upcoming programming. In July Curator/Historian Eric Seiferth traced narratives from the 2019 exhibition *New Orleans Medley* to give readers insight into African American music in New Orleans



B



C

before and during the Civil War. This past October, Interpretation Assistant Dylan Jordan resurrected four real legends that were more captivating than ghost stories in advance of THNOC's Halloween-themed "Danse Macabre" tours.

First Draft allows The Collection to play with new formats that have proved popular in online media. "Listicles" (articles in list form) can feature a dozen images and text entries that approach a subject in fragments, giving readers easy access to nuggets of history. Some articles dabble in current web tropes, winking at "clickbait"-style titles such as "10 Thanksgiving Home Hacks—Using 19th-Century Technology." Others, like "13 Ways WWI Touched New Orleans," cover serious topics. However they appear, it is crucial that First Draft stories bring the reader a new appreciation of history.

With stories filed under themes for easy browsing—including Science and Technology, Local Life, Race and Ethnicity, and Behind the Scenes at THNOC—readers can follow any direction that suits their interests. First Draft is a jumping-off point into the many stories waiting to be told at The Historic New Orleans Collection. —ELI A. HADDOW

B. **Calvin Dayes, a.k.a. Jive Ass Shoemaker**
ca. 1975; gelatin silver print
gift of the estate of Jive Ass Shoemaker, 2018.0372.3.12

C. **Jive Ass Shoemaker sign**
between 1945 and 2012; wood
by Calvin Dayes
gift of the Estate of Jive Ass Shoemaker, 2018.0372.1.1



D

D. **Seth Green brings "CHA-CHING!" to the Superdome**
1991; photograph
by the *Times-Picayune* photo department
donated by NOLA Media Group, original materials © The Times-Picayune, 2015.0437

E. **Newspaper clipping about Henry Moity**
from the *New Orleans Item*
October 29, 1927
courtesy of Newspapers.com


HENRY MOITY, who is being sought as the man who killed his wife and sister-in-law on Ursuline street, dismembered the bodies, and stored them in trunks. He is shown here in his uniform as a sailer. He was dishonorably discharged from the navy.

E

Six Short Tales from First Draft

1. The Double Murderer Who Escaped from Prison—and Was Pardoned

In one of the most brutal crimes in the city's history, sisters-in-law Theresa and Leonide Moity were hacked to death by Theresa's husband, Henry, in 1927. It didn't take long for authorities to find him, and he was eventually convicted of murder in two separate trials. So it's hard to believe that when he walked off of the grounds of a state prison in 1944, there was not much concern about getting him back. Moity was eventually found, two years later, but Governor Jimmie Davis pardoned him in 1948. Moity landed in prison again after shooting a woman, Alberta Orange, in a Los Angeles hotel in 1956. He died five years later. *From "Amid Roaring Twenties New Orleans, a Brutal French Quarter Murder Shocked the City," by Dylan Jordan, October 25, 2019*


$ 10 Dollars Reward.

Will be paid to whomever shall bring back to the subscriber, or lodge in the jail of this city, the negro wench named MARIE-JEANNE, whohas been a runaway for about three weeks. Said wench is of the height of five feet one inch or thereabouts about [illegible] old, stout built, and very fat. She has a very dark complexion, a likely countenance and very white teeth. She speaks pretty good english, and is a good washer. She belongs to the subscriber since nearly three years. She has been sometime an apprentice to a washer woman named ADELE, and is well known in town. She had on at the time she absconded, a yellow striped seersucker gown, a small silk handkerchief on her neck, and a Madrass or mock Madrass handkerchief on her head, but probably she may have altered her dress. She has been frequently seen in town, but only by those who did not know she was a runaway. It is thought she is employed in washing by the day.

oct 1 DE ST. ROMES.

F

F. **Advertisement placed by an enslaver seeking the runaway Marie-Jeanne**
from the *Courrier de la Louisiane*
October 8, 1821
courtesy of America's Historical Newspapers

2. The Use of Seersucker during Slavery

Because of its relative cheapness and durability, seersucker was commonly used to clothe enslaved people. Mentions of the fabric can be found in runaway slave ads, which offer rare descriptions—from the perspective of the enslaver—of enslaved people's appearances, behavior, and clothing. One 1821 ad described Marie-Jeanne, a "stout built" woman who was wearing "a yellow striped seersucker gown" and a "madras handkerchief when she absconded." Following emancipation, seersucker was still a common working fabric, used for factory workers' jumpsuits and the iconic railroad coveralls. *From "The Distinctly New Orleans Story of Seersucker, and Why It's Not Quite True," by Lydia Blackmore, May 23, 2019*

