

The Historic New Orleans Collection Quarterly

VOLUME XXXV
NUMBER 1

WINTER 2018



ORIGIN STORY: The Birth of New Orleans

EVENT CALENDAR



CREOLE CHRISTMAS HOUSE TOURS

Tour The Collection's Williams Residence as part of the Friends of the Cabildo's annual holiday home tour.

**Wednesday–Friday, December 27–29, 2017,
10 a.m.–4 p.m.**

718 Toulouse Street

Tickets available through Friends of the Cabildo,
(504) 523-3939, friendsofthecabildo.org

RECITATIONS OPENING PROGRAM

Artist Zarouhie Abdalian meets the public to discuss her sound installation *Recitations*. Executive Director Priscilla Lawrence and Jan Gilbert, guest curator of the upcoming exhibition *Art of the City: Postmodern to Post-Katrina*, presented by The Helis Foundation, will also speak about THNOC's yearlong *Art of the City* programming, of which *Recitations* is the first installment.

Tuesday, January 9, 2018, 12:30 p.m.

533 Royal Street
Free

NEW ORLEANS, THE FOUNDING ERA OPENING RECEPTION

Join The Collection in celebrating its marquee exhibition of the tricentennial year, an exploration of the various peoples who made up New Orleans's early population.

Tuesday, February 27, 2018, 6–8 p.m.

533 Royal Street
Free



"MAKING NEW ORLEANS HOME: A TRICENTENNIAL SYMPOSIUM"

Featuring lectures and cultural programming throughout the city, the four-day event will explore the incredible 300-year history of New Orleans. For more information, see the inside back cover.

Thursday–Sunday, March 8–11, 2018

At locations throughout the city
Free; no reservations required

TRICENTENNIAL BLOCK PARTY

Join THNOC following Friday's tricentennial symposium sessions for a block party with food, music, and more. THNOC's exhibition *New Orleans, the Founding Era* will be open late for the occasion. Refreshments will be available for purchase.

Friday, March 9, 2018, 6–9 p.m.

500 block of Royal Street
Free

GENERAL HOURS

533 Royal Street

Williams Gallery, Louisiana History Galleries, Shop, and Tours
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.
Sunday, 10:30 a.m.–4:30 p.m.

400 and 410 Chartres Street

Williams Research Center, Boyd Cruise Gallery, and Laura Simon Nelson Galleries
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

EXHIBITIONS & TOURS

All exhibitions are free unless otherwise noted.

CURRENT

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

Through December 30, 2017
Williams Gallery, 533 Royal Street

Prospect.4: "The Lotus in Spite of the Swamp"

Through February 25, 2018
Laura Simon Nelson Galleries, 400 Chartres Street

Holiday Home and Courtyard Tour

Through January 6, 2018
closed December 24–25, 31, and January 1
Tuesday–Saturday, 10 and 11 a.m., 2 and 3 p.m.
Sunday, 11 a.m., 2 and 3 p.m.
533 Royal Street
\$5 admission; free for THNOC members

"Rites, Rituals, and Revelry" Tour

Tuesday–Sunday, January 10–February 9, 2018,
11 a.m.
533 Royal Street
\$5 admission; free for THNOC members

Mardi Gras at Home

January 10–February 25, 2018
Williams Residence, 533 Royal Street

The Seignouret-Brulatour House: A New Chapter

Through June 2018
533 Royal Street

PERMANENT

Louisiana History Galleries

closing temporarily January 2–June 25, 2018
533 Royal Street

The Williams Residence Tour THNOC Architecture Tour

533 Royal Street
Tuesday–Saturday, 10 and 11 a.m., 2 and 3 p.m.
Sunday, 11 a.m., 2 and 3 p.m.
\$5 admission; free for THNOC members
Groups of eight or more should call (504) 598-7145 or visit www.hnoc.org to make reservations.

UPCOMING

New Orleans, the Founding Era

February 27–May 27, 2018
Williams Gallery and Louisiana History Galleries, 533 Royal Street

***Art of the City* preview exhibition**

May 8–Fall 2018
533 Royal Street



ON THE COVER

Le Mississipi ou la Louisiane dans l'Amérique Septentrionale

ca. 1720; hand-colored engraving
by François Chéreau
1959.210



FROM THE DIRECTOR

Three hundred years ago, Jean-Baptiste Le Moyne, sieur de Bienville, declared the slice of land along a curve of the Mississippi River to be the site of a new city for France's Louisiana colony. Over the following three centuries it endured floods, fires, and pestilence; it saw two transfers of colonial power before becoming a US territory and then achieving statehood. Vibrant cultures—Native American, European, African American, and Asian American—helped to form the distinctive characteristics of New Orleans, making its history as rich and varied as its people. The year 2018 marks the tricentennial of our founding, and The Collection will be celebrating every step of the way.

We are kicking off the tricentennial year with the artistic sound installation *Recitations*, by Zarouhie Abdalian, which, starting in January, will bring a festive ring to the heart of the French Quarter. In February, a major exhibition and bilingual catalog, *New Orleans, the Founding Era*, will bring our holdings together with items from institutions all over the world to tell the stories of the city's first inhabitants. We are honored to be a part of the city's official tricentennial symposium in early March, which will be free and open to the public at locations across the city.

Fall 2018 will bring another milestone, one dear to my heart: The Collection will open its new facility at 520 Royal Street. It will include the painstakingly renovated Seignouret-Brulatour house as well as a newly constructed three-story building, and will feature multiple exhibition spaces, state-of-the-art interactive elements, a central courtyard, kids' activities, and a cafe. *Art of the City: Postmodern to Post-Katrina*, presented by The Helis Foundation, will serve as our first exhibition in the new space, and I believe its contemporary focus will serve as a bridge from the building's historic past to its new, exciting future. I hope you have a wonderful end to 2017 and will join us for all of our tricentennial activities in the new year. —PRISCILLA LAWRENCE

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THNOC rings in the city's tricentennial year with a new installation.

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Mardi Gras at Home highlights the Carnival traditions of THNOC's founders.

Prospect.4 returns to The Collection.

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Recent Additions



A

Ring in the Tricentennial

As New Orleans ushers in the tricentennial of its founding, THNOC is ready with a year's worth of celebration.

The survival of the French Quarter street grid is one of the biggest keys to its historical resonance: for hundreds of years, people have walked its streets, soaking up its sights and sounds. Starting in January, that resonance will be made manifest by the installation *Recitations*, an aural artwork created by New Orleans artist Zarouhie Abdalian commemorating the tricentennial of the city's founding. Large bells mounted atop THNOC's French Quarter properties, as well as one located at the Omni Royal Orleans hotel, will all ring at 3 p.m. every day through early June 2018. "The idea is to ring in the tricentennial year as well as kick off our programming for the upcoming exhibition *Art of the City: Postmodern to Post-Katrina*, presented by The Helis Foundation, which will debut in the fall in The Collection's new facility at 520 Royal Street," said Deputy Director Daniel Hammer.

The recurrence and festivity of *Recitations* makes it a fitting overture to a year packed with activity. In early March, The Collection will join the City of New Orleans 2018 Commission's Cultural and Historical Committee to present "Making New Orleans Home: A Tricentennial Symposium." Featuring lectures and panel discussions at locations throughout the city, the symposium provides "a unique opportunity to gather as a community, reflect on our city's 300-year legacy, share groundbreaking scholarship, and examine this fascinating place we call home," said Executive Director Priscilla Lawrence, who, with

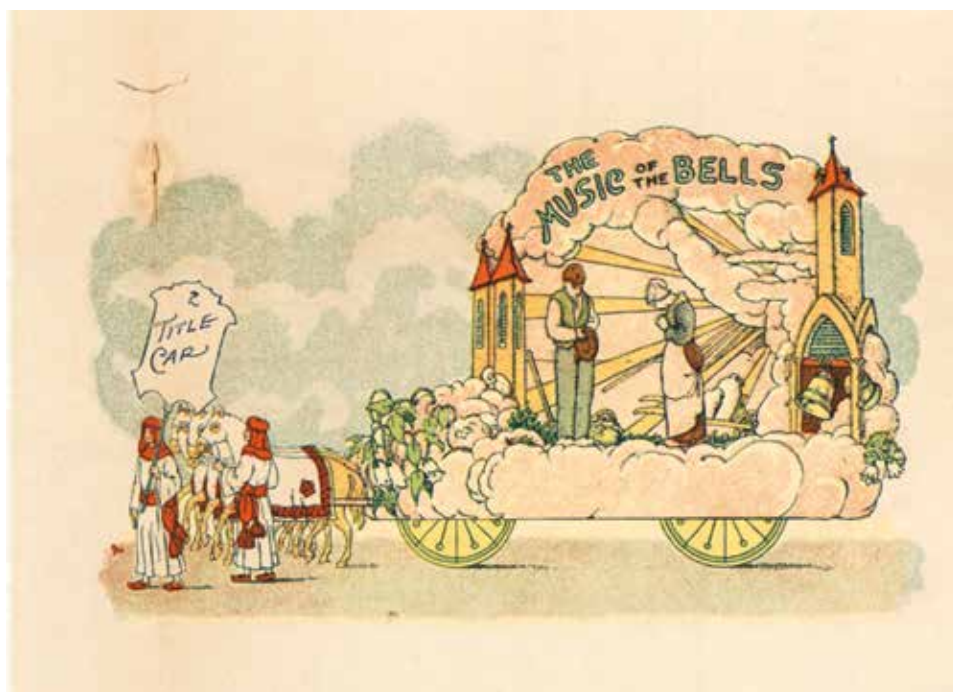
Sybil Morial, former Xavier University associate vice president and mayoral first lady, cochaired the planning committee. Among the featured speakers are journalist Cokie Roberts, who will give the keynote address; Isabel Wilkerson, author of the award-winning book *The Warmth of Other Suns: The Epic Story of America's Great Migration*; Nick Spitzer, professor of anthropology and American studies at Tulane University and host of public radio's *American Routes*; and Walter Johnson, director of the Charles Warren Center for Studies in American History at Harvard University.

