



THE HISTORIC
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QUARTERLY

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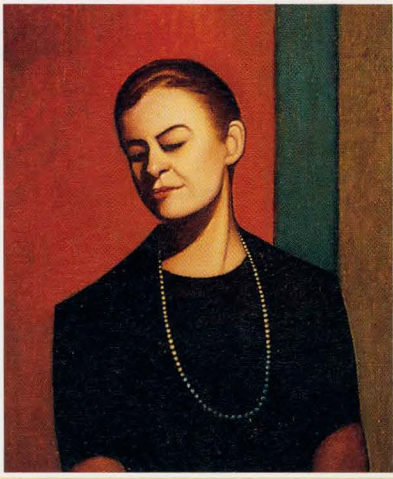
Spring 1996

THE
LAURA
SIMON
NELSON
COLLECTION
OF
LOUISIANA
ART



AN
EXHIBITION
IN
THREE
PARTS

The current exhibition in the Williams Gallery, *The Laura Simon Nelson Collection of Louisiana Art*, is a comprehensive look at art produced in the state during a long period of time, reflecting the passion of a collector and the guidance of George E. Jordan, who serves as guest curator.



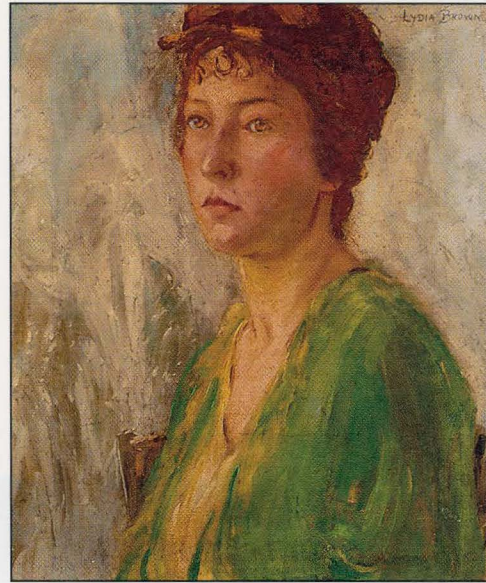
Laura Simon Nelson
by Laurence Christie Edwardson, 1971
promised gift of Laura Simon Nelson

For quite some time, my dream has been to keep the Woodwards and my Louisiana collection together in one place, where they could be on view and be enjoyed by others.

I consider the paintings to be my children — part of my family — and they have given me beauty and pleasure all through the years. I wanted them to be in a safe place where they would be well taken care of, be exhibited, and would help the people of Louisiana to realize what a wonderful heritage we have in Louisiana art.

Art is not for a select few, but for everyone, and those who acquire and possess it are only the custodians, and then they pass it on to others. Therefore, art is forever alive, a fitting tribute to man's creative genius.

—Laura Simon Nelson



Lydia Brown
by Josephine Marien Crawford
between 1922 and 1928 (1995.103.2)

Crawford's portrait of Lydia Brown, painted before her Cubist period, pays homage to one of the most important forces of the Arts and Crafts Club.

— George E. Jordan

Continued from page 1

Mrs. Nelson's collection will be exhibited in three parts: *A Selection, 1840 – 1976*, until July 6; *Works on Paper and Newcomb Pottery*, July 13 – September 7; and *Ellsworth Woodward and William Woodward*, September 13 – January 4, 1997. Three of the works in the exhibition — *Backyard in Covington* by Ellsworth Woodward, *Lydia Brown* by Josephine Crawford, and *Ellsworth Woodward*:

Study in Oil by Wayman Adams — are recent donations to the Collection by Mrs. Nelson. The artists, part of New Orleans's lively art scene in the 1920s and 1930s, are discussed below by Judith H. Bonner, co-curator of the exhibition.



In an 1887 issue of *Arts and Letters*, Massachusetts-born Ellsworth Woodward championed art organizations as a way to promote New Orleans's French Quarter

Cover:

The Spring Fiesta Art Show
by Clarence Millet, 1930s
promised gift of Laura Simon Nelson

Like so many of the regional views in the *Laura Simon Nelson Collection*, *The Spring Fiesta Art Show* is historically important. Originally this annual spring art competition was contained within the two alleyways on either side of St. Louis Cathedral. But in the late 1930s or early 1940s, the popular event gradually spread all around the fence of Jackson Square, as this painting illustrates.

— George E. Jordan



Backyard in Covington
by Ellsworth Woodward
1930s (1995.103.3)

Mrs. Nelson was fully aware that many museums and collectors wanted the historically important works like William Woodward's 1891 gouache of the New Orleans French Market. Certainly everyone, whether interested in Louisiana art or not, wanted the painting considered to be Ellsworth Woodward's masterpiece, Backyard in Covington.

— George E. Jordan

— the Vieux Carré — and began sketching its markets and buildings. Thirty years later, he was still advocating an artists' organization in the Quarter to preserve its character. His brother William methodically recorded the Quarter's buildings, especially those threatened by demolition. The destruction of old buildings spurred a group of artists to begin to organize formally in 1920 in the apartment of fellow artist Alberta Kinsey. The group was granted use of the Old Mortgage Building (now a police station) at 332 Royal Street, rent free for three months, where they convened in January 1921. They called themselves the Artists' Guild to draw

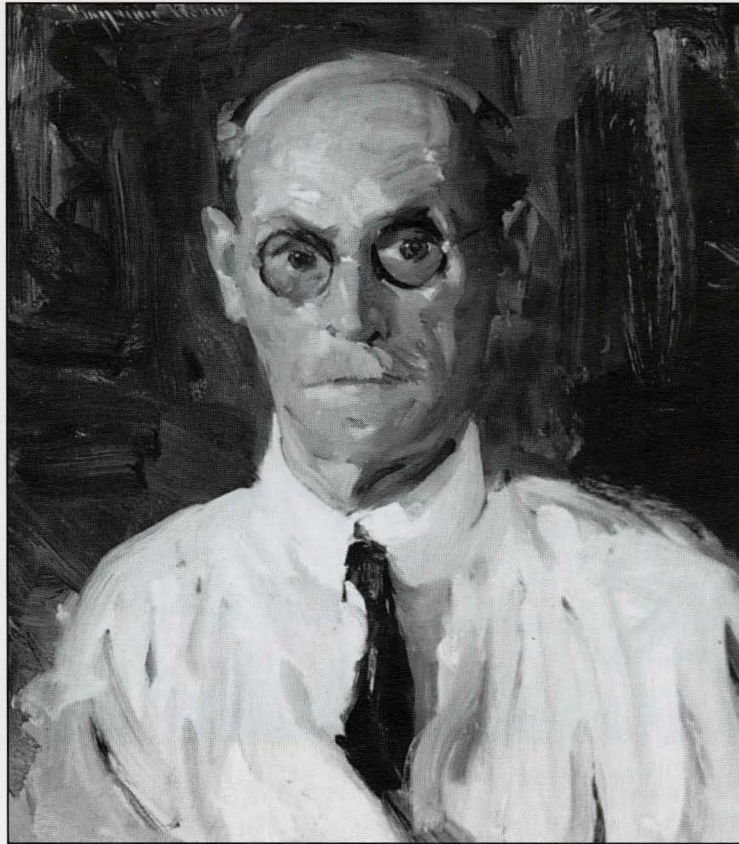
a parallel to an 1880s art organization. The guild disbanded to form the Arts and Crafts Club four months later. In late 1922 the club moved to newly renovated quarters at 520 Royal Street, where it became a focal point for artists, writers, musicians, architects, and art patrons. The artists considered here all worked in the Vieux Carré and exhibited at the Arts and Crafts Club.



