

**THE HISTORIC
NEW ORLEANS
COLLECTION
NEWSLETTER**

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Volume 1, Number 2

April 1983



Practice, St. Mary's Academy Band, by Ralston Crawford, courtesy Tulane Jazz Archive.

MUSIC IN THE STREET

Music in the Street, opening in the Williams Gallery of the Historic New Orleans Collection on April 13, 1983, is a celebration of the jazz culture in the Crescent City through the photography of Ralston Crawford. The exhibition, sponsored jointly by the William Ransom Hogan Jazz Archive of Tulane University and the His-

toric New Orleans Collection, features 71 black-and-white photographs done in New Orleans by Ralston Crawford (1906-1978), whose international artistic fame came primarily from painting and printmaking. Although he pursued photography avidly throughout his life, this aspect of his art is only now achieving public prominence.



The jazz culture had a great appeal for Crawford, and from the 1940s until his death, he made pilgrimages to the city on almost a yearly basis. The majority of the photographs on display cover a period from 1949 through the early 1960s. The Jazz Archive acquired nearly 800 images made during this time, and, outside of the artist's estate, they represent the largest single holding of Crawford's photography; they are housed in the Jazz Archive on the fourth floor of the Howard-Tilton Memorial Library at Tulane.

Also included in the exhibition are seven photographs by Ralston Crawford recently acquired by the Historic New Orleans Collection. These differ slightly in feeling from the body of work drawn from the Jazz Archive and are in the exhibition to show the entire range of Crawford's output in New Orleans.

Crawford's photographs of New Orleans cover the entire spectrum of jazz culture in New Orleans. The exhibition includes a number of photographs of both individual musicians and the bands for which they played. "Sweet" Emma Barrett, Louis Cottrell, "Wooden" Joe Nicholas, the Eureka Brass Band, the Charlie Love Band, and the Billie and Dee Pierce Trio are a few of the musicians and bands featured.



Top: Eureka Brass Band at Young Men Olympians funeral, by Ralston Crawford, courtesy Tulane Jazz Archive. **Bottom:** Willie J. Humphrey (left) and Ralston Crawford at the Bon Temps Club, courtesy Tulane Jazz Archive.

The photographs also show the street activities where the musicians played: funerals, society marching parades, and Sunday School marches. Crawford was also fascinated with the "second liners," and this aspect of street celebrations is featured in the exhibition. Other components of urban life that served as a part of the ultimate musical expression were also documented by Crawford. Curious signs, the magical quality of New Orleans cemeteries, and a strong spiritual undercurrent

were all seen by him as important parts of New Orleans's cultural experience expressed in musical performance.

The first joint venture between the Historic New Orleans Collection and the William Ransom Hogan Jazz Archive, *Music in the Street* was conceived early in 1982, when Curtis D. Jerde, curator of the Jazz Archive, approached the Collection's director, Stanton Frazier, regarding a showing of Crawford's work at the Collection's Williams Gallery. Such an exhibition



Curt Jerde and John Lawrence select Crawford photographs for the exhibition.

was determined to be of great benefit, not only to the participating institutions, but also as introducing Crawford's largely unknown photography to the city where much of it was done.

It soon became obvious that an exhibition alone could not do complete justice to the wealth of material, so a major catalogue and symposium on the work of Ralston Crawford were planned. The exhibition and attendant events have been timed to take full advantage of the audience which will be in New Orleans for the 1983 Jazz and Heritage Festival.

An advisory panel of local jazz experts was formed to assist in the compilation of data for the catalogue and exhibition. Members of this panel are Danny Barker, Jules Cahn, John Chaffe, Leah Chase, Allan Jaffe, Philip Leinbach, Colette Newman, Lillian Dunn Perry, and William Russell.

The catalogue reproduces 35 photographs from the exhibition in full-page size. Two essays, one by Mr. Jerde, the other by John H. Lawrence, a curator at the Historic New Orleans Collection, are included, as is a complete listing of all photographs in the exhibition.

The symposium is intended to create a broad picture of Crawford's artistry, as well as its specific appropriateness to New Orleans jazz culture. It will be a two-day event, May 9 and 10, the Monday and Tuesday immediately following the Jazz Festival. The opening session of the symposium will feature a discussion of Ralston Crawford's photography by photographer Michael P. Smith and a showing of the film, *Ralston Crawford, Painter*, created by Neelon Crawford. Personal reflections about Ralston Crawford will be provided by John C. Crawford. Neelon and John C. Crawford, both sons of Ralston Crawford, accompanied their father on some of his New Orleans trips. John C.

Crawford, a forged-iron sculptor and artist in his own right, is eminently qualified to speak about his father and his father's work. A concert featuring Louise "Blu Lu" Barker, the preeminent living New Orleans blues/jazz singer, will wrap up activities on May 9.

The afternoon session on May 10 will include a panel of four speakers: Danny Barker, acclaimed jazz guitarist; Barbara Haskell, curator at the Whitney Museum of American Art in New York; Curtis D. Jerde, curator of the William Ransom Hogan Jazz Archive at Tulane University; and William Russell, dean of jazz historians. Each of the speakers will address different aspects of Ralston Crawford's career. The symposium will be held at the Myra Clare Rogers Memorial Chapel on the Tulane University campus, with the exception of Monday evening's concert, scheduled for Dixon Hall. All events will be free of charge. A mailing providing detailed information about the symposium is being prepared at this time.

Music in the Street may be viewed at the Williams Gallery of the Historic New Orleans Collection, 533 Royal Street, Tuesday through Saturday, 10 a.m. until 4:45 p.m. The gallery is closed Sunday, Monday, and all major holidays. The exhibition will remain on view through July 22, 1983.



"The Hot Three" (Curt Jerde, Edward Bayard, and Amy Sharpe) performed at the exhibition opening.

SCHEDULE OF EVENTS



Dr. Leonard Bechet, trombone player, by Ralston Crawford, courtesy Tulane Jazz Archive.

MONDAY, MAY 9

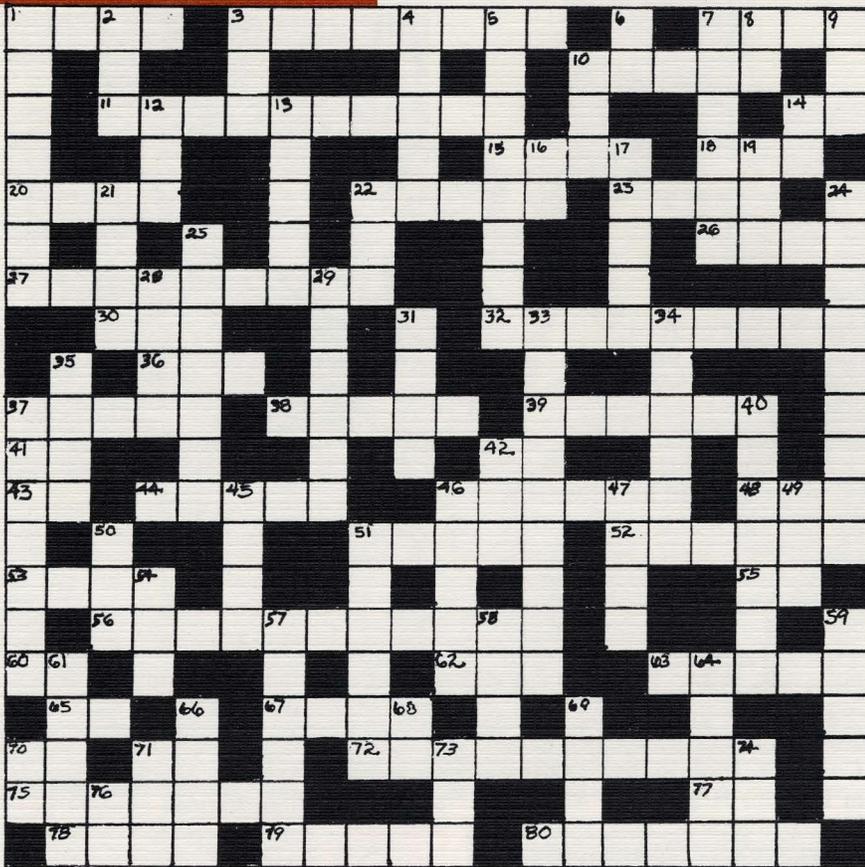
- 2:00 p.m. Michael P. Smith
"Where is Ralston Crawford's New Orleans Today?"
- 2:45 p.m. Break
- 3:00 p.m. Film: *Ralston Crawford, Painter*, created by Neelon Crawford
John C. Crawford
"Personal Reflections on His Father's Work"
- 8:00 p.m. CONCERT
(Dixon Hall,
Tulane University)

