



It's Only Natural

JULY 30–AUGUST 2, 2015

THE FRENCH QUARTER

The Historic New Orleans Collection

MUSEUM • RESEARCH CENTER • PUBLISHER





ABOVE: Corinthian capital fragment from St. Louis Hotel; ca. 1843; cypress; manufactured in New Orleans; *The Historic New Orleans Collection*, 1997.20.6

ON THE COVER: Gilded frame for portrait of Emma Olivier, Olivia Olivier, and Zulmé Maspero; 1851; painting by Jean-Baptiste Ange Tissier; *The Historic New Orleans Collection*, gift of Mr. and Mrs. Maurice Bayon, 1974.33

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The
New Orleans
Antiques Forum
2015

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Forum Schedule

THURSDAY JULY 30

Optional Preconference Tour

FRIDAY JULY 31

8:30–9:30 a.m.	Registration
9:30–9:45 a.m.	Welcome Priscilla Lawrence and Jack Pruitt
9:45–10:00 a.m.	Opening Remarks: Unnatural Naturalism Tom Savage, moderator
10:00–10:30 a.m.	A Walk on the Wild Side: Discovering the Natural World in the Gulf South John H. Lawrence
10:30–10:45 a.m.	Break
10:45–11:45 a.m.	From the Ground Up: Naturalism in American Silver Janine E. Skerry
11:45 a.m.–2:00 p.m.	Lunch
2:00–3:00 p.m.	Southern Folk Pottery: The Edgefield Stoneware Connection John A. Burrison
3:00–3:15 p.m.	Break
3:15–4:15 p.m.	The Nature of American Picture Frames Annette Blaugrund
4:30–6:30 p.m.	Cocktail Reception The Historic New Orleans Collection, 533 Royal Street

SATURDAY AUGUST 1

8:00–9:00 a.m.	Registration
9:00–10:00 a.m.	Man Added to Nature: Ornament in American Furniture Bradley C. Brooks
10:00–11:00 a.m.	“A Rose by Any Other Name”: The Art of Theorem Painting Linda Carter Lefko
11:00–11:15 a.m.	Break
11:15 a.m.–12:15 p.m.	“Cameo Fever”: From Catherine the Great to Scarlett O’Hara Beth Carver Wees
12:15–1:45 p.m.	Lunch
1:45–2:45 p.m.	Earth into Art: Parian Statuary in Southern Homes Ellen Paul Denker
2:45–3:45 p.m.	Naturalism at Bellingrath: Inside and Out Thomas C. McGehee

SUNDAY AUGUST 2

9:45–10:00 a.m.	New Treasures at The Historic New Orleans Collection Lydia Blackmore
10:00–11:00 a.m.	Young Scholar Presentation: <i>À la française</i> : Natural Forms in the French Colonial and Creole Home Philippe Halbert
11:00 a.m.–noon	New Light on the President Hayes White House Dinner Service Robert F. Doares
noon–12:15 p.m.	Closing Remarks Priscilla Lawrence and Jack Pruitt
12:30–2:00 p.m.	Jazz Brunch with the Speakers (optional; additional charge) Antoine’s Restaurant, 713 St. Louis Street

Events are held in the Boyd Cruise Room, Williams Research Center, 410 Chartres Street, unless noted otherwise.

Sessions & Speakers

FRIDAY

JULY 31, 9:45 A.M.

Opening Remarks: Unnatural Naturalism

Tom Savage, moderator

The English rococo embraced naturalistic designs in fanciful ways. The proliferation of published design books—including Thomas Chippendale’s *The Gentleman and Cabinet-Maker’s Director*, first published in 1754—offered cabinetmakers, silversmiths, and architects a profusion of design options inspired by nature. Forum moderator Tom Savage opens the 2015 New Orleans Antiques Forum with some of the most exuberant manifestations of naturalistic rococo design, from Thomas Johnson’s candlestand dripping with grotto decoration and entwined with a serpent/dolphin, to the garland-festooned chinoiserie rooms at Claydon House (Buckinghamshire, England) by carver Luke Lightfoot.



As director of museum affairs at Winterthur Museum, Garden and Library, J. Thomas Savage oversees the collections, public programs, and marketing departments. From 1998 to 2005, he was senior vice president and director of Sotheby’s Institute of Art, where he directed the Sotheby’s American Arts Course, and from 1981 to 1998, he served as curator and director of museums for Historic Charleston Foundation.

