



THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

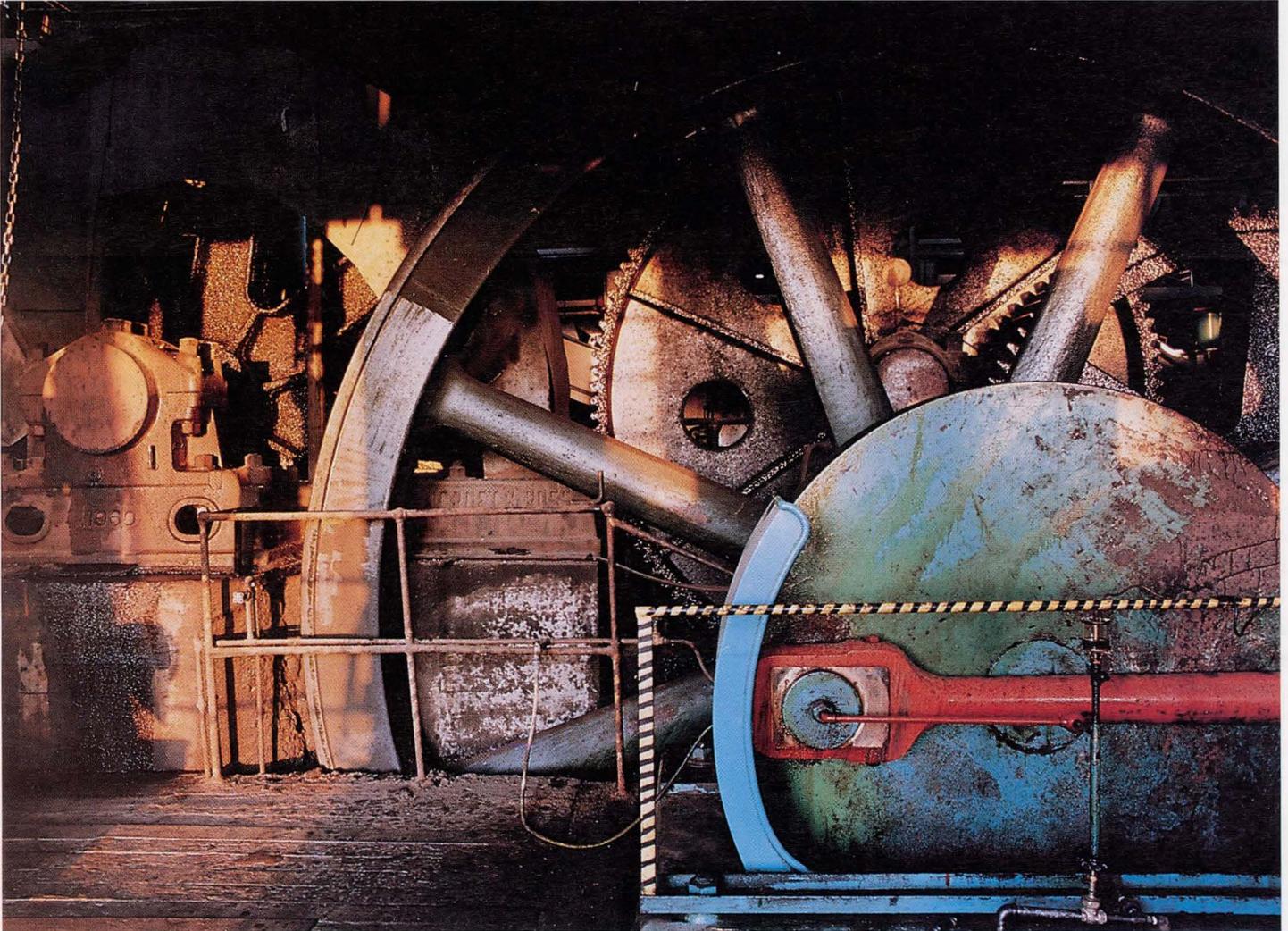
Volume XIII, Number 4

Fall 1995

RAISING CANE

200 YEARS OF
LOUISIANA SUGAR PRODUCTION

AN EXHIBITION



Fulton Corliss Steam Engine and Mill Gears, Caire and Graugnard Sugar Mill, Edgard, Louisiana, ©1992, by Allen Hess

A teaspoon of sugar seems such a simple thing today, but the delicate crystalline substance is the product of an industry that has transformed the landscape, economy, and social patterns of south Louisiana for the last 200 years. *Raising Cane: 200 Years of Louisiana Sugar Production*, a look at the varied faces of the industry and its people, is on view in the Williams Gallery through March 1996.

Ever since 1795, when Etienne Boré introduced sugar production on his plantation on the site of New Orleans's Audubon

Park, the industry has experienced change. Different methods of extracting the sugar crystals from the boiled juice have resulted in a more efficient process and predictable product. Bagasse, the residue of the crushed cane stalks, has been recycled as fuel in the sugarcane factories, and as building materials, animal litter, and horticultural mulch. The sprawling plantations and attached sugarhouses of antebellum Louisiana have largely given way to smaller family-run farms and processing cooperatives that serve a

Continued on page 6

FRENCH MEASUREMENT

Newcomers to surveying in Louisiana are often puzzled by terms of measurement found in titles that reflect the region's French heritage. For some surveyors in the southern part of the state, the terms pose no problem because of their own bilingual capabilities, but more often than not, the novice is confused by such words as *arpent*, *toise*, or *ligne*. There is a dearth of material on the subject, and none that treats of all the terms together.

The smallest unit of old French measurement is the *ligne*. It is rarely encountered in its original form in New Orleans titles today. The *ligne* is the twelfth part of the French inch and has no exact equivalent in the English system. During the transition period in Louisiana's history, surveyors and notaries settled upon the eighth part of the English inch as the *ligne* or line, and that term is still used in ordinary titles in the city today. There is no connection between the French *ligne* and Louisiana line in size, except that they both refer to a fractional part of an inch.

The next French unit in size is the *pouce*, or inch. It is the twelfth part of the French foot and therefore is exactly like the English inch, except for the difference in the size of the foot in the two systems.

The French *pied*, or foot, is the basic

unit in that system just as the English foot is basic to our present system. The correlation between the two has been established in conferences on weights and measures concluded in 1875. The French foot measures 1.06575 English feet, and that factor can be used to convert from the French system to ours, once the French terms are understood.

The *toise* is a French unit that equals six French feet. The nearest English equivalent in size is the fathom, and this writer is of the opinion that the *toise* has its origin in French nautical terminology, which would make it an even closer counterpart of the fathom.

encountered French unit. Basically a unit of area, it is also freely used as a linear unit. *Arpent*, when used as a linear unit, means the length of the side of a square *arpent*, which equals 180 French feet, or 10 *perches* or 30 *toises*. The exact English equivalent of the linear *arpent* is 191.835 English feet, and is so used in city work, but 192 English feet were used in the Federal Township Surveys. An *arpent* of a larger dimension was used in Arkansas and Missouri, details of which may be found in "Manual of Instructions for the Survey of the Public Lands of the United States." When the *arpent* is used as a unit of area, the term should be qualified as superficial *arpents*.

