



THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

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*Marchand Patio and
Stair, 830 Royal
Street
(1978.102.73.1)*

Stuart M. Lynn

PERSONAL VISIONS

Personal Visions: Photographs by Stuart M. Lynn, on view in the Williams Gallery of the Historic New Orleans Collection, offers a glimpse into the not-so-distant past of the city, through photographs made by one of the most talented lensmen of



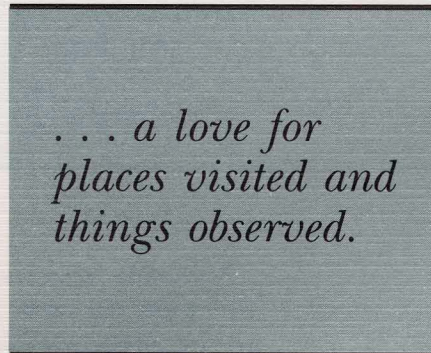
Old Spanish Stables, 716-24 Gov. Nicholls Street (1978.102.78)

that time. From 1938 through 1974, Mr. Lynn actively pursued a career in commercial photography, a career which kept him mostly in New Orleans.

Stuart Moore Lynn was born in 1906 in Hustonville, Kentucky. He was educated in the local schools and attended Centre College of Kentucky. From 1932 to 1936 he served in the merchant marine, shipping out of San Francisco and New York to ports throughout the world. Between voyages, Mr. Lynn traveled about the United States.

In November 1938, Mr. Lynn came to New Orleans with the intention of heading to South America with the merchant marine but "went into photography instead," as he states in a letter written in 1978. The earliest work in the exhibition dates from Mr. Lynn's first stay in New Orleans. With the attack on Pearl Harbor some three

years later, he enlisted in the Construction Battalion (Seabees) of the U.S. Navy as a photographer, first class. In 1942 and 1943, he was with the United States Marine Corps on Guadalcanal in the South Pacific



Ocean, where he contracted malaria. He spent the rest of the war in the United States doing aerial photography in Florida and California.

Mr. Lynn was back in New Orleans in 1945 as head of the photography department at the newly formed Ochsner Clinic. He remained in this position until 1952. While at the Ochsner Clinic, a book of his New Orleans views, entitled *New Orleans*, was published by Hastings House in 1949. The years 1953-54 were spent in southern Florida, doing freelance photographic work in Miami and with the RCA photography unit, taking pictures of guided missiles at Cape Canaveral. He returned to New Orleans once again, establishing his own photography business. Mr. Lynn writes that he "started out expecting to do architectural photography but ended up working for Delgado Museum [now the New Orleans Museum of Art], art galleries, and antique shops." This work he continued until 1974, when he retired. The following year, he



The Riverport Pilots' Station House (1978.102.171)



**THE HISTORIC
NEW ORLEANS
COLLECTION
NEWSLETTER**

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

Board of Directors:
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Dode Platou, Director

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The Historic New Orleans Collection

moved to San Francisco; he currently resides in Laguna Hills, California.

In 1978, director Dode Platou, who preceded Stuart Lynn as photographer at Ochsner, called Mr. Lynn to ask what he intended to do

with his negative collection. Generously, he offered to donate his prints and negatives to the Collection if a staff member would come to San Francisco for them. Over the fourth of July weekend in 1978, Mrs. Platou, Stuart Lynn, and Mrs.



Stuart Moore Lynn, 1978

Lynn sorted the negatives and prints, made an inventory, and arranged for shipment back to New Orleans.

The Lynn Collection contains approximately 750 items in print, negative, and transparency form. It is important to note that these photographs represent Mr. Lynn's personal work, the work he did for his own pleasure and enjoyment. Upon his retirement, Mr. Lynn offered his former clients the prints and negatives of the jobs he had completed for them. He discarded what was not taken, keeping instead his personal pictures.

The photographs in the exhibition all speak of a love for places visited and things observed. They are a clear vision of the New Orleans of his day. Perhaps his training and discipline as a commercial and military photographer, which emphasized sharp focus and clarity of presentation, caused him to shun the soft focus and hazy contours of the late-generation pictorialists of the 1930s and 1940s. Whatever the motivation for his personal work—distinguished by its pristine aspect—the current generation can only be grateful that the resulting photographs were of such outstanding quality.

The exhibition is free and open to the public and will remain on view until April 8.

—John H. Lawrence



Skyline from Lee Circle (1978.102.4)

Update: Systems Department

THNOC's computer system, FACETS, has been the subject of recent inquiry from a number of museums in other parts of the world.

Rosanne McCaffrey, director of systems, reports that the FACETS system, built around the database management program MINISIS and tailored to the Collection's needs, has resulted in major strides in collections management and has attracted the attention of other museums with similar needs.

THNOC has lent collection data to the National Museums of Scot-

land to help those institutions become familiar with the MINISIS database system and to test its capabilities. Seven Scottish museums are involved with the computerization project and, as is the case with the Collection, all have extensive holdings to which the museums wish to have access in a variety of ways. "The system has the capability," Miss McCaffrey says, "of looking at all possible ways of getting answers to questions. It is very flexible."

Also interested in the Collec-

tion's automation efforts, Roger J. A. Decourriere of the Musées Royaux des Beaux Arts de Belgique visited the systems department to learn about THNOC's collections management applications during a recent trip to the United States.

Word of the Collection's computerization has reached Australia as well. The State Library of New South Wales, which has a large picture collection, recently contacted Miss McCaffrey for information in order to determine the usefulness of the system for their purposes.

From the

Director



“If only these walls could talk” — a familiar expression and one I think of often as I sit in my office in the 1792 Merieult House, the oldest building in the Collection’s complex. The office is surrounded by the history galleries. If only *these* walls could talk, what fascinating tales they might tell, but those stories are lost in time.

Our docents, however, can and do speak on many subjects. While touring the galleries, they introduce visitors to Louisiana history as illustrated in the prints, maps, paintings, drawings, manuscripts, and other objects which are arranged to follow a chronological history of the city. When anyone is curious about a particular subject or item, the docent may change the emphasis of the tour to enlarge upon the visitor’s question. Some are “map people”; others stop to read the manuscripts. Then there are those who wish to know *all* about the artists and some who are fascinated by steamboats and Mississippi River lore. When I hear a different cadence of speech from the galleries, I know a tour is being given in French or Spanish.

