



THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

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MIDDAY GALLERY TOURS
OF THE EXHIBITION

Every Wednesday at 12:30
February 3 – April 28, 1993
533 Royal Street

THE LONG WEEKEND

THE ARTS AND THE VIEUX CARRÉ BETWEEN THE WORLD WARS, 1918–1941



St. Ann Street at Jackson Square, May 21, 1928, detail (1959.23)

THE LONG WEEKEND



EVOKING THOUGHTS OF FLAPPERS, prohibition, a “lost generation” dancing the Charleston, and a booming stock market that would lead to the Depression, the Roaring '20s remain a legendary time. Yet alongside this romantic image, the years following World War I brought far-reaching economic and social changes.

Although change came to New Orleans as well, the Vieux Carré — the French Quarter — with its old world charm, moved at a slower pace. Writers and artists had long favored the area and, beginning in the early '20s, the artistic colony, many of whom were of international stature, created a little Greenwich Village on the Mississippi River.

The first installment of a two-part exhibition entitled *The Long Weekend: The Arts and the Vieux Carré Between the World Wars, 1918-1941* opened January 19 at the Historic New Orleans Collection. Part one of the exhibition concerns the 1920s, while the second installment, opening in May, will cover the 1930s.

Noteworthy writers in New Orleans in the 1920s included historian Grace King and newspaper advice columnist Dorothy Dix. Lyle Saxon began as a news reporter in 1918 and later emerged as a major chronicler of New Orleans and Louisiana life through several popular books.

Sherwood Anderson, a leading American writer, arrived in the French Quarter in 1922 and declared the place “the most cultured” in the nation. New Orleans, he felt, should be “the winter home of every American artist.”

By the early 20th century, the Vieux Carré itself had fallen on hard times. There were still some well-maintained houses and a population of hard-working people, but many blocks of the area had fallen into decay — ravaged by time, climate, and changing social patterns. Though an exotic charm remained, the

Quarter’s ramshackle appearance placed its future in jeopardy. Some people felt the old neighborhood should be demolished and replaced with new buildings.

In 1917, the St. Louis Hotel and the Tile Roof Building on Chartres and Ursuline streets, then thought to be the oldest building in the city, were demolished. Another blow occurred when the French Opera House, the center of culture in the area for half a century, was destroyed by fire on December 4, 1919.



Above, Vieux Carré rooftops, after William Spratling, 1924 (1970.22.1.6); right, Sherwood Anderson by Joseph Woodson “Pops” Whitesell (1978.122.7)



500 block of Dumaine Street by Charles Franck (1979.325.5221)

THE ARTS AND THE VIEUX CARRÉ BETWEEN THE WORLD WARS

Louis Andrews Fischer, 1925, by Joseph Woodson "Pops" Whitesell. Courtesy Henri Schindler



The Quarter was on the verge of being lost forever, but a movement toward restoring it was gathering momentum. William Ratcliffe Irby restored numerous buildings and financed the restoration of St. Louis Cathedral. In 1925, Elizabeth Werlein, another leading force in preservation, helped establish the Vieux Carré Association, the precursor of the present Vieux Carré Commission. Later, Mary and Jacob Morrison would take the lead in watching over the Quarter's buildings.

The burgeoning movement to save the area accelerated significantly during the 1920s. Artists and photographers feverishly tried to capture the neighborhood in photographs, prints, and paintings before it was too late. Architect Richard Koch produced many fine photographs of venerable French Quarter buildings. World-famous photographer Arnold Genthe also photographed the area, publishing his work in *Impressions of Old New Orleans* (1926). Genthe hoped his photographs would

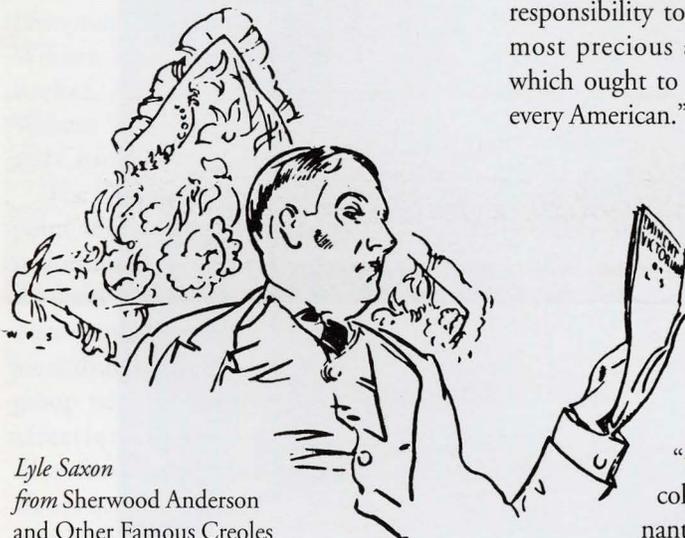
"strengthen the feeling of responsibility towards preservation of a most precious architectural heritage, which ought to be a matter of pride to every American."

These works supported a growing group of preservationists who were fighting to save the ambience of the Vieux Carré. In the May 1925 issue of *New Orleans Life*, a writer observed that "the growth of the art colony has been the dominant factor for greater cleanliness" in the French Quarter.

Throughout the decade, it became more fashionable to visit and live there. In the wake of this growing respectability came new gathering places often geared to the arts and theater community – the Patio Royale, the Green Shutter Tearoom, the Arts and Crafts Club, Le Petit Théâtre du Vieux Carré, and Le Petit Salon.

The November 1925 issue of *New Orleans Life* reported "an unmistakable smell of paint throughout the Quarter. Fallen down buildings are being restored, new shops are opening, smart folk are finding it convenient to live so near town and once again the old Quarter is taking on the respectable air it used to have in ante-bellum days." The article also cautioned that there was "a general hue and cry among the artists not to emblazon and ruin the fine old architecture with paint and furbelows."

The growing popularity of the Quarter prompted people to visit the area, which, in turn, was accompanied by an increase in municipal improvements.



Lyle Saxon from Sherwood Anderson and Other Famous Creoles (73-320-L)



Artist and teacher Charles Bein from Sherwood Anderson and Other Famous Creoles (73-320-L)

Along with the smart shops and tea-rooms, there were improvements in street lighting, paving, and drainage.

Even so, the old quarter was still threatened. The city's growth and its possible intrusion into the historic neighborhood were disturbing to those who drew inspiration from the seasoned buildings and narrow streets. Looking with disdain at the expanding business district and its rising skyline, critics feared that the vitality and charm of New Orleans — the qualities that distinguished it from most other American cities — were being destroyed.

In October 1929, the stock market crashed and the country began the inevitable slide into the Depression. The arts community that had thrived during the decade continued to grow in the 1930s and to influence the character of the Vieux Carré. But the roaring '20s were over.