A native of Virginia, Savage received a BA in art history from the College of William and Mary and a master’s degree in history museum studies from the Cooperstown Graduate Program of the State University of New York. The author of *The Charleston Interior* (1995) and numerous articles and essays, Savage serves on the board of directors of the Royal Oak Foundation, the Decorative Arts Trust, the Sir John Soane’s Museum Foundation, and the American Friends Committee for Horace Walpole’s Strawberry Hill. In addition, he served as a presidential appointee to the Committee for the Preservation of the White House, from 1993 to 2002.

FRIDAY

JULY 31, 10:00 A.M.

A Walk on the Wild Side: Discovering the Natural World in the Gulf South

John H. Lawrence

Early explorers, scientists, and naturalists encountering the Gulf South saw new and astonishing people, animals, and plants. The written descriptions these travelers provided informed and shaped visions of the New World and its natural bounty for audiences that would never be able to experience them in person. This talk presents excerpts from selected historical writings and suggests how this information may have influenced the decorative arts.



John H. Lawrence joined The Historic New Orleans Collection in 1975 and has held the positions of curator of photographs, senior curator, and, currently, director of museum programs. In his current role, the New Orleans native is responsible for planning and implementing museum exhibitions, lectures, seminars, and related activities; he is also the head of curatorial collections. Lawrence has written and lectured widely about aspects of contemporary and historical photography, as well as the administration and preservation of pictorial collections. He has served as principal or guest curator for dozens of exhibitions on photographic, artistic, and general historical topics.

Lawrence chairs the Williams Prize committee of the Louisiana Historical Association and has been a contributing editor of the *New Orleans Art Review* since 1983. He holds degrees in literature and art history from Vassar College and a certificate in museum management from the Getty Leadership Institute, formerly the Museum Management Institute. In 2013 he received an individual community arts award from the Arts Council of New Orleans.

Sessions & Speakers

FRIDAY

JULY 31, 10:45 A.M.

From the Ground Up: Naturalism in American Silver

Janine E. Skerry

With its inherent luster and seemingly infinite malleability, silver was, and is, an ideal choice for the creation of forms drawn from nature. The discovery of immense quantities of the metal in Central and South America, and later in North America, led to the production of silver tableware in the Western world on an unprecedented scale. Driven by the never-ending quest for innovation, silversmiths looked to plants, animals, and even the oceans as design sources throughout the eighteenth and nineteenth centuries. Join Colonial Williamsburg Foundation curator Janine E. Skerry as she examines silver pieces inspired by nature.



In 2009 Janine E. Skerry became curator of metals at the Colonial Williamsburg Foundation in Williamsburg, Virginia, where she had previously served since 1993 as curator of ceramics and glass. Skerry has also been employed at Historic Deerfield, the Yale University Art Gallery, the Peabody Essex Museum, and the Essex Institute. She holds a BA cum laude from Yale University, an MA from the Winterthur Program in Early American Culture at the University of Delaware, and a PhD from Boston University. She has lectured and written widely on silver, ceramics, and dining in England and America.

In addition to handling curatorial responsibilities for metals such as silver, fused silver plate, polished steel, pewter, brass, jewelry, and enamels, Skerry is currently working to expand Colonial Williamsburg's collection of early American silver. She is curator of *Silver: From Mine to Masterpiece*, an exhibition of English and American silver opening in September 2015 at the Art Museums of Colonial Williamsburg.

FRIDAY

JULY 31, 2:00 P.M.

Southern Folk Pottery: The Edgefield Stoneware Connection

John A. Burrison

Viewers of *Antiques Roadshow* will recognize the name Edgefield District, an antebellum pottery center in west-central South Carolina. Edgefield is notable in American ceramics history for being the birthplace of the alkaline (ash- and lime-based) glazes that became the norm on stoneware through much of the lower South and for the district's large population of African Americans engaged in the potter's craft. Today, Edgefield jars and jugs made for storing food and drink fetch many thousands of dollars in the antiques marketplace. These pieces are enhanced with slip (liquid clay) decoration, poems by the now-famous slave potter David Drake, or faces sculpted by other African American potters. This talk will explore Edgefield's rise as one of the South's most important "pot places," while tracing the spread of its influence through the lower South, an influence that can still be seen in the folk pottery traditions of Georgia and North Carolina.



John A. Burrison is a Regents Professor of English and director of the folklore curriculum at Georgia State University in Atlanta. He also is curator of the Folk Pottery Museum of Northeast Georgia, which opened in 2006 in Sautee Nacoochee, Georgia. Burrison received his PhD in folklore and folklife from the University of Pennsylvania. His friendship with north Georgia potter Lanier Meaders led to his research specialty in folk pottery and the first in-depth survey of a southern state's ceramic traditions, *Brothers in Clay: The Story of Georgia Folk Pottery* (1983). Burrison's other books include *Shaping Traditions: Folk Arts in a Changing South* (2000), the catalog for the permanent folklife exhibition he curated at the Atlanta History Center; *Roots of a Region: Southern Folk Culture* (2007); and *From Mud to Jug: The Folk Potters and Pottery of Northeast Georgia* (2010). Burrison also edited *Storytellers: Folktales and Legends from the South* (1991). He served on the Folk Arts Advisory Panel of the National Endowment for the Arts (1984–87) and is a 1987 recipient of the Georgia Governor's Award in the Humanities.