Ellsworth Woodward's contribution to Louisiana art is incalculable. From 1884 to 1939, his indefatigable efforts to teach, paint, organize, lead, and

lecture led one student fondly, if somewhat irreverently, to dub him "God on roller skates." Continually throughout his lifetime he advocated deriving artistic inspiration from indigenous flora and fauna, as well as from local landscapes and architecture. This is most evident in examples of Newcomb pottery, which celebrated these themes for 44 years.

The Woodward family came to New Orleans to teach at the World's Industrial and Cotton Centennial Exposition. Ellsworth established the art program at Newcomb College and developed the art pottery that brought national acclaim to the school. They both taught at Tulane



Ellsworth Woodward: Study in Oil
by Wayman Adams, 1920s (1995.103.1)

Several portrait painters continued to come to New Orleans to work for a short season each year. Indiana artist Wayman Adams (1883-1950) was well established in New York and had painted portraits of famous Americans and well-known artists.

— George E. Jordan

University's School of Architecture, with William serving as director of the art program. The brothers were energetic members and officers of innumerable art societies, and together they championed the distinctive characteristics of the French Quarter and the South. Ellsworth's resoluteness in representing Louisiana subjects can be seen especially in *Backyard in Covington*, considered his finest work. It epitomizes Ellsworth's lifelong love of nature and his belief that beauty is in your own backyard. This painting reveals a solid underlying structure and well-developed compositional elements of harmony, balance, and variety. *Backyard in Covington* adheres

to theories of the Post-Impressionist painters, but the concentrated juxtaposition of complementary colors — especially orange and blue — effectively creates the luminosity espoused by the Impressionists.



Lydia Brown, prominent in the city's art organizations and board member of the Arts and Crafts Club, is the subject of Josephine Crawford's painting. The portrait is rendered on the reverse of a painting of French Quarter rooftops — probably a view from the Crawford home at 612 Royal Street. Because of the

contribution both women made to the Vieux Carré, the painting on the reverse side is an appropriate complement to the portrait. Crawford's reputation as a painter has been revived, but Brown's contribution continues to be overlooked. Other than a newspaper illustration, Crawford's painting is the only known image of Brown.

Born in Watertown, New York, about 1875, Brown studied at the Art Students' League of New York with Frank Vincent DuMond (1865-1951), Charles Webster Hawthorne (1872-1930), Hugh Henry Breckinridge (1870-after 1926), and Emil Carlsen (1853-1932). A portrait painter in her early years, Brown



Hat Full of Cherries
by Marie Madeleine Seebold [Molinary]
promised gift of Laura Simon Nelson

Marie Seebold (1866-1948) was the finest trained and most prolific woman artist in 19th-century New Orleans.

— George E. Jordan



Children Playing
by Leonard Theobald Flettrich, 1950s
promised gift of Laura Simon Nelson

New Orleans-born Flettrich studied under Paul Ninas and Charles Bein at the Arts and Crafts Club before receiving a scholarship prize in 1938 to study at the Art Students' League of New York.

— George E. Jordan

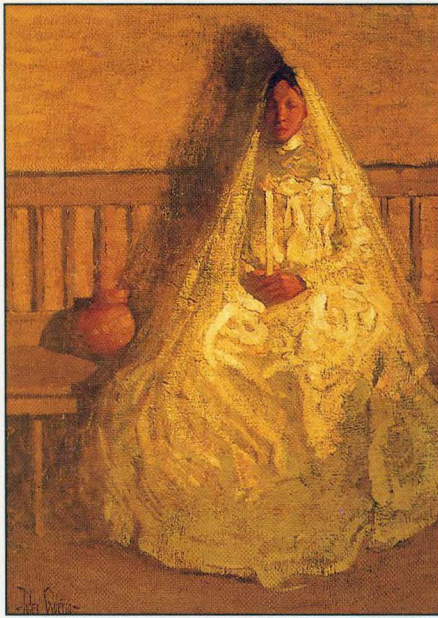
exhibited an oil portrait of children in the first New Orleans Jury Show in 1915.

Brown, along with Newcomb College professor Gertrude Roberts Smith and painter Nina Harper, spearheaded the Artists' Guild to promote art in the city and to establish a school. Smith became president and Harper, secretary. Brown served as treasurer and chaired the hanging committee and the house committee. Among the guild's first guests was writer-historian Grace King. After the formation of the Arts and Crafts Club, art patrons Martha Gasquet Westfeldt, Sarah Henderson, and Marguerite Mason Smith gave financial support to the club and its art school.

Like the Woodwards, Brown was an officer and board member of the Art Association of New Orleans and exhibited pastel drawings, watercolors, and oil paintings in its annual exhibitions from 1911 through 1927. She was an active member of the Arts and Crafts Club and designed costumes for Le Petit Théâtre du Vieux Carré. She also exhibited in the annual shows of the Southern States Art League. In the late 1920s, she departed for New York City, and then went to Middle Haddam, Connecticut, before returning south to Atlanta.