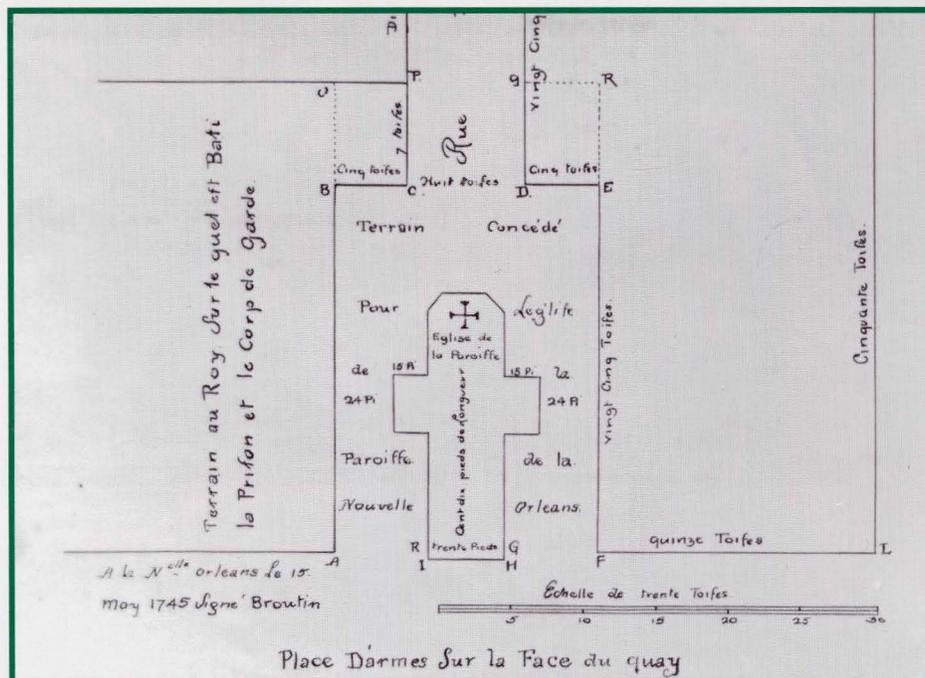
The largest and final French unit considered here is the *lieue* or league. Carlos Trudeau defined the league as a square having a side of 2,500 *toises*. It is similar in size to the English league, which is three nautical miles. The French league, by conversion, would be 15,986.25 English feet in length. One of the largest private grants of land

in Louisiana was the Bastrop Grant in north Louisiana, amounting to 12 superficial leagues.

Anyone interested in a more comprehensive study of French measurement is referred to an article by Henry P. Dart III, "The Arpent," published in the *Loyola Law Review*, Vol. XIII, 1966-67.

—John E. Walker

A version of this article appeared in *L'Arpenteur Louisiane* (1974). Mr. Walker is a member of the board of directors of the Historic New Orleans Collection.



Detail, plat of St. Louis Church (1950.32.1), 1801 copy by Carlos Trudeau, based on the original by Ignace Broutin, 1745, in the Louisiana State University Department of Archives

The *perche* is a French unit subject to several interpretations. Carlos Trudeau, Spanish royal surveyor in Louisiana, was careful to point out that the system of measurement used in Louisiana was based upon the *perche* of the city of Paris, composed of 18 royal (French) feet. The *perche* in places other than Paris contained sometimes 20 or more royal feet. The pole or rod is the nearest similar unit in our system, but there is no connection between the French *perche* and the English rod.

The *arpent* is the most frequently

DIRECTOR

The Williams Research Center at 410 Chartres Street is nearing completion. Restoration and renovation of the old Second City Criminal



Court and Third District Police Station began in earnest in September 1994. Soon the handsome Beaux Arts building will have the external appeal that architect Edgar Angelo Christy gave it in 1915 — after standing vacant for some 20 years. The refurbished building will double our storage space for research collections and permit more effective museum exhibitions at Royal Street. But most important, it will house the Collection's research divisions — library, manuscripts, and curatorial — and combine their separate reading rooms.

Watch for details about the January 20th grand opening of the Williams Research Center. Once it is open, researchers will no longer need to move from place to place to consult all the books, manuscripts, photographs, drawings, artifacts, microfilm, microfiche, sound recordings, video tapes, and maps that constitute our massive research collections. Is there a catch? Only temporarily.

Once the contractors are finished, we have to move all these things safely and without confusion so they are ready for the thousands of researchers who visit the Collection each year. Between now and late January, some collections will be intermittently unavailable. Please bear with us. We feel confident that the Williams Research Center will be worth this temporary and inescapable inconvenience. Please come see for yourself.

— Jon Kukla

The reading rooms will be closed to research from December 5, 1995, until January 23, 1996.



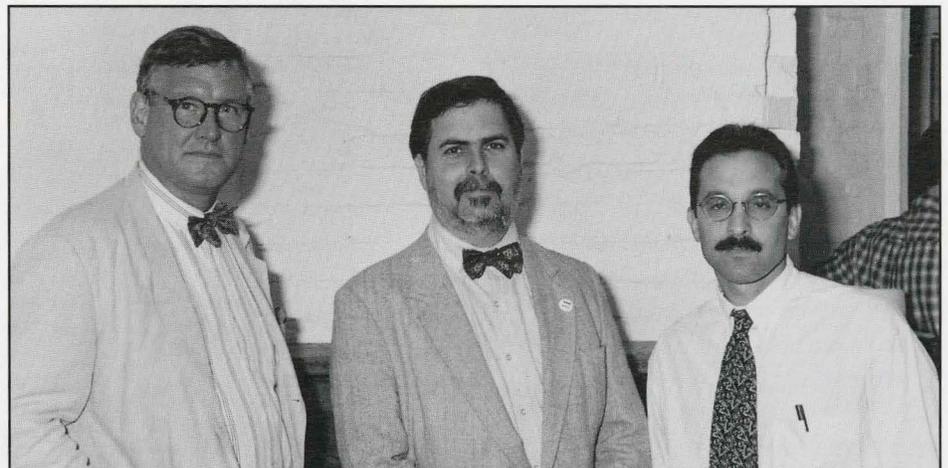
Williams Research Center facade, watercolor by Jim Blanchard (1994.41.1)

WILLIAMS RESEARCH CENTER GRAND OPENING JANUARY 20

The official opening of the Williams Research Center is scheduled for Saturday, January 20, 1996. This long-awaited event will be celebrated throughout the day, allowing the Collection's friends to visit the new facilities and to learn about the expanded opportunities for research, with staff members on hand to answer questions. Also scheduled

for the opening will be a symposium, "A Founder, a Defender, and a Conqueror: Bienville, Andrew Jackson, and Zachary Taylor." Come participate in the Collection's celebration of Louisiana history in a magnificently restored building and see the results of a major French Quarter renovation. Details of the opening will be announced in a separate mailing.

