



THE HISTORIC NEW ORLEANS COLLECTION
KEMPER AND LEILA WILLIAMS FOUNDATION

Manuscripts Division UPDATE

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PAPERS RELATING TO THE VISUAL ARTS AT THE HISTORIC NEW ORLEANS COLLECTION

The publication this year by the Historic New Orleans Collection of the *Encyclopaedia of New Orleans Artists, 1718 - 1918* is an immensely valuable means of studying the visual arts in this city; it has prompted the manuscripts division to survey its holdings in this regard. Needless to say, many of the manuscripts held merely support the important visual materials housed in the curatorial division of the Collection. Nevertheless, the publication of the *Encyclopaedia* has encouraged the manuscripts division to develop a stronger collecting interest in the visual arts.

There are different rules for inclusion in this issue of *Manuscripts Update* from those for the *Encyclopaedia*. The period surveyed here reaches to the present, rather than 1918, and provides more information on architecture and surveying. This issue also includes artists who did not work in New Orleans but who had patrons in this city and in other parts of Louisiana.

A friend told the editor of this issue that the descriptions of collections seemed sometimes more inspired by Pauline Kael's capsule movie reviews in the *New Yorker* than by conventional requirements of archival description. There may be truth in that. Nevertheless, this issue has been a pleasure to prepare. May it interest readers and patrons in manuscripts related to the visual arts at the Historic New Orleans Collection!

The manuscripts division is open to researchers from 10:00 a.m. until 4:30 p.m., Tuesday through Saturday. Inquiries by mail and telephone are welcome.

ADDITIONS TO MSS 2. CHARLES GAYARRÉ PAPERS. 8,9 June 1852. 2 items.

Hiram Powers, the noted American sculptor, writes from Florence to describe to Gayarré, Louisiana's Secretary of State, his concept of the statue of George Washington which the state has commissioned for \$10,000. Powers asks to be paid \$3000 on account. To be carved from the best Italian marble, the statue will be larger than life, six feet five inches in height, and will represent Washington in civilian garb ". . . but still meditating the welfare of his country." In one hand he will hold the farewell address and will lean with his right arm upon a column. Enclosed to Gayarré, as well, is a letter from Minor Kilbourne Kellogg, an American artist who was also in Florence. Kellogg reminisces about his studio and friends in New Orleans and assures Gayarré that Louisianans will be delighted with the statue of Washington. When completed, the statue had a brief, peripatetic existence. It arrived from Italy and stood in the rotunda of the capitol in Baton Rouge until it was "liberated" by federal troops in the Civil War. Sent to Washington, D.C., it had various domiciles, including the national capitol. When the statue returned to Louisiana after the conflict, it was on exhibit in New Orleans at the Mechanics' and Agricultural Fair. Unfortunately, on 5 March 1871, the octagonal building at the fair caught fire, and Powers's Washington perished in the flames.

MSS 102. BUTLER FAMILY PAPERS. 1778-1975. 2034 items.

Included in this extensive family correspondence is an exchange of letters in 1827 between Ralph Eleazar Whitesides Earl, the Tennessee artist, and Edward George Washington Butler, the Louisiana planter and soldier. Writing from Nashville, Earl offers to copy portraits both of Butler's father, Edward Butler, and of Butler's guardian, Andrew Jackson, at a charge of \$50.00 a head. To Earl, who was married to Mrs. Jackson's niece, E.G.W. Butler emphatically responds that he wants Jackson, "my dear old General," portrayed in uniform since it is "the costume in which political demagogues have endeavored to render him odious to a free and grateful people." Among these family papers there are also two letters (ca. 1831) from John Gadsby Chapman, the artist, who had been commissioned to do a portrait of E.G.W. Butler's young son while the child and his mother were visiting her parents, the Lewises, in Virginia. Having never painted a picture of a child before, Chapman refused to set a price until he finished the work. Nevertheless, the artist hinted that he would charge \$120.00, the equivalent of two portraits of the same size. Eager to see the portrait, the sitter's grandmother, Nelly Custis Lewis, reported that "poor Chapman" would probably go to Italy since he could find so few commissions in the Chesapeake area. Nevertheless, when she saw the portrait of "our blessed

