



THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Volume IX, Number 3

Summer 1991

Gallery Map, p. 8

Williams Prizes, p. 10

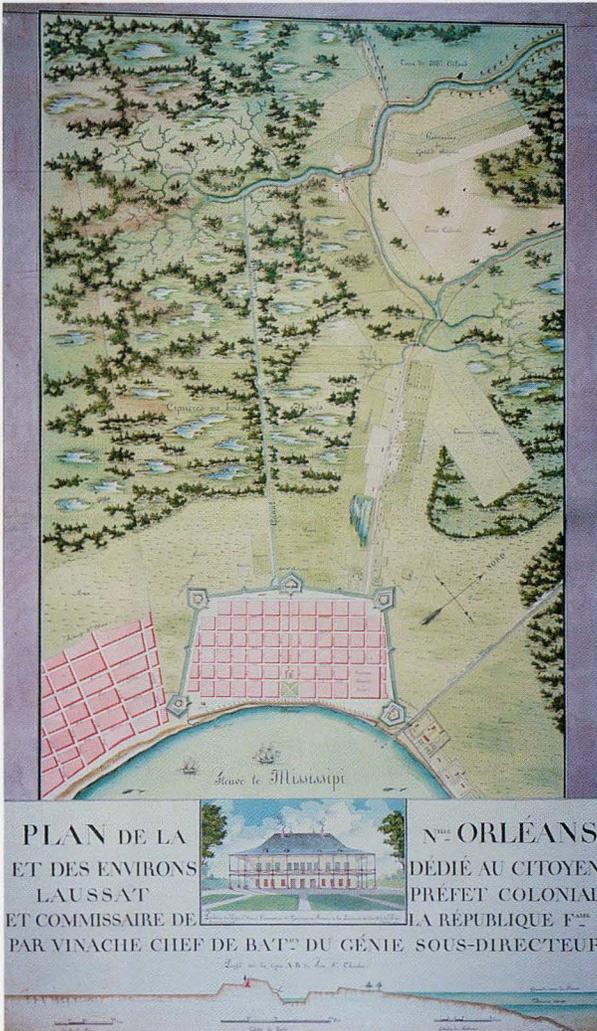
City Park Exhibition, p. 11

Acquisitions, p. 12

DOORWAYS TO THE PAST



A NEW LOOK AT THE COLLECTION'S TREASURES



Although there is no six-pence tucked in a shoe, the reopening of the renovated Louisiana History Galleries in the Merieult House is a happy occasion to show visitors the Collection's choicest treasures — old and new, and even a few things borrowed or blue — illustrating the multifaceted history of New Orleans. Some date from the founders' personal collections of books and rare manuscripts, splendid paintings, prints, and artifacts. Other treasures are more recent acquisitions by gift, purchase, or loan. Although this *Newsletter* brings an invitation to visit the reopened galleries in person, no 45-minute tour can



Above, map of City of New Orleans, 1803, dedicated to Pierre Clément de Laussat, French administrator in New Orleans at the time of the Louisiana Purchase, with detail of residence used

by Laussat on the Marigny plantation. Map drawn by Antoine Joseph Vinache, Battalion Chief of Engineers (1987.65 i-iii); above right, 18th-century portraits of Marie Louise Boulogny and her husband Francisco Boulogny (1980.255.2,1), a Spanish colonial military leader in Louisiana



Above, French engraving depicting idealized trading scene distributed to promote investment in the Company of the Indies and to encourage immigration to Louisiana, ca. 1720, by François Gerard Jollain (1952.3); right, 18th-century portrait of Jean Baptiste Le Moyne, sieur de Bienville, considered the founder of New Orleans (1990.49)



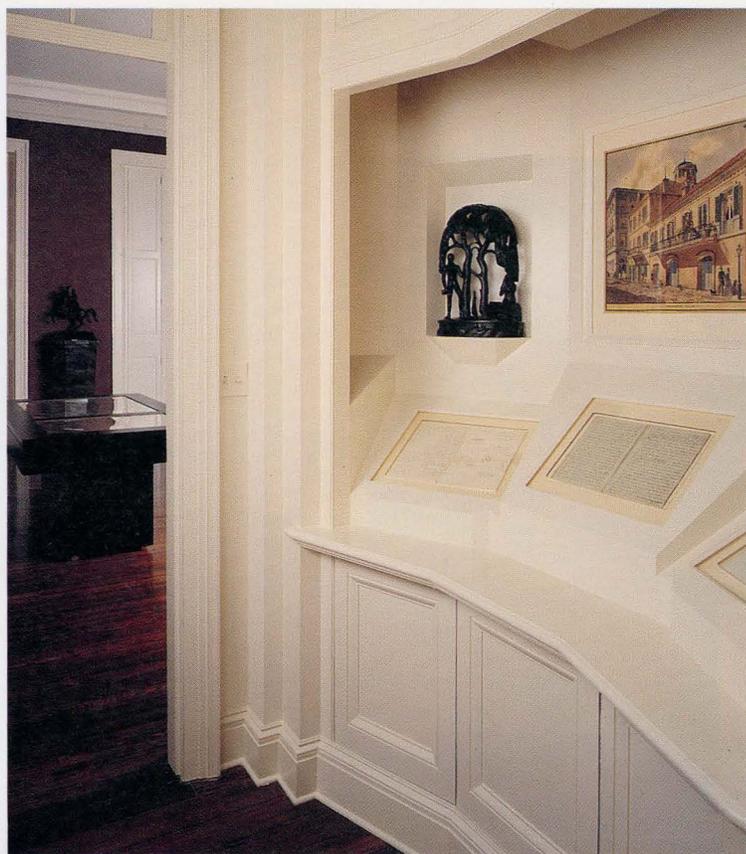
(or should) exhaust the range of insights to be found in the new galleries.

