



THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

Volume XIV, Number 4

Fall 1996

The
Laura Simon Nelson
Collection
of Louisiana Art



Old French Opera House, New Orleans by William Woodward, between 1900 and 1917 (LN219)

PART THREE:
ELLSWORTH WOODWARD
AND
WILLIAM WOODWARD
SEPTEMBER 13, 1996 – JANUARY 4, 1997

*T*he third and final part of the exhibition featuring Laura Nelson's donation of Louisiana art presents works in various media by the Woodward brothers.

Excerpts from
Complementary Visions of
Louisiana Art:
The Laura Simon Nelson
Collection
at the
Historic New Orleans Collection

The majority of the work in the attic was Ellsworth's — Carl Woodward was his uncle's only heir. There were also paintings by his father, William, but not as many because his work had been divided among his children.

Big folders on the floor held watercolors, charcoal, oils, and works in other media by Ellsworth. Each one was more beautiful than the last. It was like finding a lost treasure. I pinched myself and thought, "What a fantastic dream and I am in the middle of it!" I can truthfully say this was one of the best afternoons of my whole life. I shall never forget it.

— Laura Simon Nelson
"The Great Art Adventure"

Both William and Ellsworth were champions of professional art training in New Orleans and in the South generally, recognizing that its lack caused aspiring young artists to study in the Northeast and/or Europe.

— William H. Gerdts
"Louisiana Art: Regionally Unique;
Southern Exemplar"

From 1885 until their deaths in 1939, they were the two most influential figures in the arts in New Orleans and across the Gulf Coast....The Laura Simon Nelson Collection is especially important for its huge number of works by both Woodwards.

— George E. Jordan
"The Laura Simon Nelson Collection,
1840s–1970s"

Collectively they became an active voice advocating preservation of the unique and the historic and advising artists and craftsmen to interpret the South in its beauty and romance, tragedy and misery.

— Judith H. Bonner
"Paintings from the Permanent Collection"

See page 15 for ordering information.

IN THE SERVICE OF ART
WILLIAM WOODWARD & ELLSWORTH WOODWARD

"Anyone incapable of personal happiness in the presence of beauty, unable to comprehend the meaning, and finding no responsive joy in art is, in a real sense, illiterate."

— Ellsworth Woodward

From Seekonk, Massachusetts, they came in the 1880s, first William Woodward, then Ellsworth, to teach at the Tulane University of Louisiana in a South only 20 years removed from the upheavals of the Civil War. With something close to missionary zeal and with a broad artistic vision, they set forth for New Orleans — William from studies at the Rhode Island School of Design and the Massachusetts Normal Art School in Boston. Ellsworth, his younger brother, who also studied at the Rhode Island School of Design, was to follow. Years later, Ellsworth commented on southern art — with a hint of hyperbole — in a letter to the Association of American Colleges: "*Of course* the South has no art — How should it have any when for fifty years life was a struggle for bread and shelter."

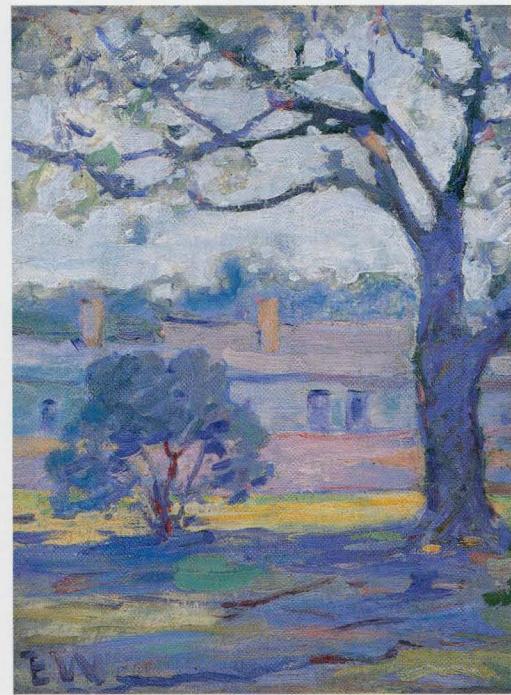
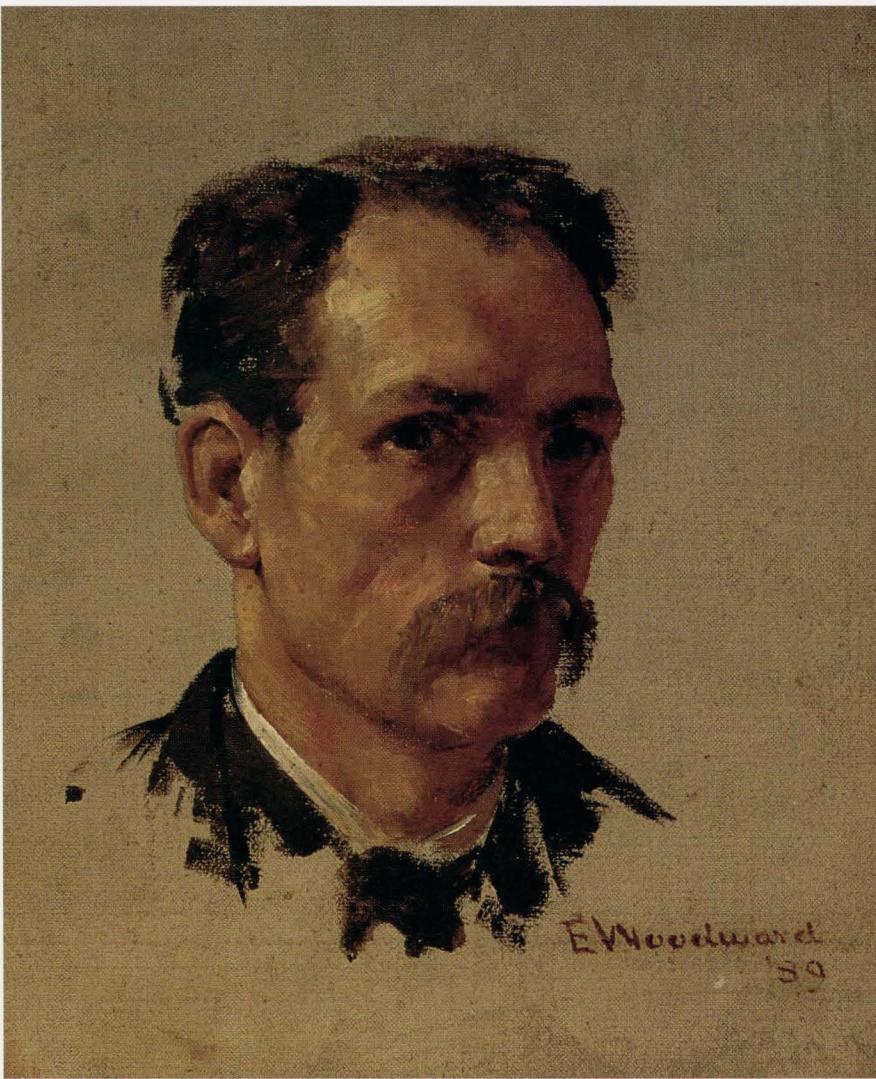
The arrivals of Ellsworth and William proved to be significant events in late 19th-century life in New Orleans where the energetic brothers founded the Newcomb Pottery that would engender fame and a little fortune. They preached the importance of locality: Art, to be effective, should portray nature close to home — the live oak, pine, jasmine, and Cherokee rose that the Woodwards embraced as if they had never known a winter night on a New England farm.