TUESDAY, MAY 10

- 1:30 p.m. Danny Barker
"The Music of Ralston Crawford's New Orleans"
- 2:00 p.m. Barbara Haskell
"The Development of Ralston Crawford as a Visual Artist"
- 2:30 p.m. Curtis D. Jerde
"The Importance of the Ralston Crawford Collection as a Document of New Orleans Jazz"
- 3:00 p.m. Break
- 3:15 p.m. Panel/Audience Discussion
Panelists: Danny Barker, John C. Crawford, Barbara Haskell, Curtis D. Jerde, William Russell. Moderator: John H. Lawrence

Unless noted, all events will be held in the Myra Clare Rogers Memorial Chapel, Tulane University.

Crossword



ACROSS

- 1 First mayor of New Orleans, who had a taste for sugar.
- 3 Poisonous evergreen shrub found in warm climates.
- 7 Fritter made with boiled rice and yeast, and sold on the street in the olden days.
- 10 Old, as in "Old Quarter."
- 11 Name of a plantation which no longer exists.
- 14 Not under.
- 15 Pet name for a relative of the alligator.
- 18 Sought by early traders in the territory.
- 20 In 1814, Colonel Jackson took one down "the mighty Mississippi."
- 22 The Mississippi has a large one.
- 23 Source of that wonderful French bread.
- 26 "Faux bois" describes an imitation of it.
- 27 Eliza Jane.
- 30 Early colonists may have found themselves in it.
- 32 Shocked by the frivolous pursuits of the youth of the time, this early governor helped establish the College d'Orleans.
- 36 Regional Transit Authority.
- 37 Now describes a dull finish, but originally meant "drunk."
- 38 It made the paddles go 'round.
- 39 Early inventor, who shared ownership of the *New Orleans*.
- 41 French word for "year."
- 42 Boisterous exclamation of glee.
- 43 With reference to
- 44 Employed to protect maps and other documents.
- 46 Former name of Royal Street.
- 48 Dark, oily, viscid mixture.

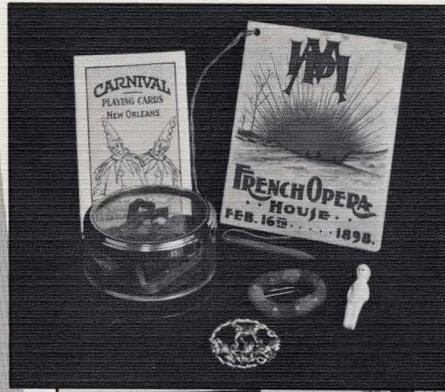
- 51 Many roofs in the French Quarter were covered with this.
- 52 Foretells the future.
- 53 The "fat" in Fat Tuesday.
- 55 See 42 across.
- 56 19th-century resort on the shore of Lake Pontchartrain.
- 60 Part of an exclamation often used in connection with a bottle of rum.
- 62 Litigious parties may want to do this.
- 63 New Orleans packets concealed themselves on this river during the Civil War.
- 65 Term referring to location inquired about, as in the New Orleans phrase "where y' ____?"
- 67 Jean Lafitte bargained with this.
- 70 Term used to express approval or agreement.
- 71 See 6 down.
- 72 Author who gave us Gabriel and Evangeline.
- 75 Its name originates from Greek *pelekus*, an ax.
- 77 Abbreviation for New Orleans.
- 78 In 1977 this famous river was represented as flowing past the New Orleans Museum of Art.
- 79 At one time, goods were carried in wagons _____ by horses or mules.
- 80 It boasted a scenic railway, built entirely over water.

DOWN

- 1 The King's Engineer, who designed the Ursuline Convent.
- 2 Early New Orleans street.

- 3 When the Spanish arrived to take over Louisiana, the locals didn't say this
- 4 Some think there's already too much of it in the French Quarter.
- 5 The first streetcar of this type traveled up St. Charles Avenue on February 1, 1893.
- 6 Cajun prefix.
- 7 It was sounded nightly at 8 and 9 p.m. by the firing of a cannon.
- 8 What they do for you at the zoo.
- 9 On a corner of the street named after this saint, a bookseller named Lelievre sold his *Nouveau jardinier*.
- 10 _____ doo.
- 12 On Saturday nights, many of our fine citizens don't have just one of these.
- 13 What you rode to Carrollton in the early days.
- 14 Opposite of "and."
- 16 His worshippers left important remains, which were exhibited in New Orleans.
- 17 A kissing cousin to the Bourbons.
- 19 Popular term for a branch of the state university located in New Orleans.
- 21 A "pouce" is approximately one _____ in early French measurement.
- 22 Alejandro O'Reilly was called this.
- 24 Why some came to Louisiana.
- 25 The one in Louisiana was called "the Octopus."
- 28 Bluesman Mississippi John _____.
- 29 Shy bivalve.
- 31 What you see between the bricks.
- 32 When visiting Louisiana, he tried to think of something witty to say at every stop.
- 34 He didn't like ladies spitting on the street.
- 35 Found on sugar plantations.
- 37 One of the great personalities in New Orleans history, he named Treasure as well as Craps.
- 40 Used to be Fort Rosalie, and DeSoto died near here.
- 42 In New Orleans in the summertime, it's _____.
- 45 Many of the older buildings in the city do this.
- 46 Gin fizz made famous in New Orleans.
- 47 Commissioned the Louisiana State Capitol Building.
- 49 American Library Association.
- 50 It's right offshore.
- 51 Paul Tulane established one.
- 54 Artesian waters gave Abita Springs the reputation of a health _____.
- 57 Ship or Cat.
- 58 When fires started, the bells were _____.
- 59 Class of the Louisiana Exposition.
- 61 They used to carry water in this kind of bucket.
- 64 What you won't be at Mardi Gras.
- 66 You can grow this, if you don't mind getting your feet wet.
- 68 Towards, or in the direction of.
- 69 Festival.
- 70 A type of art popular some time ago.
- 71 Short for "until."
- 73 A Poor Clare is one.
- 74 The last time the Saints played the Falcons, they _____.
- 76 Word in Caribbean French for "he."

— Judith McMillan



Left: Burke discusses merchandising and marketing strategy with Shop Manager Sue Laudeman. **Center:** Reproductions and Mardi Gras memorabilia available at the Shop at the Collection. **Right:** Michael Burke addresses the regional meeting of the Museum Store Association.

MSA Meets at the Collection

The Historic New Orleans Collection hosted the south central regional meeting of the Museum Store Association March 13 and 14. The two-day meeting was organized by Shop Manager Sue Laudeman and Administrative Assistant Peggy Caronna, who also serve as regional chairmen of the South Central Chapter of the Museum Store Association. Representatives from over 100 nonprofit museums in Arkansas, Louisiana, and Mississippi attended to discuss the opening and operation of a museum store.

The meeting opened with a cocktail reception at THNOC's Counting House on Sunday, March 13. The following day was devoted to seminars and discussions on project development, marketing, and merchandising for the museum store. Michael Burke, president of Michael Burke, Ltd., was the featured speaker. Mr. Burke is a museum consultant who specializes in creating products and programs which promote the individual character and unique nature of each museum's collections. An expert in the area of catalogue design and production, Mr. Burke has produced catalogues for Historic Charleston, Old Sturbridge Village, American Heritage, and the Henry Ford Museum. After an elegant luncheon at the Collection, Mr. Burke discussed the use of the catalogue in direct mail merchandising by the smaller museum.

