



THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

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Volume II, Number 2

Spring 1984



Presents *Rain*

*Exhibition photograph by
David Leeson, Times-
Picayune/States-Item staff
photographer*

Mayor Ernest N. "Dutch" Morial, Louisiana World Exposition President Petr Spurney, and THNOC director Stanton Frazar have announced that the Historic New Orleans Collection will present the Official Pavilion of the City of New Orleans at the 1984 Louisiana World Exposition.

The exhibition, titled *Rain*, consists of five major components that reflect the persistence of New Orleans rain. A photography forecourt located inside the exhibition entrance contains a variety of black-and-white photographs in various sizes and media. Photographers G. Andrew Boyd, David



McDonogh #15 students at work on Rain mural

Leeson, and Kurt Mutchler were commissioned to capture impressions of New Orleans in the rain. Their work is supplemented by that of other New Orleans photographers.

The second portion of the exhibition depicts the topography of the city and the methods employed to handle the large amounts of rainwater. A neon sculpture, emphasizing the basin-like shape of New Orleans, shows the elevation of the city in cross section. The Sewerage and Water Board is sponsoring a display

that includes one of the large wooden patterns used in the manufacture of water pumps.

Local artists Randy Ernst, Gerry Cannon, and Barry Bailey created sculptures for *Rain*. The pieces are most aptly described as miniature "shrines" or shadow boxes; they depict the effect of rain on such New Orleans traditions as food, music, politics, and sports. These six works capture the character and mood of New Orleans, as well as the whimsical nature of its inhabitants.

A mural based on the exhibition theme was prepared by elementary school children from Etienne DeBore School, Fisk-Howard School, Charles E. Gayarre School,

Robert E. Lee School, and McDonogh #15. Judy Burks, Visual Arts Associate for the Orleans Parish School System, coordinated the mural project, and artist Steven Kline supervised the painting. The 40-foot mural humorously portrays rain through the eyes of local children.

The culmination of the exhibition is a fantasy garden entitled "After the Rain." Visitors walk past a serene, lush garden, reminiscent of a French Quarter courtyard immediately after a summer shower. The garden also includes fantasy features executed with lasers and special lighting techniques.

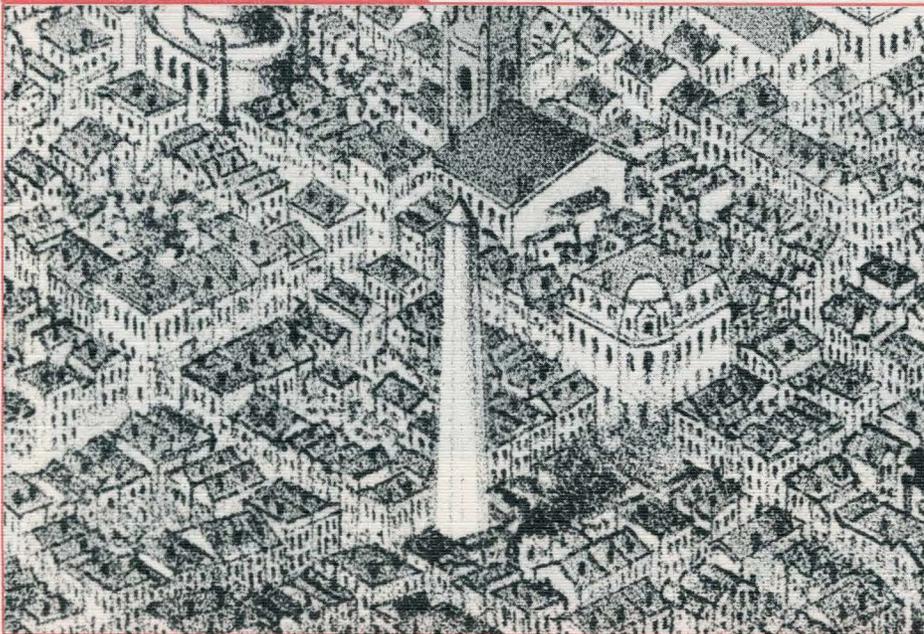


Mayor Morial and Stanton Frazier

Architect Robin Riley, noted for his design of Armstrong Park, designed the pavilion. THNOC's Howard Estes coordinated the exhibition and served as staff liaison among THNOC, Mr. Riley, and city and fair officials.

The Louisiana World Exposition provided exhibition space in a warehouse on South Front Street, located at the downriver gate to the fair site. Because of its proximity to one of the fair entrances and monorail and gondola stations, daily attendance is projected to be 7,500. A shop at the site offers visitors the opportunity to purchase exhibition-related merchandise. The pavilion will be open to all fair visitors, free of charge, from 10:00 a.m. until 10:00 p.m., seven days a week.

Puzzler



The above photograph shows a detail from one of the color lithographs in the Collection's holdings of fine prints (*The City of New Orleans, and the Mississippi. Lake Pontchartrain in Distance*, published by Currier & Ives, ca. 1885, acc. no. 00.35). This tall building

was completed 100 years ago and replaced the tower of St. Patrick's Church as the best vantage point for a panoramic view of the city. Can you guess, from its shape, what the building was used to manufacture, and where it was located?

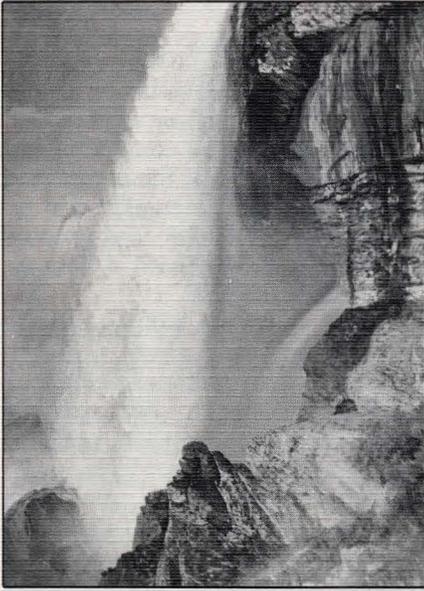
Answer on p. 15.

CREDITS

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Photographs: Judy Tarantino, Claire de la Vergne, and Jan White.

UPDATES:



Niagara Falls (ca. 1869-70) by Albert Bierstadt. Courtesy the Thomas Gilcrease Institute of American History and Art; Tulsa, Oklahoma

WATERS OF AMERICA

The Waters of America, a major exhibition of 19th-century American landscape paintings jointly sponsored by the Historic New Orleans Collection and the New Orleans Museum of Art, will be on display from May 6 through November 18, 1984. The exhibition is housed in specially designed galleries in THNOC's warehouses at 517-525 Tchoupitoulas Street, only three blocks from the main entrance to the Louisiana World Exposition. Admission is \$2.00 for adults and \$1.00 for children (aged 3-18) and senior citizens. Exhibition hours are Tuesday through Sunday, from 10:00 a.m. until 6:00 p.m.

A fully illustrated catalogue with a critical essay by Dr. John Wilmerding, deputy director of the National Gallery of Art, is available at the exhibition or by mail from the Shop at the Collection.

For additional information about group reservations, please write *The Waters of America*, P.O. Box 19123, New Orleans, Louisiana 70179. Private evening viewings for groups can be arranged by calling (504) 488-2631, ext. 36.

COMPUTERIZATION

THNOC joined the computer age during recent years with the installation of two microcomputers, a VectorGraphics 3032 and an IBM PC/XT. The machines are used to handle mailing lists, shop accounting and inventory control, and publications. Now the Curatorial and Registration Departments have begun the implementation of a large-scale system created to streamline the processing and retrieval of museum-collection information.

Rosanne McCaffrey, director of systems, evaluated museum-related projects and investigated specially developed programming in an attempt to identify a system that would meet the needs of a regional history research facility such as the Collection. THNOC will be equipped with a Hewlett-Packard 3000/42 mini-computer using the MINISIS data base management system as the core of a modular collection-management system designed by Willoughby Associates, Ltd. It will automate tedious and time-consuming tasks with

a high redundancy of data, including daily operations like pre-acquisitions, acquisitions, accessioning, cataloging, loan processing, and history tracking.

