



THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

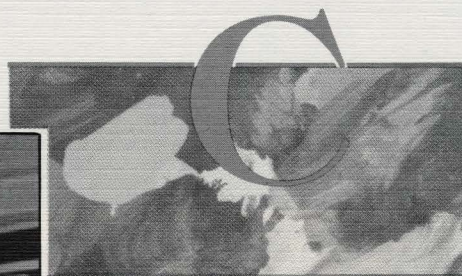
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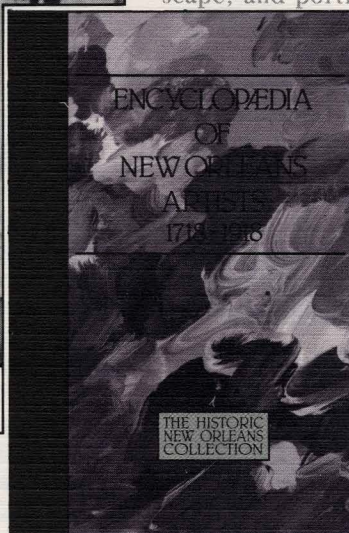
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Curators Rosanne McCaffrey and John A. Mahé II, standing, with director emeritus Boyd Cruise



CALDWELL, MRS. G. H.
Teacher, active N.O. 1861-71.
Contemporary listings: academy, 778
Magazine (1861); 778 Magazine
(1866); teacher of drawing, land-
scape, and portraiture, Strangers'
her (1871).
scent, Jan. 1, 1869.
1866, 1871; Del-
etory," VII:19.



D. 1837.
stings: panorama
Exchange (1837).
Amer., Mar. 7, 11,
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D. 1892-93.
stings: landscape
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); ARTISTS' ASSOCI-

Work In Progress

TWO CENTURIES OF ART

The *Encyclopedia of New Orleans Artists, 1718-1918*, one of the most ambitious projects ever undertaken by the Historic New Orleans Collection, is approaching completion. Not unlike the famous dictionary of the Académie Française, the encyclopedia has been a work in progress for many years and is the result of painstaking research. "There is little doubt," says director Stanton Frazar, "that every library, historian, and lover of New Orleans and its art will

require a copy."

"An indispensable research tool" is the way curators and coeditors John A. Mahé II and Rosanne McCaffrey describe the encyclopedia. Complete in one volume, with over 4,000 entries, the book is an alphabetical list of artists who worked in New Orleans, detailing where possible, biographical information, artistic contributions relating to New Orleans, and a synopsis of the artist's career outside the city, if

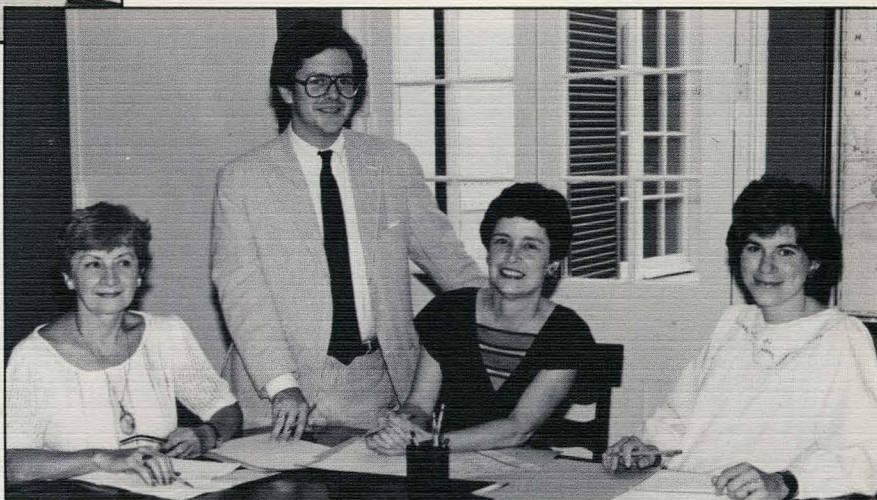


Staff members working on the artists encyclopedia are pictured on the following pages.

Left, Joan Sowell and Charles Buchanan. Below, Helen Wetzel, Howard Estes, Lynn Adams, and Lisette Oser

appropriate. Patricia Schmit, director of publications, serves as project coordinator.

The basis for the encyclopedia came from research done by director emeritus Boyd Cruise, who first began gathering material on local artists in the late 1940s for General L. Kemper Williams, the Collection's founder. Mr. Cruise, whose love of detail is revealed in his paintings, enjoyed poring over old newspapers to collect information on the city's artists and craftsmen. Eventually, as the research expanded, Mr. Cruise decided a book on the subject would fill a local need, much as the 1957 publication of the New-York Historical Society's *Dictionary of Artists in America, 1564-1860* filled a national need.



an incredibly large group of citations, clippings, and snippets of information about artists who practiced their crafts in New Orleans from its beginnings to about the turn of the century."

In 1975, when both John Mahé and Rosanne McCaffrey joined the Collection staff, Mr. Cruise was diligently refining his research, a task that continued until his retirement several years later. Since those days of a party of one, the project now uses the talents of more than 25 staff members and the help of college interns. With the involvement of Miss McCaffrey in 1982 and Mr. Mahé in 1983, staff expertise was sought to assist in the expansion and verification of research. "They began an extensive, thorough examination of each fact," says Mr. Frazar, "and they added information to the existing files from all available sources with the goal of publishing the definitive book on the subject."

Although earlier collected information on New Orleans artists exists, there is no work comparable to

this encyclopedia. During the Depression, the Works Progress Administration compiled biographies of local artists and a directory of artists from 1805 to 1940. The WPA, however, was limited to available local contemporary sources, and even these—city directories and newspapers—were not used to the fullest extent.

The strength of the encyclopedia lies in its comprehensive, accurate investigation of all possible sources. In 1983 Charles Buchanan, newly hired as a curatorial cataloger, was given the task of organizing the research verification project. Besides examining local newspapers, staff members began an exhaustive check of city directories, census records, periodicals, and books. Art association catalogues, they found, often yielded names of women artists that might not otherwise have been discovered.

A sampling of newspapers consulted provides a short history of the city and its various ethnic groups: the *Bee*, *Le Courier de la Louisiane*,

"The encyclopedia will rekindle an interest in the city's art."

"When I came to the Collection ten years ago," Stanton Frazar remembers, "one of my discoveries was a file called by everyone here 'Mr. Cruise's artists cards.' This was



Left, Kathy Wall, Taronda Spencer, John Magill, and Raimund Berchtold, seated. Above, Mimi Calhoun, Joan Lennox, Ann Barnes, and Barbara McMahon



THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Editors: Patricia Brady Schmit,
Louise C. Hoffman

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The Historic New Orleans Collection Newsletter is published quarterly by the Historic New Orleans Collection, which is operated by the Kemper and Leila Williams Foundation, a Louisiana non-profit corporation. Housed in a complex of historic buildings in the French Quarter, facilities are open to the public, Tuesday through Saturday, from 10:00 a.m. until 4:45 p.m. Tours of the history galleries and the residence are available for a nominal fee.

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and *La Gazette de la Louisiane*, all published in both French and English editions; *Tägliche Deutsche Zeitung*, printed in difficult German gothic lettering; the *Times-Democrat* and the *Daily Picayune*. As research continued, additional information has been included from the Collection's cemetery survey, the Charity Hospital Death Records at the New Orleans Public Library, the artists files at the Louisiana State Museum, and the archives at the University of New Orleans, the Louisiana Historical Center, and Tulane University.

"There's a snowball effect," says Rosanne McCaffrey. "As our research continued, we were led to still other sources, and, as a result, the project has taken much longer than we originally planned." Miss McCaffrey has personally checked the obituary files and the Louisiana News Index at the Public Library, as well as searching the *Louisiana Union Catalog*, a list of publications about Louisiana available in the state's libraries.

