



Southern Expression

July 31–August 3, 2014
The French Quarter

Presented by



The Historic
New Orleans
Collection

MUSEUM • RESEARCH CENTER • PUBLISHER

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Map of the French Quarter

Friday, August 1

Boyd Cruise Room
Williams Research Center
410 Chartres Street

8:30–9:30 a.m.
Registration

9:30–9:45 a.m.
Welcome
Priscilla Lawrence and Jack Pruitt

9:45–10:00 a.m.
**Opening Remarks: What's New about
the Old South**
Tom Savage, moderator

10:00–10:30 a.m.
**I Know It When I See It: Some Thoughts
on Southern Expression in the Arts**
John H. Lawrence

10:30–10:45 a.m.
Break

10:45–11:45 a.m.
**"Who Dat?" Using New Tools in
Decorative Arts Research**
Daniel Kurt Ackermann

11:45 a.m.–2:00 p.m.
Lunch (on your own)

2:00–3:00 p.m.
**Not Just Another Pretty Face:
Time and Timekeepers in the South**
Ralph Pohluda

3:00–3:15 p.m.
Break

3:15–4:15 p.m.
**Images of Nature: Natural History of
the Early South**
Margaret Beck Pritchard

4:30–6:30 p.m.
Cocktail Reception
The Historic New Orleans Collection
533 Royal Street

Saturday, August 2

Boyd Cruise Room
Williams Research Center
410 Chartres Street

8:00–9:00 a.m.
Registration

9:00–10:00 a.m.
**Cheap and Cheerful: The Everyday Ceramics of
Early New Orleans, 1780–1840**
Robert Hunter

10:00–11:00 a.m.
Looking South: An Art Historical Journey
Estill Curtis Pennington

11:00–11:15 a.m.
Break

11:15 a.m.–12:15 p.m.
Southern Civil War Quilt Stories: Fact or Fiction
Merikay Waldvogel

12:15 a.m.–1:45 p.m.
Lunch (on your own)

1:45–2:45 p.m.
**"The Largest Assortment Constantly On-Hand":
Furniture in New Orleans, 1840–1900**
Stephen Harrison

Sunday, August 3

Boyd Cruise Room
Williams Research Center
410 Chartres Street

9:45–10:00 a.m.
**New Treasures at
The Historic New Orleans Collection**
Priscilla Lawrence

10:00–11:00 a.m.
**Artistry of Death: The Cult of Mourning in the
19th-Century South**
John T. Magill

11:00 a.m.–noon
Great Houses of the South
Laurie Ossman

noon–12:15 p.m.
Closing Remarks
Priscilla Lawrence and Jack Pruitt

12:30–2:00 p.m.
Jazz Brunch with the Speakers
(optional; additional charge)
Antoine's Restaurant
713 St. Louis Street

Sessions & Speakers

Friday, August 1, 9:45 a.m.

Opening Remarks: What's New about the Old South

Tom Savage, moderator

A new generation is engaging with material culture in new and innovative ways thanks to inspiring teachers, programs, and collaborations among museums, historical agencies, universities, and the private sector. Nowhere is this more apparent than in graduate-level field schools, such as the Museum of Early Southern Decorative Arts (MESDA) Summer Institute and the New Orleans-based Classical Institute of the South. This spirit of innovation is on display, as well, in galleries and exhibition spaces across the region. At Colonial Williamsburg, a brilliant long-term exhibition drawing from over twenty-five institutions and private collections celebrates *A Rich and Varied Culture: The Material World of the Early South*. While all of the four hundred objects exhibited speak to southern aesthetics, the greater focus of the exhibition is on the diverse southern cultures that produced and used these material goods. Similar diversity of spirit is sure to emerge from the talks we gather to hear, this weekend, at the seventh annual New Orleans Antiques Forum.



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.

Friday, August 1, 10:00 a.m.

I Know It When I See It: Some Thoughts on Southern Expression in the Arts

John H. Lawrence

The idea of southern expression exists across centuries of history and across the various subjects, themes, and subcultures that comprise the coastal south. Though no single object, landscape feature, architectural monument, or person can perfectly encapsulate southern-ness, this presentation will offer a variety of images—drawn from paintings, the decorative arts, and architecture—that may be seen as typical or emblematic forms of southern expression.



John H. Lawrence joined The Historic New Orleans Collection in 1975 and has held the positions of curator of photographs and senior curator. He 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 historical 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. In 2013 he received an individual community arts award from the Arts Council of New Orleans.

