



French at Heart
Continental Influence in the Gulf South

AUGUST 5-7, 2011
THE FRENCH QUARTER



A presentation of
The Historic New Orleans Collection



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His Excellency François Delattre
Ambassador of France to the United States
Honorary Chair

A presentation of
The Historic New Orleans Collection
MUSEUM • RESEARCH CENTER • PUBLISHER



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MAP OF THE FRENCH QUARTER

ON THE COVER: *Selections from Vieux Paris porcelain dessert service*, ca. 1815–20, attributed to Schoelcher; The Historic New Orleans Collection, bequest of Mrs. Clarisse Claiborne Grima (1981.376.137)

INSIDE COVER: *James Robb*, oil on canvas by George Peter Alexander Healy, ca. 1845; The Historic New Orleans Collection (1988.43). A financier and developer, Robb (1814–1881) amassed the South's largest art collection in the decades prior to the Civil War. In 1845 he acquired major works from the estate of Joseph Bonaparte, Napoleon's older brother, including paintings by French artists Charles-Joseph Natoire, Claude-Joseph Vernet, and Jean-Louis Demarne.



WELCOME

WELCOME TO THE 2011 New Orleans Antiques Forum, *French at Heart: Continental Influence in the Gulf South*, presented by The Historic New Orleans Collection. We are honored that you are a part of this event, and we thank you. In addition, we thank the generous sponsors who helped make this forum possible. We appreciate their steadfast commitment and dedication to promoting Louisiana as a cultural destination.

Through the observations of widely recognized authorities on the subject, this year's forum examines the Gulf South's affinity for all things French. Over the next few days we will explore this defining influence on the taste of the region and learn what made so many southerners "*French at heart.*"

The enclosed materials include details regarding the forum as well as other information you may find helpful. Whether you are a visitor or live in the area, we encourage you to take time to enjoy the French Quarter—browse the antique shops and galleries, discover local history with a visit to The Collection's Royal Street location, take a walk to the riverfront, savor New Orleans's distinct cuisine, and sample the sounds of our city's music.

Enjoy, and again we thank you.

Priscilla Lawrence
Executive Director

Jack Pruitt Jr.
Director of Development & External Affairs



SCHEDULE

FRIDAY, AUGUST 5

- 8:30 A.M. REGISTRATION
- 9:30 A.M. WELCOME (*Priscilla Lawrence and Jack Pruitt Jr.*)
- 9:45 A.M. MODERATOR'S OPENING REMARKS: Among the First French:
The Early Huguenot Experience in the Carolina Lowcountry (*Tom Savage*)
- 10:00 A.M. Following the Trail of (French) Bread Crumbs in the Coastal South
(*John H. Lawrence*)
- 10:30 A.M. BREAK
- 10:45 A.M. *Cartes Très Curieuses*: French Mapmakers and the New World (*Jason Wiese*)
- 11:45 A.M. LUNCH ON YOUR OWN
- 2:00 P.M. Paris on the Bayou: The French Artistic Presence on the Gulf Coast
(*Graham C. Boettcher*)
- 3:00 P.M. BREAK
- 3:15 P.M. French Tapestries and Carpets: From Royal Palaces to Resplendent Residences
(*Alice M. Zrebiec*)
- 4:30–6:30 P.M. RECEPTION: The Historic New Orleans Collection, 533 Royal Street

SATURDAY, AUGUST 6

- 8:00 A.M. REGISTRATION
- 9:00 A.M. "Received from Different Factories in France": 19th-Century Paris Porcelain
in the American South (*Donna Corbin*)
- 10:00 A.M. American Silver with a French Accent? (*Janine Skerry*)
- 11:00 A.M. BREAK
- 11:15 A.M. Opulence and Intrigue: Odier, Rihouët, and the Diplomatic Service
of Alabama's William Rufus King (*Daniel F. Brooks*)
- 12:15 P.M. LUNCH ON YOUR OWN
- 1:45 P.M. From Panniers to Bustles: French Influence on the Fashion of the
Gulf Coast South (*John T. Magill*)

SUNDAY, AUGUST 7

- 9:45 A.M. New Treasures at The Historic New Orleans Collection (*Priscilla Lawrence*)
- 10:00 A.M. Louisiana Garden Design—Early French Influence: People—Plans—Plants—
Embellishments (*Neil G. Odenwald*)
- 11:00 A.M. The French Empire Style and Its Influence in the American South
(*Madeleine Deschamps*)
- 12:00 P.M. CLOSING REMARKS (*Priscilla Lawrence and Jack Pruitt Jr.*)
- 12:30 P.M. BRUNCH WITH THE SPEAKERS (optional)
Antoine's Restaurant
Separate registration required



SESSIONS & SPEAKERS

FRIDAY, AUGUST 5, 9:45 A.M.

Among the First French: The Early Huguenot Experience in the Carolina Lowcountry

TOM SAVAGE, *Moderator*

Director of Museum Affairs, Winterthur Museum, Garden and Library

THE REVOCATION of the Edict of Nantes in 1685 devastated the French Protestant, or Huguenot, population. The majority eventually converted to Catholicism, but nearly two hundred thousand fled the country, their diaspora spreading across Europe and the Americas. Those who settled in the Carolina Lowcountry lived among settlers from the British West Indies, England, Ireland, and Switzerland—and in close proximity to American Indians and African slaves. They would soon be joined by immigrants from Scotland, the Netherlands, Portugal, and Germany. The traditional interpretation of acculturation among the Huguenots must be seen against the surviving objects that speak to cultural identity within the fluid society of America's first "Creoles."



