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The politics of fulfilling the mission in a private, nonprofit cultural organization an analysis of the management of the Historic New Orleans Collection

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**THE POLITICS OF FULFILLING THE MISSION
IN A PRIVATE, NONPROFIT CULTURAL ORGANIZATION:
AN ANALYSIS OF THE MANAGEMENT OF THE HISTORIC NEW ORLEANS
COLLECTION**

A Report

**Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of**

**Master of Arts
in
The Department of Arts Administration**

by

Stephanie M. Brownlow

B.A., Southeastern Louisiana University at Hammond, 1995

May 2001

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**THE POLITICS OF FULFILLING THE MISSION
IN A PRIVATE, NONPROFIT CULTURAL ORGANIZATION:
AN ANALYSIS OF THE MANAGEMENT OF THE HISTORIC NEW ORLEANS
COLLECTION**

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I would like to thank to the Board and staff of The Historic New Orleans Collection for accepting my services and entrusting me with the handling of valuable items documenting the past of Louisiana, my native state.

Additionally, I would like to thank Philip Dobard, Director of the Graduate Program in Arts Administration at University of New Orleans. His dedication to teaching has stimulated in me an awareness and consequently a passion for the politics of administering the arts.

Furthermore, I would like to address my family and friends, especially Brother Bill, Ian, Jenny, Sandy, and Ruth. Thank you all for the constant encouragement you have given me.

Most importantly, I dedicate this report to Mom. Your love and support continue to inspire me.

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ABSTRACT

This report is the result of a three month internship with The Historic New Orleans Collection in Louisiana. The purpose of the internship was to gain an understanding of the projects and strategies used in operating this nonprofit cultural organization.

The majority of my time during the three month period was spent working on five tasks assigned to me by the Director of Williams Research Center (WRC), one of the buildings within The Collection. I also attended staff meetings and lectures as if I were a paid employee of the organization. Consequently, I observed the work practices of the staff at WRC.

This paper outlines my numerous observations of the operations of THNOC, including board and staff structures, task descriptions, the supervisory approaches of managers, the importance of work environment on productivity, and the acquisitions, purchases, and programs which fulfill the organization's mission.

ORGANIZATION HISTORY

The Historic New Orleans Collection (THNOC) was established in 1966 by General and Mrs. L. Kemper Williams. These private collectors of Louisiana materials created the organization to maintain and expand their collection and offer its availability to the public through research facilities and exhibitions. The institution is operated through the Kemper and Leila Williams Foundation.

The Collection operates in three separate facilities. First, a museum accredited by the American Association of Museums, a group of galleries, and a museum shop are housed in a complex of seven adjacent 18th and 19th century historic French Quarter buildings at 533 Royal Street, 718, 722, 724, and 726 Toulouse Street. Second, the Williams Research Center, composed of curatorial, manuscripts, and library collections, is housed in a restored police and court building at 410 Chartres Street which is located almost two blocks away from the complex. Its collection includes more than a million items, including paintings, documents, books, letters, family papers, and artifacts. The Center includes a spacious library called the Reading Room which is open to researchers, archivists, students, historians, and any interested public. Third, the Conservation Laboratory, located in the Warehouse District at 521 Tchopitoulas Street, is an extension of the Research Center. This facility stores many of The Collection's items which are considered works in progress or future projects.

Two additional properties are held within the Kemper and Leila Williams Foundation's name but are not considered part of THNOC. First, a park in Franklin, a town located north of New Orleans, was constructed and is operated through an act of donation provided for in the wills of Kemper and Leila Williams. It is maintained by monies paid to the St. Mary's Parish Police Jury as the park operator. Mention of this park is not made in any of THNOC's

promotional brochures; however, references to the park are made in The Foundation's 1999 Form 990-PF Internal Revenue Service tax return documents, seen in Appendix I on page 101 of this report. Second, a parking lot located on Chartres Street is held in the name of the foundation. The lot is not utilized by THNOC staff; rather, as noted on the organization's tax returns, the lot generates rental income for the nonprofit organization. A copy of this page of The Foundation's tax returns can be seen in Appendix I on page 83.

BOARD GOVERNANCE

THNOC's Board of Directors consists of five members. A list of the names and salaries of these members can be seen in Appendix I on page 89, beside the numbers 1, 3, 4, 5, and 7. The Board is headed by its president whose responsibilities, according to authors Hopkins and Friedman (1993) in their book, *Successful Fundraising for Arts and Cultural Organizations*, include "conducting board meetings according to accepted rules of parliamentary procedure, appointing board members to committees, and working closely with senior staff." (p. 10) At THNOC, Madame President not only fulfills these three duties, she also participates in activities such as attending THNOC's monthly presentations entitled Third Saturdays, offering lectures, speaking on behalf of THNOC in television documentaries, and writing texts for various book introductions, exhibit descriptions, and publications such as *THNOC Quarterly*.

The vice-president, who "should be familiar with the duties of the chair and should be able to assume them in the chair's absence," also plays a prominent role in assisting employees in ongoing projects of which he has special interest or knowledge. (Hopkins and Friedman, p. 10) An example of this assistance is when this vice-president's past resume experience as a surveyor influences his aid to employees working on projects which focus on New Orleans properties.

THNOC combines the duties of the secretary, whose responsibility is "to keep accurate records or minutes of the proceedings of each board meeting" and the treasurer, whose responsibility is to "oversee the financial operations of the organization." (Hopkins and Friedman, p. 10) The board member holding this double duty position fulfills his responsibilities by recording minutes during meetings and by calculating finances throughout the week in an office located in the building at Tchoupitoulas Street.

The fourth board member at THNOC assists in the legal areas for the Collection. Finally, the fifth board member is an employee from the bank in which the Foundation holds its endowment.

The five persons on THNOC's Board are not necessarily permanent; however, they represent permanent members, such as the bank and the law firm which oversees the will of the Williams'. Interestingly, no term limits are placed on the members, including the officers' positions; rather, one steps down when one feels the time is right. THNOC's policy on this topic of board terms opposes author Thomas Wolf's opinion. In his book, *Managing a Nonprofit Organization*, Wolf (1999) asserts that "limits should be placed on terms of office and on the number of times a trustee can be reelected." (p. 66) He suggests a three-year system with one opportunity for reelection. "Trustee rotation offers a process for replacing weak board members with enthusiastic and committed trustees. Because continuity on the board is important, though, it is desirable to stagger the terms of trustees so that only one-third of the board members should be reaching the end of their terms in any one year." (Wolf, p. 66) "The fear is that once trustees come to the end of their limit of years on the board, they will jump to other organizations and be impossible to recruit back. One way to counter this risk is to invite former trustees to other key activities including service on committees or as so-called incorporators, overseers, or advisors..." (p. 66) Hopkins and Friedman agree with Wolf that terms of office for board members should be three years, including annual reviews to remove those members who are not participating fully. However, the two authors agree that "the terms can sometimes be much longer, depending on the individuals involved." (p. 11)

Marie Malaro (1994) explains in her book, *Museum Governance*, that the "[e]ffective governance of a nonprofit depends ... on [the] sensitivity to one's responsibility to see that the

organization serves its public thoughtfully and with integrity." (p. 14) Thoughtful service and integrity are demonstrated by the continued efforts of an organization to fulfill its mission. The success of THNOC, demonstrated by the large number of assets listed in the balance sheet of the organization's IRS tax records (Appendix I, page 76, line 16) as well as the generous amount of programs offered to the public (Appendix I, pages 98-101), is due to the Board's actualization of THNOC's mission. In other words, the dedication of the individuals on THNOC's Board towards the fulfillment of the mission is strong enough to dismiss the idea of officer rotation.

STAFF STRUCTURE

Robert Duncan (1979) discusses the importance of designing a staff structure in his article, "What is the Right Organizational Structure?" He explains that the structure of an organization's staff illustrates the way that power is filtered through that organization. Additionally, he asserts that staff structure denotes upward and downward lines of communication within that organization. (p. 60) THNOC utilizes a functional organizational chart, a system which Duncan claims is characterized by areas of specialization grouped together by common functions or departments. (p. 65) A diagram of this functional staff chart can be seen in Appendix II on page 102.

It is important to note here that the intern spent her time primarily at Williams Research Center (WRC) and the Conversation Lab. The activities which the intern witnessed at this pair of buildings represent the activities of just one of the nine departments of THNOC. The majority of activities which takes place in the other eight departments are conducted at the museum and galleries complex located on Royal and Toulouse Streets, a complex which the intern visited only a handful of times. She therefore witnessed the inner workings of this location, and consequentially the numerous other departments, only a few times. Due to this specificity of the intern's working locale, more detail has been given to staff descriptions of the department named "WRC."

The Board of Directors heads THNOC's functional organizational chart, commanding the Administration Director who, in turn, heads all descending levels of work at THNOC. This particular Director seems very well spoken and skilled at delegating authority. This perspective was apparent to the intern after her first attendance at a monthly staff meeting, which was the first encounter the intern experienced with the Director. (This event was the one and only time

the intern spoke to the Director, an event which was effected by her introduction by the Director of WRC.) The Administration Director spoke proudly of the organization's upcoming January symposium and she executed a smooth confidence as she commanded the heads of her departments to report the month's current events. She continued this exemplary attitude throughout the subsequent events to which the intern was invited, including two more staff meetings, a party honoring a French friend of THNOC, and two of a series of seven Wednesday lectures.

Nine departments fall under the management of the Administration Director. Before review of these descending levels, however, note two areas which branch out beside the Administration Director's box. First, her Executive Assistant/Buildings Manager oversees both the Master Carpenter and Monday Receptionist. Second, her Financial Administrator/Security Director focuses mostly on the security of the various buildings in the complex through her Custodial Staff of three. Two custodians are assigned to the complex while one is assigned to WRC; however, these employees often cross locations. Additionally, one custodian routinely reports to the Conservation Lab for checkups.

The first department under the Administration Director is WRC and is led by its own director. This WRC Director is the employee with whom the intern designed her internship and the scope of her work to be completed during her three months with the organization. His office is on the first floor of WRC. From the observation of the intern, this WRC Director's time there seems to be spent working on the computer, working on the telephone, and working on the papers for the monthly budget. He is often out of his office attending meetings, touring WRC and the Conservation Lab to observe employees, and occasionally traveling, lecturing, and

writing for the organization and various publications. He always speaks at length during Third Saturday presentations and monthly staff meetings.

WRC includes three sub-departments which fall under the supervision of WRC Director. First, he directs the Curator/Reading Room Supervisor. This particular Supervisor has been with THNOC for nearly twenty years. He holds a thorough understanding of the holdings in the Reading Room, a huge library on the second floor of WRC, and the copyright rules involved in presenting the materials to the public. He often writes for *THNOC Quarterly* and other publications, including *Louisiana Cultural Vistas*, a magazine published by Louisiana Endowment for the Humanities. Furthermore, the Reading Room Supervisor leads four employees in their tasks of assisting the public to conduct research in the Reading Room. These employees each hold special areas of expertise and knowledge. For example, the Reference Librarian's specialty is books while the Reference Archivist's specialty is manuscripts, or handwritten and typed documents. The Reference Associate's specialty is maps while the Reference Assistant's specialty is genealogy. All of the Reading Room staff write for various publications, lecture inside and outside of THNOC's properties, and travel to attend historical and library conferences.

The second sub-department led by the WRC Director is Library Processing, guided by the Head Librarian/Head of Processing. This Head Librarian works in an office on the first floor of WRC and often walks around the surrounding cubicle area to consult with his employees. He directs the head Library Cataloguer as well as the Processing Team, which is composed of the Library Cataloguer, the Curatorial Cataloguer, the Manuscripts Cataloguer, the Processor, and various volunteers. Like so many of the employees at THNOC, the Head Librarian often writes and travels to conferences. Although the intern did not work directly for this department, she

learned about departmental duties due to the location of one of her work stations in the cubicle area on the first floor of WRC. For example, through a conversation with a new employee, a Library Cataloguer, the intern learned about the acquisition of thousands of books from the Ursaline Convent in New Orleans. This Library Cataloguer was in charge of cataloging and storing the numerous books in the vault on the mezzanine, or third floor, of WRC. She concurrently worked on another THNOC project entering obituary information into a data base at the Public Library every other day of the week.

Finally, the WRC Director supervises a third sub-department called the Manuscripts Department. The top employee in this department is the Manuscripts Cataloguer. Her desk is located in the cubicle area of the first floor of WRC. She spends a great amount of time working on her computer, going through file after file of manuscripts information. She supervises the interns and volunteers who work on manuscripts collections. Additionally, she writes for publications, travels, and attends conferences. Second in the Manuscripts Department is the Manuscripts Processor. This employee also works in the cubicle area on the first floor of WRC; however, she often assumes the responsibility of assisting patrons in the Reading Room during lunch hours and understaffed days. Finally, two WRC Receptionists are included in the Manuscripts Department. The responsibilities of these employees are many, and include manning the front desk, buzzing in guests of WRC, answering the phones, tending to the guest sign-in books, and offering a general knowledge of the workings of the facility to any interested person or group.

The second department under the command of the Administration Director is Museum Programs, which holds its headquarters at the museum and galleries complex. The Museum Programs Director, like so many of THNOC's employees, often represents the organization

through different speaking events and published writings. Like the WRC Director, this Museum Programs Director also supervises three sub-departments. First, he guides the Curatorial Department, which includes Senior Curator and Curatorial Cataloger, both of whom work at the complex on Royal and Toulouse Streets. This team also includes an Assistant Curator, who works out of an office on the first floor at WRC. Second, the Museum Programs Director oversees the Docents Team, which includes the head docent and a team of seven docents. These employees' main responsibilities include giving museum and gallery tours to individuals and groups. Finally, the Museum Programs Director supervises an Exhibition Team, whose members vary according to the exhibition, but which typically includes selected employees from the following areas: Curatorial Department, Publications staff, Designers/Preparators, Public Relations, Photography, Systems, Museum Shop, and Registrar Department.

The third department under the command of the Administration Director is Publications. The Publications Director's office is located at the museum and galleries complex. The Publications Director often speaks at live lectures on and off of THNOC property as well as appearing on televised documentaries which focus on the history of Louisiana. Additionally, this busy woman writes for various publications. She supervises both the Editor of *THNOC Quarterly* and the Publications Researcher.

The fourth department under the Administration Director is called Systems. This department, which is concerned with the workings of the computer systems used within THNOC, is led by the Systems Director, who, in turn, guides the Documentation Coordinator and a computer technician.

The fifth department under the Administration Director is Public Relations, a department which includes only its Director.

The sixth department is the Photography Department. It is led by the Head of Photography, who directs both the Assistant Photographer and the Photographic Assistant.

The seventh department is Collections Management led by the Collections Manager. She in turn guides two sub-departments: the Preparators Team, which includes the Head Preparator and Preparator; and the Registrars Team, which includes the Manuscripts Registrar, the Curatorial Registrar, the Assistant Registrar for the Williams Residence, and the Assistant Registrar for the Library.

The eighth department, the Museum Shop, is operated by a Shop Manager who leads a team of three Sales Associates.

Finally, the ninth department, labeled the Department Head Team, lists thirteen employees who are responsible for department reports during staff meetings. These meetings are held in the Counting House, a building housed within in the museum and galleries complex at Royal Street, on the third Wednesday of every month.

It is important to note that the organizational chart distributed to the intern is outdated, reflecting the staff structure of the organization from 1998. The chart is void of at least one employee position, the Special Collections and Projects Librarian. The intern was familiar with this employee as he supervised her during the completion of her two of her tasks at the organization. This employee reports directly to the WRC Director, indicating a possible chart position of a separate box branching off of this Director. However, this employee works once a week in the Reading Room as a replacement for the Reference Archivist, at which times he reports to the Curator/Reading Room Supervisor. According to the Reference Archivist, "his title, like most titles in [the] organization, has no relevance."

Duncan (1979) states "that the key strengths of the functional organization are that it supports in-depth skill development and a simple decision-communication network." (p. 65) THNOC's departmentalization works well to achieve employee specialization. For example, WRC Reading Room employees are skilled to introduce public patrons to handle fragile items such as manuscripts and maps. WRC Processors, on the other hand, are skilled to handle and store items, as well as record these items in the computer data base. Meanwhile, employees at the museum and galleries complex also exemplify the areas of specialization within departments, from the folks compiling articles in Publications to the team accepting and recording new acquisitions in Registration. These staff members answer directly to the heads of their departments, illustrating Duncan's assertion of the "simple decision-communication network" in the functional chart. (p. 65)

Duncan balances his description of a functional staff chart with the declaration of a weakness attached to the use of this type of chart. He states that "[l]ower level managers do not have the information required for decision making so they push decisions upward. Top-level managers become overloaded and are thus slow to respond to the environment." (p. 65) An excellent example of this type of situation pertained to the intern's work at THNOC. The WRC Director, head of the Manuscripts Department, helped to design the scope of the work for the intern. However, this top-level manager delegated four employees to supervise her work. The intern often asked these supervisors questions pertaining to the time schedules for each task. The supervisors always replied that the intern should ask the WRC Director. The supervisors were not given expected time tables for the intern's task completion. Rather than taking the initiative to create time schedules for the intern, the supervisors sent emails or set appointments to speak with the WRC Director to gain knowledge of the expectations of the intern's work. As

the head of the building and the entire Manuscripts Department, the busy WRC Director was often slow to respond, leaving the supervisors waiting for word on the expected time schedules for intern tasks and the intern confused about her progress.

The vertical hierarchy of the functional staff chart used by THNOC clearly indicates the control of the organization, led by the Board and the Administration Director. The intern observed subtle behaviors of the employees of the organization, from the daily presence of the Administration Director to the general attitudes of the lower staff members, in order to weigh the implications of the utilization of this functional staff chart.

Although the Administration Director exuded confidence and pride in her public appearances, the intern noticed the Director's absence in routine activities. More specifically, the intern did not encounter this Director outside of a special event or staff meeting within the three months of the duration of the internship. Such few sightings of the head of this organization by the intern is not surprising as the Director's office is located at the main complex of buildings. However, as she heads the entire organization, one wonders why the Director does not visit the other buildings, which include WRC and the Conversation Lab. Additionally, how does the Director's absence from daily activity affect her position of authority, and consequently the opinion of her held by her employees?

The intern observed a lack of interest by the employees of WRC toward the authority of the Administration Director. In fact, a general state of concern, fear, and disgruntlement was held by WRC employees more toward the authority of the President of the Board than of the Administration Director. Perhaps the staff's animosity toward the Board exists because the Board, according to one employee, "has more input than it should in determining things like what [the Museum Programs Director] puts on his schedule of exhibits." Unfortunately,

conversations about the powers of these heads of the organization were brief and discreet, leaving the intern with the feeling that such things should not be discussed. Furthermore, lingering questions remain about the true authority within the organization.

FUNDING

The Historic New Orleans Collection is a private, non-profit organization which continues its operations through the Kemper and Leila Williams Foundation. The foundation was established in 1966 when General and Mrs. Williams donated an undisclosed amount of money to maintain, expand, and avail to the public their collection of Louisiana materials. Today the foundation's near \$100 million endowment helps to secure and sustain THNOC's livelihood, alleviating the need for a fundraising or development department.

The organization's exceptional self-sustaining position is a subject which was not often discussed at THNOC during the internship period. For example, when the issue of fundraising was mentioned by the intern to a WRC Receptionist, the intern was told that while the existence of such departments is very necessary in the nonprofit arena, the need is not present in the case of THNOC. Similarly, in a discussion of funding the expense of an oral history expedition between the intern and the Reference Archivist, the intern was told that THNOC simply works off of the interest of the huge sum of the endowment. It is only through her on-site observation and study of the organization's 1999 IRS tax returns that the intern perceives an understanding of the funding structure at THNOC.

Corporate Sponsorship

While staff members hinted at THNOC's stature as an organization which uses only its endowed funds, the intern learned from her first staff meeting that the organization does indeed employ corporate sponsorship as well. The Administration Director proudly announced at the meeting that an upcoming one-day symposium in January 2001, *Bourbon Louisiana: Reflections of the Spanish Enlightenment*, had been almost completely underwritten by corporate sponsors. The names of the sponsors employed for the event and the employee which secured the

sponsorship was not announced. However, this announcement exposed the organization's use of diversified funding. A subsequent mailing of a registration form for the symposium exposed the names and logos of the five major corporate sponsors for the event. This portion of this promotional item can be seen in Appendix III (page 103). The list of sponsors includes the bank which oversees the will, an airline, two foreign organizations, and a personal corporation. A paragraph naming sponsors of the speakers attending the lecture, additional support, and parking discounters also appears on the form.

Donations

Individual contributions also play a large part in sustaining THNOC. Large sums of money from the bank which oversees the will as well as from various individuals are denoted in the organizational tax return (Appendix I, page 90-91). Furthermore, THNOC is continually expanding its amount of assets through the donations of items. Private citizens often donate letters, photographs, artworks, maps, books, and ephemera to THNOC. The reasons for donation vary for each situation. Perhaps a young couple discovers a large daguerreotype in the attic of their Garden District home. Perhaps a retired lawyer decides it is time to hand over his personal files from his past quest to preserve a landmark building. Or perhaps a relative of an old Louisiana family desires the preservation of the family journals. No matter the reason, two advantages are always offered to donators. First, as Kevin Mulcahy (1999) points out in his article, "Cultural Patronage in the United States," all donations are tax-deductible because of THNOC's status as a nonprofit 501 (c)(3). (p. 54) Second, by placing items into the hands of THNOC, donators may rest assured that their donations will be given the proper care for maintenance of quality and will also be in a domain available for and dedicated to subsequent research.

According to the Curatorial Cataloguer, a donated item is not immediately considered as an "accession;" rather, it is considered an "item on loan." Upon that item's arrival to THNOC, a Pre-Acquisition Curatorial Cataloging Worksheet must be filled out by the head of the respective department or an employee designated by the department head. A sample of this worksheet can be seen in Appendix IV (page 104). For example, the WRC Director filled out the worksheet for a collection of many boxes containing the personal letters of Nella Ludwig, an important social figure from 20th century New Orleans. These letters are considered manuscripts and therefore fall under the WRC Director's department. The Board then reviews the information on the worksheet and decides whether or not to accept the donation. The item is considered an accession once the donation has been accepted by the Board. An item rejected by the Board is returned to its owner.

Investments and Operations

Further study of THNOC's tax form illustrates that funds generated by the organization are derived from a variety of sources which include royalties from stocks and bonds, gallery admission sales, museum shop sales, book sales, and duplication fees generated by WRC's Reading Room (Appendix I, pages 82-83, 86, 88, 93-97).

Summary

THNOC's use of diversified funding exemplifies the model which arts and cultural organizations must follow in order to keep their doors open to the public. Dian Magie states in her 1997 report, *Arts Funding into the 21st Century* (created for the President's Committee on the Arts and the Humanities), that it is critical for these types of nonprofit organizations to "create a diverse funding base, employ a creative entrepreneurship, and develop strategic partnerships and collaborations to discover every possible option for increasing revenue and

reducing expenses." (p. 21) However, THNOC, unlike most other arts and cultural organizations, sits in the unusual position of not relying on government grants and membership strategies to further assist in funding itself. This issue is investigated in a succeeding section of this essay entitled "THNOC and the Arts Policy Diagram."

Distribution of Funds

THNOC utilizes its endowed funds for the operation of its own programs. Unlike many nonprofit organizations, THNOC does not reward grants to other individuals or organizations. THNOC's operational use of endowment funds classifies it as an operating foundation. (Hopkins and Friedman, 1997, p. 66) Operational uses for these funds include areas such as property upkeep, supplies, payroll, publication costs, travel costs, food and beverage costs for lectures and presentations, and the Kemper Williams Prize, a sum awarded annually for the best published work and the best manuscript on Louisiana history (Appendix I, page 79).

Another operational use for these endowment funds is the purchase of objects, such as paintings, photographs, maps, objects, and documents, to be included in The Collection. Many of these items are historic and valuable; therefore, the purchase of such items may be very costly. The intern discovered this fact accidentally when, during her internship, she noticed a large oil painting of five children hung in WRC's upstairs lobby. With no label below the piece to signify the artist, title, or period of the piece, the intern requested that the Reference Librarian tell her about the artwork. While this Reading Room employee did not know the history of the piece, he related to the intern that THNOC is made aware of desirable items, such as paintings and documents related to Louisiana history, through various auction catalogues. The intern appreciated the painting for its use of color and light and requested that her photograph be taken by the Reference Librarian as she stood beside the piece, as seen in Appendix V (page 106).

Approximately two weeks after noticing the painting, the intern was thumbing through various magazines stacked in the publications shelves on the first floor of WRC when to her delight she spotted a photograph of the piece on the inside cover of a magazine. While looking through the Spring 2000 issue of *Louisiana Cultural Vistas*, a magazine published by the Louisiana Endowment for the Humanities, the intern saw an advertisement which included an image of the painting. The advertisement was not a marketing tool for THNOC; rather, the photograph was just part of a full page advertisement for an auction house located in New Orleans. A caption beneath the photo of the painting informed the reader of the artist's name, the painting's title, the date of sale, and its selling price of \$41,800. (See Appendix VI, page 107.) Further investigation by the intern led her to discover a story written by THNOC's Senior Curator on the organization's acquisition of the painting. However, the article, featured in the Winter 2000 edition of *THNOC Quarterly*, made no mention of the painting's stately price tag. (Bonner, pp. 2-3)

An October 2000 article in a New Orleans newspaper, *The Times-Picayune*, further expresses THNOC as "a serious player in the game of acquiring rare ... historical items." (Warner, p. 2) The story expounds on THNOC's 1999 purchase of the Prospectus of S. D'Iberville from Sotheby's Auction House in New York. (The seven page manuscript dates roughly from 1698 and may be the oldest existing record of the French explorer's plans to colonize the lower Mississippi River region.) The article informs readers that "Sotheby's reported a sale for \$34,500, not including agent's fees and transportation costs..." Additionally, it reveals that the purchase was made with permission by the Board and an acquisition committee with funds from The Clarisse Claiborne Grima Fund, a pool of money set aside years ago for special purchases. Moreover, the article implies the wealth of the organization by stating that

"[a]lthough collection officials don't reveal what they pay for rare items, they reportedly spent more than \$100,000 for the Bill Russell jazz collection." The article mentions THNOC's stiff competition from many groups, from wealthy foreign collectors to the Smithsonian Institute, for items such as the Prospectus and the Russell Collection. (Warner, p. 2)

While the stories of "Portrait of Creole Children," the 300-year-old D'Iberville document, and the Russell jazz collection paint a vivid illustration of THNOC's endowment funds being used for expensive acquisitions, it is important to stress that the purchases of these pieces fulfill the organization's mission "to maintain and expand their collection [of Louisiana materials] and make it available to the public through research facilities and exhibitions."

