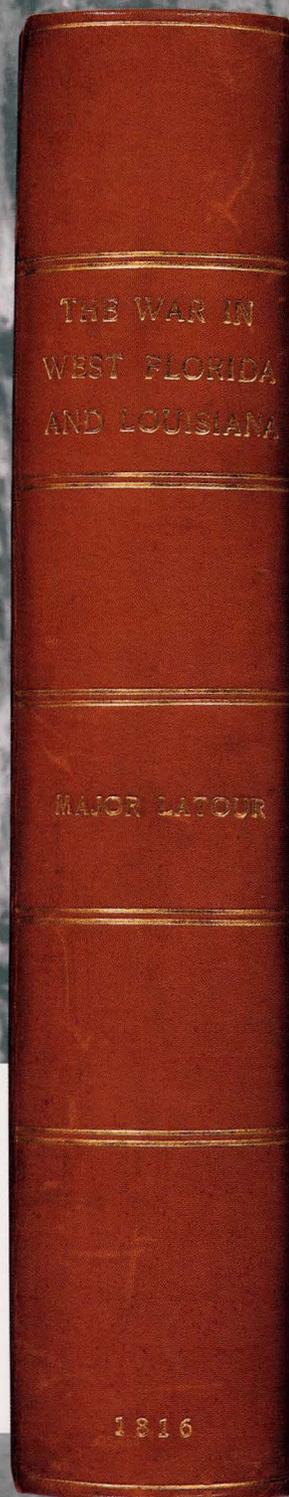


**THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY**

Volume XVI, Number 1

Winter 1998



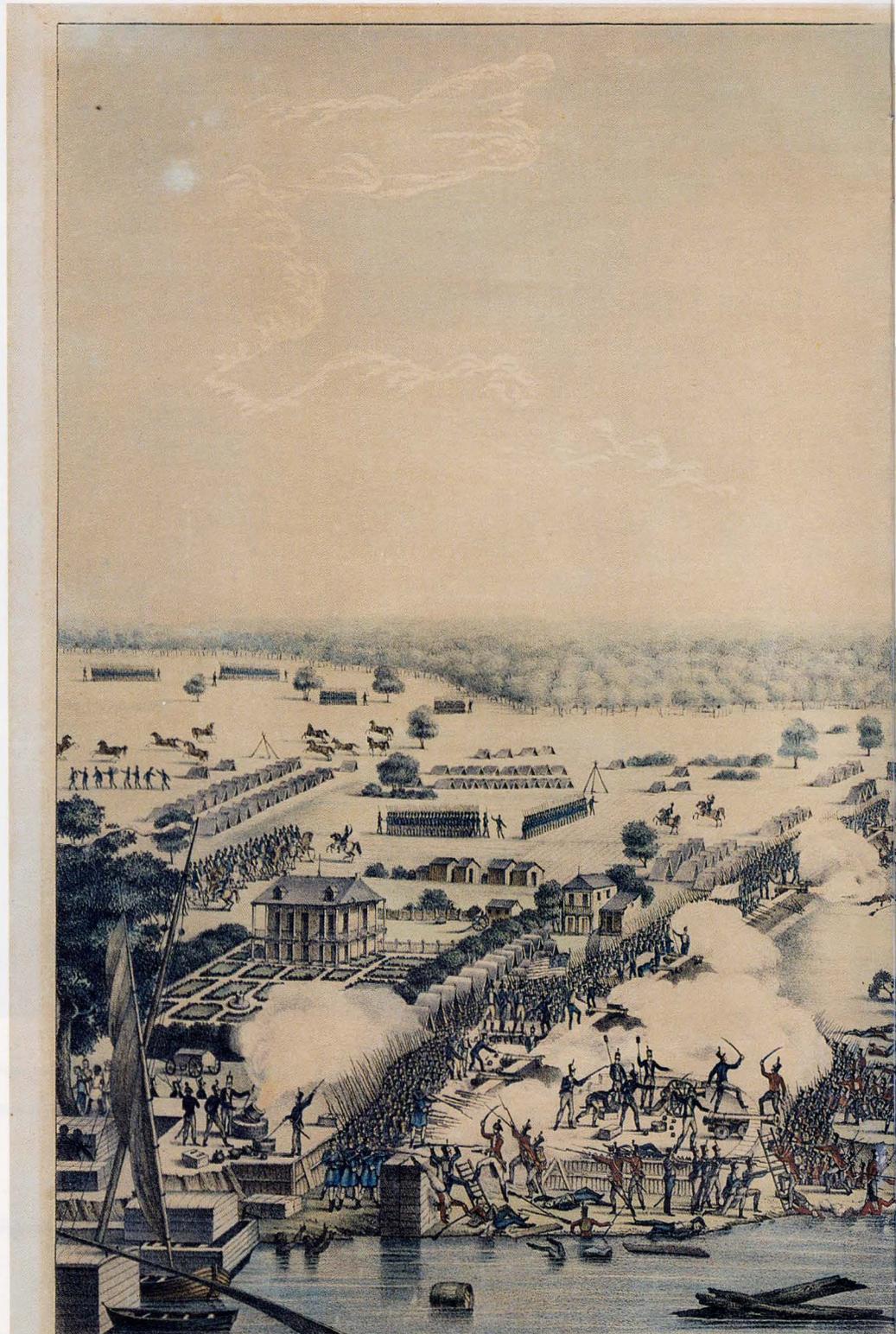
*Mr. Jefferson presents his compliments to Major
Carriere La Tour, acknowledges the receipt of the Prospectus
of his history of the war of Louisiana & West Florida,
and asks leave to subscribe for a copy. should it be
published in the original language, he would prefer
that. he salutes him with respect
Monkies Oct. 26. 15.*

THE COLLECTION ACQUIRES ARSÈNE LACARRIÈRE LATOUR PAPERS ABOUT THE BATTLE OF NEW ORLEANS

In September 1815
 famed architect
 Benjamin H. Latrobe
 wrote to his son Henry in
 New Orleans that he had
 recently seen a carriage
 traveling down a busy
 Baltimore street when it
 abruptly stopped and “out
 jumped a little sharp looking
 frenchman who turned
 out to be [Henry’s] friend
 [Arsène Lacarrière] Latour.”
 Apparently Major Latour had
 just arrived in the city and
 was preparing to leave for
 Philadelphia to “work on the
 campaign.” The campaign
 of which he spoke was the
 writing of his 1816 book,
*Historical Memoir of the War
 in West Florida and Louisiana*,
 which featured the first full-
 length account of the Battle
 of New Orleans.

Cover illustrations: anonymous photograph,
 Pakenham Oaks (1974.25.26.242),
 named for the commander of the British troops
 and located near the site of the Battle of New
 Orleans; letter, Thomas Jefferson to Arsène
 Lacarrière Latour, October 26, 1815, request-
 ing a copy of Latour’s history, preferably in
 French (97-1-L); copy of Historical Memoir
 of the War in West Florida and Louisiana in
 1814-15 by Maj. A. C. Latour (71-62-L.7)

“A Little Sharp Looking”



*Defeat of the British Army 12000 strong under the Command of Sir Edward Pakenham
 in the attack of the American Lines defended by 5000 Militia commanded by Major General
 Andrew Jackson January 8th 1815 on Chalmette plain five miles below New Orleans on the left bank of the Mississippi
 Taken on the Field of Battle and printed by the "Litho. work" and sold by Messrs. in the Louisiana Street in 1815.*

Frenchman" and his Battle of New Orleans



GREEN, LITH. HARTFORD, CONN.

