

The Organization and Evolution of Special Collections at Tulane University

Mission, Acquisitions, Processing, Access, and Preservation



Hogan Jazz Archive

304 Joseph Merrick Jones Hall
6801 Freret Street
Tulane University
New Orleans, LA 70118



SOUTHEAST
ARCHITECTURE
ARCHITECTURE

So.....WHY SO SPECIAL?



“I wish I was special....”

Thom Yorke, Radiohead, *Creeper*

1. Rarity

2. Fragility

3. Variety

4. Security

Rare Books: a French Book of Hours circa 1490





PSYCHE BORNE OFF BY ZEPHYRUS, DRAWN BY EDWARD BURNE-JONES & ENGRAVED BY WILLIAM MORRIS

NOTE BY WILLIAM MORRIS
ON HIS AIMS IN FOUNDING
THE KELMSCOTT PRESS

IBEGAN printing books with the hope of producing some which would have a definite claim to beauty, while at the same time they should be easy to read and should not dazzle the eye, or trouble the intellect of the reader by eccentricity of form in the letters. I have always been a great admirer of the calligraphy of the Middle Ages, & of the earlier printing which took its place. As to the fifteenth-century books, I had noticed that they were always beautiful by force of the mere typography, even without the added ornament, with which many of them are so lavishly supplied. And it was the essence of my undertaking to produce books which it would be a pleasure to look upon as pieces of printing and arrangement of type. Looking at my adventure from this point of view then, I found I had to consider chiefly the following things: the paper, the form of the type, the relative spacing of the letters, the words, and the



LOUISIANA RESEARCH COLLECTION

On May 3, 1889, Mrs. L. Dolhonde presented to the Charles T. Howard Memorial Library a letter from Thomas Jefferson. In the more than 125 years since that initial donation, the Louisiana Research Collection has grown to encompass almost four linear miles of archival documents, books, maps, and other resources central to the study of our state. We hope this exhibit will introduce viewers to the depth of our holdings while revealing some possibly surprising international cultural treasures.

Holdings include Colonial documents from William Penn, George Washington, Thomas Jefferson, and others. There is also a renowned Civil War collection, followed by Louisiana arts and literature featuring materials from Lafcadio Hearn, Mark Twain, John Kennedy Toole, and William Faulkner. Of particular relevance for locals and visitors alike is LaRC's celebrated Carnival Collection, which can serve as a lens illuminating regional topics related to women and gender, religion, and finally Louisiana's rich and vivid political heritage.

Proteus Float Design 1900

1.