Aside from seeking out desired items for The Collection's holdings from auction houses, individuals often approach THNOC with items which they want to sell rather than donate. The organization will often buy these items for hefty prices as well. A figure for the cost of such purchases in 1999 can be seen in Appendix I on page 87.

THNOC AND THE ARTS POLICY DIAGRAM

The legacy of the Williams', one which lives and grows daily through THNOC's mission "to maintain and expand their collection [of Louisiana materials] and make it available to the public through research facilities and exhibitions," echoes the legacy of James Smithson, an Englishman whom on his death in 1829, willed a similar private gift, a half a million dollars, to found the Smithsonian Institution "for the increase and diffusion of Knowledge among men." (Washburn, 1977, p. 20) Regardless of the similarities between the two generous monetary gifts of their founders, two irrefutable differences separate the Smithsonian and THNOC. First, Smithson's broad mission to diffuse knowledge overshadows the scope of the Williams' mission, which describes the diffusion of knowledge relating only to Louisiana. Second, the Smithsonian and THNOC play different roles as arts policy players.

American arts and cultural organizations exist in a number of forms. This variety of forms creates a "complex and unpredictable issue network" of arts policy players, or individuals and groups which associate with one another on a number of levels and affect the way Americans regard the consumption of art and culture. These groups include but are not limited to members such as Congress, federal governmental agencies, state governmental agencies, advocacy organizations, service organizations, private organizations, and of course, the arts and culture consuming public. (Wyzomirski, 1995, p. 47) Information such as tax status, mission statement, structure, programs, and history of an organization denotes the positions of the members involved in the complex network. Through the investigation of these types of information in each organization, one discovers links between them, exemplifying the interrelation between members and the harmony of combined efforts to situate and maintain art and culture in a forefront position of importance in the US. The interrelation, similarities

between goals, and the different means of achieving these goals are the components which create the "complex network." An illustration of this complex network in action is seen on the web site for THNOC. The site includes a page filled with links to many of different types of cultural organizations such as National Endowment for the Humanities (NEH) and Louisiana State Museum (LSM), as well as to New Orleans Museum of Art (NOMA), Preservation Resource Center (PRC), and a variety of other museums, festivals, archives, and local universities whose missions include the study and preservation of history. (web page, THNOC)

After the Smithsonian trust had been accepted in 1836, The Smithsonian Act of Organization was passed in Congress and was signed into law by President James Polk on August 10, 1846. This act of Congress implicates the Smithsonian Institute, or SI, as a federal governmental agency because it was born out of Congressional legislation and exists through the utilization of monies paid to the US government by American citizens through taxes. Similarly, National Endowment for the Arts (NEA) and National Endowment for the Humanities (NEH) are federal governmental agencies because they too were born out of Congressional legislation and exist through the utilization of monies paid to the US government by American citizens through taxes.

A variety of politicians spent decades debating the ingredients of the Smithsonian Institute's mission, including uses such as a library, university, museum, observatory, society for the promotion of agriculture, and publishing institution. (Washburn, 1977, pp. 21-25) THNOC differs greatly from these organizations because unlike SI and NEA, funds for THNOC were left in an endowment with specific terms dictating the proprietors of the trust. These proprietors, or the Board, continue to appropriate the endowment's funds toward the mission, rather than relying on "direct political influence" or the "skillful lobbying every year to convince Congress to

appropriate money for the support..." (Washburn, p. 25) Consequently, THNOC's existence as a privately funded research facility instead of one which utilizes public monies defines its position in the American arts and cultural policy diagram as an independent organization free from governmental motivations. This freedom from the grips of politicians is one great advantage of private patronage.

In 1910, William Sumner Appleton of Boston, Massachusetts, founded the Society for the Preservation of New England Antiquities. "Appleton was an early believer that preservation in the United States was best achieved by the private sector rather than by government. He and the society he created to carry out his vision mark a watershed in American preservation motivations because he made the act of preservation not merely a route to a political or social objective, but an educational and moral end in itself." (Morton, 1987, p. 153)

Although Appleton's preservation efforts focused mainly on buildings as opposed to THNOC's focus on objects and documents, his theory illustrates a second advantages of private patronage. Appleton's work was geared towards preservation which "[reflects] the past in some special way" rather than preservation geared only towards affiliations with political objectives, or "Revolutionary patriots or former presidents." (p. 153) Similarly, THNOC's mission, "to maintain and expand their collection [of Louisiana materials]" refers to a collection of holdings which offers stories of both important historical figures and events alongside stories which represent the past cultures of everyday people. (*Guide to Research at the Williams Research Center*, p. 1) This goal of preserving and representing the past of everyday people is one which may not receive the allocation of funding needed for preservation, programs, and exhibitions in government funded organizations.

One disadvantage of THNOC's status as a privately funded research facility relates itself as a functionary implication. Confusion is posed to many researchers as the organization, which exists to offer Louisiana's historical materials to the public, is prohibited from offering municipal records to researchers. Consequently, THNOC staff often refers researchers to the third floor of the New Orleans Public Library.

A second disadvantage of the private status of the organization is the reputation which accompanies its position in the field. While cultural institutions with governmental affiliations, such as NEH, and the local, decentralized state-owned organization, Louisiana State Museum (located just blocks away from THNOC), maintain their reputations as organizations for the people, many folks are intimidated by the private nature and financial stability of THNOC. Unlike most arts and cultural organizations, which often sustain their livelihoods through governmental grants and private memberships, THNOC's lack of reliance on these types of funding creates an understanding that the organization does not need the support and meaningful involvement of people in both the local community and the broader arts community. Consequently, word on the street implicates the institution as the elitist's organization. This perspective is perpetuated by the quiet facades of the buildings of THNOC and the low-key marketing practices of the organization, discussed in depth below in the description of the publics served by THNOC.

GOALS

The intended constituency of THNOC is not expressed in its mission statement. Rather, the mission states that the collection is made "available to the public through research facilities and exhibitions." (*Guide to Research at the Williams Research Center*, p. 1) This vague assertion of "the public" as the audience leaves one to wonder to which public the organization speaks. The intern gathered her answer to this query through observation of the activities which take place at THNOC and examination of the organization's IRS forms.

THNOC's "public" includes individuals and groups of residents of New Orleans and other municipalities in Louisiana, tourists, and researchers interested in learning about the history of Louisiana. The fit between this expressed constituency of "the public" and the outputs of the maintenance and availability of the holdings of the collection is appropriate. The intern never ceased to be amazed at the extensive holdings of the organization's collection of more than a million items, including paintings, documents, books, letters, family papers, and artifacts. Likewise, the amount of assets, such as the number of buildings, the sizable vaults in both WRC and the Conservation Laboratory, and the computers and archival tools available for the staff, made a huge impression on the intern. Furthermore, the aesthetic beauty and cleanliness of the buildings in both the museum complex and WRC were also outstanding. Certainly, the organization is aided in its mission "to maintain and expand their collection [of Louisiana materials] and make it available to the public through research facilities and exhibitions" through the holdings, utilization, and maintenance of these assets. (*Guide to Research at the Williams Research Center*, p. 1)

The organization's successful outcome is evident in the foundation's 1999 IRS documents which clearly state that over 5,000 researchers utilized WRC and nearly 30,000 patrons visited

the changing exhibitions and permanent collection at Royal Street (Appendix I, page 101). How does THNOC hold up in terms of patronage, however, when compared with government cultural organizations? According to Tamra Carboni, Director of Curatorial Services at Louisiana State Museum (LSM), in 1999, LSM served 293,986 visitors in their buildings to see exhibits (Appendix VII, page 108). The *combination* of exhibit visitors and researchers at THNOC does not begin to equal that of LSM, beating it by 258,986 visitors. The vast number difference between these two organizations illustrates the large audience of cultural consumers which THNOC is not reaching.

Reasons for the differences in publics served might be the elitist reputation which THNOC maintains because of its private status, referred to earlier in this report. In addition, while tourists are beckoned by colorful banners to the state museum, located in the well-traversed Jackson Square, to partake in the historical exhibits offered there, perhaps the quiet facades of both the museum and galleries on Royal Street and WRC on Chartres Street and the low-key marketing practices of the organization affect the visitor numbers. These elements affect THNOC as together they give the public the impression that the organization exists as an institution reserved for serious researchers and elite social clubs.

While it is true that serious researchers and social clubs patronize the organization, many "regular folks" also attend THNOC. French Quarter buggy drivers are often seen filling out the form to research the neighborhood's rich history in order to improve the quality of their tours. People often arrive at WRC to thumb through the City Business Directories to find the history of a name on the bottom of an old bottle found in one of the many construction sites around New Orleans. Young couples come to learn about the history of the old home they just purchased in a close-by neighborhood.

PROGRAMS

Exhibitions

Events at THNOC include two to three large exhibitions and a number of smaller exhibitions yearly at the Williams Gallery on Royal Street, the Toulouse Street Exhibition Gallery, and at WRC. All of these exhibitions are free to the public. Publications such as books, articles in *THNOC Quarterly*, edited journals, and videotapes often accompany the exhibitions and are available for purchase in the Museum Shop. Programming such as gallery talks and presentations also often supplement the exhibitions.

Marketing for exhibitions vary according to the size of the event. For example, for large and high volume attendance shows, such as 1999's *Queen of the South: New Orleans in the Age of Thomas K. Wharton, 1853 - 1862*, the usual local radio and television segments, including staff interviews and public service announcements, were utilized. Multiple broadcasts of a 30 minute videotaped presentation were aired on the PBS affiliate WYES-TV. Additionally, a segment on the exhibition was produced for hotel network television targeting visitors to New Orleans. Smaller shows, like *Iron* (exhibited during the internship period at WRC), may only utilize minimal marketing tools, such as the local newspaper calendar listing.

Symposium

The largest program at THNOC, a yearly symposium which takes place each January, is offered to public for an advanced fee of \$25 or same-day fee of \$30. Students are invited to attend for \$10. The event consists of a day of lectures on the holdings in The Collection which pertain to the subject of the symposium. Lectures are presented by THNOC staff along with respected scholars from around the world. Lunch is not provided for participants; however, refreshment breaks and a reception at WRC at the end of the day is included in the cost. A sister

symposium in the respective country is also presented at a later time in the year. For example, *Louisiana and France: Journee d'Etude* was presented in January 2000 and subsequently the sister symposium was held in France. Similarly, *Bourbon Louisiana: Reflections of the Spanish Enlightenment* is scheduled for January 2001 and the sister symposium will be held in Madrid, Spain later that year. Marketing for the symposiums appear in the form of mail outs and in various publications. A press release for the 2001 symposium, as well as a listing of its scheduled events, are included in Appendix VIII on page 109.

Third Saturday Presentations

On the third Saturday of each month from February through November, WRC holds a presentation in the Reading Room on the second floor of the WRC building. The presentations are free to the public and many staff members of THNOC are required to attend. The intern was required to attend these events.

The purpose of Third Saturday presentations is to orient researchers to The Collection's holdings and introduce the public to research at THNOC's WRC. Each session includes an orientation to the book, manuscript, and visual image collections. The final portion of each session focuses on a particular resource. These sessions are videotaped and are available for viewing by the public or staff under the same guidelines as any other research conducted at WRC. A list of videos available for viewing at WRC, as well as the guidelines and form required to be completed by potential WRC researchers, can be seen in Appendix IX and X on pages 111 through 113.

Guests must register to attend Third Saturday presentations anywhere from a week in advance to the day of the presentation. Marketing for these lectures appear in the newspaper calendar listings; however, primary marketing sources are mailing list announcements and

THNOC Quarterly. Guests pick up name tags and packets at the front desk of WRC, where one or two members of WRC staff join the receptionist in welcoming them. The packets each include a sheet for suggestions, a list of videos available for viewing at WRC (including previous Third Saturday presentations, documentaries, special lectures, and annual symposia) and an example of a finding aid of manuscripts focused on the subject being reviewed that day. The finding aid, an example of which is included in Appendix XI, includes titles, dates, folder numbers, item counts, and scopes of content of the manuscripts.

The WRC Director begins each Third Saturday by greeting the attendees and introducing himself, the goals of WRC and the Third Saturday presentations, and each member of the staff sitting in the back of the room. This list consists of staff from both WRC and the museum and galleries complex. He often plays a video on THNOC, acquainting the guests with the history of the organization. He describes the subject for the day and then reviews a brief description of a small but comprehensive number of items of the collection. An example of this type of description was during the first presentation the intern attended. The subject was "An Overview of Manuscripts Division in Collection of Women's History in New Orleans," and six items of the collection were described in detail: two from the 18th century, two from the 19th century, and two from the 20th century.

He then passes the microphone to another employee to discuss the book holdings and then to another employee to discuss the visual image holdings in the collection. Examples of each are held up (with white cotton gloves) or are displayed in the glass cases in the front of the room. In situations where books or visual images are too large to be displayed in the cases, such items are displayed on the tables in the Reading Room. One example is a collection of maps ranging from the 16th century to the 19th century which was featured in one of the presentations.

The maps were protected by their mylar coverings yet were available for public scrutiny by nature of their location on the tables.

After Third Saturday presentations, cookies, coffee, tea, and juice are available to the guests. While guests are then free to remain in the Reading Room to chat with staff or do research, travel two blocks over to THNOC museum and galleries to explore their collection, or simply wonder through the French Quarter and perhaps grab a bite to eat, the staff of THNOC takes only a short break before returning to work. The general feeling of first floor WRC staff at this time is one of lethargy, exhaustion from the earlier event, and displeasure of having to return to the workspace. After each Third Saturday event, the intern overheard this segment of staff discuss their irritation of having to return to work after such an event.

Public Lectures

THNOC also presents public lectures seasonally. The lectures are usually presented during the week and offered at the Counting House at the museum and galleries complex on Royal Street. Topics are decided by Board and staff; speakers and assignments are chosen around their decisions. Marketing for these events include mail outs and local newspaper calendar listings.

Like the Third Saturday presentations, the intern experienced these types of programs first hand during a series entitled *New Orleans as it Was: The 1850s*. Lectures with titles like *Streetcars*, *Travel Accounts*, and *Lafayette Cemetery I* prepared attendees for interesting accounts of the city's past. Seven lectures in all were offered with speakers including department heads, the President of the Board, and invited guest lecturers. The talks were free and open to both the public and the staff. While staff was not required to attend the presentations, they were

definitely encouraged. In fact, the Administration Director made a point at a monthly staff meeting to urge staff support at the lecture given by the Board President.

Tours

THNOC offers tours of the history galleries and Williams Residence to individuals and groups. The price of these tours is \$4 per person. Groups consisting of eight or more must make reservations in advance. The organization's tax records include mention of tours which were offered to two different types of groups in 1999 (Appendix I, page 101). First, tours were given to Elderhostel participants during the Spring and Fall. Second, tours were presented to school groups from Louisiana and other states at no charge. The intern did not witness any tours of these types during her internship. However, these programs may have occurred at the museum and galleries complex unbeknownst to the intern while she spent most of her employment at WRC and the Conservation Lab.

Promotion of the Programs

Four tools should be used in the act of promotion according to Francois Colbert, author of *Marketing Culture and the Arts*. Colbert (1994) asserts that arts and cultural organizations maximize their promotional potential by striking a balance between the use of advertising, personal selling, public relations, and sales promotions. (p. 174) THNOC exemplifies the utilization of a mix of promotional devices to raise awareness of its programs; however, it relies more on advertising, personal selling, and public relations than it does on sales promotions.

Advertising, according to Colbert, is achieved when an organization pays to notify potential consumers of its activities. (p. 175) THNOC's use of advertising is varied. The most prevalent type of advertising utilized by the organization is through mention in various publications such as newspapers and magazines. Both text descriptions under the local calendar

listings and color advertisements in glossy magazines exemplify the organization's approach to advertising for programs and exhibitions. Examples of the many publications in which THNOC advertise include *THNOC Quarterly*, *Louisiana Cultural Vistas*, a magazine published by Louisiana Endowment for the Humanities, and *Preservation in Print*, a publication of the Preservation Resource Center of New Orleans and the Louisiana State Historic Preservation Office. Additionally, persons not seeking historical organizations or cultural events may stumble upon advertisements in airline magazines, *Southern Accents*, and *Where Magazine*. Various brochures and mailouts, such as the *December 2000 Calendar of Events*, published by Overture to the Cultural Season: An Umbrella Organization to the Arts, also include advertisements for THNOC. Three examples of these promotional pieces can be seen in Appendix XII on page 118.

THNOC employs four additional types of advertising other than print ads. First, a prime example of paid advertising is the airing of hotel television segments for large exhibitions, such as *Queen of the South*. Second, large, visual marketing strategies within the public transit system include event advertisements posted on the inside walls of various city bus stop terminals as well as on the inside walls of New Orleans streetcars. Third, postcards and flyers mailed out to potential patrons alert them of future exhibitions and lecture series. Finally, THNOC's web page is a source of advertising for THNOC, informing virtual visitors of the many amenities of the organization.

Personal selling is the persuasion of persons to patronize an organization through direct contact such as "face to face, over the telephone, one on one, or in groups." (p. 175)

Professional conferences and symposiums present great promotional opportunities for THNOC during which personal selling occurs through staff testimonials of the importance of programs and the extensive holdings within The Collection. These personal testimonials are often a more

effective source of promotion than other types due to a dual line of communication which is created, allowing questions from potential patrons to be immediately addressed.

The form of advertising called public relations consists of the analysis of trends and the connection of needs between the organization and the public. An important part of public relations is publicity, an activity which promotes the company in the media without the organization paying for it. (pp. 176-177) THNOC uses the tool of publicity for their programs through public service announcements and press releases for exhibitions and symposia. Additionally, staff appearances in documentaries and credit lines in books and television programs which center on Louisiana's history also promote the organization's credibility. Finally, publicity for the organization is garnished from links from other cultural organizations' web pages, such as the page run by Louisiana State Museum, to THNOC's web page. (web page, LSM).

HANDLING MANUSCRIPTS AT WRC

The Records of the Contemporary Arts Center

The primary task of the intern during her three month employment at THNOC occurred in the Manuscripts Department at Williams Research Center (WRC). Her assignment was to file and organize a section of The Collection's recent acquisition of numerous boxes of records from the New Orleans Contemporary Arts Center (CAC).

The Manuscripts Cataloguer assigned to train and supervise the intern during the CAC project initiated the intern into the Manuscripts Department by leading her into the vault on the first floor of WRC. This huge vault, entered by key or security code, was filled with hundreds of boxes of manuscripts shelved on tall filing walls which moved with a turn of wheel on the front of each wall.

Together they surveyed a series of shelves filled with 58 gray boxes, each labeled "Records of the Contemporary Arts Center." The Manuscripts Cataloguer explained that these documents had previously been categorized into subjects and placed into the gray Hollinger boxes, or archival quality containers. The Manuscripts Cataloguer explained that the intern should begin with the twelve boxes in the Publicity Series. The intern removed the first of these boxes from the shelf and brought it back to the cubicle room, along with an identical empty box provided by the Manuscripts Cataloguer. This supervisor briefly went over the directions of the task, instructing the intern to pull out each item in the marked box, review it, and pull an empty archival folder from the shelf above the intern's work space in which to house the CAC item. The intern should label the file, place it in a Hollinger box, fill the box, and label the box.

Each box in the CAC Publicity Series contained hundreds of materials. Items ranged from calendars of events, newsletters, theatre season ticket order forms, annual reports, press

releases and public service announcements. Postcards, pamphlets, programs, and tickets advertising events such as concerts, theatre productions, exhibits, membership, general information, and donor information were also included in the boxes. Most of these materials ranged from the years 1976 to 1986.

The intern pulled out all staples and paper clips as these items rust documents over time. However, as all items bound together must stay together, a folded piece of acid free paper around groups of papers replaced clips and staples. Additionally, items which were folded were unfolded. Items were filed in the order of which they were pulled from the boxes, even if an order or a method did not seem apparent, so not to destroy the integrity of the collection. Although there were many duplicated items, no more than twelve items were placed in one file so that future researchers will not be tempted to take an item from a folder which includes many duplicates.

The folders were labeled with three lines of information. The left top side of the file was left blank for the item number to be added later. The middle of this top line was labeled with the name of the collection title, in this case called "Records of the Contemporary Arts Center." The right top side was labeled with the type of container, or in this case "Folder."

The left side of the second line of the folder listed the accession number, which in this case was "MSS 97-64-L." This accession number identified four elements of the collection. First, "MSS" identified the collection as one included in the Manuscripts department. Second, the number "97" indicated the year 1997, or the year in which this collection was accessioned. Third, the number "64" indicated the collection's chronological number of accession of the year; in other words, this collection was the sixty-fourth accession in the year 1997. Fourth, the letter "L" stood for Library, an outdated element from when manuscripts were held in that department.

The middle of this second line was labeled with the series name, or in this case "Publicity Series."

The third line on the folder named the unit title, a name which differed according to the item or items included in each folder. Examples included "Calendar of Events" and "Postcard for 'Artworks' Exhibition." This unit title was followed by the unit date, or the date of the event, written as the year, month, and date. An example of this system is "1994 Jun 25 - 29." Dating information also varied from folder to folder. If no dating was possible, the date was "n.d." for No Date. If the date was known from another source other than the item itself, it was contained within brackets, such as "[1994 Jun 25 - 29]." If the date was believed to be known from another source other than the item itself but the intern was not absolutely certain, the date was followed with a question mark and contained within brackets, or written as "[1994 Jun ?]." A folder including an item or items from a range of dates was indicated by wording within brackets, or written as "[Between 1992 and 1994] or [Not before 1992 Jun 25]."

The following example illustrates the way in which the folders were labeled.

<i>(leave space for item number)</i>	Records of the Contemporary Arts Center	Folder
MSS 97-64-L	Publicity Series	
	Postcard for "Artworks" Exhibition.	1994 Jun 25 - 29

Dummy folders were created for items too large to fit into the folders and boxes. The container name "Oversized" was written on the dummy folder along with all of the other pertinent labeling elements for identification of the contents of the folder. The actual items were placed in larger folders which were labeled in a similar fashion to the regular sized folders in the left hand, bottom corner of the folder.

The following example illustrates the way in which oversized folders were labeled.

Records of the Contemporary Arts Center

Publicity Series

Calendar of Events. 1989, Jun - Jul

MSS 97-64-L

(leave line for item count)

The intern worked on the processing of the Publicity Series of the Records of the CAC consistently throughout her twelve weeks at THNOC. Each day she retrieved the key to the vault from the Manuscripts Cataloguer, collected her boxes onto a rolling cart, and wheeled them out through a hallway and into the cubicle area of the first floor of WRC. The examination and separation of items in the CAC Collection, along with the labeling of folders and boxes, took anywhere from two to four days out of each week, depending on scheduled events at THNOC and the need to utilize her help on other projects to which she was assigned. At the end of the ninth week she had completed the process of sorting and filing the CAC items. The intern had successfully transformed twelve boxes of loose items into twenty boxes of items contained in labeled folders, excluding those contained in oversized boxes.

In the tenth week, the intern began to separate the folders into chronological order. She utilized a huge table in the back of the cubicle area to stack folders according to the year of the item. Folders marked "n.d." were put in a separate pile. During this section of the task, the intern discovered many folders which included identical items. She consolidated the size of the collection by inserting these identical items into the same folders. She ensured that the items were completely identical; items with handwritten notes included in the text were given their own folders with unit titles indicating the inclusion of such notes.

A large pile of folders containing items with no dates worried the intern. She went through these items and wrote on a separate paper all of the events that seemed familiar to her. She then continued to sort through the different piles, now segmented by year, to connect certain events through informational items such as press releases and calendars of events. She then extracted the undated folders for which she had discovered dates, relabeled the folders, and replaced them into the appropriate boxes. Her process of discovery heavily relied on her memory skills, similar to the card game of Concentration, and led to the elimination of many "n.d." files in the collection. She then replaced all of the files into boxes, using yellow sticky notes to label each box by year. These types of temporary labels were extremely helpful in assisting the intern to remember the contents of each box; the labels were also easily removable during this transitional time of processing the collection. At the end of the process of sorting the files by year and consolidating the collection, the intern had transformed twenty boxes of items in labeled folders into seventeen boxes of items in labeled folders filed in chronological order, excluding those contained in oversized boxes.

The intern then created subseries, or divisions, for each year. Box by box, she extracted folders and placed them into new boxes. She created a large subseries called "Events" which contained marketing items for a variety of events at the CAC. This subseries was further categorized by the chronology. For example, "Events 1976-1977" and "Events 1978-1980" were included in the collection. She created set after set of subseries for special events, such as the CAC's annual party, "Art for Art's Sake." Other sets included "Internal Records," "News Clippings," "Audition Applications," and "Membership Solicitations." She again used yellow sticky notes as temporary labels for the boxes. She also addressed the oversized boxes, placing the oversized folders in an order following the pattern of the collection. At the end of this

lengthy process, the intern had transformed seventeen boxes of items in labeled folders filed in chronological order into twenty-seven boxes plus three oversized boxes of items in labeled folders separated into subseries sets and filed in chronological order. Photographs of the midway stage and the final stage of the collection can be seen in Appendix XIII. The collection was then ready to be handed over to the next intern or volunteer whom will create finding aids, or lists of descriptions of files in The Collection entered into THNOC's data base. As the name implies, the descriptions aids the staff in finding desired items for themselves or for researchers visiting THNOC.

During her work on the CAC Publicity Series, the intern discovered that the cubicle room was not conducive to a happy, productive environment. Employees often whispered, talked, and laughed behind the gray partitions, creating sounds which were impossible to ignore. She occasionally heard employees making comments about one another. Phone calls or impromptu meetings between staff members also distracted the intern. Many employees, including the Manuscripts Processor, wore headphones throughout the day. This type of behavior created a workplace in which each person worked independently of one another, alleviating any semblance of teamwork.

HANDLING MANUSCRIPTS AT THE CONSERVATION LAB

The Conservation Laboratory is an extension of the Williams Research Center. The facility, located many blocks away from WRC, is a four story complex which includes large work spaces, larger storage spaces, offices, a fully working kitchen, and areas of unused space. The building stores many of the Collection's items which are considered works in progress or future projects. The intern worked every Thursday of her internship at this facility.

The Lawyers' Transaction Titles Files

The intern's work at the Conservation Lab for THNOC's Manuscripts Department included the handling of the Lawyers Title Insurance Corporation Files and Transcription Record Books (LTIC) for two New Orleans neighborhoods: the Faubourg Tremé and Central City. The supervisor for the task, the Special Collections and Projects Librarian, introduced the intern to the work site and the tens of boxes of files on which they were to sort and label. These files contained titles of ownership, insurance records, wills, letters of succession, and other documents pertaining to the tracts of property.

