



# Opulence & Intrigue

*Exoticism in  
the 19th Century*

August 1–4, 2013  
The French Quarter

PRESENTED BY



The Historic  
New Orleans  
Collection

MUSEUM • RESEARCH CENTER • PUBLISHER



⚙️ **TABLE OF CONTENTS**

4 FORUM SCHEDULE

5 SESSIONS AND SPEAKERS

Tom Savage  
John H. Lawrence  
Donald A. Wood  
Holly H. Shimizu  
Richard Guy Wilson  
Alison McQueen  
Ulysses Grant Dietz  
John Davis  
John T. Magill  
Nicholas M. Dawes  
Jason T. Busch

16 AFTER HOURS

17 AROUND TOWN

18 ABOUT THE HISTORIC  
NEW ORLEANS COLLECTION

20 ACKNOWLEDGMENTS

MAP OF THE FRENCH QUARTER

⚙️ **SCHEDULE**

**Friday, August 2**

Boyd Cruise Room  
Williams Research Center, 410 Chartres Street

8:30–9:30 a.m.

**Registration**

9:30–9:45 a.m.

**Welcome**

Priscilla Lawrence and Jack Pruitt Jr.

9:45–10 a.m.

**Opening Remarks**

**Fantasies of Opulence:**

**An Introduction to Exoticism**

Tom Savage (moderator)

10–10:30 a.m.

**Everyday Exotic: No Passport Required**

John H. Lawrence

10:30–10:45 a.m.

**Break**

10:45–11:45 a.m.

**Visions of Cathay**

Donald A. Wood

11:45 a.m.–2 p.m.

Lunch (on your own)

2–3 p.m.

**The 19th-Century Southern Garden:  
Influences and Inspirations**

Holly H. Shimizu

3–3:15 p.m.

Break

3:15–4:15 p.m.

**Exotic and Colorful: Orientalism in  
American Architecture and Design, 1850–1910**

Richard Guy Wilson

4:30–6:30 p.m.

**Reception**

The Historic New Orleans Collection  
533 Royal Street

**Saturday, August 3**

Boyd Cruise Room  
Williams Research Center, 410 Chartres Street

8–9 a.m.

**Registration**

9–10 a.m.

**Empress Eugénie and Orientalism**

Alison McQueen

10–11 a.m.

**Long Ago and Far Away: Looking for  
the Exotic in Victorian Jewelry**

Ulysses Grant Dietz

11–11:15 a.m.

**Break**

11:15 a.m.–12:15 p.m.

**The Orientalist Bible: 19th-Century  
American Artists and the Holy Land**

John Davis

12:15–1:45 p.m.

**Lunch** (on your own)

1:45–2:45 p.m.

**Bedazzled by Another Realm: Exoticism  
and Carnival in Late 19th-Century New Orleans**

John T. Magill

**Sunday, August 4**

Boyd Cruise Room  
Williams Research Center, 410 Chartres Street

9:45–10 a.m.

**New Treasures at The Historic  
New Orleans Collection**

Priscilla Lawrence

10–11 a.m.

**Exotica, Esoterica, and the Gulf South  
in 19th-Century Ceramic Art**

Nicholas M. Dawes

11 a.m.–noon

**Inventing the Modern World: Furniture and  
Decorative Arts at the World's Fairs, 1851–1939**

Jason T. Busch

noon–12:15 p.m.

**Closing Remarks**

Priscilla Lawrence and Jack Pruitt Jr.

12:30–2 p.m.

**Brunch with the Speakers**

(optional; additional charge)

Antoine's Restaurant, 713 St. Louis Street

## ⚙️ SESSIONS & SPEAKERS

Friday, August 2, 9:45 a.m.

