



THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

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Spring 1986

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Catholic grave yard N.O. by John H. B. Latrobe, ca. 1834 (1973.37)

Summer Publication

THE JOURNAL OF JOHN H. B. LATROBE

“ . . . So the traveller who looks only, and does not talk or listen carries about with him the feelings and prejudices of the only land he knows, his home . . . ” These words, penned by John H. B. Latrobe in 1834, express the sensitivity of a man who was an intelligent traveler all of his life. His objectivity was put to the test, however, when he arrived in New Orleans and discovered “a place after its own fashion.”

Southern Travels: Journal of John H. B. Latrobe, 1834, edited with an introduction by New Orleans architect and historian Samuel Wilson, Jr., is soon to be published by the Historic New Orleans Collection. The book is made possible through the Koch Publication Fund, which was established with proceeds from a bequest made by Richard Koch, Mr. Wilson's partner for over 20 years in the architectural firm of Koch and



John H. B. Latrobe by John H. B. Latrobe after William E. West.
Courtesy John Latrobe, Ft. Lauderdale, Florida

Wilson. The Maryland Historical Society has cooperated in the publication of the journal, which is part of the extensive Latrobe papers in the Society's holdings.

John Hazelhurst Boneval Latrobe was born to a distinguished family: his father, the noted architect Benjamin H. B. Latrobe, designed the nation's capitol in Washington. Latrobe, the son, chose law as his profession but maintained a strong interest in painting and architecture, as well as in history. He put these talents to use when he and his wife journeyed from New York, through New Orleans, to Natchez where Mrs. Latrobe (Charlotte Virginia Claiborne) planned to stay the winter with her family to regain her

health. Latrobe, an inveterate journal-keeper, kept his observations over a two-month period beginning in late October, with the last entry on December 15, 1834, written toward the end of his return trip, by stagecoach, to Baltimore.

Sailing from New York on the *Arkansas*, Latrobe records the details of life on ship which begins inauspiciously for his wife Charlotte, who is overcome by seasickness. Despite the indisposition of some of the passengers, great quantities of food are served at breakfast, lunch, dinner, and tea. Latrobe notes that breakfast consists of "... every delicacy that can be procured and kept on ship board," while dessert after the two o'clock dinner includes "pud-

dings, pies, custards & followed by raisins, nuts, prunes, almonds and cheese."

After 14 days at sea, Latrobe arrives in New Orleans on Sunday where he discovers a city not at all like his native Baltimore. "New Orleans," he writes, "would have far less of the picturesque if it had more of morals to recommend it." Latrobe immediately seizes upon the contrasts evident in the city's life: vendors shout forth their wares, church bells summon the faithful, and cafes and barrooms offer alcoholic refreshment.

A stroll on the levee provides ample material for Latrobe's descriptive abilities when he finds himself "in one continued stream of people of all ages, nations, and colours. French was the language that principally met my ear. Sometimes Spanish and rarely English." In this cosmopolitan atmosphere, he watches as a vendor douses oysters with hot pepper and concludes that "I would rather have swallowed ten bottles of the Fiery Brass Balsam of Don Quixot[e]" than eat the offered morsels.

Latrobe captures his surroundings with more than just words. His watercolors, executed during his travels, portray his fine eye for detail. *Catholic grave yard N.O.*, one of the illustrations included in the book, depicts the pyramidal Varney tomb in St. Louis Cemetery I. Marginal drawings are scattered throughout the text: a raised Louisiana plantation house, sugar cauldrons, and the Mississippi River bed, among others, illustrate Latrobe's observations.

"... people of
all ages, nations
and colours."

Latrobe's travels begin again after three days when he, his wife, and young son take a steamboat up the Mississippi River to Natchez. He recommences his "journalizing," noting that "we saw the lighthouse of Natchez on the high bluff on the

right and below it the lights glimmering in that sink of infamy and mud, the lower town." The stay has its anxious moments—Mrs. Latrobe survives an attack of Asiatic cholera—as well as moments of levity when Latrobe ventures out on a 'possum hunt.

Returning to New Orleans he visits two quadroom balls, noting in great detail the variety, color, and costume of those present, concluding with "I have seen more than I ever saw before, and my curiosity is quite gratified I assure you." His curiosity, however, is always active, a quality which eases the discomfort of travel during his return trip to Baltimore. He starts out on his long land journey, passing through hamlets in Alabama and enduring "... the thumping and bumping and jumping of the stage over corduroy roads, pine roots—and well washed gullies ..."

Through Montgomery, Columbus, and Macon, Latrobe journeys in a variety of stagecoaches, writing as he goes in an entertaining and



Stanton Frazar and Samuel Wilson, Jr., in the Koch Reading Room

lively style that brings to life the fellow passengers, crowded coaches, and wayside meals. He comments on slavery and the plight of Indians; he reflects on patriotism and the Revolution; and he appreciates the one or two pretty faces he spots after many long hours of tedious travel.

Through Augusta and Columbia, the journey continues, almost brought to an untimely end by the coach's runaway horses. Latrobe captures the moment in breathless prose: "We did sit still while the four splendid animals urged their way with undiminished velocity. We

did sit still. But all of life to be remembered came up to the heart and almost stifled it—Years were crowded into seconds—home, friends, life, death, this world, eternity—oh how many thoughts filled the mind during the few brief minutes of that whirling ride."

Latrobe's last observation comes from North Carolina at the state capitol in Raleigh as he muses on the fate of Canova's statue of George Washington, damaged in a fire. It amuses him to think of "Washington in the costume of a Roman—barelegged—among the pines of Carolina."

THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Editors: Patricia Brady Schmit,
Louise C. Hoffman

Head of Photography: Jan White

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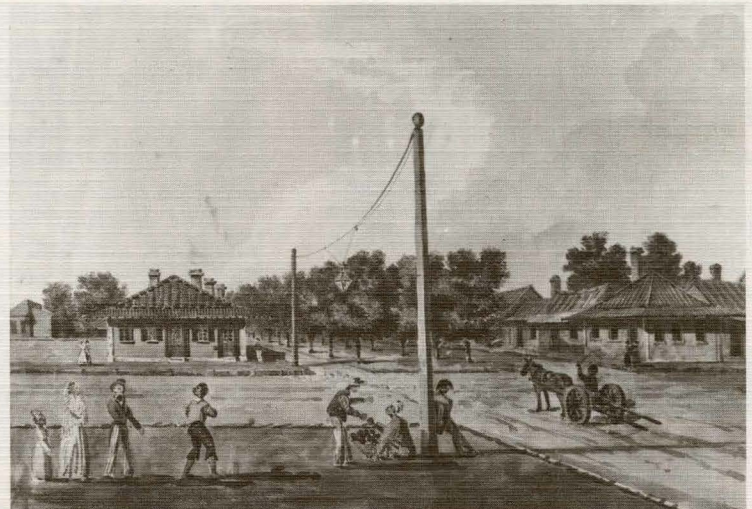
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The Historic New Orleans Collection



Apple seller on the corner by John H. B. Latrobe, ca. 1834 (1973.36)

Serving as editor of the journal adds another link to Samuel Wilson's connection with the Latrobe family. In the 1930s he researched Benjamin Latrobe's Louisiana State Bank (403 Royal Street) for the Historic American Buildings Survey and wrote the historical data for the building. Reading *The Life and Times of John H. B. Latrobe* by John E. Semmes increased his interest as did the discovery of a Henry S. Latrobe drawing of a lighthouse at the mouth of the Mississippi at the Lighthouse Service in Washington in 1936.

During World War II, Mr. Wilson met a grandson of John H. B. Latrobe who had been corresponding with Richard Koch for some time. Stopping in Baltimore during a trip, Mr. Wilson decided to contact Ferdinand Claiborne Latrobe II and was invited to visit him at home. He discovered a wealth of material about Benjamin Latrobe, including his New Orleans journal of 1819. His involvement with the Latrobes continued: he also met Betty (Ellen Elizabeth Latrobe), Ferdinand's daughter. They were married in 1951, the year that saw the publication of *Impressions Respecting New Orleans*, the architect's journal, edited by Mr. Wilson. Later, he obtained a copy of the John H. B. Latrobe journal which was in the possession of the Maryland Historical Society. The son's journal, he felt, was worthy of publication as well.

Several years ago in Natchez the Wilsons purchased a reminder of the 1834 travels: a mantel from Soldier's Retreat, the plantation home of Charlotte Latrobe's family. John H. B. Latrobe's watercolor of the home, which no longer stands, is included in *Southern Travels*.

Publication of the journal preserves Latrobe's talent with brush and words: he is an agreeable companion guiding us through the 19th-century South.

—Louise C. Hoffman

PHOTO CREDITS

Claire de la Vergne
Judy Tarantino
Jan White

State Approves THNOC Booklet



Elsa Schneider

The Textbook Adoption Committee of the Louisiana State Department of Education reviewed and recommended for adoption *Evidence of the Past*, THNOC's supplementary booklet of primary source material for Louisiana studies. Elsa Schneider, curator of education, made presentations at the hearings in September and November before final approval was granted by the State Board of Ele-

mentary and Secondary Education.

Copies of THNOC's publication will be placed in the Louisiana School Book Depository in Baton Rouge for distribution to schools requesting the material through state funding.

Mrs. Schneider is available to demonstrate the uses of *Evidence of the Past* at teacher in-service workshops.

LAM Meeting In New Orleans

The Louisiana Association of Museums held its annual meeting in New Orleans, April 3 and 4, with the Historic New Orleans Collection as host institution with assistance from the Louisiana State Museum. Curator John A. Mahé II was program chairman.

Four sessions were offered to members: education, held at LSM; and marketing, computerization, and conservation panels conducted at THNOC facilities. Staff members leading discussion groups were curator Rosanne McCaffrey on computerization and curator John H. Lawrence, conservation. Priscilla O'Reilly, registrar, participated on the conservation panel which was held at the Collection's Tchoup-



John Mahé

toulas Street conservation laboratory; Elsa Schneider, curator of education, was on the panel "The State of Education in Louisiana: Can Museums Make a Difference?" Members attended receptions at THNOC, LSM, and the Hermann-Grima House.



Southern history . . . it's what we're all about, and one of our favorite ways of helping to illuminate that history is through our publications program. From the newsletter you are holding in your hand to the forthcoming *Encyclopedia of New Orleans Artists*, surely destined to become a classic of Louisiana scholarship, our publications represent the Collection's commitment to research.

In recent years, our thrust in publications has been editing and publishing original manuscripts from among our own fine research holdings. One of our books, *Vicksburg: Southern City Under Siege*, has a following of interested readers in every part of the world. It was written by William Lovelace Foster, a Baptist minister whose descendants live in New Orleans. There's also our "bestseller," *Nelly Custis Lewis's Housekeeping Book*, taken from the five-generation Butler Papers. The Plater family—descendants of the Butlers—made the generous donation. *Nelly*, as we call it, not only sells here. You can find it at Woodlawn and other Virginia plantations associated with the Washington-Butler families.

And I should mention our backlist of publications: a scholarly rendition of the state's first constitution, memoirs of early colonial and national administrators, besides a variety of exhibition catalogues and monographs.

Our *Preservation Guides* are for those of you who are preserving papers or photographs at home; they are another success.

Which leads me to the subject of our cover story, the Latrobe journal. Here's another example of THNOC's commitment to publishing works of high quality.

—S.F.



Ruins, Yucatan (1981.324)

Focus

The Leyrer Collection

The Daniel S. Leyrer Collection is one of several large photograph collections housed in THNOC's curatorial division. It contains some 30,000 film and glass plate negatives (mostly 5×7 in size) and covers the active portion of Leyrer's career from the 1930s to the 1970s.

