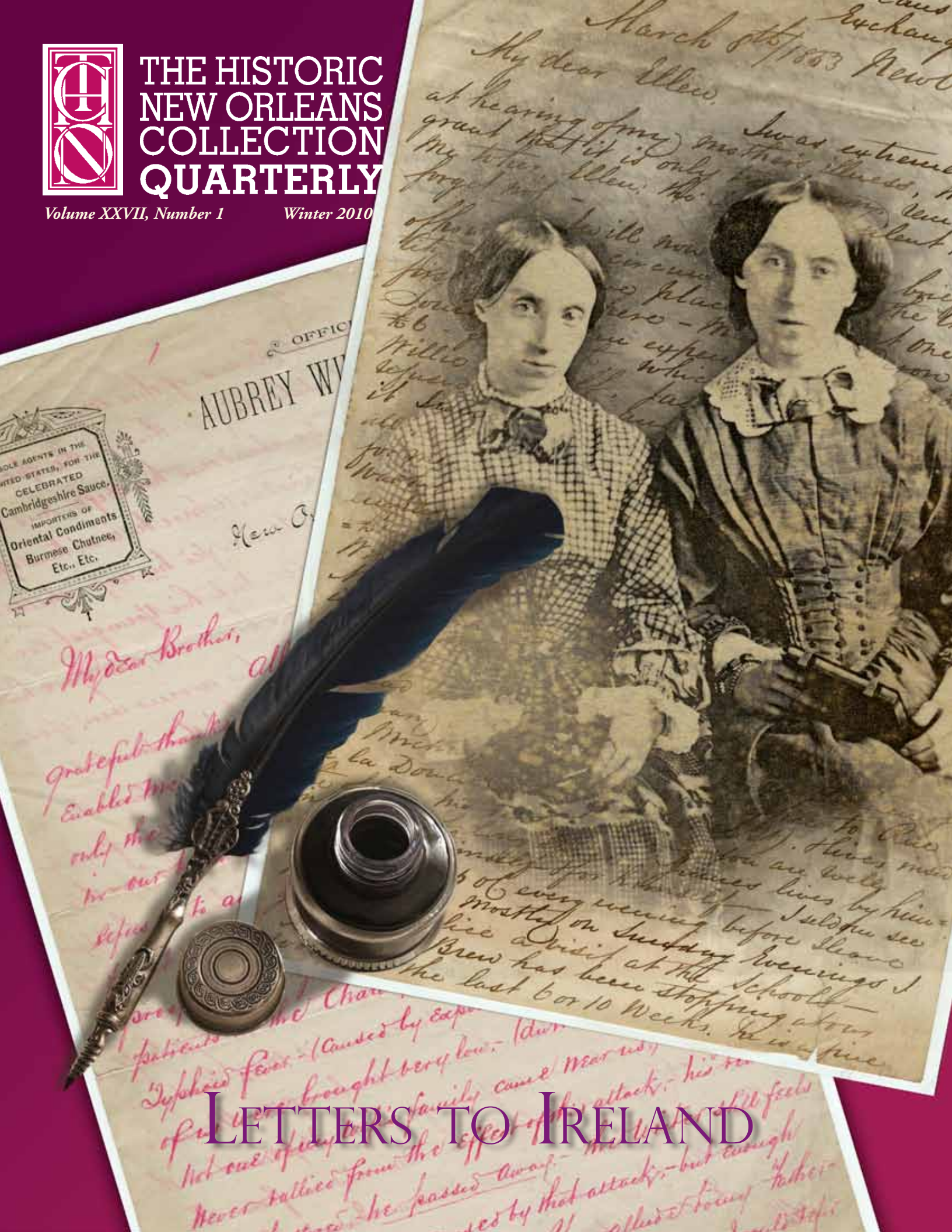




# THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Volume XXVII, Number 1

Winter 2010



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*My dear Brother,*  
*grateful thanks*  
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*I would hope*

## LETTERS TO IRELAND

26 Ducous Row  
Exchange Place  
March 8<sup>th</sup> 1853 New Orleans

My dear Ellen,  
I was extremely pained  
at hearing of my mother's illness, may God  
grant that it is only temporary remember  
my sister Ellen; tho' I may be silent, tho' I  
forget not -  
I will now give you a brief account  
of how we are circumstanced in the Crescent  
City. We have placed Alice at one of the  
first schools here - Madame Peron, St.  
Louis St. at an expense of about \$30 -  
\$6 - which is defrayed by Mich

# LETTERS TO

Letters provide us with a window into another world. They connect us with the past in a way that history books are unable, drawing us into another realm and revealing the nitty-gritty aspects of life. The researcher cherishes a collection of personal letters not just for the historical facts recorded but for the private experiences uncovered. Through letters we are able to relive a moment in time. It is as if we are touching history.

In June 2009 The Historic New Orleans Collection acquired a collection of 19th-century letters that shed light on the immigrant experience in New Orleans while drawing us into the lives of five siblings from Ireland. Rich in detail and emotion, the O'Regan family letters address the business prospects, educational opportunities, poverty, war, and illnesses that immigrants to the city encountered in the mid-19th century. More specifically, the letters tell us about the experiences of the Irish in New Orleans, an underrepresented topic in The Collection's holdings.

When Michael O'Regan, a physician, left Ireland in June of 1842 to seek a better future in New Orleans, his family was in dire financial straits as a result of his father's misdeeds. Despite optimistic assurances to his mother that "we will see brighter days yet," Michael faced seemingly insurmountable barriers in New Orleans. He suffered from a series of financial setbacks and a devastating bout with yellow fever. He wrote of his disillusionment with American medical practitioners who were too motivated by "the almighty dollar." Despite the hardships that their brother endured, five of Michael's thirteen siblings had followed him to New Orleans by the early 1850s—Terence, Charles, William, James, and Alice. In a series of letters between the New Orleans O'Regans and their family members in Ireland, particularly siblings John and Ellen, the family's story unfolds. John, who served as the archdeacon of Kildare from 1862 to 1879, often provided financial support to the family.

The O'Regans were part of an influx of Irish immigrants to New Orleans. Between 1842 and 1864, 110,000 Irish entered the port, making it the second largest Irish immigration site in the United States, second only to New York. The majority of these immigrants left New Orleans for the Midwest. Because most Irish immigrants were not farmers, they were not attracted to rural areas. Instead, they congregated in cities and towns, moving constantly in search of better jobs.

Charles O'Regan was the first of the O'Regan clan to leave New Orleans. In a letter to Ellen in February 1853, he wrote, "When you next hear from me you and all will have cause to



**Above:** James O'Regan (folder 10)

**Background (here and page 3):** Letter from Terence O'Regan to his sister Ellen, March 8, 1853 (folder 25). All items from the O'Regan Family Papers bear the accession number 2009.0159, MSS 590.

**Cover:** Terence O'Regan's wife, pictured left, with an unknown woman (folder 9)

# IRELAND

be proud of me—until then I only ask your prayers and the charity of silence.” His fate is unknown, and it appears that the family never heard from him again. “No trace or tidings of him ever reached here since his departure,” observed Terence in an 1887 letter to John.

According to the 1850 census, the first to note nativity, there were between 20,000 and 22,000 Irish living in New Orleans. They settled in neighborhoods across the city, where they built Catholic churches and established benevolent societies. Contrary to what some historians have written, the Irish who arrived in the wake of the Great Famine were not paupers. The 1850 and 1860 censuses reveal that while most labored in occupations requiring little skill, many earned livings as clerks, cotton samplers, grocers, bakers, masons, and contractors.

