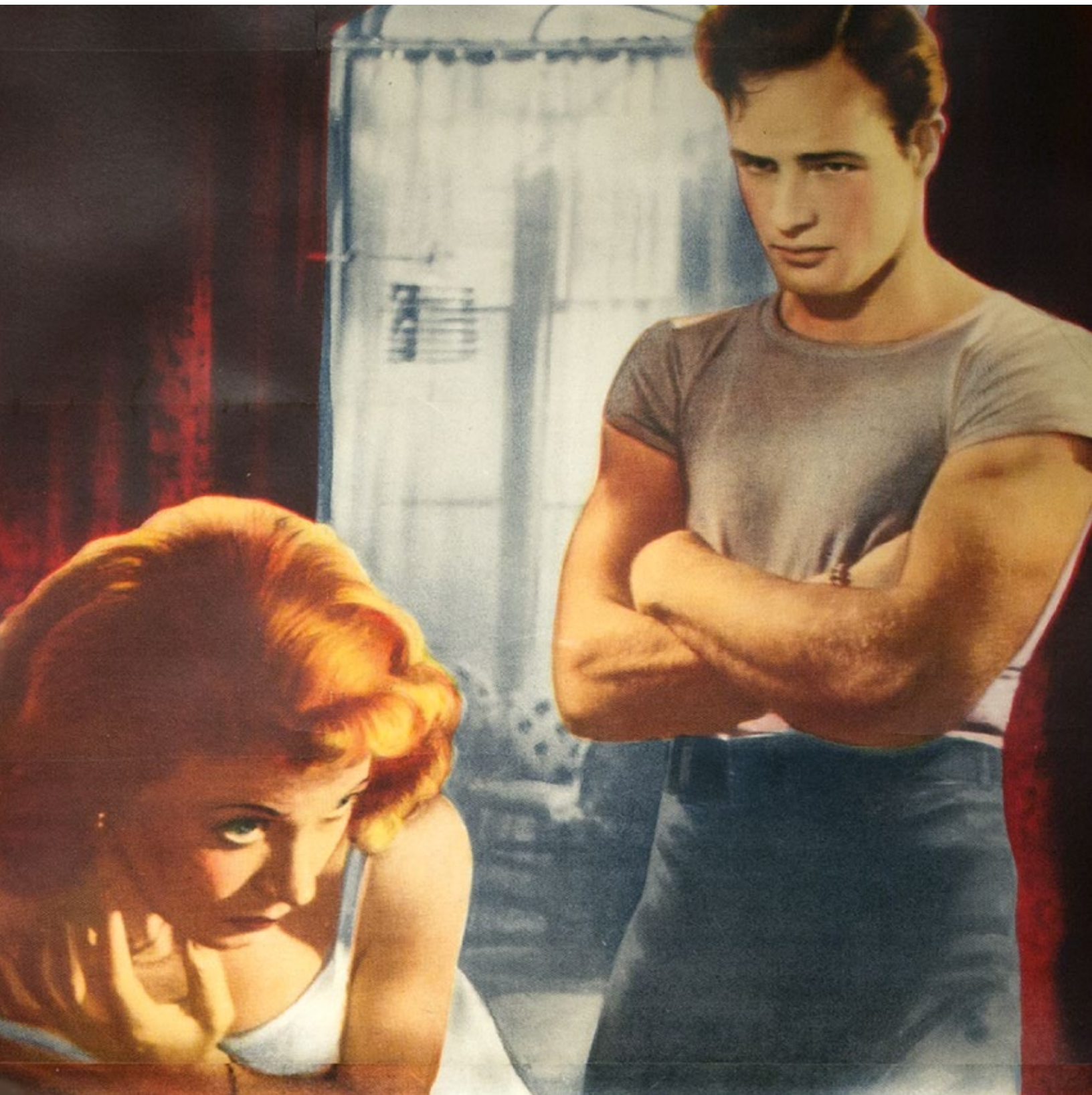


The Historic New Orleans Collection *Quarterly*

VOLUME XXXI
NUMBER 3

SUMMER 2014



LOUISIANA: Magnetic Star of the Silver Screen

FROM THE EDITOR

I am delighted to present the new *Quarterly*, a fresh design that continues the publication's steady evolution as both an institutional newsletter and a compelling history magazine. Designer Alison Cody, who has worked on many of our books and catalogs, has created a refined look that allows our images, articles, and nuts-and-bolts information to shine. A new table of contents organizes each issue into departments such as On View, Events, and Resources. We've enhanced some favorite features: Acquisitions has retained its nitty-gritty nature and includes a new "spotlight" element that connects new accessions to existing holdings. There are many other surprises in store—one of them, a complete roundup of current visitor information, directly to the right. Our goal, as always, is to share the best of The Collection with our readers. Enjoy! —MOLLY REID

EVENT CALENDAR

FROM CAMEO TO CLOSE-UP FILM SERIES

In May, THNOC launched a series of monthly film screenings to highlight some of the works featured in *From Cameo to Close-up: Louisiana in Film*. The screenings are held the last Saturday of each month at the **Williams Research Center, 410 Chartres Street**, and begin at **10:30 a.m.** THNOC Senior Curator / Historian John T. Magill will provide commentary before each screening through the October event. Admission is free.

June 28

King Creole (1958), starring Elvis Presley, Carolyn Jones, and Walter Matthau, followed by a walk-through of *Creole World: Photographs of New Orleans and the Latin Caribbean Sphere* with photographer Richard Sexton

July 26

Hush . . . Hush, Sweet Charlotte (1964), starring Bette Davis, Olivia de Havilland, and Joseph Cotten



Black-and-white still for *The Cincinnati Kid*
1965; black-and-white glossy silver-gelatin print
2012.0093.194

August 30

The Cincinnati Kid (1965), starring Steve McQueen, Ann-Margret, and Edward G. Robinson

September 27

Blaze (1989), starring Paul Newman, Lolita Davidovich, and Jerry Hardin

October 25

Miller's Crossing (1990), starring Gabriel Byrne, Albert Finney, and John Turturro

November 22

These Amazing Shadows (2011), featuring John Waters, Tim Roth, and Rob Reiner

EXHIBITIONS & TOURS

CURRENT

Shout, Sister, Shout! The Boswell Sisters of New Orleans

March 19–October 26, 2014
Williams Gallery, 533 Royal Street
Free

Creole World: Photographs of New Orleans and the Latin Caribbean Sphere

April 15–December 7, 2014
Laura Simon Nelson Galleries for Louisiana Art, 400 Chartres Street
Free

From Cameo to Close-up: Louisiana in Film

April 9–November 26, 2014
Boyd Cruise Gallery, 410 Chartres Street
Free

UPCOMING

Andrew Jackson: Hero of New Orleans

November 4, 2014–March 29, 2015
Williams Gallery, 533 Royal Street
Free

PERMANENT

Louisiana History Galleries

533 Royal Street
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.
Sunday, 10:30 a.m.–4:30 p.m.
Free

The Williams Residence Tour THNOC Architectural 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 per person

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

Educational docent-led tours for school groups are available free of charge; please contact Daphne Derven, curator of education, (504) 598-7154; daphned@hnoc.org.

