

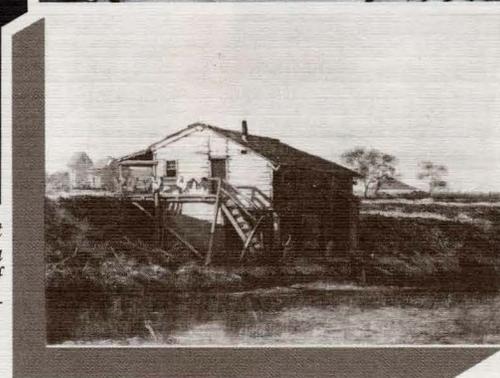


THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

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Left: E. John Bullard, director of NOMA (left) and Stanton Frazar select a painting for The Waters of America joint exhibition. Right: Sandra D. Freeman and John A. Mahé II examine architectural drawings of gallery space. Bottom: Mississippi Batture Shanty (1870) by Richard Clague. Courtesy New Orleans Museum of Art.

Joint Exhibition

THE WATERS OF AMERICA

The Historic New Orleans Collection and the New Orleans Museum of Art are collaborating on the organization and mounting of a major exhibition of 19th-century American landscape paintings, *The Waters of America*, to commemorate the theme of the 1984 Louisiana World Exposition, *The World of Rivers: Fresh Water as a Source of Life*. The exhibition will be presented May 1 through November 18, 1984, in specially designed galleries in the Collection's new Central Business District facility adjacent to the World's Fair site.

Stanton Frazar, director of THNOC, and E.

John Bullard, director of NOMA, began meeting last year to plan a major exhibition related to the World's Fair theme which would attract a wide audience of fair visitors, as well as New Orleanians. The idea of a joint exhibition was particularly appealing because of the potential for a much stronger and more important exhibition resulting from pooling staffs and exhibition space.

A selection of approximately 70 major paintings by America's greatest 19th-century landscape painters will depict the inland waters of the continental United States—its rivers, streams,



Farragut's Fleet Passing the Forts below New Orleans (1867) by Mauritz F.H. de Haas (1974.80).

lakes, and waterfalls. The paintings selected will generally follow the country's continental expansion. Areas represented will include the Hudson River and the Catskills, New England and the Adirondacks, Niagara Falls, the Susquehanna and Ohio Rivers, the Great Lakes, the Mississippi and Missouri Rivers, the Louisiana bayous and Florida swamps, the Far West, Yellowstone and Yosemite.

Among the artists to be included in the exhibition are Thomas Cole, George Caleb Bingham, Albert Bierstadt, Frederic E. Church, Martin Johnson Heade, Richard Clague, and George Inness. The paintings will be lent by major private collectors and museums throughout the United States.

An illustrated catalogue will be published by the organizers. The introductory essay will be written by John Wil-

merding, deputy director of the National Gallery of Art in Washington, D.C. and special consultant for this exhibition. A distinguished authority on American art, Dr. Wilmerding has acquired major works for the National Gallery, including the Gilbert Stuart portraits of Washington and other presidents, and has mounted such successful exhibits as the 1979 *American Light: The Luminist Movement*, which was acclaimed by critics, scholars, and the general public. He is the author of 14 books, principally on American art and including the American volume in the renowned Pelican series on the history of world art. He has also written 17 exhibition catalogues and more than 50 articles and book reviews.

Sandra D. Freeman has been appointed exhibition coordinator by the two institutions. She has been active for

18 years with the Women's Volunteer Committee at NOMA; for the past year she has been president of that committee and a member of the board of the museum. Mrs. Freeman is working on her Ph.D. in art history at Tulane and has taught art history there. She has also published an article on Newcomb pottery.

John A. Mahé II, curator, is the THNOC staff member who will serve as liaison for the exhibition. Mr. Mahé, who has written and lectured extensively on cartography, has coordinated such THNOC exhibitions as *The Woodwards: Painters, Printers, Teachers; Joseph Rusling Meeker: Images of the Mississippi Delta*; and *De-grees of Discovery: From New World to New Orleans*.

The facility in which *The Waters of America* will be shown is a ground floor exhibition space in THNOC's historic warehouses, designed by James A. Gallier, which have been recently renovated. The three buildings, in addition to the exhibition space, will house a conservation laboratory and archival storage areas. The buildings are located at 517-525 Tchoupitoulas Street in the historic Warehouse District.

LOUISIANA DOCUMENTS MICROFILMED

The Historic New Orleans Collection has begun a massive microfilm acquisition effort which will create expanded research facilities in New Orleans for scholars of Louisiana history. Traditionally the Collection's major emphasis has been on the acquisi-



From left to right: historical consultant Jannelle Warren-Findley, John A. Mahé II, and Dr. James W. Moore, assistant archivist of the United States.

tion of original manuscript material, now amounting to several million items. Recently, however, it was decided that microfilms of federal government records would enhance THNOC's primary holdings, so that the Manuscripts Division will have available a full range of private and public historical sources

for local and regional researchers.

The National Archives and the Historic New Orleans Collection are negotiating a cooperative arrangement which will serve as a model for federal-local relationships in respect to federal records. Susan T. Cole, manuscripts curator, and Dr. Patricia Brady Schmit, director of publications, are acting as staff coordinators for the project. They have met with Dr. James Moore, assistant archivist of the United States; R. Kevin Flood, executive secretary of the National Archives Trust Fund Board; and section heads and archival researchers at the archives to work out the most efficient way of acquiring these extensive federal records for the use of local researchers.

THNOC has made an initial order of over 2,000 rolls of National Archives Trust Fund Board microfilm publications. These include military records, District Court holdings, Department of State Territorial Papers, USDA Extension Service materials, and Cotton Bureau documents, among others.

The Collection has sponsored a team



R. Kevin Flood, executive secretary of the National Archives Trust Fund Board, and Stanton Frazar plan joint publication projects.

of researchers, organized by historical contractor Dr. Jannelle Warren-Findley, to identify, catalog, and arrange for microfilming National Archives records relating to New Orleans and Louisiana. These materials, in numerous records groups such as the Freedmen's Bureau, General Land Office, Customs Service, and Works Progress Administration, date from approximately 1800 to 1950.

Other projects under discussion between the two organizations are the joint production of descriptive pamphlets for the Louisiana microfilm, a research guide to federal records on Louisiana, books, and regional conferences.



Maria Ybor Retires

Maria Ybor will retire from the Historic New Orleans Collection August 31, 1983, after 11 years of service. Miss Ybor came to the Collection on September 1, 1972, as personal secretary to Boyd Cruise, then director of the fledgling research center. There were only five employees at the time, and three of the five shared a single office. Miss Ybor's early responsibilities were diverse, including assisting with the initial organization of the library and translating important Spanish letters and documents.

As the Collection expanded in size and scope, Miss Ybor's duties evolved as well. While she continued to act as executive secretary to the director, she also began to supervise supplies and ordering. When the museum shop opened, she assisted with correspondence and merchandising. Currently an administrative secretary, she has responsibility for accounts payable. Always eager to lend a friendly ear and a word of advice, Miss Ybor considers her most important role at THNOC as that of a "friend and advisor" to the staff.

War II. She supervised a staff of 18 translators at the "ABC table," reading mail originating from Spanish-speaking Latin American countries beginning with the letters A, B, and C.

Miss Ybor enjoyed her first employment experience, and, after the war, she worked in the import/export business in Miami for five years. In 1952 she returned to Cuba to join other family members. There, she worked as private secretary to the president of a large insurance company until 1961, when Fidel Castro nationalized the industry.



After her resignation, she "devoted time completely to the home, music, and a group of friends with the same way of thinking. And we were never hurt physically, but spiritually. Our freedom was cut." The family fled Cuba in 1966 via the famous air lift, with only the clothes on their backs: "We left everything behind. We didn't even have a dime for coffee."