AT THE COLLECTION



Jon Kukla with Marc Cooper, director of the Vieux Carré Commission, and Daniel Samuels of the Peter Trapolin architectural firm, at the opening of the renovated Creole Cottage, 726 Toulouse Street. The building was purchased by the Collection in 1990 and is adjacent to THNOC's Louis Adam House at 722 Toulouse Street.

The Letters of Charles Sumner Gray



“I don’t claim to be an artist in the practical sense of the word. Have no thorough course of training etc... but hope to paint one picture before I die that will be good enough (with out the frame) to save from a fire.” Charles Sumner Gray, living in the small, south Louisiana town of Paincourtville, shared these thoughts in a letter dated November 1, 1886, to a friend in New Orleans. Gray embellished his letters with drawings and sketches that show a good eye for detail and a quick wit.

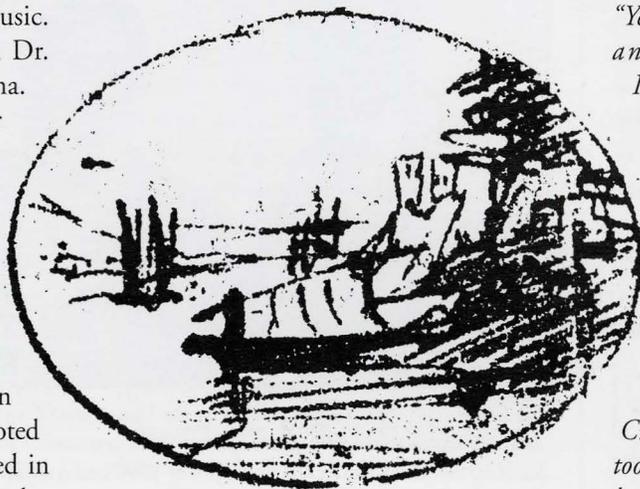
Born in South Acton, Massachusetts, in 1856, Charles Gray studied at both the New England Conservatory of Music and the Cincinnati Conservatory of Music. By 1870 he had joined his father, Dr. William Howard Gray, in Louisiana. He found employment as a teacher in St. Mary and St. Tammany parishes before marrying Marie Pauline Guidry, an accomplished musician, in 1881, and settling in Paincourtville, where his wife had grown up. Gray worked as a painter and musician and became known throughout southeastern Louisiana for his artistic ability. A noted landscape painter, he also specialized in oil or crayon portraits from photographs.

Gray’s constant financial woes, his need for intellectual stimulation, and his inner struggle for accomplishment are vividly revealed in his correspondence with Henry Edward Chambers (1860-1929), a nationally recognized educator. Chambers served as a principal and school superintendent in Louisiana, Arkansas, and Texas, and as editor of the journal *Progressive Teacher*, and as founder and editor of *Louisiana School Review*.

Letters written by Gray to Chambers between December 1885 and October 1887, now housed in the manuscripts division (81-49-L), depict the difficulties of life for an artist in rural 19th-century Louisiana.

In December 1885, Gray found himself responsible for several members of his wife’s family, supporting them on what he could earn with his violin and

Charles Gray’s sketches enlivened his letters to Henry Edward Chambers (81-49-L). Sketches larger than actual size.



artist’s brush. “A poor dependence” he acknowledges to Chambers. Although he did sell some works, much of the money he earned from his paintings came through raffles — Gray would travel over Ascension, Assumption, and Lafourche parishes selling chances on his work. In August 1886, he writes:

“Yesterday morning took buggy & picture and started down bayou, found at Paincourtville a book from Father. Lubbock’s Origin of Civilization and Primitive Condition of Man . . . On the way down at auspicious intervals I read Lubbock, sold chances eat [ate] cakes and admired the scenery.” In October he notes, “I’ve been to Lockport 50 miles down the bayou and to Plaquemines 40 miles up the river with my picture “Christ bearing the Cross.” Poor time of the year to travel; too early and too late for money. Have a hundred or so chances left — out of 500.”

Sometimes inspiration was slow in coming. "I'm like a fiddle — have to be in tune to make good music," he informs Chambers. Often he refers to himself as being slothful.

Hero and Leander not finished. Breton Peasant for father not finished. Lake scene 22 x 26 not finished. Spoiled darling not finished. Two sets scenery with wings for Paincourtville not finished. I'm a durned ass — I know it — as a man knows he's in jail. Why I don't work I don't know. I only know I don't.

Gray sought ideas from books, magazines, and periodicals. He devised schemes in which Chambers would subscribe to magazines and then send them on to him. Some letters contain pleas for reading materials and pictures.

If you get hold of any pictures of any subject in any style, that you don't want send them to me. I'm crazy for pictures, music, and — news. If you can get examples of artists' work — borrow — and ship to me. I'll take notes and return. Perhaps your friend Wikstrom might like the idea of giving me an idea in that manner. It isn't customary but I don't sail my dugout by custom.

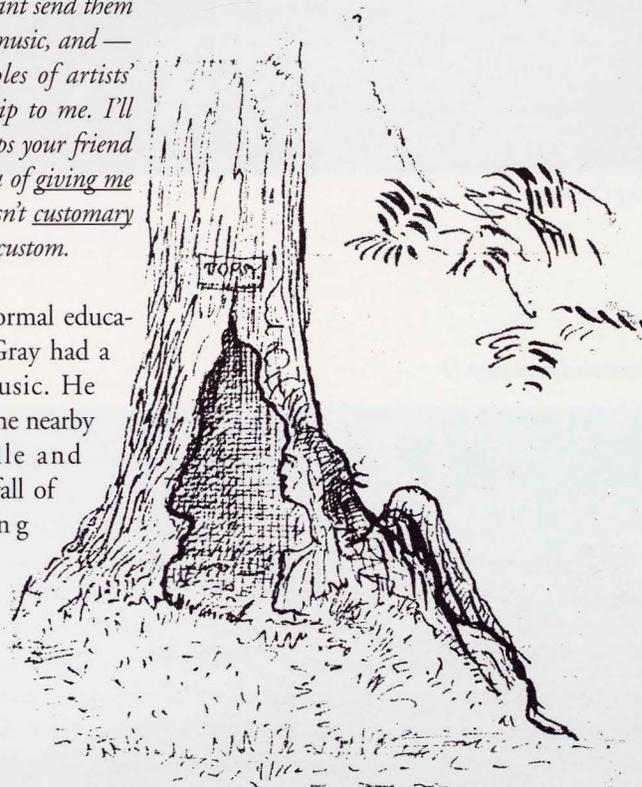
Although he had no formal education as an artist, Charles Gray had a strong background in music. He played before audiences in the nearby towns of Donaldsonville and Napoleonville and, in the fall of 1887, started giving Wednesday night lectures on music theory that proved popular and helped attract pupils. Music lessons given by the Grays increased with the arrival of a new piano in October

1887. Marie Gray gave piano lessons and counted among her students the daughters of former U.S. Senator C. B. Darrell. Gray notes that he earned 14 dollars from violin pupils and expected more. The Gray home became a gathering place for those who enjoyed music and art. Young people would come in the evenings for music, reading, and chess. The Grays organized Morgan City's first orchestra and established Gray's Hall, a place where musical



recitals and social gatherings were held. Gray's Hall still stands today although no longer a recital hall. His letters — there are ten in all — reveal the hardships of his life but also the joyful moments: the birth of his first child, the wonderful tone of a piano, the pleasure of a cigar. The fine lines of his sketches call up a lively picture of the time and place.