As director of museum affairs at Winterthur Museum, Garden and Library, J. THOMAS SAVAGE oversees the collections, public programs, and marketing departments. From 1998 to 2005 he was senior vice-president and director of Sotheby's Institute of Art, where he directed the Sotheby's American Arts Course, and from 1981 to 1998 he served as curator and director of museums for Historic Charleston Foundation.  A native of the Eastern Shore of Virginia, Savage received a bachelor's degree in art history from the College of William and Mary and a master's in history museum studies from the Cooperstown Graduate Program of the State University of New York. The author of *The Charleston Interior* (Legacy Publications, 1995) and numerous articles and essays, Savage serves on the board of directors of the Royal Oak Foundation, the Decorative Arts Trust, the Sir John Soane's Museum Foundation, and the American Friends Committee for Horace Walpole's Strawberry Hill. In addition, he served as a presidential appointee to the Committee for the Preservation of the White House, from 1993 to 2002.



SESSIONS & SPEAKERS

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

Following the Trail of (French) Bread Crumbs in the Coastal South

JOHN H. LAWRENCE

Director of Museum Programs, The Historic New Orleans Collection

FRENCH CULTURE, taste, and heritage are inextricably connected to New Orleans's history and image, and one could convincingly argue that no United States city has a stronger sense of its Gallic past than does the Crescent City. The French imprint was established through decades of French colonial rule—and even after the shift to Spanish governance, French disposition, loyalty, and language remained. 🌿 Although New Orleans is special by virtue of its tenacious grip on its French past, it is not the only place in the coastal South that fell under the sway of the *ancien régime* and the First Republic. France explored and colonized large swaths of territory in what is now the southern United States. Vestiges of the French language remain in proper names, terms, and phrases that have survived through centuries and still pepper conversations from Mobile to Abbeville. Moreover, the tastes of French rulers—and the designers who worked for them—live on to this day in objects of utility and delectation. This talk sets the table for the presentations that follow in the program.



In his 35-year career at The Historic New Orleans Collection, JOHN H. LAWRENCE has held the positions of curator of photographs and senior curator and currently serves as the institution's director of museum programs. In this role, the New Orleans native is responsible for planning and implementing museum exhibitions, lectures, seminars, and related activities; he is also the head of curatorial collections. He has written and lectured widely about aspects of contemporary and historic photography and the administration and preservation of pictorial collections. He has served as principal or guest curator for dozens of exhibitions on photographic, artistic, and general historical topics. 🌿 Lawrence chairs the Williams Prize committee of the Louisiana Historical Association and has been a contributing editor of the *New Orleans Art Review* since 1983. He holds degrees in literature and art history from Vassar College and a certificate in museum management from the Getty Leadership Institute, formerly the Museum Management Institute.

RECOMMENDED READING

Brasseaux, Carl A. *French, Cajun, Creole, Houma: A Primer on Francophone Louisiana*. Baton Rouge: Louisiana State University Press, 2005.

Dorman, Jessica, and Sarah Doerries, eds. *Furnishing Louisiana: Creole and Acadian Furniture, 1735–1835*. New Orleans: The Historic New Orleans Collection, 2010.

Edwards, Jay Dearborn, and Nicolas Kariouk Pecquet du Bellay de Verton. *A Creole Lexicon: Architecture, Landscape, People*. Baton Rouge: Louisiana State University Press, 2004.

Farnsworth, Jean M., and Ann M. Masson, eds. *The Architecture of Colonial Louisiana: Collected Essays of Samuel Wilson, Jr., F.A.I.A.* Lafayette: Center for Louisiana Studies, University of Southwestern Louisiana, 1987.

Laussat, Pierre Clément de. *Memoirs of My Life*. Translated by Agnes-Josephine Pastwa. Edited by Robert D. Bush. Historic New Orleans Collection Monograph Series. Baton Rouge: Louisiana State University Press, 1978.

Pitot, James. *Observations on the Colony of Louisiana from 1796 to 1802*. Translated by Henry C. Pitot. Edited by Robert D. Bush. Historic New Orleans Collection Monograph Series. Baton Rouge: Louisiana State University Press, 1979.



SESSIONS & SPEAKERS

FRIDAY, AUGUST 5, 10:45 A.M.

Cartes Très Curieuses: French Mapmakers and the New World

JASON WIESE

Assistant Director, Williams Research Center, The Historic New Orleans Collection

EARLY FRENCH MAPS held by The Historic New Orleans Collection will be shown and related to European efforts to explore and colonize parts of North America and the Caribbean. The business and technology of mapmaking in Europe will also be considered, with emphasis on the careers and influence of French cartographers Guillaume De L'Isle, Nicholas de Fer, Jacques Nicolas Bellin, Jean Baptiste d'Anville, Henri Chatelaine, and others. These men faced enormous practical difficulties in obtaining reliable geographical information about the Americas in an age in which information moved slowly. Many of the maps they created incorporated images of native tribes and flora and fauna that highlighted the exotic differences between the New World and Europe, even if they perpetuated dubious ethnographic and scientific notions about the Americas. Nevertheless, French cartographers contributed much to the complex and evolving geographical conception of North America, in the process creating beautiful documents with lasting value to collectors and cartophiles.