The new exhibition *New Orleans, the Founding Era* (featured on pages 4–7) will be on view throughout the spring, featuring an array of rare artifacts from institutions across the globe that shed light on the earliest inhabitants of the

A. Zarouhie Abdalian, artist

B. *Rex Carnival bulletin* (detail)
New Orleans: Searcy and Pfaff, 1926
1977.38.31

C. *Bells of St. Louis Cathedral*
ca. 1960; photoprint
by Jack Beech
1974.25.14-77



B

city and surrounding region. Sponsored by Whitney Bank, the exhibition is accompanied by a book-length, dual-language catalog in English and French, featuring a foreword by Gérard Araud, ambassador of France to the United States, and made possible by a number of additional sponsors.

In April, local partners working with Tall Ships America will bring a number of wind-powered sailing vessels to New Orleans, recalling the age when these stunning ships transported people and supplies to the world's ports. THNOC is participating as a historical resource for this event, which will coincide with the arrival of modern warships for NOLA Navy Week 2018.

Art of the City programming will continue in May, with a preview exhibition featuring a historical New Orleans streetscape mural by artist Robin Reynolds, and an artistically rendered map of the city, one side detailing sites of interest along the old portage route connecting Lake Pontchartrain to the Mississippi River and the other highlighting public art throughout the city. The map will be available for visitors to take home, and throughout May THNOC will offer biweekly guided bike tours along the portage route.

The full-scale *Art of the City* exhibition will help to inaugurate The Collection's new museum facility in the fall. Located at 520 Royal Street, across from THNOC's Merieult House, the site includes the renovation of the 19th-century Seignouret-Brulatour building, with a state-of-the-art rear addition plus a beautiful interior courtyard. This 36,000-square-foot site will house permanent and changing exhibitions, dynamic interactive displays, a hands-on educational experience for children and families, an expanded museum shop, and a café. "This is an ambitious and exciting project that will offer visitors and locals greater access to the varied, compelling, and enriching stories of New Orleans and the region," Hammer said.

Though the new building's opening is many months away, the January installation of *Recitations* will celebrate its advent while marking the arrival of the tricentennial year with a reminder of the city's past. "Bells have featured prominently in the French Quarter's soundscape for nearly 300 years, announcing passing hours, shift changes, calls to worship, and emergencies," said Abdalian. The artist said she enjoys taking "something not too out of the normal or the everyday" and "doing something that makes it strange, like making them ring for five minutes a day in unusual rhythms." Abdalian designed the bells' rhythms to resemble speech patterns, in a nod to the countless voices that have carried throughout the Vieux Carré over time. Her hope, she said, is that the piece will prompt passers-by to add to that chorus. "There are people who know about it as an installation, people who hear it every day but don't necessarily know what it means, and then visitors or people who hear it for the first time and don't know about it at all. There's this possibility of interaction." —MOLLY REID



TRICENTENNIAL PROGRAMMING

January 2–June 3

Recitations installation, to sound every day at 3 p.m. for five minutes across THNOC's Royal and Chartres Street locations

February 27–May 31

New Orleans, the Founding Era, on view at 533 Royal Street

March 8–11

"Making New Orleans Home: A Tricentennial Symposium" (see inside back cover for more information)

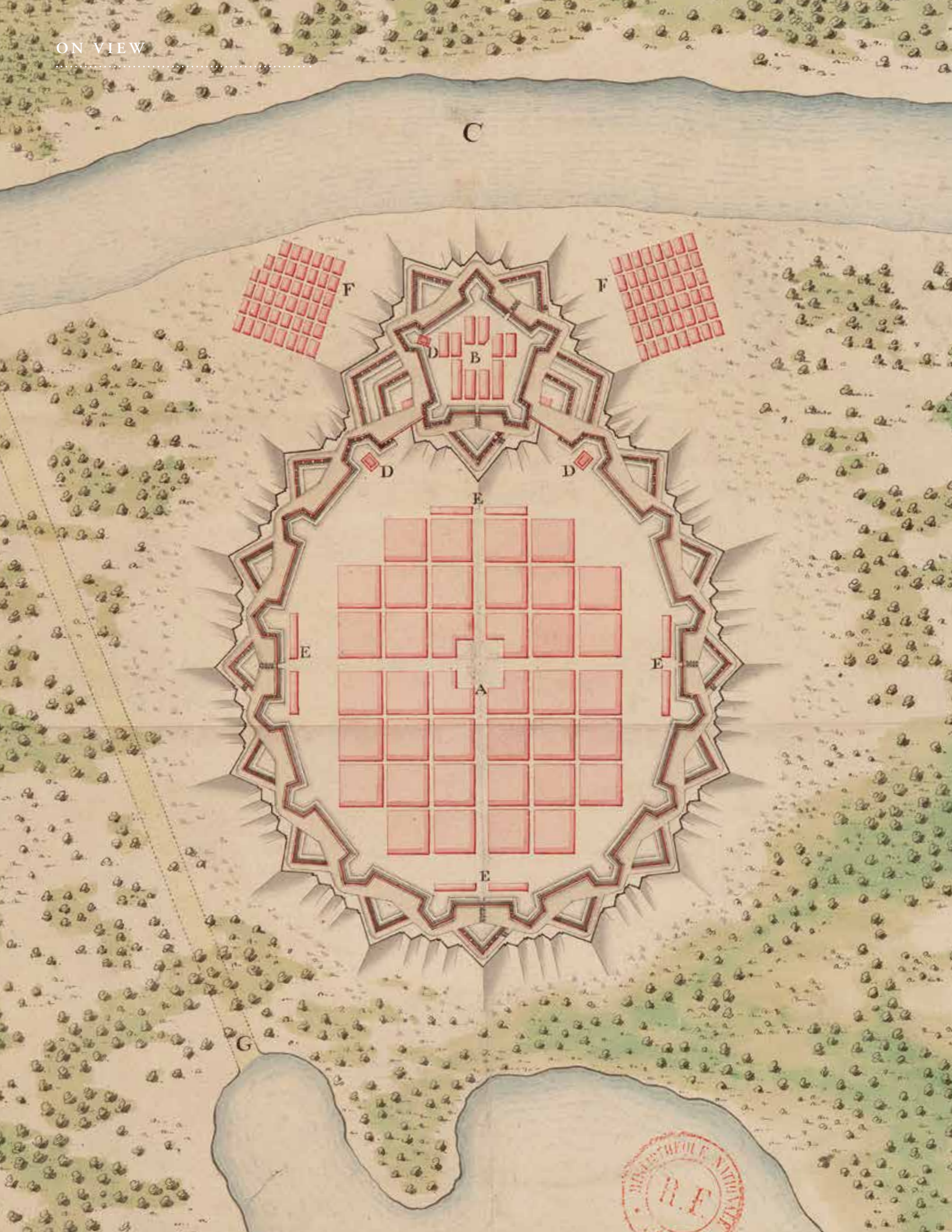
May 8–Fall 2018

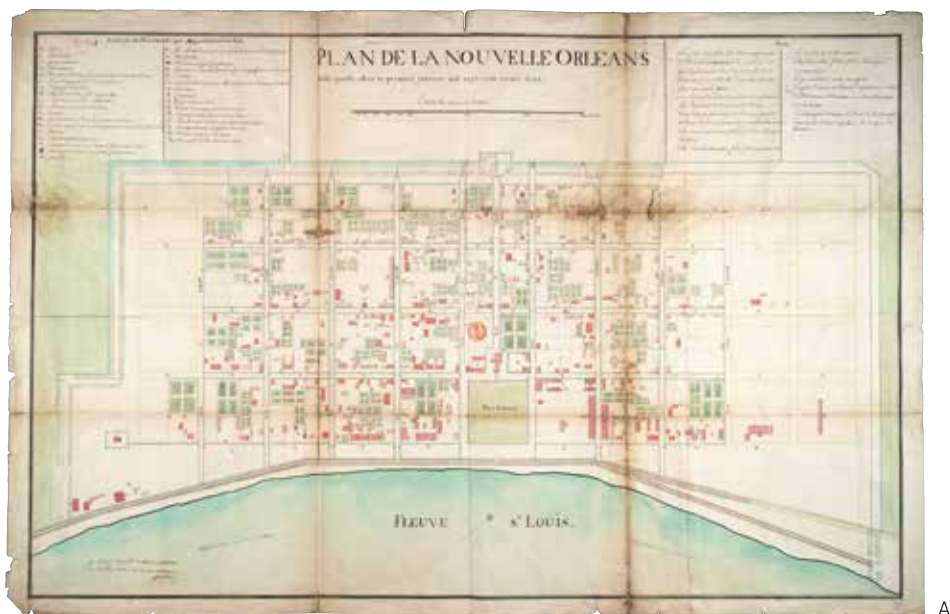
Art of the City preview exhibition, on view at 533 Royal Street

Fall 2018

520 Royal Street grand opening, featuring *Art of the City: Postmodern to Post-Katrina*, presented by The Helis Foundation, and much more

Check www.hnoc.org for updates and additions throughout 2018.





