

*Papers related to artists and art organizations are preserved in acid-free containers in the manuscripts division. Clockwise from top: photographs from the William Woodward Papers, Ellsworth Woodward at easel and William*

*Woodward; from the Arts and Crafts Club Papers, telegram from Alice Toklas to Sarah Henderson and scrapbook; Hollinger boxes.*

The Research Center

## COLLECTING ARTISTS' PAPERS

GERTRUDE STEIN no doubt shocked an audience of art lovers in New Orleans when she declared, "There is no art in American painting — in electric signs, some — in comic cartoons, some — in architecture, yes — in literature, yes — in painting absolutely nothing — nothing, and furthermore, there will be no art in American painting until the American artist is willing to work eight hours a day." She was speaking at the Arts and Crafts

Club, located at the time — February 1935 — in its fourth and best-known home, 712 Royal Street on the corner of Pirate Alley in the French Quarter. The Stein quotation comes from a newspaper clipping contained in one of 12 boxes of the Arts and Crafts Club Papers — designated as MSS 247 — and housed in the Collection's manuscripts vault.

Papers from the club, together with those of artists Josephine Crawford, William Woodward,

and Weeks Hall, and architect Richard Koch, are an invaluable link to the vital New Orleans art scene of the 1920s, '30s, and '40s. The newspaper clippings, scrapbooks, journal entries, business notations, and letters illuminate artists of the period, shed light on art patrons, and, in some cases, provide a look at the artistic process. These papers, preserved in their acid-free Hollinger boxes, reveal a not-so-distant world of art and artists.

Researchers should take note: THNOC's holdings of artists' papers provide important insights, often overlooked, about an artist's life and work. The materials yield many things. The information may be practical — Josephine Crawford's note on how to make starch for lithography paper; it may be gossip; it may document a purchase ("The Picasso was bought by Mr. Hunt Henderson"); and the papers often call up that ephemeral social-artistic event, the exhibition. Researchers should also be aware of the voluminous artists files, located in the curatorial division, which offer folders bulging with information about artists and art activities in the area from the city's founding to the present.

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"André [Lhote] said — 'It is no use trying to be an impressionist — That was a phase that has passed, and besides you young people can copy the method but it is impossible for you to feel it. It is dead so far as you are concerned. So far as you are willing to live by candle light.'"  
— Josephine Crawford, memorandum book, 1927

New Orleans artist Josephine Crawford had traveled to Paris to study with the influential teacher André Lhote. She was — at the age of 50 —

perhaps the oldest student in the class. The memorandum book she used to record Lhote's strong words and her other papers are housed in three boxes in the manuscripts division, complementing the large number of her paintings and drawings in the Collection's holdings.

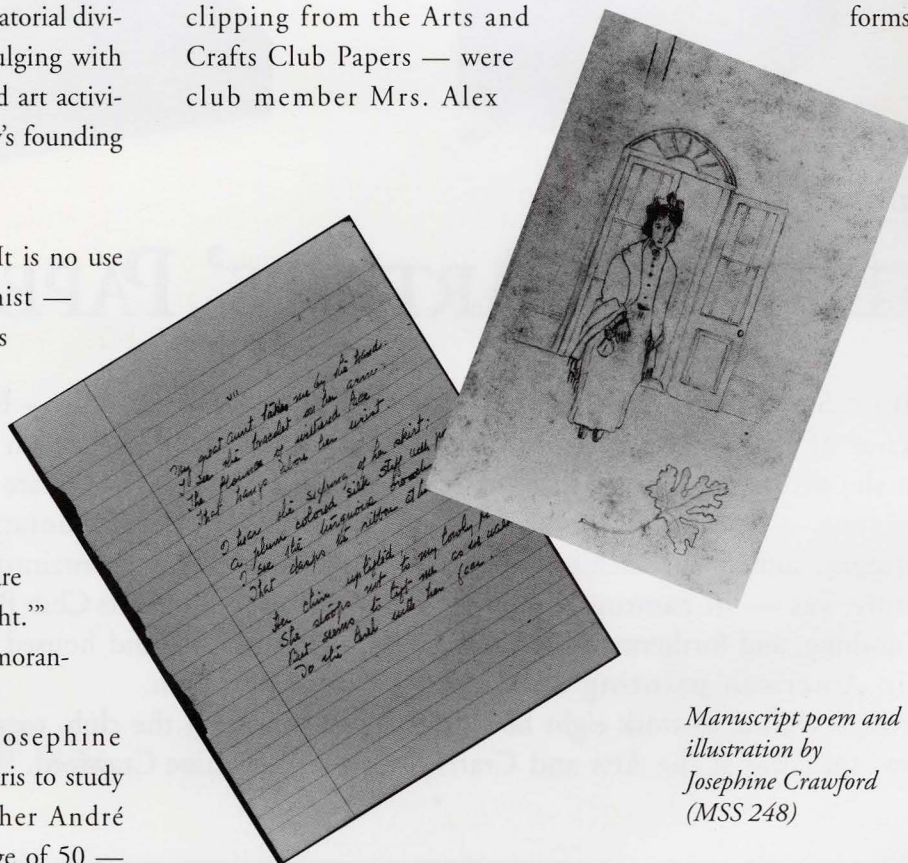
About five years before her winter in Paris, Josephine Crawford began to study art at the Arts and Crafts Club, turning serious attention to what had been, up to that point, a genteel hobby for a well-born Creole. Just back from the winter and spring in Paris, she exhibited at the club in 1928, prompting a newspaper reviewer to declare, "One would never believe, seeing the canvases hanging at the club, that she has been painting only a couple of years."

In 1934 Josephine Crawford received the club's prestigious Blanche Benjamin Prize for *Rue Kelerec*, a study in white, gray, and black of a Creole widow. The judges — identified in a clipping from the Arts and Crafts Club Papers — were club member Mrs. Alex

Leonhardt and sculptors Juanita Gonzales and Enrique Alférez. *Rue Kelerec*, with its economy of color and allusion to geometric forms, points to the training Josephine Crawford received in Paris. The memorandum book, tucked away in THNOC's manuscripts division, tells of the struggle preceding the accomplishment: "I feel very much discouraged — I am too old to learn and there is no going back to follow the dead."

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The Arts and Crafts Club, organized at a meeting in 1921, grew to become a vital and respected force throughout the region until its closing in 1951. From the more than 1,900 items in the Arts and Crafts Club papers comes the picture of an active art community and a dedicated group of people who established both a school and an exhibition gallery — and a shop. One of that number was artist and art patron Gideon Stanton, whose correspondence forms a considerable part of the Arts and



Manuscript poem and illustration by Josephine Crawford (MSS 248)

Crafts Club Papers and who later became the state director of the WPA's Federal Art Project. He wrote in the club's founding year of 1921, "Although it is a comparatively large City, it is woefully behind in any real appreciation of graphic art." The Arts and Crafts Club set out to address this situation by offering art instruction, by bringing in exhibitions of the latest work in contemporary art, and by establishing juried shows for local artists. Throughout the papers are references to the work of artists such as Weeks Hall, William Spratling, Xavier Gonzalez, and Paul Ninias.

A letter of 1927 from Gideon Stanton to George Westfeldt, president of the club, discusses the Benjamin Prize — the \$250 award went to Charles Bein that year — and goes on to say, "I believe that the interest and competition for this prize is keener each succeeding year."

A year later sculptor Angela Gregory, back in New Orleans from three years of study in Paris, was exhibiting at the club. The scrapbook of the club reveals the minutiae of social news — Grace and Nan King, Richard Koch, and Professor and Mrs. Ellsworth Woodward were among those attending the opening reception where Professor and Mrs. William Gregory received. In a newspaper interview, also from the scrapbook, Angela Gregory recalled that "[Antoine] Bourdelle didn't take students into his studio. But by some quirk of fate, I got his private phone number and talked to his wife. Eventually, I became the first American woman to study with Bourdelle."

★ ★ ★

Correspondence addressed to Miss Sarah Henderson, wealthy art patron who backed the club financially for many years, sheds light on the day-to-day affairs of the Arts and Crafts Club.

Throughout the letters are sprinkled names long synonymous with New Orleans art. Enrique Alferez, notes Richard Koch to Sarah Henderson in 1935, "has been doing some rather large figures which he is giving to the City Park." And Charles Bein, serving as head of the school from 1927 to 1936, comments in another letter: "Boyd Cruise is one of the most appreciative students we have ever had and reiterated his often repeated expressions of gratitude to the Club." (Cruise, director emeritus of the Historic New Orleans Collection, died in 1988.)

