



THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

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Volume II, Number 1

Winter 1984

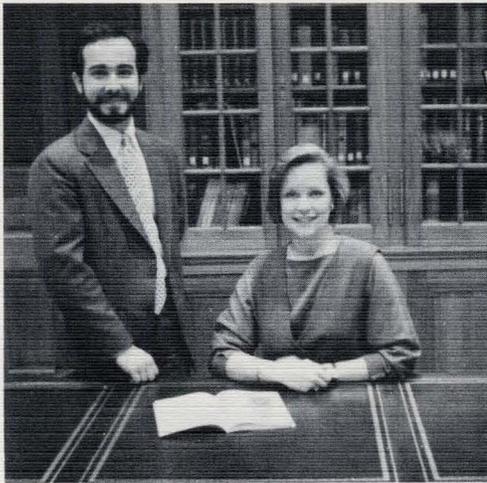


PRESERVING THE PAST

Evidence of a family and its history—letters, photographs, portraits, diaries, a worn family Bible, financial records, or valuable mementos—are among many people's most treasured possessions. The proper care of old or fragile items, however, is difficult. Horror stories of "preservation" techniques which damage or even destroy a valued possession are common—the

hundred-year-old letter "repaired" with adhesive tape, the acid in which actually "eats" words from the paper, and the color photograph proudly displayed in a sunny spot, so that ultraviolet rays leach out the color.

Many people choose to donate their heirlooms to an appropriate museum or research center so that they will receive professional care and pres-



John Lawrence and Susan Cole



ervation. Since many others, however, prefer to care for their belongings at home, the Collection is publishing a series of *Preservation Guides*, which give guidelines for proper care of a variety of valued possessions. The first two pamphlets, one on family papers by curator of manuscripts Susan Cole and the other on photographs by curator John H. Lawrence, were issued in December 1983.

Abbreviated versions of these guides were originally published in early issues of this newsletter. Favorable public reaction and calls for more detail indicated that many people wanted additional information about preserving their family's past.

Both authors did further research, but they relied primarily on their experience as staff members at the Collection; the pamphlets reflect the careful preservation practices followed at THNOC. Orientation for new staff members and ongoing conferences, seminars, and visiting professional consultants help staff maintain an awareness of proper procedures and new developments.

Staff members and researchers follow strict guidelines when using research materials, because the rare and valuable items would be irreplaceable if they were lost or damaged. State-of-the-art environmental control systems regulate humidity and temperature. Windows in research areas, galleries, and the Williams residence are protected by UF3 Plexiglas™, which filters out harmful ultraviolet rays, and fluorescent bulbs are covered with

sleeves of the same material. Protective enclosures are made of acid-free materials. No pens are allowed in study areas.

Procedures for handling and use of materials are designed for the greatest possible protection. An additional precaution has been instituted recently in the Curatorial Division. Patrons, as well as staff, are now required to wear white cotton gloves while examining original materials. This is a particularly valuable safeguard for the very few collections which are not yet protected by a secondary support and are thus susceptible to damage by skin oils. Gloves also keep the secondary supports used in the collections from becoming soiled or fingerprinted. Gloves require that each piece is handled in a careful manner, minimizing physical damage and stress



Curatorial staff members Michele Wyckoff and Richard Marvin wear white cotton gloves to handle historic photographs.

to the piece and extending its useful research life.

The *Preservation Guides* include sources for special supplies and bibliographies for further reading. They are available from the Shop at the Collection for \$2.50 each. Mail orders must include tax and handling.

Puzzler

TRANSCRIPTION:

—he (Marbois) then took occasion to mention his sorrow, that any cause of difference should exist between our countries—the Consul told him in reply—“will you have the charge of the treasury let them give you 1239.53.738 (one hundred million)—& pay their own claims, & take the whole country—

What countries are involved, who is “the Consul,” and what “whole country” is under discussion?

Answer on p. 15.

THNOC Documents Enliven History Classes

The Historic New Orleans Collection has instituted a pilot project in Louisiana history for junior high and high school students. During the 1984 spring semester 1,000 public and private school students will receive packets containing reprints of original Louisiana documents, maps, and letters, copied from the holdings of the Collection. Intended as supplementary material for Louisiana history classes, each packet will include facsimiles of documents, verbatim transcriptions, English translations (when necessary), study questions, a glossary of unfamiliar terms, and a bibliography for further study.

This project is an outgrowth of a series of workshops for public school teachers, conducted at the Collection by Elsa Schneider, curator of education. The workshops were part of the Professional Incentive Program for teachers, sponsored jointly by the Social Studies Department of



*The African House
at Melrose Plantation
(1945) by Elmore M.
Morgan, Jr.
(1974.25.26.84)*

the New Orleans public schools and the State of Louisiana since 1981. Mrs. Schneider's work with New Orleans teachers emphasized the benefits that students could receive from being exposed to primary documents, the raw material from which history is written; it encouraged her to begin this project. Through the detective work necessary to interpret and to understand primary sources, Mrs. Schneider hopes that students will become "sensitive to the human experience in history, more critical of the history they read, and knowledgeable about what has gone into the writing of history."

Many THNOC staff members assisted Mrs. Schneider in preparing the contents of these Louisiana history packets. In particular, docents Pat Cromiller, Joan Lennox, and Naomi Lowrey were involved in research and writing, and reference librarian Judith McMillan translated French documents. Consultation with John A. Jones, Supervisor of Social Studies for the Orleans Parish Public School System, an enthusiastic supporter of the project, clarified curriculum requirements and needs of public school teachers.

The Cane River colony near Natchitoches is the subject of the first Louisiana history packet. From the more than 1,400 items included in the Collection's holdings of Cane River notarial documents, five were chosen to represent various aspects of life experienced by the "free persons of color" of Cane River in

the early 19th century. Background information describes the Cane River colony—its history, economy, and lifestyle. The examples chosen—a marriage contract, defamation proceeding, family assembly, slave sale, and manumission—illuminate important areas of these people's lives. Suggested questions bring out further information, such as the legal steps necessary to obtain a slave's freedom or that first-cousin marriages were very common. The certificate of manumission and record of a slave sale reveal a dramatic situation: 10 years after one slave was freed, he purchased the freedom of another slave—his mother. The related study material will also help students to interpret the documents and to relate them to their history textbooks.

Mrs. Schneider plans further history packets. One will concern 1884 commercial establishments in the French Quarter and the 1984 Louisiana World Exposition site. Documents will include 19th-century insurance maps and city directories. From these, students can discover the variety, number, and distribution of business establishments in the city. Another packet will be drawn from the Collection's large number of family papers; it will reproduce letters written to and from people in Louisiana from the colonial period through the 20th century, dramatizing the human element in history. The overall impact of these packets should be to enhance students' appreciation of Louisiana's heritage.

THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Editors: Patricia Brady Schmit,
Gail Larsen Peterkin

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The Historic New Orleans Collection Newsletter is published quarterly by the Historic New Orleans Collection, which is operated by the Kemper and Leila Williams Foundation, a Louisiana 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.

