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A report on an Arts Administration internship at the Historic New Orleans Collection

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A REPORT ON AN ARTS ADMINISTRATION INTERNSHIP
AT THE
HISTORIC NEW ORLEANS COLLECTION

A Report Presented to
the Faculty of the Graduate School
of the University of New Orleans

In Partial Fulfillment
of the Requirements for the Degree of
Master of Arts in Arts Administration

by

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ABSTRACT

This report discusses an internship at the Historic New Orleans Collection. The objective of the internship was to write a disaster plan that would instruct the staff to best protect the visitors, staff and collections in the event of an emergency or natural disaster. Approaches and considerations in writing the disaster plan as well as the plan itself are included in this report.

ACKNOWLEDGMENT

I want to thank Priscilla Lawrence, Collections Manager of the Historic New Orleans Collection, who gave me the opportunity to develop this disaster plan and trusted me to write it. Working at the Collection this past semester has been an excellent experience for me. I have extended my knowledge of nonprofit arts organizational structures and certainly learned a great deal about disaster plans. Equally important to me, I felt respected and well-liked by the Historic New Orleans Collection staff and volunteers and I thank them for making my internship fun.

I want to express my gratitude to Peggy Morrison Outon, Associate Director of the Ogden Museum of Southern Art, who is my primary thesis advisor. She has done all she can to help me succeed in the Arts Administration program and her commitment to this program is tireless and wholly appreciated.

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CHAPTER ONE
THE HISTORIC NEW ORLEANS COLLECTION

History

"Observe, study, and enjoy," said Kemper and Leila Williams¹ as they developed the tenets for the organization that would be known as the Historic New Orleans Collection (HNOC). Serving in World War I and World War II, General Lewis Kemper Williams (1887-1971) was a civil leader and preservationist. The timber industry originally provided the Williams' with their family fortune, and in 1938, Mr. and Mrs. Williams bought two properties in the Vieux Carre, 527-533 Royal Street, to house the antique furniture and the magnificent decorative art objects they had acquired. The purchase of these buildings was made on the recommendation of Mr. Richard Koch, an architect and collector who recognized the Merieult House of 1792 as one of the earliest buildings to survive the 1794 fire in the French Quarter. A structure of the Spanish colonial period, it was in need of great repair. The Williams' also bought 718 Toulouse street, abutting the Royal Street buildings. The purchase

¹As quoted by Executive Director Jon Kukla in *The Historic New Orleans Collection Quarterly*, Winter 1996, p.2. The words originated in the will of Leila Williams upon her death on December 13, 1966.

of landmarks buildings marked the beginning of their ambitious effort to acquire a quality collection of historical Louisiana material.

The Williams' became a patron of Mr. Boyd Cruise, a young artist working for Richard Koch. As the Williams' collection grew, Boyd Cruise became the first curator of the collection, and upon Kemper Williams' death, the first director of the Historic New Orleans Collection.

HNOC began with the commitment of Mr. and Mrs. Williams to preserve their remarkable collection of art objects and manuscripts. It was their wish to keep their collection intact and available for research and public viewing. By looking at the accession book, written by Mr. Cruise, one can understand the development of the collection. The first items are undated as they were already acquired by the Williams' before they formalized their concept of collecting. Between 1935-1945 there were twenty-eight entries, but after moving in to the French Quarter, the collection grew by the year.

Early collecting, prior to 1950, concentrated primarily on visual art, paintings and prints, drawings and maps. After 1950 the collection grew in areas that documented the history of the New Orleans region. Diaries, theatrical and opera programs, magazines, menus and photographs are just a few of the objects noted in the early accession book. By

the time the Williams' solidified their plans for the disposition of the collection, it had grown to incorporate materials that gave an overview of the social, political, economic and cultural life in New Orleans and Louisiana from colonial times to the contemporary period.

The Historic New Orleans Collection was established in 1966 and opened to the public in 1970 when it became a public museum and research center. Currently the collection is housed in a complex of nine historic buildings located in the French Quarter and has been accredited by the American Association of Museums since 1978.

The Collections

The Collection covers many fields of research including colonial Louisiana, the Battle of New Orleans, Mississippi River life, the Civil War, plantations, Louisiana art and architecture, the French Quarter and Mardi Gras. Louisiana artist files contain entries on twenty thousand (20,000) art organizations and artists working in New Orleans and Louisiana in the 18th, 19th and 20th centuries. Overall, the research collections contain fourteen thousand (14,000) volumes, nine thousand (9,000) pamphlets, five thousand seven hundred (5,700) linear feet of documents and manuscripts, and extensive microfilm collection. Curatorial

collections include three hundred thousand (300,000) photographs, prints, drawings and paintings.

Important two dimensional art work collections include the Boyd Cruise collection, Morris Henry Hobbs etchings and drawings, the Clarence John Laughlin Photographic Collection, and the Alfred Waud Drawings Collection. Galleries include the Louisiana Purchase Gallery, the Battle of New Orleans Gallery, French and Spanish Colonial Galleries, the Empire Gallery, the Victorian Gallery, Decorative Arts and Plantation Galleries, the River Galleries, and the Louisiana History Galleries.

Other collections include the Williams Residence, which houses much of HNOC's decorative arts collection. The furnishings and decor remain as they were in the 1940's and 50's when the Williams' resided there, focusing on Chinese porcelain and 18th and 19th century furniture. The performing arts collection, sheet music collection, the William Russell Jazz Collection, German community records, and land surveys from the Vieux Carre and historic New Orleans cemeteries are part of the 25 selected collections within HNOC.

The Mission

Overall, the mission of HNOC embraces the preservation of the extensive collection as well as the historic buildings, research facilities, museums, and the Williams residence. Beyond preservation, HNOC exists to help residents and visitors understand the important contribution the city of New Orleans and the state of Louisiana have made to American history. More specifically, the Collection has three purposes: "acquiring and preserving materials documenting the history and culture of New Orleans and Louisiana; promoting the study and appreciation of this history and its context through research, exhibitions, and publications; and maintaining the French Quarter residence of the Collection's founders as a house museum."²

To facilitate this mission, HNOC is open Tuesday through Saturday, 10:00-4:45, admission is free. Tours of the history galleries and the Williams residence occur four times a day for a \$2 admission. Tours are conducted by well trained, knowledgeable and entertaining docents. The Williams Research Center offers reading room facilities for researchers and a experienced staff to assist with locating items of interest.

²*Guide to Research at the Historic New Orleans Collection*, forward by Director Jon Kukla, no date, p. 1.

Benefiting an audience of seven thousand eight hundred (7,800) researchers, with six thousand (6,000) tours, and thirty thousand (30,000) visitors a year, The Historic New Orleans Collection provides an invaluable service to a host of scholars and art appreciators alike.

Management Structure

This nonprofit organization has a five (5) member Board of Directors and is operated by the Kemper and Leila Williams Foundation, a Louisiana nonprofit corporation. The Historic New Orleans Collection employs forty (40) full-time staff members and fifteen (15) part-time assistants.

The Board

The governing body of the organization is the Board of Directors in which the President of the Board has the highest authority. The Executive Director instructs his staff to implement the decisions made by the Board. A five member board is a small number of board members considering the size of the staff and the magnitude of the collection. The Chief Financial Officer, a member of the Board of Directors, actively holds an office in one of the buildings of HNOC. While this is a right of the foundation, it is

unusual to have a board member also employed as a staff member. In an institution that raises public funds, this arrangement would not be an option. Responsibilities for boards in traditional models include the establishment of a fiscal policy and boundaries with budgets and financial controls. Employing a board member as a financial analyst could produce potential problems in a checks and balances system. Thomas Wolf writes, "Trustees should not engage in the day-to-day operation of the organization."³ It should be noted that this is taken from a model where public funding is necessary. There is no hint of questionable activity concerning this issue at the Historic New Orleans Collection.

HNOC board members are appointed for life. This too breaks the model for nonprofit organization management. A suggested board service policy is three years. This helps eliminate stagnation in decision making and the development of planning for the organization. A three year policy also helps to insure that weak board members will be replaced by enthusiastic ones. For HNOC, lifetime service was stipulated by Kemper Williams. HNOC board members are not asked to fundraise, therefore, board turnover is not essential. HNOC board members are very committed to the

³ Thomas Wolf, *Managing a Nonprofit Organization*, New York: Simon & Schuster, 1990, p. 30.

culture of the Historic New Orleans Collection. Gen. Williams also stipulated that one board member must be an employee of the First National Bank of Commerce and one from a particular law firm. Of course, this board member may not serve for life if he changes employment.

Typically, the Board meets twice a month. The first meeting is a business meeting where all financial activities are discussed and decided upon. Foundation investments and the allocation of funds for specific projects will be reviewed and adopted at this meeting. The second meeting is dedicated to acquisitions.

The acquisitions committee meets prior to the second board meeting to agree on objects of sale and gift that would benefit the collection. The committee consists of nine members: the President of the Board, the Vice-President of the Board, the Executive Director, Collections Manager, Program Director, Manuscripts Curator, a curator, a registrar, and a librarian. This is a large acquisitions committee for a five member board and a forty member staff and is very closely held. The large number of donations and appropriate objects at auction precipitate the need for a large committee and the monthly acquisitions meetings. The Board has the final decision regarding acquisitions.

The Staff and the Departments

The Executive Director, presently, Dr. Jon Kukla, supervises the eleven department heads, including an Assistant Director, a Security and Financial Officer, a Program Director, a Collections Manager, a Manuscripts Curator, a Systems Director, Head Librarian, the Docent Supervisor, a Public Relations Director, Publications Director, and Shop Manager.

Responsibilities for personnel are divided by the Assistant Director and the Security and Financial Officer. The Program Director oversees the education department and curatorial responsibilities. The Collections Manager works with the registrars and preparators. Supervising the Williams Research Center is the responsibility of the Manuscripts Curator. The Systems Director maintains the extensive and state-of-the-art computer accessioning systems, networked programs, and is responsible for supervising the backups necessary to maintain the system.

Training and directing over a dozen volunteers that work in the galleries and provide tours through the residence and history galleries is managed by the Docent Supervisor. Although this number may be small for organization standards, the docents at HNOC are efficient

and able to fully assist the number of visitors that desire tours. Public relations is overseen by the Public Relations Director who provides information to all media venues. She also collects all media in which the Collection has been reviewed which serves to document all coverage received for HNOC.

HNOC has an important publications department, headed by the Publications Director, as staff members of HNOC have authored many books and articles. Preservation guides, research guides, books, exhibition catalogues and a periodical are all organized and maintained by the publications department. HNOC is currently hiring a new head librarian to supervise the library and reading room.

An active Acquisitions Committee is regularly accepting donations and purchasing works of art. As the collection is constantly growing, every quarterly newsletter contains a feature article describing a few of the recent acquisitions. Each year the Collection adds thousands of items to its holdings by donation or purchase.

The HNOC gift shop, called "The Shop", is located next door to the Williams Gallery on Royal Street. The Shop sells items that reflect the history and culture of New Orleans and the Gulf South region. Antique jewelry, reproductions of antique artifacts, porcelain, linens, vintage postcards, Mardi Gras memorabilia, HNOC publications

and 500 other books are included in the inventory. Proceeds from sales at the museum shop support the programs of HNOC and the Williams Research Center (410 Chartres Street). The Shop is run by a museum shop manager and two part time staff members.

Management Style

The overall management style of HNOC, led by the Executive Director, is respectful and somewhat informal. There are well-attended staff meetings where the Director makes general announcements and presentations are given by various staff members concerning departmental projects and events. Due to the size of the collection, Dr. Kukla empowers his staff to make decisions regarding their department. All significant decisions that affect HNOC as an organization are approved by the director, but he encourages his staff to come into his office without an appointment whenever they need to. In regard to leadership personality types, Dr. Kukla, has the characteristics for what is termed a "persuader".⁴ This type of leader will

⁴There are four personality types in an organization: the director (bossy toward others), the persuader (the communicator), the analyzer (slow to make decisions) and the supporter (quiet, good work for the organization). Taken from Dr. Sandra Hartman's *Organizational Politics* class at UNO, 1996 and an analysis from *Midwest Human Resource Systems*, Columbus, Ohio, 1986.

often asks what other people on his staff think before he makes a decision. As defined by this type Dr. Kukla shows enthusiasm, talks easily and motivates others. His demeanor is reflected in how the staff treats each other. I did not meet one staff member in HNOC who could not talk easily!

The management style of HNOC allows staff members the freedom to contact each other without going through their own department heads and the department heads of the staff members they are attempting to contact (which would indicate this organization does not employ a formal management style as this type of formal channel does not exist). Staff members are also encouraged to participate in regional and national conferences and conventions. Accolades for the accomplishments of the staff are always published in HNOC's quarterly periodical.

The management style employed at HNOC is both appropriate and successful. During the course of my internship, I had to chance to talk at some length with nearly twenty of the staff and volunteers and did not encounter one situation where the person was unhappy at work. That is an important, albeit unusual, accomplishment. It is proven that respect breeds respect at HNOC.

Programs

On average, the Williams Gallery shows three exhibitions a year. Gallery talks and seminars are incorporated into the subject matter of the exhibition. Symposiums are offered to the community, inviting people to hear world-renowned historians converse about topics relevant to the current exhibit, free of charge. The staff of HNOC are very active in the community. The curators of the exhibitions, usually staff members, are interviewed by radio, written media and television. Curators also serve on discussion panels, present papers, give talks to education councils and book clubs, and participate in New Orleans tours.

Staff members are active in programs, conferences and conventions held by national associations including American Historical Association and History News Service, Publishers Association of the South, America Society of Media Photographers, and American Association of Museums. Many staff members also serve on boards such as Louisiana Historical Association, Southeastern Museums Conference, and Friends of the New Orleans Public Library. The list of national and regional associations' annual meetings and workshops attended by HNOC staff is too numerous to list in this paper.

The Historic New Orleans Collection also participates in the annual Tennessee Williams/New Orleans Literary Festival where in 1996 the Collection used the Counting House to host the Master Classes and held a reception for Festival participants. This year HNOC cosponsored "Devoted to the American West: The Century of Bernard DeVoto, 1897-1997" with the Eisenhower Center for American Studies at the University of New Orleans.

HNOC, in cooperation with the Louisiana Historical Association, annually award the General L. Kemper Williams Prizes in Louisiana History to the best published work and the best manuscript in Louisiana history. Another award, the Williams Research Fellowship, is given to post-doctoral and dissertation projects.

The docent program is a very important program at HNOC. Docents give tours in the history galleries and Williams Residence and are also available in the Williams Gallery. They are active in maintaining the sites such as reporting any objects or building fixtures that need attention. For the public, they are the life of the organization. These dedicated women are incredibly knowledgeable about the collection and very eager to share their knowledge and are extremely friendly to the visitors (not to mention the interns!).

Development

There is no development department at the Historic New Orleans Collection. The entire collection, staff, and activities are privately funded by the Kemper and Leila Williams Foundation, which I will discuss in the next section. The foundation operates a museum, a research center, a restored home and other buildings that all function under the trade name "The Historic New Orleans Collection."

There is also no membership program. When an organization is open to the public and privately funded, membership is not needed for financial concerns. However, membership does provide a system of accountability for the organization. The value of membership shows community support and public involvement in the organizational decision making process. Yet, the foundation for HNOC has been established in perpetuity and an argument can be made that HNOC is able to maintain its quality because it is not defused by numerous and often conflicting public concerns.

The accountability in HNOC lies with the object donors to the collection. Donors to the collection, which can easily number one hundred (100) or more in a quarter are listed in the quarterly periodical *The Historical New Orleans Collection Quarterly* (Appendix A). HNOC holds

itself accountable for the preservation of the objects it accepts and its methodologies concerning conservation, program planning, and professional staff affiliations. It is the art donor who holds HNOC accountable for the preservation, research and availability of the objects to the public.

Finances

The Historic New Orleans Collection was started through the generosity of Leila Moore Williams and Lewis Kemper Williams who both left Testamentary Trusts which were later converted into two corporations. Later they were merged into one surviving corporation operating as the Kemper and Leila Williams Foundation, a Louisiana nonprofit corporation.

The operating budget for the Historic New Orleans Collection is two million, five hundred thousand dollars (\$2,500,000.00). A little less than half of this budget is allocated to salaries (\$1,171,350). This percentage is lower than many nonprofit organizations, which oftentimes allocate 2/3 of the operating budget to salaries. It has been noted by Thomas Wolf that up until the 1950s, nonprofits functioned with a large number of volunteers and people of personal wealth. Therefore, the commitment to the

organization was an emotional one, based on a belief in the mission and not for the salary.⁵ HNOC still follows that philosophy. However, the staff members have an excellent benefits package, including, health, life and disability insurance, pension plans, and a 401-K plan in which the staff member can contribute up to 10% of his/her income with HNOC matching 5%, vested to the staff member. The benefits expense to HNOC is \$229,025.

Operating expenses for HNOC include line items such as: promotions (\$30,260), capital programs (which are one time expenses and acquisitions) (\$435,220), maintenance (\$170,813), Utilities (\$180,000), Traveling and Conferences (\$21,790), and Moving (including postage, telephone, packing) (\$81,371). Subscriptions purchased by HNOC are also used as reference materials in the Williams Research Center (\$7,649). Memberships for the organization are expensed at \$4,865. This is a very high amount for organizational memberships, but it is important to HNOC that there is professional peer review and peer validation. This is achieved with local, regional, and national organization affiliations and involvement. Finally, the fine arts insurance expense is \$8,500. (Liability insurance is covered by the Foundation and not part of the HNOC's

⁵ Wolf, p. 90.

operating budget.

Goals

The goals of the Historic New Orleans Collection are to maintain the mission of the organization to its fullest potential. HNOC hopes to continue preserving and documenting the history and culture in New Orleans and Louisiana, and to promote the study and appreciation of this history.

Another goal within the organization is to continue to provide the collection with an especially qualified and talented staff. The capabilities of the staff directly reflect the condition and quality of the collection, and the persona that the organization has within its community. HNOC is a highly respected institution and its staff is top notch. The Collections Manager has indicated that a staffing goal for HNOC is to hire young, idealistic and self-starting individuals to "liven up" the departments.

CHAPTER 2
INTERNSHIP

Responsibilities

My internship at the Historic New Orleans Collection was an rewarding learning experience in that I was responsible for writing **The Historic New Orleans Collection, Disaster Preparedness Plan, 1997**. I worked under the supervision of the Collections Manager, Priscilla Lawrence, and was given a desk in her office. My responsibilities focused on every aspect of developing and writing the plan.

I began my internship a week earlier than scheduled as Ms. Lawrence asked me to write a Facilities Report (Appendix B) for the Chartres Street building. A temporary exhibition titled, "A Celestial Brightness: 150 Years of Evangeline" was being planned by Mark Cave, Reference Archivist. He was requesting a scroll on loan from Harvard University. It was necessary to complete a Facilities Report (standardized by the American Association of Museums) in order to secure the loan. (Although the involved staff was skeptical that Harvard would indeed loan the piece, it was approved and

HNOC will have the rare document in July.) I spent that time interviewing Alfred Lemmon, Manuscripts Curator, to learn the functions of the building, the security offered, the fire and alarm systems installed, and staff and public access to the exhibition. The responsibility for acquiring the information needed in that report began my thought process about the specifics that I would need to know in order to write a disaster plan.

Approaching the Disaster Plan

Within the context of writing the plan, Ms. Lawrence and I specified my responsibilities as: defining what natural disasters and other emergencies were relevant to this geographic region, learning the layout of the buildings that comprise HNOC, understanding the mediums and types of collections objects, reading everything I could find on disaster preparedness, researching other museum disaster plans, learning what organizations, facilities, and suppliers were available (both regionally and nationally) for assistance, determining what disaster preparedness procedures would work in protecting both the buildings of HNOC and the collections, and writing the plan.

In order to accomplish these goals, I divided the task into two main approaches; interviewing department heads and

building supervisors for an understanding of their responsibilities, their staff, and the collections within that building, and researching disaster preparedness sources and other materials to obtain the information I needed to synthesize a functional disaster plan. I began gathering articles and books for my research and identified the staff members I would need to talk to. I needed to know about the collection from the staff members early on, but at the same time, I didn't know what procedures were available until I examined my collected sources (which was an ongoing project in itself). Although I attempted both approaches simultaneously, I prepared myself with background information on disaster plans and then began to secure interviews.

Research

With Ms. Lawrence's help, I gathered over one hundred sources from various volumes to assist me in filtering information I needed to understand what a disaster plan was and the importance of disaster preparedness. An emergency preparedness plan is one of the most important tools a museum can have. Art objects and materials of historical significance can not be replaced. It is the duty of the museum, which has promised the preservation and display of art objects, to be fully able to respond to an emergency in

a way that will protect the work housed there. In the case of the Historic New Orleans Collection, the buildings in which the materials are housed are of historical and architectural significance as well.

I defined the chief disasters that threatened HNOC as hurricane and fire. I knew the prime issues involved were the safety and security of staff and visitors and the collection and buildings of HNOC. To counter threats to life and property, I realized the plan must aim to keep losses to a minimum and must lay out a course of action for the staff to follow. Reading countless articles concerning hurricane and fire damage in other historic homes and museums taught me what emergency procedures worked and which ones did not. I went online to access Internet sources that dealt with preparing homes and businesses in the event of a hurricane. I read books on how to approach a disaster preparedness plan and learned quickly that no matter how well written, an emergency preparedness plan will probably not be entirely successful during an emergency.

Emergencies such as fires, accidents and acts of violence will be reacted to immediately. There is no time to consult a manual in a crisis situation. Rather than a step by step procedure that would be used in an emergency, I learned that the plan will be a basic reference tool, to be read before an emergency and practiced until some of the

procedures become reflexive. I say "some" of the procedures because every crisis situation is different, and as much as I wanted to, I could not develop a plan that would pigeonhole every incident into a finite set of reactions. With a good disaster plan, it is important to take the human element into account. Knowing the desired result can dictate the action that best lends itself to a positive outcome in a crisis situation.

The hurricane preparedness guidelines that I researched were grounded in more precise procedures. Hurricane watches, issued by the National Weather Service, would, in effect, activate the hurricane section of the plan and allot for seventy-two hours of time before an imminent hit. This allows for reviewing the disaster plan for specific instructions.

I read other disaster plans from museums and historic houses. My original hypothesis was that these plans would not only outline areas of procedure, but also adequately suggest what procedures to use. This was not the case. Every museum or historic home has its own set of circumstances that define it. Governance structures, staff numbers, security systems, proximity to local fire and police departments, site position in reference to bodies of water and building size (both square feet and elevation) are just a few of the factors that are taken into consideration

when designing a disaster plan.

The first six weeks of my internship were spent researching guidelines, plans, sources of assistance and case studies. I called the City of New Orleans Emergency Preparedness Office and obtained city guidelines for hurricane preparedness. I also called the Emergency Preparedness Office at the state level, but was told they were in the process of revising the state plan and they only print one hundred and fifty copies. It was not available during the design of this plan.

After defining the procedures used in other situations, recognizing the desired outcomes of emergencies and hurricane preparation, I was ready to begin talking to the staff of HNOC.

Interviews

I talked with Ms. Lawrence at some length to learn the hierarchy of staff at the Collection. This was an interesting process as the entire staff was in the middle of writing their own job descriptions to identify responsibilities and to which department they answered. I wanted an understanding of the organizational chart (although there is not currently a formal chart at HNOC) because disaster planning depends on good communication

networks. While HNOC has a *cultural* communication network, it would be in their best interest to solidify an organizational chart that would identify a *formal* communication network. (I believe that the job description task will help develop one.) Nevertheless, I gleaned the necessary information and identified seven key staff members to talk with. They were: Pat Cromiller, Docent Supervisor; Jan Brantley, Photographer; Kathy Slimp, Security and Financial Officer; Alfred Lemmon; Chuck Patch, Director of Systems; Mimi Calhoun, Assistant Director and John Lawrence, Programs Director.

I wrote each of them and asked for an appointment. Upon the advice of Ms. Lawrence, I named a day and time and asked that they call to confirm, rather than let them call me for an appointment. Even with established meeting times, it took three weeks to talk to all seven staff members. Each staff person had responsibilities that included keeping current records, the care of objects and buildings, and equipment maintenance (photography studio, preparators' equipment and computer systems).

I asked the staff members what situations they would like addressed in the plan and what their concerns were for their department in the event of a disaster. Together we identified priorities within each office and each collection. Also noted were the areas where buildings would

be the most susceptible in a hurricane situation. At this point I was made aware that not only does the disaster plan have to protect the building and its contents from the damages of natural forces such as wind and water, but the exterior must be protected from surrounding buildings. Windows without shutters, decomposing roofing materials, and outdoor furniture surround HNOC. It is important to safeguard the buildings from flying debris.

