



THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

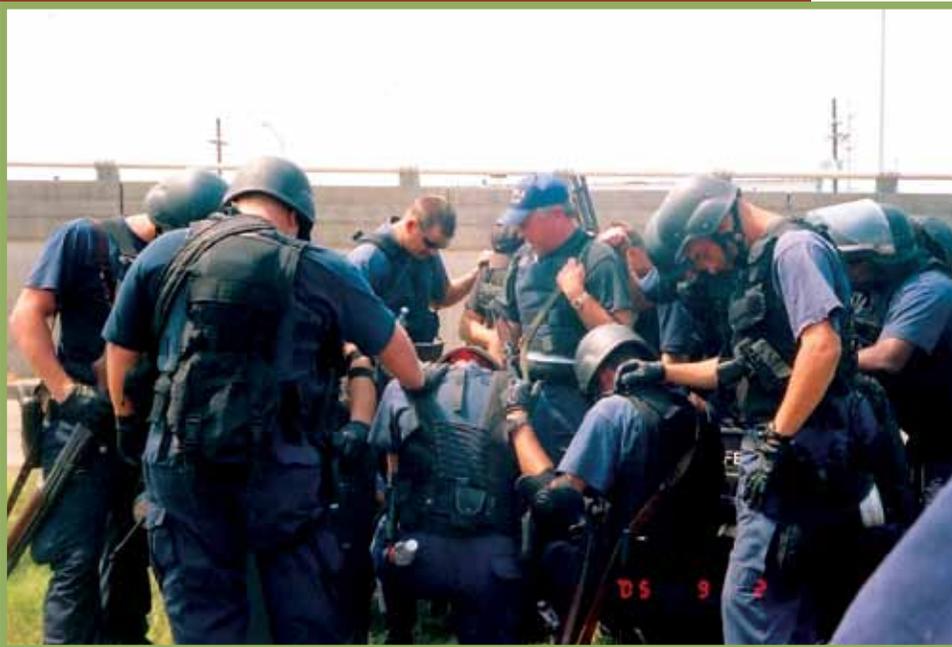
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Summer 2009

Modern History: Documenting Katrina



Modern History: The Collection Continues to Document Katrina



Department of Corrections Tactical Team gathers in prayer before entering Orleans Parish Prison to evacuate prisoners after Hurricane Katrina, photograph courtesy of Louisiana Department of Corrections

For the past four years, The Historic New Orleans Collection has been engaged in an extensive oral history initiative to document Hurricane Katrina and its immediate aftermath in Louisiana. To date, nearly 600 first responders have been interviewed. When fully transcribed and cataloged, these narratives lay the foundation for Katrina scholarship. Each summer, the *Quarterly* has featured the experiences of one of the numerous local, state, and federal agencies that have participated in the project. In 2009 the Louisiana Department of Corrections (DOC) granted The Collection access to state corrections facilities. Pam Laborde, Michael Wynne, and Maurice Rabalais of DOC were instrumental in facilitating the agency's participation in the project. Throughout the winter and spring, interviews were conducted with more than 100 offenders, correctional officers, members

of tactical units, bus drivers, medical staff, probation and parole officers, and DOC administrators from facilities in Kinder, Cottonport, Jackson, Angola, Dequincy, Pineville, Keithville, Angie, and St. Gabriel, as well as the Department of Corrections headquarters in Baton Rouge. The storm experiences of these individuals, as reported here, make an invaluable contribution to the historical record being compiled by The Collection.

Immediately following the storm, DOC personnel from correctional facilities around the state were dispatched to New Orleans. The Orleans Parish Criminal Sheriff's Office (OPCSO) had decided not to evacuate the parish prisons before the storm. So, when the levees broke, more than 6,000 inmates housed in a complex of prison buildings in downtown New Orleans needed immediate evacuation. The buildings had lost power when the floodwaters rose, leaving the interiors black as night and oppressively hot. In one building, prisoners broke through

interior walls and were loose within the prison. Fights, fires, and rioting ensued. OPCSO staff in that building retreated to a safe area and awaited help from DOC. In other buildings, prisoners stood in chest-deep water, while OPCSO staff did what they could in such a desperate situation. Later it was discovered that a number of inmates had escaped during the initial chaos before DOC arrived, but in the weeks and months that followed, each was apprehended.

With the water still rising, the first priority for DOC was to move prisoners to dry ground. Inmates with their hands bound were transported by boat to a highway overpass where they waited under the supervision of correctional and probation and parole officers. For the most part, the prisoners were relieved to be out of the floodwater, but the sheer number of inmates on the overpass caused problems. Fights broke out, and on several occasions officers used chemical agents and guard dogs to maintain control.



Above and on cover: Inmates waiting for buses, photograph courtesy of Louisiana Department of Corrections

Once the evacuation process was under way, attention shifted to regaining control of the building that had been taken over by prisoners. Tactical teams (DOC personnel trained to quell inmate disturbances) entered the building. Non-lethal force, such as the use of beanbag guns, was employed as the teams cleared the building floor by floor. The tactical teams regained control of the building and subdued the inmates without serious injury to anyone. But interviewees reported that the impact of the beanbag and the sound of its fire resembled that of a real gun and that many of the inmates may have initially thought that real ammunition was being used.

The interviews with DOC personnel were often emotional. Many expressed frustration that they could not do more to help civilians who had sought high ground on the overpass where DOC was staging the inmate evacuation. Many civilians resented that they remained stranded while inmates from the parish prisons were being rescued. Some verbally assaulted DOC

personnel and threw things at them. One officer recalled having to talk a man down at gunpoint after the man charged him with a hatchet. Non-lethal force had to be used on a few occasions to disperse civilians who disrupted the evacuation process. Many DOC personnel chose to rescue the most fragile civilians by bringing them along when they returned to Baton Rouge in their state cars. One officer spoke of picking up a paraplegic man sitting in a bucket of his own urine and taking him to the field hospital at Louisiana State University. Another interviewee broke down in tears when she recalled a mother pleading with her to take her child out of New Orleans.

The daunting task of evacuating the prisons was just the first of the department's response efforts, the full story of which cannot be recounted in this short article. Some personnel remained in New Orleans for months after the storm. They established and operated a temporary jail at the Greyhound/Amtrak station and



Inmates being transported out of New Orleans on buses, photograph courtesy of Louisiana Department of Corrections



Above and below: Inmates waiting to be evacuated, photographs courtesy of Louisiana Department of Corrections

provided additional security for local agencies. Correctional facilities in every corner of the state scrambled to find room for the approximately 6,000 displaced inmates. Most of the New Orleans inmate records were destroyed, so DOC staff had no way of identifying prisoners. Murderers arrived

alongside individuals who had been arrested for public drunkenness the weekend prior to Katrina. It took months to verify identities. DOC personnel worked to locate the families of inmates and helped reestablish contact. Some families, however, took the chaos and confusion

of Katrina as an opportunity to sever ties with incarcerated relatives. Prison social workers spoke of the emotional impact that this had on inmates.