In 1922 at age 44, Josephine Crawford, who was previously self-taught, enrolled in the Arts and Crafts Club's

newly formed art school. She frequently exhibited there and held a solo exhibition in 1928. After her studies in Paris (1927-1928) with Cubist theorist André L'Hôte, her work became simplified, shallow, flat, opaque, and almost monochromatic, with a clear emphasis on contour. Locally, she became the most tenacious proponent of Cubist ideologies. The sympathetic, straightforward portrait of Lydia, probably painted before Crawford's studies abroad, reveals greater depth of shading and greater tonal gradation within a single hue than is found in her Cubist works. The portrait is characterized by thin oil transparencies that make the golden irises of the subject's eyes appear almost translucent. In broad



Devotions (First Communion)
by Jules Guerin, ca. 1917
promised gift of Laura Simon Nelson

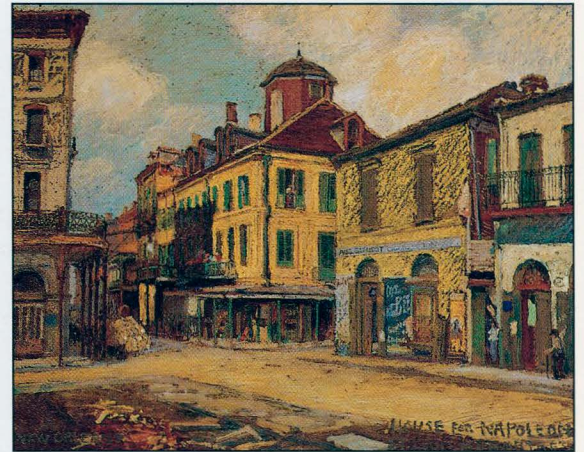
Devotions by St. Louis-born artist Jules Guerin is one of the most beautiful works in the collection. Guerin lived in New Orleans in the 1890s, but his impressionist-style paintings and watercolors were done during one of his many subsequent visits, before he returned in 1932 to install two frescoes in the new state capitol in Baton Rouge.

— George E. Jordan

House for Napoleon, St. Louis and Chartres
by William Woodward, 1900 or 1909
promised gift of Laura Simon Nelson

William Woodward's finest works are those created in and around the city of New Orleans. He was one of the strongest leaders in historic preservation; and from 1891 on, he constantly recorded important landmarks in oil, in Rafaelli's solid oil colors, and in other media....But it is for the beautiful impressionistic views of New Orleans that William will always be remembered.

— George E. Jordan



strokes, Crawford applied thick pigment mixed with a generous proportion of painting medium to achieve the luminous effect associated with 19th-century painting, methods specifically promulgated by instructors of the art school.



Wayman Adams, an artist of international reputation, was closely identified with the artists from Indiana known as the Hoosier group and was a frequent visitor to the French Quarter studio-apartment of fellow-Indianan Joseph Woodson "Pops" Whitesell, who photographed Adams and his wife surrounded by other artists in his well-known photograph, *Margaret Has*

the Floor. The painting donated to the Collection by Mrs. Nelson is a preparatory oil study of Ellsworth Woodward. It is executed in quick, broad brush strokes characteristic of Adams's style. Other portraits that Adams painted during the 1920s include those of potter Joseph Meyer, Mayor Martin Behrman, and Grace King. In the tradition of Jan van Eyck and Velázquez, Adams shows a special alliance with the subject he portrays by including his reflection in the pier mirror behind

**MIDDAY GALLERY TALKS
ABOUT THE EXHIBITION
WEDNESDAYS IN MAY AND
JUNE AT 12:30**

King and her sisters. Woodward similarly admired King for her contribution to the literature of the city. As director of the Delgado Art Museum (now the New Orleans Museum of Art), Woodward led a ten-year effort to secure Adams's 1925 portrait of King for the museum and finally succeeded in doing so in 1936.

Together these three paintings form a cornerstone for the body of Mrs. Laura Simon Nelson's collection, symbolizing the close relationship among artists and writers of the late 19th and early 20th centuries and their efforts to promote the distinctive heritage still visible in the character of the French Quarter.

— Judith H. Bonner

DIRECTOR

Through Laura Simon Nelson's generosity and foresight, her important collection of Louisiana art has a new and permanent home. Here at the Historic New Orleans Collection, Mrs. Nelson's beloved paintings, drawings, and Newcomb pottery will remain together in careful and loving hands. Her fine Louisiana art collection comprises about 370 donated items and promised gifts and is especially strong in early 20th-century art, with outstanding examples of work by Ellsworth Woodward, William Woodward, and their contemporaries. Introducing the Laura Simon Nelson Collection properly requires a three-part exhibition that will occupy the Williams Gallery for the remainder of 1996. A selection representative of the entire collection opens in April. Works on paper and Newcomb pottery will be featured in a second part in July, and works by the Woodward brothers will open in September.



Mrs. Nelson's hope, that future generations will be able to enjoy and study the Louisiana art that she lovingly gathered, is a dream that corresponds perfectly with the Collection's mission. This match between Mrs. Nelson's hopes and the Collection's purpose parallels another match for which *synergy* has become the fashionable word. The Laura Simon Nelson Collection complements hundreds of paintings and drawings already held by the Historic New Orleans Collection. By autumn this match between Mrs. Nelson's collection and our prior holdings will be explored in an illustrated volume with essays by George E. Jordan, guest curator for the Nelson Collection, and Judith H. Bonner, curator of paintings at the Collection. Together they document the artistic heritage of Louisiana more thoroughly and effectively than did either individual collection. The whole is greater than the sum of its parts. Beautiful synergy.

—Jon Kukla

SUZANNE T. MESTAYER JOINS BOARD

Suzanne T. Mestayer has joined the Board of the Kemper and Leila Williams Foundation. The announcement was made at the opening of the Williams Research Center on January 20 by Mrs. William K. Christovich, president of the board. Mrs. Mestayer is executive vice president and manager of Private Financial Services for the First National Bank of Commerce. Before joining First NBC, she was in public accounting with Arthur Andersen and later with Price Waterhouse, specializing in tax planning.

A native of New Iberia, she is a graduate of Louisiana State University with a degree in accounting. She is married to Michael Mestayer. They have two children, Melise and Michael.

Mrs. Mestayer's community activities have been centered in the arts. She is a member of the board and vice president of the Arts Council of New Orleans. She was a member of the board of the Contemporary Arts Center for ten years

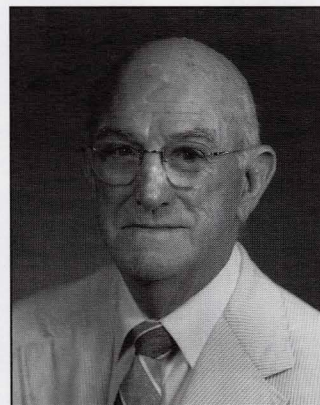


and served as president and co-chairman of the center's capital fund drive. She is president of the board of the Entergy Arts Business Center. She just completed a term on the board of United Way and has served as treasurer of that organization. She is currently treasurer of the board of commissioners of City Park.

Mrs. Mestayer is interested in making the community more aware of the Collection — she calls it a great resource for the city. She cites both the quality of material in the holdings, the professionalism of the staff, and the value of using the Collection as a depository of items of historical significance.

IN MEMORIAM

Francis C. Doyle, member of the board of the Kemper and Leila Williams Foundation, governing body of the Historic New Orleans Collection, died on Friday, March 1. Mr. Doyle served on the board from 1967 to 1971, representing the First National Bank of Commerce as corporate trustee. He rejoined the board as the bank's representative in 1986.



Mr. Doyle joined the First National Bank of Commerce when it opened in 1933. During his long association with the bank he held the positions of vice-president and trust officer, executive vice-president, president, and chairman of the board.