The Ybors settled in New Orleans, despite reservations about the oppressive climate. When Miss Ybor returned to work in 1972, she found the quiet atmosphere of the Collection very much to her liking: "The Collection was like a haven. I'd been through so much."

Miss Ybor plans to move to the Tampa area, where her grandfather founded Ybor City in 1868 and where many family members still reside. Miss Ybor and her sister Mercedes Ybor, a gemologist, will assist the Tampa Historical Society and the Ybor City State Museum with the restoration of the historic community. "It is our heritage, and our duty to do so," says Miss Ybor. But retirement will also include "taking it easy for awhile!"

Miss Ybor is leaving the Historic New Orleans Collection "with regret. It was 11 years of complete happiness. Nothing could mar this impression. Everyone is nice, and the consideration shown is hard to find. I love everybody here."



Miss Ybor traveled widely because her father was a Cuban Consul General to the United States. The family resided in New Orleans, New York, Philadelphia, Washington, D.C., and principally in Tampa, Florida. Although Miss Ybor was born in the United States, the majority of her education was completed in Havana. She studied journalism for two years at the University of Havana and graduated from the National Conservatory of Havana after a rigorous course in composition, music theory, and piano. This "exposure to different nationalities and personalities served me very well in my first job."

Miss Ybor's bilingual ability and her U. S. citizenship led to a classified position as senior translator at the Censorship Office in Miami during World

THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

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Contributors: John H. Lawrence and Wayne Lempka.

Photographs: Jan White, with additional photographs by Judy Ann Tarantino, Kit Rault for Stewart Enterprises, and Charles V. Wolff III.

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The Double Dealer

The *Double Dealer*, a famous New Orleans literary magazine of the 1920s, was born in reaction to journalist H. L. Mencken's statement that his native south was a literary wasteland. Julius Friend and Albert Goldstein, both of New Orleans, considered starting a scandal sheet in answer to this challenge; eventually, however, in partnership with writer and sometime publisher John McClure and writer Basil Thompson, they decided to publish a serious literary magazine. The unused third floor of a building belonging to Friend's uncle became the office of the struggling magazine.



The first issue of the *Double Dealer* appeared in January 1921. An editorial explained that the name was taken from a 17th-century comedy of manners by William Congreve. The motto was "I can deceive them both by speaking the truth." Their purpose in "dealing double" was to tell the truth from all sides, whatever criticism might follow. The content of the magazine included essays, verse, fiction, reviews, and epigrams.

For the *Double Dealer*, as for many of the "little magazines" of the '20s, money was always tight. Subscriptions and advertising covered only a part of the costs of publication and writers' payments, even though the staff did not receive salaries. Attempts to raise money from benefits were unsuccessful, and Julius Friend often paid the deficits. The *Double Dealer* was always a financial failure.

At least initially, the magazine also lacked writers. Under several colorful pseudonyms, the founders themselves wrote pieces to fill out the early issues. Then in February 1922, Sherwood Anderson, at the height of his literary rep-

utation, moved to New Orleans and "adopted" the magazine. Not only did he write for the magazine, but he also introduced the magazine to many young writers, notably Ernest Hemingway and William Faulkner. Many contributors later gained national recognition as writers, including Ben Hecht, Amy Lowell, Hart Crane, Ezra Pound, and Robert Penn Warren.

Many of its contributors would later remember the *Double Dealer* as one of the best of the "little magazines," citing such qualities as individuality, tolerance, encouragement, and good editorial judgment. Although the magazine published the works of some women, its attitude was that "as a creative artist, woman is a complete failure, a nonentity." Editorials constantly attacked the newly emancipated woman and frankly admitted that the magazine had "little use for modern fiction," an odd stance for a publication remembered as being in the vanguard of '20s literature.



Sherwood Anderson, who "adopted" the *Double-Dealer* in 1922. Caricature from *Sherwood Anderson and Other Famous Creoles* by William Spratling and William Faulkner.

For the first two years the magazine appeared regularly, but then was issued less frequently because of financial and editorial difficulties. The last issue of the *Double Dealer* appeared in May 1926 with no note of farewell. It had provided an opportunity for many young writers to see their experimental work in print. For a few, it was the beginning of important contributions to American literature.

The Research Library at the Collection has a complete set of the issues of the *Double Dealer*.

—Pamela D. Arceneaux



The Movies . . .

I Remember New Orleans: The Movies opens in the Williams Gallery on Wednesday, July 27, 1983. The exhibition, mounted in cooperation with WDSU television and timed to coincide with their four-part series on movie theaters in New Orleans, will feature photographs, newspaper clippings, and handbills from the early 20th century to the present.

TV 6 producer Terry Gerstner began researching the movie theaters of New Orleans three years ago. Although he had originally planned for a single half-hour segment, the wealth of material resulted in the expansion of the series. The series intersperses interviews with theater owners and operators and contemporary videotape footage with historic photographs and memorabilia.

Over the years, changes have caused revisions in the series. The Orpheum Theatre segment, for example, was filmed before the building was renovated to become the home of the New Orleans Philharmonic Symphony Orchestra; this part of the series had to be rewritten and the contemporary scenes reshot. And, poignantly, some of the older movie-house operators and founders interviewed by Mr. Gerstner did not survive to see the project completed.

Visitors to the THNOC exhibition will be able to view each part of the series after the television premiere. A monitor and videotape recorder in the gallery will play the first segment during the opening weeks of the show, and, as the other programs are aired, they will be added on a regular basis. Gallery visitors will sit on old wooden theater seats, provided through the courtesy of Mr. Erwin Brunett, who owns several New Orleans movie houses.

The exhibition may be viewed Tuesdays through Saturdays, 10:00 a.m. to 4:45 p.m., until Friday, December 2.

From the

Director



1984 is coming! And the Louisiana World Exposition with it. And the Historic New Orleans Collection will be front and center. We were extremely pleased last summer when L.W.E. Executive Vice President Petr L. Spurney announced that the Collection would be the Official L.W.E. Archive. This selection was the result of six months of deliberation by an ad hoc committee, chaired by Jackeen Kelleher Churchill, which studied six possible repositories. The importance of saving this massive archive was first realized by L.W.E.'s Winston Lill, who had carefully saved *all* L.W.E. papers. How nice it would have been to have a Spurney, Churchill, and Lill around for that famous fair a hundred years ago. Anyway, we've got 1984 covered.

But this is only a portion of our exciting Expo plans. Last year I met with Mayor Morial about the possibility of THNOC's presenting an *on site* exhibition which would be the *official* City of New Orleans Pavilion; the mayor gave the plan his wholehearted endorsement. L.W.E. has agreed to provide us with space, and now negotiations are underway for the selection of a proper location and design format. Months of brainstorming with staff, city officials, and consultants have produced exciting design formats.

But there is more. In our continuing effort toward cooperation with fine institutions, the Collection has joined with the New Orleans Museum of Art to collaborate on the organization and presentation of a world-class exhibition of 19th-century American paintings, *The Waters of America*. This affiliation with director John Bullard and NOMA is particularly pleasing to me, for they are the team of blockbuster talents who bring the King Tuts to New Orleans.

You know, being director of this place is really fun.

—S.F.



Florence Jumonville, head librarian, was one of the first staff members employed by director emeritus Boyd Cruise to prepare the research materials at the Collection for use by the public. With only five employees at the time, including Mr. Cruise, versatility was a primary job requirement. Although her official title was librarian, Miss Jumonville found herself pitching in with everything from conducting tours of the history galleries, which were open three afternoons a week, to preventing firemen answering a false alarm from hacking through the doors with axes. Each evening at 5:30 Mr. Cruise stood by the door to bid each staff member good night and to thank them for coming before he locked the building for the night.



