

The Historic New Orleans Collection Quarterly

VOLUME XXXII
NUMBER 3

SUMMER 2015



HENRY HOWARD: Architect of an Era

EVENT CALENDAR

PROFESSIONAL DEVELOPMENT FOR EDUCATORS

Educators are invited to participate in this two-day workshop, a collaboration between the New Orleans Museum of Art and The Collection. Informed by the exhibitions *Purchased Lives: New Orleans and the Domestic Slave Trade, 1808–1865*, at THNOC, and *Louisiana Parlor: Antebellum Taste and Context*, at NOMA, the workshop will examine personal relationships and economic conditions in 19th-century Louisiana. Lesson plans, exhibition tours, and lunch are provided.

Monday and Tuesday, June 22 and 23, 9 a.m.–3 p.m.

June 22 at NOMA, 1 Collins Diboll Circle; June 23 at THNOC, 533 Royal Street
Free; registration required

Seating is limited. To register, please contact Curator of Education Daphne L. Derven at daphned@hnoc.org or (504) 598-7154.

CULINARY PANEL DISCUSSION

Representatives from farmers markets across greater New Orleans will convene for “Marketing New Orleans: 300 Years of Making Groceries in the Crescent City,” the latest in THNOC’s ongoing series of culinary lectures and symposia.

Sunday, June 28, 11:30 a.m.–1 p.m.

Williams Research Center, 410 Chartres Street
Free

FRANCISCO BOULIGNY LECTURE

For The Collection’s annual lecture honoring Louisiana’s Spanish colonial heritage, Guadalupe Fernández Morente, director of culture and history for the Nao Victoria Foundation, based in Seville, Spain, will discuss recent developments in access to 18th-century Louisiana materials.

Thursday, July 9, 6–8 p.m.

Williams Research Center, 410 Chartres Street
Free; registration required

Seating is limited. To register, please call (504) 523-4662 or email wrc@hnoc.org.

THE KATRINA DECADE RELEASE PARTY

Join author and photographer David G. Spielman and The Collection in celebrating the launch of the new book *The Katrina Decade: Images of an Altered City*. Spielman will speak about the artistic process behind his images of post-Katrina New Orleans.

Wednesday, July 15, 6–8 p.m.

533 Royal Street
Free



2015 NEW ORLEANS ANTIQUES FORUM

For a complete schedule of events, please see the related story on page 13.

Thursday–Sunday, July 30–August 2

Visit www.hnoc.org/antiques.htm for information and updates as they develop.

WILLIAMS LECTURE: MODERN LIVING

Lydia Blackmore, curator of decorative arts, will present the latest in her series of talks about the collecting habits of General L. Kemper and Leila Williams. This installment will explore the modern design aspects of the Williamses’ historic French Quarter home.

Saturday, August 22, 2015, 10 a.m.

533 Royal Street

Free; open to THNOC members only

Registration is required. Please call (504) 598-7171.

EXHIBITIONS & TOURS

CURRENT

Purchased Lives: New Orleans and the Domestic Slave Trade, 1808–1865

Through July 18, 2015

Williams Research Center, 410 Chartres Street
Free

Visions of a City: Printed Views of 19th-Century New Orleans

Through August 15, 2015

Laura Simon Nelson Galleries for Louisiana Art, 400 Chartres Street
Free

From Winnfield to Washington: The Life and Career of Huey P. Long

Through September 20, 2015

Williams Gallery, 533 Royal Street
Free

PERMANENT

Louisiana History Galleries

533 Royal Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

Free

**The Williams Residence Tour
THNOC Architectural Tour**

533 Royal Street

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

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

\$5 per person

Groups of eight or more should call

(504) 598-7145 for reservations or visit www.hnoc.org.

UPCOMING

It’s Only Natural: Flora and Fauna in Louisiana Decorative Arts

July 29–November 28, 2015

Boyd Cruise Gallery, 410 Chartres Street

Free

The Katrina Decade: Images of an Altered City

August 22, 2015–January 9, 2016

Laura Simon Nelson Galleries for Louisiana Art, 400 Chartres Street

Free

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 for Louisiana Art

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.



ON THE COVER:

Madewood Plantation

photograph

by Robert S. Brantley and Jan White Brantley



FROM THE DIRECTOR

New Orleans and the Gulf South are known for their natural beauty: magnificent live oaks, fragrant jasmine, and elegant egrets in the swamplands are all part of the region's charm. However, the area is no stranger to natural disaster, either. The Mississippi River, with its powerful currents, and the annual hurricane season remind us of nature's frightening potential for destruction.

As we look toward the 10th anniversary of Hurricane Katrina this summer, The Historic New Orleans Collection celebrates the publication of a new book, by photographer David G. Spielman, that examines the lasting effects of the storm on our city. Creeping vines overtake houses and foundations crack from the subsidence of the earth, but all is not lost to nature. In neighborhoods that suffered some of the worst flooding, children play in the streets and businesses reopen. Life goes on.

The natural world can produce tragedies such as Katrina, but it also yields great beauty, as explored in the upcoming exhibition *It's Only Natural: Flora and Fauna in Louisiana Decorative Arts*. This celebration of the earth's boundless gifts and impact on decorative arts is also the theme of the 2015 New Orleans Antiques Forum. I hope you'll join us for four days of exciting talks and activities with antiques experts from around the country.

As with all organizations, the heart and soul of The Collection is our staff. We mourn the loss of our colleague Lissa Capo, who passed away in April. Lissa's contagious enthusiasm for her work inspired all of us. Smart and accomplished, she was a valued part of our team who will be sorely missed. —PRISCILLA LAWRENCE

CONTENTS

BOOKS / 2

A new monograph on architect Henry Howard was decades in the making.

Ten years after Hurricane Katrina, a photographer surveys the city.

ON VIEW / 8

A new exhibition studies New Orleans as seen in 19th-century prints.

The natural and material worlds converge in a new exhibition of decorative arts.

Off-Site: *Creole World* hits the road.

EVENTS / 13

The 2015 New Orleans Antiques Forum celebrates the inspiration of nature.

COMMUNITY / 14

On the Job

Staff News

Become a Member

On the Scene

In Memoriam

Focus on Philanthropy

Donors

ACQUISITIONS / 22

Acquisition Spotlight: A rare panorama captures an 18th-century sugar plantation.

Recent Additions

View through parlor doors, Walter
Grinnan Robinson house
photograph
by Robert S. Brantley and Jan White
Brantley



Architect of an Era

THNOC is proud to present *Henry Howard: Louisiana's Architect*, a monograph examining the monumental influence of a true southern original.

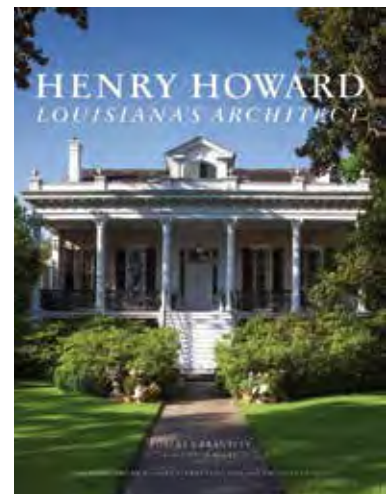
In 1976 Robert S. Brantley stood among the ruins of Windsor Plantation, near Port Gibson, Mississippi. Impressed by the scale of the building—erected in 1859 for cotton planter Smith Coffee Daniell II and reduced to an austere but imposing colonnade by an 1890 fire—Brantley wondered aloud who had designed such a marvel. Like many other plantation houses, Windsor had been attributed to its builder—in this case, David Shroder. Brantley started researching the history of Windsor and came to believe instead that it was designed by Irish-born architect Henry Howard, a versatile, prolific talent well regarded in his time, since relegated to the fringes of design history. Brantley's visit to Windsor marked the commencement of a decades-long quest to bring the near-forgotten architect's name back into lights—and those efforts come to fruition this summer, with THNOC's official launch of the 352-page monograph *Henry Howard: Louisiana's Architect*.

Though two of Howard's near-contemporaries, New Orleans architects James Gallier and James Dakin, have been lauded in various publications, Howard's contribution to southern architecture has never been extensively explored until now. As *Henry Howard* reveals, Howard's hand shaped the urban fabric of New Orleans, in terms of style as well as sheer volume. Anyone familiar with the city will recognize structures in these pages, from humble, beautifully proportioned shotgun houses to grand mansions studding the Garden District to commercial buildings that now house treasured restaurants. Howard designed the iconic Pontalba buildings, which flank Jackson Square, and the Garden District residence known as the Cornstalk Fence House, originally built for Robert H. Short. Beyond New Orleans, Howard's impact on the region is also impressive: though not all still stand, his churches, courthouses, and plantation houses—Madewood, Nottoway, and Belle Grove among them—dotted the landscape of Louisiana and Mississippi.