Mr. Doyle was the recipient of the *Times-Picayune's* Loving Cup in 1975 in recognition of his numerous civic contributions. He was chairman of Loyola

University's board of trustees from 1981 to 1985 and received an honorary Doctorate of Humane Letters from Loyola in 1988. He served on the board of Children's Hospital for many years and as president of United Way. His fund-raising efforts included campaigns for the Heart Fund, the

Catholic Foundation of the Archdiocese of New Orleans, and the National Jewish Hospital. He also received the Weiss Award for human relations and brotherhood from the National Conference of Christians and Jews.

The board of directors of the Kemper and Leila Williams Foundation and the staff of the Historic New Orleans Collection mourn the loss of their friend and colleague.

CORRESPONDENCE IN THE WILLIAM RUSSELL JAZZ COLLECTION

The Historic New Orleans Collection acquired the jazz collection of the late William Russell in 1992, an assemblage of materials that includes more than 16,000 manuscripts, books, sound recordings, artifacts, and photographs. The Russell Collection is now housed in the Williams Research Center at 410 Chartres Street.

The William Russell general correspondence and working files were originally stored by Russell in shirt boxes, each labeled in black marker with a name. This organization by name has been kept, with each name now having its own file. Russell kept shirt-box “files” on a variety of people — jazz musicians, fans and collectors, and writers with whom he corresponded. These include several people who were instrumental in reviving Bunk Johnson’s career, such as Bill Colburn — Johnson lived with him in San Francisco in the 1940s — and Johnson’s wife Maude. Also included are people who knew Jelly Roll Morton and a few institutions where Russell did research, such as the Library of Congress. Within each named file, the material is divided into the following series: general correspondence, interviews, publications, ephemera, sheet music, photographs, miscellany, and varia.

The correspondence is as eclectic as the people who wrote it. It includes letters from friends discussing personal affairs, letters from fellow record collectors with leads on rare albums or requests for trades, lengthy and often heated exchanges between the editors and contributors to books Russell worked on such as *Jazzmen* and *The Jazz Record Book*, and reports on research from other jazz writers. Russell saved many Christmas cards, as well. The correspondence of Bill Colburn, which provides a personal view of Bunk Johnson’s daily life, and the more than 350 letters in



Trombonist Jim Robinson interviewed by Doratha Smith and William Russell, Preservation Hall, December 18, 1969 (92-48-L). Photo by Mona MacMurray

the Gene Williams file are of particular interest. Williams, editor and publisher of *Jazz Information*, actively promoted, with Russell, the works of Bunk Johnson and Sidney Bechet, arranging concerts and recording sessions. After Williams’s death in 1948, his family returned Russell’s side of the correspondence. Letters about jazz criticism and record collecting further complement the file.

The interview series is divided into interviews and articles. The interviews include transcripts (many handwritten), Russell’s summaries of the interviews, his personal indexes to the transcripts and summaries, notes he took during interviews and informal visits, and, in a few cases, the list of questions he prepared to take to the interviews. The subject of the majority of the interviews is Jelly Roll Morton. Also included are notes from the interviews for the book *Jazzmen* (*Jazzmen* file). Many of the interviews in these files are not found in the separate collection of audio tapes, making this series an important record for jazz researchers. There are also Russell’s biogra-

phies of jazz musicians, many for *The New Grove Dictionary of Jazz*, and articles filed by author.

The publications series contains clippings as well as entire magazines. Russell was known to clip articles for friends, which may explain some of the less obvious connections.

The ephemera series includes advertising materials, such as announcements of concerts and dances, brochures, and concert programs. There are also early programs from the New Orleans Jazz and Heritage Festival, with articles by Russell.

The George Guesnon file found in the sheet music series contains books Guesnon used to teach banjo. There are published books from as early as 1927 and handwritten lessons Guesnon wrote in notebooks.

Russell’s photographs, like the audio tapes, form a separate collection, but a few photographs are included in these files. Those in the Fred Ramsey file are notable, depicting places in New Orleans significant in jazz history and other city scenes (1900–1922). There are also a number of photographs in the Jim Robinson file. (See photograph this page.)

The miscellany series includes publication releases, providing a record of how much Russell paid each interview subject, and notes Russell wrote to himself about some of the people in the files. The series also contains biographical information, addresses and phone numbers, and research citations.

Varia is the catch-all category in the series. Included are business cards for musicians’ day jobs, canceled checks from interview payments, musician George Guesnon’s hand-written will, receipts pertaining to Russell’s research, a drawing of a house by Jack Stewart, and documents Russell turned up in his research.

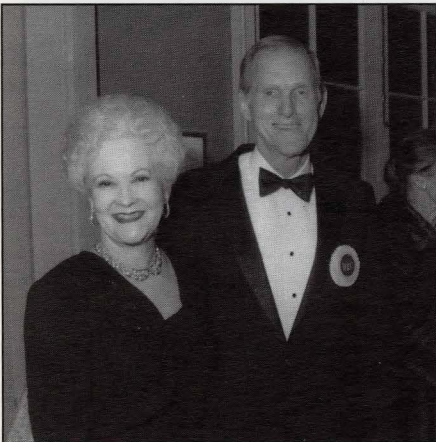
— Nancy Ruck

CELEBRATING THE WILLIAMS RESEARCH CENTER



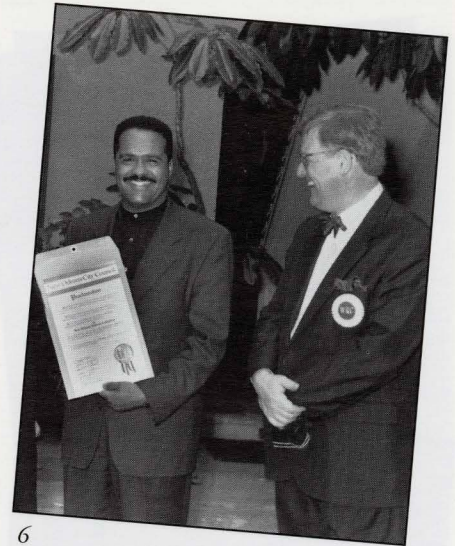
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The Williams Research Center at 410 Chartres Street was officially opened on Saturday, January 20, 1996, with a history symposium, *A Founder, a Defender, and a Conqueror: Bienville, Andrew Jackson, and Zachary Taylor*. Symposium speakers were Charles E. O'Neill, S.J., "Jean Baptiste Le Moyne, sieur de Bienville: Reopening the File"; James G. Barber, "Andrew Jackson: The Search for a Truthful Likeness"; and Ron Tyler, "Zachary Taylor, Conqueror." The Tremé Brass Band led a parade to the Collection's flagship building at 533 Royal Street, where symposium guests ate lunch and heard Councilman Troy Carter deliver a proclamation commending the opening of the research center. More than 800 friends of the Collection attended a reception at the Williams Research Center in the evening.