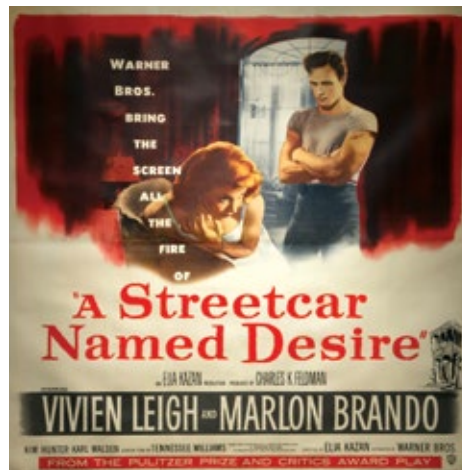
GENERAL HOURS

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 & 410 Chartres Street

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



ON THE COVER:
Six-sheet poster for *A Streetcar Named Desire*
 1951; offset lithograph
 Fred W. Todd Tennessee Williams
 Collection, 2008.0029.1



FROM THE DIRECTOR

Summer typically brings a slowdown in activity here in New Orleans, but at The Collection, it can be one of our busiest times of year behind the scenes. After mounting seven exhibitions over the past 12 months—the latest of which, *From Cameo to Close-up: Louisiana in Film* and *Creole World: Photographs of New Orleans and the Latin Caribbean Sphere*, opened nearly simultaneously—we are entering one of our biggest growth periods yet.

New programs in our education department—such as the Bard Early College in New Orleans history course, which culminated May 8 in an inspiring series of presentations at the WRC—are introducing young audiences to The Collection. Our photography department has been diligently scanning whole volumes of collections material for our online catalog and other resources. The Louisiana Digital Library, for instance, includes large portions of our Clarence John Laughlin, Charles L. Franck, and Alfred and William Waud archives.

Exhibitions staff are planning for the fall opening of *Andrew Jackson: Hero of New Orleans*, to coincide with the bicentennial of the Battle of New Orleans. On a bigger scale, we are preparing for the addition of nearly 8,000 square feet of new exhibition space, with the opening of the Seignouret-Brulatour building, at 520 Royal Street, planned for late 2017. All the while, our signature events, such as the New Orleans Antiques Forum, continue to draw visitors.

Our operations are expanding, and with them, the *Quarterly*. In addition to a bigger page count, the magazine has gotten a new look, designed to better showcase everything we do to preserve the history of New Orleans, Louisiana, and the Gulf South region. I hope it engages your eyes, your mind, and the love of history that we all share. —PRISCILLA LAWRENCE

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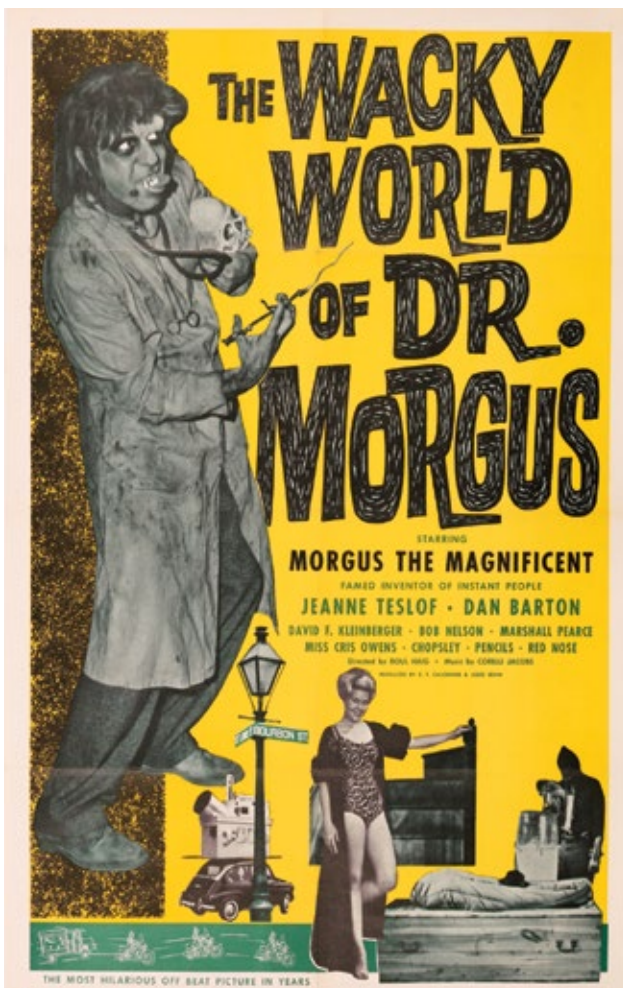
Acquisition Spotlight
 Recent Additions



A



B



C



D

Screen Savers

Thanks to two recent, major acquisitions, Louisiana film history is getting a close-up.

Louisiana's climate and picturesque scenery have been attracting the attention of filmmakers since the silent era. From the grim urban landscapes portrayed in Elia Kazan's *Panic in the Streets* (1950) to the lush Cajun Country backdrop of Robert J. Flaherty's *Louisiana Story* (1948), the state has it all. Film treatments—particularly adaptations of works by noted writers such as Tennessee Williams, William Faulkner, and Anne Rice—have played an important role in shaping national and international perceptions of our region and have helped fuel the rapid growth of the Louisiana tourism economy in the second half of the 20th century.

Thanks largely to tax incentives passed by the state legislature in 2002, the film industry has emerged as a significant economic engine for Louisiana. The state currently ranks third in US film production, behind California and New York. Inspired by the dynamic nature of the industry, The Historic New Orleans Collection has initiated an energetic collecting effort centered on Louisiana and film. Two major acquisitions—the Don Lee Keith New Orleans in Film Collection, a gift of Teresa Neaves, acquired in 2011, and the New Orleans and Louisiana Film Collection, acquired in 2012—form the core of THNOC's film holdings.

From Cameo to Close-up: Louisiana in Film highlights items linked to classics as well as lesser-known works in which New Orleans or Louisiana takes center stage. Featured, too, are more fleeting moments of fame, from productions in which the city or state makes merely a cameo appearance. Our collecting efforts are just beginning, and we look forward to continuing to invest in and document Louisiana's film history. —MARK CAVE



E



F

EXHIBITION

From Cameo to Close-up: Louisiana in Film

On view through December 7

Boyd Cruise Gallery, 410 Chartres Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Free

A. One-sheet poster for *The Flame of New Orleans*

1941; color lithograph
2012.0093.10

B. One-sheet poster for *New Orleans after Dark*

1958; color lithograph
Don Lee Keith New Orleans in Film Collection,
gift of Teresa Neaves, 2011.0300.53

C. One-sheet poster for *The Wacky World of Dr. Morgus*

1962; color halftone
Don Lee Keith New Orleans in Film Collection,
gift of Teresa Neaves, 2011.300.79

D. Advance version of a one-sheet poster for *Cat People*

1982; color halftone
Don Lee Keith New Orleans in Film Collection,
gift of Teresa Neaves, 2011.300.10

E. Lobby card for *Abbott and Costello Go to Mars*

1953; color lithograph
2012.0093.99

F. French poster for *Louisiana Story (Notre Louisiane)*

1949; color lithograph
2012.0093.17

OFF-SITE

Cypress Swamp Memories

This new feature highlights holdings that have appeared outside The Collection, either on loan to other institutions or reproduced in noteworthy media projects.

Still from company footage from the F. B. Williams Cypress Co.

ca. 1926; 16-millimeter film
by L. Kemper Williams
1978.24.11.1

Footage from the 1920s company films of F. B. Williams Cypress captures a rare sight: workers balancing on pirogues, using a two-man crosscut saw to fell virgin cypress trees. Selections from the company footage were reproduced for the US Forestry Service, for inclusion in the **Forest Products Laboratory Library** (Madison, Wisconsin). Serving as videographer was THNOC founder L. Kemper Williams, whose father, Frank B. Williams, started the company and turned it into one of the biggest timber operations in the country.



Up Bourbon at Bienville St., 300 Block

1952; photoprint
by Charles L. Franck, photographer
The Charles L. Franck Studio Collection, 1979.325.4873

Geographer Richard Campanella used this image, taken by prolific commercial photographer Charles L. Franck, on the cover of his most recent book, **Bourbon Street: A History** (LSU Press, 2014).