3. Wacky Marketing Materials for Tipitina's

Whimsical and defiantly unpolished, Bunny Matthews's early posters for Tipitina's evoke the then-fledgling venue's hand-to-mouth existence. The club's financial situation was never assured. With just $14,000 in capital, amenities like air conditioning took a back seat to talent booking. When it came to posters, club cofounder Hank Drevich would give Matthews the lineup for a show, and the designer—unburdened by managerial oversight—took it from there, drawing from a vast collection of art, graphics, poetry, and old books. *From "Promoting Tipitina's in Its Raucous Early Years," by Eli A. Haddow, May 3, 2019*



G

G. **Poster for Funky Meters and Clarence "Gatemouth" Brown show**
1977
by Bunny Matthews
Michael P. Smith Collection, 2007.0103.7.9



H

4. The Local Chess Sensation Who Swept the Nation

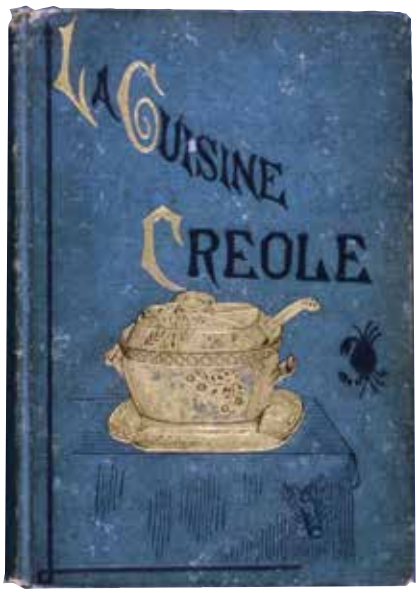


I

Born in 1837, Paul Morphy began gaining attention for his chess prowess at the age of 10. In 1857, newly graduated from law school, Morphy entered the inaugural tournament of the National Chess Congress and won, making him an instant celebrity. His fame grew, with dazzling victories in Europe, but it was short lived: soon the US descended into the Civil War. Afterward, although New Orleans boasted of producing the world's greatest chess player, the game failed to achieve the magnitude that it had in other places around the world and many parts of the US. *From "When Paul Morphy Brought Chess Mania to New Orleans," by Kendric Perkins, May 16, 2019*

5. An Enslaved Composer with an Ear Turned toward Europe

Just before the Civil War, a precocious Creole teenager by the name of Basile Barès began exploring the possibilities of composition while enslaved by the owner of a local piano store. In 1860 a composition believed to have been written by Barès was published. Titled "Grande polka des chasseurs à pied de la Louisiane," it is a rare example of a published musical work by an individual held in slavery. Barès's career flourished after the war and emancipation. He became an internationally known composer and performer, playing to crowds locally and across Europe. *From "From Congo Square to Europe—and Back: Music of the African Diaspora in New Orleans," by Eric Seiferth, July 16, 2019*



K

6. A Wine Jelly for the 21st-Century Belly

A few things have changed since Lafcadio Hearn included a recipe for wine jelly in his 1885 book *La Cuisine Créole*. Alcohol has since been infused into gelatin in, shall we say, less tasteful ways. But perhaps more important, gelatin has been shunted to the end of the cafeteria line, its place in American cuisine drastically downgraded. And whereas Hearn supplements other recipes in *La Cuisine Créole* with insights into culinary and historical tradition, here he simply caps the entry with a short but encouraging line: "This should give great satisfaction." *From "Forget Jell-O Shots, This 1885 Recipe for Wine Jelly Is Your Next Dinner Party's Sleeper Hit," by Eli A. Haddow, October 11, 2019*

H. **Chess set that belonged to Paul Morphy**
between 1850 and 1851; leather, ebony, boxwood
by Jaques of London
1983.51.1

I. **Paul Morphy portrait**
between 1857 and 1859; daguerreotype
acquisition made possible by the Boyd Cruise Fund, 1996.75



J

J. **"La belle Créole: Quadrille des lanciers Américain"**
by Basile Barés, composer
New Orleans: A. Élie, 1866
86-716-RL

K. ***La Cuisine Créole***
by Lafcadio Hearn
New York: W. H. Coleman, 1885
gift of Ralph M. Pons, 77-288-RL



ON THE JOB

Sarah Duggan

POSITION: Classical Institute of the South (CIS) Coordinator and Research Curator, on staff since 2016

ASSIGNMENT: Catalog the antebellum furnishings of an unusual Alabama estate

As one of the decorative arts specialists in the museum programs department, I oversee the Classical Institute of the South, a research project that The Collection took on in 2016. Besides THNOC's own *Furnishing Louisiana: Creole and Acadian Furniture, 1735–1835* (2010), there is little formal scholarship about the material life of the Gulf South. CIS, which was founded by the late Paul Haygood, aims to correct that with its Gulf South Decorative and Fine Arts Database. This free online resource showcases thousands of objects made or used in antebellum Louisiana, Mississippi, and Alabama. Every summer I conduct fieldwork with two graduate-student fellows to add more records to the database.