The supervisor and the intern scoured through the files at a fairly rapid speed as they searched for two elements within each file. First, they looked for the district number. They specifically sought the words "the Second District," or the district number for most of the properties in the Faubourg Tremé. Although the boxes were supposed to only contain Second District files, many other district numbers were included in the batch. All files containing records other than Second District plots were placed to the side.

The second number for which the pair searched was the square number indicating the plot of land within the district. Both the district and plot numbers were found in a particular type of document within the myriad of papers stuffed within each file. That document described the

plot and always began with the phrase, "On a certain plot of ground..." and continued with the phrase "...bounded by four streets..." Some files included confusing records which did not state the exact plots but which did state the streets which bound the plot. In these cases, the intern and her supervisor referred to maps of the Faubourg Treme provided by the supervisor. A small number of files indicated multiple square numbers; these files were labeled with question marks and placed in a separate pile.

Once the district and plot numbers were identified, the supervisor and intern marked the front cover of the each file with the information. For example, a file containing the records of the Second District and plot 123 was labeled as "2/123." The supervisor and intern each numbered 10 to 15 files and then sorted the files and placed them in their appropriate spots on the shelves. These shelves had been previously sectioned off by the intern through her reference to the maps of the Faubourg Treme. She studied the square numbers on neighborhood streets and created labels for each section. For example, a street in the Faubourg Treme may contain square numbers 109 to 116. A small sticky note with the numbers "109-116" was then placed on a shelf. Another sticky note with the numbers "117-124," or the next street of square numbers, was placed on the same shelf but one foot away. The crew simply placed each file in its appropriate space.

Three persons joined the supervisor and the intern in their task of sorting and labeling the LTIC files. First, a part time employee sorted through files on days which the intern was not at the Lab. Second, THNOC's Vice-president of the Board, Mr. John E. Walker, played a prominent role in assisting the Special Collections and Projects Librarian in ongoing projects such as the Treme survey. As a former surveyor for the City of New Orleans, Vice-president Walker gave useful advice to the supervisor when mismatched or missing square numbers

prohibited the crew's progress. Third, a former employee of THNOC returned to The Collection for part time employment during his completion of his doctoral degree in Latin American Studies. His experiences in searching for pertinent information while sorting through manuscripts were helpful to the crew's completion of this assignment.

The project supervisor, the Special Collections and Projects Librarian, explained that this project had been requested by the President of the Board as a pilot project, or one in which the crew worked to find the file which provided the most information about one square of land in the Treme neighborhood in order to complete an historical survey for that one square. This work was the first step in exploring the history of the Faubourg Treme and will assist in THNOC's future goal of creating an historical survey of the neighborhood. A progress report on the project written by the Special Collections and Projects Librarian and addressed to THNOC's Administration Director and the WRC Director can be seen in Appendix XIV (page 122).

The inspiration for this effort was a similar previous endeavor called The Vieux Carre Survey. In 1960, the Louisiana Landmarks Society underwrote the cost of an experimental study, or pilot project, of Square 63 in the French Quarter. That pilot project inspired a complete survey of the Vieux Carre. Work on the project officially began in 1961 at General Williams residence at 529 Royal Street and was not completed until late 1980. The labor was realized through the assistance and financial support of a local university and various foundations due to the fact that the project began before the establishment of THNOC. The archive, an invaluable research tool, now consists of over 130 binders containing information such as maps, written records, and photographs about individual tracts of property in the French Quarter. The survey will continue to grow as new research uncovers more information about the history of each inch of the historic neighborhood. (Jumonville, pp. 18-27)

The supervisor also explained to the intern that THNOC hopes to eventually build a data base where a researcher will be able to look at a map of the Faubourg Treme on a computer screen and click the computer mouse on a particular house on a lot. The computer will then cross reference all the information about that house in order to present the researcher with a history of the house, including a list of residents, demolitions made to the house, and newspaper clippings with stories about that area.

The Nella Ludwig Papers

The intern's work at the Conservation Lab for THNOC's Manuscripts Department also included the handling of "The Papers of Mrs. E. B. (Nella) Ludwig, Additions," a project on which she worked sporadically throughout her Thursday schedules at The Lab. The supervisor for the task was again the Special Collections and Projects Librarian.

The supervisor introduced the intern to the project by escorting her to a large table which was lined with twelve Hollinger boxes. This project had previously been started by the supervisor whom had begun to separate items in the collection and place them in categories. The boxes were adorned with sticky notes which acted as temporary labels for different categories. The categories consisted of subjects such as newspaper clippings, personal correspondence, professional correspondence, bills, audition notes, programs, and photographs. A stack of four large brown boxes filled with more items in the collection sat a few feet away from the table.

The supervisor explained that through his initial work on the collection he discovered no logic to the placement of the contents of the large brown boxes. Rather, he felt that perhaps these items had been placed into the boxes after her death by other persons. He instructed the

intern to sort through each brown box and place items into their appropriate categories and to create new categories as she saw fit.

The processing of the Nella Ludwig Papers mirrored the processing of the CAC Publicity Series in the sluggish speed of the task. Each item was examined, unfolded, removed of rusting agents such as staples and paper clips, and categorized. The items chronicled the life of Nella Ludwig, a New Orleans woman who was involved in a number of social clubs, including American Women's Volunteer Services, Le Petit Theatre du Vieux Carre, and Le Petit Salon. A huge portion of the materials centered around a club which she began called The New Orleans Opera Guild. The intern was fascinated by Mrs. Ludwig's apparent social status within New Orleans, her dedication to fit opera into the fabric of the city, and her patronage of many young and aspiring opera singers.

The intern completed the sorting and categorizing of all items within the Ludwig Papers by the end of her internship. Twenty boxes of items were left by the intern to be handed over to the next intern or volunteer who will create and label folders for each item, tasks similar to those the intern had done for the CAC Publicity Series. Furthermore, like the CAC project, the intern was told that finding aids will be created for the Ludwig Papers.

The environment of the Conservation Lab was quiet and productive. Its location far away from the other buildings in THNOC distanced the intern from the distracting work environment of the WRC's cubicle area. Additionally, the building's huge size and minimal number of employees within it (consisting of the crew working on the two projects listed above, the Board Secretary/Treasurer, and the occasional presence of the WRC Director and staff janitors), allowed the intern the freedom to vocalize questions and comments about the project.

REHOUSING THE CITY BUSINESS DIRECTORY MICROFICHE COLLECTION

The intern began a new project for the WRC during the middle portion of the internship. The Reference Librarian in the large upstairs library known as the Reading Room approached the intern with the job of rehousing a microfiche collection. Upon acceptance of her request, the intern's new supervisor accompanied her upstairs to an area of the Reading Room behind a section of red velvet ropes which separated the public visitors from the book shelves. She showed the intern two shelves on which were stacked twenty-five black binders labeled "New Orleans City Business Directories." An empty wheeled cart stood nearby the shelves. The Reference Librarian pulled a binder down to exhibit its decrepit condition; its front cover had been completely ripped off. She laid it on the cart and together the Reference Librarian and the intern continued to pull the binders off of the shelves and stack them onto the cart. Although not all of the binders were missing their covers, the collection was in terrible condition. Many of the covers stayed intact by only threads of plastic. Furthermore, many of the bindings were loose.

After filling the cart with the collection, the intern and her new supervisor rolled the cart under the rope and over to one of the large wooden tables in the Reading Room. Together they inspected the collection. An average of three file folders were inside each of the binders. Many of these file folders were torn or about to tear. Each folder contained fourteen slots on its front and back cover. Light yellow envelopes were placed in each slot, each containing a transparent sheath which included the microfiche from a Business Directory from a particular year. Many of the yellow envelopes, which were labeled on their middle portions with typed or handwritten descriptions of their contents, were torn. Moreover, the envelopes filled each of the fourteen slots on each of the front and back covers, creating a cramped microfiche collection which was difficult for researchers to use. The confusing style of the collection was apparent to the intern as

she spotted many envelopes which had been placed in the wrong slots along with some of the fiche which had been placed outside of their corresponding envelopes altogether.

The Reference Librarian returned to the table with a cart filled with brand new binders, larger than the mangled, older ones. She clearly explained the importance of the microfiche collection, describing its frequent use by both researchers and staff, a need for a less cramped collection, and the harm which will occur to the fiche over time if the collection maintained its present condition. She emphasized her frustration that binders overlapped years from one to the next. Finally, she added that she longed for the retyping of labels on the top portions of the envelopes rather than on their middle portions so that the descriptions were easily referenced by researchers without pulling each one out of its slot.

The intern broke the task into different sections. First, she rehoused all of the folders into new binders. These new binders held four to five folders rather than just three. Concurrently, she replaced the envelopes into the new file folders as she worked. She organized each folder cover so that it contained only one or two years from the City Directory. She separated years by leaving an empty slot or two, creating a visual separation easily read by persons searching through the binders. She ensured that each binder ended in one year while its consecutive year began in the next binder.

The intern's work on this portion of the project occurred over a period of a five days in the Reading Room. She was able to spread out the binders and files on one the large tables in the room without obstructing any of the work of staff members or public researchers. This opportunity to observe WRC's handling of their public responsibilities intrigued the intern as her other tasks occurred in staff-only areas of the buildings in the organization.

The intern was struck by the busy atmosphere of the Reading Room. This library bustled with more activity and learned yet unobtrusive discussion than the intern had observed in any other area of the organization. The teamwork of the employees, exemplified through their consultation with one another for different projects and also their respect of one another's space and areas of expertise, worked to benefit the environment of the Reading Room and those persons, including the intern, utilizing the space.

She occasionally looked up to notice the staff's apparent dedication to the researchers. Staff members answered questions at their desks stationed at both ends of the room; they also strolled around the room, offering assistance to patrons. They often walked quickly across the large room to answer incoming calls or to disappear into back rooms and vaults to retrieve items for patrons. The employees never looked bored or uninterested in their jobs. They seemed happy to work and happy to help.

The remainder of the task of rehousing the microfiche collection occurred on different days spread over the rest of the internship period. First, many of the torn envelopes were replaced with new ones. The intern utilized a typewriter in the Reading Room office as well as one in the downstairs cubicle area of WRC to type labels on the top portions of the new envelopes. Additionally, she replaced envelopes which were not torn and retyped their labels on top portions to create a consistent format for researchers. Second, the intern worked on a coworker's computer in the cubicle area to create labels for the outside binding of the binders. Each label read, "New Orleans City Business Directories," and was followed by the years included within that binder. Photographs from the intern's work on this project can be seen in Appendix XV (page 124).

ORAL HISTORY INTERVIEWS

The intern assisted the Reference Archivist on two oral history interviews. In each case, the interviews were executed in the afternoon. The pair traveled by taxi cabs to the homes of the subjects and these cabs were billed to The Collection's taxi account.

The Subject of Gentilly Terrace

The first oral history assignment took the intern and her supervisor to the home of Marie Badeaux in the neighborhood of Gentilly Terrace. The interview had been requested by Ann Duffy, a volunteer of the Preservation Resource Center (PRC), in hopes of collecting information to compose a future exhibit on Gentilly Terrace at PRC. Mrs. Badeaux, a woman in her early 90's, had come from an influential family from the neighborhood and was therefore considered to be a potential source of historical information. Her father was E. E. Lafaye, vice-president of the Gentilly Terrace Company, a construction company which operated during the last years of the 19th century and the beginning years of the 20th century. Moreover, the Lafaye family had previously lived in a stately mansion which used to stand in Gentilly and was very well known for its beauty and enormous size. The tract of property was so large that room for thirteen houses was created when the mansion was demolished later in the 20th century.

The Reference Archivist and the intern were greeted by both the Mrs. Badeaux and Ann upon arrival to Mrs. Badeaux's home, which was located, incidentally, on Lafaye Street. The group entered the house and were offered beverages. As they retired to the dining table, the oral historian prepared his tape recording device, checking that the various microphones were situated on the table so that all voices would be recorded. He tested the machine's working status by recording his own voice and playing it back to himself before beginning the actual interview.

The Reference Archivist initiated the interview by asking a few questions about the subject's age and origins. He then began to ask a series of open-ended questions, inviting the interviewee to speak for however long she desired. The questions focused on Mrs. Badeaux's childhood. The discussion led to descriptions of the rooms within the old stately mansion in which her family lived. The discussion stimulated the interviewee to draw on a piece of paper a reproduction of the internal layout of the old home. Her memory was very clear as she recalled banisters, chandeliers, and a music room filled with instruments. The Reference Archivist, the intern, and the PRC volunteer quietly watched and listened while the subject vividly recalled the grand interior of the mansion. Upon being prompted by the Reference Archivist, she went on to describe other elements of the home, including types of flora in the gardens, the family's relationships with the servants, and playful activities of her youth, such as she and her siblings touching the outside lanterns after a rain for a shock.

The Reference Archivist asked the interviewee for stories about her community. She proceeded to list names of neighboring families and descriptions of monumental developments in the neighborhood, such as the advent of the automobile and the consequential construction of driveways and garages in her neighborhood. She spoke of grocery delivery services, neighborhood pharmacies, and churches. She related stories of the hurricane of 1915 and memories of World War I, including stories of "sham battles," or pretend battles between young neighborhood residents which the children watched for entertainment. She also recalled prohibition, the length that the people went in order to have a drink, and the revelry of prohibition's end.

The interview lasted over an hour. The Reference Archivist turned off his recording device and handed release forms to Mrs. Badeaux, Ms. Duffy, and the intern. He explained that

their signatures on these documents would allow the written transcriptions of the interview to be made available to the public. Finally, the Reference Archivist took pictures of the group before he and the intern said good-bye and returned to THNOC.

The Subject of Huey P. Long's Assassination

The Reference Archivist and the intern conducted their second oral history interview with Dr. Joseph A. Sabatier, Jr., at his residence on Exposition Boulevard near Audubon Park in the uptown area of New Orleans. The Reference Archivist was inspired to take this interview after Dr. Weiss, brother of Huey Long's alleged assassin, Carl Weiss, donated his papers to THNOC. The Reference Librarian had taken an oral history interview with him and he subsequently gave the THNOC employee the names of persons, including Dr. Sabatier, who had been present at the hospital on the day the former Louisiana governor had been shot.

Similar to his actions at Mrs. Badeaux's house, the Reference Archivist began the interview process by situating his recording machine on the table and testing its status while Dr. Sabatier retrieved beverages for the group. The Reference Librarian handed the doctor and the intern the release forms before beginning the session, explaining the need for signatures. The doctor did not need to be prompted to speak. As soon as the Reference Librarian began taping, the interviewee began to discuss his background as a medical intern from New Orleans Tulane University who worked in Baton Rouge. He then jumped into the subject of the interview by explaining that he was near the site of Louisiana's State Capital when he heard a "rat-a-tat-tat." He was unsure if he had heard one shot or more. He was subsequently called in to work as a scrub nurse in Long's hospital room. He clearly recalled the attendants in the room as a group of politicians dressed in medical gowns. He remembered noting that Huey Long was conscious and

clear minded. The patient underwent a standard procedure for a shot in abdomen which included only one entry wound and one exit wound. The operation was touted as successful.

The interviewee continued to recall that the doctor on duty, Dr. Vidrie, was called away from Baton Rouge to a commitment in New Orleans. Dr. Vidrie had commented that he was leaving the patient in good hands; however, the team of doctors flailed as no one took a strong leadership role. Consequently, Governor Long bled post-operatively, a condition which Dr. Sabatier noted as the probable cause of death.

Dr. Sabatier's contact with Long was primarily in the operating room. At that time, no one asked him any questions. He did not remember any cut on Long's lip, an injury which he had allegedly incurred. Dr. Sabatier insisted that Long spoke clearly and well before the anesthesiologist performed his duties. These thirty hours of activity were very disruptive to the small hospital but it continued to function. The doctor then went on to say that another man, Dr. Lario, was rumored to have investigated Long's body while in the funeral home yet no report on this incident exists.

The interviewee explained that the assumption was that Carl Weiss had shot Long. The insurance papers for the case, however, listed the cause of death was listed as an accidental shooting by a bodyguard. Murphy Rhodan, one of Long's bodyguards whom, along with other guards, had been examined with severe powder burns, had eventually moved on to become a state chief police. However, Rhodan's nephew reportedly made a claim that two weeks before the former bodyguard died he had gathered around his family to tell them that he had accidentally shot Huey Long. He concluded his heated retelling of the story with this last revelation and stated that the information seemed to be important yet has never been exposed to the public.

The Reference Librarian turned off his tape recorder. Dr. Sabatier then stated that a local television news investigator had interviewed him once before but that he had heard nothing else on the story. He was curious to know if Dr. Lorio, who had allegedly performed the private autopsy on Long, had been interviewed. He also stated that he found frustration in the fact that Carl Weiss's body had been exhumed later in the 20th century for yet a second autopsy while Huey Long's body had not. He asked if THNOC would contact him with any answers for these questions or any further information on the assassination. The Reference Librarian assured Dr. Sabatier that he would be in contact, snapped pictures, and then he and the intern said good-bye and returned to THNOC. Appendix XVI on page 125 contains copies of the release forms and photographs from each interview.

The two oral history interviews taken during the internship offer important recollections of Louisiana's past. Mrs. Badeaux's interview represents the perspective of a small girl observing the growth of her neighborhood throughout the early 20th century while Dr. Sabatier's interview represents the perspective of an intern witnessing the hospitalization and eventual death of an historical political figure. These interviews truly epitomize this report's earlier assertion that THNOC's mission, "to maintain and expand their collection [of Louisiana materials]" refers to a collection of holdings which offer stories of both important historical figures and events alongside stories which represent the past cultures of everyday people. (*Guide to Research at the Williams Research Center*, p. 1)

Follow Up Work to the Interviews

The Reference Archivist explained to the intern that the interview tapes would be sent to a company which specializes in transcribing audio tapes. The transcriptions will arrive back to THNOC as word documents through emails from the transcription company. He will correct any

personal name spellings, a frequent source of mistakes. He will then print out two copies. One copy will be sent to the Manuscripts Registrar, located in the Collections Management Department in the museum and galleries complex on Royal Street, who will enter the documents as an accession file. Another copy, along with the actual tape, will be entered into The Collection by the Reference Archivist. The employee will then submit in written form a general report of the oral history interviews and request funds to the Board in order to transcribe the information for the next fiscal year, beginning in April. These funds will also be used to perform follow-up interviews on these topics as well as a number of other subjects which the Board approves.

ADDITIONAL DUTIES

Finally, the internship included additional duties as assigned by the WRC Director. These duties included twice escorting fellow workers to the Registrar's Office at the museum and galleries complex at Royal Street. Although this building is a mere two blocks away from WRC, a policy at THNOC states that an escort must accompany any employee transporting an accession from one building to the next. This process taught the intern about the fragility of many of the organization's holdings along with the requisite of an incoming receipt presented with each accession, seen in Appendix XVII (page 128 and 129). All of the legal terms of the donation or purchase are listed on the backside of the original receipt. Information on the front of the receipt include the name of the seller or donator, the date of the transaction, a description of the item, the value of the item, and the signature of the staff member who accepted the item. These pieces of information may be neatly handwritten or typed.

Other additional duties completed by the intern were simple tasks which utilized anywhere from an hour to a few hours of the intern's time. First, she conducted an inventory count of binders received by WRC to be used for an upcoming symposium. Afterwards she stacked most of the binders on shelf and repackaged a small portion of them to be sent back to the manufacturer due to a color mismatch. Second, she assisted the WRC Director by making 80 copies of a fourteen page presentation which he was to give later that week. Third, she assisted the Reference Archivist by copying a set of manuscripts which had been ordered by a researching patron. For this task, she learned that patrons are charged a fee for copies and each page must be stamped with a THNOC emblem noting the location of the collection.

The WRC Director had mentioned to the intern that seasonal work would include assistance in the Museum Registration Department and also the Public Relations Department,

the latter which would be geared towards preparation for the January 2001 Symposium. However, no work of this nature was assigned to the intern during the three months.

STAFF MEETINGS

The intern attended all regular staff meetings on the third Wednesday of each month. The purpose of staff meetings is to relate an understanding of the internal workings of each month. Meetings are held at nine o'clock in the morning in the Counting House, a building within the museum and galleries complex. Coffee, tea, orange juice, and doughnuts are offered before the meeting. Employees sit in chairs around the room, either in an oval shape facing the center of the room (creating a forum for discussion) or in rows facing the podium. One assumes that the Administration Director decides the seating design according to the type of business to be discussed.

The Administration Director opens the meetings and speaks about important current events of THNOC. She mentions any awards, publications, lectures, conferences, or acquisitions which impact THNOC. She allows her team of thirteen department heads to speak one by one about the special events occurring in their departments. Each of these employees speak briefly and mention any new interns or volunteers which are providing assistance. Many of these employees also give kudos to special staff or volunteers which have produced exceptional work. A department head may also display items, such a recently published book or a museum shop map for sale to the public, in order to stimulate excitement and interest in the employees.

These meetings usually last about an hour. Afterward, staff members grab another doughnut, speak among themselves, and use the rest room facilities before rushing to offices either in the museum and galleries complex or two blocks away to WRC.

STAFF LECTURES

The staff at WRC is occasionally assigned to attend on-site lectures affiliated with the fields of history and preservation. One example of this type of lecture occurred during the internship period. John Hollinger, a man whose family formed the Hollinger Corporation in 1945, spoke about the history of his family's company. This company was the first to produce archival supplies and materials. The use of such acid free materials aids in the preservation of documents, photographs, and items. THNOC's mission includes the goal to maintain its collection of these types of historical items; consequently, THNOC greatly patronizes the Hollinger Company. Mr. Hollinger explained that many similar organizations have appeared in the marketplace since his father and uncle founded the company, yet the company still does well due in part to the patronage of THNOC.

Attendance at the Hollinger lecture was an interesting affair for the intern because she had been inundated with the Hollinger product line since her first day at THNOC. She worked with materials from the line everyday, especially file folders and folder boxes in a variety of sizes. She was pleased to observe that the entire staff found interest in learning more about these supplies as each attendee participated by giving the presenter his or her full attention and by asking questions related to the matter of archival supplies.

ANALYSIS OF MANAGEMENT CHALLENGE

The primary challenge the intern experienced at THNOC was the lack of instruction, communication, and tools with which she was given in order to complete her biggest task, processing the CAC Publicity Series. This challenge was due to the managerial style of Manuscripts Cataloguer, who had been given the duty of guiding the intern for her assignment of processing the CAC records. The supervisor's style, apparent to the intern from the beginning of the job, was to hastily present instructions through the spoken word.

The supervisor's quick, verbal instruction left the intern with many questions about the assignment. More information was needed in order to make decisions regarding the labeling of folders. Consequently, the intern called numerous impromptu meetings called between her and her supervisor. These meetings consisted of the intern's approach of the supervisor, a brief question and answer session, and the intern's return to her workspace. However, the supervisor's insistence on wearing headphones throughout the workday required the intern to tap her supervisor's shoulder in order to consult with her about the assignment, both startling and interrupting this supervisor's own work. This type of interruption could not be avoided as the intern needed to not only to ask questions about the assignment but also to obtain the key to the vault where the CAC Records were stored when not being processed.

During these question and answer sessions, the intern asked many questions concerning the processing of the collection. When the intern questioned the amount of descriptive information about the item to write on its folder, the supervisor told her to use her best judgment and that the finding aids, or detailed descriptions of each folder's contents, would be created later. The intern, who had never processed a collection of manuscripts in her life, was left to her own devices to make many of these judgment calls. The supervisor's instruction to have the

intern decide her own methods for labeling folders did not dissuade the intern from continuing to approach the supervisor. Often, answers provided insight to the intern. For example, when the intern asked if she should list the names of authors of newspaper articles, her supervisor again told her to use her judgment. However, she also pointed out that these types of articles are labeled as "clippings" or "copies of clippings." This answer hinted at the importance of terminology and influenced the intern to question things like the differences between phrases such as "calendar of events" and "schedule of events." She often guessed at the proper way to describe such items, hoping that her dedication to use consistent terminology within the collection would ensure that future researchers would understand the contents of the folders. This dedication towards maintaining consistency resulted in the periodic retracing of her steps to view folders previously labeled. In a collection which included thousands of items, the retracing of steps often proved to consume much time. Consequently, the intern was troubled by a lack of confidence concerning her progress on the task.

The brief and often interrupting consultation between the intern and her supervisor challenged the intern as it shed an unfavorable light on the task of processing the CAC Records. Although the intern enjoyed learning about the history of the organization, recognizing names of former professors and artist friends in many of the materials, and observing the maturity of the CAC's marketing practices, she felt ill-prepared for the task and longed for more guidance from her supervisor. The unfavorability of the situation may have been avoided if the supervisor had provided written policies or information about the task as the intern had requested in the beginning of the internship period. Instead, the supervisor waited until the last week of the internship period to announce that informative manuals on collection processing did, in fact, exist and were located on the supervisor's desk.

Furthermore, two interns from local universities began work at WRC midway through the internship period. These interns, each working only one day a week, also worked in the cubicle area under the supervision of the Manuscripts Cataloguer. While the intern appreciated the additional company of other non-staff members in the work area, she was appalled to observe the supervisor approach each intern with opportunities for discussions on their work. The supervisor actually rose out of her desk area, stepped past the intern, and walked over to the other interns' work spaces, asking if any questions on their assignments had arisen. Furthermore, the intern shuddered when she heard the supervisor thank the interns each day that they worked, an appreciative gesture which was never offered to the intern by this employee.

Frustrations were also caused by situations concerning a lack of supplies. Just a few weeks into the internship, the intern notified the Manuscripts Cataloguer that only three stacks of the archival folders remained on the shelves above the intern's work area. Rather than praising the intern for her quick work, the supervisor snappishly remarked that she wished the intern would have alerted her sooner because she would now have to place an order for more folders. The intern, who had noticed that many unused supplies were kept in the vault, had assumed that the organization kept a back stock of folders. She was unaware of any shortage and had not been told to notify her supervisor at any point concerning supplies.

A similar frustration occurred when the intern ran out of oversized file folders. Although the intern had notified the supervisor well before the supply had depleted, the shipment was not ordered at that time, leaving the intern without a supply of these large folders. The supervisor's solution was to have the intern label the dummy folders as usual, include the folded documents within the dummy files, tag the folders with colored plastic paper clips, and proceed with the

task while waiting for a shipment of oversized folders to arrive. The intern was then forced to back track her work when the shipment of oversized folders arrived two weeks later.

