

NEW ORLEANS
ANTIQUES
FORUM
2026

THE HISTORIC NEW ORLEANS COLLECTION PRESENTS

MATERIAL BELIEF

OBJECTS OF FAITH, SPIRIT, AND TRADITION

AUGUST 7-9, 2026

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The Reverend Mother Lydia Gilford with infant Jesus on the steps of her church at 1349 Columbus Street (detail); 1974; photograph by Michael P. Smith © HNOC, 1979.350.1

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SCHEDULE

FRIDAY, AUGUST 7

Optional preconference activities

- 9 a.m.–5 p.m. North Shore Excursion**
additional fee
- 2–4 p.m. Show-and-Tell: Objects of Belief from HNOC's Holdings**
included with forum registration; open to non-registered guests of forum attendees
Registration desk open for early check-in
- 3 p.m. Public Session: Fashioning Belief and Commitment**
free and open to the public in addition to Antiques Forum attendees
Michael E. Mamp, PhD

SATURDAY, AUGUST 8

- 8:30 a.m. Registration**
- 9 a.m. Welcome**
Daniel Hammer, president and CEO, Historic New Orleans Collection (HNOC)
- 9:15 a.m. Introduction: The Beauty of Holiness**
Tom Savage, moderator, Colonial Williamsburg Foundation
- 9:40 a.m. Sacred Presence in Material Form: Catholic Statuary and the Art of Devotion**
Dr. Alexia Williams, assistant professor of religion and African American studies, University of Illinois Urbana-Champaign
- 10:25 a.m. Break**
- 10:40 a.m. Across the Diaspora: Jewish Ritual Objects**
Beth B. Schneider, consultant to the Judaica Initiative at the Museum of Fine Arts, Houston
- 11:25 a.m. Discovering Stained Glass in New Orleans**
Dale A. Carlson, author and architectural historian
- 12 p.m. Lunch** (on your own)
Optional Activity: Luncheon with the Speakers
additional fee
- 1:45 p.m. Mediums and Magicians: Conjuring the Spirit World Through Objects**
Dr. George H. Schwartz, curator-at-large, Peabody Essex Museum
- 2:30 p.m. New and Notable at HNOC**
Lydia Blackmore, curator, and Nina Bozak, senior curator, HNOC
- 2:45 p.m. Break**

- 3 p.m. Ethics of Collecting and Displaying Objects of Belief**
Panelists: Dr. Alexia Williams, Beth B. Schneider, Dr. George H. Schwartz, Dr. Marcelitte Failla, and Heather Veneziano. Moderated by Erin M. Greenwald, PhD, deputy director, HNOC
- 3:30 p.m. Threads of Discipline and Devotion in Two Early Louisiana Samplers**
Dr. Lily Higgins, Andrew W. Mellon Postdoctoral Curatorial Fellow, Walters Art Museum
- 4 p.m. Break**
- 4:15 p.m. Ritual Objects and African Diasporic Religion in New Orleans**
Dr. Marcelitte Failla, assistant professor of philosophy and religious studies, North Carolina State University, with Lilith Dorsey, MA, author and filmmaker
- 5 p.m. Closing Remarks**
- 5:15 p.m. Champagne Reception**
- 6:30 p.m. End**



SUNDAY, AUGUST 9

- 9 a.m. Registration**
- 9:45 a.m. Welcome and Introduction**
Daniel Hammer and Tom Savage
- 10 a.m. Decorative Arts of the Gulf South Fieldwork Update**
Sarah Duggan, DAGS project manager, HNOC
- 10:15 a.m. Making Memory Visible: Cemeteries in the Gulf South**
Heather Veneziano, professor and director of historic preservation program, Tulane University
- 11:15 a.m. Break**
- 11:30 a.m. The Architecture of the Black Church: Afrocentric Resiliency, Resistance, and Its Intersectionality to Black Space and Spiritual Beliefs**
Dr. Christopher S. Hunter, associate professor of the practice and director of professional programs, Department of Architecture, Texas A&M University
- 12:15 p.m. Closing Remarks**
Tom Savage
- 12:30 p.m. Optional Activity: Celebratory Brunch at Arnaud's**
additional fee



SESSIONS & SPEAKERS

FRIDAY, AUGUST 7 | 3 P.M.

