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## The Dufour Baldwin House Historic Museum & Gardens, Inc.

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THE DUFOUR BALDWIN HOUSE  
HISTORIC MUSEUM & GARDENS, INC.

A Report

Submitted to the Graduate Faculty of the  
University of New Orleans  
in partial fulfillment of the  
requirements for the degree of  
Master of Arts

in

Arts Administration

by

Paula E. Balboni  
B.S., Adelphi University, 1985  
December 1996



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## **ABSTRACT**

The following is a record of the activities which were undertaken during an internship at the Dufour Baldwin House Historic Museum & Gardens, Inc. during the summer of 1996. The intern will describe what was implemented and accomplished during this process and will conclude with recommendations for the museum to use in it's future development undertakings.

## INTRODUCTION

The following report is based on an internship in fulfillment of an the Arts Administration degree performed at The Dufour Baldwin House Historic Museum & Gardens, Inc. during the Spring and Summer of 1996. This internship was in response to a request submitted to Elizabeth Williams by this intern for an opportunity that offered a broad spectrum of experiences. The need for all aspects of nonprofit management exists at the Dufour Baldwin House as it is run by part time volunteer staff. Any and all efforts, regardless of the specific discipline, are welcome at this historic house museum. This is not to say that there was no specific plan to follow. A marketing plan had been developed by Donna Brinkman, which, if this intern had chosen that path, she could have followed. However, this intern feels, and it seems, that she is better suited to the development function in a nonprofit organization. The following is a record of the learning process which this intern has undertaken during the internship.

## CHAPTER I

### The Dufour Baldwin House Historic Museum and Gardens, Inc.

The Dufour Baldwin House is an historic house museum which is located on Esplanade Avenue in the Esplanade Ridge area of the city of New Orleans. For those that are familiar with the city, the mention of Esplanade Avenue brings to mind ancient live oaks shading the avenue with magnificent houses adorning both sides. It also brings to mind an avenue with a beautiful neutral ground (median) on which to stroll in the late afternoon or early evenings. This mental picture for most of the avenue is accurate, however, there is a stretch of the avenue which has fallen upon some hard times. It is, unfortunately, in this stretch of Esplanade which the Dufour Baldwin House exists. Esplanade Avenue at Claiborne is a rundown, tired area, which has been abandoned by those who care and have resources to maintain these beautiful monuments of New Orleans' history. What remains after 50 years of outward abuse are mere fragments of the avenue's former beauty. In its own way, this downtrodden area still has many charms.

The visitor is required to use one's own imagination in order to picture what it once must have been like to stroll down this avenue and to see the beauty of the lights burning from crystal and brass gasoliers whilst catching glimpses of ladies in evening gowns and men in formal wear. It is almost magical.

With this mood set, the intern will begin to describe what the owners of this house have been striving for in the past several years. They picture a resurgence of interest in the Esplanade Ridge, with people investing time and resources into the area so that it can once again be an area where the visitor can view brass or bronze d'ore chandeliers lighted in the evening with The Dufour Baldwin House serving as the catalyst. What New Orleans has to offer to visitors is not only in the French Quarter, with music and Bourbon Street; it has a wonderful collection of architecture unlike anywhere else in the world. Renovation of the houses in the Esplanade Ridge area would add another neighborhood of interest to those of Uptown and the Garden District. The attitude of the cities' inhabitants allows the visitor to relax and feel what it once must have been like without mass

transportation, or any of the other trappings of modern city life.

The Dufour Baldwin House will one day be yet another place where visitors and city dwellers alike can come to put themselves in the past, so to say. While they are visiting in the past, the tourists will have the experience to learn about history in a realistic setting. A tour of the house, even in the state that it currently is in, yields a wealth of information that gives an understanding of the history of the period and of the lifestyles that existed here not that long ago. This, in essence, is the mission of the Dufour Baldwin House.

### History

Esplanade Avenue was originally designated as a public area on the downriver side of New Orleans. The avenue runs from the river all the way up to Bayou St. John. It's entire length was once lined with "Greek Revival, Classic, Italianate and High Victorian homes . . . which were built by such well known architects as James Gallier, Henry Howard and James Freret for such prominent clients as William Nott,

Cyprien Dufour and Estelle Musson."<sup>1</sup> Cyprien Dufour owned the property at 1707 Esplanade Avenue and hired Henry Howard and Albert Diettel to build his mansion. Mr. Howard was already a well-known architect and had designed many houses in New Orleans, although this house is one of the largest and best examples of his work. The style of the house is late Italianate-Greek Revival. The house possesses large columns of the Corinthian style which run from the lower balcony up to the roof. There is a second balcony which once had intricate wrought iron railings. The front of the house is imposingly formal. The reason for this is explained when you take a tour through the house; you will hear the story of Mr. Dufour telling Mr. Howard to design the front of the house for the Avenue and the neighbors and that the back of the house would be left to the architects' own ideas. As a result of these instructions, the front of the house does have a somewhat overwhelming greatness, while the back of the house remains comfortable in its grandeur. Mr. Howard incorporated curves in his design of the back of

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<sup>1</sup>Lynn Jensen, "Esplanade," The Times Picayune, 31 October, 1994 sec. A p. 1, 3



the house which is more informal and gives the viewer a feeling of comfort and relaxation.

Mr. Dufour was well known in the society of New Orleans. He had made his wealth as an attorney with specializations in criminal and civil law. In addition to practicing law, Mr. Dufour was a well-known essayist who published under the pseudonym "L'Inconnu." The house was eventually sold in 1870 to Albert Baldwin and Arthemise Bouligny. Mr. Baldwin was originally from Massachusetts and had amassed his wealth in the hardware business. Arthemise Bouligny was the daughter of a prominent New Orleans Creole family. The Baldwin family lived in this house until 1912.

It was, sadly, at this time that the house was divided up into apartments. During this process many of the fixtures and irreplaceable moldings were ruined. The house changed hands several times with the property eventually being repossessed by a bank in the 1970's.

The house was purchased by Elizabeth Williams and Rick Normand in 1989. The original thought of the owners was that the house would serve as not only their home, but their law offices. The Normand Williamses planned that the main

salon and foyer would be a museum open to the public. Upon further review, the part of the house that was originally designated as the law offices would not work as the rooms were only connected by an outside gallery; this setup would not meet the requirements for living quarters either. As a result, it was then decided that a bed and breakfast would be the best use of this space. The bed and breakfast would allow the owners to generate income and serve as a venue to increase community awareness of the house. Ads for the bed and breakfast could be placed in various tourist brochures which would increase tourism to the house. The bed and breakfast ordinance in the city of New Orleans has several requirements on the part of the owners. One of these requirements is "that the proprietors live on the premises."<sup>2</sup> The owners live in the house, while continuing renovation on the main section which was to serve as the museum. The bed and breakfast served its purpose. However, it was not generating the type of revenue which would allow the owners to renovate based solely on that income.

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<sup>2</sup>Margaret O'Connor, "City Chimes", Country Roads Magazine, (St. Francisville: Aug-Sept 1996), 31.

Additionally, it was requiring much more time on the part of the owners than was cost effective. This wing of the house is now used as separate apartments for students of The University of New Orleans and for the Louisiana State University Medical School.

To achieve the goal set by the Normand Williamses, the decision was made to create a true historic house museum. To that end, they established the Dufour Baldwin Historic House & Gardens, Inc. which was designated as a nonprofit museum and was granted tax-exempt status in June of 1994. Specifically, the main section of the house was granted this status. The owners keep private the original servants quarters and three quarters of the upstairs.

The original mission of The Dufour Baldwin House was to be the center for Southern Decorative Arts in New Orleans. In partial fulfillment of this mission, the owners were able to procure, on a permanent loan, several furniture items original to the house. Additionally, the owners have been able to purchase at auction, other pieces which belonged to the Dufour and Baldwin families. It is with these acquisitions that this collection is starting to grow.

There are two rooms that are now complete with furnishings, however, the main salon, entrance foyer and upstairs bedrooms are still in a state that requires much imagination on the part of visitors. In fact, with the staircase in the condition that it currently exists, visitors are not able to see the upstairs as it is deemed too dangerous.

### **Funding Sources**

Originally, the main funding source, a bed and breakfast did not generate enough income. Studies have proven that a bed and breakfast must have a minimum of seven to nine guest rooms to be a self sustaining operation. The Dufour Baldwin House has only five. Although the occupancy rate at the Dufour Baldwin House was excellent, the services required to maintain the guest rooms and grounds were consuming any profit. All of the guest rooms were occupied, on average, four nights a week. It is interesting to note that neither the neighborhood nor the condition of the main house turned guests away from this residence. The owners of the house in no way deceived prospective guests about the condition of the main house.

The Normand Williamses are civic minded individuals (they are both on boards of preservation and neighborhood revitalization groups) and it had not escaped their attention that they raised expectations when they purchased the house. It was seen as a sign of hope in the neighborhood that this undertaking would help to jumpstart a neighborhood revitalization process - in a way, it has. Several new owners of homes in the area have been quoted as saying that they never would have bought their houses if the Dufour Baldwin House was not undergoing this renovation. These people are also renovating their homes and the neighborhood is starting to pick up.

The house is in a position to become an important learning vehicle for the neighborhood and for New Orleans in general. Programs have been designed to take advantage of the house while it is still in this state. Seminars are being designed for school teachers to develop lesson plans that take into account several different aspects of the house. These lessons will allow children to participate in field trips so that they can see first hand how the occupants of the house in the past lived. It is hoped that

these lessons will instill in children the historical importance of houses such as The Dufour Baldwin House and the importance of neighborhood revitalization projects.

As this is the focus of the house, several grants have been written in order to enlarge the educational aspects of the house. Currently, the house exists solely on proceeds from book sales, tours, special events and grant income. The Normand Williamses pay for all maintenance of the house as well as manage the care and upkeep of the property.

#### **Management Structure**

The management structure of the Dufour Baldwin House is fairly straightforward. The house has a volunteer board of directors who serve to guide the volunteer directors in renovation and conservation efforts; they are not involved in day to day running of the organization. There are two seats on the board that are reserved for heirs of both the Dufour and Baldwin families so the interests of the families will always be represented. The day to day organizational responsibility has been placed on the shoulders of the volunteer directors, Elizabeth Williams and Rick Normand.

As they are the owners of the house, their interest in this position is quite sincere. However, it is a part time position for both of them. Projects are done in spurts. When an idea for a program comes along, it is acted upon. There is no single individual who spends all of their time dedicated to developing programs or leads for new funding sources. As the house is affiliated with the University of New Orleans and several other schools in the metro New Orleans area, students are available for archeological and architectural studies of the house as well as practicums and internships in the arts administration discipline. These students fuel new ideas for the volunteer directors and add a degree of enthusiasm to the project. The volunteer directors are very open minded about various projects and will give advice and guidance on everything from historical research to names of contacts for grant applications. These internships, practicums, archeological and architectural studies are all done on a volunteer basis, so the house is able to reap the benefits from these endeavors while providing an environment in which the students can apply what they have learned in the classroom to a real situation.

### Programs

The Dufour Baldwin House strives to provide programming that not only focuses on topics specific to the house, but on topics that are of interest to a broader constituency. Successful programs have included a salon on the "Free People of Color" and on the history of the "Esplanade Ridge." These two programs were done as part of an internship by Donna Brinkman and were partially funded by The Louisiana Endowment for Humanities grants.

Future programs will include a one day seminar for teachers that will focus on the different learning tools that the house provides. Included in this seminar will be talks by authorities in different areas of conservation and renovation as well as sample lesson plans for the teachers to use during the school year. This program, if successful, will be a pilot program for use throughout the State of Louisiana for cooperative learning programs between historic houses and local school districts. This program is geared for seventh grade teachers as seventh grade has been designated by the state as Louisiana History Year; however, participation by teachers of all grades will be encouraged.



Another program that is currently in discussion is a recital on an 1814 Clementi piano which has been restored to playing condition by Mr. Ken Echete. Mr. Echete is a master restorer of 19th century musical instruments and furnishings. Although his primary interest has been musical instruments, he has undertaken other restoration projects in his studio on Magazine Street here in New Orleans. Mr. Echete is a member of the Louisiana Arts Conservation Association, which focuses on historically correct conservation and restoration techniques. Mr. Echete will be speaking on the piano specifically. He will also be addressing issues of importance to all restoration and conservation efforts.

A project that has been underway for several months has been the restoration of a sofa that was acquired at auction by the Normand Williamses. This sofa was an original piece belonging to Mr. Baldwin and was located in the study off the foyer. It has suffered damage from years of use and most recently by the May 8, 1995 flood. Funds have been solicited and received from the Bouligny Foundation (Artimise Bouligny, wife of Albert Baldwin, once resided in

the house) for the structural reconstruction of this piece.

A great deal of effort was spent on a program based on the history of the Sicilian immigrants who came to New Orleans and settled in this Esplanade Ridge area. Contact has been made with the Italian Consulate with a commitment from them to provide wine, pastries and other refreshments for the event. The main speaker is slotted to be Mr. Joseph Maselli, who is responsible for the Piazza D'Italia here in New Orleans. He is inarguably the most knowledgeable person in New Orleans on this topic. Again, this event will be open to the general public. Press releases will be sent to Gambit, The Times Picayune, and the local Italian community newsletter. As of this writing, no date has been confirmed for this program.

## CHAPTER II

### INTERNSHIP JUSTIFICATION

#### Opportunity Analysis

As the intern was embarking on her journey through the Arts Administration Internship procurement process, she found that she was not entirely sure what aspect of Arts Administration she really wanted to concentrate in. The opportunity at The Dufour Baldwin House allowed this intern to practice a number of different aspects of Arts Administration and then to really focus on what she felt was her strong suit. Although this intern had decided that development is where she functions best, the internship at the Dufour Baldwin House required that she also perform marketing functions as well as necessary internal processes, such as accounting and record keeping. The intern felt that this internship would afford her with a broad spectrum experience which she would not have been able to achieve at another more established, therefore more departmentalized, organization.

### Development Analysis

The development opportunities of The Dufour Baldwin House lie in the educational opportunities that the house has to offer. The condition that the house is in currently provides an opportunity which is not readily available anywhere else in New Orleans. These educational opportunities are endless. Not only can they be designed for undergraduate and graduate students, but elementary and secondary school students may benefit from these opportunities as well. The intern was a public school music teacher in the State of New York and had taught in environments where the students were able to have hands on experiences. The intern found that when students are in a physical location or if they are able to touch and feel objects pertaining to the lesson, they possess a much greater aptitude to pick up the importance of the lesson. Additionally, the retention of the lessons is far better than if they were in a traditional classroom setting. Although past programs have focused on educational aspects of the house, the intern feels that a segment of the population has been overlooked by these programs.

Currently, ideas are being discussed and acted upon to include middle school aged children in future educational programs.

The development needs at the Dufour Baldwin House are twofold. The first aspect of this position is soliciting funds in support of educational programs. The second, and far more difficult, is to solicit funds for capital improvements. The existing development information created by Donna Brinkman afforded the intern the opportunity to create educational grants templates for future grant writing efforts at the Dufour Baldwin House. A decision had been made during Miss Brinkman's tenure as intern that as the Dufour Baldwin House is an emerging nonprofit, they would have a better success rate if they solicited local private foundations. The grants for educational funding that have been written by this intern have honored that decision.

In order to begin to solicit funds from anywhere for either capital or educational grants, some internal record keeping was necessary. All grants require that a budget is included and that historical use of funds received is present and accounted for. To this end, the intern

performed bank reconciliations and created financial reports that are appropriate for enclosure in grant applications. In order to properly identify which funds were used for what purposes, the intern created a chart of accounts for the Dufour Baldwin House which is loosely based on the chart of accounts in use by the Arts Council of New Orleans where the intern had worked as an accounting assistant. After these reports were in order, the intern took on the responsibility of filing with the IRS Form 990-EZ, which is not required for organizations with less than \$25,000 in gross receipts. The intern and the directors wanted to emphasize for future grant solicitation that this organization follows Generally Accepted Accounting Principals (GAAP) to remove any doubt about the Dufour Baldwin House internal fiscal structure. The intern also made the recommendation that the Dufour Baldwin House use cash basis accounting rather than accrual basis accounting as the organization has no commitments for income at this date. The intern was included in the 1997 budget discussion so that she would be able to include these figures and the proposed 1997 financials in grant applications that were written.