Ruins of Windsor Plantation

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



NEW FROM THNOC

Henry Howard: Louisiana's Architect

by Robert S. Brantley with Victor McGee;
photographs by Robert S. Brantley and Jan
White Brantley

The Historic New Orleans Collection and
Princeton Architectural Press, 2015

\$60, hardcover, 8.9 × 12 inches, 352 pages,
330 color images

ISBN: 978-1-61689-278-4

Now available at The Shop at The Collection,
www.hnoc.org/shop, and local booksellers



A. Henry Howard

1856; ambrotype
2005.0069.23

B. Crescent Billiard Hall

between 1921 and 1925; photograph
by Charles L. Franck
The Charles L. Franck Studio Collection,
1979.325.129

C. Upper Pontalba buildings

photograph
by Robert S. Brantley and Jan White
Brantley

D. Colonnade, Robert A. Grinnan house

photograph
by Robert S. Brantley and Jan White
Brantley

E. Robert H. Short house

photograph
by Robert S. Brantley and Jan White
Brantley

F. John Hall's row

photograph
by Robert S. Brantley and Jan White
Brantley

A

As Brantley's research revealed, Howard was not only a leading architect of his time; he also helped shape the role of architect as we understand it today. Brantley met Victor McGee, a descendant of Howard, in 1977, and the two set out to find any trace of Howard's handiwork in the historical record. Brantley spent months in the Orleans Parish notarial archives paging through building contracts and looking for Howard's name, with limited success. In the mid-19th century, most contracts for new buildings were signed between the client and the builder, who, typically, also designed the structure. Howard, however, had a different business model. With a few exceptions, he did not build the structures he designed; instead, a client purchased the plans and specifications from him, then hired a contractor to erect the building. As a result, Howard's name appears far less frequently in the paper record of the city's built history than those of his contemporaries.

Frustrated by the lack of concrete evidence in these contracts, Brantley began to explore other methods of attribution, such as handwriting. He was able to match the handwriting in original copies of building specifications filed at the notarial archives with documents known to be in Howard's hand, securing the architect's authorship of many buildings that had been attributed to others.

Drawings by Howard, which might also have proven his authorship of certain buildings, are scarce. Brantley has found indication that Howard sold the paper record of his entire body of work—nearly 600 drawings, plans, and specifications—in November 1881 to the New Orleans-based Reynolds Iron Works. Attempting to recover this essential link in Howard scholarship, Brantley examined the successions of the Reynolds family and traced mention of the papers as far as the early 1900s but was unable to locate the current steward, if one even exists. He hopes that the publication of this book will cause the drawings to emerge from a personal collection.

As a photographer, Brantley has always been fascinated by architecture. "When I first got a professional camera, the first thing I pointed it at was a building," he said. Brantley and his late wife, Jan White Brantley, who served as director of The Historic New Orleans Collection's photography department for 25 years, spent decades photographing Howard's buildings throughout the South and as far away as Howard's hometown in Ireland. Their full-color images form the backbone of this exhaustive record of the architect's work.

For the first time, all of Howard's known buildings—urban and rural, commercial and residential—are compiled and described in one book, illustrated with the Brantleys' contemporary color photographs, as well as a wealth of archival photographs, drawings, and engravings selected from over 30 private and public collections. A comprehensive catalog lists the specifics of each structure's origin and features, making the book an important resource for design professionals and historians. With the release of *Henry Howard: Louisiana's Architect*, which will be accompanied by an exhibition in the fall, Brantley and The Collection are thrilled to help cement Henry Howard's place in Louisiana's architectural history. —DOROTHY BALL



B



C



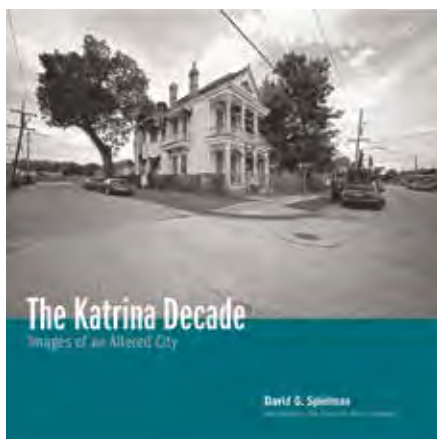
F



E



D



NEW FROM THNOC

**The Katrina Decade:
Images of an Altered City**

by David G. Spielman, photographer, with essays by Jack Davis and John H. Lawrence

The Historic New Orleans Collection, 2015

\$39.95, hardcover, 9 x 9 inches, 168 pages, 138 black-and-white images

ISBN: 978-0-917860-68-3

Available in July at The Shop at The Collection, www.hnoc.org/shop, and local booksellers

Ten Years

In *The Katrina Decade*, photographer David G. Spielman captures quotidian corners of the post-Katrina world.

As New Orleans prepares for the 10th anniversary of Hurricane Katrina and the levee breaches, THNOC and the photographer David G. Spielman offer a counterpoint to the kind of disaster–renewal iconography that has come to represent the storm in mass media. Instead of depicting abject devastation and heartwarming rebirth, *The Katrina Decade: Images of an Altered City* captures the quiet remnants of Katrina’s wake. Houses and buildings linger under invasive vines and settling soil, inviting readers to meditate on the lives of former occupants—where are they now, and will they return?—and the complicated nature of rebuilding and revival. Featuring 138 black-and-white images taken throughout the city, *The Katrina Decade* represents the struggle of all New Orleans neighborhoods and residents to reclaim their right to thrive.

The July launch of the book precedes an exhibition of the same name, to open August 22 at THNOC’s Laura Simon Nelson Galleries for Louisiana Art. In a recent conversation with *THNOC Quarterly*, Spielman discussed the artistic process behind the book.

—MOLLY REID

How did the idea for the book take shape over the years?

My first book, *Katrinaville Chronicles* [*Images and Observations from a New Orleans Photographer*], came about because I stayed through the storm. I didn’t have an assignment or anything, but it became apparent that I needed to document what happened to our city. I’m not a hard-news photographer; I don’t shoot floating, bloating bodies. What I wanted to capture was a real awareness of how fragile everything was.

The book came out, and the news media [covering the storm] sort of faded. I realized that in our instantaneous world, you never really get to look at the long-haul process of rebuilding. I wanted to approach something on a long-term basis.



How did you go about capturing that gradual, citywide process of rebuilding?

My favorite photographers have been Dorothea Lange, Walker Evans, Gordon Parks, and Margaret Bourke-White, almost all of them involved in the Works Progress Administration. They were basically documenting the people who were so impacted by the Depression and Dust Bowl—a huge percentage of the population. It wasn't just the poor; it was farmers and businesspeople.

Floodwaters are an equal-opportunity destroyer, and 80 percent of the city was flooded. My goal as a photographer . . . is to render the best possible image I can, leaving my biases out of it.

How did you choose your subjects?

I spent a lot of time driving around the city. I photographed really anything that I thought was interesting. The first couple, three, or four years, I was watching people recover. This isn't the book on recovery, though; this is the decade of it all. A lot of the structures [featured in the book] are things that are not coming back. They are becoming victims of the elements, the vines and trees that are growing up through the properties, the scavengers and vandals that have gone in and removed the bricks or the ironwork or the cypress wood. It's the remnants of Katrina. Sadly, many of these buildings are becoming lost.

So does the book come from a preservationist perspective?

It comes from the love and adoration that I have for this city. I've been here for over 40 years. It's a terrible cliché, but [the book] is really a reality check. Everybody assumes that if it isn't in the news anymore, it must be fixed. But something this catastrophic, it's a very slow-going, block-by-block process. And sadly, a lot of the people were displaced. They haven't come back, and that's our loss.



A. Central City
2013; photograph
by David G. Spielman

B. Charity Hospital
2014; photograph
by David G. Spielman

C. Press Park
2014; photograph
by David G. Spielman

D. Central City
2014; photograph
by David G. Spielman

E. Central City
2013; photograph
by David G. Spielman

All images © David G. Spielman



Crescent Cityscapes

The Laura Simon Nelson Galleries showcase the role of printmaking in bringing New Orleans to the world.

EXHIBITION

Visions of a City: Printed Views of 19th-Century New Orleans

Through August 15, 2015

Laura Simon Nelson Galleries for Louisiana Art, 400 Chartres Street

Free

The image of New Orleans as a complicated network of streets clustered into the Mississippi River's crescent is well established today, often appearing in logos and other insignia of local pride, but such place-based branding was a rarity until somewhat recently. Before the advent of mass-media photography, the geological basis of the nickname "Crescent City" could only be seen in illustrations and maps. *Visions of a City: Views of 19th-Century New Orleans*, a new exhibition, highlights these early cityscapes and their role in bringing New Orleans to the rest of the country.

"People were interested in what major cities in the United States looked like, so during the mid-19th century, especially, there was a profusion of urban views, so that people could see what Chicago or Boston, New York or New Orleans looked like," said the show's curator, Director of Museum Programs John H. Lawrence.

Typically produced as engravings or lithographs, which could be colored by hand or imbued with color at the time of printing, these images were available for sale through subscription, published advertisements, or in retail settings like bookstores and stationers. As Lawrence explained, "Photography was in widespread use by the 1840s, but it was not disseminated yet in the way it is today. Photographs that could be reproduced economically and faithfully in print did not start to become commonplace until the turn of the century."