The O'Regans were members of this educated class, but faced discrimination against the Irish all the same. In June 1853, Alice O'Regan, who attended Madame Deron's exclusive St. Louis Street academy, wrote, “It would never do in a Creole school to say you were Irish, there is something in the very sound of the word connected in their ideas with vulgarity, it often amuses me to hear the way they speak about my country people, little they know how near they have one of the despised race.” The prejudice that she experienced at Madame Deron's academy was the least of Alice's woes. Her letters relate her struggles with adapting to a new climate and the high cost of living. She was also in a state of poor health, having “lost all the front teeth in her upper jaw” by 1853. In October 1854, Alice O'Regan, just 23 years old, lost her life to yellow fever.

Although his letters home were teeming with optimism, Michael O'Regan eventually gave up on New Orleans and returned to Ireland in 1855, less than a year after his sister's death. He died there shortly before Christmas in 1859.

James O'Regan, deaf and mute, initially fared better than Michael and Alice. He worked as an engraver in New Orleans, Atlanta, and New York City. But his success was not necessarily a cause for family celebration. In Terence's words, James lived “by himself & in himself, & for himself”—an assessment possibly colored by a recent family dispute over the cost of Alice's education. Family letters place James in New York with a wife and child in 1859, but by the time he died, in 1884, James had returned to New Orleans. In an 1887 letter to John explaining the whereabouts of the brothers remaining in the States, Terence wrote, “James & Self were, for nearly 6 weeks, patients in the Charity-Hospital.—stricken down by Typhoid fever—(caused by exposure &

Weeks employment as discharging clerk to a ship, which put a nice sum into his pocket, with this exception he has got nothing to do—he is about leaving this city—whether I know not—

There is a son of Billy Dason here, (driving an omnibus)—also a sister married to a Mr. Hayes from New Quay Galway, who is a ware-house-man in one of the city streets.

We have never heard of Malone since last December—twelve months—I do not know whether he is dead or alive.

Give my remembrance to John Anne Maria, Grandmother, not forgetting Kitty, tell her I have seen Miss Anne the Gardner here several times—

Again, Allen, remember me to my mother, & accept for yourself the assurances of a brother's love

J. O'Regan



William O'Regan (folder 12)

want of food,) both of us were brought very low...but James never rallied from the effect of this attack,—his reason was shattered,—he passed away.”

William “Willie” O’Regan, an optimist like his brother Michael, plotted one scheme after another in hopes of forging a better life. He found himself swept up in the tide of war, and in June of 1861 he related his reasons for taking up arms for the Confederacy to his sister Ellen: “Louisiana called on her sons for aid. I know my duty and giving up everything that was dear to me, I answered her call & became a soldier.... I am not going to throw my life away recklessly but I am going to do my duty.” According to his service record, Willie was discharged on April 15, 1862 (no reason is given), at which point he headed to Liverpool. In 1864 he was granted permission to return to the Confederacy via Baton Rouge. From there he attempted

to enter New Orleans, then under Federal control, but was captured and imprisoned at the blockaded port. The family’s concern for Willie is apparent in the flurry of letters Terence, John, and Ellen exchanged with Federal authorities and the British consulate. Their efforts successfully secured Willie’s release in March 1865.

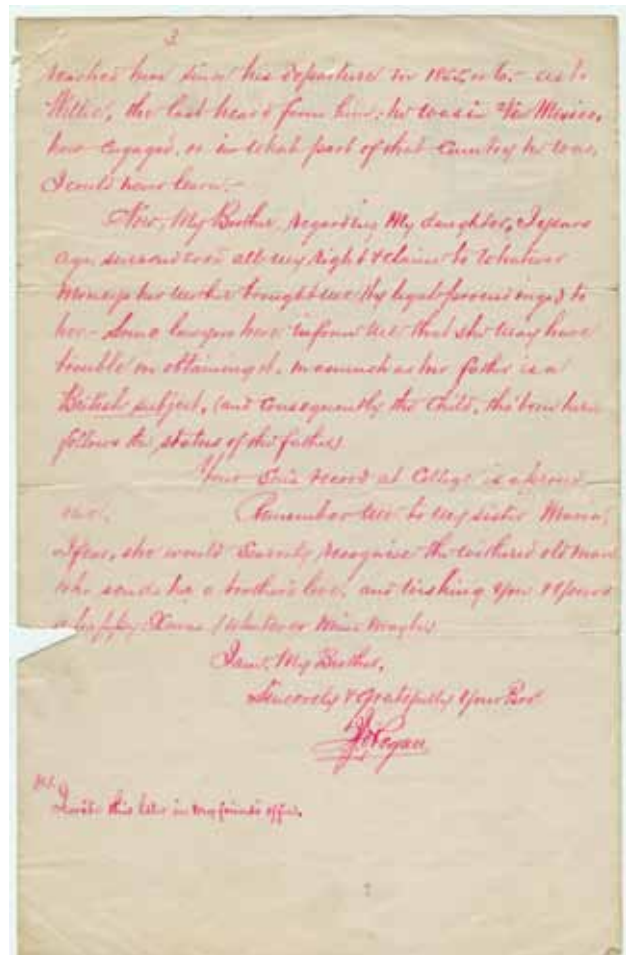
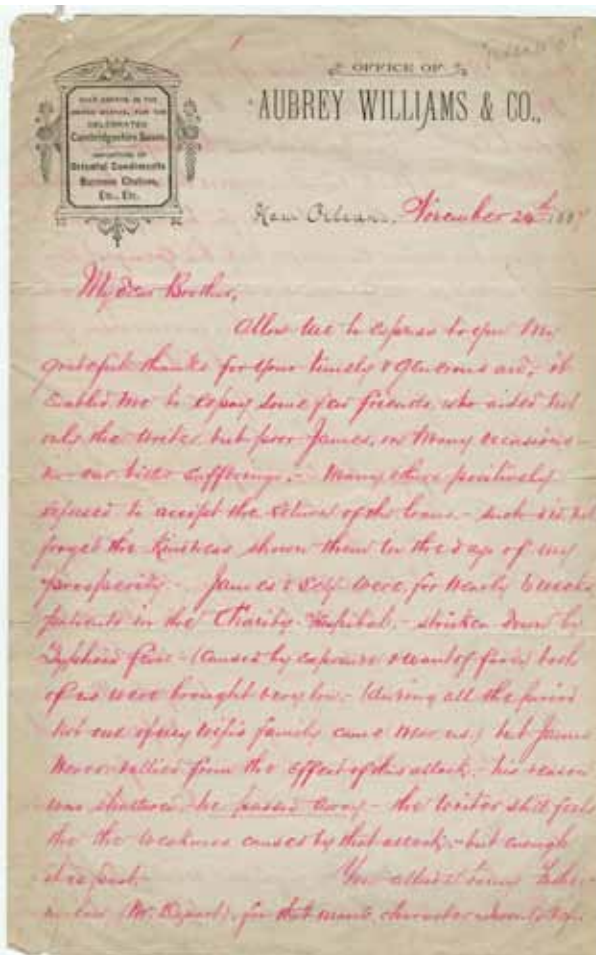
Despite his wartime experiences and his subsequent imprisonment, Willie remained determined to succeed in New Orleans. In November 1865 he wrote to John that he “returned to New Orleans broken in all but spirit.” Regrettably, Willie staked his hopes on a failed cotton venture. Faced with a mountain of debt, he wrote to Ellen in June of 1866, “This is the ending of all my hopes.” It remains unknown if Willie was able to recover from the devastating financial blow. He is not mentioned again until Terence’s 1887

letter stating that “the last heard from him,—he was in New Mexico, how engaged, or in what part of that country he was, I could never learn.”

Terence O’Regan, who had worked for a merchant and for a time as a clerk, was financially devastated by the Civil War. He wrote in its aftermath that he “found it hard to even get food for his family.” His failing health and eyesight did not help matters. By 1887 he was forced to seek financial assistance from his brother John.

