

# THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Volume 1, Number 1

January 1983

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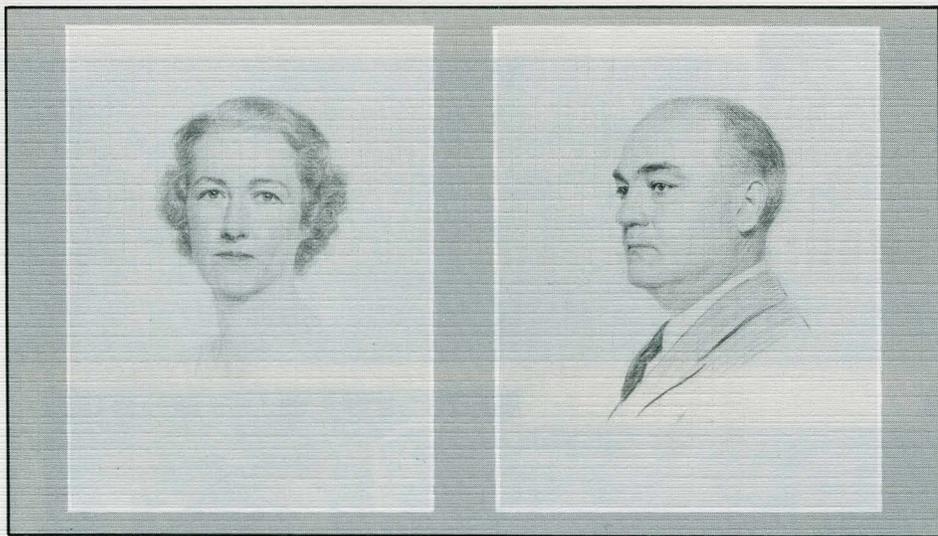
Boyd Cruise, ca. 1935; Self-Portrait, 1953 (1980.188a,b); Boyd Cruise, 1982.

## Profile Boyd Cruise

Boyd Cruise's first impression of the future Historic New Orleans Collection was a dirty room, filled with a hodgepodge of items. Although their residence on Royal Street was very elegant, the Williamses' "collection" was kept in a storeroom over a shop. Mr. Cruise says it was "a curious combination of framed pictures, unframed pictures, maps, books, and *lots of dust*." Mr. Cruise was the person responsible for organizing that "curious combination" into one of the finest private collections of Louisiana material in the state. It became the nucleus of the Historic New Orleans Collection. Mr. Cruise, first as a part-time employee

of General and Mrs. L. Kemper Williams, Louisiana history enthusiasts and collectors, then as director of the newly organized Collection, guided the transformation of a private collection into a fine research facility, open to the public, with exhibitions, library, archives, and history galleries.

Alvyk Boyd Cruise had come to New Orleans in the 1920s as a young artist. By the 1940s he had built a considerable reputation as a watercolorist. His work came to the attention of Albert Lieutaud, an important dealer in Louisiana art and artifacts and a friend and associate of General and Mrs. Williams. Mr. Lieutaud handled Mr. Cruise's watercolors in his shop at 531 Royal Street, and Mrs. Williams added Mr.



Pencil drawings of Leila Moore Williams and L. Kemper Williams by Clarence R. Mattin, 1938 (72.135.2WR, 72.135.1WR).

Cruise's work to her collection of Louisiana artists.

Mrs. Williams had collected a great many Louisiana paintings, but many of them had been stacked in that dirty storeroom in the complex of buildings owned by the Williamses on Royal Street. They clearly needed proper care, and, partly on the advice of Mr. Lieutaud, she employed Boyd Cruise to "clean up the place."

Mr. Cruise began the patient task of sorting through Mrs. Williams's accumulation of paintings and prints, deciding which should be framed and hung, and storing and properly caring for the others. He created a carefully prepared and documented collection of very important Louisiana art.

He also became an intimate of the Williams household, advising on future purchases and additions to the collection. He revered Mrs. Williams, a tall, delicate lady who was almost always accompanied by her dachshunds, Cracker and Sherry. She became one of his most important and influential friends. Through her influence, Mr. Cruise even gave up his lifelong habit of smoking. He describes Mrs. Williams as "restrained, dignified and shy. She was a lady from top to toe."

General Williams, a reserved and essentially private man, was much harder to know. As Mr. Cruise came to work for the general as well, he grew to respect his integrity and intellectual interests. The general was also a considerable collector of Louisiana material. Unlike his wife, however, he was more interested in books, documents, and maps dealing with Louisiana history. Probably because of his military background, the general was particularly interested in material

dealing with the battle of New Orleans.

From a part-time assignment, Mr. Cruise's role grew to full-time employment, essentially as curator of the Williamses' private collection. He was given an office in the building facing Royal Street and there began cataloging and conserving archival materials. He became completely engrossed with his new responsibilities and, as a result, gave up painting. Painting became a closed chapter in his life; he has never returned to his career as an artist.

The Historic New Orleans Collection was officially incorporated in 1966; it opened to the public in 1970. Throughout its early days, Mr. Cruise worked closely with General Williams



Faranta in a limber pose, 1864, an illustration from Signor Faranta's Iron Theatre.

on the development of the institution. After the general's death in 1971, Mr. Cruise was named director of the Collection. Responsible to a five-member

board of directors, Mr. Cruise worked diligently to bring the newly available collection of Louisiana historical matter to the attention of researchers and to set collecting guidelines for the expansion that had already begun.

His greatest problem in the early days was "assembling a competent staff," the members of whom were intelligent and, particularly with all that had to be done, hardworking. In the early days he had a staff of three, two of whom, Maria Ybor, administrative secretary, and Florence Jumonville, head librarian, are still members of the Collection staff.

Within a few years, health problems forced Mr. Cruise to resign his duties as director. As director emeritus, he has maintained his close connection with the Collection. Since his retirement as director, he has moved back into the field of historical research. He has prepared an *Index to the Louisiana Historical Quarterly*, as well as other important monographs.

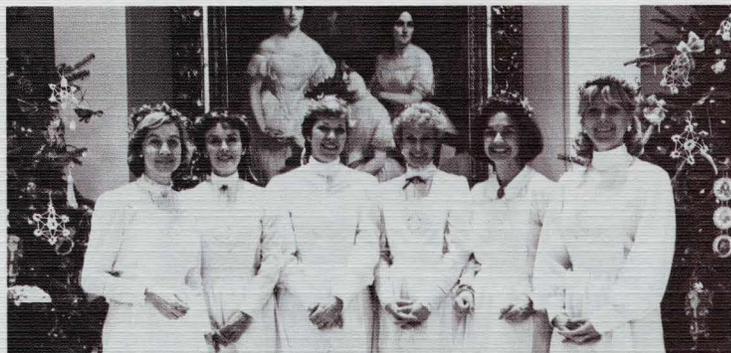
In 1976 the Collection mounted a retrospective of Mr. Cruise's work as a watercolorist. Accompanying the exhibit was a hardbound book which contains an introduction by art critic Alberta Collier and an extensive biography by local historian and THNOC board member Mary Louise Christovich. The volume includes 12 color plates and 37 black-and-white illustrations of Mr. Cruise's most notable paintings.

Boyd Cruise's most recent study, *Signor Faranta's Iron Theatre*, written with Merle Harton, has recently been published by the Collection. This charming theatrical history tells the story of a 19th-century showman, the innovator of 10-cent (cheap!) family variety theater. The book tells of contortionists, one-legged dancers, a seal who lived in a boarding house, and much more.

Over the years Mr. Cruise has amassed a vast quantity of information on New Orleans art and artists, which is being edited for 1983 publication. He continues to engage in research, currently on the development of the Arts and Crafts Club in New Orleans.

He declines to comment on the future direction of the Historic New Orleans Collection, feeling that he has passed that responsibility on to Stanton Frazar, the present director. As to his past contributions to the growth of the Collection, he modestly comments that since he "gave his life here for so many years," he is "glad if it worked out at all."

## A "Merieult" Christmas



Festival workers included, from left to right, Mimi Calhoun, Claire de la Vergne, Sue Laudeman, Judy Newman, Betty Killeen, and Fredericka Turner.

The halls were decked with boughs of holly — and poinsettias, Christmas cacti, pine boughs, and festive Christmas decorations. The occasion was a "Turn of the Century Christmas," sponsored by the Shop at the Collection. This first annual shop festival, conceived and organized by Shop Manager Sue Laudeman, evoked the spirit of the century with period merchandise and a series of special events. The two-week festival began November 30 with a display of antique hats from the late 19th-century *Fleur de Paris* collection, with Randy Powell demonstrating contemporary hat design and construction. Another highlight of the schedule was the turn-of-the-century fashion parade, featuring vintage clothing. The antique clothing, dating from the 1880s through 1910, is also from the collection of *Fleur de Paris*.

