



THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Volume II, Number 3

Summer 1984

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Platte River, Nebraska by Albert Bierstadt (1863). Courtesy Jones Library, Inc., Amherst, Massachusetts.

The Waters of America

CREATION OF AN EXHIBITION

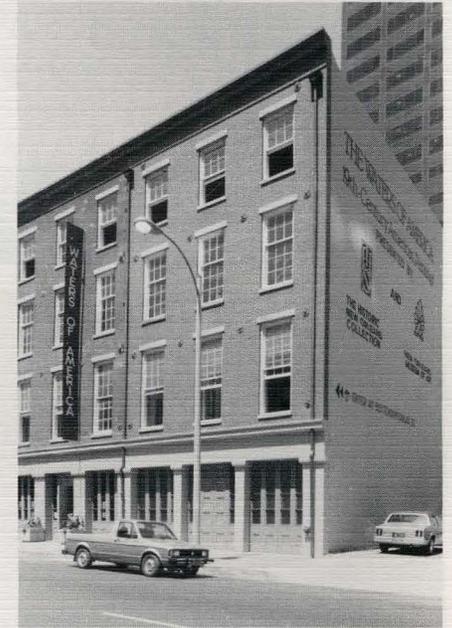
The coincidence of the opening date of the 1984 Louisiana World Exposition and the projected completion of the Collection's new Central Business District complex has resulted in "the most significant exhibition of 19th-century American painting ever presented in New Orleans," according to E. John Bullard, director of the New Orleans Museum of Art. *The Waters of America: 19th-Century American Paintings of Rivers, Streams, Lakes, and Waterfalls*, presented

by the Historic New Orleans Collection in cooperation with NOMA, is on display at 521 Tchoupitoulas Street.

When the Collection purchased the three historic warehouses on Tchoupitoulas Street designed by James Gallier, Sr., plans called for the renovated complex to house curatorial, conservation, and archival storage areas on the upper floors and for the large ground floor area to be rented for commercial use. THNOC director Stanton Frazar,



Two views of the Collection's CBD complex at the corner of Tchoupitoulas and Poydras Streets.



however, decided that the opening of the World's Fair and the inauguration of the new facility deserved a more exciting fate.

With the "plethora of major art exhibitions gathering in and around

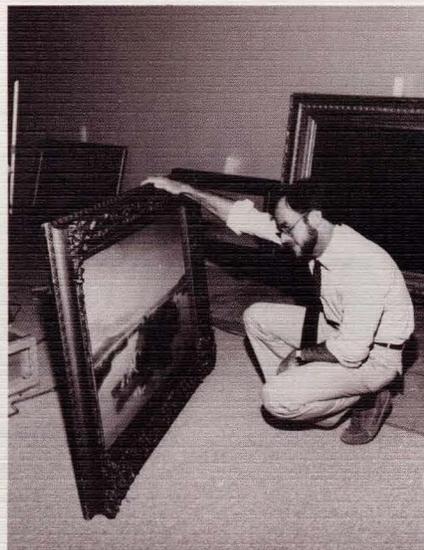
"... the most significant exhibition of 19th-century American paintings ever presented in New Orleans."

the fair," he decided to "open a smashing exhibition to celebrate the opening of the new complex." One reason for the choice of this particular theme was a perceived "obligation to the community," according to Mr. Frazar, "to see that there was one major art exhibition in the city which was related to the theme of the fair." He continued, "Although the other shows in the city are marvelous, they reflect a variety of unrelated interests, and it seemed appropriate to have a complementary theme."

Since the Collection is an historical research institution, Mr. Frazar approached Mr. Bullard about a cooperative art exhibition, because "NOMA is the major art institution of the south and has a record of bringing blockbusters to New Orleans." Mr. Bullard was "delighted

at the opportunity to work with the Collection" and suggested that the theme of American landscapes featuring water would afford an opportunity to "survey in one show the entire range and variety of American landscape painting" and to "see well-known subjects and artists in a new context."

Most shows of this size and complexity—the exhibit contains 82 paintings from 58 institutions—take three to five years to put together. Exhibition coordinator John A. Mahé II, when informed that he had less than a year to bring together major 19th-century landscape paintings from across the nation, began working almost full time on



Exhibition coordinator John A. Mahé II examines an uncrated painting.

the project, with the assistance of exhibition registrar Lisette Oser and staff members from both THNOC and NOMA.

The result is a stunning show of landscape paintings by the most important 19th-century American artists. Borrowing the desired paintings was difficult at times, however, because of a renewed interest in American artwork nationwide, shown by the renovation or opening of American wings in several museums and the mounting of two major traveling exhibitions of American paintings, the Boston Museum of Fine Arts' *A New World: Masterpieces of American Painting, 1760-1910* and the Virginia Museum of Fine Arts' *Painting in the South*, both of which include important landscapes. The length of this exhibit—the entire six months of the World's Fair—is also unusually long for a non-traveling show.

Since the concept of the exhibition was to follow the settlement and westward expansion of the American frontier, it was necessary that each area of the country be evenly represented. While it was easy to obtain an unlimited number of Hudson River paintings, finding locations west of the Mississippi was more difficult. For a while, it seemed that Texas would not be represented in this exhibit.

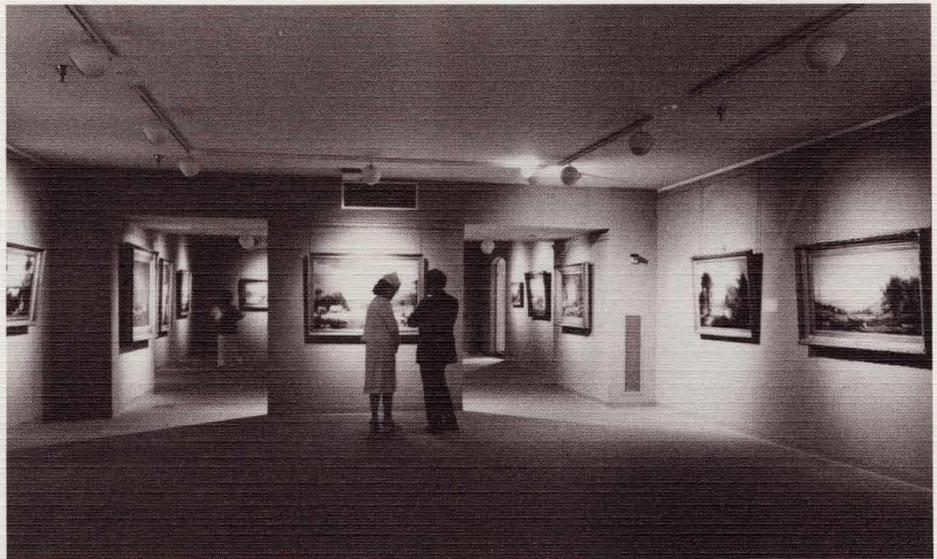
Nevertheless, with the cooperation of directors and curators from

museums across the country, paintings representing all major artists and geographical areas (including fine examples from Texas!) were assembled. Their efforts were “phenomenal,” according to Mr. Mahé. “The best part of the exhibit was the opportunity to work with colleagues from so many other museums.” When unable to lend a painting, curators would suggest al-

Uncrating the paintings was “like opening Christmas presents.”

ternates by the same artist; they shared research, provided catalogues, expedited procedures, and, in one case, had conservation work done to help meet the May 3 deadline.