Fantasies of Opulence: An Introduction to Exoticism

Tom Savage, *Moderator*

Nineteenth-century Americans embraced revivals of various artistic styles, a trend popularly referred to as historicism. The most prolific of these styles were Greek or classical revival, often linked to what Dr. Maurie McInnes calls “the politics of taste”; and Gothic revival, both a purist strain and a more fanciful variety known as carpenter or rural Gothic. As scholarship expanded and travel became more accessible, new strains of historicism—Egyptian, Byzantine, and Turkish, for example—gained currency. This brief introductory survey will examine some of the more fanciful manifestations of exoticism and how they came to be adopted by nineteenth-century Americans.



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* (1995) and numerous articles and essays, Savage serves on the boards 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 2, 10 a.m.**

### **Everyday Exotic: No Passport Required**

John H. Lawrence

Surviving references to exotic cultures (or what were once considered such) often hide in plain sight under the protective coloration of everyday life. The passage of time tends to make what was once novel seem familiar. A glimpse at some instances of design, architecture, and visual and decorative arts that served to conjure aspects of foreign life, lands, and customs shows the enduring and endearing qualities of nineteenth-century “exotic” taste in New Orleans and other parts of the coastal South.



In his thirty-five-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.

⚙️ **SESSIONS & SPEAKERS**

**Friday, August 2, 10:45 a.m.**

**Visions of Cathay**

Donald A. Wood

This lecture will explore the West's fascination with the arts of China, beginning with the earliest surviving examples of Chinese art in European collections and culminating with the wonderfully opulent and exotic expressions of chinoiserie in Europe and the United States in the nineteenth century. Wood will look at select examples of this theme in decorative arts, paintings, and architecture.



Donald A. Wood has served as curator of Asian art at the Birmingham Museum of Art since 1987. He was appointed Virginia and William M. Spencer III Curator of Asian Art in 2000 and served as chief curator from 1996 to 2008; Wood is also currently senior curator. He received his doctorate with honors and his master's degrees from the University of Kansas, and his bachelor's from Wittenberg University. In addition, he has studied at the University of Toronto, Middlebury College, Kansai University of Foreign Studies and Kyoto University (both in Japan), and Schiller College (Germany). Before his work at Birmingham, Wood was curator of Oriental art at the New Orleans Museum of Art and worked at the National Palace Museum in Taipei, Taiwan, and at the Spencer Museum at the University of Kansas. He also has taught at Kansai University and Kinran Junior College (also in Japan), the University of Kansas, Tulane University, and the University of Alabama at Birmingham. He has traveled extensively throughout Asia.

## ⚙️ SESSIONS & SPEAKERS

Friday, August 2, 2 p.m.

### **The 19th-Century Southern Garden: Influences and Inspirations**

Holly H. Shimizu

Ideas and influences coming into America during the 1800s from around the globe had a huge impact on the architecture, design, elements, and plants of early southern gardens. The love affair with exotic plants such as orchids and roses, as well as with European gardens, styles, follies, and flavors, colored glorious southern gardens with flare and function. Shimizu will look at some of the great southern gardens, large and small, to connect ideas that traveled here through world cultures.



Holly H. Shimizu is executive director of the US Botanic Garden, the oldest botanic garden in North America and the most-visited public garden. Under her direction the Botanic Garden, located adjacent to the US Capitol on the National Mall, is experiencing a renaissance, with the renovation of the conservatory, the completion of the National Garden, partnership in the Sustainable Sites Initiative, and continued creation of innovative exhibitions and inspiring gardens. Shimizu has worked in gardens in many parts of the world and is often recognized from her ten years as a host of the popular *Victory Garden* television show. She has degrees in horticulture from Temple University, Ambler Campus, Pennsylvania State University, and the University of Maryland. In 2009 she received an honorary degree of doctor of science from Washington College in Chestertown, Maryland. Throughout her career she has received numerous awards, including the prestigious Thomas Roland Medal for outstanding contributions to horticultural education from the Massachusetts Horticultural Society in 2009 and the 2008 Professional Award for an Outstanding Public Garden Director from the American Horticultural Society. She has written for numerous publications and can often be heard on National Public Radio. She works with many organizations, including Botanic Gardens Conservation International, and is dedicated to heightening an awareness and love of plants through her work. Her husband, Osamu, is a garden designer whom she met while working in Europe. They live in Glen Echo, Maryland, with their naughty dog, enjoying their sanctuary garden near the Potomac River.