Still from footage of Mardi Gras 1970

1970; 16-millimeter film
by Jules L. Cahn
The Jules Cahn Collection, 2000.78.4.17

Approximately 100 seconds of film footage, much of it depicting Carnival 1970, was licensed by filmmaker Lily Keber for her documentary about pianist James Booker, **Bayou Maharajah** (2013). The project received the 2014 Documentary Film of the Year award from the Louisiana Endowment for the Humanities.



Newcomb pottery bowl with Saguaro cactus design

ca. 1925; incised glazed ceramic
by Henrietta Davidson Bailey, vase painter
gift of Laura Simon Nelson, 2012.0026.17

This bowl is one of seven items on loan to the **Smithsonian Institution Traveling Exhibition Service** (SITES), for its show *Women, Art, and Social Change: The Newcomb Pottery Enterprise*. SITES assembles full-scale exhibition packages, complete with objects, cases, labels, and audiovisual material. The show recently completed a stint at Tulane University's Newcomb Art Gallery and has since taken up a summer residence (through August 31) at the Georgia Museum of Art (Athens, Georgia).

Postillon del mensajero Luisianés: extratada de Federal Republican de Baltimore

1811; broadside
2007.0068

This Spanish-language broadside, which reprinted several extracts from the Baltimore newspaper *Federal Republican*, is currently on loan to the **Newseum** (Washington, DC) for its exhibition—copresented by the Smithsonian Institution—*One Nation with News for All* (through January 5, 2015).



Study Hallmarks

Thanks to technological and storage improvements, the WRC Reading Room is better equipped to serve researchers than ever.

Recent months have seen some significant changes to the Williams Research Center's Reading Room. At the end of February the facility acquired three brand-new microfilm readers. These state-of-the-art machines are fully digital: unlike the previous models, which project the film onto a screen, these new readers run through a desktop computer and create a digital image. The software connected to the scanners allows the user to adjust a host of image features, such as contrast, brightness, and magnification.

"The new ScanPro machines greatly improve the legibility of microforms that feature the common problems of dark spots, low contrast, or poor focus," says Daniel Hammer, deputy director and head of reader services. "Even microfilm of materials that have poor legibility in their original formats is greatly improved—for example, colonial documents that are difficult to read due to bleed-through of ink from the reverse side of the page, or 19th-century letters that have faded due to exposure to light over time, paper acidity, and other conservation issues."

Patrons can also make scans directly from the film. While users still have the option to print from the machines, scanning capability will be a huge benefit to the many researchers who often make dozens, if not hundreds, of photocopies from microfilm. Taking home hundreds of historic documents (or copies of them) is now as easy as plugging in a flash drive.

Another big change has been the installation of new bookshelves underneath the Reading Room's St. Louis Street mezzanine. These units were part of the original

design for the Reading Room when the WRC opened in 1996 but had never been put in place until now. The shelving units provide extra storage space for collections, opening up approximately three new ranges of existing shelf space to accommodate our ever-expanding library in the years to come.

Reference staff have begun curating a selection of books—both THNOC publications and winners of the Kemper and Leila Williams Prize in Louisiana History, an award given out by THNOC since 1974—that reside on top of the new

waist-high shelves. The rotating selections will generally highlight more recent works and, unlike most of the other items in the Reading Room, will be available for patrons to browse through without staff assistance.

For regular patrons, the most conspicuous change is the new sign-in system. Visitors will be asked to sign in on tablet computers located directly to the left upon entering the Reading Room, and a short presentation will cover the basic rules of the archive. Staff will also electronically log every item a patron uses. The goal is to increase security and to maintain THNOC's high standard for collections conservation.

"The rare and special materials we make available in the Reading Room for research access require special handling, and reference staff will continue to offer all patrons careful and attentive instruction on how to handle fragile materials," Hammer says. "I think all of our patrons will enjoy the technological and procedural improvements in the Reading Room. Everyone on staff is looking forward to introducing them to our patrons." —ROBERT TICKNOR



A new sign-in system welcomes researchers to the WRC Reading Room.



A

Dreams, Digitized

Laughlin photographs join the Louisiana Digital Library, an online resource and partnership between THNOC and statewide institutions.

The world of photographer Clarence John Laughlin (1905–1985) is one of apparitions, shadows, masks, and earthly remains. It’s a dreamscape one can get lost in, and, thanks to a recent THNOC project, doing so has never been so easy.

The Collection is one of 22 institutions contributing to the Louisiana Digital Library (LDL), a free online platform for accessing historical materials from across the state. Launched in 2001 under LOUIS: The Louisiana Library Network, as part of the Teaching American History in Louisiana (TAHIL) grant project, the web service connects users to information about more than 144,000 historical items, including photographs, maps, artworks, manuscripts, oral histories, and more.

“It’s an access point that redirects users to our site,” says THNOC Digital Assets Manager Kent Woynowski, who oversees The Collection’s ongoing contributions to the digital library. “It’s just another way to get the word out about our holdings.”

The Collection’s photo department has tirelessly scanned and prepared vast bodies of material for the project, such as the Alfred and William Waud Collection, named for the celebrated Civil War–era illustrators, hundreds of THNOC’s paintings by Louisiana artists, and the Charles L. Franck and Franck–Bertacci Collections, which comprise nearly 11,000 images.

THNOC has been steadily contributing images to the library from its Clarence John Laughlin Archive, which includes more than 12,000 photographs, as well as correspondence and written works. Nearly 1,000 images—from master prints and in-progress prints to collages and color experiments—have made it into the LDL, with 100 to 200 more added every month.

Laughlin, whose core body of work spans the years 1935–65, was inspired by “the wonder and terror of our times . . . in which the present and the past discordantly mingled,” as he wrote in “A Statement,” one of the texts in THNOC’s Laughlin archive. Old mansions stand amid creeping vegetation; disheveled children peer out from the recessed area of a crypt; the visages of statues seem to carry messages from the past. Browsing the collection can feel like trespassing on private property: the images are secretive, metaphysical, and shrouded in derelict mystery—all qualities that Laughlin helped make a permanent part of New Orleans’s public image. —MOLLY REID

A. Self-Portrait of the Photographer as a Metaphysician

1941; photoprint
by Clarence John Laughlin
The Clarence John Laughlin Archive,
1981.247.3.339

B. Elegy for Moss Land

1940; photoprint
by Clarence John Laughlin
The Clarence John Laughlin Archive,
1981.247.1.888

C. Poem at Sunset, Number One

1939; photoprint
by Clarence John Laughlin
The Clarence John Laughlin Archive,
1981.247.1.175

D. The Enigma

1941; photoprint
by Clarence John Laughlin
The Clarence John Laughlin Archive,
1981.247.1.1659

E. The Disease of Pride, Number One

1949; photoprint
by Clarence John Laughlin
The Clarence John Laughlin Archive,
1981.247.1.524



B



C



D



E



A

**2014 NEW ORLEANS
ANTIQUES FORUM**

Southern Expression

July 31–August 3, 2014

Visit www.hnoc.org/antiques.htm to register and view a complete schedule, or call (504) 523-4662.

Registration opens June 9.

A. Mme. Alcée Villeré, née Delphine Odile Fleitas
ca. 1858; oil on canvas
by François Bernard, painter
bequest of Clarisse Claiborne Grima, 1981.376.4

B. *Still Life with Grapes, Watermelon and Peaches*
1839; oil on canvas
by Thomas Bangs Thorpe, painter
courtesy of the Johnson Collection, Spartanburg, South Carolina

C. Slab sideboard
1840–60; walnut and poplar
by Christian or John C. Burgner, Greene County, Tennessee
courtesy of the Museum of Early Southern Decorative Arts at Old Salem, partial gift of Mary Jo Case

D. Shell-edged pearlware plates with peafowl and eagle decoration
ca. 1820
courtesy of a private collection, image by Gavin Ashworth



B

Just a Southern Expression

The 2014 Antiques Forum explores southern identity in the decorative arts.