These interviews not only helped me to prepare for the disaster plan but also taught me the organizational structure of HNOC and individual staff members' place within it. Every organization has internal problems with office politics, but this organization had an amazing outward appearance of cohesion and unity in thought. Its code of ethics reads, "Information shared by staff members, in the course of their responsibilities, in many cases is of a privileged and confidential nature. Whether obtained directly, or indirectly, disclosure of such information could adversely affect the Collection or its individual members. Therefore, staff members who knowingly disclose confidential information to non-staff members will be subject to disciplinary review."⁶ This code is part of the

⁶ The code of ethics is part of the employee's handbook, but is no longer distributed. It was last updated in 1994. I asked for a copy of the handbook but was told it is outdated and not given out anymore. It is obvious that many of the guidelines in

organizational culture and remains a strong characteristic in their overall identity. Although unusual, it is a strength to HNOC that they have a professional and consistent message of stability. It is a positive factor in garnering positive public opinion. The staff understands their culture and acts according to the ethics statement. Such loyalty to the positive image of HNOC makes analysis of the organization impossible to an outsider!

the handbook are still relevant.

CHAPTER THREE
The Disaster Plan
(Appendix C)

After my research was complete, I divided my information into subjects such as Hurricane and Flood Management, Fire Management, Bomb Threat Management, and Buildings Priorities. The biggest conflict I had was how to arrange the material. My options were by collection, by threat, or by building. Each option had its positive aspects and different disaster plans and guidelines had used all three approaches. Collections are often in same locations and have similar preservation strategies, and therefore, it may be best to write a plan that addresses each collection individually. By dividing each section by threat, the plan could be used by turning to the pages that covered the specific threat that was approaching or occurring. Dividing the plan by building would allow the staff that work in each building to concentrate on preparations for that particular building and its contents. It was important to decide on the best approach for HNOC.

The problem with dividing the plan by collection was that HNOC has their collections dispersed in every building

in the complex. Each building has paintings, decorative objects, records and equipment. A disaster plan outlined like this would mean that staff members would have to flip to various parts of the written plan to find steps to guide preparations. A plan divided by threat would mean that every building and the individual procedures would have to be covered for each disaster, making it difficult to find the correct building that the staff member is working in within each threat section. Added to this, there are overall procedures that would be replicated for each building for each disaster. It was too confusing.

I decided to divide the plan by building and then by threat. That way, each staff member would be accountable for procedures in that building, and while familiar with the entire plan, the staff would be primarily responsible for the building they work in. Once I had that determined, I was ready to write the plan.

Staff Assignments

I wanted to write the plan in the order it would appear in its final form. I thought that would lend to the continuity of my thinking. Of course, I would always think of additional things later on, but I wanted to begin writing the plan at its starting point. First, I determined it was

necessary to identify the department heads and the emergency operations that would be carried out in the staff assignments of these people. This would preface the action plan itself and serve as the introduction to the plan. Knowing early on that communication is the key in any crisis situation, I included the telephone numbers for every staff member that was mentioned in the plan and highlighted those numbers in the introduction of staff assignments.

From my research I was aware that prevention strategies for organizations were often overlooked. Simple maintenance tests and reviews of the disaster plan itself could minimize damage in an emergency. I decided that an Emergency Prevention Strategies section should come right after the staff assignments. This makes sense as these strategies are designed to be implemented *before* the threat of a disaster. As an appendix to this section, I designed a simple maintenance checklist divided by weekly, quarterly, and yearly tests to be executed on this timetable.

Communication Tree

The next section, the Communication Tree, serves as an explanation of the chain of command notified in an emergency. This provides a unified system of communication in the event of an emergency. With this system, further

instructions can be received from the appropriate decision makers. This cuts out the guess work on the part of the employee who is forced to deal with an emergency. A reduction of mistakes and an efficient administration of the necessary recovery steps can be achieved with a consolidated approach to the chain of command.

At the end of this page is a brief description of the complicated after-hours emergency procedure that HNOC has instilled and is currently refining. HNOC has no security guards on site at any time. Security during open hours is provided by staff and docents. There are cameras that scan the entryways to HNOC and it is monitored by the docent that sits at the reception desk. A security service is alerted any time a fire or security alarm is tripped. The reception desk used to have an emergency button that alerts the NOPD, but it has since been taken out when the camera monitor was moved from the wall to the reception desk. I assume they are intending to reinstall it.

Selected staff members are given beepers. When an alarm system is tripped after hours, the security company responds to the scene and will call the staff member that is on "beeper duty". That staff member is required to respond to the scene for a fire alarm, and if the burglar alarm results in a disturbance the staff member must respond on site as well. "Beeper duty" is a rotating schedule. Staff

members on beeper duty are also changed periodically, as this additional responsibility is not compensated. For purposes of the disaster plan, an abbreviated description of after hours procedure is included as a way to acknowledge the strategy, but it does not concern the majority of the staff. Those members on "beeper duty" are in full understanding of their responsibilities in an after hours situation.

Visitor Safety

The next two sections, Visitor Safety and Bomb Threat are designed primarily for the docents who are the main contact with the public. The public's safety is of the utmost importance in an emergency situation. It is important to know two routes of evacuation for each location and how to identify emergencies concerning patrons. Areas of visitor safety include fire, illness, accidents, robbery and vandalism.⁷ My interview with the Docent Supervisor informed me that all docents are trained in these procedures, although I was unable to find a current written handbook outlining the approaches. The docent pool consists

⁷ I thought the section on accidents was harsh, instructing the docents not to say "I'm sorry", but for insurance liability, it is necessary to include the instruction.

of women who have been affiliated with the collection for a number of years. Basic visitor safety will be an annual review at the same time the disaster plan is reviewed each year. During my internship, one of the docents fell and broke her hip and I was told the other docents and staff followed the correct methods of obtaining help for her.

Bomb Threat

A bomb threat might appear to have unlikely potential, and many disaster plans did not include a section on this possible disaster, but with recent news of the Oklahoma City bombing, the Unabomber, and the bomb at the Olympics, this type of situation is getting a lot of attention. Having no guideline to handle a bomb threat will undoubtedly cause hysteria. If a telephone threat is handled properly, it can lead to the apprehension of the caller. Appendix B of the plan is a worksheet that can help the docent or staff member record clues that will help identify the bomber.

Everything up to this point in the plan might seem like common sense, but when faced with the possibility of disaster, it is important to understand these instructions and follow the preventive measures. This will facilitate the correct response when there is little time to think. That is why practicing this plan is imperative. I will

discuss this further in the paper.

Emergency Resources

The Emergency Resources section of the plan provides an consolidated list of all necessary names and phone numbers to call for assistance and further instruction when there is a threat of disaster. These resources are also used for conservation and repair of buildings and collections after a disaster strikes. Local agencies, offices at state level, and even national organizations are important inclusions in this list. The more support an organization has, the better chance it will receive the proper assistance. If the disaster is large enough, often times local agencies will be unable to help, as they will have been affected by the disaster as well. As with any telephone list, it is important to periodically update this list for number changes and changes in the holders of an elected office.

Buildings resources and collections resources are businesses, services and professionals that have been used in the past by HNOG. Conservation is divided by object type (i.e., painting, photographs, textiles) to help identify the best conservator for a particular object that might have been damaged in a disaster. It is important to expand this list to a national level as well, as people in the immediate

area may be unable to help.

Supplies

A Supplies List is important, as certain disaster preparation supplies must always be kept on hand. Supplies should be kept in a plastic garbage can, or other lidded structure that can withstand water. Some of these supplies will be used in preparing collections for the threat of a hurricane; most of these supplies are appropriate for salvage. When it is safe to enter a building after a disaster, it is of the utmost importance to document the damage done to buildings and collections and to separate and label things for conservation. Supplies kept for every day usage may not be enough, or more often, are also destroyed during a disaster.

Certain emergency supplies should be kept on hand at all times to be used in the threat of a disaster. Rarely is there room or a budget to have all supplies necessary in a disaster to be on hand at all times. Therefore I have identified supplies that can be purchased or rented when a threat is imminent.

Fire Prevention

My next step was to target the two disasters most likely to happen at HNOC, fire and hurricane. Although I would address fire procedures in each building section of the disaster plan, I wanted to lay the groundwork for fire prevention strategies. HNOC has both sprinkler systems and halon systems in different buildings of the complex. Both systems have disadvantages in that sprinkler systems emit water which, of course, will severely damage paper objects such as prints and photographs (not to mention wood, canvas and textiles). Halon systems emit a gas that will not damage materials, but halon is released at an extremely high velocity. This will cause light weight objects to blow off their settings, and can also be hazardous to people directly under the nozzles of the system. It was important to warn staff members and docents of these dangers.

Fire extinguishers are located on every floor of every building of the complex. My intent was to mark the locations of these fire extinguishers on the floor plans included behind every building section of the plan, but some extinguishers were being replaced and others moved, so they will be marked when they are permanently placed in their locations. Different types of fire extinguishers are designated for different types of fires, and I included a

description of each type of fire extinguisher that was available at HNOC.

Hurricane Preparedness

The Hurricane Preparedness section is necessary because there are different stages of a hurricane's development. The three stages I identified are defined and issued by the National Weather Service. Selecting this terminology will make it easy to match the condition of the hurricane to the specific instructions that are to be executed during these periods. How much time is available and when the course of a hurricane is established as a possible threat or when a direct hit is eminent dictates what actions should be taken to insure the safety of visitors, docents and staff and the collections.

Disaster Preparedness- 533 Royal Street

At the top of each building section I identified the department heads (and their phone numbers) that will be orchestrating the preparatory actions outlined in the disaster plan. If any questions arise concerning the procedures, the department heads will be available to answer

them. In the case of 533 Royal Street, the two department heads are husband and wife, and it was my suggestion to add a third contact person, as a family situation may remove both of these department heads and leave no decision maker present for that building. Currently, Ms. Lawrence is deciding who would best fill the third contact position.

Also at the beginning of every building section, I have outlined some general instructions for all staff members concerning their own work space. This "general" section has the same instructions for each building. The procedures include checking fire and alarm systems in the building, backing up your computer, unplugging electrical units, notifying the security system, etc. These are instructions to be followed in any emergency situation that involves evacuating the work space.

After the General section, Fire is the next addressed emergency. Due to the tours in the Royal Street building, both in the Williams Gallery and the History Galleries, instructions for the docents are necessary. Evacuating visitors in the case of a fire alarm is their first concern. Though the docents are familiar with the exit ways, it is important to write them into the disaster plan, as each review of the plan will remind the docents what their options are. Again, it is important to understand that in a fire situation, the disaster plan is not used as a step by

step guide during the emergency. Rather, it is a method of instruction to be read and rehearsed *before* the disaster occurs.

Instructions for the docents include how to address the visitors to prevent hysterical responses, the exit ways available to the docents, and where to assemble. All docents, visitors and staff in the entire HNOC complex assemble in front of Royal Street, excluding Chartres Street. It is important for everyone to assemble at the same location in order to verify everyone has evacuated the buildings. This is an imperative piece of information for the fire department. The Williams Research Center (410 Chartres Street) assembles across from the building on Chartres Street. The Williams Research Center has a method to accurately count the number of patrons in the building due to a sign-in procedure, but the Royal Street complex currently has no method of registering visitors unless they chose to sign a guest book. The Docent Supervisor told me that the docents do record the number of people on each tour.

Staff instructions for a fire procedure focus on advising the staff to leave the building. Often staff members try to save objects or wait for each other before safely evacuating the building. This, of course, is not in the best interest of the safety of the individual staff

member. Department heads are instructed to report to the Executive Director regarding the safe evacuation of their staff.

The Hurricane section of each building is divided by building preparations and collections preparations. In situations where there is little time, certainly everyone can be expected to help with all types of preparations. When the situation is a hurricane track or hurricane watch, there is time to divide responsibilities into teams. Building preparations are overseen by the Assistant Director. Her staff includes the Master Carpenter and a maintenance team. The main concerns in building preparations are covering all glass windows to avoid flying broken glass that would be disastrous in the internal space. Also, relocating the outdoor furniture and the many movable plant basins from the courtyards will reduce the potential of those objects becoming airborne and inflicting damage to the buildings.

Many disaster guidelines and disaster plans say to return all pieces on loan to their owners. This is certainly advisable for objects that are on loan from other institutions if there is time. If there is not time to safely return the items, these art works should receive priority when securing the collections in case of a hurricane. HNOC has a great number of objects that are on a

flooding. Money and files are secured by the Shop Manager. She has an office in the attic of the Merieult House that she also secures.

The floor plans that appear at the end of the Royal Street section and the other building sections were part of a larger set of blueprints I obtained from the Master Carpenter. I simplified them, divided them by building, and labeled the appropriate street. They are intended to be labeled with fire extinguishers and first aid kits, but at the end of my internship, the exact location of these resources had not been decided on. Ms. Lawrence assures me they will be completed.

714 Toulouse Street

This building houses the photography studio, the registration area, collections storage, and offices. The fire procedures vary little from Royal Street except for the locations of the exits. Visitors are not allowed in this building. In case of fire, all occupants meet in front of Royal Street.

Collections preparations for a hurricane are important in this building as many objects are always on tables being recorded. There are two registrars and the Collections Manager in this building that are responsible for securing

the objects.

718 Toulouse Street

This is the Williams Residence. At the time the disaster plan was written, HNOC was in the process of opening the Curator position, so Priscilla Lawrence would be the department head to contact when receiving instructions regarding the Williams Residence.

Again, docent instructions for fire evacuation are necessary as visitors frequent this residence on tours that occur six times a day. Preparing the Residence Collection for a hurricane are intense procedures. The dining room consists of a table laid for twelve, and most of the Chinese porcelain collection is laid out in the residence. A special priorities list is included in Appendix C of the disaster plan to try to ensure that objects that are irreplaceable, of high monetary value and of historic significance be protected. This includes moving all objects off tables and shelves, elevating furniture that can be damaged by flooding and protecting linens and textiles from possible water damage.

722 Toulouse Street

This building houses the publications of HNOC. There are some objects in temporary storage there as well as paintings on the walls. It is HNOC's policy to hang as many paintings as it can on the interior walls of their buildings to display as much of the painting collection as possible. For hurricane preparedness, it is important to remove paintings and other objects that face windows to avoid damage from broken glass.

726-28 Toulouse Street

Preparators work in this cottage and there are always objects on the work tables in this building. The Master Carpenter has his work room here as well. Tools of both the preparators and the carpenter pose a significant danger to the collection objects in this building. Instructions to store all tools under tables, in drawers, and away from unsecured open surfaces can help minimize the damage done to art objects in the case of a hurricane. Flat files containing prints and other works on paper are also stored in the cottage. Facing the file cabinets toward an interior

wall can stop the drawers from being forced open by high winds should a window break or the roof be damaged.

410 Chartres Street

The Chartres Street building houses the Williams Research Center. This building was renovated two years ago and is in excellent condition. It has state of the art vaults and storage systems. The building is more secure than the Royal Street complex.

There are fewer windows in the building, the only large windows are the two entranceway windows which have precut plywood to be installed for hurricane preparedness. There is a sign in sheet for all visitors and a receptionist's manual defining his/her responsibilities. The manual is in Appendix D of the disaster plan. (I did not write the Guidelines for the Reception Desk.)

There are assigned responsibilities in the disaster plan for staff members at the Chartres Street building. The Williams Research Center contains a library and the manuscripts holdings, thereby having a more singular function that allows the employees a more defined role. The duties of each position are specific and do not overlap as they do at the Royal Street complex, making direct assignments in emergency situations the logical approach.

521 Tchoupitoulas

"The Warehouse" is a large four story building, but a great portion of it is vacant. The Chief Financial Officer has an office there, and there are two rooms where some work on object documentation is done. There are two vaults with object storage, and an additional room that is being used as temporary storage. Some restoration has been done on this building, and it is the intent of the Collection to eventually use this space for galleries and vault storage. Currently it houses exhibition props, old shop inventory, exhibit posters, and a lot of old frames and glass. Usually there is only one person in the Warehouse on a daily basis. Most of the floors and the walls are unfinished and the top levels are are unoccupied. Therefore, the floor plans only include the entryway to the building. The materials stored outside the vaults (the vaults are secured with fire alarm systems) are not of significant value and it has been decided that, outside the paintings in the CFO's office, concentrated efforts will not be made on this building in the event of an emergency.

After a Disaster

The final page of the disaster plan explains the after disaster procedures, mainly collections inventory and damage documentation. It is important that city officials deem the building safe to enter before the staff begins its work. Human safety after a disaster is imperative. Only designated staff should be allowed into the buildings post-disaster. Salvage procedures can help identify objects that can be conserved, but it is best to handle objects minimally and call the conservators listed in Collections Resources. Photographing and videotaping both the buildings and the collections will be invaluable both for insurance purposes and conservation efforts.

After the Disaster Plan is Written

The disaster plan is now in process of being approved by the Executive Director. The Collections Manager is extremely pleased with it. Once it has been accepted by the E.D., it will be presented to the Board to be voted on as policy. Originally, it was going to be presented to the Board by the Collections Manager, but since that time I have accepted a position at HNOC and will participate in the board presentation pending the disaster plan's approval by

the Executive Director. Once voted into policy by the Board, I will present the plan to the staff at a staff meeting.

As I have stated before, it is important that this plan be tested and updated annually. The disaster plan is going to be placed on the computer server, making it accessible to everyone. This will facilitate making any necessary changes to keep the plan current. Once a year, at the beginning of every hurricane season, there will be a staff session dedicated to reviewing the plan and practicing it. If the procedures do not work in a real situation the plan is not successful in its purpose. Continuous strategizing will improve the plan and make minimal the damage that can be caused by a disaster.

CHAPTER FOUR
INTERN'S EFFECTS ON THE HISTORIC NEW ORLEANS COLLECTION

A disaster plan is an important tool in the preservation of life and property anywhere, and its importance is amplified in historic buildings that house art objects and historical manuscripts that are irreplaceable. An emergency preparedness plan is one of the most important tools a museum can have. Being able to safeguard the collections both with preventative measures and in preparing for a disaster is invaluable to HNOC. This plan not only addresses how disasters might be averted, but also provides strategies for when they do occur. I have taken a central role in the development of the disaster plan. I have written a plan that facilitates good communications, identifies emergency priorities, identifies all needed resources, acknowledges sources of assistance and facilitates speed in response. I believe that these are keys to a good disaster plan and that the plan will be effective in helping HNOC protect its impressive collections.

The disaster plan will not only supply the staff with procedures for emergencies, but the document will also serve as a tool in securing loan items and future donations.

having written procedures to keep losses to a minimum in the event of a disaster will ensure the future of the collections and communicate that the organization is well prepared to implement those procedures.

Writing the disaster plan has gotten staff members to think of additional things that can be done to improve the condition and potential protection of the collections at HNOC. Currently the Systems Director is developing a new set of procedures to secure the computer systems and the principal databases it holds. Having the staff actively involved in the development and future additions to the disaster plan will elevate the plan to a high success rate.

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1803

*A Midpoint in
American History*

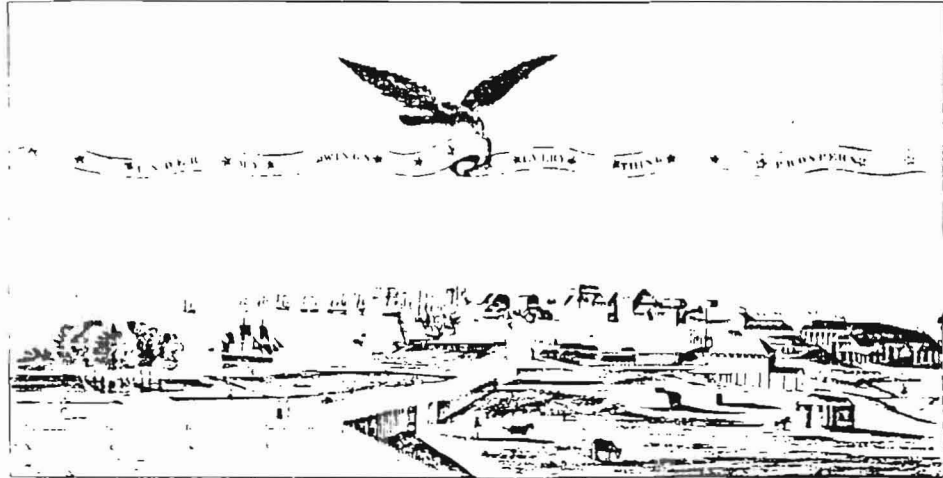
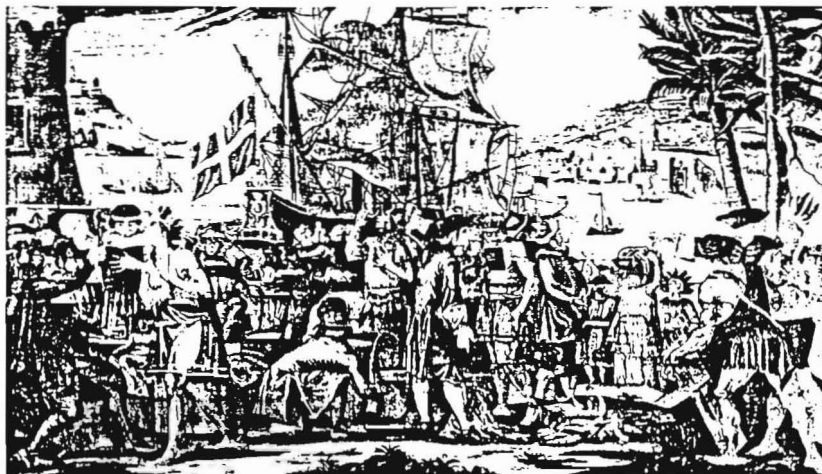


ILLUSTRATION BY JAMES H. HARRIS

ILLUSTRATION BY JAMES H. HARRIS. THE LOUISIANA PURCHASE TERRITORY, 1803. COURTESY OF THE UNIVERSITY OF VIRGINIA CENTER FOR THE STUDY OF THE AMERICAN REVOLUTION.

INTERVIEWS with historian Clay Jenkinson, whose dramatic interpretation of Thomas Jefferson capped the *Jefferson at 250* lecture series here at the Collection in 1993, appeared frequently on Ken Burns's recent public television documentary about Jefferson. Asked about the Louisiana Purchase, Jenkinson described it as not only the major event of Jefferson's presidency but as the young republic's "making moment." With the 200th anniversary



Le Commerce que les Indiens du Mexique font avec les François au port du Mississipi in *Voyages* Gerard Jullien, ca. 1720 (1952). The promotional vignette distributed by Jullien in his representation of the topography of Louisiana but to avoid its title and content is based on the early illustration of European-Native American trade activities.

of the Louisiana Purchase looming only a few years ahead, it seems a fit time to begin thinking about the event and its significance. As if by destiny, when the Collection played host this January to a symposium about Bernard DeVoto, Pulitzer Prize-winning historian and *Lase Chair* columnist for *Harper's*, DeVoto's own scholarship raised the subject again.

Writing about the Louisiana Purchase on the occasion of its sesqui-centennial in 1953, DeVoto declared his opinion boldly:

No event in all American history—not the Civil War, nor the Declaration of Independence, nor even the signing of the Constitution—was more important.

DeVoto came close to proving his point in a dozen pages, but he knew there were vast implications that eluded even his able pen: "However it may be put," he lamented near the end of his article, the Louisiana Purchase was "still too momentous to be understood." Can another 50 years add helpful perspective? Perhaps.

Kept in close focus, the diplomatic

history is familiar. After the Revolution, Americans pouring across the Appalachian Mountains into the Ohio River Valley accepted Spanish control of New Orleans as a mere annoyance compared to British expansion from Canada. Complacency was soon dashed by events. Soon after becoming virtual dictator of France, Napoleon pressed to regain title to Louisiana by a secret treaty with Spain. Then, in 1802 the Spanish intendant at New Orleans closed the port to American traders. While Westerners and Federalists clamored for war, Jefferson dispatched James Monroe to France to buy New Orleans. As Monroe arrived in Paris, Napoleon's dream of a Caribbean empire suffered a series of reversals, including the defeat of his expedition against Saint Domingue. Napoleon voiced his changing attitude in private early in 1803: "Damn sugar, damn coffee, damn colonies!"

The denouement of this diplomatic story is well known. Monroe and Robert Livingston approached Maurice Charles Lallecrand about acquiring New Orleans. The foreign minister suggested

that France might sell the entire territory of Louisiana. Livingston promptly reported the offer to Secretary of State James Madison in a letter, partially written in code, now owned by the Collection and exhibited in our Louisiana History Galleries. By April 30 they had agreed to a treaty, ratified that summer. To either side of Livingston's letter are exhibited original documents by which Napoleon's colonial prefect, Pierre Clement Laussat, accepted Louisiana from Spain on November 30, 1803, and conveyed it to United States representatives William C. C. Claiborne and General James Wilkinson on December 20.

The price for doubling the size of the United States was 80 million francs (≈\$15 million) financed for 20 years by Dutch bankers. The Mississippi and its western tributaries alone drain a million square miles. International negotiations, completed in 1819, refined the boundary between American and Spanish territories, settled the area of the Purchase at 883,072 square miles, and gave up the rest of Florida to the United States.

When the Dutch loans were repaid, overall expenditures for the Louisiana Purchase totaled \$23,527,872.57—about four cents an acre.

