

# The Historic New Orleans Collection Quarterly

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SUMMER 2018



**CITY CENTERED:** A Contemporary Take on the Tricentennial

## EVENT CALENDAR

### “CELEBRATING THE SWEDISH NIGHTINGALE”

In collaboration with the Embassy of Sweden in Washington, DC, and the Consulate of Sweden in New Orleans, The Collection will present a recital featuring the repertoire of Jenny Lind, the Swedish opera singer who was an international star in the 19th century. Featuring soprano Kine Sandtrø and pianist Julia Sjöstedt, the program will feature arias from the operatic canon as well as Nordic folk music.

**Monday, June 18, 6–7 p.m.**

Williams Research Center, 410 Chartres Street  
Free; reservations required. To register, visit [www.hnoc.org](http://www.hnoc.org) or call (504) 598-7146.

### “CARING FOR YOUR COLLECTIONS” WORKSHOP

THNOC staff will share their knowledge of working with and enjoying historical artifacts in this morning workshop. Talks will address documentation, proper methods of handling and display, appropriate cleaning and storage techniques, and connoisseurship and acquisition.

**Saturday, June 23, 9:30 a.m.–noon**

Williams Research Center, 410 Chartres Street  
Free; reservations encouraged. To register, visit [www.hnoc.org](http://www.hnoc.org) or call (504) 598-7146.

### UPSTAIRS LOUNGE PANEL DISCUSSION

Join us as we commemorate the 45th anniversary of the UpStairs Lounge fire, the unsolved hate crime that claimed 32 lives in 1973. A panel of historians and witnesses will discuss the fire, the deadliest in New Orleans's history, and explore how it shaped the LGBT+ community locally and nationally. The event will also feature a reading and book signing for Robert W. Fieseler's new release, *Tinderbox: The Untold Story of the Up Stairs Lounge Fire and the Rise of Gay Liberation*. The program is presented in collaboration with the LGBT+ Archives Project of Louisiana.

**Wednesday, June 27, 6–7 p.m.**

Williams Research Center, 410 Chartres Street  
Free; reservations required. To register, visit [www.hnoc.org](http://www.hnoc.org) or call (504) 598-7146.

### “HOW SUSTAINABLE TOURISM IS TRANSFORMING THE GLOBAL TRAVEL INDUSTRY AND WHAT IT MEANS FOR NEW ORLEANS”

Tourism expert and *National Geographic Traveler* columnist Costas Christ will discuss environmental responsibility, cultural heritage, and social justice within New Orleans tourism practices. Christ's talk will serve as the Jacob Haight and Mary Meek Morrison Memorial Lecture, a biannual program on historic preservation in New Orleans presented in collaboration with the Vieux Carré Commission Foundation and Vieux Carré Property Owners, Residents, and Associates.

**Saturday, June 30, 2–3:30 p.m.**

Williams Research Center, 410 Chartres Street  
Free; reservations required. To register, visit [www.hnoc.org](http://www.hnoc.org) or call (504) 598-7146.

## Access THNOC's new ticketing system!

Visit [www.hnoc.org](http://www.hnoc.org). Click on “My HNOC.” Click the “Login” button.



**If you have previously shared an email address with us**, then an account has already been set up for you. Click “Reset Password” and follow the instructions to access your account.

**If you have not previously shared an email address**, click the “Register” button, and you will be led through the process of creating an account.

Once your account is set up you can register for events, purchase or renew a membership, or change your address on file. You may also continue to register for events by calling (504) 598-7146. No reservations will be taken via email, mail, or fax.

## EXHIBITIONS & TOURS

All exhibitions are free unless otherwise noted.

### CURRENT

#### “Working for the Williamses” Tour

Tuesday–Sunday, June 1–30, 11 a.m.  
533 Royal Street  
\$5 admission; free for THNOC members

#### Preview of *Art of the City: Postmodern to Post-Katrina* presented by The Helis Foundation

On view through fall 2018  
533 Royal Street  
Free

#### French Quarter Museum Association Welcome Center

Through December 2018  
533 Royal Street  
Free; for more information, visit [www.frenchquartermuseums.com](http://www.frenchquartermuseums.com).

### PERMANENT

#### Louisiana History Galleries

reopening June 29, 2018  
533 Royal Street

#### Williams Residence Tour Architecture and Courtyard 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 admission; free for THNOC members

*Groups of five or more should call (504) 598-7145 to make reservations.*

*Educational tours for school groups are available free of charge; please contact Jenny Schwartzberg, curator of education, at (504) 556-7661 or [jennifers@hnoc.org](mailto:jennifers@hnoc.org).*

### UPCOMING

#### *Art of the City: Postmodern to Post-Katrina* presented by The Helis Foundation

Opening fall 2018

### 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

### **Cityscape**

1987; gouache on paper  
by Krista Jurisich  
gift of Judith L. Jurisich, 2017.0021



## FROM THE PRESIDENT

Vacation season is upon us, and New Orleanians are busy planning their escapes from the heat, but here at The Collection we've already been to the other side of the world and back. In late April the annual THNOC study tour took a group of 31 members and staffers to France, in honor of the city's founding 300 years ago. Travelers visited Paris, Orléans, and surrounding areas, exploring chateaux, museums, the Opéra Comique, and plenty of renowned restaurants along the way. If you want to take your love of history on the road with us, visit [www.hnoc.org/programs/study-tours](http://www.hnoc.org/programs/study-tours) to learn about our study tours.

The Collection hosted another tour much closer to home in April, one we'll revive in the fall—the Portage Bike Roll 2018, which was developed as a tricentennial event in conjunction with our yearlong programming for *Art of the City: Postmodern to Post-Katrina*, presented by The Helis Foundation. Following the original portage route connecting the Mississippi River to Bayou St. John—and, by extension, to Lake Pontchartrain and the Gulf of Mexico—the bike tours were a great opportunity for us to get out of our French Quarter home base and onto the streets. Visitors can still take the tour on their own, using the portage-route map available for free at 533 Royal Street, as part of our *Art of the City* preview show.

As our event calendar shows, there's never a shortage of things to do here at The Collection, and I'm excited to announce that it's now easier than ever to register for our lectures, film screenings, concerts, and other special events. Our website's new "My HNOC" feature will allow you to book tours, make reservations for events, or renew your membership online, anytime. See the instructions on the opposite page to access your account today. —PRISCILLA LAWRENCE

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# Panoramic Parade

A preview exhibition for THNOC's upcoming contemporary art show features an epic panorama and bike tours.

