

# In Their Hands

*Creative Masters of*  
Southern Decorative Arts



The Historic New Orleans Collection

MUSEUM • RESEARCH CENTER • PUBLISHER



ABOVE: **Water pitcher**; between 1852 and 1853; coin silver; by Kuchler and Himmel (New Orleans) for Hyde and Goodrich, retailer (New Orleans); *The Historic New Orleans Collection*, 1978.175.11a

ON THE COVER: **Newcomb pottery vase**; 1901; by Lynn Watkins, painter; Joseph Meyer, potter; *The Historic New Orleans Collection*, gift of the Foundation for the Crafts of the Newcomb Style, 2017.0080.44

# In Their Hands

Creative Masters *of*  
Southern Decorative Arts

AUGUST 3–6, 2017 • THE FRENCH QUARTER

The Historic New Orleans Collection

MUSEUM • RESEARCH CENTER • PUBLISHER



  
*The*  
*New Orleans*  
*Antiques Forum*  
2017

FORUM SCHEDULE

5

SESSIONS & SPEAKERS

- 6 TOM SAVAGE
- 7 JOHN H. LAWRENCE
- 8 RAMSAY H. SLUGG
- 9 DR. JACK D. HOLDEN
- 10 JASON T. BUSCH
- 11 JUDITH H. BONNER
- 12 GARTH CLARK
- 13 LYDIA BLACKMORE
- 14 A. NICHOLAS POWERS
- 15 SARAH DUGGAN  
MATTHEW A. THURLOW
- 16 WILLIAM KEYSE RUDOLPH
- 17 ROBERT HUNTER

ADDITIONAL ACTIVITIES

18

AROUND TOWN

19

ABOUT THE HISTORIC NEW ORLEANS COLLECTION

20

ACKNOWLEDGMENTS

24

MAP OF THE FRENCH QUARTER

25



# FORUM SCHEDULE

## Thursday August 3

Optional preconference tour

## Friday August 4

- 8:30–9:30 a.m. Registration
- 9:30–9:45 a.m. Welcome Priscilla Lawrence and Jack Pruitt
- 9:45–10 a.m. Hands across the Sea: A Euro Splash in Southern Decorative Arts Tom Savage, moderator
- 10–10:30 a.m. Close at Hand: An Appreciation of Artists and Artisans in the South John H. Lawrence
- 10:30–10:45 a.m. Break
- 10:45–11:45 a.m. Please Don't Shake My Etch-a-Sketch: Collection Management Best Practices and Planning for Ultimate Disposition Ramsay H. Slugg
- 11:45 a.m.–2 p.m. Lunch (on your own)
- 1–2 p.m. Private Tours of the Williams Residence and *A Most Significant Gift: The Laura Simon Nelson Collection* (optional; registration required)
- 2–3 p.m. Louisiana Acadian Furniture and Related Material Culture Dr. Jack D. Holden
- 3–3:15 p.m. Break
- 3:15–4:15 p.m. Rococo Revival in America: The World of John Henry Belter Jason T. Busch
- 4:30–6:30 p.m. Cocktail Reception *The Historic New Orleans Collection, 533 Royal Street*

## Saturday August 5

- 9–10 a.m. Registration
- 10–11 a.m. Designing Women: Newcomb Pottery Decorators, 1895–1940 Judith H. Bonner
- 11 a.m.–noon Clay Prophet: George E. Ohr Garth Clark
- noon–1:30 p.m. Lunch (on your own)
- 1:30–2:30 p.m. Chasing Southern Dreams: German Silversmiths in New Orleans Lydia Blackmore
- 2:30–3:30 p.m. Young Scholar Presentation: "All the Beauty and Fashion of the City": Edward Caledon Bruce in New Orleans A. Nicholas Powers
- 3:30–5 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 6

- 9:45–10 a.m. Hidden Treasures of the Gulf South: Recent Finds by the Classical Institute of the South Sarah Duggan and Matthew A. Thurlow
- 10–11 a.m. Jacques Amans and Friends: Rethinking Portraiture in Nineteenth-Century Louisiana and Beyond William Keyse Rudolph
- 11 a.m.–noon Celebrating Southern Ceramic Expressions Robert Hunter
- 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 4, 9:45 A.M.