Friday, August 1, 10:45 a.m.

“Who Dat?” Using New Tools in Decorative Arts Research

Daniel Kurt Ackermann

In the 1970s and 1980s Frank L. Horton, the founder of the Museum of Early Southern Decorative Arts (MESDA), and his colleagues wore out four station wagons while shooting miles of film documenting objects made and used in the early South. Back at the MESDA Research Center in Winston-Salem, North Carolina, the whir of microfilm readers and the sounds of typewriters announced a new addition to the MESDA Craftsman Database. Combined, the 20,000 photographs and 250,000 craftsmen cards sparked an explosion of new scholarship in southern decorative arts and material culture in the last quarter of the twentieth century.

Today, these thirty-year-old resources are joined by new technologies. Search engines such as Google and online databases such as Ancestry.com and the now-digital MESDA Craftsman Database allow curators and collectors to access the answers to questions that would have been impossible to answer in the past. And thanks to iPhones and iPads, one is always able to answer the question “who dat?”



Daniel Kurt Ackermann is associate curator at the Museum of Early Southern Decorative Arts. At MESDA he has curated a wide range of exhibitions, including *Our Spirited Ancestors: The Decorative Art of Drink* and “*Black and White All Mix’d Together*”: *The Hidden Legacy of Enslaved Craftsmen*. His articles have appeared in *The Magazine Antiques* and *Antiques and Fine Arts*.

Before joining MESDA, Ackermann held the Tiffany and Co. Foundation Curatorial Internship at the Metropolitan Museum of Art in New York. Ackermann is a graduate of the College of William and Mary and the University of Virginia and is currently pursuing a PhD at the University of North Carolina at Chapel Hill. He is the author of “New Stories from Familiar Objects: Discovering the African American Imprint on Southern Decorative Arts at MESDA,” in *Homebound: The Sixth Henry D. Green Symposium of the Decorative Arts* (Georgia Museum of Art and University of Georgia Press, 2014) and “Expressing the Sacred Within the Secular: Architecture and the Jewish Communities of Willemstad, Curacao, and Newport, Rhode Island,” in *New England and the Caribbean: Proceedings of the Dublin Seminar for New England Folklife* (Boston University Press, 2012).

Friday, August 1, 2:00 p.m.

Not Just Another Pretty Face: Time and Timekeepers in the South

Ralph Pokluda

Through his forty-five years of collecting antiques in general, and clocks in particular, Ralph Pokluda has amassed unique perspective and rare knowledge of the culture surrounding clocks. This lecture will look at the variety of clocks made and used in the South during the eighteenth and nineteenth centuries. Pulling from his vast experience in the field, Pokluda will examine the ways in which culture and location affected clock form, the function clocks provided, and the prestige they yielded.



Ralph Pokluda, an antique clock expert and appraiser for the popular PBS program *Antiques Roadshow*, is president of Chappell Jordan Clock Galleries, in Houston. His interest in horology—the art and science of measuring time—began in high school, when he was given a family clock that needed repair. He later apprenticed at Chappell Jordan, honing his skills, and purchased its repair department after graduating from college. He now owns the business with Jeff Zuspan, a former apprentice of his. Pokluda is involved with several museum boards and is a frequent lecturer, at locations across the country, in the field of horology. He is a fellow in the National Association of Watch and Clock Collectors (NAWCC) and has held numerous positions, both locally and nationally, within that organization. He and his wife, Carolyn, have two children.

Friday, August 1, 3:15 p.m.

Images of Nature: Natural History of the Early South

Margaret Beck Pritchard

From the earliest days of European exploration and settlement, the New World provided people interested in the natural world with a rich laboratory. Naturalists from the Old World were fascinated by the plants and animals of the Americas. The novel environment provided them with the opportunity to observe and record nature in ways that had never been attempted before. Some of the most important explorations were undertaken in the southern colonies, due in large part to the fact that the most exotic species were found there. This talk will describe the important contributions of a handful of adventurous souls who sought to understand and record the natural species of the early South.



Margaret Beck Pritchard is senior curator and curator of prints, maps, and wallpaper at Colonial Williamsburg, a position she has held since 1981. In 1978 Pritchard received a fellowship at Colonial Williamsburg to assist with the refurnishing of the Governor's Palace. Pritchard's curatorial responsibilities include selecting appropriate prints, maps, and wallpaper to hang on the walls of buildings in the historic district. She also creates rotating exhibitions of the graphic collections for the Art Museums of Colonial Williamsburg.

