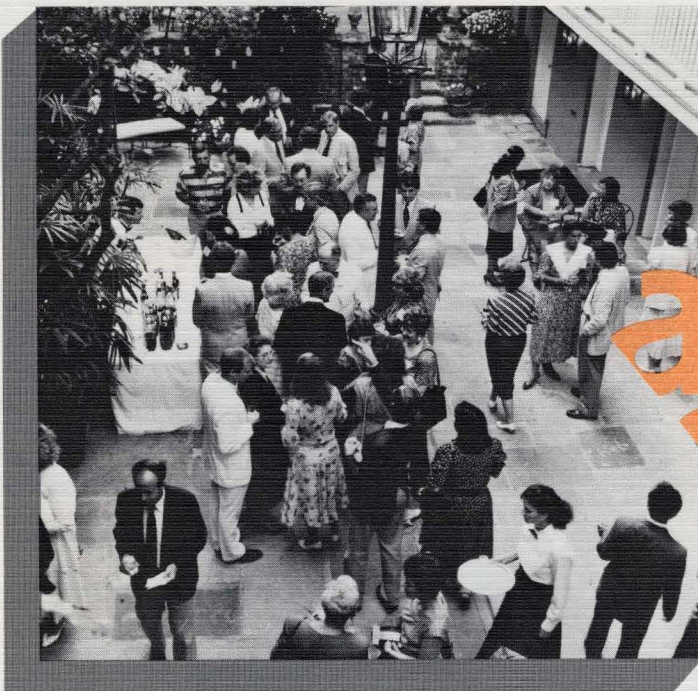


THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Volume VII, Number 3 Summer 1989

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Right, First Lady Barbara Bush receives an award from Katherine S. Clarke, president, American Association of Museum Volunteers, as Joel N. Bloom, AAM President, looks on; below, THNOC reception for AAM Council members



Crossroads: Museums in the Nineties

MUSEUM CONFERENCE COMES TO NEW ORLEANS

The theme of *Crossroads: Museums in the Nineties* and the lure of New Orleans brought members of the American Association of Museums to the city in record numbers.

The 84th annual meeting of the American Association of Museums was held June 18-22, 1989, returning the meeting to New Orleans for the first time since the 1968

conference. *Crossroads* explored the changing role of museums by focusing on the latest technology available and on future trends in museum practices.

Echoing this theme, the city itself became a crossroads where AAM representatives—numbering about 3,500—came together to exchange information about the museum world. Executive Director Edward Able

commented that the conference helped participants "gain a national perspective on the role of today's museum and museums of the future." First Lady Barbara Bush was a featured speaker at the Conference; keynote speaker was Peter Raven, Director of the Missouri Botanical Garden.

The Historic New Orleans Collection joined 21 other local institutions in welcoming AAM members: the New Orleans museum and art community responded with exhibitions that introduced a wealth of Louisiana culture, history, and talent. The Collection offered exhibition space at its warehouse property, 521 Tchoupitoulas Street, to both the New Orleans Women's Caucus for Art and the Contemporary Arts Center. Both shows—*New Orleans 1989: A View of Contemporary Women Artists* from the Women's Caucus and the CAC's look at artists from Acadiana, *Fresh From Down the Road*—gave AAM viewers a sampling of local talent in the visual arts. The Collection's exhibition, *'Way Down Yonder in New Orleans: Visitors' Impressions of the Crescent City*, provided historical perspective to travelers' comments about New Orleans.

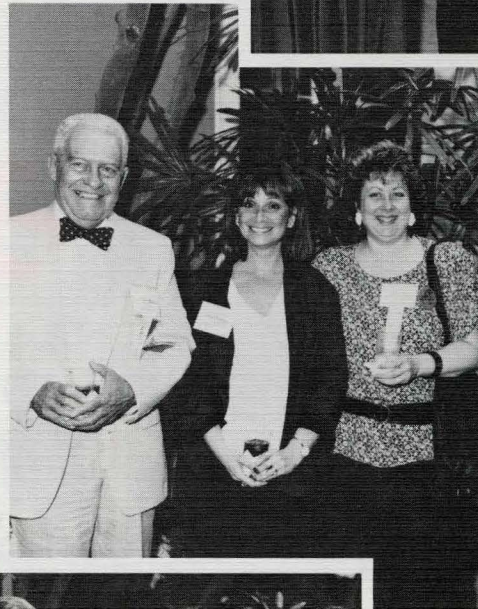
Before the conference officially opened, the AAM Council met on Saturday, June 17, and concluded the day with a reception at the Historic New Orleans Collection. On Tuesday evening, June 20, the Collection opened the entire complex to AAM members during an open house featuring museums in the French Quarter—besides the history galleries and Williams residence, research areas were also open to the delegates. Rosanne McCaffrey Mackie arranged for guests to view demonstrations of THNOC's computer system, presented by Willoughby Associates, throughout the evening. Other participating museums were the Hermann-Grima Historic House, Gallier House Museum, Beauregard-Keyes House, the Louisiana State Museum, and the New Orleans Pharmacy Museum.

Louisiana museum professionals were among the extensive roster of panelists scheduled during the concurrent sessions on Monday through Thursday of the conference. John Lawrence served as panel moderator for a session on computer tech-

THNOC Hosts Reception for AAM Council



Above, Constance Clement, Yale Center for British Art; Dode Platou; Bonnie Pitman-Gelles, Seattle Museum. Right, Rosanne McCaffrey Mackie; Edward Able, AAM; Gay Cunningham, host committee



John Bullard, NOMA; Geoffrey Platt, AAM; John E. Walker, THNOC board of directors; Florence Treadway, Longue Vue House and Gardens

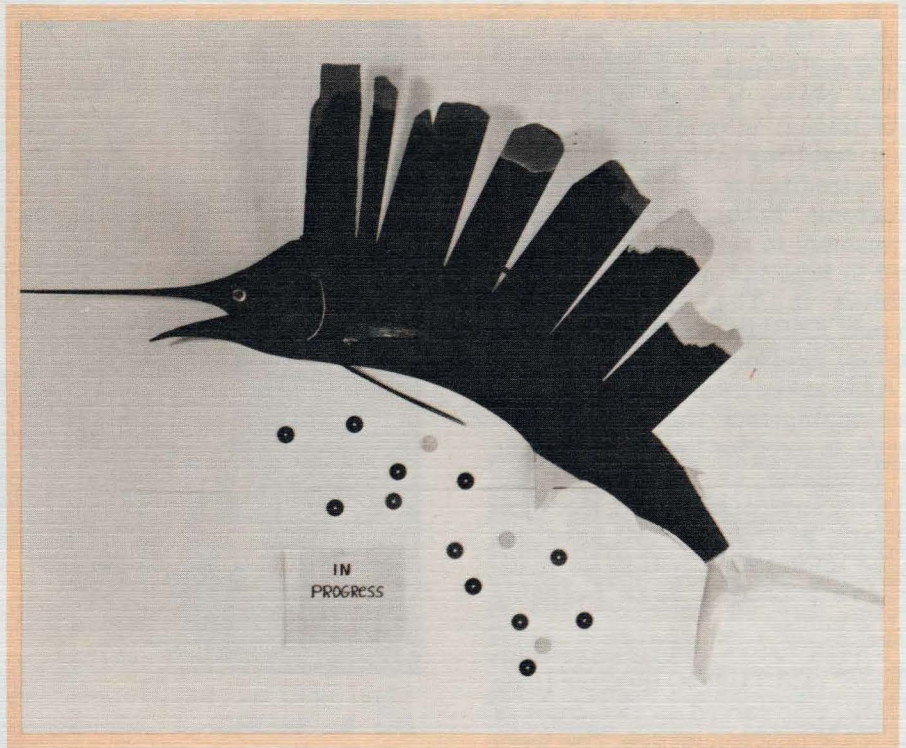
Above, William T. Alderson, Old Salem; Tamra Carboni, LSM; Inez S. Wolins, Pennsylvania Academy of Fine Arts

nology, using a film of urban change and design in New Orleans as a study guide. Priscilla O'Reilly Lawrence led a session on condition reporting for collections—both for preservation and for insurance purposes.