—John Magill



ALL THE ARTFUL AND CRAFTY ONES

Long before other preservationists gave heed to the Vieux Carré, William Woodward, director of the School of Architecture at Tulane University, began systematically to record buildings in the old quarter, particularly those threatened by destruction. Woodward and his brother Ellsworth, director of the Newcomb Art School, influenced their faculty and students in the same direction. Two students established the *Tulane Architectural Review* as a forum for issues like preservation.

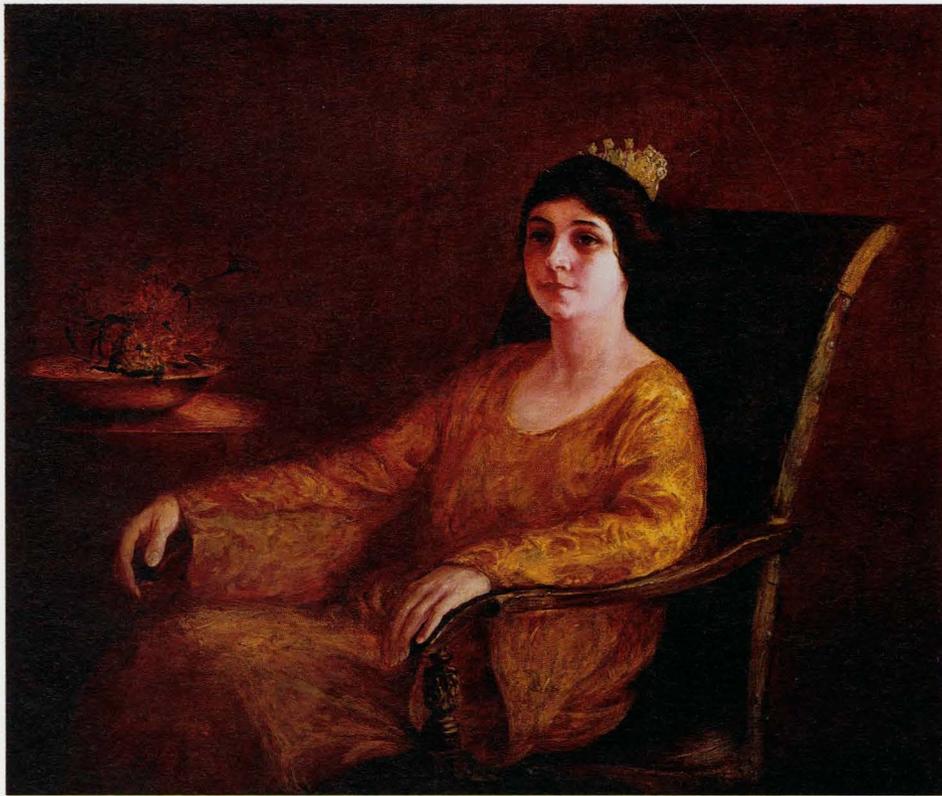
From their curbside seat in 1919, Alberta Kinsey and Lyle Saxon watched the French Opera House burn, decried its loss, and echoed the Woodward's proposal

for an artists' colony centered on Jackson Square. Artists, spurred into action as a consequence of architectural destruction in the French Quarter, began to organize themselves as a community by gathering informally in Kinsey's apartment, then establishing their first clubhouse at 619 St. Peter Street in what is now called the Jackson House. Calling themselves the "Artists' Guild," they moved for three months to the Old Mortgage Building at 332 Royal Street, then for another three months met as the Arts and Crafts Club of New Orleans at 633 Royal Street. In June 1921 they moved to the Old Brulatour Court at 520 Royal Street, which proprietor



St. Ann Street at Jackson Square, May 21, 1928 (1959.23)

THE ARTS AND THE VIEUX CARRÉ BETWEEN THE WORLD WARS



Mrs. Clifford Lyons, née Olive Boulemet, 1921, by Charles Bein (1977.312). Olive Lyons was an associate editor for the *Double Dealer*. Gift of Mr. and Mrs. John P. Labouisse

Costumes were *de rigueur*, and in 1927, an overflow crowd of 600 guests at the Old Mortgage Building danced until 3:00 a.m.

Prior to this effort at self-sufficiency, artists, writers, and musicians had met from the mid-1870s until 1916 in the parlors of William E. Seebold, who also provided them with exhibition space at his frame and fine arts shop. Not until the formation of the Arts and Crafts Club in the Vieux Carré, however, did the intelligentsia capture the attention of a wider public. Artists, writers, musicians, architects, the Newcomb-Tulane community, and art patrons joined together in a spirit of camaraderie and mutual support. Multi-talented people, most of whom were associated with the Arts and Crafts Club, made contributions in various artistic fields.

Olive Ellzey Leonhardt illustrated the *Double Dealer*, artist Caroline Durieux submitted poetry, and social activist and author Natalie Vivian Scott served as the associate editor. Contributors to the journal during its five-year existence included such international

William Ratcliffe Irby generously renovated to accommodate an exhibition gallery, classrooms, and a sales room.

Artist-teachers of the 1920s included Kinsey, Caroline Wogan Durieux, Harry Nolan, Achille Peretti, Louis Andrews (Fischer), Ronald Hargrave, Fannie Hampton Craig, Clarence Millet, William Philip Spratling, Albert Rieker, Arthur Feitel, Daniel Webster Whitney, Knute Heldner, and Charles Bein.

The Club also served as a focal point for the literati of the city, including those associated with the local publication, the *Double Dealer*, one of four important little journals of the period. It was this group whom William Spratling affectionately caricatured in *Sherwood Anderson and Other Famous Creoles* — a book inscribed: “To All the Artful and Crafty ones of the French

Quarter.” The Bal des Artistes, an annual event, drew both artists and writers.