The most poignant memories revealed in THNOC interviews with DOC personnel relate to the discovery of deceased storm victims. Interviewees teared up when they described seeing the body of a man whom civilians said had been murdered and thrown off the overpass. Others spoke of finding the body of another man who had been shot in the head in a nearby neighborhood. These images haunt not only the original witnesses but also those of us who share in the memories through oral history interviews. Remembering Katrina is often difficult, but it is only by remembering that we acknowledge the significance of every human life. We are unlikely to find justice and resolution for all that happened after the storm, but it is our obligation to learn and remember. The Historic New Orleans Collection continues to do so by documenting the storm and its aftermath.

—Mark Cave



MARK YOUR CALENDAR

Fifteenth Annual
Williams Research Center Symposium
**Between Colony and State
Louisiana from 1803 to 1812**
January 2010

HAVE YOU CONSIDERED A PLANNED GIFT?

To better serve the community, The Historic New Orleans Collection is pleased to offer the following planned giving materials free of charge:

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- Giving Through Your Will
- Giving Securities
- Giving Real Estate
- Giving Through Retirement Plans
- Giving Through Gift Annuities

To receive materials or for more information about planned giving, please call the Development Office at (504) 598-7109.

All inquiries are held in the strictest confidence and without obligation. The Historic New Orleans Collection does not offer legal or tax advice. We encourage you to consult your legal and financial advisors for structuring a gift plan that achieves your giving intentions and meets your particular financial circumstances.

CORRECTION

A caption on the back cover of the spring issue misidentified the individual pictured with symposium speaker Carl Brasseaux as Claire Bettag. The woman pictured is Alison Peña, anthropologist, Jean Lafitte National Historic Park.



FROM THE DIRECTOR

This summer The Historic New Orleans Collection will submit documentary materials in anticipation of becoming accredited by the American Association of Museums for the fourth time. AAM's accreditation is a rigorous program of institutional self-examination that includes a site visit by peer reviewers. The process promotes the standards and best practices attained by the museum profession.

AAM has provided this program for museums of all types for almost 40 years. The Historic New Orleans Collection was first accredited in 1978 and again in 1988 and 2000. Interestingly, the southeastern region has the highest percentage of accredited museums in the United States. The Hermann-Grima/Gallier Historic Houses, New Orleans Museum of Art, Louisiana State Museum, and The Collection are all due for accreditation renewal within several months of one another. In fact, several other New Orleans museums and many statewide are on the accredited list. They are among the best of the best when it comes to standards for operation, care of collections, citizenship in the community, and ethical procedure.

We are proud to be in the company of colleagues and fellow institutions who care about the same ideals of stewardship, community service, and education. You, our guests, volunteers, and supporters, are an integral part of that combination.

—Priscilla Lawrence



Detail of New Orleans Sangerfest letterhead (97-5-L)

J. Hanno Deiler, German Orleanian

One hundred years ago, on July 20, 1909, John Hanno Deiler, the standard-bearer of culture for the German community of New Orleans, died at his country home in Covington, Louisiana. He was 60 years old and had come to New Orleans from Bavaria in 1872 when he was 23 to take a job as rector at St. Boniface Catholic School. The centennial of his death is an opportunity to discuss Deiler and highlight his significant contribution to the holdings of The Historic New Orleans Collection.

Deiler emerged as a leader of his community quickly upon arriving in New Orleans and wore many hats during his life in his new city. He first rose to prominence through music. As a child, Deiler had sung in the prestigious Boys Choir of the St. Emmeram Cloister in Regensburg, and his father had been music director of King Ludwig’s court in Bavaria. As a young man in New Orleans, he was made an honorary member of the Deutsche Mannergesangverein (German Men’s Singing Society). By the next year, he was president of the organization. The German music scene in New Orleans was growing rapidly at that time. In 1879, the Mannergesangverein combined with another club, Liederkranz (Wreath of Song), to form Liedertafel (Song Board), a singing society that soon grew to 900 members. Deiler became its music director, but in 1881 disagreements regarding types of performances and the goals of the club led to his resignation. In 1882 he formed his own group, the New Orleanser Quartett Club, dedicated to participating in the activities of the North American Sangerbund (German Singers’ Union) and earning a reputation for New Orleans as a center for German musical culture



Deiler, ca. 1894 (1983.119), gift of Saint Joseph Abbey

in America. In 1884, Deiler helped start a second Sangerbund-member organization, the music and drama club Frohsinn, and in 1890 the efforts of these two organizations culminated in the Sangerbund’s Sangerfest, or national convention, being hosted in New Orleans. Later that year, Deiler traveled as a delegate of the North American Sangerbund to the convention of the German Sangerbund in Vienna. In 1896, he traveled again in the same capacity, this time to Stuttgart, Germany. He was also elected president of the North American Sangerbund that year.

By the time he became Sangerbund president, Deiler had been in the United States less than 25 years and had risen to the highest position within the nationwide German American music community. Remarkably, music was not even Deiler’s chief occupation. Professionally, he taught German at the University of Louisiana (later Tulane University). He was also a

part owner of the German Gazette Publishing Company and a regular contributor to its daily *Deutsche Zeitung*. Additionally, he was president of the Deutsche Gesellschaft, the German community’s major benevolent organization, a position he took in 1895, after having been a member of the organization’s board since 1882 and its recording secretary since 1886.

Deiler identified himself as a historian and a belletrist. He published numerous books on the history of the German community in Louisiana and studied the history of German immigration to the United States. He pursued his scholarly activities with an eye towards improving the standing of his community. In 1904, he published *Die ersten deutschen am unteren Mississippi und die Creolen deutscher Abstammung* (published in English in 1909 as *The Settlement of the German Coast of Louisiana and the Creoles of German Descent*), expanding the definition of “Creole” (typically, in his time, reserved for those of French or Spanish descent) to include Germans. In 1895, the year he became president of the Deutsche Gesellschaft, the society published his *Louisiana, ein Heim fur deutsche Ansiedler (Louisiana: A Home for German Settlers)*, a publication designed to lure potential German emigrants to Louisiana with success stories of German farmers and businessmen and enticing descriptions of the state’s German communities.

