



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Volume XXVI, Number 4

Fall 2009

Thomas Jefferson President of the United States of America

To all to whom these presents shall come greeting

Whereas the Congress of the United States in an act passed on this thirty first day of October and previous

Between Colony and State LOUISIANA

IN THE TERRITORIAL PERIOD

1803-1812



Th Jefferson

*By the President
James Monroe Secretary of State*





Between Colony and State
LOUISIANA
IN THE TERRITORIAL PERIOD
1803-1812

The history we live differs from the history we write. Viewed in retrospect, history resolves into a series of watershed episodes and clearly demarcated epochs. Hindsight tempts historians to organize events in an intelligible—and comforting—way, a chronological sequence of cause and effect. But history, as lived, is replete with messy details. Disorder is the engine of historical change, complexity the keynote of historical analysis. In the exhibition now showcased in the Williams Gallery, *Between Colony and State: Louisiana in the Territorial Period*, the curators embrace the chaos of a transformative era.

The date markers that stake out the territorial period are precise: December 20, 1803, and April 30, 1812. The first denotes the transfer of the former French colony of Louisiana to the United States, the latter the entrance into the Union of the state of Louisiana. Very little about the intervening period can be summarized

with similar precision. *Between Colony and State* offers a thematic survey of the unfolding drama: the clash of agendas, the swelling of population, and the striving of different cultural groups for prominence (and survival). In the end, we learn as much from those themes that remain unresolved as we do from those that teach clear lessons. The alliances created, destroyed, and rejoined in the territorial period foreshadow many of the cultural conflicts of modern Louisiana history.



The 524 million acres of the Louisiana Purchase, too vast for effective local governance, were soon divided into two political entities—the territory of Louisiana to the north, and the territory of Orleans to the south. The latter, created

by congressional act on March 26, 1804, conforms cartographically, more or less, to the boundaries of present-day Louisiana. *Between Colony and State* focuses broadly on this territory and specifically on the city of New Orleans. The desire to acquire the port of New Orleans, and thereby sustain the nation's emerging trans-Appalachian economy, precipitated the Louisiana Purchase. The region's political, financial, and population hub, New Orleans would be the locus for most of the catalyzing events and enduring decisions of the territorial period. In a story replete with colorful individuals, the city emerges as a significant character in its own right.

Items on display in the exhibition were chosen, whenever possible, to reflect the multiple perspectives that characterized life in the territory. Attitudes toward slavery, security, and economic development differed radically across the region.

Even those groups that had no official voices—Native Americans, slaves, and women of all



Top: 18-star American flag by the female residents of Hope Plantation for Colonel Philip Hicky, ca. 1812, lent by the Louisiana State Museum

Bottom: Conjectural View of the Government House, 1761, by Henry W. Krotzer Jr., draftsman and artist, 1960s (1978.245.7), gift of Mr. Leonard V. Huber. Dating to 1761, the Government House (or State House) was one of the last governmental buildings constructed during the French regime. Depicted here in a conjectural sketch as it may have looked in 1800, it occupied a site on Decatur and Toulouse streets and survived the great fires

of 1788 and 1794. Until it burned in 1828, the Government House was the seat of the Louisiana Legislature.

Cover: Commission for William C. C. Claiborne granting him temporary powers as general governor and intendant of the province of Louisiana by Thomas Jefferson, author, October 31, 1803 (78-115-L), gift of Mr. Claiborne Perrilliat; eagle detail from *Le Moniteur de la Louisiane*, July 22, 1809 (70-76-L.9)

colors and ethnicities—could exert occasional influence through “back channel” efforts. Throughout the exhibition, representative historical figures symbolize particular viewpoints or constituencies.

Internal discord complicated the path to statehood. Debates over property—the right to land previously granted, the right to import slaves—proved particularly contentious. Cultural identity remained in flux: three written languages (French, Spanish, and English) were in common use, and the dominance of the Catholic population would soon be challenged by citizens who practiced other faiths. Some residents of the territory pressed for immediate statehood, while others advocated independence from the United States. Indeed, the viability of the American state remained in question throughout this period. Unsettled boundary claims with Spain (including the de facto annexation of West Florida in 1810) and rumblings of war with Great Britain were persistent cause for concern.

And yet day-to-day life went on. The city expanded through the addition of suburbs. Émigrés from the former French colony of St. Domingue, some 10,000 strong, reinvigorated the area’s Gallic disposition. The performing arts thrived in theaters and playhouses, and governmental structures and the legal system

Slave sale and runaway advertisements from the Courrier de la Louisiane, January 24, 1810 (86-2119-RL). In newspapers across the country, slave sale and runaway notices appeared alongside ship schedules and advertisements for livestock, real estate, and dry goods. Federal census returns indicate that Orleans Territory was home to more than 33,000 slaves in 1810, with some 10,824 (32.7%) residing in Orleans Parish. Runaway ads are an exceptionally rich source for details on individual slaves, as they provide intimate physical descriptions of skin, hair, and eye color, body markings (including scarification and “country marks”), and clothing.

began to take shape. Port activities provided a constant commercial hum in the background.

EXHIBITION

❁ ❁ ❁

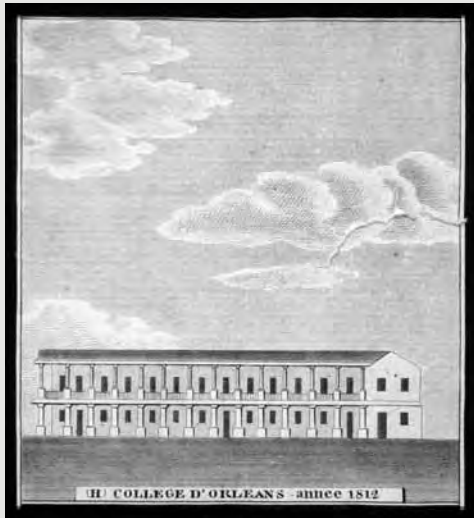
BETWEEN COLONY AND STATE

On view at 533 Royal Street

Through May 2, 2010

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

Free and open to the public



Collège d’Orléans *from* Plan of the City and Suburbs of New Orleans... *by* Jacques Tanesne, surveyor; Rollinson, engraver; Charles Del Vecchio and Pierre Maspero, publishers, April 29, 1817 (1971.4)

EDUCATION IN THE TERRITORY

When Governor Claiborne arrived in New Orleans in 1803, there was only one public and a handful of private schools in operation. Literacy hovered just under 50 percent. Concerned about the population’s limited access to education, Claiborne sought and received the territorial legislature’s support for public education. Education acts passed in 1805, 1806, and 1811 met with mixed success. With the support of the legislature, Claiborne established a territorial school system with affiliated schools in each county. But insufficient funding and a lack of public support caused the territory-wide system to fail. In New Orleans the push for education was more successful. In 1812 the Collège d’Orléans opened its doors in the newly created Faubourg Tremé. The school was not free, though there were a limited number of city-council-sponsored scholarships available to needy students. Classes were conducted in French, and competition for scholarships was fierce, especially among the children of St. Domingue refugees. Internal struggles at the Collège resulted in its closure in the 1820s.





Corsair Alligator by C. Roussel, painter, 1813 (1939.7). The corsair Alligator was likely a privateer, a private vessel of war issued letters of marque and reprisal by a sponsoring government. The use of private vessels of war was critical to U.S. defense throughout the territorial period because America lacked a strong standing naval fleet. In Louisiana, both Governor Claiborne and U.S. Navy Commandant Daniel Todd Patterson repeatedly complained to Washington that naval assets in New Orleans were insufficient to police territorial waters. Once open war broke out with Great Britain in 1812, the use of privateers augmented the national force and helped disrupt enemy commerce.