They Built This City

In time for the tricentennial of the city's founding, a new exhibition and book examine early New Orleans and its people.

"Just look at that street grid," observed Executive Director Priscilla Lawrence, poring over a brightly tinted map from 1732. "We're still walking those same streets today."

The centuries-old document captivating Lawrence—a detailed city plan by French engineer Ignace-François Broutin, on loan from the Archives nationales d'outre-mer in Aix-en-Provence, France—is one of nearly 80 artifacts linking past to present in *New Orleans, the Founding Era*, on view this February and accompanied by a bilingual, book-length catalog. A kickoff to THNOC's yearlong celebration of the city's tricentennial, this special exhibition will occupy two floors of the Royal Street campus, including the Louisiana History Galleries. Loans from 20 public and private collections across France, Spain, Canada, and the United States complement The Collection's own celebrated holdings from the French colonial era.

Broutin's map anchors a section of the exhibition dedicated to urban planning. The fledgling city takes shape in an array of French sketches, surveys, and architectural drawings, each an attempt to inscribe order upon the colonial landscape. The earliest plan of New Orleans, dated circa 1718 and shaped like a pineapple (see opposite page), is credited to the ill-fated engineer Paul de Perrier, who died before reaching Louisiana. A less edible-looking plan from 1722 shows the French Quarter's familiar rectilinear grid firmly in place. And in a 1726 watercolor panorama by Jean-Pierre Lassus, the earliest known painter to work in New Orleans, the grid gains a human presence, seen in the bustling activity along the riverbank.



Lassus's *Veüe et perspective de la Nouvelle Orléans* (see pages 6–7) is a pastoral idyll, an Enlightenment-era paean to humankind's capacity to tame nature. Just eight years old, the city appears orderly and prosperous. Now take a closer look. The figure in the foreground, battling an alligator, is an enslaved laborer. So, too, are the men

ON VIEW

New Orleans, the Founding Era

February 27–May 27, 2018

Williams Gallery, 533 Royal Street

Free

OPPOSITE: *Plan de la Nouvelle Orléans* (detail)

ca. 1718; pen and ink with watercolor
courtesy of the Bibliothèque nationale de France, Département des cartes et plans, Ge DD 2987 (8826 bis)

A. *Plan de la Nouvelle Orléans telle qu'elle estoit le premier janvier mil sept cent trente deux*

January 20, 1732; pen and ink with watercolor
by Ignace-François Broutin
courtesy of the Archives nationales d'outre-mer, Aix-en-Provence, France, ANOM-04DFC 90A

B. *Desseins de sauvages de plusieurs nations* (reproduction)

1735; pen and ink with watercolor by Alexandre De Batz
gift of the estate of Belle J. Bushnell, 1941; courtesy of the Peabody Museum of Archaeology and Ethnology, Harvard University, PM# 41-72-10/20



NEW FROM THNOC

New Orleans, the Founding Era
La Nouvelle-Orléans, les années fondatrices

edited by / édité par Erin M. Greenwald
 translated by / traduit par Henry Colomer
 published by The Historic New Orleans Collection
 hardcover • 8.25" x 10.25" • 176 pp.
 70 color images
 US \$50 • UK £30
 available February 2018

chopping wood, carrying timber. Priceless for its artistry, the Lassus watercolor is prescient in its social commentary. The viability of New Orleans was premised on the availability of enslaved and conscripted labor; the French street grid was inscribed not upon virgin land but upon a long-established Native settlement.

As conceived by exhibition curator Erin M. Greenwald, *New Orleans, the Founding Era* celebrates the diversity of the city's early settlers, emphasizing the lived experiences of enslaved Africans, Natchez and Nodena Indians, Capuchin missionaries and Ursuline nuns, Canadian migrants, French- and German-speaking conscripts, soldiers, and scientists.

A number of items, such as a pair of 18th-century Native American bear-paw moccasins from the Musée du quai Branly in Paris and pieces of 15th-century Mississippian pottery from the University of Mississippi, have rarely traveled beyond their home institutions. "We hope that the power of seeing these amazing original items in the exhibition, whether paintings, documents, maps, or three-dimensional objects, will give every visitor a sense of awe and inspiration that they are viewing things that are nearly as old as the city itself," Lawrence said.

The generous support of lead sponsor Whitney Bank and an enthusiastic lineup of additional sponsors—2018 NOLA Foundation, Air Liquide, Alliance Française de La Nouvelle-Orléans, Les Causeries du Lundi, Conseil des Sociétés Françaises, French American Chamber of Commerce, France-Louisiane Franco-Américaine, the French Embassy, IberiaBank, Phillip Mollère, E. Alexandra Stafford, and L'Union Française—has enabled The Collection to supplement the gallery display with a dual-language exhibition catalog. Published in French and English, the book features contextual essays by eight leading scholars of the French Atlantic World, along with an illustrated checklist. A foreword by Gérard Araud, ambassador of France to the United States, salutes the vitality "of the complex Creole society that was born from the city's diverse peoples."

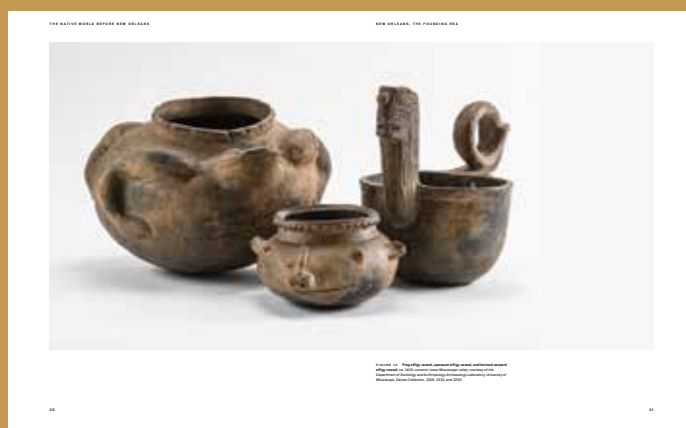


Many thanks go to Gregor Trumel, former Consul General of France in New Orleans, who connected THNOC to Ambassador Araud and to the New Orleans French community. Trumel also recommended Henry Colomer, a French documentarian whose artful, respectful translation will bring *New Orleans, the Founding Era* to audiences worldwide. “Translation implies a close attention to detail,” explained Colomer, “as if you were making your way through a thick underbrush. The reward—the ultimate goal—is to reach higher ground and behold the wide and (hopefully) harmonious prospect you have been exploring step-by-step. In that sense, translating *New Orleans, the Founding Era* was a kind of ideal experience.” —JESSICA DORMAN

C. *La veüe et perspective de la Nouvelle Orléans*

1726; ink and watercolor
by Jean-Pierre Lassus
courtesy of the Archives nationales
d'outre-mer, Aix-en-Provence, France,
ANOM-04DFC 71A

D. Pages from “The Native World before New Orleans” by Robbie Ethridge, in *New Orleans, the Founding Era*





ON VIEW

Mardi Gras at Home

January 10–February 25, 2018

Williams Residence, 533 Royal Street

Free

A. Cup having been presented to Comus, owned by General Williams1953; silver and rhinestones
1953.8**B. Mrs. Leila Moore Williams, Queen of Mystic**1936; photograph
79-78-L**C. Rex Organization invitation**1882
1960.14.74**D. Mistick Krewe of Comus invitation**1859
1958.102.14**E. Twelve Men—The Mystic Club Crown Council (General Williams second from top right)**1981; acrylic painting
by Dolores Beaufield Alton
gift of Frank B. Williams, 1984.233

Go See Their Mardi Gras

Williams Residence to feature a special self-guided exhibition highlighting the Carnival parties, parades, and traditions of THNOC's cofounders.

Family lore states that Leila Moore Williams was born just after the Proteus parade had passed her St. Charles Avenue house on Lundi Gras, February 18, 1901. With that dramatic entrance, Leila was born into the elite world of New Orleans Carnival traditions, one she would come to share with her husband, General L. Kemper Williams.