In 1884, William Woodward — he was 25 — came to Tulane at the request of President William Preston Johnston to teach drawing classes. These were held in the Government and States Building of the World's Industrial and Cotton Centennial Exposition on the site of

present-day Audubon Park. Shortly afterward, Ellsworth, just 24, joined him at the university as an assistant professor of drawing. He was also co-teacher, with William, of the Free Drawing Classes, offered first to women at the Exposition, and subsequently to working people at night and on Saturday mornings. The passion for art so evident throughout their lives was the fuel that kept the Woodwards teaching long hours — often from nine in the morning until nine at night — in the building known as Turners Hall at the corner of Lafayette and Dryades Streets. In 1887, with the organization of the H. Sophie Newcomb Memorial College, Tulane's coordinate women's college, young Ellsworth was appointed to the first art faculty and, subsequently, director of the art school (to include the Newcomb Pottery), a position he held until his retirement in 1931. For more than 40 years, he was the Newcomb Art School.

William married Louise Giesen of New Orleans in June 1886 and took her on a honeymoon tour to Scotland and England before a stay in Paris where he studied at the Académie Julian. The popular school was the creation of Bernard-Romain Julian, who realized that large numbers of American artists were eager to study in Paris. The academy was located for a time at 3, quai des Grands Augustins. Here, in crowded classrooms, William imbibed the traditional techniques of the French Academy and received instruction from Gustave Boulanger and Jules Lefebvre.

Shortly before coming to New



Left, Self-Portrait by Ellsworth Woodward, 1889 (LN155); above, Blue Tree by Ellsworth Woodward, between 1900 and 1920 (LN164)

Orleans, Ellsworth and Mary Belle Johnson were married; thus the brothers' domestic lives, as well as their teaching careers, proceeded along the same path. But Ellsworth's European studies took him to Munich, not to France. *Mrs. Ellsworth Woodward (Mary before Fireside)* reflects the influence of the German style. A contemporary account mentions the rich-toned portrait of his wife illuminated by light from a fireplace. The contemplative Mary may be reading to Ellsworth — this ritual of her reading aloud was, he remarked, "my theater, my opera and everything else rolled into one."

The importance of design was elemental to the Woodwards, a leitmotif evident in Ellsworth's desire to show the spirit of the South in the Newcomb pots, decorated with designs of native

plants in low relief and formed from a mixture of southern clays. The South needed to look to itself for artistic inspiration, and women needed instruction to become self-supporting; the beginning step was establishing an art school — with a pottery. Ellsworth was to write, in 1920, to Sadie Irvine, Newcomb Pottery's best-known decorator, "You have conferred honor upon the school and upon yourself." Art historian Jessie Poesch has commented that the Pottery's designs are a miniature guide to the flora of Louisiana.

William's interest in architectural design led, in turn, to his appointment as professor of drawing and architecture and to his election in 1897 as an honorary member of the American Institute of Architects. In 1907 he helped found Tulane's School of Architecture and

counted among his students Ernest Lee Jahncke, Richard Koch, and Emile Weil.

Running parallel to Ellsworth's high ideals for the Newcomb Art School were the more mundane matters of a leaky roof — this at Newcomb's campus on Washington Avenue — or, in the days of open windows in hot weather, the annoying flies at the new Uptown campus on Broadway. In a letter to Newcomb's president Dr. Brandt V. B. Dixon, Ellsworth said the flies were intolerable, requested that the nearby stable be condemned, and added that the cows and mules were breaking out of their quarters and damaging the terraces and shrubs on campus. A more serious concern was the increase in tuition that might cause a decline in students. In 1919 he wrote Dixon, "This school has had a hard struggle in the South,

where its value to society is so little understood."

But the school and the Newcomb Pottery had received world-wide recognition by the time William Woodward wrote a report to the board of administrators of Tulane concerning his trip to London in August 1908. He had just attended the International Congress for the promotion of Drawing and Art Teaching. His daughter Eleanor was with him, as was a selection of Newcomb pottery. "I put up the Newcomb exhibit *entire* in a prominent situation, secured a special case for the crafts work, and explained the exhibit to the Royal party when they visited the gallery in state," he wrote. Nor did William fail to present pottery to "Princess Louise, the Duchess of Sutherland, the Earl of Carlisle, and the Principal of the Royal Collection of Art."

Woodward geography in New Orleans is simple enough — the brothers lived near their campuses. Ellsworth and Mary resided for many years at 2703 Camp Street, on the corner of Fourth, when "old Newcomb" was in the Garden District. But once the college relocated to a campus Uptown that adjoined Tulane's, the Ellsworth Woodwards followed, moving to 1316 Pine Street. A newspaper article from 1923 mentions that Ellsworth left his house on Pine every morning at 6:45 to walk to the Zimple Street Market. William was not far away. One house familiar to Woodward devotees is immortalized in his 1889 oil painting *Woodward House, Lowerline and Benjamin Streets*, above Audubon Park. In the early 1920s, William and Louise were living at 7120 Green Street when an event occurred that would precipitate the end of William's teaching career. Not surprisingly, William was in the service of art, high up on a scaffold, painting a mural in the United Fruit Company building when he fell. He damaged his spine so severely that he decided to resign from Tulane. The Woodwards moved to Biloxi — they lived on Benachi Avenue and later in the Back



Mrs. Ellsworth Woodward (Mary before Fireside)
by Ellsworth Woodward, 1904 (LN160)



Haunted House, Royal Street, New Orleans
by William Woodward, ca. 1925 (LN98)

Bay area — where the pace of life on the Mississippi Gulf Coast was more accommodating to a man in a wheelchair. Handicapped though he was, his artistic endeavors hardly slowed. Professor Emeritus Woodward, then in his sixties, recreated many of his earlier works depicting French Quarter views and was a founder of the Gulf Coast Art Association. Inventive as well, he created the fiberloid plate to simplify his work with dry-point etchings. And he knew that painting his little granddaughter's portrait (in his familiar Rafaelli oil crayon) might go more smoothly if he first distracted her with a wheelchair ride.

To visualize the Woodwards you should look first at the portraits: Ellsworth's youthful self-portrait; Wayman Adams's painting of an aging Ellsworth, seated, with cane; or the likeness of a middle-aged William painted by Ellsworth (they were, affectionately, Will and Ell to each other). But better still, the brothers should be pictured in the mind's eye, as active men, painting, traveling, lecturing, always in the pursuit of art. Ellsworth's annual December show at Newcomb would find him hanging his work from summers abroad on the walls of the art gallery. Or you could find him at the Arts and Crafts Club with Enrique Alferez, arguing about sculptors' tools. A friend remembered his huge, muscular, nervous hands. Picture him taking the college steps two at a time or standing among the Newcomb students at their easels. (All his students adored him, sculptor Angela Gregory remarked. Ellsworth called her Miss Angel.) He was known for a one-syllable laugh and the expression "Jumping Jehosaphat." A newspaper photograph from May 1933 shows Ellsworth in a white suit. He is on the Newcomb campus for the dedication of a cloistered walk named Woodward Way. Patricia Woodward, William's granddaughter — Ellsworth had no children — has just unveiled a plaque by Angela Gregory.

