



THE HISTORIC
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COLLECTION
QUARTERLY

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Louisiana's
Spanish Archives
from Cuba





The

he National Archives of Cuba and the Historic New Orleans Collection, cooperating in a joint venture, have microfilmed the *Fondo Floridas*, an important documentary source for the states of Louisiana, Alabama, Mississippi, Georgia, and Florida. Long inaccessible to American scholars, the *Fondo Floridas* makes up a portion of the administrative records of Spanish Louisiana — and a chapter in the history of the Louisiana Purchase.

On May 5, 1803, when Pierre Clément Laussat, Napoleon's colonial prefect, requested an inventory of the Spanish archives — records that touch on agriculture, commerce, church-state relations, education, immigration, land ownership, and daily life under Spanish rule — his action triggered an archival odyssey that carried the bulk of these records first to Pensacola and then to Havana and Seville.

Cover: Carte du Mexique et des Etats Unis d'Amérique, Partie Méridionale by Guillaume de l'Isle and Dezauche, 1783, detail (1993.64.1); above, entrance, National Archives of Cuba, Havana

Spanish officials in New Orleans sent their treasury papers directly to Havana in 1804 and many other records to Pensacola between 1804 and 1806; a few, however, went instead to Mobile as a result of administrative rivalries. Not until 1813 were these records reunited with those in Pensacola.

When Spain ceded Florida to the United States by the Adams-Onís Treaty of February 2, 1819, a provision of the treaty stipulated that the colonial archives were to be turned over to U.S. commissioners. Instead, between 1818 and 1819, Spanish officials moved the records to Havana and in the process

lost several crates of documents to the perils of sea travel. Between 1830 and 1835 the United States appointed a series of commissioners who unsuccessfully sought to take possession of the archives for the United States, and the Spanish consul in New Orleans advised officials in Havana to place all possible hindrances in the way of U.S. citizens seeking information from the records. As a compromise in 1835, Commissioner Nicholas P. Trist gained permission to select a small number of documents and bring them to the United States, where eventually they were preserved by the Library of Congress. The majority of the papers from the Spanish colonial administrations of Louisiana and Florida, however, remained in Cuba as part of the *Archivo General de la Isla de Cuba* until 1888. In that year the Spanish government brought almost all of the documents across the Atlantic to the Archive of the Indies (*Archivo General de Indias*) in Seville — except for those left behind in Havana that became known as the *Fondo Floridas*.

Scholars have long recognized the importance of seeking evidence for Louisiana's colonial history in foreign archives. Henry Adams Bullard, a founder of the Louisiana Historical Society, in 1836 challenged the young organization to seek Louisiana materials in the archives

of Paris, Madrid, Seville, and Havana. A decade later historian Charles Gayarré secured a \$1,000 state appropriation for copying Louisiana documents in France and Spain. The pivotal moment came a century later, in 1958, when New Orleans civic leaders persuaded Loyola University to initiate a massive project in Seville: microfilming Louisiana documents from the Archive of the Indies to make them accessible for researchers in New Orleans. Louisiana State University soon joined in the project, and, in time, Loyola conferred its coordinating role on the Collection, where an interest in acquiring Spanish microfilm dated to founder General L. Kemper Williams. Completed in 1991, the Archive of the Indies project placed 1,132 reels of microfilm in the hands of researchers in the manuscripts division at the Collection.

Modern efforts on the part of U.S. scholars to gain access to the Cuban material can be traced to 1914, when the Texas State Library secured handwritten copies of selected materials and sold them to interested institutions. Nineteen-forty-five witnessed a major event when the National Archives of Cuba published its *Official List of Documentary Funds of the Floridas*. The introduction reprints a 1939 Presidential Decree of the Republic of Cuba, Number 2624, authorizing the creation

(Continued on page 4)

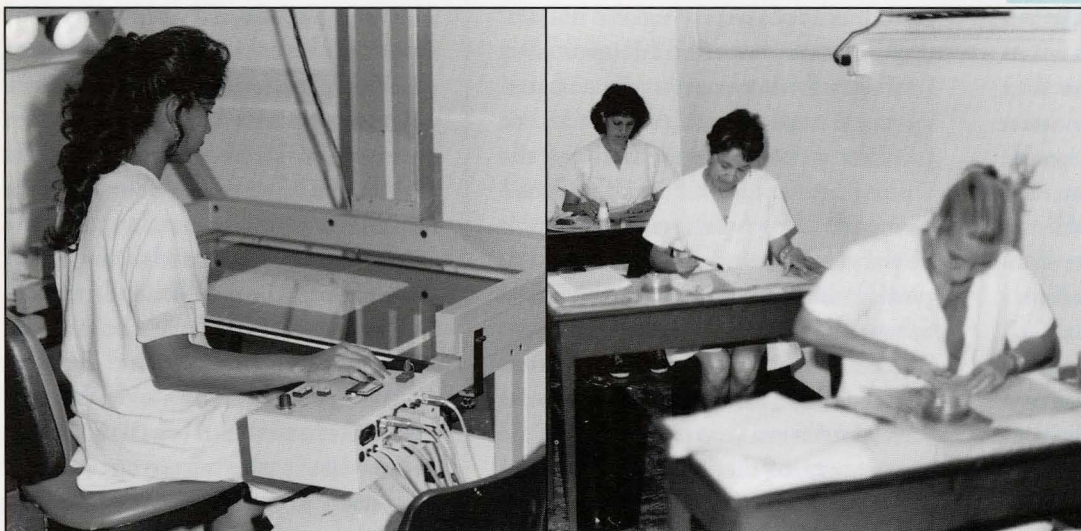
THE CUBAN MICROFILM PROJECT

Once the Collection and the National Archives of Cuba had agreed to the *Fondo Floridas* project, archivists on Dr. Berarda Salabarría's staff inventoried the *Fondo Floridas* documents, carefully separated those that were stitched together, and cleaned and numbered every page.

Camera operator Yamilé Bayeux Jiménez microfilmed the documents and explanatory information (including international archival symbols and a contents list for each reel) on Kodak Imagelink HQ film with a German-made Zeutschel OK 102 microfilm camera (from a previous collaboration with the University of Salamanca). The film was developed with Kodak Prostar developer and fixer in a Cordell 260 processor. Quality control was monitored by Alberto Arcos Gómez and Jorge Varona Méndez, Head, Micro-

filming Laboratory, using a Zeutschel Densitometer to measure optical density of images and a Carl Zeiss microfilm reader.

Far left, Yamilé Bayeux Jiménez and, left, archivists Zeyda Taboada García, Consuelo Tuñez Díaz, and Alicia Pérez Giraldo at work on the Fondo Floridas. Photographs pages 2–4 by Alberto Arcos Gómez



and distribution of “photographic, photostatic or authorized copies” of the documents. Archival care of the *Fondo Floridas* improved significantly, even though half a century would pass before the Collection and the National Archives of Cuba would initiate the joint microfilm project.

The National Archives of Cuba had its antecedents in rules formulated by Spanish authorities in 1791 for the care of records in Cuba. Later, in 1839, came regulations defining the records to be included in the archive and requirements for their arrangement and care, with emphasis on the challenges of maintaining records in the climate of the Antilles. On January 28, 1840, a royal decree established the Archive of the Treasury (*Archivo General de Hacienda*) to care for the records of the Treasury and its agencies. Almost immediately the records of other agencies were deposited, resulting in the archive being designated the *Archivo General de la Isla de Cuba*, the predecessor of Cuba’s national archive. As the archive grew, it moved from its original location, an adapted tobacco warehouse, to larger quarters in the former convent of San Francisco.

After the Spanish-American War, which achieved Cuban independence from Spain in 1898, departing Spanish officials carried many records of their administration to Madrid, sold others as scrap, and burned those that were damaged. During the American military occupation of Cuba from 1899 to 1902, some additional records were sold off and the archives moved twice — each move adding confusion to the original organization of bundled documents, or *legajos*. It took years of archival work to remedy this disruption of records during the American occupation.



Dr. Luis Frades, vice-director, National Archives of Cuba; Dr. Alfred E. Lemmon, curator of manuscripts, Historic New Orleans Collection; Dr. Berarda Salabarría, director, National Archives of Cuba

In 1944 the marble plaque bearing the words *Archivo General de la Isla de Cuba* was placed on the wall of Cuba’s first building designed specifically as an archive. Today, under the leadership of Dr. Berarda Salabarría, the National Archives of Cuba is in touch with developments in the archival world and boasts a modern conservation laboratory headed by Vice-Director Dr. Luis Frades. The coveted Carlos J. Findlay medal, one of Cuba’s highest honors, was recently conferred upon Dr. Salabarría for her contributions in preserving the nation’s archives.

