



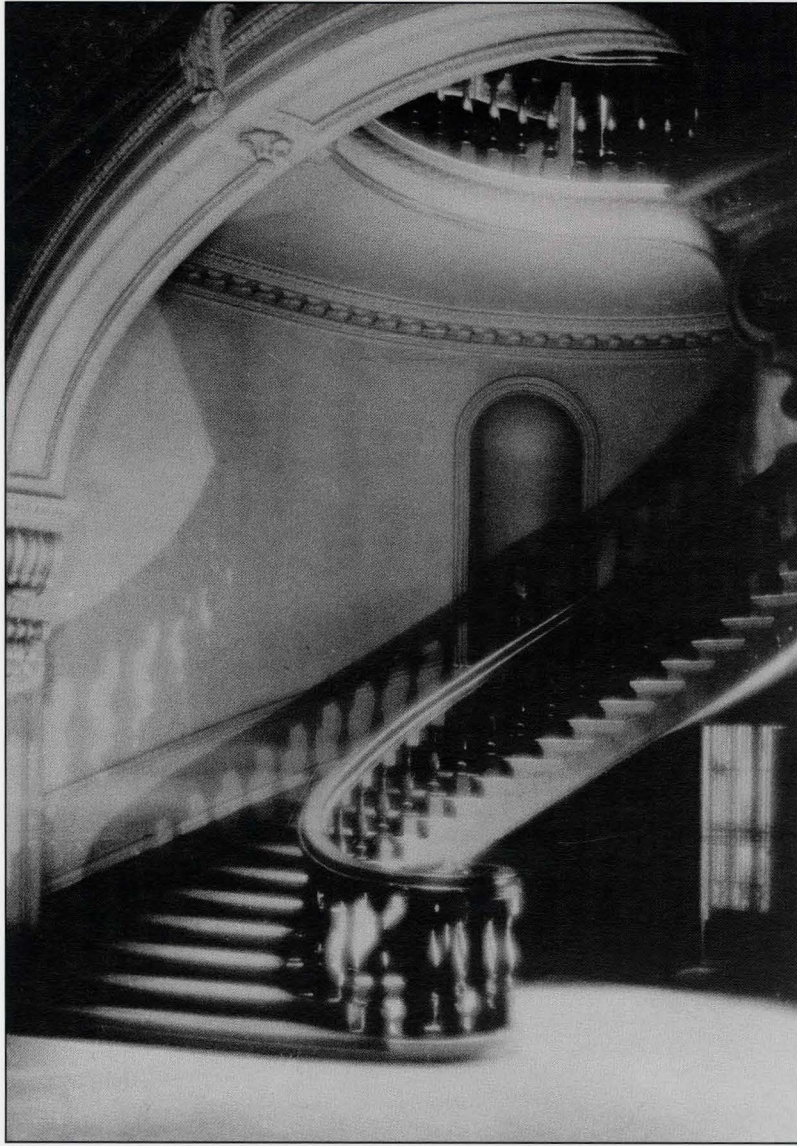
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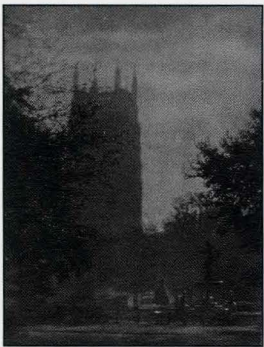
Winter 1994

Through a Lens Softly:
The Photographs of Eugene Delcroix

Holy Name Church, *ca.* 1935 (1979.172.1)



Stairway, Louise S. McGehee School (printed in 1993 from 1984.189.31)



EUGENE DELCROIX (1891-1967), a professional photographer for five decades, created a body of work that represents a single sensibility — but with clear divisions of form and presentation.

He worked as a portrait photographer for the local firms of C. Bennette Moore and Anthony H. Hitchler before striking out on his own in the 1930s. Although he continued to accept portrait commissions, the subjects for which Delcroix is remembered are Vieux Carré courtyards and ironwork, rafts of water hyacinths on the bayou, and tangles of Spanish moss descending from trees. In 1938, Joseph S. W. Harmanson published a selection of Delcroix's photographs, entitled *Patios, Stairways, and Iron Lace Balconies of Old New Orleans*. The journal *Pencil Points* also published his photographs that same year.

The Historic New Orleans Collection's exhibition, *Through a Lens Softly: The Photographs of Eugene Delcroix*, marks the first major survey of Delcroix's photographs since his death in 1967. Among the images in the exhibition are photographs taken in connection with Delcroix's long and influential association with the New Orleans Camera Club. The creamy highlights and warm brown tones of his portraiture, landscapes, and architectural subjects, together with the blurred contours and pools of light created by his soft-focus lens, suffuse Delcroix's works with nostalgia and romance. Most of the pictures in the exhibition are made from the original negatives, given to the Historic New Orleans Collection in 1984 by the New Orleans Museum of Art. Delcroix's negatives were a gift to NOMA from Joel Jurgens and Mrs. Eugene Delcroix.

The exhibition runs from January 18 through May 14. Gallery talks are scheduled each Wednesday at 12:30, beginning January 26.