TO THE UNITED STATES SENATE
 Defaite de l'armée Anglaise forte de 12000 hommes commandée par Sir Edward Pakenham et l'attaque
 Du 8 Janvier 1815 de la ligne de retranchement de l'Armée Américaine défendue par 3600 miliciens sous les ordres du Major
 General Andrew Jackson dans la plaine de Chalmette sur la rive gauche du Mississipi à mille Est de la Nouvelle Orleans
 D'après une des gravures de l'histoire par M. Laclotte, artiste et ingénieur, Paris, chez M. de la Louvrière. Paris 1815.

Defeat of the British Army..., based on the oil painting by Jean Hyacinthe Laclotte, 1815; Case and Green, lithographers, between 1849 and 1852 (1971.53). This bird's-eye view of the Battle of New Orleans shows the British on the right, the Americans on the left. Also depicted is the Macarty Plantation.

The Frenchman described by Latrobe in that fall of 1815 had first visited New Orleans as early as 1802. The following year he and his partner Barthélemy Lafon prepared maps of the Gulf Coast for General James Wilkinson who in turn sent the maps to President Thomas Jefferson. Although Latour remains a sketchy figure, it is clear that by 1810 he and his new partner Jean-Hyacinthe Laclotte had opened an engineering and architectural firm that designed the Lemonnier House at the corner of Royal and St. Peter Streets. The partners also operated a school that taught drawing and painting, architecture and carpentry, as well as interior design and decoration. Despite this seemingly auspicious beginning, by 1812 Latour and Laclotte faced bankruptcy. That same year, war broke out between the fledgling United States and Great Britain.

By the fall of 1814, rumors abounded that the British planned to attack somewhere along the Gulf Coast.

New Orleans was clearly the most valuable point and may have also been the most vulnerable. In late November 1814, Edward Livingston, a prominent New Orleans attorney and chairman of the citizens defense committee, heartily recommended the services of Latour to his good friend General Andrew Jackson, who was feverishly preparing for a British attack. The general quickly commissioned Latour as the Principal Engineer in the 7th Military District U.S. Army. Soon thereafter Latour

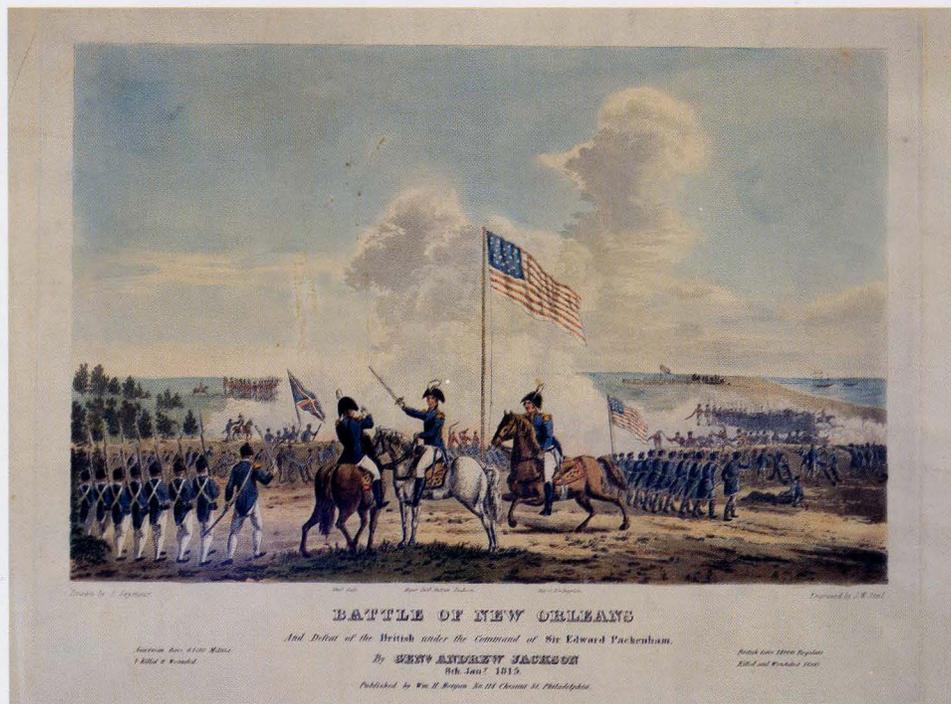
designed defenses on the lower Mississippi River and in the Bayou Sauvage-Chef Menteur sector. On December 23 he brought Jackson first-hand news that the British had occupied General Jacques Villeré's plantation south of the city with somewhere between 1600 and 1800 men. The information prompted Jackson to launch a surprise attack against the British later that evening. Only a few days before the climactic January 8, 1815 battle, Latour crossed the Mississippi River with a force of African Americans to construct

the event in which he had participated. Only a few months after the battle, he began interviewing eyewitnesses and collecting pertinent information for his account of the battle. His subsequent book provided a perceptive analysis of battle strategy, preparation, and terrain, as well as a description of the battle itself. Not surprisingly, Latour praised Andrew Jackson and the American effort — a clever tactic considering Jackson's growing fame. Despite its biases, the study received critical acclaim. One 1816 review concluded that "truth is stamped on the face of *Major Latour's* narrative by its own internal evidence."

Even though Latour's study received praise as an accurate and impartial account of the battle, the original volume, published in French, did not sell very well. (Thomas Jefferson, however, did ask Latour for a copy in French.) The book's military emphasis apparently did not make it popular in France — Napoleon's defeat at Waterloo and a generation

of warfare were all too recent. Furthermore, the English edition, priced at \$5.00 for a two-volume set (one of text, one of maps) did not attract many customers either. Secretary of State James Monroe criticized the book because Latour had only concentrated on the battle and not on the political maneuvers in Washington prior to the event.

Louisianians disparaged the book for a variety of reasons, one being that Governor William C. C. Claiborne,



The Battle of New Orleans, drawn by S. Seymour, engraved by J. W. Steel, 1815-1820 (00.17)

a defensive line for the west bank.

Latour actively participated in the military engagements that followed, and he knew first-hand of the dramatic events and the people involved. The battle on the Plains of Chalmette in early January 1815 unquestionably was one of the greatest military victories in American history and, in time, those who had participated would want to acknowledge their service with General Jackson. Latour had the foresight and acumen to understand the importance of

commander of American forces defending the Chef Menteur Road, did not figure as prominently in the story as did Jackson. People were disappointed that the book's frontispiece engraving of General Jackson was of very poor quality, while some copies did not have the illustration at all. Still others complained that the book was sold only by subscription, which in most instances was too long in coming.