This winter, the Williams Residence will open its doors to visitors for a self-guided display that captures Mardi Gras in New Orleans through the Williamses' personal experiences. Photographs, favors, and ephemera will be on display throughout the house to teach guests about the social and design aspects of Mardi Gras krewes, parades, and balls.

Kemper and Leila Williams were involved in New Orleans Carnival throughout their lives. Kemper's father, Frank B. Williams, reigned as Rex in 1908, starting a family tradition surrounding the city's designated "king of Carnival." Each of Kemper's brothers served as dukes in the Rex Organization in the early 20th century, with Kemper filling the position in 1914. Leila made her high-society debut in time for the 1920 Carnival season and served as a maid at the Twelfth Night Revelers and Mithras Balls. After her successful debutante season, Leila married Kemper on October 2, 1920.

She reigned as queen of the Mystic Club in 1936. The theme of the ball that year centered on the Spanish colonial exploits of Bernardo de Gálvez. She wore a cream silk gown with gold and green flowers and a stunning green velvet, ermine-trimmed mantle for her costume as Ana de Córdoba, mother to the colonial Louisiana governor. Kemper was a long-standing member of the Mystic Club and attended the annual king's dinner at the Boston Club throughout the 1930s, '40s, and '50s.

General and Mrs. Williams moved into their French Quarter residence in 1946, and over their 18 years there they participated in Carnival celebrations in the streets and ballrooms of the city. Each year, they shored up the balcony on the Royal Street front of their property—conveniently located across the street from the WDSU-TV filming balcony—to serve as a family viewing stand for the parades through the French Quarter.

General and Mrs. Williams received invitations to attend balls and summonses to participate in planning committees for several krewes, including Nereus, Rex, Momus, and Comus. As nieces and nephews from the Moore and Williams families played roles in krewes, the Williamses attended their balls and threw parties for them at home. In 1961 Kemper's nephew Lawrence Moore Williams was Rex, and the Williamses attended most of the major balls that year.

The general's interest in Carnival combined with his passion for collecting and preserving local history. While living in the French Quarter, he began acquiring ephemera, including the first Comus invitations and programs, from 1859 and 1860, as well as invitations, programs, dance cards, and costume and float designs for Rex, Proteus, Nereus, the Twelfth Night Revelers, and other early krewes.

General Williams's efforts established a tradition that continues today. THNOC's Carnival collection contains thousands of items, including doubloons, ball favors, photographs, float and costume designs, jewelry, and more. The collection grows every year, as new pieces of Mardi Gras history find a home thanks to the Williamses' vision.

—LYDIA BLACKMORE



B



C



D



E



A

ON VIEW

Prospect.4: “The Lotus in Spite of the Swamp”

Through February 25, 2018

Laura Simon Nelson Galleries, 400
Chartres Street

Free

A. *Tres hermanas* (Three sisters)

1986

by Tony Gleaton

image courtesy of the Tony Gleaton Photographic
Trust, All Rights Reserved**B. *Bayou Pointe Aux Chenes***

2008; ink jet photoprint

by Monique Verdin

image courtesy of the artist

Prospectors' Delight

THNOC to host two photography shows as part of New Orleans's citywide art triennial.

This winter The Collection will once again participate in Prospect New Orleans, a citywide art triennial dedicated to bringing contemporary art to both traditional and nontraditional gallery spaces across the city. THNOC has been a host site for Prospect installations since the event's inception, in 2008, and the tradition continues this winter, with two Prospect.4 exhibitions of contemporary photography—one by the late Tony Gleaton and the other by Monique Verdin—mounted in The Collection's Laura Simon Nelson Galleries. The shows will run through February 25, 2018.

THNOC's first collaboration with Prospect New Orleans featured a video installation on Creole and Cajun cultures by the Brazilian artist Rosângela Rennó. In 2010 Dawn DeDeaux took over a portion of the Seignouret-Brulatour complex (now the site of The Collection's new museum facility, slated to open next fall) to stage *The Goddess Fortuna and Her Dunces, in an Effort to Make Sense of It All*, an installation inspired by New Orleans native John Kennedy Toole's beloved novel *A Confederacy of Dunces*. Hailed by the *Times-Picayune* as one of Prospect.2's can't-miss shows, the installation featured over 70 life-size mannequins in dunce caps, a giant golden Lucky Dog, and videos of bounce-rap artists Katey Red and Big Freedia performing as the Goddess Fortuna.

In 2014, as a Prospect.3 satellite exhibition, multimedia artist and New Orleans native Xiao Xiao debuted *MirrorFugue: Reflections of New Orleans Pianists*, an interactive installation projecting four different pianists, including Allen Toussaint, onto a player piano. Visitors were invited to sit down at the piano to observe the ghost-like projected hands moving across the keyboard or even to play along in a virtual duet with the musicians' reproduced performances.

Gleaton, who passed away in 2015, began his career as a fashion photographer in New York but left the industry to travel through the Southwest, where he photographed rodeo riders, ranch hands, and cowboys. He was particularly interested in the experiences of Native Americans and black cowboys. This work eventually took him to Costa Chica, a remote region of Mexico, where many of the residents are descendants of enslaved Africans brought to the area during the Spanish colonial era. Gleaton lived in Costa Chica off

and on for several years, and the work he produced became the basis for the exhibition *Africa's Legacy in Mexico*, which toured the US, Mexico, and Cuba. Prospect.4 will exhibit work from both that show and *Cowboys: Reconstructing an American Myth*.

Verdin, a native of southeastern Louisiana, works to document the Houma Nation and the changing landscape of the Mississippi Delta region. Her documentary, *My Louisiana Love*, which screened at The Collection on December 10, captures her family and community as they faced Hurricane Katrina and the Deepwater Horizon oil spill. The exhibition will showcase a collection of her photographs as well as a palmetto tapestry interwoven with photographic images. —AMANDA

B MCFILLEN



OFF-SITE

Abuzz with Carnival Spirit

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



Peter Mayer Advertising was provided with 57 seconds of Jules Cahn video footage and one still image from the Charles L. Franck Studio Collection for use in a recent **Dixie Beer** advertising campaign. The commercial is currently airing regionally.

Jefferson City Buzzards Mardi Gras Day parade
1968; 16mm film
by Jules L. Cahn
Jules Cahn Collection at The Historic New Orleans Collection, 2000.78.4.24



The **Travel Channel** recently reproduced an image of casket girls for use in an episode of *Mysteries of the Museum*.

Arrival of the Casket Girls
by L. J. Bridgman, draftsman
illustration from *The Story of Louisiana*
Boston: D. Lothrop, [ca. 1888]
1974.25.10.40



New Orleans Tourism and Marketing Corp. was provided with 228 seconds of Jules Cahn footage and one still Michael P. Smith image for use in its current "One Time, in New Orleans" national tourism campaign. The on-air commercial component was debuted during the New Orleans Saints Monday Night Football game on September 11. The images are also being incorporated into various print materials.

Trombone Shorty onstage with Bo Diddley at New Orleans Jazz and Heritage Festival

1990
photograph by Michael P. Smith © The Historic New Orleans Collection, 2007.0103.2.27

The **Louisiana State Museum** has borrowed one painting for inclusion in its exhibition *Iris and the Goddesses of Carnival*, on view through December 30, 2018.



Portrait of Irma Mellaney Strode
between 1952 and 1959;
painting
by Hollinger
gift of Joy B. Oswald,
2003.0108.1

The **Mississippi Museum of Art** in Jackson has borrowed 18 artworks, chiefly drawings and engravings, for its exhibition *Picturing Mississippi, 1817–2017: Land of Plenty, Pain, and Promise*, on view through July 8, 2018.

Marriage of a Colored Soldier at Vicksburg by Chaplain Warren of Freedmans Bureau
between 1866 and 1871; pencil and Chinese white
by Alfred Rudolph Waud
1965.71

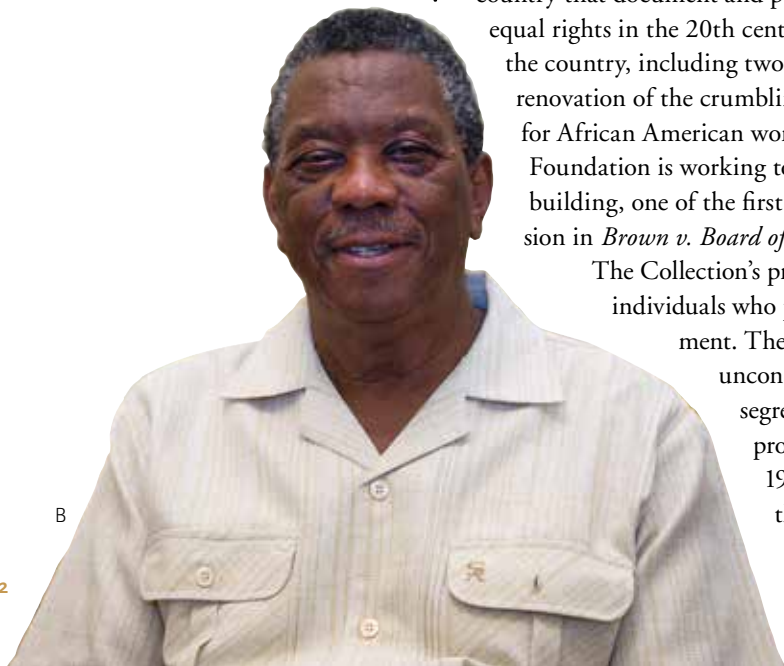
Naturels en Hyver (Natives in winter)
1758; engraving
by Antoine Simon Le Page du Pratz
1980.205.31



A. Federal agents escorting Leona Tate, one of the “McDonough Three,” into McDonough No. 19 amid protest (detail)

1960
by Jules L. Cahn, photographer
Jules Cahn Collection at The Historic New Orleans Collection, 1996.123.1.107

B. Raphael Cassimere Jr., 2017



Testifying to the Struggle

THNOC wins a grant from the National Park Service to document the oral histories of civil rights veterans.