History presents its meanings in counterpoint that is better suited to a choir than a soloist, a pipe organ than a whistle. For example, docents first lead visitors past a life-sized mural depicting La Salle claiming the Mississippi watershed for France. But the theme could also be native Americans' encounter with European self-importance — or perhaps the irony of human pretensions when, in Parkman's words, "the vast basin of the Mississippi ... passed beneath the scepter of the sultan of Versailles; and all by virtue of a feeble human voice, inaudible at half a mile."

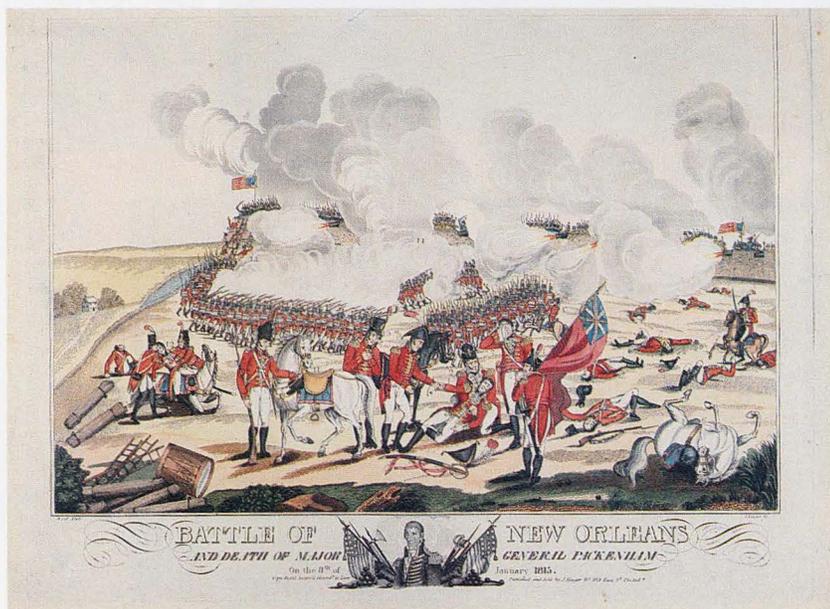


At every turn throughout the galleries, artifacts of Louisiana history invite a richer appreciation of past complexities. And countless aspects of that history are also documented in thousands of books, artworks, and manuscripts accessible in the reading rooms of the Collection's research center. *Bienvenue. Welcome.*

— Jon Kukla



Above, view of Louisiana Purchase Gallery, including document in which France ceded Louisiana to the United States, 1803

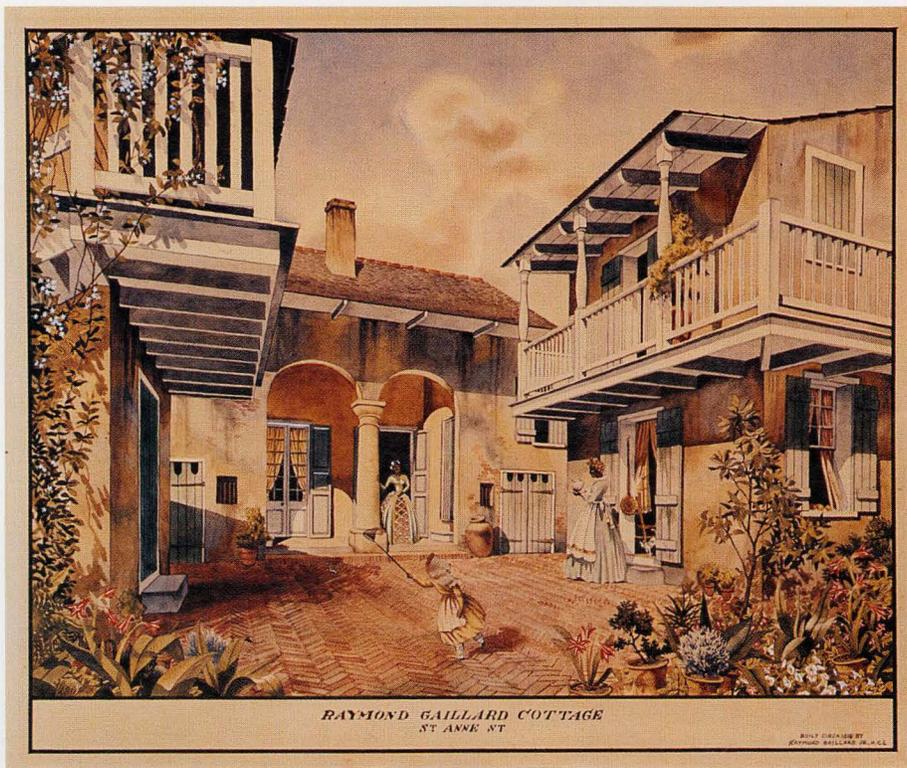


Above left, hero of the Battle of New Orleans (1815), General Andrew Jackson, by Samuel Lovett Waldo, painted between 1817–1821 (1979.112); above, Battle of New Orleans & Death of Major General Pakenham on January 8 [1815] by Joseph Yeager, after William Edward West, executed in 1817 (1949.2); right, chandelier, First Empire style