Carnival costume sketches: Comus 1873



Tobacco Grub



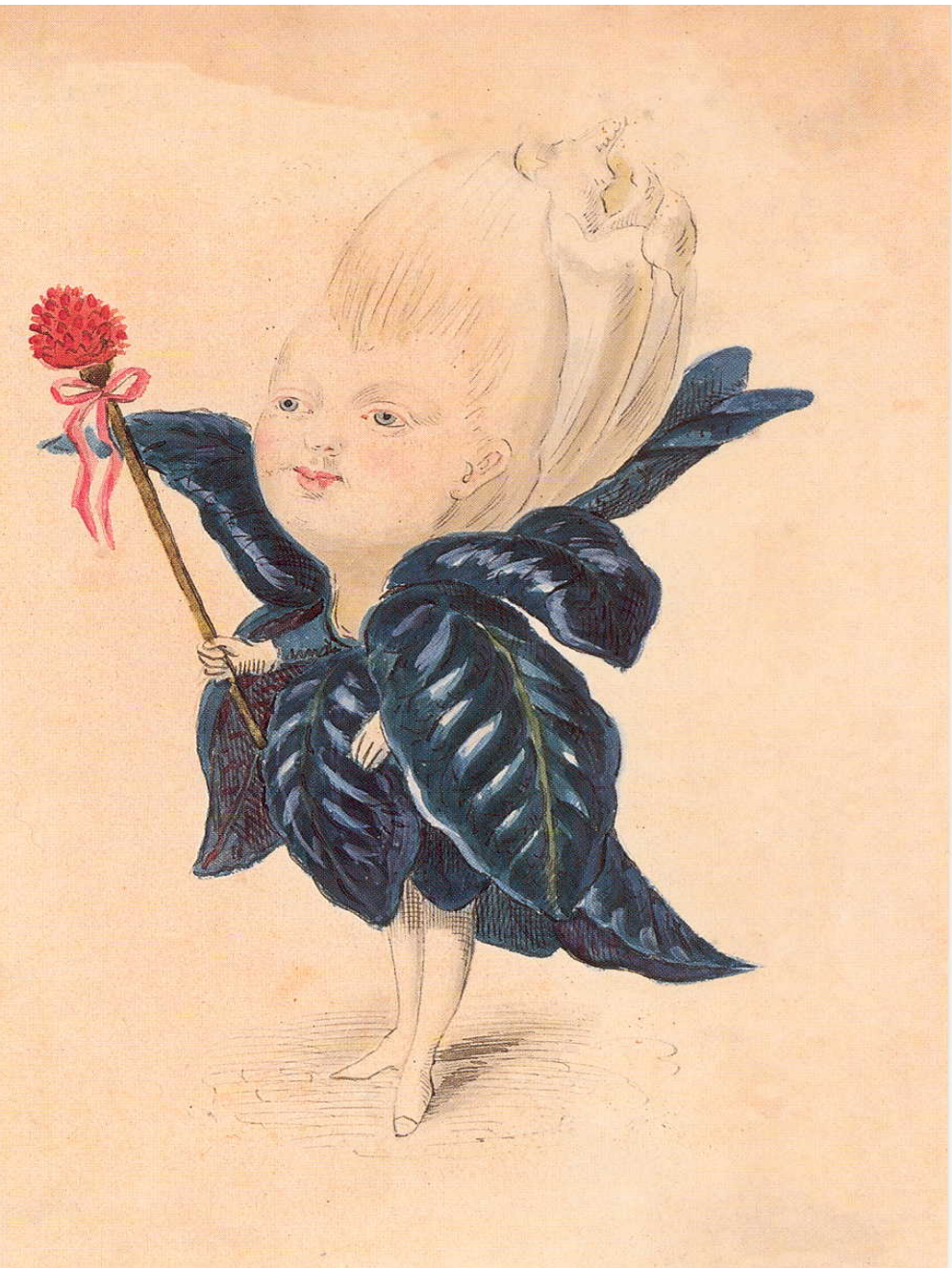
Alligator



Ass



Hyena



Civil War



Voyages of Discovery, Colonial and Early U. S.

Voyage dans
l'année 1820

Croquis d'une canot d'Indiens Ozarkes, qui nous ont approvisionné
de viande d'ours. / Chicassaw Bluffs. Le 26 fev. 1820



976
N3
3

The Negro
SOUTH

April, 1946
Vol. IV, No. 8

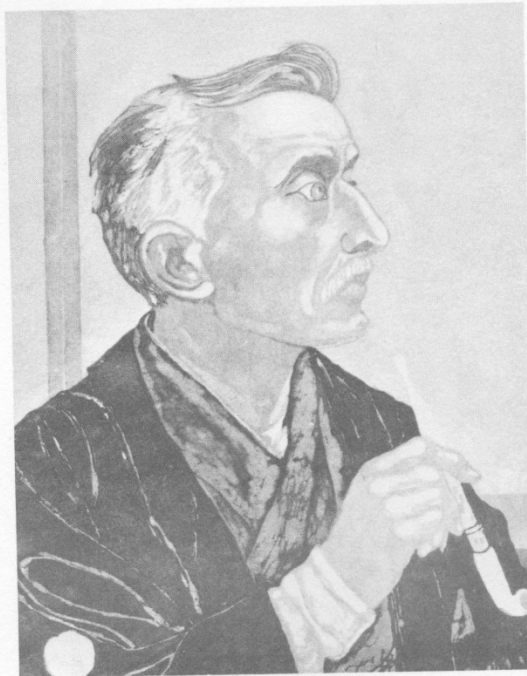
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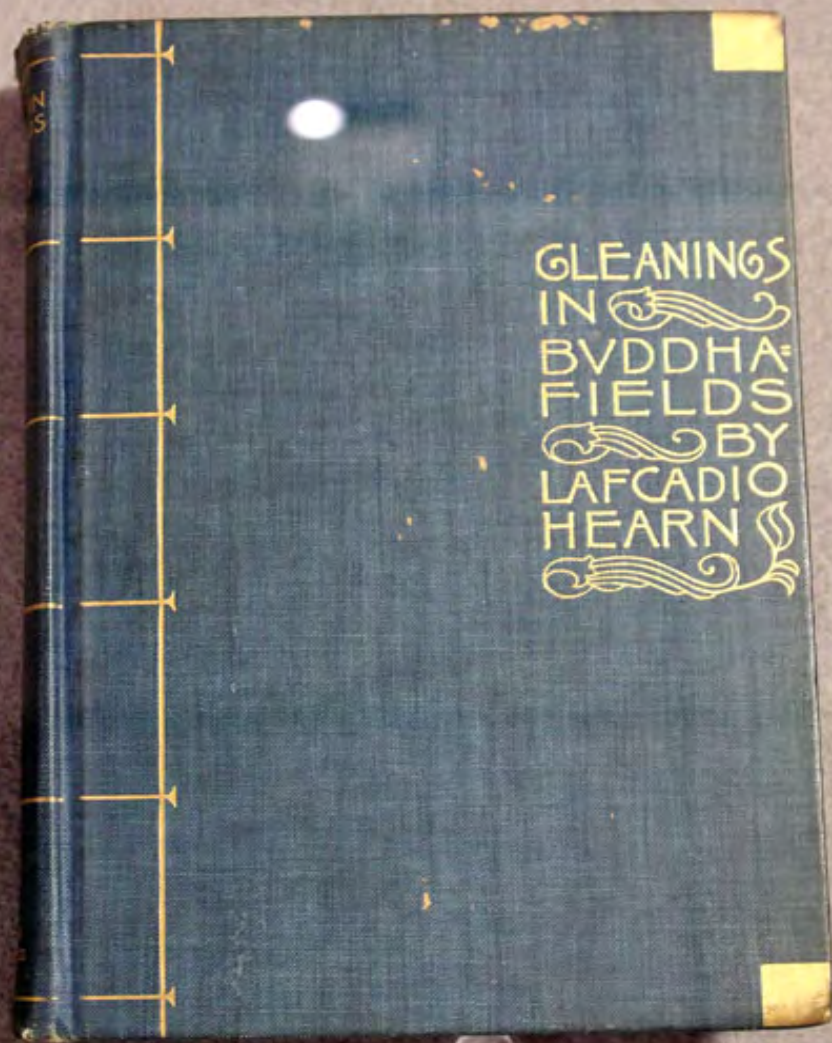