Poverty, pride, disease, and death left the O’Regan family scattered across two continents, but as the letters they left behind reflect, their devotion to one another remained intact.

—*Aimee Everett*  
with information on the Irish in  
New Orleans provided by Terence  
Fitzmorris, adjunct instructor, history  
department, Tulane University



Letter from Terence O’Regan to his brother John, November 24, 1887 (folder 58)

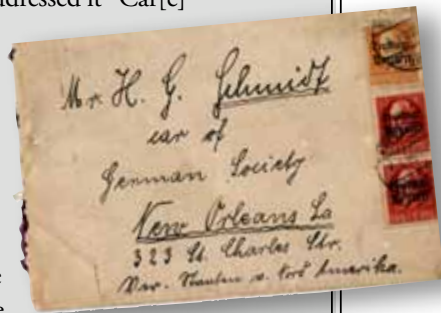
# J. Hanno Deiler's German New Orleans

On Christmas Day 1919, less than two months after the armistice, 21-year-old Johann Schmidt of Nuremberg, Germany, wrote a letter to his uncle, H. G. Schmidt, and addressed it “Car[e] of German Society, New Orleans, La.” He describes the plight of his family—the suicide of his father in 1911, the loss of his mother to cancer in 1913, and, finally, the death of his two brothers at the front in 1917. As the lone surviving family member, the recent high-school graduate writes that he is not certain what he will do in regards to a career, that it is “no simple matter,” and that “admittedly, nothing will come of college” for him. “Surely, I may be permitted to assume,” Johann writes his uncle, “that the conflict that arose between the country in which you now live and the country where your family finds itself does not carry over to familial relationships.”

The tragic nature of this letter—which is part of the Dr. Karl J. R. Arndt Collection of J. Hanno Deiler Papers and Deutsche Gesellschaft Records at THNOC—is compounded by the fact that it is among the records of the German Society of New Orleans. Its presence there suggests that the letter most likely never reached the intended recipient. A key function of German societies across the United States, including New Orleans, was to handle correspondence from Germans to loved ones whose exact locations were unknown. Unfortunately, the societies were not always able to make the connection.

In the early 20th century, the German Society of New Orleans was strongly influenced by the leadership of J. Hanno Deiler, who served as president from 1895 until his death in 1909. The Schmidt letter is among an array of documents now on display in the Williams Research Center’s Reading Room as part of the exhibition *J. Hanno Deiler’s German New Orleans*. In addition to exploring the functions of the German Society, the exhibition traces Deiler’s contributions to the German music community and his role as a historian of the Germans in Louisiana. In that capacity, Deiler conducted research and wrote about the 18th-century settlers of the German Coast and the massive German immigration to the United States during his lifetime.

—Daniel Hammer



## EXHIBITION



### J. HANNO DEILER'S GERMAN NEW ORLEANS

On view in the Reading Room  
Williams Research Center  
410 Chartres Street

Through April 1, 2010

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

Free and open to the public

**NOW SHOWING**

THE HISTORIC  
NEW ORLEANS  
COLLECTION  
PRESENTS

**VIEUX CARRÉ  
MATINÉES**

SHORT FILMS ON LOUISIANA'S RICH HISTORY AND CULTURE

Tuesdays–Saturdays  
11:30 a.m.–1:30 p.m.

Le Petit Théâtre du Vieux Carré  
616 St. Peter Street  
Off Jackson Square

**FREE ADMISSION**

www.hnoc.org or (504) 523-4662 for information  
For a schedule of films, call Le Petit Théâtre's box office at (504) 522-2081.

The Historic  
New Orleans Collection  
MUSEUM  
RESEARCH CENTER  
PROFESSOR

Le Petit  
Théâtre

## MARK YOUR CALENDAR



### THIRD ANNUAL NEW ORLEANS ANTIQUES FORUM

*Furnishing Louisiana:  
Early Creole and Acadian Style*

Thursday–Sunday  
August 5–8, 2010

Williams Research Center  
410 Chartres Street

### ELEVENTH ANNUAL BILL RUSSELL LECTURE

*The Musical Legacy of  
George Lewis*

Bruce Raeburn, director of the Hogan Jazz Archive at Tulane University, will moderate an evening program examining the life and work of jazz clarinetist George Lewis (1900–1968), with Barry Martyn (drummer, author), Nick Gagliano (Lewis's former manager), and Tom Sancton (clarinetist).

**Friday, April 9, 2010**

6:30 p.m.

Williams Research Center  
410 Chartres Street

Free and open to the public  
Seating is limited.  
Call (504) 523-4662  
for reservations.

*Presented in conjunction with the  
French Quarter Festival*

## The Collection Is Named “Best Place to Learn Something New” by Encore Louisiana

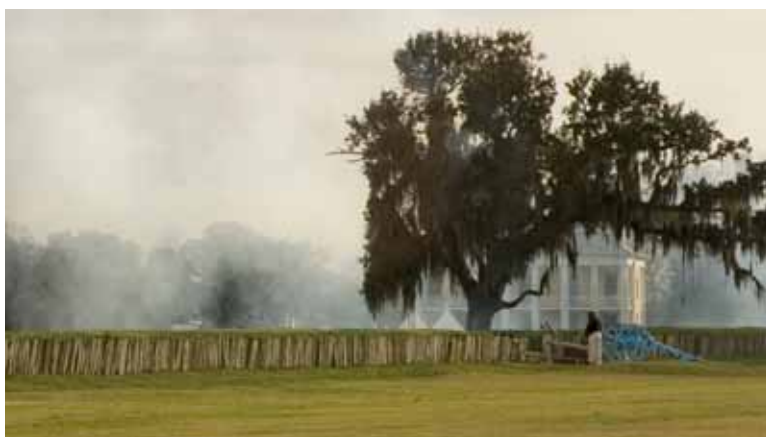
In December The Historic New Orleans Collection was recognized by Encore Louisiana as one of the five “Best Places to Learn Something New” in the “Top 50 for 50+.” Encore Louisiana, an initiative of the Office of the Lieutenant Governor, promotes the state as a residential destination for persons 50 and above. The Top 50 for 50+ highlights the places and programs that make life in Louisiana fulfilling for those in that age range. Visit [www.encorelouisiana.com](http://www.encorelouisiana.com) to learn about the other highlighted sites.



## Concerts in the Courtyard

Once again the Royal Street courtyard echoed with music and the voices and laughter of a festive crowd at The Collection's fall concert series, which showcased Rebirth Brass Band (September 18), Thais Clark (October 16), and Gal Holiday and the Honky Tonk Revue (November 20). The spring series kicks off on March 19 with the Panorama Jazz Band. Visit [www.hnoc.org](http://www.hnoc.org) for the full schedule.





## The Collection Contributes to New Visitor Center at Chalmette Battlefield

In November officials from Jean Lafitte National Historical Park and Preserve broke ground for a new visitor center at Chalmette Battlefield, an endeavor in which The Historic New Orleans Collection has been very much involved. Hurricane Katrina destroyed the battlefield's visitor center, and a temporary site has been in place since 2006. The new center, which will be twice as large as the previous structure, will showcase state-of-the-art, interactive exhibitions designed by the prominent firm Gallagher & Associates, which is responsible for interpretive sites such as Gettysburg National Military Park and Jamestown Settlement. Jason Wiese, assistant director of the Williams Research Center, is serving as a historical consultant for the project, reviewing text panels, narratives, and film scripts. The Collection is also contributing 80 percent of the images that will be featured in the installation. Slated to open in September 2010, the new visitor center promises to immerse park visitors in the history surrounding the Battle of New Orleans and bring this momentous event to life.



