Fig. 16. Bedroom at Hermitage plantation. The armoire (mahogany; height without cornice, 79¾; width 50½; depth 19½ inches), like the one shown in Fig. 5, is from Voisin plantation, which was destroyed after being badly damaged by a hurricane in 1965. The cornice is a replacement. The panels of the door are flush with the frames. The cabriole legs terminate in hooflike feet.

[13]There appears to have been a remarkable diversity of origins among the early recorded cabinetmakers of New Orleans. A gleaning of newspapers that appeared in the city between 1805 and 1825 shows that sixteen people advertised or were mentioned as cabinetmakers. Included are the names Houdon, Fernandez, Morrow, Dewhurst, Magarey, Rousseau, and Zerban. (This is from information compiled during a Delgado Museum of Art project sponsored by the Works Progress Administration in 1939; typescript in vol. 1, special collections division, Howard Tilton Memorial Library, Tulane University.)

[14]The first New Orleans directory was published in 1805; the second in 1822. The latter lists fifty-three cabinetmakers, four carvers and gilders, five chairmakers, and twenty-two upholsterers (Holden and Smith, *Louisiana French Furnishings*, p. 13).

[15]I have checked the directories for the years 1822-1824, 1830, 1832, 1841-1843, 1849, 1851-1858. In the 1860 directory Dauturine Barjon takes over the business, which operated chiefly on Royal Street, at number 245 (1823), 279 (1830-1841 and 1856), and 285 (1842-1843). Between 1852 and 1854 the address is given as on Royal, "b. Main and St. Philip."

[16]See Poesch, *Early Furniture of Louisiana*, Nos. 10, 11, 13-17; Holden and Smith, *Louisiana French Furnishings*, p. 28.

[17]The convent has moved twice since it was founded, and it is now located on State Street in New Orleans. These tables were described in Poesch, *Early Furniture of Louisiana*, Nos. 10 and 12.

[18]The secondary wood is beech, which Michaux says was indigenous to Kentucky and Tennessee (*North American Silva*, vol. 3, pp. 18-24). From there it could easily have been shipped downriver to New Orleans. I am grateful to Gordon Saltar of the Henry Francis du Pont Winterthur Museum for a microscopic analysis of the woods. This chair is No. 18 in Poesch, *Early Furniture of Louisiana.*

[19]Michaux, *North American Silva*, vol. 2, pp. 118-119. An armoire "of red bay-wood" was listed in the 1769 inventory of Jean Baptiste Prevost (*Louisiana Historical Quarterly*, vol. 9, no. 3, p. 421).

[20]Examples of the form are shown in Poesch, *Early Furniture of Louisiana*, No. 21 and Nos. 33-40; Holden and Smith, *Louisiana French Furnishings*, p. 14, upper right; pp. 15-17; p. 31; and Bacot, *Southern Furniture and Silver*, No. 1.

[21]For examples and adaptations of the type see Holden and Smith, *Louisiana French Furnishings*, p. 5 and p. 29, upper left; and Charles F. Montgomery, *American Furniture, The Federal Period* (New York, 1966), No. 120.

The restoration of San Francisco (St. Frusquin), Reserve, Louisiana

BY HENRY W. KROTZER JR.

IN 1973 THE Energy Corporation of Louisiana, Limited (ECOL) purchased San Francisco (once called St. Frusquin) plantation in Reserve, Louisiana, as the site for an oil refinery. At the instigation and insistence of Frederick B. Ingram, a New Orleans businessman and philanthropist, the decision was made to preserve the plantation house (Pl. I), a conspicuous Victorian building on the east bank of the Mississippi River about an hour's drive upriver from New Orleans. Late in the year the architectural firm of Koch and Wilson, of which I am a partner, was retained to handle the restoration of the house. In 1974 the National Park Service declared the house a National Historic Landmark, and by late 1975 the ownership of the house and site had been turned over to a private foundation funded by ECOL and associated companies. In the autumn of 1976 Marathon Oil Company purchased the refinery from ECOL, and has continued funding the restoration through the foundation. The building will soon be opened to the public.

Early in 1974 we prepared schematic plans of the house and site, worked out preliminary construction budgets, and began to collect photographs and to do archival research.

The parish records at Edgard revealed that the plantation had been assembled from smaller properties by a free man of color, Elisée Rilliéux,[1] and sold in 1830 to Edmond Bozonier Marmillion (1803-1856) and a partner. In 1843 E. B. Marmillion's wife died, leaving him with three sons, Pierre Edmond (1826-1852), Antoine Valsin (1827-1871), and Charles (1840-1875). According to one tradition the house was built in 1849 by Antoine Valsin Marmillion. However, he would only have been twenty-two years old in that year, and in the following year the United States census shows that he was not living at the plantation. Nowhere have we found contemporary descriptions of the house or records relating to its construction,[2] but we were able to identify the builder of the house from a clue we found during restoration. When we removed a window apron board and laid it face down on the floor, the archaeologists noticed the initials *E B M*, for Edmond Bozonier Marmillion, painted across the back. We found the same initials on the back of much of the millwork in the house, and we surmise that they were applied at the factory to identify the order.

We have dated the building of the house to between 1853 and 1856 because our research showed that there was a major break in the levee in 1852 and a bumper sugar-cane crop in 1853-1854. The first event could well have destroyed or severely damaged the house then inhabited by the Marmillions, while the subsequent profitable crop could have provided the money to build the present house.

