



# *Fancy Footwork*

AUGUST 1-4, 2019



The Historic New Orleans Collection  
MUSEUM • RESEARCH CENTER • PUBLISHER



# *Fancy Footwork*

ABOVE (detail): **Sauce boat**; ca. 1776; sterling silver; by Patrick Robertson (Edinburgh, Scotland); *The L. Kemper and Leila Moore Williams Founders Collection at THNOC, 72.602.2 WR*

ON THE COVER: **Shoes**; ca. 1740; manufactured in London; worn in New England; brocaded silk; yellow silk binding; ivory silk faille with yellow satin stripe (tongue lining); leather (sole and bottom of shoe); linen (lining), paper (label); *courtesy of the Colonial Williamsburg Foundation, purchase partially funded by Margie and Harold Gill, Kimberly Ivey, Linda Baumgarten and John Watson, and Liza and Wallace Gusler in memory of Mildred Lanier, 2008-139, 1 & 2*

  
*The*  
*New Orleans*  
*Antiques Forum*  
2019

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## Schedule

### Thursday, August 1

Optional preconference tour

### Friday, August 2

- 8:30–9:30 a.m. **Registration**
- 9:30–9:45 a.m. **Welcome** Priscilla Lawrence, Daniel Hammer, and Jack Pruitt
- 9:45–10 a.m. **Opening Remarks: How Firm a Footing?: The Soles and Souls of Heritage**  
Tom Savage, moderator
- 10–10:30 a.m. **History Afoot: A New Orleans Walkabout** John H. Lawrence
- 10:30–10:45 a.m. **Break**
- 10:45–11:45 a.m. **Creating Your Interior World: Be Yourself, Be Comfortable, Have Fun—and Collect!**  
Johanna McBrien
- 11:45 a.m.–2 p.m. **Lunch** (on your own)
- 1–1:45 p.m. **Private Tours of the Williams Residence and the New Exhibition Center**  
(optional; registration required)
- 2–3 p.m. **Slither, Crawl, and Claw: Creatures and Ceramics** Elizabeth A. Williams
- 3–3:15 p.m. **Break**
- 3:15–4:15 p.m. **Didsbury, Gresham, and Davis: Shoes for America!** Neal Hurst
- 4:30–6:30 p.m. **Champagne Reception featuring the Joe Goldberg Trio**  
*The Historic New Orleans Collection, 533 Royal Street*

### Saturday, August 3

- 10–11 a.m. **Wild in the Country: Sporting and Wildlife Art** Patricia M. Tice
- 11 a.m.–noon **In All Luxury of Indolence** Louis P. Nelson
- noon–1:30 p.m. **Lunch** (on your own)
- 1:30–2:30 p.m. **Young Scholar Presentation: Praising Canes: American Folk Art Walking Sticks**  
sponsored by the Decorative Arts Trust  
Lea C. Lane
- 2:30–3:30 p.m. **"I cannot help copying nature": John James Audubon's *Quadrupeds of North America*** Katie McKinney
- 3:30–5 p.m. **French Quarter Open House** The Shop at The Collection, Keil's Antiques, Moss Antiques, and Royal Antiques will welcome Antiques Forum attendees.

### Sunday, August 4

- 9:45–10 a.m. **Keeping Them Ruby: The Preservation of Dorothy's Ruby Slippers** Dawn M. P. Wallace
- 10–11 a.m. **Taste and the Trade: Exploring Kentucky and Other Southern Silver** Scott Erbes
- 11 a.m.–noon **From Ball-and-Claws to Hairy Paws: The Fabulous Feet of Furniture** Gerald W. R. Ward
- noon–12:15 p.m. **Closing Remarks** Daniel Hammer 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.

# FRIDAY

AUGUST 2, 9:45 A.M.



