

The Historic New Orleans Collection Quarterly

VOLUME XXXIII
NUMBER 2

SPRING 2016



WONDER WOMEN: Vanguard of Change

EVENT CALENDAR

CONCERTS IN THE COURTYARD

Kick off the weekend with The Collection's spring concert series, sponsored by AOS Interior Environments and featuring Colin Lake Band (March), Roddie Romero and the Hub City All-Stars (April), Walter "Wolfman" Washington and the Roadmasters (May), and Sweet Crude (June). Admission includes three complimentary drinks.

Fridays, March 18, April 15, May 20, and June 17, 5:30–8 p.m.

533 Royal Street

\$10 admission; free for THNOC members

"PICTURING NEW ORLEANS IN 1873" LECTURE

Jewell's Crescent City Illustrated is one of the most important published pictorial records of 19th-century New Orleans. In this talk, presented in conjunction with *An Architect and His City*, MIT curator Gary Van Zante will explore the modernity of the book that brought together photography and wood engraving to produce a new means of picturing the city.

Tuesday, March 29, 6 p.m.

533 Royal Street

Free

TENNESSEE WILLIAMS MASTER CLASSES AND SCHOLARS CONFERENCE

The Tennessee Williams/New Orleans Literary Festival returns to New Orleans for the 30th year. THNOC is pleased to host the annual scholars conference, where literary and theater experts share insights on the work of the great American playwright.

Thursday–Friday, March 31–April 1, 9 a.m.–4 p.m.

For a full festival schedule, locations, and ticket information, visit www.tennesseewilliams.net.

17TH ANNUAL BILL RUSSELL LECTURE

New Orleans jazz guitarist, banjoist, and music historian Seva Venet will share insights into string-band music in New Orleans, from Civil War–era Eurocentric dance bands through the development of ragtime, tango, and jazz. The talk will be complemented by performances from the Storyville Stringband of New Orleans.

Wednesday, April 6, 6:30 p.m.

Williams Research Center, 410 Chartres Street

\$15 admission; reservations recommended
For more information or for reservations, call (504) 523-4662 or email wrc@hnoc.org.

WORLD WAR I LECTURE

THNOC Deputy Director Daniel Hammer will present "The First Great German Success: The German Bazaar of 1915 and Its Significance for the German-American Community of New Orleans during WWI." In April 1915, the New Orleans German-American community held a major public event to raise money for the German and Austrian Red Cross. Hammer's talk will explore the event, its origins, and its lasting impact on the community.

Wednesday, April 20, 6 p.m.

Williams Research Center, 410 Chartres Street

Free

SHAKESPEARE LECTURE

Dr. Oliver Hennessey, assistant professor of English at Xavier University, will present "All the World's a Stage: Shakespeare on the Stages and Streets of New Orleans," a lecture in conjunction with The Collection's exhibition on William Shakespeare's legacy in the Crescent City.

Tuesday, May 17, 6 p.m.

Williams Research Center, 410 Chartres Street

Free

"SOUVENIRS OF TRAVEL" WILLIAMS LECTURE

The Collection's members-only lecture series continues with this discussion of Kemper and Leila Williams's travel habits. Curator of Decorative Arts Lydia Blackmore will give the lecture and lead a tour of the Williams Residence afterward.

Saturday, May 21, 10 a.m.

533 Royal Street

Open to THNOC members only
For reservations, call (504) 523-4662 or email wrc@hnoc.org.

RUM CULINARY SYMPOSIUM

Join The Collection as we celebrate the history of rum and its role in contemporary cocktail culture. This is the fourth installation of THNOC's series of culinary lectures and symposia devoted to exploring the foodways of our region.

Coming June 2016

Williams Research Center, 410 Chartres Street

Free; visit ww.hnoc.org or call (504) 523-4662 for updates.

EXHIBITIONS & TOURS

All exhibitions are free unless noted otherwise.

CURRENT

An Architect and His City: Henry Howard's New Orleans, 1837–1884

Through April 3, 2016

Williams Gallery, 533 Royal Street

At Home and at War: New Orleans, 1914–1919

Through May 7, 2016

Williams Research Center, 410 Chartres Street

Awash with Color: Seldom-Seen Watercolor Paintings by Louisiana Artists, 1789–1989

Through June 4, 2016

Laura Simon Nelson Galleries, 400 Chartres Street

PERMANENT

Louisiana History Galleries

533 Royal Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

The Williams Residence Tour

THNOC Architectural Tour

533 Royal Street

Tuesday–Saturday, 10 and 11 a.m., 2 and 3 p.m.

Sunday, 11 a.m., 2 and 3 p.m.

\$5 per person

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

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

UPCOMING

Voices of Progress: Twenty Women Who Changed New Orleans

April 13–September 11, 2016

Williams Gallery, 533 Royal Street

"Merry as the Day Is Long": Shakespeare's Hand in New Orleans

May 3–June 4, 2016

Williams Research Center, 410 Chartres Street

Money, Money, Money! Currency Holdings from The Historic New Orleans Collection

May 17–October 29, 2016

Williams Research Center, 410 Chartres Street

GENERAL HOURS

533 Royal Street

Williams Gallery, Louisiana History Galleries, Shop, and Tours

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

Sunday, 10:30 a.m.–4:30 p.m.

400 and 410 Chartres Street

Williams Research Center, Boyd Cruise Gallery, and Laura Simon Nelson Galleries

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.



ON THE COVER

Children on the porch of St. Vincent's Infant Asylum

between 1885 and 1910; gelatin dry plate, from a glass positive by Soule Art Company, photographer gift of Joy Segura, 2004.0096.47



FROM THE DIRECTOR

Memories, whether cultural or personal, help us to reinforce identity and acknowledge the passage of time in a meaningful way. This spring The Collection is particularly full of different kinds of memories, many of them unsung until recently. We have been working with WWNO-FM and UNO to produce the radio series *TriPod*, which explores lesser-known stories about New Orleans history. These captivating tales, ranging in subject matter from Sicilian immigrant feuds to the lives of maroons in colonial Louisiana, give memory to parts of local history that are not remembered as brightly as major events such as the Battle of New Orleans or the Louisiana Purchase. The small scale of these histories connects to larger themes about who we were then and who we are now. The Collection is proud to contribute to this project leading up to the tricentennial of the city's founding.

In April we will open *Voices of Progress: Twenty Women Who Changed New Orleans*, an exhibition profiling some of the remarkable women who have contributed to the city in a variety of ways. In May, The Collection will remember someone with an unlikely connection to New Orleans, William Shakespeare, with the exhibition "*Merry as the Day Is Long*": *Shakespeare's Hand in New Orleans*.

And for our continuing celebration of THNOC's 50th anniversary, the *Quarterly* presents a collection of longtime staff members' favorite memories from their years on the job here. Some are funny, others poignant, and together they shed light on the variety and depth of the work we do; all form part of our collective memory as colleagues and stewards of local and regional history.

I invite old and new friends to celebrate with us at our anniversary gala on May 4 (details on inside back cover). To be held at the newly renovated Orpheum Theater, this special event promises plenty of opportunities for reminiscing about favorite parts of New Orleans history while making new memories. —PRISCILLA LAWRENCE

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A new show celebrates women whose actions sparked change in New Orleans.

William Shakespeare visits the Williams Research Center.

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Recent Additions

EXHIBITION

Voices of Progress: Twenty Women Who Changed New Orleans

April 13–September 11, 2016

Williams Gallery, 533 Royal Street

Free

Leading Ladies

Voices of Progress celebrates women who changed New Orleans for the better.

The spring exhibition *Voices of Progress: Twenty Women Who Changed New Orleans* honors 19th- and early 20th-century New Orleanians who pushed boundaries, spoke up, and left the community a better place for all. Some were businesspeople who used their prosperity to help other women advance in the workforce; many selflessly gave their time to orphanages, woman suffrage, preservation, or civil rights. The exhibition is part of a larger, community-wide event spearheaded by the group Nola4women, which champions the many economic and cultural contributions of women and girls. With the approach of New Orleans's tricentennial, the organization has challenged universities, museums, and cultural institutions around the city to create exhibitions and programming celebrating the achievements of women, and The Collection is happy to participate.