Other session chairs from Louisiana were Daniel Piersol, registrar at the New Orleans Museum of Art; Marguerite Plummer, education director, Pioneer Heritage Center in Shreveport; Clara Bakar, director, New Orleans Pharmacy Museum; Jane Vidrine, exhibits curator, Lafayette Natural History Museum; and Carol Nelson, project director of the Louisiana Association of Museums and host-committee chair of the New Orleans Conference.

Evening events, as varied as the daytime offerings, included receptions at the Louisiana Nature and Science Center, the New Orleans Museum of Art, Longue Vue House and Gardens, and a tour of art galleries in the Warehouse District.

The museum professionals who



Disregard the Realization by Elizabeth Shannon, A View of Contemporary Women Artists, *New Orleans Women's Caucus for Art*

**THE HISTORIC
NEW ORLEANS
COLLECTION
NEWSLETTER**

Editors: Patricia Brady,
Louise C. Hoffman

Head of Photography: Jan White
Brantley

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 fees.

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ISSN 0886-2109

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The Historic New Orleans Collection

*...exhibits gave
AAM viewers
a sampling of
local talent...*



LA-46 by Nicole Charbonnet, A View of Contemporary Women Artists, *New Orleans Women's Caucus for Art*

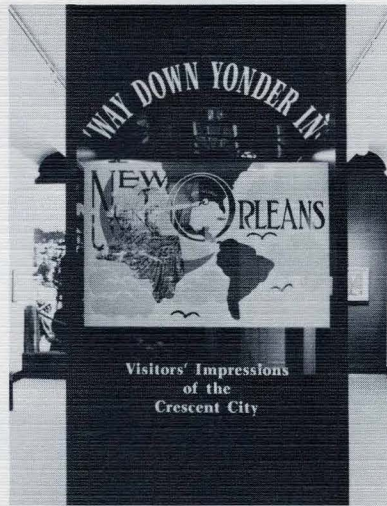
gathered in New Orleans are part of an organization that includes over 2,100 institutions and over 8,000 individuals. Founded in 1906, AAM places a high priority on professional standards for museums, resulting in the establishment of accreditation and assessment programs. Both programs require a museum to reflect on its mission and to take the necessary steps to achieve it. The Association has chosen Chicago as the site of its annual meeting next May.

AAM asked its members, through the appropriate theme of *Crossroads*, to consider the changing role of museums as the end of the century approaches—and, more important, as technological advances make information within an institution's collection more available to the public.

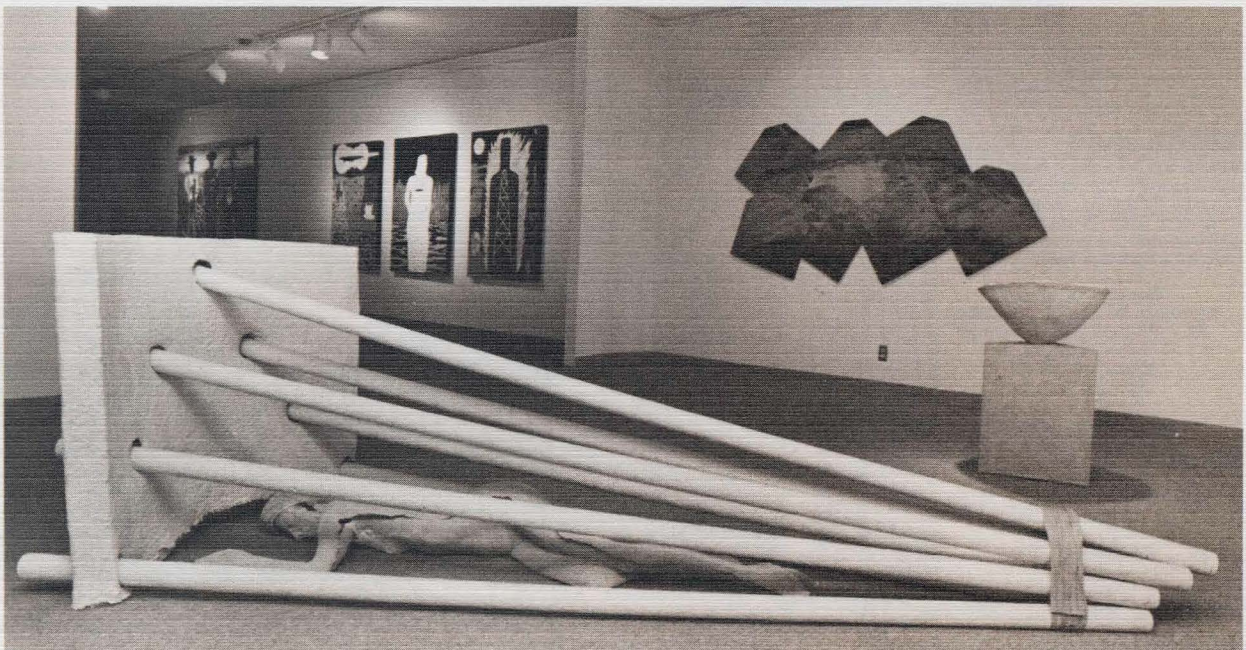
"The exchange of ideas was stimulating," said THNOC director Dode Platou, who served as vice-chair of the AAM host committee. "We were able to explore common ground and to discuss the challenges that the technology of the future will bring."



Left, Computer demonstrations at THNOC by Jane Sunderland of Willoughby Associates for AAM delegates; Below, THNOC's exhibition on view for AAM



Below, Fresh From Down the Road, the Contemporary Arts Center's exhibition was on view during the AAM meeting; foreground, Untitled by Paula Stude. Photo courtesy Bryce Lankard





I met the word *oistros* in a paper written by a learned friend. He defined it as “the vehement desire or insane passion of the art collector.” Perhaps the Collection has a severe case of *oistros* in that we do have the desire to find the best possible works of art relating to our field of collecting Louisiana paintings, prints, drawings, and photographs—but we will not acknowledge any insane behavior.

Quoted in the same paper is a fictional character who suffers from *Porzellankrankheit*, or porcelain madness—again, something we cannot say we have to a feverish degree. The Collection, though, is fortunate in owning many wonderful examples, found in the donations of Kemper and Leila Williams, Clarisse Grima, and Boyd Cruise. One of our prized possessions is a complete dinner service made in 1888 by the Louisiana Porcelain Manufacturing Works.

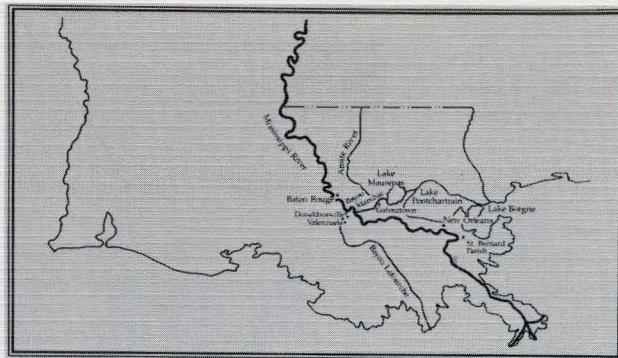
Perhaps we qualify as philatelists, but only in the sense that we have stamps on the envelopes of letters in our manuscripts collections. Numismatists? Yes, we confess to that. We have money issued in New Orleans, and, of course, Rex doubloons which are “legal tender” from the fantasy world of Mardi Gras.