Louisiana's first constitution was drafted in convention at New Orleans and signed on January 22, 1812, by the convention's president, Julien Poydras, and its secretary, Eligius Fromentin. The document (composed in French as well as English) also bore the signatures of 41 delegates representing the territory's 12 counties. The surnames of these signers—Marigny, Watkins, Prud'homme, and Wikoff, to list but a few—imply a mosaic of different backgrounds, perspectives, and priorities. Consensus could not have been easy, but it was achieved. *Between Colony and State* emphasizes the creative tension that existed in the territory of Orleans, ultimately yielding the multicultural, multifaceted territory known as Louisiana today.

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

FIFTEENTH ANNUAL WILLIAMS RESEARCH CENTER SYMPOSIUM
Between Colony and State: LOUISIANA IN THE TERRITORIAL PERIOD

Friday, January 29, 2010

The Historic New Orleans Collection
533 Royal Street

6:00 p.m.
Reception

Saturday, January 30, 2010

Grand Ballroom, Omni Royal Orleans
Hotel, 621 St. Louis Street

8:00 a.m.
Registration

8:45 a.m.
Welcome
Priscilla Lawrence, Executive Director
The Historic New Orleans Collection

Introduction
Mark Fernandez, Moderator
Loyola University New Orleans

9:00 a.m.
The Creole City During the Territorial Period—Its Character and Characters
Christina Vella, Historian

9:45 a.m.
Break

10:00 a.m.
The Brothers Laffite and the Smugglers of the Orleans Territory
William C. Davis
Virginia Tech

10:45 a.m.
"This Awful Lesson": Torture and Testimony in the Great Louisiana Slave Revolt of 1811
Bob Paquette
Hamilton College, Clinton, New York

11:30 a.m.
Lunch on your own

1:00 p.m.
Invitation to Symposium 2011

1:15 p.m.
The Dreamers: Ambitious "Americans" in Territorial New Orleans
Lo Faber, Doctoral Candidate
Princeton University

2:00 p.m.
Break

2:30 p.m.
Gens de Couleur Libre in Territorial New Orleans
Jennifer Spear
Simon Fraser University, Burnaby,
British Columbia

3:15 p.m.
Moderator's Comments and Closing
Remarks

4:00 p.m.
Williams Research Center
410 Chartres Street
Questions and Answers
Meet the speakers



Creole Cottage, 726–28 Toulouse Street

Courtyards and Architecture Tour Now Available Free by iPod and Cell Phone

Introduced in 2008, the Courtyards and Architecture Tour is the latest permanent offering at The Collection. The tour uses the eight historic buildings and four courtyards of The Collection's Royal Street complex to illustrate the urban history of the Vieux Carré. Two of the featured structures—the Louis Adam House (1788) and the Merieult House (1792)—are among the oldest properties in the French Quarter. The tour explores the distinguishing characteristics of Spanish colonial, Creole, and American architectural styles; the evolution of French Quarter architecture; and the people who influenced the neighborhood's development. The tour is offered Tuesday through Saturday at 10 a.m., 11 a.m., 2 p.m., and 3 p.m. and on Sunday at 11 a.m., 2 p.m., and 3 p.m. Admission is \$5 per person or free for members of The Collection.

The tour is also available free on a self-guided basis. Individuals can download it to their iPods through The Collection's website (see "Podcasts" under the "Interact" link) and through iTunes (search for "New Orleans History" under "Podcasts"), or they can borrow an iPod in the Orientation Center at 533 Royal Street. Passersby may also call (504) 799-0178 to begin a self-guided tour along Royal and Toulouse Streets. Building-specific codes are provided at the entrances to the Merieult House (533 Royal Street), the Townhouse (714 Toulouse Street), the Williams Residence (718 Toulouse Street), the Louis Adam House (722 Toulouse Street), and the Creole Cottage (726–28 Toulouse Street).

FROM THE DIRECTOR



Whether you call it the French Quarter, Vieux Carré, or some other name, have you ever stopped to think what New Orleans would be like without this special place? As the emblem of both our history and our cultural diversity, the "old square" embodies the spirit of the city. From its beginnings in the 18th century, through periods of decline and rebirth, the French Quarter remains the heart and soul of New Orleans. St. Louis Cathedral, with the original Place de Armes, now Jackson Square, in the foreground is the visual emblem of our great city. This marker has come to be as recognizable worldwide as the Eiffel Tower and Big Ben.

The French Quarter's combination of residences and commercial establishments, both upscale and modest, may evoke an exotic picture of times gone by, yet these buildings underscore the character of a dynamic neighborhood. The Collection's own flagship property, the Merieult House, was built in 1792 by a French businessman who lived and worked under the Spanish government. Today its rooms are exhibition galleries that welcome visitors from around the world. With the Merieult House and its other properties, THNOC's architectural holdings represent a span of nearly 125 years of the city's building history—an epic story not merely of survival but of conscious preservation efforts as well.

Coming to work every day for the last 30 years has been a joy and a privilege made possible by the farsighted people determined to preserve this living, breathing, evolving place. Our founders, Kemper and Leila Williams, were two such people. Their dedication to historic preservation continues to be the essence of our mission. The Vieux Carré Commission, a city regulatory agency on which General Williams served, constantly monitors the appropriateness of architectural changes, while groups such as the Vieux Carré Property Owners, Residents, and Associates (VCPORA) and French Quarter Citizens provide an active conscience.

The state of Louisiana and the Louisiana Department of Culture, Recreation & Tourism, Office of Cultural Development held its annual Cultural Economy Summit this year in the French Quarter. The event showcased the Quarter's museums, hotels, restaurants, shops, and performance venues. For that we are truly grateful. In the post-Katrina climate of re-establishing New Orleans, and as we grapple with the global economic downturn, our precious French Quarter needs to be valued, celebrated, and, yes, preserved!

—Priscilla Lawrence



Woodward House, Lowerline and Benjamin Streets, 1899 (1979.376.1)



Restaurant de la Renaissance, 1904 (1976.181)

William Woodward

A M E R I C A N
I M P R E S S I O N I S T

It is frequently the case that an artist's reputation begins to fall into art historical perspective many decades after the artist's death. Through time the identity of Massachusetts-born artist William Woodward (1859–1939) has merged with that of his younger brother, Ellsworth Woodward (1861–1939). This fall, in their sixth joint exhibition, *The Historic New Orleans Collection* and the New Orleans Museum of Art revisit William Woodward's life and work, particularly his contributions in the realms of architecture and historic preservation. *William Woodward 1859–1939, An American Impressionist in New Orleans* presents more than 70 paintings, etchings, sculptures, and ephemera drawn from the permanent collections of both museums.

William Woodward became interested in architecture while studying at the Massachusetts Normal Art School. He was still a student when, in 1884, Tulane University president William Preston Johnston hired him to teach fine arts, mechanical drawing, and architectural drawing. Two years later, having settled in New Orleans, William recommended that Johnston appoint Ellsworth to head the Newcomb College art department.

Woodward was involved with every facet of architecture in New Orleans, consulting on the design of Tulane's new building for architecture classes. He also designed and built his own home in Uptown New Orleans. His interest in architecture evolved into a passionate commitment to preservation. The first artist to focus intensely on the Vieux Carré, Woodward documented the Quarter's rich cultural heritage in vignettes of daily life—women at market, street cleaners, deliverymen and milkmaids driving drayage carts, and residents engaged in their daily activities.

Woodward's depictions of French Quarter buildings focused public attention on the heedless destruction of historic properties. In 1895 Woodward led the local movement against the demolition of the Cabildo, the seat of government during the Spanish colonial period and one of the few structures surviving from that era. The preservationists promoted a city ordinance that established the Cabildo as a museum, and their success ultimately led to the establishment of the Vieux Carré Commission.

Woodward's participation in the campaign to save the Cabildo intensified his interest in the Quarter's architecture. He set up his easel midstreet as he drew and painted the historic "old square." He executed many of his scenes with oil crayon, an easily controllable medium for working on uneven street surfaces. This waxy medium was ideal for capturing the softly lit, humid environment of the Vieux Carré.