Cong. Powell's Race Theory Blasted

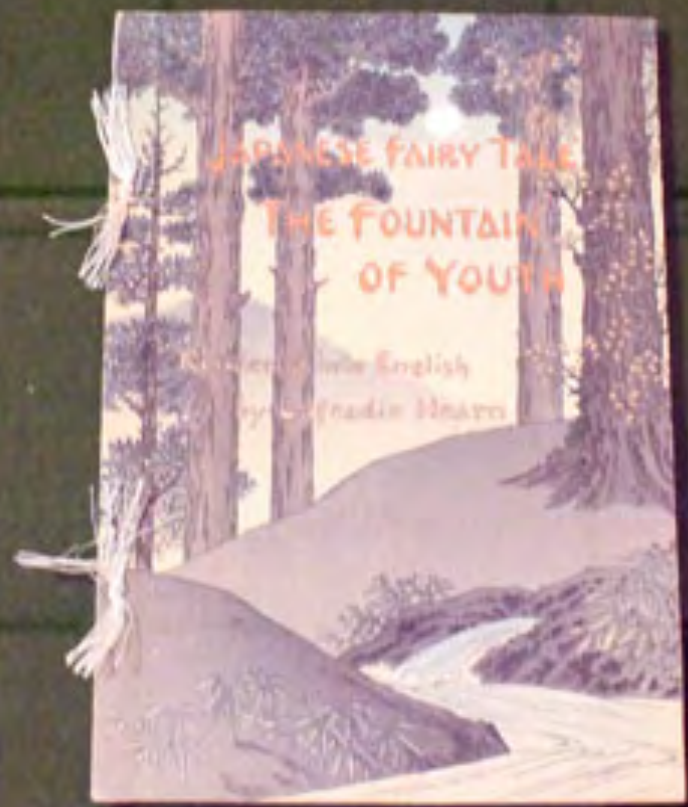
THE
LAFCADIO HEARN
COLLECTION



Howard-Tilton Memorial Library
Tulane University









UNIVERSITY ARCHIVES

The University Archives, a department within Tulane University's Special Collections Division, preserves the official records of Tulane University and information about Tulane. Our archives holds over 7,200 linear feet of materials -- primarily documents, but also over 11,000 slides, 55,000 photographic negatives, and more.

The materials we preserve are crucial to the effective administration of the university, but are also important resources for class papers, honors theses, masters theses, doctoral dissertations, and research projects in innumerable fields.

Our most important record groups contain correspondence and office files of the Board of Administrators (since 1845), of presidents William Preston Johnston (1884-1899) through Eamon Michael Kelly (1980-1998), and a variety of administrative units.









MATRICULATES
ACADEMICAL DEPARTMENT.
UNIVERSITY OF LOUISIANA.

1876-79--1898-99

INCLUDING LAW DEPARTMENT

1886-87 & 1888-89



William Ransom Hogan Archive of New Orleans Jazz





An appreciation by
Mr. Dewey Barber
FOR HIS EXCELLENT WORK
AS DIRECTOR OF
Fairview R.E. Band
WHICH HAS A CONTRIBUTION OF
TO THE COMMUNITY.
1950-1955
DAN FARRER

Has always
been a member
of the
Fairview R.E. Band
and has
been a member
of the
Fairview R.E. Band
since 1950







Material and Digital Coexist





The Ransom Hogan Archive of New Orleans Jazz Oral History

New Orleans Jazz (renamed the William Ransom Hogan Archive of New Orleans Jazz) at Tulane University was established in 1958 with Ford [unclear] to initiate an oral history fieldwork project gathering the stories of men who contributed to the development of jazz in New Orleans. The [unclear] were Bill Russell (the Archive's first Curator) and Richard B. Allen [unclear] over time they were assisted by others, including Paul Crawford, [unclear] Zander, Barry Martyn, and Lars Edegran. The Ford Foundation [unclear] for the project, which continued into the 1980s. In 2006, following [unclear] the Grammy Foundation made \$40,000 available for the digital [unclear] in reel audio tapes that had been generated by the Ford grant, [unclear] acetate interviews ranging from 6:37 to 35:10:57 in duration on 1,222 [unclear] master for preservation and access was the first step towards [unclear] final objective—an open-source database of interviews that would [unclear] images, transcripts, and audio files in one location. In 2011 the [unclear] funding provided the funding needed as part of the Musical Cultures of [unclear] curriculum. Music Rising has enabled realization of our dream of [unclear] not only to the inter-disciplinary researchers who populate the [unclear], but also to the young people of New Orleans, particularly students [unclear] secondary schools, who need to know about the achievements of their [unclear]. Following the precedent set by Alan Lomax in his Library of [unclear] with Jelly Roll Morton in 1938, in 1958 Tulane University was the [unclear] institution in the country to recognize the importance of what New [unclear] musicians had accomplished in the creation of jazz by systematically [unclear] tapes. Now this material is available to anyone with an interest in jazz [unclear], providing insights into how jazz originated and developed—a window [unclear] New Orleans.



The Hogan Jazz Archive

Tulane University
Getting To Know The H...

