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 Bomber Pilot, Vietnam War

**AROUND THE GALLERY CONTRIBUTORS**

Everl Adair,  
 Dir. of Research & Rare Collections

Kip Dehart,  
 Landscape Designer

Gary D. Ford,  
 Staff Writer

# Around the Gallery

*A Publication of the R. W. Norton Art Gallery*

## **Ooh, Aah, Ouch: *The Art of Environmental Impact*** 19 November 2013 - 2 February 2014

Many art exhibits touch the heart. This one “hits home”.

Dr. David J. Wagner of Milwaukee, author and veteran curator of many nature art exhibitions, has gathered seventy-five worldwide works to portray the impact man leaves on the earth, as well as nature’s events that affect plant, animal and human life. The works - paintings, photographs, prints, installations and sculptures - will draw you into reality through the expression of art. Included are images after Hurricane Katrina, as well as art wrought expressly from the imagination, but that also relates the impact of the clash of cultures and inevitable change.

The exhibition premiered at the Canton Museum of Art in Canton, Ohio in September 2013. The R.W. Norton Art Gallery is its second stop on a multi-year odyssey. So far in its itinerary, it’s showing no closer to Louisiana than Brookgreen Gardens in Murrells Inlet, South Carolina.

Indeed, this exhibit lands quite a punch. While many art exhibits elicit admiration of artistic excellence, this one may also provoke a wince and even a worry. In the exhibit you’ll see works by Canadian painter Robert Bateman, American artist/poet Leo Osborne, and other endeavors by artists ranging from Maine, California, Scotland, Japan and the British West Indies.

The Swedish-born sculptor Ken Ullberg, now of Corpus Christi, Texas, contributed two works: *Requiem*, a bronze of a bird created as a maquette for the Valdez Monument in Alaska, and *Interdependency*, a work in stainless steel. If you’re a frequent visitor to the museum, you likely recognize the Ullberg name; his animal bronzes highlight niches in our botanical gardens.



*Gulf Life - Brown Pelican*  
 Guy Harvey

As you stroll from one work to the next, you may shake your head at an oil-on-linen work portraying sidewalk clutter left by someone who was too busy to pick up discarded pieces of their lives. Also, in an acrylic on canvas, an albatross and dolphin are depicted caught in a drift net. Works in various media portray an abandoned quarry in Vermont, a pile of tires in California, and pollution in a river on the California-Mexico border. In *Gulf Life – Brown Pelican*, artist Guy Harvey renders the State Bird of Louisiana. Yet, something is wrong; black spots of oil seemingly flung against the canvas symbolize the recent oil spill off the southeastern coast of the Gulf of Mexico. This and other similar works are gifts of some of the artists and loans from the New Orleans Museum of Art.

## Ooh, Aah, Ouch (cont'd)

Art has always spurred mankind to action. In our Norton permanent displays, you see works by Hudson River School artists such as Albert Bierstadt, whose paintings were presented before Congress to advocate the creation of national parks. This traveling exhibit presents art that is both startling realistic and imaginary. All will make you pause, think, agree, disagree, but also admire these seventy-five artists who put their heart into their art in hopes of building a better world around them.

GF

### First Saturday Tour: *Images of the Family* 2 November, 2 p.m.

We thought no tour was more appropriate than this one for November, a month when American families gather for Thanksgiving, the beginning of many occasions that celebrate family from now through the coming new year. In fact, “family” is the key word here at the R.W. Norton Art Gallery. What you see is the art collection of the Norton family, on display since R.W. Norton, Jr. opened the museum in 1966, honoring his father, as a gift to the community. Since then, the museum has never charged admission.

Ashleigh Newberry-Mills of our Education Department will meet you at the Gallery entrance near the portraits of R.W. Norton, Sr., and his son, R.W. Norton, Jr. The latter began collecting art, first with his mother, Annie Miles Norton, then with his wife, Margaret, who would direct the museum after her husband’s passing.