Leyrer's studio, located in the slave quarters at 726 St. Peter Street behind Preservation Hall, was the last photographic enterprise to be located at that address. Earlier in the century, the Moses Studio and the legendary Joseph Woodson "Pops" Whitesell had called 726 St. Peter Street home. Leyrer and the older Whitesell were good friends, sharing studio facilities for many years. Leyrer also cared for Whitesell in the latter's old age and is responsible for saving many of Whitesell's negatives after his death. Leyrer, a native New Orleanian, retired from photography in the late 1960s; he died in 1978 at the age of 80.

In the early 1930s, Leyrer accompanied the Tulane University

Middle American Studies expedition to Mexico, photographing the activities of the group and their discoveries of Aztec and Mayan ruins. Once back in New Orleans, his commercial practice began in earnest, and included assisting architect Richard Koch in the preparation of photographs for the Historic American Buildings Survey.

The collection contains the standard commercial photographic fare—portraits, family pictures, theatrical stills, and copy work—but Leyrer seemed to find his niche as a photographer of furniture and Vieux Carré architecture. His photographs are invaluable for the study of retail antique sales in mid-20th century New Orleans since many of the Vieux Carré dealers were his clients. The thousands of negatives of tables, chairs, mantels, candelabra, chandeliers, sideboards, china cabinets, mirrors, beds, and *objets d'art* hold interest for anyone concerned with the decorative arts. These photographs in particular reveal Leyrer's talent for "painting" with light, a technique in which a

Research Notes

VIEUX CARRE SURVEY

The Vieux Carré of New Orleans is probably the best known historic district in the United States. Bounded by the Mississippi River, Canal and North Rampart Streets, and Esplanade Avenue, this "old square" encompasses the site of the city which Bienville founded in 1718. It is slightly greater in area, however, corresponding approximately to the size the Vieux Carré had reached after a century of growth.

THNOC's library receives more than 600 inquiries annually about the Vieux Carré: its history, architecture, past and present residents and property owners, and its appearance today. The researchers who pose these questions frequently find answers in a unique collection of material known as the Vieux Carré Survey.

The Vieux Carré Survey contains information about each piece of property in the Vieux Carré. Relevant material is arranged by square block and then by current street address and stored in ring binders, one or more binders per square. Access is easiest when the researcher knows the current address of the building under study. Each binder begins with information about the square as a whole, including a modern city map showing the outline and footage of existing city lots; a profile drawing of each side of the square, showing the outline of each building, its general size and space relationship to its neighbors, and its contribution to the scene; an evaluation chart indicating the historical significance of each structure; Sanborn Insurance Company maps of 1876 and 1896, which not only record the uses of commercial property and the outline of buildings, but also enable the researcher to "translate" present-day street addresses into those in use from approximately 1864 to 1894, and vice versa, by comparing addresses on the two maps; and, when available, copies of early land grant maps and other plans and drawings.



Demolition of Delord-Sarpy house (1981.324)

single, portable light source is played over the surface of the object being photographed, to ensure an evenly illuminated surface, free from harsh contrasts.

Leyrer was the primary documentary photographer for the Vieux Carré Survey, one of the most frequently used resources at the Collection. This project, completed in the mid-1960s, is a comprehensive pictorial and written record in the form of a building-by-building in-

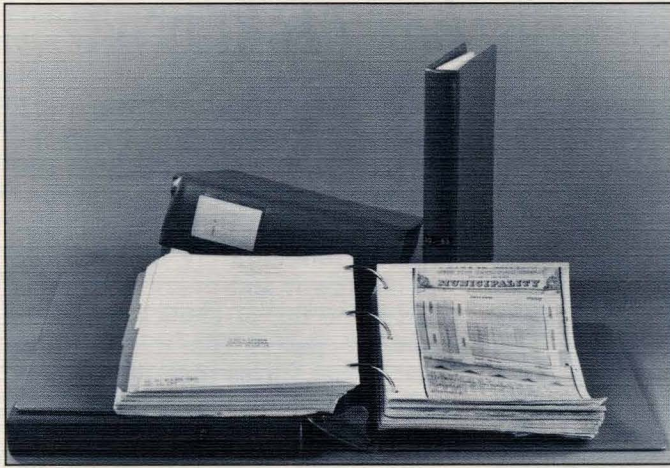
ventory of the French Quarter.

With the exception of the Vieux Carré Survey materials deposited with THNOC in 1966, the Leyrer Collection was donated by Allen Jaffe, owner of Preservation Hall, and Leyrer's longtime friend. A portion of the collection is being printed to allow easier examination; these photographs are available for study on a limited basis.

—John H. Lawrence



Taxidermist, Department of Wildlife and Fisheries (1981.324)



*Binders from the
Vieux Carré Survey*

At the conclusion of this introductory material the body of the volume begins, providing information about individual lots and structures. The record of each property contains photographs, nearly always including one taken in the early 1960s and another in 1979, and whenever possible adding as many old documentary photographs as Survey researchers could discover. Following the photographs is a chain of title tracing the history of ownership of each lot, beginning with the most recent transaction at the time of the Survey work and proceeding backward in time until the record trails off into oblivion, usually in the early 19th or late 18th century when records either were lost or were maintained in such a manner that the sequence cannot be followed. Each chain of title is abstracted from records in the conveyance office and the notarial archives.

In addition to photographs and a chain of title, material about each property includes the following, when available: references to building contracts; brief descriptions of structures on the lot; copies of or quotations from relevant newspaper and magazine clippings and books; photographs of plan book drawings (19th-century watercolor views of a building's street facade, ground-floor plan, and sometimes environs) from the notarial archives; and ephemera, such as advertising brochures from a business that occupied the building. The quantity and nature of such material varies from one building to another.

The need for a comprehensive survey had been felt for many years.