### CHAPTER III

#### Internship Description

As had been mentioned earlier, this internship started with the understanding that the intern was able to try her hand at a number of different projects and then focus her energies on what best suited her and the organization. As this organization is run entirely by part time volunteers, all aspects of arts administration would be valuable to this museum. The intern had been presented with projects that had been performed by the prior intern, Donna Brinkman, whose emphasis was on marketing. These materials, given the limited budget, were very good. However, as the Dufour Baldwin House no longer operates as a bed and breakfast, many of the materials needed to be updated to reflect the change in operation and change in the phone number of the house.

Miss Brinkman had written several successful grants to various foundations for the 'Salon Series' which took place at the Dufour Baldwin House. The emphasis of the organization at that time was to make the house a center piece for 'Southern Decorative Arts' in New Orleans.

Although this is valuable, the intern felt that the direction the house should lean toward should be the educational aspect of Southern Decorative Arts, rather than on the art form itself. This makes available more grant opportunities for studies at the house yet still maintains the decorative arts commitment. To this end, the intern felt she could best use her skills in developing programming that used what the house has to offer, with an emphasis on learning for secondary school students.

Prior to starting this internship, the house had just procured, at auction, an American rococo carved rosewood sofa that was owned by Mr. Albert Baldwin. This sofa had been passed down by family members and was eventually sold. The sofa is in disrepair and is in need of restoration. This project was assigned to the intern. The Directors have, over the years, developed a relationship with members of the Dufour, Baldwin and Bouligny families through correspondence and various events held at the house. The Bouligny family has a foundation which provides funds to various organizations throughout Louisiana. Based on this, the directors suggested that the intern write a letter for



Rick Normand's signature detailing the condition of the sofa and asking if the foundation would be kind enough to donate funds toward the restoration of the piece. This letter generated a donation of \$1,000 from the Bouligny Foundation to The Dufour Baldwin House to be used for the structural reconstruction of the sofa.

Brainstorming is a frequent occurrence at the Dufour Baldwin House. All ideas are talked over and suggestions are taken seriously. The intern is treated as a valuable part of this process. Should the intern choose to work on a project, she can take responsibility for making contacts, writing grants, performing follow up, etc. There are many different types of projects that an intern can work on. The Directors provide suggestions and guidance, but let the intern explore all of the options and are open to any and all suggestions or ideas that may come up. It has been this interns' experience that any project, as long as it is kept within very strict budget restraints, is amenable to the directors.

At the most recent fundraiser which celebrated the acquisition and restoration of the mirror in the dining

room, members of the Boulogny, Dufour and Baldwin families were present. Additionally invitations had been sent to people who own Henry Howard houses. One of the attendees, who owns a Henry Howard house is a member of a family which has a foundation here in New Orleans. He, at the time of the party, expressed interest in the renovation of the stairs and window which is in the main salon of the house. The directors suggested that the intern become involved in this project. The intern was able to make direct contact on behalf of the museum and meet with the foundation representative in person to present a grant proposal.

The Directors allowed the intern to develop relationships with any and all contacts on behalf of the organization. This had a very sobering effect. Because the intern was representing the organization, the need to be very prepared to answer sometimes difficult questions required that the intern had done research and was ready to answer anything that came up. If the intern did not have the answer to a question, she made her best effort to find it and respond in a timely manner. This responsibility also allowed the intern to be very creative and come up with

ideas that had not yet been discussed. The intern has found that the Directors are very willing to listen to proposals that she may have and are very patient with the progress reports.

### Development Information

The development process for an emerging nonprofit is a task that requires much patience, creativity and belief in the product that is involved. It also requires a thick skin as initial contacts with foundations often say something to the effect of "a project such as this is not our top priority." As there is no track record for capital expenditures, per se, the intern found that potential funders are quite hesitant to fund projects of this nature. In this organization, the board is not directly involved with any fund raising activities which makes this task even more difficult. In a 'traditional' or ideal nonprofit organization, the board "supports the organization in spirit, encouraging others to be enthusiastic about its programs . . . and they must support the organization more

tangibly with money."<sup>3</sup> This is not the case at the Dufour Baldwin House. This board has not contributed large sums of money nor is it heavily involved with soliciting potential funding sources. As a result, all income currently is earned in a manner which was mentioned earlier - certainly not a profitable venture. All contacts are made by the Volunteer Directors or interns. This process can be difficult as most substantial givers are affiliated with large corporations or are members of organizations with which neither the Volunteer Directors nor the interns are affiliated.

As previously mentioned, it has been determined that soliciting funds for educational programs from local foundations is where the Dufour Baldwin House stands to be most successful. Several contacts have been made by the volunteer directors to key individuals related to foundations and charitable organizations. More of these types of relationships need to be developed. This requires a concerted effort on the part, not only of the volunteer

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<sup>3</sup>Thomas Wolf, Managing A Nonprofit Organization (New York: Prentice Hall Press, 1990), 37.

directors, but also on the part of the board to give substance and credibility to the organization.

On the other hand, The Dufour Baldwin house has been quite successful at procuring in kind donations. Without these donations, few accomplishments would have been made. These donations have required very creative arrangements on the part of the house to offer itself as a venue for seminars or to offer such things as housing in return for various in kind donations. It has also required the volunteer directors to donate legal services.

Traditional fundraising activities such as membership will not work at this point as the house has nothing tangible to offer its members. If the restoration of the house was somewhat more complete, memberships could be offered with such benefits as reduced rates for events held at the house or discounts on admission.

Events are an ideal way to raise unrestricted funds. Past events have included an exhibit of antique children's clothes (which also helped to generate a mailing list) and book sales. Discussions are being held at this time to use the house as a venue for musical recitals, where the actual

condition of the space is secondary to the performance itself. Additionally, discussions are taking place to have a Halloween Party. The house lends itself well to such an undertaking as the uncompleted restoration gives the house an eerie feel in the evening. An event such as this can "widen an organization's donor pool by attracting people whose interest may be in the event rather than the organization."<sup>4</sup> Based on the success of procuring donations of beer and wine, the house stands to make some much needed funds. "Not only can you sell the admittance (entrance fee), but drink, food, etc."<sup>5</sup> Ideas to be incorporated in this event could include a prize for best costume, which would help to draw people to the party. The downside of this type of event is that Dufour Baldwin House has a very limited volunteer pool. These volunteers are very dedicated and are hard working; however, an event such as this may tax this group and limit the amount of volunteerism in the future. This is something that should be avoided at all

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<sup>4</sup>Ibid. 203.

<sup>5</sup>Beverly Sakauye, class lecture, lecture notes, 15 April, 1994.

costs.

### Internship Projects

The projects that the intern undertook during her tenure at the Dufour Baldwin House have consisted of the following:

- She had written a proposal letter, and received funds, and acknowledged gift from the Bouligny Foundation for restoration of the sofa.
- Wrote three grants. (Two educational, one capital).
- Developed grant templates for use in future grant writing.
- Performed bookkeeping and accounting duties.
- Assisted in development of 1996 and 1997 budgets.
- Received in kind donations of material and technical expertise in creation of note cards which depict the Dufour Baldwin House in the early 1900's.
- Developed and produced note cards for sale at special events.
- Received commitment from the Italian Consulate for pastries and wine as well as mailing lists and postage

- for invitations for the Sicilian Immigration program.
- Received commitment from Ethelyn Orso to speak on the tradition of the St. Joseph Altar.
  - Contacted and met with George Dureau for design of the fountain for the house and to procure photographs of the house prior to the purchase by the current owners.
  - Created various press releases.
  - Prepared and filed Form 990-EZ.

#### Internship Analysis

As the interns' experience in the world of Arts Administration is very limited, she found that this internship allowed her to get a really good feel for the entire nonprofit management experience. With the broad range of projects she became much more sure of her abilities to perform tasks that she had only studied in classes at the University of New Orleans. This internship allowed the intern to apply what she had learned to a situation where her contribution could lead to a successful endeavor. The extent of the involvement that the Directors gave the intern allowed her to develop a strong commitment to the projects



that she worked on. In fact, every aspect of certain projects was completely the responsibility of the intern. This included researching for prospects, contacting these prospects, and finally, writing grants and performing follow ups. These processes were reviewed at weekly meetings where suggestions and comments were solicited from the Directors.

#### Management Challenge and Resolution

The largest challenge that this intern faced when writing grants for renovation and reconstruction was the hesitancy on the part of the grant makers to fund a project that was to take place in a museum that was owned and lived in by private individuals. Some of the comments that were made by prospects focused entirely on the hybrid nature of this agreement. Although no one came out and directly said that they would not fund any projects because of this reason, they did say that this issue would be a bit 'sticky' for them. They understood that in order to preserve the architectural history of New Orleans, it required creativity on the part of owners who are not financially able to take on such a project with their own funds. Although they

acknowledged this, it was difficult to remove the perception of a conflict of interest. The intern feels that if the museum itself owned the property, it would lend more credibility to the organization and therefore remove some of the hesitancy on the part of future funders.

Another hurdle in this internship has been that the Dufour Baldwin House is an emerging nonprofit. This means that there is no track record on the part of the museum, particularly in the reconstruction effort. While there have been successful educational programs, the house has not yet procured a grant for the internal construction phases. This will require on the part of a funder a 'leap of faith' that the funds will be spent according to the submitted budget and that the museum will one day be completely restored. In this respect, it is very similar to a capital campaign for a new building. The Dufour Baldwin house is only a shell and it requires much imagination to envision what will one day be there. The promotion of this vision requires dedication and firm belief on the part of the person soliciting the funds. The Dufour Baldwin House has blue prints from noted architects on the reconstruction of certain parts of the

house. The craftsman that has been contracted to perform the work has an excellent reputation. These two points add credibility to any grant proposal. However, the intern feels that the scale of the restoration project is so grand that it may be difficult for the funder to see that any contribution made would be seen by their public any time in the near future. From a grantors point of view, the benefit that they will achieve from granting funds to the house will not be recognized in a complete form for perhaps many years, if ever. Another fear is that they may be entering into an ongoing funding commitment for other projects.

Additionally, a prospect does not want to be the only foundation solicited; they want to know that you have asked other foundations for financial assistance and that they are not funding this project in its entirety. As the number of foundations which grant funds for capital improvements is limited, it is difficult to express to a foundation that they are not the only one being solicited. The submitted budgets will detail this.

The educational aspects of the Dufour Baldwin House should yield better results in the grant receiving arena.

As previously mentioned, the museum already has a successful track record for this type of programming. Even still, as there is no budget, the planning process for these types of events requires much lead time to ensure that volunteers will be available for tasks such as seminar registration, organization of materials, production of materials and performing the duties of the lecturer. The bulk of the costs of production will depend on the receipt of funds from a grant application. In such cases, if the grant is not received, the program will not take place.

The final issue that needs to be discussed is the involvement of the Board in the fund raising activities. As the intern learned in class, it makes quite a difference if the prospect knows an individual associated with an organization soliciting funds. These types of contacts do not necessarily have to be board members, however, "it is helpful to establish leadership-level contacts with individuals connected with the foundation, whenever this is feasible."<sup>6</sup> These board member contacts prove the commitment

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<sup>6</sup>George A. Brakeley, Jr., Tested ways to Successful Fund Raising (New York: Amacon, a division of American Management Associations, 1980), 18.

of the organization to the cause. The credibility of the board member lends direct credibility to the organization.

### **Growth Opportunities**

It is the belief of the intern that The Dufour Baldwin House needs to increase the budget if it wishes to continue to solicit funds for capital expenditures. The scale and expense of the restoration effort are so large that grants have been written for amounts many times the size of the total budget of the museum. The odds that the museum will procure enough funds from private foundation solicitation to completely restore the house are very slight.

In order to increase the budget and procure unrestricted funds, the intern believes that The Dufour Baldwin House should serve as a venue for non traditional parties as the uncompleted nature of the house lends a different atmosphere than the standard fare allows. In this respect, I feel that the House could earn much needed unrestricted funds for completion of various projects that are necessary to bring this museum into the forefront of the museum community in New Orleans. It may seem that with

these types of activities, the house is not remaining true to its mission. The current management situation does not allow for traditional fund raising avenues as there are no full time employees to manage this task. The intern feels that allowing the house to serve as a party venue will be one of the more successful ways for the house to raise funds. When restoration projects have been completed from the funds generated by these events, the Directors and volunteer directors can once again steer the house in the traditional museum direction. The intern feels that if the house served as a venue in this manner, community recognition of the house would increase. This will allow the house to develop mailing lists of all attendees for future solicitation of potential future members. As parties are generally geared to the young, the museum can grow with its future audience. If the museum shows that it is successful in its development and use of funds from non traditional sources, perhaps grantors that are now hesitant will be more willing to donate to this fiscally well managed organization in the future.

As the intern has touched on earlier in this paper, the

board needs to become more involved in the operations and funding activities of the organization. When the house was originally designated as a museum, these board members were kind enough to serve in this capacity with the understanding that they were to guide the Volunteer Directors in renovation and conservation efforts. They have, thus far, fulfilled the needs of the organization. The current and future needs of this organization are growing and now require a board, in addition to its current responsibilities, to be proactive in the grant solicitation process. The intern feels that it is important to maintain seats on the board to allow for members of the Dufour and Baldwin families. Others might be replaced, or the board expanded with persons from the New Orleans area who have expressed interest in the house and have the financial contacts and status to make important entrees in the foundation arena. "Everyone on the board must be an identifier and cultivator of prospects."<sup>7</sup> A belief in the rejuvenation of the community would be valuable to this

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<sup>7</sup>George Thorn, "Volunteer Leadership: Myth, Method, and New Approaches", Work Papers 2, Arts Boards, (New York: Fedapt 1992), 49.

board as well. Although a resident of the area may not have the powerful financial contacts to get large grants, they may be able to provide for the organization more focused local support which could increase the volunteer pool. The need to cultivate potential funders is most important with any organization.



## CHAPTER IV

### Development Plan - A Proposal

#### Board Analysis

Part of any development plan should include an analysis of the Board of Directors. The current Board of Directors at the Dufour Baldwin House consists of Art Historians, Interior Designers and Preservationists. At the time that this organization was created these board members gave the organization a level of professionalism and credibility. As the organization has grown, the need to diversify the board has arisen. The involvement of the board of directors in the development function of this organization is a requirement for the future of the museum. To this end, the intern would recommend that the Dufour Baldwin House update the structure of the board. This could be done by either adding new members to the existing board or electing new members to replace the current board.

The intern would suggest soliciting the following individuals to be on the board of directors of the Dufour Baldwin House. The first candidate has a reputation that is

unquestionable and would add an entree into the foundation arena of New Orleans. This individual has expressed interest in the Dufour Baldwin House and has attended at least one event there. This individual owns a Henry Howard house that is in perfect, restored condition. This person is Boatner Reily. Mr. Reily is a past president of the United Way, is on the Board of the Reily Foundation and is very familiar with nonprofit management.

The second suggestion is Davis Lee Jahncke. Mr. Jahncke is a well-respected architect in New Orleans and the surrounding area. His resume is impressive as he has worked on restorations of some of the larger Louisiana plantations. Although his financial contribution to the organization would not be impressive, his contacts within the community are. The Dufour Baldwin House has established contact with Mr. Jahncke as he is the architect for the renovation of the stairs and window in the main section of the house and has drawn up blueprints for this project.

The third candidate for the board is Mr. George Dureau. Mr. Dureau is a well-known artist in New Orleans with a sentimental attachment to the house. Mr. Dureau resided in

the house when it was divided into apartments. Parts of his portfolio contain photographs taken at the house from ten to twenty years ago. In fact, he has photographs of some of the original fixtures which were missing from the house when the new owners took occupancy. These photographs alone will help the owners to perform an historically accurate renovation of the house. Again, Mr. Dureau does not have the personal means to add large financial contributions to the Dufour Baldwin House; however, he has contacts which could be beneficial to the organization. The intern believes that it is also important to have an artist on the board or affiliated with the house in some way as he may be able to generate 'non traditional' ideas for funds.

In addition to a restructuring of the board, the Dufour Baldwin House must create clear, mutually agreed upon job descriptions for the board members. These requirements must be applied to all board members equally. These responsibilities must not be too overbearing as to scare off future board members. Board members must have a common understanding of what they bring to the organization. Regularly scheduled meetings are essential if the

organization is to have a secure future. Once a proactive board has been established, the planning process can begin.

### Advisory Committee

Should the decision be made to elect new board members, former board members may then be offered a seat on an advisory committee. The advisory committee would be an ideal project for former board members. This committee would function in concert with the board of directors as counsel to the Board. This will ensure to the replaced board members that their contribution is still respected and needed, but that fund raising abilities are now of great importance to this organization. Should any of the three proposed board members decline membership, they could be invited to serve on the newly established advisory committee. The benefit of the advisory committee is that these individuals, while still affiliated with the organization, do not have a board member's fiduciary responsibility. Their names could be included on the letterhead, which is of benefit to the organization. As these three individuals are well known in New Orleans and

the surrounding areas, solicitations from The Dufour Baldwin House to local foundations may be given more weight.