Restrictions on trade between the United States and Cuba allow some exemptions for scholarship, but the spirit of cooperation that carried the *Fondo Floridas* microfilming project to a successful conclusion was truly international. The project had to comply with strict guidelines established by the Office of Foreign Assets Control of the U.S. Department of the Treasury — and to overcome practical obstacles to communication, travel, and supplies as well. Only at the end of the project was it

possible to telephone Cuba from the United States or to communicate directly by fax. Scholars such as Dr. Gwendolyn Hall of Rutgers University, Dr. Fe Iglesias of the Cuban National Institute of History, Dr. Franklin Knight of the Johns Hopkins University, and Charles Kecskemeti, executive director of the International Council on Archives in Paris, facilitated the Collection’s initial planning and communication with the National Archives of Cuba. Once the project had been defined, the Collection’s director, Dr. Jon Kukla, and I submitted a detailed rationale to the Office of Foreign Assets Control and gained authorization for the Collection’s participation.

In April 1995, as the Collection began to plan for the 200th anniversary of the Louisiana Purchase, the aftermath of that momentous event took a new turn as the Collection added 27 reels of *Fondo Floridas* microfilm to its research holdings. Events of 1803 had sent the records of Spanish Louisiana on a long and damaging odyssey from New Orleans to Mobile, Pensacola, Havana, and Seville. Now that the *Fondo Floridas* microfilm has joined that from Spain, the surviving colonial records of Spanish Louisiana have been reunited on 1,159 reels of microfilm for the first time since 1888. With the acquisition of this important collection — another in a series of distinguished additions to the Collection’s research holdings made possible by the generous bequest that created the Clarisse Claiborne Grima Fund — the Historic New Orleans Collection offers researchers the nation’s largest collection of microfilm documenting Spanish Louisiana.

— Alfred E. Lemmon

DIRECTOR

On December 20, 1803, Napoleon's colonial prefect, Pierre Clément Laussat, signed over to the United States some 828,000 square miles of



territory from the Mississippi River to the Rocky Mountains. Laussat's copies of the transfer of Louisiana from Spain to France and from France to the United States are exhibited in our history galleries. His efforts to obtain the administrative records of Spanish Louisiana is a recurring theme in his papers (acquired in 1975 and now preserved in our manuscripts division).

A few years ago, as we finished the published *Guide* to Laussat's papers, perhaps it was inevitable that the French prefect's archival quest should echo in our ears. In cooperation with other institutions, the Collection had just microfilmed the vast corpus of Spanish Louisiana documents at the Archive of the Indies in Seville. Scholars reminded us that a portion of the documents remained in Cuba.

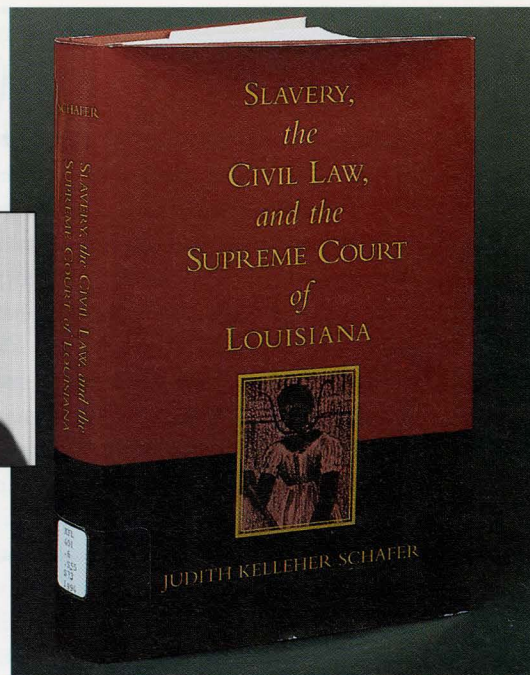
Informally assisted by historians at other institutions — notably Fe Iglesias of the Cuban National Institute of History, Gwendolyn Hall of Rutgers University, and Franklin Knight of the Johns Hopkins University — we set out to obtain microfilm of the *Fondo Floridas*. Alfred Lemmon describes many challenges we confronted in the lead article of this issue of the *Quarterly*.

The result of our joint efforts with the professional archivists in Cuba is the virtual reunion on microfilm here at the Collection of the Spanish colonial archive that left New Orleans in 1804. Laussat often came to mind as we worked to reassemble this wealth of primary sources. Microfilm technology made the project feasible. Goodwill and cooperation on an international scale made it possible.

— Jon Kukla



Judith Kelleher Schafer



WILLIAMS PRIZE AWARDED

The General L. Kemper Williams Prize for the best work in Louisiana history published in 1994 was awarded to Judith Kelleher Schafer for *Slavery, the Civil Law, and the Supreme Court of Louisiana* (LSU Press). Jon Kukla, director of the Historic New Orleans Collection, presented the award March 17 in Houma at the annual banquet of the Louisiana Historical Association.

Dr. Schafer has pioneered new interpretations of Louisiana's history, solidly based in documentary evidence. With several major articles already to her credit, she has been a leader in investigating Louisiana's legal history.

In honoring *Slavery, the Civil Law, and the Supreme Court of Louisiana*, Dr. Kukla praised this ground-breaking study for painstaking research in previously unused sources. It addressed, he said, "inherent issues of slavery, crimes by and against slaves, cause and effect, brutality and attempts at justice — vexing questions, often the subjects of heated and ill-informed discussion. Now this dispassionate study, rooted in a thorough

consideration of rich primary sources, provides answers to the way the legal system actually worked in antebellum Louisiana."

Dr. Schafer's book analyzes the laws concerning slavery in Louisiana and considers the evolution and "Americanization" of Louisiana law from the Purchase until Union occupation. Her study is based on newly accessible handwritten case files of the antebellum Louisiana Supreme Court in the archives of the University of New Orleans — more than 1,200 of them, which include attorneys' arguments, depositions, written interrogatories, and the clerk's summary of the testimony.

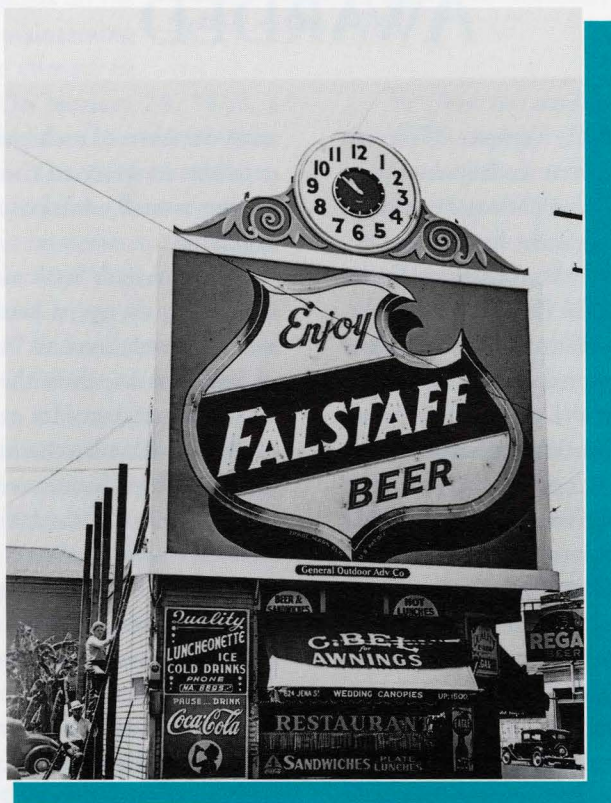
The Williams Prize is offered by the Collection in conjunction with the Louisiana Historical Association; Dr. Kukla chaired the 1994 committee, which included Bennett H. Wall of the University of Georgia and Carolyn Delatte of McNeese State University. Entries for the 1995 Williams Prizes are now being accepted. For more information, write to Dr. Jon Kukla, director, the Historic New Orleans Collection.