JASON WIESE is the assistant director of the Williams Research Center of The Historic New Orleans Collection. He holds advanced degrees from Iowa State University and Louisiana State University, and previously served as collections manager at Tulane University's Latin American Library. His subject specialties include the cartohistory of Louisiana and the maritime and military history of the Gulf South, especially the Battle of New Orleans. He served as an editor of *Charting Louisiana: Five Hundred Years of Maps* (The Historic New Orleans Collection, 2003) and a contributor to *La Louisiane: De la colonie française à l'état américain* (Somogy Editions d'Art, 2003)

RECOMMENDED READING

Cumming, William P. *The Southeast in Early Maps*. Edited by Louis De Vorse Jr. 3rd ed. Chapel Hill: University of North Carolina Press, 1998.

Lemmon, Alfred E., John T. Magill, and Jason Wiese, eds. *Charting Louisiana: Five Hundred Years of Maps*. New Orleans: The Historic New Orleans Collection, 2003.

Manasek, Francis J. *Collecting Old Maps*. Norwich, VT: Terra Nova Press, 1998.

Schwartz, Seymour I., and Ralph E. Ehrenberg. *The Mapping of America*. New York: Abrams, 1980.

Tooley, R. V. *Maps and Map-Makers*. New York: Bonanza Books, 1952.

Woodward, David, ed. *Five Centuries of Map Printing*. Chicago: University of Chicago Press, 1975.



SESSIONS & SPEAKERS

FRIDAY, APRIL 5, 2:00 P.M.

Paris on the Bayou: The French Artistic Presence on the Gulf Coast

GRAHAM C. BOETTCHER

The William Cary Hulsey Curator of American Art, Birmingham Museum of Art

FRENCH-BORN and French-trained artists had a significant presence in cities and towns along the Gulf Coast throughout the antebellum period, bringing their European sophistication and professional educations to bear upon the region's cultural milieu. Thanks to the efforts of scholars Jessie Poesch and William Keyse Rudolph, among others, the work of French artists in New Orleans has been and continues to be well documented, but similar notice has not been paid to other coastal settlements, such as Biloxi and Mobile. This talk will provide an overview of French artists working throughout the region from the early 19th century until the Civil War, paying particular attention to artists who practiced in Mississippi and Alabama.



GRAHAM C. BOETTCHER is the William Cary Hulsey Curator of American Art at the Birmingham Museum of Art in Alabama. He received his PhD from Yale University, MA from the University of Washington, and BA from Yale University. His area of expertise is American fine and decorative arts made before 1945. Boettcher arrived in Birmingham in 2006, holding the title of Luce Foundation Curatorial Fellow of American Art until 2008. He previously worked at the Yale University Art Gallery, where he was a Marcia Brady Tucker Graduate Curatorial Research Fellow. Boettcher has also held fellowships at the Amon Carter Museum in Fort Worth and the Terra Foundation's Summer Residency in Giverny, France. Among the many exhibitions Boettcher has curated are *Framing a Nation: Portraits of the Founding Fathers from the Westervelt Warner Museum of American Art* (2006), *Pražské noci/Prague Nights: Czech Modern Art from the Hascoe Collection* (2007), *Sea Fever: American Art and the Aquatic Imagination* (2007), and *Body Image: American Art and the Human Form* (2009). He is currently working on an exhibition of Georgian-era English eye miniatures titled *The Look of Love* and a survey of the Viking Revival style in American art.

RECOMMENDED READING

Adams, E. Bryding. "True to Life . . . in the Highest Style: Painting in Alabama." In *Made in Alabama: A State Legacy*, edited by E. Bryding Adams, 135–89. Birmingham, AL: Birmingham Museum of Art, 1995. Exhibition catalogue.

Black, Patti Carr. *Art in Mississippi, 1720–1980*. Jackson: University Press of Mississippi, 1998.

Busch, Jason T., Christopher P. Monkhouse, and Janet L. Whitmore. *Currents of Change: Art and Life along the Mississippi River, 1850–1861*. Minneapolis: Minneapolis Institute of Arts, 2004. Exhibition catalogue.

Poesch, Jessie J. *The Art of the Old South: Painting, Sculpture, Architecture and the Products of Craftsmen, 1560–1860*. New York: Knopf, 1983.

———. "Growth and Development of the Old South, 1830–1900." In *Painting in the South, 1564–1980*, 88–90. Richmond: Virginia Museum of Fine Arts, 1983. Exhibition catalogue.

Rudolph, William Keyse. *Vaudechamp in New Orleans*. New Orleans: The Historic New Orleans Collection, 2007.



SESSIONS & SPEAKERS

FRIDAY, AUGUST 5, 3:15 P.M.

French Tapestries and Carpets: From Royal Palaces to Resplendent Residences

ALICE M. ZREBIEC

Curatorial Consultant

PRESENTING A dazzling array of images, from monumental tributes to the Sun King to more intimate celebrations of rococo sensibilities, French tapestry epitomizes the prevailing taste and artistic culture of the 17th and 18th centuries. Explore the range and change of subjects, themes, and styles in furnishings made for the crown as well as tapestries and carpets woven for commerce. Investigate the intricate collaborative working process of tapestry and carpet production, from design through weaving process, at the Gobelins, Beauvais, Savonnerie, and Aubusson. Discover how the finished hangings, furnishings, and floor coverings were used historically and made their way into American collections and interiors.