## EXHIBITION

Preview of *Art of the City: Postmodern to Post-Katrina* presented by The Helis Foundation

On view through fall 2018

533 Royal Street

Free

The city of New Orleans hovers in the air, its skyline rendered in black and white with an iceberg-like underbelly. Beneath, dramas in miniature spread across the canvas in a parade of color and action—New Orleans ladies spitting on General Benjamin Butler, Drew Brees clutching the Super Bowl XLIV trophy, the young city burning in the great fire of 1794, and dozens more.

The present-day city of New Orleans and its 300-year history come together in *New Orleans: Between Heaven and Hell*, an ink-and-watercolor panorama by UK artist Robin Reynolds. Created on the occasion of the city's tricentennial, the artwork anchors THNOC's preview exhibition, now on view, for *Art of the City: Postmodern to Post-Katrina*, presented by The Helis Foundation. When it opens this fall at THNOC's new museum facility at 520 Royal Street, *Art of the City* will celebrate contemporary art in New Orleans from the time of the 1984 world's fair to the present. Until then, visitors can get a taste of what's to come in the preview show.

With its imaginative mingling of past and present, *New Orleans: Between Heaven and Hell* serves as a fitting calling card for both the postmodernist strain of *Art of the City* as well as the historical nitty-gritty that The Collection preserves and makes available to the public. The small scenes tucked within the panorama stem from extensive research conducted in the Williams Research Center by Reynolds and New Orleans-based visual

***New Orleans: Between Heaven and Hell*** (detail)  
2018; ink and watercolor  
by Robin Reynolds  
courtesy of the artist



historian Sarah Borealis, with help from THNOC Reference Associate Robert Ticknor. *New Orleans: Between Heaven and Hell* is modeled after Reynolds's *Visscher Redrawn: 1616–2016*, an intricate re-creation of Claes Visscher's 1616 engraving of the London cityscape, updated with hidden Shakespearean references. Reynolds's detailed rendering of New Orleans presents both a thoughtful exploration of the city's history as well as a challenge for New Orleans lovers to recognize the many historical references packed into the frame. The artwork is accompanied by an interactive tool developed by Reynolds's brother Simon, which serves as an answer key of sorts, offering more information on the scenes. "With the iPad display allowing you to go into more depth, it's a great example of how art can also serve as a teaching tool," said Vice President and Deputy Director Daniel Hammer.

Joining Reynolds's work in the preview is a three-dimensional map of the city created by New Orleans-based cartographer and designer Jakob Rosenzweig. Rosenzweig's map, etched from one-inch-thick acrylic, rests atop a pedestal and is illuminated by embedded LED lights. The pedestal dispenses two-sided paper maps, free for visitors to take. One side of the paper map shows the locations of iconic public artworks around the city since the time of the 1984 world's fair, while the other side illustrates the route for a bike tour highlighting art and architecture along the historic portage between the river and Bayou St. John. Local bike tour company A Bicycle Named Desire gave free guided tours of the route in May and will do so again in the fall when *Art of the City* opens. The tour was created by local artist Babette Beaulieu and modeled after a similar portage tour designed by the late New Orleans architect R. Allen Eskew. "In the exhibition this fall we want visitors to feel a sense of discovery," said Jan Gilbert, the guest curator for *Art of the City*, "so it makes perfect sense to have this bike roll, which encourages people to step out into the city and be immersed in its history." —

NICK WELDON



The preview show also features a model of The Collection's new museum facility, a restoration and addition to the historic Seignouret-Brulatour building.



## EXHIBITION

**French Quarter Museum Association  
welcome center**

Through December 2018

533 Royal Street

Free; for more information, visit  
[www.frenchquartermuseums.com](http://www.frenchquartermuseums.com).

A. Iron gates with verdigris front the entrance to the historic Gallier House.

B. The 1850 House, located in one of the famous Pontalba buildings flanking Jackson Square, features period furnishings of the antebellum era.

C. Louis Armstrong's cornet, on display at the New Orleans Jazz Museum, bears notches the young trumpeter added to the mouthpiece to help improve his embouchure.

D. Apothecary shelf bottles, also known as species jars, are filled with herbs and chemical compounds at the New Orleans Pharmacy Museum.

E. The Beauregard-Keyes House and Garden Museum features a spacious parterre garden and fountain.

F. The 1830s open-hearth kitchen of the Hermann-Grima House shows the environment in which enslaved workers prepared meals and performed other household duties.

G. The formal parlors of the Gallier House are crowned by elaborate plaster cornices, mouldings, and medallions.



A

# Quarter Masters

To draw visitors' attention from bars and beignets to history, THNOC hosts a welcome center for the French Quarter Museum Association.

Ask the average visitor to New Orleans what they'd like to do in the French Quarter, and you'll probably hear about Bourbon Street, architecture, beignets, or Jackson Square. Less likely to top that list are history museums. The Collection is aiming to change that, with its participation in the recently formed French Quarter Museum Association. The FQMA operates on the principle that a rising tide lifts all boats: its six participating institutions have joined forces to raise the profile of museum going in the French Quarter. To kick off the effort, for the rest of the tricentennial year The Collection's Royal Street campus is hosting a FQMA welcome center, which will offer passersby information about all the not-for-profit museums in the Vieux Carré.

"The conventional wisdom is that everybody who visits New Orleans visits the French Quarter," explained Vice President and Deputy Director Daniel Hammer, who has overseen THNOC's work on the FQMA welcome center. "Approximately 11 million people visit the French Quarter annually, and that figure doesn't even factor in locals, so it's probably much larger. By working together to promote what we do, museums of the French Quarter can have a positive impact on the Vieux Carré by growing the number of people we touch and by growing the profile of museum going as a central activity of the French Quarter."

The FQMA's participating institutions are Hermann-Grima Gallier Historic Houses; the Beauregard-Keyes House and Garden Museum; the New Orleans Pharmacy Museum; the Louisiana State Museum (LSM), which includes the Cabildo, the Presbytère, Madame John's Legacy, and the 1850 House; the New Orleans Jazz Museum at the US Mint (an affiliate of LSM); and the Catholic Cultural Center, which comprises the Old Ursuline Convent, St. Louis Cathedral, and St. Anthony's Garden. Friends of the Cabildo and the Louisiana Museum Foundation, nonprofit entities that support the operations of the LSM, as well as New Orleans Tourism Marketing Corp. and Doerr Furniture, have also assisted in launching the organization.