I often describe the process of selecting a CIS fieldwork site as following a trail of breadcrumbs. Scouting new locations is a year-round process of travel, research, networking, and word-of-mouth recommendations.

One of my favorite research sites discovered this way is Gaineswood, a unique Greek revival home in Demopolis, Alabama. I first visited Gaineswood in July 2017, thanks to tips from several Alabama contacts. Along with CIS fellows Gregory Bingham and Hannah Winiker, I took a day off from cataloging in nearby Wilcox County to explore potential fieldwork sites. We were stunned by the mansion's beautiful, distinctive features. It was built in stages over several decades until 1861 and designed by its owner, Gen. Nathan Bryan Whitfield (1799–1869), a self-taught architect whose plan combined neoclassical style with unusual features like twin skylights, a side entrance hall, and a large bay window addition. I took many photos and notes, and enthusiastically made plans to return the next summer.

Demopolis was an early town in Alabama, founded in 1818 by exiled Bonapartist French nobility. Their plans to produce wine and olive oil failed, but American settlers found more success in later decades, as the town's location in Alabama's central Canebrake region offered fertile land for cultivating cotton and other crops. A North Carolina native, Whitfield was part of a wave of white settlers building plantations on land recently seized from the Choctaw Native people.

Gaineswood became the centerpiece of my 2018 fieldwork, conducted over 11 days with CIS fellows Allison Robinson and Amber Wingerson. We arrived with



A. North facade of Gaineswood: The left wing with the bay window was a later addition made in 1857. The center portico runs the length of the interior ballroom. Because the architect's unique design did not include a center front entrance, guests entered reception rooms through the porte cochere on the right.

B. The Gaineswood dining room, illuminated by one of the mansion's twin skylights, features a dome adorned with cast-iron neoclassical decorations.

C. CIS fellow Amber Wingerson makes cataloging notes on chairs in the Gaineswood ballroom.

the rough scope of work I'd compiled on my initial visit, based on the chief CIS criteria: an object must have been made or used in the area prior to 1865, and must have some provenance record or oral history connecting it to its location. Gaineswood currently functions as a house museum operated by the Alabama Historical Commission and was only open from 10 a.m. to 4 p.m., Tuesday–Sunday, so our workdays were relatively short. Allison and Amber were both up to the challenge, though, and devised a plan for documenting the CIS-related furnishings as efficiently as possible. Gaineswood Director Paige Smith was full of stories about the history of the house and its collection, and even introduced me to some Whitfield family descendants.

Our on-site cataloging sets the ground for my CIS research the rest of the year. We record everything the present-day owner can tell us about each item, entering individual object records—detailing measurements, materials, maker, and style, if known—into an Excel spreadsheet, to be fact-checked and added to once we're back home. When possible we'll look things up on our phones while on-site, often searching online for similar examples in museum collections or auction catalogs.

Materials and construction methods are best assessed in person; identifying specific kinds of wood can be tricky, but classic materials like mahogany, silver, and porcelain are easy to spot. A main component of my decorative arts training was learning to recognize materials and craftsmanship techniques, and I look for fellows with a similar descriptive vocabulary that they can apply to what they see.

Armed with the 113 object entries and hundreds of photographs we created in Demopolis, I dove further into Gaineswood research once I got back to New Orleans. I read books on the history of Demopolis and searched online databases like Ancestry.com and Newspapers.com for references to the Whitfields. I also visited library special collections at Auburn University, the University of Alabama, and the Birmingham Public Library.

In collections of Whitfield family papers held at those libraries, I read Gen. Whitfield's letters, his receipts from purchases, and the estate inventory conducted after his death. Whitfield's relentless architectural tinkering was evident in a large order of building materials made shortly before his death in 1869. More chilling were his many receipts for the enslaved people who made his estate possible. He spent three days in New Orleans in May 1852, paying thousands of dollars to slave dealers in the French Quarter. Similarly, records from other Marengo County plantations offered context about how Whitfield's neighbors traded in furniture and fine clothes, as well as human lives. Finally, reports from archaeological studies at Gaineswood, conducted by the University of Alabama in the 1970s and 1990s, cataloged ceramic shards and suggested where dependency buildings had stood.


B

Now that I have a richer image of life at Gaineswood, I hope to share that information with the public though a journal article or conference presentation. Gen. Whitfield's quirky mansion is just one piece of the Gulf South decorative arts puzzle, though. While cataloging at Gaineswood, I toured other historic houses in Demopolis and Tuscaloosa, finding new trails of breadcrumbs to follow.

