



THE HISTORIC  
NEW ORLEANS  
COLLECTION  
QUARTERLY

Volume XXIII, Number 3

Summer 2005

PRINTMAKING  
*In*  
New Orleans



VIEW OF JACKSON SQUARE, NEW ORLEANS.

# A Season for Art

## Printmaking in New Orleans Scheduled for Fall Delivery

**P**rintmaking in New Orleans, a joint publication of The Historic New Orleans Collection and the University Press of Mississippi, is the first book to survey the history of prints and related media associated with New Orleans and Louisiana.

### REFLECTING NEW ORLEANS'S THRIVING 19TH-CENTURY SHEET MUSIC INDUSTRY...

The book's fourteen essays—each originally presented at a session of the North American Print Conference co-sponsored by The Historic New Orleans Collection, the New Orleans Museum of Art, and the Louisiana State Museum—address different aspects of the art and craft

of printmaking. In the process, they illuminate the history of the city and region: European exploration; urban development; architecture; commerce; transportation; religion; politics; music; Mardi Gras; foodways; changing technologies; and changing artistic tastes. Prints are documents of everyday life—documents uniquely suited to capture the particularity and rich complexity of life in New Orleans.

By and large, local and regional printmakers did not produce elaborate pictorial images in the manner of Currier and Ives or Louis Prang—images designed to enhance the parlors and offices of middle-class America. Instead, many local artists specialized in genres often overlooked in broad surveys of the history of prints. Few locales, for instance, can match New Orleans in the production of sheet music. The fantasy world of Mardi Gras imagery is almost purely a local phenomenon. And while other cities may have produced product labels of similar vintage and quality, those created in New Orleans reflect its specialized industries and tastes. Illustrations of buildings—whether large chromolithographs or small-scale illustrations on letterheads and invoice forms—present unique neighborhood vistas. Over the centuries, New Orleans printmakers have captured the incomparable character, history, and popular culture of the region. *Printmaking in New Orleans* introduces their art to a broader audience.

The book is dedicated to the memory of John A. Mahé II (1948–1991), former senior curator at The Historic New Orleans Collection and organizer of the 1987 print conference. The images reproduced here can only hint at the rich treasury of materials displayed and discussed in this long awaited volume. (For ordering information, see page 15.)

—drawn from editor *Jessie Poesch's* introduction to the book



*"The Picayune Frog Polka" by Alphonse Barra, 1894. M. F. Dunn and Bro., lithographer and engraver. Chromolithograph (86-1542-RL). As both Jessie Poesch and Alfred Lemmon observe in their essays, sheet music covers reflect the developing profile of the city and the expanding commercial potential of printmaking. The New Orleans Daily Picayune's weather frog was introduced on January 13, 1894, to accompany the daily forecast. After an absence of approximately 19 years, the weather frog was reintroduced on July 6, 1955, and appears to this day in the Times-Picayune.*

## TRANSFORMING PRODUCT LABELS INTO WORKS OF ART...



Can label for Woman's Club Brand Coffee by Walle and Co., Ltd., lithographer; Susus Frederick Von Ehren, probable designer, between 1916 and 1920. Chromolithograph (1979.369.25). Commercial product labels are rich resources for historians of printmaking—and perhaps no product can match coffee as a stimulus to scholars and to the local economy. Whereas 19th-century consumers bought freshly ground coffee from local grocers in plain brown paper bags, 20th-century consumers began to select among brands of packaged coffee distinguished by unique colorful labels. Jessie Poesch surveys product labels in her introduction, and Kellye Rosenheim discusses their manufacture in her chapter on chromolithography.

## ILLUMINATING THE HISTORY OF THE REGION...



View of Jackson Square, New Orleans, Louisiana by Pessou and Simon, 1855. Color lithograph (1948.3). Priscilla Lawrence's chapter on pre-Civil War lithography traces the careers of many of New Orleans's earliest lithographers, such as Louis Lucien Pessou and Benedict Simon, P. Langlumé, J. B. Pointel du Portail, Jules Manouvrier, Paul Cavallier, and Louis Xavier Magny.

## SHOWCASING THE TALENTS OF NOTED LOUISIANA ARTISTS...



Eliza Field, Eliza Dubourg Field, and Odile Field by Jules Lion, 1838. Lithograph (1970.11.141). Patricia Brady discusses the artistic contributions of Jules Lion, a prolific antebellum lithographer known for his portraits of leading Louisianians.



The Solidity of Shadows, Number One by Clarence John Laughlin, 1953. Photoprint (1981.247.1.1080). John Lawrence's chapter on the photographic work of Clarence John Laughlin explores the purist aspects of Laughlin's photographs rather than the manipulated work for which he is better known, arguing that Laughlin's ability to work within a strong, almost rigid tradition and still speak with distinction and clarity is what made him a visionary.

## THE CHAPTERS

Introduction: Printmaking in New Orleans  
*Jessie J. Poesch*

Publicizing a Vast New Land: Visual Propaganda for Attracting Colonists to Eighteenth-Century Louisiana  
*Gay M. Gomez*

Walking the Streets of New Orleans: Printed Maps and Street Scenes  
*John A. Mabé II*

"The Art Preservative of All Arts": Early Printing in New Orleans  
*Florence M. Jumonville*

A Pelican's-Eye View: The Urban Growth of New Orleans Through Bird's-Eye Views  
*John Magill*

A New Plane: Pre-Civil War Lithography in New Orleans  
*Priscilla Lawrence*

Playing New Orleans: The City's Neighborhoods and Sheet Music  
*Alfred E. Lemmon*

A Louisiana Architect's Prints and Drawings: The Works of Marie Adrien Persac, 1832-1873  
*Barbara SoRelle Bacot*

Jules Lion, F.M.C.: Lithographer Extraordinaire  
*Patricia Brady*

Local Color: Chromolithography in New Orleans  
*Kellye M. Rosenheim*

Illustrated Periodicals in Post-Civil War New Orleans  
*Judith H. Bonner*

Morris Henry Hobbs: In Old New Orleans  
*Claudia Kheel*

Purist Aesthetic and Tradition in Clarence John Laughlin's Photographs: Solid Foundations for the Third World of Photography  
*John H. Lawrence*

Twentieth-Century Artists/Printmakers in New Orleans  
*Earl Retif*

Caroline Durieux: Louisiana's Master Printmaker for the Twentieth Century  
*H. Parrott Bacot*

# BUCKTOWN REMEMBERED

## *The Art of Jeannette Boutall Woest*

In the last quarter of the 19th century, planned recreational areas, often situated near bodies of water, rose up across the country. Bucktown, situated on Lake Pontchartrain, offered New Orleanians the opportunity to swim, fish, boat, dine at seafood restaurants, and attend annual boat races. At the peak of its popularity as a resort community, in the early 20th century, Bucktown welcomed an influx of vacationers who rented camps for weekends or entire summers. Many arrived by the West End streetcar, which departed from its terminal at South Rampart and Canal Streets, headed out Canal toward the cemeteries, turned left toward the New Basin Canal, then continued out along the canal to the lake. Among the area's landmarks are Bruning's, the only surviving restaurant from the period, and the family home built by Captain John C. Bruning, a self-appointed lifeguard for the children playing beneath camps, catching minnows, and building sandcastles.