The docents continue to study, an activity made more convenient by the extensive resources of the research library and the manuscripts and curatorial divisions. Groups may call for an appointment, in which case the type of tour desired may be discussed at that time. Schools often request a tour with a focus on some special period of history. Visitors at a convention are fascinated to hear about New Orleans architecture, or a local club group may decide to concentrate on the Battle of New Orleans.

Whatever the request, we’re always willing—and usually able—to comply.

—Dode Platou



Rococo revival serpentine front cabinet (1981.376.8.1)

Furniture Guide Published

The appropriate care of valued objects is an often-repeated theme at the Historic New Orleans Collection.

In keeping with this commitment, the Collection has just published *Preservation Guide 4: Furniture*, the latest addition in the preservation guide series. This useful booklet, written by registrar Maureen Donnelly, includes a glossary and a list of recommended reading, as well as information on the care of furniture in the home.

Miss Donnelly writes, “If valued pieces of furniture are to be preserved for future generations, their treatment should be governed by the same standards applied to other types of art.” Providing protection for fine furniture, Miss Donnelly states, means preserving the individual integrity of each object. The guide points out that conservators recommend making only necessary repairs — the replacement of a missing leg, for example, rather than returning a piece of furniture to its original condition.

Preservation Guide 4 discusses the effect of environment on a piece of furniture and the importance of controlling light and fluctuations in humidity. Miss Donnelly refers to the whitish finish or “bloom,” which indicates that moisture—from high humidity—has penetrated the surface of a piece of furniture. Low hu-

midity, on the other hand, leads to other undesirable conditions, such as the cracking and splitting of fragile surfaces.

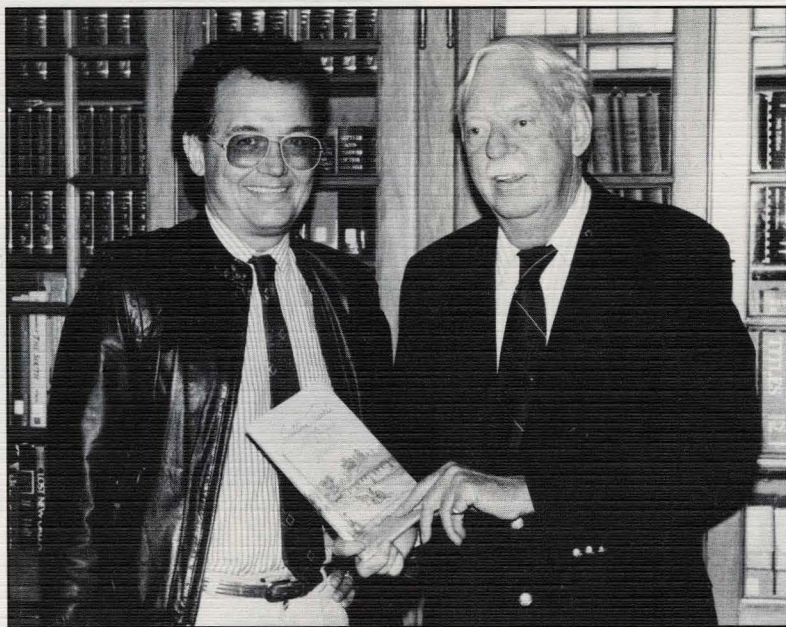
The guide is full of practical advice: correct lifting procedures and the maintenance of furniture finishes are both discussed. And there are warnings to heed. Miss Donnelly advises that linseed oil “should be avoided at all times, since it produces irreversible chemical changes upon oxidation.”

Along with the other manuals in the series, *Preservation Guide 4* is available from the Shop at the Collection and sells for \$2.50. The guides are recommended reading for anyone interested in preserving treasured items.



Maureen Donnelly

Southern Travels Receives Design Award



Michael Ledet and Samuel Wilson, Jr.

Southern Travels: Journal of John H. B. Latrobe, 1834, has received an award for design concept in the 1987 Southern Books Competition sponsored by the Southeastern Library Association. The travel journal, published in 1986, was edited by Samuel Wilson, Jr.

New Orleans artist Michael

Ledet, who has been associated with numerous publications at the Collection, served as book designer for *Southern Travels*. Mr. Ledet has designed over 25 publications for both individuals and organizations since his first book design for THNOC, *Boyd Cruise*, in 1976.

Earlier recognition from the

Southern Books Competition came in 1982 when Mr. Ledet's design for *Bound to Please* received the award for excellence. Mr. Ledet also designed THNOC's 1987 publication, the *Encyclopaedia of New Orleans Artists, 1718-1918*, which is distinguished by an artist's palette of colors shown on both the dust jacket and the cover.

Michael Ledet first began exhibiting his work in 1968 and since that time his art has been shown throughout this country and in South America. Recently, Mr. Ledet's painting *Interior with Bookstand* was honored by the singular purchase award in the 1987 Competition of the Louisiana Arts and Science Center.

Southern Travels features hand-lettered journal headings and title, suggesting the handwriting of the author, John H. B. Latrobe. The book also contains color plates of Latrobe's watercolors and a portrait of Latrobe and his wife.

The award-winning books in the Southern Books Competition will be on display throughout the region; they are collected at the King Library at the University of Kentucky.

"The Other Thousand & One Deviltries of New Orleans"



John H. B. Latrobe

Southern Travels, the journal of John H. B. Latrobe, ended abruptly on December 15, 1834, with Latrobe in Raleigh, North Carolina, musing on statues of George Washington. Although Mr. Wilson's introduction makes it plain that the traveler arrived safely in his native Baltimore, a first-hand account of the end of this eventful journey was missing.

Now, courtesy of Edward C. Carter II, editor of the Papers of

Benjamin H. Latrobe, and Timothy Connelly and Sara Jackson of the National Archives, we have an account of the end of the journey in Latrobe's own words. Letters from Latrobe to his friend Jesse Burton Harrison, whom he had visited in New Orleans, were serendipitously discovered at the Archives in the Burton N. Harrison Family Papers, and copies were forwarded to Mr. Wilson.