Burrison's lecture venues have included the American Folklife Center at the Library of Congress; the Ulster Folk and Transport Museum near Belfast, Northern Ireland; Johannes Gutenberg University in Mainz, Germany; Peking University in Beijing, China; the Museum of International Folk Art in Santa Fe, New Mexico; and the folklore departments of Indiana University and the University of Louisiana at Lafayette.

Sessions & Speakers

FRIDAY

JULY 31, 3:15 P.M.

The Nature of American Picture Frames

Annette Blaugrund

Until about twenty-five years ago, not much attention was paid to picture frames. Now, art historians, museum curators, conservators, frame and antiques dealers, and appraisers consider them important aesthetic objects. A painting without a frame looks naked, but a frame without a painting is intriguing, as seen in frame exhibitions that have captivated audiences. Curators around the world now take special care to fit works of art with frames of the appropriate period and style.

Before 1800 most American frames were imported from England, but soon after the turn of the century, local artisans began to craft their own. At first they adopted European patterns and later created their own designs to harmonize with changes in American art and taste. This illustrated lecture will touch on European antecedents to American frames and then focus on the development of the frame industry in the United States, as well as the use of flowers, vines, leaves, fruit, and other elements from nature. Even when the frame was just a simple, undecorated gilded wood molding, the corners were often embellished with acanthus leaves, berries, or the like. Anette Blaugrund will discuss natural elements and ornamental patterning in frame design as seen in the work of some of the best-known American frame makers of the nineteenth and twentieth centuries.



Annette Blaugrund was director of the National Academy Museum and School (1997–2007) and previously served as Andrew W. Mellon Senior Curator at the New-York Historical Society. She has also worked as a curator at the Brooklyn Museum and the Pennsylvania Academy of the Fine Arts. She has written eight books—including *The Tenth Street Studio Building: Artist-Entrepreneurs from the Hudson River School to the American Impressionists* (1997)—and has contributed to numerous other books. She was named a chevalier in France’s Order of Arts and Letters in 1992 and received a lifetime achievement award from the National Academy in 2008, among other honors. She holds a PhD in art history from Columbia University, where for six years she taught American art and culture. Currently, she sits on the advisory council of Columbia’s art history department, writes and edits art catalogs, lectures, consults with institutions across the country, and is a peer reviewer for the American Alliance of Museums. Blaugrund has lectured at the Metropolitan Museum of Art; the National Gallery, Washington, DC; the Art Institute of Chicago; and the Fine Arts Museums of San Francisco, as well as in Russia and Japan.

SATURDAY

AUGUST 1, 9:00 A.M.

Man Added to Nature: Ornament in American Furniture

Bradley C. Brooks

Early American joiners and cabinetmakers were always combining art and nature as they designed and built the objects their clients requested. Their work demanded that they know the properties of all the woods to be used and that they possess the technical skills necessary to execute the fashionable decorative vocabularies that so often relied on natural imagery. Today we value many aspects of an object's history and appearance, but creating these objects demanded that the maker both understand and interpret nature. Sometimes the result was pure ornament, and sometimes ornament merged with structure.



Bradley C. Brooks was appointed curator of the Bayou Bend Collection, part of the Museum of Fine Arts, Houston (MFAH), in December 2014. Before joining the MFAH, he had worked at the Indianapolis Museum of Art (IMA) since 2000. At IMA he served as director of programs and operations at Oldfields-Lilly House and Gardens, where he planned and coordinated the reinterpretation of the American country place—era house. Beginning in 2007, Brooks led the initiative for the transition of the Miller House and Garden—a modernist residence declared a National Historic Landmark in 2000—from private ownership to IMA property. From 1995 to 2000, he was director of the McFaddin-Ward House in Beaumont, Texas, and from 1987 to 1995, he served as curator, then director, of the Moody Mansion in Galveston. Brooks earned a BA in communication arts from Elizabethtown College in Pennsylvania and an MA in early American culture from the Winterthur Program of the University of Delaware.

Brooks's work has appeared in *The Arts in the American Home, 1890–1930* (1994), *Interpreting Historic House Museums* (2002), *The Texas Gulf Historical and Biographical Record*, and *The Pennsylvania Magazine of History and Biography*.