UNO SYMPOSIUM AT INNSBRUCK

Director Jon Kukla traveled to Innsbruck to participate in the annual symposium sponsored by the University of New Orleans and the University of Innsbruck, part of the partnership program between the two institutions that includes the UNO/Innsbruck International Summer School. This year's symposium, "Historical Memory and the Creation of National Identity in a Comparative Perspective: Austria and the United States," featured American and Austrian scholars. Dr. Kukla and Brigitte Mazohl-Wallnig of the University of Innsbruck spoke on "Regional vs. National Identity: The Cases of Tyrol and Louisiana vis-a-vis Austria and America." This year marks the 10th anniversary of the symposia and the 20th of UNO's summer program.

EXHIBITION

Concept to Consumer



Concept to Consumer: Selling New Orleans for 85 Years, the current exhibition in the Williams Gallery, highlights the accomplishments of the Advertising Club of New Orleans on its 85th anniversary and features items from both

the Ad Club and from the Collection's holdings. Pictured above is a photograph by Clarence John Laughlin, *Hypertrophied Advertising, Number One*, 1939 (1981.247.1.488). The exhibition continues until September 2.

Research Notes

SANBORN MAPS

Insurance maps are an important tool in the study of the urban development of New Orleans because they provide accurate and detailed data about every building in the city.

The largest and most important purveyor of such maps and atlases in the United States has been the Sanborn Map Company, which was established by D. A. Sanborn, a surveyor from Somerville, Massachusetts, in 1867. Originally called the D. A. Sanborn National Insurance Diagram Bureau, it became simply the Sanborn Map Company in 1902.

The earliest Sanborn maps of New Orleans date from 1876 and 1885. While these editions do not cover the entire urban area, later ones do. In 1895-1896 virtually all of the area is included in four volumes. As the city grew outward, the number of Sanborn volumes covering the area increased accordingly. In the 1908-1909 edition there are seven volumes with 772 pages, while by 1937 there are 12 volumes with 1,038 pages.

Sanborn was not the world's first company to make insurance maps — London insurance maps appeared in the late 18th-century. Soon after, similar maps appeared in American cities and became increasingly more necessary as insurance companies expanded to serve wide regions making individual property inspection impossible. In the United States, Sanborn was by far the biggest insurance mapmaker, including both cities and towns in its production. In total, the firm mapped more than 12,000 towns and cities across America on about 700,000 separate sheets. Between editions, the company provided hand-applied, paste-on additions in order to keep the maps current.

After World War II, when the use of the atlases was being abandoned by insurance companies, a still existing, but much smaller Sanborn Company turned



Congested District of New Orleans, *Sanborn map, 1909, detail, showing Lee Circle* (1995.57)

their experience and efforts to the provision of detailed maps to municipal governments, planners, engineers, and architects. Old Sanborn maps still have an important purpose, for they illustrate in great detail the comparative, cartographic record of American urban progress during the late-19th and early-20th centuries. In their building-by-building survey of towns, Sanborn maps provide invaluable information not only to historians tracing and comparing urban expansion, but to homeowners attempting to find building changes that occurred on their property. Genealogists find the maps helpful when looking for the location of addresses. The plans can be used loosely to date the construction of a building if it appears in one edition, yet not in an earlier one. In the case of larger buildings, construction dates are often shown.

In New Orleans, post-1894 editions of Sanborn maps are especially useful when used in conjunction with earlier insurance maps to determine address changes following the conversion of the city's street-numbering system in 1894.

Drawn at a scale of 50 feet to one inch, Sanborn maps are approximately

2'3" by 1'7". For a large city like New Orleans, the several bound atlases required to cover the built-up area are about three inches thick. This large scale permits incorporation of useful information relating features of individual buildings, such as number of floors, roof shape and composition, galleries, balconies, porches, bay windows, turrets, and towers. Such building information can assist a researcher in determining if, and approximately when, additions were made to a building. Colors are used to designate types of building material, such as frame, brick, stone, or fireproof construction. Symbols indicate other characteristics like types of window openings, elevator shafts, skylights, fire walls, sprinkler systems, and water and gas tanks. Also shown is the use of a building. For instance, buildings are denoted as stores or dwellings, as well as tenements and boarding houses. The houses in Storyville are designated by the letters FB, or female boarding.

The largest collection of Sanborn maps is in the Geography and Map Division of the Library of Congress in Washington, D.C. Those in the collection related to New Orleans and other Louisiana cities are available on microfilm in the manuscripts division of the Historic New Orleans Collection, although unlike the bound volumes, the microfilm copies are not in color. An index to the Sanborn map holdings at the Library of Congress is available in *Fire Insurance Maps in the Library of Congress: Plans of North American Cities and Towns Produced by the Sanborn Map Company*, published in 1981, with an introduction by Walter W. Ristow. This volume is available in the library of the Historic

New Orleans Collection.

The Library of Congress collection is not a complete collection of Sanborn maps — for instance, it does not include the 1876 edition of the New Orleans atlases. A bound set of this edition, however, is available in the Howard-Tilton Memorial Library of Tulane University.

There are two hard-bound sets of Sanborn maps in the curatorial division of the Historic New Orleans Collection. One consists of nine volumes with publication dates ranging from 1908 and 1909 to 1937. The earlier maps have all been updated to about 1940. The 1908-1909 editions on microfilm have not been updated. The second set is made up of 17 volumes ranging from 1966 to 1979, although most of these were published in 1978. Like all modern Sanborn maps, these are printed in black and white and are not updated.

Two other detailed atlases at the Historic New Orleans Collection are also of interest, and are often used in conjunction with the Sanborn maps. *Atlas of the City of New Orleans...* was published in 1883 and is based on the surveys of New Orleans City Surveyor John F. Braun and compiled by R. H. Pidgeon and publisher E. Robinson. Commonly called the Robinson Atlas, it is drawn on a scale of 200 feet to one inch. Robinson maps do not provide the detail of Sanborn, but buildings are usually easily discernible. Like the Sanborn maps, they are hand-colored pink for brick and yellow for stone. Major buildings and landowners are identified, and most addresses are indicated. The latter is especially helpful, because the addresses are based upon the old, pre-1894 system of house numbering.

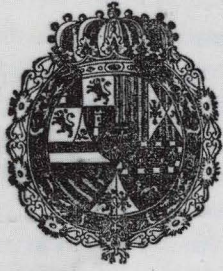
The other atlas is the 1877 *Plan Book of the Third District...* which is based upon the surveys of John F. Braun and is limited to the area of New Orleans below Esplanade Avenue. Drawn on a scale somewhere between Sanborn and Robinson, the Braun Atlas provides the same information for the most part as Robinson, but, at the larger scale, shows greater outbuilding detail.

— John Magill



became the common term for this form of public announcement. As presses proliferated, broadsides became easier to acquire, and they came to serve additional purposes, notably to air propaganda as proponents of one or another side of political and other issues sought to sway popular opinion. Exactly how the name evolved is uncertain; the broadside probably came to be so called because, like sailors who discharged their most commanding volleys from the broadside of a warship, purveyors of the printed broadside sought to conquer the opposition with their greatest fire-power, using words rather than bullets.

About any topic, in any language, on any material, printed broadsides shared the characteristics of currentness and impermanence. Intended to be used briefly and then to be discarded, they are examples of the broad class of dispensable materials which have come to be known as printed ephemera, a category which also includes letterheads, tickets, menus, schedules, labels, programs, and invitations, to name a few examples. Consequently, many broadsides have perished — not a single copy is known of perhaps 80 percent or more of the quantity printed. Some, however, eluded the wastebasket, saved as a souvenir of an important event or because of sentiment, admiration for their physical appearance, or an intention to refer to them in the future. *AB Bookman's Weekly* editor Jacob Chernofsky has written, "There is something about ephemera that makes such material more interesting to historians than even books or formal documents. Ephemera is, in fact, raw, unedited history — the purest kind, and as such should generate great interest for the historian who seeks to approach the place, time, and people under study as closely as he possibly can." Similarly, Marcus McCorison, director emeritus of the American Antiquarian Society, has described ephemera as "a window into the center of a culture."



DON BERNARD DE GALVEZ
Colonel des Armées de Sa Majesté, Intendant & Gouverneur Général par interim de la Province de la Louisianne, &c.

