Dinner Is Served

Decorative Arts and Dining in the South

AUGUST 4–7, 2016 • THE FRENCH QUARTER

The New Orleans Antiques Forum 2016

The Historic New Orleans Collection

MUSEUM • RESEARCH CENTER • PUBLISHER

ABOVE: **Paris porcelain figural compote with gilt bronze mounts**; ca. 1880–81; *courtesy of Heritage Auctions, HA.com*

ON THE COVER: **Lobster salad serving spoon**; ca. 1870; sterling silver by Ball, Black, and Company (New York); *The L. Kemper and Leila Moore Williams Founders Collection at The Historic New Orleans Collection, 72.678.1WR*

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The New Orleans Antiques Forum 2016

Forum Schedule

Sessions & Speakers

2 TOM SAVAGE
3 JOHN H. LAWRENCE
4 LYDIA BLACKMORE
5 ROGER W. MOSS
6 SUMPTER T. PRIDDY III
7 KELLY CONWAY
8 JOHN STUART GORDON
9 NICK DAWES
10 LESLIE B. GRIGSBY
11 ADAM T. ERBY
12 LAURIE OSSMAN

Additional Activities

13

Around Town

15

About The Historic New Orleans Collection

16

Acknowledgments

20

Map of the French Quarter

21

Forum Schedule

THURSDAY AUGUST 4

Optional preconference tours

FRIDAY AUGUST 5

8:30–9:30 a.m.	Registration
9:30–9:45 a.m.	Welcome Priscilla Lawrence and Jack Pruitt
9:45–10 a.m.	Great Southern Dining: From Birth unto Death Tom Savage, moderator
10–10:30 a.m.	Food for Thought: A Historical Record of Dining in the Coastal South John H. Lawrence
10:30–10:45 a.m.	Break
10:45–11:45 a.m.	Let's Talk Shop: Decking Out Your Dining Room in Old New Orleans Lydia Blackmore
11:45 a.m.–2 p.m.	Lunch (on your own)
1–2 p.m.	Private tour of the Williams Residence (optional; registration required)
2–3 p.m.	Waxing and Waning: Lighting the Nineteenth-Century Dining Room Roger W. Moss
3–3:15 p.m.	Break
3:15–4:15 p.m.	The Southern Sideboard: Evolution through Time Sumpter T. Priddy III
4:30–6:30 p.m.	Cocktail Reception The Historic New Orleans Collection, 533 Royal Street

SATURDAY AUGUST 6

8–9 a.m.	Registration
9–10 a.m.	Transparency at the Table: Contents and Customs of American Glass Kelly Conway
10–11 a.m.	"The Polite Implements of Eating": Innovation and Fantasy in Nineteenth-Century American Silver John Stuart Gordon
11–11:15 a.m.	Break
11:15 a.m.–12:15 p.m.	The Great War of China: French Battle English in the Old American South Nick Dawes
12:15–1:45 p.m.	Lunch (on your own)
1:45–2:45 p.m.	Uncorked! Wine, Objects, and Tradition Leslie B. Grigsby
3–5 p.m.	French Quarter Open House French Antique Shop Inc., Keil's Antiques, Moss Antiques, and Royal Antiques will welcome Antiques Forum attendees.

SUNDAY AUGUST 7

9:45–10 a.m.	New Treasures at The Historic New Orleans Collection Priscilla Lawrence
10–11 a.m.	Young Scholar Presentation: A Seat at the Table: Tables and Chairs in Southern Dining Rooms, 1700–1840 Adam T. Erby
11 a.m.–noon	The Dining Room: A Feast for the Eye and the Mind Laurie Ossman
noon–12:15 p.m.	Closing Remarks Priscilla Lawrence and Jack Pruitt
12:30–2 p.m.	Jazz Brunch with the Speakers (optional; additional charge) Arnaud's Restaurant, 813 Bienville Street

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

FRIDAY

AUGUST 5, 9:45 A.M.