⚙️ SESSIONS & SPEAKERS

Friday, August 2, 3:15 p.m.

**Exotic and Colorful: Orientalism in American Architecture and Design, 1850–1910**

Richard Guy Wilson

Searching for new expressions, some American architects and designers in the late nineteenth and early twentieth centuries forsook the usual reliance upon England and France and turned to more exotic sources—the Near, Middle, and Far East, or, as the region was known then, the Orient. Designers as diverse as Samuel Sloan, Frederic Church, John La Farge, Louis Comfort Tiffany, Lockwood de Forest, Ralph Adams Cram, and Charles and Henry Greene created an entirely new American expression. This talk will treat some of the themes in this design work and focus on several major buildings, including Tiffany’s Laurelton Hall.



Richard Guy Wilson holds the Commonwealth Professor’s Chair in Architectural History at the University of Virginia. A frequent lecturer and a television commentator, he has also published widely on different aspects of American and modern architecture. His books include *The American Renaissance* (1979), *McKim, Mead and White, Architects* (1982), *Machine Age in America* (1986), *Thomas Jefferson’s Academical Village* (1993, 2009), *Campus Guide: University of Virginia* (1999, 2012), *The Colonial Revival House* (2004), *Harbor Hill: Portrait of a House* (2008), and *Edith Wharton at Home* (2012).

## ⚙️ SESSIONS & SPEAKERS

Saturday, August 3, 9 a.m.

### Empress Eugénie and Orientalism

Alison McQueen

Empress Eugénie was one of the most important art patrons in Europe in the nineteenth century. As empress during France's Second Empire (1852–70), she developed a significant art collection that was strongly informed by the contemporary taste for exotic subjects. She surrounded herself with paintings and sculptures of North African and Middle Eastern subjects in her apartments at the Tuileries Palace and in her private hotel in Paris, as well as in her quarters at the Saint-Cloud château west of the capital. At Fontainebleau, Eugénie created a *musée chinois*, an opulent and eclectic space in which she exhibited objects from China, Japan, Thailand, and Vietnam, which can still be seen at the château today.

While empress, Eugénie traveled to Algeria, Turkey, and Egypt, where she officially inaugurated the opening of the Suez Canal. These experiences informed her fascination with foreign cultures, which for her represented beauty, reverie, and the possibility of escaping the restrictive confines of her public, political persona as consort. McQueen will discuss the sumptuous spaces where Eugénie exhibited the exotic objects in her art collection, as well as a series of little-known private photographs in which she staged herself in exotic costumes and often sensual poses.



Alison McQueen is a professor of art history at McMaster University. She has written three books, including *Empress Eugénie and the Arts*, which won a history prize from the Fondation Napoléon in Paris in 2011; she has contributed articles to numerous books and journals. McQueen has been a visiting scholar at the American Academy in Rome and a visiting research fellow at the Institute for Advanced Studies in the Humanities at the University of Edinburgh. She has received numerous research grants, including funding from the Graham Foundation for Advanced Studies in the Fine Arts, the Vincentian Studies Institute, and the Social Sciences and Humanities Research Council of Canada. She has also been awarded scholarships to participate in the Royal Collection Studies program offered by the Attingham Trust in Britain as well as the Summer International Academy for the Arts in Dresden. McQueen has presented lectures in France, Germany, England, Scotland, and throughout North America, and has received a teaching award at her university.