— Carol O. Bartels



John H. B. Latrobe's observations about sugar plantations in 1834 complement the current exhibition in the Williams Gallery, *Raising Cane*, which coincides with the bicentennial of the sugar industry. *Southern Travels: Journal of John H. B. Latrobe, 1834*, edited by Samuel Wilson, Jr., was published by the Historic New Orleans Collection in 1986.

On either side of us the sugar plantations were now seen extending from the river to the marsh or swamp in the rear and presenting the most beautiful appearance that I ever saw in any species of cultivation. The green was so vivid, the foliage so dense, and the light wind waving it to and from marked it with the varying shadows that rolled after one another like waves upon a sea. It was the season for gathering in the crop, and grinding it, and Sunday as it was every man woman and child that we saw was at work at the sugar house, the unsteady puffings of which vapour from a narrow chimney with a funnel shaped aperture shewed where the steam engine was at work — and long teams of oxen drew heavy carts loaded with the newly cut cane.

The farm houses, or plantation houses rather, in this part of the world appear to have been built, all of them, after the same model... The climate requires all the shade that can be procured, and to obtain it the body of the building is surrounded with galleries — There are no cellars, for two feet digging brings you to water. About a hundred yards from the dwelling are the quarters of the negroes, small huts, generally comfortable in their appearance and ranged in parallel rows. Some of them presented quite a picturesque aspect with rows of china and orange trees in front of them. Above all the buildings and exhibiting by far the most imposing appearance is the sugar house surrounded with sheds. In the neighbourhood of it the plantation bell is elevated upon a tall post, and shielded from the weather by a conical Cap. Among the many plantations that I have passed and we are now within ten miles of New Orleans, I have not seen one which did not exhibit the appearance of thriving industry.



Kennedy, ©December 1988, by Debbie Fleming Caffery

RAISING CANE *(Continued from page 1)*

number of growers. New varieties of cane, more resistant to disease than their predecessors, are continually being tested and introduced to make harvests less chancy. But bad weather, especially hurricanes and floods, can still wipe out a crop.

Exhibition curators John Lawrence and Jude Solomon have chosen the medium of contemporary photography as the primary component of the exhibition. The work of five photographers who have used the subject of the sugar industry as a principal source of inspiration in their careers provides a broad-based and diverse picture

of the industry today — a mixture of age-old traditions and practices and modern, changing technology. This collective view of sugar production touches on the agricultural, mechanical, and social aspects of the industry. A selection of key historical items and artifacts and a small separate exhibition that dwells on the history of a single sugar operation (Evan Hall in Donaldsonville) aid in the interpretation and understanding of the contemporary photographic work. Two recently produced videotapes are available for viewing, each highlighting aspects of sugarcane farming and sugar refining in the state.



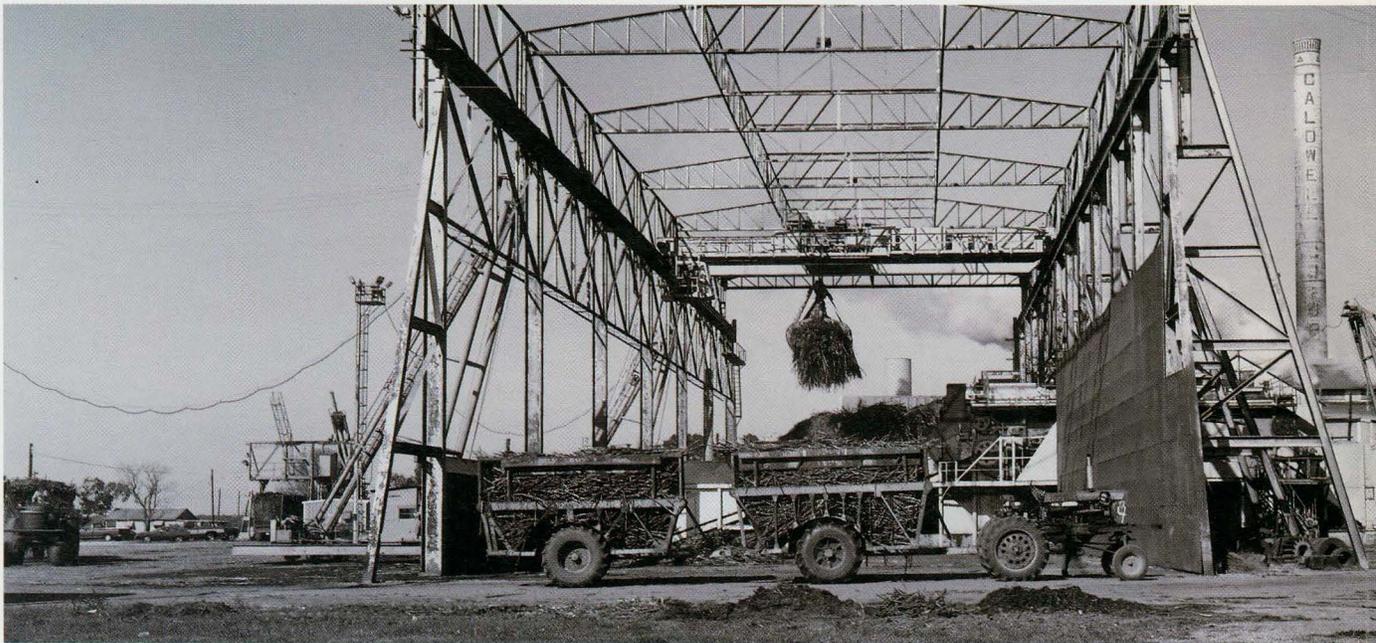
Sugar Cane Scrappers in Field, Bessie K Plantation, ©1986, by Keith Calhoun

The notion that an old but viable industry could provide the basis for such diverse contemporary photographs was a key issue in selecting this medium as the primary exhibition vehicle. Each photographer has responded differently. Debbie Fleming Caffery, a native of Franklin in the heart of the state's sugar-producing country, grew up with the sights, smells, and sounds of sugar production. Her black-and-white photographs of the people and operations in the fields and mills near her home are hauntingly beautiful, descriptive, and enigmatic all at once. The dignity of work and the

majesty of process are underlying themes in her photographs.