Naomi Lowrey's demonstration on the making of potpourri, a popular Victorian air freshener concocted of flowers, herbs, and spices was in keeping with the overall theme. Christmas caroling by the McGehee Girls' Ensemble set the mood for Thursday evening shoppers. Silver experts Charles Mackie and Carey Mackie were available for an afternoon to identify shoppers' pieces of Louisiana silver and to autograph their publication on the subject, *Crescent City Silver*.

Reminiscences from the "good ole days" at the turn of the century were provided the following week by a chat with old-timer John Paul Bordes, author of *John Paul "Sez."* An autograph party on December 9 featured a number of popular Louisiana authors, including Berthe Amoss, Mary Louise Christovich, Boyd Cruise, Merle Harton, Leonard V. Huber, Mel Leavitt, Patricia Schmit and Samuel Wilson, Jr., who autographed copies of their books of local interest.

Merchandise evocative of the turn of the century abounded in both the new Royal Street shop and a seasonal satellite shop set up in the old Counting House. The satellite shop in the Counting House was decorated in Victorian style, with ornamented trees and a dining table set for a Christmas feast. An assortment of traditional glass Christmas tree ornaments from West Germany, made from original molds hidden during World War II, were suitable to recreate yesteryear in one's own home. Designer lace ornaments and hand blown Imperial egg ornaments were also available, as were bedpost wreaths. The wooden German nutcracker, Czar Nikke, stood guard over Santa's bounty under the traditional tree.

Other Victoriana for sale included designer lace pillows, handmade "florals" for the home or purse, hand-worked bonnets and aprons for children, and a reproduction of the heirloom Bru doll. A wide variety of old-fashioned children's toys were also popular gift items, including cast iron wheeled toys, cast iron banks, antique pop-up books, and the ever present teddy bear. In addition to this full complement of Christmas merchandise, the Shop at the Collection also offered a variety of fine publications, museum reproductions, and Carnival designs.

In keeping with the spirit of the season, the Collection as a whole carried through the decorative style of the turn of the century. Historic tours stressed the history and lifestyle of the turn of the century, with special emphasis on the 1884 World's Industrial and Cotton Centennial Exposition.

The Shop's first annual Christmas festival was a rousing success and set a precedent for years to come. A "Merieult" Christmas was had by all.



### THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Editors: Patricia Brady Schmit, Gail Larsen Peterkin

Contributors: Florence M. Jumonville, John H. Lawrence (Preservation), John A. Mahé II (Puzzler)

Photographs: Jan White, with additional photographs by Vickie Carpenter, Warren Gravois, John Lawrence, Dode Platou, and Charles Wolff III.

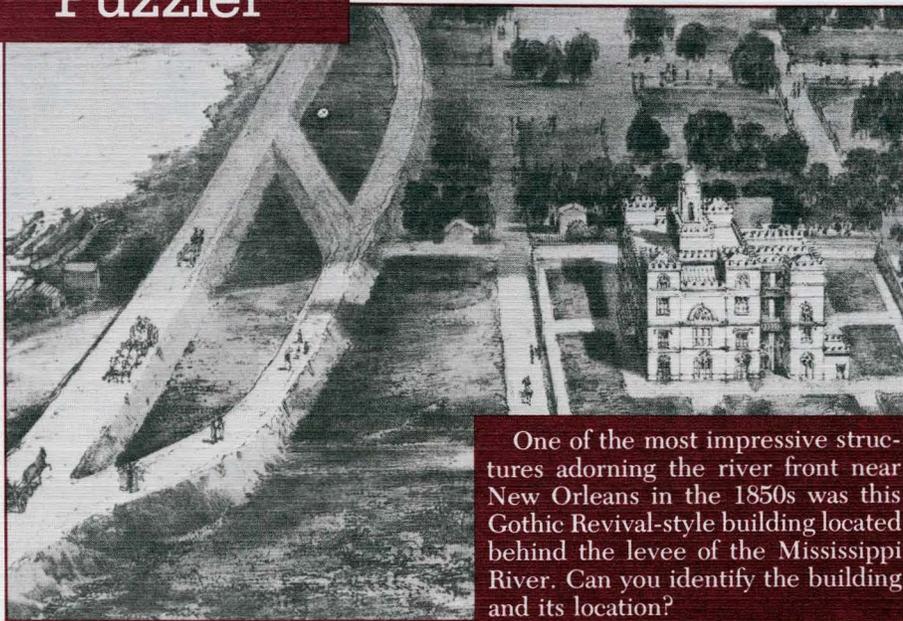
Graphics and Layout: Michael Ledet, Ledet-Mann Productions

The Historic New Orleans Collection Newsletter is published quarterly by the Historic New Orleans Collection, a private, non-profit research center located in the French Quarter of New Orleans. Housed in a complex of historic buildings on Royal Street, facilities are open to the public, Tuesday through Saturday, from 10:00 a.m. until 4:45 p.m. Tours of the history galleries and the residence are available for a nominal fee.

Stanton M. Frazar, Director  
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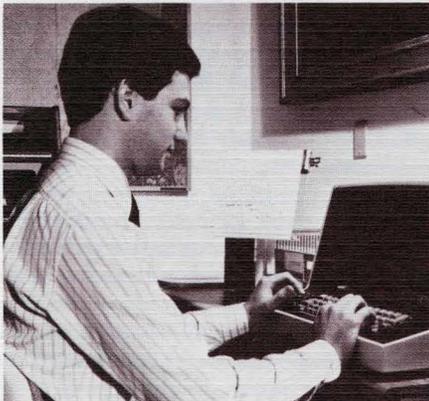
## Puzzler



One of the most impressive structures adorning the river front near New Orleans in the 1850s was this Gothic Revival-style building located behind the levee of the Mississippi River. Can you identify the building and its location?

Answer on p. 15

## Tulane Museum Studies at THNOC



Intern Marshall Osofsky transcribes historic letters on THNOC's microcomputer.

The Historic New Orleans Collection is cooperating with Tulane University to offer museum studies courses. In initiating the program, Dr. Richard E. Greenleaf, chairman of Tulane's history department, emphasized the need to provide a variety of alternate career opportunities for history graduates. The cooperative venture, coordinated at the Collection by Dr. Patricia Schmit, began in January, 1982.

This semester two Tulane history courses are being offered at the Collection. "Careers in Museum Administration," conducted by Dode Platou, pro-

vides an overview of museum administration and the skills and training necessary to fill various positions. Classes are team taught by staff members; mounting an exhibition, collecting, cataloging, and registration are among the subjects covered. "Internships at the Historic New Orleans Collection" has been offered both semesters of the 1982-83 academic year. In both courses students receive actual experience working in a museum/research center.

During the past semester six Tulane students served as interns at the Collection. Mitchell Gallant, Lisa Rice, and Marguerite Young worked under the supervision of Dr. Alfred Lemmon in the Manuscripts Division; they cataloged and described material from the YMCA, Simonne Stern Gallery, and Civil War collections. Jon Leader assisted Susan Cole, manuscripts curator, in doing research on THNOC holdings on the battle of New Orleans for the next edition of *Manuscripts Update*. Mary Borgen helped Rosanne McCaffrey with research on artists to be included in the future *Two Hundred Years of Art and Artists in New Orleans: 1718-1918*; and Marshall Osofsky learned documentary editing with Dr. Schmit, using the Collection's computer to transcribe and annotate letters from the Butler family papers.

## AASLH Seminar in New Orleans

The Historic New Orleans Collection and the Louisiana State Museum hosted a recent seminar, "Interpreting the Decorative Arts in Historical Agencies." Organized by the American Association for State and Local History (AASLH), the five-day seminar, from December 5 through December 10, 1982, attracted museum and historical agency professionals from across the nation. The seminar focused on a variety of topics, including research techniques and methodology, collecting strategies, aesthetics and provenance, form and function, and exhibit themes and techniques. Speakers included Kenneth L. Ames from the Winterthur Museum in Delaware, James B. Gardner of the AASLH, Professor Fred Schroeder from the University of Minnesota at Duluth, Robert A. Stark from the Oregon Historical Society, and Anne F. Woodhouse from the State Historical Society of Wisconsin.