When E. B. Marmillion died in 1856 Antoine Valsin, probably by then married to Louise de Seybold, took over the management of the plantation, which was then called simply by the owner's name. In 1859 it was renamed St. Frusquin (a play on *sans fruscins*, "without a cent") and in 1879 it was renamed again, this time San Francisco. In 1870 Antoine Valsin and Charles, a bachelor, bought out the interest of Pierre Edmond's heirs. After the deaths of Antoine Valsin and Charles, the plantation descended to Antoine Valsin's widow, Louise de Seybold Marmillion,[3] and her three daughters. They sold it in 1879 to Achille D. Bougère[4]—furnished, according to oral tradition. The Bougères say they took the contents of the house with them when they sold the house to the Ory family in 1905. Most of the furniture is said to have burned in

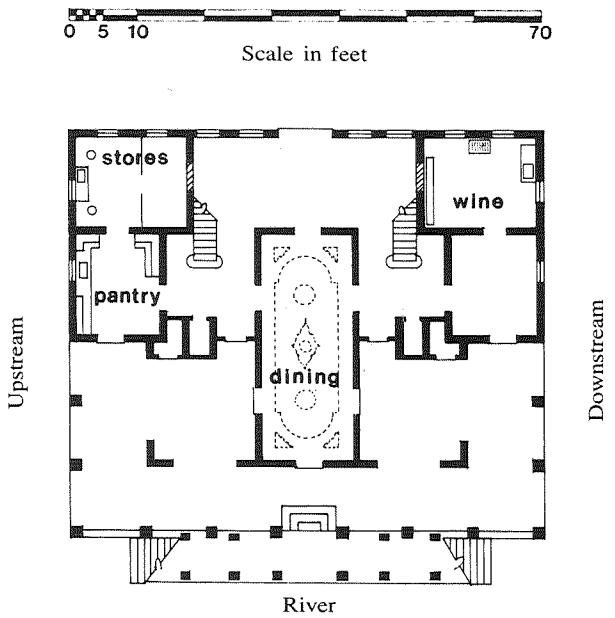


Fig. 1. Ground-floor plan of San Francisco. *Scale drawing by Koch and Wilson, Architects.*

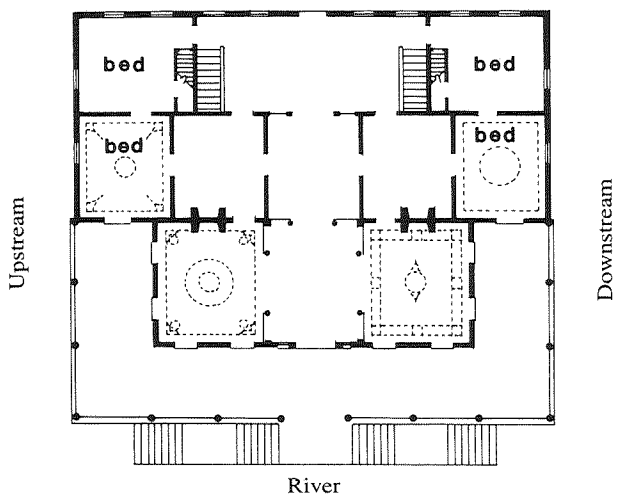


Fig. 2. Main-, or second-floor plan of San Francisco. *Scale drawing by Koch and Wilson, Architects.*

Fig. 3. San Francisco from the back during restoration. *Photograph by Frank Lotz Miller.*

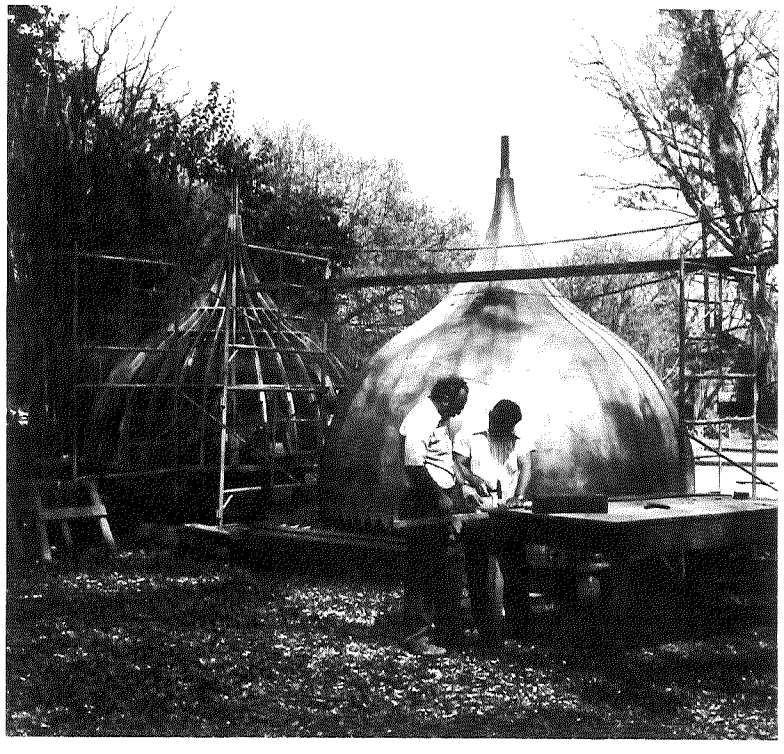
a fire later. The house was rented from 1954 to 1974 to Mr. and Mrs. Clark Thompson, who occupied it and opened it to the public. It was sold by Ory-family descendants to ECOL.

At the time we began archival research early in 1974 we recommended that the various specialists required for the restoration work as a team for the duration of the job.[5] We had found that this afforded the best results and led to fewer errors when we undertook the restoration of the Gallier and Hermann-Grima houses in New Orleans in the early 1970's. ECOL approved our suggestions and the architects, interior designer, museum consultant, and archaeologists were assembled.

The Gallier House represented the owners in all phases of the restoration work and coordinated the participating groups and companies. Additionally, the staff of the Gallier House was consulted on the practical museum aspects of the job and assisted in the research. Koch and Wilson, as the restoration architects, provided the usual professional services and retained the structural, mechanical, and electrical engineers. Interior design was handled by Samuel J. Dornsife of Henry A. Dornsife and Sons. A firm was selected to investigate the fabric of the building, and later the department of anthropology of the University of New Orleans conducted certain subgrade investigations. These consultants and professionals were engaged individually by ECOL.

