

MINUTES OF THE MEETING OF THE  
LOUISIANA STATE MUSEUM

Board of Directors

Monday, January 8, 2018

12:00 p.m. – Capitol Park Museum

Baton Rouge, Louisiana

Members Present: Bill Cody, Mary Coulon, Lee Felterman, Aleta Leckelt, Kevin Kelly, Rosemary Upshaw Ewing, Carolyn Morris, Madlyn Bagneris, Lana Venable, Lawrence Powell, Holly Haag, Anne Redd, Ann Irwin, and William Wilton.

Members Absent: Sharon Gahagan, Suzie Terrell, Melissa Steiner, George Hero, Larry Schmidt, Fairleigh Cook Jackson

Also Present: Julia George Moore

LSM Staff Present: Yvonne Mack, Bill Stark, Steven Maklansky, and Bridgette Thibodeaux

A quorum was present.

**Call to Order**

Dr. Powell called the meeting to order at 12:13 pm

**Motion to Adopt the Agenda**

Anne Redd made a motion to adopt the agenda. Will Wilton seconded the motion. The motion was **unanimously approved**.

**Motion to Amend the Agenda**

Rosemary Ewing made a motion to amend the agenda to allow for a report from Bill Stark regarding Capitol Park Museum. Will Wilton seconded the motion. The motion was **unanimously approved**.

Dr. Powell introduced the newly appointed board member, Holly Haag.

**Motion to Adopt the Minutes**

Carolyn Morris made a motion to adopt the minutes of the Board from the meeting on November 13, 2017. Aleta Leckelt seconded the motion. The motion was **unanimously approved**.

### **Interim Director's report**

Steven Maklansky provided a written report (Exhibit A) and discussed the items on the report.

Rosemary Ewing requested a written report be provided by Julia Walker on the Jazz Museum. Bill Cody provided an update on the progress and noted that this will likely be an agenda item at the March meeting.

Madlyn Bagneris provided an update on plans for the Civil Rights Museum exhibit at the Cabildo. This will also likely be an item on the agenda at the March meeting.

Julia George Moore completed the swearing in of Holley Haag, the newest board member appointed as an LMF representative.

### **Irby Committee Report**

Will Wilton provided a report from the Irby Committee. Anne Redd made a motion to acknowledge the receipt of the commercial lease applications for spaces to be leased at 513 St. Ann and 533 St. Ann.

Madlyn Bagneris seconded the motion. The motion was **unanimously approved**.

Anne Redd made a motion to approve the residential tenant (Ryan Lafaye) and co-tenant (Anne Mathews) for 531 St. Ann 2<sup>nd</sup> floor. The motion was seconded by Lee Felterman. The motion was **unanimously approved**.

### **Executive Committee Report**

Anne Redd presented the Collections committee report on recommended donations and deaccessions (Exhibit B). Rosemary Ewing made a motion to ratify approval of proposed donations to the permanent Carnival collection. Carolyn Morris seconded the motion. The motion was **unanimously approved**.

Carolyn Morris made a motion to ratify approval of proposed donations to the Study collection. Rosemary Ewing seconded the motion. The motion was **unanimously approved**.

Will Wilton made a motion to ratify approval of the proposed deaccessioning from the Carnival collection. Rosemary Ewing seconded the motion. The motion was **unanimously approved**.

### **Louisiana Sports Hall of Fame Foundation Report**

Ronnie Rantz discussed the foundation's role at the museum and introduced his assistant, Kate Adams.

### **Louisiana Museum Foundation Report**

Anne Redd presented the LMF report (Exhibit C).

Bill Stark gave an update on the Capitol Park Museum and introduced several of his staff members.

**Old Business** There was no old business discussed.

**New Business** There was no new business discussed.

### **Adjournment**

Lee Felterman moved to adjourn and Rosemary Ewing seconded. The meeting adjourned at 1:06 p.m.