Deiler was largely responsible for broadening the focus of the Deutsche Gesellschaft from its original purpose, immigrant aid, to dual concentrations on immigrant recruitment and community sustainability. In the context of an ongoing, nationwide immigration debate and a steadily waning German population in

New Orleans, Deiler developed a plan (which never came to fruition) to increase German immigration to the South by closing American ports in the Northeast to immigrant traffic. He also worked, although likewise in vain, to establish more regular and permanent shipping communications between New Orleans and Germany. Meanwhile, he helped shift the focus of the society's efforts in financial benevolence from the assistance of indigent immigrants to loan support of local, German-owned businesses. He also grew the archive of the Deutsche Gesellschaft, which included the society's minutes and reports, 19th-century local German newspapers, city directories, studies of Louisiana environments and populations, encyclopedias, and more.

J. Hanno Deiler considered himself a German New Orleanian and devoted his life to local patriotism. He traveled extensively throughout the United States promoting the existence of a German identity in the South and New Orleans as its center. He also traveled to Europe to promote the idea of the German American. At home, he sought to increase the sense of history and community among Germans by publishing his studies and overseeing musical activities. From his work over the years, Deiler and the organizations that he led amassed great amounts of materials—from his research notes, meeting minutes, statistics, and reports, to German literature, sheet music, and newspapers.

Much of this material is now preserved in three important manuscripts collections at The Collection's Williams Research Center:

- **The Deutsches Haus Collection** (2008.0113)
Includes the records of the Deutsche Gesellschaft, the New Orleanser Quartett Club, Frohsinn, and other 19th-century German organizations in which Deiler played a leading role.
- **The J. Hanno Deiler Papers** (MSS 395)
Includes Deiler's research notes on early Louisiana German families, the history of German publishing, theater, church life, and politics in New Orleans, and other historical and literary studies of his.



Top: Quartett Club visiting card from Milwaukee Sängerfest, 1886; Dr. Karl J. R. Arndt Collection of J. Hanno Deiler Papers and Deutsche Gesellschaft Records (97-5-L)
Bottom: Cover of *Heim für Louisiana, ein Heim für deutsche Ansiedler*, 1895 (69-181-LP.1)

- **The Dr. Karl J. R. Arndt Collection of J. Hanno Deiler Papers and Deutsche Gesellschaft Records** (97-5-L)
Includes important ephemera relating to German musical clubs and German society records from the time of Deiler's tenure as president and thereafter.

These three unique collections, together with the secondary resources of local German-language newspapers and church records, form a resource of German Americana that is one of the most important in existence—a testament to the German community in New Orleans, but perhaps more so, to J. Hanno Deiler's tenacity as a community builder.

—Daniel Hammer



Top: *New Orleanser Quartett Club Music; Deutsches Haus Collection, New Orleans* (2008.0113)

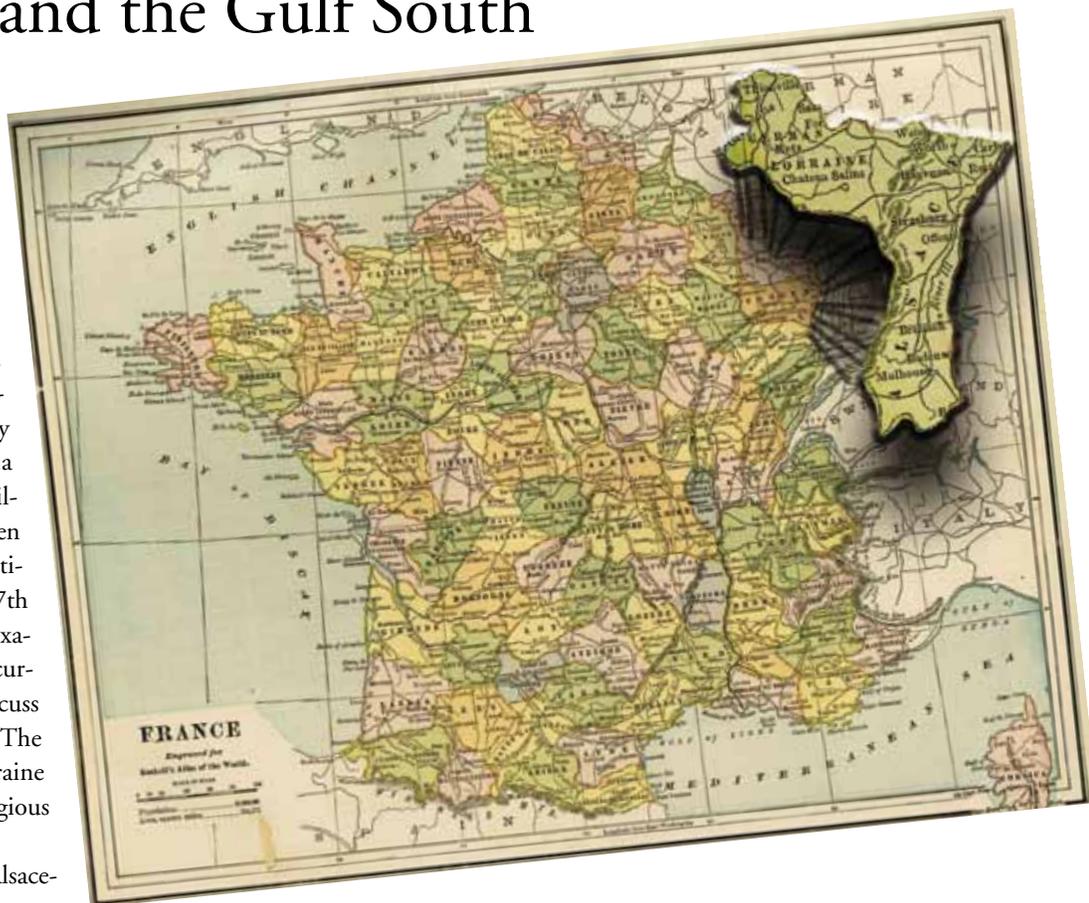
Bottom: Cover of *Die ersten deutschen am unteren Mississippi*, 1904 (69-181-LP.3)

The Alsace-Lorraine Jewish Experience in Louisiana and the Gulf South

Inhabited by a number of Native American tribes, coveted (and claimed) by a succession of European powers, and finally purchased by the United States, Louisiana boasts a particularly contested history. But in comparison with Alsace-Lorraine—a region in present-day northeastern France—Louisiana appears a model of political stability. Sovereignty disputes between Germany, France, and their geopolitical antecedents date back to the 17th century, with the most recent annexation of the region, by France, occurring in 1945. As scholars will discuss in a forthcoming colloquium at The Collection, conflict in Alsace-Lorraine has enhanced the cultural and religious diversity of Louisiana.

The Jewish population of Alsace-Lorraine responded to 19th-century political upheaval with a sense of urgency. A wave of outmigration that began in the 1830s crested in the decades following Germany's annexation of Alsace-Lorraine at the close of the Franco-Prussian War (1870–71). Tens of thousands of French-speaking Jews from Alsace-Lorraine immigrated to Louisiana and the Gulf South, joining immigrant groups from Ireland, Germany, Italy, and France in search of new beginnings. They settled in locales both rural and urban, forging new communities and melding cultural and religious traditions from Old World and New.

