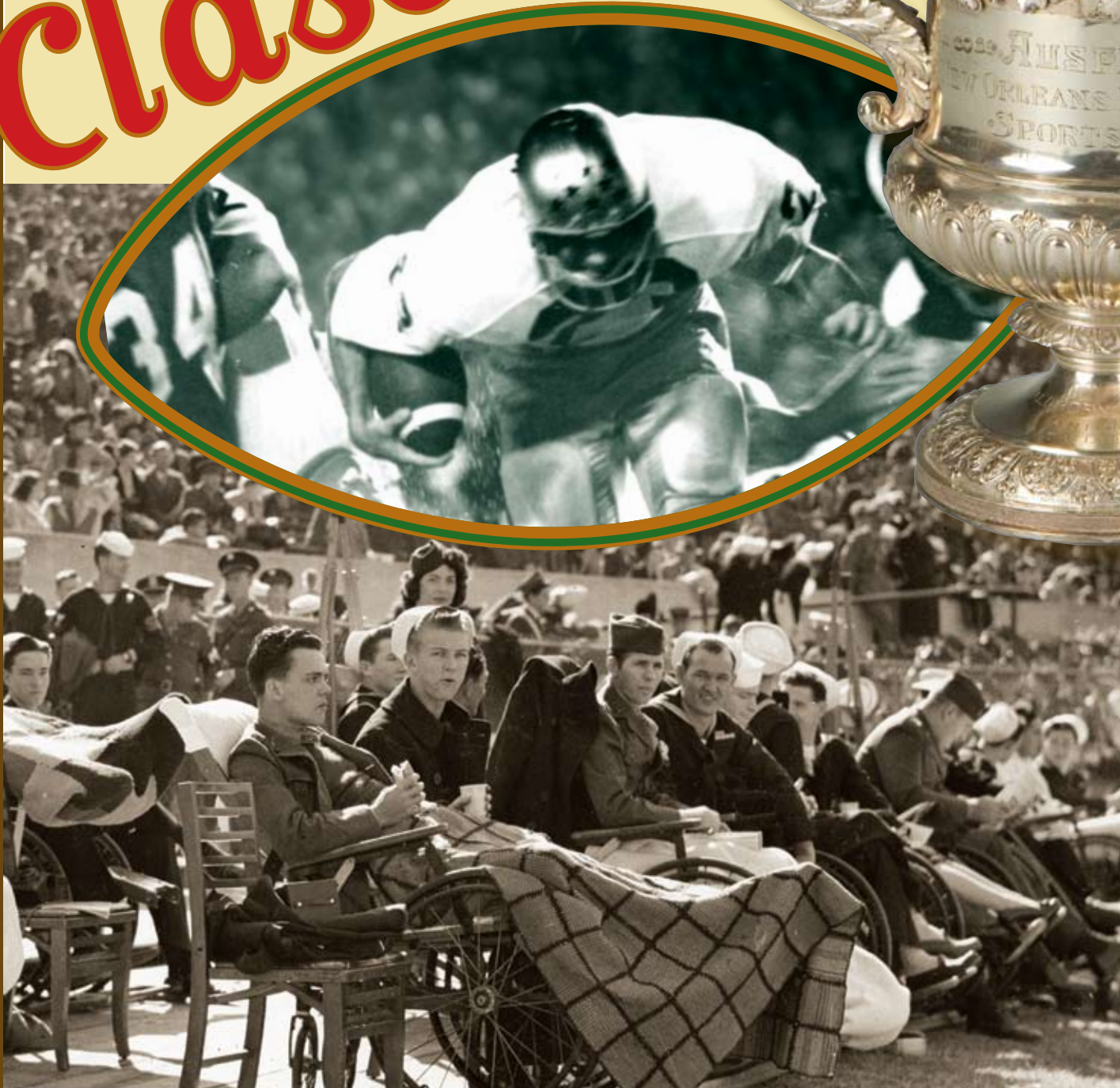




THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

Volume XXIV, Number 4 Fall 2007

Classic!



SUGAR BOWL

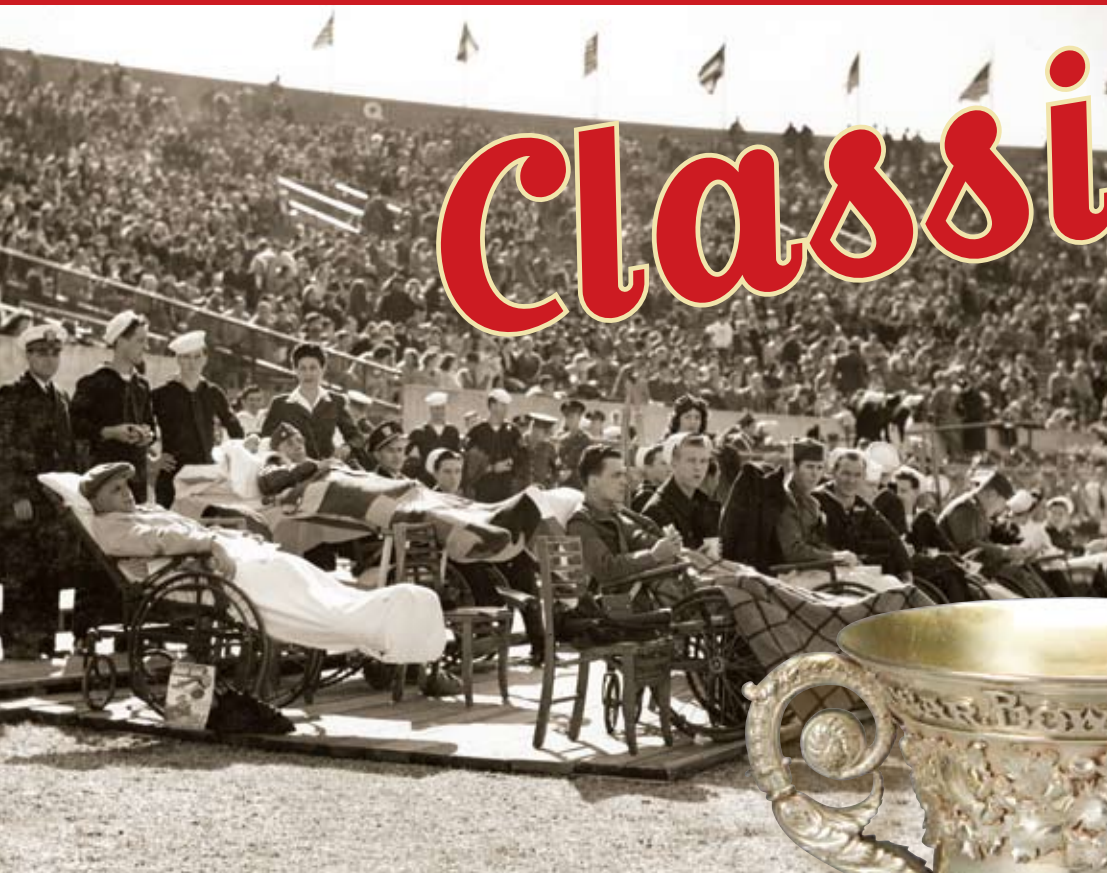
WEST SIDE	<p>NEW YEAR'S DAY 1935 SUGAR BOWL GAME</p> <p>TULANE STADIUM KICKOFF - 1:30 P.M.</p> <p>AUSPICES N.O. MID-WINTER SPORTS ASSN.</p> <p>RESERVED SEAT</p> <p>Price \$1.18, Total \$3.50</p>	WEST SIDE
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4 Seat		Seat 4

WEST SIDE	<p>NEW YEAR'S DAY 1935 SUGAR BOWL GAME</p> <p>TULANE STADIUM KICKOFF - 1:30 P.M.</p> <p>AUSPICES N.O. MID-WINTER SPORTS ASSN.</p> <p>SPECIAL PRESS TICKET</p>	WEST SIDE
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WEST SIDE	<p>NEW YEAR'S DAY 1935 SUGAR BOWL GAME</p> <p>TULANE STADIUM KICKOFF - 1:30 P.M.</p> <p>AUSPICES N.O. MID-WINTER SPORTS ASSN.</p> <p>WORKER'S TICKET FOR BAND</p>	WEST SIDE
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Classic!