The Louisiana Purchase spurred exploration and expansion. Lewis and Clark tracked the vast territory in 1804-1806 and staked a claim to the Pacific Northwest. Their odyssey inspired explorers such as Zebulon Pike, John C. Fremont, and Richard Henry Dana—and artists from George Caleb Bingham, George Catlin, and Alfred Waud to Thomas Hart Benton and Ansel Adams. The original states had been resigned to sharing the Mississippi with a foreign neighbor, but the Louisiana Purchase changed America's future. Spanning the continent became the nation's "Manifest Destiny."

This expansion defined national borders we now take for granted. The Louisiana Purchase was a "making moment." We live our lives in its wake. It reshaped our hemisphere so completely that we cannot easily imagine anything different. For us, the event cannot be a surprise. Perhaps this is why Bernard DeVoto felt it was "still too momentous to be understood."

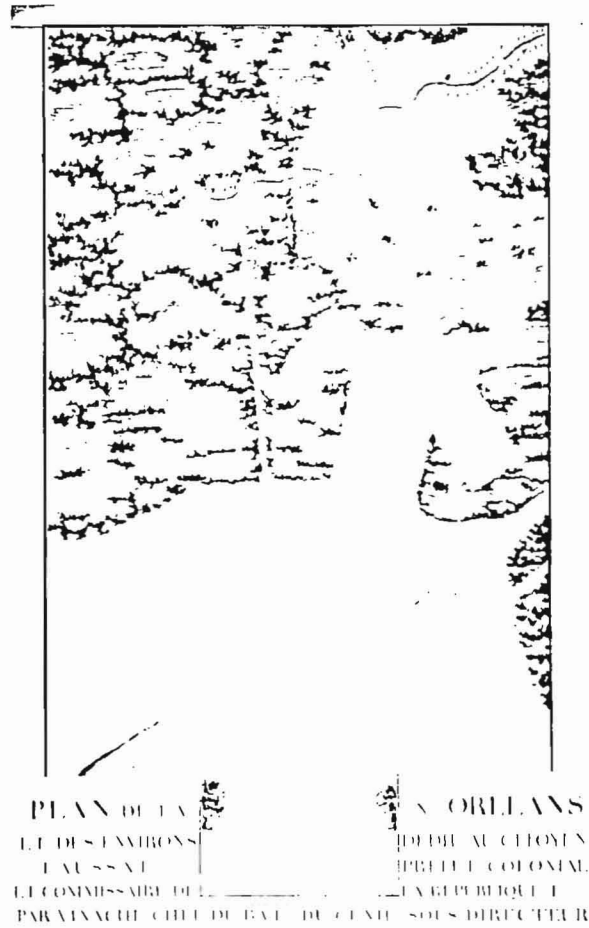
In 1803, the Louisiana Purchase was a surprise. For many Americans it was also an outrage. Jefferson believed that powers delegated by the people were strictly limited by the Constitution. He contemplated an amendment to authorize the transaction, but ratification might take months. Napoleon might change his mind. Federalists might meddle. Great Britain might intrude. The

iron was hot, and no amendment was introduced to Congress. Instead, a cabinet memorandum justified the act in reference to the implied powers "enjoyed

England Repository complained, "that it may be soon kicked out of the way."

The Louisiana Purchase did more than exacerbate sectional jealousies; it unraveled compromises woven into the Constitution by the Philadelphia convention of 1787. "Republicans, who glory in their regard to the rights of human nature," thundered the *Columbian Centinel* and *Massachusetts Liberator*, were buying "an immense wilderness for the purpose of cultivating it with the labor of slaves. Louisiana, the *Connecticut Courant* warned, "is to be a field of blood... The natives of the soil... must be driven out, and a still more numerous race from Africa must be violently brought in to toil and bleed under the lash." Louisiana's inhabitants seemed "totally unaccustomed to Republican institutions" and unlikely "to forget their former allegiance." How could people "bred up in the arms of despotism... suddenly be fitted for self-government and republicanism?" Some Federalists preferred a more rational policy of keeping "the realm of alligators" an untrodden waste for owls to hoot and wolves to howl in, rather than extending American citizenship to "the half-savage *amarion* gathering of Louisiana.

It seems clear after two centuries that travelers who actually visited New Orleans came closest to seeing the significance of the Louisiana Purchase. Benjamin Henry Latrobe, for example, arrived in 1819 to "a more incessant, loud, rapid & various gabble of tongues... than was ever heard at Babel." He found New Orleans "wholly new



Nou. Orleans en 1803. Joseph-Louis Vignasse. Plan de la Nouvelle-Orléans et des Environs Dedicé au Citoyen Laisant, Préfet Colonial et Commissaire de la République Française. Révisé et corrigé par le Citoyen Laisant, le 10 prairial an 12. Imprimé par la Citoyenne Latour à la Citoyenne de la République Française. 1803. 1987-65.

by every nation." The expediency of acquiring Louisiana meant "a fatal wound to strict construction" inflicted by the very champions of limited government. "The Constitution has now become such a foot-ball," the *New*

significance of the Louisiana Purchase. Benjamin Henry Latrobe, for example, arrived in 1819 to "a more incessant, loud, rapid & various gabble of tongues... than was ever heard at Babel." He found New Orleans "wholly new

From The

even to one who has traveled much in Europe & America; a bustling urban place filled with Catholics and Jews as well as Protestants—with Creoles, French, Spanish, Africans, Native Americans, West Indians, and Anglo-Americans. And with Irish, Germans, and countless others soon to arrive.

American public life had been the domain of Protestant, agrarian, English-speaking men. At New Orleans, the Louisiana Purchase began an encounter with diversity that occupied the 19th and 20th centuries. In 2003, when the nation pauses to contemplate the Louisiana Purchase as a mid-point in its history, we



Noon on Sunday at the French Market, New Orleans in *Over R. Water*, 1965. *The American West*, 1966. *The American West*, 1966. *The American West*, 1966. *The American West*, 1966.

can marvel at who we have become—the very antithesis of Jefferson's yeoman republic—and wonder what the next two centuries might bring.

—Jon Kukla

A kernel of corn is not large, but gather enough of them in an ocean-going vessel and they can threaten lives and property. Last December,



56,380 tons of corn captured the headlines. The corn was headed for Japan aboard the *Bright Taid*, a 763-foot bulk carrier that lost all power in the middle of the Mississippi. Two minutes later, currents slammed the crippled ship into the Riverwalk, a crowded shopping center. "That river is big and dangerous," a marine surveyor reminded me a few days later: 6,000 ships and 120,000 barge rigs pass the Riverwalk each year.

In a fascinating new book, *Rising Tide: The Great Mississippi Flood of 1927 and How it Changed America*, John M. Barry shows what big and dangerous meant 70 years ago. On New Year's Day, 1927, the river reached flood stage at Cairo, Illinois. In April, when the first government levee broke, the flow was 3 million cubic feet — three times the capacity of the lower Mississippi. The river destroyed its levees, swept away houses and barns, people and animals. Water flooded 27,000 square miles — sometimes as deep as 30 feet — until September.

The 931,150 people who lived on those flooded acres were Americans by virtue of a big and dangerous event nearly two hundred years ago. The river spawned the Louisiana Purchase. Our frail republic doubled in size. By turns, the Purchase brought America survival, civil war, and prosperity. These events, like the Mississippi River itself, inspire awe. "Big and dangerous," my friend said. "Is now always was, always will be."

—Jon Kukla



Douglas Brinkley and Jon Kukla



Arthur Schlesinger, Jr.

DEVOTO CONFERENCE

The Historic New Orleans Collection and the Eisenhower Center for American Studies at the University of New Orleans cosponsored the conference "Devoted to the American West: The Century of Bernard DeVoto, 1897-1997" on January 11 at Le Petit Théâtre du Vieux Carré. DeVoto, who wrote extensively about the American West, was editor of the *Lewis and Clark Journals*, curator of the Mark Twain Papers at Harvard, and winner of the Pulitzer Prize in history. Pictured, left, are conference organizers Douglas Brinkley, director of the Eisenhower Center and associate professor of history at UNO, and Jon Kukla; at right, historian Arthur Schlesinger, Jr., one of the speakers at the conference.

JUANITA ELFERT: A LIFETIME COLLECTING

"Juanita, I have a client who wants to buy that Art Nouveau table from you for \$500."

"I know who wants to buy my table. I'll sell it to you for \$500, but not to him. If you want to sell it to him for \$500, that's your business."

Juanita Elfert (1903-1996) had a sixth sense for quality, whether in people or objects. A well-known art and antiques dealer in New Orleans, "Nita" was raised by her paternal grandparents and started buying and selling while still in her teens. She could spot a phony a mile away or find the jewel in the junk pile faster than anyone else. Fortunately for many of us, she was willing to share the knowledge that came from a lifetime of working with valuable objects.

After the government closed Storville during World War I, several junk and thrift shops opened in the old red-light district. Juanita Elfert would reminisce about those days: "I could walk in there and buy a Vandechamp portrait for a dollar and sell it to a serious collector for maybe eight dollars. She loved sharing stories from the early years of collecting, especially concerning Louisiana items. "I also knew which dealers on Royal Street wouldn't speak to each other, much less go into each other's shops," she said. "I'd buy from one shop and take it a few doors down the street and sell it for a fast profit to another shop."

October first was, for many decades, moving day in New Orleans. Nita often followed moving vans to see what kind of early Louisiana furniture might be on board. "Sometimes," she said, "I'd pick the best pieces out of the garbage when people moved. What was just an old



broken-down chair to them was often a late 18th- or early 19th-century Louisiana chair.

Nita made notes and kept records on her finest items. She was quick to learn which woods were used in different regions. She could tell at a glance if a table was made in south Louisiana or if it came from France or Canada.

During the Depression years, old Creole families forced to sell treasured antiques or paintings would seek out Juanita. They knew they could trust her, but, more important, they knew she would not gossip about the source of the items. Many days I sat in her shop, Country Antiques on St. Peter Street between Royal and Chartres Streets, and watched her scrutinize would-be clients who wandered in from the street. It wasn't your ordinary antique shop. Before Juanita took it over in the 1940s, it had been the shop of Dr. Isaac Cline, who helped start many local collections. I'm not certain just what had been disposed of when Juanita took over, but it appeared that nothing had been moved or cleared out for several generations.

The floor seemed to sag from the weight of furniture and tables piled high. The walls were covered with old tools and anything that could be hung on a nail. If you happened to glance in the door, you would have thought it was a glorified junk shop and that most of it should have been carted off long ago to the city dump. But if you took the time and had the knowledge to ask Juanita if she might have a particularly rare and valuable item necessary for your collection, then you saw the treasures appear — if she felt that you would appreciate what she unearthed. These covered pieces might range from a 1912 queen of Proteus jeweled diadem to a Ming vase or a rare piece of early American glass or textile. Wonderful items kept out of view were waiting for the knowledgeable collector to come and inquire about them.

Perhaps the best collector of early Louisiana items was Felix Kuntz. He shared his knowledge of furniture with Nita, and together they often went on treasure hunts across the bayou country. During Prohibition, she would recall, "sometimes Felix and I would buy some good-quality whiskey and drive into these small Louisiana communities. Felix would talk to the local sheriff and persuade him to drive us around and introduce us to the families who lived in the older houses. We knew we couldn't just drive up and offer to buy any old furniture they might want to get rid of. But if the local sheriff went with us and introduced us, and perhaps shared a drink, then the owners were willing to listen to our offers."

From Juanita's summer travels, she acquired non-Louisiana items as well. There was a period in the late 1920s and 30s when Nita was enthralled by theater

people. She spent several summers in Vermont and New Hampshire working around summer stock.

"I'd take any job to be around theater people," she told me. "I didn't care if it was washing dishes. But while I was up there, I'd rent a barn close to some railroad tracks, I'd scout around the region in my car and buy antiques. By the end of the summer season I'd have a barn load of stuff ready to bring back to New Orleans. I'd make a deal



Juanita Elfert in her shop on St. Peter Street, c.1980. Photograph courtesy George F. Jordan

with a train company to have a train stop by the barn, load it all, and bring it to New Orleans. It was a better deal than you might think, and it gave me a whole new shop of American country antiques."

Juanita loved all the arts. She had wanted to work as a float designer for the Crescent Scenic Studio when she was in her teens, but she didn't get the chance to create carnival designs because it was considered men's work. She was always hanging around the Arts and Crafts Club in the Quarter. Nita showed me a pair of candlesticks in the storage room of her shop one day. After

I admitted them, she confessed that she had made them herself at the old Arts and Crafts Club. She designed the emerald ring she always wore on her little finger (and, I think, it was made by her, as well.)

The French Quarter in the 1930s, '40s, and '50s was an inexpensive haven for artists and writers. Nita rented apartments in various sections of the Quarter before she bought a house at 1122 Burgundy Street in the lower part of the Quarter in 1941 and renovated it with the help of friends and neighbors. What was considered a slum dwelling at the time was quickly transformed into a beautiful home with a goldfish pond in the patio. She lived there the rest of her life. I teased her once about getting such a bargain when she bought her house. She laughed and said that she had to buy on the lower end of the street — "if I had moved farther up toward Canal, I couldn't have bought at all. That's where all the best whorehouses were and I couldn't afford one of those."

She continued buying and selling until the end of her life even though she gave up her St. Peter Street shop in the mid-1980s when many charming shops in the French Quarter were forced out by high rents. Juanita's dusty place of knowledge, with its treasures hiding among the junk, became a clean well-lit F-shirt shop. And I did, in fact, buy the Art Nouveau table for \$500, the one that I mentioned at the beginning of this article. It had been used for a perfume display in the old D. H. Holmes department store, founded by relatives on Juanita's maternal side.

A footnote that reads "information courtesy of Juanita Elfert" often will accompany articles in old magazines about furniture, or about early 19th-century artists like George Washington Sully, or WPA artists who came to Louisiana. Her knowledge was immense, and her generosity just as great. There was never time for her to write a book; instead, she shared a lifetime's knowledge of collecting.

— George F. Jordan



Design for the exterior of house, No. 100, 1887 in Richard Fourchy's 1959-2011 F3

RICHARD FOURCHY, ARCHITECT

The recent donation of an architect's drawing has brought to light the name of Richard Fourchy, who practiced architecture in New Orleans in the late 19th century. The depiction of the Hilbair residence and grocery at 800 Bourbon Street, corner of St. Ann, is a gift in memory of Juanita Elfert (see preceding article.) Some of Fourchy's drawings and papers are housed in the Collection's Williams Research Center, but information about Fourchy himself is scarce.

Richard Fourchy was born in 1868 or 1869 into a large and prosperous New Orleans family. His father, Paul Francois Fourchy (1832-1899), was a lawyer and president of the Merchant's Mutual Insurance Company of New Orleans, enabling him to provide a comfortable life for himself, his wife Elizabeth Antoinette, and their 11 children. In 1866 he bought a home at 735 (old 137) Bourbon Street, where Richard would live for the duration of his time in New Orleans.

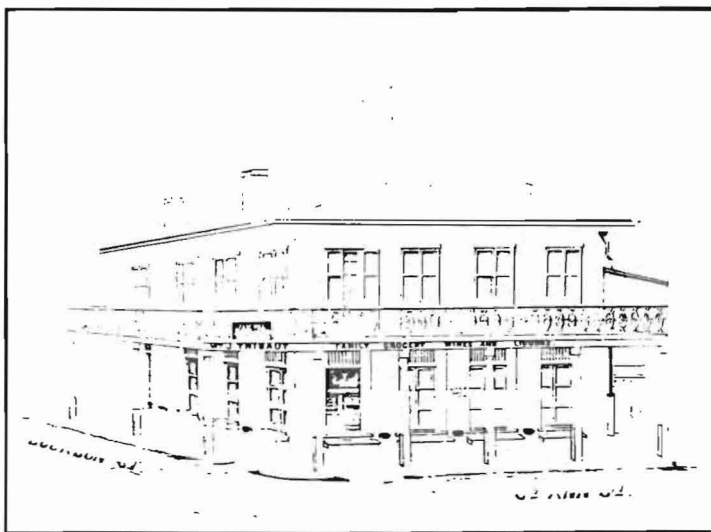
Not surprisingly, much of Richard's work revolved around family. He and his

older brother André formed the firm Fourchy and Fourchy, Civil and Naval Architects, Builders, and Contractors. Though not listed in the city directory until 1892, the business partnership existed in some, perhaps less official, form as early as 1887. Their older brother Paul J. Fourchy, an attorney for their father's insurance company, also advised Richard and André in business and legal matters.

Fourchy's earliest known work, done in December 1884 when he was about 16, is an awkward ink sketch, entitled "Maison de Compagne [sic]," consisting of a simple plan and elevation for a five-room country house with a porch on two sides. This drawing must be among Richard's first attempts at design. In 1885 he appears in the city directory for the first time, listed rather prematurely as an architect. His development as a draftsman, however, proceeded quickly; his boat design for Fourchy and Fourchy in 1887 shows a charming and professionally rendered watercolor vignette of a man in a sailboat.

While André's focus was on naval contracting, Richard's interest remained in domestic architecture. A drawing of the Beugnot-Beauregard House at 1631 Esplanade Avenue, for example, was probably done in 1888 to advertise the January 1889 auction of the house. Fine pin pricks from the needle of his compass are visible, a reminder of the exacting nature of architectural drawing. The Thibaut drawing (see illustration this page) exhibits light, spidery lines, solid blocks of watercolor, and a slightly awkward sense of perspective, typical of

Fourchy's style. The drawing is probably personal — the Thibaut grocery was a stone's throw away from the Fourchy family home.



Thibaut grocery store, corner of St. Ann and Bourbon Streets, ca. 1890-1896/95. Anonymous donation; courtesy of Augusta Elbert

In about 1890, Fourchy began to design his own projects in styles consistent with then-current architectural fashion, exemplified in his eclectic design of a two-story side-hall residence, Elements of Queen Anne, Italianate, and Shingle styles co-mingle on the facade, creating a whimsical hodgepodge effect typical of 1890s vernacular style. Fourchy's 1895 design for the addition of an Italianate front porch to the Lamarié residence at 1805 Esplanade Avenue is a fluid pencil drawing, showing both the technical details of construction and the aesthetic details of the millwork. The business papers of Fourchy and Fourchy include receipts for lumber and millwork.

While practicing architecture in New Orleans, Richard began work with the construction department of the United States Treasury, which at the time oversaw the construction and development of all federal buildings. In 1890, Richard took a position as foreman with the construction

department. He was laid off at the end of 1891 because of lack of work, but in 1894 he again worked for the department, this time as inspector, U.S. Buildings. He traveled throughout the

Southeast, from the post office in Jacksonville, Florida, to the U.S. customhouse in El Paso, Texas, reporting problems with contractors' work directly to the supervising architect in Washington. His report concerning the U.S. courthouse and post office in Tallahassee contains more than 50 items. He noted improper substitutions of inferior materials, plaster ornamentation executed upside down, and tile laid in an incorrect pattern.

Richard's thoroughness put him in good stead with the department. In 1895 he left New Orleans for Washington to assume a management position with the lengthy title of chief computer supervising architect of the Treasury Department. André, too, left the city in late 1895, moving, at least temporarily, to Quintana, Texas, to build a lighthouse station on the Brazos River. In 1896, the brothers dissolved Fourchy and Fourchy, officially ending Richard Fourchy's career in architecture in New Orleans.

— Kate Holliday

Sources: *Iber*, Sept. 15, 1888; *Biographical and Historical Memoirs of Louisiana* (New Orleans, 1892); *Daily Picayune*, Jan. 16, 1899; Fourchy drawings and papers, HNOC; David Cahbiard and Deborah Nevins, *200 Years of American Architectural Drafting* (New York, 1977); *Journal of the Crescent City Historical Association* (New Orleans, 1873); *Times-Democrat*, Mar. 8, 1895; Jan. 16, Jan. 22, 1899; *Times-Picayune*, Jan. 12, 1912; U.S. census records, 1870-1880-1900.

A Celestial Brightness: 150 Years of Evangeline

One hundred and fifty years ago, Henry Wadsworth Longfellow wrote *Evangeline*, creating one of the most enduring mythic figures in American culture. Described in the poem as “a celestial brightness,” the character of Evangeline was the embodiment of Longfellow’s spiritual ideal. An inspiration to countless 19th-century readers, the effect of Evangeline’s fictional presence can still be felt in Louisiana.

Longfellow set his story against the historical backdrop of the Acadians’ expulsion, in 1755, from what is now Nova Scotia. Although the poet consulted Thomas C. Haliburton’s *Historical and Statistical Account of Nova Scotia*, published in 1829, it was never his intention to document historical events. The deportation served as an appropriate starting point for a paradise-lost motif and gave Longfellow an opportunity to depict numerous American landscapes.

In the poem, Acadia was depicted as a place where “peace seemed to reign upon earth, and the restless heart of the ocean was for a moment consoled.” As a result of war between France and England, the Acadians were forced from this paradise and scattered across the continent. Longfellow’s poem described the tumultuous events of their dispersal, the separation of two young lovers, and Evangeline’s desperate quest to find Gabriel.

Having learned that Gabriel had settled in the Attakapas district of

Louisiana, Evangeline followed the Mississippi to the Atchafalaya River where she was soon lost in “a maze of sluggish and devious waters.” Longfellow had never been to the region but provided a vivid portrait of the landscape based on William Darby’s 1816 *Geographical Description of Louisiana*, which was available to him at the Harvard University library.

Evangeline discovered that Gabriel, unsettled by grief, had left his new home, and thus the heroine’s lifelong search began as she wandered the American frontier looking for her lost love. As an old woman, she abandoned the search and joined the Sisters of Mercy in Philadelphia, dedicating her life to the service of others. Only then did she find Gabriel — who was at that moment dying. She embraced him and at last “the restless, unsatisfied longing” came to an end. “all the dull, deep pain, and constant anguish of patience,” Evangeline’s search — a metaphorical quest for transcendence — made her “more worthy of heaven,” but it was only when she gave up her private pursuit and helped to alleviate the world’s suffering that she was given a glimpse of paradise.

Longfellow, undoubtedly the most prominent American literary figure of his time, was conscious of his role in the creation of a national literature. *Evangeline* provided an ideal opportunity for a poetic description of the country’s varied landscapes, from the luxuriant forests of Louisiana to the deserts of



Evangeline, 1905. Acadme at Caen, illustration by Howard Christy

*“It was the month of May, far on
Past the Ohio shore and past to
Into the golden stream of the bay
Floated a cumbrous boat, that*

— from



Photo Library to Evangeline, 1905. SS 111-RI

near the Beautiful River,
mouth of the Wabash,
and sweet Mississippi,
as rowed by Acadian boatmen.

Evangeline by Henry Wadsworth Longfellow

the American West. *Evangeline's* journeys were especially appealing to Americans, many of whom had themselves been uprooted.

A number of regional writers sought to capitalize on the popularity of the fictional *Evangeline*. Sidonie de la Houssaye, a schoolteacher from Franklin, wrote *Pouppone et Baltazar*, a novel that explored the same theme, in 1888. A St. Martinville judge, Felix Voorhies, was the author of *Acadian Reminiscences: The True Story of Evangeline* (1905). These two works, both claiming to be retellings of family legends, contributed to the popular notion that *Evangeline* had been a historical figure.

Voorhies claimed that Longfellow based *Evangeline* on the life of an Acadian woman named Emmeline Labiche. Although there is no evidence to indicate that such a person existed or that the poem was a product of anything but a fertile imagination, Voorhies's view was widely accepted as truth. Many of the Louisiana landmarks that are associated with *Evangeline* were established according to Voorhies's story.

There has been a persistent desire to turn the mythological figure of *Evangeline* into a real person. Tourism has helped create the image of the beautiful *acadienne* in a setting of Louisiana live oaks. At the same time, Louisiana's Acadians have sought to link their culture more closely with the Acadian community in Nova Scotia. But perhaps the most important factor in the desire to make *Evangeline* real has been the compelling story of lost love and the ideals embodied in *Evangeline's* celestial brightness.

— Mark Carr

Sources: Carl V. Brassbury, *The Search for Evangeline: Photo and Location Sites of Evangeline* (Moss Blustars, La., 1988); Gale Research, Inc., *Northeastern Ontario Literary Collection*, vol. 2 (1982), vol. 45 (1991); Andrew Hilen, *The Letters of Henry Wadsworth Longfellow* (Cambridge, 1972); Henry Wadsworth Longfellow, *Evangeline* (Indianapolis, 1905); Rita Ross, *Evangeline: An Acadian History in Five Chapters and Folk Customs* (Rochester, 1993); Felix Voorhies, *Acadian Reminiscences: or the True Story of Evangeline* (Opelousas, La., 1907).



Photo: De la Houssaye, 1929. 1993.132

Evangeline on View at WRC

Henry Wadsworth Longfellow's epic poem *Evangeline* first appeared in 1847. An exhibition of books, photographs, paintings, and manuscripts relating to *Evangeline* has opened at the Williams Research Center to commemorate the sesquicentennial of Longfellow's poem.

Was the faithful *acadienne* a figure drawn from life? Sometimes fictional creations that express poetic truths are interpreted as history — such is the case with the mythic image of *Evangeline*. The popularity of Longfellow's work, telling the story of *Evangeline's* search for her lover Gabriel, soon gave the poem's main character a life of her own. Many Americans came to believe that *Evangeline* was a historical figure, caught up by world events and transplanted from Nova Scotia to Louisiana.