Darling," she demanded many changes. Besides Chapman's difficulties in satisfying Mrs. Lewis, there is an unclear reference to "our blessed Darling" throwing a stick at the artist's head. All in all, Chapman was probably justified in charging double for the picture. Mrs. Lewis did, however, grow fond of the portrait and describes it extensively in its place of honor at Woodlawn Plantation. She also tells of meeting at Mount Vernon the artist "Stewart" Newton, actually Gilbert Stuart Newton, who charmed her by sketching the head of Sir Walter Scott. Scattered throughout these family papers, as well, are many references to the so-called "Washington relics," paintings and furnishings from Mount Vernon bequeathed by Martha Washington to her Custis descendants. For an account of other aspects of the Butler Papers, see descriptions of this important collection in *Manuscripts Update*, vol. 1, issue 1; also vol 5.

MSS 106. ALFRED R. WAUD PAPERS. 1860-1887. 210 items.

Born in England, where he studied at the School of Design and the Royal Academy, Waud became a prominent American illustrator. His papers include notes and discourses on such matters as aesthetics, artistic philosophy, technique, paint composition, and color theory. Included also are notes made in the field when he was traveling with the Army of the Potomac as "Special Artist" for *Harper's Weekly* during the Civil War. There are retrospective notes on the conflict, as well. Waud was an admirer of General McClellan; the artist disliked Secretary of War Stanton and was appalled by General Grant's expenditure of lives in the struggle. Along with a few items of personal correspondence are manuscripts and notes for an incomplete unpublished book, "The Father of Waters: The Mississippi from Lake Itasca to the Gulf of Mexico." Included also is a complete unpublished manuscript, "From Duluth to Bismarck," in which Waud describes the people, countryside, and history of an area through which he traveled. In Alfred Waud's papers there are eleven notes formerly attributed to his brother, William Waud, who served as artist for *Frank Leslie's Illustrated Newspaper* during the Civil War. These materials have now been established as being additional notes made by Alfred Waud. In addition, the curatorial (visual arts) division houses almost two thousand drawings by Alfred Waud.

MSS 166. WILSON COLLECTION OF SAINT LOUIS CATHEDRAL PAPERS. 1808-1854. 54 items.

Assembled by the architectural historian, Samuel Wilson, Jr., this collection of correspondence, financial records and related documents concerns the St. Louis Cathedral and the continual efforts of the Marguilliers, or churchwardens, to improve and embellish this venerable edifice. A letter of Père An-

toine de Sedella in 1809 provides an insight into the conduct of church affairs and business. Père Antoine wrote that his pastoral duties were confined entirely to the sacraments and that material or temporal functions properly belonged to the Marguilliers. Père Antoine did, however, take into consideration his addressee's observations on the inconvenience of attending Christmas mass at midnight; the priest resolved to celebrate the holy office at dawn instead. In a letter of March 1819 to the Marguilliers, Jean Delachaux, a New Orleans clockmaker, proposed to install in the church a clock which was to be crafted by a celebrated artist in Paris and was to be "beautiful in form, and of good quality, and worked with the greatest care." Delachaux would transport the clock to New Orleans at his own expense. A detailed description of the clock and all arrangements attendant to its installation and purchase is given in a contract drafted by Delachaux and the church administrators. In a series of reports, the committee on the construction of the church kept a detailed record of expenses and revenues, repairs and additions to the church over a fourteen-year period starting from 1838. The summary report for July 1852, the last in the series, deals solely with construction costs of the altars. Two years previously, the prospect of constructing the altar elicited an eloquent offer from Jules Lion, the New Orleans artist and free man of color. Averring that he loved only God more than art, he asked to be allowed to decorate the ceiling, the altar, and the pendentives. Another free man of color, Eugene Warburg, the marble cutter and sculptor, submitted a proposal to pave the floor of the cathedral in a diamond pattern of black and white marble which he sketched for the Marguilliers.

MSS 179. TRIST WOOD PAPERS. 1880-1973. 574 items.