Chandra McCormick and Keith Calhoun of New Orleans have responded principally to the community of sugarcane workers who often lived next to the fields they worked. Collectively, their work captures the closeness of these communities, the character of the physical work, and the transformation or disappearance of this culture as mechanized harvesters replace "scrappers" who harvested the cane manually.

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Unloading Cane from Cane Tractor, Caldwell Sugar Mill, ©1988, by A. J. Meek

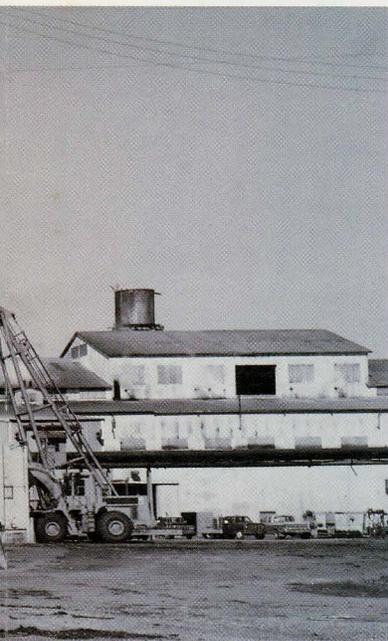
RAISING CANE *(Continued from page 7)*

Allen Hess, of Rochester, New York, has been fascinated with the power and scale of the machines of the refinery. From the claw-like front-end loaders, the “Hurry-cane” wagons, and the small railroad engines in the mill, to the huge steam-driven engines that power the grinders, his photographs describe the complexity of the machinery and the variety of the processing operations.

A. J. Meek of Baton Rouge has photographed the landscape of the cane country for well over a decade. His frequent use of an

8x20-inch banquet camera and its panoramic format seem especially suited to the wide, flat expanses of the cane fields, whether in full growth or during the burn-off phase of harvesting. His photographs give a total sense of the cane-growing area: the fields, refineries, and domestic architecture.

The processes and sights recorded by these photographers are still largely visible today. When the cane is growing, a drive through south Louisiana shows refinery stacks poking above the green fields, serving as industrial cathedrals that order and define



Daisy Mae, Bessie K Plantation, ©1986, by Chandra McCormick

the countryside as their Gothic and Romanesque counterparts did in Europe during the Middle Ages. In the fall grinding season, cane wagons loaded with newly cut stalks travel to the refineries along backroads and highways. The clouds and rain associated with the cool, gray days of late fall merge with the smoke from burning fields and the billows of steam from the refineries, making it seem, almost, that the weather emanates from the fields and mills.

The photographs of Debbie Fleming Caffery, Chandra

McCormick, Keith Calhoun, Allen Hess, and A. J. Meek come together in *Raising Cane: 200 Years of Louisiana Sugar Production* to tell the story of sugar and its people.

– John H. Lawrence

GALLERY TALK

The photographers will talk about their work in the exhibition Thursday, October 19, at 4:00 p.m. in the Williams Gallery.

Photograph, page 1, by Allen Hess is a gift in memory of Dr. Carolyn Kolb.

RESEARCH CENTER ACQUISITIONS



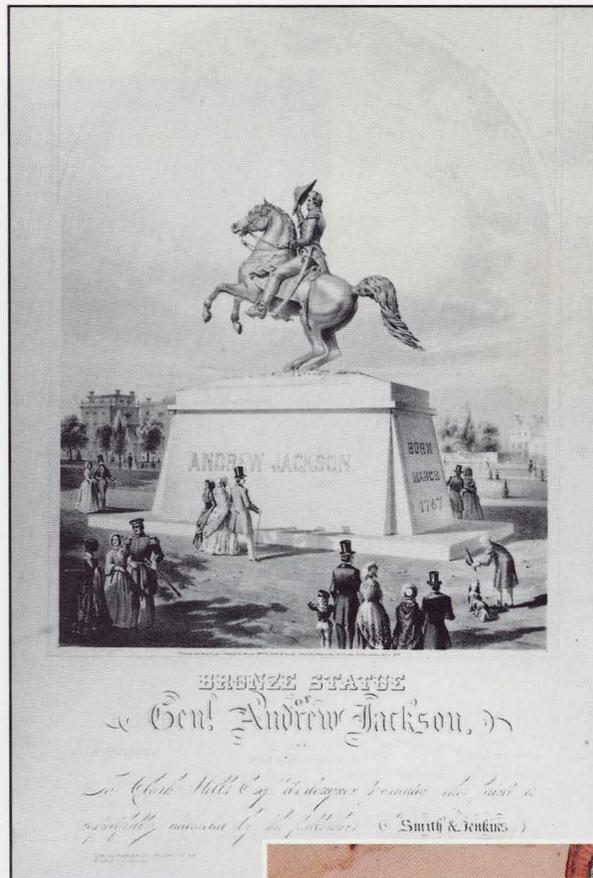
THE HISTORIC NEW ORLEANS COLLECTION encourages research in the library, manuscripts, and curatorial divisions of its research center from 10:00 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays). Cataloged materials available to researchers include books, manuscripts, paintings, prints, drawings,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

CURATORIAL

The Collection's holdings in all three research divisions are especially rich in materials on land use in southeast Louisiana. Though the focus of these records is often the city of New Orleans, a recent acquisition pertains to St. Bernard Parish. An atlas containing 40 individual maps and an index map shows townships, plantations, property ownership information, and geographic features of Orleans Parish's nearest downriver neighbor. The plans are copies, based on originals created between 1843 and 1850.

■ Clark Mills's equestrian statues of General Andrew Jackson have long served as a source of artistic inspiration for artists in New Orleans, Washington, D.C., and Nashville. Blanchard P. Paige made a daguerreotype of the sculpture in Washington in 1853. The image was subsequently copied on stone by B. F. Smith, Jr., and published as a lithograph by Smith and Jenkins of New York. The lithograph, entitled *Bronze Statue of Gen'l Andrew Jackson at Washington, D.C.*, is a recent acquisition.

