



The
New Orleans
Antiques Forum
2009

IN SEARCH OF
Southern Style

August 6–9, 2009
THE FRENCH QUARTER

A PRESENTATION OF
The Historic New Orleans Collection
MUSEUM • RESEARCH CENTER • PUBLISHER



FROM THE DIRECTOR

WELCOME TO THE SECOND ANNUAL New Orleans Antiques Forum presented by The Historic New Orleans Collection. I am happy that so many of you have returned and pleased that we have many new attendees.

This year we seek to define southern style. We will discuss the qualities shared by southern decorative arts. Our speakers will explain the circumstances that evoked this style and its dissemination, and we will have the wonderful privilege to view some of the finest furniture, paintings, architecture, and silver produced in this region.

While you are here, I encourage you to explore the city and its culture—browse the antiques shops and boutiques; discover the local history with a tour of the Louisiana History Galleries and other exhibitions at The Collection’s Royal Street location; walk down to the riverfront to see the “Father of Waters” in person; and indulge in New Orleans’s great food.

In addition to offering specifics about the forum, this program also includes information on nearby restaurants, shops, and events. You will find details on The Collection’s current exhibitions, permanent tours, and research facilities, many of which are open and available during the forum. Should you still have questions, our knowledgeable staff is also available.

Again, I thank you for attending this event and welcome you to New Orleans.

Priscilla Lawrence

Executive Director

The Historic New Orleans Collection



SCHEDULE

Friday, August 7

8:30–9:30 A.M.	Registration
9:30–9:45 A.M.	Opening Remarks (<i>Priscilla Lawrence and Burl Salmon</i>)
9:45–10:45 A.M.	Session 1: High Life in the Low Country: Charleston in the 18th Century (<i>J. Thomas Savage</i>)
10:45–11:00 A.M.	Break
11:00 A.M.–NOON	Session 2: Currents of Change: Art and Life along the Mississippi River, 1850–1861 (<i>Jason T. Busch</i>)
NOON–1:30 P.M.	Lunch on your own
1:30–2:30 P.M.	Session 3: The Cultural Landscape of the Early South (<i>Margaret B. Pritchard</i>)
2:30–2:45 P.M.	Break
2:45–3:45 P.M.	Session 4: Arteries of Style: Rivers and Regions in Old Alabama (<i>Daniel F. Brooks</i>)
4:00–6:00 P.M.	Evening Reception at The Historic New Orleans Collection 533 Royal Street

Saturday, August 8

8:00–9:00 A.M.	Registration
9:00–10:00 A.M.	Session 1: A Suitable Residence for the Governor of the State: Historic Furnishings in the Governor's Mansions of Mississippi, Texas, and Virginia (<i>Jane Karotkin</i>)
10:00–11:00 A.M.	Session 2: "Motive Power": Punkahs, Fans, and Fly Brushes and Performance in the Antebellum South (<i>Dana E. Byrd</i>)
11:00–11:15 A.M.	Break
11:15 A.M.–12:15 P.M.	Session 3: Damn Yankees: John Wesley Jarvis, Henry Inman, and the Broadway Boys in New Orleans (<i>Carrie Rebora Barratt</i>)
12:15–1:45 P.M.	Lunch on your own
1:45–2:45 P.M.	Session 4: French Accents in Early Louisiana Furniture and Paintings (<i>Jessie J. Poesch</i>)
2:45 P.M.	Afternoon open for antiques shopping in the French Quarter and along Magazine Street

Sunday, August 9

10:00–11:00 A.M.	Session 1: Southern Silver: A Sterling Status Symbol (<i>Christina Keyser Vida</i>)
11:00 A.M.–NOON	Session 2: In Search of Southern Architecture in New Orleans (<i>Eugene D. Cizek</i>)
NOON	Closing Remarks (<i>Priscilla Lawrence and Burl Salmon</i>)



SESSIONS AND SPEAKERS

FRIDAY, AUGUST 7, 9:45 A.M.

High Life in the Low Country: Charleston in the 18th Century

J. Thomas Savage, Moderator

Director of Museum Affairs, Winterthur Museum and Country Estate
Winterthur, Delaware

IN 1773, BOSTONIAN JOSIAH QUINCY observed that Charleston, then the fourth largest urban center in British North America and the largest seaport in the South, “in grandeur, splendour of building, decorations, equipages, numbers, commerce, shipping and indeed in almost everything... far surpasses all I ever saw, or ever expected to see in America.”

Elite circles of Low Country planters and landowners became standard-bearers of cultural excellence and elegance through their patronage of the best artists and craftsmen working in the Low Country as well as abroad. As early as 1740 Eliza Lucas Pinckney observed that the people of colonial Charleston “live very Gentile and very much in the English taste.”

Nowhere in America was a European cultural orientation more evident than in 18th-century Charleston. This lecture examines the art, architecture, and decorative arts of 18th-century Charleston against the background of European patronage and local preference.

THE SPEAKER

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

A native of the Eastern Shore of Virginia, Savage received a bachelor’s degree in art history from the College of William & Mary and a master’s in history museum studies from the Cooperstown Graduate Program in New York. The author of *The Charleston Interior* (Legacy Publications, 1995), Savage serves on the boards of directors of the Royal Oak Foundation, the Decorative Arts Trust, 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.

Recommended Reading

Beckerdite, Luke. *American Furniture 1997*. Milwaukee: University Press of New England, for the Chipstone Foundation, 1997.

Hurst, Ronald L., and Jonathan Prown. *Southern Furniture, 1680–1830: The Colonial Williamsburg Collection*. Williamsburg, VA: Colonial Williamsburg Foundation, in association with Harry N. Abrams, 1997.

McInnis, Maurie D., ed. *In Pursuit of Refinement: Charlestonians Abroad, 1740–1860*. Columbia: University of South Carolina Press, 1999.

SESSIONS AND SPEAKERS

FRIDAY, AUGUST 7, 11:00 A.M.

Currents of Change: Art and Life along the Mississippi River, 1850–1861

Jason T. Busch

The Alan G. and Jane A. Lehman Curator of Decorative Arts
and Department Head, Carnegie Museum of Art
Pittsburgh, Pennsylvania

Recommended Reading

Bacot, H. Parrott et al. *Marie Adrien Persac, Louisiana Artist*. Baton Rouge: Louisiana State University Press, 2000.

Busch, Jason T. "Furniture Patronage in Antebellum Natchez." *The Magazine Antiques* (May 2000): 804–13.

Harrison, Stephen. "The Nineteenth-Century Furniture Trade in New Orleans." *The Magazine Antiques* (May 1997): 748–59.

Starr, S. Frederick. *Southern Comfort: The Garden District in New Orleans, 1800–1900*. Cambridge: MIT Press, 1989.

