

Marie Adrien Persac

Louisiana Artist

H. PARROTT BACOT,

BARBARA SORELLE BACOT, SALLY KITTREDGE REEVES,

JOHN MAGILL, AND JOHN H. LAWRENCE



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Tara Dudley



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Marie Adrien Persac Marie Adrien Persac, H. Parrott Bacot, 2000 Marie Adrien Persac 1823 1873 was a French born Louisiana artist who worked in a range of mediums to produce a unique view of the lower Mississippi Valley at midcentury In the first catalogued exhibition devoted solely to this multifaceted but overlooked talent paintings drawings maps and photographs from numerous holdings have been brought together to present fresh insights and reevaluate this artist's place in the annals of American history and material culture Due in part to his broad talents artist cartographer architect civil engineer photographer and art teacher Persac's work is of major importance to Southern history researchers and art historians His paintings of south Louisiana plantation houses have captured that now varnished lifestyle in minute detail approximating the exactitude of architectural drafting Today this series is invaluable to scholars of the period as is Persac's painting of a steamboat interior the only one known to exist and another French Opera House which burned to the ground in 1919

Marie Adrien Persac H. Parrott Bacot, Barbara SoRelle Bacot, Sally Kittredge Reeves, John Lawrence, John Magill, 2000-09-01 Marie Adrien Persac 1823 1873 was a French born Louisiana artist who worked in a range of mediums to produce a unique view of the lower Mississippi Valley at midcentury In the first catalogued exhibition devoted solely to this multifaceted but overlooked talent paintings drawings maps and photographs from numerous holdings have been brought together to present fresh insights and reevaluate this artist's place in the annals of American history and material culture Due in part to his broad talents artist cartographer architect civil engineer photographer and art teacher Persac's work is of major importance to Southern history researchers and art historians His paintings of south Louisiana plantation houses have captured that now varnished lifestyle in minute detail approximating the exactitude of architectural drafting Today this series is invaluable to scholars of the period as is Persac's painting of a steamboat interior the only one known to exist and another French Opera House which burned to the ground in 1919

Charting the Plantation Landscape from Natchez to New Orleans Laura Kilcer VanHuss, 2021-05-05 Charting the Plantation Landscape from Natchez to New Orleans examines the hidden histories behind one of the nineteenth century South's most famous maps Norman's Chart of the Lower Mississippi River created by surveyor Marie Adrien Persac before the Civil War and used for decades to guide the pilots of river vessels Beyond its purely cartographic function Persac's map depicted a world of accomplishment and prosperity while concealing the enslaved and exploited laborers whose work powered the plantations Persac drew In this collection contributors from a variety of disciplines consider the histories that Persac's map omitted exploring plantations not as sites of ease and plenty but as complex legal political and medical landscapes Essays by Laura Ewen Blokker and Suzanne Turner consider the built and designed landscapes of plantations as they were structured by the logics and logistics of both slavery and the effort to present a facade of serenity and wealth William Horne and Charles D Chamberlain III delve into the political activity of formerly enslaved people and slaveholders respectively while Christopher Willoughby explores the ways the plantation health

system was defined by the agro industrial environment Jochen Wierich examines artistic depictions of plantations from the antebellum years through the twentieth century and Christopher Morris uses the famed Uncle Sam Plantation to explain how plantations have been memorialized remembered and preserved With keen insight into the human cost of the idealized version of the agrarian South depicted in Persac s map Charting the Plantation Landscape encourages us to see with new eyes and form new definitions of what constitutes the plantation landscape **Landscape of Slavery** Angela D.

Mack, Stephen G. Hoffius, 2008 Through eighty nine color plates and six thematic essays this collection examines depictions of plantations plantation views and related slave imagery in the context of the history of landscape painting in America while addressing the impact of these images on US race relations **Louisiana History** Florence M. Jumonville, 2002-08-30 From the accounts of 18th century travelers to the interpretations of 21st century historians Jumonville lists more than 6 800 books chapters articles theses dissertations and government documents that describe the rich history of America s 18th state Here are references to sources on the Louisiana Purchase the Battle of New Orleans Carnival and Cajuns Less explored topics such as the rebellion of 1768 the changing roles of women and civic development are also covered It is a sweeping guide to the publications that best illuminate the land the people and the multifaceted history of the Pelican State Arranged according to discipline and time period chapters cover such topics as the environment the Civil War and Reconstruction social and cultural history the people of Louisiana local parish and sectional histories and New Orleans It also lists major historical sites and repositories of primary materials As the only comprehensive bibliography of the secondary sources about the state ILouisiana History R is an invaluable resource for scholars and researchers **The Sugar Masters** Richard