Families - as subjects and artists - are evident throughout the museum. Ashleigh will show you the works of Polish-American immigrant Boleslaw Cybis, who created in porcelain his fascination with Native Americans, including one of the most famous: Sacajawea. A mother with her baby, she accompanied the Lewis and Clark expedition primarily as an advisor but also as a guide, earning her place in history.

Charles Marion Russell, the cowboy who was as adept with an artist’s brush as with a rope, shared Cybis’s fascination with the Native American family. In fact, Russell lived with the Blackfoot for a while, and his work *Three Generations*, reflects his keen eye for detail, as well as his love for these people.

Elsewhere, Ashleigh will fill you in on an artistic member of the famous Alcott family (the inspiration for *Little Women*) who exhibited at the Paris Salon and took tea with Impressionist Mary Cassatt. You’ll also see families that are just getting started via the hopeful images of two freshly married young couples, one from 16<sup>th</sup> century Europe and one from 18<sup>th</sup> century America.

Visual art is not the only highlight of this tour. In her presentation, Ashleigh will be quoting from many works about American families, none more pithy and pointed than this one by Ogden Nash:

*To keep your marriage brimming,  
With love in the loving cup,  
Whenever you’re wrong, admit it;  
Whenever you’re right, shut up.*



Sacajawea  
Boleslaw Cybis

GF

**First Saturday Tour: *What We Mean When We Say Christmas*  
7 December, 2 p.m.**



Book of Hours

A family favorite, “What We Mean When We Say Christmas”, is a tour that looks at how artists have expressed feelings about Christmas, from its religious origins to more contemporary depictions of the search for “peace on earth, good will toward men”. Among the images we’ll visit are a 14<sup>th</sup> century Book of Hours with its beautiful miniatures of the nativity story, a 19<sup>th</sup> century Russian icon of the Twelve Feasts and the Resurrection, and magnificent Renaissance depictions of the *Adoration of the Magi*, *St. Anne Teaching the Young Virgin to Read*, and *The Calling of St. Peter* by noted artists Jean-Honoré Fragonard and Jan Pynas. While these represent the deeply religious aspect of the holiday, other artists have chosen to celebrate more modern images. Some of these represent the spirit of the season by reminding us of the true spirit of giving: Eastman Johnson’s charming *The Christmas Letter* not only reminds us of a child’s unquestioning faith in Santa Claus, but also subtly urges us to remember those less fortunate. Lovely winter scenes like those in George Henry Durrie’s *Five Miles to Salem* (made into a print by Currier & Ives and often represented on tins, cards, and calendars throughout the holiday season) and James Peter Cost’s *Clear Winter Morning in New England* remind us of the typical dream of a “white Christmas”, even for those of us living in the Deep South. A cheerful red cardinal also gets into the spirit in Seerey-Lester’s *Seasonal Greetings*. Our seasonal greetings will be passed along on Saturday, December 7<sup>th</sup>. Please join us at 2:00 p.m. for “What We Mean When We Say Christmas”.

EA

**Special Event: *A Broadway Christmas*  
by Shreveport Little Theatre Singers  
Saturday, 21 December, 2 p.m.**

Nothing glitters more than New York at the holiday season. Let us add a little of its glitz and glamour to your own celebration with *A Broadway Christmas*, presented at the Norton by Shreveport Little Theatre Singers on the third Saturday in December at 2 p.m. Songs that have delighted audiences on the Great White Way will be presented for your pleasure, including those that have become Christmas standards, like “White Christmas” from the play *White Christmas* and “We Need a Little Christmas” from *Mame*. If you need a little Christmas in your own life, don’t forget to join us in our From Renaissance to Enlightenment Gallery for your holiday fix.

EA

*It's the most  
WONDERFUL  
time of the  
YEAR*

The R.W. Norton Art Gallery Presents  
**A Broadway Christmas**  
with music by Shreveport Little Theatre  
December 21 at 2:00 p.m.