Some of the images in *Visions of a City* are bird's-eye views—and not entirely faithful in their representation. "The whole idea of the [exhibition] title, it's descriptive in one sense, but it also suggests that in translating the physical city into a dimensional image, it was not a direct transcription," Lawrence said. "In some views, whole sections of Uptown are cut out in order to make the curve of the river fit the image. It was an artist's convention to allow the salient points of the urban view to be included in a limited space."

The exhibition also features street views, images of buildings, newsworthy images—such as the steamboat *Louisiana* after it suffered a massive explosion, in 1849—and decorative-arts objects that bear images of New Orleans. "They're all views of an urban setting, rather than landscapes or people," Lawrence said. —MOLLY REID

A. *North Side, Canal St. between Royal and Bourbon in 1846*

1846; lithograph

by Jules Lion

1971.22

B. *Exchange Alley, N.O.*

between 1842 and 1873; lithograph

by Marie Adrien Persac

1950.39

C. *Birds' Eye View of New-Orleans*

1851; hand-colored lithograph

by John Bachman

bequest of Richard Koch, 1971.54

D. *Explosion of the Louisiana*

1849; lithograph

by Giovanni Tolti

1991.128

E. *A View of New Orleans Taken from the Plantation of Marigny*

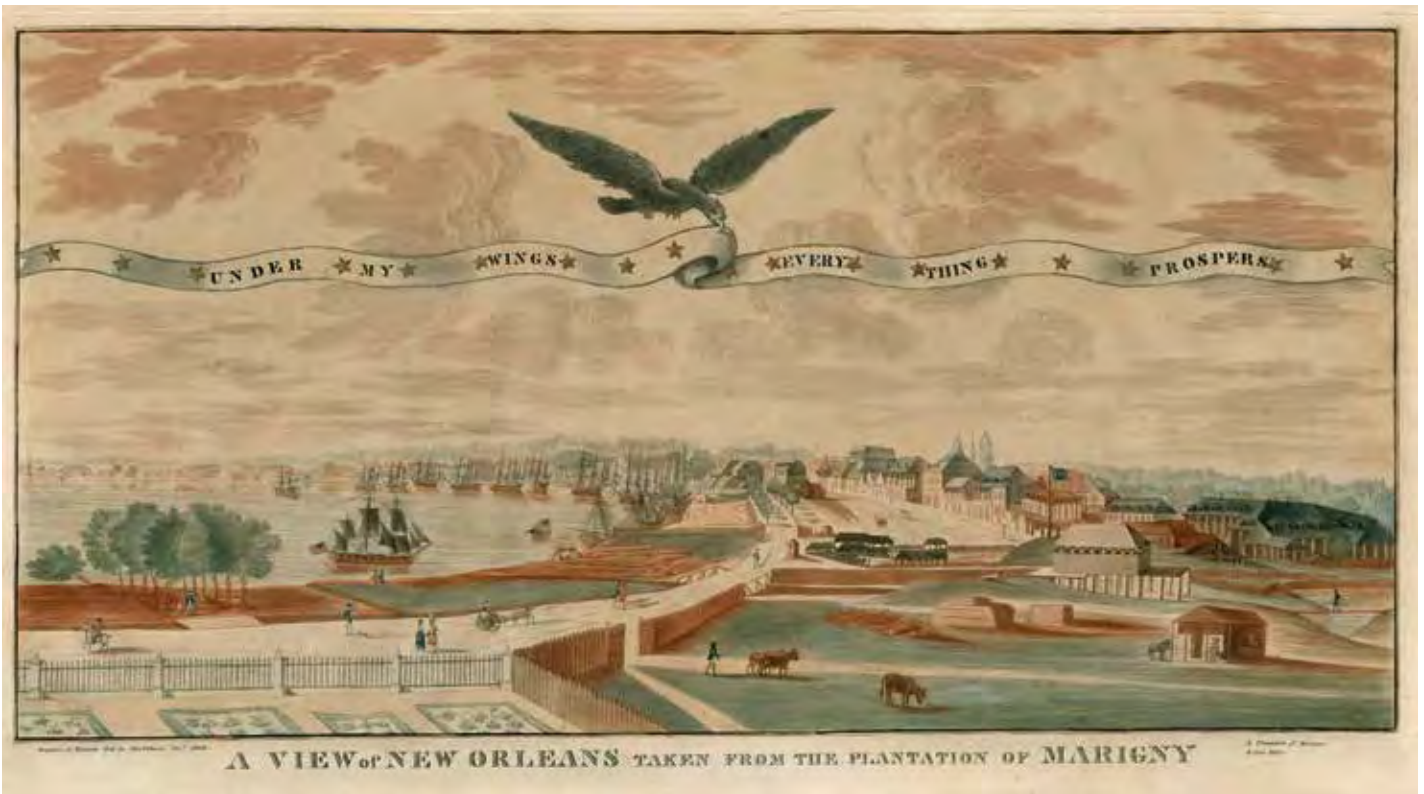
1803; aquatint with etching and watercolor

by John L. Boqueta de Woiseri

1958.42



A





A

EXHIBITION

It's Only Natural: Flora and Fauna in Louisiana Decorative Arts

July 29–November 28, 2015

Boyd Cruise Gallery, 410 Chartres Street

Free

A. Corinthian capital fragment from the St. Louis Hotel

ca. 1843; cypress wood
manufactured in New Orleans
1997.20.6

B. "The World of Rivers" plate, presented at the Louisiana World Exposition

1983–1984; vitreous china
by Mignon Faget, designer (New Orleans)
gift of John G. Weinmann, 1985.37.8

B



Outside In

A new exhibition, running in concert with the 2015 New Orleans Antiques Forum, celebrates nature's influence on the decorative arts.

The natural world has inspired the design of architectural, decorative, and household objects for centuries. Prehistoric people painted antelopes and buffalo on cave walls. Greek architects incorporated acanthus leaves into the design of Corinthian columns supporting the ceilings of temples. Cabinetmakers in the 18th and 19th centuries carved dragon claws, lion paws, deer feet, dolphin heads, and horse hooves into anthropomorphic furniture. In the 20th century, the artists at Newcomb College incised and sculpted flowers and foliage on decorative ceramics.

The decorative arts of Louisiana are wild with natural ornamentation. Household dishes, textiles, and furniture are decorated with painted, woven, and carved flowers of all types. Silver hollowware pieces feature flowers, fruit, and foliate scrolls chased, engraved, and molded into their bodies. Even the frames surrounding family portraits are ripe with fruit, nuts, and flowers.

The upcoming exhibition *It's Only Natural: Flora and Fauna in Louisiana Decorative Arts*, running in conjunction with the 2015 New Orleans Antiques Forum, celebrates the use of natural motifs on objects made or used in Louisiana. The pieces on display come exclusively from The Collection's decorative-arts holdings and include items collected by THNOC founders General L. Kemper and Leila Williams, gifts from founding curator and director Boyd Cruise, new acquisitions, and everything in between.

The earliest objects in the exhibition were made in France. A 1790s tin-glazed earthenware plate decorated with the "tree of liberty," a republican symbol adopted during the French Revolution, matches fragments discovered in archaeological digs on Bourbon Street. A porcelain coffee cup and saucer decorated with cornflower blossoms was produced by Jean N. H. Nast in Paris around the turn of the 19th century and belonged to Pierre Clément de Laussat, the French colonial prefect who managed the 1803 Louisiana Purchase land transfers in New Orleans. A pair of silver candlesticks made in the early 19th century reflects the Napoleonic interest in Egyptian design: the stems are perched on lion paws and topped by pharaohs, with a crown of lotus leaves overhead. The candlesticks belonged to Pierre de la Ronde, commander of the Louisiana militia in the Battle of New Orleans.



C



D

A wall of plates will showcase the variety of flora and fauna that bloomed and crawled into the design

of New Orleanians' dishware. Crabs, oysters, crawfish, and shrimp celebrate the role of waterways on a 1984 World's Fair commemorative plate. Alligators encircle a pelican on a hotel plate from the early 1900s, and a fanciful swamp scene, with nymphs swinging from reeds over a bayou, decorates a suite of dishes made by Louisiana Porcelain Works.

As decorative-arts lovers gather for the annual New Orleans Antiques Forum, *It's Only Natural* will invite participants to explore and enjoy the South's fascination with the beauty and intrigue of nature. —LYDIA BLACKMORE



E

C. Candlesticks having belonged to Pierre De La Ronde

ca. 1805; silver
manufactured in France
gift of an anonymous donor, 1977.308.6.1-2

D. "Crystal Cave" plate

1908-1924; porcelain
by L. Strauss and Sons (Austria and New York)
for the Grunewald Hotel
1997.21

E. Coffee cup and saucer having belonged to Pierre Clément de Laussat

between 1782 and 1810; porcelain
by Manufacture de Nast (Paris)
1988.82.1

OFF-SITE

Creole World on the Road

The following are holdings that have appeared outside The Collection, either on loan to other institutions or reproduced in noteworthy media projects.