Southern decorative arts are trending upward in national research agendas and collecting practices, and the New Orleans Antiques Forum is ready to celebrate and examine this development with the 2014 theme, *Southern Expression*.

In recent years, a brace of southern-themed publications, exhibitions, and scholarly works has supported the South’s rightful place in the decorative-arts landscape. But in some corners, an old bias downplaying the region’s contributions to the field still lingers. “It’s still a breath of fresh air to have a chance to see and understand all of the different influences that came into play outside of the Northeast,” says Executive Director Priscilla Lawrence.

Since its inception in 2008, the New Orleans Antiques Forum has exemplified the cutting edge of southern studies, attracting an avid, geographically diverse audience year after year. This year’s speakers will engage in lively discussions of southern furniture, pottery, landscape paintings, clocks, quilts, mourning art, and more. These educational opportunities segue seamlessly into social occasions, from a Friday-night cocktail reception to an optional Sunday-morning brunch at French Quarter fixture Antoine’s Restaurant. Thursday’s preconference tour goes behind the scenes at four Pointe Coupee landmarks—St. Mary of False River Catholic Church (New Roads), the Jacques Dupre House (Jarreau), Alma Sugarcane Plantation (Lakeland), and Bonnie Glen (New Roads)—with historians Brian J. Costello, William M. Hyland, and Eugene D. Cizek as guides. And tour participants should be sure to save room for lunch, courtesy of Chef John Folse’s White Oak Plantation.

Reprising his role as forum moderator this year is Tom Savage, director of museum affairs for Winterthur Museum, Garden and Library, in Delaware. Other 2014 speakers include Daniel Kurt Ackermann (Museum of Early Southern Decorative Arts), Stephen Harrison (Cleveland Museum of Art), Laurie Ossman (Preservation Society of Newport



C



D

County), Ralph Pokluda (Chappell Jordan Clock Galleries), Margaret B. Pritchard (Colonial Williamsburg Foundation), THNOC’s own John H. Lawrence and John T. Magill, and independent scholars Estill Curtis Pennington, Merikay Waldvogel, and Robert R. Hunter Jr.

“Southerners have always treasured their distinctive culture,” observes Jack Pruitt, THNOC director of development and community relations, whose vision has helped shape the forum into one of the premier events of its kind in the country. “Our decorative arts preserve our regional heritage, and The Collection is proud to be a part of that story.” —JESSICA DORMAN

2014 NOAF SPONSORS



2014 NOAF TOPICS

I Know It When I See It: Some Thoughts on Southern Expression in the Arts

John H. Lawrence, THNOC

'Who Dat?' Using New Tools in Decorative-Arts Research

Daniel Kurt Ackermann, Museum of Early Southern Decorative Arts

Time and Timekeepers in the South

Ralph Pokluda, Chappell Jordan Clock Galleries

Images of Nature: Natural History of the Early South

Margaret Pritchard, Colonial Williamsburg Foundation

Cheap and Cheerful: The Everyday Ceramics of Early New Orleans, 1780–1840

Robert R. Hunter Jr., Ceramics in America

Looking South: An Art Historical Journey

Estill Curtis Pennington, art historian

Southern Civil War Quilt Stories: Fact or Fiction

Merikay Waldvogel, quilt historian

The Largest Assortment Constantly On Hand: Furniture New Orleans, 1840–1900

Stephen Harrison, The Cleveland Museum of Art

New Treasures at The Historic New Orleans Collection

Priscilla Lawrence, THNOC

Artistry of Death: The Cult of Mourning in the 19th Century South

John T. Magill, THNOC

Great Houses of the South

Laurie Ossman, The Preservation Society of Newport County



Anton Brown, left, and Tyrone Clay study artifacts in THNOC's recently departed photography exhibition *Daguerreotype to Digital: A Presentation of Photographic Processes*.

Inspiring Minds

In a first-time collaboration between THNOC and Bard Early College in New Orleans, local students learn to make history.

To researchers, the vast holdings of The Historic New Orleans Collection can seem like a thick mineral deposit, a raw source of potentially precious goods. Scholars extract and refine the material, shaping it into published works or useful databases and setting it within the larger context of existing research.

Mining for academic gold—intensive primary-source research—is a skill many students don't learn until graduate school, but this past spring, The Collection hosted a small band of young scholars-in-training. The eight high-school juniors and seniors, from all over the city, attend Bard Early College in New Orleans (BECNO), a program that offers inquisitive students in underserved communities college-level courses, for actual credit. THNOC Curator of Education Daphne L. Derven teamed up with BECNO's director, Stephen Tremaine, and professor Rien Fertel to bring the students to The Collection. There, they learned firsthand how to extract history narratives from raw archival material.

Fertel designed the resulting course—"New Orleans: Theorized, Historicized, Narrated, Observed, and Curated; or, BECNO meets THNOC"—around the collaboration with The Collection. The class focused not only on the facts of New Orleans history but also on how history is told and revised, the role of museums, and the function of scholarship.

"It's very college-like, very liberal arts," Fertel said. "It asks, 'What is history? How do we create history and imagine history? What is a museum? Who can start a history museum?'"

Adds Derven: "This is a remarkable example of experiential learning that has provided our students with research skills and experiences they will use throughout their future careers."

The students, who integrate Bard coursework with offerings at their regular high schools, attended the THNOC class twice per week. One weekly session was spent in the BECNO classroom, with Fertel lecturing and guiding discussions about assigned readings, such as Lawrence N. Powell's *The Accidental City: Improvising New Orleans* and *Silencing the Past: Power and the Production of History*, by Michel-Rolph Trouillot.



Rien Fertel, visiting professor of urban studies at Bard Early College in New Orleans



Darrell Howard, L. B. Landry–O. P. Walker College and Career Preparatory High School



Patrick Do, International High School of New Orleans



Savanna Brewer, International High School of New Orleans



Anton Brown, New Orleans College Prep



Bobbie Green, International High School of New Orleans



Yolanda Andrade, International High School of New Orleans



Tyrone Clay, Sci Academy



Iwan Leggins, L. B. Landry–O. P. Walker College and Career Preparatory High School

The other weekly session was spent at The Collection, learning from a total of eight different THNOC staffers. John H. Lawrence, director of museum programs, led the students through the Louisiana History Galleries as a way of discussing permanent, broad-overview exhibitions. Deputy Director Daniel Hammer introduced the students to the Reading Room and how to use it.

Then the students were given free rein to search the catalog and select a research topic of their own, to be developed into a final presentation and paper at the end of the semester.

“High-school students very rarely have any opportunity to engage in any clearly facilitated primary research, so this is great,” said Alexios Moore, BECNO’s academic director. “Certainly all of our students are headed to college, but developing a research interest this early is, I think, the difference between a student going to graduate school or not.”

Many of the students’ research topics seem destined for graduate theses. Savanna Brewer, a senior at International High School of New Orleans, focused on a lesser-known aspect of the work of photographer Clarence John Laughlin: his writing. Brewer had been going through Laughlin’s archived papers, searching for unpublished works to highlight in her research paper.

“I like that he tried poetry earlier in his career,” Brewer said as she looked through Laughlin’s iconic *Ghosts Along the Mississippi*. “In the book, he’ll have one of his photographs and then he’ll have a paragraph next to it. A lot of his blurbs read like prose poems. They’re just beautiful.”

Senior Patrick Do, in searching THNOC’s catalog for a topic relating to pirates, found the papers of Dominique You (sometimes spelled as Youx), a privateer and lesser-known contemporary of Jean Lafitte. Do spent several sessions at the WRC reading, in French, microfilm copies of the papers.

