Major Donations to the Art Center
Building Fund, 1962-1972

The property and $25,000  Maurice Heymann
$25,000  The Service League of Lafayette (Junior League)
$18,000  USL Alums’ Sale of Martin Hall Bricks (They sold
the bricks for $10 each and kept them for the building and
maintained a scroll of the names.)
$20,000  From the Seven Lafayette’s Federated Clubs
(The Woman’s Club, Aletheians, Toujours Fidele, L’Heure
d’Amitie, Idonians, En Avant, and Chez Ames. Each club
donated $500 or $1,000 each. Also, they liquidated a fund
that had been growing before World War II toward the
building of a Federated clubhouse and gave to this project.)
$19,000  A. Hays Town
$5,000  Horace B. Rickey, Sr.
$5,000  J. P. Owen, Sr.
$1000 to $3000 each  The First National Bank of
Lafayette, 3000. All others $1,000 each, including Horace
B. Rickey, Jr., Carl Bauer, First National Bank of Jefferson
Parish, Lafayette Building Association, Mildred Hardy
McKnight, Murphy Foster of Franklin, Lafayette Art
Association, Joe Elsbury, The Maryland Company, Lafayette
Automobile Dealers Association, Guaranty Bank of Lafayette,
Mr. and Mrs. J. J. Davidson, Col. McElhenny of Avery
Island, and Gerald Wormser, John Chance, Herbert
Heymann.

$12,500  $500 each  Paul Hilliard, Frank Bailey, Hazel Cella
Francisco, Frances Taylor Love, Beavers Club, Beta Sigma
Phi Sorority, The Steen Sugar Mill of Abbeville, Elisabeth
Montgomery, Lafayette Drug Company, Huval Baking Co.,
Dr. Frank Davis, The Daily Advertiser, J. Winston Fontenot,
Mr. and Mrs. Leo Kahn of Rayne, Fred Bates, Walter
Schroeder, D. S. “Shine” Young, Mike Baker Brick Co.

$600 American Bank and Trust Company.

$300 State National Bank of New Iberia

$1,500 Peter Voorhies, Cyril Moresi, and Margaret Weeks of New Iberia.

$750 Dan Bouligny (supplied all draperies & cornices for the floor).

$850 Kiwanis, Ambassador Jefferson Caffery, Dr. C. E. Hamilton, Medical Auxiliary, Children’s Dance Group.

$500 Elks Concrete, Col. Leo Davis, J. P. Owen, Jr., Dr. Harry Griffin, Judge Kaliste Saloom, Jr.

PLUS Annual Memberships, Donations of other Property, Louisiana State Donation and other services.

After the first year Memberships climbed and the Art Center received rent for after hours meetings and social activities. Designfair, a week-long program each year brought several thousand dollars annually, the annual publication and other publications were sold, as well as small arts and crafts from the two armoires in the two front rooms on the first floor.

USL provided the building with a full time maid, insurance, half-time student aides help, and University police security including an alarm, garden clubs added to plantings, as well as several nurseries and the USL Horticulture Dept. Docents provided extra help weekly and on special occasions, and Mally Phillips, a retiree, provided service daily, 15 hours weekly. She was a fine artist and graduate from Newcomb, who did any art work needed, as well as posters, etc.

In summer and on weekends tuition was collected from children’s and adult art classes to pay a teaching staff. Some seminars and special books were paid for as needed.
OUR CONCERNS About the Permanent Art Collection
---- where is it now? As we all know, dollars bought a lot more land, sq. footage, and public enthusiasm in 1962-1972 than it did at the end of the 20th century. With turnover in personnel and Foundation directors, many of us are very concerned about the Art Collections that were donated between 1962 and 1998. “Very little was left” of the fine art according to a 1998 editorial in the Daily Advertiser.

#1 Example: Where are all of the paintings, furnishings, etc. in the Permanent Collection? Herman Mhire, who left the directorship in 1995, said that everything was in order at that time. Maybe it still is, but we need to find out. In late 1998 I found the large 17th century English portrait by Sir Godfrey Kneller leaning by one corner against a window on the second floor. The Vaudechamp painting was hanging on a very fragile one-fold screen on the first floor used as an office partition. Where was the excellent and rare quality Sir Joshua Reynolds painting of the 18th century (page 40)? That one should never have been moved from its position above the cypress room fireplace facade, because it is in its original fragile handcarved wood frame covered by gilt gesso. Both painting and frame are world class. These are just a few of the valuables that should always be on exhibit. They were given for the benefit of the Acadia public from prime collections. What about that missing c. 1800 chandelier shown on page 25? Where is the Corot, page 36, that a Parisian curator said was the artist’s finest? We need to know.

#2 Example: Wherever the above valuables are, has the humidity control been checked? Fragile old paintings need carefully regulated and constant control of their environment. Humidity control existed only on the first and second floors of the building (excluding the add-on closet on the original 2nd floor back balcony and the attic).

#3 Example: Statements quoted from administrative spokes persons are untrue about WHY Mr. Heymann gave the land and the LARGE monetary donation: “The USL Foundation building was never meant to be an art museum,” they said to the press.. THE PEOPLE THAT MADE THE BUILDING POSSIBLE KNOW BETTER. Heymann gave the land and S25,000 to the Foundation for the purpose of an Art Museum. The UL Foundation receives gifts for designated purposes and handles the administration of the finances as the donors wish. Another $25,000 was given by the Service League FOR AN ART CENTER. See media documentation on pages 6, 7, 8, 9, 10, as well as other major gifts in the front of this book and throughout these pages.

#4 Example: Funding came from the General Public and was reported by the Media. Area businesses, as well as social and civic organizations, individuals, families, and other museums across the nation donated to this Art Center.