The exhibition, *A Celestial Brightness: 150 Years of Evangeline*, a look at both myth and fact, will remain on view at the research center, 410 Chartres Street, through September 20, 1997.



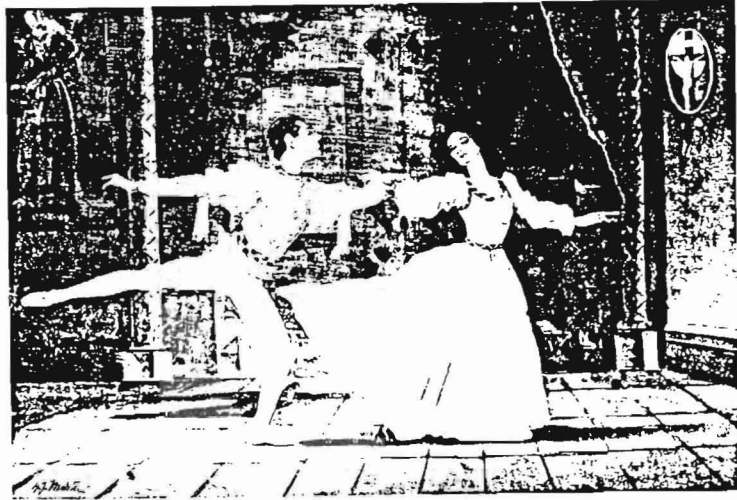
THE HISTORIC NEW ORLEANS COLLECTION encourages research in the Williams Research Center at 410 Chartres Street from 10:00 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays).

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

1984-1985

The performing arts, a vital part of the New Orleans cultural scene, are reflected in two recent donations.

Rovex Fernandez (1929-1980), a native of New Orleans, achieved worldwide acclaim in dance. Fernandez began the study of dance with Felia Haller at age eight and moved to New York when he was 16. Shortly after his move, Fernandez made his 1946 debut with the original Ballet Russe at the Metropolitan Opera House. While a principal dancer with the American Ballet Theatre for many years, he also performed with Australia's Borovansky Ballet, the Ballet Alicia Alonso (now the Cuban National Ballet), and London's Festival Ballet. Known for his technical excellence in both classical and contemporary works, Fernandez partnered many leading ballerinas. In later years, he shared his technique with students of dance while teaching in New York. The papers of Rovex Fernandez, approximately 18 linear feet of materials that have been donated by his sister **Jeanne Bruno**, provide insight into the world of dance. Included are news clippings and press releases, programs, cards, posters, photographs, music, and a scrapbook.



Rovex Fernandez and Jocelyn Vollmar in Francesca da Rimini, 1961-1962



Alicia Alonso, Ballet Alicia Alonso, 1961-1962, Cuban National Ballet, 1961-1962. Included in the Rovex Fernandez Papers.

Mrs. I. B. Ludwig (1935-1992) was a generous patron of the arts. Her son, E. B. Ludwig, Jr., and grandchildren, E. B. (Trip) Ludwig III and Penny Pirri, have donated nearly 58 linear feet of materials that document Nella Ludwig's efforts to enrich the community with quality performances. She was instrumental in the development of the New Orleans Opera Guild and, under

its auspices, brought the Metropolitan Opera, the Bolshoi Ballet, the American Ballet Theatre, the Royal Ballet, the New York Philharmonic Orchestra, and internationally acclaimed soloists to New Orleans. Her financial support, coupled with her vision of the performing arts in New Orleans, resulted in many opportunities to experience the finest in opera, theater, music, and dance. The close relationships that Nella Ludwig established with performers are evident in her notes and photographs. Her boundless energy and continuous efforts to support the arts are reflected in the files, contract arrangements, and news clippings that she maintained. Also included in the donation are correspondence, press releases, fliers, programs, minutes, periodicals, books, tapes, and a scrapbook about the Metropolitan Opera in New Orleans.

Adding copies of Louisiana-related documents from foreign archives is a continuing project. Five reels of microfilm from the National Archives of Cuba

have been added to the 33 reels previously acquired (see *Quarterly*, vol. XIII, no. 3 and vol. XIV, no. 3). The new microfilm is concerned primarily with the years following the Louisiana Purchase and includes information about commerce and migration between New Orleans and Cuba.

Additional microfilm comes from the Centre des Archives Diplomatiques de Nantes: 19 reels of microfilm from the archives of the Consul General of France in New Orleans, Diplomatic Correspondence, vol. 138-261, 1818-1918 to complement the previously acquired 22 reels (see *Quarterly*, vol. XIII, no. 2). The new materials include documentation of France's interest in Alabama, Arkansas, Florida, Georgia, Kentucky, Mississippi, Missouri, Texas, and Louisiana.

—M. Theresa LeTerre

1842-1934

Through the bequest of Elmire Villere Murson Drackett, the Collection has received three half-length portraits of members of the d'Auberville and Bouligny families: *Monsieur Vincent Guillaume Le Senecal d'Auberville*, *Madame Vincent Guillaume Le Senecal d'Auberville*, and *Mademoiselle Marie Louise Anne d'Auberville*. D'Auberville was the Intendant Commissary of Louisiana from 1752 to 1757 and the son of the Royal Naval ensign and head of the Company of Valleeau in New France.

Pitcher Plants, a 1951 watercolor by Boyd Cause, comes through the bequest of Edwin A. Zelnicker, Jr. *Mexican Flowers in a Banana Stalk*, a watercolor painted by Cruise in 1979, and a 1971 oil painting, *People Eating Watermelon* by Clementine Hunter, are the donations of Mr. and Mrs. G. Henry Pierson, Jr.

New acquisitions include a significant number of 20th-century Louisiana artworks. Jerah Johnson has donated 60 works by George Helges as well as works by other artists. *Mubighi Serenade*, a 1996 acrylic on canvas by Todd W. Williams, is a gift of the artist. A 1977 oil painting by James Thomas, titled



Mme. Vincent Guillaume Le Senecal d'Auberville
1996-74.2



Pitcher Plants by Boyd Cause, 1996-76

The Saint-Gong Marching In is a gift of Zella Funck and the artist. Mr. and Mrs. Eugene C. Daymude have given a large group of photographs, transparencies, and negatives by Jack Beech portraying jazz musicians and French Quarter artist Noel Rockmore. The Daymude donation includes photographs of paintings by Rockmore and other artists.

Laura Simon Nelson has given additional paintings from her collection: *Man Shaving on a Box* by Ellsworth Woodward; *Henderson Point, Mississippi* by William Woods; and *A Louisiana Indian* by James Carter Bead. *Her Fall of Chermis*

by Marie Madeleine Seebold (Molinare); *The Spring Fiesta Art Show* by Clarence Millet; and a 1971 oil portrait of Mrs. Nelson by Laurence Christie Edwardson.

The Collection has been enriched by a number of gifts of photographs during the last quarter of the year that provide a record of New Orleans and its environs. From Robert J. Whann III come nine views of the Leidenheimer Bakery shortly after its construction about 1905. The building still stands at the corner of Simon Bolivar Avenue and Martin Luther King Boulevard (formerly South Franklin and Melpomene Streets). Betty L. Moss has donated 100 photographs of residences, churches, and places of business in the Tremé neighborhood taken during the late 1950s, many showing buildings that have since been destroyed or altered in appearance. The Arts Council of New Orleans has given a group of 115 photoprints by Owen Murphy commissioned for the 1988 construction of the Mississippi River bridge. A collection of 31 aerial views, donated anonymously, shows sites of the 1984 Louisiana World Exposition as well as sites of the 1987 visit of Pope John Paul II, specifically the university and uptown areas, downtown and the central business district, the lakefront, and eastern New Orleans. Fifteen early 1940s views of New Orleans and environs are the donation of Geno Vogt. A photograph of the U.S. Coast Guard cutter *Dava* comes from the U.S. Coast Guard. A donation from Coralie Guarino Davis includes photographs, drawings, and souvenirs pertaining to New Orleans. Mrs. P. Roussel Norman has given a ca. 1985 photograph that pictures Mrs. Norman with photographer Clarence John Laughlin.

A group of postcards given by the Charleston Museum shows French Quarter views, landmark architecture, business and commercial establishments, residences, and Mardi Gras scenes. The Chicago Historical Society has donated a group of trade-card advertisements for local business establishments located in the city between 1880 and 1900.

Richard Knight has provided a lottery ticket from the Louisiana Lottery Company of New Orleans and Kansas City, dated January 8, 1895. From Thomas B. Favrot comes a Proteus carnival bulletin dated February 12, 1923. Captain and Mrs. F. Winter Trapolin have donated a pair of Old Paris mantel vases that complement their previous donation of an Old Paris centerpiece bowl. The three items once decorated the Counting House when the Trapolin family owned the property that is now the site of the Historic New Orleans Collection.

—Judith H. Bonner

For more than 200 years, opera has been an important part of the New Orleans cultural scene. During the 19th century New Orleans claimed one of the foremost opera troupes in the nation. A significant number of European operas had their American premieres here as well. Beginning with the 1830s, several local printers issued libretti that provided French and English texts in parallel columns on each page. Recent donations are the libretti of *Lautsi* by Charles Gounod and *L'Africain* by Giacomo Meyerbeer, both published by Hummel & Duncan, and *Hamlet* by Ambrose Thomas, publisher unknown. The three libretti were published for New Orleans performances about 1870.

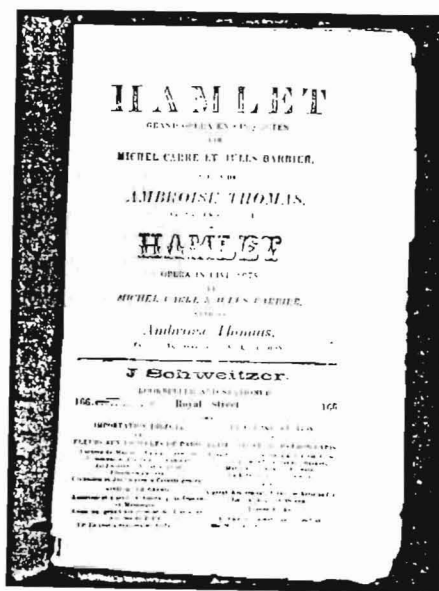
The many volunteer fire-fighting companies of the 19th century were the precursors of today's New Orleans Fire Department. Beginning with the founding of Volunteer Company No. 1 in 1829, additional companies composed of citizens of various nationalities were quickly established in all areas of the city. Two issues of the rules and regulations of volunteer company Louisiana No. 10 were recently acquired. Organized in 1836 by men of Spanish ancestry, Louisiana No. 10 was reorganized as a company of German-speaking volunteer fire fighters in 1843. Both issues of the company's rules and regulations, dated

1849 and 1858, were published locally in German and include membership lists.

Literary piracy was once a common practice, and the competition to produce the first American edition of popular European works — regardless of legal niceties or royalty payments — was fierce. Although piracy was not as prevalent in New Orleans as in other parts of the country, one short-lived New Orleans firm — in business only during 1854 — offered nothing but pirated reprints. Burnett & Roswick turned out a

succession of travel accounts, histories, and novels. Their edition of *The Fate of the Angels, A Poem* by Irish poet Thomas Moore (1779-1852) was recently acquired. Moore's poem is probably the first local publication of his work in book form, although many of his poems were set to music and issued in New Orleans as sheet music.

Dr. Rudolph Matas (1860-1957), internationally recognized physician, surgeon, lecturer, and a founder of the American College of Surgeons, was senior surgeon at Charity Hospital from 1894 to 1928, professor of surgery at



Opera libretto, Hamlet—96.563.R1

Lulane University from 1895 to 1927, and chief senior surgeon at Toussaint Infirmary from 1905 to 1935. He was a prolific author of articles about medicine and surgery, and in his later years, wrote many memorial tributes to his colleagues. A collection of his many writings was recently donated by Dr. Edward S. Lindsey.

The Morris Museum of Art in Augusta, Georgia, has donated three of its recent publications featuring the work of New Orleans artists Marie Seebold, Will Henry Stevens, and Ida Kohlmeier.

SOLINET OFFERS WORKSHOPS

SOLINET (Southeastern Library Network) is offering "Managing Preservation for Diverse Collections," a series of three coordinated workshops. First in the series is "The Nature of Library and Archival Materials" scheduled for July 15-19 at SOLINET in Atlanta. The second workshop, "Environmental Hazards to Preservation," will be held at the Historic New Orleans Collection October 14-18. The series concludes with "Collection Management Issues in Preservation" in March 1998 at Vanderbilt University in Nashville, Tennessee. The workshops are designed for staff with responsibility for preservation at public and academic libraries, archives, and museums. Between sessions, participants will work on projects at their home institutions. To request a brochure or registration form, call Ginger Edmondson at 800-999-8558 or 404-892-0943, extension 285.




View of the Sunset Limited

PHOTOGRAPH BY JON KUKLA

PHOTOGRAPH BY JON KUKLA

A promotional booklet issued by Southern Pacific introduced the new "Sunset Limited" railway service carrying passengers from New Orleans to Los Angeles in 42 hours. The 1952 booklet bragged of "The Streamlined Train With the Southern Accent" and its special amenities such as the French Quarter Lounge, the Audubon Dining Room, and the Pride of Texas Coffee Shop.

— Pamela D. Arceneaux



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and Tourism

F. B. Ludwig, Jr.
F. B. Ludwig III
Mary Ann Marx
Martin St. Martin Publishing Co.
Mrs. Earl M. McGowan
John and Lina Messina
Mr. and Mrs. Devcrey P. Moung
Morris Museum of Art
Betty L. Moss
Laura Simon Nelson
New Orleans Opera Association
Newberry Library
Ulisse Nolan
Mrs. P. Roussel Norman
Marion O. Ivole
Blanc A. Parker
Betty Peiser
Euphémie John Phelps
Mr. and Mrs. G. Henry Pierson, Jr.
Penny Piro
Mrs. Ralph Platon
Donald E. Pusch
Tom Reily
Harriet Stern Rosenthal
E. William Rosenthal
Michael J. Roullet
School of Design
Wanda T. Shelton
Darrin A. Smith
Society of Colonial Wars in Louisiana
Mrs. Richard Staub
James Thomas
Nova B. Thriftley
Capt. and Mrs. J. Winter Trappin
United States Coast Guard
Urban Initiatives
Ceno Vogt
Mr. and Mrs. John L. Walker
Richard B. Walker
Robert L. Whann III
Mary Lou Widmer
Todd W. Williams
Winston C. Williams
Leon Zainez
Estate of Edwin A. Zelmcker, Jr.



Patricia Brady

Dr. Patricia Brady was elected vice-president of the Louisiana Historical Association at the LHA annual meeting in March; she will become president in 1998.

IN THE COMMUNITY



John Magill

John Magill was interviewed about the current exhibition, *A Mystical Ball Masque*, by WWL, WBYU, WWNO, and the Baton Rouge *Morning Advocate*. He presented a talk, "The Vieux Carré, Circa 1930," at the Tennessee Williams New Orleans Literary Festival, as well as at the Festivals Sundays in the Bookshop, the Southern Louisiana Chapter of the Romance Writers of America, the Vieux Carré Property Owners Association, and Le Petit Salon. Steve Sweet designed the electronic matrix board animations featured at Super Bowl XXXI. Dr. Patricia Brady served as program chair of the Tennessee Williams New Orleans Literary Festival and as moderator of a panel. Louise Hoffman also moderated a panel at the festival. WDSU and television stations in Madison, Wisconsin, and Boston interviewed Dr. Jon Kukla when the Super Bowl was held in New Orleans. Dr. Kukla spoke to the Chalmette Chapter of the United States Daughters of 1812 and was interviewed on the WYLS documentary "Holy New Orleans." Judith H. Bonner spoke to the

Louisiana Pediatric Post-Graduate Education Council and was interviewed on WBYU. Mark Cave spoke to the Circle Book Club and Dr. Alfred E. Lemmon, to the Music Library Association.

MEETINGS

Pamela Arceneaux, Eileen Thornton, and Ann Middleton, Louisiana Library Association conference; Jon Kukla, American Historical Association and History News Service; Louise Hoffman, Publishers Association of the South

ARTICLES PUBLISHED

Judith Bonner, *Southern Quarterly*; John Magill, *New Orleans Magazine* and *Preservation in Print*.

AT THE COLLECTION



Jon has a and laptop. Ambassadors to the United States: Kamonika Sapp

Chantel Guidry (B.A., UNO) has been named manuscripts assistant. Byron Leger has accepted a position in the systems department at the Sheraton Hotel. Interns at the Collection are Ann Tenold, UNO, and from Loyola, Rachel Lyons, Dorimer Sivierio, and Debbie Reynolds.



Jenny Ann Tenold, Debbie Reynolds, Dorimer Sivierio, and Rachel Lyons

Inspired



The eleventh annual Tennessee Williams New Orleans Literary Festival was held March 20-23 at Le Petit Théâtre du Vieux Carré. The Counting House of the Historic New Orleans Collection served as the location for the Master Classes that traditionally launch the four-day celebration of literature, theater, and music. Leading the discussions about the art and craft of writing were Jean Redmann and Laura Joh Rowland. "The Mysterious Cure of the Mystery," Gloria

by Tennessee



Wade-Gayles, "Having Your Say: The Personal Essay;" Leon Forrest, "Mapping Your Fictional Universe;" Jonathan Dolger, "The Author/Agent Relationship;" Wendy Wolf, "On the Bridge to the 21st Century: Survival Strategies in Contemporary Publishing;" Andy Codrescu, "Writing About You: Family Yourself;" and Kave Gibbons, "Connecting All the Dots." On Friday evening, the Collection held a reception for Festival participants.

Top row, left to right: Colleen Wade-Gayles, Jonathan Dolger, Kelly Crosson. *Middle row:* Wendy Wolf, Leon Forrest, Andy Codrescu. *Bottom row:* Wade Gayles, Kave Gibbons, Lisa Kerkis.

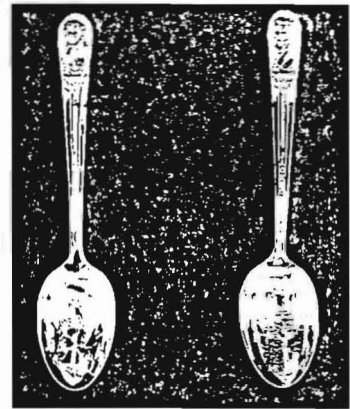
THE SHOP

An assortment of distinctive gifts — some rarities and curiosities — are available at the museum shop.

Pictured at right is a Rex Award medal from 1902, made of tortoise-backed parrot-wood and designed in France for the School of Design. More than a piece of costume jewelry, the medal is a 1902 memento piece of New Orleans' industrial history.



This assortment of pens is part of presidential pens. Some were the Tennessee lettering used by both of the Van Buren Presidents carved in the common pine and Yucca Woods, a traditional material of the Battle of New Orleans, and some, including the major credit to the president's name. The pens were made by the Williams Rogers Company, an 18th-century carriage-builder and 19th-century



Gold Victorian bar pen with "Mother" spelled in gold, from the Shop's antique jewelry collection.



Call the Shop at 504-598-7147 for more information.

by Tennessee



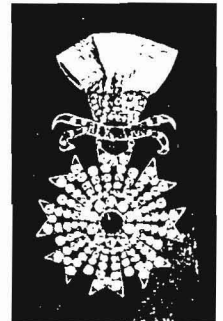
Wade-Gayles, "Having Your Say: The Personal Essay;" Leon Forrest, "Mapping Your Fictional Universe;" Jonathan Dolger, "The Author/Agent Relationship;" Wendy Wolf, "On the Bridge to the 21st Century: Survival Strategies in Contemporary Publishing;" Andrei Codrescu, "Writing About Your Family/Yourself;" and Kaye Gibbons, "Connecting All the Dots." On Friday evening, the Collection held a reception for Festival participants.

Top row, left to right: Gloria Wade-Gayles, Andrei Codrescu; Kaye Gibbons. Middle row: Wendy Wolf, Leon Forrest; Jonathan Dolger. Bottom row: May Louise Christensen; Peggy Satt Labovide and Alec Baldwin; Kaye and Jon Kukla

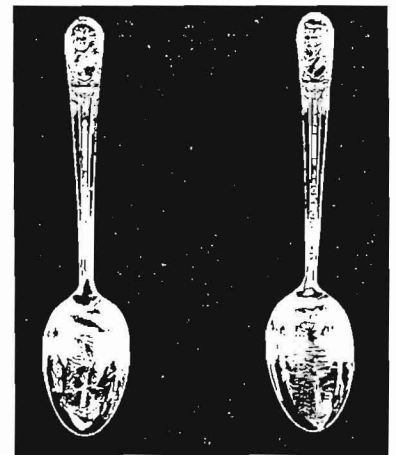
THE SHOP

An assortment of distinctive gifts — some rarities and curiosities — are available at the museum shop.

Pictured at right is a Rex ducal medal from 1902, made of foil-backed paste stones and designed in France for the School of Design. More than a piece of costume jewelry, the medal is an intimate piece of New Orleans carnival history.



Two souvenir spoons from a set of presidential spoons. Shown here are Thomas Jefferson, with a map of the Louisiana Purchase etched in the spoon's bowl, and Andrew Jackson, with a depiction of the Battle of New Orleans. Both "scenes" referring to major events in the presidents' careers. The spoons were made by the William Rogers Company; on the reverse of each are two flags and 13 stars.



Gold Victorian bar pin with "Mother" spelled in relief, from the Shop's antique jewelry collection.



Call the Shop at 504-598-7147 for more information.



STILL MYSTICAL

Currently on view in the Williams Gallery is the exhibition *A Mystical Bal Masqué: 75 Years of the Mystic Club*, which continues through August 16, 1997. Included among the items on display is a photograph of the 1937 Mystic Club ball by John N. Teunisson (1993.72.8).



KEMPER AND LEILA WILLIAMS FOUNDATION
 THE HISTORIC NEW ORLEANS COLLECTION
 Museum • Research Center • Publisher
 533 Royal Street
 New Orleans, Louisiana 70130
 (504) 523-4662
 ADDRESS CORRECTION REQUESTED

Non Profit
 Organization
 U.S. Postage
 PAID
 New Orleans, LA
 Permit No. 863

Faint, illegible markings or text in the center of the page.

STANDARD FACILITY REPORT

Adopted by the Registrars Committee
American Association of Museums, June 1988

73

INSTITUTION: The Historic New Orleans Collection, William Research Center
410 Chartres Street
New Orleans, LA 70130

Summary Remarks (for use by Lending institution)

SUMMARY OF
ATTACHMENTS
(*X* those attached):

Staff list

Exterior photograph

Photograph of storage
area used for loans

Floor plan with location of portable fire
extinguishers and temporary exhibition space
indicated

Brochure

Instructions for Completing Evaluation Form

Borrowing Institution: Fill in all information requested.

Lending Institution: Questions providing key information begin at left margin.
Questions providing more detailed information are indented.

I. GENERAL INFORMATION

Historic New Orleans Collection
533 Royal Street
New Orleans, LA 70130

1.1 Mailing address _____

1.2 Street address (if different) _____

Williams Research Center
410 Chartres Street
New Orleans, LA 70130

1.3 Shipping address (if different) _____

1.4 Telephone number (504) 598-7101 Cable number _____

1.5 Telex number _____ Telefax number (504) 598-7108

[For 24-hour emergency contact, see attached staff list.]

- 2.12 Do you have a modular wall partition/panel system? _____
 If yes, indicate its means of support: _____ Supported at floor and ceiling
 _____ Supported only at floor
 Indicate the materials used in its construction: _____

- 2.13 Is eating or drinking ever permitted in:
 Temporary exhibition galleries? _____
 If yes, explain: _____
 Temporary exhibition storage? _____
 Receiving area? _____
 Temporary exhibition preparation area? _____
- 2.14 Do you make routine inspections for rodent, insect and micro-organism problems? _____
 If yes, describe means: Weekly by staff, monthly by insect control firm
- 2.15 Do you undertake routine extermination/fumigation procedures? _____
 If yes, describe: spray monthly -basic ant, roach, silverfish, spider,
etc., Off premises fumigation of new collections when needed

Shipping and Receiving

- 2.16 Do you have (or have access to):
 Shipping/receiving door (dimensions: H _____ W _____)? _____
 Raised loading dock (height from ground: _____)? _____
 Dock leveler? _____
 Forklift (weight capacity: _____)? _____
 Hydraulic lift (weight capacity: _____)? _____
 Crane (weight capacity: _____)? _____
 Ramp (length: _____)? _____
 Scaffolding (height: _____)? _____
 Other (specify: _____)? _____
- 2.17 What is the maximum size crate your shipping/receiving door can accommodate?
 (H _____ W _____ D _____)
- 2.18 If you do not have a shipping/receiving door or a raised dock, how do you receive shipments (Describe loading area and indicate on attached floor plan)?
Materials arrive through a freight entrance and go into vault

Y	N
	x
	x
	x
	x
x	
x	
	x
	x
	x
	x
	x
	x

2.29 Do you have a freight elevator? _____
 Interior dimensions: L _____ W _____ Ceiling H _____
 Load capacity: _____

				x
				x
				x
				x
				x
				x

Storage

2.30 Do you have a secured storage area for objects? _____
 Interior dimensions: L _____ W _____ Ceiling H _____
 Dimensions of door: H _____ W _____
 Is it: Locked? _____
 Alarmed? _____
 Climate-controlled? _____
(See Section 3 for detailed environmental information)
 Who has access/keys? _____ Full time professional staff
 How is access controlled? _____ security code

2.31 Do you have protection against fire in your object storage area? _____
(See Section 4 for detailed information on fire protection)

2.32 Do you have a highly secured storage area for precious small objects? _____
 If yes, describe: _____ Metal storage cabinets designed for that purpose (locked);
 room has coded keypad access

2.33 Where do you store empty crates? ("x" all appropriate)

_____	On premises:	_____	Temperature-controlled	_____	Pest-controlled
x	Off premises:	x	Temperature-controlled	x	Pest-controlled

- 3.14 Are the temporary exhibition storage areas: ("x" the most appropriate)
 ___ Individually thermostatically controlled?
x All controlled by one thermostat and humidistat?
- 3.15 Is your institution capable of building vitrines for environmental purposes upon request?
- 3.16 Are display cases equipped with dust filters?
- 3.17 Are objects ever positioned over or near heating, air conditioning, or humidification vents or units?
- If yes, describe:
- 3.18 Do exterior doors open directly into your temporary exhibition space?
- If yes, how many?
- 3.19 Do exterior windows open directly into your temporary exhibition space?
- If yes, how many?

