

THE HISTORIC NEW ORLEANS COLLECTION Quarterly

VOLUME XLIII
NUMBER 4

FALL 2026



The Historic New Orleans Collection

CHEERS TO 60 YEARS!

presented by Ryan Gootee General Contractors



THURSDAY, OCTOBER 29, 2026 · 520 ROYAL ST.

PATRON PARTY | 6–7 p.m.

Featuring exclusive bites and cocktails

CELEBRATION | 7–9 p.m.

Toast to HNOC's 60th anniversary with cocktails, food from New Orleans's favorite restaurants, music, and a silent auction.

COCKTAIL ATTIRE

SPONSORED BY



RGGC
RYAN GOOTEE GENERAL CONTRACTORS, L.L.C.
EST. 1966

HNOC BOARD
OF DIRECTORS

JPMorganChase



commonfund cf private equity



Price and
Christine LeBlanc

Leslie and
Hunter Pierson III

Dr. Patrick and
Nga Quinlan

Mimi and
Claude Schlesinger

hnoc.org/cheers

EXHIBITIONS

CURRENT

Bunny Matthews: His Life, Art, and Obsessions

September 18, 2026–May 9, 2027

520 Royal Street

With support from HNOC's 2026 Bienville Circle

American Revolution: The Augmented Exhibition

Through January 17, 2027

520 Royal Street

Produced and designed by Histoverly with promotional support from New Orleans & Company, Louisiana America 250, and media sponsor WVUE FOX 8.

New Orleans Musicians in Art: Selections from the Permanent Collection

Through May 16, 2027

520 Royal Street

With support from the Ruth U. Fertel Foundation and media sponsor WWOZ-FM

CONTINUING

A Vanishing Bounty: Louisiana's Coastal Environment and Culture

520 Royal Street

Lead sponsorship provided by Entergy, with media sponsorship by WVUE FOX 8.

French Quarter Galleries

520 Royal Street

French Quarter Life: People and Places in the Vieux Carré

520 Royal Street

UPCOMING

Two Portraits by Julien Hudson

Opening September 29, 2026

410 Chartres Street

For a full calendar of events, visit my.hnoc.org/events.

GENERAL HOURS

520 Royal Street

Museum, Shop, and Café*

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

*Café closes at 3:30 p.m. Wednesday–Saturday and 3 p.m. Tuesday and Sunday.

410 Chartres Street

Williams Research Center

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Appointments are encouraged. Please email reference@hnoc.org or call

(504) 523-4662.



FROM THE PRESIDENT

This year marks the 60th anniversary of the Historic New Orleans Collection. Over six decades of stewardship, it has become clear that in preserving the past, we sometimes help shape the future—becoming part of the stories we only set out to record.

In 1979, we acquired two event posters by an up-and-coming New Orleans cartoonist named Bunny Matthews—our first holdings of his. A year later, the artist sold us a collection of original drawings from his alternative newsweekly comic, *F'Sure*.

Matthews took pride in the acquisitions. A handwritten artist bio on the back of his illustrated 1982 calendar reads, “A selection of his original cartoon drawings is included in the permanent collection of the Historic New Orleans Collection.” Matthews’s pen-and-ink rendering of our name appears as the masthead in this issue.

Encouraged by our faith in his art, Matthews asked HNOC for a letter of recommendation as part of his pitch to contribute to the *Times-Picayune*. That pitch led to the publication of his most enduring comic, *Vic and Nat’ly*, featuring Matthews’s beloved Ninth Ward duo. The characters broke down the history of the Sewerage and Water Board in a mural-sized cartoon as part of the HNOC-organized pavilion *Rain* at the 1984 Louisiana World Exposition. That same year, former HNOC director Stanton Frazar was quoted in an ad for Matthews’s illustration services, saying, “If New Orleans can be done in black and white it will be done by Bunny Matthews.” We still stand by that statement.

We’re thrilled to bring the story full circle with our new book and exhibition, *Bunny Matthews: His Life, Art, and Obsessions*. Museum visitors will encounter many of the Matthews works HNOC has acquired since those first two posters, alongside selections from the legendary comic series our endorsement helped, in small part, to launch. In this issue, exhibition cocurator Emily Perkins explores the distinct New Orleans dialect Matthews canonized throughout his long cartooning career.

Honoring our 60th anniversary, this issue also looks back at some of the most consequential acquisitions from each decade of our history, reminders that the collection we keep has a way of keeping us, too—shaping not only what we remember, but who we become in the remembering. —DANIEL HAMMER



ON THE COVER

Vic and Nat’ly’s Ninth Ward Nawlins

1990; offset lithograph on paper
by Bunny Matthews
gift of Bunny Matthews, 1992.30

CONTENTS

ON VIEW / 2

In cartooning New Orleans, Bunny Matthews created a comic-art ethnography.

Off-Site

HNOC AT 60 / 8

Explore six decades of landmark acquisitions and collections that have shaped our institution.

ACQUISITIONS / 18

Acquisition Spotlight: Taking the pulse on Touro, the oldest continuously operating New Orleans hospital

Recent Additions

COMMUNITY / 22

Focus on Philanthropy

On the Scene

Royal Report

Donors



YÜNNERSTAN?

Speaking “New Orleansese” with the quintessential
Crescent City cartoonist, Bunny Matthews

A

EXHIBITION

Bunny Matthews: His Life, Art, and Obsessions

September 18, 2026–May 9, 2027

520 Royal Street

Free

With support from HNOG's 2026 Bienville Circle

A tourist from Ohio visiting New Orleans for the 1984 world's fair walks into a Ninth Ward bar, sweating profusely. “How do you people live in this humidity?” he asks. “It’s good fo’ ya skin, Cap!” chortles a patron, sitting directly in front of an air conditioner pushing “99,000,000 BTUS.” Vic, the bar’s portly proprietor, chimes in from behind a tiny fan, “Yeah!! We save uh bundle on facelifts!” Later at home, Vic and his wife, Nat’ly, watch a TV news report about “OR-LEE-UNS Parish Prison,” a pronunciation that raises eyebrows. “Dat goil musta jus’ got here!” Nat’ly says, a beer in a fleur-de-lis koozie at her feet.

Across his classic newspaper comic *Vic and Nat’ly*, his early series *F’Sure*, and his sprawling body of illustrated work, cartoonist Bunny Matthews used New Orleans accents to celebrate the city’s unique culture. Employing dialect spelling to mimic what is colloquially known as the “Yat” accent, Matthews courted criticism for his provocative use of language throughout his career. That same unruliness is what made his cartoons famous, beloved by locals, and vital to the history of late 20th-century New Orleans dialects. The world of *Vic and Nat’ly* reflected a real, previously uncelebrated culture to readers who recognized their own language, humor, and daily realities in its panels. But viewed historically, *Vic and Nat’ly* also reveals the limits of the artist himself—the places where his perspective shaped, and sometimes constrained, what that world could show.

Born in North Louisiana in 1951, Matthews and his family moved just west of New Orleans to Metairie, then a growing postwar suburb, when he was nine years old. Matthews was fascinated by his largely Catholic and Sicilian classmates’ accents, speaking in “deez and dose and dems,” as he described it in a 1985 interview. “New Orleans was kind of exotic, and the way people talked, everything about them was unusual to me because I was from a Protestant family.” While he wasn’t a Yat himself, Matthews felt his cultural distance gave him a deeper appreciation for their eccentricities. Ironically, the accent that marked



A. Bunny Matthews portrait

1985; gelatin silver print
by Andrew G. Boyd
donated by NOLA Media Group,
original materials © The Times-Picayune,
2015.0437.2520.3

B. Vic and Nat'ly cartoon

1984; ink on paper
by Bunny Matthews
published in *Dixie*, June 10, 1984
acquisition made possible by the Laussat
Society, 2022.0218.1.1

C. Tell It Like It Is, Part One: Da Accent

1987; ink and colored pencil on paper
by Bunny Matthews
1992.39.17

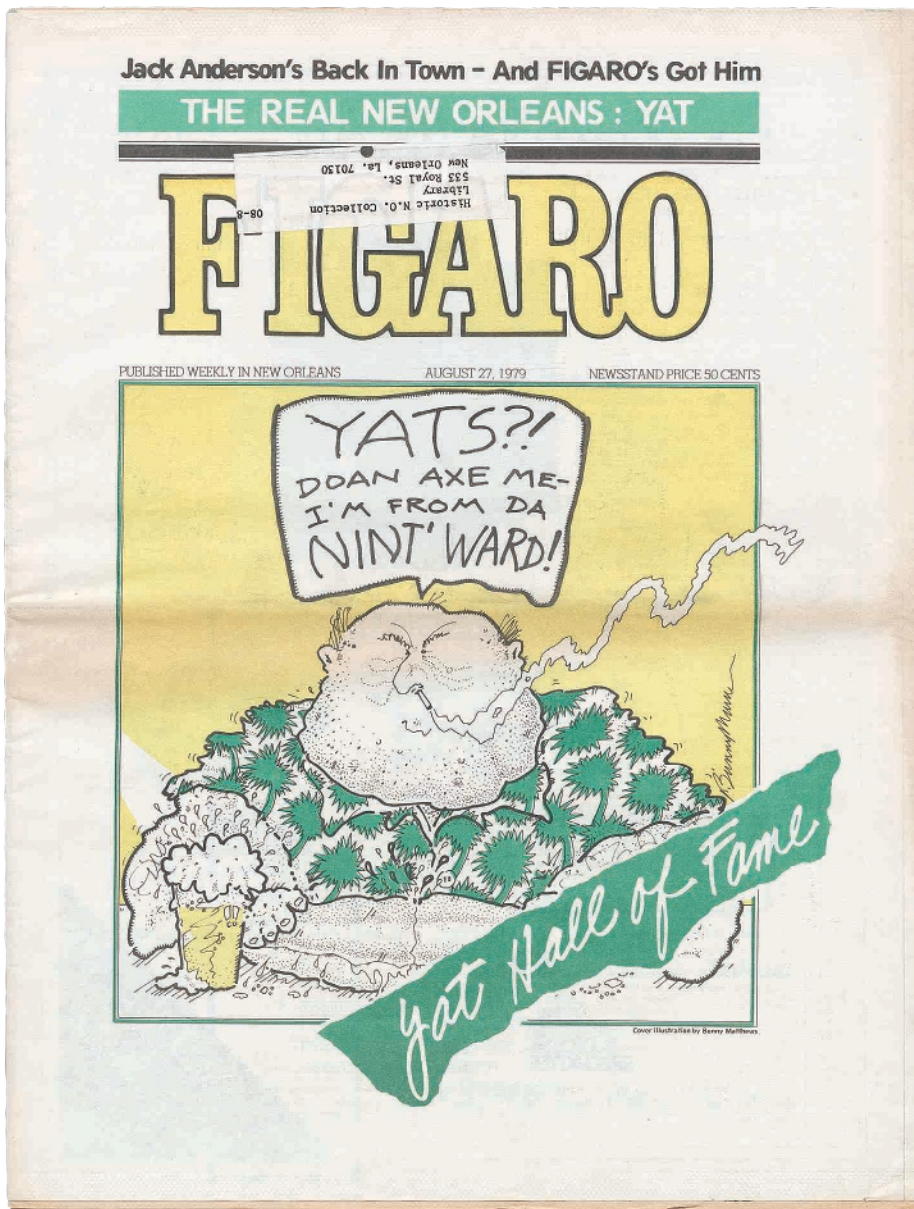
him as an outsider would later become foundational to his career. Tensions between insiders and outsiders were central to his work, where dialect functioned as a marker for locality and identity—a tension echoed in the history of the Yat dialect itself.

The roots of the Yat accent stem from early 19th-century immigration patterns. As the two largest pre-Civil War port cities in the United States, New York and New Orleans welcomed many of the same immigrant groups from Europe, including Germans, Irish, Italians, and Jews. As a result, similar speech patterns emerged in both—the reason why Yat sounds more like Brooklyn than the Deep South. These immigrant communities settled along the riverfront, particularly in the racially mixed Ninth Ward and Irish Channel. Work in port industries brought them into daily contact with other ethnic groups like Creoles of color, shaping the city's distinct linguistic landscape.

The term Yat—drawn from the greeting, “Where y’at?”—came to describe white, working-class New Orleanians with immigrant backgrounds and specific dialect patterns. In linguistic terms, these include th-stopping (“dey” and “dat”), raising of “ah” vowel sounds (“cawfee”), coil-curl merger (“terlit” and “boid”), and r-lessness (“Supadome”). In the second half of the 20th century, largely due to white flight, the locus of the Yat accent shifted further out to the suburbs of Metairie and Chalmette, where it can be heard most often today.