In 1960 the Louisiana Landmarks Society, aware of the problems researchers encountered, underwrote the cost of an experimental survey of one square. As a result of this research, the Edward G. Schlieder Educational Foundation granted to the School of Architecture at Tulane University a total of \$95,000 to fund the Vieux Carré Survey over a six-year period. Much of the information in the Survey was compiled during these years, 1961 to 1966.

The purpose of the Survey was to make an inventory of the buildings and sites in the Vieux Carré, from the beginning of the French colony

to the current time, with special emphasis on an architectural and historical appraisal of existing structures. An advisory board directed the work.

From the beginning, ultimate housing and availability of the Vieux Carré Survey was a subject of concern. Advisory board members considered several prospective homes and concluded that the Survey should remain in the Vieux Carré. The Historic New Orleans Collection houses the Survey and makes it available to researchers.

Beginning in 1979, an updating project sponsored jointly by architect Collins C. Diboll of the firm Diboll Kessels & Associates and the Historic New Orleans Collection added a photographic survey, including interiors and courtyards when possible, and a record of changes of ownership which occurred after the initial study was done.

A booklet by head librarian Florence M. Jumonville describing the history and use of the Survey is available upon request; there is no charge for a single copy. Staff members provide assistance to researchers using the Survey and invite telephone and mail inquiries. Please direct requests and queries to the library.



*403 Royal Street, designed
by Benjamin H. B. Latrobe.
Photograph by Daniel S.
Leyrer (Vieux Carré Sur-
vey, square 63)*

Letters From the 1830s



Carl Kohn by Jacques Amans. Courtesy Maunsel White Hickey

"I have got very intimate with several young Americans here, and must confess that I prefer them greatly to the Creoles," wrote Carl Kohn to his Uncle Samuel Kohn in 1832. When Carl Kohn arrived in New Orleans a year or two earlier, his way was paved for him by this uncle, who had left their Bohemian village in the first decade of the 19th century. The elder Kohn had prospered in New Orleans as a banker, real estate promoter, and financier. Young Carl entered a world of social prominence as well as business success. His letter book—copies of the 21 letters he wrote to his uncle, who had left New Orleans for Paris in May 1832—touches on important national events: Andrew Jackson's reelection campaign; the Black

Hawk War; the Nullification crisis in South Carolina; and the onslaught of cholera.

Carl Kohn, an avid newspaper reader, reported to his uncle, "The Indians are again waging war against the Whites on the frontiers of Illinois . . . and the most shocking barbarities have been exercised by them . . ." Black Hawk, however, was betrayed by his Indian allies, captured, and sent east.

Much more immediate and frightening than Indian wars was the cholera pandemic; Carl Kohn reflected the rising panic felt by the citizens of New Orleans as the disease approached the city. In July 1832 he wrote, "Last week the whole town was thrown into a universal consternation. A vessel ar-

rived from Havre, on board of which fourteen passengers died during the passage, and of course, nobody can die at present of any other malady but the cholera. The noise was spread immediately through the whole town, and every body who had some fits of cholick dated its commencement from the arrival of that vessel." This time the cholera scare was a false alarm, but by mid-November the disease struck. Kohn commented, "Everybody for the last six months has been engaged in speculation whether the cholera would reach New Orleans or not, and when it all at once appeared there, no preparations had been made either to relieve the sufferers, or to arrest in some manner its progress: its sudden appearance too spread such universal consternation, that even the few measures that had been devised were neglected." However, he approved of a cholera cure introduced by Dr. Michel Halphen, "All the papers speak in the most flattering terms of the wonderful cures he performed, and his 'Anti-Epidemic Halphen Pill' has become a Talisman . . . Dr. Halphen is going . . . to write a Treatise on this all engrossing subject, and send it to Europe, he being the only one that understands the nature of cholera." Dr. Halphen did write that treatise, *Mémoire sur le choléra-morbus compliqué d'une épidémie de fièvre jaune qui a régné simultanément à la Nouvelle-Orléans en 1832*, a copy of which is in the library of the Collection.

" . . . that
scourge of
New Orleans
the yellow
fever . . . "

Besides the terrors of cholera, New Orleans was visited almost every summer by yellow fever, which often rose to epidemic proportions. The custom of leaving the city during the "sickly season" and

returning in the fall was well established in the society that Kohn frequented. In 1832 he spent an enjoyable summer in Bay St. Louis, Mississippi, prolonging his stay because of the twin plagues of cholera and yellow fever. When he finally returned in the fall he began work as a clerk in the counting house of M. A. Merle and Co. By the summer of 1833, however, the ambitious young man was annoyed at having his work interrupted by his concerned uncles, "Once again I have been compelled by that scourge of New Orleans the yellow fever to quit the city . . . The fact is I was not at all desirous to leave the town; I had determined in my own mind to remain in the city . . . but it was decreed otherwise . . ." He was fortunate, however; in the next letter, dated September 23, 1833, he told of the epidemic, "The yellow fever has been increasing with frightful rapidity ever since then, and it is pronounced to be worse than it has been in 1819—which was considered I believe one of the worst seasons New Orleans ever experienced . . . a quiet and tranquility reign over the town, which is only disturbed by the occasional rumbles of the mourning vehicles—no sort of business is going on, scarcely is anybody to be met with in the streets . . . all strangers



New Orleans burial from Frank Leslie's Illustrated Newspaper (1981.216)

there, that have not yet had the fever, expect its attack with as much certainty, as a condemned criminal does expect the sentence of his execution—Is this the 'dear New Orleans' of which you talk in your letters with such affection? is that the place, where you wish to lay once your mortal remains? bye the bye that's a good idea, for it is only a place to die at but not to live . . ." October came, and Kohn declared,

"But the danger is passed, new strangers will come in, to replace those that have been so sadly taken away from us, the Carnival will come on, there will be balls and exhibitions, and they will be attended with as much rejoicing, as if the past season had been one of unbounded prosperity . . ." With the threat of disease behind him, Kohn wrote of his social life: Samuel Hermann's parties, plays at the American Theater, balls given at Mr. John Davis's Ball Room, and always the ladies—"and very agreeable Ladies they are." Carl Kohn's last letter is dated December 18, 1833.