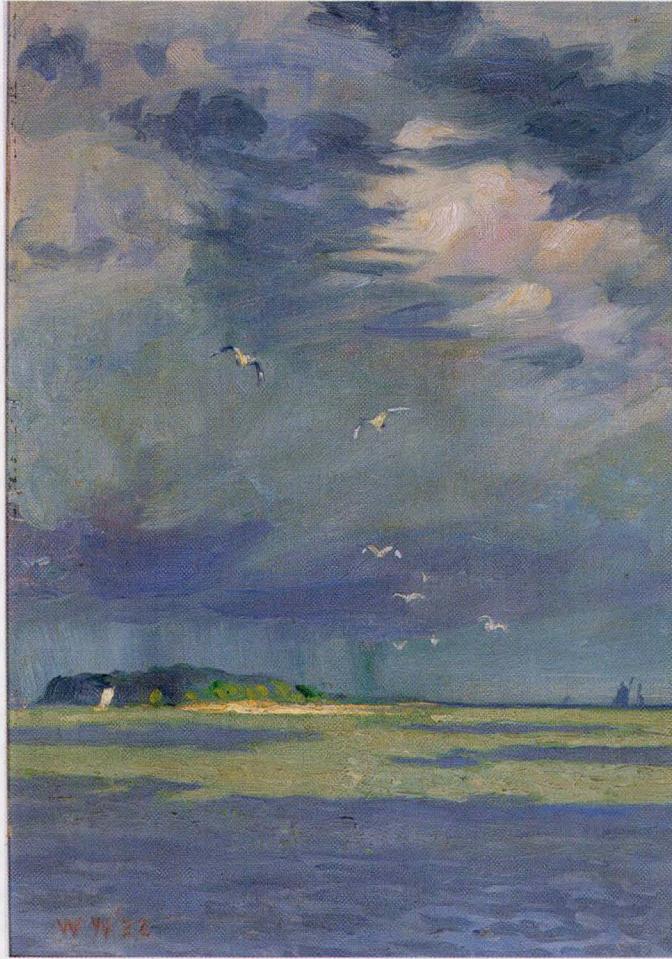
You can imagine William, celebrated for his scenes of French Quarter

architecture, painting *en plein air* on the corner of Chartres and Ursuline Streets. The small Spanish building in his picture, perhaps the oldest in the Mississippi Valley, was later demolished, although other fine old Quarter buildings were saved through his efforts. William, who had recognized how imperiled the weathered structures were, transferred their beauty to his paintings.

The brothers died in 1939, Ellsworth in February and William in November. In sketches, watercolors, oils, and etchings they had interpreted their adopted South, their travels, and the New England of their childhood. Ellsworth painted abroad; and William, although confined to a wheelchair, headed to the Far West in a specially fitted Dodge touring car and produced a number of artworks from that trip. Ellsworth wrote from Rome, "I shall take a holiday" — from the study program he was leading — "and do some painting. I want to get a painting of that old she-wolf," a sculpture, inspired by the legendary nurse of Romulus and Remus. But William would write about artists — and by extension, about himself: "It is only when he returns and applies himself to his own environment that he does his best work."

They were stalwarts of the Art Association of New Orleans, organized in 1903, and preservationists before there was such a word — their cultural leadership a galvanizing force that would lead to the creation of the Vieux Carré Commission. Ellsworth's name has long been synonymous with the Southern States Art League and the formation of the Isaac Delgado Museum of Art. Ellsworth also served as regional director of the WPA's Public Works of Art Project in 1933-34. Life and art were inseparable for the Woodwards.

"I know they regard me as old hat."



Coming Storm, Biloxi
by William Woodward, 1922 (LN89)

The indispensable Ethel Hutson, secretary of the Southern States Art League, remembered that Ellsworth made this remark with a rueful grin. The lure of the avant-garde was for neither brother — they were teachers, first of all. A newspaper columnist wrote of William that "knowing him as a teacher one can better understand why his pictures are made up of more sunlight than shadows." And Frederick Hard, dean of Newcomb College at the time of Ellsworth's death, spoke of his colleague: "He held with the views of Ruskin and Browning — that art and life are inextricably intermingled, and that no true teacher could ever live and have his being in 'splendid isolation.'" To teach that art is essential, to delight in the objects of everyday, to live with clay and oil paints, these were the things that mattered to William and Ellsworth Woodward.

— Louise C. Hoffman

Sources: Artists files, THNOC; Estelle Barkemeyer, "Ellsworth Woodward: His Life and His Work," M.A. thesis, Tulane University, 1942; William R. Cullison III, *Two Southern Impressionists: An Exhibit of the Work of the Woodward Brothers, William and Ellsworth* (New Orleans, 1984); Michelle Favrot Heidelberg, "William Woodward," M.A. thesis, Tulane University, 1974; Isaac Delgado Museum of Art, *Early Views of the Vieux Carré* (New Orleans, 1965); Mrs. Harry B. Kelleher, interview; Richard B. Megraw, "The Uneasiest State: Art, Culture, and Society in New Deal Louisiana, 1933-1943, Ph.D. diss., Louisiana State University, 1990; Louisiana Collection and Special Collections, Howard-Tilton Memorial Library, Tulane University; John A. Mahé II, Rosanne McCaffrey, and Patricia Brady Schmit, eds., *Encyclopaedia of New Orleans Artists, 1718-1918*, (New Orleans, 1987); May W. Mount, *Some Notables of New Orleans* (New Orleans, 1896); Estill Curtis Pennington, *Downriver: Currents of Style in Louisiana Painting, 1800-1950* (Gretna, La., 1991); Jessie Poesch, *Newcomb Pottery: An Enterprise for Southern Women, 1895-1940* (Exton, Pa., 1984); Suzanne Ormond and Mary E. Irvine, *Louisiana's Art Nouveau: The Crafts of the Newcomb Style* (Gretna, La., 1976); Mrs. George G. Westfeldt, Jr., interview.

GALLERY TALKS

Gallery talks on the exhibition, *Ellsworth Woodward and William Woodward*, will be held at 12:30 on Wednesdays during October and November in the Williams Gallery. Talks begin on October 2 and end November 27.

From The

DIRECTOR

When humanity worked to the cadence of agriculture, harvesttime was often, but not always, a season for giving thanks.



Momentous events inspired sudden days of thanksgiving, while bad harvests, famine, or war might inspire days of fasting, humiliation, and prayer. Now that Pilgrims, presidents, and commerce have anointed one specific Thursday in November as the eve of pre-Christmas sales, a season of greeting-card gratitude has evolved in some quarters of America.

Here in the French Quarter, however, generous friends give us many occasions for old-fashioned moments of individual thanksgiving. From now to mid-January, visitors enjoying works by William and Ellsworth Woodward and Newcomb pottery in the Williams Gallery will share our gratitude to Laura Simon Nelson. Many will also be grateful for *Complementary Visions*, our beautiful new book about the Nelson collection and its newfound companions here.

On October 27, viewers of *Brothers In Art* on WYES-TV will share our thanks to Carl E. Woodward, Inc., the major sponsor, and the New Orleans Auction Company, whose support enabled us to create this television program about the Woodwards and southern art.

Mid-September deepened our gratitude to Clarisse Claiborne Grima and Boyd Cruise as the sale of non-Louisiana furniture and objets d'art from their estates enlarged the funds they dedicated to future acquisitions. In recent years, the Grima Fund secured the William Russell Jazz Collection and our portrait of Bienville, the city's founder, while Cruise Fund purchases included the typescript of Tennessee Williams's *Vieux Carré* and the earliest known copy of a Storyville blue book — to name but a few.

And every issue of the *Quarterly* lengthens the list of generous friends of the Collection and its mission — friends to whom we (and those we serve) offer hearty thanks every day.

—Jon Kukla

WOODWARD DOCUMENTARY ON WYES-TV



William Woodward (78-37-L)



Ellsworth Woodward (78-37-L)

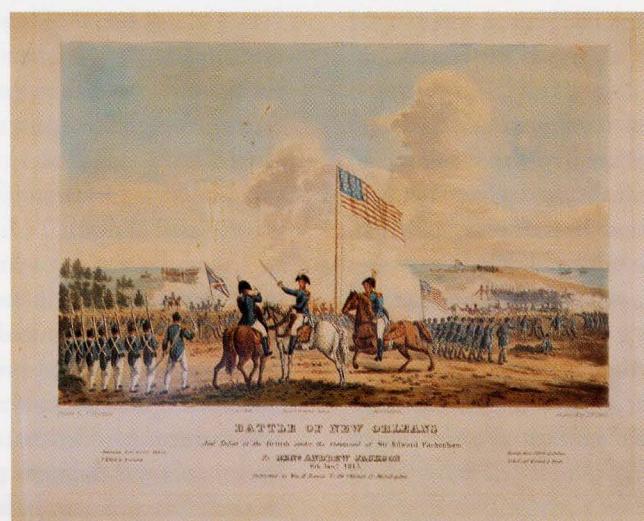
On Sunday, October 27, at 7:00 p.m., WYES-TV presents *Brothers in Art: Ellsworth and William Woodward & Their Life in the South*, a half-hour documentary film that tells the story of brothers William Woodward (1859-1939) and Ellsworth Woodward (1861-1939).

