

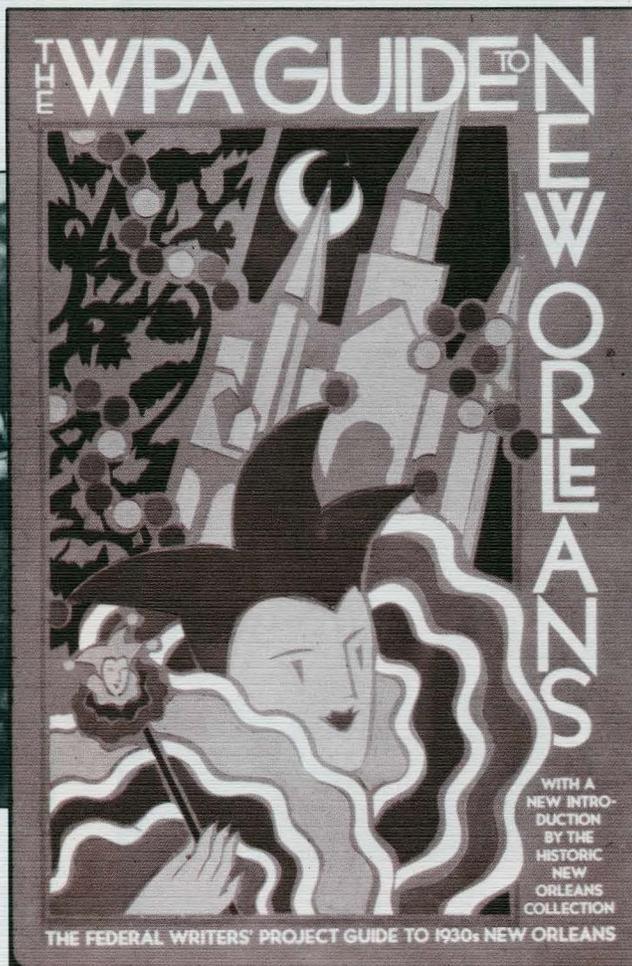
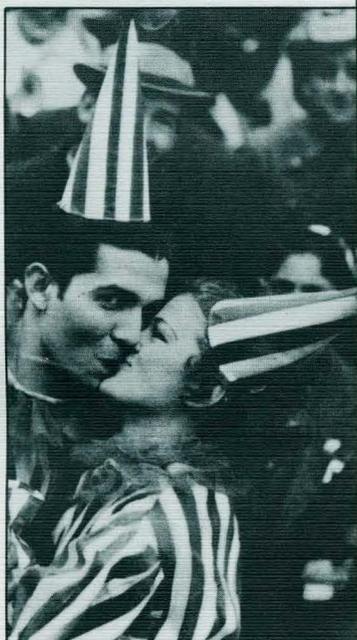


# THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

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Volume I, Number 4

October 1983



## Staff Introduction

# CLASSIC REPRINTED

"Still the best," says Walker Percy today of the 1938 WPA guide to New Orleans. Novelist Lyle Saxon and his staff at the Federal Writers' Project produced the depression-era *New Orleans City Guide*, written when 60¢ bought lunch at Galatoire's and chimney sweeps still walked the city's streets, calling, "Ramenez la cheminée du haut en bas!" For years this book

has provided an evocative introduction to the rich culture and laissez-faire lifestyle of New Orleans.

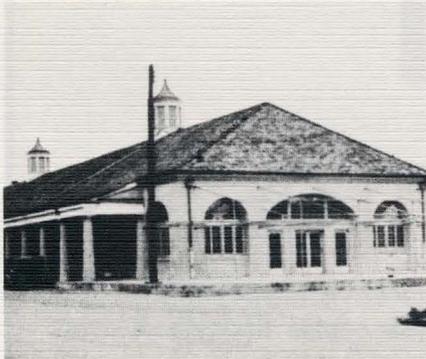
This month Pantheon Books, a division of Random House, reissued the original 1938 guide with a new introduction by the staff of the Historic New Orleans Collection. The introduction describes striking changes in the city—skyscrapers,



From left to right: (standing) Barbara McMahon, Judith McMillan, Richard Marvin, Pamela Arceneaux, Naomi Lowrey, Ann Barnes, John Magill, Mimi Calhoun, Patricia Cromiller, Joan Lennox; (seated) Dode Platou, Patricia Schmit, Elsa Schneider.

the Superdome, the destruction or renovation of neighborhoods—while pointing out that, despite “suburbanization, modernization, and economic change, the basic character of the city has remained untouched.” The guide has more than antiquarian or nostalgic appeal; essays cover everything from Mardi Gras to creole cuisine, from religion to jazz. The tours of uptown, downtown, and back-of-town are still fascinating. The *New Orleans City Guide* is a reminder of how much of the past still survives in the city’s architecture and attitudes.

The American Guide Series, profiling the nation’s cities and states, was a product of Federal #1, a program to



provide work relief for artists and other professionals under the Works Progress Administration. THNOC’s updated introduction was prepared by director of publications Patricia Brady Schmit, with contributions from chief curator Dode Platou, curator of education Elsa

L. Schneider, reference librarians Pamela D. Arceneaux and Judith L. McMillan, head cataloger John Magill, assistant curator Richard C. Marvin, Jr., and docents Ann W. Barnes, Mimi C. Calhoun, Patricia S. Cromiller, Joan L. Lennox, Naomi R. Lowrey, and Barbara A. McMahon.



Editor Wendy M. Wolf, a native New Orleanian and graduate of St. Martin’s School and Yale University, oversaw the publication of the New Orleans volume for Pantheon. Pantheon is reissuing several of the more lively WPA guides, including those to New York, Washington, D.C., California, Florida, Massachusetts, and Illinois. They are also compiling a *WPA Guide to America* with information taken from a number of the guide books.

The *New Orleans City Guide* (576 pages, 91 period photographs) is available at local bookstores and at the Shop at the Collection. In addition to 10,000 paperback copies (\$8.95), 1,500 hardback copies (\$20.00) have been printed.

The Curatorial Division has an immense collection of prints, photographs, maps, paintings, and other illustrative material. Publishers and individuals from across the nation frequently call on THNOC to use these images in their publications. The following is a small sampling of uses of curatorial images:

#### BOOKS

- Diane Cobb Cashman, *Cape Fear Adventure: An Illustrated History of Wilmington*  
 John C. Chase, Walter G. Cowan, Charles L. Dufour, Osborne K. LeBlanc, John Wilds, *New Orleans—Yesterday and Today*  
 Mary Louise Christovich (ed.), *New Orleans Historic Warehouse District Study: Technical Report*  
 Marshall B. Davidson, *The Drawing of America*  
 William C. Davis, *Brother against Brother: The War Begins (The Civil War, vol. I)*  
 William C. Davis (ed.), *Fighting for Time (The Image of War, 1861-1865, vol. IV)*  
 Eugene Ehrlich and Gorton Carruth, *The Oxford Illustrated Literary Guide to the United States*  
 Lucius and Linda Ellsworth, *Pensacola: The Deep Water City*  
 Stuart Berg Flexner, *Listening to America*  
 David Gleason, *All Over New Orleans*  
 Kenji Kitao, *An American Sampler: Acquiring Cultural Awareness and Reading Skills*  
 Mel Leavitt, *A Short History of New Orleans*  
 Louisiana Committee for the Humanities, *Report to the People: 1980-1982*  
 Jessie Poesch, *Arts of the Old South*  
 Ron Redfern, *The Making of a Continent*  
 Sally Kittredge Reeves and William D. Reeves, *Historic City Park, New Orleans*  
 Southern Living Cookbooks  
 George Tindall, *History of the United States*  
 J. Calvin Williams, Y.M.C.A. *New Orleans: 130 Years of History on the Mississippi Crescent*

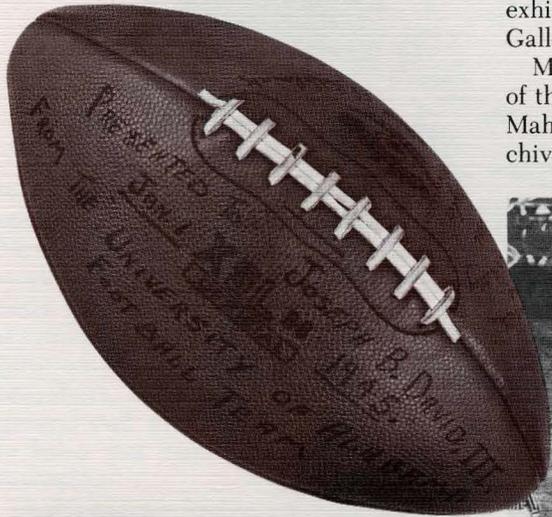
#### PERIODICALS

- American Heritage*  
*Antiques*  
*Citibusiness*  
*Horizon*  
*Internacional*  
*Louisiana Life*  
*New Orleans Art Review*  
*New Orleans Magazine*  
*New Orleans Preservation in Print*  
*Southern Living*  
*Vignette*  
*World’s Fair*

#### NEWSPAPERS

- Gambit*  
*Metairie Guide*  
*St. Bernard Voice*  
*New Orleans Times-Picayune/States-Item*  
*West Bank Guide*

# THNOC Exhibition Celebrates Sugar Bowl Anniversary



The Sugar Bowl football classic will hold its 50th gridiron confrontation on January 2, 1984, celebrating the golden anniversary of New Orleans's most famous sporting event. THNOC will contribute to the festivities with a special exhibition, opening in the Williams Gallery on December 7, 1983.

Mickey Holmes, executive director of the Sugar Bowl, and curator John A. Mahé II combed the organization's archives to locate the original charter, the

by Jerry Romig, secretary of the Sugar Bowl and general manager of WLAE television, and narrated by Bruce Miller, WWL radio sportscaster, will highlight past games. Box seats salvaged from the demolished Tulane stadium will provide seating for visitors. Sports fans will see 56 surviving footballs, signed by players from teams which competed between 1940 and 1983. Mannequins dressed in vintage uniforms of the first Sugar Bowl op-



*Left: Signed football from the Sugar Bowl game of 1945. Right: Fordham blocks a Missouri punt at the five yard line during the 1942 Sugar Bowl. Photo by Charles L. Franck. (1979.89.2.154)*

## THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Editors: Patricia Brady Schmit, Gail Larsen Peterkin

Photography: Jan White

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 non-profit 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.

Board of Directors:  
Benjamin W. Yancey, President  
Ernest C. Villere  
Mrs. William K. Christovich  
G. Henry Pierson, Jr.  
John A. Rodgers III

Stanton Frazier, Director

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New Orleans, Louisiana 70130  
(504) 523-4662  
Cable: THNOC

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The Historic New Orleans Collection

contracts for the use and expansion of the Tulane University stadium for the annual game, and hundreds of photographs of sporting events sponsored during the past 50 years.

