



*The*  
*New Orleans*  
*Antiques Forum*  
2008

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*A presentation of*  
The Historic New Orleans Collection  
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## FROM THE DIRECTOR

Welcome to the inaugural New Orleans Antiques Forum, and thank you for joining us for the exciting beginning of a new tradition. The Historic New Orleans Collection, home to a vast array of historical decorative arts and situated in the Vieux Carré, is an ideal location for the exploration and examination of antiques. We look forward to hosting the New Orleans Antiques Forum for years to come, with new topics and speakers at each forum.

This event has been in the works for several years, and we would not be here today were it not for the dedication and tireless efforts of many people, especially our generous sponsors. I wish to extend special thanks to L'Hermitage, Evergreen, and Whitney plantations for opening their doors for our pre-forum plantation tour, and to Eugene Cizek and Lloyd Sensat for providing history along the way. The tour sold out very quickly, so register early for next year's optional trip.

I am also grateful to our speakers and the institutions they represent; their support of this event is sincerely appreciated. In addition, I thank the antique shops who will stay open late on a Friday in August for our French Quarter Antiques Stroll, as well as those individuals who will open their homes to attendees on Saturday. The complete lists of those participating can be seen on pages 14 and 15–16, respectively.

The New Orleans Antiques Forum would not be possible without the hard work of The Collection's staff. But most importantly I want to thank you for attending the inaugural New Orleans Antiques Forum and hope that you will join us again in the future.

PRISCILLA LAWRENCE  
*Executive Director*  
The Historic New Orleans Collection

ON THE COVER: *Secretary bookcase* (detail) by Anthony G. Quervelle, a Philadelphia-based furniture maker who established a steady import trade to New Orleans in the second quarter of the 19th century. Many of his pieces can still be found throughout Louisiana, particularly in New Orleans.

## SCHEDULE

### *Friday, August 8*

- 8:30–9:30 A.M. REGISTRATION
- 9:30–9:45 A.M. OPENING REMARKS (Priscilla Lawrence and Burl Salmon)
- 9:45–10:45 A.M. SESSION 1: *Southern Decorative Arts: Past, Present, and Future* (Thomas Savage)
- 10:45–11:00 A.M. BREAK
- 11:00 A.M.–NOON SESSION 2: *A Century of Work: Southern Gardens* (Suzanne Turner)
- NOON–1:30 P.M. LUNCH ON YOUR OWN
- 1:30–2:30 P.M. SESSION 3: *New Orleans and the Early Industrial Era* (Cybèle Gontar)
- 2:30–2:45 P.M. BREAK
- 2:45–3:45 P.M. SESSION 4: *Paris Porcelain, 1775–1870: A Southern Tradition* (John Keefe)
- 3:45–4:00 P.M. FURTHER REMARKS (Burl Salmon)
- 4:00–7:00 P.M. FRENCH QUARTER ANTIQUES STROLL

### *Saturday, August 9*

- 8:00–8:45 A.M. REGISTRATION
- 8:45–9:45 A.M. SESSION 1: *Never Out of Fashion: The Legacy and Ongoing Popularity of French Fabrics and Wallpapers for American Interiors* (Richard Slavin)
- 9:45–10:45 A.M. SESSION 2: *Heading South: The Early 19th-Century Export Trade from Philadelphia to New Orleans* (Alexandra Kirtley)
- 10:45–11:00 A.M. BREAK
- 11:00 A.M.–NOON SESSION 3: *A Yankee Decorator in the American South* (Thomas Jayne)
- NOON–1:30 P.M. LUNCH ON YOUR OWN
- 1:30–2:30 P.M. SESSION 4: *The Uniqueness of French Quarter Architecture* (John Magill)
- 2:30–2:45 P.M. FURTHER REMARKS (Burl Salmon)
- 2:45–3:30 P.M. BREAK
- 3:30–6:00 P.M. FRENCH QUARTER OPEN HOUSE TOUR

### *Sunday, August 10*

- 9:00–10:00 A.M. SESSION 1: *Les Misérables: French Émigré Miniaturists in America, 1788–1830* (Elle Shushan)
- 10:00–11:00 A.M. SESSION 2: *What Exactly Was Made South of Baltimore?: The Museum of Early Southern Decorative Arts' 40-Year Quest for the Discovery of Southern Decorative Arts* (Robert Leath)
- 11:00 A.M. CLOSING REMARKS (Priscilla Lawrence and Burl Salmon)

*Southern Decorative Arts: Past, Present, and Future*

Thomas Savage, Director of Museum Affairs, Winterthur Museum & Country Estate,  
Winterthur, Delaware

Friday, August 8 • 9:45 a.m.

At the first Colonial Williamsburg Antiques Forum in 1949, then-curator of the American Wing at the Metropolitan Museum of Art, Joseph Downs, announced that “little furniture of artistic merit was ever produced south of Baltimore.” A southern matron asked politely, but pointedly, if Mr. Downs had spoken “out of prejudice or ignorance.” The battle cry that went out from that conference spawned the landmark 1952 exhibition *Furniture of the Old South, 1640–1820* at the Virginia Museum and a special issue of *The Magazine Antiques* dedicated to southern furniture.

In 1965, the Museum of Early Southern Decorative Arts (MESDA) in Winston-Salem, North Carolina, opened. By 1997, The landmark symposium “A Region of Regions: Cultural Diversity and the Furniture Trade in the Early South,” cosponsored by the Chipstone Foundation and the Colonial Williamsburg Foundation, brought together scholars engaged in new approaches to regionalism and material culture methodology. This lecture will examine the past and present state of southern decorative arts research and make some predictions for the likely future of the field.