Public Session: Fashioning Belief and Commitment

Michael E. Mamp, PhD

From baptism to burial and every milestone in between, some of life's most meaningful moments are marked by what we wear. The Louisiana State University Textile and Costume Museum (TCM) includes a remarkable collection of nearly 10,000 artifacts, from

prehistoric textile fragments to contemporary fashion. In this talk, TCM Curator Michael E. Mamp, PhD, highlights selections from the collection—including christening gowns, a liturgical vestment, and wedding dresses—to explore how clothing expresses faith, love, identity, and tradition. Rich visuals and stories of each object's journey will reveal the often-surprising histories and deep personal meanings stitched into every garment.



Michael E. Mamp, PhD, is an award-winning curator and educator. An associate professor of fashion and textile history at Louisiana State University (LSU), he stewards approximately 10,000 artifacts as director and curator of the LSU Textile and Costume Museum (TCM). His work bridges material culture, fashion and textile

history, and curatorial practice. A specialist in 20th-century American fashion, he examines garments as sites of artistic expression, craftsmanship, and scholarly inquiry. Mamp's work has been published widely.

ABOVE: **Rita Aucoin on the day of her wedding to Frederick William Grant, Baton Rouge, Louisiana; 1954; courtesy of LSU Textile and Costume Museum**

OPPOSITE: ***Our Lady of Prompt-Succor, Hasten to Help Us*; between 1895 and 1900; lithograph by F. Champenois; HNOC, gift of Harold Schilke and Boyd Cruise, 1953-34**



SATURDAY, AUGUST 8 | 9:15 A.M.

Introduction: The Beauty of Holiness

Tom Savage

In 2021, Tom Savage was appointed director of educational travel and conferences for the Colonial Williamsburg Foundation, following a 16-year career at Winterthur Museum, Garden, and Library as director of museum affairs and director of external affairs. From 1998 to 2005, he was senior vice president and director of Sotheby's Institute of Art, where he directed Sotheby's American Arts Course, and from 1981 to 1998, he served as curator and director of museums of the Historic Charleston Foundation. A native of Virginia, Savage received a BA in art history from the College of William and Mary and a master's degree in history museum studies from the Cooperstown Graduate Program of the State University of New York. Savage currently serves on the board of governors of the Decorative Arts Trust. He is a former trustee of the Royal Oak Foundation, the Attingham Summer School, and the Sir John Soane's Museum Foundation. In addition, he served as a presidential appointee to the Committee for the Preservation of the White House from 1993 to 2002.



Portrait of a saint; 1897; oil painting by Achille Peretti; HNOC, gift of Laura Simon Nelson, 2006.0430.8

SATURDAY, AUGUST 8 | 9:40 A.M.

Sacred Presence in Material Form: Catholic Statuary and the Art of Devotion

Dr. Alexia Williams

Roman Catholic churches are replete with statues of saints, the Virgin Mary, and Christ—sacred figures chiseled in stone, rendered in wood, or cast in plaster or bronze. Far from mere decoration, these objects have long played a central role in facilitating devotion, intensifying prayer, adorning sacred spaces, and communicating stories from the life of Christ and the saints to believers. This talk explores the history and function of Catholic statuary in the United States, with particular attention to the relationship between material form and sacred presence.



Alexia Williams is an assistant professor of religion and African American studies at the University of Illinois Urbana–Champaign. Her work traces the entanglements of race and religion across the hemispheric Americas, with a focus on Afro-diasporic religions and Roman Catholicism. Her current book project, *Race to Sainthood: Roman Catholicism and the US Racial Imagination*, examines the

cultural and aesthetic work that emerges from local efforts to canonize the first African American saint in the Roman Catholic church. Her research has been supported by the Ford Foundation, the Louisville Institute, and the John C. Danforth Center on Religion and Politics. She holds a PhD in American studies and African American studies from Yale University.

Lady of Prompt Succor statue; photo by Eugene A. Delcroix; HNOC, gift of Joel Jergins and Mrs. Eugene Delcroix, courtesy of the New Orleans Museum of Art, 1984.189.3247

SATURDAY, AUGUST 8 | 10:40 A.M.