Community awareness about the existence and mission of the house may be increased.

### **Assessment of Needs**

The Dufour Baldwin House must address each phase of the renovation process as a separate campaign. Depending on the size of the renovation phase, these phases should be limited to one large or two small projects per year. "An institution's development goals can be clearly defined only in terms of short- and long-term planning; leadership and financial support prospects cannot be pinpointed until this planning process has taken place."<sup>8</sup> The analysis of the plan started with several questions. These questions began with "Why does the Dufour Baldwin House merit support from philanthropic foundations?" The answer to this question is: "It is an important educational vehicle where the community can learn about the different aspects of life in the early 1900s in New Orleans" or "It will be the centerpiece for

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<sup>8</sup>Brakeley, 13.

study of Southern Decorative Arts in the Southeast." The next question was, "Is there any other organization within the area that has the same or similar claims - How is the Dufour Baldwin House different from the competition?" The answer is, unfortunately, yes. A few of the similar organizations within the New Orleans area are The Beauregard-Keyes House, The Hermann-Grima House, and Longue Vue. The Dufour Baldwin House differs from these houses in the following ways - it is not renovated and is in a position to spark a neighborhood revitalization effort if it were to be restored. The Hermann-Grima and Beauregard-Keyes houses are located in the tourist rich French Quarter, Longue Vue is located just off a golf course in Old Metairie. Both of these locations are very well maintained. The Dufour Baldwin House is one of the few glimmering lights along a downtrodden section of Esplanade Avenue. "What are the specific arguments that this house can use to get significant financial support?" Answer - This house, in restored or current condition, can provide learning opportunities for the fields of Architecture, Anthropology, Decorative Arts and Arts Administration, serve as an

educational vehicle for school aged children in Orleans Parish and will be the catalyst for neighborhood revitalization.

The Dufour Baldwin House retains it's initial focus of soliciting private foundations with a history of funding arts related endeavors. Additionally, emphasis must be placed on procurement of individual gifts. To do this, The Dufour Baldwin House needs to emphasize its importance in relation to the competition and other needs in the community.

Although there is value for an organization to be the centerpiece for Southern Decorative Art, the intern believes that the Dufour Baldwin House would do better to focus its energies on developing educational programs that involve the various aspects of the house. Education is always important, particularly when the recipients are from lower socioeconomic levels, who would not otherwise have this learning opportunity.

Foundations fund projects that will reflect positively on them in the eyes of the community. "Foundations are created to fund projects and institutions that help them

fulfill their purpose."<sup>9</sup> There are foundations which will fund projects of the type and scope offered by The Dufour Baldwin House wishes to promote. "These [projects] must be 'salable.' They must be . . . programs that your constituency will recognize as justifiable and be willing to help you attain. The public must be able to see the practicality of the ideal before they will buy in."<sup>10</sup> To this end, the focus of the Dufour Baldwin House needs to stress the important educational abilities of the house, not only in its current state, but while it is under construction and eventually completed. Programs should be developed around the construction phases of the house. This will allow the architecture and anthropology students to participate in the various projects as well as serve for alternative educational programs for high school students interested in learning a particular trade. "The need for a

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<sup>9</sup>Bobbie J. Strand and Susan Hunt, eds., "Critical Clues in Foundation and Corporate Research", Prospect Research: A How-to Guide, (Washington, D.C.: Council of Advancement and Support of Education, 1986), 77.

<sup>10</sup>Neil Pendleton, Fund Raising A Guide for Nonprofit Organizations, (Englewood Cliffs: Prentice-Hall, Inc., 1981), 80.



. . . program should be carefully established, and the agency's accomplishments properly defined. The [program] must be able to withstand strict scrutiny and give evidence that the institution is capable of carrying out the program for which funds are being sought."<sup>11</sup> The Dufour Baldwin House must use its positive track record for past educational events held at the house in order to reflect positively on future undertakings.

In order to determine goals for a fund raising campaign, the Dufour Baldwin House must take into account "how much financing is required, based upon a careful assessment of the agency needs, the community's potential to give to the cause, and the fund raising capacity of the fund raising organization. Based on these criteria, the campaign goal is usually determined by the organization's board of directors in consultation with the persons who will be assuming campaign leadership."<sup>12</sup>

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<sup>11</sup>Albert A. Hutler, Guide to Successful Fund Raising, (Larchmont: Business Reports, Inc., 1977), 21.

<sup>12</sup>Ibid, 26.

### List Gathering

Research shows that "the individual patron is the crucial element underlying all other sources of patronage"<sup>13</sup> To this end, the board and directors of the Dufour Baldwin House must be enthusiastic about each campaign and be willing to speak about the house and get names for prospect lists from community leaders and members of professional organizations. Names need to be obtained from various other sources, such as the "secretary of chamber of commerce, bank presidents, trust officers, lawyers, stockbrokers, club secretaries, and clergymen."<sup>14</sup> In order to increase the size of the list, the following steps need to be taken. The Dufour Baldwin House "should identify as large a constituency as possible, including every individual with any kind of relationship to the institution, either direct or indirect."<sup>15</sup> This could include former tenants of the

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<sup>13</sup>Margaret Jane Wyszomirski and Pat Clubb, eds. "Sources of Private Support for the Arts: An Overview", The Cost of Culture, (New York: ACA Books, 1989), 2.

<sup>14</sup>Pendleton, 61.

<sup>15</sup>Strand and Hunt, "Portrait of a Prospect", 25.

house when it was apartments, neighbors and people who have attended the house for the book sales or other special events. When seeking names from individuals, the process should involve a face to face meeting with the person giving the names. This will aid in establishing the credibility and sincerity of the individuals associated with the organization. People who are not able to donate large sums of money, but who could introduce the directors of the Dufour Baldwin House to other potential donors should not be overlooked.

#### **List Assessment**

The list that is generated by the above process must be large enough to take into account that The Dufour Baldwin House will get many refusals. Care should be taken that all names and addresses are spelled correctly. Cross references should be kept with these lists. Entering names in a spreadsheet or in a small database will help keep track of the prospects and the individuals who provided the name, allowing the directors or the board members to ask for help with the prospect and acknowledge the assistance. The

Dufour Baldwin House has a computer which can be set up to maintain these lists and produce mailing labels.

Additionally, if the names are entered into either a spreadsheet or database file, the risk of duplication decreases dramatically. These lists should then be divided into levels of giving capacity. There will probably be very few who fit into the level of major gifts - these are the prospects that the most time should be spent on. Research should be performed to provide background information which will help the organization approach these individuals.

### Major Gift Solicitation

These named individuals, once identified and researched, should be contacted by members of the board or by the directors. Luncheon or dinner meetings should be arranged at the house with at least one board member, the director of the campaign, a director of the museum and the prospect. This will allow the prospect to meet the individuals who are responsible for the house as well as see the house itself. These representatives from The Dufour Baldwin House should, in essence, represent a team. Team solicitation is very effective because "(1) there is strength in numbers, and a team can be mutually supportive in a task many find difficult; (2) the prospect will be flattered; (3) a team is more likely to cover all the sales points effectively and less likely to accept a refusal or token gift."<sup>16</sup> These meetings can be informal in nature; a luncheon can be served on the back patio or in the dining room of the house. "Nothing substitutes for face-to-face solicitation. The higher the giving potential, the wider

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<sup>16</sup>Brakeley, 165.

the spread between results from personal solicitation and any other form of asking. For example: a personal call will produce \$50 to every \$10 produced by telephone and to every \$1 produced by direct mail."<sup>17</sup>

Prior to this meeting it is important that as much research as possible is done on the individual. Much of the information that is required can be ascertained from the local paper or from the various business directories at the library if this individual is associated with a public company. This research should include the company they work(ed), their title at the company, annual salary, bonuses, property holdings, family relations, alma mater, religion, and recreational activities. This information will not only assess the potential for this donor's ability to give, but also narrow down his or her interest in the mission of the Dufour Baldwin House. This information may also serve as topics for conversation during the luncheon or dinner meeting.

#### **Mid-Range Gift Solicitation**

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<sup>17</sup>Brakeley, 164.

Once funds are received from the designated major gift givers, the organization may perform a broader solicitation to the individuals who are designated as mid-range gift givers. This second tier of gift givers may be solicited using a mail campaign or perhaps invited to a small, non public fundraiser at the house. This will allow the organization to cultivate and educate these prospective donors in a small, intimate setting. As the event is not open to the public, again, the individual who has been invited will be flattered, particularly if the society photographer from the local paper is invited to this event. These prospects will need information on the organization and reminders about the mission of the house in the form of future mailings.

### Volunteer Involvement

Finding the correct individuals to solicit funds from the list of names is most important. Volunteers need to be identified for this purpose.

The role of the volunteer is crucial in any drive for funds. The volunteer not only reduces staff payroll but also multiplies staff efforts, spreads the word of work being done, gives credibility, is a source of enthusiasm and tends to become a most loyal financial backer. Following the lead of the board, the volunteer gives primary direction to the funding drive. One becomes the general chairperson, who recruits a core of competent leaders to form the general committee. Each member assumes a particular responsibility and together they give general guidance to the entire campaign.<sup>18</sup>

The volunteers who are used for a capital campaign should be assigned tasks which take advantage of their personal skills. All volunteers should be trained by the staff so they are aware of the importance of the mission of the organization. The volunteers should be able to answer all questions and be well versed in the configuration of the organization. This will allow the volunteer to be enthusiastic about the organization. "The response of the

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<sup>18</sup>Pendleton, 104.



prospective donor will be in direct proportion to the commitment and enthusiasm of the solicitor."<sup>19</sup>

A volunteer would who prefers writing need not be relegated to producing form letters but rather may use their skills to create personal letters of solicitation to friends and acquaintances. Another task for the volunteers is the one-on-one solicitation of funds. The intern believes that this form of solicitation is the best approach for The Dufour Baldwin House as the organization has a limited potential constituency - the city of New Orleans, and in particular, the Esplanade Ridge neighborhood. Previous donors to the organization who now function as volunteers should be assigned the task of one-on-one solicitation since prospective donors will view these volunteers as peers.

The chairperson for this campaign should be a recognized leader from the community in which The Dufour Baldwin House serves. This chairperson should select a committee which will, in turn, train other volunteers in solicitation techniques and educate them about the organization. If a volunteer is well versed in the history

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<sup>19</sup>Brakeley, 164.

and mission of The Dufour Baldwin House, this will translate to the listener as enthusiasm about the museum. Training materials may include cards for each prospect which outline conversations and questions for the volunteers to use when soliciting a prospect. The volunteer should know the potential giving level of a prospect which can easily be done by color coding the prospect cards.

The one-on-one solicitations should be accompanied with literature regarding The Dufour Baldwin House. A scaled down version of the press kit or a before and after photograph of the house will suffice. The 'after' can be done with desktop publishing software and a knowledgeable volunteer operator, thus making it an inexpensive operation.

#### **Gift Acknowledgment**

A most important step in the capital campaign is the recognition of the gifts received. The Dufour Baldwin House needs to create levels of recognition for each gift. By establishing these levels now, The Dufour Baldwin House will be able to maintain consistency. Larger gifts will probably be acknowledged with a plaque in the entrance

foyer. If a particularly large gift has been received from a single entity, perhaps a room may be named after them.

It will be important to limit permanent visual recognition within the house to those that have really provided the organization with substantial gifts. If the level is too low, the listing of these names may become somewhat trivial. No matter what the size of the gift is, thank you notes must be sent preferably within twenty-four hours after receipt of the funds.

As special thanks to those that have funded a campaign, a special dinner party should be arranged in the house for both the major gift donors and the volunteers who assisted the organization in procuring these gifts. At this party The Dufour Baldwin House can unveil the methods of recognition for all of the gifts received. Additionally, these donors will have their names in a newsletter or any publication that The Dufour Baldwin House should develop in the future.

#### Annual Report

The organization will need to prepare a report annually

that will provide information to the board and the directors on what the strengths and weaknesses are of each campaign. This report will not only tally the amount of funds received, but will also outline the expenses generated by such things as phone, postage, creation of thank you notes, etc. The report will also point out which funds were pledged but not yet received. A group of volunteers can be formed to collect these donations. These volunteers should be selected on the basis of their success during the capital campaign.

This report should be completed immediately after the campaign has ended so that facts are still fresh. If there is a postponement, the risk of a report never being generated exists. This report needs to be compiled in a professional manner as it will not only be for the board and the directors, but should be forwarded to the major gift givers. This will impress upon them the feeling that they have given to a responsible organization and that the funds that they have donated will be used properly. As mentioned earlier, this report will point to areas where the expense was prohibitive or where the goal fell short. These are the

areas which can then be strictly monitored or reevaluated in future events.

The development director should be included in the preparation of the final report. It is this person who has a very good idea of the giving climate. This person is in the best position to suggest new and perhaps different ways of fund raising for the organization based on the many conversations that he or she may have had with prospects. These recommendations should be carefully considered and included in the future development plans for The Dufour Baldwin House.

### **Conclusion**

The Dufour Baldwin House must keep informed the persons and organizations which have donated funds or services to the organization by way of developing a newsletter. This newsletter will detail all of the programs and events which are scheduled to place and should be sent on a monthly basis. This will allow for the to organization remain fresh in the minds of the donors. The newsletter will also inform all recipients of the progress taking place in the

reconstruction effort.

Emphasis on education and cultivation of volunteers remains important; these volunteers will continue to support the organization and will spread the mission of the house to the community.

As the house finishes with the various construction phases, it will be easier to host special events. The Dufour Baldwin House should make itself available to host events by other groups in the community. This will allow the house to continue to raise unrestricted funds and increase audiences. The intern is also of the belief that the condition of the Esplanade Ridge neighborhood is in direct proportion to the condition of the Dufour Baldwin House - the more renovation completed on the house, the more healthy the neighborhood. This is the mission of the Dufour Baldwin House.

#### **Statement of Value**

The intern believes that the experience at The Dufour Baldwin House was positive. The intern is now sure of her commitment to embarking on a career as a development

professional in the non profit arena. In fulfillment of this internship, the writer was involved in developing the infrastructure of an emerging non profit. To this end, the writer was able to use her accounting skills to develop budgets and proper accounting reports for various uses within the organization. The writer was able to apply analytical techniques learned during the course work of this program to an organization which is not a traditional non profit arts organization. One example of the analysis used was on the structure of the Board of Directors and the contributions which they have made to the organization.

This internship allowed the writer to experience first hand the pressure of a grant application deadline. It allowed her to develop necessary enclosures for these grant applications that did not exist prior to this internship. As a result, the writer feels that her confidence has been raised to a level where she is willing to take on a job with many responsibilities.

ATTACHMENT A

Louisiana Bar Foundation Grant



**DUFOUR BALDWIN HOUSE HISTORIC MUSEUM AND GARDENS**

1707 Esplanade Avenue, New Orleans, Louisiana 70116

(504) 943-3178 (phone)

(504) 947-6587 (fax)

July 12, 1996

Louisiana Bar Foundation  
Interest on Lawyers' Trust Accounts Program  
601 St. Charles Avenue  
New Orleans, LA 70130-3672

Dear Sirs or Mesdames:

The Dufour Baldwin House Historic Museum and Gardens is seeking funding for a program which will provide law-related educational programs for social studies teachers of middle school aged children. The program involves preparing lesson plans which focus on issues relating to the law whilst utilizing the Dufour Baldwin House as an example of how these particular laws apply. These lesson plans will be a pilot originally for use in Orleans Parish, but will later be distributed throughout the state for use in other parishes which have historic homes.

This program will be open to Orleans Parish Public Middle School Teachers, however, we will target seventh grade teachers as seventh grade has been designated "Louisiana History Year". Three speakers will address issues such as Historic District Landmark Designation, Blighted Houses Laws, Safety and Permit procurement - why these are necessary, and Neighborhood Revitalization Laws. In addition to these topics, discussions will be held regarding community projects dealing with these issues currently in operation.

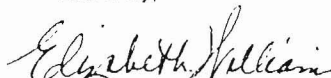
For this pilot program, The Dufour Baldwin House is requesting a grant in the amount of \$1,160.00. The amount will cover all expenses related to this program. This amount will be used for printing, development, and postage of the materials as well as space and supply rental.