The Shop at the Collection has implemented a merchandising plan that

emphasizes the unique heritage of New Orleans and THNOC's collections, such as the Mardi Gras merchandise shown in the photograph. The Swiss music box paperweight plays the official theme song of Mardi Gras, "If Ever I Cease to Love," reproduced from an original piece of sheet music from THNOC's archives. Other Mardi Gras goods include carnival playing cards, with each suit representing one of four traditional Mardi Gras organizations; king cake jewelry à la McKenzie; frozen Charlotte dolls for jewelry or baking; and the sterling silver Boeuf Gras in a field of flowers. This year the Shop at the Collection began to design and produce krewe favors. Mrs. Laudeman hopes to return an element of traditional design to krewe favors and plans to expand this service for the next carnival season.

The Shop also features a variety of adaptive-use reproductions. Jewelry made from reproductions of old Spanish coins, legal tender in New Orleans until 1852, includes two bit earrings and a doubloon pendant. The replicas were minted in Antigua, Guatemala. Other reproductions are a sterling silver alligator letter opener based on a New Orleans souvenir spoon, the whimsical "Jesuit on wheels" sugar tongs, and a brass and wood pen stand, a replica of Napoleon III's gift to Maximilian. Additional adaptive-use reproductions are planned for the future.

THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Editors: Patricia Brady Schmit, Gail Larsen Peterkin

Contributors: Florence M. Jumonville, John H. Lawrence, and Wayne Lempka

Photographs: Jan White, with additional photographs by John H. Lawrence, Wayne Lempka, and Charles V. Wolff III.

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The Historic New Orleans Collection Newsletter is published quarterly by the Historic New Orleans Collection, which is operated by the Kemper and Leila Williams Foundation, a Louisiana nonprofit corporation. Housed in a complex of historic buildings in the French Quarter, 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.

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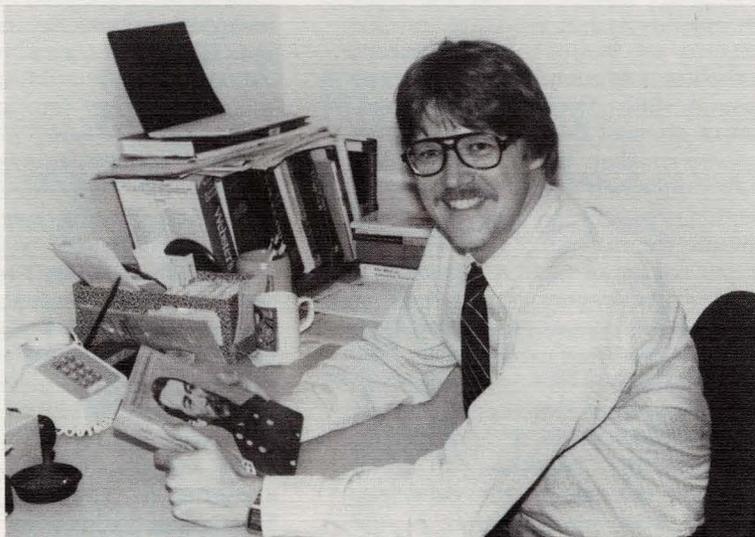
Stanton Frazar, Director

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Puzzler



This sculpture, called "Seaman's Allegory" and dating from ca. 1834, was one of the many creations of Louisiana folk sculptor Pierre Joseph Landry (1770-1843). Hidden among the shapes is a silhouette of a noted historical figure whose policies affected the course of Louisiana history. Can you find and identify him?



Dr. Joseph G. Dawson, III, winner of the 1982 Williams Prize for *Army Generals and Reconstruction: Louisiana, 1862-1877*.

1982 Williams Prizes Awarded

Professors Kurtz and Dawson Named Winners

The 1982 General L. Kemper Williams Prizes in Louisiana History were awarded to Dr. Michael L. Kurtz for his unpublished article "Organized Crime in Louisiana History: Myth and Reality" and to Dr. Joseph G. Dawson, III for the book *Army Generals and Reconstruction: Louisiana, 1862-1877*. Florence M. Jumonville, chairman of the Williams Prize Committee, presented the awards at the March 25 banquet of the Louisiana Historical Association in Hammond, Louisiana.

Dr. Kurtz's study reveals that organized crime in Louisiana did not exist as early as many writers claim. The result of extensive research, "Organized Crime in Louisiana History: Myth and Reality" used primary sources and offered new interpretations of previously published material. Dr. Kurtz is a Professor of History and Government at Southeastern Louisiana University. His previous publications include *Crime of the Century: The Kennedy Assassination from a Historian's Perspective*.

Army Generals and Reconstruction: Louisiana, 1862-1877 also combines the qualities of thorough research, new interpretations, and excellent style in its examination and assessment of the nature of the army's influence on Louisiana politics during Reconstruction. Dr. Dawson, now Assistant Professor of History at Texas A&M University, Galveston, based his book on "The Long Ordeal," his Louisiana State University doctoral dissertation.

A larger than average number of entries were submitted to the Williams Prize Committee this year. Authors of both published and unpublished works relevant to Louisiana history are encouraged to enter the 1983 competition. Direct inquiries to Florence M. Jumonville, chairman of the Williams Prize Committee, at the Historic New Orleans Collection.



The response to "Volume I, Number 1" of our newsletter was most refreshing. I tried to get a note to all of you who wrote such nice compliments, for we're indeed pleased by your response. And, by the way, we can accept, I think, criticism, too. So if you have any suggestions for improvement, please let us know.

This issue introduces two new features — an historical crossword puzzle and "Focus," which describes a particular object from our collections. A future issue will also include "Historic New Orleans," a column devoted to the city's past.

Our really fine Manuscripts Division is highlighted in this issue, which describes their constantly expanding research collections, projects, and activities. Many articles in the newsletter were also written by manuscripts staff members. Future issues will emphasize the other departments of the Collection.



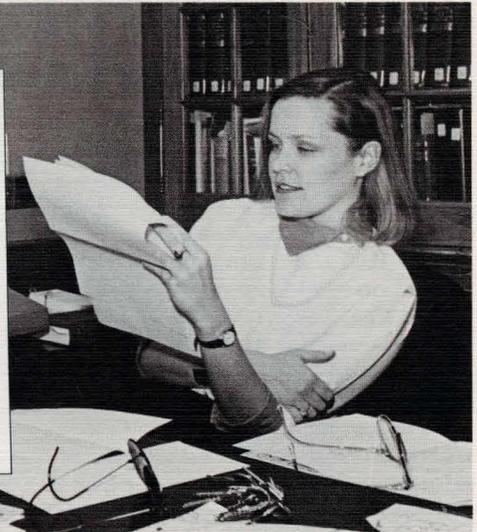
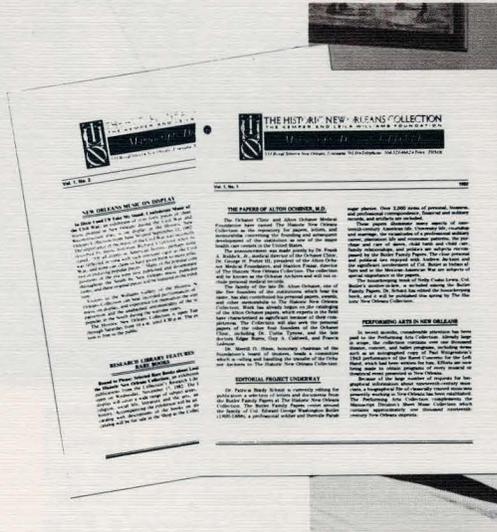
When I began a new career as director of a research institution, one of the priorities I brought to the Historic New Orleans Collection was cooperation with other institutions sharing similar interests. I feel strongly that joint ventures are valuable to us all.

During the last eight years, the Collection has participated in a variety of reciprocal projects. I'm particularly proud of our joint publication efforts with the Friends of the Cabildo, the support group for the Louisiana State Museum; the Louisiana State University Press; and the Anglo-American Art Museum.

The current exhibition in the Williams Gallery, *Music in the Street: Photographs of New Orleans by Ralston Crawford*, with its associated symposium and concert, is our third important cooperative venture with Tulane University. I hope we will continue this series of mutually beneficial activities.

— S.F.