—SARAH DUGGAN


C

STAFF NEWS

New Staff

Kacell Hmaidan, computer client services technician. **Timothy Kimbell II**, sales team leader. **Tom Keenan**, **Ethan Mascareuhas**, **William Whalen**, and **Cathleen Zito**, volunteers.

Changes

Longtime staff member **Betty Killeen** retired in early March. Killeen worked at THNOC for 39 years in the Visitor Services (formerly Docent) department.

In the Community

Education Coordinator **Rachel Gaudry** led a panel discussion on THNOC's work with the Gilder Lehrman Institute of American History at the annual meeting of the Southeastern Museums Conference, held this past October in Charleston, SC.

In early January Reference Associate **Robert Ticknor** and Xavier University professor Beth Manley organized and moderated a two-session panel, titled "Teaching Historical Methods and Imagining the Archives," at the American Historical Association's annual conference in New York City.



FOCUS ON PHILANTHROPY

Michael Gulotta

New Orleans history is in Michael Gulotta's blood. A member of THNOC's Caillot Circle and a celebrated chef whose Maypop and MoPho restaurants have gained devoted followings, Gulotta has Crescent City roots that extend in several directions back to the 18th century. On his mother's side are the French Vallettes, who arrived in New Orleans circa 1760 and ran a shipbuilding enterprise in Algiers starting in the 1830s. Another line on his family tree includes Isleño settlers, who arrived in Louisiana from the Canary Islands during Spanish rule.

And, as indicated by his surname, Gulotta's Italian and Sicilian heritage is strong. His father and grandfather were longtime proprietors of Gus Betat and Son, a bicycle shop on Broad Street that became one of the nation's top distributors of racing bikes, particularly the Italian line Campagnolo. His great-grandmother Gaetana was a member of the Giacona family, wine wholesalers who became local heroes in 1908 for standing up to the city's Sicilian mafia in a dramatic shooting.

Gulotta's path to world-class chef began in boyhood, when, growing up in Lakeview, he showed an early interest in cooking. "I was watching cooking shows when I was in grammar school," he said, mentioning classic public-television programs such as *Yan Can Cook* and *The Galloping Gourmet*. After graduating from Brother Martin High School, he attended the Chef John Folse Culinary Institute at Nicholls State University and worked under John Folse at his Lafitte's Landing restaurant. Marisol, the beloved, bygone Marigny restaurant run by Pete Vasquez, was "the first place I learned to do it all from scratch," Gulotta said. "Like if we ran a grilled cheese special, we made the bread in-house."

The young cook, however, had his sights on a bigger fish: it was 2002, and the recently opened Restaurant August was the hottest spot in town. He applied for and was turned down for a position three times before finding luck on the fourth try; several people had just quit, so they invited him to come in for a *stage* (tryout), which led to a job. "I worked my way up pretty fast," he said. After six months at August, he left for a study-abroad placement at a cooking school outside Turin, Italy. The entire region was in the throes of a dangerous heat wave, and after "working like a dog" all day, Gulotta said, he'd wake up in his stuffy room above a tool shed, "drenched in sweat." The heat made him so ill, he took to sleeping on the beach, with a chaise lounge for a bed. "It was a crazy time," he said.

Gulotta was in Germany, working at a hotel, when Hurricane Katrina and the 2005 levee breaches sent 16 feet of water into his family home. "I came home to clean up, and I never left," he said. Through his friendships in New Orleans's Vietnamese community, he became enamored of what was then an underappreciated part of the city's culinary profile. "This was before there were pho places all over town," Gulotta said. He was asked to judge a cooking competition at Tulane, where several participants were "New Orleans–raised Vietnamese students doing spins on New Orleans dishes," he said. "They'd do étouffée, but with a ton of ginger and garlic." The idea stuck, so that when he and his brother, Jeff, were brainstorming ideas for a restaurant of their own, they landed on Vietnamese. "The idea was about playing with *all* the flavors that go into New Orleans," Gulotta said.

MoPho opened in 2014 and was an immediate smash; in its debut year it was named Restaurant of the Year by *New Orleans* magazine and was a *Bon Appetit* nominee for Best New Restaurant. Maypop followed in 2016, and this past fall, a MoPho outpost opened at the new Louis Armstrong International Airport terminal.

As a member of the Caillot Circle, THNOC's member group for young professionals, Gulotta provided and served food (via MoPho) for the group's Party with Lombardi tailgate-style event, held November 21. The chef said his participation is rooted in local pride and family history as well as a desire to safeguard the things that make the city special. "You grow up with a different set of ideals," he said. "In New Orleans, you don't necessarily feel American, you feel New Orleanian. We have to allow New Orleans to evolve but not lose our culture." —MOLLY CLEAVER

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Ziminsky Group at Morgan Stanley

Tribute Gifts

Tribute gifts are given in memory or in honor of a loved one.