#### Thomas Savage

As director of museum affairs at Winterthur Museum & Country Estate, Thomas Savage oversees the collections, public programs, and marketing departments. Previously, he was senior vice president and director of Sotheby’s Institute of Art, where he directed the Sotheby’s American Arts Course (1998–2005). 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 & Mary and a master’s in history museum studies from the Cooperstown Graduate Program in New York. The author of *The Charleston Interior* (Legacy Publications, 1995), 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.

#### RECOMMENDED READING

- Beckerdite, Luke. *American Furniture 1997*. Milwaukee: University Press of New England, for the Chipstone Foundation, 1997.
- Hurst, Ronald L. and Jonathan Prown. *Southern Furniture, 1680–1830: The Colonial Williamsburg Collection*. Williamsburg: Colonial Williamsburg Foundation, in association with Harry N. Abrams, 1997.
- McInnis, Maurie D., ed. *In Pursuit of Refinement: Charlestonians Abroad, 1740–1860*. Columbia: University of South Carolina Press, 1999.

*A Century of Work: Southern Gardens*  
Suzanne Turner, FASLA, Baton Rouge, Louisiana  
Friday, August 8 • 11:00 a.m.

For the South's early settlers, the impulse to build a garden was nearly as strong a part of their psyche as was the urge to build shelter. The kinds of gardens they built were as different as were the people. These first southern gardens changed over time in response to differences the gardeners encountered in the natural conditions of their new homelands—different climates, new plants, and horticultural challenges. This lecture will treat the evolution of urban and rural gardens in various places in the 19th-century South and will explore how the meaning of gardens evolved from a source of sustenance to an embodiment of a pastoral landscape as a way to reconnect to nature.

**Suzanne Turner**

Suzanne Turner, a fellow of the American Society of Landscape Architects, is principal of Suzanne Turner Associates, a firm engaged in the preservation and interpretation of historic and cultural landscapes, and in landscape planning and design that emphasizes the significance of place and culture. She is professor emerita of landscape architecture at Louisiana State University, where she was a member of the faculty for 25 years, serving as associate dean of the LSU College of Art & Design, graduate program coordinator, and interim director of the School of Landscape Architecture.

Turner is co-author of *The Gardens of Louisiana: Places of Work and Wonder* (LSU Press, 1997) and numerous book chapters and journal articles. She was responsible for the landscape portions of *Louisiana Speaks: Pattern Book* and *Tool Kit*, which features award-winning guides for rebuilding after the 2005 hurricanes. She is a past president of the Alliance for Historic Landscape Preservation and the Council of Educators in Landscape Architecture.

Turner has consulted on numerous preservation projects, including the Tougaloo College Cultural Landscape Report and Melrose, both in Mississippi; the Louisiana State Capitol Grounds, Baton Rouge; Mepkin Abbey, South Carolina; Shadows-on-the-Teche, New Iberia, Louisiana; Bayou Bend Gardens, Houston; Rienzi, Dallas; Ragdale House and Garden, Chicago; and the Hermann-Grima House, New Orleans.

RECOMMENDED READING

- Cotran, James R. *Gardens and Historic Plants of the Antebellum South*. Columbia: University of South Carolina Press, 2003.
- Hardy, Jeanette and Lake Douglas. *Gardens of New Orleans: Exquisite Excess*. San Francisco: Chronicle Books, 2001.
- Meek, A. J. and Suzanne Turner. *The Gardens of Louisiana: Places of Work and Wonder*. Baton Rouge: Louisiana State University Press, 1997.

*New Orleans and the Early Industrial Era*

Cybèle Gontar, Ph.D Student, The Graduate Center, The City University of New York,  
New York, New York

Friday, August 8 • 1:30 p.m.

The Industrial Revolution, a period of accelerated social, economic, demographic, and technological change initiated in Great Britain in the latter half of the 18th century, profoundly impacted aesthetic developments worldwide.

Landscapes punctuated by textile mills, steelworks, railroad tracks, and cast-iron bridges were documented by a generation of artists for whom these structures represented momentous, and often unsettling, change. In addition to altered landscapes and modes of mechanized production, the work of many artists was impacted by scientific developments, including microscopes, projection lanterns, photography, and various forms of artificial illumination, such as kerosene and oil lamps and, later, electric lighting. In New Orleans, the impact of such progress may be observed in the paintings and drawings of local artists, 19th-century periodicals, and various decorative arts.

**Cybèle Gontar**

Cybèle Gontar is a Ph.D. student of American art and architecture at The Graduate Center of The City University of New York. She earned a master's degree in the history of European decorative arts at Parsons School of Design/Cooper-Hewitt in 2002. Gontar served as an independent researcher for James Madison's Montpelier at the Metropolitan Museum of Art from 1999 to 2007. She has lectured on the subject of Louisiana furniture at the Museo Franz Mayer, Mexico City; the Victoria and Albert Museum, London; and for The Historic New Orleans Collection. She is the author of "The Campeche Chair in the Metropolitan Museum of Art," *Metropolitan Museum Journal* 38 (2003), "Rediscovering James Madison's Montpelier," *The Magazine Antiques* 172 (April, 2007), and "The Butterfly Man of New Orleans: A rare group of Creole style armoires identified," with Jack D. Holden, *The Magazine Antiques* 173 (May, 2008). She is a contributing author to *The Furniture of Louisiana* (The Historic New Orleans Collection, forthcoming 2010).

## RECOMMENDED READING

- Delphino, Susanne and Michele Gillespie, eds. *Technology, Innovation, and Southern Industrialization: From the Antebellum Era to the Computer Age*. Columbia: University of Missouri Press, 2008.
- Guilbeau, James. *The St. Charles Streetcar or the History of the New Orleans and Carrollton Railroad*. New Orleans: Louisiana Landmarks Society, 1992.
- Kelman, Ari. *A River and Its City: The Nature of Landscape in New Orleans*. Berkeley: University of California Press, 2006.
- Masson, Ann M. and Lydia Huggins Schmalz. *Cast Iron and the Crescent City*. New Orleans: Louisiana Landmarks Society, 1995.
- Yafa, Stephen H. *Cotton: The Biography of a Revolutionary Fiber*. New York: Penguin Books, 2005.