1:43

0:00

Home > Listen > A-C > Hogan Jazz Archive > Abbey "Chinee" Foster

Abbey "Chinee" Foster (1900-1962)

Foster's career began in Storyville with William "Bebe" Ridgley's Tuxedo Orchestra. He played with Joseph "Buddy Pettit" Crawford and the Eagle Band until 1931 and recorded with Oscar "Papa" Celestin in 1927. Along with Josiah "Cie" Frazier, Foster typifies the early New Orleans parade drumming style.

[Full Profile](#)



Photo Credit: The Louisiana State Museum

March 21, 1961 New Orleans The Hogan Jazz Archive

About the Hogan Jazz Archive at Tulane University

Full Transcript

Chinee Foster describes the technique he used when singing into his snare drum against the drum head, snare side. He may sing the song the band is playing, or animal sounds. He stands, but keeps the beat going on his bass drum; he also snare drum with one stick on the batter head of the snare drum; RC mentions that sometimes sings into his drum: CF says Penn got the idea from him. CF tightens with his right hand to coincide with the pitch of the animal sounds he makes; he drum with his stick when actually manipulating the snares. OF says he and Punch in Jack Carey's band, were the originators of the idea of singing and/or making a drum; they were on the way home from a job at National Park when they stopped Third and Franklin; they consented to play a couple of tunes at the place; Punch singing or shouting across his snare drum for special effect; CF did the tiger's ro trombone, in "Tiger Rag."

0:45

They later did (Nick) LaRocca's "Livery Stable Blues," with CF doing the imitation in that tune. The year was 1919. The job Punch and OF had just played at National Almost all dancers, especially those for colored, were advertised by bands playing of Jack Carey's band: Carey, trombone; CF, drums; Punch, trumpet; Walter Robert Stultz, banjo; Chester Zardis, bass violin. Punch later formed his own band. CF was a big band then; they could play as much music as a twelve-piece band of [sic] was very powerful at the time, and everybody was on his own bottom, see

Related

- Jack Carey Band
- Bass Violin
- Nick LaRocca
- Celestin's Tuxedo Band



NEW ORLEANS CENTER FOR THE GULF SOUTH



SEO descriptive copy goes here lorem ipsum dolor sit amet
 Ac tunc venenatis aliquam lectus. eu bibendum enim tunc
 ligula sed lectus. Curabitur viverra acelerisque risus nec
 velit tempus rutrum



REBIRTH BRASS BAND

- 1. NEW ORLEANS MUSIC** (4:59)
G. Andrews / T. Chapman / P. Frazier
- 2. REBIRTH MELODY / CASANOVA (MEDLEY)** (11:17)
T. Chapman / Rebirth Brass Band / R. Callaway
- 3. YOU DON'T WANT TO GO TO WAR - Featuring Soulja Slim** (7:40)
S. Agee / P. Frazier / D. Shezbie / J. Tapp
- 4. ROCKIN' ON YOUR STINKIN' ASS** (8:08)
Rebirth Brass Band
- 5. POP THAT PUSSY - Featuring Cheeky Blakk** (7:01)
G. Andrews / P. Frazier / A. Woods
- 6. HOT VENOM** (7:31)
S. Agee / J. Durant / P. Frazier / D. Shezbie
- 7. THINKING ABOUT YA** (6:27)
S. Agee / G. Andrews / T. Chapman / P. Frazier
- 8. LET'S DO IT AGAIN** (7:54)
Curtis Mayfield
- 9. DOING BAD** (4:49)
Glen Andrews
- 10. LET ME DO MY THING** (7:48)
G. Andrews / T. Chapman / P. Frazier

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mixed by Steve
Reynolds at
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HOT VENOM

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Warren Hildebrand
Produced by-
Jerry Embree and
Rebirth Brass Band







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J. JAS. NICK
L. A. ROCCA
LEADER & MGR