★ ★ ★

In 1936 the Arts and Crafts Club presented a solo exhibition of Caroline Wogan Durieux's work. Living in Mexico, the New Orleans artist had earned high praise from Diego Rivera, who spoke of Durieux's "subtle insinuations and mordant whimsicality." The club's scrapbook has preserved a newspaper article with a delicious insight into the artist's intentions: "Women meet me and fairly shudder. They beg me not to look at them closely because they don't want to appear on my canvases. Others say, 'Won't you come to tea or to lunch? I'd hate to have you for an enemy.' Usually those people are my meat — just the kind I like to paint."

A flavor of New Orleans art of the 1930s also comes from the manuscript collection of William Woodward, artist, architect, and art professor. Writing on any available piece of paper, he listed earnings from the sale of his paintings and etchings each year, along with names of purchasers. Art collector



Charro with Cape Over Shoulder by Enrique Alferez (181.215)

Dr. I. M. Cline bought *Orleans Alley* in 1937; sculptor Angela Gregory purchased an etching in 1939. Dating from a later period are the papers of Clarence John Laughlin whose highly imaginative photographs, housed in the curatorial division, form one of the Collection's most important holdings.

★ ★ ★

THNOC has recently acquired two significant collections of artists' papers and is seeking more. The Viavant manuscript collection pertains to artist George Louis Viavant (1872-1925), well-known for his *natures mortes* watercolors of Louisiana birds and animals. The papers of contemporary artist George Febres — the most recent acquisition — take their place beside some 10 other manuscript collections that document much of the art activity in the city

composed, now preserved in MSS 248:

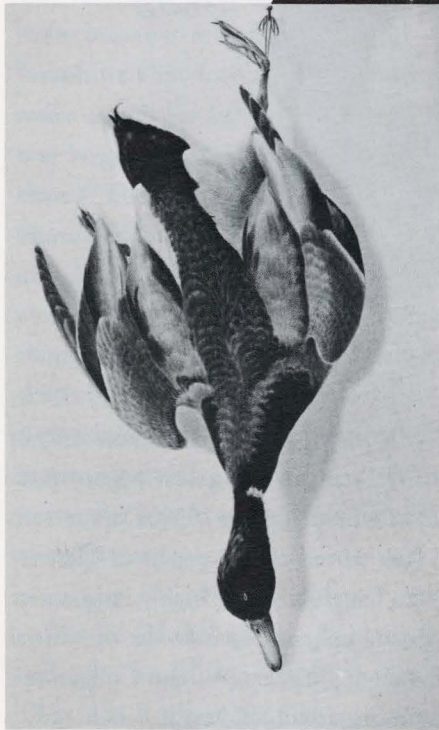
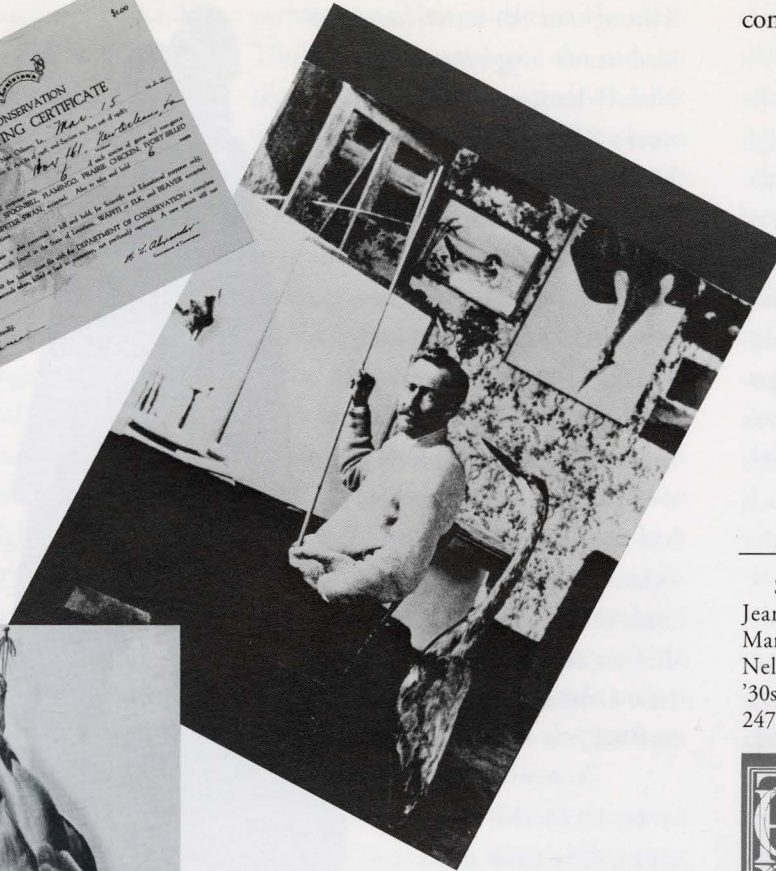
The figs are green  
On the trees  
And the pomegranates too.

In the summer sky  
The clouds are huddled  
Like tired sheep.

When will the night time  
Drive them home,  
When will the fruit  
Be ripe to eat?

— Louise C. Hoffman

Sources: Artists files, THNOC; Catharine Jean Farley, "The Life and Art of Josephine Marien Crawford," 1988, MA thesis, Tulane; Nellie B. Kelleher, "New Orleans Art in the '30s," 1964, Quarante Club Papers, Tulane; MSS 247, 248, 78-37-L, 84-46-L, 91-2-L, THNOC.



George L. Viavant in his studio (90-46-L), with, above, collecting certificate (90-48-L), and Hanging Dead Mallard (1972.3)

in the 20th century. Born in Ecuador and internationally recognized, George Febres lives in New Orleans where his eccentric and humorous work has influenced a generation of young artists. The documentary evidence that these and other artists' papers provide will benefit present-day researchers as well as future art historians.

From informal notations in pencil

and ink to typed letters and newspaper clippings, many of these collections allow a portrait of the artist behind the artwork to become visible. Josephine Crawford, perhaps, is revealed best of all. She jotted down advice from her art instructors ("Do not combine line with shadows — in other words do not unite Cranach with Rembrandt"). And she wrote. The nuance and light plaintiveness found in her paintings come across in an untitled poem, one of many she

## 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 residences are available for a nominal fee.

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The Historic New Orleans Collection

Who will be the important Louisiana artists of the 20th century? Time will tell. It is vital for artists to leave a paper trail for



any future biographer. Studies by art historians dwell on many facets of an artist's life over and above aesthetics and stylistic influences. They also need facts — dates, names, places, plus contemporary reviews and commentaries.

Nearly 20,000 artists files are kept at the Collection, providing biographical and professional information about artists who work or have worked in the city since the 18th century. The program is on-going and includes current openings and reviews.

But the personal element comes from material supplied by the artist. We have been fortunate to receive the private archives of a number of artists. These documents — even just thoughts hastily written on a scrap of paper — can be most revealing. Alfred R. Waud, famous Civil War illustrator, left many notes and sketches in his portfolio which refer to stories or incidents he experienced and probably wished to write about or illustrate in the future. The accounts of his 1868 trip to New Orleans that accompanied his drawings in *Harper's Weekly* give great insight into how he, an Englishman, viewed the city.

Along with information on individual artists, the Collection also maintains files on galleries and art groups. The proliferation of galleries in the past 20 years adds another dimension to the art scene. Today's artist might ask, "When the Collection publishes a sequel to the *Encyclopaedia of New Orleans Artists, 1718-1918*, will I be in it?" We hope so, and we hope that we'll have more artists' papers to enrich the entries in that future publication.

— Dode Platou

## GOOD NEWS ABOUT TAXES

Accustomed to European museums, libraries, and galleries subsidized by royal or aristocratic patrons, Alexis de Tocqueville found American self-reliance remarkable in 1831. The great vitality of intellectual and cultural life in the United States has always derived from the gifts and talents of individuals, and until 1986 the United States tax laws bolstered this important American tradition of private generosity by offering tax advantages to benefactors whose eligible gifts to educational and charitable institutions enhanced the public good. Each year, for example, the Historic New Orleans Collection welcomes important books, manuscripts, and works of art as tax-deductible donations, and every issue of this Newsletter brings word of significant new acquisitions that have been safeguarded for posterity and scholarship.