THNOC's 2014 exhibition *Creole World: Photographs of New Orleans and the Latin Caribbean Sphere*, featuring images by photographer Richard Sexton, is now a traveling show.

The Patricia and Phillip Frost Art Museum at Florida International University, in Miami, will host the exhibition June 13–August 23, 2015.

Creole building, French Quarter, New Orleans

2012
by Richard Sexton, photographer
2014.0047.143

A show at the **Mississippi Museum of Art**, *Welty Biennial*, a celebration of the legacy of author and photographer Eudora Welty, features 85 Clarence John Laughlin photographs from The Collection's holdings. The exhibition is on view through July 5, 2015.

A Background of Ruin, Number One. A Background of Ruin, Number Two.

1949; photograph
by Clarence John Laughlin
The Clarence John Laughlin Archive, 1981.247.1.1036



Authors **Ray Smith** and **Mike Pointon** requested reproductions from THNOC's William Russell Jazz Collection for the forthcoming book *Bill Russell and the New Orleans Jazz Revival* (Equinox, August 2015).

Bunk Johnson at the Shadows

1948; photograph
by Sam Hatcher
acquisition made possible by the Clarisse Claiborne Crima Fund, 92-48-L.129

An episode of the PBS program **Genealogy Roadshow**, which aired February 3, used several voodoo-related images from The Collection.

A Voodoo Dance

1887; wood engraving
by John Durkin, draftsman (artist)
1976.75



The **New Orleans Museum of Art's** upcoming exhibition *A Louisiana Parlor: Antebellum Taste and Context* features three objects from The Collection. The exhibition will highlight the recently acquired contents of the rococo revival parlor from Butler-Greenwood Plantation, located in St. Francisville, and runs June 26–October 11, 2015.

Portrait of Mrs. George Mathews, née Harriet Flower, the Bride

ca. 1834; oil on canvas
by John Wesley Jarvis
partial gift of Anne Butler, 2013.0257.2



THNOC loaned 14 artworks, including pieces by Elizabeth Catlett and Boyd Cruise, to the **LSU Museum of Art** for its exhibition *Mexico in New Orleans: A Tale of Two Americas*, on view through August 30, 2015.

Mexican Square

1954; watercolor on board
by Boyd Cruise
gift of Mr. and Mrs. Fred Smith, 1997.90

THE HISTORIC NEW ORLEANS COLLECTION PRESENTS



It's Only Natural

JULY 30–AUGUST 2, 2015 • THE FRENCH QUARTER

This summer, join The Collection and experts from around the country in a celebration of nature's boundless influence on the decorative arts. Tom Savage, director of museum affairs for Winterthur Museum, Garden and Library, will serve as forum moderator.

Registration is now open. Rates start at \$100. To register or for more information, please visit www.hnoc.org/antiques.htm or call (504) 523-4662.

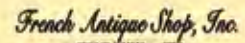
TOPICS AND SPEAKERS

- Unnatural Naturalism**
Tom Savage, moderator
- A Walk on the Wild Side:
Discovering the Natural World
in the Gulf South**
John H. Lawrence, THNOC
- From the Ground Up:
Naturalism in American Silver**
Janine E. Skerry, Colonial
Williamsburg Foundation
- Southern Folk Pottery:
The Edgefield Stoneware Connection**
John A. Burrison, Georgia
State University
- The Nature of American Picture Frames**
Annette Blaugrund, independent scholar

- Man Added to Nature:
Ornament in American Furniture**
Bradley C. Brooks, Bayou Bend
Collection and Gardens, Museum
of Fine Arts, Houston
- "A Rose by Any Other Name":
The Art of Theorem Painting**
Linda Carter Lefko, Rufus Porter Museum
- "Cameo Fever":
From Catherine the Great
to Scarlett O'Hara**
Beth Carver Wees, Metropolitan
Museum of Art
- Earth into Art:
Parian Statuary in Southern Homes**
Ellen Paul Denker, museum consultant

- Naturalism at Bellingrath:
Inside and Out**
Thomas C. McGehee, Bellingrath
Gardens and Home
- New Treasures at The Historic
New Orleans Collection**
Lydia Blackmore, THNOC
- YOUNG SCHOLAR PRESENTATION
**À la française:
Natural Forms in the French Colonial
and Creole Home**
Philippe Halbert, PhD candidate,
Yale University
- New Light on the President Hayes
White House Dinner Service**
Robert F. Doares, Colonial Williamsburg

2015 NEW ORLEANS ANTIQUES FORUM SPONSORS

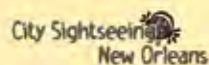


KEILS ANTIQUES

Moss Antiques

New Orleans Silversmiths

Royal Antiques





ON THE JOB

Joseph Shores

POSITION: Preparator, on staff since 2013

ASSIGNMENT: Construct a replica auction block for the exhibition *Purchased Lives*

During the planning, preparing, and installation of every THNOC exhibition, the Preparation team—referred to familiarly as Prep—considers a multitude of factors to ensure the safety and longevity of the artifacts on display. This process involves determining the risks inherent in exhibiting each type of artifact, from documents and books to furniture and sculpture. Once we've determined how to best handle and display the objects, the Prep team goes to work creating custom mounts, mats, and frames, climate-controlled enclosures, and display cases for every item in the exhibition. From time to time an object is deemed too fragile or sensitive for display, and in such cases we look to create a reproduction.

For our current exhibition *Purchased Lives: New Orleans and the Domestic Slave Trade, 1808–1865*, we sought to borrow the slave auction block purportedly used at a slave exchange located near the river, on Esplanade Avenue. However, curators at the Louisiana State Museum, the artifact's permanent home, determined that it was far too fragile for transport between our facilities. Erin M. Greenwald, curator of *Purchased Lives*, felt that the auction block was integral to understanding the scale and scope of the domestic slave trade and requested that we build a replica to display in the exhibition.

To create the new auction block, we visited the Louisiana State Museum's Cabildo site to take detailed notes, including exact measurements (32 inches high by 34 inches deep by eight feet long), and to photograph the item, paying special attention to the materials and methods used. It appeared that the auction block's maker, likely a cabinetmaker, constructed the base

in the style of a recessed-panel cabinet, using cypress or pine, and laid tongue-in-groove floorboards to form the top surface. Decorative moldings were added to the top and bottom to hide the joinery and to give the block a more formal appearance.

Once we returned to our workshop, part of our Royal Street campus, we began drawing up plans and sourcing materials.



Preparator Joseph Shores examines the original slave auction block on view at the Louisiana State Museum's Cabildo site.



The completed replica serves as a visual centerpiece to THNOC's *Purchased Lives* exhibition.

For the top surface, Head Preparator and Exhibition Designer Scott Ratterree offered up weathered heart-pine floorboards from a recent remodeling project, and for the main cabinet we were able to locate aged and distressed wood at the Green Project, a local salvage depot. We were unable to find aged lumber to suit our specifications for the recessed panels and moldings, so we turned to modern materials, which presented us with an additional challenge: new boards are milled to thinner and narrower dimensions today than they were in the 19th century, and hand planing them to the exact measurements of the original would have been too time consuming. I took great care in constructing the replica to match the exact dimensions of the original wherever possible, but where the modern materials wouldn't allow it, I focused on keeping the character of the original.

Next, the surface of the new lumber needed to be roughed up to match its older counterparts. I gouged, chiseled, checked, and coarsely sanded the wood to create a rough-hewn surface, and intentionally

broke and splintered new wood to match the aged and battered original. The new lumber was faux finished with a mixture of steel wool and vinegar, which artificially aged the boards, making them gray and dull in appearance. A water-based stain also helped us to closely match the tone of the old, weathered lumber. I oxidized iron nails with vinegar to mimic the rusty ones protruding from split joints and damaged sections of the auction block on display at the Cabildo.

While we were unable to display the original, our reproduction aims to convey the gravity and reality of the slave trade. I was really shocked with the scale of the item the first time I saw it. I was imagining perhaps a small box or something the size of a crate, but the original block's size and heft made its purpose all too clear: people actually stood on it as items for sale. The physical presence of the auction block is an expression of the human scale of slavery, and I hope our replica helps drive home the emotional and physical impact of the domestic slave trade on the individuals who were sold within it. —JOSEPH SHORES

STAFF NEWS

New Staff

George Schindler, Dylan Jordan, and Cecilia Hock, docents. Barbara Louviere, Jackie Milan, Emily Toumayan, and Beth Wren, volunteers.

Changes

Jean Parmelee, public relations assistant, has retired. Mallory Taylor is now assistant curator. Dorothy Ball is now senior editor. Amanda McFillen is now associate director of museum programs. Nina Bozak is now library cataloger. Aimee Everett is now associate curator.

Honors

Curator/Historian Erin M. Greenwald has been appointed a member of the Organization of American Historians' Local Resource Committee for the 2017 annual meeting in New Orleans.