In January, The Historic New Orleans Collection was awarded a grant from the National Park Service to help fund its New Orleans Civil Rights Movement Oral History Project. The \$23,360 grant is part of the NPS’s large-scale effort to sponsor projects around the country that document and preserve sites and stories related to African Americans’ fight for equal rights in the 20th century. In all, the NPS awarded \$7.7 million to projects across the country, including two others in Louisiana. In Lafayette, a grant will finance the renovation of the crumbling Holy Rosary Institute historic site, an industrial school for African American women erected in 1913. And in New Orleans, the Leona Tate Foundation is working to open a civil rights museum in the old McDonough 19 building, one of the first schools to be integrated following the Supreme Court decision in *Brown v. Board of Education*.

The Collection’s project is centered on the gathering of oral testimony from individuals who participated in or were witness to the local civil rights movement. The years between 1954—when *Brown v. Board* rendered unconstitutional the “separate but equal” doctrine that underpinned segregation—and 1976 are the primary focus of the oral history project. Within that broader time frame, the late 1950s and 1960s are of particular interest. It was during those years that the city struggled to desegregate, in the face of resistance from



many white New Orleanians. The oral histories will revisit seminal events such as school integration; the Consumers' League of Greater New Orleans's boycott of Dryades Street merchants, over the latter's refusal to offer non-janitorial employment to African Americans; Canal Street lunch counter sit-ins; freedom rides; and voter registration efforts. Civil rights activists in New Orleans not only played a major role in desegregating the city but also a substantive role in the larger, national movement for equality, and the broader purpose of THNOC's project is to further document this history.

The Collection plans to interview 30 individuals in the hopes of collecting roughly 50 hours of oral testimony. These efforts, which build upon THNOC's existing, robust oral history program, have already begun. "The perspectives being captured in the interviews add complexity and texture to our understanding of the local civil rights movement and draw attention to long-neglected historic sites in the city that were important in the struggle," noted THNOC Oral Historian Mark Cave. Interviewees include local members of the Congress of Racial Equality (CORE), students who integrated public education in the city, and others who fought for racial equity. Since receiving the grant, Cave has conducted interviews with Sybil Morial, whose recent memoir, *Witness to Change: From Jim Crow to Political Empowerment* (2015), documents her cofounding of the Louisiana League of Good Government, which worked to register African Americans to vote; Raphael Cassimere Jr., a professor emeritus at the University of New Orleans and former six-term president of the NAACP Youth Council; and Dodie Smith-Simmons, who became a civil rights activist at age 15 and participated in the 1961 freedom rides to test compliance of integrated buses, rest stops, and transit terminals.

After collecting the oral histories, THNOC will use the grant to improve public access to them. Transcriptions of each interview will be available, along with the audio itself, free of charge to the public via the reading room in the Williams Research Center. Additionally, the grant will allow The Collection to film a selection of the oral testimonies. The completed videos will also be available at the WRC and online via a dedicated web presence.

Further work will be undertaken by THNOC's education department, which will create a lesson plan for grades 7–9 and a teacher workshop based on the oral histories. This portion of the project will help ensure that the hard-fought efforts of 20th-century civil rights advocates reach the next generation of New Orleanians as they learn the history of their city. —ERIC SEIFERTH

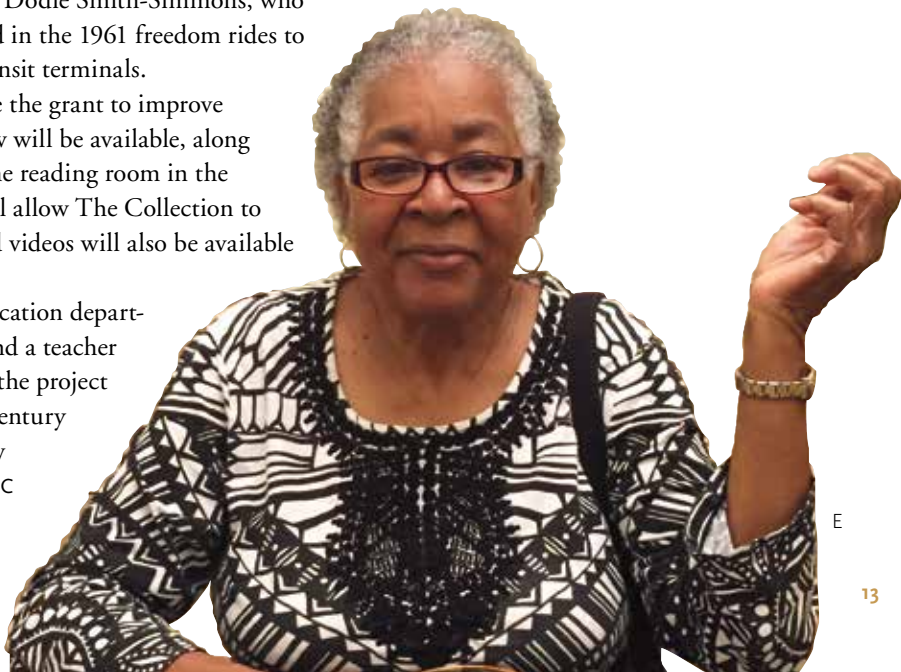


C. Iris Turner Kelso, Lindy Boggs, Sybil Morial, and Mrs. Waldo Bernard at a League of Good Government luncheon

1965
gift of the estate of Iris Kelso, 2004.0059.30

D. **CORE-lator no. 88**
New York: Congress of Racial Equality, April 1961
2016.0074

E. Dodie Smith-Simmons, 2017





ON THE JOB

Mallory Taylor

POSITION: Assistant curator, on staff since 2013

ASSIGNMENT: Help design custom storage for cased photographic objects

As an assistant curator, I take on a variety of duties, including preservation care for collection objects. My colleagues and I are constantly staying abreast of new developments in technology and research regarding collections-management best practices, so that, if needed, we can shift the way we care for our holdings. In recent years, for example, we revised our method of housing and storing cased photographic objects, which can include images made from several different processes but most commonly include daguerreotypes and ambrotypes. These processes were employed from 1839 into the 1860s.

A cased daguerreotype or ambrotype is an assemblage of many parts besides the image itself, including a case, which is constructed either out of wood or thermal plastic; a brass mat; and a thin metal frame known as the brass preserver. Daguerrotypes, which are developed on metal, have a cover glass to protect the image; ambrotypes are developed on glass, with a black backing. Because of the fragility of the photographs, the cases act as protective barriers as well as decorative keepsakes. The two sides are hinged, with a clasp to keep the case closed and secure. Once opened, the left side of the case is typically lined with velvet or another fine fabric embossed with a design and/or the maker's name and studio address. The brass mat is placed over the glass and then the preserver is placed on top of the mat, securing the components as one. The bundle is then typically placed in the right side of the case. Because of all the various materials and pieces of this one object, preservation is a true challenge, and I must consider the many environmental conditions and chemical processes that could contribute to deterioration.

A main concern in storing cased photographic objects is the position in which they are stored. In recent years, conservators have discovered that the previous best practice, laying them flat, could lead to deterioration of the image. Condensation from an influx in humidity and rise in temperature can cause "weeping glass," also known as glass deterioration. Tiny, microscopic water droplets form inside on the glass and eventually drop onto the photograph, which eventually deteriorates.

Dana Hemmenway, senior photograph conservator at the Library of Congress, served as courier for several items loaned to THNOC for the 2014–15 exhibition *Andrew Jackson: Hero of New Orleans*. John H. Lawrence, director of museum programs, Associate Curator Jude Solomon, and I had an opportunity to speak with her regarding current and best

A. Custom housing for ca. 1855 daguerreotype portrait of Albert G. Brice (*gift of N. West Moss, 2015.0412.2.5*)

B. Cased photographic objects are now stored vertically in vault drawers with Ethafoam supports.



A



B

practices for our photographic holdings, and she suggested finding a way to store our cased objects vertically, so as to prevent damage caused by weeping glass. Working with limited shelf space, Jude and I teamed up with the preparation department to design a structure that would support the cased photographic objects in vault drawers. First, I created custom housings for each object using archival materials; each item's accession number is inscribed in pencil at the top of the housing for easy identification, and a printed thumbnail image on the front shows the photograph inside.