Since 1986, gifts and donations to archives, libraries, and museums in America have dropped by approximately 60 percent. While ideas for tax reform have bounced around the committees of Congress, confusion has reigned among would-be donors throughout the country, as well as their tax advisors, accountants, and attorneys, to the great detriment of museums and libraries. **Eligible donations to the Historic New Orleans Collection receive the maximum tax benefit allowed under the law, which was summarized in *Forbes* magazine (June 25, 1990), copies of which are available on request.**

The year 1991 brings additional good news for anyone contemplating a gift of property or money to the Historic New Orleans Collection. As Fred M. Smith, chief financial officer of the Williams Foundation, explains in greater detail below, Congress has reinstated some pre-1986 tax provisions that make 1991 a "window of opportunity," especially for major donations. Individual support for museums, libraries, and galleries exemplifies the best of democracy in America, and if a modern-day Tocqueville visited the Collection, he would surely agree that tax-deductible donations are as American as oysters Rockefeller or crawfish etouffée.

— Jon Kukla

*Inquiries about donations, gifts, or bequests to the Historic New Orleans Collection may be addressed to the director or the curator of collections at 533 Royal Street, New Orleans, LA 70130-2179 or by telephone at (504) 523-4662.*

## A WINDOW OF OPPORTUNITY

Gifts of artworks, rare books, and manuscripts are an invaluable part of the acquisition program of all successful museums and research facilities. These gifts often provide missing links and fill vital gaps in research material.

Unfortunately such donations dropped dramatically following the enactment of the 1986 tax reform act. That law virtually eliminated fair market value deductions for taxpayers subject to the alternative minimum tax (AMT).

Thanks to the efforts of the American Association of Museums and others, Congress passed the 1990 Budget

Reconciliation Act. Part of that act includes the following provision that restored market-value deductions for AMT taxpayers making gifts of tangible personal property in 1991: "If a taxpayer makes a charitable contribution of tangible personal property (other than inventory or other income property, or short-term capital gain property), the use of which is related to the donee's tax-exempt purpose, the taxpayer is entitled to claim a deduction for both regular tax and alternative minimum tax purposes in the amount of the property's fair market value (subject to (continued on page 15))

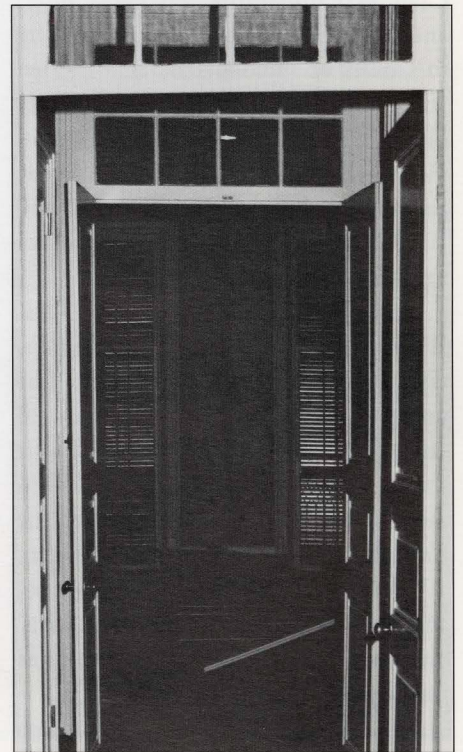
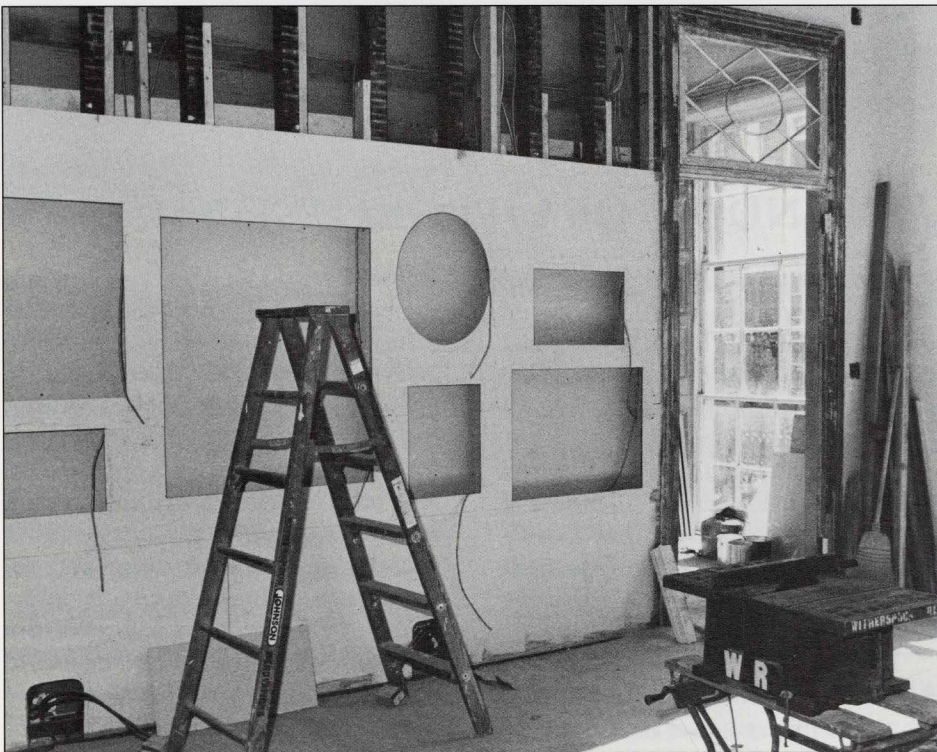
## NEW LOOK FOR THE GALLERIES

Lumber, plaster, tools, and paint have cluttered the Merieult House during the past two years as craftsmen painstakingly renovated the second-floor history galleries, expanded library facilities onto the third floor, and improved lighting, security, sprinkler, heating, and air conditioning systems throughout the building. As this issue of the Newsletter goes to press, rough floors pictured here have been freshly sanded and varnished or carpeted with period designs. No sooner had carpenters and painters taken leave of the rooms, shown here unfinished, than cotton-gloved curators began filling them with paintings, maps, and prints chronicling Louisiana history from the earliest days of exploration. Gone are the stepladder and tablesaw near a wall of exhibition cases that will display folk-art dolls; a scepter of Rex, King of Carnival; trinkets from the 1884 World's Fair; and an array of other museum objects. These photographs record the renovation that has been in progress. The summer issue of the Newsletter will feature the renovated galleries.

— Jon Kukla



*Photos by Jan White Brantley*



# THE LEGACY OF JOHN McDONOGH



*McDonogh monument by Louis Winterhalder, 1898 (1985.71.39)*

“He seemed to many a being apart from his fellow-men,” said the *Daily Picayune* of John McDonogh following his death in 1850. In honor of the 150th anniversary of the New Orleans Public Schools, the Historic New Orleans Collection will present an exhibition entitled *A History of Achievement — A Future of Hope: The Legacy of John McDonogh*. Born in Baltimore, Maryland, in 1779, McDonogh arrived in New Orleans in 1800 and built an immense fortune first as a merchant and then through the acquisition of vast tracts of real estate. McDonogh was an elegant member of fashionable society as a

young man, but in later life — perhaps through love gone wrong — he became reclusive and lived frugally in an unfinished, dilapidated, box-like house in McDonoghville, on the west bank of the Mississippi River in what is now Gretna.

As an elderly man, he was always seen dressed in old-fashioned clothing and carrying a green umbrella. He was rowed across the river by a slave, because, it was said, he was too cheap to pay for a ferry ticket. Scorned and ridiculed by many people, he was called a miser who, like Croesus, worshipped gold with an abiding passion.

The characterizations were not entirely true. The *Daily Delta* speculated upon his death, “that the severe life he led and his love of acquisition did not proceed from avarice — from the mere spirit of miserly acquisition — but that he had some great philanthropic purpose in view to which he had appropriated his life and fortune.”