Through their association with Tulane University and Newcomb College and their seminal roles in founding the nationally recognized Newcomb Pottery, and through their early advocacy of French Quarter preservation and the building of local and regional artists asso-

ciations, the Woodwards helped forge an identity for southern art as a distinctive, regional expression.

Brothers in Art: Ellsworth and William Woodward & Their Life in the South will feature many of the Woodwards' artworks, drawn mainly from the Laura Simon Nelson Collection at the Historic New Orleans Collection. Produced by Karen Snyder, the film is made possible by Carl E. Woodward, Inc., with additional support from New Orleans Auction Galleries and the Historic New Orleans Collection.

25TH ANNIVERSARY OF FOUNDER'S DEATH



Gen. L. Kemper Williams died on November 17, 1971. He and his wife Leila founded the Kemper and Leila Williams Foundation that administers the Historic New Orleans Collection. The maps, prints, and Louisiana art acquired by the Williamses over the years eventually led to the creation of the Collection. Pictured above is one of their first purchases, The Battle of New Orleans, drawn by S. Seymour and engraved by J. W. Steel, 1815-1820 (00.17).



Parade on Canal Street to launch the Fourth Liberty Loan, September 28, 1918 (91-11-L). Although citizens were encouraged to attend war-relief functions, health officials warned people that overcrowding would spread the often fatal Spanish influenza.

“THE SNEEZE PLAGUE”

In October 1918 New Orleans was held in the grip of the Spanish influenza, a pandemic that killed more people in the Crescent City than had died in all but the worst yellow fever epidemics. “Spanish” is a misnomer: The disease possibly originated in the Orient, and the first identified cases appeared at Fort Funston, Kansas, in the spring of 1918. This outbreak was mild, but by summer the influenza was raging in Europe and returned with a vengeance to the United States in late August.

The latter visitation attacked military bases and northeastern cities before spreading across the United States like a wave from east to west. At first the Spanish flu seemed a long way from New Orleans. The *Daily States* referred to it as the “sneeze malady” or the “sneeze plague.” On October 1, the

Times-Picayune carried a statement from Dr. William H. Robin, president of the New Orleans board of health: “Influenza does not spread, or become severe in warm, sunny weather, such as prevails during the greater part of the year in New Orleans.” But the newspaper warned New Orleanians that it could leave a “trail of death.”

Virtually nothing was known about the viruses that cause influenza, although Spanish flu was recognized as more virulent than the common gripe — and it was deadly because it was trailed by a secondary pneumonia epidemic. Pneumonia was the most common killer in the United States before the use of antibiotics. With Spanish flu, however, the onset was rapid and death could come within hours — Luis A. Caro, Colombian consul general in New

Orleans, left his office on a Friday and was found dead in his rooms at the Lafayette Hotel the following Monday.

The flu was spreading around Boston’s Commonwealth Pier when the oil tanker *Harold Walker* set sail for New Orleans on September 5. On board were 15 sick crew members, three of whom would die. One of the dead, who was from New Orleans, was reported by the *Times-Picayune* to be the first New Orleanian to die of the new influenza. Possibly the *Harold Walker* brought the Spanish flu to the city. Sometime between September 21 and 28 the “sneeze malady” silently began its onslaught.

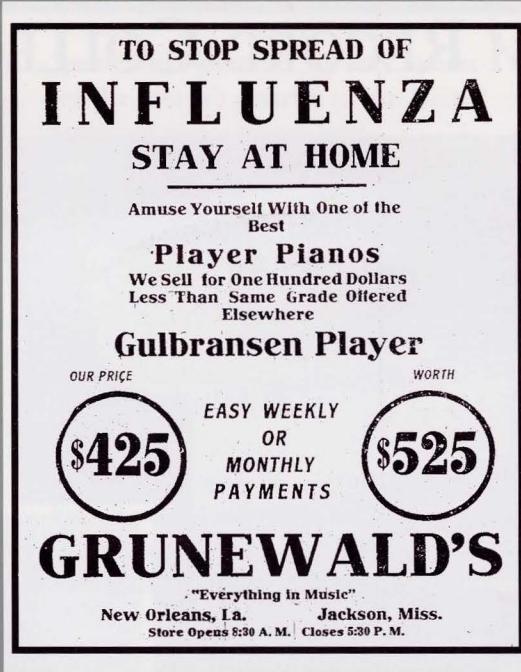
Louisiana’s military bases, crowded with World War I troops, fell victim first. On September 28 Camp Beauregard near Alexandria was under

rigid quarantine, with quarantine restrictions to follow at Camp Martin on the Tulane University campus — where one of the first outbreaks in New Orleans occurred — and at the Algiers Naval Station. By October 5 the epidemic was spreading rapidly throughout the South, and by mid-October the illness raged in New Orleans.

Because overcrowding was deemed the major cause of contagion, health officials proposed every manner of keeping people separated. Yet, ironically, Americans were encouraged to attend war-relief functions such as the parade on Canal Street for the Fourth Liberty Loan on September 28, which drew a huge crowd. On October 5, a war rally in Lafayette Square attracted 50,000 people, and a few days later thousands packed the Orpheum-St. Charles Theater to buy Liberty Bonds.

By the second week of October, most war rallies were canceled throughout New Orleans, as the city and state boards of health began to impose stringent safeguards against crowding. Schools, movie houses, theaters, dance halls, and churches were closed, while public meetings, concerts, sports events, street gatherings, public weddings, and public funerals were prohibited. Influenza victims had to be buried quickly without church services (and in the presence of a health official), rigid anti-expectoration laws were enforced, and stores agreed to stop advertising special sales.

Saloons, pool halls, ice cream parlors, and restaurants were allowed to remain open but faced closure if they became overcrowded or neglected to follow strict sanitary regulations. Streetcar crowding was an ongoing issue. Union regulations prohibited drivers from operating extra trips, but the issue was moot as 175 drivers were out sick. Most families had at least one sick member. Several temporary influenza hospitals opened to look after the seriously ill.



Advertisement from the Times-Picayune, October 18, 1918 (82-099-L)

The epidemic took an economic toll as well. Merchants reported decreased sales, businesses operated with reduced staffs, and restaurants served fewer customers. Tulane University called off all classes; Newcomb College was closed. The new Cumberland Telephone Company was unable to open its lines on schedule because so many operators were out sick.

While there was public concern, there was no outward panic. Newspaper advertisements told readers how to avoid the flu and its complications but added, "Don't Get Scared," and "Don't Be Alarmed — Be Careful!" Dr. Oscar Dowling, head of the State board of health, however, feared that New Orleanians were getting about too much. If crowding did not cease, Dr. Dowling said, "there is the greatest sort of danger that we will find ourselves in a most appalling situation."

With so little knowledge of influenza, doctors could only offer advice, such as to eat foods containing milk — which caused a milk shortage. Nurses were essential, but their services were

stretched to the limit.

By October 9, only 24 of the city's 646 doctors had made reports to the board of health. At this time, according to one estimate, there were 58,000 cases although only 8,000 had been reported. Reports soon began pouring in when doctors learned they could be prosecuted if cases went unreported. By October 16, the number of reported cases rose to more than 4,000 for that one day — and new cases per day exceeded 2,000 through October 24. Not until October 29 did the daily influenza count fall below 1,000.