The Sugar Bowl trophy, engraved with the names of the 98 teams who have played in the bowl game, has been locked in a vault, except for official ceremonies. In October 1982, the trophy, an antique sugar bowl made in London in 1830 and donated by Waldhorn Company, Inc., in 1933, was put on display in the organization's new offices in the Louisiana Superdome. It will be on extended public view for the first time at THNOC.

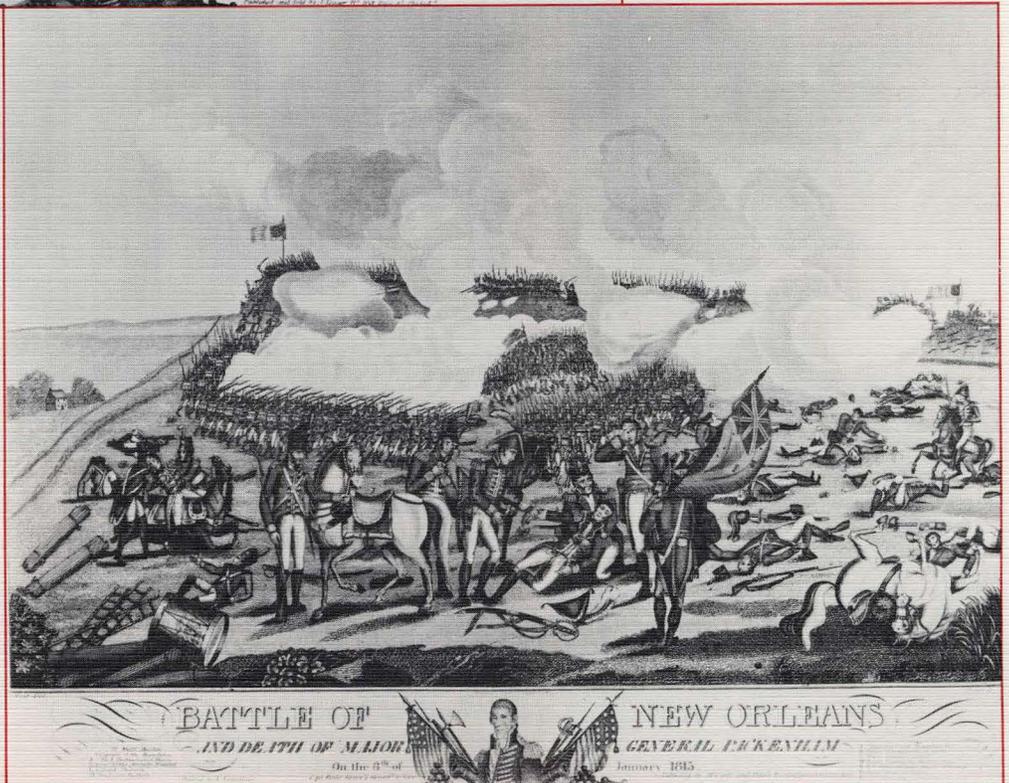
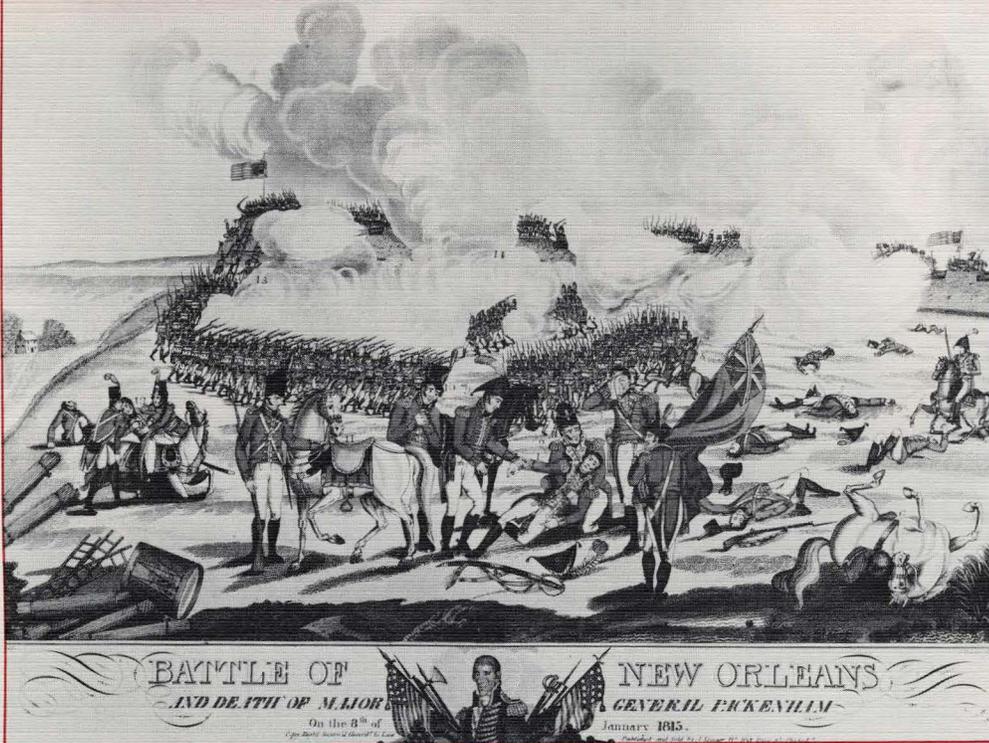
A 20-minute video program, edited

ponents, Tulane University and Temple University (the local favorite won 20-14), will be on display along with the uniforms of the 1984 participants.

Photographs and memorabilia will spotlight the beginning of the Sugar Bowl organization, the first game, its Green Wave hero Claude "Monk" Simons, five decades of Sugar Bowl games, and their star players and coaches, as well as other sporting events held in conjunction with the classic.

The exhibition will be free to the public Tuesdays through Saturdays, 10:00 a.m. until 4:45 p.m., until January 27, 1984. The gallery will be closed on December 24 and December 31, 1983.

# Puzzler



The Battle of New Orleans was a popular subject for printmakers throughout the 19th century. Most of the prints they produced are romanticized recreations of the event based on published accounts.

The two prints shown are included in the Collection's Louisiana history galleries on the second floor of the Mercieul House. At first glance, they appear identical. But a careful comparison will

reveal a number of differences. One has an interesting story connected with it. See how many differences you can identify and turn to page 19 for the full story.

From the

## Director



It has been my pleasure of late to take a vacation stretching from the west coast to the east coast and then into Mexico. Despite a firm resolve not to work on this trip, it was impossible to resist visiting some major research institutions. I observed such things as exhibition presentation, service to researchers, cataloging backlog, and general staff professionalism. It's nice to know that New Orleans compares favorably.

I also spent a lovely afternoon with the director of a division of the Smithsonian Institutions. We had an informative discussion about what's going on in the museum field in New York, Washington, and Louisiana. I've brought back some great ideas, which you'll be seeing in effect in the future.



Recently Mayor "Dutch" Morial called on the Historic New Orleans Collection for some professional guidance in the storage and eventual moving of the Pharmacy Museum. Our registrars' department was happy to share their expertise, and together with our preparators, will watch over the operation.



In line with our policy of sharing the wealth—of Louisiana information—the Collection has made its staff of historical experts available to community organizations. The response has surprised even me, and I'm certainly not one to underrate my staff.

Staff members have addressed audiences all over the metropolitan area and have even traveled as far afield as Minnesota and Florida. For those enamored of Louisiana history, culture,

arts, and architecture, the Speakers Bureau has turned out to be a godsend. Recent speeches have covered New Orleans theaters, music at the 1884 World's Fair, and historic home remedies. Given New Orleanians' bent for preserving the past, it's no wonder that one of the most in-demand topics is the care and preservation of family papers.

Let us know if your group needs a speaker on Louisiana. We have some of the best at THNOC.



Answers to some recently asked questions:



1. No, one cannot buy a feature in *Dixie* magazine.
2. No, I do *not* receive a royalty on Tab sales.
3. A hypnotist only works if you really want to quit smoking.
4. I do now seem to remember seeing a few index cards in my life.
5. Yes, it is as much fun to work here as it seems!

—S.F.

## Williams Prizes Increased

Monetary awards for the L. Kemper Williams Prizes in Louisiana History have been increased, effective in 1983. The prize for best published work in Louisiana history has been increased from \$500 to \$1,000, and the prize for best unpublished manuscript is now \$500. The awards are presented at the annual conference of the Louisiana Historical Association. The next conference is scheduled for March 29-31, 1984, in Natchitoches.

The Williams Prize Committee will accept publications and manuscripts through January 31, 1984. For more information, write Florence M. Jumonville at the Collection.

## Smithsonian Counsel Addresses Staff

### Copyright Act of 1978

Sharon A. White, Assistant General Counsel for the Smithsonian Institutions, spoke on the Copyright Act of 1978 to THNOC staff on September 8 and 9. Ms. White, a graduate of the Columbia University Law School, has been with the Smithsonian's Office of General Counsel for three years. In addition to her expertise in the area of copyright law, Ms. White routinely handles contracts, torts, estates, and inheritances for the Smithsonian.



Staff members prepare for copyright workshop. From left to right: Eloise Gamble, John Magill, Wayne Lempka, and John Lawrence.

At the Collection she summarized the implications of the Copyright Act of 1978 for museums and answered specific questions from staff members. The questions were based on the daily servicing of research requests for use in outside publications. Other issues raised included defining work that is in the public domain, the limitations of the Copyright Act, and copyright protection of Speakers Bureau presentations delivered to community organizations.

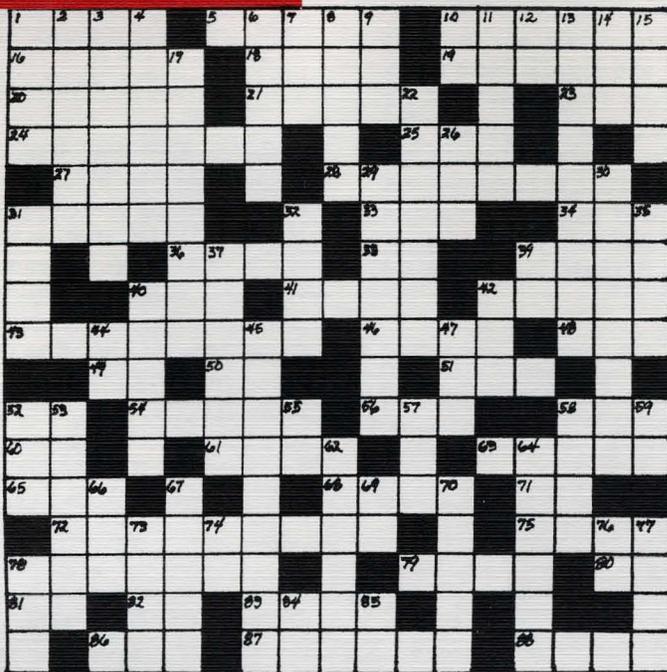
Ms. White's visit was arranged by the Smithsonian's Office of Museum Programs, which sponsors many nationwide services for the museum community.