*Paris Porcelain, 1775–1870: A Southern Tradition*

John Keefe, Curator of Decorative Arts, New Orleans Museum of Art,

New Orleans, Louisiana

Friday, August 8 • 2:45 p.m.

Americans were fascinated by the porcelains of Paris from the 1780s until the fall of Napoleon III's Second Empire nearly a century later. Later these elegant wares became a staple of life in the antebellum South, entering such major ports as New Orleans and Mobile and journeying upriver to plantation holders as far north as Tennessee and Arkansas. With its traditions of gracious living and fine dining, the population of New Orleans became an important purchaser of such wares.

This slide-illustrated lecture will discuss the history of Paris porcelain from about 1775 through the Civil War, covering the evolution of its style and use in the Crescent City and the adjacent area.

**John Keefe**

Educated at Deerfield Academy and Yale University, John Keefe is The RosaMary Foundation Curator of The Decorative Arts at the New Orleans Museum of Art, a post he has held since 1983. In that position, he has been responsible for numerous exhibitions on topics ranging from Paris porcelain and American art pottery to the jeweled creations of Peter Carl Fabergé. Prior to his tenure in New Orleans, Keefe held curatorial posts at the Toledo Museum of Art, the Art Institute of Chicago, and the Grand Rapids Art Museum.

Keefe's particular areas of interest are the decorative arts and sculpture of the 19th and early 20th centuries in the United States, England, and Europe. In 1979, he was made a chevalier of the Order of Arts and Letters by the French government in recognition of his research on 18th- and 19th-century French furniture and other decorative arts. He is known nationally as a lecturer on the decorative arts and has taught at the University of Michigan, Ann Arbor; the University of Chicago; Tulane University; and the University of New Orleans in its continuing education program. He is frequently published in periodicals such as *The Magazine Antiques*, *Veranda*, and *Southern Accents*, and he is a regular contributor to the New Orleans Museum of Art's house publication *Arts Quarterly*. He has contributed to *The Oxford Companion to The Decorative Arts* and the *World Book Encyclopedia* and is among the contributors to The Historic New Orleans Collection's publication *The Furniture of Louisiana* (forthcoming 2010).

*Never Out of Fashion: The Legacy and Ongoing Popularity  
of French Fabrics and Wallpapers for American Interiors*

**Richard Slavin, Retired Archivist,  
F. Schumacher & Company, New York, New York**  
*Saturday, August 9 • 8:45 a.m.*

In this illustrated lecture, Richard Slavin will discuss the popularity of French furnishings in American homes. From the time of the American Revolution throughout the 19th century and into the 20th century, a certain group of sophisticated individuals preferred fine French furnishings for their homes.

French silks were eagerly acquired by 18th-century American statesmen, such as Thomas Jefferson, John Adams, and Robert Livingston, who then shipped the materials back to the United States for use in their residences, including the White House. In each succeeding generation, French furnishings remained the epitome of good taste and a symbol of social status. This talk will feature historical examples of French silks and wallpapers, as well as views of period interiors from Monticello to the Breakers.

**Richard Slavin**

Richard Slavin, retired archivist of F. Schumacher & Company in New York, New York, is a decorative-arts consultant specializing in period interiors, textiles, wallpapers, and furnishings. He has authored many articles on textiles, as well as the book *Opulent Textiles: The Schumacher Collection* (Crown, 1992).

Slavin speaks to a variety of professional associations, including historic foundation conferences, art guilds, decorative centers, museums, and antique shows, as well as at industry events, such as the Decorative Fabric Association, American Society of Interior Designers, and International Interior Design Association conferences.

Slavin received a master's degree in American history museum studies from the Cooperstown Graduate Program, New York State University at Oneonta. Prior to his post at F. Schumacher & Company, he held positions at Lyndhurst; the Fenimore Art Museum in Cooperstown, New York; the Olana Historic Site, the estate of Hudson River artist Frederic Edwin Church; and the Valentine Museum in Richmond, Virginia. In addition, he has represented the National Trust in community affairs relating to historic preservation in Westchester County, New York.

RECOMMENDED READING

Bayer, Patricia. *Art Deco Interiors: Decoration and Design Classics of the 1920s and 1930s*. London: Thames and Hudson, 1990.

Brédif, Josette. *Printed French Fabrics = Toiles de Jouy*. New York: Rizzoli, 1989.

Cooke, Edward S. *Upholstery in America & Europe: From the Seventeenth Century to World War I*. New York: Norton, 1987.

*This speaker has suggested additional readings; these and the complete list of readings for all speakers are available online at <http://www.hnoc.org/programs/AntiquesForum-Speakers.php>.*

*Heading South: The Early 19th-Century Export Trade  
from Philadelphia to New Orleans*

Alexandra Kirtley, Associate Curator of American Art, Philadelphia Museum of Art,  
Philadelphia, Pennsylvania

Saturday, August 9 • 9:45 a.m.

By the early 19th century, cabinetmakers and related artisans from Philadelphia and other mid-Atlantic urban centers set their sights on furthering the market for their wares—chief among those market destinations was New Orleans. Furniture left Philadelphia bound for New Orleans in vast quantities, with the production of entire shops sustained by this export trade out of Philadelphia.

In her presentation, Alexandra Kirtley will consider not only the extent of this export trade, but also the effect of the trade in exporting an aesthetic by broadening the sphere of influence of Philadelphia as a style center in the early 19th century. It will also consider several important artisans who looked to New Orleans as their future in the wake of the economic downturns that afflicted the Northeast after the War of 1812.