## How Firm a Footing?: The Soles and Souls of Heritage

Tom Savage, moderator

In the aftermath of the great fire at Notre Dame Cathedral in Paris, I was particularly moved by an essay penned by Thompson Mayes, acting chief legal officer and general counsel at the National Trust for Historic Preservation. In his essay, Mayes reminds us that “old places are a part of us. They form our identity and hold our memories. They define our collective sense of nationhood. Perhaps most profoundly, they foster an expansive sense of our own shared humanity.”

Days after the fire, proposals for a rebuilt Notre Dame ran the gamut from exacting restoration to imaginative reinterpretation. What is the state of the stewardship of our heritage sites, and how are we managing heritage tourism? For many, sensitive heritage cities like Venice and Charleston are at risk, overrun by massive cruise ships and day-trippers. Using a bit of fancy footwork, we will ask the question: how many soles does it take before the soul of a place is compromised?



As director of external affairs at Winterthur Museum, Garden and Library, J. Thomas 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.

# FRIDAY

AUGUST 2, 10 A.M.



## History Afoot: A New Orleans Walkabout

John H. Lawrence

Before the invention of mechanical modes of transport, feet got us where we needed to go. “History Afoot” explores a wide range of topics that reference walking in the Crescent City. The journey is both literal and symbolic, encompassing a large swath of the region’s existence. Whether practical, ceremonial, or recreational, the constancy of bipedal movement links people and time in a way that few other activities do. Illustrations throughout the centuries suggest both obvious and subtle ways that walking has shaped the story of New Orleans and its environs.



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 40-plus-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 led the team of curators that prepared the opening exhibitions at THNOC’s new exhibition center, at 520 Royal Street, which opened in April 2019.

# FRIDAY

AUGUST 2, 10:45 A.M.



## Creating Your Interior World: Be Yourself, Be Comfortable, Have Fun—and Collect!

Johanna McBrien

What makes some interiors stand out? Have personality? You. There is an art to designing the space in which you live, but anyone can create a fun, functional interior that reflects his or her individuality. How? Collecting. What better way to showcase your voice than by acquiring, displaying, and living with antiques and modern design that reflects who you are? This talk showcases interiors created by collectors. Each is truly unique in the combination of styles and periods, and speaks to the owner's sensibilities. You will come away inspired by how collecting and being creative with your finds can be extremely rewarding—and fun!



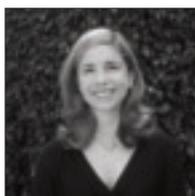
Johanna McBrien is the executive director of the Dedham Historical Society and Museum in Massachusetts. She is also founding editor and current editor-at-large of *Antiques and Fine Art* magazine (2000–present), and of *Incollect.com*. Her nearly 35-year career encompasses museums, auction houses, the antiques marketplace, appraising, teaching, writing, speaking, communications, marketing, online initiatives, and management.

An alumna of the University of Delaware's Winterthur Program in Early American Culture (now American Material Culture), her specialties include American furniture and decorative arts, with interests branching into folk art, fine art, interiors, and architecture. McBrien appeared on PBS's *Antiques Roadshow* for a number of seasons. She achieved a BA in art history from Boston University and attended the Attingham Summer School.

McBrien currently serves on the board and education, marketing, and strategic planning committees of Gore Place in Waltham, Massachusetts; is on the National Council and collections committee at Strawberry Banke Museum in Portsmouth, New Hampshire; and is a member of the National Council of Historic New England.

# FRIDAY

AUGUST 2, 2 P.M.



## Slither, Crawl, and Claw: Creatures and Ceramics

Elizabeth A. Williams

Though creatures of the wild are not typically invited into one's home, many have managed to slither, crawl, and claw their way into domestic settings, in the form of ceramics, for millennia. Simultaneously attracted and repelled by something familiar yet frightening, humans use these decorative objects to negotiate their fascination and fear of nature's creations. From snakes coiled around ancient Roman amphora to the realism of French ceramicist Bernard Palissy's 16th-century wares densely populated with specimens, to insects on Chinese porcelain exportware sourced from German scientific illustrator Maria Sibylla Merian's 18th-century publication *The Metamorphosis of the Insects of Surinam*, creatures and ceramics merge through footsteps, flutters, and flaps.