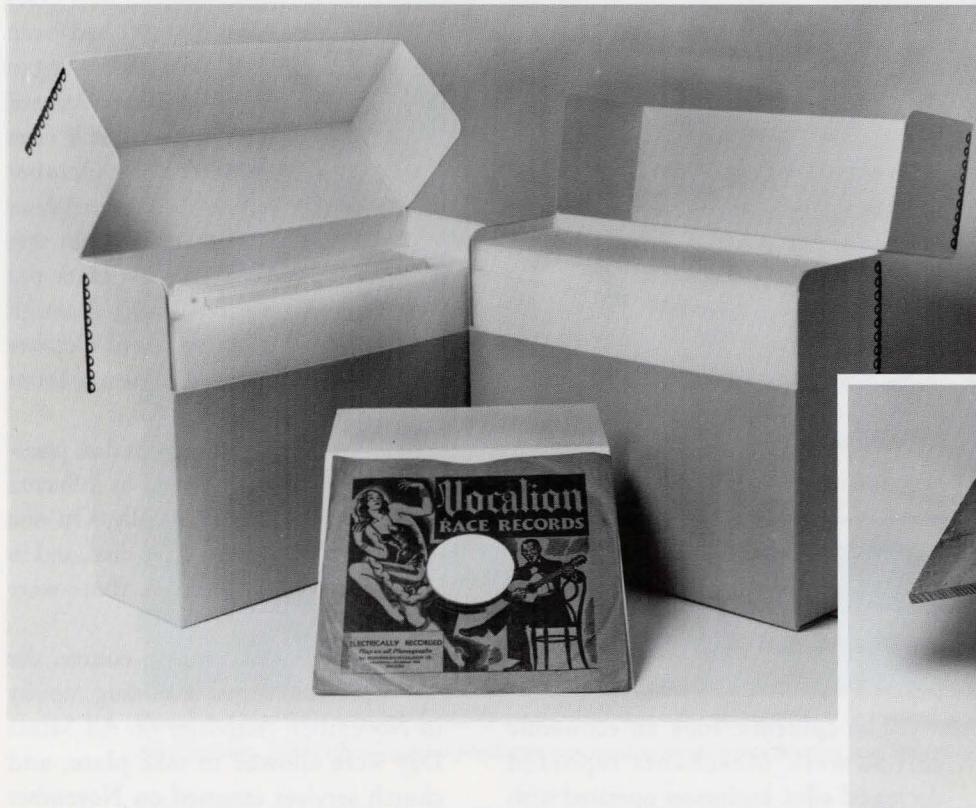
As the new cases subsided, pneumonia deaths related to influenza increased dramatically. On one day alone 147 people died, and in a two-week period, there were 1,306 deaths reported.

Following its own course, the epidemic began subsiding rapidly in November. Activities on All Saints Day were allowed to take place, and church services resumed on November 3. Schools and other businesses opened soon afterward. Even with huge crowds pouring into the streets on November 11 for Armistice Day, celebrating the end of World War I, there was no immediate recurrence of the epidemic. In January, the Spanish flu returned to take 763 more lives. Between September 8, 1918, and March 15, 1919, there were 3,362 influenza-related deaths in New Orleans — nearly one percent of the city's population, about twice the national rate. But with the arrival of spring, the misnamed flu was gone, and New Orleanians could look forward to happier — and healthier — times.

— John Magill

Sources: Alfred Jay Bollet, *Plagues & Poxes: The Rise and Fall of Epidemic Disease* (New York, 1987); Alfred W. Crosby, Jr., *Epidemic and Peace 1918* (Westport, Conn., 1976); *Daily States*, September 15, 1918–January 31, 1919; Bradford Luckingham, *Epidemic in the Southwest 1918-1919* (El Paso, 1984); *Times-Picayune*, September 15, 1918–January 31, 1919.

CARING FOR THE WILLIAM RUSSELL 78-RPM RECORD COLLECTION



Left, records are stored in acid-free sleeves (with original record jacket next to sleeve), placed in storage containers, and further protected by custom-cut blocks of Ethafoam. Right, wood crates used by Russell to house records, now replaced by acid-free containers.

In 1929, Bill Russell, along with colleagues Roy Carew and Frederic Ramsey formed the first known record-collecting society in the United States dedicated to African-American music. The organization was known as the Jazz Hot Record Collection Society. Russell's own collection of 78-rpm jazz records — considered to be one of the most important in the country — reflects his musical interests and includes blues piano, boogie-woogie, blues singers, and New Orleans jazz. THNOC acquired the William Russell Jazz Collection in 1992.

The extent (some 2,000+ recordings) and superior condition of his collection required a plan that would both preserve the records and make them available to researchers. The records, most of which Russell had acquired by the late 1940s, had been stored in wood

crates originally used to ship records. Each crate had careful annotations as to its contents. Collection archivists (using cotton gloves to prevent damage) removed the records from their original record jackets and placed the records in acid-free storage sleeves. On each storage sleeve they noted any pertinent discographical information, the original storage-crate number, and Russell's annotations on the crate about the records. The original record jacket — the jackets are collector's items themselves — was then stored next to the new storage sleeve. The records were placed, according to label and issue number, in oversize legal manuscript storage containers (15.5" x 5" x 12.5"). Blocks of Ethafoam (expanded polyethylene foam) were cut to line the bottom and sides of the boxes. The records were further protected by another piece of foam placed

between the recordings and the top of the box.

The Collection decided that CD reissues, instead of the original recordings, would be available for research use. Recordings not reissued on disk are not available at this time. As part of the Collection's disaster plan, only CD reissues are stored at the Williams Research Center, while the original recordings are stored in a separate facility. Researchers will use Sony MD 7506 headphones and a Sony CAP 2700 CD player to listen to the reissues.

In addition to staff members who worked on the project, Dan Ross and Liz Byrd helped to rehouse the recordings. Jerry Brock located the CD reissues, and Parker Dinkins assisted in the selection of the audio equipment.

—Alfred E. Lemmon

WILLIAMS RESEARCH CENTER ACQUISITIONS



THE HISTORIC NEW ORLEANS COLLECTION encourages research in the Williams Research Center at 410 Chartres Street from 10:00 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays).

Cataloged materials available to researchers include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. Each year the Collection adds thousands of items to its holdings by donation or purchase. Only a few recent acquisitions can be noted here.

LIBRARY

Mrs. Elinor Bright Richardson has donated a large collection of 20th-century Louisiana- and New Orleans-related books from her personal collection.

■ A recently acquired Louisiana broadside issued by Pierre Clément Laussat (1756-1835) is one of the most important proclamations of his tenure. Laussat, in his first announcement as Napoleon's designated prefect for the colony of Louisiana, welcomes Louisianians back to French rule, describing their separation from France as one of the most horrifying and shameful incidents in the country's history. The broadside is dated using the Revolutionary calendar, completed in manuscript, "A la Nouvelle-Orléans, le [6 Germinal], An XI de la République Française." It was issued on March 27, 1803, shortly after Laussat's arrival in New Orleans when he still expected to govern Louisiana.

Although the proclamation deeply stirred French Louisianians, Laussat did not officially receive Louisiana from

Spain until November 30, only to oversee the colony's transfer to the United States less than a month later.

Another significant broadside from the same period was also acquired. With text in English and French, the broadside is one of the earliest to be issued by Governor William C. C. Claiborne in the new American territory. Dated December 29, 1803, the broadside lists shipping regulations for the Port of New Orleans. P. Derbigny is noted as government interpreter in the French portion of the text.