Julian Bringier Trist Wood (1868-1952) was a political cartoonist well known in New Orleans. Among his papers is a boyhood sketchbook which illustrates his artistic development; his copies of textbook illustrations of historical personages progress to cartoon caricatures of the same figures. The collection also contains letters from the 1890s when he was an American expatriate and the editor of the *Quartier Latin* in Paris. Signing his cartoons "Trist," he served as a political cartoonist for the *Times-Democrat*, the *Item*, and the *Progress*, the latter being the voice of the Huey Long organization in New Orleans. Included in this collection is the extensive research for Wood's unpublished history of the Trist family in America, for which he gathered much information on the Trist and Bringier family portraits. Wood's notes also contain bits of information on Christophe Colomb, who married a daughter of the Bringiers, and on Jacques Amans, to whom the Bringiers extended their patronage and friendship.

MSS 189. GALERIE SIMONNE STERN PAPERS. 1967-1979. 5 linear feet.

Opened in January 1967 by Mrs. S. Walter Stern, Jr., Galerie Simonne Stern specialized in paintings, prints, and sculptures by twentieth-century masters with a particular focus on New York artists. Later, artists from New Orleans and other regions were added. The gallery is still in operation, although Mrs. Stern died in 1975. The collection of artists files contains correspondence, photographs, invitations, and varia, reflecting national and local artistic trends in the 1960s and 1970s.

MSS 193. BIENVILLE GALLERY PAPERS. 1967-1981. 12 linear feet.

The guiding spirit behind the Bienville Gallery, so named because it was first located on Bienville Street, is Edward Wiegand, former curator of education at the Delgado Museum of Art. Wiegand's avant-garde taste for the experimental and the bizarre can be seen in many items found in the Bienville Gallery Papers. Included are photographs, invitations, flyers, and other promotional materials used in connection with the local and national artists who exhibited with Wiegand over the last twenty years.

MSS 216. THE CREOLE HISTORIC EXHIBIT. 1885-1886. 145 items.

At the World's Industrial and Cotton Centennial Exposition of 1884-1885, the ladies of Louisiana put together a display which formed a part of the Louisiana State Exhibit. At the North, Central, and South American Exposition, a year later, the ladies made a separate display which they called the Creole Historic Exhibit. It included family portraits, works of local artists, artifacts of Creole origin, and other memorabilia, not necessarily Creole. The exhibit met with great success, according to a *Picayune* journalist, Edward Clifton Wharton, who attempted to put together an illustrated catalogue of the exhibition for publication. A playwright and novelist as well as newspaperman, Wharton commissioned photographs of the exhibits, revised the official catalogue, and made several drafts of an introduction, all of which are contained within this collection. Unfortunately, the photographs are limited almost entirely to the portraits on exhibit. Furthermore, Wharton was unsuccessful in getting the catalogue published. Among the photographs, the clearest image is that of Jordan Noble, the free man of color who participated in the War of 1812 and the Seminole, Mexican, and Civil Wars.

MSS 242. WILLIAM WEEKS HALL COLLECTION. 1921-1958. 167 items.

The master of Shadows-on-the-Teche Plantation, now the property of the National Trust, Weeks Hall restored his family's home to its former glory and entertained there artists, writers, and other celebrities. A painter himself, he was particularly interested in the artistic community of New Orleans. Included in this collection are his eccentric postcards to Boyd Cruise, the New Orleans artist, now director emeritus of the Collection. Also in the collection is Hall's correspondence with the painter, stockbroker, and civic leader, Gideon Stanton, and letters to Stanton from other people staying at the Shadows. There are two letters from Robert Grafton, the artist, and a letter from another artist, Louis Oscar Griffith, telling of Grafton's death. Finally, there are Hall's letters to various New Orleanians on such matters as the effects of Hurricane Audrey, zoning at the Shadows, and plans for his own tomb.

MSS 246. EDWIN FORMAN PHELPS PAPERS. 1783-1969. 225 items.

An itinerant painter of portraits and miniatures, Edwin Forman Phelps came to New Orleans in 1825 from Steubenville, Ohio. Included in these papers is his diary, which gives an account of the journey. He followed the Mississippi River and stopped at the major landings, at one point painting "three likenesses at .50 each," all in a days work. In addition to this diary, the papers consist of correspondence, including letters written to his brother Alfred, and genealogical and biographical information relating to the Phelps family.