Although primarily a compen-

dium of artists in the traditional sense of the term, the listings include art-related activities and certain crafts. The list of "acceptable occupations," while sounding like a

Hairworkers were popular "artists" in the 19th century . . .

social dictum, has a specialized meaning to encyclopedia researchers: these are the categories agreed upon for inclusion in the reference volume. Restorers, engravers, and pottery decorators, to name a few, are included along with artists. Hair workers, unfamiliar today, were popular "artists" in the 19th century, sculpting sometimes-elabo-



Jessica Travis, Edith Haupt, Florence Jumonville, and Pamela Arceneaux

rate artworks from hair as a remembrance of a deceased person. Certain associated crafts are mentioned—glass blowers and marble carvers, for example—if the practitioner is first included in one of the acceptable occupations.

The two hundred years spanned by the encyclopedia were originally chosen by Mr. Cruise. The dates proved to be natural boundaries: the city was founded in 1718, while 1918, the end of World War I, was to be a watershed year. More information is available in THNOC's artists files, numbering over 15,000 and containing names excluded from the encyclopedia because of geographical location, date of birth, or occupation.

The period of great artistic productivity in the city occurred between Reconstruction and World War I. "The year 1886 was an important one in the development of local art and artists," John Mahé says. "The Creole Historic Gallery of that year provided a retrospective view of the city's art, while the founding of Newcomb College and the Artists' Association of New Orleans, also in 1886, gave new direction for artists studying and working here." The Creole Historic Exhibit, part of the North, Central and South American Exposition immediately following the World's Industrial and Cotton Centennial Exposition, was an important occasion when families lent their paintings, art objects, and historical memorabilia to be viewed by the public.

In a contemporary account, E. C. Wharton, former *Picayune* journalist, wrote enthusiastically that "every visitor to the Second Exposition concurred in the opinion that the 'Creole Historic Exhibit' was not only the chief attraction, but was never surpassed by any similar ex-



Above, Noreen Lapeyre, Elsa Schneider, seated, Lynn Autenreith, and Marjy Greenberg. Right, Edye Conkerton, Marla Morris, Roberta Berry, and Pat Cromiller, seated.

hibit in this country, in novelty and interest as well as variety and originality."

Researchers for the project find that discovering eventful family histories is a counterbalance to sitting in front of a microfilm reader to verify facts. In Mr. Cruise's notes there was mention of a count and his wife who lived briefly in New Orleans in the early 19th century and whose daughters had moved to Mobile. Mr. Mahé's inquiries to the Mobile Public Library revealed a tale of aristocrats Jean Baptiste Jolly Florian de Pontcadeux and his wife, Marie Marguerite Ledet de Sigras, fleeing Brittany during the French Revo-

lution and their eventual arrival in New Orleans. The teaching and collecting of art extended through several generations of the Florian family. On a different note, other entries include Jules Lion, a Creole of color who was a pioneer daguerreotype maker, and carnival float painters Robert De Lapouyade and the Deutschmann family. Names familiar to New Orleans art history—Salazar, Audubon, Vaudechamp, Amans, the Woodwards, and Drysdale—are to be found alongside colleagues no longer remembered. An example of the encyclopedia's comprehensive approach is the inclusion of such entries as David Cake, "portrait maker," who died a mere six hours after arriving in New Orleans.

Researcher Joan Sowell, who enters all data into the computer, has watched the project slowly take shape. "It's been a laborious process," she says, "but the result will be worth it." Charles Buchanan feels that the book will lead to more



scholarship on New Orleans's art, an opinion shared by John Mahé. "The encyclopedia will rekindle an interest in the city's art. People will start looking at their paintings," he says. "THNOC has done the basic homework for anyone interested in the role of art and artists in New Orleans."

—Louise C. Hoffman

PHOTO CREDITS

Claire de la Vergne
Judy Tarantino
Jan White

From the

Director



It was a cool, early summer day when a hundred or so of us gathered in Audubon Zoological Gardens to celebrate the 100th anniversary of Audubon Park. Specifically, it was a day to mark the donation of a lovely bronze statue to the park by Freeport-McMoRan.

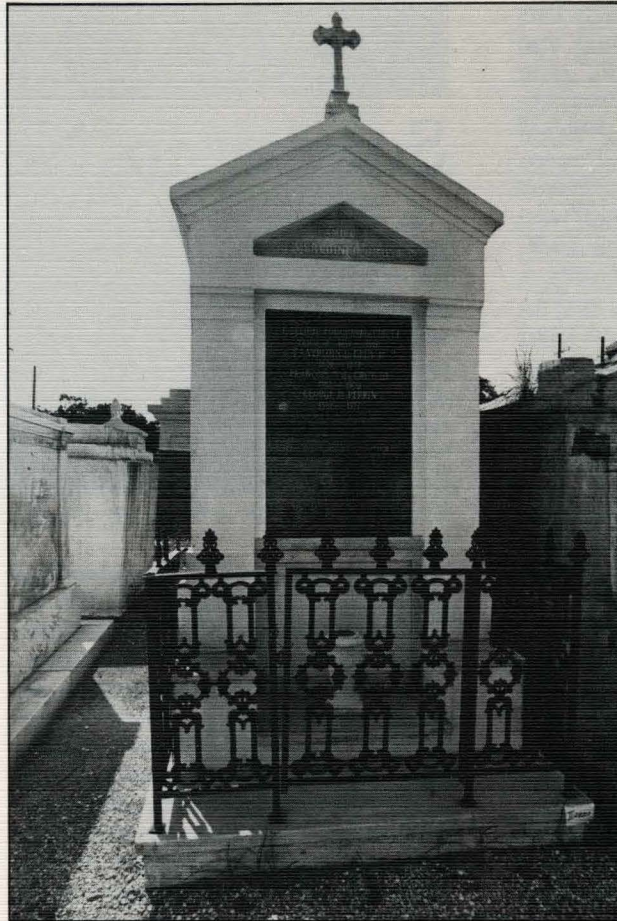
Corporations have traditionally been good to New Orleans in the fields of culture, education, and the arts. Freeport-McMoRan is continuing this rewarding tradition. I had the pleasure of speaking and reflecting on the important role of corporate giving, with a few asides about other sculpture which has proved more controversial.

In 1951 a plaque by Enrique Alferez was installed on the outside wall of the Municipal Court Building. It depicted three members of a family, all nude, and Mayor Morrison declared the characters needed some sort of covering. After Alferez refused to add clothing, the statue was removed at 5:00 a.m., put under police guard, and sold at auction for \$600 more than the commission. Meanwhile, Alferez entertained a group of friends at a gala picnic in front of the auctioneer.

In 1968, when then-Chief of Police Joe Giarrusso came to work one morning and saw the larger than life nude male by Eldon Danhausen at the NOPD headquarters, once again a call was made to provide clothing. Mayor Victor Schiro described the statue as "... extremely nude." This time the artist provided a welded bronze loin cloth, which he felt was "in keeping with the modern day knight-in-armor approach."

Happily, the gift of Freeport-McMoRan to the park is a sheer beauty without any chance of controversy. I hope you will all go to see for yourselves.

—S.F.



Family tomb of Verloin de Gruy in St. Louis II Cemetery (square 2, no. 208). Photo by Warren Gravois for the Historic Cemetery Survey

Research Notes

Research Notes is a new column which will appear on an occasional basis in the newsletter. As an aid to researchers, the series will feature important collections and research tools at the Collection and describe how to use them.

The Historic Cemetery Survey is unique to the Collection. Of particular interest to New Orleans historians and genealogists, the survey also has valuable information on architecture, social history, immigration, disease, and ethnicity.