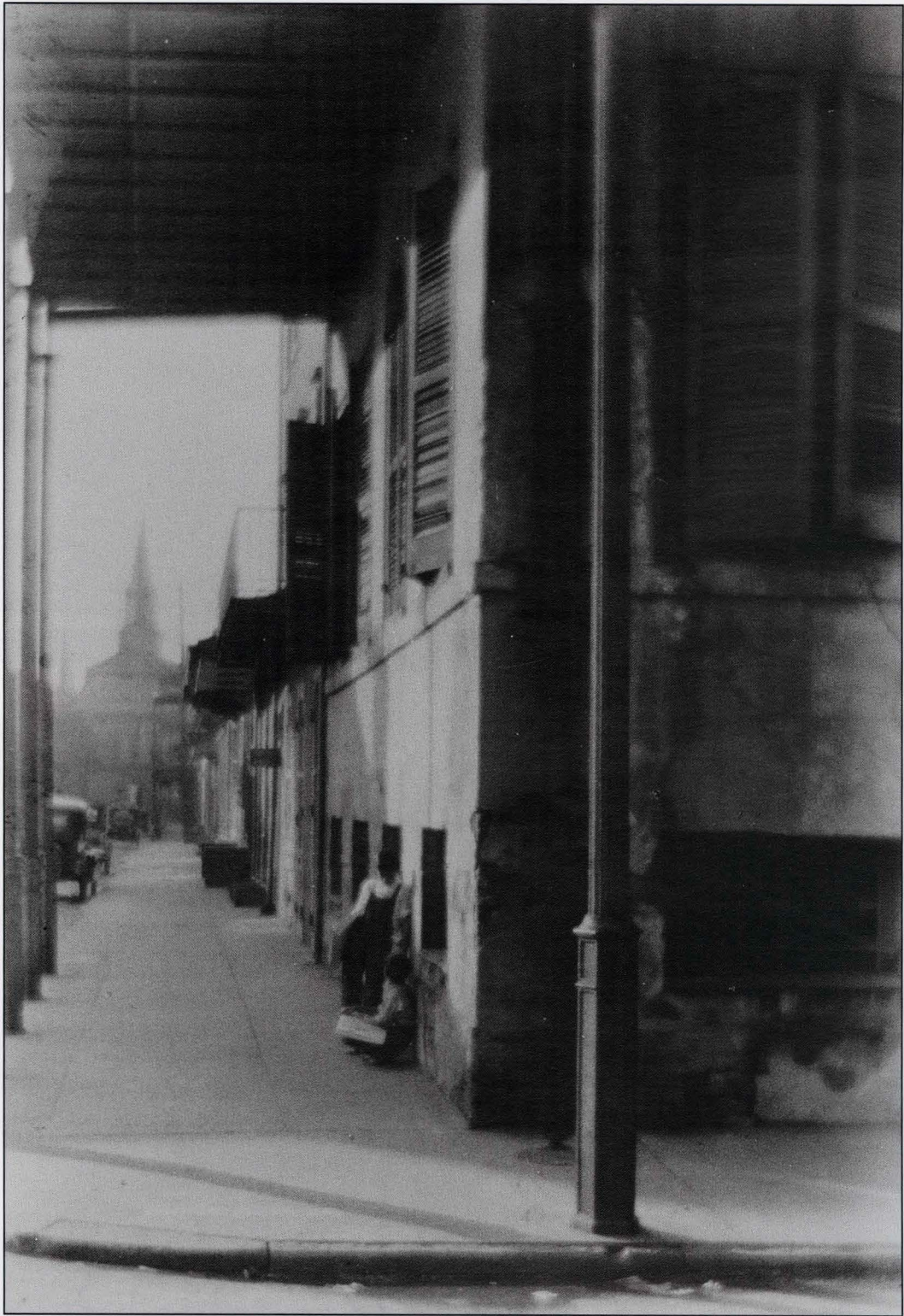
— John H. Lawrence and Jude Solomon



Cart on a Foggy Road (*printed in 1993 from 1984.189.54*)



Rural Scene (*printed in 1993 from 1984.189.2*)



Rue d'Orléans (printed in 1993 from 1984.189.39)

The Making of Through a Lens Softly



Fan Transom
(printed in 1993
from 1984.189.6)

Prolific photographer Eugene Delcroix's romantic eye and soft-focus camera technique helped define the popular image of south Louisiana, and the Vieux Carré in particular, from the 1930s through the early 1960s. In 1984 the Collection acquired roughly 5,000 of Delcroix's original glass negatives from the New Orleans Museum of Art, a gift to NOMA from Joel Jurgens and Mrs. Eugene Delcroix. Some 40 of these negatives were recently chosen to be printed for *Through a Lens Softly*.

Typically Delcroix's photographs were contact prints, produced by laying the 5-x-7-inch negative directly over photographic paper without the use of an enlarger. He rarely masked the edges of his prints crisply, preferring to create a ragged deckle edge, and he

usually toned his prints a warm amber-brown. There is no record of Delcroix's specific techniques or the kind of paper and chemicals he may have used; curators and photographers experimented with contemporary materials until they were able to reproduce the look of an actual Delcroix print. These new prints were combined with 20 originals (borrowed from the New Orleans Museum of Art and private sources, as well as from the Collection's own holdings) to make up the bulk of the show.

It was agreed that Delcroix's small, dense photographs would be best served by frames and matting that would not compete with the images themselves. Exhibition preparators chose bronze-colored frames with cream mats, all of a uniform size and shape, to hang in an even row on the wall at eye level. To enliven the exhibit without detracting from the photographs, they turned to Delcroix's own images as inspiration for a subtly colored mural on the Williams Gallery walls and for the front window

display. The one-hundred-foot mural was rendered in a simplified graphic style of only five colors. It includes the arched and shuttered architecture of the French Quarter on one wall and the undulating live oaks of the Louisiana countryside on the other. In the window display, Delcroix's soft-focus technique was suggested with the use of multiple translucent screens bearing the title of the show. The lettered title disappears into the window as though into a fog.

As the great majority of THNOC's Delcroix collection is made up of the photographer's glass negatives, the curators and preparators sought ways to include these artifacts in the exhibit. Carpenter Larry Falgoust constructed a small, wall-mounted light box to cradle and to illuminate the fragile rectangles of glass. In order to protect the negatives from damaging ultraviolet light, the box includes screens of ultraviolet absorbing plexiglass and a light switch to be activated by gallery visitors only during the actual viewing of the object. Only one negative will be displayed at a time.

The title board for the exhibition refers to the backward nature of negatives — a Delcroix negative was commercially enlarged and printed with the show's title on a 4-x-8 sheet of milky-white acrylic and mounted in a frame. The huge sheet, backlit with fluorescent tubes, announces *Through a Lens Softly* to passersby on Royal Street.