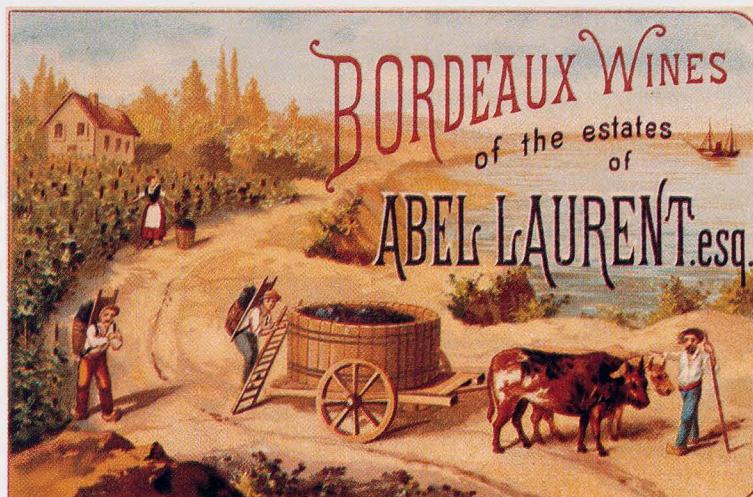
■ A small pamphlet, marked only *Sally Miller*, details the story of Sally Miller (born Salome Muller), who, with her parents and three siblings, set out from Germany for the United States in 1817, when she was no more than five years old. During the difficult crossing, Sally's mother and a brother died. Upon the survivors' arrival in Louisiana, her

was owned by Louis Belmonti, the coffeehouse proprietor. Sally sued for her freedom, and a legal battle followed in which the Louisiana Supreme Court ruled in Sally's favor. The case also called attention to the fact that no law then on the books in Louisiana made it a crime to enslave a white person. It is believed that this pamphlet was a brief for the defendant (Sally) when the case was appealed in 1849.

■ Nineteenth-century carrier's addresses reflect a centuries-old English tradition. It had been the custom for tradesmen and employees to call upon their patrons on New Year's Day in the hope of receiving a monetary gift. Newspaper carriers vied with other workers for such gifts, often providing printed greetings for their patrons. The earliest surviving examples of carrier's addresses date from the 1730s. Themes that recurred were the virtues of the newspaper and/or carrier, praise for the town or city, the promise of the new year, and light commentary on current events. A recently acquired carrier's address issued on January 1, 1861, by the *New Orleans Daily Delta*, however, seizes the darker political mood of the time and advocates secession in an 18-verse poem printed in red, blue, and black on white stock.

■ A promotional booklet entitled *Bordeaux Wines of the Estates of Abel Laurent, Esq.*, published in Paris about 1889, was distributed locally by wine merchant and importer Charles Cavaroc, who advertised himself as "sole agent in the United States for the sale of the...wines." C. Cavaroc & Co. was located at 111 Exchange Place for many years.

—Pamela D. Arceneaux



Promotional booklet (96-178-RL)

father and older brother also died; and grieving relatives, unable to locate Sally or her sister, presumed them dead. Twenty-five years later, Sally's aunt recognized a woman working in a New Orleans coffeehouse as Sally. Positive identification was established by distinctive birthmarks.

Sally had been sold as a slave and

CURATORIAL

Two important printed maps are recent purchases. The earlier of the two is *Carte de la Nouvelle France ou se voit le cours des Grandes Rivieres de S. laurens & de Mississipi* by the noted Dutch chartmaker Gerard van Keulen (1678-1727). It is a Clarisse Claiborne Grima Acquisition Fund purchase. Van Keulen was one of the most skilled members of a family that produced sea charts and atlases in Amsterdam between the 1680s and 1885. Covering the eastern United States and southeastern Canada, the map is composed of details from works by other mapmakers including Guillaume de l'Isle, Nicolas de Fer, and Johann Baptist Homman. Although New Orleans was not yet founded, the map is significant because it states that it is "Dressée sur les MEMOIRES les plus NOUVEAUX recueillis pour L'ETABLISSEMENT de la COMPAGNIE FRANÇOISE OCCIDENT." The Company of the West, later the Company of the Indies, was John Law's ill-fated trade monopoly that undertook the establishment of New Orleans.

The second map, *Carta Esferica que comprehende las costas del Seno Mexicano*, is an 1805 edition of a rare landmark chart published by the Deposito Hidrografico de Marina of the Spanish Admiralty. It is the first published Spanish sea chart of the Gulf Coast of the United States and the first to identify Galveston Bay. This large, fine work is the result of a survey of the Gulf Coast between 1783 and 1785 by Jose de Evia for the governor of New Spain, Bernardo de Gálvez. The survey manuscript was not printed until 1799 by the Spanish Admiralty's cartographical publishing office, which was founded only two years before. The *Carta Esferica* was a great advance over

also has a copy of Dr. Jack D. L. Holmes's 1968 reissue of Evia's logs, *Jose de Evia Y Sus Reconocimientos Del Golfo De Mexico 1783-1796*, which contain reproductions of Evia's original surveys.

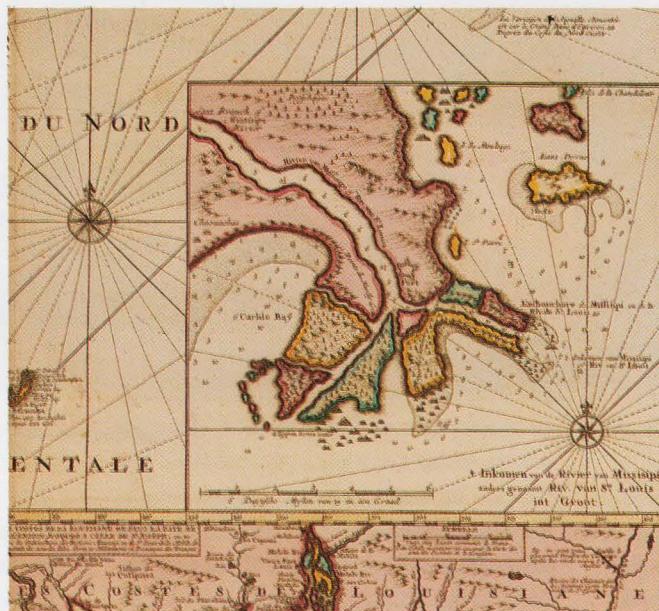
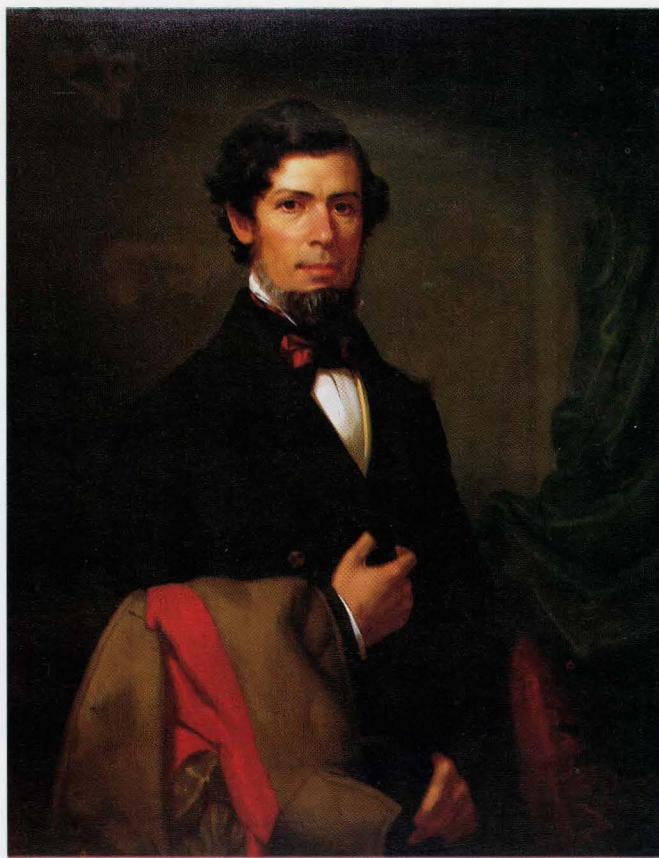
■ Joseph Oriel Eaton (1829-1875), an itinerant painter of portraits and landscapes, worked in Indianapolis, Cincinnati, New York City, and in Europe. He is known to have painted children, but this work illustrates his expertise as a painter of adults. A recently acquired portrait of a gentleman identified as Mr. Day is dated New Orleans 1854 and shows the sitter with a red cape draped dramatically over his arm.