## Hands across the Sea: A Euro Splash in Southern Decorative Arts

Tom Savage, moderator

More often than not, the terms “southern” and “the South” are used to lump together a culture peopled with one of the most ethnically diverse populations of modern history and a land mass larger than New England and the mid-Atlantic combined. “Southern food,” “southern politics,” “southern music” are woefully inadequate and often misleading descriptors, and to these may be added “southern decorative arts.” Forum moderator Tom Savage launches the 2017 program *In Their Hands: Creative Masters of Southern Decorative Arts* with a look at ethnic diversity in southern decorative arts and the variety of cultures and craftsmen who shaped 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 4, 10 A.M.



## Close at Hand: An Appreciation of Artists and Artisans in the South

John H. Lawrence

The scope of fine arts and crafts in the South is both wide and deep. This “overture” presentation offers an illustrated cross section of works by some of the men and women whose lives and careers—both celebrated and hidden—are associated with the region, with emphasis on artists and artisans who worked during the nineteenth and early twentieth centuries.



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 more-than-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 4, 10:45 A.M.



## Please Don't Shake My Etch-a-Sketch: Collection Management Best Practices and Planning for Ultimate Disposition

Ramsay H. Slugg

Tangible personal property—the legal term for art and collectibles—is really the last frontier to be addressed by the legal and financial community. Collectors have a tendency to focus on the passion and lifestyle of collecting, but as the value of their collections grows, they also need to address collection management best practices, and, ultimately, what is going to happen to their collections after they are gone. Because art is an asset of passion and has unique financial characteristics, it is the most difficult type of asset to incorporate into a comprehensive wealth and financial plan.



Ramsay H. Slugg is a managing director of the national wealth planning strategies group at US Trust. Previously, he held leadership roles in Bank of America's philanthropic management group, charitable management services group, and wealth management consulting group.

Slugg has also served as an adjunct professor at Texas Christian University and Texas A&M College of Law. He is a frequent speaker on tax and financial planning topics, especially as they relate to art and collectibles, and is frequently quoted in the *Wall Street Journal*, *New York Times*, *Forbes*, *Barron's*, and other business publications. He is the author of the *Handbook of Practical Planning for Art Collectors and Their Advisors* (2015), published by the American Bar Association.

Slugg is admitted to practice law in Texas. He currently serves as co-chair of the American Bar Association's real property trust and estate law art and collectibles committee, as well as in several other leadership positions. Mr. Slugg received his JD from the Ohio State University College of Law and his undergraduate degree from Wittenberg University.

FRIDAY

AUGUST 4, 2 P.M.



## Louisiana Acadian Furniture and Related Material Culture

Dr. Jack D. Holden

Although Acadian culture is currently popular, its furniture has not always been respected. This talk takes a serious look at this underexplored form. As George Washington Cable observed in his 1888 novel *Bonaventure*, Acadians are governed by “precedent and tradition,” and this illustrated lecture will follow such common threads as small houses, large families, and early French cultural forms through centuries of Acadian practice. We will remember once common household objects such as the *battoire* while marveling at the persistence of patterns seen in such eighteenth-century sources as Denis Diderot’s *Encyclopédie* and André Jacob Roubo’s *L’art du menuisier*.



Dr. Jack Holden is a passionate collector and student of Louisiana’s material culture. He is a retired pathologist and brings a scientific eye as well as aesthetic appreciation to the study of Louisiana’s material artifacts and ways. The culmination of his work is *Furnishing Louisiana: Creole and Acadian Furniture, 1735–1835*, published by The Historic New Orleans Collection in 2010. He has also written numerous articles on the furniture and has given lectures on the furniture, architecture, and gardens of Louisiana. He and his wife have restored several early buildings and display their collection in context with the architecture of those structures.

# FRIDAY

AUGUST 4, 3:15 P.M.