MSS 247. ARTS AND CRAFTS CLUB OF NEW ORLEANS. 1916-1967. 1,987 items.

Founded in 1922 in the Vieux Carré, the Arts and Crafts Club of New Orleans was an organization of artists, a school, and a gallery which attempted to stimulate interest in the arts, encourage local artists and craftsmen, and provide instruction to art students in painting, drawing, sculpture, graphic design, and printmaking. The collection of papers consists of the correspondence of Sarah F. Henderson, the club's principal financial supporter for over twenty years, and the letters of Gideon T. Stanton, who was actively involved in the organization. Besides correspondence, there are also financial records, pamphlets, exhibition catalogues, invitations, clippings, scrapbooks, and ephemera. Among the many artists active in the club, which disbanded in 1950, were Enrique Alferez, Josephine Crawford, Boyd Cruise, Caroline Durieux, Weeks Hall,

Knute Heldner, John McCrady, Paul Ninas, William Spratling, and Ellsworth Woodward.

MSS 248. JOSEPHINE MARIEN CRAWFORD PAPERS. 1862-1965. 230 items.

This collection consists primarily of manuscripts of unpublished poems, stories, an illustrated history of camellias, and a small number of letters, including a letterbook concerning the death of her grandfather and the reading of his will. Although highly regarded as a painter, Josephine Crawford was also a prolific poet; her works reflect her life in New Orleans and Biloxi and capture the essence of her family, friends, servants, and ancestors. Particularly appealing is a series of illustrated poems. A journal, begun by the painter at the age of seventeen, includes sketches, poems, and prose. A second journal contains lecture notes from 1927, when at the age of fifty, Miss Crawford studied painting with Andre Lhote in Paris. A large collection of Josephine Crawford's paintings and drawings are in the curatorial division.

MSS 265. JAMES ROBB COLLECTION. 1827-1964. 3,000 items.

A mid-nineteenth-century New Orleanian with an extensive empire of banks, railroads, and other financial enterprises, James Robb became a devoted aficionado of art. Among the areas of special interest in his extremely rich and varied correspondence are letters concerning his collection, the crowning glory of which was Hiram Powers's celebrated (and shocking to the prudish) statue, *The Greek Slave*. Among Robb's correspondents are Peter Frederick Roethermel, who sent a vivid description of his own latest painting (which Robb seems to have commissioned), *Cortes Destroying the Fleet*, a depiction supposedly based on historical accounts by Prescott and Robertson. The Louisiana humorist and amateur artist, Thomas Bangs Thorpe, sent glowing praise of Emanuel Leutze's action-packed painting, *Destruction of a Convent*, which Robb owned. Thorpe believed the picture would not only establish Leutze as the leading American painter but would also inaugurate a new era in American art. Pietro Gualdi tried unsuccessfully to sell Robb his 120 x 28 foot panorama of New Orleans, taken from the tower of St. Patrick's Church. There are several letters from the widow of George Cooke about the artist's estate and about the closing of the National Gallery of Paintings in New Orleans, over which Cooke had presided. Several letters to Robb concern plans for the statue of Henry Clay in New Orleans, but these seem to have less to do with art than with efforts of old Whigs to honor their hero and to outdo the Democrats' veneration for Andrew Jackson. Among Robb's artistic advisors and cor-

respondents were the distinguished British actor, William Charles Macready, who was knowledgeable about art, and the popular American actress, Charlotte Cushman, who volunteered much advice on the subject. A useful suggestion of Miss Cushman was that Robb not purchase art sight unseen. Another somewhat eccentric artistic advisor was the politician and social reformer, Robert Dale Owen, who was successful in interesting Robb in commissioning work from the Italian sculptor, Tito Angelini. After a reverse in Robb's fortunes forced him to sell his treasures and his mansion on Washington Avenue, detailed receipts record the object sold, the buyer's name, and the price. Receipts seem to indicate also that the Robb mansion, now demolished, was designed by James Gallier, Jr. Among the more memorable artists in Robb's collection were Leutze, Alessandro Albini, Joseph Vernet, il Gobbo, Luca Giordano, Greuze, Natoire, and a fragment of a painting attributed to Peter Paul Rubens.