Anonymous in honor of Jan Gilbert
Tiki L. Axelrod in honor of Susie Hoskins
Judith H. Bonner in honor of Martha H. Walker
Mark Cave in memory of Kathleen Cave
Georgia D. and Kenneth Chadwick in honor of Priscilla Lawrence
Dr. Orville W. Clayton in memory of Dorothy Nell Meadows Clayton
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Winston De Ville in memory of Mary Louise Christovich
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Mr. and Mrs. R. Hunter Pierson Jr. in honor of Priscilla Lawrence
Mrs. Maurice M. Stern in memory of Maurice M. Stern

Bookplates

Donations are used to purchase books that will be marked with a commemorative bookplate.

Jennifer Johnson in memory of Rick Reiners—*The River and the Painter: New Orleans, the Mississippi River and Its Bayous*, by Simon Gunning (New Orleans: Ogden Museum of Southern Art; University of New Orleans, 2016)
The board of directors and staff of The Historic New Orleans Collection in memory of Lt. Col. Donald Peter Moriarty II—*The Lost Papers of Confederate General John Bell Hood*, edited and annotated by Stephen M. Hood (El Dorado Hills, CA: Savas Beatie, 2015)
The board of directors and staff of The Historic New Orleans Collection in memory of Andrew "Tan" Brunet—*Louisiana Wild: The Protected and Restored Lands of the Nature Conservancy*, by C. C. Lockwood (Baton Rouge: Louisiana State University Press, 2015)

ON THE SCENE

Full Circle



A



B

Members of the Caillot Circle, THNOC's member group for young professionals, were treated to a night of football and fun at **Party with Lombardi**, held Thursday, November 21. The tailgate-style event, presented in conjunction with the exhibition *Crescent City Sport: Stories of Courage and Change*, featured an outdoor screening of Super Bowl XLIV and an appearance by the Big Easy Rollergirls.

A. Laura Hobbs and Mallory Ryan

B. Hannah Wilson and Erin Hardy

C. Rollergirls (left–right) Wolf, Goody Two Bruise, Blitzy, Tchoup Sue E, and Momma Mayham, with exhibition curator Mark Cave (center)

D. Taylor Eichenwald, Dylan Bradley, and Jeremy Simien

E. Karin Curley, Matt Occhipinti, and Emily Perkins



C



D



E



F



G

To kick off the Carnival season on Monday, January 6, the Caillot Circle hosted a viewing party of the **Krewe de Jeanne d'Arc parade**. Gathered on the balcony, members gave a champagne toast to the paraders below.

F. Jackie Woodward and Victoria Roberts

G. THNOC staffers Sarah Duggan, Rachel Ford, Kelley Hines, and Elizabeth Ogden

H. Zoe Kanga, costumed as Joan of Arc, rides by the Williams Research Center.



H

The 24th annual **Williams Research Center Symposium**, held Saturday, January 18, focused on topics related to the exhibition *Crescent City Sport*, including women cyclists, African American jockeys, Native American stickball traditions, and early prizefighting in New Orleans.

I. Speakers Katherine Mooney, Derby Gisclair, and Sue Macy with moderator Jim Henderson. Gisclair holds a photo of speaker John Mecom Jr., former owner of the New Orleans Saints.

J. THNOC Programming Manager Amanda McFillen and Elizabeth Wilson

K. Speaker Krista Langley and her daughter, Teagan, holding stickball sticks



I



J



K



ACQUISITION SPOTLIGHT

Devoted to Dance

Lula Elzy New Orleans Dance Theatre Collection
gift of Lula Elzy New Orleans Dance Theatre, 2019.0477

The New Orleans dancer, choreographer, director, and educator Lula Elzy has been a force in the local dance and cultural community for almost 40 years. In 1991 she founded Lula Elzy New Orleans Dance Theatre (LEDT), one of the first African American–led modern dance companies in New Orleans and one of its oldest continuously operating troupes. Though best known for its "Nutcracker Swing," performed during the holiday season with a live jazz orchestra, LEDT has a diverse repertoire with deep roots in New Orleans culture. In 2017 Elzy received *Gambit* magazine's Tribute to the Classical Arts Lifetime Achievement Award.