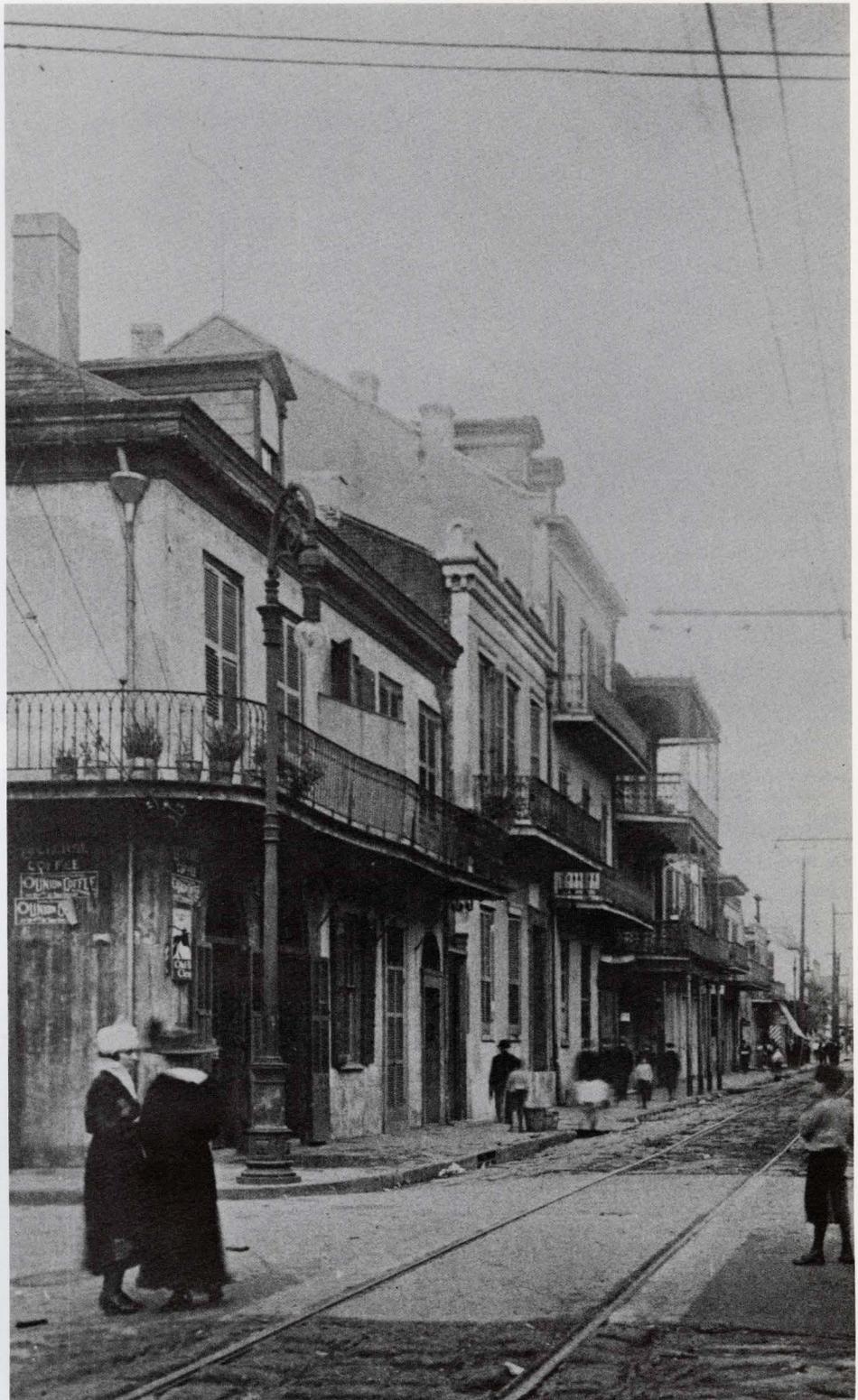
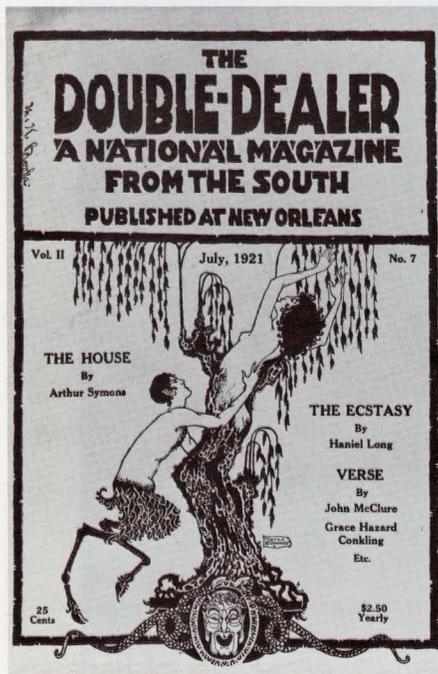


520 Royal Street, ca. 1922, by Charles Franck. Courtyard of the Arts and Crafts Club (1979.325.2156)

figures as Ezra Pound, Edna St. Vincent Millay, John Dos Passos, Hart Crane, Carl Van Vechten, Malcolm Cowley, Allan Tate, Howard Mumford Jones, John Crowe Ransom, Robert Penn Warren, Thornton Wilder, Robert Graves, William Faulkner, and J. Hamilton Basso. Editor John McClure invited the young Ernest Hemingway, who had been recommended to him as one of the promising expatriate writers working in Paris, to submit his work. The *Double Dealer* staff did not understand Hemingway's enigmatic "The Divine Gesture," but they published it, just as they published other experimental work such as that of co-editor Basil Thompson.

The literary accomplishments of the 1920s, including those of the *Double Dealer*, seemed to outshine the efforts of the local artists groups. The Club, however, grew in significance, flourished in the 1930s, and lasted until mid-century. The genesis of today's flourishing art climate in New Orleans occurred 70 years ago with the birth of the Arts and Crafts Club.

The European-inspired architecture, the exotic atmosphere, and the affordable working and living space of the Vieux



Gov. Nicholls and Royal streets, French Quarter, 1928, unknown photographer (1987.25), detail

Carré drew talented people seeking artistic inspiration. This fertile soil for the arts and letters provided a rich resource for the collective creative talents of the art

community to produce a burst of energy that, ultimately, has come to be called a renaissance.

—Judith H. Bonner

DIRECTOR

This year the Collection welcomes the national lecture series *Jefferson at 250: The Legacy of an American Genius*. Thomas Jefferson's birth in 1743 occurred on April 2 according to the Julian calendar but on April 13 according to the Gregorian calendar Britain adopted when he was nine. The change upset some people — protesters in 18th-century satiric prints carry signs that read, "Give Us Back Our Eleven Days!" — though perhaps in this convivial city two birthdates merely justify more parties.



I cherish my autographed copy of volume six of the late Dumas Malone's Pulitzer-prize winning *Jefferson and His Time*, but I am more grateful for his wisdom on that occasion. In the 33 years between the first and sixth volumes, I wondered whether Malone wished he could alter anything he had written. He replied that in 1948 he described Jefferson as a "liberal" but the meaning of the term had changed. For some, he regretted, *liberal* had become "the L-word," while for others *conservative* had become an epithet.

Then he echoed the healing cadence of Jefferson's inaugural address after the defeat of Federalist incumbent John Adams in the angry election of 1800. If we care about history, culture, and language, Malone said, "we are all liberals and all conservatives." Liberal in the old sense of refined rather than servile or mechanical, in the spirit of those arts that enlighten us. Conservative about the best of our heritage, about tradition, wisdom, and continuities that link generations past and to come.