His obituary in the *Daily Picayune* (August 28, 1895) referred to him as one of the last members of that distinguished group of antebellum bankers which included James Robb. Kohn, who founded a firm that survived depressions and the Civil War, eventually became president of the Union National Bank. Through his marriage to Maunsel White's daughter Clara, he became connected with "nearly all the colonial aristocracy of early Louisiana," according to the obituary. Maunsel White Hickey, a direct descendant, donated his ancestor's manuscript to the Collection.

—Catherine C. Kahn

St. Louis 10
N. Orleans 17 April 33
My dear Uncle
At last we have again
a letter from you, I say at last, because this
time we had to wait much longer than usual
for it, the Polmar and Maunsel having arrived
successively without bringing us any news from
you - But thank God our anxiety for you has
been without foundation, your health has im-
proved, and we find with pleasure, that the
rigors of the winter does not in any way in-
commode you - I expect we this reached
you, you will already have commenced your
voyage into Germany, to see again the hills and
valleys of your native land - why I almost
envy you, but if not may it is a sort of heart
ache that I feel, whenever I hear of any one going
anywhere towards that quarter - I wish I could
able to journey and stay -
We are still going in the same humbling state
may in our place - Every body at the counting house
and although we have got an eight clerk there

First page of the letter
book (86-16-L)

Speakers Bureau

The mistress of a 19th-century plantation was ready to battle sickness without a doctor's help, mixing cough syrup from flaxseed and brandy or sore throat gargles from stewed red peppers. This detail of plantation life comes from a speech on home remedies given by a THNOC staff member as part of the Speakers Bureau program and typifies the entertaining subjects that have made the Bureau a success.

The Speakers Bureau is a thriving resource to community organizations. Since 1983, the bureau has provided nonprofit, civic organizations with qualified speakers on such topics as photography in New Orleans and Louisiana women.

As coordinator of the bureau, Dr. Alfred E. Lemmon arranges speakers for genealogical societies, book and garden clubs, teachers' organizations, student history societies, patriotic groups like the Daughters of the American Revolution, and neighborhood development associations. Staff members have traveled throughout the state and even as far as New York and Florida to address groups.

Some of the topics available for speeches detail the unique cultural and historical aspects of the city and state; others describe museum collections and methods. "Development of the Central Business District," for example, reviews the evolution of the New Orleans skyline and the rise of electricity. "The Mississippi River and the Rise of Performing Arts in the U. S." describes the city's role as a conduit for the nation's theater. The history of the New Orleans stage would include tales of tutus afire from gas footlights and the debut of trapeze artist Jules Leotard in the tights he made famous.

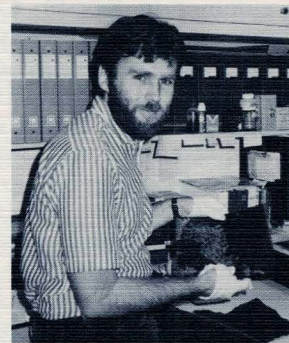
"Care and Preservation of Family Papers" is an important topic for anyone with treasured keepsakes. The enduring contribution of German immigrants to music, printing, and charitable societies in Louisiana is described in "Louisiana Germans." Many of these talks are accompanied by slides.

Research on Negatives

David Horvath, curator of the University of Louisville Photographic Archives, visited the Collection in January to research two large negative collections. With grants from the National Museum Act and the Southern Regional Education Board in Atlanta, Georgia, he is conducting a pioneer study on the deterioration of safety film.

Mr. Horvath concludes that the production of safety film subject to deterioration extended over a longer period than was originally believed. His findings indicate that the problem area spans a period from the mid-1920s to the mid-1950s.

The study involves collections of negatives throughout the country and hinges on the ability to date precisely the time when negatives were processed. Mr. Horvath chose the Collection as one of his research sites since both the Clarence Laughlin and Charles L. Franck collections housed here contain the necessary dates when negatives were processed. Determining the



David Horvath

level of deterioration will allow for a more productive monitoring of negative collections and will allow negatives to be copied before severe damage sets in.

Mr. Horvath presented the preliminary findings of his survey at the annual meeting of the Photographic Material Group of the American Institute for Conservation in Charleston, South Carolina; final data will be compiled by September of this year. As a participant in this pioneer study, THNOC will receive a copy of the published report.



Dr. Lemmon emphasizes that organizations desiring speakers should contact him at least three weeks before the event.



Alfred Lemmon

"After a general interview, I determine the group's needs and how best to serve them," he says. "Provided the date and topic are established far enough in advance, the subject can be tailored to the needs of the group."

To arrange for a speaker, call Dr. Lemmon Tuesday through Saturday at 523-4662.

—Joan Lamia Sowell

Erratum

A new exhibition in honor of the 20th anniversary of the Kemper and Leila Williams Foundation opened in the Williams Gallery March 26. The exhibition announcement contained a quotation from Leila Moore Williams which was incorrectly dated. The correct date is May 5, 1966.

Acquisitions



The Historic New Orleans Collection acquires thousands of items through purchase and donation during the course of each year. Only a few recent acquisitions can be noted here.