Notably, the term “Yat” was not self-applied. In a 1988 *Times-Picayune* column about Yats, Angus Lind wrote, “No one calls himself a Yat. Not even a Yat. . . . Yat is not a derogatory term, more of an affectionate tease.” Though Matthews claimed he disliked the term three years prior, Lind added, “It’s guys like me and cartoonist Bunny Matthews who call them Yats.” No matter what Matthews called them, he first started





D. *Figaro* with cover art by Bunny Matthews
August 27, 1979
HNOC

E and F. D. H. Holmes *Vic and Nat'ly* magnet set
1985; plastic and metal
by Bunny Matthews, artist; D. H. Holmes, retailer
courtesy of the Bunny Matthews Archive

Times-Picayune's Sunday supplement, *Dixie*. The series starred Matthews's avatars of all things Yat, Vic and Nat'ly Broussard—a white, working-class married couple who ran a Ninth Ward po-boy shop and traded observations from behind the bar counter. Boisterous, overweight, and wary of tourists, they were nevertheless affectionate and deeply rooted in local traditions, celebrating Mardi Gras and St. Patrick's Day and cheering on the Saints year after year.

By the mid-1980s, Vic and Nat'ly were everywhere: TV shows, fridge magnets and beverage trays at D. H. Holmes department store, limited-edition Schwegmann's grocery bags, and even the Audubon Zoo (as portrayed by live actors). After *Dixie* stopped publishing in 1986, Matthews continued drawing them for local publications until 2009, bringing them to the pages of *TV Focus*, *Wavelength*, *Gambit*, and *OffBeat*, as well as the sides of Leidenheimer bread delivery trucks.

honing his talents recording and writing their speech in the mid-1970s.

Early in his career at the alternative newsweekly *Figaro*, Matthews and his colleagues were crusaders for the historic preservation movement. As the Louisiana oil boom of the 1970s modernized New Orleans's urban landscape, *Figaro* advocated for the protection of historic buildings, as well as the preservation of the city's linguistic heritage. Matthews would become the latter cause's champion with the debut of his *Figaro* comic, *F'Sure* (1976–80), which documented “actual dialogue heard on the streets of New Orleans” in cartoon form. Here, Matthews developed his surreal, misshapen characters and acute Yat transliteration skills that would later define *Vic and Nat'ly*.

“I wunna if dey got any sof crabs today?” a rotund, sweaty, balding man holding a warm beer asks his restaurant tablemates in a cartoon Matthews drew for an August 1977 *Figaro* story titled “How to Talk Like a Real Nawluns Native.” The article, which acts as a “New Orleansese” glossary, defines phrases such as “for true” and “I'd like to-uh died,” and explains the correct pronunciation of “wrench your hands” in the “zinc.” The staff at *Figaro* frequently sought to define what it meant to be a “real New Orleanian” in their pages, a torch D Matthews carried for the rest of his career.

The success of *F'Sure* led to the 1982 debut of *Vic and Nat'ly*, featured in the





F

Matthews exploited any and all Yat linguistic features for comedic effect, producing more of a funhouse mirror than a faithful reflection of their real-world usage. Some thought Matthews's exaggerated dialect spelling, along with his grotesque illustration style depicting raffish and rude locals, made New Orleans look bad. Less than a month after *Vic and Nat'y* first appeared, Yorke Corbin, whose family once ran the *Times-Picayune*, wrote a letter to the editor saying,

"Although there are flashes of wit in Mr. Matthews's cartoons, the main joke seems invariably to be that his subjects are ugly and stupid. I feel that Bunny Matthews's work insults me as a New Orleanian." It's unlikely Matthews lost any sleep over that letter, as Corbin's prominent uptown family were exactly the kind of people he enjoyed riling up. Matthews used standard American dialect spelling for uptown characters and tourists to show that they didn't share the same culture as "quintessential New Orleanians."

With his infrequent depiction of Black characters, other critics saw a landscape that didn't reflect the city's population. The makers of the documentary film *Yeah You Rite!* asked why he rarely drew them in a 1985 interview, and he replied, "That would be like a cheap shot. I think about that a lot, that I should have Black characters and Black people in there. But the state of our society nowadays, it would just be used to ridicule them." Matthews recognized that phonetic renderings of Black speech carried a fraught history, long used in American literature to advance racist stereotypes. Regardless of his intention, the result is a false landscape: a Ninth Ward with few Black people. Black characters that did appear in *Vic and Nat'y* rarely had dialogue, placed in the background rather than the action. The New Orleans readers see is filtered through the eyes of Vic Broussard, to whom Matthews assigned a whole host of prejudices, bad behaviors, and ignorance—often leaving it unclear whether those attitudes were being satirized, celebrated, or simply reproduced.

In a 2016 research paper, "Ain't Dere No More: New Orleans Language and Local Nostalgia in *Vic and Nat'y* Comics," linguist and professor Dr. Katie Carmichael dives into Matthews's racial exclusion: "The representation of these linguistic features as linked to the white population of the city not only misrepresents the linguistic landscape of New Orleans in terms of these white speakers, it erases the existence of Black speakers who actually use these features currently,

G. "How to Talk Like a Real Nawluns Native"

probably by Jon Newlin (as "Carmen Esposito"), author; Bunny Matthews, artist
published in *Figaro*, August 24, 1977
HNOC

The Language

HOW TO TALK LIKE A REAL NAWLUNS NATIVE

By Carmen Esposito

Searching for New Orleans native language is something like mine-sweeping: you can't predict the detonation of an etymological buzz-bomb that may double you over, double or partially paralyze you for life. Natives have no problem, they've had a lifetime of practice in speaking this most refined, polished, flowery, and they look with jaded contempt on outsiders who raise an eyebrow at lapidary localisms. So do, for instance, cockneys regarding those who don't "speak English"—that is, cockney English.

Mastering the patois isn't easy—invincible quotation marks settle around perfectly ordinary local images when they issue from non-Orleanian mouths, which may account for the righteous xenophobia that lies coiled and ready to strike beneath even the most amiable veneer of local politeness. New Orleansers invade every area of life; in it, vowels are stretched and perfect vowel functions, emphasized or de-emphasized, colored in hues that might make Blauvelt shudder.

Of the perfect mastery of vowel nuance, intonation and parallel tension, that Yat Cockney can neatly pack into a single phrase: the ravishing melisma of Aaron Servino's singing may have something to do with religious glowballs, but certainly much were heavily influenced by the hummock-like postures that much take on in local mouths.

Recent language oddities, unfamiliar syllables, non-acquainted phrases punctuate sentences in a casual manner beyond the reach of alleged masters of minimal speech patterns—conventional phrases shade a harvest of hidden meanings. And yet...virtually none of this is documented, except perhaps in a few desiccated doctoral theses—the only place to hear New Orleans is still in the streets, where it belongs.

(Two exceptions might be the knotty glossary included in the back of *Some, Tallant and Dwyer's "Gumbo Ya Ya,"* which mixes Cajunisms indiscriminately with infusions, but is still as useful as the rest of that Louisiana edition of Jacobson de Vogans's *Legende d'Aurea*, and Robert Tallant's movie, especially the Mrs. Catty looks and "Mr. Preen's Salon," none of which deserve their reputations as jawbreakers but all of which depict perhaps the very shrewdest way for New Orleans speech ever to get within twenty feet of a typewriter.)

Need to brighten up a child's room? Come to Fabric Visuals for unique fabric and new ideas for bedspreads, pillows, curtains & wall hangings. **FABRIC VISUALS** 4141 Gen. de la Houllaye Drive, just beyond Lakeview Country Club, Ste. 200, New Orleans, LA 70114

If you're going to talk New Orleans, you're going to need some help. Don't forget that most of the natives who do it so flawlessly have had a lifetime of practice—with such etymological bondfidelity as the pronunciation of the word "mayonnaise" as "may-ne" (how you find a brief guide that'll help you sound like you just took a crash course at Florida State).

To Make: This word gets its odd name because it's usually used as a literal translation from the French, where you make just about everything. So, when going grocery shopping you are "making groceries." When washing clothes, you are "making laundry" etc.

May: Again, a confusion based on literal translation. When describing where they live, many will call it the place "by where I stay," or "where I stay."

By One never goes to someone's house, in refined parlance, one says, "I'm going to my grandma's house," or "I'm sleeping by my cousin's tonight."

Whereat: Sure, it's passed into the language, but people said it here and still do with great frequency and regularity before they said it anywhere else. **Wanderer: Blahwalk.**

Wanderer: Synonymous with wander.

Neatral Ground: Presumably dating from those days when New Orleans was a divided city, the neutral ground generally takes the place of such limp, colorless expressions as "safety island," etc.

Me: To begin a sentence with me is a Cajunism. ("Me, I like that.") To end a sentence with me is a definitive New Orleansism. "I like that, me."

Being and Take: A grammatical faux pas of epic proportions. I remember library Ann (I've even made it in one of her books—perhaps on purpose), "bring means motion towards the speaker, 'take' means a motion away from him. In New Orleans...

There is hopeless confusion about this, and a violation of feedback grammar reaches its climax. **Neat, Pronounced "ne."**

Cabana: Pronounced "cab-yanna."

Talk in ya later: Required ending to any conversation (hello, phone, etc.).

De Either: Common, grammatically incorrect, indication of alternative. Example: "I'll go out tonight or either I'll stay home."

I have having that over: An common I find myself reaching through the trap door every now and then and using it. When asked something about a possession—anything from a seat to a new car—the obvious reply is, "Oh, I been have that one."

And all: Common way to finish a sentence. Example: "I am just writing this article and all."

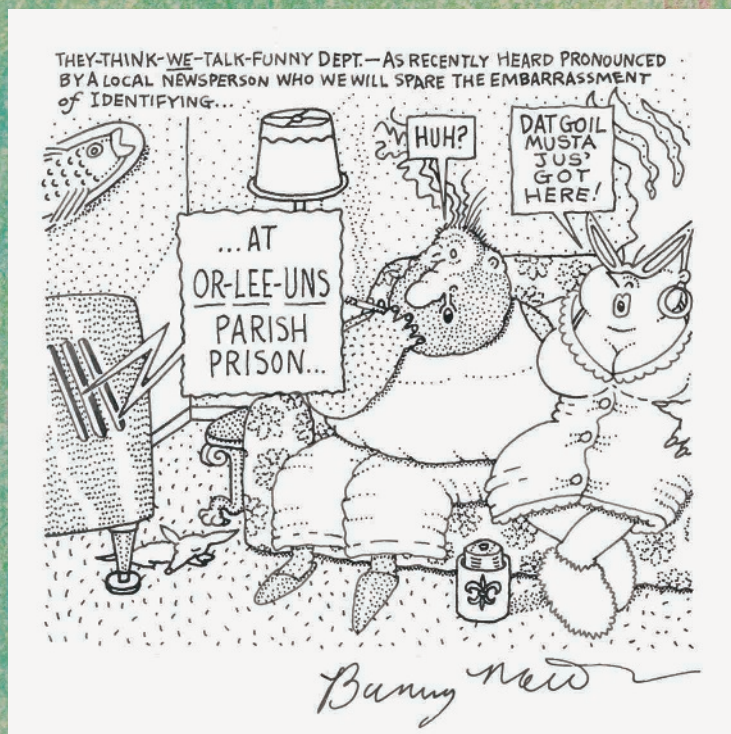
How: Over the years this particular word has hardened into the word "wrench"—as when you're sitting on your front porch, shaking from the exhaust fumes and dust from that Louis Street bus that just pulled away, it isn't unusual to hear the neighborhood mothers call their children in the gutter with "Haw-wad come inside and wrench your hands!"—which must be an exceedingly painful operation, even if commoners is next to Godliness.

Woodworth: That big chain of droppings, the name is locally pronounced as "Woodworth."

Year: A sure sign of provincialism, but excessive possession with those possessives. This particular confusion is used most frequently in two ways—when referring to someone, rather than simply using the surname, it is for vast customary to refer to "your boy or girl an," which is demonstrably sarcastic and judgmentally familiar at the same time. Also, it is used simply to refer to place—a most misleading habit: you may hear someone, talking a heightened or lachrymose luster, "Now, leave you got your lakefront and you got your French Quarter and you got your Fairgrounds, etc. etc."

Down-as-road: The way people in Chalmette or Algiers refer to those people who live even further down the St. Bernard Highway—as for instance in Plaquemine, Thibodaux or Lakeview.