Jeannette Boutall Woest, a member of the Bruning family, grew up in Bucktown during its heyday as a recreation site. As the community began to change in the mid-20th century, Woest, a self-taught artist, documented the Bucktown of her youth in watercolor sketches and in journals. Through the generosity of the artist's daughter, Dianne Audrey Woest, a number of these paintings and diaries have been donated to The Historic New Orleans Collection and a fellowship in the arts and humanities established.

The Dianne Woest bequest includes 67 views of Bucktown, West End, and other neighborhoods painted by Jeannette Woest from the 1960s through the 1980s. The artist's sensitivity to change is evident in her paintings of lakefront landmarks: Bruning's, Fitzgerald's, Swanson's, and Maggie and Smitty's restaurants; the Gap Bridge, Breakwater Drive, and Shell Road; the 17th Street and New Basin Canals; the Southern Yacht Club, the fountain at West

End, and Shultz's Fresh Hardware. In 1966, Woest's paintings were displayed at the International Trade Mart and featured in *Dixie-Roto* magazine.

In addition to Bucktown and the lakefront, Woest captured the Central Business District in paintings of the ODECO Building, the Plaza Tower, the International Trade Mart, the American Bank, Hibernia Bank, Porter's, Sears, Barnett's, and Factors Row. Other works recorded current events, such as hurricanes Besty and Camille; aware of the documentary function of her art, Woest often affixed newspaper articles to the backs of her paintings to provide historical context. Her daughter's gift to The Collection helps ensure that memories of Bucktown and other New Orleans neighborhoods will not fade.

—*Judith H. Bonner*



Big House: All Cleaned Up after Betsy by Jeannette Boutall Woest, May 22, 1966 (2005.0210.2.3)



West End by Jeannette Boutall Woest, September 11, 1966 (2005.0210.2.8)



Houses at Bucktown by Jeannette Boutall Woest, September 10, 1966 (2005.0210.2.25)



The Sunday after Camille by Jeannette Boutall Woest, August 24, 1969 (2005.0210.2.21)



## THE COLLECTION TRAVELS TO LONDON

In the spring, a group of friends of The Collection and staff members traveled to London to renew the ties between Great Britain and Louisiana. The tour—featuring day trips to Bath and Greenwich—focused on British art, architecture, and history from the years of colonial expansion. Highlights of the tour included visits to the British Museum, the British Library, and Kew Gardens.

*Trip participants:* Ann Barnes, Cheryl Betz, Bill and Mary Lou Christovich, Florence Cordell-Reeh, Carole Daley, Phillip Fuselier, Marla and Larry Garvey, Susan Hoskins, Julie and Drew Jardine, Betty Lou Jeffrey, Noreen Lapeyre, Priscilla Lawrence, Alfred Lemmon, Justice Harry Lemmon and Judge Mary Ann Lemmon, Joan Lennox, Roberta Maestri, Ginette Poitevent, Jack Pruitt, Joe and Bonnie Rault, John and Linda Sarpy, Michael Sartisky and Kathy Slimp, Fred and Pat Smith, Claire and Harry Stahl, Tony Terranova, John and Martha Walker, Diane Zink and Robert Becnel.



*Boarding the bus in Bath*



*At the Dr. Samuel Johnson Home: David Mendel, Michael Sartisky, Natasha McEnroe (house curator), Robert Becnel, Ginette Poitevent, Diane Zink, Justice Harry Lemmon*

## FAMILY DAY

*Battle of New Orleans reenactors will show off their uniforms and demonstrate their tactics.*

533 Royal Street  
Sunday, August 21, 2005  
1:00 - 4:00 p.m.

## FROM THE DIRECTOR



Any museum professional will tell of the joy associated with an exhibition that draws throngs of visitors from both near and far. Curators, preparators, registrars, and docents alike experience a sense of accomplishment—months of hard work are realized when the story being told piques the interest of the public. Such is the state of the staff of The Collection this summer with the overwhelming success of *The Terrible and the Brave: The Battles for New Orleans, 1814-1815*.

The excitement carries over and continues to build as we plan *Common Routes: St. Domingue • Louisiana*—a year-long celebration of the connections between Louisiana and St. Domingue (Haiti), the Caribbean nation whose complex history is inextricably intertwined with our own. Featuring a symposium (February 4, 2006) and a groundbreaking exhibition (January 31–May 28, 2006) with an accompanying catalogue, the year's programming promises to enthrall both residents and tourists. Drawing on the knowledge and support of a diverse advisory committee and forming partnerships with community organizations and schools throughout the region, The Collection plans to bring about a city-wide celebration of the compelling story of St. Domingue and Louisiana.

Called Hayti by the Taino and Arawak people who lived there prior to European contact, the island became known as Hispaniola after Columbus's discovery. In time, Hispaniola was colonized by both the Spanish and the French under the name Santo Domingo/St. Domingue. With the successful revolution on the island (1791–1804), the French colonial period ended and a new republic was formed. Named Haiti, the country was not only the first established by slave revolt, but also the second independent nation founded in the New World.

Native French, St. Domingue citizens (both free black and white), and African slaves fled the island during the revolutionary period and for nearly a decade following it, settling in Cuba and the United States. Some 20,000 of these émigrés came to Louisiana, directly or by way of Cuba, infusing the territory with French language and traditions and contributing to the rich heritage that we enjoy today.