Elizabeth A. Williams, the David and Peggy Rockefeller Curator of Decorative Arts and Design, joined the RISD Museum in 2013 after serving as assistant curator of decorative arts and design at the Los Angeles County Museum of Art (LACMA) and the Nelson-Atkins Museum of Art, Kansas City, Missouri. She holds a PhD in art history from the Kress Foundation Department of Art History at the University of Kansas, an MA in art history from the University of Missouri–Kansas City, and a BS in architectural studies from the University of Missouri–Columbia. At LACMA, she was the editor of and contributing author to *Daily Pleasures: French Ceramics from the MaryLou Boone Collection*, as well as the exhibition curator and author of *The Gilbert Collection at LACMA*. At the RISD Museum, she co-curated *Making It in America* and *Arlene Shechet: Meissen Recast*, and oversaw the reinstatement of the glass gallery, ceramics galleries, silver gallery, and decorative arts collections in the European galleries and the modern/contemporary galleries. She recently curated the exhibition *Gorham Silver: Designing Brilliance, 1850–1970* and is editor of and contributing author to the accompanying publication. Williams is a board member of the American Ceramic Circle and serves as the grants and scholarship chair.

# FRIDAY

AUGUST 2, 3:15 P.M.



## Didsbury, Gresham, and Davis: Shoes for America!

Neal Hurst

Shoes and other forms of footwear are inextricably linked to fashion and dress. By 1757, British shoemakers produced an estimated 120,000 pairs of new shoes for export each year. American men, women, and children had an enormous variety of shoes available to purchase depending on their needs, wants, and desires. From fine fabric shoes worn by women to coarse leather shoes worn by enslaved men, shoes protected feet fashionably and practically.



Neal Hurst received a BA in history from the College of William and Mary and an MA from the Winterthur Program in American Material Culture at the University of Delaware. He served as assistant curator for the inaugural exhibition of the Museum of the American Revolution in Philadelphia, Pennsylvania. In August 2016, Hurst joined the curatorial team at the Colonial Williamsburg Foundation as the associate curator of costumes and textiles.

# SATURDAY

AUGUST 3, 10 A.M.



## Wild in the Country: Sporting and Wildlife Art

Patricia M. Tice

Located in the heart of western New York, Genesee Country Village and Museum is the state's largest living history museum. The scenic 550-acre campus includes a reconstructed village with 68 historic structures, a large nature center, and the John L. Wehle Gallery, home to a superb collection of sporting and wildlife art, considered one of the most important collections of its kind in America.

Assembled by the institution's founder, John L. Wehle, the gallery's collection spans four centuries, chronicling the development of sporting and wildlife art as well as changing attitudes toward animals, sporting activities, and art itself. Tice will survey highlights of the collection, including royal hunts, fox hunting, horse racing, angling, large and small game hunting, and canines from the sporting holdings. The wildlife art holdings—featuring the works of distinguished artists such as Bruno Liljefors, Wilhelm Kuhnert, Carl Rungius, Frank Benson, William Robinson Leigh, and Bob Kuhn—transport viewers to the forests of Sweden, the African savanna, the Canadian Rockies, Connecticut's coastline, and the golden American West.



Patricia M. Tice has served as the curator of the John L. Wehle Gallery since 2005. There she curates two very different collections: the sporting and wildlife art collection and the Susan Greene Costume Collection, which includes historic clothing from 1780 through 1900.

Prior to her tenure at Genesee Country Village and Museum, Tice was curator of furnishings and textiles at the Strong Museum in Rochester, New York, where she served as chief curator and director of collections from 1980 to 2003.

Tice received a BA from the University of Delaware and an MA in museum practice from the University of Michigan.

# SATURDAY

AUGUST 3, 11 A.M.