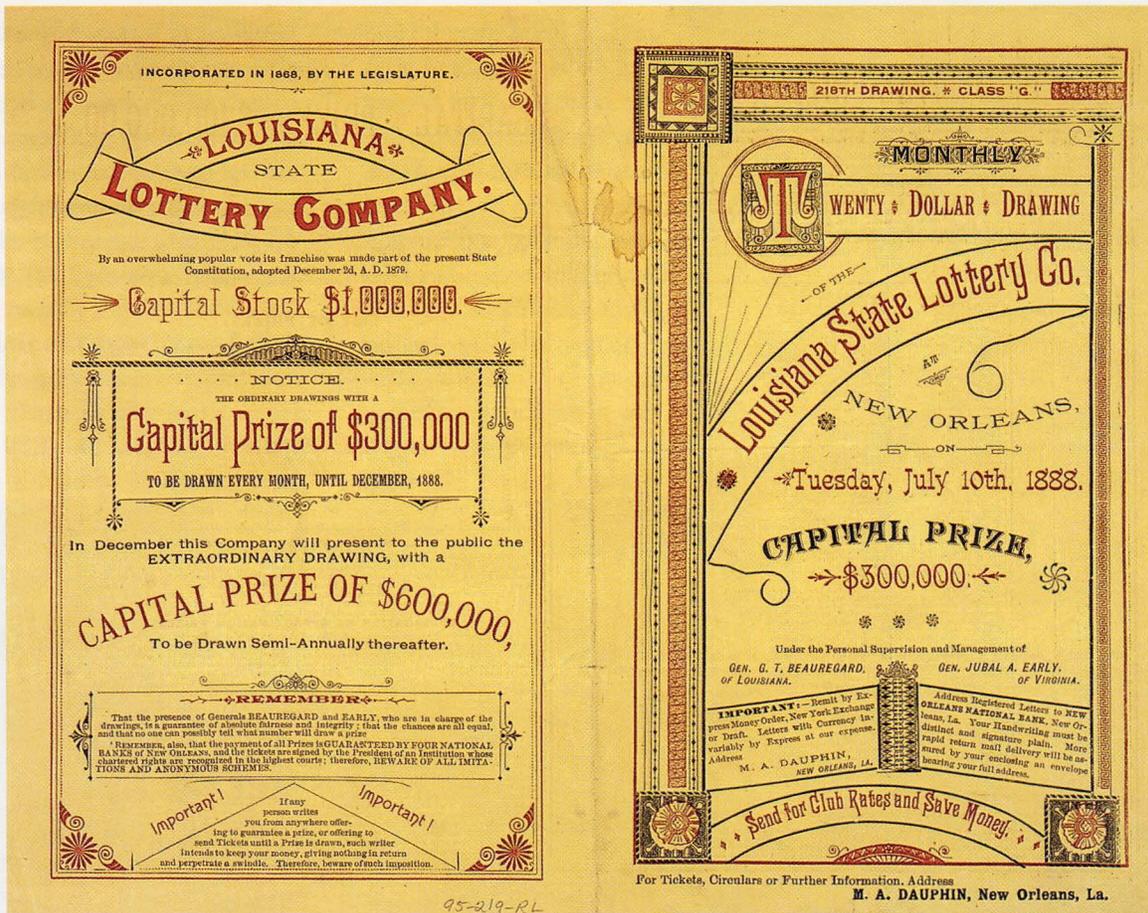
■ Stereographs, popular photographic images that decorated Victorian parlors, were produced as much for educational purposes as for entertainment. The



(1995.55)



Mardi Gras costume design (1995.66.1). See curatorial acquisition, page 11.



(95-220-RL). See library acquisition, page 12.

double pictures, meant to be viewed through a stereoscope, depicted city scenes, the beauties of nature, and human accomplishments. An acquisition of a New Orleans subject shows the Belknap Fountain on Canal Street as it appeared when Samuel T. Blessing photographed it in 1876. The public fountain was housed in an ornate iron gazebo and occupied a spot on the neutral ground near the intersection of Canal and Chartres streets. Designed by Jackson Ogden Belknap, the fountain was used as an advertising vehicle according to contemporary accounts, with figures of swans and boats animated by jets of water. This combination of mechanics and advertising allowed Belknap to patent his device in 1871, the year the fountain was installed. It was later moved to the Dumaine Street entrance of City Park.

■ The late Boyd Cruise, artist and former director of the Collection, made a humorous drawing of his friends Rosa Hart and Muriel Allegret the morning

after an uproarious Christmas evening in 1938. The sketch is the gift of Francis Allegret.

■ Dr. Harry Redman, Jr., has donated two watercolors of Mardi Gras costume designs, circa 1882, showing warriors' uniforms inspired by classical antiquities. Another carnival-related donation, a 1995 Rex proclamation poster designed by Pattie Googe Harris and published by Planet Publishing Company, is from the School of Design.

— Judith H. Bonner and John H. Lawrence

LIBRARY

Tallulah Bankhead (1903-1968) was perhaps at her most outrageous in a late 1940s revival of the Noel Coward comedy, *Private Lives*. *Time* magazine described her performance in an article about the actress dated November 22, 1948: "Many a mediocre play has been dragged beyond its deserved life span by Tallulah's gaudy brilliance, but this time

she has turned one into a smash hit single-handedly....She has turned *Private Lives* into a one-woman show — at once the triumph of a personality and the surrender of an actress."

Local civic leader, sports enthusiast, and impresario Irwin F. Poché, Sr. (d.1971), brought the touring company of *Private Lives* to New Orleans for an engagement at the Poché Theatre from December 26 through December 31, 1949. The Poché Theatre, 535 Baronne Street, originally opened in 1906 as the Shubert Theatre. Throughout its existence the theater has had several names — Lafayette (1912), Star (1940), Poché (1947), and Civic (since 1950). A program for *Private Lives* starring Tallulah Bankhead at the Poché Theatre is a recent donation.

■ Included in a bequest of books from Mrs. Henry C. Pitot are several by such prominent local authors as Charles L. "Pie" Dufour, Leonard V. Huber, and Samuel Wilson, Jr., many personally



Roosevelt Hotel cocktail menu (95-369-RL)

inscribed to the Pitots. A copy of John Chase's book on New Orleans streets, *Frenchmen, Desire, Good Children...*, bears his distinctive signature along with a caricature. Several exhibition catalogs and programs on subjects of local interest also form part of this large bequest.

■ Long before the infamous Louisiana State Lottery Company was created in 1868, lotteries were a popular means of raising funds. One of the earliest lotteries in Louisiana was held in 1810 to raise \$10,000 for Christ Church. John Smith Kendall reports in his *History of New Orleans* (1922) that the Grand Lodge of Masons built a Masonic Hall in New Orleans in 1827 with money raised by a lottery. A ticket for the French Evangelical Church Lottery held in New Orleans in 1832 was recently acquired along with

several items dated 1888 and 1891 associated with the Louisiana State Lottery Co. These include advertisements for monthly drawings, orders for printed lottery tickets, and a receipt for remittance.

■ A cocktail menu dated August 1947 from the Roosevelt Hotel is an addition to the library's collection of ephemera. The small booklet, shaped like a tall Ramos' Gin Fizz glass, contains pages of familiar as well as exotic drinks ranging in price from the "orange blossom" for 45 cents to the "frozen zombie" for \$1.05. Beer ranged from 20 to 55 cents a bottle, and a variety of sandwich specialties and cold plates was available.

The Roosevelt Hotel occupied the building at 126 University Place originally built for the Grunewald Hotel in 1908. The hotel expanded and its name was changed from Grunewald to Roosevelt in 1924, and again in 1965 to Fairmont.