“His real name wasn’t ever actually released,” said Do, who is graduating from International High School of New Orleans. “They gave him a nickname, Captain Dominique. There’s really no general consensus as to where he came from.

“I’ve never had a class where you leave campus to go do research somewhere else. You don’t stumble across this type of information on Wikipedia or Google. I did Google it, but everything that came up was from The Historic New Orleans Collection.”

Like any good researcher, students looking at more well-known topics narrowed their focus to a specific angle: Darrell Howard, a senior at L. B. Landry–O. P. Walker College and Career Preparatory High School, examined the history of New Orleans Jazz and Heritage Festival posters to study how they came to portray local icons rather than more abstract designs. (Fats Domino was the first celebrity featured on a Jazz Fest poster, in 1989, Howard said.) Bobbie Green, a fashion maven and International senior, studied Mardi Gras costume designer Léda Plauché. Iwan Leggins, another Landry–Walker student, researched a career-boosting performance by Mahalia Jackson, while Tyrone Clay, a senior at Sci Academy, delved into the large life of Storyville madam Lulu White.

Two students used their research projects to find information about their own histories. Yolanda Andrade, an International High School junior, found glimpses of her heritage through the centuries in New Orleans, from a list of Hispanic Confederate-army soldiers to the early-1900s Spanish-language magazine *Mercurio*. “My project is basically to kind of break the myth that there were no Latinos here before Katrina,” she said. “They’re not all just carpenters and laborers.”

For Anton Brown, the research project took him even closer to home: the senior at New Orleans College Prep studied the post-Katrina rebuilding plan—the Unified New Orleans Plan (UNOP) report—for Gentilly, the neighborhood his family called home until Hurricane Katrina and the levee breaches sent them to Houston for five years. Brown, after living in Central City upon his return to New Orleans, had just moved back to Gentilly and wanted to learn how his neighborhood had rebuilt itself.

“It’s like I’m discovering it again,” Brown said. —MOLLY REID



ON THE JOB

Mallory Taylor

POSITION: Curatorial collections processor, on staff since 2013

ASSIGNMENT: Reinforce knowledge of collections management and photographic-process identification

The Collection's photographic holdings comprise tens of thousands of photographic objects, prints, and negatives, and as curatorial-collections processor, I am responsible for cataloging and preserving them. Some of my main duties include identifying the photographic process behind each image in order to create an accurate catalog record, as well as providing notes about the proper care and housing of the object. I have a background in photographic preservation and collections management, as well as extensive related experience, but, like any good specialist, I aim to regularly reinforce and expand these skills.

In December, I attended a four-day workshop here at The Collection, led by private conservator Gawain Weaver, on identifying and comprehending the science behind different photographic processes throughout history. Weaver began the workshop by passing around various photographic prints from his collection, and then we viewed several examples from THNOC's recently departed exhibition *Daguerreotype to Digital: A Presentation of Photographic Processes*. We compared and contrasted their visual elements: a Jay Dearborn Edwards salted-paper print had a dull surface, with dark purple hues and an overall slight fading of the image, while a gelatin-silver print, by Peter Sekaer, showed a glossy surface with dark blacks in the shadows and no visible image fading.

Weaver explained that each process yields unique traits that can be seen under magnification. Attributes such as image surface (whether glossy or matte), visible paper

fibers, and image color are several clues that can help to identify a specific process. To better understand this notion, each participant was given a handheld microscope (60x–100x) to view an assortment of prints. Once magnified, the photographs clearly displayed their processes of origin. For example, a salted-paper print exhibits a matte surface with visible paper fibers, fading of the image, and purplish-brown hues, whereas a gelatin-silver print shows a reflective/glossy surface and neutral black color, with occasional silver mirroring (a common deterioration problem caused by various environmental conditions) and no visible paper fibers. In addition to identifying the processes, we discussed best practices for enclosures, handling procedures, and environmental conditions such as temperature and humidity.

In late March I attended a similar, two-day workshop, also here at THNOC,

hosted by the Philadelphia-based Conservation Center for Art and Historic Artifacts (CCAHA). In a lecture on photographic preservation, private conservator Gary E. Albright discussed the challenges museums face when environmentally unstable objects enter a collection. He gave an example of a museum that acquired a collection of film-still prints, each of which had the film credits attached to the back using non-archival adhesive. The museum staff could not remove the adhesive without damaging the print or leaving behind residue, so the solution was to place the prints back-to-back and face-to-face, which prevented the non-archival adhesive from coming into contact with the surface of the images. Albright also stressed the importance of organizing and cataloging a collection as soon as possible, thereby reducing handling and increasing the life of the object.

I thoroughly enjoyed each workshop, and both proved to be excellent refresher courses. Hearing from leading professionals in the field about new concepts and developments concerning photographic collections, as well as exchanging ideas and discussing challenges with other workshop participants from various institutions, inspired me. I've begun working on a proposal to rehouse our collection of cased photographic objects, based on some of the best practices covered in the workshops, in the hope of preserving these important images and providing better accessibility for our staff and patrons.

—MALLORY TAYLOR



Conservator Gawain Weaver leads a workshop at THNOC on photographic-process identification.

RECENTLY RETIRED

Bunny Hinckley

A museum’s docents are often the first and only people to make an impression upon visitors on the institution’s behalf, and as head docent, Bunny Hinckley helped foster those important, everyday interactions. In March THNOC staff wished Hinckley a happy retirement, one well deserved after her combined 21 years with The Collection.

“Bunny has been the leader of our frontline staff,” said John H. Lawrence, director of museum programs, speaking at Hinckley’s retirement party. “She has had such a wonderful attitude toward this job.”

Originally from Baton Rouge, with family roots in New Roads, Hinckley came to New Orleans for college and first discovered The Collection in 1978, when she was placed there as a Junior League of New

Orleans volunteer. “Loving New Orleans and loving the history,” Hinckley took to the work naturally, she remembers. “Some [volunteers] stayed, and some left. I loved it so much, I stayed and stayed.”

During this time, Hinckley began a career in insurance, handling claims at Pan American Life. When she began moving up through the ranks, her work-travel schedule made volunteering at The Collection untenable, and she left THNOC in 1984. While she went on to supervise various departments at Pan American, her French Quarter family grew significantly.

“When I started, there were four buildings around the courtyard” on Royal Street, Hinckley recalls. “After I left, [The Collection] bought the WRC. They started renovations at [714] Toulouse Street.” By the

time veteran docent Joan Lennox convinced Hinckley to return to The Collection, in 1999, “they had amassed the [WRC] annex and Brulatour,” two more properties central to the institution’s expansion. Hinckley’s role as head docent, a position she assumed in 2002, put her in the vanguard of the museum’s increasing visitor-outreach needs, “making sure we have coverage in all the areas—and we’ve grown a lot,” she says.

Hinckley’s corporate-world experience blended with the eagerness of her early volunteer days to make her a cheerful and no-nonsense leader. “This is one really tough mama, but so understanding and kind and pleasant,” says Molly St. Paul, volunteer coordinator.

Adds Lori Boyer, who was promoted to head docent to fill Hinckley’s shoes: “I will miss [her] wisdom and insight, professionally and personally.”

“I always considered myself really shy, but I learned that if there was something you’re really interested in, your enthusiasm would overcome the shyness,” Hinckley says. “We entertain our guests with some of the more colorful aspects—facts, not fabrications—of this strange foreign city, more European and Caribbean, which has been so important in the history of the country. It brings them back, both locals and tourists.”

During her tenure, Hinckley got to know many repeat visitors, including actress Helen Mirren and her husband, director Taylor Hackford. She knows the patterns of high activity (springtime and October). And, like a customer-service maven, she says there are no bad visitors.