Staff members were especially excited when the paintings began to arrive. Three particularly valuable works were hand delivered by special couriers. Five vans—two from



Visitors view the exhibition.

the east coast, two from the mid-west, and one from the west coast—all arrived on the same day. Uncrating the paintings was “like opening Christmas presents,” said Mr. Mahé. In particular, Thomas Moran’s *Hot Springs of Gardiners River* was impressive because of its magnitude and glowing color.

Perhaps the most surprising turn of events concerned the large sign painted on the outside wall of the complex, advertising the exhibition. Clearly visible from Canal Street, it could also be seen by motorists traveling uptown on the one-way Tchoupitoulas Street. Two days

after the sign was completed, the city changed the direction of traffic on Tchoupitoulas; motorists now driving downtown cannot see the sign. Fortunately, the huge banner on the front of the building had already been planned to attract attention, despite the change in the city’s traffic patterns.

THNOC staff members closely involved with the exhibit, besides Mr. Mahé and Mrs. Oser, include Priscilla O’Reilly, Maureen Donnelly, Tom Staples, John Lawrence, Alan Balicki, and Melvin Noah. NOMA staff involved with the planning and mounting of the exhibit included

**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.

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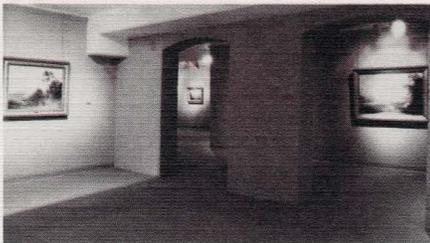
Stanton Frazar, Director

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The Historic New Orleans Collection



Sunset in the Yosemite Valley by Albert Bierstadt (1868). Courtesy The Haggin Museum, Stockton, California.



An interior view of the galleries

curator William Fagaly, who chose the subdued Victorian tones for the walls, registrar Daniel Piersol, assistant registrar Paul Tarver, and head preparator Tom Harrington.

A catalogue of the exhibition is available. It features a full color cover and duotone illustrations of every piece in the show. There is a foreword by directors Frazar and Bullard and an essay, "American Waters: The Flow of Imagination," by Dr. John Wilmerding, deputy director of the National Gallery of Art, described by Mr. Bullard as the "most articulate and comprehensible of scholars working in the area." Mr. Bullard considers the essay "outstanding, because of its new insights on landscape painting of the period."



The Waters shop

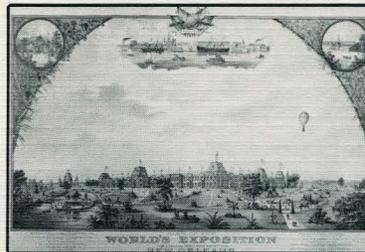
Each geographical section of the catalogue is introduced by a brief essay, describing the development of the area and its significance to American art. Research was done by docent Joan Lennox, and the essays were written by Mr. Mahé and Mrs. Lennox. Other staff members working on the catalogue were Patricia Schmit, Gail Peterkin, Rosanne McCaffrey, Florence Jumonville, and Charles Buchanan.

The 128-page catalogue is now priced at \$10.00, plus \$1.50 for mail orders, from the Shop at the Collection. A large full color poster of one of the paintings in the exhibition, Albert Bierstadt's *Niagara Falls*, is also for sale at \$8.00.

The exhibition will be open through November 18, Tuesdays through Sundays, 10:00 a.m.-6:00 p.m.

The Collection and the Fair

View of the World's Exposition From St. Charles Avenue North East, City Park, New Orleans (1959.6), the cover illustration for THNOC's 1985 "Louisiana History Day by Day" calendar.



The Historic New Orleans Collection has made a number of contributions to the 1984 Louisiana World Exposition. The institution has provided vintage images of the 1884-85 World's Industrial and Cotton Centennial Exposition to authors and patrons who are comparing the two fairs. Staff experts have also researched the LWE site, and, as the official repository of the LWE archives, THNOC's participation will continue long after the closing of the fair.

THNOC's involvement with the fair began early, when Winston Lill requested images for a slide show in 1982. Women in the Mainstream used material for fund-raising slide shows viewed by over 75 groups. In addition, Gaspar J. "Buddy" Stall, Mel Leavitt, Clive Hardy of UNO, THNOC's Rosanne McCaffrey and Patricia McWhorter, and Thomas Watson, president of the Louisiana Historical Association, used slides of THNOC material in prepared slide shows. Bob Tannen's entry in New Orleans Museum of Art's triennial exhibition used 1884-85 fair images as a base.

Images have appeared in book-length publications, including *The Official World's Fair Preview and Vacation Planner* by Margaret S. Boebel, et al., and Robert Rydell's *All the World's a Fair*, as well as in a number of articles from publications such as TWA's *Ambassador*, *Exposition World*, *Times-Picayune/States-Item*, and *World's Fair*. Paul Stahls, Jr., the author of a book on the 1884-85 exposition, used an image in "The Mad Major and His Impossible Fair/1884: Louisiana's First Exposition" in the May-June 1984 issue of *Louisiana Life*.

Japanese filmmakers studied images of the Japanese exhibit at the 1884-85 fair for a public television

drama on the life of Lafcadio Hearn, an author who was profoundly influenced by the Japanese culture that he first encountered at the 1884-85 exposition. WWL-TV aired a week-long series on the LWE, using music originally taped for the Collection, and they used additional THNOC images on the program "4:30."

THNOC's own 1985 Louisiana History Day by Day calendar, now available, features 13 full-color views from the 1884-85 World's Industrial and Cotton Centennial Exposition.

Copy images were provided to a number of pavilions on the LWE site, including the state's Louisiana Purchase Pavilion. In addition, many THNOC staff members volunteered their time to help with exhibit preparation and installation. Director Stanton Frazar, for example, was instrumental in the fund-raising campaign for the Preservation Resource Center's "Bricks for Fulton Street" program, while assistant curator Patricia McWhorter helped the Louisiana Amateur Radio Exhibition with the installation of a Smithsonian Institution Traveling Exhibition on Marconi.

Together with Charles Caplinger & Associates and the Preservation Resource Center, Collection staff researched the Historic Warehouse District, site of the 1984 Louisiana World Exposition, and assisted in the production of a technical report. In addition, architects seeking to certify neighboring warehouses, such as the Belle Creole Cigar Factory and 606-610 Tchoupitoulas, have used THNOC's pictorial archives, while the renovation of the Collection's new CBD complex has also contributed to the renaissance of the area adjacent to the fair site.

—Patricia McWhorter

From the

Director



With one Founder's Day per year, multiplied by thousands of colleges and universities around the country, one would assume that it was no big deal to be asked to speak at one of these academic rituals. That is *far* from the truth. Recently, I had the great fun of speaking at my *alma mater*, Centenary College. The nine months of wondering what I might possibly talk about for 27 minutes to keep this audience's interest, coupled with a genuine reluctance to make public addresses, culminated in one of the most pleasant experiences I've had in a long time.

The speech, a series of quotes strung together by personal experiences, ranged from temperance and the fine art of "*vitae padding*" to a few pointers on my personal management style ("surround yourself with brilliant people"). It was a grand day, and, after having such a receptive audience, I think I will graciously retire from the circuit.



In spite of dire predictions to the contrary, people are coming to the World's Fair. With exhibitions at the Louisiana State Museum, the Vatican Pavilion, New Orleans Museum of Art, and, of course, the joint THNOC/NOMA exhibition at the Collection's new CBD complex, the city has become a veritable mecca for the arts. In fact, insurance alone for the *Waters* show tops \$15 million—a price very similar to that paid for the Louisiana Purchase. Attendance figures for the Williams Gallery are running about 70% over similar periods. The *Rain* exhibit on the fair site is a little *too* crowded, but such is the price of success.

