

Clara de la Motte by José de Salazar (1981.213)

PRESERVATION GUIDE 3: PAINTINGS

A PAINTING MAY
CRACKLE, BLISTER
OR BLOOM.

Such assorted ills are but a few of a painting's responses to an unsuitable environment. "From the moment the artist has completed a painting, chemical and physical changes begin," warns

Priscilla O'Reilly in *Preservation Guide 3: Paintings*, recently published by the Historic New Orleans Collection. A commitment by THNOC to offer advice on preservation techniques continues with *Paintings*, third in a series, following earlier guides on caring for family papers and photographs.

Paintings, handsomely framed and securely placed on the wall, may seem invulnerable to many of the problems associated with caring for paper or celluloid objects. Often, however, conditions exist which pose an insidious threat to the painting in the home.

With the life of a painting depending on the cohesion of materials placed on its support—canvas or wooden panels—an owner should be aware of basic preservation techniques: monitoring the environment, taking physical precautions, and the handling of a painting.

In *Preservation Guide 3*, Mrs. O'Reilly counsels the reader against moving a painting from a damp to a dry environment or vice versa. Both canvas and wood supports will react to changes in atmosphere, swelling or shrinking, thus causing the paint layers to crack and flake.

Mold, prevalent in New Orleans and wherever high heat and humidity are combined, attacks fabric fibers in a canvas painting. This condition is the result of mold spores feeding on size, the water-soluble mixture used to prepare a canvas. If the ideal climate for a painting—



Priscilla O'Reilly

65 degrees with a relative humidity of 50-60%—is not attainable, an owner should strive at least to avoid extreme fluctuations in either temperature or humidity.

Full of practical advice, *Preservation Guide 3* suggests ways to alleviate the blows and dust that pose a threat to every painting. *Fome-Cor*®, a sturdy yet lightweight material, is recommended as a protective backing which should be applied by a reputable framer or conservator.

Mrs. O'Reilly, collections manager at THNOC and an artist in her own right, advises the reader on storage, hanging, and the location of a painting. She cautions that the featured wall over a working fireplace "is probably the worst spot in

the house." Other hazards to avoid are direct sunlight and fluorescent lights.

Handling a painting requires white glove treatment—literally! White cotton gloves have long been a standard in the curatorial department where staff members and researchers handle old photographs and visual material. The same gloves are recommended for owners attempting to move a painting, in order to protect the frame. Proper handling at this time can also prevent a blow to the surface and the cracking and flaking which will eventually result.

Only by understanding the dangers which may befall a painting can an owner intelligently care for a work of art. The Collection's other titles in the preservation series, *Family Papers* and *Photographs*, also



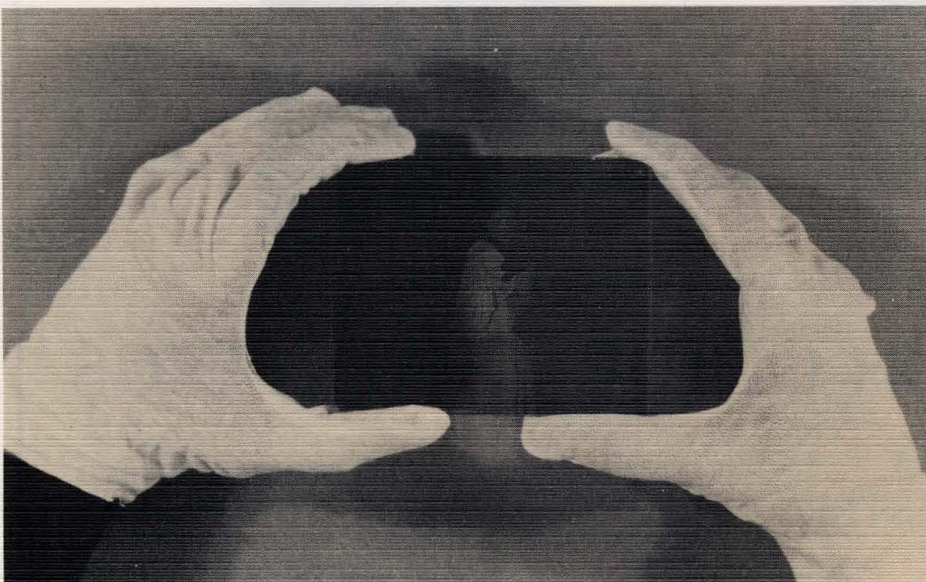
Woman with Fur Boa by Jean Joseph Vaudechamp (1981.233)

call attention to the pitfalls of improper care of items reflecting a family's history.

Included in the guide are a glossary of conservator's terms and a list of recommended reading. The guides, written by staff members involved in the day-to-day care of invaluable collections, are available from THNOC for \$2.50 each.

"A well-cared-for painting," concludes Mrs. O'Reilly, "will exist for generations." That precise statement is the goal of *Preservation Guide 3*.

—Louise C. Hoffman



White cotton gloves are used to handle delicate materials.

PHOTO CREDITS

Judy Tarantino
Jan White

In Memoriam: Ernest C. Villeré

**“He had a good
side that showed
all the time.”**

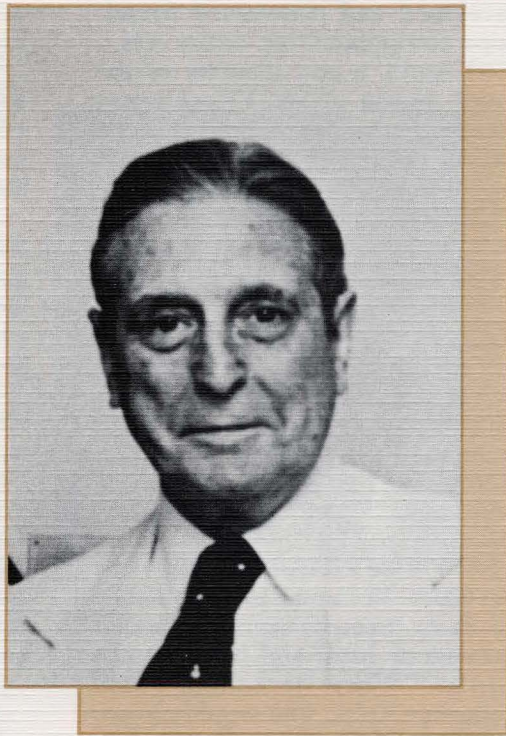


Photo courtesy the Times-Picayune

That is how Henry Pierson describes his fellow board member, Ernest Villeré.

When Ernest C. Villeré died on November 1, 1986, the Historic New Orleans Collection lost an invaluable friend and mentor. A member of the board of directors since 1971, Mr. Villeré was dedicated to the preservation of Louisiana historical materials and participated actively in the acquisition of documents that would enrich the institution's archives. His many civic endeavors set him apart as an exceptional man, but this tribute to Mr. Villeré—“our Mr. Villeré”—speaks of his contributions to the Collection.

Ernest Villeré's affection for New Orleans, where his family had been intimately involved with the city's history since the earliest days, found an appropriate focus at the Historic New Orleans Collection. “He loved the Collection,” says Benjamin W. Yancey, president of the board of directors. “It was an important event in his life when he came on the board.” Mary Louise Christovich, longtime board member, speaks of his commitment: “His joy in bringing Louisiana collections into safety and public use at THNOC was consistent.”

His awareness of history extended to the operations of the Collection, as well, and to the need to

record the early days of the institution. Several years ago he wrote down impressions of his first years on the board. This short memoir prompted him to write other reminiscences on a variety of subjects, leading to the creation of a Villeré memorabilia file in the manuscripts division.

