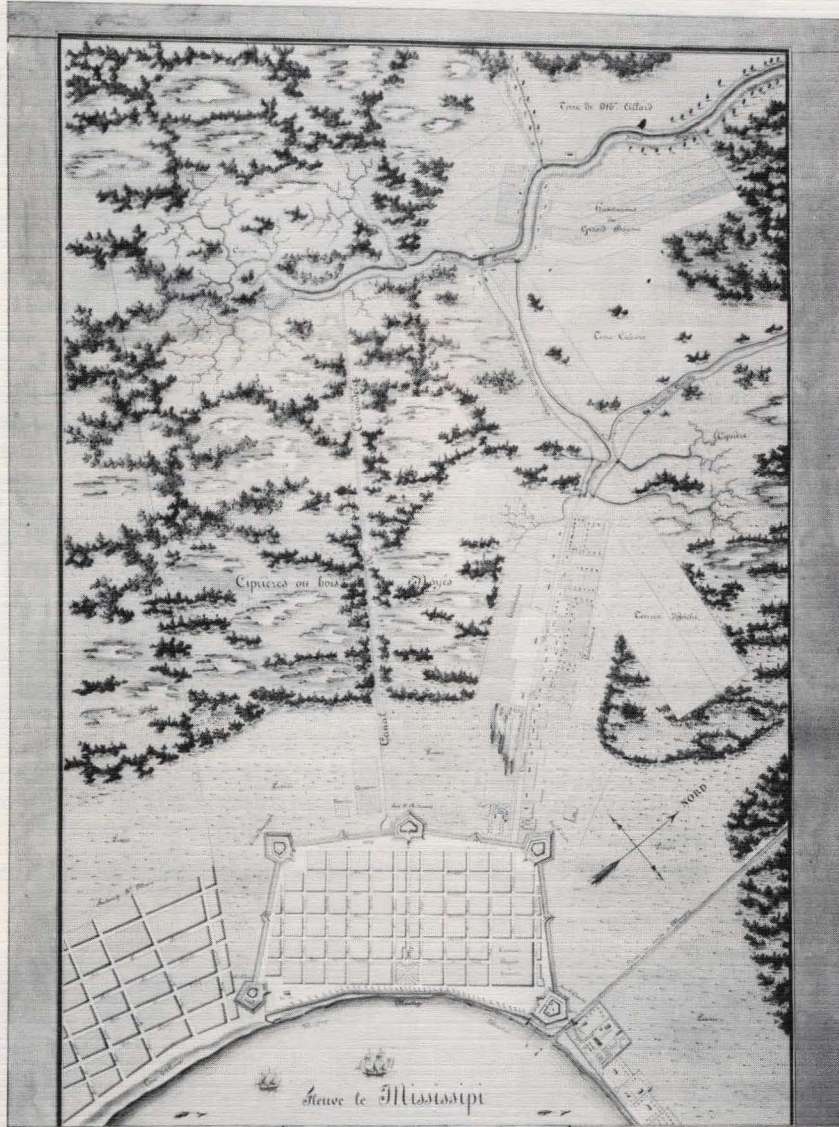




**THE HISTORIC
NEW ORLEANS
COLLECTION
NEWSLETTER**

Volume V, Number 3 Summer 1987

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**PLAN DE LA
ET DES ENVIRONS
LAUSSAT
ET COMMISSAIRE DE
PAR VINACHE CHEF DE BATAILLON DU GÉNIE SOUS-DIRECTEUR.**



**NOUVEAU ORLÉANS
DÉDIÉ AU CITOYEN
PRÉFET COLONIAL
LA RÉPUBLIQUE FRANÇAISE**

Échelle de 1:10000

HISTORIC MAP ACQUIRED BY THNOC

The Vinache plan of New Orleans, a map recently acquired by the Historic New Orleans Collection, preserves that brief time in the early 19th century when New Orleans was once again a French city.

Previously unknown to collectors, the map first came to light last year, an incident especially relished in the museum world for the extra dimension that discovery adds to the ritual of pursuit.

"You think there's nothing else out there," observes senior curator John Mahé. "Then someone opens an attic—and there's a treasure." Vinache's plan, with its precise lines and delicate pastel shadings, is the vehicle for a jump back in time to the French-flagged ship pictured in the drawing.

The engineer Vinache made the map, dedicating it to Pierre Clément de Laussat, the French administrator who served his country during the transfer of Louisiana from Spain to France on November 30, 1803, and the subsequent transfer of the colony to the United States 20 days later. Vinache's map was not a part of official documents sent to the French government: it is conjectured that the purpose of the city plan may have been as a souvenir for Laussat. Vinache at the time was Battalion Chief of Engineers, sub-director of fortifications; not surprisingly, he included at the bottom of his plan a profile of Fort St. Charles with its earthen embankments. Vinache's drawing is the only pictorial account of the Laussat period owned by THNOC.

Housed in the Collection's manuscripts division, however, are the Laussat Papers, numbering over 600 items, with documents in French, Spanish, and English, which were acquired directly from Antoine du Pré de Saint-Maur, Laussat's descendant, in 1975. Shortly afterward, the Collection published a translation of one of these items, Laussat's *Memoirs of My Life*; also planned is a guide or finding aid to the Laussat Papers to give researchers a clearer understanding of what is contained in this large holding.

The Vinache plan, which reproduces in great detail the terrain and buildings of Laussat's New Orleans including the plantations on the river and on Bayou St. John, was acquired after months of negotiating with French booksellers. Unusually well-preserved, the map remained in the Laussat family until the death of Mr. Saint-Maur last year.

One of the most significant fea-



Pierre Clément de Laussat. Courtesy Louisiana State Museum

tures of the Vinache plan is the enlarged detail of the house on the Marigny plantation (see illustration this page), the only known image of this colonial structure, long since demolished. Looking at the house gives the historian a feeling of discovering a window to the past. For it was here, in a house belonging to the influential Marigny family, that Pierre Clément de Laussat resided while he attended to his official duties during the transfers of the Louisiana Territory. It was also from the second-floor gallery, or from a house on the property, that John L. Boqueta de Woiseri made his well-known painting, *A View of New Orleans Taken From the Plantation of Marigny*, owned by the Chicago Historical Society; an aquatint engraving of the painting is in THNOC's holdings. The view, looking upriver toward Jackson Square, shows the edge of the gardens of the Marigny house, seen in the Vinache

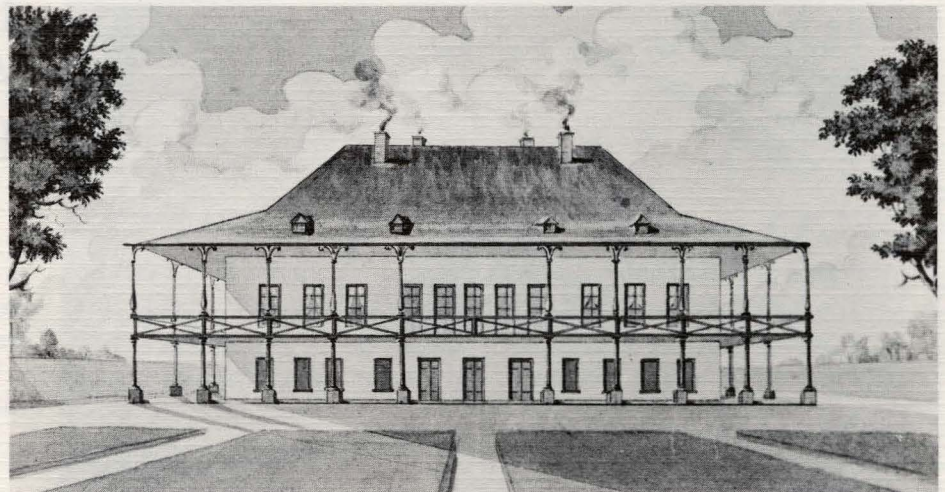
plan as four parterres with orange trees on either side.