**Interim Directors Report Notes**

1/8/18

- Planning for **Recovered Memories: Spain, New Orleans, and the American Revolution** is well underway. The exhibition design plan continues to be optimized; a few outstanding loan requests are being pursued; **Looks likely that we will be adding a portrait of Robert Morris by Charles Wilson Peale**; shipping and logistical planning are moving forward; a scholarly essay from Dr. Paul Hoffman and introductory pieces from myself and from the Lt. Governor have been submitted; more than a dozen items from LSM collection will be included in the new iteration of the catalog. **New opening date of 4/19 instead of 4/18 to better coordinate with the City's master plan and to accommodate potential international visitors.**
- Tri-Centennial Refresh of the museum is commencing- Gallery repairs on part of the first and second floors of the Cabildo are underway. Endymion costume is up in the Presbytere Lobby; Patterson miniature planes to be installed in the next few weeks.
- A small but significant exhibition featuring the Gerard portrait of Emperor **Napoleon** will be installed later this month, and the LMF is planning a special event in January. **Installed on 12/28**
- Planning is also moving forward for **futureNOLA** which will fill the Cabildo in September 2018.
- Additional exhibitions in development for Presbytere/Cabildo/Arsenal include: **Highlights from the Collection- *We love you, New Orleans*; Baroness Pontalba; Louisiana Civil Rights; Miniature New Orleans;**
- In Baton Rouge, World War I exhibition is up; New educator, Mr. Scott Finch, is re-designing our k-12 school offerings to provide a more engaging, object based interpretive experience based on current educational standards. November saw a record number of school students come through the museum with nearly 2,500 contacts last month. As an example of the Museum acting as an engaging platform, there were 35 vendors who set up pop-up booths last Thursday
- In Patterson we made some improvements to the Steamboat exhibition, as part of the effort to be responsive to audience feedback, and increase linear flow in all of our exhibitions.
- At the ED White home, Herb Adams, Maintenance Repairer is retiring in January. He has gone above and beyond as an employee, largely operating E.D. White on his own, and giving tours in English or French. His position will be replaced with a Museum Special Projects Coordinator who will work with both EDW and Patterson on programming, education, light curatorial work and other site support. **EDW Board meeting on January 11<sup>th</sup>.**
- In Natchitoches we're working on an exhibition with the Special Olympics for next summer. **Video footage being collected. Also, there have been constructive conversations regarding maximizing the coordination between the Museum and the Louisiana Sports Hall of Fame Foundation.**
- New Orleans Jazz Museum: Continued work on the feasibility study which should be finished by end of January. We have begun digitizing the jazz collection as part of the Institute for Museum & Library Services grant. We have begun work with Facility Planning and Solomon Group on the Jazz Museum lighting project. Opened Prospect 4 artist installations on November 18th. We had a special opening for Reel to Real: The Louis Armstrong Collages November 30th from 6:00 to 9:00 and had over 250 in attendance. We have a number of exhibitions in planning for the tri-centennial year including Herman Leonard photographs in association with the Grammy Museum, the evolution of the drum set, and a special exhibition on Professor Longhair. We continue to host a wide variety of musical and dance performances, lectures, symposiums, workshops and festivals.

## Exhibit A

- Major updating of the Museum's website is underway, **another iteration recently reviewed** -stressing content—Part of an overhaul of our marketing planning to maximizing our reach, and impact while leveraging DCRT resources.

## I. Proposed Donations to the Permanent Collection

<b>Mr. Chris Arthur</b>	<b>Crown</b> worn by Chris Arthur (a.k.a. Barbara Ella) as King Cake Queen XXI, 2014, silvertone metal set with colorless rhinestones in radiating five-pointed star design, worn for formal photographs and for the coronation party	<b>Carnival</b>
<b>Mr. Albert Carey</b>	<p><b>Photograph</b>, black and white, "The Pixies of Dixie's," 2006 estate-printed copy from original negative, ca. 1950-1955, original by Jack Robinson</p> <p><b>Photograph</b>, black and white copy of original color photograph, six costumed celebrants at Krewe of Yuga ball, ca. 1961</p> <p><b>Goblet</b>, colorless crystal, very large, carried by Albert Carey, Captain of the Krewe of Armeinius, 1971, made by Lalique in "Roxane" pattern, engraved "Lalique/France" on bottom, silver tag on chain around stem engraved "Captain/K of A/1971"</p> <p><b>Goblet</b>, silver-plated, carried by Albert Carey as Queen of the Krewe of Armeinius, 1974, marked "MADE IN ENGLAND" on base</p> <p><b>Goblet</b>, black hand-blown glass with "pulled" iridized silvered feather pattern, carried by Jerry Hocke, Ball Captain of the Krewe of Armeinius, 1986, ball theme was "Black Ball," made by Steven V. Correia, faintly signed and engraved "Correia" on the top of the base, flute purchased in the gift shop of the New Orleans Museum of Art</p> <p><b>Goblet</b>, colorless glass, large, carried by the donor as King of the Krewe of Armeinius, 1987, marked "KING IX/A 1987"</p> <p>Silver <b>platter</b>, polished stainless steel, Bourbon Street Awards, 2002, engraved "1<sup>st</sup> Place/Best Drag," for "Creole Tomatoes" group costume from Krewe of Armeinius ball, adhesive stickers on bottom "Taunton" and "Non Tarnish/Made in China"</p> <p>Silver <b>platter</b>, polished pewter, engraved "King Armeinius XLII/FEBRUARY 13, 2010," given to Albert Carey as souvenir of his reign as King of the Krewe of Armeinius, 2010, adhesive sticker on bottom "Made in Mexico"</p> <p>Champagne <b>glass</b>, souvenir of the King and Queen of the Krewe of Armeinius, 2009, etched "'There's Something About Mary'/2009 King &amp; Queen Armeinius XLI"</p> <p><b>Mask</b>, red, blue, and colorless glass, with spiral handle, carried by Albert Carey as King of the Krewe of Armeinius, 2010, specially commissioned and made at New Orleans Glass Works</p> <p><b>Proclamation</b>, "The Krewe of Armeinius Welcomes Albert Carey King Armeinius XLII January 20, 2010," drawn by Ricky Lenart, in design of masked face embellished with glitter, fabric, plastic rhinestones, and colored mylar strips, autographed by fourteen former kings, kept in foam core <b>folder</b> inscribed "Proclamation for King Armeinius XLII" on cover</p> <p>Collection of <b>photographs</b>, Krewe of Armeinius ball, 1971-2014</p> <p>Ball <b>invitation</b>, Krewe of David, First Annual Carnival Ball, January 22, 1984, St. Bernard Civic Auditorium</p> <p><b>Ticket</b>, Louisiana World Exposition/World's Fair, May 12-Nov. 11, 1984, Group admission</p>	<b>Carnival</b>

**Archives and photographs**, Young Artistocrats of Tchoupitoulas Street, a.k.a. YATS, gay walking club, founded in 1979 by Albert Carey, Jon Lee Poché, and Christel Robbins, includes:

<b>Mr. D'Lon Dobson</b>	<p><b>Crown</b>, worn by Roland Dobson as King of the Krewe of Noblads, 1972, goldtone metal in laurel wreath motif set with colorless rhinestones, with one loose piece</p> <p><b>Chalice</b>, sterling silver, carried by Roland Dobson as King of the Krewe of Noblads, 1972, engraved "His Majesty Roland E. Dobson" and "King of Noblads 1972," bears hallmarks of London manufacture by Henry John Lias &amp; Son, 1876</p> <p>Over-painted <b>photograph</b>, color, Roland Dobson as King of the Krewe of Noblads, 1972, on board</p> <p>6 color <b>photographs</b>, showing Roland Dobson as King of Krewe of Noblads ball, 1972, King of Krewe of Eros ball, 1973, and King of Krewe of Sparta ball, 1973</p> <p><b>Crown and scepter</b>, worn by Roland Dobson as King of the Bards of Bohemia, 1973, later worn by Dobson's partner, Billy Langford, as King of the Mystic Krewe of Apollo, 1984</p> <p>Eight (8) portfolio <b>pages</b>, including clippings, programs, and photographs of Roland Dobson, highlighting his career as a men's fashion designer and retailer, materials date from 1971 to 1973</p>	<b>Carnival</b>
<b>Mr. Martin Greeson</b>	<p>Neon <b>sign</b>, used at headquarters for <i>Ambush Magazine</i> beginning in 1982 until publication was sold in 2017, purple neon in glass tubes spelling "AMBUSH," mounted to black Plexiglas backboard</p> <p>Collection of <b>photographs</b> from Krewe of Queenateenas, 1995 - 2017</p> <p><b>Gown and collar</b>, worn by donor (a.k.a. Marsha Naquin-Delain) as King Cake Queen XV, Krewe of Queenateenas, 2008, both made by Mike Moreau (a.k.a. Opal Masters)</p> <p><b>Crown</b>, goldtone metal and colorless rhinestones, worn by donor (a.k.a. Marsha Naquin-Delain) as King Cake Queen XV, Krewe of Queenateenas, 2008</p> <p><b>Girdle</b>, worn by donor (a.k.a. Marsha Naquin-Delain) as King Cake Queen XV, Krewe of Queenateenas, 2008, with large hooks for attaching medici collar</p>	<b>Carnival</b>
<b>Dr. Stephen Hales</b>	<p><b>Photograph</b>, black and white, Captain Alexander M. Halliday, Rex, King of Carnival, 1906, by photographer Charles T. Yenni, pencil-signed and inscribed "N.O." in lower right</p> <p><b>Photograph</b>, black and white, two women and a man inspecting the costume tunic of Leon Irwin Sr., Rex, King of Carnival, 1928, in the Cabildo, photograph ran on the "woman's page" of the April 25, 1949 issue of the <i>New Orleans States</i> newspaper</p>	<b>Carnival</b>
<b>Ms. Delia Lane Hardie</b>	<p><b>Gown</b>, worn by Delia Lane Hardie as Queen of Carnival, 1968, made at the Liberty Shop, New Orleans includes coordinating <b>shoes, necklace, and pair of earrings</b>.</p> <p>Large-format <b>scrapbook</b> of Delia Lane Hardie, Queen of Carnival, 1968, white cover with gold embossed lettering "QUEEN OF CARNIVAL 1968/DELIA LANE HARDIE," containing an array of documents, photographs, clippings, doubloons, invitations, souvenirs, congratulatory note cards and telegrams, marked "CP Leathercrafts/New York" on reverse</p> <p><b>Photograph album</b>, containing 222 color photographs of the Rex parade and ball, 1968</p>	<b>Carnival</b>



Costume **sketch**, watercolor on paper, Rex float rider, 1968, Float 17, “The Grand Duke Alexis,” by Alice Peak Reiss, signed and dated by the artist in lower right