Speaker Elsa Schneider

THNOC's Elsa Schneider, head of the docent program, spoke on "The Adaptive Use of Decorative Arts in the Williams Residence." Mrs. Schneider emphasized the Williamses' adaptation of antiques to conform to a contemporary life-style and discussed the display of their fine collections in the Williams residence. Other local speakers included Tim Chester and Maud Lyons from the Louisiana State Museum and Lisa Heller from Gallier House. Seminar participants enjoyed historic house tours and receptions by both hosting institutions, as well as a tour of Gallier House. A dinner at the Pitot House concluded the sessions.

Rosanne McCaffrey served as the local chairman for the Collection; Pat Cromiller, Maureen Donnelly, Wayne Lempka and John Magill represented the Collection at the seminar.

From the

## Director



Since my days at Centenary College, when I secretly wrote, edited, and distributed a, for then, rather radical rag called *Lapsus Calami*, which specialized in calling attention to donors who gave bricks and mortar rather than volumes and professorial chairs, I have always rather liked the idea of alternative journalism. Although I have certainly changed my mind about donors of bricks and mortar, I still feel that there is a role in the city for another newsletter. There seems to be a desire among our friends to know what is going on around here.

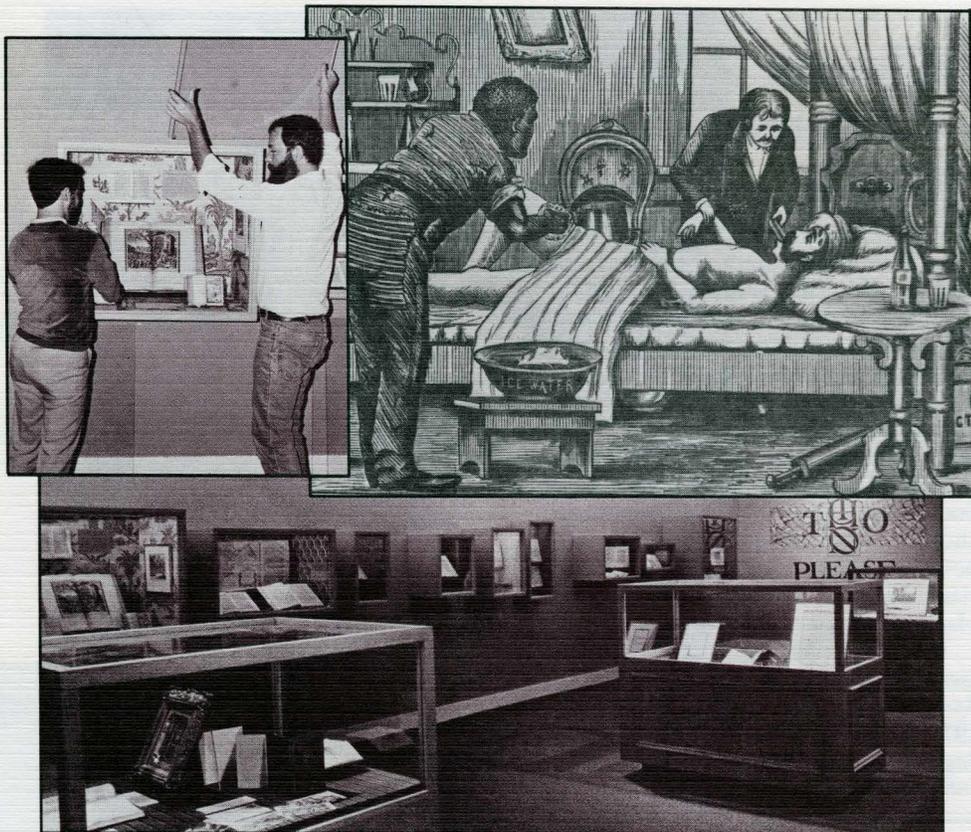
One of my reasons for instituting this newsletter is to make the research facilities at the Collection better known and to emphasize our commitment to excellence in scholarship and research. The Collection began with history buffs, General and Mrs. L. Kemper Williams; their interest in Louisiana history led them to make a large collection of maps, books, documents, art, and memorabilia. That legacy of Louisiana material, together with a financial foundation and the buildings on Royal Street, formed the nucleus of the present Historic New Orleans Collection.

The Collection has expanded to twice its original physical size and its collections have grown exponentially. The staff of museum professionals now numbers 63, and we served some 6,500 researchers during the past year. The Collection has become a major regional research center.

I think I've managed to hire a staff of winners. The professional staff is the key to the success and continued growth of any institution. One function of this newsletter is to introduce some of our staff members and to give some insight into their jobs. The effort it takes to maintain and to build a research center is enormous. I hope that some of that effort will be reflected here.

Welcome to the Historic New Orleans Collection.

S.F.



Top left: John Lawrence and Tom Staples prepare a display case. Top right: Illustration from *Doctor Dispachemquic; A Story of the Great Southern Plague of 1878*, one of the books on display. Bottom: Rare books on display in the Williams Gallery.

## Bound To Please

*Bound to Please: Selected Rare Books about Louisiana from the Historic New Orleans Collection* is the current exhibition on display in the Williams Gallery at the Collection. Fifty books, selected from the resources of the Historic New Orleans Collection's Research Library because of their age, scarcity, and historical importance, depict various aspects of Louisiana's history, social and cultural heritage, and relationship with the sciences.

Among the rare books on display are *Het groote tafereel der dwaasheid*, published in Amsterdam in 1720, which describes the "Mississippi Bubble," a financial scheme perpetrated by John Law. *Sherwood Anderson & Other Famous Creoles* was written and privately published in New Orleans in 1926. Its authors, William Spratling and William Faulkner, imitated the writing style of popular novelist Sherwood Anderson and caricatured persons who were prominent in New Orleans artistic and literary circles. Written by James Dugan and published in New Orleans in 1879, *Doctor*

*Dispachemquic; A Story of the Great Southern Plague of 1878* satirized the implausible causes and cures of yellow fever in vogue among local physicians.

With the assistance of other members of the library staff, Florence M. Jumonville, head librarian, selected the rare books for inclusion in *Bound to Please* and edited the exhibition catalogue. The exhibition was coordinated by Curator John Lawrence, with installation by John Lawrence, Curator John Mahé II, Preparator Tom Staples, and Assistant Preparator Patrick McKee. Tom Staples lined the display cases with elegant fabrics and wallpapers.

*Bound to Please* opened on November 17, 1982; the exhibition may be viewed free of charge Tuesdays through Saturdays, 10:00 a.m. to 4:45 p.m., until March 26, 1983. The illustrated catalogue is available from the Shop at the Collection for \$16.00 plus \$1.50 postage and handling. (New Orleans residents should add 8% sales tax; other Louisiana residents should add 3%.)

# Williams Prizes for Louisiana History

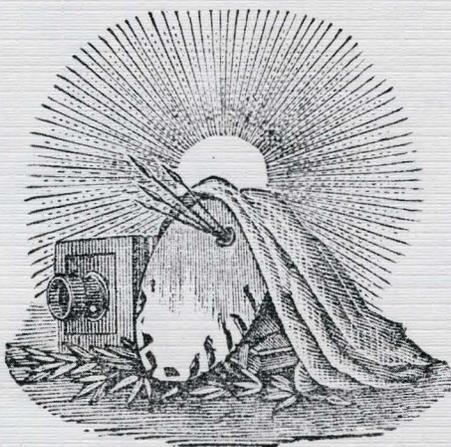
Excellence in the writing of Louisiana history is promoted by the General L. Kemper Williams Prizes in Louisiana History. Established in 1974 by the Historic New Orleans Collection in cooperation with the Louisiana Historical Association, the prizes are offered annually for outstanding works on Louisiana. One award of \$500 is presented to the author of a published book or article on a Louisiana subject; another award of \$200 is given for the best unpublished manuscript on Louisiana history. Both prizes include a plaque bearing the recipient's name.

The first Williams prizes were awarded at the Louisiana Historical Association's annual conference in 1975. Roger A. Fischer, author of *The Segregation Struggle in Louisiana 1862-1877*, received the prize for the best published work, while Robert E. Snyder received the award for an unpublished manuscript with his "Huey Long and the Cotton Holiday Plan of 1931." The winners of the 1981 prizes were Edward F. Haas for "John Fitzpatrick and Political Continuity in New Orleans, 1896-1899" in *Louisiana History* (Winter, 1981), and Brady M. Banta for the unpublished manuscript "Petroleum, Pipelines, and Politics: The Pine Island Situation."