Across the Diaspora: Jewish Ritual Objects

Beth B. Schneider

Jewish ritual objects are used in homes and synagogues for Sabbath and holiday observance, life-cycle celebrations, and the adornment of Torah scrolls and sacred spaces. Fine materials and precious metals exemplify the principle of *hiddur mitzvah* (beautifying the commandment) as a way to honor God. This presentation will explore works from the newly formed Judaica collection at the Museum of Fine Arts, Houston, along with items from the Museum of the Southern Jewish Experience to link Jewish life in the American South with ritual objects from other parts of the world.



Beth B. Schneider is currently the consultant to the Judaica Initiative at the Museum of Fine Arts, Houston (MFAH), where she works with curators to build, present, and interpret a collection of ritual art representing the Jewish diaspora. Schneider worked in art museum education for more than 40 years, including 23 years at the MFAH, where she was education director from 1986 to 2007. At the MFAH

she led initiatives that expanded museum audiences by creating outreach programs throughout Houston and Harris County—establishing programs for families, developing workshops and resources for teachers, and interpreting the museum's collections and exhibitions. She coauthored two books about education at the MFAH, wrote articles on museum education, and created materials for teachers. In 2008 the National Art Education Association awarded her National Museum Educator of the Year.

As head of learning at the Royal Academy of Arts, London from 2008 through early 2019, Schneider significantly expanded community outreach programs and learning opportunities for adults, families, and teachers—as well as people experiencing homelessness. She oversaw the development of a new studio space for classes, workshops, and exhibitions as part of the academy's major expansion in 2018.

Since 2022, Schneider has been a docent at the MFAH leading tours for third- and fourth-grade students. She earned a BA in art history cum laude from Harvard and Radcliffe Colleges in 1974 and an MA in art history from the University of Pennsylvania in 1976.

Torah crown; mid-18th century; Museum of Fine Arts, Houston, museum purchase funded by Cyvia Wolff in loving memory of Melvyn Wolff, 2022.228; photograph © Museum of Fine Arts, Houston; Thomas R. DuBrock



SATURDAY, AUGUST 8 | 11:25 A.M.

Discovering Stained Glass in New Orleans

Dale A. Carlson

Join author and architectural historian Dale A. Carlson as he discusses nine of his favorite sites discovered while undertaking the research and photography for his 2022 book, *Stained Glass New Orleans: A Field Guide*. Enjoy stellar photography of each site's windows while learning about some of the most highly regarded American and European stained glass makers represented in the Crescent City, including Emil Frei Art Glass Co. of St. Louis, Willet Studios of Philadelphia, Franz Mayer & Co. of Munich, and, of course, Tiffany Studios of New York City.

Dale A. Carlson was born and raised along the northeastern shores of Lake Michigan and has called metropolitan Detroit home since 2004. He holds a bachelor's degree in art history from Wayne State University and is the author of *Corrado Parducci: A Field Guide to Detroit's Architectural Sculptor* (2020), *Kahn's Detroit: A Field Guide to Albert Kahn Designs of the Metro Area* (2022), and *Stained Glass New Orleans: A Field Guide* (2022). He lectures regularly and credits his late wife, Carolin Venegas Jones, for inspiring his ventures into publishing and photography.



Supper at Emmaus triptych window; mid-1890s; courtesy of Woldenberg Art Center, photograph by Dale A. Carlson



SATURDAY, AUGUST 8 | 1:45 P.M.

Mediums and Magicians: Conjuring the Spirit World Through Objects

Dr. George H. Schwartz

The human desire to connect with the departed has given rise to a fascination with the supernatural and the magical. Dr. Schwartz will show how art and objects—paintings, posters, photographs, stage apparatuses, and others—were essential components for mediums and magicians “communicating” with the dead at séances and magic shows during the 19th- and 20th-century Spiritualism movement in the US and Europe. During this time period, people actively debated and wondered, “Can spirits return?”—whether they were believers, skeptics, or somewhere in between.

George H. Schwartz, PhD, is curator-at-large at the Peabody Essex Museum (PEM). He has curated many successful PEM exhibitions and installations, including *Conjuring the Spirit World: Art, Magic, and Mediums* (2024–25) and the bicentennial installation in the museum’s historic East India Marine Hall. His specialties and interests are in maritime art, material culture, early collecting, and museum history. He is the editor and lead author of *Conjuring the Spirit World* (2024) and the author of *Collecting the Globe: The Salem East India Marine Society Museum* (2020), which explores PEM’s origins. Schwartz also teaches material culture at Tufts University in the museum studies program.