Wilson, Samuel, Patricia Brady, and Lynn Adams, eds. *Queen of the South: New Orleans, 1853–1862: The Journal of Thomas K. Wharton*. New Orleans: The Historic New Orleans Collection, 1999.

Visit www.hnoc.org/antiques.htm and select "Speakers" to view a list of additional readings on this topic.

AFTER TAKING A TRIP on the Mississippi River in 1855, General Rufus King wrote "the 'Father of Waters' has no peer among all the mighty rivers which furrow the surface of the globe."

Almost 150 years later, the Mississippi is still widely regarded as America's greatest river. Originally serving as a channel to transport people as well as agricultural and mineral products throughout the burgeoning West, the Mississippi had by the mid-19th century become the primary conduit for transmitting art, fashionable objects, and ideas about design. The vast fortunes accumulated from Minnesota to Louisiana financed the demand for portraits and furnishings, especially in the lower Mississippi delta, comparable in refinement to work found along the East Coast. At the same time, sublime images of the great river by such artists as George Caleb Bingham and Seth Eastman, and the epic poems of Henry Wadsworth Longfellow shared the Mississippi's grandeur, legends, and beauty with the world.

THE SPEAKER

In his current position, **Jason T. Busch** is directing the renovation and reinstallation of the Carnegie Museum of Art's Ailsa Mellon Bruce Galleries. Due to open in November 2009, the galleries will include decorative arts, modernist design, and contemporary craft.

Upon receiving his master's degree in early American culture from the Winterthur Program at the University of Delaware, Busch went on to curatorial positions with the Wadsworth Atheneum Museum of Art in Hartford, Connecticut, and the Grand Salon from the Hôtel Gaillard de La Bouëxière (Paris) at the Minneapolis Institute of Arts (MIA). He has held fellowships and internships at the National Park Service, Historic Deerfield (Massachusetts), Colonial Williamsburg, and the Cincinnati Historical Society.

Busch has contributed to articles in *The Magazine Antiques* and *Antiques and Fine Art* in addition to furthering scholarship on decorative arts through exhibitions and publications, such as *Rococo: The Continuing Curve 1730–2008* (Cooper Hewitt Museum, 2008), *Currents of Change: Art and Life along the Mississippi River, 1850–1861* (Minneapolis Institute of Arts, 2004), and *George Washington: In Profile* (Wadsworth Atheneum Museum of Art, 1999).



SESSIONS AND SPEAKERS

FRIDAY, AUGUST 7, 1:30 P.M.

The Cultural Landscape of the Early South

Margaret B. Pritchard

Curator of Prints, Maps, and Wallpaper, Colonial Williamsburg Foundation
Williamsburg, Virginia

FROM THE FIRST ATTEMPTS by European and English explorers to colonize the New World, artists and mapmakers created visions of the American landscape that fueled the European imagination.

Their depictions of a wilderness inhabited by exotic species and people they regarded as savages provided fertile ground upon which Europeans could project their own beliefs and aspirations. Their illustrations also provided them with powerful tools for propaganda. Gradually, colonials themselves began to play a larger role in shaping an image of America.

This talk explores how maps, views, and portraits depicting the South and those who lived within its bounds define the cultural landscape of the region.

THE SPEAKER

At the Colonial Williamsburg Foundation, **Margaret B. Pritchard** acquires new objects for the collections and conducts research in her area of specialty. She is responsible for selecting appropriate prints, maps, and wallpaper to display within the historic district and creates rotating exhibitions of the graphic collections for Colonial Williamsburg's Dewitt Wallace Decorative Arts Museum.

A native Virginian, Pritchard received a bachelor's degree from Hollins College. She spent a year at the Winterthur Museum and Country Estate working with the needlework collection. In 1978, she received a fellowship at Colonial Williamsburg to assist with the refurnishing of the Governor's Palace. Three years later in 1981, she was named curator of the institution's prints, maps, and wallpaper. In addition, she serves on the board of governors for the Decorative Arts Trust and on advisory boards for the Museum of Early Southern Decorative Arts and James Madison's Montpelier.

Pritchard has lectured and published on numerous subjects, including William Byrd II of Westover and his association with a number of important 18th-century engravings; English natural history artists Mark Catesby and George Edwards; the graphics in the collections at the Museum of Early Southern Decorative Arts; and 18th-century wallpaper. Her most recent publication, *Degrees of Latitude: Mapping Colonial America*, is a comprehensive catalogue of the map collection at Colonial Williamsburg.

Recommended Reading

Chaplin, Joyce E. *An Anxious Pursuit: Agricultural Innovation and Modernity in the Lower South, 1730–1815*. Chapel Hill: University of North Carolina Press, 1993.

———. *Subject Matter: Technology, the Body, and Science on the Anglo-America Frontier, 1500–1676*. Cambridge: Harvard University Press, 2001.

Dawdy, Shannon Lee. *Building the Devil's Empire: French Colonial New Orleans*. Chicago: University of Chicago Press, 2008.

Kastor, Peter J. *The Nation's Crucible: The Louisiana Purchase and the Creation of America*. New Haven: Yale University Press, 2004.

Kupperman, Karen Ordahl. *America in European Consciousness, 1493–1750*. Chapel Hill: University of North Carolina Press, 1995.

Visit www.hnoc.org/antiques.htm and select "Speakers" to view a list of additional readings on this topic.

SESSIONS AND SPEAKERS

FRIDAY, AUGUST 7, 2:45 P.M.

Arteries of Style: Rivers and Regions in Old Alabama

Daniel F. Brooks

Director, Arlington Historic House and Gardens
Birmingham, Alabama

Recommended Reading

Adams, E. Bryding, ed. *Made in Alabama: A State Legacy*. Birmingham: Birmingham Museum of Art, 1995.

Gamble, Robert. *The Alabama Catalog: Historic American Buildings Survey: A Guide to the Early Architecture of the State*. Tuscaloosa: University of Alabama Press, 1987.

BY THE END OF THE 18TH CENTURY, Europeans had traveled most of the many rivers and abundant lands that would be called Alabama. As the new settlers mingled with the native tribes, the conflicts grew, culminating in the tearful expulsion of the natives and the transformation of virgin forests into an agrarian landscape.

This presentation tells the richly illustrated story of Alabama's early decorative heritage and provides a glimpse of the rivers that pumped inspiration and artistic expression from coastal cities into the unique hinterlands of this Deep South state.

THE SPEAKER

For almost 25 years, **Daniel F. Brooks** has served as director of Arlington Historic House and Gardens, the only extant antebellum structure and the only house museum in Birmingham, Alabama. He is also an adjunct instructor in decorative arts and history at Samford University and is a founding faculty member of the Alabama Governor's School.

A native of Alabama's Black Belt region, Brooks received both his bachelor's degree in history and piano performance and a master's in history from Samford University. He curated a portion of the landmark exhibition *Made in Alabama: A State Legacy* (Birmingham Museum of Art, 1995), and authored an essay in the book of the same title that accompanied the exhibition. He has published articles in *Alabama Review* and *Alabama Heritage*.

