

1970 COMMERCE AND INDUSTRY IN NEW ORLEANS 1973 COLLECTION OF RICHARD KOCH BOUNTEOUS LOUISIANA FARE FORTS BY BARTHÉLÉMY LAFON 1974 MARDI GRAS IN THE 1870S AND LEONARD HUBER COLLECTIO ND PRINTS OF SADI WAL OF ALFRED R. WAUD C W NEW ORLEANS LONGER EXIST ACAD LOUISIANA RIVER: AUDUBON P GRAPHS HOBBS 1976 CAR MARDI GRAS



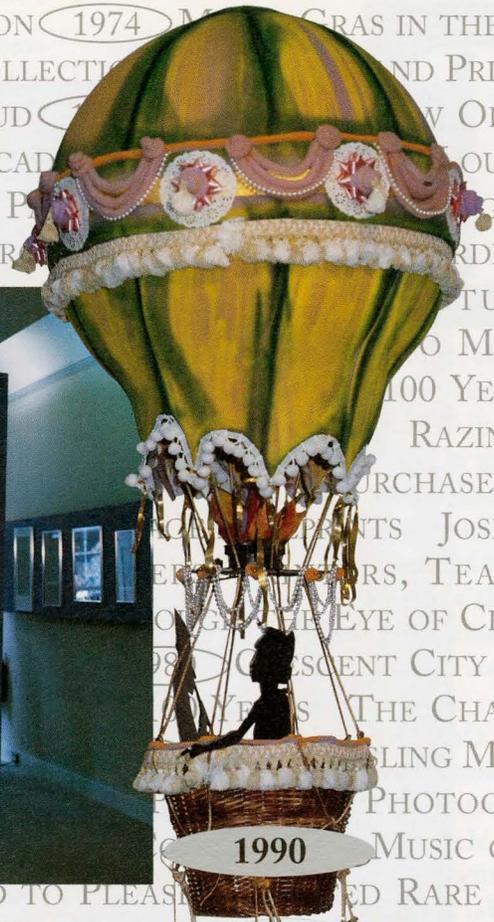
# THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Volume XIII, Number 2

Spring 1995



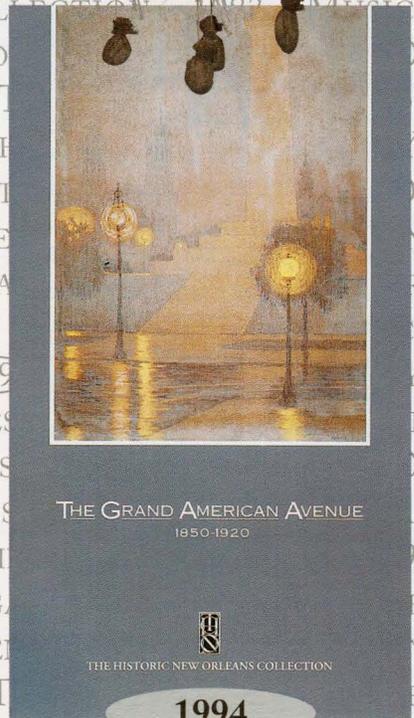
1976



1990



1984



1994

## PIECES OF THE PAST 25TH ANNIVERSARY OF THE WILLIAMS GALLERY

FROM BANK TO SHORE: THE DEVELOPMENT OF NEW ORLEANS NEIGHBORHOODS THE GRAND AMERICAN AVENUE: 1850-1920 THE LAST FRONTIER OF BOHEMIA: TENNESSEE WILLIAMS IN NEW ORLEANS 1995 CONCEPT TO CONSUMER: SELLING NEW ORLEANS FOR 85 YEARS

P

icture this: Miss Maria Ybor, longtime secretary in the early days of the Collection, dancing — very briefly — to the strains of the *Blue Tango* with staff member Harold Schilke in the Williams Gallery.

Improbable, but true. Head librarian Florence Jumonville remembers the two dignified staff members listening to a snatch of song from Mr. Schilke's transistor radio brought to the hallowed halls of the Collection for a hurricane watch. And *voilà!* Music, and a few dance steps.

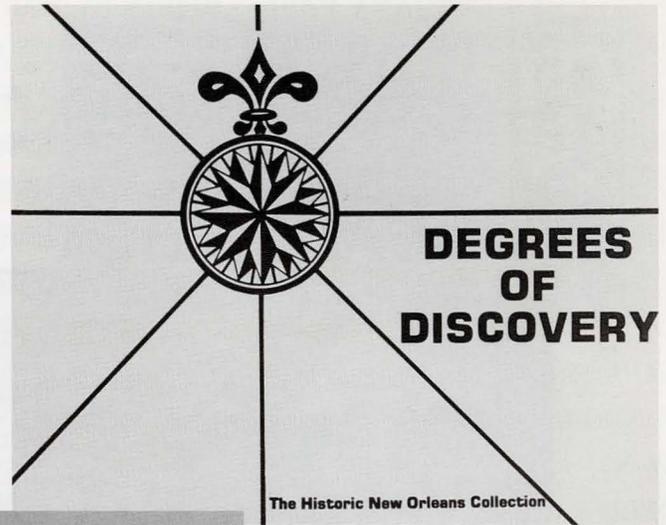
It's a time for memories. The Williams Gallery has reached a milestone: 25 years of exhibitions that tell the story of the places and people that make up New Orleans's past. A small notice in the Louisiana Historical Association's quarterly, summer 1970, announced the opening, May 20, of "a unique collection of paintings, prints, documents, books and artifacts relating to the history of Louisiana from the time of its settlement." This also meant the opening of the Williams Gallery, the Collection's face to the world, a place where changing exhibitions reflect the institution's research interests, its holdings, and recent acquisitions.

To enter the Williams Gallery at 533 Royal Street, choose the third door in the Collection's facade as you walk downriver, away from Canal Street, where for 25 years the public has been invited, free of charge, to view pieces of the past — items from the holdings and occasionally those on loan from other institutions.

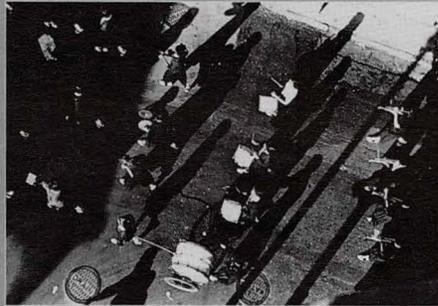
The first exhibition, earnestly titled *Commerce and Industry in New Orleans*, stayed up for several years because of a small staff. The exhibitions that followed came more frequently, several a year, with displays of Richard Koch's photographs from the 1930s and '40s, and the artwork of Sadie Irvine of Newcomb pottery fame and 19th-century illustrator Alfred R. Waud, among others.