As librarian, Miss Jumonville began the massive job of cataloging the approximately 4,000 books and pamphlets collected by General L. Kemper Williams, THNOC's founder. Working her way through the huge backlog, she cataloged several hundred items a month so that this collection of rare and valuable Louisiana source material could be made available to researchers.

Miss Jumonville left the Collection in 1974 to become librarian at Belle

Florence Jumonville

Profile

Chasse State School. She set up the first library in the school's history. In 1978 she rejoined the staff at the Collection.

Her strong interest in history was whetted by the challenge of directing research for the Collections's exhibition and prize-winning publication, *Bound to Please: Selected Rare Books about Louisiana from the Historic New Orleans Collection*. Miss Jumonville is currently enrolled in night courses at UNO, working toward an M.A. in history with an emphasis on archives and record administration. She will add this degree to two others from UNO, a B.A. in education and an M.Ed. with a minor in library science, as well as an M.S. in library science from LSU.



Miss Jumonville has already begun research on her next exhibition, *Printing in New Orleans, 1764-ca.1864*. The show will include samples of the early printers' work, including books, pamphlets, broadsides, and sheet music; it will be accompanied by an extensive catalogue and a history of printing in the city.

She is writing two articles, one on booksellers in New Orleans and the other on the editing of Capt. Samuel Gault's diary, excerpts from which appeared in the previous newsletter. She also serves as chairman of both the Williams Prize Committee of the Louisiana Historical Association and of the Louisiana Literary Award Committee of the Louisiana Library Association.

Miss Jumonville's reaction to her years at THNOC is that, from the very small beginnings, no one could possibly have dreamed of the extent of growth and development of the Collection. As she says, the Collection has "grown beyond anybody's wildest expectations."

—Patricia B. Schmit

Research Library at the Collection

The Research Library at the Collection currently houses about 10,000 books, 23 file drawers of pamphlets, and Louisiana periodicals, as well as noteworthy items from the Edward A. Parsons and the Ralph Pons collections.

Florence Jumonville, head librarian, and her staff serve over 160 researchers per month. The number of research requests has escalated yearly since the Library first opened in 1975. The majority of researchers actually visit the premises, although telephone and mail inquiries are also answered promptly



Pamela Arceneaux, research librarian.

by reference librarians Pamela Arceneaux and Judith McMillan. Researchers range from school age to senior citizens, and their interests vary from popular topics, such as plantations and Jean Lafitte, to personal interests, like



Judith McMillan, research librarian.

genealogy and the architectural history of the family home. College students find the facility useful for research papers, theses, and dissertations. Professional researchers are also accommodated, including the production company researching early 20th-century New Orleans for the CBS movie *Hobson's Choice*, filmed in the city.

Miss Jumonville vividly recalls one inquiry about the color of the dress Betsy Ross was wearing when she sewed the American flag. Although she was able to locate an illustration of Ross at work on the flag, Miss Jumonville aptly pointed out that, as the project certainly required considerable time, Ross probably wore more than one dress, if she did, in fact, sew the first flag at all. Another interesting request, from Illinois, was for information on Civil War weddings; apparently the couple, both Civil War reenactors, planned to solemnize their vows in the reenactment of a Civil War ceremony. In addition, a recent query from the Alvin Ailey dance troupe in New York had library staff tracking down a New Orleans ghost story that Mr. Ailey hopes to develop into a dance.



Adrienne Duffy (left) and Inez Harrison.

The Library is "constantly on the lookout for material in our field of interest, specifically Louisiana," and publications are acquired both by purchase and by donation. In January 1983, for example, the Library purchased 40 items and received by donation 15 books and pamphlets, plus a collection of New Orleans-related periodicals. Part-time staff member Adrienne Duffy assists Miss Jumonville with the cataloging of new books; anywhere between 50-200 books are cataloged each month.

Mrs. Arceneaux and Miss McMillan have academic backgrounds in history and both hold the M.L.S. from Louisiana State University. Miss McMillan has also done graduate work in philosophy. In addition to their regular duties, both have contributed their skills



Helen Wetzel (left) and Edith Haupt, Vieux Carré Survey staff.

in writing and historical research to a variety of publications, including the forthcoming update of the WPA *New Orleans City Guide*, exhibition catalogues such as *Bound to Please*, and this newsletter.

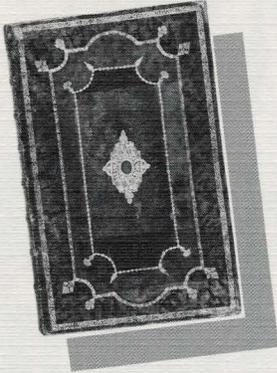
Fluent in French, Miss McMillan assists French-speaking researchers and translates letters and rare books into English. For the newsclipping file, she identifies articles on 283 different topics in the local paper; then part-time staff member Inez Harrison places acid-free copies of relevant articles in subject binders. These scrapbooks update the invaluable collection of "Cruise cards," assembled on many subjects of historical and artistic interest by director emeritus Boyd Cruise.

"One of the library's most-used resources," the Vieux Carré survey is an archive of 130 red vinyl ring-binders. Although the original survey, sponsored by the Edward G. Schlieder Foundation and the Tulane University School of Architecture, was completed over a five-year period from 1961 to 1966, research on the Survey has continued through the present due to the generous support of local architect Collins Diboll.

The goal of the Survey was to inventory all property and buildings contained in the Vieux Carré, incorporating detailed information and a photographic record of each piece of property. Researcher Helen Wetzel is currently updating chains of title for the properties and supplementing the bound material with newspaper clippings. Edith Haupt is typing and editing the additional information.

Preservation

Rare Books



The conservation of books and other printed materials ensures that knowledge of the past will not be lost to future generations. Careful preservation techniques can protect cherished old volumes or allow the long-term use and enjoyment of paperbacks from the corner drug store.

As with manuscripts, effective conservation of books and printed material requires an understanding of their physical characteristics. Beginning in the 19th century, most of the paper used in books has been machine-made from chemically treated wood pulp; the chemical residues combine with moisture in the air to form acids which hasten deterioration. Modern inks made with aniline dyes dissolve easily in water and other liquids and fade when exposed to light. Glues used in books harden and lose their adhesive properties over time. While varnishes pro-

vide some protection against insects and fungi, they prevent the effective application of special preservative dressings. Air, heat, light, moisture, insects, molds, and people can have a deleterious effect on the survival of printed materials.

There are many simple steps anyone can follow in order to eliminate the causes of deterioration and to improve the preservation of books, papers, and even newspaper clippings. First, establish the proper environment for your collection. The ideal storage area is air-conditioned and dehumidified, with temperature maintained around 60–75°F and relative humidity between 50–60%. Heat increases the damaging effects of moisture and light on paper. Parchment and leather bindings, however, must not be subjected to an atmosphere that is too cool and dry. In addition, your library will benefit if air pollution and accompanying dirt are filtered out.

Dusting bookshelves often spreads dirt around, and it is usually preferable to vacuum your storage area. Repair any leaks in plumbing and heating systems, and be aware of the hazards of fire and the attendant water damage. Discourage insects by prohibiting food and beverages from the library.

Exposure to light has a long-term, destructive effect on library materials. It bleaches colors and leathers and accelerates deterioration. Prevent sunlight from falling directly on materials by diffusing it through curtains or blinds, or use special window glass to filter out the harmful rays of the sun. Incandescent lighting can be used if the heat output is controlled; fluorescent lighting is suitable when the ultraviolet component is filtered out.

After the general environment is es-

tablished, care and repair of individual items can begin. While serious operations are best left to professional conservation specialists and bookbinders, the novice, with a little training, can perform many tasks at home. Remember these basic principles of conservation: prevention is better than a cure, only do the minimum necessary to stabilize the condition of your book or document, and keep a record of your procedures.