### October Newsletter Credits

Contributors: Florence M. Jumonville, Sue Laudeman, John H. Lawrence, Wayne Lempka, Rosanne McCaffrey, Patricia McWhorter, John A. Mahé II.

Photographs: Jan White, with additional photographs by Wayne Lempka, Judy Ann Tarantino, and Charles V. Wolff III.

# Crossword



## ACROSS

- 1 A special artist for *Harper's Weekly* who traveled with the Army of the Potomac and sketched battle scenes.
- 5 Worn when sitting for a portrait in the 19th century, in order to dress up the picture.
- 10 Museum preparators construct a \_\_\_\_\_ frame for a print.
- 16 Humorous cartoon character whose name meant "my father is light."
- 18 Sometimes used to describe a dissipated artist, in French it means "broken on the wheel."
- 19 American president who was once offered the governorship of Louisiana.
- 20 A spatula for spreading paint or ink.
- 21 A high school and park have been named after this modern conservationist.
- 23 One built today might be 30 stories tall.
- 24 Long, slender, often glossy feathers on the neck of a bird like the Rhode Island Red.
- 25 You can wipe paint away with it, as well as the blues.
- 27 19th-century writer known for naturalism who portrayed the whole of French life through a hereditary study of one family.
- 28 Noted photographer, perhaps best known for *Ghosts Along the Mississippi*.
- 31 Soft, flat, visorless wool cap worn at an angle.
- 33 Curators often consider the \_\_\_\_\_ of an item for research purposes before acquiring it.
- 34 Advertisements may tell you where your favorite brew is on \_\_\_\_\_.
- 36 General manager in a firm with Nathaniel Currier, James Merritt \_\_\_\_\_ published numerous lithographs by a staff of artists.
- 38 Abbreviation for a carat.
- 39 In 1909 the Standard Oil Corporation decided for the first time to use this to bring oil from Oklahoma to Baton Rouge.
- 40 Film star of the 1940s and 1950s whose dark good looks graced many a movie-house poster.
- 41 Opposite of early.
- 42 You might receive one specially designed by an artist at Mardi Gras festivities.
- 43 Louis Jacques Mandé \_\_\_\_\_ first secured the image of a camera obscura on a silvered copper plate in 1839.
- 46 Might describe one who is blindly admired or adored.
- 48 A large deer which has lent its name to several carnival organizations and a fraternal order.
- 49 Often preceded by "either" in a sentence.

- 50 Variant of Gaea, goddess of the earth in Greek mythology, who became the mother of the Titans, the Furies, and the Cyclopes.
- 51 Past tense of "is."
- 52 An old word that still means "one" in Scotland.
- 54 May refer to a photograph, painting, engraving, or other visual reproduction of a person, object, or scene.
- 56 Familiar form of Nancy or Anne.
- 58 When cleaning an old print, make sure the colors won't fade if you \_\_\_\_\_ it in water or another solvent.
- 60 Abbreviation for *annum*, the Latin word for "year."
- 61 Mode of address for a king.
- 63 You might need many of them to photograph New Orleans cemeteries at night.
- 65 If you had one in Creole New Orleans, you were sick.
- 68 \_\_\_\_\_ openings are held when a new show goes up in an art gallery.
- 71 Abbreviation for Alabama.
- 72 After Jules Lion exhibited the first daguerreotypes in New Orleans in 1840, they replaced this popular form of portraiture.
- 75 Eminent New Orleans architect Richard \_\_\_\_\_ was the first to receive a bachelor's degree in architecture from Tulane University.
- 78 The aromatic roots of this tropical grass yield an oil used in perfumes.
- 79 Author of *Bliss of Marriage, or How to Get a Rich Wife* (1855), S.S. \_\_\_\_\_ was forced to leave New Orleans after his book caused six duels.
- 80 Preposition which means composing or constituting, as in "two pints \_\_\_\_\_ the quart."
- 81 An abbreviation for elevation on old maps.
- 82 Initials for a manufacturer of electrical appliances and light bulbs.
- 83 The \_\_\_\_\_ and Crafts Club organized a school in the old Seignoret mansion on Royal Street to train talented artists.
- 86 Exclamations of delight.
- 87 They are used in artists' varnishes; a fossil one from early times was amber.
- 88 Part of the egg used in painting with egg tempera.

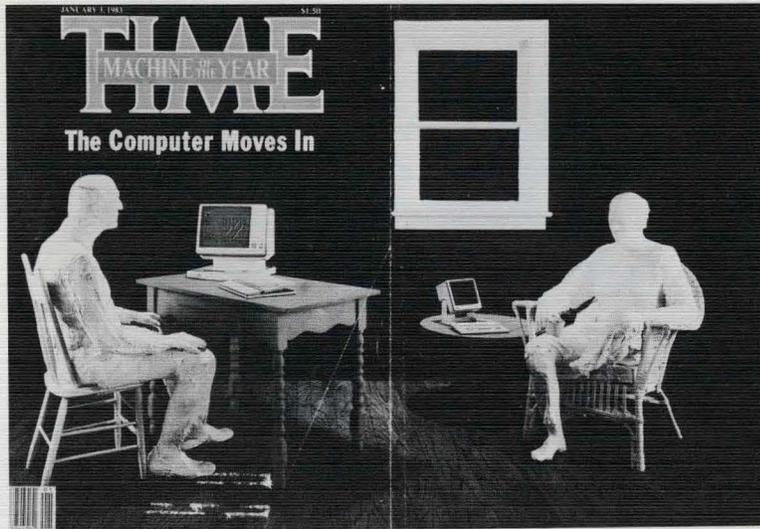
## DOWN

- 1 A thin layer of watercolor spread on a drawing.
- 2 In de Haas's painting of Admiral Farragut's fleet passing Forts Jackson and St. Philip, the sky is \_\_\_\_\_.

- 3 Legendary animal whose horn was thought to possess magical and medicinal properties.
- 4 Name for the rough edge of handmade paper, also termed "featheredge."
- 6 Any of the related plants with pungent leaves, used in salads or as a garnish.
- 7 Ancient Order of Hibernians.
- 8 Noted for his landscapes, \_\_\_\_\_ genre scenes, and character studies, William Aiken Walker painted the South for over 50 years.
- 9 If you want to use a print or photograph from an archive in your book, you may need to pay one.
- 10 The New Orleans *States-Item* was published in the \_\_\_\_\_.
- 11 Often a \_\_\_\_\_ sketch is made on a canvas before the subject is painted.
- 12 On top of.
- 13 Clementine Hunter of Natchitoches is known for her paintings in this style.
- 14 An age or eternity.
- 15 Rip or tear in a piece of fabric.
- 17 To some, the value of a work of art is not absolute, but is rather a \_\_\_\_\_ matter.
- 22 One of General Lee's \_\_\_\_\_ officers, Jeb Stuart rode around McClellan's army in 1861.
- 26 Around the 8th century B.C., the introduction of iron metallurgy in Europe inaugurated the Iron \_\_\_\_\_.
- 29 You might stumble across a rare item at one.
- 30 The famous French leader whose name has been given to streets, pastry, and a 20-franc gold coin.
- 31 To tie with rope or cord.
- 32 In *Chita*, Lafcadio Hearn said this of Grand \_\_\_\_\_: "The charm of a single summer day on these ... shores is something impossible to express, never to be forgotten."
- 35 One way to prepare coffee.
- 37 New Orleans craftsman whose wax dolls are now collectors' items.
- 39 Abbreviation for "per annum."
- 40 Pertains to gold, or an object derived from or containing it.
- 42 Short for Florida.
- 44 A Japanese game for two, played with pebble-like counters on a board of 361 squares.
- 45 The staff member in a museum or archive who keeps a record of all items which enter or leave the institution.
- 47 A museum may borrow interesting items which it does not \_\_\_\_\_ for an exhibition.
- 52 American Association of Museums.
- 53 Creole belles used to wear black \_\_\_\_\_ brooches outlined with gold scrollwork.
- 55 Suffix indicating geographical origin or residence, as in "Westerner."
- 57 Mallard, Seignoret, and Seibrecht were \_\_\_\_\_ furniture makers who had shops on Rue Royale in the 19th century.
- 58 "Yo \_\_\_\_\_," or "I alone," is the motto on the coat of arms of Bernardo de Gálvez.
- 59 Abbreviation for "postscript."
- 62 White wading birds seen in Louisiana swamps.
- 64 Plantation home where John James Audubon tutored Eliza Pirrie and pursued his study of birds.
- 66 In the early days of photography, when flash powder was \_\_\_\_\_, the photographer had little control over the quality of the picture.
- 67 Location where bees produce a substance that is an excellent protective coating for oiled and varnished surfaces.
- 69 See 52 across.
- 70 Jacques \_\_\_\_\_, a well-known Belgian portrait painter who exhibited in the Paris Salon in the 1830s and who lived and worked in the French Quarter.
- 73 Close at hand.
- 74 The title of Ambassador Extraordinary and Plenipotentiary is abbreviated \_\_\_\_\_ and P.
- 76 Legal works may contain this abbreviation for "court."
- 77 You might need one to hang a picture in a gallery.
- 78 Abbreviation for "version."
- 84 It means "with reference to."
- 85 Spanish word for "yes."

Answer on p. 18.

# NEW ORLEANS HOSTS SEMC



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New Orleans is hosting the 1983 annual meeting of the Southeastern Museums Conference. The Historic New Orleans Collection is a co-sponsor for the 12-state group. The regional meeting, scheduled at the Monteleone Hotel October 19-21, 1983, will provide practical information for administrators, curators, registrars, educators, and other personnel under the theme of "External Changes/Internal Challenges." Keynote speakers from outside the museum community will highlight the daily program topics—"Funding," "Museums and Computers," "Museums and Historic Preservation," and "How to Do a More Professional Job with Less Money."

A pre-conference workshop on "New Vision for Museum Education," sponsored by the Louisiana Association of Museums, is planned for the Collection on October 18. THNOC will also host the reception and orientation on the opening evening, the SEMC final business meeting, and a post-conference reunion for the alumni of the Attingham (Great Britain) Summer School program in architecture and decorative arts.

Registrar Priscilla O'Reilly is registering conference participants, and Rosanne McCaffrey, director of systems and curator, is sessions chairman for the day featuring computers. She has planned a program of topics on the use of computers in museum settings. The keynote speaker for the day is Phillip Elmer-DeWitt, computers section writer for *Time* magazine, who will speak on coping with the infor-

mation revolution. Mr. Elmer-DeWitt has been instrumental in *Time's* recognition of the importance of computers to daily life; the magazine has added a computers section, and the computer was their latest "Man of the Year." His speech will be followed by a panel discussion on the challenges posed by computers in the museum setting. The panel, moderated by Gigi Dobbs of the Art Museum Association, includes members from the Mississippi Department of Archives and History, the North Carolina Department of Cultural Resources, and Apple Computer. The panel will address questions from the audience.