The extraordinary women featured in *Voices of Progress* come from many different backgrounds but are united by their tenacity, altruism, and love for their city. They were products of their time but also forward thinkers: they could see a better future for New Orleans, and they worked hard to achieve it. Here's a sneak peek at three of the women featured in the show:

Margaret Haughery (1813–1882)

Though she is more visible in present-day New Orleans than many of her contemporaries, with a statue in her honor at the intersection of Camp and Prytania Streets, Margaret Haughery deserves a closer look. Born in Ireland in 1813, she immigrated at the age of

five to Baltimore with her parents and two of her five siblings. By age nine, she was an orphan. At 21, she married, moved to New Orleans, and had a child. Tragically, both her husband and child died within the next two years.

Haughery stayed in New Orleans and worked as a laundress. She began donating her extra wages to the Sisters of Charity, who ran the Poydras Orphan Asylum. Eventually she began working for the Sisters of Charity and saved enough money to buy two dairy cows to start a business. As her small dairy expanded, she acquired a bakery and prospered. Haughery used her newfound wealth to help finance the construction of orphanages such as St. Teresa's Asylum, St. Elizabeth's Asylum, and St. Vincent's Infant Asylum. Haughery supported the orphanages for the rest of her life and even afterward: when she died in 1882, she left her entire fortune to charity.



A. Margaret Haughery monument

1890; gelatin silver print
by George François Mugnier,
photographer
1980.137.1

A



B

Eliza Jane Nicholson (1843–1896)

Eliza Jane Nicholson bears the distinction of being the first woman owner of a major newspaper in the nation. Born in 1843 near Pearlinton, Mississippi, she enjoyed writing from a young age and, against her family’s wishes, moved to New Orleans to pursue her dream of being a professional journalist. She became the literary editor of the *Daily Picayune* in 1870 and wrote under the pseudonym Pearl Rivers. Two years later, she married the owner of the newspaper, Alva Holbrook, and inherited it when he died, in 1876. The newspaper was in financial trouble, but through her management it became profitable once again. She was an outspoken proponent of women in the workforce and equal pay. Nicholson hired and mentored other female journalists, most notably Elizabeth Meriwether Gilmer, the nationally syndicated advice columnist who went by the nom de plume Dorothy Dix. She also was a founding member of the Louisiana Society for the Prevention of Cruelty to Children.

Sylvanie Williams (1855–1921)

As a middle-class African American growing up in Reconstruction-era New Orleans, Sylvanie Williams witnessed the struggles that blacks faced in fighting for their rights and livelihoods. She especially sympathized with African American women and worked to support them. As president of the local Phillis Wheatley Club, which was affiliated with the National Association of Colored Women, she steered the club’s 1896 opening of a nursing school for young black women. In 1901, the club also established a kindergarten and day care program for working women. At a time when black women were being excluded from the larger suffrage movement, Williams and the Phillis Wheatley Club advocated for African American woman suffrage. She served as a vice president of the National Association of Colored Women. Williams died in 1921, and in 1933 an elementary school was named in her honor. —AMANDA MCFILLEN



D



C

B. Pen and case belonging to Eliza Jane Nicholson

between 1860 and 1896
gift of Mrs. Ashton Fischer and Mrs. Carl Corbin, 1981.369.28.1 a,b

C. Eliza Jane Nicholson

between 1892 and 1894; collodion print
gift of Mrs. Ashton Fischer and Mrs. Carl Corbin, 1981.369.44

D. Sylvanie Williams

from *The Colored American: From Slavery to Honorable Citizenship*
by J. W. Gibson and W. H. Croghan
Atlanta: J. L. Nichols & Co., 1905
courtesy of the New York Public Library

The Bard in the Big Easy

With a first edition of Shakespeare's works on view at Tulane University, THNOC draws connections between the playwright and New Orleans.



EXHIBITION

"Merry as the Day Is Long": Shakespeare's Hand in New Orleans

May 3–June 4, 2016

Williams Research Center,
410 Chartres Street

Free

A. A *Midsummer Night's Dream* float design for 1879 Momus parade

ca. 1878; watercolor painting
by Charles Briton
1958.11.12

April 23, 2016, marks the 400th anniversary of the death of William Shakespeare, the most famous writer in the history of the English language. To commemorate this event, the Folger Shakespeare Library in Washington, DC, has assembled a traveling exhibition of the Bard's first printed collection of works, known as the First Folio. The exhibition will visit all 50 states, with the Newcomb Gallery at Tulane University to represent Louisiana. As Newcomb hosts the First Folio May 9–31, THNOC is proud to show support for this wonderful cultural opportunity by presenting "*Merry as the Day Is Long*": *Shakespeare's Hand in New Orleans*, a small-scale exhibition at the Williams Research Center examining the lasting influence of Shakespeare's life and work in New Orleans.

The First Folio, printed as *Mr. William Shakespeares Comedies, Histories, and Tragedies* in 1623, just seven years after the playwright's death, is the first complete edition of his work. Compiled by two of Shakespeare's fellow actors, John Heminge and Henry Condell, it preserves 36 of Shakespeare's plays, including 18 that had never been published before. Without the First Folio, plays such as *Macbeth*, *Julius Caesar*, *Twelfth Night*, *The Tempest*, and *Antony and Cleopatra* might have been lost. Considered one of the most valuable printed books in the world, it is believed that the first print run produced 750 copies, of which 233 are known to survive today. The Folger Shakespeare Library owns 82 copies, by far the largest collection in the world.

In the 19th century, the growing English-speaking population of the city was establishing itself alongside the deeply entrenched French and Creole communities. One way of championing Anglo identity was through the performing arts, specifically by showcasing the work of the greatest known practitioner of the English language. Two different theaters

were built in the Central Business District catering specifically to the Anglo population. Included in “*Merry as the Day Is Long*” are playbills from both the St. Charles Theater, located on the 400 block of St. Charles Street, and the American Theater, on Camp Street near Poydras. Programs for *The Taming of Shrew* (1847), *Richard III* (1837), *Much Ado about Nothing* (1829), and *The Merry Wives of Windsor* (1832) illustrate the increase in Shakespeare productions on New Orleans stages during this time.

Shakespeare also lives on in New Orleans’s street theater of Mardi Gras. To this day, parading krewes make great use of literary and mythological sources in planning the themes of their parades and in designing their floats. In the 19th century the themes were even more erudite and occasionally used Shakespeare as inspiration. The exhibition features original designs such as Momus’s 1879 float inspired by *A Midsummer Night’s Dream* and Hermes’s Lady Macbeth tribute from its 1949 parade. A *Times-Picayune* bulletin illustrates each float from Comus’s 1898 parade, themed “Scenes from Shakespeare,” and viewers can compare the newspaper renderings with the original float designs, which were typically more stylized and fantastical. Other items on display will include materials relating to the Shakespeare Club in New Orleans, which had a building at the corner of Canal and present-day University Place. —ROBERT W. TICKNOR



B



C

B. *The Taming of the Shrew* performance at Le Petit Théâtre

1938; photogravure (process)
1950.61.271

C. Title float illustration (detail) from Comus Represents Scenes from Shakespeare

by T. Fitzwilliam and Co., printer
color lithograph from the *Daily Picayune*,
Carnival bulletin
February 22, 1898
1984.126.3 ii

D. *Hamlet* Shakespeare Society program

1886
by R. S. Day, draftsman; M. F. Dunn and
Bro., lithographer; Shakespeare Society of
New Orleans, publisher
1979-279



D

ON AIR

TriPod: New Orleans at 300

Thursdays, 8:30 a.m., and online anytime

89.9 WWNO-FM, www.wwno.org/programs/tripod-new-orleans-300

OFF-SITE SPOTLIGHT

Streaming the Centuries

THNOC collaborates with WWNO-FM and UNO to produce *TriPod*, a radio series in advance of the city's tricentennial.

Since October 2015, The Historic New Orleans Collection and UNO's Midlo Center for New Orleans Studies have teamed up with 89.9 WWNO-FM in a collaborative radio series and podcast called *TriPod: New Orleans at 300*, a history program in honor and advance of New Orleans's upcoming 2018 tricentennial. The series explores the always complicated, often difficult realities of life in this city through the centuries. The broadcast eschews the obligatory tourist haunts and focuses on lesser-known moments in the city's past, appealing to the imagination and mind of the listener while balancing the demands of rigorous academic scholarship and the aesthetic aspiration of good storytelling. This difficult task is shaped and led by the presenter, WWNO-FM producer Laine Kaplan-Levenson, working with historians at THNOC and UNO.