Some people thought this purpose to be the colonization of freed slaves in Africa, one of McDonogh’s most often espoused projects. To this he left only \$100,000. The bulk of his estate, which amounted to over two million dollars, was to be equally divided between the cities of Baltimore and New Orleans for the education of poor children, both black and white. Despite the loss of nearly half of the fortune during litigation when the two municipalities unsuccessfully sued for control of the funds, enough of the money remained for the

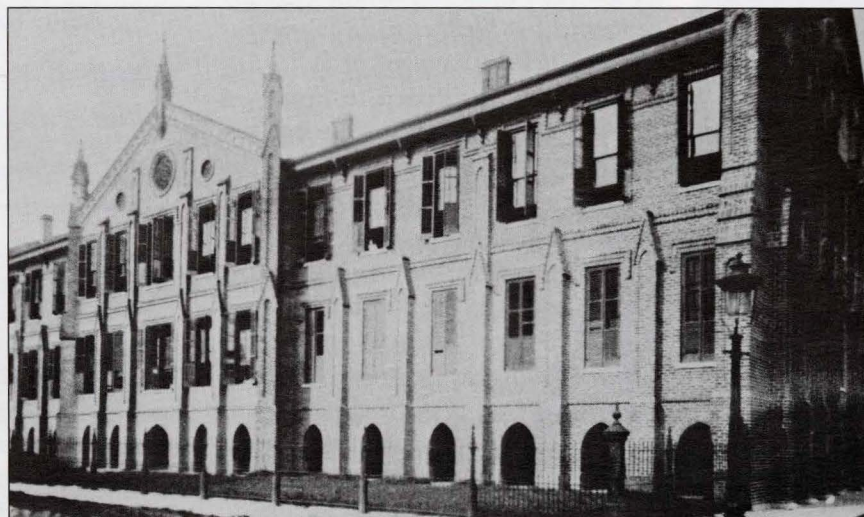
construction of 42 McDonogh schools within the New Orleans Public School system, of which 14 still retain the McDonogh name.



Enhanced by loans from the University of New Orleans, the New Orleans Public Library, the Orleans Parish School Board, and the City of New Orleans, the exhibition will provide not only a picture of John McDonogh and his financial legacy, but also of the public-school architecture that is still a part of New Orleans. Early architectural drawings to be exhibited include those of McDonogh No. 1, which was built in 1861 and is still standing, and McDonogh No. 7, which dates from the 1870s and remains in use as a school. Several examples of the work of Edgar A. Christy are included. Christy was the city architect who was responsible for the design of many New Orleans schools between 1910 and 1940. Presented alongside these drawings will be a selection of photographs and other memorabilia depicting school life and studies of students and teachers in New Orleans public schools during the late 19th and early 20th centuries.

The exhibition opens March 27 and will extend through May 15.

— John Magill



*McDonogh No. 7, Milan Street, oldest public school building still in use (1970.29.31)*

## NEW ORLEANS

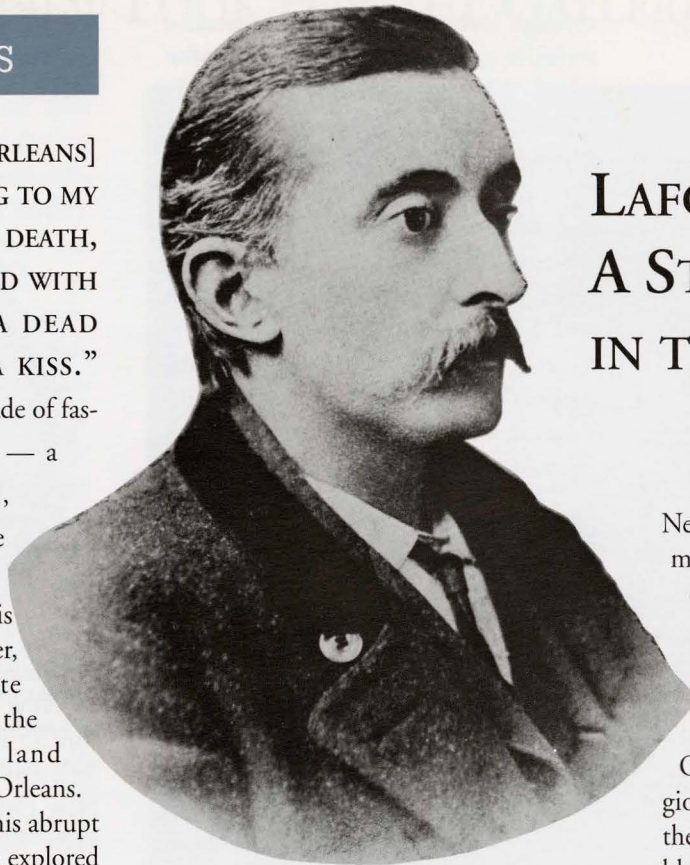
“WHEN I SAW [NEW ORLEANS] FIRST... THE TEARS SPRANG TO MY EYES. IT WAS LIKE YOUNG DEATH, — A DEAD BRIDE CROWNED WITH ORANGE FLOWERS, — A DEAD FACE THAT ASKED FOR A KISS.” So began Lafcadio Hearn’s decade of fascination with New Orleans — a romance of love and death, strongly colored by a bizarre imagination.

Bent almost double over his desk, nose inches from the paper, this half-blind stranger wrote sketch after sketch describing the customs of a very strange land indeed — 19th-century New Orleans. From his arrival in 1877 until his abrupt departure ten years later, Hearn explored the neglected byways of the city’s culture. Though the little (5’3”) writer was eccentric and disdainful of polite society, his work was admired by local literary circles.

How did a Greek/Anglo-Irish writer, educated in France and England, become one of the earliest and most perceptive interpreters of Creole life? New Orleans was only one of the stops in Hearn’s odyssey.

Born in 1850 on the Greek island of Leucadia (now Levkas), Lafcadio Hearn was the son of a local woman and a surgeon-major in the British army. Abandoned by both parents, reared by a strict elderly aunt in Dublin, sent early to boarding schools, he became a voracious reader and precocious intellectual who lived largely through his imagination. At school, he was accidentally blinded in his left eye; so nearsighted that he could not read without a magnifying glass, Hearn often strained the right eye and went through periods of nearly total blindness.

Worse was to come: estranged from his aunt, he left school without gradua-



## LAFCADIO HEARN: A STRANGER IN THE CITY

But the glamour of the city held him. New Orleans “fascinates by her nights of magical moonlight, and her days of dreamy languors and perfumes.” As he saw it, “when a man gets right down in the dirt, he jumps up again.” He was hired as assistant editor by the struggling New Orleans *Item*, where he wrote prodigiously on the beauties and oddities of the city, illustrating his work with woodblock sketches.

In 1881 Hearn was hired as literary editor by a major newspaper, the *Times-Democrat*, where he enjoyed wide latitude of subject and style. The beauty of the commonplace drew him — local food (“Why crabs are boiled alive”), French patois (“I hear the antiquated dialect all day long”), folk remedies, songs, proverbs, street names, superstitions. This foreigner observed Creole

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*“...[New Orleans] nights of magical moonlight, and her days of dreamy languors and perfumes.”*

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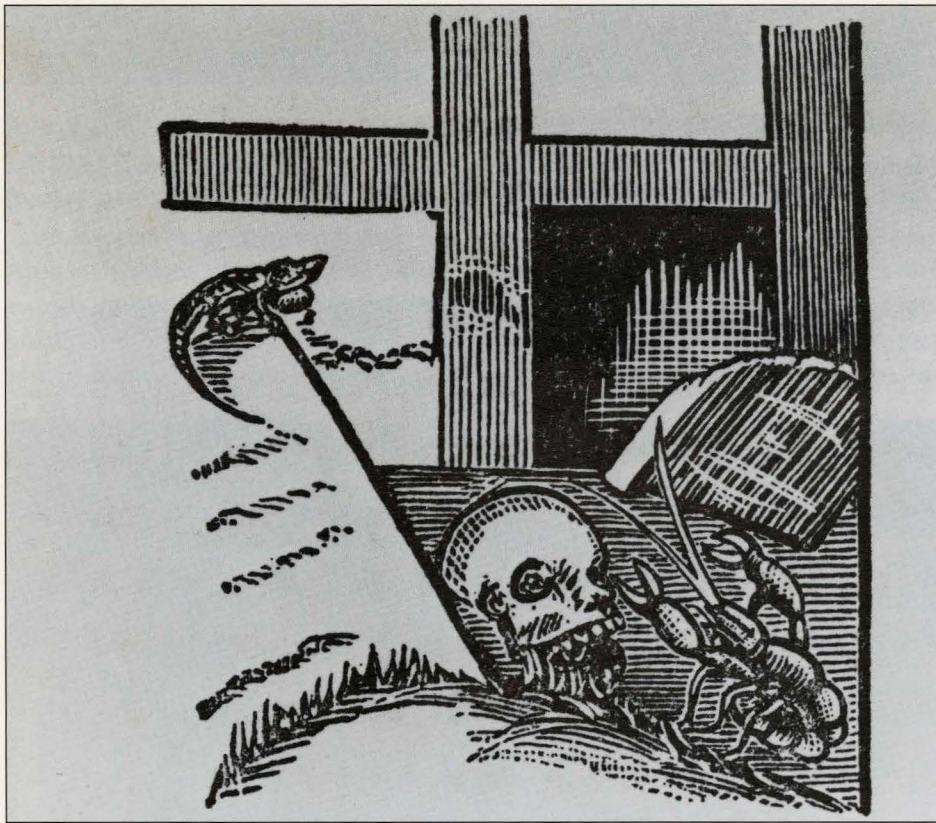
ting, descended into London’s lowest slums, and was deprived of his inheritance. In 1869 the penniless, frail nineteen-year-old sailed for America, his destination Cincinnati. For three terrible years, he lived there hand-to-mouth until he began his literary career as a journalist for the *Enquirer*. His descriptive pieces on violent crimes, poverty, and low life in Cincinnati made him one of the city’s most successful newspaper reporters. But for Hearn, “The wandering passion [was] strongest of all.”