The Marigny house, an imposing colonial structure, was distinguished with an unusually wide facade of nine bays, turned wooden columns with brackets on the second floor, and what appear to be wooden columns on the first floor, instead of the customary brick. Galleries surrounded the house on all four sides. On the Vinache plan, the house is designated as the Palais de la Préfecture in reference to Laussat's presence. According to architect Samuel Wilson, Jr., the Marigny family was in possession of the property by 1798; by 1805 or 1806, when the land was subdivided, the house was no longer standing.

More detailed than earlier maps, the Vinache plan includes individual dwellings or *habitations*; cypress groves, referred to as *bois noyés*, or drowned woods; and the basin which gave its name to Basin Street. This watercolor plan may have been the basis for the engraved map published by Boqueta de Woiseri at the same time that he issued his view of the city. The printed map and Vinache's work are similar in design and details.

John Mahé, who participated in the map's acquisition, comments: "For the first time since it was executed, the Vinache plan is back in New Orleans." This major discovery has now become an important addition both to the Laussat Papers and to an understanding of a pivotal period in Louisiana's history.

—Louise C. Hoffman



House, Marigny Plantation (detail, Vinache plan, 1987.65 i-iii)

Encyclopaedia Is Here

Pre-Publication Reviews

"... a splendid addition to the research materials available on Louisiana artists. It brings to the public's attention for the first time hundreds of artists previously unknown and casts new light on established artists."

—E. John Bullard, Director, New Orleans Museum of Art

"... this will be a standard, frequently consulted reference for the arts, not only in New Orleans, but throughout the South..."

—Jessie Poesch, Professor of Art History, Tulane University

"... an essential to anyone who has an interest in studying people who created intentional environment, not just of New Orleans, but of the Gulf South. It is comprehensive and carefully written... I commend it without reservation."

—Roger G. Kennedy, Director, National Museum of American History

"For over 100 years, New Orleans served as the 'vanishing point' for traveling artists from Europe and all parts of America. The *Encyclopaedia of New Orleans Artists* is the most comprehensive reference to retrace the paths of these artists. It is a *must* for art and history researchers."

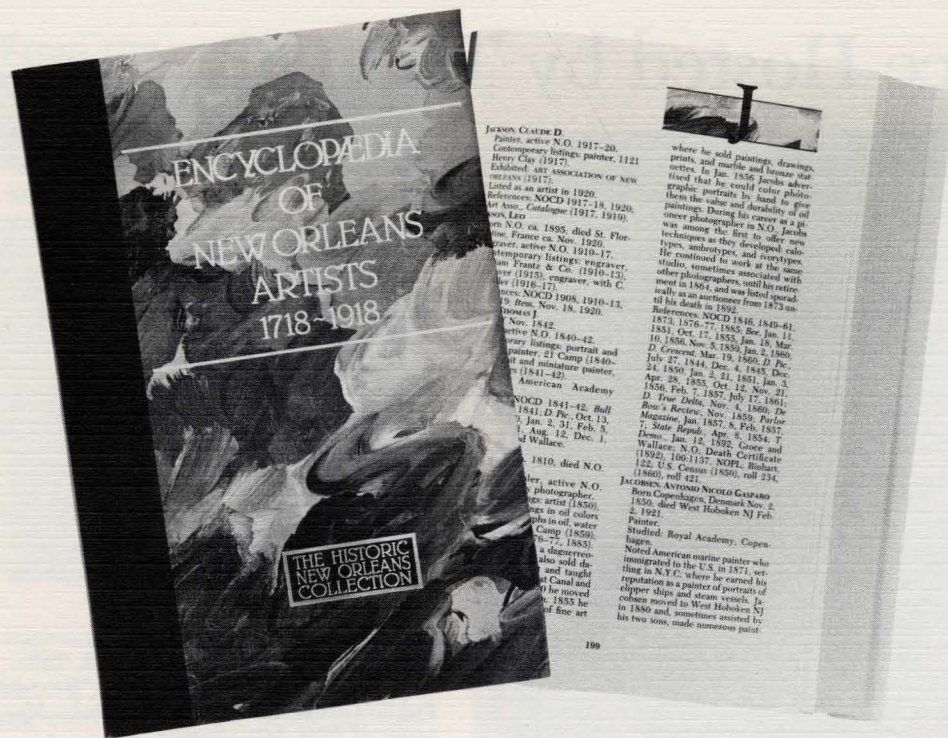
—George E. Jordan, Art Consultant/Critic

"... an enormously useful reference work... the volume will be indispensable to museums, libraries, art historians, dealers, and collectors."

—William T. Alderson, President, Old Salem, Inc.

"I am tremendously impressed by the research and scholarship which has gone into this encyclopaedia... For anyone interested in the history of American prints, this is a reference tool *par excellence*."

—Sinclair Hitchings, Keeper of Prints, Boston Public Library



The *Encyclopaedia of New Orleans Artists, 1718-1918*, the definitive reference work on the subject, was published in May by the Collection. It is a large work in several

senses—a 488-page hardback, it includes biographical and career information on all known artists and art organizations active in New Orleans from 1718 to 1918; there are over 2,700 entries.

Data are presented in a concise, clearly organized format for easy reference. A typical entry provides places/dates of birth/death, artistic occupations/years active in the arts, art schools and/or masters, listings from contemporary sources, exhibitions, prizes, memberships, overall view of artist's importance, and references.

Exhaustive research was carried out, using city directories; 19th- and 20th-century newspapers, journals, and magazines; censuses; death records; voter registration records; collections of primary material at Louisiana libraries, research centers, and museums; catalogues; and secondary sources. The 36-page bibliography in itself is a useful research tool for the study of Louisiana art.

This volume is extremely durable; it was expressly designed for repeated reference use and a long shelf life. It is printed on acid-free paper and casebound in sturdy library- and museum-approved materials.

The book is available from the Shop at the Collection, as well as at bookstores throughout the city. Order form is on p. 15.

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.

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

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The Historic New Orleans Collection

Print Conference Hosted by THNOC

The 19th North American Print Conference was one of the most successful in this series of symposia. Nearly 200 people registered from across the country and Canada, including curators, collectors, and dealers from New York City, Indianapolis, San Francisco, Washington, D.C., Calgary, and Ottawa. Among the institutions represented were the Museum of Fine Arts in Boston, the Library of Congress, the Metropolitan Museum of Art, the

National Portrait Gallery, and the Public Archives of Canada.

The three-day seminar was hosted by THNOC with some sessions held at the Louisiana State Museum and the New Orleans Museum of Art. On the first day of the conference, participants were invited to an evening reception at the Collection where they viewed the exhibition *Prints and Prototypes*.

Seven THNOC staff members made presentations on the confer-

ence theme "Prints and Printmakers in New Orleans and the South." Faculty members from Tulane, Loyola, and the University of New Orleans also gave papers, as did two out-of-town speakers from Cornell and Syracuse universities.

The NAPC announced plans for future conferences in Montreal and San Francisco. The next conference is scheduled for November 1988 in Austin, Texas.



Left, founders of the North American Print Conference, Elton W. Hall, Tabor Academy; Sinclair Hitchings, Boston Public Library; Jonathan Fairbanks, Museum of Fine Arts, Boston.



Above, H. Parrott Bacot, Anglo-American Art Museum; J. B. Harter, Louisiana State Museum; Barbara SoRelle Bacot, Department of Culture, Recreation, and Tourism. Right, John Mahé, THNOC, and John W. Reps, Cornell University.