ALICE ZREBIEC received her PhD from the Institute of Fine Arts, New York University. Her dissertation, “American Tapestry Manufactures, 1893–1933,” examined the work of three prominent ateliers and the artistic and cultural milieu in which this work was produced. For 16 years she was curator of textiles in the department of European sculpture and decorative arts at the Metropolitan Museum of Art, where she was responsible for textiles, tapestries, carpets, ecclesiastical vestments, and fans from the Renaissance to the turn of the 20th century. Her own interests, however, have a wider scope and include ethnographic textiles and contemporary works of art in fiber. A recipient of numerous grants and fellowships, Zrebiec has lectured internationally and published widely on diverse aspects of textiles and tapestries. She is currently a curatorial consultant based in Santa Fe and consulting curator of textile art for the Denver Art Museum.

RECOMMENDED READING

Bremer-David, Charissa. “French & Company and American Collections of Tapestries, 1907–1959.” *Studies in the Decorative Arts* 11 (Fall–Winter 2003–4): 38–68.

———. *French Tapestries and Textiles in the J. Paul Getty Museum*. Los Angeles: The Museum, 1997.

Chevalier, Pierre, Dominique Chevalier, and Pascal-François Bertrand. *Les Tapisseries d’Aubusson et de Felletin: 1457–1791*. Paris: La Bibliothèque des arts, 1988.

Sherrill, Sarah B. *Carpets and Rugs of Europe and America*. New York: Abbeville, 1996.

Standen, Edith A. “Studies in the History of Tapestry 1520–1790.” *Apollo* 114 (July 1981).

Verlet, Pierre. *The Savonnerie: Its History; the Waddesdon Collection*. Fribourg: Office du Livre, 1982.

Zrebiec, Alice. “Narrative in Tapestry.” In *Tapestry: The Narrative Voice*, coordinated by Sharon Marcus, 1–5. Portland, OR: n.p., 1989. Exhibition catalogue.

———. “The Textile Arts.” In “French Decorative Arts during the Reign of Louis XIV, 1654–1715,” *Metropolitan Museum of Art Bulletin* 46 (Spring 1989): 27–37.

Zrebiec, Alice, and Scott Erbes. *Conquest and Glory: Tapestries Devoted to Louis XIV in the Collection of The Speed Art Museum*. Louisville, KY: Speed Art Museum, 2000.

Zrebiec, Alice, Linda Wolk-Simon, and Stuart W. Phyr. “Textiles in the Metropolitan Museum of Art: European 16th–19th Centuries.” In “Textiles in the Metropolitan Museum of Art,” *Metropolitan Museum of Art Bulletin*, new series 53 (Winter 1995–96): 3–4, 10–12, 14–15, 45–58.



SESSIONS & SPEAKERS

SATURDAY, AUGUST 6, 9:00 A.M.

**“Received from Different Factories in France”:
19th-Century Paris Porcelain in the American South**

DONNA CORBIN

Associate Curator, European Decorative Arts, Philadelphia Museum of Art

FROM THE restrained classicism of the late 18th century to the exuberant neorococo of the mid-19th century, the porcelain manufactories of Paris set the trends that other European manufactories followed. In the first half of the 19th century, demand for Paris porcelain was nearly universal, and it was exported as far afield as Constantinople and Mexico City. In the United States, presidents from George Washington to James Polk dined on dinner services made or decorated in Parisian factories, and fashionable Americans followed suit. While Paris porcelain was available from retailers in this country, Americans who traveled abroad returned with sets of porcelain dishes to grace their dining tables and pairs of vases to furnish their best parlors. This lecture will explore the fascination with Paris porcelain in the American South in the 19th century.



DONNA CORBIN is the associate curator of European decorative arts at the Philadelphia Museum of Art, where she has been on the staff since 1981 and has curated a number of exhibitions, including *A Purer Taste of Form and Ornaments: Josiah Wedgwood and the Antique* (2010); *A Most Exquisite Display: European Ceramics at the Centennial Exhibition* (2001); and *Eighteenth-Century French Silver from the Collection of Rodolphe and Williamina Meyer de Schauensee* (1990–91). She has taught the history of interior and furniture design at the Moore College of Art and Design in Philadelphia. A member of the executive committee of the Board of the American Ceramic Circle (ACC) since 2002, she serves as editor of the ACC’s *Newsletter* and has organized four symposia and five international trips for the organization. She is presently collaborating with colleagues at the Philadelphia Museum of Art on an exhibition on the subject of the hunt and is working on a catalogue of the museum’s collection of 18th-century French porcelain.

RECOMMENDED READING

Keefe, John Webster. *Paris Porcelains in the New Orleans Museum of Art*. New Orleans: The Museum, 1998.

Plinval de Guillebon, Régine de. *Faïence et Porcelain de Paris XVIIIe–XIXe Siècles*. Dijon: Faton, 1995.

———. *Porcelain of Paris, 1770–1850*. Translated by Robin R. Charleston. New York: Webster, 1972.



SESSIONS & SPEAKERS

SATURDAY, AUGUST 6, 10 A.M.

American Silver with a French Accent?