The Historic New Orleans Collection began a survey of nine New Orleans cemeteries in the summer of 1981; the field work was completed in the fall of 1983. The following historic cemeteries were studied: St. Louis I (founded 1789; 640 tombs, 225 wall vaults); St. Louis II (founded 1823; 1,156 tombs, 2,396 wall vaults); Lafayette I (founded 1832; 1,143 tombs, 976 wall vaults); Cypress Grove (founded 1840; 898 tombs, 580 wall vaults); Odd Fellows Rest (founded 1849; 190 tombs); Greenwood (founded 1853; 713 tombs); St. Joseph I (founded 1854; 1,291 tombs); Lafayette II (founded 1865; 605

tombs); and St. Joseph II (founded 1873; 712 tombs).

These cemeteries were selected because of their size, age, architecture, and location, and because of the notable citizens and diverse ethnic groups buried there. During the field work in the cemeteries, an 8×10 black and white photograph was made of each tomb, and a field sheet was prepared containing a description of the tomb, condition report, and complete inscription information.

All material relating to the cemetery survey is housed in the manuscripts division. Access to the information is gained through a series

of indexes. The master index lists the name of every individual and family buried in any of the nine cemeteries. Women are indexed according to both maiden and married name or names, in cases of more than one marriage. If it is unclear whether the name was a maiden or married name, that doubt is indicated by an asterisk (*). If only a name is present on a tomb, and no further vital statistics are given, then a triangle (Δ) follows the name.

Society tombs, such as those of benevolent or fraternal organizations, are arranged in a separate index.

Other indexes have been compiled from information actually inscribed on the tombs; they do not include inferences or additional research. These separate indexes are arranged by 1) countries of origin, 2) occupations, 3) causes of death, and 4) cemetery architects, tomb builders, and stone carvers who signed tombs.

A researcher using one of the indexes should note the cemetery and tomb or wall vault number. With that information he will be provided with an inscription card containing a copy of the inscription and information on construction, architecture, and condition. Researchers may also examine photographs and field sheets for further information. Copies may be made of the inscription cards and of the photographs.

The numbering system used by THNOC is not the same as that used by cemetery agencies of the city and the archdiocese. A concordance between the various numbering systems and maps of the cemeteries, however, is available in the manuscripts division.

A collection of microfilmed cemetery documents supplements the cemetery survey. These records are St. Louis I interment books (1833–1912); St. Louis II interment books (1840–1917) and ownership records (1860–1972); St. Louis III interment books (1895–1898) and ownership books (1895–1972); St. Joseph interment books and index (1855–1902); St. Patrick interment and sales books (1844–1926); St. Roch interments (1882–1934); Hebrew Rest Cemetery records (Temple Sinai, Touro Synagogue, and Dispersed of Judah); and Gates of Prayer cemetery register.

Focus

Sunday in New Orleans

As witnessed by two energetic and spirited reporters, New Orleans provided a free and easy environment in 1871, confirming again the reputation the city has had throughout its history. Ralph Keeler and Alfred Waud were sent on an assignment by a Boston journal, *Every Saturday*, to travel the Mississippi River from the mouth to its source. Keeler wrote the articles; Waud illustrated them.

In the spring of 1871, the two men began a journey which would result in a series of published stories before the paper reverted to its previous format as a literary journal. It could not compete with *Harper's Weekly*, the most successful illustrated newspaper of its time.

Excerpts from the July 15th edition reveal that keeping the Sabbath in New Orleans was not the same as in more puritanical sections of the country. The journalists covered the scene with great relish. Their activities were so frenetic that one wonders if their "Sunday" was a composite account of two or three Sundays.

Starting in the French Market, Keeler declared, "Sunday is a grand festival in New Orleans, beginning early and ending late." The two of them then set out to prove the state-

ment and to enjoy every minute of the assignment. They walked through the bazaar noting the great variety of wares for sale and commenting on the people as well: "All races and nationalities are buying and selling all imaginable and unimaginable wares." The list went on and on, including ice cream, coffee, meat, parrots, haberdashery, corsets, soaps, suspenders, fruit, crockery, pups, glassware, shoes, macaroni, combs, flatirons, stockings, whips, tin trumpets, bandanna handkerchiefs, fish, live fowl, vegetables—and among the merchants was "a mute company of Indians . . . their tall quaint baskets . . . filled with leaves, roots, herbs, and papooses."

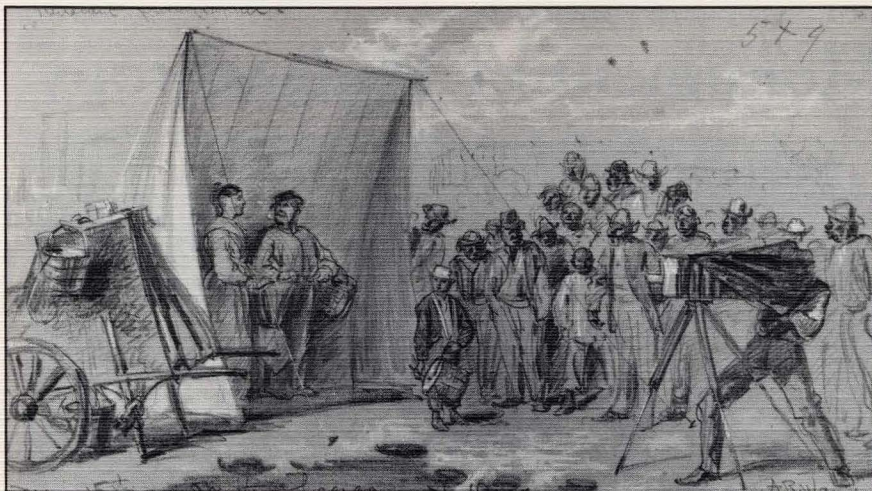
Along the levee they noted the "peripatetic photographer" whose audience was "drummed up by a small boy with a snare drum."

Food, always an attraction in New Orleans, was no less so then. Keeler and Waud decided they had seen "as much of a New Orleans Sunday as we will care to see before breakfast." They headed "to Canal Street and the Moreau's. From the initiatory orange and banana to the concluding coffee the meal is perfect."

The reporters were off next to the Jesuit Church on Baronne Street,



French Market (1871) by Alfred R. Waud (1965.16)



Itinerant Photographer (1871) by Alfred R. Waud (1965.39)

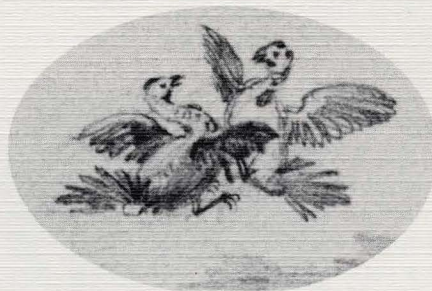
since rebuilt, for high mass. They found that "The music and singing are very fine," and described the church as "such a place as one would expect to find hung with hatchments of stout knights, and with sculptured mitres of good bishops." Conscientiously citing their mission as "faithful chroniclers," they headed for one of the many cockpits in the city, this one being between Love and Good Children streets on the downriver side of the French Quarter just beyond Craps Street.

"We pay our fifty cents . . . The patrons of the pit are seated around smoking . . . At some new turn in the contest, a half-dozen men jump excitedly . . . and offer or take new bets . . . French is the prevailing language . . . All day Sunday and most of the week-days the 'sport' goes on. It is a subject that does not need any comment."

On to a streetcar and off to the race track, the two men headed for a dual attraction: the races, as well as an open-air ball in full swing. Here, they said, there rises "from the band in the pavilion such strains as only Strauss could write, translating the whole mad scene into music . . ."