A Celebration of Sugar Bowl Memories



*Injured World War II veterans watch the 1946 Sugar Bowl;
photograph by Leon Trice (2007.0208.42), gift of the Sugar Bowl*

On November 29, The Historic New Orleans Collection unveils *Classic! A Celebration of Sugar Bowl Memories*. A collage of games and events from the Sugar Bowl Classic's seven decades, the exhibition showcases photographs, programs, and scrapbook pages; excerpts from game film footage; interviews with players and coaches; and other memorabilia from the archive that was donated to The Collection in the summer. Beginning with the inaugural 1935 game and closing with the 2008 BCS championship game, *Classic!* charts signature moments in Sugar Bowl history, while placing the bowl within the larger contexts of amateur athletics and national history.

The inaugural Sugar Bowl Classic, on January 1, 1935, pitted North versus South, Temple University of Philadelphia against Tulane University of New Orleans. Both teams were offensive powerhouses. The Temple

Owls, coached by the legendary Glenn "Pop" Warner, boasted All-American "Dynamite" Dave Smuckler at fullback. Tulane's Green Wave, helmed by Ted Cox, featured Claude "Little Monk" Simons at halfback. A hard-fought 60 minutes in front of 22,026 fans saw Tulane rally with a 25-yard run by Dick Hardy, who turned in perhaps the greatest game of his career. The Green Wave emerged from the first Sugar Bowl triumphant, 20-14. Each school received \$20,759.20 for its participation.

The bowl's popularity grew by leaps and bounds in the first five years of play. In the spring of 1939, the Mid-Winter Sports Association sponsored a bond sale to support Tulane Stadium's second expansion in three years. The results—\$550,000 raised in just 40 days—confirmed the city's devotion to the Sugar Bowl. The installation of



The original Sugar Bowl trophy, a silver bowl made in London in 1830 and donated to the Mid-Winter Sports Association by the Waldhorn Company of New Orleans in 1934, lent by the Sugar Bowl

double decking, completed that winter, boosted stadium capacity to 69,000. The Classic's role on the national stage also increased during this time period. In both 1939 and 1940 the winners of the Sugar Bowl—Texas Christian University and Texas A&M University, respectively—were voted national champion by the Associated Press poll. The euphoria surrounding the Sugar Bowl's early years is illustrated in the bright and busy program covers depicting grizzled Father Time giving way to an optimistic New Year cherub.

The bowl's early heyday drew to a close with the beginning of World War II. Young men who previously would have battled on the gridiron found



*Pennant from
1935 Sugar Bowl
(2007.0208.18),
gift of the Sugar Bowl*



*1939 Sugar Bowl
program published
by the Mid-Winter
Sports Association
(2007.0208.17),
gift of the Sugar Bowl*

themselves enmeshed in an entirely different kind of fight. Colleges and universities around the country offered officer training programs, and some of the best college football teams came from these schools. But athletes enrolled in such programs were restricted in their ability to participate in sporting events by a 48-hour limit on furloughs. Also, wartime rationing of gasoline severely curtailed travel of any distance by teams and fans.

The Mid-Winter Sports Association chose not to cancel the Classic during the war years. The 1942 Fordham vs. Missouri game went on just three weeks after the attacks at Pearl Harbor, and it was not the war that adversely affected the game but the weather—a torrential downpour held the final score at 2-0, Fordham. In 1943, when the Tulsa Golden Hurricane met the Tennessee Volunteers, the Mid-Winter Sports Association restricted ticket sales to New Orleans area residents in order to

minimize travel. It was the first Sugar Bowl played for a non-capacity crowd at Tulane Stadium.

The war's toll on America's college-age men is well illustrated by the 1944 matchup between Tulsa and the Georgia Tech Yellow Jackets. The Golden Hurricane accepted a second consecutive invitation, but only six players had returned from the previous season. Twenty-four of the 40 players were classified 4-F (draft ineligible) or had been discharged for medical reasons. Another nine were too young to have been called up. Despite its handicaps, Tulsa led Tech for much of the game before bowing to the Yellow Jackets, 20-18.

The Sugar Bowl bounced back from the war years in a big way. In 1945 the Duke-Alabama game attracted 73,000 fans, a number quickly surpassed by attendance in 1946, when Oklahoma A&M played St. Mary's College of California in front of 75,000 fans.

By the mid-1950s, the Civil Rights Movement was unfolding, and with the 1955 Navy-Ole Miss matchup, the Sugar Bowl witnessed the first stirrings of the sweeping social changes to come. Although game tickets indicated that entrance to the stadium was limited to whites only, African Americans had been attending the Classic since its inception, albeit in a segregated section. In 1954, the NAACP's Clarence Mitchell filed a complaint about the tickets with the Navy, which had recently come under President Truman's 1948 Executive Order 9981 desegregating the armed forces. U.S. Secretary of the Navy Charles S. Thomas countered that the Navy had distributed its allotted tickets without regard to race. Sugar Bowl president Bernie Grenrod confirmed Thomas's assertion that both blacks and whites would be allowed entrance.

Racial tensions escalated the following year when Georgia Tech played Pittsburgh. Pitt planned to



Bobby Grier, the first African American to compete in the Sugar Bowl, runs the ball for Pittsburgh at the 1956 Classic; photograph by Leon Trice (2007.0208.2), gift of the Sugar Bowl

play African American fullback Bobby Grier. Georgia governor Marvin Griffin requested that the Georgia Board of Regents chair, Robert O. Arnold, forbid Georgia college teams from competing against opponents that fielded African American players. Arnold, however, insisted that he had no control over university athletic departments, and Tech refused to break its Sugar Bowl contract. Unfortunately, the 1956 Classic was marred by controversial officiating. The most contested play came early in the first quarter, when Grier was called for pushing right end Don Ellis. The penalty allowed Tech to keep possession on Pitt's 1 yard line—and, moments later, to score the game's only touchdown. Crushed by the call, Grier insists to this day that he did not push Ellis. Off the field, Grier's experience proved equally frustrating: segregated downtown hotels and postgame parties served as reminders of color lines yet to be broken.

In 1956, over the vocal opposition of the Mid-Winter Sports Association, Governor Earl K. Long signed into law Act No. 579 prohibiting integrated sporting events. According to *Washington Post* sports columnist Shirley Povich, the law effectively downgraded the

Sugar Bowl to “some kind of Dixie championship only.” It would be nearly a decade before another northern team participated in the Classic. Louisiana's



Notre Dame running back Art Best plows through a hole in Alabama's defense at the 1973 Classic (2007.0208.32), gift of the Sugar Bowl

statute was ruled unconstitutional by the Supreme Court in the *Bynum v. Schiro* decision in 1964. Argued by New Orleans Civil Rights vanguards Ernest N. Morial and A. P. Tureaud, the case overturned Act No. 579, allowing the Sugar Bowl to regain its status as a national game.

That same year the Sugar Bowl contended with snow—a rare occurrence in the bowl's temperate hometown. New Orleans saw a record snowfall on



Program cover for the first Sugar Bowl played in the Superdome, 1975 (2007.0208.102), gift of the Sugar Bowl

December 31, 1963—3.6 inches at the train station, the most since 1895. Tulane Stadium resembled a real sugar bowl, blanketed in white. Alabama and Mississippi were due to meet on the gridiron the next day, but members of the Mid-Winter Sports Association worried that play would be impossible. As the New Year dawned, snow still lay thick on the streets, where children built snowmen and held snowball fights. Inside the stadium, however, a crew of 25 maintenance men had worked through the night to clear the tarp and seats. Boy Scouts serving as ushers used shovels and brooms to clear the stadium aisles, while fans donned ear muffs and lap robes to ward off the chill. The cold and damp adversely affected the play of both teams—but with Ole Miss committing 11 fumbles and failing to capitalize on a late opportunity, Alabama emerged victorious, 12-7.