Showcasing approximately 150 objects from institutions in Spain, France, Canada, and the United States, the exhibition, *Common Routes: St. Domingue • Louisiana*, traces the colonial and revolutionary eras and explores in depth both the diversity and the commonality of the émigrés and their contributions to Louisiana through literature, music, theater, architecture, industry, law, philanthropy, and more.

Rare and intriguing items spanning centuries illustrate the fascinating epic, such as the 1493 letter from Queen Isabella of Spain to Christopher Columbus requesting a map of Hayti, and the first piece of African American literature published in the United States, *Les Cenelles* (New Orleans, 1845)—a book of poetry written by free people of color descended from St. Domingue émigrés.

We hope you will thoroughly enjoy the exhibition, the catalogue, the symposium, and related events, both at The Collection and elsewhere in our community. We look forward to your enthusiastic participation!

—Priscilla Lawrence

## The New Orleans Roots of John Singer Sargent's



Madame X (Madame Pierre Gautreau) by John Singer Sargent, 1884, courtesy of The Metropolitan Museum of Art, Arthur Hoppock Hearn Fund, 1916. (16.53) Photograph © 1997 The Metropolitan Museum of Art.

The American Civil War took a devastating domestic toll. Families were cut off from economic support and shattered by the loss of husbands, fathers, sons, and brothers. In New Orleans, as in other southern cities, Reconstruction promised continued hardships. Poor families, both black and white, struggled to rebuild in a changed economy. Wealthier families also suffered great sorrows, but had more resources to help them overcome economic degradation. One prominent local family, the Avegnos, would attempt to reestablish normalcy—only to set an international scandal in motion.

Anatole Avegno, a noted local attorney, and his wife Virginie, an heir to the immense Parlange Plantation in Pointe Coupée Parish, welcomed the arrival of two daughters just prior to the outbreak of war—Virginie, called Amélie, born in 1859, and Valentine, born in 1861. Anatole joined the Confederate forces early in the war, serving as a major in the Thirteenth Louisiana Regiment. He suffered severe injuries at the Battle of Shiloh in 1862 and died shortly thereafter from complications related to a leg amputation.

War's end brought small relief. Valentine died of fever and Virginie, with her surviving daughter, fled New Orleans, leaving behind the heartbreak of war and the bracing realities of Reconstruction. Like many French-speaking New Orleanians of means, the Avegnos relocated to Paris.

At 19, Amélie married Pierre-Louis Gautreau, a wealthy guano importer more than twice her age. The marriage paved Amélie's way into Parisian society, where her distinctive appearance made her a celebrity. Newspapers discussed Amélie's activities and fashion choices, while artists vied for the opportunity to paint her portrait. For years she refused all proposals—but finally, in 1883, agreed to sit for American portraitist John Singer Sargent.

Sargent created more than 30 sketches before commencing a full-length portrait. As Amélie posed, the strap of her dress fell from her shoulder. Sargent painted her as she appeared, and both artist and model approved the final product. But when *Madame Gautreau* was exhibited at the Paris



Amélie and Valentine Avegno, ca. 1865 (2001-52-L), estate of Mettha Westfeldt Eshleman

## Madame X



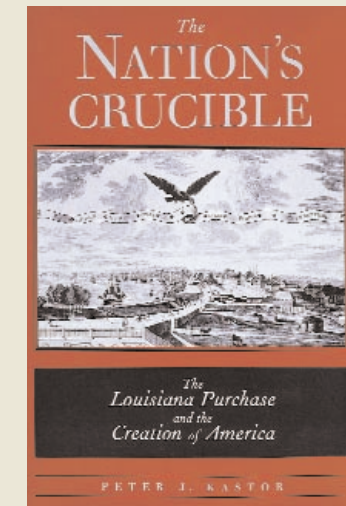
Virginie Avegno, Amélie's mother, ca. 1865 (2001-52-L), estate of Mettha Westfeldt Eshleman

Salon in 1884, the fallen strap caused the portrait to be denounced as “vulgar” and “shameless.”

Sargent initially defended himself and his work—but eventually succumbed to public pressure, reworking the portrait with the strap over the shoulder and retitling it *Madame X*. While Sargent shook the taint of scandal to become one of the most popular painters of his time, Amélie Gautreau never truly escaped her notoriety. She subsequently commissioned several portraits of herself—initially hoping to erase the memory of *Madame X*, later hoping to prolong her fame. As the light of her celebrity dimmed, she became a recluse, rarely venturing out in public. She died in Paris on July 25, 1915.

In 2001 The Collection received a bequest from Mettha Westfeldt Eshleman of pre-Civil War Avegno family photographs and letters. Mrs. Eshleman's extensive research on Amélie and the saga of *Madame X*, also included in the bequest, was used by historian Deborah Davis for her 2004 book *Strapless: John Singer Sargent and The Fall of Madame X*.

—Mark Cave



## KEMPER AND LEILA WILLIAMS PRIZE AWARDED TO PETER J. KASTOR

The Historic New Orleans Collection and the Louisiana Historical Association awarded the 2004 Williams Prize in Louisiana History to Dr. Peter J. Kastor for his work *The Nation's Crucible: The Louisiana Purchase and the Creation of America*, published by Yale University Press. The prize, which includes a cash award and a plaque, was announced at the LHA's annual meeting in Lafayette, Louisiana, on Friday, March 18, 2005. The Williams Prize, offered annually since 1974, recognizes excellence in research and writing on Louisiana history.

Dr. Kastor is assistant professor of history and American culture studies at Washington University in St. Louis, Missouri. In addition to authoring *The Nation's Crucible*, he has served as editor of *The Louisiana Purchase: Emergence of an American Nation* (Congressional Quarterly Press, 2002) and has published articles in *The Journal of the West*, *The William and Mary Quarterly*, and *Reviews in American History*.

In *The Nation's Crucible* Dr. Kastor argues convincingly that the Louisiana Purchase transformed not only the geography of the country but the very idea of what it meant to be American. According to Dr. Kastor, the Purchase recast relationships between the federal government and relatively remote western territories and changed the ways in which citizens regarded community and governmental relations.

*The Nation's Crucible* was selected from 10 entries, all published in 2004. A panel of three historians evaluated the entries for Louisiana content, scholarly merit, and overall historical significance.

A list of past Williams Prize recipients and application information for next year's prize are available at [www.hnoc.org](http://www.hnoc.org). Works published in the 2005 calendar year exploring any aspect of Louisiana history and culture, or placing Louisiana subjects in a regional, national, or international context, are eligible. The deadline for all 2005 Williams Prize submissions is January 15, 2006.