While these recollections of the intern's rocky relationship with the Manuscripts Cataloguer tainted the intern's impression of work at THNOC, it is important to note that this employee was just one of the five WRC staff members which supervised the work of the intern. Each of her other four managers led the intern through her tasks in a manner different from the uncommunicative fashion of the Manuscripts Cataloguer. They each made time to offer the appropriate orientation of the intern to the tasks. In turn, the intern gained a comprehension of the exact requirements of each task, compelling her to dive into her work, ask many questions, and complete each task to her supervisor's approval. Furthermore, these four managers each offered thankful words at the end of each task which made the intern feel as if her contribution was appreciated and vital to the organization. Finally, the people-oriented skills of these four managers further implicated the Manuscripts Cataloguer's poor style of management.

First, the WRC Director had set up her internship, met with her occasionally during the internship period to discuss her work, and utilized her abilities for small, additional duties. This head of the building often circulated work areas, including the cubicle area, the Reading Room, and the Conservation Lab. During his rounds, the WRC Director often asked the intern, as well as other employees, about the progress of the assignments and any consequential problems. On one occasion, the intern asked to meet with him privately concerning the supervisory techniques her managers. The WRC Director listened to the intern's disgruntlements about the Manuscripts Cataloguer's managerial style. He explained that processors like this one display a nature which is not considered to be people-oriented. He praised the Manuscripts Cataloguer's sharp intelligence and photographic memory. He then told the intern that she should not take the

Manuscripts Cataloguer's style of management personally. Finally, he insisted that he had heard nothing but good things about the intern's work and that she should continue her assignments and ask questions when needed.

Second, the Special Collections and Projects Librarian instructed her at the Conservation Lab while working on both the LTIC files for the Faubourg Treme and Central City neighborhoods and the Nella Ludwig Papers. This supervisor spent an entire morning orientating the intern to her workspace. He consistently approached her during her work on the two projects, asking if she had any questions or if she had discovered anything of unusual interest. He often asked the intern if she had a preference about working on one of the projects and always thanked the intern for her work at the end of the day. These efforts created a communicative relationship between the intern and her supervisor as she did not feel even slightly intimidated about approaching him with any questions. Consequently, the intern felt that the relationship provided the grounds for an happy environment conducive to productive work.

Third, the Reference Librarian instructed her work on the rehousing of the microfiche collection of the City Business Directories. This supervisor also spent a good amount of time orientating the intern to her task. She clearly articulated the purposes of the microfiche collection and the reasons for its worn condition. She also interpreted her goal for the intern's work on the collection. She thanked the intern for her work at the end of each day of the project, commenting each time that the work accomplished meant that the collection was already a thousand times better than its previous condition. Again, the intern appreciated the time and the effort given to her by this staff member; consequently, she felt happy to complete the project and proud of her work.

Fourth, the Reference Archivist taught her the manner in which to conduct an oral history interview. Before, during, and after each interview, he asked the intern for suggestions and input. On both occasions he complimented the intern's ability to ease the interviewees' tension through eye contact and attentiveness during the oral interviews. Finally, he thanked her profusely for accompanying him on the assignments and related his happiness about her contribution to each interview.

RECOMMENDATIONS

The responsibility of assigning supervisors to interns and volunteers at WRC lies with the WRC Director. Many university interns work more sporadically at the organization than this intern, exemplified by the two interns which were observed working only one day of each week. However, the three month length of this intern's employment afforded her a unique perspective into the daily work which occurs at THNOC. Therefore, the WRC Director should consider the intern's disgruntlements regarding the choice of the Manuscripts Cataloguer as a supervisor as a warning sign to evaluate her success in directing interns and volunteers. Moreover, he should use the data received from this intern as an opportunity to guide THNOC to prepare a more comprehensive internship program.

The organization should employ a volunteer coordinator to ensure that the work done by these nonpaid employees is being sufficiently managed and that they understand the full range of responsibilities involved with their tasks. This coordinator should schedule regular meetings with the interns and volunteers in order to discuss their progress and their supervisors. The coordinator should distribute supervisor evaluation forms for each intern and volunteer upon their exit of the organization in order to critique the jobs of these managers. Finally, the coordinator should maintain files on each intern and volunteer, the departments in which they worked, and the types of jobs they completed while at THNOC. The creation and maintenance of these type of records will allow these valuable persons to be called upon again if the organization ever finds itself short-staffed.

Thomas Wolf (1999) supports the recommendation for a volunteer coordinator in his book, *Managing a Nonprofit Organization*, when he states that volunteers are "a [valuable] source of free labor" and "their interaction with paid staff must be carefully orchestrated." (p. 92)

"Indeed, a volunteer coordinator must be integrated into the operation of the organization at the highest levels and must be given the full cooperation of any department or staff person who will be working with volunteers. When the volunteer coordinator is a member of the staff, it is important to consider where he or she should be placed in the organizational structure ... While the volunteer coordinator plays an important advocacy and educational role, sensitizing senior staff to the important place of volunteers in the organization, he or she has many other responsibilities ... He or she has the overall responsibility for finding and placing volunteers and mediating between their needs and the needs of the organization." (Wolf, 1999, p. 103)

Wolf describes many responsibilities which the volunteer coordinator should conduct. He stresses that one of the key tasks this employee should employ is the establishment and constant updating of "written policies on volunteer procedures, responsibilities, supervision, placement, restrictions, reporting, evaluation, recognition, and termination." (p. 103) He also asserts that the volunteer coordinator should train the staff to work with volunteers, respond to the needs and complaints of both the volunteers and their supervisors, and mediate any opposition between these groups. (p. 104)

Wolf insists that the orientation and training to volunteers must consist of presenting the volunteers with an organizational packet, including informational items such as "the organization's annual report, newspaper articles, brochures, flyers, reports, a list of board members, a staff organization chart, and an organization chart of the volunteer organization (if one exists) together with its charter and bylaws." (p. 107) In the case of the intern at THNOC, these informational documents were not easily attained. When she had requested an annual

report and an organizational chart from the WRC Director during the first week of her internship, she was told that the availability of these items to her must be approved by the Board. While she waited for the Board's approval throughout her internship, occasionally mentioning her need to review these records, the WRC Director provided a copy of the Disaster Preparedness Manual to the intern. While this manual included interesting details concerning the responsibilities of various staff members in the occasion of a hurricane or bomb threat, the intern longed for more information about the organization. She requested a copy of the Employee Handbook which she received; however, the WRC Director told her that the manual was not to leave the building and that no copies of the manual should be made.

It was not until the last week of the internship period when the Director handed to the intern a two year old organizational chart. When she again requested the annual report, he retorted that, by order of the Board, he was not allowed to distribute the report to her. This report would have been greatly educational to the intern as this type of document "provides a comprehensive glance at the institution's full programmatic and financial performance in any given year." Finally, it "also establishes credibility and shows that the organization has a track record in its area of specialization." (Hopkins and Friedman, 1997, p. 183)

THNOC did provide some of the elements which Wolf argues as important orientation tools for volunteers. The intern was given a few tours of each facility. She was introduced to most of the staff members, including those in the museum and galleries complex which she did not see again other than during staff meetings. She was shown a film about the establishment of the organization, a tool which provided her with background on the history of the organization. (p. 107-108)

Wolf demands that training for the volunteers be conducted and that it should begin with the provision of background reading material about the volunteers' tasks. He asserts that discussions about these written task descriptions "provides answers to some key questions," such as the type of job, its purpose, the steps necessary for the job's completion, supervisors and coworkers of the volunteer, and the time schedule for the job. (p. 108-109) THNOC did not ensure that such materials were distributed to the intern, specifically in the case of processing the CAC Records. Although she had requested written policies on the subject of processing of a collection, she had been told by her supervisor that no such written policies existed. She was dismayed at the end of her internship period when she was told that the policies did, in fact, exist and had been sitting on the supervisor's desk the entire time. Additionally, information regarding as the purpose and time schedules for the jobs was not articulated to the intern; rather this basic, essential occupational knowledge was contemplated by the intern each day of the three months.

Wolf also heralds the practice of recognizing the work of nonpaid employees, such as volunteers and interns. (p. 104) THNOC succeeded in this category in a number of ways. First, the intern was mentioned in THNOC Quarterly alongside a small, black and white photograph of her. Second, the intern was taken to lunch by her five supervisors, paid for by the organization. Finally, she was invited to the annual Donor Tea after the completion of the internship period. These events exemplify the "clear indications of the organization's appreciation" which Wolf praises as the kind of treatment which provide recognition to nonpaid employees. (p. 100) Examples of these recognition-based efforts can be seen in Appendix XVIII on page 130.

Wolf insists that the heads of nonprofit organizations should not be so focused on the needs of the organization that they ignore the needs of the volunteers. Instead, these directors should be "better prepared to handle the psychological needs of ... existing volunteers and ...

might also [be] better equipped to recruit and retain new people who would be enthusiastic about working for [the] organization for no money." (p. 97) THNOC would be better prepared to handle the needs of its nonpaid employees if it employed a volunteer coordinator to address these needs.

A second recommendation for THNOC is to publicize more of its organizational documents within the staff. Throughout her employment, the intern was not given access to the bylaws, annual report, or organizational chart. Furthermore, the staff did not have access to these records either, according to many of their replies upon the intern's request. The intern was finally given an organizational chart at the very end of her employment; however, it was two years old. The chart was completely void of the position of one of the intern's supervisors, the Special Collections and Projects Librarian. The utilization of this outdated organizational chart proves that the organization is not as updated on its internal files as it should be. Each year, the organization should update its organizational chart and make it available to staff members, along with the annual report. The organization should be proud of these records which boast of its large scope and success rather than treating them as top secret files.

A third recommendation for THNOC is that its Administration Director make her position as head of the organization (underneath the Board) more obvious to the staff. As noted earlier in this report, the intern noticed her complete absence at both WRC and the Conservation Lab. Additionally, the intern observed a lack of concern towards this top employee by the staff of WRC. The Administration Director should tour these buildings at least once a week in order to create an understanding in the staff of her position of authority within the organization. The staff's comprehension of her authority will alleviate many of the whispers about any monopolizing control of the Board President and her officers.

SHORT AND LONG RANGE EFFECTS OF INTERN'S CONTRIBUTIONS

The intern's contribution to The Historic New Orleans Collection was consistent and diligent work on each of her assigned projects. Through her work, she acquired the skills of archiving historical documents, assisting in the conducting of oral interviews, and undertaking the role of a staff member through daily duties and regular attendance at staff meetings and lectures.

The effects of the contributions of the intern to THNOC are many, due to the number of tasks on which she worked during her internship period. Most importantly, the effect of all five of the tasks completed by the intern resulted in the fulfillment of the organization's mission. Each of the tasks, the handling of the CAC Publicity Series, the Nella Ludwig Papers, and the Lawyers' Transaction Titles Files, along with the rehousing of the microfiche collection and the assistance on oral history expeditions, focus on the maintenance and expansion of the collection of Louisiana materials.

The first of the intern's contributions to THNOC was her work on the CAC Publicity Series. This work provided the short term effect of transforming the collection from boxes of loose, unlabeled items into a categorical state. The new state consisted of archival quality, labeled folders describing each item inserted in archival quality, labeled boxes describing subseries sets, all placed in a chronological order. This work prepared the collection to be transferred to another volunteer or employee to create finding aids for each item.

Another short term effect of the intern's work on the CAC Records assisted in the creation of a gala recognizing the Center's 25th year of existence. The intern was notified of this gala just two months after the internship period's completion through a telephone call from WRC's Reference Archivist. He explained that the Associate Director of the CAC was

organizing a multimedia presentation for the gala and that she was utilizing the collection which the intern had processed. A day later, the Reference Archivist telephoned the intern from THNOC notifying her that the CAC representative desired to speak with her. During their conversation, the Associate Director complimented the intern on an impressive job and asked for assistance in locating photographs from CAC's early days. The intern gladly directed her to look in three subseries of boxes: "Internal Papers," "Newsletters," and "Calendar of Events." Furthermore, the intern offered her assistance with the compilation of information for the gala.

Although the CAC staff member did not require more assistance from the intern, subsequent contact to the intern was initiated by the organization's Membership Coordinator. This employee also commended the intern on her work and added that the organization would credit the intern's name on the gala program. Additionally, she stated that the organization would show their appreciation by offering her a complimentary one year membership to the CAC. Copies of the program and membership letter can be seen in Appendix XIX (page 133).

A long term effect of the intern's work on this collection is the revelation of the historical chronology of the contemporary art scene in New Orleans from the CAC's creation in 1976 to the handing over of its records to THNOC in 1997. Future researchers studying the formation of certain art movements or theatre groups in New Orleans will be able to utilize the collection to find answers. Furthermore, the creation of future anniversary galas for the CAC will be aided by the use of this collection.

The second contribution of the intern resulted from her work on the Lawyers' Transaction Titles Files. A short term contribution provided by her work on the project was facilitated by the ability of the crew to sort through the files at a faster pace than if she had not been assisting in the task. The long term effect of the intern's work is that her contribution to the project brings the

organization one step closer to the creation of an historical survey of the Treme neighborhood. This type of survey may instigate the future creation of neighborhood organizations and committees which may initiate preservation efforts for this neighborhood.

The third contribution of the intern resulted from her work on the Nella Ludwig Papers. The short term contribution to this project was her transformation of the collection from boxes of unrelated items into a categorical state. She took items from large, acidic, brown boxes, examined them, divided them into categories, and placed them in archival quality, labeled boxes. Her work prepared the collection to be transferred to the next volunteer or employee working on the project. The long term effect of the intern's work on this collection is the revelation of historical aspects of New Orleans, such as the creation of the New Orleans Opera Guild, the names of various opera stars which traveled to New Orleans, the subjects of conversation during the meetings of various social clubs, and interactions between prominent New Orleans figures.

The fourth contribution of the intern resulted from her work on the microfiche binders of the City Business Directories. A short term effect of the contribution was provided to the organization through the improvement of the cosmetic appearance of the collection. The long term effect of the intern's work on this collection is the creation of a system which will be easier for employees and public to use and less damaging to the microfiche.

The fifth contribution of the intern resulted from her assistance on the oral history interview expeditions. A short term effect of the contribution was provided merely by her presence on the expeditions. Her attentiveness to the subjects as well as her use of eye contact with them translated into encouragement of these subjects to speak about themselves. A long term effect of this contribution is the possibility of future interviews with those subjects as well as the revelations of both the past cultures and historical events of Louisiana.

CONCLUSION

This essay details the story of one intern's experiences at a private, nonprofit, cultural organization. Explication of each task completed by the intern, as well as descriptions of the board, staff, programs, and financial situation of the organization, clearly illustrates the type of working environment one finds at THNOC. However, one last story paints a vivid picture of the true state of affairs of this organization.

On an occasion during the week in which the intern worked on rehousing the microfiche collection, the WRC Director walked through the Reading Room and commented on the intern's project. "Hard to believe such a glamorous job consists of a lot of mundane, tedious work. It is very labor-intensive, isn't it?" The intern immediately realized the truth to the Director's comment. While the size of the staff, the number of buildings, and the amount and variety of items within The Collection's holdings are overwhelmingly impressive, much of the work which occurs at THNOC centers around the cataloging and maintaining of the collections. This examination and labeling of items, time consuming tasks with which the intern was very familiar, exemplifies the extensive and often wearisome labor which goes into sustaining the mission of preserving, maintaining, and expanding the materials in The Historic New Orleans Collection.

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Form 990-PF

Return of Private Foundation

or Section 4547(a)(1) Nonexempt Charitable Trust
Treated as a Private Foundation

OMB No. 1545-0042

1999

Department of the Treasury
Internal Revenue Service

Note: The organization may wish to use a copy of this return to satisfy state reporting requirements.

For calendar year 1999, or tax year beginning APR 1, 1999, and ending MAR 31, 2000

Use the IRS label. Otherwise, please print or type. See Specific Instructions.

Name of organization: **KEMPER AND LEILA WILLIAMS FOUND INC**

Number and street (or P.O. box number if mail is not delivered to street address): **521 TCHOUPITOUS ST.**

City or town, state, and ZIP + 4: **NEW ORLEANS, LA 70130**

A Employer identification number: **23-7336090**

B Telephone number: **(504) 598-7172**

C If exemption application is pending, check here ☐

D 1. Foreign organizations, check here ☐
2. Organizations meeting the 35% test, check here and attach computation ☐

E If private foundation status was terminated under section 507(b)(1)(A), check here ☐

F If the foundation is in a 60-month termination under section 507(b)(1)(B), check here ☐

G If address changed, check here ☐

H Check type of organization: ☒ Section 501(c)(3) exempt private foundation
☐ Section 4947(a)(1) nonexempt charitable trust ☐ Other taxable private foundation

I Fair market value of all assets at and of year (from Part II, col. (c), line 16): **\$ 132,271,134** (Part I, column (c) must be on cash basis.)

J Accounting method: ☒ Cash ☐ Accrual
☐ Other (specify):

Part I Analysis of Revenue and Expenses (The total of amounts in columns (b), (c), and (d) may not necessarily equal the amounts in column (a).)		(a) Revenue and expenses per books	(b) Net investment income	(c) Adjusted net income	(d) Disbursements for charitable purposes (cash basis only)
1	Contributions, gifts, grants, etc., received	264,545.			
2	Contributions from split-interest trusts				
3	Interest on savings and temporary cash investments	814,778.	814,778.	814,778.	Statement 1
4	Dividends and interest from securities	2,746,632.	2,746,632.	2,746,632.	Statement 2
5a	Gross rents	139,827.	139,827.	139,827.	Statement 3
b	(Net rental income or loss)	98,183.			Statement 4
6	Net gain or (loss) from sale of assets not on line 10	2,757,295.			
7	Capital gain net income (from Part IV, line c)		2,757,295.		
8	Net short-term capital gain			2,965.	
9	Income modifications				
10a	Gross sales less returns and allowances	223,573.			Statement 5
b	Less: Cost of goods sold	115,217.			
c	Gross profit or (loss)	108,356.		108,356.	
11	Other income	1,177,000.	1,110,597.	1,177,000.	Statement 6
12	Total. Add lines 1 through 11	8,008,433.	7,569,129.	4,999,558.	
13	Compensation of officers, directors, trustees, etc.	309,572.	0.	0.	309,572.
14	Other employee salaries and wages	1,534,550.	0.	0.	1,534,550.
15	Pension plans, employee benefits	215,145.	0.	0.	215,145.
16a	Legal fees	Stmt 7	48,152.	0.	48,152.
b	Accounting fees	Stmt 8	10,154.	0.	10,154.
c	Other professional fees	Stmt 9	394,989.	372,351.	372,351.
17	Interest				
18	Taxes	Stmt 10	357,603.	15,886.	15,886.
19	Depreciation and depletion				125,926.
20	Occupancy				
21	Travel, conferences, and meetings		41,244.	0.	41,244.
22	Printing and publications		177,895.	0.	177,895.
23	Other expenses	Stmt 11	1,784,509.	28,758.	28,758.
24	Total operating and administrative expenses. Add lines 13 through 23		4,873,813.	416,995.	416,995.
25	Contributions, gifts, grants paid		70,088.		70,088.
26	Total expenses and disbursements. Add lines 24 and 25		4,943,901.	416,995.	416,995.
27	Subtract line 26 from line 12:				
a	Excess of revenue over expenses and disbursements	3,064,532.			
b	Net investment income (if negative, enter "-0-")		7,152,134.		
c	Adjusted net income (if negative, enter "-0-")			4,572,563.	

LHA 923501 12-02-99 For Paperwork Reduction Act Notice, see the Instructions.

Form 990-PF (1999)

Part II Balance Sheets		Attached schedules and amounts in the description column should be for end-of-year amounts only.		
		Beginning of year	End of year	
		(a) Book Value	(b) Book Value	(c) Fair Market Value
Assets	1 Cash - non-interest-bearing	314,510.	119,302.	119,302.
	2 Savings and temporary cash investments	14,873,094.	17,393,830.	17,393,830.
	3 Accounts receivable ▶ 29,327.			
	Less: allowance for doubtful accounts ▶	7,352.	29,327.	29,327.
	4 Prepaid expenses and deferred charges ▶			
	5 Grants receivable			
	6 Receivables due from officers, directors, trustees, and other disqualified persons			
	7 Other notes and loans receivable ▶			
	Less: allowance for doubtful accounts ▶			
	8 Inventories for sale or use	186,100.	174,287.	174,287.
	9 Prepaid expenses and deferred charges			
	10a Investments - U.S. and state government obligations Stmt 13	29,839,631.	24,545,703.	24,539,535.
	b Investments - corporate stock Stmt 14	21,512,992.	25,808,066.	59,935,166.
	c Investments - corporate bonds Stmt 15	1,014,304.	1,011,799.	987,100.
	11 Investments - land, buildings, and equipment basis ▶ 1,981,931.			
	Less: accumulated depreciation ▶	371,705.	1,881,931.	2,255,000.
	12 Investments - mortgage loans			
	13 Investments - other			
14 Land, buildings, and equipment basis ▶ 10,602,061.				
Less: accumulated depreciation ▶	10,602,061.	10,602,061.	9,165,944.	
15 Other assets (describe ▶ Statement 16)	12,769,181.	13,387,549.	17,671,643.	
18 Total assets (to be completed by all filers)	91,490,930.	94,953,855.	132,271,134.	
Liabilities	17 Accounts payable and accrued expenses	3,100.	10,402.	
	18 Grants payable			
	19 Deferred revenue			
	20 Loans from officers, directors, trustees, and other disqualified persons			
	21 Mortgages and other notes payable			
	22 Other liabilities (describe ▶ Statement 17)	400,000.	400,000.	
23 Total liabilities (add lines 17 through 22)	403,100.	410,402.		
Net Assets or Fund Balances	24 Organizations that follow SFAS 117, check here <input checked="" type="checkbox"/> and complete lines 24 through 26 and lines 30 and 31.			
	25 Unrestricted	91,087,830.	94,543,453.	
	26 Temporarily restricted			
	27 Permanently restricted			
	Organizations that do not follow SFAS 117, check here <input type="checkbox"/> and complete lines 27 through 31.			
	28 Capital stock, trust principal, or current funds			
	29 Paid-in or capital surplus, or land, bldg., and equipment fund			
	30 Total net assets or fund balances	91,087,830.	94,543,453.	
31 Total liabilities and net assets/fund balances	91,490,930.	94,953,855.		

Part III Analysis of Changes in Net Assets or Fund Balances

1 Total net assets or fund balances at beginning of year - Part II, column (a), line 30 (must agree with end-of-year figure reported on prior year's return)	1	91,087,830.
2 Enter amount from Part I, line 27a	2	3,064,532.
3 Other increases not included in line 2 (itemize) ▶ See Statement 12	3	391,091.
4 Add lines 1, 2, and 3	4	94,543,453.
5 Decreases not included in line 2 (itemize) ▶	5	0.
6 Total net assets or fund balances at end of year (line 4 minus line 5) - Part II, column (b), line 30	6	94,543,453.

Form 990-PF (1999)

Part IV Capital Gains and Losses for Tax on Investment Income

(a) List and describe the kind(s) of property sold (e.g., real estate, 2-story brick warehouse; or common stock, 200 shs. MLC Co.)	(b) How acquired P - Purchase D - Donation	(c) Date acquired (mo., day, yr.)	(d) Date sold (mo., day, yr.)
1a SEE SCHEDULE #3	P		
b SEE SCHEDULE #3	P		
c			
d			
e			

(a) Gross sales price	(f) Depreciation allowed (or allowable)	(g) Cost or other basis plus expense of sale	(h) Gain or (loss) (e) plus (f) minus (g)
a 504,183.		501,218.	2,965.
b 11,427,908.		8,673,578.	2,754,330.
c			
d			
e			

Complete only for assets showing gain in column (h) and owned by the foundation on 12/31/69			(i) Gains (Col. (h) gain minus col. (k), but not less than -0-) or Losses (from col. (h))
(j) F.M.V. as of 12/31/69	(j) Adjusted basis as of 12/31/69	(k) Excess of col. (j) over col. (i), if any	
a			2,965.
b			2,754,330.
c			
d			
e			

2 Capital gain net income or (net capital loss). { If gain, also enter in Part I, line 7 } If (loss), enter -0- in Part I, line 7	2	2,757,295.
3 Net short-term capital gain or (loss) as defined in sections 1222(5) and (6): If gain, also enter in Part I, line 8, column (c). If (loss), enter -0- in Part I, line 8	3	2,965.

Part V Qualification Under Section 4940(a) for Reduced Tax on Net Investment Income

(For optional use by domestic private foundations subject to the section 4940(a) tax on net investment income.)

If section 4940(d)(2) applies, leave this part blank.

Was the organization liable for the section 4942 tax on the distributable amount of any year in the base period? ☐ Yes ☒ No

If "Yes," the organization does not qualify under section 4940(a). Do not complete this part.

1 Enter the appropriate amount in each column for each year; see instructions before making any entries.

(a) Base period years Calendar year (or tax year beginning in)	(b) Adjusted qualifying distributions	(c) Net value of noncharitable-use assets	(d) Distribution ratio (col. (b) divided by col. (c))
1998	4,346,830.	100,168,782.	.0433951
1997	4,077,092.	92,150,008.	.0442441
1996	3,449,458.	78,208,763.	.0441058
1995	5,047,714.	71,349,631.	.0707462
1994	4,179,032.	64,447,459.	.0648440

2 Total of line 1, column (d)	2	.2673352
3 Average distribution ratio for the 5-year base period - divide the total on line 2 by 5, or by the number of years the foundation has been in existence if less than 5 years	3	.0534670
4 Enter the net value of noncharitable-use assets for 1999 from Part X, line 5	4	105,407,638.
5 Multiply line 4 by line 3	5	5,635,830.
6 Enter 1% of net investment income (1% of Part I, line 27b)	6	71,521.
7 Add lines 5 and 6	7	5,707,351.
8 Enter qualifying distributions from Part XII, line 4	8	4,311,115.

If line 8 is equal to or greater than line 7, check the box in Part VI, line 1b, and complete that part using a 1% tax rate. See the Part VI instructions.