A similar but undated souvenir drink list from Pat O'Brien's accompanied this donation.

■ Randolph L. Forsyth, brother of the late Hewitt L. Forsyth, recently donated a selection of genealogical publications collected by Hewitt Forsyth and his late wife, Alice Daly Forsyth. The books represent the work of such noted local historians and genealogists as Sidney A. Marchand, Charles R. Maduell, and Mary Elizabeth Sanders. The Forsyths published several volumes of Louisiana records.

— Pamela D. Arceneaux

MANUSCRIPTS

Civil War scholars will be interested in three recent acquisitions. Frank Wells (1841-1919), a native of Brattleboro, Vermont, spent much of the war in the 13th Connecticut Volunteers stationed in

Louisiana or in near-by locales. Articulate observations fill his letters to his brother, sisters, and father and bring a human dimension to the war years. While Wells did not seem to lose enthusiasm for military life that precipitated his enlistment, the realities of war influenced his political and social commentary. Speculation about continuing a military career, owning a farm in South America, or working in a bank reveals a man who pondered future life in spite of steady reminders of mortality. After an 1879 reunion of his regiment, he wrote his sister Ginnie that he "had the thing solved down to a mathematical accuracy before the fight begun and never forgot it....in quite a hot engagement only about one man in four is usually hit at all — of those hit not more than one in seven is killed." The correspondence chronicles his rise from lieutenant to captain in the military and then to bank executive in Newberry, New York. Included among the 341 letters are family responses, which provide a more complete social history, together with genealogical information, and photographs.

■ Albert D. Carmichael, an enlisted man from Iowa, kept a diary beginning January 4 to March 3, 1864, the year following his injury near Vicksburg. His experiences traveling from St. Louis to New Orleans to rejoin his battalion (Co. F, 24th Iowa) include a description of the destruction at Vicksburg. Travels through south Louisiana prior to the Red River Campaign bring to mind the experiences of Frank Wells, mentioned above. Although Wells resumed civilian life after the war, Carmichael was killed in action September 1864 near Winchester, Virginia. An accompanying news article recounts how his remains were identified from a photograph that was on his person when he died. The photograph, recognized while on display in a Confederate museum, was of his fiancée.

■ On February 11, 1864, while Wells wrote to his sister about his commission as captain and Carmichael described a dress parade in his diary, Duncan F. Kenner (1813-1887), active in the Confederate Congress, wrote from

Natchitoches to Lemuel P. Conner. Kenner served as Confederate minister plenipotentiary in Europe, while Conner was active in the Louisiana Secession Convention. Kenner comments on the efforts of the South and his life in exile in this letter. His brother was Stephen M. Kenner (1808-1862), founder of Kenner, Louisiana.

— M. Theresa LeFevre

ERRATUM

In the summer issue of the *Quarterly* ("Research Notes: Sanborn Maps," Vol. XIII, no. 3), a description of the maps in the Robinson Atlas states, "they are hand-colored pink for brick and yellow for stone." The line should read, instead, "yellow for wood."



John Lawrence, Bettie Pendley, and Sally Stassi at THNOC's Lakeside exhibition.
Photograph courtesy David Tompkins

EXHIBITION AT LAKESIDE

Last July, the Collection mounted a display at Lakeside Shopping Center that included a kiosk with prints, photographs, and maps drawn from the 1994 exhibition *From Bank to Shore: The Development of New Orleans Neighborhoods* and another kiosk featuring photographs and information about THNOC's museum and research facilities. A computer with a touch-activated screen, courtesy of ITC, helped viewers learn about property research and neighborhood growth patterns. The exhibition was coordinated through the efforts of Donna Mumphrey, special projects director at Lakeside, with cellular service provided by Radiofone. Nearly 2,000 people visited the display area.

DONORS: APRIL–JUNE, 1995

Lee R. Adler
Francis Allegret
Book Club of Texas
Kathie Bordelon
Patricia Brady
Center for Louisiana Studies
Robert B. Conroy
Coralie G. Davis
Jay D. Edwards
Edward L. Ehrensing, Jr.
Larry Falgoust
George Javier Febres
Randall L. Forsyth
Friends of Laura Plantation
John Geiser III
Charles M. Gibson, Jr.
Kenneth Gormin
Mrs. Robert Joseph Killeen
Kathryn Prechter Kukla
Mrs. Elliott W. Laudeman III
John H. Lawrence
Paul B. Lechich
Edward J. Lewis
Mrs. Howard Mahorner
Mrs. E. Dameron Manard
Rev. Hugh C. McKee
Ann Middleton
MIT Press
National Society of the Colonial
Dames, Pasadena Chapter
New Orleans/Gulf South Booksellers
Association
Dr. T. Michael Parrish
Perry's Camera
Estate of Anita M. Nolan Pitot
Christopher Porché-West
Dr. Harry Redman, Jr.
Mary Riess
Harriet Stern Rosenthal
San Diego Museum of Art
School of Design
Irma M. Stiegler
Abe M. Tahir, Jr.
Linda Thomas
Time-Life Books
Jessica Travis
Vanderbilt University Press
Louis R. Villars, Jr.
Cleo Wainwright
WYES-TV

A CENTURY OF CARING



Visiting Nurse by Louis T. Fritch, ca. 1927
(1986.7.77)

The Charity Organization Society of New Orleans, was formed on November 21, 1896. Now called Family Service of Greater New Orleans, the society has not only provided important assistance to the needy of the Crescent City but has encouraged the development of other social agencies, such as the Department of Public Welfare. The COS was part of a growing national trend precipitated by the recognition of often dreadful living conditions in cities and the need to assist and coordinate the efforts of an array of established private charities. The result is today's Family Service, a team of social service and mental health professionals offering a range of services to the New Orleans area.

Before formation of the COS, New Orleans had many charitable organizations offering aid to the survivors of

natural disasters, such as hurricanes and yellow fever epidemics, wars and economic depressions. Some coordination in the distribution of assistance came from the New Orleans Conference of Charities, founded in 1883. But the service became truly effective in 1896 as the expanded and renamed Charity Organization Society. It acquired the name Family Service Society in 1926.

Throughout its long history, Family Service has assisted New Orleanians during some of the city's most difficult times — the last yellow fever epidemics in 1897 and 1905, World Wars I and II, the Great Depression of the 1930s, and Hurricane Betsy in 1965. In times of individual need, the society has assisted the city's orphans, elderly, and poor through organizations that include Kingsley House, St. Vincent de Paul, St. Elizabeth's Home, and the

THE SHOP

In keeping with the theme of the current exhibition that looks at Louisiana's sugar industry, the Shop offers for sale sterling silver sugar tongs, fashioned to resemble a Jesuit priest. The tongs have been reproduced from a master pattern in the Dingeldein collection of silver artifacts in THNOC's holdings. Another item relating to the exhibition is a sugar caddy holding six spoons. Also available are jars of *cuite*, the taffy syrup which is the last-drawn product before the sugar granulates. A spoon dipped in *cuite* and rolled in chopped pecans is a traditional way to eat this Louisiana specialty.