Most important to the research-oriented Curatorial Division, however, is subject access to its collection of over 150,000 historic images and photographs. The system will provide in-depth subject access to a broad spectrum of users with diverse interests. It will include several dozen data fields describing non-visual attributes of each item, such as date acquired and source of acquisition; it will also handle visual content attributes with a variety of features, including a multi-lingual thesaurus and repeatable iconographical classification.

Willoughby Associates, Ltd., use an unusual combination of software strategies and management techniques to reduce data entry time. THNOC will thus have a complete data file built within a few months, in comparison to the several years that has been the norm for museum projects. This innovative system will allow greater access to visual material, with fewer constraints, than has heretofore been accomplished in a museum or historical agency and should become a model for similar institutions with large pictorial archives.

CEMETERY PROJECT

The current emphasis of the Cemetery Project is the completion of the name index, which so far contains some 70,000 entries. "Country of origin" and "notable" card files have also been prepared; the "notable" file was recently augmented by the research necessary to develop a tour of St. Louis Cemetery I for the Archdiocese of New Orleans. Future research will use New Orleans city directories to determine occupations and business interests for individuals listed in the name index. The index will eventually include the interment records of the cemeteries involved in the survey.

The notebook of French architect Jacques Nicolas Buissonière de Pouilly, housed in the Curatorial Division, contains sketches of many tombs designed by de Pouilly; often they are augmented with dates, family names, and materials to be used for construction.

THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Editors: Patricia Brady Schmit,
Gail Larsen Peterkin

Head of 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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Peggy Caronna

Profile

It's a typical morning in the office of administrative assistant Peggy Caronna. One phone is ringing, and the electrician is on hold while Mrs. Caronna discusses changes in the security system on another line, passes bills to her assistant, scans a vacation request, and gestures to a staff member to wait to continue their conference. She describes her job as "crazy most of the time." Although the list of her responsibilities grows daily, she remains unruffled and totally in control. As head of the Administrative Division, she is the one who, "when someone wants something done, they come to me."



When asked to describe the training necessary for this demanding job, Mrs. Caronna decided that the self-confidence engendered by loving parents and a strong background of family ethics, combined with an array of jobs, all of which "called for me to be involved in every aspect of business responsibility and trust," must be the secret. She believes that she acquired such essential skills by "having the right jobs and working for the right people."

A native of Mississippi who lived in small towns throughout the state, Mrs. Caronna was the youngest of seven children. She attended "Ole Miss" for three years and then decided she was "so smart I didn't need to finish" a degree in education with an emphasis on history.

Through the influence of her father, a real estate promoter and judge, she got a job as secretary to the county attorney in Jackson, leading to a fascination and involve-



ment with local politics. Eventually, however, she moved out from under the family's wing to the big city. Her parents consented to her move to New Orleans only after they received recommendations for suitable roommates from Mississippi friends. She moved into the French Quarter without telling her parents and aunts until after the fact. They came to visit and "cried for two weeks," horrified that their protected child was living in an "alley."

All her jobs in New Orleans were acquired through friends. She ran offices for an import-export firm and for a group of doctors. In the early years of her marriage to Vincent Caronna, now classified-advertising manager for the *Times-Picayune/States-Item*, she taught kindergarten and first grade at Le Petite Ecole, where she "fell in love with the school and the children."

As a housewife and mother, she did volunteer work for West Jefferson Hospital, was on the board of Christ the King School, and chaired three or four committees. When her son Vincent, Jr., started first grade, however, she became bored and went to work at a local retailer for the duration of a special sale. For the next seven years, she did everything from sales to accounting and secretarial work at the store. "The work and the people were wonderful," but, by 1978, she was ready for a new challenge.

She then approached an employment agency where, for the first time, she had to take an aptitude

test. Fortunately, the agency called with "the perfect job for you"—secretary to the director of the Historic New Orleans Collection. In order, her responses were, "What is the Collection?," "Where is it?," and "I'll take anything in the Quarter, whatever they want done."

Initial interviews convinced her that this was, indeed, the perfect job for her. When she was called to return the next day, she was greeted by Stanton Frazar with a breezy, "Hi, you're hired."

At first, with only half the present staff and no large special projects, Mrs. Caronna functioned solely as Mr. Frazar's secretary. But, with the expansion of collections, publications, and research projects under Mr. Frazar's leadership, she began to take on more administrative functions. The physical plant also expanded, with the acquisition and renovation of the Toulouse Street properties, the Tchoupitoulas Street

"... when someone wants something done, they come to me."

warehouses, and the Grima residence on St. Charles Avenue; Mrs. Caronna dealt with the workmen for these operations on a daily basis.

In 1982 the expansion of her duties was recognized with the title of administrative assistant. Directly under Mr. Frazar, she is in charge of building maintenance, administrative staff, personnel records, confidential files, and office accounting. She also assists in preparing the budget and other financial reports.

Although she sometimes feels as though she "may have a nervous breakdown if I don't get some time to finish my work," Mrs. Caronna loves her job because "it's so varied, and working for Buddy is such a pleasure." She enjoys the beauty of her surroundings, the relationship with a large and talented staff, and "being a contributing part of a fine institution where my work is appreciated."

—Patricia Brady Schmit

From the

Director



Tea. I never really gave it much thought, until honorary British consul, Jimmy Coleman, Jr., asked me to accompany H.R.H. Princess Anne on a brief walk through the French Quarter, and she graciously stopped by my office for a cup. His royal guest was in town for a day or so, and, naturally, I was delighted to welcome her to THNOC. She was absolutely charming, quick-witted, and made each of us think, "Gee, she likes me."

But about tea. Did you know that "high" tea is practically a working man's family dinner, and what we polished the silver for was "low" tea? We also learned that morning tea varies in several interesting ways. First of all, scones should be accompanied by marmalade in the morning and by jam in the afternoon. It is also, by custom, quite incorrect to remove marmalade from its original crock or container. Perfectionism is always nice.

☆ ☆ ☆

Our staff is busily preparing for the three concurrent exhibitions that will be on display during the World's Fair. *Rain*, a tribute to the often inclement weather of the Crescent City, is the official City of New Orleans pavilion, while *The Waters of America*, sponsored jointly with the New Orleans Museum of Art, is housed in our newly restored warehouses on Tchoupitoulas Street, only a few blocks from the fair site. And, here on Royal Street, we will be featuring *Louisiana Alphabet*, based on our own Boyd Cruise's series of ink drawings.

And, in keeping with the overall theme of growth and expansion, this issue is introducing a new series, "Bricks & Mortar," which will feature THNOC's buildings. —S.F.

Bricks & Mortar CBD Complex

The acquisition and restoration of a large Central Business District facility, purchased by the Collection in 1981, has provided space for the expansion and growth of THNOC's curatorial collections and has ensured that proper care and conservation will be available for new acquisitions.

The present buildings at 517-525 Tchoupitoulas Street appear to be the only structures ever to have occupied that site; the December 4, 1840, building contract does not mention any extant buildings. Prior to subdivision, the site was on the plantation lands of Bienville and later of the Jesuits. Although five stores were built under the 1840 contract, only three remain. Designed and built by James Gallier, Sr., for Samuel Jarvis Peters of Peters & Millard, the stores are four stories high and extend through to Constance Street.



Originally the first floor was paved with brick and overlaid with a wood floor, and each building was provided with a hoistway and a skylight. The Tchoupitoulas fronts were faced with Baltimore pressed brick, and the rear was built of lake bricks, painted and penciled. The five stores were scheduled for completion by July 1, 1841, and cost \$53,000.00.

As part of the current renovation, the three buildings have been connected by penetrations through the 16-inch party walls, and the upper floors have been topped with lightweight concrete to level them and to act as a sound and fire barrier. Heating and cooling throughout the building will be by means of heat

pumps connected to two large forced-air cooling towers located on the first floor facing Constance Street.

During the World's Fair, the first floor is the setting for *The Waters of America*, a major exhibition of American landscape paintings sponsored jointly by the Historic New Orleans Collection and the New Orleans Museum of Art. The exhibit space consists of two long galleries, with a spacious museum shop.