MSS 292. CAMMIE HENRY PAPERS. 1929-1946. 758 items.

These papers record the efforts of Carmelite Garrett Henry to restore Melrose Plantation, to encourage arts and crafts there, and to preserve the heritage of the Cane River community and the Natchitoches region. Her correspondence gives a detailed look at the life of Mrs. Henry and her friends in the 1930s. There are letters from and much mention of Lyle Saxon, the writer who restored the structure known as Yucca House on the plantation. Another frequent correspondent is Caroline Dormon, the naturalist and painter of wild flowers, whose exuberant personality is stamped on every page of her letters. All the letters to Mrs. Henry testify to the love and devotion her friends felt for her. Furthermore, the little artistic community she established was unique in one special respect: the talented people involved seem to have gotten along with each other remarkably well. They avoided the temperamental clashes and constant bickering usual to such experiments.

77-69-L. BARTHELEMY LAFON RECORD BOOK. 1804-1821. 1 item.

Barthelemy Lafon is primarily remembered as the surveyor and engineer who drew a comprehensive map of the newly founded Territory of Orleans in 1805. He was also an architect and builder of note. This bound volume contains 56 manuscript pages of signed original contracts between Lafon and surveyors, masons, and artisans for the construction of dwellings in the Vieux Carré, Bayou St.

John, Gentilly and other areas. A few houses are illustrated in beautifully executed sketches and watercolor.

78-37-L. WILLIAM WOODWARD COLLECTION. 278 items.

Born in Massachusetts in 1859, William Woodward studied at the Rhode Island School of Design and worked as an artist in portrait painting, still life, landscape and cityscape. He came to New Orleans in 1884 as associate professor of art at the Tulane College and was instrumental in organizing Newcomb College in 1887. In 1907, he founded the school of architecture at Tulane University. His interest in and knowledge of architecture led him to protest against the destruction of the Vieux Carré's historic buildings, particularly the Cabildo. His papers include correspondence with officials at Newcomb and Tulane and with museums, galleries, and art associations which exhibited his work. Included also are records of the sales of his works from 1928 to 1939. There is a list of his former students, as well.

78-38-L. ALEXANDER-McCLURE FAMILY PAPERS. 1860-1972. 1532 items.

Among the papers of the Reverend William McFadden Alexander, Minister of the Prytania Street Presbyterian Church, and his wife, Ceneilla Bower Alexander, are thirty-five items related to Mrs. Alexander's more than twenty-year career as designer of floats for the Krewe of Rex, a significant artistic undertaking in the Crescent City. Interspersed with correspondence and design notes for the years 1912, 1913, and 1917 are pen and ink sketches, some highlighted with watercolor and gouache. The finished drawings are available to researchers in the curatorial division.

78-80-L. SURVEYORS' SKETCH BOOKS. 1830-1910. 22 linear feet.

This collection of field and sketch books of surveyors working primarily in Orleans Parish is composed of approximately 650 volumes, indexed by district and square. Among surveyors represented are A. de Armas, C.A. de Armas, G. de Armas, G.W.R. Bayley, R. Bond, D.M. Brosman, H.C. Brown, L.W. Brosman, George H. Grandjean, J.A. D'Hemecourt, M.B. Johnson, C.U. Lewis, E. Pilié, Louis Pilié, G.C. Pruschen, H.W.W. Reynolds, W.J. Seghers, and Villeré. Including a wide variety of information ranging from subdivision of squares to floor plans and elevations, the sketch books are sometimes charmingly illustrated with pencil drawings and an occasional watercolor.

81-49-L. CHARLES GRAY LETTERS. 1885-1892. 27 items.

Within the miscellaneous papers of Henry Chambers, the New Orleans educator, is a series of letters from Charles Gray, a portrait and landscape painter living in Paincourtville, Louisiana, where he eked out a meager existence by teaching music and painting signs. Filled with wry humor on every subject from women to art dealers, the letters are illustrated with delightful pen and ink sketches.

82-14-L. LOUISIANA CRAFTS COUNCIL FILES. 1961-1976. 1 linear foot.