That the Collection made a difference in Mr. Villeré's life is confirmed by his sons George and St. Denis. “Prior to his affiliation with the Historic New Orleans Collection,” they agree, “Dad never really had a hobby. With his election to the board, however, his fascination with the history and lore of Louisiana and New Orleans was heightened almost in excess of the customary zeal with which he undertook all projects. His dedication to the vision of General Williams, his love for the staff and directors, and his exuberance for everything connected with the Collection became his first and greatest hobby.”

Acquiring papers pertaining to New Orleans's history was a deep and abiding interest for Ernest Villeré during his tenure on the board of directors. Catherine C. Kahn, registrar of manuscripts, recalls how “he would go anywhere, beg anybody, call anybody to get these papers; he wanted us to have them.”

The acquisition of Louisiana ma-

terials of the late colonial and very early American periods was his special province. It was not surprising, then, when Mr. Villeré embarked in 1975 for Pau, in the French Pyrenees, to negotiate the purchase of the Laussat Papers. Included in the papers were the memoirs of Pierre Clément de Laussat during his post in New Orleans as French administrator in charge of transferring Louisiana to the United States in 1803. Sister Bernarda Pastwa, translator of the memoirs, had brought the existence of the papers to the attention of the Collection. Benjamin Yancey comments that Mr. Villeré was “one of the earliest to pick up on Sister Bernarda's lead; Ernest Villeré discovered the trail to be followed.” He contacted Laussat's descendant, Antoine du Pré de Saint Maur, who had stored the valuable papers for many years, and arranged for a meeting. The trail that Mr. Villeré followed culminated in a successful negotiation and a ceremony in which Mr. Saint Maur was presented with the keys to the city of New Orleans. “He completed it with great aplomb and assurance,” says Henry Pierson of his colleague, who spoke fluent French. Mr. Villeré said, in part, “Monsieur, nous sommes très heureux d'avoir acquis les documents de Pierre Clément de Laussat qui fut un grand homme en Louisiane.”

Later, in a report of the trip, he wrote in his straightforward prose:

Mr. Saint Maur invited us to have dinner with him the following night, and at dinner we used the glasses that had belonged to Laussat, with his crest on them. I asked Mrs. Saint Maur how she managed to keep them this long, and she replied, “Well, there are only six left, and there are only six of us at dinner.” We also used Laussat's silverware and napkins with his crest on them. After dinner Mrs. Saint Maur presented us with a demitasse cup and saucer which belonged to Laussat and one of the linen napkins with Laussat's crest on it.

It was a moment of special triumph for the New Orleanian with a profound sense of the past: he was directly involved with one of the great milestones of American history.

An involvement in history came naturally to Mr. Villeré. From the

beginnings of Louisiana, the Villeré name appears and reappears, always in the context of commitment and service to the community. The accomplishments of one of his forebears are chronicled in the book, *Jacques Philippe Villeré, First Native-Born Governor of Louisiana, 1816-1820*, published by the Collection in 1981 and written by Mr. Villeré's cousin Sidney Louis Villeré.

Mr. Villeré was, in Mr. Yancey's words, "a man of great common sense, with a lack of any pretense." The Collection profited from his financial acumen and from his concern for frugal spending. Mrs. Christovich speaks of his "deep interest in the well-being and advancement of the Historic New Orleans Collection. Being with him was an honor and a privilege. His qualities were rare and genuine." Among these qualities were his interest in and support of staff members. Patricia Schmit, director of publications, remembers a telephone call she received earlier in the year: "Mr. Villeré called to say how much he had enjoyed the newsletter, but there was one complaint he had to bring to my attention—the editors' names in the masthead were too small!" Head librarian Florence Jumonville confirms that he was quick to give a

developed and maintained friendships throughout his entire life." Fred Smith, a past member of the board, speaks of Mr. Villeré's positive outlook. "Mr. Villeré was the eternal optimist," he says without hesitation.

Vitaly concerned with the Collection's acquisitions, Mr. Villeré would often call Dode Platou with an arsenal of questions. Mrs. Platou finally decided that acquisitions reports from the three departments should be color coded for easier identification. She laughs as she remembers their subsequent conversations, "When he'd call, then I could say, 'What color is it, Mr. Villeré?'"

Mr. Villeré's telephone calls were legendary. Not a man to waste either words or time, he would state the business at hand and hang up abruptly. "When he called," says Catherine Kahn, "he would always say, 'I saw your article; I read your report.' He called to offer encouragement, sometimes to give more information on a given subject, and sometimes—with gentle kindness—he would correct me." Mrs. Kahn also points out that Mr. Villeré would catch an extra tidbit of information or a clever way of saying something in a board report—"That was what made him incredibly special."

ately called the author of the article, saying, "I love it and I hate it. It's wonderful and it's terrible." The article was good, he thought, but he could not risk anything that might reflect unfavorably on the current fair.

"At the mainspring of his personality was charity," says Mrs. Christovich. "He believed in the goodness of man yet accepted and excused human weakness and misjudgment." In his eulogy, Archbishop Hannan emphasized Mr. Villeré's optimism, along with his many accomplishments. Henry Pierson later commented: "If I could write down every word that Archbishop Hannan said about Ernest Villeré, I'd write in capital letters and underline them all."

—Louise C. Hoffman

Mrs. Platou has announced the receipt of a most generous gift from Messrs. Thomas B. and Stephen B. Lemann for the purchase of books in memory of Mr. Villeré.



Mr. and Mrs. Villeré in France, 1975, to obtain the Laussat Papers for THNOC

compliment, particularly when she was writing a report on the large donation of books from St. Mary's Dominican College. "He knew how little time I had to do this, and he called to thank me for my work."

Francis C. Doyle, a member of the board of directors, offers this tribute: "He was a very dear friend, ready at all times to be helpful. He

His city was very important to him. Just before the 1984 World's Fair opened, he was concerned that an article in the Collection's newsletter might in some way jeopardize the fair. The article described a letter from a disgruntled employee of the previous World's Industrial and Cotton Exposition of 1884. After reading a rough draft, he immedi-

THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Editors: Patricia Brady Schmit,
Louise C. Hoffman

Head of Photography: Jan White

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

Board of Directors:
Benjamin W. Yancey, President
Mrs. William K. Christovich
G. Henry Pierson, Jr.
Francis C. Doyle

Dode Platou, Director

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The Historic New Orleans Collection

From the

Director

The four historic buildings of the Collection wrap around three formal courtyards, but members of the staff lead anything but cloistered lives. When they are not serving on community boards or committees, giving lectures, writing articles, or attending professional meetings, they remain in touch with the world. Visitors and researchers arrive from all over the globe—most recently from Japan, France, England, Germany, Poland, South Africa, Italy, Spain, Hungary, Taiwan, Norway, Brazil, Ecuador, Israel, and ten other countries as well. The most distinguished guest of late was Britain's Princess Margaret, who came for coffee and a tour through the galleries. She showed great concern over the plight of the British soldiers and sailors in the Battle of New Orleans. The afternoon just prior to the royal visit, a British historian had been equally fascinated with our material on the battle as well as the quality and extent of our collections. Within the same week, Ralph Draughon and I had the pleasure of showing our complex to the Belgian Ambassador, H. E. Herman Dehenin, who was particularly interested in the French culture in Louisiana.

