It Really Works!
Utilitarian Objects, Beauty and Facility

AUGUST 2–5, 2018 • THE FRENCH QUARTER

The Historic New Orleans Collection
MUSEUM • RESEARCH CENTER • PUBLISHER
ABOVE: Dinner plate featuring a liberty tree; between 1790 and 1799; tin-glazed earthenware; manufactured in France; The Historic New Orleans Collection, gift of Dr. Jack D. Holden, 2013.0291

ON THE COVER: Rim and body sherds of a pot; between 1720 and 1760; tin-enameled earthenware (Seine polychrome); recovered from Seignouret-Brulatour building, 16OR686, The Historic New Orleans Collection, 2016.0145.1.112
Schedule

Sessions & Speakers

4  TOM SAVAGE
5  JOHN H. LAWRENCE
6  LINDA EATON
7  EUGENE D. CIZEK
8  PHILIPPE HALBERT
9  LESLIE LAMBOUR BOUTERIE
10 ALEXANDRA A. KIRTLLEY
11 TYLER RUDD PUTMAN
12 ASHLEY HLEBINSKY
13 LYDIA BLACKMORE
14 NATALIE LARSON
15 SARAH DUGGAN

Additional Activities

About The Historic New Orleans Collection

Acknowledgments

Map of the French Quarter
Schedule

Thursday, August 2
Optional preconference tour

Friday, August 3

8:30–9:30 a.m. Registration
9:30–9:45 a.m. Welcome Priscilla Lawrence and Jack Pruitt
9:45–10 a.m. Opening Remarks: Happy Birthday, Mr. Chippendale Tom Savage, moderator
10–10:30 a.m. Workaday Things: Beauty of the Utilitarian John H. Lawrence
10:30–10:45 a.m. Break
10:45–11:45 a.m. Treasures on Trial: The Art and Science of Detecting Fakes Linda Eaton
11:45 a.m.–2 p.m. Lunch (on your own)
2–3 p.m. Crafting Creole Architecture Eugene D. Cizek
3–3:15 p.m. Break
3:15–4:15 p.m. From Olive Jars to Armoires: Form and Function in Early Louisiana Philippe Halbert
4:30–6:30 p.m. Champagne Reception The Historic New Orleans Collection, 533 Royal Street

Saturday, August 4

10–11 a.m. “Useful and Ornamental Goods”: British Ceramics for Home and Garden Leslie Lambour Bouterie
11 a.m.–noon Concealed: The Notes and Knots of Classical Furniture in Mississippi Alexandra A. Kirtley
noon–1:30 p.m. Lunch (on your own)
1:30–2:30 p.m. Young Scholar Presentation: Making Clothing Work: Garments for Life in the Deep South, 1750–1865 Tyler Rudd Putman
2:30–3:30 p.m. The Art of the Hunt: Embellished Sporting Arms in America Ashley Hlebinsky
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 5

9:45–10 a.m. New Acquisitions at The Historic New Orleans Collection Lydia Blackmore
10–11 a.m. Raised Testers and Pavilions: Beds in the Southern States Natalie Larson
11 a.m.–noon More Than They Appear: Furniture that Transforms and Conceals Sarah Duggan
noon–12:15 p.m. Closing Remarks Priscilla Lawrence and Jack Pruitt
12:30–2 p.m. Jazz Brunch (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.
The year 2018 not only marks the tricentennial of New Orleans but also the three hundredth birthday of famed cabinetmaker Thomas Chippendale. No forum devoted to antiques could possibly ignore this milestone. From a humble birth into a family of craftsmen in Otley, England, Chippendale achieved world renown and a legacy that endures to this day. The eighteenth-century furniture designer would have embraced today’s obsession with social media. His 1754 publication of The Gentleman and Cabinet-Maker’s Director was a supreme act of self-promotion, one that was subsequently emulated by the next generation of craftsmen including George Hepplewhite and Thomas Sheraton. Chippendale’s book was a bestseller, with the second edition being released in 1755 and a third, expanded edition appearing in 1762. His firm may have employed as many as fifty workers and untold outsourced specialists to supply its clients with the grandest drawing room treasure and the simplest backstairs and servant’s-quarters necessities. Forum moderator Tom Savage launches the 2018 program with an exploration of Chippendale’s output of the useful, ornamental, and utilitarian.

