Exhibiting the Student Experience:
Coralie Guarino Davis's Newcomb College, 1943-1947

A Thesis

Presented to the

Graduate Faculty of the

University of Louisiana at Lafayette

In Partial Fulfillment of the

Requirements for the Degree

Master of Arts

Kay R. Manuel

Summer 2016

Exhibiting the Student Experience:
Coralie Guarino Davis's Newcomb College, 1943-1947

Kay Manuel

APPROVED:

John Troutman, Chair Associate Professor of History	Sara Ritchey Head and Professor of History
Thomas Cauvin Assistant Professor of History	Mary Farmer-Kaiser Dean of the Graduate School

TABLE OF CONTENTS

LIST OF FIGURES

INTRODUCTION

Coralie Guarino Davis donated an extensive collection of personal documents, ephemera, artwork, and diaries contained within the Newcomb Archives at Tulane University. For my thesis, I researched and designed a museum exhibit to represent the student experience at Newcomb. Davis attended Newcomb College from 1943 until 1947 and provided a significant amount of subjective information about her life experiences during that time through her diaries. Davis's college experiences represent specific underrepresented histories in academia such as the life of a student in a southern coordinate college during World War II and her participation in a relatively unknown Carnival krewe in New Orleans. My immediate goal is to make her private diaries accessible to the public and relatable so that students and visitors of the exhibit can observe how women experienced college at Newcomb, and other social events, during and after World War II.

A central purpose of history museum exhibitions is to educate the public about the past using images, objects, and documents to excite and entertain its audience. Museums strive to bring forth new histories based on current scholarship on previously neglected or underrepresented subjects. Although museums have added more women's histories into their exhibits, women's higher education remains largely absent. My thesis research and exhibit seek to meet this demand and fill in the gap to provide a diverse representation of the student experience of women's education in the South.

Female higher education remained a controversial topic into the twentieth century as society debated whether women belonged on campus with men. Women were believed to "live in a distinct "world," engaged in nurturant activities, focused on children, husbands, and

family dependents" that was distinctively different from the male sphere.[1] According to Aileen Kraditor, "men have never had a 'proper sphere,' since their sphere has been the world and all its activities."[2] Men therefore controlled the public sphere and women were generally restricted to the private sphere, which limited their opportunities for education and work, especially in particular fields and industries dominated by men.

This debate resulted in three distinct educational institution types: independent, coordinate, and coeducational, each varying in their relationship with male universities and male students. The cultural belief in separate spheres enhanced the popularity of independent women's colleges.[3] Many women's colleges were completely independent, while others were considered "coeducational," which meant they accommodated female students at formerly all-male institutions. However, members of society worried over the effects of intermingling the sexes in college. According to Amy McCandless, southern colleges were the "most vehement opponents of coeducation."[4] Not only did some southern institutions try to prevent coeducation, they actively encouraged separation of the sexes in the South.[5] McCandless quoted a petition by students at one university that the admission of women "would inevitably tend to alter the spirit and tone of robust manliness of the student body which we believe to of even greater importance than scholarship."[6] Coordinate colleges, therefore,

---

[1] Linda Kerber, "Separate Spheres, Female Worlds, Woman's Place: The Rhetoric of Women's History," *The Journal of American History* 75, no. 1 (June 1988), Edith Garland Dupre Library, University of Louisiana at Lafayette, http://www.jstor.org/stable/1889653 (accessed May 3, 2016), 10.

[2] Ibid, 12.

[3] Elizabeth Seymour Eschbach, *The Higher Education of Women in England and America, 1865-1920* (New York: Garland, 1993), 99, 109.

[4] Amy McCandless, "Maintaining the Spirit and Tone of Robust Manliness: The Battle against Coeducation at Southern Colleges and Universities, 1890-1940," *NWSA Journal* 2, no. 2 (Spring 1990), JSTOR, Edith Garland Dupre Library, University of Louisiana at Lafayette, http://www.jstor.org/stable/4316017?origin=JSTOR-pdf (accessed May 11, 2014), 199.

[5] Ibid.

[6] Ibid, 201.

functioned as a compromise between independent and coeducational colleges because it provided women a separate liberal arts education but remained financially and administratively associated with a male university. According to one coordinate college in South Carolina, "The social life of the College will be entirely distinct from the University, and there will be no women on the campus. The two institutions may unite in a common auditorium when one can be provided and the women students will be given the use of the library, museums, and laboratories, but otherwise there will be no commingling [sic] of students."[7]

The majority of research in the field of women's education has centered on independent women's colleges and coeducation and typically excludes coordinate colleges such as H. Sophie Newcomb Memorial College associated with Tulane University in New Orleans, Louisiana where Davis attended. By creating an exhibit based on this particular student's experience, I intend to contribute to the historiography of Newcomb College, educate the public on the typical experience of Newcomb students during the 1940s in New Orleans, and simultaneously expand the representation of women in museums.

While researching this topic, I wondered what a student of Newcomb during the 1940s might have experienced. How did the war affect students at Newcomb? Consider the bigger picture: history does not occur in a vacuum, and in order to understand fully Davis's experience at Newcomb I have to consider what factors outside of school influenced her life. A student's experience extends beyond the physical space of the institution and into the local culture and society through daily activities and events. As I examined Coralie Guarino Davis's diaries, three major topics emerged and thus frame my exhibit; they are the history

[7] Ibid, 204.

and curriculum of Newcomb, the impact of World War II on the lifestyle of Newcomb students, and New Orleans events such as Carnival after the war.

World War II affected higher education in a number of ways; in some ways the removal of servicemen from the classroom and the home front provided women with new campus opportunities. This egress of men gave women more opportunities in education to expand their degree options and extracurricular activities on campus and strive for careers outside of the gender norm. Newcomb College students had different opportunities and experiences than students of coeducational institutions or independent women's colleges because of the presence of military training programs on campus. Through these programs, Tulane maintained enough male students to preserve the traditional gendered roles of the institutions, regarding the curriculum and separation of the university from its coordinate female institution, H. Sophie Newcomb Memorial College. Although the war did not challenge or change the coordinate structure and liberal arts curriculum of Newcomb College, Coralie Guarino Davis used her Newcomb art education and elite status in a Carnival krewe to gain recognition and find work as an artist even though she did not attain the degree she desired in the male-dominated field of architecture at Tulane.

For the purpose of this exhibit, I have restricted my research to the years Davis attended Newcomb College, from June of 1943 through June of 1947. My sources include Davis's extensive diaries and other artifacts in her collections, as well as school catalogs and yearbooks from the Tulane University and the Newcomb College Institute repositories on campus. In chapter one, I use Davis's diaries to guide my examination of her experience as a young student in 1940s New Orleans, Louisiana, focusing on prominent and distinct aspects of Davis's life. First, I examine how the curriculum and structure of Newcomb College

limited students like Davis to gender-specific degrees and activities that preserved gender separation not only in the classroom but beyond, in the professional world. The presence of military programs and naval students on campus simultaneously displaced women of Newcomb and appeased them during World War II. Then I illustrate how World War II dominated culture and media as the war took priority in society. The war dominated much of culture and media attention, which occupied much of Davis and her classmates' attention. Third, I demonstrate how Davis's participation in Carnival and other social events as a local of New Orleans enriched her college experience and created opportunities for work as an artist later in her life.

In the second chapter, I survey museum studies literature to assess the inclusion of women's history concerns in twentieth and twenty-first century exhibition development. Local exhibitions and museums related to my exhibit have addressed women's history in various indirect ways; their exhibits are focused on other goals (World War II, Mardi Gras, and Newcomb Pottery). I found that museums have rarely explored women's personal lives as college students during World War II or in New Orleans' Carnival. I explain my methodology, organization, and the exhibit themes as they pertain to my exhibit. During my explanation of methodology regarding organization and design, I also address the challenges in developing an exhibit on a small budget and discuss my particular choices to make the exhibit "interactive."

The third chapter contains the details of the exhibit including the exhibit brief, script, and final design plan. The exhibit brief provides the goal of the exhibit, its themes, and a general summary of its orientation and content. The script is a formal document detailing each panel's text and images in order (see appendix for images and objects.) Finally, the final

design plan includes the specifics for the exhibit regarding dimensions, layout, materials and stylistic choices.

Coralie Guarino Davis

Coralie Guarino Davis is a strong subject for an exhibition because of her extensive archival collections and her unique historical perspective as a woman in a coordinate college during the war who participated in a lesser-known Carnival krewe. Former archivist at the Newcomb Archives on Tulane University's campus, Susan Tucker's essay, "Coralie Guarino Davis (1926 - 2004): Carnival Legacies," provided the first academic individual study on Davis's life. Her research discussed Coralie's life and education, as well as her participation in Carnival. Tucker sought to expose the life and work of one of Carnival's unknown designers. Her examination brought forward the unique and colorful life of Coralie Guarino Davis and her activities within Carnival traditions throughout her entire life.

According to Tucker, Davis produced the largest collection of self-writing in the New Orleans area, writing nearly sixty-five years of her life.[8] Diary writing began early in her life when her uncle gave Davis her first diary at the age of eleven and instilled the importance of diary writing. [9] Her diaries contain various forms of entries, detailing daily activities from her coursework and afterschool activities, such as shopping, to dinner and dancing with her family and friends.

Davis was born in 1926 in New Orleans; she was an only child, raised by her parents, Anthony Guarino and Florence Ducros Guarino.[10] Her mother Florence was Episcopalian of

[8] Susan Tucker, "Coralie Guarino Davis (1926-2004): Carnival Legacies," in *Louisiana Women: Their Lives and Times*, Volume 2, edited by Mary Farmer-Kaiser and Shannon Frystak (Atlanta: Georgia University Press, 2016), 216.

[9] Ibid 220.

[10] Ibid; Coralie Guarino Davis, interview by Beatrice Owsley, July 11, 1989, Newcomb Oral History Project. Newcomb Archives, Newcomb College Institute, Tulane University, New Orleans, LA (hereafter CGD Interview.)

French and Spanish descent while her father Anthony was a catholic Sicilian. Tucker described Davis as dark haired, attractive, and of Sicilian, French, Spanish, and English descent. Her parents chose to raise her in the catholic tradition and eventually enrolled her in St. Joseph's Academy in New Orleans instead of her local public school. Her parents, her mother Florence in particular, pushed to ensure that their daughter benefitted from her newly created social circle of private school students.[11] Her attendance at St. Joseph's allowed her easier access into the society of "the daughters of the better downtown families---French, Italian, etc."[12] Her family struggled to maintain a middle-class economic status due to her attendance at a private school and participation in local Carnival krewes. Her attendance at Newcomb weighed heavily on her family's ability to afford the cost. Tucker questioned if Coralie Guarino was an only child due to the "economic handicap" of her family trying to maintain a higher status in New Orleans society.[13]

Davis's parents hoped her attendance at Newcomb College would elevate her social status, due to her status as a Newcomb graduate and art education. Florence Guarino wanted her daughter to attend Newcomb, as her cousins had, where they had achieved a higher social standing through their work as artists. Relatives Marie de Hoa Le Blanc and Emilie de Hoa Le Blanc attended Newcomb and worked as Newcomb Pottery artists during its early years. Their success exemplified art as a valid career option for Davis.[14] As a student, her teachers and Newcomb Pottery designers (Sadie Irvine, Amelie Roman, and Henrietta Bailey), Tucker argued, "represented a model of independence. They were respected within and beyond the

[11] Tucker, "Coralie Guarino Davis," 217, 220-222.
[12] Ibid, 221-222.
[13] Ibid, 222-223.
[14] Ibid, 222-223.

New Orleans community."[15] As Tucker argued, Davis's mother did her best to attend functions and participate in organizations that raised their social status and not hinder Davis's success in college. "Like Coralie, most Newcomb College students at that time were local, and stuck closely to groups formed around the neighborhoods and schools from which they came, never testing the boundaries of race and class in the city."[16] Davis and her family found it important to align themselves with the social elite of the community to ensure her success in college and life in New Orleans after graduation.

Davis relied on social connections for much of her success and opportunities. Through her friend Lorys Sue Jones, Davis met Olga Peters, a 1920 Newcomb graduate who worked as a Carnival designer and introduced her to the idea of Carnival design. Jones also introduced Davis into a more Uptown lifestyle, which helped her move independently from her social and economic background.[17] She considered her connection to Newcomb as one of her most significant accomplishments. According to Tucker, "Coralie remained a devoted supporter of Newcomb College, seeing it as giving her a legacy of inclusion and achievement."[18]

In addition to attendance at Newcomb, Davis's participation in Carnival krewes helped to promote Davis within the community and give her inclusion into elite social groups. Davis's mother belonged to the Krewe of Venus, a prominent parading female Carnival krewe. Davis followed her mother's lead and joined the Krewe of Elenians in 1942 and the Krewe of Venus after the war ended in 1947. According to Tucker, Carnival krewes

[15] Ibid, 223.
[16] Ibid, 225.
[17] Ibid, 224.
[18] Ibid, 223.

offered women the chance to improve their connections and to "find husbands who will be from the same social, racial, and ethnic group."[19]

After graduating from Newcomb, according to Tucker, Davis married George Davis, an outsider to much of New Orleans society.[20] Davis's marriage to an outsider further demonstrates her minority status in New Orleans and in the historical record. She did not come from an elite protestant family, nor did she marry into one; however, she did find some notoriety and success through her career. By the 1950s, she found work as a seasonal Carnival designer for various krewes in Louisiana. After her husband's death in 1967, Davis turned to more stable employment and worked as a library assistant at the University of New Orleans (UNO.) Her main interests included genealogy and historical research. Near her death, Davis instructed that her diaries become the property of the Newcomb Archives. Tucker argued the relevance of Davis's diaries to women's history and social history in New Orleans:

> she knew the diaries would be read by outsiders, certain to pass beyond the city's caste system, to illuminate it. Her gift was a decidedly gendered one, based on what she learned struggling in a social milieu that held her firmly in place, while offering small detours in established routes to women where they could participate in public life.[21]

My research and exhibit on Davis expand beyond Tucker's research to explore a closer examination of Davis's public and private life during her college years at Newcomb. Davis utilized opportunities for social improvement, through education, socials, and krewes, in

[19] Ibid, 225.
[20] Ibid, 227
[21] Ibid, 233.

order to further her career and work as an artist. Through her diaries and archival collections, Davis's subjective entries detail the daily activities and occasional difficulties of a woman in higher education during World War II in New Orleans, Louisiana.

Diaries and Popular Memory

Davis's selected journals, at least a thousand journal entries over a four-year period, describe the daily life experiences of a young college female student in New Orleans. Her diaries provide subjective information that cannot be attained elsewhere—a sense of emotional honesty, currency, and identity. Public and academic historians have studied and interpreted women through material objects and artifacts typically associated with female gender roles. However, women leave behind more than just objects; many have left personal writings or diaries. Just as Davis's diaries offer important and specific details of history, other personal records should be examined for sociocultural and historical meaning.

Heather Beattie argued how women's diaries offer a "rich source of information" on everyday life within various times and places that may be otherwise unrecorded.[22] A personal diary or journal generally includes "daily or fairly regular periodic accounts of a life created and arranged chronologically."[23] In their diaries, women describe "the texture of everyday" which is useful for social and cultural historians because it provides information that is not typically found in public records produced by men.[24] Personal diaries are an excellent source for information on women when public records cannot cover social interactions or individual memories and opinions.

[22] Heather Beattie, "Where Narratives Meet: Archival Description, Provenance, and Women's Diaries," *Libraries and the Cultural Record* 44, no. 1 (2009), JSTOR, Edith Garland Dupre Library, University of Louisiana at Lafayette, LA (accessed September 21, 2015), 82.

[23] Ibid, 83.

[24] Ibid, 85.

Within the study of World War II, Carol Acton wrote on the power of women's diaries to represent the relationship "between the individual subjective experience of war and the larger context of public history."[25] According to Acton, diaries assert the stories of women as legitimate by "consciously placing themselves in history" and provide "dynamic, vividly written contributions to our understanding of the war experience, showing how the subjective experience narrated in a diary has an important place in the collective historical narrative of the Second World War."[26] Utilizing women's diaries to increase the representation of women in the historical narrative provides more personal stories of women told by women rather than additional statistics or narratives driven by material culture or gendered spaces. Museums should reflect this type of feminist scholarship in their interpretations and exhibitions for public consumption, not just for historians and libraries. Museums must embrace the trend to examine women through more than just objects. Women participated in and experienced historical events such as World War II the same as men and their accounts are just as important to the historical record.

With this exhibit, the concept of public memory is important and conveys Davis' experiences using her writings on 1940s daily life to the audience. The study of memory is a relatively new field and its relevance has become more recognizable as society and culture changes so rapidly in the modern era. Memory is not static or permanent, it flexes, molds, changes as social and cultural factor weigh on it. Paul Grainge argued there is a conflict between official documented histories and public memory in the book *Memory and Popular Film* (2003). He argued that public memory is "socially produced and is bound in the

[25] Carol Acton, "'Stepping Into History': Reading the Second World War Through Irish Women's Diaries," *Irish Studies Review* 18, no. 1 (February 2010), Academic Search Complete, EBSCOhost, Edith Garland Dupre Library, University of Louisiana at Lafayette, LA (accessed September 21, 2015), 40.

[26] Ibid, 39.

struggles and investments of cultural and national identity formation."[27] Memory is not produced by choice or by strategy; it is what remains through time, what the public remembers and therefore considered important and relevant. The exhibit must share events and ideas between public memory and Davis's writings in order for the exhibit to be relatable to visitors.

As curator of this exhibit, I rely on Davis's daily journal entries to provide enough detail and emotion to convey her individual experience and elicit public memory. According to Sarah Stubbings, in regards to interpreting a personal collection of diaries, it is important to consider that "while personality and personal identity affect the content, intensity and emotional tone of memory, the social and cultural context of memory also exerts a substantial influence on its form and experience."[28] My exhibit uses Coralie Guarino Davis's archival collection to bring forth public memories of New Orleans in the 1940s and women of Newcomb, supplemented with historical context from outside sources. My exhibit mostly uses first-person, eyewitness accounts recorded in the moment by Davis rather than her long-term memory, which can be less reliable. Historical and cultural events remain a shared experience between people no matter when they experienced them.

Researchers Sharon Mazzarella, Rebecca Hains, and Shayla Thiel-Stern in their research examined how and what women recalled from their mid-twentieth century childhoods. They argued that "[g]irls' stories are particularly important because they have been absent from most official recorded history and archived documents." [29] They framed

---

[27] Paul Grainge, *Memory and Popular Film,* (Manchester: Oxford University Press USA, 2003) eBook Collection (EBSCOhost), EBSCOhost, Edith Garland Dupre Library, University of Louisiana at Lafayette (accessed April 25, 2016), 2.

[28] Sarah Stubbings, "'Look Behind You!': Memories of Cinema-Going in the 'Golden Age' of Hollywood,'" in *Memory and Popular Culture,* ed. Paul Grainge, 65.

[29] Sharon Mazzarella, Rebecca Hains, and Shayla Thiel-Stern, "Girlhoods in the Golden Age of U.S. Radio: Music, Shared Popular Culture, and Memory," *Journal of Radio and Audio Media* 20, no.1 (2013),

their study through the lens of memory study and acknowledged their limitations in interviewing older women about their childhoods.[30] Davis recalled much of her childhood in her oral history interview; however, official records, yearbooks, and newspapers can supplement her diaries as "relatively stable historical documents," which offers reliable information to fill in the gaps.[31] They argued that "memory provides a powerful and sometimes mysterious means of binding oneself to a sense of time, place, purpose, and community, and when shared, it can explain lived experiences in a way that studying official documents cannot."[32] Their study found that the radio provided "a shared cultural, coming of age experience regardless of the decade in which they were born, the region in which they were raised, or their family's social class."[33] During the 1940s, movie going was a common enough activity that the public remembers it as a "collective experience," one that is shared within the public's memory in a positive way.[34] Just as radio in their study of girlhood and media provided a shared cultural experience, other factors across society offer the same type of shared experience. In Davis's accounts, her entries about radio, film, education, and Carnival are all relatable to other individuals in New Orleans whether they personally experienced the 1940s or not.

Coralie Guarino Davis's diaries firmly place her within the historical record of World War II and 1940s New Orleans. Many of her stories and recollections represent popular events and activities of the period and make her narrative relatable to visitors of the exhibit. In addition to documenting current events, Davis's writing provides unique subjective

---

Communication and Mass Media Complete, Edith Garland Dupre Library, University of Louisiana at Lafayette (accessed September 21, 2015), 117.

[30] Ibid, 130.
[31] Ibid.
[32] Ibid, 117.
[33] Ibid, 129.
[34] Stubbings, "Look Behind You!", 66.

information regarding her education and social life in New Orleans. While institutional documents and public records provide general information and statistics for researchers, her diaries facilitate a richer cultural history of Newcomb students' experience from 1943 until 1947.

Historiography

This project requires a historiographic command of women's higher education, the history of Newcomb College, women's home front experiences during World War II, and mid-twentieth-century New Orleans' Carnival culture.

1. Women's Higher Education

Historians within the field of women's history continue to expand traditional history narratives to include women as well as restructure entire historical scholarships. In the past, traditional historical narratives ignored or disregarded women's stories due to a lack of sources or interest by historians. Women's historians have worked to expand the source base for women's history in order to further women's history research and scholarship. Women's education, as a subfield of women's history, continues to expand as new historians research and analyze sources. In American women's educational history, research has centered on the nineteenth century, the Northeast region of the United States, or on public educational institutions.

With the second wave of feminism in the 1970s, gender and women's issues became more prevalent within the field of history as female historians brought more women's history to light. Liva Baker was one of the first historians to examine women's colleges with a strong feminist perspective in her book, *I'm Radcliffe! Fly Me!: The Seven Sisters and the Failure of Women's Education* (1976). Her book studied the evolution of the Seven Sister colleges from

their origins in the nineteenth century until the 1970s. [35] Baker's own institution, Radcliffe, began as an annex, or a coordinate institution, living under the umbrella of its prestigious male counterpart, Harvard University.[36] Baker acknowledged how these institutions in their early years did not want to create competition with male universities and kept their curriculums focused on female accomplishments, or fine arts education.[37] These earlier institutions resisted major changes; it took until 1969 for the first Seven Sisters College to attempt full coeducation.[38] While the Seven Sisters were instrumental in pushing for women's education across the country, the northeast was slow to embrace liberal education for women, especially in a coeducation environment.

Helen Lefkowitz Horowitz shifted the focus of women's education at the Seven Sisters to study their intentions through their design with her book, *Alma Mater: Design and Experience in the Women's Colleges from their Nineteenth Century Beginnings to the 1930s* (1993). Her examination of the various early histories of the Seven Sisters Colleges from her perspective as both a cultural and women's historian sought to understand the world of college for women.[39] She noted the schools' similar shared beginnings and their awareness of each other from the nineteenth into the twentieth century, constantly evolving to stay relevant.[40] She explained how the design of spaces for women in higher education reflected their purpose, altered as needed over time, and managed to preserve female culture within a

[35] The Seven Sister colleges refer to the seven northern institutions known as the female Ivy League: Barnard, Bryn Mawr, Mount Holyoke, Radcliffe, Smith, Vassar, and Wellesley, which sought to educate middle class women. Liva Baker, *I'm Radcliffe! Fly Me!: The Seven Sisters and the Failure of Women's Education*, (New York: Macmillan Publishing, 1976), 2-3.

[36] Ibid.

[37] Ibid, 3, 11.

[38] Ibid, 17.

[39] Preface, Helen Lefkowitz Horowitz, *Alma Mater: Design and Experience in the Women's Colleges from Their Nineteenth-century Beginnings to the 1930s*, (New York: Knopf, 1984), xv-xvi.

[40] Ibid, xvi.

male liberal arts curriculum.[41] This monograph provided a synthesis on northeastern women's colleges through the early twentieth century but neglected southern institutions formed before the turn of the century.

Up until the 1990s, the focus of women's higher education remained in the northeast, but Christie Farnham's book *The Education of the Southern Belle: Higher Education and Student Socialization in the Antebellum South* (1994) filled in the gap to examine when and how higher education spread to the south. The idea of women's education did not reach the South until the late nineteenth century and gave women new opportunities other than finishing schools to continue their education. As Farnham argued during the antebellum period, society feared education that could change gender standards. In order to protect those standards, many schools provided "female education," to become a lady or southern belle, instead of a traditional liberal arts curriculum in many cases.[42] With the spread of women's education, southern colleges for women began to merge the core curriculum of male institutions and with female "ornamental" courses.[43] The new Liberal Arts curriculum, therefore, became the southern standard for women's education, with little intention to prepare women for careers outside of their traditional gender roles or encouragement to seek a profession like their male counterparts. [44]

Elizabeth Seymour Eschbach changed the historical scope to explore the social impact that resulted from the development of women's education, rather than an institutional or regional study. She explored the challenges female institutions faced in acquiring the same

[41] Ibid, xviii.
[42] Christie Farnham, *The Education of the Southern Belle: Higher Education and Student Socialization in the Antebellum South*, (New York: New York UP, 1994), 120.
[43] Ibid, 69.
[44] Ibid.

equivalency as male institutions in her book, *The Higher Education of Women in England and America 1865-1920* (1993). Not all female colleges' curriculums were considered equivalent to male universities at the time.[45] In the nineteenth century, according to Eschbach, coordinate colleges satisfied "those who could not fully accept full coeducation and yet scorned the weaknesses of separate women's colleges."[46] Coordinate colleges served as the median between an independent college, which may lack in quality, and a coeducational institution, which may place women in an inferior position to male students.