Pritchard has authored and contributed to a number of publications relating to seventeenth- and eighteenth-century graphics. Her most recent publication was a comprehensive catalog of the map collection at Colonial Williamsburg, *Degrees of Latitude: Mapping Colonial America* (Colonial Williamsburg Foundation, in association with Harry N. Abrams, 2002). She has also published books and essays on William Byrd II, English natural-history artists Mark Catesby and George Edwards, cartographers and naturalists working out of Philadelphia, and eighteenth- and early-nineteenth-century wall treatments.

Pritchard serves on the board of trustees of Old Salem and the Museum of Early Southern Decorative Arts, the board of governors for the Decorative Arts Trust, and the advisory board of James Madison's Montpelier. She also chairs the board of trustees of the Williamsburg Community Foundation.

Saturday, August 2, 9:00 a.m.

Cheap and Cheerful: The Everyday Ceramics of Early New Orleans, 1780–1840

Robert Hunter

The fashionable, durable, and affordable table, tea, and kitchen wares produced by the British ceramic industry were exported in huge quantities for American consumers in the eighteenth and nineteenth centuries. While elite households chose Chinese, French, and English porcelain, the mass-produced British earthenwares served the needs of most levels of society in both urban and rural settings. Ships bringing massive ceramic cargoes to New Orleans supplied consumers along the Mississippi River with simple but elegant blue and green shell-edged earthenwares and colorful and exuberant mochowares.

Archaeologists have recovered thousands of examples of these everyday ceramics from sites throughout New Orleans. The shell-edge pattern, often mistakenly called feather-edge, could be found on the table in nearly every Southern household. This beautifully illustrated lecture traces the design and production history of these earthenwares, including a discussion of their very important aesthetic and symbolic contribution to early southern domestic interiors.



Robert Hunter has more than thirty years of professional experience in prehistoric and historical archaeology. He has a master's degree in anthropology from the College of William and Mary and has completed additional coursework at the doctoral level in American studies. He was the founding director of the Center for Archaeological Research at the College of William and Mary. Hunter served as assistant curator of ceramics and glass in the department of collections at Colonial Williamsburg. He was a partner in the business Period Designs, an innovative firm specializing in the reproduction of seventeenth- and eighteenth-century decorative arts.

Since 2001, Hunter has been editor of the annual journal *Ceramics in America*, published by the Chipstone Foundation of Milwaukee. He lectures widely and participates in the New York Ceramics Fair in January each year. He has written for a variety of 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*.

Hunter received the 2007 Award of Merit from the Society for Historical Archaeology and is an elected Fellow of the Society of Antiquaries of London.

Saturday, August 2, 10:00 a.m.

Looking South: An Art Historical Journey

Estill Curtis Pennington

This lecture presents a series of paintings associated with the history of the South, from early nineteenth-century portraiture to mid-twentieth-century magic realism. Early portrait painters, such as Matthew Harris Jouett, depicted their subjects in the high neoclassical style of Gilbert Stuart, investing men such as Thomas Todd, a frontier jurist, with the kind of gravitas associated with the founding fathers. Later Romantic portrait painters, such as William Edward West, presented Robert E. Lee and other subjects in the flattering light of a world whose boundaries were yet unmapped. At the same time various history painters—William Tylee Ranney, Eastman Johnson, and George Caleb Bingham among them—infused boisterous scenes of rural life in the South with the humor of their times, rarely hinting at the graver aspects behind the Edenic settings. Following the Civil War, a sense of gravitas invaded the artistic community. Landscape painters Joseph Rusling Meeker and W. C. A. Frerichs depicted a territory more remote and more daunting than those of previous artistic eras. One genre painter, Thomas Satterwhite Noble, attempted to atone for the sins of his fathers with a sequence of paintings devoted to the more dramatic aspects of slavery. As this talk closes, focus shifts to those impressionist artists whose warm and richly colored images of genteel ladies at rest, old plantation houses sleeping in dreaming fields, and unpopulated exotic landscapes lifted the myth of the old South out of sentimentalism and into a prophetic critique—exemplified by the writings of the Agrarians—of the environmental impact of rapid industrialization.