New Orleans called to him — a vision of semi-tropical languor led him south in 1877. Misfortune dogged his first seven months in the city. Expected payments from a Cincinnati newspaper dribbled in slowly and then ceased altogether. In a bare little room, he suffered a severe bout of dengue fever — “my face is so thin that I can see every bone as if it had only a piece of parchment drawn over it” — and a nervous breakdown. It was the early days in Cincinnati all over again: he nearly starved, living at times on the streets.

culture more clearly than her native sons, except for his friend George Washington Cable.

With the 1884-85 World’s Exposition in New Orleans, Hearn saw the chance to get rich from his writing. For exposition visitors, he wrote *Gombo Zhèbes*, a compilation of Creole proverbs, and *La Cuisine Créole*, a collection of local





Wood-block illustration of a cemetery by Lafcadio Hearn (84-058-RL)

recipes, one of the first cookbooks to explain the secrets of Creole cuisine.

Hearn was always a fool about money (an earlier attempt to make his fortune through the 5 Cent Restaurant ended when his partner left town with the first month's profits); this daydream of riches also failed. The books weren't published until the tail end of the exposition, and the hoped-for profits never materialized. The two books today are landmarks — classic evocations of a vanished society. Ironically, first editions are now extremely valuable.

In every relationship — with business acquaintances, friends, lovers — Hearn began by idealizing the people in his life beyond recognition. When he inevitably became aware of faults and failures to live up to his expectations, the very touchy writer became violently angry in his disappointment, abruptly ending relationships of years standing. So, too, with cities. Dublin, London, New York, Cincinnati — then New Orleans fell from favor.

Hearn began to note flaws, motes overnight becoming beams. He suggest-

ed that the city's streets might be called, after the Chinese fashion, "the Street of the 19,000 Dogs, or the Street of the Invisible Policeman, or the Street of the 30,000 Stinks." He described "the heavy, rancid air of a Southern swamp in mid-summer . . . never a breath of pure air,—dust that is powdered dung . . . heat as of a perpetual vapor bath,—and at night, subtle damps that fill the bones with rheumatism and poison the blood."

Tiring of New Orleans, Hearn dreamed of the tropics. In 1887, he left the city, never to return. He spent the next two and a half years absorbing impressions of Creole life in Martinique. When he returned to New York to oversee the publication of his book about the island, he began to attract favorable critical notice.

Less agreeable were the complexities of New York. "This city drives me crazy . . . Nobody can find anybody, nothing seems to be anywhere." Miserable, Hearn determined to escape and,

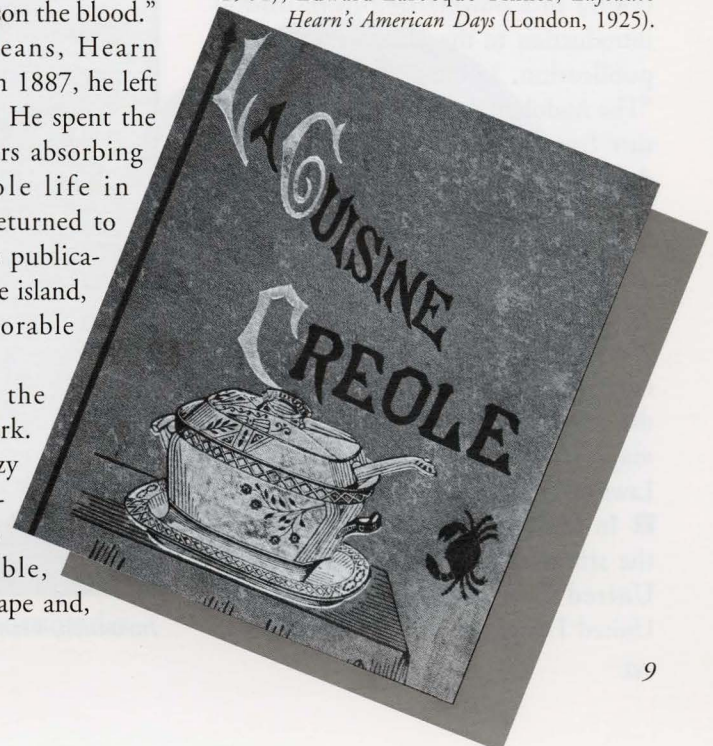
almost inadvertently, chose Japan as his destination. In 1890, he set off for a land virtually unknown in the West. He spent the remainder of his life there: Janus-like, he became the major interpreter of Japan to the West, and, as a teacher in Japanese schools and universities, of Western culture to Japan. Yearly, he published a new book — sketches of Japanese life, folk tales, ghost stories — securing his literary reputation. Lafcadio Hearn never returned to America, dying in Japan in 1904.

Hearn's Japanese works are his most famous, but the years in New Orleans, of writing daily, exploring a new culture, were the foundation for his literary craft. The novel he wrote here, *Chita: The Story of Last Island*, contains fine descriptions of south Louisiana.

When Hearn left New Orleans, it was the end of a passionate love affair with the city. Feeling rejected — "New Orleans is the best school for the study of human selfishness I have ever been in," he countered with rejection. Embittered and disgusted, he would not forgive the city for disappointing him.

— Patricia Brady

Sources: Elizabeth Bisland, *The Life and Letters of Lafcadio Hearn* (Boston, 1906); Jonathan Cott, *Wandering Ghost* (New York, 1991); Lafcadio Hearn, *Letters from The Raven* (New York, 1907); Lafcadio Hearn, *The Writings of Lafcadio Hearn*, 16 vols. (Boston, 1923); Elizabeth Stevenson, *Lafcadio Hearn* (New York, 1961); Edward Larocque Tinker, *Lafcadio Hearn's American Days* (London, 1925).



## RESEARCH CENTER ACQUISITIONS



The Historic New Orleans Collection encourages research in the library, manuscripts, and curatorial divisions of its research center from 10:00 a.m. to 4:30 p.m., Tuesday through Saturday (except holidays). Cataloged materials available to researchers include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. Each year the Collection adds thousands of items to its holdings by donation or purchase. Only a few recent acquisitions can be noted here.

### LIBRARY

In 1979 the Haydn Foundation of Ardsley, New York, issued an edition of John James Audubon's two statements which describe his technique of producing dramatic, lifelike, and accurate bird portraits. *My Style of Drawing Birds* contains an essay entitled "Method of Drawing Birds," published in *The Edinburgh Journal of Science* in 1828, and a second statement, "My Style of Drawing Birds," written in 1831 and published in *Audubon and His Journals* (1897) in a bowdlerized form. In his introduction to the Haydn Foundation publication, Michael Zinman wrote, "The Audubon style was a radical departure from the natural historical standards of the day. These usually showed birds and animals in stiff and unnatural positions against a plain background."

■ *Clarence John Laughlin: Visionary Photographer*, a new book published by Hallmark Cards, contains numerous illustrations from the Laughlin Collection in the curatorial division. Also included is a major essay contributed by John H. Lawrence, curator of photographs.