Recently we learned we are deltiologists—postcard collectors. The curatorial department has over 3,000 postcards for research use. The term deltiology surfaced when Sue Laudeman, our shop manager, bought old postcards at auction to sell as a complement to our current exhibition, *Visitors' Impressions of the Crescent City*.

Whatever the name to describe our collecting habits, we feel that our holdings reflect the great breadth of Louisiana history.

— Dode Platou

Recipients of Williams Prizes



South Louisiana and the Canary settlements

Map drawn by Sylvia Lott

Map Illustration, *The Canary Islanders of Louisiana* (88-261-RL)

Gilbert C. Din, author of the LSU Press publication *The Canary Islanders of Louisiana*, and Vaughan B. Baker, author of “*Cherchez les Femmes: Some Glimpses of Women in Early Eighteenth Century Louisiana*,” have been awarded the General L. Kemper Williams Prizes in Louisiana History for 1988. Light T. Cummins, a member of the Williams Prizes Committee, announced the recipients on March 17 in Baton Rouge, Louisiana, at the annual banquet of the Louisiana Historical Association.

Each of the award-winning works is a valuable contribution to the literature of Louisiana. *The Canary Islanders* investigates one of the oldest and least known ethnic groups that populate Louisiana. The earliest Canarians arrived during the 1770s, transported from their isolated island homeland by Spanish colonial officials who settled them in remote areas of south Louisiana considered strategic to the province's defense. There the immigrants experienced the hardships of frontier life, forced by Spain's neglect and, eventually, virtual abandonment to fend for themselves.

In this first thorough study of Canary Islanders in Louisiana, Dr. Din, a professor of history at Fort Lewis College in Durango, Colorado, examines the early settlements—Galveztown, Valenzuela, Baratavia, and St. Bernard. Further, he investigates the post-colonial developments of the communities that survived, concluding with a discussion of the Canarians' assimilation into the general population. Dr. Din concludes that “fifty thousand or more people [in the United States] can trace their an-

cestry back to the Canarian immigrants of 1778 to 1783. Many of them are still in Louisiana, but others have spread throughout the nation, with substantial numbers in the Southeast as well as in Texas, Colorado, and California. For nearly 200 years, the demise of the Canary Islanders as a separate ethnic group in Louisiana has been predicted. Despite their small numbers, those who retain vestiges of their cultural heritage continue to survive against the ‘overwhelming tide of...Americanism.’”

The first Williams Prize-winning work since 1977 to deal entirely with the colonial period, “*Cherchez les Femmes: Some Glimpses of Women in Early Eighteenth Century Louisiana*” is a thought-provoking paper which surveys existing research and studies the influence of women in developing and preserving Louisiana's cultural patterns. Among them were Indian, French, Spanish, German, Cajun, and black women; they were young and old, single and married, free and slave. Many of them came “with high hopes and a sense of opportunity,” but with little preparation for the rigorous life that faced them. Dr. Baker notes that existing documentation gives a distorted view of women in colonial Louisiana because much of it pertains only to women who were in trouble or had otherwise attracted the attention of the authorities. She concludes that “the women of French Louisiana were energetic, imaginative, dynamic, courageous and more assertive than is usually supposed. Their lives were as varied in experience as it is possible to imagine.” Further scholarly scrutiny of their lives is necessary to recognize the

contribution of women "to the structures of everyday life and to the Louisiana legacy."

Dr. Baker, the second woman to win a Williams Prize and the first in the category of best manuscript, presented a shorter version of this paper at the First International Colloquium on the French in the United States at Paul Valéry University, Montpellier, France, in January. Her research was funded in part by a grant from the National Endowment for the Humanities.

The Williams Prizes were established in 1974 by the Historic New Orleans Collection in cooperation with the Louisiana Historical Association. The purposes are to promote excellence in the writing of Louisiana history and to honor the 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. Publications must be entered in the year of their publication and manuscripts in the year of their completion. Entries in both categories are judged on their contribution to knowledge with an emphasis on the use of primary sources, creativity in their interpretation, originality, and stylistic excellence. They may pertain to any aspect of Louisiana history. If no meritorious entries are received in either or both categories, there may be one prize, or none at all, awarded in any given year. Recipients during prior years include Joe Gray Taylor, Thomas W. Cutrer, and Terry L. Jones.

A committee of three, one person representing the Historic New Orleans Collection and two appointed by the president of the Louisiana Historical Association, selects the recipients of the Williams Prizes. Florence M. Jumonville, head librarian at the Collection, has chaired the committee since 1982. Serving with her this year were Dr. Cummins, professor of history at Austin College in Sherman, Texas, and Dr. Glen Jeansonne, professor of history at the University of Wisconsin.

Entries for the 1989 Williams Prizes competition are now being accepted. For more information, please get in touch with Miss Jumonville at the Collection.

New Preservation Guides Published

"This guide is not meant for the professional conservator, but for the booklover at home whose collection may not be worth a fortune, but still affords its owner great pleasure." So advises *Preservation Guide 5: Books*, just published by the Historic New Orleans Collection. Soon to follow *Books* by Pamela D. Arceneaux and Jessica Travis, THNOC's reference librarians, is the publication of *Preservation Guide 6: Matting and Framing* by assistant registrar Alan Balicki.

hinges. Rehousing an artwork in a completely acid-free environment is of utmost importance. "Until recently," the guide states, "most privately owned works of art on paper have been matted and framed with materials that unintentionally contaminated them." The author outlines the steps of a simple examination to determine if an artwork was framed with archival materials. Often what is found is regular mat board. He warns: "Unless the wood pulp of



Pamela Arceneaux, Alan Balicki, and Jessica Travis

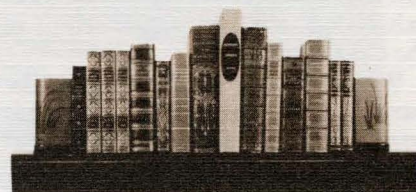
Part of a series, the guides join four other preservation manuals on family papers, photographs, paintings, and furniture. Each guide offers concise, practical information for the care of objects in the home; each warns the layman about dangers found in seemingly harmless material.

Book owners should beware of wrapping books in brown paper—because of high acid content—or in plastic wrap, which traps moisture. Repairing a tear with cellophane or invisible tape, the guide counsels, does more harm than good. Positive steps in book conservation include maintaining a cool, dry environment and enough air circulation to prevent spores or insects from getting established.

Matting and Framing points out the features of archival materials—also called museum-quality or conservation materials—used in mat boards, glass, backboard, and

regular mat board has been deacidified, its high acid content seeps out...and is easily absorbed by the sponge-like molecules in paper."

THNOC's Preservation Guide series has proved popular with conservation and history-related organizations and numerous museum shops. Both Light Impressions—a supplier of archival materials—and the American Association for State and Local History offer the guides for sale through their catalogues. The series is also available at the shop at the Collection; each guide sells for \$3.95. For those who are interested, an order blank may be found on page 15.



The Collection Honors NOCCA Students



Nicholas Payton, Tiffany Shows, Alison Wells, Raye Daniels, Gemma Denmark, Onaje Lombard, Ryan Gilbert, Marlon Arriola, Crystal Valteau, Cristina Ruschena. Photo courtesy Glade Bilby

The Historic New Orleans Collection joined with the Royal Street Guild to honor students from the New Orleans Center for Creative Arts last spring. THNOC made the Williams Gallery available for an exhibition of work by students in the visual arts and for both vocal and instrumental recitals. The exhibition, called *Variations*, was a showcase for senior art students. NOCCA is the public school system's highly acclaimed center for the arts.