Estill Curtis Pennington, a native Kentuckian, has been actively involved in the study of painting in the South for the past thirty years. He has served in curatorial capacities for the Smithsonian Institution's Archives of American Art, the National Portrait Gallery, the Lauren Rogers Museum of Art, and the New Orleans Museum of Art; he was founding curator of the Morris Museum of Art's southern collection. His publications include *William Edward West, 1788–1857: Kentucky Painter* (Smithsonian, 1985); *Look Away: Reality and Sentiment in Southern Art* (Peachtree, 1989); *Downriver: Currents of Style in Louisiana Art, 1800–1950* (New Orleans Museum of Art/Pelican, 1991); and *A Southern Collection* (Morris Museum of Art, 1996). Two of his recent publications, *Kentucky: The Master Painters from the Frontier Era to the Great Depression* (Cane Ridge, 2008) and *Lessons in Likeness: Portrait Painters in Kentucky and the Ohio River Valley, 1802–1920* (University Press of Kentucky, 2011), received awards of merit from the Kentucky Historical Society. Pennington, who lives in Bourbon County, Kentucky, is the coeditor of *The New Encyclopedia of Southern Culture: Art and Architecture* (University of North Carolina Press, 2013). He is currently working on a critical biography and catalogue raisonné of Matthew Harris Jouett.

Sessions & Speakers

Saturday, August 2, 11:15 a.m.

Southern Civil War Quilt Stories: Fact or Fiction

Merikay Waldvogel

Focusing on the southern experience, this lecture reveals little-known aspects of women's lives as told through Civil War quilt stories, handed down by their ancestors. The slide lecture includes a discussion and overview of quilts (both plain and fancy) made prior to the Civil War. A quilt's fabric, pattern, style, and technique provide important information about its date and its maker's circumstances. Such close examination of a quilt is one way to substantiate the oral account provided by the quilt's owner. Was her quilt hidden with the family silver? Was a silk quilt raffled to raise money for a gunboat? Did a soldier find a particular quilt on a dead mule on the battlefield? These stories and more will be examined.



Merikay Waldvogel, a nationally known quilt authority, lives in Knoxville, Tennessee. Raised and educated in the Midwest, she moved to the South in 1977. Her interest in collecting quilts led her to record oral histories of southern women and to document their quilts. She wrote *Quilts of Tennessee: Images of Domestic Life Prior to 1930* (Rutledge Hill, 1986) with Bets Ramsey, based on their statewide quilt search. Her other books include *Soft Covers for Hard Times: Quiltmaking and the Great Depression* (Rutledge Hill, 1990); *Patchwork Souvenirs of the 1933 Chicago World's Fair* (Rutledge Hill, 1993); and *Southern Quilts: Surviving Relics of the Civil War* (Rutledge Hill, 1998). She has curated quilt exhibits, lectures widely, and writes for quilting magazines. She has served on the board of directors of the American Quilt Study Group and the Alliance for American Quilts. She was inducted into the Quilters Hall of Fame in July 2009.

Waldvogel has a BA in French from Monmouth College and an MA in linguistics from the University of Michigan. She taught English as a second language in Chicago public schools and at the University of Tennessee.

Saturday, August 2, 1:45 p.m.

**“The Largest Assortment Constantly On-Hand”: Furniture in New Orleans,
1840–1900**

Stephen Harrison

The study of nineteenth-century furniture and decorative arts in New Orleans has long fascinated scholars, collectors, and antiques dealers alike. Unfortunately, too little has been written on the subject until recently, a situation that has given rise to many myths and misconceptions about both the manufacture and trade of furniture in the region. Recent research suggests that the story of household furnishing in the South’s most prosperous port city is far richer in its associations with Europe and the American style centers of the North, both before and after the Civil War, than previously thought. This fully illustrated lecture will discuss the many furniture emporiums that lined Royal Street and the bounty they displayed. Familiar purveyors such as Barjon, Mallard, and Siebrecht will come to life again, along with the storied plantations and fashionable city residences that were furnished and adorned with pieces of “fancy and fashion” that were kept “constantly on hand.”



Stephen Harrison is the curator of decorative art and design at the Cleveland Museum of Art, where he is responsible for a diverse collection of ceramics, glass, metalwork, and furniture representing Europe and America from 1500 to the present. Harrison joined the museum in 2005 and has worked on numerous exhibitions, publications, and projects, including the complete redesign and reinstallation of the museum’s decorative-arts collection.