"It's a great opportunity for The Collection to underscore the role archives play in enabling us to understand our history," said THNOC Deputy Director Daniel Hammer. "*TriPod* brings together a remarkable assemblage of people to tell radio stories that will not only be new and interesting for a large audience of local listeners, but will also leave them feeling pleased that the archives and memories of our city have been preserved so that these stories can be known. Leading up to 2018, when we commemorate the tricentennial, we should ask ourselves honestly and seriously, 'How well do we know us?'"

THNOC staff members, University of New Orleans faculty, and Kaplan-Levenson guide the process of crafting each episode during monthly editorial meetings. Episodes

are grouped to follow broad themes, such as immigration, the domestic slave trade, or American Indians. The editorial committee—which also includes representatives from other local archives—discusses specific topics, interviewees, and narrative approaches to fit each theme. Topics among the 13 episodes aired to date include the city's improvisational beginnings, Chinese shrimp-drying platforms, Croatian bachelors seeking Croatian brides, a Haitian exile finding her new home, an Italian family's brutal answer to mafia intimidation, Chitimacha basket weavers, and reminders of the domestic slave trade that dot familiar New Orleans cityscapes.

Kaplan-Levenson writes the scripts and interviews the subjects. Her challenge is to act as a personal companion



Members of the editorial committee—clockwise from foreground: Molly Mitchell, Emma Long, THNOC Director of Publications Jessica Dorman, THNOC Library Processor Kevin T. Harrell, Laine Kaplan-Levenson, Emilie Leumas, and Connie Atkinson—discuss potential themes and topics for future *TriPod* episodes.



B

A. Quong Son Platform

1906; mounted photoprint
by John L. Haller
1991.22.9

B. Green Dragon Brand Dry Pack Shrimp

1927; lithograph
gift of J. L. Riseden, 2010.0149

A

for listeners by contextualizing the content—stepping back from the action to offer commentary about the significance of a voice or subject. The editorial committee reviews each script and makes necessary changes for timing and accuracy. “*TriPod* allows me to learn a wealth of history, and then tasks me with repackaging the stories I’m told in a digestible, accurate, and entertaining way to share with others,” Kaplan-Levenson said. “Everything I’m learning along the way is new to me, and I strive for the audience to share that same curiosity, expansion, and wonder as they listen along.”

In addition to providing editorial support, The Collection’s holdings and staff members act as valuable sources. THNOC Curator/Historian Erin M. Greenwald served as the principal authority for the November 2015 episode on New Orleans’s role in the forced migration of an estimated one million enslaved people from 1808 to 1865. In the episode, Greenwald, standing in front of the Omni Royal Orleans Hotel, remarks that “this site has the longest lineage in the history of the domestic slave trade here in New Orleans. People were bought and sold under the domed rotunda of a fabulously decked-out hotel. There wasn’t anywhere else in the country where human beings were bought and sold in such luxurious environs.” The observation captures the dilemma of the city’s antebellum grandeur and the chattel slavery underpinning it, an upsetting truth that places New Orleans’s identity on the knife’s edge between self-indulgence and self-scrutiny.

Scheduled to run through the tricentennial year, *TriPod* offers a kaleidoscopic look at the activities of diverse peoples in this city over time. Segments run roughly nine minutes and air Thursday mornings at 8:30 a.m., repeating Mondays during *All Things Considered*, on 89.9 WWNO-FM. The series is available to stream anytime online and can be downloaded through iTunes. —KEVIN T. HARRELL



OFF-SITE

Movie Memorabilia, in Widescreen

Our quarterly roundup of holdings that have appeared outside The Collection, either on loan to other institutions or reproduced in noteworthy media projects.

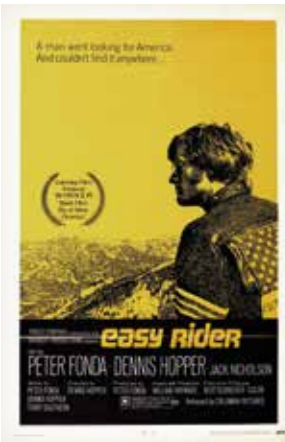
The New Orleans Film Society featured images of three movie posters from The Collection's holdings as part of a mural created by artist Brandan "BBIKE" Odums for the 2015 New Orleans Film Festival.

Panic in the Streets poster

1950; lithograph
The Don Lee Keith New Orleans in Film Collection, gift of Teresa Neaves, 2011.0300.63

Easy Rider poster

1969
The Don Lee Keith New Orleans in Film Collection, gift of Teresa Neaves, 2011.0300.18



Two objects were loaned to the **Louisiana State University Museum of Art** for its exhibition *Louisiana Art at the LSU Museum of Art*, which opened March 4 and will run through the rest of 2016.

Pitcher

between 1810 and 1820; sterling silver
by Anthony Rasch, silversmith
gift of Elizabeth M. Montgomery, 1978.103



The St. Louis Art Museum reproduced a Clarence John Laughlin image of the Joseph Pulitzer Jr. House in the catalog for an exhibition celebrating modern design.

Pulitzer House

1950
by Clarence John Laughlin, photographer
The Clarence John Laughlin Archive at The Historic New Orleans Collection, 1981.247-5.1567



Digital images of two early New Orleans cityscapes were provided to the **National Gallery of Art** in Washington, DC, for inclusion in a database of American landscapes.

A View of New Orleans Taken from the Plantation of Marigny

1803; aquatint with etching and watercolor
by John L. Boqueta de Woiseri, printmaker
1958.42

The Collection provided 16 reproductions related to Bernardo de Gálvez for the exhibition *A Tale of Three Treaties: The Story That Changed the World*, which runs through March 31 at the **Villa Antigua Border Heritage Museum** in Laredo, Texas.

Captain Julien Vienne and son Julien George Vienne

1792 or 1793; oil on canvas
by José Francisco Xavier de Salazar y Mendoza, painter
1991.91.3



Peggy Scott Laborde and **WYES-TV** used 28 THNOC images in *New Orleans and the Mississippi River*, a one-hour documentary that premiered in November 2015.

Scott's Great Snake

1861; lithograph on paper
by J. B. Elliott, lithographer
gift of Effie M. Stockton, 1990.83.2



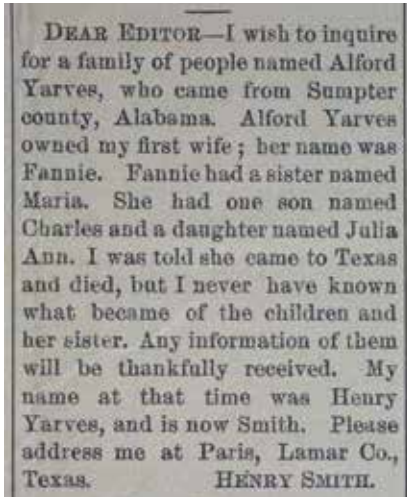
Author **Todd Mouton** features five Michael P. Smith images of Clifton Chenier in his recent monograph *Way Down in Louisiana: Clifton Chenier, Cajun, Zydeco, and Swamp Pop Music* (University of Louisiana at Lafayette Press, 2015).

Cleveland and Clifton Chenier with B. B. King at New Orleans Jazz Fest

1972
photograph by Michael P. Smith © The Historic New Orleans Collection, 2007.0103.4.625

Lost Friends

Historical missing-persons ads, compiled into an expanded online database, depict the struggles of fractured families post-Emancipation.



A



B

In the decades following the American Civil War many freedmen and women acted with singular purpose to seek out family and friends sold apart in slavery. Mothers and children, nieces and aunts, cousins, wives, husbands, and other long-separated loved ones faced long odds in their quest to recover connections shattered by the slave trade. Some turned to the pages of local and regional newspapers, placing classified ads that read as snapshots of loss, documenting both the pain of separation and the hope of reunion.