Manuscripts Division UPDATE



Susan Cole, editor of Manuscripts Update.

as well as on other economic, religious, intellectual, and artistic topics.

The second issue of *Manuscripts Update* was timed to coincide with THNOC's exhibition of Confederate sheet music, *In Dixie Land I'll Take My Stand: Confederate Music of the Civil War*. This issue provided an alphabetized checklist of each piece of music in the exhibition, along with descriptive information about composer, place of publication, publisher, date, number of pages, cover art, dedications, and explanations of historical incidents related to the compositions. The sheet music for the exhibition was drawn from over 100 pieces of Confederate sheet music housed in the Manuscripts Division.

Miss Cole is devoting the third issue (Volume 2, Number 1) to the Battle of New Orleans. It will describe THNOC's holdings of primary sources on the famous battle. A publication date early this summer is expected.

Future issues will explore various military and social aspects of the Civil War and the Federal occupation of New Orleans through THNOC's holdings. Other topics suggested by research demand will also appear in upcoming issues of *Manuscripts Update*.

Manuscripts Update is intended for scholars and researchers who are actively engaged in original research. The publication is offered as a research aid to public and university libraries throughout the southeast, previous researchers, and university faculty.

Anyone who wishes to receive issues of *Manuscripts Division Update* as they are published, should write to Susan Cole, manuscripts curator.*



An example of the Confederate sheet music described in Manuscripts Update (Volume 1, Number 2).

Manuscripts Division Update is an occasional publication of the Manuscripts Division which was conceived in 1981 by Manuscripts Curator Susan Cole. She decided that a simple, straightforward newsletter format would best suit the presentation of information about THNOC's manuscripts holdings — important new manuscripts acquisitions, interesting new collections, and special research projects.

The first two issues of *Manuscripts Update*, appearing in 1982, described particular collections and holdings on specific research topics. The first issue described THNOC's collections of family papers. The Manuscripts Division contains a large holding of family papers which provide invaluable insight into life in New Orleans during the 19th and 20th centuries. By nature quite diverse, these papers can provide information on New Orleans and Southern social and cultural history, the War of 1812, the Mexican-American War, the Civil War and Reconstruction,

Alfred Lemmon

Profile

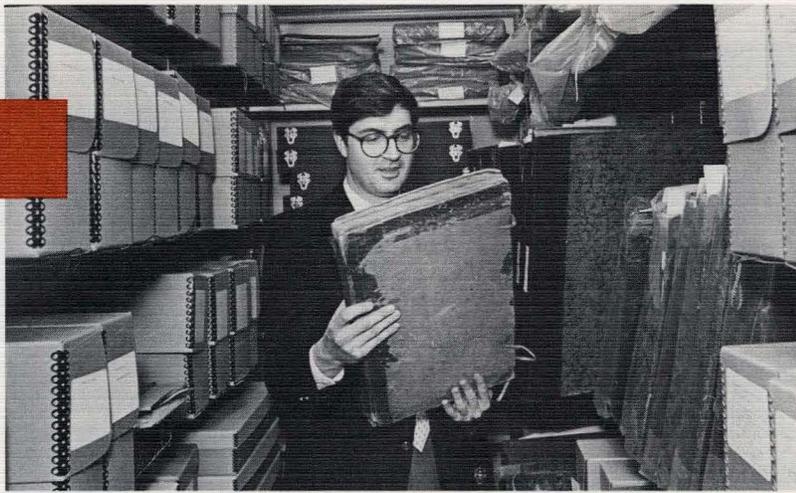
Dr. Alfred E. Lemmon humorously claims he joined the staff of the Collection "by default, not by talent." After completing a Ph.D. in Latin American History at Tulane University in May 1981, Dr. Lemmon came to the Collection to spend a summer working as a docent. When a lecture tour of Spain planned for the fall of 1981 failed to materialize, Dr. Lemmon stayed on in the position of manuscripts cataloger.

Although Dr. Lemmon's original research interest was 16th-18th-century art music in Latin America, the lack of previous work in the field forced him to master archival research and historiography. His dissertation research took him to leading archives and libraries throughout the United States, as well as to Mexico, Spain, France, and Germany.



Dr. Lemmon has published widely in the field of music and in the related academic areas of history and linguistics; approximately 80 of his articles and essays have appeared in print. One major publication, completed with the late, very distinguished Mexican linguist and ethnologist Fernando Horcasitas, is a translation and study of a Spanish music theory book that was used by the Maya of highland Guatemala during the 17th century. Titled "Manuscrito teórico musical de Santa Eulalia: un estudio de un tesoro musical y lingüístico de Guatemala colonial," this major interdisciplinary research project took more than two years to complete and required several trips to Mexico and Spain. He also edited an anthology of *Lorenzo Hervas y Panduro's catálogo de lenguas conocidas* with Horcasitas.

Other publications on ethnology ("San Luís of San Antonio"), linguistics ("Un jesuita visto por un indio yaqui, 1747"), music ("Research in Colonial



Mexican Music"), and music-linguistics ("A 17th-Century Nahuatl Hymn") have appeared in major American and Latin American journals. One of Dr. Lemmon's articles, "America's First Liturgical Musicians," has been translated into German. "Two Guatemalan Maestri de Capilla: Joseph Manuel Quirós and Rafael Antonio Castellanos," an anthology of 18th-century music from the Cathedral of Guatemala, is forthcoming from the Centro de Investigaciones Regionales de Mesoamérica.

Dr. Lemmon is currently completing the work of Horcasitas, including a Dictionary-Calendar of 435 Indian dances from Mexico and, with ethnologist Dr. Marion Oettinger, a study of the *Doce Pares* dance-drama from Guerrero, Mexico. In addition, Dr. Lemmon has recently resurrected a number of Baroque musical compositions which have subsequently been performed in Mexico and Eastern and Western Europe.

A native of Lafayette, Louisiana, Dr. Lemmon's early academic background in music (B.M., Loyola University) and music history (M.A., Tulane University) included study abroad in Lubeck, Germany. A close follower of all the performing arts, his very private address book ("No one sees my address book — I protect it with my life!") reads like a "Who's Who" of respected conductors, composers, dancers, media personalities, musicians, politicians, and other supporters of the arts. He has been active in the Friends of Music concert series for five or six years, helping to arrange concerts and receptions, and he serves now as a vice-president in the organization. He is himself an accomplished performer on keyboard instruments, although he rarely appears in public.

Dr. Lemmon also enjoys collecting rare books, preferably privately produced limited editions. Travel, how-

ever, is his favorite pastime, and his wide travels have brought him into contact with a variety of interesting, and sometimes well-known, personalities. But he also enjoys "travel in parts unknown, like my trip by Land Rover in the jungles of Central America and the canoe trip in Belize, or sleeping in the crater of an inactive Central American volcano, after a 10-hour hike!"

Enjoying all modes of travel, Dr. Lemmon finds flying the most relaxing. Considering a youthful experience on a Spanish train, it's no wonder he finds flying a breeze: "I was traveling between Granada and Seville, and we stopped to change trains. But all the trains were marked the same — 'Granada-Seville-Seville-Granada.' So, I got on the train pointed in the right direction, only to find that it made a big circle and headed straight back to where I had come from. As the train slowly pulled out of the station, I opened the window, threw out my luggage, and jumped off the moving train!"

Dr. Lemmon has just returned from a lengthy research trip to Europe, where he visited the Archives Nationales de France and the Archivo General de Indias. Fortunately, the staff at the AGI is now familiar with Dr. Lemmon. On a prior trip early in his career, they informed him that he "was much too young to be Professor Lemmon, and you must leave his seat at once!" Only the prompt presentation of his passport allowed him to remain and complete his work.

The Manuscripts Division finds Dr. Lemmon's research skills and academic qualifications an invaluable asset. Because of his expertise and interest in the performing arts, he is particularly interested in the addition of important performing arts collections to THNOC's manuscripts holdings.

— Gail Larsen Peterkin

The Diary of Samuel Gault

By January 1, 1863, the United States of America had been engaged in civil war for nearly two years. As the new year began, President Lincoln signed the final Emancipation Proclamation; the battle at Murfreesboro or Stone's River continued in Tennessee; and in Louisiana a Union officer named Samuel Gault began the diary which would chronicle his experiences for the rest of his short life.