— Doug MacCash



Preparing the exhibit: Steve Sweet, John Lawrence, Jude Solomon, and Doug MacCash

MR. JEFFERSON ATTRACTS A LARGE AUDIENCE



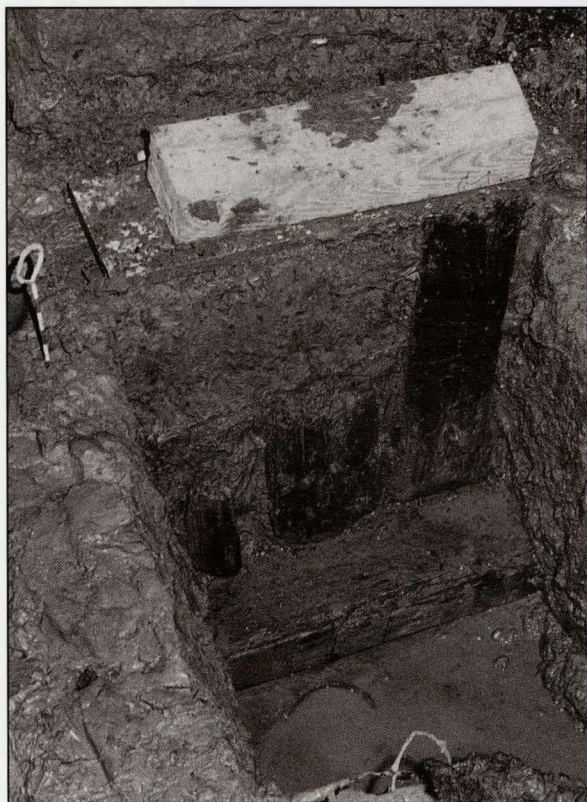
Clay Jenkinson as Thomas Jefferson



On November 10, the Collection concluded its series of lectures, *Jefferson at 250: The Legacy of an American Genius*, with "An Evening with Thomas Jefferson." Historian Clay Jenkinson impersonated Jefferson and answered questions in character. Speakers for the fall portion of the series were Lucia Stanton, plantation life; William Kelso, archaeology; and Dell Upton, architecture. Record crowds attended the eight-lecture series.



WOOD FROM COLONIAL BARRACKS PRESERVED



Foundation beam and vertical planks, remains of French barracks

Midwest Freeze-Dry in Skokie, Illinois, has preserved eight pieces of wood from the 1991 archaeological dig at 726-28 Toulouse Street, the Collection's creole cottage next to the manuscripts building. The wood, in all probability, is from the colonial barracks erected in the 1730s. The conservation process involved reducing the moisture content in the water-soaked wood to 12 percent. Yellow stains on the wood have led to speculation that gunpowder was manufactured on the site. Preservation of the wood was made possible through the generosity of Pat King, president of the company.



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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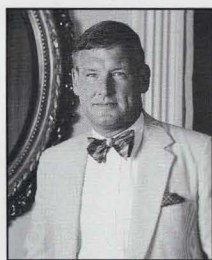
Jon Kukla, Director

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The Historic New Orleans Collection

DIRECTOR

“Kind friend,” a young Confederate wrote in 1862, “your letter was a welcome greeting to me when I arrived back to the Fort. . . .”



The young soldier’s original letter arrived from California several weeks ago — the gift of an eloquent friend of the Collection whose own “collateral duty of a censor in World War II” inspired reflections about life, letters, and history. “Like most soldiers’ letters,” our friend observed,

it bears no historical moment and its value is largely emotional, but it touched me in a way I would hope that it would touch others....I was struck by the similarity of battlefield phrases in this ancient letter penned by a young man who was to die in front of Seven Pines not long after [in August 1865]. Wars do not change in their cruelty. Most of the people in them are lost in one way or another. Our writer is a poignant example. This is what gives this letter value for me. I found in this old letter the same ironies, the same desire to be loved for bravery, that I found so often in other soldiers’ letters of another day and time. I found the same empty patriotism. For this reason, . . . I wanted to leave it where it would be cared for. Please accept it.

The year ahead promises visitors and researchers a full calendar of exhibitions and events of historical moment, emotional value, thoughtful discoveries, and occasional merriment. Behind the scenes, talented people will be preserving, studying, and explaining the treasures entrusted to our care — many of them gifts like this Civil War letter that closed “with a Sincere wish for your health and happiness, and thanks for your Kind interest.”

—Jon Kukla

THE YEAR AHEAD

JANUARY 18 - MAY 14

Through A Lens Softly: The Photographs of Eugene Delcroix; gallery talks every Wednesday, 12:30, beginning January 26

MARCH 29

Panel on Delcroix’s work: Anne Peterson, Steven Maklansky, and Joshua Paillet 7 p.m. at the Collection

APRIL

Celebrating the Louisiana Purchase: lecture by Dr. Eunice Williams on the work of Pierre Paul Prud’hon, 7:30 p.m. date and place to be announced

MAY 12

Slide presentation by Richard Sexton and Randolph Delahanty, authors of *New Orleans: Elegance and Decadence* 7:30 p.m. at the Collection

MAY 24 - AUGUST 20

Exhibition: *From Bank to Shore: 19th-Century Development of New Orleans Neighborhoods*

SEPTEMBER 13 - DECEMBER 10

Exhibition: *The Grand American Avenue*

DECEMBER 20 - FEBRUARY 24, 1995

Exhibition: *Mardi Gras Design and Process*



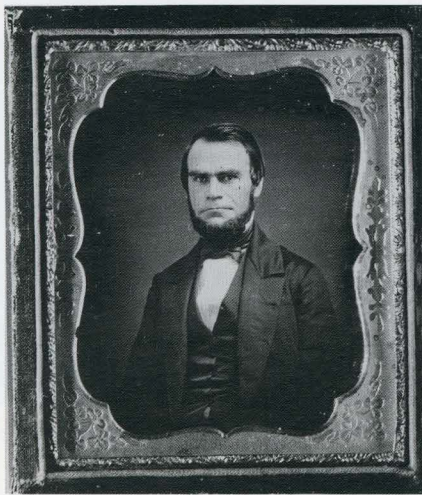
The Collection has announced the following winners in the Exemplary Epistle Contest which accompanied the exhibition *Letter Perfect: Three Centuries of Louisiana Correspondence*. Winners in the student category were awarded to Gwendolyn Jennings from the 11th-grade American literature class at Destrehan High School and to Brad Nolan from the 8th-grade Louisiana history class at Edna Karr Junior High School. Both students

WINNING LETTERS

responded to the same letter written by James Murphy, New Orleans, to his wife, Florence Murphy, Thibodaux, September 17, 1874. The second-place winner from Destrehan High School was Lesliam Quiros. Her entry, written in Spanish, responded to a letter from Pedro Friedeberg, Mexico City, to George Febres, New Orleans, dated March 15, 1993. The second-place winner from Karr Junior High School was Jay Cahill, who replied as Jean Lafitte to Edward Nicholls’s letter written September 1814.