Anyone is eligible to submit material for consideration by the Williams Prize Committee. Manuscripts will be judged on their contribution to knowledge with an emphasis on the use of primary sources, creative interpretation of primary sources and originality, and stylistic excellence. The published work should deal with a Louisiana topic, which may include comparative studies with other states. The unpublished manuscript may deal with any aspect of Louisiana history, but it should not exceed 10,000 words, or 30 double-spaced typewritten pages, in length. All entries must be submitted in triplicate by February 1 of the year following their publication or preparation. Copies submitted in competition will not be returned. Correspondence should be directed to Miss Florence M. Jumonville at the Historic New Orleans Collection.

## Preservation

### Family Photographs



Going through family photographic collections can be a great pleasure. The old photographs are a way to maintain family history in a tangible and historically valuable fashion.

Unfortunately, too often family photographs pose unanswerable questions. Who are those unidentifiable bearded gentlemen and befeathered ladies? Even worse is to pull out the bureau drawer and to find photographs so badly discolored, cracked, or otherwise damaged that they are unusable. Proper care of family photographs is essential to maintain your collection so that it can be enjoyable now and useful for your descendants.

Three criteria should be considered in order to make a photographic collection useful to its owners, and, possibly in the future, to a research institution: 1) The photographs should be identified and dated as accurately as possible. 2) The photographs should be retrievable in some organized, repeatable manner. 3) The photographs should be stored properly to ensure their protection during use and to provide the longest possible period of utility.

Most collectors of private or family photographs will not have the inclination to follow the stringent classification and conservation techniques employed by a research institution such as the Historic New Orleans Collection. Our subject classification system and finding aids have been shaped by the research requests we receive. However, variations of this system may work well with certain family collections.

Before implementing any system of organization and retrieval, think carefully of all future uses, so that you do not build in obsolescence. For family photographic collections, arranging the material in maternal and paternal branches, and alphabetically and chronologically within branches, is a frequently used approach.

For retrieval, if each photograph in your collection is given a unique number, a card file with corresponding numbers may be maintained so that information about each image may be readily obtained. A card file is especially useful when more than one person is included in a photograph, since a card can be made for each identified subject. The backs of photographs should *never* be used for jotting down information.

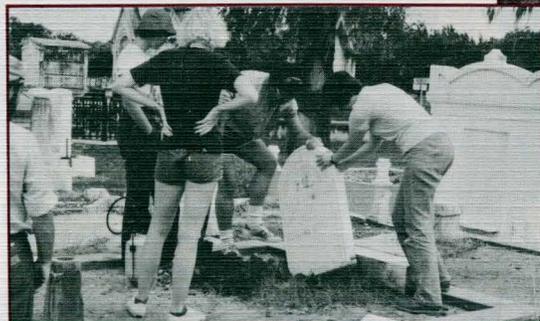
Many types of storage envelopes and sleeves are acceptable for storing photographic negatives and prints. One highly recommended material for such enclosures is Mylar, an uncoated polyester plastic. Certain types of buffered paper have been used for storage in the past, but these are now being looked at with suspicion. Glassine and brown kraft paper, longtime favorites for photographic storage, are not recommended because of the harmful chemical residues they contain. Although ideal temperature and humidity requirements for photographic storage (50°F and 30%RH) are nearly impossible to maintain in Louisiana, the area where you keep your collection should be as cool and dry as possible. Most important is to avoid "cycling," or fluctuation of temperature and humidity. If a choice has to be made, keeping low humidity should take priority over low temperature.

A final practical note regarding your collection involves the display of your originals. All photographs, color or black-and-white, are subject to fading due to excessive light and heat. Ultraviolet light, including sunlight and fluorescent lighting, is especially harmful. Subdued lighting is always preferable. You may even wish to have good copies made of your original. A copy may then be routinely displayed, while the original may be viewed on special occasions.

If you wish to learn more about caring for photographic collections, please contact John H. Lawrence at the Historic New Orleans Collection. If response is sufficient, a workshop on this topic will be planned. Upon request, Mr. Lawrence will also furnish a list of several suppliers who can provide safe storage materials for photographs.

## THNOC Sponsors Research Projects

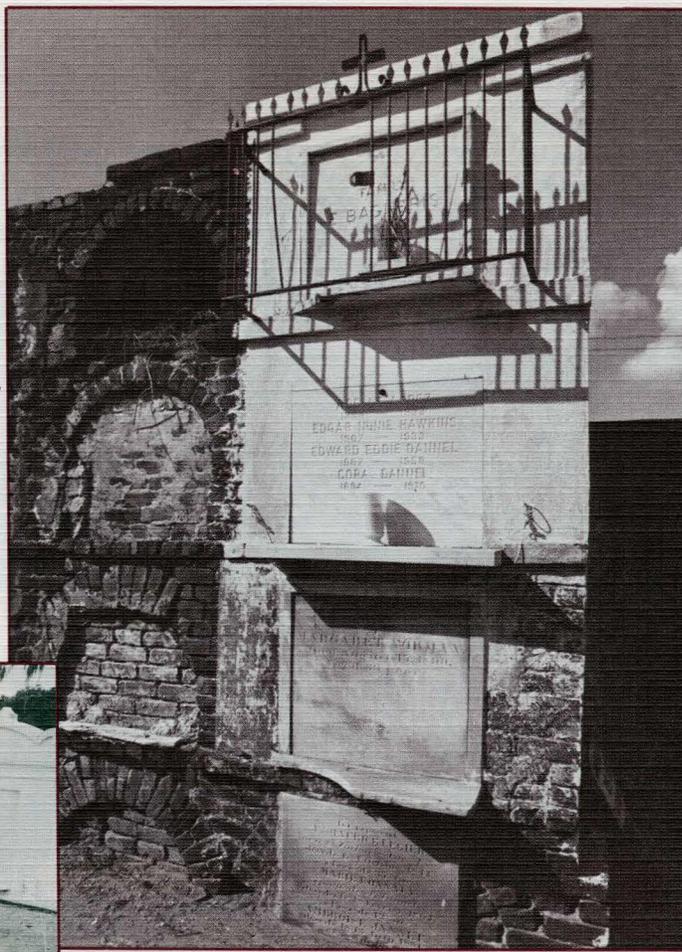
The Historic New Orleans Collection is participating in a variety of special research projects. These efforts, often undertaken with the cooperation of other research institutions and community organizations, are sometimes housed off the premises of the research facility at 533 Royal Street. They range from actual fieldwork in historic New Orleans cemeteries to independent archival research. Input from specially trained professionals, such as architectural historians, archaeologists, historians, and language specialists, is encouraged and contributes to the success of these long-term extramural activities. Many of the projects have required a number of years of diligent work.



### Cemetery Project

The Cemetery Project, sponsored jointly by the Historic New Orleans Collection and Save Our Cemeteries, is nearing completion after 18 months of intensive work. The project, which began in August of 1981, set out to document thoroughly the aged tombs and wall vaults contained within several historic New Orleans cemeteries. All information inscribed on the tombs and vaults was carefully transcribed, and the material and condition of the tombs were recorded. This information has been typed on cards and indexed for ease of use. In addition, an 8x10 black-and-white photograph of each tomb has been filed with the written information, so that design motifs will be readily apparent.

The four cemeteries included in the National Register of Historic Places, St. Louis I, St. Louis II, Lafayette I, and Odd Fellow's Rest, were surveyed initially. Because of the value and success of the project, the survey was extended to include the 19th-century sections of Cypress Grove and Greenwood cemeteries. Project Coordinator



*Left: Cemetery project workers excavate a tombstone to record buried inscriptions. From left to right, Kenneth Jones, Jill-Karen Yakubik, Gail Larsen Peterkin, Marco Giardino, and Marilyn Balicki. Right: Photographic record of a section of wall vaults in St. Louis II cemetery.*

Robert S. Brantley states that approximately 5,300 tombs and 7,000 wall vaults have been documented. Photographer Warren Gravois, of Gulf South Photography, has shot over 8,000 photographs.

Once this compilation is completed and housed in the Manuscripts Division of the Historic New Orleans Collection, the material will be made available to interested scholars and researchers. Several preliminary studies have already utilized some of the data accumulated during the course of the Cemetery Project. One study, for example, determined tentative ethnic percentages from surnames inscribed on St. Louis II wall vaults. In addition, archaeologist Ann Smith, a graduate student at Tulane University, has completed an analysis of stylistic change in inscription techniques. The material will also be invaluable for genealogical and architectural research.

The complete restoration of the deteriorating wall vaults of St. Louis II is the thrust of a new fund raising drive

sponsored by the Archdiocese of New Orleans, with the cooperation of Save Our Cemeteries.