*Pictured at the Chalmette Battlefield visitor center groundbreaking on November 13 are, left to right, Jason Wiese, The Historic New Orleans Collection; Amanda Behey, U.S. Representative Charlie Melancon's office; Patricia Gallagher, president, Chalmette chapter, United States Daughters of 1812; Craig Taffaro, St. Bernard Parish president; Carol A. Clark, park superintendent, Jean Lafitte National Historical Park and Preserve; A.G. Crowe, state senator; James J. Coleman Jr., honorary consul, Great Britain; Tim Strain, living history character, Major Jean-Baptiste Plauché's Uniformed Battalion of Orleans Volunteers (a volunteer militia that fought at the Battle of New Orleans).*



### FROM THE DIRECTOR

A very kind friend recently sent an e-mail to me to point out that, although “everything The Historic New Orleans Collection does is flawless,” we had mislabeled a painting of a plantation in the current exhibition, *Between Colony and State*. While I was pleased to hear that the friend considered our work to be flawless, I was distressed to learn that we had made the mistake. It turned out that actually the artist had incorrectly identified the plantation depicted in the work. But the situation led me to ponder The Collection's role as a bearer of history. Though we try hard to eliminate errors, we neither purport nor expect to be flawless. Our role is to stimulate interest in our shared history, with the materials in our own collections serving as the foundation for continued study. We enjoy asking the questions and hope that you, our public and our peers, will become interested enough in some aspect of a subject to explore it further.

One of the ways we inspire research is through our annual Dianne Woest Fellowship in the Arts and Humanities. Thanks to the generous bequest of Dianne Audrey Woest (1935–2003), 15 fellows have been awarded stipends to conduct research at the Williams Research Center since the program's inception in 2006. While The Collection's resources play a central role in the proposed research, fellows are also encouraged to explore other repositories in the Greater New Orleans area. Scholars have studied a variety of topics, including the 1837 panic, the New Orleans flood of 1849, plantation women and the urban South, Sephardic Jews in early Louisiana, the Battle of New Orleans, theater in New Orleans between 1840 and 1860, and New Orleans culture in the 1960s.

At another level, our educational outreach program encourages the development of young scholars. As you will find on page 9, the program is currently challenging students to ask hard questions about the preservation of Louisiana's wetlands.

We welcome your interest, your feedback, and your criticism. Most of all we appreciate your active assistance in exploring Louisiana's history!

—Priscilla Lawrence



Dancing to Septete Nacional, *Havana, Cuba*, by Michael P. Smith, 1984 (2007.103.4.743)

## Louisiana and Cuba: Multiple Perspectives

In conjunction with *¡Sí Cuba!*—a citywide celebration of Cuban art and culture—The Collection presents *Louisiana and Cuba: Multiple Perspectives*, an exhibition on view at the Williams Research Center. Featuring documentary photographs of Cuba in the 1980s by New Orleanian Michael P. Smith mounted alongside 18th- and 19th-century cultural and political artifacts, the exhibition illustrates the many historical connections between Cuba and Louisiana.

### EXHIBITION



#### LOUISIANA AND CUBA: MULTIPLE PERSPECTIVES

*Presented in conjunction  
with ¡Sí Cuba!*

On view in the gallery outside the  
Reading Room  
Williams Research Center  
410 Chartres Street

**Through April 17, 2010**

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

Free and open to the public

## Dianne Woest Fellowship in the Arts and Humanities

The Historic New Orleans Collection is proud to announce the recipients of the 2010–11 Dianne Woest Fellowship in the Arts and Humanities:

### Emily Clark

Associate Professor, History, Tulane University  
“The Strange History of the American Quadroon”

### John M. Huffman

PhD candidate, History, Harvard University  
“Americans on Paper: Documents and Identity in the Early United States”

### Suzanne Rivecca

Fiction writer, San Francisco  
“The Habitants: A Novel of Walt Whitman in New Orleans”

The annual fellowship supports scholarly research on the history and culture of Louisiana and the Gulf South. Applications for the 2011–12 Woest Fellowship, due November 1, 2010, may be downloaded at [www.hnoc.org](http://www.hnoc.org).

*The Historic New Orleans Collection gratefully acknowledges the generosity of Dianne Audrey Woest (1935–2003), a graduate of Southeastern Louisiana State 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 the beneficiary of her estate.*

**A New Review** In March The Historic New Orleans Collection will release the 11th issue of the *Tennessee Williams Annual Review*. With theater and book reviews, an assessment of the playwright’s reputation in Sweden, and scholarly essays on two late plays—*Kirche, Kutchen, und Kinder* and *The Gnädiges Fräulein*—the 2010 issue of the *Review* makes an important addition to Williams scholarship. Also included is a never-before-published one-act version of *Vieux Carré*, an autobiographical work recalling Williams’s early days in New Orleans.



### *Tennessee Williams Annual Review, No. 11—2010*

Individual subscriptions: **\$15.00**

Library/Institution subscriptions: **\$30.00**

Order from The Shop at The Collection, (504) 598-7147  
[www.hnoc.org](http://www.hnoc.org)

**Outstanding Publications** Two of The Collection’s 2009 books—*A Closer Look: The Antebellum Photographs of Jay Dearborn Edwards, 1858–1861* and *Josephine Crawford: An Artist’s Vision*—received awards in the Southeastern Museums Conference’s Publication Design Competition. *A Closer Look*, designed by Alison Cody, was honored with the gold award in the “corporate design, large budget, books and catalogues” category, while *Josephine Crawford*, designed by Michael Ledet, received an honorable mention in the same category. SEMC, an association of regional museums, established the Publication Design Competition in 1988 to recognize and reward excellence in graphic design in museum publications.





Photograph by Dustin Booksh



## EDUCATIONAL OUTREACH UPDATE

### *In the Slow Blink of an Alligator's Eye: Wetlands Vanish*

There is nothing more threatening to the future of children in coastal Louisiana than the disappearance of the wetlands. According to U.S. Census estimates for 2006, nearly 50 percent of the state's population lived in coastal parishes. The wetlands define life in Louisiana. Restoring healthy wetlands is not only important to preserving the economy for the state but is also vital to national industries, such as fishing, navigation, oil, and gas. Hope for coastal restoration hinges on awareness, educated decisions, and actions.

The education department at The Collection is launching an innovative oral-history and wetlands-awareness project in five schools in Lafourche and Terrebonne parishes, communities whose livelihoods depend upon the survival of Louisiana's coastal wetlands. The participating middle schools—Lacache, Grand Caillou, Montegut, Larose—Cut Off, and Golden Meadow—are all located within 30 miles of the open waters of the Gulf of Mexico. The "Slow Blink" project will preserve and document the 20th- and 21st-century history and culture of these wetland communities.

The project, which began in January 2010, comprises a series of teacher-training workshops for the social studies and science teachers from each school. Panels of leading educators in related fields will train teachers in the gathering and processing of oral histories, provide an overview of the causes of and proposed solutions for wetlands loss, and offer extensive field options for experiential learning in the wetlands. The teachers will come away with recording equipment, bundles of educational materials supplementing their training, and a curriculum guide for a six-week intensive teaching unit.

Fifty students from each school will participate in the project. They will learn about the history of the wetlands and the importance of preserving them for present and future generations. And they will conduct intergenerational interviews with family members and community elders in order to learn about the role of the wetlands in their own lives.

Through the "Slow Blink" project, The Historic New Orleans Collection's education department hopes to build an informed corps of young environmental stewards, while

documenting the culture of the people living in or near Louisiana's wetlands. Transcripts of the oral history interviews will be preserved at the Williams Research Center. The project is funded by The Collection with support from British Petroleum (BP) through the Barataria-Terrebonne Estuary Foundation (BTEF). Susan Bergeron, an educational specialist with the U.S. Geological Survey National Wetlands Research Center, is codirecting the project with The Collection's education department.