## In All Luxury of Indolence

Louis P. Nelson

In September 1801, only months after her arrival in Jamaica, Lady Maria Nugent, wife of the island's governor, described the form of one planter's house as "the usual one, of one story with a piazza." In a journal entry a few months later, she commented on another house, which was "truly Creole" with "galleries, piazzas, porticoes, etc." Over the course of the late 18th century, there emerged in Jamaica a distinctive house form of one story with an encircling piazza that was first called "Creole" by British visitors, probably with an air of derision. These houses were part of the Creole identity emerging throughout the colonial world. The term was applied to not only houses but also furniture, decorative arts, and people.

Foremost among Creole furniture forms is the campechey chair, which presumes a posture usually anathema to early 19th-century Anglo-American comportment. Rather than the upright posture imposed by most contemporary British and American chairs, this form presumes slouching. Even more than slouching, this chair presumes that the sitter elevates his (or her) heels on the piazza rails, tables, or other chairs. The campechey is evidence of the "luxury of indolence" that characterized everyday life in early British Jamaica. Nelson will discuss how this chair form is shaped by two major factors: the culture of leisure in early Jamaica, and the chair's consistent location on the porch. The chair is so closely associated with the architecture of the piazza, it becomes architecture itself.



Louis P. Nelson is professor of architectural history and the vice provost for academic outreach at the University of Virginia. He is a specialist in the built environments of the early modern Atlantic world, with published work on the American South, the Caribbean, and West Africa. His current research engages the spaces of enslavement in West Africa and the Americas, working to document and interpret the buildings and landscapes that shaped the trans-Atlantic slave trade.

# SATURDAY

AUGUST 3, 1:30 P.M.



## Young Scholar Presentation Praising Canes: American Folk Art Walking Sticks

sponsored by the Decorative Arts Trust

Lea C. Lane

Walking sticks and canes are an ancient and elegant aid to the tottering human in motion. Though they need be nothing more than a branch retrieved from beside a path, in creative hands the length of wood can become portable sculpture. Ordinary Americans transformed these simple canvases in the round into objects both useful and beautiful, masterpieces of American folk art. This lecture will explore the expressive potential of canes and consider what motivated makers to elevate them beyond the realm of utility.



Kentucky native Lea C. Lane is a specialist in American folk art. After graduating with a bachelor's degree in history from the University of Virginia, she worked for Cowan's Auctions as a specialist in decorative arts. Lane earned her master's degree from the Winterthur Program in American Material Culture, where she authored an award-winning thesis, "A Marvel of Taste and Skill: Carved Pipes of the American Civil War." Through positions at the Winterthur Museum and the Colonial Williamsburg Foundation, and in her current work at the Cincinnati Art Museum, Lane has continued to research, lecture, and publish. Her projects have ranged in subject matter from English embroidery to contemporary Japanese ceramics, but she is most passionate about sharing the rich story of folk art in America.

# SATURDAY

AUGUST 3, 2:30 P.M.



## “I cannot help copying nature”: John James Audubon’s *Quadrupeds of North America*

Katie McKinney

Though John James Audubon is world renowned for his paintings and engravings of American birds, he also contributed significantly to the study of American mammals. Not satisfied to simply incorporate mammals as background props or prey for his birds, the idea to devote a project entirely to the subject of quadrupeds took form as he was finishing the final volume of *Birds of America*. Exhausted, but restless and determined, he spent the last years of his life working on what would be his final project: a catalogue of North American mammals. The result was *The Viviparous Quadrupeds of North America*, an ambitious, collaborative work led by an ailing Audubon, which comprised three folio volumes of 150 lithographs of American mammals. This talk will discuss the creation and impact that this underappreciated work had on American natural history, visual culture, and the decorative arts.