On Friday, November 13, 2009, The Historic New Orleans Collection, with support from the Consulate General of France in New Orleans, will host a one-day colloquium exploring *The Alsace-Lorraine Jewish Experience in Louisiana and the Gulf South*.



Location of Alsace-Lorraine from Gaskell's New and Complete Family Atlas of the World, 1888 (80-545-RL), gift of Mr. and Mrs. Richard Plater

Scholars from the fields of sociology, history, historic preservation, anthropology, and art history will explore the origins of Alsace-Lorraine's Jewish population, trace their journey from Alsace-Lorraine to Louisiana and the Gulf South, and discuss the cultural legacy of a group whose descendants continue to play an active role in our region. Daniel Hammer, reference assistant at The Collection's Williams Research Center, will provide an overview of The Collection's holdings relevant to Jewish history in New Orleans. Commentary will be provided by Catherine C. Kahn, archivist at the Touro Infirmary Archives.

Advance colloquium registration (through October 16) is \$35 per person. Registration after October 16 will be \$50. Please call (504) 523-4662 to register for the colloquium.

The Hotel St. Marie (827 Toulouse Street) has a limited number of rooms available November 12–14 for a special rate of \$109 per night. To make a reservation, please call the hotel at 1-800-366-2743 and identify yourself as a member of the "Jewish Experience in Louisiana Conference" or book online at www.hotel-stmarie.com with access code "Alsace." This block is reserved until Thursday, October 1, 2009, but we encourage you to make your reservations as soon as possible.

—Erin Greenwald

COLLOQUIUM SCHEDULE

THURSDAY, NOVEMBER 12

6:00–8:00 p.m.

Colloquium reception for speakers and registrants
533 Royal Street

FRIDAY, NOVEMBER 13

Colloquium Sessions
Williams Research Center, 410 Chartres Street

9:00 a.m.

Registration

10:00 a.m.

Welcome

Priscilla Lawrence, The Historic New Orleans Collection
Olivier Brochenin, Consul General of France

10:20 a.m.

Introduction

*Leaving Alsace-Lorraine and Blending into Louisiana:
The Issue of Belonging and Loyalty to Host and Home
Countries*

Anny Bloch-Raymond

Centre d'Anthropologie sociale, Université Toulouse Le Mirail

10:40 a.m.

Jews in the New Orleans Landscape before 1850

Patricia Behre, Fairfield University

11:30 a.m.

*The Synagogues of Alsace-Lorraine, Louisiana,
and the Gulf South*

Barry Stiefel, College of Charleston

12:00 p.m.

Lunch (on your own)

1:30 p.m.

*Some Resources for the Study of Jewish History in
New Orleans Available at the Williams Research Center*

Daniel Hammer, The Historic New Orleans Collection

1:50 p.m.

*Art, Artifact, and Alsatian-Jewish Identity in the Deep South
(U.S.A.)*

Pamela Dorn Sezgin, Gainesville State College (Georgia)

2:30 p.m.

*Contextualizing the Alsace-Lorraine Jewish Experience in
the Gulf South: Jewish Migration Patterns in 19th-Century
France and America*

Lee Shai Weissbach, University of Louisville

3:15 p.m.

Commentary

Catherine C. Kahn, Touro Infirmary Archives

4:00 p.m.

Discussion Period and Closing Remarks

Moderated by Jessica Dorman

The Historic New Orleans Collection

The Louisiana Biography and Obituary Index Now Online

The Historic New Orleans Collection and the New Orleans Public Library are proud to announce that the entire Louisiana Biography and Obituary Index, a compilation of approximately 600,000 citations dating back to 1804, is now available as an online database. The electronic index is the culmination of an eight-year endeavor undertaken by The Collection and NOPL at the behest of the late Suzanne Levy Ormand, former chair of the library board, and Mary Lou Christovich, chairman of the board of directors of the Kemper and Leila Williams Foundation.

The Obit Index originated in the 1930s as a project of the Works Progress Administration's Historical Records Survey. After the WPA ceased operation, the City Archives Department assumed responsibility for maintenance of the index. In 1946 the department was transferred by ordinance to the New Orleans

Public Library. The index inherited by NOPL was far from comprehensive. It focused almost exclusively on prominent citizens and rarely included feature stories or other biographical references. When NOPL accepted stewardship of the Obit Index, it embarked on a mission to broaden and improve the resource. The Collection joined in the effort by supplying the staff, computers, and technological expertise needed to facilitate the digitization of this invaluable resource. Now researchers can easily search the thousands of entries, each comprising the name of a deceased individual along with publication information—title, date, page number, and column number—for death notices published in New Orleans newspapers, which are available on microfilm at both The Collection and NOPL. The electronic database also includes biographical sketches and narrative obituaries in many cases.



Girod Street Cemetery, photograph by Guy F. Bernard, 1945 (1974.25.6.46)

To be sure, the index remains a work in progress. Occasional gaps exist where data from a specific run of a newspaper was never entered. Yet the index remains remarkably comprehensive. It is safe to say that no other resource provides more convenient access to information about the residents of New Orleans over the last two centuries—from the famous to the infamous to the anonymous. To access the Louisiana Biography and Obituary Index, and to view a list of the newspapers and other publications referenced, visit <http://www.nutrias.org/~nopl/obits/obits.htm>.

Alfred Waud sketchbooks:



Bella mia, Alfred Waud sketchbook #1, 1847–50 (1977.137.40.1)

British-born Alfred Waud (1828–1891) is best known for his work as a Civil War “special artist” and for his illustrations of the American frontier. These aspects of his career have been well documented—his work has been featured in publications such as Frederic E. Ray’s *Alfred R. Waud: Civil War Artist* and displayed by The Historic New Orleans Collection in a 1979 exhibition, *Alfred R. Waud: Special Artist on Assignment*. Less well documented is Waud’s early career, but a set of small sketchbooks owned by THNOC may shed more light on Waud’s art education in London and his first few years in America. Waud developed his artistic talent as a student at the Government School of Design at the Somerset House in London. The first of the set of three sketchbooks dates from his student years and bears an inscription inside the front cover: “Alfred R. Waud / London, 1847.” The unlined pages of the book, measuring roughly 4x6 1/2", are filled with sketches of landscapes, people, and boats. One full-length portrait of a young girl is labeled *The Dean’s Daughter*, a possible reference to a Somerset House administrator. There are several intriguing inclusions: a recipe for invisible ink, as well as a series of brightly watercolored flags of various nations, including the United States. Two pages are dedicated to a transcription of four verses of “The Star Spangled Banner,” interesting in light of Waud’s decision to immigrate to America because of, in his words, “a sentimental liking for republican institutions.” Twenty-two-year-old Waud arrived in New York in 1850.