With continued zeal, the reporters returned to Canal Street where they took a train, probably the "Smokey Mary," to Milneburg on Lake Pontchartrain and were "borne through the suburbs of the city and through the dense swamps to the Lake." There they found gardens, hotels, and restaurants, choosing an open-air dining room in which to enjoy "one of the celebrated fish dinners . . . fried crabs

and pompano. The pompano is the special pride of this latitude, and is really a delicious fish . . . With a trellis-work back of us, and shady trees in front, we sit in the cool breeze and listen to the music and watch the feasters and merry-makers around us, till the approaching duskness and the whistle of the locomotive warn us that we must return to the city. Climbing into the long train with an innumerable company of all races, conditions, and colors, we are whirled back through the dark swamps and past the flickering gaslights of the suburbs to the foot of Canal Street.



Detail, Sunday Cockfighting New Orleans (1866) by Alfred R. Waud (1965.38)

"Of course we must end our Sunday with the opera . . . this fine building is in the very heart of creole France . . . the whole house, arrangement, management, and all is quite European."

Noting that the Opera House was the best observation place for seeing Creoles, the reporters determined that some of the better class women

"would be considered beauties in any part of the world." Latticed stalls were provided for those who did not wish to be seen, and sometimes the stalls were used by mourners.

Keeler and Waud confessed that they had time to cover only a few of the attractions of the Sunday and that there was "much gayety going on that we have not seen,—theatres, balls, processions, base-ball matches, &c. &c; . . . Some of the people have gone to church, or spent the day quietly at home; . . . We might have ended the night dramatically with a murder, but then, too, there might have been a Sunday which does not end this way, and we have no intention to do the city an injustice . . . In short, I am prepared to say that there are no Ku-Klux in Louisiana, that people kill one another irrespective of political bias or previous condition."

The article, published in July, was undoubtedly written weeks earlier as one of the drawings is dated May 15. The time lapse for the mails to Boston and the converting of the drawings to wood engravings for printing, however, could account for the intervening period. This may have been fortunate for Keeler and Waud in case any of the natives took exception to their comments regarding the city and the people. By July, the men were safely out of New Orleans and far up the river.

Ralph Keeler and Alfred Waud were both seasoned newspaper men. Waud was "special artist" for *Harper's Weekly* during the Civil War and in 1866 made his first trip to New Orleans and the South for the weekly. Over 1,700 of his original drawings are in the Historic New Orleans Collection, but few have been published. At the time they were made, drawings were converted into wood engravings for publication. The Collection owns most of the original sketches from both the *Harper's* assignment and the *Every Saturday* trip. Keeler, a journalist who worked on papers from San Francisco to Boston, was another experienced traveler. As a boy he ran away from home and joined a minstrel troupe, later traveling in Europe. He wrote about both of these experiences in his book, *Vagabond Adventures*.

—Dode Platou

The Free Market: Monument of Philanthropy

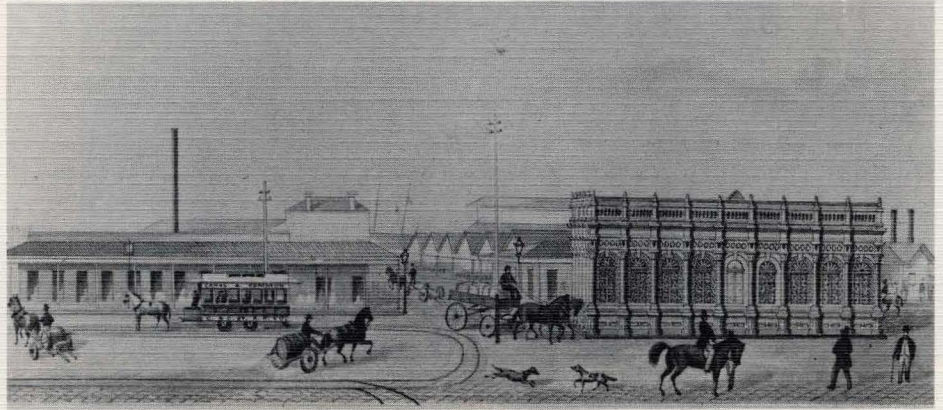
HISTORIC

New Orleans

The eruption of civil war in April 1861 not only pitted North against South: it also matched southern women, their men at the battle-front, against hunger and privation. The situation was more serious in cities and towns, where residents could not grow the food they needed, than in the country. The worst conditions existed in coastal cities, where the Union naval blockade halted trade. New Orleans, the South's greatest commercial center, began early to suffer economic difficulties.

Those who could afford to do so provided assistance privately to less affluent relatives, friends, and neighbors to an extent which may never be known. Mayor John T. Monroe frequently reached into his own pocket when deserving individuals appealed for help, but, with a family of eight children to support, he soon found his resources stretched to their limit. On a broader scale, philanthropic efforts raised a relief fund of \$9,469.30. It was administered with dubious wisdom by a Volunteer Relief Committee which handed out semi-monthly doles of \$5.00 to needy families. By August 1 the money had run out, and hungry women resorted to public demonstration to dramatize their plight.

Clearly, an effective and far-reaching means of feeding the destitute had to be implemented without delay. Nearby planters wrote to Mayor Monroe offering to donate surplus products from their plantations. To implement this proposal, the City Council, at a meeting on August 6, agreed to establish a center for the collection and distribution of such contributions, provided for the appointment of a committee to administer the center's activities, and appropriated \$10,000 for emergency relief in the meantime.



Detail, Canal Street—North Side (1873) by Adrien Persac (1958.78.1.1). The cast-iron building occupied by the Free Market was built just prior to the Civil War as the city waterworks. It stood on the neutral ground at the foot of Canal Street until it was sold for demolition in 1874.

This distribution center soon became known as the Free Market. On the same day that it was established, the market received its first contribution: ten half-barrels of molasses from Pierre Soniat of St. Charles Parish. Other gifts quickly followed. According to the Free Market's 1861 *Report*, "Circulars were distributed through the country, announcing the establishment of the Free Market, and, with a promptness only to be met with by Louisianians, the Market was amply supplied with vegetables, beef, and funds." Railroad agents, steamboat owners and captains, and draymen transported donations free of charge.

A massive new iron structure intended to house the city waterworks became the Free Market's headquarters. It stood on the Canal Street neutral ground near the Mississippi River. To accommodate ladies picking up food, a small addition was built from donated lumber.

Cash donations from several sources bought inexpensive foods and defrayed operating expenses. Individual contributors—some identified in the Free Market's *Report* and other sources, others anonymous or partly identified—donated amounts ranging from \$1 to \$500. An "Old Man's Savings for March [1862], abstaining from segars, liquor, etc." yielded \$10. Absent soldiers sent money home. Local groups like the German Society and Screwmen's Benevolent Asso-

ciation offered gifts of varying amounts, while benefit lotteries raffled goods inappropriate for distribution, such as alcoholic beverages and jewelry. Proceeds from a succession of charity balls and musical and theatrical performances further enriched the Free Market's coffers. It was reported that "the colored ladies of New Orleans, not to be behindhand in the good work, started a Fair for the benefit of the Free Market, and realized the handsome sum of two hundred and fifty dollars . . ." which they contributed on December 17.

Thomas Murray, a Scotsman who had resided in New Orleans for fifteen years and was regarded as a prominent architect and civic leader, chaired the Market Committee. When he died in 1870, an obituary in the New Orleans *Commercial Bulletin* credited him with founding the Free Market and giving "... nearly his whole time and attention to procuring supplies and distributing them." A committee of 35 members, five of whom, with Murray, formed the executive committee, administered the Free Market's activities.