From Baltimore on March 25, 1835, Latrobe writes, "My dear Harrison, The date of my letter shews that I survived the journey, which carried me home on the 12th day [that is, December 19] after Mobile—for I had to halt there, for nearly a week, to recover from the effects of the good dinners, the Sunday operas, the quadron balls, the snipe suppers, and the other thousand & one deviltries of New Orleans . . ." He mentions his fears

of dying of yellow fever and says, "Luckily I was mistaken—and here I am, not tired of talking of the wonders of the South, and allowing my tales to loose nothing for want of appropriate colouring." Having bought a picture by Tesburgh from Madame Woster, the keeper of a boarding house on Canal Street where the Latrobes stayed, he asks his friend to acquire a written provenance for the work. His picture's history, he suggests, "may perhaps one day find itself among the archives of that magnificent edifice appropriated to the arts." He ends the letter with the news that both his office and the courthouse were burned and that he has been forced into temporary quarters. "I am still uncomfortable and unsettled. Luckily I saved my books and papers."

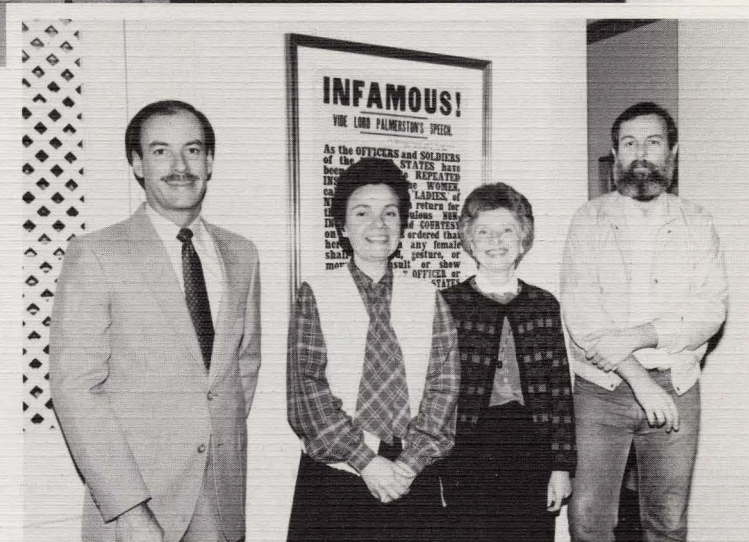
Luckily, indeed, for the readers of *Southern Travels*.

Southern Historical Association Meets

The Southern Historical Association and the Southern Association of Women Historians both met in New Orleans November 11-14. Two receptions were held at THNOC in conjunction with these meetings. A mini-exhibition on women's history was mounted at that time and remains on view through January.



Professor Nancy Anderson, local arrangements chairman for the meeting of the S.A.W.H., and Patricia B. Schmit



Top, John Loos, chairman of the LSU history department, Dode Platou, and L. E. Phillabaum, director of the LSU Press, at the S.H.A. reception, hosted jointly by the three institutions. Bottom, staff members responsible for the mini-exhibition on women's history: John Mahé, Jessica Travis, Cathy Kahn, and Tom Staples.

Learning About Museums

Aspiring young curators from the McDonogh 15 School in the French Quarter visited the Collection to view the types of objects collected by THNOC and how they are accessioned, cataloged, preserved, and stored for retrieval for researchers.

A tour through the Louisiana history galleries and behind the scenes of the research center furnished the students with information to help them establish their own school museum, which will display a McGuffie reader, old bottles, a wimple heater, a human skull, and an old Valentine dance card. The students expressed a great interest in cataloging and the



Elsa Schneider, curator of education, and reference librarian Pamela Arceneaux with students from McDonogh 15 School

methods used in determining the date of an image. There is a self-appointed chief curator.

Research projects will be assigned to each student by their teacher, Nancy Kleppner; the stu-

dents, as well as the Collection staff, are eager to begin working together. The school museum will gratefully accept donations of interesting items and will fully acknowledge the donors.

Such Stuff as Dreams Are Made On

The Carnival Designs of Ceneilla Bower Alexander



Design for Rex float (81-89-L, detail)

“That horrible Rex car! Whole back left off!” notes Ceneilla Bower Alexander, for twenty years the designer of the Rex parade, commenting on her running battle with the Souliés, father and son, who actually built the floats for the parade. Their efforts to translate Mrs. Alexander’s fanciful sketches and carefully detailed notes into rolling stock sturdy enough to withstand the long route and unruly crowds—and economical enough to satisfy the client—led to some stinging criticism on the part of the frustrated artist.

“If Mr. Soulié, when he first looks at the sketches would tell us what he can’t make, or *won’t* make, right *then* I could change to something he *could* make . . . instead of crippling

the float by leaving a perfect blank where some frequently important art object was.

“Also, not paint in things that ought to be built in. Not put canvas where gauze is represented. Not leave out whole architectural features like pillars in the Taj Mahal (front).”

Ceneilla Bower Alexander was born in 1864, in Bainbridge, Georgia, of a prominent family of lawyers and jurists. She studied art in New York before she married the Reverend William McFadden Alexander, whose ministerial duties led him to New Orleans in 1903 as pastor of the Prytania Street Presbyterian Church. Here Mrs. Alexander established herself as a dutiful minister’s wife and mother, club-

woman, and member of society, as well as artist and designer for the all-male world of old-line carnival organizations.