Following surgery in 1921 to remove a tumor from his spine, Woodward was confined to a wheelchair. He retired to

the Mississippi Gulf Coast but remained a practicing artist and preservationist. He found Fiberloid, a plastic plate, to be a suitable matrix for printing his soft-focused street scenes. In 1938 Woodward published *French Quarter Etchings*, which reproduced 54 architectural prints, many depicting landmarks no longer standing at the time of publication. *Early Views of the Vieux Carré: A Guide to the French Quarter*, a spiral-bound guidebook published in 1964 by the Delgado Museum of Art (now NOMA), included 33 of Woodward's architectural drawings and etchings. More than 30,000 copies of the book were sold in five editions.

The exhibition, now on view at NOMA, offers an opportunity to view a large selection of Woodward's renderings of the French Quarter and to judge the strength of his artistic contribution. Seven decades after Woodward's death, his work continues to speak in a distinctive voice.

—Judith H. Bonner



Old Absinthe House, corner of Bourbon and Bienville Streets, 1904 (2001.98.1), gift of Laura Simon Nelson

EXHIBITION



**WILLIAM WOODWARD
1859–1939,
AN AMERICAN IMPRESSIONIST
IN NEW ORLEANS**

On view at the
New Orleans Museum of Art
One Collins Diboll Circle
City Park

Through February 28, 2010

Wednesday, 12–8 p.m.
Thursday–Sunday, 10 a.m.–5 p.m.

Admission is free for Louisiana
residents; regular admission rates
apply to all other patrons.

SCHOLARS DISCUSS FRENCH-JEWISH HISTORY OF LOUISIANA

November 13

Registration is still open for the day-long colloquium exploring *The Alsace-Lorraine Jewish Experience in Louisiana and the Gulf South*. Hosted by The Historic New Orleans Collection, with support from the Consulate General of France in New Orleans, the colloquium will bring together scholars from the fields of sociology, history, historic preservation, anthropology, and art history to trace the immigration of Jews from Alsace-Lorraine to Louisiana and the Gulf South, and to discuss the cultural legacy of a group whose descendants continue to play an active role in our region. Registration is \$50. For more information and the colloquium schedule, visit www.hnoc.org. Please call (504) 523-4662 to register.

The News of the Day

On June 10, 1966, employees of WDSU-TV gathered to say goodbye to a fellow employee. The perfunctory Hallmark card was passed around and signed by Jim, Nancy, Ann, Gene, and Connie. A stock retirement sentiment printed inside the card read: “You must be very happy—looking back on all you’ve done...” The retiring employee was John Pierce Muller (1901–1976), and what he had done was groundbreaking. A pioneer in the world of television, Muller was instrumental in bringing the medium to New Orleans. His coworkers were probably unaware of the contribution he had made to their profession.

A New Orleans native, Muller grew up in the Carrollton neighborhood. As a teenager, he became fascinated with radio technology and sent away for materials to construct a wireless radio.

His interest eventually led to a job as a radio operator for Federal Barge Lines in New Orleans. Muller enjoyed the adventure of traveling up and down the Mississippi River on barges, but like many young radio enthusiasts of that time, he was drawn to the growing field of cinematography.

In 1926 he accepted a position with the New Orleans-based Harcol Film Co. Established in 1915, Harcol was instrumental in establishing New Orleans as a center for the film industry from the silent era through the 1930s. The company specialized in educational and industrial films but also worked on feature films, advertising, and the filming of regional events for newsreels—short films documenting current events for the public prior to the introduction of television. Muller started out in the laboratory processing film but soon worked

his way up into a position as a camera operator.

In 1929 he was hired as a staff cinematographer by Hearst Metrotone News, a newsreel producer. The company changed its name to News of the Day in 1936. Released twice per week, the company’s newsreels were aired by MGM in advance of the studio’s feature presentations. Muller set up a film lab and office in the basement of his home in Uptown New Orleans. From 1929 to 1948, he drove throughout Louisiana, Florida, Texas, Mississippi, Alabama, and Georgia on assignment.

Muller covered events big and small. The headlines from his Louisiana newsreels outline current events: “War on Huey Long Brings Martial Law,” “Great Spillway Dedicated!: Bonnet Carré Project to Keep Floods from New Orleans,” “Huey Long’s Bridge Dream



Harcol Film Company, 610–12 Baronne Street, ca. 1927. John Muller is pictured third from right. All images in this article are the gift of Carolyn Muller Hecker and are cataloged under accession number 2009.0174.



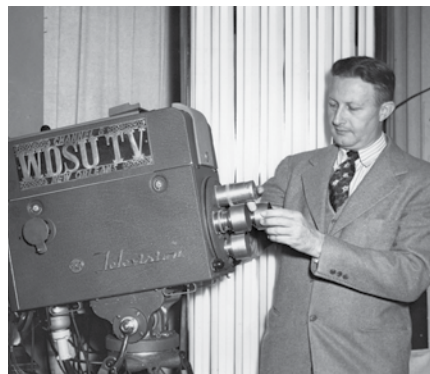
John Muller, *left*, filming the dedication of the Huey P. Long Bridge, December 16, 1935



Muller filming Clark Gable in a tank for a *News of the Day* newsreel on World War II, ca. 1943

Comes True: Slain Senator's Daughter Opens Memorial at New Orleans." Annual events such as the Sugar Bowl Classic and Mardi Gras were staples of Muller's work. Each Mardi Gras he positioned a flatbed truck on Canal Street. His wife, three daughters, and any other family members who wanted to tag along spent the day sitting in the back of the truck while Muller filmed the day's activities. Muller's daughter Carolyn remembers that "it was a great place to watch the parade" but unfortunately "much too far away to catch any beads." Despite the lack of beads, Carolyn recalls those days as some of her fondest. She also reminisces about the fun she and her sisters had playing in their father's basement office and the excitement they felt when he returned home from his many travels bearing small trinkets from the road—a miniature statue of Vulcan from Birmingham, a tiny wooden orange crate from Florida.

Muller left *News of the Day* in 1948 to help establish WDSU-TV as the first television station in New Orleans. As technical director, he built some of the equipment that the station needed to begin broadcasting and hired and trained the cameramen. Muller's decades of experience working on newsreels gave him special insight into what the new medium of television demanded of cameramen. In 1948 he noted in a newspaper article that "[the cameraman] must avoid trying to duplicate motion picture



Muller at work at WDSU-TV, ca. 1949

techniques. They are entirely different. The lighting of sets is completely dissimilar; the pace in TV is much more rapid; the need for accuracy is more demanding; the necessity of quick judgment is essential." Television debuted in New Orleans on Saturday night, December 18, 1948, with the broadcast of the WDSU-TV dedication program at the Municipal Auditorium. That week, station president Edgar Stern Jr. wrote to Muller: "It isn't easy to put down in a few words our appreciation for the contribution which you have made to the company in the past year. Certainly, we don't know what we'd have done without your guidance."

From radio operator on the Mississippi, to camera operator with Harcol, to newsreel producer with *News of the Day*,

to technical director of WDSU-TV, Muller's career mirrors the development of technology in the first half of the 20th century. Unfortunately, film is a fragile medium, and most of the work of pioneering figures such as Muller is gone. According to Milton Leblanc, another former cameraman for Harcol, the vaults of Harcol were emptied because of concerns over the combustible nature of nitrate-based film. Decades' worth of films were loaded onto a barge in the Mississippi River and dumped in the ocean. Fortunately, Carolyn Hecker, Muller's daughter, recently donated papers documenting her father's career to The Historic New Orleans Collection, and some of Muller's *News of the Day* footage still survives as part of the Film and Television Archive at the University of California, Los Angeles.