**New Library Exhibition: *Christmas in Word & Image*  
Saturdays and Sundays in the Norton Research Library  
7 December 2013 – 2 February 2014  
2 - 5 p.m. following our regular 1:30 p.m. *Library Tour***

Ever since Matthew, Mark, Luke, and John’s Gospels were written, men and women have been drawn to the story of the birth of Jesus Christ and the many beliefs and customs that have grown up around the celebration of Christmas. Twelve of these remarkable works bridging more than five centuries will be on display in our library from 26 November 2013 through 23 February 2014. Among them are the famous Genoa Psalter, of which only fifty copies on vellum (like this one) were published in 1516 and which also includes previously unpublished notes on the second voyage of Christopher Columbus. One of the earliest non-Christian accounts of the historical Jesus is contained in *The Genuine Works of Flavius Josephus*, originally written in the first century A.D., but here presented in a text published in 1833. The earliest English-produced writing on Christmas is found in *The Ecclesiastical History of the English People* by St. Bede the Venerable (672/673–735) and explains the origin of the display of evergreens at that time. Charming traditions are on display in the wonderfully Gothic “Fraktur” typeface on display in a Pennsylvania Dutch (German) Bible printed in Pennsylvania in 1830, and the lovely frontispiece of an 1862 *The Book of Common Prayer*. Don’t forget to visit the Norton’s beautiful research library on Saturdays and Sundays from 2-5 p.m. to see the books that helped inspire and celebrate the holidays.

EA

**Almost Home - The Norton’s Tapestries Continue Their Journey**

For those of you who have been following the journey of the Norton’s Renaissance tapestries as they have undergone cleaning and restoration, the suspense is nearly at an end. To recap, the six tapestries in our permanent collection have been an important part of the Norton since its opening in 1966, even commanding an individual gallery named for them: the Tapestry Gallery. While the original dealer’s report on them indicated that they were part of a collection of tapestries designed by Giulio Romano on the life of Roman General Scipio Africanus and his opponent, Hannibal of Carthage, in the 2<sup>nd</sup> Punic War, research done by the Norton revealed that only four of the tapestries were based on the original Romano tapestries and produced in the mid to late 1500s. The other two tapestries were based on the life of the Persian leader Cyrus the Great (?576–530 B.C.), dated from the late 1500s and were likely designed by Dutch artist Karel van Mander I.

In any case, all six tapestries are around 500 years old, putting a bit of wear and tear on even the most carefully preserved textiles, and they have been hanging at the Norton for close to fifty years. Even in our carefully maintained environment, quite a bit of dust had made its way into the fabric. Enter the wonderful Jessica Hack of Jessica Hack Textile Restoration in New Orleans. Jessica and her team carefully de-installed our six massive tapestries (ranging in size from 11’ x 13’ to 13’ x 17’) and took them to her New Orleans studio, where the process includes: 1) having their old linings removed 2) being vacuumed, washed (several times), and carefully dried 3) even more carefully repaired in some areas that were pulling loose, re-lined, and re-hung. It’s been a half-year since Jessica began this remarkable project and we’re delighted to say that the first of our tapestries has had its restoration completed and will be returning to the Norton soon with its brighter, cleaner, even more impressive new look. You can see some of the final steps in the process here and on our website at <http://www.rwnaf.org/art/clean>. We’ll keep you notified of exactly when you can come visit an old (spruced-up) friend in our new “From Renaissance to Enlightenment Gallery”.

EA



Stitching velcro and backing to the tapestry



First hanging to fit backing to tapestry

## In the Gardens: *Crisp, Clear, Cool*

I shiver with excitement, just writing the words: crisp, clear, cool. They describe November days in our museum's forty acre grounds and botanical gardens. In Louisiana, summer makes a long, reluctant retreat, but then fall finally begins. When it does, it's like company you really enjoy and happy it lingers from October into November, even early December. Trees large and small, camellias, and hollies all add their color to this season of a garden's life cycles.

As October advances into November, I like to check our ginkgos to see how their color is coming. The delicate, fan-shaped leaves of our allée of ginkgos turn from green to buttery yellow - leaves that stir in the October breezes. The bright color, shape and petite size of these leaves make me smile in wonder and admiration of this plant also known as the Fossil Tree.