JANINE SKERRY

Curator of Metals, Colonial Williamsburg Foundation

EARLY 19TH-CENTURY Empire-style silver has long been cited as the primary exemplar of French influence on American metalwork. But might traces of French craftsmanship and artistry be more broadly discernible in the work of American silversmiths? There is ample documentation of the ownership of French silver in early America, and innumerable craftsmen emigrated from France to our shores. Join Colonial Williamsburg curator Janine Skerry as she addresses seldom-explored aspects of Gallic heritage in American silversmithing from the colonial period to the eve of the Civil War.



In June 2009 JANINE SKERRY was appointed curator of metals at the Colonial Williamsburg Foundation in Williamsburg, Virginia, where she had previously served as curator of ceramics and glass, since 1993. Skerry has also been employed at Historic Deerfield, the Yale University Art Gallery, the Peabody Museum of Salem, and the Essex Institute. She holds a BA from Yale University, an MA from the Winterthur Program in Early American Culture and the University of Delaware, and a PhD from Boston University. She has lectured and written widely on silver and ceramics in England and America and was a member of the board of trustees of the American Ceramic Circle, from 1993 to 2009.  With generous support from the Richard C. von Hess Foundation, Skerry coauthored with Suzanne Hood *Salt-Glazed Stoneware in Early America* (Colonial Williamsburg Foundation, 2009), the first comprehensive examination of the diverse range of German, English, and American stoneware owned in America prior to 1800. The volume won the American Ceramic Circle Book Award for 2009. Along with other responsibilities, Skerry is currently working to expand Colonial Williamsburg's collection of early American silver.

RECOMMENDED READING

Fennimore, Donald L., and Ann K. Wagner. *Silversmiths to the Nation: Thomas Fletcher and Sidney Gardiner, 1808–1842*. Woodbridge, Suffolk, UK: Antique Collectors' Club, 2007.

Mack, Norman. *Missouri's Silver Age: Silversmiths of the 1800s*. Carbondale: Southern Illinois University Press, 2005.

Mackie, Carey T., H. Parrott Bacot, and Charles L. Mackie. *Crescent City Silver: An Exhibition of Nineteenth-Century New Orleans Silver*. New Orleans: The Historic New Orleans Collection, 1980.

Venable, Charles L. *Silver in America, 1840–1940: A Century of Splendor*. Dallas: Dallas Museum of Art, 1994.

Warren, David B. *Southern Silver: An Exhibition of Silver Made in the South Prior to 1860*. Houston: Museum of Fine Arts, 1968.

Winterthur Conference on Museum Operation and Connoisseurship. *Spanish, French, and English Traditions in the Colonial Silver of North America*. Winterthur, DE: Henry Francis du Pont Winterthur Museum, 1968.



SESSIONS & SPEAKERS

SATURDAY, AUGUST 6, 11:15 A.M.

Opulence and Intrigue: Odier, Rihouët, and the Diplomatic Service of Alabama's William Rufus King

DANIEL F. BROOKS

*Director (Retired), Arlington Historic House and Gardens
Adjunct Instructor, Samford University*

GULF COAST CULTURE flourished in the 1840s, bolstered by agricultural development, while a growing nation eyed westward expansion. Leery of European interference in American affairs yet eager to strengthen tenuous relations abroad, President John Tyler prevailed upon William Rufus King, a distinguished Alabama senator, to serve as minister to France. This richly illustrated presentation reveals King's colorful legacy and life, entwining the story of his intriguing diplomatic mission with tales of his opulent collection of silver and porcelain.



For more than 25 years, DANIEL FATE BROOKS served as director of Arlington Historic House and Gardens, the only extant antebellum structure—and the only house museum—in Birmingham, Alabama. He remains an adjunct instructor in decorative arts and history at Samford University and is a founding faculty member of the Alabama Governor's School.  A native of Alabama's Black Belt region, Brooks curated a portion of the landmark exhibition *Made in Alabama: A State Legacy* (Birmingham Museum of Art, 1995) and authored an essay for the accompanying book. He has published articles in *Alabama Review* and *Alabama Heritage* and was a contributor to the major compilation *The Vice Presidents* (Facts on File, 1998). A former president of the Alabama Historical Association, Brooks is the recognized expert on the life of William Rufus King, one of Alabama's first U.S. senators and vice-president under Franklin Pierce. Upon his retirement from Arlington in 2010, he moved to his 1820s home in Lowndesboro, Alabama, where he is currently completing a biography of King.



SESSIONS & SPEAKERS

SATURDAY, AUGUST 6, 1:45 P.M.

**From Panniers to Bustles:
French Influence on the Fashion of the Gulf Coast South**

JOHN T. MAGILL

Curator/Historian, The Historic New Orleans Collection

DESPITE NEW ORLEANS'S distance from Paris, French fashion was not out of reach for its residents. Indeed, Pierre Clément de Laussat, colonial prefect at the time of the Louisiana Purchase, made note of the modishly dressed women of New Orleans in his *Memoirs*, and period portraits depict Gulf Coast residents in fashionable finery. New Orleans was, of course, a major port, and during the colonial period fabrics were routinely imported from France's many textile manufacturers. Frequently included in their shipments were fashion dolls, engraved designs, and books that showed fashionable ladies and dressmakers the latest ideas from Europe. The importance of ladies' fashion extended beyond the salon—its widening and narrowing skirts, for example, influenced interior architecture and furniture design. As New Orleans grew larger and wealthier during the 19th century, it evolved into one of the United States' more important wholesale and retail centers. By the 1850s some noted French-born dressmakers had set up shop, and the city boasted dry goods stores offering an impressive array of fabrics and ready-made accessories. American fashion periodicals like *Godey's Lady's Book*, as well as mass-market illustrated magazines like *Harper's Weekly*, were also readily available, providing New Orleanians with pictures of the latest fashions. These were often reinterpreted to fit the local climate and tastes—always with overtones of Paris, which had become the chief fashion arbiter by the late 18th century.