Elzy didn't study dance until her senior year of high school, while attending the New Orleans Center for Creative Arts (NOCCA), where she was a member of its first graduating class in 1975. She continued dancing with various community-based groups while studying to become a history teacher at Southern University at New Orleans, but she soon shifted her focus entirely to dance, studying in New York at the Ailey School and Nat Horne's Musical Theatre and School. Upon her return to New Orleans in the early 1980s, Elzy became a member of the dance faculty at NOCCA, where she remained for 17 years, and founded her first dance group, the Performing Company (1982–89), for which she was choreographer and director.

LEDT has benefited from Elzy's fluency in various dance techniques, including West African, ballet, modern, musical theater, and social dances such as the jitterbug and lindy hop. In addition, her penchant for collaboration with other artists has given the company a technically sound style that encompasses culturally diverse dance and performing-arts traditions. Many of these collaborations produced deep and long-lasting connections: Valerie Smith Concha, former dancer for the Ballet Russe de Monte Carlo, was a choreographer for LEDT, as well as its ballet mistress. Critically acclaimed pianist, composer, and conductor Moses Hogan's music brought African American spirituals and liturgical dance to much of LEDT's repertoire, as illustrated in "Elijah Rock,"

Related Holdings



Harold R. Battiste Papers
1950s–1980s
gift of Harold R. Battiste Jr., MSS 587 / 2008.0225

Feel the Spirit, Volume One: Thirty-Five Arrangements for Mixed Chorus
by Moses Hogan, arranger
Milwaukee: Hal Leonard, 2003
2018.0338.1

Moses Hogan Collection
1991–2001
gift of Moses Hogan, MSS 1025 / 2019.0008



Royes Fernandez promotional image for *Swan Lake*
ca. 1952
by Annemarie Heinrich, photographer
gift of Jeanne F. Bruno, 2013.0203.9



Harvey Benson Hysell Papers
1957–2003
gift of the estate of Harvey Benson Hysell III, Diane L. Carney, and Ian W. O. Carney, MSS 608 / 2009.0142

a choral work composed by Hogan in 1997 that LEDT used as the basis of a piece in 2000. Jazz legend Ellis Marsalis has starred in—as onstage accompanist, bandleader, and occasional narrator—and provided the soundtrack for many LEDT concerts over the years. Other collaborators have included jazz saxophonist and clarinetist Victor Goines, composer and musician Harold R. Battiste Jr., actress Carol Sutton, and jazz vocalists Germaine Bazzle and B. J.Crosby. In addition to working with her company, Elzy has been a consistent advocate for the New Orleans dance community. In an art form often seen as competitive, even cutthroat, she is known for pulling together performers and companies, from her work in the 1980s with the Independent Dancers' Alliance to her coordination of a 2019 event honoring local dance legends Valerie Smith Concha, Mary Munro, and Jacqueline Fry. She has also allowed the LEDT to collaborate with other New Orleans companies over the years, sharing the stage with groups such as Kumbuka African Drum and Dance Collective, Komenka Ethnic Dance and Music Ensemble, and Micaela y Fiesta Flamenca.

Elzy's talents have also taken her out of New Orleans: as a choreographer she worked on productions in the former Soviet Union and Germany, as a teacher she was honored at the Kennedy Center in Washington, DC, and as a scholar she studied dance forms in South Africa. She currently has a residency in Dayton, Ohio, with the Muse Machine, an arts education organization serving students citywide.

The Historic New Orleans Collection is pleased to have acquired a collection from Elzy documenting her work with her dance companies and as a dance educator. It comprises programs, photographs, posters, articles, awards, and correspondence documenting her long career in New Orleans and elsewhere. Digitized videos of LEDT performances are forthcoming. —NINA BOZAK

RECENT ADDITIONS

Spectacles Onstage and in the Street

New Orleans Circus broadside

2019.0060

Let's go to the circus! Specifically, the American Theatre and New Orleans Circus on Poydras Street, on the evening of Monday, January 12, 1846. A recently acquired broadside advertises an entire slate of acts for that evening's entertainment. The main attraction is the enormously popular play *Mazeppa, or, The Wild Horse of Tartary*, an equestrian melodrama based on a Lord Byron poem and featuring actors and horses involved in staged combat. Although a Mr. Wharam performed the title role for this performance, New Orleanian Adah Isaacs Menken (1835–1868) created a sensation in New York some years later when she appeared as Mazeppa, seemingly nude in a flesh-colored body stocking and strapped to the back of a live horse during the play's climax.

The broadside advertises additional acts for the evening, such as "Flexible Posturing by Mr. W. Day, the India Rubber Man," likely a contortionist; a dance by the artist known as La Belle Oceana; Mr. J. Shay as the "Chinese Juggler"; and a farce, *My Fellow Clerk*, to conclude the program. The coming appearance of tragedienne Josephine Clifton is also announced. Clifton (1813?–1847) was reputed to be the first American-born actress to star on the London stage. In 1846, she moved to New Orleans to marry Robert Place, then the manager of the American Theatre. She died the following year.