The historiography of women's education shifted to focus on the progression of coeducation in the second half of the twentieth century. *Going Coed: Women's Experiences in Formerly Men's Colleges and Universities, 1950-2000* (2004) edited by Leslie Miller Burnal and Susan Poulson examined women's experiences in coeducation and the effects of including women at formerly all-male universities from before the decline of single-sex education in America to the rise of coeducation in the nineteen sixties.[47] Miller-Burnal and Poulson argued that women struggled with the idea of otherness on a campus where women were not originally intended and that college is a "formative part of an individual's socialization," which informs their identity.[48] They argued that while coeducation meant the inclusion of both sexes in the former all-male colleges, it did not necessarily equal equity or permanent change for the better. When universities adjusted their curriculum and structure to

[45] Irene Harwarth, Mindi S. Maline, and Elizabeth DeBra, *Women's Colleges in the United States: History, Issues, and Challenges*, (Washington, DC: National Institute on Postsecondary Education, Libraries, and Lifelong Learning, U.S. Dept. of Education, 1997), 3.

[46] Elizabeth Seymour Escbach, *The Higher Education of Women in England and America, 1865-1920*, (New York: Garland, 1993), 99.

[47] Preface, Leslie Miller-Burnal and Susan Poulson, *Going Coed: Women's Experiences in Formerly Men's Colleges and Universities, 1950-2000*, (Nashville: Vanderbilt University Press, 2004), ix- x.

[48] Ibid, ix.

include women, it was not for their benefit, but for the college to stay relevant and continue its existence.[49]

Gina Barreca offered an entirely new historical perspective to examine co-education—first person narrative. *Babes in Boyland: A Personal History of Co-education in the Ivy League* (2005) is a social history personal narrative of the co-education system informed by her own experiences in the 1970s.[50] Barreca shared her experiences as a female student at the former all-male university Dartmouth and illustrated how difficult it was to adjust to the hardships and prejudice associated with coeducational institutions. *Babes in Boyland* demonstrated how women, like Barreca, learned "to challenge institutions of power from within" and make space for female students in the coeducational world of the 1970s.[51] Although *Babes in Boyland* did not challenge the historical narrative in any major way, it did add a new perspective, the often-overlooked personal, subjective story of a first person narration.[52]

Linda Eisenmann examined the effect of World War II on women's higher education in America and the various forms of female advocacy on an individual level during the post-war era.[53] Eisenmann revised the interpretation of postwar women's education, arguing that feminism did not recede after the war, but continued. Her book, *Higher Education for Women in Postwar America, 1945-1965* (2006), studied the various types of feminism in the

[49] Ibid, ix, 310.

[50] Jana Nidiffer, "When I Went to College Is Now Considered History! American Women's Participation in Higher Education in the Twentieth Century," *History of Education Quarterly*, 2007, 377. JSTOR Journals, EBSCOhost, Edith Garland Dupre Library, University of Louisiana at Lafayette, LA (accessed September 21, 2015), 383; Regina Barreca, *Babes in Boyland: A Personal History of Co-education in the Ivy League*, (Hanover: U of New England, 2005).

[51] Barreca, *Babes in Boyland*, 6.

[52] Nidiffer, "When I Went to College", 384.

[53] Linda Eisenmann, *Higher Education for Women in Postwar America, 1945-1965*, (Baltimore, Md: Johns Hopkins University Press, 2006), eBook Collection (EBSCOhost), EBSCOhost, Edith Garland Dupre Library, University of Louisiana at Lafayette, LA (accessed November 30, 2015), 5.

post-war years before the wave of "active feminism" in the late sixties and seventies. Her examination covered "mostly white women's educational issues and opportunities" through an institutional lens in order to compare experiences over an entire period.[54] Eisenmann acknowledged that white middle and upper-class women had more opportunity for a higher education and feminist activism than African American women.[55] Due to the changes in society during and after the war, as Eisenmann argued, society sought a sense of normalcy and stability and therefore maintained its social structures.[56] Women during the post-war years found opportunities to create feminism in their domestic roles and personal choices when society would not change to accommodate them.

Charles Dorn analyzed the experience of women at a liberal west coast university during World War II in "'A Woman's World': The University of California, Berkeley, During the Second World War." Dorn found that women on Berkeley's campus "enrolled in male-dominated academic programs" "in growing numbers;" more women entered mathematics, chemistry, and engineering programs with the hopes of gaining employment during the war. [57] Although Berkeley was coeducational and hosted training programs for the military, the institution still lost a number of male students due to the draft.[58]

Dorn's study of Berkeley makes a good comparison to Newcomb College during the war and highlights the differences of coeducational and coordinate institutions. Berkeley openly began admitting female students in 1870 while Newcomb, established in 1886, opened as a female-only institution underneath Tulane University.[59] During the war, female

[54] Ibid, 2, 5-6; Nidiffer, "When I Went to College," 380-381.
[55] Eisenmann, *Higher Education for Women*, 2.
[56] Ibid, 2-3.
[57] Charles Dorn, "'A Woman's World': The University of California, Berkeley, During the Second World War," *History of Education* Quarterly 48, no. 4, Nov. 2008, 534, 537.
[58] Ibid, 535.
[59] Ibid, 538.

students at both schools experienced vastly different opportunities in education and careers. Each institution differed in structure, curriculum, and regional expectations, which altered the experience of its students. Berkeley provided women of the west coast a liberal coeducation where women could bend traditional gender roles through scientific and mathematic degrees previously unavailable to women before the war. As Dorn's article acted as a case study for understanding women's experiences at Berkeley during the war this exhibit studies the student experience at Newcomb College in New Orleans.[60]

2. Newcomb College

Continuing the trend of Barreca and Dorn, this exhibit focuses on a single individual and institution, a microhistory of one experience during the 1940s at Newcomb College. Although a coordinate college under Tulane University, Newcomb's notoriety for its art program and commercial enterprise, Newcomb Pottery, brought attention to the college, created a legacy of art excellence, and dominated the attention of most historians. Even today, Newcomb is most recognized for its pottery enterprise, early teachers, and artists from the nineteenth century.

In the historiography of Newcomb College, art historians dominated the conversation in their detailed analysis of the first few decades of Newcomb Pottery. *Louisiana's Art Nouveau: The Crafts of the Newcomb Style* (1976), by Suzanne Ormond and Mary E. Irvine, examined the pottery enterprise and its development with specific focus on their crafts and artwork and did not discuss the program or its curriculum, nor show any interest in the students as historical subjects.[61] This particular text ignores the legacy of the program, its

[60] Ibid, 536.

[61] Suzanne Ormond and Mary E. Irvine, *Louisiana's Art Nouveau: The Crafts of the Newcomb Style* (Gretna: Pelican Pub., 1976).

survival, and evolution after Newcomb Pottery. Jessie Poesch, an authority on Newcomb Pottery, argued in her book *Newcomb Pottery & Crafts: An Educational Enterprise for Women 1895-1940* (2003) that Newcomb concentrated on teaching skills for women in the arts, after the ultimate failure of its enterprise.[62] However, her research and conclusion did not lead to new research on the subject of teaching or the curriculum of the art program at Newcomb.

The most recent synthesis published, *Newcomb College, 1886-2006: Higher Education for Women in New Orleans* (2012) edited by Susan Tucker and Beth Ann Willinger, compiled a broad history of Newcomb organized by period and theme. Tucker and Willinger sought to reveal the unique history of Newcomb College over the past century, as they argued that histories of coordinate colleges are often neglected or marginalized. [63] The second part of the book focused on the programs of Newcomb that made it distinct and unique (i.e. the art program, women's basketball, chemistry, and nursing programs.) The chapter dedicated to the art program, written by Newcomb art historian Jessie Poesch, again limited its study to the origins and existence of Newcomb Pottery, which ended in 1940, giving the assumption that the art program and Newcomb Pottery were synonymous; however, the art program did not end in 1940 with the closure of Newcomb Pottery. [64]

The third part of *Newcomb College* focused on individual women renowned in their own fields and addressed the college culture that existed on Newcomb's campus. The chapters include brief histories of notable Newcomb graduates of Louisiana such as Sarah

[62] Jessie J. Poesch, Sally Main, and Walter Bob. *Newcomb Pottery & Crafts: An Educational Enterprise for Women 1895-1940* (Atglen, PA: Schiffer Publishing, 2003), 265.

[63] Beth Ann Willinger and Susan Tucker, *Newcomb College, 1886-2006: Higher Education for Women in New Orleans*, (Baton Rouge: Louisiana State University Press, 2012), 116.

[64] Willinger and Tucker, *Newcomb College*, 116.

Towles Reed and Lindy Boggs, as well as Newcomb activists involved in different movements, including the Civil Rights movement.[65] Although Tucker and Willinger produced a strong synthesis on Newcomb's history, it generally excluded the period of Davis's attendance at Newcomb, skipping from the end of Newcomb Pottery to the post-war years, neglecting the years of America's involvement in World War II.

3. Women in World War II

Women in higher education remain a marginalized group in the historiography of World War II. Popular American World War II books and academic historians tend to focus on political and military histories of the war and marginalize certain groups in society. Typical women mentioned in these histories included those directly involved in the war: soldiers, nurses, factory workers, etc., but what about other women in society? Where are the stories of the young unmarried women on the home front? Over the last few decades, World War II scholarship has progressed and historians have worked to include more women's perspectives into the greater narrative.

Susan Hartmann's *American Women in The 1940s: The Home Front And Beyond* (1982) examined women during the entire 1940s decade from a social and economic perspective.[66] The book concentrated on women during the war, both in uniform and on the home front from a periodization approach. Hartmann analyzed the public domain of women as the war and evolving economy shifted the lives of American women during the 1940s, affecting their employment, military service, education, politics, and family. Each chapter served as a general study for each category on a national scale. Her analysis of women's

[65] "Part III: Individual Lives," *Newcomb College*, 377.

[66] Susan M. Hartmann, *The Home Front and Beyond: American Women in the 1940s*, (Boston: Twayne Publishers, 1982).

education concentrated on objective economics and social statistics of university enrollment and postwar students rather than a social cultural history on the student experience during the war. Hartmann acknowledged the need for further study on the private female domain on "their interior lives, their intimate relationships, private activities, and self-perceptions."[67]

While more research into women's private domain was needed, other historians continued to incorporate women into the grand narrative. Jerry Purvis Sanson provided a regional and local history of World War II with his monograph *Louisiana during World War II: Politics and Society, 1939-1945* (1999). He used a political and economic approach analyzing the effects of WWII in Louisiana and claimed to be a "comprehensive account" of Louisiana during the war.[68] His research on women focused on the workplace and politics and avoided other female groups entirely. In regards to women's education, Sanson argued, "higher education suffered from declining enrollments as male students joined in the war effort, but the resulting loss of income was partially offset by military training programs;" which is particularly true in the case of Newcomb and Tulane.[69] While Sanson recognized marginalized groups in his study, including women, his analysis did little to add to their historiographies or change preconceived ideas about these groups.

More recently, several historians have added to the historiography of women in World War II as feminist scholarship has become more prevalent. *Victory Girls, Khaki-wackies, and Patriotutes: The Regulation of Female Sexuality during World War II* (2008) by Marilyn E. Hegarty discussed the contradictions placed on women and their sexuality during

[67] Preface, Hartmann, *The Home Front and Beyond*, x.

[68] Jerry Purvis Sanson, *Louisiana During World War II: Politics and Society, 1939-1945*, (Baton Rouge: LSU Press, 1999).

[69] Sanson, *Louisiana During World War II*, 5.

the war.[70] The term *patriotutes* combines the roles society encouraged women to fulfill during the war: patriot and prostitute.[71] As Hegarty argued, women were pushed and manipulated into performing different roles in support of the war, by using their sexuality to boost morale, when sexuality was otherwise feared or denied during the 1940s.[72] Hegarty acknowledged there is "less knowledge of the ways civilian women experienced the militarization of their everyday lives" as compared to men and the military or women in the labor force.[73] The war affected all civilians lives, even those not directly enlisted in the war effort, and historical scholarship should reflect all female stories during the war.

While the war created more opportunities for women in the public domain, the media and government ensured their feminine appearance. *Making War, Making Women: Femininity and Duty on the American Home Front, 1941-1945* (2011) by Melissa A. McEuen examined how advertisers and the government portrayed and defined ideal womanhood in print media.[74] *Making War, Making Women* sought to reexamine the world in which women of the 1940s lived and interacted with society and the expectations placed on them. McEuen argued that while the war effort did loosen traditional controls over women, print media kept a hyper-feminized image of women to cover the various social changes happening during the war.[75] McEuen referenced historians Judy Barrett Litoff and David C. Smith who argued that American women's stories had "yet to be fully incorporated into our

[70] Marilyn E. Hegarty, *Victory Girls, Khaki-wackies, and Patriotutes : The Regulation of Female Sexuality During World War II*, (New York: NYU Press, 2008), *eBook Collection (EBSCOhost)*, EBSCO*host*, Edith Garland Dupre Library, University of Louisiana at Lafayette, LA (accessed October 24, 2015).

[71] Hegarty, *Victory Girls*, 1.

[72] Ibid.

[73] Ibid.

[74] Melissa A. McEuen, *Making War, Making Women: Femininity and Duty on the American Home Front, 1941-1945*, (Athens: University of Georgia Press, 2011), *eBook Collection (EBSCOhost)*, EBSCO*host*, Edith Garland Dupre Library, University of Louisiana at Lafayette, LA (accessed October 24, 2015), 1, 3.

[75] Ibid, 1-3.

collective understanding. Moreover, women's active participation in the war effort is still not accepted as part of the World War II canon."[76] Historians, therefore, need to continue to research the lives of women during the war and study how it affected their daily lives.

Finally, historians Mary Weaks-Baxter, Christine Bruun, and Catherine Forslund merged the historiographies of women's education and the war with their book, *We Are a College at War*: *Women Working for Victory in World War II* (2010). Their study represented a singular microhistory, or case study, perspective for both women's education and World War II. *We Are a College at War* analyzed the various ways women at Rockford College contributed in the war effort.[77] During World War II, Corporal Joe Archer feared the war did not affect women in higher education as much as enlisted men and questioned how they contributed to the war.[78] *We Are a College at War* argued that the women at Rockford, following the legacy of Jane Addams, used subtle forms of feminism and empowerment such as caregiving to contribute to the war.[79] In general, more women's histories are present in historical scholarship, but there is always room to improve and find new perspectives, periods, and subjects to study. The next step is to study women's individual lives during the war, not just how they contributed to it.

4. New Orleans' Carnival

Much of the literature on New Orleans Carnival has been written for public consumption with a cultural approach rather than a critical historical approach. However, in its academic historiography, the study of New Orleans Carnival has typically centered on its

[76] Preface, McEuen, *Making War, Making Women*, xii.

[77] Mary Weaks-Baxter, Christine Bruun, and Catherine Forslund, *We Are a College at War: Women Working for Victory in World War II,* (Carbondale: Southern Illinois University Press, 2010), *eBook Collection (EBSCOhost),* EBSCO*host,* Edith Garland Dupre Library, University of Louisiana at Lafayette, LA (accessed October 23, 2015).

[78] Ibid, 1.

[79] Ibid, 2-3, 12.

evolution through the centuries and the racial tensions associated with this historically Anglo-Saxon celebration. In addition to racial studies, gender has been a recent topic of interest regarding Mardi Gras. Traditionally, historians' research focused on the individual krewes' histories or their social framework and impact; few researched the internal female experience as a debutante, maid, or queen in New Orleans Carnival.

Robert Tallant commentated on the tradition of Carnival in New Orleans in his book published in 1948, *Mardi Gras…As It Was,* which sought to share the fun of Mardi Gras for those unfamiliar or foreign to its traditions.[80] Tallant provided colorful imagery to inform others not present about the experience of Carnival. His book provided the first close examination of Carnival after World War II. Many more historians would continue to examine the historical development and cultural meaning of Carnival traditions in New Orleans, Louisiana.

All on a Mardi Gras Day (1995) by Reid Mitchell interpreted race and social conflict in New Orleans through the event of Carnival.[81] His examination focused strictly on stories and events described on the particular Tuesday, Mardi Gras, when society is allowed to thwart social norms and customs and challenge the status quo. Each chapter worked through a story, and then Mitchell analyzed and explained its socio-cultural meaning and gave context in order to understand it better. Mitchell compared his work with Robert Darnton—studying cultural history through stories of revelry and play.[82] His study centered on race relations through various krewes and clubs, including minority groups like the Mardi Gras Indians, the Krewe of Zulu, and the Baby Dolls. In regards to women and gender, Mitchell's

[80] Introduction, Robert Tallant, *Mardi Gras--as It Was,* (Gretna, LA: Pelican Publishing, 1989), x.
[81] Reid Mitchell, *All on Mardi Gras Day,* (Cambridge: Harvard University Press, 1995), 3.
[82] Ibid, 2.

chapter “Mardi Gras Queens” interpreted how Carnival allowed women and queer communities the ability to assert themselves, embrace their sexualities, and break tradition by cross-dressing. Mitchell examined gender within the public domain of Carnival in the streets on Mardi Gras day. His research dealt little with titled queens of the Carnival krewes. Mitchell’s research is important to the study of Carnival in New Orleans, but its restrictive timeframe, only Mardi Gras day, eliminates the opportunity to study gendered practices in Carnival krewes year round or in their balls and parades.

Carnival historian Henri Schindler’s first book on the subject, *Mardi Gras: New Orleans* (1997), followed the long history of Carnival through its beginnings in Europe and its several evolutions and eras in America. Accompanying his text, the book provided numerous photographs of Carnival krewes, invitations, float designs, and images of Mardi Gras day. In New Orleans, he presented the history of the first traditional krewe Comus and the various parties to follow, such as Rex and Proteus, which became the most elite. He focused the majority of his research on the early history of New Orleans Carnival, from the nineteenth century until the mid-twentieth century. In terms of minority representation, Schindler analyzed race in a portion of his book by examining the Code Noir, or Black Code, and the various Quadroon Balls that took place in New Orleans. He also mentioned the popular Mardi Gras Indians and the new Carnival krewe the Virgilians, made of Italian and Sicilian members, which debuted in 1939.[83] His research covered much of the social and cultural histories of the elite krewes in New Orleans Carnival and offered little original research or analysis on women and gender in New Orleans Mardi Gras.

[83] Henri Schindler, *Mardi Gras: New Orleans*, (Paris: Flammarion, 1997), 174.

Again, race became the topic of Carnival studies in New Orleans with James Gill's book *Lords of Misrule: Mardi Gras and the Politics of Race in New Orleans* (1997). Gill examined the evolution of racial inequality and segregation from the nineteenth century through the end of the twentieth century after New Orleans passed the Carnival Desegregation Ordinance in 1991. Municipal Ordinance number 14,984 created and increased the social awareness of racial exclusivity of New Orleans among "old-line krewes."[84] With its passing, Carnival krewes had to meet a minimum number of minority members in order to receive a permit for their Carnival parades. According to James Gill, "Mardi Gras is a major industry, and helps define the subtle gradations of the city's social and racial caste system."[85] Gill focused his research on the historic old-line krewes that have existed since the nineteenth century and their tendency to "exclude women, blacks, Jews, people of Italian extraction, or even descendants of men who joined the Republican party during the Reconstruction Era."[86] Regarding the period after World War II, historians focused on the racial and political changes to Carnival such as the 1946 strike of flambeau-carriers, black participants in night Carnival parades who demanded a raise.[87] While race has been the most social research topic for Carnival, the rise of gender studies has broadened the scholarship on women and gender regarding the practices of New Orleans krewes.

"A Carnival According to Their Own Desires": Gender and Mardi Gras in New Orleans, 1870-1941 (2004) by Karen Trahan Leathem argued that the pageantry and costume of Mardi Gras became tools of power and resistance for those challenging racial and

[84] James Gill, *Lords of Misrule: Mardi Gras and the Politics of Race in New Orleans*, (Jackson, MS: University of Mississippi Press, 1997), 3, 283.
[85] Ibid, 4.
[86] Ibid, back cover.
[87] Ibid, 194.

gendered identities.[88] Leathem supported the notion that men found power as carnival kings and their daughters represented the southern ideal woman as carnival queens."[89] Leathem found that "[c]rossdressing, racial disguise, and manipulation of carnivalesque symbols reveal how men and women both defined and challenged white supremacy and patriarchy."[90] Aside from examining gender, Leathem's research exposed the impact of Italian immigration in the late nineteenth century, which "added another layer of ethnic complexity to the already simmering gumbo of French, Spanish, African, Irish, and German legacies."[91] By the turn of the century, Italians formed "the second largest group of foreign born in New Orleans."[92] Leathem's dissertation analyzed how minority groups use Mardi Gras revelry as the chance to challenge and thwart elite white patriarchy, despite its design to support male superiority in local culture.

Jennifer Atkins' dissertation also investigated the subject of gender and women in New Orleans Carnival. *Setting The Stage: Dance and Gender in Old-Line New Orleans Carnival Balls, 1870-1920* (2008) explored how formal dance practices in Carnival krewes emulate and reinforce social hierarchies and traditions in New Orleans culture. Atkins examined how choreographed dances and masked balls from the mid-nineteenth century to the 1920s evolved as a reaction to political and social events, such as Reconstruction and Women's Right because krewes protected white masculinity ideals.[93] She argued that women

[88] Karen Trahan Leathem, ""A Carnival According to their Own Desires": Gender and Mardi Gras in New Orleans, 1870-1941." Order No. 9430848, The University of North Carolina at Chapel Hill, 1994. http://ezproxy.ucs.louisiana.edu:2048/login?url=http://search.proquest.com/docview/304124885?accountid=14566 (accessed March 15, 2016), iii.

[89] Ibid, 3-4.

[90] Ibid, iii.

[91] Ibid, 5.

[92] Ibid, 13.

[93] Jennifer Atkins, "Setting the Stage: Dance and Gender in Old-Line New Orleans Carnival Balls, 1870—1920," Order No. 3321453, Florida State University, 2008,

valued their participation and actions as a queen beyond their performance because, "[i]n a world dominated by men, especially in the old-line krewes, involvement in Carnival courts was one of the few outlets for female participation in the more orthodox krewe settings."[94] Atkins acknowledged that many krewes remain a mystery and that Mardi Gras balls and dances have only been closely examined in dissertations or small sections of Mardi Gras histories.[95] More research and analysis is needed into the social practices of Mardi Gras balls regarding female participation, not only in old-line krewes but in female organizations as well.

Robin Roberts most recently addressed gender in New Orleans Carnival by comparing how Mardi Gras changed since 1975 in regard to gender among three "primarily white" individual krewes.[96] Her examination covered three groups who participate in public parades: Rex, Muses, and the Truck Parades. Muses in contrast to Rex is a relatively recent krewe established in 2000 with an all-female membership.[97] Roberts acknowledged, "Women have always played a role in Mardi Gras, but despite a century and more of representation, women's krewes have been marginalized and some, like Venus, have stopped parading."[98] Roberts sought to demonstrate the increased participation of white women in Carnival krewes "shaped in large part by class."[99]

---

http://ezproxy.ucs.louisiana.edu:2048/login?url=http://search.proquest.com/docview/89249587?accountid=14566 (accessed March 15, 2016), 13.

[94] Ibid, 10.

[95] Ibid, 11.

[96] Robin Roberts, "New Orleans Mardi Gras and Gender in Three Krewes: Rex, the Truck Parades, and Muses," *Western Folklore* 65 (3), Western States Folklore Society: 303–28, JSTOR, http://www.jstor.org/stable/25474792 (accessed January 20, 2016), 303.

[97] Ibid, 304.

[98] Ibid.

[99] Ibid, 306.

In her examination of the krewe Rex, after interviewing a former king and his wife, Roberts condemned the lack of interest or availability on the women behind Rex (King of Carnival) by historians; due to the krewes' secrecy and exclusivity, they restrict the amount of research and investigation into their events.[100] She acknowledged, "academics and social critics are not usually welcome in the rarified circles of kings, queens, and debutantes" and that "less flashy groups also deserve documentation."[101] However, she admitted that she would not discuss "the role or selection of Queen, for her function is far subordinate to that of Rex himself" even though she confirmed that the women who serve as queen are less documented than their male counter-part Rex."[102] Roberts' examination begins to bridge the gap on gender in current krewes who parade, not all krewes. Not every krewe has the social or financial ability to parade, both current and historical. The one female krewe she analyzed does not consist of a royal structure with a court; however, previous female krewes have embraced that structure, such as Davis's own krewes, the Elenians and Venus.

Roberts herself demonstrated the difficulty historians have previously experienced representing women in Carnival. Roberts clearly stated, "the Queen is literally an adjunct rather than a member of the krewe" of Rex and therefore she would not discuss "the role or selection of Queen, for her function is far subordinate to that of Rex himself."[103] Roberts's argument described the role of queen in male krewes as superfluous, unnecessary, and therefore eliminated them from her research. Her statement reflects the perception of Carnival queens by many historians, as Roberts explained "[e]ven the women who fill the role of queen are less documented than Rex," which makes the interpretation of women in

[100] Ibid, 307.
[101] Ibid, 309-310.
[102] Ibid, 314, 326.
[103] Ibid, 314

Carnival much more difficult.[104] Therefore, it is important to study and document women in Carnival when the sources are available; not all krewes are male and neither are all its participants in Carnival functions.

My thesis contributes to not only the historiography of women's education in the south but to women in World War II and New Orleans' Carnival. My thesis and exhibit connects all three historical subjects and provides a new multidimensional perspective for the college student experience during WWII. Coralie Guarino Davis is an excellent case study for an exhibit because of her unique perspective in history and her extensive writings and archival record. Davis' experiences represent the larger population of women at Newcomb College during the 1940s and the lacking narrative of women in Carnival. This exhibit draws attention to the lack of scholarship and museum representation on all of these topics, women's education during World War II, at a coordinate college and her participation in lesser-known krewes.