We had a rule that there would be periodic meetings of the design team, to review each member's progress, share information, and discuss the major problems such as fire protection and the mechanical system in terms of everyone's needs so that the solutions would not come as a surprise to any designer. More often than not the contractor and some of the subcontractors participated in these sessions. During the meetings anyone could ask anyone else why something was to be done or not to be done. Although this questioning and probing became abrasive at times, we all recognized the need for it, and we feel that

Fig. 4. These copper domes for the cisterns that flank the house were reconstructed from old photographs, and by following fragments of the original ribs and struts. They have been placed on top of the original tanks. Water from the cisterns was piped into the house, pumped to a tank in the attic, and was led to sinks, washbasins, and other taps through a system of lead pipes mounted on the ceiling of the ground floor. Cisterns with domed tops were typical of Louisiana in the mid-nineteenth century. *Photograph by William Nathaniel Banks.*



Pl. I. Front façade of San Francisco, Reserve, Louisiana, built by Edmond Bozonier Marmillion (1803-1856), 1853-1856. The front steps have since been restored. The extraordinary color scheme dates from about 1854. *Except as noted, photographs are by Helga Photo Studio.*

it enriched the restoration. In this spirit the archaeologists could ask about certain steel reinforcing that was required, the decorator could review the architects' drawings for food-storage cabinets in the pantry, and the architects could ask the decorator if the drapery and curtain hardware would be set where marks showed that the original hardware had been.

Our second and most important rule was that every bit of original work, or indisputable evidence of it, was to be kept, restored, or replaced, regardless of the design preferences of the restorers. Where original work was missing and we had to invent, we followed the precedents set by this building, this geographical area, this country, and the mid-nineteenth century. Obviously, for such an approach a building must contain a great degree of original work, and we could tell quickly that San Francisco did. This approach makes work proceed smoothly and quickly, for no energies are wasted reconciling subjective preferences or "correcting" the old work to conform to modern tastes.

To our eyes, San Francisco was a problem house stylistically and we felt, as we still do, that its design was the result of the personal taste of the builder. In plan and form the house is Louisiana Creole: rooms open *en suite*, the main living quarters are on the second floor with secondary rooms on the ground floor, and there is a large gallery under the steeply pitched roof. The ceilings are tongue-and-groove boards, not plaster. The paneled mantels, too, evoked earlier Louisiana-Creole work, for they provide a shelf on the three sides of a rather small chimney breast. Houses built on such a plan and with such mantels were not in vogue even among Creoles after the 1830's. In contrast to this is the rather advanced Anglo-Saxon Victorian detailing of the exterior: Italianate brackets, Corinthian columns, and Gothic revival dormer windows. The juxtaposition of new and old fashioned is basic to the design of the house and was an essential guide to our restoration. Physically, the building appeared to be as originally built, most changes being easily removable additions such as modern bathrooms and kitchens. Some of the alterations were more serious, however. Partitions with doors had been built at the head of the two interior stairs at the main-floor

level, and later one of the stairs had been removed entirely. On two sides of the main-floor entry hall the doors and their flanking fixed panels had been removed (see Fig. 7).

From the beginning we had to decide on a method of protecting the building from fire even though it was decided not to have facilities in the house such as toilets or a serving kitchen for receptions. Another early consideration was climate control. Briefly, here is what we did in these areas, based upon meetings of the restoration team at which each member discussed his requirements.

A Halon-gas fire-extinguishing system was designed. It would have offered a very effective means of stopping a fire with minimum damage to the contents except in the attic, which is entirely banded at floor level with louvers, making the room a ventilator. (It was obviously never the ballroom it was credited to be in one local tradition.) To trap Halon in this great space, automatically descending steel screens were designed to seal off the louvers should a fire start. But the complexity of the system was unsettling, and eventually we decided to recommend the familiar and simpler system of water sprinklers, accepting the fact that some pipes of the sprinkler system and most of the fire-detecting devices would be visible. Had the house contained the original furnishings, we would probably have used the Halon system regardless of its complexity.

Climate control, too, was analyzed from various points of view. A good flow of air and a certain amount of heat in winter would preserve the house and contents. However, given the extreme heat and dampness of Louisiana, we felt that a normal modern heating and air-conditioning system that provided a comfortable, low-humidity interior climate might well cause excessive expansion and contraction of the wood that would be especially damaging to the painted wood ceilings. We finally decided that the primary requirement was to protect the interior from outside dirt and dust and that we needed a central heating and air-conditioning system that would closely follow the exterior temperature and maintain relatively high humidity. Thus, if the system were to fail, the damp exterior air entering the building would not cause the woodwork to swell unduly. The air-distributing units for the ground floor were put inside the original closets which were built against the base of the chimneys; those for the main floor were easily housed in the attic and send air through grilles in the ceiling or slits in the cornices.

Actual work on the house started with the archaeologists' analysis of its fabric. For years two visible painted ceilings had been greatly admired. On two other wooden ceilings, later overpainting had peeled off, revealing areas of penciled designs which had long been considered fragmentary cartoons for uncompleted decorations. On an early visit to the house with the archaeologists we examined the ceiling of the downstream front parlor in a strong raking light and the impasto revealed a complete design, not a fragmentary cartoon. The same thing was found to be true of the other peeling ceiling. At first we thought that the fifth painted ceiling in the house, that in the dining room, had been overpainted. Later we found it had simply been covered with a homemade organic compound that came away quite readily.

The contract with the archaeologists was expanded to include laboratory tests to see if the overpainting could be removed, which was doubtful, and to record the original work so that the painting could be reproduced later.

Pl. II. Front gallery. Restoration is complete except for oak graining the front door.