Among our newest trees in the gardens, ginkgos are also the world's oldest. Paleobotanists have found imprints of its leaves in fossils dating back 100 million years. Mentions of this tree native to China, began to appear in writings of that country about 1,000 years ago. A Westerner, Englebert Kaempfer, of the Dutch East India Company, first uses the word "ginkgo" in Western literature in 1692. Ginkgos themselves were likely introduced to Europe in the 18<sup>th</sup> century.

Any plant has its drawbacks. For instance, *magnolia grandiflora*, so indicative of the Deep South for its big blossoms as white as fine china, will also litter the landscape beneath it with its seed pods and leaves. Unfortunately, ginkgos produce a distinctive odor as they drop their seeds in late fall. The squirrels don't mind; they feast on this ginkgo banquet. As squirrels sate their appetites, many Westerners look for ginkgo in health food stores. Many recommend *Ginkgo biloba*, a leaf extract, for its healing properties and as an antidote for memory loss. You can be the judge of that. To me, ginkgo leaves capture sunshine in their pretty yellow color, making any fall day a sunny day.



*Camellia sasanquas*

Elsewhere in our gardens, tall Chinese pistache and oaks provide canopies of color; birds will soon enjoy our hollies, plucking red berries among the bushes' brilliant green leaves, and *camellia sasanquas* bloom, their flowers like works of fine, white lace. You'll notice more red, including poppies and Swiss chard. Dark purple and gold of pansies are also present this time of year. Come for a walk in the gardens this month when our days might be warm enough for short sleeves, or cool enough for a coat.

KD

## Tips from Kip: *Autumn's the Time for Planting Summer Shade*

As you admire our ginkgos and taller trees, think about your own "forest" at home. November, when it seems all life on limbs is dying, is a great time to begin green renewal. It's time to plant trees that will grow from puny seedlings to behemoths spreading green, summer shade and painting the autumn air with color. Because of storms, drought, and age itself, all gardens lose trees now and then. We're replacing some now and so should you at your home. Here are some trees, large and small, that might be ideal for your garden or landscape.

### **Shumard Oak (*Quercus shumardii*)**

These red oaks are popular with both humans and critters, like deer, turkey and squirrel. They grow in USDA Hardiness Zones 5 through 9, reaching heights up to eighty feet, and spreading circles of shade up to sixty feet. Its growth rate is moderate to rapid, especially if there is really good soil. You might need to prune it for branch development. In fall, it blushes red-orange to orange.

### **Chinese Pistache (*Pistacia chinensis*)**

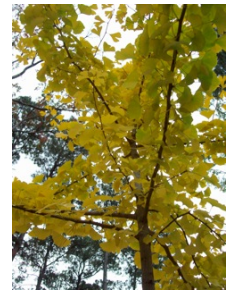
This medium-growth tree rises as high as thirty-five feet with an equal spread of green shade in summer and color in fall. It enjoys full sun, grows in varieties of soils, and flourishes in USDA Hardiness Zones 6 through 9. This tree in the cashew family burnishes your landscape in a reddish-orange color. We like it, also, because it's drought-tolerant and can survive in harsh environments at its range extremes, taking the heat of central Florida and the winters of central Kansas.

### **Ginkgo (*Ginkgo biloba*)**

Ginkgos (also known as the Maidenhair Tree) often line urban sidewalks. When their beautiful, fan-shaped leaves fall, some are reluctant to sweep them up, especially when no wind gusts have scattered the perfect circle of yellow beneath the trees. These ancient trees grow from zones 3 through 8, reaching as high as fifty feet, spreading as wide as thirty-five feet. Be patient with ginkgos; they grow slowly and in fall, emit a malodorous scent as they produce their nuts. But

## Tips from Kip (cont'd)

soon the fruit falls; squirrels and other critters feast on them, leaving you with the beautiful color of the fan-shaped leaves. Note: You may choose some dwarf ginkgos that showcase the tree's beauty without taking up too much space.