De-acidification is impractical for the home library, but unique documents can be de-acidified with the aid of commercial products and stored in acid-free folders available from conservation supply houses. The fumigant Thymol is often used to treat books for mold and mildew. Although chemical sprays are available, the use of a sealed cabinet with a light bulb is recommended. The Thymol will diffuse because of the heat from the light. Temporary freezing will also rid books of insects.

Care of fine leather bindings includes the use of a good leather dressing. Dressings are available from archival supply houses; reference works on book conservation often provide popular formulas. If the binding needs to be cleaned, use saddle soap.

Newspaper clippings are especially fragile. De-acidification and storage in a cool, dark place will increase the life of newspaper. Another easy form of preservation is to photocopy the item on acid-free bond paper and then store it in an acid-free folder.

For further information, consult one of the many references on library conservation techniques; the Library of Congress also publishes a series of free preservation leaflets.

—Judith McMillan

Celebrities Visit the Collection



Elsa Schneider and actor Richard Thomas in the courtyard.



The Estée Lauder production crew photographs model Karen Graham in the Counting House for the fall advertising campaign.



THE BOARD OF DIRECTORS

In the 1960s General L. Kemper Williams investigated possibilities for caring for his and Mrs. Williams's large collection of Louisiana maps, documents, paintings, prints, and artifacts. He was not satisfied with the facilities at existing research institutions and began to entertain the idea of founding a "formal collection" to further scholarly research in Louisiana history. The Kemper and Leila Williams Foundation, a nonprofit corporation which operates the Historic New Orleans Collection, was the result.

The board of directors consists of five members, one of whom is required to be a member of the legal firm of Mil-ling, Benson, Woodward, Hillyer, Pier-son & Miller and another, a banker representing the First National Bank of Commerce.



Among the Williamses' close friends were Mr. and Mrs. Benjamin W. Yancey, respectively an admiralty lawyer and the headmistress of the Louise S. McGehee School for Girls. They visited, traveled together, and shared deep mutual interests in history and literature. The general asked Mr. Yancey, "an outsider with a love for a rather serious reading of history," to join the board of the foundation which went into effect upon the death of Mrs. Williams in 1966.

Mr. Yancey, the current president of the board, has a particular interest in Collection publications. A grammarian in seven languages, he assists in editing every THNOC publication, including this newsletter. He is a fierce enemy of the cliché and an impassioned devotee of the unsplit infinitive. He considers himself personally responsible for preventing the publication of "shameful bloopers," which he says would not happen anyhow.

His proposed biography, "born August 5, 1906, ain't died yet," does not reflect his professional prominence. He is senior partner in the law firm of Terriberry, Carroll, Yancey & Farrell. He teaches admiralty law at Tulane University, and at one time was on the law faculties of both Tulane and LSU, the only person ever to be in both positions simultaneously. He is immediate past chairman of the Association of Average



The board of directors. From left to right: Mary Louise Christovich, G. Henry Pierson, Jr., President Benjamin W. Yancey, Fred M. Smith, and Ernest C. Villeré.

Adjusters of the United States and is past president of the Maritime Law Association of the United States (the first non-New York lawyer ever elected to either position). He was also chosen Tulane University's 1983 Distinguished Law Alumnus.



The next senior member of the board in length of service is the vice chairman, Ernest C. Villeré. Mr. Villeré, a financial consultant, was known to the general through mutual friends and business acquaintances. A descendant of one of the founders of New Orleans and of Jacques Philippe Villeré, the first native-born governor of Louisiana, Mr. Villeré has an abiding interest in Louisiana history. General Williams asked Mr. Villeré to serve as one of the executors of his will, and, on the general's death in 1971, Mr. Villeré succeeded him as a member of the board of the foundation.

Mr. Villeré is known to fellow board members for his interest in acquiring large manuscript collections and soliciting donations of Louisiana material,

particularly from the old Creole families. He is a partner in the investment firm of St. Denis J. Villeré & Company, with which he has been associated for 58 years. He is very active in the community, serving as chairman, trustee, director, and founder of numerous professional, charitable, social, and religious organizations. Among many other groups, he is a founding member and an honorary director of the Bureau of Government Research; an honorary director of the Eye, Ear, Nose, and Throat Hospital; a founding member and past president of the Financial Analysts of New Orleans; and a member of the Financial Analysts of New York, the Society of the Sons of the American Revolution, and the Society of the War of 1812. He was also director of the St. Charles Hotel with General Williams.

In 1968 Mr. Villeré was chosen Rex on the 250th anniversary of the founding of New Orleans. He delivered his speech half in French and half in English. For those members of the krewe who may have been slightly befuddled by the effect, he remarked that Bien-ville would have delivered his speech entirely in French.



The remaining three board members were selected in the 1970s to fill vacancies. Mary Louise Christovich was chosen to join the board by the other members because of her prominence in museum-support organizations, her reputation as an architectural historian, and her leadership in the preservation movement. Mrs. Christovich became active in the 1950s in the formation of the Friends of the Cabildo, the support organization for the Louisiana State Museum; the Friends were responsible for raising funds to renovate museum buildings and for winning statewide visibility for the museum.

When the Historic New Orleans Collection was opened to the public, Mrs. Christovich became one of its most dedicated researchers; she also became a close friend of Boyd Cruise, then director of the institution. When a position opened on the board, her historic credentials made her a logical choice. Her major concern as a board member has always been to build a large research collection, as General Williams planned. Her goal is to see THNOC become "one of the foremost research centers in the south."

Mrs. Christovich is past president of the Friends of the Cabildo, former board member of the Louisiana State Museum, member of Save Our Cemeteries, vice president of the St. Louis II Restoration Committee, and a founding member of the Preservation Resource Center. In 1982 she was named Newcomb's Distinguished Alumna. She is the co-author and editor of six books on New Orleans architecture, published by the Friends of the Cabildo, and author of the biography of Mr. Cruise in THNOC's publication, *Boyd Cruise*. Her most recent publication is *New Orleans Interiors*.



Fred M. Smith is senior vice president and trust officer of the First National Bank of Commerce. He represents the bank on the board and maintains a strict watch over financial matters. His ability to stick to a budget is legend.

Mr. Smith plays an active role in financial and civic affairs. He is the past president of both the New Orleans Estate Planning Council and the Financial Analysts of New Orleans, former chairman of the Trust Committee of the Louisiana Bankers Association, chairman of the board of directors of

Acquisitions



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

LIBRARY

Among noteworthy recent acquisitions is *Real Cedula de S. M. y Senores del Consejo, en que se Manda Observar y guardar el Tratado de Amistad, Limites y Navigacion concludido y ratificado entre su Real Persona y los Estados Unidos de America*. Issued in Madrid in 1796, it is the first printed edition of the agreement variously known as Pinckney's Treaty, the Treaty of Madrid, and the Treaty of San Lorenzo. The treaty, concluded at Madrid on October 27, 1795, provided for the settlement of the boundary between the United States and the Floridas, fixed the western boundary of the United States, and guaranteed the free navi-

gation of the Mississippi River to citizens of the United States and to Spanish subjects, giving the United States the right of deposit at New Orleans for three years without payment of duty.

Mercy Hospital, treasurer of the New Orleans City Park Commission, and recording secretary of the St. Louis II Restoration Committee.



G. Henry Pierson, Jr., is an attorney with the Milling law firm. He worked closely with General and Mrs. Williams in their estate planning and in the creation of the trusts subsequently converted into the Kemper and Leila Williams Foundation. His firm represented Williams, Inc., the general's family corporation. Mr. Pierson and his firm handle all legal matters for the Collection and represent other similar philanthropic organizations.

Mr. Pierson's quiet sense of humor can be counted on to relieve the tension in the tensest negotiations. He enjoys both golf and tennis and was for a number of years president of Timberlane Country Club.