### Photographic Inventory of Warehouse District

The location of the 1984 World's Fair site in the heart of the city's historic Warehouse District has alarmed local preservationists. Concerned that rapid commercial growth could result in the alteration, or even the demolition, of the area's significant 19th-century architecture, the Preservation Resource Center, a local, private, non-profit foundation, was awarded a Critical Issue Matching Grant from the National Trust for Historic Preservation in order to study the problem further and to provide a viable solution. The study, under the direction of James Amdal of Charles Caplinger Planners, Inc., will identify and describe the present condition of the historic resources in the district, and then will create a plan to facilitate both the de-



# Acquisitions



The Historic New Orleans Collection acquires hundred of items through purchase and donation during the course of each year. Only a few recent acquisitions can be noted here.

## MANUSCRIPTS

The Manuscripts Division acquired five major collections, each including thousands of items, for the study of Louisiana history. The Cane River Collection (1817-1872) contains documents concerning the history of the free people of color, particularly the Metoyer family, from the Cane River area near Natchitoches.

The Papers of Dr. Alton Ochsner (1954-1981) were donated by the family of the late Dr. Ochsner. The Collection has also been designated as the repository for papers dealing with the foundation and subsequent development of the Ochsner Medical Institutions.

The Records of the Young Men's Christian Association of Greater New Orleans (1852-1970s) includes minute books, correspondence, pamphlets, news bulletins, and several hundred photographs. Of particular interest is a report on the relief work done by the YMCA during the yellow fever epidemic of 1878.

The Provost Family Papers (1879-1932) were the gift of Mrs. Therese Rainold. They include papers, diaries, and plantation journals of crops and weather on Rightway Plantation.

The Matthiesen Family Papers (1850-1930) include personal correspondence, official papers, and family records. They were given by Mrs. Anne Matthiesen Daigle in honor of her mother, Mrs. Yvonne Coumes Matthiesen.

The Historic New Orleans Collection has also been named the official archive for the 1984 Louisiana World Exposition. Preliminary papers have already been deposited at the Collection, which will eventually house all the official papers for the World's Fair.

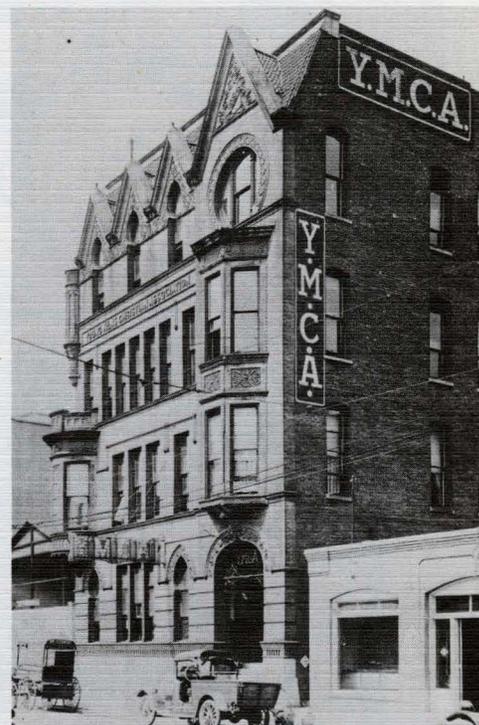
The papers of the Bienville Gallery and the New Orleans Repertory Theatre contribute to the cultural history of New Orleans. Assorted acquisitions of interest are the Trist Wood Papers (ca.



*Jackson RR Engine [sic] Shops by J. Dearborn Edwards, salted paper photoprint, ca. 1857-1860 (1982.32.6).*

1880-1953), the Trist Family Papers (1625-1952), the Brou-Rivet Papers (1802-1853), the Greenberry-Dorsey papers (1789-1798), and the logbook of the frigate *L'Opale* (1758).

The Manuscripts Division has implemented a policy of purchasing significant microfilm collections which may not be readily available locally. Recent purchases from the National Archives include the Records of the Assistant Commissioner for the State of Louisiana, Bureau of Refugees, Freedmen, and Abandoned Lands (1865-1869), the Records of the Superintendent of Education for the State of Louisiana, Bureau of Refugees, Freedmen, and Abandoned Lands (1864-1869), the Treasury Department Papers Relating to the Financing of the Louisiana Purchase, Letters Received by the Department of Justice from the State of Louisiana (1871-1884), and Despatches from United States Consuls in New Orleans, Louisiana (1798-1807). Another microfilm collection purchased is the complete run of the New Orleans *Times-Picayune* and its predecessors (1837-1980).



*The YMCA's first permanent building at 815 St. Charles Street was opened January 1, 1896.*

## CURATORIAL

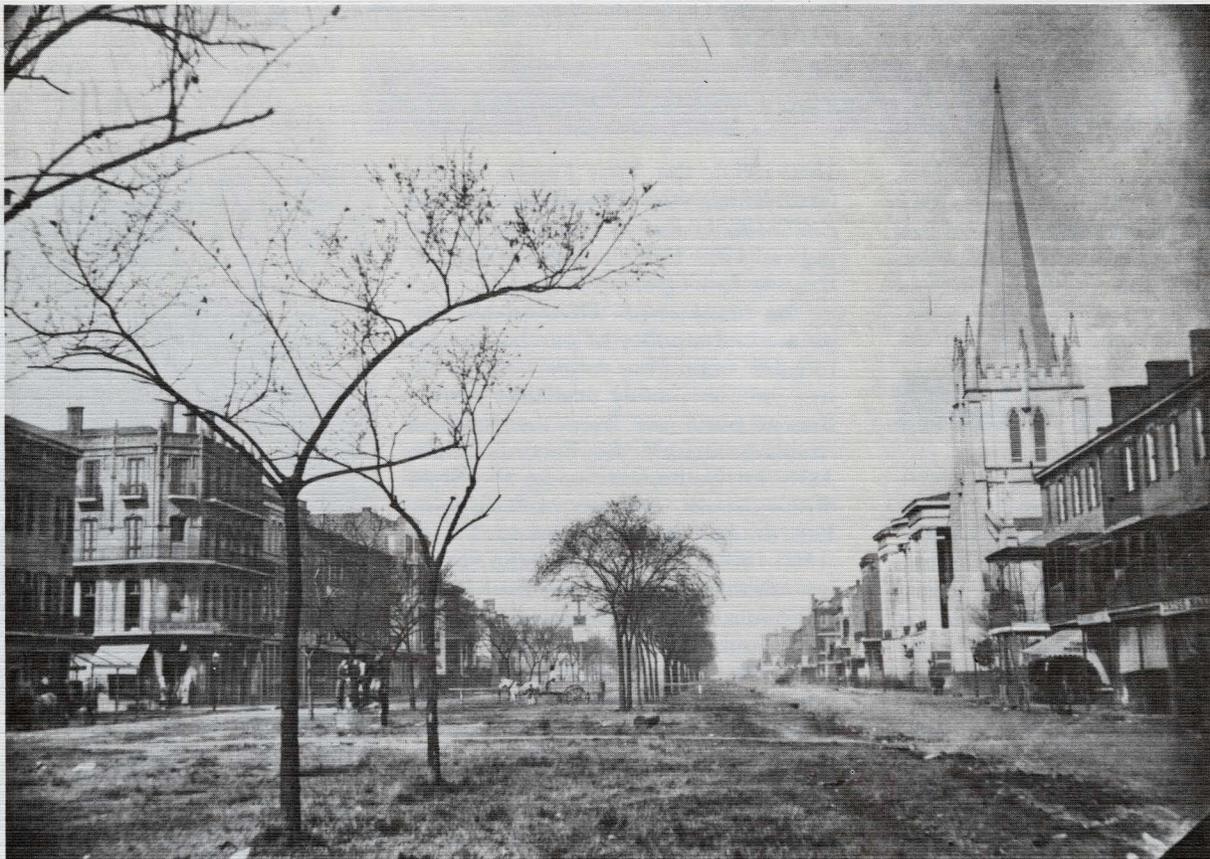
Twenty-nine photographs by J.D. Edwards were purchased at auction in London. These 1857 views of New Orleans scenes are the earliest known paper prints, excluding portraits, from this area. They record buildings since demolished and establish many details of antebellum life in New Orleans.

A very rare manuscript plan of the oldest building in the Mississippi Valley, the Ursuline Convent, by the architect Ignace Broutin was purchased at auction in New York. The hand-colored plan of 1745 details the structure which still stands on Chartres Street.

Miss Claire Stouse donated 212 Mardi Gras items, including costume designs signed by Leda Plauche, L. Fischer, Louis Andrews, Hart and Winston, and Jenny Wilde.