Katie McKinney is the assistant curator of maps and prints at Colonial Williamsburg. She holds a master’s degree from the Winterthur Program in American Material Culture at the University of Delaware (2015) and a BA in art history and history from James Madison University (2011). McKinney has also held positions at Monticello and Sotheby’s. She has participated in the Historic Deerfield Summer Fellowship (2011), the Classical Institute of the South’s Summer Field Study (2014) and the Museum of Early Southern Decorative Arts Summer Institute (2017). Currently, McKinney is co-curating the inaugural map exhibition in the new McNamara Maps and Prints Gallery, opening spring 2020 in the expanded DeWitt Wallace Decorative Arts Museum at Colonial Williamsburg.

# SUNDAY

AUGUST 4, 9:45 A.M.



## Keeping Them Ruby: The Preservation of Dorothy's Ruby Slippers

Dawn M. P. Wallace

The ruby slippers, the beloved shoes worn by Judy Garland in the 1939 classic film *The Wizard of Oz*, have been on continuous display at the Smithsonian Institution's National Museum of American History for 38 years. In 2016 their conservation, preservation, and long-term display became the focus of the Smithsonian's second Kickstarter campaign. This successful campaign funded research into the slippers' history, use, and construction, including in-depth analysis of their materials and condition. The information gained from the research guided the slippers' conservation treatment and the design and construction of an environmentally controlled display case. The ruby slippers project invited the public and Kickstarter backers to play a role in the preservation of these iconic shoes and follow along as conservators, curators, scientists, and historians worked to ensure they are enjoyed for generations to come.



Dawn M. P. Wallace is an objects conservator at the Smithsonian Institution's National Museum of American History. She has worked on exhibitions for the museum's newly renovated West Wing and on several special projects, including the preservation of the ruby slippers from *The Wizard of Oz*. She graduated from the SUNY Buffalo art conservation graduate program with a focus on object conservation. Wallace was introduced to conservation through archaeological and ethnographic collections, but has developed a special interest in historical technological collections and modern materials, especially those that deal with toys or memorabilia. She has had the privilege of working or interning at the Smithsonian Institution's National Air and Space Museum, National Museum of Natural History, and American Art Museum, as well as the Dallas Museum of Art and the University of Alaska Museum of the North.

# SUNDAY

AUGUST 4, 10 A.M.



## Taste and the Trade: Exploring Kentucky and Other Southern Silver

Scott Erbes

For centuries, silver objects have been used to express taste, commemorate family connections, recognize achievement, display status, and mediate social interactions. Silver made or used in the American South is no exception. This talk will explore a range of silver forms, styles, and uses from the period 1790–1860, with particular attention given to silver associated with early Kentucky. The nature of the silversmith's trade will also be examined.



A graduate of the Winterthur Program in American Material Culture, Erbes began his career at the Nelson-Atkins Museum of Art in Kansas City, Missouri. He joined the Speed Art Museum in Louisville, Kentucky, in 1999 as the museum's first curator of decorative arts and design for a collection that ranges from late medieval to contemporary. During his time at the Speed, Erbes has served as an interim director and as chief curator, leading the curatorial team during the museum's \$50 million expansion and renovation project (2012–16).

Erbes's areas of interest include antebellum Kentucky decorative arts, the English and American Arts and Crafts movements, and the intersection of art and industry in 18th-century England. His Kentucky-oriented work includes the creation and 2016 opening of a new, 5,600-square-foot Kentucky gallery at the Speed. He also developed and launched the Kentucky Online Arts Resource ([www.koar.org](http://www.koar.org)), an online image database devoted to Kentucky's artistic heritage. He directed and curated the recent exhibition *Making Time: The Art of the Kentucky Tall Case Clock, 1790–1850* and served as the primary author and editor of the accompanying catalogue.

Erbes's other notable exhibitions include *English Silver in the Age of Matthew Boulton: The James C. Codell Jr. Collection* (2009), *Quilts from Kentucky and Beyond: The Bingham-Miller Family Collection* (2011), and *Teatime Chic: Ceramics, 1900–1960* (2015).

# SUNDAY

AUGUST 4, 11 A.M.



