Organize Washington exhibit

A large exhibit of professional artists and photographers of Acadiana were featured in the Russell Senate Building - Office Rotunda in Washington, D.C. this week. Among the organizers who worked with the project are from left, Frances Love, director of the Art Center for Southwestern Louisiana; Joe Broussard of the Louisiana State Society's Mardi Gras Ball; Mrs. Russell Long; wife of the senator; Phyllis Weitzel, artist; Gerald Breaux, director of the Lafayette Convention and Tourist Commission; and Dot Svendsen, secretary of the senator. This photo was taken at the Art Center for Southwestern Louisiana.

Louisiana royalty in Washington

A chartered plane carrying some 40 queens and 40 princesses from Louisiana departed New Orleans Wednesday for the Mardi Gras Ball in Washington, D.C.

A pair of queens from Church Point was listed in the group. They are Kristina Bordelon, Yambilee Queen and Gwen Dugas, Rice Festival Queen. The girls, daughters of Mr. and Mrs. James Bordelon and Mr. and Mrs. Kenneth Dugas respectively began an exciting seven days of Mardi Gras fun on Tuesday when they were honored at a luncheon in Baton Rouge at the Governor's Mansion. Then they traveled on to New Orleans for a reception with the governor.

The royal flight arrived in Washington Wednesday afternoon and were taken to the Washington Hilton Hotel. Entertainment last evening was in the Georgetown Room. Today, the group had a presentation. The girls will have breakfast in the Jefferson Room, hosted by the Queen of the Mardi Gras, Sally Johnson.

Throughout the week there is ample allowance for touring and shopping with their chaperons. Needless to say, Kristina and Gwen will have much to tell upon return from the Mardi Gras Ball.
March 8, 2000
TO: Randy Haynie

Because my own business has always been journalism, public relations, and publishing, I have always worked for myself. At the Art Center was no exception. I did not work for a salary at any time. I was paid by contract and expenses, and I submitted a monthly statement for myself and people who worked for me. This was very OK with the USL Foundation, because they had a limited budget. At the time funds were quite low from the State of L.A. for the state university system. At the time of opening in 1968 Fred Daspit was scheduled to be curator of galleries, but it was not possible. Therefore, I agreed to handle temporarily, until Herman Mhire was finally able to take over 15 years later.

The University provided the building with a full time maid (8 hours a day, five days a week, 2 part time student aides (10 to 15 hours a week when school was in session), service and repairs from the USL Maintenance Dept., guards from the USL police, utilities and a phone tie-in with the USL police and the City of Lafayette police, when we found an alarm system necessary. The department of Horticulture helped with original planting. Most of the work was done by volunteers, that included women’s clubs, scout groups, art associations, large designated gifts from area businesses, etc.

If you think this is strange, remember that Lafayette was much smaller, and people volunteered in the tradition of service. For a period of at least 15 years one woman, Mrs. Mally Phillips (wife of a USL professor and retired secretary of Horace B. Rickey, Sr. after his death) gave us 15-20 hours a week volunteer time. She worked daily, Monday-Friday, and 3 hours every Sunday afternoon. Why? Pure love of the arts and loyalty to this building that had been built by Rickey Sr. and Jr., the contractors. She held a B.A. degree in fine arts from Newcomb College in New Orleans.

When I published brochures, exhibit info, and newsletters for both the Foundation and the
Art Center, I made sure that advertising was sold by several people who worked on commission. The Lafayette business community was happy to support the Art Center. They were proud of this new facility that helped to bring tourists and the fine arts to adults and children in Acadia.

I had tremendous support from media up and down Highway 90 from Lake Charles to Morgan City. Unlike today they were eager to use ALL of our news.

While at the Art Center I made eight trips to Europe at my own expense to research our paintings, plus a week-long stay in DC to research at the White House and the Smithsonian, as well as the other art museums there. In DC I took Mally Phillips along to help. John Breaux, who was a young Congressman, made arrangements for us to meet with Clement Conger, then curator at the White House and the State Dept. In return Conger came to Lafayette as a speaker and drew a large crowd. We paid his expenses and an honorarium, because he had never been in this area and wanted to come.

We were able to draw many accomplished speakers here in the arts from the Louvre in Paris to the editor of the Seoul newspaper in Korea at a minimum cost, because they were curious about this little town in French L.A. With the editor a State Department representative came along to work with us. Seminars with paid by registrations fees to cover.

All of this is more than you wanted to know, but I thought that it was important for you and others to understand the situation at the beginning. M. L. Tigue Moore, the Foundation director, 1967-1981, worked on the same basis.

Call me, if any of this is unclear. 233-1445.

Frances Love
February, 3, 2000
TO: Randy Haynie and Associates, 120 Delta Road, Lafayette, LA 70506
RE: An Art Museum Report on its history of fund raising, building construction, art
collections, and other activities from May, 1965 - July, 1983.

Dear Randy,

Because I have long worked with clients in the oil industry, I know that we have
talked in past years, but it has been a long while ago.

From May, 1965 until the building was paid for in mid-1972, I was in charge of
fund raising to pay for the cost of building the Art Center for Southwestern Louisiana.
Concurrently, I became the Director of the Art Center (publicity and programming) from the
1967 groundbreaking until July, 1983. Also, I was the elected recording secretary of the
USL Foundation Board of Directors from 1972 until 1983.

Although people remember some facts, memories fade, and much of the leadership
of the 1960s have passed away. Since I have always kept permanent daily records of
projects, and clients, as well as files on photos, newspaper and magazine publicity, costs,
etc., we have pulled out old Art Center info to document its history. My office is putting it
together now and will be completed this month. When it is ready, we will send you a copy
or to the person that you suggest.

The second proposed building has never been built, but the people most interested
in this project believe that it can be accomplished now. First, there will have to an
ambitious restoration of both interior and exterior of the present building. My greatest
concern is to locate the valuable permanent collection that was donated by many area
businesses, as well as people who have always been concerned with the fine arts.

The best advice that I ever had came from my good friend and former USL
Foundation president, J. Winston Fontenot. He is an attorney, now in Midland, TX, who
told me, as I prepared to leave the Art Center to work in my own office full time, to make
copies of important records for my own files. I did. Unfortunately, some of the Art
Center’s history has been rewritten in recent years.

Joyce Bonin (Mrs. Hille Bonin) asked me to contact you to tell you that we are
pleased that you and others at the Chamber of Commerce want to help us.

Sincerely,

Frances Love