LIBRARY

Several major gifts were added to the library's collections in December and January. Mr. and Mrs. Kent Nelson contributed more than 200 publications, including such diverse items as *The Picayune's Guide to New Orleans* (1906), which fills a gap in the collection of *Picayune* guidebooks; Louis Albert Morphy's *Poems and Prose Sketches* (1921), and other poetry by early 20th-century Louisiana writers; 19th- and 20th-century fiction of local interest, such as stories by Ruth McEnery Stuart and by George W. Cable; and numerous important works of nonfiction, in-

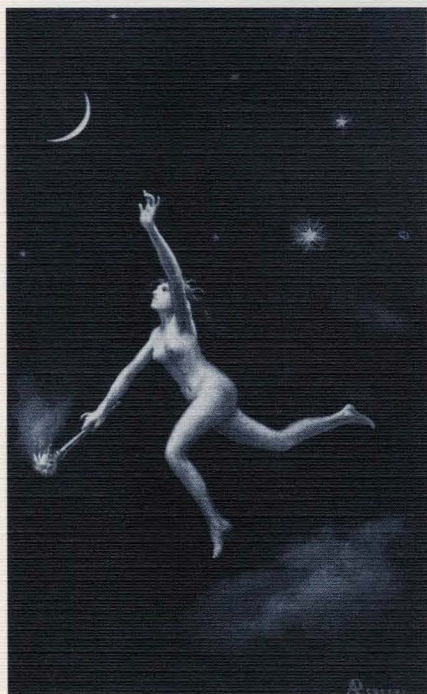


Illustration from *Poems and Prose Sketches* by Louis Albert Morphy (85-762-RL)



Illustration by John O'Hara from *Jean-Ah-Poquelin* by George Washington Cable (85-015-RL)

cluding Barbé-Marbois's *History of Louisiana* (1830). Also included are such works as *The Romantic South* (1961) by Harnett T. Kane. The collection provides a sampler of Louisiana literature during the past century.

■ Among recent acquisitions are *The Emigrant's Guide to the Western and South-Western States and Territories* (1818) by William Darby, a publication which General Williams sought unsuccessfully some 15 years ago; *Diagnosing the Modern Malaise* (1985) by Walker Percy; *The Empire of Brazil at the World's Industrial and Cotton Centennial Exposition of New Orleans* (1885), an addition to our large collection of Cotton Centennial materials; *Report of the Howard Association of New Orleans, with Addenda, Epidemic of 1853*, which documents

contributions to that charitable organization; and a beautifully printed and illustrated 1941 edition of the George W. Cable story *Jean-ah Poquelin*.

■ The first donation of the year was also significant: Mrs. Robert C. Hills contributed 80 volumes of Louisiana law books, mostly *Acts* of the Louisiana Legislature. Some of the books date from the territorial period. The acts enable the researcher to trace the development of schools, libraries, and railroads; to learn about the incorporation of the towns of Carrollton, Lafayette, and others; and to obtain an overview of public concerns at various points in Louisiana history. The library has a large collection of legislative acts; further additions in this area to complete the collection would be appreciated.

■ Tom Ireland, who has contributed a number of almanacs during the past few years, added 14 more to the collection. They include several issues of *Ayer's American Almanac* (1880, 1882, 1884, 1896) and the *Southern Almanac for 1875*, published locally by I. L. Lyons Company.

■ Other recent gifts include *Voice of the Angel* (1984) and *The Angel Speaks Again* (1985), presented by the author, Phillip Gabriel; *The Historic Rules of the Supreme Court of Louisiana, 1813-1879* (1985), edited by Warren M. Billings and donated by Dr. Billings; Powell A. Casey's gift of his *Story of Camp Moore* (1985); volume I of *The Naval War of 1812*, contributed by the Naval Historical Center; and *Lower Pearl River's Piney Woods* (1985) by John Hawkins Napier III, the gift of Mr. and Mrs. Stewart Gammill III and William Ferris.

—Florence M. Jumonville

The curatorial division has recently acquired an extremely rare first edition of a map published in France in 1700 by Guillaume Delisle. *L'Amérique Septentrionale*, a hand-colored engraving, shows the parts of North America that were known in 1700: California to the Great Lakes and the region south.

The unusual delineation of the course of the lower Mississippi River was based upon information from La Salle's discoveries and shows the river emptying into the Gulf of Mexico about three degrees west of its actual location. Iberville's voyages to the Gulf Coast in 1699 and 1700 gave Delisle the true position of the river's mouth, and he immediately corrected the outline of the Louisiana coast on the second edition of the map. The first edition is rare, probably because only a few may have been printed and distributed before the second, corrected edition made it obsolete. The first edition was unknown until the discovery of an example in a private Austrian collection was published in the British journal *The Map Collector* in 1984. Since then two other first editions have been found;

THNOC's map is only the fourth to resurface since it was published in 1700.

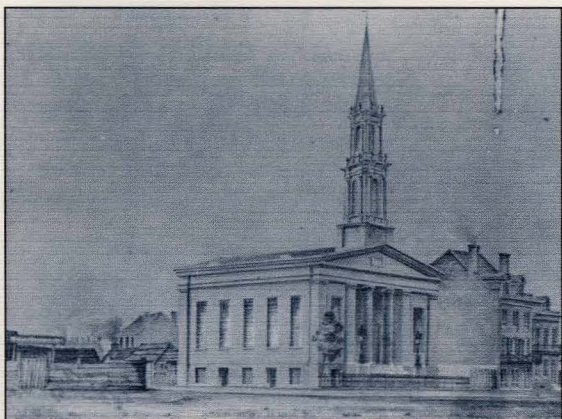
Guillaume Delisle worked for the *Académie des Sciences* and eventually became *le premier géographe du roi*. He reformed French cartography by publishing only documented information and became the foremost geographer of his time.

■ An interesting collection of photographs documents early New Orleans families and businesses. Included is a view of Albert P. Vautrain's wholesale produce business on North Peters near Barracks Street, as well as an interior view of Manuel Suarez's cigar store on Canal Street. The collection, donated by Mrs. Doris Clark Tognoni, contains a pastel-colored portrait of Albert Vautrain and numerous other family portraits dating from the 1870s to 1918.

■ The Rousseau-Mallard family collection, containing papers referred to by the manuscripts division, also includes numerous portraits and three-dimensional objects. Among these items are pastel portraits of the grandparents of Prudent Mallard, owners of a bakery in Sèvres,



L'Amérique Septentrionale
by Guillaume Delisle
(1985.230)



*First Presbyterian Church,
1840 (1985.253)*

France; a wood engraving block picturing a Victorian parlor used for advertising the Mallard furniture store on Royal Steet; and a pair of cufflinks engraved "P. M." Also of note is a carnival favor, a sterling silver pin with attached dance-card holder, pencil, and purse, bearing the initials of Julia Rousseau Mallard, daughter-in-law of the famous cabinetmaker.