Dr. Q spirit hand; about 1930; wood, paint, lace, and felt; by Thayer Magic Manufacturing Co. (Los Angeles); Peabody Essex Museum, 2022.29.2, photo by Kathy Tarantola/PEM

SATURDAY, AUGUST 8 | 2:30 P.M.

New and Notable at HNOC

Lydia Blackmore and Nina Bozak

The Historic New Orleans Collection actively collects books, documents, art, and artifacts relating to the history and culture of New Orleans, Louisiana, and the Gulf South. Curators Nina Bozak and Lydia Blackmore will share some noteworthy recent acquisitions.



Lydia Blackmore is a curator at HNOC specializing in material culture, design, Carnival, and architecture. She earned an MA and certificate in museum studies from the Winterthur Program in American Material Culture at the University of Delaware. She also holds a degree in history from the College of William and Mary. As a curator, Blackmore oversees research, acquisition, and preservation of decorative art, fine art, material culture, and design collections. She is also coordinating preservation projects at HNOC's historic 533 Royal Street campus. In her 12 years at HNOC, Blackmore has curated or cocurated several exhibitions, including *Making Mardi Gras* (2022), *A Vanishing Bounty* (2024), and *Unknown Sitters* (2024). Outside of HNOC, she is a member of the board of trustees of the Historic BK House and Gardens.

Nina Bozak is a senior curator at HNOC who works with acquisitions, rare books, and performing arts collections. She received her undergraduate degree in history at Loyola University in New Orleans and her master's degree from the Palmer School of Library and Information Science at Long Island University, concentrating on rare books and special collections. Her 15 years at HNOC were preceded by four years in the special collections libraries at Tulane University and Dillard University, as well as three in the rare book trade of New York at Swann Auction Galleries and Bauman Rare Books.



Zion Travellers Baptist Church pew; ca. 1888; HNOC, gift of Dr. Phebe Hayes, 2026.0068

SATURDAY, AUGUST 8 | 3 P.M.

Ethics of Collecting
and Displaying Objects
of Belief

Moderated by Erin M. Greenwald, PhD

What are the ethical challenges and considerations of collecting, displaying, and caring for sacred objects in both museums and private collections? Forum speakers will consider how meaning can shift when these items move outside their original religious contexts, and what responsibilities come with their stewardship. The discussion will explore what it means to care for sacred material while respecting living traditions.



Erin M. Greenwald, PhD, serves as deputy director of the Historic New Orleans Collection, overseeing collections development, exhibitions, audience engagement, digital services, and publications, as well as the Williams Research Center. She was previously vice president of public programs at the Louisiana Endowment for the Humanities (LEH), where she led statewide program development and implementation and served as editor-in-chief of *64 Parishes* magazine. Prior to her work at LEH, Greenwald was a senior curator and historian at HNOC. She holds a PhD in history from Ohio State University.



Kiddush cup; 1859; by Terfloth & Küchler, manufacturer (New Orleans); HNOC, 2018.0077.6

SATURDAY, AUGUST 8 | 3:30 P.M.

Threads of Discipline and Devotion in Two Early Louisiana Samplers

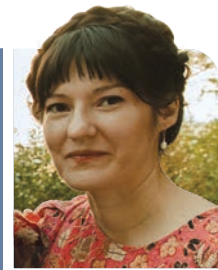
Dr. Lily Higgins

Although the structural integrity of the fabric is compromised and the colors are diminished, a French inscription marks the sampler crafted by 10-year-old Pauline Fortier in 1815, making it the earliest surviving Louisiana sampler. Made at the Ursuline Convent school in New Orleans during a tumultuous period in the city's history, the sampler is tangible evidence of the order's mission to educate women and create the foundation for a society steeped in Catholic



virtues. Another early Louisiana sampler made by a young Acadian woman named Louise Celeste Babin in Attakapas territory in 1819 survives at the Longfellow-Evangeline State Historic Site. Together, the Fortier and Babin samplers highlight the ways in which material objects, literacy, and the shared rituals of Catholic faith connected women not only across the Atlantic Ocean, but also within the varied cultural landscape of early 19th-century Louisiana.