## Rococo Revival in America: The World of John Henry Belter

Jason T. Busch

Adapted from the French term *rocaille* and the Italian *barocco*, the rococo and its succeeding revival eschewed classical order and symmetry and embraced inspiration from nature. By the 1840s, Americans came to reaccept the asymmetrical, naturalistic designs originally popularized by Thomas Chippendale in the eighteenth century. Principally inspired by European pattern books, a new wave of American and Euro-American furniture makers and retailers spread the style from New York to New Orleans. Jason T. Busch will reveal the story of rococo revival in American furniture, including the work of a man synonymous with the style: John Henry Belter. Iconic objects made and used from New England to the Mississippi Valley will illustrate the lecture. The discussion will be framed around important designers and makers, as well as the social and artistic contexts in which this highly popular and persistent style flourished.



Jason T. Busch is director of Jason Jacques Gallery in New York. He has two decades of experience in the arts, serving as curator of decorative arts at the Wadsworth Atheneum Museum of Art and Minneapolis Institute of Art, chief curator at Carnegie Museum of Art, deputy director at the Saint Louis Art Museum, and division director for decorative arts at Sotheby's. Busch received his MA from the Winterthur Program in American Material Culture at the University of Delaware and a BA in American studies from Miami University. He was a 2013 fellow at the Center for Curatorial Leadership in New York.

A contributor to *The Magazine Antiques* and *Antiques and Fine Art*, Busch has also curated groundbreaking exhibitions on decorative arts and authored the associated publications, including *Carnegie Museum of Art: Decorative Arts and Design Collection Highlights* (2009); *Currents of Change: Art and Life Along the Mississippi River, 1850–1861* (2004); and *Inventing the Modern World: Decorative Arts at World's Fairs, 1851–1939* (2012).

# SATURDAY

AUGUST 5, 10 A.M.



## Designing Women: Newcomb Pottery Decorators, 1895–1940

Judith H. Bonner

From its establishment in 1895 through its demise in 1940, the Newcomb Pottery Enterprise enabled young women to create award-winning artworks that earned an international reputation. The art forms included pottery, metalwork, textiles, and bookbinding. This lecture focuses on the talented artisans who produced these critically acclaimed pots and other artworks, many of which were sold through the Newcomb Pottery Guild.



Judith H. Bonner, senior curator and curator of art for The Historic New Orleans Collection, has written extensively about the art of the South, with a focus on Louisiana. For more than twenty years she compiled a bibliography on southern art and architecture for the *Southern Quarterly*, also serving on its advisory board, and for thirty years she has been a contributing editor of the *New Orleans Art Review*. Bonner has taught at Xavier University of Louisiana and the United States Air Force Academy. Her most recent book is the Art and Architecture volume of *The New Encyclopedia of Southern Culture* (2013), which she co-edited and to which she contributed thirty-eight entries. She has curated numerous exhibitions, including a two-part exhibition titled *Women Artists in Louisiana, 1822–1965: A Place of Their Own*, held at THNOC and the New Orleans Museum of Art (NOMA) in 2009. In 1987 she curated the Newcomb College Centennial Exhibition, held at NOMA. She co-curated *A Most Significant Gift: The Laura Simon Nelson Collection*, on view through November 2 at THNOC, which includes twenty-four pieces of Newcomb pottery. She also authored the foreword for sculptor Angela Gregory’s memoir of her studies in Paris, soon to be released by the University of South Carolina Press for its Women’s Diaries and Letters of the South series.

# SATURDAY

AUGUST 5, 11 A.M.



## Clay Prophet: George E. Ohr

Garth Clark

After his death in 1918, the ceramic visionary George E. Ohr was forgotten by scholars of the arts and crafts movement, in part because the bulk of his work was placed in the attic of his son's workshop in his hometown, Biloxi, Mississippi, where it remained out of sight for decades—and in part because they viewed him as a southern hick. This cache of over 10,000 pieces, most of his life's work, was not discovered until 1968, after which Ohr emerged almost as a “new” artist with a startlingly contemporary feel to his art. Garth Clark, the first art critic to write about and champion the reappearance of Ohr in the mid-1970s, examines how he was received by the ceramics and art communities and the huge influence his work has today.