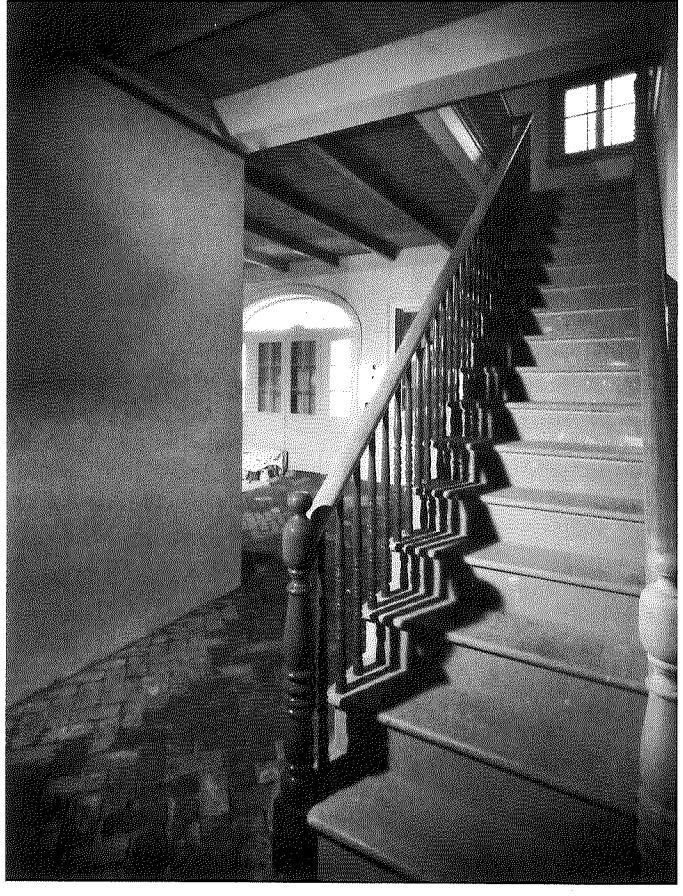


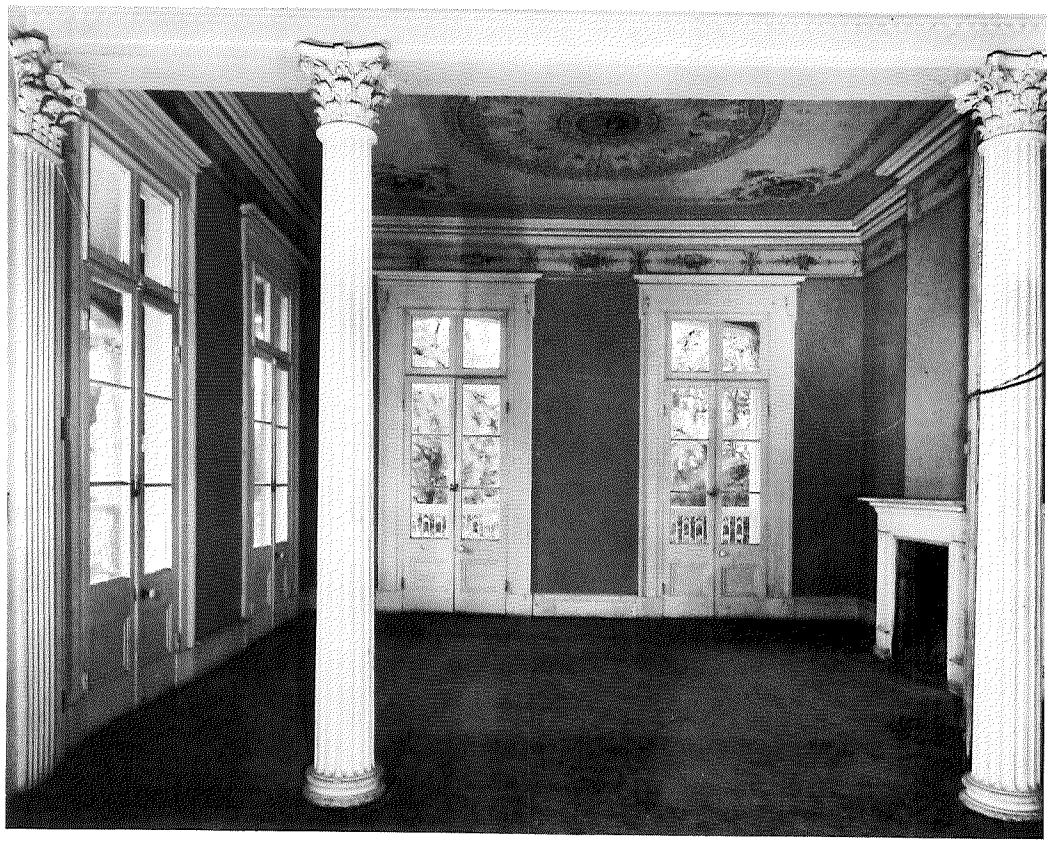
Fig. 5. Ground floor restored, showing the Creole construction: stuccoed brick walls, brick floors, and the ceiling of exposed dressed joist and floor boards. The sprinkler pipes are visible at ceiling level. The exterior colors are carried through most of the ground floor. *Miller photograph.*

Late in 1974, and before any restoration work was attempted, paint research was begun to determine the original colors. Professional paint analysts using special equipment exposed and recorded all layers of paint from samples taken in several hundred locations. The color, soil, and wear on each layer of paint were noted, and important colors were coded by the Munsell system. Removing any paint before recording the layers is a disaster for a restoration. On the contrary, the more layers of paint that encrust a building the better, for by analyzing the layers one can not only determine the original colors but verify later additions to a building, or help authenticate a puzzling architectural detail.

At San Francisco the paint analysis was fairly complex. We had decided to restore the house to the period of the decorated ceilings, regardless of their date. The analysis revealed that originally the major rooms had been wallpapered and the ceilings and trim painted light colors. Soon thereafter walls had been painted bold colors, five of the ceilings decorated, and some of the trim grained and marbled. Lacking records, we have been unable to date this work exactly. Stylistically it could have been done between the late 1850's and about 1870, but we feel that economic conditions during or right after the Civil War would have made such a redecoration unlikely. In our opinion Antoine Valsin and Louise Marmillion redecorated the house in the late 1850's or early 1860's, about the time the name St. Frusquin first appears.[6]

Unfortunately, the testing laboratory could not come up with a technique to remove the overpainting from those decorated ceilings which had been covered. A ground coat had been applied over a soft first coat of paint. The decoration had then been painted on and, probably when it began to flake, a hard coat of overpainting had locked

Fig. 6. Parlor at the left of the entry hall before restoration (see also Pl. III, Fig. 7). The typical Creole mantel and French doors were old fashioned by the time the house was built. The capitals of the columns are cast iron and are marked J. L. JACKSON./NEW-YORK.