Lily Higgins earned her doctorate in art history from Yale and is a graduate of Harvard and the Winterthur Program in American Material Culture. She has participated in fellowships at the Yale Center for British Art, Winterthur, and the World Monuments Fund, and her work has been supported by the Decorative Arts Trust, the Colonial Society of Massachusetts, and the Chipstone Foundation. As the Mellon Curatorial Fellow at the Walters Art Museum in Baltimore, she is engaged in the reinstallation of the museum's collection of 18th- and 19th-century European art. She is interested in materiality, the tension between the local and the global, and the ways in which ideas are contested or made tangible through objects.



Sampler, 1815; by Pauline Fortier Sarpy; *HNOC*, gift of the Léon Sarpy family, 2004.0030



Beaded immortal enclosing a porcelain posey of white roses; 19th century; HNO, bequest of Boyd Cruise and Harold Schilke, 1989.79.181

SATURDAY, AUGUST 8 | 4:15 P.M.

Ritual Objects and African Diasporic Religion in New Orleans

Dr. Marcelitte Failla and Lilith Dorsey

African diasporic religions, including Voodoo, Hoodoo, Vodou, Ifá, and Òrìṣà traditions, have long shaped the spiritual landscape of New Orleans and the broader Gulf South. Rooted in West and Central African belief systems and transformed through histories of enslavement, migration, and cultural exchange, these practices are expressed through a rich material culture of altars, offerings, ritual tools, and performance. This session explores how such objects are made, used, and understood within living traditions, serving as points of connection to spiritual forces, ancestors, and community. Considering both historical and contemporary contexts, the speakers examine the meanings these materials carry and the roles they continue to play in sustaining belief and practice today.

Marcelitte Failla is an assistant professor in the Department of Philosophy and Religious Studies at North Carolina State University. She received her PhD in American religious cultures from Emory University, with a certificate in women's, gender, and sexuality studies. Her current book project investigates how contemporary Black witches employ African diasporic religions for manifestation, healing, and protection from anti-Blackness. As a practitioner of Hoodoo, Ifá, and Òrìṣà traditions, she often holds ceremonial space in academic and community settings. Failla has articles in the *Black Scholar*, the *Journal of Religion and Culture* at Concordia University, and *Liturgy*. She is also the recipient of the Mellon/ACLS Dissertation Completion Fellowship.



Lilith Dorsey, MA, hails from many magickal traditions. Their traditional education focused on plant science, anthropology, and film at the University of Rhode Island, New York University, and the University of London. Their magickal training includes numerous initiations in Lucumí, Haitian Vodoun, and New Orleans Voodoo. Dorsey is also a Voodoo priestess, filmmaker of the experimental documentary *Bodies of Water: Voodoo Identity and Tranceformation*, as well as choreographer and performer for Dr. John's "Night Tripper" Voodoo show. They are proud to be a published Black author of such titles as *Voodoo and African Traditional Religion* (2021), the bestselling *Orishas, Goddesses, and Voodoo Queens* (2020), and more.



SUNDAY, AUGUST 9 | 10 A.M.

Decorative Arts of the Gulf South Fieldwork Update

Sarah Duggan

Decorative Arts of the Gulf South (DAGS) Project Manager Sarah Duggan will share about graduate summer interns' recently completed research and object cataloging. This year's team conducted fieldwork in longtime DAGS favorite Natchez, Mississippi, and visited a local New Orleans antiques collector. Their work revealed new stories about the context of historic objects.

The Decorative Arts of the Gulf South project at HNOC is an initiative that documents and shares information about pre-1865 material life in Louisiana, Mississippi, and Alabama. The initiative also prioritizes education, offering internships for both graduate and undergraduate students. Duggan oversees DAGS data and research and was a cocurator for the exhibitions *Pieces of History: Ten Years of Decorative Arts Fieldwork* (2021) and *Unknown Sitters* (2024). She holds a master's degree from the Winterthur Program in American Material Culture at the University of Delaware and a bachelor's in history and religious studies from the College of William and Mary.



Design for a church ceiling; between 1907 and 1955; by Rudolph E. Compte; HNOC, gift of John Fowler, 1986.39.17

SUNDAY, AUGUST 9 | 10:15 A.M.