Editor Lewis Putnam Cushman advised subscribers of the *Southwestern Christian Advocate* that such ads would be printed free of charge in the paper's Lost Friends column. Nonsubscribers could place ads for a fifty-cent fee. Published in New Orleans by the Methodist Book Concern, the *Southwestern Christian Advocate* was distributed to nearly 500 pastors, 800 post offices, and more than 4,000 individual subscribers in Texas, Louisiana, Mississippi, Tennessee, and Arkansas. Pastors were advised to read the Lost Friends column "from their pulpits, and report any case where friends are brought together by means of letters" in the paper. Reunions were rare. Of nearly 800 ads placed in a three-year period in the early 1880s, fewer than 10 celebrated "found friends."

Though dozens of newspapers ran similar classifieds under the heading "Information Wanted," the *Southwestern Christian Advocate* ran more ads and for a much longer period of time—from its 1877 inception into the first decade of the 20th century—than any other newspaper south of Philadelphia. The ads testify to the agony of forced separation and are a rich source of historical and genealogical information, containing textual family trees of the formerly enslaved as well as lineages of ownership and sale.

More than 300 ads from the 1879–1881 issues of the *Southwestern Christian Advocate* were included in THNOC's recent exhibition *Purchased Lives: New Orleans and the Domestic Slave Trade, 1808–1865* in the form of an interactive and fully searchable digital database. Since the closing of the exhibition in July of last year, THNOC staff and volunteers have more than doubled the number of searchable ads and have been able to digitize hundreds more, thanks to the generosity of Louisiana State University's Hill Memorial Library, which maintains the newspaper in its original and now-fragile state. These new additions will be processed and uploaded to the database in the coming year.

—ERIN M. GREENWALD

ONLINE

Lost Friends: Advertisements from the Southwestern Christian Advocate

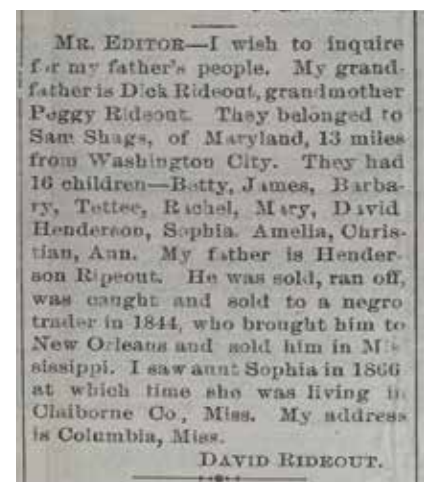
www.hnoc.org/database/lost-friends/

A. *Southwestern Christian Advocate*
November 18, 1880

B. *Southwestern Christian Advocate*
December 16, 1880

C. *Southwestern Christian Advocate*
November 25, 1880

Reproductions of the Lost Friends ads courtesy of the Louisiana State University Libraries Special Collections, Hill Memorial Library



C



Judith H. Bonner, John T. Magill, Pamela D. Arceneaux, Warren J. Woods, Lynn Adams, Priscilla O'Reilly, and Jessica Travis attend a reception in 1987.

Institutional Memory

Continuing THNOC's 50th-anniversary celebration, longtime staffers share their favorite memories of The Collection.



Former staffer Susan Cole with John H. Lawrence, 1985

John H. Lawrence

Director of Museum Programs, Hired 1975

The acquisition of the Clarence John Laughlin Photograph Collection was a big moment that happened in the sixth year of my employment at THNOC. When the decision was made to acquire it, I began working with Clarence at his home, where the archive was located, two to three days a week. The ability to work with a major international figure in art was a big deal. He was 76. He was a little cantankerous, certainly opinionated, and glad for the recognition. The acquisition meant that his life and photography would be preserved. It also continued our early pattern of targeting large bodies of work for acquisition rather than focusing only on individual prints.

Working with Laughlin was very instructive. He had clearly thought a lot about his work, not only what it meant to him but also what he thought it should mean to others. Having him spell that out was very enlightening. As we went through the paper part of the archive, the correspondence and everything else, you could really see that his vision had been built up over decades. There's one quote of his—"Everything, no matter how commonplace or ugly, has secret meanings—everything"—that kind of summed it up. Clarence looked upon photography not as a way to explain or explore the visible world but a way to look inside the mind or psyche of a person. He was always open to possibilities of what the world might present.

Clarence John Laughlin

1974; photograph by Michael P. Smith
gift of Mrs. Clarence John Laughlin,
2006.0019.1.50





Barbara McMahon, Pat Cromiller, and Joan Lennox, 1990

Joan Lennox

Docent, Hired 1978

In the beginning, the staff was very small, so we were able to work on a lot of different projects. It made things very interesting. This was when there were only about 30 employees. I worked on projects for the newsletter, before it was called the *Quarterly*, and for a couple of books that we published. I discovered that I like organizing things, those types of projects. I once helped the curatorial department by examining old photographs for damage, looking for any tiny mistake here or there. That was not my favorite! But there are so many programs here now. I think that's a tremendous accomplishment. If you're a member, there's something to do every month. And the people I have worked with here have all been wonderful. It has been a remarkable 38 years.

Priscilla Lawrence

Executive Director, Hired 1980

Before I joined the staff at The Collection, I was studying art history in the master's program at Tulane University. The College Art Association met in New Orleans, and students in our class were asked to assist with sessions. I was assigned to run the slide projector for a presentation by Ann Masson on New Orleans 19th-century architect J. N. B. de Pouilly. Ann's paper focused on de Pouilly's massive sketchbook at The Historic New Orleans Collection (1979.93). As I heard the talk and thought about the beautiful compilation of early drawings by the designer of St. Louis Cathedral and of many of the monumental tombs in the cemeteries, I thought, "The Historic New Orleans Collection must be an amazing place to work!"

Little did I know that I would get a call from my advisor, Jessie Poesch, several months later about a job opening there, for assistant registrar. Not only did I get the job but, eventually, I was tasked with writing accession numbers on every page of de Pouilly's



sketchbook and recording a title and date for each. The hands-on aspect of registering every new object in the collection is fascinating. Several years later I became the head registrar, a position that not only requires examining and recording new collections but also involves oversight of packing and shipping items on loan to other institutions or documenting loan collections that come in. It was a wonderful position and a great lesson in why preserving history's primary evidence is so important. In addition, Ann Masson has been a dear friend and colleague over these many years—36.

Priscilla O'Reilly, 1985



Rampart Street facade, from de Pouilly sketchbook no. 3

1840; ink, wash, and watercolor
by Jacques Nicolas Bussi re de Pouilly
1979.93.109 iii



Betty Killeen, 1986

Betty Killeen

Docent, Hired 1981

I've been here long enough to have worked under every director, from Boyd Cruise on. Mr. Cruise was a cute fellow—a typical artist, pretty low-key but a formal, elegant gentleman. He would always call me Mrs. Killeen, but he treated me like a grandchild. One of the fun things about Mr. Cruise was, sometimes we would go to his house after work, on St. Ann Street in the Quarter. We were welcome pretty much anytime. In those days there were only about 35 of us. He had an open loggia in the back of his house; it was like a back porch. He would make this call, a special sound, and all these turtles would come out of the groundcover and crowd around for their dinner. It was like Pavlov's dog. The small pond in The Collection's Royal Street courtyard used to have a little turtle statue. It broke at some point, but I would love to see it return in Mr. Cruise's honor.



Boyd Cruise at Lieutaud's print shop

1946; photograph
bequest of Boyd Cruise, 2010.0261.12

Alfred E. Lemmon

Director, Williams Research Center, Hired 1981

Some of the most exciting memories of my tenure at The Collection have been the acquisitions of major items or collections. In some instances I have been involved; in others, a mere observer. One important single-item acquisition was that of a manuscript volume containing four plays, three previously unknown, by Étienne Bernard Alexandre Viel (1736–1821), the first known playwright born in the Mississippi Valley (MSS 611).

We learned of the volume through a friend who stumbled across it in a rare-books shop in Paris. Many large acquisitions, such as those assembled by collectors—the William Russell Jazz Collection, the Laura Simon Nelson Collection, the Fred W. Todd Tennessee Williams Collection, and the William C. Cook War of 1812 in the South Collection—represent years of dedication and perseverance that many institutions would find difficult to equal. More exciting than any actual accession, however, is when, after years of cataloging, a large acquisition is made available to the public. To watch the reaction of scholars as they delve into the riches, or of exhibitiongoers seeing the treasures on display, is truly one of the most gratifying experiences.