Sessions & Speakers

SATURDAY

AUGUST 1, 10:00 A.M.

“A Rose By Any Other Name”: The Art of Theorem Painting

Linda Carter Lefko

Linda Carter Lefko will discuss schoolgirl arts and the development of the stencil-based technique of theorem painting. Theorems are represented in both museum and private folk art collections. Lefko will survey the levels of quality in theorems, various applications of the technique and how to recognize them, as well as other features to look for when adding theorems to your collection.



Artist Linda Carter Lefko has been in the historic reproduction and restoration business for the past forty years. Her specialties include graining, gilding, gold-leaf repair, reverse glass and clock-dial repair, and painted- and decorated-surface restoration. In addition to her work as an artist, author, and restorer, Lefko is an advisor to the Rufus Porter Museum in Bridgton, Maine.

Lefko's book titles include *The Art of Theorem Painting: A History and Complete Instructional Manual*, with Barbara Knickerbocker (1994), and *Folk Art Murals of the Rufus Porter School: New England Landscapes, 1825–1845*, with Jane E. Radcliffe (2011).

SATURDAY

AUGUST 1, 11:15 A.M.

“Cameo Fever”: From Catherine the Great to Scarlett O’Hara

Beth Carver Wees

The ancient art of cameo carving experienced a spirited revival during the eighteenth and nineteenth centuries. Often mounted as jewelry, these portable sculptures, carved from hardstones, shells, and other natural substances, were highly prized by royalty, the elite, and the merely fashionable. Catherine the Great of Russia described her insatiable appetite for carved stones as “cameo fever,” and Empress Josephine Bonaparte wore cameo-laden parures in the neoclassical style. In the nineteenth century, superb hand-carved cameos were executed by Roman jewelry firms such as Saulini and Castellani, while the tourist trade was supplied with mass-produced souvenirs in a revived Greco-Roman style. Beth Carver Wees will discuss the history and popularity of cameos, the materials and techniques used, and the variety of motifs associated with this classic jewelry form.



Beth Carver Wees is the Ruth Bigelow Wriston Curator of American decorative arts at the Metropolitan Museum of Art, where she oversees the collections of American silver, jewelry, and other metalwork. Prior to joining the Metropolitan’s staff in 2000, she was curator of decorative arts at the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. Wees lectures internationally and is the author of numerous articles and books, including *English, Irish, and Scottish Silver at the Sterling and Francine Clark Art Institute* (1997) and *Early American Silver in the Metropolitan Museum of Art* (2013). Wees holds degrees in art history from Smith College and the Williams College graduate program in the history of art. An enthusiast for Britain’s historic houses, she is an alumna of the Attingham Institute’s summer school and Royal Collection Studies programs. She also serves on the board of the American Friends of Attingham as secretary. Wees is currently the organizing curator for the Metropolitan’s museum-wide jewelry exhibition, scheduled to open in the fall of 2017.

Sessions & Speakers

SATURDAY

AUGUST 1, 1:45 P.M.

Earth into Art: Parian Statuary in Southern Homes

Ellen Paul Denker

During the nineteenth century, the proper Victorian family was defined as moral, educated, and enlightened. They were envisioned as seated in the parlor surrounded by trophies demonstrating interest in literature, the fine arts, and travel. The development of parian porcelain statuary by English potters in the 1840s made sculpture available for the homes of the new middle class. This presentation explores the technical, artistic, and commercial aspects of the development and marketing of parian, as well as its popularity among Southern homeowners.

Many conditions came together to make parian porcelain statuary successful during the mid-nineteenth century. Discoveries in clay chemistry and ceramic technology in the pottery industry provided the fabric, while modern marketing techniques associated parian porcelain with fine art. Despite the fact that little in the way of parian porcelain statuary was made in America before 1870, there was plenty of parian to be had in the shops and markets on this side of the Atlantic Ocean. The subjects and style of parian changed between 1845 and 1885, as sculpture developed from the early neoclassicism that favored ideal figures and antique replicas to the later Victorian preference for sentimental storytelling. The medium, however, did not survive changing ceramic fashions or the general movement toward owning original art and decorating with handmade objects.



Ellen Paul Denker is a museum consultant and independent scholar based in western North Carolina. She holds a BA in cultural anthropology from Grinnell College, Iowa, and an MA from the University of Delaware, where she was a fellow in the Winterthur Program in American Material Culture.