Garth Clark is a leading scholar and critic on modern and contemporary ceramics art, with over eighty books to his credit, including the first book on Ohr, *The Mad Potter of Biloxi: The Art and Life of George E. Ohr* (1989), which won the coveted George Wittenborn Award from the Art Libraries Association of North America. He has received numerous honors, awards, and honorary doctorates, including the Frank Jewett Mather Award for art journalism from the College Art Association. He was also made fellow and member of the court of the Royal College of Art in London. Clark currently is the chief editor of *CFile Daily*, a cutting-edge online journal that reaches 75,000 people a week in over 196 countries. In November 2017 an exhibition he is curating, *Regarding George Ohr: Contemporary Ceramics in the Spirit of the Mad Potter*, opens at the Boca Raton Museum of Art.

# SATURDAY

AUGUST 5, 1:30 P.M.



## Chasing Southern Dreams: German Silversmiths in New Orleans

Lydia Blackmore

German silversmiths crafted some of the finest examples of southern silver in mid-nineteenth-century New Orleans. First in small workshops, and then in larger manufactories, these silversmiths crafted goods for the most prominent jewelry stores on Canal Street. In this presentation, Lydia Blackmore will investigate the personal histories, changing partnerships, and methods of craftsmanship of Adolphe Himmel, C. C. Kuchler, and their peers. These silversmiths chased and engraved silver—from christening cups to presentation pitchers—to mark momentous occasions in southern lives.



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 discovered her passion for silver in her first paid museum job, at the Colonial Williamsburg Foundation. She has since worked as a curator, researcher, and cataloger for private collectors and at institutions such as Gunston Hall, the Smithsonian's National Museum of American History, and the US Supreme Court. 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. Her most recent exhibition was *Goods of Every Description: Shopping in New Orleans, 1825–1925*, on view at THNOC from fall 2016 through spring 2017.

# SATURDAY

AUGUST 5, 2:30 P.M.



## Young Scholar Presentation

### “All the Beauty and Fashion of the City”: Edward Caledon Bruce in New Orleans

A. Nicholas Powers

Edward Caledon Bruce (1825–1900), one of painter Thomas Sully’s lesser-known pupils, led a remarkable life. Born in Winchester, Virginia, and struck completely deaf from scarlet fever at fourteen years old, Bruce overcame his handicap to pursue a career in art with Philadelphia’s great master in the late 1830s or early 1840s. Over the decades that followed, Bruce established himself as something of a renaissance man, working as an artist, illustrator, author, and newspaper publisher.

In 1845, at only twenty years old, Bruce traveled down the Mississippi River to deliver a portrait to the sitter’s son in New Orleans. The travel diary Bruce kept along the way, on one of the most formative events of the young artist’s career, offers a rare window into the sights, people, and art of the nineteenth-century Gulf South. This lecture will explore the life and works of Bruce, with a special emphasis on his 1845 trip.



Nick Powers is a native of Virginia’s Shenandoah Valley and became interested in the history and material culture of the region at a young age. He completed his undergraduate work at James Madison University in Harrisonburg, Virginia, where he majored in history and minored in historical archaeology. In 2014 he graduated from the Winterthur Program in American Material Culture at the University of Delaware. He is a three-time graduate of the Museum of Early Southern Decorative Arts Summer Institute. He was also a 2013 participant in the Classical Institute of the South summer fellowship, now part of The Historic New Orleans Collection. Powers is currently the curator of collections at the Museum of the Shenandoah Valley in Winchester, Virginia. There he oversees, researches, and exhibits the museum’s collection of fine and decorative art, as well as the comprehensive collection of museum benefactor Julian Wood Glass Jr. (1910–1992).

# SUNDAY

AUGUST 6, 9:45 A.M.