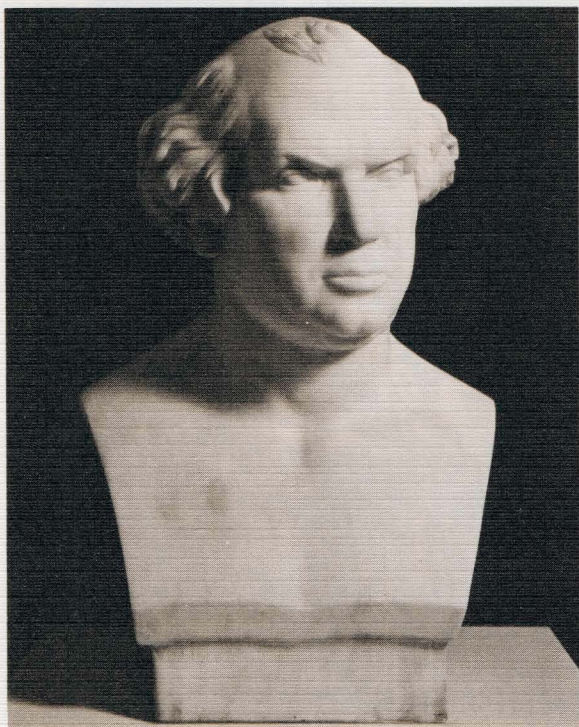
During the three-week-long focus on NOCCA, the school received a contribution from the Royal Street Guild. Celebrated musician Wynton Marsalis, a graduate of NOCCA, was also honored by the Guild for his commitment to NOCCA, to the New Orleans public school system, and to the Jazz Outreach Program.

For information about supporting the New Orleans Center for Creative Arts, call Friends of NOCCA at 891-4161. Contributions may be sent to Rose Anne Miron, Friends of NOCCA, 6048 Perrier Street, New Orleans, LA 70118.



Giggle Box by Bridget McDowell

The Warburg Brothers: Sculptors



John Young Mason by Eugène Warburg. Collections of the Virginia Historical Society/Courtesy of the Virginia Historical Society

Nineteenth-century New Orleans boasted two fine sculptors who were free men of color: the Warburg brothers, Eugène and Daniel. Both were marble cutters who carved tombs and monuments for local cemeteries, but Eugène had greater ambitions. He broke free from funerary art to achieve a minor international reputation as a sculptor. The Warburgs were the sons of Daniel Warburg, a member of a distinguished German Jewish family, who took as mistress his slave, a Cuban mulatto named Marie Rose Blondeau. Sometime after she gave birth to Eugène in late 1825 or early 1826, Warburg freed her and his young son. The couple continued to live together and had four other children, including Daniel, the youngest, who was born in 1836. Though the mother died in 1837, Warburg maintained a household for his children.

The elder Warburg was quite wealthy: he was in the commission business, bought and sold real estate, speculated and subdivided property, and served in important

civic positions. He also devised eccentric scientific and mathematical theories which he published and attempted, unsuccessfully, to market. He obviously saw to his sons' education; Eugène wrote fluent, grammatical French with the flowing, well-formed hand of the educated man. Like many speculators, the elder Warburg lost most of his money sometime between 1839 and 1841 in the aftermath of the disastrous Panic of 1837; he retained a modest amount of property to support himself and his family.

After the financial collapse, the family lived in the third municipality, and Eugène studied sculpture in New Orleans with Philippe Garbeille, a French sculptor. Garbeille

was particularly noted for portrait busts of the well-known: politicians, businessmen, actors, musicians, prominent visitors to the city. He had also executed important commissions for St. Louis Cathedral and the New Orleans City Council.

In 1849 Warburg, who lived with his father and brother, set up shop as a marble cutter. By the next year he had opened an atelier on St. Louis Street between Basin and Franklin across the street from St. Louis Cemetery I in an area thick with marble workshops. This shop was his headquarters throughout his New Orleans career.

By December 1850 young Warburg created at least one major piece, a marble statue of Ganymede, kneeling and presenting a cup of nectar. In the hand-to-mouth way in which artists in the city were forced to make a living, he arranged to display the statue at Hall's gilding establishment on Canal Street; with an estimated value of \$500 (a considerable sum), chances on the statue were sold in

a raffle. Unfortunately, as is common in 19th-century New Orleans art history, the outcome of the raffle scheme or the present whereabouts of the sculpture is unknown. The *Bee* headlined its review "A Creole Sculptor" and declared that "the design is beautiful, and the execution reflects infinite credit upon the taste and talent of our townsmen."

As Warburg began his career, St. Louis Cathedral was being rebuilt, creating many opportunities for artists and craftsmen. Though he was young, Warburg had acquired a sufficient reputation to be invited by the trustees of the cathedral to submit a bid for marble flooring in the cathedral. In February 1851 he responded with a detailed proposal, along with a sketch of a black-and-white checkerboard marble pattern. It is likely, though undocumented, that the present central aisle of the cathedral is Warburg's work.

Warburg executed funerary sculpture and tombs, as well as allegorical pieces and portrait busts, though contemporary descriptions of his works are lacking. He grew discouraged with the lack of artistic opportunity in the city and decided to go to Europe. Reflecting his dissatisfaction with New Orleans, he was "uncivil" to canvassers for the city directory in 1852. Ironically, he financed this journey partly through the sale of slaves.

Eugène Warburg had taken his teen-aged brother Daniel into the business and trained him in marble cutting, as well as sculpture. When Eugène left the country, seventeen-year-old Daniel took over the workshop on St. Louis and began a long and distinguished career as a marble cutter and sculptor in the city.

During the next four years, Eugène Warburg studied and worked in France. Seeking a recommendation from an influential fellow Louisianian, he naturally approached his father's old acquaintance Pierre Soulé, United States Minister to Spain, who was in Paris during the autumns of 1853 and

1854. Soulé had represented the elder Daniel Warburg in at least one lawsuit. Though a strong proponent of slavery, Soulé was able to appreciate the accomplishments of talented blacks; as a young man he had worked with Alexandre Dumas, a mulatto, on a republican publication. Besides providing the desired letter of recommendation, Soulé most likely brought Warburg's work to the attention of John Young Mason, United States Minister to France: in 1854 the diplomats met frequently on the question of American acquisition of Cuba as they hammered out the imperialistic Ostend Manifesto.

Whether or not on Soulé's recommendation, Warburg was commissioned by Mason to sculpt a portrait bust. Warburg completed a classically chaste bust of Mason in 1855; now at the Virginia Historical Society, it is his only known extant sculpture. During this period, Warburg is reported to have spent time in Belgium: perhaps he worked on the statue while Mason and Soulé were meeting in Ostend.

Traveling to London, Warburg inevitably encountered the philanthropic, abolitionist group centered at Stafford House, the residence of Harriet Leveson-Gower, the Duchess of Sutherland. The duchess, a friend and admirer of

Harriet Beecher Stowe, commissioned Warburg to do a series of bas-reliefs from *Uncle Tom's Cabin*. In the late summer of 1856 when Warburg would probably have been working on this commission, Stowe visited the duchess at Dunrobin Castle. Both women provided him with letters of recommendation for his future travels, which took him to Italy.

When he arrived in Florence in the fall of 1857, the recommendations of the duchess, Stowe, and Soulé were impressive enough to be reported by a correspondent to an American paper in the North; the story was then picked up by the *Crescent* and the *Picayune* in New Orleans. The *Picayune* played the story straight, but the notoriously race-baiting *Crescent* averred that it could not vouch for the truth of the report, headlined "A Colored Artist," and waxed sarcastic about Soulé's being mentioned in such company.