Part VI Excise Tax Based on Investment Income (Section 4940(a), 4940(b), 4940(e), or 4948 - see instructions)

1a	Exempt operating foundations described in section 4943(d)(2), check here <input type="checkbox"/> and enter "N/A" on line 1. Date of ruling letter _____ (attach copy of ruling letter if necessary-see instructions)		
b	Domestic organizations that meet the section 4940(e) requirements in Part V, check here <input type="checkbox"/> and enter 1% of Part I, line 27b	1	143,043.
c	All other domestic organizations enter 2% of line 27b. Exempt foreign organizations enter 4% of line 12, col. b)		
2	Tax under section 511 (domestic section 4947(a)(1) trusts and taxable foundations only. Others enter -0-)	2	0.
3	Add lines 1 and 2	3	143,043.
4	Subtitle A (Income) tax (domestic section 4947(a)(1) trusts and taxable foundations only. Others enter -0-)	4	0.
5	Tax based on investment income. Subtract line 4 from line 3. If zero or less, enter -0-	5	143,043.
6	Credits/Payments:		
a	1999 estimated tax payments and 1998 overpayment credited to 1999	6a	205,964.
b	Exempt foreign organizations - tax withheld at source	6b	
c	Tax paid with application for extension of time to file (Form 275A)	6c	
d	Backup withholding erroneously withheld	6d	
7	Total credits and payments. Add lines 6a through 6d	7	205,964.
8	Enter any PENALTY for underpayment of estimated tax. Check here <input type="checkbox"/> if Form 2220 is attached	8	
9	TAX DUE. If the total of lines 5 and 8 is more than line 7, enter AMOUNT OWED	9	
10	OVERPAYMENT. If line 7 is more than the total of lines 5 and 8, enter the AMOUNT OVERPAID	10	62,921.
11	Enter the amount of line 10 to be: Credits to 2000 estimated tax	11	27,160.

Part VII-A Statements Regarding Activities

	Yes	No
1a During the tax year, did the organization attempt to influence any national, state, or local legislation or did it participate or intervene in any political campaign?		X
b Did it spend more than \$100 during the year (either directly or indirectly) for political purposes (see instructions for definition)? If the answer is "Yes" to 1a or 1b, attach a detailed description of the activities and copies of any materials published or distributed by the organization in connection with the activities.		X
c Did the organization file Form 1120-POL for this year?		X
d Enter the amount (if any) of tax on political expenditures (section 4953) imposed during the year: (1) On the organization. \$ 0. (2) On the organization managers. \$ 0.		
e Enter the reimbursement (if any) paid by the organization during the year for political expenditure tax imposed on the organization managers. \$ 0.		
2 Has the organization engaged in any activities that have not previously been reported to the IRS? If "Yes," attach a detailed description of the activities.		X
3 Has the organization made any changes, not previously reported to the IRS, in its governing instrument, articles of incorporation, or bylaws, or other similar instruments? If "Yes," attach a confirmed copy of the changes		X
4a Did the organization have unrelated business gross income of \$1,000 or more during the year?		X
b If "Yes," has it filed a tax return on Form 990-T for this year?	N/A	
5 Was there a liquidation, termination, dissolution, or substantial contraction during the year? If "Yes," attach the statement required by General instruction T.		X
6 Are the requirements of section 508(e) (relating to sections 4941 through 4945) satisfied either: • By language in the governing instrument; or • By state legislation that effectively amends the governing instrument so that no mandatory directions that conflict with the state law remain in the governing instrument?		X
7 Did the organization have at least \$5,000 in assets at any time during the year? If "Yes," complete Part II, col. (c), and Part XV.		X
8a Enter the states to which the foundation reports or with which it is registered (see instructions)		
LOUISIANA		
b If the answer is "Yes" to line 7, has the organization furnished a copy of Form 990-PF to the Attorney General (or designate) of each state as required by General instruction G? If "No," attach explanation		X
9 Is the organization claiming status as a private operating foundation within the meaning of section 4942(j)(3) or 4942(j)(5) for calendar year 1999 or taxable year beginning in 1999 (see instructions for Part XIV)? If "Yes," complete Part XIV		X
10 Did any persons become substantial contributors during the tax year? If "Yes" attach a schedule listing their names and addresses.		X
11a Did anyone request to see either the organization's annual return or its exemption application (or both)? b If "Yes," did the organization comply pursuant to the instructions? (See General instruction Q.)	N/A	
12 The books are in care of FRED M. SMITH, FOUNDATION MANAGER Telephone no. 504/598 7172 Located at 521 TCHOUPITOUS ST., NEW ORLEANS, LA. ZIP+4 70130		
13 Section 4947(a)(1) nonexempt charitable trusts filing Form 990-PF in lieu of Form 1041 - Check here <input type="checkbox"/> and enter the amount of tax-exempt interest received or accrued during the year	13	N/A

Part VIII Information About Officers, Directors, Trustees, Foundation Managers, Highly Paid Employees, and Contractors**1** List all officers, directors, trustees, foundation managers and their compensation:

(a) Name and address	(b) Title, and average hours per week devoted to position	(c) Compensation (If not paid, enter -0-)	(d) Contributions to employee benefit plans and deferred compensation	(e) Expense account, other allowances
See Statement 18		309,572.	9,173.	0.

2 Compensation of five highest-paid employees (other than those included on line 1). If none, enter "NONE."

(a) Name and address of each employee paid more than \$50,000	(b) Title and average hours per week devoted to position	(c) Compensation	(d) Contributions to employee benefit plans and deferred compensation	(e) Expense account, other allowances
PATRICIA BRADY 170 WALNUT 8A NEW ORLEANS, LA 70118	DIR. OF PUBLICATIONS 2080	52,090.	2,576.	
JOHN H. LAWRENCE 3141 N. RAMPART ST. NEW ORLEANS, LA	DIR. OF PROGRAMS 2080	50,210.	2,487.	
CHARLES W. PATCH 7610 NELSON ST. NEW ORLEANS, LA 70125	DIR. OF SYSTEMS 2080	52,683.	2,610.	
ALFRED LEMMON 1935 VALENCE ST. NEW ORLEANS, LA 70111	DIR. WMS RESEARCH CENTER 2080	53,113.	2,630.	

Total number of other employees paid over \$50,000

0

3 Five highest-paid independent contractors for professional services. If none, enter "NONE."

(a) Name and address of each person paid more than \$50,000	(b) Type of service	(c) Compensation
BANK ONE, LA., N.A. 201 ST. CHARLES AVE. NEW ORLEANS, LA. 70170	BANKING/CUSTODIAL	90,553.
SMITH, BARNEY INVEST. ADVISORS 2 WORLD TRADE CENTER, NEW YORK, NY	INVESTMENT ADVISOR	301,197.

Total number of others receiving over \$50,000 for professional services

0

Part IX-A Summary of Direct Charitable Activities

List the foundation's four largest direct charitable activities during the tax year. Include relevant statistical information such as the number of organizations and other beneficiaries served, conferences convened, research papers produced, etc.

	Expenses
1 THE HISTORIC NEW ORLEANS COLLECTION SEE SCHEDULE #4 FOR DETAILS	4,240,857.
2 ST. MARY PARISH POLICE JURY F/B/O THE KEMPER WILLIAMS PARK SEE SCHEDULE #4 FOR DETAILS	68,588.
3 KEMPER WILLIAMS PRIZE - ADWARDED ANNUALLY FOR THE BEST PUBLISHED WORK AND THE BEST MANUSCRIPT ON LOUISIANA HISTORY DR. GILBERT C. DIN, 2000 RECEPIENT	1,500.
4	

Part IX-B Summary of Program-Related Investments

Describe any program-related investments made by the foundation during the tax year.	Amount
1	
2	
3 NONE	

Part X Minimum Investment Return (All domestic foundations must complete this part. Foreign foundations, see instructions.)

1 Fair market value of assets not used (or held for use) directly in carrying out charitable, etc., purposes:		
a Average monthly fair market value of securities	1a	103,023,401.
b Average of monthly cash balances	1b	59,286.
c Fair market value of all other assets	1c	3,930,143.
d Total (add lines 1a, b, and c)	1d	107,012,830.
e Reduction claimed for blockage or other factors reported on lines 1a and 1c (attach detailed explanation)	1e	0.
2 Acquisition indebtedness applicable to line 1 assets	2	0.
3 Subtract line 2 from line 1d	3	107,012,830.
4 Cash deemed held for charitable activities. Enter 1 1/2% of line 3 (for greater amount, see instructions)	4	1,605,192.
5 Net value of noncharitable-use asset. Subtract line 4 from line 3. Enter here and on Part V, line 4	5	105,407,638.
6 Minimum investment return. Enter 5% of line 5	6	5,270,382.

Part XI Distributable Amount (see instructions) (Section 4942(j)(3) and (j)(5) private operating foundations and certain foreign organizations check here ☒ and do not complete this part.)

1 Minimum investment return from Part X, line 6		1
2a Tax on investment income for 1999 from Part VI, line 5	2a	
b Income tax for 1999. (This does not include the tax from Part VI.)	2b	
c Add lines 2a and 2b		2c
3 Distributable amount before adjustments. Subtract line 2c from line 1		3
4a Recoveries of amounts treated as qualifying distributions	4a	
b Income distributions from section 4947(a)(2) trusts	4b	
c Add lines 4a and 4b		4c
5 Add lines 3 and 4c		5
6 Deduction from distributable amount		6
7 Distributable amount as adjusted. Subtract line 6 from line 5. Enter here and on Part XIII, line 1		7

Part XII Qualifying Distributions (see instructions)

1 Amounts paid (including administrative expenses) to accomplish charitable, etc., purposes:		
a Expenses, contributions, gifts, etc. - total from Part I, column (d), line 26	1a	4,311,115.
b Program-related investments - total of lines 1-3 of Part IX-B	1b	0.
2 Amounts paid to acquire assets used (or held for use) directly in carrying out charitable, etc., purposes	2	
3 Amounts set aside for specific charitable projects that satisfy the:		
a Suitability test (prior IRS approval required)	3a	
b Cash distribution test (attach the required schedule)	3b	
4 Qualifying distributions. Add lines 1a through 3b. Enter here and on Part V, line 8, and Part XIII, line 4.)	4	4,311,115.
5 Organizations that qualify under section 4940(e) for the reduced rate of tax on net investment income. Enter 1% of Part I, line 27b	5	0.
6 Adjusted qualifying distributions. Subtract line 5 from line 4	6	4,311,115.

Notes: The amount on line 6 will be used in Part V, column (b), in subsequent years when calculating whether the foundation qualifies for the section 4940(e) reduction of tax in those years.

Part XV Supplementary Information (continued)**3** Grants and Contributions Paid During the Year or Approved for Future Payment

Recipient Name and address (home or business)	If recipient is an individual, show any relationship to any foundation manager or substantial contributor	Foundation status of recipient	Purpose of grant or contribution	Amount
a Paid during the year				
DR. GILBERT C. DIN, 2533 Little Vista Terrace, Olney, MD 20832	NONE		AWARD BEST PUB. WORKS ON LA HISTORY	1,500.
ST MARY PARISH POLICE JURY, FRANKLIN, LA 70538	NONE		ASSIST IN FUNDING OF PARK	68,588.
Total				70,088.
b Approved for future payment				
None				
Total				0.

Form 990-PF Interest on Savings and Temporary Cash Investments Statement 1

Source	Amount
TEMPORARY INVESTMENTS	814,778.
Total to Form 990-PF, Part I, line 3, Column A	814,778.

Form 990-PF Dividends and Interest from Securities Statement 2

Source	Gross Amount	Capital Gains Dividends	Column (A) Amount
SECURITIES	2,746,632.	0.	2,746,632.
Total to Form 990-PF, Part I, line 4	2,746,632.	0.	2,746,632.

Form 990-PF Rental Income Statement 3

Kind and Location of Property	Activity Number	Gross Rental Income
PARKING LOT	1	12,000.
FARM	2	51,412.
400-08 Chartres St..	3	71,557.
521 Conti St.	4	4,858.
Total to Form 990-PF, Part I, line 5a		139,827.

Form 990-PF Rental Expenses Statement 4

Description	Activity Number	Amount	Total
REAL ESTATE TAX		3,290.	
INSURANCE		163.	
- SubTotal -	1		3,453.
REAL ESTATE TAX		473.	
INSURANCE		1,315.	
- SubTotal -	2		1,788.
GENERAL MAINTENANCE EXPENSES		18,912.	

KEMPER AND LEILA WILLIAMS FOUND INC

⁸⁴
23-7336090

REAL ESTATE TAX		8,673.	
INSURANCE		3,644.	
- SubTotal -	3		31,229.
GENERAL MAINTENANCE EXPENSES		524.	
REAL ESTATE TAX		3,450.	
INSURANCE		1,200.	
- SubTotal -	4		5,174.
Total rental expenses			<u>41,644.</u>
Net rental Income to Form 990-PF, Part I, line 5b			<u><u>98,183.</u></u>

Form 990-PF

Income and Cost of Goods Sold
Included on Part I, Line 10

Statement 5

Income

1. Gross receipts	223,573	
2. Returns and allowances		
3. Line 1 less line 2		223,573
4. Cost of goods sold (line 15)	115,217	
5. Gross profit (line 3 less line 4)		108,356
6. Other Income		
7. Gross Income (add lines 5 and 6)		108,356

Cost of Goods Sold

8. Inventory at beginning of year	186,100	
9. Merchandise purchased.	103,404	
10. Cost of labor.		
11. Materials and supplies		
12. Other costs.		
13. Add lines 8 through 12		289,504
14. Inventory at end of year	174,287	
15. Cost of goods sold (line 13 less line 14)		115,217

Form 990-PF Other Income Statement 6

Description	Amount
OIL & GAS ROYALTIES	1,110,597.
ADMISSIONS	14,664.
BOOK SALES/PRODUCT ROY	17,748.
DUPLICATION FEES	33,991.
Total to Form 990-PF, Part I, line 11, Column A	1,177,000.

Form 990-PF Legal Fees Statement 7

Description	(a) Expenses Per Books	(b) Net Invest- ment Income	(c) Adjusted Net Income	(d) Charitable Purposes
LEGAL	48,152.	0.	0.	48,152.
To Form 990-PF, Pg 1, ln 16a	48,152.	0.	0.	48,152.

Form 990-PF Accounting Fees Statement 8

Description	(a) Expenses Per Books	(b) Net Invest- ment Income	(c) Adjusted Net Income	(d) Charitable Purposes
ACCOUNTING FEES	10,154.	0.	0.	10,154.
To Form 990-PF, Pg 1, ln 16b	10,154.	0.	0.	10,154.

Form 990-PF Other Professional Fees Statement 9

Description	(a) Expenses Per Books	(b) Net Invest- ment Income	(c) Adjusted Net Income	(d) Charitable Purposes
ROYALTY VERIFICATION	3,239.	3,239.	3,239.	0.
BANK TRUSTEE	90,553.	67,915.	67,915.	22,638.
INVESTMENT ADVISOR	301,197.	301,197.	301,197.	0.
To Form 990-PF, Pg 1, ln 16c	394,989.	372,351.	372,351.	22,638.

Form 990-PF

Taxes

Statement 10

Description	(a) Expenses Per Books	(b) Net Invest- ment Income	(c) Adjusted Net Income	(d) Charitable Purposes
PAYROLL TAXES	125,926.	0.	0.	125,926.
FEDERAL EXCISE TAX	215,791.	0.	0.	0.
REAL ESTATE TAX	3,290.	3,290.	3,290.	0.
REAL ESTATE TAX	473.	473.	473.	0.
REAL ESTATE TAX	8,673.	8,673.	8,673.	0.
REAL ESTATE TAX	3,450.	3,450.	3,450.	0.
To Form 990-PF, Pg 1, ln 18	357,603.	15,886.	15,886.	125,926.

Form 990-PF

Other expenses

Statement 11

Description	(a) Expenses Per Books	(b) Net Invest- ment Income	(c) Adjusted Net Income	(d) Charitable Purposes
SEE SCHEDULE #2	1,758,751.	3,000.	3,000.	1,755,751.
INSURANCE	163.	163.	163.	0.
INSURANCE	1,315.	1,315.	1,315.	0.
GENERAL MAINTENANCE EXPENSES	18,912.	18,912.	18,912.	0.
INSURANCE	3,644.	3,644.	3,644.	0.
GENERAL MAINTENANCE EXPENSES	524.	524.	524.	0.
INSURANCE	1,200.	1,200.	1,200.	0.
To Form 990-PF, Pg 1, ln 23	1,784,509.	28,758.	28,758.	1,755,751.

Form 990-PF

Other Increases in Net Assets or Fund Balances

Statement 12

Description	Amount
ART, BOOKS & MANUSCRIPTS PURCHASED DURING YEAR	391,090.
ADJUSTMENT DUE TO ROUNDING OFF CENTS	1.
Total to Form 990-PF, Part III, line 3	391,091.

Form 990-PF U.S. and State/City Government Obligations Statement 13

Description	U.S. Gov't	Other Gov't	Book Value	Fair Market Value
U.S. GOV. BONDS - SCH. #4	X		24,545,703.	24,539,535.
Total U.S. Government Obligations			24,545,703.	24,539,535.
Total State and Municipal Government Obligations				
Total to Form 990-PF, Part II, line 10a			24,545,703.	24,539,535.

Form 990-PF Corporate Stock Statement 14

Description	Book Value	Fair Market Value
CORPORATE STOCK - SCH. #4	25,808,066.	59,935,166.
Total to Form 990-PF, Part II, line 10b	25,808,066.	59,935,166.

Form 990-PF Corporate Bonds Statement 15

Description	Book Value	Fair Market Value
CORPORATE BONDS - SCH. #4	1,011,799.	987,100.
Total to Form 990-PF, Part II, line 10c	1,011,799.	987,100.

Form 990-PF Other Assets Statement 16

Description	Book Value	Fair Market Value
MINERAL INTEREST	423,160.	2,294,178.
ART, BOOKS & MANUSCRIPTS	12,964,389.	15,377,465.
Total to Form 990-PF, Part II, line 15	13,387,549.	17,671,643.

Form 990-PF	Other Liabilities	Statement 17
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Description	Amount
SET-ASIDE APPROVED 3/8/99	400,000.
Total to Form 990-PF, Part II, line 22, Column B	400,000.

Form 990-PF	Part VIII - List of Officers, Directors Trustees and Foundation Managers	Statement 18
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Name and Address	Title and Avrg Hrs/Wk	Compen- sation	Employee Ben Plan Expense Contrib Account	Expense Account
1. MARY LOUISE CHRISTOVICH 2520 PRYTANIA ST. NEW ORLEANS, LA 70130	BD. PRESIDENT PARTTIME	31,000.	0.	0.
2. G. HENRY PIERSON, JR. 909 POYDRAS ST., SUITE 2300 NEW ORLEANS, LA. 70112	DIRECTOR PARTTIME	18,000.	0.	0.
3. JOHN E. WALKER 108 W. WILLIAM DAVID PARKWAY METAIRIE, LA. 70005	DIRECTOR PARTTIME	26,000.	0.	0.
4. FRED M. SMITH 5000 FOLSE DR. METAIRIE, LA 70006	DIR/FDN MGR. FULL TIME	132,300.	5,000.	0.
5. CHARLES A. SNYDER 909 POYDRAS ST., SUITE 2300 NEW ORLEANS, LA 70112	DIRECTOR PARTTIME	21,000.	0.	0.
6. PRISCILLA LAWRENCE 3141 N. RAMPART ST. NEW ORLEANS, LA 70117	DIRECTOR THE HNOC FULLTIME	81,272.	4,173.	0.
7. MEG E. ALLAN 201 ST. CHARLES AVE., SUITE 2700 NEW ORLEANS, LA 70170	DIRECTOR PARTTIME	0.	0.	0.
Totals included on 990-PF, Page 6, Part VIII		309,572.	9,173.	0.

KEMPER AND LEILA WILLIAMS FOUNDATION

23-7336090 FY 3-31-00 SCHEDULE #1

DONATIONS TO THE HISTORIC NEW ORLEANS COLLECTIONCONTRIBUTIONS OF \$5,000.00 OR MORE

Bank One Corporation 201 St. Charles Avenue, 17th Floor New Orleans, LA 70170	January 27, 2000 Cash	\$ 20,000.00
Bequest of Miss Lucille Soniat and Miss Elise Soniat c/o Hartel & Kenny 3850 N. Causeway Blvd., Suite 630 Metairie, LA 70002-1752	February 26, 1999 Family papers and portraits	\$ 19,040.00 (EV)
Bequest of the Estate of Mary Morrison c/o James Derbes, Attorney 610 Poydras Street New Orleans, LA 70130	June 30, 1999 Mary Morrison papers.	\$ 10,000.00 (EV)
Bristow, Louis C. c/o Charles A. Bristow 360 Horn of the Moon Rd. Montpelier, VT 05602	August 10, 1999 Oil industry maps, plans, and oil field logs	\$ 6000.00 (EV)
Estate of Benjamin Franklin Eshleman 1419 Henry Clay Avenue New Orleans, LA 70118	November 11, 1999 Cash	\$ 5,000.00
Ford, Ms. Jeanne 3444 S. W. Shattuck Road Portland, Oregon 97221	February 12, 2000 Jelly Roll Morton papers	\$ 29,530.00 (EV)
Gay, Mr. & Mrs. Charles Fenner 12 Newcomb Blvd. New Orleans, LA 70118	December 27, 1999 Painting by Clementine Hunter	\$ 5,500.00 (EV)

Jules Cahn Foundation #3 Versailles Blvd. New Orleans, LA 70125	June 24, 1999 Cash	\$ 5,000.00
Lowe, Ms. Mollie W. 2530 Forest Drive Charlotte, NC 28211 Wynn, William B., Jr. 3534 Castellaine Drive Charlotte, NC 28226	December 20, 1999 Three Ellsworth Woodward sketch books	\$ 40,000.00 (EV)
Nelson, Laura Simon P. O. Box 66572 Baton Rouge, LA 70896- 6572	December 28, 1999 12 artworks by Louisiana artists	\$40,000.00 (EV)
Porché-West, Christopher 4930 Camp Street New Orleans, LA 70115	October 6, 1999 Photographs of Mardi Gras Indians and cemeteries March 1, 2000 Photographs of Mardi Gras Indians and city views	\$ 5,650.00 (EV)
Van Witsen, Leo 115 W. 73 rd Street, Apt. 9D New York, NY 10023-2913	October 7, 1999 Mardi Gras Costume designs	\$ 5,850.00 (EV)

CONTRIBUTIONS (\$5,000.00 or more):	\$ 191,570.00
CONTRIBUTIONS (Less than \$5,000.00):	<u>\$ 72,974.76*</u>

TOTAL CONTRIBUTIONS	\$ 264,544.76
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*includes cash contributions of \$ 2,318.49
and In kind services of \$ 4,949.14

Kemper and Leila Williams Foundation 23-7336090

KEMPER LEILA WILLIAMS FOUNDATION
 23-7336090
 OTHER EXPENSES
 SCHEDULE #2

	Expense Per Books	Net Investment Expense	Adjusted Net Income	Disbursements For Charitable Purposes
Insurance Premiums	\$106,089.00			\$106,089.00
Memberships	\$6,316.00			\$6,316.00
Subscriptions	\$10,354.00			\$10,354.00
Parking	\$5,662.00			\$5,662.00
Postage & Freight	\$38,504.00			\$38,504.00
Moving/Storage	\$3,452.00			\$3,452.00
Repairs	\$39,646.00			\$39,646.00
Telephone	\$40,340.00			\$40,340.00
Utilities	\$151,603.00			\$151,603.00
Van	\$788.00			\$788.00
Courtyard/Grounds	\$6,318.00			\$6,318.00
Service/Maintenance Contr	\$111,728.00			\$111,728.00
Exhibits/Receptions	\$67,402.00			\$67,402.00
Software/Microfilm	\$92,137.00			\$92,137.00
Conservation	\$12,319.00			\$12,319.00
Advertising	\$115,933.00			\$115,933.00
Public Relations/Meetings	\$18,049.00			\$18,049.00
Dept. Operating Expenses	\$147,748.00			\$147,748.00
Art Acquisitions	\$391,090.00			\$391,090.00
Appraisals	\$13,588.00	\$3,000.00	\$3,000.00	\$10,588.00
Office Equip/Furnishings	\$75,532.00			\$75,532.00
Computer Tech Support	\$5,527.00			\$5,527.00
Consultants	\$975.00			\$975.00
Video Production	\$62,691.00			\$62,691.00
Collection Processing	\$8,256.00			\$8,256.00
Ed. Outreach/Seminars	\$61,353.00			\$61,353.00
Capital Imp Major Repairs	\$149,923.00			\$149,923.00
Executive Search Expenses	\$15,015.00			\$15,015.00
IRS Approved Set-Aside	\$0.00			N/A
Expense/Williams Prize	\$413.00			\$413.00
Total	\$1,758,751.00	\$3,000.00	\$3,000.00	\$1,755,751.00