Ginkgo

### **Japanese Maple (*Acer palmatum*)**

One walk around our gardens and grounds and you'll see how much we love Japanese maples. These compact trees pack a lot of punch when it comes to fall color, while at the same time saving landscape space. Hardly larger than shrubs, Japanese maples include scores of cultivars, colors, and leaf types and sizes. I like the way they form borders or add color to a meandering garden trail, like that in our Maple Ridge Garden. The root systems are compact and need well-drained soil. Don't fuss over them, however. Especially, be sure not to over-fertilize them.

### **Now, Get Busy**

Autumn and spring are the best times to plant trees. Before you excavate, however, check for underground lines. Dig the hole four to five times the width of the root ball, so the roots may grow outward in the soil. If you buy the tree with wire around the root ball, don't worry about removing it. Sculpt a "pedestal" of soil in the hole and mount the tree on it. As you backfill the hole, add compost or manure, using two-thirds soil and one-third compost. After it's planted, water the tree, about one gallon for every six inches of tree height. Then, add a nutritious banquet of mulch around the base to keep water in and weeds out. You'll likely need to stake the tree for about the first year. Have a dog? Canines, may gnaw the ropes and wooden stakes, so keep an eye out and be ready to replace them.

KD

## Voices from the Archives

### Lieutenant Colonel (ret) Anthony E. Wolf - Bomber Pilot, Vietnam War

The son of a retired lieutenant colonel who had served in both world wars and the reserves, Anthony entered the U.S. Air Force in 1953. His career as a radar navigator in bombers spanned from Korea through the Vietnam War, both conflicts that left him extremely disappointed in the way they were conducted.



*Interviewer: Do you have any thoughts on the Vietnam war? How that was run?*

*Wolf: I didn't think it was run right. We didn't play to win; we played to keep from losing. And in the long run, I think, and history bears it out, we lost. The same there in Korea. We didn't play to win. We played to lose. The North Vietnamese will tell you, the general officers, that we had them beat, but we let up politically and killed it. And we lost a lot of people because of that. So, we didn't fight the war right. We didn't go over there to win. We didn't leave there to win. We left there losing. I don't know what the hell we went over there for to be honest with you. Excuse my language. And we certainly didn't treat the servicemen when they came back; they did what they were supposed to be doing, but we didn't treat them right. They were treated like dogs when they got back.*

Colonel Wolf continued to serve until 1974. He earned a bachelor's degree in education and a master's degree in counseling, taught school for three years, then began work as a petroleum land man. He is among more than 500 men and women from the Shreveport-Bossier City area and beyond who graciously gave their time to tell us their life stories of service and sacrifice. We're presenting these stories as part of our Oral History Project, an ongoing effort to interview veterans of conflicts from World War II to the present. We also seek the life stories of eyewitnesses to and participants in the civil rights struggle, pioneers of the energy industries, those who created "The Shreveport Sound" in music, and others.

Click [here](#) to read his bio, view additional photographs and to listen to this portion of Colonel Wolf's interview. If you or someone you know would like to share stories with us, please call (318) 865-4201 ext. 122, or contact: [ohp@rwnaf.org](mailto:ohp@rwnaf.org)



## From the Permanent Collection: Late 19th - Early 20th Century Music Boxes

Those of you who have visited our new “Living in America Gallery” will have noticed a tall glass cabinet housing an array of interesting items at home in any Victorian household. In an era devoid of radio, stereos, televisions, MP3 players, tablets, laptops, and smart phones, folks nevertheless had home entertainment options, most of which were more “interactive” than our modern versions. For instance, if you wanted to listen to music, you had two options: 1) make your own on the family piano, or another musical instrument, or 2) purchase a music box and your favorite tunes on cylinder or disc. These music boxes were not the small wind-up or digital pieces that played a few bars of music or one simple tune that we associate with the term today. In fact, many of them were known as “orchestra boxes” because they were large, technologically advanced (for the time), finely calibrated machines that could reproduce a broad range of sound.