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Le Commerce que les Indiens du Mexique font avec les François au Port de Missisipi



In the history galleries of the Historic New Orleans Collection, a poster engraved in Paris in the early 1720s by F. Gerard Jollain is on display. Probably commissioned by the Company of the Indies, the caption below the poster promises investors and immigrants the opportunity for great wealth. The poster, one of the featured pictorial items in the guided tour presented by the Docent Department, dates from the period of the founding of New Orleans.

From 1717 until 1721, Louisiana was chartered to the Company of the West, later reconstituted as the Company of the Indies, and then to a reorganized Company of the Indies from 1721 until 1731. Earlier attempts to charter Louisiana as a crown colony and then as a chartered proprietorship had failed financially.

The Company of the Indies was organized by John Law. A Scottish financier from a merchant-banking family, Law fled to the Continent after a dissolute youth. For several years he studied banking in Holland. He attempted to interest several countries in his ideas, finally convincing France to give him his opportunity.

The Duke of Orleans, regent of France, authorized Law to establish his *Système*. Once he had estab-

lished a private central bank, Law started a stock company, the Company of the West, to take over the proprietorship of Louisiana. Shares of stock were sold throughout France for the initial price of 500 *livres*, approximately \$100. The company received the lands of Louisiana and exclusive trading and mining privileges for 25 years. In return the company was obligated to provide Louisiana with 6,000 colonists and 3,000 slaves within a 10-year period.

The greatest difficulty that the Company of the Indies faced was the fact that there was no desire among the French to colonize Louisiana. The company began to advertise in an attempt to meet its obligation to attract settlers, using posters such as this.

The engraving depicts New Orleans as an established city with masonry buildings, suggests a cool, comfortable climate by including mountains in the background, and hints at the wealth of Mexico by featuring Mexican Indians. At the time, however, only a few years after its founding, New Orleans was a tiny village consisting of a few crude buildings in a small clearing. The community was burdened with a warm, humid climate, surrounded by swamps, and it was far from the riches of Mexico. In the early 1700s,

there were no laws guaranteeing truth in advertising. Such posters were distributed throughout Europe, influencing several thousand Germans and Swiss to emigrate, in addition to hundreds of French.

Unfortunately for John Law, the Company of the Indies made no immediate profits. The American enterprise could not generate a quick return. Most of Louisiana was wilderness, and the settlers had problems clearing the land and protecting their crops from flooding. No gold or silver mines were found. From 1719 until 1721, frenzied speculation in the stock of the Company of the Indies was commonplace, with share prices reaching 8,000 *livres*. Inflation began, and some sellers refused to accept paper money. More and more people wanted to redeem their notes for gold or silver so that investors began to lose confidence. Suddenly in 1721, the price of stock shares in the Company of the Indies fell drastically, causing many people to lose their savings. The Duke of Orleans was no longer willing to back John Law, and Law was forced to leave France.



John Law

John Law's Company of the Indies failed financially, but progress had been made in Louisiana in just four years. The colonists who had been introduced through the company's advertising created a foundation for substantial commerce and the subsequent emergence of a major port. Louisiana had thus been secured for France.

—Joan Lennox

From the

Director



The American Association for State and Local History has always been one of the better run historical organizations in the country. Although generally I do not attend, preferring to send staff members in my place, the lure of British Columbia and its really fine museums and research centers provided just the incentive for me to accompany our curator of education Elsa Schneider and docent Naomi Lowrey to the very far west.

The trip was well worth the time away from the office. The meetings were excellently planned and executed, but the true enjoyment was being with such outstanding professionals. There was plenty of time, skipping a meeting or so, to be with the likes of Bill Alderson, formerly the executive director of AASLH and now the first director of the Margaret Woodbury Strong Museum. He has one of the most fascinating jobs in America—imagine starting a whole new museum from scratch with a fantastic and incredibly eclectic collection and a whopingly big endowment.

It was a special pleasure to visit with our own Dr. Bob Bush, who is now the director of the Wyoming State Archives, Museums, and Historical Department. He's going great guns with ever increasing budgets and responsibilities. He reports hearing from a number of New Orleans institutions and sends greetings to all.

There were so many leaders in our field attending the Victoria meeting that any gathering of two or three was an instant seminar and there was an unbelievable interest in the many museum-related actions—past, present, and future—in Louisiana.

—S.F.

THE RITES OF REX

The Rites of Rex, an exhibition celebrating the role played by the Rex organization in New Orleans's Mardi Gras festivities, will open in the Williams Gallery February 1. The exhibition will emphasize the planning and preparation which begin over a year before each Carnival Day, culminating when Rex, King of Carnival, emerges from the den with his krewe and their floats to greet his subjects. Even while thousands of spectators enjoy Mardi Gras, plans are in motion for the following year.

These behind-the-scenes preparations will be shown through photographs, costume and float designs, ducal decorations, procla-

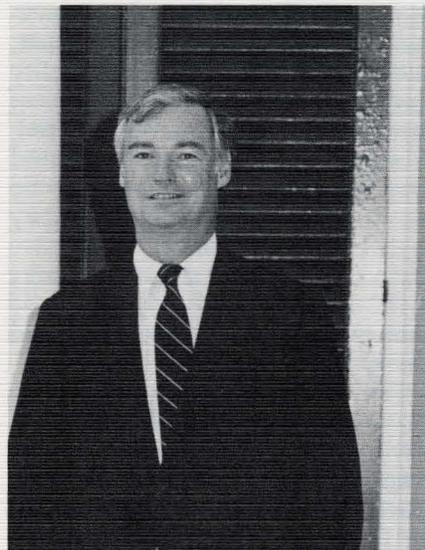
1974 Rex Ducal decoration.
(1979.324.15)



mations, invitations, and royally clothed and jewelled mannequins. The exhibition, coordinated by chief curator Dode Platou, will be open to the public through the end of March, Tuesdays through Saturdays, 10:00 a.m. to 4:45 p.m.

Rodgers Joins Board

On September 1, 1983, John A. Rodgers III, senior vice president and trust officer of the First National Bank of Commerce, became the bank's representative on the board of directors of the Kemper and Leila Williams Foundation. A graduate of Cornell University, the University of Virginia School of Law,



and the National Trust School at Northwestern University, Mr. Rodgers has worked actively with historical organizations throughout his career.

History has always been Mr. Rodgers's avocation. His double

major at Cornell included history, and he spent a summer at the University of Edinburgh where he "read" Scottish history. While representing the United States Trust Company of New York in Florida, he served on the board of the South Florida Historical Association and was involved with programs at Vizcaya, the Miami estate of Charles Deering, and at Whitehall, the Henry Morrison Flagler Museum.

When he came to New Orleans, Mr. Rodgers was appointed to the board of the New Orleans Museum of Art, of which he is now treasurer. Because of his museum activities in Florida, he was able to arrange for Stephen Lash from Christie's to present at the Collection a seminar on fine art, antiques, and collectibles, and on related estate questions. It was sponsored by the Trust Division of the First NBC.

Mr. Rodgers is a trustee of St. George's Episcopal School, business chairman of the Heart Fund Campaign of the American Heart Association of Louisiana, former trustee of the New Orleans Ballet, and a member of the Estate Planning Council of New Orleans, the New Orleans Society of Financial Analysts, the Rotary Club, the Society of Securities Analysts, and the Employee Benefit Planners Association.