Above, David Moore, Loyola University; Earl D. Retif and James Lamantia, Tulane University.





The many friends of General and Mrs. Williams recall with pleasure the memories of the beautiful parties given by the Williamses. The house remains as Mrs. Williams furnished it and is now under the watchful eye of Gertrude Magnuson. Mrs. Magnuson, who collected antiques for her own home, gives the treasures of the residence the most meticulous care; she is well qualified to watch over the Williams house and its contents.

Visitors who tour the house are especially charmed by the table settings which change from season to season. Sometimes the dining table is set for a carnival luncheon. At other times it might be appropriate for a very formal dinner party. On occasion the drawing room is arranged as if an afternoon tea were to take place. Mrs. Magnuson takes particular delight in this part of her duties, for Mrs. Williams acquired exquisite table linens in her travels. To complement the settings, she also left a legacy of antique English silver, fine porcelain, crystal, and decorative pieces.

Tours of the residence are conducted by the professional docent staff who are well schooled in the history of the house and family. The Williamses were Anglophiles, and a preference for things English is reflected in their home and their style of entertaining. The present staff of the Collection endeavors to preserve not only the objects but also the memory of the gracious founders of the Collection.

—Dode Platou

Readers who have an interest in the history of New Orleans art and artists may wish to test their knowledge with this issue's *Puzzler*. The questions were formulated from entries in the recently released Historic New Orleans Collection publication *Encyclopaedia of New Orleans Artists, 1718-1918*.

1. An important early preservationist, this artist protested the proposed destruction of the Cabildo in 1895, and, for the following two decades, made numerous paintings of French Quarter buildings to record their appearance.

2. Noted for his fine lithographs, this artist, a free man of color, is credited with introducing the daguerreotype process to New Orleans in March 1840.

3. What was the name of the informal art and literary circle, active in New Orleans around 1879, that required its members to provide their own cup and saucer for refreshments?

4. Which French Impressionist painter visited his relatives in New Orleans for four months in 1872-73? While here, he painted a famous work, *The Cotton Office, New Orleans*.

5. Renowned for his paintings of American Indians, this artist was in New Orleans in 1835 to exhibit 200 paintings of Indians, Indian life, landscapes, and hunting scenes.

6. In 1821, John Wesley Jarvis rejected this artist's application to paint clothing and backgrounds for Jarvis's paintings.

7. Because he painted many portraits of Louisianians, this artist, who was active 1802-72, is often associated with New Orleans. There is no evidence, however, to support his presence in the Crescent City. It is likely that he painted his Louisiana portraits when the subjects depicted were visiting other cities.

8. Who was the artist responsible for painting the backgrounds for Audubon's paintings while he traveled with the naturalist from Cincinnati to New Orleans and then during their stay in New Orleans in 1821-22? He eventually painted flower pictures at the Philadelphia Botanical Gardens.

9. Nephew of a noted European portrait painter, this artist, active in New Orleans 1882-1931, created the

Daily Picayune's weather frog and is credited with the first political cartoon in a New Orleans newspaper.

10. Noted for his oil paintings of Louisiana swamps and bayous, this artist actually made his paintings in St. Louis, Missouri, from sketches he had made in Louisiana with the U.S. Navy during the Civil War.

11. Name the hair worker who, in 1862, was sentenced to two years at hard labor for exhibiting a human skeleton (supposedly of a Yankee soldier) in his show window.

12. Who is the 20th-century lithographer and satirist who created two new printmaking processes while on the faculty of Louisiana State University?

13. In an odd twist of fate, this Belgian-born artist drew a drowning man appealing to the Virgin the day before he himself drowned in Mandeville in 1904.

14. Name the French-born artist and nun who came to New Orleans from France in 1727 with the first group of Ursulines.

15. Who is the artist credited with designing the first floats used in a parade of the Rex carnival organization (1877)?

16. What two artists, one a New Orleans native, the other from elsewhere but active in New Orleans for over three decades, designed the official flag of the city in 1918?

17. As a caricaturist and cartoonist active in New Orleans ca. 1855, this artist is considered an important influence in the evolution of the modern comic strip.

18. What engraver and commercial artist was managing editor and half-owner of the *Mascot* at the time he was shot and killed in 1887 by a disgruntled subject of a *Mascot* story?

19. What itinerant artist, in 1803, executed the first known painting of New Orleans as a city in United States territory?

20. As a protégée of President Grover Cleveland, this New Orleans native painted an official portrait of Cleveland while she was living in Washington, D.C.

21. Who bought the first copy of the *Encyclopaedia of New Orleans Artists, 1718-1918*?

Answers on p. 15

Highlighting the Photographic Collections

Photographs, because of the wealth of information they contain and the notion that they represent indisputable evidence of fact, are generally found in great quantities in museums and other history repositories. The Historic New Orleans Collection is no exception. Although fine photographs were collected by THNOC founders Leila and Kemper Williams as they assembled material related to the history and culture of this region, the conscious decision to construct a photographic collection of the best Louisiana material available was not made until the mid-1970s. Since then, the photographic component of the Collection has taken on a distinct personality, one that is a blending of historical perspective and aesthetic accomplishment; it is also an excellent study collection for the technological developments of photographic history.

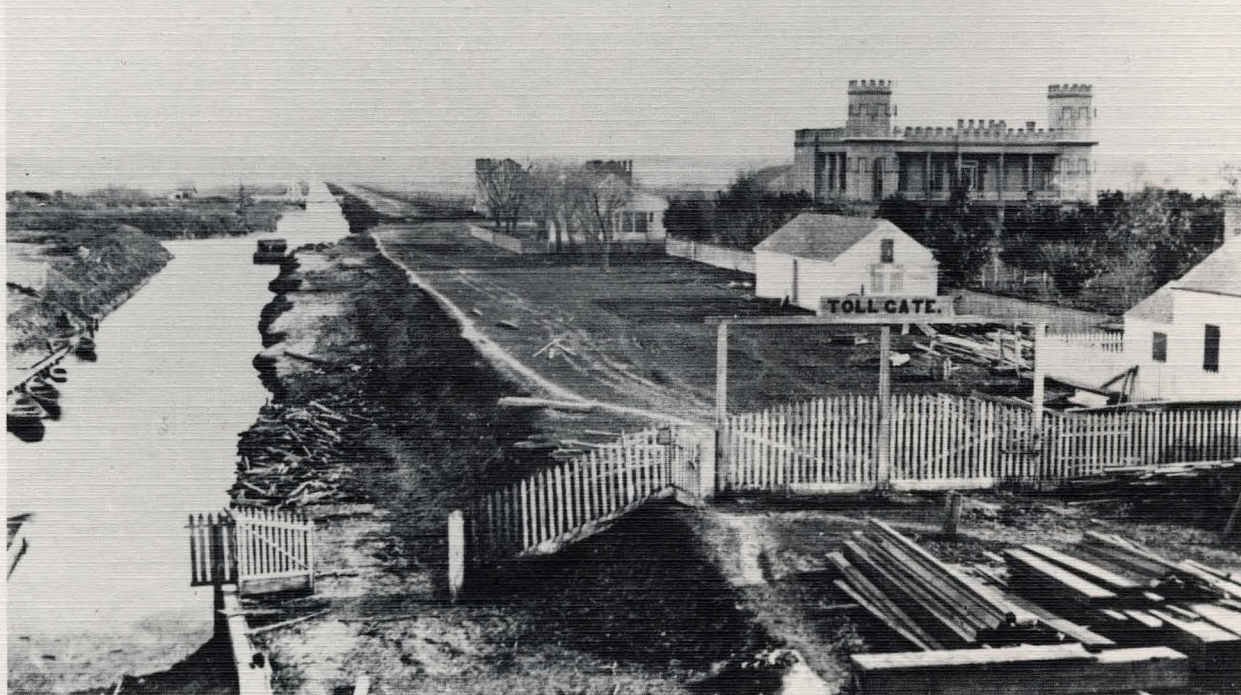
Even an abbreviated survey of THNOC's vast photographic images would fill pages; what follows are highlights of the major collections, intended to give a picture of the medium from its beginning to the present day.