—S.F.

HISTORIC

New Orleans

1884-85 Fair: Souvenir Bookmark

No world's fair is complete without its obligatory souvenirs, and THNOC has an assortment of these items from the 1884-85 World's Industrial and Cotton Centennial Exposition. They include a commemorative bookmark with a colorful red, white, blue, yellow, and black silk design.

Markers, badges, sashes, valentines, and other greeting cards were woven on Jacquard looms during the second half of the 19th century as Victorian picture novelties. One of the earliest bookmarks was made by British manufacturer Thomas Stevens for the Handel Festival at the Crystal Palace, London, in 1862. A catalogue for 1876-77 includes 500 varieties of the ribbons, some decorated with ivory bead ends, gilt ornaments, or silk tassels.

All were originally sold with a paper label backing the inexpensive trinkets. The 1884 example reads: "Phoenix Manufacturing Co. and B. B. Tilt & Son, Manufacturers of Illuminated Silk Book Markers, Badges, &c. &c., Paterson, N. J. and Allentown, Pa."

The Cotton Centennial souvenir shows an American eagle perched on an adaptation of an early version of the seal of Louisiana. The original seal, chosen by Governor William C. C. Claiborne in 1813, depicted a pelican in the act of tearing its breast over a nest full of young, with "Justice" and a pair of scales above and "Union & Confidence" below.

The present standard was adopted by Governor W. W. Heard in 1902; it shows only three young in the nest and the motto is rearranged with "Union Justice" above and "Confidence" below.

American flags flank the seal on the marker. Each flag bears 38 stars, the number of states in the union at the time of the exposition. Below it is a cotton plant, symbolizing the



fair's theme: the 100-year anniversary of the first exportation of cotton from the New World to England. Below that, there is a crescent, acknowledging the nickname given to New Orleans.

—Rosanne McCaffrey

Focus

Washington City

My dear Sir—

I had designed to visit Woodlawn, & you, during the Christmas & New Year holidays; but, that matters new, & to you hitherto *unheard* have engaged my time—my thoughts, & my attention.

Strange as it may seem, in reference to an old Batchelour like myself, I shall on Thursday evening become quite as happy, a married, gentleman as yourself; and permit me to say, that if at my own residence, where oft, you have found me, it shall meet your convenience to be present, I shall be able to introduce to you *one*, who for the future voyage that belongs to me, in life, will be my *principal mate*; & in all things as belongs to my future pilgrimage, still stand as part of myself.

In this there is no jesting—it is all true; & if agreeable, I beg to say, I shall be happy to see you, with some other friends—

With great regard
J.H. Eaton
28 Dec. 1828

My kind regard to Mrs. B.—Mrs. Lewis, & the Maj.

Yesterday I heard from the genl, up to the 11 Dec.

We look for him here in 4 or 5 weeks. All were then well—Mrs. J.—Donelson & his wife, & a Miss Eastin niece of Mrs. J. will be along.

Outside inscribed:

free

J.H. Eaton

Lt. E.G.W. Butler
Woodlawn
near
Alexandria
D.C.

Postmarked Washington City, Dec. 30

was originally part of the Mount Vernon estate. Andrew Jackson (“the genl”) was preparing to travel to the capital for his inauguration. Jackson and his wife Rachel (“Mrs. J.”) were fond of the company of their young relatives and planned to bring a nephew as Jackson’s personal secretary, Andrew J. Donelson, his wife Emily, and a niece, Mary Eastin, to live with them in the White House.



Andrew Jackson (1979.112)

Because of the poor communications of the time, Eaton did not yet know that Rachel Jackson had died of a heart attack on December 22. Tragically, she would never enter the White House as first lady; rather, Emily Donelson acted as her uncle’s hostess.

This letter is particularly poignant with its references to becoming a happily married gentleman and to having found a suitable mate for the voyage of life. Unfortunately for Eaton’s hopes, the mate he chose became the occasion for his disgrace and the termination of his political career.

The lady this 41-year-old widower chose to marry was Margaret “Peggy” O’Neale Timberlake, a young, beautiful, vivacious, and much-discussed widow. The daughter of an Irish hotel owner and tavernkeeper, she was acquainted with many of America’s leading politicians who frequented her father’s establishment. During her marriage to an often absent naval purser, gossip had linked her name to that of Eaton, who stayed at the family hotel and eventually took over the management of the disastrous O’Neale family finances.

Peggy’s husband died under mys-

tion, Woodlawn, was a handsome Georgian mansion built on land that

This short wedding invitation introduces a personal drama and major political scandal. The writer, Senator John Henry Eaton of Tennessee (who sent this letter “free” as one of his congressional privileges), was a wealthy businessman and a longtime political ally of Andrew Jackson; he had served as campaign manager for Jackson’s successful 1828 presidential race. The recipient, Lt. Edward George Washington Butler, had been Jackson’s ward and had passed his youth at the Hermitage. An army officer, he was stationed in Washington, D. C., (then usually called Washington City) and took an active interest in Jackson’s political career.

Even the postscript introduces fascinating characters. Butler’s patrician wife (“Mrs. B.”) was visiting her parents, Maj. and Mrs. Lawrence Lewis, respectively the nephew and adopted daughter of George Washington. Their planta-



Lt. E. G. W. Butler (1976-48-L)

terious circumstances—the malicious suggested suicide—on a foreign voyage; when the news reached Washington in the summer of 1828, Eaton consulted Jackson about the proper course of action. Jackson encouraged him to marry Peggy quickly to give her the protection of his name and to put a stop to the gossip.

Eaton promptly proposed, invited a number of friends, including Lt. Butler, to the wedding, and married on January 1, 1829. Unfortunately for the Eatons, the precipitate marriage merely increased the scandal. The Eaton affair became the source of personal and political turmoil during the first two years of the Jackson administration.

Jackson was inaugurated in March, 1829; one of his most influential advisors in choosing his cabinet was Eaton, who was named secretary of war. Cabinet members and their wives traditionally formed the hub of Washington society, which



Peggy O'Neale

was both select and conservative. It was unprecedented, then, when a number of the starchier Washington ladies, including the wife of Vice President John C. Calhoun, refused to receive Peggy Eaton in their homes or to visit her because of her family background and her alleged immorality.

Jackson took this affront personally, partly because he believed that his beloved wife's death had been hastened by a smear campaign and charges of bigamy leveled against her in 1828. Similarly, he believed an innocent woman was being slandered in an attempt to divide him



John Henry Eaton

from one of his strongest supporters and most trusted advisors. At first he suspected the Whigs, but later came to blame Calhoun and his circle. The Eaton affair became an important component in the contest for presidential influence between Calhoun and Secretary of State Martin Van Buren, who frequently visited the Eatons. The cabinet became split between those members accepting the Eatons—most of whom were widowers or unmarried—and those whose wives refused to acknowledge them.

Jackson went to extraordinary lengths in his quest to vindicate the Eatons. When Emily Donelson refused to associate with Peggy on terms of friendship, he banished the young Donelsons to Tennessee for several months for flouting his authority. He spent nearly six months investigating the charges against the Eatons—gathering affidavits, sending agents to investigate, and questioning some witnesses himself. Satisfied with his proof, Jackson called a cabinet meeting to discuss the evidence. When one of the witnesses, a Presbyterian minister, declined to comment on Peggy's innocence, Jackson roared, "She is as chaste as a virgin."