G



H. Paper bag produced for Schwegmann's grocery

1989

by Bunny Matthews, artist

gift of Beth Brown, 2026.0091.1.1

I. The Channel cartoon

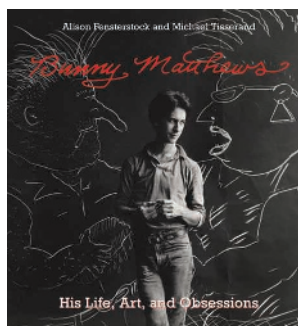
1994; ink on paper

by Bunny Matthews

published in *TV Focus*, December 4, 1994

acquisition made possible by the Laussat Society,

2022.0218.1.410



BOOK

Available September 18, 2026

by Alison Fensterstock and Michael Tisserand

hardcover • 10.5" x 11.5" • 336 pp.

200 color images, 200 b&w images

\$59.95

but who do not fit the racially narrow definition of Yats as 'authentic' New Orleanians." Carmichael cites evidence that many Yat expressions were shaped by African American English, most notably the phrase "who dat."

In a mixed, majority-Black city, New Orleans's many ethnic groups have been influencing each other's speech for centuries. "Dialect is not rigid," says former Louisiana Poet Laureate Dr. Mona Lisa Saloy, "because the environments we share shape our semantics." Saloy employed dialect spelling in her poetry collection *Black Creole Chronicles* (2023), which captured Black New Orleans speech like "padna" and "ya heard me?"

"I think it helps to show who people really are and their way of looking at things," Saloy says. She believes it was right for Matthews not to depict Black accents as a white cartoonist in the 1980s, but also suspects the dialect he celebrated was more influenced by Black culture than he knew.

Vic and Nat'ly were in print for 27 years, commenting on politics, local news, and everyday culture. Matthews's comics offer a valuable record of New Orleans in the late 20th and early 21st centuries, including what people talked about, complained about, and sounded like. Regardless of the tensions and controversies surrounding his work—or perhaps because of them—Matthews left an undeniable impression on the city, turning Vic and Nat'ly into enduring symbols of a New Orleans that, as locals often say, "ain't dere no more."

HNOC's *Bunny Matthews* exhibition and monograph offer a chance to explore local culture through his cartoon lens. Matthews's work will serve as a guidebook to New Orleans, including the good, like the joys of Carnival; the bad, like Hurricane Katrina's devastation; and the ugly, like 1990s Louisiana politics. Museumgoers will hear the dialect that made Matthews famous through an interactive audio feature with recordings of locals from the greater New Orleans area. The exhibit also includes scenes from the award-winning 1985 documentary *Yeah You Rite!*—originally produced with supporting visuals from HNOC's holdings—which captures New Orleans accents at the height of *Vic and Nat'ly's* popularity. —EMILY PERKINS

OFF-SITE

A Stitch in Time

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

The **Newcomb Art Museum of Tulane** borrowed seven items for the exhibition *Quiet Reserve: Stitching an Ambitious New Woman*, on view through December 4, 2026.



Newcomb wall hanging
ca. 1905; silk and linen
by Helen DeGrange McLellan
gift of the Foundation for the
Crafts of the Newcomb Style,
2017.0080.75



Newcomb fire screen panels
ca. 1904; cloth and thread
by Beatrice DeGrange
gift of the Foundation for the Crafts of the Newcomb Style, 2017.0080.33

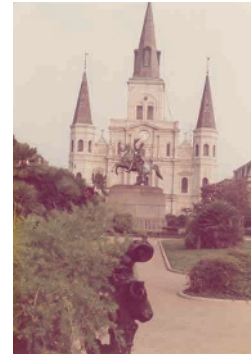
The **Neighborhood Story Project** licensed 29 still and moving images for the musical documentary *TUKKI: From the Roots to the Bayou*, currently on an international screening tour.



Onward Band
1963; gelatin silver print
by John E. Kuhlman
2023.0096.1.1312



Congo Square New Orleans
1891; albumen print
by Paul Hammersmith
gift of Mary Louise Hammersmith, 1977.79.19



The **National Maritime Museum of the Gulf** in Mobile, Alabama, reproduced three images for its new, permanent Jimmy Buffett exhibition, *Son of a Son of a Sailor Experience*.

Cathedral in Jackson Square
1970s; gelatin silver print
gift of Dr. and Mrs. Robert N. Jones, 2013.0239.32

The Café du Monde
20th century; postcard
by Grant L. Robertson, photographer and publisher;
gift of Lynne Robertson Parker, 2014.0330.1.366



The **Louisiana State Museum** used a historic map reproduction in a lesson plan based on its exhibition *Gálvez and Louisiana in the American Revolution*, on view through May 15, 2027.

A Map of the British Empire in America with the French and Spanish Settlements Adjacent Thereto
between 1733 and 1743
by Henry Popple, cartographer; W. H. Toms, engraver
1980.156 i-xxi

HNOC AT 60

Carved Louisiana mantel (detail); between 1941 and 1955; wood carving; by Enrique Alf  rez; L. Kemper and Leila Moore Williams Founders Collection, 1978.204

Building a History

To mark our 60th anniversary, we're paying homage to the signature collections and acquisitions that have helped us tell our region's story, decade by decade.

French Quarter preservationists Kemper and Leila Williams built a 4,720-item collection of Louisiana art, maps, antiques, documents, and books over three decades. When Leila passed away in 1966, her will set in motion the creation of the Historic New Orleans Collection, an institution dedicated to further growing that collection and sharing it with the public. This year marks HNOC's 60th anniversary, and in that time, our holdings have grown to encompass over 1 million items. Laid end-to-end, our collection would stretch the entire length of Esplanade Avenue, from its French Quarter base at the Mississippi River into City Park. To celebrate this milestone, we're looking back at landmark collections and items HNOC acquired during each of its six decades.

—MOLLY CLEAVER AND KELTON SEARS



A Plantation Burial; 1860; oil paint on canvas; by John Antrobus; L. Kemper and Leila Moore Williams Founders Collection, 1960.46



St. Cyr immortelle;
1836; human hair, paint
on ivory; L. Kemper and
Leila Moore Williams
Founders Collection,
1958.84



Kemper and Leila Williams Founders Collection

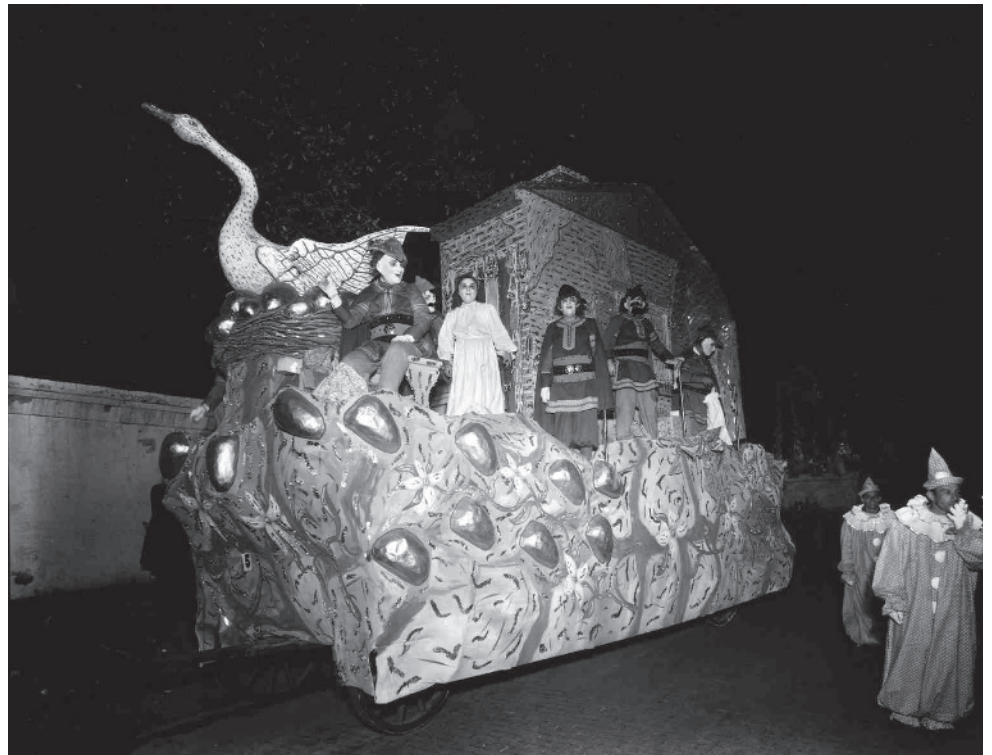
Kemper Williams was a colonel in the US Army Reserve when a gift of 10 historic maps from his wife, Leila, launched a new hobby. Inspired by the emerging preservation movement, the couple began acquiring adjoining French Quarter properties in 1938, eventually assembling the L-shaped lot fronted by 533 Royal Street that became HNOC's original campus. Their collection came together as Kemper—later promoted to brigadier general—acquired rare maps and books, military documents, and historic fine art. Leila, long drawn to material culture, added a distinct array of ceramics, *objets d'art*, and furniture. “Eclectic” is the word that defines the Founders Collection,” said HNOC President and CEO Daniel Hammer. “That spirit has stayed with us throughout HNOC’s evolution.”



America; between
1606 and 1619; ink and
watercolor on paper;
by Jodocus Hondius;
L. Kemper and Leila
Moore Williams
Founders Collection,
00.1

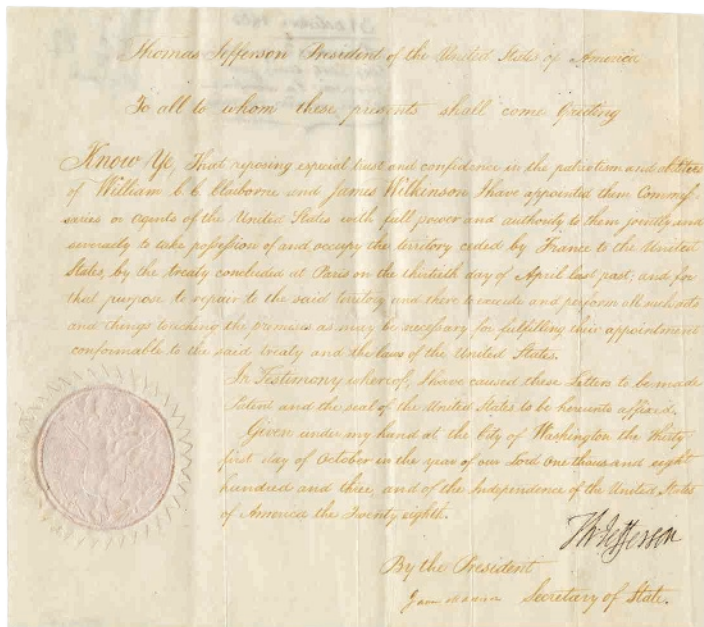


**Krewe of Hermes
parade;** 1951; gelatin
silver print; by Charles L.
Franck Photographers;
Charles L. Franck Studio
Collection, 1979.325.3810



Charles L. Franck Studio Collection

In 1905, Charles L. Franck started a commercial photo studio at 409 Baronne Street and unintentionally became a visual historian. The flurry of photos he took for his diverse clientele—real estate firms, businesses, college professors, the port, local newspapers, and beyond—resulted in one of the most comprehensive pictorial documents of New Orleans and its built environment over the first half of the 20th century. Franck wasn't all business, though. A devoted Carnival enthusiast, he also photographed decades of Mardi Gras celebrations. Today, nearly 10,000 of his images are preserved in HNOC's Charles L. Franck Studio Collection.



Pierre-Clément de Laussat Papers

Napoleon appointed Pierre-Clément de Laussat as a colonial prefect and sent him to Louisiana in 1803 to oversee its retrocession from Spain to France. Months after he arrived in New Orleans, Laussat was shocked to learn that Napoleon had abruptly sold the territory to the United States in the Louisiana Purchase. In 1975, HNOC made its own major purchase, acquiring over 600 documents Laussat assembled during the historic land transfer including decrees from Napoleon and papers signed by Thomas Jefferson and James Madison. Laussat sprinkled the papers with cayenne to deter pests, leaving them with red speckles and a spicy scent.

**Appointment of William
C. C. Claiborne and
James Wilkinson as
commissioners of the
United States;** 1803;
by Thomas Jefferson,
signer; MSS 125.301



Clarence John Laughlin Archive

Described as the “father of American surrealism,” “Edgar Allan Poe with a camera,” and the “Charles Baudelaire of New Orleans,” Louisiana photographer Clarence John Laughlin produced more than 17,000 negatives over his career, from the early 1930s through the late 1960s. His haunting, mystical images bridge gothic fantasy and documentary photography—depicting decaying Southern ruins and eerie landscapes populated by masked and veiled figures. HNOC is the primary repository of the pioneering artist’s work, housing thousands of Laughlin’s photographs alongside his extensive writings and personal correspondence with contemporary artists.