Great Southern Dining: From Birth unto Death

Tom Savage, moderator

Interest in southern food has never been greater. From televised "food opera" to the serious pursuits of the Southern Foodways Alliance, everyone seems to be attempting to define what is truly southern in regional cooking. We laugh in agreement with recent authors who, with self-deprecating humor, illuminate the distinctions among Episcopal, Methodist, and Baptist funeral buffets by the presence of cheese straws, casseroles in Pyrex, and congealed, mini-marshmallow-garnished salads, respectively. More serious recent food history is dispelling myths and breaking stereotypes as regional cuisine is studied through the lenses of gender, class, and race. Forum moderator Tom Savage introduces our theme with a look at current food studies, setting the stage—and the table—for our investigation of dining and decorative arts in the South.

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

AUGUST 5, 10 A.M.

Food for Thought: A Historical Record of Dining in the Coastal South

John H. Lawrence

Because dining plays a central role in everyday life, the appearance of food in the historical record is commonplace, though easily overlooked. Using a variety of sources ranging from manuscript accounts, travelogues, menus, and cookbooks, this talk suggests the breadth and variety of ingredients, practices, and preferences that define food and dining in the coastal South, from the colonial to the modern era.

John H. Lawrence is director of museum programs at The Historic New Orleans Collection (THNOC), where he is responsible for planning and implementing museum exhibitions, lectures, seminars, and related activities. He is also the head of curatorial collections, having oversight of pictorial and object holdings numbering in excess of 300,000 items. In his forty-year career at THNOC, the New Orleans native has held the positions of curator of photographs and senior curator. Lawrence has written and lectured widely about aspects of contemporary and historic photography as well as the administration and preservation of pictorial collections. He has served as principal or guest curator for dozens of exhibitions on a variety of photographic, artistic, and general historical topics. Lawrence is heading the team of curators preparing the opening exhibitions at THNOC's Seignouret-Brulatour House, at 520 Royal Street, for the city's three hundredth anniversary in 2018.

FRIDAY

AUGUST 5, 10:45 A.M.

Let's Talk Shop: Decking Out Your Dining Room in Old New Orleans

Lydia Blackmore

New Orleans has been a shopping destination for over two hundred years, and in the nineteenth century the city was the place to find furnishings for the southern home. Customers from the city and the country could browse through the latest fashions straight off the ships from France, England, and New York. Those looking to furnish their dining rooms could find everything they needed in town—wallpaper, curtains, furniture, glassware, china, and silver were available in many styles and price ranges. In her talk, Blackmore will explore the shops and goods available in nineteenth-century New Orleans.

Lydia Blackmore has been the decorative arts curator at The Historic New Orleans Collection since 2014. 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 consumer history for most of her career, including projects on silverware in colonial Virginia and campaign objects in the Jacksonian era. Currently she is investigating retail goods in New Orleans. She 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 decorative arts curator at THNOC, Blackmore is working to expand, conserve, and research its three-dimensional holdings. She is also responsible for the Williams Residence, the home of founders L. Kemper and Leila Williams. In 2015 she curated the exhibition *It's Only Natural: Flora and Fauna in Louisiana Decorative Arts* to coincide with the New Orleans Antiques Forum. Her next exhibition will be *Goods of Every Description: Shopping in New Orleans, 1825–1925*, opening September 23, 2016.

FRIDAY

AUGUST 5, 2 P.M.

Waxing and Waning: Lighting the Nineteenth-Century Dining Room

Roger W. Moss

During the nineteenth century, domestic lighting in the United States evolved dramatically. Depending on the geographic location, date, and economic level of the household, the choices might range from candles or whale oil to lard oil, burning fluid, gas, kerosene, or electric fixtures. The historic site curator or homeowner interested in creating an authentic lighting environment needs to be aware of these changes in the evolution of lighting technology, as well as the design of the lighting fixtures. This session will discuss the influence of these changes, with particular reference to dining rooms in the South.