A former president of the Alabama Historical Association, Brooks is the recognized scholar on the life of William Rufus King, one of Alabama's first United States senators and vice president under Franklin Pierce. He was a contributor to the major compilation *The Vice Presidents* (Facts on File, 1998). He is currently completing a biography of King.



SESSIONS AND SPEAKERS

SATURDAY, AUGUST 8, 9:00 A.M.

A Suitable Residence for the Governor of the State: Historic Furnishings in the Governor's Mansions of Mississippi, Texas, and Virginia

Jane Karotkin

Administrator/Curator, Friends of the Governor's Mansion
Austin, Texas

THE EXECUTIVE MANSIONS in Virginia (1813), Mississippi (1841), and Texas (1856) are three of the four oldest continuously occupied governor's residences in the United States. These National Historic Landmarks contain unique collections of decorative arts that reflect the history of their respective states and the reality of daily usage by residents, visitors, and guests.

While the furnishings, like the architecture, represent the classical and revival styles popular in 19th-century America, each home has elegant furniture from the major cabinetmaking centers and treasured local pieces. The rich domestic material culture of the southern states during the 19th century is as fascinating for its commonalities as for its expressions of local taste.

This lecture will examine the current collections of the three mansions, provide insight into life in these homes when they were newly built, and reflect on how this cultural heritage continues in the 21st century.

THE SPEAKER

In 1988, **Jane Karotkin** began volunteering at the Texas Governor's Mansion as a docent. Today, she curates, catalogues, and preserves the mansion's collection of decorative arts and 19th-century American furniture. Since joining the Friends of the Governor's Mansion in 1990, she has co-produced a documentary on the residence for public television, edited the second edition of the mansion guidebook, and co-curated an exhibition on the Texas governors and their official residence.

Karotkin, who has maintained a lifelong interest in historic preservation and the decorative arts, received her bachelor's degree in history from the University of Texas at Austin. She attended the Winter Institute in Early American Decorative Arts at Winterthur Museum and Country Estate; the Victorian Society Summer Schools in Newport and London; the Attingham Summer School for the Study of Country Houses and Collections in the United Kingdom; and the Museum of Early Southern Decorative Arts Summer Graduate Institute. She also completed the Parsons/Smithsonian graduate course on French decorative arts in Paris. In 2001, she received her MBA from St. Edward's University.

Outside of her work at the Governor's Mansion, Karotkin remains active with numerous cultural and community organizations. She chairs the collections committee and serves on the advisory board of Villa Finale in San Antonio. She is on the committee directing the CIRCA Antiques Show in Austin and has served on the boards of directors for the St. Edward's MBA Student Organization, the Austin Women's Symphony League, and the Texas Lawyers' Auxiliary. In addition, she has been actively involved with the Austin Lyric Opera Guild, the State Official Ladies Club, and the American Friends of Attingham. Since 2001, she has helped decorate the White House each year for the Christmas season.

Recommended Reading

Karotkin, Jane, ed. *The Texas Governor's Mansion: A Tour of Texas' Most Historic Home*. Austin: Friends of the Governor's Mansion, 1997.

Karotkin, Jane, co-producer. *The Texas Governor's Mansion: A Documentary*. Austin: Friends of the Governor's Mansion and KLRU-TV, 1993.



SESSIONS AND SPEAKERS

SATURDAY, AUGUST 8, 10:00 A.M.

“Motive Power”: Punkahs, Fans, and Fly Brushes and Performance in the Antebellum South

Dana E. Byrd

PhD Candidate, Yale University
New Haven, Connecticut

Recommended Reading

Busch, Jason T., Christopher P. Monkhouse, and Janet L. Whitmore. *Currents of Change: Art and Life Along the Mississippi River, 1850–1861*. Minneapolis: Minneapolis Institute of Arts, 2004.

Daspit, Fred. *Louisiana Architecture*. 3 vols. Lafayette: Center for Louisiana Studies, University of Louisiana at Lafayette, 1996–2006.

Herman, Bernard L. *Town House: Architecture and Material Life in the Early American City, 1780–1930*. Chapel Hill: University of North Carolina Press, 2005.

Johnson, E. Patrick. *Appropriating Blackness: Performance and the Politics of Authenticity*. Durham: Duke University Press, 2003.

Langhorne, Elizabeth Coles, K. Edward Lay, and William D. Rieley. *A Virginia Family and Its Plantation Houses*. Charlottesville: University Press of Virginia, 1987.

Visit www.hnoc.org/antiques.htm and select “Speakers” to view a list of additional readings on this topic.

PART ARCHITECTURAL ORNAMENT and part domestic implement, the punkah—a ceiling-mounted fan operated by slaves in southern antebellum homes—has received little scholarly attention.

Dana Byrd’s talk addresses the gap in the scholarship by charting the spread of the use of the punkah in the antebellum South. Drawing from several fields, including history of art, folklore, history, and literature, her presentation explores the importance of the punkah as a global object transformed by slavery in the antebellum era.

Derived from the Hindi word *pankha*, meaning hand fan, the American version of the punkah hung in dining rooms of southern homes and was manipulated by slaves to keep flies off of the dining room table. Although it is unclear precisely which craftsmen in southern communities created these objects, they were fashioned out of wood and varied in the degree of construction and ornamentation. The American form varied from the Indian version of the fan, which was generally understood to have been used in South Asia as early as the 12th century and to be a large swinging fan made of cloth stretched on a rectangular frame, suspended from the ceiling, and worked by a cord to agitate and freshen the air in hot weather.

Although the connection between the American and Indian punkahs has been long regarded to simply be etymological, the antebellum presence of an Indian-imported punkah in a Virginia home offers a tantalizing clue to cross-cultural appropriation. Using this particular Indian-made punkah in America as a starting point, Dana Byrd will chart the form’s material transformation in the antebellum South from an object valued for its exotic, foreign appeal to an object whose status was reliant on the visible, extravagant use of slave labor. In other words, the punkah was transformed by its use in the American context to an object inextricably intertwined with slavery. Her extensive use of archival research will demonstrate that many slaves used their time at the punkah to creatively undermine their enslaved condition.

This talk reveals that the punkah is not simply an antebellum oddity, but a critical site for the exploration of the relationship between object and maker, user and consumer.

THE SPEAKER

A PhD candidate in the history of art department at Yale University, **Dana E. Byrd** has been interested in punkahs since her time as a fellow in the Winterthur Program in American Material Culture. She is currently writing a dissertation, titled *Reconstructions: Material Culture of the Post-bellum Plantation, 1861–1877*.



SESSIONS AND SPEAKERS

SATURDAY, AUGUST 8, 11:15 A.M.