Follett, 2007-02-01 Focusing on the master slave relationship in Louisiana s antebellum sugarcane country The Sugar Masters explores how a modern capitalist mind set among planters meshed with old style paternalistic attitudes to create one of the South s most insidiously oppressive labor systems As author Richard Follett vividly demonstrates the agricultural paradise of Louisiana s thriving sugarcane fields came at an unconscionable cost to slaves Thanks to technological and business innovations sugar planters stood as models of capitalist entrepreneurship by midcentury But above all labor management was the secret to their impressive success Follett explains how in exchange for increased productivity and efficiency they offered their slaves a range of incentives such as greater autonomy improved accommodations and even financial remuneration These material gains however were only short term According to Follett many of Louisiana s sugar elite presented their incentives with a facade of paternal reciprocity that seemingly bound the slaves interests to the apparent goodwill of the masters but in fact the owners sought to control every aspect of the slaves s lives from reproduction to discretionary income Slaves responded to this display of paternalism by trying to enhance their rights under bondage but the constant bargaining process invariably led to compromises on their part and the grueling production pace never relented The only respite from their masters demands lay in fashioning their own society including outlets for religion leisure and trade

Until recently scholars have viewed planters as either paternalistic lords who eschewed marketplace values or as entrepreneurs driven to business success Follett offers a new view of the sugar masters as embracing both the capitalist market and a social ideology based on hierarchy honor and paternalism His stunning synthesis of empirical research demographics study and social and cultural history sets a new standard for this subject [Plantations by the River](#) Marcel Boyer, Jay Edwards, 2002-03-01 French priest Joseph M Paret 1807 1872 served in the missions of Louisiana from 1847 to 1869 as pastor of the Little Red Church located upstream from New Orleans on the east bank of the Mississippi River During his somewhat lonely tenure Paret sketched landscapes architecture and interiors capturing everyday life in prosperous St Charles Parish In 1987 fifty three watercolors were discovered still bound in their original sketchbook among his personal effects [Plantations by the River](#) contains twenty eight of these paintings created in or about the year 1859 Paret s insightful artwork provides a visual social history of the antebellum creole culture of south Louisiana and documents properties in addition to structures and furnishings of the period The book features full size reproductions of Paret s paintings which have been restored to their original vibrancy The value of Paret s detailed folk art lies in the accuracy of his depiction of the region he lived in He faithfully renders parishioners attending church men pulling driftwood from the Mississippi River and the edifices and flora gracing local plantations Ormond and Good Hope among many others The text is presented in both English and French and as a supplement to the art an appendix of excerpts from Mon Journal d Amerique a collection of correspondence between Paret and his family is included The beautiful brightly colored paintings of [Plantations by the River](#) are a rare discovery and provide a unique view of rural Louisiana life before the onset of the Civil War [The New Encyclopedia of Southern Culture](#) Judith H. Bonner, Estill Curtis Pennington, Charles Reagan Wilson, 2013-01-14 From the Potomac to the Gulf artists were creating in the South even before it was recognized as a region The South has contributed to America s cultural heritage with works as diverse as Benjamin Henry Latrobe s architectural plans for the nation s Capitol the wares of the Newcomb Pottery and Richard Clague s tonalist Louisiana bayou scenes This comprehensive volume shows how through the decades and centuries the art of the South expanded from mimetic portraiture to sophisticated responses to national and international movements The essays treat historic and current trends in the visual arts and architecture major collections and institutions and biographies of artists themselves As leading experts on the region s artists and their work editors Judith H Bonner and Estill Curtis Pennington frame the volume s contributions with insightful overview essays on the visual arts and architecture in the American South **Robert W. Tebbs, Photographer to Architects** Richard Anthony Lewis, 2011-12-05 One of the finest architectural photographers in America Robert W Tebbs produced the first photographic survey of Louisiana s plantations in 1926 From those images now housed in the Louisiana State Museum and not widely available until now 119 plates showcasing fifty two homes are featured here Richard Anthony Lewis explores Tebbs s life and career situating his work along the line of plantation imagery from nineteenth century woodcuts and paintings to later

twentieth century photographs by John Clarence Laughlin among others Providing the family lineage and construction history of each home Lewis discusses photographic techniques Tebbs used in his alternating panoramic and detail views A precise documentarian Tebbs also reveals a poetic sensibility in the plantation photos His frequent emphasis on aspects of decay neglect incompleteness and loss lends a wistful aura to many of the images an effect compounded by the fact that many of the homes no longer exist This noticeable vacillation between objectivity and sentiment Lewis shows suggests unfamiliarity and even discomfort with the legacy of slavery Poised on the brink of social and political reforms Louisiana in the mid 1920s had made significant strides away from the slave based agricultural economy that the plantation house often symbolized Tebbs s Louisiana plantation photographs capture a literal and cultural past reflecting a burgeoning national awareness of historic preservation and presenting plantations to us anew Select plantations included Ashland Belle Helene Avery Island Belle Chasse Belmont Butler Greenwood L Hermitage Oak Alley Parlange Ren Beauregard House Rosedown Seven Oaks Shadows on the Teche The Shades and Waverly

