



# CIRCA 1812

August 2–5, 2012  
The French Quarter

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





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## SCHEDULE

### FRIDAY, AUGUST 3

- 8:30 A.M. REGISTRATION
- 9:30 A.M. WELCOME (*Priscilla Lawrence and Jack Pruitt Jr.*)
- 9:45 A.M. MODERATOR'S OPENING REMARKS  
1812: An Overture (*Tom Savage*)
- 10:00 A.M. Circa 1812: A Most Interesting Time in the Coastal South  
(*John H. Lawrence*)
- 10:45 A.M. Burned and Rebuilt: The White House in the War of 1812  
(*William Seale*)
- 11:45 A.M. LUNCH ON YOUR OWN
- 2:00 P.M. "The Hunters of Kentucky": Origins, Influences, and Objects of America's  
Frontier Riflemen (*R. Scott Stephenson*)
- 3:00 P.M. Peace Then Plenty: Duncan Phyfe and the Rise of the New York School of  
Cabinetmaking, 1812–1825 (*Peter Kenny*)
- 4:30–6:30 P.M. RECEPTION  
The Historic New Orleans Collection, 533 Royal Street

### SATURDAY, AUGUST 4

- 8:00 A.M. REGISTRATION
- 9:00 A.M. Andrew Jackson, Consumer (*Marsha Mullin*)
- 10:00 A.M. The Federalization of Vernacular Design (*Eugene D. Cizek*)
- 11:15 A.M. Alexander Wilson and the Beginnings of *American Ornithology*  
(*Christopher W. Lane*)
- 11:45 A.M. LUNCH ON YOUR OWN
- 1:45 P.M. The Importance of Commerce and Trade in Southern Clock Making,  
1760–1825 (*Robert C. Cheney*)

### SUNDAY, AUGUST 5

- 9:45 A.M. New Treasures at The Historic New Orleans Collection (*Priscilla Lawrence*)
- 10:00 A.M. "Only Superficial"?: The Importance of Wall and Floor Coverings during the  
Early National Period (*Lynne Dakin Hastings*)
- 11:00 A.M. Collecting For a Federal Period Southern Home (*Morgan Delaney*)
- NOON CLOSING REMARKS (*Priscilla Lawrence and Jack Pruitt Jr.*)
- 12:30 P.M. BRUNCH WITH THE SPEAKERS (optional)  
Antoine's Restaurant  
*Separate registration required*



## SESSIONS & SPEAKERS

FRIDAY, AUGUST 3, 9:45 A.M.

### 1812: An Overture

TOM SAVAGE, *Moderator*

*Director of Museum Affairs, Winterthur Museum, Garden and Library*

FORUM MODERATOR Tom Savage starts the proceedings with a bang as he takes a look at Tchaikovsky's famous *1812 Overture*. Composed in 1880 to commemorate Napoleon's 1812 retreat from Russia, the work has become so associated with American holidays—particularly the Fourth of July—that many Americans believe it celebrates their nation's victory over the British in the War of 1812. In truth, this romantic Russian work references not only the old Russian anthem "God Save the Tsar" but also the French national anthem, "La Marseillaise." That it was embraced by patriotic Americans at the height of the Cold War could be seen as a great irony. Yet musical compositions, like paintings and novels, are rarely "completed" by their creators. Once a work reaches its audience, it begins to take on a life of its own. Let us look at how the overture—formally titled *The Year 1812*, Festival Overture in E-flat major, op. 49—by Pyotr Ilyich Tchaikovsky became as American as apple pie.



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 the Eastern Shore of Virginia, Savage received a bachelor's degree in art history from the College of William and Mary and a master's in history museum studies from the Cooperstown Graduate Program of the State University of New York. The author of *The Charleston Interior* (Legacy Publications, 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.



## SESSIONS & SPEAKERS

FRIDAY, AUGUST 3, 10:00 A.M.

### **Circa 1812: A Most Interesting Time in the Coastal South**

JOHN H. LAWRENCE

*Director of Museum Programs, The Historic New Orleans Collection*

THE EARLY DECADES of the 19th century were fraught with change in the United States and especially throughout the coastal South. New territories and states were incorporated into the nation—and events ranging from the War of 1812 to the arrival of steamboats on the inland waterways forever changed the country and its people. This illustrated presentation gives a glimpse of the coastal South as the United States expanded its physical contours and stretched its cultural profile.