As director of museum affairs at Winterthur Museum, Garden and Library, Tom Savage oversees the collections, exhibitions, 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.
Workaday Things: Beauty of the Utilitarian

John H. Lawrence

Items that are commonplace in our lives and that aid us in performing useful tasks may be either unadorned or highly decorated without affecting their core purpose. This presentation offers a selection of household items, some so ubiquitous as to be practically invisible in quotidian routine, and celebrates them for their design, shape, and visual character rather than for their function. Drawn from the eighteenth through the twentieth centuries, the selections are from major areas of the domestic environment.

John H. Lawrence is director of museum programs at The Historic New Orleans Collection, 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-fourty-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 new museum facility, at 520 Royal Street, slated to open in fall 2018.
Frid
Aygust 3, 10:45 A.M.

Treasures on Trial: The Art and Science of Detecting Fakes
Linda Eaton

Fakes and forgeries have plagued collectors and museums for centuries. Raising awareness of these criminal practices is one step toward protecting collection-minded individuals and institutions. Understanding the process behind many fakes and forgeries gives us some idea of when to be wary. The methods of detecting fakes (provenance, connoisseurship, and scientific analysis) provide guidance on what to look for when assessing objects. Case studies from actual trials demonstrate how difficult it can be to hold someone accountable for creating and/or selling a fake. Using examples from Winterthur’s recent exhibition, Eaton will discuss this important issue confronting collectors and museums today.

Linda Eaton is the John L. and Marjorie P. McGraw Director of Collections and Senior Curator of Textiles at Winterthur Museum, Garden and Library. She also teaches in the Winterthur Program in American Material Culture and the Winterthur / University of Delaware Program in Art Conservation. After completing graduate work at the Conservation Center and the Courtauld Institute of Art, she worked as a textile conservator in Scotland. Since joining the staff of Winterthur, Eaton has curated a number of exhibitions, including Quilts in a Material World (accompanied by a book with the same title), Needles and Haystacks: Pastoral Imagery in American Needlework, With Cunning Needle: Four Centuries of Embroidery, and The Diligent Needle: Instrument of Profit, Pleasure, and Ornament. She worked with historian Marla Miller to curate Betsy Ross: The Life behind the Legend and served as co-curator of the recent exhibition Treasures on Trial: The Art and Science of Detecting Fakes. Her most recent book, Printed Textiles: British and American Cottons and Linens, 1700–1850, was published in September 2014.
Crafting Creole Architecture
Eugene D. Cizek

Creole architecture is the story and act of blending the building techniques of several cultures to create a design that provides comfort in Louisiana’s hot, humid climate. French explorers brought shipbuilders from Normandy who knew how to craft heavy timber structures, but the existing architecture of Native Americans provided much better solutions for comfort. Their galleries, porches, and trellised pavilions expanded the living environment and could be easily modified. These features blended well with the European models, and a new architecture was born in a new place—the process of creolization began. With contributions from enslaved peoples from Africa, these new forms evolved into a richer and more complex system of building. Canary Islanders, or Isleños, contributed palmetto weaving and assembly as building techniques for creating strong, comfortable, and wind- and storm-resistant structures.