The winner in the adult category is Jacque Nicholson of Wilburton, Oklahoma. Her letter to “Dear Nancy” was inspired by a letter written by Nancy B. Phelps, Bombay, India, to her sister-in-law Almira, New Orleans, February 22, 1859.

Robert R. R. Dumars, Union Soldier

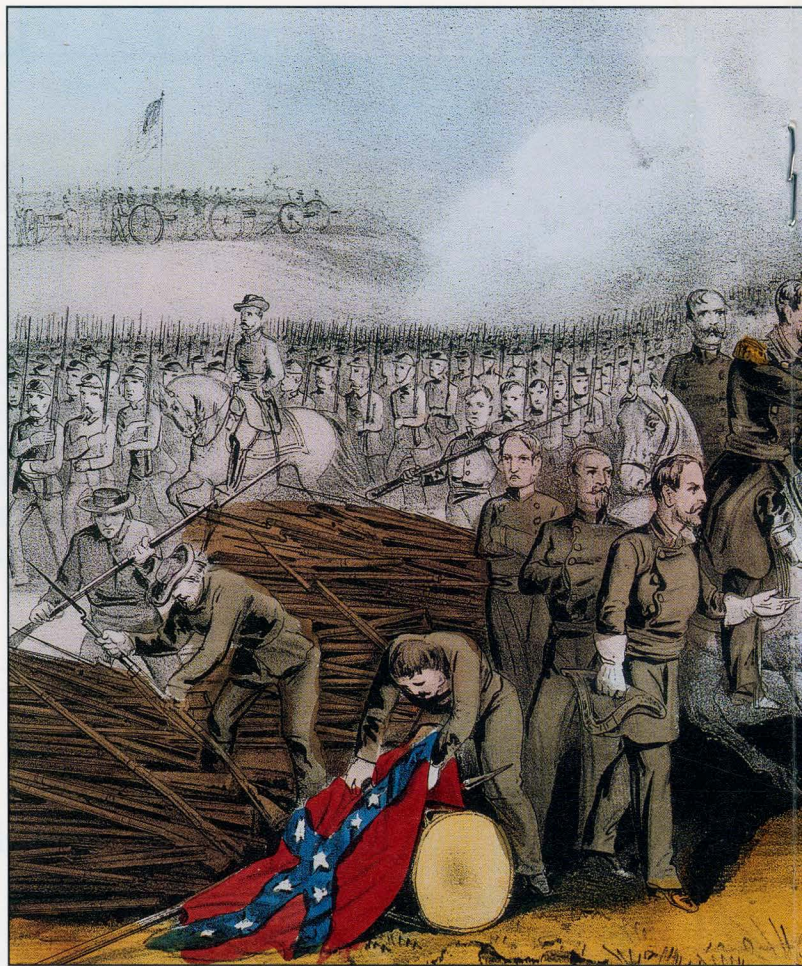


R. R. R. Dumars (92-60-L)

The colorful personalities of notable figures make it easy to forget that the outcome of events is determined by the contributions of countless ordinary people, whose perceptions and experiences are, more often than not, left unrecorded. The letters of Robert R. R. Dumars, a recent acquisition of the manuscripts division, provide a rare opportunity to show important events, not through the eyes of a general or a political leader, but through the reflections of an intelligent participant.

Born in Pittsburgh, Pennsylvania, on January 27, 1820, Dumars worked as a printer for several newspapers in that city. In 1853 he and his family moved to Elmira, New York, a small town near the Pennsylvania border, where he and several business partners established the *Elmira Daily Press*. In September 1862, he left the newspaper business and volunteered for service in the Union army. He was mustered in with the rank of captain in command of Company C, 161st Regiment, New York.

The bulk of his correspondence consists of detailed letters to his wife, Henrietta, describing his day-to-day experiences during the war. Some of the letters, particularly those written during



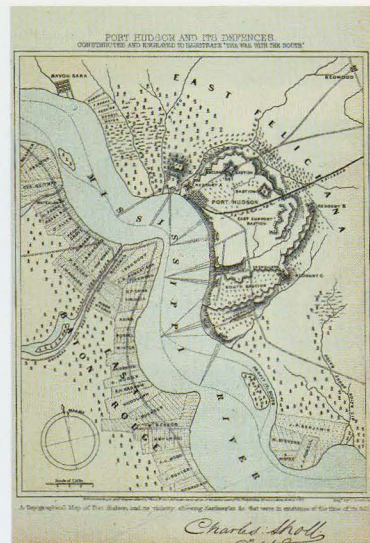
Surrender of Port Hudson, July 8, 1863 (1972.26)

the siege of Port Hudson, are written with journalistic clarity and were intended for publication in the *Elmira Daily Press*. The correspondence begins November 20, 1862, with Captain Dumars in New York City waiting to embark on an expedition, the nature of which was a mystery to him. On December 3, 1862, he and 1300 other soldiers boarded the steamer *Northern Light* to begin an 11-day voyage on the Atlantic Ocean that would bring them to Louisiana. Spending his afternoons on the deck of the ship, he was impressed with the great expanses of water that surrounded him and fascinated by the flying fish and porpoises.