Roger W. Moss, director emeritus of the Athenæum of Philadelphia, taught a course on historic mechanical systems in the preservation program of the University of Pennsylvania for twenty-five years and wrote *Lighting for Historic Buildings* (2000) for the National Trust for Historic Preservation. Moss is the author of many books on architecture and design, including *Victorian Exterior Decoration: How to Paint Your Nineteenth-Century American House Historically* (1987) and *Victorian Interior Decoration: American Interiors, 1830–1900* (1986), which he co-authored with his wife, Gail Caskey Winkler.

FRIDAY

AUGUST 5, 3:15 P.M.

The Southern Sideboard: Evolution through Time

Sumpter T. Priddy III

Few furnishings are more clearly associated with the American South—or more strongly reflect the region's penchant for hospitality—than the formal sideboards and so-called huntboards that dominated dining rooms across the region in the eighteenth and nineteenth centuries. Though modern studies tend to focus upon standard expressions of the form, sideboards existed in a variety of designs and materials that reflected the cultural diversity of the South. Priddy will outline these differences, from the earliest examples of the form, appearing around 1735 in English settlements along the southern coast, to those made by Scottish-trained artisans working in Annapolis and Charleston, by Ulster Scots from Northern Ireland who settled the Backcountry, and by Continental cultures in New France and the Caribbean. This survey will end by looking at distinctive regional expressions of the form as mid-century approached.

Sumpter T. Priddy III holds an undergraduate degree in the history of architecture from the University of Virginia and a master's degree from the Winterthur Program in Early American Material Culture. He served as a tutor for Historic Deerfield's Summer Fellowship Program in 1976 and as curator for the Colonial Williamsburg Foundation from 1978 to 1983. He currently operates a gallery specializing in early American antiques and fine art in Old Town Alexandria, Virginia. For a quarter century, he has researched, lectured, and published about material culture created by artists and artisans of the pre-industrial South and their impact upon southern culture.

Priddy's book and traveling exhibition *American Fancy: Exuberance in the Arts, 1790–1840*, was sponsored by the Chipstone Foundation; the book won Historic New England's 2004 Book Prize. Priddy's most recent article—co-authored with Jenna Huffman and fellow New Orleans Antiques Forum speaker Adam T. Erby—appears in the journal *American Furniture* and explores previously unknown documentation that illuminates the arrival of the first Campeachy chairs at Thomas Jefferson's Monticello.

SATURDAY

AUGUST 6, 9 A.M.

Transparency at the Table: Contents and Customs of American Glass

Kelly Conway

From stately sugar bowls and compotes to celery vases and cup plates, forms in American glass evolved dramatically over the course of the nineteenth century. Advancements in transportation and agriculture made food, flowers, and beverages more accessible to a growing urban population across the United States. As dropping prices turned these former luxuries into domestic staples in middle-class homes, the glass used to contain them followed suit. Improvements in glass production technology, new colors, inventive designs, and ever-expanding commercial outlets made glass affordable to everyone. As the benchmark for luxury goods shifted over the course of the nineteenth century, the contents and customs of glassware at the dining table became visible indicators of good taste and social standing.

Kelly Conway was appointed curator of American glass at the Corning Museum of Glass (CMOG) in 2013. Previously, she was the Carolyn and Richard Barry Curator of Glass at the Chrysler Museum of Art in Norfolk, Virginia, from 2007 to 2013. There, she curated several special exhibitions and was a key member of the team that established a hot glass studio at the museum in 2011. Conway also led the design and reinstallation of the new glass collection gallery at the Chrysler. Conway is currently working on several projects at CMOG, including a grant-funded project on American brilliant cut glass, a special exhibition on the mosaic production of Louis Comfort Tiffany, and a new book interpreting American history through the glass collection.

Conway received a master's degree in the history of decorative arts at the Smithsonian Institution and Parsons School of Design and a bachelor of arts degree in American history from DePauw University. She lectures extensively on the history of glass and is a member of the International Council of Museums as well as the Association of Art Museum Curators. She is on the board of directors of the Glass Art Society.

SATURDAY

AUGUST 6, 10 A.M.