PLEASE SEND
sterling silver sugar tongs @ \$150 \$ _____
silverplated sugar caddy @ \$35 \$ _____
Steen's Old Time *La Cuite*
in a glass jar, 11 oz., @ \$10 \$ _____
Subtotal \$ _____
Shipping and handling \$ _____
(single item, \$3.50; two or more items, \$5.00)
9% tax, Orleans Parish \$ _____
4% tax, other LA residents \$ _____
TOTAL AMOUNT DUE \$ _____

Please print

Name _____

Address _____

City _____ State _____ Zip _____

MasterCard VISA Check or money order

Acct. Number _____

Exp. date _____

Signature _____

Jewish Widows and Orphans Home.

Between October 10 and November 25, 1995, the Historic New Orleans Collection will help mark the 100th year of Family Service with the presentation of a mini-exhibition entitled *A Century of Caring: The History of Family Service of Greater New Orleans*. Included will be items from the Historic New Orleans Collection and from the offices of Family Service and Special Collections of the Howard-Tilton Memorial Library of Tulane University, repository of the Family Service archive. The exhibition is free to the public, Tuesdays through Saturdays from 10 a.m. until 4:45 p.m.

— John Magill



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editors:

Patricia Brady
Louise C. Hoffman

Head of Photography:
Jan White Brantley

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Elizabeth Kellner and Cornelius Regan

STAFF

PROFESSIONAL ACTIVITIES



Alfred E. Lemmon

Dr. Alfred E. Lemmon, curator of manuscripts, presented "Recent Trends in Archival Education" at the National Archives of Columbia in Bogotá in July. He also spoke to the German Heritage Festival Association about the archives of the Deutsches Haus. Leslie Johnston, documentation coordinator, has been asked to serve as a reviewer of grant applications to the National Endowment for the Humanities in the area of preservation and access.

Jan White Brantley, head of photography, served as one of three judges for the Southeastern Museums Conference publications design competition.

Doug MacCash, preparator, and Steve Sweet, assistant preparator, were commissioned by the New Orleans Museum of Art to create artworks for NOMA's new, permanent education exhibition about the creative process, *the stARTing point*.

PUBLICATIONS

Leslie Johnston, has recently published articles in *Visual Resources Bulletin*, *Bulletin of the Society for Imaging and Technology*, and *Government Imaging*. A photograph by Jan White Brantley appeared in *Preservation in Print*.

Doug MacCash is a regional stringer for *Art News*, a monthly magazine of art journalism. Curator Judith Bonner contributed a book review to *Louisiana History* and an article to *New Orleans Art Review*. David Dibble, library assistant, and Kate Holliday, curatorial cataloger, also wrote articles for the *Art Review*.

EDUCATION

David Dibble received the M.A. degree in art history from the University of Texas at Austin.

MEDIA

John H. Lawrence, director of museum programs, was interviewed on WWL-radio about the summer exhibition, *Concept to Consumer: Selling New Orleans for 85 Years*.

MEETINGS

Alfred Lemmon attended the annual meeting of the American Archivists in Washington, D.C., and was reappointed chairman of the International Archival Affairs Committee.

Dr. Patricia Brady, director of publications, attended the Mid-South Booksellers Association meeting in San Antonio. Louise Hoffman, editor, also attended the meeting in San Antonio and the annual meeting of the Publishers Association of the South in Atlanta.



Elizabeth Kellner



Richard Jackson

CHANGES

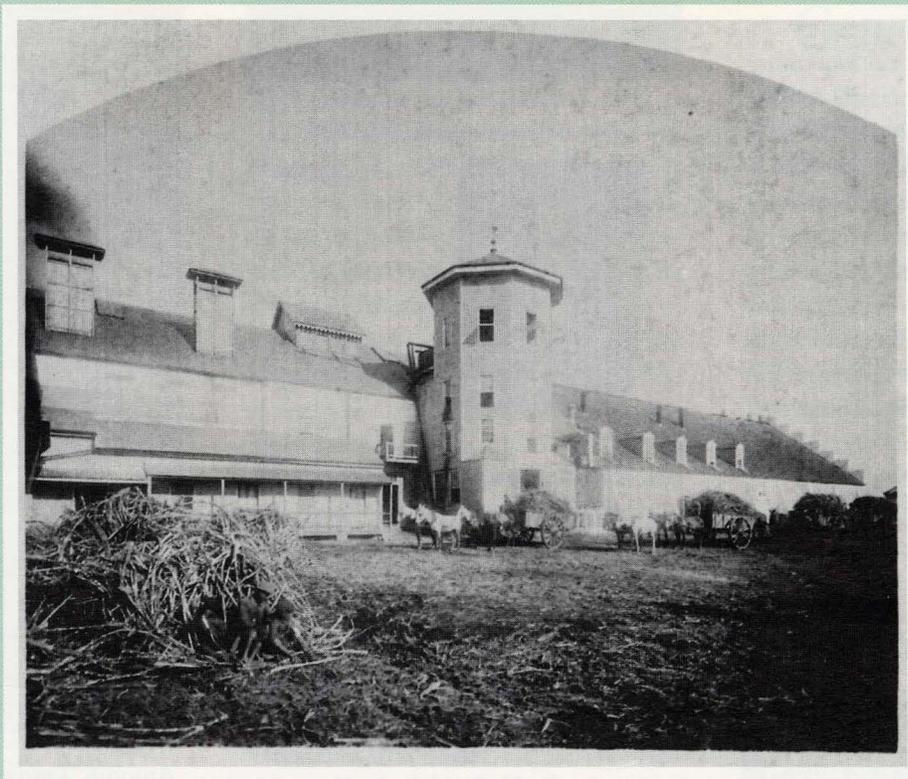
Elizabeth Kellner (BFA, University of Southwestern Louisiana) is a new member of the photography staff.

VOLUNTEER

Richard Jackson, formerly curator of Americana at the New York Public Library, Lincoln Center, is a volunteer in the manuscripts division.

SPEECHES

John Lawrence presented "A Visual and Literary Stroll Through the Vieux Carré" at Le Petit Salon.



Side View of Sugar House, Evan Hall Plantation (1978.26.62)

EVAN HALL: A PLANTATION ALBUM

The cultivation of sugar at the plantation that came to be known as Evan Hall began in 1807. Situated near Bayou Lafourche in Ascension Parish, the land was originally owned by Evan Jones and later, through marriage, by the Henry McCall family. In the early 20th century, the property changed hands several times, eventually becoming the Evan Hall Sugar Cooperative in the 1930s. Sugar production has continued to the present day. Photographs of Evan Hall are included in a mini-exhibition that complements *Raising Cane: 200 years of Louisiana Sugar Production*.



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