Plans for the residence of Acadia Plantation, Thibodaux, were presented by Mr. and Mrs. Richard C. Plater, Jr., the current owners; they include three drawings of the original house in 1890 and two drawings from 1939 which show modifications.

*Robert G. Latting, organizer and first president of the New Orleans YMCA, 1852.*



*View of Canal Street, from Bourbon, looking toward the Lake, by J. Dearborn Edwards, salted paper photoprint, ca. 1857-1860 (1982.32.15).*



The Crescent City Men was a weekly publication of the New Orleans YMCA in 1903-1904.

### LIBRARY

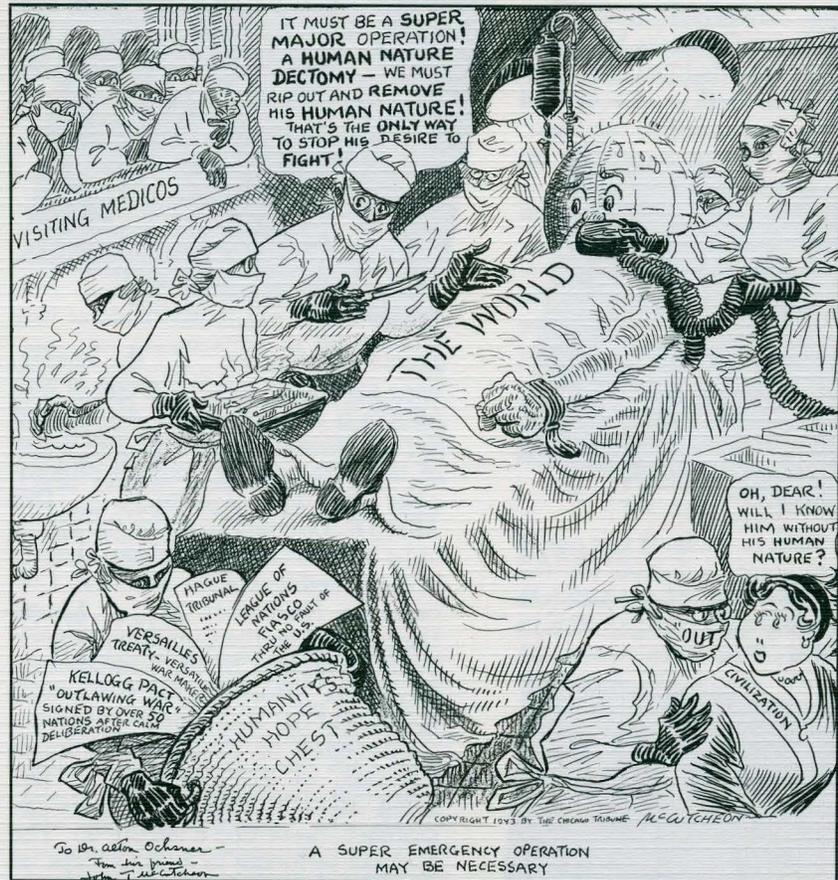
Major General Nathaniel P. Banks, appointed military commander of New Orleans in 1862, formerly owned two volumes issued by the Louisiana Constitutional Convention in 1864, *Debates in the Convention for the Revision and Amendment of the Constitution of the State of Louisiana*, and *Official Journal of the Proceedings of the Convention for the Revision and Amendment of the Constitution of the State of Louisiana*. Purchased by the Library at the Collection, each volume is blocked in gilt on the cover, "To Maj. N. P. Banks. The Liberator of Louisiana."

Other rare acquisitions are the 1806 first edition of Lewis Kerr's *An Exposition of the Criminal Laws of the Territory of Orleans*, and a valuable travel account by the Baron de Montlezun, *Voyage fait dans les années 1816 et 1817, de New-Yorck a la Nouvelle Orleans* (1818), which describes New Orleans in detail and maintains that the province should be restored to France.

Also of interest are a 1727 edition of the *Code Noir*, specifically directed towards Louisiana; William Bryan's *A Vindication of the Conduct of the Agency of Texas, in New Orleans . . .* (1836); and *Acts Passed at the First Session of the Legislative Council of the Territory of Orleans* (1805), the last of which is the gift of Mrs. Ethel Dameron Woodward in memory of her mother, Mrs. Ethel Claiborne Dameron.



Dr. and Mrs. Alton Ochsner entertain the Duke and Duchess of Windsor and other notables in the Rex Room, Antoine's, 1950.



Cartoon by John T. McCutcheon in the Chicago Tribune, 1943.

# Staff

## PUBLICATIONS

**Lisette Oser**, registrar, and **Priscilla O'Reilly**, assistant registrar, co-authored the "Condition Reports: Works on Paper" section of a booklet titled *Basic Condition Reporting: A Handbook* . . . the handbook, edited by Martin French,



John Lawrence

is a 1982 publication of the Southeastern Registrars Association . . . The November 1982 issue of *New Orleans* magazine included a lengthy article by **Dr. Patrick Brady Schmit**, director of publications, on historical editing and *Nelly Custis Lewis's Housekeeping Book* . . . Curator **John H. Lawrence** contributed to an article on the use of Mylar in the storage care of collections in the November issue of *Dupont Magazine* . . . the article is titled "A Clear Connection with the Past" . . . **Dr. Alfred E. Lemmon**, manuscripts cataloger, has published numerous articles on music in Colonial Latin America . . . his recent publications have appeared in *Die Welt der Musik*, *Tlalocan*, *Anuario Musical*, as well as in several *Festschrift* volumes and Smithsonian Institution publications . . . **Florence M. Jumonville**, head librarian, contributed a piece titled "The 1981 Louisiana Literary Award," to the Spring 1982 *LLA Bulletin*.

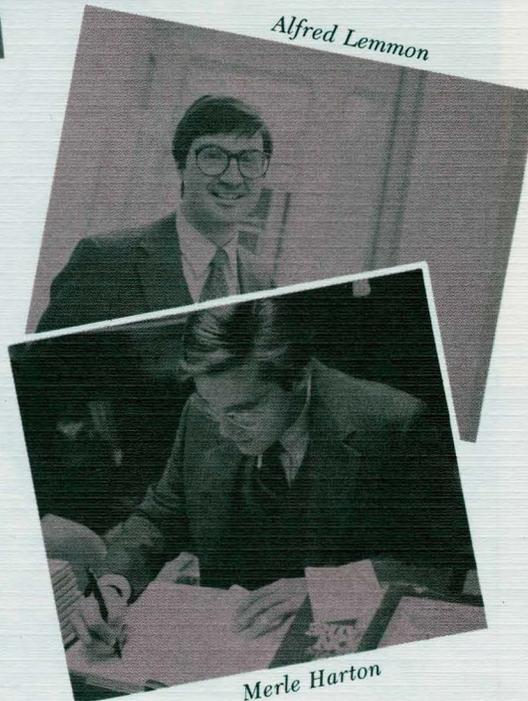
## MEETINGS, WORKSHOPS, AND SEMINARS

Curator **John A. Mahé II** was one of thirty participants selected for the Newberry Library Summer Institute in Cartography in Chicago, Illinois . . . the goal of the Institute was the



John Mahé II

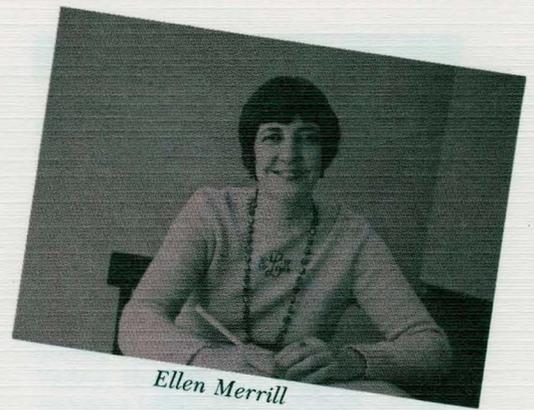
more effective use of cartographic material in teaching and scholarship . . . **Dr. Patricia Brady Schmit** was selected to attend the Stanford Publishing Course at Stanford University in Palo Alto, California . . . the course ran from June 21 through July 3 . . . Chief Curator **Dode Platou** attended a five-day seminar on "Publications in Historical Agencies" sponsored by the AASLH . . . the seminar was held in Nashville, Tennessee, from August 1-6 . . . **Merle Harton**, research editor and co-author of *Signor Faranta's Iron Theatre*, visited York University in Toronto, Canada, during the week of August 22 . . . Mr. Harton served as a commentator at the Eleventh Annual