—Mark Cave



Dogs in My Life

THE NEW ORLEANS
PHOTOGRAPHS OF
JOHN TIBULE MENDES



General John Pershing's visit to the city on February 16, 1920 (2003.0182.233). All images in this article are the gift of Waldemar S. Nelson.



Louisiana governor John M. Parker making a campaign speech at Jefferson Race Track in 1916 or 1920 (2003.0182.405)

In 2003 Ken Nelson telephoned The Historic New Orleans Collection on behalf of his father, Waldemar S. Nelson, with the offer of donating a group of photographs that had been in the latter's possession for a number of years. After hearing the intriguing description of the pictures (documenting aspects of New Orleans during the Roaring Twenties), museum staff went to the Nelson home to view the materials: several hundred glass negatives stored in a wooden packing case. The photographs were the work of John T. Mendes (1888–1965). Waldemar and Opal Nelson had acquired the negatives with the purchase of a property adjacent to their home. The most recent occupant of that property had been Mendes, who moved there in the summer of 1947. The Nelsons knew Mendes as their neighbor and were instrumental in helping him publish a memoir detailing his series of pets, *Dogs in My Life*, in 1964.

Mendes's photographs were gratefully accepted by The Collection, and in the intervening years, they have been cataloged, scanned, and printed. This winter marks their first time to be published and exhibited as a collection. In December the University of New Orleans Press will release *Dogs in My Life: The New Orleans Photographs of John Tibule Mendes*, a compilation of Mendes's photographs complemented by excerpts from his 1964 memoir. To accompany the publication's release, The Collection is mounting an exhibition at the Williams Research Center. The exhibition will be part of PhotoNOLA, an annual celebration of photography in New Orleans coordinated by the New Orleans Photo Alliance.

John Mendes was born in New Orleans and appears to have lived his

entire life in the city. A newspaper article from the World War I era (when the earliest of the photographs in the collection were taken) lists his name among those in his ward reporting for a physical examination at the draft board, but there is no indication that he ever served in the military. Perhaps his age (nearly 30) or his being the only son of a widow kept him at home. But aspects of the Great War, as manifested on the home front, did provide subjects for his camera. Mendes was a lifelong bachelor and lived with his mother until her death in 1942. He had a sister, Regina, who lived at least part of her life away from New Orleans. Mendes writes in *Dogs in My Life* that his mother's trip to visit Regina for one week was the only time that he was ever out of his mother's company.

Mendes was passionate in his love for all animals, dogs in particular. He was an ardent antivivisectionist and supported other causes aiding dogs. On May 21, 1965, Howard Jacobs, a columnist for the *Times-Picayune*, wrote of Mendes's passing two days earlier: "Mr.

Mendes was a genuine humanitarian in a crass and materialistic world, and his death serves a valuable and wistful link with the past." In a similar vein, *States-Item* columnist Hermann Deutsch referenced *Dogs in My Life* on March 29, 1965: "What [Mendes] turned out was not literature, but...it was the sort of intensely human document, simply told, one finds only now and then, but remembers because reading it is so very moving an experience."

In a life of some 77 years, Mendes seems to have devoted only a dozen or so years to photography. Mendes, a visual omnivore, embraced a range of material that hinted at personal interests but never quite announced them. His gaze was not only straight ahead but up and down, left and right. The diversity of his subjects (whatever the impetus to select them) and his own discerning (and often elegant) eye make his photographs both interesting and compelling.

Mendes seemed to have some predilection for "newsy" events: General John Pershing's visit to the city on February

16, 1920; Louisiana governor John M. Parker making a campaign speech at Jefferson Race Track in 1916 or 1920; and Bill Strother, the "human spider," ascending the wall of the Hibernia Bank building in 1919. The demolition of two architectural landmarks, the New Orleans Cotton Exchange (1919) and the St. Louis Hotel (1916), would have been of general public interest. Perhaps even the champion pig could have commanded a column or two under the right circumstances. Whether these photographs were taken for their newsworthiness or not, Mendes did seem to have a fascination with current events and their coverage by the press. In his memoir, Mendes avers that he had more than 150 letters to the editor published in his lifetime, and both the release of *Dogs in My Life* and news of Mendes's death the following year prompted coverage in the New Orleans dailies.

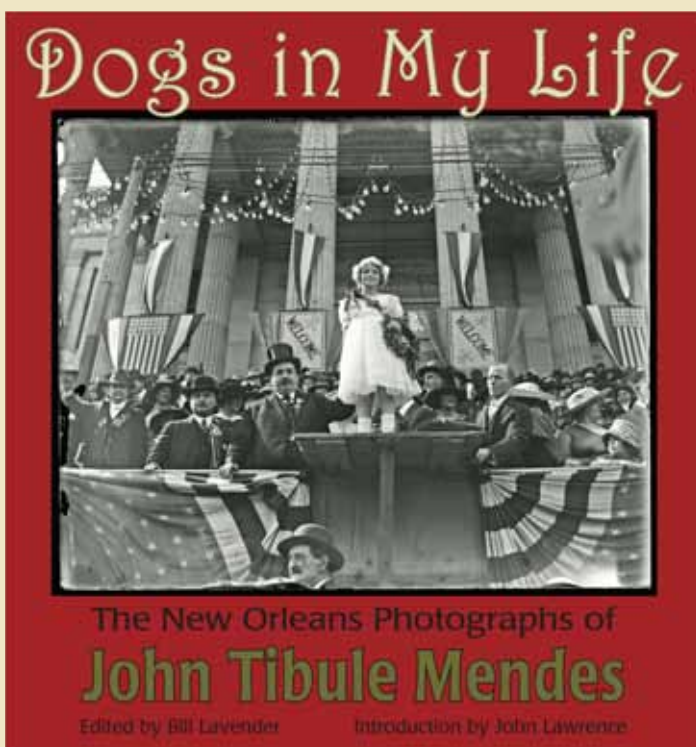
In *Dogs in My Life*, Mendes provides the background for some of his photographs. We learn that he worked as a packer for the Maison Blanche



The demolition of the New Orleans Cotton Exchange, 1919 (2003.0182.166)



Champion pig (2003.0182.54)



The Book

John T. Mendes's photographs accompanied by excerpts from his 1964 memoir, *Dogs In My Life*

Edited by Bill Lavender, with an introduction by John H. Lawrence

Published by the University of New Orleans Press
November 2009

Paper • 120 pages • 8.5 x 8.5" • \$26.95



The Exhibition

On view at the Williams Research Center
410 Chartres Street

December 1, 2009–February 28, 2010

Tuesday–Saturday, 9:30 a.m.– 4:30 p.m.

Free and open to the public



Exhibition Opening and Book Signing

Williams Research Center

Tuesday, December 1, 2009

6–8 p.m.



PhotoNOLA

Exhibitions, workshops, lectures, a gala, and more

December 1–13, 2009

Visit www.photonola.org for more information.

department store on Canal Street. At least some of the photographs appear to be taken from the roof of this building—New Orleans's tallest from 1908, the year it was completed, to 1921. He mentions his mother's job as a playground supervisor, and a number of the patriotic pageants and parades captured by Mendes are probably the projects of the municipal agency overseeing playgrounds. It is tempting to conjecture that an interior view is of his North Broad Street residence or that the portrait of a man seated in a chair might be a self-portrait, the hands perhaps holding and hiding the cable release to the camera's shutter. Would the answers to these questions make the pictures less or more satisfying?



Portrait of a man (2003.0182.603)

That in his writing Mendes is practically silent concerning his interest in photography may be puzzling, but it doesn't detract from the interest that the pictures hold for today's viewer. The day-to-day activities of New Orleanians nearly a century ago hold attention because they present familiar things (Mardi Gras, children at play, street life) in ways that no longer seem familiar. Traditions endure but surroundings change, and the ensemble of city life changes too.