Latour had spent a considerable sum of his own money during the Battle of New Orleans and had spent even more to publish his book. Given this, he probably hoped that his *Historical Memoir* would help him to recoup his financial losses. Latour's book, however, was not widely read, nor did it provide the financial success he anticipated. In the months following its publication, he received letters from many participants in the battle who questioned the book's accuracy, descriptions, and maps. These complaints apparently concerned Latour so

much that he planned a second edition that would include revised maps and more documents in expanded appendices. Unfortunately, Latour's second edition never appeared and he subsequently faded into obscurity.

As the 19th century passed and with it the aging veterans of the War of 1812, Americans began to forget about the "Second War for Independence." By the mid-19th century, they warily looked toward an uncertain future with little desire to dwell on their glorious past.

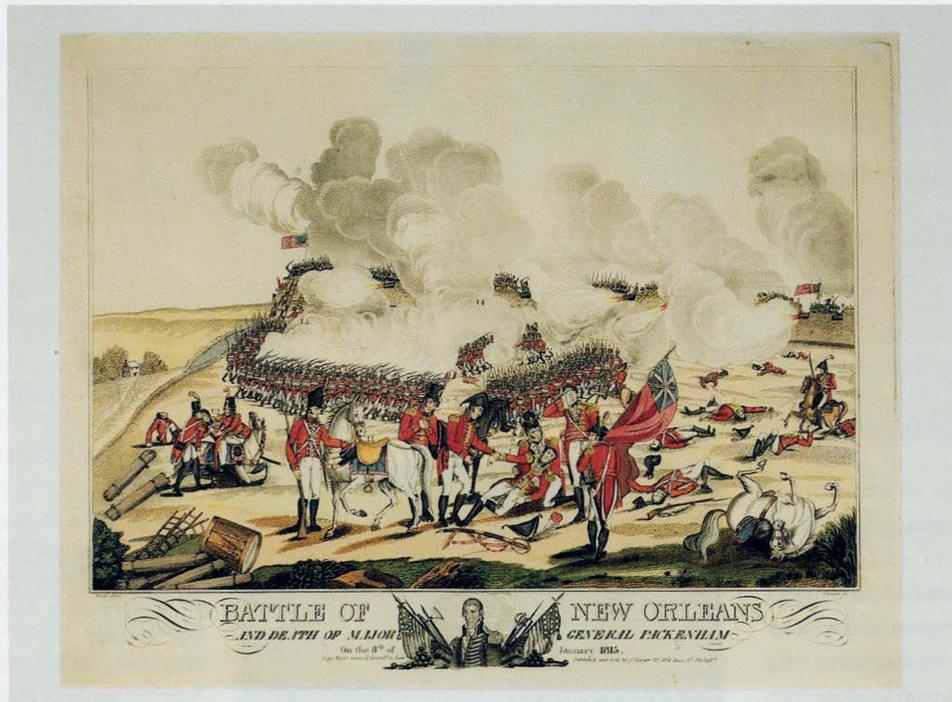
Only after the Civil War did more popular studies, such as Benson J. Lossing's *Pictorial Field-Book of the War of 1812* (1869) and Henry Adams's *History of the United States during the Administrations of Thomas Jefferson and James Madison* (1891), reintroduce the reading public to the War of 1812 and its significance. It is not surprising, however, that both authors used Latour's book as a major source of information for their descriptions of the Battle of New Orleans. Latour's *Historical Memoir* was, and still is, the most important first-hand account to detail British and American

The documentation also provides new insight about the number of arms as well as the size and disposition of General Jackson's force at the battle. Perhaps most revealing are several unpublished eyewitness accounts. One details the role of Tennessee soldiers in the battle; another, how Latour should portray General John Adair in the book. Both of these add greatly to the common knowledge about the battle and its political circumstances. Other items include copies of official messages from James Monroe to the governors of Kentucky and Tennessee. Monroe indicated reserva-

tions about the outcome of the battle when he remarked that the "result is...uncertain." Apparently the originals of these letters were later removed from the official government copybook in Washington, possibly to prevent embarrassing Monroe. Last, the collection contains original signed letters from Thomas Jefferson and Andrew Jackson, the latter containing a notation that "Bonaparte

is back in France." All considered, this is a significant collection that sheds critical new light on the Battle of New Orleans.

Many writers have contributed articles and books about the Battle of New Orleans since Latour's work first appeared. Despite all the later studies, the *Historical Memoir* remains an extremely useful guide. The work's most significant value was and still is the accounts of so many individuals who participated in the conflict — the impressive collection of primary