Damn Yankees: John Wesley Jarvis, Henry Inman, and the Broadway Boys in New Orleans

Carrie Rebora Barratt

Curator of American Paintings and Sculpture and Manager of The Henry R. Luce Center
for the Study of American Art, The Metropolitan Museum of Art
New York, New York

IN 1819, AS AMERICA'S FIRST "Great Recession" was gripping the Northeast, New Orleans was flush. Bolstered by a booming international trade in sugar, rice, and cotton, money was easy and the local Indians, Creoles, riverboat men, and pirates were a rowdy bunch. New York artist and legendary bon vivant John Wesley Jarvis was eager to join *les bon temps*.

Jarvis, then the most prominent portraitist in America, had just completed a commissioned series of portraits of heroes of the War of 1812. The final portrait, his celebrated portrayal of General Andrew Jackson, was completed in 1819. With his talented assistant Henry Inman in tow, Jarvis headed south, looking for the pot of gold at the mouth of the Mississippi River.

Jarvis would arrive to find himself competing for clientele with Matthew Harris Jouett, John Neagle, Eliab Metcalf, Ralph E. W. Earle, the young John James Audubon, and John Vanderlyn, who was fresh from his Paris sojourn.

THE SPEAKER

Carrie Rebora Barratt began her career with the Metropolitan Museum of Art as a graduate summer intern in 1984, which led to a position as a research assistant, then coordinator of American Wing Documentation for the Luce Center project in 1986. Continuing in The American Wing, she was the recipient of the Chester Dale Fellowship in 1987 and the Andrew W. Mellon Fellowship in 1988. Barratt was appointed assistant curator of American paintings and sculpture and manager of the newly opened Henry R. Luce Center for the Study of American Art in 1989. She was promoted to associate curator in 1994, then curator in 2001.

Her responsibilities include serving as the lead curator on the major renovation of the galleries for American Paintings and Sculpture at the Metropolitan. As manager of The Luce Center, the American Wing's visible storage facility, she oversees the display and electronic cataloging of more than 10,000 works of American fine and decorative art. She has curated exhibitions on Gilbert Stuart, John Singleton Copley, Thomas Sully, and others, as well as thematic shows on American folk art, portraits of artists, period frames, and American drawings.

A graduate of the University of Illinois at Chicago, Barratt received her master's degree from the University of California, Los Angeles, in 1984 and her PhD from The Graduate Center of The City University of New York in 1990.

Recommended Reading

Dickson, Harold E. *John Wesley Jarvis: American Painter, 1780–1840*. New York: New York Historical Society, 1949.

Dunlap, William. *History of the Rise and Progress of the Arts of Design in the United States*. New York: George P. Scott and Co., 1834.

Gerds, William H., and Carrie Rebora. *The Art of Henry Inman*. Washington, DC: National Portrait Gallery, 1987.

Rhodes, Richard. *John James Audubon: The Making of an American*. New York: Alfred A. Knopf, 2004.

SESSIONS AND SPEAKERS

SATURDAY, AUGUST 8, 1:45 P.M.

French Accents in Early Louisiana Furniture and Paintings

Jessie J. Poesch

Professor Emerita, History of Art, Newcomb College, Tulane University
New Orleans, Louisiana

Recommended Reading.

Holden, Jack D., H. Parrott Bacot, and Cybèle Gontar. *The Furniture of Louisiana: Colonial and Federal Periods, Creole and Vernacular, 1735–1835*. New Orleans: The Historic New Orleans Collection, forthcoming.

Mahe, John II, Roseanne McCaffrey, and Patricia Brady, eds. *Encyclopaedia of New Orleans Artists, 1718–1918*. New Orleans: The Historic New Orleans Collection, 1987.

Moscou, Margo. *New Orleans Free Men of Color Cabinetmakers in the New Orleans Furniture Trade, 1800–1850*. New Orleans: Xavier Review Press, 2008.

Poesch, Jessie J. *The Art of the Old South: Painting Architecture and the Products of Craftsmen, 1560–1860*. New York: Knopf, 1983.

———. *Early Furniture of Louisiana*. New Orleans: Louisiana State Museum, 1972.

Visit www.hnoc.org/antiques.htm and select “Speakers” to view a list of additional readings on this topic.

FRENCH CULTURAL DOMINION over Louisiana long outlasted the period of French rule. During the Spanish colonial and early “American” periods, the region’s French population was supplemented (and its French identity reinforced) by two significant waves of immigrants—first the Acadians, many of whom settled along Bayou Teche following their expulsion from Canada at the close of the Seven Years’ War, and later, in the late 18th and early 19th centuries, refugees from the slave uprisings in St. Domingue. This talk examines the persistence of French taste in early Louisiana’s decorative and visual arts.

The general contours of early Louisiana furniture conform closely to French silhouettes. Louisiana-made pieces, however, are typically more austere and less decorated than their continental counterparts. Extensive research by the team of Jack Holden, H. Parrott Bacot, Cybèle Gontar, and Sarah Doerries has confirmed the importance of these French accents—but they are only one part of the complex story of the creation of furniture in early lower Louisiana.

Louisiana’s visual arts matured in the decades after statehood, as the prosperity of New Orleans attracted a number of itinerant artists. These included the Americans John Wesley Jarvis, John Vanderlyn, and Matthew Harris Jouett, as well as French artists such as Jean-Joseph Vaudechamp and Jacques G. L. Amans, both of whom continued to exhibit in Paris in the Salon. Their portraits, notable for their elegant yet sharp realism and precise draftsmanship, share qualities with the work of their French contemporaries.

THE SPEAKER

Jessie J. Poesch is a retired professor of the history of art at Newcomb College of Tulane University. The author of a number of books and articles, she continues as a productive scholar in her retirement. Among her publications are *Early Furniture of Louisiana* (Louisiana State Museum, 1972); *The Art of the Old South: Painting, Architecture, Sculpture & the Products of Craftsmen, 1560–1860* (Knopf, 1983); *Newcomb Pottery & Crafts: An Educational Enterprise for Women, 1895–1940* (Schiffer, 2003), with Sally Main and Walter Bob; and “New Orleans: Site of the Transfer, Pride of the Purchase,” in *Jefferson’s America & Napoleon’s France: An Exhibition for the Louisiana Purchase Bicentennial* (New Orleans Museum of Art, 2003). In 1992 she was named Louisiana Humanist of the Year by the Louisiana Endowment for the Humanities. Poesch received her master’s degree in American studies from the University of Delaware and a PhD in art history from the University of Pennsylvania.

SESSIONS AND SPEAKERS

SUNDAY, AUGUST 9, 10:00 A.M.

Southern Silver: A Sterling Status Symbol

Christina Keyser Vida

Former Assistant Curator, George Washington's Mount Vernon Estate and Gardens
Mount Vernon, Virginia

IN 1607, 104 SETTLERS LANDED on the shores of the James River in Virginia. One of their main tasks was to find gold and silver. Their search for the raw metal proved futile, but the descendants of these settlers began importing refined English silver wares. By 1688, William Fitzhugh touted his “handsom Cupboard of plate” as a key indicator of his economic wealth and his family’s elevated social standing.