Samuel Gault was a twenty-three-year-old bookkeeper from Boston who enlisted in the army on August 16, 1862. He was assigned to the 38th Massachusetts Volunteers, a regiment raised in response to President Lincoln's July 1, 1862, call for 300,000 men who would serve for three years. After training near Baltimore, the regiment was ordered to New Orleans, which had been occupied by Federal troops since May 1, 1862.

In the first entry in his diary, Gault wrote:

"On board Steamer Baltic in com[and] Co. 'C' 38th Reg. Mass. vol[unteers] — At anchor off the levee at New Orleans. Arrived night before. Went ashore at 9 A.M. with a number of officers. Vis[ited] St. Charles Hotel & a number of other places. Much pleased with the City — neat and clean but very dull owing to Stores being closed &c. — Visited Adams Exp[ress] Office & learned of my promotion to Capt. — About noon we steamed up to Carrollton 6 miles by land from N.O. — Landed & marched up to camp 1/2 mile from River. Pitched tents of Co. C — by night got settled — a splendid evig[evening]. Sat up till late writing a long letter to Mother."

During the Civil War, the ordinary soldier and his family back home recorded activities to an unprecedented degree because, for the first time in the country's history, large numbers of families were separated. Absence from relatives and friends impelled soldiers to write letters and to maintain diaries, recording the exciting, and sometimes inspiring, wartime events which filled their lives. Captain Samuel Gault was typical of the young soldier who, far from the puritanical confines of home, was exposed for the first time to the delights and perils of a worldly city.

Stationed at a Federal camp in the suburban town of Carrollton, Gault



Harper's Weekly cartoon shows the hostility of New Orleans ladies toward Union soldiers, as described by Capt. Gault.

had ample opportunity to enjoy the wicked ways of New Orleans, which even Union occupation could not diminish. On January 11 he recorded his next visit to the Crescent City:

"Relieved at 3 PM & then Scott & I visited New Orleans — walking as far as the Horse cars — meeting many people and a number of pretty women who were mostly secesh¹ as appeared from their indifference to our Buttons — usually so attractive to the fair sex. After supping at 'Sam's' went to the Varieties Theater — played Billiards. Met a couple of Boston men. Visited Mrs. Phillips fine house on Basin St. Met Hildreth & Harris there, then Mrs. Adams where Scott stopped.² I had oysters on Dauphine St. — called for Scott at 2 AM & arrived in camp at 3 1/2 over Shell Road."³

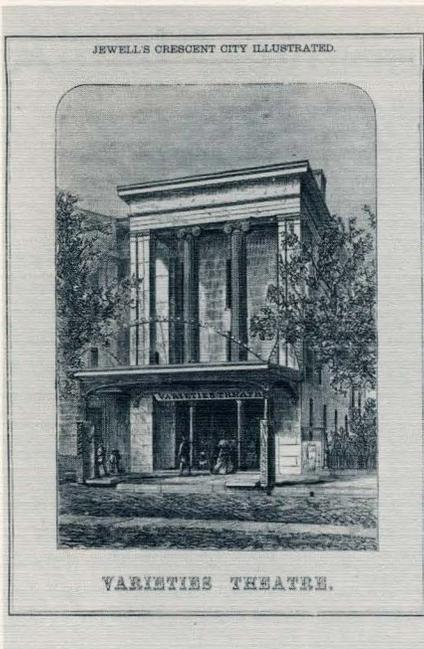
Gault made his notes in a printed engagement book, small enough to carry in his pocket, which allowed eight lines for each day's entry. Seldom, however, were his observations so brief, and consistently he squeezed 20 or more lines of minuscule but beautifully formed, legible penmanship into the space allotted to each date. Until early March 1863, most of Gault's entries dealt with various aspects of daily life, such as the weather ("This day [February 28] is distinguished by the quantity of rain which fell — almost incessantly. . . . The weather became more Settled in afternoon & the evening was a beautiful bright moonlight one."), the food (February 14: ". . . rations at officers Mess are growing poorer in quality & smaller in quantity."), and military training ("Had Dress Parade at 9 [on February

23] & then A Company drill for an hour. I drilled them assisted by Act[ing] Lt. Bullard in Skirmish drill . . .").

This safe existence was jeopardized when, on March 5, "orders came . . . to be ready to march at once and we are busy packing up. . . . Our whole Div[ision] is going — where? Dont Know, but guess Baton Rouge." The guess proved to be an accurate one, for on March 8 the regiment landed at Baton Rouge. They were getting close to battle. On March 15 Gault reported that the previous afternoon ". . . we heard distinctly the bombardment of Port Hudson by our Gun-Boats. . . . Last night between 11 & 2 . . . bombardment took place & about 4 a big explosion which turns out to be the [Union gunboat] Miss[issippi] — burnt & blown up" by the Confederates, who also ". . . burnt bridge over the Bayou between us & Baton Rouge." Gault, however, saw no action until April 12.

The battle of Fort Bisland, in which Gault and his regiment participated, was part of the Teche Campaign. The objectives of this expedition were to destroy Confederate General Richard Taylor's command, to secure a route overland to the Red River, and to obtain horses and provisions. Gault's role in the campaign was destined to be a brief one. On April 13 he wrote:

"Up at daylight — the town in front [Centreville] which was burned yesterday by our folks still on fire — our loss said to be light in the fight. During night, our folks built Pontoon bridge over Bayou & tis said we have some 90 guns for [en]emy — yesterday some 24 guns only were engaged. At 7 A.M. first shot fired."



Thus ends the diary of Samuel Gault. In his report of the activities of the 38th Massachusetts Infantry on April 12, 13, and 14, commanding officer Lieutenant Colonel William L. Rodman described the events which Gault did not survive long enough to record:

"Color Corpl. George H. Trow was instantly killed, and Captain Gault, of Company A, who was in the left reserve, fell, with his leg shot completely off, and soon after died on his way to the hospital, while several others were more or less severely wounded. Captain Gault was, as an accomplished officer and gallant gentleman, beloved by his companions in arms while living, and his loss is deeply deplored by the whole regiment."

Samuel Gault's diary and the account book which accompanies it (MSS 177) are available to researchers in the Manuscripts Division. Other diaries, series of letters, and many single letters written by Union soldiers on duty in New Orleans and involved in the Teche and Red River Campaigns are also found among manuscripts holdings. Included are "The Civil War Diary of John Hart" (April 16-May 2, 1862, MSS 134); "The Civil War Letters of Charles J. Sherman" (1861-1864, MSS 144); "Diary and Account Book of Col. Henry Rust, Jr." (September 1, 1863-December 26, 1864, 81-84-L); and "Diary of Charles H. Blake" (April 4, 1861-September 20, 1862, 83-7-L).

¹ A colloquial expression for "secessionist."

² Mrs. Phillips and Mrs. Adams ran houses of ill repute in a local red light district.

³ Pontchartrain Boulevard.

— Florence M. Jumonville
and Catherine C. Kahn

Manuscripts Division

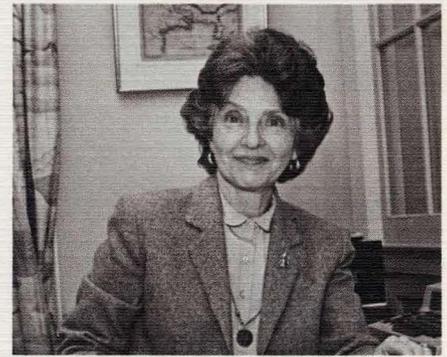
The Manuscripts Division maintains and makes available for study unique textual sources on New Orleans and Louisiana history and culture, including broadsides, sheet music, and theatre and concert programs, as well as more conventional manuscript holdings. Catherine C. Kahn, registrar of manuscripts, processes anywhere from 150 to 5,000 incoming documents each month. Mrs. Kahn's extensive work with the New Orleans art community has helped tremendously with the processing of several recent performing arts collections, such as the Galerie Simonne Stern, the Bienville Gallery, and the Gallery Circle Theatre.



Mark Luccioni (left) and Howard Estes, manuscripts catalogers.