Pamphlets, because of ephemeral subject matter and flimsy binding, are often discarded and become scarce. The library was fortunate to acquire a large quantity of 19th- and early 20th-century pamphlets, including numerous annual reports of the Board of Administrators of Charity Hospital (New Orleans), Touro Infirmary, and the hospital for Hansen's Disease patients; the *History of the Yellow Fever Epidemic in the Fourth District*, issued by the state Board of Health in 1879; *An Act Incorporating the Planters' Bank, in the City of New-Orleans* (1811); and *The Missing Links to Darwin's Origin of Species* (1873), a poem illustrating the theme of the Comus parade of that year which satirized politicians and the political situation.

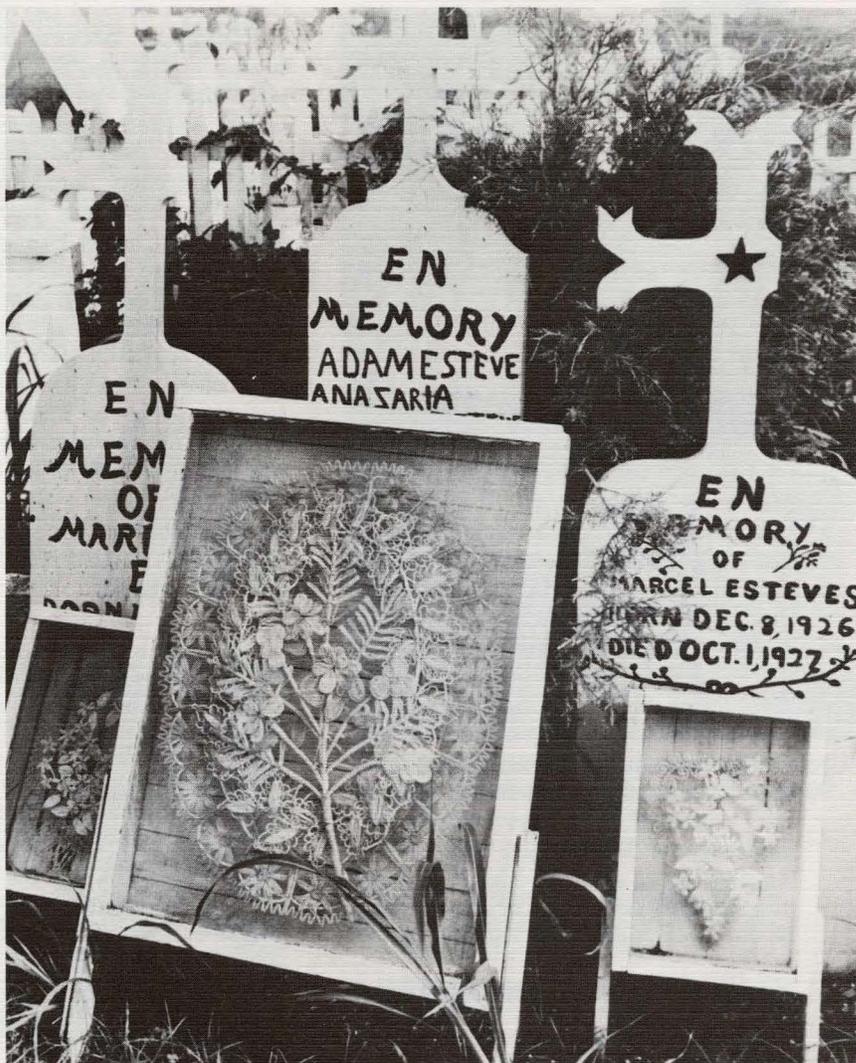
And sweetest transports swell the mighty deep,
To where the Whales voracious wights keep.



Illustration from *The Missing Links to Darwin's Origin of Species*.

CURATORIAL

The Collection has acquired a photographic collection of international significance with the recent purchase of photographer/writer Clarence Laughlin's negative collection from the University of Louisville. The 17,000+ sheet film negatives and 8 x 10" "work prints" augment the Laughlin collection of master prints, manuscripts, and correspondence which the Collection acquired from Mr. Laughlin in 1981.



"The Boxes of the Dead" (1941) by Clarence John Laughlin. Mr. Laughlin's notes on this exposure read: "These strange wooden boxes with glass lids—memorials to the dead—and unlike anything in the U. S. outside of Louisiana—are backed up with wooden tombstones, homemade. The glass bead Immortelles they contain are fantastic and beautiful in form and color. Note, also, lettering in corrupt French." (1981.247.13-neg. 3591-group M). © Clarence John Laughlin/The Historic New Orleans Collection.

Paul Morphy memorabilia.

Mr. Laughlin, regarded as one of the pioneers of American surrealist photography, is perhaps best known for his book *Ghosts Along the Mississippi*, a visually poetic view of Louisiana plantation architecture and culture. *Ghosts* has been reprinted a number of times and has sold many thousands of copies since its initial release in 1948.

Although much of his work involves the "lost" architecture and culture of New Orleans and Louisiana, Mr. Laughlin worked extensively in other areas of the country as well. The prints and negatives acquired represent all aspects of Mr. Laughlin's work, organized by him into more than 20 distinct categories. Extensive data on each neg-

ative has been compiled in a card file, which gives technical data on each exposure along with applicable historical information. This body of work is the definitive Laughlin archive.

Several items relating to Paul Morphy, New Orleans's legendary chess champion, were recently purchased. They are the chess set in his possession at the time of his death; a painted plaster bust of Morphy done by Achille Perelli for the Chess, Checkers, and Whist Club of New Orleans; a sterling silver laurel wreath presented to Morphy by the Union Chess Club of New York City in 1859; and a bound manuscript about the Morphy family written by their secretary.



MANUSCRIPTS

The Manuscripts Division has received a most unusual collection of costumes and official photographs of Royes Fernandez, considered to be America's first *premier danseur*. His interpretation of Siegfried, in the first U.S. production of *Swan Lake* by the American Ballet Theatre, is considered to be the model for all Siegfrieds. The donation was made by the late Mr. Fernandez's sister, Jeanne Fernandez Bruno.

Samuel Wilson, Jr., a frequent donor, has presented four documents, dated 1796, which list the number of property owners in the four *barrios* of the city of New Orleans, house by house, as well as the 1859 passport of Raymond Pelanne, Count de Mejan, French Consul in New Orleans during the Civil War, which will be added to other papers concerning this important diplomat.

Among the most interesting new acquisitions is the 1877-1887 diary of Dr. M.A. Dunn of Montgomery, Louisiana. This journal is a day-by-day description of the rural doctor's practice, with many details concerning treatments for liver ailments, pneumonia, and the yellow fever epidemic of 1878.



Scene from *He and She*, a 1922 production of *Le Petit Théâtre du Vieux Carré*.

The performing arts collection has been enhanced by Jack Belsom's gift of programs of the New Orleans Philharmonic Symphony Orchestra, 1958-1976. Theater programs from *Le Petit Théâtre du Vieux Carré*, the Orpheum, Warren Easton Boys High School, and a rare program for *Birth of a Nation*, presented at the Tulane Theater in 1917, were also added.

Winston Lill has given the records of the Pan-American Culinary Olympics (1978) and the records of the Jazz and Heritage Festival.