As a museum consultant, Denker has worked on a variety of exhibition topics, from ceramics and furniture history to visiting nursing and American craft. She has written extensively on American ceramics, the arts and crafts movement, and American home furnishings. Denker's list of publications as author or co-author is extensive. Recent titles include *Faces and Flowers: Painting on Lenox China* (2009), *From Tabletop to TV Tray: China and Glass in America, 1880–1980* (2000), and *Byrdcliffe: An American Arts and Crafts Colony* (2004). Her article on designers of American parian porcelain statuary, published in *Ceramics in America*, received the Robert C. Smith Award for best decorative arts article of 2002 from the Decorative Arts Society.

SATURDAY

AUGUST 1, 2:45 P.M.

Naturalism at Bellingrath: Inside and Out

Thomas C. McGehee

Between 1927 and 1932, Mobile architect George B. Rogers assisted Coca-Cola bottler Walter Bellingrath and his wife, Bessie, in transforming a southern Alabama fishing camp into a garden estate. Rogers was heavily influenced by the naturalistic English landscapes created between 1715 and 1830, featuring serpentine paths, man-made lakes, rockeries, and grottoes. Nineteenth-century cast-iron furnishings add to the overall design.

The Bellingrath Home, built in 1935, features its original furniture, including an array of chairs, sofas, méridiennes, tables, and étagères designed in the “antique French” taste that dominated the mid-nineteenth century. In an era when a straight line was considered the most unnatural thing in the world, these pieces reflect the asymmetrical ideal of period design, with a profusion of piercing, shells, vines, and flowers of every description.

Bellingrath Museum Director Thomas C. McGehee will present a visual tour of the rich naturalism so evident throughout the estate’s seventy acres of landscaped grounds and the collection of decorative arts within the Bellingrath Home.



In January of 1994, Thomas C. McGehee left a twelve-year career in banking to oversee the Bellingrath Home, its archives, and its original collection of nineteenth-century decorative arts. For two decades he has extensively researched the history of the estate as well as the makers and provenance of the porcelain, silver, furniture, and glass collected by Bessie Morse Bellingrath between the years 1906 and 1943.

McGehee’s interest in the decorative arts has been heightened by his participation in numerous programs, including the 1999 Winter Institute at Winterthur Museum, Garden and Library; the London and Newport, Rhode Island, summer schools of the Victorian Society; and the Attingham Institute’s 2008 summer school and 2010 London House course. McGehee was recognized in 1996 by Mobile’s Historic Development Commission for his research on the region’s lost architectural treasures, which appeared in a newspaper series entitled *Mobile: Then and Now*. His interest in local history has continued with his column, *Ask McGehee*, which appears each month in *Mobile Bay* magazine. He is a frequent lecturer in Mobile and has been a regular part of the University of South Alabama’s Road Scholar programs since 1997.

Sessions & Speakers

SUNDAY

AUGUST 2, 9:45 A.M.

New Treasures at The Historic New Orleans Collection

Lydia Blackmore

The Historic New Orleans Collection selects thousands of objects, paintings, photographs, books, and manuscripts to add to our holdings each year. These acquisitions come from a variety of sources: dealers, auctions, and private donors. In her brief presentation this morning, decorative arts curator Lydia Blackmore will showcase a sample of the curatorial and library acquisitions from the past year, including furniture, silver, porcelain, paintings, drawings, and books.



Lydia Blackmore is curator of decorative arts at The Historic New Orleans Collection. She earned an MA and a certificate in museum studies from the Winterthur Program in American Material Culture at the University of Delaware; she also holds a degree in history from the College of William and Mary. Blackmore has researched and presented on nineteenth-century populist politics and campaign materials as well as American decorative arts. She served as Lois F. McNeil Fellow at the Winterthur Museum, Garden and Library (2011–13) and has worked as a curator, researcher, and cataloger for private collectors and at institutions such as the Smithsonian’s National Museum of American History, the US Supreme Court, and the Colonial Williamsburg Foundation.

As the first curator of decorative arts at The Collection, Blackmore is working to expand, conserve, and research the three-dimensional holdings. She is also responsible for the Williams Residence, the home of founders L. Kemper and Leila Williams. This year, Blackmore started a series of lectures on the decorative arts of the Williams Residence. Additionally, she curated the exhibition [ital]It’s Only Natural: Flora and Fauna in Louisiana Decorative Arts[roman], which coincides with this year’s forum.

SUNDAY

AUGUST 2, 10:00 A.M.