Eugene D. Cizek is professor emeritus of architecture and preservation studies at the Tulane School of Architecture. He received master’s degrees in city planning and urban design from the Massachusetts Institute of Technology as an MIT Fellow and Sears Fellow. He went on to earn two doctorates—a doctor of engineering in city planning as a Fulbright Scholar from the Delft Institute of Technology and an interdisciplinary PhD in environmental social psychology from Tulane University. A Louisiana-licensed architect since 1964, Cizek has been involved with numerous projects, including Destrehan, Laura, and Lombard Plantations, as well as historic urban structures such as Sun Oak in historic Faubourg Marigny, the Marchand-Didier House, and the Pitot House. He has received numerous local, state, national, and international awards, and has been published in a variety of national magazines and journals, including *Colonial Homes*, *Old House Interiors*, and *Guide to New Orleans Architecture*. Actively involved in several conservation and preservation groups, Cizek is the founder and first president of the Faubourg Marigny Improvement Association, a founding board member of the Preservation Resource Center of New Orleans, and a founder and member of the New Orleans Historic District Landmarks Commission.
Domestic life in colonial and territorial Louisiana, like the rest of early America, often required compromise between cultural ideals and gritty realities. Laundry, food preparation, storage, and setting a fine table all involved a variety of utilitarian objects and specialized tools that might be imported or produced locally by immigrant and native-born craftspeople. Focusing on New Orleans and drawing on both objects and archival sources, Halbert will explore the material culture of the city’s eighteenth- and early nineteenth-century inhabitants. Far from banal and often global in form, design, and materials, the olive jars, armoires, and other goods made and used in New Orleans were important accoutrements in the creation of an eclectic and hybrid society. These same objects helped mediate identity and the vicissitudes of everyday life in a city that has played by its own rules since 1718.

A graduate of the College of William and Mary and the Winterthur Program in American Material Culture, Philippe Halbert entered the doctoral program in the history of art at Yale University in 2015. He has held a variety of curatorial positions at institutions including the musée du Louvre, the Colonial Williamsburg Foundation, the J. Paul Getty Museum, and the Yale University Art Gallery. His doctoral research centers on the decorative arts of early modern Europe and the colonial Americas. He is presently working on his dissertation, which explores the art and material culture of domestic life in early Louisiana and its connections across the wider Atlantic world.
As a former British colony, the newly formed United States relied heavily on the importation of British goods to supply its growing consumer base. The British ceramics industry was perfectly poised to meet this demand with mass-produced, reasonably priced, decorative transfer-printed wares. Pottery makers created patterns designed to appeal to American tastes and patriotic sentiments. Beautiful and ornamental table, tea, and utilitarian wares were sent in great quantities to importers and retailers along the East Coast and in the Gulf South for distribution and shipment throughout the country. This talk will examine British transferware forms and popular decorative patterns, especially those created for and used by American consumers in the home, in the garden, on the road, and in commercial settings.

A New Orleans native, Leslie Lambour Bouterie is a career educator, history enthusiast, professional artist, and self-avowed ceramics addict. In Washington, DC, she worked in the field of museum education and interpretation at the National Museum of Women in the Arts; Hillwood Estate, Museum and Gardens; and the National Trust for Historic Preservation. Now living in Charlottesville, Virginia, she serves as an education and public-engagement volunteer at Thomas Jefferson’s Monticello, James Monroe’s Highland, and James Madison’s Montpelier. As an independent ceramics researcher, Bouterie serves the archaeology department at Montpelier by identifying and analyzing ceramic artifacts and assists the curatorial department with collection acquisitions.

Bouterie is a member of the American Ceramic Circle, the Spode Society, and the Society for Historical Archaeology, and she serves as a board member, editor, and researcher for the Transferware Collectors Club. She was the 2007 recipient of the Adjutor Hominum award from Loyola University New Orleans, her alma mater. She has written articles for numerous publications and speaks about British ceramics at national and international conferences.
In 1834, Richard Thompson Archer (1797–1867) commissioned a reed organ for his wife, Ann Barnes Archer (1818–1892), from Emilius Nicolai Sherr (1794–1874), a Danish immigrant who made musical instruments in Philadelphia. The organ would become the nucleus of the lady’s parlor at Anchuca, the Archers’ plantation house in Port Gibson, Mississippi. Caryatids—decorated with gilt and verd antique—support the smooth, casket-like case of the unusual instrument. The deep lid conceals a writing table and a dressing and sewing box. The Archers’ reed organ stood at the vanguard of musical-instrument design, but the veiled tables and compartments gave it deeper meaning in the life of the woman who owned it. Kirtley’s talk will analyze the sophisticated design of the reed organ and consider the motivations of the Archers and other planters in furnishing their plantation houses with innovative classical furniture.