JOHN T. MAGILL was born in New Orleans, raised in California, and, upon returning to Louisiana, attended the University of New Orleans, where he received an MA in history. He has been employed by The Historic New Orleans Collection since 1982. His main field of historic study has been New Orleans's urban growth and infrastructure, about which he has written and lectured extensively. He has also researched the development of the retail and wholesale trade industries, not only as part of the urban fabric, but also as they relate to changing fashion trends and social history. His articles have appeared in *New Orleans Magazine*, *Preservation in Print*, *Louisiana Cultural Vistas*, and *The Historic New Orleans Collection Quarterly*. He has contributed to several books, including *Charting Louisiana*, *Classic New Orleans*, and *Marie Adrién Persac: Louisiana Artist*. With local television producer Peggy Scott Laborde, he has cowritten *Canal Street: New Orleans' Great Wide Way* and *Christmas in New Orleans*. He was awarded a first place Greater New Orleans Press Club award in 2006 and a Louisiana Endowment for the Humanities Individual Achievement in the Humanities award in 2007.

RECOMMENDED READING

Baclawski, Karen. *The Guide to Historic Costume*. New York: Drama Book, 1995.

Gernsheim, Alison. *Victorian and Edwardian Fashion: A Photographic Survey*. New York: Dover, 1981.

McClellan, Elizabeth. *Historic Dress in America: 1607–1870*. New York: Arno Press, 1977.

Severa, Joan L. *Dressed for the Photographer: Ordinary Americans and Fashions, 1840–1900*. Kent, OH: Kent State University Press, 1995.

———. *My Likeness Taken: Daguerreian Portraits in America*. Kent, OH: Kent State University Press, 2005.

Weber, Caroline. *Queen of Fashion: What Marie Antoinette Wore to the Revolution*. New York: Henry Holt, 2006.



SESSIONS & SPEAKERS

SUNDAY, AUGUST 7, 10 A.M.

Louisiana Garden Design—Early French Influence: People—Plans—Plants—Embellishments

NEIL G. ODENWALD

*Professor Emeritus and Former Director, School of Landscape Architecture,
Louisiana State University*

This presentation will briefly review key elements of early French landscape design and their influence on Louisiana garden design. Among the most frequently referenced elements—and the imagery we most often associate with French design—are a dominance of pattern, allées, bosquets, and primary and secondary axes. We will attempt to remove the veil of romanticism and focus on a comparison of the people, the plans, the plants, and the embellishments in both French and southern gardens. Can the success of these gardens be attributed, in part, to an understanding of what it means to have pleasing proportions and comfortable scale? We will explore how fundamental principles, which so strongly influenced formal French garden design, were apparent in early Louisiana garden design and carry through to our contemporary landscapes.



NEIL G. ODENWALD, PhD, FASLA, is professor emeritus in the Robert S. Reich School of Landscape Architecture, Louisiana State University, Baton Rouge. He earned his PhD in horticulture from Mississippi State University and his MS in landscape architecture from LSU. A fellow of the American Society of Landscape Architecture, he is the author or coauthor of numerous publications, including *The Bountiful Flower Garden: Growing and Sharing Cut Flowers in the South* (Taylor Publishing, 2000); *Plants for American Landscapes* (Louisiana State University Press, 1996); *Attracting Birds to Southern Gardens* (Taylor Publishing, 1993); *Live Oak Splendor: Gardens along the Mississippi from Natchez to New Orleans* (Taylor Publishing, 1992); and *Identification, Selection and Use of Southern Plants for Landscape Design* (Claitor's, 1987).  Odenwald has served as a landscape architectural consultant to several Louisiana properties: Afton Villa and Rosedown Plantation State Historic Site in St. Francisville; the Biedenharn Foundation's ELSong Gardens in Monroe; Bocage Plantation in Darrow; and Longue Vue House and Gardens in New Orleans. He has received awards from LSU's School of Landscape Architecture and College of Design, the Garden Club of America, and the Louisiana Chapter of the American Society of Landscape Architecture.



SESSIONS & SPEAKERS

SUNDAY, AUGUST 7, 11 A.M.

The French Empire Style and Its Influence in the American South

MADELEINE DESCHAMPS

*Adjunct Instructor, New York University School
of Continuing and Professional Studies*

The Empire style, under Napoleon's political and aesthetic sponsorship, spread across the Continent to embody the grandeur of the French Empire. Napoleon's hegemony lasted but 15 years, yet this period witnessed a remarkable development of the decorative arts, as he restored and refurbished châteaux and palaces and patronized the major *manufactures*. The fall of Napoleon's colossal empire inspired dreams of glory that resonated across the world and influenced the arts as far away as the American South. 🌿 This talk will also address the political and intellectual contributions of talented women in Napoleon's France. Some, like Madame de Staël, presided over influential salons. Others, like Empress Joséphine, Juliette Récamier, and Caroline Murat, promoted the luxury industries with their innumerable commissions. Their influence, too, was felt in the American South.