A second sketchbook is inscribed “Alfred Rudolph [Waud] / 290 Broadway / New York, 1853.” The Broadway address is one of several Waud used as a base for

THE ARTIST AS A YOUNG MAN

his artistic endeavors during his time in New York. Originally intending to take up scene painting, Waud arrived in America with a letter of introduction to the Irish actor and playwright John Brougham, but with Brougham's theater still under construction, Waud pursued other opportunities. The New York sketchbook contains drawings of Waud's typical subjects: people, animals, boats, trains, and landscapes. It also bears evidence of a trip to central New York: drawings of Catskills landmarks such as the then-new Laurel House hotel atop Kaaterskill Falls. There is also indication that during his travels Waud may have occasionally encountered peril, with two sets of instructions for treating the bite of a mad dog.

The third sketchbook is from Waud's time in Boston. The inside cover reads

"Alf Waud 22 Winter St. / Boston," an address at the heart of the city near Boston Common. The drawings reveal Waud's love of the sea and his training as a marine artist, with many views of the New England seashore. In Boston, Waud learned to transfer his drawings to wood engraving blocks and began his career as an illustrator with *Harper's Weekly*. In the mid- to late 1850s, Waud continued to hone his skills in Boston and New York as an illustrator for *Harper's Weekly* and the *New York Illustrated News*.

The Alfred R. Waud Collection is available to the public at the Williams Research Center. Due to the fragile state of the originals, the three Waud sketchbooks discussed in this article are available for research use in digital format.

—*Rebecca A. Smith*



Woman with parasol, Alfred Waud sketchbook #2, 1850–60 (1977.137.40.2)



The Dean's Daughter, Alfred Waud sketchbook #1, 1847–50 (1977.137.40.1)



Flag sketches, Alfred Waud sketchbook #1, 1847–50 (1977.137.40.1)

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For more information, please visit www.hnoc.org, or call the Development Office at (504) 598-7173. All inquiries are confidential and without obligation.

DONOR PROFILE:

Abbye and Steve Gorin



*Abbye and
Steve Gorin*

On a visit to Austin in 1945, Steve Gorin, a young Army Air Corps officer, met Abbye Alexander, an undergraduate at the University of Texas. Five days later, they decided to marry. Now husband and wife for 63 years, they've raised a family and both had successful careers: Abbye is an accomplished architectural photographer and researcher-writer, and Steve is an engineer and businessman. Together they ran a business and have traveled around the world for work and research. Abbye's photos chronicle many of the people, cities, and landscapes they've studied, particularly in Latin America. The Historic New Orleans Collection is fortunate to be the repository for Abbye's principal archive of work.

Since 2004, the Gorins have been donating photographs, negatives, slides, videos, writings, and graphic designs to The Collection. The Gorin archive now comprises more than 2,500 items, including many related to Louisiana: tapes of interviews with artist Angela Gregory and with renowned architect Samuel Wilson Jr. and images of New Orleans cemeteries, the Pitot House, the Rivergate, and other local buildings. Additionally, the archive documents the architecture and culture of Central and South America, Mexico, Europe, the Middle East, and the Far East.

Abbye trusts her work is in good hands at The Collection. "Whether it's the collection of unique historic buildings making up the museum/research complex or the thousands of photographs, books, maps, and related materials housed there, safety is an important factor in the formula for operating a high quality organization. The Collection has made large investments in disaster management. When I turned over my lifetime achievements to THNOC, I was comfortable that my work was in a safe-as-can-be place."

In the first few years of their marriage, Steve's job as an engineer took the couple to several cities, including New Orleans in 1960. By then, they had two daughters and wanted to stay put, so they launched their own company in the city:

Plastic Engineered Products Incorporated. After 21 successful years, the Gorins sold their business and went back to school—together. They both earned master's degrees in urban studies from the University of New Orleans. They went on to spend three years at Virginia Tech, both earning PhDs in environmental design and planning, a program that covers architecture, urban planning, and landscape architecture, among other things. Abbye focused on architectural history, and Steve studied environmental issues. "We were both able to develop our interests under the same degree," Steve said. Steve is currently director of project development for the Lake Pontchartrain Basin Foundation.

Abbye spent years studying New Orleans architect and historian Sam Wilson, about whom she produced a biographical video and wrote her doctoral dissertation. "He had so much vision when it came to historic preservation. He got people moving in the right direction, started walking tours through the city. Wilson was both a mentor and a subject of study for me," she said.

Through her photographs, videos, and writings, Abbye documented important New Orleans history—co-producing a video on the now-demolished Rivergate convention center and writing a biography of Nathaniel "Buster" Curtis, lead designer of the Rivergate and the Louisiana Superdome, among other projects. Most of her photos from Latin America are housed in Tulane University's Latin American Library image archive, which she and Steve co-founded in 1976.

Although their fields of study are different, the Gorins' academic work often overlapped. Steve's dissertation, titled "Control the Effects of Wind, Sand, and Dust on the Citadel Walls in Chan Chan, Peru," examined the largest pre-Columbian city in South America which was, according to Steve, the city "where urbanism began." Abbye was interested in studying pre-Columbian adobe architecture, the iconography, and "why the

city looked the way it looked."

So, they set off for Chan Chan. Upon arrival, they found that the University of Trujillo, including its library, was on strike. Despite this disruption to their research plans, the Gorins completed their studies, and Abbye captured outstanding images of Chan Chan, which are now among her photographs housed at The Collection. Though not directly related to New Orleans or Louisiana, the photographs and other work the Gorins produced in Peru have informed their perceptions of New Orleans and consequently relate to other aspects of the archive.

A self-taught photographer, Abbye took up the art form as part of her research. In developing her approach to photography, she was inspired by Peruvian photographer Abraham Guillén. According to Abbye, "He was essentially the official government photographer of Peru for 50 years, and I was able to trace archaeological history through his photographs." Likewise, researchers are able to trace the history of Louisiana and the countries where Abbye and Steve traveled through the photographs now available at The Collection.

For Abbye, photography is a way of searching for a world view. She recalls a trip to China in which she "wanted to find out what a real Chinese face looked like. But [she] found that there is no one real Chinese face. There's no one *anything*. Looking for a world view, there's no end to it."

The Gorins have entrusted The Historic New Orleans Collection with their archive of work because they believe in THNOC's vision for the future of New Orleans and have faith in the institution's mission to study and preserve the city's history. "Steve and I have had a long and lucky run. We credit our good luck to always putting something back in society... I was honored that The Collection wanted my lifetime achievements."