KEMPER LEILA WILLIAMS FOUNDATION
23-7336090
PART IX, 990 PF
SCHEDULE #3

DESCRIPTION	PAR/SHARES	DATE ACQUIRED	DATE SOLD	PROCEEDS	COST	NET SHORT TERM GAIN (LOSS)	NET LONG TERM GAIN (LOSS)
L&N 9.625% Pool due 2/1/11	490.88	11-Feb-82	6-Apr-99	\$490.88	\$318.99		\$171.89
U.S.T-Notes 7% due 4/15/99	2000000.00	19-Mar-92	15-Apr-99	\$2,000,000.00	\$2,012,812.50		(\$12,812.50)
L&N 9.625% Pool due 2/1/11	728.74	11-Feb-82	4-May-99	\$728.74	\$473.55		\$255.19
L&N 9.625% Pool due 2/1/11	155.25	11-Feb-82	7-May-99	\$155.25	\$100.88		\$54.37
Alleghany Corp.	38.02	12-May-99	12-May-99	\$6,824.59	\$6,824.59	\$0.00	
Procter & Gamble Co.	5000.00	7/10/84	13-May-99	\$451,909.92	\$33,133.12		\$418,776.80
Motorola, Inc.	4000.00	5-Mar-97	13-May-99	\$319,249.35	\$243,740.00		\$75,509.35
Costco Cos., Inc.	5000.00	1-Dec-98	13-May-99	\$389,687.00	\$315,012.50	\$74,674.50	
ETOYS, Inc.	100.00	26-May-99	26-May-99	\$6,987.26	\$2,000.00	\$4,987.26	
L&N 9.625% Pool due 2/1/11	207.48	11-Feb-82	2-Jun-99	\$207.48	\$134.83		\$72.65
Bank One Corp.	16400.00	1-Jan-80	11-Jun-99	\$931,734.90	\$110,295.22		\$821,439.68
Delphi Automotive Sys Corp.	0.44	9-Feb-94	18-Jun-99	\$8.34	\$6.37		\$1.97
L&N 9.625% Pool due 2/1/11	123.45	11-Feb-82	30-Jun-99	\$123.45	\$80.22		\$43.23
L&N 9.625% Pool due 2/1/11	476.90	11-Feb-82	4-Aug-99	\$476.90	\$309.90		\$167.00
American International Group	0.75	17-Aug-94	6-Aug-99	\$67.46	\$16.84		\$50.62
L&N 9.625% Pool due 2/1/11	102.88	11-Feb-82	31-Aug-99	\$102.88	\$66.85		\$36.03
Xerox Corp.	6000.00	25-Sep-91	13-Sep-99	\$288,380.37	\$61,729.91		\$226,650.46
L&N 9.625% Pool due 2/1/11	494.44	11-Feb-82	29-Sep-99	\$494.44	\$321.30		\$173.14
L&N 9.625% Pool due 2/1/11	124.98	11-Feb-82	25-Oct-99	\$124.98	\$81.21		\$43.77
U.S.T-Notes 6% due 10/15/99	2000000.00	10-May-94	15-Oct-99	\$2,000,000.00	\$1,913,437.50		\$86,562.50
U.S.T-Notes 7.5% due 10/31/99	1000000.00	8-Nov-94	1-Nov-99	1,000,000.00	\$990,781.25		\$9,218.75
U.S.T-Notes 5.875% due 11/15/99	2000000.00	20-May-97	15-Nov-99	\$2,000,000.00	\$1,976,562.50		\$23,437.50
L&N 9.625% Pool due 2/1/11	128.28	11-Feb-82	26-Nov-99	\$128.28	\$83.36		\$44.92
Xerox Corp.	15000.00	25-Sep-91	17-Dec-99	\$318,776.84	\$154,224.82		\$164,552.02
Exxon Mobil Corp.	0.50	18-Oct-85	22-Dec-99	\$40.56	\$5.80		\$34.76
L&N 9.625% Pool due 2/1/11	83.70	11-Feb-82	30-Dec-99	\$83.70	\$54.39		\$29.31
Grupo Televisa Ord. Shs.	5000.00	2-Nov-93	4-Jan-00	\$160,944.62	\$144,692.94		\$16,251.68
Transocean Sedco Forex	0.40	12-Jul-93	4-Jan-00	\$11.85	\$6.92		\$4.93
L&N 9.625% Pool due 2/1/11	191.59	11-Feb-82	25-Jan-00	\$191.59	\$124.50		\$67.09
Crown Cork & Seal, Inc.	5000.00	10-May-99	3-Feb-00	\$107,508.90	\$184,205.00	(\$76,696.10)	
Transocean Sedco Forex	2710.00	29-Dec-92	3-Feb-00	\$85,707.66	\$43,310.82		\$42,396.84
Warner Lambert Co.	2000.00	24-Jan-95	3-Feb-00	\$180,623.97	\$25,235.00		\$155,388.97
Xerox Corp.	5000.00	25-Sep-91	3-Feb-00	\$103,734.03	\$51,233.33		\$52,500.70
St. Paul Companies, Inc.	10000.00	12-Feb-97	3-Feb-00	\$292,465.22	\$349,675.00		(\$57,209.78)
Procter & Gamble Co.	5000.00	10-Jul-84	3-Feb-00	\$495,870.95	\$33,133.12		\$462,737.83
Wal Mart Stores, Inc.	2000.00	21-Oct-92	3-Feb-00	\$108,866.36	\$30,956.52		\$77,909.84
American International Group	3000.00	17-Aug-94	3-Feb-00	\$303,619.87	\$67,349.47		\$236,270.40
Goodyear Tire & Rubber Co.	8000.00	12-May-93	3-Feb-00	\$185,473.80	\$309,903.17		(\$124,429.37)

KEMPER LEILA WILLIAMS FOUNDATION
23-7336090
PART IX, 990 PF
SCHEDULE #3

DESCRIPTION	PAR/SHARES	DATE ACQUIRED	DATE SOLD	PROCEEDS	COST	NET SHORT TERM GAIN	(LOSS)	NET LONG TERM GAIN	(LOSS)
L&N 9.625% Pool due 2/1/11	447.26	11-Feb-82	29-Feb-00	\$447.26	\$290.64			\$156.62	
L&N 9.625% Pool due 2/1/11	100.11	11-Feb-82	27-Mar-00	\$100.11	\$65.05			\$35.06	
Chicago Title Corp.	5703.00	4-Aug-95	28-Mar-00	\$189,741.66	\$112,005.19			\$77,736.47	
TOTAL				\$11,932,091.42	\$9,174,795.07	\$79,861.76	(\$76,696.10)	\$2,891,572.56	(\$137,241.87)
NET GAIN								\$2,757,296.35	
RECAP FOR TAX RETURN:									
SHORT TERM GAINS OR LOSSES				\$504,183.00	\$501,218.00	\$79,662.00	(\$76,696.00)		
NET SHORT TERM GAIN/LOSS						\$2,966.00			
LONG TERM GAINS OR LOSSES				\$11,427,908.00	\$8,673,577.00			\$2,891,573.00	(\$137,242.00)
NET LONG TERM GAIN/LOSS								\$2,754,331.00	
NET GAINS								\$2,757,297.00	

KEMPER LEILA WILLIAMS FOUNDATION

23-7336090

BALANCE SHEET PART II

SCHEDULE #4

Shares or Par Value	Asset Description	Book Value	Fair Market Value
	U. S. Government Bonds		
2,000,000.00	U. S. Treas. 5.875% due 6/30/2000	1,968,125.00	1,999,380.00
2,000,000.00	U. S. Treas. 8% due 5/15/2001	1,999,375.00	2,033,120.00
1,000,000.00	U. S. Treas. 7.5% due 11/15/2001	1,007,812.50	1,015,000.00
500,000.00	U. S. Treas. 6.375% due 8/15/2002	495,995.00	498,595.00
1,500,000.00	U. S. Treas. 5.75% due 8/15/2003	1,478,906.25	1,470,945.00
500,000.00	U. S. Treas. 5.875% due 2/15/2004	459,687.50	491,720.00
1,000,000.00	U. S. Treas. 6.5% due 10/15/2006	1,015,312.50	1,010,000.00
2,000,000.00	U. S. Treas. 6.25% due 2/15/2007	1,927,109.38	1,996,260.00
1,000,000.00	U. S. Treas. 6% due 8/15/2009	950,780.00	987,190.00
1,000,000.00	U. S. Treas. 7.5% due 11/15/2016	994,375.00	1,133,130.00
5,000,000.00	U.S.Treas. Stripped Int. 2/15/01	4,789,672.50	4,745,050.00
1,500,000.00	U.S.Treas. Stripped Int. 8/15/06	1,066,518.51	1,005,855.00
1,500,000.00	U.S.Treas. Stripped Int. 8/15/08	954,286.72	888,645.00
6,025,000.00	U.S.Treas. Stripped Int. 5/15/02	5,437,746.89	5,264,645.00
	Total	24,545,702.75	24,539,535.00
	Corporate Bonds:		
13,698.96	Lom & Nettleton 9-5/8% due 2/1/11	6,396.23	9,337.09
500,000.00	Exxon Cap. Corp. 6% Notes due 7/1/05	499,777.50	479,375.00
250,000.00	American Gen Fin Corp. 5.875% due 7/1	252,812.50	249,352.50
250,000.00	Paramount Comm. 5.875% Notes due 7/15	252,812.50	249,035.00
	Total	1,011,798.73	987,099.59
	Corporate Stocks:		
1,939.00	Alleghany Corp.	182,609.27	371,822.64
24,000.00	Allstate Corp.	724,558.75	571,500.00
5,000.00	ALCOA, Inc.	325,950.00	351,250.00
10,000.00	America Online, Inc.	545,570.00	674,375.00
18,093.00	American International Group	354,116.45	1,981,183.50
15,000.00	AT&T	180,989.66	844,687.50
16,000.00	American Home Products	122,733.26	860,000.00
10,500.00	Archer Daniels Midland Co.	180,600.00	108,281.25
5,000.00	BCE, Inc.	175,925.00	627,187.50
5,000.00	Ball Corp.	209,387.50	172,812.50
10,000.00	Bell Atlantic Corp.	293,457.49	611,250.00
1,100.00	Berkshire Hathaway, Inc.	2,193,085.00	2,002,000.00

KEMPER LEILA WILLIAMS FOUNDATION

23-7336090

BALANCE SHEET PART II

SCHEDULE #4

7,000.00	BESTFOODS	142,571.07	327,687.50
24,016.00	Bristol Myers Co.	158,551.35	1,392,928.00
50,000.00	Canadian Pacific Ltd.	974,365.67	1,118,750.00
10,000.00	Chevron Corp.	210,554.66	924,375.00
5,000.00	Chubb Corp.	287,175.00	337,812.50
238.00	Compania Azucarera Chumbagua S A	685.45	1,261.50
2,000.00	Corning, Inc.	159,995.00	388,000.00
10,000.00	Crown Cork & Seal, Inc.	317,312.50	160,000.00
15,000.00	Delphi Automotive Sys Corp.	237,707.32	240,000.00
15,000.00	Disney, Walt Co.	187,886.03	618,750.00
5,000.00	Dow Jones & Co., Inc.	307,800.00	359,062.50
20,000.00	E.I. duPont deNemours	304,180.41	1,058,750.00
20,000.00	Eastman Kodak	930,847.75	1,086,250.00
10,000.00	El Paso Energy Corp.	451,943.00	403,750.00
25,000.00	Emerson Electric Co.	866,220.94	1,328,125.00
33,201.00	Exxon Mobil Corp.	377,704.63	2,587,602.94
15,431.00	Fidelity Natl Financial Inc.	112,005.19	213,153.14
12,000.00	Florida East Coast Inds., Inc.	273,160.00	582,000.00
10,000.00	GTE Corp.	368,000.00	710,000.00
24,000.00	Gannett Company, Inc.	514,205.33	1,689,000.00
20,000.00	General Electric Co.	424,490.30	3,112,500.00
8,000.00	General Motors Corp.	360,246.30	662,500.00
8,000.00	Heinz, H.J. Co.	202,346.66	279,000.00
8,000.00	Hercules, Inc.	261,395.20	129,000.00
6,000.00	Hershey Foods Corp	105,407.48	292,500.00
8,034.00	Hewlett Packard Co.	399,209.14	1,067,517.75
20,000.00	Keyspan Energy	598,156.00	552,500.00
30,000.00	Intel Corp.	817,602.50	3,958,125.00
20,000.00	International Business Machines	340,612.87	2,360,000.00
40,000.00	Johnson & Johnson, Inc.	248,737.44	2,810,000.00
8,000.00	Kimberly Clark Corp.	315,260.00	448,500.00
32,408.00	Lucent Technologies, Inc.	194,615.63	1,984,990.00
22,500.00	MDU Resources Group, Inc.	236,466.26	466,875.00
20,000.00	McGraw-Hill Inc.	349,512.02	910,000.00
6,000.00	MediaOne Group, Inc.	250,890.00	496,000.00
14,000.00	Merck & Co., Inc.	267,687.89	869,750.00
10,000.00	Meredith Corp.	235,044.00	276,875.00
16,000.00	Microsoft Corp.	307,478.71	1,700,000.00
25,000.00	Minnesota Mining & Manufacturing Co.	704,360.72	2,214,062.50
7,000.00	NABISCO HOLDINGS CORP.	318,979.50	225,750.00
1.00	Nat'l Savings Stock Reg. War Stock	326.38	0.00
2,000.00	Motorola, Inc.	324,120.00	292,000.00
8,000.00	PPG Industries, Inc.	552,580.00	418,500.00
5,000.00	Pharmacia & Upjohn, Inc.	278,450.00	297,500.00
15,000.00	Proctor and Gamble Co.	99,399.34	847,500.00
5,000.00	Progress Software Corp.	118,425.00	117,187.50

KEMPER LEILA WILLIAMS FOUNDATION

23-7336090

BALANCE SHEET PART II

SCHEDULE #4

10,000.00	Potomac Electric Pwr Co.	235,025.00	226,250.00
15,000.00	Ralston-Purina Group	480,798.55	412,500.00
20,000.00	Royal Dutch Pete Co.	396,381.80	1,156,250.00
12,000.00	SBC COMMUNICATIONS, INC.	53,773.94	505,500.00
24,000.00	St. Joe Paper Co.	266,141.58	694,500.00
10,000.00	Scana Corp.	265,650.00	245,625.00
40.00	Robert Soule Reynolds, Inc.	0.00	0.00
14,000.00	Schlumberger Ltd.	368,918.04	1,071,000.00
5,000.00	Texaco, Inc.	331,887.50	268,750.00
3,000.00	Texas Instruments, Inc.	472,680.00	480,000.00
6,000.00	Texas Utilities	214,890.00	178,125.00
10,000.00	UGI Corp.	239,350.00	216,250.00
18,469.00	Union Pacific Resources, Inc.	381,885.57	267,800.50
12,000.00	Utilicorp UTD Inc.	243,369.15	216,750.00
18,000.00	Wal-Mart Stores, Inc.	261,617.66	1,017,000.00
5,000.00	Warner Lambert Co.	63,087.50	488,437.50
13,500.00	Whitney Holding Corp.	92,000.00	440,437.50
4,000.00	Wrigley, Wm. Jr. Co.	354,490.00	307,250.00
10,000.00	Xerox Corp.	102,466.67	260,000.00
	Sub-Total	25,808,065.99	59,935,166.22
	Total	51,365,567.47	85,461,800.81

KEMPER AND LEILA WILLIAMS FOUNDATIONS
23-7336090 FY 3/31/00 SCHEDULE #5
PART IX-A SUMMARY OF DIRECT CHARITABLE ACTIVITIES

1. MAJOR EXHIBITIONS, WILLIAMS GALLERY

Exhibition Title: The Fabric of History: The Cotton Industry in New Orleans, 1835—1885

Exhibition Dates: May 11—August 16, 1999

Exhibition Curator: John H. Lawrence, Pamela Arceneaux, et al. (THNOC)

Publications: Exhibition brochure and checklist; article in THNOC *Quarterly*

Programming: Wednesday afternoon gallery talks; special presentations by staff of the United States Department of Agriculture Experimental Station

Media: local radio and television segments (interviews with staff; public service announcements); public service announcements on all broadcast and cablecast outlets in the area; segment produced for hotel network television, targeting visitors to New Orleans

Exhibition Title: Romance & Reality: American Indians in 19th Century New Orleans

Exhibition Dates: August 26—October 23, 1999

Exhibition Curators: Dr. Daniel H. Usner, Jr. (Cornell University)

Publications: Exhibition brochure and checklist; article in THNOC *Quarterly*

Programming: Wednesday afternoon gallery talks; special talks for school groups; living history demonstration by Grayhawk Perkins

Media: local radio and television segments (interviews with staff; public service announcements); local newspaper coverage; public service announcements on all broadcast and cablecast outlets in the area; segment produced for hotel network television, targeting visitors to New Orleans.

Exhibition Title: *Queen of the South: New Orleans in the Age of Thomas K. Wharton, 1853—1862*

Exhibition Dates: November 2, 1999—May 27, 2000

Exhibition Curator: John H. Lawrence

Publications: Exhibition brochure and checklist; article in THNOC *Quarterly*; edited publication of Wharton's journal *Queen of the South: New Orleans in the Age of Thomas K. Wharton, 1853—1862*; 30 minute videotape of the same title.

Programming: Wednesday afternoon gallery talks; special series of talks about the 1850s on the topics of: architecture, growth of the city, yellow fever epidemics, gardening, photography, and African Americans in New Orleans

Media: Multiple broadcasts of the 30-minute program referenced above in Publications on PBS affiliate WYES-TV; local radio and television segments (interviews with staff; public service announcements); radio coverage from Jackson, Mississippi; local newspaper coverage in feature articles; public service announcements on all broadcast and cablecast outlets in the area; segment produced for hotel network television, targeting visitors to New Orleans.

KEMPER AND LEILA WILLIAMS FOUNDATIONS
23-7336090 FY 3/31/00 SCHEDULE #5
PART IX-A SUMMARY OF DIRECT CHARITABLE ACTIVITIES

EXHIBITIONS AT TOULOUSE STREET EXHIBITION GALLERY (722 TOULOUSE STREET)

Exhibition Title: *Lakefront Leisure: 150 Years of the Southern Yacht Club*

Exhibition Dates: April 21—July 20, 1999

Exhibition Curators: John H. Lawrence, Mary Lou Eichhorn

Publications: Exhibition brochure and checklist; article in THNOC *Quarterly* Programming; gallery presentations by SYC volunteers

Media: local radio and television segments (interviews with staff, public service announcements); local newspaper coverage in feature articles; public service announcements on all broadcast and cablecast outlets in the area.

Exhibition Title: *Highlighting Recent Donations to the Historic New Orleans Collection*

Exhibition Dates: December 12, 1999—March 31, 2000

Exhibition Curators: Judith Bonner, Theresa Lefevre, Gerald Patout, Dr. Alfred Lemmon, John H. Lawrence

Publications: none (labels were used)

Media: local newspaper coverage in feature articles

EXHIBITIONS AT THE WILLIAMS RESEARCH CENTER

Exhibition Title: *Treasures from France*

Exhibition Dates: January 16, 1999—June 30, 1999

Exhibition Curators: Dr. Alfred Lemmon; John H. Lawrence

Publications: Exhibition brochure and checklist; story in THNOC *Quarterly*

Programming: none

Media: Newspaper calendar listing

Exhibition Title: *An Die Musik: German Singing Societies in New Orleans*

Exhibition Dates: July 7, 1999—January 9, 2000

Exhibition Curator: Dr. Alfred Lemmon

Publications: Exhibition brochure and checklist; article in THNOC *Quarterly*

Programming: none

Media: Newspaper calendar listing

KEMPER AND LEILA WILLIAMS FOUNDATIONS
23-7336090 FY 3/31/00 SCHEDULE #5
PART IX-A SUMMARY OF DIRECT CHARITABLE ACTIVITIES

Exhibition Title: Commerce would be very advantageous: The Iberville Prospectus

Exhibition Dates: January 9, 2000—April 8, 2000

Exhibition Curators: John H. Lawrence; Dr. Alfred Lemmon

Publications: Exhibition brochure and checklist; story in THNOC *Quarterly*

Programming: none

Media: Newspaper coverage

JANUARY SYMPOSIUM

The Pearl of the Antilles & the Crescent City: Historical Connections between Havana and New Orleans. Presented at the Archivo Nacional de Cuba in Havana on April 9, 1999. A day-long public program with talks by scholars addressing different historical themes that link Havana and New Orleans. Attendance: 100 people

Note: The New Orleans presentation of this event occurred in FY 1999.

Louisiana & France: Journée d'Étude. Presented in New Orleans on January 23, 2000. A day-long public program with talks by six scholars addressing different historical themes that explore French presence in Louisiana. Attendance: 500 people

TRAVELLING EXHIBITIONS: Traveling exhibitions *in toto* were not part of this year's activity, though loans to other institutions of single or several objects occurred

PROGRAMS OUTSIDE OF EXHIBITIONS:

Public Lectures: Claire Bettag on researching history in French Archives; Richard Sexton speaking about plantations on the River Road; Rick Olivier speaking about Cajun and Zydeco musicians; William Greiner speaking about Louisiana Cemeteries

Third Saturday Series: Monthly presentations February—November where a specific topic is examined in light of THNOC's holdings in that area (e.g., Mardi Gras Collections, Battle of New Orleans, etc.)

Tennessee Williams Master Classes: Seminars that cover specific aspects of the writer's and actor's craft. Co-sponsored with the Tennessee Williams and New Orleans Literary Festival and Southeastern Louisiana University. Open to the public by admission.

Elderhostel: Every Thursday during the Spring and Fall, tours are given to Elderhostel participants. (30-40 people per week).

School Groups: Special tours were given to school groups from Louisiana and other states at no charge.

KEMPER AND LEILA WILLIAMS FOUNDATIONS
23-7336090 FY 3/31/00 SCHEDULE #5
PART IX-A SUMMARY OF DIRECT CHARITABLE ACTIVITIES

PUBLIC USE OF THE FACILITIES

Research patrons at the Williams Research Center:.....5,329
 (3,196 in person; 2,133 through phone, mail, or e-mail)

Visitors to changing exhibitions and permanent collection at Royal Street:.....29,553

LOCAL HOST FOR PROFESSIONAL ORGANIZATIONS:

Louisiana Association of Museums (reception for colleagues at annual meeting) (May, 1999)

Photographic Preservation Workshop (under auspices of Louisiana Association of Museums)
 conducted by THNOC staff members John H. Lawrence and Mark Cave (February, 2000)

Society of French Colonial Historians (reception during conference) (June, 1999)

Expenses: \$4,240,857.00

2. Kemper Williams Park

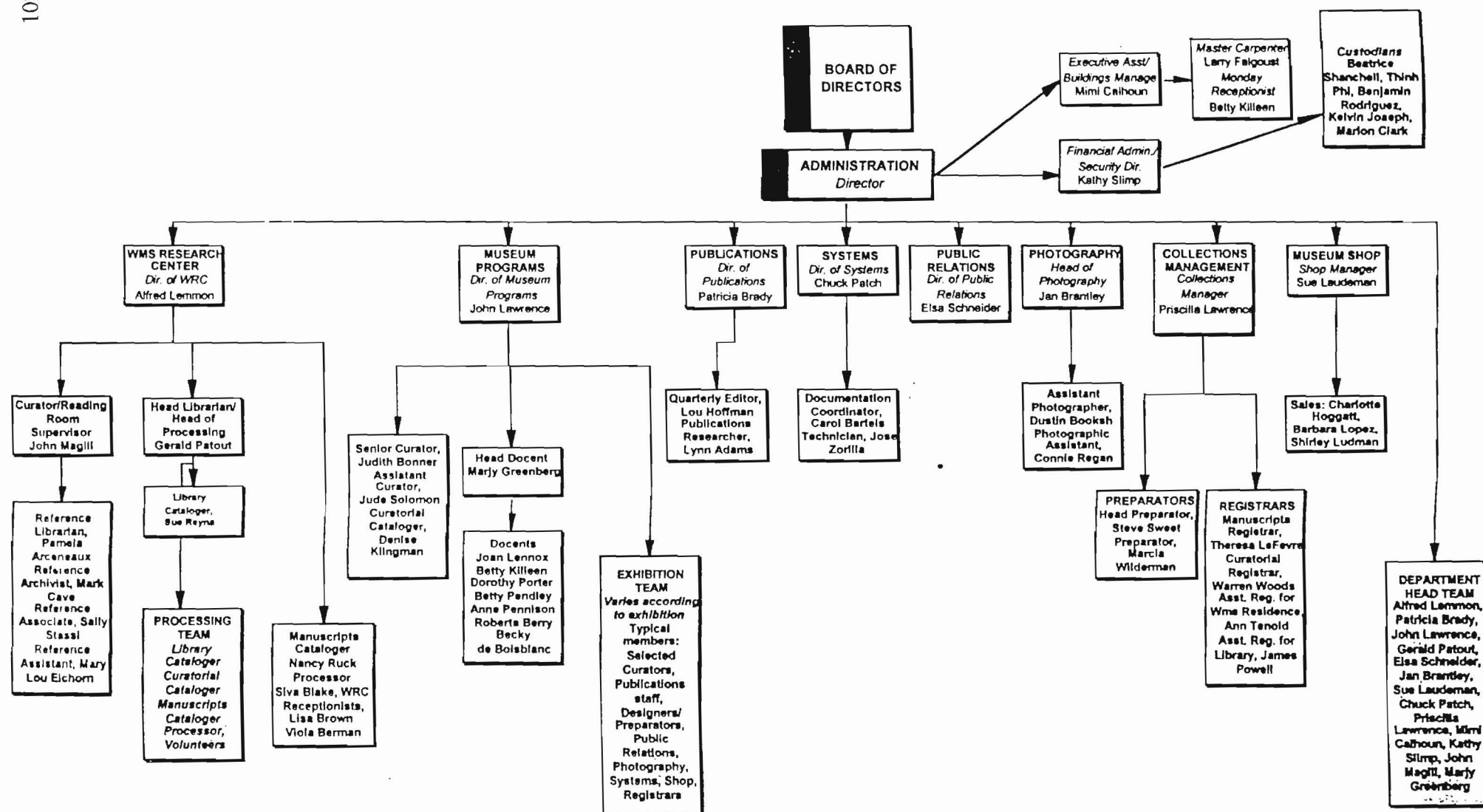
The Kemper and Leila Williams Foundation provides financial assistance to operate the Kemper Williams Park serving the residents of St. Mary Parish and the surrounding area. Construction and operation of the park were provided for in the wills of Kemper and Leila Williams and accomplished thorough an act of donation on July 26, 1978. Monies are paid semi-annually to the St. Mary Parish Police Jury, as the park operator.

Expenses: \$68,588.00

3. The Kemper & Leila Williams Prize in Louisiana History: Awarded annually by the Louisiana Historical Association at its yearly meeting, with funding and administration provided by THNOC. 2000 recipient for best work published in 1999 was Dr. Gilbert C. Din, Fort Lewis University (retired) for the work *Spaniards, Planters, and Slaves: Slavery in Spanish Louisiana, 1763—1800* (Texas A&M University Press) Cash award of \$1,500.00 and a plaque.

Expenses: \$1,500.00

4. No other contributions, grants, etc are made.



IN LOUISIANA

Government • SATURDAY, JANUARY 20, 2001

1:35PM PAINTING IN BOURBON SPAIN, 1760-1800
Dr. Leticia Ruiz, Curator, Department of Paintings,
Museo Nacional del Prado, Madrid

2:00PM JOSÉ FRANCISCO XAVIER DE SALAZAR Y
MENDOZA: SPANISH COLONIAL PAINTER
IN LOUISIANA
Judith H. Bonner, Curator,
The Historic New Orleans Collection

2:25PM ART IN THE SPANISH COURT BETWEEN
1746 AND 1833: A COMMON HERITAGE
OF SPAIN AND THE NASCENT REPUBLIC
OF THE UNITED STATES
Dr. Javier Morales, Curator, Patrimonio
Nacional and Commissioner General of Spain
for the exhibition *The Majesty of Spain*

3:00PM CONCLUSIONS, QUESTIONS, AND COMMENTARY
Dr. Nájera Falcón

4-6PM RECEPTION
Williams Research Center, The Historic
New Orleans Collection, 410 Chartres Street

SPEND 10 DAYS IN SPAIN AND DISCOVER LOUISIANA'S HISTORY

Travelers will visit sites in and around Madrid and Seville that have a special relationship with Louisiana history, as well as attend the symposium at the Universidad de Alcalá, outside Madrid. Last year, our French trip in conjunction with the *Journée d'Étude* Symposium sold out quickly. For specifics of the March 17-27 tour, call Peter McLean Ltd., (504) 833-6275.

THANK YOU FOR YOUR SUPPORT

Bourbon Louisiana is sponsored by Bank One with support from Dorian M. Bennett, Inc., Delta Air Lines, Inc., the Patrimonio Nacional of Spain, and the Universidad de Alcalá. Speakers sponsored by the United States Embassy in Madrid, the Consul General of Spain in Louisiana, Azby Fund, Associated Office Systems, BellSouth, and Milling Bensen Woodward L.L.P. Additional support from Louisiana Binding Service and Harvey Press. Discounted parking by U-Park Systems and Omni Royal Orleans.