Young Scholar Presentation

À la française: Natural Forms in the French Colonial and Creole Home

Philippe Halbert

Breaking free from the geometric rigidity of earlier forms, French decorative arts adopted a new stylistic repertoire inspired by nature around 1700. Sensual curves and undulating ornamentation eventually spread across the Atlantic, finding favor among colonial consumers eager to follow metropolitan fashions an ocean away. Rococo aesthetics continued to hold sway over Creole craftsmanship and design after the French colonial regime and into the next century. Surviving objects and historical documents reveal the variety of naturalistic motifs—beaks, flowers, hooves, horns, and shells—present in the material culture of early Louisiana. Focusing specifically on the animal-like energy and exuberance of provincial rococo furniture, this talk will also address the use of natural materials and the botanical exoticism of textiles that enlivened French colonial and Creole interiors from Canada to the Gulf South and into the Caribbean.



Philippe Halbert is entering the doctoral program in the department of the history of art at Yale University. A 2011 graduate of the College of William and Mary, he received his master's degree from the Winterthur Program in American Material Culture in 2014. He has held internships, fellowships, and employment at museums and institutions including the Musée du Louvre, the Department of State in Paris, the American Friends of Versailles, the Colonial Williamsburg Foundation, Historic Deerfield, the Philadelphia Museum of Art, and others. Halbert most recently served as the 2014–15 curatorial graduate intern in sculpture and decorative arts at the J. Paul Getty Museum.

Sessions & Speakers

SUNDAY

AUGUST 2, 11:00 A.M.

New Light on the President Hayes White House Dinner Service

Robert F. Doares

In his talk, Robert F. Doares will recount how clever sleuthing has shed surprising new light on the challenges encountered in the cutting-edge, highly experimental production of the official White House china created in 1879–80 for President Rutherford B. Hayes, by Haviland and Co. of Limoges and New York. The service's naturalistic shapes display an array of American flora and fauna from the vast portfolio of the set's designer, Theodore Russell Davis, an artist and *Harper's Weekly* illustrator who travelled extensively across North America in the decades following the Civil War. The original concept for the Hayes state dinner service, bold from the outset, morphed into the most controversial of all presidential china designs. Doares will share heretofore-unpublished Hayes service artwork and documents from the Haviland factory and other French archives, as well as never-before-seen items still in the hands of the designer's descendants.



A native of North Carolina, Robert F. Doares lives in Williamsburg, Virginia, where he is a museum educator at the Colonial Williamsburg Foundation. Doares has devoted himself to the study of French porcelains and enamels, chiefly those of Paris and Limoges. He has published numerous articles on history and decorative arts, both professionally and independently, in periodicals such as *Virginia Magazine of History and Biography*, *Colonial Williamsburg*, *North Carolina Postal Historian*, *Journal of Early Southern Decorative Arts*, the *Haviland Quarterly*, and *Glass on Metal* magazine. His research on French porcelain has been supported by multiple stipends from the Haviland Collectors Educational Foundation and the American Ceramic Circle. He has given talks to both these groups, as well as to the Henry D. Green Symposium on Decorative Arts at the University of Georgia, the Connecticut Ceramic Study Circle at the Bruce Museum in Greenwich, and the 2014 Natchez Antiques Forum. Recognized as a leading expert on the White House state dinner service of President Rutherford B. Hayes, Doares spoke on that subject at Maymont Foundation in Richmond this past March. His most recent article on the Hayes china appeared in the spring 2015 issue of the *American Ceramic Circle Journal*.

The 2005 release of Doares's book with Barbara Wood, *Old Limoges: Haviland Porcelain Design and Décor 1845–1865*—with a foreword by the late John Keefe of the New Orleans Museum of Art—turned scholarship on mid-nineteenth-century French porcelain upside down. Nearly a decade after its publication, *Old Limoges* continues to influence how curators, collectors, and dealers label and describe unmarked nineteenth-century china.

Friday, July 31

4:30–6:30 p.m.

Cocktail reception

Following the Friday sessions, a cocktail reception will be held at The Historic New Orleans Collection's 533 Royal Street location. The beautiful French Quarter courtyard and adjacent portrait gallery provide an enchanting setting in which to meet speakers and mingle with fellow attendees. Guests are also invited to view the current exhibition *From Winnfield to Washington: The Life and Career of Huey P. Long*.



Around Town

We encourage you to take advantage of other activities the city has to offer this weekend—including the Satchmo SummerFest and Whitney White Linen Night. Please be advised that driving in the French Quarter can be difficult on any weekend, and major events such as these can cause delays. Those planning on driving in the Quarter should allow extra time to account for the crowds, restricted street access, and limited parking.

Thursday, July 30–Sunday, August 2

15th Annual Satchmo SummerFest

Old US Mint, 400 Esplanade Avenue

\$5 admission

Presented by French Quarter Festivals Inc., Satchmo SummerFest pays tribute to the life, legacy, and music of Louis “Satchmo” Armstrong and encourages visitors to immerse themselves in the culture, food, and music of New Orleans. Scheduled each year to mark Armstrong’s August 4 birthday, Satchmo SummerFest presents seminars, special events, dozens of musical performances at multiple locations, and food booths featuring restaurants from across the city. Evening events at local jazz clubs are often presented in conjunction with the festival. A full schedule is available at www.fqfi.org/satchmo.