Groups of photographs, rather than individual items, are often the most useful to study. If the group represents the work of a single person or studio, changes in the city and its people are more easily studied, as the passage of time is measured in the photographs. If the photographs are being viewed as works of art, stylistic differences, influences, and artistic changes are more easily gauged.

The earliest collection housed at THNOC is a series of photographs (31 images in all) produced by Jay Dearborn Edwards and his partner, E. H. Newton, Jr. Created between 1858 and 1861, these images con-

stitute the earliest photographic views on paper that depict New Orleans. The photographs provide an unparalleled look at the realities of New Orleans in the years immediately preceding the Civil War. Although it is likely that the photographs were created more as keepsakes or souvenirs than as fine art, they do amplify a certain aesthetic that was characteristic of the photography of that day. The Edwards photographs are salted paper prints made from wet-plate negatives, variants of the earliest paper photographic process, introduced in 1839.

Three other 19th-century collections are of prime significance. The first of these is an album by Philadelphian Edward L. Wilson. The subject is the 1884-85 World's Industrial and Cotton Centennial Exposition for which Wilson was the official photographer. It contains



View of the Harvey Canal by Jay Dearborn Edwards, ca. 1860 (1982.32.11)

225 views of the exposition and New Orleans and appears to be a type of sample book for the photographer. Most of the pictures are simply half of a stereographic view, sets of which Wilson is known to have published, allowing some insight into the operation of a photography business at that time. It is also known that such documentation as Wilson made was typical for events like world's fairs, and his efforts can be compared and contrasted with other work in a similar vein. Wilson's photographs are albumen prints, the most popular photographic medium of his day.

Just prior to the exposition, E. T. Adams and Albert D. Hofeline published a photographically illustrated book of New Orleans business concerns. Called simply *Photographic Views of New Orleans*, it provides clearly delineated views of buildings and employees, advertising signs, and goods from that era. The prints are cyanotypes, a photographic blueprint in bright prussian blue tones.

C. H. Adams was the third member of this 1880s trio to produce a collective, yet singular, work. Adams's work, also in the form of albumen prints, recorded Jefferson Davis's funeral ceremony held in New Orleans. Taken in 1889, these photographs still have remarkable impact.

By the turn of the century, innovations in camera design and film manufacturing had made photog-

... the conscious decision to construct a photographic collection of the best Louisiana material.

raphy accessible to all. As in many historical collections, photographs by amateurs or those collected in family albums often prove to be valuable sources of descriptive or sociological information. A large body of work by a talented individual is



Entrance by Stuart Lynn, ca. 1950 (1978.102.44)

one of the Collection's highlights. Approximately 249 platinum photographs by Morgan Whitney (1869-1913) made in the early years of the 20th century depict favorite subjects: Vieux Carré architecture, rural landscapes, and still life arrangements employing native plants and flowers artistically placed with items from Whitney's collection of jade carvings.

Commercial photographic archives more than any other single source contain the regional history of the 1900s in the form of raw data. Synonymous with "old photographs" of New Orleans is the work of Charles L. Franck and his studio. Tens of thousands of large-format negatives on glass and film and accompanying prints provide an unsurpassed chronicle of the Crescent City from World War I through 1955. The Franck Collection is especially rich in architectural sub-

jects and street scenes. It contains the largest group of panoramic photographs (500 items) ever taken of this area.

Other important studio collections which exist in their entirety at THNOC are the Leyrer and Sutton Collections. Daniel S. Leyrer was active from the late 1920s to the late 1960s (see *Newsletter*, vol. IV, no. 2). His work is a source for the study of furniture and decorative arts and for the antique trade in New Orleans. Thousands of armoires, mantels, chandeliers, tables, and other items passed in front of his 5x7 inch camera because antique dealers were his frequent clients. Leyrer was also the primary photographer for the Vieux Carré Survey of the 1960s, the photographs of which are housed in the research library at THNOC.

Sam R. Sutton was active from 1950 to the early 1980s. The Sut-

ton Collection consists of aerial photographs of New Orleans and its environs and is especially suited for the study of urban growth and expansion during the last three decades. It is also the only large collection where a substantial amount of the photographs are made in color.

As photography gradually became accepted as art, its practitioners gained recognition as artists. Among collections of photographs which may be regarded as artistic are the Laughlin Collection (Clarence John Laughlin, active 1935-1985), the Koch Collection (Richard Koch, active 1930s) and the Lynn Collection (Stuart M. Lynn, active 1940s-1960s).

Laughlin's work at times takes on the quality of legend, not only for the intrinsic nature of his subjects—plantation homes, Victorian architecture, and cemeteries—but because of the psychological, fantastical, and metaphysical issues that both the photographs and his accompanying writings explore.

Richard Koch in his work with the Historic American Buildings Survey for Louisiana in the 1930s, not only identified many architecturally important buildings throughout the

state, but made hundreds of photographs of them as well. Much of this architecture, now destroyed or altered, has been preserved through his sensitive and intelligent use of the camera.

Stuart M. Lynn, fascinated by the courtyards of the French Quarter and the intricacies of its ironwork, produced a body of work on those subjects which is both documentary and interpretive.

With an eye to the future, THNOC commissioned Michael A. Smith to create an extensive photographic portrait of contemporary New Orleans (see *Newsletter*, vol. IV, no. 3/4). Though the full import of this work will not be realized in the short term, the city has already changed noticeably in the year and a half since the project was completed.

Another body of commissioned work resulted from the Collection's participation in the City of New Orleans exhibition at the 1984 Louisiana World Exposition. Over 100 photographs focusing on the theme of rain as a shaping environmental force in the city were created by dozens of local photographers.

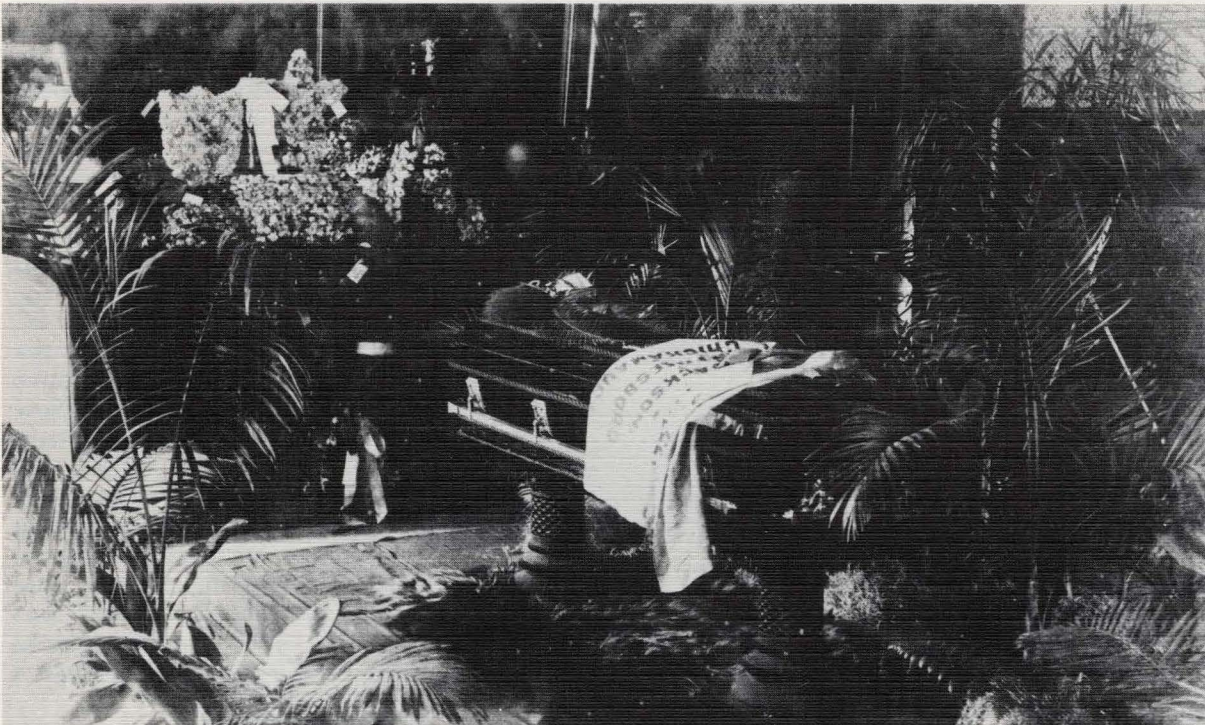
Assembling such a valuable resource neither begins nor ends with