The welcome center is located in the newly renovated Williams Gallery, which was converted from gallery space into a new entrance area that opens, via big glass doors, directly onto Royal Street. Each institution has a dedicated alcove with a text panel and pictures, so that visitors can learn at a glance about all the historical offerings within blocks of the welcome center. A representative will be on hand to provide additional information about all the museums. Visitors will be able to take a FQMA brochure featuring a map of the participating institutions, and Hammer said the organization is planning to offer deals and incentives such as two-for-one admission or discounts on tours at the participating museums. The brick-and-mortar welcome center will come down at the end of 2018, but the FQMA will live on, via the organization's website and continued collaborative programming.

"With the tricentennial this year, people have history on their minds," Hammer said. "This is our modern-day preservation mission at THNOC. The original preservation mission of The Collection is embodied by our founders, the Williamses, and what they did, which was to promote the French Quarter by living in it, hosting dinner parties three days a week, bringing people there, and framing it as a place to visit. We no longer need to convince people to visit it, but rather to engage with activities that promote the sustainability of the French Quarter." —MOLLY REID CLEAVER



B



C



D



E



F



G



A. Gallier Hall elevation

1845; pen and ink with watercolor by James Gallier Sr. gift of Dr. and Mrs. Kenneth McLeod Jr. in memory of the Gallier and Capdevielle families, 2008.0087.5

B. Roughly a dozen historical views of the city populate the golden-hued Map Room.

## OFF-SITE SPOTLIGHT Gallier Revival

Renovations to the former city hall feature dozens of THNOC reproductions that tell the story of New Orleans.

In a rededication ceremony for the iconic Gallier Hall held this past March, outgoing mayor Mitch Landrieu described the renovation of the historic St. Charles Avenue structure as “a gift to the people of New Orleans for the next 300 years.” Designed by architect James Gallier Sr., the 165-year-old Greek Revival building served as city hall for more than a century and remained an architectural landmark after municipal operations moved to Duncan Plaza in 1956, but it had recently started to show its age. When a piece of the front pediment fell off and damaged the main granite stairway in 2014, the effort to return Gallier Hall to its former grandeur became a signature part of the city’s tricentennial plans.

A \$10 million structural and exterior renovation, completed last year, preceded a \$3 million interior makeover spearheaded by then–first lady Cheryl Q. Landrieu, who raised the necessary funds through private donations. She worked with Scott Hutcheson, the mayor’s deputy chief administrative officer, and Sonny Borey, the office’s special projects and protocol coordinator, to oversee work that included repainting every room and hallway, refinishing the marble floors, restoring paintings of past mayors that had been discovered in storage, and cleaning and rewiring 33 chandeliers. To restore the damaged portion of pediment, the team consulted Gallier’s original architectural drawings, housed at The Collection. Among the finishing touches: hanging reproductions of portraits, maps, photographs, and prints of city scenes and personages from THNOC’s holdings. The team worked with THNOC President and CEO Priscilla Lawrence and Head of Reader Services Rebecca Smith to curate about 60 images to put up throughout the building.

“We wanted the renovation to be authentic, to reflect the true history of New Orleans,” Cheryl Landrieu said, “so that when visitors come they feel the importance of the place.

We went immediately to The Historic New Orleans Collection, which was so helpful in helping us curate pieces from different eras in the 300-year history of New Orleans.”

Visitors can see many of these images in the building’s grand center hall on the second floor, where THNOC reproductions have been hung in chronological order. Just beyond the main entrance and to the right, the display begins with a reproduction of a mid-18th-century portrait of Jean-Baptiste Le Moyne, sieur de Bienville, the city’s founder. The visual narrative continues with images illuminating the Spanish Colonial era, the Louisiana Purchase, the Civil War and Reconstruction, Carnival, jazz, and more. The Brulatour Courtyard, currently being renovated by THNOC, makes an appearance in a reproduction of a famous





Alberta Kinsey painting from the early 20th century.

More THNOC reproductions populate the second-floor Map Room, which showcases some of the earliest city plans, as well as a number of renderings depicting the growing sprawl of New Orleans over the centuries. A reproduction of the iconic *Creole in a Red Headdress* by Jacques Guillaume Lucien Amans, which Landrieu noted as one of her favorites in the building, has received its own separate section of the room, hanging above a fireplace flanked by dramatic gold curtains. (The original portrait was a gift to THNOC by The Helis Foundation in memory of Charles Snyder.) The third-floor hallway, distinguished by a series of restored 19th-century benches believed to be original to Gallier Hall, is lined with THNOC photos that tell the history of the building itself, including an eye-catching panorama from the Charles L. Franck Studio Collection at THNOC that captures Women’s Convention delegates in front of the building in 1928.



C

C. The Grand Hallway of Gallier Hall is lined with reproductions of THNOC images, including, at right, the circa-1750 portrait of Bienville (acquisition made possible by the Clarisse Claiborne Grima Fund, 1990.49) and, at left, a 19th-century depiction of La Salle claiming Louisiana for the French (1970.1).

D. Former first lady Cheryl Q. Landrieu and former mayor Mitch Landrieu



D WELDON

The city plans to rent the building’s various spaces—including the second-floor Grand Ballroom—for weddings, conferences, Carnival balls, and more, with funds going toward the future upkeep of the building. In the past, prominent figures ranging from Gen. P. G. T. Beauregard to Ernie K-Doe lay in state in Gallier Hall, and former mayor Landrieu said he believes the building can be used for such civic purposes in the future. In addition, the mayor’s traditional Mardi Gras toasts to Rex and Zulu royalty will continue to take place on Gallier Hall’s front steps.

“The usage is going to be so varied—from orchestral concerts to book readings to board meetings to hosting visiting dignitaries,” Landrieu said. “Now that it’s been brought back to its original glory, it’s a piece of our history that the citizens of New Orleans will be able to use for generations to come.” —NICK

OFF-SITE

# Oh, Ladies Be Good!

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

**Preservation Hall** reproduced several images for inclusion in *The Women of Preservation Hall*, an exhibition presented in November 2017. The show was part of the Sexism Project, a three-day photographic event highlighting female perspectives within the New Orleans music community.



**Blanche Thomas performing on the riverboat President**

1972  
 photograph by Michael P. Smith ©  
 The Historic New Orleans Collection,  
 2007.0103.4.613



**Sweet Emma Barrett (left) with Jeanette Kimball (right)**

1970  
 photograph by  
 Michael P. Smith ©  
 The Historic New  
 Orleans Collection,  
 2007.0103.2.293

Thirty-eight images in THNOC's holdings were reproduced for the limited-edition book **Gallier Hall: A Pictorial History**, by Cheryl Q. Landrieu and Mary M. Carville, which was released in late 2017.