In his 35-year career at The Historic New Orleans Collection, John H. Lawrence has held the positions of curator of photographs and senior curator and currently serves as the institution's director of museum programs. In this role, the New Orleans native is responsible for planning and implementing museum exhibitions, lectures, seminars, and related activities; he is also the head of curatorial collections. He has written and lectured widely about aspects of contemporary and historic photography and the administration and preservation of pictorial collections. He has served as principal or guest curator for dozens of exhibitions on photographic, artistic, and general historical topics.

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



## SESSIONS & SPEAKERS

FRIDAY, AUGUST 3, 10:45 A.M.

### **Burned and Rebuilt: The White House in the War of 1812**

WILLIAM SEALE

*Author, Historian*

THE PRESIDENT'S HOUSE, built under the direction of George Washington to house the head of state for Federalist America, was burned during the war with Britain and rebuilt by Jeffersonian Republicans James Madison and James Monroe. This talk will describe the fire and discuss the reconstruction of the building and its contents. Originally built over the span of a decade to serve as a symbol of state, the house was rebuilt in three years—a symbol of the nation's survival in mortal combat with the former mother country.



A resident of Washington, DC, William Seale lives part time in east Texas. He is an independent historian, writing about and restoring historic buildings. He has published some 15 books, including *The White House: The History of an American Idea* (American Institute of Architects, 1992; new ed., White House Historical Society, 2001) and *The President's House: A History* (White House Historical Association, 1986; 2nd ed., 2008). His centennial history of the Garden Club of America is forthcoming from the Smithsonian Institution, and he is completing a book on Washington in the years just before World War I. He serves as editor of *White House History*, the journal of the White House Historical Association.



## SESSIONS & SPEAKERS

FRIDAY, AUGUST 3, 2:00 P.M.

**“The Hunters of Kentucky”:  
Origins, Influences, and Objects of America’s Frontier Riflemen**

R. SCOTT STEPHENSON

*Director of Collections and Interpretation, The American Revolution Center*

SAMUEL WOODWORTH’S immensely popular ballad about the Battle of New Orleans—“The Hunters of Kentucky”—celebrated the hardy frontier marksmen who had captured the imagination of writers and travelers since before the American War of Independence. From Pennsylvania and Virginia to the Carolinas and westward to the Ohio and Mississippi River valleys, distinctive arms, accoutrements, and articles of dress associated with backcountry hunters and fighters developed during the half century preceding the Battle of New Orleans. Historian and curator Scott Stephenson will explore the origins of “The Hunters of Kentucky” and survey the material culture of these icons of America’s westward expansion.



Scott Stephenson holds an MA and PhD in American history from the University of Virginia. His broad public history experience includes work as a curator, historical interpreter, scriptwriter, and historical and visual consultant. He has developed and collaborated on exhibits, films, and interpretive programs for numerous historical sites and organizations, including Colonial Williamsburg, the Smithsonian, the Canadian War Museum, the National Park Service, George Washington’s Mount Vernon, the Senator John Heinz History Center, and the Museum of the Cherokee Indian. Since 2007 Stephenson has served as director of collections and interpretation at the American Revolution Center, overseeing the cataloging and management of the center’s nationally significant collection and leading exhibition and public programming development for the forthcoming Museum of the American Revolution in Philadelphia. He is the author of *Clash of Empires: The British, French, and Indian War, 1754–1763* (Historical Society of Western Pennsylvania, 2005) and, with Burton K. Kummerow and Christine H. O’Toole, *Pennsylvania’s Forbes Trail: Gateways and Getaways along the Legendary Route from Philadelphia to Pittsburgh* (Taylor, 2008).



## SESSIONS & SPEAKERS

FRIDAY, AUGUST 3, 3:00 P.M.

### Peace Then Plenty: Duncan Phyfe and the Rise of the New York School of Cabinetmaking, 1812–1825

PETER KENNY

*Ruth Bigelow Wriston Curator of American Decorative Arts and  
Administrator of the American Wing, The Metropolitan Museum of Art*

WHEN NEWS OF THE PEACE TREATY ending the War of 1812 reached New York, on a cold winter's night in February 1815, the entire city erupted in celebration, and, as one historian has noted, "had those New Yorkers been able to look into the future, their joy would have been increased manifold, for their port was on the eve of its spectacular rise." Among the merchant craftsmen poised to take advantage of this new expansive era, none perhaps is better known than the master cabinetmaker Duncan Phyfe, whose brilliant craftsmanship and sense of design made him the style leader of an entire school of cabinetmaking. How Phyfe and the other cabinetmakers of the New York school gained national recognition and forged their own distinctive version of the emerging style antique of empire France and late regency England is a fascinating story of a celebrated American master craftsman and his dynamic world.