My exhibit bridges the gap in Newcomb's history during World War II and expands the social cultural history of women in 1940s New Orleans, Louisiana. I learned from reviewing the selected historiographies that previous research focused on institutions, race and politics, and elite cultural traditions. While gender studies became stronger in the most recent scholarship, there was still a need to personalize the history of women, in particular students, during World War II. This exhibit brings forth a singular history— one female to begin a closer examination of college women during the war from a social and cultural perspective. Especially when converting research into a public exhibition, it is important to focus on a singular, distinct, and interesting subject in order to excite and intrigue visitors

[104] Ibid, 326.

with a new and compelling history. Coralie Guarino Davis offered a unique and distinct historical perspective for the history of women's education as well as women in New Orleans.

CHAPTER I: The Newcomb College Student Experience, 1943-1947

Coralie Guarino Davis provides a unique opportunity to study the cultural experience of a Newcomb student during the 1940s because of her extensive materials in collections and unique personal story. Her attendance at a southern coordinate college during World War II, where men were still on campus, restricted Davis's educational opportunities to expand traditional gender roles. Davis, therefore, utilized her higher education and access to society through the social practice of Carnival to obtain work and success in her field. Art education at Newcomb allowed students the opportunity to work independently, outside of the male sphere. While participation in Carnival krewes maintained strict traditional gender roles, it also provided students like Davis with both the recognition and status needed to make a career for themselves and progress in society—personally and professionally.

Each part of the chapter examines three main aspects of Davis's experience—her education, the impact of war, and New Orleans' Carnival. I have restricted this exhibit to her time as a college student and the obstacles she faced as a woman at a coordinate college in the South. My examination begins with her education at Newcomb College; it is central to my study and because of Davis's ability to attend Newcomb as a student, she was able to achieve more professionally as an artist and designer. I progress with World War II because of its universal impact on society and Newcomb's students and conclude with Davis' participation in Carnival because one of the most memorable days in her life occurred her senior year and led to a future career.

Established in 1886, H. Sophie Newcomb Memorial College existed as a coordinate college under Tulane University as one of the first women's colleges in the South. According to historians Beth Ann Willinger and Susan Tucker, Newcomb College was the first degree-

granting college for women affiliated with a university for men.[105] It provided southern women, particularly women of New Orleans, the opportunity for higher education to learn practical, vocational skills that allowed women to be independent.[106] This kind of education gently challenged the idea of traditional gender roles and separate spheres by inviting women into the professional world with the option for a career but continued to restrict degree and career options for women. Newcomb's adherence to art and liberal arts education ensured not to disrupt the social hierarchy and gender roles associated with southern Louisiana.

Newcomb became a desirable option for women by the twentieth century as one of the best art education institutions in the country, with its iconic and popular commercial enterprise, Newcomb Pottery. Originally, the Newcomb Pottery Guild, a group of male artisans from New Orleans, formed the pottery and the students of Newcomb painted and glazed the final pieces, demonstrating the enforcement of gender roles in the nineteenth and early twentieth centuries.[107] The enterprise began in 1895 and became a source of income for the department that brought recognition and notoriety to the institution.[108] By the 1930s, Newcomb Pottery was no longer a successful enterprise and by 1940, the heart of the program and commercial enterprise ended and forced the art program to expand into a general art education and fine arts program to meet the demand of its student and the changing curriculum.[109]

Newcomb continued to gain students as the years progressed, despite the impact of the war. In 1943, student enrollment was high, compared with other higher education

[105] Willinger and Tucker, *Newcomb College*, 115.
[106] Kay Manuel, "Continuing the Legacy of Newcomb Art: Newcomb College's Art Program Beyond Newcomb Pottery (1927-1942)," *Clio's Quill* 17 (2014-2015): 69.
[107] Tucker, "Coralie Guarino Davis," 121.
[108] Manuel, "Continuing the Legacy of Newcomb Art," 75-77.
[109] Ibid, 76-78, 87.

institutions. Newcomb had 793 students, covering twenty-seven states and two countries.[110] Their legacy for art excellence ensured high enrollments from across the country and beyond, including Puerto Rico and Costa Rica; however, Louisianans remained the majority, with 613 out of 793 from the state of Louisiana.[111] The next year had the highest enrollment in Newcomb College's history with a total of 828 students.[112] The Art Division* contained 138 students in 1944, up from 113 in 1943; with 128 students enrolled in the newly created Bachelor of Fine Arts degree.[113] According to the Dean of Newcomb College for the 1946-1947 academic year,

> Although the total registration (910) was the largest in the history of Newcomb, enrollment in the vast majority of courses did not exceed a maximum of 25 students. The College was thus able to maintain a high standard of individualized instruction at a time when most institutions are being forced to make undesirable compromises in the matter of class size.[114]

Because of Newcomb's legacy and reputation, their female student enrollments remained high, despite the war's effect on the economy. Many local women of New Orleans, like

[110] Annual Report of the Dean H. Sophie Newcomb Memorial College Session 1943-1944, Dean's Report from 1942-43 to 1948-49 Folder, Newcomb College Associate Dean for Academic Affairs Collection General Files, ca. 1920-1986, NA..

[111] Annual Report of the Dean 1943-1944.

[112] Report of the Dean H. Sophie Newcomb Memorial College Session 1944-1945, Dean's Report from 1942-43 to 1948-49 Folder, Newcomb College Associate Dean for Academic Affairs Collection General Files, ca. 1920-1986, NA..

[113] In 1909, the college reorganized their departments into schools. The school name changed to the Art Division for the school year 1944-1945. The name returned to the School of Art again after the creation of the Division of Fine Arts. Ibid; Report of the Dean H. Sophie Newcomb Memorial College Session 1945-1946, Dean's Report from 1942-43 to 1948-49 Folder, Newcomb College Associate Dean for Academic Affairs Collection General Files, ca. 1920-1986, NA..

[114] Report of the Dean H. Sophie Newcomb Memorial College Session 1946-1947, Dean's Report from 1942-43 to 1948-49 Folder, Newcomb College Associate Dean for Academic Affairs Collection General Files, ca. 1920-1986, NA..

Davis, sought an education at Newcomb College to receive degree and credibility they would need to be successful in the professional world dominated by men.

Newcomb College's School of Art

Unofficially the heart of Newcomb, the School of Art provided a liberal arts education in addition to a specialized art education in the student's major field. According to the 1943-1944 academic year bulletin, the program's main objective aimed,

> to give a solid foundation for those students who intend to continue with some form of creative work, professionally or otherwise, after they graduate. Although the courses are planned with this is mind, the work is of such a nature that it is intended to build up judgment and discrimination for those whose future role may be that of patron rather than artist.[115]

The formal Art School building consisted of over forty studios and workshops, an auditorium for up to 120, and two galleries for Newcomb exhibitions.[116] By 1943, Newcomb offered two four-year degrees concentrated in art, a Bachelor of Arts majoring in Art History and a Bachelor of Fine Arts (B.F.A.).[117] Newcomb introduced the B.F.A. in 1938 so students such as Davis could take practical art classes along with their liberal arts education.[118] The School of Art required B.F.A. students to complete sixty hours of coursework in English, Language, Science (Biology, Chemistry, Physics), Social Sciences and Art History in addition to sixty hours in their major field of art.[119] In order to maintain a standard, Newcomb only allowed students to continue their third year with a C average or better in their studio work.[120]

Although Davis had a family interest in Newcomb, her first art course at Newcomb confirmed her decision to pursue an art education at Newcomb. Davis' mother Florence

---

[115] Bulletin of the Tulane University of Louisiana, The H. Sophie Newcomb Memorial College for Women Announcement for Session 1943-1944, Series 44 March, 1943 Number 3, Tulane University, NA, 95.
[116] Ibid.
[117] Ibid.
[118] Manuel, "Continuing the Legacy of Newcomb Art," 87.
[119] Bulletin for Session 1943-1944, 96.
[120] Ibid.

Ducros Guarino dreamed of attending Newcomb College, a dream fulfilled by her daughter in the summer of 1943 as Davis later admitted, "Newcomb is where I wanted to go." While on a tour of the campus, Davis learned about a summer course for the summer of 1943 and enrolled. This initial course exposed Davis to the typical Newcomb art experience of ceramics with teacher Sadie Irvine, one of Newcomb Pottery's most accomplished artists.[121]

Her entries during her first ceramics course reflect her interest and desire to continue her art education and the sense of accomplishment and empowerment it gave her. The summer course focused on the production and finishing of pottery pieces where she produced a pitcher, sugar bowl, and ashtrays, among other objects, then painted and glazed them.[122] Davis's excitement came through with her extensive use of exclamation points in her writing, "Painted glaze on some buttons, 6 yellow & 6 blue. All the things I made came through without cracking!"[123] On June 30, 1943, Davis began, "Usual day at Newcomb. I'm learning to use the throwing wheel for pottery," a change from earlier years of Newcomb Pottery when men produced the pottery and women painted and glazed the pieces. This difference marks how the general expectations of women changed in art production since the nineteenth century to be more intensive and independent, expanding the traditional role of women in art from painter to creator. Davis enjoyed her ability to produce pottery on her own and called one of her pieces "the masterpiece!"[124]

Once a full-time student, Davis found the most enjoyment in practical art courses centered on activities and projects rather than fundamentals. Once into her college courses,

[121] CGD Interview.
[122] June 15-18, 21, 1943 Diary, Coralie Guarino Davis Collection, Newcomb Archives, Newcomb College Institute, Tulane University; hereby referred to as CGD, NA.
[123] July, 7, 1943 Diary, CGD, NA.
[124] July 30, 1943 Diary, CGD, NA.

Davis's schedule reflected Newcomb curriculum's liberal arts education, mixing practical art and general courses for her B.F.A. degree. Her freshmen year schedule balanced Art Fundamentals and Art Interpretation, with English, French, Gym, and English Oral courses.[125] As her education progressed, each year she managed to take more courses in her particular field that interested her. Davis enjoyed working on the wheel, drawing, or painting; learning practical art skills over art theory, fundamentals, or liberal arts education.

Davis wrote with a pessimistic tone on days during semesters with classes she did not like or found boring. Her entries began with "another ordinary day" or "just another day," as if it was a chore or work instead of fun. Davis implied or outright stated that many of her classes were "boring as usual" and added on one occasion, "(Ain't it always the way?)."[126] When one class moved on to ceramics, Davis wrote enthusiastically, "Last day of drawing. We start ceramics Monday!" and later admitted, "we're enjoying ceramics very much."[127] These courses provided the most stimulus and interest for Davis, full of activity and learning practical art techniques.

Newcomb gave its students opportunities to demonstrate their talents and recognized students through rewards and art exhibitions on campus. Davis took pride in her work when she felt she had done well or when teachers acknowledged her work. Davis bragged in her diary on one occasion that her assignment was the "best in the room!!" and later that she won an Art Club contest.[128] As described in her diaries, Davis felt good about her work in the classroom and gave her a sense of accomplishment within higher education. On May 31, 1945, Davis and her mother visited an exhibit of student work at the art school, where Davis

[125] June 29, 1943 Diary, CGD, NA.
[126] January, 17, 1945 Diary, CGD, NA.
[127] March 17, 20, 1945 Diary, CGD, NA.
[128] January 7, 1944 Diary; April 14, 1945 Diary, CGD, NA.

had one design displayed.[129] These smaller contests and exhibits gave students the opportunity to display their work proudly, which gave students confidence, purpose, and goals to encourage them to be successful.

Newcomb offered many art courses that varied in content and practice, giving art students experiences beyond the typical classroom environment. While some courses required reading and writing assignments, others required hands-on activities both in and out of the classroom. In some of Davis's drawing courses, the students worked with live models. Davis mentioned a few instances when someone modeled for her courses, "In Drawing, we had a football player to pose for us! All the girls said "Hubba! Hubba!"[130] The next week she wrote, "Had a girl modeling for us in Drawing—in the nude of course!"[131] Other courses moved outside of the classroom entirely, which Davis enjoyed. She traveled to places like Audubon Park in New Orleans to practice drawing and "had a swell time trying to draw lions, birds, foxes, ducks, bears, etc. when they insisted on moving—continuously!"[132] In 1947, Davis and a friend joined another class to visit plantation homes in Louisiana. Davis visited the Forestier home (1801), Evergreen (1840), Rienzi (1796), and her "dream home" Oak Alley.[133] These various outings gave Newcomb art students nontraditional college experiences while teaching them practical skills that increased their exposure to the public domain.

Beyond general art education, Davis's specific interest in architecture and interior design challenged the traditional gender roles of southern Louisiana. She often drew houses

[129] May 31, 1945 Diary, CGD, NA.
[130] September 25, 1945 Diary, CGD, NA.
[131] October 2, 1945 Diary, CGD, NA.
[132] March 15, 1945 Diary, CGD, NA.
[133] March 22, 1947 Diary, CGD, NA.

or wrote about her desire to study architecture. In 1944, her parents gave Davis an architect set for Christmas. As she wrote on January 2, 1945, "After dinner I spent the evening, or rather the afternoon, making a house! One has to follow the plans, put the bricks together, and all! It's a lot of fun!"[134] Davis's interest in interior design fueled her thesis project for her senior year. The thesis included a floor plan for an apartment redesign, complete with drawings and a model filled with furniture made out of plywood. [135] It required a lot of time and work as Davis noted, "I spent the entire day typing my thesis! I have just today & tomorrow to type about 53 pages, and I can't type very well!"[136] Eventually, she complained that she was exhausted and felt delirious.[137] Davis mentioned her efforts to build walls, chairs, and other items as well as isometric drawings and sketches of the interior for her model with illustrations.[138] The blueprint for her thesis, which exists in the archives, represents Davis's passion for art and design in a lasting and tactile form, as well as her desire to work beyond the traditional female gender roles in art. Davis enjoyed her art education and expected to continue her education in the Architecture program at Tulane University after graduation.

Newcomb as a Coordinate College

As the women's coordinate college of Tulane University, students of Newcomb College experienced a dual allegiance to their different school identities. Newcomb provided the strongest, closest identity for female students to identify with. In the fall of Davis's first year at Newcomb, she received her green felt cap as an official student of Newcomb

[134] January 2, 1945 Diary, CGD, NA.
[135] March 3, 1947 Diary, CGD, NA.
[136] February 1, 1947 Diary, CGD, NA.
[137] March 13, 18, 1947 Diary, CGD, NA.
[138] February 6, 21, 22, 24, March 3, 1947 Diary, CGD, NA.

College.[139] The cap, owned by all students, united them as an independent group separate from Tulane and symbolized their identity as Newcomb women first. Throughout the school year, Newcomb students united under their own identity separate from Tulane through various activities. Students' support of Tulane sports, graduation activities, and their participation during the war reveal their dual allegiance to both institutions. Newcomb provided a safe space for students to learn and develop skills; however, Newcomb and its women shared a subordinate position in the hierarchy of the establishment, but neither necessarily behaved submissively to Tulane and its men. Several examples demonstrate how Newcomb women faced restrictions in their education and college experiences and in consequence, created and embraced an independent Newcomb identity.

Newcomb required its students to take physical education and did not possess an equal athletics program to Tulane University, due in part to Newcomb's status as a female coordinate college. Students had to take two hours of physical education a week their first three years and receive a "satisfactory completion" in order to earn their credit.[140] A few of the physical activities included exercise for posture, badminton, ping-pong, bowling, and shuffleboard.[141] Newcomb students also had to pass the Red Cross swimming exam before graduation.[142] Davis struggled to pass her intermediate exam in 1944, but finally passed, "Our diving was good enough to pass the Red Cross tests! Yippee!"[143]

Women at Newcomb did not have the same opportunities as Tulane men to participate in competitive sports. During gym class, female students participated in

[139] September 27, 1943 Diary, CGD, NA.
[140] Bulletin for Session 1943-1944, 29.
[141] January 11, 18, 27, 1944 Diary, CGD, NA.
[142] CGD Interview.
[143] August 3, 1944 Diary, CGD, NA.

intramural sports, rather than intercollegiate sports. Newcomb students had few opportunities to compete outside of the institution. Davis enjoyed archery the most over other sports like swimming and competed in an intercollegiate archery competition in 1946, a unique opportunity to perform outside of class.[144] The only occasions Newcomb students participated in Tulane sports was as a cheerleader or a fan at sporting events.[145]

Newcomb women could cheer and enjoy competitive college sports such as football because of their dual identity with Tulane University. Davis cheered for Tulane on many occasions demonstrating that she was as much a student of Tulane as she was Newcomb. Her first game freshmen year, Tulane competed against the Memphis Naval Air Tech.[146] She even took time out of her day to listen to a Rice Owls game in Houston on October 9, 1943, and commented in her diary, "That Green Wave really rolled on and beat Rice 33-0! What a comeback!"[147] Attending Tulane sporting events gave Davis and other students the chance to socialize and interact with students outside of Newcomb. Photographs of Davis and her friends at games mark her interest in Tulane sports and support of the main institution.[148] Davis kept pennants of both institutions, reflecting her allegiance to both schools.[149] Davis' participation and passion for Tulane football further demonstrate her allegiance to both schools.

Nearing graduation, independent Newcomb activities offered students a further distinction from Tulane University. "Junior Cap and Gown Day" began as a practical joke where juniors wear the seniors' caps and gowns and run around campus disrupting classes.

---

[144] January 22, 1946 Diary, CGD, NA.
[145] October 1, 1943 Diary, CGD, NA.
[146] October 2, 1943 Diary, CGD, NA.
[147] October 9, 1943 Diary, CGD, NA.
[148] Tulane Stadium Photographs 1946, Folder 10, Box 1, CGD, NA.
[149] Newcomb and Tulane Pennants, Box 9, CGD, NA.

Every spring the juniors awaited their chance to run free.[150] April 23, 1946, Davis's junior year she wrote,

> Juniors in their caps and gowns for the first time, ruled the campus. We met the Seniors in chapel, got our gowns, the proceeded to yell and run throughout the buildings and all over Tulane and Newcomb campus. We invaded classrooms and screamed "let em go" until the profs finally dismissed class.[151]

"May Day" represented another tradition that distinguished students as Newcomb women. Each May, the senior class celebrated their graduation with the help of the juniors who performed a skit in their honor. Davis's junior year she assisted with their production of "The Wizard of Oz."[152] Davis's senior year, Newcomb celebrated "May Day" on May 3, 1947. Davis described the day's events in her diary:

> At 4, I went to school for May Day, when the Juniors entertain the Seniors with dances. The theme was May Day in various lands during the ages. The Queen & Maids were chosen from the Seniors, who wore white dresses, caps & gowns, & carried a single rose. It was all very impressive, & we felt very dignified and a little sad to think that our college days are almost over-- time certainly whizzes by![153]

The soon to be graduates of Newcomb embraced these traditions of their school, because they were first Newcomb students. While the graduates would also celebrate with the men at a graduation, it was important to cherish their last days with their classmates.

Since Newcomb was officially a part of Tulane University, Davis participated in two graduation ceremonies although Tulane University conferred her diploma. Newcomb held a

---

[150] CGD Interview.
[151] April 26, 1946 Diary, CGD, NA.
[152] May 4, 1946 Diary, CGD, NA.
[153] May 3, 1947 Diary, CGD, NA.

separate ceremony, most likely the most meaningful to the students although the Tulane ceremony was much larger and formal.[154] Newcomb referred to its graduation as the "Little Commencement," held one day prior to Tulane's commencement ceremony. As part of the Newcomb tradition, juniors participated in the ceremony by holding up a daisy chain for the graduates to walk through before going up on stage.[155] Newcomb graduates received their graduation hoods, "pale blue with a brown stripe, bordered in brown velvet," at this ceremony, to wear the next day for Tulane's graduation. President Harris officially conferred the class of 1947s degrees June 11, 1947, in McAlister Auditorium at the Tulane Commencement Ceremony.[156] Before the ceremony, Tulane men escorted Newcomb women into the auditorium, then the sexes sat separately.[157] The practice of two separate ceremonies with such distinct separation of men and women in seating as well as classes demonstrates how Newcomb and Tulane followed traditional southern ideas separate spheres.

While Newcomb's courses remained independent from Tulane University, some female students participated in Tulane courses with difficulty. Davis was determined to follow a professional career in art as evidenced by her graduation-- of the fifty-one students to begin the B.F.A. degree with Davis in 1943, only eleven graduated in 1947. According to Tucker, "[m]any dropped because the program was a rigorous one; others dropped out to marry early or save money, often citing the imperatives of parents that College was not important for women's main roles as wives and mothers."[158] Davis wanted to continue her

[154] Graduation ceremony programs, Folder 9, Box 1, CGD, NA.
[155] June 10, 11, 1947 Diary, CGD, NA; Little Commencement Program, Folder 9, Box 1, CGD, NA.
[156] June 10, 1947 Diary, CGD, NA.
[157] June 11, 1947 Diary, CGD, NA.
[158] Tucker, "Coralie Guarino Davis," 224.

education; she finished her Bachelor's degree on time in 1947 with the hopes of pursuing a second degree in Architecture at Tulane and furthering her career opportunities.

Davis attended Tulane briefly but experienced judgment and discrimination by some faculty that deterred her ambitions from continuing her collegiate education. Davis, along with other students at Newcomb, struggled to enroll in typical male courses with Tulane in Journalism and Architecture courses. During a conference in the Journalism school, Davis felt discouraged, "The Dean avised everything but journalism--- I think they're trying to discourage girls from taking it."[159] Davis also felt discouraged to pursue a degree in Tulane's Architecture program by university professors. During her first courses at Tulane, the 1947-1948 academic year Davis enrolled in Architecture 201 and Sociology 101. Davis wrote about one instance when a male teacher tore one of her assignments in front of other students during class.[160] Disappointingly, she received a letter grade D in her Architecture course, while receiving an A in Sociology. [161] As Tucker argued, "[w]hether she was unsuited for architecture work or the victim of discrimination is unknown."[162] Two years later, she enrolled in Architecture 431 and 432 and received a letter grade A in both courses.[163] In the end, Davis chose not to continue toward a degree in Architecture, she felt particular teachers did not want them and felt intimidated.[164] Years later on May 10, 1984, Davis reflected on her disappointment and pride for her godchild Edy, who graduated from Architecture School, "This is what I wanted years ago so I'm glad my godchild [a goddaughter] made it!"[165] More

[159] May 23, Diary 1947, CGD, NA.
[160] Tucker, "Coralie Guarino Davis," 224.
[161] College of Arts and Sciences Class Card, Folder 10, Box 1, CGD. NA.
[162] Tucker, "Coralie Guarino Davis," 224.
[163] College of Engineering Class Card, Folder 10, Box 1, CGD, NA.
[164] CGD Interview.
[165] Tucker, "Coralie Guarino Davis," 224.

than forty years after Davis tried to earn an Architecture degree, she finally witnessed a personal female relative overcome the gender boundaries of higher education.

The fundamental structure of Newcomb as a coordinate college left the women of the university subordinate to their male counterparts academically and socially as the war effort and the military students dominated social activities. Guarino Davis acquired a Bachelor of Fine Arts degree from Newcomb College in 1947, which provided her with limited opportunities for a professional career outside of the traditional gender roles. Her art education provided her with the availability to find work as an artist, but the difficulties she faced in continuing her education in the male-dominated field of Architecture restricted her professionally. As a Newcomb student; however, Davis acquired enough education and achievement to find success in New Orleans without a second degree.

World War II transformed leisure culture in the United States from 1941 through 1945 and Newcomb College students felt the effects. Coralie Davis attended Newcomb near the end of World War II and witnessed her education, social life, and view of world politics change as a result. Davis's diaries revealed her observations on the war and its outcome, its effects on the home front, and her excitement and pride in the American military.

Tulane at War

Generally during World War II, the high number of young men enlisted in the war limited the number of men on campuses in the United States. In New Orleans, Tulane University and Newcomb College did not experience this loss of students at the same rate. World War II affected Tulane and Newcomb in a variety of ways, but high enrollments of men and women allowed the continuation of separate courses and activities without merging institutions. Students experienced a loss of teachers to the war effort and the presence of

military training programs on campus, which shifted the focus of campus activities toward the military students in residence.

From 1943 until 1946, the war dominated campus life and activities as it infiltrated numerous parts of the college both physically and figuratively. Both Tulane and Newcomb experienced an influx of naval students on campus with its two military training programs. Tulane University and Newcomb College, one of 150 colleges nationally, provided housing and training for students in the V-12 Naval Training Program in addition to the Naval Reserve Officer Training Corps (NROTC).[166] Both programs worked to house and train young men on college campuses, either to supplement officers or enlist new recruits.

July 1943, Davis noted the arrival of military students onto Tulane's campus: "The Navy moved in Tulane today with 1200 naval students, 200 Naval medical students, and more than 200 army medical students!"[167] The presence of the military forced the displacement of Newcomb students from their own dormitories. In total, 300 men were located within Newcomb's Doris Hall, Warren House and Caroline Richardson building, with another 200 men split between the Athletic Dormitory and the Music Building. The gymnasium housed the remaining 700 naval students.[168] In a letter to Dean Hard of Newcomb, Tulane President Rufus Harris stated his hope that, "the temporary use of these quarters will be considered by the Newcomb faculty, students and friends, as a very direct participation in the war effort." The use of the dormitories for naval student use was only

[166] Tulane Jambalaya 1944 The Yearbook of Tulane University, New Orleans, Louisiana, Tulane University Archives, Tulane University, New Orleans, Louisiana, https://tuarchives.tulane.edu/collections/digital-collections/yearbooks-jambalaya, 303.

[167] July 1, 1943 Diary, CGD, NA.