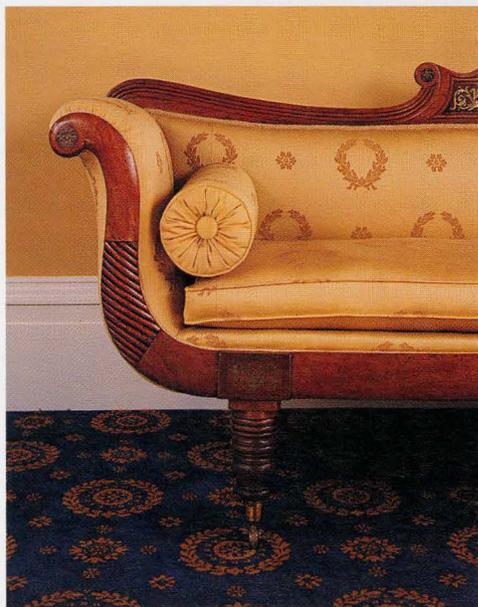




Above, the Musson sisters, Mme. Auguste de Gas and her sister, by Catherine Guy Longchamp, 1835 (1978.28). Mme. de Gas, a native of New Orleans, was the mother of Edgar Degas.



Above, Raymond Gaillard Cottage, St. Ann Street, watercolor by Boyd Cruise (00.38). The house was built ca. 1824.



Above, detail, sofa, William IV, with scrolled arms and crest rail, ca. 1825 (1989.79.30); right, watercolor by Alexander Baudier, 1841 (1968.22)





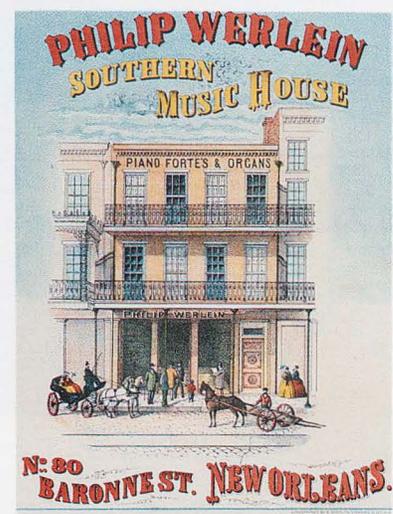
Above, *In Old Louisiana* by Richard Clague, Jr., between 1862 and 1873 (1989.96). Clague was one of the first major Louisiana landscape painters of the 19th century; above right, silver suspender buckles (1981.369.35.1,2), among numerous items of Victoriana displayed in period frames



Below, *Victorian Gallery with portraits*, left, *Mrs. Alcée Villeré* by François Bernard, ca. 1858 (1981.376.4); center, *Judah P. Benjamin* by Adolph Rinck, 1853 (1959.82); and right, *Jenny Lind* by G. P. A. Healy, ca. 1850 (1979.23)



Above, *Victorian frames and objects*; right, *Werlein's Music House*, chromolithograph, ca. 1872 (1949.1.26). The store, originally on Baronne Street, moved to Canal Street in 1878.





Above, Oscar J. Dunn, lithograph, Currier & Ives (1949.24). In 1868, Dunn was the first African-American elected lieutenant governor of Louisiana.



Above, A Plantation Burial by John Antrobus, 1860 (1960.46), Carroll Parish plantation, drawn from life; left, armoire, American Empire, ca. 1825

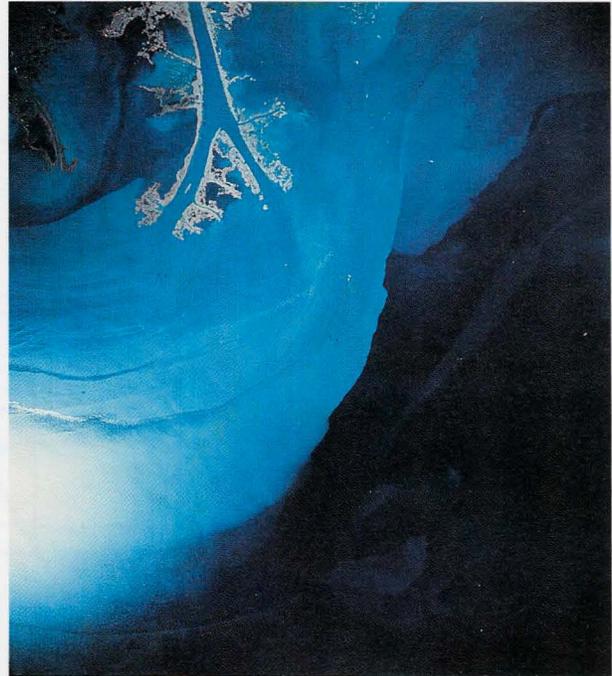


Above, original 18th-century wall showing construction techniques of the period; right, illustration for broadside, slave auction, rotunda of St. Louis Hotel, 1842 (1974.25.23.4)