Some of the spirit of the exhibitions

comes across in an old photograph of former director Stanton Frazar — Buddy — pictured in the Williams Gallery in work clothes during the hanging of a show. Frazar's mobile face is lit up with an impish grin, glasses pushed up on his forehead, hair in slight disarray. His red T-shirt, an



## MUSIC IN THE STREET



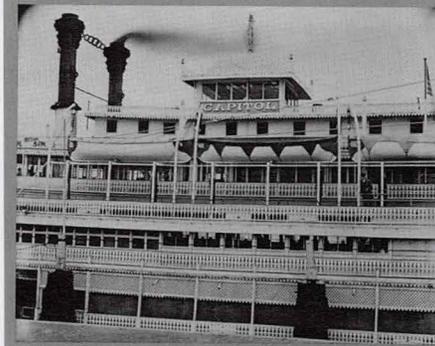
PHOTOGRAPHS OF NEW ORLEANS BY RALSTON CRAWFORD



*Exhibition catalogues for Degrees of Discovery: From New World to New Orleans (1977), Music in the Street: Photographs of New Orleans by Ralston Crawford (1983), and Walker Evans and Jane Ninas in New Orleans, 1935-1936 (1991)*

apt metaphor for his enthusiasm, is emblazoned with the Collection's name.

A kaleidoscope of subjects makes up the exhibition list. You could see, in 1976, an exhibit of works by the highly original satiric artist Caroline Durieux, and the next month your eye could revel in the fantastical costumes of the feather-bedecked Mardi Gras Indians, an exhibit, John Lawrence remembers, that attracted 800 people the Saturday before Mardi Gras. Retrospective exhibitions have included Boyd Cruise, the Collection's first direc-



WALKER EVANS  
and  
JANE NINAS

in  
NEW ORLEANS  
1935-1936



tor, and Josephine Crawford, the cubist-inspired artist who exhibited at the French Quarter's celebrated Arts and Crafts Club in the 1920s and '30s. An oil portrait of Andrew Jackson by Samuel

Cover, past exhibitions include, clockwise from top, Caroline Durieux Retrospective Exhibition (1976); Pelican's-Eye Views of New Orleans (1990); The Grand American Avenue, 1850-1920 (1994); and Louisiana Alphabet (1984).



Over Here!: The New Orleans Home Front in World War II opened in the Williams Gallery in January 1992.

Lovett Waldo, an important acquisition in the late 1970s, stood alone as a sole exhibition piece, dramatically placed against red walls. *Louisiana Alphabet*, by contrast, displayed a multitude of drawings by Boyd Cruise and related artifacts, a summing up of the region, from A to Z. A broad view was also the thesis behind *Way Down Yonder in New Orleans: Visitors' Impressions of the Crescent City*, complete with notebook for exhibition-goers to write down their own impressions of the city.

Walker Evans's impressions are recorded in his now-famous photographic views of New Orleans and surrounding countryside, the subject of *Walker Evans and Jane Ninas in New Orleans, 1935-1936*. Guest curator Jeff Rosenheim spoke about the show during a noontime gallery talk that attracted venerable sculptor Enrique Alf rez and

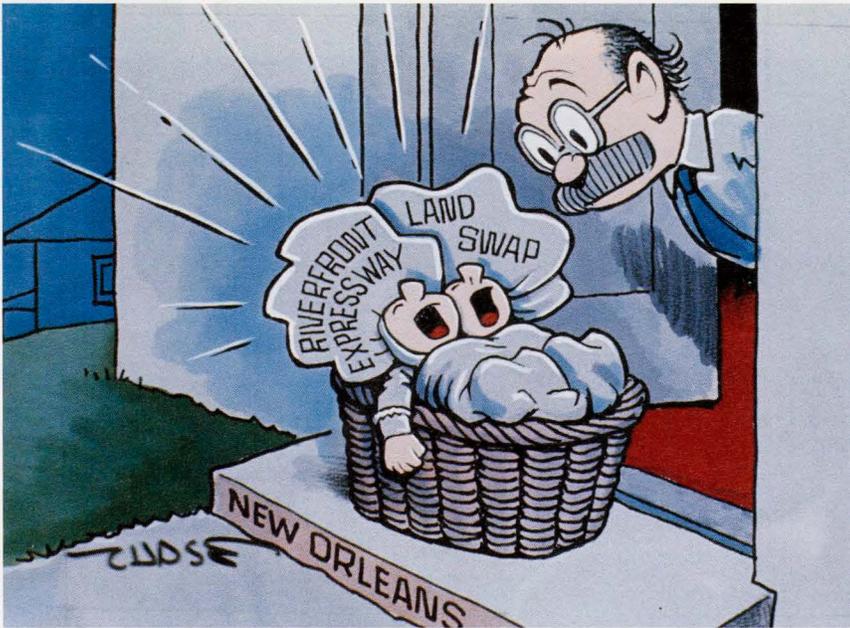
Harry Lunn, New York dealer in fine photographs. Another time, a young and eager crowd gathered around their high school teacher as she pointed out a letter from Walker Percy to the *Times-Picayune*, on display in *Letter Perfect: Three Centuries of Louisiana Correspondence*.

Miss Ybor's tango may have been the first dance step in the Williams Gallery, but a few more steps were taken recently — or at least close by. In 1993, at the reception for the opening of *The Long Weekend: The Arts and the Vieux Carr  Between the World Wars, 1918-1941*, guests and staff were invited to don period dress. A photograph reveals a dapper John Magill and flapper-costumed Judith Bonner poised for the dance.

A month or so ago in the Williams Gallery you could find another look at the arts, this one *The Last Frontier of Bohemia: Tennessee Williams in New Orleans*. Stepping away from the crowd and clutter of the street and into the gallery, you might read Williams's postcard home, saying he'd found a good, cheap room at 722 Toulouse Street and see the self-portrait he painted around 1947. Photographs on the wall catch his insouciant air and evocative smile and, if only for a short while, the playwright returns to his adopted city.

The Gallery's silver anniversary is a good time to think about these pieces of the past — and about the founders, Kemper and Leila Williams, who started it all.