Her working notes, now among the holdings of the manuscripts division, allow the reader to follow her thought processes, from the first inspiration filled with literary references, mythological and biblical allusions, to the charming pen, ink, watercolor, and gouache sketches, containing explicit instructions as to hue, shade, and materials to be used. On the back of some of the most pagan of subject matters, one may find the letterhead of the Prytania Street Presbyterian Church, mute testimony to the lady’s dual existence. Some of the more complete parades found in her papers include

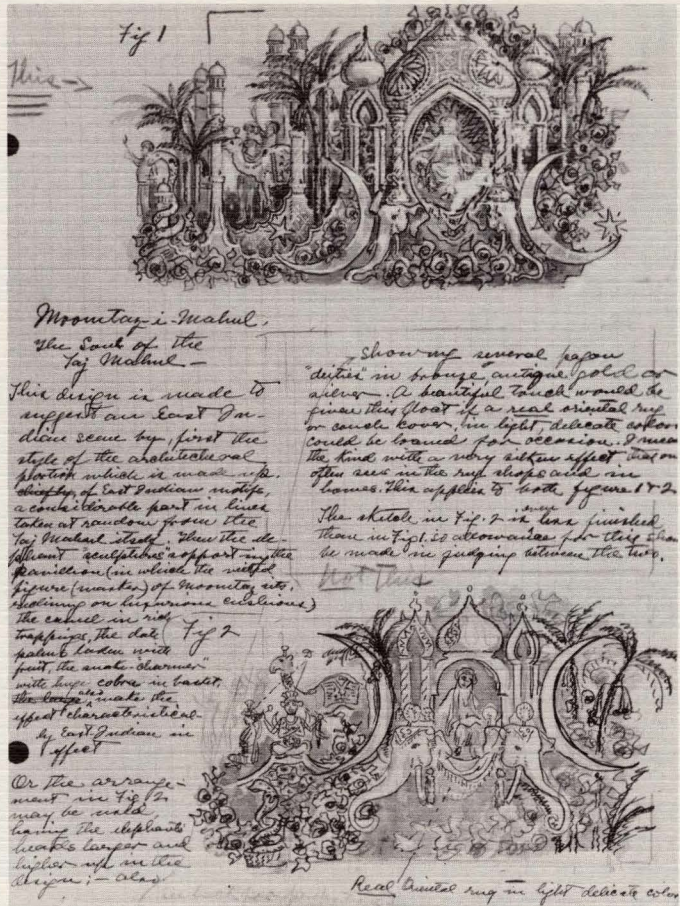
such titles as "The Flight of Time," "The Gift of the Gods to Dixie," and "Notable Women Down the Ages."

Mrs. Alexander died in 1966, having lived 101 years; she is buried in Metairie Cemetery. Her most fitting epitaph is not to be found on her tomb, however, but comes instead from a representative of the Comus organization, in a letter written in 1923, tactfully explaining why Mrs. Alexander's design would not be accepted for Comus's throne:

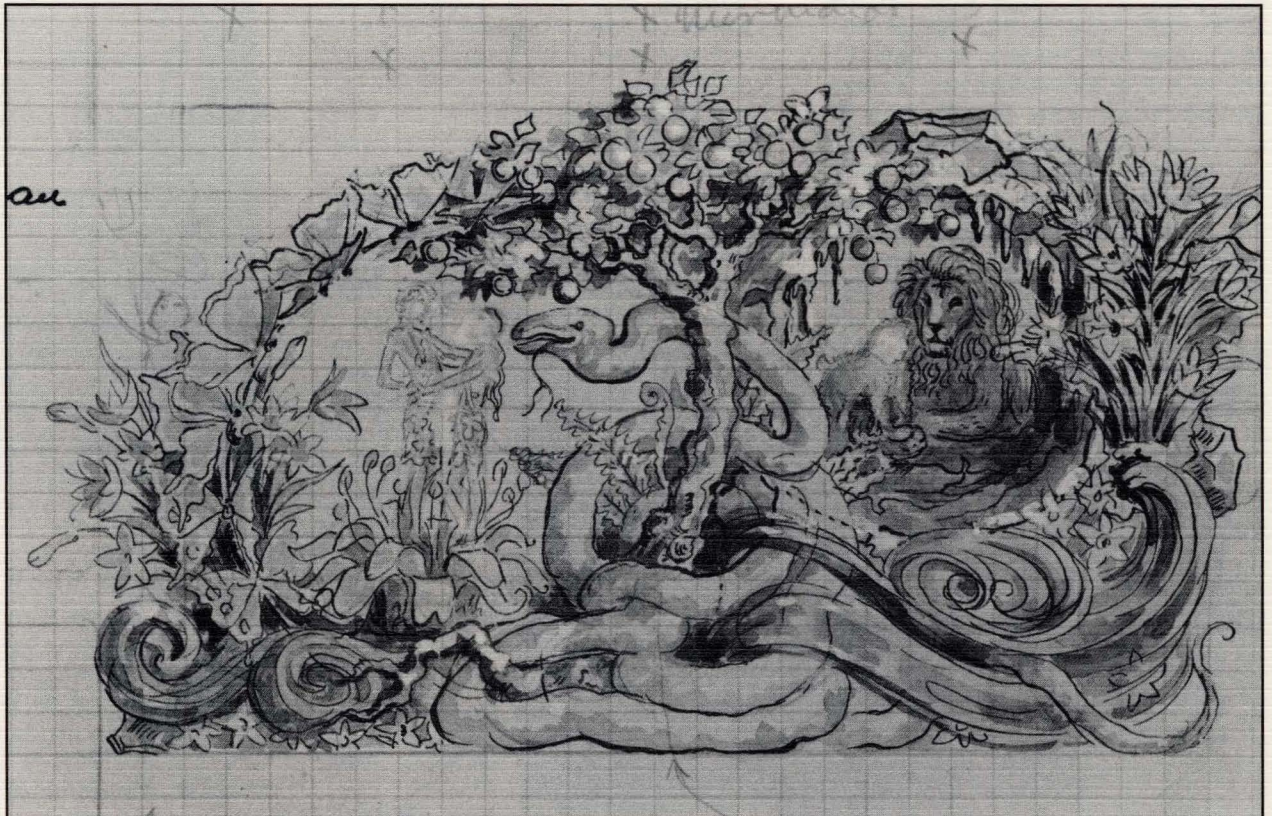
"The beautiful design arrived safely, also your two letters which were very explicit and easily understood in every way . . . the only trouble being the fear that they cannot afford this year to build such an expensive throne . . . they are delighted with it . . . it is a lovely picture, too pretty not to last forever."

Long after the floats have become only titles in a long list of Mardi Gras parades, Mrs. Alexander's designs remain preserved in acid-free folders in a climate-controlled vault at the Historic New Orleans Collection.