During the voyage, rumors circulated regarding their destination, but it was not until the vessel entered the mouth of the Mississippi that Captain Dumars had any real sense of where his company was headed. On Sunday afternoon, December 14, 1862, they traveled upriver to New Orleans. Along the river they

encountered hundreds of orange groves, all loaded with "ripe and yellow fruit." Captain Dumars sampled some the following day, buying five oranges for a dime from a peddler who had rowed up to the steamer in a skiff. He mentions that he never realized an orange could be so juicy and sweet, having eaten only the "dried up, tasteless" variety up north. The vessel met the other five steamers in the expedition and anchored in New Orleans on the Algiers side of the river. They stayed only one night, leaving the following day for Baton Rouge.

For the following five months, Captain Dumars and those of his company lived rather uneventful lives in Baton Rouge. They watched the Confederate stronghold at Port Hudson, about 25 miles to the north, and waited for a conflict, the outcome of which, along with the capture of Vicksburg, would cut the Confederacy's link to the West and give control of the Mississippi to the Union.



Port Hudson and its Defenses (1950.58.2)

Camp life seemed to agree with him. He mentions having fresh-cut flowers delivered to his tent — some he pressed and enclosed in letters to his wife. He thought of food often, commenting on strawberries in March, blackberry picking during the siege of Port Hudson, and in a letter dated May 10, 1863, describing his dinner — fried mackerel, potatoes, bread and butter, apple sauce, pickles, radishes, and blackberry pie. He tried to keep regular habits, spending his time preparing for sanitation inspections, serving on picket duty, visiting the sick, reading newspapers when they were available, and writing to his wife.

There is something very likable about Captain Dumars. Confronted with the possibility of a violent conflict with Confederate forces, his apparent light-heartedness seems odd but was undoubtedly a comfort to his wife and children, as well as the men in his company. When the 3rd Louisiana Regiment, made up

primarily of black soldiers, arrived in Baton Rouge, Captain Dumars made it a point to visit their encampment. He expressed concern for the local families uprooted because of the war and admired their dedication to their cause. He took an active interest in the personal lives of the men in his company, and, with the help of his wife, saw to it that they all received mail from home.

On May 8, 1863, mortar boats of the Lower Federal Fleet began a regular bombardment of Port Hudson, which was to continue until June 18. In his letter of May 11, 1863, Dumars indicates that he was ordered to prepare to march the following day. There was a rumor the place was evacuated and all that was necessary was to take possession of it. They soon found this to be untrue when they took up a position about four miles to the south of Port Hudson.

On Sunday May 17, 1863, he remarks how strange it was that his men

were so contented in the midst of the “deafening roar” of cannon fire. Within a week there was fierce fighting. In a hastily written letter of May 29, 1863, he comments that he has been under almost constant gunfire for the past 24 hours. A little over a week later he was still dodging bullets, writing his letter of June 8 sheltered from Confederate sharpshooter fire by the trunk of a magnolia tree. This violence continued off and on until the surrender of Port Hudson on July 9, 1863. Although the cost of life was great on both sides, Captain Dumars made it through unscathed and mentioned losing only one member of his company. His descriptions of the pageantry of the surrender are artfully written and express both sympathy for the enemy and excitement over the Union victory.

Following the engagement, he spent a brief time in Donaldsonville before returning to Elmira, where he was placed in charge of a company of Confederate prisoners. After the war he worked as an editor for the *Elmira Weekly Advertiser* and became active in local politics. Dumars, a well-liked member of his community, died August 5, 1888.

— Mark Cave

Sources: Mark M. Boatner III, *The Civil War Dictionary* (New York, 1959); John D. Winters, *The Civil War In Louisiana* (Baton Rouge, 1963); *Elmira Weekly Advertiser*, Aug. 10, 1888.

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.

CURATORIAL

Photographic images constitute the largest single collection within the division. The prints, negatives, and motion pictures record milestones of local history as well as the fabric of everyday living. Gifts of photographs made during the last quarter include:

■ Elinor Bright Richardson's donation of 183 photographs. These images constitute a family portrait and document Mrs. Richardson's social activities.

■ Photographs and other items pertaining to the personal and professional life of A. B. Paterson, head of New Orleans Public Service for many years, donated by his daughter, Mrs. Eugene H. Countiss.

■ Roy Cappel, a youngster present at the moving of a portion of Charity Hospital on steel rollers, has donated the early 1930s motion-picture film of that engineering feat. The footage also features a brief appearance by Huey P. Long.

■ Though primarily associated with New Orleans, photographer Clarence John Laughlin chose to be buried in Paris. Michael P. Smith has donated a photograph of Laughlin's tomb in Père Lachaise Cemetery.

■ A photograph of jazz pianist Eubie Blake is the gift of Mr. and Mrs. Hartwig Moss III.

■ The Newport (Rhode Island) Historical Society has donated a packet of ten postcard views of the French Quarter from its collection.

■ Other gifts are from: Florence Parker Whitten (photographs of local political activities from the mid-20th century); Margaret Smith Roark (early 20th-century souvenir view booklet); Mrs. Frazer Rice (photographs of Mardi Gras); and Lloyd Ray (photograph of the interior of the French Opera House).

■ A Marbrie pottery jug, given by John W. Keefe, documents the commerce between England's Staffordshire potteries and New Orleans.

■ James Lamantia has donated some of his early works, including ink sketches of Phoebe Giles Williams and the 1954 Rex Court, one of long-time gallery owner Ed Wiegand, and an oil portrait of French Quarter artist Alberta Kinsey.