The 1970s witnessed a parade of college football stars and classic games. The 1973 Alabama vs. Notre Dame game—a showdown between celebrated coaches Paul “Bear” Bryant and Ara Parseghian—is thought by former *Times-Picayune* sportswriter Marty Mulé to be “the classic of Classics.” In the words of longtime *Times-Picayune*

sports columnist Dave Lagarde: “Look at the possibilities: Alabama undefeated and untied; Notre Dame undefeated and untied; North against South; Catholic against Protestant; Parseghian against Bryant; the Bear against the Pope.” Notre Dame squeaked by Alabama with a safety to win 24-23, handing Bryant his first—and what would be his only—Sugar Bowl loss in his eight appearances at the Classic.

In 1975 the Crimson Tide returned for a momentous game—the first Classic played in the bowl’s new home, the Louisiana Superdome. Coach Bryant sparked controversy when he agreed to play only on the condition that Alabama be matched against Penn State. Bryant had not won a bowl game since 1967’s Sugar Bowl, and he was confident his squad could beat Joe Paterno’s Nittany Lions. He was further convinced that Penn State would not sell its full allotment of tickets and the overflow would go to Alabama’s many faithful fans, ensuring a Crimson Tide advantage. Eleventh-ranked Penn State put up a tough fight, and the legendary coaches battled until the final seconds, but Bryant finally broke his bowl curse by orchestrating a 13-6 victory.

Paterno and Bryant met for the second time at the Sugar Bowl on January 1, 1979. Late in the fourth quarter, in what would prove to be Bryant’s career-defining moment, his defensive line—led by Barry Krauss—prevented the Nittany Lions from gaining the 10 inches that would have put them in the end zone. Alabama held on for a 14-7 victory, holding Penn State to a mere 19 yards of total offense. The Tide claimed the national championship title that year, and Krauss became just the second defensive player to win the Miller-Digby Sugar Bowl MVP trophy.

In recent years, the Sugar Bowl has played an integral role in deciding the Bowl Championship Series (previously known as the Bowl Alliance and the Bowl Coalition). Between 1992 and 2005, the Sugar Bowl served as one of the BCS’s rotating national championship title games. One of the most exciting of these title-determining contests was the LSU-Oklahoma meeting on January 4, 2004. In what was essentially a home game for LSU, running back Justin Vincent wrapped up a stunning freshman season. He ran for 117 yards and one touchdown, clinching the MVP trophy and leading LSU to a share of

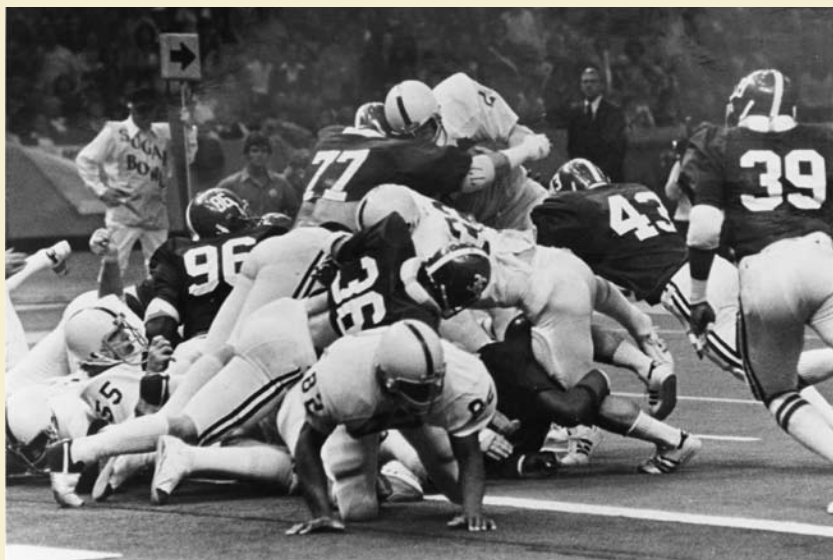


Freshman Justin Vincent runs for Louisiana State University in the 2004 Classic, where he clinched the MVP trophy; photograph by Barry Lawrence (2007.0208.113), gift of the Sugar Bowl

the national championship in a 21-14 victory.

In 2008, New Orleans will host not only the Sugar Bowl (on January 1) but also the BCS national championship game (on January 7). The 2008 BCS trophy will be on display in the exhibition galleries prior to the title game. The Waterford Crystal trophy, weighing 37 pounds, is crafted in Ireland each year. When the trophy is removed from the exhibition, a replica will be displayed in its place. *Classic! A Celebration of Sugar Bowl Memories* will also feature the original Sugar Bowl trophy, a silver bowl made in London in 1830 and donated to the Mid-Winter Sports Association by the Waldhorn Company of New Orleans in 1934. On view at 533 Royal Street through Sunday, January 13, the exhibition is free and open to the public, Tuesday–Saturday, 9:30 a.m.–4:30 p.m., and Sunday, 10:30 a.m.–4:30 p.m.

—Rebecca Smith



Alabama linebacker Barry Krauss, number 77, prevents Penn State running back Mike Guman from gaining the 10 inches that would have put him in the end zone. Alabama held its 14-7 lead to win the game, and Krauss became just the second defensive player to win the Sugar Bowl MVP trophy, 1979 (2007.0208.75), gift of the Sugar Bowl



FROM THE DIRECTOR

Visiting other cities can make one envious of life in a place unburdened by the day-to-day process of recovery. Sadness and isolation can creep into your consciousness as you observe other people going about their business seemingly—and perhaps blissfully—oblivious to the suffering our own city experienced on August 29, 2005. What would it be like, you might wonder fleetingly, to be free of the weight of the ongoing recovery process?

But you have only to stop for a moment to remember that our city's ongoing recovery is not the only thing that makes it unique. Our intense focus on historic and cultural preservation tempers the rampant cookie-cutter development that is so common in many other American cities. Our culture, born of a unique amalgam of the world's people, is duplicated nowhere else. Art, music, food, and language reflect our heritage; and geography dictates not only our living conditions, building trends, and business enterprises, but our leisure time as well.

In New Orleans, the most emblematic representation of our rich heritage is the French Quarter. The Quarter has been a locus of international importance since the French established the city in 1718. Through the years, countless individuals have worked tirelessly to protect our architectural and cultural resources from the ravages of time and, in recent years, from a series of purportedly progressive urban development schemes.

I urge you to share our commitment to the Vieux Carré. This vital section of our city is a fragile mixture of residences, museums, entertainment venues, places of worship, and schools. The historic structures are spectacular. The Quarter is one of the few areas of our city perfect for walking, and in recent years has enjoyed a vigorous, and overwhelmingly successful, campaign to keep it clean. Your presence, support, and pride are essential to its preservation and continued vitality. Tourists, locals, and longtime friends of the city are all indispensable ingredients in the time-worn fabric of the French Quarter.

To encourage the continued success of the French Quarter's recovery, The Historic New Orleans Collection's Royal Street facility is now open on Sundays—a wonderful day for locals to enjoy dining, museums, and architectural history in an accessible setting. (Parking is no longer the challenge it once was!) All are invited to view our new addition to the research center at 410 Chartres Street. Emulating the 19th-century architectural features and building techniques found throughout the Quarter, the addition is an architectural masterpiece both inside and out. I urge you to take full advantage of the French Quarter's welcoming environment and enjoy this most captivating of places. You will make a genuine contribution to the recovery process while reconnecting with the heart and spirit of New Orleans.

—Priscilla Lawrence



New and Improved Website

The Historic New Orleans Collection's website, www.hnoc.org, has been completely redesigned, enhanced with animated graphics, and updated to include comprehensive information about The Collection. The site's easy-to-navigate menu brings users within a few clicks of all the institution's myriad offerings, while the latest exhibitions, programs, and publications are highlighted on the home page. A new events calendar makes keeping up with lectures and exhibition openings simple by allowing visitors to download listings to their personal calendars.