■ In May 1903, New Orleans hosted the simultaneous conventions of the United Confederate Veterans, the United Daughters of the Confederacy,

and the Confederated Southern Memorial Association. A "Grand Ball and Promenade Concert" given by the veterans and the active members of the famed Washington Artillery was the highlight of the proceedings. The elaborately illustrated invitations were produced by the local firm of Walle and

Company, Ltd., creators of beautiful chromolithographed carnival bulletins and ball invitations for several krewes.

■ Ephemera such as invitations, trade cards, and advertising booklets are often scarce, but all combine to give a sharper picture of an era. Several interesting pieces were recently acquired. A flier



*Invitation, Veterans of Washington Artillery (91-010-RL)*

announcing the 1894-95 season at the French Opera House states, "No city presents grand opera as does New Orleans." Performances were every Tuesday, Thursday, and Saturday during the season, and tickets could be pur-

■ A recent donation of Polk's *New Orleans City Directory, 1945-46* augments the Collection's holdings of city directories. These frequently consulted references are useful in answering a wide variety of questions. THNOC would

ing the third quarter of the 19th century. A recently acquired example of his skill is the 1856 portrait of Mrs. John MacDonald Taylor (née Basilice Toledano). The oval portrait is in its period frame and shows Bernard's fine handling of his subject's face and of lace, jewelry, and still-life elements.

■ The Trapolin family built a residence at 718 Toulouse Street, which later became the home of General and Mrs. L. Kemper Williams, founders of THNOC. Descendants of the Trapolins, Captain and Mrs. Winter F. Trapolin, have recently donated a centerpiece bowl of Old Paris porcelain in memory of Mr. and Mrs. Jean Baptiste Trapolin, who were the original residents. According to family history, the bowl was displayed on the mantel in the Counting House.

■ A portrait of Henry Sullivan Buckner (1800-1887) has been given to the Collection by Eustis Dearborn of New York. Buckner was in partnership with New Orleans financier James Robb in the construction of the New Orleans, Jackson, and Great Northern Railroad and built a mansion designed by Louis E. Reynolds on the corner of Jackson Avenue and Coliseum Street in 1857. Buckner's portrait, an oil-on-canvas painting by an unknown artist, shows the sitter in middle age.

*Mrs. John MacDonald Taylor  
by François Bernard  
(1990.120)*



*Advertisement vignette for Gergurovich and Co. (90-721-RL)*

chased in advance at Werlein's. Although a list of the company's leading artists is given, there is no schedule of the season's operas. Another single-page advertisement, ca. 1915, was printed for A. Gergurovich and Co., a market, hotel, and restaurant supply house specializing in fresh fruits and vegetables. The ad contains a vignette of a cherub with a cornucopia. The Crescent Fire Insurance Company of New Orleans published an almanac, *The Crescent Annual for the Year 1884*, for the use of its patrons. The publication was illustrated with 56 wood engravings of popular and sentimental scenes by various American artists and also contained some brief articles and recipes.

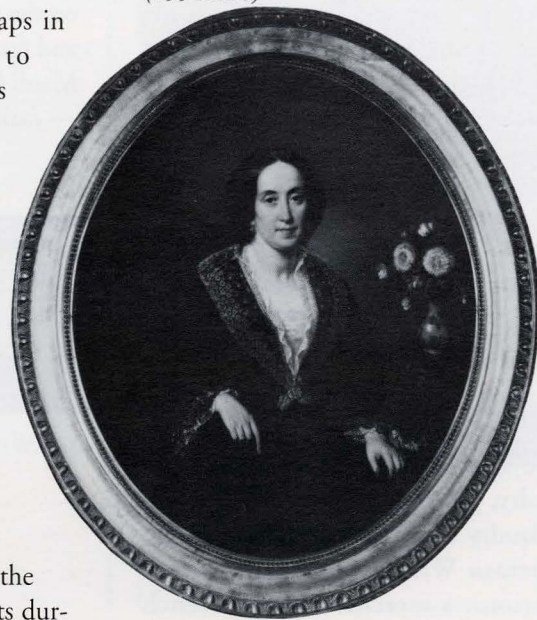
like to fill the few remaining gaps in the collection and is happy to accept donations of directories not in the holdings. If anyone has a directory to donate, please call the library.

— Pamela D. Arceneaux

### CURATORIAL

Items recently acquired by the curatorial division are diverse: porcelain, photographs, portraits, and commercial stencils. All add to an understanding of the art and history of the region.

François Bernard was among the finest New Orleans portrait artists dur-



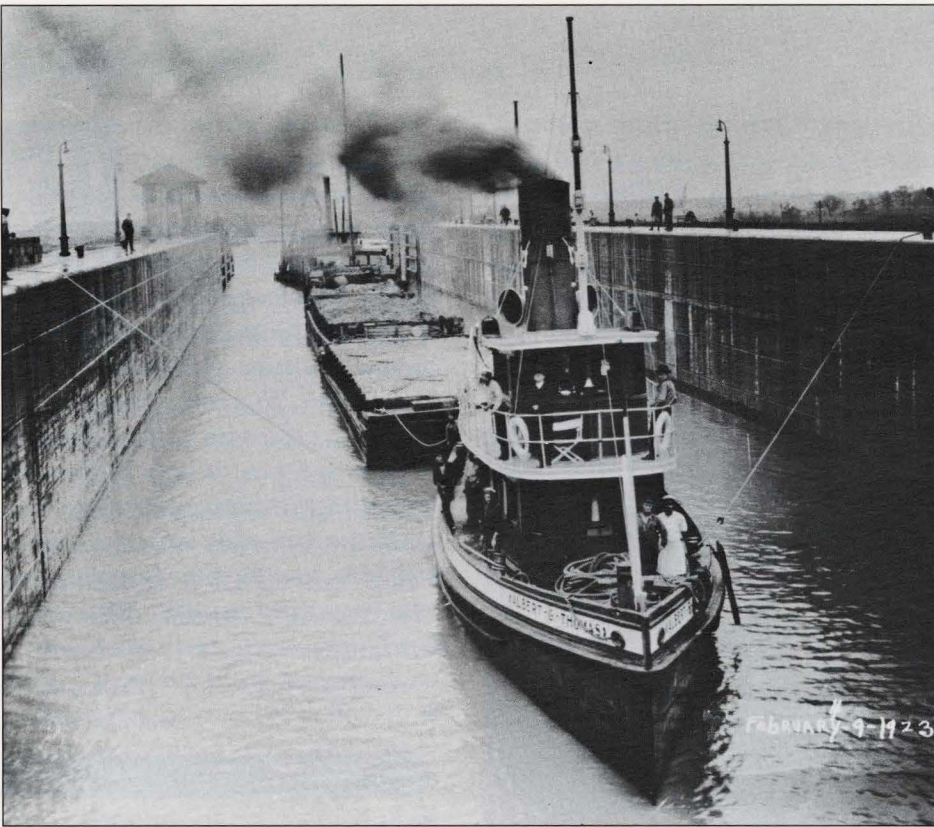
## MANUSCRIPTS

Edward Lewis Sturtevant (1842-1898) was a distinguished research scientist from Massachusetts who achieved fame for his agricultural experiments and writings on husbandry and botany. Earlier in life, as a soldier in the 24th Maine Volunteers, Sturtevant wrote in a more personal vein: a collection of 55 of his letters written to family members while stationed in Louisiana during 1863-64 have now been added to the manuscripts division's Civil War holdings.

From New Orleans, Bonnet Carré, and Port Hudson, Sturtevant corresponded on a variety of topics, testifying to his broad range of interests and perceptions. As a scientist, he described Louisiana's terrain, weather, flora, and fauna, and even provided a description of alligator hunting. As a sociologist he commented on attitudes of New Orleans residents, on poverty, on slavery and race relations, and described a black church service. As a soldier, he observed both details of routine military life and the cataclysm of battle.

In a philosophic mood, Sturtevant often wrote on how the war affected him personally. In particular, letters written to his future wife, Mary Elizabeth Mann, reveal Sturtevant's religious beliefs, his confidence in bearing whatever the future would bring, and a perceived growth in self-reliance and maturity brought about by his war experiences.

■ During November and December of



*Dedication ceremonies Inner Harbor Navigation Canal (1990.117.3)*

■ The waterways surrounding and bisecting New Orleans play an important role in shaping the character of the city. A recent donation by Mr. and Mrs. Peter Bernard captures the historic openings of two such watercourses. Seven black and white photographs from February 6, 1923, depict the dedication ceremonies of the Inner Harbor Navigation Canal. Three other photographs show the floodgates of the Bonnet Carré Spillway, which connects the Mississippi River with Lake Pontchartrain, being opened in 1937.