American photographer Garry Winogrand (1928–1984) was correct in stating that “there is nothing as mysterious as a fact clearly described.” Despite what we make of them today, an underlying premise of factual recording is the foundation of Mendes's photography. The cryptic nature of the creator adds to the mystery, partly because as viewers we wish to know not only “what” and “where” but “why.” The photographs are his method of inquiry, the examination of a personal universe measured not in light years, parsecs, and the timelessness of space but in city blocks and a handful of years.

—*John H. Lawrence*

*excerpted from the introduction to Dogs in My Life:
The New Orleans Photographs of John Tibule Mendes*

DONOR PROFILE:

Dan and Polly Henderson

Louisiana natives Dan and Polly Henderson have lived and worked all over the world, but after Hurricane Katrina they chose to settle in New Orleans. Drawn by the rebuilding challenge, the Hendersons purchased and restored a 1920s house in Uptown New Orleans. “We wanted to support our friends here and help bring the city back,” said Polly. Determined to take advantage of all that New Orleans has to offer, Dan and Polly found The Historic New Orleans Collection while exploring the city. They immediately took an interest in the institution and have chosen The Collection as a beneficiary of their support.

In Polly’s words, “We compensate for all the post-Katrina pains by going out frequently, enjoying all the fantastic restaurants and cafés, the musicians, the parties, the museums and art galleries, and above all the wonderful people we’ve met along the way—many of whom, like us, are transplants from elsewhere who see the renaissance of a truly great city and want to help make it happen. There are plenty of problems to solve, but the potential is enormous. To me, The Historic New Orleans Collection helps crystallize that potential. When one sees the historic views of this vibrant international city 100 years ago, built with horse and buggy and human labor, we realize what it could become with today’s engineering technologies.”

The couple’s path to New Orleans was long and circuitous. Dan and Polly met at a Louisiana State University football game. Polly had just returned to her hometown of Baton Rouge after

studying at the University of Vienna and the Sorbonne in Paris, and Dan, fresh out of the Air Force, was studying at LSU’s Graduate School of Business. After they married, Dan’s job with Gulf Oil took them back to Europe—first to Copenhagen, and then to London for several years. Upon returning to the states, the couple lived in Pittsburgh, Houston, and Miami before returning to Louisiana in 1971. Dan started a software company that would play a role in leading the couple to New Orleans. According to Dan, “We discovered early on that high-technology people were drawn to New Orleans, so we often scheduled business meetings and conferences here and felt it contributed to the success of the business. The history, arts, music, and culture in this city are a magnet for creative people and seem to attract the new generation who are driving the digital revolution and the film industry.”

During their Baton Rouge years, Dan served on the school board and the City Planning and Zoning Commission and was appointed to the State Economic Development Department to help bring new technology businesses into Louisiana. With their three children grown and living far away—in Paris, New York, and Washington—and with Dan’s experience in the technology field, the Hendersons could have chosen anywhere to live. But, said Polly, “We decided to forget cruises and move here instead.” Dan went to work with his friend Darryl d’Aquin at CommTech, a network technology firm, and joined in some education development projects.



Polly and Dan Henderson

The Collection’s programming has helped the Hendersons delve into the history and culture of their new home. As Polly puts it, “The Collection inspires us with its fresh and unique presentations of our multicultural, international heritage. The museum always presents history with a vivacious and contemporary perspective.” Dan and Polly have become ambassadors in the community for The Collection. “We love to send visitors to The Collection; they are always impressed,” said Polly. They recently brought a group of friends and family from France for a tour. Polly recalls that her visitors “raved afterwards about the memorable, ‘world-class’ presentation and inquired as to whether it could be made available in French, for broadcast!” She reports another compliment from a very worldly and well-traveled friend in the European film industry who exclaimed, “I think I could live here.”

For the Hendersons, choosing to support The Collection was an easy decision. “The Historic New Orleans Collection is home to museum-quality, world-class collections brought alive by outstanding historians with vision, clarity, wit, and creativity—to us, it’s the best possible investment in New Orleans’s future.”

DONORS: APRIL—JUNE 2009

Ann Koerner Antiques LLC
 Colonel Frank B. Arнемann Jr.
 Dr. and Mrs. Arthur Axelrod
 Mark Badeaux
 Bryan Bailey
 Diane Baker
 Laurie and Ed Baker
 Susanne, Jeff, and Matthew Barker in
 memory of Marc Joseph Cooper
 Betty Barnes
 Björn Bärnheim
 Catherine and Joel Bedor
 Earl E. Beelman
 Mr. and Mrs. E. V. Benjamin III
 Thom Bennett
 Myrna B. Bergeron
 Mr. and Mrs. Ernest Beyer
 Michael E. Bigelow
 Elizabeth A. Black
 Vivian Blackwell
 Ruth A. Bodenheimer
 Jean and Tom Brett
 Mr. and Mrs. Christian T. Brown
 Cahn Family Foundation, Inc.
 Walter Carroll Jr.
 Mr. and Mrs. William K. Christovich
 John Clemmer
 Jolene Constance
 Ray S. Cook
 Lana A. Corll
 Dana Criswell Cruthirds
 Louis Chopin Cusachs
 Mary and Joe Darby
 Marie-Louise Davidson
 Jan E. Davis
 Mr. and Mrs. Robert B. Deane
 Clayton Delery and Aaron Edwards
 Aimee and Bill deTurk
 Winston DeVille
 Joseph M. Dicharry Jr.
 David F. Dixon
 Renee Dodge and John Winslow
 Dr. Testud Dominique
 Brooke H. Duncan
 Winifred Dyer
 Richmond B. Ellis II and
 Thomas Jayne
 Louise N. Ewin
 Susan Fagocki
 Jean E. Faia and Ernest Nagim
 in memory of Charlotte Ann Hayes
 Mr. and Mrs. Thomas S. Farmer
 Mr. and Mrs. James C. Faust
 Mr. and Mrs. Frederick R. Favaloro Sr.
 Lynda and Lionel Favret
 Skylar Fein
 Kelly Fernon
 Mr. and Mrs. Michael Fitzpatrick
 Grace M. Flanagan
 Charlotte Fontenot
 Robert Gray Freeland
 Charles Freeman in memory of
 Charlotte Ann Hayes
 Suzanne and Jeffrey Freudberg
 in memory of Marc Joseph Cooper
 Lee Friar
 Lorraine Friedrichs
 Betty Froeba
 Mr. and Mrs. Donald U. Frutiger Jr.
 Dr. Phillip F. Fuselier
 Julie L. George

Mr. and Mrs. Edward Gernon
 Abbye and Steve Gorin
 Erin M. Greenwald
 William K. Greiner
 Susan Guice
 Lauren Guignard and Austin Briggs
 Becky and Gerard Guillot
 Charles D. Hadley
 Darlene Dauth Haik
 Joy Hale
 Dr. and Mrs. Frank A. Hall
 Robyn Halvorsen
 Harbridge Petroleum Corp./
 John P. Harlan
 Capt. Clarke C. Hawley
 Paul A. Haygood
 Earl J. Higgins
 Cynthia and Warren Hildebrand
 in memory of Charlotte Ann Hayes
 Priscilla Hildum and Warren McCabe
 Bunny Hinckley
 Babbette Hines and Carlos Grasso
 Robert W. Hinson
 Mona H. Hollier
 Mr. and Mrs. Stanhope F. Hopkins
 Patricia Huey
 Byron R. Hughey
 Michael Humphrey
 Julie D. Hunt
 Mr. and Mrs. Merl Huntsinger
 Estate of Harvey Benson Hysell III
 Jefferson Speech & Language Center/
 Denise Nagim in memory of
 Charlotte Ann Hayes
 Mr. and Mrs. Anthony Johnson
 Mr. and Mrs. Lawrence L. Johnston
 Mead Jones
 Jane Jurik in memory of Marc
 Joseph Cooper
 Laura and Eliot Kamenitz
 Mr. and Mrs. George Denègre Keenan
 Dr. Mildred E. Kersh
 Mr. and Mrs. Ray King
 Dr. Cassandra L. Knobloch
 Mr. and Mrs. John Kosta
 Wilfred M. Kullman Jr. in memory of
 Charlotte Ann Hayes
 La Belle Galerie
 Lake Pontchartrain Basin
 Maritime Museum
 Dr. Gilles-Antoine Langlois
 Mr. and Mrs. G. Charles Lapeyre
 W. Elliott Laudeman III
 Jodie Lawdermilk
 Le Petit Théâtre du Vieux Carré
 Paul J. Leaman Jr. in memory of
 Charlotte Ann Hayes
 Louis A. LeBlanc, PhD
 Virginia Swan Lefevre
 Romnie Leleux
 Joan Lennox
 Cordell G. Louviere
 Dr. J. Bruce Lowe
 Ms. Marion Lydon
 Sue Ellen Lyons
 Roberta Maestri
 John T. Magill
 Sue Switzer Mann
 Josie and George Markey
 Rebecca Martin
 Elsie B. Martinez