**Martin Brothers Coffee Stand and Restaurant**

1932  
 gift of Thelma Long, 2012.0178.1



**Municipal Hall, Lafayette Square, New Orleans**

1848; lithograph with watercolor  
 by Thomas Kelah Wharton  
 1935.1



The **Ogden Museum of Southern Art** in New Orleans has borrowed one painting for the exhibition *A Precise Vision: The Architectural Archival Watercolors of Jim Blanchard*, on view through August 19.

**Mon plaisir le chateau et jardin du chevalier de Pradel**

2001; watercolor on paper  
 by Jim Blanchard  
 2001.39.3



Music writer **Alison Fensterstock** was provided with two Michael P. Smith reproductions to accompany a piece on the history of the New Orleans Jazz and Heritage Festival, which appeared in August 2017 on **National Public Radio's** music website. The article, "As Jazz Fest Looks at 50, What Keeps It Alive?" is still available to read online.

**Quint Davis, Sherman Washington, and Vernon "Dr. Daddy-O" Winslow**

1977  
 photograph by Michael P. Smith © The Historic  
 New Orleans Collection, 2007.0103.1.567



The **Louisiana State Museum** is currently exhibiting six items on loan from The Collection in its show *Recovered Memories: Spain, New Orleans, and the Support for the American Revolution*, on view through July 8.

**Woman Holding Officer at Bay with Gun**

between 1876 and 1881; wood engraving  
 by Alfred Rudolph Waud  
 1977.137.18.453

**Interior of an Old Spanish House**

1883; wood engraving  
 by Joseph Pennell  
 1974.25.3-37



# Queering the Record

THNOC works to safeguard LGBT+ history as a member of a recently formed archival collective.

Since 2013, the LGBT+ Archives Project of Louisiana has worked to spotlight local institutions' archival material related to the gay, lesbian, bisexual, and transgender communities. Early on, project organizers decided against opening a single dedicated repository devoted to LGBT+ history in favor of operating as a collective, directing potential donors,



researchers, and members of the public to any organization with relevant holdings “who we think would be a good fit,” according to Frank Perez, who serves as president of the project. Since 2016, THNOC has served as repository for materials related to the collective’s internal operations.

Through a wide array of fundraising and public programming the LGBT+ Archives Project seeks to “get our history out of the closet,” Perez said. In May 2015 it hosted a personal archiving workshop, providing information on the preservation and storage of collections of personal papers. The collective maintains a detailed bibliography of LGBT+ resources as well a listing of local repositories with related holdings. Other outreach efforts have included meet-and-greet events designed to educate members of the

archival community about the mission of the organization, marching in the annual Gay Easter Parade in New Orleans, participation in both New Orleans and Baton Rouge Pride events, and potluck fundraisers.

Each year, typically in the fall, the Archives Project hosts its Oracle Gala, which honors an individual, group, or organization that has donated LGBT-related material to a local repository. The 2018 honorees will be the founders of Southern Decadence, whose archive is now housed at Tulane University’s Louisiana Research Collection.

The collective’s organizational archive, housed at THNOC, comprises email records, archived versions of the group’s webpage and Facebook page, fliers, copies of meeting agendas and minutes, and copies of the articles of incorporation. In addition to serving as repository, The Collection will also host an event on June 27, in conjunction with the Archives Project, to commemorate the 45th anniversary of the UpStairs Lounge arson attack. The attack, which remains the deadliest fire in the history of New Orleans, claimed the lives of 32 patrons of the UpStairs Lounge, a gay bar located at 604 Iberville Street. The event will include a panel discussion moderated by Frank Perez and featuring authors Robert W. Fieseler and Clayton Delery, as well as filmmaker Royd Anderson. —AIMEE EVERRETT



A. Portrait from the “Know Your Rights” photo shoot, hosted by BreakOUT!

2013  
by Rush Jagoe, photographer  
*BreakOUT! Records, Newcomb Archives and Vorhoff Library Special Collections, Newcomb College Institute, Tulane University*

B. UpStairs Lounge Fire Memorial program

1998  
*gift of Skylar Fein, 2009.0136.1*

C. UpStairs Lounge wooden nickel

1970  
*gift of Warren J. Woods, 2017.0039.2*





**ON THE JOB**  
**Angela Diez**

**POSITION:** Volunteer, since 2007

**ASSIGNMENT:** Solve a family mystery with the help of Marc-Antoine Caillot

When I began volunteering with The Historic New Orleans Collection in 2007, I hoped to learn more about Louisiana history and, in doing so, better understand my family’s own Louisiana story. For the past 30 years I have researched my father’s family, attempting to reconstruct their lives and times using family stories and historical records. Members of our family were among the earliest settlers of Louisiana and were part of the *petit gens*, or “little people” of the colony.

In December 2004, THNOC acquired the memoir of Marc-Antoine Caillot, a young French clerk who voyaged to colonial Louisiana during the colony’s founding era. Years were spent translating and researching the manuscript, and the resulting book, *A Company Man: The Remarkable French-Atlantic Voyage of a Clerk for the Company of the Indies*, edited by Erin M. Greenwald and translated by Teri F. Chalmers, was published by THNOC in 2013. I purchased a copy, and found Caillot’s firsthand account of his journey to and time in New Orleans fascinating.

As I continued to read, I came across this passage on page 141: “On March 6, [1730,] nine women who had been taken as slaves by the Natchez arrived in New Orleans unexpectedly. They told us that the Indians had sent them to look for wood, and they had taken advantage of the situation to flee to the French camps. But, unfortunately for them, their children had stayed behind in the Indian fort, which made them wail with grief.”

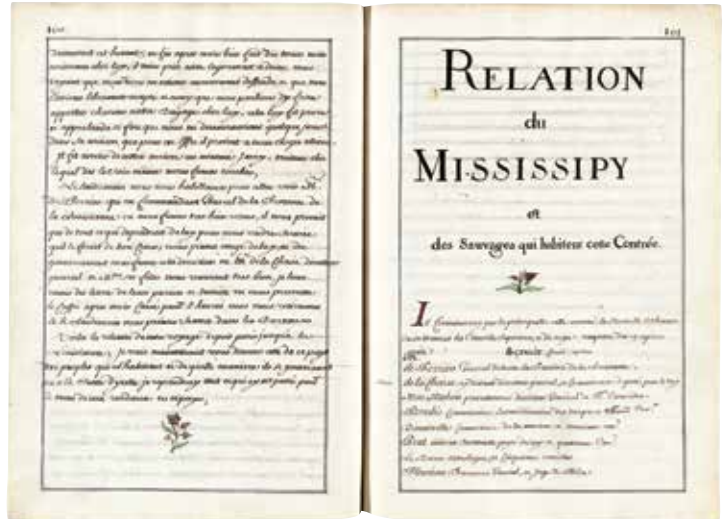
The young Caillot was coming face to face with a conflict that dealt a serious blow to France’s plans for the Louisiana colony. The Natchez Wars began in late 1729 with a coordinated attack on Fort Rosalie by the Natchez Indians, in response to French attempts to evict them from their lands. The Natchez burned tobacco fields and set fire to homes and warehouses, killing 200 people and taking prisoner the remaining women, children, and enslaved Africans. Caillot’s account continues, “Among these women there was one named Madame La Sonde, an officer’s wife who had twice been attached to the post to be