The afternoon schedule includes five concurrent sessions for special interest groups and will provide in-depth information on specific applications of computers to museum functions. The Birmingham Museum of Art, the DeLand Museum, the Louisiana Nature Center, the Mariner's Museum, the Mississippi Museum of Art, the North Carolina Museum of Art, the North Carolina Museum of History, the Quapaw Quarter Association, the John and Mable Ringling Museum of Art, the Tampa Museum, and Washington State University are some of the institutions that will be represented. Hands-on demonstrations of hardware and software will familiarize participants with new technology.

Several THNOC staff members will attend the meetings, while numerous others have volunteered their services for individual sessions arrangements.

## Registrars' Department

The registrars' office is "ultimately responsible for the safety of the pieces." Registrar Priscilla O'Reilly describes their role as that of "museum police," while Director Stanton Frazar, who supervises their operation, considers them the "comptrollers" of the Collection.

The office maintains comprehensive files on all objects acquired by the Curatorial Division. The accessioning process begins when an item is purchased or a donation is accepted by the Collection. Mrs. O'Reilly assigns a sequential accession number to each piece and marks it in an unobtrusive location. A permanent file for each object contains all sales agreements and legal documents, as well as a descriptive worksheet and condition report form completed by Maureen Donnelly, assistant registrar. The worksheet includes title, date, artist or maker, medium, physical dimensions, frame or mat information, means of acquisition, value, and the presence of identifying characteristics, such as inscriptions.



Maureen Donnelly and Priscilla O'Reilly

The condition report form for works on paper, designed by Mrs. O'Reilly and former registrar Lisette Oser, was recently published in a booklet on *Basic Condition Reporting: A Handbook* by the Southeastern Registrars Association. Miss Donnelly has designed a form for use with three-dimensional objects, and a comprehensive condition report form for paintings is now under development. After curatorial catalogers complete background research on the piece and the object is photographed

by THNOC's head photographer, this additional information is incorporated into the accession file. Finally, the registrars ensure that each piece is stored in the proper environment.

The office of the registrar also handles all paperwork for both incoming and outgoing loans. Many of the changing exhibitions in the Williams Gallery include valuable pieces loaned to THNOC by other institutions or private collectors. The registrars arrange to receive objects on loan and assume responsibility for them prior to gallery installation. When the Collection sends a work of art out on loan, the registrars' office investigates the security status of the borrowing institution. They then arrange for the item to be packed by THNOC preparators and safely shipped to the borrower.

A comprehensive insurance program is essential for a museum, and the registrars maintain THNOC's fine arts policy in addition to the business personal property policy.



Lisette Oser

Mrs. O'Reilly's academic background is in fine arts and art history. She is currently completing an M.A. in art history at Tulane University; her thesis topic is "Lithography in New Orleans." At one time, she was employed in wedding registration for a large department store chain. Miss Donnelly holds a B.A. in painting from Newcomb College and is a potter and ceramic sculptor. She was an assistant curator at Tulane University, where she worked extensively with Newcomb pottery. Since coming to the Collection in 1981, Miss Donnelly has virtually completed the registration of the Williams residence. Lisette Oser has returned to THNOC as a special consultant; she will serve as registrar for the upcoming joint exhibition with the New Orleans Museum of Art, *The Waters of America*.

## HISTORIC

# New Orleans



When Louis Jacques Mandé Daguerre announced his discovery of the daguerreotype in 1839, the French scientific community hailed it as a wonder. The process quickly made its way to the United States and, by 1840, the "mirror with a memory" was available to New Orleanians.

Jules Lion, a free man of color, introduced the daguerreotype to the people of New Orleans. Lion, a lithographer and portrait painter, exhibited his daguerreotypes in 1840, the first such exhibition held in New Orleans. The local press, in 19th-century hyperbolic fashion, praised Lion for his talent and skill with the new process and marveled at the daguerreotype's ability to reproduce faithfully the most minute detail in a scene.

Although the early exhibitions of daguerreotypes in New Orleans probably consisted only of city scenes, New Orleanians were soon sitting for portraits in the daguerreotypist's studio.

The exposure for a daguerreotype lasted anywhere from several seconds to a minute or more, depending on the intensity of the light source and the sensitivity of the daguerreotype plate. Posing chairs with head supports were used to keep movement to a minimum.

To make the exposure itself, the daguerreotype operator took a copper plate with a coating of polished silver and exposed it to iodine fumes. When enough of the vapor had reached the plate, evidenced by the proper yellowish tint, it was inserted into the camera and the exposure was made. Upon completing the exposure, the plate was suspended face down over hot mercury in a special box. The mercury vapors reacted with the silver iodide in proportion to the original qualities of light and dark.

Once developing was complete, often determined by visual inspection of the plate, the process was made permanent by treatment in a fixing solution of hot

sodium thiosulfate. Washing, drying, and mounting the daguerreotype in a frame or case finished the process.

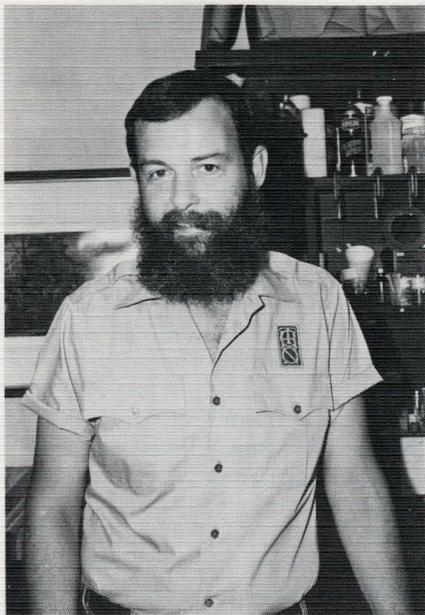
The size of the daguerreotype was determined by the size of the plate. Enlargements were not possible, nor were duplicates easily obtained. The standard sizes of the plates were based on fractions of the full plate size,  $6\frac{1}{2} \times 8\frac{1}{2}$ ". Quarter plate and sixth plate daguerreotypes were common; occasionally, an operator would make a grand double plate or imperial plate.

The middle-class population of New Orleans could easily afford portrait daguerreotypes, and they served the same function as portrait miniatures painted on ivory. The gleaming jewel-like surface of the daguerreotype, enclosed in a plush-lined leather case, attracted attention. The likeness was not easily viewed, and the plate had to be tilted toward the light at just the right angle to reveal the image. The small size of the daguerreotype, the precious and exotic materials required for its manufacture, and the handling of the object for viewing made it a special treasure. In many ways, it was more than a mere recording of a likeness.

By the early 1840s numerous daguerreotype parlors existed in New Orleans. Persons who desired to have a portrait made had the choice of many talented operators. For others with a sense of novelty, the daguerreotype could be tinted with natural colors to produce a more lifelike effect.

The daguerreotype flourished in New Orleans until just before the Civil War, when newer, cheaper, and more convenient methods of photography were introduced. The names of the daguerreotypists, along with those of their sitters, are mostly forgotten. In many cases, their sole legacy is the haunting faces that peer at us from the "mirror with a memory."

—John H. Lawrence



"It's a different kind of thing all the time," says head preparator Tom Staples, explaining his fascination with his work. "New little things come up every day. I'm never bored." A museum preparator processes curatorial objects for storage; mats and frames prints, photographs, and documents for display in the complex; and mounts and dismantles exhibitions. Precision, artistic taste, a steady hand, and respect for the materials involved are essential for a successful preparator.

When asked about his training for this exacting job, Mr. Staples joked that he had "lived for forty years." Mr. Staples's background includes working in architects' offices, antique dealing, and a spell at sailboat restoration with the idea of starting a charter business. But his interest in rare and beautiful objects has been "lifelong." As a young man he did volunteer work for the local museum of arts and sciences in Evansville, Indiana.

At one time he was enrolled in a cooperative program in architecture, gaining precision of hand and eye as a draftsman. After deciding that architecture was not for him, Mr. Staples joined his sister in an antique business, where he spent a good deal of time arranging displays for the shop. His own collecting focus at that time was antique oriental rugs which he found at country auctions for "broadloom prices." With the growth of knowledge of and interest in rug collecting, Mr. Staples remarks that it would be impossible to recreate such a collection today.

Struck with wanderlust, he sold his

## Profile

## Tom Staples



rug collection to finance his travels. He worked offshore on tugboats and reconditioned a sailboat with friends. Eventually he decided to shelve the idea of going to sea permanently and to stay in New Orleans, "the most reasonable city in the South." Although he had done his own framing and that of the antique business for years, he took his first formal job in the field at the New Orleans Museum of Art where he worked for two years as assistant preparator. He then became the framer at the Arthur Roger Gallery where he gained further experience in precise and accurate matting and framing techniques.

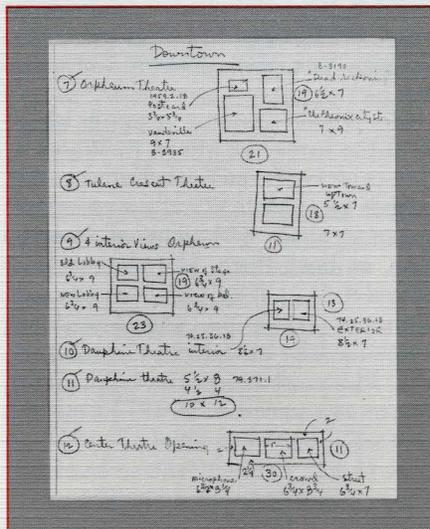
Mr. Staples joined the staff of the Historic New Orleans Collection as preparator in 1979 and was promoted to head preparator in 1983. He and his assistant, Patrick McKee, are fully occupied caring for the Collection's holdings and preparing four to five annual exhibits in the Williams Gallery. Although the exhibits are designed by the

curators, Mr. Staples consults on artistic decisions. For example, for the current exhibition, *I Remember New Orleans: The Movies*, he suggested using silver Mylar tape in matting the photographs to produce a flashy, theatrical image in keeping with the Art Deco design of the show. His craftsmanship was on display in a previous show, *Bound to Please*, for which he prepared the wooden cases in which rare books were shown. He cut linings of foam-core board to fit each box and covered them with elegantly patterned wallpapers and fabrics with each design carefully matched at the seams.

Mr. Staples's leisure interests today are reading, gardening (principally ferns and other houseplants), and tending his birds. He keeps blue and violet parakeets and lovebirds in an inside aviary which he built with portable panels of screen and Mylar. At present he has eight pairs, but four are nesting, so "there's no telling how many there'll be after awhile."

When asked for any special comments for this article, Mr. Staples returned to his role as preparator. He is particularly concerned about people who display paper objects, such as documents or prints, in their homes. Because the objects have been professionally framed, owners often think they have been properly preserved. But Mr. Staples cautions that there is a good chance that such objects are actually being damaged. Formerly, most framers were not aware of the dangers of deterioration; the cardboard backing and mat board they used are so full of acid that they are actually destroying the framed object. Mr. Staples's advice is to check any valuable framed mementos to make sure that they have been properly preserved.