LARRY W. SHIELDS

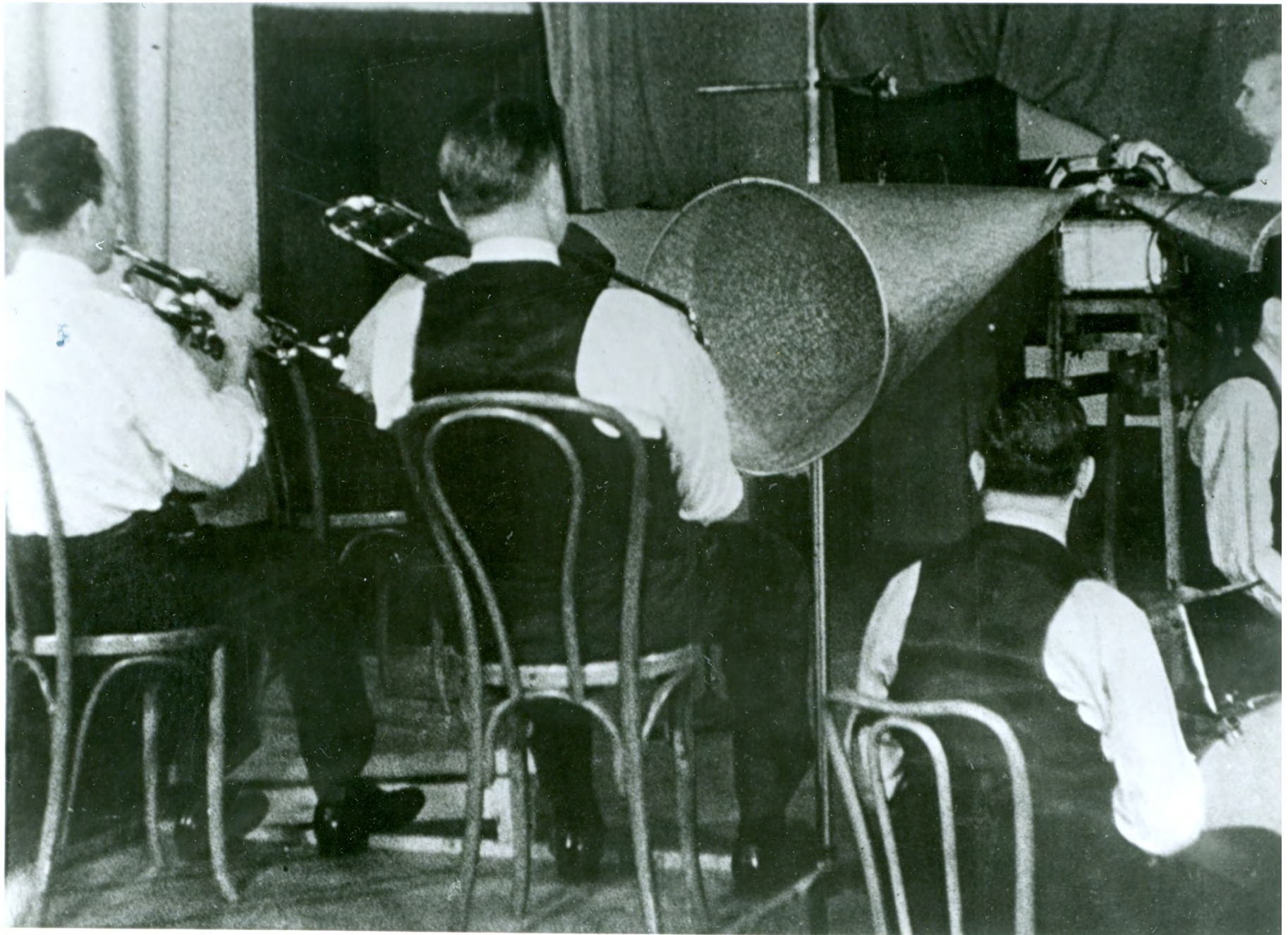
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They say the first instrument of the first Jass band was an empty lard can, by humming into which, sounds were produced resembling those of a saxophone with the croup. Since then the Jass band has grown in size and ferocity, and only



Original Southern Hit

BROWN SKIN

Who. you. for.



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AND

Armand J. Piron

Comp. of A. Piron

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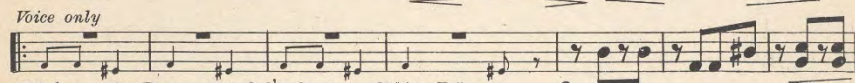
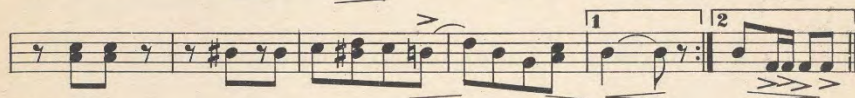
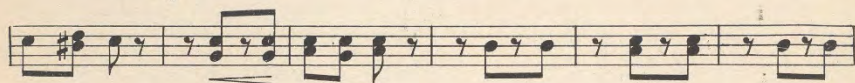
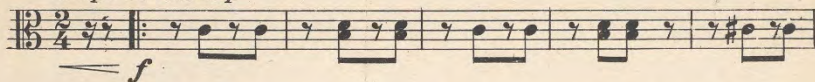
(Who're You For?)

ROY BARTON &

JERRY MILLS

Arr. by F. Henri Klickmann.

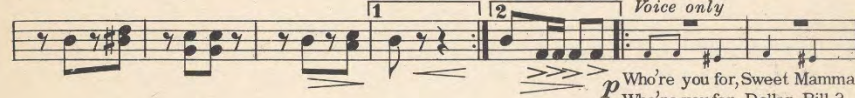
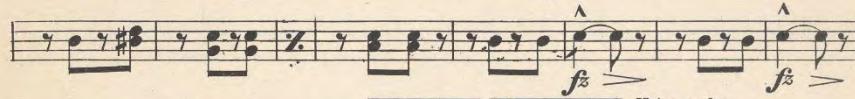
Tempo di One Step



Who're you for, Brown Skin? I'm for you White Folks.
p Who're you for, Over-coat? I'm for you In the Winter time. *f*



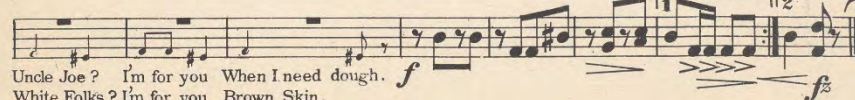
p Who're you for, Palm Beach? I'm for you In the Summer time! *f*
Who're you for, Taxi-cab? I'm for you Brown Skin.



p Who're you for, Sweet Mamma?
Who're you for, Dollar Bill?



I'm for you Sweet Papa.
I'm for you When you're broke. *f* *p* Who're you for,
Who're you for,



Uncle Joe? I'm for you When I need dough. *f*
White Folks? I'm for you Brown Skin. *fz*

Nick LaRocca



42 75

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press

Featured by
Tempo King

IN U.S.A.