MADELEINE DESCHAMPS is an art historian specializing in the French decorative arts. She has a doctorate in art history from the Sorbonne and has taught at the Sorbonne, the École du Louvre, the Smithsonian Institution, and the master of arts program offered by the Cooper-Hewitt, National Design Museum and Parsons The New School for Design. For eight years she was curator of the American Center in Paris and was later an editor with Éditions Flammarion. She was a designer with Peter Marino Architect for eight years and is now a designer with Skidmore, Owings & Merrill in New York. 🌿 Deschamps has written and contributed to books on the decorative arts and on American art, both in France and in the United States. She published *La peinture américaine: Les mythes et la matière* (Denoël, 1981) and contributed to *L'Art de Vivre: Decorative Arts and Design in France, 1789–1989* (Cooper-Hewitt, 1989). She is also the author of *Empire* (Abbeville Press, 1994 and 2004), which was awarded the Grand Prix de la Fondation Napoléon. Deschamps has lectured at numerous institutions in the United States and abroad, including the Royal Ontario Museum, the Art Institute of Chicago, the Dallas Museum of Art, the Norton Museum of Art in Palm Beach, the Musée d'art moderne de la ville de Paris, and the National Heritage Center in Warsaw, Poland.



AFTER THE SESSIONS



FRIDAY, AUGUST 5, 4:30–6:30 P.M.

Cocktail Reception

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



AROUND TOWN

WE ENCOURAGE YOU to take advantage of other activities the city has to offer this weekend—including the Satchmo SummerFest and Whitney White Linen Night. Please be advised that driving in the French Quarter can be difficult on any weekend, and major events such as these can cause delays. Those planning on driving in the Quarter should allow extra time to account for the crowds, restricted street access, and limited parking.

THURSDAY—SUNDAY, AUGUST 4–7

11th Annual Satchmo SummerFest

Old U.S. Mint, 400 Esplanade

Free and open to the public

Presented by French Quarter Festivals Inc., Satchmo SummerFest pays tribute to the life, legacy, and music of Louis “Satchmo” Armstrong and encourages visitors to immerse themselves in the culture, food, music, and everything else that New Orleans has to offer. Scheduled each year to coincide with Armstrong’s August 4 birthday, Satchmo SummerFest presents seminars, special events, three stages of music, and food booths featuring restaurants from across the city. Evening events at local jazz clubs are often presented in conjunction with the festival. A full schedule is available at www.fqfi.org/satchmosummerfest.

SATURDAY, AUGUST 6

Whitney White Linen Night

6:00–9:00 P.M.

300–600 blocks of Julia and Camp Streets

**Free and open to the public*

This annual open-air event invites guests to visit art galleries throughout the Warehouse/Arts District while enjoying food from local restaurants, cool drinks, and live entertainment by an eclectic lineup of some of New Orleans’s most talented musicians. The Contemporary Arts Center hosts an after party. For details, visit www.cacno.org.  Those interested in attending White Linen Night may wish to travel by taxi, as the event is located more than a mile from the Williams Research Center. Cab stands are available at the Hotel Monteleone, 214 Royal Street, and the Omni Royal Orleans Hotel, 621 St. Louis Street.

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



ABOUT THE HISTORIC NEW ORLEANS COLLECTION

A MUSEUM, RESEARCH CENTER, AND PUBLISHER, The Historic New Orleans Collection is dedicated to the study and preservation of the history and culture of the city and the Gulf South region. 🌿 General and Mrs. L. Kemper Williams, longtime New Orleans residents and private collectors, established the institution in 1966. Since its founding, The Collection has grown to one of the foremost museums and research institutes in the region. 🌿 The Collection operates two facilities in the French Quarter. Galleries and a museum shop are located in a complex of historical buildings anchored by the 1792 Merieult House at 533 Royal Street. The Williams Research Center at 410 Chartres Street (site of the Antiques Forum sessions) houses a reading room and additional exhibition space. 🌿 Details about some of The Collection's current offerings are available below. For a list of all upcoming activities, call (504) 523-4662 or visit us online at www.hnoc.org.

WILLIAMS RESEARCH CENTER

410 Chartres Street

Tuesday–Saturday: 9:30 A.M.–4:30 P.M.

Inside this beautifully restored Beaux-Arts building are three centuries of history. No admission is charged and no appointment is necessary to view primary sources such as maps, government documents, family papers, and writings and works by numerous New Orleans artists.

GUIDED TOURS

533 Royal Street

Tuesday–Saturday: 10 & 11 A.M., 2 & 3 P.M., Sunday: 11 A.M., 2 & 3 P.M.

Admission: \$5 per person, free for THNOC members

Three guided tours are available year-round at The Collection. The Louisiana History Galleries Tour traces the region's development from settlement through the 20th century. The Williams Residence Tour showcases the elegant French Quarter home of the institution's founders. The Courtyards and Architecture Tour uses The Collection's Royal Street properties to illustrate the numerous architectural styles seen throughout the Vieux Carré.