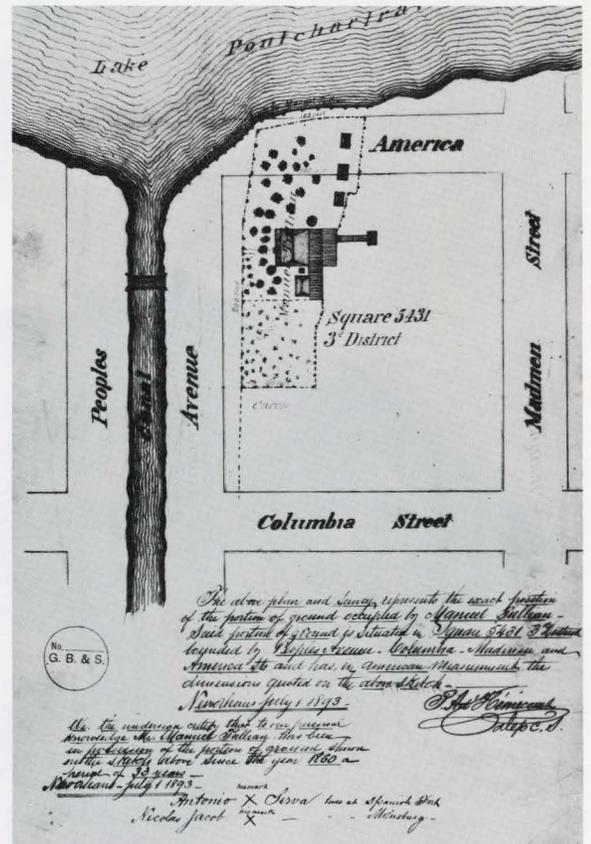
We are all federalists *and* all republicans, conservative *and* liberal, just as the old adversaries Adams and Jefferson also became intimate correspondents. Coincidence stunned America when they both died on the nation's birthday in 1826, but John Adams's dying words were, "Thomas Jefferson still survives."

—Jon Kukla

LAWYERS' TITLE DONATION ENRICHES HOLDINGS

In June 1991, Lawyers' Title Insurance Corporation donated an immense collection of land survey papers to the Collection. The donation included land surveys by D. E. Seghers and Sons; the firm of Grandjean, Bell and Stewart; the Pilié family; and Guy J. Seghers, Sr., as well as other material generated or acquired by the firm. On view in the small gallery outside the director's office are items selected from the thousands of documents, maps, and other research materials in the donation.

Throughout its history, Lawyers' Title Insurance Corporation, the successor firm of Louisiana Abstract Company, augmented the records it compiled in land-title examinations prior to the issuance of title insurance with additional maps and records acquired from families of deceased surveyors. The Lawyers' Title papers, compiled during nearly a century of effort, will serve researchers interested in land tenure, architecture, and social and economic history.



Survey by Jules A. d'Hemecourt (91-16-L)

The Collection officially thanked the officers of Lawyers' Title and acknowledged their significant donation of land survey papers at a reception in October.

JEFFERSON AT 250

THE LEGACY OF AN AMERICAN GENIUS

SPRING SERIES

January 21
A Day at Monticello
Daniel P. Jordan

March 11
Recipes and Rights:
Jefferson's Manuscript
Collecting and the Origins
of American Independence
Jon Kukla

February 4
Thomas Jefferson, Gardener
Peter Hatch

March 23
Jefferson, the Enlightenment,
and the
Virginia Statute
for Religious Freedom
Merrill D. Peterson

All lectures begin at 7:00 p.m. at 533 Royal Street
Free and Open to the Public

A HANDFUL OF HISTORY: The Quarterly Celebrates Ten Years



Collection's rich resources has amply filled the quarterly over the years.

Some of the columns established 10 years ago are still going strong — the library and the manuscripts and curatorial divisions have faithfully kept readers

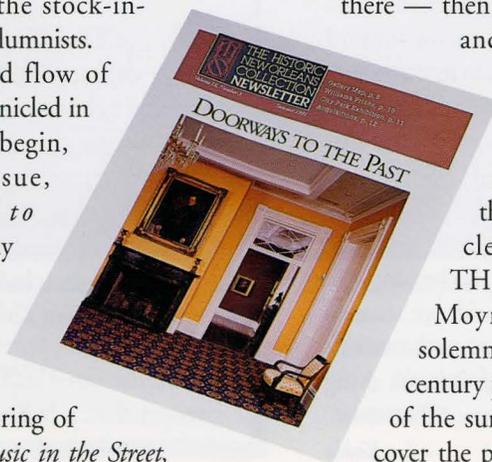
informed about new acquisitions. Florence Jumonville, Pamela Arceneaux, Alfred Lemmon, Joseph Scott, Priscilla O'Reilly Lawrence, John Lawrence, and Judith Bonner write about the incoming donations and purchases that are the life blood of the Collection. Materials that touch on a Louisiana theme — a vast quantity of books, maps, prints, photographs, and family papers — are the stock-in-trade of these columnists.

The ebb and flow of exhibitions chronicled in the *Newsletter* begin, in the first issue, with *Bound to Please*, a display of rare books about Louisiana (winter 1983), followed in the spring of that year by *Music in the Street*,

Ralston Crawford's photographs about New Orleans jazz. *Yo El Rey: Spanish Louisiana in the Time of Jean François Merieult*, in last summer's issue, and *The Long Weekend: The Arts and the Vieux Carré Between the World Wars, 1918-1941* (see story, page 1) round out a decade of exhibitions that explore and interpret Louisiana's history.

Newsletter covers reflect the Collection's major acquisitions over the years — the papers of 19th-century New Orleans financier James Robb (winter 1986) or *Les Cenelles* (fall 1987), a rare book of African-American poetry printed in New Orleans in 1845. The Vinache map of New Orleans in 1803 (summer 1987) prompted curator John Mahé to say "you think there's nothing else out there — then someone opens an attic and there's a treasure." In

1989, the winter issue, a demure Clarisse Claiborne Grima gazes out of an old photograph that accompanies the article about her bequest to THNOC. Jean Baptiste Le Moyne, sieur de Bienville, solemnly captured in an 18th-century portrait, invites the reader of the summer 1990 issue to discover the provenance of this impor-



Triple portraits of Boyd Cruise, the Collection's first director, look out from the premier issue of the *Newsletter*, January 1983. Editors Patricia Brady and Gail Peterkin, though tempted by cleverness, had chosen a straightforward name, the *Historic New Orleans Collection Newsletter*. Stanton Frazar, director at the time, welcomed the project with infectious enthusiasm and stated in his first column that "one of my reasons for instituting this newsletter is to make the research facilities at the Collection better known and to emphasize our commitment to excellence in scholarship and research." Privately, Mr. Frazar asked the editors if there would be enough news to bring out the publication on a regular basis.

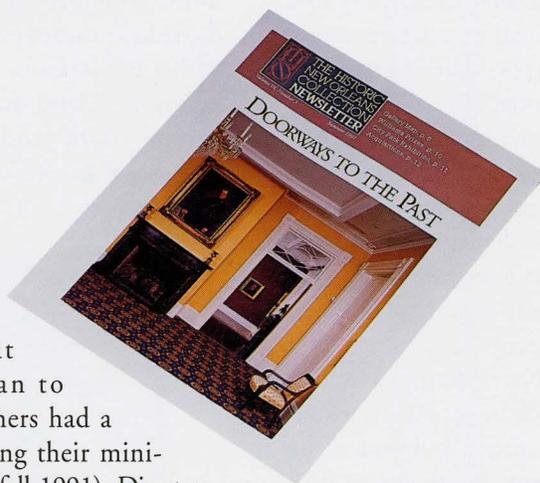
There was no need to worry. A blend of articles about history, changing exhibitions, staff members, major acquisitions, and visual material drawn from the



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY



THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER



tant painting of the city's founder.