**A. *Plan de la guerre des Natchez***  
 between 1731 and 1758; ink and watercolor  
 by Marc-Antoine Caillot  
 2005.0011

**B. Title page, part two of *Relation du voyage de la Louisianne . . .***  
 between 1731 and 1758  
 by Marc-Antoine Caillot  
 2005.0011



A



B

burned.” A footnote in the text provides the woman’s full name, Catherine Notas, the wife of Laurent La Sonde, a surgeon major at the Natchez post who was killed in the attack.

“To her good fortune,” Caillot writes, “she was saved from this fate because the Indians found themselves in need of wood. They also told us that, the same day the army arrived at Natchez, they were supposed to have all been burned, that the oldest among them had already died. It was a horrible thing to see the sad state of affairs of these wretched women, and to hear them speak about it.”

I couldn’t believe what I had just read: Catherine Notas was my fourth-great-grandmother, and here was her story of survival!

I had previously known that as an eight-year-old, Catherine had been ripped from her extended family in Bayonne, France, because of the forced exile of her stepfather; that she had endured a nearly six-month voyage across the Atlantic, landing in the wilderness that was New Orleans in 1720; and that at the age of 17 she had been married and had moved with her husband to Fort Rosalie at Natchez, an even more remote area of the colony. I also had known that Catherine endured the slaughter of her husband, mother, stepfather, and sister during the November 29 Natchez attack. What I did not know was what had happened to her afterward. From Caillot’s own hand, I learned she had been taken prisoner as a slave by the Natchez, who had twice tied her to a post to be burned at the stake. And, yet, she had managed to escape her captors and had made her way back to New Orleans.

This 18-year-old girl was no longer a girl but a woman with the strength to survive against all odds. As I cradled Caillot’s book in my arms, I realized that I have the blood of this woman running through my veins. Catherine was a survivor who continued to look forward. Within weeks of her arrival back in New Orleans, she married her second husband, Nicolas Rousseau, my fourth-great-grandfather, another survivor of the Natchez War. This is their story, this is my story, and I might never have known its full, epic scope if I had not been a volunteer at THNOC. —ANGELA DIEZ

## STAFF NEWS

### New Staff

**Matt Deitz**, accounting associate.  
**Andrea Logan**, financial analyst.  
**Kendric Perkins**, education specialist.  
**Lindsay Rowinski**, assistant preparator. **Bill Abbott**, **Katherine Edwards**, **Sarah Jackson**, **Hillary Lamb**, **Clare Malcolm**, **Kimberly Meyer**, **Ruoxi Nie**, and **Travis Trahan**, volunteers.

### Changes

A number of staff members recently received new titles. **Christopher Deris**, preparator. **Daniel Hammer**, vice president and deputy director. **Priscilla Lawrence**, president and CEO.

### In the Community

In May, curators **Pamela D. Arceneaux**, **John H. Lawrence**, and **Eric Seiferth** accepted the Louisiana Endowment for the Humanities’s Exhibition of the Year award, for the 2017 show *Storyville: Madams and Music*.

*Guidebooks to Sin: The Blue Books of Storyville, New Orleans* (THNOC 2017) was named the 2018 Louisiana Literary Honor Book by the Louisiana Library Association. The book’s

author, Senior Librarian/Rare Books Curator **Pamela D. Arceneaux**, received the award and presented a lecture on the book at the association’s annual conference in Alexandria, Louisiana.

In May **Lydia Blackmore**, curator of decorative arts, gave a lecture at the Bryan Museum in Galveston, Texas, on shopping for home furnishings in the 19th century.

Interpretation Assistant **Malinda Blevins** has been elected regent for the Spirit of ’76 chapter of the Daughters of the American Revolution.

Vice President and Deputy Director **Daniel Hammer**, Reference Assistant **Heather Green**, and Reference Associate **Robert Ticknor** participated in a panel discussion on the historic Seignouret-Brulatour House at the Louisiana Historical Association’s annual conference, held April 12–15 in New Orleans. At the conference Hammer also led the panel “Auf Deutsch: Louisiana History in German Primary Sources.”

Director of Development and Community Relations **Jack Pruitt** was profiled as part of a feature on the New Orleans Antiques Forum in the summer 2018 issue of *Antiques and Fine Art* magazine.

## G. Charles “Chuck” Lapeyre Joins Board



In January the Kemper and Leila Williams Foundation’s board of directors welcomed its newest member, G. Charles “Chuck” Lapeyre. An independent investor, Lapeyre comes to the foundation with over 30 years of board experience with local business and civic associations. In 2016 Lapeyre was elected president of the Allstate Sugar Bowl Committee, on which he has served since 1999. Lapeyre, a lifelong New Orleanian, holds a masters in business administration and a bachelor of arts in history from Tulane University. He and his wife, Amy, have three children and have been Laussat Society members of The Collection for many years. Lapeyre fills the board seat vacated upon the death of Mary Lou Christovich, in December.



FOCUS ON PHILANTHROPY

## Susie Hoskins

Laussat Society member Susie Hoskins loves to work behind the scenes toward a grand goal. For 30 years in Washington, DC, she catered events for major corporations and the political elite, from formal state dinners to smaller gatherings at Blair House, the president’s guest house. She learned to be meticulous in her preparation, flawless in execution, on the move, and out of the way—unruffled and serene-looking as a floating duck, but paddling vigorously under the surface. “I’ve always been the fly on the wall,” Hoskins said. “I always said if I wrote a book about my life, that would be the title.”

Hoskins’s life has taken her to the moon-shot community of 1960s Houston, where her children played with astronauts’ kids, to the hustle and bustle of Washington, and back to New Orleans, her hometown, in 1995. She has been a stay-at-home mother as well as a career woman, continuing to work in catering and event planning until her retirement just two and a half years ago. Her Garden District home encapsulates the different phases of her life and style: the back half of the house was built in 1850, the front in 1900. While the front is formal, showcasing her collection of English

antiques set against a backdrop of lavish wallpapers and custom-built mouldings and plaster medallions, the back half is more homey. Religious folk art from Mexico and New Orleans streetscape paintings fill the “holy room,” and in the sunroom off the kitchen white wicker rocking chairs sit among a gaggle of happy houseplants. “The house has a split personality,” Hoskins said. “It’s my partner now, after having four children and living all over the country.”