Despite his best efforts, Jackson was never able to force Peggy Eaton on Washington society. The rancor within the cabinet became so extreme by 1831 that Van Buren proposed a solution by which he and Eaton would resign; Jackson could then ask for the resignations of the

other members and reconstitute the cabinet, excluding Calhoun's supporters. This was done, to the grave displeasure of Peggy Eaton, who correctly saw it as an abandonment of her cause; she barely spoke to Jackson and Van Buren on their farewell call.

Jackson continued to feel responsible for Eaton's career. After unsuccessful attempts to have Eaton named to another senate seat from Tennessee, in 1834 the president appointed Eaton governor of Florida, where he and Peggy were bored. In 1836 Jackson appointed him minister to Spain, where he drank quantities of rum and Peggy smoked cigars and flirted with their dinner guests. Recalled in 1840, Eaton refused to support Van Buren for president and actually campaigned for the Whig candidate, leading to a final break with Jackson. Eaton's political career was over, and he remained a private citizen in Washington until his death in 1856.

Peggy subsequently married a considerably younger Italian dancing master, who, after a few years, eloped with her fortune and her granddaughter. In her later years,

Andrew Jackson roared, "She is as chaste as a virgin."

she wrote an autobiography defending her reputation. She died in 1879 in very reduced circumstances.

This letter is one of over 2,000 letters and documents found in the Butler Family Papers (MSS 102) in the Manuscripts Division of the Collection. They were the gift of Mr. and Mrs. Richard C. Plater, Jr.

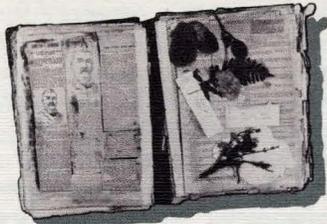
—Patricia Brady Schmit

CREDITS

Contributors: Susan Cole, Florence Jumonville, Patricia McWhorter, Priscilla O'Reilly, and Dode Platou.

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

Family Folklore



Family folklore is closely related to the allied disciplines of folklore, oral history, and family history and genealogy. While family history and genealogy are rooted in historical fact, frequently documented by written records, family folklore consists of “stories” that assume a mythic quality over time.

A number of basic themes are common to the heritage of many American families: the appealing rogue or crook, the “star-crossed” lovers, and the fortune won or lost. As these tales are passed on by oral tradition, they are embellished by each succeeding generation. So, family folklore, although rooted in the history of individual families, also reflects important elements of traditional American culture.

The recovery of family folklore is indebted to the fieldwork techniques established for anthropology, folklore, and oral history. Many fundamental interviewing techniques are based on common sense. A tape recorder is preferred by most interviewers. It is unobtrusive, and it allows the interviewer to concentrate on the conversation, instead of frantically scribbling illegible notes. Before interviewing family members, however, it is essential to have mastered the basic operation of the machine.

A camera is another potentially valuable piece of equipment. In addition to photographing the informant, a camera will permit the interviewer to record visually any documentary evidence, such as photographs or family documents, that are displayed during the interview.

Before interviewing other family members, remember to record your



The H. D. Wilson family group, ca. 1890 (1979.325 B-4079).

personal impressions of family stories and traditions. It is wise to begin by interviewing close family members: grandparents, parents, siblings, or a beloved aunt. Initial interviews will, in turn, bring up the names of other family members or even friends of the family who can provide additional information about a particular story.

The best interviews will probably take place in a natural setting. Family reunions and holidays are good times, because of the spontaneous group interaction. If no family activities are planned for the near future, the interviewer can arrange a family get-together or private interviews. A familiar environment or routine activities, such as cooking, dishwashing, or even fishing, can help to relax the informant. It is important to keep track of time, particularly with older family members who may tire easily.

Prepare a list of questions in advance, avoiding those that can be answered with a simple “yes” or “no.” Handling physical objects, like family papers, photographs, scrapbooks, or heirlooms, will stimulate recall and reduce any remaining tension.

Listening skills are as important as interviewing skills. Remain attentive and avoid interruptions; some-

times a rambling, “off the wall” conversation will yield important insights. Turn off the tape recorder only when the informant requests it in order to discuss sensitive or confidential information. Of course, it is unethical to record an informant without consent or to relay information exchanged in confidence to outsiders or other family members.

Interviewing questions should be developed with the interests of the interviewer and the specific family in mind. Some interesting topics include the origin, meaning, and evolution of the family name; naming traditions; famous and infamous ancestors; romance and marriage; the family’s role in major historical events, like the Revolutionary War or World War II; family fortunes; traditions, including holiday celebrations and reunions; the origin of family recipes; heirlooms and mementos; and even mortuary customs.

Additional information about interviewing procedures and sample collections of family stories have been published by the Office of American and Folklife Studies of the Smithsonian Institution. In addition, guides for oral history and ethnographic fieldwork can be consulted at university libraries.

—Gail Larsen Peterkin

PUBLICATIONS DEPARTMENT

The Publications Department is responsible for all printed matter originating from the Historic New Orleans Collection. Books, catalogues, periodicals, pamphlets, brochures, and posters are designed, edited, produced, and distributed under the direction of the Publications Department.

Over the years, various departments of the Collection issued some 15 publications. But, in 1982, director Stanton Frazar recognized the need for continuity in publication projects. He created the Publications Department and named Dr. Patricia Brady Schmit director of publications and academic affairs.

Nelly Custis Lewis's Housekeeping Book, edited by Dr. Schmit and containing recipes, medical remedies, and housekeeping hints from George Washington's foster daughter, was the first book-length project of the new department. It was followed by *Signor Faranta's Iron Theatre*, by Boyd Cruise and Merle Harton, and a paperback edition of



Patricia Brady Schmit

the previously published *Vicksburg: Southern City Under Siege*, edited by Kenneth Trist Urquhart.

Staff members are now completing work on an encyclopedia of over 4,000 artists who worked in New Orleans between 1718 and 1918. Director emeritus Boyd Cruise began collecting the information in the 1940s. In 1970, he began the laborious task of assembling, editing, and writing, with the help of local art critic Alberta Collier, who

worked on the project until her retirement. The present team of editors includes curators Rosanne McCaffrey and John A. Mahé II. They are assisted by curatorial cataloger Charles Buchanan, who is working full-time on the project. The encyclopedia is scheduled for publication later this year.

The Publications Department also works with other departments to produce exhibition catalogues, such as *Orleans Gallery: The Founders*, *Music in the Street: Photographs of New Orleans by Ralston Crawford*, and *The Waters of America*, the catalogue for the current THNOC/NOMA exhibition of 19th-century American landscape paintings. *Bound to Please: Selected Rare Books about Louisiana from the Historic New Orleans Collection*, edited by head librarian Florence Jumonville and designed by Michael Ledet of Word Picture Productions, was selected for an Award of Excellence in the 1982 Southern Book Competition.

Now in its second year of publication, THNOC's quarterly newsletter is edited by Dr. Schmit and publications assistant Gail Larsen Peterkin. They solicit articles from staff members, prod staff members to submit promised pieces, select appropriate visual images, and edit all contributions, in addition to writing their own stories, features, and columns. Although the first issue was designed by a professional, Dr. Schmit and Mrs. Peterkin assumed all design and layout responsibilities for subsequent issues.

To expand their publishing expertise, Dr. Schmit attended the Stanford Publishing Course and an editing institute sponsored by the National Archives. Mrs. Peterkin studied book publishing at a Smithsonian seminar and recently attended an intensive workshop on newsletter editing, design, and production.

The department designs and produces a variety of brochures for in-house use and for direct mail. They include general public relations pieces, in addition to publication announcements and catalogues. The department also issues news releases to local and national media.



