



Le Journal des Amis



GREETINGS FROM YOUR NEW PRESIDENT!

I am honored, excited, and humbled to work for you as we enter a new chapter establishing a bond with the Mound's history and our community.

On April 2, The Friends hosted the 22nd annual Petite Antique Forum, honoring Pat Bacot. It was an outstanding affair featuring our illustrious speaker, Patrick Dunne, and a tour of Lakeside, the fabulous home of Hunt Slonem. An enormous "Thank you" to everyone, most especially to Susan Wilder, event chair.

The Friends welcome four new board members: Larry Ruth, who previously served on the board; Catherine White Johnson, who twice chaired the Petite Antique Forum; Donna Wright, a previous president of the Friends; and Mary Boston, who is also volunteering in Babeth's office.

The Friends have four standing committees: Collection (Chet Cole, Chair), Site (Mary Tharp, Chair), Website (Kathy Scherer, Chair), and Newsletter (Jane Thomas, Chair). Three additional committees are to be added: Education (Mary Boston, Chair), Membership (Susan Eaton, Chair), and Funding, with The Petite Antique Forum as a subcommittee. The Friends are looking for volunteers to be on these committees. Please, if you are interested in serving on any of these, or chairing the Funding and Forum Committees, contact Babeth at bschlegel@brec.org.

I am looking forward to working with BREC to maintain the excellence at Magnolia Mound, a nationally accredited museum.

Thank you,

Karen Zobrist, *President*

The 22nd Annual Petite Antiques Forum was one of the best ever!

The Petite Antiques Forum took place on a beautiful Saturday on April 2. Our guest speaker for the lecture, which was held at the Louisiana Archives auditorium, was Patrick Dunne, who is the proprietor of Lucullus, an iconic antiques store in New Orleans. Mr. Dunne is well respected in both the worlds of antiques and foodways for his expertise in matters of the table. His talk was entitled: "Some Archaeology of Your Table: Exploring if Louis XVI could be cozy at an impromptu supper with you this evening." He tackled this topic with great humor and knowledge as he described the history of foodways and matters of the table as they have evolved over the years. Mr. Dunne was gracious enough to wave his speaker's fee, and dedicated his presentation in memory of his friend and ours, Pat Bacot. On your next trip to New Orleans, you might consider stopping by his newly relocated shop "Decorations Lucullus" which is in the Bywater neighborhood.

Following the lecture, guests were invited to a delicious luncheon held at the Baton Rouge Country Club. They dined on sensation salad, chicken français over creamy polenta with haricots vert, and chess pie. The tables were decorated with tall crystal vases holding palmetto leaves, sunflowers, and tulips.

After their coffee and desserts, guests boarded a bus or



Susan Wilder, Event Chair; Karen Zobrist, President of the Friends of Magnolia Mound; Patrick Dunne, featured speaker for the Petite Antiques Forum; Barbara Bacot; Nathan Drewes

carpooled to Batchelor, LA to tour the beautiful art-filled home of renowned artist and preservationist, Hunt Slonem. This Pointe Coupee parish antebellum house is impressive in its immense scale, elaborate ironwork, and its remarkable state of preservation. The 27-room

house, built in 1832, is listed in the National Register of Historic Places in Louisiana. The Friends of Magnolia Mound are very grateful to Hunt Slonem for generously sharing his fabulous home for our 22nd annual Petite Antiques Forum.

Continued on page 3

Verre églomisé

By Babeth Schlegel and Mary Boston

The Friends of Magnolia Mound has in its collection several examples of “verre églomisé” on looking glasses throughout the house.

The name *verre églomisé* derives from the French decorator and art framer Jean-Baptiste Glomy (1711-1786) who is credited with reviving and popularizing the ancient technique of glass engraving on the back of glass that has been covered with gold or silver leaf and/or unfired paint. Glomy’s specialty as a framer in Paris during the reign of Louis XV was working with drawings and *estampes* (prints). He used this process in glass mounts and it became so popular that it started to be known as “églomisé.” To “églomiser” a drawing was to frame it in this style. This technique is referred to by the generic term “*verre églomisé*.” It is interesting to note that a 15th-century Italian work is referred to as “*verre églomisé*” based on the name of an 18th-century French decorator.