Ball favor (1985.248.14)

■ Samuel Livaudais, Jr., has donated 13 Mardi Gras pins from the Mistick Krewe of Comus dating from 1893 to 1912. Mrs. Isabel M. Guinee donated a Comus pin from 1908.

■ A watercolor by an unknown artist of the First Presbyterian Church on Lafayette Square is a recent gift of Samuel Wilson, Jr. The Greek Revival structure was built in 1834-1835. According to *New Orleans Architecture*, Vol. II: *The American Sector*, the architect was probably George Clarkson. On October 29, 1854, the building was completely destroyed by fire.

—Priscilla O'Reilly

MANUSCRIPTS

Ruth McEnery Stuart was viewed in her time as an important writer of short fiction. Her enthusiastic following eagerly awaited her stories of Simpkinsville, an imaginary town in Arkansas. A gift from Mrs. Ben Matthews of Stuart's manuscript prose and poems, correspondence, legal contracts, galley proofs, and other materials documents her active career from 1894 to her death in 1917, and that of her sister Sarah to 1930.

■ Althéa de Puech Parham translated and edited an account of the Haitian revolution written by a man known only as "Monsieur P." It was published by the Louisiana State University Press under the title *My Odyssey: Experiences of a Young Refugee from Two Revolutions, by a Creole of Saint Domingue*. Mrs. Parham's working papers, as well as the original manuscript, are a gift from her son, Duncan de Puech Parham.

■ Prudent Mallard, whose work is widely sought after today, was a mid-19th-century cabinetmaker specializing in elaborately carved furniture. Information about his family is found in a donation by Patricia Mallard Ellmer. The papers of the Mallard and Rousseau families cover the years 1793 to 1931.

■ Additions to the McCutcheon/Levy papers were the gift of Mrs. Robert O. Irvine; Miss Marion B. Mingle donated items to the John K. Mingle papers; and the Richardson collection was supplemented by the gift of business ledgers of Col. John B. Richardson, pertaining to his cotton business in the 1860s. George Denegre, a frequent donor, donated a letter from A. S. Badger, Superintendent of Police in New Or-

leans, relating his experiences with the Mafia during testimony concerning the murder of Chief of Police David C. Hennessy on October 15, 1890.

■ Associate curator Patricia McWhorter donated 209 blueprints for mausoleums and cemeteries constructed by Southern Memorial Company and MGA Mausoleum Corporation of New Orleans, 1960-1980. They complement the Historic Cemetery Survey. Chief curator Dode Platou donated her files from her tenure as head of the Arts Council of New Orleans.

■ Mrs. Moise W. Dennerly presented the working papers for her cookbook, *Dining in New Orleans*, during a reception for the book's publication. Staff and members of the news media tasted recipes from the book, giving new meaning to the phrase, "primary source materials flesh out the bare bones of history." The Visiting Nurses Association donated scrapbooks containing material on their organization and projects, from 1913 to 1943.

Demonstration before ITM JRC

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EVERYONE WELCOME!

■ The Collection has also acquired a rare and sensational broadside, handed to Jesse Core, then public relations director of the International Trade Mart, by Lee Harvey Oswald. The broadside reads, "Hands Off Cuba: Join the Fair Play for Cuba Committee, New Orleans Charter Member Branch, Free Literature, Lectures" (86-2-L).

—Catherine C. Kahn

Staff

Francis C. Doyle has been appointed to the board of directors of THNOC to fill the vacancy created by the resignation of John Rodgers III . . . Mr. Doyle, chairman of the board emeritus of the First National Bank of Commerce, was a member of the original THNOC board, chaired by General Williams.

PROFESSIONAL ACTIVITIES

Director of systems/curator Rosanne McCaffrey has been asked to serve on the Fire Museum Committee . . . the New Orleans Fire Department and the Fire Fighting Historical Society organized the committee to start a fire museum in New Orleans.

Sue Laudeman, regional chairman of the Museum Store Association, is planning the exhibit for the members' market during the MSA convention in Denver in May . . . she will be assisted by Warren Woods.

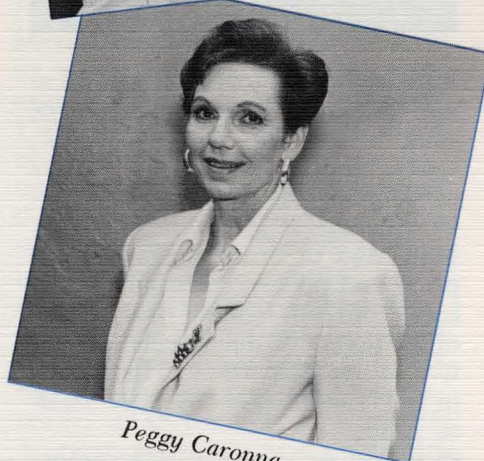


Sue Laudeman

John H. Lawrence, curator, exhibited photographs at the Contemporary Arts Center's exhibition, *Louisiana Landscapes* . . . he also exhibited at the University of Southwestern Louisiana, in *A Century of Vision at the University Art Museum* . . . WWNO interviewed Mr. Lawrence in conjunction with the Comus exhibition.

Dr. Alfred E. Lemmon, coordinator of special projects, is teaching a course, the Golden Age of Spain, at Loyola University.

Jeanie Clinton



Peggy Caronna

MEETINGS

Jeanie Clinton, administrative assistant, attended a seminar on museum management in Round Top, Texas, January 15-19 . . . Peggy Caronna, administrative assistant, traveled to Washington for the National Conference on Museum Security at the Smithsonian Institution, February 18-21.