the photographs themselves. The Collection has addressed a broad range of issues in the field. Photographers, both past and present, are included in the comprehensive artists files maintained by the curatorial division. A card file of photographers, compiled from listings in city directories from 1840 to 1930, contains addresses of photographic studios which can be used to date images bearing studio imprints.

In the area of photographic preservation, the Collection has begun storing its original negatives in a cold storage vault located in the Tchoupitoulas Street facility. This will go a long way toward ensuring the preservation of New Orleans's photographic legacy. On a more basic level, *Preservation Guide 2: Photographs*, now in its third printing, outlines the basic principles of preventive maintenance and care for the private collector.

After more than a decade of conscious growth through generous donations and purchases, the photographic holdings of the Collection have proven to be a valuable source of material for patrons researching a wide spectrum of subject areas.

—John H. Lawrence



Lying in State, funeral of Jefferson Davis, 1889, by C. H. Adams (1974.25.6.647)

WILLIAMS PRIZES AWARDED

Annabelle M. Melville, author of *Louis William DuBourg: Bishop of Louisiana and the Floridas, Bishop of Montauban, and Archbishop of Besançon, 1766-1833*, and Eric Arneson, author of "To Rule or Ruin: New Orleans Dock Workers' Struggle for Survival, 1902-1903," were awarded the 1986 General L. Kemper Williams Prizes in Louisiana History. Florence M. Jumonville, chairman of the Williams Prizes Committee, announced the winners on March 13, 1987, in New Orleans at the annual banquet of the Louisiana Historical Association.

Louis William DuBourg, the influential Roman Catholic priest who was the subject of Dr. Melville's masterful biography, played a leading role in the establishment of the Catholic Church in the Mississippi Valley. Already a noted Sulpician educator who had founded St. Mary's College in Baltimore and promoted the creation of other schools in Maryland, he came to Louisiana in 1812 to take over the post of administrator apostolic of the diocese of New Orleans. Later, during a decade of service as bishop of the most extensive diocese in the United States, one which encompassed the entire Mississippi Valley and the Floridas, DuBourg started parishes and convents in St. Louis and in New Orleans and founded the school which became St. Louis University. In addition he recruited clergy, bringing the Vincentians and the Religious of the Sacred Heart from Europe to the United States.

Set against a backdrop of revolutions in France and Saint-Domingue, the War of 1812, and the Battle of New Orleans, the difficulty of reconciling Catholicism with American ways, and the sometimes painful evolution of former colonies into democratic states, DuBourg's story is a dramatic and complex one. As presented by Annabelle Melville, Commonwealth Professor Emerita at Bridgewater State College in Bridgewater, Massachusetts, it transcends standard church history and weaves the history of a man and a religious leader into the fabric

of his times. Dr. Melville, already the award-winning biographer of other Catholic leaders, devoted 13 years to researching and writing the two-volume work which was published by Loyola University Press. Her narrative never fails to instruct and to interest the reader, enticing him to learn more about the priest who established institutions which still exist to perpetuate the Catholic Church after a century and a half.

Historic changes of a very different kind are the subject of "To Rule or Ruin," the unpublished manuscript for which Eric Arneson received the Williams Prize in that category. The early years of the 20th century were difficult ones for unskilled and semi-skilled workers on the New Orleans docks. Like their counterparts in many ports, they had enjoyed considerable autonomy in determining how they would perform their jobs. Dr. Arneson describes the interest which black and white workers shared in preserving both their employment and their control over the loading and unloading of cargo. "After 1900, changing transportation technology and an employer attack on waterfront union work rules drew black and white dock workers into a powerful alliance which enabled them [to] overcome racial divisions and successfully resist efforts to destroy their power over the docks." How this interracial labor movement came about in an otherwise segregated city is a subject which has received little attention, yet one which has implications for the study of race relations in New Orleans during the 20th century. Dr. Arneson, a lecturer in history at Yale University, derived "To Rule or Ruin" from his dissertation, "Waterfront Workers of New Orleans: Race, Class and Politics, 1863-1923," and is continuing to investigate the subject.

The Williams Prizes were established in 1974 by the Historic New Orleans Collection in cooperation with the Louisiana Historical Association, for the purposes of promoting excellence in the writing of Louisiana history and honoring the



Annabelle M. Melville

authors of outstanding works on that subject. Two awards are offered annually, one for the best published book or article and the other for the best unpublished manuscript. Both publications and manuscripts are judged on their contribution to knowledge with an emphasis on the use of primary sources, creative interpretation of primary sources and originality, and stylistic excellence. They may deal with any aspect of Louisiana history. If no meritorious entries are received in either or both categories, there may be only one prize, or none at all, awarded in any given year. Recipients during prior years include Joe Gray Taylor, Edward F. Haas, and Michael L. Kurtz.

A committee of three, one person representing the Historic New Orleans Collection and two representing the Louisiana Historical Association, selects the recipients of the Williams Prizes. Miss Jumonville has served as the Collection's nominee since 1982. This year she shared responsibility with Dr. Joseph G. Tregle, dean emeritus of academic affairs at the University of New Orleans, and Dr. Henry C. Dethloff, professor of history at Texas A & M University.

Entries for the 1987 Williams Prizes are now being accepted. For more information, please contact Miss Jumonville at the Collection.

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.

MANUSCRIPTS

Recent acquisitions include an assortment of manuscripts on subjects ranging from the Saint-Domingue slave uprising to Marlene Dietrich. All these materials relate to New Orleanians and to the history of their colorful city and state.

■ After fleeing the slave uprising, many refugees from Saint-Domingue found their way to New Orleans. From her family papers, Miss Effie Stockton has donated a letter in which a planter describes a night of terror when the slave uprising began. He hid in a barrel while the slaves searched his house and only escaped the next morning when a free black convinced the rebels that the planter was a "good white." Miss Stockton's donation will be added to a manuscript collection which is being assembled on the experiences of refugees from this revolution.

■ The manuscripts division has recently acquired the letters of a young enlisted man from New York state, Michael Guinan, who served with the federal troops occupying Louisiana during the Civil War. Stationed outside New Orleans at Camp Parapet, he often visited his Aunt Bridget, who lived in the Irish Channel of this city and whose husband was in the Confederate army. In spite of General Butler's "Woman Order," Guinan reported that "there is some pretty good looking girls here, but the worst of it is they hate us union soldiers and will not notice us. You would laugh to see

what airs they put on when they see a soldier, turning up their nose and swinging their dress going by him." Nevertheless, in February 1863, he enjoyed participating in one local custom—Mardi Gras. "They have masquerade parties through the streets, and in the evening they have masked balls and parties. Aunt Bridget had a party . . . I danced pretty near all night. It beat any of the parties I saw in Hudson [his hometown in New York state]." Guinan also provides an extensive description of the hostility between white and black soldiers at Camp Parapet, where for the first time these federal troops were encamped side by side. Finally, the Guinan letters give a detailed account of his participation in the siege of Port Hudson. Important in themselves, these letters also relate usefully to many other collections in the manuscripts division.