With major paintings on loan from institutions throughout the nation, safety and security are prime concerns. The mechanical system is designed to maintain constant temperature and humidity levels on the first floor; a sophisticated electronic security system has been installed; and 24-hour guard service will be provided.

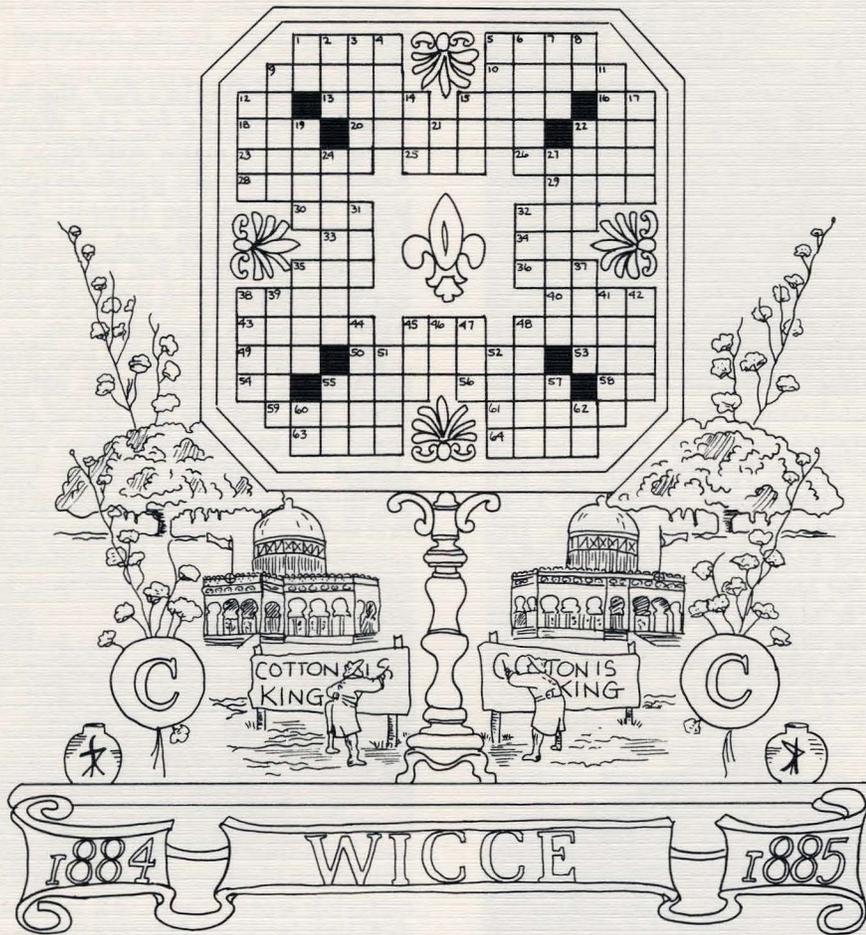
The second floor includes several curatorial storage spaces, a refrigerated film storage vault, staff offices, and a conservation laboratory for the restoration and preservation of works on paper. All areas of the second floor will have temperature and humidity controls in order to provide an ideal environment for the materials stored there. All working and storage areas of the second floor will be protected by a Halon 1301 fire-suppression system. Halon, a type of gas that is not harmful to humans and cannot damage objects, does not allow combustion to occur. The rest of the building will be fitted with water sprinklers. To prevent sprinkler water from the third floor from entering the storage areas on the second floor, a waterproof membrane has been installed under the concrete topping on the third floor. Two elevators, one of hospital size, will serve all floors.

The third and fourth floors, which will be leased as office space, are connected by a large, airy atrium located in the center of the building and lighted by a skylight 40 feet long by 8 feet wide. The atrium brings natural daylight to the center of the third and fourth floors, creating a bright and stimulating environment.

—Frank W. Masson, A.I.A.

Crossword

World's Industrial & Cotton Centennial Exposition



ACROSS

- 1 Created for the 1884 World's Industrial and Cotton Centennial Exposition, the _____ Building covered 31 acres and was said to be one of the largest structures ever built.
- 5 Exotic plants were a primary feature of the 1884 Exposition's Horticultural _____.
- 9 One of two countries that sent cotton machinery to the 1884 Exposition.
- 10 Where you might have seen a hot-air balloon at the 1884-85 fair.
- 12 Famous river in Italy.
- 13 The Belgian display at the 1884 Exposition represented the _____ of achievement for a small manufacturing country.
- 15 Poling a keelboat back up the Mississippi could be very _____.
- 16 To be present in or attending.
- 18 When financial difficulties beset the Cotton Centennial in early 1885, many exhibitors reacted with _____.
- 20 The park where the city's first international fair was held.
- 22 Abbreviation for "standing room only."
- 23 Small ones were used to create a forest in the Louisiana section of the 1884 World's Fair, along with cypress, gum, and other semitropical trees.
- 25 A mineral spring or watering place.
- 26 They are designed to display artistic or industrial developments to the public.
- 28 This famous river in central Europe flows over 700 miles from Czechoslovakia to the North Sea.

- 29 Painting is one of the fine _____.
- 30 Tool used to cut timber for the 1884 Exposition.
- 32 To express grief or pain through tears or voice.
- 33 It means "intravenous" in medical lingo.
- 34 Abbreviation for the Philippine Islands.
- 35 Handy card for a riverboat gambler.
- 36 Near the stern of a vessel.
- 38 Spanish word for island.
- 40 They live in lakes, rivers, and oceans.
- 43 Goddess who, along with the aid of a spirit from a stream near her sacred grove, helped in conception and delivery.
- 45 A lengthy lyrical poem in an exalted style.
- 48 Describes the sea.
- 49 Archaic word for antiquity.
- 50 Otherwise known as Frederick William Stempel, his Iron Theatre was at the corner of Orleans and Bourbon Streets in 1884.
- 53 Abbreviation for "typographer."
- 54 Abbreviation for "attorney."
- 55 Julia Ward _____, director of the Women's Department at the 1884 Cotton Centennial Exposition, gave a lecture titled "Is Polite Society Polite?"
- 56 Fair exhibitors in 1884, like those in 1884, might welcome one.
- 58 A surprised fair visitor a century ago might have exclaimed "_____ and behold!"
- 59 Describes birds like the sandpiper, living near coastal or inland waters.
- 61 A colorful newspaper editor and railroad entrepreneur, Major Edward A. _____, was the director general and driving force behind the

1884-85 World's Industrial and Cotton Centennial Exposition.

- 63 One usually pays _____ in order to participate in an artistic or commercial show.
- 64 You may wish to do this, if you enjoy New Orleans in 1884.