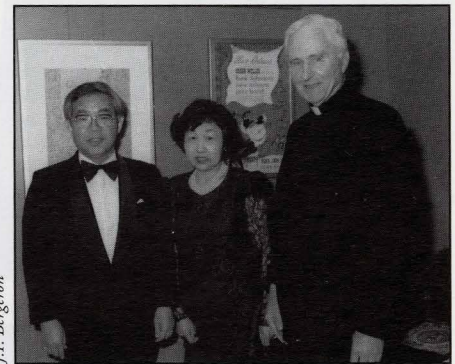


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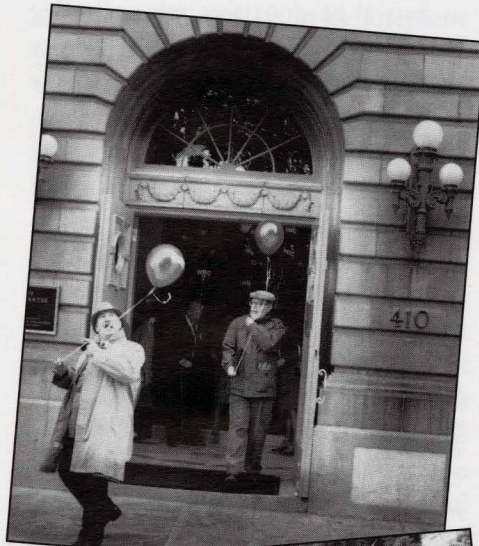
1. Board president Mary Louise Christovich and William Christovich.
2. Pat Smith and board member Fred Smith.
3. James G. Barber at the history symposium.
4. The parade begins at 410 Chartres Street.
5. The Lucky Dog vendor and the Tremé Brass Band lead the way to 533 Royal Street.
6. Councilman Troy Carter presents proclamation to Director Jon Kukla.
7. The Consul General of Japan, Isao Otsuka, and Takako Otsuka, with symposium speaker Charles E. O'Neill, S.J.
8. Marc and Mary Cooper with Councilman Peggy Wilson.
9. Ron Tyler gave the concluding talk at the history symposium.



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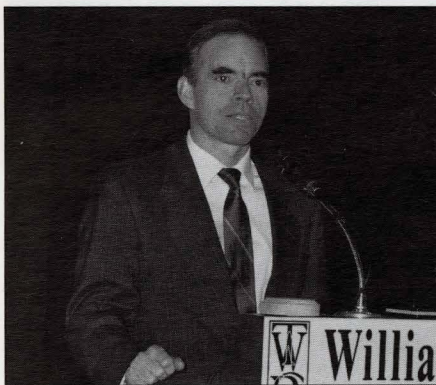
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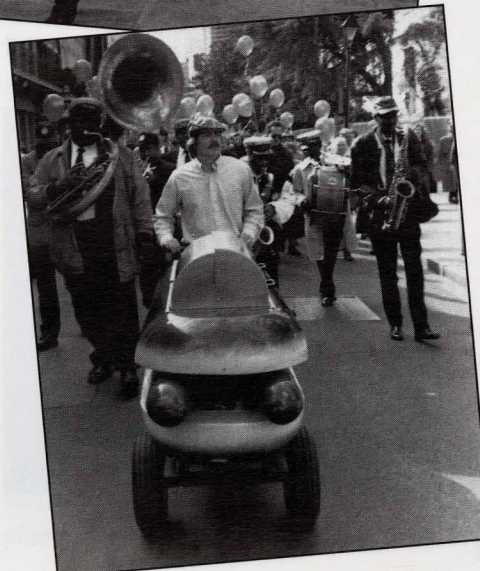
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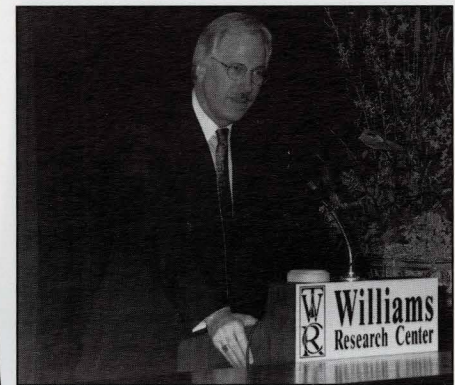
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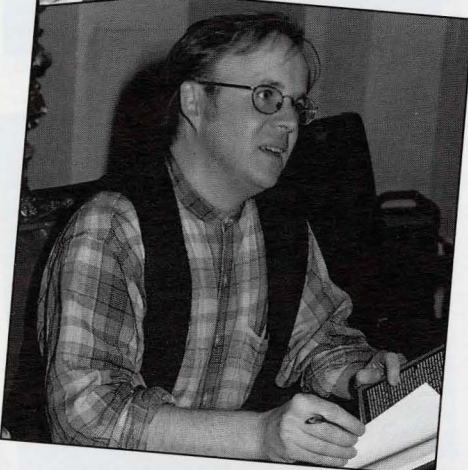
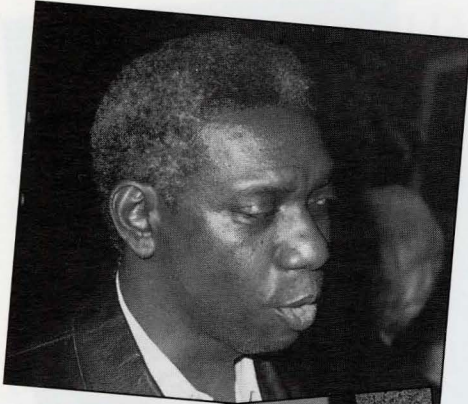
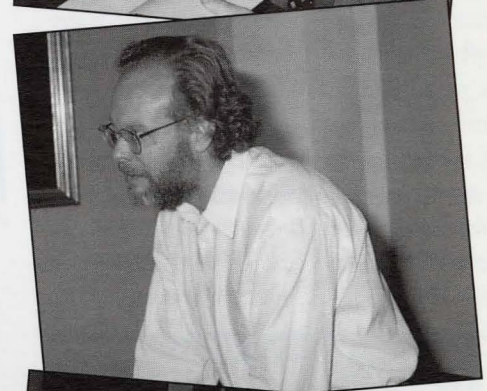
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A TENTH FOR TENNESSEE

The Historic New Orleans Collection served as host institution for the Master Classes of the Tennessee Williams/New Orleans Literary Festival that were held on Thursday, March 28, and Friday, March 29, in the Counting House at 533 Royal Street and helped launch the festival's milestone 10th year. The Master Classes were conducted by leading writers from around the country: Doris Betts, *Souls Raised from the Dead*; James Finn Garner, *Politically Correct Bedtime Stories*; John Mariani, *The Dictionary of American Food and Drink*; John Berendt, *Midnight in the Garden of Good and Evil*; Eric Overmyer, *Collected Plays of Eric Overmyer*; Pulitzer Prize winner Yusef Komunyakaa, *Neon Vernacular*; and Dan Wakefield, *Expect a Miracle*. Le Petit Théâtre du Vieux Carré served as festival headquarters, where literary panels and plays continued throughout the weekend. Keynote speaker was Lyle Leverich, Tennessee Williams's biographer. Participants in the program once again were invited to a reception at the Collection Friday evening, where Jon Kukla and festival president Peggy Scott Laborde toasted ten years of Tennessee.