WILLIAMS PRIZE

The 2014 Williams Prize in Louisiana History was awarded to *The Great New Orleans Kidnapping Case: Race, Law, and Justice in the Reconstruction Era*, by Michael A. Ross (Oxford University Press, 2014). The award was announced and presented at the annual meeting of the Louisiana Historical Association, held March 6, 2015, in Lafayette.



The one-day symposium *To Be Sold: The American Slave Trade from Virginia to New Orleans*, held March 21, attracted an overflow crowd.

MEMBERSHIP LEVELS

Founder Individual \$35

Founder Family \$65

Full membership benefits

Family memberships are for one or two adults and any children under 18 all residing in a single household, or for one member and a guest.

Merieult Society \$100

Full membership benefits plus:

- a special gift

Mahalia Society \$250

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)

Jackson Society \$500

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)
- free admission to all evening lectures

Laussat Society \$1,000

Full membership benefits plus:

- a special gift
- 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

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 at The Collection
- a subscription to *The Historic New Orleans Collection Quarterly*

HOW TO JOIN

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



Attendees at the Bill Russell Lecture, held April 8, dance in an impromptu second line around the Boyd Cruise Room.

NORTH AMERICAN RECIPROCAL MUSEUM PROGRAM

Members of the Merieult, Mahalia, Jackson, and Laussat Societies and the Bienville Circle receive reciprocal benefits at other leading museums through the North American Reciprocal Museum (NARM) program. These benefits include free member admission, discounts on concert and lecture tickets, and discounts at the shops of participating museums. Visit www.narmassociation.org for more information.

ON THE SCENE

Crowds and Kudos for *Purchased Lives*

The Collection celebrated the opening of the landmark exhibition *Purchased Lives: New Orleans and the Domestic Slave Trade, 1808–1865* on Friday, March 20. The exhibition, on view through July 18, has already broken THNOC's attendance record for shows at the Williams Research Center.

A. Lenora Gobert and *Purchased Lives* curator Erin M. Greenwald

B. Pamela Harris-Coward and Sandra Castanella

C. Timothy Killeen reads about the St. Louis Hotel, one of New Orleans's biggest slave exchanges.

D. Mary Niall Mitchell, Mark Cave, and Joshua Rothman

E. *Purchased Lives* lender and THNOC donor Liz Brazelton, standing beside the diary of her ancestor John Pamplin Waddill



A



C



D



B



E



F



G

To Be Sold Symposium

On March 21, The Collection copresented the symposium *To Be Sold: The American Slave Trade from Virginia to New Orleans* with the Library of Virginia and the Midlo Center for New Orleans Studies at the University of New Orleans. The event, which featured panel discussions simulcast from both New Orleans and Richmond, attracted a capacity crowd.

F. Symposium moderator Lawrence N. Powell and panelists Stephanie Jones-Rogers, Adam Rothman, and Walter Johnson

G. Stan Taylor and Tom Piazza

H. Connie Zeanah Atkinson, Herreast Harrison, and Al Kennedy

I. Sarah A. Dave and Thelma Williams



H



I

Russell Lecture

THNOC's 16th annual Bill Russell Lecture, held April 8, celebrated the golden age of New Orleans brass bands.

J. Featured performers, the Society Brass Band

K. Andrew LeDuff, grand marshal of the Society Brass Band



J



K

IN MEMORIAM

Lissa Capo

The Collection mourns the loss of our friend and colleague Lissa Capo, who passed away on April 18. Lissa joined the staff in 2010 as a part-time receptionist as she completed her master's degree in public history at the University of New Orleans. We quickly recognized a kindred spirit in Lissa, who became a full-time collections processor at the Williams Research Center in May 2011. Her new job kept her mostly behind the scenes, where she examined, measured, housed, labeled, and described thousands of objects ranging from New Orleans Saints cufflinks and souvenir

playing cards to Mardi Gras doubloons and ducal decorations.

Lissa's master's thesis, completed in May 2011, was titled "'Throw Me Something Mister': The History of Carnival Throws in New Orleans." Her research followed the evolution of the material culture of Mardi Gras, from the flowers and nuts tossed to onlookers in the antebellum period to the ever more elaborate doubloons and beads of the 20th and 21st centuries. Lissa was clearly fascinated by—and knowledgeable about—the many traditions associated with Mardi Gras in New Orleans, and though she

worked with many different sorts of objects stored in our vaults, she clearly relished the opportunity to work hands-on with the many important Carnival-related collections.

"I quickly learned that Lissa was not only a charming person, but her knowledge of New Orleans Carnival—its art, traditions, and history—and New Orleans history in general went beyond her job," said Senior Curator/Historian John T. Magill, who worked with Lissa on The Collection's Carnival-related holdings. "It was a passion, which she had every intention of enhancing with time and study. Sadly, with her passing these dreams can never be realized, and it is a loss not only to The Collection but to the community as a whole."

Lissa also cultivated a growing expertise in film memorabilia. Associate Director of the Williams Research Center Jason Wiese supervised Lissa's work on formal descriptions of movie posters, lobby cards, studio still publicity photographs, press books, and film scripts, among other items. "Lissa brought a huge amount of enthusiasm to every project she worked on," Wiese said. "You could tell that she was delighted to be here, working hands-on with our collections—learning about them. I think she recognized both the responsibility and privilege we have as caretakers. It's a bit of a cliché to say that someone loved her job, but Lissa clearly did."

"Lissa was passionate about everything she touched and would go over and beyond to complete any task," according to her colleague and close friend Jennifer Navarre, reference associate at the WRC. "She lived life, argued her point, and never backed down for any situation—determined and strong-willed. I loved her for that passion and will miss her every day." —THNOC STAFF





FOCUS ON PHILANTHROPY

Michael and Debra Wynne

Longtime donor Michael Wynne remembers when he was first introduced to the world of collecting. He was a small child when he attended his first coin show, and the experience planted the seed of a lifelong passion. “My father and my grandfather were from New Orleans, and they collected stamps,” Michael says. “They were active in the Crescent City Stamp Club, going back to the 1920s. I started collecting stamps and coins actively as early as four years old.”

Decades and many artifacts later, Michael and his wife, Debra, are both active collectors. Michael first donated materials to The Collection in 1979 and has continued regularly over the years, making him one of THNOC’s longest-running individual sources of historical artifacts. Michael, who grew up in Lafayette, and Debra, a native of San Antonio and a history lover herself, reside in Alexandria and spend many weekends traveling in search of fresh treasures for their collections. “We’ve probably been to every flea market and antiques store in the state,” Michael says. “We’ve gotten very professional.”

For the past six or seven years, the pair has focused on artifacts and memorabilia from all world’s fairs. They have visited former world’s fair sites and, in addition to possessing loads of related trivia—such as the fact

that the first waffle ice cream cone was sold at the 1904 St. Louis World’s Fair—the Wynnes are interested in the role these expositions played in the postindustrial world. “Now, we have the internet, and you can find out about anything,” Debra says. “Before, that’s what world’s fairs were all about: showing things. The telephone and telegraph—any modern thing—the world’s fair was the easiest way to show it off.”

The Wynnes display their world’s fair collection throughout their Alexandria home, including pictures, postcards, medals awarded to exhibitors, and visitor souvenirs, which Michael describes as “often very eye-catching and colorful.” Debra explains, “If you went to the fair in St. Louis in 1904 and you brought something home, to make sure people really saw that you went and you saw something, it would be bright and attractive and really stand out.”

After Michael’s early fascination with coins and stamps, he took up other common boyhood collections. “I moved on to matchbooks, license plates, books, glassware, Civil War—era items, historic papers, pictures,” he says. “I learned to be open to learn about everything. During all this time, I tried to learn as much as possible.”

As his interests became more specialized and his knowledge more refined, Michael

began to make a name for himself within the collecting world. When he was 17, he says, a leading expert on obsolete currency, Paul E. Garland, identified him as one of the premier collectors in the field. The same year, 1974, while a student at Nicholls State University, Michael appeared on WVUE-TV to speak about the importance of historic preservation.

Preservation is what sets the Wynnes apart from hobbyist collectors who keep their finds at home and in family archives. “What I learned over the years . . . is that just having things is not the same as preserving things,” Michael says. “Everything needs to eventually go to the professionals.”

Michael has donated historical collections to 25 different institutions throughout Louisiana. “Every major university and large archive in the state has ongoing collections with me,” he says. “I’ve devoted my life to finding great things and preserving them for the future.”

Michael recently donated materials from his Louisiana politics collection—which he began his freshman year of high school by writing letters to state and local electoral candidates, for his civics class—and some of those items are now on display in the Williams Gallery exhibition *From Winnfield to Washington: The Life and Career of Huey P. Long*. The items were donated under the names of his and Debra’s two children, Michael D. Wynne Jr. and Anna Wynne Watt.

“THNOC has such a high level of professionalism and respect, and the combination is very rare,” Michael says. “Y’all respect what you have. You respect each other, and you respect the public in a professional manner.” —MOLLY REID

DONORS

January–March 2015

The Historic New Orleans Collection is honored to recognize and thank the following individuals and organizations for their financial and material donations.