## Hidden Treasures of the Gulf South: Recent Finds by the Classical Institute of the South

Sarah Duggan and Matthew A. Thurlow

The story of the Gulf South's rich material culture is far vaster than any single museum collection. Originally founded by Paul M. Haygood, the Classical Institute of the South (CIS) at The Historic New Orleans Collection is dedicated to telling that story on a larger scale. By cataloging historic decorative arts made or used in Louisiana, Mississippi, and Alabama from the eighteenth century to 1865, CIS showcases the Gulf South's complex, and often underappreciated, artistic connections. Hundreds of CIS findings are available to the public in the free online Gulf South Decorative and Fine Arts Database.

Since 2011, teams of graduate students and CIS staff have ventured into small towns and private collections seeking out hidden artifacts. Thanks to the friendly hospitality of many generous site owners, their field work off the beaten path has uncovered a more detailed picture of life in the past. This talk will present some of their most fascinating recent discoveries.



Sarah Duggan is the Classical Institute of the South coordinator and research curator at The Historic New Orleans Collection. As the first full-time CIS staff member at THNOC, she directs graduate fellows in summer decorative arts documentation field work and conducts year-round research and data management for the Gulf South Decorative and Fine Arts database. Duggan holds a master's degree from the Winterthur Program in American Material Culture and a bachelor's in history and religious studies from the College of William and Mary. She has worked in research and public engagement at institutions including the New York Transit Museum, the US Capitol Visitor Center, and Colonial Williamsburg. Among her research specialties are public memory and religious material culture; some of her past projects have investigated artistic commemorations of George Washington and the Revolutionary War, the Gothic revival's influence on church vestments, and decorative motifs in early New York subway stations.

Matthew A. Thurlow is the executive director of the Decorative Arts Trust, a nonprofit organization dedicated to promoting education, preservation, and scholarship related to the decorative arts.

# SUNDAY

AUGUST 6, 10 A.M.



## Jacques Amans and Friends: Rethinking Portraiture in Nineteenth-Century Louisiana and Beyond

William Keyse Rudolph

Of all the itinerant European artists working in Louisiana in the nineteenth century, Jacques Guillaume Lucien Amans (1801–1888) had one of the longest careers in the state. Since the 1960s he has been of interest to scholars and curators and the subject of ongoing critical focus.

In many respects, Amans is the quintessential nineteenth-century Louisiana portraitist. His works both complement and compete with those of his extraordinary colleagues. This talk examines how Amans's portraits functioned within his two decades in Louisiana, a time marked by transformations in the state's economic, political, social, and aesthetic worlds. But his career also has provocative resonances with other artists working contemporaneously farther afield, which offer tantalizing new avenues of exploration in the story of nineteenth-century portraiture.



William Keyse Rudolph is the Andrew W. Mellon Chief Curator and the Marie and Hugh Halff Curator of American Art at the San Antonio Museum of Art. He previously served as a curator at the Milwaukee Art Museum, the Worcester Art Museum, and the Dallas Museum of Art. His exhibitions as organizing curator/co-curator include *Highest Heaven: Spanish and Portuguese Colonial Art from the Collection of Roberta and Richard Huber*; *Nelson Rockefeller's Picassos: Tapestries Commissioned for Kykuit*; *Thomas Sully: Painted Performance*; *In Search of Julien Hudson: Free Artist of Color in Pre-Civil War New Orleans*; *Bluebonnets and Beyond: Julian Onderdonk, American Impressionist*; and *Charles Sheeler's "Power" Series*. His publications include *Treasures of American and English Painting and Decorative Arts: From the Julian Wood Glass Jr. Collection* (2011) and *Vaudechamp in New Orleans* (2007). Rudolph earned a PhD from Bryn Mawr College. He was a trustee of the Association of Art Museum Curators from 2010 to 2016.

# SUNDAY

AUGUST 6, 11 A.M.