Gail Larsen Peterkin

As an outgrowth of the direct mail marketing of THNOC publications, the Publications Department computerized THNOC's mailing list. The original list of about 4,500 names was stored on a large Rolodex; Mrs. Peterkin oversaw the transfer of this information to THNOC's first microcomputer. Subsequently, special interest mailing lists, including the Louisiana Historical Association and local members of the American Association for State and Local History, were added. The list now consists of over 11,000 names. Because of its tremendous size, it is stored alphabetically in six separate computer files.

Dr. Schmit joined the Collection staff in 1980 as editor of the Butler papers, scheduled for publication in 1984. After assuming the post of director of publications and academic affairs, Dr. Schmit cooperated with Tulane University in the development of a joint museum studies program, including courses such as "Careers in Museum Administration" and an internship program, with students from UNO's graduate program in Archives and Records Administration, Loyola University, Spring Hill College in Mobile, Alabama, and Oberlin College in Oberlin, Ohio, in addition to Tulane participants. Dr. Schmit is currently organizing a series of public seminars on the preservation of family documents, paintings, and photographs, featuring THNOC staff members.

Dr. Schmit holds a Ph.D. in Latin American history from Tulane University. A Phi Beta Kappa Newcomb graduate, she also holds an M.A. in history from Tulane. She taught history at Dillard University for 11 years. Dr. Schmit's current research interest is social history.

Mrs. Peterkin, a doctoral candidate in anthropology at Tulane University, is completing research for a dissertation on "Upper Palaeolithic Hunting Technology in Southwestern France." She holds an M.A. in anthropology from Tulane, as well as a B.A. in anthropology and English from the University of Kansas, where she was a member of Phi Beta Kappa. Mrs. Peterkin served as editor of *Human Mosaic*, a social sciences journal published by the graduate students of Tulane University.



Edward Ross

Mailing list manager Edward Ross, a New Orleans native, has an M.S. in library science from LSU and a B.A. in history from Tulane University. Mr. Ross was previously employed by the Office of Development of the New Orleans Philharmonic Symphony.



The new exhibition in the Williams Gallery, *Louisiana Alphabet*, features illuminated initials created by Boyd Cruise, supplemented by prints, photographs, paintings, and writings that reflect Louisiana history and culture. Mr. Cruise, director emeritus of the Collection, is a noted watercolorist.

The address book pictured above has been created as a functional memento of Mr. Cruise's talented and witty representations of aspects of Louisiana life.

Staff

★ Mayor Ernest N. "Dutch" Morial and the Historical Pharmacy Museum Commission hosted the grand reopening of the newly renovated Historical Pharmacy Museum on April 7 . . . Mayor Morial asked THNOC to supervise the operation after some problems had developed . . . THNOC director **Stan-ton Frazar** and staff members who provided their services to the city for the project were honored with a certificate of merit . . . registrar **Priscilla O'Reilly** and preparator **Tom Staples** supervised the packing and moving of all items in the museum to prepare for the renovation



From left to right: Tom Staples, Priscilla O'Reilly, and Mayor Morial



Chef Louis Evans and Susan Cole

. . . after completion of the building, the items were cleaned and the displays reassembled according to photographs that were taken by head of photography **Jan White** prior to the renovation . . . assistant registrar **Maureen Donnelly**, registration assistant **Alan Balicki**, administrative assistant **Patrick McKee**, and maintenance assistant **Dale Triche** worked on the successful project.

★ Chef Louis Evans of the Pontchartrain Hotel in New Orleans was

proclaimed the "King of Red Beans and Rice" at the Red Beans and Rice Cookoff at the Fairmont Hotel on May 7 . . . the first annual event, sponsored by Hermann-Grima House and the Historic New Orleans Collection, featured red beans prepared by 12 celebrity chefs, including **Lee Barnes**, **Leah Chase**, and **Irma Thomas** . . . composer/pianist **Allen Toussaint** made a special appearance after the judging, when he joined **Irma Thomas** in a performance of "It's Raining" . . . THNOC staff volunteers **Susan Cole**, **Maureen Donnelly**, and **Michele Wyckoff**, along with **Frances D. Cole** of Port Allen, represented the Collection at the event.

CHANGES

Inez Harrison retired on March 31 . . . Mrs. Harrison worked on Research Library special projects for eight years.

Reference librarian **Judith McMillan** left THNOC on May 31 . . . Miss McMillan is moving to Sydney, Australia, where she will wed law professor **J. David Fine** and continue her professional career.

Dr. Alfred E. Lemmon was recently named coordinator of special projects.

Publications assistant **Gail Larsen Peterkin** will leave the Collection in July to complete dissertation research on "Upper Palaeolithic Hunting Technology in Southwestern France" . . . she will be replaced by **Louise Hoffman**, a freelance writer and the former editor of *BNO Banner* . . . Mrs. Hoffman holds a B.A. in English from the University of North Carolina.

Connie Regan is a curatorial volunteer on Tuesdays . . . **Nancy Piston**, a history teacher at McGehee's School, is volunteering twice a week in the Curatorial Department for the summer.

Edward Ross joined the staff in the Publications Department, assuming responsibility for THNOC's computerized mailing lists . . . Mr. Ross, who has an M.S. in Library Science from LSU, was previously employed by the New Orleans Philharmonic Symphony.

Assistant registrar **Maureen Donnelly** married NOMA's **Daniel Piersol** on March 16 . . . assistant curator **Patricia McWhorter** married **Dominic Tusa** on March 17.

PROFESSIONAL ACTIVITIES

Manuscripts curator **Susan Cole**, a trustee of the Manuscripts Society, attended the annual meeting May 23-27 in Tarrytown, New York.

Head librarian **Florence Jumonville** attended the annual conference of the Louisiana Library Association in Baton Rouge, where she presented the Louisiana Literary Award . . . Miss Jumonville also attended the Louisiana Historical Association meeting in Natchitoches and the first annual conference of the New Orleans chapter of the American Association of Law Libraries.

Curator **John Lawrence** attended "Legal Issues in Museum Administration," sponsored by the American Law Institute/American Bar Association, at the High Museum in Atlanta, Georgia . . . Mr. Lawrence is exhibiting photographs in *Rain*, the official City of New Orleans Pavilion at the Louisiana World Exposition, and in *The Art of New Orleans* at the Southeastern Center for Contemporary Art, Winston-Salem, North Carolina . . . Mr. Lawrence's one-man show at Arthur Roger Gallery opened June 30.

Dr. Alfred E. Lemmon was awarded a grant from the U. S.-Spanish Joint Committee for Cultural and Educational Cooperation . . . he will conduct research on Louisiana history in the Hemeroteca Municipal, Madrid, Spain . . . Dr. Lemmon has also been invited to lecture on the Mississippi River and its relation to the development of the performing arts in the United States and on Latin American colonial music at the Victor Belaguer Library in Barcelona, Spain.

Rosanne McCaffrey, curator and director of systems, was elected to the Council of the Louisiana Association of Museums at their annual meeting in Monroe . . . Miss McCaffrey was also named to the LAM steering committee . . . at the meeting, she spoke on THNOC's plans for the World's Fair . . . Miss McCaffrey also attended the 75th anniversary conference of the Special Libraries Association, "Information in the Electronic Revolution," in New York, June 9-14.

John Magill, head curatorial cataloger, has been named to the board

of directors of the Friends of the French Market . . . *The Waters of America* shop manager **Judy Newman** is also a board member.

Curator **John A. Mahé II** and registrar **Priscilla O'Reilly** attended the annual meeting of the American Association of Museums in Washington, D.C., June 9-14.