Alfred E. Lemmon, 1983

Pamela D. Arceneaux

Senior Librarian/Rare Books Curator, Hired 1981

From my early years working in the three-person library (where the orientation center is today), to the excitement and anxiety surrounding the opening of the Williams Research Center in 1996, to sharing an office and becoming good friends with John Magill, I have many fond memories here. The thrill of seeing my name in the acknowledgments of an author's book absolutely never gets old.

On the afternoon of my very first day at THNOC (September 1, 1981), we closed early to enjoy a birthday party for staff member Maria Ybor. Impromptu afternoon staff parties were not unusual in those early days under late director Stanton "Buddy" Frazar; we even had a party to celebrate that the plaster had finally dried in the curatorial area. At one such gathering, manuscripts curator Susan Cole, who had been working with the newly acquired Nicholson Family Papers, made a discovery that she wished to share with her colleagues. Standing atop a chair in the Counting House, she read the poem "Only a Dog," by Eliza Jane Nicholson (1843–1896), the first female publisher of a major US newspaper and an admired poet. Then, with a flourish at the finish, she held up the desiccated paw of Nicholson's dog, Mat, the lamented subject of Nicholson's poem. To further commemorate her beloved pet, Nicholson had had his paw set into a brooch (81-93-L.1).

A 1970s advertising slogan for THNOC was "The Collection. More Than You Know." That still holds true for me, because after all these years, I discover new things about our old things every day. What a joy!



Pamela D. Arceneaux, 1983

Dog's paw memorial brooch

ca. 1885

gift of Elizabeth Nicholson Fischer and Eleanor Nicholson Corbin, 81-93-L.1

Warren J. Woods

Exhibitions Coordinator, Hired 1983

I will never forget what happened 22 years ago when I was working in The Shop as the assistant manager/bookkeeper. It was the beginning of December 1993 and The Collection had a tradition at the time of doing a Kris Kringle, or Secret Santa, gift exchange at the staff Christmas party. During the three weeks leading up to the big party, many Kris Kringles would leave clues or riddles for the person they picked. If the puzzle was solved correctly, there was usually lagniappe to be found: candy, a snack, or something silly and festive.

During that December, a very close friend of mine was in Charity Hospital, and the diagnosis was not good. I had been to a few funerals already that fall, but as Christmas is my favorite time of the year, I joined in as a Kris Kringle to keep my spirits up. The first week went by routinely, with a few small clues and gifts. During the second and third weeks, though, I was getting Kris Kringle notes two or three times a day, and the riddles and clues became more elaborate. One had me taking the elevator to the second floor and pulling the stop button to reveal a Bart Simpson keychain tacked to the unfinished wall. While all of this kept my mind occupied, the news from the hospital was not encouraging. On the day of the Christmas party, I couldn't wait to thank that someone for all of the good cheer. What came next is still as vivid in my mind as the day

it happened. When it was my turn to open my gift, I unwrapped a framed original drawing of a Christmas wreath with ornaments. Looking closer, I saw that each ornament was signed by a coworker; they all had become my Kris Kringle!

I could write that I didn't cry that day, but that wouldn't be the truth. I realized that I now had a second family, a family that can keep busy running The Collection with incredibly high standards of professionalism and yet still share in the personal lives of the staff.

The wreath still hangs prominently in my house, and I feel blessed whenever I see it.



Christmas wreath drawn and signed by THNOC's Kris Kringles, 1993

Carol O. Bartels

Director of Technology, Hired 1991

My first years at The Collection were spent working in the manuscripts reading room as a manuscripts assistant, where, besides attending to patrons, one assisted in processing collections. My first weeks were spent learning the holdings and writing “91-2-L” on the George Javier Febres Papers. It was an eye-opening experience to say the least. To fulfill a research request for Canadian history professor Rani-Villem Palo I printed out 22 pounds’ worth of microfilm copies of various New Orleans newspaper articles, and I made fast friends with researchers who made daily visits, such as Reid Mitchell when he was working on *All on a Mardi Gras Day: Episodes in the History of New Orleans Carnival* (95-523-RL) and Anthony A. Fernandez, who would bring us king cakes and candies as he researched materials for his elevation drawing of the cutter *Louisiana* (1993.60).



As manuscripts cataloger from 1993 to 1997 I thoroughly enjoyed reading other people’s letters. Cataloging the Thomas Cripps Papers (MSS 459) was a real treat; the letters from his family in England read like a Charles Dickens novel. Working with the Grima Family Papers (MSS 471) was fascinating,

Carol O. Bartels, 1992



Thomas Cripps wearing Masonic collar
ca. 1865; ambrotype
1993.76.4 a,b

especially the family correspondence and household inventories. Cataloging and processing manuscripts was a joy. The people within the papers became your friends, and when the work came to an end you truly missed them.

In 1997 I left the Williams Research Center for the Systems department. My first task was to interview everyone on staff and ask them what functions they would like to have in a new collections information system. Doing those interviews taught me a great deal about THNOC and its staff. I really got to know everyone. Once the selection was made, I worked as a codeveloper with the staff of MINISIS Inc. on MINT, one of the first integrated museum, library, and archival collections-management systems.

It is amazing that I have worked for The Collection for a quarter of a century, half its life. I have had some wonderful opportunities working here and have met some interesting people from the past as well as the present. The best, however, are the supportive and caring THNOC staff members.

Kathy Slimp

Manager of Administrative Services, Hired 1988

Throughout my 28 years here, I have been fortunate enough to enjoy a variety of responsibilities, titles, and offices as the organization has grown. This is the family you choose, as we have grown up and older together. That sense of family truly characterized our Katrina experience. Members of the staff helped to secure the collections and our buildings prior to the storm, then came in eight days after to move our most important holdings to a safer place in case of fire. The board stepped up and continued to pay the staff until we could get back into the city and resume our work. The board also established a fund to which anyone could contribute, and it was divided among the staff members who had lost everything. It has been a pleasure to work with such intelligent, interesting, enlightened colleagues. I plan to leave here in a pine box.



Kathy Slimp, 1988



Mark Cave

Senior Curator / Oral Historian, Hired 1993

One of my first friends at The Collection was Libby Nevinger. We started the same day. Libby worked in our photography department, and I worked in the old manuscripts reading room. On the one-year anniversary of our employment, the staff threw Libby and me, along with Marie Louise Martin, who had started a few weeks earlier, a party to celebrate being at The Collection for an entire year. We had cake and ice cream and were congratulated by just about everyone on staff. Then we were each handed a balloon. I remember standing there with my balloon, thinking, “This is a really strange but wonderful place.” The institution was so familial back then, like going to Sunday dinner at grandma’s house. We are much larger and more professional today, engaged in really important and fulfilling work. Libby is, sadly, gone. But The Collection has given me many wonderful friendships, and I’m still here—eating cake.

Libby Nevinger and Mark Cave, 1994

Mary M. Garsaud

Exhibitions Editor, Hired 1998

I’ve worn a variety of hats in the publications and marketing departments during my tenure at The Collection—publications assistant, *Quarterly* editor, marketing manager, exhibitions editor—and many projects, events, and people have shaped both my professional and personal lives throughout my career. One of my favorite writing assignments for the *Quarterly* was covering the archeological dig at 535–37 Conti Street (now the WRC Annex) in spring 2005. Stories of everyday life from the past have enticed me since I was



young. Reporting the excavation’s discoveries—rouge pots and liquor bottles from a hotel known as the Rising Sun; shards of French ceramics from the early colonial period; and prehistoric, shell-tempered pottery—awoke in me that early excitement about history all over again.

Items found in Conti Street archaeological dig, 2005



Mary M. Garsaud, 1998



Staffers show their THNOC spirit with then-director Stanton “Buddy” Frazar (fourth from right) in 1976.