Colonials living in the southern colonies had limited options when it came to buying silver. They either purchased their wares locally from the relatively few nearby silversmiths or imported their silver from England. This meant that colonial silversmiths in the South, like Alexander Petrie of Charleston, continually competed against English silversmiths.

In the 1800s, large firms in the North undercut southern silversmiths, leaving them to face tough odds. Some were successful, and others were not. While the number of silversmiths working in the South plummeted during the 19th century, the southerner’s desire for silver did not. Racing trophies, julep cups, and 12-piece place settings—all made of silver—conveyed the same meaning as Fitzhugh’s cupboard—wealth and family. Today, the demand for silver has decreased dramatically, but for those southerners seeking status symbols, sterling silver is still supreme.

THE SPEAKER

Born in Charleston, South Carolina, **Christina Keyser Vida** grew up in Jacksonville, Florida. She graduated from the College of William & Mary, where she studied the history of dining and foodways and used Colonial Williamsburg as her training ground. She earned her master’s degree from the Winterthur Program in Early American Culture, where she focused her thesis research on immigrant silversmith Anthony Rasch, who spent the last half of his career in New Orleans. At Winterthur she also studied a broad spectrum of American decorative arts, including porcelain, furniture, glassware, and silver from the 18th century to the 20th century.

After graduating from Winterthur, Christina attended the Museum of Early Southern Decorative Arts Summer Institute and then moved back to Virginia to join the Mount Vernon staff. While there, she worked on the restoration of George Washington’s study, his 18th-century gardener’s house, and the changing exhibition, *Setting the President’s Table: American Presidential China from the Robert L. McNeil Collection*. Using Mount Vernon’s outstanding collection of silver—made in England, France, and America—she has also continued to investigate the definition of “southern” silver.

Earlier this summer she returned to Charleston, where she was married. After which, she joined her husband Jason Vida in Connecticut, where she will continue her work as an independent scholar.

Recommended Reading

Caldwell, Benjamin Hubbard.
Tennessee Silversmiths. Winston-Salem: Museum of Early Southern Decorative Arts, 1988.

Callahan, Ashley, and Dale L. Couch. *From Sideboard to Pulpit: Silver in Georgia*. Athens: Georgia Museum of Art, 2005.

Crescent City Silver: An Exhibition of Nineteenth-Century New Orleans Silver. 1980. Reprint, New Orleans: The Historic New Orleans Collection, 2007.

Goldsborough, Jennifer Faulds.
Silver in Maryland: Catalogue and Exhibition. Baltimore: Maryland Historical Society, 1983.

Keyser, Christina. *Gateway to the South: John F. Watson. Online exhibition: Winterthur Museum and Library*, 2007. http://www.winterthur.org/research/student_projects/gateway_to_the_south/html.

Visit www.hnoc.org/antiques.htm and select “Speakers” to view a list of additional readings on this topic.



SESSIONS AND SPEAKERS

SUNDAY, AUGUST 9 • 11:00 A.M.

In Search of Southern Architecture in New Orleans

Eugene D. Cizek

Richard Koch Chair in Architecture, Professor of Architecture and Latin American Studies
and Director of the Preservation Studies Program, Tulane University School of Architecture
New Orleans, Louisiana

Recommended Reading

Cizek, Eugene D., John H. Lawrence,
and Richard Sexton. *Destrehan:
The Man, The House, The Legacy*.
Destrehan, LA: River Road
Historical Society, 2008.

Sexton, Richard and Alex S.
MacLean. *Vestiges of Grandeur:
The Plantations of Louisiana's River
Road*. San Francisco: Chronicle
Books, 1999.

THE ARCHITECTURE OF THE SOUTH is very special, suiting personal needs and helping inhabitants maintain a sense of place and cultural continuity. In his illustrated lecture, Eugene Cizek examines the natural and built Creole environments of South Louisiana.

Using examples such as Oak Alley and Destrehan plantations, Cizek demonstrates the evolution of Creole architecture. Some changes involved incorporating imported, popular, or technological construction developments. Other changes echoed social and cultural habits or new concepts of human comfort and civilization requirements.

THE SPEAKER

Eugene D. Cizek received his bachelor of architecture degree from Louisiana State University and master's degrees of city planning and urban design from the Massachusetts Institute of Technology as an M.I.T. Fellow and Sears Fellow. He went on to earn two doctorates—a doctor of engineering in city planning as a Fulbright Scholar from the Delft Institute of Technology and an interdisciplinary doctor of philosophy in environmental social psychology from Tulane University.

A Louisiana Licensed Architect since 1964, Cizek has maintained certification in architecture and city planning in the United States and the Netherlands for more than 40 years. He has been involved with numerous projects with landmarks, including Destrehan, Laura, and Lombard plantations, as well as historic urban structures such as Sun Oak in historic Faubourg Marigny, the Marchand-Didier House, and the Pitot House.

In 1997 Cizek was named the Richard Koch Chair in Architecture at the Tulane University School of Architecture. He has received various local, state, national, and international awards and has been published in a variety of national magazines and journals, including *Colonial Homes*, *Better Homes and Gardens*, *Old House Interiors*, and *Guide to New Orleans Architecture*.

Actively involved with several conservation and preservation groups, Cizek is the founder and first president of the Faubourg Marigny Improvement Association, a founding board member of the Preservation Resource Center of New Orleans, and a founder and member of the New Orleans Historic District Landmarks Commission.





AFTER THE SESSIONS

Friday, August 7, 4:00–6:00 P.M. Participants who attend the Friday sessions are invited to a cocktail reception at The Historic New Orleans Collection’s Royal Street location. The beautiful French Quarter courtyard and adjacent portrait gallery at 533 Royal Street are enchanting settings to meet the speakers and fellow attendees. Guests are also invited to view The Collection’s current exhibition of Michael P. Smith photographs and to visit The Shop at The Collection, which *Frommer’s* New Orleans 2009 described as “the best gift shop in town.”

Saturday, August 8, 2:45–6:00 P.M. Participants of the New Orleans Antiques Forum are invited to experience the New Orleans antiques scene firsthand. Enjoy a stroll through the historic French Quarter or the eclectic Magazine Street district. Guests should find a copy of the “New Orleans City Guide,” originally printed in the January 2009 issue of *The Magazine Antiques*, with their program materials. The guide includes maps and information about numerous merchants.

In addition, all registration packets have the 2009 Magazine Street brochure, with information on the antiques shops, restaurants, and other retailers in the area. Those interested in visiting the shops along Magazine Street are advised to travel by car or taxi, as it is not within reasonable walking distance. Cab stands are available near the Williams Research Center at the Hotel Monteleone, 214 Royal Street, and at the Omni Royal Orleans Hotel, 621 St. Louis Street. A list of cab service providers has also been provided below.