The Dufour Baldwin House is striving to provide educational programs to all aspects of the community ranging from architecture to social conditions throughout the history of the house. The previous programs have included topics on the History of Esplanade Ridge and on the Free People of Color. Additionally, the house sponsors archeological projects with the University of New Orleans and architectural studies with the Tulane and Ruston Schools for Architecture.

This program will allow the Dufour Baldwin House to continue to make an impact on the community and to broaden our public. It is the desire of this museum to serve a multi-faceted community with educational programs which will benefit not only the Dufour Baldwin House, but the Esplanade Ridge area.

Attached, please find the completed application form with six copies. We look forward to hearing from you with a favorable response.

Sincerely,

  
Elizabeth Williams  
Volunteer Director

  
Paula Balboni  
Program Director

**DUFOUR BALDWIN HOUSE HISTORIC MUSEUM AND GARDENS**

*1707 Esplanade Avenue, New Orleans, Louisiana 70116*

*(504) 943-3178 (phone)*

*(504) 947-6587 (fax)*

IOLTA Grant Application Cover Sheet

1. Name, address and telephone number of the agency making application for funds:

**The Dufour Baldwin Historic Museum and Gardens, Inc.**

2. Name of the Chief Administrative Officer

**Elizabeth M. Williams, Esq**

3. Name, address and telephone number of the chief policy-making officer

**Elizabeth M. Williams, Esq.  
1707 Esplanade Avenue  
New Orleans, LA 70116  
(504) 943-3178**

4. Name and title of the person preparing this application

**Paula Balboni  
Program Director**

5. A. Category

To provide law-related educational programs for the public

6. Summary of the use of funds

The Dufour Baldwin House Historic Museum and Gardens is seeking funding for a program which will provide law-related educational programs for social studies teachers of middle school aged children. The program involves preparing lesson plans which focus on issues relating to the law whilst utilizing the Dufour Baldwin House as an example of how these particular laws apply. These lesson plans will be a pilot originally for use in Orleans Parish, but will later be distributed throughout the state for use in other parishes which have historic homes.

1997 IOLTA GRANT APPLICATION CHECKLIST:

Application deadline: July 15, 1996

Attach this checklist to your cover letter.

u s e  b y  L B F  o n l y	F O R  A P P L I C A N T S  U S E	Indicate by checkmark the contents of your grant application package.	#  o f  c o p i e s	R E Q U I R E D	O P T I O N A L
		COVER LETTER - with this page attached	1	YES	
		APPLICATION COVER SHEET -see pg 2 of instructions  <u>Applicants for continuing funding:</u> Summary of impact under current and prior funding by IOLTA <i>must</i> be included here! (see pg 3 of instructions)	6	YES  YES	
		DESCRIPTION OF PROGRAM HISTORY & SCOPE -see pgs 3-4 of instructions	6	YES	
		DOCUMENTATION OF TAX STATUS -see page 4 of instructions	6	YES	
		DESCRIPTION OF OTHER FUNDING AND SUPPORT - see page 4 of instructions	6	YES	
		BUDGET OF INCOME: use page 7 as form	6	YES	
		BUDGET OF EXPENDITURES: use page 8 as form	6	YES	
		BUDGET OF EXPENDITURES <u>ONLY IF REQUEST IS FOR MULTIPLE PROGRAMS OR SEVERAL DISTINCT PURPOSES:</u> use page 9 as form	6		x
		BUDGET ATTACHMENTS ITEMIZING TRAVEL, EQUIPMENT, ETC TOTAL REQUESTED	6	YES	
		AUDITORS REPORT AND STATEMENTS  FOR FISCAL YEAR ENDING  _____	2	YES, if audit was done	
		LIST OF BOARD OF DIRECTORS, AND/OR ADVISORY BOARD	6	YES	
		LSC MONITORS REVIEW, FOR SITE VISIT  DATE _____	2	for LSC appli- cants	

## PROGRAM INFORMATION

## 1. Program History/Scope

This program will serve to educate teachers of middle school children in the public school system. The focus of this program is to develop lesson plans for use by teachers which cover the laws and regulations which are involved in gaining 501(c)(3) tax status for a museum, Blighted Houses laws, requirements for the Safety and Permits Department, recognition for Historic Homes registry, and what organizations currently exist in various communities which support neighborhood preservation and revitalization.

Three speakers will discuss the topics mentioned above. The speakers are Larry Hestorfer who is the Director of the Historic Districts Landmarks Commission, Elizabeth Williams, Esq., who will discuss the requirements for 501(c)(3) tax status, and Larry Schmidt, Former Assistant Director of Safety and Permits. Mr. Schmidt is also the former Director of the Preservation Resource Center, and is currently the Director of the Community Resource Partnership. All of these speakers have generously donated their time for this program.

Lesson plans will be developed for the teachers for use in the classrooms based on the topics discussed in this program. These lesson plans will use the Dufour Baldwin House as the example in the lesson and hopefully field trips will be made to the museum for on site visits by the children. Although this initial program is geared to Orleans Parish and the Dufour Baldwin House, it is planned to be distributed throughout the state for use by other parish school teachers with historic homes in each parish. The Dufour Baldwin House is a member of the Louisiana Association of Museums to which other historic house museums belong, and will establish relationships with other historic homes within the state to facilitate this program. By using a real place, the students can more readily understand the real implications of otherwise abstract laws. The identification with a bricks and mortar location will also help children remember what they have learned. Copies of the lesson plans will be distributed not only to the participants of the original program, but also to the other historic homes that express interest in hosting this type of program.

The program is scheduled for the third Saturday in March 1997 and will last eight hours. The program is to take place at the Dufour Baldwin House and will be free to all participants. As mentioned earlier, this program is geared to seventh grade social studies teachers as seventh grade has been designated by the State as "Louisiana History Year". The object of this program is to use a real life example for both the teachers and the students to learn from. Currently, the curriculum focuses on Government and Laws specific to Louisiana, however, applications of specific laws regarding historic homes and landmarks are superficially mentioned. This will allow the teachers to devote one lesson entirely to a realistic application of this topic. The population served will initially be the teachers that participate in this program, however, as this lesson plan is used, each teacher can reach 100 students in the first year. It is our goal to provide this program to at least 50 teachers in the Orleans Public School District, so our initial population reached by use of the lesson plans in the schools will be 5,000 students.

## TAX STATUS

The Dufour Baldwin Historic House Historic Museum and Garden received its 501(c)(3) status in July, 1994. It has operated in that capacity since then.

## FUNDING AND SUPPORT

1. The Dufour Baldwin House in addition to holding educational seminars is also in the process of restoration. Current projects include the reconstruction of a staircase and window in the main section of the house. Funding has been requested from the Reilly Foundation for funds specific to

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The Dufour Baldwin Historic House & Gardens, Inc.

LOUISIANA BAR FOUNDATION  
INTEREST ON LAWYERS' TRUST ACCOUNTS PROGRAM  
Budget Form

Name of Organization: Dufour Baldwin Historic House & Gardens, Inc.

Your Fiscal Year: January to December

1. INCOME. Please specify below all sources and amounts of income for the calendar year. If your fiscal year is not on a calendar year basis, please make your best estimate of revenues from each partial period falling within the calendar year grant period.
- Operating Budget

Category Description	1/1/95 12/31/95	1/1/96 12/31/96	Difference
INFLOWS			
Contributions	2,210.00	1,000.00	(1,210.00)
Tours		250.00	250.00
Grant Income	<u>800.00</u>	<u>22,960.00</u>	<u>22,160.00</u>
TOTAL INFLOWS	3,010.00	24,210.00	21,200.00

## PROGRAM INFORMATION

### 1. Program History/Scope

This program will serve to educate teachers of middle school children in the public school system. The focus of this program is to develop lesson plans for use by teachers which cover the laws and regulations which are involved in gaining 501(c)(3) tax status for a museum, Blighted Houses laws, requirements for the Safety and Permits Department, recognition for Historic Homes registry, and what organizations currently exist in various communities which support neighborhood preservation and revitalization.

Three speakers will discuss the topics mentioned above. The speakers are Larry Hestorfer who is the Director of the Historic Districts Landmarks Commission, Elizabeth Williams, Esq., who will discuss the requirements for 501(c)(3) tax status, and Larry Schmidt, Former Assistant Director of Safety and Permits. Mr. Schmidt is also the former Director of the Preservation Resource Center, and is currently the Director of the Community Resource Partnership. All of these speakers have generously donated their time for this program.

Lesson plans will be developed for the teachers for use in the classrooms based on the topics discussed in this program. These lesson plans will use the Dufour Baldwin House as the example in the lesson and hopefully field trips will be made to the museum for on site visits by the children. Although this initial program is geared to Orleans Parish and the Dufour Baldwin House, it is planned to be distributed throughout the state for use by other parish school teachers with historic homes in each parish. The Dufour Baldwin House is a member of the Louisiana Association of Museums to which other historic house museums belong, and will establish relationships with other historic homes within the state to facilitate this program. By using a real place, the students can more readily understand the real implications of otherwise abstract laws. The identification with a bricks and mortar location will also help children remember what they have learned. Copies of the lesson plans will be distributed not only to the participants of the original program, but also to the other historic homes that express interest in hosting this type of program.

The program is scheduled for the third Saturday in March 1997 and will last eight hours. The program is to take place at the Dufour Baldwin House and will be free to all participants. As mentioned earlier, this program is geared to seventh grade social studies teachers as seventh grade has been designated by the State as "Louisiana History Year". The object of this program is to use a real life example for both the teachers and the students to learn from. Currently, the curriculum focuses on Government and Laws specific to Louisiana, however, applications of specific laws regarding historic homes and landmarks are superficially mentioned. This will allow the teachers to devote one lesson entirely to a realistic application of this topic. The population served will initially be the teachers that participate in this program, however, as this lesson plan is used, each teacher can reach 100 students in the first year. It is our goal to provide this program to at least 50 teachers in the Orleans Public School District, so our initial population reached by use of the lesson plans in the schools will be 5,000 students.

## TAX STATUS

The Dufour Baldwin Historic House Historic Museum and Garden received its 501(c)(3) status in July, 1994. It has operated in that capacity since then.

## FUNDING AND SUPPORT

1. The Dufour Baldwin House in addition to holding educational seminars is also in the process of restoration. Current projects include the reconstruction of a staircase and window in the main section of the house. Funding has been requested from the Reilly Foundation for funds specific to

- this project. Additionally, the Dufour Baldwin House has recently acquired original furnishings to the house and is seeking funding from the Bouligny Foundation for structural reconstruction to a particular piece. Other funding sources include fundraisers for specific restoration projects as well as book sales. The museum is also open to the public and charges admission for tours. Please note, no other sources are being solicited for the program that this grant is being submitted for.
2. The IOLTA funds will be used to start a new program which focuses on teaching teachers about specific laws and regulations inherent to historic homes and museums. This will in turn benefit public school children as they will benefit from the lesson plans that are developed for this program. Initially, this program will be used in Orleans Parish with the Dufour Baldwin House as the example, however, a successful program will facilitate use of this program throughout the state in other historic houses and museums.
  3. This program will not take place in this calendar year.

Name of Organization: Dufour Baldwin Historic House & Garden, Inc.

Your Fiscal Year: Jan to Dec

2. **EXPENDITURES:** for IOLTA, show TOTAL of all requests below; if your organization is requesting funds for more than one program, project, or other distinct request, attach a detailed itemization of each distinct request on the following page. If your fiscal year is not on a calendar year basis, please make your best estimate of expenditures for each partial period falling within the calendar year grant period.

for calendar year 1997:

SUBMITTED WITH APPLICATION FOR 1997 IOLTA GRANT FUNDING

Calendar year basis: COST CATEGORY	LSC FUNDS	IOLTA FUNDS total:	ALL OTHER FUNDS	TOTAL BUDGET
<b>Personnel</b>				
Exec. Director/Admin.		( )		
Lawyers (No. )		( )		
Paralegals (No. )		( )		
Other Staff (No. <u>5</u> )		( ) <u>380.00</u>	<u>450.00</u>	<u>830.00</u>
Employee Benefits				
<b>Subtotal: Personnel Costs</b>		<u>380.00</u>	<u>450.00</u>	<u>830.00</u>
<b>Non-Personnel Costs:</b>				
Contract Attorney Svcs				
Contract Paralegal Svcs				
Audit Fees (prorata)				
Contract svcs, other Identify				
Court fees, etc:				
Mortgage payments (prorata), or,				
Facility rent/lease (prorata)		<u>200.00</u>		<u>200.00</u>
Facility utilities:				
Telephone		<u>30.00</u>		<u>30.00</u>
Insurance (liability flood, etc.)				
Professional dues, etc				
Mileage, tolls: within service area				
Training: Travel (attach itemization)				
Training: other costs (attach itemization)				
Purchase of equipment (attach itemization)				
Library updating				
Office supplies:				
Other: <u>Printing of Materials</u>		<u>300.00</u>		<u>300.00</u>
Other: <u>Postage</u>		<u>50.00</u>		<u>50.00</u>
Other: <u>Chair Rental</u>		<u>150.00</u>		<u>150.00</u>
Other: <u>Refreshments</u>		<u>50.00</u>		<u>50.00</u>
<b>Subtotal: Non-Personnel Costs</b>		<u>780.00</u>		<u>780.00</u>
<b>TOTAL</b>		<u>1,160.00</u>	<u>450.00</u>	<u>1,160.00</u>



## DUFOUR BALDWIN HOUSE HISTORIC MUSEUM &amp; GARDENS, INC.

## Board of Directors, 1996

William Perry-Brown, Art Historian

Stephen Clayton, Writer/Decorative Arts Consultant

John Keefe, Curator, Decorative Arts, NOMA

Jesse Poesch, Professor Emeritus, Tulane University, Art Historian

Larry Schmidt, City Planner/Preservationist

Robert Sonnier, Interior Designer

Dufour Woolfley, Great Grandson of Cyprien Dufour

Currently, there is one open position on the Board of Directors as Mr. William West who was a descendent of the Baldwin Family has passed away. This position would ideally be filled by a descent of either the Dufour or Baldwin Families. Letters have been sent to individuals who fit this criteria.

INTERNAL REVENUE SERVICE  
 DISTRICT DIRECTOR  
 401 W. PEACHTREE ST. NW  
 ATLANTA, GA 30365

DEPARTMENT OF THE TREASURY

Date:

JUL 27 1994

DUFOUR BALDWIN HOUSE MUSEUM AND  
 GARDENS INC  
 1707 ESPLANADE AVENUE  
 NEW ORLEANS, LA 70116

Employer Identification Number:  
 58-2086330  
 Case Number:  
 584084041  
 Contact Person:  
 BRENDA WILKINS  
 Contact Telephone Number:  
 (404) 331-0193  
 Accounting Period Ending:  
 December 31  
 Foundation Status Classification:  
 509(a)(2)  
 Advance Ruling Period Begins:  
 June 23, 1993  
 Advance Ruling Period Ends:  
 December 31, 1997  
 Addendum Applies:  
 Yes

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Dear Applicant:

Based on information you supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from federal income tax under section 501(a) of the Internal Revenue Code as an organization described in section 501(c)(3).

Because you are a newly created organization, we are not now making a final determination of your foundation status under section 509(a) of the Code. However, we have determined that you can reasonably expect to be a publicly supported organization described in section 509(a)(2).

Accordingly, during an advance ruling period you will be treated as a publicly supported organization, and not as a private foundation. This advance ruling period begins and ends on the dates shown above.

Within 90 days after the end of your advance ruling period, you must send us the information needed to determine whether you have met the requirements of the applicable support test during the advance ruling period. If you establish that you have been a publicly supported organization, we will classify you as a section 509(a)(1) or 509(a)(2) organization as long as you continue to meet the requirements of the applicable support test. If you do not meet the public support requirements during the advance ruling period, we will classify you as a private foundation for future periods. Also, if we classify you as a private foundation, we will treat you as a private foundation from your beginning date for purposes of section 507(d) and 4940.

Grantors and contributors may rely on our determination that you are not a private foundation until 90 days after the end of your advance ruling period. If you send us the required information within the 90 days, grantors and contributors may continue to rely on the advance determination until we make a final determination of your foundation status.

If we publish a notice in the Internal Revenue Bulletin stating that we

FOUR BALDWIN HOUSE MUSEUM AND

will no longer treat you as a publicly supported organization; grantors and contributors may not rely on this determination after the date we publish the notice. In addition, if you lose your status as a publicly supported organization, and a grantor or contributor was responsible for, or was aware of, the act or failure to act, that resulted in your loss of such status, that person may not rely on this determination from the date of the act or failure to act. Also, if a grantor or contributor learned that we had given notice that you would be removed from classification as a publicly supported organization, then that person may not rely on this determination as of the date he or she acquired such knowledge.