The Shop

The Shop at the Collection hosted its second annual Turn-of-the-Century Christmas celebration November 30 through December 10. A special one-day workshop on Victorian Christmas decorations was a highlight of this year's festival. Sue Nell Fuller, a consultant on Christmas traditions for the Smithsonian Institution and for the Historic Charleston museums, presented a lecture, slide show, and demonstration of traditional decorating techniques. In the pre-plastic era, decorations consisted of fresh greenery, vines, fruits, berries, and nuts. New Orleans greens included pine, magnolia leaves, yew, and boxwood; then-plentiful Spanish moss was also used. Decorations for the home were as simple or as elaborate as the owner wished. Some merely placed a simple green wreath in each window facing the street, while others decorated every nook and cranny in the main rooms of the house.



Sue Nell Fuller demonstrates traditional Christmas decorating techniques.

Now that Twelfth Night has passed, the Shop is busy preparing for the Carnival season. This year the Shop is featuring the Boeuf Gras and the Flambeau, leaders of the traditional parade. Special jewelry has been designed to celebrate these aspects of Mardi Gras. Other new Mardi Gras merchandise includes a card game, "Carnival of Cards," invented by two sisters from New Orleans, Lydia Toso and Charlotte Thomas. The object of this magnificently illustrated game is to accumulate all five royal court cards and become Rex, King of Carnival. The Shop's crown earrings are an additional salute to the kings of Carnival.



The Historic New Orleans Collection contains porcelain objects and dinner sets reflecting a variety of different periods and places—Bavaria, China, England, France, and 19th-century New Orleans.

The Louisiana Porcelain Works, founded in the 1880s, was the joint venture of two wealthy Creoles, Joseph Hernandez and Bertrand Saloy. In 1888 their showroom was located at 180 Canal Street, between University Place and South Rampart Street. The kilns themselves were located in the old Levasseur plantation house, a spacious two-story brick mansion with extensive grounds on Carondelet Walk at Rocheblave Street.

In the February 11, 1887, issue of the *Times-Democrat*, Joseph Hernandez announced that Monsieur Paul Thevenet from Limoges, France, had been named new director of the Louisiana Porcelain Works. Later that same year, the company reported that their workmen came from Limoges and that, until an American source of quality kaolin (a necessary ingredient of hard paste porcelain) was located, it would continue to be imported from Limoges. They claimed to be the first and only porcelain factory in the United States. They also stated that American industry turned out "thick, opaque and clumsy vessels of burnt earth and cheap white glazing."

The Collection purchased a "Louisiana Limoges" dinner set in 1981 from a descendant of the original buyer, Ashley Davis Hurt. Hurt, born in Petersburg, Virginia, on December 15, 1834, received his bachelor's and master's degrees from the University of Virginia. He married Mary Bruce Johns of Virginia and served in the Confederate Navy during the Civil War. He left his post as president of Florida State Agricultural College in 1885 to become headmaster of Tulane High

Louisiana Limoges

Focus

School. The high school was discontinued in 1894, and Professor Hurt was appointed professor of Greek at Tulane University. He remained on the faculty of Tulane until his death in 1898.

The porcelain, a complete service for 12, was purchased as a birthday gift for his wife. The original bill of sale and a letter to his daughter were included in the acquisition. These documents are housed in the Manuscripts Division. The bill of sale, dated June 8, 1888, is marked "paid" by Professor A. D. Hurt. It lists "1 dinner service, monogram and special decorations . . . \$85.00." The service totals 137 pieces, including a soup tureen, sauce tureen, five platters, and two water pitchers. With the exception of two chipped teacups, the set is intact. White porcelain rimmed with gold forms the background for a romantic pastoral scene typical of the 19th century. Blue is the predominant color in the scene.

In the letter written to his daughter a few days after the sale, Professor Hurt explains: "I had the M made more prominent than the H for it is especially for M. If any is broken I can have it replaced, for it is numbered. It is Limoges china made in New Orleans by Limoges workmen, of Limoges kaolin and decorated by one of Haviland's best artists imported for this purpose. As I told you before it has been immensely admired. You write me *fully* how it strikes your mother for I shall be anxious to know."

Apparently, only two sets were made by the French artisans before the porcelain works closed. The final listing of the Louisiana Porcelain Works appeared in the 1891 edition of Soards' *City Directory*.

Pieces from THNOC's "Louisiana Limoges" are on permanent display in the Counting House.

—Pat Cromiller

Profile

Naomi Lowrey

Naomi Lowrey came to the Collection as a volunteer in 1976, and, in January 1977, she filled a temporary position as a docent for the Boyd Cruise retrospective exhibition. Asked to stay on as a permanent docent, Mrs. Lowrey now conducts tours of the Williams residence and of the 10 Louisiana history galleries, handles banking for the tours, mans the front desk in the Williams Gallery, maintains an acid-free scrapbook of news clippings about the Collection, does historical research for special projects, and scours obituaries in the *Times-Picayune/States-Item* to keep THNOC's mailing list up to date. She has "been here longer than any other docent," with the exception of curator of education Elsa Schneider. She was recently named senior docent, because of her experience and "because I was old enough!"

Mrs. Lowrey first became familiar with the Collection when Stanton Frazar assumed the position of director in 1975. As art chairman of the Women's Guild of the New Orleans Opera House, Mrs. Lowrey was responsible for arranging exhibitions to complement the various operas. For Puccini's *Manon Lescaut*, which featured a Louisiana landscape in the final scene, Mrs. Lowrey decided that an exhibition on Louisiana history would be relevant. She contacted Mr. Frazar, and he arranged for THNOC staff to prepare and hang an exhibition of B. Lafon's 1814 plans of fortifications for New Orleans.



A native of Rogers City, Michigan, Mrs. Lowrey's first job was as hometown correspondent for an area newspaper. She began college at Marygrove College in Detroit, and, "although it took me a lot of



colleges to get through," she received a B.A. in mathematics with a French minor from Our Lady of Holy Cross College in New Orleans. She now serves on their board of regents and is a member of the budget committee.

After her marriage to Douglas Lowrey, Mrs. Lowrey lived with her family of six in Detroit, Michigan, and, for five years, in Wilmington, Delaware. In 1962, when her husband was transferred to the Michoud facility, Mrs. Lowrey moved to New Orleans. Mrs. Lowrey quickly entered into the convivial atmosphere of New Orleans by attending a Mardi Gras ball on the very evening of her arrival.

Although her childhood home in Michigan is now the site of the Presque Isle County Historical Society, Mrs. Lowrey "first fell in love with old houses" in the historic community of Newcastle, Delaware. In 1975, she moved into a restored antebellum home in Algiers Point. As a member of the Foreign Relations Committee and chairman of their "Great Decisions" program, Mrs. Lowrey opened her home to foreign visitors, primarily students in town for a short time. Last year, however, she sponsored a Tunisian student for 10 months through CODOFIL's Amideast program. Providing nutritious meals proved difficult. Because of his Islamic faith, special ritually slaughtered meats were required. Mrs. Lowrey had "to try and adapt a menu to something he could eat and still get his protein."