THE 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” in *Frommer's New Orleans 2009, 2010, and 2011*, The Shop at The Collection carries an assortment of unique merchandise from local and independent artists, including stationery, books, prints, and gifts for all budgets. For your convenience The Shop will have several books and items relating to the New Orleans Antiques Forum available for purchase in the corridor outside the lecture hall in the Williams Research Center. You may also shop online at www.hnoc.org to have your favorites shipped straight to your door. Members of The Collection are entitled to a 10 percent discount on all purchases.

MEMBERSHIP OPPORTUNITIES

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

SCHOLARSHIP PROGRAM

The Collection offers a limited number of scholarships to the New Orleans Antiques Forum to full-time undergraduate or graduate students enrolled in degree programs in art history, museum studies, studio arts, or related fields. Should you be interested in making a contribution to the scholarship program, please call Jack Pruitt at (504) 598-7173.



CURRENT EXHIBITIONS

The Golden Legend in the New World: Art of the Spanish Colonial Viceroyalties

533 Royal Street

Tuesday–Saturday: 9:30 A.M.–4:30 P.M., Sunday: 10:30 A.M.–4:30 P.M.

The Golden Legend in the New World showcases the artistic wealth created in the Spanish Americas between the mid-17th and early 19th centuries. The exhibition features paintings from the New Orleans Museum of Art, with early maps and portraits from the holdings of The Collection providing additional cultural context. Admission is free.

West Florida: Contact, Conflict, and Culture

410 Chartres Street

Tuesday–Saturday: 9:30 A.M.–4:30 P.M.

Now on view upstairs at the Williams Research Center, the exhibition *West Florida* details the history of Louisiana's Florida Parishes, the eight parishes east of the Mississippi River and north of Lake Pontchartrain. A former British and Spanish colony and a short-lived independent republic, West Florida had earlier been home to Indian tribes, who left their imprint in place names like Ponchatoula, Tangipahoa, and Bogalusa. Highlights include early European depictions of coastal Indians, historic maps of the northern Gulf Coast, and rare printed books and pamphlets. Admission is free.



ACKNOWLEDGMENTS

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



His Excellency François Delattre, Ambassador of France to the United States
Honorary Chair, 2011 New Orleans Antiques Forum

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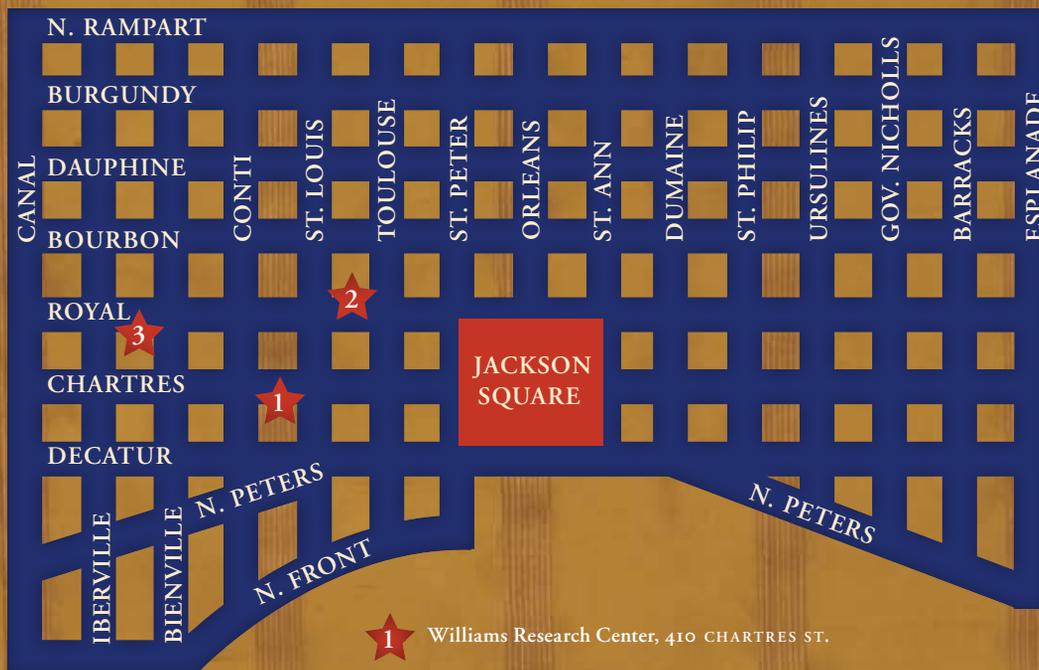
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THE FRENCH QUARTER



-  Williams Research Center, 410 CHARTRES ST.
-  The Historic New Orleans Collection, 533 ROYAL ST.
-  The Hotel Monteleone, 214 ROYAL ST.

Cab stands are available near the Williams Research Center at the Hotel Monteleone, 214 Royal Street, and at the Omni Royal Orleans, 621 St. Louis Street. A list of cab service providers has also been provided below.

United Cabs, Inc.	(504) 522-9771	White Fleet Cab	(504) 822-3800
New Orleans Carriage Cab	(504) 207-7777	Checker Yellow Cabs	(504) 525-3311
American Taxi	(504) 299-0386		

SAVE THE DATE


The
New Orleans
Antiques Forum
 August 2 – 5, 2012

JOIN US for the 2012 *New Orleans Antiques Forum*, scheduled for August 2–5, 2012. Details will be posted online as they develop, and 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.

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