If you change your sources of support, your purposes, character, or method of operation, please let us know so we can consider the effect of the change on your exempt status and foundation status. If you amend your organizational document or bylaws, please send us a copy of the amended document or bylaws. Also, let us know all changes in your name or address.

As of January 1, 1984, you are liable for social securities taxes under the Federal Insurance Contributions Act on amounts of \$100 or more you pay to each of your employees during a calendar year. You are not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

Organizations that are not private foundations are not subject to the private foundation excise taxes under Chapter 42 of the Internal Revenue Code. However, you are not automatically exempt from other federal excise taxes. If you have any questions about excise, employment, or other federal taxes, please let us know.

Donors may deduct contributions to you as provided in section 170 of the Internal Revenue Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Donors may deduct contributions to you only to the extent that their contributions are gifts, with no consideration received. Ticket purchases and similar payments in conjunction with fundraising events may not necessarily qualify as deductible contributions, depending on the circumstances. Revenue Ruling 67-246, published in Cumulative Bulletin 1967-2, on page 104, gives guidelines regarding when taxpayers may deduct payments for admission to, or other participation in, fundraising activities for charity.

Contributions to you are deductible by donors beginning June 23, 1970.

You are not required to file Form 990, Return of Organization Exempt From Income Tax, if your gross receipts each year are normally \$25,000 or less. If you receive a Form 990 package in the mail, simply attach the label provided, check the box in the heading to indicate that your annual gross receipts are normally \$25,000 or less, and sign the return.

If you are required to file a return you must file it by the 15th day of

Letter 1045 (00/CG)

## DUFOUR BALDWIN HOUSE MUSEUM AND

the fifth month after the end of your annual accounting period. We charge a penalty of \$10 a day when a return is filed late, unless there is reasonable cause for the delay. However, the maximum penalty we charge cannot exceed \$5,000 or 5 percent of your gross receipts for the year, whichever is less. We may also charge this penalty if a return is not complete. So, please be sure your return is complete before you file it.

You are not required to file federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-E, Exempt Organization Business Income Tax Return. In this letter we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

You need an employer identification number even if you have no employees. If an employer identification number was not entered on your application, we will assign a number to you and advise you of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service.

If we said in the heading of this letter that an addendum applies, the addendum enclosed is an integral part of this letter.

Because this letter could help us resolve any questions about your exempt status and foundation status, you should keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown in the heading of this letter.

Sincerely yours,



Nelson A. Brooke  
District Director

Enclosure(s):  
Addendum  
Form 872-C

Letter 1045 (00/CG)

ATTACHMENT B

Reily Foundation Grant

## SOUTHERN LOUISIANA GRANTMAKERS FORUM

## COMMON APPLICATION FORM

## GRANT PROPOSAL SUMMARY SHEET

Name and Address of Organization Dufour Baldwin Historic House Museum & Gardens, Inc. 1707 Esplanade Avenue New Orleans, LA 70116		Date Aug. 5, 1996
Names and Titles of Individuals Submitting Request Elizabeth Williams, Volunteer Director Paula Balboni, Program Coordinator		United Way/ACA/Govt. Support None
Amount Requested \$ \$ 21,800.00	Total This Project/Program \$ \$ 25,500.00	Total Organizational Annual Budget \$ \$22,660.00
Brief Title (One Sentence) Stairwell Renewal		Dates of Project/Program January 1, 1996
Please summarize in a short paragraph the purpose of your agency. Briefly explain why your agency is requesting this grant, what outcomes you hope to achieve, and how you will spend the funds if a grant is made.  The Dufour Baldwin House is a work in progress. Although the house is owned by Rick Normand and Elizabeth Williams, the Dufour Baldwin Historic House Museum & Gardens, Inc. exists to make this historically accurate restoration available to the public. Besides sponsoring the UNO archeological field school, the organization sponsors programs for the general public on historical topics, searches for original furniture and conducts programs for children in conjunction with local schools. In addition the organization makes the house available to neighborhood and preservation groups interested in neighborhood revitalization. This project would allow the house to be fully weatherproofed, structurally complete and historically restored. In addition it would allow visitors and students to use the staircase to view the second floor of the house.		
Others being solicited for this project/program  Individuals	Amount requested  \$ 21,800.00	Amount received  \$ 2,500.00
Subject Focus (Program Area) Architectural History	Population(s) Served Tourists, school children Residents and visitors	Type of Support Requested (i.e. Operating, Capital, Start-Up, etc.) Capital
Signature of Board Chairman	Signature of Executive Officer	
Print Name	Print Name	
For Grantmaker Use		
Date Received	Proposal Identification Number	

**DUFOUR BALDWIN HOUSE HISTORIC MUSEUM AND GARDENS**

1707 Esplanade Avenue, New Orleans, Louisiana 70116

504. 943.3178 (phone)

504.947.6587 (fax)

August 5, 1996

Ms. Joan Coulter  
The Reily Foundation  
640 Magazine Street  
New Orleans, LA 70130

Dear Ms. Coulter:

I first wanted to thank you for speaking with me the other day on the telephone. I apologize that the invitation to the exhibit of antique children's clothing at the Dufour Baldwin House was such short notice. As we had also discussed, I am enclosing a grant proposal that is for the restoration of the main staircase and the window above it.

As you may recall, you had expressed concern regarding the ownership of the house. Several changes are being made in regard to that issue. Ms. Williams and Mr. Normand have generously decided to donate the house and property to the Dufour Baldwin house. The house at this time is owned by them, but will be owned by the 501(c)(3) corporation by the end of this quarter, with Ms. Williams and Mr. Normand continuing as the Volunteer Directors. I will forward these papers indicating the change in ownership as they are made available.

If you have any questions or need any additional information, please contact me at 484-7719 or you may contact Liz Williams at the Dufour Baldwin house at the above phone number.

Sincerely,



Paula E. Balboni  
Project Coordinator

enclosures

## Southern Louisiana Grantmakers Forum Grant Proposal Application

### Section I. - Proposal Narrative

#### A. Background

1. The Dufour Baldwin Historic House Museum & Gardens, Inc. is a house in a once very significant area of New Orleans. This house was designed by the well known architect, Henry Howard. Mr. Howard had designed and built several prominent houses in New Orleans. Some of these house still stand, however they are privately owned and are not open to the public. For architectural purposes, this house presents an important window on the construction and furnishing of houses of this time period.

This house was purchased by Ms. Williams and Mr. Normand in order to restore this house to it's former beauty for several reasons. The first is that the neighborhood in which it stands is in need of a cultural renaissance and this house is the catalyst. Secondly, the house itself is an important monument to the past glories of Esplanade Avenue. Within this restored house people would be able to relive what it may have once been like to be a guest in a grand house. This house also focuses on the other aspects of life at that time. Recently, the house was the sponsor for a program on the "Free People of Color" which detailed the lives of these people in respect to the neighborhood and the house itself.

2. The issues that this house addresses are as follows: The culture of this neighborhood (Esplanade Avenue, Claiborne Avenue), the study of architecture and design, the study of anthropology.
3. The house is open to tours of school children, teachers, general public. The Dufour Baldwin House is a sponsor for the UNO archeological field school which allows students to participate in studies of the grounds of the house. Programs have included a Salon based on the topic of "Free People of Color". Accomplishments include procurement of original fixtures to the house such as the mirror for the mantle in the main dining room, as well as important furnishings original to the house. Additionally, the Dufour Baldwin House sponsors internships and practicums for the completion of the degree of Arts Administration at UNO. The use of the house as a museum has had an impact on the neighborhood already. The local classified ads use this house as a landmark, and the College of Urban and Public Administration at UNO has designated this house as a neighborhood catalyst. Recent home purchases have been made in this area because of the renovation process of the house. One new home owner in the neighborhood has been quoted as saying "I would not have bought in this neighborhood without the Dufour Baldwin renovation". Currently, the Dufour Baldwin House is working with a group of Orleans Parish school teachers to develop lesson plans that are specific to certain aspects of the house. These plans include topics such as art, architecture, history, government, and social issues.
4. Other non profits wishing to have a venue for affairs, WWNO, College of Liberal Arts (UNO), Community Service Agency. Additionally, the house makes itself available for tours of school aged children within the community. The house serves as a field trip venue for teachers in the area to develop lesson plans which are based on specific aspects of the house. The house is also open to the general public for historically based tours. The house has been a participant in the Smithsonian Institutes Historically Significant Sights tour which took place in New Orleans as well as membership in the Louisiana Conservation Alliance, the Southeast Museums Conference and the Louisiana Associations of Museums
5. Board Involvement is on an advisory level. The board guides the decision making process for restoration of the house and projects initiated by the volunteer directors.

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The Dufour Baldwin Historic House & Gardens, Inc.



The Dufour Baldwin Staff has no permanent staff, individuals are retained for specific projects.

6. The Dufour Baldwin house has relationships with the Ruston School of Architecture, the Tulane School of Architecture, college of Liberal Arts of UNO as well as relationships with scholars with disciplines ranging from architecture to historic preservation to neighborhood reconstruction.

#### B. Funding Request

1. This request is for Capital Funding. This house is in need of extensive restoration. This request is specifically for the replacement of the window above the main staircase and for the restoration of the staircase itself. The window in the stairwell was an engineering device to cool and light the house without electricity. Having it in place will demonstrate this point. The staircase is an excellent example of a circular cantilever staircase. Both of these design elements are of particular interest to students of architecture and historic preservation. This will be a completion of one of the major steps in the renovation process.
2.
  - The primary purpose of this project is to complete one phase in the restoration of the Dufour Baldwin House. This project will enable the house to demonstrate how architectural designs served to act as cooling and lighting systems prior to the use of electricity. Additionally, the completion of the stairs will allow access to the living quarters of the house which are located upstairs and are not accessible to the general public at this time.
  - The population reached by this project will primarily be students of architecture and anthropology. Other populations will be the general public who have interest in historic buildings and tour groups.
  - Davis Lee Jahncke, Jr., A.I.A., will be the architect for the project and will also be responsible for research, drawing, project management and coordination of the project. Mr. Jahncke is currently the President of Jahncke Architects, Inc. and is a member of the American Institute of Architects and the Louisiana Architects Association. Mr. Jahncke has been awarded the A.I.A. Honor Award (New Orleans Chapter), and the Historic Districts Landmarks Commission Honor Award. Mr. Jahncke has been published in the following publications, Southern Accents, Architectural Record, House and Garden, Southern Living, Home and others. He has formerly been on the Boards of the Preservation Resource Center, the Historic District Landmarks Commission, and St. Elizabeth's Home. The following is a partial list of projects that Mr. Jahncke has worked on. Destrehan Plantation, Ardoyne Plantation, Ashland Plantation, Godchaux/Reserve Plantation, Historic New Orleans Collection, Louisiana State Museums (Presbytere, Old U.S. Mint, 1850 House). Other Henry Howard Houses include the Meyers Resident 2321 Coliseum Street, New Orleans.

Terence L. Mims, carpenter will be responsible for milling, installation, and crafting of all woodwork, including banister and window frame. Mr. Mims has donated the 19th century glass required for the window and will be responsible for the glazing.

Paula Balboni will be the Project Coordinator for this project. Ms. Balboni is an Intern for the degree of Arts Administration at the University of New Orleans. Ms. Balboni will be responsible for various fundraising activities as well as grant writing for this and other projects and coordinating this restoration project.

- The project will be the completion of a major phase in the restoration of the Dufour Baldwin House. The mission of the Dufour Baldwin house is to restore the house to historic correctness. This will allow the house to advance further in the other restoration projects that are still to be completed. Additionally, the Dufour Baldwin House will invite guests to the house to view the completed project.

It will benefit the community by proving that the house is indeed living up to its mission and that one day this house will be restored and therefore be an asset to the neighborhood and to New Orleans.

#### C. Evaluation

1. The completion of the window and the staircase will be the criteria for a successful program.
2. The results will be added interest in the house, therefore more recognition of this important historic site. It will also be important to the future funders of such projects to allay fears or trepidations on the fiscal management of the Dufour Baldwin House.
3. Future funding plans include fundraisers to kick off the next phase of restoration, grant requests, proceeds from tours, book sales, and allowing the house to serve as a reception venue.

Section II A.  
Financial Information - Overall Organization

1. Operating Budget - See Attachment A
2. IRS form 990EZ - See Attachment B

Section II B  
Financial Information - Project

1. Budget	
Installation of Window over stairs - includes wood and crafting	5,000.00
Replacement of Mahogany Bannister - includes wood, milling and installation	15,000.00
Refinishing of Stairs - includes sanding, staining, polyurethane and painting of kickstop (Estimate by Troendle)	3,000.00
Davis Lee Jahncke, Jr, A.I.A. - Architect - research, drawing, project management and coordination	2,500.00
Paula Balboni, Program Coordinator	<u>500.00</u>
 Total Budget	 \$25,500.00

2. Required Staff Positions:

Elizabeth Williams, Volunteer Director	10 hrs/week
Rick Normand, Volunteer Director	10hrs/week
Paula Balboni, Program Coordinator	100%

The volunteer directors will be required on-site during the installation of all aspects of this project. They will also be required to accept or reject plans and drawings made by the Architect. This will require 70% of thier time during the project installation.

5. In-kind Support	
Glass for Window Panes - Donated by Terrance Mims	(1,200.00)
Fundraiser	(2,500.00)
	=====
 TOTAL	 \$21,800.00

Section II C  
Other supporting materials

1. List of Board of Directors - See Attachment C
2. Resumes of key organizational staff - See Attachment D
3. 501(c)(3) determination letter - See Attachment E
4. n/a
5. n/a
6. Additional attachement - Quote from T. Mims for window restoration.

## Section II A.

## ATTACHMENT A

## Operating Budget

Category Description	1/1/95 12/31/95	1/1/96 12/31/96	Difference
INFLOWS			
Contributions	2,210.00	1,000.00	(1,210.00)
Tours		250.00	250.00
Grant Income	800.00	22,960.00	22,160.00
TOTAL INFLOWS	3,010.00	24,210.00	21,200.00
OUTFLOWS			
Catalogue	75.00	0.00	75.00
Contracts	1,000.00	0.00	1,000.00
Equipment Rental	118.97	0.00	118.97
Filing Fees	5.00	0.00	5.00
Food	200.00	0.00	200.00
Honorarium	300.00	0.00	300.00
Janitorial	132.00	150.00	(18.00)
Maintenance	75.00	150.00	(75.00)
Membership Dues	175.00	200.00	(25.00)
Misc. Supplies	32.23	50.00	(17.70)
Postage	202.52	250.00	(47.48)
Reimbursement	979.25	0.00	979.25
Security	48.00	100.00	(52.00)
Service Charges	143.88	150.00	(6.12)
Printing	0.00	300.00	(300.00)
Travel	134.90	0.00	134.90
Long Distance Phone	0.00	200.00	(200.00)
Total Outflows	3,621.92	1,550.00	2,071.75

Form **990-EZ**

**Short Form  
Return of Organization Exempt From Income Tax**

Under section 501(c) of the Internal Revenue Code (except black lung benefit trust or private foundation) or section 4947(a)(1) nonexempt charitable trust  
 ▶ For organizations with gross receipts less than \$100,000 and total assets less than \$250,000 at the end of the year.

**1995**

This Form is Open to Public Inspection

Department of the Treasury  
Internal Revenue Service

▶ The organization may have to use a copy of this return to satisfy state reporting requirements.

A For the 1995 calendar year, OR tax year beginning \_\_\_\_\_, 1995, and ending \_\_\_\_\_, 19

B Check if:

Change of address

Initial return

Final return

Amended return (required also for State reporting)

Please use IRS label or print or type. See Specific Instructions.

NO 58 2086 338 9512 07 03 16 3 19  
 DUFFOUR BALDWIN HOUSE MUSEUM L  
 7 ELIZABETH M WILLIAM  
 1707 ESPLANADE AVE  
 NEW ORLEANS LA 70116

D Employer identification number  
58 208 6338

E State registration number

F Check  if exemption application is pending

H Enter four digit group exemption number (GEN)

G Accounting method:  Cash  Accrual  Other (specify) ▶

I Type of organization—▶  Exempt under section 501(c)( 3 ) ◀ (insert number) OR  section 4947(a)(1) nonexempt charitable trust  
 Note: Section 501(c)(3) organizations and section 4947(a)(1) nonexempt charitable trusts MUST attach a completed Schedule A (Form 990).