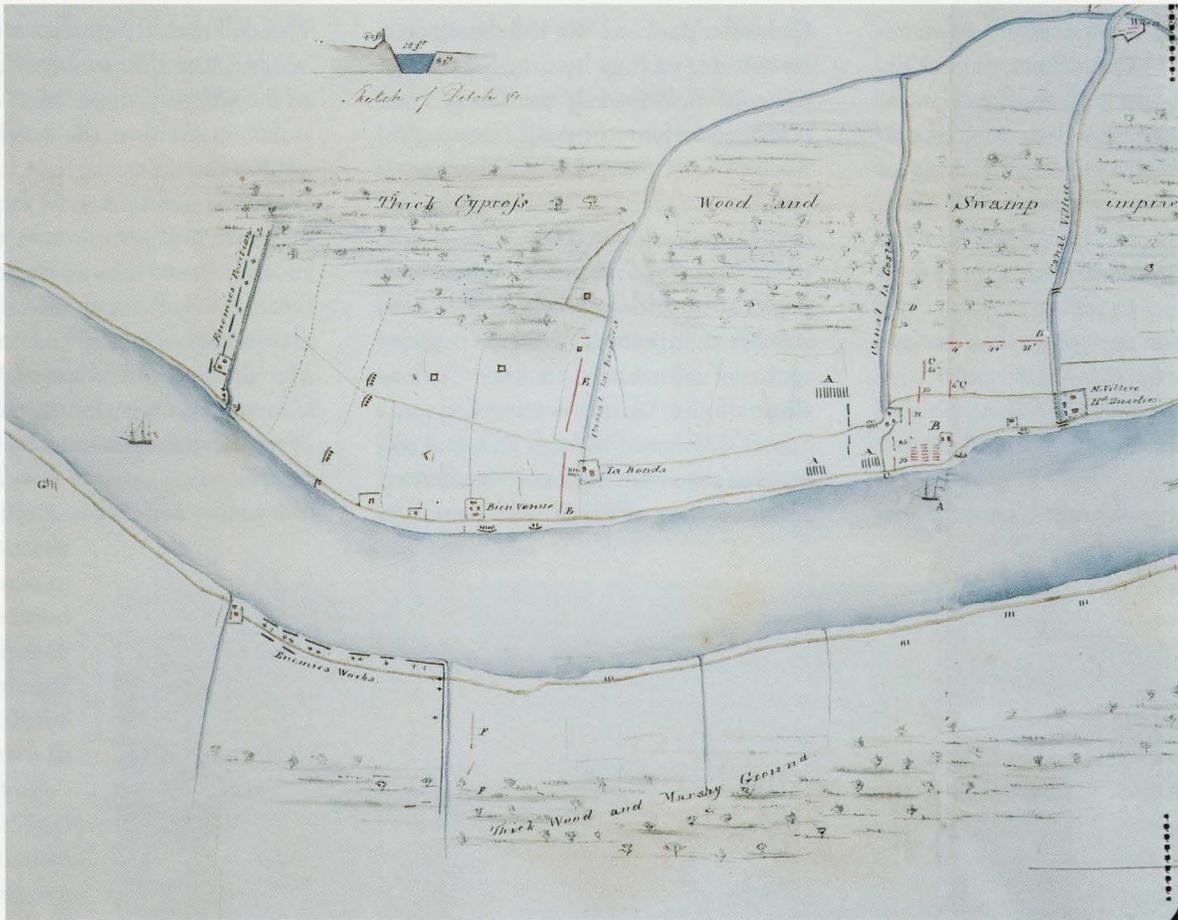


Battle of New Orleans and Death of Major General Packenham [sic], William West, delineator; Joseph Yeager, engraver; July 1817 (1949.2 i,ii)

military operations along the Gulf Coast during the fall and winter of 1814-15.

Although Latour never prepared a second edition, many of the documents he amassed have found their way to the city where the drama began. Early in 1997 the Historic New Orleans Collection acquired a group of manuscripts relating to the battle from Latour's descendants in France.

The materials include three fragments of the *Historical Memoir* written by Latour in French, with annotations.



Detail, Sketch of the Position of the British and American Forces, during the Operations against New Orleans from the 23rd Dec. 1814 to the 8th Jan'y 1815, anonymous (1949.18). From the military papers of Robert Saunders, 2nd Viscount Melville, First Lord of the Admiralty during the Battle of New Orleans. "Enemies Works" and "Enemies Position" refer to the American troops.

documents reproduced in the book's appendices. Latour, having served as Jackson's principal engineer, was a key figure in the battle. Moreover, he knew many of the main actors in the great drama and collected their accounts and reports. For this reason, no new study will ever replace Latour's *Historical Memoir*. And while Arsène Lacarrière Latour has been largely forgotten by history, the Collection's acquisition of his papers brings renewed life to that "little sharp looking frenchman" and his Battle of New Orleans.

— Gene A. Smith

The Historic New Orleans Collection has embarked on a project to publish a revised edition of Latour's *Historical Memoir*. Professor Gene A. Smith of Texas Christian University, author of three books on early American history, will prepare an extensive introduction, edit the original text, and incorporate additional documents from the Collection's Latour Papers.



Portrait of Arsène Lacarrière Latour by unknown artist. Courtesy Martine Bardon

Sources: Glenn R. Conrad, ed., *A Dictionary of Louisiana Biography* (New Orleans, 1988); Major A. Lacarrière Latour, *Historical Memoir of the War in West Florida and Louisiana in 1814-15* (Philadelphia, 1816); Arsène Lacarrière Latour Papers, THNOC; Benjamin Henry Latrobe Papers, Maryland Historical Society; Benjamin Henry Boneval Latrobe, *Impressions Respecting New Orleans: Diary and Sketches, 1818-1820*. Edited by Samuel Wilson, Jr. (New York, 1951); *North American Review and Miscellaneous Journal*, III (July, 1816); Frank L. Owsley, Jr., *Struggle for the Gulf Borderlands: The Creek War and the Battle of New Orleans, 1812-1815* (Gainesville, Florida, 1981).

DIRECTOR

Since 1582 (when Pope Gregory revised the European calendar) or 1752 (when the English adopted his revisions), January has been a time for reflection and anticipation about the new year. When Julius Caesar devised his calendar in 46 A.D., however, the new year commenced on March 25th. Janus, the ancient deity of gates and doors (with faces looking in and out), had only a vague association with beginnings and the winter solstice.



The Gregorian calendar changed all that. Months seven through ten — *September* to *December* — went to the end of the year. January claimed the beginning. Doorways were forgotten as Janus turned his faces toward past and future.

This year Janus invited more than the usual retrospection. On the eve of Thanksgiving we dispatched a 140-page reaccreditation report to the American Association of Museums — record of a decade of vitality. Then, in December, the Board of Directors honored donors and friends at an elegant afternoon tea in the Williams Residence coinciding with the 30th anniversary of the Kemper and Leila Williams Foundation. *Haunter of Ruins: The Photography of Clarence John Laughlin* is still drawing attention to a special genius, and researchers at the Williams Research Center are exploring subjects from architecture to zydeco.

As our doors open to 1998, they show both faces of January's ancient name-sake. One is looking back at architect Arsène Lacarrière Latour and his history of the Battle of New Orleans. The other is gazing forward — via the Collection's expanded website at www.hnoc.org — into the age of the Internet.

— Jon Kukla

MARY LOUISE CHRISTOVICH RECEIVES JAMES RIVERS AWARD

On December 17 Mary Louise Christovich received the James William Rivers award from the University of Southwestern Louisiana for outstanding contributions to Louisiana studies. Mrs. Christovich is president of the board of directors of the Kemper and Leila Williams Foundation, governing body of the Historic New Orleans Collection. USL President Ray Authement presented the award, which comes through the Center for Louisiana Studies.

Mrs. Christovich was recognized for her long career in the fields of history and

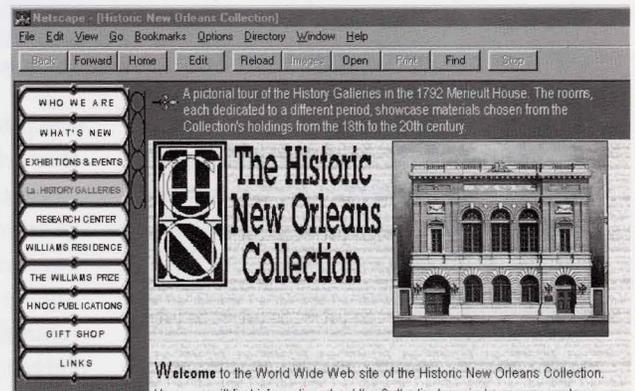
preservation. She is currently serving on the state review committee of the National Register of Historic Places, working actively to ensure the preservation of Louisiana's landmarks. Past recipients of the Rivers Prize are French historian Marcel Giraud, architect A. Hays Town, and law professor Saul Litvinoff, director of the Center of Civil Law Studies at the Louisiana State University Law Center. The award was established in 1991 as a memorial to architect James William Rivers, who maintained a lifelong interest in Louisiana studies.

THNOC WEBSITE OFFERS NEW FEATURES

Visiting the Collection's website, www.hnoc.org, is an invitation to learn about the Williams Research Center and the vast holdings that relate to the history of New Orleans and the Gulf South. It's the place to find out about guided tours, publications, and the museum shop. Learn, too, about the Kemper and Leila Williams Foundation and about the Williams Prize for Louisiana history. An entry form for the competition is available on the website.