—Patricia Brady Schmit



Preparator's worksheet for *I Remember New Orleans: The Movies*.

# CURATORIAL DIVISION

The Curatorial Division is essential to the research activities of the Historic New Orleans Collection. The curatorial collections—including prints, maps, drawings, photographs, paintings, and three-dimensional objects—visually represent the history of the Gulf South, Louisiana, and New Orleans. The functions of the Curatorial Division are carried out by a professional staff of 30, with several volunteers. Chief curator Dode Platou coordinates the curatorial staff: curators John A. Mahé II, Rosanne McCaffrey, and John H. Lawrence; assistant curators; catalogers; curatorial assistants; preparators; and photographers.

Curatorial holdings and staff have grown tremendously since the establishment of the Kemper and Leila Williams Foundation in 1966. At that time, Boyd Cruise, now director emeritus, cared for the approximately 5,300 objects originally collected by the Williamses. Holdings now approach 250,000 items and include a number of valuable and unique art objects, along with immense collections of photographic prints and negatives and a small, but growing, collection of film and videotape. The Collection acquired an additional building to accommodate the growing department, and, in January 1982, the Curatorial Division moved into spacious new quarters which include a large research area and improved darkroom facilities.

New items are acquired monthly by purchase and by donation, upon recommendation of the acquisitions committee and formal approval by the board of directors. Additions to the collections are judged on their historical significance, scarcity, relationship to present THNOC material, and potential interest to researchers.

The Collection uses its curatorial material in a variety of ways. For example, the collections are accessible for research by scholars, students, local and national media, other institutions, and the general public. The department maintains 10 permanent history galleries that highlight the important periods of New Orleans history; it is also in charge of the elegant residence of the founders, Kemper and Leila Williams. The changing exhibitions in the Williams Gallery are organized, coordinated, and mounted by the Curatorial Division.



Chief curator Dode Platou cites the department's professionalism, diversity of talent, and ability to work together as instrumental to its success. When she joined the staff as chief curator in 1976, her goal was "to develop curatorial into a professional, integrated department."



Dode Platou

The first curator of the Wisner Wing at the New Orleans Museum of Art, Mrs. Platou planned exhibitions and developed educational programming. Her academic background includes a B.S. in art education from the University of Minnesota and an M.F.A. in painting from Tulane University. She was a columnist for the *Minneapolis Tribune*, developed the medical photography department at the Ochsner Clinic, taught photography at Metairie Park Country Day School, and enjoyed a career as a painter. "Very community oriented," she now serves on the board and several committees of the Arts Council of New Orleans, the advisory board of the Louisiana Children's Museum, and the board of directors of the Longue Vue Management Corporation.

Mrs. Platou's present research interest is the career of Alfred R. Waud, a 19th-century commercial illustrator; she intends to publish Waud's manuscript material, along with original illustrations, in book form. She planned the *Alfred R. Waud: Special Artist on Assignment* exhibition, which was accompanied by an extensive catalogue. Mrs. Platou also organized the *Boyd Cruise* retrospective in 1977 and supervised the production of a hardcover book of Mr. Cruise's watercolors. She is now overseeing the acquisition and inventory of the complete photographic collection of Clarence John Laughlin, an internationally recog-

nized New Orleans photographer and author of *Ghosts Along the Mississippi*.

Active and energetic, Mrs. Platou "just likes to do things—I don't like to rest." Her avocation is Oriental art, and she has visited China, Hong Kong, India, Japan, and Tibet.



Curator John A. Mahé II came to THNOC as a "doorman," responsible for building security and opening and closing the building. He has a B.A. in art history from LSU. While completing an M.A. in art history at Tulane University, he made extensive use of the Collection for his research on the architectural history of Carrollton. As assistant to director emeritus Boyd Cruise, Mr. Mahé became familiar with dealers and auction houses. Since 1977 he has served as an active member of THNOC's acquisitions committee, of which Mrs. Platou serves as staff chairman. They recommend pieces for purchase or acceptance. He is responsible for the care and maintenance of the collections in the permanent galleries, the residence, and the office facilities.



John A. Mahé II

Although Mr. Mahé's areas of interest are widespread—paintings, miniatures, and architecture—"maps have received a lot more airplay than my other interests." He planned the successful map show *Degrees of Discovery*; the exhibition catalogue, now out of print, is being updated and revised for republication. In the summer of 1982, Mr. Mahé participated in the Newberry Library Summer Institute in Cartography in Chicago. He has coordinated a number of painting exhibitions and *It's the Law*. He is THNOC's liaison for the upcoming *Waters of America* exhibition and is involved with the artists encyclopedia, destined for publication in 1984. Mr. Mahé hopes that publication of this valuable reference tool will "encourage more studies in Southern and Louisiana art." In his spare time, he will be guest curator of a five-day exhibition of art

from the homes of 75 prominent collectors for the Arts Council of New Orleans.



Rosanne McCaffrey, curator and director of systems, was employed by the Collection in 1975. A Phi Beta Kappa graduate from Newcomb College, Miss McCaffrey majored in art history. During her senior year, she received a prestigious Helena Rubenstein Fellowship for a semester at the Whitney Museum of American Art in New York. Although Miss McCaffrey was "quite interested in American art," her first position at the Collection was as assistant archivist, "probably because of my ability to translate foreign language documents."

After joining the curatorial staff, Miss McCaffrey became a member of the acquisitions committee. Among the exhibitions she has coordinated is *The Roast of the Town*, highlighting the coffee industry and coffee drinking in New Orleans. She has worked closely with researchers, but modestly claims that "any specialty I have is with organizing systems."



Rosanne McCaffrey

Miss McCaffrey developed the first THNOC mailing list and routinely handled publicity for changing gallery exhibitions. Interested in museum computerization and automation since 1978, she was officially named director of systems in January 1983. She is now overseeing the computerization of the Collection. Because of her broad experience with both manuscript and curatorial collections, Miss McCaffrey emphasizes the unity and interrelationship of the divisions.



When he graduated from Vassar College in 1975, curator John H. Lawrence took over building security responsibilities from Mr. Mahé. With an academic background in art history and English, however, Mr. Lawrence soon

found himself in the Curatorial Division. A talented photographer, he has been instrumental in acquiring many important photographic collections for THNOC, including the Edwards, Franck, Laughlin, and Leyrer material. Curatorial's photographic holdings are important for their documentary



John H. Lawrence

value; they are "very important in a research capacity."

Mr. Lawrence's personal work attempts to "strike a balance of opposition" between light and dark. He has been invited to participate in *Louisiana: A Century of Vision*, an exhibition that will open at the Cabildo in 1984. He was picture editor for John Kemp's *New Orleans: An Illustrated History*, and he has published widely on a number of photographers.

Mr. Lawrence is exhibition coordinator for the current show in the Williams Gallery, *I Remember New Orleans: The Movies*. Although it is "very unusual to be heavily involved in consecutive exhibits," he also coordinated *Music in the Street*. He designed last year's *Bound to Please* and coordinated the 1981 exhibition of Charles Franck's work, *The Changing Face of Canal Street*.



The Richard Koch Reading Room services researchers in the Curatorial Division. Statistics on research use, compiled by assistant curator Patricia McWhorter, indicate that the number of researchers doubled in 1982. In 1983, the reading room staff has so far accommodated about 100 researchers per month, in addition to between 300-400 telephone and written inquiries.

For ease of retrieval of the pictorial information, images are arranged into 40 subject categories. Popular research topics include the World's Industrial

and Cotton Centennial Exposition; architecture, particularly of the Vieux Carré; street scenes; Battle of New Orleans; disasters, such as the recurrent yellow fever epidemics; plantations; levee scenes; Mardi Gras; markets and vendors; slavery; river life; and steamboats. Photoduplication services and photographic reproductions are available to researchers for a nominal fee.

The reading-room staff also contributes to special projects. They are processing the large Franck and Laughlin photographic collections and have done research for a variety of publications, including the *New Orleans Historic Warehouse District Study: Technical Report* and the updated WPA *New Orleans City Guide*.



From left to right: Richard Marvin, Patricia McWhorter, Charles Buchanan, and Michele Wyckoff

Patricia McWhorter came to the Collection as a volunteer, but rapidly advanced to the position of assistant curator. She has a B.A. with an emphasis in museum studies from Michigan State University and has worked at Impressions 5, a science and technology museum in Lansing, Michigan, and at the Louisiana Maritime Museum. Richard C. Marvin, Jr., assistant curator, has a B.A. in history from Tulane University. An avid sports fan, Mr. Marvin contributed an essay on the New Orleans sports scene to the *New Orleans City Guide*. Curatorial assistant Michele Wyckoff is an art history graduate from Newcomb College. She is interested in American folk art, particularly quilts and quilting, and she cataloged the Louisiana State Museum's quilt collection. Curatorial assistant Charles Buchanan, with a B.A. in art history from Swarthmore College, is assisting the editors of the artists encyclopedia. He is assembling bibliographic references, maintaining computer lists of approximately 4,000 artists, and conducting original research on selected artists.



The curatorial catalogers complete background information on all pieces acquired by the department. They research artists and dates, fully describe the piece, supply suitable cross-references, and provide catalog cards. They maintain a file on Louisiana artists under the direction of curator John Mahé, supplementing research material with clippings from local and national newspapers and magazines. The present thrust of the cataloging section is the artists encyclopedia; they are verifying an enormous number of early newspaper citations gathered over a period of 20 years by Boyd Cruise.



From left to right: Eloise Gamble, John Magill, and Wayne Lempka

Head cataloger John Magill has both a B.A. and an M.A. in history from UNO. His thesis topic, "Municipal Improvements in New Orleans in the 1880s," developed into an interest in the CBD. Prior to joining the THNOC staff, Mr. Magill worked in social welfare. Cataloger Eloise Gamble holds a B.A. in art history from Hollins College. She studied art history in Florence, Italy, and completed an independent study in Washington, D.C., galleries. Cataloger Wayne Lempka has a B.F.A. from Pratt Institute and an M.A. in museum studies from New York University. He studied painting for a year at Christ Church College, Canterbury, England, and worked at the Cooper-Hewitt Museum and the Museum of American Folk Art in New York. His research interests include folk art and early American textiles.



The preparators properly package all newly acquired objects for exhibition, research use, or storage. The flat items are placed in acid-free mats and folders, and, if they are very fragile, they are encapsulated in Mylar, a protective polyester film. Photographs are often stored in Mylar sleeves. They consult with the registrars' office to determine the appropriate storage location for each art object.



Tom Staples and Patrick McKee

Preparator Tom Staples and assistant preparator Patrick McKee make their own mats, frames, cases, and pedestals. They also mount and frame objects for exhibitions. It takes several weeks to prepare the objects for exhibition, although a show is usually installed in a single day. After the gallery is repainted, objects are hung and pedestals are placed in the floor space. The preparators check the status of the exhibit while it is on display and then dismantle it and return the objects to storage.