■ The recently acquired Leverich Family/Oak Lawn Plantation Papers offer considerable detail about what was happening at a significant Louisiana plantation home during the 1870s and 1880s. At that time, the Leverichs acquired Oak Lawn from the Porter family and took up residence in the historically and ar-

chitecturally important structure outside Franklin, Louisiana. These papers provide information on such matters as the effects of a hurricane, alterations to the structure, and outbuildings erected at Oak Lawn during the period.

■ Mrs. Maumus Claverie has donated a series of letters relating to the von Meysenburgs, a cosmopolitan family which had branches in both New Orleans and Germany when war broke out in Europe in 1914. Louise Quentell von Meysenburg was in Germany, where her son was an officer in the Germany army. The letters describe the complicated, but ultimately successful, attempts of her son-in-law in New Orleans, Rathbone DeBuys, to arrange her passage to America. A series of clippings in the papers depicts an exciting time in this city. The German consul in New Orleans had written an anti-American dispatch which the British had intercepted and turned over to the press, thus intentionally creating an anti-German furor. Unfortunately, the British incorrectly identified the author of the dispatch, not as the present consul, but as the aged former consul, Ernst von Meysenburg. The confusion was finally dispelled, but



Marlene Dietrich (84-28-L)

not before the elderly von Meysenburg threatened to challenge his successor to a duel.

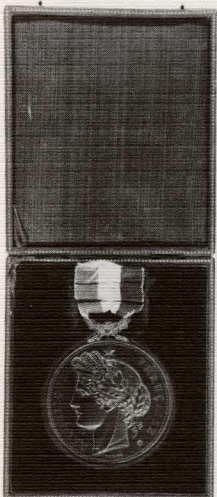
■ Winston Lill continues to donate his files as a member of the board of the Jazz and Heritage Festival. The festival has become an immensely popular institution and makes an important contribution to the cultural life of the city as well as to its entertainment.

■ Longtime friend to the Collection, Marilyn Barnett has through the years donated materials relating to her career in public relations and to her extensive work in making local arrangements for the visits to New Orleans of such celebrities and friends as Carol Channing, Peggy Lee, and Pearl Bailey. Miss Barnett's most recent donation includes notes and a signed photograph related to her extensive dealings with the glamorous, sophisticated, and often very demanding Marlene Dietrich.

—Ralph Draughon, Jr.

CURATORIAL

The curatorial collections are mostly two-dimensional pictures and include over 200,000 photographs, prints, paintings, and drawings. The division does not actively collect three-dimensional objects, such as sculpture and decorative artworks, but has received gifts of some fine 18th- to 20th-century furniture. This select study collection is gradually being added to the exhibits in the permanent galleries. Soon to be



Medal for services to combat yellow fever (1987.64.3)



Table by Prudent Mallard (1987.44)

on display is a mahogany card table, the gift of Mrs. Paul Ellmer. The table is an heirloom which has descended through the family from Mrs. Ellmer's great-great grandfather, Prudent Mallard (1809-1879), one of New Orleans's leading cabinetmakers and furniture merchants.

The Mallard table is a Victorian interpretation of the Louis XV style, with delicate cabriole legs. Mallard's company went into liquidation in 1874, and family tradition holds that the table was among the several sets of furniture given to his children during the difficult years preceding the close of his business. Because Mallard did not sign his work, the provenance of the table establishes it among the few works that can be definitely attributed to the Mallard firm.

■ Yellow fever took its toll of the New Orleans populace throughout the 19th century, and doctors per-

formed heroically in caring for its victims. One such physician was François Tujague (1837-1896), who was honored by France in 1878 with a gold medal from the Ministère des Affaires Etrangères of France for his services against the "fièvre jaune." The medal was acquired by THNOC with a collection that included portraits of Tujague and of his son-in-law, Clément Jaubert (1860-1909). Both portraits appear to be simple pastel drawings but are actually large, hand-colored photographs. One is dated 1892 and is signed with the last name of Charles T. Yenni, a portrait photographer who had studios in the 600 block of Canal Street from 1892 to 1909. It is among Yenni's earliest New Orleans works, and he used a popular turn-of-the-century technique that had the realism of a photograph and the look of an artist's drawing. The Tujague and Jaubert families were among the founders of l'Union

Française, organized in 1872 to help French families in New Orleans in their transition to life in the United States. Clément's grandson, Dr. François Léon Jaubert (1897-1970), was the society's president from 1949 until his death, and the collection includes 83 rare views of Charity Hospital made during his internship there (1920-21).

■ Captain Eugene Martin commanded Camp Martin, a temporary training base located at the Fair Grounds Race Track in New Orleans during World War I. Martin's nephew, W. L. Morter, has given THNOC an album of 68 photographs of the daily activities around the camp that were taken by the New Orleans photographer J. Hypolite Coquille. In this rare collection are portraits of the officers as well as scenes on Freret Street of the military installations in the area now occupied by the ROTC building at Tulane University.

■ The curatorial division acquired one of its most significant manuscript maps, the beautifully colored plan of New Orleans by the French engineer Vinache. (See article, p. 1.)

—John A. Mahé II

LIBRARY

In 1885 Henry McElwin, a correspondent for the Elyria (Ohio) *Republican*, visited New Orleans to attend the World's Industrial and Cotton Centennial Exposition. He wrote for the newspaper his impressions of the exposition and of New Orleans, stating that "I came for pleasure; I have had it, and would not have missed the Exposition for ten times the expense. It is grand in all its features . . ." McElwin concluded, however, that "it was a great mistake . . . holding the Exposition in New Orleans, for it has been thus far a tropical failure, and there are several reasons for this. I think there were a good many false reports sent North by correspondents, and this kept people away, and I suppose it is a fact that the managers and citizens have been in a snarl ever since the Exposition opened, each party charging the other with gross indiffer-



U.S. Army troops, New Orleans, World War I (1987.62.34)

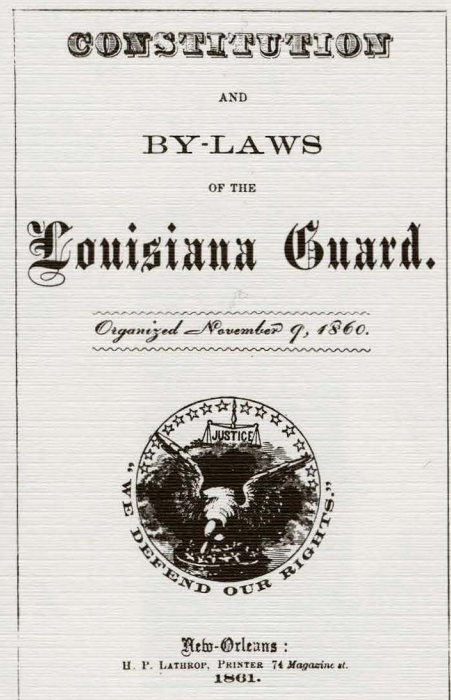
ence and fraud, and so the residents are indifferent."

McElwin's observations during his trip to New Orleans and the West were published as *New Orleans Exposition, Texas, and Old Mexico: A Series of Letters from the Pen of Henry McElwin* (1885). Acquired by the Collection in January, this travel account provides an intelligent, entertaining, and frank look at New Orleans and the Exposition.