*Paillard type cylinder music box*

Automatic musical instruments date back to antiquity, but were usually only available to and affordable by royalty and the wealthier nobility until the late 18<sup>th</sup> century. At that time, the first music pieces available to the middle class were invented in Switzerland. These early cylinder music works emerged first as parts of watches and clocks, eventually even growing to the organ clock which could produce the sound of an entire orchestra. Between 1790-1820, Swiss companies like Mermod Frères began to develop music boxes as independent entities. From then until 1860, the focus was on the music rather than appearance, but about that time the fashion turned to ornately inlaid and decorated music boxes like the cylinder box in the Norton collection, and these elegant custom cases were enormously popular from 1870-1890. Inlays usually featured musical themes, like the drum and flutes found on the top of this box, but sometimes featured flowers or birds. Shortly before 1850, cylinder boxes began to add tuned bells and a drum (as seen in this one) to incorporate a rhythmic accompaniment to the melody produced by the combs and pins. At first, these were concealed beneath the other works in what are today known as “hidden bell boxes”, but by the 1870s, makers had discovered that having the bells and drums visible added to the boxes’ popularity. Orchestra boxes, which had one or more combs, a set of bells, a snare drum, and a wood drum, a.k.a. castanets (and sometimes an organ section), were the highest end models. The Norton’s cylinder music box strongly resembles a Paillard orchestra box, though it can sometimes be difficult to determine a particular box’s maker. One reason is that after 1850, American manufacturers began producing the boxes themselves, while purchasing the internal mechanisms from different skilled Swiss or German workers.

The cylinder music box began to pass from favor in 1890 as the disc-style, for which it was easier to procure more tunes, came into prominence. They also made longer playing instruments, since discs ranged anywhere from 8½” to 32” wide. And by then, the United States had its own music box manufacturer. In 1889, Gustave Brachhausen, formerly the foreman of German music box maker Symphonion, and his partner, Paul Reissner, founded Polyphon, which quickly became the world’s largest manufacturer of disc music boxes. In September of 1892, Brachhausen sailed to America and founded the Regina Music Box Company in Jersey City by importing skilled Swiss and German workers. From 1894 to World War II, 80–90% of all disc-type music boxes were produced by Regina, as was the disc-type box in our glass cabinet. However, you may notice that the inside of the lid identifies the manufacturer as H. Gautschi & Sons of Philadelphia. Henry Gautschi & Sons actually made the boxes, purchased the interior parts from overseas makers until Regina came along, then put them all together, and sold them with ads like this one from 1887:

*Far superior to any other make, not speaking of the worthless trash that abounds in the market soon being of more annoyance than pleasure to their owners. Send stamp for catalogue:  
Henry Gautschi & Sons, 1030 Chestnut Street, Philadelphia, Pa.*

The grand music boxes that had dominated home entertainment throughout the 19<sup>th</sup> century came to an end following World War II, driven out of prominence by inventions like the phonograph and the radio. Regina made its last music box in 1919 and turned to producing vacuum cleaners and floor polishers instead. Ironically, Eldridge R. Johnson had tried to sell Brachhausen the invention of the phonograph disc, but was turned down (and also by Thomas Edison who continued to produce phonograph cylinders until driven out by the phonograph album). Johnson formed the Victor Talking Machine Company in 1901. By 1905, he was making \$12 million a year, and by 1921, the last year Regina shipped music boxes, his orders totaled \$51 million. But for collectors, the best music will still be that which comes encased in beautifully incised rosewood boxes with finely detailed combs and bells to strike out lovely harmonies with an immediacy that no electronic means will ever fully capture.

## Art & Appetite: Lee Krasner's Cheese Hominy Puffs

Sometimes artists just seem to have more developed senses than the rest of us. It's not an accident that men and women in love with color and form have also often been in love with physical manifestations at the dinner table. A striking number of artists were and are also great cooks, even some you'd never think of being so. For instance, abstract expressionists Jackson Pollock and Lee Krasner apparently had some of their happiest married moments in the kitchen. Pollock, best known for his "drip" paintings, was also known among friends and locals for his baking, especially his much sought after apple pies. Wife, Lee, was a more versatile and virtuosic cook, who closely equated her food preparation with her art. For instance, friends repeatedly told of one occasion on which she laid out a large tarpon on the counter which had landed off nearby Amagansett beach, rubbed it with ink, and printed it on mulberry paper using a Japanese method known as *gyotaku*, before preparing it for eating. That print still hangs in the kitchen of their home, now the Pollock-Krasner House and Study Center.