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For that 3 o'clock Quadrille it all the go, When ever it is played by the old Boy ROBICHAUX,

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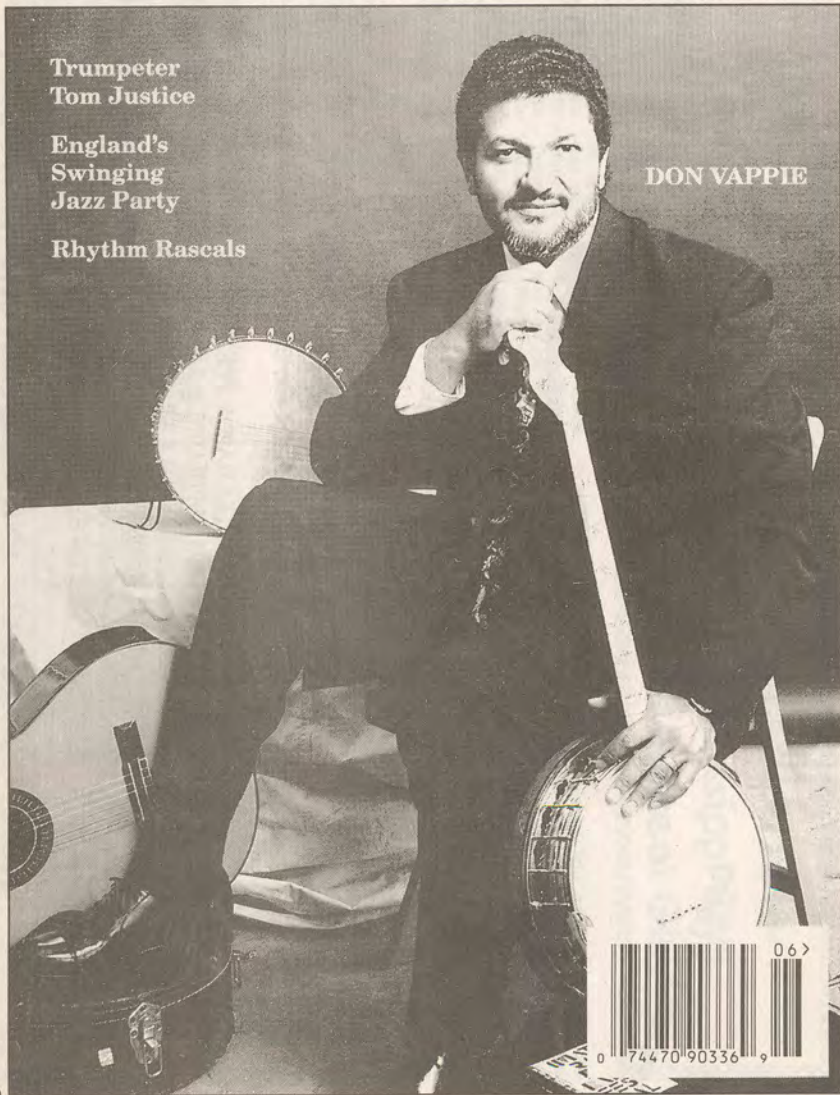


Photo: © 1994 David Spielman

JAZZ



(Photo Jazz Revy)

MILTON MEZZ MESIROV

INTERNATIONAL REVIEW OF JAZZ MUSIC

●

LES MOTS SONT DEVENUS DES LIEUX COMMUNS. LES EXCES DE L'ESPRIT
DEPLACENT LE SENS LE PLUS PUR ET RENVERSENT LES VALEURS. UNE
MEME LANGUE, DEFORMEE, N'EST PLUS LE MEME LANGAGE ET L'ON NE
S'ENTEND PLUS. COMMENT PARLER ALORS D'AMOUR, D'IDÉAL,
DE NATURE SANS MALENTENDU. ON NE TROUVERA ICI NI
LITTÉRATURE, NI VANITÉ ECRIVASSIÈRE. JE N'ÉTAIE POINT DE
THÉORIE PHILOSOPHIQUE, POLITIQUE, ESTHÉTIQUE
OU JOURNALISTIQUE ET PRÉTENDS ENCORE
MOINS RENVERSER EN QUELQUES MOTS L'ORDRE
ÉTABLI. MAIS JE SERAIS COMBLÉ SI UN
LECTEUR, PARCOURANT CES LIGNES SE
PRENAIT DU DÉSIR DE VIVRE, S'ÉCHAPPAIT
DU TROUPEAU INNOMBRABLE,
DU CORTEGE FUNEBRE ET SE
REDRESSAIT LIBRE, POUR RESPIRER
ET COMPRENDRE : L'AIR,
LA MUSIQUE, LA NATURE,
LE SOLEIL, L'AMOUR