■ In 1860 the threat of civil war inspired the formation of military units throughout the South. One such group was the Louisiana Guard, organized on November 9 " . . . to abide by and defend any action the State of Louisiana may take"—hoping it would be secession. Ferdinand A. Haber, then 21 years old, became a charter member of the first company, in which he served as a private. Haber acquired a copy of the *Constitution and By-Laws of the Louisiana Guard*, a pamphlet printed in Confederate New Orleans in 1861. His commanding officer entered Haber's name and the date of his enlistment on a page intended for that purpose, providing a permanent record, not only of Haber's military service, but of his

ownership of the pamphlet as well.

Haber served the Confederacy honorably. After the war he became a prominent New Orleans merchant but left the Crescent City in 1876



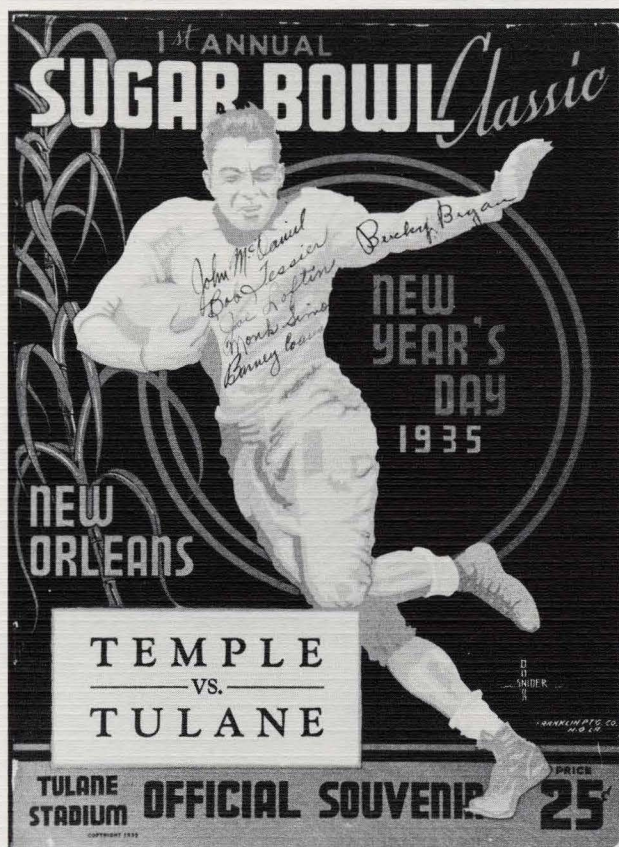
(87-108-RL)

for California, where he engaged in the wine business. Haber died in San Francisco in 1914. His copy of the *Constitution and By-Laws of the Louisiana Guard* remained in his possession all his life and then was kept by his descendants. Edwin A. Zelnicker, Jr., whose late wife, Edith Goldstein Zelnicker, was Haber's great-granddaughter, made a recent donation of the pamphlet. This is the only copy known to survive. It is the most significant item among several which Mr. Zelnicker contributed, including the *Charter, Rules, By-Laws, &c., of the New Orleans Chamber of Commerce* (1871), of which Haber was an active member.

■ Nearly three-quarters of a century later, certain young men of New Orleans banded together, not to march to war, but to run onto the football field. Tulane University's Green Wave reached its high tide in the 1920s and '30s. On January 1, 1935, the team members met their counterparts from Temple University in the first annual Sugar Bowl Classic and won by a score of 20 to 14. A copy of the program, auto-



Poydras Asylum, Jewell's Crescent City Illustrated (87-105-RL)



Program, 1st Annual Sugar Bowl Classic (87-111-RL)

graphed by six of the Tulane players, and several other items on the subject of sports in New Orleans have been added to the collection.

■ In 1873, Edwin L. Jewell issued two editions of *Jewell's Crescent City Illustrated*. The identical titles and dates of publication have caused endless confusion of the two editions, which may be most easily differentiated as "the one *with* page numbers" and "the one *without* page numbers." A copy of the latter has been in the collection for decades. Recently acquired is a copy of "the one *with* page numbers," which contains more extensive information, so that both will be available in the same location.

■ Other recent acquisitions include a copy of the 1952 Christmas catalogue from D. H. Holmes Co., Ltd.; Tadashi Nakagawa's 1987 Ph.D. dissertation, "The Cemetery as a Cultural Manifestation: Louisiana Necrogeography"; and recent publications on subjects which include jazz, Louisiana Indians, literature, and natural history.

—Florence M. Jumonville

Staff

PROFESSIONAL ACTIVITIES

Florence M. Jumonville, head librarian, was appointed to the Southern Books Competition Committee of the Southeastern Library Association. Dr. Ralph Draughon, curator of manuscripts, presented a paper to the Society of Southwest Archivists at their May meeting in New Orleans . . . Dr. Alfred E. Lemmon served on the local arrangements committee.

Dr. Patricia B. Schmit, director of publications, was named to the nominating committee of the Louisiana Historical Association . . . she also was interviewed about THNOC's publication program on WJBO and WFMT at the invitation of the Arts and Humanities Council of Greater Baton Rouge.



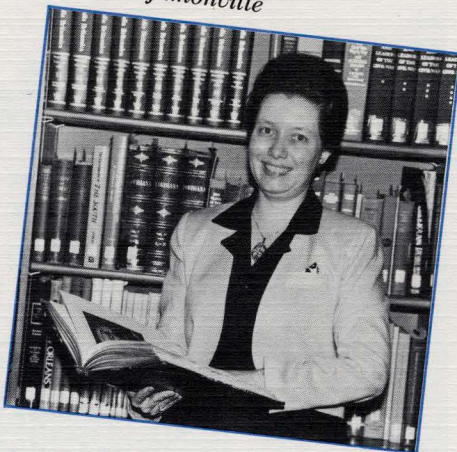
Rosanne McCaffrey

Rosanne McCaffrey, director of systems, was elected second vice-president of the Louisiana Association of Museums at the annual meeting in Alexandria in April . . . she attended, along with John Mahé and Dode Platou, the 25th anniversary celebration of the Anglo-American Art Museum in Baton Rouge in March . . . H. Parrott Bacot is director of the museum.

Curator John H. Lawrence continues to serve on the board of the New Orleans Photography Fellowship and on the board of Vassar College Friends of the Art Gallery . . . he gave a presentation on the first 50 years of photography in New

Orleans to the Friends of the UNO Library . . . and he served as a judge at the Ochsner employee photography contest.

Florence Jumonville



John Lawrence

MEETINGS

Senior curator John A. Mahé II traveled to Vancouver, British Columbia, for the annual meeting of the American Institute for Conservation of Historic and Artistic Works, where he announced THNOC's plans for a conservation lab and a search for a full-time conservator.

Attending the American Association of Museums annual meeting in San Francisco in June were Dode Platou, John Mahé, Rosanne McCaffrey, John Lawrence, Maureen Donnelly, and Jeanie Clinton. . . during that meeting Miss McCaffrey discussed computerization at the Marketplace of Ideas.

Florence M. Jumonville attended meetings of the New Orleans As-

sociation of Law Librarians and of the Society of Southwest Archivists . . . she and Rosanne McCaffrey attended the joint conference of AMIGOS and SOLINET library networks.

Charles Patch, systems operator/data coordinator, traveled to Bethesda, Maryland, for the MINISIS Database Management Applications course . . . Taronda Spencer, manuscripts cataloger, attended a workshop on computers in manuscripts collections sponsored by the Society of American Archivists.

Judy Tarantino, assistant photographer, attended the Sinar Bron Electronic Lighting workshop in Edison, New Jersey . . . and researcher Helen Wetzel attended a meeting of the Library Associates of the University Club in New York City.