ÉTANT informé qu'il y auroit un grand nombre de Nègres marrons, & qu'il augmenteroit journellement; & ne pouvant nous persuader que la cause de leur Marronage puisse provenir des fortes vexations & mauvais traitemens faits par les Maîtres que nous presumons doüez des sentimens d'humanité les plus sinceres; attribuant plutôt cet esprit de marronage, à l'inconstance dedités Nègres, qui ne peuvent qu'être au repentir de leur fuite volontaire, & qu'une juste crainte de chastimens retient & les empêche de revenir s'attacher à leur devoir. Cependant pour arreter le cours de ses fuites prejudiciables aux Maîtres, & à l'Agriculture, & touché de l'extreme misere que doivent souffrir ledits Nègres dans leur marronage, Nous ne trouvons de remede plus assuré pour les engager à revenir, que de les mettre sous notre protection, en leur assurant un pardon général. C'est pourquoi en vertu de l'autorité qu'il a plu à notre Seigneur Roi, que Dieu garde, nous donner dans le Gouvernement de cette Province, Nous avons ACCORDÉ & ACCORDONS à tous Nègres Marrons, pour quelque sujet que ce puisse être, un Pardon général pour toutes causes; les assurant de notre Protection & bienveillance, pourvu toutes fois que ledits Nègres se rendent, & se presentent devant Nous dans ~~trois~~ mois pour tout delai, à compter de ce jour, après lequel tems expiré n'entendons que la presente Grace puisse avoir lieu; au contraire, ils feront poursuivis avec exactitude, & apprehendez, seront traités suivant toute la rigueur des Loix.

Et afin que la presente Grace, leur soit connue, Nous avons ordonné & ordonnons, que le Present sera lu & publié à son de Trompe, & affiché es lieux & endroits accoutumés de Ville, & copies collationnées par le present Ecrivain données aux Habitans, pour être lûes dans leur camp lorsque leur atelier sera assemblé.

DONNÉ en Notre Hôtel de Gouvernement à la Nouvelle Orléans, le 20. Avril 1779.
Signé BERNARDO DE GALVEZ. Et plus bas. Par Mandement de sa Seigneurie **JUAN BARRISTO** Garce Ecrivain de Govierno.

Nous Jean-Baptiste Garce Ecrivain de Gouvernement, résidant en cette Ville de la nouvelle Orléans, certifie & fais foi que le sus-déssus & autres parts a été lu & publié dans tous les lieux & endroits accoutumés de cette Ville par nicolas Jourdain, crier public, & au son de cuisse Militaire & accompagné d'un détachement de grenadiers & sergens du bataillon de la Louisianne; & a été tout de suite effiché à la place, à la porte du principal, & autres lieux publics & accoutumés de cette dite Ville de la nouvelle Orléans, le 20. avril 1779.

Juan Barristo
Apr. de Gov.

De l'Imprimerie d'ANTOINE ECUOUESQUE, Imprimeur du Roi & du Collège, 1779.

General pardon to runaway slaves issued by Gálvez, 1779 (94-087-RL)

Before radio and television existed, before the telegraph had been invented, even before the Crescent City's first newspaper began publication two centuries ago, New Orleanians obtained the news of the day from broadsides. These single sheets of paper, printed on just one side, conveyed proclamations of government officials and other public notices. It was a practice which had a long tradition. Since ancient times, posting official announcements in conspicuous locations had been the most expedient means of informing the citizenry. The broadside descended from the stone pillars upon which Hammurabi of Babylonia emblazoned

his code and the bronze tablets whereon Romans of ancient times read laws; the broadside, in turn, was the progenitor of the poster.

Although these posted notices were common for centuries before the advent of printing, the invention of the press in the 15th century enabled printers to create them quickly and in multiple copies for posting and future reference. In its day, the broadside was a primary medium of mass communication, embraced especially by the British, who viewed it as a sort of tangible connection to the monarch whose message it imparted, and by English colonists who brought the medium to the New World. There it was so ubiquitous that the word *broadside*

BOOKS OF THE STREETS OF NEW ORLEANS

**THE GREAT
COMPLIMENTARY FIRE WORKS EXHIBITION!**

MANUFACTURED
EXPRESSLY
for the occasion by
DETWILLER
—AND—
STREET,
NEW YORK.



SPANISH FORT,
SATURDAY EVENING, AUGUST 7th, 1880, at 8:30 P. M.,
Under the direction of **Geo. W. WEINGART**, assisted by **Prof. LOUIS CERROULLO**.

NO EXTRA CHARGE.

No. 1. SPIRIT OF THE AGE.
Kathartic drugs of the present age, in fact, with
Columbian with a brilliant revolving battery, suitable for
the exhibition of the (Hercules) with a brilliant battery
from seven, number and industry (color), the whole surrounded
with brilliant rays of glory.

No. 2. REVOLVING CAPRICE.
This beautiful piece of fireworks presents a sublime
action with brilliant colors, producing surprising and pleasing
effects.

No. 3. FIRE SITTING DRAGON.
Displays a fiery dragon in relation and several fine
rounded ball heights and exciting from the world a stream of
gold fire.

No. 4. STAR OF THE UNIVERSE.
A large set of celebrated horse race surrounded by cele-
stials, displaying stars of diamond and various, the whole sur-
rounded in a brilliant circle of stars in various horse race, each
displaying a brilliant set of stars, surrounding with a grand
circle of brilliant stars.

No. 5. Pigeon House, with Rock of Pigeons.
A large show house appears in relation with a
dark of color, they present a fine set of stars, in
color and some the stars.

Celestial Bombardier, Manhattan, Hill and Green Fire and Batteries.

No. 6. DEMON'S RETREAT.
The beautiful American, revolving around the globe of
glory.

No. 7. CAPTURE FAIRY FOUNTAIN.
Upon a scene of golden base with the brilliant battery
with a brilliant battery, supporting an ornate
which shall last seven. In the water, light, suggest a
powerful fireworks, and a brilliant battery of gold fire
in display.

No. 8. REVOLVING BATTERY.
Comprising in the form, with a grand circle of
brilliant colors, in relation to the world history of long colored space.

No. 9. WAPLETON'S PLEASANT.
Suitable in display, with some of splendid, cele-
stials, stars and various, not producing very rapid and
most brilliant action.

No. 10. CHERRY FIVE-TUPLE FIRE.
EMERALD OF THE SPANISH PORT F. R. E.
In display in P. R. E.

No. 11. Full size. Luminous in relation diamond base with, in
brilliant rays, with the stars and making a stream of
fire, the whole (Hercules) appearing in relation with
the center, brilliant colors, in relation to the world. P. R. E.
in relation to the world, in relation to the world, in
relation to the world, in relation to the world.

REMEMBER FREE TO ALL!
TRAINE Leave Depot, Corner Canal & Basin Sts., every 15 Minutes.

Above (86-2132-RL); below (94-625-RL)

them new insights into times past. The Historic New Orleans Collection owns several hundred broadsides associated with various aspects of life in Louisiana and constantly seeks to expand its holdings of these significant and delightful items.

— Florence M. Jumonville

Sources: Rodney F. Allen and Sue Hammons-Bryner, "Broadsides — A Curious Source for Vivid Historical Inquiry," *The Social Studies* 81 (July/August 1990); Jacob Chernofsky, "Editor's Corner," *AB Bookman's Weekly* 85, March 5, 1990; Mary C. Henderson, *Broadway Ballyhoo: The American Theater Seen in Posters, Photographs, Magazines, Caricatures, and Programs* (New York, 1989); Florence M. Jumonville, *Bibliography of New Orleans Imprints, 1764-1864* (New Orleans, 1989); Florence M. Jumonville, "Frenchmen at Heart: New Orleans Printers and Their Imprints, 1764-1803," *Louisiana History* 32 (Summer 1991); René J. Le Gardeur, Jr., *The First New Orleans Theatre, 1792-1803* (New Orleans, 1963); William Moss, *Confederate Broadside Poems* (Westport, Ct., 1988); William Frost Mobley, "Introduction," *Ephemera* 2 (1989); Maurice Rickards, *The Public Notice: An Illustrated History* (New York, 1973); Leslie Shepard, *The History of Street Literature* (Newton Abbot, Devon, Eng., 1973).

Antebellum examples found in Louisiana, however, more often were half as wide, approximating the dimensions of one-eighth sheet. Eventually these broadsides were supplanted on walls and fences by colorful posters of the kind introduced in the 1870s to promote circuses, and in theatergoers' hands by the smaller, booklet-like programs we know today.