INTERN UPDATE:

Melissa Smith

Not many people can pinpoint the exact moment when they knew what they wanted to do for the rest of their lives. Melissa Smith can, and her “aha!” career moment happened during an internship at The Historic New Orleans Collection.

“I was a college senior and I was processing the Mary Farrar Wilkinson papers [at The Collection],” she said. A letter from General James Wilkinson really struck a chord with Smith. To her, history comes alive through original artifacts. “I just remember being stunned, holding this letter—it was fascinating. That moment, I said to myself: This is what I want to do.”

In the 1993–94 school year, Smith, an intern from the Loyola University history department, assisted archivists in processing manuscript collections. Today, she plays a significant role in the archival field and in the New Orleans recovery scene: she is the lead archivist for the Tulane University Recovery Project, a venture of Library Associates Companies (LAC) to reintegrate restored materials, damaged in Hurricane Katrina, into Tulane’s general collection.

But Smith’s career path has not been limited to the archival world; a variety of experiences have led her to her current position.

After completing her THNOC internship and graduating from Loyola, Smith moved to Germany for six months and worked as a translator. After that job, she completed the MA in history program at the University of New Orleans, where she worked with historians Stephen Ambrose and Douglas Brinkley. She also entered the nonprofit field for seven years, serving as an event manager for the American Cancer Society and a grassroots organizer for Planned Parenthood of Louisiana. In 2004 Smith returned to the archival field, taking the skills learned at The Collection to her position in the manuscripts department of Special Collections at Tulane University, where she worked until late 2007.

In 2008 Smith became the lead archivist for the Tulane University Recovery Project. The sprawling basement of Tulane’s Howard-Tilton Memorial Library was flooded after Katrina with about eight feet of water, and Jones Hall, which houses the library’s Special Collections, got four feet. Tulane hired an international disaster management company, Belfor, to remove the water, remediate the mold, and clean up the salvageable records and books. LAC took over with the next step in library recovery—creating an inventory. About 190,000 items, including the library’s music collection, government documents, newspapers, and microforms had been physically restored and needed to be integrated back into Tulane’s collection. Already familiar with these materials from her previous job at Tulane, Smith was the ideal choice to lead the archival side of this important project.

In addition to her primary job, Smith is a freelance writer and an avid Saints fan. Her book, *Historic Photos of New Orleans*, was published in 2007. Combining her writing skills with her football passion, Smith blogs regularly for *chicksinthehuddle.com*, a tongue-in-cheek Web site designed for female Saints fans. It was started by a New Orleanian but has expanded to eight other NFL cities and continues to grow. She writes under the name “Mother Hen,” posting everything from game-day recipes to interviews from the Saints Hall of Fame Golf Tournament. One read-through of a Mother Hen blog entry and it is clear—this woman loves the Saints, knows what she’s talking about, and is *funny*.

Smith said that all of her activities tie together—her archiving skills help her organize her many projects, and her work in the nonprofit field has helped her better understand the types of organizations she now studies. She feels lucky to have met the people she has throughout her career and to have been provided with opportunities that she’s passionate about, and she considers The Collection to have played an integral role in her development.



“I thank THNOC for giving me my start,” she said. “Other repositories and institutions have helped me along, but really my start came at The Collection.”

Since the early 1980s, The Historic New Orleans Collection has hosted interns from a variety of institutions. The interns, who serve without pay, receive a thorough introduction to a museum/research facility. In addition, they are assigned projects that match their skills and interests with the needs of The Collection. Please e-mail all inquiries to info@wrc.org, with subject line: Internship Opportunities.

The Historic New Orleans Collection thanks the interns from the past year—Sarah Clausen, Danielle Choate (Episcopal High School, Baton Rouge); Emily Klyza (Georgetown University); Charlotte Young (Louise S. McGehee School); Elena DiGrado (Middle Tennessee State University); Catherine Cain (Ryerson University); Lindsey Cantwell, Kristin Condotta, Daniel Ehlers, Mary Katherine Benrud, Jessica Gauthier, Mary Frances Craig (Tulane University); Emily Stern Schlesinger (University of Pennsylvania); Letitia R. Hopkins (Xavier University).

—Rachel Gibbons

ACQUISITIONS



THE HISTORIC NEW ORLEANS COLLECTION encourages research in the Williams Research Center at 410 Chartres Street from 9:30 a.m. to 4:30 p.m.

Tuesday through Saturday (except holidays). Cataloged materials available to researchers include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. Each year The Collection adds thousands of items to its holdings. Though only selected gifts are mentioned here, the importance of all gifts cannot be overstated. Prospective donors are invited to contact the authors of the acquisitions columns.

CURATORIAL

For the first quarter of 2009 (January–March), there were 30 accessions, totaling 700 items.

■ Philanthropist Martha Gilmore Robinson (1888–1981) graduated from Newcomb College in 1909 and in 1915 became the director of the Child Welfare Association. From the 1930s to 1950s, her activism was directed toward “good government” issues while she worked for the Honest Election League, the Woman Citizens’ Union, and the New Orleans chapter of the League of Women Voters. She was a founding member and first president of the Louisiana Landmarks Society. Her lifelong dedication to civic issues and historic preservation garnered for her the *Times-Picayune* Loving Cup in 1961 and the Louise du Pont Crownshield Award from the National Trust for Historic Preservation in 1963. As president of the Louisiana Council for the Vieux Carré, she was a major force in defeating the Riverfront Expressway. A recently acquired etching by New Orleans artist Charles W. Richards shows Robinson in profile. According to donors George E. Jordan and Michel G.



Etched portrait of architectural preservationist Martha Gilmore Robinson by Charles W. Richards

Delhaise, the sitter herself, dissatisfied with the artist’s original effort, used Richards’s etching needle to provide the proper contour of her nose. (2009.0023)

■ Elizabeth Williams and Rick Normand have donated four portraits of men associated with the Choctaw Club, a New Orleans organization active in Democratic party politics from the late 19th century through the 1930s. Two of the portraits are by painter John Clay Parker. (2009.0085.1-.4)

■ Edward Douglass White (1845–1921) of Thibodaux, Louisiana, was appointed associate justice of the United States Supreme Court in 1894 by President Grover Cleveland. White had been serving as a senator from Louisiana since March of 1891. In 1910, White was named chief justice of the Court, remaining in that position until his death in 1921. John F. Wettermark recently donated a large photographic portrait of White wearing his judicial robes. (2009.0115)

■ When one considers the care that wildfowl carvers take in researching and creating their subjects, the resulting object



Green-winged teal drake decoy with artist’s Filbert paint brushes and carving knife, decoy by William C. Hanemann, 2008

can almost be considered a portrait of an individual bird. Carver William C. Hanemann has donated a green-winged teal drake fashioned from cypress root, a traditional material for this region’s carvers. The bird is depicted in the preening position, its head and neck turned back across its body. Included in the gift are the tools Hanemann used, including his carving knife, patterns, and paint brushes. (2009.0025.1-5)

—John H. Lawrence

MANUSCRIPTS

For the first quarter of 2009 (January–March), there were 35 acquisitions totaling 8 linear feet of material.