EN UN MOT

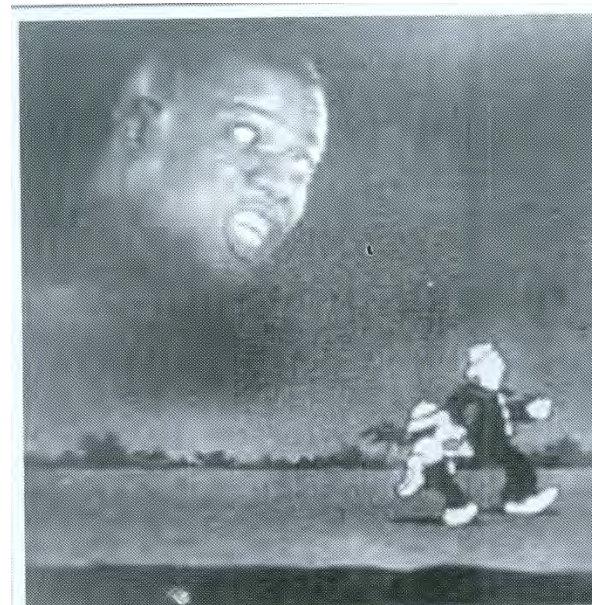
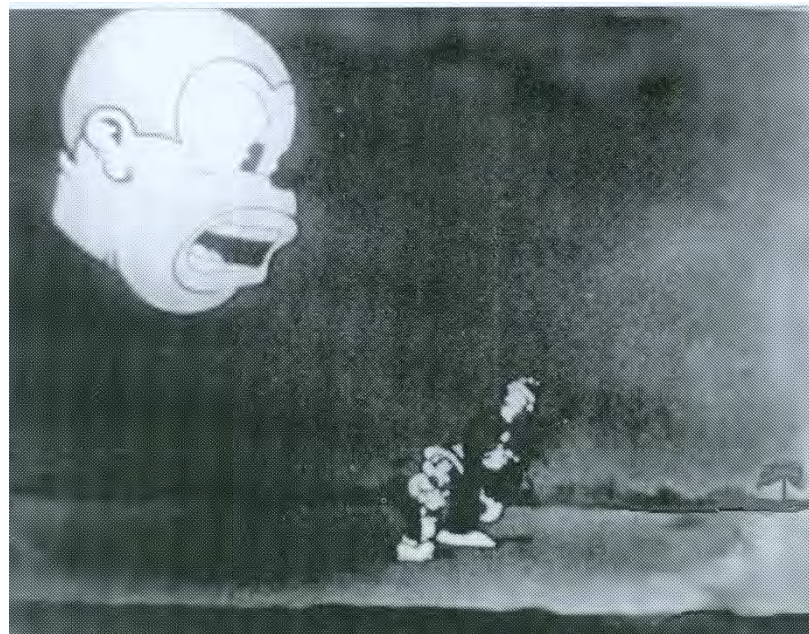
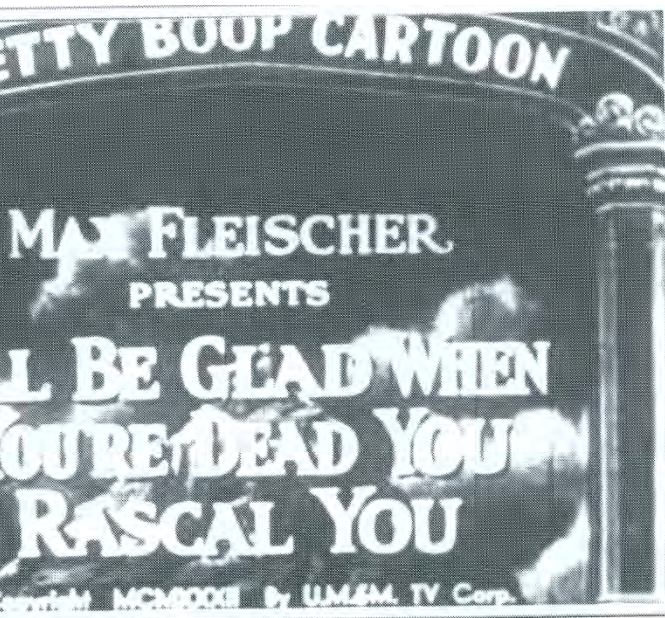
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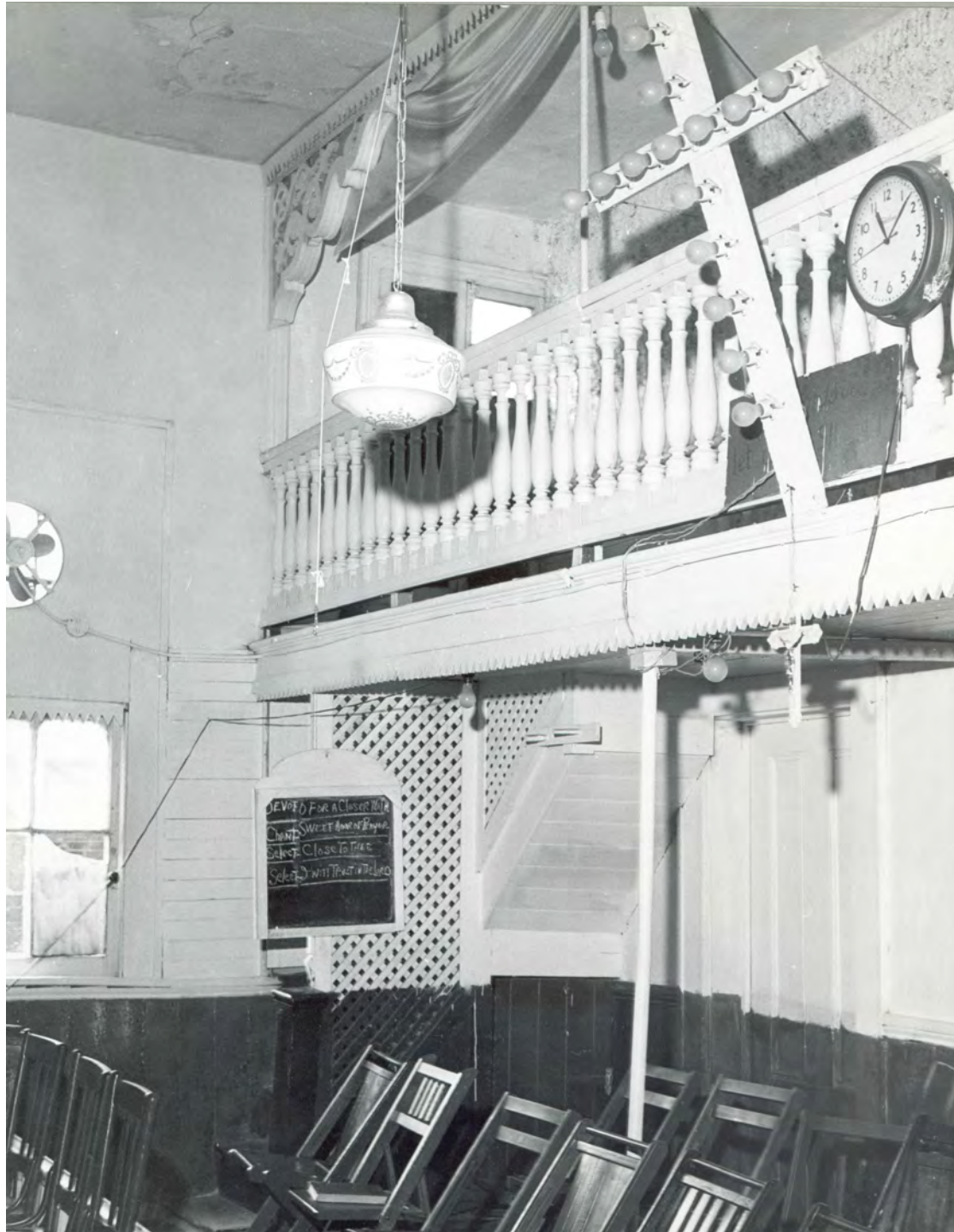