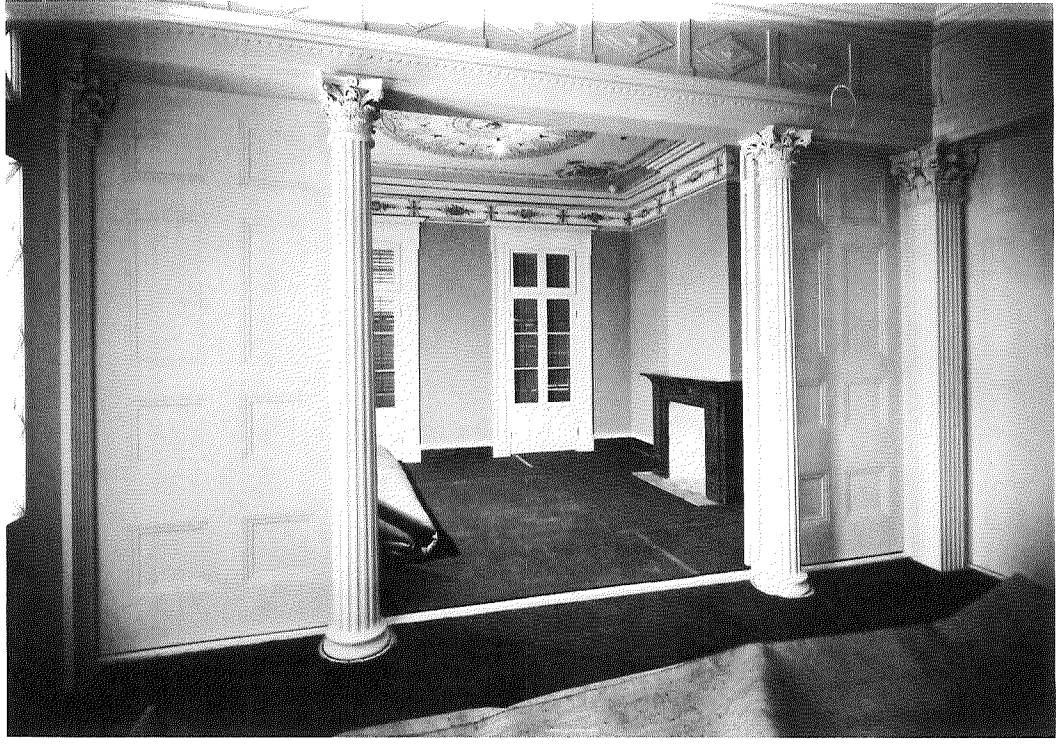


Fig. 7. Main-floor entry hall looking toward the parlor shown in Fig. 6. The original fixed panels have been replaced behind the columns, and the parlor ceiling and marbling of the mantel and baseboards have been restored. *Miller photograph.*

it in. Drawings of the designs were made directly on the ceilings (Fig. 8), which were photographed, and the basic colors were identified.

By early 1975 the paint analysis was under way, the archaeologists were at work on the site, and we were able to start opening up the building and removing later work. We began by looking at some obvious problems, starting with the center back room on the main, or second, floor. In old Creole practice this would have been an open loggia with a small room at each end. But we found that the exterior wall was original. It is a four-inch-thick, brick-between-post wall, stuccoed outside and plastered inside. The posts are exposed on the outside and an applied molding covers the joint between wood and stucco (see Fig. 3).

The ground floor of the building had been most altered. Regularly spaced vertical cracks in the exterior walls of the front corner rooms on that floor suggested that the masonry between the uprights was not original but had been filled in after the building was completed. This indeed proved to be the case, for the original exterior stucco and paint were found on all sides of the uprights. When the masonry was removed, the front rooms at the right and left corners vanished.

When we first came to the house, access to the two rooms at the back corners of the ground floor was gained by doors from the back center room. However, on the frames of these doors we found none of the earliest coats of paint and on the back of one was penciled *Achille Bougère.* Once the sequences of paint layers had been recorded we removed the stucco from the walls of those corner rooms and discovered that both rooms had originally opened toward the front of the house, not into the back center room. The ground-floor corner room labeled "stores" in Figure 1 contained two large earthenware jars set deeply into the floor, a wrought-iron plumbing trap connected to a lead drainpipe, and evidence of a partition wall. This room originally opened into a room which had plugs set at regular intervals into the masonry walls. These plugs were covered with layers of the earliest paint and were spaced as would be required for wall-mounted cabinets. The other back corner room on the ground floor, clearly a wine cellar, had iron bars but no glazed sash in the window frames. Still in the room were a wine rack and a crudely made table, presumably for drying wine bottles. The wine cellar originally opened into what appears to have been a rather finely finished room.

Later wooden ceilings were removed on the ground floor to reveal the original old Creole-style exposed-joist and floor-board construction and significant runs of handmade lead plumbing pipes, all bearing the earliest paint sequences (see Fig. 5). Some of the original herringbone-pattern brick paving remained, and our investigations showed that the ground-floor room now called the dining room originally had a painted and waxed plaster floor.

It was in the ground-floor center back room that, as architects, we encountered the most painful test of our rule of strictly adhering to the evidence provided by the building. We found that it had originally been an open loggia with square supporting piers like those on the front of the house. The arched door and the first two windows on either side of it were later inserted between the columns. Unhappily, however, the initials *E B M* were painted on the frame

Fig. 8. Detail of the parlor to the right of the entry. The designs of the decorated ceiling have been drawn on the overpainting for later restoration. (The ceiling has since been restored.) The cornices in the house are unusual. In some of the back rooms they are grained to resemble fiddleback maple on the convex moldings and bird's-eye maple on the concave moldings. The effect is remarkably three dimensional.