■ Donations of interest were from Mrs. Richard Garrett and from Bruce R. Jackson.

Mrs. Garrett's gift is a painting, *Kid Thomas and His Algiers Stompers at Speck's Moulin Rouge*, by the Belgian-born artist Jacques van Aalten. The scene depicts a jazz band at a nightclub on the west bank of the Mississippi River — a location not usually represented in painted works. A jazz enthusiast, van Aalten lived in the Vieux Carré from 1950 to 1970 and painted a large number of jazz musicians. Also added to the holdings is another acquisition by van Aalten, *Two Musicians*. This impressionist oil portrait shows Louis Armstrong with his trumpet and his trademark white handkerchief. An unidentified drummer is seen behind him.

Bruce R. Jackson has donated 84 student works by his mother, Newcomb graduate Gladys Batchelor Feltus. These show the day-by-day development of her drawing skills and use of watercolor. The works feature representations of Newcomb pottery, flowers, fruit, autumn leaves, and birds.

— Judith H. Bonner and
John Magill



Top, Portrait of Mr. Day by Joseph Oriel Eaton (1996.29); bottom, detail, mouth of Mississippi River, Carte de la Nouvelle France (1996.30i-iii)

previous maps of the area and served as the prototype for a number of later maps. The Williams Research Center

MANUSCRIPTS

Several donations of family papers have been added to the department's holdings. The bulk of the Anding-Boagni-Walker-Deslonde Family Papers donated by Mary Aldigé Brogden focuses on Mrs. A. A. Anding (1878-1948), the former Susan E. Walker of Opelousas. Anding, the donor's grandmother, was a prominent community activist. The materials document Anding's involvement in the woman suffrage movement and the League of Women Voters. Her energy was directed toward numerous projects that brought economic benefits to Louisiana such as the development of parks and good roads, including the Evangeline Highway.

Photographs from the 1928 Democratic and Republican Party conventions and a trip to the 1929 presidential inauguration document the "Sell Louisiana to the Nation" campaign which included hostesses in Evangeline attire. Correspondence, newspaper clippings, fliers, and petitions show that Susan Walker Anding was involved with political issues such as organizing the woman's vote to

elect Governor Fuqua. Active in the American Legion Auxiliary in the 1940s, Anding coordinated entertainment functions at various posts during the war years and was largely responsible for establishing a state blood bank with a mobile unit to reach isolated communities. Other items include photographs of Lake Charles before and after the 1910 fire, genealogical accounts, family letters, and legal documents.

Papers of William Perry Brown (1863-1914) and the Braughn Family (1884-1920) donated by Yvonne Brown Collier will be of interest to researchers of economic history. Brown (1860-1914), the donor's grandfather, played a major

role in the business world of the early 20th century when he cornered the cotton market twice. Brown was born in Caledonia, Mississippi, and moved to New Orleans where he married Marguerite Braughn in 1894. He assisted in organizing the Southern Trust and Banking Co. and the Union National Bank, which were eventually consolidated into the Hibernia Bank and Trust Company. Account sheets for 1903-1905 futures, a professionally compiled scrapbook of newspaper clippings (1900-1903) from throughout the United States, financial records, correspondence, receipts, and telegrams (many coded) are included. Financial records kept by Emma Simon Braughn, the donor's great grandmother, provide a glimpse into the economic community of turn-of-the-century New Orleans.

A bequest of Dr. Mary Ethel Dichmann (1913-1995) consists of papers pertaining to the children and grandchildren of Thomas Cripps (see Summer 1996 *Quarterly*). Items from these subsequent generations supplement the earlier acquisition to provide a more complete family profile. The Cripps-Williams-Dichmann Family

Papers (1880-1993) include financial records, genealogical records, and photographs of Jessie and Margaret Cripps and Mary Ann Cripps Williams, daughters of Thomas Cripps. Most items (correspondence, journals, financial and legal records, photographs) relate to Ava, Clover, Thomas C., Milton, and Ethel Williams, grandchildren of Thomas Cripps. Personal papers of Dr. Dichmann are housed in the archives of the University of Southwestern Louisiana, where she served as Dean of Arts, Humanities, and Behavioral Sciences. Dr. Dichmann was the daughter of Ethel Williams and Carl V. Dichmann.

—M. Theresa LeFevre



"Sell Louisiana to the Nation" campaign with hostesses in Evangeline attire at the National Democratic Convention, 1928, from the Anding-Boagni-Walker-Deslonde Family Papers (96-47-L)

DONORS: APRIL-JUNE, 1996

- Gerald L. Andrus
Archdiocese of New Orleans
Liva Baker
Ann Barnes
Dr. Patricia Brady
Mary Aldigé Brogden
Carmel N. Brown
Earl Cancienne
Mrs. William K. Christovich
Dr. Eugene Cizek
Yvonne Brown Collier
Jerome Cushman
Randolph Delehanty
Maurice Denuzière
Estate of Mary Ethel Dichmann
F. Lee Eiseman
Mrs. Henri Etienne
Robert Florence
Mrs. Richard Garrett
Gulf Coast Opera Theatre
Hennepin History Museum
Lary Hesdorffer
Robert Z. Hirsch
Stanhope F. Hopkins
Bruce R. Jackson
Dr. Mignon Jumel
Dr. Jon Kukla
T. Lieberman
Bernice Manning
Gladys J. McCabe
Fred S. McDonald
New Orleans/Gulf South Booksellers Association
Dr. Ethelyn G. Orso
Michael J. Osborne
Preservation Press
Elinor Bright Richardson
Harriet Stern Rosenthal
Elsa Schneider
Lloyd Sensat
Gretchen Sharpless
Stackpole Books
Irma Stiegler
Lois Green Stone
Nancy Stout
University of Georgia Press
John E. Walker
Dorothy B. Wells
John H. Wells

STAFF



Florence Jumonville and
Jessica Travis

PROFESSIONAL ACTIVITIES

Head librarian **Florence Jumonville** and reference librarian **Jessica Travis** traveled to Cambridge, England, to attend the conference "Print for Free: Non-Commercial Publishing in Comparative Perspective," sponsored by the Cambridge Project for the Book. Miss Jumonville presented a paper entitled "Free for All: Broadsides on the Streets of New Orleans."

Dr. Alfred E. Lemmon, curator of manuscripts, attended a workshop, "School for Scanning: Working in a Digital World," in Washington, D.C., and served as host for the vice-director of the National Archives of Cuba, Dr. Luis Frades. The three-day workshop at the Smithsonian Institution was sponsored by the Northeast Document Conservation Center and the National Park Service.

Dr. Jon Kukla is serving on the Press Committee of the American Historical Association, which is developing a history news service for American newspapers and news magazines. Preparator **Doug MacCash** was co-curator of an exhibition of computer graphic art, "Virtually Louisiana," at Shooting Star Gallery. He completed a commission of 18 large-scale banners entitled "The Genesis of Jazz" for the train platforms at the Amtrak passenger terminal.

Chuck Patch, head of systems, attended the annual meeting of the Society of American Archivists in San Diego and participated in a session, "Access to Images." He also gave a talk on the Clarence John Laughlin Archive Access Project, a joint endeavor of THNOC and the Wharton School at the University of Pennsylvania. Also attending the SAA meeting was **Alfred Lemmon**, who gave a paper on the Collection's microfilming project in the National Archives of Cuba.