Besides the latest information on exhibitions, lectures, and seminars, the website offers links to related topics as well as to the homepages of other cultural institutions in the New Orleans area. Links are provided to museum and research list-serves; also accessible are discussion groups such as Conservators On-line.

The Collection's homepage, now



redesigned (and enhanced for Java-enabled browsers), features interactive navigation buttons. Placing the cursor over one of the buttons triggers a text block that describes the contents of that section. Also added are a "What's New" button on the front page and title pictures that change every time the website is visited. Information about New Orleans neighborhoods can be found in the interactive, electronic exhibition *Bank to Shore*, which is available in its entirety. In the future, features such as comment forms and bulletin boards will be part of the website, enabling THNOC to become more responsive to its patrons. This is the place where viewers can add their ideas to exhibition and seminar topics. Come visit the Collection soon via cyberspace.

— Steve Sweet

AN ARTIST'S LEGACY: GEORGE FEBRES AND FRIENDS

The Jerah Johnson Collection, consisting of 167 artworks by George Febres (1944-1996) and 69 by his contemporaries, protégés, and friends, provides insight into the contribution Febres made to the artistic life of New Orleans. Besides showing the scope and range of Febres's production, the collection also attests to the impact he had on an entire generation of the city's artists. Anyone who happened into his eccentric orbit was struck by his love of life, witty and forthright nature, and zeal for the creation of quirky but beautiful objects.

Born in Guayaquil, Ecuador, Febres came to New Orleans in 1964, earning degrees in painting from the University of New Orleans (1972) and from Louisiana State University (1974). Upon graduating, however, he eschewed painting entirely, perhaps realizing his talents were better utilized in other media; publicly, he claimed painting required too much time to attain the level of detail he demanded. He turned instead to the arts of drawing and sculpture and immediately began to incorporate an irreverent humor and a love of punning into his work.

Although Febres was a consummate draftsman whose ability with a pencil was perhaps his most refined technical skill, it was through sculpture that he could most directly convey the absurdity of his visual puns. He had little training in the production of sculptural work, and so turned to friends and associates for technical advice or to create objects according to his specifications. Other, more famous artists, including his role model Andy Warhol, had adopted this technique of removing themselves from



Finger Bowl by George Febres (1996.78.1.37)

the process of manual creation, a tactic that sought to enhance the creative idea alone as the most vital essence of a work of art. Adopting the “bad-boy” stance of pop, minimalist, and conceptual artists was no doubt appealing to Febres, who relished his status as an artist of ideas. Febres felt no shame in borrowing talents as long as his was the driving concept behind the work: all of the works manufactured by others bear the obvious stamp of Febres's creative genius. Examples of this type of collaboration in the Johnson Collection include Febres's *Finger Bowl*, with assistance from LSU classmate Jeanie Nunez Donegan, and the wonderfully expressive *Pot Head*, with assistance from ceramic artist Steve Christo. Each of these pieces speaks to Febres's delight in elevating the lowly pun to the status of art and to his frank acknowledgment of his interests and influences, notably Surrealism and George Ohr (1857-1918), the Biloxi potter, in whose unusual creativity he found a kindred spirit.

Febres's work also pursued political and social commentary with equal parts determination and his trademark levity.



Pot Head by George Febres (1996.78.1.33)



Here, Puppy, Puppy by Andrew Bascle (1996.78.2.6)

An artist who was never one to shy away from the controversial or even the tasteless, Febres was deeply committed to exposing the dark, uncomfortable side of media-driven society and abuses of governmental power. Somehow, his light-hearted approach renders even the most shocking or outrageous subjects droll, their unpleasantness powerless against his unflagging, trenchant wit. Examples include his graphic “Bobbitt tie,” created from a tie acquired in a Bourbon Street T-shirt shop, and a set of O. J. Simpson pins, framed with bloody knives.

Febres’s passion for art also went beyond his personal work and influenced an entire generation of local artists. Through his efforts as assistant director of the Orleans Gallery at 527 Royal Street and later as owner/operator of the Galerie Jules Laforgue in Faubourg Marigny, Febres was a staunch supporter of the local art scene. Andrew Bascle, Jacqueline Bishop, Douglas Bourgeois, Dona Lief, and Ann Hornback are artists who were represented and promoted by Febres at the Laforgue gallery and whose works grace the Jerah Johnson Collection at the Historic New Orleans Collection. These

artists, dubbed the “Visionary Imagists,” neatly define the art world of the 1980s and early 1990s in New Orleans and remain the standard-bearers of the current gallery scene. Many of these artists, particularly Bascle, Lief, and Hornback, took a cue from Febres and produced works that directly emulate his visual puns or created quirky objects that suggest his fun-loving, devil-may-care spirit. Notable in this regard are Hornback’s *Bus Boys* and Bascle’s *Here, Puppy, Puppy*, an evocative construction of small branches, aluminum, twine, and bottle caps.

The Johnson Collection contains representative works by many successful Louisiana artists, all of whom were touched in some way by Febres. Notable painters represented include Robert Warrens, Febres’s teacher at LSU, and Robert Gordy, George Dureau, Jim Richard, Shirley Rabé Masinter, and Evelyn Menge. Sculptors, too, are well represented by Menge, Bascle, and Chris Guarisco, whose works suggest the playful influence of Febres.

Febres’s legacy is preserved at the Collection, which is well known for its holdings of materials that reflect the region’s history. Now, with the Jerah Johnson Collection of George Febres materials, THNOC ensures that the visual history of the late 20th century will endure for future generations. Other related collections include the extensive Febres manuscript collection, the Brother Michael Collection of images from the 1982 Contemporary Arts Center exhibition *My Cousin the Saint*, and Febres’s own gift, including nearly 100 of his works on paper.

— David Dibble

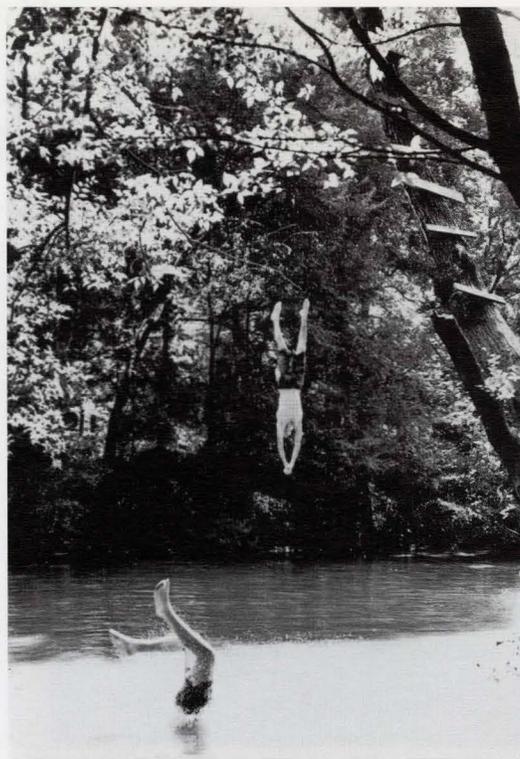
David Dibble, formerly curatorial cataloger at the Historic New Orleans Collection, is now with the Hogg Foundation in Austin, Texas.