Ball **program**, Rex, 1968

<b>Mr. Paul Hodge</b>	<b>Doubloons, pins and buttons</b> from Krewe of Armeinius, Knights d’Orleans, Lancers Motorcycle Club	<b>Carnival</b>
<b>LGBT+ Archives Project of Louisiana</b>	<b>Bowl</b> , plain, round, silver plated, raised on round base, engraved “The Bourbon Pub/Edd Smith Mardi Gras Awards/Macho Man/1 <sup>st</sup> Place/1982, hallmarked “Gorham/YC 782” on bottom, won by Mark Ambrosie  Contact <b>sheet</b> , showing 36 black and white photographs of Mark Ambrosie in various bodybuilding poses, 1982, unknown photographer	<b>Carnival</b>
<b>Mr. Jerry McGill</b>	<b>Painting</b> , self-portrait of Jerry “Pitty Pat” McGill as Queen of the Mystic Krewe of Celestial Knights, 1991, oil on canvas, framed in gold wood frame	<b>Carnival</b>
<b>Mr. Michael Meads</b>	<b>Painting</b> , and <b>studies</b> for <i>Petronius Commits the Seven Deadly Sins</i> , original artwork for <b>poster and program</b> (included in donation) for Krewe of Petronius Bal Masque LVI, 2017, by Michael Meads,	<b>Carnival</b>
<b>Mrs. Morgan Shaw Nalty</b>	<b>Costume</b> , worn by Mrs. Morgan Shaw (Jill) Nalty, Lady-in-Waiting, Mystic Club, 2010, portrayed Anne d’Arpajon, Comtesse de Noailles, includes robe, skirt, corset, and pannier hoop skirt, all made by Mary Wethern Williams also <b>shoes, mask, hair ornaments</b> , cluster of pale blue ostrich <b>plumes, stick pins, necklace</b> , and rhinestone butterfly <b>clip</b>  <b>Photograph</b> , color, Mrs. Morgan Shaw Nalty, Lady-in-Waiting, Mystic Club, 2010, made by Rudy Bierhuizen for Mike Posey Photography	<b>Carnival</b>
<b>Mr. John T. Oertling</b>	<b>Dress</b> , white cotton with lace and embroidery, and <b>sash</b> , purple/green/gold silk, worn by the donor’s aunt, Muriel Ursula Oertling (b. Sept. 24, 1907 – d. Nov. 1999) as a young girl when presenting keys to the city to George W. Clay, Rex, King of Carnival, 1912  Small <b>goblet</b> , silver-plated, used by Muriel Oertling to toast Rex, King of Carnival, 1912, hallmarked “VICTOR SILVER CO./QUADRUPLE PLATE” on bottom, patent stamp number “2021”  Ball favor, <b>bracelet</b> in original <b>box</b> , Prophets of Persia, 1956	<b>Carnival</b>
<b>Estate of John C. Scheffler</b>	<b>Archive</b> related to Krewe of Venus	<b>Carnival</b>
<b>Mr. Henri Schindler</b>	<u>Costumes</u> Pair of unidentified Carnival King’s lace-up <b>boots</b> , ca. 1900, white silk satin and gold braid, leather sole  Unidentified float rider’s or tableau masker’s armorial <b>helmet</b> , ca. 1900, goldtone metal, finned ridge on top, set with bird jewel on front in colorless and blue glass stones, further set with round turquoise and blue glass stones, holes across bottom of band indicate former presence of jeweled pendants or textile	<b>Carnival</b>

Unidentified Carnival Lieutenant's **belt**, ca. 1920, persimmon silk satin with gold floral embroidery and colorless glass stones, Maltese cross motif in center on front in colorless glass stones in silvertone metal, seven rhinestone pendant chains, two white-painted leather straps at proper left side with goldtone metal clasps for attaching sword, snap back closure, label sewn to lining marked "AIDES 124"

Carnival face **mask**, white satin with rhinestone fringe over mouth area, possibly worn by Captain of Mistick Krewe of Comus, 1930s-1950s

Two (2) Carnival face **masks**, waxed canvas, hand-painted facial details, machine sewn hair, ca. 1947, closely resembles masks worn by maskers in Ray Cresson Mardi Gras 1947 photograph

**Costume**, worn by Louis Andrews Fischer, Mardi Gras 1974, includes black cotton velveteen jacket, vest, pants, pair of black sequin espadrilles, black eye mask, and black wool skullcap with peacock plume on wired extension

**Costume**, worn by Henri Schindler as Captain of Society of Ste. Anne marching club, ca. 1985-90, includes gold brocade liturgical dalmatic with sewn, pinned, and glued embellishments, long gown of white and gold striped chiffon and cotton lace collar and sleeves, and face mask with jeweled embellishments and gold lamé apron

#### Jewelry

Jeweled ceremonial **mace**, believed to be from Twelfth Night Revelers parade, ca. 1876, goldtone metal with bulbous head set with glass stones in various colors, atop round cut petals and long twisted handle

Unidentified float rider's or tableau masker's ducal **chain**, ca. 1890, alternating round medallions of red/green/colorless glass stones and triple round medallions of colorless glass stones, on double goldtone metal chain

Unidentified float rider's or tableau masker's **necklace**, ca. 1900, goldtone metal set with amber glass stones, six teardrop pendants with pink glass stones, and center floral medallion with pink glass stones

Unidentified float rider's or tableau masker's **belt**, ca. 1900, goldtone metal set with lozenge-shaped amber glass stones, large hook catch on reverse

Unidentified float rider's **crown**, ca. 1900, goldtone metal embellished with glass stones of various colors, including turquoise, green, red, pearl, and colorless

Unidentified float rider's or tableau masker's cuff **bracelet** or armlet, ca. 1900, textured goldtone metal set with three round blue glass stones, adjustable catch

Unidentified ladies' Carnival jeweled cuff **bracelet**, ca. 1900, goldtone metal with five-pointed star design and colorless rhinestones

Two (2) riding **crops**, goldtone metal, attributed to Krewe of Proteus 1914 parade, each with curved fleur-de-lis heads set with glass stones, one has purple stones, one has colorless stones, leather handles at base

**Necklace**, worn by unidentified Queen of Mistick Krewe of Comus, silvertone metal set with colorless glass stones, of the type worn beginning in the 1910s and still worn today, lily-of-the-valley design, three floral pendants missing, hook catch on reverse

**Crown**, worn by Myldred Landry as Queen of the Atlanteans, 1930, silvertone gilt metal and



colorless rhinestones

Favors

Ball **favor**, Knights of Babylon, 1949, ladies' compact with image of parade float on front and jester on back, mirror and powder compartment inside

Ball **favor**, Caliphs of Cairo, 1958, ceramic ashtray with hand-painted ballroom scene, marked "ITALY" on reverse, in original unmarked cardboard box