“They’re all good—they’re on vacation,” Hinckley says. “I’m only ever bothered when they come at the end of their visit, because they run out of time, and I hear, ‘Why didn’t we come here earlier?’”

For her retirement, Hinckley looks forward to spending time with her niece’s children, in Houston, and taking a long-awaited break.

“I’ve worked since I was 22, and I turned 66,” she says. “I was just ready. The Collection has nourished this affinity I have for Louisiana history and art and architecture, so it’s been just wonderful working here.” —MOLLY REID



Joan Lennox, far left, Priscilla Lawrence, and John H. Lawrence, right, wish Bunny Hinckley well at her retirement party, in March.



Bettie Pendley assists on an archeological dig at 400 Chartres Street, new home of the Laura Simon Nelson Galleries for Louisiana Art, in 2008.

IN MEMORIAM

Bettie Pendley

The Collection has been mourning the loss of longtime docent and collections processor Bettie Pendley, who passed away on February 19. Pendley joined the staff as a docent in 1991. Her dedication to The Collection and French Quarter preservation impressed recently retired head docent Bunny Hinckley. She recalls that “even after Bettie lost her home near the lake in Hurricane Katrina, she returned to the city, rented an apartment in the lower French Quarter, and resumed her role as a docent, usually walking to work each day.”

After 18 years of giving tours and welcoming visitors, Pendley joined the collections processing team in 2009. “Bettie brought a lot of enthusiasm and intellectual curiosity to her work as a collections processor,” notes Jason Wiese, associate director of the Williams Research Center. “She formed sincere attachments to the people and places described in the documents she handled and often brought interesting tidbits of information to colleagues, especially if there was a connection to her hometown, Greenwood, Mississippi. Though her day-to-day duties could be somewhat mundane and repetitive—and she had a love-hate relationship with the technology we use—Bettie always

approached each new project with an open and inquiring mind and a great attitude.”

A 1950 graduate of Newcomb College, Pendley had a passion for archaeology and participated in digs locally and internationally before earning her master’s degree in urban studies from the University of New Orleans, in 1992. During her tenure at The Collection, the institution undertook archaeological digs on three of its properties prior to renovation. Pendley was actively engaged in these projects, contributing her knowledge and consulting on the selection of archaeology firms. In 2009 she received the Roger T. Saucier Award from the Louisiana Archaeological Society for her contributions to the field in Louisiana and New Orleans, in particular.

In addition to her career at The Collection, Pendley volunteered at Longue Vue House and Gardens, the New Orleans Museum of Art, and the Preservation Resource Center. She was a member of the Orleans Club and Le Petit Salon, where she served as historian and curator.

The staff and board members of The Collection will dearly miss Bettie, her zeal for life, and the dedication she brought to her work. —MARY M. GARSAUD

STAFF NEWS

New Staff

Lydia Blackmore, curator of decorative arts. Sarah Shackelford and Malinda Blevins, docents. Fred Adinolfi, Sharren Burns, Carolyn Chesnutt, Sean Chick, Rebecca Hanley, Julianne Lansing, Patricia Loughran, and Kelly McLoughlin, volunteers.

Changes

Many staff members received new titles in March: Daniel Hammer, deputy director. Jason Wiese, associate director of the Williams Research Center. Lori Boyer, head of docent programs. Susan Eberle, docent /curatorial processor. Viola Berman, Kate Bruce, and Jennifer Rebuck, associate registrars. Maclyn Le Bourgeois Hickey, coordinator for curatorial conservation. M. L. Eichhorn, senior reference associate. Rebecca Noack, human resources manager. Tere Kirkland, associate photographer.

Eric Seiferth has rejoined the staff as reference assistant.

Honors

Kent Woynowski, digital assets manager, received his Digital Archives Specialist (DAS) Certificate from the Society of American Archivists.

Publications

Senior Curator / Oral Historian Mark Cave wrote the introduction, as well as a chapter regarding THNOC’s post-Katrina oral-history efforts, to the recently published title *Listening on the Edge: Oral History in the Aftermath of Crisis* (Oxford University Press, 2014). Cave coedited the book with Stephen M. Sloan.

WRC staff members Matt Farah, Robert Ticknor, Jennifer Navarre, Aimee Everett, M. L. Eichhorn, and Eric Seiferth have been contributing to a new occasional feature in the Sunday edition of the *New Orleans Advocate*. The column, “Historically Speaking,” features images from THNOC’s holdings and vignettes from staff that illuminate various aspects of local history and culture.



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ON THE SCENE
Spring Socials

**Tennessee Williams Scholars
Conference reception, March 21**

- A. Diane Ladd and Executive Director Priscilla Lawrence
- B. Dickie Brennan
- C. Jamey Hatley, Kristina K. Robinson, and J. R. Ramakrishnan
- D. Liz Forman, Judith Chapman, Janet Daley Duval, and Ellen Johnson
- E. Glen Pitre and Willie Birch

A



B



C



D



E



F

Opening reception for *Creole World: Photographs of New Orleans and the Latin Caribbean Sphere*, April 22

- F. Director of Museum Programs John H. Lawrence, Richard Sexton, and Jay D. Edwards



G



H

Opening reception for *Shout, Sister, Shout! The Boswell Sisters of New Orleans*, March 25

- G. Senior Curator / Oral Historian Mark Cave and Kyla Titus, granddaughter of Vet Boswell
- H. Company B Jazz Band: Bonnie Northgraves, Juhli Conlinn, and Jennifer Hodge



I



J

15th annual Bill Russell Lecture, April 10

- I. The Pfister Sisters: Holley Bendtsen, Debbie Davis, and Yvette Voelker
- J. The Pfister Sisters, performing Boswell Sisters tunes to a packed Boyd Cruise Room

FOCUS ON PHILANTHROPY
 Donald Fontenot



New Orleans and Cajun country are French-heritage siblings with vastly different personalities, yet they come together beautifully in the Bywater house of THNOC member Donald Fontenot. Raised in Pine Prairie, near Ville Platte, Fontenot grew up learning Cajun French, as it was the primary language used between his parents and grandparents. His adult life has been spent enjoying the many facets of New Orleans and Louisiana culture. The Historic New Orleans Collection, Fontenot says, brings together the two sides of his cultural identity.

“I think history—family history, social history, but also the furnishings and lifestyles that you were brought up with—really informs and impacts your life as you grow,” Fontenot says. “I think it’s really important to understand and appreciate that . . . and in reading your books and walking through the museum, I realized how you can develop a greater appreciation for your history through organizations like The Collection.”

Fontenot fell in love with New Orleans through his time at Tulane University, and he has remained here since. “This is home now,” he says. “I couldn’t imagine living anywhere else.” Director of operations for Ochsner Baptist Medical Center, Fontenot says he enjoys interacting with the community through his organization’s various clinics and outreach events. This reverence for the “circle of influence” in a strong community is something Fontenot learned in both Acadiana and New Orleans, as well as in trips to the motherland, so to speak—France.

“I think there is a *joie de vivre* that inspires life and families and individuals, and I grew up with a family not only focused on their individual well-being and the well-being of their children and grandchildren, but also the well-being of the community,” he says. “There’s an enormous amount of respect I have for that concept. It is something I attempt to deploy in my life every day.”

One of the most powerful symbols of Fontenot’s childhood community is hung on his bedroom wall, and several years ago The Collection shed new light on its significance. When his grandparents passed away, he inherited a rocking chair, which lulled him as a baby and now sits in his living room, and three traditional ladder-back chairs with animal-hide seat coverings. He mounted them on his wall “as artwork—I wanted to preserve them in their current state,” Fontenot says. His appreciation for the heirlooms deepened with his discovery of THNOC’s 2010, landmark publication *Furnishing Louisiana: Creole and Acadian Furniture, 1735–1835*.