The technique of glass gilding, or reverse painting, dates back to antiquity. The artwork is done on the reverse of the glass, and therefore is not exposed to the elements. The glass is the support and the protection of the art at the same time. Nevertheless, the glass support makes the object subject to breakage. It is a complicated technique since the image must be made in reverse. Highlights are applied first, and background is applied last. This leaves very little room for error.

Gold leaf can also be applied over a coat of paint that has been etched into a picture or a design. The gold shows through the details that have been etched or painted. Again, the delicate gold leaf is protected by the glass to which it is applied.

There is no heat involved in these techniques; unlike fused glass which is also called warm glass, blown glass, or hot glass. *Verre églomisé*, however, is a cold glass process technique.

“Eglomise” has now become a generic term for all reverse-painted glass art.

Sources:

Les Marques de Collections de Dessins & d’Estampes: L.1085

www.britannica.com/art/verre-eglomise

www.claire-russell.co.uk/what-is-verre-eglomise.html



Photo: Jim Zietz

Here is Pat Bacot’s description of the looking glass in the middle bedroom.

“American looking glass, verre églomisé panel composed of gilt and black landscape depicting two hillocks with trees on the left and an arched stone bridge to the right of center. Through the arch there is a medieval church with a side tower. There are also two stylized trees on the right side. Broken fences upper from right to left center. The scene is bordered in black with a continuous laurel decoration.”

Looking glass located in the south middle bedroom of the historic house. Donors: Pat and Barbara Bacot.



(Detail) Photo: Babeth Schlegel



English Regency giltwood mirror first quarter of 19th century. Located in the dining room. Donor: Louisiana Division of the Arts

Photo: Jim Zietz



(Detail) Photo: Babeth Schlegel

Continued from page 1

The Friends would like to acknowledge and thank our corporate sponsors of this year's Forum:

Neal Auction Company – *the premier auction house in New Orleans*

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It was a day of beautiful weather, an interesting lecture, a delicious luncheon, and the tour of a fabulously interesting home. I appreciate all the generous help from the many who worked to make this year's Petite Antiques Forum a great success.

- Susan Wilder, *Event Chair*



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Photos by Margaret Lawhon Schott and Jane Thomas

School groups are back at the Mound!

By Ashley Freeman

This Spring we've welcomed 10 schools and presented programming to 658 students. Now we're gearing up for Summer Camp!

This year's theme is **Louisiana A-Z**. Eight sessions are being offered throughout the summer. First session starts June 6th.

More information and registration can be found at brec.org under SUMMER CAMPS.



FMM Newsletter Team:

Editors: Jane Thomas, Babeth Schlegel
Contributors: Karen Zobrist, John Sykes, Susan Wilder, Mary Boston, Margaret Lawhon Schott, Ashley Freeman

The latest food fashions of 17th-Century Europe

By Patrick Dunne

Among the many innovations that sparked the culinary revolution which began to transform the way Europe dined in the 17th century was the introduction of new foods.

Perhaps none had such decorative effect as three foods which happened to be beverages: coffee, tea and chocolate. All appealed to a snobbery and were associated with exotic, rare and expensive origins. Their costliness was justified in part by claims they were tonics promoting good health, and often aids to the challenges of amorous pursuits.



Coffee was identified with Turkey and the mysterious *proche orient* or Middle East. Here Madame de Pompadour is portrayed as a Sultana, taking her cup of coffee in a setting reminiscent of a luxurious zennana, in a painting by Carl van Loos, circa 1745.

Chocolate was a gift of Mesoamerica to the Spaniards who tried to keep it a secret, but it soon caught on and Europe went crazy for the beverage.

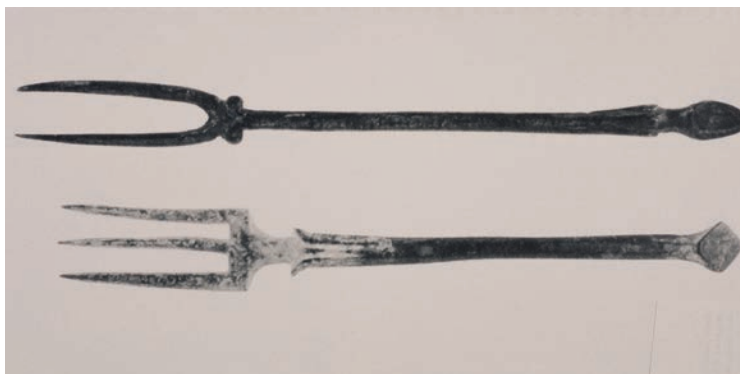


This 17th-century glazed tile from Valencia is one of the earliest visual records of chocolate brewing, using techniques and implements inherited directly from the Aztecs.