# *The Leader Long Remembered* St. Domingue's Revolution and Toussaint L'Ouverture

*In anticipation of the opening of Common Routes:*

St. Domingue • Louisiana, *the Quarterly* continues its series of articles on aspects of life in the colony. The revolution on St. Domingue, one focus of the exhibition, produced no figure more compelling than François Dominique Toussaint, born into slavery in 1743 and self-christened Toussaint L'Ouverture ("The Opening") some fifty years later.



*Toussaint L'Ouverture proclaims his constitution, 1822, courtesy of Dr. Fritz Daguillard. This allegorical print shows L'Ouverture taking the oath to a constitution that had not been approved by the French government—an act of independence that made a clash with Napoleon virtually inevitable. The grandiose ceremony, held before the colony's religious, civilian, and military authorities on July 8, 1801, took its pattern from French Revolutionary pageantry.*



*Reunion of the L'Ouverture family, 1822, courtesy of Dr. Fritz Daguillard. An expedition to reinstate French power in St. Domingue, led by Napoleon's brother-in-law, General Leclerc, included L'Ouverture's sons Isaac and Placide. Sent in hopes that they might convince their father to lay down arms, the young men, who had been studying in France, were accompanied by their tutor, Abbot Coisson. The family reunion, ineffective as a means of conciliation between L'Ouverture and the French, has been the subject of several romanticized prints and staged productions. The print shown here is pure fantasy—Isaac, the younger of the boys, was already 16 at the time of the expedition.*

In the spring *Quarterly*, exhibition curator John Lawrence observed that “the revolutionary outcry against a privileged class that erupted in France in 1789 was heard in St. Domingue as well.” None heard that cry more clearly, or responded more potently, than Toussaint L'Ouverture, a former slave schooled in the radical writings of French historian and philosopher Guillaume Thomas François Raynal. L'Ouverture's rise from slave to freedman to revolutionary icon is the stuff of legend. The exhibition *Common Routes: St. Domingue • Louisiana* will explore the complexities behind the man and the revolution itself.

Independence did not come easily, or quickly, to St. Domingue. From August 1791, when slave revolts broke out around the northern city of Cap-Français, until New Year's Day 1804, when Haitian independence was declared, the French colony experienced widespread upheaval. During the revolution's early years, chaos emanated from all points on the compass and the social spectrum. Free people of color, such as Vincent Ogé, petitioned the French Republic for the concession of civil rights to free blacks and the emancipation of the enslaved; slaves revolted throughout the countryside; and English and Spanish forces infiltrated the island under the auspices of white plantation owners fearful of French revolutionary ideals. To secure the support of rebelling slaves in the fight against counter-revolutionary factions, the French Republic abolished slavery on St. Domingue in 1794. This act

accomplished its tactical goal, garnering the allegiance of the most powerful of the island's rebel leaders, Toussaint L'Ouverture. After leading a successful expedition against the English and Spanish, L'Ouverture assumed the role of lieutenant-governor of the colony in 1796—and, having further consolidated power, appointed himself governor-for-life in 1800.

French sympathy for the rebellion on St. Domingue, never unalloyed, cooled markedly following Napoleon Bonaparte's ascent. In 1801, alarmed by L'Ouverture's growing power, the French turned against him. Arrested in 1802 and exiled to the Château de Joux prison in the French Alps, L'Ouverture died there in April 1803. Although he did not live to see Haitian independence declared, his name remains embedded in the country's history and the annals of revolutionary struggle.

For avid art collector and medical doctor Fritz Daguillard, L'Ouverture's career—and the myths that have grown up around it—have fueled a lifelong fascination. Dr. Daguillard's extensive collection related to L'Ouverture and the revolution has been the subject of several books and exhibitions. Items from his holdings will illustrate the revolutionary section of *Common Routes: St. Domingue • Louisiana*. Reproduced here are three scenes from a series on L'Ouverture's life, printed in the early 1820s by the French publisher Villain at the request of Haitian president Jean-Pierre Boyer.



*Death of Toussaint L'Ouverture, 1822, courtesy of Dr. Fritz Daguillard. L'Ouverture's final days as a prisoner at Château de Joux and the cause of his death have been the subject of much speculation. As Dr. Daguillard has written, "The closing of the Château de Joux's gates on Louverture meant silence. What was the fate of the once-powerful governor, his [exile] procession led by silver-helmeted buglers and surrounded [by] an escort of 1,500 to 1,800 guards in uniformed splendor?... After the limelight came silence and oblivion. Toussaint was deprived of his lackey after three weeks and ... from that point on, he was left in complete solitude.... On April 7, [1803,] Toussaint was found dead in his cell, sitting [at] a table near the fireplace, his arm hanging motionless." This print, like the others in the Villain series, plays loose with the facts; the servant seen supporting the dead prisoner had long been dismissed at the time of L'Ouverture's death. While theories abound as to the cause of L'Ouverture's sudden demise, Dr. Daguillard, a physician and biologist, asserts that the immediate cause of death was pneumonia.*

Captions for the Villain prints are drawn from Dr. Fritz Daguillard's catalogue text for the exhibition *Enigmatic in His Glory* (Musée du Panthéon National Haïtien, Port-au-Prince, Haiti, 2003).

## MARK YOUR CALENDAR

ELEVENTH ANNUAL  
WILLIAMS RESEARCH CENTER SYMPOSIUM

*Common Routes*  
ST. DOMINGUE • LOUISIANA

Saturday, February 4, 2006  
Ritz-Carlton Hotel



Settled by Spain in the late 15th century, colonized by France in the 17th century, and transformed into the modern state of Haiti in the 19th century, St. Domingue has played a significant role in New World history. During its years as a French sugar colony, St. Domingue was one of the wealthiest spots on earth; French ships and citizens traveled regularly between the island and Louisiana. Many of the émigrés fleeing the revolution came to Louisiana, infusing a strong dose of French culture into an area that was rapidly becoming American. The cultural influences of these émigrés, both black and white, greatly affected the development of New Orleans during the early decades of the 19th century. A day-long symposium will feature scholarly presentations tracing the tumultuous history of St. Domingue and its ties to Louisiana.