A member of the curatorial staff at the Metropolitan Museum of Art since 1989, Peter Kenny writes and lectures extensively on American colonial and federal period furniture and craftsmen. His latest exhibition, *Duncan Phyfe: Master Cabinetmaker in New York*, ran from December 2011 through May 2012 at the Metropolitan and is currently on view at the Museum of Fine Arts, Houston. The Phyfe exhibition is a pendant to Kenny's earlier exhibition, *Honoré Lannuier: Parisian Cabinetmaker in Federal New York* (1998), which featured the work of Phyfe's most tenacious competitor, the Parisian-trained ébéniste Charles-Honoré Lannuier, who arrived in New York in 1803 and worked there until his untimely death in 1819. Both exhibitions are accompanied by exhaustive catalogues.

In his role as administrator, Kenny has been deeply involved in all aspects of the renovation of the American Wing, a three-phase, ten-year project that culminated in January 2012 with the opening of 26 newly refurbished galleries for American paintings, sculpture, and 18th-century decorative arts. In addition to his work at the Metropolitan, Kenny is a member of the board of directors of Boscobel Restoration, Inc., in Garrison, New York, and the Chipstone Foundation in Milwaukee, Wisconsin, which publishes *Ceramics in America* and *American Furniture*, the latter the journal of record in American furniture studies. He is a graduate of Montclair State University and received his MA in history museum studies from the Cooperstown Graduate Program.



## SESSIONS & SPEAKERS

SATURDAY, AUGUST 4, 9:00 A.M.

### **Andrew Jackson, Consumer**

MARSHA MULLIN

*Vice President, Museum Services, and Chief Curator,  
The Hermitage: Home of President Andrew Jackson*

MOST HISTORIES OF ANDREW JACKSON focus on his military success at the Battle of New Orleans or the challenges and achievements of his two terms as president of the United States. This talk will focus on Andrew Jackson as a consumer, particularly a consumer of household furnishings and decorative arts. The traditional image of Jackson as a brash, unschooled westerner disappears when looking at the furnishing and decorating of his homes.

At the time of the Battle of New Orleans, in January 1815, the nearly 48-year-old Jackson had been a lawyer, merchant, farmer, congressman, senator, judge, and general. These positions gave him some national political prominence; however, he had just come through a time of major personal and financial difficulties. He was living in a two-story log farmhouse—not an “Abe Lincoln” log cabin, but still not a house on a grand scale. Over the rest of his lifetime, Jackson’s houses would include three iterations of the Hermitage mansion and the President’s House in Washington, DC. The objects with which he surrounded himself and his family in these dwellings say much about Jackson’s view of himself and his legacy.



Marsha Mullin has been with the Hermitage since 1986 and oversees archaeology, collections, education, interpretation, and research. She codirected the major restoration project that returned the mansion’s interior to its 1837–45 appearance. After earning a degree in history at Indiana University, Mullin earned master’s degrees from Notre Dame (American studies) and Texas Tech University (Museum studies). She is currently researching a biography of Sarah Yorke Jackson, Andrew Jackson’s daughter-in-law and mistress of the Hermitage for 56 years.



## SESSIONS & SPEAKERS

SATURDAY, AUGUST 4, 10:00 A.M.

### **The Federalization of Vernacular Design**

EUGENE D. CIZEK

*Professor of Architecture and Latin American Studies, Tulane School of Architecture*

AS THE FIRST STEAMBOAT ARRIVED from Pittsburgh by way of the Mississippi River in 1812, New Orleans witnessed a period of dramatic change. The arrival of immigrants, foreign materials, publications, skilled craftsmen, and architects influenced the city's architecture and urban planning. New Orleans's population tripled from 1803 to 1812, and the city scrambled to create more living space. One result of immigration was a remarkable fusion of culture and design: in addition to new American citizens, the city welcomed thousands of French-speaking refugees of the Haitian Revolution, many of them skilled craftsmen.

New Orleans architecture in the 18th century was largely influenced by Spanish and French styles, themselves products of Roman architecture. The term "Creole," used to describe a cultural mix, most certainly applies to the city's early buildings. Another applicable term, "vernacular," meaning of the place, implies the use of local materials and building styles to accommodate a particular environment or landscape. By the end of the 18th century, the French and Spanish had perfected a vernacular design well suited to the New Orleans climate. As members of the new American republic flooded the city, they brought a taste for Federal architecture—a style that shared the Creole debt to Roman forms but lacked the vernacular attention to local conditions. This illustrated lecture will explore these fusions of architecture, landscape, and the decorative arts.