Nor is it uncommon for the daily work routine of the staff to be interrupted by an unannounced member of the media who wishes a quick interview and will thrust a microphone to one's face with the paralyzing words, "Tell me all about . . ." We are blessed with staff members, quick of wit and glib of tongue, who are able to make entertaining as well as informative impromptu commentaries.

Television crews, however, *must* make appointments for filming. Any TV program with a local historical reference usually includes the Historic New Orleans Collection when the credit lines roll by at the end of the program.

Sometimes the message doesn't come across clearly. After one broadcast, a lady from Massachusetts wrote, "Please mail to me your New Orleans Collection."

Sorry, Ma'am, but we are still using it.

—Dode Platou



DODE PLATOU NAMED DIRECTOR

We have the pleasure to announce that Mrs. Platou has accepted the position of Director of the Historic New Orleans Collection. She will be meeting with the members of the staff over the next several months in order to determine the future direction of the Collection.

—The Board

THNOC Hosts Computer Conference

THNOC hosted the annual conference of the Museum Computer Network on November 6-7, 1986, with Rosanne McCaffrey acting as local arrangements and program chairman. Almost 100 people from museums in North America and abroad attended the meeting which showcased demonstrations and presentations of collection management computer systems in use by museums around the world. A keynote panel, which spoke on "The Automated Collection of the Future," included Howard Besser, University Art Museum, University of California, Berkeley; Peter Homulos, Canadian Heritage Information Network, National Museums of Canada; Roy Rada, National Library of Medicine, Be-



Ron Kley, president, Museum Computer Network

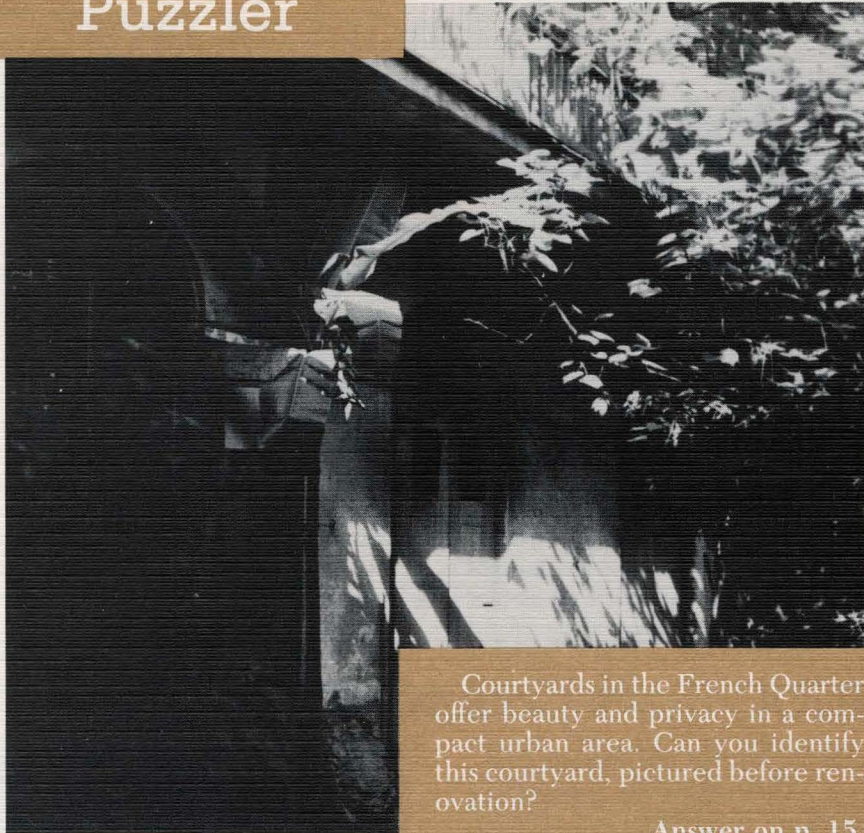
thesda, Maryland; D. Andrew Roberts, Museum Documentation Association, United Kingdom; and Lenore Sarasan, Willoughby Associates, Ltd. With the assistance of many staff members, THNOC's computer system was demonstrated and a reception was held to give participants the opportunity to see the museum's facilities.

After the conference, Ron Kley, president of Museum Computer Network, expressed his gratitude in a letter to the board of directors: "I can honestly say that we have never had a conference program run with fewer problems or with more favorable feedback from our registrants."



Rosanne McCaffrey, Howard Besser, Peter Homulos, D. Andrew Roberts, Roy Rada, Lenore Sarasan

Puzzler



Courtyards in the French Quarter offer beauty and privacy in a compact urban area. Can you identify this courtyard, pictured before renovation?

Answer on p. 15.

(1985.120.106)

Bricks and Mortar

The Williams Residence

The Williams Residence at 718 Toulouse Street, part of the Collection's complex of buildings, was built in 1889 on the key lot behind the Merieult House on Royal Street. In April 1938 Colonel and Mrs. L. Kemper Williams purchased the Royal and Toulouse street properties. The Royal Street building, with its two rear wings, was then extensively restored, with shops on the ground floor and apartments above and in the rear wings; the upper story of the Toulouse Street building was also to be made into apartments. The ground floor was loaned by the Williamses for use as an art gallery by the Works Progress Administration, and during World War II it was intended for use as a chapel for people in the armed services. During the war, Colonel Williams served on active duty in Washington and was promoted to the rank of Brigadier General.

On returning to New Orleans after the war, the Williamses, who sold their Audubon Street home,

decided to remodel and restore the Toulouse Street building as their own residence. The architect for the project was Richard Koch, who had been the architect for the 1938 restoration of the Royal Street building. Included in the 1942 work was the building of the garden wall and cast iron gate across the Toulouse Street end of the courtyard and the patterned brick paving and planting of this area.

Most of the rooms of the second floor of the building were done in the 1938-1942 restoration, including the large upstairs living room and the paneled library. In the post-war 1945 project, the kitchen and bathroom of the front apartment were combined to form the present bathroom adjacent to Mrs. Williams's front bedroom. The stair hall which was open at the top was then closed in, with doors opening onto the balcony. The paneled room in the rear became General Williams's library, with his bedroom in the upper rear room of the uptown wing

of the Merieult house, entered by a narrow door at the top of a short flight of steps from the balcony.

The most extensive 1945-1946 renovations occurred on the first floor. The living room, opening onto the cast iron gallery and Toulouse Street courtyard, was completed, with its decorative plaster cornice and a wood mantel carved with Louisiana flora and fauna by Enrique Alferez. This mantel, now in the Richard Koch reading room of the curatorial department, was later removed and the present one with its over-mantel, admired and purchased by Mrs. Williams, was installed. The cross hall between the living and dining rooms, connecting the Royal Street and rear Toulouse Street courtyards, was built. It was intended that the doorway to the latter courtyard, with its shuttered vestibule, would be the principal entrance to the residence, with a garage located in the 722 Toulouse Street building. The powder room at the end of the cross hall was also built at this time, as were the two display cabinets and closets flanking the entrance to the dining room. These cabinets were designed to exhibit two steamboat models that belonged to General Williams.

The dining room, with its full-length windows opening onto the terrace at the rear of the Royal Street courtyard, was also completed in this 1945 project. The terrace was part of the 1938 work. A doorway was cut through from the dining room to the stair hall, and the elevator was installed. The pantry and kitchen were also done to complete the residence for the Williamses' occupancy. The general contractor for all this work was C. N. Bott, and the millwork, all fabricated from full-size drawings by Richard Koch, was done by the Forrest-Wahden Company.