## ⚙️ SESSIONS & SPEAKERS

**Saturday, August 3, 10 a.m.**

### **Long Ago and Far Away: Looking for the Exotic in Victorian Jewelry**

Ulysses Grant Dietz

Until the 1840s, jewelry design tended to follow fairly standard forms and use standard materials, echoing the parameters established by aristocratic court jewelry of previous centuries. However, in the Victorian era, novelty in both style and materials began to influence the way jewelry was made and how it looked. Aesthetic considerations became as important as precious materials; bizarre motifs from faraway lands and romantic evocations of distant times began to appeal to an expanding audience of intelligent, worldly consumers. Tiger claws and hummingbird heads, aluminum and animal horn: all of this was fodder for the creative jeweler. Without question, jewelry of the Victorian era offers an eye-popping array of exotic motifs and materials, which will be explored in this talk.



Ulysses Grant Dietz has been curator of decorative arts at the Newark Museum since 1980 and was appointed chief curator in 2012. He received a bachelor's degree in French from Yale and a master's in American material culture from the University of Delaware's Winterthur Program. Dietz has curated over one hundred exhibitions covering all aspects of the decorative arts from colonial to contemporary. He is particularly proud of his work on the Newark Museum's 1885 Ballantine House, named a national historic landmark in 1985, and its groundbreaking installation, *House and Home*. In 1997 Dietz was chief curator for *The Glitter and the Gold: Fashioning America's Jewelry*, the first exhibition and book on the history of Newark's jewelry industry, which dominated American jewelry making for nearly a century. In 2003 he wrote the exhibition catalogue *Great Pots: Contemporary Ceramics from Function to Fantasy* and was cocurator and coauthor of an exhibition and book on Doris Duke's jewelry collection: *Gems from the East and the West*. In 2006 he mounted an exhibition from the Newark Museum's permanent collection, *Objects of Desire, 500 Years of Jewelry*. In 2009, for the museum's hundredth anniversary, he produced *Masterpieces of Art Pottery, 1880–1930* and its companion catalogue, also drawn from the museum's collection. Dietz has also published numerous articles on decorative arts drawn from the Newark Museum's nationally known collections of art pottery, studio ceramics, silver, jewelry, and nineteenth-century furniture.

⚙️ SESSIONS & SPEAKERS

Saturday, August 3, 11:15 a.m.

**The Orientalist Bible: 19th-Century American Artists and the Holy Land**

John Davis

Beginning with the earliest panorama painters who created massive cinemalike experiences of the Holy Land, this talk will examine the American artists who traveled to Palestine, Syria, and Egypt in search of history and exoticism. Above all, these protestant artists looked to holy terrain to find proof of the biblical account of time and material evidence of the life of Christ. Among the artists discussed will be Miner Kellogg (who played a role in an interesting artistic controversy in New Orleans), Edward Troye (a southern artist specializing in depictions of thoroughbred racehorses), Hudson River School painter Frederic Church, African American artist Henry Ossawa Tanner, and the cosmopolitan John Singer Sargent.



John Davis studied art history at Cornell University, the Ecole du Louvre, the Sorbonne, and Columbia University, where he received his doctorate in 1991. He teaches art history and American studies at Smith College and has been a visiting professor in Kyoto, Brussels, and Paris. Davis is the author or coauthor of six books and catalogues, most recently (with Sarah Burns) *American Art to 1900: A Documentary History* (2009), which was named one of the outstanding academic books of the year by *Choice*. He has also written several dozen articles and essays on such topics as landscape painting, the depiction of race during the Civil War, family portraits, the visual expression of religion in the nineteenth century, and artists' organizations and studio buildings.

⚙️ SESSIONS & SPEAKERS

Saturday, August 3, 1:45 p.m.