Alfred Lemmon

Merle Harton

Hume Conference . . . the conference assembled a select group of philosophers and scholars to discuss and debate research on the life and works of the 18th-century Scottish philosopher and man of letters . . . **Dr. Alfred E. Lemmon** spoke on the career of La Salle to the New Orleans chapter of the Daughters of the American Colonies on November 29 . . . **Lisette Oser** served on the Condition Reports Panel sponsored by the Southeastern Registrars Association at the annual meeting of the Southeastern Museum Conference in Charleston, South Carolina, in mid-October . . . **Dr. Ellen Merrill**, special projects researcher, presented a lecture on "The German Influence in New Orleans" at the Audubon Zoo 1982 Octoberfest . . . **Dode Platou** appeared as a panelist on a program for the New Orleans Chapter of the American As-



Ellen Merrill

sociation of Magazine Photographers on October 21 . . . **John H. Lawrence** participated in a seminar at the University of Texas, "Advanced Studies in the Preservation of Historic Black and White Photographic Materials" on October 28-30 . . . Prior to the seminar, Mr. Lawrence arranged consultation sessions for THNOC staff with David Kolody, a leading photo conservator from Boston . . . Mr. Lawrence also spoke on "Curating Old Photographs" at the Second Annual State Archives Workshop in Baton Rouge on October 1, 1982 . . . Curator **Rosanne McCaffrey** participated in a "Computers and Cultural Materials Conference" in Raleigh, North Carolina, during the week of November 1-3 . . . the workshop, designed to review museum involvement with computers, was sponsored by the North Carolina Department of Cultural Resources.

In an effort to improve professional and job-related skills, the THNOC staff members listed below have attended the following meetings, seminars, and workshops:

Shop Manager **Sue Laudeman** and Administrative Assistant **Peggy Caronna**, the annual meeting of the Museum Store Association, Chicago, May 9-13 . . . Curator **Rosanne**



Patricia McWhorter

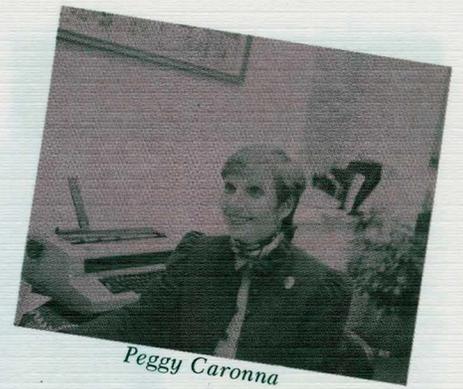
**McCaffrey** and Assistant Curator **Patricia McWhorter**, the annual meeting of the American Association of Museums, June 20-24, in Philadelphia . . . **Maureen Donnelly**, registrar for the



Rosanne McCaffrey

Williams Residence, and Curatorial Catalogers **Eloise Gamble**, **Wayne Lempka**, and **John Magill**, "Aspects of Victorian Design" at Gallier House, September 28-October 1 . . . Assistant Librarian **Judith McMillan**, Second Annual State Archives Workshop in Baton Rouge, October 1-2 . . . Publications Assistant **Gail Larsen Peterkin**, "Basic Public Relations Workshop" at Dominican College, October 9, and the 30th Annual Mailing Seminar sponsored by the New Orleans Post Office and The Chamber/New Orleans and the River Region, November 2 . . . **Priscilla O'Reilly** and **Lisette Oser**, Southeastern Museum Conference's annual meeting in Charleston, South Carolina, October 19-22 . . . **Dr. Patricia Brady Schmit**, Southern Historical Association Meeting, Memphis, Tennessee, November 3-6.

erary Award Committee of the Louisiana Library Association and to a third year as chairman . . . Miss Jumonville also chairs the General L. Kemper Williams Prize Committee of the Louisiana Historical Association and serves on the Board of Directors of the Louisiana Chapter of the Special Libraries Association . . . **Sue Laudeman** and **Peggy Caronna** have been appointed chairmen of the south central region of the Museum Store Association . . . they are planning a regional meeting at THNOC for spring 1983 . . . Mrs. Laudeman and Mrs. Caronna are also charter members of the recently-organized New Orleans chapter of the



Peggy Caronna

State University, curatorial assistant . . . **Wayne Lempka**, B.F.A., Pratt Institute, M.A., New York University, curatorial cataloger . . . **Mark Luccioni**, B.A., M.A., University of New Orleans, manuscripts cataloger . . . **Patrick McKee**, B.S., Miami University of Ohio, assistant preparator . . . **Judith McMillan**, B.A., University of Washington, M.L.S., Louisiana State University, assistant librarian . . . **John Magill**, B.A., M.A., University of New Orleans, curatorial cataloger . . . **Gail Larsen Peterkin**, B.A., University of Kansas, M.A., A.B.D., Tulane University, publications assistant . . . **Martha Anne Swayze**, B.A., Newcomb College, secretary/receptionist . . . part-time researcher **Helen Wetzel**, B.F.A., Newcomb College, has recently joined the full-time staff.



Florence Jumonville

American Businesswomen's Association . . . Docent **Joan Lennox** is currently serving as membership chairman of the Women's Volunteer Committee of the New Orleans Museum of Art . . . Chief Curator **Dode Platou** has just been elected to a three-year term on the board of directors of Longue Vue Management Corporation . . . she also serves as a board member for the Arts Council of Greater New Orleans and as chairman of the Cultural Alliance, an organization of fifteen museums and cultural groups . . . **Elsa Schneider**, head of the docent program, is Louisiana membership chairman for the American Association for State and Local History and Secretary of the Greater New Orleans Museum Educator's Association.



Lisette Oser and Priscilla O'Reilly



Dode Platou



Jan White, Staff Photographer

### FAREWELLS

**Dr. Robert D. Bush**, formerly assistant director, accepted the position of Director of the Wyoming State Archives, Museums, and Historical Department . . . **Kenneth Trist Urquhart**, formerly director of the Research Library at the Collection, has recently been named head of a branch of the Jefferson Parish Public Library . . . their services to the Collection were considerable, and they bring invaluable historical knowledge, research ability, and editing experience to their challenging new positions.

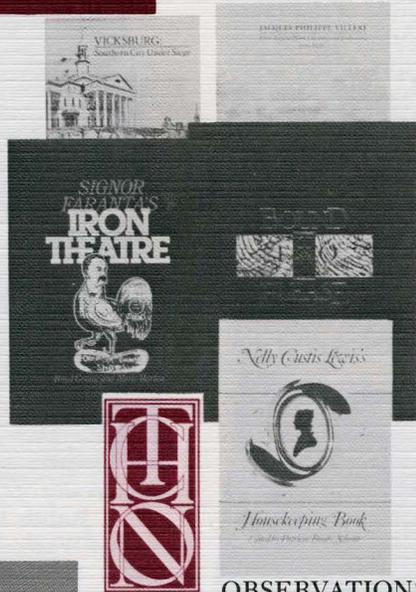
### OFFICES

**Florence M. Jumonville** has been appointed to a second consecutive three-year term on the Louisiana Lit-

### NEW STAFF

The Historic New Orleans Collection has undergone rapid growth in recent years. As an integral part of this expansion and to accommodate increased research requests, the Collection's staff has grown incrementally. The following individuals have recently joined the professional staff of the Historic New Orleans Collection: **Howard Estes**, B.A., University of Virginia, manuscripts cataloger . . . **Barbara Guillaud**, B.A., Louisiana

# Publications



## BOOKS

### SIGNOR FARANTA'S IRON THEATRE

Boyd Cruise and Merle Harton  
History of a popular 19th-century New Orleans variety theater, illustrated with period photographs

\$14.95

### NELLY CUSTIS LEWIS'S HOUSEKEEPING BOOK

Edited with an introduction by Patricia Brady Schmit  
Recipes, medical remedies, and house-keeping hints collected by George Washington's foster daughter

\$9.95

### VICKSBURG: Southern City Under Siege

William Lovelace Foster  
Edited with an introduction by Kenneth Trist Urquhart  
An eyewitness account of the siege of Vicksburg

\$15.00, hardbound  
\$6.95, softbound

### JACQUES PHILIPPE VILLERÉ: First Native-Born Governor of Louisiana, 1816-1820

Sidney Louis Villéré  
Biography of Louisiana's first Creole governor

\$10.00

### TRIBUTE TO DON BERNARDO DE GALVEZ

Translated with an introduction by Ralph Lee Woodward, Jr.  
Royal patents and an epic ballad honoring the Spanish governor of Louisiana