ON THE JOB

Michelle Gaynor

POSITION: Retail operations manager, on staff since 2006

ASSIGNMENT: Oversee the Michael P. Smith booth at Jazz Fest

Serving as an ambassador for THNOC and its Michael P. Smith Collection at the New Orleans Jazz and Heritage Festival has been the highlight of my spring ever since I was lucky enough to garner our first invitation in 2014. Since then, we have represented Smith (1937–2008), who photographed Jazz Fest concerts and New Orleans culture for decades, by displaying and selling reproductions of his archival works at the festival. Our booth continues Smith’s tradition of selling at Jazz Fest, something many longtime festival goers remember and appreciate. Smith’s work actually introduces itself: you don’t have to be a music expert or a local to feel the emotion and spirit in, say, his portrait of Danny Barker and the Onward Brass Band leading a second line through the festival. Every year, when we submit our application for a booth at Jazz Fest, I feel honored to be able to say that THNOC, as caretaker of the archive, is committed to increasing the images’ audience and keeping Smith’s legacy alive. This commitment makes the months-long preparation and whirlwind execution truly rewarding.

As manager of The Shop at The Collection, I meet a wide range of visitors as they pass through the French Quarter, but there are special bonds you make with people at the festival. I remember the nice Alabama family who helped when they saw us struggling to hold down tent flaps and photographs in the wind and rain last spring. The energy and camaraderie at Jazz Fest are incredible, and even the challenges make you feel more alive and connected—as long as you’re wearing the right shoes: tennis shoes on dry days, chukkas or barn boots on rainy days. (I am *not* going in a Portalet in flip-flops.) Dust can be almost as bad as the rain: at the end of a dry day, I leave with grass burrs stuck all over myself and everything else.



Since 2014 The Collection has represented the archive of photographer Michael P. Smith at the New Orleans Jazz and Heritage Festival.

Smith’s images are well known, so many people seek out our tent; to catch their eyes and interest passers-by, I blow up several photos for display. My favorite part of the festival is talking and laughing with the Jazz Fest alums who recognize themselves or family and friends among the audiences in the photos. Remarkably, this happens several times a day. The pictures of Irma Thomas and Lightnin’ Hopkins, taken in the 1970s, tend to get the most self-recognition, which leads to lots of jokes and stories. I also display some larger-than-life-size images, since people like to be photographed in front of them—the portrait of James Booker with a Schlitz beer can is popular—and in the evenings I love to browse through Instagram and Facebook to see all the selfies taken at our booth.

Jazz Fest days start early for vendors. Every morning, Arlo Guthrie’s “City of New Orleans” is played over the PA before the gates open, which feels like a personal

welcome—it's one of my favorite moments in the whole festival. Mornings are peaceful, especially when there's still a little mist over the fairgrounds, and there are always a few sneak peeks of the day to come: last spring we listened to Tony Bennett and Lady Gaga's sound check as we prepared our booth. The Louisiana Folklife Village, where we set up, is like a family, and last year Curtis Hendon, of the United Houma Nation, brought us delicious corn maque choux and fry bread for breakfast.

All vendors are loaned tents and flaps, but everything else is up to us: I designed and built from scratch the display panels, and we also bring our own tables and tablecloths in addition to the 1,500 prints, made from 25 to 30 of Smith's images. Choosing which images to reproduce is a little like curating a photography exhibition. The selection is different every year, though we'll always feature some of Smith's most popular subjects: Professor Longhair, Allen Toussaint, Harry Connick Jr., Trombone Shorty as a kid with Bo Diddley, and others. The festival is huge but feels intimate: we meet people from all over the world, listen to music from nearby stages while we work, and indulge our addiction to fried green tomatoes. I have terrific and hardworking colleagues who help every step of the way, not only with the booth but also by holding down the fort at The Shop back in the Quarter, where a bare-bones staff cheerfully assists the influx of tourists during the festival.

At the end of the day, we carefully tidy up and inventory everything before heading home. Then I go to bed, exhausted, and get ready to do it all again the next day.

—MICHELLE GAYNOR



Danny Barker and the Onward Brass Band

1974

photograph by Michael P. Smith © The Historic New Orleans Collection, 2007.0103.3.56



Michelle Gaynor and Amanda McFillen, assistant director of museum programs, pose with Curtis Hendon of the United Houma Nation at the 2015 New Orleans Jazz and Heritage Festival.

STAFF NEWS

New Staff

Jenifer Biniek, sales assistant. Alvin Lee, maintenance associate. Eli A. Haddow, marketing assistant. Barry Cazoubon, Katrina Kiapos, Michael Mae, Lillie Martin, Treina Muse, Erin Royal, volunteers.

Publications

Pamela D. Arceneaux wrote an article, "A Unique Collaboration of Poem, Illustration, and Bookbinding: The Fever Dream," for the fall 2015 issue of the journal *Manuscripts*.

Honors

Collections Processor Susan Eberle received a graduate certificate in museum collections management and care from George Washington University.

Become a Member

BENEFITS OF MEMBERSHIP

All members of The Collection enjoy the following benefits for one full year:

- complimentary admission to all permanent tours and rotating exhibitions
- special invitations to events, trips, receptions, and exhibition previews
- complimentary admission to the Concerts in the Courtyard series
- a 10 percent discount at The Shop
- a subscription to *The Historic New Orleans Collection Quarterly*

HOW TO JOIN

Visit www.hnoc.org and click the **Support Us** link or complete and return the enclosed envelope.

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- private, guided tours (by appointment)
- free admission to all evening lectures
- invitation to annual gala

Bienville Circle \$5,000

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)
- free admission to all evening lectures
- invitation to annual gala
- lunch with the executive director



A



B



C



D



F

ON THE SCENE

Architectural Integrity

The 21st annual Williams Research Center Symposium presented “Perspectives on New Orleans Architecture: Past, Present, Future.” Focusing on the rich mosaic of trends, cultural forces, and design genius that make up New Orleans architectural history, this year’s symposium attracted a capacity crowd.

A. Architectural historian and keynote presenter Gregory Free

B. William Borah (speaker), Julie Jardine, Drew Jardine, and Sandra Stokes

C. Ron and Anne Pincus with Daniel and Klara Hammer

D. Shelby Russ, Sara Weinkauff, John Klingman (speaker), and Steve Dumez

E. Lolis Eric Elie (speaker), Amanda McFillen, and Tara Dudley (speaker)

F. Priscilla Lawrence, Hilton S. Bell, and Claudia Kelleher

G. Sally Reeves, Jay Dearborn Edwards (speaker), and Susie Hoskins



E



G

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October–December 2015

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ACQUISITIONS

RELATED HOLDINGS

Bois Ayac, ou bois puant

(Ayac tree, or sinking wood tree)
by Antoine-Simon Le Page du Pratz
engraving from vol. 2 of *Histoire de la Louisiane* . . .

Paris: De Bure, l'aîné, 1758
bequest of General L. Kemper Williams,
73-16-L



Flore pittoresque et médicale des Antilles . . .

by M. E. and J. T. Descourtilz
Paris: Chez l'éditeur, 1833
2014.0252



Manuel de botanique, à l'usage des amateurs et des voyageurs . . .

by F. Lebreton
Paris: Chez Warée, et Denisot, an VI [1798]
gift of Gilles-Antoine Langlois, 2013.0235



The Botanical Register, vols. 13–19
London: J. Ridgway, 1827–34
gift of Mark P. Dauer, 2009.0369

ACQUISITION SPOTLIGHT

Firewheels of Watercolor



Gaillardia pulchella Watercolor 2015.0383

Eighteenth-century Louisiana was part of a global network in which French botanists, colonists, and other correspondents around the world exchanged seeds, cuttings, grafts, transplants, and native recipes. These plants were grown in French and Louisiana gardens to develop food sources and other cash crops, garden ornamentals, and medicine, as well as to promote scientific research. Medicinal plants, for instance, were grown in the royal gardens in France,

as well as in the Royal Hospital's kitchen garden in New Orleans. During this time of teeming scientific activity in the later years of the Enlightenment, a new species of flowering plant was discovered in Louisiana.

The Collection recently acquired a 1789 watercolor of *Gaillardia pulchella*, a member of the aster family commonly known as firewheel because of the orange, red, and yellow hues of its round blossoms. Still found in Louisiana, it is sometimes called Indian blanket because its vibrant flowers seem to carpet fields for miles during its peak flowering season. The illustration was

completed three years after the flower was reported in *Mémoires de l'Académie des Sciences* (1786), by Auguste-Denis Fougeroux de Bondaroy (1732–1789), a botanist and member of France's national science academy. "The plant I'm going to describe is indigenous to Louisiana. . . . It deserves, because of the beautiful shape of its flower, the mixture and liveliness of its deep colors, to be recognized and cultivated. This annual grows easily in our [France's] climate."