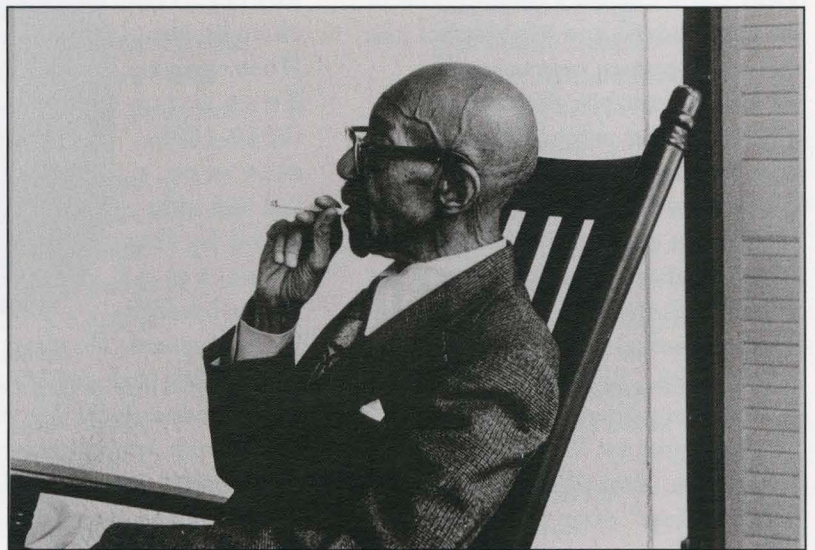
■ Through the bequest of Rose Bud Hollingsworth Lindauer, the Collection has received a large oil portrait of Algiers shipbuilder Owen Roper, painted by John Antrobus from a cabinet-card photograph in 1874. Antrobus makes appropriate references to Roper's profession by the inclusion of a carpenter's plane, a compass, and an open window showing ships at anchor in the bend of the river.



Portrait of Alberta Kinsey by James Lamantia
(1993.108.7)

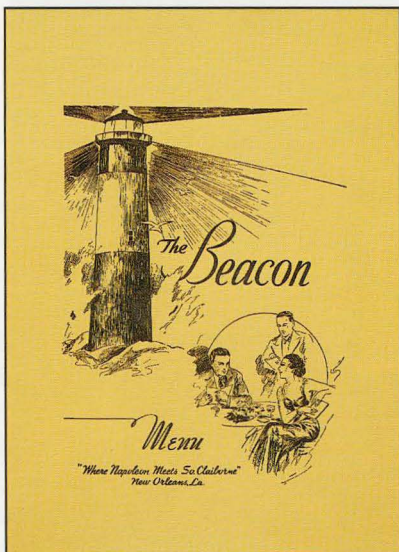
■ Also acquired are paintings by several artists whose works survive only in limited numbers. These include a portrait titled *La Créole*, painted in 1845 by Alfred L. Boisseau, who exhibited the painting at the 1848 Paris salon. *Interior Scene* by Julia M. Massie appears to be an Acadian cottage with a spinning wheel, red peppers drying by the fire, cast-iron cooking vessels in the fireplace, and laundry hanging inside the cabin. A small gouache sketch of the Cabildo was painted in 1905 by artist-musician John Peter Pemberton, who taught drawing in the architecture school of Tulane University during the first decade of this century. *Old Newcomb Chapel* was executed after the turn of the century by Edith M. Sansam, one of the few female art teachers outside Newcomb College during those years.

— Judith H. Bonner and John H. Lawrence



Top, *La Créole* by Alfred L. Boisseau (1993.75.1); above right, *Eubie Blake* by Johnny Donnels (1993.98); left, Clarence John Laughlin's tomb in Père Lachaise Cemetery by Michael P. Smith (1993.91)

■ William Jennings Long (1899-1970), local preservationist, worked tirelessly to defeat the proposed riverfront expressway in the French Quarter during the 1960s. In the early 1920s, he was a set and costume designer in New York and soon after became assistant art director at Le Petit Théâtre du Vieux Carré. He was also a widely exhibited sculptor who worked



(1993-404-RL)

chiefly in wood and ivory. As a journalist, he edited the *New Orleans Journal of Commerce*, 1922-1927, and was chief editorial writer for the *Chicago Journal of Commerce*, 1929-1938.

He edited and published the *Vieux Carré Courier* from 1961 through 1969, and with his wife, Edith, one of the first employees of the Collection, contributed many articles on the French Quarter. William Long's personal copies of the *Vieux Carré Courier*, a complete run of the paper, bound into two volumes plus various loose issues, were recent gifts.

■ Menus enhance the collection of ephemera. Those printed for special occasions are often lavishly illustrated and list mouth-watering dishes. An 1892 menu commemorating the 15th annual reunion of the Association of the Army of Tennessee, Louisiana Division, features a portrait of P. G. T. Beauregard on its cover. "Rations" listed inside include shrimp bisque, broiled pompano, "chicken patties à la Winnie Davis," beef, turkey, ham, assorted cakes, and fruits. "After Rations" came the presidential address and a succession of toasts, each accompanied by war-era music.

A menu from Galatoire's dated January 29, 1910, pictures a fashionable lady amused by the antics of a little monkey. The fare includes a "merry widow

cocktail," turtle soup, broiled pompano, truffles, roasted quail and snipe, and apricot brandy.

Historian Richard Collin, wrote a weekly restaurant column in the *New Orleans States-Item* and a best-selling restaurant guide, *The New Orleans Underground Gourmet*. He and his wife, Rima Reck, authored *The New Orleans Cookbook*.

They recently donated their collection of approximately 900 menus, brochures, and flyers related to area restaurants from the late 1950s through the 1980s.

■ Father Adrien Rouquette (1813-1887), known among the Choctaw as "Chahta-Ima," was recognized not only for his work with the Indians but also for his poetry. His older brother, Dominique Rouquette (1810-1890), also wrote and was influenced by the Choctaw of Bayou Lacombe.

Well-educated, Dominique tried to make a living practicing law and teaching but was unsuccessful. He visited France several times, managing to publish some of his poetry there to critical acclaim. Some of his works include *Les Meschacébéennes* (1839) and *Fleurs d'Amérique: Poésies Nouvelles* (1857). In his later years he became something of an eccentric vagabond, wandering about the streets of New Orleans dressed in rags, reciting his poetry to anyone who would

listen. The library has just acquired Dominique Rouquette's copy of *Histoire Naturelle des Oiseaux* (Paris, 1772), a book about birds, which bears his bookplate.