Ball **favor**, Krewe of Dorians, 1979, small silvertone metal frame, lacking glass insert

Medallion throw **beads**, pearlized plastic, medallion marked "Galatoire's/G/Gilberto," from 2003 Krewe d'Etat parade, related to controversial July 2002 firing of beloved waiter Gilberto "Gilbert" Eyzaguirre by Galatoire's Restaurant, reverse inscribed "D'Etat #2430"

Paper

**Invitation**, debut party of Myldred Plauché, Patio, December 21, 1929, in shape of egg with chick emerging

**Scrapbook** of Dagmar Foley, 2661 Lepage St., New Orleans, "from Mother," contains personal photographs, birthday cards, Valentines, Easter cards, Christmas cards, letters, graduation and school programs, theatre and opera programs, magazine and newspaper clippings, 1927-1958

Collection of Carnival 1973 ball **programs**, including Krewe of Achaeans, Alhambra, Alpheus, Athenians, Atlanteans, Caliphs of Cairo, Helios, Jason, Niobeans, Osiris, Sparta, and Venus, from collection of John Dодt III

Collection of Carnival 1974 ball **programs**, including Moslem, Prophets of Persia, Rex, and Young Men Illinois Club, from collection of John Dодt III

Collection of Carnival 1975 ball **programs**, including Daughters of Eve (Dec. 16, 1974), Jupiter, Niobeans, Olympians, Pandora (two copies), and Twelfth Night Revelers, from collection of John Dодt III

Ball **program**, Krewe of Carrollton, 1974, 50<sup>th</sup> Anniversary, includes small images of krewe's parade floats

Sketches and Posters

Two (2) Carnival costume **sketches**, watercolor and ink on cardboard, believed to be for Krewe of Nereus, 1897, by Ceneilla Bower Alexander

Two (2) Carnival costume **sketches**, watercolor and ink on cardboard, Rex, 1911, "Horticulture," by Ceneilla Bower Alexander

Two (2) Carnival costume **sketches**, watercolor and pencil on cardboard, Rex, 1930, "Pearl," by Louis Andrews Fischer

Three (3) Carnival costume **sketches**, watercolor and ink on paper, ca. 1930, unknown krewe, entitled "Columbine," "Pierrot," and "Tarantella Girl," by Louis Andrews Fischer

**Sketch**, watercolor and pencil on cardboard, for two three-dimensional metal wall *trophées* of tragedy and comedy masks and musical instruments, designed by Louis Andrews Fischer for Scheuring Room in Municipal Auditorium, ca. 1940

**Poster**, Parade of Le Krewe d'Etat, March 3<sup>rd</sup>, 2000, theme: "Cinema d'Etat," featuring images of twenty-two (22) floats in parade, signed by artists Jim Scheurich and Anne Scheurich and numbered

408/500 in a limited edition, also signed "Richard IV" under the Dictator's float

**Proof** for poster, Krewe of Petronius 40<sup>th</sup> Anniversary, 2001, concept by Henri Schindler, illustration by Manuel Ponce, using image of Elmo Avet dressed as Mary Queen of Scots, Carnival, 1920s, blue tones (final poster is red)

Photographs and postcards

**Photograph**, black and white, contemporary digital reprint on paper, Louis Andrews Fischer, dressed as Pierrot, 1920s, from a glass plate negative made by Joseph W. "Pops" Whitesell

**Photograph**, black and white, Louis Andrews Fischer, February 1974, taken by Becket Logan, framed in elaborate frame with velvet liner

**Photograph**, black and white, showing Elmo Avet costumed as Mary Queen of Scots and participating in tableau with another costumed participant in front of a bust, 1940s, photograph taken in New York by Cris Alexander

**Photograph**, black and white, Mardi Gras 1947, by Ray Cresson, framed and matted, signed by the photographer on the white mat

Black and white **photograph**, showing unidentified African American Carnival queen and court, ca. 1940, signed by photographer "Bankston" in pencil in lower right

Black and white **photograph**, showing unidentified African American boy attired as a Carnival king, ca. 1950, reverse marked "Maurice Studios/1767 N. Roman St./Wh. 5-4974"

Black and white **photograph**, Mistick Krewe of Comus ball, Comus and queen with two pages seated on throne, ca. 1946-50

Collection of color **slides**, Mardi Gras 1959-1962, from collection of Steven Scalia and Milton Melton

Photograph **album**, belonged to John Dodt III, embossed "Doris and John Dodt" on cover in gold, inscribed "A very special album, For a very special person. Always, Fred Steen 1971" inside front cover, inscribed "1971" faintly inside back cover, contains 71 mounted Carnival **photographs** dated 1959-1971 (now removed from album for preservation) plus an additional 20 loose Carnival **photographs** dated ca. 1960-1988

Collection of color **photographs**, dated 1967- 1985, Krewe of Petronius, from collection of John Dodt III

Twenty-seven (27) **photographs**, miscellaneous Carnival and non-Carnival, ca. 1959-1982, from collection of John Dodt III

Twenty-eight (28) color **photographs**, Krewe of Petronius "Satyricon" function, not dated, ca. 1980, from collection of John Dodt III

Two (2) color **photographs**, Henri Schindler as Captain of the Society of Ste. Anne marching club, ca. 1995

Color **photograph**, Jon Newlin in Society of Ste. Anne parade, dressed as "Viviane Bathurst," ca. 1995

**Postcard**, Rex Parade, "10. The Culprit Fay, Mardi Gras Carnival, New Orleans." Copyright 1907, Thos. F. Gessner. Postmarked Nov. 11, 1909.