J Check  if the organization's gross receipts are normally not more than \$25,000. The organization need not file a return with the IRS, but if the organization received a Form 990 Package in the mail, the organization should file a return without financial data. Some states require a complete return.

K Enter the organization's 1995 gross receipts (add back lines 5b, 6b, and 7b, to line 9) ▶ \$ 0  
 If \$100,000 or more, the organization must file Form 990 instead of Form 990-EZ.

**Part I Revenue, Expenses, and Changes in Net Assets or Fund Balances (See instructions on pages 9-13.)**

		1	2	3	4	5a	5b	5c	6a	6b	6c	7a	7b	7c	8	9	10	11	12	13	14	15	16	17	18	19	20	21										
Revenue	1	Contributions, gifts, grants, and similar amounts received (attach schedule)															3,010.50																					
	2	Program service revenue including government fees and contracts																																				
	3	Membership dues and assessments																																				
	4	Investment income																																				
	5a	Gross amount from sale of assets other than inventory																																				
	5b	Less: cost or other basis and sales expenses																																				
	5c	c Gain or (loss) from sale of assets other than inventory (line 5a less line 5b) (attach schedule)																																				
	6	Special events and activities (attach schedule):																																				
	6a	a Gross revenue (not including \$ _____ of contributions reported on line 1)																																				
6b	b Less: direct expenses other than fundraising expenses																																					
6c	c Net income or (loss) from special events and activities (line 6a less line 6b)																																					
7a	7a Gross sales of inventory, less returns and allowances																																					
7b	b Less: cost of goods sold																																					
7c	c Gross profit or (loss) from sales of inventory (line 7a less line 7b)																																					
8	8 Other revenue (describe ▶ _____)																																					
9	9 Total revenue (add lines 1, 2, 3, 4, 5c, 6c, 7c, and 8)																																					
Expenses	10	10 Grants and similar amounts paid (attach schedule)																																				
	11	11 Benefits paid to or for members																																				
	12	12 Salaries, other compensation, and employee benefits																																				
	13	13 Professional fees and other payments to independent contractors																																				
	14	14 Occupancy, rent, utilities, and maintenance																																				
	15	15 Printing, publications, postage, and shipping																																				
	16	16 Other expenses (describe ▶ _____)																																				
17	17 Total expenses (add lines 10 through 16)																																					
Net Assets	18	18 Excess or (deficit) for the year (line 9 less line 17)																																				
	19	19 Net assets or fund balances at beginning of year (from line 27, column (A)) (must agree with end-of year figure reported on prior year's return)																																				
	20	20 Other changes in net assets or fund balances (attach explanation)																																				
21	21 Net assets or fund balances at end of year (combine lines 18 through 20)																																					

**Part II Balance Sheets—If Total assets on line 25, column (B) are \$250,000 or more, file Form 990 instead of Form 990-EZ.**

		(A) Beginning of year	(B) End of year
22	22 Cash, savings, and investments	725.95	114.53
23	23 Land and buildings		
24	24 Other assets (describe ▶ _____)		
25	25 Total assets	725.95	114.53
26	26 Total liabilities (describe ▶ _____)	0.00	
27	27 Net assets or fund balances (line 27 of column (B) must agree with line 21)	725.95	114.53

For Paperwork Reduction Act Notice, see page 1 of the separate instructions.

Cat. No. 106421

Form 990-EZ (1995)

Part III Statement of Program Service Accomplishments (See instructions on page 13.)		Expenses
What is the organization's primary exempt purpose? <i>To provide education to the public re: house &amp; neighborhood</i>		(Required for 501(c)(3) and (4) organizations and 4947(a)(1) trusts; optional for others.)
Describe what was achieved in carrying out the organization's exempt purposes. Fully describe the services provided, the number of persons benefited, or other relevant information for each program title.		
28	Program on "Free People of Color" (Grants \$ <i>800.00</i> )	28a 724.97
29	Fundraiser - Mirror Hanging (Grants \$ )	29a 1,238.17
30	Program on "Esplanade Ridge" (Grants \$ )	30a 80.00
31	Other program services (attach schedule) (Grants \$ )	31a
32	Total program service expenses (add lines 28a through 31a)	32 2045.14

Part IV List of Officers, Directors, Trustees, and Key Employees (List each one even if not compensated. See instructions on page 13.)				
(A) Name and address	(B) Title and average hours per week devoted to position	(C) Compensation (If not paid, enter -0-)	(D) Contributions to employee benefit plans & deferred compensation	(E) Expense account and other allowances
Elizabeth Williams 1707 Esplanade Ave, NOLA 70119	Volunteer Director 20 hrs/week	0		
Rick Normand 1707 Esplanade Ave, NOLA 70119	Volunteer Director 20 hrs/week	0		
William Perry Brown	Board Member 5 hrs/week	0		
Stephen Clayton	Board Member 5 hrs/week	0		

Part V Other Information (See instructions on pages 14-16.)		Yes	No
33	Did the organization engage in any activity not previously reported to the IRS? If "Yes," attach a detailed description of each activity		<input checked="" type="checkbox"/>
34	Were any changes made to the organizing or governing documents but not reported to the IRS? If "Yes," attach a conformed copy of the changes.		<input checked="" type="checkbox"/>
35	If the organization had income from business activities, such as those reported on lines 2, 6, and 7 (among others), but NOT reported on Form 990-T, attach a statement explaining your reason for not reporting the income on Form 990-T.		
a	During the year covered by this return, did the organization have unrelated business gross income of \$1,000 or more or incur liability for the section 6033(e) tax on lobbying and political expenditures?		<input checked="" type="checkbox"/>
b	If "Yes," has it filed a tax return on Form 990-T, Exempt Organization Business Income Tax Return, for this year?		<input checked="" type="checkbox"/>
36	Was there a liquidation, dissolution, termination, or substantial contraction during the year? (If "Yes," attach a statement.)		<input checked="" type="checkbox"/>
37a	Enter amount of political expenditures, direct or indirect, as described in the instructions. ▶ 37a		
b	Did the organization file Form 1120-POL, U.S. Income Tax Return for Certain Political Organizations, for this year?		
38a	Did the organization borrow from, or make any loans to, any officer, director, trustee, or key employee OR were any such loans made in a prior year and still unpaid at the start of the period covered by this return?		<input checked="" type="checkbox"/>
b	If "Yes," attach the schedule specified in the line 38 instructions and enter the amount involved 38b		
39	Section 501(c)(7) organizations.—Enter:		
a	Initiation fees and capital contributions included on line 9 39a		
b	Gross receipts, included on line 9, for public use of club facilities 39b		
c	Does the club's governing instrument or any written policy statement provide for discrimination against any person because of race, color, or religion? (If "Yes," attach statement.)		
40	List the states with which a copy of this return is filed. ▶ Louisiana		
41	The books are in care of ▶ Elizabeth Williams Telephone no. ▶ (504) 943-3178		
1	Located at ▶ 1707 Esplanade Ave, New Orleans, LA ZIP code ▶ 70116		
42	Section 4947(a)(1) nonexempt charitable trusts filing Form 990-EZ in lieu of Form 1041, U.S. Income Tax Return for Estates and Trusts.—Check here ▶ <input type="checkbox"/> and enter the amount of tax-exempt interest received or accrued during the tax year ▶ 42		

Under penalties of perjury, I declare that I have examined this return, including accompanying schedules and statements, and to the best of my knowledge and belief, it is true, correct, and complete. Declaration of preparer (other than officer) is based on all information of which preparer has any knowledge (See Specific Instructions, page 8)

Please Sign Here: *Elizabeth Williams* Signature of officer Date: *7/11/96* Elizabeth M. Williams, Volunteer Director Type or print name and title.

Paid Preparer's: Preparer's signature: \_\_\_\_\_ Date: \_\_\_\_\_ Check if self-employed:  Preparer's social security no.: \_\_\_\_\_ Firm's name (or yours if self-employed) and address: \_\_\_\_\_ EIN: \_\_\_\_\_ ZIP code: \_\_\_\_\_

## ATTACHMENT C

## DUFOUR BALDWIN HOUSE HISTORIC MUSEUM &amp; GARDENS, Inc.

## Board of Directors, 1996

William Perry-Brown, Art Historian

Stephen Clayton, Writer/Decorative Arts Consultant

John Keefe, Curator, Decorative Arts, NOMA

Jesse Poesch, Professor Emeritus, Tulane University, Art Historian

Larry Schmidt, City Planner/Preservationist

Robert Sonnier, Interior Designer

Dufour Woolfley, Great Grandson of Cyprien Dufour

Currently, there is one open position on the Board of Directors as Mr. William West who was a descendent of the Baldwin Family has passed away. This position would ideally be filled by a descent of either the Dufour or Baldwin Families. Letters have been sent to individuals who fit this criteria.

## ATTACHMENT D

## Key Organizational Staff

Elizabeth Williams, Volunteer Director, Dufour Baldwin House. Ms. Williams is a partner in the law firm Normand & Williams, Chairman of the Arts Administration Department at the University of New Orleans, Director of Planned Giving, Department of Development, University of New Orleans. Memberships include: Louisiana Bar Association, Louisiana Preservation Alliance, Preservation Resource Center, General Counsel, Louisiana Association of Museums, Mayor's Arts Tourism Partnership, Volunteer Layers for the Arts, and Board Member, Effective Nonprofit Management.

Rick Normand, Volunteer Director, Dufour Baldwin House. Mr. Normand is a partner in the law firm Normand & Williams. Mr. Normand's professional associations include: Board Member of the Louisiana Preservation Alliance, Trustee of the Louisiana Landmark Society, and active preservationist.

Davis Lee Jahncke, Jr., A.I.A. Mr. Jahncke is currently the President of Jahncke Architects, Inc. and is a member of the American Institute of Architects and the Louisiana Architects Association. Mr. Jahncke has been awarded the A.I.A. Honor Award (New Orleans Chapter), and the Historic Districts Landmarks Commission Honor Award. Mr. Jahncke has been published in the following publications, Southern Accents, Architectural Record, House and Garden, Southern Living, Home and others. He has formerly been on the Boards of the Preservation Resource Center, the Historic District Landmarks Commission, and St. Elizabeth's Home. The following is a partial list of projects that Mr. Jahncke has worked on: Destrehan Plantation, Ardoyne Plantation, Ashland Plantation, Godchaux/Reserve Plantation, Historic New Orleans Collection, Louisiana State Museums (Presbytere, Old U.S. Mint, 1850 House).

Terence L. Mims, carpenter will be responsible for milling, installation, and crafting of all woodwork, including banister and window frame. Mr. Mims has donated the 19th century glass required for the window and will be responsible for the glazing.

Paula Balboni will be the Project Coordinator for this project. Ms. Balboni is an Intern for the degree of Arts Administration at the University of New Orleans. Ms. Balboni has an undergraduate degree in Music Education and has worked as an investment accounting software design consultant for the past 10 years.



INTERNAL REVENUE SERVICE  
DISTRICT DIRECTOR  
401 N. PEACHTREE ST. NW  
ATLANTA, GA 30365

DEPARTMENT OF THE TREASURY

85

Date:

JUL 27 1994

DUFOR BALDWIN HOUSE MUSEUM AND  
GARDENS INC  
1707 ESPLANADE AVENUE  
NEW ORLEANS, LA 70116

Employer Identification Number:  
58-2086330  
Case Number:  
584034041  
Contact Person:  
BRENDA WILKINS  
Contact Telephone Number:  
(404) 331-0193  
Accounting Period Ending:  
December 31  
Foundation Status Classification:  
509(a)(2)  
Advance Ruling Period Begins:  
June 23, 1993  
Advance Ruling Period Ends:  
December 31, 1997  
Addendum Applies:  
Yes

Dear Applicant:

Based on information you supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from federal income tax under section 501(a) of the Internal Revenue Code as an organization described in section 501(c)(3).

Because you are a newly created organization, we are not now making a final determination of your foundation status under section 509(a) of the Code. However, we have determined that you can reasonably expect to be a publicly supported organization described in section 509(a)(2).

Accordingly, during an advance ruling period you will be treated as a publicly supported organization, and not as a private foundation. This advance ruling period begins and ends on the dates shown above.

Within 90 days after the end of your advance ruling period, you must send us the information needed to determine whether you have met the requirements of the applicable support test during the advance ruling period. If you establish that you have been a publicly supported organization, we will classify you as a section 509(a)(1) or 509(a)(2) organization as long as you continue to meet the requirements of the applicable support test. If you do not meet the public support requirements during the advance ruling period, we will classify you as a private foundation for future periods. Also, if we classify you as a private foundation, we will treat you as a private foundation from your beginning date for purposes of section 507(d) and 4940.

Grantors and contributors may rely on our determination that you are not a private foundation until 90 days after the end of your advance ruling period. If you send us the required information within the 90 days, grantors and contributors may continue to rely on the advance determination until we make a final determination of your foundation status.

If we publish a notice in the Internal Revenue Bulletin stating that we

Letter 1045 (00/00)

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## DUFOR BALDWIN HOUSE MUSEUM AND

will no longer treat you as a publicly supported organization; grantors and contributors may not rely on this determination after the date we publish the notice. In addition, if you lose your status as a publicly supported organization, and a grantor or contributor was responsible for, or was aware of, the act or failure to act, that resulted in your loss of such status, that person may not rely on this determination from the date of the act or failure to act. Also, if a grantor or contributor learned that we had given notice that you would be removed from classification as a publicly supported organization, then that person may not rely on this determination as of the date he or she acquired such knowledge.

If you change your sources of support, your purposes, character, or method of operation, please let us know so we can consider the effect of the change on your exempt status and foundation status. If you amend your organizational document or bylaws, please send us a copy of the amended document or bylaws. Also, let us know all changes in your name or address.

As of January 1, 1984, you are liable for social securities taxes under the Federal Insurance Contributions Act on amounts of \$100 or more you pay to each of your employees during a calendar year. You are not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

Organizations that are not private foundations are not subject to the private foundation excise taxes under Chapter 42 of the Internal Revenue Code. However, you are not automatically exempt from other federal excise taxes. If you have any questions about excise, employment, or other federal taxes, please let us know.

Donors may deduct contributions to you as provided in section 170 of the Internal Revenue Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Donors may deduct contributions to you only to the extent that their contributions are gifts, with no consideration received. Ticket purchases and similar payments in conjunction with fundraising events may not necessarily qualify as deductible contributions, depending on the circumstances. Revenue Ruling 67-246, published in Cumulative Bulletin 1967-2, on page 104, gives guidelines regarding when taxpayers may deduct payments for admission to, or other participation in, fundraising activities for charity.

Contributions to you are deductible by donors beginning June 25, 1993.

You are not required to file Form 990, Return of Organization Exempt from Income Tax, if your gross receipts each year are normally \$25,000 or less. If you receive a Form 990 package in the mail, simply attach the label provided, check the box in the heading to indicate that your annual gross receipts are normally \$25,000 or less, and sign the return.

If you are required to file a return you must file it by the 15th day of

Letter 1045 (00/00)

-3-

## DUFOUR BALDWIN HOUSE MUSEUM AND

the fifth month after the end of your annual accounting period. We charge a penalty of \$10 a day when a return is filed late, unless there is reasonable cause for the delay. However, the maximum penalty we charge cannot exceed \$5,000 or 5 percent of your gross receipts for the year, whichever is less. We may also charge this penalty if a return is not complete. So, please be sure your return is complete before you file it.

You are not required to file federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T, Exempt Organization Business Income Tax Return. In this letter we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

You need an employer identification number even if you have no employees. If an employer identification number was not entered on your application, we will assign a number to you and advise you of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service.

If we said in the heading of this letter that an addendum applies, the addendum enclosed is an integral part of this letter.

Because this letter could help us resolve any questions about your exempt status and foundation status, you should keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown in the heading of this letter.

Sincerely yours,



Nelson A. Brooke  
District Director

Enclosure(s):  
Addendum  
Form 872-C

Letter 1045 (00/06)

**MIMS MILLWORKS**  
Division of Aston Mims & Son, Inc.  
P.O. Box 340  
Marksville, LA 71351  
(318) 253-9888

May 1, 1996

QUOTE FOR:

Dufour Baldwin House  
1707 Esplanade Avenue  
New Orleans, LA 80116

Replacement of Window over front stairs - includes wood, crafting and installation

\$5,000.00

A handwritten signature in cursive script that reads "Terence Mims". The signature is written in dark ink and is positioned to the right of the quote description.