What does the Collection publish? Read about the journals, reference works, and guides in the *Newsletter*. "Two Centuries of Art" (headline, fall 1985) announced the coming publication of the *Encyclopaedia of New Orleans Artists, 1718-1918*. The story to accompany the publication of the *Journal of John H.*

B. Latrobe, 1834 referred to

Latrobe as an intelligent traveler who "is an agreeable companion guiding us through the 19th-century

South" (spring 1986). *The Bibliography of New Orleans*

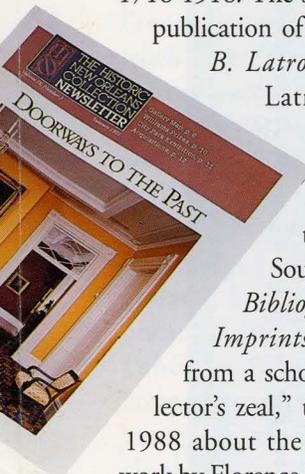
Imprints, 1764-1864 "results from a scholar's pursuit and a collector's zeal," the *Newsletter* noted in 1988 about the soon-to-be-published work by Florence Jumonville.

Looking back over the past 10 years, the editors become reflective — and sometimes hear voices. There are warnings. Maureen Donnelly tells us about the hazards of sunlight and humidity in "Care of Furniture" (spring 1985). There are questions. Rosanne McCaffrey, formerly director of systems, asks "What is this place?" ("Profile," spring 1988) upon discovering the Collection on a walk down Royal Street many years ago. There's John Magill's voice commenting on the underside of history — New Orleans floods, yellow fever, hurricanes,

the plague of 1914 ("as the rat population began to diminish, rat catchers had a harder time trapping their minimum daily quota," fall 1991). Disasters bring to mind the wise counsel of present director Jon Kukla (fall 1992): "Amid urgent human needs in time of fire, flood, or hurricane, the fragile artifacts and documents of our shared culture — our common memory — have their place, too."

It's important to recognize milestones. Last year, at the beginning of the tenth volume, we felt the name *Newsletter*, serviceable as it was, should be changed. *Quarterly*, the new name, more accurately reflects our intent to throw light on many different aspects of Louisiana history and culture. In the process, light has fallen on staff members, exhibitions, meetings, and the daily life of an institution. Hearing voices, building on our common memory, and — this is essential — planning the next issue are foremost in our minds as we move ahead.

— Louise C. Hoffman



RESEARCH CENTER ACQUISITIONS



Of the thousands of items the Historic New Orleans Collection adds to its research and museum holdings each year, gifts donated in memory of a friend or relative have a special distinction for donors and curators alike. When cataloged and made available to researchers and visitors through the Collection's exhibitions and reading rooms, memorial gifts attest to our shared memories and reflect the interests to which remembered friends and family members devoted themselves.

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. Only a few recent acquisitions can be noted here.

MANUSCRIPTS

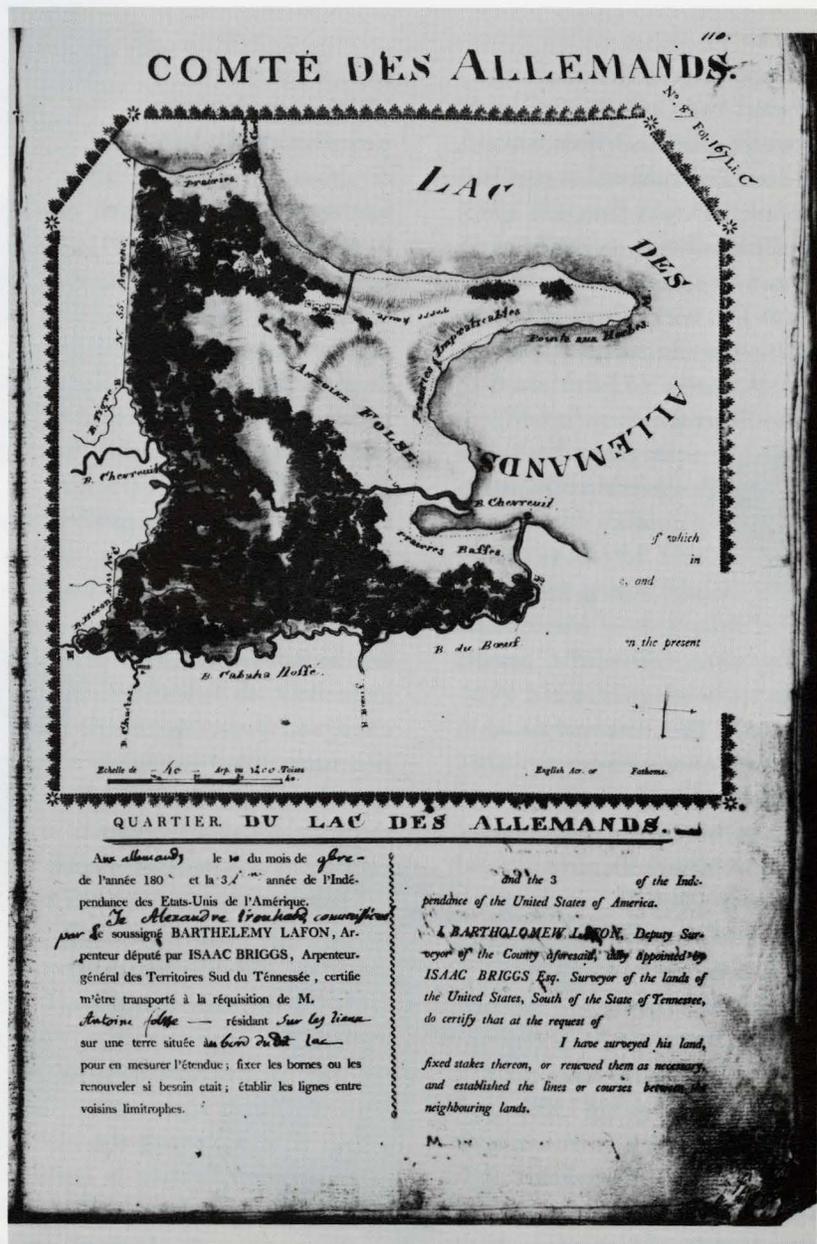
Barthélemy Lafon (1769-1820) was an architect, engineer, city planner, and surveyor. Born in France, he arrived in New Orleans in 1789 or 1790. Among his achievements were the subdivision of Faubourgs Marigny and Annunciation and the planning of Donaldsonville.