—Sue Laudeman

### **The Collection Salutes the "Slow Blink" Community Partners**

*These partners are providing educational materials, lesson plans, and support for the project.*

Barataria-Terrebonne National Estuary Program  
Louisiana Department of Education  
Louisiana Department of Natural Resources  
Louisiana Department of Wildlife and Fisheries  
Louisiana State University

Louisiana Sea Grant Program  
Louisiana Coastal Roots Program  
T. Harry Williams Center for Oral History

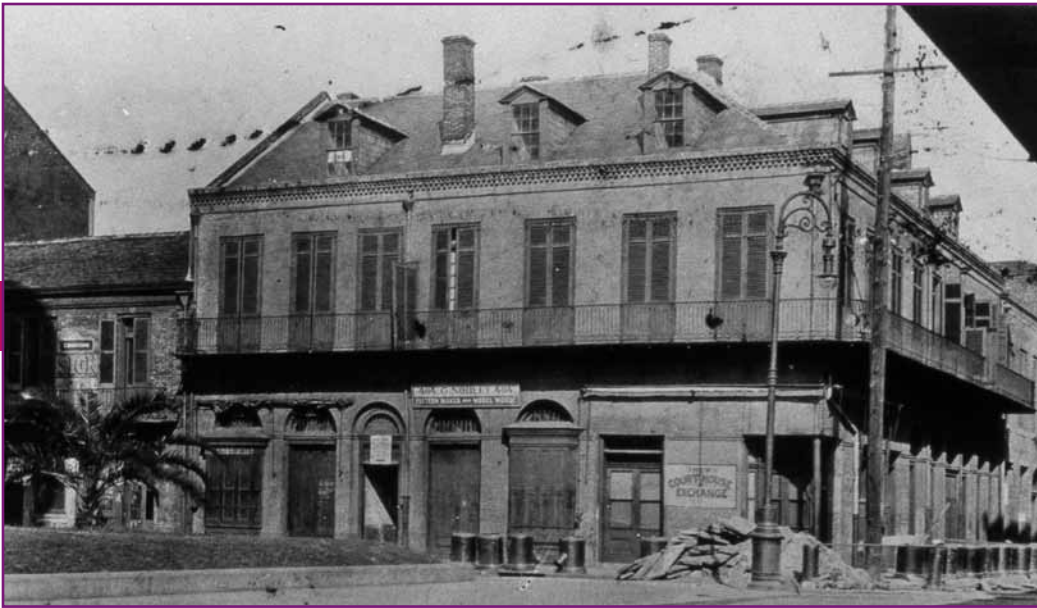
Louisiana Universities Marine Consortium (LUMCON)  
Jean Lafitte National Historical Park and Preserve

Barataria Preserve  
French Quarter Visitor Center

Nicholls State University  
University of New Orleans

Pontchartrain Institute of Environmental Services (PIES)

U.S. Geological Survey National Wetlands Research Center



*The Perrilliat House, between 1910 and 1914, by Richard Koch (Vieux Carré Survey, Square 28)*

## ONE DOWN, ONE TO GO

One facet of The Historic New Orleans Collection's mission is to preserve and enhance the historic French Quarter. The institution's ever expanding collections and museum programming have necessitated the acquisition of additional properties. The board of the Kemper and Leila Williams Foundation, which operates The Collection, oversees these acquisitions and, in accordance with the mission to preserve and enhance, takes great care in choosing and restoring the historic properties that make up the French Quarter complex.

We purchased the building at the corner of Chartres and Conti streets (400 Chartres Street) in the summer of 1999 from the heirs of Abe Manheim. At that time there were no immediate plans for the property, but its location between the Williams Research Center (410 Chartres Street) and the future addition to the research center (535–37 Conti Street) protected these structures and held promise for their consolidation.

An in-depth search through the Vieux Carré Survey revealed the rich history of the property. The current

structure, erected in the mid-1820s by dry goods and clothing merchant François Marie Perrilliat, replaced two Creole cottages owned by the prominent Destrehan family. The initials of Perrilliat, for whom the building is named, appear on the grillwork at the building's corner. The ideal location and historical significance coupled with the structure's handsome design and its designation as a blue-rated building by the Vieux Carré Commission—the second highest rating of the commission—made the acquisition compelling.

While plans for the future of 400 Chartres Street were readied, we maintained the traditional uses of the building—commercial space on the lower level and residential units on the upper two floors. Once the Williams Research Center addition was completed in the spring of 2007, we were ready to convert the Perrilliat House for use in furtherance of the institution's mission. When Abe Manheim acquired the building in 1938, he engaged architect Richard Koch to complete a renovation of the property. We chose Robert Cangelosi of Koch and Wilson, the architectural firm

established by the late Richard Koch and Samuel Wilson, to conduct a historic restoration of the Perrilliat House. The term “renovation” generally denotes repairs, modernization, and updating. “Historic restoration” signifies returning the property, as much as possible, to its original architectural form, particularly the exterior. Extensive architectural and archaeological studies accompany every decision of a restoration. But as with renovations, a restoration must include the necessary modernizations to make a building workable and code consistent with 21st-century standards.

Prior to the commencement of the restoration in the spring of 2008, we commissioned the Greater New Orleans Archaeology Program to oversee an excavation of the property (discussed in the winter 2009 *Quarterly*), and Robert Cangelosi conducted a painstaking study of the building and the files from Koch's 1938–39 renovation. Bywater Woodworks was chosen to be the prime contractor for the work.

The historic restoration of the Perrilliat House includes the redefinition of a rare entresol floor, for which



*The Perrilliat House in 2001, shortly after The Collection acquired the building*



*A recent view of the building under construction, December 16, 2009*

there was ample structural evidence, and the replacement of lost exterior features. The interior configuration of the first level will reflect the original shop spaces and will provide museum exhibition areas. The upper floors will be offices and meeting rooms. Both floors will yield more efficient operations for the registration and photography departments. The public rooms will have an appearance consistent with the era of the original construction (beaded beams, plaster walls, and wooden floors). In recognition of the Destrehan family's long association with this property in particular and this vicinity of the French Quarter in general, we are pleased to name the large meeting room on the corner of the second floor the Destrehan Gallery. We have received generous support from the Azby Fund, which was founded by a member of the Destrehan family, for the gallery's finishing and furnishing.

The project has been broken into two phases. The first phase was devoted primarily to removing nonhistoric additions to the interior; repairing all floors, courtyard paving, and 19th-century partition walls; restoring the exterior

French-door arches; reconstructing the building's original corner; and restoring and replacing (to the same historic specifications) millwork and masonry mortar. This first phase also included the drilling of wells needed to support the geothermal heating and cooling system planned for the building. Geothermal is not only the preferred "green" manner of heating and cooling but also does not require a cooling tower on the roof, an unfortunate adjunct to the modern age. These twin benefits were the justification for using this initially more expensive method. The initial phase will hopefully be completed by the time this *Quarterly* reaches readers. ONE DOWN!

As I write this article, the board is closing in on signing a second contract to complete the second phase of the restoration. This phase should begin in January 2010 and be completed in 18 months. One noticeable change that will occur during this phase is removal of the pink color of the building's exterior. All investigative evidence indicates that the building was not originally painted. It was constructed with imported red brick, which has a consistent hard

surface so as not to require coating. Time has diminished the hard surface and structural issues have necessitated that the exterior brickwork undergo repointing and replacements, reducing its original uniformity. Thus we have decided to paint the building a shade that is close to the original brick color. The choice will restore the appearance while providing the needed waterproof protection to porous brick sections.