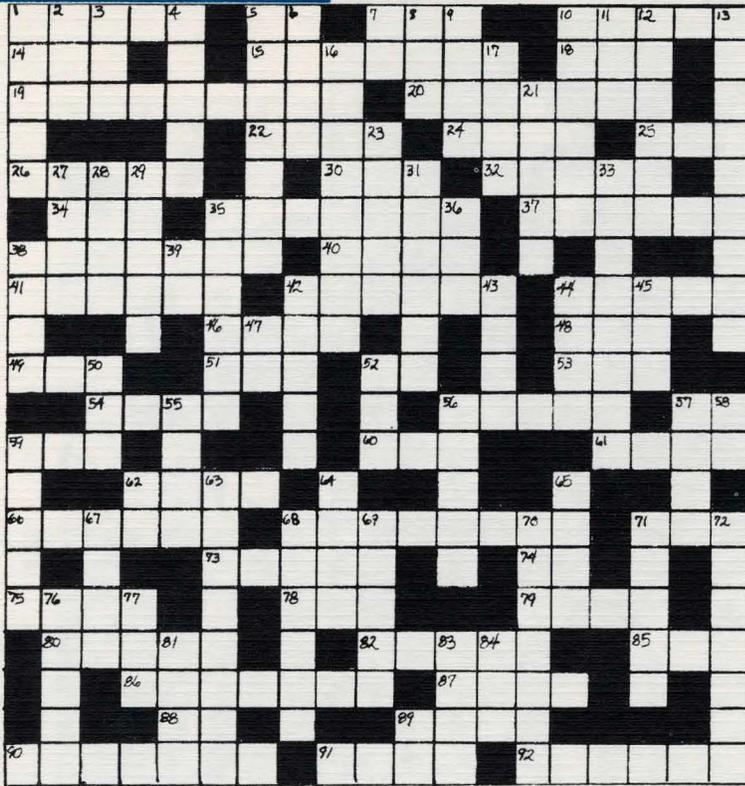
Recent purchases of microfilm include 144 reels of Confederate imprints and an index to the *Times-Picayune* microfilm, 1972 to the present.



Top: Royes Fernandez (83-22-L).
Bottom: Royes Fernandez
in *Swan Lake* (83-22-L).



Crossword



ACROSS

- 1 The Superdome is one.
- 5 Home state of the American president who obtained \$2 million from Congress to buy the "Isle of Orleans."
- 7 La Salle's expedition in 1684 to find the mouth of the Mississippi could have used a better one.
- 10 Light dramatic comedy with an improbable plot.
- 14 If you didn't like your Catahoula hound, you might call him this.
- 15 He soldiered in Mexico before becoming a well-known New Orleans sculptor.
- 18 Colorful South American city known for its carnival.
- 19 Early explorer who sighted a painted pole along the Mississippi and called the spot Baton Rouge.
- 20 Royal surveyor in Spanish colonial days.
- 22 To act in *Hobson's Choice*, you'd have to be _____.
- 24 To do something with _____ is to do it with dash or style, as you might throw a lance.
- 25 Short for Lillian.
- 26 Material thrown up on the side when channels are dredged.
- 30 Contraction of "it is."
- 32 The name of this plantation near Convent reminds one of _____ Sam, a cartoon character invented in the 19th century.
- 34 You might want to do this in the Crescent City Classic.
- 35 One of the first registered pharmacists in the U.S., whose shop on Chartres Street is now a museum.
- 37 Mythological Greek ferryman who carried the dead across the river Styx to Hades.
- 38 Eminent historian who was descended from the King's armorer in New Orleans.
- 40 Commonly used in recipes for grillades.
- 41 Often kept in a bank.
- 42 Small chest carried by marriageable girls sent to the Louisiana colony.
- 44 Supreme Court records show that Myra Clark Gaines was not afraid to take a _____.
- 46 You used to pay this when you crossed the Mississippi River bridge.
- 48 Number of Indian women in La Salle's 1682 trip down the river.
- 49 You wouldn't call the Gulf of Mexico one.

- 51 Individual retirement account.
- 52 Opposite of out.
- 53 Provides a service by collecting taxes.
- 54 Common vegetable first grown in Mexico.
- 56 New Orleans philanthropist who established Longue Vue Gardens.
- 57 Abbreviation for south.
- 59 In 1729 many an Indian war _____ was heard at Fort Rosalie.
- 60 The Komodo dragon is an exotic one sometimes seen in New Orleans.
- 61 Describes a causeway.
- 62 To gain time in the Battle of New Orleans, Jackson tried to _____ the British by a night attack with tomahawks and Indian yells.
- 66 Capital of Louisiana in 1721.
- 68 Old fortress in Paris that symbolized the *ancien régime*.
- 71 High spirits.
- 73 Common to birds, waves, and noble families.
- 74 Popular movie character today.
- 75 In 1879 this captain's jetties made possible a 30-foot channel at the mouth of the river.
- 78 It would take you to a "Little Las Vegas" in old Jefferson.
- 79 Sediment deposited by the river.
- 80 Scene of many dances in old Carrollton.
- 82 A specialty of 71 down.
- 85 A little bit.
- 86 One of the architects of the St. Louis Hotel, de _____.
- 87 Oldest continuously operated private hospital in New Orleans is Hotel _____.
- 88 Indefinite article.
- 89 Its fiber makes excellent rope.
- 90 Street named for classical wood nymphs, who perish when their tree is cut down.
- 91 Before the Superior Council you might make a _____.
- 92 The _____, an historic home built ca. 1808 by Alexander Scott.

DOWN

- 1 Moisture in the air can cause them to form, weakening paper.
- 2 You may do this to transfer a design from stone to paper.
- 3 Before.

- 4 A heavy block of iron or steel on which wrought iron is hammered into shape.
- 5 Highly educated and a wise manager, his plantation on the West Bank had the reputation of a "little Versailles."
- 6 Mardi Gras krewe founded in 1932, now the West Bank's largest.
- 7 Abbreviation for the state where many exiled Acadians settled along the St. John River.
- 8 The production of the beautiful in a graphic or plastic medium.
- 9 Religious title; famous ones were Antoine and Marquette.
- 10 Compiler of *Historical Collections of Louisiana*.
- 11 American Institute of Architects.
- 12 French term meaning "to roll," as in "let the good times roll."
- 13 The most aristocratic street of French New Orleans in the 1880s.
- 16 An occasion for revelry.
- 17 One officer of this social aid and pleasure club is the "Provident Prince."
- 21 Considered the most wicked city of its day in the early 1800s, New Orleans had a passion for the _____.
- 23 After three disastrous fires, Gov. Carondelet offered a subsidy to all who used them on their roofs.
- 27 Describes the Saints football team.
- 28 Not yours.
- 29 To place in the ground or cemetery vault.
- 31 In Congo Square, tambourines were _____.
- 33 _____ on the Levee, a famous book by William Alexander Percy.
- 35 Florida coastal city which draws many Louisiana tourists.
- 36 _____ Bull, a famous violinist performing here in the 1840s and 1850s.
- 38 _____ do-do, a Cajun country dance which literally means "go to sleep."
- 39 Common pronoun.
- 42 You might have this on a piece of land.
- 43 Lighter or darker shade of a color.
- 44 A jail or prison could be called this.
- 45 Plural of 88 across.
- 47 French word for gold.
- 50 Best known for a pool hall.
- 52 It used to mean "a small demon," but now refers to a mischievous child.
- 55 The backbone of Creole/Cajun cuisine, "first you make a _____."
- 56 The Victorian Age has been described as this.
- 57 In order to draw interest, you must _____.
- 58 Opposite of "off."
- 59 Famous for his characters and realistic local settings, this 19th-century New Orleans author was popular but controversial.
- 62 To carry out an act.
- 63 Spanish half-real piece once used as local currency; also the name of a newspaper and a Mississippi town.
- 64 National Aeronautics and Space Administration.
- 65 Another name for the abominable snowman.
- 67 She was the mother of Helen of Troy and lent her name to a local street.
- 68 To render a ship motionless for lack of wind.
- 69 When the elephants walk in Audubon Park, the keepers make sure they don't do this.
- 70 Ferdinand de _____, builder of the Suez Canal and relative of a popular New Orleans mayor.
- 71 Protégée of 36 down, she became a star at the French Opera House here.
- 72 An orphan asylum was named for this wealthy philanthropist, as was a thoroughfare.
- 76 North American snake with a nasty reputation.
- 77 To drink in small quantities.
- 81 For his improvements in transportation, John M. Parker was known as the "gravel-_____ governor."
- 83 It exists in the mind.
- 84 Jackson's frontiersmen had to have a good one.
- 89 Masculine pronoun.