—Catherine C. Kahn



Design, Taj Mahal, discussed on preceding page (82-13-L)



Design, Garden of Eden (81-89-L)

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

The latest donation by Mrs. Maurus Claverie to the manuscripts division is an appealing collection of souvenirs and memorabilia collected by her grandmother, Louise Quentell von Meysenbug, and her mother, Elsa von Meysenbug Lyons, both of whom were devoted patrons of the arts. Included in the collection are letters from Joseph Mazzini, Sarah Bernhardt, Jules Massenet, H. L. Mencken, Artur Rubinstein, Isaac Stern, Margot Asquith, Norman Douglas, Marie Corelli, and Franklin Roosevelt. There are also autographs of such figures as Franz Liszt, Edward Grieg, Richard Wagner, Clara Schumann, and Max Bruch. An especially interesting item is the autobiography of Louise von Meysenbug, in which she recalls her life in New Orleans and

Europe and recounts her objections to the role assigned to women in the Victorian age. These papers provide an important record of a New Orleans family's longtime and wholehearted devotion to the arts, both here and abroad.

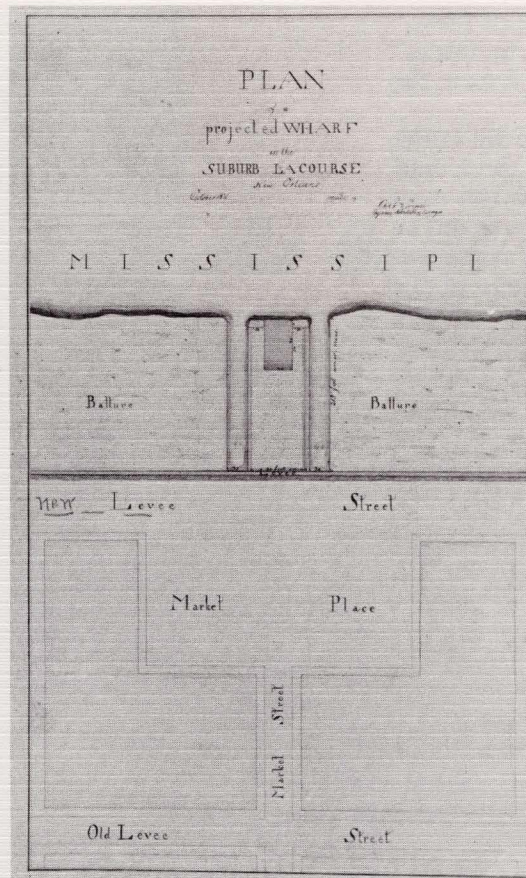
■ Two of this city's most eminent collectors, who insist on anonymity, have presented the manuscripts division with a large and valuable collection of autograph letters related to New Orleans. Included in the

collection are letters from Andrew Jackson, William Tecumseh Sherman, John C. Calhoun, Jefferson Davis, Benjamin Harrison, Thomas A. Edison, and Robert E. Lee. There are also materials related to the Lafitte brothers, General James Wilkinson, Barthélemy Lafon, and Pierre Soulé.

■ Samuel Wilson, Jr., the architectural historian, has presented the manuscripts division with a collection of papers in memory of Stanton Frazar, the former director of THNOC who died last summer. Mr. Wilson's most recent donation relates to the manuscripts he has donated through the years and includes material on the Collège d'Orléans, the planting of trees on Canal Street, the Navy Yard, and the New Orleans Medical Society.

Mr. Wilson, who is completing a study of the early architecture of Natchez, has also been an invaluable aid in helping to analyze a recently acquired daybook of a carpenter-builder in Natchez, 1810-1814, whom Mr. Wilson has identified as Alexander Miller.

—Ralph Draughon, Jr.



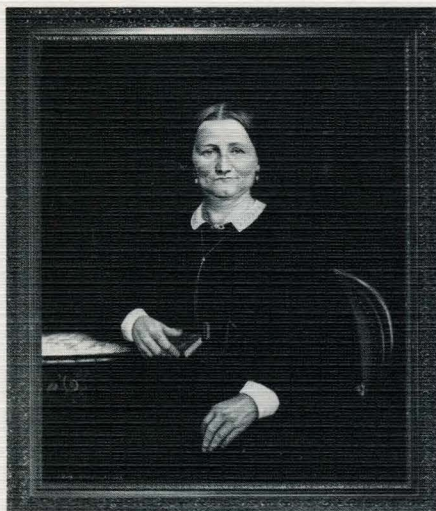
A plan by Charles Zimpel, Suburb La Course, 1831, located in the area of the Lower Garden District, from the Wilson donation (87-39-L)



Anna Pavlova, Russian ballerina, 1914, from the Meysenbug Papers (87-40-L)

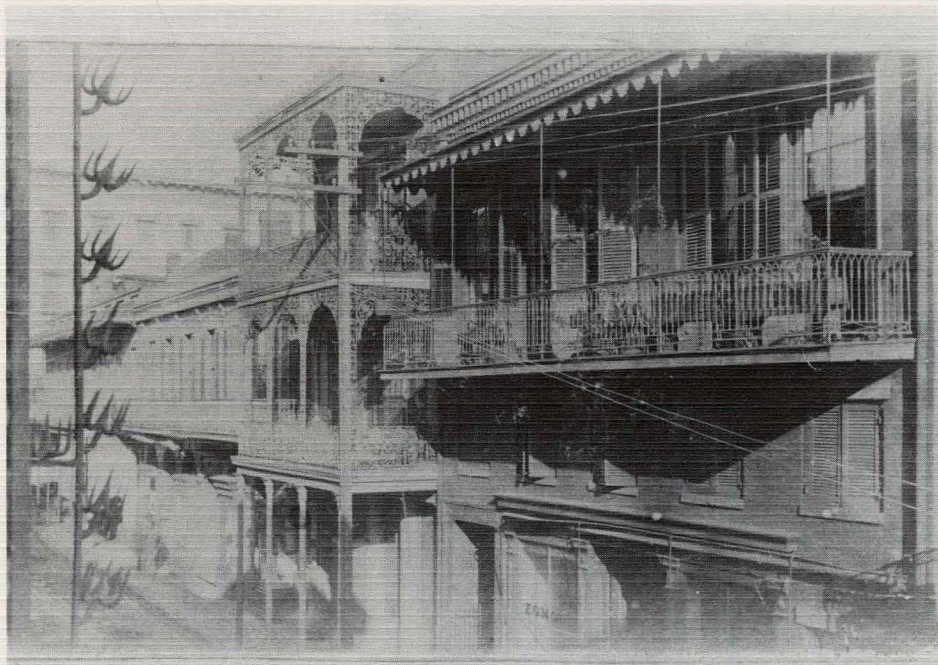
Many of the curatorial acquisitions this quarter are concerned with photography and present a microcosm of THNOC's photographic holdings.