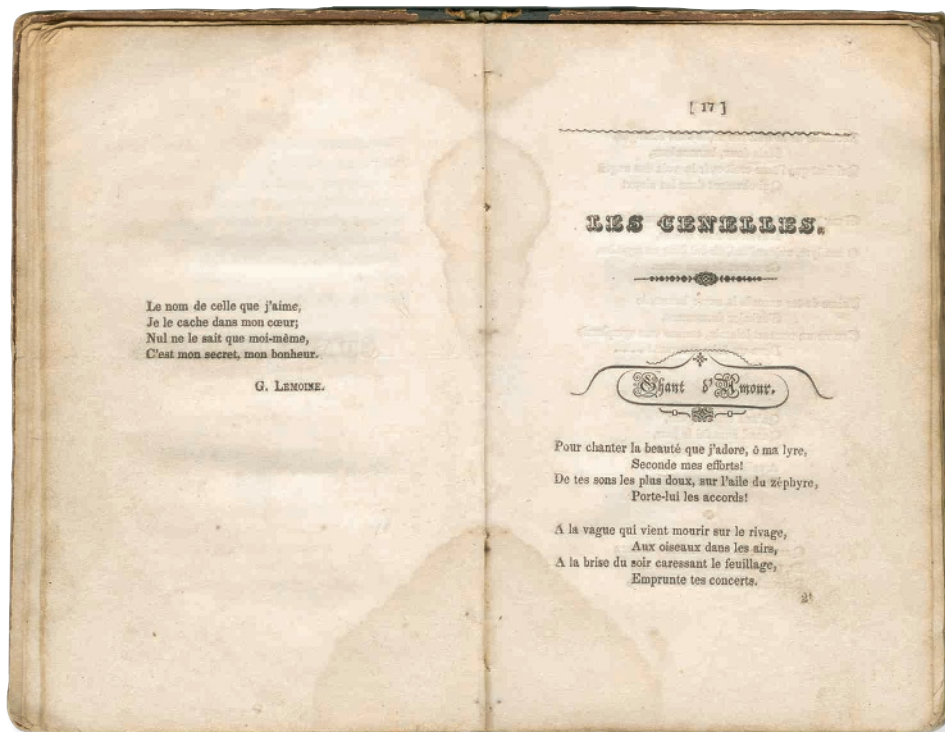


The Disease of Pride
(#3); 1949; by Clarence
John Laughlin; Clarence
John Laughlin Archive,
1987.20.1

Les Cenelles: Choix de poésies indigènes

It should come as no surprise that New Orleans is responsible for the first book of poetry written by free people of color to be produced in the United States. Featuring contributions by playwright Victor Séjour, journalist Joanni Questy, mason Auguste Populus, and cigar maker Nicol Riquet, among others, *Les Cenelles* illuminates the thoughts and aspirations of *gens de couleur libres* in pre–Civil War New Orleans. HNOC acquired a rare first edition in 1987.

Les Cenelles: Choix de poésies indigènes,
edited by Armand
Lanusse; New Orleans:
H. Lauve et Compagnie,
1845; 87-632-RL





Newcomb pottery vase with oak trees; 1918; incised glazed ceramic; by Anna Frances Simpson, vase painter; Joseph Fortuné Meyer, potter; *gift of Laura Simon Nelson, 2012.0026.4*



Laura Simon Nelson Collection

“I consider the paintings to be my children—part of my family,” Baton Rouge native Laura Simon Nelson wrote of her vast Louisiana art collection. Nelson started collecting in the mid-1960s after falling in love with the work of foundational New Orleans painters Ellsworth and William Woodward. Seeking a permanent home that would keep her “family” intact, she initiated HNOC’s largest-ever art donation in 1995, comprising over 500 paintings, drawings, and pieces of Newcomb pottery. “Any gaps in our holdings have been considerably diminished since Laura Simon Nelson approached us about the future of her magnificent collection,” wrote John Kukla, then-director of HNOC.

The Spring Fiesta Art Show; 1941; oil paint on canvas; by Clarence Millet; *gift of Laura Simon Nelson, 1996.122.1*

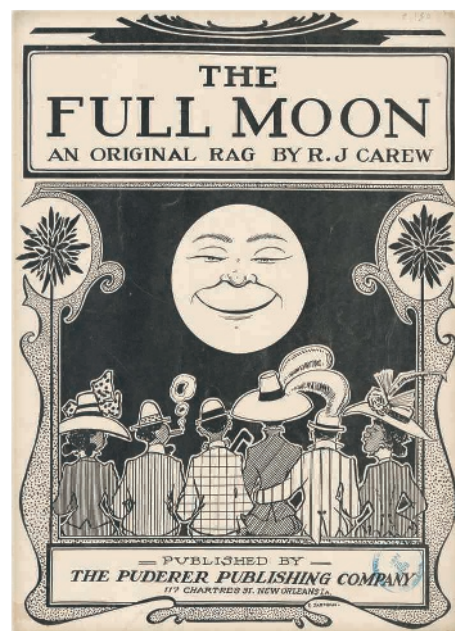
William Russell Jazz Collection

New Orleans was the birthplace of jazz, and William “Bill” Russell devoted his life to making sure we never lost the birth certificate. The percussionist and violinist turned jazz historian put together a massive collection of photos, records, piano rolls, sheet music, books, periodicals, correspondence, and musical instruments tracing the origins of New Orleans jazz and related traditions like brass bands, ragtime, and gospel. Along the way, he befriended his research subjects, including Louis Armstrong, Baby Dodds, Mahalia Jackson, and George Lewis. HNOC now stewards his extensive archive and honors his memory with the annual Bill Russell Lecture, combining live music and history.



“Dixieland Jass Band One-Step” / “Livery Stable Blues—Fox Trot”; 1917; by Original Dixieland “Jass” Band; William Russell Jazz Collection, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L-54

“The Full Moon”; 1901; by R. J. Carew; William Russell Jazz Collection, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L-339.907





**“Uncle” Lionel Batiste
leading the Chosen Few
Brass Band parade; 1985;
by Jules Cahn; Jules Cahn
Collection, 2000.78.8.206**

Jules Cahn Collection

Jules H. Cahn was a native New Orleanian, a successful businessman, and an aficionado of traditional jazz and New Orleans music. He also possessed a passion for photography. Beginning in the 1950s, Cahn started photographing at jazz funerals, shooting mostly black-and-white film using various still cameras and 16mm color film using a Bolex movie camera. Soon he began to shoot and film at concerts, second line parades, and anywhere musicians gathered. When Preservation Hall opened in 1961, Cahn was there, capturing photos and deepening his friendships with the jazz musicians. After his death in 1995, HNOC was entrusted with keeping his legacy alive and making his invaluable films and images available to the public.

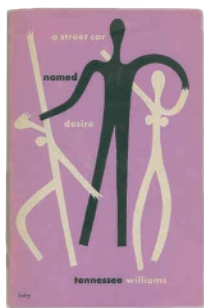


William C. Cook War of 1812 in the South Collection

Gathered over a period of 40 years by private collector William C. Cook of Nashville, this collection is a deep well of primary-source materials related to the War of 1812, from military records and official correspondence to art, receipts, ship's logs, and other government documents. President James Madison, Major General Andrew Jackson, and Colonel John Coffee are but a few of the letter writers represented. “It’s likely the largest and most diverse collection related to the subject,” says HNOC Chief Curator Jason Wiese. “Materials from it have been consulted by scholars from as far away as the UK.”

**Andrew Jackson/
Magnanimous in
Peace / Victorious in
War; ca. 1829; roller
print on cotton; William
C. Cook War of 1812 in
the South Collection,
MSS 557.5.56**





A Streetcar Named Desire; by Tennessee Williams; New York: New Directions, 1947; Fred W. Todd Tennessee Williams Collection, 2001-10-L.2556



Vivien Leigh and Marlon Brando; 1951; gelatin silver print; Fred W. Todd Tennessee Williams Collection, MSS 562.16.536



Fred W. Todd Tennessee Williams Collection

At the time of its acquisition, in 2001, it was the largest private collection of Tennessee Williams materials in the world. Assembled over decades by San Antonio native Fred W. Todd, it spans Williams and Williams-related books, unpublished manuscripts, playbills, letters, photographs, posters, and more. Thanks in large part to the Todd Collection, HNOC is known by literary scholars worldwide as one of four major repositories of Williams's work, as well as the publisher of the scholarly journal *Tennessee Williams Annual Review* and host of the annual Tennessee Williams Scholars Conference.

Michael P. Smith Collection

From 1968 to 2004, Michael P. Smith dedicated his career to documenting what he called New Orleans's "cultural wetlands"—the neighborhood rituals, street life, and vibrant social traditions that make the city unlike anywhere else. Committed to "following the music," his camera captured second line parades, jazz funerals, Black Masking Indians, social aid and pleasure clubs, Carnival celebrations, religious ceremonies, nightclubs, and 34 years of the New Orleans Jazz and Heritage Festival, from its inception to his retirement. Smith's expansive photographic archive at HNOC stands as an indelible record of New Orleans and its singular spirit.



Wild Tchoupitoulas at Jazz Fest; 1979; photograph by Michael P. Smith © HNOC, 2007.0103.8.360

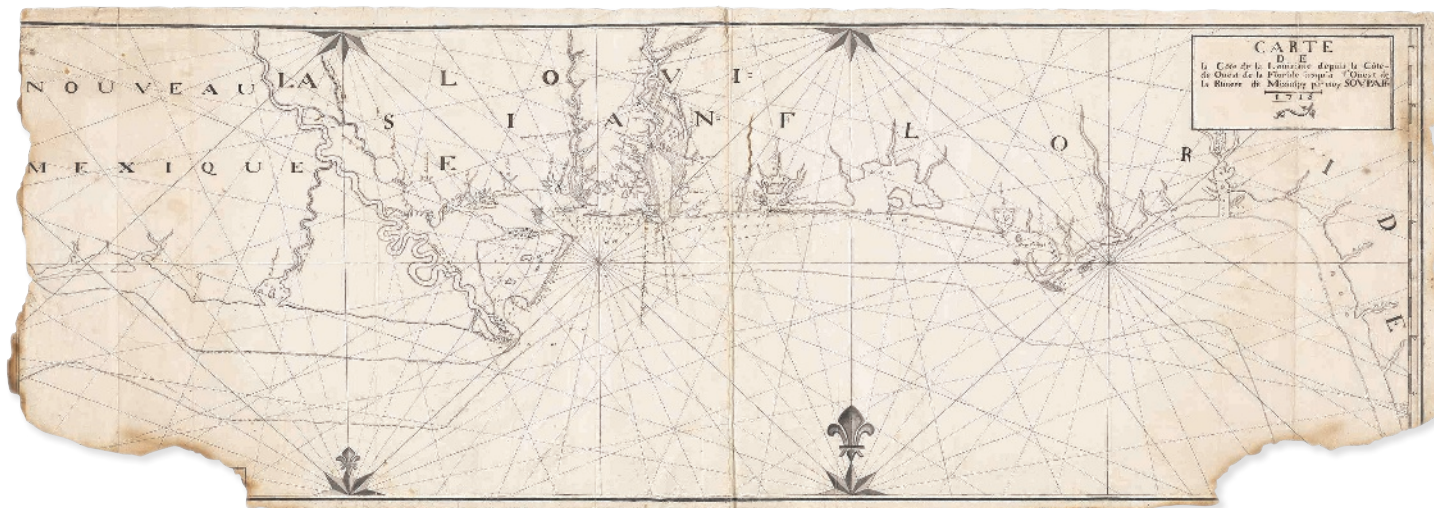


Creole in a Red Headdress; ca. 1840; oil painting; by Jacques Guillaume Lucien Amans; acquisition made possible by the Diana Helis Henry Fund of the Helis Foundation in memory of Charles A. Snyder, 2010.0306



Creole in a Red Headdress

This arresting portrait, made circa 1840, quickly became one of HNOC's most well-known artworks and is reproduced and referenced regularly in media and scholarship. Though little is known about the sitter, the artist, Jacques Guillaume Lucien Amans, was one of the leading portraitists of his day. Amans's luminous portrayal of a Creole woman of color, her red *tignon* as eye-catching today as it would have been on the streets of 19th-century New Orleans, helps bring Creole history to life.



Soupart map of the northern Gulf Coast; 1716; ink on paper; by Soupart; gift of Mr. and Mrs. Arthur Holzheimer, 2019.0141

Soupart Map

Guillaume de l'Isle was among the leading French cartographers of his day. His 1718 *Carte de La Louisiane* depicting the northern Gulf Coast—often dubbed the “Mother Map”—was so foundational, it was copied well into the 19th century. But de l'Isle actually credited a prior source: a copy of a 1716 manuscript by French marine pilot Soupart, who spent months charting the Gulf's shoreline aboard the *Dauphine* in 1715, creating one of the earliest known survey-based maps of the area. After surviving a 1719 ship fire in Pensacola Bay, charred edges and all, it made its way to HNOC three centuries later.