Dr. Douglas L. Adams	Leslie Lambour Bouterie and Larry Bouterie	Mrs. William K. Christovich	Eason-Weinmann Foundation	Lori and Philip E. Gordillo
Eugenia Foster Adams	Anne S. Bradburn	Mr. and Mrs. James A. Churchill	Dr. and Mrs. J. Ollie Edmunds Jr.	Douglas A. Gordon
Dr. G. Jerome and Linda F. Alesi	Stuart Braud	Jerald L. Clark	Gary Eldredge	David Graham
Claudette Allison	Drs. Elizabeth and Robert Bray	Dr. Linda J. Clarke	Haydee Lafaye Ellis and Frederick S. Ellis	William A. Greene
Howard Alt	Cathy and Gary H. Brewster	Carolyn and Merlin Clausing	Scott S. Ellis	Gregory Art LLC
Connie H. and Landon B. Anderson	Xiomara and Bradley Brewster	Stephen W. Clayton	Barbara Epstein and Kevin McEvoy	Joan Guccione
Mr. and Mrs. Wayne Anderson	The Honorable and Mrs. Peter Scott Bridges	Ellen Barnett Cleary	Robert B. Evans Jr.	Mr. and Mrs. Oscar M. Gwin III
Anne and Sandy Villere Family Fund	Anne Trapolin Britt	Ann M. Cline	Dr. and Mrs. Walter Eversmeyer	Charles D. Hadley
Anonymous	Bruce Brown	Andrei Codrescu	Joseph S. Exnicios	Koggie Hakenjos
Anonymous	Dorothy Brown	Pam and Michael Cohn	James Farrow	Thomas G. Halko
AOS	Felicien J. Brown	Blanche M. Comiskey	Amelie Faure and Pierre Faure	Mary Hall
Dr. Marita Apter-Desselles	Beverly C. Buisson	Harry Fowler Connick Sr.	Lynda and Lionel Favret	Coleman Halpern
Colonel Frank B. Arneemann Jr. and Eileen M. Hofrichter	Edgar John Bullard III	Elizabeth and Lynton G. Cook	Sheila B. Fernandez	Dr. Gerald V. Hannan
The Azby Fund	Harold Hugh Burns	Melissa Perrett Cook	Tim L. Fields	Robert W. Harper III
James A. Babst	Mr. and Mrs. Frank R. Burnside Jr.	William C. Cook	Ken Firmin	Leigh Harris and Michael Barron
Suzanne M. Bagwill	Robert Burriss	Caitlin Cooper	Carolyn Fischer and August Fischer	Merle Harris
Ellen T. Baird	Judith Burrus	Isabelle Cooper	Jerry G. Fischer and John G. Turner	Rufus C. Harris Jr.
James Baird and Robert Booms	Bywater Woodworks	Lana A. Corll	Vaughan Fitzpatrick	Maureen and Douglas Hays
Penny Bajoux	Eugenia and Peter Caldwell	Courtney-Anne Sarpy Fund	Carol Fleischman	Gretchen A. Hecht
Dorothy Ball	Mimi C. Calhoun	Estate of Penfield Cowan	Catherine and Burt Flickinger	The Rev. A. J. Heine
Baptist Community Ministries	Salvador B. Camacho	Dr. Jean R. Cranmer	Ella M. Flower	Petra and John Hendry
Betty S. Barnes	Kathleen and Robert Campo	Barbara B. Cusachs	Francella S. Flurry	Jan Hirschey
Corinne Barnwell	Peg and George Cannon	Constance W. Dahlberg	R. Ann Ford	Louise C. Hoffman
Grace Bauer	Leslie and Frank H. Carbon Jr.	Carole C. and Joseph R. Daley	Mr. and Mrs. William H. Forman Jr.	Judy Darby Hoffmeister
Michael K. Beauchamp	Marian Cardinale	Wendy Dalovisio	Ben Foster	Charlotte S. Hoggatt
Mr. and Mrs. William H. Beck Jr.	Rita Carlson	W. Page Dame III	Colette Stelly Friend	Mona H. Hollier
Becker Suffern McLanahan Ltd.	James Carriere	Fred Dannhauser	Mr. and Mrs. Louis L. Frierson	Susan K. Hoskins
Edie Bender	Inez H. and Raphael Cassimere Jr.	Mrs. Robert M. Danos	Cynthia Ann and Dominique F. Frizzell	Hotel Monte Leone
Lucia Benton	Cesar A. Castillo	Lynn F. Dicharry	Suzanne and Fabian K. Fromherz	Linda K. Hubble
Jean Bernard and Wayne Bernard	Sarah Castillo and Stan Bugusky	Madge B. Dicks	Shelby Regan Frugé	Dianne D. Huber
John F. Bernard	Mark Cave	Dick Dill	Jamie Frye	Don S. Hudson
Henry Bernstein and Jerry W. Zachary	Doris Cavey	Dawn DiRosa	Gerard Gabert-Wesley	Newton E. Hyslop Jr.
Sabrina Hymel Bethurum	Georgia D. Chadwick	Mary S. Dixon	Jacqueline F. Gamble	Diana and Don Jackson
Dr. Martha J. Beveridge	Michelle and Judson Chase	Midge Donald	Lynn C. Gammill	Amy A. Jacobs
Dr. Anthony W. Black	Sherry L. Chavers and Karl F. Holzmuller	Mrs. Carl S. Downing	Dottie Gaudet	Dr. Eric Jarvis
C. J. Blanda	Lolita Villavasso Cherrie	Caroline and Charles Driebe	John Geiser III	Mr. and Mrs. Erik F. Johnsen
Courtney Blicht and George Long	William J. Chick	Odile DuConge-Ramsay	The George and Ann Richards Civil War Era Center, The Pennsylvania State University	Dr. and Mrs. Robert N. Jones
Dr. and Mrs. Thomas Bonner Jr.	Mr. and Mrs. J. Scott Chotin Jr.	Carol Ann Roberts Dumond	George Washington's Mount Vernon	Jerard Paul Jordan
Joel L. Borrello	Merrie K. Christmas	Dr. Charles L. and Diane S. Dupin	GHB Jazz Foundation	Candance Kagan
		Wilson G. Duprey	Melissa A. Gibbs	Keil's Antiques Inc.
		Marlene R. Duronslet	Gay Rhodes Gladhart	Deborah M. and William G. Kenney
		Janet Daley Duval	Charles Goetz	Dr. Robert Travis Kenny
			Cybèle Gontar	Betty and Don Kern
				Richard Holcombe Kilbourne Jr. and Walter Heath Kilbourne
				Mr. and Mrs. Robert J. Killeen
				Timothy P. Killeen
				Sandra and Kenneth Kneipp