Mrs. Lowrey has a wide variety of other interests, including art, bridge, computers, French, gardening, investments, music, painting, sculpture, and yoga. She explains

her broad range of activities by claiming, "I'm a Gemini—two-faced and fickle. Every once in a while I get restless, and have to go on to something different." For example, she studied Braille through the American Red Cross. In 1972 she accompanied her daughter on a CODOFIL-sponsored trip to France, where they studied French at L'Université Catholique de l'Ouest. She continues to take courses in music literature and music theory and has recently resumed piano lessons.

Throughout her life, Mrs. Lowrey has been active in community-oriented organizations. She has been honored as United Way's Woman of the Year and, in 1974, as one of 10 Beautiful Activists by St. Elizabeth's Guild. She was also named Woman of the Year by the Fleur de Lis Garden Club.

Her activities in New Orleans also include the Algiers Point Association, American Red Cross, Associated Catholic Charities, Greater New Orleans Science and Engineering Fair Region IX, New Orleans Art Association, United Way, Women's Auxiliary of the Chamber of Commerce, and YWCA. She credits Mrs. Robert Laird for introducing her to a number of these New Orleans organizations.

Mrs. Lowrey thoroughly enjoys her work as a docent, especially "the opportunity to meet interesting, pleasant, and knowledgeable people." Her future plans include the Collection, at least through the 1984 Louisiana World Exposition. After retirement, Mrs. Lowrey hopes to use the extra time to pursue her many varied interests and service activities.

—Gail Larsen Peterkin

DOCENT DEPARTMENT

The Docent Department performs a vital educational service for the public. The word "docent" itself comes from the same root word as "education," and curator of education Elsa Schneider describes their role as "to instruct while guiding through museum areas." Before the department was enlarged in 1976, touring was arranged on an informal basis, and, on occasion, virtually every staff member was called upon to guide visitors through the public collections.



Curator of education Elsa Schneider

Mrs. Schneider was one of the organizers of the early docent program. At first, there were only four salaried docents, supplemented by Junior League volunteers. The department has now grown to a staff of 10 permanent docents and four volunteers. Over the past eight years, the docent department has become more official and organized, with a professional staff.

The docents conduct tours through the Williams residence and the 10 permanent history galleries, as well as inform walk-in visitors about the facilities available to them at the Collection. They have compiled research manuals describing all the items contained in both the residence and the permanent galleries. These manuals, thoroughly describing each item and placing it within a broader historical perspective, are continually updated as new acquisitions are placed on exhibition. This up-to-date reference book is the basis for tour presentations, all of which are tailored to the specific interests of the visitor.

The department has increased its responsibilities in the area of research and educational programs. The docents assist other depart-

ments with research for exhibitions, including *It's the Law and Bound to Please*. They are currently completing research for the *Louisiana Alphabet* exhibition, scheduled for the Williams Gallery during the 1984 Louisiana World Exposition.

The department developed and researched the very popular 1984 calendar "Louisiana History Day by Day," and many docents were involved with the introduction to the republished WPA *Guide to New Orleans*. They are currently preparing a series of documentary packets for use by junior high and high school students and have begun to gather new historical information for the 1985 calendar. The department will participate in an upcoming conference for educators at Tulane University, sponsored by the Smithsonian's Office of Elementary and Secondary Education.



From left to right: Noreen Lapeyre, Mimi Calhoun, Naomi Lowrey, and Ann Barnes.

Each spring, Mrs. Schneider plans an intensive two-day training program for all new docents and for other docents who would like a "refresher." The training sessions emphasize the history of the Collection and its founders, Kemper and Leila Williams, as well as familiarize new personnel with the Williams residence, the permanent history galleries, and the research facilities. Mrs. Schneider implemented a monthly lecture program for the department, including presentations by registrar Priscilla O'Reilly and registrar of manuscripts Catherine Kahn on new acquisitions and discussions of world history by director of publications Dr. Patricia B. Schmit. Mrs. Schneider states that "we try not to fall in the trap of being provincial."



From left to right: Joan Lennox, Roberta Berry, Pat Cromiller, and Barbara McMahon.

The docents have met a variety of dignitaries, including Helmut Schmidt and a Scandinavian monarch, in addition to popular personalities, like actor Richard Thomas. "Most of the experiences have been so rewarding—whether it's taking a blind person or a king through the house. It is exciting to take someone who is interested in Louisiana history through the galleries."

Mrs. Schneider, who has a B.A. in psychology from the University of Pennsylvania, has prior experience as a volunteer docent at the New Orleans Museum of Art. She currently serves as secretary of the Greater New Orleans Museum Educators Society and as Louisiana membership chairman for the American Association for State and Local History.

Naomi Lowrey, this issue's *Profile*, is senior docent and has been at the Collection since 1976. Ann Barnes, who holds a degree in business administration from Tulane, worked as a docent at NOMA for several years and conducts walking tours of the French Quarter for Friends of the Cabildo. She will be on the Speaker's Bureau for the upcoming *Sun King* exhibition at the Louisiana State Museum. Joan Lennox has a Newcomb degree in physics and mathematics and was a docent at NOMA and LSM. During the 1970s, Mrs. Lennox was chairman of Friends of the Cabildo walking tours and served on their board of directors. She is currently on the board of directors of Save Our Cemeteries.

Noreen Lapeyre, a theater and English major, was a docent at LSM and conducts walking tours of the French Quarter for Friends of the Cabildo. She will also participate in the *Sun King* Speaker's Bureau. Pat

Cromiller came to the Collection for the summer of 1979, but she hoped to remain on the staff as a permanent employee. "Fortunately," she claims, "the Historic New Orleans Collection decided to keep me!" Mimi Calhoun, who attended Newcomb College, was a docent at NOMA and is active in volunteer work, especially in the mental-health field. Barbara McMahon has an undergraduate background in French and history and holds an M.S. in library science from LSU. Prior to beginning work at THNOC in 1981, she was employed at the LSU and Tulane University libraries. She is active in Junior League, United Way, and the Louisiana Nature Center Auxiliary. Roberta Berry attended the University of Wichita and Oklahoma University and has been involved with NOMA and Touro Infirmary. She is currently Extraordinary Minister for the Archdiocese of New Orleans.

The Saturday staff includes Mary Jane Parker, Laura Lennox, and Junior League volunteers Bunny Hinckley and Ann Brown. Mrs. Parker holds three academic degrees, including an M.A. and an M.F.A. She



Standing, from left to right: Ann Brown, Bunny Hinckley, and Laura Lennox. Seated: Mary Jane Parker.

taught printmaking at the University of South Dakota in Vermillion and worked as a volunteer at the Contemporary Arts Center. Miss Lennox is a recent LSU graduate and is employed by the Whitney National Bank. Bunny Hinckley has volunteered at the Collection for five years, and Junior League volunteer Louise Schaefer has been with THNOC for two years. Mary Ann Hymel volunteers on Thursdays.

The rapid growth of the department, states Mrs. Schneider, has been promoted by these "super people, and by having the support to implement new ideas." Although

all of the docents have strong academic backgrounds and outstanding records of community service, the real requirements for the job are perseverance, enthusiasm, and skills of communication. Says Mrs. Schneider, "All that is really needed is an interest in people, an interest in the decorative arts, and an interest in history."