DOWN

- 1 Stands for "Medal of Honor."
- 2 Abbreviation for the Archaeological Institute of America.
- 3 In the religion of this South American Indian culture, the thunder god Apu Illapu's shadow was in the Milky Way, where he drew the water that he poured down as rain.
- 4 Name of a killer whale who became a minor celebrity in the 1960s.
- 5 You'll see these around the heads of sacred figures in the Vatican Pavilion.
- 6 Fortunately, Professor Pilcher was _____ when he tested his organ in the Music Hall at the 1884 Exposition, because the roof caved in.
- 7 When the river is _____, you don't have to worry about flooding.
- 8 It signifies "lightface" to a printer.
- 9 A reef made of this material resists erosion.
- 11 Temperance is only one of the virtues, vices, and natural and material forces represented on these fortunetelling cards.
- 12 The Sewerage and Water Board would be unable to do without it.
- 14 Major Burke, who directed the 1884 Cotton Centennial Exposition, and E. Atkinson, who originated the idea in 1880, were both _____.
- 15 It stands for "Small Business Administration."
- 17 In a hurricane, the waves may _____ even a large boat.
- 19 An island off the western coast of Italy, where Napoleon took the sea air.
- 21 When you travel _____ the Nile, you are going south.
- 22 When traversing muddy 19th-century streets, one had to be _____.
- 24 The _____ Band was a musical highlight of the 1884-85 Exposition.
- 27 The *nom de plume* of Mary Ashley Townsend, composer of *The Centennial Poem* in honor of the cotton industry.
- 31 The first woman, according to Biblical accounts.
- 33 One trained to audit the financial records of business concerns.
- 35 Bierstadt's 19th-century depiction of Yosemite might have set one to dreaming. (2 wds.)
- 37 To board the *Natchez*, you had to go up a gangplank with a _____.
- 38 A successful exhibit requires a good _____.
- 39 When a river _____ up its outlet, the bottom must be dredged.
- 41 Combining a variety of architectural traditions, the buildings of the Cotton Centennial exhibited an eclectic _____.
- 42 Popular term for a chemical needed to develop photographs.
- 44 Mostly obsolete in literature, this term meaning "in front of" is still used in nautical language.
- 45 Mineral _____ was an important part of the Alabama exhibit at the 1884 Exposition.
- 46 Abbreviation for "District Attorney."
- 47 Abbreviation for "Ensign."
- 48 French term for what the man-of-war *Bovet* fired at the opening of the 1884 fair.
- 51 The 1984 Wonderwall _____ you.
- 52 A visitor to the Crescent City can run them up very quickly.
- 55 You need to _____ and water a garden.
- 57 An epoch or notable period of time.
- 60 Abbreviation for "high frequency."
- 62 Abbreviation for the state whose 1884 exhibit included a collection of photographic negatives illustrating blooded stock.

Puzzle by Judith McMillan
Artwork by Wayne Lempka

Answer on p. 15

HISTORIC

New Orleans

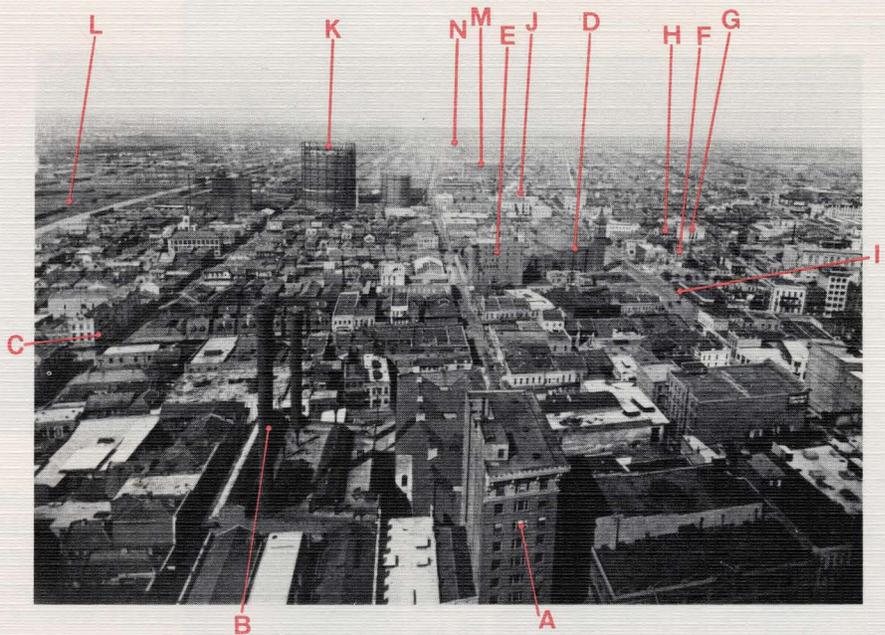
From about 1917 until the 1950s, Charles L. Franck (1877-1965) photographed the changing face of New Orleans, leaving an unparalleled record of the city's growth. Among the many thousands of photographs in the Franck Collection in the Curatorial Division is a view taken in 1921 from the top of the then newly completed Hibernia Bank and Trust Company Tower, looking across a portion of central New Orleans that has been all but entirely bulldozed out of existence.

The years after World War I were ones of growth, change, and confidence in America, and, in New Orleans, where such things came slowly, the completion of the Hibernia Tower in October 1921 was greeted as a symbol of the city's entrance into a progressive new age. At 23 stories, or 355 feet, it was not only almost twice as tall as any other building in town, but was the tallest building in the entire American south and southwest.

The view is looking toward the site of the present City Hall, while the buildings in the immediate foreground are along the lake side of Baronne Street. The tall building is the Baronne Building, still standing on the corner of Gravier Street (A); to the left are the chimneys of the Dryades Street Power Plant (B), which kept the electric lights and fans running in the financial district during the early decades of the 20th century.

Beyond Baronne Street lies the real fascination of Franck's photograph, because rooftops of a long-vanished New Orleans neighborhood are shown. In 1921 it was old, established, and had experienced little change for a number of years. With a little imagination one can not only see the area as it looked in 1921, but, also, as it may have looked as far back as the 1840s. It had definitely changed little since 1883, because most of the buildings in the photograph can be easily located on E. Robinson's *Atlas of the City of New Orleans, Louisiana* of that date.

The most important commercial



street in the neighborhood was South Rampart Street (C), which is visible two blocks behind Baronne Street. In 1921 this thriving black business district was already being called the "Harlem of New Orleans," and, from Tulane Avenue to Julia Street, it was lined with shops, cafes, clubs, dance halls, and hotels, many blaring out the latest recorded jazz. A number of early jazz greats who stayed in New Orleans, instead of migrating north, worked on South Rampart Street in places like the fabled Astoria Hotel near Gravier Street.

Behind South Rampart Street the area was primarily residential slum, and, according to the 1920 census, it was one of the most densely populated parts of New Orleans. Although it lay in the shadow of the growing downtown skyline, it was marked by inadequate drainage and poorly paved streets; it was reputed to be one of the roughest, most unsavory parts of town.

Whether it was built by plan, or just by accident, on the fringes of such a crime-ridden area is not certain, but one of the most prominent buildings in the photograph is the towered Orleans Parish Criminal Court House and Parish Prison on Tulane Avenue (D). The grandiose Gothic pile, completed in 1895, was typical of late 19th-century government buildings. Because of endemic graft, the building was so poorly constructed that, by 1921, it was crumbling, and its tower eventually

had to be pulled down. During the early 1930s, major courts and police facilities moved to the new, and better constructed, Criminal Court House on Tulane Avenue and South Broad Street, leaving only minor facilities downtown, along with a number of Depression-era vagrants who had tapped into the building's electricity and set up housekeeping in the basement. The court house was finally demolished in the late 1940s because of the Loyola Avenue expansion project; the main Public Library was constructed on the site about ten years later.

In front of and to the left of the Court House is the Knights of Pythias (Colored) Temple (E). They were a national fraternal organization with both black and white chapters, and Louisiana blacks were instrumental in bringing about the acceptance of black orders into the Knights in the 1880s. When the building was completed in about 1906, it was one of the taller buildings in New Orleans. When the Pythians bought it in 1910, it was said to be the largest black-owned office building in the south. The building, at the corner of Loyola Avenue and Gravier Streets, is one of the very few still standing in the vicinity, although it has been enlarged and its facade greatly altered.

Across Tulane Avenue from the Court House is the pile driver for the Eye, Ear, Nose and Throat Hospital (F). This precisely dates Franck's photograph, because con-



Hibernia Bank and Trust Company (ca. 1921) by Charles Franck (1979.325.4.28)

struction on the hospital began near the end of 1921.

In 1921 the hospital site was in a small, but thriving, Chinatown. Behind the pile driver is the Central Congregational Church at the corner of Cleveland and Liberty Streets (G); to the immediate left of that is the Chinese Church and Community Center (H). The real heart of Chinatown, however, lay a few blocks away in the area between the Court House and Canal Street. The main street of Chinatown was the block of Tulane Avenue between Basin and South Rampart Streets (I), where numerous small shops and restaurants were located.

Several blocks past the Court House on Tulane Avenue is the old Charity Hospital building, built in 1832 (J); about two blocks to its left are the gasometers of the New Orleans Gas Works (K). The big drum telling everybody to "Cook with Gas" was built in 1913, and, until the completion of the Hibernia Tower, it was the tallest structure in town. As a gas storage tank it had a short life, because, soon after its completion, it began to lean noticeably and was eventually abandoned

for fear of leaks. It was demolished around 1950 for the construction of the Veteran's Administration Hospital.