— Pamela D. Arceneaux

MANUSCRIPTS

John [Johannes] D. Fieber, the son of immigrants from Wurtemberg, Germany, was born in 1840 in Indiana and raised in Albion, Illinois. On August 14, 1862, he enlisted in the 87th Illinois Infantry Volunteers, Company H, and served as both sergeant and 1st lieutenant. His military career brought him to Louisiana. Seven letters, written between November 1862 and January 1864, trace his activities from Camp Logan, near Shawneetown, Illinois, to Camp New Carrollton and Franklin, Louisiana. In a letter dated November



Trade card, J. B. Judlin, Cheap Family Groceries, Wines, and Liquors, 300 Decatur Street.
(See page 13)

13, 1862, to his brother Uly, Fieber expressed his discouragement over lack of pay. New pants were slow in coming. He reported on the battle injuries that were aggravated by outbreaks of yellow jaundice, and he anxiously awaited news from home. Fieber's letters provide a welcome addition to the division's extensive holdings of New Orleans

German organizations and to the holdings of letters from Union soldiers, most of them from New England.

■ A recently acquired collection of admit cards, banquet tickets, business cards, and raffle tickets documents a variety of social and business activities in New Orleans for the years 1854 through 1891. Included are admit cards to benefit events for Clay Square, the Ladies Hebrew Charitable Association, the St. Joseph's Orphan Asylum, and St. Elizabeth's Orphan Asylum. Another admit card is for the "Grand Fancy Dress Calico & Mask Ball" given by the Washington Benevolent Association on November 20, 1880. Some admit cards come from German festivities such as the "Grand Family Feast" in 1878, hosted by the German Men's Benevolent Society, and the "Christmas Festival and Entertainment" presented by the Germania Turn-Verein on Christmas evening, 1879. Business cards from F. S. Ganter, a purveyor of reclining chairs, J. B. Judlin, known for "Cheap Family Groceries," and C. Brand's Bakery all depict products for sale.

— Alfred E. Lemmon



Chris Thomson, senior furniture conservator with the Society for the Preservation of New England Antiquities, came to the Collection in the fall to work on furniture in the Williams Residence. Treatment included cleaning, reattachment and replacement of veneers, repairs to finishes, inpainting, and stabilization of flaking painting surfaces.

IN MEMORIAM

SAMUEL WILSON, JR., architect, scholar, historian, and donor to the Collection, died on October 21, 1993. Mr. Wilson's firm, Koch and Wilson, was responsible for the original renovation and restoration work on the Collection's Royal Street complex of buildings for General and Mrs. L. Kemper Williams. Mr. Wilson was a generous donor to THNOC for many years. Two collections in the manuscripts division have been formed from his donations: the Samuel Wilson, Jr., City of New Orleans Collection, 1782-1974, containing documents related to the official business of the City of New Orleans; and the Samuel Wilson, Jr., St. Louis Cathedral Collection, 1808-1852 — correspondence, documents, contracts, expenses, and receipts concerning the official business of the cathedral. He

donated the contract book (1804-1821) of surveyor and architect Barthélémy Lafon, also housed in the manuscripts division. Other donations from Mr. Wilson are in the library and the curatorial division.

Mr. Wilson brought an unequalled commitment to the understanding and preservation of New Orleans architecture. At the time of his death, he was editing the mid-19th-century diary of Thomas K. Wharton, to be published by the Collection. Wharton supervised the construction of the New Orleans Customhouse on Canal Street. In 1986, THNOC published another work edited by Mr. Wilson, *Southern Travels: Journal of John H. B. Latrobe, 1834*.

The board of directors and the staff of the Collection mourn the loss of a good and generous friend.

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STAFF



Jon Kukla and Judith Bonner

PUBLICATIONS

The Encyclopedia of the North American Colonies, recently published by Charles Scribner's Sons, includes an essay on the Chesapeake colonies by **Dr. Jon Kukla** and one on art in colonial Louisiana by curator **Judith H. Bonner**.

John Magill, curator, and **Bettie**



John Magill

Pendley, education department, contributed articles to *Preservation in Print*. **John Magill** also served as editorial assistant for *Classic New Orleans*. The book, published last fall, was a project of the Preservation Resource Center. **Louise Hoffman**, editor, contributed an article to *Cultural Vistas*. **John H. Lawrence**, director of museum programs, and **Judith Bonner** contributed reviews to *New Orleans Art Review*.

PROFESSIONAL ACTIVITIES

At the annual meeting of the Southeastern Museums Conference in Norfolk, **Jan Brantley**, head of photography, gave a talk, "Photographing

Collections," and **Priscilla Lawrence**, collections manager, presented "Formulating and Writing a Collection's Management Policy."

Jon Kukla attended the annual meeting of the American Historical Association in San Francisco in January where he participated in a session, "Academic Larceny: Plagiarism, Misuse, and Derivation in Historical Scholarship." He is also a

member of the Visual Arts Visiting Committee of Loyola University.

Dr. Patricia Brady, director of publications, is the incoming president of the New Orleans/Gulf South Booksellers Association. She recently attended the annual meeting of the Association for Documentary Editing in Philadelphia. **John Lawrence** spoke to the art department at the University of Mississippi on careers in arts administration. He also served as a juror for the undergraduate art exhibition at LSU and had photographs displayed at the Contemporary Arts Center in the exhibition *Glass & Iron*. **Doug MacCash**, preparator, wrote the catalogue essay for the Center's exhibition.

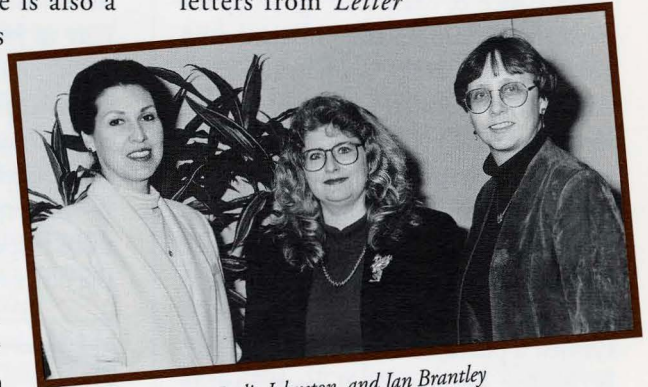
Leslie Johnston, documentation coordinator, presented a paper, "The CIMI Consortium - Its History, Activities, and Goals," at the annual Museum Computer Network (MCN) conference in Seattle and coordinated a panel, "Imaging Applications for Object Collections." **Chuck Patch**, director of systems, traveled to the Wharton School of Business at the University of Pennsylvania to work on a multimedia system for use with the Clarence John Laughlin Collection. He also attended the MCN conference in Seattle.