■ An oil portrait by Andrew Roth was donated by Tom Staples, THNOC's head preparator. Roth was born in Bavaria and came to New Orleans by 1867. He began his career as a portrait painter, but later worked primarily as a photographer until his death in 1896. The work appears to be based on a photograph, possibly one by Roth himself, and contains his descriptive signature: "A. Roth. Artist Painter, 368 Victory." Although there is no date on the painting, the information following the artist's signature tells us that the portrait was made between 1867 and 1869 when he is listed at the Victory Street address (now Decatur Street between Frenchmen and Elysian Fields). The portrait was made early in Roth's career and is a fine example of the connections between photographic and painted portraiture in the post-Civil War years.



Portrait by Andrew Roth (1987.177)

■ Family albums play an important role in determining the character and flavor of an era. A fine example of such a personal document was given by Mr. and Mrs. Denrich LeBreton. Although most of the photographs contained in the album are posed studio portraits, the personality of the family emerges. One can infer much from a thoughtfully assembled and carefully doc-



Albumen photograph, 400 block of Royal Street (1987.186.2)

umented album beyond what the photographs themselves describe. The DuQuesnay and Andry families are featured in the album, which contains the work of several prominent New Orleans photographers from 1870 to 1895.

■ Portraits of family and friends may have been the primary production of photographers in New Orleans, but they also offered for sale a variety of views of the city and its outlying areas. These "urban portraits" were collected by locals and visitors alike as mementos of places visited and sights seen. Eleven of these albumen photographs, mounted on cardboard, were recently acquired and depict scenes of Spanish Fort, Metairie Cemetery, Gallier Hall, and streets in the Vieux Carré. The view of part of the 400 block of Royal Street has special historical significance because

that entire square of the French Quarter (bounded by Royal, St. Louis, Chartres, and Conti streets) was demolished in 1905 to prepare the site for the existing Beaux Arts-style building that was constructed to house city courts and the state Supreme Court.

■ Another popular collectible was the stereograph, in which two photographs were mounted side-by-side on cardboard to create the illusion of depth when viewed through a stereoscope. A recent acquisition of 17 of these views shows New Orleans during the period between 1870 and 1930. One of the stereographs focuses on the downriver side of the 800 and 900 blocks of Canal Street in 1901 after the street's appearance and utility were greatly improved by paving.

■ Rosemary Calongne has donated a group of 39 negatives by Anthony

Stereograph of Canal Street (1987.162)





Carnival group by Anthony H. Hitchler (1987.189)

H. Hitchler, a prominent New Orleans photographer who won the silver medal for photography at the 1903 exposition in St. Louis. The negatives are primarily of portrait subjects from the 1920s and are the first Hitchler negatives acquired by THNOC.

■ Acquired from Rudolf Radlinger are 13 contemporary photographic views of New Orleans created with a Cirkut panoramic camera, a motorized camera which can create photographs up to eight feet in length on a single piece of film. THNOC owns one of the largest Cirkut photograph collections in the region, with over 500 examples by Charles L. Franck and other photographers. Radlinger's work provides a contemporary counterpoint with the images made earlier in the century.

—John A. Mahé II and John H. Lawrence

LIBRARY

Antebellum Louisianians of French descent penned a seemingly endless stream of original essays, novels, plays, and poems, of which many had local settings. Most of them were printed in New Orleans, a city which was then a center for the publication of works in the French language. General Williams

collected a significant number of such publications, and additional examples have been gathered during the years since his death. Enhanced by recent acquisitions from the collection of the late G. William Nott, THNOC's holdings include *Les éphémères* (1841), a collection

of poetry by Alexandre Latil, a local poet who was afflicted with leprosy; perhaps the only complete copy of *Chansons et poésies diverses* (1838) by Tullius St. Céran; and *Rodolphe de Branchelièvre* (1851) by Charles Lemaître, a novel set in New Orleans, which contains vivid prose—the plot abounds with brawls and murders committed by a variety of means—and six beautiful illustrations, all lithographs executed in New Orleans.

Also from the Nott collection come four charming textbooks produced in 19th-century New Orleans for use in local schools. Teachers, dissatisfied with the books available to them, wrote their own schoolbooks and commissioned printers to produce them. Intended to be used rather than to grace a library shelf, these volumes suffered a high mortality rate; few survive today. Those which were preserved by Mr. Nott consist of *Abrégé d'arithmétique décimale* (1832) and three French grammars issued between 1851 and 1861. They supplement textbooks on the subjects of geography, history, and English grammar which were already in the collection.