One block to the left of the gasometer is Poydras Street, and the large vacant space to its left was, until World War I, an extension of the residential slum (L). Here, it was marked by the addition of the Girod Street Cemetery and a number of small industries. During the war, virtually the entire area was swept away for the construction of the Illinois Central Railroad yards. Fifty years later they were, in turn, removed for the construction of the Superdome.

Beyond South Claiborne Avenue is the long, massive structure of St. Joseph's Church (M), while the barely visible Heinemann Baseball Park is another mile and a half out Tulane Avenue, at the corner of South Carrollton Avenue (N). In 1921 this just about marked the western extent of urban New Orleans, and the dark area past the stadium in the photograph is the vast expanse of wood and swamp that is now Metairie.

—John Magill

Administrative Division

The Administrative Division staff is responsible for the day-to-day operation of the Collection, reporting to director Stanton Frazar. Divisional responsibilities include maintaining financial and personnel records, overseeing physical upkeep and repairs, purchasing equipment and supplies, and compiling confidential board, budgetary, and foundation-related information. Requests for the use of THNOC facilities for special meetings, parties, or public relations events are also routinely handled.



Peggy Caronna

These special events are "a great deal of work," says administrative assistant Peggy Caronna. "It's time-consuming, because we want everything as perfect as is humanly possible." One of the benefits of opening the Collection for civic functions, she continues, "is to promote the Collection. We want to convey the true ambience of the place."

Mrs. Caronna, this issue's *Profile*, spearheads the Administrative Division. In addition to routine Collection business, Mrs. Caronna is

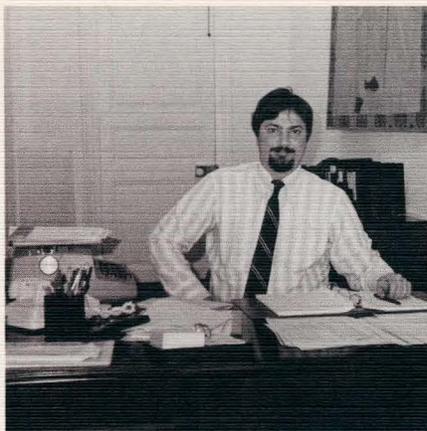
also responsible for Mr. Frazar's files and deals with "non-director level" problems involving staff and physical facilities. She explains that "this job defies description. It ranges from the ridiculous to the sublime." When she came to the Collection in 1978, Mrs. Caronna served as Mr. Frazar's executive secretary. But, as space and staff have grown over the last six years, her duties have grown apace. In 1982, Mrs. Caronna was promoted to administrative assistant and assumed many of THNOC's financial responsibilities.

As executive secretary and receptionist, Martha Anne Swayze is the first contact individuals have with the Collection, and she is always aware of the whereabouts of Mr. Frazar and each member of the staff. Mrs. Swayze, who has been at THNOC for a year and a half, is also responsible for Mr. Frazar's correspondence and is in charge of entertainment arrangements. She previously served as executive secretary of Friends of the Cabildo for five years and managed the Louisiana Crafts Council. Mrs. Swayze holds a B.A. from Newcomb College.



Martha Anne Swayze

Patrick McKee joined the administrative staff in September; he was originally hired as assistant preparator in 1982. He orders office supplies and handles accounts payable, in addition to assisting Mrs. Caronna with general administrative tasks. He finds that the distribution of payroll checks is perhaps "the most fun part of the job. For 15 or 20 minutes, I'm the most popular person here." A former teacher, Mr.

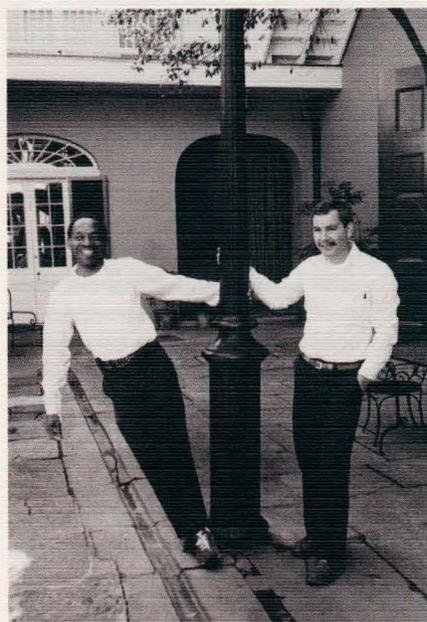


Patrick McKee

McKee holds a B.S. in English from Miami University of Ohio. He was also employed as a reporter and managing editor for the *Star and Crescent*, the union paper of the Police Association of New Orleans.

The maintenance staff includes Melvin Noah, Beatrice Sanchell, Barbara Wills, and Dale Triche. They unanimously credit Mrs. Caronna's direction and the ability to work together for their efficiency and job satisfaction. According to Mr. Triche, "Peggy does a wonderful job of keeping us in line."

Mr. Noah describes his job as "just about everything," from opening and closing the buildings and keeping the galleries, shop, and courtyards in tip-top condition to running errands. Mr. Noah has been with the Collection for eight years, and, in his rare time off, he likes to watch sports events on television



Melvin Noah (left) and Dale Triche

and, so he claims, "chase women." Beatrice Sanchell, who has been on staff for five years, finds her job "a home away from home. I enjoy doing things to make people smile." For example, she lavishes attention on the table settings for board luncheons. "It's my specialty," she states. Mrs. Sanchell worked as a supervisor in area hotels for eight years before coming to THNOC. Her spare time is taken up with her 12 children.



Beatrice Sanchell (left) and Barbara Wills

Mrs. Sanchell is assisted by her niece, Barbara Wills, who joined the staff two years ago. Together they maintain the Williams Residence, polish silver, serve at luncheons, and preserve supplies for special occasions. In addition, Mrs. Wills keeps Mr. Frazar's supply of Tabs safely under lock and key. She, too, enjoys leisure time with her children. Dale Triche joined the maintenance staff a year ago, but he was already a familiar face to staff members. He was previously employed by the service that maintains THNOC's courtyards, patios, and plants. Mr. Triche, who has a B.A. in speech and English education from Nicholls State University, taught in secondary school and was in the transportation and traffic business for nine years. A gourmet cook, he is often called upon to prepare one of his Creole specialties for guests at the Collection. He also enjoys outdoor activities like bicycling and gardening.

—Gail Larsen Peterkin

The Shop at the Collection

The Shop at the Collection has grown significantly over the past three years. Originally located in the tiny reception area behind the Williams Gallery, the Shop has since expanded into spacious quarters fronting Royal Street. During the 1984 Louisiana World Exposition, two satellite shops will open at THNOC's major exhibitions, *Rain* and *The Waters of America*. Moreover, the increase in inventory and sales has been commensurate with the physical growth, with sales up 100-600% over previous years. Shop manager Sue Laudeman claims that "the move to Royal Street was the best thing that ever happened to the Shop."



Sue Laudeman

Since becoming shop manager three years ago, Mrs. Laudeman has devoted much of her time and energy to the development of products that reflect the unique holdings of the Collection. Her first reproduction was the boxed set of Carnival playing cards. Subsequently, a variety of other THNOC reproductions have been produced, including sterling silver items, a complete line of Mardi Gras merchandise, tote bags, Louisiana history T-shirts, and the new portfolio of images drawn from the 1984 "Louisiana History Day-by-Day" calendar.

The two special exhibition shops have created new opportunities for merchandise development. At *Rain*, the Shop will offer such items as umbrellas, Sewerage and Water Board key chains and tie tacks, and merchandise bearing the 47 historical names of the Mississippi River, while *The Waters of America* shop will carry reproductions of the

paintings included in the exhibit and THNOC's own portfolio of images. All three shops will carry 1984 Mardi Gras products, including the *boeuf gras* necklace and individual *boeuf gras* paté dishes.