Judy Newman attended a seminar on "Managing Museum Shops" at the Smithsonian Institution.

Gail Larsen Peterkin was recently inducted as an associate member of the Tulane chapter of Sigma Xi, the scientific research society of North America.

Patricia Brady Schmit, director of publications, was named to the membership committee of the Association for Documentary Editing.

Curator of education **Elsa Schneider** is contacting local private schools, parish social studies supervisors, and the State Department of Education to promote THNOC's first Louisiana history packet, *Evidence of the Past: Primary Sources for Louisiana History*, on the Cane River colony.

SPEAKERS BUREAU

Staff members have made the following THNOC Speakers Bureau presentations this quarter: curatorial cataloger **Charles Buchanan**, Gallier House . . . **Thomas Emerson**, American Association of Retired Persons and Archaeological Institute of America . . . **Florence Jumonville**, Baton Rouge Civil War Round Table . . . **Dr. Alfred E. Lemmon**, the annual banquet of the Covington DAR, Entre Nous Book Club, International Week at Loyola University, New Orleans Genealogical Society, Research Club, and the St. Tammany Historical Society . . . **Rosanne McCaffrey**, Hermann-Grima House . . . manuscripts researcher **Victor McGee**, New Orleans Antique Bottle Club and the Louisiana chapter of the American Concrete Institute . . . **John Magill**, Compu-Trac . . . **Gail Larsen Peterkin**, Tuesday Book Discussion Group . . . **Dode Platou**, Le Petit Salon . . . **Patricia Brady Schmit**, Lord & Taylor's "Focus: New Orleans" in New York City and World Business Council Spring Conference . . . and **Elsa Schneider** for the American Fertility Society.

Williams Prizes Awarded

The recipients of the General L. Kemper Williams Prizes in Louisiana History for 1983 are Robert Bush, author of *Grace King: A Southern Destiny* (publication) and Terry L. Jones, author of "Wharf-rats, Cutthroats and Thieves: The Louisiana Tigers, 1861-1862" (manuscript). Florence M. Jumonville, head librarian, presented the awards at the Louisiana Historical Association's annual banquet in Natchitoches on March 30.

In "Wharf-rats, Cutthroats and Thieves," Dr. Jones describes the activities of the lawless Civil War regiments who were only slightly less unwelcome than the Yankees.



Grace King (1974.25.27.214)

Grace King: A Southern Destiny documents Miss King's career and reveals the private side of this exceptional author, who was born in New Orleans and resided here until her death 80 years later. This is the first time that the Williams Prize has been won by a biography, and the first time that the same book has received both the Williams Prize and the Louisiana Literary Award.

The selection is made by a committee of three; this year Miss Jumonville, chairman, represented the Historic New Orleans Collection and Drs. Michael L. Kurtz and Raleigh A. Suarez represented the Louisiana Historical Association.

Entries for the 1984 Williams Prizes are now being accepted. For more information, write to the General L. Kemper Williams Prizes Committee in care of the Historic New Orleans Collection.

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.

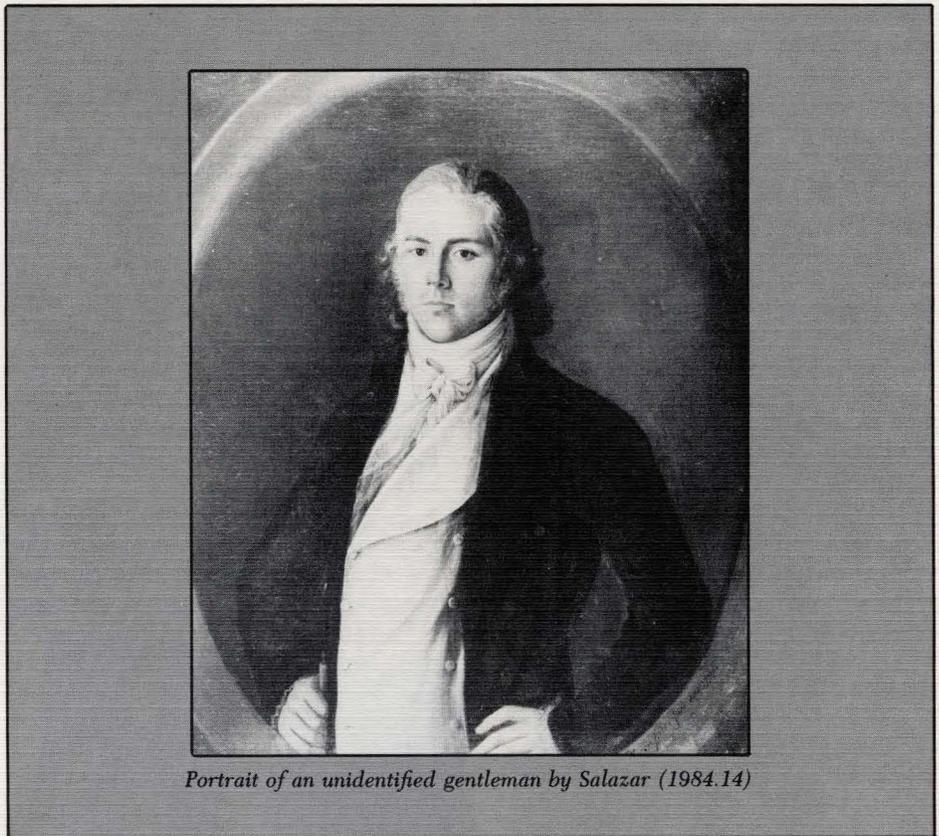
CURATORIAL

The Curatorial Department recently purchased an oil portrait of an unidentified gentleman by José Francisco Salazar de Mendoza (d. 1802). Signed "Josef Salazar fecit Julio Anno 1797," the painting is an example of the work of the earliest and most important portrait painter in 18th-century Louisiana. Salazar arrived with his family in 1789 from his birthplace, Merida, Yucatan. From then until his death, he painted many prominent residents of New Orleans. Although a number of Louisiana portraits are attributed to him, only a few are signed.



Gertrude Stein autographs books for Tess Crager and Erma Rosen at the Basement Bookshop (1983.215.111).

■ Mrs. Gretchen Crager Sharpless donated a collection of photographs from the Basement Bookshop. Mrs. Sharpless's mother, Tess Crager, ran the store from 1931 through the 1970s. The photographs show the literary notables entertained by Mrs. Crager at her famous publication parties. They hung on the wall at 7721 Zimple Street until the shop closed December 31, 1981.



Portrait of an unidentified gentleman by Salazar (1984.14)

Local authors such as Robert Talant, Lyle Saxon, Leonard Huber, John Chase, Harnett Kane, and Charles L. "Pie" Dufour are represented, as are international figures like Gertrude Stein. An additional 39 photographs were provided for copying by Mrs. Deirdre Stanforth, the sister of Mrs.



From left to right: Leonard V. Huber, Samuel Wilson, Jr., Charles L. "Pie" Dufour, and T. Harry Williams (1983.215.64).

Sharpless. All of these images provide valuable documentation of Southern literature and intellectual life over a 50-year period.

■ The Hugh Evans Collection, the gift of Dr. and Mrs. Arnold Gelfand, is important to the study of late 19th-century architecture. The group includes the working draw-

ings and business records of Hugh Evans, a New Orleans builder and designer who, early in his career, probably worked in the office of James Freret. The collection contains drawings for several display booths at the 1884-85 World's Industrial and Cotton Centennial Exposition, as well as drawings for buildings by B. Harrod and Thomas Sully.