THE VIDRINE PHOTOGRAPHS

Although most images in the Collection's photographic holdings serve a documentary purpose, some photographs transcend the medium's descriptive nature, engaging the viewer's interest in the realm of ideas as well. A large group of photographs by Randell Brent Vidrine, donated by the photographer, fall into the latter category.

The Vidrine donation consists of 493 photographic prints, both black and white and color, and their accompanying negatives. Most pictures were made in New Orleans and the area around Ville Platte, Louisiana, the photographer's hometown; a few were made in New York City. The photographs represent Mr. Vidrine's entire body of work and date from the years 1988 through 1996. The subjects are recognizable and commonplace — people, street scenes, architecture — but Mr. Vidrine's treatment of them is far from routine. Whether photographing a portrait, a fragment of architecture, or a graveyard monument, he attempts to animate the symbolic qualities that he perceives in the subject.

Mr. Vidrine divides his work into several groupings or portfolios, each with a different thematic thrust: the human condition, the mystery of inanimate objects, or places of special significance. The introductory essay to the



Untitled by Randell Vidrine, 1989, Washington, Louisiana (1997.29)



Untitled by Randell Vidrine, New Orleans.

For this picture, I set up my tripod, framed the architectural composition, and waited patiently for a carriage drawn by a white mule to come along; the animal had to be white in this case, in order to furnish much-needed contrast against the monochromatic wall of this historic — and at that time wonderfully unpainted — building; exposed at 739-41 St. Philip Street, December 15, 1990.

series entitled "The Human Journey" refers to the constant struggle in life against the ennui, despair, and materialism of the everyday world. The individual photographs in the portfolios are accompanied by texts written by the photographer that not only describe the factual details of the scene but often have extended commentary describing Mr. Vidrine's rationale for making the picture along with additional information about the subject.

All of this may sound like an approach taken by another Louisiana photographer whose archive is housed at THNOC, and it is; but Randell Vidrine was largely unfamiliar with the work of Clarence John Laughlin when he began photography. Besides their symbolic content, the photographs are rich in documentary detail. The New Orleans images capture the flavor of the city over the past decade.

Some months ago Mr. Vidrine became concerned about the ultimate

disposition of this work that had consumed so much of his time and energy. He donated his photographs to the Collection in early 1997 after meeting several times with former head preparator Doug MacCash and John H. Lawrence. Mr. Vidrine has volunteered his time on Saturdays to refine the accompanying writings, to check names, places, and dates on some images, and to create a finding aid to the photographs. His

contribution of both the materials and a great deal of time and expertise in organizing them makes this body of work immediately available to researchers. In the eyes of both the staff and board, a more exemplary donor would be difficult to find.

— John H. Lawrence

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

The Laws of the Territory of Louisiana comprising All Those Which are Now in Force within the Same, published in 1808 in St. Louis, was the first book printed west of the Mississippi River. Some ephemeral printing had occurred there before, but nothing of this magnitude. The book, recently added to the Collection's holdings, was originally in the library of Nathaniel Beverley Tucker, noted 19th-century American jurist and polemical defender of southern rights in his later years. Tucker had moved to Missouri in 1815, and it was probably there that he received this book as a gift.

The marginalia scattered throughout generally refer to the repeal or amending of the laws as printed in the volume. The dates of repeal are given up to the year 1817, suggesting that the information was kept current to that date. The laws shed light on the handling of judicial matters in newly acquired territories, such as regulations regarding slaves and Indians. William Henry Harrison issued many of the early laws when he was governor of the Indiana Territory. Later laws were the work of Meriwether Lewis, appointed governor of the Louisiana Territory by Jefferson after returning from his historic

western exploration with William Clark. ■ Recently acquired are nine volumes of a multi-volume set, the *Cypress Pocket Library*, published in 1921 by the Southern Cypress Manufacturers Association, founded by Francis B. Williams, father of Collection benefactor L. Kemper Williams. Although several books contain plans and even specifications for houses and structures commonly seen around New Orleans, other volumes have instructions for craft and hobby projects. Still other imprints in the set contain information related to using cypress as an interior trim, cypress shingles, and the virtues of pecky cypress, which is described as "a homely little waif of the streets and ... is essentially the heart or innermost part of the oldest cypress trees." Painted across the tops of many pages are slogans extolling the enduring value of cypress. The pocket library acquisition complements items in the holdings from the Southern Pine Association.

■ A first for the Collection library is the acquisition of a CD-ROM of *The War of the Rebellion*, a compilation of the official records of the Union and Confederate armies. Access to the entire 128 books of the official record is greatly

enhanced by the CD-ROM format, which features thousands of hypertext-linked footnotes as well as links to specific pages.

In addition to this important Civil War resource, four supplemental texts have been acquired: *Regimental Losses in the Civil War* by William F. Fox; *A Compendium of the War of the Rebellion* by Frederick H. Duer; *The Guide to the Official Records*, edited by the National Archives; and *The Users Guide to the Official Records* by Alan and Barbara Aimone.

— Gerald Patout

CURATORIAL

Ernest J. Bellocq's reputation as a photographer is based on about 100 pictures he made in New Orleans's Storyville district in the early years of this century. His photographs of prostitutes in their working surroundings are unique in the history of the city's photography. But not all of Bellocq's work was so exotic.

The Collection has recently acquired a photograph by Bellocq of a courtyard that appears to be in or near the French Quarter, where the photographer's business was located. This photograph is a straightforward view of the

This illustration is reprinted from Vol. 26, (the "Sugi" Book) of the Cypress Pocket Library. — Write for it.



SERVING TRAY OF CURLY CYPRESS WOOD with Sugi finish, under glass, and in frame of straight "edge-grain" Cypress with same treatment. The handles are of brass; the back is covered with billiard cloth. This fine example is owned in Chicago.

(Don't forget that you can easily do the Sugi finish on Cypress yourself at home—before the next gift-day. And that it works only on Cypress.)

Page Thirty-two

Page Thirty-three

Cypress tray, illustration in the Cypress Pocket Library (97-326-RL)



Mary Campbell Strother Moore by François Bernard (1997.41)

subject, not unlike Bellocq's Storyville portraiture. Its richness of descriptive detail (a cistern, paving stones, architecture, and plantings) makes it a valuable document of Belle Epoque New Orleans.

■ Gifts of three paintings have been added to the holdings. Bill Paxton has donated an 1859 oil portrait of Mary Campbell Strother Moore by François Bernard. A watercolor floral still life by Ellsworth Woodward, painted between 1910 and 1931, is the gift of Norcom J. Jackson, Jr. From Gary Hendershott comes an October 1937 Boyd Cruise watercolor painting titled *827 St. Philip Street, Front Elevation*.

■ Recently acquired is an 1867 framed

plaster bas-relief by Achille Perelli that portrays a bearded gentleman.