Above, *Port and City of New Orleans, 1858*, watercolor by Marie Adrien Persac (1988.9), view from area around the Lower Cotton Press, looking upriver;
 right, *Delta of the Mississippi River*, infrared satellite photoprint, National Aeronautics and Space Administration, 1974 (1990.18.2)

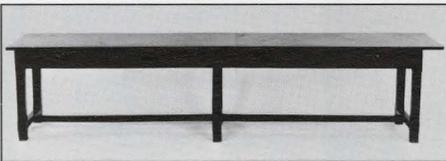


Left, *River Gallery*, with furniture in the Renaissance Revival style, from the J.M. White, a Mississippi River steamboat completed in 1878. On loan from John Tobin White. In the background is Farragut's Fleet Passing the Forts Below New Orleans (1974.80), an oil painting by Mauritz F. H. de Haas, ca. 1866. The scene depicts the bombardment by the Union fleet of Forts St. Philip and Jackson below New Orleans in April 1862.



FRENCH COLONIAL GALLERY

SPANISH COLONIAL GALLERY



Refectory table used in first Ursuline Convent. On loan from Robert Edward Judice



A View of New Orleans Taken From The Plantation of Marigny, 1803, by J. L. Boqueta de Woiseri (1948.42); above right, patent of nobility of Bernardo de Galvez, 1783 (74-78-L)



RIVER GALLERY

RIVER GALLERY

PLANTATION GALLERY



Wall construction, brick

LOUISIANA PURCHASE GALLERY



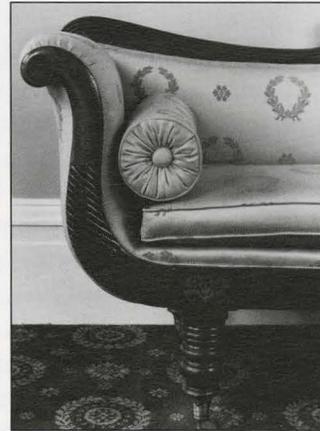
Andrew Jackson by Cornelius and Baker, 1855, after original by Clark Mills (1983.142)

BATTLE OF NEW ORLEANS GALLERY

candelabrum, ca. 1810 (1989.79.69.1)



Silhouette of Robert Young Family of Natchez, 1844, by Auguste Edouart (1983.12)



EMPIRE GALLERY



carpet detail

VICTORIAN GALLERY



pick-between-posts

DECORATIVE ARTS GALLERY

DIRECTOR

The subject of artist as historian raises many questions. How much can we believe? What is fact? How much has the artist enhanced the scene — or the sinner? Photography and television have taken the glamour out of warfare. Glorious battle paintings may remind us of an historical event which turned the tide of history, but, at best, these works are second-hand accounts of battle. Mauritz F. H. de Haas, who painted the evocative *Farragut's Fleet Passing the Forts Below New Orleans*, probably heard this dramatic engagement described by his friend, Admiral David Farragut. Closer to the truth are the drawings of Alfred Waud who traveled with the Army of the Potomac and sketched during the battles.

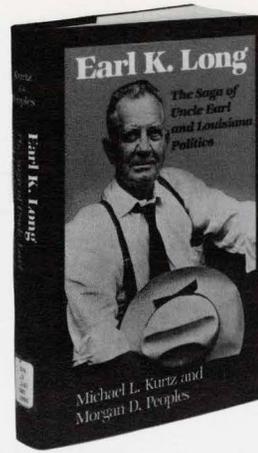


On the other hand, artistic license is manifest in the ca. 1720 poster distributed by John Law to entice settlers to Louisiana. The flat, swampy terrain of the lower Mississippi is envisioned as a Rhineland scene with hills and crenelated towers looming over a happy crowd of settlers, Indians, and exotic creatures in the tropical trees. What a shock the reality must have been for those who immigrated on the strength of that historic real-estate promoter's lie.

Visitors to the Collection have many opportunities to encounter an artist's view of history on our guided gallery tours. Reality and "artistic reality" are curiously mingled. Our docents will tell you about the Battle of New Orleans, contrasting the glorified scene by Dennis Carter — in which an elegant Andrew Jackson, mounted on his horse, rises handsomely above his troops — with the muddy, rainy January day it actually was.

Come see for yourself how artists have looked at history and at the people who helped make our history.

— Dode Platou



(90-375-RL)

WILLIAMS PRIZES AWARDED

Michael L. Kurtz and Morgan D. Peoples, co-authors of *Earl K. Long: The Saga of Uncle Earl and Louisiana Politics* (LSU Press), and Donald S. Frazier, author of "Texans on the Teche: The Texas Brigade at the Battles of Bisland and Irish Bend, April 12-14, 1863," have won the 1990 General L. Kemper Williams Prizes in Louisiana History. Florence M. Jumonville, chairman of the Williams Prizes Committee, presented the awards on March 15 in Monroe at the Louisiana Historical Association's annual banquet.