A native of central Louisiana, Eugene Cizek obtained his BA in architecture from Louisiana State University and embarked upon the practice of architecture in 1964. He subsequently earned master's degrees in urban design and city planning from the Massachusetts Institute of Technology; a doctorate of science in city building from the Delft Institute of Technology in 1967; and a PhD in environmental social psychology from Tulane University in 1978.

Cizek taught architecture and landscape architecture at LSU from 1967 to 1970; served as acting director of architecture and planning in New Orleans for the City Improvement Agency from 1970 to 1978; and was the founder and first president of the Faubourg Marigny Improvement Association. A founding board member of the Preservation Resource Center of New Orleans, he is also a founding member of the Historic Bourbon Street Foundation, the Riverfront Coalition, and the Priestley School of Architecture and Construction. Cizek's passion for preserving the built environment led him to create the nationally acclaimed Education through Historic Preservation Program, for which he served as codirector with Lloyd L. Sensat Jr. from 1977 to 2011.

In 1978 he became a professor of architecture and Latin American Studies at Tulane School of Architecture, where he founded the Preservation Studies Program. He has restored numerous historic houses in New Orleans and has served as a consultant to historic structures throughout the region. Among the many organizations to grant him honors are the National Trust for Historic Preservation, the Louisiana Landmarks Society, the Foundation for Historical Louisiana, Save Our Cemeteries, and the National Council of Preservation Education.



## SESSIONS & SPEAKERS

SATURDAY, AUGUST 4, 11:15 A.M.

### Alexander Wilson and the Beginnings of *American Ornithology*

CHRISTOPHER W. LANE

*Co-owner, The Philadelphia Print Shop*

ALEXANDER WILSON (1766–1813), a Scottish immigrant to the nascent United States in 1794, is known as the Father of American Ornithology. His *American Ornithology* (1808–14), the first natural history focused solely on American birds, predated John James Audubon's work by about two decades—and he was the first American citizen to become a full-time scientist in the field.

Wilson traveled widely around the country to make drawings of as many birds as possible. Although he fell short of his goal of depicting every species of bird, *American Ornithology* remains highly respected in the history of science. This lecture will consider the history of this seminal American work, including the complex relationship—both during and after Wilson's lifetime—with Audubon and his *Birds of America*.



Christopher W. Lane is co-owner of the Philadelphia Print Shop and manages its Denver branch, the Philadelphia Print Shop West. During his 30 years in the map and print trade, Lane has written numerous articles and books, including *Panorama of Pittsburgh* (the Frick, 2008), winner of the 2009 Ewell L. Newman Award from the American Historical Print Collectors Society. He has curated print and map exhibitions in the United States and abroad, and he has lectured widely at conferences, symposia, and meetings of map and print societies. Since 1997 he and his partner, Donald H. Cresswell, have served as the regular print and map appraisers for the PBS series *Antiques Roadshow*.



## SESSIONS & SPEAKERS

SATURDAY, AUGUST 4, 1:45 P.M.

### **The Importance of Commerce and Trade in Southern Clock Making, 1760–1825**

ROBERT C. CHENEY

*Director of Science, Technology, and Clocks, Skinner Inc.*

THE MOST COMPLICATED TRADE in 18th- and 19th-century America, clock making relied on a finely divided shop structure to produce the finished timekeeper. Cabinetmakers, carvers, gilders, dial makers, and painters, along with at least 17 different metalworking trades, joined forces to produce domestic clocks. This talk will explore the most complex international business structure in American decorative arts; discuss the multiple trades involved; and examine the magnificent clocks produced for the emerging American market.



Robert C. Cheney is a third-generation clock maker, dealer, and consultant in antique clocks. He has provided services to more than 35 museums, including the Museum of Fine Arts, Boston, the American Antiquarian Society, Historic Deerfield, Peabody-Essex Museum, the Concord Museum, and Old Sturbridge Village, where he has served as consulting conservator of clocks since 1977.

Cheney has lectured on the history of American clocks at forums throughout the United States, Canada, and the UK. The author of numerous technical articles and book reviews, he is also the coauthor, with Philip Zea, of *Clock Making in New England, 1725–1825* (Old Sturbridge Village, 1992). While scholar in residence at the Concord Museum, he presented a dramatic and controversial reinterpretation of Willard clocks, publishing his findings in *The Magazine Antiques* in April 2000. He has served multiple terms as a member of the board of directors at the American Clock and Watch Museum in Bristol, Connecticut, and as secretary and member of the board of trustees of the National Watch and Clock Museum in Columbia, Pennsylvania. For his many contributions to the field of horology, he was appointed a fellow in the National Association of Watch and Clock Collectors.