Lighting

3.20 What type of lighting do you utilize in the temporary exhibition galleries? ("x" all appropriate)

- | | |
|--|--|
| <input type="checkbox"/> Daylight | <input type="checkbox"/> Fluorescent |
| <input type="checkbox"/> Windows | <input type="checkbox"/> UV filtered |
| <input type="checkbox"/> UV filtered | <input checked="" type="checkbox"/> Incandescent |
| <input type="checkbox"/> Equipped with shades/drapes | <input type="checkbox"/> Tungsten |
| <input type="checkbox"/> Skylights | <input type="checkbox"/> Quality iodide |
| <input type="checkbox"/> UV filtered | <input type="checkbox"/> Quartz |
| <input type="checkbox"/> equipped with shades/drapes | <input type="checkbox"/> Other (specify) _____ |

- 3.21 Do you have a light meter?
- 3.22 How low can you adjust your light levels (# of foot-candles)?
- 3.23 Are display cases ever internally lit?
- If yes, what type of lighting is used in the display cases ("x" all appropriate):
 Fluorescent Incandescent UV filtered
- 3.24 Are objects in display cases safeguarded against ultra-violet rays and heat build-up from interior lights?
- If yes, how: There are no ultra-violet rays in the temporary exhibition space, nor is there interior lighting inside the cases.

Y	N
x	
	x
	x
	x
x	
	x
x	

4. FIRE PROTECTION

4.1 Indicate ("x") the most appropriate description of your building:

- Fire-proof (non-combustible construction materials)
- Fire-resistant
- Treated with fire retardants (asbestos, etc.) (specify) _____

4.2 Is entire building protected by a fire and/or smoke detection/alarm system? _____

If yes, indicate manufacturer: Certified Security Company

If no, describe area not protected: _____

4.3 Are your institution's fire detection/alarm systems listed by Underwriters Laboratories and your detectors installed according to UL specifications? _____

4.4 Are all emergency exit doors equipped with alarms? _____

If yes, indicate type: contact

4.5 How often are the systems checked? daily

By whom? maintenance staff

4.6 How is the fire/smoke detection/alarm system activated? ("x" all appropriate)

	Temporary Exhibition Galleries	Storage Areas
Self-activated heat detection	<u>x</u>	<u>x</u>
Self-activated smoke detection	<u>x</u>	<u>x</u>
Control panel	<u>x</u>	<u>x</u>
Manual pull stations	<u>x</u>	<u>x</u>

4.7 Who does your fire alarm system alert? ("x" all appropriate)

- In-house control station panel
- In-house audible
- Local fire station - direct line
- UL/FM-approved central station (specify company) Certified Security Company
- Other (specify) _____

Y	N
x	
x	
x	

4.8 Indicate the fire suppression system in operation: ("x" all appropriate)

- Sprinklers
 - Wet pipe
 - Dry pipe
 - Pre-action
 - Cross-zoned to the fire/smoke detection system

Specify: Location all areas

Manufacturer _____

Year installed 1996 Activated by: Smoke
 Heat

Location of shut-off valve _____

Are the staff and guards trained in the shut-off procedure? _____

Halon gas system

Specify: Location _____

Manufacturer _____

Year installed _____

Fire hose cabinets per local fire code

Portable fire extinguishers (specify type, e.g., pressurized water, carbon dioxide, dry chemical, foam, halon, acid, other) dry chemical

4.9 How frequently does your local fire code require inspection testing of portable fire extinguishers? one year

4.10 How frequently is the staff trained in the use of portable fire extinguishers? yearly

4.11 In what areas and under what conditions is smoking allowed in your building? not permitted in entire building

4.12 How far is your institution from the local fire station? two blocks

4.13 Is your local fire station manned 24-hours a day? _____

Y	N
x	

- 4.14 How long does it take the fire department to arrive at your facility in response to an alarm?
five minutes
- 4.15 How far is your building from the nearest fire hydrant? 1/2 block
- 4.16 Do you have an established fire emergency procedure?
 If yes, how frequently is the staff trained in this procedure? yearly

5. SECURITY

Guards and Access

- 5.1 Do you have 24-hour human guard security (as opposed to periods of electronic-only surveillance)?
 If no, would your institution be willing to hire additional guards, if required?.....
- 5.2 What type of security personnel does your institution utilize? ("*x*" all appropriate)
- Regular security employees of your institution
- Other staff
- Contracted from an outside service company
- Students
- Volunteers/docents
- Other (specify) After hours electronic monitoring with signals responded to by guard
- 5.3 Do you have a trained security supervisor in charge at all times?
- 5.4 Are your security personnel specially trained for your facility?
 If yes, briefly explain the extent and duration of their training: All are members of senior staff (nine years of employment by THNOC). Annual walk-through with alarm inspections, fire alarm training, fire extinguisher training, fire drills annually
- 5.5 Are your guards ("*x*" all appropriate)
- Armed? Radio equipped?
- Pager equipped? Phone equipped?
- Other (specify) _____
- 5.6 Do you complete police checks on guards prior to hiring?.....

	Y	N
4.14		
4.15		
4.16		
5.1		x
5.2		
5.3	x	
5.4	x	
5.5		
5.6	x	

- 5.17 Indicate the positions/titles of those individuals authorized to sign for the removal of museum objects from the building:
Registrars, curators, preparators

- 5.18 Do you have a sign-in/sign-out procedure for guards and after-hours personnel?.....

- 5.19 How many staff members have keys to exterior doors?.....
Specify positions/titles: curators, catalogers, librarians, maintenance supervisor for building, registrars; entry into building is by key only or by admission by receptionist

- 5.20 Are periodic exterior perimeter checks of the building carried out?.....
If yes, by whom? maintenance staff; carpentry and building staff

- 5.21 Do your staff (paid and volunteer) and special guests wear identifying badges when in non-public areas of your building?.....

- 5.22 Do you have an emergency disaster plan?.....
If so, how frequently is the staff trained regarding this plan? annually

- 5.23 What emergency procedures are observed in the case of theft or vandalism?.....
report to security officer and New Orleans Police Department

Y	N
x	
x	
x	
x	
x	
x	
x	
x	

Physical and Electronic Systems

- 5.24 Do you have an electronic security alarm system in operation throughout the building?.....
If no, specify which areas are not protected: _____

- 5.25 What types of detection equipment is in operation ("x" all appropriate)

<input checked="" type="checkbox"/> Magnetic contact	<input checked="" type="checkbox"/> Motion
<input type="checkbox"/> Photo electric ray	<input type="checkbox"/> Infrared
<input checked="" type="checkbox"/> Ultrasonic	<input type="checkbox"/> Weight/press
<input type="checkbox"/> Sound	<input checked="" type="checkbox"/> TV monitor/closed circuit
<input type="checkbox"/> Other (specify) _____	

	Y	N
5.26 Is your institution's security system listed by Underwriters Laboratories? _____	x	
5.27 Who does your electronic alarm system alert? ("x" all appropriate)		
<input checked="" type="checkbox"/> In-house		
_____ Local police -- direct line (if ALL systems do not automatically register at the police station indicate which ones do not)		
Alerts central monitoring station who in turn alerts security officer and police		
<input checked="" type="checkbox"/> UL/FM Central station (specify company) _____ Certified Security		
_____ Other (specify) _____		
5.28 Do exterior doors open directly into the temporary exhibition area? _____		x
If yes, indicate locking mechanism: _____		
5.29 Are there windows in the temporary exhibition galleries? _____		x
If yes, what type of physical security (e.g., bars, gates, mesh) is used? _____		
5.30 Are all the building's exterior openings (including entry/exit doors, windows, roof doors and air ducts) secured and alarmed? _____	x	
If no, explain: _____		
5.31 How often are your security systems tested? _____ annually (systems alarm if malfunctioning)		
Who undertakes these tests? _____ Certified		
5.32 Are tests conducted to determine the adequacy and promptness of human response to alarm signals? _____	x	
If yes, how frequently? _____ weekly		
5.33 Are records kept of all alarm signals received, including time, date, location, action taken and cause of alarm? _____	x	
Who is responsible for keeping these records? _____ security officer		
5.34 Are glass or plexiglas cases available to protect fragile, small or extremely valuable objects? _____	x	
If yes, indicate all appropriate:		
_____ Wall/permanent		
<input checked="" type="checkbox"/> Free-standing (specify construction): _____ sealed wood and plexi		
_____ Locked		
<input checked="" type="checkbox"/> Secured with exposed screws		

- Secured with covered screws
 - Secured with security screws
 - Seams sealed
 - Alarmed (specify type) _____
 - Other (specify) _____
 - If no, can the cases be borrowed or constructed, if needed? _____
- 5.35 Are small wall-mounted objects affixed to the wall to make their removal difficult?.....
 If so, how? (e.g., security plates, etc.) _____ security plates
- 5.36 How are large-framed works normally hung? "D" rings, "L" hooks, or appropriately-
 sized picture hooks

- 5.37 Can framed objects be individually alarmed? _____
- 5.38 Indicate methods utilized to deter public access to large exposed objects _____
 stanchions; constant vigilance

- 5.39 Indicate the type and location of public activities in your building (other than exhibitions) and
 describe the level of security normally provided loans during these activities: _____
 researchers using reference room

6. HANDLING AND PACKING

- 6.1 Do you have personnel available for loading and unloading? _____
 If yes, how many? _____ 4
- 6.2 Do you have staff specially trained to pack and unpack objects? _____
 If yes, how many? _____ 2
 Supervised by whom? _____ collections manager
- 6.3 Are written incoming and outgoing condition reports made on all objects?.....
 If yes, by whom? _____ registration staff
- 6.4 Do preparators use gloves, when appropriate, for handling objects?.....
- 6.5 Do you have the ability to build crates in-house?.....
- 6.6 Is matting and framing carried out on your premises?.....
- 6.7 Is matting and framing carried out by your staff?.....
 If no, indicate by whom: _____

Y	N
y	
	x
x	
x	
x	
x	

7.6 Have there been any individual damages or losses over \$5,000 to permanent, loaned or borrowed collections incurred during the last three years (whether or not a claim was filed)?

If yes, state the date of damage or loss, circumstances and cause, extent of the damage or loss (appraised value before and after loss), whether there was litigation or subrogation to determine blame or negligence (add additional sheets, if necessary).

What precautions have now been undertaken to prevent any further such incidents?

	x

8. LOAN HISTORY

8.1 List several temporary exhibitions you have hosted:

EXHIBITION TITLE/ORGANIZING INSTITUTION	YEAR
The Grand American Avenue; Octagon Museum	1994

note: most of our changing exhibitions are generated from our own collection; although we often borrow specific items from public and private lenders

8.2 List other institutions you have borrowed from recently (including year of loan):

National Archives	1988
American Antiquarian Society	1988
Library of Congress	1988
Art Institute of Chicago	1991
Museum of Modern Art	1991
City Archives of Amsterdam	1992
Archives nationales, Paris	1993
Octagon Museum (and other lenders to Grand American Avenue)	1994
Tulane University, Special Collections	1997

9. ADDITIONAL INFORMATION AND COMMENTS

10. VERIFICATION AND RESPONSIBILITY

THE UNDERSIGNED IS A LEGALLY AUTHORIZED AGENT FOR THE SUBJECT INSTITUTION AND HAS COMPLETED THIS REPORT. THE INFORMATION INDICATED PROVIDES A COMPLETE AND VALID REPRESENTATION OF THE FACILITY, SECURITY SYSTEMS AND CARE PROVIDED OBJECTS (BOTH OWNED AND BORROWED).

Signature	_____
Typed Name	Priscilla Lawrence
Title	Collections Manager
Institution	Historic New Orleans Collection
Date	_____

NOTICE

IT IS UNDERSTOOD THAT THE INFORMATION INDICATED IN THIS FORM IS CRITICALLY CONFIDENTIAL AND WILL BE USED BY THE POTENTIAL LENDING INSTITUTION ONLY IN EVALUATING FACILITIES FOR LOAN REQUESTS AND IN PREPARING APPLICATIONS FOR INDEMNITY. THIS FORM MUST BE STORED IN A SECURE LOCATION AND NO COPIES ARE TO BE MADE OR DISTRIBUTED WITHOUT THE EXPRESS CONSENT OF THE SUBJECT INSTITUTION.

**ATTACHMENT:
STAFF AND MAJOR CONTRACTORS**

the staffing information requested below:

Attachment Page 1

POSITION	NAME	TITLE	TELEPHONE NUMBER	JOB STATUS (Check appropriate)			SPECIALITY
				FULL TIME	PART TIME	CONTRACTOR (Indicate Company/Organization)	
	<u>Dr. Jon Kukla</u>	<u>Director</u>	<u>(w) 504-598-7120 x</u> <u>(H) _____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>
	<u>Kathy Slimp</u>	<u>Security Manager and Financial Administration</u>	<u>(w) 504-598-7136 x</u> <u>(H) 504-_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>
	<u>Priscilla Lawrence</u>	<u>Collections Manager</u>	<u>(w) see attachment pg. 2</u> <u>(H) _____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>
	<u>Theresa LeFevre</u>	<u>Registrar for Manuscripts</u>	<u>(w) 504-598-7123 x</u> <u>(H) _____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>
	<u>_____</u>	<u>_____</u>	<u>(w) _____</u> <u>(H) _____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>
	<u>_____</u>	<u>_____</u>	<u>(w) _____</u> <u>(H) _____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>	<u>_____</u>

Provide the staffing information requested below:

Attachment Page 2

POSITION	NAME	TITLE	TELEPHONE NUMBER	JOB STATUS ("x" appropriate)		CONTRACTOR (Indicate Company/Organization)	SPECIALITY
				FULL TIME	PART TIME		
Shipping/ Receiving Officer	Priscilla Lawrence	Collections Manager	(w) 504-598-7127	x			
			(H) 504-944-7995				
Curator	John Lawrence	Director of Museum Programs	(w) 504-598-7114	x			
			(H) _____				
	Mark Cave	Exhibition Curator, Research Asst	(w) 504-598-7132	x			
			(H) _____				
Conservator	Alfred Lemmon	Curator of Manuscripts	504-598-7124	x			
			(w) _____				
			(H) _____				
			(w) _____				
Customs Broker			(w) _____				
			(H) _____				
			(w) _____				
			(H) _____				

APPENDIX C

**THE HISTORIC NEW ORLEANS
COLLECTION**

DISASTER PREPAREDNESS PLAN

1997

THE HISTORIC NEW ORLEANS COLLECTION
DISASTER PREPAREDNESS PLAN

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HISTORIC NEW ORLEANS COLLECTION

EMERGENCY PREPAREDNESS

MAY 8, 1997

The Historic New Orleans Collection's institutional mission embraces the preservation of materials documenting the history and culture of New Orleans and Louisiana and the maintenance of its historic buildings, research facilities, museums, and Williams Residence. In the event that an emergency or disaster threatens or strikes the Collection, execution by the staff of the measures outlined in this disaster plan should constitute institutional response (appropriate to severity of a potential threat or an actual disaster) to:

- 1) assure the safety of all personnel and visitors, and
- 2) preserve and secure collections and facilities in priority of significance.

-Jon Kukla, Director
May 8, 1997

Emergency operations will be carried out with the following staff assignments: each staff will be considered a committee head and responsible for the areas described below:

Emergency Plan Coordinator:

Jon Kukla, Director
7120 or 865-7157

Assesses the need for the Emergency Plan and declares it to be operational when necessary; notifies the Board of emergency status; directs the staff and all operations while the Collection is in emergency status; determines the end of the state of emergency; single spokesperson for media (secondary, John Lawrence).

Personnel:

Mimi Calhoun
7134 or 895-7886
Pat Brady
7173 or 895-0239

Responsible for accounting for all staff members during an emergency; maintains phone records for staff including person to notify in case of injury; gets medical care for injured staff; deploys staff to pre-assigned duties.

Visitor Safety:

Pat Cromiller
7141, 01, 11 or 887-7285

Accounts for all visitors; supervises evacuation of visitors; deals with medical emergencies.

Security:

Kathy Slimp
7136 or 945-8718

Responsible for security of site and maintaining buildings. Responsible for all distribution of equipment and supplies.

Buildings:

Mimi Calhoun
7134 or 895-7886
Larry Falgoust
7157 or 466-3539

Responsible for physical integrity of buildings. coordinates all logistical support for buildings in emergency operations.

Collections:

Priscilla Lawrence
7127 or 944-7995

Coordinates efforts among divisions and at all sites for securing permanent and loan collections in storage and on display and, if necessary, for salvage, preservation, and restoration; responsible for general supervision of transportation and packing activities, storage arrangements, and documentation of movement and treatment.

John Lawrence, Curatorial	7114 or 944-7995
Alfred Lemmon, Manuscripts	7124 or 895-7806
Pamela Arceneaux, Library	7118 or 834-1757

The preparators and registrars will be considered a floating team to help each collection division as needed.

Doug MacCash	7153 or 949-0853
Steve Sweet	7155 or 488-5138
Warren Woods	7129 or 948-7785
Theresa LeFevre	7123 or 895-2962

Collection Records:

Priscilla Lawrence
7127 or 944-7995
Alfred Lemmon
7124 or 895-7806

Coordinate securing of accession records for each division; responsible for ongoing program of preparing microfilm copies of essential documentation and securing those copies in an off-site location.

Administrative Records:

Kathy Slimp
7136 or 945-8718

Coordinates securing of financial and personnel records.

Photographic Records and Equipment:

Jan Brantley
7128 or 861-0097

Secures negatives of accessioned material; responsible for locating security copies off-site; secures photographic equipment; provides photo documentation after an emergency.

Computer Systems:

Chuck Patch
7116 or 861-0577

Responsible for securing the backup data for QUIXIS; coordinates the security of computer hardware and the preparation of backup files.

Gift Shop:

Sue Laudeman
7154 or 897-0804

Coordinates the security of the gift shop inventory.

Security and Floating Team:

Kathy Slimp
7136 or 945-8718

The maintenance staff headed by the financial and security administrator will be considered a floating team to help all committees as needed.

Team:	Beatrice Shanchell	527-9263 or 949-0934
	Thinh Phi	529-0037 or 340-5955
	Benjamin Rodriguez	527-7597 or 361-0922
	Kevin Joseph	521-3587 or 241-4483
	Marlon Clark	521-1469 or 340-6758

EMERGENCY PREVENTION STRATEGIES

- A. Emergency Preparedness Week- First Week In May
 - 1. Check the hurricane plans and update if necessary. If there are changes, make new copies and send changes to all staff members.
 - 2. Review individual responsibilities throughout plan.
 - 3. Inventory and check all disaster supplies. Restock if necessary.

- B. Buildings (See Appendix A for maintenance checklist)
 - 1. Weekly
 - a. Check exit signs to make sure they are lighted.
 - b. Test emergency back-up lighting
 - 2. Quarterly
 - a. Note any new collection priorities.
 - b. Check hazardous materials storage to make sure locations are safe. Update floor plans to mark storage locations.
 - c. Check and replenish first aid supplies.
 - d. Test fire alarms.
 - e. Test smoke detectors.
 - f. Test burglar alarms.

3. Annually

- a. Update location maps.
- b. Check and recharge fire extinguishers.
- c. Inspect lighting systems.
- d. Inspect electrical systems.
- e. Inspect plumbing systems.
- f. Conduct disaster drill.

C. Collections

1. Make sure that all collections not on display are stored properly with appropriate protective covers or boxes.
2. Make sure that all collections needing to be refilled are properly protected before each day's closing.

D. Williams Research Center

1. Maintain microfilm copies of vital records of the division and institutions off-site.
2. Maintain duplication and archival copy of microfilms of manuscripts collections off-site.
3. Maintain high-priority collections in specially designated areas with glow stickers. As cataloging continues, determine which material should be added to that category.
4. Maintain security copies of finding aids.
5. Check disaster packs in first floor vault and second floor vault. Free standing flashlights, polyethylene sheeting, etc. should be on-site at all times.

COMMUNICATION TREE

1. In the event of an in house **emergency during working hours**, i.e. fire, water pipe break, accident, **call Executive Director Jon Kukla at 7120** to receive further instructions. Jon Kukla will call Mimi Calhoun and Kathy Slimp.
2. If Jon Kukla is unavailable, **Call Security Officer and Financial Administrator Kathy Slimp at 7136** to receive additional instructions.
3. If time permits, notify the departments affected:

533 Royal, 714 Toulouse
718 Toulouse, 722 Toulouse
724-726 Toulouse

John Lawrence at 7124
or Priscilla Lawrence at 7127
or Doug MacCash at 7153

533 Royal Gift Shop

Sue Laudeman at 7154 or 7147

414 Chartres

Alfred Lemmon at 7124
or John Magill at 7113

521 Tchoupitoulas

Fred Smith at 7121

Computer Systems in all
buildings

Chuck Patch at 7116
or Kate Holliday at 7105

In the event of an **emergency after hours** the following procedure applies to all HNOC buildings:

Fire alarm: The guard responds by going to the building and calls the staff member on beeper duty. The guard is the only person to call the staff member. Both the guard and the staff member will respond to the fire alarm.

Other alarms: The guard responds by going to the building and if there is an incident, calls the staff member on beeper duty. The guard is only person to call the staff person. Staff member responds in person to assess the situation, then takes appropriate action, i.e. calling for further staff support. Staff member proceeds with visual inspection for missing items and secures buildings.

VISITOR SAFETY

Advance Preparations:

1. The telephone list is distributed to docent staff by Mimi Calhoun.
2. Docents should be trained to remove visitors from any building.
3. Instruct all docents in emergency procedures.

EMERGENCY PROCEDURES

FIRE

Inform telephone desk via walkie-talkie. Escort visitors out of the building as quickly as possible. Account for all visitors. (Evacuation routes and meeting places are listed in each building section.)

ILLNESS

The docents should be alert to any warning of illness - such as change in color, shortness of breath, or fatigue - in guests touring the Historic New Orleans Collection. Seat the person. Do not administer first-aid. If the situation appears to warrant immediate medical attention, **call 911** for an ambulance.

ACCIDENTS

Do not attempt first-aid or to move a visitor who has fallen. Do not discuss the cause of the accident or conditions that might have contributed to the accident. Do not say "I'm sorry", remain neutral. **Call 911** for medical attention.

ROBBERY

In case of an attempted hold-up at the Historic New Orleans Collection, staff members are to offer no resistance to the demands for money or art objects. All items are insured. When it is safe to use a telephone, **dial 911**. The police should arrive immediately.

VANDALISM

Staff members should not attempt to escort inebriated visitors out of the building or subdue persons engaged in acts of vandalism against the Collection. Proceed to a telephone and **dial 911**.

BOMB THREAT

If the bomb threat is delivered by telephone:

- Listen carefully to details of the threat and write down the information.
- Record the threat on the answering machine if possible.
- Attempt to keep the caller talking long enough to answer pertinent questions from bomb threat report. (See Appendix B for form.)
- Silently alert co-worker to call police or call police immediately after the caller hangs up.

If the bomb threat is delivered by mail:

- Place the letter in a clean plastic bag; do not handle it further.
- Note any information concerning its receipt.

Always:

- Inform the Director, Jon Kukla 7120 and/or the security officer, Kathy Slimp 7136 of the threat. If any of these circumstances occur at 414 Chartres Street, call Alfred Lemmon at 7124.
- Alert the police, call 911.
- Calmly evacuate the buildings and grounds immediately.
- If a bomb is found, ask police to allow staff to drape nearby objects with heavy blankets. If the police do not allow staff near the bomb, ask the police to drape the objects for you.
- Remember, only the Director talks to the media.

In Case of an Explosion:

- Take cover under a table or desk.
- Be prepared for possible further explosions.
- Stay away from windows, mirrors, overhead fixtures, filing cabinets, bookcases, etc.
- Evacuate calmly when directed, assist disabled persons.
- Do not move seriously injured persons, unless they are in immediate danger (fire, building collapse, etc.)
- Open doors carefully, be wary of falling objects.
- Do not use elevators.