[168] The dormitories were returned to Newcomb students by the end of the 1944, housing 277 Newcomb students in the spring semester of 1945. Letter to President Rufus Harris from J.C. Morris, January 22, 1943, Navy Accomodations-1943 Folder, Box 4, Dean's General Files NAC-025; Report of Dean Session 1944-1945, Associate Dean General Files, NA.

temporary, “By the end of 1944, the three residence halls temporarily used by Tulane naval students had been completely refurbished and returned to the College, so that during the second semester 277 Newcomb students resided in the various dormitories.” The displacement of Newcomb students, even for a brief period, demonstrated their inferior position on campus.[169] However, many students, including Davis, did not entirely dislike the presence of military men on campus due to their ability to socialize with students.

Newcomb students enjoyed the presence of military men on campus and many campus activities became centered on these individuals in order to include them in more campus events.[170] The V-12 students were welcomed onto campus and encouraged to participate in sports and events at the university. The Student Center became “practically home” for naval students in the V-12 program and the NROTC according to the Student Center Council, which held Friday afternoon dances led by an orchestra.[171] The V-12 sailors attended Davis’ freshmen formal hosted in the Newcomb gym.[172] The Lagniappes club also promoted school dances, “for the benefit of the V-12 boys.”[173] The women of Newcomb enjoyed the presence of military students on campus because of the availability of men, especially soldiers, who were available to accompany them to formals and social dances.

Davis’s enthusiasm for the new students appeared evident in her diaries as she wrote with detail and excitement about her interactions with soldiers during the war. It was the highlight of her night if she danced with a soldier at a party or social event. Davis attended a Sadie Hawkins Day dance at Tulane where she met several men as she wrote, “First a Grand

[169] Letter to Dean Hard from Rufus Harris, February 10, 1943, Navy Accomodations-1943 Folder, Box 4, Dean’s General Files NAC-025, NA.
[170] Annual Report to the Dean 1943-1944, NA.
[171] Tulane Jambalaya 1944, 186.
[172] October 2, 1943 Diary, CGD, NA.
[173] Tulane Jambalaya 1944, 193.

March, then various "change partner" dances & find boy with your number. Met 7 boys! In the end I danced with 2 sailors on & off and they escorted me to car."[174] Davis and her fellow students benefitted socially from the presence of military students on campus, despite their dominance over buildings and activities.

Aside from entertaining naval students, university faculty and students made their own contributions to the war and found ways to honor and recognize those who sacrificed their lives. Members of the faculty left their positions in order to volunteer for the war effort. By the time Davis entered Newcomb College in 1943, several faculty had resigned to join the military or continue their service. Even female faculty left in order to serve on committees or work for the war effort, such as teachers Anna Jane Harrison who joined the National Defense Research Committee, Lillian Epson Reed to the American Red Cross, and Rose LeDieu Mooney for the War Department. [175] While faculty did their part to aid in the war effort, Newcomb students contributed to it by fundraising through the sale of war bonds and stamps. Newcomb hosted a war bond and stamp booth available to students, faculty, and the public. Beginning on March 27, 1943, and over the course of the next two years, the booth collected over $3,000 in stamps and $61,000 in bonds, raising over $64,000 in total for the war effort.[176] Students and faculty did their part to help and the University worked to support the military and honor their efforts.

The university honored those who sacrificed so much for the war in their official yearbooks—*The Jambalaya*. For example, after entitling the 1944 yearbook (Davis' first year at Newcomb), "Tulane at War," the yearbook editors dedicated it to Captain Forrest U. Lake,

[174] November 6, 1943 Diary, CGD, NA.
[175] Annual Report to the Dean, 1943-1944.
[176] Faculty Meeting Minutes March 28, 1945, 1943-1946 Folder, Faculty Meeting Minutes, NA.

the commanding officer of the Navy V-12 Training Unit on campus.[177] In 1946, Tulane University dedicated the yearbook "to Tulanians who died in the war"[178] and stated, "This book will bring to mind the year 1945-1946, which saw the end of the war and the graduation of the School of Medicine on the day of the announcement of victory over Japan."[179] The year 1946 also ended the wartime NROTC and V-12 programs. That summer, June 7, 1946, the NROTC program at Tulane ended and reduced the navy training program to its pre-war size; however, Tulane was "one of fifty-two American universities chosen by the Navy for peacetime preparation of regular and reserve officers of the Navy and Marine Corps."[180] President Harris left a message in the Tulane yearbook to declare its end and welcome new students in the future:

> Commencement this year brings an end to the wartime V-12 and NROTC programs. We shall regret to say goodbye to the Navy trainees who have come from the forty-eight states. We shall miss seeing their trim uniforms and their smart parades." "We are happy now to welcome the return of war veterans, among whom are many former Tulanians, as well as the younger students who have not known military service.[181]

As the war effort subsided, life began to return to the status quo. Tulane University remained involved in the training of military officers and Newcomb students returned to their dorms. Students such as Davis felt the presence of the war in their social collegiate experiences, in addition to their civilian public lives.

---

[177] Tulane Jambalaya 1944, 10.

[178] Tulane Jambalaya 1946, Tulane University Archives, Tulane University, New Orleans, Louisiana, https://tuarchives.tulane.edu/collections/digital-collections/yearbooks-jambalaya, 21.

[179] Ibid, 22.

[180] Tulane Jambalaya 1947, Tulane University Archives, Tulane University, New Orleans, Louisiana, https://tuarchives.tulane.edu/collections/digital-collections/yearbooks-jambalaya, 92.

[181] Tulane Jambalaya 1946, 22.

The heavy military presence in New Orleans during the war affected Davis and Newcomb College, but the military on campus was not the only influence the war had on student life. The port of New Orleans served as Louisiana's major industrial area with shipbuilding, aircraft, and other manufacturing plants located there. Due to the many soldiers and war employees who lived and socialized within the city's limits and the constant activity of the media, the city became a hub for information about the war and wartime experiences. Davis experienced the war in a number of ways, from sacrifices through war rations and expressions of grief to finding ways to celebrate her pride in the American military.

According to Sanson, Louisiana experienced the same "curtailment of the quality of American life" as the rest of America, which included "involvement in civilian defense, scrap collection drives, and war bond and stamp sales."[182] Overall, civilian life was adapted in order to support the war, limiting the products and merchandise available to the public. Not only did the war remove "some consumer goods from store shelves and made others difficult to obtain," the government rationed various foods including sugar and coffee.[183] Davis remembered when her mother saved stamps for pineapple juice.[184] For Davis, one of the toughest rations was limiting her purchase of new shoes because rationing only allowed for three pairs of shoes a year.[185] Fortunately, Davis and her mother wore the same size shoe and could share.[186] Once rationing ended, Davis purchased shoes with her mother, "more and more shoes—unrationed play shoes for me, and navy blue ones.[187] Davis's entries

[182] Sanson, *Louisiana During World War II*, 6.
[183] Ibid 6, 257.
[184] CGD Interview.
[185] Ibid.
[186] Ibid.
[187] March 16, 1945 Diary, CGD, NA.

demonstrate how deeply rationing affected civilians and how it changed the way people shopped, cooked, and dressed. Once rationing was suspended and the war was over, Davis' enthusiasm demonstrates how the return to normal life with available goods cheered up students.

Due to the demands of the war on American products and the economy, several shortages and changes disrupted daily activities and affected life for Newcomb students. Additional rationing and shortages of various products like gas and tires greatly affected travel in Louisiana.[188] Sanson argued the lack of intrastate public transportation and the "scarcity of gasoline and tire supplies severely hindered traditional American freedom of movement."[189] Davis and her friends refrained from traveling around the state for most of the year, only for special holidays or family events, such as celebrating Easter one year in Lafayette, located over 100 miles to the west.[190] Aside from reducing the number of travelers on the road, gas shortages forced speed limit reductions to 35 miles per hour.[191] Davis, for example, once reported the need to car pool due to a "gas shortage" in New Orleans.[192] The war's intense need for supplies greatly affected citizens of Louisiana and hindered travel, keeping a majority of people to one particular city year round. These travel restrictions forced the majority of students to stay in town year round, especially during the school year. Newcomb students, therefore, had fewer opportunities to visit out of town family or leave town to take a break from their education. In addition to shortages that disrupted daily life, Davis also experienced curfews during the war that briefly altered her lifestyle. March 3,

[188] Sanson, *Louisiana During World War II*, 256.
[189] Ibid, 6.
[190] April 6, 1944 Diary, CGD, NA.
[191] Sanson, *Louisiana During World War II*, 256.
[192] June 28, 1944 Diary, CGD, NA.

1945, Davis wrote about the establishment of a curfew, which was set at midnight, and lamented a week later that the "curfew is really something!...[D]ull isn't it!"[193] She was disappointed about having to go home early instead of staying out late to socialize; a midnight curfew for a college student proved difficult since Davis would stay out as late as three o'clock in the morning.[194]

When curfews were not in effect, students like Davis found soldiers desirable companions for a night on the town because their positions in the military granted them celebrity status in society. Just as Davis enjoyed male naval students on campus, she relished the company of soldiers at social events and gatherings around town. Davis wrote extensively in her diaries about the soldiers or officers with whom she met, danced, or spent the evening. On her way to Kentucky for a trip with her family, Davis experienced a train ride with several officers. Once again her enthusiasm and pride came through in her writings, "Spent a tiresome night, but it was brightened by the Navy! A young good looking Navy at that!"[195] Davis never tired of meeting or dancing with soldiers, and she always looked forward to an event where military men were sure to attend. After a Halloween dance at the Jung Roof in 1943, Davis wrote,

> We had 5 soldiers at our table. I danced with them and others started "cutting in." Later in the evening I danced with a civilian & a good looking Marine flier. Was I proud! I was hoping he'd cut in and he did! Dance was from 9 til 1. Had a glorious time especially with the Marine Lieutenant![196]

[193] March 3, 10, 1945 Diary, CGD, NA.
[194] February 9, April 26, 1947 Diary, CGD, NA.
[195] September 13, 1943 Diary, CGD, NA.
[196] October 31, 1943 Diary, CGD, NA.

She relished any attention she received from soldiers at parties and social events because very often it led to a date. Davis was thrilled when "miracle of all miracles" she went on a date with Philip Erman, "a sailor in the Sea Bees." She and Philip went out to dance at the Cotillion Lounge, a regular spot for New Orleans nightlife.[197] During World War II, the abundance of soldiers in society presented Davis and other students multiple opportunities to meet and socialize with men. However, not all soldiers stayed on the home front or on campus, most went abroad to fight leaving behind family and friends in New Orleans.

While the war brought soldiers to New Orleans, it also took the lives of family friends and relatives. It seemed that everyone knew someone fighting overseas. Davis learned about events in the war and experienced personal grief through her relatives and extended social circle. In her journals, Davis wrote on several occasions about a family friend, Mike, who was fighting in the war. On August 19, 1943, she described his departure: "At about 9 we went to the L&N Station to see Mike off. He's in the Marines and left for Parris Island. Only stayed a few minutes. Of course he kissed me goodbye!"[198] Another family friend's son was killed in an air raid while in a Japanese prison camp. Davis explained, "He was captured in Bataan, and was in the infamous "March of Death" after the capture."[199] Losing family and friends became expected during the war. Davis never knew when she might receive bad news, but always hoped to hear the good news of their safe return home.

On the home front, Davis witnessed two instances when the military honored returning soldier with medals in public. During one particular theater showing of "Gung Ho," the "story of Carlson's Makin Island Raiders" one soldier, "a Marine was awarded the Purple

[197] May 1, 1945 Diary, CGD, NA.
[198] August 19, 1943 Diary, CGD, NA.
[199] July 30, 1945 Diary, CGD, NA.

Heart by high-ranking Naval & Marine officers."[200] On February 25, 1945, she wrote about how she witnessed soldiers receive medals, "Some families received them in place of their sons, killed or missing or prisoners," at the Lakefront arena.[201] Students like Davis witnessed the effects of the war first hand in public areas such as theaters when medals were awarded to men or their families. It became a daily part of life to expect military appearances and award presentations but remained a special experience for Davis.

In order to fund the war, the government sought financial support from the public through the sale of war bonds and stamps on a local and national scale. Across the country, war bond shows attracted visitors, encouraging citizens to buy bonds in support of the war. Davis attended bond shows often during the war. January 16, 1944, Davis attended the Four Freedoms War Bond Show at the Municipal Auditorium, which featured stage and film actor Victor Mature among other celebrities of the day.[202] The next day a war bond show aired over the radio hosted by celebrities Ronald Reagan, Bing Crosby, and Dwight Eisenhower.[203] Davis purchased her own twenty-five-dollar bond on June 16, 1945, to support the war effort.[204] Purchasing a war bond helped Davis feel like she contributed as an American citizen to the war. With the help of the government to publicize the war effort in order to gain support for both morale and financial assistance, the government not only encouraged the participation of its citizens, they informed civilians as well.

Coralie Davis learned about the war through her correspondence with family and friends overseas. She received letters, news, and gifts from around the globe during the war

[200] March 29, 1944 Diary, CGD, NA.
[201] February 25, 1945 Diary, CGD, NA.
[202] January 16, 1944 Diary, CGD, NA.
[203] January 17, 1944 Diary, CGD, NA.
[204] June 16, 1945 Diary, CGD, NA.

including a bottle of perfume from Paris.[205] Davis received mail from the Mariana Islands and Germany, which made it seem she received "news from all over these days!"[206] She also received a record from a sergeant located in Germany, Bob Paul, of "his battalion in combat. They were in the Battle of the Roer, the Rhine, & Bastonge (3 of biggest battles in the war!)."[207] It is clear from her use of exclamatory language that Davis appreciated and valued the gifts and letters she received from around the world. It exposed her to the world and granted her exciting news about the world; every day brought new and important news.

Davis received information about the war through local and national news and media, in both film and radio. Film and radio developed into a powerful force in public life in the 1940s, with American film reaching an all-time high in popularity. The "Golden Age of Hollywood," considered the "pinnacle" of popular cinema and cinema-going, extended from the 1930s to the 1940s.[208] In a study conducted by Annette Kuhn on 1930s British film attendance, Kuhn found that respondents valued the "activity of going to the cinema" over the films themselves.[209] Davis, her friends, and family, not only viewed several movies a week, but also viewed the same film two or three times; many of which centered upon events in the war. Davis in her diaries found it important to not only mention the name of the film but to name headlining celebrities in film, whom she found worthy of mentioning. The 1940s film and radio industries included several celebrities and historical figures in younger representations of themselves, such as in the film "This is the Army" featuring Lieutenant

[205] CGD Interview.
[206] May 18, 1945 Diary, CGD, NA.
[207] Bastogne is the proper spelling of the battle that occurred in December of 1944. June 18, 1945 Diary, CGD, NA.
[208] Stubbings, "Look Behind You!", 66.
[209] Ibid, 65.

Ronald Reagan. Davis said, "It was all army and good!" as evidenced by the fact that she watched it a second time.[210]

With the outbreak of war abroad and the eventual participation of the United States, the U.S. government developed a particular interest in film production and in controlling cinematic representations of the war. Thomas Christie and Andrew Clark's article, "Framing Two Enemies in Mass Media: A Content Analysis of U.S. Government Influence in American Film during World War II" examined how the government influenced Hollywood film in the 1940s. The Office of War Information (OWI) hoped to use movies and radio "to aid in the war effort."[211] By the year 1943, weekly attendance of films reached eighty-five million people.[212] The OWI named Lowell Mallett Chief of the Motion Picture Bureau, meant to negotiate between the government and the motion picture industry.[213] The office was instructed to "carry out, through the use of press, radio, and motion picture and other facilities, information programs" in order to inform the people at home and abroad the status of the war and the aims of the government.[214] Although the Motion Picture Bureau was only advisory and their recommendations were voluntary, many studios followed the efforts of the government to show their support and keep their employees working and out of the war.

Aside from news on the radio or in the newspaper, Davis learned about foreign events in the war from film propaganda produced by the government and Hollywood. Davis watched the film "Behind the Rising Sun," which "[c]oncerned Japan's fight to become a

---

[210] August 28, 1943 Diary, CGD, NA.

[211] Thomas B. Christie and Andrew M. Clark, "Framing Two Enemies in Mass Media: A Content Analysis of U.S. Government Influence in American Film during World War II," *American Journalism* 25, no. 1 (Winter 2008) Communication & Mass Media Complete, EBSCOhost, Edith Garland Dupre Library, University of Louisiana at Lafayette (accessed September 21, 2015), 56.

[212] Ibid.

[213] Ibid, 60.

[214] Ibid.

world power & what Japs do to prisoners & their own people. Ended with American raid on Tokyo."[215] This particular film informed Davis not only about the activities in the Pacific, but directly influenced her opinion of Japan during the war. Films influenced the public's perception of America's participation in the war and its enemies, including Germany. Davis viewed the films "None Shall Escape" which "concerned the trial of a German officer after the war" and "The Hitler Gang," which was about the "story of Nazism & Hitler."[216] Although Hollywood films were fictitious, many were based on realistic events in the war. In March of 1944, Davis watched "The Sullivans" a "story of the 5 Sullivan boys who were killed in action in the Navy;" Davis emphasized in her journal that it was based on true events.[217] These films, including "Action in Arabia," "Four Jills in a Jeep," "Passage to Marseilles," the story of French free fighters," "The Purple Heart" and "Guadalcanal Diary," "about Marines capturing Island of Guadalcanal," all added to Davis's knowledge of the war and shaped her opinions on foreign countries, military actions, and the war itself.[218] Due to film's popularity during the "Golden Age," Hollywood films had great influence over public opinion and knowledge of the war during the 1940s.

Short propaganda films, typically shown before Hollywood films, provided additional information and knowledge provided directly by the government. In March of 1944, Davis saw a short propaganda film titled "Rationing" at Loew's State Theater.[219] On February 1, 1945, Davis attended the theatre to see the feature "Meet Me in St. Louis," but only after viewing a "swell short 'Brought to Action' which told the story of our Navy's Pacific victory

[215] July 31, 1943 Diary, CGD, NA.
[216] May 11, 1944 Diary; July 23, 1944 Diary, CGD, NA.
[217] March 25, 1944 Diary, CGD, NA.
[218] January 23, March 11, May 1, 24, 1944 Diary, CGD, NA.
[219] March 28, 1944 Diary, CGD, NA.

over Jap fleet when Leyte was invaded, thru sea and air power."[220] She also watched the short "To The Shores of Iwo Jima" about "the battle for Iwo Jima, the island 300 miles from Japan. It took over 4,000 lives to win that island, and thousands of casualties."[221] July 26, 1945, the short "The Fleet that Came to Italy" informed Davis of the "Navy's battle off of Okinawa against land-based planes and KAMIKAZE (suicide Jap planes) attacks. The navy fought under a terrifying strain and shot down more than 4,000 planes!"[222] Propaganda shorts informed students like Davis with news of the war using entertainment. Davis recorded information gained from these shorts using exclamatory language, which demonstrates her interest in the war abroad when she was on the home front going to college.

Despite the popularity of film, radio became the most important and common form of communication with public in the 1940s. According to James Spiller, once the appearance of neutrality disappeared, the government worked through the Office of Facts and Figures (OFF) to promote the war and inform the public. Radio was important during World War II since more than eighty percent of households contained a radio. The program "This is War!" was a pioneer for wartime radio programs.[223] Elmer Davis, head of the OWI, argued the "easiest way to inject a propaganda idea into most people's minds is to let it go through the medium of an entertainment [program]."[224] The first wartime drama, "This is War!" aired in 1942, shortly after the attack on Pearl Harbor and the United States entry into the war. Some of the radio programs on war topics included Lux Theater's "Salute to Marines" and "Action

[220] February 1, 1945 Diary, CGD, NA.
[221] June 21, 1945 Diary, CGD, NA.
[222] July 26, 1945 Diary, CGD, NA.
[223] James Spiller, "This is War! Network Radio and World War II Propoganda in America," *Journal of Radio Studies* 11, no.1, 2004, JSTOR, Edith Garland Dupre Library, University of Louisiana at Lafayette, (accessed September 21, 2015), 55-56, 58.
[224] Ibid, 67.

on the North Atlantic."[225] Davis regularly listened to the radio and had her own favorite programs that she listened to almost every night. Many were inspired by the war; others provided comic relief from the devastation of war. Most nights she listened to programs Kay Kyser and Mr. District Attorney, which were continuous programs that offered entertainment and drama at home.[226] Davis and other students experienced the war in a variety of ways, both in public and private domains. Entertainment media provided some distractions from the war, but most provided some reminder of the war, its losses, victories, and struggles.

War Notes

Located at the bottom of many entries, Davis added the section "War Notes" to record any daily events of importance. Each note provided an account of the war, as interpreted by Davis. Her assiduous documentation of the war suggests Newcomb students' interest in the war and its progress, as Davis recorded in her personal diaries. She collected information from a variety of sources: newspapers, radio broadcasts and word of mouth. Davis' war notes section reveals which events captured the interest of students like Davis or events the media particularly publicized.

> July 25, 1943: Dictator, after 21 years, Mussolini of Italy resigned as Allies armies pushed further into Sicily.
>
> September 8, 1943: Italy surrendered! Italian Armed forces might fight Germans!
>
> March 15, 1944: Allies still fighting at Cassino, near Rome, trying to capture the monastery on famous Monte Cassino.
>
> August 2, 1944: The Allies are pushing toward Paris, Brest, and St. Nazaire in France. They reached Brest on Sunday, Aug. 6.

[225] November 8, 1943 Diary; May 15, 1944 Diary, CGD, NA.
[226] July 14, August 4, 1943 Diary, August 2, 23, 1944 Diary, CGD, NA.

August 8, 1944: Guam is again in our hands! It was 1 of 1st islands to be captured by Japan. Our forces have retaken it!

August 15, 1944: Allies have invaded southern France!

August 17, 1944: Allies are nearing Paris!

January 31, 1945: Russian forces are 39 miles from Berlin!

May 4, 1945: Millions of Germans have surrendered, but formal armistice has not come as yet.

June 6, 1945: Japanese balloon bombs have landed along California & in Michigan!

July 22, 1945: Okinawa, the island near Japan, for which we have been fighting for weeks, is finally ours. There were over 6,000 dead. It was the most important battle in the war with Japan so far. I pray that it will be over soon![227]

Towards the end of the war, certain key events dominated Davis' entries, taking up more space than a small note at the bottom. Not only did the war socially and culturally dominate the United States, it dominated the personal lives of Newcomb students. Davis and others waited daily to hear the news, whether good or bad, about the war or someone they knew fighting. Every day brought worry or fear, never knowing if the war would end and hoping that it would soon. Such was the case June 6, 1944, "D-Day", when the Allies stormed the beaches of Normandy, France.

Awoke with the news of INVASION in my ears. Today is D-DAY (Invasion Day) Allied Forces invaded France at Normandy. 11,000 planes & 4,000 large ships are covering the invasion. Germany first announced the attack which was confirmed later

[227] July 25, September 8, 1943 Diary; March 15, August 2, 8, 15, 17, 1944 Diary; January 31, May 4, June 6, July 22, 1945 Diary, CGD, NA.

by Allied headquarters. Gen. Eisenhower of U. S. & Gen. Montgomery of England are leading the forces. This is a day of prayer.[228]

This amount of information essentially took up all of the diary space allotted for the day, signifying this event's priority as more memorable than any personal event that day.

On January 20, 1945, Davis listened as Franklin Delano Roosevelt took the oath for his fourth term presidency and noted that Harry Truman was the new Vice President.[229] Later that year, as Sanson mentioned, the death of President Franklin Delano Roosevelt affected the nation and the end of the war.[230] April 12, 1945, she wrote, "When we were going home we heard about the death of Franklin Delano Roosevelt, the 31st president of the United States. Vice President Harry Truman took the office of president."[231] The next day she added, "The whole nation is mourning the death of our president. Many places are closed in reverence. He has led us for 12 years, and now he has died, before we have peace."[232] Sanson described April 15 as a day of mourning as the country lost someone "like a family friend."[233] It was a tragic event, which shook the nation and got everyone's attention. He was a long-standing president who had won the trust and support of the people. After his death, the war would end with a new untested president.

Rumors quickly began to spread about the end of the war and although there was no proof, Davis got excited when news of victory spread on May 7, 1945. [234] She wrote, "Newcomb was all excited- rumors are that Germany has surrendered—unconditionally! Classes were the same, with excitement rising high." The entry continued, "It is true-

[228] June 6, 1944 Diary, CGD, NA.
[229] January 20, 1945 Diary, CGD, NA.
[230] Sanson, *Louisiana During World War II*, 278.
[231] April 12, 1945 Diary, CGD, NA.
[232] April 13, 1945 Diary, CGD, NA.
[233] Sanson, *Louisiana During World War II*, 279.
[234] Ibid, 280.

Germany has surrendered! Tomorrow will be officially VE Day (Victory in Europe) Now, there's Japan! I pray that TV Day (total victory) will be soon!"[235] Davis's words reflect the hopes and expectations of the student body near the end of the war. The war made such an impact on culture, society, and the economy, people were ready for it to end and return to normal.

Awaiting victory over Japan, Davis's attention drew towards the atomic bomb and documented the historic event, "Usual day with the excitement of the new Atomic bomb, which our airmen dropped on Hiroshima, Japan. It is the most destructive force the world has ever known. The whole city was destroyed as were 100,000 people in its path."[236] Her words denote the fear and fascination of the bomb's power. On August 8, 1945, she added, "Russia has declared war on Japan. Yippee!...With the Atomic bomb and Russia on our side, the war should be over soon!"[237] A few days later Davis commented how everyone awaited V-J Day and how "Canal St. [was] all fixed up with window barriers and loudspeakers blaring out the news"[238] as again rumors of peace with Japan spread five days before any official word from the government.[239] Her entry on August 14, 1945, provided an authentic and genuine account of the announcement of the end of the war:

> END OF WORLD WAR II! We're still waiting! Their reply must go from Japan to Berlin, Switzerland, to Washington to the world. If they don't hurry everybody will be tired of waiting and celebrating before V-J Day really comes. N. O. has only yawned at the reports, but we'll probably celebrate when President Truman makes it

[235] May 7, 1945 Diary, CGD, NA.
[236] August 7, 1945 Diary, CGD, NA.
[237] August 8, 1945 Diary, CGD, NA.
[238] August 11, 1945 Diary, CGD, NA.
[239] Sanson, *Louisiana During World War II*, 281.