Warburg left Florence for Rome, where he took up residence near the Spanish Steps, in a neighborhood long frequented by artists; he was accompanied by his wife, whom he had married sometime during his travels. He died there on January 12, 1859. The *Bee*, not mentioning race, lauded him as one of the most promising of Louisiana's na-

tive sons; the paper declared that he was among the galaxy of American artists adding luster to their country and that his death was a great loss to America and to New Orleans.

In New Orleans Daniel Warburg continued to practice his craft as an independent marble cutter and sculptor near St. Louis Cemetery I. He married and had several children, including a son, Joseph Daniel Jr., who also grew up to be a marble cutter. Warburg's father lived with him and his family until his death in late 1860. At that time the family was sufficiently well-off to employ an Irish maidservant. By the 1870s, the monument business had changed, and it was much more difficult for an independent artisan to make a living. Warburg gave up his studio and worked at several important marble yards—Florville Foy, Joseph Llulla, Kursheedt and Bienvenu—ending his career with Albert Weiblen where he worked into the 20th century.

A brown-skinned, heavy-set man with fine features, Warburg was well respected in the trade. His carving, beautifully cut with well-finished edges, was much admired. Warburg was unusual in that he was able to carve both marble and granite; other cutters were expert in only one medium. Many of his well-cut tombs were adorned with morning glory vines, which seem to have been a recurring motif. His best-known work is the Holcombe-Aiken column in Metairie Cemetery—a tall unfluted shaft entwined with morning glory vines and blossoms. Quiet and withdrawn, Daniel Warburg continued working until shortly before his death in 1911.

— Patricia Brady



Holcombe-Aiken tomb. Albert Weiblen Marble and Granite Co. Records, Southeastern Architectural Archive, Tulane University Library; gift of Stewart Enterprises, Inc.

Sources: *Bee*, Dec. 13, 1850, Mar. 9, 1859; Mary Louise Christovich, ed., *New Orleans Architecture*, vol. 3, *The Cemeteries* (Gretna, 1974); *Daily Crescent*, Dec. 26, 1857; *Daily Picayune*, Dec. 26, 1857; Rodolphe L. Desdunes, *Our People and Our History* (Baton Rouge, 1973); Amos A. Ettinger, *The Mission to Spain of Pierre Soulé, 1853-1855* (New Haven, 1932); Eugène Warburg to Messieurs les membres du Comité de Construction de l'Eglise St. Louis, Feb. 12, 1851, 86-74-L, THNOC; First Judicial District Court (1827); Henri A. Gandolfo interview, Apr. 10, 1989; Henri A. Gandolfo, *Metairie Cemetery* (New Orleans, 1981); Noel B. Gerson, *Harriet Beecher Stowe* (New York, 1976); Bertram W. Korn, *The Early Jews of New Orleans* (Waltham, Mass., 1969); New Orleans city directories 1822-1911; New Orleans Death Certificate (1911); THNOC, *Encyclopaedia of New Orleans Artists, 1718-1918* (New Orleans, 1987); U.S. Census, Louisiana (1850-1910).

Acquisitions



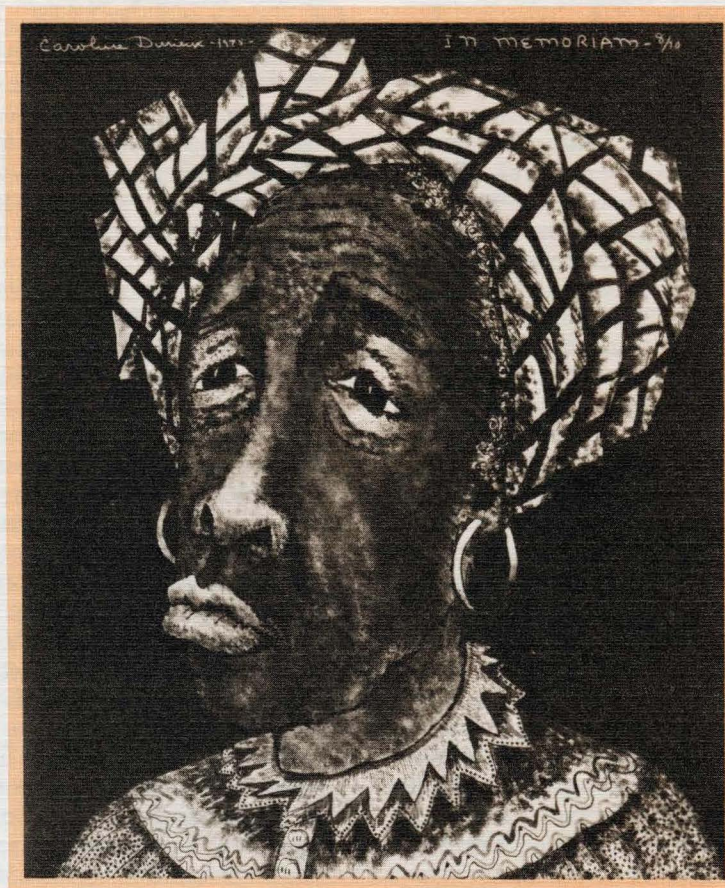
The Historic New Orleans Collection acquires thousands of items through purchase and donation during the course of each year. Only a few recent acquisitions can be noted here.

CURATORIAL

The curatorial acquisitions for the last quarter have added new dimensions to the pictorial collections, especially in the area of 20th-century prints.

■ John E. Walker, THNOC's newly named board member, donated an etching by Eugene Loving entitled *Fan Windows-Napoleon House*. This etching was made ca. 1955 in an edition of 100. Another Loving etching entitled *Iron Lace Balconies* was also acquired. This particular impression was made from the plate after its cancellation on November 20, 1954. Eugene Loving was an active member of the New Orleans art community in the 1940s and 1950s, being associated with the Arts and Crafts Club and the New Orleans Art League. Among his contemporaries were Morris Henry Hobbs, G. Livingston Woolley, Carl Hancock, Fred McCaleb, and Knute Heldner.

■ Two silkscreen prints (or serigraphs) by Thomas Robertson were added to the collection recently. His work from the 1930s depicts New Orleans jazz musicians and street performers. The subjects of these two works are *Little Willie* (1938) and *Sweet Boy* (1937). The abstracted style of these works was atypical of that created by most New Orleans artists of that era. Robertson spent but a few years in New Orleans. He arrived in the city in 1936, but by the end of 1938, he had established an art school in-



In Memoriam by Caroline Durieux (1989.36)

Little Rock, Arkansas. He continued to work and exhibit in New Orleans through the early 1940s.

■ The work of Caroline Durieux (b. 1896) has spanned more than half of this century. From her enrollment in Newcomb College in 1912 to her pioneering work in the 1950s using the technology of nuclear physics as part of an imaging process, she has constantly sought new means of expressing her art. *In Memoriam* is an example of an electron print, which involves the use of radiation, light-sensitive materials, and drawing. The 1975 work was created as a tribute to a family servant.

■ New Yorker Noel Rockmore (b. 1928) has been a prominent figure in New Orleans art circles for 30 years. He works in a variety of media, including oil, tempera, pastel, pen and ink, lithograph, and etching. THNOC recently acquired Rockmore's etching entitled *Fiddler on the Roof*, which was executed in 1980. The etching has an autobiographical quality, depicting the

artist as the fiddler, surrounded by personal visions, fantasies, and dreams. This work not only is a fine example of Rockmore's printmaking but also adds to the growing collection of artist portraits that the Collection is building.

■ James L. Steg (b. 1922) has taught printmaking at Newcomb College since 1951. A recent acquisition, also adding to the collection of artist portraits, dates from 1953 and is entitled *Self Portrait with Family*. This engraving is from Steg's early years in New Orleans and is the first example of his work accessioned by THNOC. Steg's long career has produced many honors, medals, and awards, including a 30-year retrospective exhibition of his work held at the New Orleans Museum of Art. Steg is regarded as an innovator in the use of photo-etching and collograph and in the combination of xerography with other artistic processes.