Saturday, August 1

Whitney White Linen Night

6:00–9:00 p.m.

300–600 blocks of Julia Street

Free admission to galleries; food and beverages available for purchase

This annual, open-air event invites guests to visit art galleries throughout the Warehouse / Arts District while enjoying food from local restaurants, cool drinks, and live entertainment by an eclectic lineup of some of New Orleans’s most talented musicians. The Contemporary Arts Center, 900 Camp Street, hosts an after-party. For details, visit www.cacno.org.

Those interested in attending White Linen Night may wish to travel by taxi, considering that the event is located more than a mile from the Williams Research Center. Cab stands are available at the Hotel Monteleone, 214 Royal Street, and the Omni Royal Orleans Hotel, 621 St. Louis Street.

About The Historic New Orleans Collection

A museum, research center, and publisher, The Historic New Orleans Collection is dedicated to the study and preservation of the history and culture of the city and the Gulf South region.

General and Mrs. L. Kemper Williams, longtime New Orleans residents and private collectors, established the institution in 1966. Since its founding, The Collection has grown to be one of the foremost museums and research institutes in the region.

The Collection operates several facilities in the French Quarter. Galleries and a museum shop are located in a complex of historical buildings, anchored by the 1792 Merieult House at 533 Royal Street. The Williams Research Center at 410 Chartres Street (site of the Antiques Forum sessions) houses a reading room and additional exhibition space. The Perrilliat House, at 400 Chartres Street, is home to the Laura Simon Nelson Galleries for Louisiana Art.

Details about current events and tours are available below. For a list of all upcoming activities, call (504) 523-4662 or visit us online at www.hnoc.org.

Current Exhibitions

It's Only Natural: Flora and Fauna in Louisiana Decorative Arts

Williams Research Center, 410 Chartres Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

The decorative arts of Louisiana are wild with natural ornamentation. Flowers and foliage of all types are painted, woven, and carved on household dishes, textiles, and furniture. Local and exotic animals—such as pelicans, alligators, and lions—perch, crawl, and snarl on the surfaces of plates and architectural elements. Silver hollowware pieces feature flowers, fruit, and foliate scrolls chased, engraved, and molded into their bodies. Even the frames surrounding family portraits are ripe with fruit, nuts, and flowers. The pieces on display in *It's Only Natural* come exclusively from The Collection's decorative-arts holdings and include items collected by THNOC founders General L. Kemper and Leila Williams; gifts from Boyd Cruise, the first curator and director; new acquisitions; and everything in between.

From Winnfield to Washington: The Life and Career of Huey P. Long

533 Royal Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

September 10, 2015, marks the eightieth anniversary of the death of Huey P. Long (1893–1935), one of the most visible, influential, and controversial political figures in Louisiana history. To examine his career and legacy, The Historic New Orleans Collection presents this exhibition of pictorial materials, objects, documents, and audiovisual components drawn from THNOC’s extensive holdings on Long, as well as loans from regional collections. Special programming and public events offering further insight into Long’s life, career, and influence will be presented in conjunction with the exhibition. *From Winnfield to Washington* is presented with support from Kingfish Kitchen and Cocktails.

Visions of a City: Printed Views of Nineteenth-Century New Orleans

Laura Simon Nelson Galleries for Louisiana Art, 400 Chartres Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

As a city nearly three hundred years old, New Orleans has been the subject of many printed illustrations attempting to depict either the city in its entirety or selected portions of it. People unfamiliar with the Crescent City relied on these illustrations to show them this world from afar. Prints issued during the nineteenth century stand out for their variety, number, and beauty. Drawn from THNOC’s holdings, the items on display include commercially produced lithographs and engravings created for a large audience as well as fine-art prints and ceramics bearing urban vistas and details.

Louisiana History Galleries

533 Royal Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

Described by a major guidebook as “the best introduction to the city that a visitor can get,” the Louisiana History galleries present a chronological narrative ranging from the precolonial era to the present day. Located on the second floor of the Merieult House at 533 Royal Street, the thirteen galleries illustrate the development of New Orleans and Louisiana with some of The Collection’s most significant artifacts.

Guided Tours

533 Royal Street

Tuesday–Saturday, 10 & 11 a.m., 2 & 3 p.m., Sunday, 11 a.m., 2 & 3 p.m.