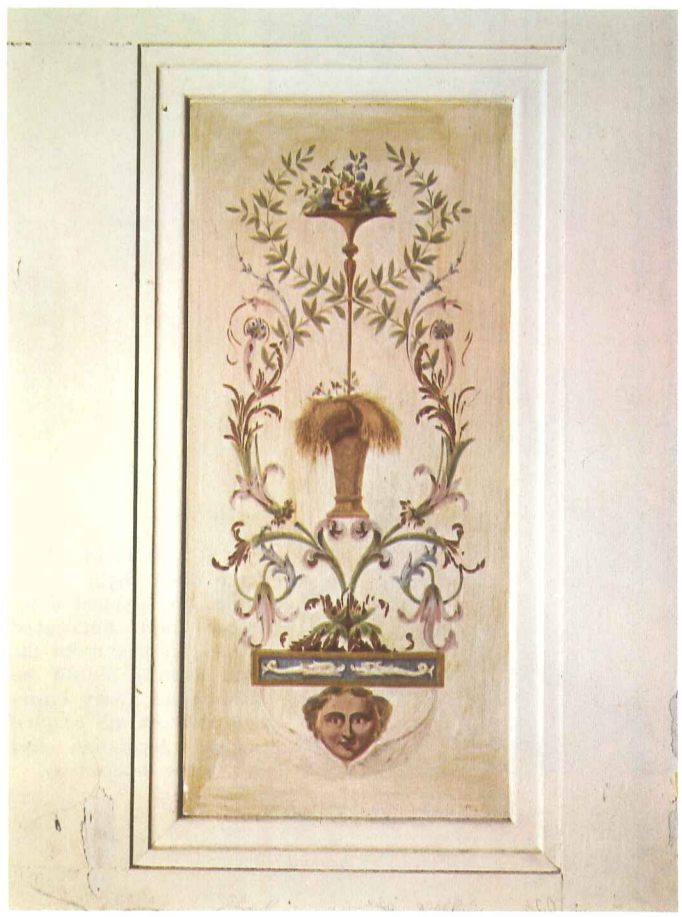
Pl. III. Ceiling of the parlor at the left of the entry hall before restoration (see also Fig. 6).

of the door, showing that the loggia had been closed in by the original builder, who had changed his mind, possibly because the loggia made the house too cold, insufficiently private, or both. But we did leave the wall open for some months and admired the first concept.

The plan of the house became simpler as we stripped away later additions. What we think took place is that the Bougères, with a larger family than the Marmillions, added the two rooms on the ground floor at the front and thus changed the character of the building. Essentially, the original ground floor was in the old Creole style: a fine dining room with service rooms surrounding it. From the paint sequence on the main floor, we were able to verify that this plan of the ground floor was true to the period of the painted ceilings.

Once the original fabric and design of the house were established repair work started with the roof. Both gray and greenish-purple slates were found in the attic. By examining these slates and nail holes in the roof sheathing, the archaeologists were able to say that the spacing of the older nailing matched the spacing of the holes in the gray, not the purple, slates. The framing of the roof was strengthened with tie rods and extra wooden beams and posts. Chimneys and belvedere railings were restored from surviving fragments and on the evidence of old photographs. Certain major beams at the ground-floor level were judged to be too small for their load, and several other beams and some posts had rotted. All had to be replaced. The entire balcony outside the attic and the main cornice were repaired and made as level as possible. The beam supporting the front porch had joints in structurally bad locations and was tied together.

Every effort was made to use the best and most appropriate materials so as to minimize future maintenance. Heart mahogany was used for the millwork, and structural repairs were made with wood treated against rot and wood borers. A moisture-resistant chemical was used on all new wood. Some of the brackets at the attic level and the



Pl. IV. *Left and below:* Bedroom door and detail showing its lower right-hand panel. The rails and stiles were originally light blue and the trim was picked out with blue lines. The ceiling of this bedroom is painted with a vine-hung lattice and three Negro *putti* in a roundel in the center. *Above:* A panel from one of the right-hand parlor's doors.

newels, balusters, and rail of the front stair were cast in polyester from surviving wooden fragments. Masonry and stucco repairs were made with hand-mixed mortar, old, soft brick, and hand-mixed lime paint so that the new work would bond with the old and would be equally elastic and porous.

The roof-drainage system was rebuilt, for getting rid of rain water quickly is essential in a Louisiana building. It is equally important to maintain some moisture in the masonry walls to keep the bricks and mortar from drying out and crumbling.

When the exterior had been restored, work on the interior began. Based on evidence in the house, we were sure that the large doors and fixed panels of the main-floor entry hall were original, and we restored them. The missing second interior stair was easily duplicated from the one still in place. On the ground floor the brick floors were relaid, the walls restuccoed, and missing millwork restored—all based on clear evidence in the fabric of the building.

An example of the way we proceeded is the restoration of the interior French doors on the ground floor. In the French manner pairs of doors with glass lights above and wooden panels below were used not only on the exterior, but on the interior. Consistent with Creole tradition, the

Fig. 9. Detail of a bedroom door. Scraping revealed the grained doorframe and decorated panels. In this room the overpainting could be scraped off fairly easily and most of the original painted decoration had only to be touched up.

Fig. 10. Much of the millwork in the house bears the painted initials *EBM* for Edmond Bozonier Marmillion. The board bearing the initials *VB* (presumably for Valsin Bozonier [Marmillion]) was found inside a ground-floor closet at the base of one of the chimneys. As the closet opens to the outdoors, we suspect that it was a storeroom for boots and other outdoor gear.

exterior doors on the ground floor had their original French doors set behind solid-wood blinds. The question arose as to whether the ground-floor interior doors at San Francisco also had these solid blinds—not an unusual occurrence in old Creole buildings. The dining-room doors had the key to the answer. Of the six dining-room doors we found in 1974, only three appeared to be original. Of these, two opened out and the center exterior door opened into the room. The latter was protected by a solid-wood shutter, the only such shutter on any of the dining-room doors. The paint sequences told us that in the beginning all three original doors had opened into the room. We then found two other doors of the right design and color sequence for the dining room in the two front corner rooms that the Bougères had added on the ground floor. We concluded that all six dining-room doors had originally opened into the room and that all had had solid-wood blinds. Our analysis of the paint layers under the bolts which secured the doors showed that at the same time the Bougères created the two front corner rooms on the ground floor they removed the blinds from what then became five (not three) interior doors to the dining room, and rehung the five pairs of French doors so that they opened out of the room. Only the single exterior dining-room door continued to open inward and retained its wooden blind. In our restoration we reset all the doors so that they opened inward and we installed six sets of wooden blinds.