Alexandra A. Kirtley is the Montgomery-Garvan Curator of American Decorative Arts at the Philadelphia Museum of Art. A native of Baltimore, Kirtley received her master’s degree from the Winterthur Program in Early American Culture (now American Material Culture). Since joining the staff of the museum in 2001, Kirtley has orchestrated numerous acquisitions and curated several exhibitions, including the retrospective Colonial Philadelphia Porcelain: The Art of Bonnin and Morris and Classical Splendor: Painted Furniture for a Grand Philadelphia House, which she co-curated with Peggy A. Olley, the museum’s associate conservator of furniture and woodwork. Kirtley is currently writing the first catalogue of the Philadelphia Museum of Art’s early American furniture collection, set to be published in 2020.

Kirtley has published her research in American Furniture, Ceramics in America, and The Magazine Antiques, as well as several books. She serves on the curatorial advisory board of the US Senate’s Commission on Art; is a trustee of the Andalusia Foundation, which oversees the Biddle family’s Delaware River estate; and is a member of the board of governors of the Decorative Arts Trust.
In the century before the end of the American Civil War, colonists, enslaved people, Native Americans, and citizens in the Deep South went to work in clothing that varied to suit the times and the climate. People from the Mississippi River valley, the Caribbean, Africa, and Europe met and traded fashions. Visitors from the North remarked on peculiarities of southern dress, and southerners debated the bounds of propriety. But the history of everyday clothing in the American South remains hazy. Traces of what people wore when they went about their everyday business are hidden in runaway-slave advertisements, the backgrounds of paintings, and plantation-house attics. These sources help us answer the deceptively simple yet revealing question: What did people wear to work?

Tyler Rudd Putman is the gallery education manager at the Museum of the American Revolution and a PhD candidate in the history of American civilization program at the University of Delaware. He received an MA from the Winterthur Program in American Material Culture in 2011 and has worked as an archaeologist and a tailor. Putman has published articles about everyday clothing, shipwrecks, and living history. In 2014, he sailed aboard the nineteenth-century wooden whaleship Charles W. Morgan and aboard the tall ship SSV Corwith Cramer across the Atlantic Ocean.
Firearms and art are inextricably linked. While the two seem to sit on polar opposite ends of the academic spectrum, they have more in common than meets the eye. For hundreds of years, firearms have been embellished and personalized for both sport and war. In addition to being viewed as art, they have often appeared in art. This lecture will explore the connections between art and firearms through the lens of embellished sporting arms in American history, from early handcrafted long rifles to popular custom-engraved, mass-manufactured firearms. Hlebinsky will also discuss the educational interpretation of embellished firearms in art and history museums today.

Ashley Hlebinsky is the Robert W. Woodruff Curator of the Cody Firearms Museum at the Buffalo Bill Center of the West, where she manages over eight thousand firearms, dating from the 1200s through the modern day. She received an MA in American history and museum studies from the University of Delaware, and, prior to joining the Buffalo Bill Center of the West, she researched in the Smithsonian Institution’s national firearms collection. Hlebinsky serves as a firearms consultant for museums, an expert witness, a freelance writer, a firearms instructor, a lecturer, an on-camera firearms historian, and a television producer. In 2017, she received the Grits Gresham Shooting Sports Communicator of the Year Award, presented by the Professional Outdoor Media Association and the National Shooting Sports Foundation, and was named one of the Wyoming Business Report’s Top 40 under the Age of 40.
New Acquisitions at The Historic New Orleans Collection

Lydia Blackmore

The Historic New Orleans Collection actively collects books, documents, art, and artifacts relating to the history and culture of New Orleans, Louisiana, and the Gulf South. Blackmore will present some highlights among the gifts and purchases from the last year.