Clockwise from top right: Lyle Leverich (left) and Harry Rasky; Doris Betts; John Mariani; Eric Overmyer; Susan Larson (left) and Christine Wiltz; Peggy Scott Laborde and Jon Kukla; A. J. Verdelle (left) and Lindy Boggs; James Finn Garner; John Berendt; and Yusef Komunyakaa.



Photographs by Jan White Brantley

WILLIAMS RESEARCH CENTER ACQUISITIONS



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

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

CURATORIAL

Three recent gifts have enhanced the Collection's holdings of views of New Orleans. From Mrs. Edward T. Taylor come photographs relating to portrait painter Philip Barnett Steegman and his wife at their French Quarter home, the Miltenberger house at 902 Royal Street. William C. Furst, Sr., has donated photographs taken in 1919 by Walter A. Furst, an electrical engineer who built a number of power plants in Texas shortly after World War I. The views include the Shriners Temple, the New Orleans Public Library, the Robert E. Lee Monument, Lafayette Square, and a paddle-wheel steamboat. Charles K. Messmer has contributed a collection of 66 photographs taken in 1903 and a 1940 Knights of Momus Mardi Gras bulletin.

■ Mrs. Robert Joseph Killeen has donated a glazed ceramic fireplace tile from the St. Charles Hotel, created about 1900. The green tile, which is a fragment of a larger arrangement, depicts the arm of a young woman. The St. Charles Hotel, completed in 1895 by architect Thomas Sully, was the third hotel by that name to occupy the square bounded by St. Charles, Common, Gravier, and Carondelet streets. The hotel was demolished in 1974. Place St. Charles, a sky-

scraper built in 1985, now occupies the site. (The Kemper and Leila Williams Foundation was able to save some of the marble from the hotel foyer for use in the Counting House.)

■ The Collection has received from Inez Phillips a commemorative flag manufactured for the sesquicentennial, in 1953, of the Louisiana Purchase. The flag represents the 1803 event with an eagle surmounting a shield containing 15 stars on a blue field and a geographical area representing the Louisiana Territory.

■ Laura Simon Nelson has given three oil paintings from her collection of Louisiana art: *Backyard in Covington*, painted in the 1930s by Ellsworth Woodward; *Ellsworth Woodward: Study in Oil*, painted in the 1920s by Wayman Adams; and *Lydia Brown*, painted between 1922 and 1928, by Josephine Crawford. (See lead article, page 1.)

—Judith H. Bonner and John H. Lawrence

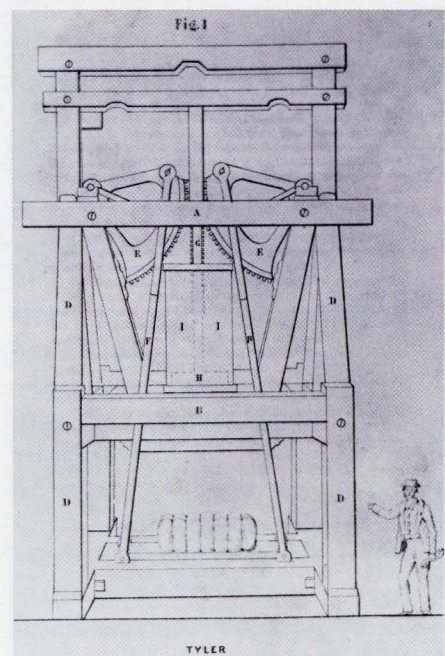
LIBRARY

General Williams's interest in works about local technological developments was reflected in the number of pamphlets and flyers he acquired promoting new technology. An addition to his collection is a pamphlet published ca. 1847 that compares two patented cotton-press inventions — one by Philos B. Tyler, the other by Augustus Devall. Both men resided in New Orleans at that time, and it is assumed that this pamphlet was published in the city as well. Perhaps part of a patent dispute, the pamphlet includes illustrations of each of the competing inventions and describes in detail how they operate.

■ Louisiana State University began as the Louisiana State Seminary of Learning and Military Academy at Pineville in January 1860. William Tecumseh Sherman, later notorious as the federal general whose march through Georgia devastated the Confederacy, was its first president. After the seminary moved to Baton Rouge in 1869, its name was changed to Louisiana State University.



Ceramic tile from St. Charles Hotel fireplace (1995.101)



Cotton press by Philos B. Tyler (96-012-RL)

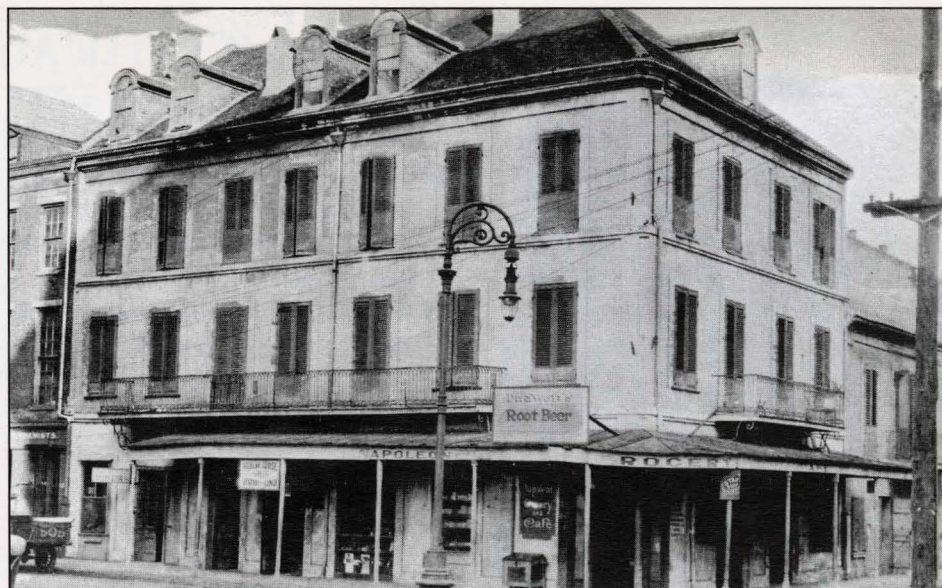
Ten recently acquired pamphlets printed between 1866 and 1870 document the early years of the seminary. These items include reports of the seminary's board of supervisors to the state legislature, annual reports, and official registers of the officers and cadets. The pamphlets were published in New Orleans by several different printers, including J. O. Nixon, A. L. Lee, James A. Gresham, and the Crescent Steam Job Print.