There had been an earlier American Theatre in New Orleans, which opened in 1824 under the direction of James H. Caldwell. This later iteration opened on November 10, 1840, under the management of actor-impresarios Mark Ludlow and Solomon Smith, in a building that had begun as a livery stable but was finished with a large, well-equipped stage; balcony seating for 1,200; and parquet seating that could be removed to accommodate circus acts. Although destroyed by fire on July 30, 1842, it was hastily rebuilt and continued to serve spectacle-loving New Orleanians until it was, again, consumed by fire on April 19, 1854. The Whitney Hotel currently occupies a 1909 bank building on the site. —PAMELA D. ARCENEAUX



Charles Lovell photographs

gift of Charles M. Lovell, 2018.0143; 2019.0392

Charles Lovell has a 40-year career in photography, with more than 10 of those years spent in New Orleans. A dedicated chronicler of the city's Carnival and second line cultures, he is the 2020 recipient of the Louisiana Endowment for the Humanities' Michael P. Smith Award for Documentary Photography. Each year since 2015, Lovell has made a year-end donation of archivally produced inkjet prints from his ongoing documentation of New Orleans's social aid and pleasure clubs. This past fall, THNOC



acquired 20 additional prints, representing Lovell's most recent work on the subject.

Lovell's early work was film based—both black-and-white and color—and he produced gelatin silver and Cibachrome photographic prints. Around the time he moved to New Orleans, in 2008, he transitioned to digital media, which he now uses exclusively. Lovell's new hometown also inspired his shift in subject matter. With a second line schedule that encompasses more than 50 social aid and pleasure clubs on parade almost weekly from late August through June, the city's street culture has given Lovell—like so many other photographers—ample opportunity for artistic engagement. After serving in various administrative and curatorial roles with local cultural organizations, Lovell stepped back in 2015 and now devotes himself full-time to his personal photography.

THNOC's Lovell holdings include images of the Young Men Olympian Jr. Benevolent Association, the city's oldest second line club, founded in 1884; views of the huge jazz funeral and second line parade for musician "Uncle" Lionel Batiste (1931–2012); and images of many other old and new parading clubs, such as Sudan, Prince of Wales, Black Men of Labor, and Good Fellas. Lovell's work supplements other THNOC archives such the William Russell Photographic Collection (MSS 520), the John Bernard Photographic Collection (1999.41.1), the Jules Cahn Collection (1996.123 and 2000.78), and the Michael P. Smith Collection (2007.0103). —JUDE SOLOMON

Original Jazz Band

2019.0437

Noel Rockmore (1928–1995) is known for his Preservation Hall series of portraits of jazz musicians, as well as streetscapes of the French Quarter. Rockmore, who was born in New York City, began studying painting when he was nine years old and was considered a child prodigy of both music and art. In 1952, at the age of 24, he was given a show at the Metropolitan Museum of Art in New York, and other opportunities at prestigious museums and galleries followed.

Rockmore first visited New Orleans in 1959, setting up a studio in the house of artist Paul Ninas, and began spending his winters in the city. He soon moved from New York to the French Quarter. By 1962, Rockmore's Preservation Hall project was underway: he began to paint the old jazz musicians as they played at the recently opened traditional-jazz venue. During performances he made quick preliminary studies in polymer; his subsequent large oils were each painted during a single sitting in his studio. Presumably the artist followed this procedure in producing THNOC's recent Rockmore acquisition, *Original Jazz Band* (1963), a large-scale oil painting depicting a full band—the only such example of Rockmore's in THNOC's holdings—onstage at Preservation Hall. Shown in the band are famed traditional-jazz musicians George Lewis (clarinet), Louis Nelson (trombone), Billie Pierce (piano), De De Pierce (trumpet), Joe Watkins (drums), and Sylvester Handy (bass). The painting is now on view in *French Quarter Life*, on the mezzanine of the Tricentennial Wing at 520 Royal Street.

Original Jazz Band adds to THNOC's considerable holdings related to Rockmore, which, in addition to original artworks and posters, include photographs of the artist and the French Quarter bohemia that he made his home, subject, and muse. Additionally, it adds a striking visual illustration of the important jazz musicians named above. —JUDITH H. BONNER AND ERIC SEIFERTH



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

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- invitation to annual gala

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

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

EVENT CALENDAR

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

CAJUN DOCUMENT OPENING RECEPTION

Join us for the opening and launch of THNOC's newest exhibition and book, *Cajun Document: Acadiana, 1973–74*. Photographers Charles H. Traub and Douglas Baz will sign books and conduct a walk-through of the exhibition. Amis du Teche, a Cajun trio from Breaux Bridge, will perform.