Louisiana has spawned more than its share of flamboyant politicians, from colonial governors to a number who flourish today. One of the most spectacular was Earl K. Long, popularly known as "Uncle Earl," or, as he called himself, "the last of the red hot poppas." Drs. Kurtz and Peoples, recipients of the Williams Prize for best publication, have written the first full-scale biography of the Winnfield politician who contributed to his brother Huey's rise to national power and dedicated his own career to improving living conditions for the impoverished.

The authors obtained information from recently declassified FBI files concerning Earl Long's association with organized crime; they also shed new light on his affirmative position on civil rights and present a comprehensive account of his highly publicized mental breakdown in 1959, including an interpretation of its

psychiatric and physical causes. They conclude that Long "was the true people's politician, living and dying in his ceaseless crusade for the poor. He was 'the last great commoner of Louisiana politics,' revered in life and in death by the masses whose causes he championed."

In "Texans on the Teche," the best manuscript entry, Mr. Frazier explores the contribution which horse soldiers from Texas made to the Confederate army in southwestern Louisiana. Rebel forces occupying southwestern Louisiana in the spring of 1863 were small, but General Richard Taylor intended to hold the region as long as possible. A large influx of Texan troops contributed significantly to Confederate operations and proved the merit of dragoons operating among the swamps and bayous. The struggle has been described vividly, often in the words of the combatants. "We are going into a very sickly country and to one where there will be a great deal of hard fighting," wrote a soldier to his sweetheart on the eve of his departure from the Lone Star State. "It is very certain many of us will never again see Texas if we remain among those Louisiana swamps for any length of time.... We can only hope that the move is for the good of our glorious Confederacy."

Entries in the 1991 Williams Prizes competition are now being accepted. Additional information is available from the Collection at 523-4662.

CITY PARK

A Century in the Oaks

The Historic New Orleans Collection is celebrating the Centennial of the City Park Improvement Association with an exhibition entitled *City Park: A Century in the Oaks, The Development of a Greenspace*. The exhibition opened June 12 in the Williams Gallery and will remain open to the public until September 6, 1991.

The history of the land around Bayou St. John — later part of City Park — goes back to the early days of Louisiana history and the explorations of Iberville and Bienville, the brothers Le Moyne. Pierre Le Moyne, sieur d'Iberville, wrote



Monteleone Gate, City Park, ca. 1925, by Charles L. Franck Photographers (1979.325.5791)

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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Dode Platou, Director

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The Historic New Orleans Collection

in his journal of passing through the area on January 17, 1700; the expedition of Jean Baptiste Le Moyne, sieur de Bienville, had come through the year before. What both brothers found as they traversed the swamps and flooded land was an inhospitable wilderness. Later, romantic legends about the early settlers of the region were told and retold, many of which are recounted in Charles Gayarré's *History of Louisiana*.

Toward the end of the 18th century, in 1789, Jean Louis Allard acquired this land for his plantation, which was eventually sold at a sheriff's auction some 50 years later to philanthropist John McDonogh. In 1854, the city, having acquired the property in exchange for taxes owed on McDonogh's estate, set the land aside as a public park.

During Reconstruction, the Park Commission's misappropriation of funds

not only stymied the park's growth but burdened the park with debt for many years. It was not until the City Park Improvement Association came into existence — established in 1891 and composed of interested neighboring property owners — that the fortunes of the park began to climb. While the boom years of the 1920s added further impetus to the park's development, the present configuration of City Park is a result of the Works Progress Administration and the acquisition of additional acreage in the 1930s, which extended the boundaries toward Lake Pontchartrain.

Using maps, plans, and photographs, the exhibition looks at the history of the park in relation to the people who helped create one of the premier urban greenspaces in the country.

— Stan Ritchey

FIRE DEPARTMENT EXHIBITION

In commemoration of the 100th anniversary of a paid fire department in New Orleans, the Historic New Orleans Collection announces the opening of an exhibition entitled *Ready at First Sound: The New Orleans Fire Department*. Opening Wednesday, September 11, this exhibition will be on view through December 1991 (Tues.-Sat., 10:00-4:45).



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.

MANUSCRIPTS

A collection of auction inventories, recently acquired, listing furniture and household effects seized and sold in 1863 provides insight into the problems encountered by a number of citizens in occupied New Orleans during the Civil War. These inventories indicate the auctioneer (H. H. McLean), the military official ordering the sales (Capt. J. W. McClure), the property owners, the items sold, and their prices. The sale of one individual's bathtub brought \$12.50 to the Federal Treasury, while that of another person's oil paintings contributed \$850.