▲ Delta Air Lines

BANK ONE

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PATRIMONIO NACIONAL



NAME _____

ADDRESS _____

PHONE NUMBER (DAY) _____

FAX NUMBER _____

E-MAIL _____

REGISTRANTS:	QUANTITY	SUB TOTAL
<input type="checkbox"/> ADULT		x \$25
<input type="checkbox"/> STUDENT		x \$10
<input type="checkbox"/> CHECK	TOTAL	
<input type="checkbox"/> VISA <input type="checkbox"/> AMERICAN EXPRESS		
CARD# _____	EXP. _____	
SIGNATURE _____		

CURATORIAL CATALOGING WORKSHEET

PRE-ACQ NUMBER _____ 104

ID NUMBER _____ ISN _____

Arrival Date 199 ____ / ____ Via _____ # of Items _____

Method of Acquisition _____ Date 199 ____ / ____

Pre-Acq	Accessioning
Cataloging	Data Entry

TITLE _____

MEDIUM _____

DISPLAY DATE _____

LOCAL NAME (Modifier, Repeatable) _____

LEAD-IN (Comment, ONE term only) _____

ARTIST/MAKER:

Name _____ Role _____

Name _____ Role _____

Name _____ Role _____

BRIEF DESCRIPTION _____

PHYSICAL DESCRIPTION _____

INSCRIPTIONS _____

DIMENSIONS: H x W (x D)

H x W (x D)

Composition: E _____
 Support: E _____
 Mount/Frame: E _____
 3DO: E _____
 _____: E _____

M _____
 M _____
 M _____
 M _____
 M _____

SAMPLE

CREDIT LINE _____ 105

SOURCE(S):

Name _____ Role _____

Address _____

Name _____ Role _____

Address _____

Legal Restrictions _____

Current Location _____ Date ____/____/____ Initials _____

VALUE: Group? Y N Group Number _____

Purchase Price _____ Date ____/____/____

Initial Value _____ Date ____/____/____

Current Value _____ Date ____/____/____

System Value _____ Date ____/____/____

Comment/Appraisal _____ Date ____/____/____

Appraiser _____ Date ____/____/____

OTHER/PREVIOUS NUMBER(S) _____ Type _____

REGISTRAR'S NOTEPAD _____

SAMPLE

OBJECT COPIED: Title _____

Date _____ Medium _____

Artist/Maker _____ Role _____

Relationship _____

CURATORIAL NOTEPAD _____

Date and Initials of Updates: _____



The intern stands beside a painting in the upstairs hall of Williams Research Center
Photograph: Courtesy of Mark Cave.

What's Hiding In Your Attic?

Neal Auction Company, New Orleans Oldest & Most Respected Auctioneers & Appraisers of Antiques & Fine Arts, would like to help you discover your hidden assets.



Attributed to Jose Francisco Xavier de Salazar y Mendoza (Mexican/New Orleans, mid-1700's-1802, act. New Orleans 1782-1802), "Portrait of Captain Julien Vienne (1755-1799) and son Julien George Vienne (1790-1844)", oil on canvas, c. 1795, 41 in. x 32 in. Sold 10/2/99 for \$101,200.



François Bernard (French, b. 1812, act. New Orleans 1856-1875), "Portrait of Creole Children", oil on canvas, signed and dated "1872", 58 in. x 42 in. Sold 10/2/99 for \$41,800.



A Fine Tiffany Favrite Glass and Bronze Table lamp, c. 1910, height 30 in. Sold 10/2/99 for \$31,900.

A Newcomb College Art Pottery High Glaze Vase, c. 1902, decorator's mark for Harriet Coulter Joor, potter's mark for Joseph Fortune Meyer, height 11 1/2 in. Sold 10/2/99 for \$20,900.

Please call or write Maggie Cantwell for confidential auction estimates at no obligation, or send us photographs of your family treasures. We command the highest prices for Louisiana furniture, paintings, Newcomb Pottery and silver. A percentage of our commission on any sale of your objects will be donated to the Louisiana Endowment for the Humanities.

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Subj: **research request**
 Date: 2/22/01 2:56:48 PM Central Standard Time
 From: tcarboni@crt.state.la.us (Tamra Carboni)
 To: Bubbers69@aol.com ('Bubbers69@aol.com')

Dear Ms. Brownlow,

In response to your request for information, we had 293,986 visitors in our buildings to see exhibits. We count our annual museum audience, however, as all those people who attend the museum and who are served through outreach -- including our website. Our total figure on museum audience for 1999 is 2,789,172. I'm afraid I do not have a separate figure for you on researchers in the collections.

Tamra Carboni
 Director of Curatorial Services
 Louisiana State Museum

----- Headers -----

Return-Path: <tcarboni@crt.state.la.us>
 Received: from rly-yc01.mx.aol.com (rly-yc01.mail.aol.com [172.18.149.33]) by air-yc05.mail.aol.com (v77_r1.21) with ESMTP; Thu, 22 Feb 2001 15:56:47 -0500
 Received: from crt1.crt.state.la.us (exchange.exchange.crt.state.la.us [204.196.189.218]) by rly-yc01.mx.aol.com (v77_r1.21) with ESMTP; Thu, 22 Feb 2001 15:56:19 -0500
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 From: Tamra Carboni <tcarboni@crt.state.la.us>
 To: "'Bubbers69@aol.com'" <Bubbers69@aol.com>
 Subject: research request
 Date: Thu, 22 Feb 2001 15:10:40 -0600
 MIME-Version: 1.0
 X-Mailer: Internet Mail Service (5.5.2650.21)
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PRESS RELEASE

The Historic New Orleans Collection announces the sixth annual Williams Research Center Symposium, *Bourbon Louisiana: Reflections of the Spanish Enlightenment*, which will be held Saturday, January 20, 2001, in the Grand Ballroom of the Omni Royal Orleans. A program of the day's events, including speakers and topics, is attached.

As a colony of Spain during the second half of the eighteenth century, Louisiana played an important role in international politics. From 1776 until 1803, Spanish governmental policies in Louisiana were crucial to the interests of the newly formed United States. During these years, the Bourbon monarchs Carlos III and Carlos IV sponsored projects that saw a cultural flowering in Spain and in its colonies. Eight renowned experts representing institutions in the United States and Spain will give talks that portray the richness of Spanish influence in Louisiana.

BankOne is a major sponsor of *Bourbon Louisiana: Reflections of the Spanish Enlightenment*. Dorian M. Bennett, Inc., Delta Air Lines Inc., Patrimonio Nacional, and the University of Alcalá, Spain, provided significant underwriting for the symposium. Additional support comes from the American Embassy in Madrid, the Consulate General of Spain in New Orleans Associated Office Systems, Azby Foundation, BellSouth, the law firm of Milling Benson Woodward, and Louisiana Binding Service. Discounted parking provided by U-Park Systems, Omni Royal Orleans, and Standard Parking.

Advance registration for the symposium (required by January 5, 2001), including refreshment breaks and a late-afternoon reception, is \$25.00. On-site registration is \$30. Student admission is \$10.00 with a current ID card. Reduced rate parking will be available near the Omni Royal Orleans for those attending the symposium. A reservation form is attached.

Bourbon Louisiana: Reflections of the Spanish Enlightenment will be repeated in Spain at the end of March, 2001, at the Universidad de Alcalá, outside of Madrid.

For additional information, please call 504-598-7171.

The Historic New Orleans Collection is operated by the Kemper and Leila Williams Foundation.

THE HISTORIC NEW ORLEANS COLLECTION

Sixth Annual Williams Research Center Symposium

Bourbon Louisiana: Reflections of the Spanish Enlightenment

SATURDAY, JANUARY 20, 2001

- 8:00—8:30 a.m. *Registration, coffee*
Grand Ballroom, Omni Royal Orleans
- 8:30—9:00 *Welcome and Introductions*
Mrs. William K. Christovich, President, Kemper & Leila Williams Foundation
Priscilla Lawrence, Director, The Historic New Orleans Collection
John Lawrence, The Historic New Orleans Collection
Dr. Guillermo Nájuez-Falcón, Tulane University, *Moderator*
- 9:00—9:45 *Louisiana Under Bourbon Spain: Commercial and Economic Policy, 1763-1803*
Dr. Ralph Lee Woodward, Jr., Texas Christian University
- 9:50—10:10 *Perspectives on the Canary Islanders of Louisiana*
Dr. Gilbert C. Din, Fort Stewart College, Colorado (retired)
- 10:15—10:35 *The Spanish Plot for the Independence of the United States*
Dr. Vicente Ribes, Universidad de Valencia
- 10:40—11:15 *"This Vast and Restless Population": Spanish Views on Anglo-Americans in the Mississippi Valley, 1763—1803*
Dr. Sylvia Hilton, Universidad Complutense, Madrid
- 11:15—11:45 *Questions/Commentary*,
Dr. Guillermo Nájuez-Falcón
- 11:45—1:15 LUNCH on your own
- 1:15—1:30 *Sources for Spanish Louisiana History at the Williams Research Center*
Dr. Alfred E. Lemmon, The Historic New Orleans Center
- 1:35—1:55 *Painting in Bourbon Spain, 1760-1800*
Dr. Leticia Ruiz, The Prado
- 2:00—2:20 *José Francisco Xavier Salazar y Mendoza : Spanish Colonial Painter in Louisiana*
Judith H. Bonner, The Historic New Orleans Collection
- 2:25—3:00 *Relations between Spain and the Early Republic of the United States*
Dr. Javier Morales, Conservador del Patrimonio Nacional
- 3:00—3:30 *Conclusions, Questions, Commentary*
Dr. Guillermo Nájuez-Falcón
- 4:00—6:00 Reception, Williams Research Center

VIDEOS AVAILABLE FOR VIEWING
AT THE
WILLIAMS RESEARCH CENTER

DOCUMENTARIES

Brothers in Art: Ellsworth and William Woodward and their Art in the South

Queen of the South: New Orleans in the 1850s

Third Saturday

August 1999 – *Neighborhoods*

September 1999 – *Photographic Holdings*

October 1999 – *Visual Arts*

February 2000 – *Mardi Gras*

March 2000 – *Sources for the study of New Orleans in the 1850s*

April 2000 – *The Ursuline Library: acquisition, care, and access*

May 2000 – *The French Quarter in Review*

June 2000 – *New Orleans at War in the Twentieth Century*

July 2000 – *Sources for Historic Preservation in New Orleans*

August 2000 – *William Russell Jazz Collection as a Community Resource*

September 2000 – *Sources for the Study of Women in New Orleans*

Special Lectures

Research in France by Claire Bettag (August 7, 1999)

Spanish Language Church Records: A Workshop for Non-Spanish Speaking Genealogists (August 5, 2000)

First Annual Bill Russell Lecture: Jelly Roll Morton by Michael White (April 13, 2000)

Annual Symposiums

1999 – *Historical Connections between Havana and New Orleans*, 3 pts (1/23/99)

2000 – *France and Louisiana: Journée d'Étude*, 3 pts (1/22/00)

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FAMILY PAPERS AT THE HISTORIC NEW ORLEANS COLLECTION

Family papers are a large part of the holdings in the Manuscripts Division of the Historic New Orleans Collection, and they are invaluable for the insights they provide into life in New Orleans during the nineteenth and the twentieth centuries. In addition to the obvious genealogical uses for family papers, the collections in our holdings can provide the researcher with good sources for New Orleans and Southern social and cultural history, the War of 1812, Civil War and Reconstruction, the Mexican-American War, and many other economic, religious, intellectual, and artistic topics. Family papers are by nature diverse, so, because of this diversity, the following manuscript collections have been described with as much detail as space will permit. Registers and calendars exist for all collections designated by a manuscript number, e.g. MSS 171. Several small collections of family papers are being processed, so that descriptions of them have not been included in this list. However, they are available on a limited basis to qualified researchers. None of the cataloged family papers have any restrictions to access. The Manuscripts Division at THNOC is open from 10:00 AM until 4:30 PM, Tuesday through Saturday.

MSS 57. VILLERÉ FAMILY PAPERS. 1819 - 1906. 11 items.

These papers of the Villeré Family of Louisiana include accounts of the Rouer de Villeray or Villeré Family in Canada and Europe, and histories of related families in Louisiana and in Europe. Of special interest is the Family Record Book compiled by Alcée Joseph Villeré, which contains copies of original statistical records and documents concerning the Villerés and allied families. The collection also includes an official appointment by Jacques Villeré signed during his tenure as Governor of Louisiana. The Manuscripts Division also houses two other collections of Villeré Family interest. MSS 14, the **JACQUES PHILIPPE VILLERÉ PAPERS** contains 106 items, dating from 1813 - 1815. The collection consists of correspondence and official communications concerning the defense of New Orleans, 1813 - 1815. Material in the collection also deals with the problems of providing arms and supplies to troops, military roster reports, returns for provisions and receipts for prisoners of war. The **ERNEST CALISTE VILLERÉ COLLECTION**, MSS 13, is composed of official appointments, commissions, and correspondence by and pertaining to members of the Duvergé and Villeré Families. Also included in the papers is genealogical material concerning the Duvergé and Villeré Families.

MSS 64. MERRICK FAMILY PAPERS. 1865-(1866-1889)-1910. 35 items.

This is a collection of scattered letters, papers, household bills, and receipts of the Edwin Thomas Merrick Family of Jefferson City, La., near New Orleans. The collection contains Oaths of Allegiance to the United States of America (1865), a Federal pardon (1865), and voter registration for Edwin Merrick. The collection also includes bills and receipts for household and personal purchases. Letters of special interest in the papers are those of Frances Willard (1884-1885) and Susan B. Anthony (1885) to Mrs. Caroline Merrick. Included in the holdings of The Historic New Orleans Collection are MSS 107 and MSS 108, the **EDWIN T. MERRICK RECONSTRUCTION ARTICLES**. These article drafts were written by Louisiana Supreme Court Justice Edwin Merrick, and discuss conditions in Louisiana under the Reconstruction regimes of 1874 - 1876.

MSS 65 and 99. GRIMA FAMILY PAPERS. 1788 - 1921. 458 items.

MSS 65 dates from 1788 - 1814, and consists of 14 items. These items include certified copies of baptismal records and property transactions of the Grima Family of New Orleans and the related Filiosa and Montegut families. MSS 99 is composed of 444 items, dating from 1856 through 1921. The collection documents the life of a Creole family in New Orleans during and after the Civil War. The papers consist of correspondence (1856-1888) among members of the Felix Grima Family in New Orleans and Europe. Also included in the collection are invitations and social memorabilia (1859-1884), military papers (1862-1864), family succession documents (1878-1887) and some undated manuscript poetry. The majority of the Civil War letters were written by a Grima son on duty in Virginia with the Washington Artillery of New Orleans.

These two groups of family papers are being integrated into a large body of Grima Family Papers recently acquired by The Historic New Orleans Collection. The collection will consist of several thousand items, and, in many cases, missing pieces of correspondence and important series of letters have been discovered. The papers will eventually document with great thoroughness the histories of the Grima, Claiborne, Villeré, Montegut and Filiosa families in New Orleans well into the twentieth-century. Most of the correspondence in all of these collections is in French.

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

These family papers center around the family of Edward George Washington Butler (1800-1888), the son of Col. Edward Butler, one of the "Five Fighting Butlers" of Revolutionary War fame. Edward G.W. Butler was married to Frances Parke Lewis of Woodlawn Plantation, Virginia. She was the daughter of Eleanor Parke Custis and Lawrence Lewis of Woodlawn Plantation. E.G.W. Butler was made the ward of General Andrew Jackson after the death of his father. After graduation from the U.S. Military Academy at West Point, Butler served in the U.S. Army as 2nd Lieutenant, 4th Artillery (1821), as Second on Topo-

graphical Duty (1820-1823), as Aide de Camp to Bvt. Major General Edmund Pendleton Gaines, and as Acting Asst. Adjutant General, Eastern and Western Departments, 1823 - 1831. Butler resigned from the Army on May 28, 1831. During the years 1846-1847, Butler served as Maj. General in the Louisiana State Militia. In 1847 he was reappointed to the U.S. Army, with the rank of Colonel, Third Dragoons. He served in the Mexican War, in command of the District of the Upper Rio Grande, from September, 1847 - June, 1848. After his marriage, Butler lived in Louisiana, where he owned and worked several plantations in the Iberville Parish area. His primary residence was Dunboyne Plantation, Iberville Parish, La. He died in St. Louis, Missouri, in 1888.

The Butler Family Papers consist of correspondence (1778-1972) between family members, including letters from John Parke Custis to George Washington, and from Andrew Jackson to various family members. Other letters include series of correspondence from Robert and Caroline [Butler] Beil of Louisiana, Richard Henry Lee, Eliza Butler Donelson, Winfield Scott, Edmund Pendleton Gaines, Andrew Jackson Donelson, Morgan Lewis, Lawrence Lewis, Eleanor Parke Custis Lewis, and many other correspondents.

The Butler Family Papers also include papers of Andrew Hynes during his tenure as Adjutant General of Tennessee, and those of the Tennessee Militia for the years 1812-1815. Papers of Edmund Pendleton Gaines (1816-1832) are in the collection. Edward G.W. Butler served with Gaines during the 1825 negotiations with the Creek Indians, and many of his notes and observations of these talks are to be found in the Butler Family Papers.

The collection contains other Family Military Papers (1816-1861), Family Records (1803-1844), Property Documents from Iberville Parish, La. (1805-1861), Financial Records (1779-1896), and Photographs (1865-1941). Bound volumes include a House-keeping Book kept by Eleanor Parke Custis Lewis (1831-1835), a Record Book of the Third Dragoons (1847-1848). This book contains some miscellaneous entries made prior to 1847, and several plantation record books, account books, and journals. Printed Military Orders, Acts and Registers (1815-1870) concerned with Indian treaties, and western frontier defenses complete the collection.

MSS 103. D'AUBERVILLE - BOULIGNY FAMILY PAPERS. 1618-1873; 1964. 189 items.

This is a collection of correspondence (1733-1867), legal and military papers (1618-1860), and genealogical material relating to both the d'Auberville and Bouligny families of Louisiana. The majority of the papers are land tenure documents and succession settlements involving lands in and around Brest, France. Of special interest are the papers of Louis Charles Le Senechal, Sieur d'Auberville, Royal Naval Ensign and head of the Company of Vallerenne in New France (1688-1696) and the papers of his son Vincent Guillaume Le Senechal, Sieur d'Auberville, Intendent Commissary of Louisiana (1752-1757). Some papers belonging to Francisco and Luis Bouligny, officers of

the Louisiana Infantry in the service of Spain are also included in the collection. Genealogical material in the papers refers to the Petit de Coulange, Dreux families. In French and Spanish.

MSS 135. WALTON - GLENNY FAMILY PAPERS. 1855-(1860-1865)-1967. 292 items.

These family papers consist of general and military correspondence, journals, photographs, broadsides, and other printed material. The general correspondence (1855-1916), primarily covers the period of the Civil War, especially the occupation of New Orleans by Federal troops, beginning in 1862. The Civil War letters also document the participation of the Washington Artillery of New Orleans in the Virginia theatre of war. Most of these letters were exchanged by Col. James B. Walton, commanding the Washington Artillery, and his daughter, Emma Walton Glenny. Later letters examine the lives of the Walton and Glenny families during Reconstruction in New Orleans.

Other families which figure prominently in the correspondence are the Day, Slocumb, and di Brazza families. The military correspondence (1846-1887), includes some printed orders and broadsides, all dealing with the Washington Artillery during the Mexican and Civil Wars. Correspondents include Gen. P.G.T. Beauregard, Judah P. Benjamin, Gen. James Longstreet, Duncan F. Kenner, and W.N. Pendleton. The collection also contains three items pertinent to the Louisiana State Militia (1872). Records of special interest in the collection are those documenting the attempted confiscation of the Walton home by Federal troops (1862-1864). These records include a detailed diary kept by Isabel Walton Waldo, who recorded the attempts to confiscate the Walton home.

MSS 168. SCHAUMBURG - WRIGHT FAMILY PAPERS. 1800 - 1896. 53 items.

These papers consist of correspondence, journals, clippings, and genealogical notes of the Wright and Schaumburg families of New Orleans and St. Louis, Mo. Correspondents include Orleana Christy Wright Schaumburg, her husband, Charles Schaumburg, and her son, Wright Schaumburg. A series of letters from Zachary Taylor at Bay St. Louis, Miss., to Maj. Thomas Wright in New Orleans (1820-1821), discuss the Missouri Compromise and personal matters. One letter (1800), from Manuel de Lanzos, Mobile, to Lieut. John McCleary, Commandant of Fort Stoddard, discusses Indian unrest in the area due to deaths of Indians at the hands of the Spanish. Wright C. Schaumburg served in the Civil War under Generals Van Dorn, E. Kirby Smith, and Dabney Maury, CSA, and communications from all of these men are present in the collection. A journal (1862) recounts Schaumburg's participation in the Battle of Corinth. Correspondence and appointments, and a pass signed by Abraham Lincoln (1865), and post-Civil War letters to Schaumburg from J.B. Magruder, Kirby Smith, and Wade Hampton are included in the papers. Wright Schaumburg served in the Cuban Army and was appointed Colonel in 1869. Miscellaneous items include a eulogy delivered upon the death of Bartholomew Schaumburg

in 1835, and genealogical notes. Also included in the holdings of the Manuscripts Division is MSS 21, the **BARTHOLOMEW SCHAUMBURG LETTER** of Jan. 25, 1815. In this letter to General James Wilkinson, Schaumburg describes in great detail the Battle of New Orleans that took place below the city on January 8, 1815.

MSS 170. THE DYMOND FAMILY PAPERS. 1853- (1868-1922)-1952. Approximately 1300 items.

This collection centers around the family of John Dymond (1836-1922), businessman, sugar planter, and founder of the *Louisiana Planter and Sugar Manufacturer*, which was a publication designed to promote the sugar cane industry in Louisiana. The personal and family correspondence (1853-1952), provides tremendous insight into post-bellum plantation life in South Louisiana. John Dymond was a northerner by birth, and he did not move South until 1868, when the New York firm of Dymond and Lally acquired Belair Plantation in Plaquemines Parish, La. A series of correspondence documents the acquisition of the plantation by sheriff's sale in 1868. John Dymond was in the vanguard of the modernization of the sugar industry in Louisiana. With many of his neighbors in Plaquemines and surrounding parishes, he promoted research and implementation of many new agricultural methods. These papers chronicle the re-birth of the sugar industry after the Civil War, the struggle to maintain tariffs on sugar (1883-1888), the founding of the Louisiana Sugar Planter's Association, and the establishment of The Sugar Experiment Station in Audubon Park (1885). After John Dymond's death, his daughter, Florence Dymond, continued to edit the *Louisiana Planter and Sugar Manufacturer*. The collection contains Miss Dymond's memoirs of her childhood on Belair Plantation, poetry, articles, and business correspondence, as well as many family and plantation photographs. The Dymond Family Papers also contain division books for Belair and Fairview Plantations (1870-1902), newspaper clippings, programs, calling cards, and other ephemera.

MSS 171. BOULIGNY - BALDWIN PAPERS. 1710-1863-(1900-). 186 items.

These papers center around the family of Francisco Bouligny (1736-1800), who served the King of Spain in Louisiana from 1769 to 1775, and again from 1777 until 1800. Bouligny married Marie Louise Senechal d'Auberville, daughter of Vincent Guillaume le Senechal d'Auberville, Marine Commissioner of Louisiana. The collection consists of official and personal correspondence, appointments, commissions and genealogical material. Included in the correspondence is a series of personal and official letters to Francisco Bouligny from Baron de Carondelet (1793-1797). A document of great importance to the collection is the "Memoria" by Francisco Bouligny, written in 1776 as a report to the Spanish government on the state of affairs in Louisiana. The "Memoria" presents information on Louisiana's trade, ways to eliminate Britain's monopoly on trade, and the acquisition of trade goods from France for consumption in Louisiana. The "Mem-

oria" has been published in translation as *Louisiana in 1776: A Memoria of Francisco Bouligny* (New Orleans 1977), edited and translated by Gilbert C. Din, with forward by Jack D.L. Holmes.

MSS 179. TRIST WOOD PAPERS. ca. 1830-(1890-1915)-1953. 574 items.

This collection of papers was compiled by Trist Wood, a noted Louisiana political cartoonist. In addition to being interested in art, Wood was an accomplished biographer and historian. He spent many years compiling detailed family histories, and much of his research is contained within these papers. Trist Wood was the editor of *Quartier Latin* in Paris during the 1890's, and he worked as cartoonist for the *Times-Democrat*, the *Item*, and finally, as cartoonist for Huey P. Long's newspaper, the *American Progress*. The collection consists of correspondence (1880-1923) made up of personal letters between family members, letters written to Trist Wood during his stay in Paris and in London (1897-1899), and some genealogical inquiries. A large series of letters pertinent to Trist Wood's genealogical research (1922-1941) contains much information on the DuBourg, Trist, Bringier, and Taylor families, as well as information on Hermitage and Tezcuco Plantations. The collection includes several unpublished manuscripts written by Trist Wood: *Reminiscences, 1869-1882*, an autobiography that covers his early life until the time he left New Orleans to go to Mexico with his father, Robert C. Wood; the *Mexican Diary*, and another volume of *Reminiscences* which records his life through 1883. A letter book dating from 1901 contains incoming original letters and copies of outgoing letters. The rest of MSS 179 consists of newspaper clippings, miscellaneous personal material, and drawings by Trist Wood.

MSS 180. THE TRIST FAMILY PAPERS. 1625-1952. 445 items.

This collection of family papers is enhanced by the presence of manuscript drafts of *The History of the Trist Family* by Trist Wood. The accompanying appendix includes a group of letters copied and annotated by Trist Wood. Some of these letters were written during the Civil War by General Allen Thomas and Myrthe Bringier Taylor, wife of General Richard Taylor. Correspondence and family documents (1625-1929), include letters exchanged between members of the Trist and Bringier families, and official documents and correspondence relating to Nicholas P. Trist, negotiator of the treaty that ended the Mexican War. A series of letters (1856), written by Hore Browse Trist to his children, Browse, Bringier, and Wilhelmine, document life on Bowdon Plantation in Ascension Parish, La. H.B. Trist was the ward of Thomas Jefferson, and he married Rosella Bringier. Other material in the collection includes pamphlets and articles regarding Nicholas P. Trist's consular duties in Havana (1839-1841), copies of letters annotated by Trist Wood, and genealogical notes and correspondence. Daguerreotypes and photographs of family members are present in these papers, as is a complete set of photo-engravings produced for Trist Wood's *History of the Trist Family*.