EMERGENCY RESOURCES

Ambulance		911
Fire and Emergency		911
Fire Department		565-7833
Police (non-emergency)		821-2222
NOPD off-duty detail John Calico		822-2414 ex. 655
	home	277-9368
	beeper	528-4409
John Montalbano		822-2414 ex. 655
	beeper	528-0076
Criminal Sheriff (Orleans Parish)		822-8000
Civil Sheriff		523-6143
Civil Defense (see Office of Emer. Prep., State)		
Office of Emergency Management - City		
Bob Eicchorn, Director. Charlie Ireland, Deputy Director		565-7200
Office of Emergency Preparedness - State		(504) 342-5470
Mayor's Office, Administration		565-6400
Mayor's Office of Public Advocacy		565-7115
Governor's Office		(504) 342-7015
FEMA (Federal Emergency Management Agency)		
Headquarters Office		(800) 462-9029
Region VI: AR, LA, NM, OK	(Denton, TX)	(817) 898-9399
National Weather Service		
Southern Region Climate Center (Baton Rouge)		(504) 388-5021
National Severe Storms Forecast Center		(816) 426-5922
U.S. Coast Guard, Command Center		
Transportation Disaster Response	(local)	589-6225
Red Cross Help Line		(800) 899-7339

BUILDINGS RESOURCES

Architects	Peter Trapolin	523-2772
	home	865-9261
	Davis Jahncke	899-6271
	home	897-2156
Janitorial Services	R.J. Dvkes	581-2889
Electrician	AC Electric, Sal Macaluso	279-7387
	Gravthan	835-0107
Equipment Rental	Aggreko (for a.c., generators, dehumidifiers)	733-0555

BUILDING RESOURCES, CONT.

<u>Insurance</u>	Sedgwick James of N.O., Inc., Leonard G. Tubbs, Jr.	523-2500
<u>Locksmith</u>	Mark Franko	431-8556
<u>Pest Control</u>	Mr. B Services, Inc., Rene Bourgeois	734-7575
<u>Plumber</u>	Louisiana Plumbing, Dan Ryan	947-1191
<u>Roofer, Roval</u>	Brennan's Roofing Services	242-8142
<u>Roofer, Chartres</u>		
<u>Roofer, Tchoup</u>	Guarantee Sheet Metal Works	466-3749
<u>Plasterers</u>	Vandergriff	
<u>HVAC</u>	Johnson Controls, Inc.	467-8100
<u>Fire/Security Svstems</u>	Certified Security	831-7711
<u>Halon</u>	SoTec	733-3337
<u>Sprinklers</u>	Merit Sprinkler Company	464-6236
<u>Telephone/Computer</u>	Liberty Communications	466-7810
<u>Elevator, Roval #1</u>	Montgomery Elevator Co.	368-6200
<u>main stair</u>		
<u>Elevator, Roval #2</u>	American Crescent	833-2219
<u>carriageway</u>		
<u>Elevator, Wms. Res</u>	Otis Elevator Co.	835-8452
<u>dumbwaiter</u>		
<u>Elevator, Chartres</u>		
<u>Elevator, Tchoup.</u>	Dover Elevator Co.	733-6148

COLLECTIONS RESOURCES

Recovery assistance

<u>Collections</u>	Kid Gloves, Inc.	733-6765
	Ron Grose (chandeliers)	831-1669
	Ellis S. Joubert (metals)	899-1746

Conservators

<u>Book/paper</u>	Christine Smith	(703) 836-7757
	Northwest Document Conservation Center	(508) 470-1010
	Alan Balicki	(212) 873-3400 ex.287
	home	(718) 855-1723
	Jim Stroud	(512) 471-9117
	Chris Young	(615) 227-0538
<u>Painting</u>	Richard White	524-6508
	Cynthia Stow	(615) 269-3868
	Barry Bauman	(312) 944-3401
	Perry Huston	(817) 595-4131
	Claire Barry	(212) 737-4786
	Louise Beeson (and frame)	241-2587
<u>Photographs</u>	Tom Edmondson	(816) 931-0008

COLLECTIONS RESOURCES, CONT.

	<u>Connie McCabe</u>	<u>(202) 546-8631</u>
<u>Textile</u>	<u>Bruce Revelev</u>	<u>895-5628</u>
	<u>home</u>	<u>895-7003</u>
	<u>Jessica Hack</u>	<u>366-0786</u>
	<u>Marlene Jaffe</u>	<u>523-7006</u>
	<u>Mercedes Whitecloud</u>	<u>947-8128</u>
<u>Object</u>	<u>Shellev Paine</u>	<u>(615) 242-0979</u>
	<u>Chris Thomson</u>	<u>(617) 891-1985</u>
	<u>Barbara Roberts</u>	<u>(206) 281-9090</u>
	<u>Ken Eschete</u>	<u>897-3179</u>
<u>General</u>	<u>Getty Conservation Institute</u>	<u>(213) 822-2299</u>
<u>Insurance</u>	<u>Henderson-Phillips, William B. Allen</u>	<u>(213) 933-3770</u>
	<u>Sedgwick James of N.O., Inc.</u>	<u>523-2500</u>
	<u>Leonard G. Tubbs, Jr.</u>	
<u>Recovery services/</u>		
<u>Storage facility</u>	<u>BMS Catastrophe, 24 hr. hotline</u>	<u>(800) 433-2940</u>
	<u>CBD Security Archive</u>	<u>525-2001</u>
	<u>New Orleans Cold Storage</u>	<u>944-4400</u>
	<u>Gallagher Transfer and Storage Co., Garv Browning</u>	<u>943-2000</u>
	<u>Louisiana Binding Service, Pat Williams</u>	<u>366-8330</u>
	<u>American Freeze-Drv, Inc., Audubon, NJ</u>	<u>(609) 546-0777</u>
	<u>Document Reprocessors</u>	<u>(800) 4 DRYING</u>
	<u>San Francisco, CA</u>	<u>or (415) 362-1290</u>
	<u>M.F. Bank Restoration Co., Atlanta, GA</u>	<u>(800) 843-7284</u>
	<u>Midwest Center for Stabilization</u>	
	<u>& Conservation, Pat King</u>	<u>(708) 679-4752</u>
	<u>Moisture Control Services, Atlanta, GA</u>	<u>(404) 242-0935</u>
	<u>Wei To Associates, Inc.</u>	<u>(312) 747-6660</u>
<u>Adjunct Staff</u>	<u>Pat Bacot</u>	<u>(504) 388-4003</u>
	<u>Fave Phillips</u>	<u>(504) 388-6568</u>
	<u>Don Morrison</u>	<u>(504) 388-6568</u>
	<u>Robert Brantlev</u>	<u>861-0097</u>
	<u>Jack Calhoun</u>	<u>895-7886</u>

SUPPLIES

Each building should be supplied with:

- first aid kits
- one plastic garbage can
- flashlights and batteries
- polyethylene sheeting
- weights for plastic sheeting
- basic tool kit- hammer, prybar, screwdrivers, pliers/wire cutters, utility knife, scissors, heavy duty staple gun, staples, nails
- trashcan liners (small, medium and large), twist ties
- package sealing tape
- duct tape
- magic markers
- cotton gloves
- surgical gloves
- particle masks
- instant camera, film
- rubbermaid tubs
- cloth diapers
- walky-talkies
- paper, pencils

Supplies to purchase when threat is imminent:

- additional rubbermaid tub for storage
- fans
- push brooms for water removal
- additional flashlights, extra batteries
- bottled water
- plywood

Supplies to rent when threat is imminent:

- pumps
- generators
- dehumidifiers
- communication devices

FIRE PREVENTION

If a fire is discovered by personnel and not by an alarm call the Fire Department **565-7833 or 911**.

All staff members must become familiar with procedures to be followed in case of fire. The safety of staff and visitors is the highest priority. Each staff member should be familiar with the location of fire extinguishers in their work area. It is imperative that each staff member know the exit plan for the floor of their work area. See floor plans for each building and each floor at the end of each building in Disaster Preparedness.

As a matter of regular procedure, practice preventative measures for fire safety to avoid the conditions which might produce a fire - congregations of paper, faulty electrical connections, etc. Report any trouble signs immediately.

Note which areas have halon fire suppression systems. Halon is a pressurized system, releasing the gas at an extremely high velocity. Any light weight objects will be blown off tables, shelves, etc. Be aware of the location of the nozzles that emit the gas and minimize your proximity to these areas. Evacuate the area immediately,

Be familiar with the location of the fire extinguishers in your work area in case of a localized fire. You can attempt to extinguish it yourself or call for assistance.

Class A extinguishers are for paper, wood, textiles, ordinary combustibles. The agents in these extinguishers are water, soda acid, or dry chemical.

Class B extinguishers are for flammable liquids, grease. The agents in these extinguishers are dry chemical, foam, and carbon dioxide.

Class C extinguishers are for electrical equipment. The agents in these extinguishers are carbon dioxide, dry chemical, regular and vaporizing liquid.

HURRICANE PREPAREDNESS

Tune radios to **870 AM** or **101.9 FM** for weather information and evacuation information.

HURRICANE SCALE

CATEGORY PRESSURE (Millibar)	WINDS (mph)	SURGE (ft)	DAMAGE
Category 1: 980 or more	74 - 95	4 - 5	Minimal
Category 2: 965 - 979	96 - 110	6 - 8	Moderate
Category 3: 945 - 964	111 - 130	9 - 12	Extensive
Category 4: 920 - 944	131 - 155	12 - 18	Extreme
Category 5: < 920	> 155	>18	Catastrophic

In the event of a hurricane, the buildings and the collections will be secured according to the threat posed by the strength and path of the storm. The Director (Emergency Plan Coordinator) will call together key personnel to determine the extent of preparations. Staff assignments will be made according to the plans made by each division and by each committee head as outlined on pages 4-6.

HURRICANE TRACK: when the course of a hurricane is established as a possible threat **72-48 hours prior** to landfall.

- Alert the staff to "watch" condition.
- Make sure the phone list is accurate.
- Determine which staff are available for preparation.
- Determine which staff will be evacuating city; coordinate those staying in town for assessing damage after storm.
- Check supply stockpiles; replace any items necessary; gather additional emergency provisions.
- Back up computer files.
- Secure collections records.
- Acquire adequate cash for post emergency expenses.
- The Collections Manager will report on loan collection materials and make recommendations as to whether or not they pose a significant enough risk that they should be returned.

HURRICANE WATCH: issued when threat of hurricane conditions are within **48-24 hours.** [Category 1, 2, 3 storm, direct hit (possibility of eye passing within 50 miles of downtown New Orleans) or Category 4 or 5 storm with eye passing within 100 miles of New Orleans.]

- Close facilities, remove public.
- Move collections away from exterior openings: place small loose items in cabinets or drawers.
- Everyone is responsible for securing own work area:
 - a. clear all loose work into filing cabinets.
 - b. clear all work tables completely.
 - c. cover all shelves and vital equipment with plastic and tape down.
- Secure building by closing exterior shutters; installing plywood over windows without shutters. Precut plywood is stored at 512 Tchoupitoulas Street and 533 Royal Street Attic.
- Move plants and outdoor furniture to tunnel interiors; secure garden sculpture.
- Go Home.

HURRICANE WARNING: A direct hit is eminent

- History galleries: move collections to structural centers of building.
- Williams gallery: move all exhibit collections to second floor of Merieult House.
- Williams residence: Follow general instructions for priority object moving.
- Counting House: Move paintings to second floor Merieult House; drape Olivier Sisters with polyester sheeting.
- Permanent Collections storage: Secure collections according to priority list for each building and for the Williams Residence.; use waterproof containers for small objects; secure collections in first floor areas by moving to high shelves or to a second floor area as time permits.
- Loan collection storage (registration): move collections to high shelves; place all collections in cabinets or drawers, racks or shelves.
- Warehouse collections storage: make sure collections are moved away from exterior openings.
- Secure buildings by closing exterior shutters; installing plywood over openings without shutters; open some windows in each buildings.
- Secure plants, outdoor furniture, and garden sculpture.
- Secure off site exhibitions: Antoine's, Brennan's, McGee School, Times- Picayune.
- Go Home.

DISASTER PREPAREDNESS

533 ROYAL STREET

DEPARTMENT HEADS:

John Lawrence 7124 or 944-7995

Priscilla Lawrence 7127 or 944- 7995

General:

- Unplug electrical units that could be damaged by power surge. This includes computers, fans, lamps, etc.
- Make sure all fire and security systems are functioning properly. Make sure back up lighting system is functioning.
- Post locations for fire extinguishers, fire suppression systems, flashlights, supplies, and first aid kits. Marked floor plans for this building follow this building section of the disaster plan.
- Notify Certified Security Company 833-7711 and SoTec 734-2300 of staff on call and staff on beeper response. Tell companies when buildings will be free of all visitors (excluding staff).
- Each staff person is responsible for his/her work space. Clear off desk and unplug electrical equipment.

FIRE:

At the sound of the Fire Alarm:

Docents:

- Docents should announce to all visitors: "This may be a fire drill or an actual fire. I will escort you out of the building. Please follow me."
- The docent at the front desk should usher all visitors out of the **Williams Gallery** and close the door behind her. **DO NOT LOCK THE DOOR.** Assemble across Royal Street. Make sure no one re-enters the building.
- Docents conducting tours in the **History Galleries** are to exit through the last gallery or the first gallery. Proceed to Royal Street through the carriageway or to Toulouse Street through the Williams Residence carriageway.

Staff:

- As you leave your work area, close all doors, but do not lock them. At each closed door, feel the door with the back of your hand before opening. Close the door behind you.
- If there is time, turn off all lights and unplug all electrical equipment. UNDER NO CIRCUMSTANCES are staff members to congregate in any of the office areas to await colleagues.
- EXIT IMMEDIATELY, USE THE STAIRS, DO NOT USE THE ELEVATORS.

It is important to assemble immediately across Royal Street no matter which exit you use, so that the department heads can account for all personnel and visitors, making sure the building has been evacuated.

Department heads report to the Director, who will speak directly to the Fire Department.

HURRICANE:**Building Preparations: Overseen by Mimi Calhoun 7134**

1. First Floor
 - Cover windows with plywood, precut plywood is stored in the attic of 533 Royal Street.
 - Close and secure shutters.
 - Move items away from windows.
 - Move plants and outdoor furniture into carriageway.
 - Move mats from courtyard into carriageway.
 - Clear catch basins.
2. Second Floor
 - Close and secure shutters over windows. Tape glass in windows that do not have shutters.
 - Move items away from windows.
 - Move mats to interior.
3. Third Floor
 - Close shutters on dormers.
 - Clear electrical room/HVAC Room..

Collection Preparations: Overseen by John Lawrence 7114, Priscilla Lawrence 7127 and Doug MacCash 7153.

History Galleries:

- Remove items in Galleries 4, 5 and 6 (facing Royal Street) and secure them in Galleries 2,3,7,8 and 9 (further in).
- Remove all objects that sit on tables and open shelves (If time permits, place in boxes) place under tables or in stair landing in Gallery 3.

Williams Gallery:

- Remove objects to Director's Gallery on second floor.
- If time permits, send all loan objects back to the appropriate owner.
- If loaned works remain on the premises, place objects on loan in Williams Collection Vault, Publications Vault, or cabinet in registration.

Merieult House Attic:

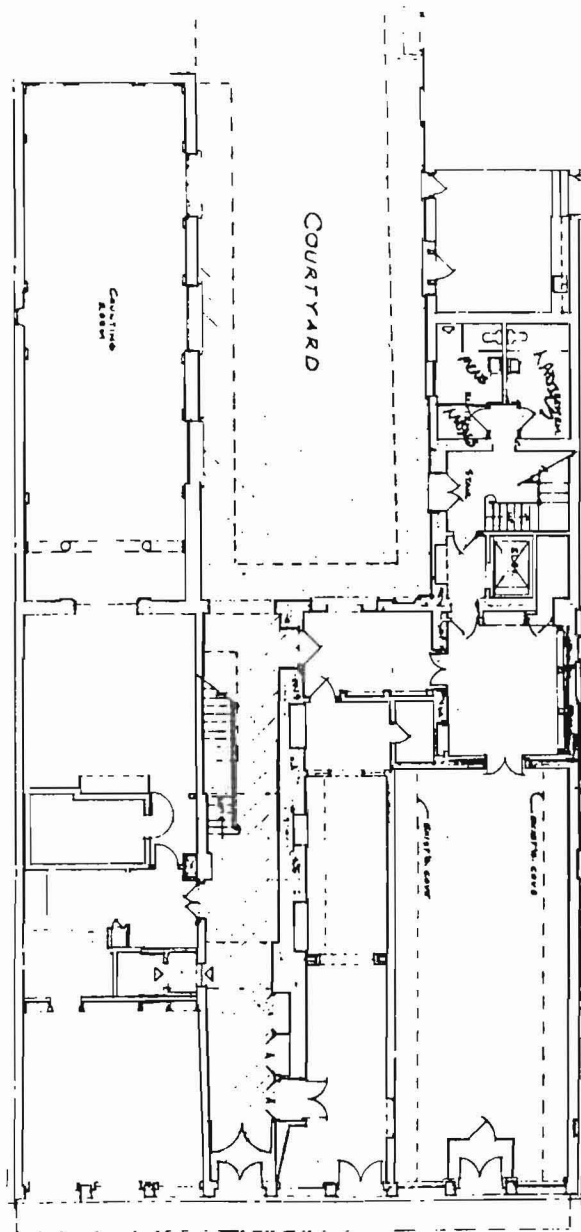
- Relocate stacked paintings in temporary storage to History Galleries not facing Royal Street and the Director's Gallery.

Administration/Foundation Records: Overseen by Kathy Slimp 7136:

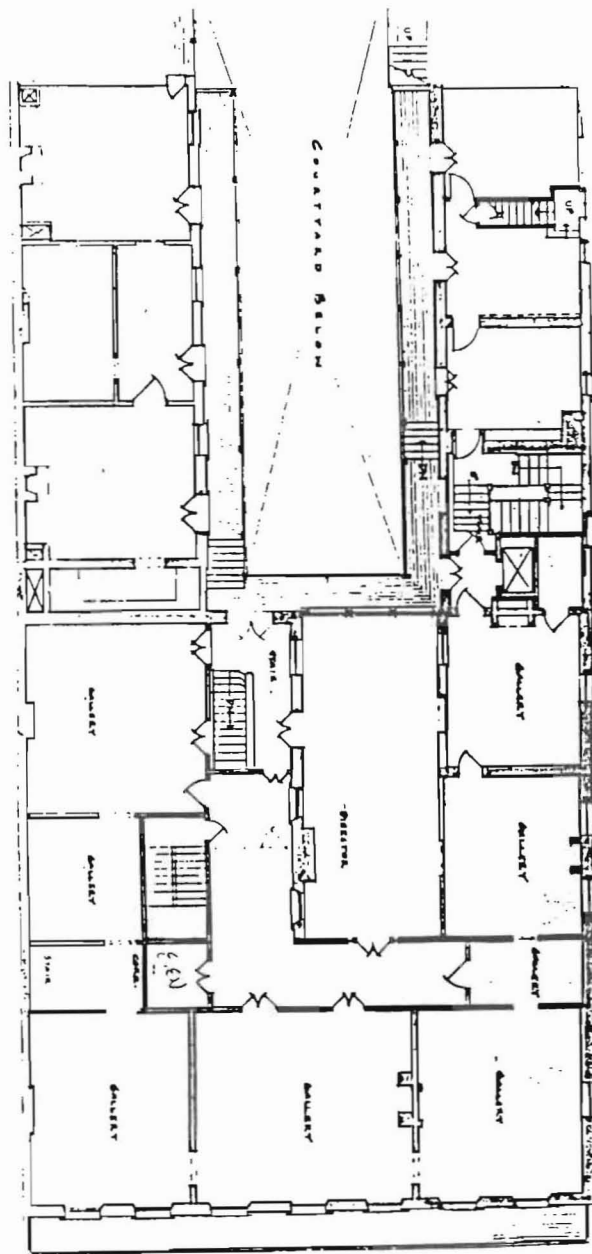
- Secure up-to-date computer back-up diskettes to Tchoupitoulas building.
- If the Tchoupitoulas building is not an option, secure up-to-date computer back-up diskettes to another off premises location and notify Director and Chief Financial Officer.

Shop: Overseen by Sue Laudeman 7154

- Close out register and back-up ARBA system: turn cash register to "off" position; unplug printer, register, line tamer and Omron.
- Remove all valuable items from lower shelves in shop; store on higher shelves.
- Remove estate jewelry and valuable silver pieces from cases; store in old library vault or in locked file cases in attic offices.
- Cover print case, jewelry case, Gallier House vitrine and book area book cases with plastic.
- Remove all money, checks, and charge slips from register and locked desk drawer; store in locked file cabinet in attic office.
- Unplug all electrical outlets in shop.
- Close gift wrap area and lock shop.
- Secure Omni Royal Orleans display.
- Remove everything from the floor of the UPS closet; store in shop candle room.
- Back up Sue Laudeman's WP files: store diskettes in locked metal file cabinet in attic office; cover desk, typewriter and computer in plastic.
- Cover attic storage shelves with plastic in storage area behind elevator room: do not store anything in elevator mechanic's room.



533 Royal Street-FIRST FLOOR



533 Royal Street-SECOND FLOOR

DISASTER PREPAREDNESS

714 TOULOUSE STREET

DEPARTMENT HEADS:

Priscilla Lawrence 7127 or 944- 7995

Jan Brantley 7128, 3146 or 861-0097

Theresa LeFevre 7123 or 895-2962

General:

- Unplug electrical units that could be damaged by power surge. This includes computers, fans, lamps, etc.
- Make sure all fire and security systems are functioning properly. Make sure back up lighting system is functioning.
- Post locations for fire extinguishers, fire suppression systems, flashlights, supplies, and first aid kits. Marked floor plans for this building follow this building section of the disaster plan.
- Notify Certified Security Company 833-7711 and SoTec 734-2300 of staff on call and staff on beeper response. Tell companies when buildings will be free of all visitors (excluding staff).
- Each staff person is responsible for his/her work space. Clear off desk and unplug electrical equipment.
- Identify and remove all stored flammable materials.

FIRE:

- As you leave your work area, close all doors, but do not lock them. At each closed door, feel the door with the back of your hand before opening. Close the door behind you.
- If there is time, turn off all lights and unplug all electrical equipment. UNDER NO CIRCUMSTANCES are staff members to congregate in any of the office areas to await colleagues.
- EXIT IMMEDIATELY, USE THE STAIRS, DO NOT USE THE ELEVATORS.

It is important to assemble immediately across Royal Street so that the department heads can account for all personnel and visitors, making sure the building has been evacuated.

Department heads report to the Director, who will speak directly to the Fire Department.

HURRICANE:

Building Preparations: Overseen by Mimi Calhoun 7134

1. First Floor
 - Close and secure shutters.
 - Leave on 4th row lights in Photography room.
 - Move planter pots to corners.
 - Anchor outdoor furniture or move it to carriageway.
2. Second Floor
 - Close and secure shutters in walkover, outer office of registration and vault.
3. Third Floor
 - Any building preparation needed will be secured by curatorial and systems staff.

Photography: Overseen by Jan Brantley 7128, 3146

- Check location of Polaroid camera and supply of film in the desk outside of darkroom. Make sure the camera is on hand at all times.
- Secure negatives by elevating lower negative drawers and move files away from windows.
- Secure photographic equipment by packing cameras and lights in their cases, and elevate all equipment.
- Photograph disaster preparations in other departments.

Registration Offices: Overseen by Priscilla Lawrence 7127

Outer Office:

- Cover file bank in center of room with polyethylene sheeting.
- Objects whose recording is in process should be stored in a flat file cabinet if possible.
- Prioritize objects to move into storage. Move what is small, irreplaceable, has a high monetary value, and is historically significant.

- Prioritize objects to move into storage. Move what is small, irreplaceable, has a high monetary value, and is historically significant.

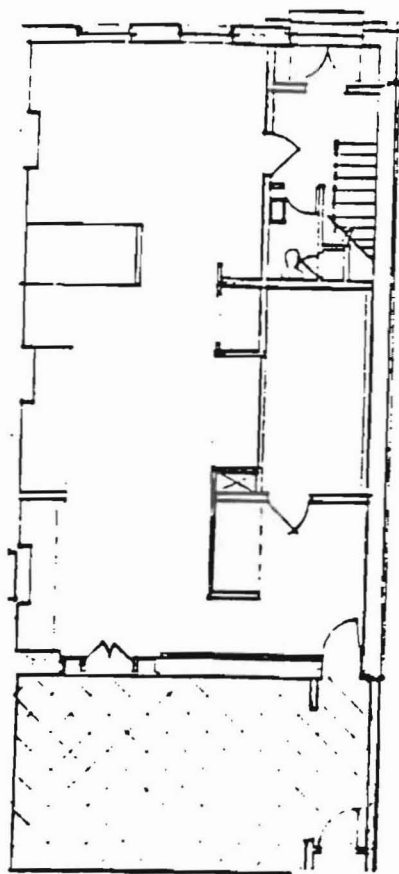
Registration Inner Office and Vault:

- Remove all objects from processing table top.
- Cover processing table with polyethylene sheeting. Be sure to cover down to the floor as to protect all temporary storage boxes on shelf beneath table.
- Cover paintings in stacks with polyethylene sheeting.