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; she also holds a degree in history from the College of William and Mary. Blackmore has worked as a curator, researcher, and cataloger for private collectors and at institutions such as Colonial Williamsburg, 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.
Before the advent of air conditioning and wire screens for windows, getting a good night’s sleep was often a quest that tried even the wealthiest homeowners. This talk will look at some of the ways cabinetmakers and upholsterers designed or altered beds in the mid-Atlantic and southern states, and how homeowners used textiles as both protection and decoration.

Natalie Larson is a textile historian and owner of Historic Textile Reproductions. She holds a degree in anthropology from the University of Maine and worked as an archaeologist in Arizona and Virginia before joining the department of collections at Colonial Williamsburg, where she researched and made reproduction furnishing textiles for twenty years. Concurrently, she served as a historic-textiles consultant for more than ninety museums, from Maine to Florida, including the homes of seven presidents, three state capitols, and numerous National Park Service sites. She has lectured at dozens of museums and universities and recently received the Samuel Gaulttard Stoney Conservation Craftsmanship Award from the Historic Charleston Foundation. Larson is currently researching a catalog of American furnishing textiles.
More Than They Appear: Objects That Conceal and Transform

Sarah Duggan

Grand houses in the nineteenth century served a number of purposes for their owners. In addition to residences, they were sites of hospitality, industry, and business management, especially in rural areas. This multiplicity of purpose created inherent tension between public and private spaces, efficiency and gentility. Homeowners found solutions to these paradoxes with creative, multitasking furnishings. From beds to desks to card tables, this talk will consider the hinges and hidden compartments of furniture that met multiple needs.

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 written about Gulf South material culture for The Historic New Orleans Collection Quarterly and the New Orleans Advocate.
Additional Activities

Friday, August 3
1–2 p.m.
Private Tours of the Williams Residence
Free; reservation required

New Orleans Antiques Forum attendees are invited to take a private tour of the Williams Residence with THNOC Decorative Arts Curator Lydia Blackmore. Blackmore’s tour will focus on the adaptation and reuse of utilitarian objects in mid-twentieth-century design. Admission is free, but space is limited. Please sign up at the conference registration table.

Friday, August 3
4:30–6:30 p.m.
Champagne Reception
Free to forum registrants

Following the Friday sessions, a champagne 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.

Saturday, August 4
3:30–5 p.m.
French Quarter Open House
Free

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.
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 Meriult 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. In the fall, THNOC will open a new exhibition center. Located at 520 Royal Street, the museum facility combines the restoration of the historic Seignouret-Brulatour building with the addition of a new state-of-the art exhibition space, tied together by one of the most iconic courtyards in the Vieux Carré.

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

New Orleans: Between Heaven and Hell
533 Royal Street
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.; Sunday, 10:30 a.m.–4:30 p.m.

New Orleans: Between Heaven and Hell, a new history-based work by UK artist Robin Reynolds, is on view as a preview to THNOC’s upcoming exhibition Art of the City: Postmodern to Post-Katrina, presented by The Helis Foundation—slated to open in the fall as the inaugural exhibition in THNOC’s new exhibition center at 520 Royal Street.

African Heritage of New Orleans: 300 Years in the Making
Laura Simon Nelson Galleries for Louisiana Art, 400 Chartres Street
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Presented by the New Orleans Arts and Culture Coalition, African Heritage of New Orleans: 300 Years in the Making is a citywide exhibition exploring the development of a uniquely African cultural identity in New Orleans, from the city’s founding in 1718 to the period following the civil rights movement. THNOC’s portion of the exhibition is on display in the Laura Simon Nelson Galleries for Louisiana Art at 400 Chartres Street.

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 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

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 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. 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. Members of THNOC 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. 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.
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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Map of the French Quarter

Cab stands are available at 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
- New Orleans Carriage Cab: (504) 207-7777
- United Cabs: (504) 522-9771
- White Fleet Cab: (504) 822-3800
- White Fleet Cab: (504) 522-9771
- White Fleet Cab: (504) 822-3800

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

Join us for the 2019 New Orleans Antiques Forum, scheduled for August 1–4. Details will be posted online as they develop; remember to register early. For more information, visit www.hnoc.org/antiques.htm or call (504) 523-4662 to make sure you are on our distribution list.