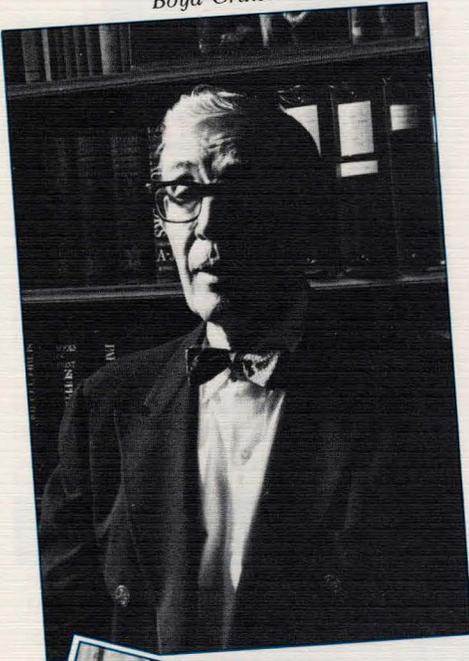
Answer on p. 15

Staff

AWARDS

Director emeritus **Boyd Cruise** was awarded the Historic Preservation Award for 1983 by the Foundation for Historical Louisiana, a private, non-profit preservation organization from Baton Rouge . . . the award was presented at the annual awards dinner on May 12.

Boyd Cruise



Susan Cole

OFFICES

Manuscripts curator **Susan Cole** was elected to the Board of Trustees of the Manuscript Society of America at the May 25-28 meeting in San Francisco . . . Miss Cole has been assigned to the Replevin Committee . . . in addition, Miss Cole and the manuscripts division hosted a meeting of the Greater New Orleans Archivists on June 15.

PUBLICATIONS

Charles Buchanan published an article on two current exhibitions of Giovanni Battista Piranesi's prints in the May/June issue of the *New Orleans Art Review*. **Merle Harton**, research editor, has been named scholarly editor for the forthcoming publication of the unpublished papers of Thomas Reid, an 18th-century Scottish philosopher. Curator **John H. Lawrence** authored several articles that appeared in print during May and June . . . they include a book review of *Photography and Architecture: 1839-1939* in the May/June issue of *Landscape Architecture*, as well as two pieces in the May/June *New Orleans Art Review* . . . one is a review of Emmet Gowin's photographs, which were recently shown in New Orleans . . . the other is an introduction to the Ralston Crawford photographs on view in the joint THNOC/Hogan Jazz Archive *Music in the Street* exhibition. The Preservation Resource Center has recently published *New Orleans Historic Warehouse District Study: Technical Report*, edited by **Mary Louise Christovich** and **Patty Gay** . . . several THNOC staff members assisted in the research and production of the volume, including **John Lawrence**, **John A. Mahé II**, **Richard C. Marvin, Jr.**, **Nancy Ewing Miner**, **Priscilla O'Reilly**, **Lisette Oser**, **Patricia Schmit**, **Helen Wetzel**, and **Jan White**.

MEETINGS, WORKSHOPS, AND SEMINARS

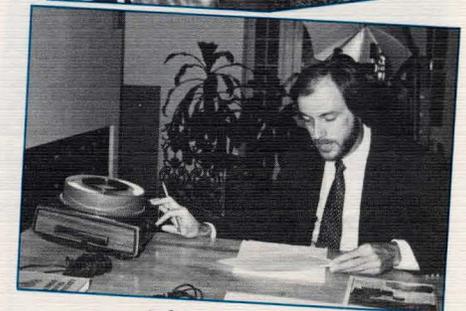
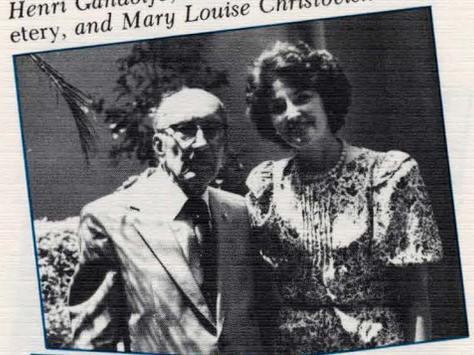
Dr. Patricia Schmit, director of publications, spoke at a statewide luncheon meeting of Phi Alpha Theta, the collegiate honor society for history, at Dillard University on April 16 . . . her presentation was titled "Editing *Nelly Custis Lewis's Housekeeping Book*" . . . she also spoke on "Herbal Medicine and Home Remedies" at the June 1 meeting of Patio Planters at Gallier House. **Merle Harton** delivered a slide lecture on "A History of Theater in New Orleans" to the American Association of Retired Persons, Chapter 1377, on May 7. Curator **Rosanne McCaffrey** and **Priscilla O'Reilly** met with THNOC's computer system analysts from Willoughby Associates, Inc. and **Ginger Geyer** of the Dallas Museum of Fine Arts on May 19 . . . the Dallas meeting was called to examine the computer system used by the Dallas Museum and to discuss plans for THNOC's future computer systems . . . Miss McCaffrey also visited the offices



Rosanne McCaffrey

of Willoughby Associates in Chicago to examine another system. Board member **Mary Louise Christovich** spoke on "War Heroes and Important Personages" at a Memorial Day service honoring Major Daniel Carmick, USMC, who served in New Orleans from 1804 until his death in 1816 . . . the service at St. Louis II Cemetery was sponsored by the 4th Marine Aircraft Wing, the 4th Marine Division, the Marine Corps Reserve Officers Association, and the Society of the War of 1812 in the State of Louisiana . . . a reception at THNOC followed the memorial tribute. Curator

Henri Gandolfo, author of *Metairie Cemetery*, and **Mary Louise Christovich**



John A. Mahé II

John A. Mahé II spoke to the Geography and Map Division of the Special Libraries Association in New Orleans on June 7 . . . his speech was titled "New Orleans: A Study in Urban Growth through Maps" . . . head librarian **Flor-**

ence Jumonville and reference librarians Pamela Arceneaux and Judith McMillan also participated in SLA activities.

John A. Mahé II attended the 15th North American Print Conference in Baltimore, Maryland, April 27-May 1. Shop manager Sue Laudeman and Fredericka Turner, shop assistant, attended the 28th annual meeting of the Museum Store Association in Cincinnati, Ohio, April 29-May 4. . . they will continue to serve as regional chairmen for the South Central Region. Chief curator Dode Platou and John H. Lawrence attended the American Association of Museums convention in San Diego, California, June 5-9. Assistant curator Patricia McWhorter and curator catalogers Wayne Lempka and John Magill attended the Saturday Morning Lecture Series at the Louisiana State Museum . . . the 1983 series was on clothing.

CHANGES

Lisette Oser has stepped down as full-time registrar, due to the birth of her daughter Frances . . . Mrs. Oser will return part-time as registrar for *The Waters of America* exhibition.



Standing, from left to right: Maureen Donnelly, Priscilla O'Reilly, Jan White, Elsa Schneider, and Richard Marvin. Seated: John Magill.

A number of staff promotions were recently announced. They include Maureen Donnelly, assistant registrar . . . John Magill, head cataloger . . . Richard C. Marvin, Jr., assistant curator . . . Priscilla O'Reilly, registrar . . . Elsa Schneider, curator of education . . . Jan White, head of photography.

NEW STAFF

Charles Buchanan (B.A., Swarthmore College) and Michele Wyckoff (B.A., Newcomb College) have joined the staff as curatorial assistants . . . Dale Triche is a new employee in the maintenance division . . . the cemetery project has added the following new staff members: Elisabeth C. J. Fox, Richard Sayre, Ann E. Smith, Ann Ste. Marie, Catherine A. Thompson, Margaret M. Trice, and Warren Woods . . . Donald R. Gaylord has rejoined the cemetery crew.