"The Polite Implements of Eating": Innovation and Fantasy in Nineteenth-Century American Silver

John Stuart Gordon

A confluence of aesthetic, cultural, and technological innovations in the second half of the nineteenth century produced novel and beguiling forms in American silver. Many of these objects were part of complex dining rituals through which members of the upper class demonstrated their financial and social positions. These specialized forms—which a commentator in 1857 called "the polite implements of eating"—ranged from asparagus tongs and tomato servers to ice water urns and orange holders, and their decoration was often as varied and intriguing as their functions. Their appearance in American homes coincided with and sometimes resulted from advancements in food preservation, the development of the railroad, and the discovery of gold and silver in California and Nevada. This talk explores how these alluring designs transformed the dining table into a microcosm of the social and commercial aspirations of Victorian America.

John Stuart Gordon is Benjamin Attmore Hewitt Associate Curator of American Decorative Arts at Yale University Art Gallery. He received a bachelor of arts degree from Vassar College, a master of arts degree from the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, and a PhD from Boston University. Gordon works in all areas of American decorative arts and has written on topics ranging from the stained glass windows of John La Farge to the ceramics of Robert Arneson. His 2011 publication, *A Modern World: American Design from the Yale University Art Gallery, 1920–1950*, explores the first decades of modern design in the United States, and he is currently writing a book on American glass in Yale's collections. In addition to his curatorial work, Gordon supervises the American Decorative Arts Furniture Study, Yale University Art Gallery's expansive study collection of American furniture and wooden objects, and teaches the history of American silver.

SATURDAY

AUGUST 6, 11:15 A.M.

The Great War of China: French Battle English in the Old American South

Nick Dawes

This presentation will be a three-course affair on southern dining, from Napoleon to World War I, peppered with images of interiors and objects lost to time, and those that have survived, with an emphasis on the taste, origin, and purpose of ceramics favored in the South as well as the trading practices that brought them there.

Nick Dawes grew up in the English Midlands in an antiques-dealing family during the days when a grandfather clock cost a fiver. He emigrated to New York in 1979 and has pursued a career as an auctioneer, antiques dealer, lecturer, and author. Dawes was formerly an auctioneer and department head at Phillips and at Sotheby's in New York, and is currently at Heritage Auctions. He is considered this country's leading expert on the work of René Lalique and curated the first important touring American museum exhibition on the subject in 1989. He is also a nationally recognized expert on Victorian and earlier ceramics and decorative arts. Dawes has taught at Columbia Business School, the Bard Graduate Center, and New York University and has been a part-time faculty member at Parsons School of Design at The New School since 1984. He has appeared as an expert appraiser on PBS's *Antiques Roadshow* since the first season, discussing ceramics, glass, silver, and decorative arts.

SATURDAY

AUGUST 6, 1:45 P.M.

Uncorked! Wine, Objects, and Tradition

Leslie B. Grigsby

Leslie B. Grigsby presents a celebration of the objects and imagery created in response to society's love of wine. Associated with religious ceremonies as well as entertainment, the beverage has been around for some eight thousand years. This lecture, inspired by Grigsby's major exhibition by the same name at Winterthur in 2012, presents a selection from Winterthur's incredibly broad range of wine-related materials. From glassware and cellarettes to song sheets and paintings, the audience will share a look at how wine was marketed, consumed, and celebrated from the 1600s through the 1800s.

Leslie B. Grigsby, Winterthur's senior curator of ceramics and glass, joined the museum staff in 1999 and is responsible for the museum's more than 22,000 glass and ceramic objects. She received her BA from the University of Illinois at Champaign-Urbana and her postgraduate diploma in art gallery and museum studies from the University of Manchester in England. Grigsby was assistant curator of ceramics and glass at Colonial Williamsburg in Virginia during the 1980s and spent the following decade writing on seventeenth- and eighteenth-century English earthenware and stoneware. Her major publications include *The Longridge Collection of English Slipware and Delftware* (2000), as well as volume one of *English Pottery: Stoneware and Earthenware, 1650–1800*; *The Henry H. Weldon Collection* (1990); and *English Slip-Decorated Earthenware at Williamsburg* (1993). Recently, she has been instrumental in making the entire Winterthur Museum Collection available online via the Winterthur website.