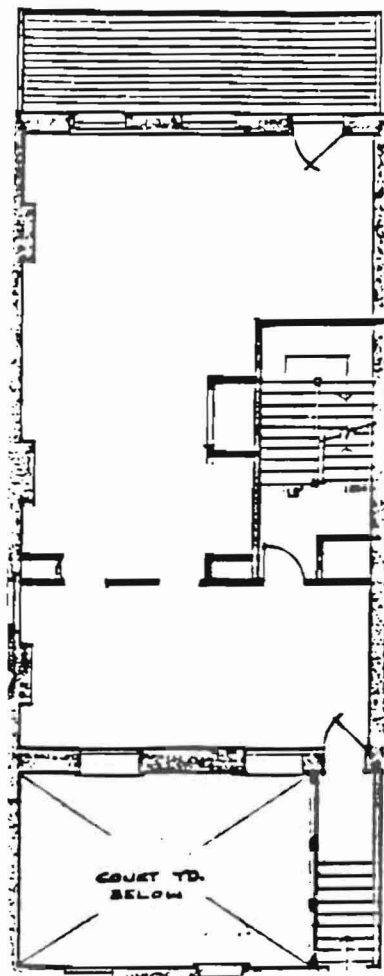
**Collection Manager's Office/Collection Storage: Overseen by Priscilla Lawrence
7127**

- Remove all works on table to storage.
- Remove storage boxes from top of shelves and place in shelves.

714 Toulouse-FIRST FLOOR



714 Toulouse-SECOND FLOOR



DISASTER PREPAREDNESS

718 TOULOUSE STREET Williams Residence

DEPARTMENT HEADS:

Insert Curator once hired and back up (Priscilla?)

General:

- Unplug electrical units that could be damaged by power surge. This includes fans, lamps, etc.
- Make sure all fire and security systems are functioning properly. Make sure back up lighting system is functioning.
- Post locations for fire extinguishers, fire suppression systems, flashlights, supplies, and first aid kits. Marked floor plans for this building follow this building section of the disaster plan.
- Notify Certified Security Company 833-7711 and SoTec 734-2300 of staff on call and staff on beeper response. Tell companies when buildings will be free of all visitors (excluding staff).

FIRE:

Docents:

- Docents should announce to all visitors: "This may be a fire drill or an actual fire. I will escort you out of the building. Please follow me."
- Docents and visitors touring the Williams Residence are to exit through the Royal Street carriageway. If the Royal Street exit is blocked, proceed through the Williams Residence and exit through the carriageway to Toulouse Street. There are two exits on the second floor - the door at the top of the stairs will lead to Dr. Kukla's office and Royal Street and the door in the hallway next to the bathroom will lead to the third floor of the maisonette and Royal Street.

Staff:

- As you leave your work area, close all doors, but do not lock them. At each closed door, feel the door with the back of your hand before opening. Close the door behind you.

- If there is time, turn off all lights and unplug all electrical equipment. UNDER NO CIRCUMSTANCES are staff members to congregate in any of the office areas to await colleagues.
- EXIT IMMEDIATELY, USE THE STAIRS. DO NOT USE THE ELEVATORS.

It is important to assemble immediately across Royal Street, no matter what exit you use, so that the department heads can account for all personnel and visitors, making sure the building has been evacuated.

Department heads report to the Director, who will speak directly to the Fire Department.

HURRICANE:

Building Preparations: Overseen by Mimi Calhoun 7134

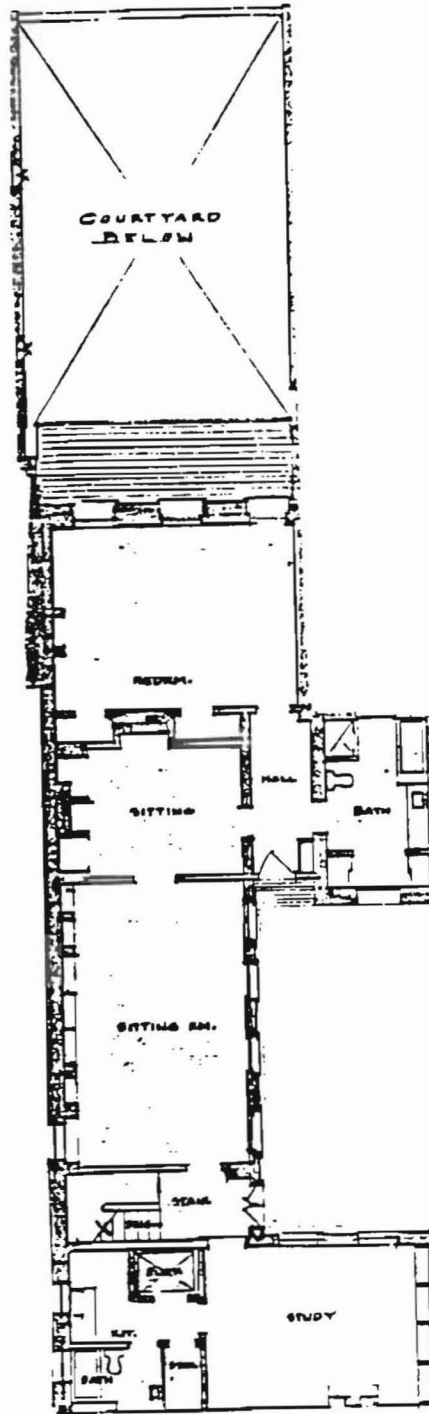
- Close and secure all interior and exterior shutters.
- Move all plants and baker's rack into the 722 carriageway.
- Close all draperies.

Collection Preparations: Overseen by Curator

- Secure objects by priority: according to irreplaceability, high monetary value, and historic significance.
- Box tea caddies, Brighton Pavillion box, jade desk set and ceramics in the Drawing Room. Label box.
- Move papier mache tables off of floor.
- Move collections away from windows or turn fronts of case pieces away from exterior openings.
- Move first floor prioritized collections to second floor via elevator.
- Elevate Georgian grandfather's clock and breakfast table in the Entry Hall.
- Elevate sideboard and large first floor items that can not be moved easily.
- Roll rug in Dining Room and place atop table and cover.
- Bag linens on lower 5 shelves from Linen Closet.
- Pack candlestick lamps from Powder Room.
- Unplug lamps and move to interior space.
- See Appendix C for a prioritized inventory list of the Williams Residence.

718 Toulouse -SECOND FLOOR

128



DISASTER PREPAREDNESS

722 TOULOUSE Publications

General:

- Unplug electrical units that could be damaged by power surge. This includes computers, fans, lamps, etc.
- Make sure all fire and security systems are functioning properly. Make sure back up lighting system is functioning.
- Post locations for fire extinguishers, fire suppression systems, flashlights, supplies, and first aid kits. Marked floor plans for this building follow this building section of the disaster plan.
- Notify Certified Security Company 833- 7711 and SoTec 734-2300 of staff on call and staff on beeper response. Tell companies when buildings will be free of all visitors (excluding staff).
- Each staff person is responsible for his/her work space. Clear off desk and unplug electrical equipment.

FIRE:

- As you leave your work area, close all doors, but do not lock them. At each closed door, feel the door with the back of your hand before opening. Close the door behind you.
- If there is time, turn off all lights and unplug all electrical equipment. UNDER NO CIRCUMSTANCES are staff members to congregate in any of the office areas to await colleagues.
- EXIT IMMEDIATELY, through Toulouse Street carriageway if possible.

It is important to assemble immediately across Royal Street, no matter what exit you use, so that the department heads can account for all personnel and visitors, making sure the building has been evacuated.

Department heads report to the Director, who will speak directly to the Fire Department.

HURRICANE:

Building Preparations: Overseen by Mimi Calhoun 7134

First Floor

- Close and secure shutters.
- Tape glass lights in door to project room.
- Move items away from exterior walls.
- Sandbag door to project room.
- Move all plants and outdoor furniture into carriageway.

Second Floor

- Close and secure shutters.
- Tape doors and windows on rear of building.

Attic

- Close and secure shutters.
- Move stored items to first and second floor as appropriate.

Publications: Overseen by Pat Brady 7173

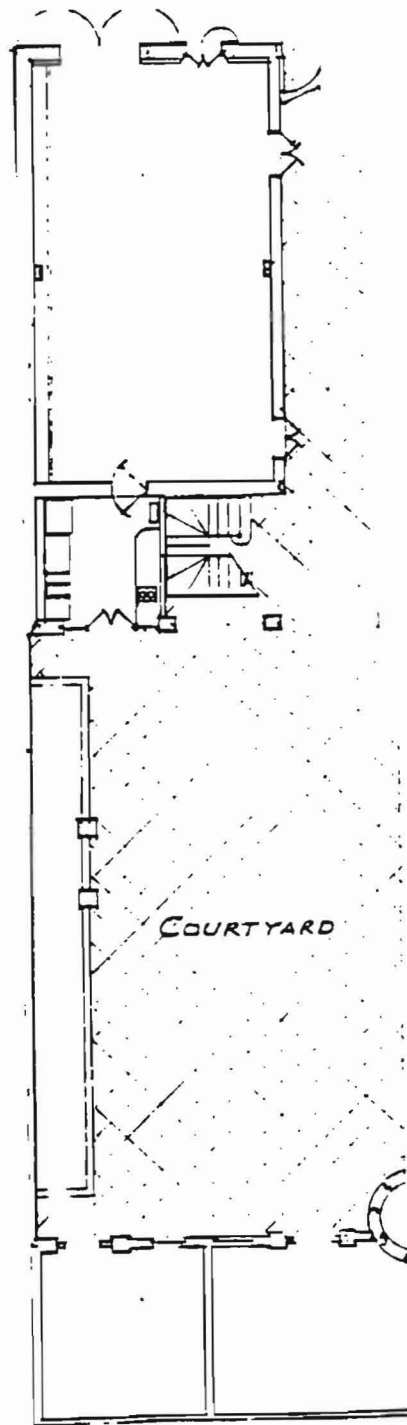
- Elevate all work-in-process off of the floor.
- Cover any open boxes with water resistant lid if available, or polyethylene sheeting.

Collections: Overseen by Priscilla Lawrence 7127

- Move any collections to second floor vault.

122 HOUSE-FIRST FLOOR

131



DISASTER PREPAREDNESS

726-28 TOULOUSE

DEPARTMENT HEADS:

Doug MacCash 7153 or 949-0853

Larry Falgoust 7151 or 466-3539

General:

- Unplug electrical units that could be damaged by power surge. This includes computers, fans, lamps, etc.
- Make sure all fire and security systems are functioning properly. Make sure back up lighting system is functioning.
- Post locations for fire extinguishers, fire suppression systems, flashlights, supplies, and first aid kits. Marked floor plans for this building follow this building section of the disaster plan.
- Notify Certified Security Company 833-7711 and SoTec 734-2300 of staff on call and staff on beeper response. Tell companies when buildings will be free of all visitors (excluding staff).
- Identify all flammable products. Make sure that they are stored in a safe place.

FIRE:

- As you leave your work area, close all doors, but do not lock them. At each closed door, feel the door with the back of your hand before opening. Close the door behind you.
- If there is time, turn off all lights and unplug all electrical equipment. UNDER NO CIRCUMSTANCES are staff members to congregate in any of the office areas to await colleagues.
- EXIT IMMEDIATELY, use Toulouse Street exit if possible.

It is important to assemble immediately across Royal Street, no matter what exit you use, so that the department heads can account for all personnel and visitors, making sure the building has been evacuated.

Department heads report to the Director, who will speak directly to the Fire Department.

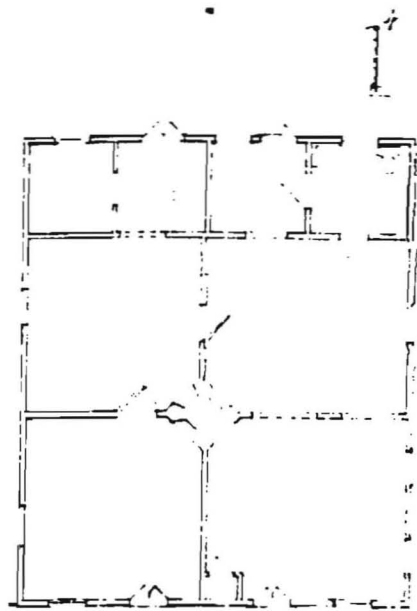
HURRICANE:**Building Preparations: Overseen by Mimi Calhoun 7134**

- Close and secure shutters.
- Move courtyard items into slave quarters.

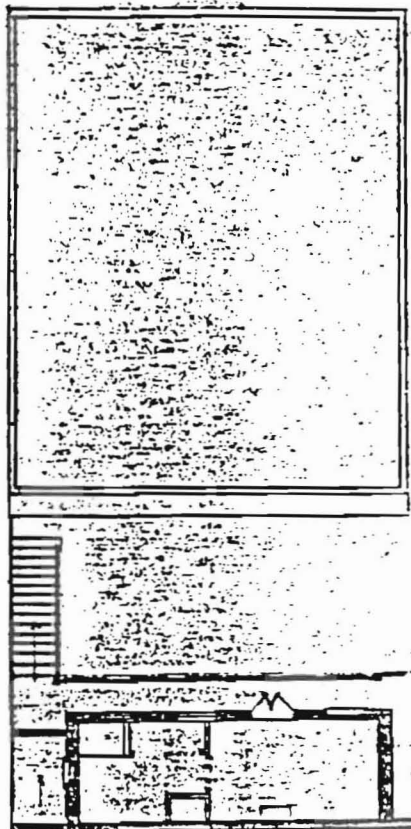
Collections Preparations: Overseen by Doug MacCash 7153

- Clear work table of art objects as much as possible. Place in flat file or move to Registration.
- Cover all works with polyethylene sheeting that can not be relocated.
- Store all tools (causing damage if airborne) under tables. in drawers. away from unsecured open surfaces.
- Check storage drawers and cabinets for stability. Move all drawers and cabinets against interior walls.

726-728 Toulouse -FIRST FLOOR



726-728 Toulouse-SECOND FLOOR



DISASTER PREPAREDNESS
414 CHARTRES
WILLIAMS RESEARCH CENTER

DEPARTMENT HEADS:

Alfred Lemmon 7124 or 895-7806

John Magill 7113 or

General:

- Unplug electrical units that could be damaged by power surge. This includes computers, fans, lamps, etc.
- Make sure all fire and security systems are functioning properly. Make sure back up lighting system is functioning.
- Post locations for fire extinguishers, fire suppression systems, flashlights, supplies, and first aid kits. Marked floor plans for this building follow this building section of the disaster plan.
- Notify Certified Security Company 833-7711 and SoTec 734-2300 of staff on call and staff on beeper response. Tell companies when buildings will be free of all visitors (excluding staff).
- Identify all flammable products. Make sure that they are stored in a safe place.

FIRE:

- Evacuate all visitors. The receptionist should assist in verifying that all people on visitor and service sign-in registers are accounted for.
- As you leave your work area, close all doors, but do not lock them. At each closed door, feel the door with the back of your hand before opening. Close the door behind you.
- If there is time, turn off all lights and unplug all electrical equipment. UNDER NO CIRCUMSTANCES are staff members to congregate in any of the office areas to await colleagues.
- EXIT IMMEDIATELY, USE THE STAIRS. DO NOT USE THE ELEVATORS.

It is important to assemble immediately across Chartres Street so that the department heads can account for all personnel and visitors, making sure the building has been evacuated.

Department heads report to the Director, who will speak directly to the Fire Department.

HURRICANE:

Building Preparations: Overseen by Mimi Calhoun 7134

First Floor:

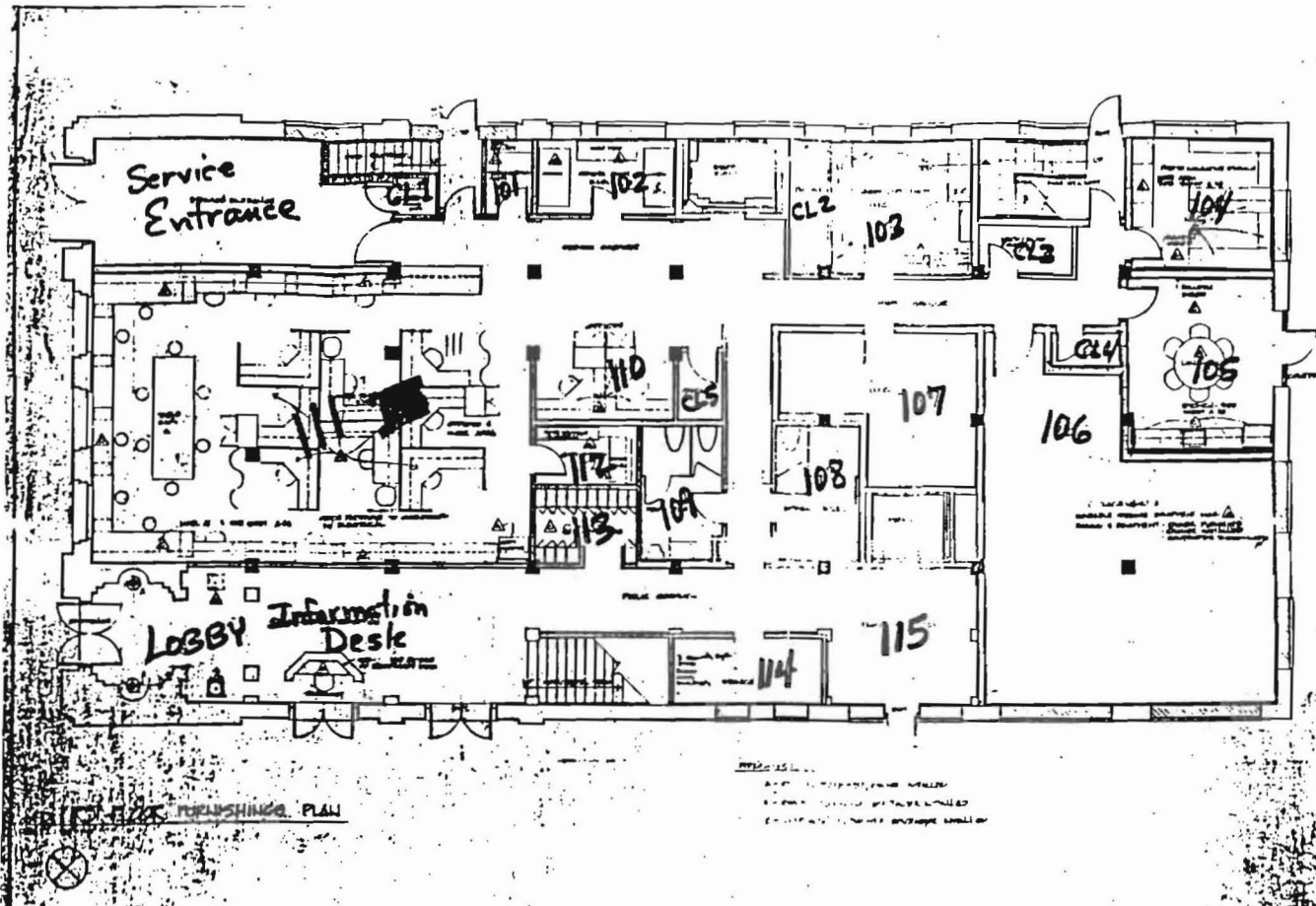
- Shut all doors and interior shutters to all windows.
- Cover main entranceway windows with precut plywood.
- Cover semi-circular glass above front doorway with precut plywood.
- Close and secure all accessways to the courtyard.
- Move courtyard furniture to loading area.

Second Floor:

- Close all interior shutters to windows in the reading room.

Manuscripts Preparation and Visitor Evacuation: Overseen by Alfred Lemmon 7124

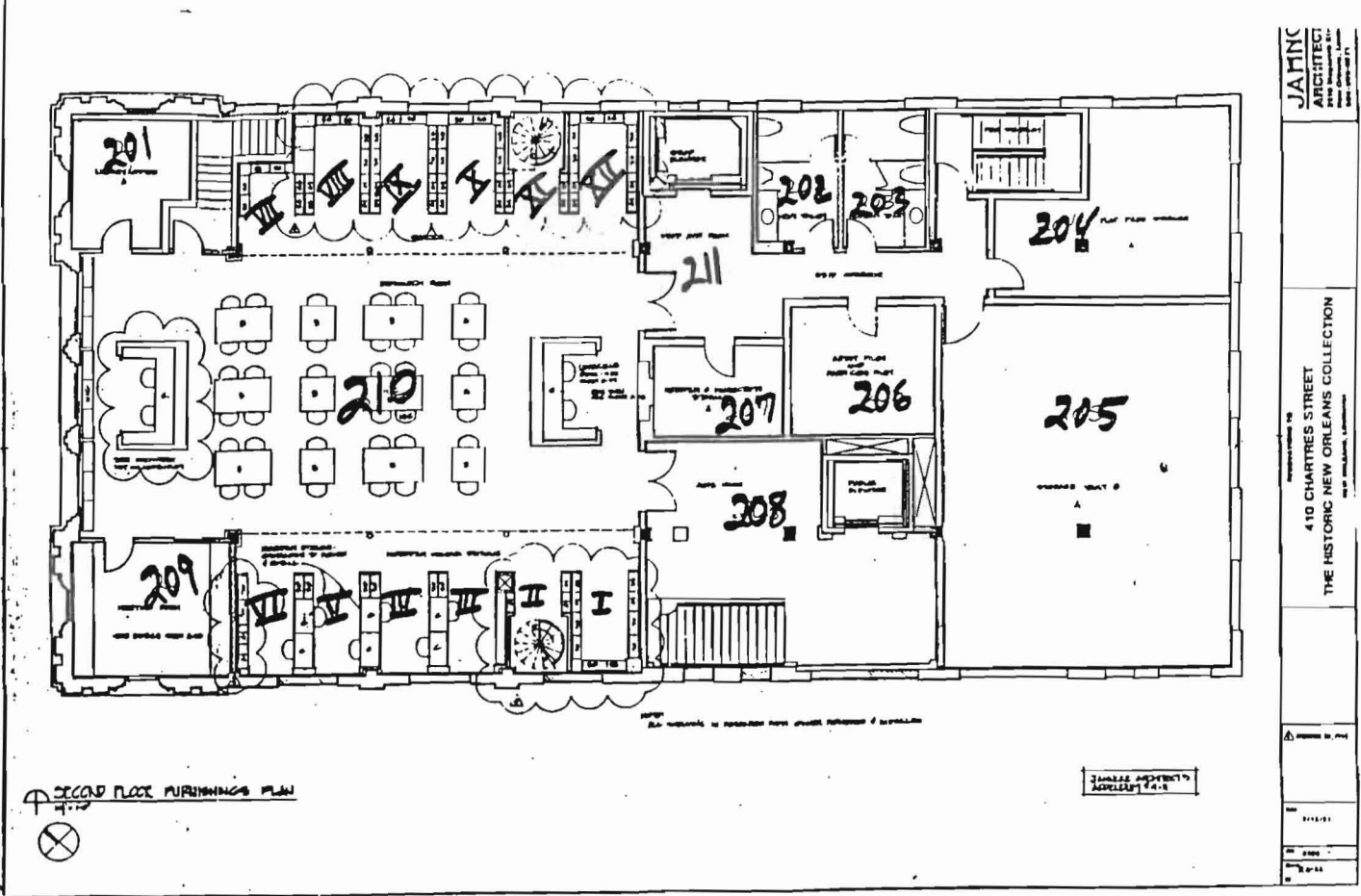
- In the event of an emergency the receptionist will evacuate all visitors from the building. The sign in sheet should account for all research and maintenance people of the premises. (See Appendix D for Guidelines for the Reception Desk.)
- Cataloguers: Secure collections currently in process by moving them into vault space.
- Appropriate Registrar: Secure acquisitions pending (loan collections) by moving them into vault space.
- Reading room supervisor: Secure reading room equipment.
- Drape book stacks with polyethylene sheeting.
- Curator of mini exhibit area, under direction from registration/preparation, move loan items immediately to a vault.
- All paintings opposite windows should be removed to a vault if there is time. This will require scaffolding. If this is not an option, cover all paintings with polyethylene sheeting.