Tuesday, April 7, 6–8 p.m.
520 Royal Street
Free; no reservations necessary

SPECIAL TOURS OF *CAJUN DOCUMENT*

To celebrate the opening of *Cajun Document*, curator John H. Lawrence and former CODOFIL press director Etienne Wermester will lead special tours of the exhibition focused on the history and culture of Acadiana.

Wednesday, April 8, noon–3 p.m.
520 Royal Street
Free; reservations encouraged. Visit my.hnoc.org for more information.



Jelly Roll Morton at the piano
ca. 1932; gelatin silver print
gift of Al Rose, 1985.254.61

"JELLY ROLL MORTON AND THE LATIN TINGE"

For the 21st annual Bill Russell Lecture, presented by the Derbes Foundation, Dr. Michael White and the Original Liberty Jazz Band will explore the Afro-Latin rhythms that influenced Jelly Roll Morton and subsequent generations of jazz musicians.

Wednesday, April 15, 6–7 p.m.
410 Chartres Street
$25 for non-members; $15 for Founder and Merieult members; free for Caillot level and above. Reservations required; to register, visit my.hnoc.org.

FRENCH QUARTER FEST FAMILY DAYS

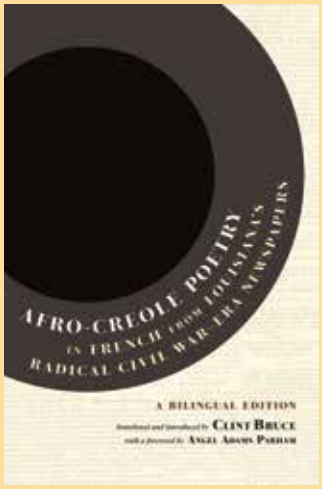
Visitors to French Quarter Festival are invited to stop by for hands-on creative activities for guests of all ages.

Saturday–Sunday, April 18–19, noon–3 p.m.
520 Royal Street
Free; no reservations necessary

SENSORY-FRIENDLY FAMILY MORNING

THNOC will host a morning at the museum for children and adults on the autism spectrum or with sensory-processing disorders, as well as their friends, families, and caregivers. Activities will include crafts, a guided exhibition tour, and story time.

Saturday, May 9, 9–11 a.m.
520 Royal Street
Free; reservations required. To register, visit my.hnoc.org.



AFRO-CREOLE POETRY BOOK LAUNCH

THNOC celebrates its latest publication, a bilingual edition of poetry from Louisiana's radical Civil War–era newspapers. Author Clint Bruce, of Nova Scotia's Université Sainte-Anne, will be on hand to sign books.

Thursday, May 14, 6–7:30 p.m.
520 Royal Street
Free; no reservations necessary

EDUCATOR HAPPY HOUR

The education department invites teachers to stop by for a drink, refreshments, and conversation about THNOC's educator resources, such as free, custom field trip experiences and professional development workshops.

Thursday, May 28, 4–6 p.m.
520 Royal Street
Free; reservations required. To register, visit my.hnoc.org.

CURATOR CAMP

This fast-paced camp is designed for teens who love history! Young curators entering grades 9–12 will go behind the scenes at THNOC and get hands-on experience designing their own exhibitions focused on the history of New Orleans. Lunch is

included, and free before- and after-care is available.

Monday–Friday, June 8–12, 9:15 a.m.–3 p.m.
610 Toulouse Street
$150 per student; registration required. For more information or to register, visit www.hnoc.org/curator-camp.



LOST BAYOU SCREENING

Shot almost completely in and around the Atchafalaya Basin, *Lost Bayou* (2019) centers on Gal, a struggling addict who is summoned home to help her faith-healer father bury her mother. The film features a score by the Lost Bayou Ramblers.

Thursday, June 11, 6–8 p.m.
520 Royal Street
$10 for non-members; $5 for Founder and Merieult members; free for Caillot level and above. Reservations required; visit my.hnoc.org.

2020 FOOD FORUM

In anticipation of the fall exhibition *Spanish New Orleans and the Caribbean*, this year's culinary forum explores the cuisine and foodways of the Spanish colonial period.

Saturday, June 20, 9:30 a.m.–3:30 p.m.
520 Royal Street
For more information, visit www.hnoc.org.

EXHIBITIONS & TOURS

All exhibitions are free unless otherwise noted.

CURRENT

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

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

French Quarter Life: People and Places of the Vieux Carré
Through September 2020
520 Royal Street

CONTINUING

French Quarter Galleries
520 Royal Street

Education Galleries
520 Royal Street

Louisiana History Galleries
533 Royal Street

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

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

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

UPCOMING

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

GENERAL HOURS

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

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

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

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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.

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