The number of trades involved in the work and the need to spread the cost over three fiscal years has led to the restoration's length. We believe that the end result will be well worth the time and expense. We are excited to be returning this French Quarter grande dame to her architectural splendor and reclaiming her rightful place among French Quarter historical and architectural landmarks. Join us in the watch for the completion of the Perrilliat House in late spring or summer of 2011. ONE TO GO!

—*Charles A. Snyder*  
*President, Kemper and*  
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## DONOR PROFILE:

### *Chris and Gaby Cannon*

“New Orleans gets in your blood.” So says Chris Cannon, who grew up in Mississippi and north Louisiana but has deep roots in the city. His great-grandfather established the well-known French Quarter praline shop Aunt Sally’s, which the family still owns today. Throughout his childhood Chris spent holidays and summer vacations in New Orleans visiting relatives; today, he is the ninth generation of his family to call the city home. Gaby Cannon, a native of Tegucigalpa, Honduras, has come to love New Orleans as well, thanks in part to her time volunteering as a docent at The Historic New Orleans Collection. “I didn’t know anything about New Orleans and Louisiana when I moved here,” she said. “At The Collection I learned about the region’s rich history and culture, and, in turn, I fell in love with the area and now call it home.”

Chris and Gaby met in February 2002. Chris, who had entered the Marine Corps after graduating from college, was stationed at Camp Lejeune, in Jacksonville, North Carolina. Gaby was visiting friends at the base. At the time, Gaby, who had graduated from the Catholic University of Honduras and the Diplomatic School in Madrid, Spain, was serving as the deputy chief of protocol for the Foreign Ministry of Honduras.

Shortly after their meeting, Chris was sent to Iraq and the two fell out of touch. But when Chris returned from his tour of duty and was stationed, at his request, in his beloved New Orleans, he reconnected with Gaby, who was still living in Tegucigalpa.

They e-mailed and visited each other regularly. Two weeks before Hurricane Katrina, Gaby visited Chris in New Orleans. After her visit, his mother insisted that they go ring shopping because he “needed to propose to Gaby before she got away,” but the storm hit before Chris purchased the ring they selected. Upon his return he checked on the ring daily, passing by the French Quarter jewelry shop to see if it had reopened. In September 2005 he proposed to Gaby, and the couple married eight months later in Tegucigalpa.

Hurricane Katrina was the impetus for change in Chris and Gaby’s lives. Chris decided to leave the Marine Corps because he wanted to be part of the rebuilding and rebirth of New Orleans. He went to work for Superior Energy Services, but three months later he was recalled by the Marines and sent to Iraq for a nine-month tour. Because Gaby had just applied for residency and a work visa, she could not return to Honduras or get a job in Chris’s absence. She had begun volunteering at The Historic New Orleans Collection just prior to the news of Chris’s recall, and this position became essential to her while she was alone in the city. “The staff at The Collection adopted me and made me feel at home,” said Gaby. “They were my second family while Chris was in Iraq.”

Chris returned from his tour in May 2007 and now serves as a major in the reserves. The couple purchased a home in Old Metairie, and Chris went back to work at Superior Energy. Gaby took a job as a senior program coordinator in the Office of Alumni Affairs



*Chris, Gaby, and Heather Cannon*

at Tulane University. On January 16, 2009, the couple welcomed a daughter, Heather Amelia. Through all the changes and ups and downs of these past years, the Cannons have remained “one-hundred-ten-percent committed to New Orleans,” says Chris. That commitment has led them to support The Historic New Orleans Collection. Chris had come to know The Collection long before Gaby volunteered there. He remembers visiting as a child and being anxious to cross the street to visit the toy soldier shop. Today, both he and Gaby enjoy visiting the museum and taking part in the institution’s many programs.

“The Collection is very much a leader in the community and brings people together for a common cause—the preservation of the region’s history,” says Chris. The couple is particularly impressed by the institution’s dedication to preserving the French Quarter and its unique architecture. “For us, it is so important to support The Collection because they give so much back to the city.”

—*Mary Mees Garsaud*



Jack Pruitt and Julie Jardine

## Laussat Gala

On October 14, members of the Laussat Society gathered at the home of Matilda Stream for a gala evening.



Cuqui Moore



Sherry and Charles Snyder and Matilda Stream



Jerry Fischer and John Turner



Wendy and George Rodrigue

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## 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 third quarter of 2009 (July–September), there were 28 acquisitions, totaling approximately 43 linear feet.

■ The Historic New Orleans Collection recently acquired the William Shannon Harper Papers, which include correspondence between Harper, a riverboat captain, and his wife, Ariadne, shortly before the outbreak of the Civil War. William “Billy” Harper was born in Wilmington, Delaware, in 1820. In January 1851 in St. Louis, Missouri, he married Missouri native Ariadne M. Stine, whom he nicknamed Adda. The couple’s son, Henry, was born the following year in Newport, Kentucky. During the late 1850s, Adda and Henry lived in New Orleans while William traveled professionally. By 1860, the family had returned to St. Louis, where William Harper died of paralysis on November 21, 1884, at Memorial Home.

Letters between Adda and Billy in late 1859 and early 1860 indicate that Adda was living on Camp Street in New Orleans while Billy was in St. Louis. Adda wrote of Henry and of annoyances

such as mosquitoes and a hostile Irish landlady.

Vessels associated with Harper's maritime career include the *Ferd Kennett* and the *Imperial*. Built in St. Louis in 1861, the *Ferd Kennett* was engaged in the New Orleans–St. Louis and New Orleans–Memphis trades. The vessel carried mail for the Confederacy until it was scuttled in 1863 as hostilities worsened. The *Imperial*, which Harper partly owned, was built in Cincinnati in 1863; it was lost in ice at Bon Homme Island, South Dakota, in 1867. (2009.0267)

■ Another recent acquisition is the 1783 ledger kept by 18th-century New Orleans merchant Jean DuHart. Written primarily in French, with the exception of notations of monetary amounts which are recorded in British pounds, the 17-page manuscript concerns DuHart's commercial transactions in St. Domingue and the French cities of Rochefort and Brest. He dealt mostly in fabrics, from muslin to satin, and sold luxury goods, such as watches, china, and glassware. The names of individuals to whom materials were sold are indicated, and DuHart briefly mentions the "likes and dislikes" of the Americans in New Orleans. (2009.0244)

The ledger complements other important THNOC holdings related to business transactions in the Spanish colonial era, such as memoranda relating to commercial reform and trade relations between Louisiana and France (MSS 98) and the Colonial and Early Territorial Louisiana Collection (MSS 579), which contains a series entitled "Trade and the Port of New Orleans."

■ The Shaffer family of Terrebonne Parish operated several successful sugarcane plantations during the 19th and early 20th centuries. Margaret Minor Shaffer recently donated correspondence, financial and legal documents, record books, and ephemera documenting the family and its business concerns.

William A. Shaffer, proprietor of Crescent Farm Plantation, had two

sons, Thomas J. Shaffer and John J. Shaffer, who operated Anna and Magnolia plantations, respectively. Both Civil War veterans, Thomas and John actively participated in Confederate veterans' groups. Many items in the papers relate to John J. Shaffer's son John Dalton Shaffer, proprietor of Ardoyne Plantation, and grandson John Dalton Shaffer Jr. Both men were important figures in the sugarcane planting and refining businesses from the late 19th through the early 20th centuries. John Dalton Shaffer Sr. was also a prominent lawyer and a state senator. (2009.0233) (2009.0246)

—Mary Lou Eichborn

#### LIBRARY

For the third quarter of 2009 (July–September), there were 48 acquisitions, totaling 50 items.