Once the cased photographs were in their new housings, Robert Gates, assistant preparator, measured their widths and created the larger storage structure using Ethafoam, a polyethylene material used frequently in archiving. The structure fits in the bottom of the vault drawers and has several strips where the objects are placed vertically. The Ethafoam is soft yet durable, placing minimal pressure on the object.

The project took several months to complete, during which time I also worked with manuscripts staff to move our cased photographic objects from their former location, in manuscript boxes, into the new storage structure. In addition to better preventing deterioration, this new method groups all our photographic objects in one central location, allowing staff better access to these historical images for the benefit of researchers. —MALLORY TAYLOR

STAFF NEWS

New Staff

Mitch Pendleton, library cataloger.
Volney Hill, development coordinator.
Jamie Braun, **Gretchen Byers**, **Danielle Goldberg**, **Anne Lestelle**, and **Regine McClain**, volunteers.

The Collection recently hosted **Juliette Gaultier**, an intern from the École nationale des chartes in France. During her two-month internship, Gaultier helped catalog French-language manuscript collections.

Changes

The docent department is now known as Visitor Services, and staff received new titles to match. **Lori Boyer**, head of visitor services. **Chris Cook**, training coordinator. **Malinda Blevins**, **Kurt Owens**, **Dylan Jordan**, **George Schindler IV**, **Cecilia Hock**, and **Joanna Robinson**, interpretation assistants. **Joan Lennox**, **Betty Killeen**, **Charlotte Hoggatt**, **Laura Jordan**, **Albert Dumas Jr.**, visitor services assistants. **Elizabeth Ogden** is now visitor services assistant / project specialist.

In the Community

THNOC had a strong presence at the Southeastern Museums Conference, held September 11–13 in New Orleans, with staffers presenting on a variety of panel discussions. Marketing Associate **Anne Robichaux** was part of the talk “Social Media with a Shoe String Staff,” while **Jenny Schwartzberg**, education coordinator, and **Robert Ticknor**, reference associate, participated in “Beyond the Field Trip: Strategies for Long-Term Educational Collaborations.” Cultural Institute of the South Coordinator **Sarah Duggan** and **Lydia Blackmore** presented “When the Historical is Personal: Interpreting Decorative Arts in Private Homes.”

In October, Head of Reader Services **Rebecca Smith** presented a talk on integrating archival research into the history classroom at the Louisiana Archives and Manuscripts Association's annual meeting.

In November, Curator of Decorative Arts **Lydia Blackmore** presented the talk “China Palaces: Ceramics Retailers in 19th-Century New Orleans” at the American Ceramics Circle Symposium in New Orleans.

In September **Jessica Dorman**, director of publications, and **Kevin T. Harrell**, library processor, discussed *TriPod: New Orleans@300* on a panel titled “Past, Present, Podcast: The Challenges of On-Air History” at the annual meeting of the American Association for State and Local History, held in Austin, Texas.

Awards

The Louisiana Archives and Manuscripts Association (LAMA) presented **Carol O. Bartels**, director of technology, with the I. Bruce Turner Distinguished Service Award, in recognition of outstanding dedication and service to LAMA and valued contributions to the archival community of Louisiana.

In September *The Historic New Orleans Quarterly* and its designer, **Alison Cody**, received an honorable mention in the newsletters/calendars category from the American Alliance of Museum's 2017 Publications Design Competition.

Publications

Senior Curator **Judith H. Bonner** and her husband, **Thomas Bonner Jr.**, are coeditors of the forthcoming edition of *Sherwood Anderson and Other Famous Creoles*, originally published in 1926 and written by William Spratling and William Faulkner. The Bonners have written a new introduction as well as 43 biographies of the artists, writers, and French Quarter personages described in the book. The new edition, published by Pelican Press, will be available in spring 2018. The Bonners recently presented a lecture on the book at the South Central Modern Language Association Conference in Tulsa, Oklahoma.



FOCUS ON PHILANTHROPY

Dot Weisler

In the middle of her bedroom, just off the library of her Garden District home, Laussat Society member Dot Weisler has a petite four-poster bed with a soft pink canopy. Rare for its blending of button and spool motifs, the antique Victorian bed signifies Weisler's love of antiques and art as well as the generosity and love of her father, the late antiques dealer Ulrich Rosen. When Weisler was a little girl, growing up in uptown New Orleans, Rosen searched for months for the bed and then fended off customers who longed to buy it from him—all to give his daughter something fit for royalty. "Daddy made dreams come true," Weisler said of her father, who died suddenly in 1949, at age 45. "He and I had such a special, close relationship."

Weisler loves sharing her father's life story. It's the perfect kind of rags-to-riches immigrant tale that America has produced countless times over: Rosen was only 12 when he left his hometown in Austria and, in 1919, moved to the United States. After some time in New York, he landed in New Orleans and began working as a stock boy at Sears Roebuck. He was 15 years old, with a third-grade education, but he worked hard, teaching himself English by going to movies "every spare minute he wasn't working," Weisler said. "He saved every penny he made." By the mid-1920s, he'd learned

about home furnishings and saved enough money to open an antiques shop in the French Quarter. In 1940 he was one of the first dealers to move from Royal to Chartres Street, a decision that other dealers warned could bankrupt him. Instead, his shop, which occupied a building known as the Ice House at Toulouse and Chartres Streets—it currently serves as The Collection's Publications, Marketing, Education, and Security offices—thrived. Rosen subsequently purchased several properties in the French Quarter on and around Chartres Street and the Court of Two Sisters on Royal Street.

Weisler loved visiting the French Quarter to see her father at work. As she walked down Royal from the Canal streetcar stop, other antiques dealers would see her pass and phone Rosen to let him know she was on her way. "The French Quarter was like a family," she said. "It wasn't a place where people went to party. It was a place you lived."

Weisler and her father loved selecting new items to put in the family home. "He and I would walk around the house and decide where to put them," she remembered. This love of collecting remains with Weisler today, from the tortoiseshell trinkets on a side table to the many paintings occupying the walls. Weisler's close friend George Jordan—a key player in bringing

the Laura Simon Nelson Collection to THNOC—first got her interested in fine art. Visiting his apartment, she "fell in love" with a 17th-century Dutch still life of flowers attributed to Gaspar Verbruggen and bought it from Jordan not long after. "That was the beginning," she said.

Weisler's "passion for pretty" was shared with her husband, Jack Weisler, a psychoanalyst and founder of River Oaks Hospital. Jack was an "opera maniac," she said. The Weislers have three daughters—Debbie Fallis, Donna Baus, and Dianne Lowenthal—and five grandchildren. Jack passed away in 2010, after 55 years of marriage.

Weisler, who has hosted THNOC's annual Laussat Society Gala, said she supports The Collection because it shares the same mission she and her father held so dear. "They collect New Orleans history and preserve it and love it," she said. "They give much more than you can give to them." Trips to the French Quarter to visit The Collection remind her of a bygone time, when she was the star of her father's shop. "He was so proud of me. Sometimes [his friends] would ask me to tap dance, out on the corner at Chartres and Toulouse—and I would!" Knowing that THNOC now occupies her father's building, Weisler said that "in more ways than one, visiting The Collection is like going home." —MOLLY REID





For the 15th Les Comédiens Français Lecture, THNOC screened the 1923 silent film *The Hunchback of Notre Dame* with live, improvised musical accompaniment by pianist Karol Mossakowski.

Become a Member

BENEFITS OF MEMBERSHIP

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

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

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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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Pamela D. Arceneaux,
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Founder Individual \$35

Founder Family \$65

Full membership benefits

Family memberships are for one or two adults and any children under 18 all residing in a single household, or for one member and a guest.

Merieult Society \$100

Full membership benefits plus:

- a special gift

Mahalia Society \$250

Full membership benefits plus:

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

Caillot Circle Individual \$250

Caillot Circle Couple \$400

(ages 21–45, plus the young at heart)

Full membership benefits plus:

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

Jackson Society \$500

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)
- free admission to all evening lectures

Laussat Society

\$1,000

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)
- free admission to all evening lectures
- invitation to annual gala

Bienville Circle

\$5,000

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)
- free admission to all evening lectures
- invitation to annual gala

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

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July–September 2017

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

The board of directors and staff of The Historic New Orleans Collection in memory of Marlene Jaffe—*Sounding American: Hollywood, Opera, and Jazz* (Oxford Music/Media Series) by Jennifer Fleege (Oxford and New York: Oxford University Press, 2014)
The board of directors and staff of The Historic New Orleans Collection in memory of Abbye Alexander Gorin, PhD—*Pioneer Photographers from the Mississippi to the Continental Divide: A Biographical Dictionary, 1839–1865* by Peter E. Palmquist and Thomas R. Kailbourn (Stanford, CA: Stanford University Press, 2005)
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Mrs. William K. Christovich in memory of Abbye Alexander Gorin, PhD—*Poverty Point: Revealing the Forgotten City* by Jenny Ellerbe and Diana M. Greenlee (Baton Rouge: Louisiana State University Press, 2015)
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Mr. and Mrs. John H. Lawrence in memory of Irma Marie Stiegler—*The Furniture Bible: Everything You Need to Know to Identify, Restore and Care for Furniture* by Christophe Pourny and Jen Renzi (New York: Artisan, 2014)
Florence M. Jumonville in memory of Irma Marie Stiegler—*New Orleans, New Elegance* by Kerri McCaffety (New York: Monacelli, 2012)

ON THE SCENE

Thanking Good Friends and Making Headlines

On October 19, The Collection honored its top donors with the annual **Bienville Circle and Laussat Society Gala**, hosted this year by Penny and Jack G. Bryant. At the event, THNOC Deputy Director Daniel Hammer announced that the members' 2017 donations would go toward restoring the historic courtyard staircase in The Collection's new exhibition center at 520 Royal Street. The staircase will be named after the Laussat Society and Bienville Circle.