The General and Mrs. Williams remained in residence in this elegantly furnished and decorated house until 1963 when they purchased, restored, and moved to a Garden District residence at 2618 Coliseum Street.

—Samuel Wilson, Jr.

Mr. Wilson, architect and historian, is senior partner in Koch and Wilson Architects.

Seldom Seen Co-Sponsored by THNOC



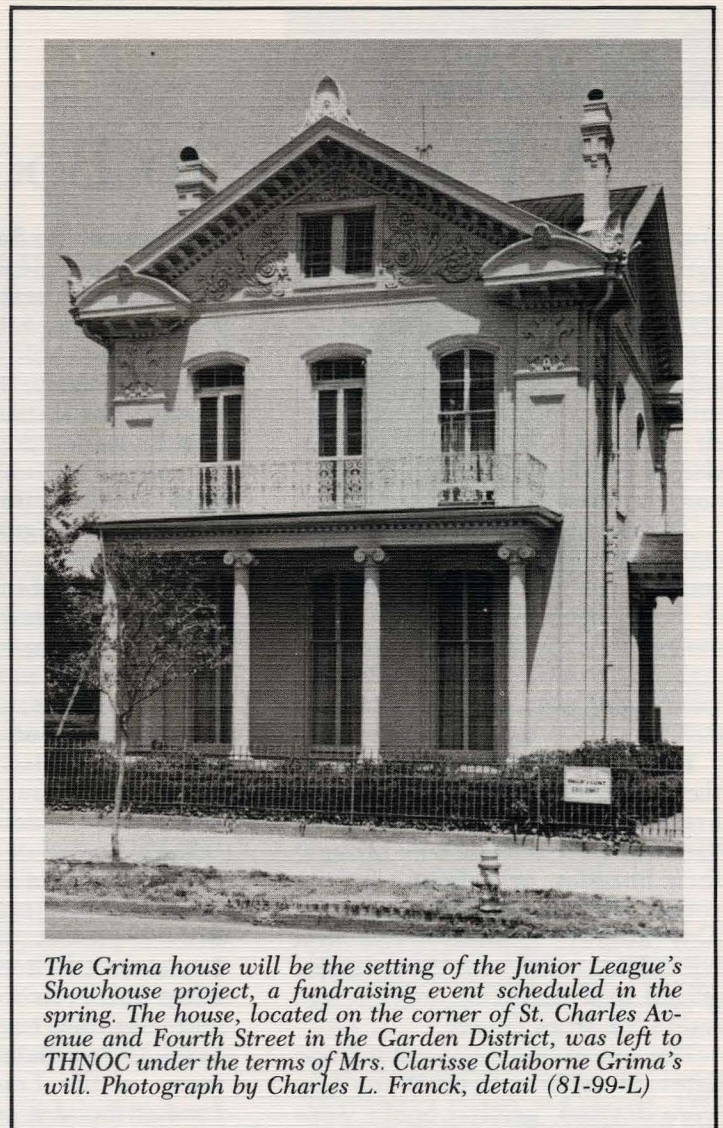
John Mahé, Dode Platou, Fran Villeré, and George Jordan



Tom Staples, Alan Balicki, John H. Lawrence

The Arts Council of New Orleans recently mounted its third exhibition of art from private local collections, *Seldom Seen: Figures*, at Gallier Hall, November 10-22, 1986. The Historic New Orleans Collection served as co-sponsor of the event, with senior curator John A. Mahé II acting as exhibit coordinator. Tom Staples, Alan Balicki, and John H. Lawrence assisted with the installation of the exhibition. Curator for the exhibition was art consultant George E. Jordan, with Mr. and Mrs. George G. Villeré serving as co-chairmen.

Director Dode Platou has been a member of the board of the Arts Council for many years.



The Grima house will be the setting of the Junior League's Showhouse project, a fundraising event scheduled in the spring. The house, located on the corner of St. Charles Avenue and Fourth Street in the Garden District, was left to THNOC under the terms of Mrs. Clarisse Claiborne Grima's will. Photograph by Charles L. Franck, detail (81-99-L)

Conservation Meeting Announced

On February 6 and 7, 1987, the Historic New Orleans Collection will host the biennial winter meeting of the Photographic Materials Group of the American Institute for Conservation.

This meeting brings together conservators, scientists, and museum personnel whose primary function is centered on the care and treatment of photographic materials. Over a dozen technical papers are planned to be delivered in the course of the two-day meeting.

For further details, contact John H. Lawrence, curator of photography.



Southern Travels AUTOGRAPH PARTY

On Saturday, November 8, the Historic New Orleans Collection hosted an autograph party for Samuel Wilson, Jr., editor of *Southern Travels: Journal of John H. B. Latrobe, 1834*, recently published by THNOC.

The publication of *Southern Travels* continues THNOC's commitment to publish books concerned with the history of New Orleans and the Gulf South. Latrobe's comments on New Orleans, as well as throughout his travels, show him to be an acute observer of his surroundings. Mr. Wilson, who previously edited Benjamin Latrobe's *Impressions Respecting New Orleans*, continues his long-standing interest in the Latrobe family.

A Footnote to Book Collecting

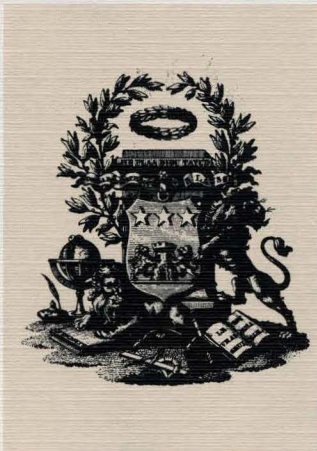


Figure 1 (75-217-L)

Before printing presses existed on the continent of North America, the first books in the area arrived in the hands of early settlers who brought their libraries, or at least a few favorite volumes, with them to their new homes. Similarly, the first bookplates came with those books, affixed to flyleaves or, more often, inside the front covers.

The use of bookplates in Europe dates at least from 1516. When they were devised, printed books were extremely rare. Most persons fortunate enough to own books had them specially and elaborately bound, which further increased their monetary worth and impelled

their owners to find means of identifying their valuable property. For that purpose, some long-forgotten but ingenious bibliophile created bookplates.

In Germany, France, and England, these distinctive paper labels rapidly gained popularity, but they remained uncommon in America until about 1800 because of the scarcity of engravers capable of producing them. A tremendous revival of interest in using and studying them occurred in the 1890s, and again in the years following 1965. During these periods, collectors formed societies, issued journals and other publications, and in some instances commissioned bookplates solely for the purpose of exchange with other collectors.

Early bookplates often bore their owners' coats of arms, such as that of Pierre Clément de Laussat, the French prefect who accepted the Louisiana Territory for his country when Spain retroceded it to France and who then transferred the area to the United States according to the terms of the Louisiana Purchase. Laussat found it necessary to modify his bookplate after the French Revolution, eliminating symbols associated with the nobility. He substituted his monogram for the family coat of arms and made minor

changes as well (see *Figures 1-2*).

Heraldic emblems decreased in popularity as the years passed, to be replaced with all manner of designs which reflected the interests and tastes of the booklovers who commissioned them. Some designs consisted simply of a name or initials; for example, the bookplate which appeared in volumes from the great collection of Thomas Winthrop Streeter bore Streeter's initials in red and the phrase "ex libris" in black. Streeter collected materials on every aspect of American life, emphasizing "firsts": first exploration of portions of North America, first settlements, first issues of the press in individual colonies. When his library was dispersed at auction in 1966, it was hailed as the largest private collection of Americana ever formed.