# Common Routes

## ST. DOMINGUE • LOUISIANA

JANUARY 31-MAY 28, 2006

### Exhibition Curators

Dr. Alfred E. Lemmon, Director of the Williams Research Center  
John H. Lawrence, Director of Museum Programs

### Consulting Curator

Dr. Guy Vadeboncoeur, Head Curator and Associate Director  
The Stewart Museum at the Fort, Montreal

### Adjunct Curators

Dr. Gilles-Antoine Langlois, Professor of History and Urban Studies  
University of Paris XII

Dr. Javier Morales Vallejo, Assessor General  
Patrimonio Nacional, Spain

### Advisory Committee

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Haitian Culture Association, New Orleans  
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Ariana Hall, Director  
CubaNola Collective, New Orleans

Lee Hampton, Executive Director  
Amistad Research Center, Tulane University, New Orleans

Jonh Hankins, New Orleans Museum of Art

Dr. Jessica Harris, Author and Culinary Historian  
Queens, New York

Ulrick Jean-Pierre, Haitian Historical Artist  
New Orleans

Johnny Jones, Social Studies Curriculum Coordinator, retired  
Orleans Parish Public Schools

Dr. Dana Kress, Chair  
Ancient and Modern Language Department  
Centenary College of Louisiana, Shreveport

Dr. John T. O'Connor, Professor Emeritus  
History Department, University of New Orleans



***The Historic New Orleans Collection membership program is off to a wonderful start!***

When you become a member of The Historic New Orleans Collection, you join the company of men and women—from Native American settlers to soldiers on the Chalmette battlefield, from Spanish governors and French diplomats to Mardi Gras maskers and jazz musicians—whose spirits animate Louisiana history.

Your generous support funds research, educational outreach, award-winning publications, and internationally renowned exhibitions. Reserve your place in Louisiana's future by helping to preserve its past!

***Membership has its benefits...***

In addition to preserving Louisiana's past, your membership confers valuable benefits, including:

- Subscription to The Collection's donor newsletter
- 10% shop discount
- Unlimited guided tours of the history galleries, Williams Residence, and current exhibitions
- Members-only trips, events, and exhibition previews
- Recognition on The Collection's donor wall

**FOUNDER \$35**

Full membership privileges, as outlined

**MERIEULT SOCIETY \$100**

Full membership privileges; special gift; THNOC curator-guided visits at regional historical sites

**MAHALIA SOCIETY \$250**

Full membership privileges; special gift; THNOC curator-guided visits at regional historical sites; private, guided tours of The Collection

**JACKSON SOCIETY \$500**

Full membership privileges; special gift; THNOC curator-guided visits at regional historical sites; private, guided tours of The Collection; free admission to all evening lectures presented by The Collection

**LAUSSAT SOCIETY \$1,000**

Full membership privileges; special gift; THNOC curator-guided visits at regional historical sites; private, guided tours of The Collection; free admission to all evening lectures presented by The

Collection; special Laussat Society receptions and tours; annual gala evening

**BIENVILLE CIRCLE \$5,000**

Full membership privileges; special gift; THNOC curator-guided visits at regional historical sites; private, guided tours of The Collection; free admission to all lectures and conferences presented by The Collection; special member receptions and tours; annual gala evening; private luncheon in the Executive Gallery

*Membership—at all levels—carries benefits for the entire household: a single individual or a couple, along with any children under age 18. For more information, please visit our website at [www.hnoc.org](http://www.hnoc.org) or call the office of development at (504) 598-7173. All inquiries are confidential and without obligation.*

**D O N O R S : January–March 2005**

Mr. and Mrs. Richard M. Adler  
 Algiers Point Properties  
 Mr. and Mrs. Richard Autin  
 Ann B. Bailey  
 Ann Wood Barnes  
 Marilyn Barnett  
 Robert M. Becnel and Diane K. Zink  
 Earl E. Beelman  
 BellSouth  
 Jack C. Benjamin  
 Mr. and Mrs. Burton E. Benrud, Jr.  
 Henry Bernstein and Jerry Zachary  
 Col. and Mrs. William J. Berridge  
 Nell T. Boersma  
 Mr. and Mrs. Francis Bohlen III  
 Curtis R. Boisfontaine, Jr., in memory of  
 The Honorable Henry A. Mentz, Jr.  
 Suzanne B. Boisfontaine in memory of  
 The Honorable Henry A. Mentz, Jr.  
 Bourgeois Bennett LLC in memory of  
 Richard Cheatham Plater, Jr.  
 Jane Nulty Bowman  
 Barbara V. Broadwell  
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 Ann Maylie Bruce  
 Mr. and Mrs. Victor Bruno  
 Mrs. Emile J. Buhler  
 E. John Bullard  
 Harold Burns  
 Judith Fos Burrus  
 Winifred E. Byrd  
 Mrs. John W. Calhoun  
 John Randolph Calvert in honor of Emily  
 Marks Calvert  
 Canadian Consulate General  
 Bequest of Yvonne M. Carriere  
 Mark Cave  
 Mr. and Mrs. William K. Christovich  
 James A. Churchill  
 Dr. and Mrs. Hugh M. Collins  
 Dorothy L. Counce  
 Cox Cable, Channel 8 Jefferson Parish  
 Cox Cable, Channel 10 New Orleans  
 William R. Cullison III  
 Mr. and Mrs. Albert Davis  
 Eileen M. Day  
 Darryl Dean  
 Dr. Richard E. Deichmann

Roy E. de la Houssaye, Jr.  
 Maurice Denuzière  
 Sue Deville  
 Joseph M. Dicharry  
 Dominican Sisters, Congregation of St. Mary  
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 Carol Ann Roberts Dumond  
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 Scott S. Ellis  
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 Farr+Huson Architects  
 French Antique Shop, Inc.  
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 Mr. and Mrs. Henry Galler in memory of  
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 Jacqueline Gamble  
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 Joan Capdevielle Geagan in memory of  
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 Grayson County Historical Society,  
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 K-Paul's Catering  
 Virginia Stafford Kramer  
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 Lake Pontchartrain Basin Foundation  
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 M. Theresa LeFevre  
 Patty Lemeé in honor of Ethan Scott Smith  
 and in memory of Mrs. Robley (Ruth)  
 Duhon and Mrs. Bogdan (Kinga) Perzynski  
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# INVESTING IN THE FUTURE

The opportunity to serve on the board of directors of The Historic New Orleans Collection presented itself to Drew Jardine during his tenure as manager of private client services at Bank One—and immediately piqued his interest. The Collection's strong educational mission appealed to Drew and his wife Julie, both committed philanthropists. Drew's term on THNOC's board was the start of an ongoing relationship with the organization. As members of the Laussat Society and regular participants in regional and international trips organized by The Collection, Drew and Julie treasure their interactions with fellow art and history enthusiasts.