■ The Historic New Orleans Collection recently acquired a maritime journal in which Captain Joseph Willcutt (1798–1841), a native of Cohasset, Massachusetts, recounts information about his ships and conditions encountered on voyages between October 1835 and May 1839. He completed 84 transatlantic journeys on 12 different vessels.

At New Orleans in October 1835, Willcutt took command of the ship *Asia* which, laden with cotton bales, departed New Orleans for Liverpool on February 5, 1836. Following a successful but stormy trip, the *Asia* neared Liverpool on March 21 only to be struck and damaged by the ship *Adelaide*. The repaired *Asia* departed Liverpool on April 10, arriving in Boston a month later.

Other voyages recounted in the journal include the maiden voyage of the *Charlotte*, traveling from Savannah to Liverpool, and of the *John Baring*, from Mobile to Liverpool. The journal entries end abruptly on the 20th day of the ship *Juno*’s 1839 voyage from Boston to Hamburg, Germany. (2009.0034)

■ The Collection recently acquired the Civil War-era diary of prominent local attorney Arthur F. Simon. Born in 1841 into a family of 10 children, Simon grew up in an environment in which law was a family business—Simon’s father had been an attorney as well, and since its arrival in Louisiana, the Simon family has distinguished itself in the legal profession with

members of at least four generations attaining seats on the Louisiana Supreme Court.

Simon's memoirs, which begin in 1864, are of young love—personal reflections interspersed with poetry. Simon married Marie Dejean of St. Martin Parish after finishing his service with the Yellow Jacket Battalion in the Civil War. They had five children. Diary entries from 1867 chronicle Simon's love for Marie and the anguish he felt during her illness. Following Marie's death, Simon married Mathilda Dejean, his late wife's sister.

The diary also includes several pencil drawings by Simon, including an interpretation of a 16th-century portrait of ill-fated English monarch Lady Jane Grey (1537–1554). Other sketches include *Voilà l'zou zou!*, depicting a man wearing a Turkish-style cap and holding a goblet, and *Polichinelle*, which shows a traditional character performing in the Comédie Italienne at Paris. Simon died in 1919. (2009.0035)

■ Adding to its substantial collection of materials concerning the War of 1812 and the Battle of New Orleans, The Collection recently acquired microfilm copies of selected documents from the National Library of Scotland. The documents are from the Papers of Admiral Sir Alexander Forester Ingles Cochrane and the Papers of George Robert Gleig. Royal Navy commander Cochrane (1758–1832) orchestrated the British invasion of Louisiana, and Gleig (1796–1888) was a subaltern with the British 85th Light Infantry, which fought in the Battle of New Orleans.

Cochrane's papers provide specific details concerning the planning and logistics of the invasion, as well as other operations in the Gulf during 1814, particularly the attempts to arm Creek and Seminole warriors in West Florida. Gleig, who went on to become chaplain-general of the British army, wrote a popular memoir about his experiences as a subaltern during the War of 1812. The microfilm includes his personal correspondence, some of which contains information about the Battle of New Orleans unavailable from other sources. (2009.0080 or MF4)

—*Mary Lou Eichhorn*

LIBRARY

For the first quarter of 2009 (January–March), there were 50 acquisitions, totaling 50 items.

■ The Historic New Orleans Collection recently acquired two regimental histories of northern units that fought in Louisiana during the Civil War.

The first, *History of the 11th Wisconsin Veteran Vol[unteer]. Inf[antry]. Giving a Reliable Account of Its Marches, Hardships and Battles From Its Organization to October 1864*, was compiled and published in New Orleans by James J. McMyler in 1865, possibly during the final days of the war. The 10 companies of the 11th Wisconsin regiment were mustered at Camp Randall in Madison, Wisconsin, in the fall of 1861 and deployed November 20. The first 32 pages chronicle their action in Mississippi at Port Gibson, Vicksburg, and Jackson before being ordered to New Orleans in preparation for Nathaniel Banks's western Louisiana campaign. During the summer of 1863, this unit was stationed in Louisiana, in Carrollton, Brashear City (Morgan City), Franklin, New Iberia, Vermilionville (Lafayette), and St. Martinville. After assignments in Texas, western Tennessee, and northern Mississippi, the unit returned to New Orleans. The remainder of the book is a detailed roster of every soldier by company: where and when each enlisted and where he was born, including lists of those wounded, dead, deserted, discharged, and transferred. This copy is inscribed on the title page by the original owner, Charles George, a veteran of the 11th Wisconsin, Company H, who noted that he was discharged in St. Louis in December 1864. There are remnants of the original blue paper wraps, but George had his copy bound with his name and "11. Wisconsin." stamped in gilt on the spine. (2009.0036.1)

The second acquisition, *History of the One Hundred and Twenty-Eighth Regiment, New York Volunteers [U. S. Infantry] in the Late Civil War*, was written nearly 30 years after the war's end. David Henry Hanaburgh, chairman of a committee of veterans, published the book in 1894. This

regiment was mustered into service in September 1862 at Camp Kelly in Hudson, New York, and left for New Orleans that December. Like the 11th Wisconsin, the 128th New York participated in Banks's Louisiana campaign and saw extensive action at Port Hudson. At least two-thirds of the book covers the regiment's activities in Louisiana, detailing engagements at Cane River Crossing, Mansura Plains, Alexandria, the Atchafalaya, and Cedar Creek. A fold-out frontispiece features Camp Millington in Baltimore, one of the regiment's early camps. The book includes photographs of 10 officers of the regiment, a sketch of the regimental badge, and an abbreviated roll of names, ranks, and promotions of all the men who were commissioned or enlisted in the regiment. (2009.0036.2)

■ The library recently acquired the three-volume 1984 reprint edition of *Records of Louisiana Confederate Soldiers and Louisiana Confederate Commands* by Andrew Booth. The rare 1920 original publication was the first comprehensive alphabetical roster of its kind. Containing records of more than 50,000 Louisiana Confederate soldiers and 900 military organizations, it included members of obscure French-speaking units that disbanded after the fall of New Orleans, as well as individual career summaries and a few physical descriptions. Like the original, the reprint is also considered rare and is often consulted by local military historians and genealogists. (2009.0036.3.1-.3)

■ *New Orleans' Illustrated News* was hailed on its covers in the early 1920s as "The South's Most Beautiful Magazine." The library recently acquired the publication's March–April 1922 issue, which opens with editor Charles E. Gilbert Jr.'s declaration, "Just Queens This Month." Citing popular demand, Gilbert devoted the issue to beautiful photographs of 1922's Carnival queens and maids in all their formal, flapper finery. (2008.0353)

—*Pamela D. Arceneaux*

EDUCATIONAL OUTREACH UPDATE

From Gentilly to Metairie to Mandeville, The Collection Brings History Alive for Local Children

Here's where the THNOC Education Department has been recently:

Gentilly Terrace Centennial Celebration

New Orleans neighborhood Gentilly Terrace and Gardens celebrated its 100th birthday on April 4 with food, music, and an arts and crafts market. THNOC's education department hosted the activities for children, which included listening to oral histories, writing letters to children of the future, and taking a history-themed scavenger hunt.