— Louise C. Hoffman



Cartoon from the 1976 exhibition John Chase: Chase Looks at City Hall. Courtesy Special Collections, Howard-Tilton Memorial Library, Tulane University

## WILLIAMS GALLERY EXHIBITIONS

**1970**

Commerce and Industry in New Orleans

**1973**

Collection of Richard Koch

Bounteous Louisiana Fare

Forts by Barthélemy Lafon

**1974**

Mardi Gras in the 1870s and 1880s

Architects as Artists

Leonard Huber Collection

Drawings and Prints of Sadie Irvine

Drawings and Prints of Alfred R. Waud

**1975**

Battle of New Orleans

Walls of Air: Plantations That No Longer Exist

Acadian Weaving: France/Louisiana Festival

Twelve Arpents on the River: Audubon Park

R.I.P.—CBD: Photographs

by Leon Ronquillo

Morris Henry Hobbs: Prints and Drawings

**1976**

Caroline Durieux Retrospective Exhibition

The Mardi Gras Indians

Morgan Whitney: Jades and Photographs

Public Sculpture in New Orleans

John Chase: Chase Looks at City Hall

To Market, To Market

Boyd Cruise

**1977**

The Americanization of New Orleans

Read All About It: 100 Years of the *States-Item*

Degrees of Discovery: From New World to New Orleans

Razing the Roofs: An Exhibit on the Deterioration of Buildings in the Vieux Carré

**1978**

Louisiana is Ours! 175th Anniversary of the Louisiana Purchase

The World's Industrial and Cotton Centennial Exposition

Cottage Blueprints

Josephine Crawford Retrospective

**1979**

The Woodwards: Painters, Printers, Teachers

Andrew Jackson by Samuel Lovett Waldo

New Orleans Through the Eye of Charles L. Franck

Alfred R. Waud, Special Artist on Assignment

**1980**

Crescent City Silver

The Roast of the Town

**1981**

Krewe of Proteus: The First 100 Years

The Changing Face of Canal Street

It's the Law!

Charles H. Reinike

**1982**

Joseph Rusling Meeker: Images of the Mississippi Delta

Off the Track: Southern Plantation Photographs

The Piney Woods People

In Dixieland I'll Take My Stand: Confederate Music of the Civil War

Orleans Gallery: The Founders

Bound to Please: Selected Rare Books About Louisiana from the Historic New Orleans Collection

**1983**

Music in the Street: Photographs of New Orleans by Ralston Crawford

I Remember New Orleans: The Movies

Sugar Bowl: 50th Anniversary

**1984**

The Rites of Rex

Louisiana Alphabet

**1985**

Other Ghosts Along the Mississippi: The Photographs of Clarence John Laughlin

The Mistick Krewe: 130 Years of Comus

**1986**

Kemper and Leila Williams: Collectors/Founders

N.O. Now: Commissioned Photographs of New Orleans by Michael A. Smith

**1987**

Prints and Prototypes

**1988**

Personal Visions: Photographs by Stuart M. Lynn

Life, Liberty, and Property: The First Constitution of the State of Louisiana, 1812

Fine Print: New Orleans Printing, 1764-1864

A Creole Legacy: Decorative Arts from the Clarisse Claiborne Grima House

**1989**

Variations

'Way Down Yonder in New Orleans: Visitors'

Impressions of the Crescent City

Light & Time: 150 Years of New Orleans

Photography

**1990**

Pelican's-Eye Views of New Orleans

Brushes with History: Louisiana Portraits, Landscapes, and Genre Scenes from the Permanent Collection

**1991**

Walker Evans and Jane Ninas in New Orleans, 1935-1936

A History of Achievement—A Future of Hope: The Legacy of John McDonogh

City Park: A Century in the Oaks, The Development of a Greenspace

Ready at First Sound: The New Orleans Fire Department

**1992**

Over Here!: The New Orleans Home Front During World War II

Yo El Rey: Spanish Louisiana in the Time of Jean François Meriult, 1762-1803

**1993**

The Long Weekend: The Arts and the Vieux Carré Between the World Wars, 1918-1941; Part I: The

1920s: From Armistice to the Crash; Part II: The 1930s: From the Crash to Pearl Harbor

Letter Perfect: Three Centuries of Louisiana Correspondence

**1994**

Through a Lens Softly: The Photographs of Eugene Delcroix

From Bank to Shore: The Development of New Orleans Neighborhoods

The Grand American Avenue: 1850-1920

The Last Frontier of Bohemia: Tennessee Williams in New Orleans

**1995**

Concept to Consumer: Selling New Orleans for 85 Years

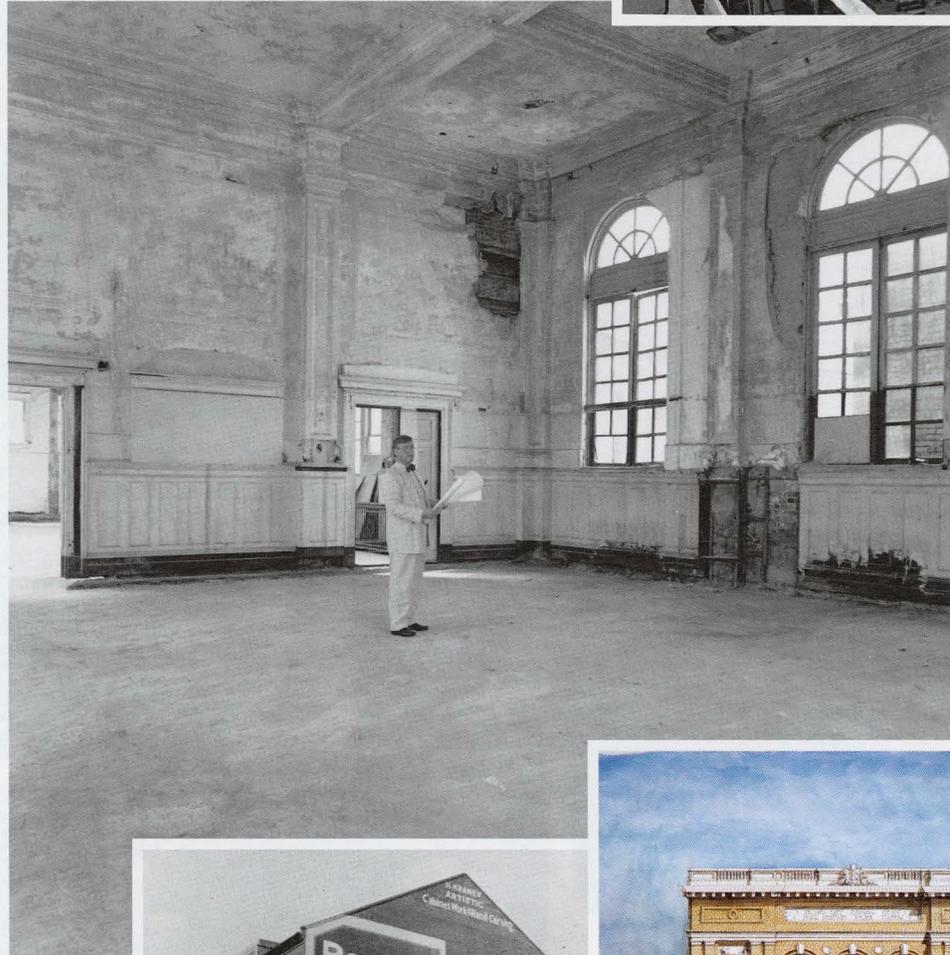
DIRECTOR

In July 1914, a photographer recorded the city's demolition of buildings in the 400 block of Chartres Street to make room for the now familiar Second City Criminal Court and Third District Police Station. Designed by city architect Edgar A. Christy and completed in 1915, the building exhibits fine Beaux Arts features in its exaggerated stone joints, window crowns, decorative garlands, and roof-line balustrade. Christy used beige brick for the second-story pilasters, and on sunny days the deep horizontal shadows of mortar joints give surprising depth to the facade.