**Postcard**, "King Babylon who Parades Thursday before Mardi Gras, New Orleans, La.," Louisiana News Co., ca. 1940

**Postcard**, "A Typical Mardi Gras Float," Genuine Curteich, Chicago, IL, postmarked Feb. 28, 1949.

**Mr. Howard  
Smith**

Original **drawing** for poster, Krewe of Amon-Ra, 1985, "The Picnic Fantasy" ball, drawn by Earl Woodard Jr., black ink with white gouache highlights on tracing paper laid down on white graph paper

**Carnival**

**Ms. Garnett  
Stewart**

**Costume**, made and worn by Garron Lenaz, Queen of the Krewe of Petronius, 1982, red and black flamenco-inspired ruffled one-shoulder **gown**, pair of detached black lace **sleeves**, large red and black lace folding **fan** with wood sticks (may have been part of headpiece), small hand-held red and black lace **fan** with red plastic sticks and small tassel, red rose **decoration** with wired green leaves (may have been part of headpiece), handmade red folding fan lapel **pin**, and small red rosebud **boutonniere**

**Carnival**

**Costume**, made and worn by Garron Lenaz, Returning Queen of the Krewe of Petronius, 1983, long black velvet sleeveless **gown** with pink and orange sequin designs and long hanging sleeves, and matching black velvet **mantle** lined in pink satin

**Costume**, Attendant to Returning Queen 1983, unknown wearer, orange stretch **bodysuit** with multicolored ribbons sewn allover, pair of orange canvas **shoes** with rubber soles, pair of short orange **socks**, and pair of orange **gloves** with ribbon strips glued on

Collection of Bourbon Street Award **trophies** for costumes worn by Garron Lenaz, 1979-1983, 1985, 1988 and 1989

Collection of **Trophies**, AGGI (Academy of the Golden Goddess, Inc.), 1984-1991

Three colorless Plexiglas **disks**, Krewe of Petronius, each painted "KP" in center of laurel wreath and ribbon bow, made to mount in accompanying slotted plywood **base** painted black, no date, ca. 1990

Collection of **Invitations**, **programs**, and **documents** related to various Mardi Gras Krewes including Petronius, Ishtar, Celestial Knights, Vesta, and Academy of the Golden Goddess, Inc.,

**Mockup**, Krewe of Petronius ball invitation, 1986, composed of cut-out standing figures with round logo in center and numbers "1961" and "1986" below figures, all figures glued in position to white poster board with lines drawn in blue pencil to designate outline of finished invitation and vertical score marks, signed by the designer Russell Mullins in lower right corner below design, with detached **overlay** with ink inscriptions

**Invitation**, Opening Reception, Michael Murphy Gallery, October, 19, 1980, 701 South Seventh Street, Philadelphia, PA, in mailing **envelope** addressed to Mr. Garron Lenaz

**Theater Programs**, *Paris en Louisiane*, May 21, 1976, New Orleans Theatre for the Performing Arts and *Timbuktu!*, starring Eartha Kitt, Gallery Circle Theatre, New Orleans, LA, July 24-29, 1979

Proof **book**, spiral bound, containing 28 black and white photographs, Krewe of Petronius ball, 1964, photographer's mark visible through paper on last photo: "The Ultimate in/Fashion Photography/Frank De Regil/834-9307"

16 color **slides**, Garron Lenaz in Apollo sun god costume, 1991, taken by Joel Sartore, National Geographic Magazine Photo Dept., with accompanying **letter** from Sartore to Lenaz on National Geographic Magazine letterhead dated January 12, 1994

Collection of color and black and white **photographs**, of Garron Lenaz and friends, various years and **photographs** of Krewe of Petronius, 1979, 1980 - 1991

Black and white **photograph** and 8x10 publicity photo **collage** of entertainer Walter Perseveaux, ca. 1975

Mardi Gras **Periodicals**, including *This Week in Texas*, 1979 and 1982; *Q Magazine*, 1984; *Around the Clock*, 1984 and 1985; *Ambush Magazine*, January, 1986, 1990 and 1996; *Impact*, 1984, 1985, 1990, 1992, 1993; *PLS Guide*, 1985; *The Rooster*, 1988

**Posters and Drawings**, from Krewe of Petronius, Mardi Gras Awards, Krewe of Celestial Knights

**Poster**, "An Evening with Eartha Kitt," November 4, 1989, Bourbon Pub/Parade, 801 Bourbon Street, autographed by Eartha Kitt, designer unknown

Collection of **doubloons**, Krewe of Petronius 1968, 1969, 1972-1976, 1979, 1981-1984, 1986, 1994

**Sketch** for design of doubloon, Krewe of Petronius, 1986, drawn in ink on white paper board with two overlays on tracing paper with details in pencil, top overlay signed by designers M. [Michael] Mixner and R. [Russell] Mullins

**Medallion**, 1968, goldtone metal with red accents, on goldtone metal chain

**Medallion**, Mystic Krewe of Apollo, 1972, solid bronze, set in goldtone metal frame

**Program**, Club My-O-My, 940 Conti Street, ca. 1974, with photograph of Mr. Johnny Brown, Master of Ceremonies, on cover

**Certificates**, 2 copies, certifying participation in the 21<sup>st</sup> Annual Bourbon Street Awards, February 19, 1985, both signed by Tom Wood for Café Lafitte in Exile and Wood Enterprises