Manuel L. Knight	Diane J. and William J. Michaels	Barbara and David Reid	Dr. Richard Lester Strub and Ann Cox Strub	Mary Ann Valentino
Matthew Knoblauch	Florence A. and Maury Midlo	Rick Reiners and Ralph Ruder	Jean and James Taylor	Eleonora B. Vogt
Sandra S. Kramer	Marilyn Milam	David Reso	Matson C. Terry II	J. David Waggonner
Dr. and Mrs. Thomas F. Kramer	Andrew Millar	Mary Alma Riess	Mr. and Mrs. John Dicks Thomas	Alexis and Daniel Walter
Dr. W. Wayne Lake Jr.	Glenn Miller	Rittenberg Family Foundation	Suzanne C. and Robert E. Thomas	Mr. and Mrs. Michael Wascom
Josh Lampa and Chris Lauer	Elizabeth Shown Mills	Philip Rivet	Mr. and Mrs. Jack W. Thomson	Robert S. Weddle
Keith Landry	Dr. Sylvia S. Mince	J. Richard Rivoire	Dr. Henry K. and Audrey G. Threefoot	Catherine Weil
Marlin C. Landry	Mr. and Mrs. David C. Miner	Carol Ann and John K. Roberts Jr.	Dr. Hilton Marx Title	Dr. and Mrs. Richard C. Wells
Farrell C. Latour	Marilyn B. and Michael W. Mislove	Harriet E. Robin	Susan A. Titus	Pamela and Jeffrey Welsh
Mr. and Mrs. John H. Lawrence	Mrs. Michael J. Molony Jr.	John Robinson IV	Charles Torrey	Suzanne M. and Richard A. Whann
Charles E. Lebeuf	JoLeigh S. Monteverde	Rebecca Robinson	J. Thomas Touchton	Sarah Whicker
Christine R. and V. Price LeBlanc Jr.	James A. Moody	Sharon A. Robinson and Michael J. Patrykus	Donna M. and Richard Traina	Dr. C. Mark Whitehead Jr.
Michelle and Jason Leckert	Dr. and Mrs. F. A. Moore III	Peter Rogers	Elizabeth 'Betsy' and S. Willis Trammell	Catherine A. Whitney
Cynthia LeCount	Dr. and Mrs. Lee Roy Morgan Jr.	Terry Flettrich Rohe	Charles Tremoulet	Jane Wicker
Dr. Dayna Bowker Lee	Margo Moscou	Donna and Benjamin M. Rosen	Lucile Bernard Trueblood	Linda Wilder
Virginia Lefevre	Moss Antiques Inc.	Mark Charles Roudané	Kerry Tully	Mr. and Mrs. Sterling Scott Willis
Dr. Alfred E. Lemmon	Edith H. Mossy	Mr. and Mrs. Richard D. Roussel	Joan Morrison Tupper	Carolyn C. and John D. Wogan
Joan L. Lennox	Kathleen Muse	Thomas H. Roy	Nancy P. Turner	Ann and Richard P. Wolfe
Dr. Edward D. Levy Jr.	Dr. M. Bert Myers and Mrs. Joel G. Myers	St. Denis J. Villere & Company LLC	Pamela S. and Arthur L. Turner	Elizabeth and Hayden Wren
Dr. and Mrs. Richard B. Levy	Capt. Thomas F. Nagelin Jr.	Barbara and Thomas Sands	Dr. Robert G. and Paulyne Turner	Anton N. Zanki
Eddie Lirette	Mr. and Mrs. Charles W. Nelson	Frederic S. Sater	Dr. Pamela Tyler	Diane and Charles C. Zatarain III
Sharon Litwin	Robert W. Neuman	Stephen A. Scalia	Mr. and Mrs. John J. Uhl	Victor D. Ziminsky Jr.
Robert Wade Lloyd	Mary Gayle Nevinger	Melanie Schmitt and Matthew King	Diane K. Zink and Robert M. Becnel
Emmitt S. Lockard	New Orleans Silversmiths	School of Design		
Carolyn Long	New Orleans Steamboat Company	Marie Louise L. Schramel		
Kim Loubat	Mr. and Mrs. Ernest L. O'Bannon	Mary Wilby Schreiber	Tribute Gifts	
Louisiana Film Museum	Dr. and Mrs. John L. Ochsner	Kathleen and Edmund Schrenk	<i>Tribute gifts are given in memory or in honor of a loved one.</i>	
Jean and Bill Lowrey	Rita Olmo	Laura Scott	Linda and Alan Jacobs in memory of Margaret Veta	
Philip Luke	Eric Overmyer	Raymond Serpas	Beth and Ellis Murov in honor of Dr. and Mrs. Irvin L. Rosen	
Anne W. S. MacNeil	Dr. Sanford L. Paillet	Mr. and Mrs. Lloyd N. Shields	P.E.O. Sisterhood, Chapter T, in honor of Jessica Dorman	
John T. Magill	Diana R. Parham	Linda and Jurg Siegenthaler	Scott Winterbottom in honor of Priscilla Lawrence	
Maison Dupuy Hotel	Carol Layton Parsons	Anita Silvernail	
Helen M. and Charles L. Malachias	Patrick F. Taylor Foundation	Kate Simister		
Alice D. Manson	Sylvia T. Patterson	John Simmons	Bookplates	
Dr. and Mrs. David V. Maraist	Mr. and Mrs. Sidney L. Pellissier	Yvonne I. and R. Hugh Simmons	<i>Donations are used to purchase books that will be marked with a commemorative bookplate.</i>	
Robb Marks	Suzanne and David Perlis	Lisa Slatten	Priscilla and John H. Lawrence in memory of Danella "Dannie" Primeaux Hero— <i>Imagining the Creole City: The Rise of Literary Culture in Nineteenth-Century New Orleans</i> , by Rien Fertel (Baton Rouge: Louisiana State University Press, 2014)	
Ben Markus	Patricia L. Peralton	Cathryn and Edgar L. Smith	Priscilla and John H. Lawrence in honor of Marjory Palkama— <i>Louisiana: Crossroads of the Atlantic World</i> , edited by Cécile Vidal (Philadelphia: University of Pennsylvania Press, 2014)	
Patricia S. and John F. Marshall	Carolyn and Rob Peterson	Emily M. Smith	Karl Holzmuller and Sherry Chavers in memory of Robert D. Guyton, MD— <i>Bourbon Street: A History</i> , by Richard Campanella (Baton Rouge: Louisiana State University Press, 2014)	
Candice Marti and James Clark	Dr. and Mrs. Meade H. Phelps	Marcia B. and Raymond I. Smith	The board of directors and staff of The Historic New Orleans Collection in memory of Diane Bennett Hammer, MD— <i>The Inevitable City: The Resurgence of New Orleans and the Future of Urban America</i> , by Scott Cowen with Betsy Seifter (New York: Palgrave Macmillan, 2014)	
Mike Mathes	Mr. and Mrs. Robert Phelps	Marianne Smith	Mrs. William K. Christovich in memory of Diane Bennett Hammer, MD— <i>The Civil War Diary of Clara Solomon: Growing Up in New Orleans, 1861–1862</i> , edited by Elliott Ashkenazi (Baton Rouge and London: Louisiana State University Press, 1995)	
Carol and Bill May	Mrs. Ben J. Phillips	Betty J. Socha		
Valerie and Robert J. May	Wayne Phillips	Kean Songy		
Kathleen A. McCall	Judy H. and Karoly G. Pinter	Paula C. and Thomas S. Soniat		
Tim McCann	Sheela and David D. Plater	Betty T. Spurlock		
Sabrina McCarthy	Ralph Pohluda	E. Alexandra Stafford and Raymond M. Rathlé Jr.		
Scott McCay	Helen A. Pope	Mrs. S. Sharpe Stanfield		
Sharon McClelland and David Robichaud	Laura A. and Albert Porter	Douglas Perret Starr		
Mr. and Mrs. Louis W. McFaul	Margaret Anne Preator	Mr. and Mrs. Anton Stein		
Mr. and Mrs. Don McGinty	Sandra and Arthur Pulitzer	Ellen Kierr Stein		
Lynda McVile	Margaret and Allan Pulsipher	Joanna Sternberg		
Janet Melancon and Mark H. Ellis	Pattie and Tim Pupo	Diane Stevens		
Margit E. Meroy-Kadar	Phyllis Raabe and William T. Abbott	Irma Marie Stiegler		
Kimbra Metaxas	Anthony Radosti	Dr. and Mrs. Wayne Stromeayer		



Related Holdings



L'État des negres relativement à la prospérité des colonies françaises et de leur métropole; Discours représentans de la nation
Paris, 1789
2015.0120.4



Plan de la plaine du Cap François en l'isle St. Domingue
1786; engraving with watercolor on paper by René Phelipeau, cartographer
2007.0247

Le pilote de l'isle de Saint-Domingue et des débouquemens de cette isle . . .

by Antoine-Hyacinthe-Anne de Chastenet, comte de Puységur, cartographer
Paris: Imprimerie Royale, 1787
acquisition made possible by the Clarisre Claiborne Grima Fund, 2004.0233.1

(RIGHT) **Caye Saint Louis, Saint Domingue**
between 1729 and 1758; pen, ink, and watercolor
by Marc-Antoine Caillot, draftsman
2005.0011

ACQUISITION SPOTLIGHT

Life on a Sugar Plantation, in Panorama

Vue d'une habitation en sucre fait à Limonade en 1757, Isle St-Domingue
2015.0069

The Collection recently acquired a rare panoramic work on paper depicting an 18th-century sugar plantation in Limonade, Saint Domingue (above). The drawing, more than six feet long, was created in 1757 by French military engineer, infantry captain, and draftsman Jacques Potier de Baldivia. The work is one of a series of drawings created by Baldivia while stationed on the island, between 1755 and 1762. He returned to France in 1762, after being wounded in a fight with English soldiers during the Seven Years' War. He was later made a Knight of the Order of St. Louis and remained a military engineering adviser to Louis-Philippe, Duke of Orleans, until the mid-1780s.

The panorama includes sketches, rendered in pen and ink with faint watercolor

highlights, of the plantation house, slave quarters, scales, a variety of outbuildings, cane fields, sheds, mill, processing plant, and warehouses. Also depicted are enslaved laborers cutting and hauling cane, two slave children acting out a whipping, a mounted horseman, a woman in a tignon (headwrap), an enslaved family, and, most prominently, a group of four men in the foreground, including a slave driver with a whip, a white overseer or plantation owner, a slave in a three-pronged iron collar, and another enslaved man holding the rope binding him. In a colony where the enslaved population outnumbered whites by more than 15 to one, planters often resorted to violent methods of social control to keep laborers in check.