In another case, three houses on Camp and Basin streets valued at \$18,000 were confiscated from Archibald Bullware, "registered enemy." Additionally, a single letter included in the collection illustrates the situation that many people faced as they tried to recover their property: A. Brother wrote Capt. McClure on June 20, 1863, requesting the return of his house at 176 Camp Street (near Saint Patrick's Church) after taking an oath of allegiance to the Union and renouncing claims against the U.S. for the seizure and occupancy of his property on the



Liberty Bond drive, World War I. Henry Groffman, center; Charlie Chaplin, second from right, at the Fair Grounds (91-11-L)

arrival of Gen. N. P. Banks.

■ New Orleans-born pianist and composer Louis Moreau Gottschalk (1829–1869) spent the last years of his life in South America giving concerts, receiving awards, and participating in the Peruvian civil war. Details of such experiences are described in a 10-page letter in French written by Gottschalk from San Isidro, Peru, on February 9, 1869.

After journeying in California, where he experienced "bad health, poor audiences, poor receipts, a thieving impresario, and a singer as angular physically as morally," Gottschalk traveled to Peru. From there, he wrote of street battles — the wounded dying in his arms, "dense vapors," and "bullets inches from my head." He comments further on religion and politics in Peru, on medals received in Chile, Argentina, and Uruguay, and on personal investment losses.

Two other Gottschalk letters in the manuscripts division's holdings are included in a catalogued Gottschalk collection which consists primarily of letters of Gottschalk's sister Clara G. Peterson and the music critic William L. Hawes.

■ Arthur R. Bedient of St. Petersburg,

Florida, has donated four scrapbooks documenting the civic and theatrical activities of his father-in-law, Henry E. Groffman, in New Orleans. A businessman with Cluett Peabody and Co., Groffman was equally active as a singer and actor. One of the scrapbooks is dedicated to his roles with the Little Theater and contains photographs of productions (1923–1939), playbills, reviews, and costume sketches.

Another scrapbook highlights Groffman's work on behalf of Liberty Bond drives during World War I. Numerous photographs of publicity parades, visiting celebrities such as Sarah Bernhardt and Charlie Chaplin, and Canal Street scenes provide a visual account of New Orleans in 1918–19.

— Joseph D. Scott

CURATORIAL

The Jefferson Parish community of Grand Isle has a year-round resident population as well as a large number of summer and weekend visitors who have been going to this beach community for generations. A photograph album that

has just been acquired documents this tradition of summer visits and shows what the small beach community looked like some 80 years ago. The album's 10 platinum photographs chronicle a weekend trip by boat from New Orleans to Grand Isle. Apparently the work of a talented amateur, the album is inscribed, "A B.H.S. Trip to Grand Isle, July 7 to 9 – 1906." Contained among the album's images are views of fishing camps, a palmetto hut on a beach covered with oyster shells, and a beautiful sunrise.

■ The celebration of the centennial of the New Orleans municipal fire department brings an appropriate gift from Chris Mickal of the New Orleans Fire Department Photo Unit. The Collection selected 40 color photographs made from 1980 through 1990 that captured the work of the NOFD in fighting fires. The photographs show men and equipment at work under a variety of conditions. In September, the Collection will present an exhibition commemorating the fire department's centennial.

■ It is not often possible to witness an artist at work; the end result of an artist's labor usually comes to the viewer in a completed fashion. The Doan Family Foundation of Fort Dodge, Iowa, has donated a series of photographs by William S. Doan that give testimony to the working method of painter and photographer George Dureau. One set of

pictures shows Dureau photographing fellow artist Lee Johnson, and another shows him making photographs of the Turtle Band. A portrait of Lee Johnson by Dureau is also included in the gift. Portraits of Louisiana artists are always welcome additions to the Collection's holdings.

■ Granville Sewell, an engineer by training, was an accomplished amateur photographer, who was active in the camera clubs of New Orleans during the 1940s and 1950s. Members of his family recently donated 34 of his pictures, made in and around New Orleans. The work not only documents the city at mid-century, but offers insight into the camera clubs of that era which exerted considerable influence on photographic taste and method. The subjects for Sewell's camera included architecture, landscape, portrait, and genre scenes.

■ The Grunewald Hotel Annex located on University Place just off Canal Street has been a New Orleans landmark for many years. Built in 1908, the annex later became a part of the Roosevelt Hotel and more recently, the Fairmont. From 1911 to 1923, a nightclub called the Crystal Cave operated in the annex. A souvenir plate from the Crystal Cave incorporating Louisiana motifs in an ingenious fashion has been recently added to the Collection.

– John H. Lawrence and John Magill



Old Julia, ca. 1945, by Granville Sewell (1991.8.1)

LIBRARY

The late J. Raymond Samuel, well-respected as a dealer in rare books, fine prints, and paintings, was also known for his love of New Orleans and its history. The library has acquired a wealth of materials including books, broadsides, sheet music, pamphlets, and menus from the recent sale of his personal collection. The following are a few highlights from the acquisition.

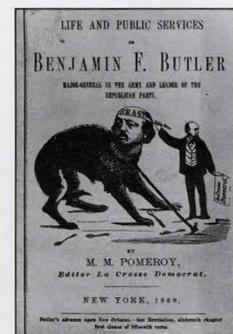
■ A libretto for the Donizetti opera *Lucrezia Borgia*, dated 1843, is one of the earliest printed in New Orleans and is one of only two printed entirely in English during the antebellum period.