Louisiana collectors often selected bookplates that pictured something associated with the state. L. Kemper Williams, who with his wife Leila established the Historic New Orleans Collection, chose an image of a Louisiana swamp and cypress trees for his bookplate. Volumes from the collection of Vergil L. Bedsole, a bibliographer and Louisiana State University archivist, contained a bookplate which portrayed a Mississippi River



Figure 2 (1974.25.28.27)



Figure 3 (80-679-RL)



Figure 4 (81-1170-RL)

steamboat silhouetted against the moon. Gaspar Cusachs, a New Orleans businessman and president of the Louisiana Historical Society from 1913 until his death in 1929, used a bookplate which depicted the pelican from the Louisiana state seal. A similar image of the pelican also was incorporated into the design of a bookplate which Dr. Rudolph Matas, the renowned pioneer in surgery and medical education, added to medical books in his personal collection. The bookplate, designed in 1925, also incorporated symbols and objects associated with Dr. Matas's Spanish and American heritage, his affiliation with Tulane University, and his profession (see Figure 3).

Images which designers frequently incorporated into the bookplates they created include books and wise owls. An appealing children's bookplate created for sister and brother Eleanor and Yorke Nicholson had as its focal point a picture book being scrutinized by a girl and a boy (see Figure 4). Mary Rose Bradford's bookplate pictured a window through which a winding road, a house, clouds, and birds could be seen; in the foreground are a piano and a shelf of books. In 1936 artist Boyd Cruise designed a bookplate for his friend Amy H. W. Bul-

lock in the art deco style which depicted a mermaid reading a large tome. Morris Henry Hobbs included the owl as well as a group of books in a bookplate he designed for William B. Wisdom, and Cruise incorporated both owl and books in his 1959 design for Thomas Berthelot Lemann (see Figure 5).

Local 19th-century schools often presented books as prizes for scholastic achievement and for good behavior. Paper labels, usually somewhat larger than conventional bookplates, were pasted inside the front covers of the "prize books." These paper labels contained blanks for an instructor to fill in the name of the recipient, as well as the date and the class and subject for which the prize was earned. Most of the books awarded to young scholars were works of literature or history. Among them was a copy of *Histoire de l'Empereur Napoléon Ier*, which was presented to Céline Jamey in 1864 in recognition of her proficiency in grammar at the Pensionnat des Dames Ursulines (see Figure 6).

Libraries often turned to bookplates as means of distinguishing special volumes among their holdings. St. Mary's Dominican College, for example, used attractively lettered but simple bookplates to des-

ignate donations of Francis P. Burns, and more elaborate ones to indicate items in the Alice Magee Brunot Collection (see Figure 7). In a variation of the same idea, local booksellers Victor Hébert, François Boimare, Albert Eyrich, and others attached unobtrusive labels to the covers of books they offered for sale, thus reminding customers where they had acquired the volumes.

Bookplates provide silent commentary on their owners, the time periods in which they were designed, and sometimes, as in the case of the variant Laussat designs, events of international importance. The stories behind them and their creation are indeed footnotes to book collecting.

—Florence M. Jumonville

Sources: John Carter, *A B C for Book-Collectors* (New York: Alfred A. Knopf, 1977); "Collecting Bookplates," *Dixie, Times-Picayune States Roto Magazine*, September 18, 1955; Matt T. Roberts and Don Etherington, *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology* (Washington: Library of Congress, 1982); Florence M. Jumonville, "Inside the Front Cover: Bookplates of Louisiana Collectors," *LLA Bulletin* (Spring 1985).

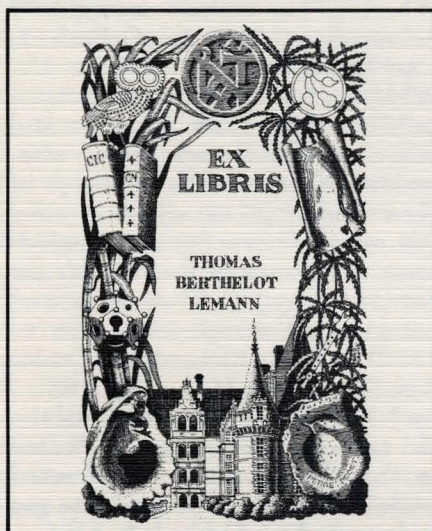


Figure 5 (1986.23)

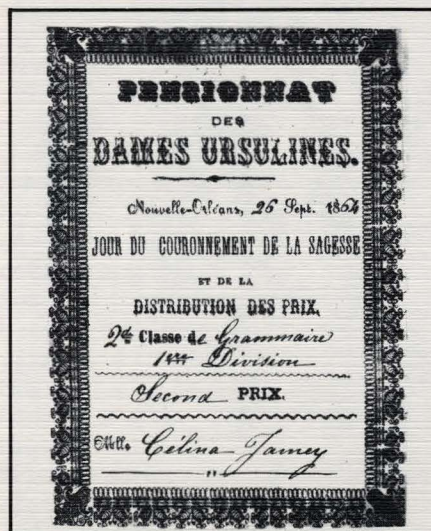


Figure 6 (75-201-L)



Figure 7 (84-931-RL)

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.

THNOC Items on Loan

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

- Newcomb pottery vase (1928) decorated by Anna Frances Simpson to *Newcomb Pottery: An Enter-*

prise for Southern Women, Department of Art, Newcomb College, March–May 1987.

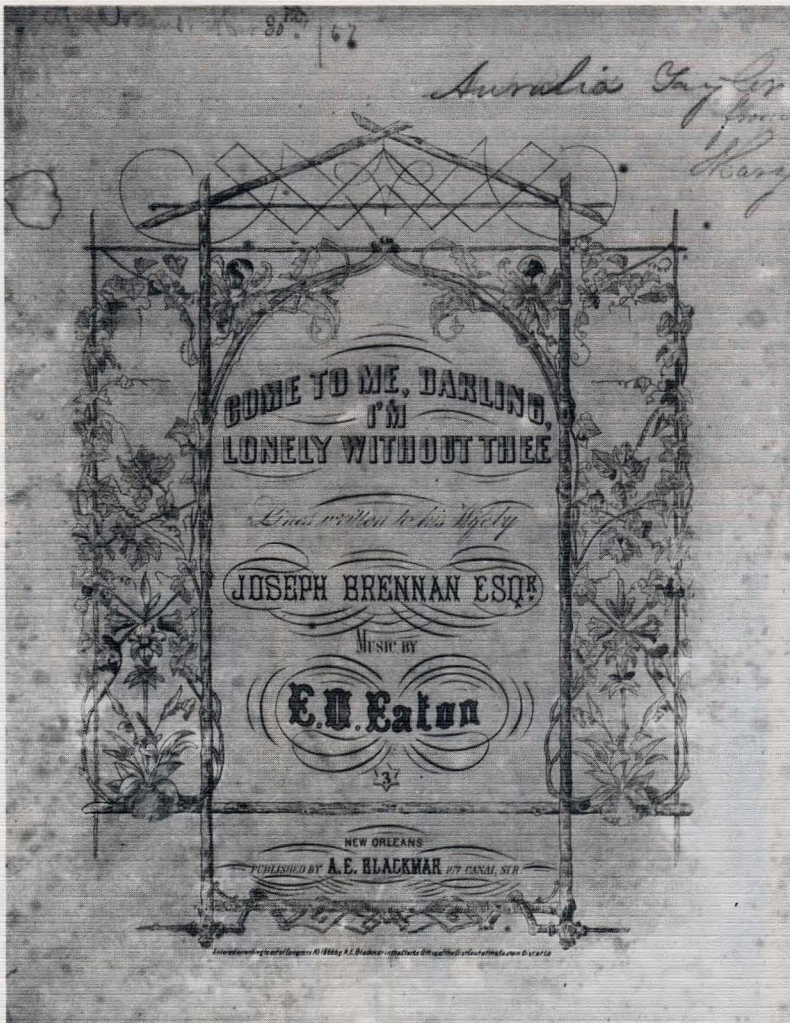
- Three 19th-century maps and a wood engraving, *The First Cotton Gin*, to *Dreams and Memories: The Louisiana Prairie Experience*, Lafayette Natural History Museum, through June 1, 1987.