Dr. Alfred E. Lemmon, curator of manuscripts, presented a paper on music during the Spanish period at the St. Louis

Cathedral at the annual meeting of the American Musicological Society in Montreal. He was appointed chairman of the international archival affairs committee of the Society of American Archivists. **Kathy Slimp**, financial administrator, is a member of the executive board of the Friends of the New Orleans Public Library.

MEDIA

Elsa Schneider, public relations director, coordinated a series of readings for the WRBH-Radio program, "Legend Has It." Staff members read selected letters from *Letter*



Priscilla Lawrence, Leslie Johnston, and Jan Brantley

Perfect: Three Centuries of Louisiana Correspondence, the Collection's fall exhibition. The letters were read by **Pamela Arceneaux**, **Patricia Brady**, **Louise Hoffman**, **Jon Kukla**, **John Lawrence**, **Doug MacCash**, **Chuck Patch**, **Stan Ritchey**, **Elsa Schneider**, and **Steve Sweet**.

Jon Kukla was interviewed for "Steppin' Out," a weekly program on WYES-TV, produced by **Peggy Scott Laborde**.

CHANGES

Judith Bonner and **John Magill** were recently promoted to curator. **Theresa LeFevre** (B.A., Northwestern State University of Louisiana) has been named registrar of manuscripts.

SPEECHES

Judith Bonner presented a lecture on art in 1930s New Orleans to the Louisiana Historical Society. **Patricia Brady** spoke on the art of letters to the Entre Nous Book Club.



Michael Ledet

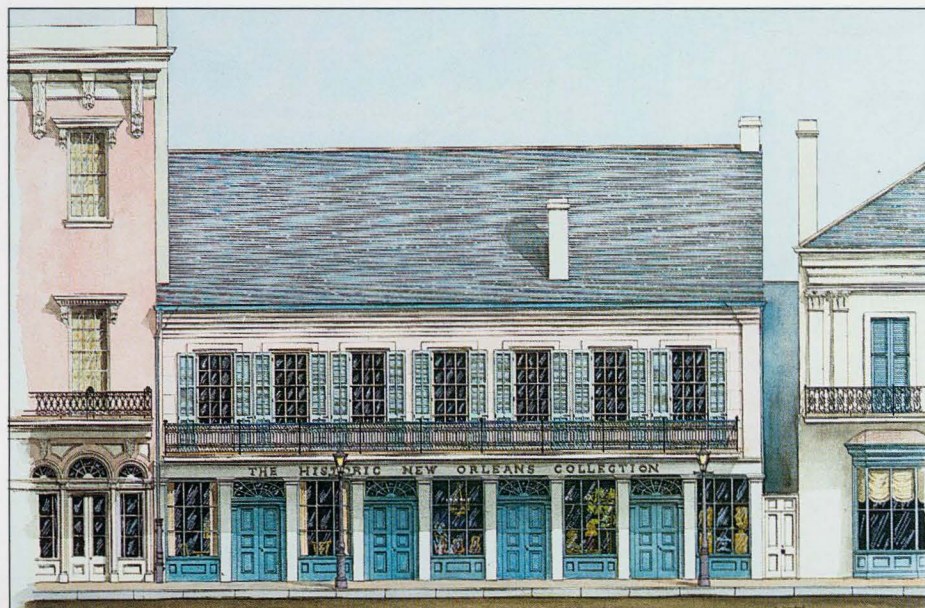
GOLD AWARD

At its annual meeting last fall the Southeastern Museums Conference announced the winners in the 1993 SEMC publication design competition, with the *Historic New Orleans Collection Quarterly* receiving the gold award in the newsletter category, an honor THNOC shared with another publication. The winning issue was designed by Michael Ledet. The award came during the *Quarterly's* tenth anniversary year. The first issue appeared in January 1983 and was also designed by Michael Ledet. He has designed most of the books published by the Collection, as well as a number of catalogues.

His credits include *Boyd Cruise*, his first project for the Collection (1976); *Bound to Please: Selected Rare Books About Louisiana from the Historic New Orleans Collection*; *Orleans Gallery: The Founders*;

Nelly Custis Lewis's Housekeeping Book; *Southern Travels: Journal of John H. B. Latrobe, 1834*; *Encyclopaedia of New Orleans Artists, 1718-1918*; *Bibliography of New Orleans Imprints, 1764-1864*; *Before Disaster Strikes*; and *A Guide to the Papers of Pierre Clément Laussat*. Both *Bound to Please* and *Southern Travels* received awards for design excellence.

An artist as well as a graphic designer, Mr. Ledet regularly exhibits at New Orleans art galleries.



A book about the Collection's buildings, designed by Michael Ledet, will be published this year. Pictured above is the Merieult House by Jim Blanchard (1993.38.5).

THE SHOP



Hair jewelry

Among the selection of fine antique jewelry offered by the Shop are examples of hair jewelry, which became fashionable in the 19th century, particularly in Victorian England. Many pieces of hair jewelry were associated with mourning. These nostalgic items incorporated woven hair that was enhanced by jet stones, black enamel, and other decorations to create a lasting memento of the deceased. Similar items of Louisiana mourning jewelry were shown in the mini-exhibit *Gone But Not Forgotten: Tokens of Immortality*.

PHOTO CREDITS

Jan White Brantley
Libby Nevinger
Cornelius Regan



The Snow of 1895

Although mistakenly dated in the photograph as “Snow of 1893,” New Orleans’s heaviest snowfall — more than eight inches — occurred February 14, 1895, with intermittent flurries continuing for the next two days. The photograph provides an unusual vantage point temporarily created because the St. Charles Hotel had burned the previous year. The tallest structure in the background is the recently completed Hennen Building. Still standing, this was the first 10-story building constructed in New Orleans. A new St. Charles Hotel was built within a year and demolished in the 1970s. Today a high-rise building is on the site.

— John Magill



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