**Alexandra Kirtley**

Alexandra Kirtley is the associate curator of American art at the Philadelphia Museum of Art. Having joined the institution as an assistant curator in July 2001, she was responsible for the museum's American Decorative Arts Collections from June 2003 to December 2004.

Prior to her posts with the Philadelphia Museum of Art, Kirtley was a research assistant in the Winterthur Program in Early American Culture at the Henry Francis du Pont Winterthur Museum in Delaware. There she coordinated the 37th annual Delaware Antiques Show in 2000, which featured 53 Americana dealers and benefited Winterthur.

Kirtley was a Lois F. McNeil Fellow in the Winterthur Program in Early American Culture at the University of Delaware, where she received a master's degree in 1999. She received a bachelor's degree in the history of art, with a minor in history, from Hamilton College in Clinton, New York, in 1993.

Kirtley's published works include *The 1772 Philadelphia Furniture Price Book: An Introduction and Guide to "Prices of Cabinet and Chair Work,"* several articles on Philadelphia furniture in *The Magazine Antiques*, and entries in *The Catalogue of Antiques and Fine Art*.

RECOMMENDED READING

Fazio, Michael W. and Patrick A. Snadon. *The Domestic Architecture of Benjamin Henry Latrobe*. Baltimore: Johns Hopkins University Press, 2006.

*A Yankee Decorator in the American South*

Thomas Jayne, Owner, Thomas Jayne Studio, Inc., New York, New York

Saturday, August 9 • 11:00 a.m.

Noted designer Thomas Jayne will speak about his own experiences in decorating southern houses, elaborating on common themes: the strong awareness of place, the underlying sense of local history, and the welcoming embrace of southern hospitality.

Jayne will also explain his own distinctive approach to decorating, which emphasizes the importance of creating a sense of continuity with the past and the staying power of old ideas in a world of change. His talk is illustrated with numerous examples of Southern projects, including his own recently completed apartment in the French Quarter, which will be highlighted on the French Quarter Open House Tour.

### Thomas Jayne

After receiving a Bachelor of Arts in art history from the University of Oregon, Thomas Jayne completed graduate fellowships in the Winterthur Program in Early American Culture at Winterthur Museum as well as the American Wing of the Metropolitan Museum of Art in New York. He participated in the Attingham Summer School and was a Historic Deerfield Fellow at Deerfield, Massachusetts.

In 1990, he established the Thomas Jayne Studio, which has acquired prominence in several areas of interior design—historical research, the presentation of art and antique collections, architectural planning and detailing, and color selection. His diverse portfolio of projects includes a Fifth Avenue apartment, a townhouse in Carnegie Hill, a Federal-style house on Rittenhouse Square in Philadelphia, a rambling cottage on an island off Maine, a plantation house in Charleston, a notable modern penthouse apartment in San Francisco, and a historic ranch in New Mexico. He has also participated in several showhouses, including Kips Bay; The Mount in Lenox, Massachusetts, where he reinterpreted Teddy Wharton's study; and recently the Ebay Decorator Showhouse in New York City.

Jayne lectures frequently, and he has published several pieces on practical and historical decoration, including a chapter on American Victorian decoration in *The Elements of Style: A Practical Encyclopedia of Interior Architectural Details, from 1485 to the Present*, edited by Stephen Calloway (1991), and an essay on Edith Wharton in *Designers on Designers: The Inspiration Behind Great Interiors* (McGraw-Hill, 2004), edited by Susan Gray. In addition, he has been featured in the most recent "Top 125 Designers" list by *House Beautiful* and "The City's 100 Best Architects and Decorators" by *New York Magazine*. His work has been published extensively in *House & Garden*, *House Beautiful*, *Vogue*, and the *New York Times*.

*The Uniqueness of French Quarter Architecture*

**John Magill, Historian/Curator, The Historic New Orleans Collection,  
New Orleans, Louisiana**

*Saturday, August 9 • 1:30 p.m.*

The French Quarter, with its blocks of lacy ironwork galleries and charming courtyards, is instantly and unmistakably recognizable throughout the world as one of the hallmarks of New Orleans. While today's tourism may give the French Quarter a bit of a theme-park air, this densely built half-square-mile neighborhood on the banks of the Mississippi River contains a significant inventory of architectural styles. Its buildings have evolved as a rich part of the city's cultural heritage in which one can perceive influences left by French and Spanish colonial rule, Africa, and the Caribbean, along with the 19th- and 20th-century United States.

John Magill's lecture will provide an overview of how selected buildings, along with the overall architectural ambiance of the French Quarter, developed and changed over nearly 300 years into something as distinctive and impressive as the city's music and cuisine.

**John Magill**

John Magill is curator/historian at The Historic New Orleans Collection. Born in New Orleans, he was raised in California and returned to his native city to attend the University of New Orleans, where he received a master's degree in history.

Magill has written and lectured extensively on his major field of study: the urban growth of New Orleans. His articles have appeared in *New Orleans Magazine*, *Gambit Weekly*, *Preservation in Print*, *Louisiana Cultural Vistas*, and *The Historic New Orleans Collection Quarterly*. In addition, Magill has contributed to several books, including *Charting Louisiana: 500 Years of Maps*, *Classic New Orleans*, *Marie Adrien Persac: Louisiana Artist*, and most recently *Canal Street: New Orleans' The Great Wide Way* with television producer Peggy Scott Laborde. He is currently working with Laborde on another book, *Christmas in New Orleans* (forthcoming 2008).

At The Historic New Orleans Collection, he has contributed to several exhibitions, including The Collection's current display *Surrounded by Water: New Orleans, The Mississippi River, and Lake Pontchartrain*. In 2006, Magill received a first-place award from the Press Club of New Orleans, and he went on to receive the Louisiana Endowment for the Humanities "Individual Achievement in the Humanities" award in 2007.