■ Published in 1864, a brief report of Louisiana's adjutant general and surgeon general documents the difficulty

experienced by the Confederate army in its effort to defend the state's sparsely settled parishes and further states that "any militia law must remain practically a nullity, so far as enforcing militia services is concerned, unless adequate punishment is provided for the non-performance of duty." The state's expenditures for medical services to soldiers — \$24,450, with medicine on hand valued at over \$71,000 — are also noted. The report is considered a Confederate imprint because it was printed in Shreveport while that city was still under Confederate control.

■ Always difficult to navigate, the passes at the mouth of the Mississippi posed a serious impediment to larger ships attempting to navigate the river to New Orleans. By the 1870s, larger cargo vessels with deeper drafts were avoiding the Mississippi, resulting in a tremendous loss of trade for the entire Mississippi River valley. In 1875, self-taught engineer James B. Eads won a contract to construct jetties in the South Pass at the mouth of the Mississippi that would deepen the channel. After four years Eads's project was completed, and the resulting influx of ships on the Mississippi revived the city's river commerce. Mayor Joseph A. Shakspeare issued an engraved invitation to Governor Benjamin F. Prescott of New Hampshire to tour the jetties in February 1881. The recently acquired invitation includes a small diagram depicting the South Pass and the locations of Eadsport, a hotel, and a lighthouse.

■ Although it is not a printed item, a recently acquired trompe l'oeil illustration in pen, ink, and wash on vellum depicts five pieces of 19th-century New Orleans-related ephemera. The composition is the work of George Washington Sully, nephew of portraitist Thomas Sully and father of New Orleans architect Thomas Sully. Items depicted in the composition include a financial report, a business card of New Orleans merchant Alpheus Gurney, a U.S. mail cover, without stamp, addressed to Vose & Co., New Orleans, a business card of



Postcard, Napoleon House (95-108-L)

"Henry B—," and a Boston trade card for James Riley, Engine Hose Manufactory. The piece was probably created between 1835 and 1840.

— Pamela D. Arceneaux

MANUSCRIPTS

The items assembled in a scrapbook often supply insight into the interests of the collector and a glimpse of the times in which he lived. Four recent acquisitions include scrapbooks that offer the researcher such information.

■ A scrapbook compiled by William Russell (1905-1992) was recently donated by his nephew Russell W. Wagner. The items are in exceptional condition, partly because they were wisely arranged, but *not* glued or taped to the pages. (Adhesives and acidic paper can speed the deterioration of the very items that a collector wants to preserve.) William Russell toured the United States with the Red Gate Shadow Players (1934-1940), performers who staged Chinese shadow plays. Russell's experience as a percussionist with the group is reflected in his compositions, which influenced later composers. Included in the scrapbook are rare photographs of Russell and the Red Gate Shadow Players, news clippings, and numerous programs, many with beautiful illustrations. A letter concerning a performance at the White House

for Franklin Roosevelt on December 22, 1936, is among the significant pieces.

■ A scrapbook containing a collection of postcards of New Orleans scenes was compiled by Natalie Bess Forcheimer Gallagher (1910-1995), a New Orleans native educated at Newcomb College. She assembled 181 images that show the many faces of the city. The book is specifically designed for postcards and is organized into categories including French Quarter buildings, ironwork, Uptown buildings, Canal Street, cemeteries, churches, universities, Audubon Park, City Park, courtyards, bridges, prominent buildings, hotels, restaurants, Mardi Gras, agriculture, and the port. There are personal greetings and added annotations on some of the cards.

Also included in this donation from Natalie Gallagher Freeman, Gallagher's daughter, are copies of assorted writings by Gallagher and her mother, Cecile Ximenes Forcheimer (1881-1950). Forcheimer's papers include copies of poems, short stories, and sketches with proposals for inventions. Gallagher's papers contain poetry, essays, and a detailed memoir of childhood in New Orleans. Accompanying the papers are copies of photographs that are indexed to the contents of the memoir.

■ Two scrapbooks containing correspondence, photographs, news clippings,

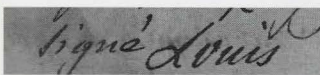


Postcard, staircase, St. Louis Hotel (95-108-L)

flyers, and contracts relating to singer and comedian Larry Fontaine were donated by Amy Law. After touring the entertainment circuit and appearing on popular television shows, Fontaine worked on Bourbon Street for several years. The scrapbooks and several notebooks with comedic material relate to Bourbon Street during the 1960s and 1970s.

■ The Crescent Club has donated several scrapbooks documenting the activities of the organization, one of which contains photographs, news clippings, programs, and correspondence from 1882 to 1945. Individual scrapbooks for the years 1970 through 1975 contain menus and documents concerning favors, themes, and tableaux. Also included in the donation are original sketches of float designs, doubloons, invitations, and programs.

— M. Theresa LeFevre



FOOTNOTE TO HISTORY

A copy of the will of Louis XVI (1754-1793) is among the items included in a donation of family papers from Louis R. Villars, Jr., whose ties to Louisiana date back to colonial days. A comparison with a copy of the original reveals few important differences in content: punctuation and paragraphing are slightly different, some words are abbreviated, ink blots and deletions are omitted.

Louis XVI wrote his will on December 25, 1792, and gave a rough copy to Chrétien de Lamoignon de Malessherbes, one of his attorneys. His advice to his son, "should he ever have the misfortune to become king," affirms human dignity. The prince is urged to seek out and reward those loyal to his father and to provide for the relatives of those who may have been killed. His son is commanded to bear no grudge and reminded that his sole duty is "the happiness of his fellow citizens." Louis ends by stating that his conscience is clear in regard to the crimes with which he is charged.

The day after penning his four-page will, the king was interrogated by the *Convention Nationale* which acted as prosecutor, judge, and jury. There could have been little doubt concerning the verdict. Among those who accompanied Louis to his execution on January 21, 1793, were two former priests representing the Commune. The condemned king asked Jacques Roux, one of the priests, to give the will to the queen, Marie Antoinette. After he refused, Jacques Claude Bernard, the other priest, took the will but delivered it to the Paris Commune instead. Some may consider justice was served when Bernard experienced the same fate as the king, and Roux avoided it only by committing suicide in a prison cell.

Louis XVI also expressed a desire that the Paris Commune know the contents of his will. The Commune and the *Convention Nationale* ordered the document to be published, but several months later reversed their thinking and tried to suppress it. In France owning a copy became a crime punishable by death.