Since joining Winterthur, Grigsby has worked intensively on displays in the 175 house rooms as well as the ceramics and glass galleries and study area. She curated and redesigned the English earthenware galleries at the Gardiner Museum of Ceramic Art in Toronto. At Winterthur, she has curated exhibitions on English slipware and delftware as well as on objects and traditions relating to alcoholic beverages, tea, and coffee. In 2012 she curated the major exhibition *Uncorked! Wine, Objects, and Tradition*, for the Winterthur Galleries. Currently, Grigsby is working on a major exhibition on dining and dinnerware, to be exhibited at Winterthur in 2018. She lectures widely throughout the United States, Canada, and the UK, as well as in China and Australia.

SUNDAY

AUGUST 7, 10 A.M.

Young Scholar Presentation
A Seat at the Table: Tables and Chairs in Southern Dining Rooms, 1700–1840

Adam T. Erby

Between 1700 and 1840, the art of dining underwent a complete transformation in the southern home. While the meal was once merely a means of acquiring the nourishment necessary to daily life, dining increasingly became the central ritual of daily life, providing American consumers with a regular means of showcasing their wealth, taste, and liberality for friends and neighbors. The table and chairs provided the stage for this daily enactment of hospitality, and as styles changed, so did these functional and often elaborate furniture forms. This lecture will explore the changes to dining tables and chairs over the course of the long eighteenth century, from the simple joined forms (benches) and tables of the early South to the sophisticated, classically inspired products of later cabinetmakers. Through an examination of exceptional examples of each form, we will take a unique look at the evolution of hospitality in the American South.

Adam T. Erby is associate curator at George Washington's Mount Vernon, where he is responsible for both special exhibitions and historic interiors. He was a major contributor to the recent conservation of George Washington's "New Room," and he curated the special exhibition *Gardens and Groves: George Washington's Landscape at Mount Vernon*. He is the principal author of the recently released book *The General in the Garden: George Washington's Landscape at Mount Vernon* (2015). Erby holds a bachelor's degree from the University of Virginia and a master's degree from the Winterthur Program in American Material Culture. He is currently at work on the upcoming restoration of Mount Vernon's front parlor and researching George Washington's purchases of British furniture.

SUNDAY

AUGUST 7, 11 A.M.

The Dining Room: A Feast for the Eye and the Mind

Laurie Ossman

The dining room was the most important space in a traditional southern house, where guests and families gathered, valued possessions were displayed, ideas discussed, deals brokered, and, of course, commodities gleaned from the land or through trade were presented for consumption.

This talk will survey the evolution of dining rooms in the South from the eighteenth century through the Gilded Age. From George Washington's "New Room" at Mount Vernon to the Banqueting Hall at Biltmore—with quite a few stops in Louisiana along the way—the configuration and decoration of dining rooms showcases individual aspirations as well as the changing values and enduring traditions of society in the South.

Laurie Ossman joined the Preservation Society of Newport County in 2013 as director of museum affairs, overseeing curatorial, conservation, research, and educational initiatives at its eleven historic properties (seven of them National Historic Landmarks).

Ossman previously served as director of Woodlawn Plantation and Frank Lloyd Wright's Pope-Leighey House in Alexandria, Virginia; deputy director of Vizcaya Museum and Gardens in Miami; chief curator at the Henry Morrison Flagler Museum in Palm Beach; and curator and restoration project manager for Ca' d'Zan, the Ringling mansion in Sarasota, Florida. In addition, she was guest curator of the Maryland Historical Society's *Looking for Liberty* state history overview exhibition and has held research positions at the Smithsonian Institution, Monticello, and the Office of the Curator at the White House.

Ossman earned her PhD in architectural history from the University of Virginia, and her books include *Carrere and Hastings: The Masterworks* (2011), with Heather Ewing, *Great Houses of the South* (2010), and *The Gentleman's Farm* (2016).