RECOMMENDED READING

Arthur, Stanley Clisby. *Old New Orleans: A History of the Vieux Carré, Its Ancient and Historical Buildings*. 1936. Reprint, Gretna, LA: Pelican, 1990.

Curtis, Nathaniel Cortlandt. *New Orleans: Its Old Houses, Shops and Public Buildings*. Philadelphia: J. B. Lippincott, 1933.

*This speaker has suggested additional readings; these and the complete list of readings for all speakers are available online at <http://www.hnoc.org/programs/AntiquesForum-Speakers.php>.*

Les Misérables: *French Émigré Miniaturists in America, 1788–1830*

Elle Shushan, Philadelphia, Pennsylvania

Sunday, August 10 • 9:00 a.m.

The legends surrounding the arrival of French miniaturists in America are as interesting as the works they produced. Regardless of the truth behind these legends, by the 1830s there were more than one hundred Frenchmen seeking fame, fortune, or simply subsistence as miniaturists in the United States. These foreigners lived vagabond lives, traveling from New Orleans to Maine in search of commissions. Elle Shushan will explore their lives and their legends, and their influence—or lack thereof—on American art.

**Elle Shushan**

As the largest specialist dealer in portrait miniatures in America, Elle Shushan concentrates on a full range of pieces, from the 16th through the 20th century, from Great Britain, Europe, China, and America. In addition to private collectors, she counts among her clients major museums, including the Metropolitan Museum of Art, the Yale University Art Gallery, and the Scottish National Portrait Gallery.

Her article about the lost Bonaparte family miniatures discovered in storage at the Maryland Historical Society was published in the noted French magazine *Connaissance des Arts*, and she contributed the chapters on portrait miniatures and mourning jewelry in *The Art of Family* (New England Historic Genealogical Society, 2002). She is a frequent lecturer at esteemed institutions across the country.

Shushan is on the faculty of Sotheby's Institute of Art American Arts Course and the Annual Jewelry and Gemstone Seminar at Hofstra University. She has served on the boards of The American Friends of the Wallace Collection, The Antiques Dealers' Association of America, and the Charleston Art and Antiques Forum; and on the Vetting Committee of the Winter Antiques Show and other, similar shows in America and England. Shushan's interest in memento mori art, often a companion field of portrait miniatures, led to her book *Grave Matters* (Random House, 1990).

RECOMMENDED READING

- Aronson, Julie and Marjorie E. Wieseman. *Perfect Likeness: European and American Portrait Miniatures from the Cincinnati Art Museum*. New Haven: Yale University Press, 2006.
- Frank, Robin Jaffee. *Love & Loss: American Portrait and Mourning Miniatures*. New Haven: Yale University Press, 2000.
- Johnson, Dale T. *American Portrait Miniatures in the Manney Collection*. New York: Metropolitan Museum of Art, 1990.
- Severens, Martha R. and Charles L. Wyrick. *The Miniature Portrait Collection of the Carolina Art Association*. Charleston: Gibbes Art Gallery, 1984.
- Strickler, Susan E. and Marianne E. Gibson. *American Portrait Miniatures: The Worcester Art Museum Collection*. Worcester: The Museum, 1989.

*What Exactly Was Made South of Baltimore?:  
MESDA's 40-Year Quest for Southern Decorative Arts*

**Robert Leath, Vice President of Collections and Research, Chief Curator,  
The Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina**  
*Sunday, August 10 • 10:00 a.m.*

In 1965 the nationally recognized collector Frank L. Horton opened MESDA as a response to the infamous remark made by Joseph Downs at the first Colonial Williamsburg Antiques Forum: “Little furniture of artistic merit was ever produced south of Baltimore.” Since then MESDA has spearheaded award-winning exhibitions, field research, publications, and other programs. MESDA’s work in the early southern states has sparked interest in and served as a model for decorative-arts research in the Deep South. Robert Leath’s talk will address MESDA’s success in researching early southern decorative arts and outline major initiatives for its future.

**Robert Leath**

Robert Leath is vice-president of collections and research at Old Salem Museums and Gardens in Winston-Salem, North Carolina. He oversees the collections and research initiatives of the Museum of Early Southern Decorative Arts (MESDA), the Old Salem Toy Museum, and the Historic Town of Salem. He also serves as an adviser on historic furnishings for James Madison’s Montpelier and Stratford Hall Plantations.

Previously, Leath was curator of historic interiors at the Colonial Williamsburg Foundation, where he created furnishings plans for 14 historic sites; curator of collections and restoration for George Washington’s Fredericksburg Foundation, where he planned the restoration of Kenmore, the home of Washington’s sister; and assistant curator for the Historic Charleston Foundation, where he coordinated the restoration of the Nathaniel Russell House.

A native of Fayetteville, North Carolina, Leath studied at Guilford College and the University of North Carolina, Chapel Hill. In 1991 he attended the MESDA Summer Institute on Early Southern Decorative Arts, and later the Attingham Summer School on the British Country House.

Leath is the author of several articles on Charleston furniture, published in the journal *American Furniture*. His work has also appeared in *American Ceramics Circle Journal* and *The Magazine Antiques*, and he gives lectures on decorative-arts topics throughout the country.

RECOMMENDED READING

Bivins, John and Forsyth Alexander. *The Regional Arts of the Early South: A Sampling from the Collection of the Museum of Early Southern Decorative Arts*. Winston-Salem, NC: MESDA, 1991.

Hurst, Ronald L. and Jonathan Prown. *Southern Furniture, 1680–1830: The Colonial Williamsburg Collection*. Williamsburg: Colonial Williamsburg Foundation, 1997.

Rauschenberg, Bradford L. and John Bivins. *The Furniture of Charleston, 1680–1820* Winston-Salem, NC: MESDA, 2003.