■ Victor Séjour (1817–1874), New Orleans–born playwright and free person of color, was a contributor to *Les Cenelles* (New Orleans, 1845), the first compilation of poetry by African Americans to be published in the United States. He also wrote short stories, an early serialized novel, and 22 plays, which were produced during his lifetime in his adopted city of Paris. On December 28, 1860, Séjour premiered his play *Les Massacres de la Syrie* (*The Syrian Massacres*) at the Théâtre Impérial du Cirque in Paris. The play dramatizes a series of atrocities perpetrated against the Christians in Syria under Ottoman rule that resulted in the French intervention of 1861.

The Collection recently acquired a special edition of *Les Massacres de la Syrie* printed on Chinese paper by J. Barbré of Paris for Napoleon III, who attended a performance of the play. The binding is particularly beautiful. The front and back are framed by four thin lines with the imperial monogram presented at an angle in each of the four corners and the coat of arms in the center, all embossed in gold. This rendering of the imperial coat of arms was selected for inclusion



Cover of the special edition of the play *Les Massacres de la Syrie* by Victor Séjour, printed for Napoleon III

(plate 2659) in the classic work of French bookbinding and heraldry *Manuel de l'amateur de reliures armoriées françaises* by Eugène Olivier, Georges Hermel, and Robert de Roton (Paris, 1924–38). The Collection's copy of *Les Massacres de la Syrie* was subsequently owned by scholars/collectors Henri Béraldi (bibliographer and historian of bookbinding), Pierre Guerquin (former director of the Musées nationaux de France), and Gerard Souham (the great Napoleonic collector). The bookplates of Béraldi, Guerquin, and Souham are present. (2009.0198)

■ Charles-Etienne Briseux (1680?–1754), Jean-François Blondel (1683–1756), and Jacques-François Blondel (1705–1774) were leaders in architectural education in 18th-century France and are credited with establishing the design principles for domestic architecture during the period. The Collection recently acquired *Architecture Moderne, ou L'Art de Bien Bâtir pour Toutes Sortes de Personnes...* (Paris, 1729), a two-volume work by architect, draftsman, and author Briseux. The first volume contains five treatises on French construction practices. The second volume contains plans, façade drawings, and elevations for different types of buildings. The work is considered essential for understanding French construction and



Photograph of New Orleans musician A. J. Piron by New Orleans photographer A. P. Bedou, 1923

architectural practice at the time of New Orleans's founding. (2009.0199.1, .2)

■ Although the cover of the recently acquired program from Saenger's St. Charles Theatre advertises a forthcoming presentation of the play *My Son*, the focus of the program is *Naughty Cinderella*, a sophisticated comedy in three acts by Avery Hopwood. *Naughty Cinderella* was on view at the St. Charles Theatre the week of February 13, 1927. The program also features a column detailing backstage and moving-picture gossip, a variety of advertisements for local businesses, and a brief piece further enticing theatergoers to *My Son*, "A Touching Drama of Mother Love," opening the following week. (2009.0204)

■ Dissertations on topics of interest to the history and culture of the Gulf South region are ordered regularly from UMI Dissertation Services, a division of ProQuest. The authors of these works often conducted some if

not all of their research at the Williams Research Center. A few recently acquired titles include: "Setting the Stage: Dance and Gender in Old-Line New Orleans Carnival Balls, 1870–1920" by Jennifer Atkins; "The Reception of Tennessee Williams's Longest Rewrite: Reassessing 'Battle of Angels,' 'Orpheus Descending,' and 'The Fugitive Kind'" by Mary Anne Chalaire; and "One 'Speck' of Imperfection—Invisible Blackness and the One-Drop Rule: An Interdisciplinary Approach to Examining *Plessy v. Ferguson* and *Jane Doe v. State of Louisiana*" by Erica Faye Cooper. (2009.0196.1, .3, .5)

—Pamela D. Arceneaux

### CURATORIAL

For the third quarter of 2009 (July–September), there were 35 acquisitions totaling more than 1,500 items.

■ A recently acquired photograph highlights the careers of two notable artistic figures of early 20th-century New Orleans: musician A. J. Piron and photographer A. P. Bedou. Armand J. Piron (1888–1943) was a violinist, bandleader, and composer of early jazz music. He first performed with Papa Celestin's Tuxedo Orchestra in 1916. Two years later he and Clarence Williams formed Piron's New Orleans Orchestra. Piron and Williams copublished many songs, including "If I Could Shimmy Like My Sister Kate," which is often attributed to Louis Armstrong. The orchestra enjoyed local success but Piron took the group to New York in 1923, the same year his portrait photograph was made by Bedou. After a short time, the band, unhappy with the setting and climate of New York, voted to return to New Orleans. Throughout the 1920s Piron's Orchestra served as a house band of sorts at the New Orleans Country Club and performed on cruise steamers and at Spanish Fort, Tranchina's Restaurant, and elsewhere for wealthy white audiences in New Orleans.

Arthur P. Bedou (1882–1966) had an active photographic practice in New Orleans for decades, serving for a time as a photographer at Xavier University. He is known for his role as Booker T. Washington's personal photographer during Washington's tenure as the head of the Tuskegee Normal and Industrial Institute in Alabama. According to his June 3, 1966, obituary in the *Times-Picayune*, Bedou was a founder of the People's Insurance Company of Louisiana, as well as an officer and member of its board. Awarded a gold medal for his photography at the Jamestown Ter-Centennial Exposition in 1907, Bedou is regularly accounted for in publications about prominent African American photographers in the United States. (2009.0228)

■ Jay Dearborn Edwards ranks among the most notable photographers working in New Orleans during the late 1850s. An impressive collection of his works has been in the possession of The Historic New Orleans Collection since 1982 and was recently the subject of the exhibition *A Closer Look: The Antebellum Photographs of Jay Dearborn Edwards, 1858–1861*. This collection has recently been expanded by the acquisition of 20 photographs attributed to Edwards. (2009.0224.1–.20)

The grouping comprises a fine view of Jackson Square from the riverfront,



Home of the Nathan C. Folger family at 1019 Carondelet Street, attributed to Jay Dearborn Edwards, between 1857 and 1861



a photograph of the Congregationalist Unitarian Church of the Messiah at the corner of St. Charles and Julia streets, portraits of the Nathan C. Folger family, and photographs of the family's home at 1019 Carondelet Street. The photograph of Jackson Square was probably taken shortly after the 1857 unveiling of the Andrew Jackson monument, which is prominently featured. That of the Congregationalist church captures the lavish architecture of the octagonal structure designed by John Barnett. The Gothic-style building was constructed between 1853 and 1855 and was demolished soon after 1900. Nathan Folger (1810–1878), a successful New Orleans wholesale clothing dealer, hailed from Hudson, New York. The Folger family portraits include Nathan, his wife Madeline, née Godfrey (d. 1904), the couple's five sons and three daughters, Nathan's mother, and several other family members.

■ The Collection's large assortment of Mardi Gras ephemera was recently enhanced by the donation of a dozen photograph albums from Don and Diane Cross. Brimming with hundreds of images and other items, the albums document the gatherings, events, and balls of the Krewe of Noblads between 1940 and 1959. (2009.0250)

Noblads first appeared in 1937 as the women's contingent of the Ancient Arabic Order of the Nobles of the Mystic Shrine (Shriners). The men's krewes at the time were Moslem and Mecca. Noblads stood for "Nobles' Ladies." The Noblads' ball was held at the Jerusalem Temple on St. Charles Avenue until 1955, when it moved to the Municipal Auditorium. The traditional gender roles that were part of the protocol for the balls of male krewes were reversed in the case of Noblads: the identities of the queen and ladies-in-waiting were kept secret, while the king and dukes remained recognizable. Noblads is no longer in existence, but the date of the organization's disbandment is unknown.