Song sheets contained lyrics of songs printed without musical notation, to be sung by persons already familiar with the airs. In an era when books were for clergymen, scholars, and gentlemen with private libraries, hand-held song sheets, like larger broadsides intended for posting, appealed to the masses. A continuance of the folk tradition of minstrelsy, they descended from broadside ballads which flourished in England from the 16th century to the end of the 19th. In Louisiana, song sheets experienced perhaps their greatest popularity in the 1860s, when the fervor engendered by the Civil War inspired the publication of such Confederate favorites as "Hurrah for the South!" and "Volunteer Mess Song," as well as songs of emancipation. Similarly, broadside verse flourished during this propaganda-laden period, in part because of the ease and speed with which broadsides could be produced by even the smallest printery.

As old as the printing press and as current as today, broadsides have informed, amazed, angered, and entertained countless readers in New Orleans and throughout the world. Those which have been preserved continue to inspire these same emotions in modern-day readers who glean from

In 1764 a New Orleans merchant named Denis Braud established the first printing press beyond the English colonies in the present United States. The earliest product of that press known to survive is a broadside which announced that Louis XV had signed the Treaty of Fontainebleau some 18 months earlier, thus ceding the French province of Louisiana to Spain. During the colonial period, proclamations of the king and governor and matters of law consumed the greatest quantity of printer's ink. Examples include a broadside which encouraged a citizenry disheartened by a destructive hurricane in 1780 and one which promised clemency to runaway slaves who had escaped harsh treatment. By the 1790s, advertising had begun to appear. Posted and often hand-distributed generously — both liberally and without charge — to all comers, broadsides have been accurately termed "the free history books of the streets," for they recorded the matters large and small which, in their day, occupied the public mind.

Broadsides that publicized plays and other performing arts often featured type-faces of assorted sizes and styles of ornamentation, and came to be called typographic broadsides. These ancestors of the modern playbill identified the theater and announced its current and coming attractions, their casts (actors' names preceding those of actresses unless a very important female star was involved), show dates and times, and the price of admission. Later examples sometimes included a rough portrait of the star or a scene from the production. Printed on low-quality paper, they were nailed or pasted, often illegally, on fences, walls, and every other available surface; at the theater, they doubled as programs. In other parts of the country, typographic broadsides measured about 21 by 14 inches, or one-fourth of a 42-by-28-inch "sheet," the largest size most presses of the era could accommodate.

**THE GREAT
MULE RACE**

FOR BENEFIT OF
Benevolent Associations.

MILE HEATS!
Mules not Winning one Heat in three
to be distanced.

FAIR GROUNDS,
Tuesday, May 19, 1888,
Race to Commence at 4 o'clock, P. M.

COMMITTEES:
J. M. W. J. D. H.

ENTRIES:

No. 1. E. H. R., Enters A. B's, mule "Woman's Rights," 41 years old, by Horace Greely, Dam: Anna Dickerson, by Imp. unknown.
Colors—Blue and Black.

No. 2. F. A. M., Enters J. P. H. S's, mule "Squint Eye," 45 years old, by Beas Butler, Dam: Silver Spoon, by Imp. "Bottle."
Colors—Black and White.

No. 3. J. D. P., Enters W. J. H's, mule "Lively Mule," 23 years old, by Johnny Thompson, Dam: Juliana Phoebe Constantina Brown, by Susan's Sunday-Out.
Colors—White and White, with Green Sash.

No. 4. H. G. M., Enters W. F. P's, mule "Water Fall," 5 years old, by Angé, Dam: Expensive, by Imp. False Hair.
Colors—Lilac and Lilac, with Yellow Sash.

No. 5. J. M. K. J., Enters L. D's, mule "Impachment," 2 months old, by Stanton, Dam: Shams, by Thad. Stevens.
Colors—Green and Pink.

No. 6. W. T. B., Enters J. L's, mule "Locomotive," 40 years old, by Stean, Dam: Rail, by Imp. Iron.
Colors—Red and White, with Red Sash.

No. 7. N. C. F. Jr., Enters W. N's, mule "Grey Back," 2 years old, by Koro-Fed, Dam: Shortrotation, by Imp. Comminary.
Colors—Striped and Striped.

No. 8. H. G., Enters T. A's, mule "Ku-Klux," 4 weeks old, by Southerner, Dam: Despot, by Imp. Wild Barber.
Colors—Red and Red.

No. 9. W. F. J., Enters H. E. W's, mule "Black and Tan," 6 years old, by Radical, Dam: Miscegenation, by Imp. Emancipation.
Colors—Blue and White with White Sash.

No. 10. J. A. R., Enters B. C. E's, mule "District Attorney," 4 wks old, by Election, Dam: Plaqueimine, Out-of-Ohio.
Colors—Bismarck and Bismarck.

No. 11. W. T. F., Enters A. H. P's, mule "Carpet Bagger," 4 weeks old, by Contraband, Dam: Conventio, by Imp. Puritan.
Colors—Black and Orange.

No. 12. R. J. W., Enters F. O. M's, mule "Governor," 25 yrs old, by Hunderer, Dam: Swindler, by Skalawag, out of Indiana.
Colors—White and White.

No. 13. H. H. R., Enters P. L's, mule "Speculator," 69 yrs old, by Broker, Dam: Shyllock, by Imp. Thief.
Colors—Very Fancy.

PUBLISHED BY G. W. WEINGART, 28 Camp St., N. O.

RESEARCH CENTER ACQUISITIONS



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

LIBRARY

Joseph A. S. Acklen owned plantations in West Feliciana Parish opposite the mouth of the Red River. In 1861 he published a 19-page pamphlet containing instructions for his overseers, who were in complete charge during the months of July through October each year when Acklen was summering in Nashville. The overriding theme of *Rules, Regulations and Instructions for the Management, Government and Guidance of the Overseers and Employees on the Plantations of Joseph A. S. Acklen* (New Orleans, 1861) is "order and system," — "a rule for every thing, and every thing done according to rule." Acklen wrote that "Whipping is the only punishment that will be permitted," but that "...whipping must never be cruel or severe." "It is the CERTAINTY, more than the SEVERITY, of punishment that prevents crime." Also included are sample contracts with superintendents and overseers, as well as tables of measurement. The booklet lends insight into the thoughts and intentions of a planter and slaveowner as the Civil War began and documents the administration of Louisiana plantations. ■ In the 19th century, members of a congregation often urged their clergyman to publish sermons which they considered

Book Printing

OUR SPECIALTY.

CLARK & HOFELINE,

112

112

Gravier Street, - New Orleans.

With a large and well selected assortment of Scotch-face Type, from the celebrated foundry of McKellar, Smiths & Jordan, Phila., and Presses capable of printing 16 large octavo pages, we are fully prepared to fill any orders that may be entrusted to us, either in style or price, as

TO DEFY COMPETITION.

Every Description of

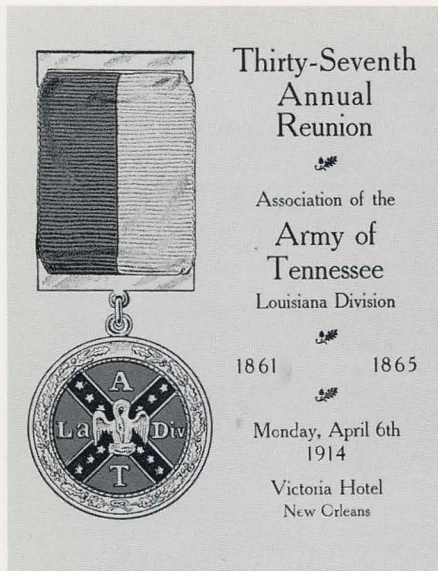
Mercantile Printing, Best Style of the Art.

ca 1880

Flier (95-135-RL). See acquisition of ephemeral materials, page 11.

especially inspiring. William A. Scott (1813-1885), chief pastor of the First Presbyterian Church in New Orleans from 1842 to 1854, delivered a sermon to the congregation of the Second Presbyterian Church of Mobile at the

request of that church's officers. Entitled *The House of God* (New Orleans, 1845), the recently acquired 40-page sermon concerns the importance of having a building in which the faithful can congregate and was probably delivered at his



Left (95-111-RL); above, trade card, an addition to the Commercial File, manuscripts division (95-37-L)

own church at about the same time. Scott had other sermons published, edited the *New Orleans Presbyterian*, and authored several religious books.