*Southern Perspective: A Sampling from the Museum of Early Southern Decorative Arts*. Winston-Salem, NC: MESDA, 2005.

ADDITIONAL ACTIVITIES

*French Quarter Antiques Stroll*

*Friday, August 8 • 4:00–7:00 p.m.*

Participants of the New Orleans Antiques Forum are invited to the French Quarter Stroll following the Friday sessions. The evening includes a cocktail reception at The Historic New Orleans Collection's Royal Street Complex and extended shopping hours at the following antiques shops in the Vieux Carré. Please remember to bring your program with you.

**M.S. Rau Antiques**, 630 Royal Street

*Impressionist and European Victorian Paintings; important silver; 18th- and 19th-century English, French, and American furnishings; fine jewelry; rare music boxes; porcelain; cut glass; walking sticks; and important clocks*

**Lucullus Antiques**, 610 Chartres Street

*Unique objects, art, and antiques related to dining and imbibing*

**James H. Cohen & Sons, Inc.**, 437 Royal Street

*Rare coins, jewelry, antique arms and armaments*

**Moss Antiques**, 411 Royal Street

*Antique English and French furniture, jewelry, and objets d'art*

**Ida Manheim Antiques**, 409 Royal Street

*17th-, 18th-, and 19th-century French, English, and Continental furniture; fine 18th- and 19th-century oil paintings; chandeliers, mantels, bronzes, and marble statuary; and the Ida Manheim collection of custom handmade furniture*

**The Brass Monkey**, 407 Royal Street

*Limoges, antique canes, Halcyon Days, and Jay Strongwater*

**Waldhorn & Adler**, 343 Royal Street

*English and French antiques as well as antique and fine jewelry and watches*

**Keil's Antiques**, 325 Royal Street

*Jewelry, chandeliers, and 18th- and 19th-century French and English furniture*

**J. Herman & Son, Ltd.**, 313 Royal Street

*Antique and fine jewelry, collectibles, and furniture*

**Royal Antiques**, 309 Royal Street

*18th- and 19th-century English, French, and Continental furniture and decorative arts*

**Harris Antiques**, 233 Royal Street

*19th-century bronze and marble statuary; 18th- and 19th-century antiques; and English, French, and Continental objets d'art*

**Whisnant Galleries**, 229 Royal Street

*Antique furniture, fine paintings, sculpture, religious art, African art, Asian art, arms and armor, antique estate and ethnic jewelry, and unusual collectibles*

**The French Antique Shop, Inc.**, 225 Royal Street

*Specializing in fine French 18th- and 19th-century furniture and lighting*

## ADDITIONAL ACTIVITIES

### *French Quarter Open House Tour*

*Saturday, August 9 • 3:30–6:00 p.m.*

Participants of the New Orleans Antiques Forum are invited to tour five French Quarter residences after the Saturday sessions. We encourage you to visit the homes in random order to keep crowds manageable. Please remember to bring your program, which will serve as your admittance to each home.

#### **615 Pere Antoine Alley**

*Rectory of St. Louis Cathedral and residence of Monsignor Crosby Kern*

Due to a dispute with the trustees of the parish, priests of the St. Louis Cathedral never resided in the Presbytere (at the corner of Chartres and St. Ann streets), their presumed home. Instead they acquired these three 1830s townhouses and combined them into one residence. In 1914 the façade was renovated and the galleries facing the alley were removed. Various interior renovations reflect the styles of the periods in which they took place. Of special interest is a statue of St. Louis, King of France, or King Louis IX, at the columned entrance, a tropical fish pond in the garden, and a Prudent Mallard bed.

#### **836 St. Peter Street**

*Private residence of Thomas Jayne and Rick Ellis*

Dating to the early 1830s, this townhouse mixes Creole and American elements, as evinced by both the practical Creole carriageway and the American preference for exposed brick. American influence is also evident in the full-length, double-hung windows opening onto the second-story balcony, with the Creole-inspired French doors below. The central carriageway opening into the courtyard was later enclosed and replaced with the front-door entrance, but it remains recognizable by the original brick arch above. Recent renovations were the work of the late architect Frank W. Masson, and the apartment, decorated by Thomas Jayne, was recently featured in *Elle Décor*.

#### **541 Burgundy Street (Entrance at 1002 Toulouse Street)**

*Private residence of Josie and George Markey*

The present domicile was built in 1840 on property purchased by Don François de Alpuente, who, according to oral tradition, was an auctioneer who served as a captain in the War of 1812. The house is immediately recognizable as a Creole Cottage by its four-bay pattern of French doors across the plastered brick façade; however, its steeply pitched roof showcasing four large dormers and its balcony overlooking Toulouse Street make it appear taller than a typical one-and-a-half-story cottage. To the rear is a small courtyard and the original detached kitchen with its own wooden balcony.

## ADDITIONAL ACTIVITIES

### 820 St. Louis Street

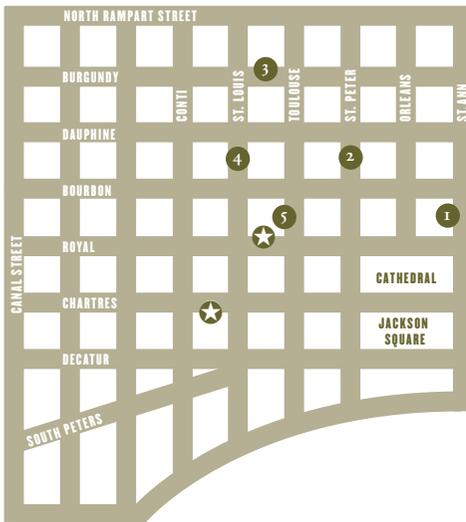
#### *Hermann-Grima House*

Built in 1831, the Hermann-Grima House is one of the most significant residences in New Orleans. This Federal mansion with its courtyard garden boasts the only horse stable and functional 1830s outdoor kitchen in the French Quarter. Restored to its original splendor through archaeological studies and careful review of the building contract and inventories, the museum complex accurately depicts the gracious lifestyle of a prosperous Creole family in the years 1830 to 1860.