Prospective recipients of the Free Market's assistance were required to register at City Hall, where tickets were issued to those who offered proof of need and financial dependence upon a soldier currently serving the Confederacy or on one who had been killed or died while in its service. On August 16, the Market's

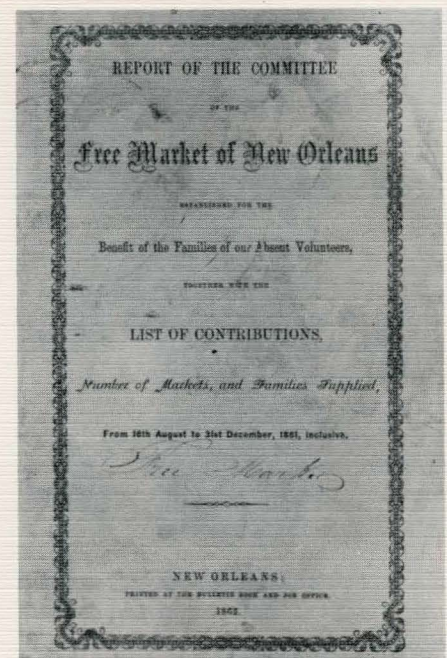
first day of full operation, 762 families presented tickets and received goods. By the end of 1861, the Market had supplied 62,896 baskets of food, an average of 1,572 per market day, not counting 2,000 baskets which had been distributed, presumably to hardship cases, prior to the Market's official opening. The rolls continued to grow; in November and December, in excess of 1,700 families received provisions each market day, and the number increased during 1862.

The Free Market dispensed food on Tuesdays and Fridays. Its hours varied; by April 1862 the Market operated from 2:30 a.m. to 9:00 a.m., allowing committee members staffing the market then to go to their places of business. According to Marion Southwood, a lady of New Orleans, the Free Market "... was kept in the most perfect order, and with the most scrupulous cleanliness. It was pleasant to see the women with their large baskets filled to overflowing." Members of the Market Committee found their work arduous, but "it is certainly gratifying to every mind, to witness the grateful hearts and the outbursts of their thankfulness." Critics pointed out, however, that not ev-

ery outburst expressed thanks. Julia LeGrand, another resident of New Orleans, recorded in her journal on January 1, 1862, that "some scenes in the free market are quite ludicrous. Some of the women, if told they cannot gratify some particular taste, refuse all that is offered . . . Some women, they say, curse their benefactors heartily when disappointed." Few incidents of this nature actually were documented, but such gossip had the potential of interfering with the almoners' efforts.

In addition, the Market Committee bore the responsibility of weeding out impostors undeserving of charity. Committee members also enforced courtesy, for they found that "parties among themselves would be riotous, using indecorous language to each other, finding fault at the quantity and quality of the provisions given."

After federal troops occupied New Orleans in late April 1862, the Free Market's operations were suspended but resumed in mid-May. Arrest on June 4 and imprisonment on unspecified charges caused Thomas Murray to miss a market day for the first time. Gardner Smith, an executive member of the Market Committee, ran the Free Market

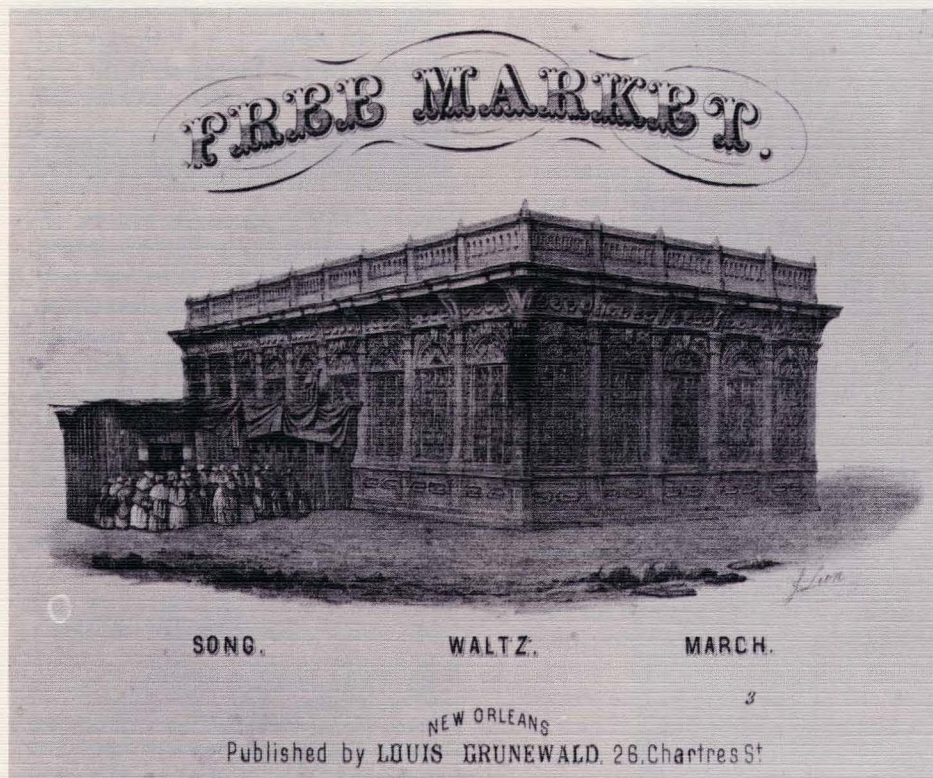


Free Market Report (66-79-L)

until Union officials made other arrangements and abolished the Market several months later. The Free Market distributed food for the last time on August 15.

The Free Market of New Orleans, described by Marion Southwood as a "monument of philanthropy," fed thousands of New Orleanians for twelve months and provided a prototype for free markets in Charleston, Richmond, and other cities. The Free Market was indeed "... a Godlike charity; it blessed those who gave and those who received."

—Florence M. Jumonville



The Free Market is depicted on this 1861 sheet music cover, published by Louis Grunewald (1982.23).

Sources: Primary and secondary sources cited are among the library's holdings. Thomas Ewing Dabney, "The Butler Regime in Louisiana," *Louisiana Historical Quarterly*, 27 (April, 1944); Free Market of New Orleans, *Report of the Committee of the Free Market of New Orleans* (New Orleans, 1862); Friends of the Cabildo, *New Orleans Architecture*, Vol. II: *The American Sector* (Gretna, La., 1972); "The Late Thomas Murray," *New Orleans Commercial Bulletin* (May 9, 1870); Mary Elizabeth Massey, "The Free Market of New Orleans, 1861-1862," *Louisiana History*, 3 (Summer, 1962); Marion Southwood, *Beauty and Booty: The Watchword of New Orleans* (New York, 1867); Julia LeGrand Waitz, *The Journal of Julia LeGrand, New Orleans, 1862-1863* (Richmond, 1911).

Paintings

From the moment an artist has completed a painting, changes occur because of chemical and physical influences, which cause damage if not controlled. Temperature, light, and atmospheric conditions, as well as improper handling, poor framing, and biological attack are common sources of damage to a work of art.

A basic understanding of the work of art is necessary to its preservation. Of the many types of techniques known as "painting," two of the most common are paintings on canvas and paintings on wooden panel supports. Painting on canvas consists of a piece of cloth stretched over a wooden frame called a stretcher, if there is a means for expansion, or a strainer, if the joints are fixed. On this cloth support are several layers of different substances: a thin coating of water soluble gelatinous size; a layer of ground or priming; a layer or layers of medium, carrying the pigment particles in suspension; and the top layer of protective varnish. Paintings on wooden panel supports have the same layers except for size. Aside from external accidents, the life of a painting is dependent on the cohesion of layers and their compatibility with each other.

As a painting ages, the paint structure loses flexibility. This process actually begins very early in the painting's life. At this point *any* break in the surface plane, such as ripples caused by the expansion of the canvas or a warping of the stretcher frame or panel, will cause cracking and, eventually, cleavage—the separation of the layers resulting in flaking and loss. Size, which is added to the canvas to ensure adhesion and to slow down the oxidation process resulting from the fabric's contact with oils in the ground, is extremely sensitive to relative humidity. The ground and paint layer, however, are fairly inflexible and embrittle with age. Alternate swelling and shrinking of the size and canvas create damaging

stress.