MSS 181. BROU - RIVET FAMILY PAPERS. 1802 - 1953. 325 items.

These papers are composed of correspondence, legal documents, financial records, photographs, books, and genealogical material regarding the Brou Family of St. Charles Parish, La. and the Rivet Family of New Orleans. The correspondence (1841-1900), documents life on Pelican Plantation in St. Charles Parish. The legal documents (1835-1869), are plantation contracts, estate inventories, acts of sale, and labor agreements. The financial records (1829-1872), consist of many bills, receipts, and steamboat freight bills. Books of note in the collection include the two-volume French dictionary, *Dictionnaire L'Academie Francaise*, published in Paris in 1798.

The Historic New Orleans Collection announces the availability of *The Vieux Carre Survey*, by Florence M. Jumonville, a description of the preparation and a guide to the use of the major architectural study known as *The Vieux Carre Survey*. This recently published pamphlet summarizes the type of research material to be found in the Survey, and suggests how it may be used to learn more about buildings and pieces of property in the historic Vieux Carre of New Orleans. Complimentary copies of *The Vieux Carre Survey* may be obtained from The Historic New Orleans Collection Library, 533 Royal Street, New Orleans, La. 70130.

MANUSCRIPTS UPDATE will be published on an occasional basis to inform interested persons about manuscript collections available for research at The Historic New Orleans Collection. This publication is in keeping with our desire to nurture interest in our area and our heritage. We invite you to visit the facilities, and to make inquiries by telephone or mail.

Stanton M. Frazar
Director, The Historic
New Orleans Collection

THE HISTORIC NEW ORLEANS COLLECTION PUBLICATIONS

The Historic New Orleans Collection Monograph Series;
Robert D. Bush, General Editor:

Morgan, Cecil (comp.), *The First Constitution of the State of Louisiana*. Baton Rouge: Louisiana State University Press, 1975. \$10.95*

Laussat, Pierre Clement de, *Memoirs of My Life*. Translated from the French with an Introduction by Agnes Josephine Pastwa. Baton Rouge: Louisiana State University Press, 1978. \$12.50*

Pitot, James, *Observations on the Colony of Louisiana from 1796 to 1802*. Translated from the French with an Introduction by Henry C. Pitot. Baton Rouge: Louisiana State University Press, 1979. \$14.95*

Special Publications:

Woodward, Ralph Lee, Jr. (ed.), *Tribute to Don Bernardo de Galvez*. Translated from the Spanish with an Introduction by Ralph Lee Woodward, Jr. 1979. \$14.95*

Recent Publications:

Foster, William Lovelace, *Vicksburg: Southern City Under Siege*. Edited with an Introduction by Kenneth Trist Urquhart. New Orleans: The Historic New Orleans Collection, 1980. \$15.00*

Villere, Sidney Louis, Jacques Philippe Villere, *First Native Born Governor of Louisiana, 1816-1820*. New Orleans: The Historic New Orleans Collection, 1981. \$10.00*

Exhibition Publication:

Boyd Cruise, *Twentieth-century New Orleans-artist*. 1976. \$20.00*

Degrees of Discovery — From New World to New Orleans, Maps from the Sixteenth to the Twentieth-century. 1977. \$ 2.50**

The World's Industrial and Cotton Centennial Exposition, by D. Clive Hardy. 1978. \$ 2.50**

Alfred R. Waud, *Special Artist on Assignment, Profiles of American towns and cities, 1850-1880*. 1979. \$ 3.00**

Crescent City Silver, Nineteenth-century New Orleans silver and silver-smiths, by Carey T. Mackie, H. Parrot Bacot, and Charles L. Mackie. 1980. \$15.00*

Charles Reinike, *Louisiana watercolors from 1935-1952*. 1981. \$ 5.50**

*To order, include \$1.50 for shipping, handling, and postage charges.

**To order, include 75¢ for shipping, handling, and postage charges.

Howlin' Wolf, and Little Walter already had exclusive recording contracts, Charters focused instead on lesser-known but equally talented artists. Pianist Otis Spann, who played in Muddy Waters' band, appears in a stripped-down setting—accompanied only by drummer S. P. Leary—that brings undivided attention to his intricate keyboard work and stark, soulful, world-weary singing. Cocky harmonicist Junior Wells combines the dual influences of traditional blues and James Brown. Wells is accompanied here by guitarist Buddy Guy, a native of Pointe Coupee Parish who now enjoys mega-star stature. The subtle nuances of Wells' fellow "harp blower," Big Walter Horton, shows why he is still regarded as one of the few true masters of this deceptively simple instrument, some 20 years after his death. Mandolinist Johnny Young represents a rural Southern string-band repertoire that was already archaic by the '60s, but is undiminished in its infectious appeal.

Guitarist J. B. Hutto plays slide guitar in a rhythmic, African-retentive Mississippi Delta style that was electrified and popularized by Elmore James during the 1950s, thanks to a hit entitled "Dust My Broom." Hutto never had any comparable hits, but his live performances were legendary. "Dust My Broom" was adapted from a 1936 recording by Delta blues master Robert Johnson—but guitarist Johnny Shines reflects a far more personal link with Robert Johnson on "Dynaflow Blues." Shines learned from Johnson first-hand, and his renditions here pulse with such intensity that he seems to be channeling his notoriously intense mentor.

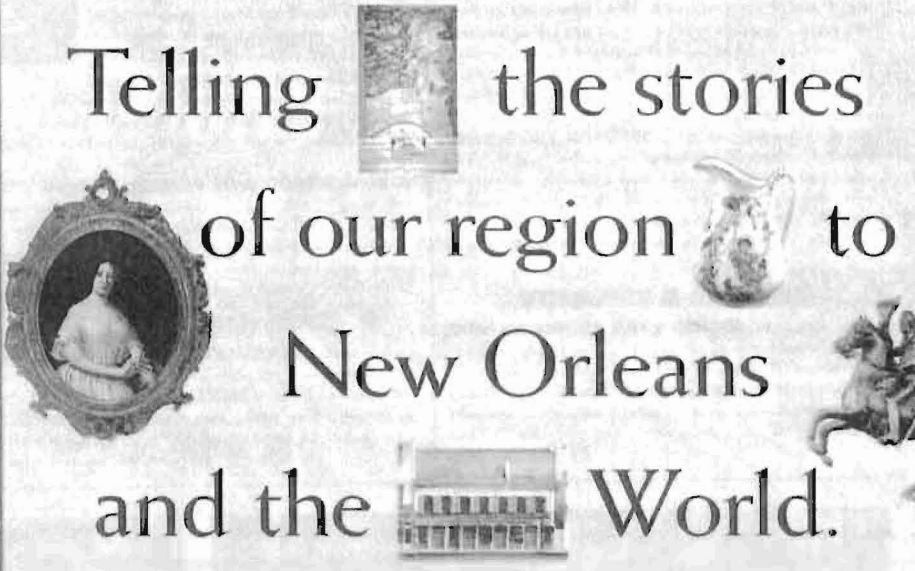
Beyond these individually brilliant performances, the broader legacy of *Chicago/The Blues/Today!* is reflected in the continued popularity of so many of these songs outside of Chicago—in the blues clubs of New Orleans and Baton Rouge, and around the world. Similar material is explored on another recently-released compilation, *The Earwig Music 20th Anniversary Collection*. Like most independent blues labels, the Chicago-based Earwig Music is a bare-bones operation primarily devoted to esoteric artists and older blues styles. But producer Michael Frank insists that such music must also exude excitement, and he does not shy away from modern touches such as synthesizers and electric keyboards. While these instruments are usually employed to create a slick sound, Frank makes clever use of them to enhance his rough-edged aesthetic. In addition to tunes by Mississippi expatriates such as pianist Sunnyland Slim and guitarist Honeyboy

Edwards, there are some excellent cuts here by the esteemed pianist Little Brother Montgomery, a native of Kentwood, in Tangipahoa Parish. Before settling in Chicago, Montgomery was very active in New Orleans, as lovingly chronicled in Danny Barker's autobiography, *A Life In Jazz*.

On a related and final note, the videotape *On The Road Again* (Yazoo) is a fascinating assemblage of blues and jazz footage that was shot around America in 1963. One of the most memorable

sequences finds New Orleans' Emma Barrett performing a lively "I Ain't Gonna Give Nobody None of My Jelly Roll," and keeping time with a homemade tambourine that's attached to a garter on her leg. There is also intriguing footage of the Eureka Brass Band at a jazz funeral. In a departure from the typical documentary format, there are no voice-overs, and the music simply speaks for itself.

Ben Sandmel is a New Orleans-based freelance writer, drummer, and folklorist.



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visits sites associated with blood suckers, including a noted "Vampire Tavern." Departs nightly (8:30 pm) from the steps of St. Louis Cathedral.

HISTORIC NEW ORLEANS WALKING TOURS Historically informative tours led by author and former national park ranger Robert Hoenes. Highlights include Congo Square, St. Louis Cemetery No. 1, and an authentic voodoo temple. Tours daily at 10 am and 1 pm (Sat., 10 am only). \$15 adults, seniors/students \$13. Departs from Cafe Requet (1348 Royal St., 917-2120, www.tourneworleans.com D5

JEAN LAFITTE HISTORICAL TOURS This 90 minute, ranger led walk is a historical view of the French Quarter, held at 10:30 am daily except Christmas and Mardi Gras. Tickets are free, but there is a 30 person limit per tour; pick up tickets the day of tour after 9 am (one pass issued per person). (Cards; all major) Jean Lafitte National Historical Park Visitor Center, 119 Decatur St., 589-2636 D5

JOHN JAMES AUDUBON RIVERBOAT Cast off on a one-hour ride up the Mississippi River from the Aquarium of the Americas to Audubon Zoo. Aquarium departures: 10 am, noon, 2, and 4 pm. Zoo departures: 11 am, 1, 3, and 5 pm. Tickets with zoo and/or aquarium admission are available. (Cards; all major) 569-1430 or 1-800-233-BOAT, ext. 330 E5

MAN O' WAR MARINE EXCURSIONS This charter company based in Lafitte, La., offers free hotel pickup, 22 to 25-foot skiffs, and Coast Guard licensed captains. See wildlife and fisheries sanctuaries, picnic in the swamp, or go fishing on the Gulf of Mexico. You set the agenda. (Cards; all major) Reservations: 629-0830

NEW ORLEANS TOURS This New Orleans-based ground transportation company provides a variety of guided tours: a horse from the Complete City Tour, Historic Plantation Tour, River and City Combo, Pete Fountain's Jazz & Scavenger Tour, Jean Lafitte Swamp Tour, or the Estate/Garden/Museum Tour. Purchase tickets in downtown hotel lobbies. (Cards; AE, MC, V) Reservations: 527-0440 or 1-800-414-6347

PADDLEWHEELER CREOLE QUEEN Daily cruises at 10:30 am and 2 pm, along with a two-hour "Dinner on the River and All That Jazz" cruise featuring charmerist Orie Razon. A Creole buffet is part of the evening festivities. Board at 2 pm; cruise departs at 8 pm from the Canal Street dock. \$15 adults, \$12 children 3-12. (Cards; AE, MC, V) Reservations: 524-0811 E4

RIVERBOAT CAJUN QUEEN This vessel is a replica of a steamboat from the late 19th century. Cruises depart from the Aquarium of the Americas at 11:30 am, 1 pm, 2:30 pm, and 4 pm for a one-hour excursion down the Mississippi River. Optional buffet available. \$10 adults, \$5 children ages 2-12. (Cards; all major) Reservations: 524-0811 E4

STEAMBOAT NATCHEZ Daily jazz cruises (11:30 am and 2:30 pm) feature the Steamboat Stompers. A dinner jazz cruise includes a buffet and entertainment by the Dukes of Dracind. Two-hour cruises depart nightly from behind Jay Brewery at 7 pm; boarding begins at 6 pm. (Cards; all major) Reservations: 896-6777 D5

MUSEUMS & EXHIBITS

CONTEMPORARY ARTS CENTER The city's modern art exhibit space also hosts performances. Open Tue., Sat., 11 am-5 pm (free admission, Thursdays). Continuing: *Don Eddy: From Logic to Mystery and Homage to the 20th Century*. Open 2 and 8 pm (Wed., Sat., 10 and 11 pm). 900 Camp St., 528-3205, www.cacn.org E2

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www.hnoc.org

T.K. WHARTON EXHIBIT EXTENDED

The exhibition *Queen of the South: New Orleans in the Age of T. K. Wharton, 1853-1862* showcases aspects of life and culture in New Orleans from a peak of economic success to the crash of the Civil War. The exhibition, on view at the Historic New Orleans Collection, 533 Royal St., has been extended by popular demand **through December 2000**. Thomas K. Wharton, an accomplished architect, arrived in New Orleans in 1845 and became superintendent of construction for the new Custom House on Canal Street. The exhibition explores the main themes constant in Wharton's journals. Through paintings, prints, drawings, photographs, maps, and artifacts the compelling story of the golden age of New Orleans is told. The Collection is sponsoring lectures on the city's past at 12:30 p.m. throughout November in the Counting House. *New Orleans As It Was: The 1850s* includes: *Lafayette Cemetery I*, Mary Louise Christovich – **November 1**; *Presentation Silver Services*, H. Parrott Bacot – **November 9**; *The St. Charles and St. Louis Hotels*, Henry Krotzer – **November 15**. 523-4662

HISTORIC NEW ORLEANS COLLECTION—This trove of local historic treasures features free exhibits. Open Tue.-Sat., 10 am-4:30 pm. The Louisiana History Galleries are housed in Merieult House, circa 1792. Guided tours of the Williams Residence are \$4 (10 and 11 am, 2 and 3 pm). 533 Royal St., 523-4662, www.hnoc.org D5

The Historic New Orleans Collection

533 Royal St. Louisiana's past comes alive when you visit our galleries. Showcased in the 1792 Merieult House are rare documents, maps and works of art which highlight the state's exciting and often turbulent history.

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Queen of the South, New Orleans in the 1850's, Williams Gallery, free.

December 15-March 15

Tierras Pealenges: Land Grants in Spanish Colonial Louisiana. 10 am-4:30 pm, Tues.-Sat., Williams Research Center. 410 Chartres St., free.

Wednesdays

Midday gallery talks, free.

Left. A promotional advertisement for a THNOC exhibition as displayed on page 39 in the November 2000 edition of *Preservation in Print*, 27 (9).

Right, top. A small promotional piece from page 19 in the November 2000 issue of *Where Magazine*.

Right, bottom. A listing from the back page of a December 2000 brochure for the *Overture to the Cultural Season: An Umbrella Organization to the Arts*.



Left. The intern stands in the WRC vault beside the CAC Publicity Series in its transitional state. She had just begun the creation of subseries for the collection.

Right. The intern proudly exhibits the completed collection of the CAC Publicity Series.

Photographs: Courtesy of Mark Cave.

TO: Alfred Lemmon, Priscilla Lawrence
 FROM: Jason Wiese
 DATE: Tuesday, September 5, 2000
 SUBJECT: THNOC Historic Districts Survey

INTRODUCTION. I have been asked to undertake the design of a proposed survey of historic New Orleans neighborhoods other than the French Quarter, for which such a survey already exists (the heavily-used *Vieux Carré Survey*). Accordingly, I have embarked on the initial phase of this project, which is to be focused on two particular historic districts: Tremé and Central City. Since the form of the survey will be dictated, to a certain extent, by the nature of the materials included, I am starting by compiling lists of relevant resources that bear on the historical development of these two neighborhoods. Examples of some of these resources follow below:

- Lawyers Title Insurance Corp. Files and Transcription Record Books
- Seghers Survey Files
- Palatou Real Estate Appraisal Files
- Microfilm from the City's Notarial Archives
- Mss 295, Tremé Family Papers, 1827-1869
- Mss 91-86-L Plan of 122 lots situated in Suburb Tremé
- Mss 97-56-L JAF Associates: Urban Planning Consultants. Records, 1973-1995
- Charles Franck Photographs
- Christovich/*New Orleans Architecture* working papers

Maps, plans, surveys and other records will be used as appropriate.

DESCRIPTION AND PURPOSE. The proposed survey, or surveys, will be specialized compilations of printed and manuscript materials from the Historic New Orleans Collection and other sources that relate to various historic districts in New Orleans, other than the Vieux Carré. The focus will be on architectural features and significance, but other kinds of information will be included (for example, chains of title and successions will be useful for social and genealogical research). Once compiled, these surveys will be made available to the public in order to enhance awareness of these unique and endangered neighborhoods and the irreplaceable architecture they contain.

SCOPE AND ARRANGEMENT. The pilot phase of the project will be primarily concerned with the design of the survey, and will focus only on two defined municipal squares: one in Faubourg Tremé, and the other in Central City. The completed surveys will cover each defined district in its entirety, and will be arranged according to municipal district and square numbers, roughly following the arrangement of the *Vieux Carré Survey*. Throughout the initial phase, I am keeping records of time expenditure, so that we will have an accurate sense of the time and staff resources that will be necessary to compile complete surveys for these districts.

DESIGN. The finished surveys, by which I mean the end product that brings together the various resources that bear on these neighborhoods, will very likely be electronic in form. There will also be a printed version housed in binders, similar to the *Vieux Carré Survey*, for people who prefer that format, but my initial impression is that the diverse

nature of resources to be included would be better represented in digital form. Not only would such a format be easier to store and make available to the public, it would also be stable and relatively easy to maintain. The data and images would be input into a database (either MS Access or Minisys), and would be indexed and retrievable by municipal district and square numbering (the system used by the city's Notarial Archive). The interface I have in mind would be very much like a web page, with interactive maps and "hyperlinks" such as would be found on the Internet. I have learned that THNOC's Systems Department is beginning to design a digital version of the VCS, and it seems to me that the same design could be used for the Tremé and Central City surveys. I have already contacted Chuck Patch and Carol Bartels to express my interest and willingness to help in the design phase for the digital VCS, if it can be adapted for use in the other surveys.

CURRENT STATUS OF PROJECT. In addition to consulting with staff from various collection areas (curatorial, library, and manuscripts), I have begun work on the huge volume of information contained in the Lawyers Title Insurance Corporation materials. Frances Salvaggio and intern Stephanie Brownlow are helping me to rearrange the Central City and Esplanade Ridge LTIC files into district and square order. Mr. Walker very generously met with me to explain LTIC's organization of transcript records contained in many large volumes currently stored in the warehouse vault. These materials are extremely valuable in that LTIC's researchers have already combed through the Conveyance Office volumes to cite transactions in each municipal square throughout the city. These transactions date back to the early 19th century and earlier. Due to the peculiar arrangement of these volumes, it will be necessary to construct an index to convert LTIC district and square numbering to the system put in place by D'Hemecourt, which is still used today; I have already created an Access database to serve as the index. At the WRC, Ann Sale is going through the Paletou Appraisal Files and noting the appraisals for properties in Tremé and Central City. I expect to be finished with this initial phase by late September, at which time I can begin working on the design and layout of the physical and digital end products.



Above The inside of WRC's Reading Room.



Left. The intern retypes the envelope labels for the City Business Directory microfiche collection at her workspace in the cubicle area of WRC.



Right. The Reference Librarian poses beside the newly rehoused microfiche collection.

Photographs: Courtesy of Mark Cave.

THE HISTORIC NEW ORLEANS COLLECTION

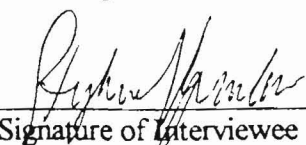
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Signature of Interviewee

Stephanie Brownlow
Name (typed)

6025 CANAL BLVD.
Street

New Orleans, LA 70124
City, State, Zip

September 16, 2000
Date

Accepted for the Historic New Orleans Collection by _____

Subject of interview: Gentilly Trace

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[Signature]
Signature of Interviewee

Stephanie Brownlow
Name (typed)

6025 CANAL BLVD
Street

New Orleans, LA 70124
City, State, Zip

September 26, 2000
Date

Accepted for the Historic New Orleans Collection by _____

Subject of interview: Harry Louis Seng



Top. The intern joins Mrs. Badeaux and Ann Duffy for a photograph after the oral history interview.

Bottom. Dr. Sabatier's interview related his frustrations surrounding the questionable circumstances of Huey Long's death.

Photographs: Courtesy of Mark Cave.

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IN THE COMMUNITY

Jan Brantley and Robert Brantley, photographs on display. Apple Seed Shopper: John Magill, interview, WDSU-TV; John Lawrence, humanities reviewer for Ogden Museum of Southern Art.

Speeches: Patricia Brady, Save Our Cemeteries; John Lawrence and John Magill, presentation at the Marie Adrien Persac symposium, LSU Museum of Art; Priscilla Lawrence, AASLH/LAM annual meeting, New Orleans.

PUBLICATIONS

John Magill and John Lawrence, essays in *Marie Adrien Persac: Louisiana Artist* (Louisiana State University Press); Pamela Arceneaux, "Guidebooks to Sin: The Blue Books of Storyville," in Volume 15 of *The Louisiana Purchase Bicentennial Series in Louisiana History* (Center for Louisiana Studies); Harry Redman, Jr., articles on 19th-century French authors in *Dictionary of Literary Biography*, *World Encyclopedia of Peace*, and *Parade Savage*; Mary Mees, "Yugoslav Immigrants and the Oyster Industry in Louisiana, 1830-1920," *Cultural Vistas*.

PAPERS

Alfred Lemmon, "La Musique de la Louisiane: Le Manuscrit des Ursulines de la Nouvelle Orléans," 15th annual Sarrebourg Festival of Baroque Music, Sarrebourg, France; Mark Cave, "Problems and Solutions in Documenting the History of Childhood," Society of American Archivists, Denver.

CHANGES

Amy Baptist (M.L.I.S., M.A., LSU) has joined the staff as library cataloger.



Amy Baptist

Amanda Fuller, special projects, photography; Bobby Palfrey, symposium volunteer; Wade Toth, volunteer docent; Stephanie Brownlow, intern (UNO), Sarah Reidy, intern (Tulane University), and Barbara O'Brien, intern (Tulane University). Sue Reyna, formerly library cataloger, has accepted a position at the University of Illinois at Chicago. Think Phi has retired from the maintenance department.



Amanda Fuller



Sarah Reidy



Stephanie Brownlow



Barbara O'Brien

MEETINGS

Chuck Patch, Museum Computer Network, Las Vegas; Carol Bartels, Mark Cave, Society of American Archivists, Denver; John Lawrence, AASLH/LAM, New Orleans; Louise Hoffman, Publishers Association of the South, Atlanta; Theresa LeFevre, Warren Woods, Alfred Lemmon, John Lawrence, Gerald Patout, John Magill, Priscilla Lawrence, Chuck Patch, Patricia Brady, Kathy Slimp, Human Resources Management Association.



Editors:

Patricia Brady
Louise C. Hoffman

Head of Photography:
Jan White Brandey

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 4:30 p.m. Tours of the history galleries and the residence are available for a nominal fee.

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Additional photography by:
Dustin Booksh



Top. The Manuscripts Cataloguer, the Reference Librarian, and the intern at a French Quarter restaurant called the Napoleon House. The lunch represented a form of recognition to the intern for her work at the organization. The event was organized by the intern's five supervisors and paid for by THNOC.

Bottom. The intern and three of her supervisors, including the Special Collections and Projects Librarian standing behind her. The group smiles after a pleasant meal.

Photographs: Courtesy of Mark Cave.



An invitation to THNOC's year 2000 Donor Tea. The event recognizes those persons whom contributed time, money, and items to The Collection during the past year.



February 3, 2001

6 - 7	Auction Preview	Lupin Foundation Gallery
7 - 8	Robert Hughes	Warehouse II
8 - 9	Dinner	
9 - 10	Auction	
10	Tribute to Walda and Sydney Besthoff	
10:15	Auction payment/ artwork pick up	First Floor Gallery

Throughout the evening:
Video Memories **Freeport-McMoRan
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Leave your Legacy:
 The CAC invites you to share your memories in writing in the guest book located in the First Floor Gallery or on video with the videographers throughout the evening.

Cuisine by JOEL

FIRST COURSE

Hickory Smoked Brown Sugar Shrimp
 Nestled in a fresh vegetable salad garnished with candied pecans and drizzled with a pomegranate orange vinaigrette

Beaulieu Vineyards Carneros Chardonnay 1999

A TRIÓ OF NUTS

Spiced pecans, honey glazed walnuts and curried pistachios

ENTREE

Veal Ribeye
 Resting upon chèvre polenta garnished with a fresh artichoke, cherry tomato and basil sauté

Beaulieu Vineyards Napa Zinfandel 1999

DESSERT

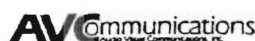
Dark Chocolate Flocked Cinnamon Bavarian Cone
 A cinnamon Bavarian cone sprayed with dark chocolate and adorned with white and dark chocolate tuiles, chocolate chip whipped cream and a clear caramel sauce

*Domaine Ste. Michelle
 Cuvée Brut, Columbia Valley Sparkling Wine*

New Orleans Style Coffee and Chicory
 Regular and Decaffeinated

CAC pins by Thomas Mann, t-shirts by Steve St. Germain and signed books by Robert Hughes available for purchase in the First Floor Galleries.

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A special thank you to Wayne Amedee and Clifton Webb for their sculpture, *Token*, mixed media, created in honor of the Besthoffs and presented to them on this occasion.



January 27, 2001

Stephanie Brownlow
6025 Canal Blvd.
New Orleans, LA 70124

Dear Stephanie,

On behalf of the Contemporary Arts Center, we would like to present you with a Family membership to thank you for all your hard work at the Historic New Orleans Collection with the CAC archives.

Enclosed is your membership card, which entitles you to free admission to visual arts exhibitions, opening receptions and discounted music, theater and performing arts tickets for two adults or a family. You'll also receive a bimonthly calendar in the mail, informing you of the visual arts, music, theater, and children's education programs going on at the CAC.

We hope that you enjoy your membership. We have many exciting events and exhibitions coming up and look forward to seeing you at the Center soon! Thanks again and please call either of us at 528-3805 should you have any questions.

Sincerely,

Jay Weigel
Executive Director

Luisa Adelfio
Associate Director of Development

JW/ds

VITA

Stephanie Brownlow received her Bachelor of Arts in Cultural Resources Management from Southeastern Louisiana University at Hammond and will receive her Master of Arts in Arts Administration in May of 2001 from the University of New Orleans. She has worked with both for profit and nonprofit arts and cultural organizations including Louisiana Nature Center, Bourbon Street Gallery, and the Public Broadcasting System affiliate WYES Television Channel 12. She also continues her work as a visual artist, adding to her present resume of commissioned works by the Louisiana Nature Center's Planetarium Department, Seven Realms Publishing Company, and various private patrons.