Preparator Tom Staples was previously employed by the New Orleans Museum of Art and Arthur Roger Gallery. Patrick McKee, a former managing editor and reporter for a tabloid newspaper, is new to the profession. "Fortunately," he says, "Tom is a good teacher—very patient."



Photographic needs were formerly processed by a part-time docent, who photographed newly acquired objects on the floor. The section now consists of a staff of three, under head of photography Jan White, with off-premises photographers like Nancy Ewing commissioned for special projects. Their first priority is honoring photo requests; many researchers require reproductions of THNOC images for publication. All new acquisitions are photographed for record-keeping. In-house photo requests, including books, exhibition catalogues, this newsletter, and official functions, are also demanding.



From left to right: Claire de la Vergne, Judy Ann Tarantino, and Jan White

Jan White says that "seeing things in publications" is the most rewarding part of her job. She has a B.F.A. from the University of Illinois and an M.F.A. from Tulane University. She did an independent study at the Art Institute of Chicago and taught photography at Tulane for one year. She practices non-silver photography in her spare time, and her one-of-a-kind "photographic paintings" have been exhibited nationwide and are also contained in a number of private collections. Her work "bridges the categories between photography, printmaking, and painting."

Judy Ann Tarantino, darkroom assistant, has a B.S. in business administration from UNO, in addition to a background in fine arts. She was a darkroom technician and touch-up artist for a commercial and portrait photographer. Photography departmental assistant Claire de la Vergne began as a docent in 1979. Mrs. de la Vergne holds a B.F.A. from Newcomb College; she spent a number of years on the staff of the *Times-Picayune* and also designed school uniforms, school emblems, and apartment floor plans. She is currently reorganizing the filing system for negatives, slides, and prints.



Gertrude Magnuson

Gertrude Magnuson, who has been with the Collection for 10 years, manages the Williams residence. Her "role is to see that the residence is ready for tours every day." She supervises the cleaning and maintenance of the residence, arranges fresh flowers, and creates seasonal table settings from the collections of fine porcelain, linen, and silver. She is also accessioning over 2,000 linen items. Mrs. Magnuson describes the residence as a "living legacy" of Mrs. Williams, and she says, "I try to put myself in the position of how she would have done things."

—Gail Larsen Peterkin

## Huber Collection

The Leonard V. Huber Collection has been “a source of continual amazement” and an asset to staff and researchers since its purchase in 1974. Compiled by longtime collector and historian Leonard Victor Huber, it is a remarkable assemblage of original photographs, prints, drawings, maps, pamphlets, and manuscript items, supplemented by illustrative material gathered from libraries, archives, museums, and private holdings throughout the United States and abroad.



“A Festival Day in New Orleans” from the Leonard V. Huber Collection. (1974.25.6.645)

Of the 11,318 items in the Huber Collection, 10,391 are curatorial pieces, primarily photographs, engravings, and reproductions, which have been classified into easily retrievable subject categories for research use. The collection encompasses almost every aspect of history and life in New Orleans and the surrounding area.

Old freight bills, theater programs, and other documents are now housed in the Manuscripts Division, while pamphlets and other publications are in the Library. Additions to the collection have occurred with a gift by Mr. Huber of 200 pictorial items in 1976, and another acquisition of 137 curatorial pieces in 1977.

In 1949, native New Orleanian and philatelist Leonard Huber began collecting pictures to illustrate his first book, *The Great Mail: A Postal History of New Orleans*, a history of mail carried by Mississippi River packet boats. Through his research, he became acquainted with Captain Donald T. Wright, publisher of *Waterways Journal*, and Captain Frederick Way, Jr., both serious collectors of river material who aided Mr. Huber in his own collection.

His real mentor, however, was Albert L. Lieutaud, owner of one of the finest print shops in New Orleans, located at 531 Royal Street, the site of the present gift shop. Mr. Huber recalls, “I was a little afraid to go into his shop—it looked so expensive.” Eventually he did go in because of his interest in print collecting; he developed a longstanding relationship with Mr. Lieutaud, who also advised General and Mrs. L. Kemper Williams. He credits Mr. Lieutaud with “knowledge, enthusiasm, and guidance.”

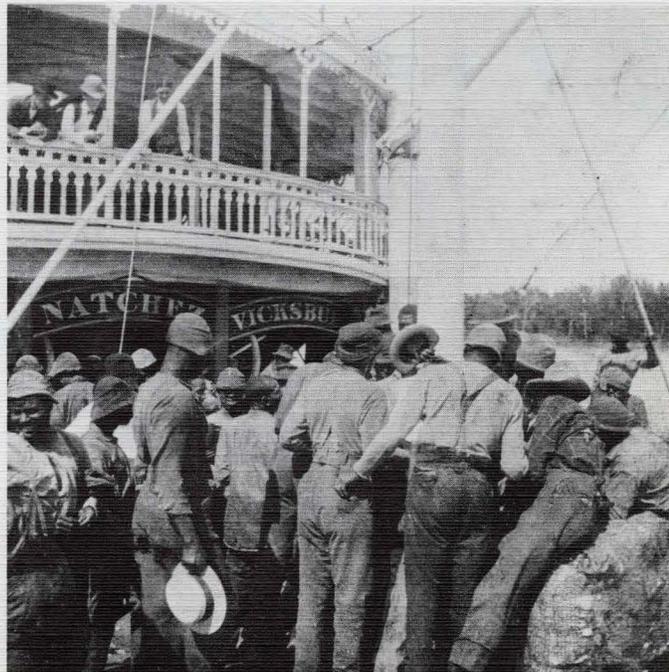
As Mr. Huber wrote additional works, his private collection grew with visuals to accompany the texts. This culminated in the 1971 publication of *New Orleans: A Pictorial History*, with over

1000 illustrations. Hailed as a “magnum opus,” the book is currently in its third printing with over 20,000 copies sold.

An amazingly youthful 80 years old, Mr. Huber is working on his 25th publication, a pamphlet on the Chalmette Monument, and he is three file drawers into yet another assemblage of regional images. He has given up his activities in numerous civic and cultural organizations (of which he seems always to be past president or founding member!) and remains only on the Board of Directors and on the Acquisition Committee of the Louisiana State Museum. His tireless efforts and energy were well noted by Samuel Wilson, Jr., who stated, “Leonard Huber, successful businessman and widely known Louisiana historian, has made the study of his state’s fascinating history and culture his life’s avid avocation. His pictorial collection embraces almost every facet of New Orleans and Louisiana life and history . . . Louisiana is fortunate to have such a knowledgeable and dedicated biographer.”

Images from the Huber Collection are available for use and study in the Curatorial Division.

—Rosanne McCaffrey



Enthusiasm for a crap game aboard the sternwheel Natchez (ca. 1905) gives a deck-hand the opportunity to pick a crew member’s back pocket. Photo from the Leonard V. Huber Collection, copied from the original of Mrs. Sydney Levy, daughter of Captain W.A. Duke, owner of the steamboat (1974.25.30.421).

# 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

Nearly 300 publications were acquired from Ben C. Toledano, bibliophile and collector of materials on southern history, culture, and literature. Among them are unusual pamphlets, such as Comus's 1878 *Scenes from the Metamorphoses of Ovid* and two issues of *Memory Gems* (1902 and 1905), containing New Orleans Public School song lyrics. Titles of special interest are *The Writings of Lafcadio Hearn*, a 16-volume limited edition of 750 copies; John Law's *Money and Trade Considered* (1750); and *Code of Practice of the State of Louisiana* (1839).

The collection includes novels set in Louisiana, such as *Marcel Armand: A Romance of Old Louisiana* (1935) by Sallie Lee Bell; *Stubborn Roots* (1936) by Elma Godchaux; and *Flora, Dora and Mora Visit their Fairy Godmother* (ca. 1920) and *Delphine the Little Shrimp Girl* (1923), two children's stories by Martha Ellis Kenner published in Louisiana. A noteworthy group of items relates to the Acadians, including *Le drame du peuple Acadien* (1932) and *Histoire de l'Acadie et histoire de la Louisiane* (ca. 1930s) by Emile Lauvrière; Rameau de Saint-Père's *Une colonie féodale en Amérique* (1889); and *The History of Grand Pré* (ca. 1911) by John Frederic Herebin.

The Library's large collection of New Orleans city directories has been augmented by the gift of 34 city directories (1950s-1970s) from Ernest A. Carrere's Sons. Mrs. Ann J. Dasburg donated a copy of *Picayune's Guide to New Orleans* (1896).

Recent purchases include Alexandre Barde's 1861 *Histoire des Comités de vigilance aux Attakapas*, an account of the vigilante movement in southwestern Louisiana which frankly names culprits and details their crimes. Another is the scarce 1807 pamphlet, *A Short Review of the Late Proceedings at New-Orleans* by "Agrestis," believed to be a pseudonym for Joseph Alston, Aaron Burr's son-in-law. The

ODD LEAVES FROM THE NOTE BOOK  
OF A  
LOUISIANA SWAMP DOCTOR.



"She tack off her shoe, and the way a No. 10 gots-mestin' brogan commenced givin' a hoss particular Moses, were a caution to hoss-deah."—Page 92.

PHILADELPHIA:  
T. B. PETERSON & BROTHERS.

Top: Illustration from *Delphine the Little Shrimp Girl*. Bottom: Title page from *Louisiana Swamp Doctor*, another book from the Ben C. Toledano Collection.

"Please buy my shrimp"



DELPHINE  
Age 10  
The Little Shrimp Girl  
A Protégée of Fickle Fate

pamphlet defends Burr's actions in the conspiracy and savagely attacks Thomas Jefferson and James Wilkinson.

The following authors contributed copies of their books or dissertations: John G. Doyle, *Louis Moreau Gottschalk, 1829-1869: A Bibliographical Study and Catalog of Works*; Susan Van D'Elden Donaldson, *The Artist and his Scene: Pastoralism and Romanticism in Modern Southern Literature and Painting*; Derek Paul Kerr, *Petty Felony, Slave Defiance and Frontier Villainy: Crime and Criminal Justice in Spanish Louisiana, 1770-1803*; and Lynn Paul Roundtree, *"White Citizen, Black Citizen:" New Orleans' Creoles of Color, the Citizens' Committee, and the Separate Car Law, 1890-1893*.

## Ralph M. Pons

Ralph M. Pons, a prominent New Orleans insurance executive and civic leader, died on August 6, 1983. A bibliophile and collector, Mr. Pons donated a significant gift to the Research Library in 1976. Among the publications presented were Major-General Grandmaison's *Treatise on the Military Service, of Light Horse, and Light Infantry, in the Field, and in Fortified Places* (1777), which was the personal copy of George Washington; *Le jardinier de la Louisiane* (1868) by Ulger Vicknair; *An Account of the Proceedings in the Superior Court of the Territory of Orleans* (1810); *Acts Passed at the Second Session of the Ninth Legislature of the State of Louisiana* (Donaldsonville, 1830); J. Curtis Waldo's *Illustrated Visitors' Guide Book to New Orleans*; numerous early travel accounts; and a large assortment of other important, mostly 19th-century, publications concerning life in Louisiana. The skill and judgment exhibited by Mr. Pons in assembling this vast and varied collection reveal him to have been an intelligent and wise collector. The Research Library was enriched by this donation and by a legacy that is presently being processed.