—Gail Larsen Peterkin



Anne Hoover (left), president of the Association of Junior Leagues, Inc., and Fran Villeré, president of the New Orleans Chapter of the Junior League, visit the Collection. Junior League volunteers have participated in THNOC's docent program since 1972.

Update: The Waters of America

Major museums from across the country have committed paintings for *The Waters of America* exhibition, jointly sponsored by THNOC and the New Orleans Museum of Art, scheduled to open on May 1, 1984. Lending institutions include the Smithsonian Institution, the National Gallery of Art, the Minneapolis Institute of Fine Arts, and the Amon Carter Museum. Among the fine landscapes which will be in the show are *Niagara Falls* (ca. 1869-70) by Albert Bierstadt; George Caleb Bingham's *The Trapper's Return* (1851); Thomas Eakin's *The Biglin Brothers Racing* (ca. 1873); and *View of the Catskill Mountain House* (1855) by Jasper Francis Cropsey. The works in the show not only depict the scenic waterways of the nation, but also represent the major artists and artistic movements of 19th-century American landscape painting.

Volunteers are needed for the exhibition. They will be placed in



The Biglin Brothers Racing (ca. 1873) by Thomas Eakins. Courtesy the National Gallery of Art, Washington, D.C.

either the exhibition area or the shop. Please call Howard Estes at 891-9531 for additional information on the volunteer program.

The exhibition will be mounted in the Collection's recently renovated Central Business District facility adjacent to the World's Fair site. The three identical four-story warehouses at 517-525 Tchoupitoulas Street were built by James Gallier, Sr., in 1841. The architectural firm of Koch and Wilson has carried out the exterior restoration and struc-

tural improvement of the buildings, as the first phase in a multi-phase project which will eventually include curatorial, archival, and conservation areas. The 7,000-square-foot facility on the ground floor includes a large exhibition space and a museum shop. Frank Masson, architect in charge of the project, states, "Great care has been taken to insure the protection of the paintings and to enhance the enjoyment of the many visitors who will view the exhibition."

Corporate Cup Redux

For the second year the Collection fielded teams of runners in the annual YMCA Corporate Cup foot-race December 4. Spurred on by a respectable showing in last year's contest, THNOC race organizers managed to put together four teams, representing nearly 25% of the permanent staff.

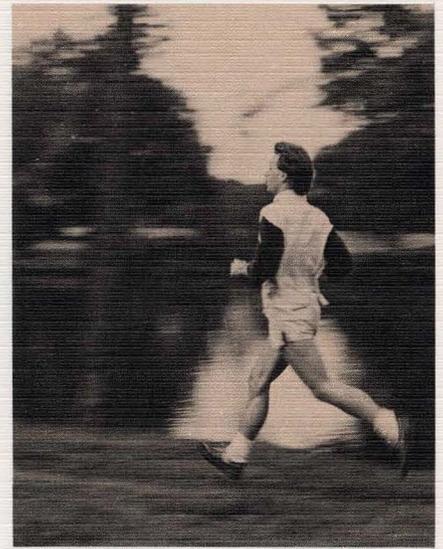
This was not an easy task for THNOC race organizer Howard Estes, even with the enthusiastic support of running-addict director Stanton Frazar. The natural athletes signed on early, but an anti-athletics bias showed itself among several staff members. One declined every persuasion on the grounds that "public humiliation was not part of my job description." Another remarked, "If I ever feel an impulse to run in a race, I'll lie down until it goes away."

A judicious combination of camaraderie, flattery, and shame—"You're certainly getting fat, a little running would help" or "If someone my age can make it, surely

someone as young as you can"—eventually proved effective.

The 16 staff members employed a variety of training methods. Committed runners continued their practice of running several miles daily. Novices began by walking, hoping to work up to running the 3.1-mile race distance. Dietary discussions on the respective merits of carbohydrates, vitamins, fresh fruits, and vegetables became a staple of lunchroom conversation. Women runners—every team must be composed of four full-time employees, including a woman and one runner over the age of 35—pondered whether or not running caused thick calves.

Mr. Frazar captained "THNOC's Forerunners," while maintenance supervisor Melvin Noah led "The Colonel Buck Robley Fan Club," once again named in honor of a popular wrestler. Maintenance assistant Dale Triche and administrative assistant Peggy Caronna led the two remaining teams, officially un-



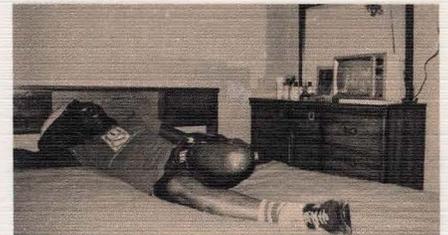
Wayne Lempka trains for the race. Photographer Jan White captured Mr. Lempka on this 6:30 a.m. run through Audubon Park.

named because they missed the deadline for filing names.

Team captains met frequently with their teams for strategy and training sessions at Audubon Park, City Park, and the levee. The man to beat for most runners this year was Melvin Noah. Mr. Noah's training technique—refusing to run at all,



Left. Standing, from left to right: Melvin Noah, Richard Marvin, Jan White, and Tom Emerson. Kneeling, from left to right: Stanton Frazar, Howard Estes, Judith McMillan, and Wayne Lempka.



Melvin Noah's unique training program.

except on the day of the race—and his ability to outrun every staff member, except curatorial cataloger Wayne Lempka, made the other runners determined to outdo him. One staff member declared, "I'm going to beat Melvin if it kills me." Through rigorous training and exhausting effort, two veteran THNOC runners outdistanced Mr. Noah.

Although THNOC teams again failed to place among the 13 winners, all the runners finished, some with very respectable times. The post-race party for runners and other staff members was the scene of congratulations for the teams' athletic achievements and for discussions about strategy for next year's competition.

Right. Standing, from left to right: Warren Woods, Don Gaylord, Maureen Donnelly, Charles Buchanan, and Mark Luccioni. Kneeling: Carolyn Dong and Dale Triche.



The Williams Residence

The French Quarter home of Kemper and Leila Williams is part of the museum complex at 533 Royal Street. It is maintained as a reflection of the lifestyle of General and Mrs. Williams, the founders of the Historic New Orleans Collection. Originally built by Jean Baptiste Trapolin in 1889 as a two-story shotgun cottage, the building was remodeled by the Williamses shortly after the end of World War II.

The furnishings of the house are elegant, blending modern furniture with Chinese porcelains and predominantly English antiques. The fine 18th- and 19th-century pieces in the Williams residence include a mahogany Queen Anne gateleg table with cabriole legs and original brasses (ca. 1740), a walnut Georgian tall case clock (ca. 1720), and a walnut Georgian country chest of drawers (ca. 1720). There are also a few Dutch antiques in the house, as well as an Irish tea table and a French game table.