ATTACHMENT C

Bouligny Foundation Solicitation

**DUFOUR BALDWIN HOUSE HISTORIC MUSEUM AND GARDENS**

*1707 Esplanade Avenue, New Orleans, Louisiana 70116*

*(504) 945-1503 (phone)*

*(504) 947-6587 (fax)*

January 19, 1996

Mr. Dan Bouligny  
President  
Bouligny Foundation  
331 Doucet Road  
Lafayette, LA 70503

Dear Mr. Bouligny,

Liz and I were so happy to see so many members of the Bouligny family at the November 12 reception for the hanging of the original dining room mirror. Your family's continued interest in the restoration of the Dufour Baldwin House Historic Museum and Garden, Inc. is greatly appreciated.

The Dufour Baldwin Museum is pleased to announce the acquisition of yet another original piece to the ever growing collection. This piece is an American rococo carved rosewood sofa that was owned by Mr. Albert Baldwin. This sofa has been passed down for several generations and was purchased at auction by the Dufour Baldwin Museum.

A photograph from the auction catalogue is enclosed, however, the condition of the sofa is not as good as the photograph indicates. The additional color photographs portray the true condition of this piece. As you can see, this sofa requires extensive restoration before it can be displayed with the other pieces in our collection, hence the purpose of this letter.

I am writing to your foundation to request \$1,000 toward the structural restoration of this sofa. The sofa was water damaged during the May 8th flood and all of its structural components must be taken apart and re-strengthened. This sofa will then require further restoration, such as the fabric and stuffing. Should the Bouligny Foundation decide to make a donation for this restoration, the Museum will appropriately acknowledge this gift on the wall next to where the sofa will be on display as well as mentioned in each tour of this museum. A copy of the IRS letter confirming our non-profit status is attached.

This piece and others like it continue to tell the story of the Dufour Baldwin House Historic Museum and Garden and the families that have added to its' history. It is the purpose of this non profit organization to continue to acquire similar items that will enhance the historical importance of this museum.

Please contact me at the above address or phone number if you require any additional information regarding the sofa or the Dufour Baldwin House Historic Museum and Garden, Inc.

Sincerely,

Rick Normand

enclosures

**DUFOUR BALDWIN HOUSE HISTORIC MUSEUM AND GARDENS**

*1707 Esplanade Avenue, New Orleans, Louisiana 70116*

*(504) 945-1503 (phone)*

*(504) 947-6587 (fax)*

July 10, 1996

Mr. Dan Bouligny  
President  
Bouligny Foundation  
331 Doucet Road  
Lafayette, LA 70503

Dear Mr. Bouligny,

I am writing to you to provide some follow up information regarding my letter dated January 19, 1996. As you may recall, The Dufour Baldwin House Historic Museum and Garden, Inc. Had acquired an American rococo carved rosewood sofa that was owned by Mr. Albert Baldwin. This sofa has been passed down for several generations and is now in the Dufour Baldwin collection.

We at the Dufour Baldwin House, have recently received confirmation of a donation of fabric for the replacement of the upholstery of the sofa. This donation takes us one step close to the completion of the restoration process for this piece.

We look forward to hearing from you and your foundation on the decision to grant to The Dufour Baldwin House \$1,000.00 for the structural restoration of this sofa.

As always, please do not hesitate to contact me at the above address or phone number if you require any additional information regarding the sofa or the Dufour Baldwin House Historic Museum and Garden, Inc.

Sincerely,

Rick Normand



**THE BOULIGNY FOUNDATION**  
*A Louisiana Non-Profit Corporation*  
 organized to make and promote historical studies  
 of the life, times, and family of  
 Don Francisco Bouligny

331 Doucet Road  
 Lafayette, La. 705

HONORARY DIRECTORS

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 Center for Louisiana Studies  
 Lafayette

Dr. Gilbert Din  
 Olney, Maryland

Dr. Kimberly S. Hanger  
 Department of History  
 Henry Kendall College  
 Tulsa, Oklahoma

Dr. Alfred Lemmon  
 Historic New Orleans  
 Collection

Dr. Wilbur E. Meneray  
 Howard-Tilton Memorial  
 Library  
 Tulane University  
 New Orleans

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 Fontaine Martin  
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 George Denègre  
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Chairman - Spanish Chapter  
 Dr. Vicenté Ribes

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 California

Warren J. Harang, Jr.  
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Ruth Laney  
 Baton Rouge

Edward F. Martin  
 New Orleans

Andre Villeré, Jr.  
 New Orleans

Nina M. Williams  
 New Orleans

Margaret Woodward  
 New Orleans

Mr. Rick Normand  
 Dufour Baldwin House  
 1707 Esplanade Avenue  
 New Orleans, La. 70116

July 15, 1996

Dear Rick,

I am pleased to enclose the Bouligny Foundation check in the amount of \$1000.00. The board reviewed your request and voted to award you this amount as a one time gift towards the restoration of your rosewood sofa.

The Bouligny Foundation, though small, continues to research the life and times of its ancestor Don Francisco Bouligny.

Thank you for your interest in this historical group

Very truly yours,

Dan Bouligny  
 President





**THE BOULIGNY FOUNDATION**  
*A Louisiana Non-Profit Corporation*  
*organized to make and promote historical studies*  
*of the life, times, and family of*  
*Don Francisco Bouligny*

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Nina M. Williams  
 New Orleans

Margaret Woodward  
 New Orleans

331 Doucet Road  
 Lafayette, La. 70

**Newsletter No. 27**  
**July 1996**

Much has occurred since the last newsletter. The 1995 annual meeting was held at the New Orleans Country Club. The meeting was well attended by family members and their guests. Please know we have made an effort to hold our meeting there due to easy access, a great menu and most of all beautiful surroundings. The Club has been booked solidly on weekends, through the end of 1996. Your board has agreed to change the date of the annual meeting to spring of 1997. The date will be March 15, 1997. The board will meet this fall and again report to you.

Dr. Vicente Ribes came to our Family meeting in 1994. He gave an interesting presentation on "el alcoraya", the Bouligny ancestral home in Alicante. This was well received by our group and we were very excited to have Dr. Ribes. In correspondence later, Dr. Ribes invited Jackie and I to visit Valencia. We did so this May and were very excited to actually visit the home and stand in the olive orchard planted by Joseph Bouligny in 1718.

Due to a drought the trees remained dormant for the last six years. The trees number 400 and surround the residence. The residence is quite large and has its own winery and olive press. The residence includes a private chapel. The present owner informed us that he and his family had recently moved to more modern quarters nearby. I was impressed with the good repair of the structure and that so little had been done to the building in all these years. Dr. Ribes and his wife Lucia took us to Alicante to the place where Joseph Bouligny had his warehouses and also to the church where Don Francisco had been baptized.

Alicante is a very lovely spot and has the great advantage of being on the coast. I trust we will visit Alicante and Valencia again.

Dr. Vicente Ribes is a professor of Economic History at the University of Valencia. His wife Lucia teaches english in the school and also tutors students. They are a lovely couple, engaging and well educated. Our board has invited Dr. Ribes to join its ranks as Spanish representative. He will be the chapter president for Spain.

While on this visit Dr. Ribes arranged interviews with the press in Valencia and Alicante. Three of his peers came to meet us and brought copies of their publications. The copies are now in the Historic New Orleans Collection.

I think we will hear more from Dr. Ribes. He has great interest in Valencian history and the Boulogny's play a role in this.

The Boulogny prize was awarded to William Reeves for his paper Ternant-Parlange: The Illusion of Continuity. I have made copies for the Board members, you may avail yourselves of this through your board member.

William Reeves has been retained to assemble and categorize materials from Fontaine Martin's files on Boulogny relatives. The geneological study is completed and available from this office. I request \$75.00 for a copy, this is the cost of reproducing same for you.

Fontaine Martin has agreed to continue his work on the geneological portion of the study. Once completed, the sequel to the first book will come into reality. In order to accomplish this we need to update the files and feed all of this information into a computer program. I enclose a form for you to fill out and return to me. Please read carefully and give us all of the information available.

Our condolences go out to Jim Baldwin on the death of his father James M. Baldwin and to Fred Baldwin on the death of his wife Carol Dale Baldwin. It saddens me to tell you of the death of our friend and former board member Mrs. Elmire Villere Mufson Drackett. Elmire was a true lady with a generous spirit and was an inspiration to us all. I will miss her presence at our meetings. Fontaine Martin's grandson, Brian Belan died on July 11, 1996. Brian was the son of Elizabeth Martin Belan and Erno Belan. Brian was the husband of Diane T. Belan. Our thoughts and prayers are with all of you.

I enclose your invoice for 1996 dues. Please respond, this is our only means of revenue. If this work is to continue we must have your financial support.

In closing I would like to make mention of Board action. The Board was unanimous in its decision to financially support only "Boulogny" related projects. The Board voted to send \$1000.00 to Rick and Elizabeth Normand to be used towards the restoration of a sofa in the Dufour-Baldwin house on Esplanade.

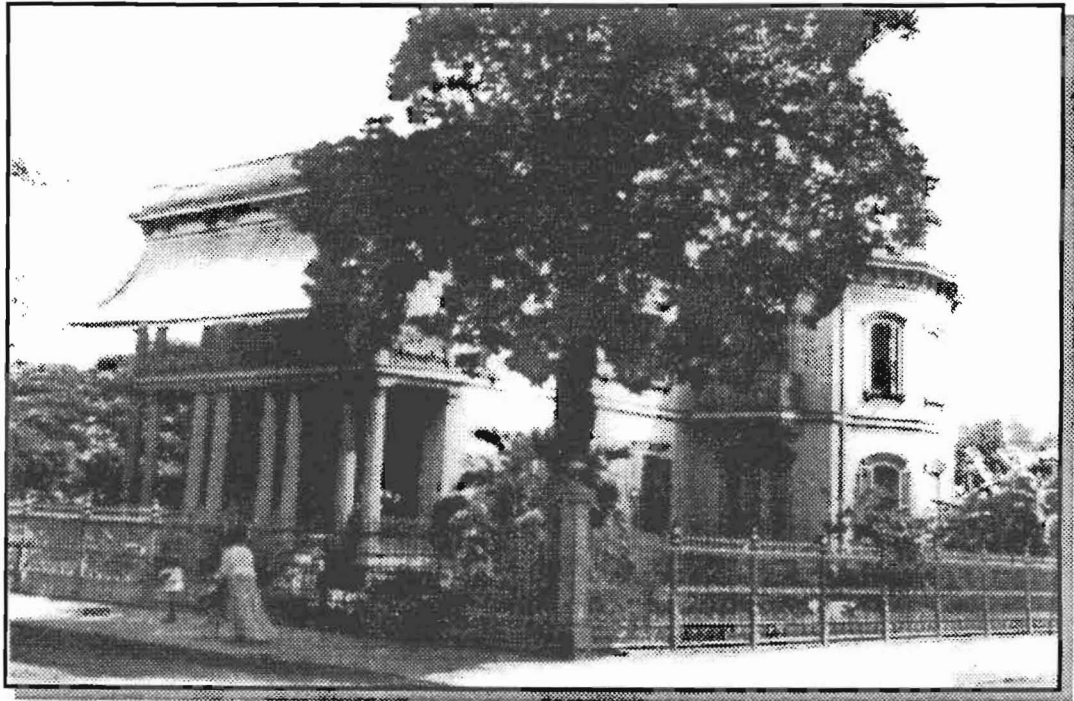
I wish you a safe and happy summer!



Dan Boulogny  
President

ATTACHMENT D

Updated Press Kit



The Dufour Baldwin House  
Historic Museum & Gardens, Inc.

1707 Esplanade Avenue  
New Orleans, LA 70116  
504.943.3178

The Dufour Baldwin House Historic Museum & Gardens, Inc.

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- \* The Board of Directors
- \* Goals

## The Historic Marker

The following language appears on The Dufour Baldwin House Historic Museum & Gardens, Inc. Historic Marker:

### The Dufour Baldwin House

A classic example of the late Greek Revival-Italianate style. Designed by noted architects Henry Howard and Albert Diettel, constructed in 1859 by Wing and Muir for Louis Donnet and Cyprien Dufour, a prominent attorney, author, and state senator. Dufour sold the home in 1870 to Arthemise Bouligny and Albert Baldwin, a leading businessman and philanthropist, who retained the property until 1912. Prior to 1859 the frontage was owned by free persons of color, Auguste Reynal and Bernard Crokin. The remainder was owned by the illustrious Creole, Basile Pedesclaux-Duchamp.

## The Esplanade Ridge Neighborhood

Esplanade Ridge is the largest downtown Historic District in New Orleans, lying just below the French Quarter, and known as the home of the 'last Creole aristocrats.' "Esplanade Avenue developed during the 1800's as the French Creole version of St. Charles Avenue, the mansion-lined bastion of the American newcomers." (Jensen)

The restoration of The Dufour Baldwin House Historic Museum & Gardens, Inc. has sparked an interest within the neighborhood to rebuild and rejuvenate. The Esplanade Ridge neighborhood association has been reestablished around the resurgence of The Dufour Baldwin House Historic House & Gardens, Inc. The Parkway and Parks Commission of New Orleans have designed a plan to upgrade and enhance the neutral ground in front of the property. Other renovators have begun to make plans to renovate deteriorating homes in the Esplanade Ridge area. Recently The Young Leadership Council adopted the area in its "Proud To Call It Home: Campaign, with plans to implement programs to attract further support for the neighborhood. Although much of Esplanade Ridge is still in need of rejuvenation, much progress is being made towards restoring the neighborhood to its original grandeur!

### Historical Information

The following information was compiled and written by DeWitt J. Lobrano of The Department of Anthropology at The University of New Orleans:

After Esplanade Avenue was laid out, it was for many years just a drawing on a map shown cutting across the second arpent of many of the residents of Bayou Road. Projecting straight back from the Mississippi River on the lower side of New Orleans, Esplanade eventually crossed the Old Bayou Road at such angle as to force relocation of many small land owners in the vicinity of the intersection. The wide new thoroughfare also opened up for development what became a high status street for rich Creoles. Living in the extremely congested older parts of New Orleans, they wanted suburban villas such as their American counterparts along Prytania and Nayades Streets in Lafayette City without being forced to mingle with them.

## The Owners Over Time

The Dufour Baldwin House Historic Museum & Gardens, Inc. was originally designed for prominent New Orleans attorney and one time state senator, Cyprien Dufour and his wife, Louise Donnet. The Dufour family came to own the entire lower half of the French Quarter side of what exists today as the 800 block of Esplanade Avenue.

Henry Castellano described Cyprien Dufour as "one of the shining lights of the profession" during the ante-bellum period. He studied law under the noted attorney Pierre Soule, and was admitted to the bar in 1838, serving as the District Attorney until 1845. Cyprien was also a member of the constitutional convention of 1851, and the assistant attorney general of Louisiana at one time. Fluent in both French and English, Cyprien Dufour practiced criminal and civil law with much success until the outbreak of the Civil War. After the war, political reasons terminated his ability to practice law.

Cyprien Dufour also had much success as an essayist by writing portraits of his contemporaries. He was published under the pseudonym "L'Inconnu" in "Le Courier de la Louisiane", "L'Abeille", and "Esquisses Locales" (1847). In 1870 Cyprien Dufour, who was now a widower with four sons, sold the residence to Albert Baldwin and Arthemise Bouligny, a prominent Creole.

A native of Watertown, Massachusetts, Baldwin accumulated a lavish fortune in the hardware business, and eventually acquired interest in the New Orleans National Bank. The Baldwins had eleven children, five of whom died in infancy. The Baldwin family occupied 1707 Esplanade Avenue longer than any other family, only selling it after Albert's death in 1912.

From this time forward, the home was broken into separate apartments and utilized as rental property. The apartment building changed owners many times until Oak Tree Savings Bank repossessed the property in the 1970's.

The current owners, Rick Normand and Elizabeth Williams, purchased the home in 1989 in hopes of restoring the mansion to its original glory. The Dufour Baldwin House Historic Museum & Gardens, Inc. Is now open for the public to experience, after receiving its non-profit status in 1994.



## The Architect and Building Information

Designed by the architectural firm of Henry Howard and Albert Diettel, The Dufour Baldwin House Historic Museum & Gardens, Inc. was constructed by Wing and Muir in 1859.

Henry Howard designed The Dufour Baldwin House in the Late Greek Revival Italianate style of architecture. Exteriorly, the mansion has an imposing front, massive columns of the Corinthian type rise from the lower balcony. The main mass of the house forms a T, with a two storey Service cell extending along the backside of the property. The massing of the house and the emphasis on the rear elevation of the staircases, recalls the same design used by Howard for the Nottoway and Bell Grove Plantations.