Admission \$5 per person, free for THNOC members and NOAF participants

Docent-guided tours are available year-round at The Collection. The Williams Residence Tour showcases the elegant French Quarter house of the institution's founders. The Courtyards and Architecture Tour uses The Collection's Royal Street properties to illustrate the numerous architectural styles seen throughout the Vieux Carré. Conference participants may join the regularly scheduled Williams Residence tours free of charge; simply present your NOAF name badge at the front desk of the Royal Street welcome center.

The Shop at The Collection

533 Royal Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m., Sunday, 10:30 a.m.–4:30 p.m.

Named “the best gift shop in town” by *Frommer's New Orleans*, The Shop at The Collection carries an assortment of unique merchandise from local and independent artists, including stationery, books, prints, and gifts for all budgets. For your convenience, The Shop will have several books and items relating to the New Orleans Antiques Forum available for purchase in the corridor outside the lecture hall in the Williams Research Center. You may also shop online at www.hnoc.org/shop to have your favorites shipped straight to your door. Members of The Collection are entitled to a 10 percent discount on all purchases.

Membership Opportunities

Information on becoming a member of The Historic New Orleans Collection is available in your registration packet and at the front desks of the Royal Street and Chartres Street locations. Membership packages begin at \$35, and benefits include complimentary admission to permanent tours, a discount on all purchases at The Shop at The Collection, and invitations to special members-only events and receptions. For more details, call the development office at (504) 598-7109.

Scholarship Program

The Collection offers a limited number of scholarships to the New Orleans Antiques Forum to full-time undergraduate or graduate students enrolled in degree programs in art history, museum studies, studio arts, or related fields. If you would like to make a contribution to the scholarship program, please call the development office at (504) 598-7109

Acknowledgments

The Historic New Orleans Collection gratefully acknowledges the many individuals and organizations that helped to make this year's event possible.

Special Thanks

Earl "Butch" Bailey
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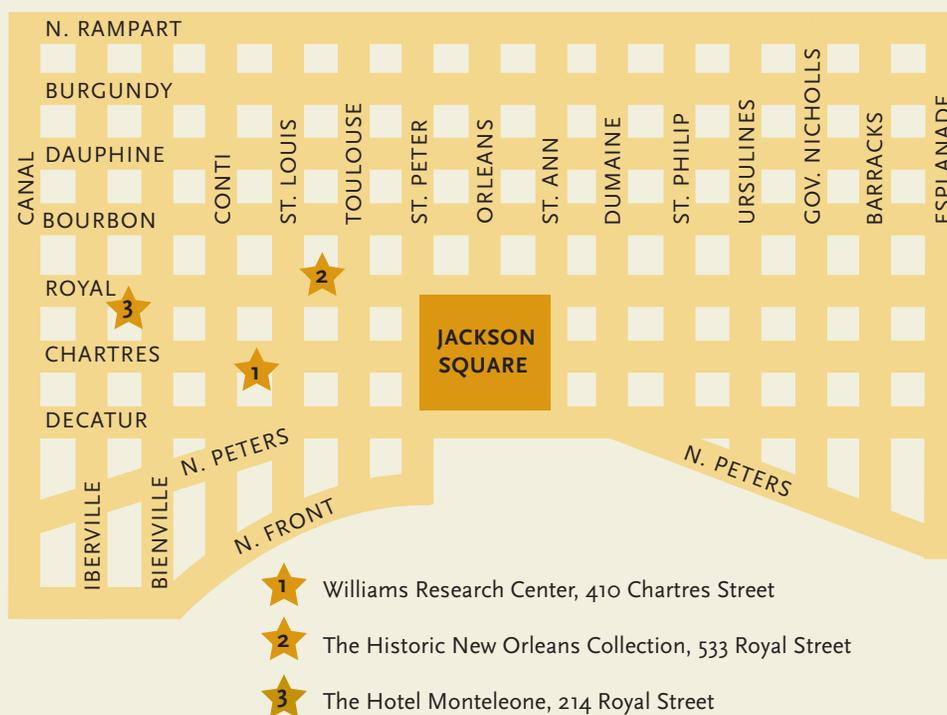
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Cab stands are available at the Hotel Monteleone, 214 Royal Street, and at the Omni Royal Orleans, 621 St. Louis Street. A list of cab service providers has also been provided below.

American Taxi	(504) 299-0386	United Cabs, Inc.	(504) 522-9771
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SAVE THE DATE



The
New Orleans
Antiques Forum
2016

Join us for the 2016 New Orleans Antiques Forum, scheduled for August 4–7. Details will be posted online as they develop; remember to register early. For more information, visit www.hnoc.org/antiques.htm or call (504) 523-4662 to make sure you are on our distribution list.



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