PUBLICATIONS

Dr. Alfred E. Lemmon contributed biographies of two 18th-century Guatemalan composers to *Mesoamerica VIII* . . . he also wrote *The Music of 18th-Century Guatemala*, containing previously unpublished baroque music from the Guatemala Cathedral . . . and he also contributed a bibliographic essay to *The Americas*.

John Magill, chief curatorial cataloger, is a frequent contributor to *Preservation in Print* . . . his articles include "The Development of Lafayette Square" and "The History of Street Paving in New Orleans." The *New Orleans Art Review* published two articles by John H. Lawrence in their February issue.

CHANGES

Angelita Rosal joins the staff as manuscripts assistant . . . Mrs. Rosal holds a B.A. in Spanish from the University of the Philippines . . . she was formerly assigned to New Orleans by the Foreign Service of the Philippines.



Angelita Rosal

SPEAKERS BUREAU

Staff members have recently made presentations to the following organizations: Dode Platou, Foundation for Historical Louisiana, . . . and Alfred E. Lemmon, Genealogy West.



Interns William Serban, UNO; Judy Main, James Metcalf, and Thomas Taylor, Loyola; inset, Cheryl Davis, Tulane; not pictured, Eydie Rymer, UNO.

Postscripts

Moise W. Dennerly has pointed out in a letter that Pelican Stadium, referred to in the last newsletter's Puzzler (vol. IV, no. 1), was called Heinemann Park in 1922. Comments from newsletter readers are always welcome.

Donors to the Collection

The last year has been a period of unprecedented success for the Collection. One of the contributing factors was the number of donations for the use of our researchers. From all of us to all of you, many thanks.

—Stanton Frazar

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Edward H. Arnold
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Owen F. Murphy
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New Orleans Cultural Center (Michael Taormina)
New Orleans Museum of Art
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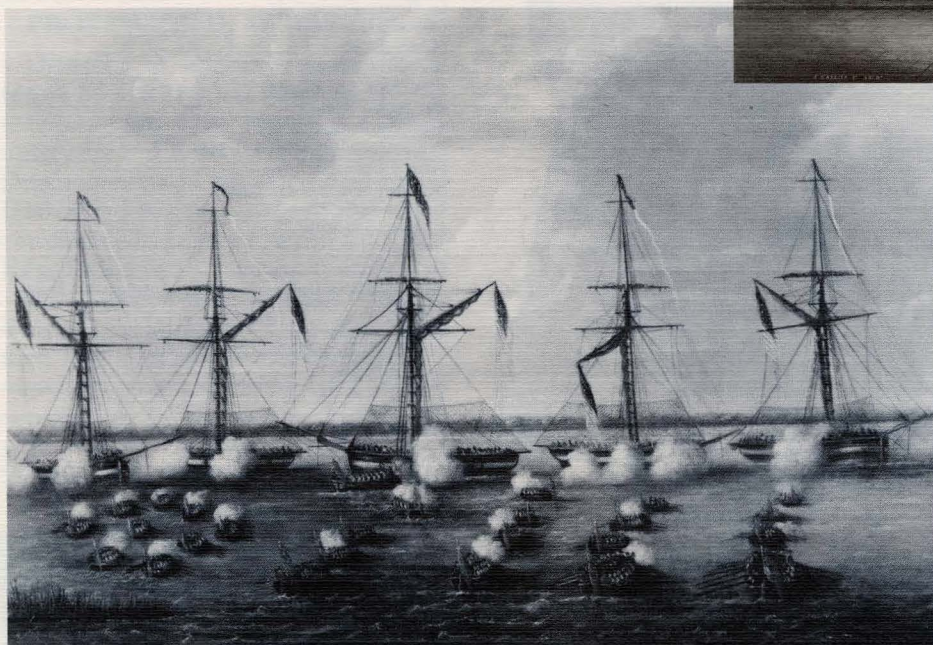
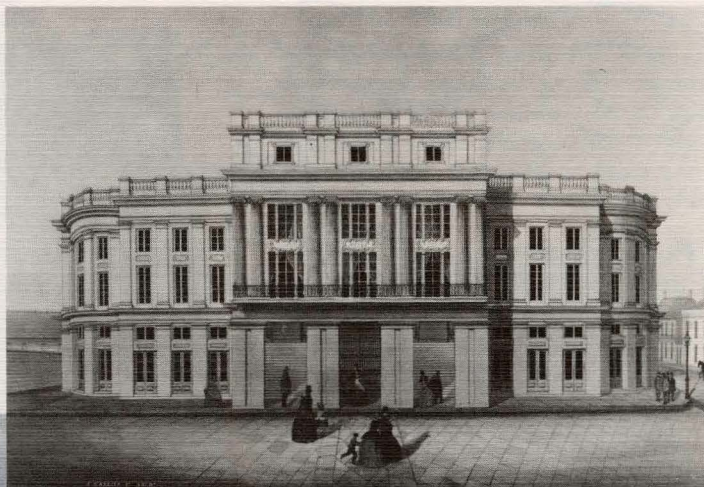
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Dr. J. William Rosenthal
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Michael D. Wynne
Jesselyn Benson Zurik

Exhibition Honors Collection Founders

French Opera House, ca. 1859-73, by Marie Adrien Persac (1935.5)

The Anglo-American Action on Lake Borgne in 1814, ca. 1835, attributed to Thomas Lyde Hornbrook (1950.54)



An exhibition to honor the founders of the Historic New Orleans Collection, *Kemper and Leila Williams: Collectors/Founders*, opened March 26 and continues through September 26, 1986. The exhibition, including many of the Collection's finest items which are seldom seen by the public, complements the material in the history galleries and in the Williams residence. This year, 1986, marks the 20th anniversary of the founding of the Kemper and Leila Williams Foundation as first established in Mrs. Williams's will. Open Tuesday through Saturday, 10:00 a.m. to 4:45 p.m.



THE HISTORIC NEW ORLEANS COLLECTION
Kemper and Leila Williams Foundation
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