In his report, Fougeroux de Bondaroy attributes French discovery of the plant to the Count d'Essales, Knight of St. Louis, "who brought back its seeds from Louisiana." The name *Gaillardia pulchella* honors Gaillard de Charentonneau, a French magistrate and amateur botanist who grew many species of plants from the colonies in his garden. Fougeroux de Bondaroy was a nephew of Henri-Louis Duhamel du Monceau, a physician, engineer, and published botanist. As president of the Académie des Sciences, Duhamel learned of many botanical discoveries and new methods of plant cultivation. As they worked together to gather information from around the world, Duhamel and Fougeroux de Bondaroy circulated seeds and plant samples to gardeners and members of the academy. They employed artists to depict plants grown in France from these seeds. Fougeroux de Bondaroy was also a sketch artist, but it is unclear who did the illustration of *Gaillardia pulchella*. This remarkable acquisition is now on view in the exhibition *Awash with Color: Seldom-Seen Watercolor Paintings by Louisiana Artists, 1789–1989*. —MACLYN LE BOURGEOIS HICKEY

RECENT ADDITIONS

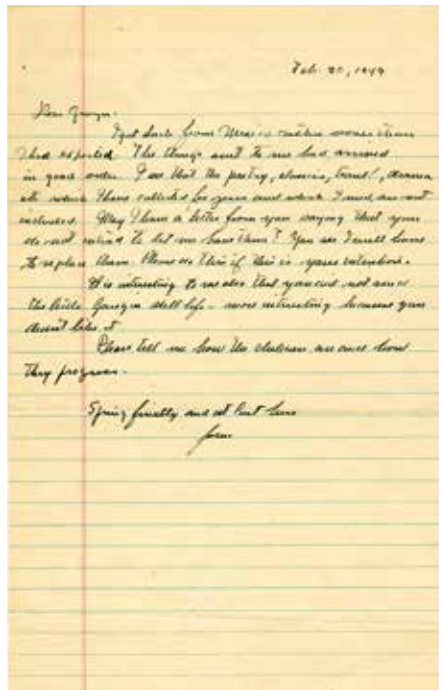
Flag Designs, Faux Femmes, and Steinbeck's Second Divorce

John Steinbeck Letter and Photograph
2015.0056

John Steinbeck, one of the most influential American authors of the 20th century, has an interesting connection to New Orleans. THNOC recently acquired a letter written by Steinbeck to his second wife, Gwyndolyn Conger, along with a photograph taken at their 1943 wedding in the French Quarter. They were married in the Madison Street courtyard of famed New Orleans journalist and author Lyle Saxon, whom Steinbeck had befriended the previous year on a trip to New Orleans. The wedding was reportedly a raucous affair, marked by an abundance of drink and rowdy dancing. Gwyn did not approve of such behavior, an incompatibility that perhaps foreshadowed the couple's divorce five years later. The letter, dated February 20, 1949, was written

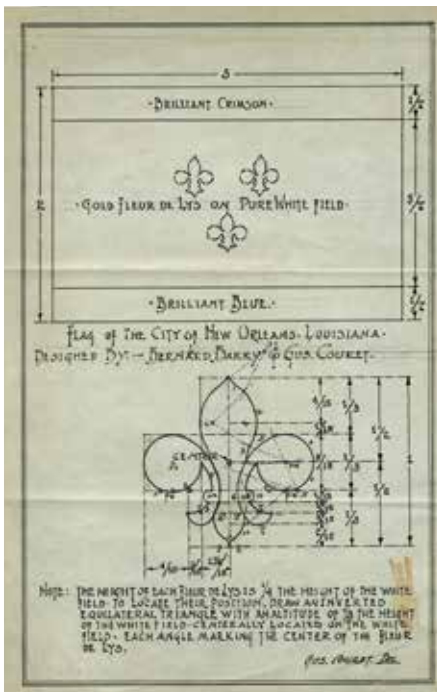


after the divorce and contains Steinbeck's request that Gwyn send him his personal library. He also inquires about a small Gauguin still life that, evidently, she had chosen to keep, despite not caring for it during their marriage. Finally, he asks about their two sons, Thomas and John Jr., before "signing finally and for the last time." Steinbeck would not travel to New Orleans again until much later in life, while writing *Travels with Charley*, a memoir of a cross-country trip he took with his dog in 1960. —MATT FARAH



Couret Family Papers
2015.0339

The City of New Orleans adopted its official flag in January 1918, having selected its design from nearly 400 ideas submitted to the Citizen's Flag Committee in preparation for the city's bicentennial celebration. The red, white, and blue flag emblazoned with gold fleurs-de-lis combined one proposal's suggested color scheme with decorative elements from another. The patriotic color



scheme was suggested by Bernard Barry, then employed as an engraver at jewelers A. B. Griswold and Co., and the fleur-de-lis idea was attributed to Gustave “Gus” Couret, a draftsman with the Diboll, Owen, and Goldstein architectural firm. Barry and Couret were honored as co-designers of the flag, which remains the city’s official banner. Each man received a gold medal for his achievement.

The Couret Family Papers, a gift of W. H. Couret III, document the lives and artistic achievements of Gus Couret (1883–1972) and his brother, William Henry Couret (1885–1967). Highlights include two of Gus Couret’s original flag designs, a copy of the February 9, 1918, program for the “Raising of the Official Flag,” and newspaper clippings documenting public reaction to the design.

William Henry Couret, a member of the Cotton Exchange, was highly committed to the arts. Couret was especially devoted to the French Opera House and produced opera translations for his grandson. The Couret Family Papers include his translated librettos of *La Bohème*, *Rigoletto*, and *Tosca* and complement existing THNOC holdings such as the William Henry Couret Music Collection (76-130-L) and the Couret French Opera Collection (2000-81-L). —M. L. EICHHORN

Club My-O-My Pamphlet

2015.0049

Post-Prohibition nightlife in New Orleans was awash in clubs, legal alcohol, and live entertainment that ran the gamut from female burlesque dancers to bawdy female impersonators. For more than two decades, Club My-O-My, located in East End on a pier overlooking Lake Pontchartrain, was a popular destination, internationally famous for its “beautiful boys in women’s attire.”

The club began in 1933 as the Wonder Bar, at 125 Decatur Street. In 1936, after the City of New Orleans declared the club a moral menace—per a municipal ordinance that made it illegal for a person to wear clothing associated with the opposite sex in public, except on Fat Tuesday—owner Emile Morlet relocated the bar to the East End property, in Jefferson Parish. It was

renamed the Wonder Club and remained as such until it became Club My-O-My in the late 1940s. The club, which catered to a white audience, both hetero- and homosexual, was a frequent stop for tourists who wanted to witness the risqué performances firsthand.

Unable to advertise in traditional media outlets, the club relied primarily on programs, flyers, postcards, and word of mouth. One promotional brochure from the 1950s, recently acquired by The Collection, showcases the club and its entertainers. Advertising Club My-O-My as “New Orleans’ Claim to the Unusual in Night Club Fame,” the four-sided, black-and-white pamphlet features portrait photographs of the headlining performers in costume and the club’s weekly operating hours. Displayed on the front is Mr. Jimmy Callaway, master of ceremonies,



ACQUISITIONS

and presented prominently on back is “The Male Sophie Tucker,” Mr. Rikki Paige. Other featured entertainers include Mr. Carmen Novarro, “Exotic Dancer”; Mr. Dale Leslie, “The Most Beautiful Boy in the World”; and Mr. Poppy Lane, “Hilarious Sophistication.” —HEATHER GREEN

Dernières découvertes dans l'Amérique . . . 2015.0289

Although born in Italy, the explorer Henri de Tonti, often spelled “Tonty” (ca. 1650–1704), spent his childhood in Paris and as a young man joined the French military, serving both as a cadet in the army and as a midshipman in naval campaigns at Toulon and Marseilles. About 1677, his right hand was mutilated in a grenade explosion; thereafter he wore an iron prosthetic covered by a glove, earning him the nickname Bras de Fer, or “Iron Hand.” Tonti joined explorer and fur trader René Robert Cavalier, sieur de La Salle (1643–1687), on La Salle’s second mission to Canada in 1678, becoming his loyal lieutenant. Tonti accompanied La Salle on his voyage down the Mississippi River in 1682, during which La Salle claimed all land drained by the river for France, naming the territory Louisiana.