## From Ball-and-Claws to Hairy Paws: The Fabulous Feet of Furniture

Gerald W. R. Ward

Furniture is a wonderfully anthropomorphic art form, with anatomical terms used in its naming conventions: chests, backs, seats, faces and hands (in the case of clocks), ears, shoulders, arms, elbows, knees, legs, ankles—and feet. For centuries, most furniture forms have had feet that anchor them to the ground. Feet are a small element of larger style movements, changing over time as fashions change. Their quality is also a key element of connoisseurship. As Wallace Nutting observed in his inimitable fashion, “the saying regarding a horse, that if his feet and head are good, he is good altogether, holds true also of furniture.” Often the work of specialist carvers and turners, the specific shapes of feet are significant diagnostic features that may allow for the identification of a piece’s place of origin and specific artisan. Ward will examine the changing fashions of feet in American furniture, from the large round feet of the 17th century (resembling curling stones) to the exquisitely carved ball-and-claw and hairy-paw feet of the 18th and early 19th centuries, touching on many of the varieties in between: Spanish, paintbrush, pad, slipper, French, ogee, bun, trifold, and so on.



Gerald W. R. Ward is the Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture Emeritus at the Museum of Fine Arts (MFA), Boston. He is the consulting curator of the Portsmouth Historical Society, where he also serves as the editor for the Portsmouth Marine Society Press. He teaches early American art as an adjunct professor at the Massachusetts College of Art and Design and is serving his fourth term as a New Hampshire state representative.

Ward holds a BA from Harvard College and a PhD in American studies from Boston University. He joined the MFA in 1992, and was named to the museum’s first endowed associate curator position in 1994. As the Weems Senior Curator (1999–2012), he was responsible for a collection of about 13,000 objects. His recent projects include an in-depth assessment of the MFA’s extensive collection of American furniture; an exhibition on Boston furniture for the Massachusetts Historical Society (2014); research on the Irish presence in early Boston decorative arts; and writing projects for Fuller Craft Museum, Vitra Design Museum, Currier Museum of Art, and New England Historic Genealogical Society.

## *Additional Activities*

Friday, August 2

1–1:45 p.m.

### **Private Tours of the Williams Residence and the New Exhibition Center**

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 or a private tour of the new exhibition center at 520 Royal Street on Friday, August 2, at 1 p.m. Admission is free, but space is limited. Please sign up at the conference registration table.

Friday, August 2

4:30–6:30 p.m.

### **Champagne Reception featuring the Joe Goldberg Trio**

Free to forum registrants

Following the Friday sessions, a champagne reception featuring the Joe Goldberg Trio and food prepared by Ralph Brennan Catering and Events 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 3

3:30–5 p.m.

### **French Quarter Open House**

Free

On Saturday afternoon from 3:30 to 5 p.m., forum attendees are invited to take a shopping excursion along New Orleans's iconic Royal Street to visit The Shop at The Collection, Keil's Antiques, Moss Antiques, and Royal Antiques. The stores are all located within a few blocks of one another, between Iberville and Toulouse 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. In April 2019, THNOC unveiled a new exhibition center at 520 Royal Street. Our original complex across the street at 533 Royal, anchored by the 1792 Merieult House, remains home to the Williams Residence and Louisiana History Galleries. The Williams Research Center, at 410

Chartres Street (site of the Antiques Forum sessions), continues to serve all manner of scholars and visitors while hosting lectures, events, and exhibitions. But the heart of our exhibition program has shifted to the new facility, a 36,000-square-foot expansion comprising two main structures—the fully restored 1816 Seignouret-Brulatour Building and the purpose-built Tricentennial Wing. The Brulatour courtyard, made iconic by former occupants WDSU-TV and the Arts and Crafts Club of New Orleans, is flanked by two historic service wings that now house an expanded Shop at The Collection and our first-ever museum café, Café Cour.