Making Memory Visible: Cemeteries in the Gulf South

Heather Veneziano

This session examines cemeteries and mourning practices as material expressions of belief in the Gulf South. It considers not only tombs and markers, but also what is brought into these spaces, including votives, flowers, handcrafted offerings, and other tributes that give form to grief, memory, and spiritual connection. Together, these elements reveal how belief is made visible through making, use, and ongoing care. By situating these practices within the cemetery landscape, the talk highlights how sacred meaning is continuously shaped through both built forms and ephemeral materials, creating dynamic environments where communities express and sustain traditions of faith and remembrance.



Heather Veneziano is a preservationist, researcher, and educator specializing in the intersection of cultural heritage and environmental change in coastal Louisiana. As director of Tulane University's historic preservation program, she leads interdisciplinary initiatives that integrate archival research, GIS, and fieldwork to document vulnerable landscapes. She is also a subject-matter expert on historic cemeteries and burial landscapes, with a focus on documentation, protection, and ethical stewardship. Her work advances community-engaged preservation as a tool for resilience, equity, and public understanding.



Fourchy family tomb, St. Louis Cemetery No. 3; courtesy of Heather Veneziano

SUNDAY, AUGUST 9 | 11:30 A.M.

The Architecture of the Black Church: Afrocentric Resiliency, Resistance, and Its Intersectionality to Black Space and Spiritual Beliefs

Dr. Christopher S. Hunter

This presentation will introduce the architecture of the African American church house and explore the building as a constructed representation of cultural agency and spiritual belief. How have four walls defined Black space as a representation of material culture, temporal resistance, and architectural aesthetics? Resilience of spiritual practice in a society that progressively fought against Afrocentric existence became linked to agency and the importance of self-determination. Black spirituality in the South carries cultural connections from West Africa to the syncretized creation of American spiritual traditions. The Afrocentric church house became and continues to be an enduring place of faith, spirit, and tradition.



Dr. Christopher S. Hunter was born in Dayton, Ohio. He earned a bachelor of architecture degree from the University of Cincinnati and a master of science and PhD in architecture from Texas A&M University. His research focuses on the design of African American churches constructed from 1800 to 1920. He was an assistant professor of architecture at Mississippi State University from 2018 to 2023 and is currently an associate professor of the practice at Texas A&M University in College Station, Texas. He teaches undergraduate- and graduate-level design studios and lectures while serving as chair of graduate student committees.

St. James African Episcopal Methodist Church, North Roman Street; original negative 1941, print 1978; photo by Stuart Moore Lynn; *HNOC*, 1979.326.7

OPTIONAL ACTIVITIES

FRIDAY, AUGUST 7 | 9 A.M.–5 P.M.

North Shore Excursion | \$125

Join fellow attendees for a full-day North Shore excursion featuring visits to historic homes and sacred spaces that highlight the region’s cultural and spiritual traditions. Lunch and refreshments are included, with time built in to enjoy the experience and connect with fellow guests. The day offers a shared opportunity to explore sites together and engage in conversation along the way. The bus departs the French Quarter at 9 a.m. and returns by 5 p.m.

FRIDAY, AUGUST 7 | 2–4 P.M.

Preconference Show-and-Tell: Objects of Belief from HNOC’s Holdings

Included with forum registration; guests of forum attendees welcome

On Friday afternoon, attendees will have the opportunity to view a curated selection of objects from HNOC’s permanent collection that relate to the forum’s themes of faith, spirit, and tradition. The show-and-tell will not be open to the public, but registered forum attendees are welcome to bring a guest.

SATURDAY, AUGUST 8 | 12 P.M.

Luncheon with Forum Speakers | \$95

Join us for an elegant luncheon in the Riverview Room at the Hotel Monteleone, featuring forum speakers and the leadership of the Historic New Orleans Collection. Enjoy spirited conversation, a deluxe buffet, and wine service while taking in sweeping views of the Mississippi River.

SUNDAY, AUGUST 9 | 12:30 P.M.

Celebratory Brunch at Arnaud’s | \$90

Toast the conclusion of the 18th New Orleans Antiques Forum! Socialize with speakers and staff and enjoy classic Creole cuisine in one of the city’s oldest restaurants. The brunch menu is available at hnoc.org/events/antiques-forum-2026.