■ Other significant donations include a 30-minute film entitled *New Orleans—A Heritage of Three Centuries*, produced by the Louisiana Bicentennial Commission. The illustrative history of New Orleans was the gift of Shell Oil Company,



"By public acclaim for a deed done in private," medal commemorating Huey P. Long's fistfight in a public rest room in Sands Point on August 26, 1933 (1984.28.18).

which funded the project.

■ A large collection of medals, pins, metal dies, and doubloons was received from Mr. Michael Kirk, along with business records from Medal Arts, Inc. They provide an interesting record of medallic art and production.

MANUSCRIPTS

Donations to the Manuscripts Division include a letter book compiled by Admiral David G. Farragut of the United States Navy. The book of 36 letters documenting the activities of the Western Gulf Blockading Squadron from August 1 through December 14, 1863, was the gift of Mr. Michael Francus.

■ The Performing Arts Collection has been augmented by both gifts and purchases. Mr. Jack Belsom donated a complete set of New Orleans Opera House Association programs from 1946 through 1970. In addition, two early theater broadsides were recently purchased. A playbill from the American Theater, dated December 19, 1832, announces the performance of Mr. Hilson in *The Merry Wives of Windsor*. A handsome broadside from 1857 documents the performance of Mrs. John Wood in *Shylock! or the Merchant of Venice Preserved* at the St. Charles Theater. Mrs. Wood returned to New Orleans in 1860, and, during a successful run at the Varieties Theater, she helped to popularize the anthem which came to be known as "Dixie."

■ A broadside titled *A Proclamation, Whereas Great and Weighty Matters, Claiming the Consideration of the Congress of the United States Form an Extraordinary Occasion for Convening Them . . .* represents a landmark in the history of the Louisiana Purchase. The proclamation, signed in type by President Thomas Jefferson and Secretary of State James Madison, calls for Congress to assemble in order to ratify the treaty with France for the purchase of Louisiana. The proclamation and the accompanying circular which conveyed the document to Congressional members were the first official notices of the United States government's intent to purchase all of Louisiana. THNOC is the only archival institution in the U. S. to have both the proclamation



St. Charles Theatre broadside (1984-42-L)

and the circular together in its collections.

■ Company G of the 81st United States Colored Infantry saw action in several campaigns in Texas and Louisiana during 1864 and 1865. An important manuscript collection of original muster rolls, letters, and printed orders from this regiment has been added to the Manuscripts Division's holdings.

■ Additions to the microfilm collection include papers housed in French and Spanish archives. From the Archivo General de Indias comes the *Papeles de Santo Domingo*, which contains documents concerning Louisiana sent to Spain via Cuba and maps and plans from Louisiana and West Florida. Military service records for Florida and Louisiana during 1787-99 from the Archivo General de Simancas are also available, as are the microfilmed records of Louisiana material from the Biblioteca Nacional (Madrid), the Royal Academy of History, the Royal Library, and the Servicio Historico Militar.

Microfilm documenting the history of colonial Louisiana has also been purchased from the Archives Nationales de France. The film includes correspondence concerning Louisiana during the French period and 124 maps and plans from the Section Outre Mer/Depot des Fortifications et Colonies of the French National Archives.

LIBRARY

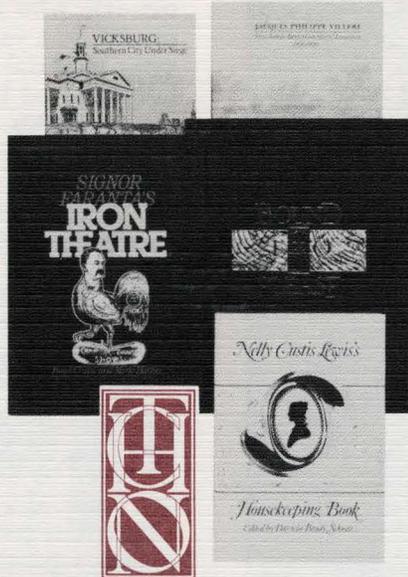
The records maintained by Spanish officials who governed Louisiana constitute a valuable source of primary material which has not been fully studied by researchers. During the 1930s, Works Progress Administration employees transcribed and translated records pertaining to the years 1791 through 1810, and their transcripts were typed. A 19-volume set of these transcriptions was recently added to the Research Library's holdings.

■ Another acquisition of great significance is a bound volume containing 10 pamphlets, nine of which relate to the code of criminal law prepared by Edward Livingston for the State of Louisiana during the 1820s. The code was to be a system of four separate codes: crimes and punishment, procedure, evidence, and reform and prison discipline, plus a book of definitions. These were issued in parts over a period of four years, and the parts were then assembled and bound together. As working tools intended for the use of legislators and the comments of lawyers, few have survived. Printed by Benjamin Levy, they are important in the history of printing in New Orleans. The legislature considered Livingston's codes in 1831 but postponed a final decision, neither accepting nor rejecting them. Louisiana was without a complete, satisfactory criminal code until 1942.

■ Written anonymously by William Maclure, *To the People of the United States* (1807) relates to debts owed to the United States citizens by France, which became the responsibility of the United States in 1803 as one of the terms of the Louisiana Purchase.

■ Other noteworthy purchases include a bound volume of the annual *Proceedings* of the Independent Order of Odd-Fellows of Louisiana, 1881-86; French- and English-language editions of the 1860 *Rules and Orders of the House of Representatives* of Louisiana; annual reports of the state Board of Health, 1884-86; a copy of *An Act to Establish Quarantines for the Protection of the State* (ca. 1876); and *Letters of John James Audubon, 1826-1840*, edited by Howard Corning (1930).

Publications



BOOKS

PRESERVATION GUIDE 1: FAMILY PAPERS

Susan Cole \$2.50

PRESERVATION GUIDE 2: PHOTOGRAPHS

John H. Lawrence \$2.50

Practical guidelines on the care and preservation of family memorabilia.

SIGNOR FARANTA'S IRON THEATRE

Boyd Cruise and Merle Harton
History of a popular 19th-century New Orleans variety theatre, illustrated with period photographs \$14.95

NELLY CUSTIS LEWIS'S HOUSEKEEPING BOOK

Edited with an introduction by Patricia Brady Schmit
Recipes, medical remedies, and house-keeping hints collected by George Washington's foster daughter. \$9.95

VICKSBURG: Southern City Under Siege

William Lovelace Foster
Edited with an introduction by Kenneth Trist Urquhart
An eyewitness account of the siege of Vicksburg \$15.00, hardbound
\$6.95, softbound

JACQUES PHILIPPE VILLERÉ:

First Native-Born Governor of Louisiana, 1816-1820
Sidney Louis Villeré
Biography of Louisiana's first Creole governor \$10.00

TRIBUTE TO DON BERNARDO DE GALVEZ

Translated with an introduction by Ralph Lee Woodward, Jr.
Royal patents and an epic ballad honoring the Spanish governor of Louisiana \$14.95

OBSERVATIONS ON THE COLONY OF LOUISIANA FROM 1796 TO 1802

James Pitot
Translated with an introduction by Henry C. Pitot
Reports to the French government from the future mayor of New Orleans \$14.95

MEMOIRS OF MY LIFE

Pierre Clément de Laussat
Translated with an introduction by Agnes-Josephine Pastwa
Memoirs of Louisiana's last French colonial administrator \$12.50

BOYD CRUISE

Introduction by Alberta Collier
Biography by Mary Louise Christovich
Retrospective of the works of a New Orleans watercolorist
12 color plates, 37 black-and-white illustrations \$20.00

THE FIRST CONSTITUTION OF THE STATE OF LOUISIANA

Compiled with an introduction by Cecil Morgan
Facsimile edition in French and English \$10.95