Christy's original plans have never been found, but when the Collection began renovation work last September, faithful attention to the 1915 historic fabric has been the watchword for preserving the building. The monumental courtroom will combine the reading rooms of our library, manuscripts, and curatorial departments in a comprehensive Research Center for books, documents, and images. Our few changes to the original exterior (reviewed and approved by the Vieux Carré Commission) were dictated by the adaptive reuse that will save this historic structure—and by the Collection's commitment to retain the interior grandeur of the old courtroom and monumental stairs.

Purchased by the state of Louisiana in 1957, the old court and police station was vacant and open to the weather for some 20 years when the Historic New Orleans Collection acquired it in March 1993. When the renovation is complete later this year, as the drawing by Jim Blanchard demonstrates, the refurbished building will have virtually the appearance that Christy and contrac-

tor James A. Petty gave it in 1915. The restoration and adaptive reuse of the historic Second City Criminal Court and Third District Police Station will double the amount of storage space for research collections and permit more efficient use of museum space at Royal Street. Together with the state's renovation of the old Supreme Court Building across

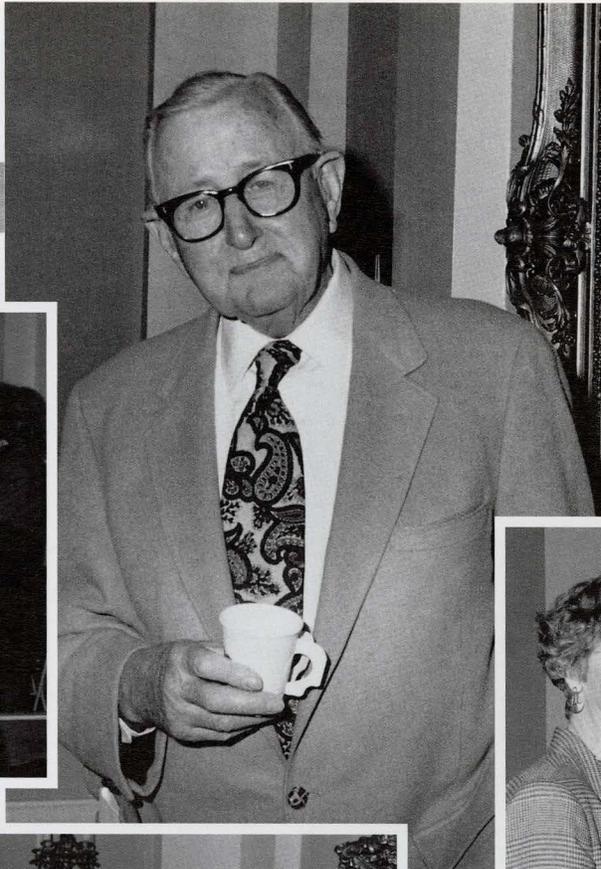


the street—slated for completion in 1997—THNOC's Chartres Street building will further enhance the vitality of the French Quarter.

—Jon Kukla

*Top and center, director Jon Kukla looks at work in progress at the Research Center on Chartres Street; above, Research Center facade, watercolor by Jim Blanchard (1994.41.1); left, the buildings that formerly existed on the site (Vieux Carré Survey, 408-414 Chartres Street).*

# SOUTHERN INTELLECTUAL HISTORY CIRCLE MEETS AT THNOC



*Historians met at the Collection in March to participate in a series of seminars on "The History of the Book and the South." Clockwise from top left, Sylvia Frey; C. Vann Woodward; Dale Volberg Reed, Anne Goodwyn Jones, and Bertram Wyatt-Brown; David Hall and Larry Tise; Mitchell Snay; Drew Gilpin Faust and Janice Radway*





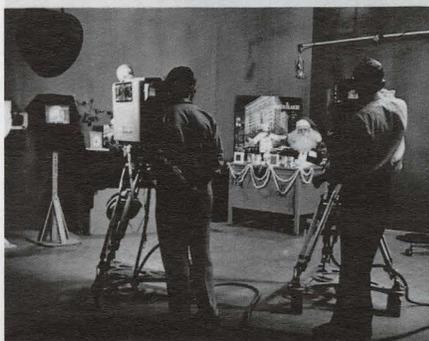
The Checkers used in this game are printed in yellow and green — To detach, push from back.

## CONCEPT TO CONSUMER: SELLING NEW ORLEANS FOR 85 YEARS

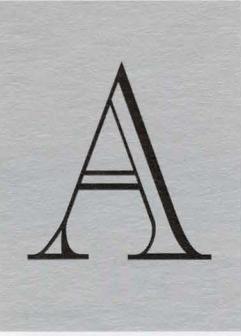
The spring exhibition at the Collection celebrates the 85th anniversary of the Advertising Club of New Orleans, opening April 22 and continuing through September 2. The Ad Club is one of the oldest such organizations in the country, second only to Denver. Materials pertaining to all types of retailing, local manufacturing, banks, and television and radio will be on loan from the club, with an emphasis on New Orleans products and institutions.

A separate part of the exhibition will feature the current campaign by the Young Leadership Council, *New Orleans, Proud to Call it Home*. Visitors will see the major steps in developing and implementing a successful advertising campaign.

The Advertising Club is producing videotapes of old advertising clips, as well as 30-minute interviews with members of the organization who will discuss aspects of the club's history and advertising in New Orleans. Ad Club members will also participate in Wednesday afternoon gallery talks at the Collection in May.