■ In an age when slick, colorful packaging of commodities often obliterates any trace of the human hand, artifacts from an earlier time have a special appeal and significance. Three such items are brass and iron stencils formerly used to mark cargo or merchandise. One stencil bears the name, J. B. Baudry, probably planter Jean Baptiste F. Baudry of Edgard; another reads A. Glorioso Winery, probably Angelo Glorioso, a merchant in the French

Quarter in the years prior to World War I. THNOC would like any information about the Baudry and Glorioso families to include in the files.

■ John Ashford, a photographer from Bristol, England, has made a donation of 12 black and white photographs of the interior and exterior of Marti's Restaurant, where he worked from 1976 to 1981. The photographs concentrate on the celebrations of the carnival season and feature views of patrons and staff in Mardi Gras costumes.

— *Judith H. Bonner and John H. Lawrence*



J. B. BAUDRY

*Stencil (1990.139.2)*

1960, the three New Orleans schoolchildren who first attended integrated schools in Orleans Parish on November 14 of that year received correspondence from individuals and families throughout the country. Leona Washington, one of the students, has donated several hundred of these communications to THNOC, providing examples of national mood and thought in response to integration in New Orleans.

Originating from 19 states, the correspondence consists of Christmas cards, letters, and signature lists. While some of the cards are unsigned, many contain brief messages and an occasional photo or child's drawing. Others include more lengthy notes. Many of the comments are simply expressions of support and encouragement rather than involved position statements. A few letters, though, do elaborate more fully on the issues and personal responses generated by New Orleans public school integration.

■ Descriptions of music, education, and daily life in mid-19th-century New Orleans can be found in a 25-page journal of a young girl, Laura Hyde Moss, who resided on Apollo (now Carondelet) Street. Writing from 1851 through 1853, the author frequently spoke of her piano studies, mentioning teachers ("Miss De Brueys" and "Mr. Grunewald") and repertoire (Czerny's *Etudes de la Vélocité*). She also commented on school experiences, noting courses (cultural philosophy, physiology, algebra, French), books (Washington Irving's *Sketch Book*), and incidents ("Mr. Pincheron sent all the third course out of the recitation room...and told them he would not give them another lesson until they had learned to study."). Moss also mentioned rides on the Apollo and Magazine street "omnibuses" and described the city's stores as "hung in black" upon the death of Henry Clay.

Beyond these observations, however, a graver theme appeared. Laura Hyde Moss often wrote of her poor health and how it interfered with journal writing and piano practice. Two years after her final journal entry she died on February 7, 1855, at age seventeen (*Daily Delta*,

February 8, 1855).

■ Claudia Pipes Milling McGowin has donated correspondence and a memoir

## DONORS: OCTOBER - DECEMBER 1990

Marilyn Barnett  
Mr. and Mrs. Peter Bernard  
The Bookshelf  
E. John Bullard  
Mr. and Mrs. Johann Bultman  
The Chicago Public Library  
Consulate General Of Spain  
Eustis Dearborn  
Winston DeVille  
Dominican Sisters  
J. E. Guercio  
Hallmark Cards  
Dolores Harris  
Dorothy Hebron  
Charles Wayne Hubbard, Jr.  
Huntsville Museum of Art  
Mrs. Robert D. Irvine  
Davis Lee Jahncke, Jr.  
J. M. Kinbrew  
Jon Kukla  
J. Thomas Lewis  
Louisiana State Planning Council on  
Developmental Disabilities  
Mr. and Mrs. Harry H. Lunn, Jr.  
Earl Mason McGowin  
Eugene C. Major  
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Marie Peterson  
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Mrs. Edmund E. Richardson  
Charles Wesley Robinson  
Louis Sahuc  
Jane Sargeant  
School of Design  
Charlotte Seidenberg  
Sarah Shankman  
Robert Shook  
Mr. and Mrs. Maurice Stern  
U. S. Army Corps of Engineers,  
New Orleans District  
William Viavant  
Gerard A. Villeré  
John E. Walker  
Leona Washington

of Louisiana politician and businessman David Washington Pipes, Sr. (1845-1939). Pipes was a landowner, banker, newspaper owner, railroad president, state legislator, and coffee merchant. The bulk of the correspondence, dating from 1928 to 1939, is addressed to commodities entrepreneur William Boatner Reily II.

The other part of this collection, Pipes's memoir, will be of interest to Civil War scholars. Pipes enlisted in the Washington Artillery in 1862 and served until Lee's surrender at Appomattox. While it is not always clear to what extent Pipes's account of this military organization's war activities reflects his own eyewitness experiences, this 55-page memoir presents a detailed personal perspective on the years 1862-1865 and on the challenges of rebuilding one's personal and business affairs following the war.

— Joseph D. Scott

## CALENDAR

**Lecture:** Friday, April 19, "Timeless Heroes, Trying Times: A History of the New Orleans Public School System," by Al Kennedy, communications coordinator, Orleans Parish Public Schools, Counting House, 3:30, free.

**Exhibitions:** *The John McDonogh Legacy*, March 27 - May 15

*City Park: A Century in the Oaks*, June 12 - September 6

*Ready at First Sound: The New Orleans Fire Department*, September 11 - late December

## PHOTO CREDITS

Jan White Brantley  
Cornelius Reagan  
Judy Tarantino

## STAFF

### Professional Activities

**Florence M. Jumonville**, head librarian, will serve as alternate delegate to the White House Conference on Library and Information Services in Washington in July . . . she was appointed by Governor



*Florence  
Jumonville*



*Alfred Lemmon*

Buddy Roemer. The conference will address the role libraries play in meeting the needs of citizens for information that will further literacy, productivity, and democracy.

**Dr. Alfred E. Lemmon**, reference archivist, is the incoming president of Save Our Cemeteries . . . he chaired a session on historic cemeteries at the annual meeting of the Louisiana History Association in Monroe. **Dr. Patricia Brady**, director of publications, presented a paper at the session, "Free Men of Color as Tomb Builders in 19th-Century New Orleans" and attended the publications committee meeting at LHA . . . she is coordinator of volunteers for the New Orleans/Gulf South Booksellers Association book tent at the Jazz and Heritage Festival.

**Dr. Jon Kukla**, curator of collections, chaired the session on Louisiana portraits at LHA . . . and he served as commentator for "The Founders Divided: The Debate over a Bill of Rights" at the meeting of the Organization of American Historians in Louisville. **John H. Lawrence**, curator of photographs, gave a lecture on the work of Clarence John Laughlin at the Nelson-Atkins

Museum of Art in Kansas City, Missouri, and at the conference of the Society for Photographic Education in New Orleans . . . he spoke to the faculty of the Tulane School of Architecture about the Evans-Ninas exhibition. Mr. Lawrence contributed photographs to the Figure/Ground exhibition at NOMA and a review of his photographs appeared in the *New Orleans Art Review*.



*Judith H. Bonner*



*Louise Hoffman*

**Judith H. Bonner**, assistant curator, delivered a paper, "Politics and Portraiture: Jean Baptiste Le Moyne, sieur de Bienville," to the Southern American Studies Association Conference at the American Studies Program, held in Williamsburg at the College of William and Mary . . . she also attended the Conference on Christianity and Literature at the University of Mississippi. **Louise C. Hoffman**, editor, participated in a panel, "What Kinds of Louisiana Material We Want to Publish," at the Louisiana Library Association annual meeting in Kenner.

### Publications

Patricia Brady's article, "Lafcadio Hearn: Japan's First Interpreter to the West," appeared in the April issue of the *Tulanian*, alumni magazine of Tulane University.

**John Magill**, assistant curator, contributed "Pelicans-Eye View" to *Imprint: Journal of the American Historical Print*

*Collectors Society* and an article on Mardi Gras ephemera to *Louisiana Library Association Bulletin*. *New Orleans Art Review* published two articles by Judith H. Bonner.

### Media

**John H. Lawrence** spoke about the Evans-Ninas exhibition on both radio and television . . . and **Patricia Brady** spoke on WTIX about Lafcadio Hearn.