**Bedazzled by Another Realm: Exoticism and Carnival  
in Late 19th-Century New Orleans**

John T. Magill

In the fantastic world of New Orleans's Carnival season, the exotic world has long been a passion and an inspiration. This was especially true in the late nineteenth century, when foreign lands, fairy tales, the world's flora and fauna, and myths of heavenly gods provided different annual themes for parades and balls. This lecture will focus not only on these themes but also on the artistic designs that brought color and life to the presentations of early organized Carnival krewes, such as the Mistick Krewe of Comus, the Twelfth Night Revelers, Rex, the Knights of Momus, and the Krewe of Proteus, among others. Original artwork for float, costume, and set designs will be explored, as will jewelry, favors, and printed ephemera such as lavish invitations, programs, and the large folding bulletins depicting parade floats.



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

## ⚙️ SESSIONS & SPEAKERS

Sunday, August 4, 10 a.m.

### **Exotica, Esoterica, and the Gulf South in 19th-Century Ceramic Art**

Nicholas M. Dawes

Take a journey through Western ceramic art, from Napoleon through the Gulf South to *Downton Abbey*, illustrating treatment of the natural world and exotica before and after the revelations of Charles Darwin. This talk discusses consumer behavior in ceramics in the context of existing and emerging consumer groups, examining religious, social, economic, and technological changes throughout Western society with specific reference to the southern states. Spectacular images accompany a lively text composed of facts and theory.



Nicholas M. Dawes, vice-president of special collections at Heritage Auctions, New York, has more than forty years of experience in the antiques and auction business, beginning in his native England in the early 1970s. He immigrated to New York in 1979 and worked as a department head and auctioneer at Phillips and Sotheby's in between an independent career as an antiques dealer, author, lecturer, auction consultant, and charity auctioneer. Dawes has been a part-time faculty member at Parsons, the New School for Design, since 1984 and is the author of three standard works on decorative arts—*Lalique Glass* (1986), *Majolica* (1989), and *Art Deco* with Judith Miller (2006)—with collective sales over a hundred thousand copies. He is familiar to many as an appraiser for PBS's *Antiques Roadshow* since the first American season.

Sunday, August 4, 11 a.m.

**Inventing the Modern World: Furniture and Decorative Arts  
at the World's Fairs, 1851–1939**

Jason T. Busch

During the nineteenth and early twentieth centuries, world's fairs were the most important vehicles for debuting advancements in the modern world. Universal in scope, they displayed decorative arts alongside paintings, sculpture, and agricultural products. Above all, they democratized design unlike any previous or concurrent forum. Carnegie Museum of Art in Pittsburgh and the Nelson-Atkins Museum of Art in Kansas City have co-organized a groundbreaking exhibition, now on view at the New Orleans Museum of Art, focused on decorative arts displayed at world's fairs, from the London Great Exhibition of the Works of Industry of All Nations of 1851 to the New York World's Fair of 1939. Impermanent as the exhibitions themselves were, decorative arts from world's fairs are sometimes the only surviving elements. This talk will elaborate on how decorative arts, especially revival furniture at the nineteenth-century fairs, represented inventive fabrication techniques, cross-cultural influences, nationalistic inspiration, and folkloric traditions. These singular objects represented the pinnacle of scientific and artistic achievements of their time and demonstrated how innovative design could positively affect modern living.