■ The 1909 Christmas dinner menu from the St. Charles Hotel did not list prices but did note that room service was an extra ten cents per dish. A musical program featuring works by Brahms, Bizet, and Offenbach was offered during the dinner.

■ *The Rising Generation* was an obscure periodical issued in New Orleans in the early 1870s, described by its editors as "a monthly magazine for everybody." Original stories, poems, and sketches were sought for publication, and a prize of \$3.00 was offered to the author of the best piece.

■ The *Spring & Summer Style Book, 1916* used by Maison Blanche illustrates styles and prices of the day, as well as what was being sold locally. The top price for women's dresses and men's suits in this catalog is \$15.

■ *Life and Public Services of Benjamin F. Butler, Major General in the Army and Leader of the Republican Party* (1868) was published by M. M. Pomeroy, a pop-



(91-224-RL)

ular Democratic newspaper editor, publisher, propagandist, and politician. Pomeroy's purpose was to show the true character of Butler as witnessed by his record of dishonesty, corruption, and betrayal of trusts, and also to illustrate the nature of the Republican Party which selected such an individual as one of its leaders.

■ Other items include a souvenir program from Gilbert and Sullivan's *The*

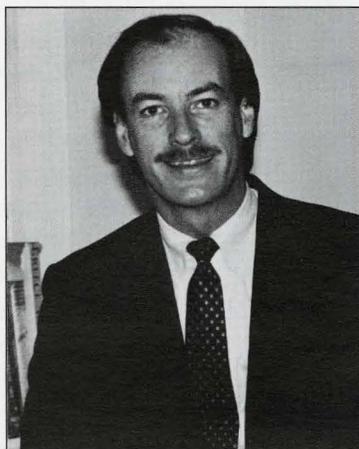


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Sorcerer presented in 1886 at the Grunewald Opera House; a copy of "The Mississippi Waltzes" by Thomas Bricher; and "La Gioja Insolita," with a cover portrait of Adelina Patti, who gained instant acclaim in her debut at the French Opera House in 1860.

— Pamela D. Arceneaux

STAFF



John A. Mahé II, senior curator of the Historic New Orleans Collection since 1986, died March 31, 1991. Mr. Mahé began his career at the Collection in 1975 and contributed significantly to the transformation of the young institution into an important museum and research center. He was responsible for numerous exhibitions, exhibition catalogues, and many important curatorial acquisitions. He was coeditor of the *Encyclopedia of New Orleans Artists, 1718–1918*. Through Mr. Mahé's efforts, the 1987 North American Print Conference was

held in New Orleans, with the Historic New Orleans Collection serving as host institution. At the time of his death, he was editing papers presented at the conference for future publication. This collection will be the first published survey of the history of printmaking in New Orleans. John Mahé will be remembered for his contribution to the knowledge of art, printmaking, and map collecting in Louisiana. The Collection mourns the loss of a valuable colleague and friend.

Professional Activities

Dr. Jon Kukla received the Michael Kraus Research Grant from the American Historical Association...the grant is awarded to a research project in



Jon Kukla

American colonial history, with preference given to the intercultural aspects of American and European relations...Dr. Kukla's research focuses on the poems of Sir Francis Wyatt.

Dr. Patricia Brady, director of publications, was elected to the boards of the Louisiana Historical Association and the Tennessee Williams/New Orleans Literary Festival.

John Magill, assistant curator, participated in a panel discussion and conducted a bus tour of city architecture for the Council of Planning Librarians during the convention of the American Planning Association. Dr. Joseph Scott, manuscripts registrar, attended a workshop, Archival Disaster Recovery, sponsored by the Greater New Orleans Chapter of the Association of Records Managers and Administrators (ARMA) ... he also attended the Archival Maintenance and Preservation Workshop in Austin, Texas, sponsored by the University of Texas Graduate School of Library and Information Science.

AT THE COLLECTION...

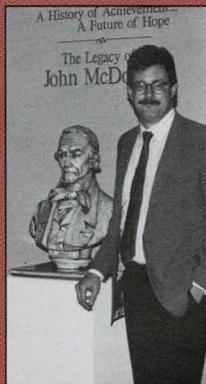
Everett Williams,
superintendent of
public schools,
with assistant
Barbara McPhee



Al Kennedy, coordinator of
the 150th anniversary of the
New Orleans Public Schools,
at THNOC's exhibition The
Legacy of John McDonogh



Artist Jane Ninas at the
exhibition Walker Evans
and Jane Ninas in New
Orleans, 1935–1936



Dr. Alfred E. Lemmon, reference archivist, attended the Society of American Archivists' workshop on law and ethics at Old Sturbridge Village, Massachusetts...he serves on the prize committee of the Boulogny Foundation which presents an annual award for the best unpublished manuscript on Spanish colonial Louisiana. **Carol Bartels**, manuscripts assistant, presented a paper at the May meeting of ARMA.

Jessica Travis, reference librarian,



Jessica Travis

presented a paper, "Harry Palmerston Williams, Aviation Pioneer," at the Louisiana Historical Association's annual meeting.