**Mrs. Harold Hunter White III**

**Costume**, worn by Mrs. Harold Hunter (Kathleen) White III, Lady-in-Waiting, Mystic Club, 2010, portrayed Marie-Thérèse, Comtesse d'Artois, includes robe, stomacher, skirt, corset, and pannier hoop skirt, all made by Mary Wethern Williams, also includes **shoes**, **mask**, **cluster** of ostrich plumes

**Carnival**

**Photograph**, color, Mrs. Harold Hunter White III, Lady-in-Waiting, Mystic Club, 2010, made by Rudy Bierhuizen for Mike Posey Photography

**Junior League of New Orleans**

Four **scrapbooks** from the Junior League of New Orleans that covering the first 63 years of JLNO history and community projects that the Junior League had been involved in since its establishment in New Orleans 90 years ago this month on March 31, 1924.

**Maps and Manuscripts**

**Chaz Leary**

Columbia **Washboard** made in Cincinnati, Ohio that was played by Washboard Chaz Leary from March 2006 until July 2010. "Chaz" painted in yellow on a blue background at the top and a New

**Music**



Orleans Jazz and Heritage Festival backstage pass taped on the opposite side.

**Albert Vollmer** Harry B. Jay **cornet** played by George Mitchell until his death in 1972 and in the famous 1926 Jelly Roll Morton Victor sessions. **Music**

An Albert System **clarinet** played by Omar Simeon – definitely in the 1950s and maybe in the famous 1926 Jelly Roll Morton Victor sessions. The case with several travel stickers from Africa is also included.

**Mr. Louis M. Bernard Jr.** **Sign**, Lucille's & Friend Bar, hand-painted plywood, hung outside bar location at 626 St. Philip Street from 1979-1987 **Sci Tech**

Series of nine (9) ink **drawings** on board, comically depicting scenes inside Lucille's & Friend Bar, drawn by Michael West, most are signed and dated 1983 **Visual Arts**

Souvenir paper **fans**, 3 copies, Rusty Leroux, Southern Decadence Grand Marshal XXXI, 2003 **Maps and Manuscripts**

**Estate of Margot K. Baldwin** Oil **portrait** of Valerian Allain, artist unknown, c. 1840 Man with grey hair, one arm on chair's arm rest other hand near face with finger at temple. Wearing black suit with high collar and black cravat tied at neck. Wooden curved arms of the chair can be seen **Visual Arts**

6 miniature **portraits** of ancestors of Desiree Cusachs

1. Miniature, *Clarisse Duralde Claiborne*, unknown artist, watercolor on paper (estimate) 3 ½ X 2 ¾ in. Young woman with brown hair curls to side of face, white dress empire style with light blue ribbon. Oval shape.
2. Miniature, unknown sitter, unknown artist, oil on ivory (estimate) 3 ¾ X 3 5/16 in., middle aged woman with large turban, gray curls, dress pink with white chest panel, blue stones at shoulders. Round shaped miniature.
3. Miniature, unknown sitter, unknown artist, oil on ivory (estimate) 3 ¼ X 2 ½ in., young woman with dark curls wearing white veil, white dress with empire waist leans on a table with a large urn holding greenery with pink flowers trailing over side, trees seen in background. Odd shape due to a possible break at some point.
4. Miniature, unknown sitter, unknown artist, watercolor on paper (estimate) 3 ¾ X 3 1/8 in. man in black jacket over white shirt with high collar and black cravat. Color of miniature is rather washed out. Square shaped.
5. Miniature, unknown sitter, unknown artist, oil on ivory (estimate) 2 ½ X 2 in. young woman with brown hair and brown eyes, white scarf in hair, empire waist dress with ruffle at collar, blue ribbon at bust. Double chain gold necklace with gold earrings, black background. Small oval.
6. Miniature, *William C.C. Claiborne*, unknown artist, watercolor on paper (estimate) 3 ½ X 2 ¼ in. young man in military uniform with gold epaulets and sash across his chest. Oval shape.

## II. Proposed Donations to the Study Collection

Estate of John C. Scheffler	1. VHS videocassette, Krewe of Venus 1985-1989, 1991, 1992	Carnival
	2. Set of four DVDs with film footage transferred from all above VHS videocassettes, made at Lakeside Camera Photoworks	
Ms. Garnett Stewart	Costume components from “mosquito” costume made and worn by Garron Lenaz, Krewe of Petronius, 1981	Carnival
Mr. Hal Williamson	Six (6) videocassettes and DVD copies, Krewe of Polyphemus balls, 1985-1989 and 1992	Carnival

## III. Proposed deaccessioning from the Carnival collection

New Orleans Jazz Club	Accession numbers 1978.118(H).01 1978.118(H).17	Carnival
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Carnival parade throws, two (2) shaved and painted coconuts, Zulu Social Aid and Pleasure Club, with white and black decoration, one (.01) is not dated (but is pre-1978), one (.17) is dated 1973

The condition of these artifacts is exceedingly poor. They have lost their integrity as objects and can no longer be preserved, exhibited, or used for educational purposes. Because a coconut is an organic object and even a foodstuff, these artifacts have suffered from extreme spoilage due to the presence of the meat (endosperm) inside the shell. As part of the decorating process, Zulu coconuts are customarily drained of their milk through holes drilled in the shell; however, the white meat remains inside, and over time, the dampness in the meat leeches out through the dry shell and rots, altering the painted decoration and causing a disagreeable odor. These objects have been stored in freezers in plastic bags to prevent the spread of rot and odor.