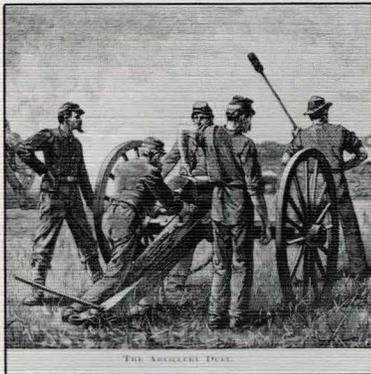


Illustration from *In Camp and Battle with the Washington Artillery of New Orleans*, a book from the Ralph M. Pons Collection.



General Frederick N. Ogden (1983.120)

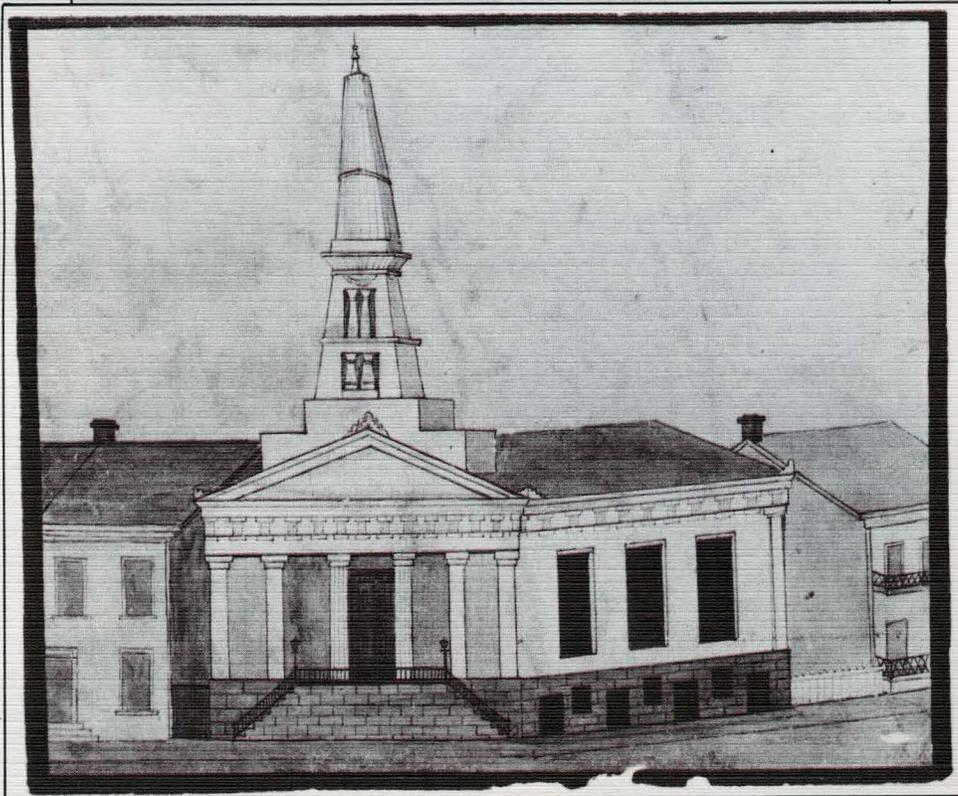
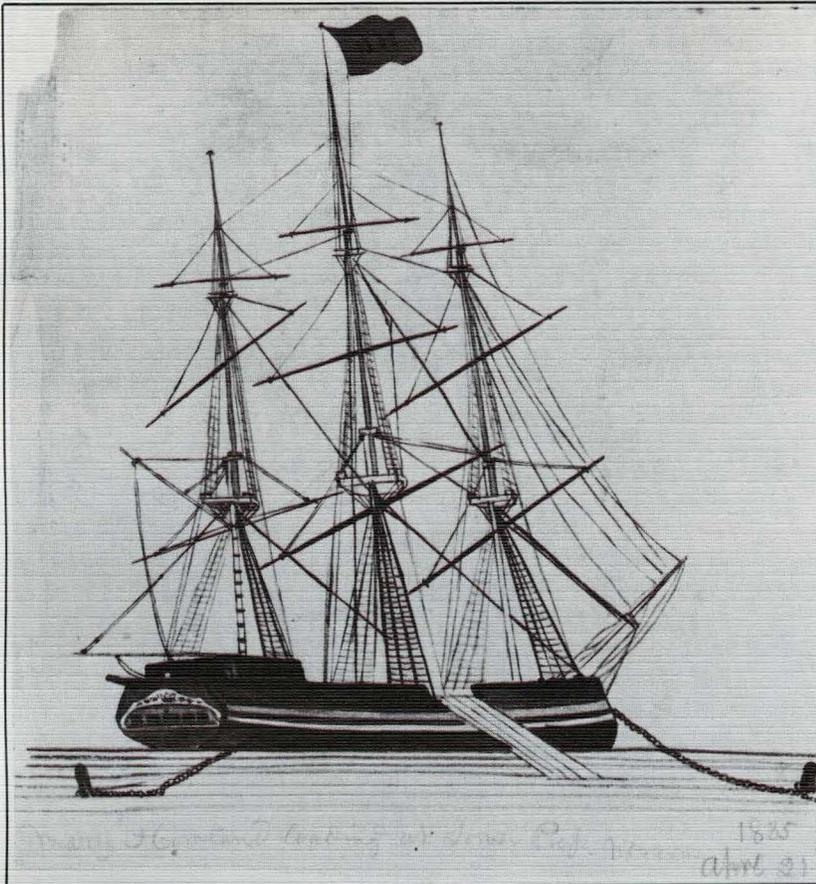
### CURATORIAL

The Curatorial Division has purchased a large charcoal drawing of General Frederick Nash Ogden, signed by Clements and dated 1881. General Ogden was a Confederate officer in command of heavy guns on the river when Farragut's fleet passed the forts below New Orleans. He is best known for his role in the organization of the White League and in the overthrow of Reconstruction in Louisiana.

Robin Riley has donated a hand-colored collage which was a 1976 plan for the 1984 Louisiana World's Exposition. Mrs. J. Thornwell Witherspoon has donated an oil painting by David Nixon, *The Night Life-drawing Class at the Arts and Crafts Club*, depicting their wide variety of students.

The Ben C. Toledano Collection includes a number of pencil drawings by Paul Ashbrook, as well as ink drawings, watercolors, and other pictorial material detailing New Orleans life.

Five watercolors of New Orleans scenes by George Washington Sully were purchased. Originally part of a sketchbook, they are unique studies of New Orleans in the 1830s.



## MANUSCRIPTS

The Manuscripts Division received several gifts of family papers this quarter. Avis Bigelow Reynick Ogilvy donated the personal and family papers of the Hoey family of Carrollton, which begin with John Hoey's Civil War letters to his family and include generations of family correspondence; Mrs. Ogilvy also gave a number of 19th-century volumes to the Research Library. Miss Claire Stouse and Richard Plater have each added items to their previous large donations of family papers.

In 1864, Emma Gagnet Bartlett piled her four children into a wagon and went in search of her husband, Frank A. Bartlett, who was fighting with the Confederacy. One of her children, Josephine Bartlett, wrote a memoir of the trip, "My First Journey Was in a Covered Wagon." A descendant of the Bartletts, Mrs. Harry P. Kelleher, has donated that manuscript, as well as correspondence from Emma to Frank Bartlett.

A large group of letters to and from Dr. Claudius H. Mastin, a Mobile surgeon, covers the period from Reconstruction to the Spanish American War. Dr. Mastin was active in politics, and many of these letters concern efforts to establish national health services. They were the gift of Mrs. Howard Mahorner.

THNOC's real estate holdings, housed at the Grima residence, have been tremendously augmented by the addition of the records of the Ernest A. Carrere's Sons Real Estate Firm, including about 200,000 items.

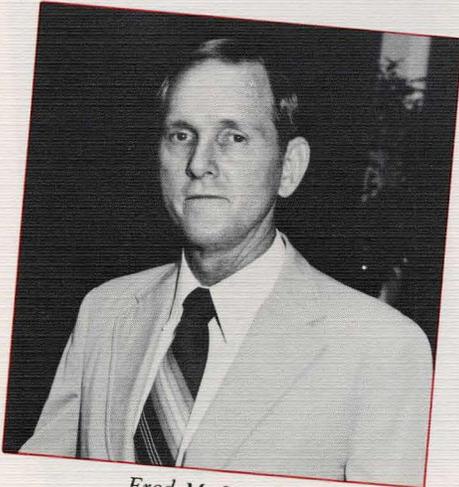
Adding to our performing arts collection, the Martinetti Collection of Theatrical Playbills covers the Orleans Theatre season of 1860, and includes playbills from the 1858-1859 southern tour of the Martinetti family.

*Top: Mary Howland loading at Lower Press N. Orleans, April 21, 1835 by George Washington Sully (1983.125.3). Bottom: Methodist Church, corner of Poydras and Carondelet Sts, New Orleans (ca. 1835) by George Washington Sully (1983.125.1).*

# Staff

## CHANGES

**Fred M. Smith**, former senior vice president and trust officer of the First National Bank of Commerce, has joined the staff as secretary/treasurer and chief financial officer of the Kemper and Leila Williams Foundation . . . he will serve as an advisor on financial and business matters for the Foundation and its subdivisions and will report to the president of the Board of Directors.



*Fred M. Smith*

**John A. Rodgers III** will replace Mr. Smith on the Board of Directors, as the bank's representative . . . Mr. Rodgers, a graduate of Cornell University, the University of Virginia School of Law, and the National Trust School at Northwestern University, is senior vice president and trust officer of the First National Bank of Commerce . . . he also serves as a trustee of the New Orleans Museum of Art and of St. George's Episcopal School.



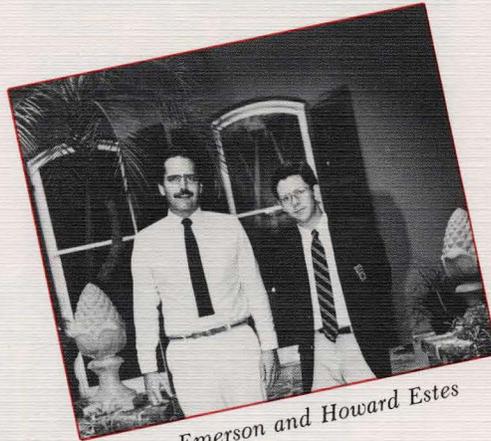
*John A. Rodgers III*

**Carolyn Dong** has been promoted to data processor, under the supervision of **Rosanne McCaffrey**, director of systems . . . Miss Dong will assist the administrative division until a permanent replacement for recent retiree **Maria Ybor** is hired.

**Susan Mann** has joined the manuscripts staff as a part-time cataloger . . . she holds an M.A. in Archives and Record Administration from UNO.