Jason T. Busch is chief curator and Alan G. and Jane A. Lehman Curator of Decorative Arts and Design at Carnegie Museum of Art in Pittsburgh. He directed the 2009 renovation and reinstallation of the museum's storied Ailsa Mellon Bruce Galleries, which include decorative arts, modernist design, and contemporary craft. He was formerly associate curator of architecture, design, decorative arts, craft and sculpture, and curator of the Grand Salon from the Hôtel Gaillard de La Bouëxière (Paris, ca. 1735) at the Minneapolis Institute of Arts (MIA), and assistant curator of American decorative arts at the Wadsworth Atheneum Museum of Art in Hartford, Connecticut. Busch has held fellowships and internships at the National Park Service, Historic Deerfield (Massachusetts), Colonial Williamsburg, and the Cincinnati Historical Society. He received his master's degree in early American culture from the Winterthur Program at the University of Delaware and a bachelor's degree in American studies from Miami University. A frequent contributor of articles on museum collections and exhibitions in *The Magazine Antiques* and *Antiques and Fine Art*, Busch has also actively contributed to scholarship on decorative arts, culminating in several exhibitions and publications, including *Carnegie Museum of Art Decorative Arts and Design Collection Highlights* (Carnegie Museum of Art 2009), *Currents of Change: Art and Life Along the Mississippi River, 1850–1861* (Minneapolis Institute of Arts 2004), and *George Washington: In Profile* (Wadsworth Atheneum Museum of Art 1999). He recently co-organized the catalogue-exhibition *Inventing the Modern World: Decorative Arts at World's Fairs, 1851–1939*, which was shown in 2012 at Carnegie Museum of Art and the Nelson Atkins Museum of Art in Kansas City, and in 2013 at the New Orleans Museum of Art and the Mint Museum in Charlotte.

⚙️ **AFTER HOURS**

**Friday, August 2**  
**Cocktail Reception**  
4:30–6:30 p.m.

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, *Pipe Dreams: Louisiana under the French Company of the Indies, 1717–1731*.



## ⚙️ 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 1–4

#### **13th Annual Satchmo SummerFest**

Old US Mint, 400 Esplanade Avenue

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](http://www.fqfi.org/satchmosummerfest).

### Saturday, August 3

#### **Whitney White Linen Night**

6–9 p.m.

300–600 blocks of Julia Street

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, 900 Camp Street, hosts an after-party. For details, visit [www.cacno.org](http://www.cacno.org).

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

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

## ⚙️ CITY SIGHTSEEING

Registered participants in the 2013 New Orleans Antiques Forum are welcome to explore the town using the City Sightseeing buses. A ticket entitling you to a 50 percent discount may be found in your registration packet. Just look for the “hop on, hop off” signs at designated corners, and enjoy the ride!

## ⚙️ ABOUT THE HISTORIC NEW ORLEANS COLLECTION

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

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

The Collection operates several facilities in the French Quarter. Galleries and a museum shop are located in a complex of historical buildings anchored by the 1792 Merieult House at 533 Royal Street. The Williams Research Center at 410 Chartres Street (site of the Antiques Forum sessions) and the neighboring Perrilliat House (400 Chartres Street) houses additional exhibition space.

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

### Guided Tours

533 Royal Street

Tuesday–Saturday, 10 & 11 a.m., 2 & 3 p.m., Sunday, 11 a.m., 2 & 3 p.m.

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

Docent-guided tours are available year-round at The Collection. The Williams Residence Tour showcases the elegant French Quarter 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 Louisiana History Galleries are currently available for free, self-guided tours.)

### The Shop at The Collection

533 Royal Street

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

Named “the best gift shop in town” by *Frommer’s New Orleans*, The Shop at The Collection carries an assortment of unique merchandise from local and independent artists, including stationery, books, prints, and gifts for all budgets. For your convenience, The Shop will have several books and items relating to the New Orleans Antiques Forum available for purchase in the corridor outside the lecture hall in the Williams Research Center. You may also shop online at [www.hnoc.org](http://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.

## ⚙️ ABOUT THE HISTORIC NEW ORLEANS COLLECTION

### Scholarship Program

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

### ⚙️ CURRENT EXHIBITIONS

#### **Pipe Dreams: Louisiana under the French Company of the Indies, 1717–1731**

533 Royal Street

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

Long before New Orleans became the Queen of the South and Louisiana made a name for itself in shipping and trade, the area was a fledgling colony struggling to turn to a profit. The Historic New Orleans Collection's latest exhibition, *Pipe Dreams: Louisiana under the French Company of the Indies, 1717–1731*, invites visitors to discover the experiences of one company that took the ultimate risk, invested millions in the region, and lost it all. More than one hundred items are on display, including engraved maps; contemporary artworks and drawings; archaeological artifacts from Port Dauphin, Old Mobile, Natchez, and New Orleans; manuscripts and three-dimensional items related to the company's origins and collapse; and trade items circulated throughout the company's global networks.

