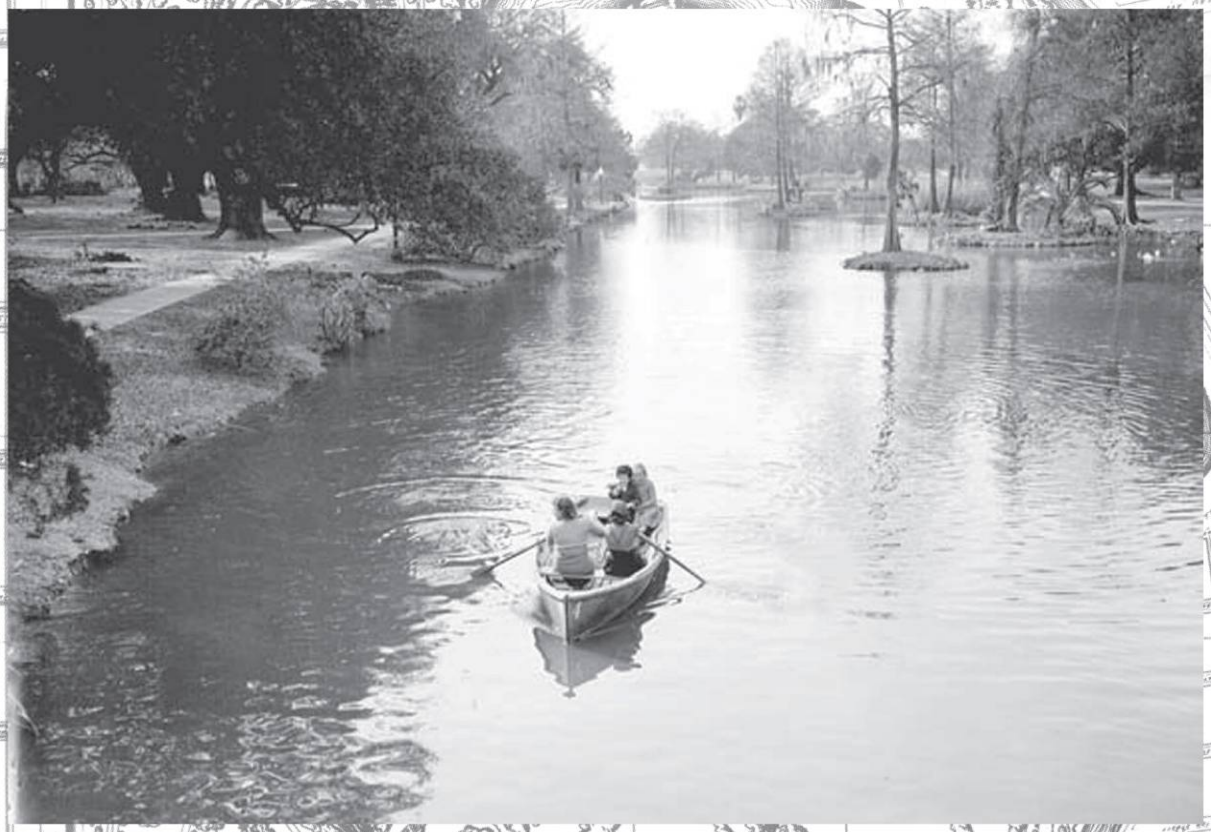
New Orleans City Park

Cultural Landscape Report



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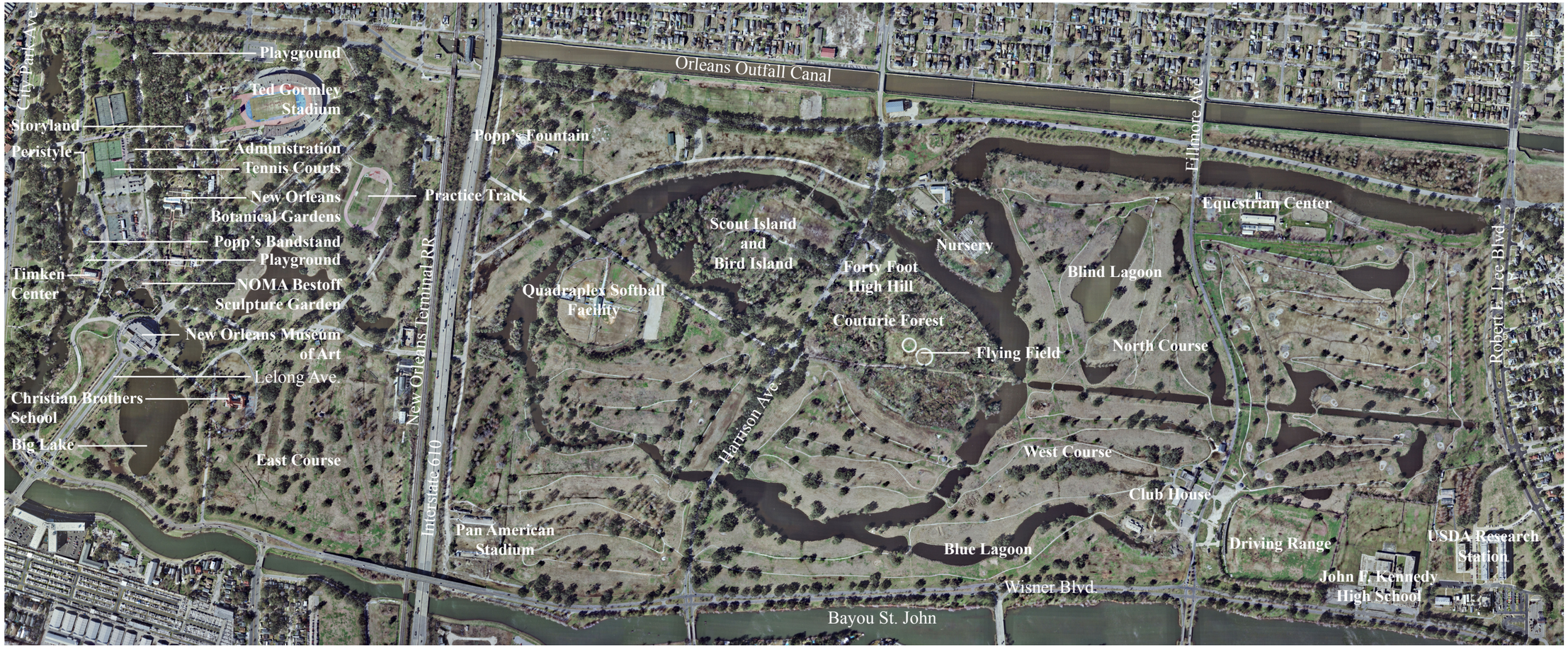

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January 30, 2008

Cultural Landscape Report

City Park, New Orleans

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Executive Summary

The cultural landscape of New Orleans City Park suffered a great deal of damage as a result of flooding following Hurricane Katrina in 2005, and has subsequently been under considerable pressure as the park administration works toward recovery and takes steps to secure the park's economic future. The park is also in the first stages of implementing the City Park 2018 Master Plan. Because of the park's hurricane damage, and its value to the citizens of New Orleans and the surrounding region, the Federal Emergency Management Agency (FEMA), non-profit agencies, and private donors have made funding available for recovery. The Louisiana State Office of Historic Preservation has been asked by FEMA to render opinions regarding the appropriateness of various proposed projects in the park based upon their impact on the historic and cultural landscape. This cultural landscape report's purpose is to provide the background necessary to evaluate these requests and to make an informed recommendation upon the eligibility of the landscape for listing on the National Register of Historic Places.

The report first establishes a series of contexts within which the park's history should be viewed in order to understand its significance relative to its geographic location and the time periods during which it was developed, and also the people involved in the design and evolution of the park. The history of the site before its development as a park is reviewed, including its physiography, geology, vegetation, climate, and soils, as is the history of parks in America and Europe during relevant time periods. The history of open space planning in New Orleans leading up to the development of City Park is surveyed, as are the history of landscape design and ornamental horticulture in the New Orleans area.