While Krasner was living in the Hamptons of New York, she used this recipe; we felt the use of a Southern staple like grits made it a natural for our own holiday season.

### Lee Krasner's Cheese Hominy Puffs (Serves 4-6)

6 cups cooked hominy/grits (see below)  
3 tablespoons flour  
3 tablespoons butter  
3 eggs, separated  
½ cup milk, heated  
1 ½ cup sharp cheddar, grated (Vermont white preferred)  
1 cup chopped scallions or chives  
1 teaspoon thyme  
Several sprigs rosemary  
Salt and pepper to taste

#### Hominy

1 cup hominy grits  
4 ½ cups water  
1 teaspoon salt

Add the grits to boiling water, slowly, to avoid massing. Return to a boil, then reduce heat and simmer about 25 minutes. Cool slightly.

Melt the butter in a nonstick pan. Add the heated milk and cheddar cheese and stir over low heat until the mixture is thickened and the cheese completely melted. Stir in the scallions or chives, pepper, salt, and herbs. Whisk in the egg yolks and blend until smooth. Fold this cheese and egg sauce into the cooled hominy, blending thoroughly.

Beat three egg whites until stiff but not overly dry. Stir into the hominy mixture, in small amounts, blending lightly. Pour into a 2-quart buttered soufflé dish and bake in a 375°F oven for about 35-40 minutes or until golden and puffy.

Courtesy of Fidele, Frank, *The Artist's Palate*. New York: DK Publishing, 2003.

## Worth Quoting

*There is one day that is ours. There is one day when all we Americans who are not self-made go back to the old home to eat saleratus biscuits and marvel how much nearer to the porch the old pump looks than it used to. Thanksgiving Day is the one day that is purely American.*

O. Henry





#### FIRST SATURDAY TOURS

Regularly scheduled tours are offered on the first Saturday of every month at 2 p.m. No reservation is required. Groups of 10 or more are asked to call in advance to accommodate the group. All tours, like admission to the Norton, are free to the public.

#### GROUP TOURS

Seven group tours are offered at the Norton ranging from the Greco-Roman Tour: Myths and Wars to the Cowboy Artists Tour. Group tours are available by appointment year-round for groups of 10 or more and last approximately 45 minutes.

For more information or to schedule a tour or presentation, please call 318-865-4201, ext. 128.

#### SUGGESTIONS AND IDEAS?

To offer us feedback or suggestions, please email Ashleigh:  
[anm@rwnaf.org](mailto:anm@rwnaf.org)

#### ORAL HISTORY PROJECT

The R.W. Norton Art Foundation is pursuing interviews with veterans of World War II, Korea, Vietnam, Desert Storm, Iraq and Afghanistan. Also of interest are individuals who were involved in Louisiana's civil rights struggle, energy explorers, and those who gave the state of Louisiana and the city of Shreveport its musical and artistic heritage. Each interview will be digitally recorded by the Norton to be stored and used for historical purposes, and each interview subject will also be given a copy of the recording to share and preserve his or her memories for family and friends.

If you are interested in participating in or would like more information about the Oral History Project, please call 318-865-4201 ext. 122 or visit the Norton's website:  
[www.rwnaf.org](http://www.rwnaf.org)

#### MUSEUM LOCATION AND HOURS:

4747 Creswell Avenue  
Shreveport, LA 71106  
318-865-4201  
[www.rwnaf.org](http://www.rwnaf.org)

Tuesday through Friday 10 a.m. to 5 p.m.  
Saturday and Sunday 1 p.m. to 5 p.m.  
Closed Mondays and National Holidays