Additional Activities

Friday, August 5

1–2 p.m.

Private tour of the Williams Residence for NOAF attendees

Free; reservation required

New Orleans Antiques Forum attendees will have the rare opportunity to view items in the Williams Residence dining room up close during a private tour on Friday, August 5, at 1 p.m. Admission is free, but space is limited. Please sign up at the conference registration table.

Friday, August 5

4:30–6:30 p.m.

Cocktail reception

Free to full forum and Friday-only registrants

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 *Voices of Progress: Twenty Women Who Changed New Orleans.*

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.

Friday, August 5–Sunday, August 7

16th Annual Satchmo SummerFest

Jackson Square

$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 6

Whitney White Linen Night

6–9 p.m.

200–600 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, THNOC has grown to be one of the foremost museums and research institutes in the region.

THNOC 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

Voices of Progress: Twenty Women Who Changed New Orleans

533 Royal Street
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.; Sunday, 10:30 a.m.–4:30 p.m.

Since the founding of New Orleans, women have played an active role in shaping the city. The approaching tricentennial in 2018 provides an ideal opportunity for reflecting on the many women who fought for the welfare and rights of their fellow citizens and the preservation of the city's rich heritage. The exhibition *Voices of Progress: Twenty Women Who Changed New Orleans* presents the stories of twenty remarkable women whose contributions range from the nineteenth-century campaign for child welfare, through the woman suffrage movement, to the fight for civil rights and equality. Through letters, photographs, film, personal effects, and more, *Voices of Progress* spotlights the achievements of these extraordinary women in New Orleans history.

The exhibition is presented as part of Nola4women's Women of New Orleans: Builders and Rebuilders initiative (www.nola4women.org).

Money, Money, Money! Currency Holdings from The Historic New Orleans Collection

Williams Research Center, 410 Chartres Street
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

For decades, The Historic New Orleans Collection's holdings have included a trove of historically significant artifacts related to this region's economic history. The museum's latest exhibition, *Money, Money, Money! Currency Holdings from The Historic New Orleans Collection*, invites visitors to explore over two hundred of these objects, including coins, paper notes, printing plates, political cartoons, counterfeit detectors, paintings, and new interactive features. These items reveal the numerous—sometimes bizarre—incarnations of money in the eighteenth and nineteenth centuries.

Currency prior to the Civil War can be defined by its lack of coherent definition. With no single US paper currency, states, banks, companies, towns, and all but two of Louisiana's forty-eight parishes printed their own notes. From railroads to the Confederate treasury, institutions used these bills as a cultural canvas to illustrate their values with images—often vivid and intricate—applied to society's most commonly exchanged medium. THNOC's holdings include depictions of shipping and agricultural industries, lauded figures, and even mermaids. The show promises to intrigue both the casual onlooker and the devoted collector.

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 THNOC'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 THNOC. The Williams Residence Tour showcases the elegant French Quarter house of the institution's founders. The Architecture and Courtyard Tour uses THNOC's Royal Street properties to illustrate the numerous architectural styles seen throughout the Vieux Carré. All weekend, conference registrants may join the regularly scheduled public tours free of charge; simply present your New Orleans Antiques Forum 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 THNOC are entitled to a 10 percent discount on all purchases.

Membership Opportunities

Information on becoming a member of THNOC 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

THNOC 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.

The Classical Institute of the South at The Historic New Orleans Collection

The Historic New Orleans Collection has expanded its research operations to include the Classical Institute of the South (CIS), an important project documenting the decorative arts of the Gulf South. In addition, THNOC has established the Paul M. Haygood Fund to honor the founder of the decorative arts database and fellowship program, which will become known as the Classical Institute of the South at The Historic New Orleans Collection. After establishing the CIS, Paul Haygood approached THNOC about carrying the initiative into the future. His untimely death in 2015 precipitated THNOC's move. Matthew Thurlow, executive director of the Decorative Arts Trust and former chair of the CIS board of directors, will lead an advisory committee to aid in the CIS's new role at THNOC. The Paul M. Haygood Fund will support these efforts.