## Celebrating Southern Ceramic Expressions

Robert Hunter

The antebellum South has an astonishing amalgamation of unique ceramic traditions reflecting diverse settlement histories, cultural ethnicities, and social identities. Among the most distinctive objects that survive are the curiously decorated stonewares of John P. Schermerhorn of Richmond, Virginia; the symbolically charged earthenwares of Rudolph Christ of Salem, North Carolina; the poetic pots of enslaved potter David Drake of Edgefield, South Carolina; and the social portraiture of New Orleans china painter Rudolph Lux. This beautifully illustrated lecture examines these four nineteenth-century makers and their remarkably rich contributions to southern social and ceramic history.



Robert Hunter has over thirty-five years of professional experience in prehistoric and historical archaeology. He has an MA in anthropology from the College of William and Mary. Since 2001, he has been editor of the annual journal *Ceramics in America*, published by the Chipstone Foundation of Milwaukee, Wisconsin. Hunter lectures widely and participates in the New York Ceramics and Glass Fair in January each year. In addition to numerous scholarly articles and book chapters, he has written for other ceramic publications including *The Magazine Antiques*, *The Catalogue of Antiques and Fine Art*, *New England Antiques Journal*, *Early American Life*, *Ceramic Review*, *Studio Potter*, *Ceramics: Art and Perception*, *Pottery Making Illustrated*, *Kerameiki Techni*, and the *Journal of Archaeological Science*. He is an elected fellow of the Society of Antiquaries of London, a board member of the American Ceramic Circle, and on the advisory board of the online ceramic publication *CFile Daily*.

## ADDITIONAL ACTIVITIES

Friday, August 4

1–2 p.m.

### **Private Tours of the Williams Residence and *A Most Significant Gift: The Laura Simon Nelson Collection***

Free; reservation required

New Orleans Antiques Forum attendees are invited to take a private tour of either the Williams Residence or *A Most Significant Gift: The Laura Simon Nelson Collection* on Friday, August 4, at 1 p.m. Admission is free, but space is limited. Please sign up at the conference registration table.

Friday, August 4

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 *Giants of Jazz: Art Posters and Lithographs by Waldemar Świerzy from the Daguiard Collection*.

Saturday, August 5

3:30–5 p.m.

### **French Quarter Open House**

Free

On Saturday afternoon from 3:30 to 5 p.m., forum attendees are invited to take a shopping excursion along New Orleans's iconic Royal Street to visit the French Antique Shop Inc., Keil's Antiques, Moss Antiques, and Royal Antiques. The stores are all located within a few blocks of one another, between Iberville and St. Louis Streets.

## 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 4–Sunday, August 6  
**17th 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](http://www.fqfi.org/satchmo).

Saturday, August 5  
**Whitney White Linen Night**  
5:30–9:30 p.m.  
300–700 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/wwln2017](http://www.cacno.org/wwln2017).

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 on the following pages. For a list of all upcoming activities, call (504) 523-4662 or visit us online at [www.hnoc.org](http://www.hnoc.org).



## Current Exhibitions

### Giants of Jazz: Art Posters and Lithographs by Waldemar Świerzy from the Daguillard Collection

533 Royal Street

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

A leader in the twentieth-century tradition of Polish poster art, Waldemar Świerzy (1931–2013) was a graphic artist, book illustrator, and master of poster design. The exhibition showcases seventeen larger-than-life portraits of musicians, including King Oliver, Louis Armstrong, Ella Fitzgerald, and Ray Charles. Additional works—including a series of studies on Martin Luther King Jr., a self-portrait, a portrait of Jimi Hendrix, and a poster for the 1988 Jazz Jamboree Festival in Warsaw, Poland—round out the show. The display also provides background on the musicians depicted and their ties to the city of New Orleans.

THNOC acquired the posters, along with several other works by Świerzy, as part of a much larger and diverse donation from the prominent immunologist and collector Fritz Daguillard and his wife, Rita Daguillard.

### Storyville: Madams and Music

Williams Research Center, 410 Chartres Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

*Storyville: Madams and Music* revives the sights and sounds of the former red-light district that helped to shape the notorious reputation that adheres to New Orleans today. From 1897 until 1917, Storyville was a legally sanctioned entertainment mecca north of the French Quarter. Its brothels, saloons, and beer halls lured visitors—mostly affluent white men—from around the country with music, dance, and sex.