“There were always family and emotional ties to those chairs because I sat in them growing up—they were always in the house,” he recalls. “So looking at the book one day, I noticed those chairs, and through that as well as subsequent conversations I realized that the ladder-back style differs in different regions, typically but not always based on the shape of the finials on top. And those chairs I have, those finials are associated with the Ville Platte and Mamou area. It’s just so interesting, and it really began piquing my interest in furnishings and antiques.”

With that discovery, Fontenot began exploring The Collection more, and he realized that “it’s not just about New Orleans history,” he says. THNOC’s focus on Louisiana and the entire Gulf Coast region, including his hometown, make it “a tremendous influence on a generation now concerned about the future of Cajun history.”

“I realized that The Collection is not just a museum. It’s an incredibly dynamic organization that wants to inform the populace of our history, of the unique aspects of our history. That history includes furnishings; it includes social history; it includes music. And there are also concerts, the Antiques Forum—there are lectures, research archives. And you start realizing the enormous impact that this particular organization has on the local culture and its ability to continuously inform and assist scholars that will, in the future, inform us of our history.” —MOLLY REID

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January–March 2014

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

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The board of directors and staff of The Historic New Orleans Collection in memory of Joseph Matthew Rault Jr.—*Cotton: The Fabric That Made the Modern World* by Giorgio Riello (New York: Cambridge University Press, 2013)

The board of directors and staff of The Historic New Orleans Collection in memory of Frederic Codman Parkerson—*Trailing Clouds of Glory: Zachary Taylor's Mexican War Campaign and His Emerging Civil War Leaders* by Felice Flanery Lewis (Tuscaloosa: University of Alabama Press, 2010)

The board of directors and staff of The Historic New Orleans Collection in memory of Bettie Dinkins Stoner Pendley—*French Colonial Archaeology in the Southeast and Caribbean* edited by Kenneth G. Kelly and Meredith D. Hardy (Gainesville: University Press of Florida, 2011)

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The board of directors and staff of The Historic New Orleans Collection in memory of Kenneth D. Farah—*Good Music for a Free People: The Germania Music Society in Nineteenth-Century America* by Nancy Newman (Rochester, NY: University of Rochester Press, 2010)



Photoprint of the USS *Hartford*, 2013.0363

ACQUISITION SPOTLIGHT

Farragut's Flagship, Photographed

The Collection recently acquired its first photoprint of one of the most storied—or, from a local perspective, infamous—vessels in American naval history, the USS *Hartford*. Launched in 1858 from the Boston Navy Yard, the *Hartford* engaged in diplomatic missions overseas prior to the start of the Civil War. As flagship of the West Gulf Blockading Squadron, it carried David Glasgow Farragut (1801–1870) as he stormed past Forts Jackson and St. Philip in late April 1862, their fall foretelling the federal occupation of New Orleans. The *Hartford* remained Farragut's flagship following his promotion to admiral in June 1862 and saw service in subsequent years at the sieges of Port Hudson and Vicksburg. It was also active in the capture of Mobile Bay, thanks to Farragut's famous “damn the torpedoes” directive.

The *Hartford* was not decommissioned until 1926 nor dismantled until 1956. This silver-gelatin photoprint, taken around the turn of the 20th century, captures the vessel in middle age. The photographer, George Buffham, operated a studio in Annapolis, Maryland, between 1890 and 1910—and the Chesapeake Bay is the likely setting for the scene. Most likely an enlargement from a view-camera negative, the print measures a generous 13.25 by 17.5 inches.

Though The Collection has images of the *Hartford* in other media, such as the William Waud sketch to the right, this acquisition is THNOC's first photograph of the vessel. It also bolsters THNOC's Civil War- and Farragut-related holdings—an assemblage of manuscripts, pictorial items, books, pamphlets, and other materials illuminating the origins, lived experiences, and legacies of the conflict. Many of these artifacts populated the recent exhibition *Occupy New Orleans! Voices from the Civil War*, and the new *Hartford* photograph will doubtless find its way into future displays. —JESSICA DORMAN

Related Holdings



New Orleans [with portrait of Commodore Farragut]
1800s; print, engraving with watercolor
by Charles Magnus, publisher
1970.40

Pitcher bearing portraits of Admiral David Glasgow Farragut and General Ulysses Simpson Grant
between 1864 and 1866; porcelain, painted and gilded
by Rudolph T. Lux, painter
1998.49

Naval Engagement at New Orleans
1900s; line photolithograph
by Alfred Rudolph Waud, delineator
1977.137.2.50



Farragut's Fleet Passing the Forts below New Orleans
between 1863 and 1867; painting, oil on canvas
by Mauritz Frederik De Haas, painter
1974.80



Hartford
1862; drawing, pencil
by William Waud, draftsman
1977.137.1.59

RECENT ADDITIONS

K&B, Black Panthers, Smokey Mary

Surveyors' Sketchbooks Addition
2013.0386

An addition to the Surveyors' Sketchbooks Collection, received from an anonymous donor in December 2013, consists of three volumes of survey notes and architectural sketches dating from 1854 to 1874. The sketchbooks are primarily associated with Charles de Armas (ca. 1824–1889), though they show some markings suggesting they continued to be used as reference sources by related fellow surveyors Arthur de Armas (1850–1903) and/or George de Armas (1862–1914). The sketchbooks contain field notes of survey projects throughout Louisiana and often display rough map outlines, measurements, and mathematical calculations that later formed the basis of the survey maps still referenced in real-estate transactions today.



The volumes' real stunners are the occasional sketches and watercolors of houses in New Orleans and the surrounding area. These images provide historically significant architectural information and, in some cases, the only known visual record of buildings that no longer exist. These three recently added volumes fill in gaps in MSS 290, the Surveyors' Sketchbooks Collection, which has nearly 650 volumes of similar material dating from 1830 to 1929. —MICHAEL M. REDMANN

Storyville promotional brochure
2013.0226.8

Storyville, an 87-minute feature film made locally in 1974, was written, produced, and directed by Jack Weis, who helmed *Quadroon* (1971), *Crypt of Dark Secrets* (1976), and *Mardi Gras Massacre* (1978).



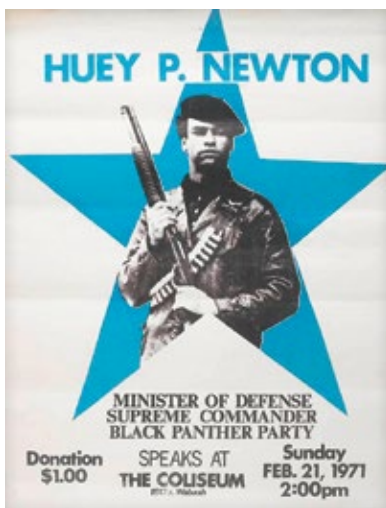
Mrs. Robert Nolan Bruce Jr. recently donated a glossy folder containing a synopsis, promotional art, and contact information for video trailers, radio spots, and production stills for *Storyville*. Featuring New Orleans celebrities and actors—such as sportscaster Wayne Mack and Butch Benit, of the long-running midcentury Bourbon Street comedy revue *The Fudgeripple Follies; or, Nobody Likes a Smart Ass*—*Storyville* claimed to present “the truth about the Birthplace of Jazz.” It is a melodramatic tale about a country boy, played by Tim Rooney, son of the late Mickey Rooney, who brings his slide trombone to wicked New Orleans in 1913, falls in love with one of the women at the lavish sporting house where he is employed as a musician, and loses her through a cruel twist of fate. Al Rose, whose book *Storyville, New Orleans* was published the same year as the film’s release, is credited as historical consultant and played the role of Councilman Sidney Story. —PAMELA D. ARCEAUX

Huey P. Newton, Minister of Defense, Supreme Leader of the Black Panther Party
2014.0153.1

The Louisiana chapter of the Black Panther Party for Self-Defense, a militant civil rights organization active in the 1960s and '70s, was one of the largest in the country.