On view at the exhibition are, above, a 1921 coffee advertisement (1982.214) from THNOC's holdings and, below, four publicity stills of Mr. Bingle, the symbol of Christmas at Maison Blanche, on loan from the Advertising Club of New Orleans.



mericans were not initially a nation of consumers, but after the 1850s, surging industrial expansion created affordable goods and a salaried middle class able to purchase them. A

population interested in buying was the result. Mass production brought about efficient systems of wholesale distribution and made brand-name recognition an important selling tool. On the retail level small shops and peddlers gave way to dry-goods and department stores. Competition for expanding middle-class spending power sent manufacturers and sellers scrambling to find new merchandising and advertising techniques.

These dynamic changes affected New Orleans, one of the most important markets in 19th-century America. During the 1840s, the city's shops were modest, prompting Eliza Ripley's observation in *Social Life in Old New Orleans* that "goods were displayed on shelves and counters. There were no show windows, no dressed and draped wax figures to tempt the passerby." By the 1850s dry-goods stores appeared, but space in buildings along fashionable Chartres Street was limited. Bigger stores were built along "remote" Canal Street where there was room for show windows and displays to entice shoppers inside.

When retail pioneer Daniel Henry Holmes moved to Canal Street in 1849, his was the most impressive store in town, with a marble facade, big show windows, a huge elliptical glass dome, and gothic decoration throughout. An immense French mirror at the rear of the store became a popular gathering place. In 1894, George W. Engelhardt's *The City of New Orleans: The Book of the Chamber of Commerce* referred to the sentimental aspect of the store: "Have not the mothers and daughters, the brides and widows of the city made it ... partaker of their joys and sharer of their sorrows. In these wide aisles, under this gothic groinery of arch-

*Advertising catalogue, Solari's, fancy food emporium, 1929 (89-429-RL)*

es, what memories cluster, touching silently the heart."

As competition increased, stores tried to outdo each other. In 1903, Shwartz & Isaacs's Maison Blanche was outfitted with "elegant waiting rooms, modern toilet rooms, writing room, reclining room and three new highest grade elevators." Six years later the store moved into a huge new building where it remains today.

Modern visual advertising began to appear in the 1860s. By 1900, advertising methods and styles were essentially in place and have changed little except for media and technological advances.

Prior to the 1850s, broadsides, handbills, and posters were the predominant form of advertising. By the 1860s these were often finely illustrated. In the 1880s and 1890s, trade cards illustrated with colorful lithographs had become a national craze and were avidly collected and saved in scrapbooks.



"HOLMES"—View No. 2. Silks, Lace and Notions Department, Dauphine Street Wing.

*D. H. Holmes, ca. 1890 (1984.115.57 viii)*





Trade cards usually depicted pleasing images — children, animals, or landscapes instead of merchandise for sale. The actual advertising was added by local printers. These methods avoided the cramped confines of newspapers where advertising space was scarce because of the high cost of paper.

In New Orleans newspapers during the 1850s, advertisements were limited to one column and a few lines, like modern classified ads. By the 1870s, cheaper paper and printing advances permitted newspapers and advertising to expand. Text was being employed more imaginatively, such as an 1875 ad announcing a sale in the *Daily Picayune* “on account of the unprecedented stagnation in trade

and the ‘hard times’.” No longer confined to the traditional single column, advertisements often spread out to cover half of a page, with text spread over the entire advertising space.

Magazine advertisements evolved at a more rapid pace than those in newspapers. During the 1880s illustrated magazine ads had become the rule, and in the better publications they were often printed in high-quality color. Fine design coupled with works by major artists for such commercial work was now acceptable. This was especially true after Pear’s Soap bought a painting by Sir John Millais for use as its trademark in 1886.

Goods were not usually portrayed in advertisements until about the 1890s. Catalogues became an important selling medium across America, sent by national mail-order houses and also by local department stores, such as Maison Blanche. “Wish books” were often beautifully illustrated and above all had detailed drawings of merchandise to tempt country customers who lived far from town.

Around the turn of the century, illustrations began to appear in newspaper advertisements, although merchandise was still not usually depicted. Retail advertisers were now more than ever beginning to emphasize customer cravings, gratification, and pleasure. In 1900, the Dreyfous Co. billed itself the “Right Store for the Right Goods at the Right Prices,” while Gus Mayer announced that it had “What you want! When you want it!” By 1915, D. H. Holmes not only embellished its Christmas announcements with seasonal drawings but was calling itself the “Store of the Christmas Spirit.” By World War I, advertising had disappeared from the front pages of newspapers. Advertisers mingled illustrations of goods with limited text for a style that resembled what we know today.

Fashion and status had become important advertising ingredients by the Roaring Twenties. In 1920, an ad in the *Times-Picayune* for the Mayer Israel store, described men’s suits as “keen looking styles.” In 1925, Porter’s appealed to the fashion conscious customer — “hot



Detail, Dr. Nut cola advertisement (1979.325.57).

diggety-dog! it came from Porter’s! he’ll appreciate the tie, as well as the thought, if it comes from Porter’s.” Cheap bargain prices, once so common, were replaced by a promise of fashion and quality. Even when low prices were a factor, style was important: in 1930, a Feibleman’s ad in the *Times-Picayune* guaranteed “every style approved by the highest fashion authorities.”

For over a century, merchants and advertisers have shaped consumer buying habits, beckoning us — in the words of pioneer advertiser Artemas Ward — into a “Land of Dreams.”

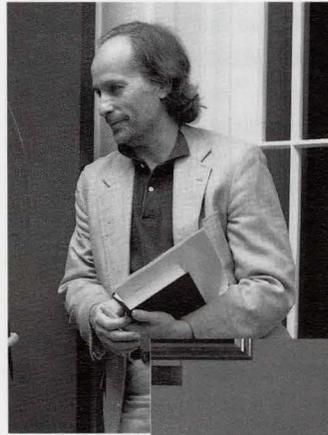
— John Magill

Sources: Charles Goodrum and Helen Dalrymple, *Advertising in America: The First 200 Years* (New York, 1990); Robert Hendrickson, *The Grand Emporiums* (New York, 1979); William Leach, *Land of Desire: Merchants, Power, and the Rise of a New American Culture* (New York, 1993); Michael B. Miller, *The Bon Marché: Bourgeois Culture and the Department Store 1869-1920* (Princeton, N. J., 1981); selected issues of the *Daily Picayune*, *Times-Democrat*, and *Times-Picayune*, 1850-1930.