Once these contexts have been established, a narrative history of the park is presented that makes the case that City Park's major phase of development was the expansion accomplished during the Works Progress Administration (WPA) era. Not only does the park represent some of the most refined examples of architecture, landscape architecture and sculpture produced during the period anywhere in America, but the design and art that informed the unified character of the WPA-era park was the result of a rare and successful collaboration between architect and board member Richard Koch, landscape architect William Wiedorn, and sculptor Enrique Alferez.

Once the park landscape's cultural development is examined, then the existing conditions of the landscape are evaluated. Because of the large size of the park, the site analysis is an overview intended to identify major strengths and weaknesses of the park landscape, and to explain how the site has been considered and decisions made in this critical assessment.

The cultural landscape of New Orleans City Park is significant because it is a strong example of an urban picturesque park developed near the turn of the century, which was expanded and modified during the New Deal through the labor of thousands of workers carrying out plans developed by the unique collaboration of three gifted designers—Richard Koch, William Wiedorn, and Enrique Alferez, and the planners who executed the master plan for the park. The flexibility of the original park plans made it possible for planners to allow the landscape to accommodate changes in recreational patterns over time without having to destroy the integrity of significant portions of the site. Although there have been some losses of significant elements over the years as a result of deterioration, disaster, or attrition, the overall picturesque quality of the landscape with its distinctive Art Deco overlay survives intact as one of America's largest urban parks, and one of the best surviving large landscapes developed during the WPA period.

Following the statement of significance, there is an evaluation of which of the significant portions of the landscape have survived and retain their integrity. Integrity can be defined as "authenticity" or "wholeness." When referring to a historic or cultural landscape, possessing integrity means retaining enough original material and sense of the intended visual effect that the landscape still "reads" as a genuine part of the time period from which it originated. The finding of the assessment of integrity at City Park was that a remarkable amount of the work built during the WPA era survives with a high degree of integrity, and that these portions of the landscape effectively convey the essential qualities of the projects as they were constructed.

Once the integrity of the park's landscape has been determined, its eligibility for listing on the National Register of Historical Places is evaluated. The authors recommend the park for listing based upon criteria A, B, and C, and further recommend that the current boundaries of the park be used as the boundaries for the National Register nomination. The encompassing boundaries would also be the investigational limit for project review in accordance with Section 106.

Finally, in the afterword, some of the implications of the report's findings are presented, with recommendations for how the cultural fabric of the landscape can be protected, while keeping the landscape responsive to ever-changing forms of public recreation. Throughout its rich history, City Park has managed to do just that—maintain the semblence of the original park and yet remain a dynamic part of the larger urban mix that is New Orleans.

Acknowledgements

The authors are especially appreciative to the National Park Service, Historic Preservation Fund, through CFDA #15.904. The Park Service's recognition of the importance of historic research and documentation encourages wise use of the country's resources, provides opportunities to increase the efficiency of park management, and also provides the opportunity to educate the public about the cultural resources that surround them.

At the State of Louisiana, Department of Culture, Recreation, and Tourism, Historic Preservation Division, we are grateful to Phil Boggan and Mike Varnado, who had the vision and curiosity to contact us initially and to ask us questions about City Park's unique landscape. They understood the cultural value of City Park and were interested in documenting that value and ensuring its preservation. Their foresight was the driving force that now provides a document that will prove instrumental to City Park's future.

Herpreet Singh, landscape architect and planner wrote the chapter in the report on regional context. She mastered the voluminous number of academic sources that discuss this important area and wove the narrative together in a succinct, readable text that contributes in a significant way to the report. She and Tanner Reeves also performed archival work at the Architectural Archives, Special Collections at Tulane University. Tanner spent many hours at the archives, carefully photographing and recording the extensive collection of landscape drawings available from the William Wiedorn firm.

This study would not have been possible without the extensive research done on the history of New Orleans City Park by Sally K. Evans Reeves, and the subsequent publication of the two editions of *History of City Park New Orleans*, with her co-authors, Dr. William D. Reeves, Ellis P. Laborde, and James S. Janssen, in 1982 and 2000. The work in the park archives by Mrs. Reeves, and her efforts to rescue the collection after the Katrina flood, represent a career-long labor of love on her part. The authors gratefully acknowledge her unfailing encouragement, support and assistance at every phase of their work on this project. The assistance of the staff of New Orleans City Park was very helpful, particularly John Hopper, Development Director, who shared photos and information, Julie Lacour, Special Events Coordinator, and Paul Soniat, Director, City Park Botanical Gardens.