Before coming to Cleveland, Harrison was the curator of decorative arts at the High Museum of Art in Atlanta. He has also held curatorial positions in New Orleans and Dallas. He has written and lectured widely on the subject of nineteenth- and twentieth-century decorative arts, one recent example being his award-winning exhibition and catalog *Artistic Luxury: Fabergé, Tiffany, Lalique* (Yale University Press, 2008). Some of his other publications include *Studio Glass in Focus: Dialogue and Innovation* (Cleveland Museum of Art, 2012), which he coauthored with Robert Coby, and “Modernity Revealed,” in *Inventing the Modern World: Decorative Arts at the World’s Fairs, 1851–1939* (Skira Rizzoli, 2012).

Harrison is a graduate of the University of Virginia, where he was a Jefferson Scholar. He has also earned a master’s degree in historic preservation from the University of Pennsylvania and a master’s from the Winterthur Program in American Material Culture at the University of Delaware.

Sunday, August 3, 10:00 a.m.

Artistry of Death: The Cult of Mourning in the Nineteenth-Century South

John T. Magill

During the nineteenth century the western world embraced mourning rituals previously practiced only in honor of departed heroes, royalty, and nobility. Change was driven by the rise of the bourgeoisie in countries like England and France and soon spread to the United States. With its strong social and commercial ties to Europe, New Orleans was quick to adopt the new fashions.

Nineteenth-century Americans placed great value on large extended families, but high rates of child mortality and premature death left families frequently in mourning. In New Orleans, the practice of aboveground interment, with tombs revealing social status, fit comfortably with the period's penchant for conspicuous consumption. Here and elsewhere, death rites became a form of theater, with lavish funerals, ostentatious hearses, and tombs and stylish printed ephemera reporting and memorializing the dead. Etiquette dictated proper dress and behavior during periods of mourning—and fashions in the decorative arts, jewelry, and clothing evolved accordingly. A cult of mourning, equal parts distress and display, stands as a legacy of the era.



John T. Magill, curator and historian at The Historic New Orleans Collection, was born in New Orleans and brought up in California. He received a master's degree in history from the University of New Orleans and has been employed at The Historic New Orleans Collection since 1982. His studies have focused on the urban history, growth, and physical infrastructure of New Orleans, subjects about which he has written and lectured extensively. He has also written about the city's social and economic history, including subjects as diverse as banking, the coffee industry, and Carnival season. Books to which Magill has contributed include *Charting Louisiana: 500 Years of Maps* (THNOC, 2003) and *Marie Adrien Persac: Louisiana Artist* (Louisiana State University Press, 2000); with Peggy Scott Laborde, he has cowritten *Canal Street: New Orleans' Great Wide Way* (Pelican, 2006) and *Christmas in New Orleans* (Pelican, 2009). He regularly contributes articles concerning the city's urban and economic growth to *Louisiana Cultural Vistas*, *New Orleans* magazine, and *Preservation in Print*.

Sunday, August 3, 11:00 a.m.

Great Houses of the South

Laurie Ossman

Though the popular image of the “Great House of the South”—embodied in the stately columns, shaded verandas, and towering live oaks of Louisiana’s Oak Alley Plantation—is a source of pride for its undeniable beauty, it inadvertently perpetuates the notion that the South was defined during a contentious cultural moment, set apart from the ideals, values, and aspirations of the rest of the country. In fact, the architectural iconography of the southern Great House is the iconography of America, and the range of styles—from the bookish Palladianism of Jefferson’s Monticello to the aristocratic grandeur of George W. Vanderbilt’s Biltmore to the theatrical eclecticism of John Ringling’s Ca’ d’Zan—reflects a vastly more complex, dynamic, and cosmopolitan place and people. Examples drawn from three centuries of architecture, across the South, allow us to glimpse the motivations of not only the Great House creators but also the subsequent generations that continue to preserve and reinterpret these structures.



Laurie Ossman joined the Preservation Society of Newport County, Rhode Island, in 2013, as director of museum affairs, overseeing curatorial, conservation, research, and educational initiatives at the Preservation Society’s eleven historic properties—seven of them National Historic Landmarks—which range in date from the mid-eighteenth to the early twentieth centuries. With a collection of fifty-five thousand objects, including fine and decorative arts, photographs, prints, and drawings, the Preservation Society’s AAM-accredited house museums attract more than nine hundred thousand visitors annually, making it one of the largest cultural organizations in New England.

Ossman previously served as director of Woodlawn Plantation and Frank Lloyd Wright’s Pope-Leighey House in Alexandria, Virginia. She has also served as 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.