Ellen Holmes from Spring Hill College in Mobile, Alabama, is completing a publications internship at the Collection this summer . . . Denise Giroir, a student at Southeastern Louisiana University, is also employed in the publications department for the summer.



Denise Giroir and Ellen Holmes

EDUCATION

The Collection has organized an ongoing series of lectures for the continuing education of staff . . . George Jordan, critic and art historian, presented a four-part lecture titled "A History of Louisiana Art" during the week of May



George Jordan

24-27 . . . Merle Harton discussed "Theatre in New Orleans: 1792-1900" on June 3, and John A. Mahé II spoke on maps from THNOC's collections on June 16 . . . Elsa Schneider plans to continue the series, ultimately featuring all staff members involved with the Speaker's Bureau . . . Mary Louise Christovich offered a guided tour of

St. Louis II cemetery to THNOC staff on June 17 . . . the tour was organized by manuscripts cataloger Howard Estes, whose duties now include directing the cemetery project . . . Thomas Emerson is project coordinator.



Dode Platou

Dode Platou directed an "Introduction to Museum Careers" course for Tulane University for the second year . . . other staff members who participated in the program were curators John H. Lawrence, John A. Mahé II, and Rosanne McCaffrey; Lisette Oser; Elsa Schneider; and Patricia Schmit. Gail Larsen Peterkin, publications assistant, is teaching "Anthropology through Science Fiction" at Tulane's University College for the second consecutive summer . . . in the fall, Mrs. Peterkin will teach two sections of "Human Origins" at Tulane.

The following THNOC staff members are enrolled in academic classes at area universities; the titles of special research papers or projects are shown in quotes: Florence Jumonville . . . Historical Editing . . . UNO . . . "The Civil War Diary of Captain Samuel Gault" . . . Helen Wetzel . . . Louisiana Architecture . . . Tulane . . . "Thomas Sully—Architect."

Rosanne McCaffrey attended a "Computer Concepts" course at the Computer Terminal Learning Center . . . administrative assistant Peggy Caronna and Sue Laudeman attended a seminar on accounting systems at the Computer Terminal Learning Center.



Peggy Caronna and Sue Laudeman

The 1984 Louisiana Calendar

The docents at the Historic New Orleans Collection are completing plans for a 1984 calendar titled "Louisiana History Day by Day." The idea for a calendar began last summer when Elsa Schneider, curator of education, realized that Louisiana's colorful history would provide ample information for an interesting calendar.

Research for the calendar began in September 1982. Eight docents, Ann Barnes, Mimi Calhoun, Pat Cromiller, Noreen Lapeyre, Joan Lennox, Naomi Lowrey, Barbara McMahon, and Mrs. Schneider, added part-time historical research to their otherwise busy work schedules. Each docent worked independently, spending, on average, 1-2 months researching historical tidbits and Louisiana trivia for the calendar. They consulted primary and secondary sources from THNOC's holdings and eventually obtained useful information from 50 different references.

Then, all of the day-by-day historical information was pooled. The information was checked to make sure all



New Orleans from the Lower Cotton Press, 1852 (1947.20), the cover illustration for "Louisiana History Day by Day."

topics received equal coverage and to add "spicy, human interest" anecdotes like this one from March 31: "Sarah Bernhardt captured live alligator on Chef Menteur hunting trip (1911)." Days with more than one entry were commonplace; so were the missing "mystery days" that totally lacked information. By the time research ceased in February 1983, all 365 days had been filled with information like the following entry for April 30: "La. admitted to Union on 9th anniversary of La. Purchase (1812)."

The daily entries are written in an abbreviated "headline" style in order to allow space for personal notations. Mrs. Schneider hopes that the "taste of history" offered in the calendar will inspire people to delve deeper into Louisiana's history and heritage.

In consultation with graphic designer Michael Ledet of Word Picture Productions, Mrs. Schneider selected 13 full-color images from THNOC's extensive collection to represent Louisiana history from the colonial period through the 1920s. All of the visuals were selected because of their impact in print and because of their historic and/or artistic importance.

"Louisiana History Day by Day" will be available at the Shop at the Collection in August 1983, and plans are underway to distribute the calendar throughout the state. The calendar will be priced at \$7.95.

Crossword

Answer

1	A	R	E	N	A	5	V	A	7	M	A	P	10	F	A	R	C	E			
14	C	U	R	N	15	A	L	F	E	R	E	Z	17	R	I	O	S				
19	I	B	E	R	V	I	L	L	E	20	T	R	U	D	E	A	U	P			
	D					22	C	A	S	23	T	24	E	L	A	N	25	L	I	L	
26	S	P	O	I	L	O	30	T	I	S	31	U	N	C	L	E	A				
	34	R	U	N	35	D	U	F	I	L	H	O	36	37	C	H	A	R	O	W	
38	F	O	R	T	I	E	R	39	V	E	A	L	E	N	A						
41	A	S	S	E	T	S	42	C	A	S	K	E	T	43	44	S	T	A	N	D	
	I	R	46	47	T	O	L	L	E	I	48	T	E	N	E						
49	S	E	A	50	I	R	A	51	I	N	52	I	R	S							
	54	C	O	R	N	55	I	M	56	S	T	E	R	N	57	S	O				
59	C	R	O	60	M	P	E	T	61	S	P	A	N								
	62	D	U	P	E	63	N	64	A	65	Y										
66	B	I	L	O	X	67	B	A	S	T	I	L	L	E	68	P	E	P			
	L	E	73	C	R	E	S	T	74	E	T	A	O								
75	E	76	A	D	S	77	A	78	C	A	R	79	S	I	L	T	Y				
	80	D	A	I	R	81	A	82	A	R	I	A	S	83	84	T	A	D			
		D	P	O	U	I	L	L	Y	87	D	I	E	U	I	R					
		E	88	A	N	M	89	H	E	M	P										
90	D	R	Y	A	D	E	S	91	P	L	E	A	92	S	H	A	D	E	S		

—Judith McMillan
15

1984 CALENDAR
Available August 1983

Please send _____ copies of
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_____ PRICE @ \$7.95

_____ Shipping & Handling 75¢ per
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_____ 8% Tax, Orleans Parish
residents

_____ 3% Tax, other La. residents

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Book Award Winner



Above: Florence Jumonville and graphic designer Michael Ledet examine the galley proofs of *Bound to Please*. Right: Illustration from the first printing of Mark Twain's *Life on the Mississippi*. Mrs. Clemens was disturbed by the representation of her husband in flames, so it was omitted from further printings with the same title-page date.



Bound to Please: Selected Rare Books about Louisiana from the Historic New Orleans Collection was selected for an Award of Excellence in the 1982 Southern Book Competition. Sponsored by the Southeastern Library Association for the past 30 years, the Southern Book Competition recognizes excellence in design and production by southern presses.

Bound to Please was one of 16 award winners chosen from 103 entries by 37 publishers. Michael Ledet of Word Picture Productions designed the softcover volume with 107 black-and-white illustrations and seven color plates. Mr. Ledet has designed several other THNOC publications, including *Nelly Custis Lewis's Housekeeping Book*, *Signor Faranta's Iron Theatre*, and this

newsletter.

Among other publishers receiving awards were the Colonial Williamsburg Foundation, the University of Georgia Press, the University of Oklahoma Press, the University of Texas Institute of Texan Cultures, and the University Press of Kentucky.

Bound to Please was edited by head librarian Florence M. Jumonville with the assistance of other THNOC staff members; it contains detailed historic, literary, and bibliographic information on 50 rare books chosen from the Research Library because of their age, scarcity, and historical importance. It is available from the Shop at the Collection for \$16.00, plus 8% city tax, and \$1.50 postage and handling for mail orders.



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