LOUISIANA ALPHABET ADDRESS BOOK

Boyd Cruise
Address book featuring drawings and accompanying text from the original *Louisiana Alphabet* by artist Boyd Cruise. \$8.95

CATALOGUES

THE WATERS OF AMERICA: 19th-Century American Paintings of Rivers, Streams, Lakes, and Waterfalls
Essay by Dr. John Wilmerding
Major 19th-century American landscape paintings depicting the inland waterways of the nation \$10.00

MUSIC IN THE STREET:

Photographs of New Orleans by Ralston Crawford
Celebration of jazz culture in the Crescent City \$10.00

BOUND TO PLEASE: Selected Rare Books about Louisiana from the Historic New Orleans Collection
Edited by Florence M. Jumonville
Historic, literary, and bibliographic information on fifty rare books
7 color plates, 107 black-and-white illustrations \$16.00

ORLEANS GALLERY: The Founders
Introduction by Dode Platou
The formative years of a significant modern art cooperative \$5.00

CHARLES H. REINIKE: Louisiana Watercolors from 1935-1952
Charming landscapes and city scenes by an important New Orleans artist/teacher \$5.50

CRESCENT CITY SILVER

Carey T. Mackie, H. Parrott Bacot, and Charles L. Mackie
Definitive study of New Orleans silver \$15.00

ALFRED R. WAUD, SPECIAL ARTIST ON ASSIGNMENT:

Profiles of American Towns and Cities, 1850-1880
Original drawings by a famous magazine illustrator \$3.00

THE WORLD'S INDUSTRIAL AND COTTON CENTENNIAL EXPOSITION

D. Clive Hardy
Louisiana's first world's fair \$2.50

DEGREES OF DISCOVERY: From New World to New Orleans

John Mahé II
Rare early maps of Louisiana and the Gulf Coast Out of print
(A revised, enlarged edition is in preparation.)

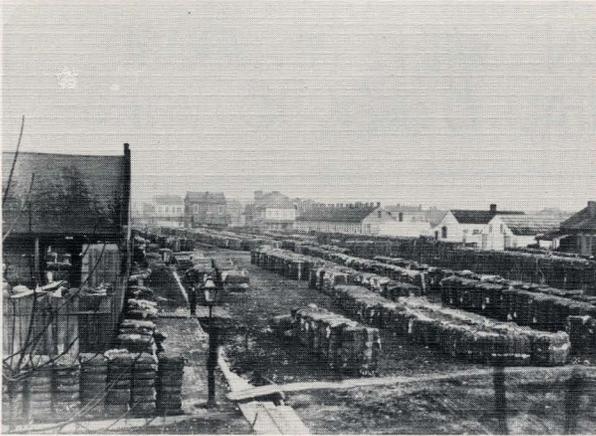
RESEARCH GUIDES

GUIDE TO RESEARCH AT THE HISTORIC NEW ORLEANS COLLECTION, 2nd edition Free

THE VIEUX CARRÉ SURVEY Florence M. Jumonville Free

"THIS COUNTRY OF LOUISIANA": A Tricentennial Bibliography of Selected Material about La Salle at the Historic New Orleans Collection
Compiled by Florence M. Jumonville Free

THNOC Receives Time-Life Award



Salted paper photoprint of the Cotton Press, Poydras Street, ca. 1857-60, by J. D. Edwards, used by Time-Life books in their Civil War series.

The Director of Research for Time-Life Books recently notified the Collection that it was one of the institutions nominated to receive a corporate contribution from Time-Life. The contribution was suggested by researchers from Time-Life's Civil War series.

Researchers from the five series in active production, as well as those from recently completed projects, meet separately once a year to nomi-

inate research institutions that have been most helpful. The research staff for each series reviews their notes, picture credits, and acknowledgments, and, according to a chief researcher at Time-Life, "usually come to a consensus."

The curatorial research staff and Jan White, head of photography, were especially cited for their contributions.

What's in a Name?

In the accelerated world of computerized mailing lists, almost anything can, and does, happen. These mistakes are often perpetuated. The Collection, for example, has recently received computerized mail addressed to "Mrs. Historic N. Collel" and "Mr. New Historic." We continually monitor the accuracy of our mailing lists and sincerely hope that we haven't garbled your name to this degree.

If you do have an error in your listing, please send corrections to Computer Room, The Historic New Orleans Collection, 533 Royal Street, New Orleans, Louisiana 70130. If you enclose the incorrect label, it will speed the correction of your entry. Please remember to check your address and zip code, too.



The Historic New Orleans Collection
533 Royal Street
New Orleans, LA 70130
Telephone (504) 523-4662
Cable: THNOC

- Check or money order enclosed
 VISA Mastercard

Credit Card Number _____ Expiration Date _____

Name _____

Address _____

City _____ State _____ Zip _____

Please forward the following publications:

Quantity	Title	Total Price
_____	_____	_____
_____	_____	_____
_____	_____	_____

Add \$1.50 per book for shipping and handling _____

Orleans Parish residents, add 8% sales tax _____

Other Louisiana residents, add 3% sales tax _____

TOTAL AMOUNT DUE _____

Please attach old label here, or fill in information as it appears on the mailing label:

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Address

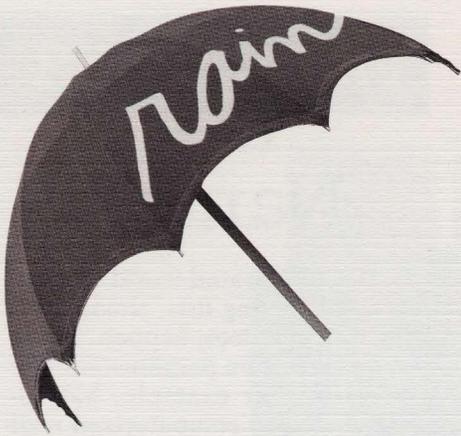
City, State, Zip Code

Please provide correct mailing information below:

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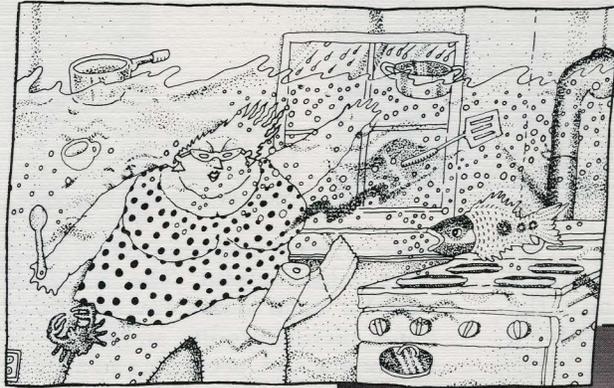
City, State, Zip Code



IT'S ALWAYS THE RAINY SEASON IN
NEW ORLEANS, WHERE THE AVERAGE
ANNUAL RAINFALL IS OVER 58 INCHES!



Rain, the Official City of New Orleans Pavilion at the 1984 Louisiana World Exposition, is centered around a common New Orleans weather phenomenon and its effects on life in the city. Presented by THNOC, the exhibit features murals, photographs, and sculptures of New Orleans in the rain by local artists.



Top: A segment of the cartoon mural by Bunny Matthews, graphically portraying the role of the Sewerage and Water Board. *Left:* Sculptural "shrines" depicting the effects of rain on the city's culture. *Right:* Colorful mural painted by children from the New Orleans Public School System.



THE HISTORIC NEW ORLEANS COLLECTION
The Kemper and Leila Williams Foundation
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