Danse des negres dans L'Isle de St. Dominique; between 1783 and 1801; watercolored stipple engraving; by Agostino Brunias, artist; Louis Charles Ruotte, engraver; gift of Dr. and Mrs. Fritz Daguiard, 2017.0003.141

Daguiard Print Collection

Dr. Fritz Daguiard was a Haitian-born immunologist who conducted vital AIDS research. Based in Québec and a frequent lecturer in France, he also became an earnest collector of dignified depictions of Black people by European artists, materials related to the transatlantic slave trade and the Haitian Revolution, and abolitionist literature and art. One jewel of the collection is a group of artworks and print pieces showing the influence of *Uncle Tom's Cabin* in popular culture. HNOC's acquisition of his collection in 2017 was a critical step in addressing collecting areas related to the African diaspora.



Eliza's Escape; 1852; lithograph; by Louisa Corboux, delineator; Stannard and Dixon, lithographer; gift of Dr. and Mrs. Fritz Daguiard, 2017.0003.56



Portrait of a young boy with bow and arrow; between 1750 and 1850; engraving; gift of Dr. and Mrs. Fritz Daguiard, 2017.0003.82



Double portrait of two men, possibly father and son; between 1840 and 1860; pastel on paper; by Jules Lion; 2021.0264

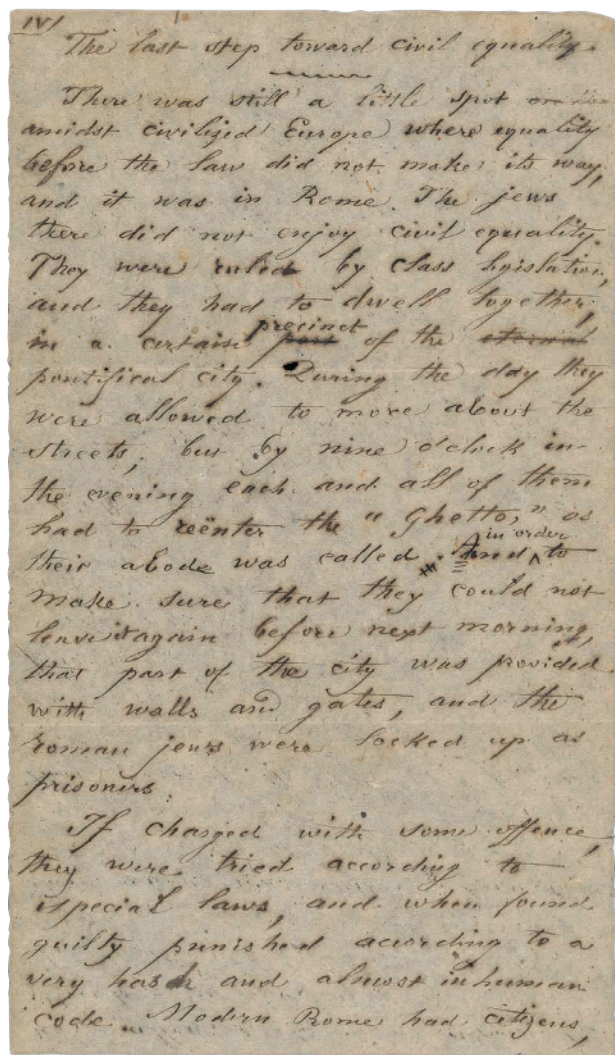


Jules Lion Double Portrait

Shortly after acquiring this rare pastel by Jules Lion, HNOC embarked on a collaboration with other local institutions to study the artwork's subjects. Long believed to be a white father and biracial son, possibly the Jewish merchant Asher Moses Nathan and his son, Achille Léon, the sitters' identities have remained a long-running puzzle in the world of African American art history. Working with Le Musée de f.p.c. and the Museum of the Southern Jewish Experience, HNOC hopes to jointly research and interpret the pastel for a new generation of audiences. Regardless of the duo's identities, the visible affection shared between them is a powerful portrait of New Orleans's complex racial history.

Dr. Louis Charles Roudanez Papers

HNOC spent eight years pursuing the acquisition of these documents related to Dr. Louis Charles Roudanez, the Creole physician and newspaperman who became a leader of New Orleans's Reconstruction-era civil rights movement. Passed down within his family for generations, the papers include essay manuscripts written for *La Tribune*, which Roudanez founded along with *L'Union*—two of the first Black newspapers in the US. The collection also includes letters to his family that show him to be a doting father, as well as a photograph of his daughter Louise. Together, they offer insight into one of the most influential people in the early struggle for Black civil rights in Louisiana.



"The Last Step Toward Civil Equality"; 1860s; by Louis Charles Roudanez; MSS 1072.1.21



A. "Relaxin' at the Touro" (detail)

1939; 78 rpm record
by Muggsy Spanier
gift of the Touro Infirmary Foundation,
MSS 1060.3.71

B. Dolls wearing replicas of Touro Infirmary School of Nursing uniforms

about 1971; plastic, paint, metal, and cloth
gift of the Touro Infirmary Foundation,
MSS 1060.29.9

C. Touro Infirmary School of Nursing 1898 graduating class

gelatin silver print
by C. J. Hays
gift of the Touro Infirmary Foundation,
MSS 1060.1.80

D. Admission book of Touro Infirmary (detail)

1855-60
by Touro Infirmary, compiler
gift of the Touro Infirmary Foundation,
MSS 1060.5.1



ACQUISITION SPOTLIGHT

Nurses Charted, Doctors Ordered

Touro Infirmary Archives

gift of the Touro Infirmary Foundation, MSS 1060

The story of Touro Infirmary, the oldest currently operating hospital in New Orleans, begins in 1852, when philanthropist Judah Touro purchased a mansion on what is now the 1100 block of South Peters Street to establish a "Hebrew Hospital of New Orleans." When the city was captured in 1862 amid the Civil War, Touro Infirmary was temporarily converted into a home for elderly Jews to prevent it from being seized by the Union Army for medical use. By 1869, it had reopened as a hospital. Touro moved to its present location at Foucher and



Prytania Streets in 1882 and expanded as its role in the city grew. The hospital became such a fixture that the surrounding area was also eventually named Touro in the City of New Orleans's official neighborhood map, originally charted in 1974.

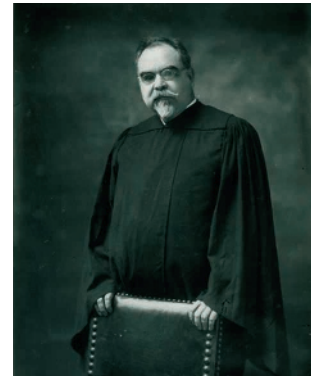
By 1990, Touro had been serving patients in New Orleans for nearly 140 years. Like many large and enduring institutions, the hospital accumulated substantial historic material over time, leading to the formal establishment of an archival department. Between 1990 and 2020, Touro archivists cataloged a massive collection occupying 375 linear feet of shelf space, slightly longer than a football field. When Touro decided to close its in-house archive, the hospital entrusted ongoing preservation to HNOC.

Spanning administrative records, photographs, medical instruments, and more, the collection documents over a century of health care in New Orleans. A remarkable 1855–60 admission book, Touro's first, paints a picture of its earliest patients in an unprecedented level of detail. Because of Touro's original riverside location, sailors and dockworkers from around the world are represented, as are enslaved people. Due to abhorrent ship conditions, many arrived at the port with serious ailments and were hospitalized before being placed on the city's slave markets.

Some items are unexpected, such as an 1878 "Touro Inf." cattle brand used to mark the cows that supplied fresh milk to patients, and a 78-rpm record of "Relaxin' at the Touro," written by jazz cornetist Muggsy Spanier to commemorate his recovery after a lifesaving 1938 surgery by Dr. Alton Ochsner, who practiced at Touro before founding his own Louisiana health institution. The collection also includes photos, prescriptions, and correspondence related to fellow famed doctor Rudolph Matas, the pioneering New Orleanian known as the "father of vascular surgery" and developer of the IV drip technique, who joined Touro in 1895. Among the Touro Infirmary School of Nursing (TISON) records—tracing its entire operational history from 1896 to 1987—are a set of eight dolls dressed in miniature replicas of TISON uniforms throughout time, a whimsical complement to photos of nearly every graduating class dressed in their new, fully qualified nurse uniforms. The Touro Infirmary Archives have research potential for many subjects of hospital administration, medical practice, nursing education, and regional Jewish history.

—MICHAEL M. REDMANN

RELATED HOLDINGS



Dr. Rudolph Matas

between 1920 and 1950; gelatin silver print
gift of Al Rose, 1985.254.49



Judah Touro Rex parade float design

1992; watercolor painting
by Zhang Xiang
gift of School of Design, 1995.5.1



Judah Touro commemorative plaque

1850; granite carving
1977.19



Touro Infirmary doctor and nurse

1961
by Franck-Bertacci Photographers
1994.94.2.1873

ADMISSION BOOK OF THE									
TOURO INFIRMARY, January 1st 1855									
No.	NAME OF PATIENT	PLACE OF BIRTH	AGE	SEX	DATE OF ADMISSION	DATE OF DISCHARGE	REMARKS	DATE OF DEATH	CAUSE OF DEATH
1.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
2.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
3.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
4.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
5.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
6.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
7.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
8.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
9.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
10.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
11.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
12.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
13.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
14.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
15.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
16.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
17.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
18.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
19.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
20.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
21.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
22.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
23.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
24.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
25.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
26.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
27.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
28.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
29.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
30.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
31.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
32.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
33.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
34.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
35.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
36.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
37.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
38.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
39.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			
40.	John Brown	Virginia	40	M	Jan 1st 1855	Jan 1st 1855			

RECENT ADDITIONS

Betting the Farm

American Frog Canning Company
Collection

MSS 1143 / 2026.0052

Did you know the fastest way to build a frog pond is with dynamite? “A small amount, properly placed and discharged, will construct a pond in minutes or dig ditches in seconds,” Albert Broel wrote in his 16-volume instructional series *The Broel System of Giant Bullfrog Culture*.

During the Great Depression, Broel marketed his mail-order frog-farming system and breeding materials as a get-rich-quick scheme for cash-strapped Americans. After Detroit medical authorities raided his unlicensed naturopathy practice—and after his paid newsletter dating service, the American Friendship Society, was used by a West Virginia serial killer to lure victims—Broel pivoted to frog farming. He credited the idea to his French mother, who believed easy-to-digest frog meat saved her life during a childhood illness.

Broel began frog farming in Ohio but moved his family to New Orleans in 1933

Advertisement for *The Broel System of Giant Bullfrog Culture*

between 1933 and 1939
by American Frog Canning Co., issuing body
MSS 1143.1.3.1

for its favorable frogging climate. His American Frog Canning Company became one of the nation's leading frog leg meat provisioners, supplying grocers and restaurants nationwide and attracting curious visitors to his Metairie Road complex. Two giant frog statues with light-up eyes presided over his ponds and processing facilities.

Through ads in newspapers and magazines such as *Popular Mechanics*, Broel promoted his frog-farming system as a low-investment, high-yield enterprise. Elizabeth B. Laird of Castle Rock, Washington, was among many who bought his courses and breeding stock to start home operations. Laird's collection of Broel frog-farming materials, recently acquired by HNOC, encompasses instruction manuals, pamphlets, ads, order forms, correspondence, and original Broel recipes, including frog gumbo and sandwich spread.

Touting “Fortune in Frogs,” Broel promised vast profits to farmers selling “prized and delicious” leg meat, as well as

byproducts like frog glue and frog-skin shoes—claims that drew scrutiny from the FTC, USPS, and USDA. Federal authorities issued a cease-and-desist order after accusing him of misleading consumers through false advertising, particularly his assertion that Broel System trainees could earn up to “\$360 billion.” The charges were dropped by the mid-1930s, but the negative press persisted.