Assorted multimedia components are among the site's new features. Watch several films produced by The Collection, including *Brothers in Art: Ellsworth and William Woodward and Their Art in the South* and *In Search of Yesterday's Gardens*. Listen to the panel discussions by the Pulitzer Prize winning *Times-Picayune* reporters and photographers from The Collection's event commemorating the first anniversary of Hurricane Katrina. Link to the *Do You Know What It Means?* website to add personal photographs, videos, and remembrances of New Orleans to the archive documenting New Orleans before Hurricane Katrina.

Researchers will appreciate Mint Online, the search engine for the collections. Currently, materials may be queried by a variety of fields, such as creator, date of creation, and title. More comprehensive search fields are in the works, including a theme thesaurus.

Shoppers will enjoy the ease of making purchases from The Shop at The Collection with the click of a mouse. Finally, *Quarterly* readers can download all issues since fall 1999. Visit The Collection online today.

—Steve Sweet

{ BIRDS OF A FEATHER }

Wildfowl Carving in Southeast Louisiana

ON VIEW THROUGH APRIL 20



Hooded merganser drake made from cypress root by Marc Alcide Comardelle (ca. 1890–1955), courtesy of an anonymous lender

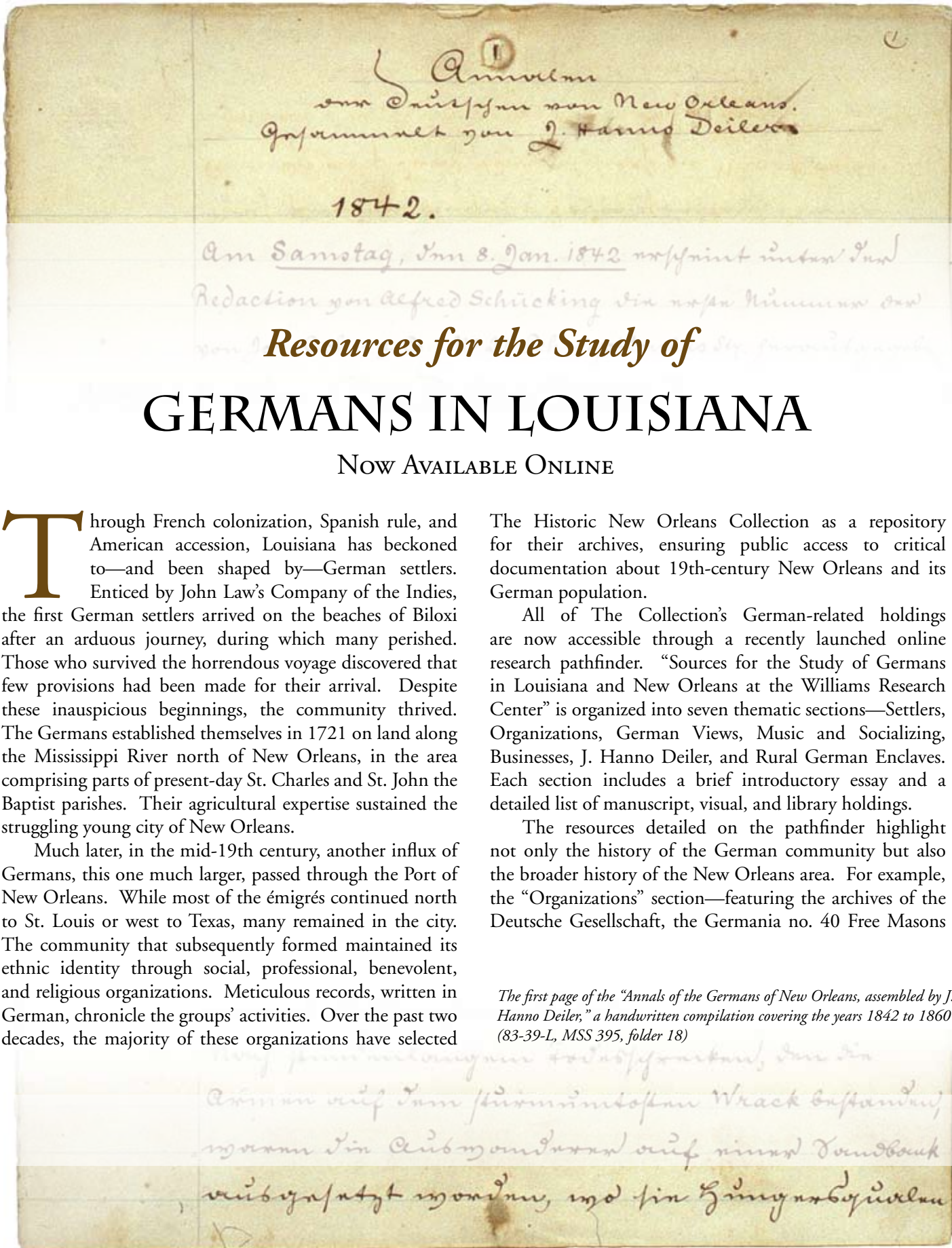


Blue-winged teal drake, sipper, made from cypress root or tupelo gum by Tan Brunet, 1988, courtesy of an anonymous lender

Pintails, scaup, blue-winged teal, and hooded mergansers have replaced Creole ladies and gentlemen in the new Williams Research Center gallery space. The Boyd Cruise Room, site of the recent *Vaudechamp in New Orleans*, now hosts *Birds of a Feather*, a two-part exhibition exploring the roots and evolution of decoy carving in Louisiana. Part 1, *Early Working Decoys*, on display through January 7, centers on decoys created for use in the field. From the 19th century through the mid-20th century, “working ducks” were functional rather than decorative objects, created to help hunters attract their prey. *Early Working Decoys* showcases carvings by dozens of artists, including Nicole Vidacovich, Mitchel Lafrance, George Frederick Jr., Charles Numa Joefrau, Jim Mossmeier, and two generations of the Vizier family.

Part 2, *Contemporary Carvings*, opening January 15, traces the evolution of the carving tradition as a decorative and competitive art form. After World War II, when the introduction of plastic decoys compromised the economic viability of wildfowl carving, the genre began its transition from folk art to fine art. Carvers represented in Part 2 include Jimmie Vizier (who continues the tradition started by his family in the late 19th century), Tan and Jett Brunet (world-championship carvers influenced by the Vizier family), William Hanemann, and other artists active in southeast Louisiana.

Admission is \$6 for adults; THNOC members, students, and children are free. Viewing hours are Tuesday through Saturday from 9:30 a.m. to 4:30 p.m. The handsomely illustrated exhibition catalogue may be purchased from The Shop at The Collection for \$5.



Resources for the Study of GERMANS IN LOUISIANA

NOW AVAILABLE ONLINE

Through French colonization, Spanish rule, and American accession, Louisiana has beckoned to—and been shaped by—German settlers. Enticed by John Law’s Company of the Indies, the first German settlers arrived on the beaches of Biloxi after an arduous journey, during which many perished. Those who survived the horrendous voyage discovered that few provisions had been made for their arrival. Despite these inauspicious beginnings, the community thrived. The Germans established themselves in 1721 on land along the Mississippi River north of New Orleans, in the area comprising parts of present-day St. Charles and St. John the Baptist parishes. Their agricultural expertise sustained the struggling young city of New Orleans.

Much later, in the mid-19th century, another influx of Germans, this one much larger, passed through the Port of New Orleans. While most of the émigrés continued north to St. Louis or west to Texas, many remained in the city. The community that subsequently formed maintained its ethnic identity through social, professional, benevolent, and religious organizations. Meticulous records, written in German, chronicle the groups’ activities. Over the past two decades, the majority of these organizations have selected

The Historic New Orleans Collection as a repository for their archives, ensuring public access to critical documentation about 19th-century New Orleans and its German population.

All of The Collection’s German-related holdings are now accessible through a recently launched online research pathfinder. “Sources for the Study of Germans in Louisiana and New Orleans at the Williams Research Center” is organized into seven thematic sections—Settlers, Organizations, German Views, Music and Socializing, Businesses, J. Hanno Deiler, and Rural German Enclaves. Each section includes a brief introductory essay and a detailed list of manuscript, visual, and library holdings.