> official. At 1 P. M. Eastern War Time, the radio sounded 7 solemn notes, and the announcer merely said, "Japan has accepted our terms of surrender. World War II is over." Thank God! We all went on Canal St., and was that a celebration. Paper filled the streets, everyone kissed everyone, hollering, screaming, laughter, tears.[240]

With the announcement of the end of the war, celebrations erupted in New Orleans, closing stores, and leaving a six-inch pile of confetti in the street. Louisiana's Governor Davis declared a two-day holiday in Louisiana in honor of the good news.[241]

Even though the war had ended, celebrations continued for months as men returned home from the war. In September, a parade welcomed home General Clair Chennault, the leader of the "Flying Tigers" who fought Japan before Pearl Harbor.[242] Davis described the streets as jammed with people, and confetti "floated down while planes flew o'er the crowd, dipping their wings."[243] Then on October 27, 1945, New Orleans celebrated Navy Day with a parade, planes that "put on a mock battle over Canal St.," and the armed forces marched with the crews of different ships in the port with their flags. Davis spent the rest of the evening listening to Navy Day programs on the radio.[244]

World War II affected Newcomb students in numerous ways. The military training programs physically took over and dominated the campus and its activities. Faculty and students made sacrifices in order to aid the war through enlistment, fundraising, or war rations. However, female students like Davis benefitted from the presence of military men on campus and in New Orleans, dancing and socializing with soldiers on many occasions. The

---

[240] August 14, 1945 Diary, CGD, NA.
[241] Sanson, *Louisiana During World War II*, 281.
[242] September 7, 1945 Diary, CGD, NA.
[243] Ibid.
[244] October 27, 1945 Diary, CGD, NA.

war also dominated public entertainment, both radio and film, as the government influenced film and radio productions to aid the war effort. Through Hollywood films, propaganda shorts, and radio programming students such as Davis learned about events in the war that shaped her opinion of political enemies and the war's success. Davis' documentation of the progression of the war in her diaries demonstrated her excitement and personal interest in the war. Davis and her diaries exemplify how the war affected female students, even though they were not directly involved in fighting or manufacturing, students like Davis partook in the culture and society of New Orleans during World War II.

The city of New Orleans, Louisiana has a long history filled with celebrations, war, and local culture. New Orleans has been an incredibly social and active city with events and functions year round, with a strong nightlife. Most prominently, it is home to the largest celebration of Carnival in the United States. As a resident of New Orleans, Davis grew up familiar with the city and its culture and her experiences as a college student during World War II give an understanding into how students socialized. In her diaries, Davis wrote often about with whom and where she socialized, typically popular places associated with the city that holds strong memories for locals.

New Orleans Culture and Entertainment

Despite the war, Davis and her friends still found opportunities to have fun, party, and socialize. During the summer of 1943, Davis and friends went to Pontchartrain Beach, a local amusement park located next to the beach along Lake Pontchartrain. They rode several rides including the Bug, the Cockeyed Circus, and the Zephyr. As Davis wrote, she and a friend "got the worst car on the Octopus and got enough, too much, for our money."[245] Her family

[245] June 23, 1943 Diary, CGD, NA.

and friends also visited in 1945 where they played games and won prizes including a glass tray, a chalk doll, and a box of candy.[246] She and her friends also would go swimming at the Audubon Park pool during the summer months.[247] The summer months between classes when the weather was warm provided a good break for Davis and her friends to visit local attractions to have fun. Pontchartrain Beach and Audubon Park were two popular spots for students such as Davis to relax or have fun.

At night, Davis frequented popular spots in the city to attend parties, dance, and socialize. Due to Davis's social status and membership in various organizations in New Orleans, she experienced a lively nightlife filled with functions, parties, and dances. Davis regularly attended Carnival krewe meetings, dances, and parties at the Jung Hotel, both in their ballrooms and on their rooftop. [248] She also partied and danced at the St. Regis, Fountain Lounge, and Cotillion Lounge.[249] After spending the night out dancing, Davis and her entourage would often stop to eat dinner or get drinks at Lenfant's restaurant.[250] Another popular restaurant Davis dined was Antoine's, "one of the city's oldest and most prestigious restaurants."[251] Antoine's is closely associated with the local tradition of Mardi Gras, due to its themed rooms: the Proteus room and the Rex room.[252] The rooms are filled with décor and photographs featuring the krewes and the King of Carnival. Davis often stopped in after a night out at Walgreen's to eat or drink with a friend or the French Market for coffee and

[246] May 31, 1945 Diary, CGD, NA.
[247] July 16, 23, 1943 Diary, CGD, NA.
[248] June 25, August 11, 1943 Diary; October 29, 1944 Diary; January 3, 1946 Diary; January 27, 1947 Diary, CGD, NA.
[249] July 24, 1943 Diary; August 12, 19, 1944 Diary; February 1, 2, 1947 Diary, CGD, NA.
[250] August 12, 1944 Diary; January 1, 5, February 2, 1947 Diary, CGD, NA.
[251] Roberts, "New Orleans Mardi Gras and Gender in Three Krewes," 320; May 31, 1947 Diary, CGD, NA.
[252] Roberts, "New Orleans Mardi Gras and Gender in Three Krewes," 320.

donuts.[253] For college students well enough in society, New Orleans offered plenty of social engagements to entertain them. Davis, in particular, enjoyed the company of friends and soldiers at organization dances and parties, as well as at restaurants.

Other local popular spots for entertainment within the area of New Orleans were theaters for the public to watch films, plays, and receive updates about the war. The Saenger and Loew's State were the two most prominent theaters located on Canal St. at the heart of New Orleans. Davis's father and uncles worked at the various theaters around town, the Saenger in particular.[254] Davis attended various theaters around town, such as the Orpheum, the Liberty, and the Rivoli, with close friends or family to watch films and performances.[255] All of these theaters provided space for students to socialize outside of campus or learn about the war through films, shows, and concerts.

In a city as New Orleans, Davis and her classmates had opportunities to enjoy social functions and parties off campus. In these situations, Newcomb women had the opportunity to explore their identities apart from college. Additionally, Davis's experiences at these New Orleans' locations confirm their popularity and their historical significance to the city and its culture. During the 1940s, theaters provided much entertainment to college students in addition to their active nightlife. During World War II, Carnival's postponement, one of New Orleans' biggest social events, meant students missed some of the elaborate celebrations for a few years. Fortunately, by 1946, after the end of the war, Carnival returned to New Orleans and offered students like Davis a chance to participate as young women.

[253] June 25, August 11, 1943 Diary; March 3, 1945 Diary; February 9, 1947 Diary, CGD, NA.
[254] Tucker, "Coralie Guarino Davis," 221.
[255] June 17, 30, July 30, 1943 Diary, CGD, NA.

The Return of Carnival

New Orleans' Mardi Gras, known as "The Greatest Free Show in the World," became a casualty of war due to the United States' entry into World War II. [256] Historically, New Orleans' Carnival has only been canceled because of war. Carnival ceased during the Civil War and World War I, but World War II brought the longest cancellation yet. New Orleans celebrated Carnival last in 1941 after its cancellation in 1942 continued until the end of the war in 1945. Carnival dominated the culture of New Orleans at the beginning of every year as many participated in krewes or watched parades during the celebration. After the war's end, Carnival returned bigger than ever before.

Carnival officially reconvened in 1946, during Davis's junior year of college.[257] As a college in New Orleans, Tulane and Newcomb exposed every student to the Mardi Gras experience. Students would be free to experience the parades due to school closures; however, only locals participated in Carnival krewe activities. Davis experienced the first two Carnival seasons after the end of World War II, which gave her a unique eyewitness perspective on the events. The various activities of Carnival dominated her journal writing in January and February in 1946 and1947.

World War II became the longest period in which New Orleans did not celebrate Carnival. As Tallant argued, "many citizens worried that their young children didn't know what they were talking about when they mentioned Mardi Gras, and some Orleanians even worried that it might not return."[258] After the war, citizens found the cost of Carnival had doubled.[259] Various clothing and trinkets used during the Carnival season became scarce

[256] The Official Mardi Gras Program New Orleans LA, L.R. Philbrook, 1947, Historic New Orleans Collection, New Orleans, Louisiana, http://hnoc.minisisinc.com/thnoc/catalog/1/163930.

[257] Sanson, *Louisiana During World War II*, 261-262.

[258] Tallant, *Mardi Gras…As It Was*, 167.

[259] Ibid.

after the war.[260] This historic event affected the entire community, especially the young men and women who belonged to the various krewes of New Orleans.

The city of New Orleans provided basic information on the history of Carnival through pamphlets and parade calendars. Mardi Gras brings thousands of visitors into the city and it is important to understand what Mardi Gras and Carnival mean historically and to the community. The 1947 pamphlet defined Carnival as deriving "from the two words 'carne,' meaning meat, and 'vale,' meaning farewell, literally meaning 'farewell to meat,' since the Lenten season starts the following day, Ash Wednesday."[261] While Mardi Gras "literally means Fat Tuesday" and is "primarily a religious holiday."[262] Historian Robert Tallant clarified the difference between Carnival and Mardi Gras; Carnival is a "program of balls and parades" while Mardi Gras is one day, "Fat Tuesday."[263] He also emphasized that the event is no longer necessarily a religious event and often celebrated by multiple religions or those with no distinct religion.[264] While Carnival emulates much of the Catholic traditions of Europe, most krewes consisted of "predominately Protestant" participants striving for social achievement.[265] The traditional procedure of New Orleans' Carnival and its krewes created a mock monarchic rule of Europe, with a court in each krewe.[266] This "social season" relied on the secrecy of its members and the presentation and participation of debutantes.[267]

---

[260] Ibid, 167-168.

[261] Highlights of Mardi Gras: an informative presentation of facts pertaining to the New Orleans Carnival prepared for the 1947 visitors to the city of New Orleans / [prepared by Public Relation Section, City of New Orleans], 1947, Historic New Orleans Collection, New Orleans, Louisiana, http://hnoc.minisisinc.com/thnoc/catalog/2/28197 (hereafter HNOC.)

[262] Ibid.

[263] Tallant, *Mardi Gras…As It Was*, 9.

[264] Ibid.

[265] Atkins, "Setting the Stage," 19.

[266] Tallant, *Mardi Gras…As It Was*, 15.

[267] Ibid, 9, 13.

When Carnival began, five original krewes hosted balls—Comus, Momus, Rex, Twelfth Night, and Proteus. By 1947, more than forty organizations existed.[268] Carnival krewes' membership invitations are confidential and highly coveted. Secret committees select the king and queen of their court, typically a prominent business or professional man with a long history with the organization and a girl from the current group of debutantes.[269] Any other remaining debutantes will fill the seven maids spots in the Queen's court.[270] According to historian Susan Tucker, "The choices of queen and members of the court are often based on who can pay for the costs, and whose fathers and mothers are to be honored, however obliquely."[271] In the 1940s, the average dues for New Orleans krewes were around $125 a year, which meant most participants were middle to upper-class families who could afford the costs.[272] Typically, the Twelfth Night Revelers are the first to host a ball, on the Epiphany six days after Christmas. Mardi Gras balls continue to happen almost every night until Mardi Gras Day. Many krewes held balls at the Municipal Auditorium in New Orleans, often two at a time in different sections.[273] The themes often feature "historical events, legends of the past, or the supernatural."[274] The Twelfth Night Revelers were the first krewe in New Orleans to end their historic parades in 1876.[275] Not every krewe paraded in New Orleans, Les Mysterieuses, the first women's group organized in 1900, held only a private ball without a parade.[276]

---

[268] Highlights of Mardi Gras, HNOC.
[269] Ibid.
[270] Ibid.
[271] Tucker, "Coralie Guarino Davis," 226.
[272] Tallant, *Mardi Gras…As It Was*, 13.
[273] Ibid, 14.
[274] Highlights of Mardi Gras, HNOC.
[275] Gill, *Lords of Misrule*, 122.
[276] Roberts, "New Orleans Mardi Gras and Gender in Three Krewes," 319.

According to historian Robert Tallant, female krewes were becoming more popular.[277] Several female krewes emerged after World War I, Krewe of Iris, Krewe of Iridis, Krewe of Aparomest, and Krewe of Elenians. The Krewe of Venus began in 1940, the first female krewe to host a parade in New Orleans.[278] The Krewe of Elenians offered women of Italian descent the opportunity to participate in a more elite part of Carnival festivities- Carnival balls. Carnival provided prominent families the ability to present their daughters to society in the court of their various krewes.[279] As a member of the Krewe of Elenians, Davis was eligible to be a debutante and participate in various krewes' celebrations after the end of World War II.

As Gill highlighted from the city council meeting on the desegregation ordinance in 1991, blacks were not the only minority group excluded from historic Carnival krewes. One particular interviewer asked, "Have you ever recommended blacks, Jews, or Italians?" to which a krewe member responded, "I don't know about Italians."[280] This acknowledgment demonstrated that Italians were either less contested than previously or people voluntarily do not disclose their Italian background with krewe members. With either answer, the fact that particular question was asked confirmed that Italians were an excluded group from Carnival.

As Tucker noted, because of Davis's catholic Italian background she and her mother were members of the Italian Carnival organization, Krewe of the Elenians.[281] Founded in 1934, the Elenians began as the Circola Elena di Savoia, named after the Italian Queen Elena

[277] Tallant, *Mardi Gras…As It Was*, 165.
[278] Ibid, 165.
[279] Tucker, "Coralie Guarino Davis," 225.
[280] Gill, *Lords of Misrule*, 22.
[281] The Krewe of the Elenians was one of the first women Carnival krewes in New Orleans. It began in 1936 as the Elena Di Sovoia, after a famous queen of Italy. By 1940, the name changed to Krewe of the Elenians. Tucker, "Coralie Guarino Davis," 217.

(1873-1952.)[282] According to Tucker, the name Elena "reflected the European heritage of the Italian women, so often usurped by a concentration on the French in New Orleans."[283] Following the krewes of Elenians and Venus, the Krewe of Virgilians was formed as the decided men's Italian Carnival organization, "eventually becoming to be considered as hosts to one of the most elaborate balls in the city."[284] Through these specific Italian krewes, Davis and others found a place to participate in the elite social world of Carnival typically dominated by protestant families.

During Davis's junior year, the 1946 Carnival season- the first after the war, Coralie debuted as a maid in the Krewe of the Elenians ball. Rather than just a small entry for one day, Davis wrote extensively on separate pages and added them to her journal. The ball occurred February 18, 1946 and she valued this particular event so much she wrote sixteen pages of detailed information on the event. For the ball, themed "Legend of Witches," Davis dressed as an owl along with another maid.[285] In honor of her debut, each of her parents gifted valuable pieces to show their support and pride in their daughter. Her mother gave a "lovely gold bracelet and earring set and a silver Owl charm," later twin owl clips with topaz stones, and her father gifted a two-carat diamond ring.[286] Aside from the jewelry, Davis "wore gold cloth with petal-like scalops at the top. Sequins trimmed the top and sleeves. The headdress was of an Owl and a crescent moon, all in gold dust."[287] The court also included maids dressed as black cats, snakes, and spiders who were all enchanted by witches.[288]

---

[282] Ibid.
[283] Ibid.
[284] Ibid.
[285] February 18, 1946 Diary, CGD, NA; Arthur Burton La Cour, *New Orleans Masquerade: Chronicles of Carnival*, New Orleans: Pelican Publishing, 1952, 140.
[286] February 18, 1946 Diary, CGD, NA.
[287] Ibid.
[288] Ibid.

The gravity and formality of the event soon became apparent to Davis during the court's performances during and after the ball. According to Davis, 5,000 people attended the ball and stared at her during her performance as a maid. As tradition dictated, Davis danced her first callout with her assigned duke and exchanged gifts, a gold locket and chain and a wallet. After dancing with various dukes in the court, Davis danced with family members and friends, more than nine in total, and lastly danced with the king, all of whom received a favor. Davis admitted that certain aspects of the dances were "rather tiresome" and drank champagne after with other court members to "be sociable and to celebrate the event" despite her dislike of it.[289]

After the ball, Davis left for the supper dance hosted in the Tulane Room of the Jung Hotel. Once the entire court arrived, the group completed a third "Grand March" around the room to continue the festivities and celebration. Between meals, the krewe continued to dance and Davis persisted despite her feet "feeling awful!" and wrote, "I was so tired that I almost fell asleep on somebody's shoulder!"[290] The length of the event drained Davis, with multiple dances and celebrations that exhausted her. She arrived home about four-thirty in the morning and called the evening "a glorious night!" The power and impact of the event resounds in Davis's writing, "I got quite a kick out of parading around and having everyone look at me, and it was a big honor that I'll never forget."[291]

Finally, March 3, 1946 brought New Orleans' biggest and most anticipated Mardi Gras yet. Davis wrote in her diary about the event and her excitement, "This is the day for which New Orleans has waited for five years. And N.O. has really gone to town in

[289] Ibid.
[290] Ibid.
[291] Ibid.

celebrating!"[292] Due to New Orleans postponing Carnival, krewes put forth extravagant floats, parades, and costumes to make up for the lost years—even reusing some of those intended for the 1942 season. Henri Schindler commented that when Carnival returned in 1946, America took notice celebrating in film and in media and graced the cover of *Life* magazine.[293] She concluded the entry, "Enjoyed N.O.'s biggest Mardi Gras and gayest!"[294]

The height of Davis's involvement in Carnival during her time at Newcomb was her time spent as Queen of the Krewe of Elenians in 1947. Being named queen of a Mardi Gras krewe was the highest honor a young woman can earn in Carnival. The title of queen was a lifelong status within the krewe. However, much like the krewes themselves, her title remained a secret until the Elenians ball. Davis could not wait to reveal herself as queen in January of next year. Davis dressed as Marie Antoinette for her costume to match the theme "Terpsichorean Rhapsodies"[295] For her costume, Davis wore a high white wig, which proved to be difficult to fit and wear.[296] She wrote on occasion about preparations for her costume, which she adored, in her journal entries and described her dress, "it's really beautiful! It's in pink satin and net trimmed in sequins-silver, rhinestones, and silver dust, with bouffant ruffles."[297] Davis anticipated her chance to reign as Queen, a highly coveted honor and title to follow her for her entire life in New Orleans. Tallant asserted the notion that once a king or queen, always a king or queen. It is a title and honor that "in the opinion of many

[292] March 5, 1947 Diary, CGD, NA.
[293] Schindler, *Mardi Gras*, 180.
[294] March 5, 1947 Diary, CGD, NA.
[295] Coralie Guarino as Marie Antoinette Photograph, Box 9, CGD, NA; La Cour, *New Orleans Masquerade*, 140.
[296] January 27, 1947 Diary, CGD, NA.
[297] December 7, 1946 Diary, CGD, NA.

Orleanians, is more important than any other in the world" and consider themselves "royalty ever after."[298]

A soon to be queen will be a maid in other courts and attend several balls that year.[299] She received two callouts, second and sixth, at the Orpheum Ball.[300] Attendants of the balls received a krewe favor, and Davis received a perfume bottle in a gold case for her purse from Orpheum. The Olympians favor was a gold locket necklace with a pearl or diamond chip.[301] Coralie Davis was a maid in the Virgilian Ball, and according to Davis, "a very important day in my life."[302] The theme of the ball was "The Great Deluge," the story Noah's Ark and the Flood; the court had two groups of maids, animals and rainbows. According to Davis, "3,000 people were turned away! The Fire Marshal wouldn't let anyone stand up, so close relatives & friends of the court members were even left outside." The seven various animals represented were deer, pheasant, mountain sheep, panther, parrot, zebra, and of course dove. Each maid and duke wore costumes reflecting each animal; Davis was the fifth maid dressed as the parrot. Following the flood, seven other maids entered representing each color of the rainbow—violet, indigo, blue, green, yellow, orange and red. Davis wrote how their costumes were "like Ziegfeld Follies"[303] with sequins and netting with chiffon skirts. The Queen dressed as Iris, Queen of the Rainbow continuing the trend of silver and gold sequins, but accompanied with colored feathers to match the rainbow and a gold collar with a colored train. Davis had a few callouts from members of the court and received different favors from

[298] Tallant, *Mardi Gras…As It Was*, 198.
[299] Ibid, 191-192.
[300] January 13, 1947 Diary, CGD, NA.
[301] January 14, 1947 Diary, CGD, NA.
[302] January 20, 1947 Diary, CGD, NA.
[303] Broadway musicals produced by Florenz Ziegfeld, beginning in 1907. His productions were known for showgirls, dancers and chorus-singers; each show was a spectacle filled with color, dancing and music. Ziegfeld Follies, http://www.pbs.org/opb/historydetectives/feature/ziegfeld-follies/.

each. The after party celebration dinner was at the Grand Ballroom of the Roosevelt; Davis's table alone included thirty-three people. The dinner and continued dances went on until four o'clock in the morning.[304]

The Krewe of Elenians Ball took place on January 27, 1947. As a gift from her mother, Davis received a necklace, bracelet, and earrings, which she wore with her costume. Her father gifted a genuine diamond bracelet. Each maid and duke were dressed to represent a different country, seven in total, with the maids dressed as women of past European monarchies—Isabelle of Castile, Catherine Navarre, Catherine de Medici, Queen Elizabeth, Queen Christine, Henrietta Marie, Catherine I of Russia, Catherine the Great, Josephine of France, Marie Louise, Queen Victoria and Princess Eugenie.[305]

As queen, Davis entered last as Marie Antoinette with a plume fan. She wrote of the "tumultuous" applause when she entered and how she did not feel nervous but felt "every bit a Queen!"[306] She wrote that "[f]or that hour or so, there was never another Marie Antoinette as far as I was concerned—since I felt as if I was the Queen herself!"[307] She admitted, "This is probably the biggest day in my life thus far." The court performed seven different dances including religious, Russian, French, tango, ballroom, minuet, and ballet. Her first two callouts were with the king and her father, and the third John, her date. She danced with at least thirteen people in total, mostly friends and family members. Each ball Davis participated in provided her with the social exposure, contacts, and legitimacy that her parents desired for Davis. Their extravagance and imagination perhaps inspired some of Davis' later work as a Carnival designer.

[304] January 20, 1947 Diary, CGD, NA.
[305] January 27, 1947 Diary, CGD, NA.
[306] Ibid.
[307] Ibid.

Aside from the individual Carnival balls during the season, Davis anticipated Mardi Gras day. Since Mardi Gras affected so many people in New Orleans, almost everyone celebrated the holiday. Even though it is technically a religious celebration, most citizens observed the holiday because it caused closures of businesses, federal, city, and state, as well as schools.[308] Due to its international reputation as the "Greatest Show in the World," thousands of visitors entered the city to celebrate the festive holiday. Davis described the city's transformation the day before the main event:

> A typical day-before-Mardi-Gras! Mom & I went to town to buy her birthday present. It was terribly crowded-- 75,000 visitors are in town and the traffic situation is terrific! Everybody was buying Carnival colors, decorating cars with streamers, buying Carnival programs, etc. We ate at Walgreen's, then bought her present and came home. Canal St. is one mass of colors- streamers, flags, lights, lamp post decorations, etc.[309]

The day begins with the Rex parade at eleven o'clock and finishes with the Comus parade at seven o'clock.[310] Davis's diary entry detailed the events of the entire Mardi Gras day:

> Along about 1:00, Rex finally arrived with his parade of 20 floats and the theme "What is the Sea Shell Saying?" Of course, the smaller entourage of walking maskers preceeded Rex and the krewes of Orleanians and Crescent City (the decorated trucks) followed him. There were all sorts of maskers in the streets- the costumes were really something! We wandered to "somebody's house" with Louis & Jane, then came back to eat and drink before Comus arrived about 8:30 p.m. The parade had as its theme

[308] Highlights of Mardi Gras, HNOC.
[309] February 17, 1947 Diary, CGD, NA.
[310] Highlights of Mardi Gras, HNOC.

"Searches in History and Legend," but was rather dark with few flambeaux. We came home about 10:30 p.m. after a very tiring but enjoyable day. It was the biggest Mardi Gras New Orleans has ever had- the streets were jammed-packed with about 500,000 people."[311]

Her description of these days demonstrated the fervor of New Orleans citizens for this particular holiday; an all-day event celebrated by everyone. After three years of no official Mardi Gras celebration, the spirit and hype of the season returned to the city of New Orleans, with a larger and more enthusiastic crowd.

Davis's exposure and participation in Carnival did not end during her college years. She found work as an artist in multiple outlets; however, her work as a Carnival designer was most fulfilling and rewarding. After graduation, Davis found work as a draftswoman at Shell Oil Company, which was unusual for a woman considering "Coralie was one among 72 women in the city employed as a draftsman, as opposed to 445 men." [312] Davis utilized her art skills and her background with Carnival to become a seasonal designer for other krewes in later years. She began her designing career with the Krewe of Maids of Troy from 1954 until 1956.[313] First, she designed for the Krewe of Maids of Troy, themed *The Evolution of Transportation,* making costumes based on the names of trains and train routes through the city of New Orleans.[314] Then she designed for the Krewe of Andalusia from New Iberia in 1957 and portrayed their theme *Discovery of America–a Visit with "Isabella and Ferdinand."*[315] Some of her most interesting designs were for the Krewe of Faed Setum in

[311] February 18, 1947 Diary, CGD, NA.
[312] Tucker, "Coralie Guarino Davis," 224.
[313] Ibid, 229.
[314] Ibid.
[315] Ibid.