Although the Shop has disseminated a Christmas catalogue for two years and THNOC publications have always been available to mail order customers, space and staff limitations have prevented the Shop from entering the full-fledged mail order market. According to Mrs. Laudeman, "Once space is available, we hope to develop a mail order business that will highlight our unique collections."

Future plans also include a possible licensing contract with a major silver manufacturer, so that reproductions from the Dingeldein collection of 19th-century master silver patterns will become available to the public. Mrs. Laudeman hopes that this will signal "a move into a complete reproduction shop, completely related to our collections, within the next three years."

Mrs. Laudeman first learned of the Collection when she attended an enrichment program for sustaining members of the Junior League. She "loved the history" and immediately became a docent. Two years later, she assumed part-time shop financial duties. Then, three years ago, she was named shop manager. Mrs. Laudeman graduated from Newcomb College with a B.A. in sociology. She was program director for the Easter Seal Society of Louisiana and was active in the mental health and social welfare fields prior to beginning at the Collection.

Mrs. Laudeman is assisted by a staff of four, although additional staff is being added for the duration of the World's Fair. Judy Newman, a graduate of Brooklyn College, has been at the Collection for two years. She is primarily involved with the artwork available in the Shop, and she will anchor the shop at *The Waters of America*. Active with the contemporary art community in New Orleans for 20 years, she was co-director of Orleans Gallery and a private art consultant. The Orleans Gallery, located at 527 Royal



From left to right: Judy Newman, Fredericka Turner, and Betty Killeen

Street, is now the site of THNOC's Research Library. Miss Newman states that "coming back to Royal Street was a real coming home for me."

Fredericka Turner handles general merchandise and giftware and processes mail order book orders. Miss Turner joined the staff as a volunteer docent, because of an interest in the tourist industry. She was immediately "snatched" by Mrs. Laudeman to assist in the Shop and was added to the full-time staff when the Shop was enlarged. Miss Turner was previously involved with the hotel industry. Part-time employee Betty Killeen has worked in the Shop for three years. She is responsible for keeping the Shop well stocked with books of regional interest. A native New Orleanian who attended Newcomb College, Mrs. Killeen is active in local preservation. She has been a licensed tour guide for 10 years.



Warren Woods

Warren Woods, who has a B.A. in Anthropology from Syracuse University, was recently hired to assume a major part of the bookkeeping for all three shops. Mr. Woods will computerize inventory and all financial records. In addition, administrative assistant Peggy Caronna and administrative secretary/receptionist Martha Anne Swayze also participate in shop operations. Mrs. Caronna assists with buying and product development, while Mrs. Swayze handles accounts receivable.

—Gail Larsen Peterkin

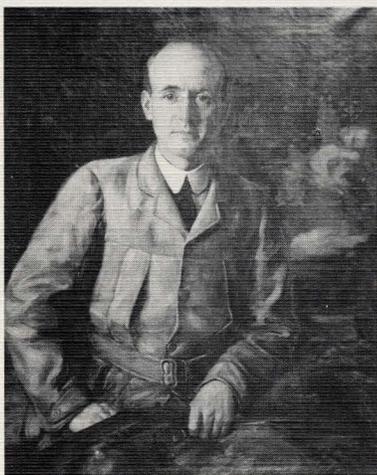
Acquisitions



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

Recent gifts to the Curatorial Division include two oil portraits: one of Virginia Claiborne and the other of Robert Moore, the father of Leila Moore Williams. Mr. Moore's portrait, the gift of Mr. Francis Gary Moore, was painted in 1906 by F. Percy Wild. The 1927 portrait of



Portrait of Robert Moore (1906) by F. Percy Wild (1984.1)

Virginia Claiborne by Helen M. Turner (1858-1958) depicts a young New Orleans lady by an important New Orleans painter whose career spanned several decades. Mrs. Turner studied in New York and became part of the Cragmore group of landscape painters. Her paintings are represented in such important collections as the Metropolitan Museum in New York and the Phillips Collection in Washington. The Collection acquired this painting through the generosity of Mrs. James M. Todd (Margaret Texada).



Portrait of Virginia Claiborne (1927) by Helen M. Turner (1983.236)

Mrs. Todd, a cousin of Helen Turner, selected this portrait from among the many paintings left to her by the artist.

■ Alice Peak Reiss, a well-known New Orleans painter, also created designs for Rex Carnival floats. The children and grandchildren of Mrs. Reiss—Louise Reiss, Mary Alice Reiss Jackson, James J. Reiss, Jr., Emily Wright Plauché and Herbert Reiss Plauché—presented the Collection with 330 Carnival items, including parade and costume designs, sketchbooks, and manuscript material. The contribution is a significant body of work for researchers concerned with the development of and changes in Mardi Gras art and design.



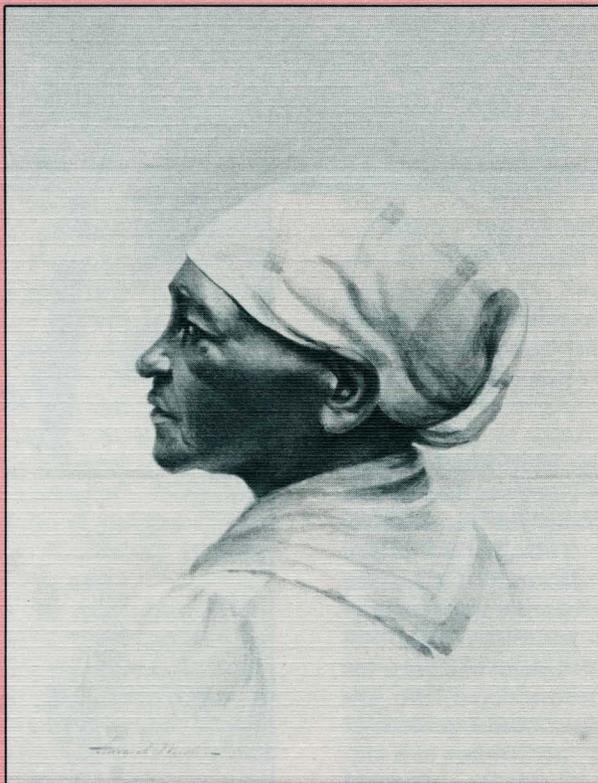
Carnival costume design (1965) by Alice Peak Reiss (1983.210.210)



Carnival float design (1965) by Alice Peak Reiss (1983.210.74)

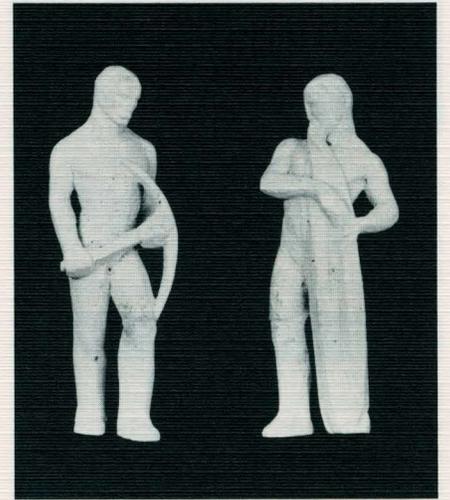
■ Another female artist is represented by three small watercolor studies of heads of plantation blacks. The artist was Howard Weeden (1847-1905), christened Maria Howard Weeden. Her portraits

were published in conjunction with her poems and verses. Three books of her poetry are available in THNOC's Research Library. The watercolors and one book of verse are the gifts of Sara Mastin.



Watercolor study (ca. 1900) by Howard Weeden (1984.2.1)

■ Enrique Alférez, a prominent Mexican sculptor, was active in New Orleans during the 1930s. Two maquettes in plaster, studies for the gateposts of City Park Stadium, were recently donated by Samuel Wilson, Jr.



Maquettes (ca. 1935) by Enrique Alférez (1983.234)

MANUSCRIPTS

The Marilyn Barnett Collection is the personal and professional documentation of the career of a most unusual lady. Marilyn Barnett was a tennis champion, sportswriter, radio announcer for a classical music station, publicity director of the symphony, and public relations director of the Royal Orleans, Royal Sonesta, and Fairmont hotels. She was the inspiration for Arthur Hailey's character "Tanya" in *Airport* and has hobnobbed with Marlene Dietrich, Carol Channing, and Pearl Bailey, among others. These personal and professional relationships have generated numerous files, correspondence, and photographs. The collection, donated by Miss Barnett, is invaluable to researchers interested in entertainment in New Orleans during the past 30 years.