Both transplants to New Orleans—Drew from Douglas, Georgia, and Julie from Chicago—the Jardines have adopted the city as their hometown. They are proud to report that daughters Katie, 20, and Margee, 17, are life-long New Orleanians.

After graduating from Mercer University, Drew joined the army and served as a platoon leader in Vietnam. Following his military service, he began a career in the financial services industry and obtained an MBA from Georgia State University. He moved to New Orleans in 1976 to work at Hibernia National Bank, where he met Julie in 1981. The couple



*Drew and Julie Jardine*

wed in 1983. Julie has dedicated herself to her children and to volunteer work, while Drew's career has diversified from private banking, trust, and investment management to his current position as financial advisor with the global asset management firm of Legg Mason Wood Walker, Inc. He is a Certified Financial Planner and a Certified Trust & Financial Advisor, specializing in working with clients to achieve their financial goals through a highly disciplined process that examines the client's goals, risk tolerance, time horizon, and other aspects of the client's financial life. Drew has shared his expertise with The

Historic New Orleans Collection, promoting the development initiative and consulting on the benefits of planned giving. In his words, "It's important that we have professionals out telling the story of The Historic New Orleans Collection and the Kemper and Leila Williams Foundation. We don't want to hide our light under a bushel."

That "light" draws the Jardines back year after year to support the institution and its programming. Both Drew and Julie emphasize the importance of stewardship, observing, "You want to know that when you are involved with your time and money that it is in fact being used for the objectives that the organization has set forth. We feel certain that our financial support of The Collection is well managed."

## HAVE YOU CONSIDERED A PLANNED GIFT?

In many cases, a planned gift can help you achieve the following objectives:

- Bypass capital gains taxes
- Increase current income
- Reduce current income taxes
- Reduce federal estate taxes
- Conserve future assets for your heirs
- Benefit your favorite charity

To better serve the community, The Historic New Orleans Collection is pleased to offer the following materials free of charge:

- Giving Through Life Insurance
- Giving Through Charitable Remainder Trusts
- Giving Through Your Will
- Giving Securities
- Giving Through Retirement Plans
- Giving Through Gift Annuities

For more information about planned giving, please call Jack Pruitt, Jr., director of development, (504) 598-7173.

*All inquiries are held in strictest confidence and are without obligation. The Historic New Orleans Collection does not offer legal or tax advice. We encourage you to consult your legal and financial advisors for structuring a gift plan that achieves your giving intentions and meets your particular financial circumstances.*

## Laussat Society Publication Preview Party



*On Thursday, June 16, 2005, members of the Laussat Society enjoyed a lecture by Dr. William Keyse Rudolph, author of The Collection's forthcoming publication, Vaudechamp in New Orleans. Pictured at the event are Jack Pruitt, Claudia Kheel, and William Rudolph; Diane Plauché, Mary Mees, and Michael Ledet; Judith Bonner and Laura Simon Nelson.*



## The Collection Salutes Members of the Culinary Project Volunteer Coalition

**Crescent City Farmers Market**  
Richard McCarthy

**Culinaria**  
Shannon Seyler

**Louisiana Voices**  
Eileen Engel

**Newcomb College Research Center  
for Women**  
Susan Tucker

**New Orleans Culinary Walking Tours**  
Kelly Hamilton

**New Orleans Mayor's Office**  
Nyree Ramsey  
Ashleigh A. Gilbert

**New Orleans Public Schools  
Administration**  
Sandra McCollom  
John Rusina

*Teachers*  
Imani Miller, Sharon Moore (Benjamin  
Franklin Elementary School)

Carol Wood (Robert M. Lusher  
Elementary School)

Trudy Robinson (Henry C.  
Schaumburg School)

Leonard Welch (Mary Church Terrell  
Magnet School)

Dr. Sadith Barahona, Joyce Carter  
(O. Perry Walker High School)

Frances Johnson (Fannie C. Williams  
Middle School)

Sedrick Muhamed, Autry Washington  
(The "new" New Orleans Signature  
Center for Culinary Arts)

**New Orleans Video Access Center**  
Tim Ryan

**Tulane University Deep South  
Regional Humanities Center**  
Dr. Shanna Walton  
Cherise Nelson

**Restaurants**  
Antoine's  
Arnaud's  
Brennan's  
Broussard's  
Dooky Chase's  
Gumbo Shop

Leah Chase, celebrity chef

Dr. Jessica Harris, culinary historian

Memory Seymour, curriculum/  
education consultant

Poppy Tooker, chef and regional  
director of Slow Food New Orleans

### Interns

Lisa James, Tulane University  
Scott Samuel, Vanderbilt University

## EDUCATIONAL OUTREACH UPDATE

### Culinary History Project Receives National Award

On May 9, the History Channel announced 17 finalists for three national *Save Our History* awards. "A Dollop of History in Every Bite," The Collection's culinary history project funded by one of the 29 inaugural *Save Our History* grants, not only made it into the finalist pool but went on to receive the Community Award, one of the three national prizes. Underwritten by Lowe's Companies, the award bestows a prize of \$10,000 on an organization displaying "superior commitment to its project and community."

Sue Laudeman and Priscilla Lawrence, along with two students and two teachers from Benjamin Franklin Elementary School and O. Perry Walker High School and two representatives from the mayor's office, traveled to Washington, D.C., in late May to receive the award and participate in three days of history-themed activities organized by the History Channel. At a press conference on June 29 attended by Mayor C. Ray Nagin, Lieutenant-Governor Mitch Landrieu, and students and teachers from the project's seven participating schools, History Channel officials presented the \$10,000 prize to The Collection and filmed the festivities to be aired on the station.