A variety of special research projects are administered by the Manuscripts Division. Dr. Ellen Merrill, for example, is conducting an extensive study of the Germans of New Orleans. She is locating both primary and secondary sources which deal with the subject of Germans in Louisiana and is attempting to secure copies of these documents for the Manuscripts Division. Her work has resulted in the microfilming of several important collections of German documents which are privately held.

Special Projects Researcher Victor McGee has recently completed an index of building contracts in the New Orleans City Archives. These contracts date from the early 18th century to 1864 and were drawn from notarial and mortgage records. They are now available for research use, cross-indexed by owner, builder, and architect. His current project is the indexing of the Wharton diary, a 12-volume diary kept by architect T. K. Wharton. Wharton came to New Orleans in 1845, and, until his death in 1862, he recorded in his diary a variety of information on conditions in New Orleans and in the building trades. He is primarily known as the assistant architect for the New Orleans Custom House. The original of his diary is housed in the New York City Public Library; the index will



Catherine C. Kahn, registrar of manuscripts.

allow the diary to be used effectively by researchers for the first time.

Later this spring, Mr. McGee plans to undertake another long-term project, this time involving the cataloging and indexing of a collection of surveyors' sketchbooks. These 19th-century sketchbooks, which were given a preliminary arrangement by manuscripts catalogers Howard Estes and Mark Luccioni, contain plats of properties, front and side elevations, and color-wash drawings.

The Cemetery Project, described in a previous issue, is also under the administration of the Manuscripts Division. Under the direction of Dr. Alfred E. Lemmon and coordinated by Robert S. Brantley, the project has been extended for another year. This additional time will permit workers to survey the cemeteries of the local



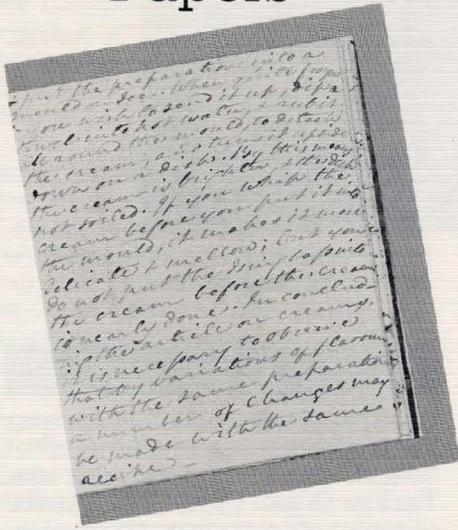
Cemetery Project personnel, from left to right. Top: Thomas Emerson and Alan Balicki. Bottom: Katherine Quigley and Robert S. Brantley, project coordinator.

German population, primarily Lafayette II and St. Joseph's Cemetery. Alan Balicki, Katherine Quigley, and Thomas Emerson round out the staff.

Two Tulane students are completing internships in the Manuscripts Division this semester. Howard Milgram is cataloging the 20th-century YMCA material, while Lydia Butler has completely cataloged the records of the Community Concert Association and is now assisting with the ongoing cataloging of the Nicholson Family Papers.

Preservation

Family Papers



Many families possess correspondence, documents, and books that are treasured evidence of the family and its history. Whether the family papers consist of letters, a well-worn family Bible, financial records, or important mementos, the desire to preserve the documentary past for future generations is one that touches all families.

To care most effectively for family papers, it is important to understand the nature of the paper and the ink which compose the documents. Paper, for example, can be quite self-destructive.

The first paper, made in China, was composed of waste material generated by the production of cloth scrolls and books. The Chinese devised a way to make a pulp of the scraps; from this pulp, they made crude sheets of paper. The technique for making fine handmade paper, involving no chemicals, has changed very little over the centuries.

As society became larger and more complex, the demand for paper grew, and it became necessary to find a means to produce paper in larger quantities. To meet the demand for paper, manufacturers began to use worn, deteriorated rags for papermaking, and they added chemicals, especially chlorine, to bleach the discolored rags. The resulting papers were much weaker than the chemical-free papers, and they have suffered greatly from deterioration as the years have passed.

With the advent of the Industrial Revolution, machinery and papermak-

ing techniques were adapted for the mass production of paper. Wood pulp, rather than more costly rags, was used as the source of cellulose needed to make paper. The paper produced through this mechanized process was cooked, treated with chemicals, colored, and sized. This paper suffered a swift breakdown of cellulose fibers, resulting in the serious deterioration of the paper itself. The inherent acidity of paper made from old rags and wood pulp is a primary cause of paper destruction.

Very often, you will see a document that, when held to light, has the appearance of a lacy snowflake. This is caused by a loss of text — the words have literally fallen off of the page. On other documents the ink is faded, or the writing has “migrated” to adjacent papers. All of these problems occur because of the composition of the ink used on the document. The ink found on most 18th- and 19th-century documents is iron gall ink, which came into use during the 7th century. Sulphuric acid, a component of iron gall ink, causes the fading and deterioration of text seen on many old documents.

The self-destructive nature of paper and ink is only one cause for the damage suffered by manuscripts and books. Atmospheric pollution, especially sulphur dioxide, soot, and dirt, contribute to the demise of paper. Silverfish, cockroaches, termites, and rodents, attracted by the cellulose in the paper, can ruin a collection if they are not controlled. Material in intimate contact with paper, such as acid-ridden paper, newsprint, adhesives, pressure-sensitive tapes, inks, and plastics, can be a source of serious chemical-migration damage. Excessive heat and humidity can destroy paper. High humidity, in excess of 70%, nearly guarantees the growth of mold. Exposure to light and ultraviolet radiation results in faded ink and weakened paper.

To preserve family papers, care must be taken in their storage and display. Choose a place for storage in your home that is well ventilated by your air conditioning and heating system. It is important that the temperature and humidity in the storage area remain relatively constant. Do not store valuable papers, books, or photographs in attics or crawl spaces where they will be at the mercy of heat, humidity, and vermin.

If the material has been folded, carefully unfold the documents and do not re-fold them. This will reduce the wear and tear on the fragile creases and folds of the documents. Next, remove all

metal objects, especially staples, paper clips, and pins. The papers should be stored, unfolded, in acid-free folders. The acid-free folders will not contain any damaging acids that may affect your papers, so it is preferable to use them rather than the more common manila folders. These acid-free folders are available in standard letter and legal sizes and in larger custom sizes.

Fragile items, or items that are handled often, can be further protected by placement in Mylar folders. Mylar, a neutral and acid-free polyester plastic, will protect the document from sticky hands, and it will help to keep the pieces of a fragile manuscript together. You should never attempt to keep a document together by applying pressure-sensitive tape, staples, or glue.

Your collection can be stored either horizontally or vertically, depending upon your space limitations. The Manuscripts Division of the Historic New Orleans Collection uses a legalized box commonly referred to as a “Hollinger box.” This box is composed of acid-free material, and it can accommodate approximately 50-60 folders. Acid-free folders, Mylar folders, and acid-free storage boxes may be purchased from a variety of sources, including art supply stores and library suppliers.

If you wish to display items from your collection of family papers, do so with extreme caution. Do not hang pieces over fireplaces, heating vents, radiators, or in any location where they may be exposed to extremes in temperature and humidity. Never hang any document in direct sunlight, and, if possible, avoid hanging material in rooms lit with fluorescent lights. Avoid high-intensity spotlights or any lighting that produces excessive heat.

Have your documents framed by a professional who has an understanding of museum standards for framing. All paper items should be framed with acid-free mat boards, preferably with a double matting, so that the glazing does not touch the paper. This is important because, in the case of temperature fluctuations in the environment, condensation forming inside the glass could damage the manuscript. Hanging or hinging material should be acid-free tissue, and all hinges should be applied with archival-quality paste, such as a cooked-wheat or rice-starch paste. It is also advisable to have your document framed with Plexiglas UF-3 rather than glass. The Plexiglas UF-3 will protect against damage by ultraviolet radiation from light sources.