\$14.95

### OBSERVATIONS ON THE COLONY OF LOUISIANA FROM 1796 TO 1802

James Pitot  
Translated with an introduction by Henry C. Pitot  
Reports to the French government from the future mayor of New Orleans

\$14.95

### MEMOIRS OF MY LIFE

Pierre Clément de Laussat  
Translated with an introduction by Agnes-Josephine Pastwa  
Memoirs of Louisiana's last French colonial administrator

\$12.50

### BOYD CRUISE

Introduction by Alberta Collier  
Biography by Mary Louise Christovich  
Retrospective of the works of a New Orleans watercolorist  
12 color plates, 37 black-and-white illustrations

\$20.00

### THE FIRST CONSTITUTION OF THE STATE OF LOUISIANA

Compiled with an introduction by Cecil Morgan  
Facsimile edition in French and English

\$10.95

## CATALOGUES

### BOUND TO PLEASE: Selected Rare Books about Louisiana from the Historic New Orleans Collection

Edited by Florence M. Jumonville  
Historic, literary, and bibliographic information on fifty rare books  
7 color plates, 107 black-and-white illustrations

\$16.00

ORLEANS GALLERY: The Founders  
Introduction by Dode Platou  
The formative years of a significant modern art cooperative

\$5.00

CHARLES H. REINIKI: Louisiana Watercolors from 1935-1952  
Charming landscapes and city scenes by an important New Orleans artist/teacher

\$5.50

### CRESCENT CITY SILVER

Carey T. Mackie, H. Parrott Bacot, and Charles L. Mackie  
Definitive study of New Orleans silver

\$15.00

### ALFRED R. WAUD, SPECIAL ARTIST ON ASSIGNMENT:

Profiles of American Towns and Cities, 1850-1880  
Original drawings by a famous magazine illustrator

\$3.00

### THE WORLD'S INDUSTRIAL AND COTTON CENTENNIAL EXPOSITION

D. Clive Hardy  
Louisiana's first World's Fair

\$2.50

### DEGREES OF DISCOVERY: From New World to New Orleans

John Mahé II  
Rare early maps of Louisiana and the Gulf Coast

Out of print

(A revised, enlarged edition is in preparation.)

## RESEARCH GUIDES

### GUIDE TO RESEARCH AT THE HISTORIC NEW ORLEANS COLLECTION, 2nd edition

Free

### THE VIEUX CARRÉ SURVEY

Florence M. Jumonville

Free

"THIS COUNTRY OF LOUISIANA": A Tricentennial Bibliography of Selected Material about La Salle at the Historic New Orleans Collection  
Compiled by Florence M. Jumonville

Free

These publications are available from the Shop at the Collection. Mail orders must include local taxes and postage and handling.

# Answer

The building is the United States Marine Hospital, once occupying a site across from New Orleans in the small town of McDonoghville, between Algiers and Gretna. It appears here in a detail from a color lithograph, "Birds' Eye View of New Orleans" (acc. no. 1971.54) from THNOC's print collection. The hospital is often mistakenly identified from the print as Harvey's Castle, which was built nearby a few years later.

The United States hired architect Robert Mills, experienced in other federal projects (the Washington Monument and the U.S. Treasury building), to design a hospital at New Orleans for the care of the many transient seamen who became sick in the city. Part of the operating revenues was drawn from a tax of 20 cents a month on all mariners registered at the Custom House on Canal Street. Not

unlike other government projects, it was criticized for its inefficient planning and funding. Although begun in 1838, it remained a mere shell of a building for a decade, while awaiting funds to complete the interior. The site may have been beautiful when viewed from New Orleans, but it was within a swampy area incapable of drainage during the wet months, which kept the basement damp and useless. It was also difficult to reach for patients from across the river and too remote for the daily visits of physicians from the city. Each year, one doctor paid a hundred dollars from his meager salary for ferry costs.

The building itself, however, was praised as "the most showy and commanding that arrests the eye of the stranger, as he approaches the city." It rose up like an English country castle with four castellated turrets (one used as an isolation ward for smallpox victims), a tower atop a copper-covered roof, and an enclosing brick wall. The third floor was divided into 12 wards

containing 122 beds; it was well ventilated and "as clean as a parlor."

Its usefulness was short-lived, no doubt because of its many shortcomings. A new building on Common Street in New Orleans was begun in 1856, and a levee break in 1858 flooded McDonoghville and the hospital during its final days of operation. The citizens of New Orleans seized the hospital and other federal buildings throughout the state after Louisiana seceded from the Union in January, 1861. It was used as a private manufactory for gunpowder until a small amount remaining in the building accidentally exploded and created an inferno that destroyed the entire hospital, with the exception of the lower turret.

The lithograph from which the photograph was made can be seen in the Collection's curatorial research area, the Richard Koch Reading Room. A reproduction of the print is also available for sale through the Shop at the Collection.

## The Collection Computerizes

The Historic New Orleans Collection is investigating the purchase of a large-scale computer system. The system would be expected to assist staff members with record keeping for the museum's collections. Curator Rosanne McCaffrey is evaluating the effectiveness of a number of computer systems for museum-related functions. She will offer a recommendation in the near future.

The first step toward the computerization of the Collection was the installation of a microcomputer system in the publications department. In operation since April, the system consists of a 64K Vector 3005 microcomputer, one Winchester hard disk drive, one floppy disk drive, and a Diablo 630 letter quality printer. The system is primarily used to maintain the Collection's large mailing list. Numbering over 7,000 individual names, the mailing list was quickly becoming unmanageable by hand. Gail Larsen Peterkin, publications assistant, oversaw the transfer of mailing information from index cards to the computer. The computer's mailing list program has the ability to perform a number of specialized functions, including alphabetizing lists, sorting lists according to zip codes for bulk mailings, selecting specific subsets of the main mailing

list, and printing a variety of lists and labels.

The publications computer system was used to prepare manuscripts for a variety of publication projects, including *Nelly Custis Lewis's Housekeeping Book* and the Orleans Gallery exhibition catalogue. The system is also being used in the preparation of several forthcoming publications, such as *Two Hundred Years of Art and Artists in New Orleans: 1718-1918* and a revised, enlarged edition of *Degrees of Discovery*. It is possible to transmit manuscripts directly from THNOC's publications computer to typesetting computers at publishing houses via the telephone. The computer system has also been widely used for the preparation of other printed matter, including brochures, advertising copy, and the inaugural issue of THNOC's quarterly newsletter.

The microcomputer system offers the Collection a more efficient way of handling large amounts of information, whether it be mailing addresses, manuscripts, or simple form letters. As with any other computer system, human error plays a significant role. If you find that your mailing address is incomplete or incorrect, please return the accompanying form to THNOC's Computer Center. The problem will be corrected immediately.

### Corrections?

Please attach old label here, or fill in information as it appears on the mailing label:

Name, Title

Address

City, State, Zip Code

Please provide correct mailing information below:

Name, Title

Address

City, State, Zip Code

## THNOC Runners Race for Corporate Cup



*Top: The Colonel Buck Robley Fan Club, from left to right, Alfred Lemmon, Carolyn Dong, Captain Melvin Noah, and Richard Marvin. Bottom: The Forerunners of THNOC, from left to right, Wayne Lempka, Howard Estes, Captain Stanton Frazar, and Judith McMillan.*

The Historic New Orleans Collection sponsored two teams in the YMCA Corporate Cup footrace on Sunday, December 19. Each team was composed of four full-time THNOC employees, including one female and one runner over the age of 35 per team. Each runner completed a 3.1 mile course, extending from the Superdome, down Poydras Street to the river, and back to a finish line near the Hyatt Regency Hotel. All runners were timed, and a total point count was determined for each team of four. Teams were categorized into four separate divisions, based upon size of the sponsoring institution. Thirteen winning teams were awarded prizes, three for each of the four divisions plus one overall victor.

The THNOC teams trained diligently for the race, running up to six miles after work each evening. Director Stanton Frazar captained one team, "The Forerunners of THNOC," while Maintenance Supervisor Melvin Noah commanded the second team, "The Colonel Buck Robley Fan Club," named after a popular wrestling figure. Both teams were attired in vivid THNOC Louisiana history T-shirts. Although the THNOC teams did not place in the event, the eight staffers enjoyed the chance to display their athletic prowess, in addition to the free beer and soft drinks provided to all runners after the race.



THE HISTORIC NEW ORLEANS COLLECTION  
The Kemper and Leila Williams Foundation  
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New Orleans, Louisiana 70130  
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