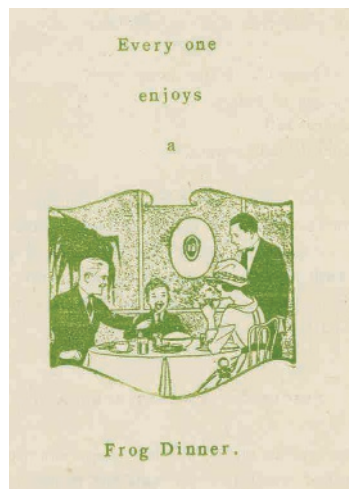
Broel continued operating his canning business, supplementing his farmed frogs with wild catches, until supply issues forced him to close. —KELTON SEARS

Leonard Rohman Collection

gift of the family of Leonard Rohman,
MSS 1146

Leonard Rohman (1929–2008) was raised in the Tremé neighborhood by his mother, Lillian Raymond Rohman. He was still a 17-year-old student when he enlisted in the US Army in 1946, eventually becoming a corporal with Battery C of the 503rd Field Artillery Battalion, a segregated Black unit. He and four other American service members were captured by Chinese forces during the Korean War on December 1, 1950. The soldiers were forced to march in freezing winter conditions to a Chinese camp in North Korea, where Rohman spent 32 months as a prisoner of war. “Men died every day of exposure and lack of medical treatment,” he later told reporters.

This small collection documents Rohman's military service, including letters he wrote home before and after his captivity and material from his postwar life. A 1950 pre-capture letter to his mother notes, “This is the worst country in the whole world to be in . . . mosquitoes at night



What Others Write (detail)

between 1933 and 1939
by American Frog Canning Co., issuing body
2026.0052.10

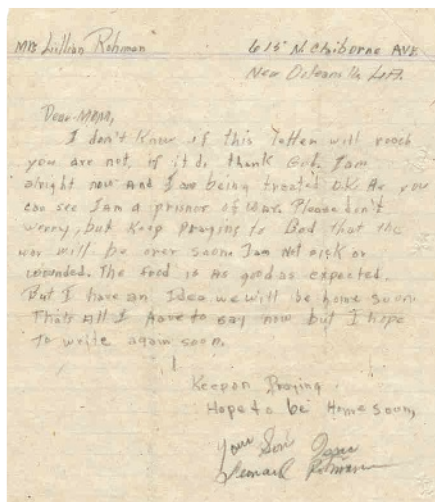


Leonard Rohman dog tag

about 1950; metal
Leonard Rohman Collection, MSS 1146.3.1.3

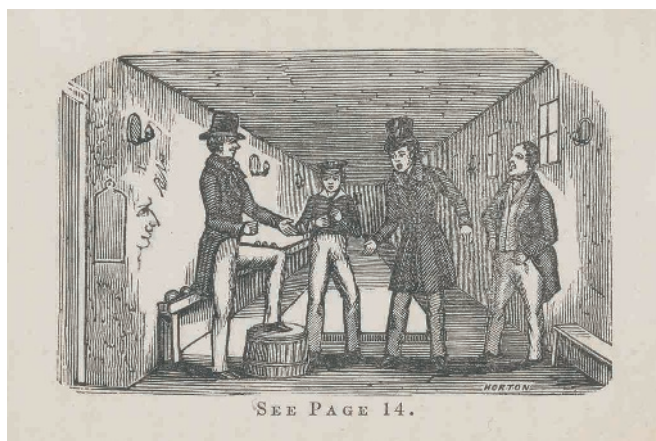
and flies in the day.” The eight letters he wrote to his family while imprisoned were subject to censorship and have a decidedly more positive tone. One dated December 8, 1951, written after more than a year in the camp, says that “we here are allowed to have our Christmas programs and holiday services too.” Seven months later, he wrote, “All the fellows over here are fine and in good health. The only things that worry them are that when they get home that they will be years behind time.”

Also included in the collection is his family’s correspondence with army officials and US Senator Russell B. Long notifying them of his release, as well as two notable documents related to his 1995 claim for compensation as a former POW. The first is a letter of support written by his wife, Jacqueline, that details the lasting impact of his experience. Rohman, she wrote, “still has nightmares and jumps in his sleep. Very seldom does he sleep completely through the night.” The second lists medical conditions he suffered because of his captivity, including “visual impairment, eye ulcers; pneumonia; skin disease; malaria; beriberi; pellagra; dysentery; worms; vitamin deficiency.” —AIMEE EVERETT



Prisoner of war letter to Lillian Rohman (detail)
between 1950 and 1953
by Leonard Rohman
Leonard Rohman Collection, MSS 1146.1.1.8

Collections items featured in Acquisitions might not be immediately available to view online or in the Williams Research Center reading room. Researchers can inquire about availability by emailing reference@hnoc.org.



Gambling Unmasked!

2026.0128.1

By the 20th century, riverboat gambling and its practitioners had become romanticized by the musical *Show Boat* (1927) and the TV series *Yancy Derringer* (1958–59) with their depictions of dapper rogues. In reality, the genteel were just one type of 19th-century river gambler. Others were involved in criminal networks specializing in counterfeiting, grift, robbery, and brutality in places such as St. Louis, Natchez, and New Orleans.

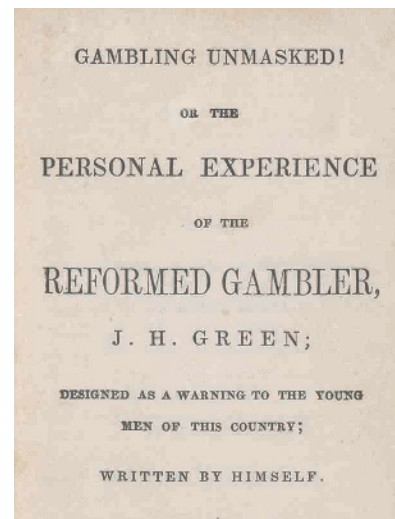
One person who was, according to himself, circumstantially connected to these networks was Jonathan H. Green (1812/13–1887). Born in Ohio, Green became a professional riverboat gambler who traveled as far as Boston and into Texas, only to renounce the practice in 1842. He then took up writing, publishing approximately 10 books on the evils of gambling. In his second book, *Gambling Unmasked!* (1844), Green writes a semifictional account of his experiences moving to New Orleans as a young man in the early 1830s, his association with counterfeiters and robbers, and his narrow escape from a villainous gang.

Gambling Unmasked! makes explicit Green’s views of New Orleans and its criminal elements—those “demons in human shape” who, he wrote, “might be seen walking arm in arm from morning until night in

the garb of gentlemen, and at night in the gambling-hells engaged at their works of darkness.”

He recounts several tales of the city’s immorality. A criminal “fraternity” spent weeks long-conning a young cotton grower out of \$10,000 worth of product. A ship captain died at the roulette table—then had his winnings nearly taken by force from his first mate, who wanted to give them to the captain’s newly orphaned child. A young gambler dying from yellow fever tried to bet his doctor \$50 he would survive.

After he wrote *Gambling Unmasked!*, Green continued to expose and decry gambling. In addition to publishing many more books on the topic, he worked as an agent for the New York Association for the Suppression of Gambling and helped enact anti-gambling laws in many states. He died destitute in Philadelphia in 1887. —NINA BOZAK



Gambling Unmasked!
(title page and illustration)
by Jonathan H. Green
New York: Burgess, Stringer
and Co., 1844
acquisition made possible by
the Richard Koch
Fund, 2026.0128.1



Rien Fertel and HNOC Outreach Historian Robert Ticknor

FOCUS ON PHILANTHROPY

Ruth U. Fertel Foundation

To New Orleanians, Ruth Fertel is synonymous with Ruth’s Chris Steak House, the Broad Street restaurant she bought in 1965 and built into a nationally known franchise. To her grandson, writer and teacher Rien Fertel, she conjures up a very different association. “Most people know her as the founder of this steak empire, but I know her as this obsessive reader. She would read novels all night after her very long days at work,” he says. “When I think of my grandmother, who passed away in 2002, I think of the person who led me on the trajectory I’ve been on my whole life: a person dedicated to reading—to books.”

The Historic New Orleans Collection’s new Fertel Graduate Student Travel Award, funded by the Ruth U. Fertel Foundation, will provide three graduate students with \$2,000 travel stipends to conduct at least one week of research at the Williams Research Center (WRC), honoring the foundation’s mission to support education in Louisiana, as well Ruth’s quieter literary legacy and the profound mark it left on Rien.

Raised in Lafayette, Fertel worked from a young age at his local Ruth’s Chris, run by his mother. His grandmother fed his intellectual curiosity as eagerly as she did her customers, loaning him books from her personal collection and buying him many more—“not just individual books, but the collected works of whoever I showed interest in,” he says. After earning his bachelor’s at Tulane in 2003 and searching for direction, he returned to food, managing a downtown New Orleans corner grocery and, like Ruth, reading late into the night after closing.

When eight feet of Hurricane Katrina floodwater claimed Ruth’s home in 2005, taking her book collection with it, the few volumes that survived were the ones on loan to Rien. “By then, I knew I wanted to go to grad school, write books, and find a career or a life that would have me reading books all day long,” he says. “That all definitely comes from her.”

Return to school he did, eventually earning his PhD in history from Tulane, where he befriended fellow program classmate Robert Ticknor, now the WRC’s outreach

historian. Research for his dissertation—which became the foundation for his first book, *Imagining the Creole City* (LSU Press, 2014)—brought him to the reading room often. “I did serious research in the archives there,” Fertel says of the WRC, a resource he’s continued to tap for his award-winning journalistic pieces.

Ticknor became a trusted collaborator and sounding board, acknowledged in Fertel’s next three books—*The One True Barbecue*, *Drive-By Truckers’ Southern Rock Opera*, and *Brown Pelican*. “He’s definitely the person I know to call because of our close working relationship over the years,” Fertel says. “I’ll come to him with questions, and he also comes to me with questions.”

In 2014, Fertel was teaching at Bard Early College New Orleans when former HNOC Curator of Education Daphne L. Derven invited him to collaborate on a course. The result, “Stacks on Stacks on Stacks: From Archival Research to Museum Exhibit,” brought students to the WRC nearly every week to conduct research projects with assistance from Fertel and reading room staff, culminating in presentations at HNOC.

“It was really student-led,” he says. “It was always this creative moment between me and each student to find them a way to pursue their passions.” His 2019 article on the course, coauthored with Xavier University’s Elizabeth S. Manley and HNOC’s Jenny Schwartzberg and Ticknor, won the American Historical Association’s 2020 William and Edwyna Gilbert Award for the best article on teaching history.

When Rien became the newest member of the Ruth U. Fertel Foundation board, he called Ticknor to help establish the Fertel Graduate Student Travel Award. “I’ve spent many hours over many visits to the reading room researching all types of projects in my career,” Fertel says, describing the kind of experience he wants to facilitate for others. The travel awards are a way to honor his grandmother and, as he puts it, her “love for literature, respect for it, for people who produce books, and for people who read books.” —KELTON SEARS

FERTEL GRADUATE STUDENT TRAVEL AWARD

HNOC is offering three graduate student travel awards for 2027, funded by the Ruth U. Fertel Foundation. Each grant provides a \$2,000 stipend to support at least one week of archival research at HNOC's Williams Research Center.

Who Can Apply

Graduate students (master's or doctoral level) in history or a related field are eligible. Applicants must have a permanent address more than 100 miles from New Orleans and be US citizens or hold a J-1 visa or equivalent documents.

How to Apply

Submit a cover letter, CV (four pages max), a project description outlining which HNOC holdings will be utilized (1,200 words max), and one recommendation letter from a tenured scholar at the applicant's school. Applications for the 2026–27 academic year are due by **December 18, 2026**. Winners will be notified by March 2027. To apply, visit hnoc.org/research-collections/prizes-fellowships.

Note: Applicants may not apply for this award and the HNOC Woest Fellowship in the same cycle.



Support HNOC

Help preserve the history and culture of New Orleans and the Gulf South.

Support HNOC with a donation, become a member, or renew your membership. Your gift helps advance HNOC's mission to make history and culture accessible to all. Join a community dedicated to preserving and celebrating everything that makes New Orleans and our region so special.

Become a member and enjoy great year-round benefits with the flexibility of monthly payments or a one-time yearly gift.

Founder Individual \$45 | Family \$75

Memberships at the Founder Family level and above include benefits for up to two (2) adults and any children under 18 all residing in a single household, or for one member and a guest.