— Susan Cole

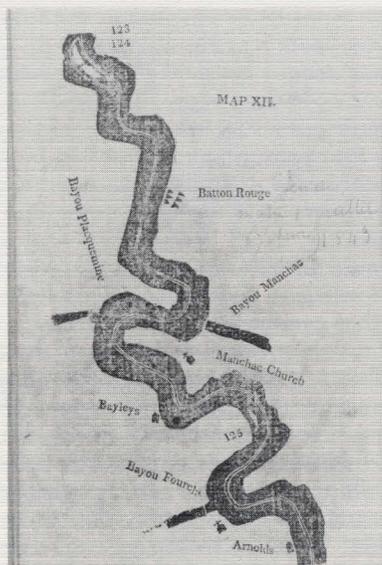
Acquisitions



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.

LIBRARY

Recent acquisitions include two unusual Louisiana Confederate imprints, printed in Louisiana when it was one of the Confederate States of America. One, *An Elementary Treatise on Advanced-Guard, Out-Post, and Detachment Service of Troops . . .*, was written by eminent military authority Dennis Hart Mahan and printed in New Orleans in 1861 by Bloomfield & Steel. It is the only Confederate printing of this military manual. The other, *Correspondence [between Judge E. Warren Moise and General Simon B. Buckner]*, was printed in Natchitoches in 1864. It is an interesting example of conflict between civil and military authorities in the matter of the court-martial and execution of a soldier.



Copies of the 7th and 8th editions of *The Navigator*, by Zadok Cramer, published in Pittsburgh in 1811 and 1814 respectively, are of special interest because the earlier edition contains manuscript notations which were incorporated into the subsequent edition. *The Navigator*, the most widely used guide to western waters in the early 19th century, included the Mississippi and Ohio Rivers for the first time in its 7th edition.

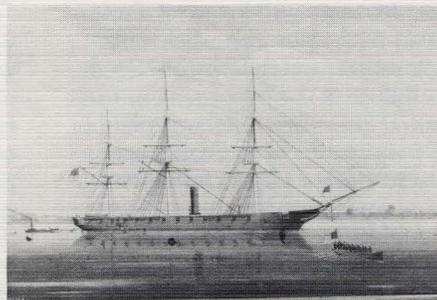


Silhouette of the Robert Young family by August Edouart (1983.12).

Gifts of special interest include *Project of a Constitution for the State of Louisiana* (1954) and the 1953 and 1962 editions of *Louisiana Notarial Manual* by M. Truman Woodward, Jr., all of which were donated to the Collection by Mr. Woodward.

CURATORIAL

Among recent additions to the curatorial collections is a silhouette of the Robert Young family signed by French artist August Edouart, January 22, 1844. This interesting family group was cut in New Orleans and purchased by THNOC at auction in New York.



Left: Map from the 7th edition of *Zadok Cramer's The Navigator*. **Right:** *U.S.S. Pensacola* by Edward Arnold (1983.1).

Two oil paintings have also been acquired. The first is a gift of a bayou scene attributed to Marshall J. Smith, Jr., one of the best pupils of Louisiana landscape artist Richard Clague. The other, by purchase, is a fine marine painting of the *U.S.S. Pensacola* by Edward Arnold. The Arnold painting will hang in the Civil War gallery, next to the spectacular painting by M. F. D. deHaas, which depicts the Union Fleet in the Mississippi under the command of Commodore D.G. Farragut.

Among other gifts are two fine etchings by Charles Reinike, an important addition to the previous gift of Reinike Louisiana landscapes by Mrs. P. Roussel Norman in memory of her late husband.

MANUSCRIPTS

The Manuscripts Division has been the recipient of two extensive collections relating to the performing arts. The New Orleans Opera Guild Records, consisting of programs, press releases, photographs, and other materials relating to artists sponsored in concert by the New Orleans Opera Guild (1953-1982), were the gift of Mrs. E. B. Ludwig, Sr., while Mrs. Victor Bruno donated a large collection of 19th-century sheet music.

The Charles Morgan and Aurora Falconer Papers consist of ledgers and a journal, correspondence, documents, billheads and receipts, diaries, and other materials belonging to Col. Charles Morgan and his family, including Aurora Morgan Falconer and her husband, Dr. William Romsey Falconer. This extensive material covers a period ca. 1828 through ca. 1898, with much information about the area around Pointe Coupée.

Research materials acquired recently include the Janvier Family Files, an extensive collection of genealogical research materials concerning the family of Thomas Janvier, the gift of a descendant, Mrs. Charles J. Sinnott; the research collection of family history compiled by Martha Gilmore Robinson; and the notes used by John Wilds in writing *Afternoon Story: A Century of the New Orleans States-Item*.

Microfilms of 19th-century newspapers, including runs from the *Bee*, the *Commercial Bulletin*, the *Daily Orleanian*, the *Evening Chronicle*, the *New Orleans Item*, the *New Orleans States*, and the German-language newspapers *Louisiana Staats Zeitung*, *Neue Deutsche Zeitung*, and *Tag. Deutsche Zeitung*, have been purchased.

Staff

PUBLICATIONS

Florence M. Jumonville, head librarian, prepared a brief article about the Louisiana Literary Award which, together with a bibliography of 176 Louisiana-related publications from 1982, will appear in the Spring 1983 issue of *LLA Bulletin*.

Curator **John H. Lawrence** has recently published a number of articles and essays on photography . . . Mr. Lawrence's article on the two-phase New Orleans Warehouse District photographic project appeared in the January 1983 issue of *The Journal of American Photography*, along with an accompanying piece on Mr. Lawrence's personal work in panoramic photography . . . he has contributed a review of *Photography in New Orleans: The Early Years, 1840-1865* to the Winter 1983 *LLA Bulletin*, as well as several articles to the March 1983 issue of *New Orleans Art Review* . . . Mr. Lawrence's photographs were recently displayed at the Simon Gallery in Montclair, New Jersey, and at the juried "Contemporary Photography in Louisiana V" show at the Contemporary Arts Center in New Orleans . . . an article on his work appeared in the Winter issue of the *Vassar Quarterly*.



Susan Cole

MEETINGS, WORKSHOPS, AND SEMINARS

In January, Chief Curator **Dode Platou** served as moderator for a panel of critics and artists for the local chapter of the Women's Caucus for Art . . . artists included Jesselyn Zurik, Carol Leake, and John Scott . . . the critics were represented by Roger Green, George Jordan, and Luba Glade. **Dr. Alfred E. Lemmon**, manuscripts cataloger, spoke on "Early New Orleans Music" to the Covington Chapter

of the Daughters of the American Revolution on January 8. **Florence M. Jumonville** and Reference Librarians **Pamela Arceneaux** and **Judith McMillan** attended the annual conference of the Louisiana Library Association in New Orleans on March 24-26 . . . on March 24, Miss Jumonville presented the Louisiana Literary Award to Chris Segura, author of *Marshland Brace* (fiction), and to David King Gleason

Judith McMillan and Pamela Arceneaux



Naomi Lowrey

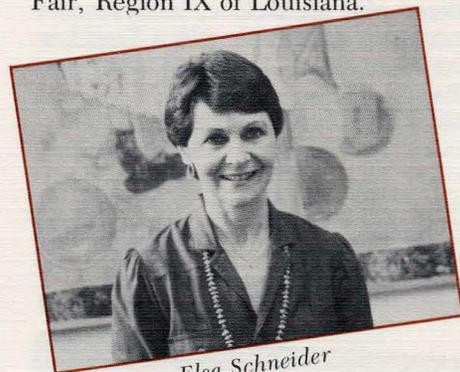
for *Plantation Homes of Louisiana and the Natchez Area* (nonfiction). Curator **John A. Mahé II** spoke on "New Orleans: A Study in Urban Growth through Maps" at a session on "Louisiana History through Maps" at the March 24-26 meeting of the Louisiana Historical Association in Hammond, Louisiana. **Susan Cole**, manuscripts curator, presented a lecture on "Caring for Family Documents" to the Friday Afternoon Club on March 25. **Florence M. Jumonville** presented the General L. Kemper Williams Prizes in Louisiana History at a March 25 banquet at the annual meeting of the Louisiana Historical Association in Hammond. Director of Publications **Patricia Schmit** spoke on "Domestic Life in 19th-Century Louisiana" during the U.S. Army Corps of Engineers observance of Women's History Week on March 8 . . . Dr. Schmit also traveled to the annual meeting of the Women Historians of the Midwest in Minneapolis on April 14, where she spoke on "Plantation Ladies' Life and Work" . . . on the same trip, she discussed her work on *Nelly Custis Lewis's House-*



Merle Harton

keeping Book with classes at Carleton College and St. Olaf's College. **Merle Harton**, research editor, appeared on several local radio interview programs to discuss theater in 19th-century New Orleans and his latest publication, *Signor Faranta's Iron Theatre*, co-authored with Director Emeritus **Boyd Cruise**.