Cheney joined Skinner Inc. in 2006 as director of science, technology, and clocks; he conducts two sales each year of clocks and scientific instruments. In addition to other television appearances, he appears regularly on PBS's *Antiques Roadshow*.



## SESSIONS & SPEAKERS

SUNDAY, AUGUST 5, 10:00 A.M.

### **“Only Superficial”?: The Importance of Wall and Floor Coverings during the Early National Period**

LYNNE DAKIN HASTINGS

*Museum Consultant*

THE SIGNIFICANCE of surface treatments in historic interiors cannot be overstated. Immediately conveying both the taste and status of the owners, as well as providing a critical backdrop for furniture, artwork, and decorative accessories, these vital components are sometimes misunderstood or neglected in the authentic restoration of furnished rooms—and even in our homes today. While some types of material goods were successfully manufactured domestically in the early years of the republic, Americans—and especially Southerners—continued to look to England and Europe for fashionable floor and wall coverings. The increasing availability of diverse materials, styles, and price ranges permitted ever-growing numbers of people to enhance their living conditions and acknowledge prevailing fashions. Wall and floor coverings could help to disguise outdated elements or highlight the newest architectural features, and could be changed as whim and wallet permitted.



A native of Miami, Florida, and a graduate of Emory University, Lynne Dakin Hastings is a leading authority on late 18th- and early 19th-century American domestic interiors. After initial curatorial experience assisting with the research and refurnishing of the Lee family home, Sully, in Chantilly, Virginia, she served for over 25 years as chief curator at Hampton National Historic Site, where she directed the research, analysis, and refurnishing (with original objects) of one of the largest and best-documented houses in America.

Hastings left Hampton for Colonial Williamsburg, where she served as curator of historic interiors until 2009, when she joined the remarkable restoration efforts at James Madison’s Montpelier. As vice president for museum programs, she directed the archaeological, curatorial, research, and interpretive endeavors for this institution. Her primary goals over a three-year period were the successful completion of a \$1.5 million research grant to understand the Montpelier estate during the Madisons’ occupancy, and the initial, accurate refurnishing of the mansion’s interiors based on architectural, archaeological, and documentary evidence. Hastings currently serves as a consultant. Her recent projects include work at Wickham House in Richmond, Virginia, and with Living Looms, a British nonprofit foundation dedicated to the ongoing preservation of traditional, authentic, and period-quality production of carpets, textiles, wallpapers, and other domestic goods.



## SESSIONS & SPEAKERS

SUNDAY, AUGUST 5, 11:00 A.M.

### Collecting For a Federal Period Southern Home

MORGAN DELANEY

*Associate Professor of Medicine and of Pharmacology and Physiology,  
the George Washington University*

MY PASSION FOR OLD HOUSES and the objects that furnish them is inbred—I grew up in an 1820s building in downtown Alexandria, Virginia. Some of my earliest memories are of the awe I felt as I discovered the early architecture of my hometown. My grandmother, who began her collecting of old things in the early 20th century, lived next door, and my intense curiosity forced me to learn all about the antique objects that filled her house. The first house I purchased in downtown Alexandria dated from the 1870s; I began my collecting career to fill it with beautiful objects. My real dream, however, was to restore and furnish a Federal building in Old Town. When the perfect candidate came on the market, I embraced the opportunity to perform an academic restoration of a neglected building constructed in 1812.

This process began my education about the Federal era in Alexandria, DC—Alexandria was incorporated into the new Federal enclave of the District of Columbia in 1801, where it remained until retrocession to Virginia in 1846. As I set out to appropriately furnish my old house, I was attracted to Baltimore classical furniture, as much for its affordability as its style. It is from these regional beginnings that my collecting interests have matured. They are now firmly focused on Federal era decorative arts of Alexandria; Washington, DC; and the nearby Maryland communities of Annapolis and Baltimore. I have also moved along to a larger 1795 French émigré merchant's residence, where there is more space to indulge one's instinct to collect.