#### **Cartography and Natural History**

410 Chartres Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

The selection of maps in this exhibition suggests how mapmaking and its ties to the natural environment evolved over nearly three centuries. The maps on display, all from THNOC's holdings, chart subjects such as the locations of Native American tribes, the existence of shell beds and navigational hazards, the evolution of shifting river channels, and the best spots for recreational fishing. Several maps address New Orleans's history and future regarding storms and flooding; one tracks past and projected flooding patterns, while another shows decades of Atlantic hurricane paths, suggesting by extension the effect of those storms on Louisiana's coastal wetlands.

#### **Selections from the Laura Simon Nelson Collection**

400 Chartres Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

The inaugural exhibition in the newly opened Laura Simon Nelson Galleries for Louisiana Art features a representative display of Nelson's collection, which was donated to THNOC in 1995 and contains more than 350 items. The display showcases the talents of many artists who lived and worked in Louisiana, including Jacques Guillaume Lucien Amans, Josephine Marien Crawford, Ellsworth Woodward, and William Woodward.

## ⚙️ ACKNOWLEDGMENTS

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

### NEW ORLEANS ANTIQUES FORUM HONORARY ADVISORY COMMITTEE

Hon. Jean-Claude Brunet, *Consul General of France in New Orleans*  
Eugene D. Cizek, *Professor of Architecture and Latin American Studies, Tulane School of Architecture*  
Hon. James J. Coleman Jr., *Honorary Consul General of the United Kingdom in Louisiana*  
Hon. Patricia Denechaud, *Honorary Consul General of Canada in Louisiana*  
Jeanette Feltus, *Linden Plantation/Natchez Antiques Forum*  
Nicole Granet Friedlander, *French Antique Shop*  
Thomas Jayne, *Thomas Jayne Studio Inc.*  
Robert A. Leath, *Vice President of Collections and Research, Old Salem Museums and Gardens*  
Judge Mary Ann Vial Lemmon, *US District Court, Eastern District of Louisiana*  
Johanna McBrien, *Editor, Antiques and Fine Art*  
Andrée Keil Moss, *Keil's Antiques and Moss Antiques*  
Elizabeth Pochoda, *Editor, The Magazine Antiques*  
Mark Romig, *Chief Executive Officer, New Orleans Tourism Marketing Corporation*  
Gregory Rusovich, *Chairman of the Board, New Orleans Convention and Visitors Bureau*  
Nanette Keil Shapiro, *Royal Antiques*

### SPONSORS

Neal Auction Company  
  
Antoine's Restaurant  
City Sightseeing New Orleans  
Community Coffee  
Fleur de Paris  
French Antique Shop, Inc.  
Garrity Print Solutions, A Harvey Company  
Hotel Monteleone  
Keil's Antiques  
Louisiana Office of Tourism  
Moss Antiques  
New Orleans Convention and Visitors Bureau  
New Orleans Silversmiths  
New Orleans Tourism Marketing Corporation  
Royal Antiques  
The Schon Charitable Foundation  
Silk Road Collection

### KEMPER AND LEILA WILLIAMS FOUNDATION BOARD OF DIRECTORS

Mrs. William K. Christovich, Chair  
Fred M. Smith, President  
Drew Jardine, Vice President  
John E. Walker, Past President  
John Kallenborn  
E. Alexandra Stafford  
Hilton Bell

### SPECIAL THANKS

Jim Bryant  
Eugene D. Cizek  
Brian J. Costello  
William M. Hyland  
St. Mary of False River Catholic Church  
Hunt Slonem  
Ann Wilkinson