■ The *Deutsches Haus* Archives (1837-1970), an extensive collection of materials relating to the New Orleans German community, has been placed on extended loan with the Historic New Orleans Collection. It consists of some 167 volumes of printed and manuscript materials, most of them dating from the 19th century. The collection includes the records of a number of

organizations for which the *Deutsches Haus* became the "umbrella" in 1928. They include the *Deutsche Gesellschaft von New Orleans* (The New Orleans German Society), *Die Turnverein von New Orleans* (The German Dramatical Society), and many German institutions and musical societies. The records of the musical societies are particularly important, because they provide a full range of content: financial records, biographical information, and musical repertoire. German language periodicals printed in New Orleans are also represented.

The consular material is also important. It includes records from the Prussian Consulate in New Orleans (1837-1872), the Consul of the Duchy of Nassau (1851-1862), and the Royal Bavarian Consulate in New Orleans (1856-1871). The Manuscripts Division is preparing a table of contents for the volumes so that researchers will be able to use this archive of material relating to the German community in New Orleans.

■ The papers of Joseph Albert Stouse (1830-1888), cotton broker, document his attempt to claim reparations for cotton burned during the Civil War. This most complete collection of family papers spans two generations and nearly a century. It was the gift of Mrs. Ducros Stouse.

■ Other major gifts include 19 documents from Mr. Samuel Wilson, Jr., which contain building contracts, receipts, lease agreements, and legal papers relating to the building of the St. Louis Cathedral and the French Market.

LIBRARY

Among noteworthy recent purchases of the Research Library is *Informe que se Dio al Excmo. Sr. Presidente de la Republica Mejicana, sobre limites de la provincia de Tejas. Con la de la Luisiana*, a report by Jose Maria Puelles which was printed in Zacatecas in 1828. At that time, the exact location of the boundary line between Louisiana and Texas was a matter of question, and Puelles's report was commissioned by the government of Mexico to clarify what had occurred concerning the boundary in earlier years. Having resided in the areas

Along Tchoupitoulas Street
(1940) by
Charles Reinike
(1981.234.47)



under discussion, Puelles was familiar with the situation and its background. He reviewed the literature of North American exploration and presented a chronological narrative of French and Spanish expeditions into the Mississippi Valley before the Louisiana Purchase, as well as of the transfer to the United States in 1803.

■ In 1863, Henry C. Baird compiled a variety of essays, plus one poem, praising the Negro troops who fought in the Civil War. Published in Philadelphia as *Washington and Jackson on Negro Soldiers . . .*, the pamphlet also was issued in a German-language edition. Both were acquired recently.

■ Other purchases include the libretto of *Othello; ou, Le maure de Venise*, printed in Napoleonville, Louisiana, in 1860; a catalogue of musical instruments available at Louis Grunewald's store on Baronne Street, circa 1890; *Rules and Regulations for the Government of the Louisiana State Bank*, printed in New Orleans in 1834 by the important printer Benjamin Levy; and *Miss Ravenel's Conversion from Secession to Loyalty* (1866), a novel by John William De Forest which is set in Louisiana and is regarded as an important precursor to realism in American fiction.

■ Donations of special interest include a large group of publications pertaining to the Civil War and to the Battle of New Orleans, presented by Gordon S. Veith, and *Archival Evaluation of Floodwall Alignments, New Orleans, Louisiana: Final Report*, prepared for the U. S. Army Engineer District and presented to the Historic New Orleans Collection by the authors, Sally K. Reeves and William D. Reeves.

CHARLES HENRY REINIKE (1906-1983)

Charles Henry Reinike was a noted New Orleans artist and art teacher. He established the New Orleans School of Art, later renamed the Reinike Academy of Art, and the Reinike Gallery. He painted his surroundings: bayous, waterways, cypress swamps, hills and woods, and the New Orleans cityscape.

In 1981, the Historic New Orleans Collection presented an exhibition of 66 of Reinike's early architectural watercolors, a gift to the Collection from Mrs. P. Roussel Norman in honor of her late husband. The curatorial staff greatly enjoyed working with the artist to gather personal memorabilia and biographical information. Charles Reinike was a thoroughly professional artist and teacher, and a gentleman, and his death is a loss to the community. The Collection joins with his other friends and admirers in honoring him and in expressing our sympathy to his family.

LEONARD VICTOR HUBER, SR. (1903-1984)

Leonard V. Huber, Sr., was a well-known businessman and civic leader. He was involved in many cultural organizations and made significant contributions to the study of local history. The author of 25 published works and a collector of Louisiana pictorial images for 35 years, Mr. Huber was the subject of *Focus* in THNOC's October 1983 newsletter. His comprehensive collection, acquired a decade ago, along with later additions, remains a valuable resource for researchers. The staff of the Historic New Orleans Collection honors his achievements and his memory.

Staff

CHANGES

Alan Balicki (B.A., Loyola University), who worked on the Cemetery Project since its inception in 1981, has joined the full-time staff as an assistant in the Registration Department . . . he will also assist preparator **Tom Staples** with exhibition and accession preparation and special projects.

Curatorial assistant **Charles Buchanan** has been promoted to curatorial cataloger . . . he is replacing **Eloise Gamble**, who left April 13.

Alix Samuels (M.A. candidate, North Texas State University) is working part-time in the Manuscripts Division . . . she was previously employed at the Birdwell Library at Southern Methodist University.

Warren Woods (B.A., Syracuse University) has been transferred from his position on the Cemetery Project . . . Mr. Woods is assisting shop manager **Sue Laudeman** with shop bookkeeping and with the computerization of shop accounting . . . he will also assume responsibility for THNOC's computerized mailing list.

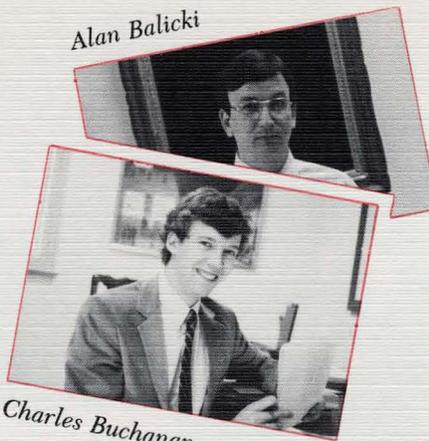
Seven Tulane University students are completing internships at the Collection this semester. They are **Elizabeth Cravens**, **Catherine Gardner**, **Donna Kelly**, **Glenn Mackie**, **Mary Mackie**, **Ashley Scott**, **Kathleen Sierke**, and **Jeanne Umbdenstock**. Other interns are **Kathleen Eckert** from Loyola University, **Taronda Spencer** from the University of New Orleans, and **Molly Stewart** from Oberlin College.

PROFESSIONAL ACTIVITIES

Gail Larsen Peterkin, publications assistant, attended an intensive seminar on "Newsletter Editing, Design, and Production" in Houston on March 15.

Curator of education **Elsa Schneider** demonstrated "Evidence of the Past: Primary Sources for Louisiana History" to the heads of the social studies department of the Orleans Parish School System . . . in addition, Mrs. Schneider and docent **Pat**

Alan Balicki



Charles Buchanan

Cromiller represented THNOC at a workshop titled "Leaving the Blackboard Behind: Teaching and Learning in the Community" . . . they discussed THNOC's holdings and educational outreach programs with an audience of elementary and secondary school administrators and teachers . . . the March 24 workshop was sponsored by the Smithsonian Institution and was held at Tulane University.