The Louisiana Crafts Council as a group holds membership in the American Craftsman's Council, whose purposes are to stimulate public interest in the work of hand craftsmen and to promote interest in the field of contemporary craft by exhibiting and marketing their work. The papers which constitute this collection are the working files of Mrs. Irving Fosberg, who served the Crafts Council in many capacities from its incorporation in 1961. After many years in New Orleans, the Louisiana Crafts Council moved to Baton Rouge in 1984.

83-110-L. HUGH EVANS COLLECTION. 1879-1886. 373 items.

Active in New Orleans in the last quarter of the nineteenth century, Hugh Evans worked both as an architect and builder, although most of his work was in the latter category. His drawings are in the curatorial division; his specifications, financial records, receipts, time books and other materials, housed in the manuscripts division, give a picture of the professional activities of a typical New Orleans contractor and carpenter.

84-46-L. RICHARD KOCH CORRESPONDENCE. 1936-1937. 14 items.

Richard Koch, the New Orleans architect and historic preservationist, served as district officer for the Historic American Buildings Survey in Louisiana. His correspondence with Marvin Eickenroht, Chief of the Southern Division, HABS, concerns Koch's study of the development of Louisiana architecture and his contribution to an "Outline of Early American Architecture," prepared by HABS. A draft of Koch's contribution is included in these papers.

84-139-L. ARTS COUNCIL OF NEW ORLEANS. 12 linear feet.

The Arts Council, designated by the Mayor of New Orleans to be the city's official arts agency, was formed in 1981 as the result of a merger of the Arts Council of Greater New Orleans with the Mayor's Committee for Arts and Cultural Development. Included in these files are records of the New Orleans Cultural Resources Committee, the Mayor's Task Force on Arts Policy, the Mayor's Advisory Committee for Arts and Cultural Development, and the Mayor's Office for Arts and Cultural Affairs.

85-15-L. SURVEY OF HISTORIC NEW ORLEANS CEMETERIES. 1789-1943.

The Historic New Orleans Collection, in cooperation with Save Our Cemeteries, has surveyed nine historic cemeteries in New Orleans: St. Louis I and II, Lafayette I and II, Cypress Grove, Odd Fellows Rest, Greenwood, and St. Joseph I and II. The survey is especially useful to art historians because every builder and stone carver who signed his work is indexed, as is every name which appears on an inscription tablet. Citations for 42,000 individuals are included in the index.

86-14-L. CLARENCE LAUGHLIN PAPERS. 1929-1985. 12 linear feet.

This vast collection includes letters to Laughlin and copies of his outgoing correspondence. Most of the material relates to his persistent efforts to interest editors, publishers, museums, galleries, educators, and foundations in his photographs. One of Laughlin's most charming correspondents was Clementine Hunter of Melrose Plantation, whose primitive paintings Laughlin was among the first to admire and promote. (See MSS 292.) Laughlin's correspondence also provides depth and documentation to his photographs which are housed in the curatorial division. The combination of manuscripts and photographs makes this institution the definitive repository for the works of one of the progenitors of American surrealist photography.

87-32-L. BENJAMIN HENRY LATROBE BANKRUPTCY PETITION. 1817. 1 item.

This important and affecting manuscript records the tribulations experienced in his last years by B. H. Latrobe, the great American architect and engineer. The document is a contemporary true copy of Latrobe's petition in bankruptcy in the District of Columbia following his financial losses with Robert Fulton in building steamboats in Pittsburgh. Latrobe explains that his ". . . unfortunate connexion with the late Mr. Fulton . . . involved me in great pecuniary embarrassments." Furthermore, ". . . the recent death of my

eldest son in New Orleans. . .” has obliged Latrobe to resign as Architect of the Capitol of the United States. He must concentrate his efforts on the enterprise of the New Orleans waterworks to recoup his losses. He lists among his personal property his architectural instruments, professional drawings and papers collected over twenty-seven years, a four-poster bed, and other household belongings. Among the debts due him is a \$4,226.96 obligation from the estate of Robert Fulton and the rights to a steamboat. In the petition Latrobe gives an extensive account of his efforts since 1811 to supply New Orleans with water and the frustrations he has encountered, first with the War of 1812, and then with the death of his son. Unfortunately, Latrobe himself was to die soon after these proceedings were initiated.