In furnishing her home, Mrs. Williams did not attempt to preserve the intrinsic value of the antiques, as is typical today; instead she



View of the residence from the courtyard.

adapted antiques to conform to her own needs and tastes. In some instances structural changes were made. For example, a late 18th-century mahogany chest-upon-chest was modified to display a collection of Nymphenburg china; the top drawers were removed, shelves were added, and the interior of the chest was lined with Chinese rice paper. Decorative and functional changes were made to many other pieces. A mid-19th-century pine



The drawing room.

overmantle was stripped of its gesso and paint. Mahogany Sheraton bedsteps became an end table; a 10th-century Chinese burial urn was used as a lamp base; and oriental camel bells serve as door stops.

General Williams's family at one time owned one of the largest cypress firms in the world, so cypress accent pieces appear throughout the house. Parts of an old cypress plantation column became end tables and fireplace stools in the drawing room. A cypress Corinthian capital became the base for a *papier-mâché* coffee table.

The collecting interests of the Williamses are reflected in the items on display in their home. Maps, prints, drawings, and paintings represent their extensive holdings of material on the history and culture of New Orleans and Louisiana. Eighteenth-century Chinese export porcelains; several pieces of Jesuit-ware; and two plates of first-period Worcester, the first example of transfer printing on porcelain, reflect their fondness for porcelains. They also collected Georgian silver, school-girl embroideries, and tea caddies.

Mrs. Williams preferred subdued, restful colors. Soft greens are the dominant colors in the house with accents of rose, lavender, or pale yellow. The celadon green and lavender dining room rug with its modified tree-of-life pattern, partially designed by Mrs. Williams, is particularly striking. She loved fresh flowers and had them delivered daily, often having flowers flown in from the extensive gardens of her Santa Barbara, California, home. Mrs. Williams's will stipulates that the house is to be maintained as it was when they were in residence. As flowers were such an important ingredient in her home, the tradition of fresh flowers throughout the house has been continued.

The Williams residence is maintained as it was when they lived here, not as an historic site. Guided tours of the house are conducted by docents, giving visitors an opportunity to see a Vieux Carré "hidden house" and to glimpse something of the tastes, interests, and personalities of its former owners. Tours are available Tuesday through Saturday from 10:00 to 3:15.

—Barbara McMahon

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.

CURATORIAL

The Curatorial Division has purchased a rare equestrian statuette of Andrew Jackson, cast by the Philadelphia foundry of Cornelius and Baker in 1855. A limited number of these castings were made as presentation gifts for people who were instrumental in raising money to finance three full-sized Jackson statues, one of which stands in Jackson Square today. The statuette will be placed in one of the permanent history galleries at the Collection.



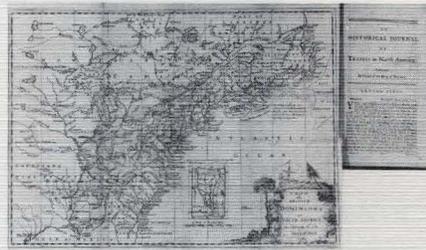
Equestrian statuette of Andrew Jackson. (1983.142)

Other recent purchases include portraits in oil of François Gabriel Aime and Josephine Roman Aime by Jacques Amans, one of early New Orleans's most important painters, and 72 pencil-and-ink drawings of late 19th-century New Orleans and Mississippi scenes, probably by sign painter William Shaw.

Samuel Wilson, Jr., has donated 105 negatives taken by Richard Koch, showing views around the Williamses' properties on Royal and

Toulouse Streets. Dr. J. William Rosenthal has donated a Civil War scabbard and sword with an unusual double presentation engraved on them. The first inscription was made for the original owner, a Union officer, and the second for a Confederate officer by his staff, following the Battle of Bayou de Glaze. Charles Suydam has donated 11 etchings of New Orleans scenes, done by his uncle, E. H. Suydam, in the 1920s and 1930s.

LIBRARY



Map from Charlevoix's A Voyage to North America. (83-948-RL)

A significant recent purchase is *A Voyage to North America* by Pierre Xavier de Charlevoix. An intelligent and accurate observer, Charlevoix wrote a detailed account of his extensive travels in Canada and Louisiana, including descriptions of Indian life, geographical features, natural resources, animals, and plant life. This edition, printed in Dublin in 1766, is regarded by many bibliographers as the best English edition of the work because it contains eight folding maps and two engravings which do not appear in any other edition.

Other recent purchases include Civil War reminiscences and regimental histories, such as J. Chan-

dlar Gregg's *Life in the Army* (1866) and *Military Reminiscences of Gen. Wm. R. Boggs, C.S.A.* (1913); *A Digest of the Penal Law of the State of Louisiana* (1841), published in New Orleans for compiler Merritt M. Robinson; and an unusual advertising pamphlet, *How Brer Rabbit Found His Home*, issued in New Orleans by Penick and Ford, Ltd.

Several noteworthy gifts have been received by the Library. Tom Ireland presented 13 medical almanacs, distributed in New Orleans at the turn of the century. New Orleans Public Service, Inc., donated copies of more than 50 NOPSI publications, some of which were issued as early as the 1920s. From the University of Michigan's Museum of Anthropology came the *Catalogue of the Chinese Collection of Exhibits for the New Orleans Exposition, 1884-85*, published in Shanghai in 1884. The Consulate General of Spain gave *Documentos relativos a la Independencia de Norteamérica Existentes en Archivos Españoles*, a multi-volume index to documents in Spanish archives which relate to the American Revolution.

MANUSCRIPTS

The Tobin Collection, papers of Captain John W. Tobin (1827-1888), owner of the famous *J. M. White* and other Mississippi riverboats, and other Tobin family members have been donated by descendants of the family—Esmond Phelps, Edward J. Gay III, and E. Fenner Gay. The 290 items include correspondence, business records, photographs, documents, and scrapbooks.

Clockwise from left: one of the many letters that John W. Tobin wrote to his wife, relating the events of the river; Mrs. Mary Frances Scott Tobin and Captain John W. Tobin; the Tobin family home, still standing at 2522 Esplanade; stereoptic photograph of the grand staircase of the steamship J. M. White; advertising booklet of the J. M. White; and stereoptic photograph of the deck of the J. M. White.



Letters to his wife describing his rivalry with the legendary Captain Thomas P. Leathers of the *Natchez* are particularly fascinating. Of the newly launched *J. M. White*, he wrote in 1878 that "everyone on board thinks she is the fastest boat ever built for the Mississippi River . . . her time is nearly equal to the . . . Natchez . . . when they were stripped for the race. I am satisfied she can beat anything ever afloat on The Miss—."

This collection will be cross-indexed with other holdings relating to Captain Tobin: 133 items donated by Leonard Huber in 1977 and a recently acquired collection of 508 items, including Captain Tobin's family Bible and an advertising book for the *J. M. White*. Civil War records, trip statements, receipts, and bills provide additional research data in the Manuscripts Division's sizable collection of Mississippi River material on steamboats, the mail, and commerce.

Other recent acquisitions include the Hardie family papers, donated by George Denegre; the Godchaux family papers, given by Mrs. Ariel Newman; papers, drawings, and memorabilia of Francis Soyka, *bon vivant*, artist, and longtime tennis coach at Newman School, donated by James M. Macaffery; and a huge collection of the working files of attorney Oliver Stockwell, including case files, maps, surveys, and documents relating to Louisiana state boundary cases heard before the United States Supreme Court.