Pat Cromiller (left) and Elsa Schneider

Curator **John H. Lawrence** recently published several articles on photography . . . they include "Constance Hennessey Cone, Platinum Photographs" and "The Photographer and the Machinist" in the *Journal of American Photography* and "Mirrors, Messages, Manifestations, and Minor White," "Inner Visions," and "Leslie Gill" in the *New Orleans Art Review* . . . Mr. Lawrence's personal work was on exhibition in *Contemporary Miniatures II* at the Contemporary Arts Center, *Group Exhibition 36* at the Arthur Roger Gallery, and at the Center of Art and Communication in Buenos Aires, Argentina.

Assistant registrar **Maureen Donnelly** exhibited ceramic sculptures in two exhibitions at the Contemporary Arts Center, *Art for Art's Sake* and *Contemporary Miniatures*

II . . . **Alan Balicki** exhibited his ceramic work in *Contemporary Miniatures II*.

OFFICES

Manuscripts cataloger **Dr. Alfred E. Lemmon** was appointed an honorary director of the Bouligny Foundation . . . Dr. Lemmon, who is on the board of directors of Delta Festival Ballet, was instrumental in bringing the company's production of *The Nutcracker* to 20,000 school children throughout the state.

EDUCATION

Judith McMillan, reference librarian, has begun work on a master's degree in Romance languages at the University of New Orleans.

SPEAKERS BUREAU

THNOC staff members presented two seminars during the month of January. On January 24, **John Lawrence**, head cataloger **John Magill**, and assistant curator **Patricia McWhorter** highlighted the history of Canal Street, the CBD, and New Orleans for **Perez & Associates Architects**. **Susan Cole**, **John Lawrence**, and **Elsa Schneider** traveled to Southdown Plantation in Houma on January 26. Miss Cole and Mr. Lawrence discussed the preservation of papers and photographs, while Mrs. Schneider described the organization of a docent program.

The following staff members recently presented lectures to these organizations: **Susan Cole**, Jefferson Parish Extension Service Cultural Committee and Blue Goose Family Club . . . **Thomas Emerson**, coordinator of the cemetery project, American Association of Retired Persons . . . **John H. Lawrence**, Jefferson Parish Extension Service Cultural Committee . . . **Dr. Alfred E. Lemmon**, Aurora Plantation Gardeners, Entre Nous Book Club, Jewish Historical Society, Jewish Newcomers Society, Kappa Kappa Iota, Loyola University International Week, Marquette Council of Knights of Columbus, and Research Club . . . curator and director of systems **Rosanne McCaffrey**, Metairie DAR . . . **Dr. Patricia B. Schmit**, director of publications, City Park Garden Club, Colonial Dames, Entre Nous Book Club, and Grass Roots Garden Club.

Answer

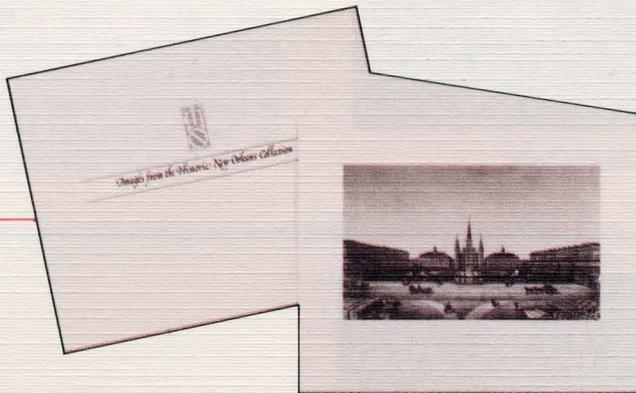
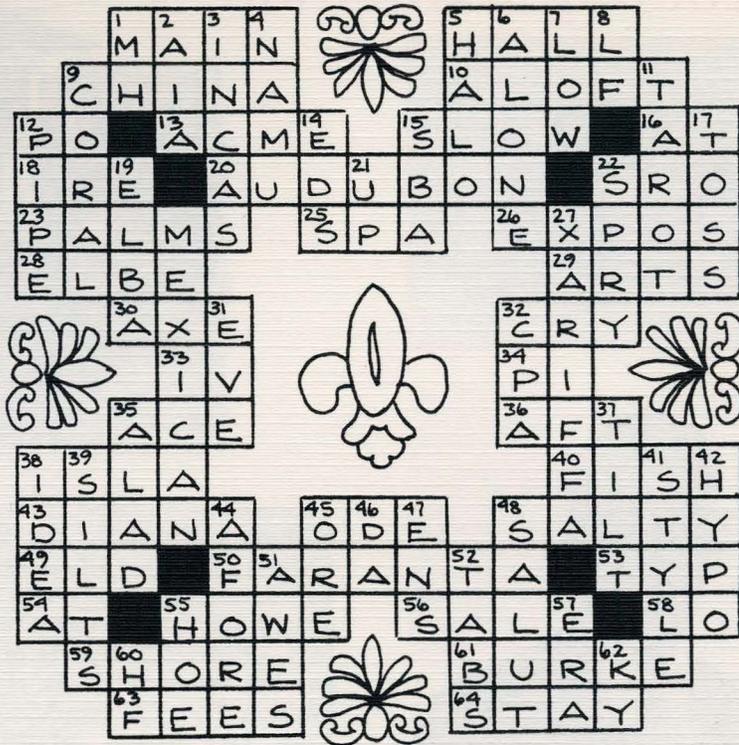
The building was the 205-foot-high octagonal tower of the Gulf Lead and Shot Manufacturing Company, located at the corner of St. Joseph and Constance (then Foucher) streets; the lower part of St. Patrick's at the top of the photo is the clue to the shot tower's location.

The shot company had been organized to compete with the major suppliers in St. Louis and New York in the manufacturing of gunshot for the south and west. Metal ore was heated in huge cauldrons at various levels in the tower and was then dropped down the shaft; the smaller the shot, the greater the distance required. The lower floors were used for polishing and sacking.

The tower's interior elevator was open to the public, and many visitors to New Orleans's first world's fair, the World's Industrial and Cotton Centennial Exposition (1884-85), must have taken the ride to the top.

The shot tower had a short life. It was rendered unusable after a spectacular fire on the evening of January 27, 1887; flames exploded from the windows and out of the top and "made a mammoth torchlight, which could be seen for many miles from the city."

—John A. Mahé II



LOUISIANA IMAGES

A portfolio of 12 historic Louisiana images. Full color reproductions (11 x 14") suitable for framing, selected from the Collection's holdings.

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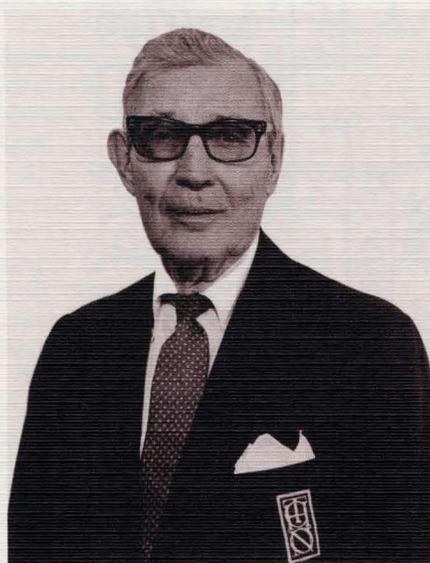
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Upcoming Exhibition



Boyd Cruise

Louisiana Alphabet, the new exhibition planned for the Williams Gallery, features illuminated initials created by noted New Orleans artist Boyd Cruise. These ink drawings, illustrating aspects of Louisiana life, form the basis of the exhibition. They are supplemented by over 100 prints, photographs, paintings, and writings that highlight Louisiana history, economy, and culture. Like a kaleidoscope, each of the 26 sections of the exhibition focuses on images unique to Louisiana—from “G” for gumbo to “O” for oil and “V” for voodoo. Mr. Cruise, now director emeri-

tus of the Collection, created the illuminated initials for General L. Kemper Williams. They originally illustrated an index to the *Louisiana Historical Quarterly*; a limited edition of the index was published in 1956. Twenty years later, a second edition of the drawings, suitable for framing, was reproduced; it is available exclusively through the Shop at the Collection.

Louisiana Alphabet will be on view at 533 Royal Street from July through the duration of the World's Fair, Tuesday through Saturday, 10:00 a.m. until 4:45 p.m.



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