- Subscription to the award-winning *Historic New Orleans Collection Quarterly* magazine
- 10 percent discount at the Shop at the Collection and the Café at the Collection
- Exclusive invitations to opening receptions for new exhibitions
- Early registration privileges for HNOC events and travel opportunities
- Free admission to guided tours of current exhibitions
- Free or discounted admission to HNOC events and programs
- Invitations to special members-only receptions
- Complimentary access for two (2) people to all participating Museum Month museums during August each year

Merieult Society \$100

All Founder Family benefits plus:

- Benefits from the North American Reciprocal Museum Association (NARM) at more than 1,500 member institutions across the United States and Canada

Caillot Circle Individual \$125 | Couple \$200

Open to people ages 21–45

All Merieult Society benefits plus:

- Invitations to exclusive Caillot Circle events throughout the year
- Caillot Circle memberships directly benefit HNOC's educational initiatives.*

Mahalia Society \$250

All Merieult Society benefits plus:

- Private, guided tours of HNOC exhibitions (by appointment)
- One (1) additional guest admission for exhibition opening receptions
- Listing on donor recognition wall

Jackson Society \$500

All Mahalia Society benefits plus:

- Special members-only events and experiences
- An additional guest admission for exhibition opening receptions, for a total of two (2) guest admissions

Laussat Society \$1,000

All Jackson Society benefits plus:

- Exclusive behind-the-scenes tours of HNOC collections
- Invitations to special events throughout the year
- Complimentary upgrade to Patron Level at Cheers to 60 Years! celebration
- An additional guest admission for exhibition opening receptions, for a total of three (3) guest admissions

Laussat Society memberships directly benefit HNOC's acquisitions.

Bienville Circle \$5,000

All Laussat Society benefits plus:

- Invitation to annual Bienville Circle Dinner
- Annual recognition as sponsors of a premier exhibition

HOW TO SUPPORT HNOC

Visit hnoc.org and click the Support link, or complete and return the enclosed envelope.

For more information about membership and options to support HNOC, please contact HNOC's development office at (504) 598-7172 or visit hnoc.org/support.

ON THE SCENE

Rookies, Revolution, and Revelry



A. Barion Brown second lines as teammates Bryce Lance, CJ Donaldson, Jordyn Tyson, and Jeremiah Wright look on.

B. WRC Director Rebecca Smith shows artifacts to rookies Michael Heldman, Keeshawn Silver, and Christen Miller.

Illuminated Saints

The newest Saints got a crash course in the black and gold of old, courtesy of HNOC staff. On June 22, the team's rookie class visited the Williams Research Center (WRC) for a show-and-tell of New Orleans football artifacts, including a helmet from the very first Saints season in 1967, as well as the inaugural 1935 Sugar Bowl trophy. Players were initiated into Who Dat Nation with a second line from the WRC to the Brulatur Courtyard before heading on a tour of the French Quarter Galleries.



Liberty's Other Front

On May 21, HNOC hosted Pulitzer Prize-winning historian Kathleen DuVal for "Independence Lost: Lives on the Edge of the American Revolution," a talk examining how the war shaped the Gulf South. The discussion highlighted Spain's lesser-known battle with British forces for control of the territory, with Indigenous nations and New Orleans inhabitants all pursuing their own visions of freedom amid the conflict. The evening closed with a discussion between Dr. DuVal and HNOC Deputy Director Erin M. Greenwald.

C. Dr. Kathleen DuVal and HNOC Deputy Director Erin M. Greenwald, PhD



D. Bard Early College New Orleans Head of School Dr. Tam Lee and HNOC Curator of Education Collin Makamson. Photo courtesy of Bard Early College New Orleans

Bardic Tribute

Bard Early College New Orleans honored HNOC Curator of Education Collin Makamson with its 2026 Community Ally Award at the school's May 9 commencement ceremony. Head of School Dr. Tam Lee presented the award in recognition of HNOC's ongoing partnership. Under Makamson's leadership, HNOC's education department has coordinated free student field trips to the museum and the Williams Research Center and has opened classroom space to Bard instructors for professional-development training.



On **French Quarter Museum Night**, HNOC and 10 other neighborhood museums opened their doors for free after-hours access to exhibitions.

E. More than 800 guests enjoyed a courtyard reception with live music from the Pfister Sisters.



F



F. Dr. Patrick Quinlan, Nga Quinlan, and Suzanne Mestayer explore *American Revolution: The Augmented Exhibition*.

G. Gary and Olga Teplitsky

G



Visitors danced, drank, and ate their way through two **French Quarter Fridays**, HNOC's event series combining curated experiences with happy hours and live music.

H. At the Members Only edition of French Quarter Fridays, guests swung to the sounds of T Marie and Bayou Juju.

I. Catie Rodgers and Her Swing Orchestra performed back-to-back sets alongside special guest Lena Prima.

J. Anna Siradze, Lacey Wood, and Alexa Pulitzer



H



I



J



K

Teens got a behind-the-scenes look at what goes into running a museum during HNOC's weeklong summer **Curator Camp**.

K. Campers competed in a mock auction, bidding strategically to acquire historic artifacts on a budget.



A. Brick courtyard walls get a preservation-minded touch-up by a contractor from DeLeon and Sons.

B. Curator Lydia Blackmore puts her newfound masonry skills, courtesy of US Heritage Group, to the test.



ROYAL REPORT

Points Were Made

Curator Lydia Blackmore's behind-the-scenes dispatches from the renovation of HNOC's historic 533 Royal Street campus

In my annual review, I set a goal of learning the basics of masonry and repointing one brick in the 533 Royal Street site. I'm proud to say that I have achieved that goal! Mario Machnicki, president and founder of US Heritage Group, a company specializing in preservation masonry, led a two-day training for the masons working in our historic buildings on Royal and Toulouse Streets.

Repointing masonry is the process of replacing the mortar in between bricks. Proper mortar not only holds bricks together, creating a strong wall, but also allows bricks to breathe. As low-fired ceramics (such as a terra-cotta flowerpot), bricks absorb and release moisture. This porousness enables our historic buildings to expand and contract in response to the environment, adding to their strength and adaptability over time. Mortar is a sandy mixture and should be softer than the bricks it surrounds, acting as veins for moisture to escape. This means that it will, and should, erode over time, making repointing necessary for building maintenance and preservation.

All the buildings on the 533 Royal Street site are made of bricks of varying ages and hardness, requiring expert knowledge of chemistry, materials, and craftsmanship from our masons. During their recent training, masonry contractors DeLeon and Sons learned how to properly mix hydraulic lime mortar, techniques for pushing mortar between bricks, and historic tricks and tools that keep old buildings standing for centuries. Using trowels, hawks, dowels, whisk brooms, and horsehair brushes, masons will touch nearly every brick on our original campus.

Don't worry, no one will see my repointed section. It will be hidden behind drywall in the new public bathrooms. —LYDIA BLACKMORE

DONORS

April–June 2026

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

Marianne Abbott
Nora N. Adams
Mary and Doug Albert
Hal Alexander and Ken Randman
Cherie Allen
Nate Alston
Louis Alvarez and Andrew Kolker
Caron and J. Wayne Anderson
Ellis Anderson
Karen R. Anderson
Royd Anderson
Asha Andriana
Anonymous
Jimmy Anselmo
Karen Anmagost
Cole Arnold
Miles Arnold
Laura Arvin
Frank Aseron
Sally Asher
Matteo Avocato
Cynthia and James Babst
Baptist Community Ministries
Martha and Richard Barnett
Brent Barriere
Dr. Chris Barrilleaux
L. Keith Bartlett
Captain Preston M. Bax Jr.
Laura Butler Bayon and Lucile Bayon Hume
Tiffany B. Beasley
Barbara and Edwin Beckman
Deena Sivart Bedigian
Adelaide Wisdom Benjamin Foundation
Jackie and David Benoit
The Benson Family Charitable Fund
Kate Benson
Beth and Carl Bergman
Rhonda and Tim Betzeze
Dr. Martha J. Beveridge
Ruth and George Bilbe
Max Birnbach Charity Fund of the Oregon Jewish Community
Andrea Bloch
Greg Bodin
Boysie Bollinger
Libby Segura Bollino
Carey Bond and Henry Lambert
Edward C. Bonin and René J. L. Fransen
Brian Borrello
Christine Bourge and Michelle Parker

Angela Bowlin
Valerie Boyce
Mr. and Mrs. John G. B. Boyd
Mary Jane Brandon
Doug Brantley
Virginia and J. G. Brazil
Jan M. Bruder
Mel Buchanan
Frank Bucher
J. Burke
Elizabeth Burns and Todd Kenyon
Liz Butler
Gretchen Byers
Burl Cain
Hon. Alex Calabrese
Dr. and Mrs. Gordon W. Callender
Lin Cameron
Mr. and Mrs. Robert R. Caradona
Sonya and Joseph Carr
Rachel Caruso
Katherine Cecil
Joe Celano
Jocelyn Chafouleas
Leslie Chambers
Wendy Mae Chambers
Lisa and Clark Charbonnet
Dr. Stephen N. Chesnut
Maria-Kay Chetta
Glynn Chevallier
Lynanne Ciurus and Kevin Handy
Dr. Emily J. Clark and Ronald Biava
Stephen W. Clayton
Charles H. Coates Jr.
Cala and John Colbert
Janie and Chet Coles
Nancy Sharon Collins
Mary Comer
Fran Comiskey
Gloria L. Connelly
Dru Copeland
Bryon S. Cornelison
Adam Coste
Adele and James Cotter
Dr. and Mrs. Gustavo M. Coutin
Mimi and Chip Cox
Craig A. Crawford
Adele Q. Cressy
Angela Crowder
Judith D'Agostaro
Chris Daigle
G. K. Darby
James Dart and David Parker
Sandra S. Dartus

Linda Dawson
Marie Louise de la Vergne
Troy De Soto
Rhonda Dean
Sherry Dean
Nicole and Michael Decoteau
Christine and August Delhomme
Deutsches Haus
Stephen D. Dickey
Joey DiFatta
Maxine Dillingham
Isabelle Dissard-Cooper
Johanna Divine and Andre Michot
Jessica Donnelly
Peter Drago
Brandt Dufrene Family
Therese S. Duke
Claudia Dumestre
Brooke Duncan III
Katherine Jolliff Dunn
Marlene Duronslet
Dawna Eastman-Gallo and Donald Gallo
Kat Edmundson
Gary Eldredge
Christyn Raby Elliott
Hon. Kurt D. Engelhardt
Melissa Engimann and Daniel Ackermann
Glenn Estapa
Debbie Fagnano
Seanne Falconer
Catharine J. Farley and Vincent C. Ramoneda
Judith Faust
Michael Fedor
Sheila Brunet Fernandez
Dr. Charles S. Field
Debbie Fiore
R. Paul Fitch III
Gary J. Fleming and Isidore Grisoli Jr.
Mario Flores
Caroline Forbes
Patricia and Mark Fullmer
Elizabeth and John Futrell
Michelle Gabriel
Shelly Gallichio
Jacqueline F. Gamble
Katlyn Garrow
Getz/Burrows-Getz Family Donor Advised Fund
Anne Giglio
Rebecca Glass and Brett Powers
Patricia Glorioso
Megan Gold

Marc Goldman
Laura Goldware
Lori and Philip Gordillo
Suzie and John Gordley
Erin M. Greenwald
Mark Guarino
Darlene and Brian Guillot
Sonia Gupta
Carol V. Hall
Ginger and Del Hall
Halloween New Orleans
Minia B. Hamilton
Daniel Hammer
Melanie Hanley
Ben Harger
Kathryn Harrington
Mary Lee Berner Harris
Merle T. Harris
Tom Hasselle
Diana Helis Henry and Adrienne Helis Malvin
Art Funds of the Helis Foundation
Leslie and Joseph Hennessy
Mr. and Mrs. Harold J. Heno Jr.
Alicia Heuer and Riccardo Boeretto
Mr. and Mrs. Marshall A. Hevron
Heather Hodges
Louise C. Hoffman
Gregory Holt
John C. Hope
Ray Hung
Keith Hurtt
Anissa Hyde and Hasim Hakanoglu
Mary Lynn Hyde
Ruth L. Janisch
Jarrett A. Johnson
Louise Mouton Johnson and Charlie T. Johnson
The Eugenie and Joseph Jones Family Foundation
Leigh Anne Jones
Lois and Blake Jones
Dr. and Mrs. Robert N. Jones
Arlene Karcher
Karl Kasarda
Beverly Katz, Exterior Designs Inc.
Dr. Dwight Keady
Hoagy Kearns
Steffanie Keefer
Mary Lou Kelley
Jon Kemp and John Reed
Jane Kennedy
Jen Kintzle
Charlotte and Thomas Klasson
Craig Klein
Antoinette Klima
Kenneth G. Kneipp
Jodi Knight
Wendy Knight
Amelia W. Koch
Jane D. Kolb