- Two photographs by Clarence John Laughlin to *Memphis: 1948-1958*, Memphis Brooks Museum of Art, November 15, 1986–January 11, 1987.

- Plans and views of lighthouses to *Sentinels of the Sea*, St. Mary Parish Public Library, Franklin, Louisiana, December 10, 1986–March 1987.

- Drawings of cities along the Ohio River by Alfred R. Waud and a map, *Carte De La Louisiane Cours Du Mississippi Et Pais Voisins . . .* by Nicholas Bellin, 1744, to *Ohio River Odyssey*, Huntington Galleries, Huntington, West Virginia, June 14–December 31, 1987.

- Glazed pottery inkwell by George Ohr; copper etching plate and copper etching of Poydras Market by Ellsworth Woodward; and Ellsworth Woodward's paint box to *Newcomb Centennial 1886-1986*, New Orleans Museum of Art, March 14–April 12, 1987.



Sheet music cover (86-376-RL)

LIBRARY

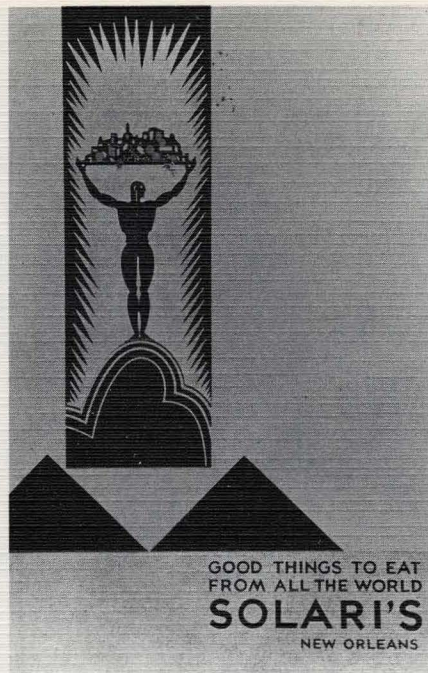
Foremost among recent gifts to the library is a collection of 162 pieces of 19th-century sheet music which Mrs. Ann Kitchings contributed on behalf of her father, Mr. Wharton. The collection originally belonged to the late Ada G. Earhart, who had given the music to Mr. Wharton. Included are many items published in New Orleans and others which, though issued elsewhere, bear the labels or stamps of New Orleans music sellers. Among the most noteworthy are Confederate items such as *Rock Beside the Sea* (1861) by J. R. Thomas; several autographed compositions (1879-1880) by Emile Richard; and *Let Me Kiss Him for His Mother* (ca. 1850s) by John P. Ordway, which tells the sad tale of a northerner who came to the Crescent City, contracted yellow fever, and died among strangers. An elderly lady temporarily halted the closing of his cas-

ket, saying, "Wait! Let me kiss him for his mother."

■ An early work pertaining to Louisiana law heads the list of purchases. According to Louis Moreau Lislet and Henry Carleton, local lawyers who in 1818 offered to their colleagues *A Translation of the Titles on Promises and Obligations, Sale and Purchase, and Exchange; from the Spanish of Las Siete Partidas*, the laws of Spain were then still partly in effect in Louisiana in matters of a civil nature. The most complete version of those laws was to be found in *Las Siete Partidas*, codified in 1256 and so named because it consisted of seven parts. Moreau Lislet and Carleton translated the entire work and published it in 1820. This preliminary edition of a portion of Part V is of special interest because, unlike the 1820 edition, it contains the original Spanish text from which the translators worked.

■ The Reverend Charles B. Thomas served as pastor of the First Unitarian Congregational Church from May 1860 to April 1861. While in New Orleans the independent-minded Thomas resisted prevailing political attitudes, attempting to reconcile extremists on both sides of the slavery and secession questions. He urged that the pulpit be reserved for "preaching Christ and him crucified" and deplored clergymen who instead "descended into the arena of political strife and made the pulpit a rostrum for political harangues." A pamphlet containing *Two Sermons Preached in the First Unitarian Church, in New Orleans* (1860) joins another of Thomas's sermons already in the collection. Other messages of antebellum New Orleans clergymen recently added to the library's holdings include *Lecture on Chinese Empire* (1854) by William A. Scott and Leonidas Polk's *Letter to the Right Reverend Bishops of Tennessee, Georgia, Alabama, Arkansas, Texas, Mississippi, Florida, South Carolina, and North Carolina, from the Bishop of Louisiana* (1856).

■ Three items concern New Orleans during the last months of the Civil War and the first months of peace. In *Mr. Jacob Barker's Advocacy of Peace, New Orleans, March 21, 1864*, the author set before the public several letters he had written



Cover of Solari's catalogue (86-422-RL)

to various public officials concerning his opinion of how Louisiana should be governed. A broadside, also issued in 1864, attacked Michael Hahn's candidacy for governor by citing examples of his association with the Confederacy and implying that he was a Confederate sympathizer. Signed in type by "a

steadfast Union Man," the broadside exhorted, "Union Men! Patriots! Consider well for whom you cast your votes!" Samuel M. Quincy, a union officer from Massachusetts who served as colonel in the 73d United States Colored Infantry and president of the examining board for colored troops of the Department of the Gulf, compiled *A Camp and Garrison Manual, for Volunteers and Militia* (1865). The purpose of the *Manual* was "to describe and explain the daily routine of military duties and exercises," keeping in mind the special needs of those engaged in training volunteers and inexperienced troops and endeavoring to foster among them "the manly obedience of the soldier to his officer" rather than "the cowering submission of the slave to his master."

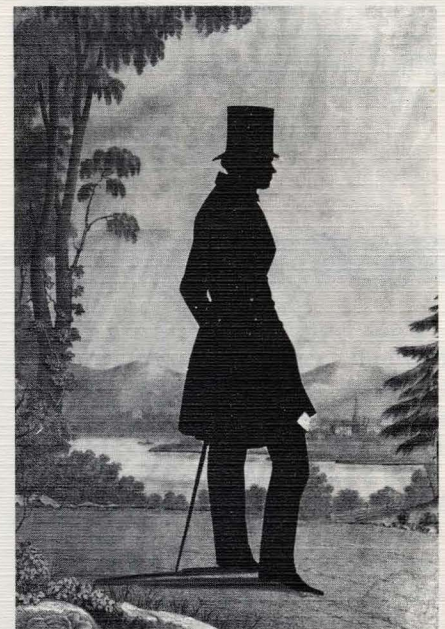
■ Other acquisitions include *Good Things to Eat from All the World*, the fall 1930–spring 1931 catalogue of Solari's; *The Visit of the Merchants and Manufacturers of Philadelphia to the World's Exposition at New Orleans, February 11th to 25th, 1885*; and additions to the extensive collection of theses and dissertations on Louisiana subjects.