United Cabs, Inc. (504) 522-9771

American Taxi (504) 299-0386

White Fleet Cab (504) 822-3800

Checker Yellow Cabs (504) 525-3311

Most antiques shops will close around 6:00 p.m., but store hours vary at each location. There are several notable restaurants both throughout the Quarter and along Magazine Street, so you will find plenty of options for dinner when you are done shopping.

Sunday, August 9, NOON After the forum concludes, indulge in one of the tastiest New Orleans traditions—Sunday brunch. The restaurant guide in this program lists several establishments that offer delicious brunch menus for all budgets. Many establishments also feature live jazz. Following brunch, consider visiting The Collection at 533 Royal Street to view the exhibition of Michael P. Smith photography and to browse the museum gift shop.



ADDITIONAL ACTIVITIES IN THE FRENCH QUARTER

ON SATURDAY, AUGUST 8, while The Collection is hosting the New Orleans Antiques Forum, the French Quarter will be hosting two sizeable events: the Red Dress Run and the Vieux Carré Soirée. Please be advised that driving in the Quarter can be difficult on any weekend, and events such as these can cause delays. Those planning on driving in the Quarter should allow extra time to account for crowds and restricted street access.

Red Dress Run

8:00 A.M.–5:00 P.M.

Throughout the French Quarter

Sponsored by the New Orleans Hash House Harriers, “a drinking club with a running problem,” this year’s annual Red Dress Run begins at the Ernst Café (600 S. Peters Street in the Central Business District), and only its organizers know where the mad dash will go from there.

Not your average race, the Red Dress Run gives new meaning to having “the best time.” Each participant (male or female) is required to wear a red dress, some of which leave very little to the imagination. The route, which is not disclosed to participants in advance, changes every year. Crowds follow a haphazard path around downtown, sometimes even landing in the Faubourg Marigny, but always finding their way to the French Quarter. Along the way, runners will stop at a variety of designated establishments for a cocktail and a chance to socialize. As a result, the Red Dress Run typically spans several hours.

By mid- to late afternoon, more than 2,000 red-dress-clad runners will reach the French Quarter, inevitably landing on Bourbon Street. So do not be alarmed at the crowds wearing red and expect to see large groups chasing trucks of beer at some point during the afternoon. Participants are generally jovial and do not bother passersby, save for an enthusiastic greeting.

Dirty Linen Night & Vieux Carré Soirée

6:00–9:00 P.M.

Royal Street

Held simultaneously, these two events celebrate the arts community of the French Quarter.

Dirty Linen Night is the French Quarter’s response to the Warehouse Arts District’s White Linen Night, held the previous weekend. Started in 1994, White Linen Night celebrates the southern tradition of wearing white linen in late summer while enjoying gallery openings and wine. In the bohemian and irreverent spirit of the French Quarter, Dirty Linen Night encourages participants to drag their clothes from the laundry for one more wear. Galleries and shops participating in the PG-13 event show their support by hanging “dirty laundry” from the doorways.

The Vieux Carré Soirée is a new addition to the New Orleans calendar. Like Dirty Linen Night, the Vieux Carré Soirée promotes the artists and merchants of the French Quarter, but this event also benefits the Arts Council of New Orleans. Patrons will have the opportunity to make \$5 donations to the ACNO at several stations along Royal Street.

Both events feature refreshments, live music, and eclectic displays of art.





ABOUT THE HISTORIC NEW ORLEANS COLLECTION

THE HISTORIC NEW ORLEANS COLLECTION is a museum, research center, and publisher dedicated to the study and preservation of the history and culture of New Orleans and the Gulf South region.

Private collectors and long-time New Orleans residents General and Mrs. L. Kemper Williams established The Collection in 1966 to keep their holdings intact and available for research and exhibition to the public.

The Collection operates two facilities in the French Quarter. The permanent tours, principal gallery, and museum gift shop are located in a complex of historic French Quarter buildings at 533 Royal Street. The Williams Research Center at 410 Chartres Street, where the antiques forum sessions are held, houses The Collection's holdings, reading room, and additional exhibition space.

Many of The Collection's exhibitions and programs are offered free of charge. Details about some of the current offerings follow. For a list of all upcoming activities, visit www.hnoc.org or call (504) 523-4662.

WILLIAMS RESEARCH CENTER

410 Chartres Street • Open Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Inside this beautifully restored Beaux Arts building are three centuries of local and regional history. No admission is charged and no appointments are necessary to view primary sources such as maps, government documents, family papers, and writings and works by numerous New Orleans artists.



Façade of the The Historic New Orleans Collection, 533 Royal Street

PERMANENT TOURS

533 Royal Street • Offered Tuesday–Saturday at 10 & 11 a.m. and 2 & 3 p.m.

Admission \$5 per person, free for members

Three docent-led tours are available year-round at The Collection. The Louisiana History Galleries Tour traces the region's development from settlement through the 20th century. The Williams Residence Tour showcases the elegant French Quarter home 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.

EXHIBITIONS

Josephine Crawford: An Artist's Vision

Currently lining the walls of the Boyd Cruise Room, the setting for the New Orleans Antiques Forum sessions, are the works of former French Quarter resident Josephine Crawford. A pioneering modernist, Crawford began her career later in life but studied locally with the New Orleans Arts and Crafts Club and in Paris with master André Lhote. The display in the Cruise Room and the adjacent hall features portraits, still lifes, sketchbooks, and a remarkable series of portraits painted on the wallpaper of Crawford's Royal Street residence as well as photographs of the artist, her family, and Lhote. A biography of the artist accompanies this exhibition. Free. Open Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

In the Spirit: The Photography of Michael P. Smith from The Historic New Orleans Collection

Now on view in the Williams Gallery at 533 Royal Street are approximately 80 images by local photographer and documentarian Michael P. Smith. Highlights include images of New Orleans second lines, jazz funerals, brass bands, Mardi Gras Indians, and Smith's groundbreaking work in the city's spiritualist churches. A brief documentary and a full-color catalogue accompany the exhibition. Free. Open Tuesday–Saturday, 9:30 a.m.–4:30 p.m., and Sunday, 10:30 a.m.–4:30 p.m.

THE SHOP AT THE COLLECTION

The museum gift shop has several books and items relating to the New Orleans Antiques Forum available for purchase outside of the Boyd Cruise Room. However, to experience the full assortment of unique merchandise—including selections from local artists—visit The Shop at The Collection at 533 Royal Street. Named “the best gift shop in town” in *Frommer's* New Orleans 2009, The Shop at The Collection offers stationery, jewelry, and gifts for all budgets. Shop online at www.hnoc.org and have your favorites shipped straight to your door. Open Tuesday–Saturday, 9:30 a.m.–4:30 p.m., and Sunday, 10:30 a.m.–4:30 p.m.