■ A splendid example of the pottery of Newcomb artist Amelie

Roman (1873-1955) was donated to the Collection by Mrs. Denvrich C. LeBreton. The vase was made in 1896, the year of Roman's graduation. It is decorated with an incised floral pattern and has a semi-gloss glaze. A member of the first class in pottery decoration, she



Vase by Amelie Roman (1889.70)

began teaching at Newcomb in 1900 when Ellsworth Woodward expanded the Art Department. In 1904, *Harlequin* magazine referred to her as one of four women who "helped build the reputation of Newcomb pottery almost from the beginning."

Local photographer Rick Olivier is now represented by 10 prints in the Collection. Five of the prints are portraits of Louisiana musicians, ranging from the Hackberry Ramblers to Germaine Bazzle. The other prints are of various non-

portrait subjects, the majority of them being done in the Bayou Lafourche area between White Castle and Thibodaux.

The photographic collections have been enlarged through new acquisitions. Mrs. Thomas Barton donated a selection of photographic work by her late husband, Jesse Rainwater. Mr. Rainwater was for many years a corporate photographer with Exxon and traveled throughout the world making photographs for that company's use. He also photographed for his own pleasure, capturing on film and in prints much of what was typical of New Orleans from the 1940s through the 1970s. The Rainwaters collaborated on a children's book about Audubon Park and Zoo, a copy of which is included in the donation. In addition to unmanipulated photography, Rainwater made extensive use of experimental techniques involving high-contrast images and the use of texture screens, which give many of his scenes a distinct and often romantic look.

THNOC occasionally receives materials that relate to New Orleans and Louisiana from institutions outside the region, which, over time, may accumulate items not pertinent to their collections. A number of photographic items and postcards recently entered the Collection in this manner:

The Philadelphia Maritime Mu-

seum donated 73 aerial negatives on nitrate film stock, depicting Baton Rouge and vicinity. The materials, dating from the mid- to late 1930s, show general views of the state capital, industrial plants, and surrounding bayous.

The St. Martin Parish Library sent a group of postcards pertaining to New Orleans. Other postcards of New Orleans came from the Museum of the City of Lake Worth (Florida) and were forwarded to the collection by the office of New Orleans Mayor Sidney Barthelemy. The views date from 1912 to 1956.

THNOC's collection of Mardi Gras invitations and other memorabilia continues to be kept current with a donation of items from the 1989 carnival season by Jackson L. Molaison.

— John H. Lawrence and Judith H. Bonner

LIBRARY

The library acquires materials on a wide variety of subjects, and recent acquisitions for the past quarter are exceptionally diverse. A few examples are described below.

Complementing the manuscripts division's extensive collection of the papers of James Robb, a 19th-century New Orleans financier and art collector of national prominence, is *A Southern Confederacy.-Letter by Jas. Robb, Late a Citizen of New Orleans, to Hon. Alexander Stephens, of Georgia* (1863), presenting Robb's views of the nation's tumultuous political situation.

In light of the Collection's commitment to the study of Louisiana history, it is not surprising that a large proportion of its holdings—and its new acquisitions—fall into the category of local history. A publication which promises to be of great value to students of the colonial period is Nancy M. Miller Surrey's *Calendar of Manuscripts in Paris Archives and Libraries Relating to the History of the Mississippi Valley to 1803* (1926-1928). New books about Louisiana towns and parishes include *Washington, Louisiana* by Sue Eakin, *La Paroisse de St. Jacques: A History in Words and Photographs* by Leonce Haydel, and Ken Purcell's *Pictorial*



The Hackberry Ramblers by Rick Olivier (1989.72.3)

History of Monroe, Louisiana. Other publications examine certain segments of the state's diverse population, including Afro-Americans, Acadians, and Filipinos.

■ *Misterios de la Inquisicion y Otras Sociedades Secretas de España* (1846) by M. V. De Fereal is unlike any of the library's other holdings. Of interest as a New Orleans imprint and for its striking lithographic illustrations by Risso, its dozen illustrations depict creative forms of torture, and its content, dealing as it does with the Spanish Inquisition, is surprisingly anti-Catholic, an attitude advanced by few if any other publications issued in this predominantly Catholic city.

■ Two significant gifts augment holdings on the subject of political science. John E. Walker contributed volume 7 of the *American State Papers: Documents of the Congress of the United States, in Relation to the Public Lands*, covering the twenty-third Congress; it supplements other volumes already in the collection. From Catherine C. Kahn comes *The State Register: Comprising an Historical and Statistical Account of Louisiana* (1855), a valuable compendium of political statistics.

■ In 1828, Samuel Livermore (1786-1833), an influential Harvard-educated attorney who practiced in Boston and Baltimore before moving to New Orleans about 1820, issued his *Dissertations on the Questions Which Arise from the Contrariety of the Positive Laws of Different States and Nations*. As the first American work on the conflict of



Frontispiece, *Misterios de la Inquisicion y Otras Sociedades Secretas de España* (89-128-RL)

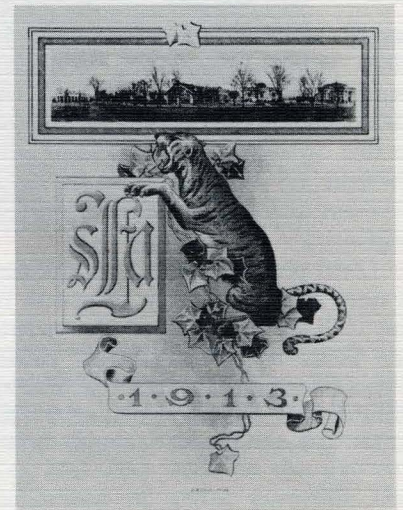
laws, it influenced other legal researchers by calling attention to the works of medieval authors. Printed in New Orleans by the prolific press of Benjamin Levy, Livermore's *Dissertations* is noteworthy as one of the few New Orleans law books of national importance.

■ Among numerous pieces of early 19th-century ephemera generously donated by the St. Martin Parish Library are several items related to education: invitations to commencements at Louisiana State University and Loyola University, a brochure advertising the Knights of Columbus Night School in New Orleans, and the locally published 1902-1903 catalogue of St. Stanislaus College.

■ Enhancing the music collection are several opera librettos printed during the 1850s by the Widow Sollée, one of two women who headed printing firms in antebellum New Orleans. Issued to coin-

cide with local performances of the operas, the librettos include Donizetti's *Favorite* and *La Vestale* by Spontini. Numerous pieces of 19th-century sheet music, including several donated by Martha Mark, also have been added.

■ On the subject of literature are several gifts from Mrs. D. C. LeBreton, including two essays by Alcée Fortier, *Le Roman* (1881) and *Le Vieux Français et la Littérature de Moyen Age* (1885). Former New Orleans resident Pendleton Hogan presented copies of two of his novels, *The Bishop of Havana* (1933) and *The Dark Comes Early* (1934). Expanding the collection of theses and dissertations are numerous studies of the works of local authors: Lillian Hellman, William Faulkner, Tennessee Williams, Walker Percy, and others.