# A TENNESSEE WILLIAMS CELEBRATION



*Robert Olen Butler with THNOC  
board president Mary Louise Christovich*



*Middle left, Richard Ford  
and left, Shirley Ann Grau*



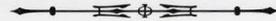
*Andrei Codrescu*



*Christopher Durang*

## MASTER CLASSES AT THE COLLECTION

*For the first time, the Tennessee Williams/New Orleans  
Literary Festival offered Master Classes, which took place  
at the Collection.*



*Jon Kukla*



*Roy Taghialavore, Peggy Scott Laborde, and  
Errol Laborde*

## RECEPTION AT THE COLLECTION

*in honor of the 1995 Tennessee Williams Festival, a long  
weekend of literature, theater, and music, March 23-26*

Photographs by Jan White Brantley



*Lindy Boggs and Judy Andry*



*Albert Murray and Henry Lacey*



*Anne Jackson and Betsy von  
Furstenberg*



*John Lawrence, Chris Harris, and  
Fred Todd*



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

Historians as well as genealogists may be interested in an extensive collection of family papers donated by Louis R. Villars, Jr., that include many generations of the Villars, Dubreüil, and Trudeau families with branches in Canada, Cuba, St. Domingue (Haiti), New Orleans, and other parts of the United States. The families, linked by marriage, were active in colonial and territorial affairs. Among the many papers are the confirmation of noble status for Jacques Dubreüil in 1668; commissions and commendations for Claude Joseph Dubreüil de Villars (ca. 1690-1757); military commissions signed by Don Bernardo de Galvez for Zenon Trudeau (1748-1813), brother of city surveyor Charles Laveau Trudeau (ca. 1750-1816); an 1813 commission signed by W. C. C. Claiborne for René Trudeau; and an appointment signed in 1846 by Governor Isaac Johnson for Alexander Z. Trudeau.

The scope of the papers indicates a continuum of interest in genealogy. In addition to several smaller diagrams, four large charts depict the family lineage. Pen and water color family crests have been carefully preserved. Research notes and correspondence, some arranged in scrapbooks, provide a myriad of facts on the families as well as insight into systematic



Confirmation of noble status (95-3-L), September 3, 1668

genealogical research. Claude Albert Villars (1847-1913) and L. René Villars (1878-1942), grandfather and father of the donor, are largely responsible for gathering many vital statistical records, correspondence, ledgers, financial papers, legal documents, newspaper clippings, and ephemera.

■ Copies of property leases for 632 St. Peter Street, one of Tennessee Williams's addresses in the French Quarter, are the gift of J. Parham Werlein, Jr., whose uncle, Richard Orme, was Williams's landlord. During the lease periods, October 1946 through November 1947, Williams was working on *A Streetcar Named Desire*. Coincidentally, the donation arrived during the Collection's recent exhibit, *The Last Frontier of Bohemia: Tennessee*

*Williams in New Orleans.*

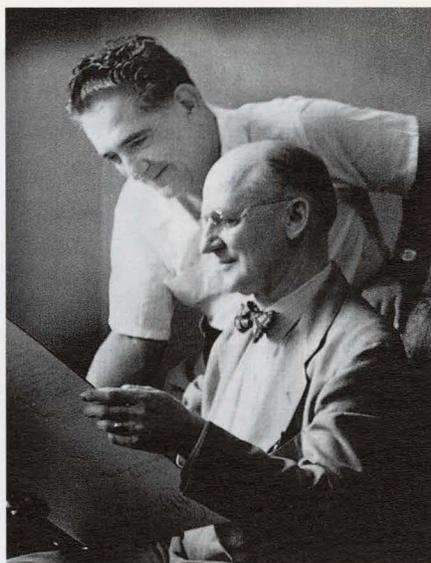
■ Microfilm records from France have increased with the recent addition of records of the Consul General of France to New Orleans. The film includes material from 137 boxes containing 14,700 folios maintained at the Centre des Archives Diplomatiques in Nantes. A sampling of topics includes a comparison of the Louisiana Constitutions of 1812 and 1845, 1834 and 1835 memoirs of Louisiana, the consequences of Lincoln's assassination (1865), an extensive report on agriculture in Louisiana (1867), the status of the French population in Louisiana (1869), and the advantages of encouraging French immigration to Louisiana (1885).

— M. Theresa LeFevre

The recent exhibition of Eugene Delcroix's photographs has prompted a donation of related materials from Marie DesRoches. The gift includes a photograph of Delcroix and one of his models made in the countryside near Lafitte and another with his friend Henry J. Schroeder. In a third photograph Delcroix is pictured holding a cigar.

■ Melrose Plantation near Natchitoches has always been an important center of culture. When Cammie Henry was the doyenne of Melrose in the early decades of this century, she invited artists and craftsmen to the plantation to write and paint or to practice their crafts. A donation from Larry Becnel provides artifacts from that era, including three hand-loomed coverlets of varying designs, and an assortment of fabric samples. One of the coverlets bears the woven inscription: Cammie Garrett Henry, Melrose, 1934. All of the textiles bear the softly muted tones of natural dyes. Wool, cotton, and flax are the principle fibers used in the weavings. The donation augments an earlier gift from Mr. and Mrs. L. Kent Nelson of quilt patterns and photographs of quilting activities at Melrose from this same period.

■ Charles J. Sanders has given an oil portrait of the philanthropist Rabbi James Koppel Gutheim, painted in 1881 by Julius Robert Hoening. Gutheim, who performed the funeral rites of Judah P. Touro in 1854, was rabbi of Temple Sinai, for which he laid the cornerstone. He was first vice-president for the Touro Infirmary from its organization in 1855 until his death in 1886. He served as a member of the board of directors for the New Orleans public schools and also served for a time as its acting president. He was an influential member of the Conference of Charities, the Louisiana Historical Society, the Society of the Red Cross, and a number of other charitable organizations. The painting is the second known portrait of Gutheim by Hoening; the first, executed

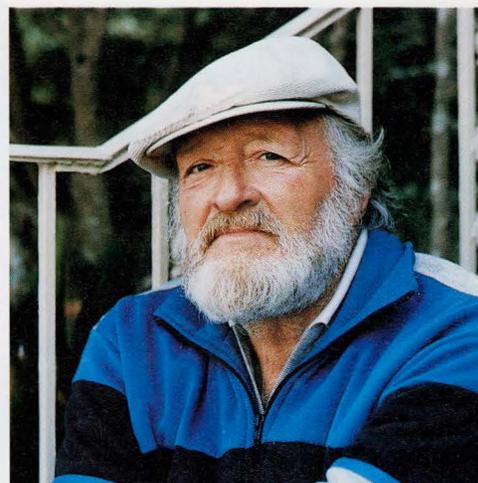


*Portrait of Eugene A. Delcroix (standing) and Henry J. Schroeder, between 1945–1955 (1994.135.1)*

in 1879, is in the collection of the Louisiana State Museum.