Morgan Delaney is a native of Alexandria, Virginia. He attended the University of Virginia, graduating with distinction in German language. He then attended medical school, also at the University of Virginia, following in the footsteps of his father and grandfather, both of whom practiced medicine in Alexandria. He is board certified in internal medicine and pulmonary diseases, and his medical career has been in academic medicine at the George Washington University, where he has won awards for his teaching.

Delaney's avocation is historic preservation. He has served as president of the Historic Alexandria Foundation for more than 25 years and has restored four early buildings in downtown Alexandria.



## AFTER THE SESSIONS



FRIDAY, AUGUST 3, 4:30–6:30 P.M.

### Cocktail Reception

FOLLOWING THE FRIDAY SESSIONS, a cocktail reception will be held at The Historic New Orleans Collection's 533 Royal Street location. The beautiful French Quarter courtyard and adjacent portrait gallery provide an enchanting setting in which to meet speakers and mingle with fellow attendees. Guests are also invited to view The Collection's current exhibition, *Something Old, Something New: Collecting in the 21st Century*.



## 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 to drive in the Quarter should allow extra time to account for the crowds, restricted street access, and limited parking.

FRIDAY–SUNDAY, AUGUST 3–5  
**12th Annual Satchmo SummerFest**  
*Old U.S. Mint, 400 Esplanade*  
**Free and open to the public**

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 coincide with Armstrong’s August 4 birthday, Satchmo SummerFest presents seminars, special events, three stages of music, 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/satchmosummerfest](http://www.fqfi.org/satchmosummerfest).

SATURDAY, AUGUST 4, 6:00–9:00 P.M.  
**Whitney White Linen Night**  
*300–600 blocks of Julia Street*  
**\*Free and open to the public**

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 St., hosts an after-party. For details, visit [www.cacno.org](http://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 Omni Royal Orleans Hotel, 621 St. Louis Street.

\*Admission to galleries is free; food and beverages are available for purchase.



## ABOUT THE HISTORIC NEW ORLEANS COLLECTION

A MUSEUM, RESEARCH CENTER, AND PUBLISHER, The Historic New Orleans Collection is dedicated to the study and preservation of the history and culture of the city and the Gulf South region.

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

The Collection operates two 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.

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](http://www.hnoc.org).



### CURRENT EXHIBITIONS

#### **Something Old, Something New: Collecting in the 21st Century**

*533 Royal Street*

Tuesday–Saturday: 9:30 A.M.–4:30 P.M.

Sunday: 10:30 A.M.–4:30 P.M.

THIS EXHIBITION SHOWCASES some of the most significant items acquired by The Collection since the year 2000. Our curators have selected objects that reflect the broad range of Louisiana's history as represented through library materials, manuscripts, pictorial items, and new media. Included are sheet music for "The Mysterious Axman's Jazz (Don't Scare Me Papa)"; a duck decoy crafted in 2008 using traditional Louisiana carving methods; and photographs by Michael P. Smith, Ernest Bellocq, and C. Bennette Moore. Admission is free.

#### **Fine Prints from the Permanent Collection**

*410 Chartres Street*

Tuesday–Saturday: 9:30 A.M.–4:30 P.M.

REPRESENTING 38 ARTISTS who visited or resided in Louisiana from the late 19th to the 21st centuries, this exhibition includes more than 40 fine prints of landscapes, portraits, and interior scenes. Featured artists include William Woodward, Morris Henry Hobbs, Clarence Millet, and Sarah Agnes Estelle (Sadie) Irvine. Admission is free.



## ABOUT THE HISTORIC NEW ORLEANS COLLECTION

### WILLIAMS RESEARCH CENTER

410 Chartres Street

Tuesday–Saturday: 9:30 A.M.–4:30 P.M.

THREE CENTURIES OF HISTORY coexist inside this beautifully restored Beaux-Arts building. No admission is charged and no appointment is necessary to view primary sources such as maps, government documents, family papers, and writings and works by numerous New Orleans artists.

### 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

DOCENT-GUIDED TOURS are available year-round at The Collection. 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. (The Louisiana History Galleries Tour, which traces the region's development from settlement through the 20th century, will resume in the fall after an expansion and reinstallation of the galleries.)

### 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" for three years running in *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 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](http://www.hnoc.org) to have your favorite items shipped straight to your door. Members of The Collection are entitled to a 10 percent discount on all purchases.

### MEMBERSHIP OPPORTUNITIES

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

### SCHOLARSHIP PROGRAM

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



## ACKNOWLEDGMENTS

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

### NOAF HONORARY ADVISORY COMMITTEE

Hon. Jean-Claude Brunet, *Consul General of France in New Orleans*  
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