■ In memory of Ernest C. Villeré,

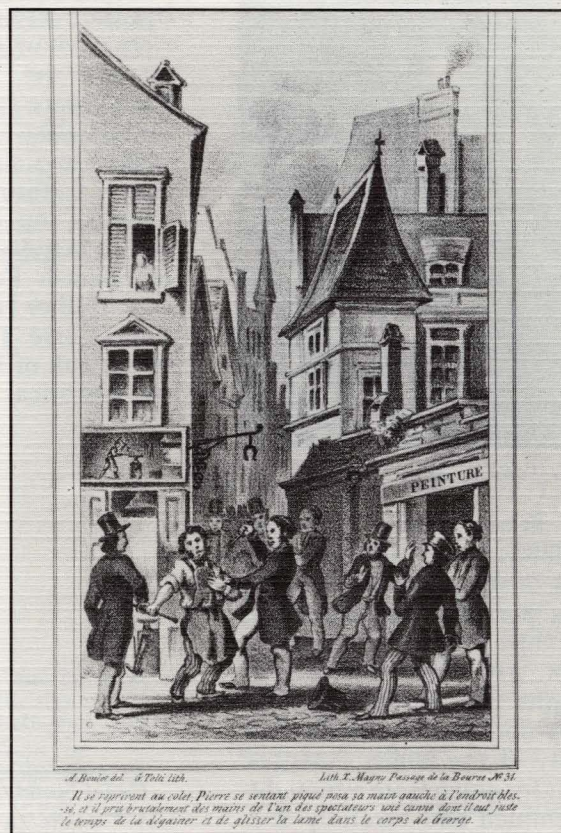


Illustration from Rodolphe de Branchelièvre (87-675-RL)

late vice-president of the board of directors of the Kemper and Leila Williams Foundation, Thomas and Stephen Lemann made a generous contribution to the Historic New Orleans Collection for the purpose of purchasing a book. The Lemann gift purchased three publications from the Nott collection, each of them a volume connected with Louisiana in a manner associated with Mr. Villeré. *The Martyr Patriots; or, Louisiana in 1769: An Historical Tragedy in Five Acts* (1836) by Thomas Wharton Collens dramatized the rebellion of New Orleanians against Spanish rule in 1769, during which one of Mr. Villeré's ancestors met death. *Portraits littéraires de la Nouvelle-Orléans* (1850) by Charles Testut provides biographical sketches of the 19th-century writers who kept alive Louisiana's French heritage, in which Mr. Villeré maintained a lifelong interest. The association of the third item stems not from its content, but from a person who helped to produce it. *Epître à sa Majesté le Roi de France, sur le non-payem [sic] de la chétive indemnité promise aux anciens colons de St. Domingue* (1829), a satiric letter in verse written by M. Piton de Spiral, a former "artiste et planteur" of St. Domingue, to the King of France to complain about his treatment of French subjects who lost property after the revolution in St. Domingue, was published by Antoine Louis Boimare, one of the Crescent City's most important antebellum booksellers and printers. Like Ernest Villeré, Boimare cared deeply about local history and strove to preserve it, compiling the first bibliography of works about Louisiana. Descendants of Boimare, like those of Mr. Villeré, remain in the New Orleans area and continue to contribute to the preservation of the city's cultural heritage.

■ The collection of Louisiana sheet music continues to grow, strengthened by additional examples of the publications of almost every major 19th-century New Orleans firm: H. D. Hewitt, Armand E. Blackmar, Philip Werlein, Louis Grunewald, and Junius Hart. Among these works are *Fantaisie pour le piano sur l'air de Susanna* (Hewitt, ca. 1850) by Madame J. R. Marshall; Theodore von La Hache's *Washington Artillery, Polka March* (Blackmar, 1865); *Cotton Palace Waltz* (Werlein, 1889) by W. J. Voges; *Galop du Carnaval* (Grunewald, 1875), dedicated to "His Royal Majesty Rex, King of Carnival" by local composer Basile Barès; and Narciso Martinez's *Jockey Lancers* (Hart, 1888). Also, Jack Belsom contributed the scores of four operas—*Les Huguenots*, *L'Africaine*, *Robert le diable*, and *La Juive*—which were among the most popular ones presented in New Orleans during the past century.



(87-746-RL)

■ In 1807 a dispute arose concerning traditional use by the public of the alluvion which accumulated beyond the levee in the Faubourg St. Mary, and the rights of the owners of adjacent property. Heated debates occurred for decades in the courts, in the Congress of the United States, and in the New Orleans press, which engaged in a pamphlet war as proponents of both sides sought to sway public opinion in its favor. One combatant in this pamphlet war was J. B. S. Thierry, editor of the *Louisiana Courier*, whose contributions to the vigorous battle of words included a recent acquisition, *Examination of the Claim of the United States, and of the Pretensions of Edward Livingston, Esq., to the Batture in Front of the Suburb St. Mary* (1809). Thierry supported public access to the batture, but ultimately the courts ruled in favor of the riparian owners.

■ "... The evils of our times are great, but they cannot be remedied by violence," wrote Mayor Denis Prieur in his proclamation of May 21, 1842. The night before, a riot had erupted in response to financial uncertainty as local banks revised procedures to which the public had become accustomed. A broadside intended for posting about the city, recently added to THNOC's holdings, announced Prieur's call to responsible citizens to assist in ending the lawlessness.

■ Twentieth-century literary works set in Louisiana or written by area authors continues to swell the library's collection of literature. Representative volumes include *The Ritz of the Bayou* (1987) by Nancy Lemann, donated by Jessica Travis, and *Jordana* (1978) by Jackie Valabregue-Landreaux, presented by Mrs. M. Truman Woodward. Other gifts include an inscribed copy of Grace King's *New Orleans: The Place and the People* (1928) from Mrs. Frank Strachan, and *Auguste Edouart's Silhouettes of Eminent Americans, 1839-1844* (1977) by Andrew Oliver, contributed by Wilson C. Dupré.

—Florence M. Jumonville

Collins Diboll

Collins C. Diboll, a prominent New Orleans architect and former president of the Vieux Carré Commission, died on September 22 at the age of 83. A partner in the firm of Kessels-Diboll-Kessels, his designs included the Norman Mayer Memorial Building at Tulane University, the Downtown Howard Johnson's Motor Lodge, and the Holiday Inn French Quarter. Mr. Diboll participated in numerous civic and professional organizations. In 1978 he provided funding, matched by the Historic New Orleans Collection, for expanding and updating the Vieux Carré Survey, a study of French Quarter properties which had been conducted under the auspices of the Edward G. Schlieder Educational Foundation, 1961-1966, and is housed at the Collection. The board and the staff of the Collection join with his other friends in honoring his memory.

Staff



Judith Bonner

PROFESSIONAL ACTIVITIES

Judith Bonner, curatorial assistant, served as curator for two Hal Carney retrospective exhibitions held at Newcomb College in the art department and in Dixon Hall in the fall . . . she is also working on a bibliographic project on southern art for the *Southern Quarterly*, a publication of the University of Southern Mississippi.