PUBLICATIONS

John Lawrence contributed two articles to the April/May *New Orleans Art Review*.

CHANGES

Catherine Behl, curatorial assistant, married John C. B. Simonson in May.

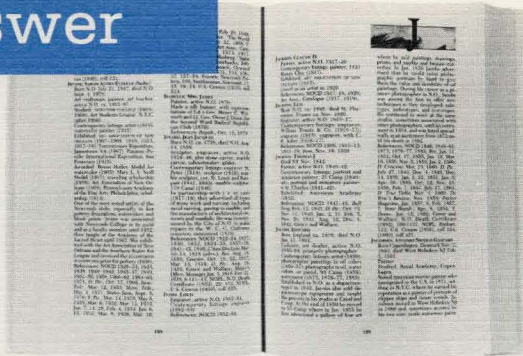
SPEAKERS BUREAU

Staff members have recently made presentations to the following organizations: Elsa Schneider, DAR . . . Patricia McWhorter, New Orleans Retired Teachers Association . . . Patricia Schmit, Entre Nous Book Club . . . Dode Platou, Book Collectors' Club . . . Pat Cromiller, Louisiana Colonials, Founders Chapter.



Elsa Schneider

Answer



1. William Woodward
2. Jules Lion
3. Cup and Saucer Club
4. Edgar Degas
5. George Catlin
6. John James Audubon
7. Thomas Sully
8. Joseph Robert Mason
9. Louis Winterhalter, nephew of Franz X. Winterhalter
10. Joseph Rusling Meeker
11. Fidel Keller
12. Caroline Durieux. The two processes are electron printing and the addition of color to the

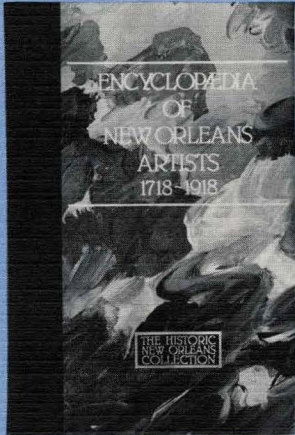
13. Louis Alaux
 14. Marie Madeleine Hachard
 15. Henry J. Deutschmann
 16. Bernard Barry and Gustave J. Couret
 17. Frank Bellew
 18. Adolphe Zenneck
 19. John L. Boqueta de Woiseri
 20. Blanche Blanchard
 21. Earl D. Retif
- Catherine Behl
Kathleen Wall Hardey
John T. Magill

Negative Survey Available

The *Acetate Negative Survey* conducted by David Horvath, curator at the University of Louisville Photographic Archives (see *Newsletter*, vol. IV, no. 2) has been completed. As a participant in this pioneering endeavor, THNOC received a copy of the finished report which compiles data on safety film collections in several institutions throughout the country. The information is useful in the monitoring of negative collections which may have a tendency to deteriorate over time. People interested in seeing this report should contact John H. Lawrence, curator of photography.

PHOTO CREDITS

Judy Tarantino
Jan White



200 Years of Art

The *Encyclopaedia of New Orleans Artists, 1718-1918*, just published by THNOC, is a comprehensive research volume with information about all known artists and art organizations active in New Orleans from 1718 to 1918. With over 2,700 entries, it is essential for anyone with a serious interest in southern art. The book is available from the Shop at the Collection, 533 Royal Street, New Orleans, LA 70130.

- _____ *Encyclopaedia of New Orleans Artists, 1718-1918* @ \$39.95
488 pages, hardback
- _____ Shipping & handling \$2.50 per book
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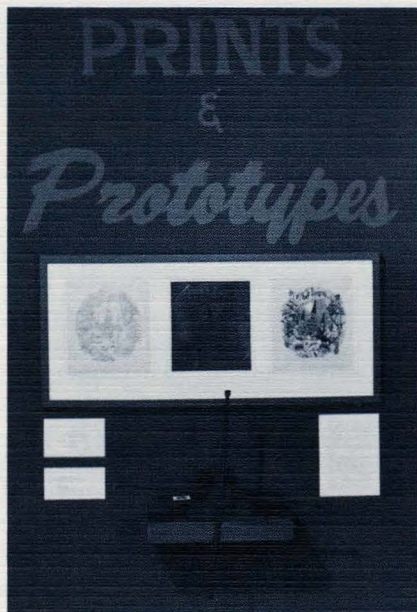
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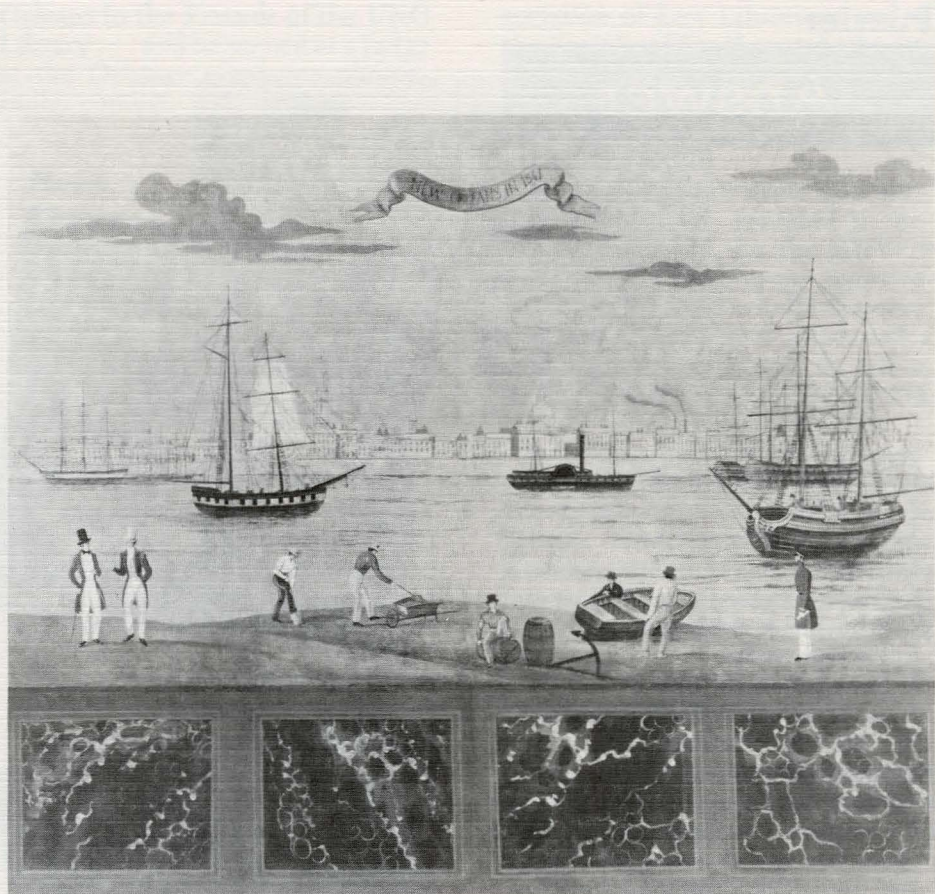
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Prints and Prototypes, the current exhibit in the Williams Gallery, presents a sampling of prints from the Collection's holdings. On view with each print is the source from which it was taken—painting, drawing, or photograph. Prototypes on loan are from the Ursuline Museum, the Louisiana State University, the New Orleans Museum of Art, the Confederate Memorial Hall, and from the collection of Dr. and Mrs. James Nelson. The exhibit runs through October.



New Orleans in 1841, attributed to Antoine Mondelli (1986.46)



THE HISTORIC NEW ORLEANS COLLECTION
 Kemper and Leila Williams Foundation
 533 Royal Street
 New Orleans, Louisiana 70130
 (504) 523-4662 Cable: THNOC
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