Founded by Huey P. Newton and Bobby Seale—natives of Monroe, Louisiana, and Dallas, Texas, respectively—on October 15, 1966, the BPP used grassroots efforts to organize chapters nationwide. BPP members are perhaps best remembered for their use of revolutionary—and sometimes violent—tactics in their efforts to combat police brutality against African Americans. Less well recognized are their coordinated efforts to alleviate inner-city poverty and hunger through programs such as the Free Breakfast for School Children initiative, which, at its height, fed more than 70,000 hot breakfasts to children annually.

Named for Governor Huey P. Long, Newton with his family left Louisiana in the mid-1940s and moved to Oakland, California, where he met Seale at Merritt College in 1961. This newly acquired lithograph poster advertises Newton as the featured speaker at a February 21, 1971, event at the now-defunct Chicago Coliseum. —ERIN M. GREENWALD



Joseph Bernard design for Monteleone clock
2014.0021

The Joseph Grima Bernard family recently donated copies of designs for an elaborate clock case, designed by architect Joseph Bernard (1888–1980) for the Hotel Monteleone. Bernard’s plans for the approximately 10-foot-tall case incorporate a wide array of allegorical figures and classical elements. Animals

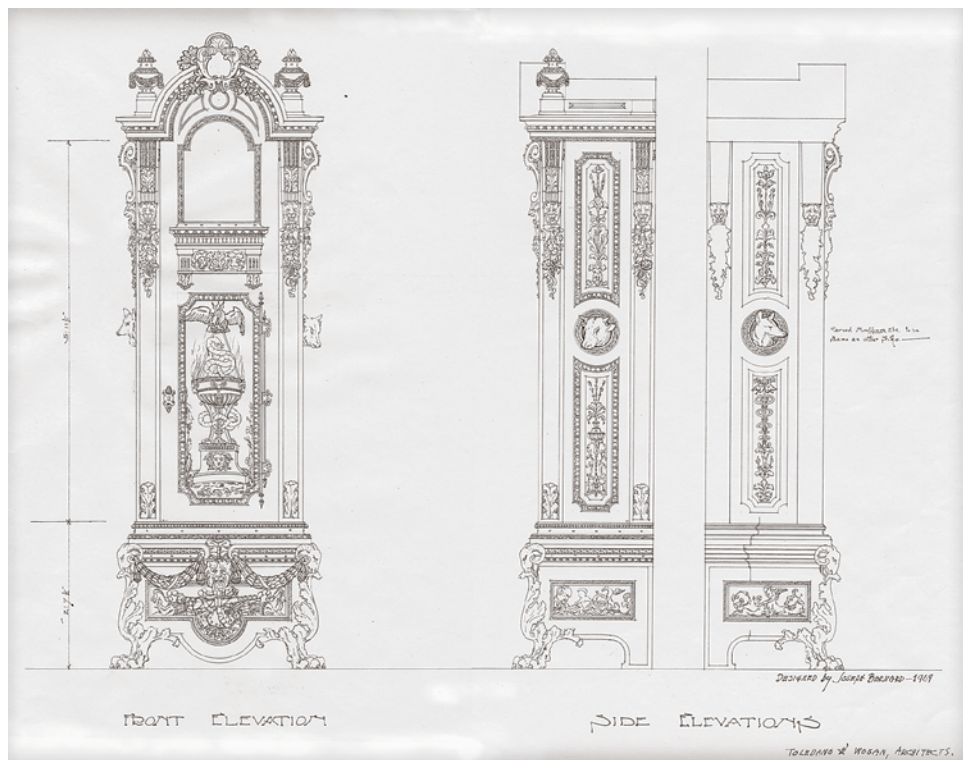


figure prominently, with bulls, foxes, and rams peering out from the corners of the claw-footed cabinet. Installed on December 14, 1909, the timepiece contains a French movement and Westminster chimes. The solid-mahogany enclosure was constructed by cabinetmaker Antonino Puccio (d. 1944), a native of Palermo, Sicily, who settled in New Orleans soon after the turn of the 20th century.

Born in New Orleans, Joseph Bernard was an apprentice of architect Albert Toledano and completed his training in Europe, later returning to join the firm of Toledano and Wogan. Some of Bernard’s architectural designs include Jesuit High School’s chapel and auditorium, a 16-story addition to the Hotel Monteleone, and the entire town of Fort Sulphur, Louisiana, which he laid out for the Freeport Sulphur Company. —M. L. EICHHORN

Katz and Besthoff Collection
2013.0355

From its founding in 1905 to its closing in 1997, K&B and its distinctive purple logo formed part of the commercial and social landscape of New Orleans. The Katz and Besthoff Collection, donated by Sydney J.

Besthoff III in November 2013, records the history of the iconic New Orleans drugstore chain through 27 scrapbooks chronicling the parallel expansion of the business and the metropolitan area. Images and advertisements in the collection are likely to evoke memories of “double-checked” pharmacy prescriptions, speedy film processing, New Orleans’s first self-serve drugstore, which K&B opened in 1954, and “flat fifths,” the specially shaped fifth-of-a-gallon cartons of ice cream designed to fit in old-fashioned freezers. A particular treasure of the collection is a box of index cards with the formulas for K&B house brands, including the syrup for the chain’s legendary nectar sodas. —MICHAEL M. REDMANN



ACQUISITIONS



Household Hints: KVOL Serving Southwest Louisiana

2013.0217

KVOL “1340 on your dial,” the “Pioneer Radio Voice of Southwest Louisiana,” has been operating in Lafayette since 1935, becoming an NBC affiliate in 1944 and expanding as an FM station in 1949. A recently donated promotional booklet, printed sometime between 1949 and the early 1950s, was intended for the housewife, with sections titled “Make It Yourself . . . Remake It . . . Make It Do,” “How to Master Your Mister,” and “It’s Not What You Do But the Way That You Do It.” The back cover lists a diverse slate of programming, featuring such favorites as *Your Hit Parade* (Saturdays, 8 p.m.), *This Is Your Life* (Wednesdays, 7 p.m.), and *Theatre Guild on the Air* (Sundays, 7:30 p.m.).

—PAMELA D. ARCENEAX

United States, Exhibiting the Railroads & Canals

2014.0031

An engraved map by an unknown cartographer displays the nation east of the Mississippi River in the early 19th century, when canals were important inland routes and railroads were in their infancy. The map appeared in *A Comprehensive Atlas: Geographic, Historical and Commercial*, compiled by Thomas G. Bradford and published in 1835, and shows two completed rail lines in Louisiana. The West Feliciana Railroad opened in 1835, connecting plantation lands between Woodville, Mississippi, and St. Francisville, Louisiana. Eventually absorbed by the Illinois Central line, it was abandoned circa 1978.

The Pontchartrain Railroad opened in 1831 as one of the first in the country. About five miles long, it followed today’s Elysian Fields Avenue from the Mississippi River to Milneburg, on Lake Pontchartrain, which was then a major shipping route. Also shown on the map is the Carondelet Canal, also called Old Basin, which opened in 1796 between Bayou St. John and Basin Street and served shipping from the North Shore and the Gulf Coast. Both canal and railroad outlived their economic usefulness early in the 20th century. The canal was filled in beginning in 1927, while the train, pulled by an old steam locomotive nicknamed Smokey Mary, ended its run in the 1930s. —JOHN T. MAGILL



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Lobby card for *Cameo Kirby* (detail)
1923; black-and-white halftone
Don Lee Keith New Orleans in Film Collection,
gift of Teresa Neaves, 2011.300.92

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