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



## CURRENT EXHIBITIONS

### *New Orleans Medley: Sounds of the City*

Williams Research Center, 410 Chartres Street

The music of New Orleans is the living product of dynamic cultural interactions played out over centuries in this diverse southern port city. While the city's music is often characterized by a single style, rhythm, or beat, the reality is much more layered and complex. *New Orleans Medley* explores how the interactions between many cultures shaped the city's music.

### *Art of the City: Postmodern to Post-Katrina*, presented by The Helis Foundation

520 Royal Street

*Art of the City* inaugurates THNOC's new exhibition center and spotlights the creative revolution that has taken place in New Orleans in recent decades, mingling the perspectives of homegrown artists, deeply invested visitors, and inspired newcomers. Together, these visionaries—painters, sculptors, photographers, mixed-media artists, and more—explore the city's colorful patchwork of neighborhoods, its resilience in the wake of tragedy, and its larger-than-life characters.

## CONTINUING EXHIBITIONS

### Louisiana History Galleries

533 Royal Street

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.

### French Quarter Galleries

520 Royal Street

The French Quarter Galleries explore how and why this neighborhood developed, how life has been lived here by various populations in different times, and how the legacies that remain shape our lives today.

### Education Galleries

520 Royal Street

The Education Galleries provide THNOC's first dedicated space for people of all ages to touch, see, smell, and hear the awe-inspiring culture of the city.

## GUIDED TOURS

### Exhibition Center Tour

520 Royal Street

Tuesday–Saturday, 10:30 a.m.

Admission free

The tour of THNOC’s new exhibition center details how the property embodies the adaptive history of New Orleans’s oldest neighborhood.

### *Art of the City* Tour

520 Royal Street

Tuesday–Sunday, 11 a.m.

Admission free

The *Art of the City* Tour explores New Orleans through the eyes of some its most talented contemporary artists.

### Architecture and Courtyard Tour Williams Residence Tour

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 Architecture and Courtyard Tour uses THNOC’s Royal Street properties to illustrate the numerous architectural styles seen throughout the Vieux Carré. The Williams Residence Tour showcases the elegant French Quarter house of the institution’s founders.

## THE SHOP AT THE COLLECTION

520 Royal Street

The Shop at The Collection carries an assortment of unique merchandise. Visit us during the French Quarter Open House on Saturday afternoon or anytime during your stay!

## MEMBERSHIP OPPORTUNITIES

Benefits of membership at The Historic New Orleans Collection include complimentary admission to permanent tours, a discount on all purchases at The Shop at The Collection and Café Cour, and invitations to special members-only events and receptions. For more details, call the development office at (504) 598-7155.

## *Acknowledgments*

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

### **Special Thanks**

**Priscilla Lawrence**, Immediate Past President and CEO,  
The Historic New Orleans Collection

Kevin Alker  
Jane Boddie  
Leslie Bouterie  
Chris Cavalier  
Eugene D. Cizek  
Douglass Coleman  
Jerry Fischer and John Turner  
David Floyd  
Philippe Halbert  
Michael Hopping  
Rob Hunter  
William M. Hyland  
LSU Rural Life Museum  
Ralph Brennan Catering and Events  
Bill Stark

### **Honorary Advisory Committee**

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## Map of the French Quarter



-  Williams Research Center, 410 Chartres Street
-  520 Royal Street, Seignouret-Brulatour Building and Tricentennial Wing
-  533 Royal Street, Williams Residence and Louisiana History Galleries
-  Hotel Monteleone, 214 Royal Street

Cab stands are available at Hotel Monteleone, 214 Royal Street, and at the Omni Royal Orleans, 621 St. Louis Street. Local cab services include the following:

American Taxi	(504) 299-0386	United Cabs	(504) 522-9771
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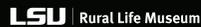
SAVE THE DATE

  
The  
New Orleans  
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2020

Join us for the 2020 New Orleans Antiques Forum, scheduled for July 30–August 2. Details will be posted online as they develop; remember to register early. For more information, visit [www.hnoc.org/antiques](http://www.hnoc.org/antiques) or call (504) 598-7146.



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