Perhaps no subject engaged European and American portrait painters wishing to depict their clients' status and wealth more than posing subjects at a tea table laden with expensive accoutrements. This work by Zoffany, circa 1766, of the Willoughby de Broke family displays the etiquette and expense of tea-time.

Nothing transformed the medieval eating table so much as the introduction of cutlery and place settings. The fork's acceptance on the European table had a long and torturous history. Believed to have been introduced by a Byzantine princess who married into the patriciate of Venice, its use was denounced by churchmen and civic leaders as a work of the devil. In fact, some historians believe that is why the devil began being pictured with a pitchfork. Martin Luther urged his followers to avoid its use and poor old Veronese was forced to alter and rename his vast painting of the Last Supper. Under its new title, *Feast in the House of Levi*, the fork near Christ's plate is obscured.



This early cutlery dates from the early 16th century and is displayed in the Museo Correr.



Patrick Dunne, our guest lecturer for the recent 22nd Petite Antiques Forum, has generously written this article for our newsletter. Patrick Dunne is the author of numerous articles on traveling, dining and collecting in both Europe and the United States. His book *The Epicurean Collector*, was published by Little Brown of New York. He is proprietor of Lucullus, his iconic antiques store in New Orleans. He and the team at Decorations Lucullus also consult on interior design, with a particular interest in Southern Classic style.

A fine craftsman: Dale Langland, 1949- 2022

By John Sykes

Master carpenter Dale Langland died January 31, 2022, at his home near Maringouin, Louisiana. For more than two decades, Dale worked on various restoration projects at Magnolia Mound. Soft-spoken, Dale was a consummate craftsman whose repair work would blend seamlessly into the background. He knew and appreciated original woodwork. He could repair most anything, but if he couldn't, Dale would often recommend other local craftsmen for a difficult repair. Dale's reputation was widely known, and he worked on many local historic properties. His last projects at Magnolia Mound included three, beautiful cypress garden benches. Dale was planning to make at least two more for us. Dale was irreplaceable, but the good work he has done for us survives. Magnolia Mound lost a great friend and a true craftsman.



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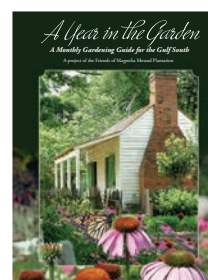
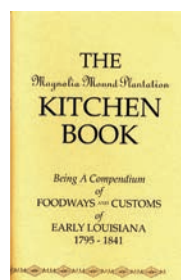
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Friends of Magnolia Mound

MISSION STATEMENT

To assist in the preservation and interpretation of the historic house and site as a demonstration of early plantation life in south Louisiana for the education and enjoyment of present and future generations and to procure and manage the Collection

RESPONSIBILITIES

The Friends, working with BREC, the Museum Director and staff, assist in implementing the master plan for the structures, landscaping, future additions and changes to Magnolia Mound.

BREC owns and operates Magnolia Mound. All of the furniture, decorative items and artifacts are owned and cared for by the Friends. This collection brings to life the interiors of the house and other buildings for the community, school groups, and tourists.

The Friends provide advisory and financial assistance for the kitchen garden, which is part of the educational tour at the Mound. Produce from the garden is used in the cooking demonstrations in the kitchen building.

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Questions? Please send an email to friendsofmagnoliamount@gmail.com or call Babeth Schlegel at (225) 421-3162

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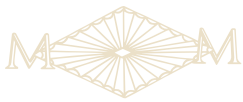
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It's a lovely time to visit the kitchen garden at the Mound

By Jane Thomas & Babeth Schlegel

Thank you to the Master Gardeners for their continued commitment to our wonderful kitchen garden. With their hard work, the warm weather, and plenty of rain, the garden is looking great. Take a stroll along the paths and see many of the vegetables that could have been eaten at Magnolia Mound in the early 1800s. The produce from the garden is used by our volunteer cooks in their kitchen cooking demonstrations. If you are interested in volunteering in the kitchen, please call Amy Lambert at (225) 343-4955.



Photos by Babeth Schlegel