### 718 Toulouse Street

#### *Former residence of General and Mrs. L. Kemper Williams, Founders of THNOC*

This two-story brick Italianate townhouse, built in 1889 and restored by the Williamses in the 1940s, reflects the elegant mid-20th-century lifestyle of its owners. Tucked away behind the 1792 Merieult House at the end of a French Quarter courtyard, the Williams Residence is filled with antiques and other *objets d'art* collected by the couple in their worldwide travels. The Williamses lived in the house from 1946 to 1963, during which time they collected materials that formed the basis of The Historic New Orleans Collection.



- 1 615 Pere Antoine Alley
  - 2 836 St. Peter Street
  - 3 541 Burgundy Street
  - 4 820 St. Louis Street
  - 5 718 Toulouse Street
- ★ The Williams Research Center, 410 Chartres Street
  - ★ The Historic New Orleans Collection, 533 Royal Street

A shuttle service with two mini-buses will be available during the French Quarter Open House Tour. The shuttle will run from 3:30 to 6:00 p.m. and will begin at the Williams Research Center. Because each bus has a capacity of only 20 passengers, we strongly encourage you to walk, if you are able, so that you may see all of the properties in the allotted time. All properties will close at 6:00 p.m. The shuttle will make a final round to all stops at 6:00 p.m.

## FRENCH QUARTER DINING OPTIONS

*The restaurants listed below are within walking distance of the Williams Research Center.*

\$=\$25 and below    \$\$=\$26 to \$40    \$\$\$=\$41 to \$65    \$\$\$\$=\$66 or more  
*Price of a dinner with one drink and tip. Lunch is usually 25% less.  
(from 2008 Zagat guide)*

### *Lunch*

- Acme Oyster House** (*seafood, casual*) \$  
724 Iberville Street (bet. Bourbon & Royal Sts.) • 504-522-5973 • www.acmeoyster.com
- Bacco** (*Italian/Creole*) \$\$  
310 Chartres St. (bet. Bienville & Conti Sts.) • 504-522-2426 • www.bacco.com
- Bayona** (*American/Creole*) \$\$\$  
430 Dauphine St. (bet. Conti & St. Louis Sts.) • 504-525-4455 • www.bayona.com
- Bistro at Maison de Ville** (*Creole/French*) \$\$\$  
733 Toulouse St. (bet. Bourbon & Royal Sts.) • 504-528-9206 • www.maisondeville.com
- Bourbon House Seafood and Oyster Bar** (*Seafood*) \$\$  
144 Bourbon St. (at Iberville St.) • 504-522-0111 • www.bourbonhouse.com
- Café Maspero** (*Po' Boys*) \$  
601 Decatur St. (at Toulouse St.) • 504-523-6250 • CASH ONLY
- Crescent City Brewhouse** (*Contemporary Louisiana*) \$  
527 Decatur St. (bet. St. Louis & Toulouse Sts.) • 504-522-0571 • www.crescentcitybrewhouse.com
- Gumbo Shop** (*Creole*) \$  
630 St. Peter St. (bet. Chartres & Royal Sts.) • 504-525-1486 • www.gumboshop.com
- Jazz Tacos** (*Central American*) \$  
307 Exchange Alley (bet. Chartres & Royal Sts.) • 504-872-0015 • Closed on Sunday.
- LaBoucherie Coffee House & Café** (*soup/sandwiches*) \$  
339 Chartres St. (with second entrance at Conti St.) • 504-581-6868 • Lunch Available M–F Only
- Mr. B's Bistro** (*Contemporary Louisiana*) \$\$\$  
201 Royal St. (at Iberville St.) • 504-523-2078 • www.mrbsbistro.com
- Muriel's Jackson Square** (*Creole*) \$\$\$  
801 Chartres St. (at St. Ann St.) • 504-568-1885 • www.muriels.com
- Napoleon House** (*Creole/Mediterranean*) \$  
500 Chartres St. (at St. Louis St.) • 504-524-9752 • www.napoleonhouse.com
- Palace Café** (*Creole*) \$\$  
605 Canal St. (at Chartres St.) • 504-523-1661 • www.palacecafe.com
- Red Fish Grill** (*Seafood*) \$\$  
115 Bourbon St. (bet. Canal & Iberville Sts.) • 504-598-1200 • www.redfishgrill.com