—Florence M. Jumonville

CURATORIAL

The curatorial division recently received from Shell Oil Company a donation of photographs, negatives, and related text materials concerning the Mississippi River plantations from New Orleans to St. Francisville. These items, dating from the mid-1950s to the mid-1970s, were the basis for a self-guided automobile tour of the River Road, created by the company. This donation complements an already extensive collection of plantation materials. Some of the houses depicted have been destroyed or altered in recent years, and the record provided by the photographs documents the existence and earlier conditions of these structures.

■ John Fowler donated a collection of visual materials and business records pertaining to the career of Rudolf Compte and his studio, which



Silhouette by William Henry Brown (1986.110.8)

specialized in the production of ecclesiastical artwork, ca. 1907-1934. The gift includes sketches and finished drawings in a variety of media for decorative schemes and stained glass designs for dozens of churches in Louisiana, Mississippi, and Alabama. Photographs pertaining to Compte's work are also part of this collection. Other materials included which add to an understanding of Compte's career are ledgers, contracts, and correspondence.

■ Donations from Samuel Wilson, Jr., include his pencil and crayon facade elevation of the Merieult House and a watercolor drawing of the Lastrapes Cottage by Boyd Cruise, ca. 1935. A plan of the New Orleans area depicting major land holdings from the Concession de Debreuil to Bayou Gentilly, ca. 1800, based on an original plan by Broutin was also a gift of Mr. Wilson.

■ A group of 12 full-length silhouettes by William Henry Brown were the donation of Mrs. Earl McGowin, Mrs. Fort Pipes, Jr., Mrs. William Vaughey, and Mrs. Edmund Wingfield. These important works, which depict members of the First Mississippi Legislature, were executed ca. 1820. Eleven of the silhouettes are single figures, set against lithographed landscape or interior backgrounds. The twelfth silhouette depicts a group of men, one with a fiddle, watching a young boy dance. This grouping is set against a simplified landscape, executed in black wash.

—John H. Lawrence

MANUSCRIPTS

Four young soldiers from New England, sent to Louisiana during the Civil War, recorded their observations in letters to their families and in official papers.

Melvan Tibbetts, of the 15th Maine Volunteers, relates events which encompass the federal invasion of Louisiana from Ship Island and the occupation of New Orleans in 1862 through fierce combat in the battles of Sabine Cross Roads and Pleasant Hill in 1864. He comments on the climate, exotic plants and animals, and the splendor of



Silhouette by William Henry Brown (1986.110.12)

New Orleans. His accounts of the bravery of the Confederate soldiers in battle and the horrors of war are graphic and moving.

F. S. Twitchell, who served in the Connecticut Volunteers, describes in lively style his participation in the expedition led by General Godfrey Weitzel to subdue the Lafourche district, whose rich sugar plantations continued to supply the Confederacy. Twitchell tells of the occupation and looting of Donaldsonville, the battle of Labadieville, and the surrender of Thibodaux. In the course of events, several Confederate guerrillas are captured, one of whom turns out to be a woman in men's clothing.

Clark S. Willy, of the 15th New Hampshire volunteers, was assigned to duty in 1863 at one of the large camps of "Contrabands" in the vicinity of Camp Parapet in Carrollton. Contrabands, a term coined by General Benjamin Butler in a report to the Secretary of War in 1861, refers to slaves who had escaped to Union lines to gain freedom. Willy gives a colorful description of the arrival of the contrabands and a detailed account of the abandoned Confederate fortifications around Camp Parapet.

The fourth Union soldier is Lieutenant George Faxon, the quartermaster from Massachusetts around whose official papers our Black Soldiers Collection is centered. A recent acquisition of 189 items has increased that cataloged collection to over 300 manuscripts, giving THNOC a major holding which documents the 10th United States Colored Artillery (Heavy), the 77th United States Colored Infantry, and the 13th Regiment, Corps d'Afrique.

■ A significant addition to the large Boulogny-Baldwin Papers includes correspondence, legal documents, and other materials relating to Joseph Maison Rouge, a French nobleman who received a large land grant from the Spanish to settle immigrants in Louisiana after the French Revolution. Maison Rouge died at the residence of Domingo Boulogny, who produced a will by which Maison Rouge bequeathed him title to all his lands. A long and very complicated series of court cases then ensued, during which Boulogny was accused of poisoning Maison Rouge, and Maison Rouge's children began a series of suits attempting to prove that they were legitimate. These documents, dat-

ing from 1789-1876, were used in presenting the Bouligny family's claim.

■ An unusual document giving the owner's permission for his slave to be baptized illustrates the change which took place in Louisiana's slave code from the lenient Code Noir to the harsher restrictions of the late antebellum period, when this document was written. The clergyman named in the document, the Rev. Mr. John M. Brown, was a free man of color and a religious leader of the slave community. He later became a bishop of the African Methodist Episcopal Church.

■ From frequent donor and researcher Samuel Wilson, Jr., the manuscripts division has received papers relating to municipal affairs in New Orleans such as the proposed construction of a bridge spanning Canal Street, relief for citizens whose homes were flooded by

a break in the levee, the repeal of the tax on dogs, the admission of students at the city's expense to the Collège d'Orléans, and various other matters covering the period 1809-1817. Prominent names included in the correspondence are mayors James Mather and Augustine Macarty, surveyor Charles Trudeau, and Collector of Customs Beverly Chew.

■ Some other donations are family papers and Mardi Gras memorabilia, dating from 1857 to 1917, the gift of Miriam Walmsley; and two masterproofs of the *Daily Picayune*, 1896, February 5 and 16, the headlines of which announce the deaths of George and Eliza Jane (Pearl Rivers) Nicholson, presented as additions to the Nicholson Papers by Mr. and Mrs. Ashton J. Fischer.

■ Wallace Hoffman, of California, has recently donated two letters, written by A. H. W. P., a young lady

from Pittsburgh, who was visiting a sugar plantation near New Orleans in 1834. The young visitor commented, "... the Society is very elegant what there is of it and they live in stile every one must have a servant but give me Pittsburg dear Pittsburg . . ." She mentions her cousins the Wilkinsons at Pointe Celeste and her brother Clement at Velasco. After research in the Wilkinson-Stark Papers, the manuscripts staff has identified A. H. W. P. as Anna Howard Wilkinson Penrose, sister of Clement Biddle Penrose, who married his cousin Ann Wilkinson. The young lady never returned to her beloved Pittsburgh. Family records show that an Anna Howard Penrose contracted yellow fever at the Balize and was buried in the family plot at Pointe Celeste.

—Catherine C. Kahn

Staff

PROFESSIONAL ACTIVITIES

Dr. Alfred E. Lemmon, reference archivist, was elected president of the Friends of the Archives



Alfred Lemmon

of Louisiana . . . he recently spoke to the Louisiana Historical Society on Spanish archives . . . Dr. Lem-

mon also spoke to the Texas and Southeastern Chapter of the Music Library Association on the music holdings of the Collection.

Rosanne McCaffrey, director of systems, has been appointed to the newly formed Museum Committee of the Louisiana Bar Foundation.

John H. Lawrence, curator of photography, had a one-man show at the University of Arkansas in Fayetteville, December 1-31 . . . and he moderated a panel on photography in New Orleans at the New

Orleans Museum of Art.

The Frank Davis television show, "This is New Orleans," recently featured THNOC and interviews with Dode Platou, Elsa Schneider, and Patricia McWhorter. Kellye Magee, curatorial assistant, was interviewed for the TV program "Roots of American Cooking" and also for a Michigan radio program, "The Voice of Collectibles and Antiques," along with Jessica Travis, reference librarian, and Dr. Ralph Draughon, curator of manuscripts.