The Collection's current exhibition on City Park includes photographs by **Jan White Brantley**, head of photography, as well as those of photographer **Judy Tarantino**...Jan Brantley's photographs of oak trees are also on exhibit in *City Park Seasons: One Hundred Years in the Oaks* at the New Orleans Museum of Art...she attended a workshop, "Photographing Buildings Inside and Out," sponsored by Palm Beach Photographic Workshops.

Doug MacCash, preparator, was chosen by the Arts Council of New Orleans to create canvas banners to hang in front of nine local fire stations...the banners identify the stations, which often serve as centers of neighborhood activity...a dedication ceremony was held on April 23. **Kathy Slimp**, administration, has been reelected to the executive board of the Friends of the New Orleans Public Library and will serve as treasurer.

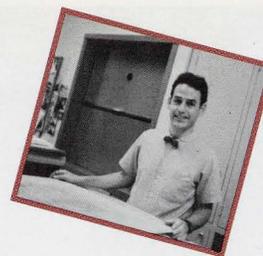
Meetings

Dode Platou and **Maureen Donnelly**, registrar, represented the Collection at the annual meeting of the American Association of Museums in Denver in May.

John Barbry, manuscripts assistant, and **Joseph Scott** attended the spring meeting of the Louisiana Archives and Manuscripts Association. **Florence Jumonville**, head librarian, and **Jessica Travis**, reference librarian, attended the annual meetings of the Louisiana Library Association in Kenner and the Louisiana Historical Association in Monroe...**Pamela Arceneaux**, reference librarian, attended the LLA meeting.

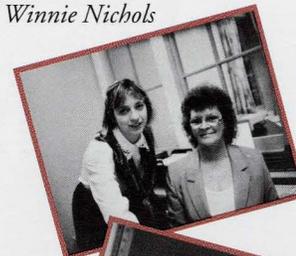
Publications

The July issue of *Playboy* features **Jan Brantley's** photograph of Bix Beiderbecke's cornet in "Playboy's History of Jazz and Rock, Part 3"...her photographs of the French Market were included in the May issue of *Preservation in Print* which featured **John Magill's**

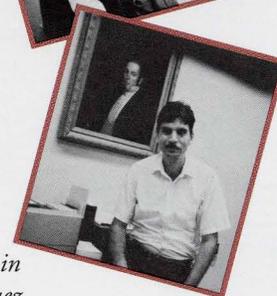


Steven Sweet

Carol Bartels and Winnie Nichols



Benjamin Rodriguez



article on the 200th anniversary of the market. *New Orleans Sightseeing in 95 Pictures* will include Mrs. Brantley's photographs, including the cover photograph...the book will be published in French, German, and Japanese.

Judith H. Bonner wrote book reviews for the March and June issues of the *Louisiana Association of Museums Quarterly*. An article on 18th-century rules and regulations for the choir of the Cathedral of Guatemala by **Alfred E. Lemmon** was published in *Mesoamerica*.

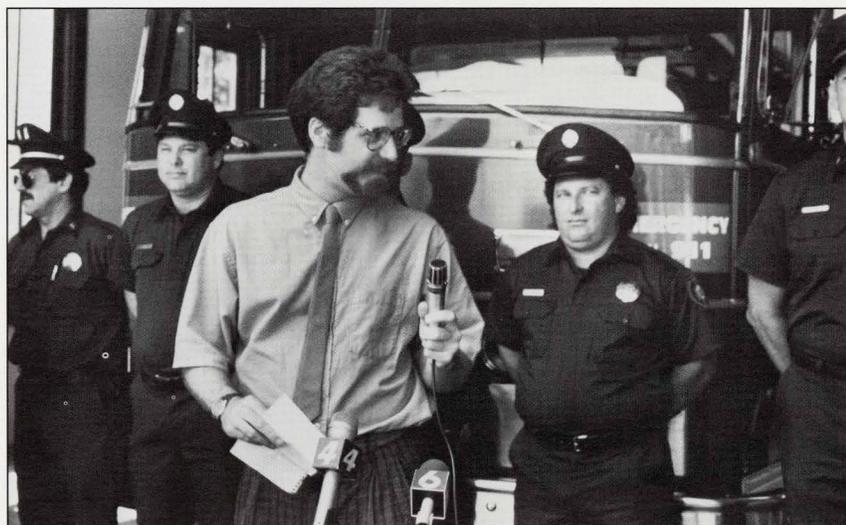
Changes

Assistant preparator **Steven Sweet** (B.A., Antioch College) is a new staff member. **Winnie Nichols** and **Carol Bartels** have joined the manuscripts staff on a part-time basis.

Benjamin Rodriguez has joined the maintenance staff.

Speakers Bureau

Staff members have recently made presentations to the following organizations: **John Magill**, Hermann-Grima Historic House...**John Barbry**, Genealogy West.



Doug MacCash at dedication ceremony for fire station banners



City Park: A Century in the Oaks, The Development of a Greenspace, the current exhibition in the Williams Gallery, runs through September 6. Among the items on display is the photograph shown above. The Peristyle, City Park, ca. 1925, by Charles L. Franck Photographers (1979.325.5811). See story on page 11.

 THE HISTORIC
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NEWSLETTER

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