In 1697, Tonti’s lengthy report of his experiences in New France with La Salle (previously submitted to the French minister of the navy, Louis, comte de

Pontchartrain) was published in Paris under the title *Dernières découvertes dans l'Amérique septentrionale de M. de la Salle; Mises au jour par M. le Chevalier Tonti, gouverneur du Fort Saint Louis, aux Isliinois*. At the time, Tonti protested that the work was not his, but it has been shown that the publication draws extensively on his letters, notes, and reports. This recently acquired book is considered to be the most accurate account of La Salle’s mission to locate the mouth of the Mississippi, his early colonization attempts in the Texas area, and the murder of La Salle by demoralized conspirators among his men. Tonti’s observations and impressions of the native peoples are an important feature.

The first edition of *Dernières découvertes* contained references to pearl fishing in the Gulf of Mexico, and the French government—not wishing this information to become widely known—suppressed this version, replacing it with a second edition lacking these references to the possibly lucrative resource. THNOC’s recently acquired volume is this second edition, but this unique copy contains both the original suppressed pages, referred to in the rare-book trade as a *cancelland*, as well as the pages that were tipped in to replace them, called a *cancel*. The library also has a later New York edition, *An Account of Monsieur de La Salle’s Last Expedition. . .* (77-2751-RL), reprinted in 1814 from the London edition of 1698. —PAMELA D. ARCENEUX

The Historic New Orleans Collection Quarterly

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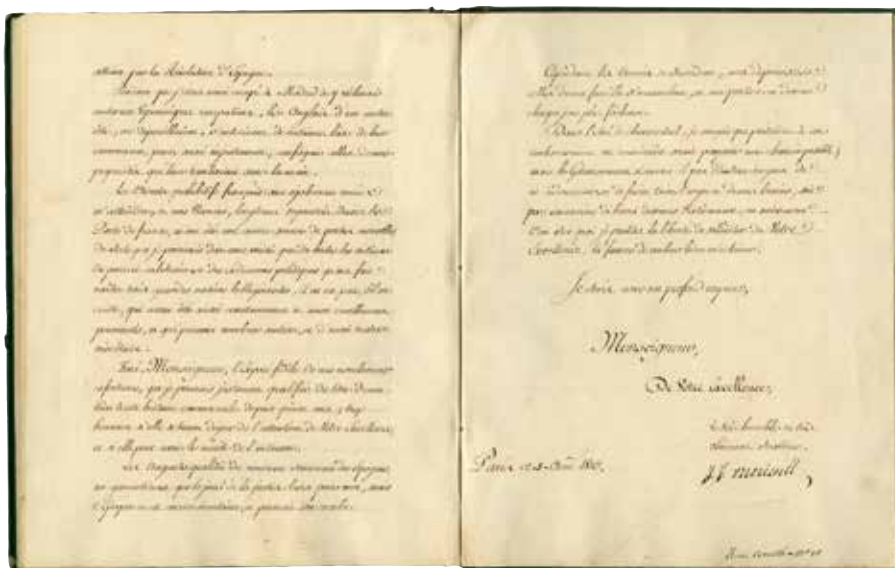
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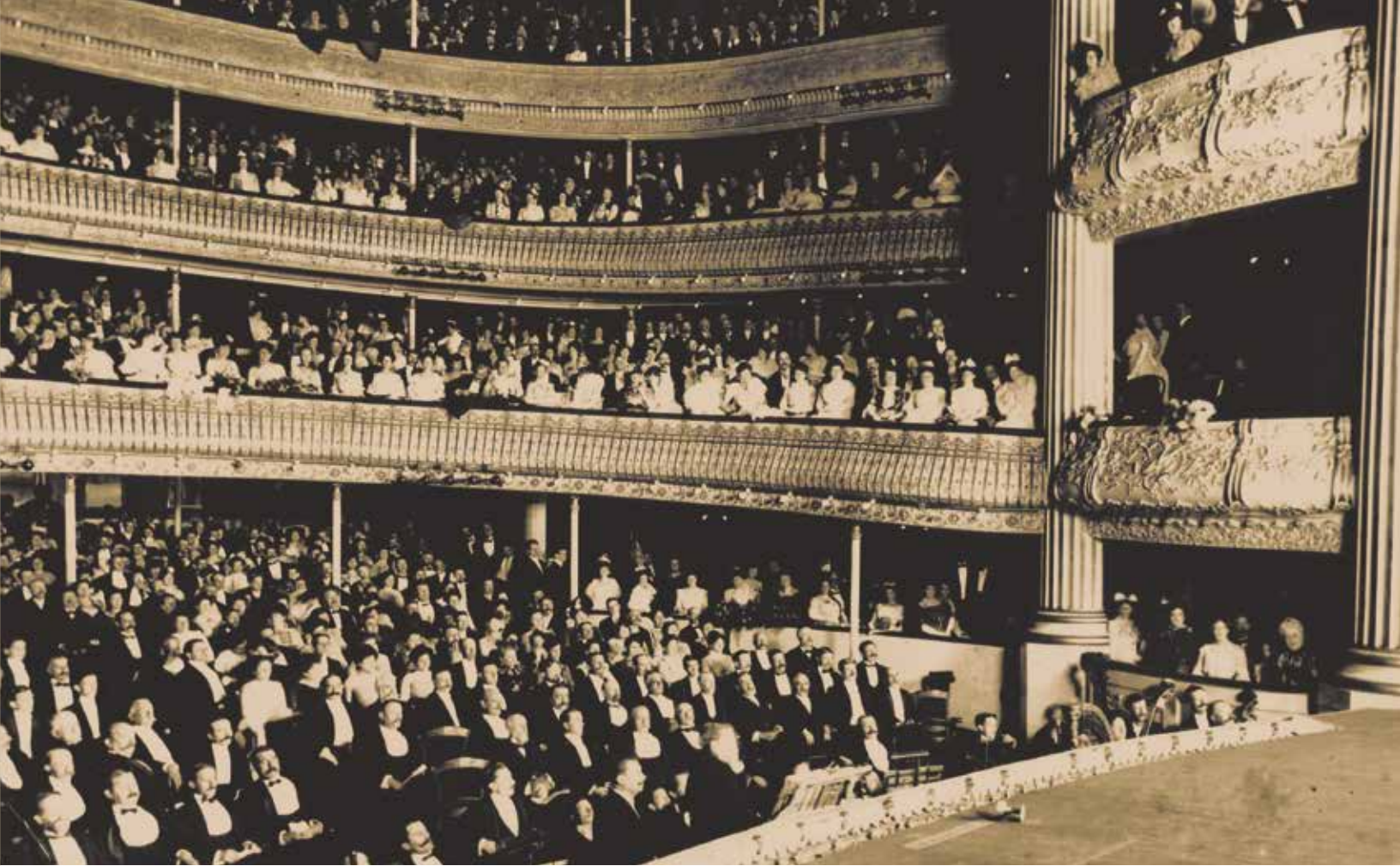
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FROM THE SHOP

Art of the Great War

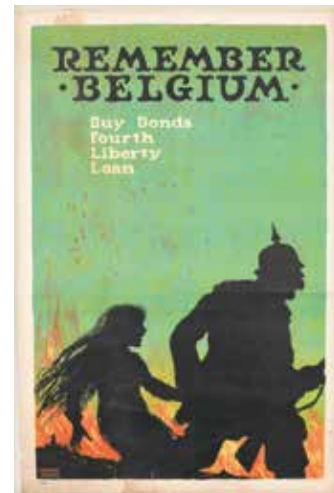
The Shop is now offering prints of original World War I posters through RequestAPrint.com. These beautifully illustrated advertisements for war bonds, featured in The Collection's outgoing exhibition *At Home and at War: New Orleans, 1914–1919*, capture the urgency and patriotism of the American home front. Prints start at \$95 and are available for framing at an extra charge.



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