## PUBLICATIONS AND PROFESSIONAL MEETINGS

**Howard Estes**, manuscripts cataloger and director of the cemetery project, authored "Dead Men Do Tell Tales," an article on the concrete results of the cemetery project for the July 1983 issue of *New Orleans Preservation in Print* . . . **Thomas Emerson**, coordinator of the cemetery project, is assisting the Archdiocese with the preparation of a guidebook to St. Louis Cemetery I.



*Tom Emerson and Howard Estes*

Four of curator **John H. Lawrence's** photographs were displayed at an exhibition of artwork from the Arthur Roger Gallery that was mounted at Lake Marina Tower.

Director **Stanton Frazar**, curator of education **Elsa Schneider**, and senior docent **Naomi Lowrey** attended the annual meeting of the American Association for State and Local History . . . the four-day meeting was held in Victoria, British Columbia, Canada, in early October. **Dr. Alfred E. Lemmon**, manuscripts cataloger, attended the Society of American Archivists meeting in Minneapolis/St. Paul, Minnesota, also in early October. Administrative assistant **Peggy Caronna**, shop manager **Sue Laudeman**, and shop assistant **Judy Newman** visited Mud Island Museum in Memphis, Tennessee, the weekend of July 16 . . . the purpose of their trip

*Carolyn Dong*



*From left to right: Peggy Caronna, Sue Laudeman, and Judy Newman*

was to develop inventory and merchandising strategy for a satellite shop at THNOC's historic warehouses on Tchoupitoulas Street for the upcoming *Waters of America* exhibition.

**Rosanne McCaffrey**, curator and director of systems, and **Susan Cole**, manuscripts curator, have traveled extensively to research material on Spanish colonial land grants in Louisiana . . . they have visited public and private collections in California, Illinois, Michigan, Ohio, and Washington, D.C. . . . in addition, Miss McCaffrey visited the Anthropology Museum of the University of Michigan in Ann Arbor to view the Chinese government collection from the 1884 World's Industrial and Cotton Centennial Exposition . . . assistant curator **Patricia McWhorter** has conducted additional research in Grand Rapids, Michigan.



*Patricia McWhorter*

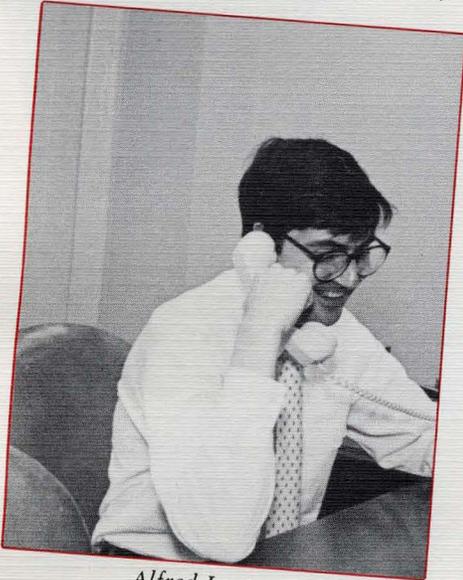
**OFFICES**

Florence M. Jumonville, head librarian, was elected to a two-year term as treasurer of the Greater New Orleans Library Club . . . she has also been appointed to the nominating committee of the Louisiana chapter of the Special Libraries Association.

Dr. Alfred E. Lemmon serves on the board of directors of Delta Festival Ballet.

**SPEECHES**

The Speakers Bureau of the Historic New Orleans Collection, under the coordination of Dr. Alfred E. Lemmon,



*Alfred Lemmon*

provides staff experts as speakers for community organizations. Topics cover a wide variety of Louisiana subjects, including history, the arts, architecture, preservation, culture, society, manuscripts, and collecting. Recent presentations include the following: Susan Cole, "Caring for Family Papers," Lake Terrace Women's Club, October 5 . . . Thomas Emerson, "Cemetery Research and Preservation in New Orleans," First Baptist Church, August 8 . . . John Lawrence, "First Fifty Years of Photography in New Orleans," Orleans Club, July 15, and "Caring for Photographic Collections," St. Tammany Historical Society, September 9 . . . Dr. Alfred E. Lemmon, "Music at the 1884 Exposition," Covenant Home, August 23, and "New Orleans and the American Theatrical Circuit: 1858-1860," Gallier House, September 22 . . . manuscripts researcher Victor McGee, "New Orleans Architecture," Loyola University freshmen orientation, August 21 . . . Patricia McWhorter, "New Orleans



*John Magill*

Entertainment Tonight," WWL Radio with Jack DuArte, July 30 . . . head curatorial cataloger John Magill, "The Development of the CBD," New Orleans Rotary Club, September 14 . . . director of publications Dr. Patricia B. Schmit, "Plantation Ladies' Life and Work," Friends of the Bay County Public Library, Panama City, Florida, August 2, and "Home Remedies and Herbal Medicine," The Recess Club, September 16.

THNOC staff members also presented a variety of brief talks at the New Orleans Heritage Antique Show

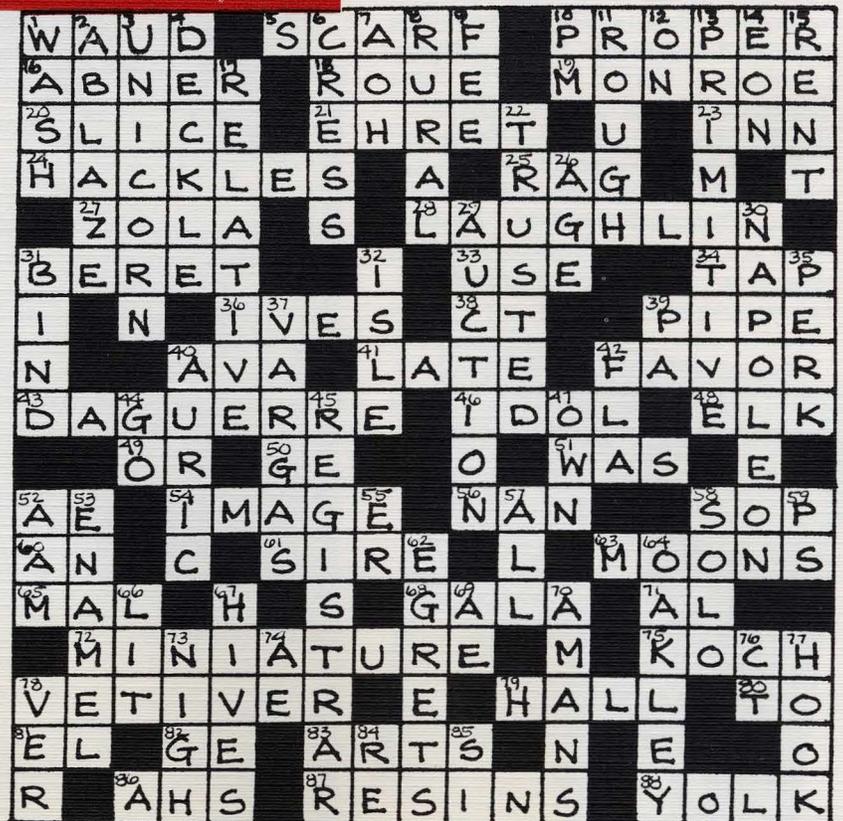
and Sale on the weekend of October 1-3. The following staff members spoke on these subjects of special interest and expertise: Susan Cole, family papers . . . Thomas Emerson, Maya archaeology and New Orleans cemeteries . . . John Lawrence, caring for photographs . . . Victor McGee, Henry Howard . . . John Magill, development of the CBD . . . curator John A. Mahé II, maps . . . publications assistant Gail Larsen Peterkin, historic archaeology . . . Patricia Schmit, manuscript cookbooks.



*Patricia Schmit*

**Crossword**

**Answer**



—Judith McMillan

Puzzler

**Answer**

The two prints are the first and last of a series of four made from the same copper printing plate. The first was issued in late 1816; the last in June 1817. The foreground scene shows the last moments of the British commander-in-chief, Major General Edward Pakenham, who, mortally wounded, had been knocked off his white horse, held in rein at the left.

It is curious that the artist, William E. West, selected a viewpoint from the British side. He was a native of Kentucky, a state which sent sharpshooters to help defend the city. West, however, chose the British viewpoint because it showed so graphically the carnage suffered by the foreign invaders as they marched through the plains of Chalmette and on to New Orleans. A scene showing the death of the enemy commander and the routing of his huge force demonstrated the unity of the nation, able to defend against attack as far away as New Orleans. The battle itself is important, since it was one of the few major land battles of the War



of 1812 that was decisively won by the Americans.

The prints were probably quite popular, and public reaction may have influenced the changes in the later versions. For whatever reason, engraver Joseph Yeager reworked all four printing plates. Twelve more bodies were added to the empty spaces, along with swords, rifles, and hats. Perhaps these "extras" better illustrated the toll inflicted upon the British regiments, in rank-and-file formation, by American riflemen. More American troops appear along the horizon, as if reinforcements had been called up by the sword-wielding Andrew Jackson. Just below this line, the earlier version showed two small groups of British soldiers fleeing in retreat; in later versions they become



a large mass under another British flag. Other additions to the later version include the following: bullet holes and tears in the flag held by an ensign in the foreground; more engraved lines in the clouds of smoke, figures, and ground; the elongation of the Mississippi River, at left; a key at the bottom to identify important figures; and the new publisher of the final version, McCarty and Davis.

The most interesting change between versions, however, is the gesture of Major General Lambert, the officer standing between Pakenham and the flag. In the earlier print, he is crying into a handkerchief. According to tradition, it was improper to show a British soldier emotionally out of control. Thus, in later versions, Lambert, though in a somewhat cross-eyed fashion, points the way to heaven for the departing soul of his dying commander.

—John A. Mahé II

# The 1984 Louisiana Calendar



JANUARY			
4	5	6	7
11	12	13	14
18	19	20	21
25	26	27	28
1	2	3	4

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## A TURN OF THE CENTURY CHRISTMAS CELEBRATION

The Shop at the Collection will sponsor a two-week "Turn-of-the-Century Christmas" festival November 30 through December 10, 1983. A special seasonal shop in the old Counting House will recreate the spirit and charm of an old-fashioned Christmas. Consultant Sue Nell Fuller of Hickory, North Carolina, will offer a special workshop on the design and construction of traditional Christmas decorations.

Models from *Fleur de Paris* will present antique fashions of the period, and the lost art of millinery will be recaptured with a demonstration of hat

design. Children will make their own dolls' hats from a French kit including frames, feathers, and frills.

Over the past two years, the shop staff has developed an inventory of items reflective of the period, ranging from nostalgic stocking-stuffers to the finest handwork by commissioned artisans, including reproduction cast-iron banks, antique-lace boudoir boxes, and collectors' Christmas tree ornaments.

Please join us for a "Merieult Christmas" in both the seasonal and the regular shops. As usual, the Collection will be closed on Monday, December 5.



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