The award funds will be used to continue the culinary project, which has already exceeded expectations in terms of students reached and objectives achieved. Through the dedication of curator of education and culinary project director Sue Laudeman, staff member Mark Cave, and a sizable volunteer coalition, 16 teachers and approximately 600 students have participated in the project's four phases:

- *Creole Immersion*: Equipped with a six-week timeline, a cross-curriculum workbook of lesson plans, and thirteen 20-minute videos, teachers introduced students to Creole cooking.
- *Journal Keeping*: Each student kept a 7- to 10-day food journal, tracking not only what they ate, but where and with whom. The journals



*At the press conference: Priscilla Lawrence; Judith Frimer, Director of Brand Enhancement for the History Channel; Sue Laudeman; Mayor C. Ray Nagin; Lieutenant-Governor Mitch Landrieu; and Brad Grundmeyer, Cox Communications New Orleans, with students from participating schools*



*Sue Laudeman proudly shows off the Community Award from the History Channel.*



*In Washington, D.C.: clockwise from left, Dr. Sadith Barahona, Imani Miller, Priscilla Lawrence, Joan Odia (student, O. Perry Walker), Sue Laudeman, Nyree Ramsey, Melissa Williams (student, Benjamin Franklin)*

provide an assessment of the prevalence of Creole cooking in the home.

- *Field Work*: Using recording equipment provided by the grant, students conducted oral-history interviews with family members, neighbors, celebrity chefs, and customers and vendors at the Crescent City Farmers Market.
- *Commercial Creole Cooking*: Field trips to local restaurants in the French Quarter exposed students to Creole cooking as a viable business.

A long-term goal of the project is the publication of a cookbook of recipes compiled from the students' research. Proceeds will go to the establishment of a scholarship fund for New Orleans students interested in careers in the culinary arts.

"A Dollop of History in Every Bite" spawned several other initiatives at The Collection, including a mini-exhibition at the Williams Research Center bearing the same name; the microfilming and digitization of *Creole Cookery* (1885); and a partnership with the Hermann-Grimal/Gallier Historic Houses to publish a reprint of *Creole Cookery*. An expanded exhibition celebrating Creole cooking and its history is planned for June 2006.

## ACQUISITIONS



THE HISTORIC NEW ORLEANS COLLECTION encourages research in the Williams Research Center at 410 Chartres Street from 9:30 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays). Cataloged materials available to researchers

include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. Each year The Collection adds thousands of items to its holdings. Though only selected gifts are mentioned here, the importance of all gifts cannot be overstated. Prospective donors of Louisiana materials are invited to contact the authors of the acquisitions columns.

### MANUSCRIPTS

For the first quarter of 2005 (January-March), there were 19 manuscripts acquisitions, totaling approximately 18 linear feet.

■ In honor of Emily Marks Calvert, John Randolph Calvert has donated a carte-de-visite album and a Civil War autograph book from Fort Warren, a Union prison located on George's Island in Boston Harbor. The items originally belonged to Rebecca B. Butler (1842–1934) and her husband Alexander Marks (1841–?), son of noted businessman Isaac Newton Marks and a native of New Orleans. Alexander Marks served in the Confederate army, was captured near Richmond in 1862, and imprisoned in New York and at Fort Warren, one of the most infamous Union prisons. After the war he studied for the Episcopal priesthood in Charlottesville, Virginia, probably under the tutelage of Rebecca's brother William C. Butler. Marks served from 1869 to 1873 at Trinity Episcopal Church in New Orleans, then became rector of Trinity Episcopal Church in Natchez, Mississippi.

The carte-de-visite album contains images of Rebecca, Alexander, and their family, as well as many prominent mid-19th-century figures including Pierre Gustave Toutant Beauregard (autographed), Judah Philip Benjamin, Braxton Bragg, John Cabell Breckinridge, Jefferson Davis,



*Autographed carte de visite of Pierre Gustave Toutant Beauregard (2005.0140)*

Richard Stoddert Ewell, Ambrose Powell Hill, John Bell Hood, Benjamin Huger, Thomas Jonathan "Stonewall" Jackson, Joseph Eggleston Johnston, Fitzhugh Lee, Robert E. Lee (autographed), John Bankhead Magruder, Leonidas Polk, Sterling Price, James Ewell Brown "Jeb" Stuart, and Richard Taylor.

Alexander Marks's autograph album, compiled during his captivity at Fort Warren, contains 84 signatures of Confederate prisoners, including Generals Simon Bolivar Buckner, Hiram Granberry, Hylan Lyon, and William Baldwin. The signatures are often accompanied by notes regarding the circumstances of the individual's capture. Beverly Kennon notes that he was "made prisoner below New Orleans on the Miss. river by U.S. Naval forces—April 24<sup>th</sup> 1862. Was kept in close confinement, or otherwise punished until July 5<sup>th</sup> by order of Gideon." Henry Myers was "attached to the CSS Sumter when kidnapped by US Consul at Tangier Morocco Feby 19 Sent to Boston in irons Committed to Fort Warren Apl 14/62."

At the end of the autograph album is an eight-stanza poem dated August 11, 1862, dedicated "To the Exchanged Prisoners." One stanza reads:

*But if Peace may not yet wreath your  
home with her olive,  
And new victims are still round the altar  
to bleed,  
God shield you amid the red bolts of the  
battle!  
God give you stout hearts for high  
thought and brave deed!*

—Mark Cave

### LIBRARY

For the first quarter of 2005 (January-March), there were 40 library acquisitions, totaling 70 items.

■ *Andrew Jackson: A Portrait Study* by James G. Barber, a joint publication of the National Portrait Gallery and the Tennessee State Museum, was recently acquired by The Collection. The biography is a particularly timely acquisition in light of the current exhibition in the Williams Gallery, *The Terrible and the Brave: The Battles for New Orleans, 1814–1815*.

■ Building on The Collection's holdings related to culinary history, the library has obtained reprint editions of two French cookbooks—a 2001 reprint of the 1653 English edition of François Pierre La Varenne's *The French Cook* (originally published in French in 1651), and a 1978 reprint of Georges Vicaire's *Bibliographie Gastronomique*, a compilation of more than 2,500 citations to food, drink, and cooking first published in Paris in 1890. *The French Cook*, perceived as a monumental step away from peasant cooking traditions, laid the foundations for classic French cuisine and is considered by many to be the first recipe book to receive international acclaim.

■ *Life by the Board Foot*, a history of the Roy O. Martin Lumber Company in Alexandria, Louisiana, has recently been added to The Collection's holdings. Having been in business for almost 80 years, this central Louisiana lumber company owns almost 600,000 acres and operates four manufacturing plants.