Wood reacts to moisture with a great strength of its own. Once the films carried on the surface of the panel have begun to embrittle, any sudden movement of the wooden support will cause great damage. Never move a panel from a damp location to a dry room or vice versa. In addition to possible design loss, atmospheric changes will cause a wooden panel to check and split if it is framed too tightly for expansion.

Another hazard of atmospheric conditions is mold, an initially inconspicuous but easily developed problem. Its growth will actually destroy the fabric fibers in canvas paintings as the spores feed on the sizing. A painting should never be returned to the location where mold developed until the high heat and humidity which caused the mold's growth have been corrected.

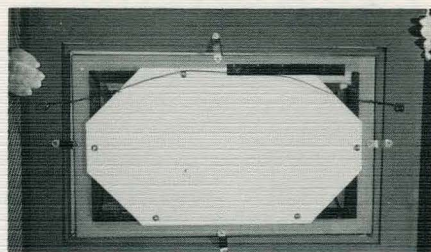
The ideal climate for paintings on canvas is a relative humidity of 50 to 55% and a temperature of 65 degrees Fahrenheit. Ideal for wooden panels is 50 to 60% relative humidity and 65 degrees Fahrenheit.

Handling

In addition to controlling atmospheric conditions, physical precautions can be taken to protect valuable artwork against damage. Never touch the front or back of a painting in any way. Frames should be examined for warping and loose pieces. To guard against blows, dust, and debris, all canvas paintings should have a protective backing such as Fomecor, a lightweight but thick material, attached with screws to the stretcher by a conservator or a framer familiar with museum standards.

Paintings are most securely hung on two separate wires from a picture molding. If there is no picture molding, a standard picture hook—not a nail—in the proper size for the painting's weight is best. Heavy pictures should hang from two hooks.

The safest way to store paintings is to hang them, provided there is no surface flaking. Certain areas, such as walls affected by vibration or above active fireplaces, should be avoided. A location over a ra-



Protective backing is attached with screws and grommets to the stretcher. Corners are cut off to allow ventilation.

diator or hot air vent, or an area too near an air conditioner should also be avoided.

Particular care must be taken with lighting. Picture lights are often unrecognized hazards and will have a drying effect if hung too near a painting. These lights should be used only for special occasions. If ultraviolet filtering for windows and fluorescent tubes is not feasible, keep paintings away from direct sunlight or out of rooms where fluorescent lighting is prominent.

Changing the position of a painting requires advance planning: two people should move the painting to a prepared area. Always remember that damage caused by careless handling most often does not become visible for a long time. If the surface of a painting is bumped, it may be months or years before cracking and flaking are apparent.

Paintings should be periodically inspected for condition problems. Use a hand-held light source directed parallel to the picture plane. This "raking light" will illuminate surface variations. If you detect any stages of deterioration, try to eliminate the causes and consult a conservator. It is very important to follow basic preservation procedures and to be able to recognize potential hazards and the beginnings of serious problems, but remember that any special concerns should be addressed to a reputable conservator.

—Priscilla O'Reilly

Suggested Reading: Helen Harris, "The Master Conservators," *Town and Country* (December, 1980); Caroline Keck, *A Handbook on the Care of Paintings* (Nashville, 1965) and *Safeguarding Your Collection in Travel* (Nashville, 1970); Cynthia Kelsey Stowe, "Finding a Conservator," *SEMC Journal* (August, 1983).

Acquisitions



The Historic New Orleans Collection acquires thousands of

items through purchase and donation during the course of each year. Only a few recent acquisitions can be noted here.

A selected list of THNOC items on loan for exhibition includes:

- *Seaman's Allegory* (1834), carved wood sculpture by Pierre Joseph Landry, and the Nitta Yuma pasties (1842), to *Southern Folk Art*, an exhibition organized by the Museum of American Folk Art in New York City. The exhibition will travel to several major southern cities.
- Items from the manuscripts and curatorial divisions and the library to the Lafayette Natural History Museum for *Louisiana Snakes Alive*, July-December 1985.
- Letter to the Friends of the New Orleans Public Library for *Film and Flight*, Latter Branch, July-November 1985.

CURATORIAL

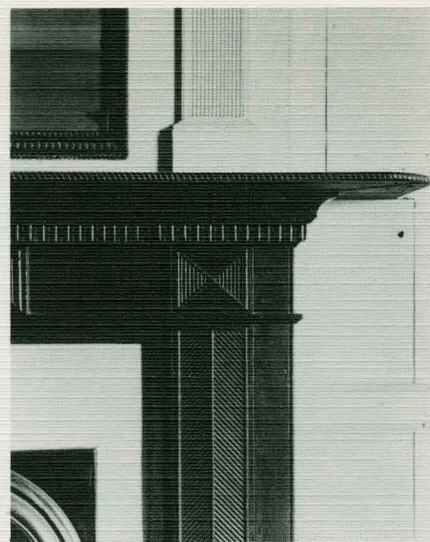
The recent donation by Mrs. Solis Seiferth of 325 photographs taken by architect Richard Koch adds a significant dimension to the Koch holdings already at the Collection. Mr. Koch (1889-1971) is highly respected for his original architectural designs and his sensitive restorations of historic buildings. He was also responsible, along with Samuel Wilson, Jr., his partner for many years, for creating a strong interest in the preservation of Louisiana architecture.

The photographs, which measure 11 by 14 inches, capture the splendor of 18th- and 19th-century Louisiana architecture in ways that are both intimate and grand. Mr. Koch had a gift for presenting the dignity and power of a building as a whole, and also for isolating the particular

architectural details that added so much to the unique character of each structure.

The subjects of the photographs are primarily residential buildings, both in New Orleans and in the surrounding countryside. Many of the buildings portrayed have been destroyed or substantially altered. The photographs were made during the 1930s when Mr. Koch headed the Historic American Buildings Survey in Louisiana. Among the photographs are numerous views of the French Quarter, and Seven Oaks, Whitney, Madewood, and Shadows on the Teche plantation houses. There are also several examples of indigenous Louisiana rural architecture of more modest scale.

■ The recent celebration of Clementine Hunter's 100th birthday lends special significance to the donation by Dr. and Mrs. Robert F. Ryan of four of the artist's paintings. Recognized nationally as an important primitive artist, Mrs. Hunter remains a unique figure in Louisiana's folklife. Her paintings display quilt-like patterns created with simple stick figures and flat, unmodu-



Mantel at Glendale Plantation (1935) by Richard Koch (1985.120.217)

lated color. Works such as *Crucifixion* (1977) and *Saturday Night* (1978) reflect the influence of her upbringing as a plantation worker at Melrose in the Cane River country and exemplify the cultural milieu created by Mrs. Cammie Henry, owner of Melrose. Mrs. Henry recognized Clementine Hunter's talent and encouraged her painting.



Crucifixion (1977) by Clementine Hunter (1985.128.1)



Saturday Night (1978) by Clementine Hunter (1985.128.2)

■ The Collection has acquired an interesting group of watercolor, ink, and pencil drawings and sketchbooks by the New Orleans-born artist Louis A. Winterhalder (1862–1931). Mr. Winterhalder joined the staff of the *Daily Picayune* in 1891



(1985.71.69.9)

as artist and cartoonist; he left for private commercial business after the *Daily Picayune* merged with the *Times-Democrat* in 1914. His was the first political cartoon to appear in the *Picayune* on April 18, 1896. He was also the originator of the “Picayune Frog,” the weather forecaster, whose popularity spawned the publication of a musical composition and a children’s book, the covers of both designed by Winterhalder. Included in the acquisition are designs for advertisements, book illustrations, sheet music covers, and product labels.