A. Christine R. and V. Price LeBlanc Jr.

B. E. Alexandra Stafford and Raymond M. Rathlé Jr.

C. Penny and Jack G. Bryant

D. Jack Pruitt and St. Denis J. Villéré

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F. John Bullard and Catherine Burns Tremaine

G. Alvin A. and Penny Baumer

H. Louise C. Hoffman, Mark Cave, Patricia Murphy, and Daniel Hammer



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On July 24, at a special press conference in the Counting House, THNOC announced four of its cornerstone projects that will commemorate **New Orleans's tricentennial**. In addition to Executive Director Priscilla Lawrence, the speakers included state, city, and international officials.

I. Deputy Director Daniel Hammer, Lt. Governor Billy Nungesser, Executive Director Priscilla Lawrence, David Kerstein, and City Councilmember-at-Large Jason Williams

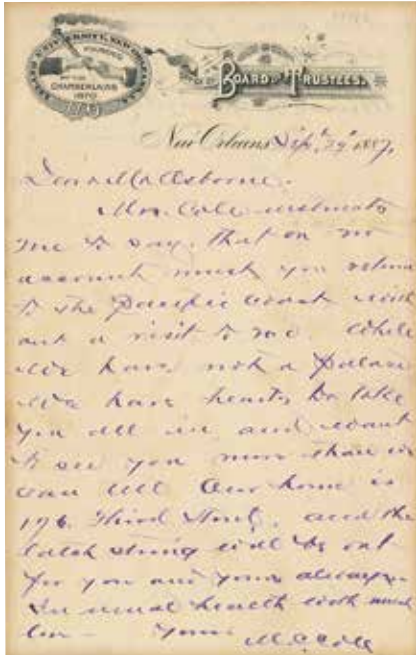
J. Kissie Matthews and Carroll Morton, of the 2018 Tricentennial Commission

K. Sybil Morial and Scott Hutcheson, cultural policy adviser to Mayor Mitch Landrieu

L. Bivian "Sonny" Lee and Lauren Darnell

M. Pearl Ricks, Lauren Noel, and Melanie Merz

Related Holdings



Letter from Morris C. Cole, president of Leland University, to Henry Zenas Osborne

September 29, 1887
2015.0517 / MSS 833



Central Congregational Church
between 1978 and 1997; graphite and pastel
by Nathaniel C. Curtis
2003.0176.2



Straight University Testimonial of Merit awarded to James W. Vance

June 29, 1870
signed by Ebenezer Tucker, teacher, and J. W. Healy, president
92-48-L.331.2868 / MSS 520.3102



ACQUISITION SPOTLIGHT

Setting the Record Straight

Straight University and Professor H. H. Swain Collection

2017.0181 / MSS 908

The American Missionary Association established Straight University in 1868 as an educational institution for African Americans in the South. The university, later known as Straight College, was named for philanthropist Seymour Straight (1816–1896), who provided the initial endowment. He was committed to the prosperity of African Americans in New Orleans and envisioned a nondenominational school in the city open to black men and women.

The college offered elementary, college-prep, and teacher-training levels as well as advanced courses in law, medicine, music, and theology. The law school produced an array of distinguished graduates who fought against Jim Crow segregation in the South, including Louis A. Martinet (class of 1876) and Rodolphe L. Desdunes (class of 1882)—both founding members of the Comité des Citoyens (citizens' committee), which helped orchestrate Homer Plessy's arrest for violating the Separate Car Act in 1892. Although the law school was discontinued in 1886, the college maintained instruction in liberal arts, industrials arts, and teacher training until 1935, when it merged with New Orleans University to form Dillard University.

Henry Hunting Swain (1863–1941), a native of Rhode Island, earned his PhD from the University of Wisconsin. He joined the faculty in the grammar department at Straight University in 1884, after having taught at educational institutions in Wisconsin, Montana, and South Dakota. The collection includes correspondence between Swain and the American Missionary Association regarding his employment at the university, ephemera from the World's Industrial and Cotton Centennial Exposition, and tickets and bills of fare from Swain's travels. Additionally, the collection contains concert programs from the university's music department, invitations to school events held at Central Congregational Church, a catalog of faculty and lectures, a multisubject exam, photographs of students and faculty, and an account of students with overdue tuition.

—HEATHER N. GREEN

RECENT ADDITIONS

Memories of the Onward and a “Holmes-made” Rulebook



Louis Cottrell Jr. Collection

2017.0265

The Historic New Orleans Collection is excited to announce the Louis Cottrell Jr. Collection, an important addition to the institution's holdings on traditional jazz. Like many local musicians, Cottrell (1911–1978), a jazz clarinetist, grew up in a musical family. His father, Louis Cottrell Sr., was a drummer who helped form the Onward Brass Band in 1895, which Cottrell Jr. led as an adult. As a young musician, Cottrell studied with Lorenzo Tio Jr. and Barney Bigard, further linking him to the first generation of jazz musicians. In addition to his work with the Onward, Cottrell led his own band and, over the course of his career, played with a number of New Orleans greats including Paul and Louis Barbarin, Peter Bocage, Danny Barker, and others.

In addition to his work on the bandstand, Cottrell served as president of the American Federation of Musicians Local 496. For most of the 1960s, segregation in New Orleans prohibited blacks and whites from performing together; as a result, the city had separate musicians unions. Beginning in 1965, Cottrell served as president of the African American local for many years, and in 1969 assisted in the merger of the two unions, after which he remained a member of the board of directors.

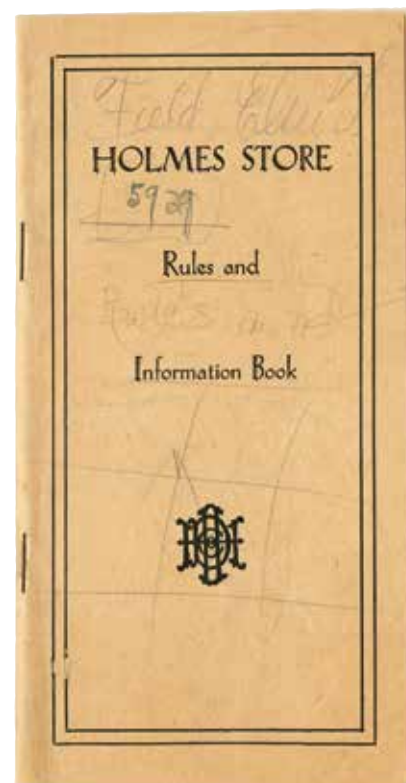
The collection includes a number of items from Cottrell's career as both a musician and union leader, including rich information on the traditional jazz scene in New Orleans during the 1950s, '60s, and '70s. Among the photographs in the collection are 16 works by noted jazz photographer Grauman Marks, whose work also appears in the William Russell

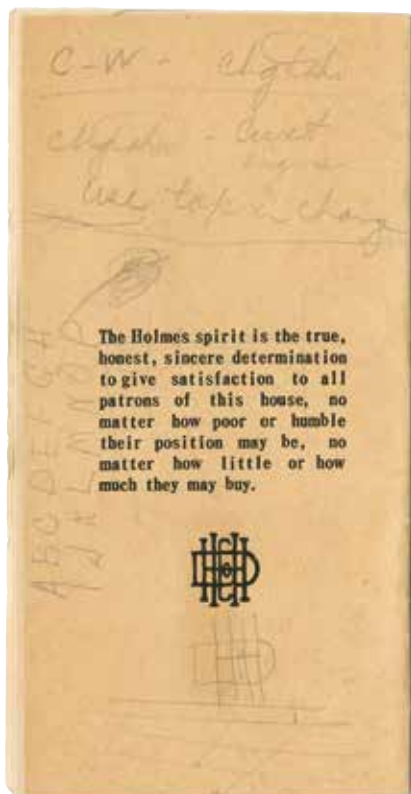
Jazz Collection. Correspondence between Cottrell and scholars and musicians, as well as performance programs and documents related to the Local 496, highlight his role as a leading voice within the traditional jazz scene of midcentury New Orleans. —ERIC SEIFERTH