Lafayette in 1960, themed *Resources of Southwest Louisiana.*[316] Each maid dressed as a different resource of Louisiana, including items like oil, tomatoes, yams, oranges, sulphur, rice, corn, and shrimp.[317] Her final two years designing, she worked for the Krewe of the Ancient Scribes in New Orleans in 1963 and 1964.[318] A collection of her sketches and paintings for the Krewe of Maids of Troy, Krewe of Andalusia, Krewe of Faed Setum, and Krewe of the Ancient Scribes is held at the Louisiana Research Collection.[319] Tucker argued that Davis' "background in art, historical research, and knowledge of Carnival" allowed her the privilege to design for krewes and "allowed passage into otherwise forbidden circles."[320] According to Tucker, although Davis designed for over four hundred people during her career as a designer she remained mostly unknown to the world of prolific Carnival designers.[321]

As a college student within the city of New Orleans, Davis benefitted from numerous opportunities for entertainment and socialization. Despite the war and its sacrifices, Davis and other Newcomb students still experienced a lively and active social life within New Orleans. During the summer months, Davis enjoyed visits to the Pontchartrain Beach amusement park and Audubon Park pool to relax and play with friends and family. At night, restaurants, hotels, and clubs hosted parties and dances to entertain young students like Davis and offered more opportunities to meet soldiers and socialize with friends. Finally, the celebration of Carnival provided women like Davis the chance to participate in more elite local organizations and present themselves to society. As queen of the Krewe of Elenians,

---

[316] Ibid.
[317] Ibid.
[318] Ibid.
[319] Coralie Guarino Davis, Manuscript 723, Louisiana Research Collection, Tulane University, New Orleans, LA.
[320] Tucker, "Coralie Guarino Davis," 228.
[321] Ibid, 230.

Davis gained better social connections and status that led to a career as a seasonal Carnival designer for krewes in Louisiana. Students at Newcomb benefitted from their location in New Orleans because of its active nightlife and social activities that allowed women into the public domain.

Examination of Coralie Guarino Davis's inclusive diaries effectively demonstrate how Newcomb students experienced the war, not only on campus but also in media and culture, and the difficulties students faced pushing beyond traditional gender boundaries. Davis used her art education at a prestigious college and influence and connection as a queen in Carnival to find work as a Carnival designer. The war and its impact on the home front did not challenge the status quo of the coordinate college system at Tulane or force permanent changes to gendered work in New Orleans.

CHAPTER II: Interpreting Underrepresented Histories in Museums

Before beginning exhibit design, it is important to discuss museum theory and practice. In this chapter, I explore previous and current scholarship on exhibition production for art and historical museums. In order for this exhibit to succeed, I must address the challenges of producing a smaller-scaled (limited budget) gender narrative storyline while providing a feminist perspective on historical topics. Second, I compare and review current and previous exhibitions on the subjects World War II, Carnival, and Newcomb College, most located in New Orleans, and their representation of women. Finally, I explain my methodology and the basic structure and design for the exhibition.

Museum Theory

Museum professionals Jan Verhaar and Han Meeter define an exhibition as "a means of communication aiming at large groups of the public with the purpose of conveying information, ideas and emotions, relating to the material evidence of man and his surroundings with the aid of chiefly visual and dimensional methods."[322] Exhibitions are a museum's main form of communication with the public. Through their collections and displays, museum curators find ways to enlighten museum visitors about new historical scholarship in a meaningful way.

Since the twentieth century, museums have continuously evolved in order to stay relevant to the modern visitor. While museums' goals have changed over time, one thing has remained true—museums seek to educate the public through the exhibition of their collections. According to Spencer Crew and James Sims, historical scholarship previously centered on visible people and events and generally lacked information on the majority of the

[322] Gary Edson and David Dean, *The Museum Handbook*, London: Routledge, 1994, 149.

population.[323] With the growth of the social history perspective or "bottom-up" approach historians began to analyze the public over high profile individuals such as royalty or political figures, which is more relatable to the public. Crew and Sims argued that the reinterpretation of museums revitalized the public's interest in history because it provided a reflective history.[324] John Cotton Data explained why museums must be relatable to the public in his quote, "The museum can help people only if they use it, they will use it only if they know about it and only if attention is given to the interpretation of its possessions in terms they, the people, will understand."[325] If the public cannot understand the message presented, how will they gain any knowledge on the subject and what service does the museum provide? Social history, therefore, is an effective type of historical interpretation because it may be more relatable to the public and allow them to feel its significance on a personal level.

Museums seek to educate the public by communication and interpretation of its collections; however, the term interpretation can mean different things. Interpretation can mean to translate, to explain, and to represent the meaning of something.[326] Museums must choose which type of interpretation is best and ask, why do people visit museums? What do they want to experience? According to Gary Edson and David Dean in *The Handbook for Museums* (1994), visitors come to museums to "encount[er] something that will enrich their lives on a very personal level", "look at things", "do things," and "gain knowledge."[327]

---

[323] Spencer Crew and James Sims, "Locating Authenticity: Fragments of a Dialogue," in *Exhibiting Cultures: The Poetics and Politics of Museum Display*, Washington D.C.: Smithsonian Institution Press, 1991, 163.

[324] Ibid, 166.

[325] Edson and Dean, *The Handbook for Museums*, 145.

[326] Ibid, 146.

[327] Ibid, 147.

Therefore, each institution and curator must decide how to most effectively reach their audience through their collections.[328]

According to Barry Lord, museum exhibitions can work "primarily as a method of education." Any thematic history exhibition would, therefore, succeed if it educates its visitors on the subject matter.[329] In a more general sense, Lord explains:

> the purpose of a museum exhibition is to transform some aspect of the visitor's interests, attitudes or values effectively, due to the visitor's discovery of some level of meaning in the objects on display—a discovery that is stimulated and sustained by the visitor's confidence in the perceived authenticity of those objects."[330]

The objective for museum curators is to enlighten visitors and create a "pleasurable" and "transformative experience."[331] However, many museums struggle to communicate effectively due either to the content or context of their collections. This is true for museums forced to deal with offbeat, controversial or taboo subjects. Exhibits must have interesting topics to catch the visitor's interest to entertain and educate them.

Regular problems museum exhibitors face are representing more than one point of view and explaining to visitors that exhibits are interpretations reliant on the opinions, bias, and the feelings of others.[332] Exhibitions often use subtle images and dialogue to communicate with its audience and it is difficult to ensure the audience interprets the correct meaning from the images and objects provided. An exhibition must feel cohesive with a

[328] Barry Lord, "The Purpose of Museum Exhibitions," in *The Manual of Museum Exhibitions*, 19.
[329] Ibid, 15.
[330] Ibid,18.
[331] Ibid.
[332] Edson and Dean, *The Handbook for Museums*, 152.

central message for visitors. Depending on the institution type, there are various modes of communication.

Most museum scholarship concentrates on art museums that rely on objects as the central focus of the exhibition. With these types of exhibitions, the hope is that visitors will be interested and curious enough to examine genuine objects and desire to learn more about the subject presented. As Crew and Sims state, there are "two main vehicles to drive an exhibit" historical themes and objects.[333] Most exhibits are either concept driven or object driven. However, for a historical exhibition, it is best to utilize a combination of both to create thematic and educational exhibits.[334] For this historical exhibit, the best form of communication is to focus on a thematic display because it allows for a more natural narrative or storyline, not as limited as an object-based exhibit.[335]

Susana Bautista offered a theory in her book, *Museums in the Digital Age: Changing Meanings of Place, Community, and Culture* (2014), that in the current digital age, physical museums and exhibitions are more important than ever. Although most of her book examined art museums, many of her ideas relate to the cultural history museum.[336] Bautista puts forth three possible reasons why the physical place of a museum retains value for its visitors in the digital age: physicality, locality, and permanence. Each reason provides something a digital experience cannot replace; the physical presence of a designated exhibit creates an air of prominence and authority.[337] According to Bautista, since the digital age forces so much activity online, it is even more important for museums to address place, locality, culture and

[333] Crew and Sims, "Locating Authenticity," 168-169.
[334] Edson and Dean, *The Handbook for Museums*, 154.
[335] Crew and Sims, "Locating Authenticity," 169.
[336] Susana Bautista, *Museums in the Digital Age: Changing Meanings of Place, Community, and Culture*, AltaMira Press, 2014, 1.
[337] Ibid, 9.

community.[338] She urged "physical, place- and material-based experiences remain essential to museums in the digital age, defining their authenticity, authority, and most importantly, their idiosyncratic representations of place, culture, and community."[339] Hilda Hein argued that museums are still recognized as distinguished because of the "authenticity and materiality of its objects."[340]

In order to educate visitors more about the presented subject, history museums must take a step further to contextualize objects in their display. Cultural immersion is a great way to convey information through emotion, tone and environment. Living history museums and house museums are the most common to provide objects and historical environments, but often lack personal stories that relate to visitors. Visitors are attracted to genuine objects, authentic artifacts that give authority to a museum and its exhibit.

Bautista mentioned the constructivist theory of learning put forth by Jean Piaget, which "suggests that visitors actively construct their own meanings rather than passively accept those imposed on them by museum curators and educators."[341] George Hein expanded on this concept in his book *The Constructivist Museum* (1995). He proposed that meaning is "constructed by visitors based on their prior knowledge, assumptions, interests, and experiences, as well as through the active process of learning."[342] Therefore, visitors respond best when they combine their own knowledge and experience with the exhibit's themes and ideas. Visitors are more interested in personal accounts and stories than the minutiae surrounding objects and dates. Crew and Sims argued that narrative exhibitions need a

[338] Ibid, xxi.
[339] Ibid, xxvi.
[340] Ibid, 10.
[341] Ibid, 2.
[342] Ibid, 3.

central voice that carries throughout the story like a thread while the curator and exhibit designer use the recent scholarship to shape and interpret that voice.[343] The visitor is, however, most affected by the personal, unique and individual experience, because it can be "taken away by the visitor, stored in memory, and often recalled through various strategies;" it is not defined by space or time; it transcends them.[344]

Bautista identified two approaches within the field of Cultural Studies: universalist versus relativist. The definition and understanding of culture remain ambiguous and challenged by various historians. She asks the question, "Is identity based on shared experiences and histories (universalist), or is it self-constructed through everyday practices (relativist)?"[345] Why can it not be both? Can larger shared experiences and unique personal ones not influence culture? She concluded, "culture is formed as a result of individual agency related to external forces."[346] Museums, therefore, must perform a balancing act, as Bautista calls it, and work to combine multiple voices into one universal narrative.

Representing Women in Museums

In recent decades, museums have worked to include more representations of women in their exhibitions. The difficulty in changing permanent exhibitions lies in the sources available to museums in their collections and their ability to reflect current scholarship. According to Edson and Dean, "The feminist movement in the United States during the early seventies by-passed the museum community." Since the nineteen seventies, museums underutilized, ignored, or neglected feminist research in many of their exhibits, due to concerns of artifacts, money or visitor interest. Museums feared that visitors would reject

[343] Crew and Sims, "Locating Authenticity," 163.
[344] Bautista, *Museums in the Digital Age*, 10.
[345] Ibid, 22.
[346] Ibid, 23.

radical changes in museum interpretation that challenged previous interpretations of cultural life, based on gender, sexual orientation, race, or class. However, the term feminism has changed since the seventies and no longer a radical term in academia. Overtime, feminism has become more mainstream and "both a positive intellectual force to be reckoned with in museums and more acceptable among museum professionals."[347]

Feminist scholarship experienced a major transition over the years from a strict study of women not represented to reexamine history from a gender perspective. Overall, feminist historians have embraced a "distinct women's history."[348] Women are a distinct separate subject to study but continue to have a place within several historical fields and methodologies. Women's history needs to be "more than simply factoring women into existing, traditional models developed for and by men."[349] There are positives and negatives to putting women at the center of museum interpretation and narratives. Lois Banner argued, "the premise that the personal is political is central to feminist scholarship."[350] Women's personal history is as important to study political history as male public history—they all contribute to society and affect change. Banner also argued that feminist scholarship experienced a three-stage process. The first stage documented discrimination and liberation, while the second identified and investigated separate female traditions and cultures, and finally the third integrated history to examine men and women under the lens of "gender."[351] There are museum exhibitions about women; however, not all include recent scholarship on women with a feminist perspective.[352]

---

[347] Jane R. Glaser and Artemis A. Zenetou, ed., preface to *Gender Perspectives: Essays on Women in Museums*, (Washington D.C.: Smithsonian Institution Press, 1994), xviii.

[348] Lois Banner, "Three Stages of Development," in *Gender Perspectives*, 41.

[349] Edith Mayo, "New Angles of Vision," in *Gender Perspectives,* 61.

[350] Banner, "Three Stages of Development," 39.

[351] Ibid, 40.

[352] Mayo, "New Angles of Vision," 57.

I have decided on a singular perspective exhibit rather than an institutional exhibit. Like Barecca, a first person perspective can be influential and achieve an emotional connection with visitors. There is still much to research in women's higher education during World War II but this exhibit demonstrates how World War II did not entirely dominate student life. In regards to women's representation in museums, the emphasis for this exhibit strives to remain on her individual memory and comments. Although it does contain some objects, the exhibition will not only be an object gallery or a history exhibit—it connects both women's history with the larger historical topics that fascinate public curiosity (Newcomb College, World War II, and Carnival.)

Exhibitions of World War II and Carnival in New Orleans

Within the city of New Orleans, two museum exhibitions gain the most attention on their topics, the National World War II Museum and the Louisiana State Museum's exhibit at the Cabildo, *Mardi Gras: It's Carnival Time in Louisiana*. Both are permanent government-funded exhibitions, covering a myriad of topics with a diverse collection of artifacts. Both are essential to my study in comparing how larger regional institutions communicate their research with an audience.

The National World War II Museum claims to recognize the contribution of women to the war in depth in their exhibit; however, that seems quite untrue.[353] The museum originally began as the D-Day Museum in New Orleans—therefore, the majority of it archives and exhibits were focused on military history and artifacts. Since its growth as a national war museum, the exhibitions have expanded to cover more stories in both the

[353] National World War II Museum, American Women in World War II: On the Home Front and Beyond, Women in WWII At a Glance, http://www.nationalww2museum.org/learn/education/for-students/ww2-history/at-a-glance/women-in-ww2.html (accessed March 20, 2016).

European and Pacific theaters. In regards to civilian history, one exhibit addresses the home front; however, most attention focuses on industry, mass production, rationing, and good shortages. Little of the exhibit concerns the daily lives of citizens in the United States or New Orleans. The exhibit does mention women but only in regards to factory work or the military. One oral history section in the original exhibit offered six personal stories, with only one female represented. Her name Edna Plaisance Donley, welder, represented the only active voice for women in the exhibit. The rest of the exhibit referred to women passively through images, statistics, and artifacts. While there are artifacts from female nurses during the war and images of female factory workers, the overall museum lacks much investigation into the role women played in war both in the field and on the home front.

Their website does pick up where much of the exhibit lacks by providing a selection of secondary sources on women in the war and pages that cover a vast number of topics from military groups, entertainment, home front, and the Red Cross with each section written by different historians.[354] Their website contains several pages dedicated to women but is intended for use by students and teachers in lesson plans rather than directed at the public as general knowledge. They offered a lesson plan on how to analyze working women in World War II through images of the era for grades seven through twelve.[355] The lesson mentions jobs available for women as well as facilitates discussion on editorial cartoons and their representations of women of the era. Although the website has a stronger representation of women with their digital collections and broader oral history resources, women remain an

[354] National WWII Museum, Focus On: Women at War, http://www.nationalww2museum.org/see-hear/collections/focus-on/women-at-war.html#hf (accessed March 20, 2016).

[355] National WWII Museum, The Working WWII: Analyzing Editorial Cartoons, Lesson Plan, http://www.nationalww2museum.org/learn/education/for-teachers/lesson-plans/working-women-of-wwii.html?referrer=http://www.nationalww2museum.org/search.jsp?query=women (accessed March 20, 2016).

underrepresented group in World War II. The museum website recognizes this as it states, "We are actively seeking additional artifacts and personal stories for our collection that speak to the female experience during WWII." This statement advocates their desire to expand their research and representation of women in the museum and in World War II scholarship.[356]

Currently located in the Presbytère building in New Orleans, the Louisiana State Museum's exhibition of Mardi Gras represents one of the largest permanent exhibits on the celebration in the state.[357] "Mardi Gras: It's Carnival Time in Louisiana" covers a variety of topics and groups in New Orleans Carnival, from its early history to the present day. Their displays include artifacts such as costumes, crowns, invitations and photographs that capture the color, expense, and extravagance of Mardi Gras. Although the exhibit is extensive, the majority of the exhibit focuses on elite krewes of New Orleans who have a longer history and typically its male members.

Historian Robin Roberts argued that the representation of certain groups in the exhibit at the Louisiana State Museum in New Orleans favors certain static aspects of Mardi Gras over important social aspects.[358] The exhibit includes material objects, including regalia and costumes; however, as Roberts noted "several rooms are devoted to Rex" and little mention of the new female krewe Muses, "suggesting women's invisibility in the documentation of Mardi Gras."[359] The exhibit places little emphasis on women in Mardi Gras krewes, and in particular, to the queens or their experiences in Rex or other krewes. One of Roberts main complaints argued that "The floats, invitations, costumes, and jewelry of a hundred years of

---

[356] National WWII Museum, Featured Artifacts: Women in WWII, http://www.nationalww2museum.org/see-hear/collections/artifacts/women-in-wwii.html (accessed March 20, 2016).

[357] Louisiana State Museum, The Presbytere, http://louisianastatemuseum.org/museums/the-presbytere/ (accessed March 20, 2016).

[358] Roberts, "New Orleans Mardi Gras and Gender in Three Krewes," 305.

[359] Ibid, 306.

Rex appear in the museum, but the glitter and glamour distract the museum-goer from the tremendous amount of invisible labor, much of it women's labor, that makes the role of a king possible."[360] Even in her analysis, Roberts continued to focus on the role of kings. However, in addition to women behind the scenes, where is the interest in queens of Carnival? Aside from the costumes, where is the interpretation and representation of the experience of queens and maids in Carnival krewes? This exhibit works to fill in the gap on queens of Mardi Gras by focusing an entire exhibit on one woman who had continual interest and participation in Carnival.

Exhibitions of Newcomb College

Newcomb College has exhibited student and faculty artwork since the nineteenth century; however, new historical exhibitions still center on the art history of Newcomb Pottery. Exhibitions of Newcomb College included artwork produced by the students and studied their artistic value as well as their social context. Such exhibits typically functioned as an art installation or gallery and did not address the student's experience or personal lives. Most recently *The Palm, The Pine, and The Cypress: Newcomb Pottery of New Orleans* presented by the Louisiana State Museum at Madame John's Legacy in New Orleans's French Quarter displayed fifty pieces of Newcomb's well-known Newcomb Pottery. It focused on the artistic inspiration associated with Newcomb Pottery- local flora and fauna of Louisiana.

In 2012, the Columbus Museum of Art hosted an exhibit on Newcomb College entitled, "Beautiful and Practical: Newcomb College and American Art Pottery." [361] The

[360] Ibid, 310.

[361] Ashley Bice, *Beautiful and Practical: Newcomb College and American Art* Pottery Exhibition Open, http://www.columbusmuseum.com/wp-content/uploads/2013/07/For-Immediate-Release-Newcomb-College-and-American-Art-Pottery-Exhibit-Open.pdf (accessed April 5, 2016).

Columbus Museum in Georgia is an art and regional history museum that houses multiple artifacts and objects. The exhibit displayed more than eighty pieces of Newcomb Pottery, along with metalware and textiles, and pottery from other prominent pottery companies in America.[362] All of these exhibitions on Newcomb College focused on the artistic value of its pottery and talent of its artists.

Another example includes the traveling exhibit *Women, Art, and Social Change: The Newcomb Pottery Enterprise,* presented by the Smithsonian Institution Traveling Exhibition Service and the Newcomb Art Gallery at Tulane University. The exhibit includes more than 180 objects, pottery, metalwork, jewelry, textiles, and bookbinding, all of which represent the various practical skills Newcomb offered its students through its pottery enterprise.[363] The exhibit examined the enterprise as an artistic collective, social experiment, and business initiative all part of an educational program.[364] The exhibit, however, was still classified as an art exhibit because of its concentration on artistic objects and their aesthetic value. The exhibit does feature the works of particular artists (Sadie Irvine, Mary Williams Butler, Harriet Joor, and Rosalie Roos Wiener.)[365] This exhibit is the largest representation of arts and crafts from Newcomb in a quarter of a century.[366] Due to it being a traveling exhibit,

[362] Ashley Bice, Columbus Museum October/November Calendar of Events As of October 1, 2012, http://visitcolumbusga.com/mediafiles/Oct-Nov_Calendar_Release_Columbus_Museum.pdf (accessed April 5, 2016).

[363] *Women, Art, and Social Change: The Newcomb Pottery Enterprise,* Smithsonian Institution Traveling Exhibit Service, http://sites.si.edu/exhibitions/exhibits/newcombPottery/ (accessed March 20, 2016).

[364] Ibid.

[365] Newcomb Brochure *Women, Art, and Social Change: The Newcomb Pottery Enterprise*, https://newcombartmuseum.tulane.edu/wp-content/uploads/sites/52/2015/11/Newcomb_brochure.pdf (accessed March 27, 2016).

[366] Newcomb Art Museum, *Women, Art, and Social Change: The Newcomb Pottery Enterprise*, https://newcombartmuseum.tulane.edu/portfolio-item/newcomb-pottery-enterprise/ (accessed April 5, 2016).

Women, Art, and Social Change brought the topic of Newcomb art to a broader audience on a national scale; it is currently booked through 2016.[367]

Methodology

The exhibit's intent is to educate and illuminate visitors about the experiences of the average art student at Newcomb during the 1940s. It also helps expose the archives and their preserved sources to promote their value and use to the community, the university, and other scholars. It is important for me to clarify; I do not want the exhibition to examine the 1940s or the Second World War solely. Instead, it is a glimpse into the life of one individual, Coralie Guarino Davis, a Newcomb college student. The exhibit explores life in New Orleans from 1943 until 1947 through the eyes of Davis and focuses on what was important to her. It exemplifies topics that appeared most often in Davis's writings and that seemed most critical in understanding her experience.

One of my overall goals for this exhibit is to present new research, based on an underrepresented history of a woman. More specifically, this exhibit contributes to women's history in New Orleans and Newcomb College and does not seek to replace current scholarship or museum interpretation but add to it. This research not only adds to current scholarship and academic conversations, but challenges museums to represent women in a fun, interesting, and complete way. The success of this exhibit depends on a lighter tone for the audience, pushing the discovery and exploration of Newcomb college life in the 1940s, rather than a complex study set during the war.

[367] Smithsonian Traveling Exhibition Service, *Women, Art, and Social Change: The Newcomb Pottery Enterprise*, http://sites.si.edu/exhibitions/exhibits/newcombPottery/; press release by Tulane http://tulane.edu/news/newwave/100213_pottery.cfm (accessed March 27, 2016).

This exhibit hopes to show the transparency of the archive by exhibiting the collections simply for visitors while providing historical context to retain historical accuracies. My exhibit utilizes personal objects associated with a fringe narrative, rather than "only artifacts connected to significant political and intellectual figures or objects associated with important historical events."[368] This exhibit contains "outstanding objects" or preferred artifacts due to their association with a historical event or personage, which shows the authenticity of the exhibit as well as its transparency.[369] The exhibit is composed of objects and images owned by Davis, as well as her own words. The exhibit relies on documents and objects kept and recorded by Davis.

In the development of this exhibit, it is important to retain the voice of the creator of the collection, Coralie Guarino Davis, in order to retain its authenticity. As the curator, I have chosen to maintain one central voice—Coralie Guarino Davis, the main subject to guide the storyline. For this exhibit to be successful, Davis's voice must be present and highlighted in every section. History comes alive for audiences when they can relate to a story or narrative when told by an average person, rather than a historian. Davis's voice narrates most of the exhibit to avoid a skewed or biased interpretation and preserve her genuine thoughts and memories. Therefore, the exhibit makes use of quotes and excerpts from her own writings regarding historical events—maintaining one clear voice for the audience to follow. Although her married name is Coralie Guarino Davis, in publications and her collections, she attended Newcomb as Coralie Guarino. In order to make the exhibit feel more like a first person narrative and create a more personal connection with visitors, the exhibit addresses her as Coralie. This choice reduces the possibility of confusion and puts the audience on a

[368] Crew and Sims, "Locating Authenticity," 165.
[369] Nicks, "Curatorship in the Exhibition Planning Process," 353.

first name basis with the main subject creating a more intimate relationship between the visitor and the exhibit.

In the development of this exhibit, considerations for its purpose, audience, and location influence and determine its design. Steven Lavine argued that the challenge of American social history "is doubled by the necessity of giving voice to groups excluded by other historical accounts," in particular women.[370] According to Edson and Dean, eighty percent of learning and information gathering occurs through vision, so it is important to keep the majority of the visitors experience to visual items.[371] In order to meet this demand and keep visitors' interest, the exhibit includes several visual components including images and artifacts. Museum professionals understand that very few museum visitors read text panels, so this exhibit tries to convey its themes and content with imagery and color as well as text.