**ECONOMY AND MUTUAL AID
ASSOCIATION.**

ORGANIZED, MARCH 7, 1934. INCORPORATED, APRIL 10, 1950.

2025 A GRAND BEACH
BY SPORT DANCE
SAT. NINE IN ECONOMY HALL
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SEP 22 2005







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AR

the Southeastern Architectural Archive, a unit within Tulane University Library's Special Collections Division, was founded in 1979 to house collections of architectural prints and drawings of the Manuscripts Department (now the Louisiana Research Collection) at Tulane University. Growing from a small number of groups of records from a few New Orleans architects and firms, SEAA now preserves over 135 collections from the New Orleans metropolitan region, Louisiana, and other parts of the Gulf South. Over the last three decades, SEAA has become one of the largest architectural archives in the southern United States, housing nearly 1 million drawings, 25 thousand photographs, and many other records.

These materials illuminate the distinctive architectural heritage for which New Orleans is famous, such as the Sylvester Labrot Collection, which is among the most comprehensive group of project drawings of James Gallier, Sr. and his son, James Gallier, Jr., Charles Bingley Dakin and his brother, James H. Dakin, Richard Esterbrook, John Turpin, Minard Lafever, and other 19th century architects who practiced in New Orleans. SEAA also has other 19th and early 20th century architects represented in its holdings, including Robert Mills, James Freret, Thomas Sully, Benjamin Latrobe, Paul Andry, and others.

The bulk of SEAA's material covers the 20th century, most records being from the 1950s through the 1980s. Regional architects representing this period include Edward Spurlin, Sam Stone, Jr., and Martin Shepard for the earlier part of the century. For the mid to later 20th century, architects and firms such as Weiss, Dreyfous, and Seiferth, Freret and Wolf, Koch and Wilson, Curtis and Davis, Albert Ledner, and many others comprise the record of the region's built environment.

In addition to 19th to early 20th century New Orleans photographers, SEAA has in its collections works by John Teunissen, Francois Mugnier, C. Milošević, William Odiorne, and others. For the mid to later 20th century, photographers including Richard Koch, Clarence John Laughlin, Howard Coleman, Frank Lotz Miller, and many others.

SEAA also has important records from funerary designer/builder, Albert Weiblen Marble and Granite Company.

These finding aids may be accessed simultaneously using the search box above. Researchers may also consult individual finding aids using the alphabetical index or the collection number index. Architectural drawings are inventoried by the descriptive information indicated on the sheets, such as by street address, building name, client, architect, or date. When searching the finding aids or the above search box, try entering addresses either by street name first--i.e. Bourbon Street, 200 or the street number first--i.e. 200 Bourbon Street. We do not use diacritical marks for non-English words in our finding aids, i.e. search by Vieux Carre not Vieux Carré, Francois Mugnier not François Mugnier. Our finding aids include basic biographical information about architects/firms, some with links to fuller biographies in Knowla, Encyclopedia of Louisiana. For more detailed biographical material, consult our Architect Biographical Files, which contain biographies, brochures, project descriptions, etc. The American Institute of Architects has biographical information in their Historical Directory of American Architects, which includes Louisiana architects/firms. Because of the fragile nature of our holdings, we cannot permit browsing of collections.