John H. Lawrence, curator of photography, chaired a session on Fifty Years of Documentary Photography in Louisiana, sponsored by the Lafayette Natural History Museum in November. **Dr. Alfred E. Lemmon**, reference archivist, was re-elected president of the Friends of the Archives of Louisiana . . . **Dr. Lemmon** also presented a paper on the performing arts holdings of the Collection at the annual meeting of the College Music Society, and he presented a radio program on Spanish organs and organ music on WWNO.

PUBLICATIONS

Dr. Ralph Draughon, curator of manuscripts, has contributed an article to a recent publication of the University of Alabama Press, *From Civil War to Civil Rights: Alabama, 1860-1960*.

A paper on THNOC's computer system by **Rosanne McCaffrey**, director of systems, has been published in the winter 1988 issue of *Spectra* . . . Miss McCaffrey presented the paper at the Museum Computer Network conference in 1985 . . . she has also written an article on the *Encyclopaedia of New*

Orleans Artists, 1718-1918, for the winter issue of *Arts Quarterly*.

John H. Lawrence contributed an article to the October-November issue of the *New Orleans Art Review* . . . his book review of *Natchez and New Orleans: the Mississippi River Steam Boats in Historic Photographs* appeared in *Louisiana History*.



Mimi Calhoun

CHANGES

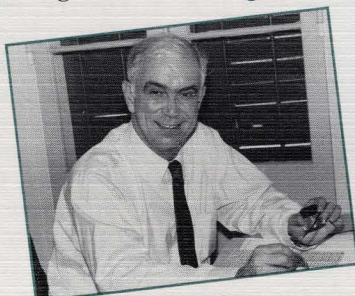
Docent Mimi Calhoun has accepted the position of secretary to the director. New to the maintenance department is **Roger McNabb**.



Roger McNabb

MEETINGS

Dr. Patricia B. Schmit, director of publications, attended the meeting of the Association for Documentary Editing in Boston in November . . . she was named chair of the local arrangements committee for the 1988 meeting in New Orleans . . . **Dr. Schmit** and **Dr. Draughon** attended the annual meeting of the Southern Historical Association, held in New Orleans in November . . . also attending the meeting were re-



Ralph Draughon

searcher **Helen Wetzel**, **Taronda Spencer**, manuscripts cataloger, and reference librarians **Pamela Arceneaux** and **Jessica Travis**.

Priscilla O'Reilly, collections manager, attended the International Conference for Collections Management for Museums in Cambridge, England . . . the conference was sponsored by the Museum Documentation Association.

Taronda Spencer attended the annual meeting of Louisiana's Friends of Archives in Baton Rouge in October.

VOLUNTEERS

The manuscripts division welcomes two new volunteers . . . **Monica Pittman** from the Junior League and **Nancy Gore**, a board member of Save Our Cemeteries.

SPEAKERS BUREAU

Staff members have recently made presentations to the following organizations: **Kathy Hardey**, Cabildo Tour Guides, Lakeview Women's Club, PEO, Confederate Women's Literary Club, and Fine Arts Club . . . **Pamela D. Arceneaux**, Louisiana Landmarks Society . . . **Rosanne McCaffrey**, Orleans Club and Louisiana Landmarks Society . . . **John Magill**, First Conference on a Plan for Archeology in New Orleans, Avant Garde Club, and St. Charles Avenue Presbyterian Church . . . **Judith Bonner**, Friends of Longue Vue Gardens . . . **Elsa Schneider**, Louisiana-Mississippi State Conference of the National Association of Master Appraisers . . . **Florence M. Jumonville**, Friends of the Archives of Louisiana.



Diane Vunic and Jean Thomas, student interns from Tulane University

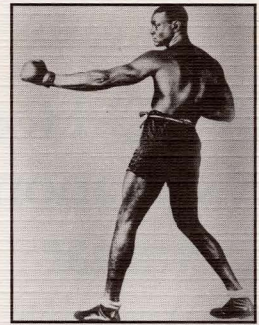
PHOTO CREDITS

Judy Tarantino
Jan White

The Shop



Nineteenth-century invitations to carnival balls were highly decorative and well-designed works of art. This invitation to the Rex Ball in 1888 is one of several such pieces available for purchase in the Shop.



(1974.25.2.52)

Public Lecture

On Tuesday, February 9, Dr. Jeffrey T. Sammons of Rutgers University will speak at the Historic New Orleans Collection on boxing in New Orleans, drawing from his recently released book, *Beyond the Ring: The Role of Boxing in American Society*. THNOC provided several of the illustrations included in the book. Dr. Sammons, assistant professor of history and director of Afro-American Studies at Rutgers University, will speak on boxing in New Orleans during the 1880s and 1890s when New Orleans was the national center of prizefighting. He will also describe New Orleans boxing in the 1950s and the implications of the *Brown vs. Board of Education* decision on the sport. A mini-exhibition on boxing will be on view throughout February.

The public is invited to attend the lecture on February 9 at 2:00 p.m. Dr. Sammons will also autograph copies of his book.

The *Encyclopaedia of New Orleans Artists, 1718-1918*, published by the Collection in June 1987 after many years of research, has received favorable critical reviews. Comments about the encyclopaedia come from both local and national publications.

“... its 488 pages are extremely easy to read. The dealers will no doubt quickly snatch this fine book for reference; historians working on Southern art can't afford to live without it.”

—George E. Jordan, *Maine Antique Digest*

“While this book is, of course, prepared as a reference, it makes good pick-up reading too.”

—Mabel Simmons, *Times-Picayune*

200 YEARS OF ART

_____ *Encyclopaedia of New Orleans Artists, 1718-1918*
@ \$39.95

_____ Shipping & handling \$2.50 per book

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_____ TOTAL AMOUNT DUE

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THNOC Hosts Preservation Seminar

Preserving Your Family Heritage, a seminar on preservation techniques for papers, photographs, and paintings, was held November 21. Attendance was large, including several representatives of religious orders who are in charge of their archives. Participants are pictured with assistant registrar Alan Balicki and Priscilla O'Reilly, collections manager.



THE HISTORIC NEW ORLEANS COLLECTION
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