Hoskins, born and raised in New Orleans, was exposed to the city’s unique culture thanks to her parents, music lovers who frequented the jazz scene. Her father, Willoughby Kittredge, was a urologist, and he and Hoskins’s mother, born Ruth Sullivan, befriended musicians such as Sharkey Bonano and Oscar “Papa” Celestin. “They’d go out to the club until three, then they’d invite the musicians to come over. Mama would make omelets for everyone. When they’d take me down to Bourbon Street to all the jazz places, Papa would walk in and they’d all go, ‘Hey, Doc!’”

After marrying at 19, Hoskins’s travels began. She moved around the country as an army wife and eventually settled, for 13 years off and on, in Houston, where her husband, Jerry Hoskins, was working for IBM at Johnson Space Center on the lunar-landing program. “We lived with the

astronauts,” Hoskins said of her neighborhood and the tight-knit NASA community. “We made lifelong friends. It truly was Camelot.” After the US put a man on the moon and developed the space shuttle, the Hoskinses moved to Bethesda, MD. Her children—David, Dennis, Douglas, and Holly—grew up, and Hoskins began her career in catering. She planned many events for the Reagan administration, working closely with his social secretary and learning “a lot about diplomacy in the process,” she said.

Throughout her time away from New Orleans, she returned to the city for holidays and to visit family. Her sister, the archivist and historian Sally Reeves, “really kept the city alive for me while I was gone,” she said. After three decades, Hoskins decided to move back. Recently retired she may be, but Hoskins continues to use her event-planning expertise, assisting The Collection in selecting menus for THNOC’s annual study trip and hosting the trips’ reunion dinners. (On one such study trip, to France, Hoskins bought an art nouveau bronze statuette large enough to require its own seat on the bus.) A Laussat member for many years, she has attended every New Orleans Antiques Forum, and she takes pride in her THNOC membership. “The staff is so professional, it’s so wonderfully managed, and I know that we contributors are greatly appreciated in so many ways,” Hoskins said. “All these things make me proud.” —MOLLY REID CLEAVER



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# January–March 2018

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## Bookplates

### Donations are used to purchase books that will be marked with a commemorative bookplate.

Betty A. Fleming in memory of Charlotte Barlow—*Rolland Golden: Life, Love, and Art in the French Quarter* by Rolland Golden, ed. Lucille Golden (Jackson: University Press of Mississippi, 2014)  
George Luis Maltese in honor of the people of New Orleans—*We’re Still Here Ya Bastards: How the People of New Orleans Rebuilt Their City* by Roberta Brandes Gratz (New York: Nation Books, 2015)  
Beth and Ellis Murov in memory of Irving L. Rosen, MD—*Jolly Fellows: Male Milieus in Nineteenth-Century America* (Gender Relations in the American Experience Series) by Richard Stott (Baltimore: Johns Hopkins University Press, 2009)  
Constance Townsend in memory of Robert Clark Bourgeois—*Target Tokyo: Jimmy Doolittle and the Raid That Avenged Pearl Harbor* by James M. Scott (New York: W. W. Norton, 2015)  
The board of directors and staff of The Historic New Orleans Collection in memory of Marjorie Anne Norvell Jacobs—*City of New Orleans Vieux Carré Commission: Design Guidelines for the Vieux Carré Historic District* by Dominique M. Hawkins (New Orleans: Vieux Carré Commission Foundation, 2015)  
The board of directors and staff of The Historic New Orleans Collection in memory of Mary Holt Myrick Langlois—*Smart Women: The Search for America’s Historic All-Women Study Clubs* by Ann Dodds Costello (s.l.: Lulu Publishing Services, 2015)  
The board of directors and staff of The Historic New Orleans Collection in memory of Irving L. Rosen, MD—*Black Physicians in the Jim Crow South* by Thomas J. Ward Jr. (Fayetteville: University of Arkansas Press, 2003)  
The board of directors and staff of The Historic New Orleans Collection in memory of Elizabeth “Mimi” Muller Stafford—*The Wrightsman Galleries for French Decorative Arts: The Metropolitan Museum of Art* by Daniëlle O. Kisluk-Grosheide and Jeffrey H. Munger (New York: Metropolitan Museum of Art; New Haven, CT: Yale University Press, 2010)  
The board of directors and staff of The Historic New Orleans Collection in memory of Anne “Annie” Devant Stephens—*Le Roi Est Mort: Louis XIV, 1715* by Gérard Sabatier and Béatrix Saule (Paris: Tallandier, 2015)  
The board of directors and staff of The Historic New Orleans Collection in memory of Jerry Zachary—*American Musical Theatre: A Chronicle* (4th ed.) by Gerald Bordman and Richard Norton (New York: Oxford University Press, 2011)

ON THE SCENE

# Celebrating 300 Years and Volunteers

On February 27, the opening of *New Orleans, the Founding Era* was marked with a ribbon-cutting and press conference featuring outgoing mayor Mitch Landrieu, followed by a reception. The following week The Collection celebrated the 300th birthday of New Orleans with a **tricentennial block party** set up on Royal Street. The block party also served as a highlight of “Making New Orleans Home: A Tricentennial Symposium,” a free, four-day collection of lectures and programming held throughout the city.



A. Mark Romig, president and CEO of the New Orleans Tourism Marketing Corp.; outgoing mayor Mitch Landrieu; Priscilla Lawrence, president and CEO of THNOC; Erin M. Greenwald, historian and curator of *New Orleans, the Founding Era*; and Vincent Sciamia, consul general of France in Louisiana.

B. Nicholas Paskert, one of THNOC’s 2017–18 Woest Fellows, with Jason Wiese, associate director of the Williams Research Center

C. Former first lady Cheryl Q. Landrieu and Mitch Landrieu tour the exhibition.

D. Melissa Smith, Library Cataloger Nina Bozak, and Charles Chamberlain

E. Pascale Langlois, Lydie Pras, and Exhibitions Coordinator Warren J. Woods

F. The entire 500 block of Royal Street was closed to vehicular traffic and lit up for the tricentennial block party.

G. Dawn Robinson-Weldon, Xavier Weldon, and Assistant Editor Nick Weldon

H. Partygoers dance to Leroy Jones’s Original Hurricane Brass Band.



In early April, **volunteers of The Collection** were honored at a luncheon, held at Ralph’s on the Park.