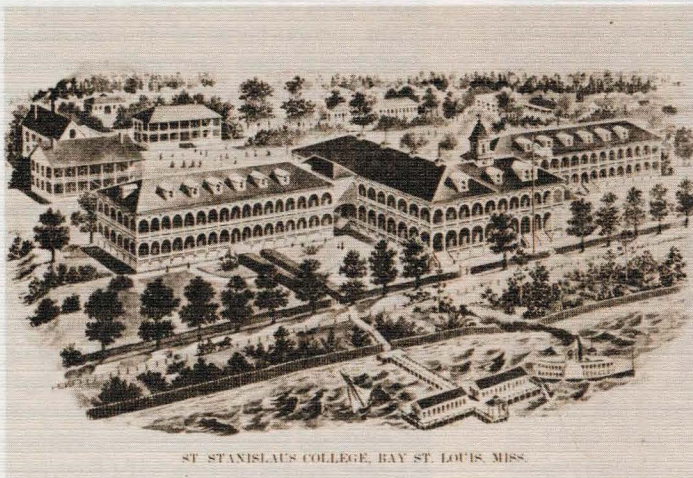


LSU commencement invitation (89-168-RL)

■ Kitty Farley, a former curatorial assistant, contributed a copy of her extensively researched thesis, "The Life and Art of Josephine Marien Crawford (1878-1952)"; THNOC's curatorial division holds numerous examples of Miss Crawford's work. Also related to art are two books of cartoons, "My God! Where Have You Been? There Are People Who Need This Book" (1985) and "Here We Are in the Twilight Zone, Cecil, and I Have On the Wrong Length of Pearls" (1987), the gift of the author/cartoonist, Walter Wade Welch.

■ Medicine, religion, reference—works on these and other subjects are among the scores of new acquisitions awaiting researchers.

—Florence M. Jumonville

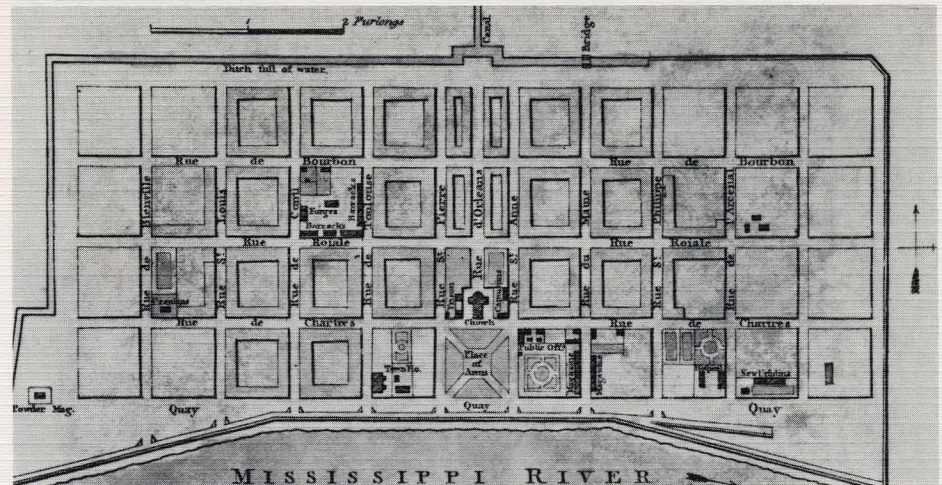


Frontispiece, catalogue of St. Stanislaus College (89-173-RL)

Whenever Samuel Wilson, Jr. enters the manuscripts division—and he comes frequently—he comes bearing gifts. Often, they are gifts of the mind, pieces of rare information which he generously shares. At other times, they are rare documents, illustrating the creation of the city's monuments: the clock in the cathedral tower, the paving around Jackson Square. The latest addition to the Samuel Wilson, Jr., Papers includes a record of the City Council's authorizing the mayor to purchase the Tremé Property on Bayou Road in 1810; a memorial of William Kenner to the Mayor and City Council in 1813; a list of the men—and the pirogues—hired for the day to work on Lake Pontchartrain in 1816, signed by Jacques Tanesse, city surveyor and mapmaker; and an 1825 act of sale of property belonging to the succession of Celeste Robin Delogny, widow of Jean Noël Destrehan. Mr. Wilson has made this donation in memory of Boyd Cruise.

■ William Heatley Wilder was a lawyer who represented Myra Clark Gaines, and a politician who served Louisiana as a legislator and as deputy surveyor. In a recently acquired letter dated 1871, E. W. Foster, surveyor general of this state, writes to Wilder, "Owing to the loss or disappearance from our files of copies of valuable Plats and Transcripts from the records of the Land Commissioners, and the impossibility of procuring new ones in consequence of the destruction by fire of the Land Office,...the survey of many of the private land claims in those Townships would have been a work of great difficulty and perhaps one of impossibility but by voluntarily allowing this office and the Deputies access to certain original surveys by B. Lafon and Carlos Trudeau now in your possession and which I understand to be your own private property, you have facilitated and greatly aided us...." This is a treasure of information for anyone tracing the history of the archives of the State of Louisiana.

■ Surveys and field notebooks play an important role in the research



Map of New Orleans, ca. 1750, hand-colored engraving (1989.15)

of the architectural history of the city. An addition to THNOC's holdings is the General Index of Field Books of Surveys covering the years 1887 and 1888 by George H. Grandjean, a gift of Mack Marsh of Lawyers Title of Louisiana, Inc.

■ Military service to country is a theme running through the Fowler family papers, donated by H. Waller Fowler, Jr. In Florida during the Seminole Wars in 1837, Waller Fowler writes his wife Adele from the steamboat *Hyperion*, telling of the capture of Chief Osceola, his hope for a speedy termination of the war, and his longing for his wife and child—"our little Hero, I can think of nothing but him and his dear Mother."

■ Longing for home and loved ones is a common topic in most soldiers' correspondence, and newly acquired Civil War letters are no exception. Even the most unreconstructed southerner can sympathize with John Wesley Turner, chief commissary on the staff of General Benjamin F. Butler, who was occupying New Orleans in the summer of 1862. Turner wrote to a lady of his acquaintance, "Our presence to the ladies seems to be particularly offensive. I sometimes look at myself to see if I really do not possess some hideous hobgoblin's form, that should be the cause of such looks and demeanor on their part....I don't know how I will deport myself I am so in the habit of dodging

young ladies here to avoid evil looks...."

Other letters from Union soldiers stationed in Louisiana, while yearning for familiar territory, describe incidents in the Teche Campaign and daily life in occupied New Orleans. A Confederate soldier, while expressing like amounts of homesickness, also comments—in French—on a change of command because the Colonel refused to have his troops clean the latrines of other regiments. Confederate General Daniel Ruggles, a native of Massachusetts, is the recipient of a letter expressing concern over the whereabouts of old comrades-in-arms from the Mexican War, who may be on opposite sides of the line of battle.

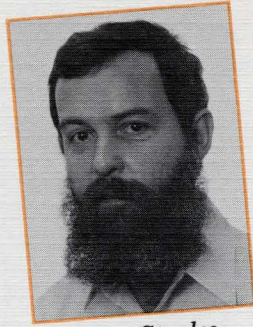
■ The manuscripts division also has added the records of the New Orleans Spinners to its Arts and Crafts holdings, and, to the Commercial File, a group of advertising cards and receipts, donated by the St. Martin Parish Library of St. Martinville.

— Catherine C. Kahn

PHOTO CREDITS

Jan White Brantley
Judy Tarantino

Staff



Tom Staples

PROFESSIONAL ACTIVITIES

Preparators **Tom Staples** and **Alan Balicki** participated in a week of training with the chief conservation officer of the Harry Ransom Humanities Research Center at the University of Texas at Austin in July...they studied and performed basic conservation procedures for paper objects.

Priscilla O'Reilly Lawrence, collections manager, organized the program for the recent workshop of the Southeastern Registrars Association, "Conservation and Condition Reporting: Registrars' Concerns," in Williamsburg...Mrs. Lawrence invited specialized conservators to speak on examining objects for care and preservation and to discuss stabilizing certain problems with in-house treatments.