John H. Lawrence, director of museum services, is teaching a photography course at the New Orleans Academy of Fine Arts.

PUBLICATIONS

Alfred Lemmon published "Music and Art in Spanish Colonial Louisiana" in *The Spanish Presence in Louisiana, 1763-1803* and edited the 1786 rule book for the musicians guild of Guatemala with John A. Crider of Tulane University, published in *Mesoamerica*. **Jon Kukla** published a book review in *Journal of the Early Republic*.

MEETINGS

Dr. Patricia Brady, director of publications, and **Lynn D. Adams**, publications researcher, organized the annual meeting of the Association for Documentary Editing, held in New Orleans in September. **Louise C. Hoffman**, editor, attended the annual meeting of the Publishers Association of the South in Nashville.

CHANGES

Warren Woods has been appointed assistant registrar. He moves from his position as assistant manager of the museum store. **Sarah Jumel** is a receptionist at the Williams Research Center. **Sara Holmes**, reference archivist, has left the Collection to attend graduate school.



Warren Woods

MEDIA

Curator **John Magill** talked about yellow fever on WYES-TV's "Steppin' Out."

VOLUNTEER

Doris Williams is a volunteer docent.

INTERNS

Marcia Wilderman (Loyola University) is an intern working with preparator **Doug MacCash**. Intern **William Whitney** (Loyola



Sarah Jumel



Doris Williams



Marcia Wilderman



William Whitney

University) is working with the photographic collection in the William Russell Jazz Collection.

SPEECHES

Curator **Judith H. Bonner** gave a lecture, "The Woodwards in the Newcomb Tradition," at the Robert E. Smith Library and at a local study group. **Mark Cave**, reference archivist, spoke to the Terrebonne Genealogical Society. **Jon Kukla** gave a speech to the Louisiana Landmarks Society. **John Magill** spoke at the 50th anniversary reunion of the Yale University class of 1946. **Elsa Schneider**, head of public relations, gave a slide presentation to the residents of Woldenberg Village. **Patricia Brady** spoke at the Hermann-Grima Historic House.

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 4:30 p.m. Tours of the history galleries and the residence are available for a nominal fee.

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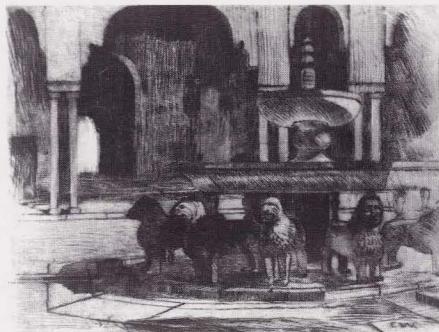
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New Orleans, Louisiana 70130
(504) 523-4662

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"Make no mistake about this, art is the most quickening power that can be brought into education....it melts the hard crust of materialism....I believe so implicitly in beginning art training through insistence upon observations and study of the beauty which surrounds us in nature and beauty in art which is the record and measure of the effect beauty has had on other students."



The Court of the Lions, Alhambra
by Ellsworth Woodward, ca. 1907 (LN116)

— Ellsworth Woodward to Miss Lura Beam, Association of American Colleges, November 20, 1925

Ellsworth Woodward Papers, Special Collections, Howard-Tilton Memorial Library, Tulane University

COLLECTION TO HOST SAA WORKSHOP

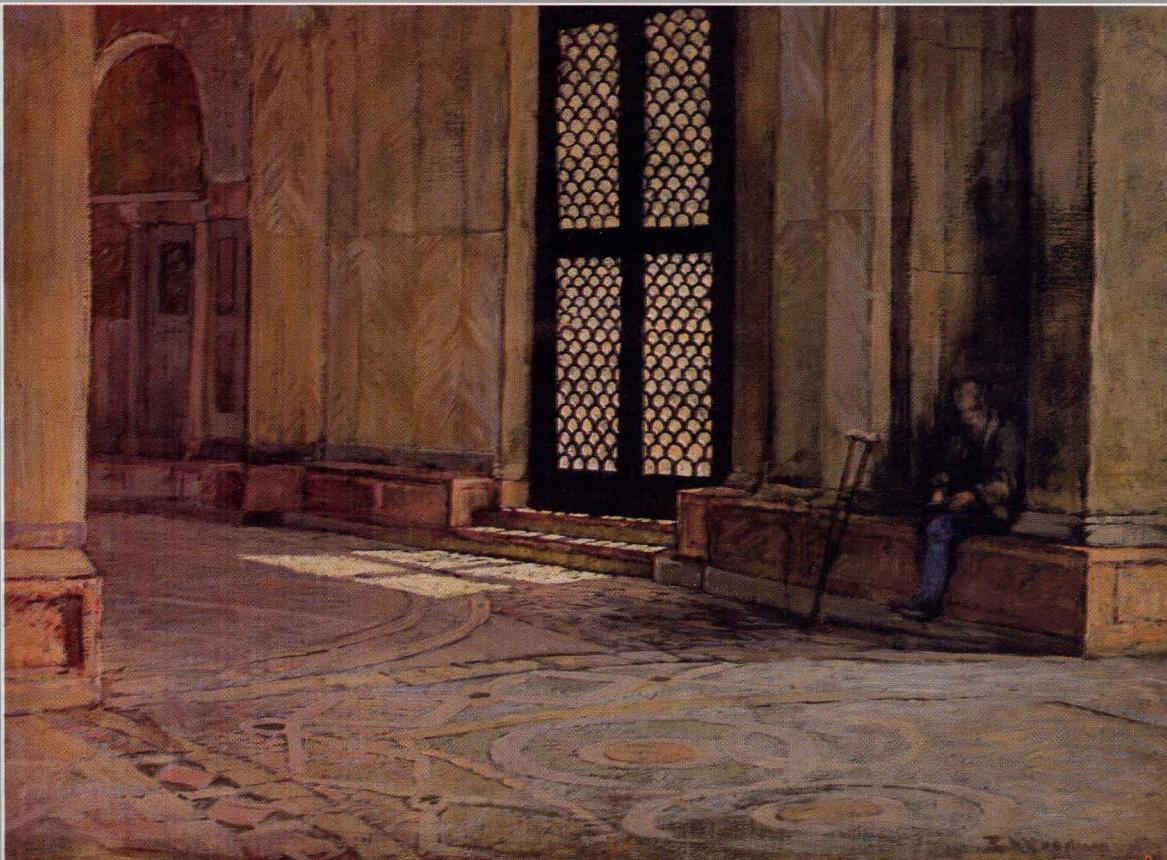
The Collection will host a workshop, "Automating Finding Aids," on Saturday, December 7, as part of the continuing education program sponsored by the Society of American Archivists. The workshop will introduce basic concepts for using simple database programs to create automated finding aids, repository guides, and indices that improve access to manuscript collections. The focus will be on printed guides produced by computer for use by researchers, rather than on-line public catalogues. Richard Pearce-Moses, photograph archivist at the Heard Museum in Phoenix, will lead the workshop. For more information, call the SAA office in Chicago at (312) 922-0140.

NEW PUBLICATION



Just published, *Complementary Visions of Louisiana Art: The Laura Simon Nelson Collection at the Historic New Orleans Collection* (96 pages, 80 color illustrations, 9x12) is a new overview of Louisiana painting and an indispensable addition to the collector's bookshelf. Essays are by art historians William H. Gerdts, George E. Jordan, and Judith H. Bonner. *Complementary Visions* is available at the museum store.

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<i>Complementary Visions</i>		
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Room at the Alhambra by Ellsworth Woodward, ca. 1907 (LN267), part of the Laura Simon Nelson donation, is included in the Collection's new publication, Complementary Visions of Louisiana Art: The Laura Simon Nelson Collection at the Historic New Orleans Collection. See page 15 for ordering information.



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