The resources detailed on the pathfinder highlight not only the history of the German community but also the broader history of the New Orleans area. For example, the “Organizations” section—featuring the archives of the Deutsche Gesellschaft, the Germania no. 40 Free Masons

The first page of the “Annals of the Germans of New Orleans, assembled by J. Hanno Deiler,” a handwritten compilation covering the years 1842 to 1860 (83-39-L, MSS 395, folder 18)

Lodge, and the German Protestant Orphan Asylum Organization—serves as a primer on 19th-century New Orleans social structure. The German organizational movement mirrors a broader wave of civic growth driven by the activities and self-sustaining philanthropic efforts of various ethnic, religious, and cultural communities.

The “Businesses” and “Music and Socializing” sections showcase the role of Germans in the larger society. Many of the same names listed on the membership registers of benevolent and social clubs and churches reappear on the trade cards, letterheads, and advertisements of businesses and in the membership rolls of singing clubs such as the Turn-Verein Chorus, Deutsche Männer Gesangverein, Liedertafel, Frohsinn, and Liederkrantz. These businesses and clubs catered heavily to Germans but also attracted the curiosity and patronage of New Orleanians of all backgrounds. Indeed, Germans were some of the most prominent purveyors of musical culture in 19th-century New Orleans, as singers, imprinters of music, and vendors of instruments. Names such as Werlein and Grunewald are still well known today. Some of the earliest imprints of sheet music ever published in New Orleans were under the German name of Lehmann. The 1890 North American Sängerbund Festival, popularly known as “Sängerfest,” was one of the largest events of its day, bringing thousands of visitors to New Orleans. The mayor at the time, Joseph Shakespeare (not a German, needless to say), inaugurated the event, and the Sängerbundhalle, a 5,000-seat theater with a stage built to accommodate 1,500 singers and an orchestra, was erected on Lee Circle.



Sheet music for *Die gekränkte Leberwurst* by Adolf Spahn, after 1901, on extended loan from Deutsches Haus (EL 1.1984.17)

Peruse the pathfinder for further insights into German culture in New Orleans by visiting www.hnoc.org and following the “Collections & Research” link to the section called “Research Tools.” *Das also war des Pudels Kern! (So that's the crux of the matter!)*

—Daniel Hammer



Trade bill for J. N. W. Otto, Druggist and Apothecary, between 1890 and 1893 (1983.3.14). Note “Deutsche Apotheke” on the façade of the building.



Surrounded by Water: New Orleans, the Mississippi River, and Lake Pontchartrain

A New Map of the River Mississippi
[sic]... by Thomas Jefferys, cartographer,
and Thomas Kitchen, engraver, between
1760 and 1765 (1993.2.19)

In geological terms, the Mississippi River and Lake Pontchartrain are relatively young, but both existed long before the gleam of New Orleans appeared in any European monarch's eye. These bodies of water played a central role in the economies and cultures of the area's original Native American inhabitants and, in turn, shaped all aspects of the development of the Crescent City. *Surrounded by Water: New Orleans, the Mississippi River, and Lake Pontchartrain*, an exhibition opening in the Williams Gallery of The Historic New Orleans Collection on January 26, 2008, positions natural history alongside human history—examining the roles played by water in New Orleans's economic, social, and

cultural growth, while reflecting upon the effects of the city's expansion upon the river and lake. Though Hurricane Katrina focused attention upon the perils of New Orleans's geographic location, the city has sustained a functional, symbiotic relationship with its watery environs for nearly three centuries.

Spanish explorer Hernando de Soto probably made the first European contact with the continent's largest river system during his 1539–43 expedition. But more than a century passed before European interests in the Mississippi revived, with explorers Marquette, Joliet, and La Salle. In a series of expeditions, the Frenchmen literally put the Mississippi on the map. La Salle claimed the river's drainage for France in

1682, foreshadowing the role that this inanimate, though hardly unchanging, feature would play in colonial politics.

The site on which the French established New Orleans proved to be the first viable French settlement along the lower Mississippi, supplanting an attempt made some ten years earlier at a point further downriver. The location, on relatively high ground at one of the river's deep bends, provided commanding views both up and downriver. A "back door" route to the nascent village through Lake Pontchartrain and up Bayou St. John (requiring only a short portage) added to the site's desirability. For the next two centuries, the urban expansion of New Orleans largely followed the levees along the river.



Engravings depicting de Soto (left) and Marquette and Joliet (right) "discovering" the Mississippi River. The first is by John M. Butler, 1870 (1980.21); the second is by William Ludlow Sheppard, 1876 (1986.96.4).

View of Lake Pontchartrain from the Bayou St. John lighthouse by Felix Achille de Beaupoil Saint-Aulaire, delineator, and P. Langlumé, lithographer, ca. 1821 (1937.2.6). The lighthouses that marked the canals, rivers, streams, and passes intersecting the lakeshore attest to Lake Pontchartrain's commercial character.

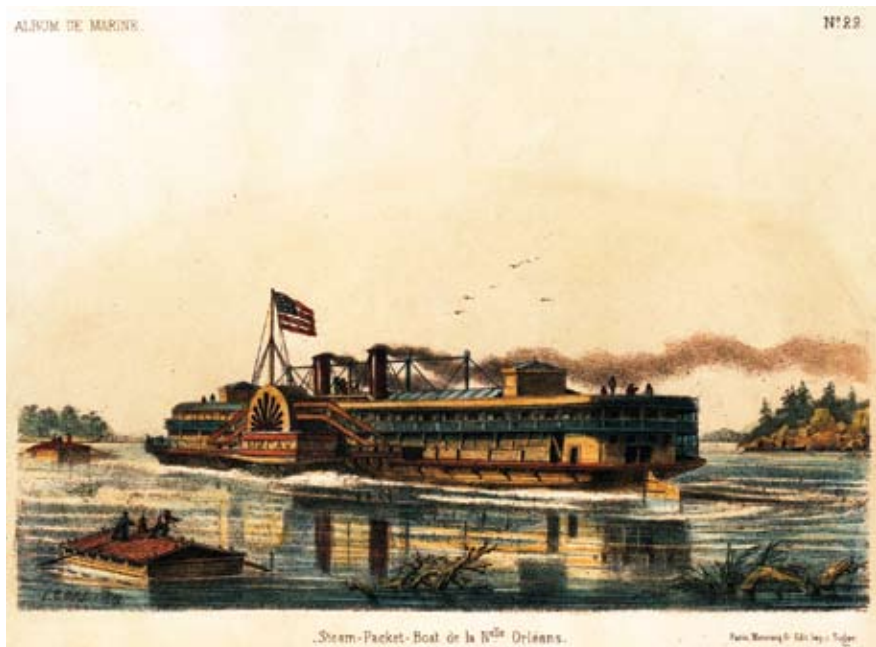


Near the mouth of the Mississippi River, New Orleans was situated to become a gateway to the country's interior. The river's course and its origins occupied explorers' interests until the early decades of the 19th century, when the Mississippi and its northwestern tributary, the Missouri—now an American river system by virtue of the Louisiana Purchase—became one of the principal means of opening the American West. The Mississippi soon began carrying all manner of people and goods, in a variety of craft. With the introduction of the steamboat, upriver commerce became practical. The city of New Orleans served as an entrepot for goods arriving from the East Coast and overseas, and from the North American interior. Cotton, sugar, coffee, slaves, manufactured goods, lumber, flour, mail, newspapers, and gossip became the river's cargo.

As the Mississippi developed into one of the country's superhighways, it became increasingly important to make river transport as safe and reliable as it was critical to the national economy. The modern U. S. Army Corps of Engineers, established in 1802, received a mandate from Congress to remove obstacles such as sandbars and snags from the nation's rivers in 1824. Over time the Corps's responsibility grew to include maintaining the Mississippi River as

a single predictable and controllable channel. A host of earthen, wood, stone, steel, and concrete appendages were introduced in the form of locks, dams, levees, chutes, spillways, and jetties—raising the question: Is such a straight-jacketed watercourse still a natural feature? Flood mitigation projects have permitted population of the floodplains along the entire length of the river. But as those who live along its banks can attest, human effort can never completely control the Mississippi.