The subject matter regarding New Orleans and Newcomb College helped determine the location and audience of this exhibit. The target audience for this exhibit fits into two categories: the mature demographic of academics and alumni with a current interest in Newcomb history and the younger demographic of current students of Tulane University and the Newcomb Institute. I anticipate the mature audience to attend the exhibit; however, this exhibit seeks to entertain and grab the attention of the younger audience as well and encourages visitors to relate to the main subject, Coralie Guarino, or reflect and compare your own experiences. I felt that this exhibit would have more success if produced in New Orleans, on or near Tulane University's campus because of its proximity to the subject matter

[370] Steven Levine, "Museum Practices," in *Exhibiting Cultures: The Poetics and Politics of Museum Display*, 152.

[371] Edson and Dean, *The Handbook for Museums*, 178.

and the archives. I concluded that the exhibit would potentially receive more publicity on Tulane and Newcomb's campus. I originally planned to host the exhibit at the Newcomb Archives, in the reading room of the Nadine Vorhoff Library. I applied for the Travel-to-Exhibit grant from the Newcomb Archives and Newcomb College Institute. Their grant gave me $600 to use as needed for my research, which helped make this exhibit possible. Due to the distance of the archives, roughly 140 miles, and the frequency of visits, this grant allowed me to continue my research and gave financial assistance for the costs of printing exhibit panels. During the planning of the exhibit; however, the archives converted into a special collections repository and therefore no longer available for public exhibitions.

My next best option was the exhibit gallery in Jones Hall on Tulane's campus with the Louisiana Research Collection, a couple blocks over from the Newcomb campus. The gallery space is located on the second floor of the building, across from the Victor H. and Margaret G. Schiro Reading Room. This location offers the best access for potential visitors to the exhibit—researchers and students and makes it easier to acquire the artifacts needed from the Newcomb Archives and Louisiana Research Collection. The room is approximately 160 ft^2, a good size for this scale exhibit, and has a glass wall that exposes the entire length of the gallery to passersby, which ideally encourages curiosity and pulls visitors into the exhibit. The gallery space comes with eight glass-tabletop display cases and has LED track lighting installed along every wall. This particular space meets all the general needs of the exhibit and needs little modifications for installation.

The general storyline of the exhibit follows the narrative of Coralie in school at Newcomb College in three major themes. Rather than follow a chronological order, the exhibit flows thematically to avoid confusion and repetition. Each section or chapter of the

exhibit completely encompasses one aspect of her experience; separate from one another. The exhibit focuses on three specific themes: her education at Newcomb College, World War II and its permeation into culture and society, and her life in New Orleans including Carnival culture. In total, the exhibit has four sections: Introduction, Newcomb College, World War II, and New Orleans. Each section has its own color scheme, mood, and style; however, the overall layout of each section remains similar to maintain cohesion.

The title of the exhibit is *Just Another Day at Newcomb!: The Diaries of Coralie Guarino Davis, 1943-1947*. The title is inspired by Davis's references to school in her diaries. Many entries began with the phrases "another usual day," "usual day at Newcomb," "same old day at Newcomb," or "usual day," among others.[372] It is important to emulate Davis's own words in the title because the exhibit is based on her diaries; it makes the exhibit feel more genuine and authentic. I intentionally chose to include the dates of my research in the exhibit title to define its parameters and give visitors a sense of time and context.

Although modern museum theory pushes for interactive and or digital activities for visitors (e.g. *The Participatory Museum*), it was not an option for this exhibit. The budget for the entire exhibit was considerably low, which limited the concept, design, and production of the display. I sacrificed including any digital components, audio or visual, into the exhibit's final design. Instead, I have chosen to rely on a static display. Initially, I intended to produce an online exhibition in tandem with the physical exhibit; however, that became a much larger task. There is still potential to expand the exhibit online in order to make it more accessible to visitors and supply links to supplement audio/ visual components (i.e. videos, radio

[372] June 15, 17, 25, 22, 30, July 15, 1943 Diary; January 11, 12, 18, 1944 Diary, CGD, NA.

broadcasts, and related articles or website), which I hope to accomplish in the future. Each section has either display cases or an "interactive" for visitors to view.

According to Alice Parman and Jeffrey Flowers, museum exhibits are most successful when interpretive media, educational approaches, color, texture, and pace are varied.[373] They suggest a three zoned approach to exhibit design: hot, neutral, and cool. Each zone allows for a different activity or experience; engaged with the senses or emotions, observational, or cerebral. Due to my inability to provide a sensual experience, in order to engage with visitors for a "hot zone," the exhibit relies on public memory to connect with its audience. The images and objects displayed in the exhibit offer a "neutral zone" for visitors that can be perused. For a cerebral "cool zone," the two "interactives" I chose for this exhibit include a flipbook of diary entries and a timeline visualizing Davis's "War Notes." Both of these "interactives" provide additional information that visitors can spend time one, creating a cool experience for them.

The third chapter of my thesis contains the three documents of my exhibit. First, the exhibit brief, the touchstone of any exhibit, "defines the content and purposes of the exhibition."[374] It summarizes the exhibit and establishes the thematic structure that informs the organization and design.[375] Following the brief is the exhibit script, which contains the exhibit panel layout, text, and images. The script follows the official order of the exhibit (Introduction, Newcomb College, World War II, and New Orleans); however, as mentioned

[373] Alice Parman and Jeffrey Flowers, *Exhibit Makeovers: A Do-It-Yourself Workbook for Small* Museums (Lanham, MD: AltaMira Press 2008), 61.

[374] John Nicks, "Curatorship in the Exhibition Planning Process," *The Manual of Museum Exhibitions,* 356.

[375] Ibid.

before the design allows the visitor to take any direction. Last, the final design plan describes the specifics of the exhibit (i.e. dimensions, floor plan, mock text panels.)

Just Another Day at Newcomb!: The Diaries of Coralie Guarino Davis, 1943-1947 seeks to inform visitors about the daily life and experiences of a 1940s Newcomb student. In addition to making Davis's memories relatable to the audience, the exhibit bridges the gap between various historical scholarships that have lacked certain histories. Coralie Guarino Davis's diaries tell a unique story of a young woman in New Orleans who attended a coordinate college during a historic world war and participated in one of Carnival's most prestigious customs. This exhibit presents a strong central voice—Coralie Davis, to inform and educate visitors about her experiences during the 1940s. Despite a small budget, the exhibit works to use imagery, color, and design to engage visitors and promote an enlightening experience.

CHAPTER III: Just Another Day at Newcomb!: The Diaries of Coralie Guarino Davis, 1943-1947

Exhibit Brief

1. Purpose

The purpose and main objective for the exhibit is to educate the public on the experiences of a typical Newcomb student in 1940s New Orleans. It will expose visitors to the various aspects of school life at Newcomb as well as other activities that accompanied life in New Orleans during and after the Second World War.

2. Summary

The exhibit is an outline of Davis's life from 1943 until 1947. The exhibit is broken into three distinct sections with an introductory panel to welcome visitors. Each section will focus on a different theme: Newcomb college life, World War II, and New Orleans culture and Carnival. Each theme represents a shared experience of Newcomb students. The exhibit will utilize photographs, artwork, and memorabilia from the collections to tell the story of Coralie Guarino and her classmates.

3. Thematic Outline

Cultural Experience of Newcomb College Students in the 1940s

A. Newcomb College
   1. Art Education- The courses and experiences of art students
   2. Coordinate College- How coordinate colleges vary from other women's college experiences
B. World War II
   1. Military Presence- How the military on campus and in town affected life
   2. News and the Media- How news of the war spread and impacted popular culture and media
   3. The Home Front- The effect of the war on daily life

C. New Orleans

1. Social Events- How New Orleans natives partied and socialized
2. Public Places- Important places in the cultural memory of New Orleans
3. Carnival- The prominence of Carnival in New Orleans society
4. Exhibit Sections

Introduction

The first panel introduces visitors to the exhibit and Coralie Guarino Davis with a brief explanation of each theme. The introductory panel will also act as the credit panel. The second panel will introduce the history of Newcomb College, the central location of the exhibit. This section orients the visitor within the exhibit, they are free to go in any direction they choose, it is a self-guided exhibit.

- 2 text panels
- 2 display cases; 5 artifacts
- Flipbook

Newcomb College

This section informs visitors about the programs and courses at Newcomb College, their art program, and Coralie's artwork. It exposes visitors to Coralie as an average art student. It includes stories of Coralie's courses, examples of her artwork, and information about life at a coordinate college. This section should convey the spirit of Newcomb art students and the loyalty students had for the school.

- 4 text panels
- 2 display cases; artifacts: artwork, diploma, pennants, memorabilia

World War II

The third section focuses on the home front in New Orleans and the war's influence on culture. Through Coralie's diaries, visitors will experience and understand how the war

affected their daily lives. This section shows Coralie's interest in the military, particularly in soldiers and entertainment. It focuses on military action in the war, which including her war notes. .A separate section will include a panel devoted to the media culture of the 1940s, which is how she gained a lot of information about the war and further demonstrates how the war penetrated the media and culture.

- 3 text panels
- Timeline

New Orleans and Carnival

The fourth section focuses on Coralie's participation in New Orleans society; highlighting her involvement in Carnival during her life. Coralie as a local of New Orleans had opportunities to socialize at various parties and events with family and friends. It includes popular places in New Orleans frequented by the locals important to public memory. The final panel of this section will be dedicated to demonstrating how Coralie used her art skills later in her life for Carnival.

- 3 text panels
- 2 display cases; artifacts: photograph as Queen, costume sketches

Exhibit Script

Figure 1

Just Another Day at Newcomb!: The Diaries of Coralie Guarino Davis, 1943-1947	
Layout:	**Text:**
Section 1: Introduction	
Introductory Text Panel 1.0	**Title: Just Another Day at Newcomb!: The Diaries of Coralie Guarino Davis 1943-1947** During the 1940s, World War II affected the students of Newcomb College and the city of New Orleans in a variety of ways. Student life was filled with classes, dances, parties with soldiers, stories of war, as well as parades and Carnival celebrations after the victory. Here you will experience the 1940s through the diaries and archival remembrances of Coralie Guarino Davis, a Newcomb art student from 1943 until 1947.
Case 1 Label 1 Artifacts 1, 2 & 3	Diaries from Coralie Guarino Davis's collection, ca. 1943-1945 Coralie Guarino Davis Collection, Newcomb Archives, Newcomb Institute, Tulane University, New Orleans, Louisiana.
Flipbook	Flip through Coralie's diaries to learn about life at Newcomb in New Orleans (1943-1947) (Facsimile of Diary Pages with Transcription) Dates include: 6-30-1943, 9-25-1943, 9-27-1943, 10-2-1943, 10-31-1943; 1-16-1944, 2-1-1944, 4-23-1944, 6-6-1944; 3-15-1945, 6-16-1945, 7-26-1945, 9-7-1945, 9-25-1945; 2-5-1946, 3-5-1946, 3-21-1946, 4-15-1946, 8-19-1946; 2-6-1947, 3-3-1947, 5-3-1947, 6-10-1947, 6-11-1947
Case 2 Label 1 Artifacts 4 & 5	Diaries from Coralie Guarino Davis's collection, ca. 1946-1947 Coralie Guarino Davis Collection, Newcomb Archives, Newcomb Institute, Tulane University, New Orleans, LA.
Text Panel 1.1	**Title: History of Newcomb College** Established in 1886, the H. Sophie Newcomb Memorial College granted young women of means in New Orleans, Louisiana the opportunity to earn college degrees and enable women to be independent. Newcomb began as a coordinate college under Tulane

	University, an established male university that provided stability and validity to the newly founded female institution. The college was quickly recognized as a prominent southern women's college and soon became known for its excellence in art education. From its beginnings, the goal of Newcomb was to educate women in practical skills in addition to a general liberal arts education. IMAGE 1: Photo of Newcomb College, old campus, accessed via Wikicommons
Section 2: Newcomb College	
Text Panel 2.0	**Title: Same Old Newcomb!** **Subsection Title: School of Art** Most women of New Orleans attended Newcomb College because of the art school and its reputation as a successful southern women's college. The majority of students came from Louisiana and many sought an art degree with the hopes that it would provide a career in the decorative arts. Some previous students became successful artists in New Orleans and on a national scale and later taught future students of Newcomb. Coralie first attended Newcomb in 1943, when she enrolled in a summer course in ceramics taught by one of the most recognized Newcomb artists, Sadie Irvine. Over the course of the summer, Coralie became accustomed to Newcomb and learned basic pottery skills such as how to use the pottery wheel and paint ceramics. QUOTE: "Painted glaze on some buttons, 6 yellow & 6 blue. All the things I made came through without cracking!" July 7, 1943

	QUOTE: “Usual day at Newcomb. I’m learning to use the throwing wheel for pottery.” June 30, 1943 Newcomb art students experienced a liberal arts education in addition to completing fundamental courses. They completed courses in drawing and painting as well as in English, the sciences, and art history. In order to continue their degree, all art students had to maintain at least a C average in their courses. IMAGE 1: Riverfront 1946 IMAGE 2: Riverside CAPTION: Friends Lorys Jones and Betty Healy on the riverfront by Walnut St. where art students would go sketch, ca. 1946 Coralie Guarino Davis Collection, Newcomb Archives, Newcomb Institute, Tulane University, New Orleans, Louisiana.
Text Panel 2.0 Pop Out	**Spotlight: Newcomb Pottery** From 1896 to 1940, Newcomb Pottery gained fame for its craftsmanship on a regional and national level. Men formed the ceramic pieces while the female students painted the recognizable flora and fauna designs. Newcomb Pottery functioned as a business to bring in funds for the program and remains popular and highly collectible today. Some of the most famous early artists include Sadie Irvine, Harriet Joor, and Henrietta Bailey. IMAGE 3: Newcomb Pottery ceramic, accessed via Wikimedia Commons
Case 3, Label 1 Artifact 1	Green Felt Cap, ca. 1940s Coralie Guarino Davis Collection, Newcomb Archives, Newcomb Institute, Tulane University, New Orleans, Louisiana.
Case 3 Label 2 Artifact 2	Fruit Bowl Painting by Coralie Guarino ca. 1943 Coralie Guarino Davis Collection, Newcomb Archives, Newcomb Institute, Tulane University, New Orleans, Louisiana.

Case 3 Label 3 Artifact 3	Rose Painting by Coralie Guarino ca. 1943 Coralie Guarino Davis Collection, Newcomb Archives, Newcomb Institute, Tulane University, New Orleans, Louisiana.
Case 3 Label 4 Artifact 4	Interior Design Sketch, Orange and Green Bedroom, ca. 1946 Coralie Guarino Davis Collection, Newcomb Archives, Newcomb Institute, Tulane University, New Orleans, Louisiana.
Case 3 Label 5 Artifact 5	Interior Design Sketch, Pink and Green Room, ca. 1946 Coralie Guarino Davis Collection, Newcomb Archives, Newcomb Institute, Tulane University, New Orleans, Louisiana.
Text Panel 2.1	**Title: Bachelor of Fine Arts** Coralie loved design and architecture and drafted house plans and interior design sketches during her four years at Newcomb. As an Interior Design major, she designed an apartment for her thesis project, complete with blueprints and a furnished model. Coralie wanted to continue her education in the School of Architecture at Tulane University but only took a few courses rather than complete another degree after experiencing discrimination from a teacher. IMAGE 1: Thesis Blueprint #1 IMAGE 2: Thesis Blueprint #2 CAPTION: Blueprints of Coralie Guarino's Thesis Project to complete her Bachelor of Fine Arts degree, ca. 1947. Courtesy of the Coralie Guarino Davis Collection, Newcomb Archives, Newcomb College Institute, Tulane University, New Orleans, Louisiana.
Text Panel 2.2	**Title: Attending a Coordinate College** Coralie and her classmates possessed two school allegiances, one to Newcomb College and another to Tulane University, its male counterpart. At a coordinate college, Newcomb students benefitted from having more resources available at a larger male institution and male students to socialize with but were limited by the status of their education system— a coordinate female institution underneath a dominant male university.

	Newcomb students embraced independent Newcomb activities in addition to Tulane events, especially in regards to graduation. Despite gendered discrimination, Coralie and many other Newcomb students developed a social connection with Tulane and participated in its dances, football games, and other social events. **Subsection Title: Newcomb Graduation Activities** Since Newcomb was a coordinate college under Tulane, President Harris of Tulane University conferred their degrees. However, Newcomb practiced several of their own graduation traditions each year. On **Junior Cap and Gown Day**, juniors borrowed the seniors' caps and gowns and run through the campus, yelling and demanding that teachers dismiss classes. Every junior anticipated their chance to run across campus screaming. QUOTE: "Juniors in their caps and gowns for the first time, ruled the campus. We met the Seniors in chapel, got our gowns, the proceeded to yell and run throughout the buildings and all over Tulane and Newcomb campus. We invaded classrooms and screamed "let em go" until the profs finally dismissed class." April 26, 1946 Each year, the junior class honored the seniors on **May Day**, where they would perform a themed skit. Coralie's junior year skit was "The Wizard of Oz." Her senior year was "May Day in various lands through the Ages." Various seniors wore white gowns and carried a single rose as maids to celebrate their graduation. Newcomb's **Little Commencement** was a smaller graduation ceremony, held the day before Tulane's official conferment, where

	juniors held daisy chains for graduates to walk through to the stage where they received their hoods for graduation. IMAGE 3: Senior Yearbook Photograph CAPTION: Coralie Guarino Senior Yearbook Photograph, ca. 1947. Courtesy of Jambalaya 1947, University Archives, Tulane University, New Orleans, Louisiana. QUOTE: “We formed in line, then marched across the campus to Dixon Hall, thru the "daisy chain" held by juniors. Each of us stood up for our name, then filed up on the stage to have Dean Wilson put the hood on us-- our hood is pale blue with a brown stripe, bordered in brown velvet.” IMAGE 5: Procession Little Commencement IMAGE 6: Procession on Commencement Day 6/11/1947 CAPTION: Newcomb graduates line up for Commencement Ceremonies, June 10 & 11, 1947 Courtesy of the Coralie Guarino Davis Collection, Newcomb Archives, Newcomb College Institute, Tulane University, New Orleans, Louisiana.
Case 4 Label 1 Artifacts 1 & 2	Newcomb and Tulane Pendant, ca. 1940s Coralie Guarino Davis Collection, Newcomb Archives, Newcomb Institute, Tulane University, New Orleans, Louisiana.
Case 4 Label 2 Artifacts 3 & 4	Tulane University Commencement Program, May 11, 1947 and Newcomb Little Commencement Program, May 10, 1947 Coralie Guarino Davis Collection, Newcomb Archives, Newcomb Institute, Tulane University, New Orleans, Louisiana.
Case 4 Label 3 Artifact 5 & 6	May Day Program and Skit Program, “The Senior Class of 1947 Presents The Mikado” Coralie Guarino Davis Collection, Newcomb Archives, Newcomb Institute, Tulane University, New Orleans, Louisiana.
Case 4 Label 4 Artifact 7	Diploma awarded to Coralie Guarino, ca. 1947 Coralie Guarino Davis Collection, Newcomb Archives, Newcomb Institute, Tulane University, New Orleans, Louisiana.
	Subsection Title: Tulane Football and Newcomb Sports

	Coralie and friends regularly attended and supported Tulane football games. Newcomb students had the opportunity to be cheerleaders for Tulane University sports, a small compromise due to a lack of Newcomb competitive sports. Newcomb required students to take three years of gym courses. Coralie participated in badminton, ping-pong, bowling, and shuffleboard; however, archery was her favorite. She competed in an intercollegiate archery competition in 1944. Coralie and other classmates did not enjoy swimming --yet all students had to pass the Red Cross swim test in order to graduate. IMAGE 1: Football game, ca. 1946 IMAGE 2: Football game with friends, ca. 1946 CAPTION: Coralie attending football games with friends, ca. 1946 Courtesy of Jambalaya 1947, University Archives, Tulane University, Louisiana.
Section 3: World War II	
Text Panel 3.0	**Title: Tulane at War** In 1943, Newcomb hosted 1200 military men participating in the government's V-12 navy training program on campus. Some 300 men moved into Newcomb dormitories, including Doris Hall, Warren House, and the Caroline Richardson building. Aside from sharing dorms, Newcomb students sold war bonds and stamps to the public to help support the war. From 1943 until 1945, the school raised over $64,000 to aid in the war effort. QUOTE: "I met 5 Naval officers on the train (3 Navy fliers, ensigns, & 2 aviation cadets.) We talked & they kidded me about N.O. & fried chicken. Lots of soldiers got on and had to sleep flat on the floor!

	Spent a tiresome night, but it was brightened by the Navy! A young good looking Navy at that!" September 13, 1943 Tulane also facilitated a Naval Reserve Officer Training Corps (NROTC) program on campus. With both Tulane and Newcomb accommodating troops during the war, Coralie and other Newcomb students took advantage of the many opportunities to meet and dance with soldiers, sailors, and other men on and off campus. IMAGE: Tulane dance with soldiers, Jambalaya 1944
Text Panel 3.1	**Title: Experiencing World War II** New Orleans was instrumental in the war effort as a center for shipbuilding and aircraft manufacturing. Citizens also contributed through the purchase of war bonds and stamps, which were promoted regularly on the radio and at war bond shows. In her diary, Coralie remarked upon various food, clothing and shoe rationing programs. Due to continual gasoline shortages, the government restricted travel and reduced speed limits to 35 mph. **Subsection Title: Family and Friends** During the war, Coralie corresponded with enlisted friends and family members stationed around the globe. Through such correspondence, she learned about their experiences and even received gifts such as perfume from Paris and an audio recording detailing the battles of Bastogne, the Roer, and the Rhine. QUOTE: **"**Awoke with the news of INVASION in my ears. Today is D-DAY (Invasion Day) Allied Forces invaded France at Normandy. 11,000 planes & 4,000 large ships are covering the invasion. This is a day of prayer." June 6th, 1944 **Subsection Title: The War's End** Coralie kept record of the events of the war in her journals. Important battles and victories filled her entries and in 1945 when rumors the

	war might soon end, Coralie and others listened intently to the radio. In 1945, when the news that Germany, and finally Japan, had surrendered people filled the streets of New Orleans to celebrate. IMAGE: August 14, 1945, The End of WWII!
Timeline	**Title: The War According to Coralie** 7/25/43 "Dictator, after 21 years, Mussolini of Italy resigned as Allies armies pushed further into Sicily." 9/8/43 "Italy surrendered! Italian Armed forces might fight Germans!" 3/15/44 "Allies still fighting at Cassino, near Rome, trying to capture the monastery on famous Monte Cassino." 6/3/44 "Rome fell to Allies!" 8/2/44 "The Allies are pushing toward Paris, Brest, and St. Nazaire in France. They reached Brest on Sunday, Aug. 6" 8/8/44 "Guam is again in our hands! It was 1 of 1st islands to be captured by Japan. Our forces have retaken it!" 8/15/44 "Allies have invaded southern France!" 8/17/44 "Allies are nearing Paris!" 1/31/45 "Russian forces are 39 miles from Berlin!" 5/ 4/45 "Millions of Germans have surrendered, but formal armistice has not come as yet." 6/6/45 "Japanese balloon bombs have landed along California & in Michigan!" 7/22/45 "Okinawa, the island near Japan, for which we have been fighting for weeks, is finally ours. There were over 6,000 dead. It was the most important battle in the war with Japan so far. I pray that it will be over soon!"
Text Panel 3.2	**Title: Media During the War** The 1940s spawned a "Golden Age" of film and radio, as more Americans watched or listened to them for news and entertainment than ever before. Households relied on the radio for entertainment and the latest war news, which aired every day and night. Students might attend the theater several times a week, often to watch the same film repeatedly.

	Studios produced dramas, comedies, and musicals featuring popular actors and celebrities, like Bing Crosby and Bob Hope. Several films made during the 1940s focused on events in the war such as the battle of Guadalcanal or the bombings in Japan. During the war, Coralie listened to the radio almost every night, to programs such as “Lux Radio Theater” and “Screen Guild Theater,” many of which were also produced as films. In theaters, she watched government short films that aired before each feature. These shorts promoted the sale of war bonds, provided coverage of the war, and reminded citizens about the importance of rationing to support the war effort. IMAGE 1: Casablanca movie poster IMAGE 2: Armed Forces Radio Service, accessed via Wikipedia IMAGE 3: Bob Hope and group, accessed via Wikipedia
Section 4: New Orleans	
Text Panel 4.0	**Title: Memories of the 1940s** Coralie and her fellow students enjoyed many opportunities to experience the social world of New Orleans. She, her friends, and family regularly attended movies, dined and partied at hotels and restaurants, and visited local attractions. **Subsection Title: Pontchartrain Beach** During the summers, Coralie and her friends visited Pontchartrain Beach for fun in the sun. Aside from Lake Ponchartrain’s beach, the amusement park featured fair rides such as the Zephyr, the Cockeyed Circus, and the Bug.