Pocket-sized directories, known as blue books, portrayed Storyville as a luxurious playground of lavish mansions, elegant women, and fine music. Many businesses featured live entertainment nightly, giving local musicians the opportunity to experiment with new styles and techniques. In 1917—the same year that Storyville closed—the Original Dixieland Jazz Band, from New Orleans, recorded what is considered the first jazz record.

This exhibition complements the newly released *Guidebooks to Sin: The Blue Books of Storyville, New Orleans*, published by The Historic New Orleans Collection in 2017.

## A Most Significant Gift: The Laura Simon Nelson Collection

Laura Simon Nelson Galleries for Louisiana Art, 400 Chartres Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

The Historic New Orleans Collection’s Laura Simon Nelson Galleries for Louisiana Art are once again showcasing selections from the extensive collection of Louisiana art donated to THNOC by the galleries’ namesake. The largest single donation of visual art ever received by THNOC, Nelson’s collection is a diverse assemblage of more than 425 artworks, including 70 pieces of Newcomb pottery. Compiled with guidance from her longtime friend, the collector and dealer George E. Jordan, the collection showcases the talents of many artists who lived and worked in Louisiana.

This exhibition features more than 80 works from the Nelson collection, including works by artists such as Wayman Adams, Jacques Amans, Knute Heldner, Morris Henry Hobbs, Clarence Millet, Achille Peretti, Paul Poincy, Ellsworth Woodward, and William Woodward. Several works of Newcomb pottery are also on display, including vessels decorated by Aurelia Arbo, Henrietta Davidson Bailey, Sadie Irvine, Ada Wilt Lonnegan, and Anna Frances Simpson.

## 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 1792 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](http://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.

## ACKNOWLEDGMENTS

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

### Special Thanks

Chris Cavalier  
Eugene D. Cizek  
Michael Hopping  
William M. Hyland  
Dr. and Mrs. Trent James  
Nolaine Potts  
John Sykes

### Honorary Advisory Committee

Caitlin Cain  
Chief Executive Officer, World Trade Center of  
New Orleans

Gregory Cerio  
Editor, *The Magazine Antiques*

Eugene D. Cizek, PhD, FAIA  
Professor Emeritus of Architecture and Latin American  
Studies, Tulane School of Architecture

Hon. James J. Coleman Jr., OBE  
Honorary Consul of the United Kingdom  
in Louisiana

Hon. Patricia Denechaud  
Honorary Consul of Canada in Louisiana

Jeanette Feltus  
Linden Plantation / Natchez Antiques Forum

Nicole Granet Friedlander  
French Antique Shop Inc.

Mary E. S. "Bessie" Hanahan  
Civic Leader and Preservationist

Thomas Jayne  
Thomas Jayne Studio Inc.

Robert A. Leath  
Vice President of Collections and Research, Old Salem  
Museums and Gardens

Judge Mary Ann Vial Lemmon  
US District Court, Eastern District of Louisiana

Johanna McBrien  
Editor, *Antiques and Fine Art* magazine

Andrée Keil Moss  
Keil's Antiques and Moss Antiques

Mark Romig  
Chief Executive Officer, New Orleans Tourism Marketing  
Corp.

Nanette Keil Shapiro  
Royal Antiques

Michael Smith  
Chairman of the Board, New Orleans Convention and  
Visitors Bureau