Similar archaeological research at the house established that the exterior stairs consisted of original masonry piers and lattice, and that the handrail was similar to the railing around the belvedere. Both railings were undoubtedly installed by the Bougères and they are the only parts of the restored building that date from the second owners' time. We have left them even though they are inconsistent in scale and design. Without evidence of the original railings we felt it inappropriate to invent something.

In some places we were forced to invent. Based on extensive research we carried out for the Gallier House several years ago, we designed millwork for the food storeroom and pantry. The Gothic revival lights in the doors of the pantry cabinets repeat motifs found on the exterior of the house, but they are also not without local precedent. The food-storage bins and lattice partition in the restored storeroom are based on existing millwork found locally. However, we do not pretend that they are anything but educated guesses.

How ducts, pipes, and wires are installed in an old building is determined by the nature of the building and the budget. The masonry construction of the ground floor, the open-beam ceiling, and the main-floor walls built of posts filled in solidly with brick imposed difficult conditions, as we did not choose to cut out original structural timbers to accommodate the services. By partitioning one end of the wine cellar and using what was originally a closet above, it was possible to run pipes and conduit to the attic, where the main heating and air-conditioning, sprinkler, and electrical equipment is housed. Wiring on the main floor is enclosed in metal conduit that is set into the floor boards, a technique made possible by the nineteenth-century taste for wall-to-wall coverings: the carpets have hidden the conduit. Wiring on the ground floor, also enclosed in metal conduit, is set into the masonry walls. The house is illuminated by electrified oil lamps and electric candles. Care has been taken to use only as many fixtures as were typical of the period so that the level of light is the same as it was in the 1860's.

Fig. 11. San Francisco in a photograph taken between 1879 (when the Bougères bought the plantation) and 1896. In 1876 the riverbank at average low water was seven hundred feet from the house; by 1896 it was only three hundred and eighty feet away, and subsequently it moved closer still. *Photograph by courtesy of L. N. Bougère.*

Extensive paint scraping was done on the interior to reveal as much of the original graining and marbling as possible. In two rooms the paint on the doors and windows and their frames, the baseboards, and a mantel is almost entirely original. A patch of nearly every kind of graining or marbling throughout the house has been kept as a record next to restored areas. The decorated ceilings have been cleaned, touched up, or repainted much as an oil painting is restored.

A photograph taken before 1896 shows an extraordinary formal garden in front of the house (Fig. 11). Had not the levee twice been moved back so that it is now almost at the house, the restoration of the garden would undoubtedly have been recommended.

There is a strong feeling today that a historic building is best preserved by showing all evidence of the changes that have taken place through the years. Without going into this very complex and important subject, I believe that each building must be handled as a separate case. There is no doubt that this house could have been preserved as of the later nineteenth century, the early twentieth century, or as of 1973. However, we have preferred to restore the unique, rather flamboyant character of the house when it was owned by the Marmillions and was called St. Frusquin.

[1]An important Louisiana inventor and engineer of the early nineteenth century, and a pioneer in the development of machinery for sugar mills, was a free man of color named Norbert Rillieux, but we do not know his relationship, if any, to Elisée.

[2]E. B. Marmillion's estate paid some bills for construction in 1856 and 1857, but whether for the house or the sugar mill is not known.

[3]Louise Marmillion and her three daughters died and were buried in Germany. Her death notice in the New Orleans *Times Democrat* for February 7, 1904, gives her maiden name as Von Seybold.

[4]In 1880 the son of Pierre Edmond Marmillion was the plantation manager for Bougère, and there was a German gardener in residence, according to the United States census for that year.

[5]The following companies and individuals have been involved in the restoration of San Francisco:

Owners	San Francisco Plantation Foundation: G. Glen Martin, president of the board of trustees
Financial support	Marathon Oil Company: Harold D. Hoopman, president and chief executive officer; Charles H. Barré, vice president of refining
	Ingram Corporation
	Northeast Petroleum Industries
Owners' administrative consultant	Gallier House: Nadine C. Russell, director-curator
Architects	Koch and Wilson, Architects: Samuel Wilson Jr., Henry W. Krotzer Jr., Barry M. Fox
Interior design	Henry A. Dornsife and Sons: Samuel J. Dornsife
Structural engineer	Neill Jeffrey and Associates
Mechanical and electrical engineer	Joseph E. Leininger and Associates
General contractor	Haase Construction Company, Incorporated: Robert R. Haase, president; James Sones, project superintendent
Subcontractors	
Mechanical and electrical	Comfortair Company, Incorporated
Painting	Frank J. Matthew Company, Incorporated
Millwork	Alex J. Kondroik Millwork Company, Incorporated
	Architectural Wood Manufacturers
Sprinkler system	American Sprinkler Company, Incorporated
Fire-detecting system	Delta Safety and Supply Company, Incorporated
Security system	ADF Services
Roofing contractor	Standard Company of New Orleans, Incorporated
Archaeology—subgrade	Department of Anthropology, University of New Orleans: J. Richard Shenkel
Restoration of painted decoration	Campbell, Smith and Company, Limited
Graining and marbling	Robson Worldwide Graining

[6]The redecoration could have been financed by the bumper sugar-cane crops of 1858-1859 and 1861-1862.