■ The Collection has acquired three photographs by Joseph Thomas McDonnell III, a gift of the photographer. One is a portrait of French Quarter painter Gene Daymude, another photograph shows Evod Newton dressed in his Mardi Gras bead costume. The third is a view of the Moving Wall, the traveling replica of the Washington, D.C., Vietnam War memorial that was installed in the Garden of Memories cemetery in November 1993. The Moving Wall appeared in 360 cities in North America.

■ A recent gift from John E. Walker of 59 United States Geological Survey maps shows that geographic changes can become historically significant in only a few decades. The detailed maps in this donation (7 1/2 minute series) range from base maps done in 1935, revised up to the late 1980s. The maps are the workaday documents published by the United States Department of the Interior. The revisions are done periodically to show changes in land shape, population centers, and significant man-made features. These changes are especially clear in maps of the same region done at different times. The geographic region represented in this group is southeast Louisiana and the Gulf Coast of Mississippi.



*J. Eugene Daymude by Joseph Thomas McDonnell III (1994.128.2)*



Editors: Patricia Brady  
Louise C. Hoffman

Head of Photography: Jan White Brantley

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The Historic New Orleans Collection

■ The School of Design has made two recent gifts that augment the Mardi Gras collections: ink and watercolor float designs for the 1992 and 1993 Rex parades and 44 ducal decorations from Rex carnival balls dating from 1877 to 1957.

■ Charles L. Mackie has donated a porcelain saucer that was hand painted by Lillie Jonte in the 1920s, and a silver trophy presented by M. P. Doullut and Son to the Adam Bay Regatta for the First Class Lugger Race on July 4, 1911.

■ Henry W. Krotzer has contributed a number of postcards and photographs depicting historic buildings and scenes in Opelousas, Washington, and Sunset, Louisiana, as well as a trade label for cane syrup from Longwood Plantation in East Baton Rouge Parish and a photo-print by a New Orleans photographer of a man identified as William Minter.

—Judith H. Bonner and John H. Lawrence

## LIBRARY

In memory of her husband, Mrs. William Maier has donated a large collection of pamphlets and reports dealing mainly with drainage, flood control, street paving, and other aspects of city planning. The majority of these pamphlets were issued from the 1930s through the 1950s and belonged to William Maier, an engineer for the Sewerage and Water Board.

The oldest and most noteworthy single item in the group is *Plan and Specifications With Approximate Estimate of the Cost to Perfect the Drainage of the City* (New Orleans, 1889). Suggested improvements included construction of additional canals and levees, increasing the capacity of existing canals, and the installation of drainage machines.

■ A piece of sheet music, "The Colored Soldier Boys of Uncle Sam — We're Coming" (New Orleans, 1918), depicts a dignified African American soldier snapping a salute. The composer was W. J. Nickerson, an African American music teacher, who operated the Nickerson School of Music at 120 N.

Galvez Street. Nickerson's daughter, Camille Lucie Nickerson, was professor of music at Howard University in Washington, D.C.

■ Published by the New Orleans firm of S. T. Blessing and printed locally, *Star and Crescent Photo Supply Houses Illustrated Catalogue No. 10* describes various equipment and supplies available to professional photographers in 1886. Nearly all of the 91 pages contain illustrations of goods such as darkroom lanterns, decorative backdrops and set pieces, lenses, cameras, and even "wag tail birds" for children to "watch the birdie" while being photographed. A complete air-brush machine was available for \$50.00. S. T. Blessing had establishments in both Dallas and New Orleans, hence the "Star" and "Crescent" in the name of the company.

■ A recently acquired advertising brochure promotes Dr. J. A. Sherman's "New Patent Truss and Curative Composition." The item is undated, but based on another pamphlet by Sherman, is probably from the 1880s. The testimonials in English, French, and Spanish are an unusual feature of the brochure.

■ Also acquired is a broadside, illustrated with a decrepit-looking mule, for a "Grand Race for Benefit of Benevolent Associations." The mule race was held at the Fair Grounds on May 19, 1868.

■ Other recent acquisitions include several pamphlets, reports, and briefs relative to various 19th-century local railroads. Companies represented include the Pontchartrain Rail Road Co.; the New Orleans, Jackson, & Great Northern Railroad Co.; the Canal & Claiborne Railroad Co.; and the New Orleans & Carrollton Railroad Co.

A group of theater-related ephemera includes several Tulane Theatre weekly programs dating from 1905 though 1929, an undated program for a local appearance of Sergei Diaghilev's Ballet Russe, and a broadside announcing the 16th season of the New Orleans Symphony Orchestra (1951-52).

— Pamela D. Arceneaux

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Mary Louise Christovich

### PUBLICATIONS

*The Esplanade Ridge*, (volume V, *New Orleans Architecture*) edited by **Mary Louise Christovich**, Sally Kittredge Evans, and Roulhac Toledano, has just been released in paperback by Pelican Press. Mrs. Christovich, president of the Collection's board, autographed the new paperback edition at deVille Books in February.

**Judith H. Bonner**, curator, contributed another installment of the annual bibliography of the visual arts and architecture in the South to the *Southern Quarterly*. Articles by **Judith Bonner**, **John Lawrence**, **Kate Holliday**, and **David Dibble** appeared in the *New Orleans Art Review*.

**Bettie Pendley**, education department, and **Kate Holliday**, curatorial cataloger, wrote articles for *Preservation in Print*.

### PROFESSIONAL ACTIVITIES

**Fred M. Smith**, THNOC board member, has been named to the board of Lambeth House.

**Warren Woods**, assistant shop manager, was elected vice president of the South Central Chapter of the Museum Store Association. He has served as chapter secretary for the past two years.



Warren Woods

**Dr. Patricia Brady**, director of publications, chaired a session at the Louisiana Historical Association annual meeting. She also served as program chairman of the Tennessee Williams/ New Orleans Literary Festival. **John H. Lawrence**, director of museum programs, gave an illustrated lecture on Louisiana documentary photography during the 1930s and '40's at the Louisiana State Museum. His photographs were included in *I've Got You Under My Skin*,

an exhibition of tattoo art at the Contemporary Arts Center.



Doug MacCash and Steve Sweet

**Doug MacCash**, preparator, had a solo exhibition of wind-activated sculpture at Delgado Community College Fine Art Gallery. He served as co-curator of the tattoo exhibition at the CAC. *Dawn*, an artwork by **Steve Sweet**, assistant preparator, was installed in concourse C at the New Orleans International Airport. The tattoo exhibition at the CAC featured one of his designs.

**Mark Cave**, reference archivist, judged a social science fair at Lusher Elementary School. **Jon Kukla** moderated a panel at the Tennessee Williams/ New Orleans Literary Festival. **Louise Hoffman**, editor, also served as a panel moderator at the Festival.