The Collection holds numerous examples of Lafon's work, including a large volume of maps and plans. The recent acquisition of a second volume containing his surveys and plans provides an additional record of land use in the early 19th century. Bound with the title "Surveys by B. Lafon No. 2," the volume contains written abstracts of 120 property transactions and accompanying maps and surveys, including 35 watercolors. Areas represented are the French Quarter, Bayou St. John, German Coast,

Barataria, St. Charles Parish, and Grand Isle.

Covering the period 1806-1809, the volume is enhanced by a name index for all individuals involved in the transactions. Prominent persons appearing in the index include Spanish colonial official Pedro Pedesclaux, diplomat Edward Livingston, land owner and politician Daniel Clark, and Marie Louise Le Sénéchal d'Auberville, wife of Francisco Bouligny.

■ Mary Morrison of New Orleans has donated materials documenting local political history from the 1940s through the early 1960s. Files are included concerning the career of governor Sam Jones from 1939 to 1948, the mayoral campaign (1945-1946) of deLesseps S. Morrison, and the campaign for judgeship (1959-1960) of Mary Morrison's husband, preservationist Jacob Morrison. Additional papers in this collection recall the donor's political activities through



The German Coast (Lac des Allemands) from Barthélemy Lafon's survey book (92-51-L)

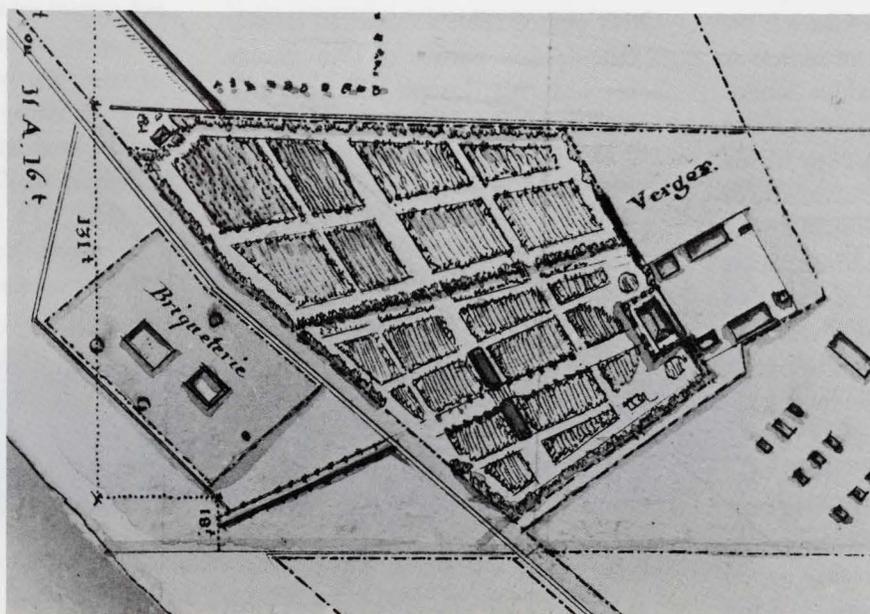
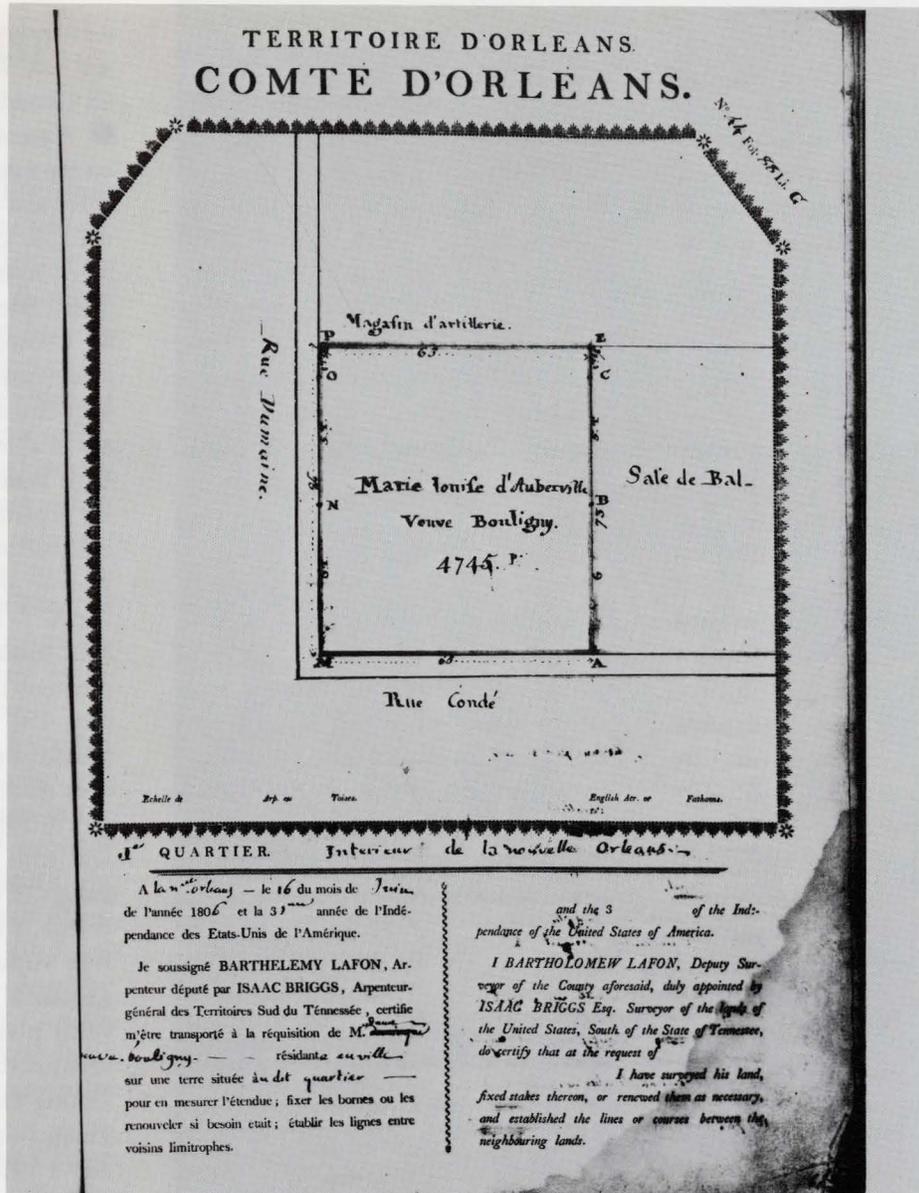
work with the Voter Registration League (1950-1952) and the Independent Women's Organization (1945-1951).

Several community organizations have recently donated their records. Such donations are particularly appropriate for organizations without an archivist or historian. Records come either through governing boards or from individuals who have been leaders within the organization.