If the Mississippi River serves as New Orleans's commercial heart, then Lake Pontchartrain represents its recreational soul. Excursion steamers with live music on board; the clean air of the pine-forested "ozone belt" of St. Tammany Parish; and the warm coastal waters and sandy beaches of Mississippi's Gulf Coast have long drawn New Orleans residents "across the lake." A variety of popular destinations for swimming, boating, and dining lined the lake's south shore—West End at the



Steamboat by L. Lebreton, ca. 1850 (1963.27)



Spanish-moss-draped trees at Spanish Fort, located at the end of Bayou St. John, ca. 1930s (1985.126.36)

Orleans/Jefferson parish line; Spanish Fort at the end of Bayou St. John; and Milneburg at the end of Elysian Fields. Prior to construction of the lakefront seawall in the 1920s, hundreds of improvised “camps” were built out over the water, connected by a labyrinth of piers, boardwalks, and catwalks. The seawall relegated the camps to the eastern end of the lakefront, which remained a popular gathering place into the 1960s.

Leisure came to be synonymous with Lake Pontchartrain in the 19th and 20th centuries, but in the colonial period the lake served as an important shipping route to the Gulf of Mexico and also, for a time, as an international boundary between Louisiana on the lake’s south shore and West Florida on the north. During the Civil War the lake separated Union-occupied New Orleans from the Confederate-controlled Northshore. Into the 20th century, the lake saw light industrial traffic, mostly food and lumber shipments, from the Old and New Basin canals.

Surrounded by Water maps the complexities of a community established in the center of a watery landscape. Together, the river and the lake have served as the creative inspiration for artists, musicians, and writers, thus defining New Orleans’s international reputation. *Surrounded by Water* traces the ways in which Lake Pontchartrain and the Mississippi River have formed the physical presence of New Orleans; created its commerce, wealth, and recreation; and shaped New Orleans’s impression around the world. The exhibition, on view from January 26 through July 12, 2008, is free and open to the public, Tuesday–Saturday, 9:30 a.m.–4:30 p.m., and Sunday, 10:30 a.m.–4:30 p.m.

—*John H. Lawrence, John Magill,
and Pamela Arceneaux*

**THIRTEENTH ANNUAL
WILLIAMS RESEARCH CENTER SYMPOSIUM
*THE MISSISSIPPI RIVER***

Registration, \$60; student rate, \$40 (scholarships also available).
Visit www.hnoc.org or call (504) 523-4662.

PROGRAM SCHEDULE

Friday, February 8

6:00 PM RECEPTION
Meet the speakers and view the exhibition:
Surrounded by Water
New Orleans, the Mississippi River, and Lake Pontchartrain
THE HISTORIC NEW ORLEANS COLLECTION
533 ROYAL STREET

Saturday, February 9

8:00 AM REGISTRATION
8:45 AM WELCOME AND INTRODUCTION
PRISCILLA LAWRENCE, Executive Director
The Historic New Orleans Collection
9:00 AM JERRY ENZLER, Symposium Moderator
Executive Director, Mississippi River Museum and Aquarium, Dubuque
9:30 AM PETER KASTOR
Assistant Professor of History, Washington University, St. Louis
Mississippi River Exploration
10:15 AM BREAK
10:35 AM ANDREW McMICHAEL
Assistant Professor of History, Western Kentucky University
The Pinckney Treaty and Commerce on the Mississippi River
11:20 AM ANDREW WALKER
Assistant Director for Curatorial Affairs, St. Louis Art Museum
Visualizing the River: The Mississippi in American Art
12:05 PM LUNCH
1:30 PM INVITATION TO SYMPOSIUM 2009
1:40 PM JESSICA DORMAN
Director of Publications and Marketing
The Historic New Orleans Collection
Reading the River: The Mississippi in American Literature
2:25 PM BRUCE B. RAEBURN
Curator, Hogan Jazz Archive, Tulane University
The Mississippi River and American Popular Music
3:10 PM BREAK
3:30 PM CRAIG E. COLTEN
Carl O. Sauer Professor, Department of Geography and Anthropology
Louisiana State University
The Ecological Aspects of River Control
4:15 PM MODERATOR’S COMMENTS AND QUESTIONS

THE COLLECTION THANKS THIS YEAR’S SPONSORS TO DATE:
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LAUSSAT SOCIETY GALA



On Thursday, September 27, the 2007 members of the Laussat Society gathered at the home of Alexandra Stafford and Raymond Rathle Jr. for a gala evening. Featured speaker and musical performer Tom Sancton discussed *Song for My Fathers: A New Orleans Story in Black and White* (Other Press, 2006), his memoirs of growing up in New Orleans surrounded by the legendary jazzmen of the mid-20th century. Following his talk, guests enjoyed a musical performance by Mr. Sancton, pictured left, and a jazz quintet. Pictured above are Julie and Drew Jardine; John and Priscilla Lawrence and Alexandra Stafford and Raymond Rathle Jr.; Cheryl and Bobby Baird. Pictured below are Tiffany Adler and Burl Salmon; Kathy and Hunter Pierson Jr.; Dot and Jack Weisler; Amy and Charles Lapeyre.



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BIENVILLE CIRCLE \$5,000
Full membership privileges; special gift; 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 or call the office of development at (504) 598-7109. All inquiries are confidential and without obligation.

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TRENT AND KAY JAMES

“Preservation and education,” states Kay James without hesitation, when asked to define The Collection’s role in post-Katrina New Orleans. The institution’s embrace of these tasks inspired Kay and her husband Trent to choose THNOC as the home for their beloved collection of Newcomb Pottery. Assembled over the course of 30 years, the collection filled the Jameses’ historic riverfront home in Iberville Parish. The couple reminisces about how they came to have each piece, the antiques dealers they befriended, and the tragic day when a hanging print fell from the wall, shattering two pieces of pottery. That loss, coupled with the wake-up call of Hurricane Katrina, inspired the Jameses to seek a permanent home for their pottery, one that combined the virtues of accessibility and security. They found that safe haven in The Historic New Orleans Collection, where their pottery joins substantive holdings from the celebrated Newcomb College program.

A love for Louisiana and its history undergirds every aspect of the Jameses’ life together. Kay grew up in Terrebonne Parish, completed undergraduate studies at the University of Southwest Louisiana (now the University of Louisiana at Lafayette), and received a master’s degree in library science from Louisiana State University.



Trent grew up in St. James Parish in the plantation house, Bagatelle, where the couple now lives—they moved the house to its current location in 1977. He earned both undergraduate and medical degrees from Louisiana State University. The couple met through family friends. Trent likes to joke that a redfish served as matchmaker. After a fishing trip with the mutual friend who introduced them, Trent brought the redfish home and presented it to Kay’s mother.

After marrying, the Jameses spent two years in Alaska, where Trent practiced family medicine for the U.S. Public Health Service. Upon their return to Louisiana, Trent joined a practice in Baton Rouge, and in 1975 the couple welcomed their daughter, Kate. They began collecting Newcomb Pottery shortly before Kate’s birth. Trent, who had heard about the pottery style as a youth, was smitten when he encountered a “scenic [piece] with pine trees” at a friend’s cocktail party. “I felt like a kid who had found a toy and wasn’t going to leave without it.” Although the friend wasn’t willing to part with her vase, within the week the Jameses had purchased their first piece. When Kay’s mother, who had attended Newcomb College, learned of their interest, she produced from her attic a piece of the pottery that she had received as a wedding gift.



Kay and Trent James. Left, vase with oaks, moss, and moon over a foggy landscape by Anna Frances Simpson, decorator, and Joseph Fortuné Meyer, potter, 1925 (2006.407.17), from the collection of Kay and Trent James

Over years of collecting, the Jameses became acquainted with The Historic New Orleans Collection. They enjoyed the annual Williams Research Center symposia and admired the institution’s rich holdings of Louisiana art and history. They were particularly impressed by the professionalism of the staff and the care with which collections were housed. And, when it came time to donate their collection, placing it in THNOC’s care was “just the right thing to do.” Noting that Newcomb Pottery was made locally, by women inspired by their surroundings, Trent declares that “New Orleans deserves” the pottery. The Jameses’ donation is a gift to The Collection, art enthusiasts, and the city as a whole.