Prior to the outbreak of revolution in Saint Domingue (which lasted from 1791 to 1804 and resulted in the creation of Haiti) the colony was known as the Pearl of the Antilles for the wealth it brought to the French empire and its planter class. One third of the world's sugar supply originated from Saint Domingue. Its cultivation and processing was made possible through the labor of the more than 465,000 slaves toiling in an area roughly the size of the state of Hawaii. During the revolution thousands of planters fled the island, and many sought refuge in French-speaking Louisiana. They brought with them the technologies and skilled laborers that gave birth to Louisiana's own sugar industry in the 1790s. —ERIN M. GREENWALD





RECENT ADDITIONS

Riverbank Fantasy, a Traveler’s Tribulations, and a Freemasonry Find



1796 riverfront bathing facility proposal
2014.0180

A petition dated July 19, 1796, documents a New Orleans hotelier’s proposal to create a public bathing facility on the banks of the Mississippi River. In this recently acquired document, Bernardo Trémoulet, proprietor of the Trémoulet Hotel, located at the corner of St. Peter and Levee (now Decatur) Streets, tells Baron de Carondelet, then governor of Louisiana, that he will provide separate facilities for both sexes to accommodate year-round bathing in the waters of the Mississippi, in the shade of a grove of orange trees known as Alameda. Trémoulet also seeks to open a café across from the facility, on Levee Street, to serve refreshments to “decent persons” who traverse the thoroughfare. In the left-hand margin of the first page is a response from Governor Carondelet, dated July 27, 1796, approving the petition

unless the site is deemed necessary for the fortification or defense of the Plaza de Armas (now Jackson Square). A hand-drawn plan of the bathhouse and the surrounding area shows the neighboring streets and four property lots to the northwest, as well as the orange grove, the outlines of the proposed structure, and the banks of the river. A pair of small drawings below the plan illustrates the exact slope of the riverbank within the structure. The proposed building site, 42 by 80 feet, straddles the Mississippi’s bank between present-day St. Louis and Toulouse Streets. The plan is attested with the signature of surveyor Carlos Trudeau.

Trémoulet sold his rights to the project to architect Barthélémy Lafon in August 1796. However, the proposed bathhouse was never constructed. —ROBERT TICKNOR

“Account of Voyages to St. Domingue and Louisiana . . .”
2014.0025

Based on the travel journals of a junior officer of the Company of the Indies, this first-person account of the New World recently joined THNOC’s collection of original 18th-century French manuscripts. The anonymous “Chevalier de L***,” who served in the company’s army, wrote the travelogue—comprising four volumes, with the last two unfinished—upon his return to France, 1722–23.

Beginning just before his departure from Lorient, France, in August 1720,

and continuing until the end of his stay in Louisiana, in May 1722, the chevalier describes every aspect of his endeavor in great detail and with a certain (at least would-be) literary flair. He covers the political and economic situation in France and the company propaganda that encouraged him to undertake the journey; the long sea voyage (and exceptionally long layovers en route) that brought him to Biloxi; his occasional tête-à-têtes with Governor Bienville; and the generally miserable life of French soldiers and settlers in the colony. The chevalier’s travels took him to New Orleans and the Illinois country, where he encountered and, on occasion, lived with various Indian tribes.

Both at land and on sea, the author is forever ill or recovering. He suffers multiple illnesses over the course of his two-and-a-half-year journey, some life threatening, some less serious. One severe case occurs shortly after his arrival in Biloxi, and he is sent to live with the Pascagoula tribe for upwards of a month as they cure him “through the use of certain herbs unknown to Europeans,” he writes.



The young officer's poor health might, one suspects, have had some bearing on his rather dismal portrait of the French colonial enterprise. At the same time, however, one can imagine that his experience with the Pascagoula inspired his lengthy accounts of the regional flora, fauna, and native peoples. His thoughtful and penetrating discussion of the Indians and their natural environment is not to be missed. —HOWARD MARGOT



Grande Loge de l'État de la Louisiane. Procès Mque. Du F. Henry Beebe.
2013.0356

.....
Few publications describing the inner workings of Freemasonry exist outside of the internal collections of individual lodges, and even rarer are those describing the deliberations of a lodge against a member charged with a capital crime. *Grande Loge de l'État de la Louisiane. Procès Mque de F. Henry Beebe* records the proceedings of the Masonic trial held before 29 voting members on June 26, 1824, by the Grand Lodge of the State of Louisiana. Henry Beebe, a 31-year-old painter born in New York and member of Loge la Concorde No. 3 of New Orleans, was accused of murdering Ange Jean Baptiste Nicolas Oddo, concierge of the Théâtre d'Orléans, on the evening of February 17, 1823. It is unclear whether Beebe ever underwent a criminal trial.

Included in this pamphlet, which additionally gives rare insight into the management of the Théâtre d'Orléans, is a summary of the events leading up to the murder. Beebe tried to enter the theater—located on Orleans Street near Bourbon—through the rear door and was turned away by Oddo. Beebe stabbed Oddo in the thigh with his sword

cane, causing a minor wound and tearing Oddo's new trousers. Thrown out of the theater by Oddo and one of the orchestra members, Beebe returned later that evening and again confronted Oddo, stabbing him through the chest. Thomas Raffo, security guard at the theater, chased Beebe as he fled but was unable to catch him. Oddo died 12 days later.

At his Masonic trial, Beebe was defended by fellow Masonic brothers Auguste Davezac and Christoval de Armas. Louis Moreau-Lislet, noted compiler of Louisiana's 1808 civil code of law, acted as prosecutor. Depositions from the victim and 10 witnesses, including theatrical impresarios James Caldwell and John Davis, are presented in the pamphlet, followed by statements for and against the accused and final resolutions.

The Grand Lodge of the State of Louisiana found Beebe guilty and called for his expulsion for life from the Masons, which was approved by unanimous vote. This recently acquired New Orleans publication was printed in French by Roche Brothers; an English translation was simultaneously issued by a different New Orleans printer, Peter K. Wagner. Very few copies of either version exist. —PAMELA D. ARCENEUX

Millaudon and Gardanne Family Papers
2015.0073

.....
Family and business relationships between two French families with extensive landholdings in early 19th-century New Orleans and Jefferson Parish are documented in the Millaudon and Gardanne Family Papers, a gift of Kerry Tully. Ranging in date from 1816 to 1902, the small collection largely concerns the lives of investor and sugar

planter Laurent Millaudon (1786–1868) and his children, Philippe (1823–1855), husband of Marie Agathe Abat, and Jeanne Henriette (1821–1902), wife of Charles Casimir Gardanne.

An inventory from Laurent Millaudon's estate lists by name each of the 490 slaves at Millaudon Plantation, located in the vicinity of present-day Marrero on the West Bank of Jefferson Parish and encompassing roughly eight square miles. (A sketch of the sugar mill, by A. R. Waud—1965.90.294—is shown below.) Among the collection's more unusual items is a legal document connected with a lawsuit Marie Agathe Abat brought against her late husband's family, alleging that family members had defamed her by implicating her in the suspicious death of her son, Leopold, who died in 1858 at the age of 15. The papers do not indicate how the suit was resolved.

The Gardanne family had existing financial ties with the Millaudon family in their native France prior to the union of Charles Casimir Gardanne and Jeanne Henriette Millaudon. Charles's business life is shown through financial and land records, while funeral bills document the deaths of family members, many of whom were young children. Additional family members whose correspondence is found in the Millaudon and Gardanne Family Papers include Amedee Gardanne (1808–1858) and his wife, Louise Celeste Coralie Mayronne (1804–1840).

The Millaudon and Gardanne Family Papers complement other holdings related to Laurent Millaudon, including an 1838 letter about sugar prices (89-9-L.3) and the Benjamin–Millaudon Papers (90-21-L), which concern joint business ventures between Millaudon and Judah P. Benjamin. —M. L. EICHHORN



The Historic New Orleans Collection Quarterly

EDITOR

Molly Reid

DIRECTOR OF PUBLICATIONS

Jessica Dorman

HEAD OF PHOTOGRAPHY

Keely Merritt

ART DIRECTION

Alison Cody Design

The Historic New Orleans Collection is a nonprofit institution dedicated to preserving the distinctive history and culture of New Orleans and the Gulf South. Founded in 1966 through the Kemper and Leila Williams Foundation, The Collection operates as a museum, research center, and publisher in the heart of the French Quarter.



The Historic
New Orleans
Collection

MUSEUM • RESEARCH CENTER • PUBLISHER

BOARD OF DIRECTORS

Mrs. William K. Christovich, *Chair*

Drew Jardine, *President*

John Kallenborn, *Vice President*

John E. Walker

E. Alexandra Stafford

Hilton S. Bell

Bonnie Boyd

Fred M. Smith, *Emeritus and*

Immediate Past President

EXECUTIVE DIRECTOR

Priscilla Lawrence

533 Royal Street & 410 Chartres Street

New Orleans, Louisiana 70130

(504) 523-4662

www.hnoc.org | wrc@hnoc.org

ISSN 0886-2109

©2015 The Historic New Orleans Collection



Hand mirror

between 1850 and 1900;
copper alloy, enamel, glass
gift of Johanna Dingeldein
Gloede, 2012.0028.25

FROM THE SHOP

Local pride with universal appeal

Jewelry maker and designer Heather Elizabeth, a fifth-generation New Orleanian, folds her love for the city into every home accessory and piece of jewelry in her collection. The Shop offers an array of these wearable and practical pieces, designed to add accents of New Orleans iconography to everyday life.



A. NOLA Tile Affirmation bracelet, \$225

B. New Orleans Collage bracelet, \$59

C. Fleur de Lis and Water Meter wine stoppers, \$28

D. St. Louis Cathedral night light, \$28