■ Carl A. Dengel recently donated a book of monograms and other designs, *Summlung von Monogrammen...* (Stuttgart and Leipzig, 1873). His father, Karl August Dingeldein (1901-1965), member of a prominent family of German silversmiths, came to New Orleans in the late 1930s. Dingeldein's studio, New Orleans Silversmiths, was at 505 Royal Street for many years. The Historic New Orleans Collection has received other important gifts from the family, including Dingeldein's original molds, tools, master patterns, and the notebook of silversmith Otto Dingeldein, Karl's brother.

■ Well into the 20th century the Louisiana Division of the Army of the Tennessee, Camp No. 2 of the United Confederate Veterans held annual reunions in New Orleans. Several recently acquired menus for the reunion banquets span the years 1895 through 1914. During those years the banquets were held at several venues in the Central Business District — the Victoria Hotel, A. J. Fabacher's Restaurant, and Reno's Restaurant. The banquets included many toasts, each accompanied by an appropriate song popular during the war, such as "Bonnie Blue Flag," "Just Before the Battle, Mother," and "Old Folks at Home."

■ A large group of 19th- and early 20th-century ephemeral materials pertaining to

local commerce was recently acquired. Included are circular letters soliciting orders, inviting customers to a new store, or announcing new partnerships or owners. Other items advertise machinery, products and services, or list prices of goods.

■ Audrey M. Stier donated an assortment of miscellaneous local materials including sheet music, theater programs, invitations, and a banquet menu for a 1904 Louisiana Bar Association dinner at Antoine's. The invitation and admit cards to the formal opening of the Saenger Theatre on February 4th, 1927, recapture the excitement that event generated.

— Pamela D. Arceneaux

MANUSCRIPTS

The current exhibition, *Concept to Consumer: Selling New Orleans for 85 Years*, showcases some of the best efforts in local advertising. Other examples of advertising from the past have recently been added to the department's holdings. The Hart/Hall/Hills Pharmaceutical Papers, 1870-1933, donated by Bep De Jonge, contain advertisements, bills, receipts, correspondence, legal documents, and statements. The papers relate to Edmond J. Hart, President of E. J. Hart and Co., importers and commission merchants in groceries and drugs on Tchoupitoulas Street (1874-1898). An 1890 letter from Charles K. Hall, an

associate of Hart in the Doussan French Perfumery Co., offers a contract for ads to be placed in 500,000 paperback novels that he has ordered. He promises that "only the best authors and purest works will be used" in this "NOVEL" approach to advertising. One hundred thousand copies of the popular novel *Picciola* by Joseph Xavier Santine were cleverly used to advertise Hall's perfume of the same name. Also included in the donation are papers of Samuel W. Hills who operated a pharmacy at 2734 Prytania Street until the early 1960s.

■ Two large acquisitions have been added to the Commercial File, 1815-1987 (manuscript 405). More than 1200 trade cards, letterheads, checks, and other commercial items (ca. 1870-1920) and 200 business billheads and ephemera (ca. 1779-1914) increase information about the evolving business community and offer fine examples of lithography. Many of the billhead illustrations provide glimpses of buildings that have been altered or destroyed, while cultural interests and needs are reflected in the various enterprises that flourished at one time. Also included are receipts from noted photographer Ernest J. Bellocq and renowned furniture maker Prudent Mallard.

■ A genealogy scrapbook compiled by Regina Prechter Eiermann and donated



Clementine Hunter at Home near Natchitoches, La. by Christopher Harris (1995.3.3)

by Kathryn Prechter Kukla contains trade cards from Rougelot's Department Store. War year letters (1941-1945) from George William Prechter, Jr., influential in the local advertising community, are also included in the donation.

■ A passport belonging to "Jacques, a free man of Color" and signed by Governor Robert Wickliffe on April 27, 1859, guaranteed him safe passage to Port-au-Prince. This rare piece with the seal intact recalls a practice that was not uncommon before the Civil War.

— M. Theresa LeFevre

CURATORIAL

Knute and Colette Pope Heldner were among the first friends of Tennessee Williams in New Orleans, and it was the Heldners who introduced Williams to the French Quarter and the artists' community. Colette Heldner's paintings of local subjects usually feature French Quarter street scenes. Her work, *Orleans Street - View of St. Louis Cathedral*, painted in 1932, brings to mind the view of the Cathedral that Williams, in his memoirs, described as having made such a profound impression on him.

■ A recently acquired photograph depicts Captain Samuel Gault of the 38th Massachusetts Volunteers, stationed in Louisiana during the Civil War. As was the custom for many of the occupation troops, Gault had his photograph made in the form of a *carte-de-visite* by Bernard Moses in New Orleans, between New Year's day 1863 and April of that year.

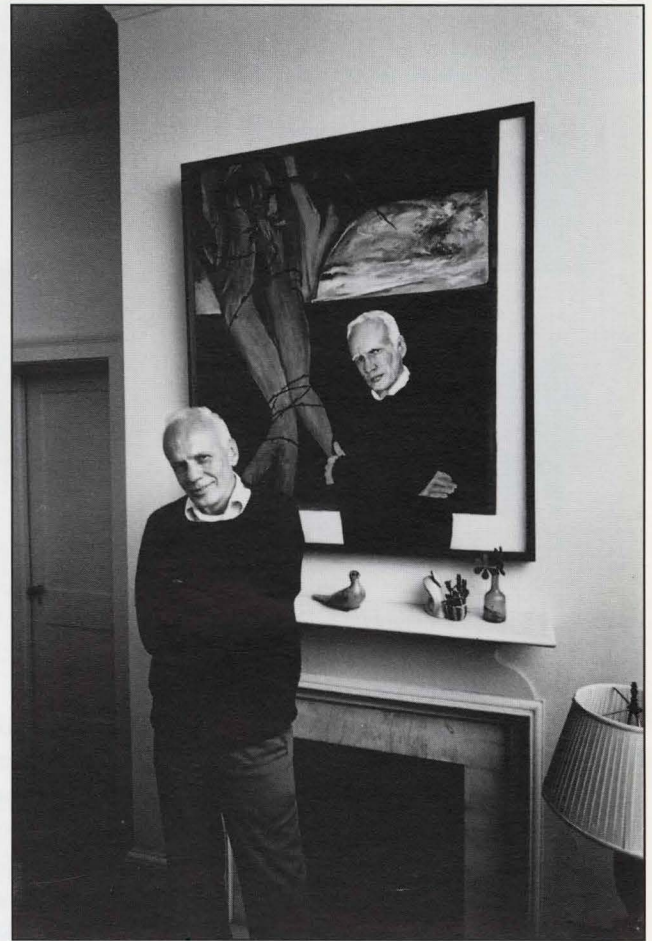
Such photographs were often exchanged with friends or sent to loved ones, but copies of the print would be limited unless the sitter happened to be famous. What makes the acquisition of this picture unusual is that in 1981 the Collection obtained Captain Gault's account book and diary of his service in Louisiana.

Gault met his death in Louisiana at the battle of Fort Bisland on April 13, 1863, under the command of General Nathaniel Banks. The "reunion" of the author with his diary is a gratifying bit of serendipity.

■ Christopher Harris has donated photographic portraits of writer Walker Percy and painter Clementine Hunter. Harris's photographs of Tennessee Williams were featured in the exhibition *The Last Frontier of Bohemia: Tennessee Williams in New Orleans*.

■ Joseph A. Colwell has made a gift of eight photographs by Christopher Porché-West. The photographs depict everyday aspects of African American culture in New Orleans and supplement the ongoing exploration of that theme by the photographer.

■ The United States Quarantine Station on the Mississippi River opposite New Orleans, in Algiers, is the subject of a photograph donated by Rodney Penton. The station was used for processing



Walker Percy at Home in Covington, La. by Christopher Harris (1995.3.1)

immigrants to the United States. The picture by Claude de Bruyes is an aerial view that shows the facility during the 1930s.

■ A group of 204 drawings and diagrams relating to the career of New Orleans designer and builder Hugh Evans (1837-1917) is given by Mrs. Frank G. Costley, Jr. The drawings include house plans; molding, cornice, and fireplace designs; interior elevations, and diagrams for stained glass windows.