— M. Theresa LeFevre and Harry Redman, Jr.

DONORS:

OCTOBER - DECEMBER, 1995

Mrs. Warwick Aiken, Jr.
 Melissa Ashurst
 Mrs. Alfred M. Barnes, Jr.
 Marilyn Barnett
 Roberta Berry
 Dr. Patricia Brady
 Leslie Bucher
 Mrs. William K. Christovich
 Crescent Club
 Charlotte Ford
 Natalie Gallagher Freeman
 William C. Furst, Sr.
 Helen K. Goodwin
 Ernestine Bass Hopkins
 Mrs. Robert Joseph Killeen
 Dr. Philip C. Kolin
 Kathryn Prechter Kukla
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 Dr. Alfred E. Lemmon
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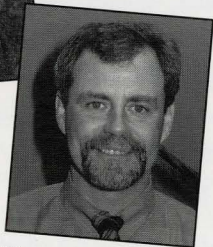
STAFF

PROFESSIONAL ACTIVITIES

Carol O. Bartels, manuscripts cataloger, has been elected president of the Greater New Orleans Archivists.



Carol O. Bartels



Warren J. Woods

Warren J. Woods, assistant manager of the museum store, will take office as president of the South Central Chapter of the Museum Store Association at the organization's annual meeting in May. **John H. Lawrence**, director of museum programs, was chairman of the nominating committee of the Louisiana Association of Museums and had an exhibition of photographs at the Still-Zinsel Gallery.

Dr. Patricia Brady, director of publications, was commentator of a panel, "African Americans in Colonial and Antebellum Louisiana," at the Louisiana Historical Association meeting in Hammond and was named chairman of the publications committee. **Dr. Alfred E. Lemmon**, curator of manuscripts, presented a paper, "Music in Archives," at the LHA meeting. Dr. Lemmon also presented "The Havana Perspective: Documenting the Old Natchez District" at the Second Biennial Historic Natchez Conference and "Royal Music in the Spanish Americas" at a festival dedicated to Latin American music at Dartmouth College.

Doug MacCash, preparator, is teaching Art Appreciation for Teens at the New Orleans Museum of Art.

MEDIA

The opening of the Williams Research Center was featured recently in

the media. **Dr. Jon Kukla** and board president **Mary Louise Christovich** were interviewed by Allan Katz on Cox Cable's "New Orleans Issues." WDSU's morning show with Steve Bellas was filmed at the Williams Research Center and featured interviews with **Mary Louise Christovich**, **Jon Kukla**, head librarian **Florence M. Jumonville**, and curator **John Magill**. **Jon Kukla** was also interviewed on WWNO, WVUE, WWL-TV, and WWL-radio. **Elsa Schneider**, director of public relations, talked about the research center on WWL's "Angela Show." The center's opening was the subject of Phil Johnson's editorial on WWL and an editorial in the *Times-Picayune*.

PUBLICATIONS

Florence Jumonville contributed "Louisiana Nonfiction for Children: A Bibliography" to the Fall 1995 issue of *LLA Bulletin*. An article by board member **John E. Walker** appeared in *Louisiana Genealogical Register*. Docent **Bettie Pendley**, contributed an article to *Preservation in Print*. A review by **John Lawrence** appeared in *Louisiana History*. He contributed an article to *New Orleans Art Review*. Curator **Judith H. Bonner**, **Kate Holliday**, curatorial cataloger, and **David Dibble**, library assistant, also contributed articles. Included in the two-volume *American First Ladies: Their Lives and Their Legacy* is "Martha Washington" by **Patricia Brady**.

MEETINGS

Jon Kukla, **Patricia Brady**, **Florence Jumonville**, and **Alfred Lemmon** attended the annual meeting of the Louisiana Historical Association. **Patricia Brady** and **Jon Kukla** served as panel moderators at the 10th annual Tennessee Williams/New Orleans Literary Festival. Dr. Brady is vice president for programming for the festival.

CHANGES

Leslie Johnston, documentation coordinator, has accepted a position as information resources coordinator for the museum and art faculty at Stanford


University. **Byron Leger** has recently joined the staff as systems assistant.



Byron Leger

SPEECHES

Pamela D. Arceneaux, reference librarian, gave a slide lecture on the history of prostitution to the Entre Nous Book Club. **John Magill** spoke to the preservation planning class in UNO's urban planning department.



**THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY**

Editors:
Patricia Brady
Louise C. Hoffman

Head of Photography:
Jan White Brantley

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VOLUNTEERS



Linda Schoenfeld and Charlotte Knipmeyer

Over the years, volunteers have contributed in many ways to the work of the Collection.

Linda Schoenfeld began as a volunteer docent to assist with tours during the exhibition, *The Grand American Avenue, 1850–1920*, that opened in autumn 1994. Charlotte Knipmeyer also came to the Collection to help with *The Grand American Avenue* and continues as a volunteer in the museum shop.

THE SHOP

A large selection of Audubon bird prints in the royal octavo series, second edition, is available in the museum store. The prints, drawn from nature by John James Audubon, were lithographed and colored by J. T. Bowen of Philadelphia. Prints in this series measure 6½ by 10½ inches and were executed between 1840 and 1871. Audubon's *Painted Lark Bunting*, plate 153, ca. 1850 (pictured), is available in the Shop for \$85; \$10 shipping and handling. Louisiana residents add 4% tax; Orleans Parish residents, 9%. To order, call the museum store, 504-598-7147. Additional Audubon prints available upon request.



AT THE COLLECTION



Tulane University professor Sylvia Frey (left) brought curator Victoria Snegovskaya of the Hermitage, St. Petersburg (center, left) to the Historic New Orleans Collection. They are pictured with Jon Kukla and Maureen Donnelly, curator of the Williams Residence.

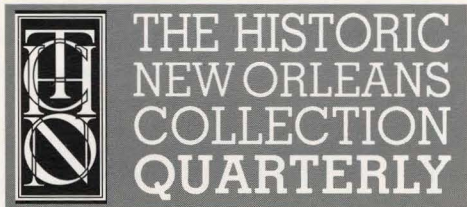
WITH THANKS

The Collection wishes to thank the following people for providing food and beverages after the morning portion of the history symposium that opened the Williams Research Center on January 20: Ed Shartar, Carol Adams, and Kel Villarubia of the Louisiana Coca-Cola Bottling Company; Ron Zapp, Jay Johanssen, Rod Olson, and Richard Gaudry of Zapp's Potato Chips; Jerry Strahan of Lucky Dog. The Collection also thanks Abby A. Shaw of Archivart for providing archival storage boxes.



READING ROOM OPENS

The Williams Research Center at 410 Chartres Street now houses the Collection's three research divisions. The reading room, pictured above, is shared by the departments — library, curatorial, and manuscripts — providing a convenient, centralized location for researchers.



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