■ Adding to the Collection’s extensive documentation of the city’s

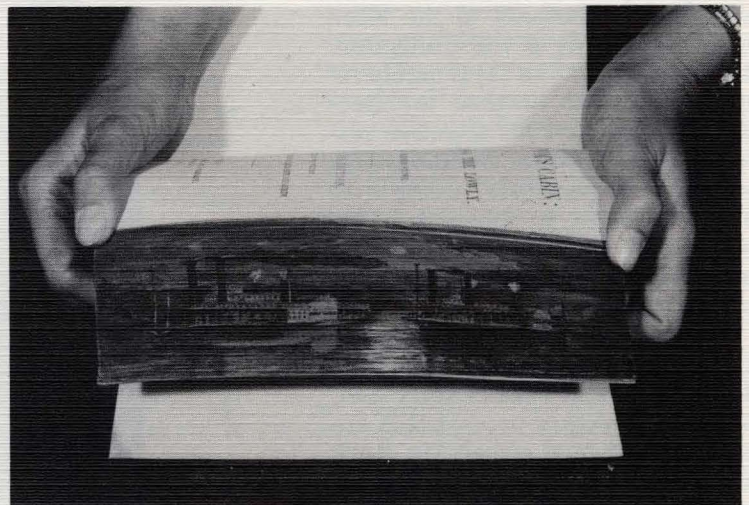
carnival organizations are two groups of costume designs. Alexander J. Asprodites, Jr., has given 30 watercolor designs painted by Kathryn Vera Dyer, primarily in the 1950s and 1960s, for the Krewe of Venus. Leo Van Witsen has donated a large group of his work for a local ball, covering the years 1972–1984. Mr. Van Witsen designs for opera and theatre companies in New York. His drawings are represented in the library of the Costume Institute of the Metropolitan Museum of Art.

—Priscilla O’Reilly

Uncle Tom’s Cabin by Harriet Beecher Stowe was one of the most powerful attacks on the institution of slavery in the antebellum period. Because of its dramatic presentation, the novel reached a far wider audience than other abolitionist literature. The Collection recently acquired a copy of an illustrated 1853 London edition which bears an extraordinary fore-edge painting.

Fore-edge paintings—paintings done sometime after publication on the free edge of a book’s pages so that the picture is visible only when the pages are slightly fanned—were executed in Italy as early as the 15th century. The most popular technique, practiced in England from the 17th through 19th centuries, involved painting a scene on the fanned pages, then gilding the edges in the usual fashion so that the painting would remain concealed and protected when the book was closed. Although this unusual art form flourished in Europe, it apparently failed to become popular in the United States. Fore-edge paintings of European vistas can be found occasionally, but those depicting American scenes are scarce.

The fore-edge painting on THNOC’s copy of *Uncle Tom’s Cabin* pictures a Mississippi River steamboat race between the *Eclipse* and the *Natchez*. The *Eclipse*, constructed in 1852 for the Louisville-New Orleans trade, and the *Natchez*, built in 1854 and used for the New Orleans-Vicksburg run, were among the fastest on the Mississippi. Both



Fore-edge painting (85-363-RL)

steamboats' careers ended in 1860; the *Eclipse* was destroyed in a storm and the *Natchez* was gutted of her machinery, which was installed in another steamboat of the same name.

■ Henry Wadsworth Longfellow based *Evangeline* upon a story told him by Nathaniel Hawthorne of the expulsion of the French settlers from Canada. The library recently acquired a copy of the 1897 edition, issued on the fiftieth anniversary of the poem's original publication, with illustrations by Violet Oakley and Jessie Wilcox Smith.

■ *A Reminiscent Story of the Great Civil War* by Henry H. Baker, another recent acquisition, was published in 1911 to commemorate the fiftieth anniversary of the May 27, 1861, departure of the Washington Artillery from New Orleans for Virginia. Early in his narrative Baker describes the scene on that day: "As we marched through the streets, escorted by local commands, every thoroughfare and balcony was crowded with relatives and friends of our battery, ladies waving handkerchiefs and the great throng wishing us Godspeed. Many a mother, wife, sister and sweetheart were bathed in tears at the sight of their beloved ones departing to engage in a conflict which might mean death to them, yet they were proud and glad that they had a dear one to offer to their country."

■ Fifty doctoral dissertations on a wide variety of subjects, among them showboats, panoramas, the Civil War and Reconstruction, educational institutions, and biographies of prominent Louisianians, have been added to the library. New publications include *All the World's a Fair* by Robert W. Rydell, which includes a section about the World's Industrial and Cotton Centennial Exposition; Powell Casey's extensive *Encyclopedia of Forts, Posts, Named Camps, and Other Military Installations in Louisiana, 1700-1981*; and *Black Photographers, 1840-1940*, by Deborah Willis-Thomas.

—Florence M. Jumonville

MANUSCRIPTS

Family papers, important primary sources for the writing of history, constitute a significant part of the

resources available to researchers. The Collection has received five major additions, each illustrating very different aspects of Louisiana history.

The newly acquired James Robb papers are a previously undiscovered archive of materials covering the years 1821 through 1872. Included in the 867 items in the collection are letters from President Zachary Taylor; Judah P. Benjamin, Robb's partner in the New Orleans, Jackson and Great Northern Railroad; "the fighting Bishop" Leonidas Polk; and John Slidell; as well as personal and business correspondence.

James Robb was born in Brownsville, Pennsylvania, in 1814, to poor and humble parents. He began his meteoric rise to wealth and civic prominence after moving to New Orleans in 1837 and establishing himself as a banker. He became a major stockholder in the New Orleans Gas Light and Banking Company, now the New Orleans Public Service Inc., and the New Orleans, Jackson and Great Northern Railroad. In partnership with the Queen Mother of Spain, Robb provided the city of Havana, Cuba, with gas lighting. When Robb died in 1881, the New Orleans *Democrat* stated that "No former citizen of New Orleans had stronger claims upon the grateful appreciation of the people of this city . . . Not even DeWitt Clinton accomplished more in his day in the great Empire State than James Robb did in Louisiana in his day."

■ Foreign volunteers, particularly Frenchmen, played an important role in the Revolutionary War. One such unit, under the command of the Duc de Lauzun, participated in the siege of Yorktown in 1781. An officer in Lauzun's Hussars, Henri Sir-Jacques, chose to settle in the new world, making his way to French-speaking New Orleans, where his descendants still live. His military commissions, which include his appointment as quartermaster treasurer of Lauzun's Foreign Volunteers, signed by Louis XVI of France, and his order of Knighthood of St. Louis, are gifts of Mrs. J. Edgar Monroe.

■ Mrs. Robert D. Irvine has made additions to the McCutcheon-Levy family papers. Mrs. Irvine's gift includes a memorial tribute to Asso-

ciate Justice William Mallory Levy by the justices of the Louisiana Supreme Court, signed by Chief Justice Bermudez.

■ Rosenthal family papers (1901-1974) are the gift of Dr. and Mrs. J. William Rosenthal. This collection of more than two hundred items consists of financial and real estate records, information regarding family tombs, and newspaper clippings.

■ Additions to the Dutrey family papers were made by Mrs. Willes Yates Gulley. Correspondence between Dutrey family members and Gottlieb Huber, marble worker, concerning the family tomb in Lafayette Cemetery II, is noteworthy for the information it contains about tomb construction.

■ The enigma surrounding General James Wilkinson has always attracted historians. THNOC has acquired a collection of receipts, promissory notes, correspondence, and court testimony concerning a case involving Manuel Andry and the estate of James Wilkinson. One letter in the collection, dictated by Wilkinson, was written from Mexico in 1822, three years before the General's death, and discusses business and financial matters, the political situation in Mexico, and members of the family.