## FRENCH QUARTER DINING OPTIONS

### *Dinner*

**Acme Oyster House** (*seafood, casual*) \$

724 Iberville Street (bet. Bourbon & Royal Sts.) • 504-522-5973 • www.acmeoyster.com

**Antoine's** (*Creole/French*) \$\$\$

713 St. Louis St. (bet. Bourbon & Royal Sts.) • 504-581-4422 • www.antoines.com

JACKETS REQUIRED

**Arnaud's** (*Creole*) \$\$\$

813 Bienville St. (bet. Bourbon & Dauphine Sts.) • 504-523-5433 • www.arnauds.com

**Bacco** (*Italian/Creole*) \$\$

310 Chartres St. (bet. Bienville & Conti Sts.) • 504-522-2426 • www.bacco.com

**Bayona** (*American/Creole*) \$\$\$

430 Dauphine St. (bet. Conti & St. Louis Sts.) • 504-525-4455 • www.bayona.com

**Bistro at Maison de Ville** (*Creole/French*) \$\$\$

733 Toulouse St. (bet. Bourbon & Royal Sts.) • 504-528-9206 • www.maisondeville.com

**Bourbon House Seafood and Oyster Bar** (*Seafood*) \$\$

144 Bourbon St. (at Iberville St.) • 504-522-0111 • www.bourbonhouse.com

**Brennan's** (*Creole*) \$\$\$

417 Royal St. (bet. Conti & St. Louis Sts.) • 504-525-9711 • www.brennansneworleans.com

**Crescent City Brewhouse** (*Contemporary Louisiana*) \$

527 Decatur St. (bet. St. Louis & Toulouse Sts.) • 504-522-0571 • www.crescentcitybrewhouse.com

**Dickie Brennan's Steakhouse** (*steak*) \$\$\$

716 Iberville St. (bet. Bourbon & Royal Sts.) • 504-522-2467 • www.dickiebrennanssteakhouse.com

**El Gato Negro** (*Mexican*) \$

81 French Market Place (bet. Barracks & Ursulines Sts.) • 504-525-9752 • www.elgatonegronola.com

**Galatoire's** (*Creole/French*) \$\$\$

209 Bourbon St. (bet. Iberville & Bienville Sts.) • 504-525-2021 • www.galatoires.com

JACKETS REQUIRED

**Gumbo Shop** (*Creole*) \$

630 St. Peter St. (bet. Chartres & Royal Sts.) • 504-525-1486 • www.gumboshop.com

**GW Fins** (*seafood*) \$\$\$

808 Bienville St. (bet. Bourbon & Dauphine Sts.) • 504-581-3467 • www.gwfins.com

**Irene's Cuisine** (*Italian/Creole*) \$\$\$

539 St. Philip St. (bet. Chartres & Decatur Sts.) • 504-529-8811

**K-Paul's Louisiana Kitchen** (*Cajun*) \$\$\$

416 Chartres St. (bet. Conti & St. Louis Sts.) • 504-596-2530 • www.kpauls.com

**Louisiana Pizza Kitchen** (*Italian*) \$

95 French Market Pl. (at Barracks St.) • 504-522-9500 • www.louisianapizzakitchen.com

## FRENCH QUARTER DINING OPTIONS

**Mr. B's Bistro** (*Contemporary Louisiana*) \$\$\$

201 Royal St. (at Iberville St.) • 504-523-2078 • www.mrbsbistro.com

**Muriel's Jackson Square** (*Creole*) \$\$\$

801 Chartres St. (at St. Ann St.) • 504-568-1885 • www.muriels.com

**NOLA** (*Contemporary Louisiana*) \$\$\$

534 Conti St. (bet. Chartres & Dauphine Sts.) • 504-522-6652 • www.emerils.com

**Palace Café** (*Creole*) \$\$

605 Canal St. (at Chartres St.) • 504-523-1661 • www.palacecafe.com

**Pelican Club** (*Modern Creole-Acadian/International*) \$\$\$

312 Exchange Alley (bet. Royal & Chartres Sts.) • 504-523-1504 • www.pelicanclub.com

**Port of Call** (*Hamburgers*) \$

838 Esplanade Ave. (at Dauphine St.) • 504-523-0120 • www.portofcallneworleans.com

**Red Fish Grill** (*Seafood*) \$\$

115 Bourbon St. (bet. Canal & Iberville Sts.) • 504-598-1200 • www.redfishgrill.com

### *Sunday Brunch*

**Antoine's** (*Creole/French*) \$\$\$

713 St. Louis St. (bet. Bourbon & Royal Sts.) • 504-581-4422 • www.antoines.com

**Arnaud's** (*Creole*) \$\$\$

813 Bienville St. (bet. Bourbon & Dauphine Sts.) • 504-523-5433 • www.arnauds.com

**Bacco** (*Italian/Creole*) \$\$

310 Chartres St. (bet. Bienville & Conti Sts.) • 504-522-2426 • www.bacco.com

**Brennan's** (*Creole*) \$\$\$

417 Royal St. (bet. Conti & St. Louis Sts.) • 504-525-9711 • www.brennansneworleans.com

**Mr. B's Bistro** (*Contemporary Louisiana*) \$\$\$

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## ABOUT THE COLLECTION



The Historic New Orleans Collection is a museum, research center, and publisher dedicated to the study and preservation of the history and culture of New Orleans and the Gulf South region, with collections surveying more than three centuries of Louisiana's economic, social, cultural, and military history.

The Collection was established in 1966 by General and Mrs. L. Kemper Williams, private collectors of Louisiana materials, to keep their holdings intact and available for research and exhibition to the public.

In a complex of historic French Quarter buildings at 533 Royal Street, The Collection operates the Williams Gallery for changing exhibitions; the Louisiana History Galleries, featuring eleven galleries tracing Louisiana's multifaceted past; the Williams Residence, a house museum; a museum shop; and administrative offices. The Royal Street complex is open Tuesday–Saturday, 9:30 a.m.–4:30 p.m., and Sunday, 10:30 a.m.–4:30 p.m.

*Surrounded by Water: New Orleans, the Mississippi River & Lake Pontchartrain*, an exhibition exploring New Orleans and its aquatic environs, is on display through September 20 in the Williams Gallery. *A Closer Look: The Antebellum Photography of Jay Dearborn Edwards, 1858–1861*, opening October 1, will examine some of the earliest known photographs of New Orleans.

The Williams Research Center at 410 Chartres Street, which opened in 1996, makes available to researchers The Collection's holdings, which comprise some 35,000 library items, more than two miles of documents and manuscripts, and approximately 350,000 photographs, prints, drawings, paintings, and other artifacts. The WRC is open to the public Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Many of The Collection's exhibitions and programs are offered free of charge. Visit [www.hnoc.org](http://www.hnoc.org) or call (504) 523-4662 for more information on upcoming events. The Collection also offers membership benefits; details are available online or by calling (504) 598-7109.