Barry Martyn
 Jane D. Maunsell
 Dr. Andrew P. Mayer
 Frances D. McCall
 Peggy McCormick
 Catherine McCracken
 Regina Meadows
 Ken Mentel
 Leo Michiels
 Donald Keith Midkiff
 Mary D. Mitchell
 Mr. and Mrs. Michael D. Moffitt
 Nadia St. Paul Moise
 Sally and Dick Molpus
 Jack W. Morey Jr.
 Mr. and Mrs. James J. Morse
 Katie Mozier
 Janice L. Mulvihill
 Geraldine Murphy
 Mr. and Mrs. Paul A. Nalty
 Laura Simon Nelson
 New Orleans Silversmiths
 Christine and Matthew Nowakowski
 Mr. and Mrs. Ernest L. O'Bannon
 Chaunet Owen
 Karen B. Palermo
 Mr. and Mrs. Robert J. Patrick
 June B. Peay
 Chadwick Pellerin
 Mr. and Mrs. Sidney Pellissier
 Deborah D. Perrie in memory of
 Charlotte Ann Hayes
 Joan Murphy Peterson
 Mr. and Mrs. Robert Phelps
 Mr. and Mrs. David D. Plater
 Mary Jane and Carlton Polk
 Theodore Dillon Powers
 Mr. and Mrs. Philip Prejean
 Jeffrey Pruitt
 Alan Raphael
 Mr. and Mrs. Jonathan H. Ray
 Dale Volberg Reed and John
 Shelton Reed
 Elizabeth M. Reed
 Dr. and Mrs. William D. Reeves
 David Reso
 Gene F. Reyes III
 Patricia Reynolds
 Suzanne and Frederick Rhodes
 Robert E. Rintz
 Linda and Philip Rivet in memory of
 Marc Joseph Cooper
 Betty J. Robbins, PhD, in memory of
 Marc Joseph Cooper
 Anne and Myles Robichaux
 Carolyn F. Rodman
 Mr. and Mrs. George Rodrigue
 Terry F. Rohe
 Kimberly and Harry Rosenberg
 Bill Ross
 Royal Antiques, Ltd.
 Dr. and Mrs. Alfred J. Ruffy Jr.
 Marilyn S. Rusovich
 Mr. and Mrs. Harold J. Ryan
 Rita Satawa
 The Sazerac Company
 Mr. and Mrs. Milton G. Scheuermann
 Jr. in memory of Marc Joseph Cooper
 Dr. and Mrs. Coleman S. Schneider
 Thomas J. Schoen Sr.
 The Schon Charitable Foundation

Mr. and Mrs. Henry C. Schonberg
 The School of Design
 Marie Louise L. Schramel
 Lauren Schug and Lehan Wilson
 Stanley Schwam
 Wendy Schwartz and David Hartley
 Sylvia Serpas
 Elizabeth Sewell
 Richard Sexton in memory of
 Marc Joseph Cooper
 Nancy J. Sherman
 Kate Simister
 Norma and Bob Simms
 Anna O'Donnell Simoneaux
 Nancy O'Donnell Simoneaux
 Jane and William Szeler
 Dorothy B. Skau
 Joseph C. and Camille D. Skinner
 Diane and Logan Smith
 Nannetta Smith
 Patty Lemée Smith in memory of
 Camille Cade Raggio
 Mr. and Mrs. Charles A. Snyder
 in memory of Jan Brantley and in
 honor of Mr. and Mrs. William Levine
 Billy Sothern
 Kathy Spirtes
 Dr. and Mrs. Barry Starr
 Frances Swigart Steg
 Mrs. René J. Stelly
 Mr. and Mrs. Richard B. Stephens
 Adam M. Stevenson
 Christopher Stow-Serge
 Timothy Strain
 Dr. Susan Sturdivant
 Dr. Martha H. Sullivan
 Joan P. Suter
 Wendy Talley
 Tangipahoa Parish Library—Genealogy
 Department
 Wendy Taylor
 Anthony L. Terranova Jr.
 Emily L. Thornton
 Maureen Tipton
 Anita Tircuitt
 Fred W. Todd
 Dr. Carlos Trujillo
 Gail Tumulty and Sonny Faggart
 Dolores J. Walker
 Robert G. Ward
 Leo A. Watermeier
 Floyd L. Watkins
 Elizabeth B. Wauchope in memory of
 Marc Joseph Cooper
 Helen C. Weaver
 Wade Webster
 Ruth R. Weisler in memory of
 Marc Joseph Cooper
 Nora Wetzel
 Claire L. Whitehurst
 Catherine A. Whitney
 Sissy Wiggin
 Mr. and Mrs. Robert Wilder
 Pam and Ron Williams
 Mr. and Mrs. James M. Winford Jr.
 Mr. and Mrs. Andre V. Wogan
 Bennie Jay Zahn
 Sally S. Zarinski

Jack Pruitt Returns to Serve as Director of Development and External Affairs

In October The Collection welcomed Jack Pruitt back as director of development and external affairs. Mr. Pruitt spearheaded the creation and implementation of a comprehensive development program for The Historic New Orleans Collection during his previous tenure at the institution (January 2002–October 2006). For the past three years, he has been living in Washington, DC, where he led the development efforts of the American Society of Interior Designers Foundation and the Catholic Network for Volunteer Services. According to Jack, his heart remained in New Orleans while he was away. He is thrilled to be “returning home and to be part of an organization that is reaching out to broader audiences with its exhibitions, events, membership program, and community partnerships.”

Executive Director Recognized with Two Prestigious Awards

Priscilla Lawrence was one of seven women honored by the Louisiana Legislative Women’s Caucus Foundation with a 2009 Women of Excellence Award. This annual awards program recognizes and honors the professional achievements and contributions of extraordinary women. Candidates are evaluated on the basis of integrity, character, community service, and excellence in their area of specialty. Awards are presented in the categories of Arts & Culture, Banking & Finance, Education & Research, Faith-Based Initiatives, Health & Medicine, Volunteerism & Civic Involvement, and Young Women of Excellence (ages 16 to 23). Lawrence received the award in the category of Arts & Culture.

Priscilla Lawrence was also among 10 women selected by *New Orleans Magazine* as a 2009 Top Female Achiever. Selected by the editorial staff of *New Orleans Magazine* with input from readers, the award honors outstanding women in the Greater New Orleans community.