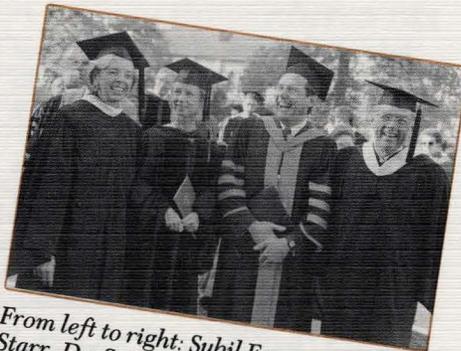
A rare Confederate broadside printed in New Orleans, "Volunteer Mess Song," has been purchased, as well as 37 pieces of 19th-century sheet music, mostly New Orleans imprints. Mrs. Warren Jumonville donated additional music, including the "The Panama Exposition March" (1908), advertising a 1915-16 world's fair and exposition in honor of the opening of the Panama Canal. The exposition was never held, making the music with its cover drawings of buildings and slogans the more unusual.

The microfilm collection has been enlarged by the purchase of microfilm editions of the James Wilkinson Papers and the Papers of Vincent S. Pintado.

Staff

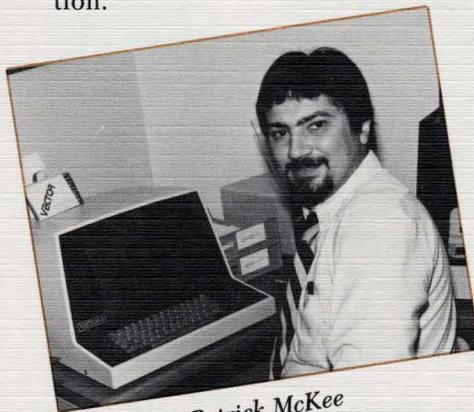
CHANGES

THNOC's 1982-83 scholar-in-residence, **Dr. S. Frederick Starr**, was recently installed as president of Oberlin College, Oberlin, Ohio . . . director **Stanton Frazar**, representing Centenary College, and **Sybil Favrot**, representing the Newcomb Alumnae Association, participated in the ceremonies.



From left to right: Sybil Favrot, Christina Starr, Dr. S. Frederick Starr, and Stanton Frazar.

Former manuscripts cataloger **Howard Estes** has been named exhibition coordinator of THNOC's pavilion for the official City of New Orleans exhibition at the 1984 Louisiana World Exposition . . . prior to the exhibition opening, he will act as liaison between THNOC and the exhibition designer, architect Robin Riley . . . Mr. Estes has also been named site manager for the concurrent *Waters of America* exhibition.



Patrick McKee

Patrick McKee, formerly assistant preparator, has filled the vacancy in the administrative division left by the retirement of **Maria Ybor** . . . his duties include accounts payable and purchasing.

PROFESSIONAL MEETINGS

Manuscripts curator **Susan Cole** attended the Manuscript Society Board of Trustees meeting at the Grolier Club in New York, New York, November 5-6. **Merle Harton**, research editor, presented a paper on "Reid's Religious Naturalism" at the Second Joint Congress of the Canadian and Atlantic Societies for 18th-Century Studies, University of New Brunswick, Saint John, New Brunswick, Canada, on October 15 . . . Mr. Harton chaired the session on "Philosophy, Psychology, and the Armed Figure of Liberty" . . . Mr. Harton also met with other members of the international editorial team preparing the unpublished papers of Thomas Reid for publication. Curator **John H. Lawrence** attended the regional meeting for the Society of Photographic Education in Ruston on October 21-23 . . . in addition, Mr. Lawrence spoke on his personal work in photography to the West Bank Camera Club on November 1 . . . Mr. Lawrence's work is currently included in a group exhibition at the Arthur Roger Gallery.



Priscilla O'Reilly

Priscilla O'Reilly, registrar, and **Maureen Donnelly**, assistant registrar, attended an October 5-7 symposium at Gallier House on "Aristology: The Art of Dining" . . . the symposium was held in conjunction with an exhibition of the same name, and topics included New Orleans silver and 19th-century ceramics, glass, and table linens. **Dr. Patricia B. Schmit**, director of publications, attended the annual meetings of the Association for Documentary Editing, Baltimore, Maryland, October 6-8 and the Southern Historical Association, Charleston, South Carolina, November 9-12. Researcher

Helen Wetzel visited the Archives Nationales de France in Paris this past September, on the invitation of French cultural attaché Gilbert Bertrand . . . she researched the history of Louisiana and early French coats of arms.

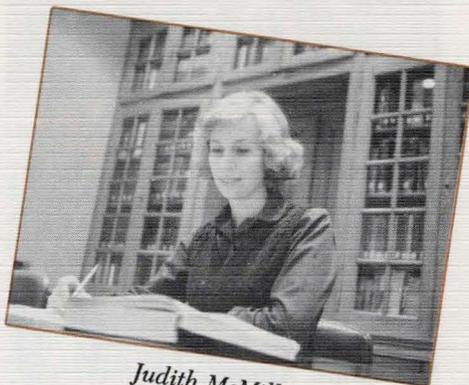
The Registrars' office was responsible for registering participants at the October meeting of the Southeastern Museums Conference in New Orleans . . . Priscilla O'Reilly was in charge of the registration for the conference . . . she was assisted by Maureen Donnelly and by other THNOC departments and staff, including administrative assistant Peggy Caronna, Susan Cole, data processor Carolyn Dong, curatorial cataloger Eloise Gamble, registrar of manuscripts Catherine Kahn, shop manager Sue Laudeman, director of systems and curator Rosanne McCaffrey, head cataloger John Magill, curator John A. Mahé II, assistant curator Richard Marvin, consultant Lisette Oser, publications assistant Gail Larsen Peterkin, photography departmental assistant Claire de la Vergne, and curatorial assistant Michele Wyckoff.

In addition, Susan Cole, docent Pat Cromiller, Carolyn Dong, John Lawrence, curatorial cataloger Wayne Lempka, assistant curator Patricia McWhorter, and John A. Mahé II volunteered to assist Rosanne McCaffrey, SEMC chairman for the day-long session on "Museums and Computers."

John A. Mahé II served as guest curator for *Seldom Seen*, an exhibition sponsored by the Arts Council of New Orleans . . . THNOC staff, including preparator Tom Staples and John Lawrence, in addition to curatorial assistant Charles Buchanan, Maureen Donnelly, Wayne Lempka, Rosanne McCaffrey, Patrick McKee, John Magill, Richard Marvin, and Lisette Oser, helped move and install the art work gathered from the homes of prominent collectors.

OFFICES

Florence M. Jumonville, head librarian, was reappointed chairman of the Louisiana Literary Award Committee of the Louisiana Library Association.



Judith McMillan

EDUCATION

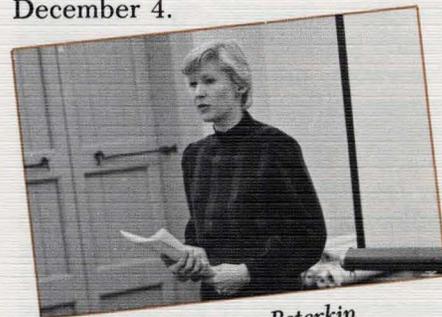
John Lawrence is teaching photography this semester at Delgado Community College's City Park Campus.