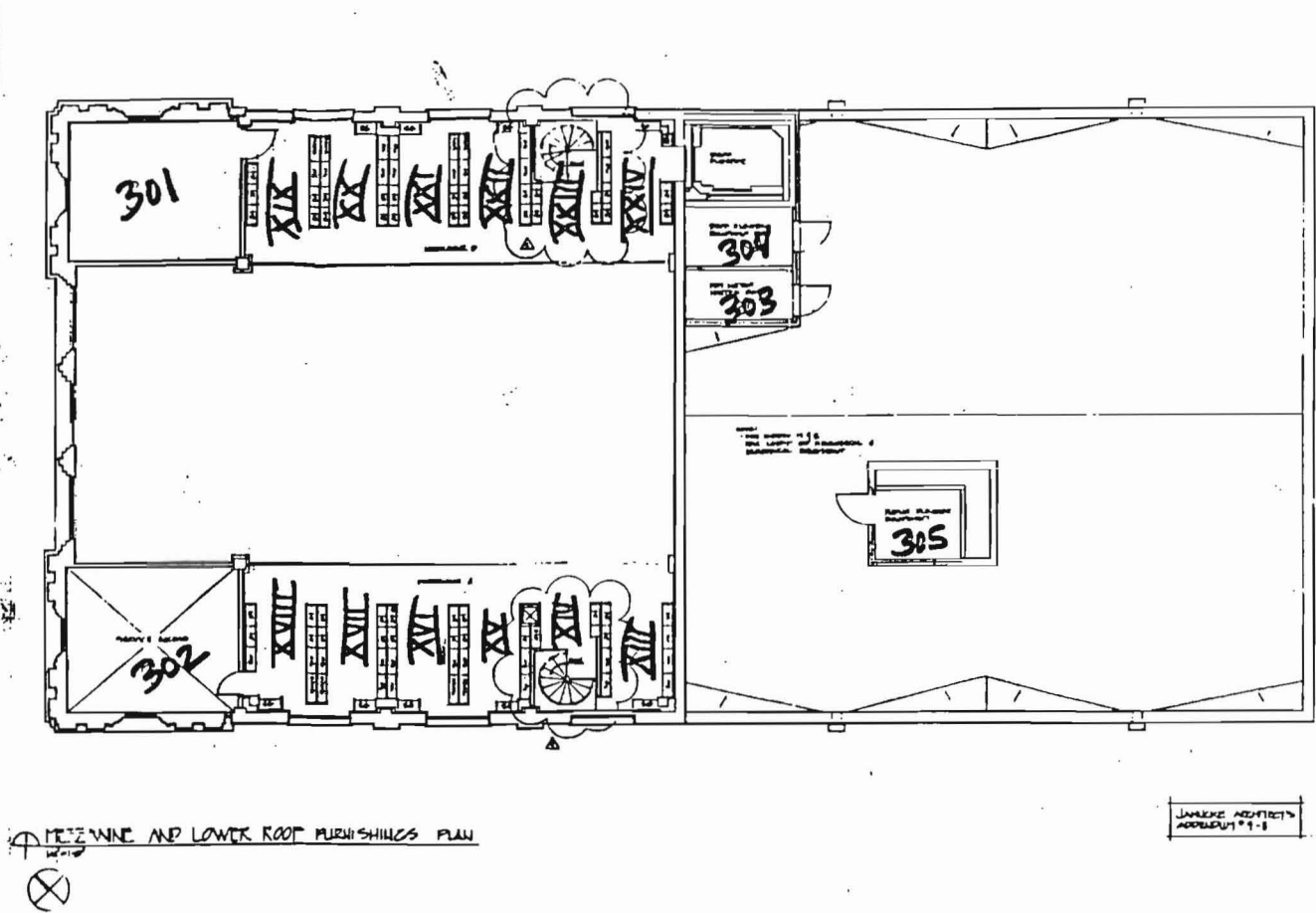


FLOOR FINISHING PLAN

NOTES:
 1. ALL FINISHING TO BE DONE
 2. ALL FINISHING TO BE DONE
 3. ALL FINISHING TO BE DONE

JAMNICKI ARCHITECTS INC.
 410 CHARTRES STREET
 THE HISTORIC NEW ORLEANS COLLECTION





1st FLOOR AND LOWER ROOF FURNISHINGS PLAN



JAHNCKE ARCHITECTS
ARCHITECTS INC.

<p>JAHNCKE ARCHITECTS INC. 2104 Maplewood St. Suite 100 New Orleans, Louisiana 70115 Phone: 504-588-0571</p>		<p>410 CHARITRES STREET THE HISTORIC NEW ORLEANS COLLECTION</p>	
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DISASTER PREPAREDNESS
521 TCHOUPITOULAS STREET

General:

- Unplug electrical units that could be damaged by power surge. This includes computers, fans, lamps, etc.
- Make sure all fire and security systems are functioning properly. Make sure back up lighting system is functioning.
- Post locations for fire extinguishers, fire suppression systems, flashlights, supplies, and first aid kits. See Appendix for copies of the marked floor plans.
- Notify Certified Security Company 833-7711 and SoTec 734-2300 of staff on call and staff on beeper response. Tell companies when buildings will be free of all visitors (excluding staff).
- Identify all flammable products. Make sure that they are stored in a safe place.

FIRE:

- As you leave your work area, close all doors, but do not lock them. At each closed door, feel the door with the back of your hand before opening. Close the door behind you.
- If there is time, turn off all lights and unplug all electrical equipment. UNDER NO CIRCUMSTANCES are staff members to congregate in any of the office areas to await colleagues.
- EXIT IMMEDIATELY, USE THE STAIRS, DO NOT USE THE ELEVATORS.

HURRICANE:**Building Preparations: Overseen by Mimi Calhoun 7134**

First Floor:

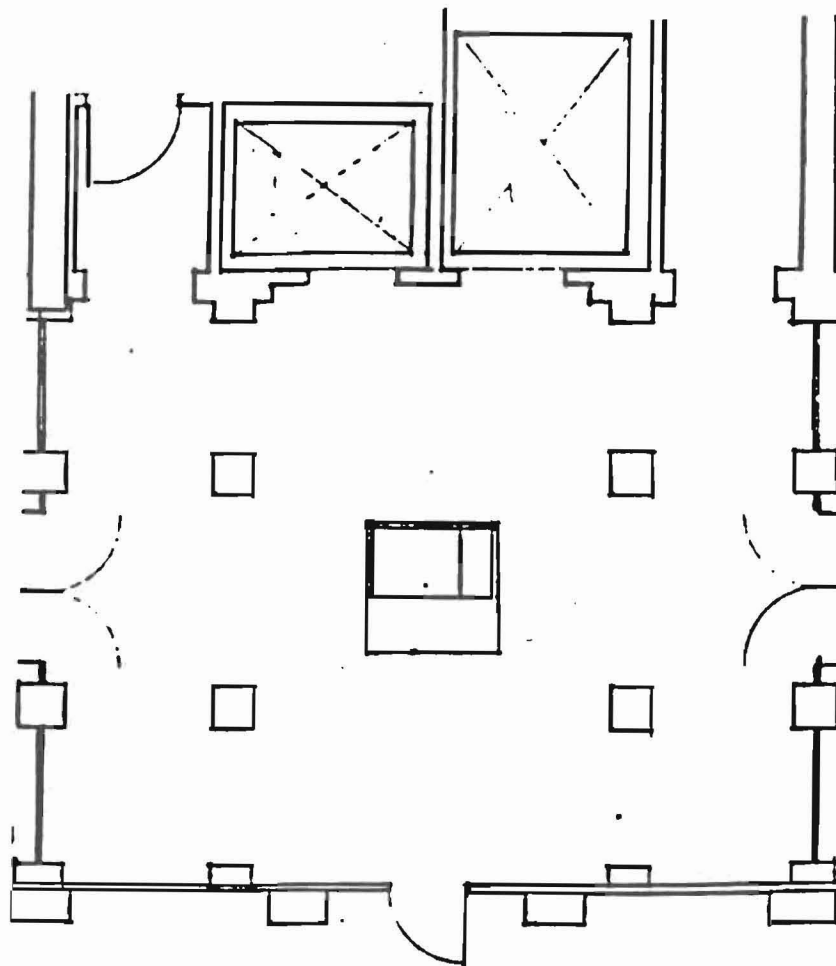
- Make sure fire extinguishers are wall mounted.

Second Floor:

- Check windows for cracks: make sure windows are locked.
- Move items away from windows.
- Check key box for keys to all doors, including elevators.

Collections Preparations: Overseen by Priscilla Lawrence 7127

- Remove paintings from walls of the two office areas on the second floor. Place the paintings in interior rooms.



512 Tchoupitoulas-ENTRANCE, FIRST FLOOR

AFTER A DISASTER:

Collections:

1. Contact conservators immediately and bring on premises to advise on clean up procedures.
2. After initial inspection by department head and one other department member, appropriate staff member will be contacted.
3. Photograph and/or videotape the disaster site for insurance and conservation purposes.
4. Stabilize the environment so that temperature and humidity levels change as little as possible.
5. Begin salvage procedures using division priorities.
6. Inventory everything.
7. Handle all objects with extreme care; objects that look stable may have unseen damage.
8. Keep handling of objects to a minimum: always wear cotton or latex gloves.

Items not damaged:

If this category comprises the bulk of collections; leave them in place. If there is roof damage and there is a threat of water damage, place print cases, boxes or the item itself in a plastic can liner to prevent any damage. The items should be bagged and tagged "Not Damaged". If most of the items have sustained some damage, isolate those that are intact to the closest secure area that the situation permits.

Items damaged:

If a conservator has been contacted and is on premises, work with him or her to separate and remove items which have been damaged. If no conservator is present, isolate items by type, i.e., photographs, works on paper, paintings, 3D objects, etc. Assess the degree of damage suffered (slight, moderate, heavy, complete). If the threat for further damage is still present, bag and tag items before securing them.

Wet microfilm should remain so pending professional salvage.

APPENDIX A

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APPENDIX B

BOMB THREAT REPORT

1. Time and date of call:
2. Exact words of caller:
3. Do not interrupt the caller except to ask the following:
 - a. When is the bomb going to explode?
 - b. Where is the bomb right now?
 - c. What kind of bomb is it?
 - d. What does it look like?
 - e. Where are you calling from?
 - f. Why did you place the bomb?
4. As soon as caller hangs up, report to police.

After reporting to police:

- a. Did the caller appear to be familiar with the building?
- b. Voice characteristics of the caller:
 Male Loud Raspy Deep
 Female High Soft Intoxicated
 Young Old Middle age
- c. Speech:
 Fast Stutter Slow Nasal
 Distinct Slurred Disorted

d. Language:

Foul Intelligent Fair Low Intelligence

e. Accent:

Local Foreign Other

f. Manner:

Calm Rational Coherent Deliberate

Laughing Righteous Angry Irrational

Incoherent Emotional

g. Background Noises:

Office Machines Factory Machines Animals

Street Traffic Music Airplanes

Trains

7. Any other information that you feel might be helpful to the police?

Name of Person who received the call _____

Signature of person who received the call _____

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APPENDIX C

PRIORITY LIST FOR REMOVING OBJECTS
718 TOULOUSE (WILLIAMS RESIDENCE)

DRAWING ROOM

- Coming covered jar made for Louisiana
- T'ang Dynasty funerary figures (72.13.1-4 WR)
- T'ang Dynasty equestrian statues (72.28.1,2 WR)
- Victorian papier mache table (72.18 WR)
- Sung Dynasty funerary urn converted to lamp (72.26 WR)
- Queen Anne wing chair (72.21 WR)
- 2 pairs 18th c. Dutch side chairs (72.24.1,2 WR: 72.34.1,2 WR)
- 18th c. tilt top tea table (72.25 WR)
- George II tea table (72.43 WR)
- Table with liturgical vestment (72.3.1 WR)
- 1700 stool (72.20 WR)
- Pair bleached mahogany open arm chairs (72.39.1.2 WR)
- Wine cooler (72.22 WR)

ENTRY HALL

- Pair Regency painted arm chairs (72.60.1.2 WR)
- Victorian papier mache tilt top table (72.61 WR)
- Pair Sheraton window benches (72.59.1.2 WR)
- Wedgewood lamb (72.67 WR)

DINING ROOM

- Dumb waiter (72.79)
- Nested tables (72.85.1-3 WR)
- Rug (72.88 WR)

PRIORITY LIST FOR SALVAGE

according to value, rarity, replacability, significance and vulnerability of material

DRAWING ROOM

- Victorian papier mache table (72.18 WR)
- Chinoiserie corner cabinet (72.11 WR)
- Table with liturgical vestment (72.3.1 WR)
- Queen Anne wing chair (72.21 WR)
- 2 pairs 18th c. Dutch side chairs (72.24.1,2 WR; 72.34.1.2 WR)
- Overmantle mirror (72.35 WR)
- T'ang Dynasty funerary figures (72.13.1-4 WR)
- T'ang Dynasty equestrian statues (72.28.1.2 WR)
- Corning covered jar made for Louisiana
- Sung Dynasty funerary urn converted to lamp (72.26 WR)
- 18th c. tilt top tea table (72.25 WR)
- George II tea table (72.43 WR)
- 1700 stool (72.20 WR)
- Game table (72.31 WR)
- Pair bleached mahogany open arm chairs (72.39.1,2 WR)
- Wine cooler (72.22 WR)
- Brighton Pavillion box (72.32 WR)

ENTRY HALL

- Pair Regency painted arm chairs (72.60.1,2 WR)
- Chaudet portrait plaque (display case) (72.45 WR)
- Georgian grandfather's clock (72.69 WR)
- Victorian papier mache tilt top table (72.61 WR)
- Pair Sheraton window benches (72.59.1,2 WR)
- Breakfast table (72.64 WR)
- Wedgewood lamp (72.67 WR)
- Pair wine buckets (72.63.1,2 WR)

DINING ROOM

- Rug (72.88 WR)
- Hepplewhite sideboard (72.72 WR)
- Hepplewhite chest-on-chest (72.83 WR)
- Dumbwaiter (72.79 WR)
- Nested tables (72.85.1-3 WR)

STAIRWELL

- Hepplewhite cellarette (72.91 WR)
- George III drop leaf table (72.92 WR)
- curatorial maps

UPSTAIRS SITTING ROOM

- Irish tea table (72.164 WR)
- R. spice cabinets (72.193.1,2 WR)
- Drop leaf table (72.173 WR)
- Hepplewhite open arm chair (72.197 WR)
- Hepplewhite open arm chair (72.187 WR)
- Game table (72.167 WR)
- Game table (72.157 WR)
- Chinese porcelain pewter tea caddy (72.192 WR)
- Pr. large globes (72.182.1,2 WR)
- Bombe chest (72.188 WR)
- Dr. Wall Worcester porcelain plates (72.168.1.2 WR)
- Pr. Wedgwood lamps (72.161.1.2 WR)
- Jesuit ware (72.169.1-8 WR)
- Bedstair (72.171 WR)

MORNING ROOM

- Tea table (72.227 WR)
- Open arm chair (72.291 WR)
- Open arm chair (72.224 WR)

POWDER ROOM

- Staffordshire pottery lamps (72.241.1.2 WR)
- Old Paris sucriers (72.234.1,2 WR)

HALLWAY

- Regency marble top cabinet (72.249 WR)
- Flight, Barr & Barr porcelain

BEDROOM

- Queen Anne slant-top desk (72.286 WR)
- William and Mary chest of drawers (72.280 WR)
- Queen Anne chest of drawers (72.269 WR)
- Four Regency painted arm chairs (72.60.3-6 WR)
- Queen Anne open arm chair (72.284 WR)
- Louis XV daybed (72.265 WR)
- Victorian coal scuttle (72.272 WR)
- Pair of Chinese planters (72.275.1.2 WR)
- Table mirror (72.270 WR)

- Tea table (72.259 WR)
- Pair of Sheraton writing desks (72.262.1,2 WR)
- Pair of Ming dynasty lamps (72.263.1,2 WR)
- Wedding chest (72.266 WR)
- Regency papier mache box (72.287 WR)

GENERAL'S STUDY

- Pair of pistols (72.112.1,2 WR)
- Sheraton sofa table (72.110 WR)
- Pedestal desk (72.127 WR)
- Interlaced splat open arm chair (72.131 WR)
- Papier mache serving tray (72.113 WR)
- Tole coal skuttle (72.117 WR)
- Tub chair (72.126 WR)
- Collector's cabinet (72.95 WR)
- Cellarette (72.134 WR)
- Coaching table (72.139 WR)
- Cutlery tray (72.132 WR)
- Pair famille verte lamps (72.111.1,2 WR)
- Brass desk lamp (72.130 WR)

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APPENDIX D

GUIDELINES RECEPTION DESK 410 CHARTRES ST.

The Role of the Receptionist:

The receptionist of the Williams Research Center is critical to the operation and public relations efforts of the Historic New Orleans Collection. That staff member is a research patron's or exhibit viewer's initial point of contact. The receptionist is also the last staff person to see a visitor or researcher when they leave. Every effort shall be made for the visitor to feel that they are welcome and at ease.

The reception desk is to be staffed Tuesday-Saturday from 8:45 to 4:45. The person on duty is to 1) permit entry of patrons to the research center, 2) give initial instructions for use of facility (i.e. sign visitor's register, instruct as to storage of personal belongings in lockers, give directions to reading room or contact staff member with whom the patron has an appointment). The person on duty is to insure that all service technicians sign in and out on the service register, and leave a copy of the service call receipt. The person on duty is to receive deliveries to 410 Chartres St. As time permits, the person on duty may be given projects appropriate to the reception desk that support the Research Center and its staff. The reception desk is to always be staffed. If there is a meeting or party, then, if possible, provisions should be made for the receptionist to be relieved for them to attend.

ENTRY TO RESEARCH CENTER FOR VISITORS:

1. ENTRY:

Upon hearing the buzzer announcing a visitor, the receptionist should press the button permitting entry through the door. The intercom can be used to give additional instructions as to how to enter the building. If an individual is suspicious looking, the receptionist should use better judgment. Appropriate action would include, inquiring as to the purpose of the individual's visit; asking another staff member to come to the area (prior to permitting entrance) and, if warranted, denying entrance. When questioning whether a person should not be admitted, John Magill or Alfred Lemmon should be asked to come to the reception desk immediately. If they are unavailable, the most readily available staff member should be asked.

2. OPERATION OF ENTRY BUZZER:

Upon hearing the buzzer, simply push the entry button. If a person appears to have difficulty opening the door, use the speaker say "Please turn the knob to the right and push."

3. INSTRUCTIONS FOR VISITORS:

All visitors must sign the guest register.

Researchers: They are to be instructed to leave their personal belongings in the lockers provided and only that material absolutely necessary for their research should be taken into the reading room. While it is the ideal that everyone take only material absolutely necessary for research into the reading room, it is good to bear in mind that some individuals may be of a generation where they do not feel comfortable leaving materials in a locker, or may feel uncomfortable leaving a purse or brief case due to a medical condition that requires that a medication be carried with them at all times. Please respond accordingly to these special circumstances.

Exhibition Visitors: Visitors only wishing to see exhibitions should also sign the register. They should be advised that this is a research center, and that the reading room is reserved for researchers. Should, after visiting the exhibition, they care to use the reading room, they should return to the receptionist for instructions concerning a locker for personal belongings.

Non-researcher visitors to reading room: If a visitor cares to visit the reading room, politely explain that a quiet atmosphere is to be maintained and that upon entering the reading room, they should inform a staff member at the reference desk that they are simply there to see the reading room. If possible notify a member of the reading room staff that a visitor is coming up simply to see the room. Use better judgment concerning having them use a locker for a simple visit. Should they decide to stay and do research, the reference staff will ask that they check their belongings. Please be aware that occasionally objects displayed in the Reading Room conference/display room receive, on occasion, publicity in the media.

Sign-in Register: If individuals inquire as to the purpose of the sign in register, it should be stated that it is a safety precaution so that if the building should have to be evacuated that we can prepare a full accounting of all people in the building. The receptionist desk, in the event of an emergency, is responsible for checking visitors off the sign in list. It is not used to generate a mailing list. If a person would like to be on the mailing list, appropriate forms are available.

EARLY ARRIVALS: Should a researcher arrive before the Reading Room opens at 10 AM. Inform them that they are free to look at the exhibition or simply sit and wait. It is imperative that the door to the staff area be closed if this should happen. Try to be especially conscious of individuals who may be waiting outside for entry particularly if the weather is inclement.

3. **TELEPHONE RESEARCH REQUESTS** The reading room staff frequently becomes overburdened with telephone research requests. Therefore, specially designed research forms are to be completed by the receptionists. In asking researchers about the nature of their request, emphasize that this is a means of our staff providing faster service. Please be sure to verify the spelling, the address, telephone, and fax number of researchers. Politely explain that the more information they can provide will enable their request being handled faster. If it is a commercial

or educational institution, ask them if possible to send a fax detailing their request. Please explain that this is part of an effort for us to provide faster service. Once the telephone research request is complete, at the earliest possible convenience for both receptionists and reading room staff, please forward the request to the appropriate staff person.

4. **PUBLIC TELEPHONE**

Williams Research Center patrons may use the public phone for short local outgoing calls located in the hallway leading to the first floor staff area.

5. **RESTROOMS**

The Williams Research Center restrooms are available only to reading room patrons and visitors.

6. **SERVICE TECHNICIANS:**

All service technicians must sign in and out, and leave a copy of their service call receipt. If they are hesitant to do so, they should be reminded that that is the only way we have to evaluate the continuance of maintenance contracts, and to monitor billing. In other words, should we receive a bill, and not have a service receipt, nor have a record of the technician being here, it could result in their not being paid.

7. **DELIVERIES.**

All orders are placed with a notice that deliveries on Monday are not permitted. Upon receipt of materials, the maintenance person assigned to 410 Chartres St. should immediately be called to remove the delivery from the public area to the staff area. The staff member receiving the material is addressed should also be notified immediately.

8. **EMERGENCIES.**

Evacuation of building and accidents. In the event of an emergency necessitating the evacuation of the building, the person on duty should assist in verifying that all people on both visitor and service sign in registers, are evacuated. Should an accident occur in the public areas, John Magill or Alfred Lemmon should be called immediately, as well as a member of Administration (Kathy Slimp, Mimi Calhoun, or Jon Kukla depending upon the gravity of the accident). Should medical assistance be needed 911 should be called. It is important to remember that the 911 operator will want to know the address and the nearest cross streets (Conti and St. Louis). They will actually be dispatching assistance while speaking to you. Caution should be observed in what is said to the individual involved in an accident. Nothing should be said that would imply fault on the part of the Collector (i.e. "I'm sorry" rather "Let me help you get assistance.")

Crisis. Should there be a "trouble maker" in the public area, the receptionist should call John Magill, Alfred Lemmon, or whoever is readily available and state that "There is problem with a framed item."

9. **CUSTODIAL MATTERS.**
Any time the public area becomes suddenly dirty, the maintenance person assigned to 410 Chartres St. should be immediately summoned. Please be especially mindful of the entrance becoming slippery, and call maintenance immediately.
10. **OPERATION OF TELEPHONE SYSTEM:**
The phone should be answered "Williams Research Center." If they ask for a person in particular, the following are the steps:
1. Hit transfer button.
 2. Hit the button of the person they desire to speak to.
 3. Hit transfer button again to release the call.
- If the person calling, does not know with whom they should speak, they should be directed to the appropriate person via the above outlined call transfer steps. All staff members have call waiting and if they don't answer the calls are automatically transferred to voice mail.
11. **E-MAIL:** When an e-mail message is received for all of the receptionists, please post a note, so that the next individual coming on duty will be aware to read it.
12. **CHARTRES ST. SUPPLIES:** Deliveries for coffee, and water, etc. are accompanied by a receipt, which is actually the bill. Please make sure they are sent to Alfred and in his absence directly to Kathy Slimp, with a xerox copy to Alfred.
13. **ADDITIONAL DUTIES:** The morning receptionist should turn on the lights for the vitrines near the elevator before 10 AM. At 10 AM, the receptionist on duty should make sure that the first floor door from the public area to the staff area is closed. When the last visitor leaves in the afternoon, unless there is a night function, the afternoon receptionist should turn off the lights for the vitrines. In addition, at the end of the day, the receptionist should check the lockers to insure that nothing has been left behind by a researcher. If a suspicious item is found, notify John Magill or Alfred Lemmon before handling.

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VITA

Ann Elise Tenold was born in Iowa City, Iowa and raised in Monmouth, Illinois. Daughter of a Federal Circuit Court Judge and a ceramicist, she graduated from Augustana College with a Bachelor of Arts in Art History in 1992. While attending school she was the Director's Assistant for the Augustana College Art Gallery.

In 1995, Ms. Tenold graduated from the University of Wisconsin-Milwaukee with a Master of Arts in Art History. During her study at UWM she was a graduate project assistant for the University Art Museum her first year and an Assistant Curator for the museum her second year. Also her second year she was a teaching assistant, teaching four classes a week in Art History 101 and Art History 102. During her summers in Milwaukee, she taught a museum studies class for College for Kids students.

Ms. Tenold moved to New Orleans in 1995 and began work on a Master of Arts in Arts Administration at the University of New Orleans where she will graduate in August 1997. During her study in the program she worked as a graduate assistant at the Ogden Museum of Southern Art for two years. Upon graduation Ms. Tenold will continue working at the Ogden Museum of Southern Art as a development assistant and will also be the Curator of the Williams Collection at the Historic New Orleans Collection.

EXAMINATION AND THESIS REPORT

Candidate: Ann Elise Tenold

Major Field: Arts Administration

Title of Thesis: Report on an Arts Administration Internship at the
Historic New Orleans Collection

Approved:

Deezy Morrison Outon
Major Professor & Chairman

Robert C. Casler
Dean of the Graduate School

EXAMINING COMMITTEE:

Judith Hartman
Elizabeth Williams

Date of Examination:

July 2, 1997