John H. Lawrence

MEETINGS

Dr. Patricia B. Schmit, director of publications, attended the annual meeting of the Association for Documentary Editing in Charlottesville, Virginia, in September . . . and the board meeting of the Louisiana Historical Association in October in Shreveport.

Rosanne McCaffrey, Chuck Patch, systems operator, and Florence M. Jumonville, head librarian, attended a conference entitled "Computers and the End User," sponsored by the Louisiana and

sociate curator, traveled to Oakland, California, for the conference of the American Association for State and Local History.

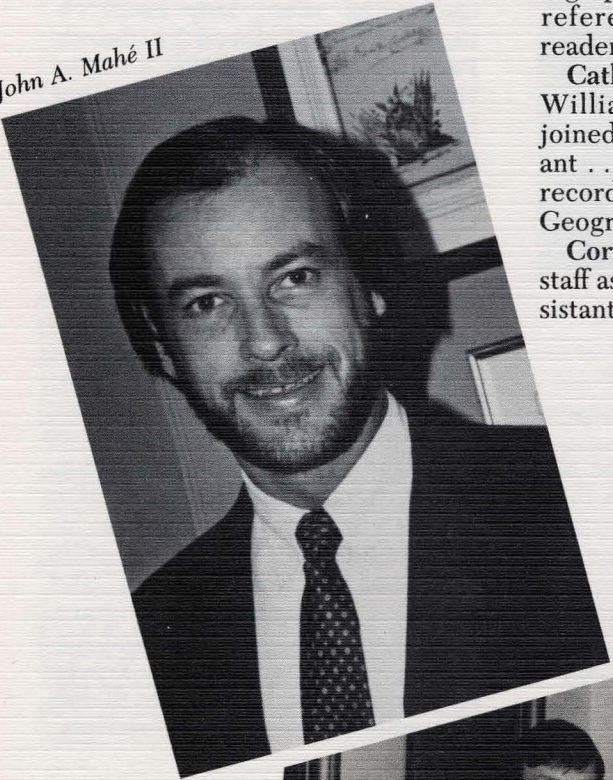
CHANGES

The board of directors has announced the following promotions: John A. Mahé II, senior curator; John H. Lawrence, curator of photography; Priscilla O'Reilly, collections manager; Maureen Donnelly, registrar for curatorial; Alan Balicki, assistant registrar for curatorial; Judy Tarantino, assistant photographer; Dr. Alfred E. Lemmon, reference archivist and head of reader services.

Catherine Behl (B.A., art history, William and Mary) has recently joined the staff as curatorial assistant . . . Miss Behl was previously a records analyst with the National Geographic Society in Washington.

Cornelius Regan has joined the staff as a part-time photographic assistant.

John A. Mahé II



Maureen Donnelly, Alan Balicki, Priscilla O'Reilly

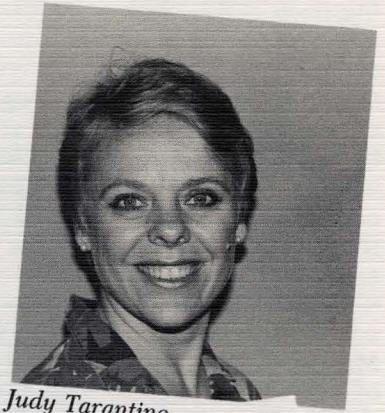
Texas chapters of the Special Libraries Association, in September . . . Miss Jumonville served on the local arrangements committee for the conference . . . she also attended the Music Library Association conference in October.

Elsa Schneider, curator of education, and Patricia McWhorter, as-

Kathleen Wall, curatorial cataloger, married John B. Hardey, Jr., on October 11.

PUBLICATIONS

John H. Lawrence contributed two articles to the November/December issue of *New Orleans Art*



Judy Tarantino



Catherine Behl

Review . . . and he wrote a column for *Inside SEMC* for the January/February issue. Catherine Behl contributed reviews to the September/October issue and to the November/December issue of *New Orleans Art Review*.

Dr. Alfred E. Lemmon published an article in *Mesoamerica*.

SPEAKERS BUREAU

Staff members have recently made presentations to the following organizations: John Magill, DAR, Louisiana Landmarks Society, Uptown Neighborhood Improvements, Inc., and Westin Hotel Front Desk Employees . . . Pamela Arce-neaux, Computrak . . . Florence Jumonville, United Methodist Men.



Cornelius Regan



UNO interns Marian Drey and Joan Reinhardt receive certificates from Taronda Spencer, center, manuscripts cataloger

Puzzler

Answer

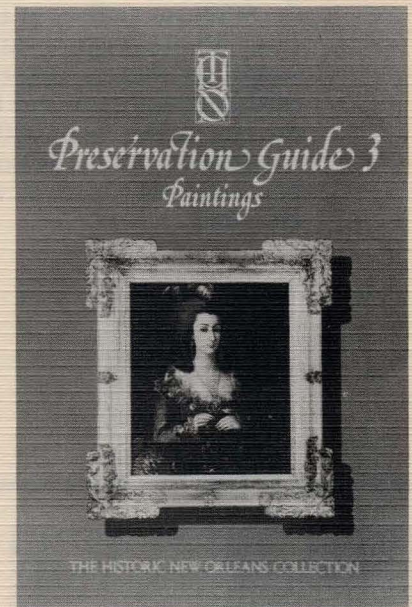
The photograph shows THNOC's backyard, the courtyard of the Merieult House, before benefactors General and Mrs. L. Kemper Williams acquired their historic French Quarter complex. The photo was taken by New Orleans architect Richard Koch, probably while he was the district officer of the Historic American Buildings Survey in Louisiana during the 1930s. At the time, Koch was in charge of a group of architects and artists who surveyed, drew, and photographed buildings in the state for the nationwide project. He also became an expert on the historic architecture of the French Quarter and convinced the Williamses to purchase and to renovate the Merieult House. It is one of the oldest surviving residences from the city's Spanish period but had been used during its later years as a hotel and guest house.

During the renovation, the weather-beaten walls were resurfaced, the huge cypress doors to the counting house/ballroom repainted, and the banana and fig trees in the courtyard replaced by *magnolia fuscata*. Later, two adjoining buildings in the rear were transformed into the Williamses' residential complex. The courtyard as it appears today is at the center of THNOC's Royal Street complex and is an outdoor living room, an elegant setting for evening receptions.

—John A. Mahé II

Preservation Guides Available

The popular series of preservation guides, published by the Collection, includes *Preservation Guide 1: Family Papers*, *Preservation Guide 2: Photographs*, and *Preservation Guide 3: Paintings*. Each guide offers concise and practical information on the care of materials in the home. The manuals are available from the Shop at the Collection.



Please send @ \$2.50 each:

- Papers* *Photographs* *Paintings*
 Shipping & handling, \$1.00 per book
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 4% tax, other La. residents
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N.O. NOW ON VIEW

Photographs of present-day New Orleans and the surrounding area comprise the current exhibition in the Williams Gallery at the Collection. Photographer Michael A. Smith has chosen subjects that record both the look and the feel of the city in the mid-1980s and imbued them with his personal vision. The exhibition extends until April 10, 1987.



Top photo, Canal Boulevard near Lakeshore Drive *by Michael A. Smith (1986.125.318).*

Bottom photo, St. Charles Avenue near Calhoun Street *by Michael A. Smith (1986.125.3)*



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