A Creole Lexicon Jay Edwards,Nicolas Kariouk Pecquet du Bellay de Verton,2004-09 Throughout Louisiana s colonial and postcolonial periods there evolved a highly specialized vocabulary for describing the region s buildings people and cultural landscapes This creolized language a unique combination of localisms and words borrowed from French Spanish English Indian and Caribbean sources developed to suit the multiethnic needs of settlers planters explorers builders surveyors and government officials Today this historic vernacular is often opaque to historians architects attorneys geographers scholars and the general public who need to understand its meanings With A Creole Lexicon Jay Edwards and Nicolas Kariouk provide a highly organized resource for its recovery Here are definitions for thousands of previously lost or misapplied terms including watercraft and land vehicles furniture housetypes unique to Louisiana people and social categories Drawn directly from travelers accounts historic maps and legal documents the volume s copious entries document what would actually have been heard and seen by the peoples of the Louisiana territory Newly produced diagrams and drawings as well as reproductions of original eighteenth and nineteenth century documents and Historic American Buildings Surveys enhance understanding Sixteen subject indexes list equivalent English words for easy access to appropriate Creole translations A Creole Lexicon is an invaluable resource for exploring and preserving Louisiana s cultural heritage

The Merchants' Capital Scott P. Marler,2013-04-29 This study examines the crucial role of merchants in the rise and decline of New Orleans during the nineteenth century

Building Antebellum New Orleans Tara Dudley,2021-08-10 The Creole architecture of New Orleans is one of the city s most recognized features but studies of it largely have been focused on architectural typology In Building Antebellum New Orleans Tara A Dudley examines the architectural activities and influence of gens de couleur libres free people of color in a city where the mixed race descendants of whites could own property Between 1820 and 1850 New Orleans became an urban metropolis and industrialized shipping center with a growing population Amidst dramatic economic and cultural change in

the mid antebellum period the gens de couleur libres thrived as property owners developers building artisans and patrons Dudley writes an intimate microhistory of two prominent families of Black developers the Dollioles and Souli s to explore how gens de couleur libres used ownership engagement and entrepreneurship to construct individual and group identity and stability With deep archival research Dudley recreates in fine detail the material culture business and social history and politics of the built environment for free people of color and adds new revelatory information to the canon on New Orleans architecture

Cherie Quarters Ruth Laney,2022-10-19 Cherie Quarters combines personal interviews biography and social history to tell the story of a plantation quarter and its most famous resident renowned Louisiana writer and Pulitzer Prize nominee Ernest J Gaines In clear and vivid prose this original and vital book illuminates the birthplace of a preeminent Black author and the lives of the people who inspired his work Before he became an award winning writer Gaines was the son of sharecroppers in Cherie Quarters a small Black community in Pointe Coupee Parish Louisiana Drawing on decades of interviews and archival research Ruth Laney explores the lives and histories of the families both kin and not who lived in a place where everybody was everybody s child Built as slave cabins for the nearby River Lake Plantation in the 1840s the houses of Cherie Quarters were cold in winter hot in summer filled with mosquitoes and overflowing with people Even so the residents made these houses into homes Laney describes aspects of their daily lives work food entertainment religion and education then expands her focus to the white families who built River Lake Plantation enslaved its people and later directed the lives of its Black sharecroppers The twenty first century saw the demise of Cherie Quarters Like many landmarks of Black American life and history the few remaining structures were razed or fell into ruin Laney recounts the ultimately unsuccessful efforts of a small dedicated group to preserve the vestiges of the community two slave cabins the church schoolhouse and a shed Engaging and rich in detail Cherie Quarters highlights the voices of those who called this special place home and shares the story of a lost way of life in South Louisiana