France-Amérique de la Louisiane, Inc., has donated its records covering the period 1950-1990. The records consist of correspondence, photographs, programs, newsletters, and certificates that demonstrate the organization's efforts to promote French heritage through scholarships, civic activities, and cultural events.

Materials documenting work of the Tennessee Williams/New Orleans Literary Festival since its inception in 1987 were donated by festival board president Peggy Scott Laborde. Programs, notes, photographs, and news clippings chronicle the yearly festivals and their planning and provide information on program leaders and celebrities.

—Joseph D. Scott



Maps contained in Barthélemy Lafon's survey book. Above, property of Marie Louise Bouligny; below, Livadais property, detail of brickyard (92-51-L)

LIBRARY

The late Henry C. Pitot, a direct descendant of Mayor James Pitot, had a keen interest in Louisiana history and made many important donations to the Historic New Orleans Collection during his lifetime. In his memory, Mrs. Pitot recently donated 100 books and pamphlets from his extensive personal library. These items pertain to Louisiana, to France, and to other colonies of France in the New World, including a substantial group of publications about Saint Domingue.

■ Louisiana sports memorabilia are rarely available. Recently acquired is a flyer dated October 10, 1893, advertising a "grand double bill" of boxing matches at the Olympic Club a few days later, along with its printed envelope addressed to one H. Dugas of Paincourtville, Louisiana, and two admit cards. The Olympic Club, founded in 1883, was located in the Third District on Royal Street between Montegut and Clouet streets and boasted the most impressive arena in the nation. It also had such amenities as a bar, a billiard hall, and a library. Louisiana, the first state in the nation to legalize prizefighting in 1891, was considered the boxing capital of the United States in the 1880s and 1890s and again from 1910 to 1915.

■ William A. Scott (1813-1885), pastor of the First Presbyterian Church on Lafayette Square, presented an address at the dedication of the Franklin School House on November 23, 1844. The Collection has acquired a copy of his remarks, a lengthy speech entitled *The Education We Want*, published in New Orleans in 1845. In the address, Scott observed that "The process of education begins at the earliest dawning of the intellect. It levies a contribution upon all events, things and circumstances that come within the horizon of the infant, child, youth and man—from the cradle to the coffin." As chief pastor from 1842 to 1854, Scott edited the *New Orleans Presbyterian*, a weekly paper. Largely self-educated, he remained active

in administering institutions of learning throughout his life. According to the 1846 New Orleans city directory, the Franklin School House stood on St. Charles between Julia and Girod streets.

■ Dr. and Mrs. Robert C. Judice have donated 130 pieces of sheet music dating from the late 19th and early 20th century. They were originally owned by sisters Lucie and Noelie Duhon of Convent, Louisiana. Although not all of the pieces were published in New Orleans, they were sold locally and represent the sort of popular music played by turn-of-the-century Louisianians.

■ *The Knights of Pythias Complete Manual and Text-book* by John Van Valkenberg, published in 1889, is a beautifully illustrated volume which contains general information about the organization as well as miscellaneous facts about their Louisiana chapter. The organization considered itself a link in the chain which includes the Freemasons and Odd-Fellows, all "powerful agencies in the refinement, culture, and elevation of fallen man."

—Pamela D. Arceneaux

CURATORIAL

Mrs. P. Roussel Norman has donated a color photograph (ca. 1976) by Jane Iseley that records the interior of Turci's Restaurant on Magazine Street. Other photographic acquisitions include a carte-de-visite portrait of 19th-century actor and artist Joseph Jefferson, and

a carte-de-visite view of Wilson, Childs and Co. Wagon and Cart Repository at 68 Carondelet Street.

■ A group of navigation charts focusing on the waterways of the lower Mississippi River and the Gulf Coast, published by the U.S. Government during the 1950s and 1960s, is the gift of Mr. and Mrs. Walter Barnes.

■ Commemorative objects that recognize events of major or minor significance help illuminate the understanding of an era in a very specific way; a number of these items have recently been added to the department's holdings. Following the exhibition *Over Here! New Orleans During World War II*, which featured the A. J. Higgins boat yards, Mr. and Mrs. James Husk have donated a pewter pin showing the Higgins-designed PT boat 450. Professor Jules d'Hemecourt has donated two silver souvenir medallions made for Louisiana's 175th anniversary in 1987. The designs show the state seal with motto and, on the reverse, images of the capitol, state flower, an oil derrick, a Mardi Gras mask, and a crawfish superimposed over a map of Louisiana. Also acquired are several souvenir plates documenting Louisiana architecture or business enterprises, among them a 1903 plate depicting Philip Faith General Paving Contractor and a 1952 plate commemorating the Eighth Street Methodist Church in New Orleans.

—John H. Lawrence and
Judith H. Bonner



Pewter pin in shape of Higgins boat (1992.122)

BOYD CRUISE ARCHIVE

In January 1950, artist Boyd Cruise was asked to become the curator of the Williams Collection, the private holdings of General and Mrs. L. Kemper Williams. For many years they had collected manuscripts, maps, books, and artworks primarily relating to the history of New Orleans. Mr. Cruise happily accepted the appointment, for he was himself a collector, albeit on a much more modest scale. His work cataloging and caring for the collection was important, and, on General Williams's death, the board of directors of the Williams Foundation appointed him the first director of the Historic New Orleans Collection.

Mr. Cruise, who had won a scholarship to study at the Arts and Crafts Club, began painting in New Orleans in the late 1920s. His still lifes and scenes of 18th- and 19th-century buildings enjoyed an appreciative audience. Albert Lieutaud, whose shop was in the Royal Street complex of buildings owned by the Williamses, acted as Mr. Cruise's agent, introducing his work to local collectors and visitors from many parts of the country.

Anyone familiar with the Cruise paintings can recognize the exquisite details with which he built his images. He was equally meticulous in recording the names of purchasers and the cities to which they took his paintings. The Collection is trying to trace these patrons (see next page). In 1942 the Kennedy Gallery in New York gave a Cruise exhibition from which many paintings were sold. Unfortunately, no records from those sales are available. In his careful manner, Mr. Cruise had most of his paintings photographed by Dan Leyrer, the negatives of which are at the Collection.

Over 400 paintings and drawings by Boyd Cruise are known to exist. To build a Cruise Archive,



Night Blooming Cereus, *private collection*

the Collection is tracing as many owners or their heirs as possible. For 50 of the paintings, no negative or other image



St. Ann Street (1989.79.133)

exists. However, information is available on over 300 works, and THNOC will attempt to obtain photographic reproductions and reproduction rights for use by future researchers. The 158 works owned by the Collection — many donated by the original owners — are well documented. An archive would make available material from Mr. Cruise's files, his log book, prints of all his known works, and the original paintings at the Collection.

— Dode Platou,
Director Emerita

THE SEARCH IS ON

The following persons, listed with city when known, were recorded by Boyd Cruise as buyers of his paintings. The Collection is seeking current addresses for the people on this list or the name and address of an heir.