Reference librarian Judith McMillan recently completed an advanced course in French at Tulane University.

SPEAKERS BUREAU

THNOC staff members have continued to share their expertise on a variety of Louisiana subjects with community organizations throughout the metropolitan area . . . the following staff members have given recent presentations: Thomas Emerson, "Cemetery Research and Preservation in New Orleans," bilingual tourism training seminar at the New Orleans Regional Vocational Training Institute, October 12 . . . Merle Harton, "Victorian Theater in New Orleans," Metairie Couples Club, November 9 . . . John H. Lawrence, "Changing Face of Canal Street," Canal Area Services Association, November 25 . . . manuscripts cataloger Dr. Alfred E. Lemmon, "Music in the Colonial Americas," UNO History Department, October 26, and Louisiana Chapter of the American Association of Teachers of Spanish and Portuguese, November 5, in addition to "Music at the 1884 World Industrial and Cotton Centennial Exposition," bilingual tourism training seminar at the New Orleans Regional Vocational Training Institute, October 19, and Le Petit Salon, December 1 . . . Rosanne McCaffrey, "1884 World's Industrial and Cotton Centennial Exposition," Louisiana history class at McGehee's School, December 7; and the Research Club, January 9 Patricia McWhorter, "Historic New

Orleans," Amacom '83 Hamfest Computerfest, October 15 and 16 . . . John Magill, "The Development of the New Orleans CBD, 1880-1915," Building Owners and Managers Association of New Orleans, October 20, and bilingual tourism training seminar at the New Orleans Regional Vocational Technical Institute, October 26, . . . chief curator Dode Platou, "Museums as Institutions Providing Alternative Careers for Women Artists," Women's Caucus for Art, November 8 . . . Dr. Patricia B. Schmit, "Plantation Cooking," United Daughters of the Confederacy, Raphael Semmes Chapter, September 20; St. Mary's Guild, Christ Church Cathedral, and Colonial Dames, January 18; "Louisiana Women," installation of new members of Phi Alpha Theta history honor society at Loyola University, October 26, "Plantation Cooking and Manuscript Cookbooks," Confederate Literary Guild, November 16; and "Housekeeping and Home Remedies," Mandeville Horizons, Inc., December 4.



Gail Larsen Peterkin

The staff education program has continued with the following presentations: Thomas Emerson, "THNOC's Cemetery Project," November 1 . . . Gail Larsen Peterkin, "Historical Archaeology in Louisiana," November 18 . . . part-time library staff member Inez Harrison is offering Spanish instruction to interested staff during lunch hour.

CREDITS

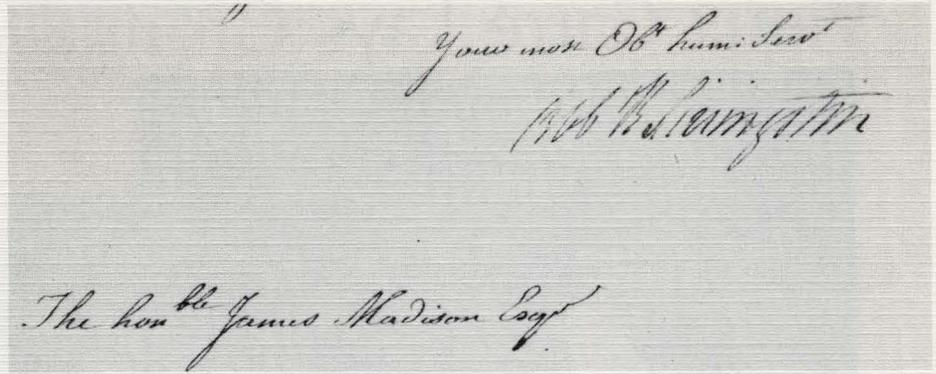
Contributors: Florence Jumonville, Catherine Kahn, Sue Laudeman, Patricia McWhorter, John Mahé II, Frank Masson, Elsa Schneider

Photographs: Jan White, Judy Ann Tarantino, Claire de la Vergne

Answer

The passage is excerpted from a nine-page letter, dated April 13, 1803, and written by Robert R. Livingston, United States Ambassador to France, to Secretary of State James Madison, following meetings with François, marquis de Barbé-Marbois, French Minister of the Treasury. Livingston was trying to negotiate the sale of New Orleans to the United States; this letter reports the dramatic discussion in which Barbé-Marbois, on behalf of Napoleon I (at that time using the title of First Consul of France), offered to sell the entire Louisiana territory (the "whole country").

The 1800 transfer of Louisiana from a weak Spain to an imperialistic France had caused the American government to fear that the Mississippi River might be closed to American shipping. Livingston had then been requested to negotiate for the sale of New Orleans to protect American mercantile interests. Na-



oleon's sudden offer to sell the entire Louisiana territory, because of the failure of his grand territorial scheme for the American colonies, was a complete shock to the American negotiator.

This letter was the first indication to Madison and to President Thomas Jefferson that such a sale was possible. The price expected is written in a numerical code, which was translated when the letter arrived in the United States (1239=1, 53=hundred, 738=million). The price, then, was 100 million francs, roughly \$20 million at the time, in addition to the cost of claims by Americans against France, totaling

another 25 million francs.

Livingston, probably with the help of a secretary, spent three hours, beginning at midnight, preparing three copies of this letter. The three identical letters were sent on three different ships from France in order to guarantee a safe delivery. One copy is now in the National Archives. THNOC's copy was acquired at public auction in April 1978—exactly 175 years after it was written. The letter is on permanent display in the history galleries of the Collection, where it may be viewed Tuesday through Saturday, 10:00 to 3:15.

—John A. Mahé II

At the Collection . . .

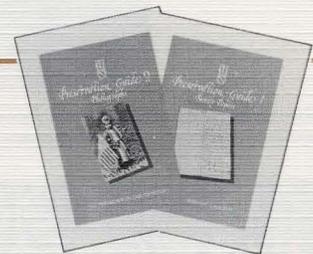


George Rickey, an internationally recognized kinetic sculptor and former head of Newcomb Art School, reviews his research file, one of over 12,000 artist files maintained at the Collection. Mr. Rickey recently received an honorary doctorate from Tulane University, in conjunction with a retrospective exhibition of his work. All local artists are encouraged to send information about their work, exhibitions, and publications to the Curatorial Division for inclusion in THNOC's research files.



From left to right: Samuel Wilson, Jr., curator of education Elsa Schneider, and Chancellor Schmidt.

Former chancellor of West Germany Helmut Schmidt visited the Collection as part of a walking tour of the French Quarter conducted by architectural historian Samuel Wilson, Jr. Chancellor Schmidt was in town to speak at and receive an honorary doctorate from Tulane University.



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Vieux Carré Lays Groundwork for 1984



New sidewalks and streets have given the French Quarter a fresh look for the 1984 World's Fair. Photo essay by Jan White.

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NEWSLETTER

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