I. Natalie Worsham and Cate Sampson

J. Elizabeth Read, Jeannie Adams, and Carole Daley

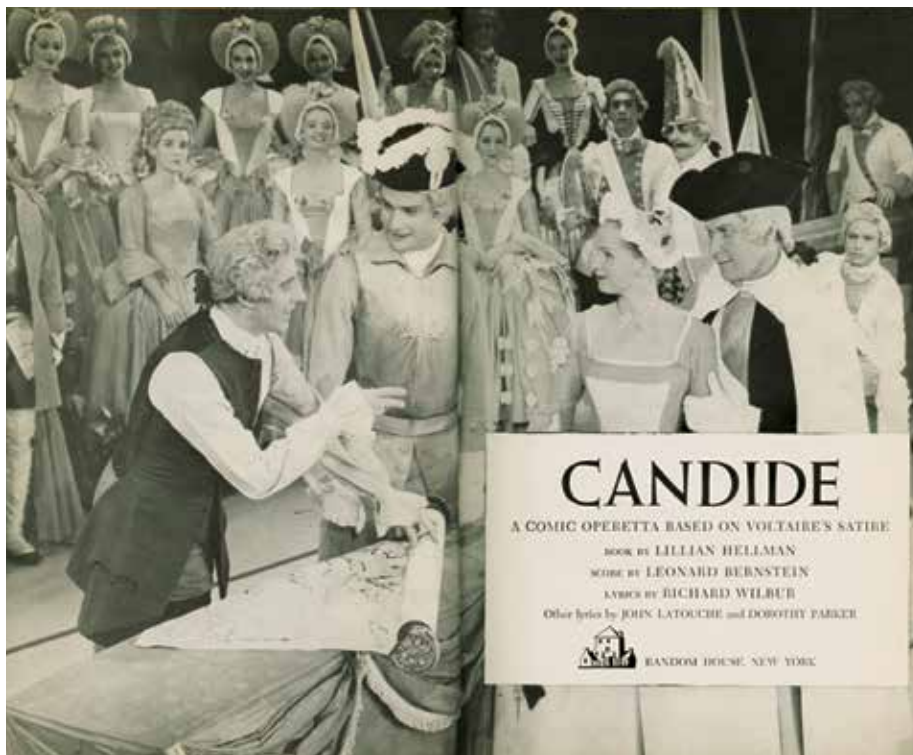
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## ACQUISITION SPOTLIGHT

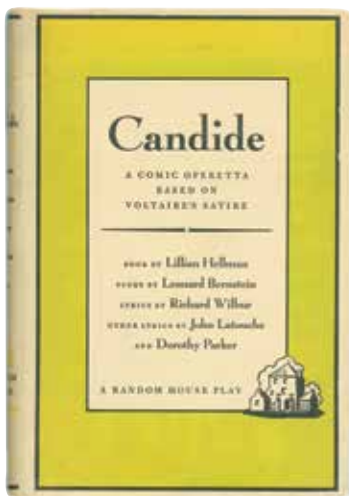
## Make Her Garden Grow

Lillian Hellman *Candide* Collection

gift of an anonymous donor, 2017.0343, 2017.0348

This year marks the centennial birthday of composer Leonard Bernstein (1918–1990), and The Collection recently acquired the papers of one of his best friends and collaborators, the New Orleans–born playwright and screenwriter Lillian Hellman (1905–1984). The only child of Max Hellman and Julia Newhouse Hellman, she spent her first five years in New Orleans, where she attended her first musical, *The Pink Lady*. When her parents moved to New York City, she continued to spend six months a year with both paternal and maternal relatives in New Orleans.

Hellman began her career reviewing manuscripts for publisher Boni and Liveright and reading scripts for Metro-Goldwyn-Mayer. During the 1930s and '40s she enjoyed a string of successes as a playwright, including her masterpiece, *The Little Foxes* (1939). However, her leftist political views resulted in her 1952 subpoena to appear before the House Un-American Activities Committee (HUAC). Unlike many called before the committee, Hellman refused to name names. Although many contemporaries admired her stance, industry leaders shunned her, and she struggled to find work in film or theater. In 1955 she returned to Broadway with an English adaptation of Jean Anouilh's 1952 play *The Lark*, an account of the trial and execution of Joan of Arc. Incidental music for the play was composed by Bernstein, who utilized medieval French texts and portions of the Roman Catholic Mass as inspiration.



## Related Holdings

***Eating Together: Recipes and Recollections***

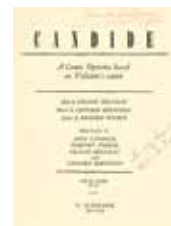
by Lillian Hellman and Peter S. Feibleman  
Boston: Little, Brown, and Co., 1984  
85-103-RL

***Toys in the Attic: A New Play***

by Lillian Hellman  
New York: Random House, 1960  
93-610-RL

**Lillian Hellman**

ca. 1978; gelatin silver print  
gift of Al Rose, 1985.254.38

***Candide: A Comic Operetta Based on Voltaire's Satire, original vocal score***

1958  
book by Lillian Hellman; music by Leonard Bernstein; lyrics by Richard Wilbur; other lyrics by John Latouche, Dorothy Parker, Lillian Hellman, and Leonard Bernstein  
gift of an anonymous donor in memory of Jack Gottlieb, composer and Mr. Bernstein's assistant and editor, 2016.0448.12

During the same period, Hellman was working on an adaptation of Voltaire's *Candide* (1759), a satire that was initially banned in France because it challenged both governmental and religious authorities. Hellman again turned to Bernstein to provide the music, and for the brash composer the story of young *Candide*'s world travels provided an opportunity to explore an array of musical styles. The Collection has been fortunate to acquire a copy of the original vocal score bearing significant handwritten revisions (2016.0448.12). And now, with the acquisition of the Lillian Hellman *Candide* Collection, THNOC also has a first edition of Hellman's book for the operetta, as well as a production script for its original run.

The production script contains changes made to Hellman's book, as problems for the show began even before its Broadway premiere. In Voltaire's version, the auto-da-fé satirized the Spanish Inquisition. In Hellman's book, its focus was the HUAC. Considered "uncomfortable" politically, the scene was eliminated. Opening on December 1, 1956, the show was greeted with mixed reviews and closed eight weeks later. (The Hellman *Candide* Collection includes a playbill for the original production, as well as a copy of the *New York Times* review, which declared it "a triumph of stage arts" and "a brilliant musical satire.") Revisions continued apace, introduced in productions in 1966, 1971, 1973, 1988 (which restored the auto-da-fé material), and 2006, on the occasion of the original show's golden anniversary.