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 are invited to contact the authors of the acquisitions columns.

CURATORIAL

For the second quarter of 2007 (April–June), there were 36 acquisitions, totaling approximately 85 items.

■ Boyd Cruise (1909–1988) is best remembered for his finely detailed and well-researched watercolor paintings of New Orleans buildings and street scenes. His academic training at the Arts and Crafts Club of New Orleans and at the Pennsylvania Academy of the Fine Arts, along with a scholarship-funded tour of Europe at the outset of the Great Depression, proved formative experiences for Cruise. Later in his career (1954–55), the New Orleans resident traveled to Mexico under the patronage of Kemper and Leila Williams, founders of The Historic New Orleans Collection. One of the 14 watercolors from the 10-month trip is a recent gift of Mrs. William K. Christovich.

■ In 1948 photographer Elemore Morgan Sr. visited the 1820s home of writer Frances Parkinson Keyes at 1113 Chartres Street. There he photographed her parlor, a print of which is the gift of



Plan de la Plaine du Cap François en l'Isle St. Domingue by René Phelipeau, 1786 (2007.247)

Thomas A. Underwood. Just two years later Morgan and Keyes partnered to produce one of the most memorable visual and written paens to the Pelican State, *All this is Louisiana*. A departure from Keyes's usual fiction writing, the book features dozens of Morgan's photographs alongside Keyes's commentary on the history and culture and the people and places of Louisiana.

■ Many New Orleans residents trace their ancestry to the French colony of St. Domingue, now the nation of Haiti. A recently acquired 1786 map, *Plan de la Plaine du Cap François en l'Isle St. Domingue*, underscores the importance that France placed on its most lucrative West Indian possession. Engraved by René Phelipeau from information furnished by the King's engineers, the extremely detailed map identifies property ownership and shows the locations of monasteries, churches, sugar mills, and canals, as well as many topographic features. Though the map was produced at the apex of St. Domingue's dominance in the French colonial world, in just a few years' time both France and her colony would be embroiled in revolutions that reshaped the governance of the former and secured independence for the latter.

—John H. Lawrence

LIBRARY

For the second quarter of 2007 (April–June), there were 68 acquisitions, totaling 152 items.

■ Although *What's Cooking in New Orleans?* draws to a close this month, the Williams Research Center remains a resource for the study of Louisiana's food culture. The library, in turn, welcomes an addition to its culinary holdings—a 1944 menu from Katz & Besthoff's Fountains. Donated by Robert Eller, the menu lists a variety of sandwiches, drinks and sundaes, and fresh fruit sherbets. "America's most delicious drink," the De Luxe Nectar Ice Cream Soda, a K & B signature drink, is advertised for 17 cents.

The menu not only reflects the food preferences of the time, but makes a larger statement about World War II's effects on all aspects of life. An "Honor Roll" of K & B employees engaged in military service appears prominently on the back of the menu, while the following message appears front and center: "We are proud that since our great country was attacked, many of our old and trusted employees have answered the call to arms. They are now engaged in the defense of national honor and democratic ideals....We

assure you that any let-down in service you might encounter is unavoidable and we trust only temporary.” The message ends with a call to “Buy War Bonds and Stamps!”

■ The acquisition of *Personal Sketches of the men who are Nominees on the Regular Democratic Ticket* supplements the library’s holdings related to New Orleans’s political history. The pamphlet includes photographs and biographical sketches of municipal candidates in the citywide election of 1900. Paul Capdevielle, the Regular Democratic Organization’s mayoral candidate, won the election, leading to a nearly century-long monopoly of city politics by the Democratic organization. Another candidate on the 1900 slate figured significantly in New Orleans history. James S. Zacharie, whose family settled in Louisiana during the Spanish period, completed his education at the University of Seville and went on to become an important member of the Louisiana Historical Society. Zacharie championed city sewerage and drainage improvements based on his extensive research abroad.

■ Liz Scott Monaghan has donated the multi-volume set *Neighborhood Profiles*. Published in 1978 during the mayoral administration of Ernest N. Morial, the booklets include neighborhood maps and drawings along with historic, social, and economic information.

The profiles are valuable resources for city planners and local citizens as they rebuild the city’s neighborhoods.

—Gerald Patout

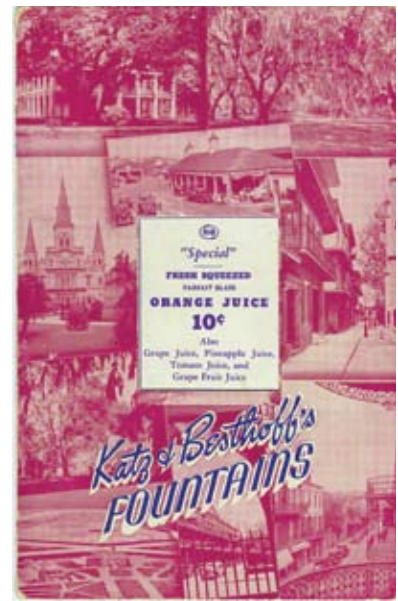
MANUSCRIPTS

For the second quarter of 2007 (April–June), there were 26 acquisitions, totaling approximately 83 linear feet.

■ The current exhibition *Classic! A Celebration of Sugar Bowl Memories* showcases a selection of items from the large archive donated by the Sugar Bowl. Containing approximately 70 linear feet of materials, the archive documents not only the annual football “Classic” but also the other athletic events—regattas, basketball games, track meets, boxing matches—held in conjunction with the bowl. Archive highlights include hundreds of photographs, many taken by noted local photographer Leon Trice; two linear feet of correspondence, financial documents, and ephemera documenting the first five years of the Sugar Bowl; scrapbooks of newspaper clippings; and film footage, game programs, helmets, and an assemblage of footballs signed by participants dating back to the 1940s.

■ During the Civil War, Federal forces took New Orleans, occupying the city from 1862 well into Reconstruction. The Collection has acquired a group of nearly 250 documents related to the occupation, which provide a substantive look at the administrative workings of the military government in the city. Some of the issues addressed in the documents include the transport of Union loyalists in outlying areas to the

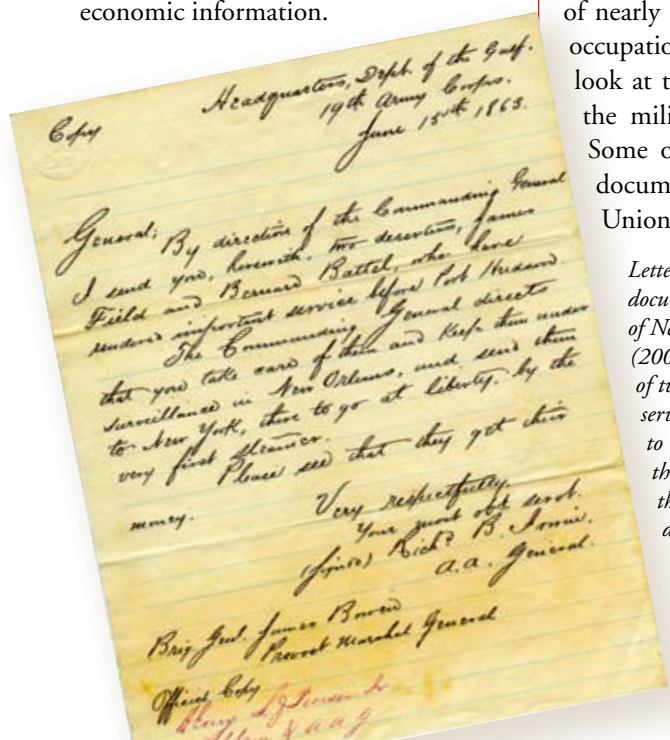
Letter from the recently acquired documents from the Federal occupation of New Orleans during the Civil War (2007.288). The letter details the return of two deserters who “rendered important service before Port Hudson” and are to be cared for in New Orleans and then liberated. Along with the letter, the author submitted two receipts documenting payments of \$1,000 to each of the soldiers for “secret services before Port Hudson.”