World Culture Day: Gumbo Project

At Lake Harbor Middle School in Mandeville, World Culture Day is a special occasion dedicated to celebrating cultures from around the world—and closer to home, too. On April 23, THNOC staff taught 240 students about local culture through an examination of one of our signature dishes: gumbo. The lesson focused on the contributions of different cultural groups—Spanish, French, African, and Native American—and topped it all off with a taste of sea-food gumbo.

Art Adventure Day: Louisiana Coastal Wetlands

The Collection presented a "Louisiana Coastal Wetlands" program to 480 fourth- and fifth-graders at Lake Harbor on May 8. Students painted a 20-foot mural of wetland animals and vegetation and planted cypress seedlings, which will be transferred to the wetlands to help prevent coastal erosion. The cypress seeds were provided by the Louisiana State University's Coastal Roots Program.

Invention Discovery Trunk

The Collection made an "Invention Discovery Trunk" presentation to 130 fifth-graders at Alice Birney Elementary School in Metairie on May 13. Through discussion of objects selected from the trunk, students learned to classify dates into centuries and gained a better understanding of how creative ideas have affected history.

Family Day

The Collection's annual Family Day again drew hundreds of children and adults for a free day of fun and educational activities. This year's program celebrated the exhibition *In the Spirit: The Photography of Michael P. Smith*, a journey into the world of New Orleans's second lines, jazz funerals, brass bands, Mardi Gras Indians, and social aid and pleasure clubs. Family Day featured music by the Tremé Brass Band and children's entertainer Papillion. Children created their own second-line regalia and had their pictures taken in front of a Michael P. Smith photograph. Larry Bannock, Big Chief of the Golden Star Hunters, and musician/songwriter Leslie Smith, daughter of the artist Michael P. Smith, offered their thoughts on New Orleans culture.



Lake Harbor Middle School students stand proudly in front of their mural



Posing in a reproduction of 19th-century artist Jean-Joseph Vaudechamp's portrait of William Charles Cole Claiborne II at the Gentilly Terrace Centennial Celebration



Rockin' out with Tremé Brass Band, Family Day



Posing in front of Michael P. Smith photograph, Family Day



Dancing in the street, Family Day

In the Spirit

The Photography of Michael P. Smith from The Historic New Orleans Collection

Photographer Michael P. Smith (1937–2008) captured the heart and soul of New Orleans's music, culture, and folkways. He documented the physical and social structures that helped shape the unique cultural identity of his native New Orleans. In 2007, The Collection acquired Smith's body of work, ensuring both its long-term preservation and ultimate public access. *In the Spirit* marks the inaugural public presentation of the Michael P. Smith Archive from The Historic New Orleans Collection.

Williams Gallery, 533 Royal Street

Through September 13, 2009

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.; Sunday, 10:30 a.m.–4:30 p.m.

Admission: free



Josephine Crawford

An Artist's Vision

The life and work of New Orleans artist Josephine Marien Crawford (1878–1952) is celebrated this summer at The Historic New Orleans Collection with an exhibition and the release of a biography.

The exhibition, which seeks to recreate Crawford's creative milieu, presents a selection of her paintings and drawings from the holdings of The Historic New Orleans Collection, other repositories, and private lenders. Highlights include portraits, still lifes, sketchbooks, and a remarkable series of portraits painted on the wallpaper of her Royal Street studio. The exhibition is complemented by photographs of Josephine, her family, and French art master André Lhote, with whom she studied in Paris.



Girl Under Mosquito Net by Josephine Crawford, between 1930 and 1940, courtesy of Louise Chapman Hoffman

Williams Research Center, 410 Chartres Street

Through August 29, 2009

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Admission: free

THE SHOP

India Stewart Designs

The Shop at The Collection is now offering an exclusive selection of handmade jewelry, sculptures, and ornaments designed by New Orleans artist India Stewart. A south Louisiana native, Stewart has always been inspired by the textures and colors surrounding her in nature. Her creativity is drawn from the beauty she sees in coastal waterways, cypress- and moss-draped bayous, and lush gardens covered in ivy and flowers. It is through art that Stewart strives to share her inspiration with others.

A sampling of Stewart's pins and earrings is pictured left (top to bottom): 14-karat-gold-plated bee pin (\$35), silver butterfly pin (\$28), elephant-leaf pin (\$40), and banana-leaf earrings (\$70). Please visit www.hnoc.org or call (504) 498-7147 to order this distinctive jewelry.



VOLUNTEERS

Reid Hinshelwood and **Patrick Willis**, docent department

PUBLICATIONS

Mark Cave, *Saving Wednesday's Child* (2009)

INTERNS

Emily Stern Schlesinger, University of Pennsylvania, and **Sarah Clausen** and **Danielle Choate**, Episcopal High School in Baton Rouge, education department.

INTERNATIONAL EXCHANGE

This summer marks the second year in the three-year exchange program between The Collection and the École nationale des chartes in Paris—a school that prepares chief archivists, librarians, and curators. This year **Aurore Cartier**, a student at the École, is interning at The Collection, and **Howard Margot**, land records cataloger at The Collection, will be studying at the École in November. The Collection is also hosting two interns from the École du Louvre this summer. **Pierre-Olivier Benech** and **Elodie Voillot** were connected with The Collection through the French Heritage Society.



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

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Director of Publications: Jessica Dorman

Photography: Keely Merritt

Graphic Design: Theresa Norris

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CONCERTS IN THE COURTYARD

The Collection's concert series again drew hundreds of people to the French Quarter for New Orleans music and cocktails. This spring's festivities served up music by Leslie Smith and drinks by Firefly Sweet Tea vodka in March, Linnzi Zaorski and sazeracs in April, Fredy Omar and margaritas in May, and Steve Riley and the Mamou Playboys and bourbon in June. Sazerac Company, Inc. sponsored the series. Join us this fall for a fantastic line-up, including Rebirth Brass Band, Marva Wright, and Gal Holiday and the Honky Tonk Revue. Visit www.hnoc.org for dates.