Glenna G. Kramer
Lisa Labo
Diane Sustendal Labouisse
Marguerite Labrot
Valyrie K. Laedlein
Adrien Lanusse
Crickett and Andrew Lapeyre
Steve Lavey
Andrew Leavitt
Dr. Louis A. LeBlanc
Carolyn Lecaro
Austin Lee
Dr. Dayna Bowker Lee
Judge Mary Ann Vial Lemmon
Gaye and Leslie LeMon
Dr. Edward D. Levy Jr.
Kathy Slimp Liebaert
Linda Lightfoot
Tricia S. Lincoln
Ariane Livaudais
LMA Charitable Fund
Emmajane Logan
Leslie Lucak
James Macaluso
Sandra and John H. MacLaughlin
Anne W. S. MacNeil
Briant Manix
Cindy and Fulvio Manto
Michael Marino
Dr. Nicholas Marney and Rodrigo Pedroza
Jill Marshall and Sandy Smith
Stephanie Quietie-Addison Martin
Meredith M. Martinez
Debbie Martwick
Arlene T. McCarthy
Sabrina A. McCarthy
Monique and Bob McCleskey
Peggy McCormick
Louis W. McFaul
Amanda McFillen
Terry McFillen
Lorraine McGinley
Jack B. McGuire
Marian McLellan
Mr. and Mrs. Michael T. McLoughlin
Carol Verges McPherson
Lynda McVile
Judith Meador and John M. Meador Jr.
Cassie Melendez
Chris E. Mickal
Mia Noerenberg Miller
Cheryl Millet
Mr. and Mrs. David C. Miner
Mr. and Mrs. Michael W. Mislove
Theresa M. and Scott E. Mitchell
John Mjoseth
Richard H. Molpus Jr.
Bill Monsted
Dr. and Mrs. F. A. Moore III
Mike Moreman

Patricia Murphy and Mark Cave
 Peter E. Murphy
 Jeffrey Murray
 Ina Navarre
 Neal Auction Company
 Constance and Brian Nelson
 Dorothy Duval Nelson and Charles W. Nelson
 New Orleans Theater Association
 David L. Nicholson
 Adam Nossiter
 Mr. and Mrs. Michael R. O'Keefe
 Donna McGee Onebane
 Cedric Palmisano
 Mariano Paniello
 Mrs. Thomas A. Parker II
 Susan H. and Charles Parsons
 Robert Payne
 Mr. and Mrs. Arthur L. Penn
 Gracia Perrilliat
 Carolyn Perry
 Mark Petersen
 Shirley Pharis
 Lisbeth Philip and Bernard Keith Vetter
 Judy H. Pinter
 Laura Place
 Diane and Andy Plauché
 Mary Lou T. Potter
 Mark Pugel
 The Descendants of Llewellyn Pugh
 Susanne B. Purvis
 Steven R. Quarls
 Yolita Rausche
 Elizabeth and Jonathan Ray
 Deborah and David Rebuck
 Priscilla Reckling
 Michelle Reimsnyder
 Regine Richter-McClain
 Mary G. Rickard
 Patrick Rideau
 Stephanie Riegel
 Peter Jason Riley
 Cynthia N. Rittenberg
 Dr. and Mrs. Robert Rives
 Paul Roberts
 Harriet Robin
 Robert Robinson
 Dr. Tanya Robinson
 Joseph Rodrigue
 The Family of Leonard Rohman

Jamie Milano Roques
 Dale Ross
 Mark Charles Roudané
 Thomas H. Roy
 Tim Rues
 Susan and Shelby Russ
 Dan Russell
 Eric Russell
 Ruth U. Fertel Foundation
 Brian Rutledge
 Ryan Gootee General Contractors LLC
 Patrick Earl Ryan
 Jessica and Warwick Sabin
 Bill Salmeron
 Frances N. Salvaggio
 Mr. and Mrs. Gerald Satawa
 Dr. Claudia Saucier
 Diana Schaubhut
 Jay M. Schexnaydre
 Catherine Claiborne Schmidt and Charles W. Schmidt III
 Rebecca Schoen
 Nancy Schweitzer
 Laura Scott
 Susanne Scovern
 Leigh Segars
 Ellen and David Seifert
 Dr. Milton Walsh Seiler Jr. and Marshall W. Lee
 Ray Serpas
 Danielle Seybold
 Laura and Sonny Shields
 Elle Shushan
 Barbara Sillery
 James A. Silverman
 Joe Sinatra
 Cathryn and Edgar Smith
 Kenya and Tod Smith
 Sherry L. Smith
 Cassandra Snyder
 Sherry V. Snyder
 Betty J. Socha
 Jennifer Spadaccia
 Deborah and Bruce Spitzer
 E. Alexandra Stafford and Raymond M. Rathlé Jr.
 Braelynn Harris Sterling
 Mary Ann Sternberg
 Whitney A. Steve
 Arden Stewart
 Martha and Henry H. Stibbs
 Stephen Stirling
 Julie and Larry Stokes

Rosemary and Stan Strembecki
 Dr. F. Wayne and Mrs. Cheryl T. Stromeyer
 Paul B. Suber
 Mr. and Mrs. Daniel Edmond Sullivan
 John J. Sullivan
 Frances Swigart
 Jenny Takakura
 Keith Tansey
 Dorothy "Dottie" Taylor
 Cathy Tenedario
 Beth Lee Terry
 Marjorie Geiser Thomas
 Mr. and Mrs. Robert E. Thomas
 Tom Torma
 Ha Tran
 Mrs. Jerald P. Tremont
 Gary P. Trosclair
 Tulane University Special Collections
 Mark Tullis
 Selby Powell Turner
 J. C. Tuthill
 Paige Vance
 LeaLea VanWinkle-Gisler
 Debra Venkerer
 Lisa Viets
 Peggy M. and Warren P. Villemarette
 Mr. and Mrs. Andre L. Villere Jr.
 Mona Vinturella
 Megan Vogt
 Drs. Terry and Rand Voorhies
 Linda M. Walker
 Barbara Bagot Waller
 Leo A. Watermeier
 Jaime Crow Waters and John Waters
 Penny and Kendal Weaver
 Thomas Whelen
 Capt. and Mrs. John S. White
 Marjorie L. White
 Nancy Wiebmer
 Mr. and Mrs. George Wien
 Warren Williamson
 The Wilson Family Fund
 Lisa H. Wilson
 Edie and John M. Wilson
 James C. Windmiller
 Dr. Barbara C. Wingo
 Amanda and Teddy Winstead
 Christopher Wiseman
 Dalt Wonk and Josephine Sacabo
 Michael Wood
 Kent Woynowski
 Kyle Zelner
 Kathryn Zeringue and Duane Williams
 Annette M. Zinn

Vic and Nat'ly, vol. 1 (detail)

by Bunny Matthews
 New Orleans: Jumawid Press, 1983
gift of an anonymous donor, 86-263-RL

The Historic New Orleans Collection Quarterly

EDITOR

Kelton Sears

MANAGING EDITOR

Molly Cleaver

DIRECTOR OF COMMUNICATIONS AND MARKETING

Mia Miller

HEAD OF PHOTOGRAPHY

Keely Merritt



The Historic
 New Orleans
 Collection

MUSEUM • RESEARCH CENTER • PUBLISHER

The Historic New Orleans Collection is a nonprofit institution dedicated to the stewardship of the 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.

BOARD OF DIRECTORS

Bonnie Boyd, *Chair*

John Kallenborn, *Vice Chair*

E. Alexandra Stafford

Lisa H. Wilson

G. Charles Lapeyre

Mayra Pineda

Tod Smith

Drew Jardine, *Emeritus*

Hilton S. Bell, *Emeritus*

PRESIDENT AND CEO

Daniel Hammer

520 Royal Street | 410 Chartres Street

New Orleans, Louisiana 70130

(504) 523-4662

hnoc.org | wrcc@hnoc.org

ISSN 0886-2109

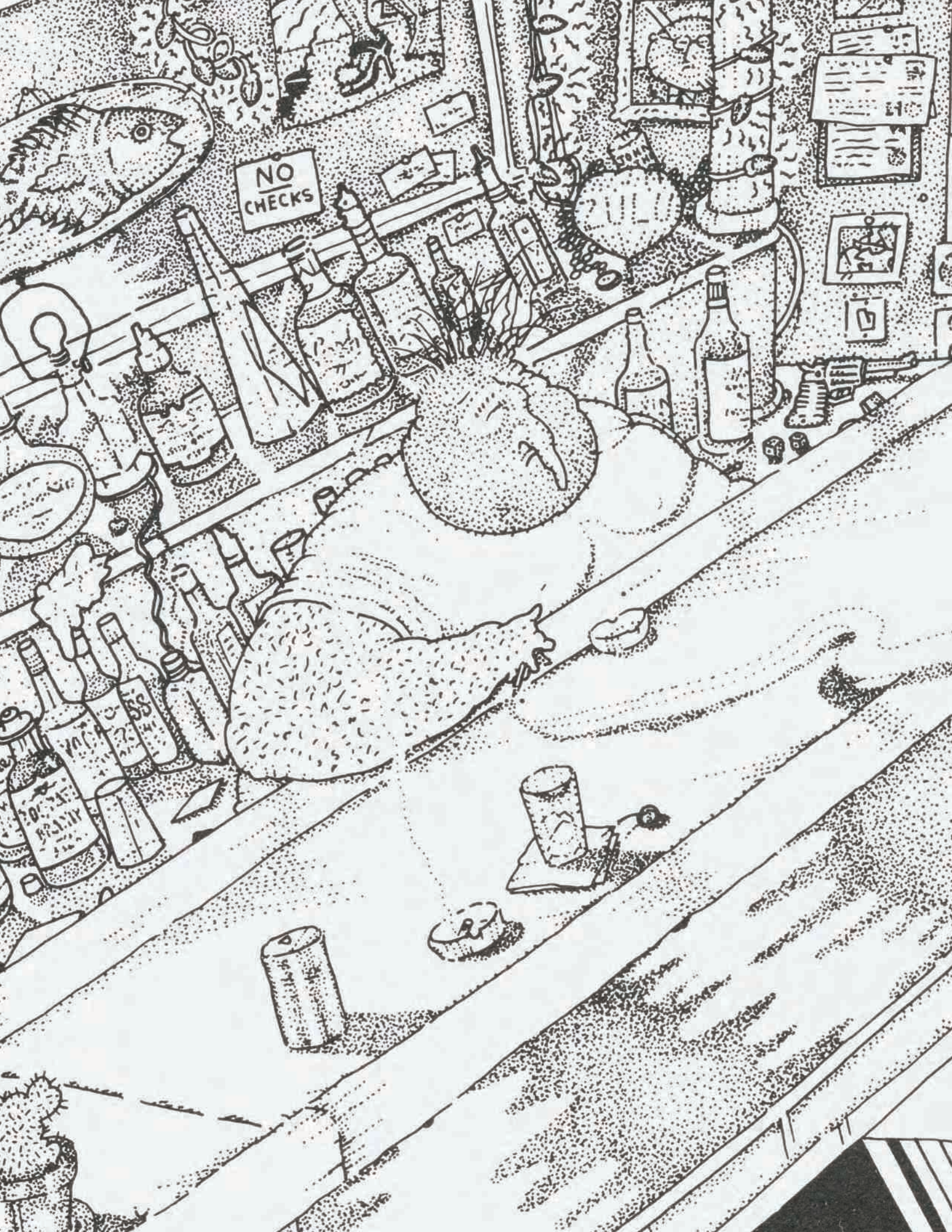
© 2026 The Historic New Orleans Collection

Tribute Gifts

Tribute gifts serve to memorialize a loved one, express gratitude, or pay homage to an honoree.

Marc Goldman in memory of Thelma "Sis" Goldman

Jon Kukla in memory of Peter M. Trapolin



The Kemper and Leila Williams Foundation

The Historic New Orleans Collection

MUSEUM • RESEARCH CENTER • PUBLISHER

533 Royal Street
New Orleans, Louisiana 70130

ADDRESS SERVICE REQUESTED

Nonprofit
Organization
U.S. Postage
PAID
New Orleans, LA
Permit No. 863

FROM THE SHOP



Line Items

Hop to the Shop for Bunny Matthews merch! Pick up HNOC's brand new, full-color monograph *Bunny Matthews: His Life, Art, and Obsessions*—the definitive deep-dive on the New Orleans cartoonist. *Vic and Nat*'ly fans, rejoice: We've also got prints, mugs, magnets, trinket trays, and more featuring the Ninth Ward duo. Don't miss our wearable *Nat*'ly earring reproductions by local artist Emma Fick, which bring the character's cartoon chic to life.

The Shop at the Collection THE HISTORIC NEW ORLEANS COLLECTION

TheShop@hnoc.org • shophnoc.com

SHOP HOURS: Tuesday–Saturday, 9:30 a.m.–4:30 p.m.;
Sunday, 10:30 a.m.–4:30 p.m.

FOLLOW US ON SOCIAL MEDIA:

Instagram @shop_hnoc Facebook @ShopHNOC