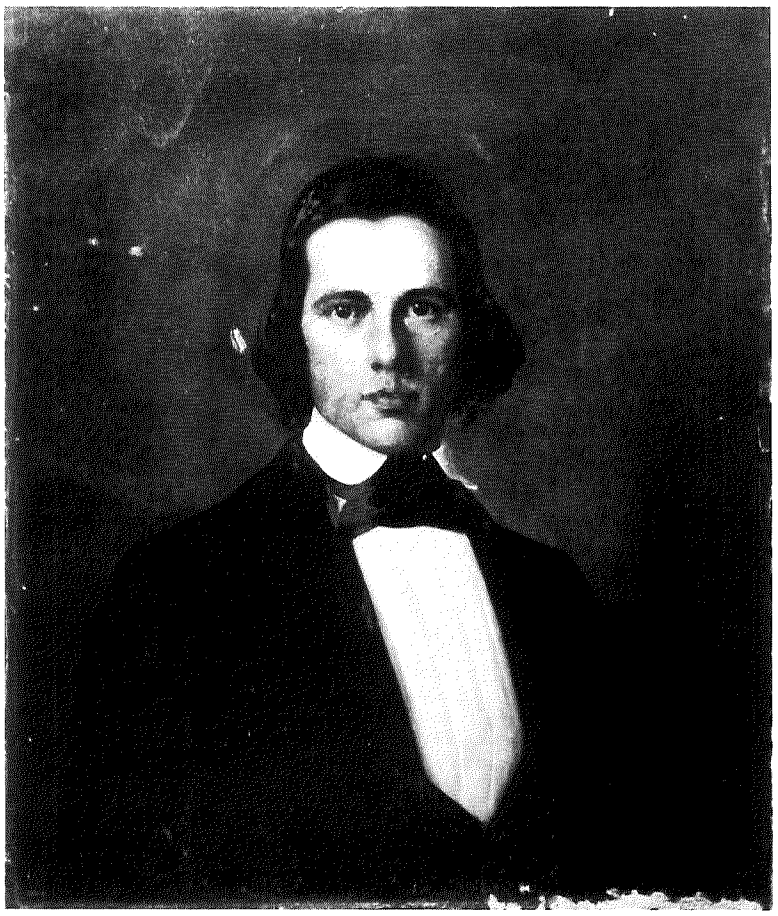
G. P. A. Healy and his Louisiana portraits

BY VAUGHN L. GLASGOW, *Chief curator, Louisiana State Museum*

GEORGE PETER ALEXANDER HEALY became famous for his portraits of prominent Americans in the early 1840's and enjoyed almost unequaled commercial success as a portraitist until his death in 1894. During the 1840's, 1850's, and early 1860's Healy visited New Orleans and accepted commissions from a large number of Louisiana clients.[1] Some of these portraits are of particularly high quality and are among his more significant works.

G. P. A. Healy was born in Boston on July 15, 1813, the son of a sea captain of Irish descent, William Healy, and his wife, Mary Hicks. With the encouragement of Thomas Sully he opened his first studio in Boston in 1831, hoping to support his widowed mother and younger brothers and sisters with his painting.[2] Three years later he went to France and enrolled in the atelier of Baron Antoine Jean Gros. Following Gros's suicide in 1835 Healy spent three years traveling in Europe, living on the income from minor commissions.

Fig. 1. *Didier Villars*, by George Peter Alexander Healy (1813-1894), c. 1843. Initialed *G. P. A. H.* at upper left. Oil on canvas, 30 by 25 inches. Villars was listed in the New Orleans city directory of 1842 as a teller at the Commercial Bank. In 1851 he held the same post at the Mechanics' and Traders' Bank; in 1853 he was at the Louisiana Bank; in 1854 at the Southern Bank; and in 1859 at the Bank of Louisiana. Some currency issued by the Bank of Louisiana bears his signature. The painting was photographed during conservation. *Louisiana State Museum.*



In 1838 he was commissioned to paint Lewis Cass, then American minister to France, who brought the artist to the attention of King Louis Philippe. The king agreed to sit to Healy after seeing the portrait of Cass, and then commissioned the young artist to copy several paintings for the French state collection at Versailles. In 1842 the king sent Healy to the United States to paint portraits of American presidents and statesmen for the French government. Healy made several Atlantic crossings in the years following, and traveled across America by horseback, stagecoach, and railroad in pursuit of his subjects.

He enjoyed immediate success in America probably because Americans were as impressed by his European training and the royal favor he enjoyed as they were by his innate talent. His reputation was much enhanced by his association with the presidency because of the French commission and because in the mid-1850's Congress commissioned him to paint the presidents for the executive mansion.

When he traveled to America in 1842 Healy first visited his brother Thomas in Massachusetts, and early the following year went with him to New Orleans.[3] The first record of George Healy's presence in the city is an advertisement in the *Daily Picayune* of February 21, 1843, announcing that his studio was at 127 Canal Street. According to oral tradition he left New Orleans in the late winter of 1843, but returned in the fall. He visited the city again in 1845, by which time Thomas Healy was established there as a portraitist. The brothers shared painting rooms at the corner of St. Charles and Common streets in that year.[4]

Nothing is known of further visits by George Healy to Louisiana until January 1857, a little over a year after he had settled in Chicago. According to family tradition, he visited New Orleans each winter between 1857 and 1861, and considered establishing a permanent winter residence there.[5] He postponed a trip to New Orleans planned for late 1859 or early 1860 until May 1860 in order to work on his famous portrait of Abraham Lincoln.[6] In May 1860 he took up residence in the St. Charles Hotel in New Orleans, where he stayed until the end of the year, when he left for Cuba after visits to Chicago and New York. He returned for a final time to New Orleans in 1861. He was a strong Union sympathizer and left the South at the outbreak of the Civil War. In 1867 he returned to Europe and lived first in Rome and then in Paris. In 1892 he returned to Chicago, where he died two years later at age eighty-one.

Healy's popularity in Louisiana is illustrated by the large number of portraits by him to be found in collections throughout the state. His fluency in French and his French art training were undoubtedly significant factors in the success he enjoyed in New Orleans, particularly with the Creole population. The commissions he had received from Louis Philippe no doubt also worked in his behalf, since Louis Philippe had caused quite a social stir in New Orleans when he visited the city before assuming the French throne in 1830.[7] Because commissioning oil portraits from a painter of fashion was expensive, Healy's Louisiana por-