[A Pattern Book of New Orleans Architecture](#) Roulhac B. Toledano,2010-02-11 A study of historic architectural styles of New Orleans homes This presentation of nineteenth century gouache and watercolor archival paintings from the New Orleans Notarial Archives offers a glimpse at what old renovated restored and new buildings in New Orleans neighborhoods not only might look like but how they should look Including examples of each New Orleans house type ranging from the French colonial plantation home to the Creole cottage this volume offers historic plans for each house along with contemporary adaptive use alternatives to suit modern needs An architectural pattern book educational tool city planner s handbook and stunning visual presentation this gorgeous resource is intended for all interested in historic preservation and architectural history as well as those wishing to build a modern home in an authentic New Orleans style Praise for A Pattern Book of New Orleans Architecture An enchanting waltz through the heart of the Crescent City choreographed by the doyenne of New Orleans preservationists Toledano presents two centuries of colored renderings from the New Orleans Notarial Archives in a stunning visual portrait of the city s built

heritage while architect Gate Pratt's pattern book of new homes designed in authentic styles provides an indispensable resource for rebuilding efforts. This work is destined to become the quintessential bible for historians, preservationists, architects, and all those interested in the true story of the architectural traditions that have shaped the real New Orleans. Russell Versaci, AIA, traditional architect and author of *Creating a New Old House* and *Roots of Home*. For architects, builders, and developers working in the Crescent City. Roulhac B. Toledano's *A Pattern Book of New Orleans Architecture* reveals an extraordinary new design resource. Toledano describes in detail the evolution of the city and the building types that have given the city a character unique in the world. Modern floor plans designed by local architects for historic house types demonstrate that the traditional architectural patterns of New Orleans are as accommodating today as in the past. For local practitioners and visitors wishing to build in New Orleans, Toledano's pattern book is essential for sensitive and thoughtful design in this most exotic and precious city. Paul Ostergaard, AIA, Urban Design Associates, Pittsburgh, Pennsylvania.

Reconstructing the Landscapes of Slavery Dale W. Tomich, Rafael de Bivar Marquese, Carlos Venegas Fornias, Reinaldo Funes Monzote, 2021-03-19. Assessing a unique collection of more than eighty images, this innovative study of visual culture reveals the productive organization of plantation landscapes in the nineteenth-century Atlantic world. These landscapes, from cotton fields in the Lower Mississippi Valley to sugar plantations in western Cuba and coffee plantations in Brazil's Paraíba Valley, demonstrate how the restructuring of the capitalist world economy led to the formation of new zones of commodity production. By extension, these environments radically transformed slave labor and the role such labor played in the expansion of the global economy. Artists and mapmakers documented in surprising detail how the physical organization of the landscape itself made possible the increased exploitation of enslaved labor. Reading these images today, one sees how technologies combined with evolving conceptions of plantation management that reduced enslaved workers to black bodies. Planter control of enslaved people's lives and labor maximized the production of each crop in a calculated system of production. Nature too was affected; the massive increase in the scale of production and new systems of cultivation increased the land's output. Responding to world economic conditions, the replication of slave-based commodity production became integral to the creation of mass markets for cotton, sugar, and coffee, which remain at the center of contemporary life.

Hidden in Plain Sight Rachel Stephens, 2023-08-17. A long overdue study of the depiction of slavery in nineteenth-century American art and visual culture, *Hidden in Plain Sight* investigates the relationship between proslavery politics and the visual record. By examining a vast array of Civil War-era artworks that champion the institution of enslavement and connecting them with the abolitionist materials to which they respond, Rachel Stephens traces themes of concealment and silence through paintings, photographs, and ephemera and explores how the visual canon of high art was used to cover up, control, and reshape the discourse surrounding the United States' most odious institution.

Views and Viewmakers of Urban America John William Reys, 1984. Union list catalog of the lithographic views of cities and towns made during the

19th century **Slaves Waiting for Sale** Maurie D. McNinnis, 2024-05-31 In 1853 Eyre Crowe a young British artist visited a slave auction in Richmond Virginia Harrowed by what he witnessed he captured the scene in sketches that he would later develop into a series of illustrations and paintings including the culminating painting Slaves Waiting for Sale Richmond Virginia This innovative book uses Crowe s paintings to explore the texture of the slave trade in Richmond Charleston and New Orleans the evolving iconography of abolitionist art and the role of visual culture in the transatlantic world of abolitionism Tracing Crowe s trajectory from Richmond across the American South and back to London where his paintings were exhibited just a few weeks after the start of the Civil War Maurie D McNinnis illuminates not only how his abolitionist art was inspired and made but also how it influenced the international public s grasp of slavery in America With almost 140 illustrations Slaves Waiting for Sale brings a fresh perspective to the American slave trade and abolitionism as we enter the sesquicentennial of the Civil War **Canal Street** , Ext general view **The Planter's Prospect** John Michael Vlach, 2002 Planter s Prospect Privilege and Slavery in Plantation Paintings

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