MEMBERSHIP OPPORTUNITIES

Information on becoming a member of The Historic New Orleans Collection is available in your registration packet and at the front desk of both the Royal Street and Chartres Street locations. Membership packages begin at \$35 per household, 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.



RESTAURANT GUIDE

These restaurants listed below are within walking distance of the Williams Research Center.

\$=\$25 and below \$\$=\$26 to \$40 \$\$\$=\$41 to \$65 \$\$\$\$=\$66 or more

Price of a dinner with one drink and tip. Lunch is usually 25% less. (from 2009 Zagat guide)

LUNCH



- Antoine's (Creole/French) \$\$\$**
713 St. Louis St. (bet. Bourbon & Royal Sts.)
(504) 581-4422 • www.antoines.com
Jackets required in main dining room
Casual lunch available in the Hermes Bar
- Bacco (Italian/Creole) \$\$**
310 Chartres St. (bet. Bienville & Conti Sts.)
(504) 522-2426 • www.bacco.com
- Café Fleur de Lis (Soup & Sandwiches) \$**
307 Chartres St. (near Bienville St.)
(504) 655-1806 • www.cafefleurdelis.com
- Chartres House Café (Contemporary Louisiana) \$**
601 Chartres St. (at Toulouse St.)
(504) 586-8383 • www.chartreshousecafe.com
- Crescent City Brewhouse (Contemporary Louisiana) \$**
527 Decatur St. (bet. St. Louis & Toulouse Sts.)
(504) 522-0571 • www.crescentcitybrewhouse.com
- Felipe's Mexican Taqueria (Mexican) \$**
301 N. Peters St. (at Bienville St.)
(504) 267-4406 • www.felipesneworleans.com
- Green Goddess (Progressive with vegetarian dishes) \$\$**
307 Exchange Alley (bet. Chartres & Royal Sts.)
(504) 301-3347 • www.greengoddessnola.com
- Gumbo Shop (Creole) \$**
630 St. Peter St. (bet. Chartres & Royal Sts.)
(504) 525-1486 • www.gumboshop.com
- Johnny's Po-Boys (Po-Boys) \$\$**
511 St. Louis St. (bet. Decatur and Chartres Sts.)
(504) 524-8129 • www.johnnyspoboy.com
CASH ONLY
- K-Paul's Louisiana Kitchen (Cajun) \$\$\$**
416 Chartres St. (bet. Conti & St. Louis Sts.)
(504) 596-2530 • www.kpauls.com
Deli-style lunch available Thursday–Saturday only
- Le Café (Contemporary) \$\$**
214 Royal St. (in the Hotel Monteleone)
(504) 523-3341 • www.hotelmonteleone.com
- Mr. B's Bistro (Contemporary Louisiana) \$\$\$**
201 Royal St. (at Iberville St.)
(504) 523-2078 • www.mrbsbistro.com
- Muriel's Jackson Square (Creole) \$\$\$**
801 Chartres St. (at St. Ann St.)
(504) 568-1885 • www.muriels.com
- Napoleon House (Creole/Mediterranean) \$**
500 Chartres St. (at St. Louis St.)
(504) 524-9752 • www.napoleonhouse.com
CLOSED SUNDAY
- NOLA (Contemporary Louisiana) \$\$\$**
534 Conti St. (bet. Chartres & Dauphine Sts.)
(504) 522-6652 • www.emerils.com
- The Original Pierre Maspero's (Creole) \$\$**
440 Chartres Street (at St. Louis St.)
(504) 524-8990 • www.pierremasperorestaurant.com
- Palace Café (Creole) \$\$**
605 Canal St. (at Chartres St.)
(504) 523-1661 • www.palacecafe.com
- Red Fish Grill (Seafood) \$\$**
115 Bourbon St. (bet. Canal and Iberville Sts.)
(504) 598-1200 • www.redfishgrill.com
- Rib Room (Steak) \$\$\$**
621 St. Louis St. (in the Omni Royal Orleans Hotel)
(504) 529-7046 • www.omnihotels.com
- Royal House Oyster Bar (Oyster Bar/Seafood) \$\$**
441 Royal St. (at St. Louis St.)
(504) 528-2601 • www.royalhouuserestaurant.com



DINNER



Acme Oyster House (*Seafood, Casual*) \$
724 Iberville St. (bet. Bourbon & Royal Sts.)
(504) 522-5973 • www.acmeoyster.com

Antoine's (*Creole/French*) \$\$\$
713 St. Louis St. (bet. Bourbon & Royal Sts.)
(504) 581-4422 • www.antoines.com
JACKETS REQUIRED

Arnaud's (*Creole*) \$\$\$
813 Bienville St. (bet. Bourbon & Dauphine Sts.)
(504) 523-5433 • www.arnauds.com

Bacco (*Italian/Creole*) \$\$
310 Chartres St. (bet. Bienville & Conti Sts.)
(504) 522-2426 • www.bacco.com

Bayona (*American/Creole*) \$\$\$
430 Dauphine St. (bet. Conti & St. Louis Sts.)
(504) 525-4455 • www.bayona.com

Bourbon House Seafood and Oyster Bar (*Seafood*) \$\$
144 Bourbon St. (at Iberville St.)
(504) 522-0111 • www.bourbonhouse.com

Brennan's (*Creole*) \$\$\$
417 Royal St. (bet. Conti & St. Louis Sts.)
(504) 525-9711 • www.brennansneworleans.com

Café Maspero (*Po-Boys/Creole*) \$
601 Decatur St. (at Toulouse St.) • (504) 523-6250
CASH ONLY

Chartres House Café (*Contemporary Louisiana*) \$
601 Chartres St. (at Toulouse St.)
(504) 586-8383 • www.chartreshousecafe.com

Crescent City Brewhouse (*Contemporary Louisiana*) \$
527 Decatur St. (bet. St. Louis & Toulouse Sts.)
(504) 522-0571 • www.crescentcitybrewhouse.com

Dickie Brennan's Steakhouse (*Steak*) \$\$\$
716 Iberville St. (bet. Bourbon & Royal Sts.)
(504) 522-2467 • www.dickiebrennanssteakhouse.com

Eat New Orleans (*Contemporary Creole*) \$\$
900 Dumaine St. (at Dauphine St.)
(504) 522-7222 • www.eatnola.com

El Gato Negro (*Mexican*) \$\$
81 French Market Place (bet. Barracks & Ursulines Sts.)
(504) 525-9752 • www.elgatonegronola.com

Felipe's Mexican Taqueria (*Mexican*) \$
301 N. Peters St. (at Bienville St.)
(504) 267-4406 • www.felipeneworleans.com

Galatoire's (*Creole/French*) \$\$\$
209 Bourbon St. (bet. Iberville & Bienville Sts.)
(504) 525-2021 • www.galatoires.com
JACKETS REQUIRED