—Gerald Patout



*Autographed carte de visite of Robert E. Lee (2005.0140)*

## CURATORIAL

For the first quarter of 2005 (January-March), there were 25 curatorial acquisitions, totaling 120 items.

■ In 1906, Andres Molinary painted a large portrait of local entrepreneur Lawrence Fabacher, which was recently donated to The Collection by the sitter's great-grandson Lawrence B. Fabacher.

Born near Crowley, Louisiana, in 1863 to German immigrants from the Alsace region, Fabacher moved to New Orleans in 1880 and opened Fabacher's Restaurant on Royal Street. In 1895 he became president of Jackson Brewery, turning the corporation into a highly successful operation. In addition to his business expertise, Fabacher was known for his philanthropic works in New Orleans. Jax (as the brewery came to be known) went on to become the largest independent brewery in the South before its demise in the 1970s.

A leading figure in the lively New Orleans art community, Andres Molinary

(active 1872–1915) received commissions to paint portraits of many of the city's prominent citizens.

■ In recent years, the Rex organization has revived the tradition of issuing a Mardi Gras proclamation—a poster illustrating the theme of Rex's annual parade. The School of Design recently donated the original artwork for the 2004 proclamation. Created by New Orleans artist Timothy Trapolin, the large watercolor features a host of exotic birds, insects, and other flying creatures depicting the parade's theme, "Winged Wonders."

■ Artistic style is born of both tradition and innovation. When artistic proclivities are passed from one generation to the next within a family, it is possible to study the confluence of idiosyncratic and inherited style. A recent gift from the estate of Angela Gregory, featuring artworks by Gregory and her mother, Selina Bres, allows for such study.

Selina Bres (later Gregory) studied art at Newcomb College, where she was a



*Lawrence Fabacher by Andres Molinary, 1906 (2005.0160)*

member of the school's first class in pottery decoration in 1895. She excelled in the art form, reportedly selling the first piece of Newcomb pottery, and continued as both a student and an art craftsman at Newcomb through 1910. A founding member of the Arts and Crafts Club, Bres remained active as a professional artist for decades, producing sketchbooks, drawings, pastels, and watercolors that reflect her classical training at one of the South's premier art-education facilities.

Angela Gregory, the daughter of Selina Bres and her husband William Benjamin Gregory, also studied at Newcomb College, finding her niche in sculpture. A student of the French master Antoine Bourdelle, Angela Gregory received numerous public and private commissions for sculptures over the course of a career that spanned several decades. Among her public commissions in New Orleans are relief sculptures on the Orleans Parish Criminal District Court building and a bronze monument depicting Jean Baptiste Le Moyne, sieur de Bienville, the founder of modern New Orleans. The gift includes sketches and finished drawings from Angela Gregory's studies at Newcomb and in Paris.

—John H. Lawrence

## THIRD ANNUAL FRANCISCO BOULIGNY LECTURE

*Revolt and Reconciliation in Early Hispañola:  
Enriquillo and the First Treaty in the Americas*

Ida Altman

Williams Research Center, 410 Chartres Street

Thursday, October 6, 2005  
6:30 p.m.

## ON VIEW THROUGH THE FALL

### Royal Street Museum Complex (533 Royal Street)

**Through January 8, 2006:** *The Terrible and the Brave: The Battles for New Orleans, 1814-1815* showcases an impressive array of original documents and artworks, vintage weapons and military equipment, and dazzling Napoleonic-era uniforms, bringing both American and British perspectives to bear on this watershed event.

### Williams Research Center (410 Chartres Street)

**Through December 3, 2005:** Celebrating The Collection's *Save Our History* grant from the History Channel and marking the 100th anniversary of Galatoire's Restaurant, *A Dollop of History in Every Bite!* features cooking utensils and tools, culinary advertisements, product labels, vintage photographs, menus, and some of the oldest cookbooks published in New Orleans.

## STAFF

### IN THE COMMUNITY

**Carol Bartels** was elected to the 2006 nominating committee of the Society of Southwest Archivists. **Gerald Patout** was named chair of the Louisiana Library Association's preservation interest group and of the museum, arts, and humanities division of the Special Libraries Association.

### CHANGES

**Daniel Hammer** and **Jo Bowden**, receptionists, Williams Research Center; **Stasia Griffin**, project personnel, manuscripts.

### VOLUNTEERS

**Myrna Bergeron**, library.

### EXTENDED HOURS

The Collection now opens one-half hour earlier at 9:30 a.m.!



## THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

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## THE SHOP

In celebration of the release of *Printmaking in New Orleans*, the Shop will be offering a selection of prints from the book, including those illustrated here.

Visit or call the Shop  
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Prices range from \$5 to \$15.



Crate label, Pelican Cracker Factory Biscuits, ca. 1900-29. Walle and Co., Ltd., lithographer. Chromolithograph (1978.247.35.1)



Louis Xavier Magny, Nouvelle Cathédrale de la Nouvelle Orléans, 1850. Lithograph (1940.3)



Poster for French Market Coffee. Walle and Co., Ltd., lithographer; Susus Frederick Von Ehren, probable designer, ca. 1915. Chromolithograph (1979.378.3), gift of Sharon Dinkins

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# At The Collection...EXHIBITION OPENING RECEPTIONS

## *The Terrible and the Brave: The Battles for New Orleans, 1814-1815*



Private Daren Nunez, 93rd Foot (Sutherland Highlanders), shows a couple of "well set up" recruits (Evan Wall and William Sweet) the intricacies of musket loading at the reception on May 17.



Linda and Robert Melancon, who loaned important items from their private collection to the exhibition, chat with curator Jason Wiese.



Private Daren Nunez visits with guest curator Timothy Pickles.



Central Connecticut State University professor Matthew Warsbauer, center, is flanked by Jessica Dorman and John H. Lawrence after his lecture on Andrew Jackson.



Private Kendall Lamar, 93rd Foot (Sutherland Highlanders) stands at ease as he takes a break from guard duty.

## *A Dollop of History in Every Bite!*



In celebration of the opening of *A Dollop of History in Every Bite!* and the 100th anniversary of Galatoire's Restaurant, The Collection hosted a reception, private viewing of the exhibition, and showing of the Galatoire's centennial documentary on May 24. Pictured at the event are Melvin Rodrigue and Marcel Garsaud, Jr.; Jerri Klein, Margie and Raul Bencomo, and Burton Klein; Aidan Gill, Eric Julien, and Diane Plauché.



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