	IMAGE 1: Pontchartrain Beach photograph, ca. 1940s, accessed via Wikimedia Commons IMAGE 2: Pontchartrain Beach postcard, ca. 1940s, accessed via Wikimedia Commons **Subsection Title: Late Night Hotel Parties** Coralie and friends regularly attended social events, parties, and dances at clubs and hotels around New Orleans. The Jung Hotel was a popular spot for dancing and meetings, as was the Roosevelt Hotel. After dancing, her college entourage dined and drank at local restaurants, such as Lenfant's or La Louisiane, who stayed open late. When going home for the night, Coralie and her friends often stopped for drinks at Walgreen's or coffee and donuts at the French Market. New Orleans offered entertainments for students until the early morning hours. IMAGE 3: Jung Hotel, accessed via Wikimedia Commons IMAGE 4: Café Du Monde, accessed via Wikimedia Commons **Subsection Title: Going to the Movies** In New Orleans, the theaters Coralie most frequented included the Saenger, the Orpheum, and Loew's State. Movie-going was a popular pastime for Coralie with both friends and family. These theaters are popular theaters hosted films and events during the 1940s and continue to operate. IMAGE 5: Canal St. Postcard looking on New Orleans's theaters Loew's State and the Saenger. Wikicommons
Text Panel 4.1	**Title: The Return of Carnival After World War II**

	Southern Louisiana celebrates Carnival before the beginning of the Lenten season every year. This tradition gave wealthier families the opportunity to "debut" their daughters to society before Carnival balls and to participate in various Carnival krewes. Carnival in New Orleans was canceled for the 1942 season and did not return until the spring of 1946. After its return, Carnival balls and parades grew bigger than ever before— attracting thousands of people to celebrate on Mardi Gras day. IMAGE: Mardi Gras on Canal St. postcard, accessed via Wikimedia Commons **Subsection Title: Queen of the Elenians** Supported financially by her family, Coralie actively participated in Carnival events in New Orleans throughout her life. She was a krewe member in both the Krewe of Elenians and the Krewe of Venus, both female Italian organizations in New Orleans. She debuted as a maid during the 1946 season and again for the 1947 season for the Elenians and the Virgilians, the male Italian Carnival krewe. She was selected Queen of the Elenians in 1947. The title of queen in a Carnival krewe is the highest honor, one that remains for your entire life. QUOTE: "There was never another Marie Antoinette as far as I was concerned—since I felt as if I was the Queen herself!" "This is probably the biggest day in my life thus far." January 27, 1947
Text Panel 4.1 Pop Out	**Spotlight: Carnival**

	Carnival is the season between the epiphany, January 6th, of the Catholic calendar when the wise men visited Jesus and Ash Wednesday, the day that begins the Lenten season. It comes from the words carne and vale, meaning "farewell to meat."
Text Panel 4.1 Pop Out	**Spotlight: Mardi Gras** Mardi Gras is the Tuesday before Ash Wednesday in the catholic calendar, which translates to "Fat Tuesday," when people would enjoy their last days of celebration before fasting through Lent. Traditionally, Mardi Gras is the day when the Rex and Comus krewes paraded through the streets of New Orleans.
Case 5 Label 1 Artifact 1	Coralie Guarino as "Marie Antoinette," Queen of the Krewe of Elenians Ball, 1947 Courtesy of the Coralie Guarino Davis Collection, Newcomb Archives, Tulane University, New Orleans, Louisiana.
Text Panel 4.2/ Conclusion	**Title: Designing for Carnival** Although Coralie did not complete a degree in Architecture at Tulane, she was able to use her art skills for her career. She first found work as a draftswoman for the Shell Oil Company and in the 1950s and 1960s worked as a seasonal costume designer for various Carnival krewes in Louisiana. Due to her education at Newcomb, Coralie achieved a fulfilling career as an artist in her life as a designer. Although in southern Louisiana women had fewer opportunities to break the traditional gender roles, Coralie's education and participation in Carnival gave her the ability to work independently through her art and challenge the status quo. IMAGE 1: Shrimp Costume Sketch IMAGE 2: Corn Costume Sketch IMAGE 3: Tomato Costume Sketch CAPTION: Krewe of Faed Setum, Resources of Southwest Louisiana. ca. 1960

	IMAGE 4: Spain Duke Sketch CAPTION: Spain Duke Costume Sketch for the Krewe of the Ancient Scribes, ca. 1964 IMAGE 5: King Costume Sketch IMAGE 6: King Costume Sketch 2 CAPTION: King Option 1 Sketch, for the Krewe of the Ancient Scribes, ca. 1957 IMAGE 7: Country Gentlemen Duke Sketch CAPTION: Country Gentlemen Sketch for the Krewe of Ancient Scribes, ca. 1963 CAPTION: Original Sketches by Coralie Guarino Davis Courtesy of the Coralie Guarino Davis Costume Sketches, Manuscripts Collection 723, Louisiana Research Collection, Tulane University, New Orleans, Louisiana **Subsection Title: Special Thanks to:** The Louisiana Research Collection University Archives of Tulane University The Newcomb College Institute and Newcomb Archives at Tulane University, in particular, Susan Tucker and Chloe Raub. Curated by Kay Manuel, Graduate Student at University of Louisiana Lafayette
Case 6 Label 1 Artifacts 1, 2, 3, 4, & 5	Watercolor Sketches by Coralie Guarino Davis, ca. 1954-1964 Courtesy of the Coralie Guarino Davis Costume Sketches, Manuscripts Collection 723, Louisiana Research Collection, Tulane University, New Orleans, Louisiana

Final Design Plan

The exhibit will be contained in one room with eight available display cases, four each in two different sizes (approximately 30”x 30” and 24”x48”.) The exhibit does not have an intended flow or orientation; visitors may tour the exhibit in any direction they choose. Given the shape of the room, there are nine potential wall spaces for use in the exhibit. The two front walls are glass windows and allow passersby a visual into the exhibit. In order to use this space productively, I will utilize the glass wall and display panels and cases with information posted about the exhibit on the opposite side, without leaving negative or blank space.

The introduction panel will be at the room’s entrance on an easel to greet visitors and the panel on the history of Newcomb will be on the right on an easel as well. An easel is easy to use in this instance because it takes up less visual space than a temporary wall, it is more flexible to move or relocate, and is much less of a financial burden for the project. Each portion of the room will contain an entire section of the exhibit, Newcomb College at the center, World War II to the right, and New Orleans to the left. I decided that the Newcomb College section was better located in the back center than the left or right of the room because it provided the most space and was the visual center of the exhibit. At the very center of the room with the introductory panels will be two small display cases that will house the diaries, which are the primary resource for the exhibit. With this design, they are figuratively and literally at the core of the exhibit. Between these two cases will be a stand that will support the flipbook, a form of interactive, for visitors to peruse and investigate on their own.

Each section also has its own color scheme, which will either correspond to the theme or designate a new section. The introduction will be in sepia tones to represent the faded

color of a diary and the age of the exhibit. Section One, Newcomb College will include green backgrounds, shading and color blocks. The second section on Newcomb College will be a combination of dark faded greens and sepia tones. These colors reflect both the school colors and the age and history of the institution. The third section on World War II will feature tones of orange, green, and grey to contrast the expected army green associated with the war. Since this section also includes references to film and radio, these colors also reflect the vibrancy of movies and radio programs during the Golden Age. The fourth and final section will contain variations of purple, pink, and orange. The highlight of this panel is Carnival, so it fits to include a popular Mardi Gras color in the panel. Another highlighted item will be an image of Coralie as Queen of her krewe, where she wears a blue and pink dress. Softer palettes of purple will accent and compliment this image well.

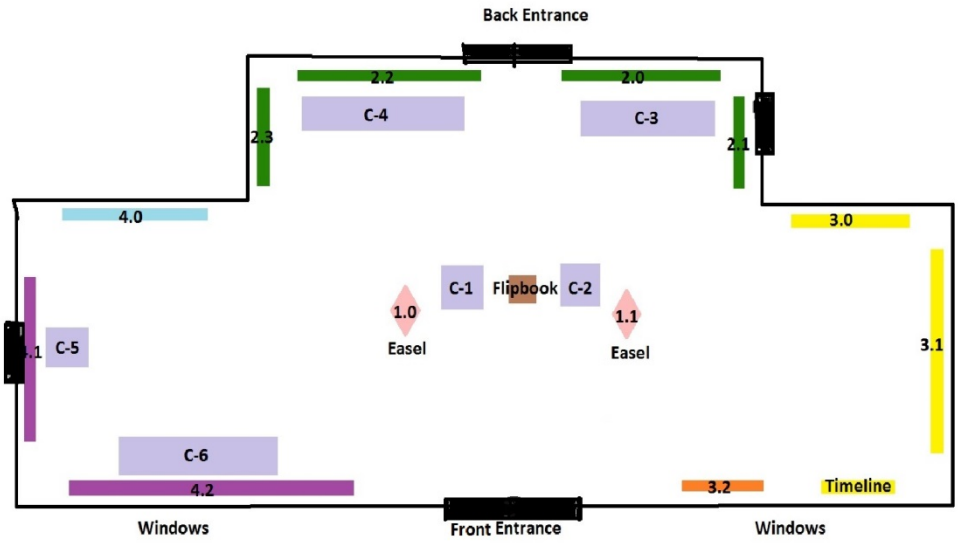


Figure 2. Floor Plan

The cases provided by the exhibit space are tabletop cases with glass surrounds. Each case will contain the various artifacts selected for the designated panel in the section. Anything that would not fit in these cases has been reproduced digitally as an image on a text

panel. Some other images have been reduced in size to fit on the panel or to allow multiple images to be displayed on one panel as a collage. The panels hung above the cases will be no more than 36 inches in height and 60 inches in length. The exhibit text includes no more than 60 words per subsection in order to allow visitors to read without tiring or to skim if desired.

In order to be most cost effective and resourceful, I will use foam poster board for display panels outside of display cases. There is little concern for the longevity of panels or acid content in the museum space since the exhibit will only be open a couple months. This will allow for their large size without adding much weight or cost to the project. Due to their proximity to archival artifacts, acid-free museum board is the best option inside display cases for object labels and captions.

The main text will be the same font for every section, as well as the exhibit labels and quotes. My goal is to help visitors feel transported to another era, something they can reminisce over and recognize as familiar. The chosen font styles, colors, and many black and white photographs displayed in the exhibit will aid this goal. The main title of each panel will be a different font reminiscing various 1940s signs and publications, or a unique font to separate the section from others. The main text will be Times New Roman, the most recognizable typeface for visitors.[376] The selected space has no direct or indirect sunlight due to a lack of windows but does have LED track lighting already installed for use in the exhibit. The lights are installed along all of the walls as well as the down the center of the room.

The exhibit will have two features for visitors to break from the traditional art gallery display and make the experience more interactive or engaging. The first is a flipbook that includes pages from Coralie Guarino Davis's diaries, as well as transcriptions on the opposite

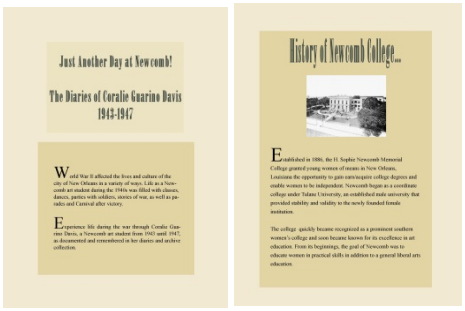
[376] Kristin Johnson, "Planning and Designing Exhibition Facilities," in *The Manual of Museum Exhibitions,* 141.

side of the page, for those unable to read her handwriting. It includes various examples of her entries: school, the war, social events, radio and film, and Carnival. It will stand on a separate podium or stand in the center of the room between two display cases of her diaries. The second feature is a timeline in section three of the exhibit. It will use Davis's notes on the war to recreate the war's timeline in her own words. The timeline will be its own panel, oriented vertically with 1943 at the top and 1945, the end of the war, at the bottom. Next to each date will include the excerpt listed as a war note in Davis's diary.

Exhibit Visuals

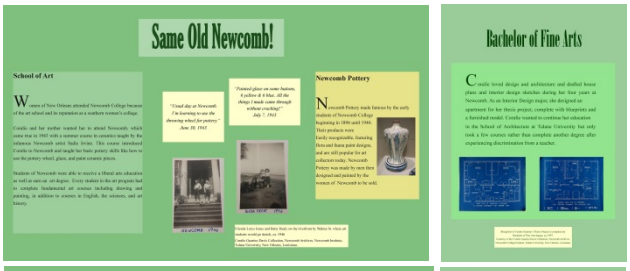
Figure 3

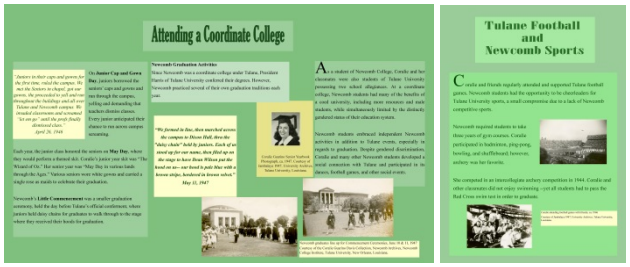
Introduction



Case 1- Artifacts

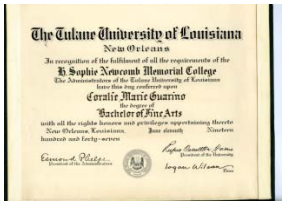
Newcomb College

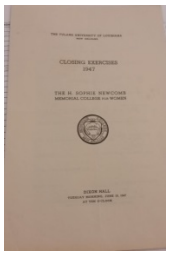


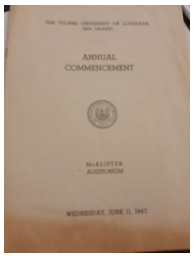


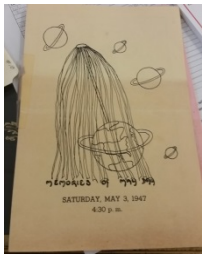
Case 3- Artifacts

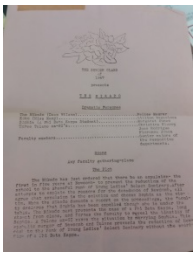
Case 4- Artifacts



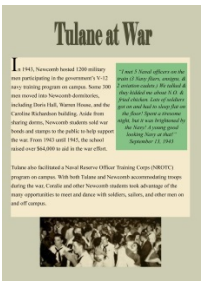


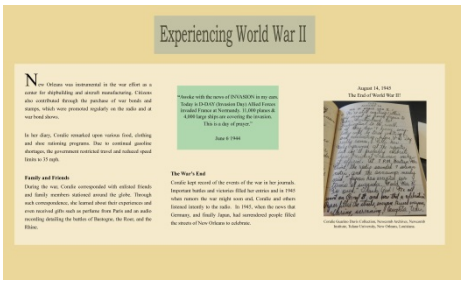


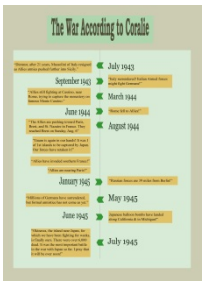


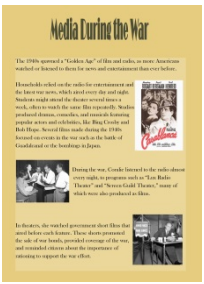


World War II

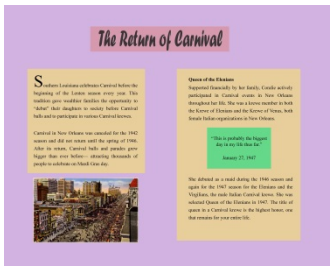








New Orleans



Case 5- Artifact

Case 6- Artifacts

BIBLIOGRAPHY

Primary Sources:

Bulletins. Newcomb Archives. Newcomb College Institute. Tulane University. New Orleans, LA.

Coralie Guarino Davis Collection. Newcomb Archives. Newcomb College Institute. Tulane University. New Orleans, LA.

Coralie Guarino Davis Costume Sketches. Manuscripts Collection 723. Louisiana Research Collection. Tulane University. New Orleans, La.

Newcomb College Associate Dean for Academic Affairs Collection General Files. ca. 1920-1986. Newcomb Archives. Newcomb College Institute. Tulane University. New Orleans, LA.

Faculty Meeting Minutes. Newcomb Archives. Newcomb College Institute. Tulane University. New Orleans, LA.

Secondary Sources:

Acton, Carol. "'Stepping into History': Reading the Second World War through Irish Women's Diaries." *Irish Studies Review* 18, no. 1 (February 2010): 39-56. Academic Search Complete, EBSCOhost, Edith Garland Dupre Library, University of Louisiana at Lafayette (accessed September 20, 2015).

Atkins, Jennifer. "Setting the Stage: Dance and Gender in Old-Line New Orleans Carnival Balls, 1870--1920." Order No. 3321453, Florida State University, 2008. http://ezproxy.ucs.louisiana.edu:2048/login?url=http://search.proquest.com/docview/89249587?accountid=14566.

Barreca, Regina. *Babes in Boyland: A Personal History of Co-education in the Ivy League*. Hanover [N.H.]: UPNE, 2005. eBook Collection (EBSCOhost). EBSCOhost. Edith Garland Dupre Library. University of Louisiana at Lafayette (accessed September 23, 2015).

Beattie, Heather. “Where Narratives Meet: Archival Description, Provenance, and Women’s Diaries.” *Libraries and the Cultural Record* 44, no. 1 (2009) University of Texas Press, Austin, Texas, JSTOR. Edith Garland Dupre Library. University of Louisiana at Lafayette (accessed September 21, 2015).

Burton, La Cour Arthur. *New Orleans Masquerade; Chronicles of Carnival*. New Orleans: Pelican Publishing, 1952.

Christie, Thomas B., and Andrew M. Clark. "Framing Two Enemies in Mass Media: A Content Analysis of U.S. Government Influence in American Film during World War II." *American Journalism* 25, no. 1 (Winter 2008): 55-72. Communication & Mass Media Complete. EBSCOhost. Edith Garland Dupre Library. University of Louisiana at Lafayette (accessed September 21, 2015).

Dorn, Charles. "“A Woman's World”: The University of California, Berkeley, During the Second World War." *History of Education Quarterly* 48, no. 4 (November 2008): 534-564. *Education Source*. EBSCO*host*. Edith Garland Dupre Library. University of Louisiana at Lafayette (accessed August 28, 2015).

Edson, Gary and David Dean. *The Handbook for Museums*. London: Routledge, 1994.

Eisenmann, Linda. *Higher Education for Women in Postwar America, 1945-1965*. Baltimore, Md: Johns Hopkins University Press, 2006. eBook Collection. EBSCOhost. Edith Garland Dupre Library. University of Louisiana at Lafayette (accessed November 30, 2015).

Eschbach, Elizabeth Seymour. *The Higher Education of Women in England and America, 1865-1920*. New York: Garland, 1993.

Farmer-Kaiser, Mary and Shannon Frystak. *Louisiana Women: Their Lives and Times*. Volume 2. Atlanta: University of Georgia Press, 2016.

Gill, James. *Lords of Misrule: Mardi Gras and the Politics of Race in New Orleans*. Jackson, MS: University of Mississippi Press, 1997.

Grainge, Paul. *Memory and Popular Film*. Manchester: Oxford University Press USA, 2003. eBook Collection. EBSCOhost. Edith Garland Dupre Library. University of Louisiana at Lafayette (accessed September 21, 2015).

Hartmann, Susan. *American Women in the 1940s: The Home Front and Beyond*. Boston: Twayne Publishers, 1982.

Harwarth, Irene, Mindi S. Maline, and Elizabeth DeBra. *Women's Colleges in the United States: History, Issues, and Challenges*. Washington, DC: National Institute on Postsecondary Education, Libraries, and Lifelong Learning, U.S. Dept. of Education, 1997.

Hegarty, Marilyn E. *Victory Girls, Khaki-wackies, and Patriotutes: The Regulation of Female Sexuality During World War II*. New York: NYU Press, 2008. eBook Collection. EBSCOhost. Edith Garland Dupre Library. University of Louisiana at Lafayette (accessed November 30, 2015).

Horowitz, Helen Lefkowitz. *Alma Mater: Design and Experience in the Women's Colleges from Their Nineteenth-century Beginnings to the 1930s*. New York: Knopf, 1984.

Kerber, Linda. “Separate Spheres, Female Worlds, Woman's Place: The Rhetoric of Women's History.” *The Journal of American History* 75, no. 1 (June 1988): 9-39. JSTOR. Edith Garland Dupre Library. University of Louisiana at Lafayette. http://www.jstor.org/stable/1889653 (accessed May 3, 2016.)

Leathem, Karen Trahan. ""A Carnival According to their Own Desires": Gender and Mardi Gras in New Orleans, 1870-1941." Order No. 9430848, University of North Carolina at Chapel Hill, 1994. http://ezproxy.ucs.louisiana.edu:2048/login?url=http://search.proquest.com/docview/304124885?accountid=14566.

Manuel, Kay. “Continuing the Legacy of Newcomb Art: Newcomb College’s Art Program Beyond Newcomb Pottery (1927-1942).” *Clio’s Quill* 17 (2014-2015): 69-88.

Mazzarella, Sharon R., Rebecca C. Hains, and Shayla Thiel-Stern. "Girlhoods in the Golden Age of U.S. Radio: Music, Shared Popular Culture, and Memory." *Journal of Radio & Audio Media* 20, no. 1 (January 2013): 117-133. Communication & Mass Media Complete. EBSCOhost. Edith Garland Dupre Library. University of Louisiana at Lafayette (accessed November 30, 2015).

McCandless, Amy. “Maintaining the Spirit and Tone of Robust Manliness: The Battle against Coeducation at Southern Colleges and Universities, 1890-1940.” *NWSA Journal* 2, no. 2 (Spring 1990): 199-216. JSTOR. Edith Garland Dupre Library. University of Louisiana at Lafayette. http://www.jstor.org/stable/4316017?origin=JSTOR-pdf (accessed May 11, 2014.)

McEuen, Melissa A. *Making War, Making Women: Femininity and Duty on the American Home Front, 1941-1945*. Athens: University of Georgia Press, 2011. *eBook Collection.* EBSCO*host.* Edith Garland Dupre Library. University of Louisiana at Lafayette (accessed October 24, 2015).

Miller-Bernal, Leslie and Susan L. Poulson. *Going Coed: Women's Experiences in Formerly Men's Colleges and Universities, 1950-2000*. Nashville: Vanderbilt University Press, 2004. *eBook Collection.* EBSCOhost. Edith Garland Dupre Library. University of Louisiana at Lafayette (accessed September 21, 2015).

Nidiffer, Jana. "When I Went to College Is Now Considered History! American Women's Participation in Higher Education in the Twentieth Century." *History of Education Quarterly*, 2007, 377. JSTOR. EBSCOhost. Edith Garland Dupre Library. University of Louisiana at Lafayette (accessed September 21, 2015).

Poesch, Jessie J., Sally Main, and Walter Bob. *Newcomb Pottery & Crafts: An Educational Enterprise for Women 1895-1940*; marks and dating by Walter Bob. Atglen, PA: Schiffer Publishing, 2003.

Ormond, Suzanne, and Mary E. Irvine. *Louisiana's Art Nouveau: The Crafts of the Newcomb Style/ Suzanne Ormond and Mary E. Irvine*; with a foreword by John Canaday; photos by Larry Songy. Gretna, LA.: Pelican Publishing Co., 1976.

Roberts, Robin. "New Orleans Mardi Gras and Gender in Three Krewes: Rex, the Truck Parades, and Muses". *Western Folklore* 65 (3). Western States Folklore Society: 303–28. JSTOR. Edith Garland Dupre Library. University of Louisiana at Lafayette http://www.jstor.org/stable/25474792 (accessed September 21, 2015).

Sanson, Jerry Purvis. *Louisiana during World War II: Politics and Society, 1939-1945*. Baton Rouge: Louisiana State University Press, 1999.

Schindler, Henri. *Mardi Gras: New Orleans*. Paris: Flammarion, 1997.

Spiller, James. "This is War! Network Radio and World War II Propaganda in America." *Journal of Radio Studies* 11, no. 1 (June 2004): 55-72. Communication & Mass Media Complete. EBSCOhost. Edith Garland Dupre Library. University of Louisiana at Lafayette (accessed September 21, 2015).

Tallant, Robert. *Mardi Gras--as It Was*. Gretna, LA: Pelican Publishing, 1989.

Tucker, Susan and Beth Ann Willinger. *Newcomb College, 1886-2006: Higher Education for Women in New Orleans*. Baton Rouge: Louisiana State University Press, 2012.

Weaks-Baxter, Mary, Christine Bruun, and Catherine Forslund. *We Are a College at War: Women Working for Victory in World War II*. Carbondale: Southern Illinois University Press, 2010. *eBook Collection.* EBSCO*host.* Edith Garland Dupre Library. University of Louisiana at Lafayette (accessed October 23, 2015).

Manuel, Kay. Bachelor of Arts, University of Louisiana at Lafayette, Spring 2013; Master of Arts, University of Louisiana at Lafayette, Summer 2016
Major: History
Title of Thesis: Exhibiting the Student Experience: Coralie Guarino Davis's Newcomb College, 1943-1947
Thesis Director: Dr. John Troutman
Pages in Thesis: 137; Words in Abstract: 194

ABSTRACT

This thesis examines and exposes the active student life of 1947 Newcomb College graduate Coralie Guarino Davis. Through the analysis of her diaries, I examine both the academic and social structure of Newcomb as a coordinate college and its effect on students in the 1940s as well as social and cultural events such as World War II and Carnival. Davis graduated with a Bachelor of Fine Arts degree that enabled her to work professionally in the art field and briefly as a Carnival designer. During her college education, Davis also experienced World War II. Davis and other students aided in the war effort through fundraising, experienced war rations, and anticipated the Allies victory. She also participated in Carnival as a queen of her krewe, the Elenians, in 1947. The exhibit is derived from her diary writings and presents an example of the typical Newcomb student experience during the 1940s in regards to education, the war, and New Orleans social events. Both my research and exhibit work to bridge the gap on Newcomb College history during World War II and enhance the scholarship on women in higher education and in New Orleans during the decade.

BIOGRAPHICAL SKETCH

Kay Manuel is a native of Lafayette, Louisiana. She completed her Bachelor of Arts degree in 2013 at the University of Louisiana at Lafayette with a double major in History and English and a Women's Studies minor. She continued her graduate studies at UL Lafayette with a concentration in Public History and minor in European History. She hopes to continue her education in the Humanities and become a historical consultant.