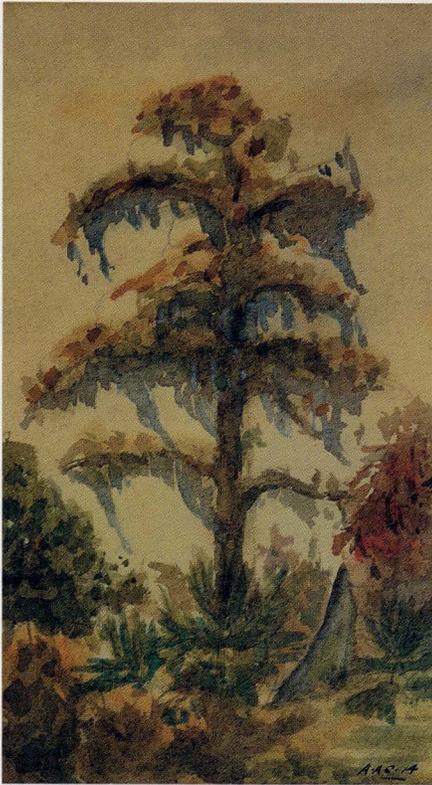
■ From Hugh Brown come two postcard views of Patterson, Louisiana, published by the Curt Teich Company between 1925 and 1939. One view shows the sawmill at the F. B. Williams Cypress Company, the family business of Collection founder L. Kemper Williams; the other postcard depicts a nearby bayou. Lary Hesdorffer has donated campaign pins for Councilman James Singleton, Mayor Marc H. Morial, and a key to the city of New Orleans from former Mayor Ernest Nathan "Dutch" Morial.

■ A number of other gifts relate to Mardi Gras. A donation from Richard C. French, Jr., is a portrait of himself as a Greek trainbearer, dated February 14, 1953. Maurice L. Frisell has donated a portrait of the king and queen of a carnival ball, ca. 1960. The School of Design has given 59 float designs for the Rex parades of 1995 and 1996, and for the 1997 Rex parade commemorating the organization's 125th anniversary with the theme "If Ever I Cease To Love." C. Kenneth Hamilton contributed a 1936 carnival program for the Mystic Club.

— *Judith H. Bonner and John H. Lawrence*



French Quarter courtyard by Ernest J. Bellocq (1997.32.1)



Watercolor, signed AAC '14, in Callender family scrapbook (97-58-L)

MANUSCRIPTS

Dr. Gordon W. Callender, Jr., has donated Callender family scrapbooks and World War I papers that complement the Alvin Callender Papers, an earlier donation. Included are letters written from 1915 to 1918 by James, Wilson, Gordon, and Marshall to their mother, Mrs. James T. Callender. The brothers served in the Allied Forces during World War I.

The scrapbooks are arranged chronologically (1846-1995) and contain Seago and Callender genealogy, photographs, documents, awards, letters, news clippings, invitations, and financial records. Of special interest are watercolors by Mattie Seago, Sally Seago, Marjorie Callender, and Alvin Callender; items about the discovery of Fort de la Boulaye; and clippings and a program relating to the Alvin Callender airfield. Alvin Callender was killed in the war, but his brothers returned and were active in the New Orleans community. Gordon and Marshall served on the New Orleans Aviation Board, and Wilson was

executive director of the Louisiana Civil Service Commission.

■ An unpublished travel book recounts the experiences of H. L. Sayler and Sumner W. Hume during their trip in May 1899 to “see a bit of Louisiana that is famed in both history and fiction.” The book contains three sections: “In Pirate Land” (around Barataria Bay); “Ten Snapshots in New Orleans;” and “Round About the Battle-field of New Orleans.” The travelers commented on the intense heat, the hordes of mosquitoes, the Filipino and Chinese settlements near Barataria, and the “Gale of '93” at Grand Isle. Included are photographs of city scenes as well as views of the swampy landscape of south Louisiana. The book was acquired with funds from the Richard Koch bequest.

■ The records of JAF Associates, Urban Planning Consultants (1973 – 1995) have recently been donated by Judy Ann Filipich. The working papers contain information about such recent projects as the Louisiana Science Center, Lincoln Beach redevelopment, the river front streetcar line, and strategic planning for the Port of New Orleans. Structural ratings and photographs of St. Charles Avenue architecture are part of a New Orleans Housing and Preservation Study.

■ A recently acquired Florida land grant comes with a rare royal seal of West Florida. William Grant, lieutenant in the British Navy, received a land grant of 1,000 acres in West Florida, signed by Peter Chester, captain general and commander-in-chief of the province of West Florida, April 18, 1776.

■ The Collection has increased its holdings related to historic cemeteries with the acquisition of a survey of Lafayette Cemetery I, undertaken by Save Our Cemeteries in 1996. The report includes worksheets, photographs of tombs, and detailed condition reports with annotations about burials since the Collection's survey of historic New Orleans cemeteries in 1981.

— M. Theresa LeFevre

DONORS

JULY–SEPTEMBER, 1997

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STAFF



Pat Cromiller



Ann Barnes

Pat Cromiller, head of the docents since 1993, retired in November. She came to the Collection in 1979 "just for the summer." Ann Barnes, another long-time member of the docent department, also retired in November. She joined the staff in 1978. For almost 20 years, Mrs. Cromiller and Mrs. Barnes have interpreted New Orleans history for tourists and visiting dignitaries alike, guiding them through the 1792 Merieult House, through the Williams Residence — former home of founders Kemper and Leila Williams — and welcoming them to the Williams Gallery.



Carol Bartels

Carol O. Bartels, formerly manuscripts cataloger, has been named documentation coordinator. Jeffrey Cook has joined the preparator's department on a part-time basis.



Jeffrey Cook

IN THE COMMUNITY

John H. Lawrence presented a paper on Clarence John Laughlin at the regional meeting of the Society for Photographic Education.

Staff members attended the following conferences, meetings, and workshops: John Lawrence, Oracle Conference in Patzcuaro, Mexico; Patricia Brady, Louisiana Historical Association board meeting; Judith H. Bonner, Steve Sweet, and Ann Tenold, Southeastern Museums Conference in Raleigh, N.C.; Carol Bartels, Steve Sweet, and Larry Falgoust, workshops, Southeastern Library Network; Carol Bartels and Gerald Patout, Louisiana Archives and Manuscripts Association.

Staff speeches: Patricia Brady, Tennessee Williams Festival's "Sundays in the Bookshop," Friends of the UNO Library, Hancock County Library, Newcomb College Center for Research on Women; Pamela D. Arceneaux, Musée Conti, Maxwell's Toulouse Cabaret, LSU Medical Faculty Wives, St. Andrew the Apostle's Seniors Group; John Magill, Friday Afternoon Club, Arts Tourism Partnership; John Lawrence, Robert E. Smith Branch Library.

PUBLICATIONS AND MEDIA

Pamela Arceneaux, *Collection and Research Libraries News*; Mark Cave, four entries, *The Historical Encyclopedia of World Slavery*; John Magill, *Preservation in Print*; Judith Bonner, *New Orleans Art Review*; John Lawrence, *Cultural Vistas*, radio interviews, and photo editor for revised edition of *New Orleans: An Illustrated History* by John Kemp; John Lawrence and Patricia Brady, "Steppin' Out" on WYES-TV.