Throughout, Bernstein's music for *Candide* grew in popularity. Today, the aria "I Am Easily Assimilated" (a tango) and the difficult coloratura aria "Glitter and Be Gay" are among Bernstein's most loved compositions. Speaking at a concert in honor of Bernstein's 60th birthday, Hellman noted that their friendship had survived the show's long-running struggles. "When the hurricanes were over—and that took a long time—our true affection for each other was delicately stitched back," she said. —ALFRED E. LEMMON

## RECENT ADDITIONS

## Songs of Freedom, Hidden Pictures, and Ceremonial Silver

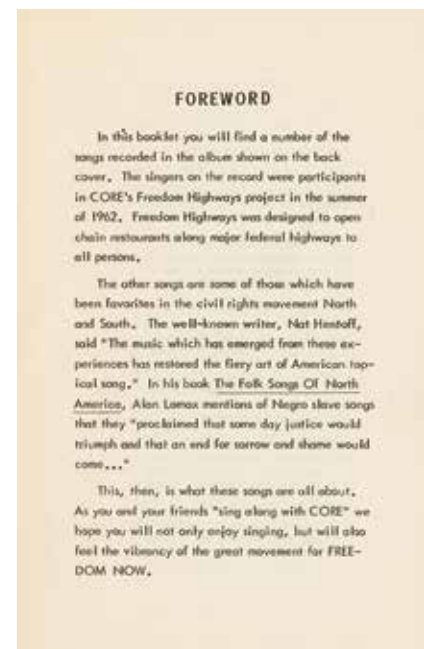
*Sit-In Songs*

2016.0074

Music played a critical role in the African American civil rights movement of the 1950s and '60s. Activists and civil rights fighters often sang together for encouragement and morale during demonstrations that were frequently met with harassment, violence, and police arrests. Popular songs of the movement synthesized traditional African American spirituals with updated calls to action, reinforcing the righteousness of the cause. According to Dodie Smith-Simmons, a former member of the New Orleans chapter of the Congress of Racial Equality (CORE), "singing and music is a great part of the movement." Smith's sentiment echoes that of Martin Luther King Jr., who described freedom songs as "the soul of the movement."

The Freedom Riders of the early 1960s, who worked to integrate bus terminals and

chain restaurants across the South, often sang as a form of resistance while in the field. In 1962, a group of CORE members recorded *Sit-In Songs: Songs of the Freedom Riders*, featuring anthems of the movement, such as "We Shall Overcome" and "Hold On." That same year, CORE published an associated booklet with lyrics for most of the songs appearing on the album, as well as eight more—including "Oh, Freedom," "Let My People Go," and "We Are Soldiers in the Army"—with a foreword encouraging users to "not only enjoy singing, but . . . also feel the vibrancy of the great movement for FREEDOM NOW." Many of the songs have since become standards of American music and anthems for equality. Some of the entries bear annotations, such as the note under "Fight On" explaining that the song was written by Patricia and Priscilla Stephens during a 49-day jail stint for sitting at a lunch counter in Tallahassee,



Florida. Such insights, as well as the songs themselves, bring to life the sounds, struggle, and stakes of the civil rights movement, helping us hear the voices of those singing, “Work all day and work all night, / Trying to gain our civil rights. / Keep your eyes on the prize, Hold On.” —ERIC SEIFERTH

**Samuel Rogers’s *Poems***

2017.0336

In the anatomy of a book, the fore edge is the outer edge of the pages, opposite the spine. A reader uses it to turn pages when perusing a bound volume. A fore-edge painting is a scene or other decoration, not necessarily related to the book’s subject matter, painted on the fore edge. Such embellishment may date to 10th-century Europe, though there is no scholarly consensus on its origin. In the 17th century, English bookbinders discovered that by splaying or fanning out the fore edge, painting scenes on the narrow space just inside the edge, and gilding or marbling over the closed pages, the scene would be hidden, revealed only when the pages were fanned again.

Some books have double fore-edge paintings, with a different image disclosed when the book is splayed in one direction or the other. These types of “disappearing” fore-edge paintings—some depicting very detailed and elaborate scenes—reached the height of their popularity during the late 18th and 19th centuries, and appeared

mainly in books from a few British publishers, but some modern artisans still practice the technique. Some books even have triple fore-edge paintings, showing different images when closed and when fanned in either direction.

A recently acquired book of poetry by Samuel Rogers (1763–1855), published in London in 1849, features a double fore-edge painting. A popular poet in his day, as well as an art collector and banker, Rogers was known for his brilliant social gatherings of literary and political figures, as well as his many observations on contemporaries such as Edmund Burke, William Wordsworth, Walter Scott, and Samuel Taylor Coleridge. *Poems* contains an engraved portrait of Rogers and numerous small illustrations throughout. When the fore edge is fanned in one direction, a view of Philadelphia is seen; fanned from the other direction, a view of New Orleans from the river appears. These hidden paintings seem to have nothing to do with the poems, but both Philadelphia and New Orleans were important commercial centers in trade with London at that time. —PAMELA D. ARCENEUX

**Silver kiddush cup**

2018.0077.6

In April 1859 the Orthodox Jewish congregation of Tememe Derech presented this silver kiddush cup—a type of ceremonial goblet—to Simon Schwerin in recognition



of his work as president of the newly formed temple. Made up primarily of Prussian Jews, the Temple Tememe Derech (which translates to “of the right way”) had been founded in 1857 and was the first Orthodox congregation to have a designated place of worship in New Orleans. They had adapted a building in the 500 block of Carondelet Street to serve as their synagogue, and the congregation worshipped there until 1901, when they merged with several others to form Temple Beth Israel, which still operates today.

The coin-silver cup was made by the partnership Terfloth & Kuchler in its first year of operation. Christoph Christian Kuchler was a highly skilled silversmith who had been working in New Orleans since arriving from Germany circa 1852. Bernard Terfloth was also a German-born and -trained silversmith, recently arrived in New Orleans. The pair worked together on Customhouse (now Iberville) Street from 1858 until 1865, producing some of the finest presentation silver ever made in New Orleans. A recent addition to THNOC’s silver collection, the cup joins Terfloth & Kuchler’s masterpiece, the silver tea and coffee service presented to Francis Hatch, collector of the Port of New Orleans, on the eve of the Civil War (2008.0329.2.1-7). The decoration surrounding the Hebrew inscription on the kiddush cup is typical of the prevailing rococo-revival styles of the time, and the fine workmanship is a testament to the skill of the craftsmen who made it. —LYDIA BLACKMORE





Participants in the 2018 THNOC study tour to France visit the city hall of Orléans.

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