Front and back covers of 1944 menu from Katz & Besthoff’s Fountains (T070801.2958)

safety of New Orleans; the confiscation of Confederate property, including the possessions of Confederate general John C. Pemberton; the need for clothing for troops and building materials for infrastructure; the payment of troops and contractors, including a receipt for \$1,000 for “secret services before Port Hudson”; and the need for funds for the care of orphans at the St. Mary’s Orphans Asylum, the Third District Girl’s Asylum, and the St. Joseph’s Asylum.

—Mark Cave



STAFF

IN THE COMMUNITY

Elizabeth Elmwood and **Brian Lavigne** received master's degrees in library and information science from Louisiana State University.

CHANGES

Elsa Schneider, advertising manager, retired from The Collection in June 2007; **Carol Bartels**, acting director of systems.

NEW STAFF

Sarah Doerries, associate editor;
Amanda McFillen, library processor.

VOLUNTEERS AND INTERNS

Bridget Lavin, volunteer, docent department; **Bob Evans**, volunteer, manuscripts; **Sarah Silvestri**, intern, Loyola University.



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

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The Historic New Orleans Collection Quarterly is published by The Historic New Orleans Collection, which is operated by the Kemper and Leila Williams Foundation, a Louisiana nonprofit corporation. Housed in a complex of historic buildings in the French Quarter, facilities are open to the public, Tuesday through Saturday, from 9:30 a.m. until 4:30 p.m., and Sunday, from 10:30 a.m. until 4:30 p.m. Tours of the history galleries and the Williams Residence are available for a nominal fee.

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EDUCATIONAL OUTREACH UPDATE

The Collection's education department continues to partner with national organizations looking to assist in the rebuilding of New Orleans's educational system. In addition to supporting the training and recruiting efforts of New Leaders for New Schools, New Schools for New Orleans, and Teach NOLA, the department is working with the Gilder Lehrman Institute of American History to host teacher training workshops at The Collection. Aimed at middle and high school teachers, the workshops utilize primary source materials from the collections of both institutions. The half-day workshops, each serving 30 local social studies teachers, began on November 5 and 6 and will continue on January 14 and 15 and March 17 and 18. Teachers interested in participating may contact curator of education Sue Laudeman, (504) 598-7154, sue@hnoc.org.

The department is also participating in idea sessions with representatives from the Cooper-Hewitt National Design Museum and 40 teachers who participated in Cooper-Hewitt's "A City of Neighborhoods" professional development training. A community-based design education and advocacy program, "A City of Neighborhoods" was established to foster civic engagement, recognizing the right of all citizens, especially young people, to be involved in the design of their neighborhoods.

The Tax Advantages of Year-End Gifts

Maximize your tax deductions for the 2007 year by donating to The Historic New Orleans Collection. Gifts of the following items, executed within calendar year 2007, are convenient and beneficial ways to support The Collection while simultaneously realizing significant tax benefits.

- Cash (postmarked by December 31)
- Stock
- Real estate
- Life insurance
- Life income

For further information, please contact Burl Salmon, director of development and external affairs, at (504) 598-7173.

All inquiries are held in the strictest of 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.

AT THE COLLECTION

HOLIDAY HOME AND COURTYARD TOURS

DECEMBER 4-29

Visit the festively decorated residence and courtyard of General and Mrs. L. Kemper Williams, founders of The Historic New Orleans Collection. Residence tours are available Tuesday through Saturday at 10 a.m., 11 a.m., 2 p.m., and 3 p.m. for \$5 per person. The Collection will be closed Tuesday, December 25.



An Award-Winning Fall for THNOC Publications

Both *Vaudechamp in New Orleans* and *Printmaking in New Orleans* have been recognized by the Southeastern Museums Conference's 20th Annual Publication Design Competition—*Vaudechamp* with a Gold Award and *Printmaking* with an Honorable Mention. The SEMC Publication Design Competition, established in 1988, recognizes and rewards excellence in graphic design in southeastern museum publications. The competition encourages communication, effective design, creativity and pride of work, and recognition of institutional image and identity.

The richly illustrated *Vaudechamp in New Orleans* features portraits from The Collection's own holdings as well as dozens of public and private lenders. Authored by William Keyse Rudolph, the book was released in June 2007 as the second entry in the Louisiana Artists Biography Series established by The Historic New Orleans Collection in 2004. *Printmaking in New Orleans*, a September 2006 release, is a visually stunning book spanning cultural strata from highbrow to pop. Co-published by The Historic New Orleans Collection and the University Press of Mississippi, *Printmaking in New Orleans* offers the first in-depth examination of the printmaker's art in Louisiana. Both books are available at The Shop at The Collection, 533 Royal Street, (504) 598-7147, and online at www.hnoc.org.

DIANNE WOEST FELLOWSHIP IN THE ARTS AND HUMANITIES

The Historic New Orleans Collection is pleased to announce the 2008 Dianne Woest Fellows:

Marise Bachand, Doctoral Candidate, History
University of Western Ontario
"Plantation Women and the Urban South, 1790–1860"

Patricia Behre, Associate Professor of History
Fairfield University
"Citizens of the World: Sephardic Jews in Early Louisiana"

Shelene Roumillat, Doctoral Candidate, History
Tulane University
"The Battle of New Orleans: New Perspectives on an Epic Confrontation"

The annual fellowship supports scholarly research on the history and culture of Louisiana and the Gulf South. Applications for the 2009 Woest Fellowship, due August 1, 2008, may be downloaded at www.hnoc.org.

The Historic New Orleans Collection gratefully acknowledges the generosity of Dianne Audrey Woest (1935-2003), a graduate of Southeastern Louisiana University, former president of the New Orleans Council for International Visitors, and true friend of the arts. Through a planned giving arrangement, Woest designated The Collection as a beneficiary of her estate.

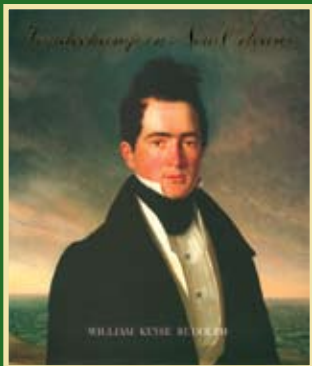
ONE-STOP HOLIDAY SHOPPING

at *The Shop at The Collection*

The Shop at The Collection features an array of one-of-a-kind gift items. From hand-blown glass to hand-carved wood and from award-winning publications to exquisite jewelry, you're sure to find the perfect gifts for everyone on your shopping list. All of the items described here are available both in The Shop at 533 Royal Street, (504) 598-7147, and online at www.hnoc.org.

Online shoppers receive a 15% discount, December 6–20.

THE SHOP



Louisiana arts and crafts

Crafted by local artisans, the Louisiana art offerings are rich and varied—glassworks by James Vella, owner of Vella Vetro Art Glass; clay tomb replications by artist Michael Clement; duck decoys by carver Cal Kingsmill; and water-meter tiles and clocks by potter Mark Derby.

Jewelry

With many pieces produced exclusively for The Shop by local designers, the jewelry selection is one-of-a-kind—sterling silver sugarcane pendants and pins by Gerald Haessig; gold-plated flambeaux pins by India Stewart; and sterling silver pins, pendants, and earrings representing the windows, transoms, and doorways of THNOC by Ellis Anderson.

Publications

The Collection publishes works on art, literature, Southern history, and New Orleans history. Recently released titles include the *Birds of a Feather* catalogue; *Vaudechamp in New Orleans*, a biography of the 19th-century artist by William Keyse Rudolph; *Crescent City Silver*, a reprint of the original 1980 catalogue; and the *Tennessee Williams Annual Review, Number 9*, featuring a previously unpublished one-act version of *A Streetcar Named Desire*. In addition to the institution's own publications, The Shop sells a range of works related to Louisiana, including children's books.

Much, Much More

The Shop at The Collection also offers an assortment of stationery, maps, prints, and music relating to New Orleans and Louisiana.



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