Matthew A. Thurlow  
Executive Director, The Decorative Arts Trust

Hon. Grégor Trumel  
Consul General of France in New Orleans

### The Historic New Orleans Collection Board of Directors

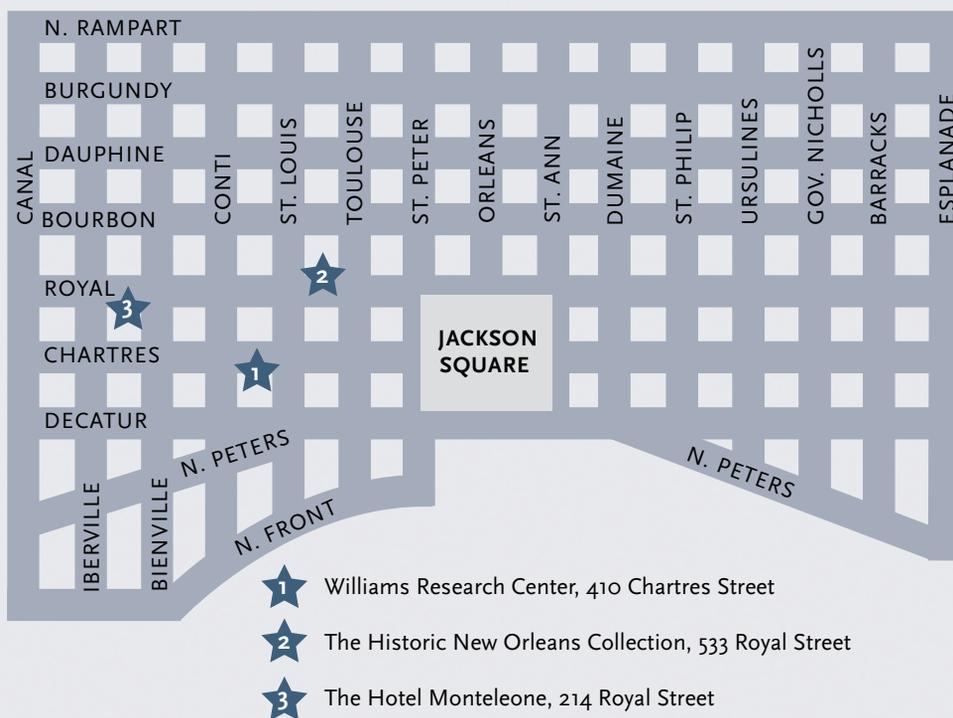
Mrs. William K. Christovich, Chair  
Drew Jardine, President  
John Kallenborn, Vice President  
E. Alexandra Stafford  
Hilton S. Bell  
Bonnie Boyd  
Lisa Wilson  
John E. Walker, Emeritus  
Fred M. Smith, Emeritus and Immediate Past President

Priscilla Lawrence, Executive Director  
Jack Pruitt, Director of Development and  
Community Relations

### Sponsors

Neal Auction Company  
≈  
Arbor House Floral  
Arnaud's Restaurant  
Baptist Community Ministries  
City Sightseeing New Orleans  
Conerly Floral  
*Country Roads* magazine  
French Antique Shop Inc.  
History Antiques and Interiors  
Hotel Monteleone  
Keil's Antiques  
Lightner Museum  
Magnolia Mound Plantation  
Milling Benson Woodward LLP  
Moss Antiques  
New Orleans & Me  
New Orleans Convention and Visitors Bureau  
New Orleans Silversmiths  
New Orleans Tourism Marketing Corporation  
Pel Hughes Print | Direct Marketing  
Premium Parking  
Royal Antiques  
World Trade Center, New Orleans

## MAP OF THE FRENCH QUARTER



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.

American Taxi	(504) 299-0386	United Cabs	(504) 522-9771
New Orleans Carriage Cab	(504) 207-7777	White Fleet Cab	(504) 822-3800

SAVE THE DATE

The  
New Orleans  
Antiques Forum  
2018

Join us for the 2018 New Orleans Antiques Forum, scheduled for August 2–5. Details will be posted online as they develop; remember to register early. For more information, visit [www.hnoc.org/antiques.htm](http://www.hnoc.org/antiques.htm) or call (504) 523-4662 to make sure you are on our distribution list.



*This program is generously sponsored by:*



Country Roads



KEIL'S ANTIQUES



MOSS ANTIQUES

New Orleans Silversmiths

Royal Antiques



CONERLY FLORAL



WORLD TRADE CENTER  
NEW ORLEANS



## The Historic New Orleans Collection

533 Royal Street & 410 Chartres Street • New Orleans, Louisiana 70130

(504) 523-4662 • [www.hnoc.org](http://www.hnoc.org)