—*John Magill and John H. Lawrence*

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

## Farewell to Two Longtime Staff Members



*Chuck Patch*

*Sally Stassi*

In the fall, The Collection bid farewell to two staff members who had each served the institution for more than 15 years. Former director of systems Chuck Patch moved to Baltimore in the fall of 2007 and recently completed the work he had been doing on a contract basis for The Collection. Reference associate Sally Stassi retired in October. Both made lasting contributions to the institution and will be greatly missed by their colleagues.

In 1986 Chuck Patch joined the staff as the systems manager—or as he puts it, “the commander of The Collection’s one computer, the HP3000 mini computer.” That computer ran the new collections-management system, Facets, which was custom designed for THNOC. When Chuck arrived, there were no records in the system, but over the next several years the institution’s accession ledgers were transcribed and entered into Facets. As the holdings continued to grow, the management system required updating and restructuring. To that end, Chuck assisted with the design and implementation of Quixis, the system that replaced Facets in 1989. And in recent years he oversaw the shift from Quixis to MINT (Minisis Integrated), the current system.

In 1991 Chuck was named director of systems, and over the next 15 years he spearheaded a range of projects bringing The Collection into the digital age, including the installation of the local area network (Windows), the

development of a Web site, and the building of a network infrastructure for the Williams Research Center. Additionally, Chuck designed the obituary index database and, with the assistance of current director of systems Carol Bartels, designed the database for and oversaw the digitization of the photographs by early 20th-century photographer Daniel S. Leyrer in the Vieux Carré Survey. Finally, Chuck represented The Collection in its participation in the Louisiana Gumbo Project, an initiative to provide digital resources to K–12 students and educators, researchers, writers, and genealogists. Funded by the Institute of Museum and Library Services (IMLS) through a grant awarded to the State Library of Louisiana, the project draws from the holdings of The Collection, the Louisiana State Museum, and LOUIS (The Louisiana Library Network). The resources are accessible at [www.louisianadigitalibrary.com](http://www.louisianadigitalibrary.com)

According to Chuck, The Collection has always been at the forefront of collections-management-system design, due in part to the administration’s willingness to try new technology. This and the beautiful work environment and stellar, dedicated staff made Chuck’s days at The Collection fulfilling and enjoyable. Chuck relocated to Baltimore with his wife, Iris, a biochemist, who took a professorship at the University of Maryland’s School of Medicine. In addition to completing contract work for The Collection, he has served as a

document-management consultant for the National Gallery of Art in Washington, DC, and is currently consulting on digital workflow for the Portland Art Museum in Oregon.

Sally Stassi joined the staff as a part-time docent in 1990. Four years later she was hired full time as a reference assistant in the curatorial reading room. At that time there were separate reading rooms for the three divisions of the institution’s collections—curatorial, manuscripts, and library—which were consolidated when the Williams Research Center opened in 1996. Sally became an expert on the visual materials in The Collection’s holdings and was particularly adept at assisting researchers with acquiring rights and reproductions for these items. During her tenure, Sally also completed a database for the extensive Louisiana Artists Files, making this archive of some 20,000 entries on New Orleans and Louisiana artists and art organizations more easily searchable.

In her 15 years of service, Sally assisted hundreds of researchers, but in her mind, they assisted her. “I learned so much from working with researchers,” said Sally. “I gained a new understanding of not only Louisiana history but national and international history through assisting researchers from around the world.” In her retirement, Sally looks forward to spending more time with her three grandchildren, fishing trout in Cocodrie, and gardening.

## THE SHOP

In conjunction with carnival season, The Shop is selling hand-blown glass cups in the traditional Mardi Gras colors (purple, green, and gold) by local artisan James Vella. The cups reproduce the design of an 1860s mineral-water bottle manufactured by S. Pablo & Son, a company located at 70 Elysian Fields Avenue in Faubourg Marigny. Vella made a mold from one of several original bottles he found buried in Marigny and Bywater. The Pablo Cups sell for \$30 each. To order, call (504) 598-7147.



The Shop has also produced a limited edition giclée print of *View of New Orleans taken from the Lower Cotton Press* by Bernard J. Dondorf (engraver) and Louis Schwarz (publisher), 1852 (1949.17). Only 150 prints, measuring 30"x15", have been produced. They sell for \$160 and are available online at [www.hnoc.org](http://www.hnoc.org) or may be ordered by calling (504) 598-7147.



## STAFF

### PUBLICATIONS

**Judith Bonner**, "William Woodward: Muse to the Preservationist Movement in the Vieux Carré," in *William Woodward: American Impressionist*, ed. Robert Hinckley (New Orleans, 2009); art reviews in *New Orleans Art Review*; articles in *Arts Quarterly* (New Orleans Museum of Art) and *Louisiana Cultural Vistas*; and entries for the Louisiana Endowment for the Humanities' online dictionary, KnowLA; **Erin Greenwald**, "To Strike a Balance: New Orleans' Free Colored Community and the Diplomacy of William Charles Cole Claiborne," in *Nexus of Empire: Negotiating Loyalty and Identity in the Revolutionary Borderlands, 1760s–1820s*, eds. Gene Allen Smith and Sylvia L. Hilton (Gainesville: University Press of Florida, 2010); **John Magill**, with Peggy Scott Laborde, *Christmas in New Orleans* (New Orleans: Pelican Publishing, 2009).

### IN THE COMMUNITY

**Michelle Gaynor** was elected to the board of the French Quarter Business Association. **Daniel Hammer** was elected to and named secretary of the board of Save Our Cemeteries.

### INTERNS

**Tess Clifton**, Tulane University, manuscripts department; **Colin Meneghini**, master's in architecture with certificate in preservation studies, Tulane University, and **Charlotte Young**, Louise S. McGehee School, education department.

### VOLUNTEERS

**Donald Haller**, **Joe Oubre**, and **Cathie Reggiero**, docent department.

## THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editor  
Mary Mees Garsaud  
Director of Publications  
Jessica Dorman  
Head of 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.

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

[hnocinfo@hnoc.org](mailto:hnocinfo@hnoc.org) • [www.hnoc.org](http://www.hnoc.org)  
ISSN 0886-2109

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## AT THE COLLECTION



*On October 7, 2009, The Collection hosted a reception in honor of the opening of *Between Colony and State: Louisiana in the Territorial Period, 1803–1812*. Visitors to the exhibition galleries enjoyed perusing the maps, books, manuscripts, and images that bring the territorial period to life. *Between Colony and State* continues on view at 533 Royal Street through May 2, 2010.*



*Colloquium participants (left to right): Daniel Hammer, Erin Greenwald, Pamela Dorn Sezgin, Patricia Behre, Catherine C. Kahn, Lee Shai Weissbach, Jessica Dorman, and Amy Bloch-Raymond*

*On November 13, The Collection, with support from the Consulate General of France in New Orleans and the Jewish Endowment Foundation of Louisiana, hosted a colloquium exploring *The Alsace-Lorraine Jewish Experience in Louisiana and the Gulf South*. Scholars traced the immigration of Jews from Alsace-Lorraine to Louisiana and the Gulf South and discussed the cultural legacy of a group whose descendants continue to play an active role in our region.*



*Colloquium participant Barry Stiefel with Charles Snyder*



*Priscilla Lawrence with French Consul General Olivier Brochenin*



*On December 1, The Collection welcomed participants from PhotoNOLA, an annual celebration of photography in New Orleans coordinated by the New Orleans Photo Alliance, for a reception in honor of the opening of *Remembering “Dogs in My Life”: The Photographs of John T. Mendes*. Pictured (left to right) are Mark Sindler, president of the New Orleans Photo Alliance, and Brazilian photographer Alvaro Villela. *Remembering “Dogs in My Life”* continues on view at the Williams Research Center through April 3.*