1. This type of publication adornment is called a:

- a) Frontispiece
- b) Fore-edge painting
- c) Recto embellishment
- d) Signature block

2. Immortelles were a form of mourning art in the 19th century. This example was made from a loved one's:

- a) Ashes
- b) Threads of clothing
- c) Bones, ground and pigmented
- d) Hair

3. This textile piece, depicting the Old Testament story of Elijah being fed by ravens, features watercolor on silk as well as a type of embroidery known as:

- a) Blackwork
- b) Whitework
- c) Crewel
- d) Stumpwork

4. This walnut church lectern, with its stepped pyramid foot and carved quatrefoils along the back, follows which decorative style:

- a) Gothic
- b) Neoclassical
- c) Beaux-Arts
- d) Gothic Revival

5. Decorative Ketubbahs like this one from 1873 were used to commemorate Jewish:

- a) Marriage contracts
- b) Bar and bat mitzvahs
- c) Burials
- d) Retirements from the clergy



TEST OF





6

6. Spiritualist mediums and magicians used carved wooden hands during séances primarily to:

- a) Protect from harmful spirits
- b) Tap out spirits' answers to questions
- c) Energize crystal balls
- d) Signal to hidden assistants

7



7. This 1880s prayer card features an appeal to Saint Rosalia, patron saint of Palermo, who is commonly invoked against:

- a) War
- b) Plagues and pandemics
- c) Famine
- d) Child death

FAITH

What do you know about the material minutiae of objects of faith? Test your knowledge in this quiz based on some of the items discussed at this year's forum!



8

8. This wrought-iron tool was used in the early 18th century by the New Orleans Ursuline nuns to:

- a) Carry hot coals
- b) Make communion wafers
- c) Create wax seals
- d) Create decorative metal plates

9

9. Touro Synagogue, shown here circa 1920, was designed in a blend of Byzantine and Sullivanesque styles by which renowned New Orleans architect?

- a) Emile Weil
- b) Henry Howard
- c) Joseph Chateau
- d) Thomas O. Sully



QUIZ
ANSWERS
ARE ON
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Exhibitions

520 Royal Street



CONTINUING

A Vanishing Bounty

Louisiana's Coastal Environment and Culture



CONTINUING

French Quarter Galleries



CURRENT

New Orleans Musicians in Art

Selections from the Permanent Collection



OPENING SEPT. 18

Bunny Matthews

His Life, Art, and Obsessions

QUIZ ANSWERS: 1) B, 2) D, 3) C, 4) D, 5) A, 6) B, 7) B, 8) B, 9) A

Tours & Attractions

Aeolian Organ Demonstrations

Tuesday–Sunday, 11–11:30 a.m. and 3–3:30 p.m.

520 Royal Street, Seignouret-Brulatour Building, 3rd Floor

Want to hear the latest in luxury home entertainment circa 1920? Join us for a short, free program exploring the history of our beautifully restored Aeolian player pipe organ. Listen to a musical demonstration and learn about the significance of this rare instrument.

New Orleans Mosaic

Available Friday–Sunday, 11:30 a.m.

520 Royal Street

Free for HNOC members and visitors under 17; \$15 general admission

Join us for a 35-minute guided tour of our French Quarter Galleries, featuring historic objects and images that explore more than 300 years of French Quarter history. From fascinating stories about immigrant communities, artists, and musicians to explorations of the complex legacies of slavery and civil rights activism, this tour is a great way to learn about one of America's most iconic neighborhoods.

Beyond the 13 Colonies: New Orleans and the American Revolution

Wednesday–Sunday, 2 p.m.

520 Royal Street, Tricentennial Wing

Lexington and Concord, Valley Forge and Yorktown: These are the places that most Americans associate with the Revolutionary War. Not many realize that New Orleans—then a Spanish colony—served as a secret logistical hub for the Continental Army. In this free 20-minute talk, presented in conjunction with *American Revolution: The Augmented Exhibition*, learn how residents of Spanish New Orleans played a vital role in our nation's fight for independence.

*This talk is offered on a rotating basis with other Shortcut Talks and may not always be available on a given day.

Williams Research Center Reading Room

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

410 Chartres Street

You don't have to be a scholar to visit the Williams Research Center (WRC) reading room. Use onsite resources to research your family history, browse titles published by HNOC, or request access to items from our catalog. Reference staff are available to help with any questions you might have about a current or upcoming research project.

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

Special Thanks

Tom Savage, Colonial Williamsburg Foundation

Historic New Orleans Collection Board of Directors

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