Following LSM deaccessioning policies, two appraisals were sought to provide impartial opinions of any perceived financial value of these objects. Arthur Hardy, publisher of *Arthur Hardy's Mardi Gras Guide* since 1977 and a respected authority on carnival history and collectibles indicated the following:

*In my opinion these items have absolutely no value because of their condition and because of the numbers of similar items that are available that are in good condition. For the record, I would not accept these Zulu coconuts for my collection if you offered them to me at no charge.*

*Carnival historian, writer, and designer Henri Schindler provided this written opinion:*

*The Zulu coconuts have no market value whatsoever. They never appear at auction, and they are not even in the realm of “collectibles.” Each coconut may be delightful to receive, but they are of no greater import or value than the plastic medallion beads tossed by the tens of thousands every year. Given the advanced state of decay of the coconuts in the museum's collection, it would be prudent to dispose of them as soon as possible.*



Destruction. As a courtesy, a call was placed to Clarence Becknell, board member and official historian of the Zulu Social Aid and Pleasure Club and curator for the 2009 Zulu Centennial exhibition in the Presbytere, to inform him of the likelihood that these artifacts will be removed from the LSM collection and destroyed. He confirmed that the type of rot seen on these coconuts is typical and recommended that LSM dispose of them. He verified that as the popularity of Zulu coconuts grew over the years and more were made every year, shortcuts were taken in the preparation process. In early years, shellac and oil-based paint were applied to the shell of the coconut before they were decorated, and those materials helped minimize decay. However, according to Becknell, since about the 1970s or 1980s, those steps were skipped in favor of quick application of spray paint, which does not provide any protection against spoilage.

These coconuts have been photographed for documentation. If destruction is the approved means of deaccessioning, the coconuts will be split open to photograph and document the appearance of the interior.

Mrs. Dorothy  
Schlesinger

Accession number  
1987.088.2

Carnival

Carnival parade throw, shaved and painted coconut, Zulu Social Aid and Pleasure Club, painted gold with black and white glitter lettering and decoration, 1976

The condition of this artifact is exceedingly poor. It has lost its integrity as an object and can no longer be preserved, exhibited, or used for educational purposes. Because a coconut is an organic object and even a foodstuff, this artifact has suffered from extreme spoilage due to the presence of the meat (endosperm) inside the shell. As part of the decorating process, Zulu coconuts are customarily drained of their milk through holes drilled in the shell; however, the white meat remains inside, and over time, the dampness in the meat leeches out through the dry shell and rots, altering the painted decoration and causing a disagreeable odor.

The immediate past LSM Curator of Costumes and Textiles, Mary Edna Sullivan, documented that this coconut was already exhibiting evidence of advanced decay in 1995. It has been stored in a freezer in a plastic bag since that time to mitigate the spread of the rot and odor. As with any parade throws that serve no utilitarian purpose, there is more pleasure in the spontaneous acquisition of the coconut during the Zulu parade than there is in possessing them, and no consideration is given to their long-term sustainability.

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The coconut has been photographed for documentation. If destruction is the approved means of deaccessioning, the coconut will be split open to photograph and document the appearance of the interior.

Mrs. Betty  
Moors

Accession number  
1990.029

Carnival

Carnival parade throw, shaved and painted coconut, Zulu Social Aid and Pleasure Club, painted gold with white and blue glitter lettering, 1986

The condition of this artifact is exceedingly poor. It has lost its integrity as an object and can no longer be preserved, exhibited, or used for educational purposes. Because a coconut is an organic object and even a foodstuff, this artifact has suffered from extreme spoilage due to the presence of the meat (endosperm) inside the shell. As part of the decorating process, Zulu coconuts are customarily drained of their milk through holes drilled in the shell; however, the white meat remains inside, and over time, the dampness in the meat leeches out through the dry shell and rots, altering the painted decoration and causing a disagreeable odor.

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Report of the Louisiana Museum Foundation  
For the Louisiana State Museum Board Meeting

1/8/18

1. As required by our operating agreement with the State Museum, our annual audit report for the last completed fiscal year of July 1, 2016- June 30, 2017 is included in today's meeting packets. If anyone has any questions, please get in touch with the Museum Foundation's Director, Susan Maclay.
2. The holidays slowed down the audit of the Museum Foundation being conducted by the Department of Culture Recreation and Tourism, but all requested documentation has been submitted and we will be meeting with CRT's auditor soon.
3. We continue to work closely with Greg Lambousy on New Orleans Jazz Museum projects. In fact, Susan is not here today due to a major funding opportunity appointment in the New Orleans area this morning.
4. We are working with Steven Maklansky to plan the opening of the exhibition coming from Spain, including a major event being planned for April 19, which is the night before the public opening. This will take place in the Cabildo and will be a major black tie affair expected to attract dignitaries.
5. Plans for the tricentennial exhibition related to the Baroness Pontalba continue to progress. The opening for that exhibit will take place December 1, 2018.
6. We are now also working with Wayne Phillips, Textiles Curator, to assist him in seeking funding for his next major carnival related exhibition to take place in the Prebytere in 2019. This promises to be an exciting groundbreaking exhibit, which we will tell you more about the funding plans for this in the coming months.

This concludes the Foundation's report.