Green Goddess (*Progressive with vegetarian dishes*) \$\$
307 Exchange Alley (bet. Chartres & Royal Sts.)
(504) 301-3347 • www.greengoddessnola.com

Gumbo Shop (*Creole*) \$
630 St. Peter St. (bet. Chartres & Royal Sts.)
(504) 525-1486 • www.gumboshop.com

GW Fins (*Seafood*) \$\$\$
808 Bienville St. (bet. Bourbon & Dauphine Sts.)
(504) 581-3467 • www.gwfins.com

The Hunt Room Grill (*Steak & Seafood*) \$\$\$
214 Royal St. (in the Hotel Monteleone)
(504) 523-3341 • www.hotelmonteleone.com

Irene's Cuisine (*Italian/Creole*) \$\$\$
539 St. Philip St. (bet. Chartres & Decatur Sts.)
(504) 529-8811

K-Paul's Louisiana Kitchen (*Cajun*) \$\$\$
416 Chartres St. (bet. Conti & St. Louis Sts.)
(504) 596-2530 • www.kpauls.com

Le Café (*Contemporary*) \$\$
214 Royal St. (inside the Hotel Monteleone)
(504) 523-3341 • www.hotelmonteleone.com

Louisiana Pizza Kitchen (*Italian*) \$
95 French Market Pl. (at Barracks St.)
(504) 522-9500 • www.louisianapizzakitchen.com

Mr. B's Bistro (*Contemporary Louisiana*) \$\$\$
201 Royal St. (at Iberville St.)
(504) 523-2078 • www.mrbsbistro.com

Muriel's Jackson Square (*Creole*) \$\$\$
801 Chartres St. (at St. Ann St.)
(504) 568-1885 • www.muriels.com

NOLA (*Contemporary Louisiana*) \$\$\$
534 Conti St. (bet. Chartres & Dauphine Sts.)
(504) 522-6652 • www.emerils.com

Palace Café (*Creole*) \$\$
605 Canal St. (at Chartres St.)
(504) 523-1661 • www.palacecafe.com

Pelican Club (*Modern Creole-Acadian/Int'l*) \$\$\$
312 Exchange Alley (bet. Royal & Chartres Sts.)
(504) 523-1504 • www.pelicanclub.com



Red Fish Grill (*Seafood*) \$\$
115 Bourbon St. (bet. Canal & Iberville Sts.)
(504) 598-1200 • www.redfishgrill.com

Royal House Oyster Bar (*Po-Boys/Oyster Bar*) \$\$
441 Royal St. (at St. Louis St.)
(504) 528-2601 • www.royalhouserestaurant.com

Rib Room (*Steak*) \$\$\$
621 St. Louis St. (in the Omni Royal Orleans Hotel)
(504) 529-7046 • www.omnihotels.com

BRUNCH



Antoine's (*Creole/French*) \$\$\$
713 St. Louis St. (bet. Bourbon & Royal Sts.)
(504) 581-4422 • www.antoines.com
JACKETS REQUIRED

Green Goddess (*Progressive with vegetarian dishes*) \$\$
307 Exchange Alley (bet. Chartres & Royal Sts.)
(504) 301-3347 • www.greengoddessnola.com

Arnaud's (*Creole*) \$\$\$
813 Bienville St. (bet. Bourbon & Dauphine Sts.)
(504) 523-5433 • www.arnauds.com

Mr. B's Bistro (*Contemporary Louisiana*) \$\$\$
201 Royal St. (at Iberville St.)
(504) 523-2078 • www.mrbsbistro.com

Bacco (*Italian/Creole*) \$\$
310 Chartres St. (bet. Bienville & Conti Sts.)
(504) 522-2426 • www.bacco.com

Muriel's Jackson Square (*Creole*) \$\$\$
801 Chartres St. (at St. Ann St.)
(504) 568-1885 • www.muriels.com

Brennan's (*Creole*) \$\$\$
417 Royal St. (bet. Conti & St. Louis Sts.)
(504) 525-9711 • www.brennansneworleans.com

Palace Café (*Creole*) \$\$
605 Canal St. (at Chartres St.)
(504) 523-1661 • www.palacecafe.com

Café Fleur de Lis (*Traditional*) \$
307 Chartres St. (near Bienville St.)
(504) 655-1806 • www.cafefleurdelis.com

Rib Room (*Steak*) \$\$\$
621 St. Louis St. (in the Omni Royal Orleans Hotel)
(504) 529-7046 • www.omnihotels.com

Eat New Orleans (*Contemporary Creole*) \$
900 Dumaine St. (at Dauphine St.)
(504) 522-7222 • www.eatnola.com

CAFÉS



Café Beignet
334-B Royal St. (bet. Conti & Bienville Sts.)
(504) 524-5530 • www.cafebeignet.com

CC's Community Coffee House
505 Decatur St. (bet. Toulouse & St. Louis Sts.)
941 Royal St. (at St. Philip St.)
www.communitycoffee.com

Café Beignet at Musical Legends Park
311 Bourbon St. (bet. Conti & Bienville Sts.)
www.cafebeignet.com

Royal Blend Coffee & Tea House
621 Royal St. (bet. St. Peter & Toulouse Sts.)
(504) 523-2716 • www.royalblendcoffee.com

Café du Monde
800 Decatur St. (at St. Ann St.)
(504) 525-4544 • www.cafedumonde.com





ACKNOWLEDGMENTS

The Historic New Orleans Collection gratefully acknowledges the many individuals and organizations that helped to make the second annual New Orleans Antiques Forum possible.

SPECIAL THANKS

Rabbi Edward Paul Cohn
Mr. Jay Corenswet
Ms. Katie Hovas
Ms. Gay LeBreton and Mr. James Farwell
Mr. and Mrs. R. King Milling
Mr. Stephen Moses
Mr. and Mrs. R. Hunter Pierson Jr.
Temple Sinai
Mrs. Burton T. Tremaine Jr.

SPONSORS

New Orleans Homes & Lifestyles
Hotel Monteleone
Mr. and Mrs. Robert J. Patrick
The Schon Charitable Trust
K-Paul's Louisiana Kitchen
Ann Koerner Antiques
New Orleans Silversmiths
Royal Antiques
Community Coffee
Neal Auction Company

THE HISTORIC NEW ORLEANS COLLECTION BOARD OF DIRECTORS

Mrs. William K. Christovich, *Chairman*
Charles A. Snyder, *President*
John Kallenborn, *Vice President*
Fred M. Smith, *Secretary/Treasurer*
John E. Walker, *Immediate Past President*
Drew Jardine
R. Hunter Pierson Jr.
E. Alexandra Stafford
Priscilla Lawrence, *Executive Director*

FORUM ORGANIZER

Burl Salmon, *Director of Development and External Affairs*

Staff of The Historic New Orleans Collection

Forum materials designed by Alison Cody