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editors:
Patricia Brady
Louise C. Hoffman

Head of Photography:
Jan White Brantley

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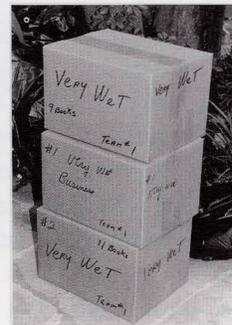
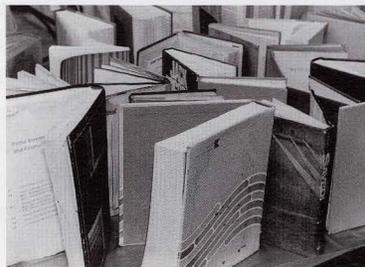
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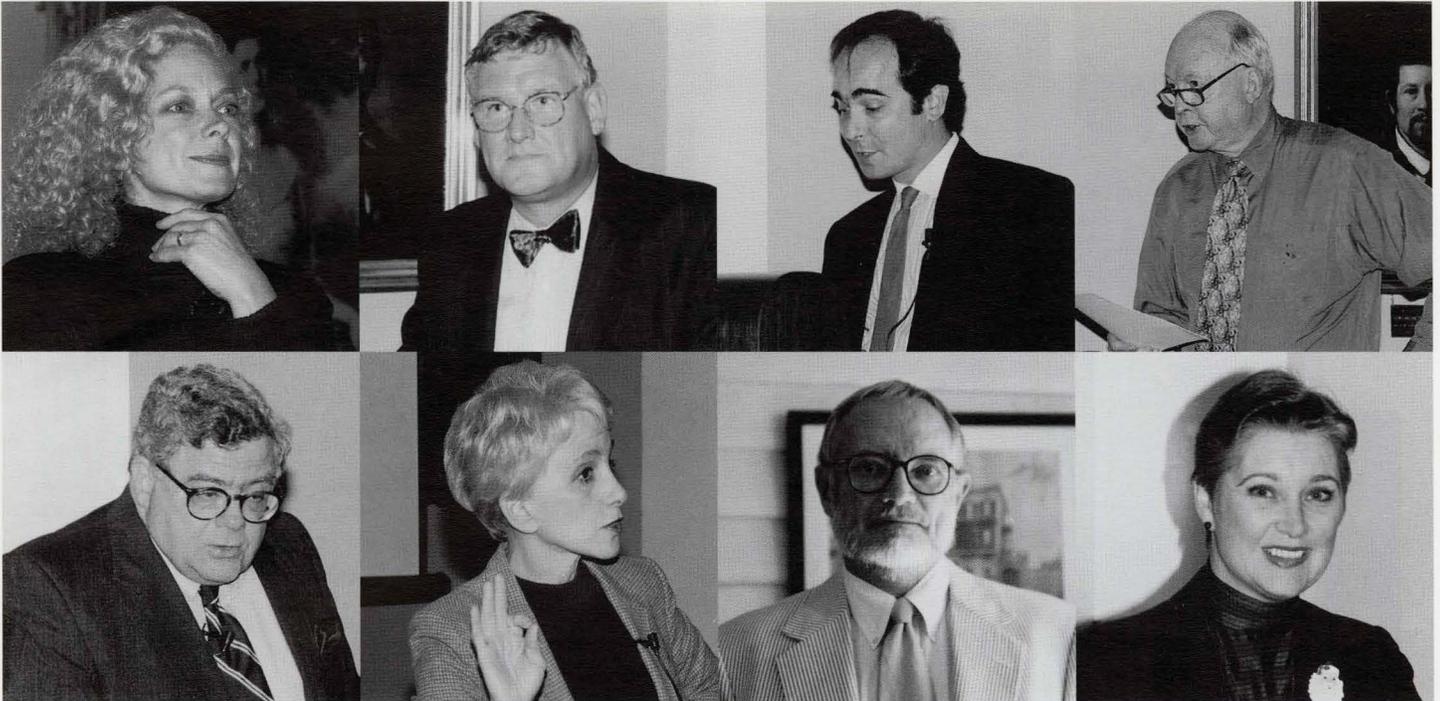
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SOLINET WORKSHOP:



THE COUNTING HOUSE LECTURES



Top row, left to right: Sandra Clark, Jon Kukla, John Lawrence, Jonathan Williams; bottom row, Walker Ronaldson, Christina Vella, Malcolm Heard, Pamela Arceneaux

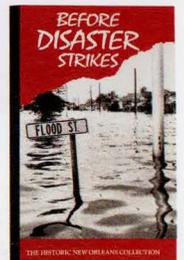
A series of lectures exploring a medley of Louisiana-related subjects was presented in the Counting House of the Historic New Orleans Collection during the fall. "Mapping the Louisiana Purchase" by Jon Kukla, the opening lecture, was followed by "Collecting Antique Maps" by Walker Ronaldson. John H. Lawrence and Jonathan Williams presented "The Photography of Clarence John Laughlin"; Pamela Arceneaux, "A Red-Light Look at New Orleans History"; Sandra Russell Clark and Patricia Brady, "New Orleans Cemeteries"; Malcolm Heard, "The Anatomy of a Vieux Carré Block"; and Christina Vella, "The Baroness Pontalba and Her Buildings." The Collection invites readers of the *Quarterly* to send suggestions for future lectures to the Publications Department, 533 Royal Street, New Orleans, LA 70130.

INVITING DISASTER

Conservators from the Southeastern Library Network staged a disaster at the Collection during a training program in October. SOLINET's workshop organizers gathered discarded books, stacked them on temporary library shelves placed in the Toulouse Street courtyard, and turned on the hose. Participants from libraries throughout the South then learned the best procedures for saving water-damaged books. The Collection's guide, *Before Disaster Strikes*, also includes information about the care of books (see order form at right).

THE SHOP

Before Disaster Strikes
Prevention, Planning, and Recovery:
Caring for Your Personal Collections
in the Event of Disaster



This handy guide is written for the general reader and provides answers to questions about the care of valuables in the home. *Before Disaster Strikes* offers information about the dangers that can befall valuable possessions and suggests steps to be taken when damage cannot be avoided. Recovery techniques are discussed for damaged paintings, paper and books, photographic materials, textiles, furniture and wooden objects, metal objects, and glass and ceramics.

Please send *Before Disaster Strikes* by Priscilla O'Reilly Lawrence (42 pages, illustrations, paper, ISBN 0-917860-32-2), 1992

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LEILA WILLIAMS TEA HONORS 1997 DONORS



Top row, Joan Brown; Suzanne Mestayer and Fred Smith; Tom and Kit Favrot. Bottom row, Irma M. Stiegler and Lucille Blum; Mary Morrison and Mary Louise Christovich; Bob Judice.

The Collection's research and museum holdings expand each year through the generosity of friends. In appreciation of these donors, the board of the Kemper and Leila Williams Foundation gave the first Leila Williams tea, held in the Williams Residence on Tuesday, December 16. The board honored those who had donated their collections, time, or money to support the mission of the Historic New Orleans Collection in 1997.



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