Director **Dode Platou** was vice-chair of the host committee for the annual meeting of the American Association of Museums...**Rosanne McCaffrey Mackie**, director of systems, served on the AAM host committee for special events...her guides about restaurants, local services, and inexpensive attractions were included with the information packets made available to each AAM conference registrant. **John H. Lawrence**, curator of photographs, served as juror for the regional competition of the Gulf States Council of Camera Clubs...he also had photographs included in the 20th-anniversary exhibition of the University Art Museum at the University of Southwestern Louisiana in Lafayette.

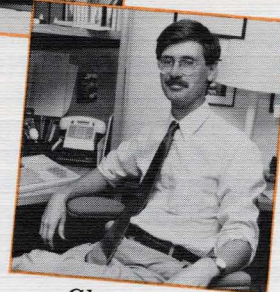
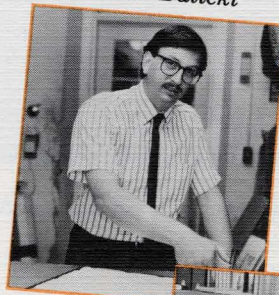
Pamela D. Arceneaux, reference librarian, critiqued an article considered for publication in *Louisiana History*.

MEETINGS

Jude Solomon, curatorial assistant, attended the workshop of the Southeastern Registrars Association in Williamsburg. **Alfred E. Lemmon** attended meetings of the Friends of the Archives and the Society of Southwest Archivists.

Sue Laudeman, shop manager, traveled to Los Angeles for the annual meeting of the Museum Store Association.

Alan Balicki



Chuck Patch

CHANGES

The following staff members have new titles: **Alan Balicki**, assistant preparator/assistant registrar; **Cathy Kahn**, manuscripts administrator; **Chuck Patch**, systems manager; **Jill Roberts**, curatorial cataloging coordinator; **Judy Tarantino**, photographer; **Louise Hoffman**, editor.

Judy Tarantino



Louise Hoffman

PUBLICATIONS

John Magill, assistant curator, wrote "The Last Frontier of Bohemia," the lead article for the issue of *Gambit* which covered the Tennessee Williams Festival. **Judith Bonner**, assistant curator, contributed three articles to the *New Orleans Art Review*...she wrote "Art and Letters: An Illustrated Periodical of the Nineteenth Century" published in *Southern Quarterly*...also published in *Southern Quarterly* was "New Orleans Popular Sheet Music Imprints: The Latin Tinge Prior to 1900" by **Dr. Alfred E. Lemmon**, reference archivist...Dr. Lemmon contributed "Dissertations and Theses on the Music of Guatemala Published from 1975 to 1985" to *Mesoamerica*.

THNOC's computer database project was the subject of an article, "Museum Breaks Free of Database Backlog," in *Computerworld*.

MEDIA

Director **Dode Platou** appeared on the television show "Varsity Star Quiz Bowl" to discuss research opportunities in Louisiana history. **Judith Bonner** and her husband **Thomas Bonner, Jr.**, have been the question writers and judges on the Quiz Bowl for the past seven years...**John H. Lawrence**, **Walter Wolf**, and former THNOC staff member **Kathy Hardey** are alumni of Varsity Quiz Bowl and recently appeared on the show.

SPEAKERS BUREAU

Staff members have recently made presentations to the following organizations: **Walter Wolf**, Senior Humanities class, Isidore Newman School...**Dr. Patricia Brady**, Antique Bottle Collectors Club...**Pamela D. Arceneaux**, P.E.O....**John Magill**, Orleans Club, Le Petit Salon, and Teachers' Seminar of the Louisiana Endowment for the Humanities.



Leslie Lovett, Tulane University intern

At The Collection...

Candidate Search

The Historic New Orleans Collection is searching for a candidate to fill the position of Chief of Manuscripts Division/Library who will coordinate the activities of the two divisions. Qualifications for the position include an advanced degree in American/southern history, experience in archival and library procedures, and at least five years administrative experience.

The candidate chosen to fill this position will be expected to promote the development of THNOC's collection through donations and purchases and to oversee collection management and preservation. The Historic New Orleans Collection is committed to enlarging and caring for its holdings which reflect aspects of the history and culture of the Gulf South, Louisiana, and New Orleans.

For further information, get in touch with Peggy Caronna in the administrative division.

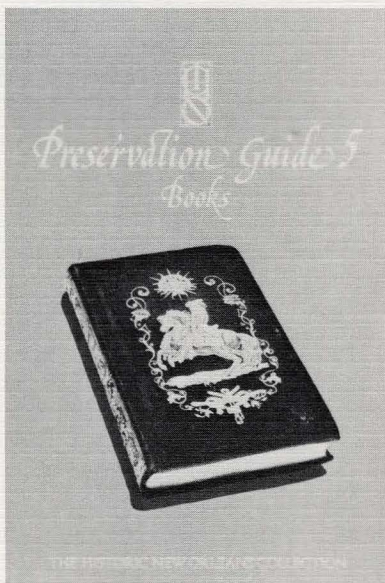


Renovation and maintenance work continued throughout the spring as the Collection prepared for the annual meeting of the American Association of Museums, held in New Orleans in June. Shown above are workmen laying flagstones, part of the process of leveling the central courtyard. Photo by Jan White Brantley

Preservation Guides

The popular series of preservation guides, published by the Collection, includes *Family Papers*, *Photographs*, *Paintings*, *Furniture*, *Books*, and *Matting and Framing*. Each guide offers concise and prac-

tical information on the care of materials in the home. The manuals are available from the shop at the Collection, 533 Royal Street, New Orleans, LA 70130, tel. 504-523-4662.



Please send @ \$3.95 each:

_____ Family Papers _____ Photographs _____ Paintings
 _____ Furniture _____ Books _____ Matting and Framing
 _____ Shipping & handling, 1-3 books, \$1.00; 4-6 books, \$1.50
 _____ 9% tax, Orleans Parish
 _____ 4% tax, other La. residents
 _____ TOTAL AMOUNT DUE

NAME _____

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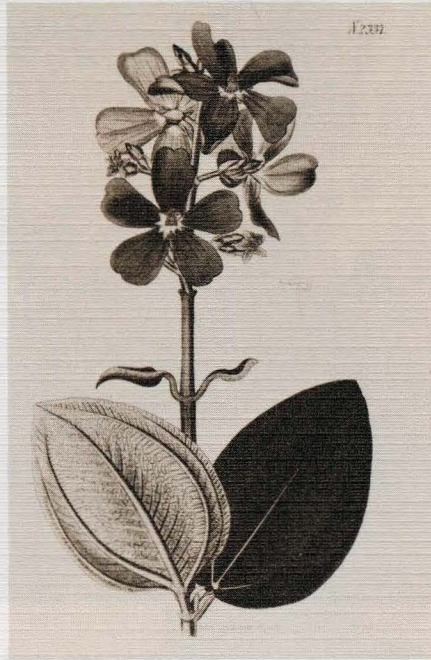
Mastercard Visa Check or money order

Account number _____ Exp. date _____

Signature _____

Shop Offers Botanical Prints

A variety of English botanical prints, many of them first editions, are being offered for purchase in the shop. The prints, dating from the early 19th century, were published at a time when naturalists' travels abroad—and their collections—stirred great interest in the natural world. The publications which reflected this awareness were popular, not only for the beauty of their drawings, but also for the medicinal and domestic information they conveyed. The shop offers selected illustrations from the *Curtis Botanical Magazine* of 1822, and from *Botanic Gardens* by Benjamin Maund and *Botanical Cabinet* by George Cooke.



Illustrations, *Curtis Botanical Magazine*, 1822



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COLLECTION
NEWSLETTER

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