Color remains the most noticeable and most commented upon feature of the exterior. While mustard yellow with French Blue accents seems an odd choice for a home, the colors were actually quite stylish in the late 19th century. Rather than the expected use of black, the elegant cast-iron railing pattern is painted in a refined French Blue, a color created by pouring arsenic over copper and scraping the verdigris into white lead paint.

Henry Howard was a well known and accomplished architect of New Orleans. Mr. Howard pursued architecture at the Mechanics Institute in his hometown of Cork, Ireland, and received training in drawing and mechanics from his father. He emigrated in the Spring of 1836 to New York, with hopes of continuing his study of architecture with an American teacher. Motivated by the desire to see his older brother, Howard moved to New Orleans in 1837 at a time when Yellow Fever afflicted the city.

After five years spent working as both a carpenter and joiner, he was promoted to a foremanship under E. W. Sewell, a well-known New Orleans builder. In 1845 Howard commenced the erection of a large brick country home, and upon its completion in 1848, Howard opened an architect's office. His career flourished from that point on, and examples of his fine work can be seen in various neighborhoods in New Orleans.

## The On-Going Restoration

One native New Orleanian described her feeling about the restoration of The Dufour Baldwin House Historic Museum & Gardens, Inc. In the following quote from her letter dated October 11, 1989:

In 1938, I grew up on Tonti and Columbus (near Bayou Road) and in those days students walked to school. When I was a student at Edward Douglas White School, I often looked across the street and admired the large lovely old home starting back at me. Now many Sundays as my husband and I return from mass at St. Patrick's Church and drive down Esplanade Avenue (and the old neighborhood), we would say "what a shame, isn't it depressing, the deplorable state of some of the houses." It was with great delight that I read the article in the October 11 Times-Picayune regarding your purchase of this home. It is rather sad that more people who have the financial means do not attempt to resurrect and restore these chopped up grand old homes. . . This appears to be a labor of love . . . the restoration"

After purchasing The Dufour Baldwin House Historic Museum & Gardens, Inc., in 1989, the Normand Williamses began restoration efforts immediately. Stripped of its magnificent mantels, moldings, and details, the 9,000 square foot Italianate mansion was in desperate need of renovation. Vagrants had even set fires on the floors. Normand and Williams first task was to complete the electrical and plumbing work necessary to make the home livable. Six months later, the home was deemed habitable by the city, and they moved in with their two sons.

Since moving in, much demolition, construction, research, fund raising, and entrepreneurship has transpired. As a non-profit house museum, the home is now open to the public, and visitors are provided a rare opportunity to witness historical restoration firsthand.

An article in the October 31, 1994 Times-Picayune highlighted similar restoration efforts on Esplanade Avenue. In the first eight months of 1994, 12 properties were sold to private owners. The article states: "These new residents are stirring optimism among established neighbors, and the upshot is hope of a full blown renaissance."

## The Museum

The Dufour Baldwin House Historic Museum & Gardens, Inc. was granted non-profit status in July of 1994. The agency operates as a house museum, and has a formal partnership agreement with The University of New Orleans through the College of Liberal Arts. Visitors are encouraged to come by the house museum for a guided tour.

An eight member Board of Directors exists to guide the directors in both artistic and business decisions. All management position are filled by experienced volunteers. The Dufour Baldwin House Historic Museum & Gardens, Inc. is officially listed in the register of historic places, and has been approved for a state historic marker.

The museum concentrates on providing educational opportunities for students with interest in historic preservation, architecture, the decorative arts, history and interior design. Current examples of education efforts include:

- \* A recent Artist-In-Residence program was launched with a graduate of the Savannah School of Design.
- \* A quarterly salon series has been developed for discussion of topics of general interest with regard to the house and the living conditions. Past salon topics have included "Free People of Color" and "The History of Esplanade Ridge". Future topics to be discussed are the Italian Immigration to New Orleans and the History of Henry Howard. Each salon will highlight local authors and architects, with hopes of bringing the community together for an informal yet worthwhile educational experience.
- \* Several graduate students from the Arts Administration program at The University of New Orleans have completed internships for the museum. Their efforts have produced marketing and development plans designed for implementation over the next five years.
- \* Other educational programs are being designed to reach audiences of all ages.

## Lagniappe

Several pieces of furniture were placed on long-term loan to The Dufour Baldwin House Historic Museum & Gardens, Inc. by grandchildren of Cyprien Dufour. These pieces include: a sideboard with a marble top and hand carved boar's head, a bedroom set with tester bed, an armoire chest of drawers, and an original mattress with Spanish Moss. Another recent acquisition was made of two original Prudent Mallard cornices for the dining room, an over mantle mirror, curtain tie-backs, and Albert Baldwin's bookcase. A recent acquisition has been of Mr. Baldwin's sofa which was handed down to family members and came to the house. This sofa is currently in the process of a conservation effort and will be on display in the near future.

It is the goal of the museum to furnish the home in period furniture, and to acquire as many original furnishings as possible. In addition to the collecting of period furniture, the museum wishes to renovate the structure to the period of 1870. This restoration is currently underway with the renovation of the main staircase and the window above it. The owners of the house have been able to procure photographs of the original staircase so that all details may be done in an exact replication.

## The Dufour Baldwin House Historic Museum & Gardens, Inc.

The Dufour Baldwin mansion has completed the restoration process on one wing of the house. This wing serves as living quarters for the Normand Williamses and for students of The Louisiana State University Medical School and The University of New Orleans.

Two rooms in the main section of the house are also completely renovated. These rooms contain furnishings and color schemes original to the house. The central salon and entrance foyer have not been completed at this date. The main staircase and large curved window are currently in the process of restoration. When this project is completed, visitors to the house will then be able to view the upstairs living quarters.

## The Ghost in the Window

The Dufour Baldwin House Historic Museum & Gardens, Inc. is haunted. The ghost has been identified as Arthemise Bouligny-Baldwin by the authors of the book entitled "Haunted Bed & Breakfasts in the United States." Mrs. Baldwin had lived in the house for thirty-two years, which for her, represented the most wonderful time of her life. She spends her time in the room that once served as her bedroom. This room is located above what now serves as the dining room and entrance of the house. Those who have seen her feel no malice or foreboding - she is just there. It is believed that she will haunt the house until the restoration is complete and then she may finally rest - knowing that the house will once again be a place of beauty and wonder.

## The Board of Directors, 1996

William Perry-Brown  
Art Historian

Stephen Clayton  
Writer, Decorative Arts Consultant

John Keefe  
Curator, Decorative Arts, New Orleans Museum of Art

Jesse Poesch  
Professor Emeritus, Tulane University, Art Historian

Larry Schmidt  
City Planner, Preservationist

Robert Sonnier  
Interior Designer

Dufour Woolfley  
Great Grandson of Cyprien Dufour

\* A additional seat remains on the board which is designated for an heir of the Baldwin-Bouligny family.

## Goals

The ultimate goal of this agency is to direct the restoration in an historically accurate manner. The museum wants to remain open to the public for educational purposes, and is constantly striving to become an artistic anchor in the New Orleans community. As restoration efforts continue, The Dufour Baldwin House Historic Museum & Gardens, Inc. works towards becoming an even stronger vehicle for use in promoting the historic houses for educational purposes both locally and nationally.

Marketing efforts aimed at increasing attendance and community awareness are necessary to achieve museum goals. In order to complete restoration to the home and gardens in a timely and historically accurate manner, The Dufour Baldwin House Historic Museum & Gardens, Inc. must receive financial support from the community. Therefore, a primary goal of the agency is to continue to solicit and secure funding from friends, businesses, foundations, and individuals interested in improving the community.

**ATTACHMENT E**

**Sample Note Cards**



Dufour Baldwin House  
1707 Esplanade Avenue  
New Orleans, LA 70116  
504.945.1503



ATTACHMENT F

Gambit Ad

32 GAMBIT WEEK JULY 30, 1998



## special events

Tuesday 09

**Business Management Series.** JEDCO, 3445 N. Causeway Blvd., Metairie; 2245 Peters Road, Harvey. Business professionals discuss credit and collection techniques. Free admission. Reservations required. Call 830-4700. East Bank: 9 a.m. today; West Bank: 9 a.m. Wednesday

**Swan Series.** Tulane University, Rogers Memorial Chapel. Team Shakespeare theater company presents

Friday 12

**Country dance conference.** Radisson Hotel, 1500 Canal St. The third annual New Orleans Country Dance Mardi Gras features three days of dance competitions, workshops and more. Call (318) 798-6226. 10 a.m. today to 8:30 p.m. Sunday

**Kids' art workshop.** Louisiana Children's Museum, 420 Julia St. Participants create portraits in the abstract style of Pablo Picasso. Tickets \$5. Call 523-1357. 10 a.m., 11:30 a.m., 1:30 p.m. and 3 p.m. today and Saturday

**Ringling Brothers and Barnum & Bailey Circus.** Louisiana Superdome. The touring circus company celebrates its 125th anniversary with four traditional performances, plus participatory programs one hour before each show. Tickets \$8.50 to \$22.50, through Ticketmaster. Call 522-5555. 7:30 p.m. today and Saturday, 2:30 p.m. Saturday and 2 p.m. Sunday

**Sketch comedy.** Contemporary Arts Center, 900 Camp St. The ONP Players perform a sketch comedy show with local actors and musicians. Tickets \$10. Call 821-3871. 8:30 p.m. today and Saturday

Saturday 13

**French cooking demonstrations.** Green Market, Magazine and Girod streets. Two demonstrations featuring guest chefs Daniel Bonnot and Anne Kearney, horticulturalist Dan Gill, Cordon Bleu products and traditional French music. Free admission. Call 568-0770. 9 a.m. to noon

**Gun & knife show.** Slidell Municipal Auditorium. The annual show features hundreds of products. Tickets \$4. Call 641-4771. 9 a.m. to 5 p.m. today and 10 a.m. to 5 p.m. Sunday

**Food workshop.** Bella Luna, 914 N. Peters St. Culinary experts discuss selecting summer vegetables and local wine options. Free admission. Reservations required. Call 529-1583. 9:30 a.m. to 11:30 a.m.

**Bridal expo.** Lakeside Shopping Center, 3301 Veterans Memorial Blvd., Metairie. Displays and information from wedding services and professionals. Free admission. Call 831-5288. 10 a.m. to 6 p.m. today and noon to 6 p.m. Sunday

**Book sale.** Dufour Baldwin House, 1707 Esplanade Ave. The museum hosts a book sale to raise funds. Free admission. 10 a.m. to 2 p.m.

**Cooking demonstration.** Martin Wine Cellar, 1200 block of Veterans Memorial Blvd., Metairie. Chef

ATTACHMENT G

Lagniappe Ad

# SPECIALS

## SPECIAL EVENTS

**NEW ORLEANS COUNTRY DANCE MARDI GRAS** — Radisson Hotel, 1500 Canal St. The country-western dance competition takes place with workshops, competition dances, charity dances, a "Country Masquerade Mardi Gras Ball," (Sat) and more, today through Sun. Workshops and dances by fee. Call 522-5544.

**HELLMAN'S BLUE RIBBON CAFE** — Spanish Plaza at Riverwalk. The 1950s-style diner features food, games and a "Build the Best Sandwich" contest, 3-11 today and 3-9 Sat.

**GNO RUNNERS ASSOCIATION ANNIVERSARY RACE** — Audubon Park, Magazine Street entrance. One mile run/walk (6:30) and 3-mile run (6:45) today. Entry fee is \$14. Call 891-9999.

**COOKING DEMONSTRATIONS** — Green Market New Orleans, corner of Magazine and Girod streets. Bastille Day demonstrations, 9 a.m. Sat. Call 861-5830. . . .

**Martin Wine Cellar**, (Metairie location), 1200 block of Veterans Boulevard. Chef **Victor Gerrets** (Petra Mediterranean Restaurant), noon-2 Sat. Call 899-7411 . . .

**Rolling Pin Kitchen Emporium**, Lakeside Shopping Center, 3301 Veterans Blvd., Metairie. Cookbook authors **Gunter and Evelyn Preuss** (Broussards Restaurant), 1 Sat. Call 833-5008.

**ENERGY IN TOUCH DAY** — Home Depot, 2625 Veterans Blvd., Kenner. Energy saving demonstrations, food and door prizes, 9 a.m.-3 Sat.

**GREATER GULF STATES BODYBUILDING CHAMPIONSHIPS** — Landmark Hotel, 2601 Severn Ave., Metairie. The bodybuilding competition takes place with men's, women's, masters and wheelchair divisions, morning judging (9 a.m.-noon Sat; admission is \$8) and finals (7 Sat; admission is \$15 and \$18). Call 348-2735.

**SLIDELL GUN & KNIFE SHOW** — Slidell Auditorium, 2056 Second St., Slidell. The show takes place, 9 a.m.-5 Sat and 10 a.m.-5 Sun. Admission is \$4; \$1 ages 6-11 and free for children under 6.

**BOOK SALE** — Dufour Baldwin House and Museum, 1707 Esplanade Ave. Benefit book sale, 10 a.m.-2 Sat. Call 945-1503.

Continued on next page

ATTACHMENT F

Times Picayune Ad

## THIS WEEK

### A calendar for the bibliophile

- ▶ Lolis Eric Elie will autograph 'Smokestack Lightning: Adventures in the Heart of Barbecue Country' 11 a.m.-1 p.m. today at the Crescent City Gift Shop in the New Orleans Hilton/Riverside.
- ▶ Community Book Center presents Iyanla Vanzant ('Acts of Faith,' 'Tapping the Power Within') autographing her books 12:30-2:30 p.m. today at Christian Unity Baptist Church, 1700 Conti St.
- ▶ Poets Chris Champagne and Del Hall, writer storyteller Jimmy Ross, and the Gainesville, Fla., Traveling Poetry Troupe, including Charley Cano, David Grantham, Diane Becker, Crystal, Stacey Tyrrell, John Utley, Iann Scheleiffier and others, present their work at 3 p.m. today at the Maple Leaf Bar.
- ▶ University of New Orleans professor and poet Cynthia Hogue ('Where the Parallels Cross,' 'The Woman in Red') will read at 7:30 p.m. Monday in room 197, Liberal Arts Building, University of New Orleans.
- ▶ 'Potty' stories for pre-schoolers at 11:30 a.m. Thursday at Maple Street Children's Book Shop. Bring a doll.
- ▶ Julie Smith will sign 'The Kindness of Strangers' 5-7 p.m. Thursday at Garden District Book Shop.
- ▶ There will be a reception honoring Jean Redmann, winner of the Lambda Literary Award for lesbian mystery novel, at 5 p.m. Friday at Faubourg Marigny Books.
- ▶ Rev. Patrick Brennan, S.T.L., author of 'The People's Catechism,' will present a lecture at 7 p.m. Friday in room 114, Miller Hall, Loyola University. Booksigning follows.
- ▶ There will be a book sale 10 a.m.-2 p.m. Saturday at Dufour Baldwin House and Museum, 1707 Esplanade Ave. Proceeds benefit the museum.
- ▶ Max Davis will sign 'Never Stick Your Tongue Out at Mama and Other Life Transforming Revelations' at noon Saturday at Bookstar.
- ▶ Nancy Newfield will sign 'Hummingbird Gardens' 1:30-3:30 p.m. Saturday at Waldenbooks/Lakeside.
- ▶ Julie Landry will sign the French version of 'Clovis Crawfish and Bidon Box Turtle' 11:30 a.m.-1:30 p.m. Saturday at Maple Street Children's Book Shops.
- ▶ Jean Cassels will sign 'Swift as the Wind, the Cheetah' 1-2 p.m. Saturday at Children's Hour Book Emporium.

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## VITA

Paula Balboni was born in Glen Cove, New York. After receiving her Bachelor of Science degree from Adelphi University, Miss Balboni worked as a Portfolio Accounting Software Consultant for such institutions as Equitable Capital Management Corporation and Morgan Guarantee, Inc. in New York. Miss Balboni moved to New Orleans in January of 1994 to pursue a degree in Arts Administration from the University of New Orleans. Miss Balboni is currently employed as a Project Manager for a software development company in the New Orleans area.

Miss Balboni expects to receive her Master of Arts in Arts Administration in December of 1996.

**EXAMINATION AND THESIS REPORT**

Candidate: Paula E. Balboni

Major Field: Arts Administration

Title of Thesis: The Dufour Baldwin House Historic Museum & Gardens, Inc.

Approved:

Deezy Morrison Oton  
Major Professor & Chairman

Robert C. Cash  
Dean of the Graduate School

EXAMINING COMMITTEE:

Jerry Sieg  
Robin H. Williams

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Date of Examination:

18 November 1996