### Changes

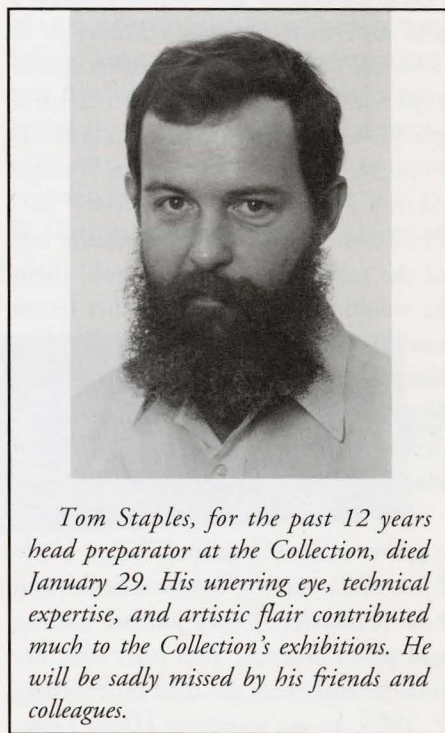
**Joseph D. Scott** was named registrar of manuscripts on February 1. **Taronda Spencer**, formerly head cataloger in the manuscripts division, is now an archivist working with labor records at Wayne State University in Detroit.



*Joseph Scott*

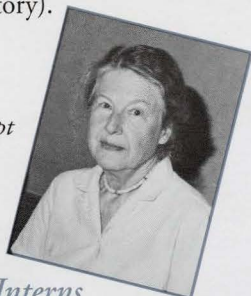


*Taronda Spencer*



*Tom Staples, for the past 12 years head preparator at the Collection, died January 29. His unerring eye, technical expertise, and artistic flair contributed much to the Collection's exhibitions. He will be sadly missed by his friends and colleagues.*

Edith Norris Haupt, a member of the library staff, served as secretary of the Arts and Crafts Club for a number of years (see cover story).



Edith Norris Haupt

### Interns

Interns at the Collection for spring are Margaret Flake (University of New Orleans) and Kathleen Ducoing (Tulane University).



Margaret Flake and Kathleen Ducoing

### Speakers Bureau

Staff members have recently made presentations to the following organizations: Patricia Brady, Harris County (TX) Heritage Society and Entre Nous Book Club . . . John Magill, Tour Guide Association.

*Window*, continued from page 5 present-law percentage limitations.” Key elements of the law are:

1. It applies only to individual taxpayers.
2. It applies only to the 1991 calendar year.
3. It involves only tangible personal property.
4. The property must be used by the donee organization to further its tax-exempt purpose.

Tangible personal property is defined to include works of art, manuscripts, books, furniture, and collectibles, but does not include stocks, bonds, or real estate. As the law now stands, AMT taxpayers can donate tangible personal property in 1991 and deduct the market value of such donations on their tax returns. If you are an AMT taxpayer and are considering gifts of appreciated artworks, books, or manuscripts, perhaps you will find this a true window of opportunity.

— Fred M. Smith, chief financial officer Kemper and Leila Williams Foundation

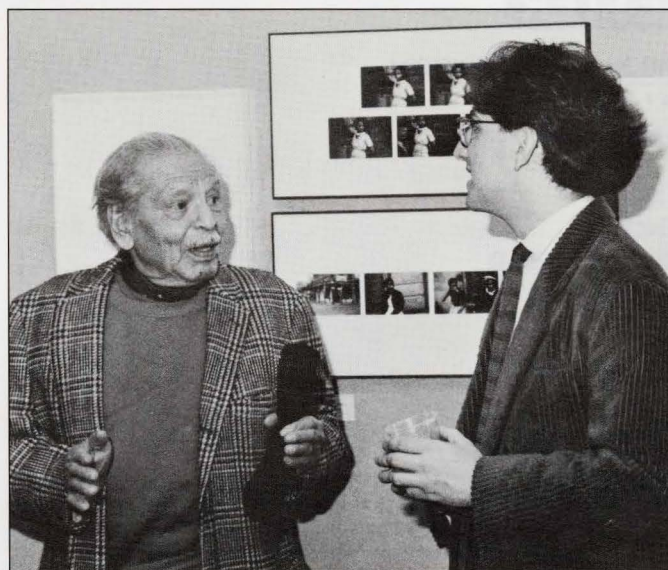
## THE SHOP



Bibliophiles will enjoy the shop's extensive assortment of books related to New Orleans, both fiction and history, including titles by John Chase, Charles Dufour, Shirley Ann Grau, Harnett Kane, Frances Parkinson Keyes,

and Walker Percy. Also available are a leather-bound 12-volume set, *Histoire de France* (1819), and *Nations of the World*, a 38-volume cloth-bound set, published in 1899.

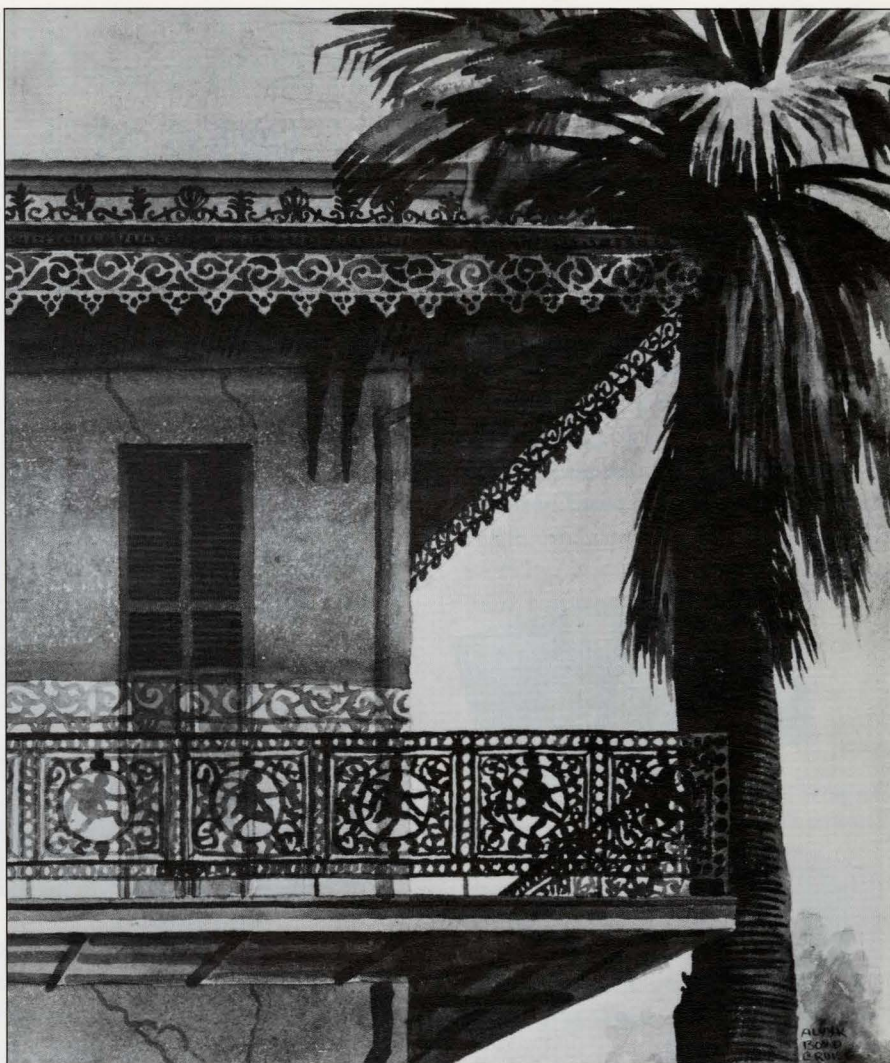
## AT THE COLLECTION...



Sculptor Enrique Alferez and Jeff Rosenheim, guest curator, at the exhibition lecture, Walker Evans and Jane Ninas in New Orleans, 1935–1936, in January. Photo by John H. Lawrence

## DO YOU OWN A CRUISE PAINTING?

The Collection is planning to create a photographic inventory of paintings and drawings by A. Boyd Cruise. Many of his works have changed hands in the past few years since THNOC's publication of *Boyd Cruise*. We would appreciate hearing from any owners of Cruise works by phone or mail regarding the title, size, and medium and, if possible, the previous owner's name. Anyone still owning work by Cruise and who has had a change of address, please notify Jan White Brantley at the Collection at (504) 523-4662.



*House on Esplanade*  
by Boyd Cruise (1971.115)



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