■ A group of 33 photographs, medals, and other items relating to the life and career of Ernest C. Villere comes to the Collection from St. Denis J. Villere, George G. Villere, George Villere Young, Mrs. Yvette Young Semmes, Mrs. Corinne Young Bancroft, and Linton L. Young. Included among the items is a watercolor painting, *Easter Cathedral*, by Boyd Cruise.

■ Mr. & Mrs. Charles A. Zitzmann have responded to the 1992 exhibition *Over Here!: The New Orleans Home Front During World War II* with the gift of a souvenir from the Higgins Aircraft



Barbershop by Christopher Porché-West (1995.34.3)

Industries. Lake Douglas has donated a group of ceramic and porcelain tiles that exemplify a new direction in the pottery program at Newcomb College in the 1950s. Louis Villars has given a group of 19 monogrammed silver spoons and forks in the Fiddle pattern.

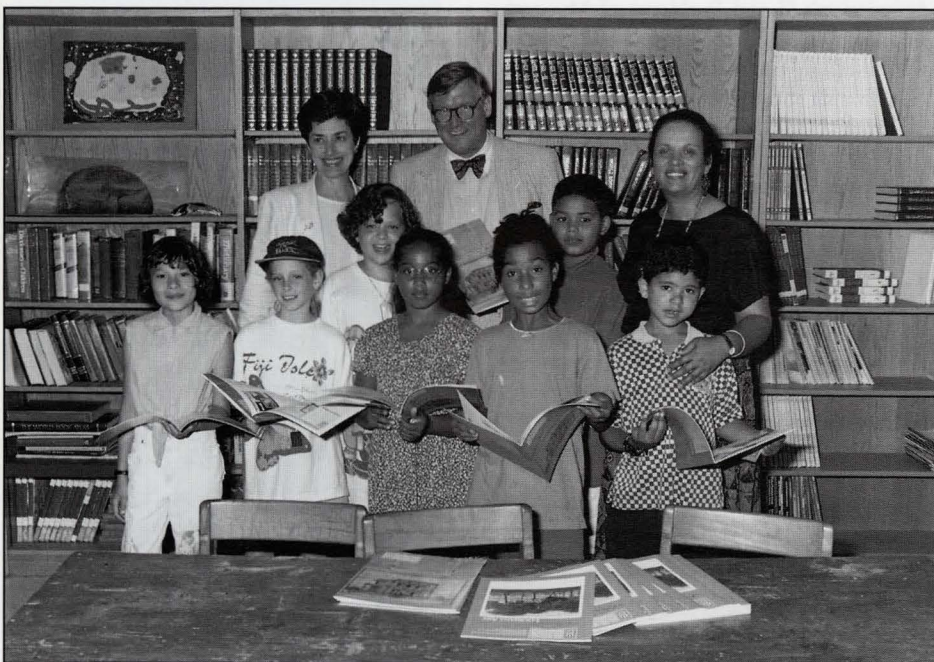
■ In memory of Harry H. Hinson, George E. Jordan has given two *cartes-de-visite*. One, which shows a caricature of

New Orleans photographer Gaston de Hours, served as a calling card for de Hours and his partner, Morris Levy. The other depicts opera singer Lydia Thompson in costume. Thompson's song "If Ever I Cease To Love" first charmed Duke Alexis of Russia; the piece later became the official Mardi Gras anthem.

Mrs. Harriet Stern Rosenthal has given a collection of 18 photographs relating to Royal Street antique dealer Henry Stern.

■ Mrs. Coralie Guarino Davis has donated a porcelain gravy boat from the St. Charles Hotel dining room, and three bottles used by merchants during the 1930s: a seltzer bottle manufactured by the Cascade Bottle Works, a Zetz Seltzer bottle manufactured by the Dr. Pepper Bottling Company, and a Hope Selz and Mineral Water soda bottle manufactured by Gensler and Schweitzer.

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



The Collection donated copies of the Quarterly to the library at the McDonogh 15 School on St. Philip Street in the French Quarter. Collection director Jon Kukla, center, is pictured with some of the students and with Louise Hoffman, coeditor of the Quarterly, and with principal Cynthia Hedge Morrell, right. The donation was arranged with the assistance of librarian Charlene Hebert.

DONORS: JANUARY - MARCH 1995

Corinne Young Bancroft
George Barnes, Jr.
Thomas Bonner, Jr.
Sarah V. Bohlen
Jan W. Brantley
Bravo Special Events Management Company
Eric J. Brock
Bultman Funeral Home
Cather & Brown - Books
Mrs. William K. Christovich
Joseph A. Colwell
Mrs. Frank G. Costley, Jr.
Henry P. Dart III
Coralie G. Davis
Bep De Jonge
Carl A. Dengel
Lake Douglas
Anthony A. Fernandez
Ben Fontaine
Frazar Memorial Library,
McNeese State University
Glencannon Press
Thomas G. Hardie
Christopher R. Harris
J. B. Levert Foundation
George E. Jordan, in memory of
Harold H. Hinson
Mrs. Robert Joseph Killeen
Kathryn Prechter Kukla
Priscilla Lawrence
Library of Congress
Louisiana Symphony Book Fair
John Magill
Mrs. Lawrence Kent Nelson
Paul Odendahl
Orleans Parish Criminal Sheriff
Peabody Essex Museum
Rodney Penton
James C. Pittard
Queens Museum of Art
Harriet Stern Rosenthal
Sam Houston Regional Library
Vincenta D. Scarlett
School of Design
Yvette Young Semmes
Bernard Shields
Shop at the Collection
Virginia Rogers Smith
Société Huguenot à la Nouvelle-Orléans
Society of Colonial Wars in the
State of Louisiana
Jeanette Solomon
Audrey M. Stier
The Swedish Bunk Johnson Society
Top of the Mart Corporation
University of Missouri Press
Louis Villars, Jr.
George G. Villere
St. Denis J. Villere
Frank Von der Haar
William F. Wagner
John E. Walker
J. Parham Werlein, Jr.
Rosemary C. Wilkinson
WYES-TV
Michael D. Wynne
George Villere Young
Linton L. Young
Mr. and Mrs. Charles A. Zitzmann

STAFF

PROFESSIONAL ACTIVITIES



Maureen Donnelly

Maureen Donnelly, curator of the Williams Residence, was selected by the American Association of Museums and the Institute of Museum Services to be a Museum Assessment Programs peer reviewer, a program that helps museums maintain and improve their operations. She was also asked to donate a piece of her pottery to the Young at Art benefit.



Patricia Brady

Dr. Patricia Brady, director of publications, begins a six-month sabbatical in September to work on her book about free people of color.

Jan White Brantley, head of photography, has been elected to the board of directors of the New Orleans/Gulf South Chapter of the American Society of Media Photographers.



Jan Brantley

Dr. Alfred E. Lemmon, curator of manuscripts, was elected to the executive board of the Society of Southwest Archivists. He also gave a paper at the International Fasch Festival in Serbst, Germany.

John H. Lawrence, director of museum programs, reviewed photography publication grants for the Louisiana Endowment for the Humanities and lectured on photography and American history at an LEH Summer Teacher Institute. He gave a presentation on the curatorial division to a chapter of the American Institute of Architects.

Theresa LeFevre, registrar of manuscripts, attended a seminar on management of vital records sponsored by the Greater New Orleans Chapter of ARMA. Staff members attending workshops were: Theresa LeFevre, Carol O. Bartels, and Kate Holliday (authority records, Greater New Orleans Archivists) and Carol Bartels (oral history, Society of Southwest Archivists).

Curator Judith Bonner and head librarian Florence M. Jumonville attended the inaugural symposium, Louisiana Center for the Book sponsored by the Louisiana State Library and the Library of Congress.

ART EVENTS

Doug MacCash, preparator, participated in an invitational design competition, *Absolut New Orleans*, at the Contemporary Art Center. His art banners were installed at the Lakeshore Public Library in Jefferson Parish.

PUBLICATIONS

An article by curator John Magill appeared in *New Orleans Magazine*. Kate Holliday, curatorial cataloger, contributed an article to *Preservation in Print*. Judith Bonner, Kate Holliday, and David Dibble contributed articles to the *New Orleans Art Review*.

MEETINGS

Priscilla Lawrence, collections manager, traveled to San Francisco for the American Law Institute-American Bar Association's "Legal Problems of Museum Administration," cosponsored by the Smithsonian Institution. Carol Bartels, manuscripts cataloger, attended the annual meeting of the Society of Southwest Archivists in Waco, Texas. Pamela Arceneaux, reference librarian, traveled to Lafayette for the Louisiana Library Association's annual conference.