■ David M. Kleck has donated a muster roll of the Orleans Guard, Company F, 311 Regt. Louisiana Volunteers (1862-1864). Another Civil War document is the "List of Receipts of the Hon. B. F. Flanders, Spec. Supp. Agt. of the U. S. Treasury for Rebels property Liable to Confiscation and seized by the Military authorities of the U. S. . . ." Among the prominent residents of New Orleans named are Judah P. Benjamin, John Slidell, Cora and Ida Slocumb, Thomas P. Leathers, and Felix Labatut.

■ The Claiborne Avenue Presbyterian Church, formerly known as the Second German Presbyterian Church, has allowed duplication of three reels of the congregation's microfilmed records. These church records (1863-1955) are an important addition to the collections concerning Germans in New Orleans.

■ Additions to the *Item* on microfilm now bring the Collection's holdings up to 1949.

—Catherine C. Kahn
and Susan T. Cole

Staff

Dr. Warren M. Billings joined the staff in September on a consulting basis . . . he will coordinate the research facilities of all departments at the Collection . . . Dr. Billings is professor of history at the University of New Orleans and a scholar of early American history and Louisiana legal history. He received the Ph.D. degree from Northern Illinois University.



Warren Billings

Director **Stanton Frazar** serves on the Acadian Odyssey Bicentennial Commission . . . Mr. Frazar, Mrs. Moise Dennerly, and Mrs. Stanley Diefenthal co-chaired the banquet at the Royal Orleans Hotel that kicked off the Acadian Bicentennial year celebration.



Governor Edwin Edwards, Phyllis Dennerly, and Stanton Frazar

PROFESSIONAL ACTIVITIES

Dr. Patricia Schmit, director of publications, gave a paper entitled "Home Remedies: Medical Obligations of Nineteenth-Century Southern Women," at the conference *Southern Women: Portraits in Diversity* held at Tulane University, September 26-28.

Dr. Alfred E. Lemmon, coordinator of special projects, presented a paper, "Survey of Historic New Orleans Cemeteries," at Rutgers University for the annual meeting of the Association of Gravestone Studies . . . Dr. Lemmon also presented a paper on the Cane River Collection at the Founders of Natchitoches meeting . . . he will

serve as a member of the local arrangements committee for the 1988 joint meeting of the Consortium of Latin American Studies Programs and the Latin American Studies Association to be held in New Orleans.

Elsa Schneider, curator of education, and **Patricia McWhorter**, associate curator, attended the annual meeting of the American Association for State and Local History in Topeka, Kansas, September 10-13 . . . shop manager **Sue Laudeman** coordinated the September meeting of the Regional Museum Store Association, hosted by THNOC . . . "Display Techniques for the Museum Store" and "Developing and Promoting Special Events" were the discussion topics . . . design consultant **Patrick D. Sargent** was the guest speaker.

CHANGES

Susan Cole, curator of manuscripts, left THNOC in July to enter the M.A. program in journalism at Louisiana State University in Baton Rouge . . . Miss Cole has been awarded a graduate assistantship and works with publications in the public relations office at the university . . . **Ashley Scott**, curatorial assistant, left THNOC in August to work in the academic provost's office of Tulane University . . . her replacement is **Kellye Magee** . . . Miss Magee received a B.A. degree in art history from Vanderbilt University and attended Sotheby's Works of Art course in London.

OFFICES

Curator **John H. Lawrence** was elected as one of the two southeastern regional representatives for the American Association of Museum's Non-Print Media Committee . . . he served as co-chairman of the Theory, History, and Criticism of Photography discussion at the Southeast College Art Conference in October, held in New Orleans . . .



Alfred Lemmon

Mr. Lawrence was also appointed to the editorial committee of the Preservation Resource Center . . . **Dr. Alfred Lemmon** was named a corresponding editor of the music journal *Ritmo* . . . he currently serves on the board of Save Our Cemeteries.

EDUCATION

Taronda Spencer, manuscripts cataloger, received an M.A. degree in history from the University of New Orleans . . . curatorial assistant **Raimund Berchtold** is teaching German in the Accelerated Language Learning Program at the University of Houston on two week-ends in November.



Susan Cole



Kellye Magee

SPEAKERS BUREAU

Staff members have recently made presentations to the following organizations: **John Magill**, chief curatorial cataloger, the Canal Area Service Association . . . **John H. Lawrence**, the St. Charles Avenue Presbyterian Church . . . and **Patricia McWhorter**, St. Dominic's School.



Howard Estes, Pauline Harris, and Mayor Ernest Morial, pictured at THNOC's Rain mural dedication, City Hall, in memory of Mrs. Harris's son, Robert Louis Bowens, Jr., student artist

Christmas Is Coming

Publications

THNOC's list of publications offers many choices for holiday giving. *Nelly Custis Lewis's Housekeeping Book* presents an instructive view of 19th-century life by the mistress of Woodlawn Plantation in Virginia. Mrs. Lewis, the adopted daughter of George Washington, wrote down her recipes and remedies for everything from flannel cakes to a "New Orleans Remedy for Sore Throat." The original housekeeping book is found among the Butler papers in the manuscripts division; its theme of home and family make it a particularly appropriate Christmas gift. The book is edited by Patricia Brady Schmit.



Pastel of Nelly Custis Lewis, attributed to James Sharples (ca. 1799²). Courtesy Woodlawn Plantation, a property of the National Trust for Historic Preservation



Pitcher (ca. 1852-1853), by Kuchler & Himmel for Hyde & Goodrich (1978.175.11), featured in *Crescent City Silver*

Crescent City Silver presents examples of New Orleans silver, crafted by French, American, and German silversmiths. Published as a catalogue at the time of the Collection's exhibition, *Crescent City Silver* appeals to anyone interested in New Orleans's past. The publication was researched by Carey T. Mackie, H. Parrott Bacot, and Charles L. Mackie.

Vicksburg: Southern City Under Siege, a firsthand account of daily life during the Civil War, portrays the hardships of wartime in dramatic detail. Kenneth Trist Urquhart is the editor.

The Shop

The Shop at the Collection will sponsor its fourth annual Christmas festival during the first two weeks of December. This year's theme is inspired by the 75th anniversary of the teddy bear named in honor of the popular President Theodore Roosevelt. Handmade gifts from local cottage industries will be available at the festival, which will be located in the Counting House.



Please send

Nelly Custis Lewis's Housekeeping Book
at \$9.95 _____

Crescent City Silver at \$15.00 _____

Vicksburg: Southern City Under Siege
at \$6.95 (softcover) _____

Name _____

Address _____

City _____ State _____ Zip _____

☐ Check or Money Order ☐ Visa ☐ Mastercard

Acct. No. _____ Postage and Handling, \$1.50 _____

Exp. Date _____ 4% tax, La. residents _____

Signature _____ 9% tax, New Orleans residents _____

TOTAL AMOUNT DUE _____

Looking At History

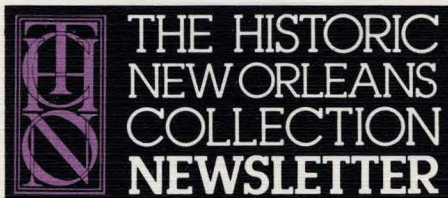
Right, A Creole Family at the Opera (1871) by Alfred R. Waud (1974.25.36.39)

Below, Opera House fire, December 4, 1919, by Charles Franck (1979.325.5862)



Many of the Collection's important holdings are on display in the history galleries located on the second floor of the Merieult House. A member of the docent staff leads visitors through the nine galleries and explains New Orleans history through maps, documents, and other visual material. The Creole's love of opera is just one of the themes included in the tour.

Tours are conducted Tuesday through Saturday, 10:00-3:15. The fee is \$2.00 per person. THNOC's free exhibition in the Williams Gallery, *Other Ghosts Along the Mississippi*, continues through December 6.



THE HISTORIC NEW ORLEANS COLLECTION
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