Mr. and Mrs. Boxley, Laurel, Mississippi; Mrs. C. D. Brewster II; Dr. Ruth B. Brinkhaus, Jennings, Louisiana; S. N. Campbell, Chattanooga; Mary Ruth Cullen; Susan Dees, Lake Charles; Mrs. Frank Elliot; Dr. Ralph Fabacher; Van Ness Foster, Vermont, and Beech Grove Plantation, Wilson, Louisiana; Mr. and Mrs. Frederick Fuchs; Mr. and Mrs. Jean Grelet, Long Island and Miami; Miss Bessie Heard, McKinney and Bryan, Texas; Mr. and Mrs. Earl Heitschmidt, Pasadena, California; Mr. and Mrs. R. B. Honeyman, Jr., Pasadena; Mr. and Mrs. Dale Elmore Houston; Mrs. James Howells; Martha Judell; Mrs. Jules Lazard, New Orleans; K. E. McConnaughy, West Lafayette, Indiana; Mrs. Logan McConnell; Mr. and Mrs. Ryall Morgan, Birmingham, Alabama; Mrs. Lewis B. Morrow, Memphis; Harry Shaw Newman, New York City; Jean N. O'Brien, New Orleans; Mr. and Mrs. Wayne Palmer, Mobile; Mrs. L. W. Ramsey, Davenport, Iowa; Mrs. B. James Reaves, Little Rock; Mr. and Mrs. Paul D. Schaffer; heirs of Harold Schilke; Miss Charlotte Tucker, Lake Charles; Mrs. Lassie P. Vincent; Capt. and Mrs. Peter Wormwood; Mr. and Mrs. Gilbert S. Wright, Los Angeles.

Anyone with information may call Dode Platou collect at (504) 523-4662.

PHOTO CREDITS

Jan White Brantley
Cornelius Regan
Judy Tarantino

STAFF



Alfred Lemmon

Professional Activities

Dr. Alfred E. Lemmon, curator of manuscripts, served as guest editor of the summer issue of *Louisiana Library Bulletin*, dedicated to Spanish Louisiana. **Judith H. Bonner**, associate curator, was the primary humanities consultant for development and production of *John McCrady's Southern Scene*, funded by the Louisiana Endowment for the Humanities. The documentary recently aired on WYES-TV.

Dr. Jon Kukla spoke on "The Old Dominion and the New World Order" at the meeting of the Virginia Library Association. **Dr. Patricia Brady**, director of publications, chaired a session, "Anglo-Hispanic Contact in Spanish Louisiana," at the Southern Historical Association meeting in Atlanta.



Sue Laudeman

Leslie Johnston, documentation coordinator, was elected to the board of directors of the Museum Computer Network and will act as executive agent of the board in managing the CIMI (Computerized Interchange of Museum Information) project. **Sue Laudeman**, shop manager, chaired the regional

section of the Museum Stores Association meeting at the Walter Anderson Museum in Ocean Springs, Mississippi.

Doug MacCash, preparator, attended the Art in Transit Workshop sponsored by the National Gallery of Art in Dallas. **Maclyn Hickey**, assistant registrar, has joined the Crescent City Needlework Guild to learn more about textile conservation and techniques of needlework on linens.



Judith Bonner

Publications

The poster of St. Louis Cathedral by **Jan White Brantley**, head of photography, and Robert Brantley is the official poster for the bicentennial of the Archdiocese of New Orleans in 1993. The posters will be sold to churches and schools and will be available in the shop at the New Orleans Museum of Art during the exhibit *Treasures of the Church: 200 Years of Faith and Service*, April 18 through July 18. *The Pitot House of New Orleans* by Samuel Wilson, Jr., with color photographs by Jan and Robert Brantley was published in November.

John H. Lawrence, senior curator, contributed a brief biography of Clarence John Laughlin to accompany a compact-disc recording by the Valcour String Quartet...the music was inspired by Laughlin's photographs. **Alfred Lemmon** wrote an article for *Louisiana Library Bulletin* on efforts to microfilm Louisiana documentation in the Archive of the Indies in Seville, Spain. **Judith Bonner** contributed five articles to *New Orleans Art Review*. A review by **Leslie Johnston** appeared in the winter 1993 issue of *Visual Resources*.

An article by **John Magill**, associate

curator, will appear in the February issue of *Preservation in Print* and an article by **Louise Hoffman**, editor, appeared in the December issue.



Chuck Thomas and Greg Osborne

Exhibitions

John H. Lawrence and **Doug MacCash** participated in a show at the Contemporary Arts Center, *Discovering*

THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editors: Patricia Brady
Louise C. Hoffman

Head of Photography: Jan White Brantley

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

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

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The Historic New Orleans Collection

Columbus, with the contribution "Two Aspicks of History." The 15th anniversary show at the Arthur Roger Gallery includes the work of **Steve Sweet**, assistant preparator.

Changes

Greg Osborne is working part time in the manuscripts division...**Chuck Thomas**, an intern from Loyola University, worked in the manuscripts division during the fall.

Meetings

Florence M. Jumonville, head librarian, attended the annual meeting of the American Antiquarian Society in Worcester, Massachusetts, and a symposium honoring retiring AAS director **Marcus A. McCorison**. **John Barbry**, manuscripts research supervisor, attended the meeting of the Louisiana Archives and Manuscripts Association in Natchitoches.

Speakers Bureau

Staff members have recently made presentations to the following organizations: **Patricia Brady**, Latter Library (sponsored by New Orleans Public Library and New Orleans/Gulf South Booksellers

Association), the Orléans Club, and Baton Rouge Genealogical Society...**Jon Kukla**, Genealogical Research Society of New Orleans...**Doug MacCash**, Metairie Park Country Day School...**Pamela D. Arceneaux**, Naim Conference Group... and **John Magill**, Pontalba Study Club.

WORKSHOP: SOCIETY OF AMERICAN ARCHIVISTS

The Society of American Archivists will present "Understanding the USMARC Format for Archival and Manuscripts Control," February 11-12 at the Historic New Orleans Collection. The course provides an introduction to the USMARC Format, a national standard for the exchange of archival information between different computer systems, and training on how to use the specific fields that make up USMARC records. For more information, call **Jane Kenamore**, Society of American Archivists, (312) 922-0140.

AT THE COLLECTION...



On November 10, Dr. Louis Sala Molins delivered a lecture at the Collection, "The Code Noir: French and Spanish Legislation on Slavery: A Comparison." Dr. Molins is professor of political philosophy at the University of Paris and the University of Toulouse and the author of two books on the Code Noir. The lecture was arranged in cooperation with the office of French Cultural Services in New Orleans. Pictured above is Dr. Molins, with translators.



THE
BOYD CRUISE
ARCHIVE:
LOOKING FOR THE
LOST WORKS

See story page 13.

Self-Portrait, 1953, by Boyd Cruise (1980.188, a, b)

 THE HISTORIC
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QUARTERLY

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