### MEETINGS

**Carol O. Bartels**, manuscripts cataloger, attended a course on photographic collections management in Albuquerque, sponsored by the Society of American Archivists and the Center for Southwest Research of the University of New Mexico.

**Leslie Johnston**, documentation coordinator, traveled to San Antonio for the annual Visual Resources Association meeting where she presented a paper, "Images and Exhibitions: Development of a Touchscreen System to Augment Access." **Kate Holliday** and **David Dibble**, systems

department, attended the annual conference of the College Art Association in San Antonio.



Greg Osborn

### CHANGES

**Greg Osborn**, publications department, has accepted a job at Xavier University as research assistant to Dr. Antoine Garibaldi.

### SPEECHES

**Mark Cave** spoke to Genealogists West on the preservation of documents. **John Magill**, curator, gave a talk at the Robert E. Smith Library about New Orleans when Tennessee Williams moved to town. **Greg Osborn** spoke at Loyola University on tracing Louisiana roots of African Americans, a talk sponsored by the history department.

### MEDIA

**John Lawrence** was interviewed about the African American mini-exhibit on WWNO radio.



Marielos Hernandez

### INTERNSHIP PROGRAM

**Marielos Hernandez** (LSU) is an intern in the manuscripts division.

## AT THE COLLECTION



Japanese Ambassador to the United States and Mrs. Kuriyama with Jon Kukla

# INDEX TO THE QUARTERLY (1983-1994)

*The Historic New Orleans Collection announces the publication of the index to the Newsletter/Quarterly, available at the Shop for \$3.00.*

In January 1983, the inaugural issue of the *Historic New Orleans Collection Newsletter* appeared, a quarterly designed to highlight the activities and holdings of the Collection. Some features of the first issue — “From the Director,” “Acquisitions,” and “Staff News” — have continued in every subsequent issue. Other recurring articles have been “Historic New Orleans,” “Preservation,” and “Focus,” highlighting important items from the permanent collection. The second through the seventh issues introduced friends of the Collection to the board of directors and to the duties and personnel of the Collection’s several departments, while the first “Profile,” an interview with the director emeritus Boyd Cruise in winter 1983 began an occasional and continuing series. By winter 1992, the publication had emerged as a significant journal of historical record and a strong contribution to the mission of the Collection. Changing its name to the *Historic New Orleans Collection Quarterly* merely reflected the recognition of these happy realities.

Just as the curators, librarians, and archivists welcome visitors to the Collection’s reading rooms and galleries, so now does this useful index welcome researchers to the pages of the *Historic New Orleans Collection Quarterly*.

— Jon Kukla

## AUTHENTIC MENUS AND 1890s RECIPES FROM THE GARDEN DISTRICT OF NEW ORLEANS



*Sue Laudeman in the kitchen of the Hermann-Grima House*

Shop manager Sue Laudeman photographed her cookbook, *Elegant Entertaining Along St. Charles Avenue: Authentic Menus and 1890s Recipes from the Garden District of New Orleans*, at the Hermann-Grima Historic House in January. Among the recipes featured in

the cookbook are those of Mrs. Robert M. Walmsley, founder of the Christian Woman’s Exchange, an organization closely allied with the Hermann-Grima House. The cookbook is enlivened by an imaginary dinner party hosted by the Walmsleys and attended by prominent citizens of the day.

During February, Mrs. Laudeman was a guest chef when the house museum prepared recipes from *Elegant Entertaining* at their weekly 19th-century cooking demonstrations. Mrs. Walmsley’s favorite menus for entertaining inspired the chefs to prepare oysters on ice, *potage à la Reine*, *pompano en papillote*, potato croquettes, banana fritters, and roast beef. They also prepared a frozen drink — called a *coup de milieu* — to serve before the roast course and chocolate bonbons for the meal’s conclusion.

*Elegant Entertaining Along St. Charles Avenue* (spiral bound, 129 pages) is available at the Shop for \$11.95.

### NEW PUBLICATIONS

PLEASE SEND

\_\_\_\_\_ copies of *Elegant Entertaining Along St. Charles Avenue* @ \$11.95 ..... \$ \_\_\_\_\_  
 \_\_\_\_\_ copies of *Index to the Quarterly* @ \$3.00 ..... \$ \_\_\_\_\_  
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1970 COMMERCE AND INDUSTRY IN NEW ORLEANS 1973 COLLECTION OF RICHARD KOCH  
 BOUNTIFUL LOUISIANA FARE FORTS BY BARTHÉLÉMY LAFON 1974 MARDI GRAS IN THE 1870S  
 AND 1880S ARCHITECTS AS ARTISTS LEONARD HUBER COLLECTION DRAWINGS AND PRINTS OF  
 SADIE IRVINE DRAWINGS AND PRINTS OF ALFRED R. WAUD 1975 BATTLE OF NEW ORLEANS  
 WALLS OF AIR: PLANTATIONS T WEAVING: FRANCE/LOUISIANA



**EXHIBITION SALUTES AD CLUB**

*A vintage Dixie Beer ad is one of many items included in Concept to Consumer: Selling New Orleans for 85 Years, the current exhibition in the Williams Gallery, on view until September 2. See page 7.*

CRAWFORD RETROSPECTIVE CENTERS, PRINTERS, TEACHERS THROUGH THE EYE OF CHARLES  
 ANDREW JACKSON BY SAMUEL 1980 CRESCENT CITY SILVER  
 L. FRANCK ALFRED R. WAUD ST 100 YEARS THE CHANGING  
 THE ROAST OF THE TOWN 1982 JOSEPH RUSLING MEEKER:  
 FACE OF CANAL STREET IT'S T SOUTHERN PLANTATION PHOTOGRAPHS  
 IMAGES OF THE MISSISSIPPI DELIA OFF THE TRACK. IN DIXIELAND I'LL TAKE MY STAND: CONFEDERATE MUSIC OF THE  
 THE PINEY WOODS PEOPLE IN DIXIELAND I'LL TAKE MY STAND: CONFEDERATE MUSIC OF THE  
 CIVIL WAR ORLEANS GALLERY: THE FOUNDERS BOUND TO PLEASE: SELECTED RARE BOOKS  
 ABOUT LOUISIANA FROM THE HISTORIC NEW ORLEANS COLLECTION 1983 MUSIC IN THE  
 STREET: PHOTOGRAPHS OF NEW ORLEANS BY RALSTON CRAWFORD I REMEMBER NEW ORLEANS:  
 THE MOVIES SUGAR BOWL: 50TH ANNIVERSARY 1984 THE RITES OF REX LOUISIANA  
 ALPHABET 1985 OTHER GHOSTS ALONG THE MISSISSIPPI THE MISTICK KREWE: 130 YEARS OF



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