Become a Member of The Historic New Orleans Collection



In addition to preserving Louisiana’s past for future generations, you will receive several benefits as a member of The Historic New Orleans Collection. All members will receive the following:

- Complementary admission to The Collection’s permanent tours, including the Louisiana History Galleries, Williams Residence, and Courtyards and Architecture
- Invitations to members-only events and exhibition previews
- 10 percent discount on all items in The Shop at The Collection
- Subscription to The Collection’s donor newsletter
- Subscription to *The Historic New Orleans Collection Quarterly*
- Admission to the Concerts in the Courtyard series



CHOOSE YOUR LEVEL OF MEMBERSHIP

Membership at all levels carries benefits for the entire household: a single individual or a couple, along with any children under age 18.

FOUNDER \$35

Full membership package

MERIEULT SOCIETY \$100

Full membership privileges; a special gift exclusive to the Merieult Society; recognition on donor wall

MAHALIA SOCIETY \$250

Full membership privileges; a special gift exclusive to the Mahalia Society; private, guided tours of The Collection (advance scheduling required); recognition on donor wall

JACKSON SOCIETY \$500

Full membership privileges; a special gift exclusive to the Jackson Society; private, guided tours of The Collection (advance scheduling required); recognition on donor wall

LAUSSAT SOCIETY \$1,000

Full membership privileges; a special gift; private, guided tours of The Collection (advance scheduling required); free admission to all evening lectures; invitations to special receptions and tours; invitation to annual gala evening; recognition on Laussat Society donor wall

BIENVILLE CIRCLE \$5,000

Full membership privileges; membership in the Laussat Society; a special gift; private, guided tours of The Collection; free admission to all conferences; invitations to special member receptions and tours; invitation to annual gala evening; invitation to a private luncheon with the executive director; recognition on Bienville Circle donor wall

For more information, please visit www.hnoc.org, or call the Development Office at (504) 598-7173. All inquiries are confidential and without obligation.

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.

MANUSCRIPTS

For the second quarter of 2009 (April–June), there were 27 acquisitions, totaling approximately 96 linear feet.

■ The Historic New Orleans Collection recently acquired the diary of William S. Ward, a traveling merchant who made the journey from Indiana to New Orleans by flatboat in the winter of 1839 as a representative of Dawney Key & Co. of Leavenworth, Indiana. Written near the end of the flatboat era, the diary, which chronicles Ward's seven-week voyage, details the experiences of traveling aboard the raftlike vessel. Alternately pushed with long stout poles and pulled with ropes by men or draft animals walking along the shoreline, flatboats were at the mercy of the river currents and seldom journeyed upriver. After arriving at their final downriver destinations, many boats were dismantled, and the boards were used for building material. Many antebellum New Orleans residences were constructed with these "barge boards." (2009.0139)

■ Another traveler to New Orleans in 1839 is the subject of one more

recent acquisition—a passport issued on August 24, 1839, to Frenchman Jean Normandin. The document indicates that the 42-year-old native of Châteauneuf-sur-Charante, in southwestern France, was a licensed hairdresser. Standing approximately 5'6" and sporting a beard, Normandin is described as having an oval face, light reddish brown hair, and light brown eyes. He states his intent to travel to New Orleans by way of either La Havre or Bordeaux and indicates that his 17-year-old daughter will accompany him. Traveling aboard the ship *L'Indiana*, the Normandins arrived in New Orleans on October 28, 1839. According to city directories, Jean and Marcellin Normandin operated a perfumery and hairdressing establishment at the corner of Dumaine and Royal streets in the early 1840s. (2009.0156.3)

■ The Historic New Orleans Collection has acquired a small assortment of materials documenting the experiences of the O'Regan family in Ireland and New Orleans from 1830 to 1890. Containing correspondence, notes, clippings, and photographs, the O'Regan Family Papers provide insight into the Irish immigrant experience in New Orleans, a topic for which there is little surviving primary material. The winter *Quarterly* will include an in-depth survey of the papers and the series of tragedies that befell the O'Regan family in New Orleans. (2009.0159)

—Mary Lou Eichhorn

LIBRARY

For the second quarter of 2009 (April–June), there were 30 acquisitions, totaling 36 items.

■ A recent publication, *By Whale Road to the World's Fair: The Saga of a Viking Drakkar at the Columbian Exposition* by F. L. Watkins (Urbana, IL: Folump Enterprises, 2008), chronicles the construction and voyage of a full-sized replica of an ancient Norse longship. In 1892 the *Viking* was built at

Christen Christensen's Framnes Shipyard in Sandefjord, Norway. The following year the ship was sailed from Norway to Chicago for the World's Columbian Exposition. The purpose of the voyage was to demonstrate that Norsemen could have been the first European explorers in North America, which drew much public interest despite the fact that the exposition was commemorating the 400th anniversary of Christopher Columbus's "discovery" of the New World. The voyage captured national attention and drew fanfare at every stop along its U.S. route from New London, Connecticut, to New York City, along the Hudson River to the Erie Canal, through Lake Erie and Lake Michigan to Milwaukee and finally Chicago, where the *Viking* reached its destination in front of the exposition's main building. After the exposition closed, the *Viking* was navigated down the Mississippi River to Baton Rouge and New Orleans, where it was exhibited and repaired during a five-month stay before being towed back to Chicago, drawing crowds and newspaper coverage all along the way. After years of neglect and vandalism, the *Viking* is currently located in Good Templar Park in Geneva, Illinois, where it is the object of restoration efforts spearheaded by Friends of the Viking Ship. (2009.0108)

■ The German book *Auszüge aus Briefen aus Nord-Amerika, geschrieben von zweien aus Ulm an der Donau gebürtigen, nun im Staate Louisiana ansässigen Geschwistern...* (translated *Excerpts from Letters from North America, Written by Two Siblings born out of Ulm on the*



Depiction of a steamboat from *Auszüge aus Briefen aus Nord-Amerika, 1833*

Danube, Now Established in the State Louisiana...) was edited and published in Ulm in 1833 by the father of a young man named Max N. and his sister Thelka N. The book is divided into three sections. Max and Thelka's letters discussing their experiences in Louisiana compose the first and third parts. The second section relates the contemporary travels of an uncle through the northern and western areas of the United States. Max and Thelka left Europe for Louisiana in 1822 and 1828, respectively. Each provides vivid descriptions of their voyages and of conditions in New Orleans. They address police coverage in the city, slavery, the business climate, illness, medical treatment, shopping, and entertainment, with specific references to the theater and balls. Thelka reports that she was much admired for her skill in dancing and in the "feminine arts." She also recalls making the acquaintance of New Orleans composer (and friend of Frédéric Chopin) Emile Johns, who agreed to carry a letter for her back to Europe while on his way to Vienna to visit relatives and buy musical instruments. At 24, Max survived a bout with yellow fever and married his uncle's widow, who was a year younger than he. Both siblings eventually settled in St. Francisville. Their descriptions are lively, opinionated, and useful in forming a sense of the time. (2009.0149)

■ *Bernardo de Gálvez: In Memoriam* (Málaga, Spain: Real Academia de Bellas Artes de San Telmo, 2009) is a collection of 35 period tributes to Bernardo de Gálvez, a colonial governor of Spanish Louisiana who died in Mexico on November 30, 1786. Compiled by Manuel Olmedo Checa, the manuscripts and publications are drawn from the collections of a variety of museums and institutions in Europe and the Americas. Commemorating the life and accomplishments of Gálvez, the pieces, published in Spanish, include epic poems, sonnets, diary entries, funeral orations, and essays. (2009.0128.1)

—*Pamela D. Arceneaux*



Conglomerate #2 by Shearly Grode Helmer, 1978

CURATORIAL

For the second quarter of 2009 (April–June), there were 21 acquisitions, totaling 590 items.