Rosanne McCaffrey has been appointed a sessions chairman for the annual meeting of the Southeastern Museums Conference, which will be held at the Monteleone Hotel in New Orleans in October . . . Miss McCaffrey is creating a program and arranging for speakers for the day-long session on the use of computers in museum settings . . . Registrar **Lisette Oser** is planning a panel on insurance for an SEMC session, while Assistant Registrar **Priscilla O'Reilly** is busy registering participants for the upcoming meeting. Docent **Naomi Lowrey** assisted with registration at the Greater New Orleans Science and Engineering Fair, Region IX of Louisiana.



Elsa Schneider

Elsa Schneider, head of the docent program, visited Philadelphia, where she conferred with curators at the Philadelphia Museum of Art, the Historical Society of Pennsylvania, the University Museum of the University of Pennsylvania, and the Germantown Historical Society on outreach programs for children . . . in February, Mrs. Schneider presented a slide show on "Decorative Arts in the Residence of General and Mrs. L. Kemper Williams" to the Founders Chapter of



Helen Wetzel



Priscilla O'Reilly and Maureen Donnelly

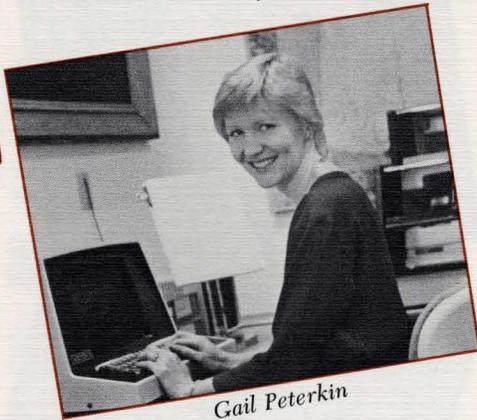
Louisiana Colonials. Researcher **Helen Wetzel** traveled to the Library and Museum of Performing Arts at Lincoln Center, New York, in January, to arrange for the microfilming of the valuable Royes Fernandez collection.

Dode Platou attended two meetings in Philadelphia during February . . . the 71st annual meeting of the College Art Association and the Women's Caucus for Art national conference. **Priscilla O'Reilly** and **Maureen Donnelly**, registrar for the Williams Residence, attended a seminar on textiles at Houmas House on February 10 . . . the speaker was Helene Von Rosenstiel, a textile conservator with a Brooklyn-based company called Restorations. **Patricia Schmit** attended a seminar titled "Marketing Scholarly Publications" in Washington, D.C., on February 10 . . . the seminar was sponsored by the Society for Scholarly Publishing . . . Dr. Schmit also attended a symposium on "Unity and

Patricia Schmit



Disunity in Colonial Latin America" sponsored by the Center for Latin American studies at Tulane University on February 25-26, as well as the March meeting of the Louisiana Historical Association. **Jan White**, staff photographer, attended the national conference of the Society for Photographic Education in Philadelphia in mid-March. Publications Assistant **Gail Larsen Peterkin** attended a five-day seminar at the Smithsonian Institution on "Contemporary Book Publishing" . . . the seminar ran from March 20-25 and featured a variety of speakers active in the scholarly book trade.



Gail Peterkin

OFFICES

Florence M. Jumonville was appointed to the Board of Directors of the Louisiana Historical Association. **John H. Lawrence** has been named selection committee chairman for *Six City Sites*, a competition for architects sponsored by the Preservation Resource Center . . . the goal of the competition is to integrate modern architecture into historic neighborhoods. **Naomi Lowrey** serves on the



Barbara McMahon

Board of Regents of Our Lady of Holy Cross College. Docent **Barbara McMahon** is on the Board of the Louisiana Nature Center Auxiliary and the United Way Agency Relations Committee. **Lisette Oser** is the Louisiana representative to the Southeastern Registrars Association . . . Mrs. Oser is resigning her position as Secretary/Treasurer of the Louisiana Association of Museums.



Claire de la Vergne

NEW STAFF

The Shop at the Collection welcomes two new staff members, **Judy Newman** and **Fredericka Turner**. **Judy Ann Tarantino** has joined the staff as a part-time assistant to Photographer Jan White. **Claire de la Vergne**, a docent at the Collection for over three years, is now a photographic departmental assistant.

Three Tulane University students are working as interns at the Collection this semester, as cooperative Museum Studies ventures with Tulane continue. They are **Lydia Butler**, American Studies; **Virginia Kerth**, History; and **Howard Milgram**, History.



Virginia Kerth

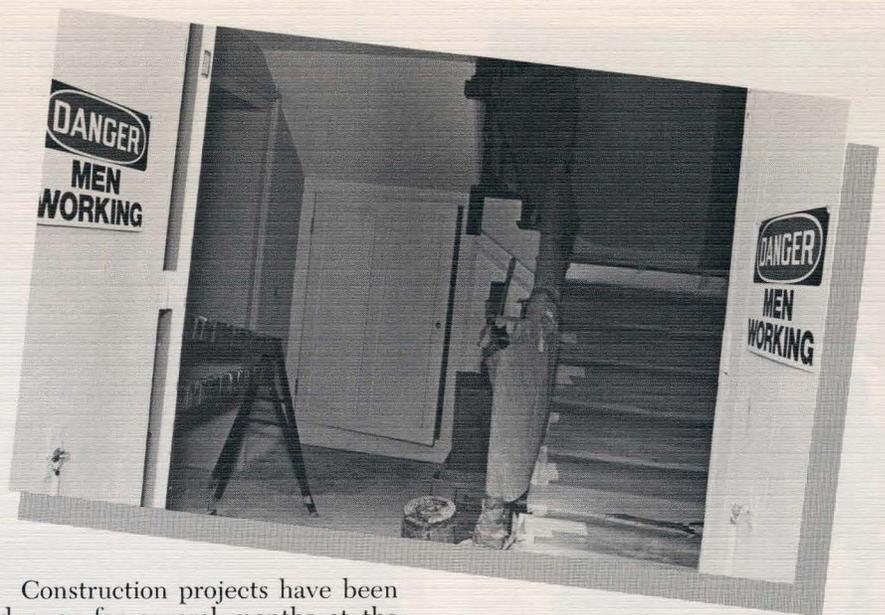


Lydia Butler and Howard Milgram

PROMOTIONS

Rosanne McCaffrey has been named Director of Systems . . . in this capacity, she will oversee the upcoming computerization of the Collection . . . Miss McCaffrey will also continue to serve as a curator.

Construction Work at THNOC



Construction projects have been underway for several months at the group of historic buildings on Royal Street that house the Historic New Orleans Collection. One major improvement is the installation of an elevator which will improve access to the second-floor history galleries.

The Williams Gallery, which houses exhibitions, has been redone with a new ceiling, air conditioning, lighting installations, and carpeting. A glass vestibule will improve temperature and humidity control in the gallery.

The most advanced security and environmental control systems have been installed in the Merieult House. The improved environmental system will allow very large crowds to be accommodated with comfort.

Interior spaces have been redesigned for new functions. Offices and meeting rooms were reconstructed to create a large museum shop area, opening on Royal Street.

All the buildings in the complex have been refurbished with fresh paint and refinished wood. The integrity of the old buildings has been maintained by a number of renovation techniques; for example, all walls have been treated and sealed against dampness.

The construction work is under the supervision of Koch and Wilson, an architectural firm expert in historic preservation, and the Amoss Construction Company.



THE HISTORIC
NEW ORLEANS
COLLECTION
NEWSLETTER

THE HISTORIC NEW ORLEANS COLLECTION
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