Maureen Donnelly attended the annual meeting of the American Association of Museums in Philadelphia; Leslie Johnston, documentation coordinator, attended the AAM meeting and the board meeting of the Museum Computer Network. She also participated in two panels at the International Costumers Guild Conference in Toronto. Patricia Brady traveled to Chicago for the American Booksellers Association convention.

MEDIA

John Lawrence was interviewed about the current exhibition, *Concept to Consumer: Selling New Orleans for 85 Years*, on WWNO radio and on WDSU-TV.



Georgia Graham

INTERNSHIP PROGRAM

Georgia Graham (Mississippi University for Women) is an intern in the Williams Residence and in the registrar's office.

SPEECHES

Pamela Arceneaux spoke to the Southern Louisiana Chapter of the Romance Writers of America on the history of voodoo in New Orleans. John Magill gave a talk about the Collection to the Colonial Dames. Mark Cave, reference archivist, spoke on the preservation of family papers to Genealogy West. Jon Kukla spoke about the recent movie *Jefferson in Paris* to the Louisiana Friends of Thomas Jefferson's Poplar Forest.



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editors:

Patricia Brady
Louise C. Hoffman

Head of Photography:

Jan White Brantley

The Historic New Orleans Collection Quarterly is published by the Historic New Orleans Collection, which is operated by the Kemper and Leila Williams Foundation, a Louisiana nonprofit corporation. Housed in a complex of historic buildings in the French Quarter, facilities are open to the public, Tuesday through Saturday, from 10:00 a.m. until 4:45 p.m. Tours of the history galleries and the residence are available for a nominal fee.

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G. Henry Pierson, Jr.
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Jon Kukla, Director

The Historic New Orleans Collection
533 Royal Street
New Orleans, Louisiana 70130
(504) 523-4662

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The Historic New Orleans Collection

Additional photography by:
Libby Nevinger and Cornelius Regan

 **Past Tense**

Over its long history, low-lying New Orleans has experienced many floods. The sudden flood that occurred last May sounds surprisingly like one that architect Thomas K. Wharton described in his diary on November 6, 1855.

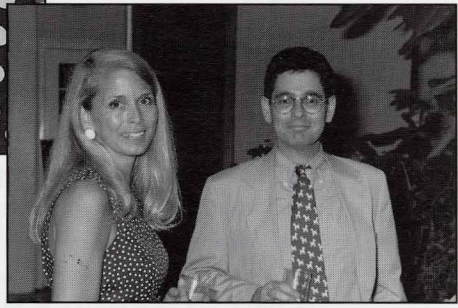
Vivid flashes of lightning [sic] and a deluge of rain for 2 hours. At 3 it rained less violently and I crowded into a full omnibus for home. Arrived, however, at the corner of Magazine and Robin I found that I had to wade the whole side of the Square thro' water in many places between 1 and 2 feet deep. But I did not mind it much, having had to do the same thing once before, and I soon dried off by a good hot fire. Our new neighbours on the corner are especially unfortunate. Their floors and the lot on which the house stands are much lower than mine and were completely under water ruining their new carpets which had just been put down. The water receded more leisurely than usual and the rain continued all the afternoon and into the night, tho' with decreasing violence. The gas lights in the opposite streets threw long reflections on the waste of waters which covered the Square in front of us to a very late hour. I have never known rain of such violence at this season of the year in New Orleans, tho' in the spring and summer an occasional submersion is not infrequent. It is fortunate that I had my yard so well raised and graded when I took the house.

Thomas Wharton was one of the architects associated with the building of the Custom House in mid-19th-century New Orleans, a project that lasted for many years. His diary, which is in the holdings of the New York Public Library, has been edited by the late Samuel Wilson, Jr. A selected edition of the manuscript diary will be published by the Historic New Orleans Collection.



Attending the reception were, above, Mrs. Ulisse Nolan, board member G. Henry Pierson, Jr., and Mrs. Pierson, and board president Mary Louise Christovich; and, right, staff members Kathy Slimp and John Magill.

The Collection celebrated the 25th anniversary of the opening of the Williams Gallery on May 18.



PUBLICATIONS

BEFORE DISASTER STRIKES

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

Would your paintings, photo albums, books, and furniture survive if a disaster struck your home? *Before Disaster Strikes* contains essential advice for anyone with valuable personal collections.

A GUIDE TO THE PAPERS OF PIERRE CLÉMENT LAUSSAT: NAPOLEON'S PREFECT FOR THE COLONY OF LOUISIANA

With the recent acquisition of Louisiana's Spanish colonial records on microfilm from the National Archives of Cuba (see cover story), readers who want to further their knowledge of the period should consult the Collection's guide to the Laussat Papers, published in 1993.

PLEASE SEND

_____ copies of *Before Disaster Strikes: Prevention, Planning, and Recovery*
(48 pages) @ \$6.95\$ _____

_____ copies of *A Guide to the Papers of Pierre Clément Laussat*
(180 pages) @ \$20\$ _____

Subtotal\$ _____

Shipping and handling\$ _____
(Disaster, 1 copy, \$1.50; 2-5 copies, \$2.50)
(Laussat, 1 copy, \$2.50; add \$1.00 for each additional copy)

9% tax, Orleans Parish\$ _____

4% tax, other LA residents\$ _____

TOTAL AMOUNT DUE\$ _____

Please print

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Address _____

City State _____ Zip _____

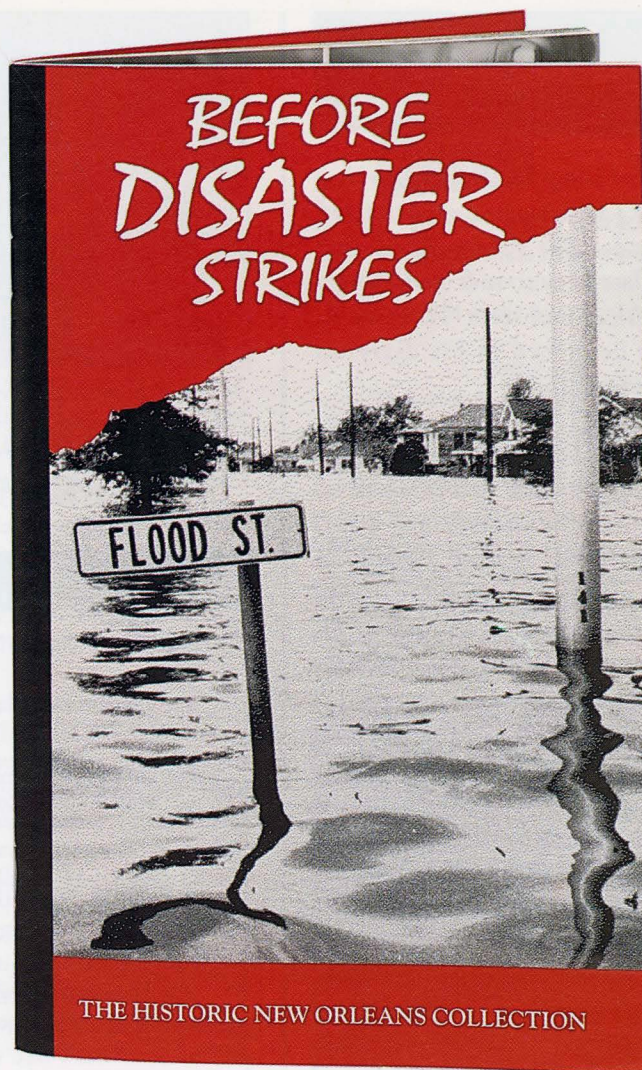
MasterCard VISA Check or money order

Acct. Number _____ Exp. date _____

Signature _____

WATER, WATER EVERYWHERE

The Collection's disaster guide, *Before Disaster Strikes: Prevention, Planning, and Recovery - Caring for Your Personal Collections in the Event of Disaster*, published in 1992, is a companion publication to the Preservation Guide series and a convenient reference, considering the recent flooding in New Orleans. The 48-page booklet discusses how to deal with damage to paintings, paper and books, photographic materials, textiles, furniture and wooden objects, metal objects, and glass and ceramics. See page 15 for ordering information.



KEMPER AND LEILA WILLIAMS FOUNDATION
THE HISTORIC NEW ORLEANS COLLECTION
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