Ossman graduated with honors from Brown University, earning her master’s degree in architectural history from the School of Architecture at the University of Virginia. She then earned her PhD from UVA’s Graduate School of Arts and Sciences. She has been an instructor in the history of American architecture and urban planning and has lectured and written extensively on architectural history, design, and preservation. She is also the author of several books, including *Carrère and Hastings: The Masterworks*, with Heather Ewing (Rizzoli, 2011), and *Great Houses of the South* (Rizzoli, 2010). Ossman served as a primary contributor to *The Smithsonian’s History of America in 101 Objects* (Penguin, 2013). She is currently working on a new book, *The Gentleman’s Farm: A Living Tradition in Virginia*, for release in 2015.

🌿 *After Hours*

Friday, August 1

4:30–6:30 p.m.

Cocktail Reception

Following the Friday sessions, a cocktail reception will be held at The Historic New Orleans Collection's 533 Royal Street location. The beautiful French Quarter courtyard and adjacent portrait gallery provide an enchanting setting in which to meet speakers and mingle with fellow attendees. Guests are also invited to view the current exhibition *Shout, Sister, Shout! The Boswell Sisters of 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.

Thursday, July 31–Sunday, August 3

14th Annual Satchmo SummerFest

Old US Mint, 400 Esplanade Avenue

Free

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/satchmo.

Saturday, August 2

Whitney White Linen Night

6:00–9:00 p.m.

300–600 blocks of Julia Street

Free admission to galleries; food and beverages available for purchase

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

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

About The Historic New Orleans Collection

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

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

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

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

Current Exhibitions

Shout, Sister, Shout! The Boswell Sisters of New Orleans

533 Royal Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

In the 1920s and '30s, a trio of sisters from New Orleans became the darlings of radio's golden age. Martha, Connie, and Vet Boswell were classically trained musicians heavily influenced by the city's vibrant jazz scene. Together they pioneered the cheerful, close-harmony vocal style that became emblematic of 1940s girl groups such as the Andrews Sisters. Join THNOC in rediscovering the Boswell Sisters, one of the city's most celebrated musical exports, through memorabilia, photographs, radio scripts, notes from fans and peers, and listening stations.

Creole World: Photographs of New Orleans and the Latin Caribbean Sphere

400 Chartres Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

New Orleans may be known for its distinctive Creole heritage—evident in its food, architecture, and people—but it is part of an entire family of Latin Caribbean cities that forged new identities from their colonial histories. *Creole World: Photographs of New Orleans and the Latin Caribbean Sphere*, an exhibition and book by renowned author and photographer Richard Sexton, explores these connections. Over the course of 38 years, Sexton traveled across the region—from Haiti, Colombia, Argentina, Cuba, and Ecuador back home to New Orleans—capturing the architectural and urban similarities among these culturally rich locales.

From Cameo to Close-up: Louisiana in Film

410 Chartres Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

The Historic New Orleans Collection celebrates Louisiana's role on the silver screen with *From Cameo to Close-up: Louisiana in Film*, an exhibition chronicling New Orleans and Louisiana's turn at center stage, from the silent era to the mid-1990s. The display features posters, lobby cards, photographs, press books, and other ephemera linked to classic films as well as lesser-known works, all from THNOC's permanent holdings.

About The Historic New Orleans Collection

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 house of the institution’s founders. The Courtyards and Architecture Tour uses The Collection’s Royal Street properties to illustrate the numerous architectural styles seen throughout the Vieux Carré. (The Louisiana History Galleries are currently available for free, self-guided tours.)

A Special Invitation

THNOC invites forum participants to join Decorative Arts Curator Lydia Blackmore for a special tour of the Williams Residence, Friday at 1:00 p.m. or Saturday at 3:00 p.m. Sign-up sheets are available at the registration table. Forum participants may also join any of the regularly scheduled residence tours, free of charge, simply by showing their nametags to the docent staff at 533 Royal Street.

The Shop at The Collection

533 Royal Street

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

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

Membership Opportunities

Information on becoming a member of The Historic New Orleans Collection is available in your registration packet and at the front desks of the Royal Street and Chartres Street locations.

Membership packages begin at \$35, and benefits include complimentary admission to permanent tours, a discount on all purchases at The Shop at The Collection, and invitations to special members-only events and receptions. For more details, call the Development Office at (504) 598-7109.

Scholarship Program

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

Acknowledgments

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

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