■ Though Mardi Gras parades and balls may be the most memorable and public of the season's events, they are also the most ephemeral and, in turn, difficult to document for posterity. Fortunately, a variety of lasting materials commemorating the live events have been entrusted to The Collection. The School of Design has donated 20 float designs drawn by Manuel Ponce for the 2009 Rex parade, themed "Spirit of Spring." The subjects of the floats range from *Chalchitlicue, Jewel of the Aztecs* to *Rhapsody of the March Wind*. (2009.0129.1–.20) Ten commemorative pins from Rex balls between 1970 and 1988 are the gift of Mrs. Joan P. Suter. (2009.0167.1–.10)

■ Artist and illustrator Bernice Marie Thrall Switzer (1897–1990) graduated from the art program at Newcomb College in 1918. She was subsequently employed as a commercial artist and may have been the first woman of that profession in New Orleans. Following her marriage to George Dewey Switzer, she moved to Beaumont, Texas, and lived there for the remainder of her life.

Several examples of her work are recent gifts to The Collection.

Daughter Sue Switzer Mann has donated nine works, including a self-portrait and interior scenes, executed in watercolor or pencil between 1918 and 1920. (2009.0178.1-9) Charlotte Fontenot, a friend of the artist, has donated Thrall's ca. 1917 watercolor portrait of Natalie Vivian Scott (1890–1957), a journalist and woman of letters. Thrall depicts the sitter in the uniform she wore as a World War I Red Cross nurse. Scott's bravery in this role earned her the Croix de Guerre, France's highest decoration for bravery. (2009.0177)

■ The Orleans Gallery, which opened in 1956, was at the center of the vibrant visual arts scene in New Orleans during the postwar period. New Orleans-born Shearly Grode Helmer (1925–2003), who studied at the John McCrady School of Art, was a founding member of the cooperative exhibition space. Like her husband, artist Robert Helmer (also a founder), she often worked in mixed media techniques. Grode's 1978 *Conglomerate #2*, incorporating gold and silver leaf among other materials, is the recent gift of artist John Clemmer. (2009.0171)

—*John H. Lawrence*

EDUCATIONAL OUTREACH UPDATE



Breakthrough New Orleans Career Day

On July 1 The Historic New Orleans Collection participated in the career day organized by Breakthrough New Orleans. Established as Summerbridge New Orleans at Isidore Newman School in 1990, Breakthrough New Orleans, as the program is now known, “prepares public middle school students for academically rigorous educational experiences and inspires high school and college students to enter the field of education or, at the very least, become advocates for educational equity.” The career day exposed Breakthrough students to the professional world, prompting them to ponder their futures and the professions that they might enter.

The Collection hosted five middle school students on career day. The education staff took the students on a tour of the facilities, representatives from the institution’s various departments explained how their jobs fit into the larger organization, and a group of staff members took the students to lunch.



Representatives from each of The Collection’s departments made presentations on their respective jobs to the students. Pictured here are Rachel Gibbons (above, right), publications, and Daniel Hammer (below, left), the Williams Research Center.

The Collection Travels to Nova Scotia

In the summer, a group of friends of The Collection and board and staff members traveled to Nova Scotia to explore the Canadian Maritime province from which the Acadians of Louisiana hailed. Participants toured historic Halifax, the scenic fishing villages of Lunenburg and Peggy’s Cove, and the picturesque Cape Breton Island. They are pictured here at a reception hosted by the Honorable Mayann E. Francis, Lieutenant Governor, Province of Nova Scotia.



Back row, left to right, Joyce Tracey, Joan Doolittle, Robert Doolittle, Priscilla Lawrence, Craig Schmexnayder, Alexandra Stafford, Barry Lane (tour coordinator), Alison Muller Pearl, Drew Jardine, Mark Dauer, Larry Garvey, Alfred E. Lemmon, Marla Garvey; front row, left to right, Harry Lemmon, Joan Lennox, Courtney-Anne Sarpy, Sherry Snyder, Charles Snyder, Susie Hoskins, Mary Langlois, the Honorable Mayann E. Francis, Martha Beveridge, Mary Ann Lemmon, Julie Jardine, Timothy Smith, Carolyn Thalheim, John Lawrence, Marianne Dauer; not pictured, John Uhl, Eugenia Uhl, Laura Stefani.

Photograph by Craig Buckley, Great Wide Open Photo

STAFF

CHANGES

The Collection welcomes two new staff members: **Kent Woynowski**, digital assets manager, and **Michael Redmann**, manuscripts cataloguer. **Lisa Brown**, manuscripts cataloguer, left The Collection in March to write. **Stasia Griffin**, project archivist, left The Collection in June to move to California with her family. **Burl Salmon**, director of development and external affairs, left The Collection in August to teach English at the Lovett School in Atlanta and prepare for priesthood in the Episcopal faith.

VOLUNTEERS

Charlie Christian, publications department; **Ken Kneipp**, docent department; **Joanna Sternburg**, curatorial department.



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editor

Mary Mees Garsaud
Director of Publications

Jessica Dorman
Photography
Keely Merritt
Design
Theresa Norris

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.

Board of Directors

Mrs. William K. Christovich, Chairman
Charles A. Snyder, President
John Kallenborn Fred M. Smith
John E. Walker, Immediate Past President
Drew Jardine R. Hunter Pierson Jr.
E. Alexandra Stafford

Priscilla Lawrence, Executive Director

The Historic New Orleans Collection
533 Royal Street
New Orleans, Louisiana 70130
(504) 523-4662

hnocinfo@hnoc.org • www.hnoc.org
ISSN 0886-2109

© 2009 The Historic New Orleans Collection

THE SHOP

Online
shoppers receive a
20% discount
December 1-12

Holiday Shopping at The Shop at The Collection

There is something for everyone on your shopping list at The Shop at The Collection. In addition to the items featured here, The Shop has an array of Louisiana arts and crafts, exquisite jewelry, and award-winning publications. All items are available both in The Shop at 533 Royal Street, (504) 598-7147, and online at www.hnoc.org.

HAND-CARVED DUCK DECOYS

Artist Cal Kingsmill's popular hand-carved decorative and working decoys are the perfect gift for hunters and outdoor enthusiasts. Cal's decoys are carved in the traditional southeastern Louisiana style from cypress root and tupelo gum harvested in the swamps of Louisiana. He has been carving decoys for more than 30 years, and his repertoire of birds includes grey ducks/gadwalls, spoonbills, scaup/bluebills, canvasbacks, redheads, black mallards, widgeons/baldpates, goldeneyes, wood ducks, and buffelheads. Specific ducks may be special ordered. The decoys start at \$325.



LIMITED EDITION REPRODUCTION OF MAP FROM TERRITORIAL EXHIBITION

The Shop has produced a limited edition reproduction of an 1806 map, *Carte générale du Territoire d'Orléans...* by Barthélémy Lafon (1971.52, bequest of Richard Koch), featured in *Between Colony and State*. Only 150 maps, selling for \$350, have been reproduced.





AT THE COLLECTION



The speakers: Daniel F. Brooks, Arlington Historic House and Gardens, Birmingham, Alabama; Jane Karotkin, Friends of the Governor's Mansion, Austin, Texas; Christina Keyser Vida, George Washington's Mount Vernon Estate and Gardens; Margaret B. Pritchard, Colonial Williamsburg Foundation; J. Thomas Savage, Winterthur Museum & Country Estate; Dana E. Byrd, Yale University; Eugene D. Cizek, Tulane University School of Architecture; Carrie Reborá Barratt, The Metropolitan Museum of Art; Jason T. Busch, Carnegie Museum of Art

Second Annual New Orleans Antiques Forum

The three-day August forum featured presentations by a distinguished panel of speakers, a tour of private decorative arts collections in New Orleans's Uptown and Garden District neighborhoods, and an evening reception at The Collection.



Brenda Edgin and Genny Wrape Harrison



Cybèle Gontar and Nathan Chapman



Keith and Susan Cangelosi



Martha and Catherine White and Trent and Kay James



Don Didier and Josh Broussard



Priscilla Lawrence, speaker Jessie J. Poesch (Tulane University), and Burl Salmon