Each summer for the past six years, the CIS has sponsored a group of graduate students to travel to houses in Louisiana, Mississippi, and Alabama and catalog their contents. The survey focuses on furniture, paintings, silver, china, and other examples of material culture with a known provenance from before the Civil War.

The CIS surveys have brought to light some amazing decorative arts in the region. Original draperies and carpets have been documented in Natchez. Early Alabama silver was photographed and measured in Huntsville. Furniture made by major northeastern manufacturers, such as the Meeks firm in New York or Charles White in Philadelphia, has been found in the same houses as furniture of local (occasionally slave) manufacture. Among the most important finds from the CIS survey are two livery coats worn by slaves of Dr. William Newton Mercer of New Orleans and Natchez. The garments are now part of The Historic New Orleans Collection and are traveling with THNOC's exhibition *Purchased Lives: The American Slave Trade from 1808 to 1865*.

The purpose of the CIS is to document and share important pieces of decorative arts, many of which are still in private houses. By cataloging and photographing these objects, the CIS is preserving them and making them available to researchers through the Gulf South Decorative and Fine Arts Database. Some of the CIS work has led to museum acquisitions, conservation, and exhibitions, such as the slave livery coats or the Butler-Greenwood parlor suite that was on display at the New Orleans Museum of Art last summer. All of the results of the summer surveys are included in the online database and can be accessed through the digital collections on The Historic New Orleans Collection's website (http://www.hnoc.org/collections/digital-collections.html).

Acknowledgments

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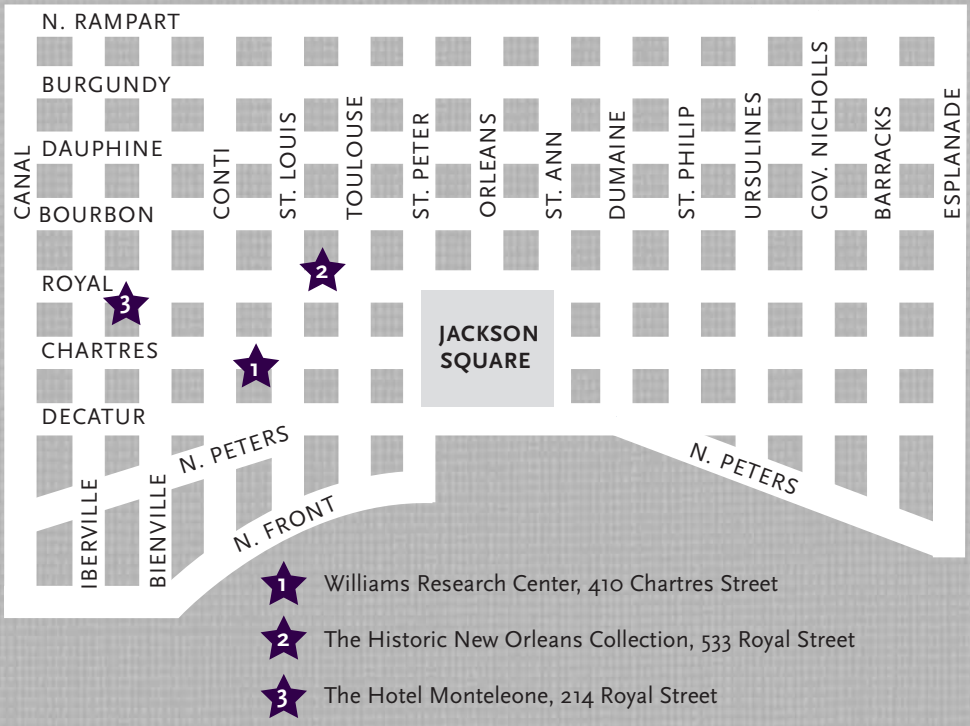
Map of the French Quarter



1. Williams Research Center, 410 Chartres Street
2. The Historic New Orleans Collection, 533 Royal Street
3. The Hotel Monteleone, 214 Royal Street

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 services has also been provided below.

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2017

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