Additions to 87-38-L. THOMAS A. EDISON LETTERS. 5 August, 16 September 1879. 2 items.

In these two letters Thomas Edison advises a seventeen-year-old New Orleanian on whether to become an artist. Emile Buchel had sent the inventor some pencil sketches. Edison responded, “. . . you exhibit quite a good deal of talent in that line, but I would not advise you to make it a life profession unless you have a competency or in other words do not have to rely on your earnings from painting for a living. I could give you reasons but they are obvious . . .” Advising the boy to stick to being a machinist, the inventor kindly added, “. . .do not be uneasy, work with a light heart and do the *best* work you can *always* and I feel assured you will succeed.” Edison agreed to see Buchel if the boy visited New York but for not more than five minutes “. . .as I am very busy and time is valuable.” Buchel took Edison’s advice, eventually became co-proprietor of a machine shop, and died in New Orleans in 1902.

MATERIALS IN MICROFORM

85-29-L. HISTORIC AMERICAN BUILDINGS SURVEY: LOUISIANA.

In November 1933, the Civil Works Administration granted funding for this pioneering effort, and eventually the National Park Service, the American Institute of Architects, and the Library of Congress joined forces to sustain the project. By 1936 the program was in operation across the nation. This edition of the HABS survey consists of 29 microfiche of material in the Library of Congress. The arrangement is by parish and thereafter by building. Most of the photographs date from the mid-1930s, but some are as early as 1910. This edition includes material added to the survey through 1979. The manuscripts division has prepared a finding aid to the microfiche which makes the material readily available.

86-33-L. NATIONAL REGISTER OF HISTORIC PLACES: LOUISIANA.

The National Register is the official list of historic properties recognized by the federal government as worthy of preservation for their significance in American history, architecture, archaeology, engineering, and culture. This edition consists of 131 microfiche and is comprehensive through December 1982. The material is arranged by parish and within the parish by vicinity. Included are the nomination forms, information on the property, photographs, and maps. The historic and common names of the property are given, as well as a precise location, the owner, and a description. An essay on the property’s significance is included and a relevant bibliography. Making this material easier to use is a finding aid prepared by the manuscripts division.

Manuscripts Update is edited by Ralph Draughon, Jr., curator of manuscripts, with the assistance of the staff of the manuscripts division: Catherine C. Kahn, Alfred E. Lemmon, Angelita Rosal, Taronda Spencer, Lynn D. Adams, and Helen Bradburn.

**THE HISTORIC NEW ORLEANS COLLECTION
ART-RELATED PUBLICATIONS**

- Encyclopaedia of New Orleans Artists, 1718-1918*, John Mahé, Rosanne McCaffrey, and Patricia B. Schmit, eds., 1987. \$39.95*
- Southern Travels: Journal of John H. B. Latrobe, 1834*, Samuel Wilson, Jr., ed., 1986. \$14.95*
- Music in the Streets: Photographs of New Orleans by Ralston Crawford, 1983*. \$10.00**
- Boyd Cruise*, Alberta Collier, introduction; Mary Louise Christovich, biography, 1976. \$20.00*
- Orleans Gallery: The Founders*, Dode Platou, introduction, 1982. \$5.00**
- Charles H. Reinike: Louisiana Watercolors from 1935-1952*, 1981. \$5.50**
- Crescent City Silver*, Carey T. Mackie, H. Parrott Bacot, and Charles L. Mackie, 1980. \$15.00**
- Alfred R. Waud, Special Artist on Assignment: Profiles of American Towns and Cities, 1850-1880*, 1979. \$3.00**

**THE HISTORIC NEW ORLEANS COLLECTION
PRESERVATION PUBLICATIONS**

- Preservation Guide 1: Family Papers*, Susan Cole, 1983. \$2.50**
- Preservation Guide 2: Photographs*, John H. Lawrence, 1983. \$2.50**
- Preservation Guide 3: Paintings*, Priscilla O'Reilly, 1986. \$2.50**

SOON TO BE PUBLISHED:

- Preservation Guide 4: Furniture*, Maureen Donnelly, 1987. \$2.50**

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