Holmes Store Rules and Information Book

gift of Georgia D. Chadwick, 2017.0171

D. H. Holmes Co. was once considered the largest department store in the South, expanding to 18 sites by the time it was sold to the Dillard's chain in 1989. Although it has been over a quarter century since its closing, many New Orleanians still hold nostalgic memories of shopping expeditions to D. H. Holmes, especially the main store at 817–19 Canal Street, now the location of the Hyatt Centric French Quarter hotel. Meeting friends “under the clock” at the Canal Street entrance, being assisted by a favorite salesperson, enjoying a meal or snack at either the restaurant or the cafeteria, and selecting favorite “Holmes-made” confections and baked goods to take home all contributed to the pleasurable experience





D. H. Holmes strove to provide to its customers.

Other New Orleanians will recall their service in D. H. Holmes's employ, and The Collection now has a behind-the-scenes look at life on the job at the beloved department store. An instructional pamphlet provided to employees of D. H. Holmes was recently donated by Georgia D. Chadwick. *Holmes Store Rules and Information Book*, dated in type October 1, 1938, is dedicated to the company's founder, Daniel Henry Holmes (1816–1898). It gives the date of the company's founding as April 2, 1842, and includes instructions on store policies regarding a variety of issues—employee entrance and exit (on Bourbon Street), store hours, weekly pay (distributed on Saturday morning), dress regulations, employee discounts (10 percent to employees and their dependents/spouses for most items), smoking, eating, telephone usage, in-house nursing service, group hospitalization, life insurance, pension, employee credit union, and complaints (“Authority is not granted employes [*sic*] on the floor to say ‘NO’ to customers”).

The company's creed, stated on the back cover, reads, “The Holmes spirit is the

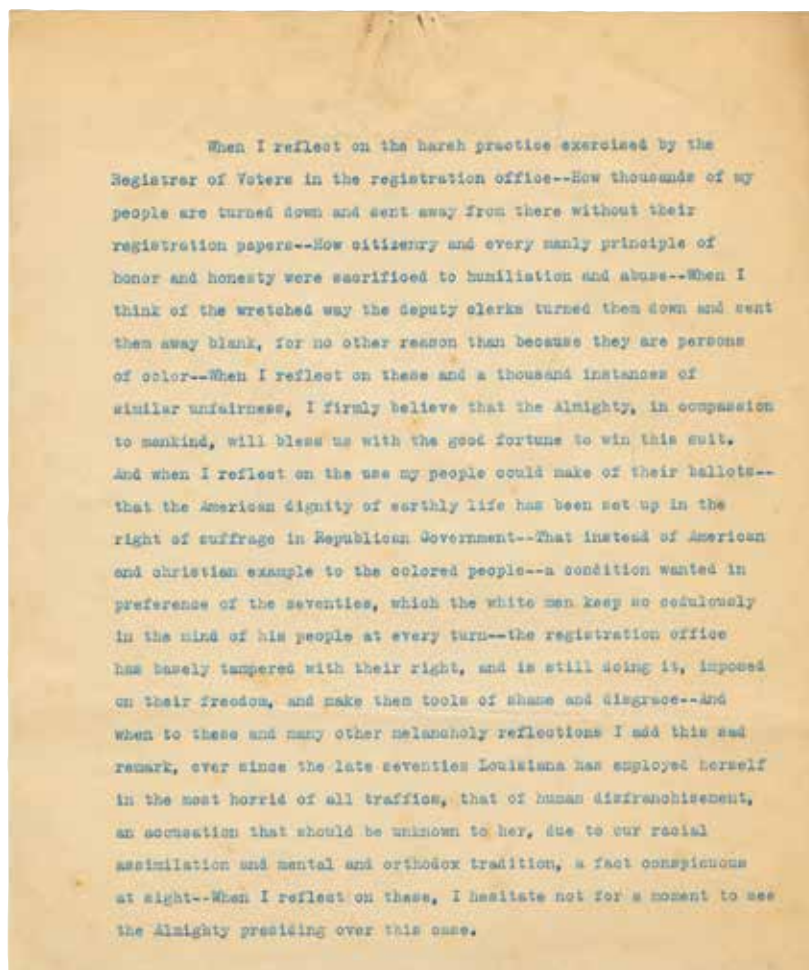
true, honest, sincere determination to give satisfaction to all patrons of this house, no matter how poor or humble their position may be, no matter how little or how much they may buy.” —PAMELA D. ARCENEUX

Antoine M. Trudeau Sr. Collection 2016.0494 / MSS 809

Antoine M. Trudeau (1890–1956) was a civic leader, civil rights advocate, and cofounder of Safety Industrial Life Insurance and Sick Benefit Association, a company operated by and for the African American community of New Orleans. This manuscript collection is divided into two parts and covers the business and civic sides of Trudeau's career. The first series, covering the 1930s and '40s, deals with Safety Industrial Life Insurance and contains documents related to the operations of the company. Of particular note is the “duties of my desk” section, which dates to the summer of 1948, when employees at all levels of the company were asked to write down a list of their job responsibilities. Other documents include sample insurance policies and

blank forms showing the variety of plans available.

The second part of the collection documents Trudeau's work as a civil rights advocate as well as his involvement with various social and civic organizations around New Orleans. Trudeau, who would serve as an official in the New Orleans branch of the NAACP, was recruited by the organization to serve as a plaintiff in its 1930 suit challenging voter-registration restrictions. This series of the collection contains information from that lawsuit, which ultimately failed, and rulings from the district and appellate courts on the case. Other items include a program from the NAACP's 1929 convention in Cleveland; transcripts of speeches given by Congressman Arthur W. Mitchell of Illinois, the first African American elected to Congress as a Democrat; and copies of speeches Trudeau gave on a variety of different topics. “Man becomes great by applying himself to any particular thing which he likes with sufficient devotion to effect attainment,” he wrote in an undated speech titled “Resolved: Genius Is Not a Gift.” “By keeping constantly at a thing, you are bound to master it someday.” —ROBERT TICKNOR



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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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NEW ORLEANS

MITCHELL J. LANDRIEU, MAYOR

Making New Orleans Home *A Tricentennial Symposium*

Thursday–Sunday, March 8–11, 2018

free and open to the public

no registration required

FEATURED SPEAKERS

Cokie Roberts, NPR political commentator

Isabel Wilkerson, author of *The Warmth of Other Suns:
The Epic Story of America's Great Migration*

Walter Johnson, director of the Charles Warren
Center for Studies in American History
at Harvard University

SPECIAL EVENTS

Block party and opening reception

New Orleans, the Founding Era

Friday, 500 block of Royal Street

Special edition of **Music at the Mint** concert series

Saturday, Old US Mint

Lectures and panel discussions on

French Quarter archaeology, the slave trade, Native Americans,
New Orleans architecture, civil rights, music, free people of color,
religious life, and much more

At locations throughout the city

Tulane University, University of New Orleans, Xavier University,
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ADDRESS SERVICE REQUESTED



FROM THE SHOP

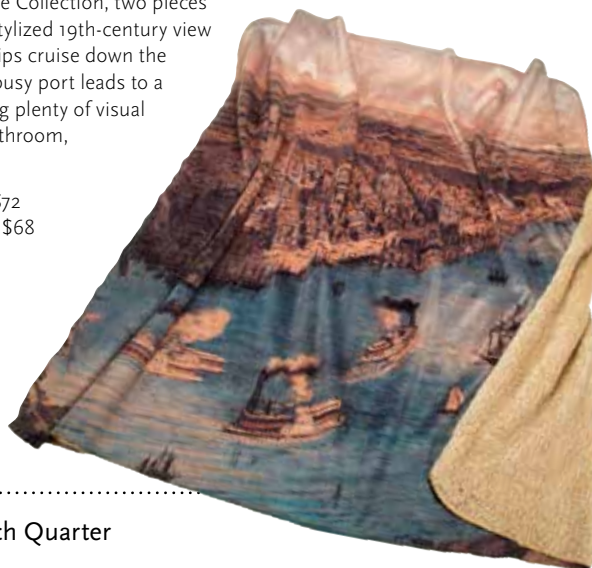
Bringing the Mississippi home

New from The Shop at The Collection, two pieces of home decor feature a stylized 19th-century view of New Orleans. Steamships cruise down the Mississippi River while a busy port leads to a bustling city scene, serving plenty of visual interest to liven up any bathroom, bedroom, or sofa.

50" x 60" throw blanket, \$72
70" x 70" shower curtain, \$68

View of the New-Orleans

ca. 1851; lithograph
by John Bachmann, Léon
Auguste Asselineau, and
Auguste Bry
1939.6



 The Shop
at The Collection
THE HISTORIC NEW ORLEANS COLLECTION

533 Royal Street, in the French Quarter
Tuesday–Saturday: 9:30 a.m.–4:30 p.m.
Sunday: 10:30 a.m.–4:30 p.m.
(504) 598-7147

Shop online at www.hnoc.org/shop