Photographic assistance was provided by Kelli Welch, Jason Doyle, and Peter Patout, working to ensure the accuracy of the “repeat photography” analysis using WPA photographs in comparison with present-day conditions. Their encouragement on a particularly windy, cold, and sometimes wet day in the field, made the research bearable and even enjoyable. Members of the landscape architecture profession currently working for City Park, and those who have done so over the course of the past years were generous with their time and information. For this, we acknowledge Laura Burnett of Wallace, Roberts, Todd (WRT) in San Diego, California; Azeo Torre of Torre Design Consortium; and Carlos Cashio of Cashio Cochran, both New Orleans firms

I [Susan Turner] am particularly thankful to Jon S. Emerson of Emerson Associates, Baton Rouge, Louisiana. Twenty years ago, I was given the opportunity by Emerson to consult on the plan for the New Orleans Botanical Garden, and it was this experience that first exposed me to the fascinating history and deep beauty of the park, particularly its WPA and Art Deco heritage. For his confidence in me, I am particularly grateful. The support and encouragement of Beau Bassich, executive director of the City Park Improvement Association (CPIA) is also greatly appreciated, as is his friendship and love for my parents over many decades. His voluntarism has been a remarkable model for many and has certainly inspired me with my own personal interest in City Park.

Preface: Landscape Preservation and Management

Like historic buildings and their interiors, historic landscapes require specialized approaches for their preservation and long-term management. Unlike architecture and interiors, which have long-standing traditions and methodologies for preservation that have been in use for centuries around the world and in America, the preservation of landscapes is a relatively new endeavor. Restoration architects and material conservators have developed highly refined processes for the documentation and treatment of architectural fabric. Universities offer specialized graduate degrees for architects working in this arena. An entire industry has developed to supply the demand for architectural products, building materials, paints, mortars, and fixtures necessary to reproduce and repair historic building fabric. The same is true for the historic interior. This has not been the case with historic landscapes; the preservation of the landscape of a thriving city park that has been in continuous use for over 150 years, facing the pressures of physical and cultural change, is an even newer activity.

It is only within the past quarter-century that preservationists and other professionals have begun to recognize and address the need for parallel technologies and processes appropriate for the preservation of the historic and cultural landscape. Tremendous strides have been made in a short time, but the need to raise awareness is all the more urgent because of the extreme fragility and ephemeral character of landscapes. Buildings are relatively static structures, barring natural or accidental disasters, but the very nature of any landscape is change. As a result, landscapes are constantly in a state of growth or decline, making them difficult to document, stabilize, or preserve.

The National Park Service (U. S. Department of the Interior) has developed standards for documenting and preserving historic and cultural landscapes. New academic programs, both in landscape architecture and historic preservation, have been developed to educate professionals working with historic and cultural landscapes. Pilot projects have been completed to refine methodologies for their preservation. Much work is in its infancy, but as a result of the work that has been completed, guidelines have been developed that outline four treatment alternatives for historic landscapes. These are summarized in the *Secretary of the Interior's Standards for the Treatment of Historic Properties and the Guidelines for the Treatment of Cultural Landscapes:*

Preservation requires "retention of the greatest amount of historic fabric, including historic form, features, and details as they have evolved over time."

Rehabilitation "acknowledges the need to alter or add to a cultural landscape to meet continuing or new uses while retaining the landscape's historic character."

Restoration allows for "the depiction of a landscape at a particular time in its history by preserving materials from the period of significance and removing materials from other periods."

Reconstruction establishes a framework for "recreating a vanished or non-surviving landscape with new materials, primarily for interpretive purposes."[1]

Each landscape is unique and requires an approach that responds to the special qualities and situations of the particular landscape. The landscape of City Park, New Orleans is no exception. This project to document the history of City Park's landscape is significant because it incorporates an appreciation of the past with the kind of stewardship that ensures a healthy future for the park and its landscape.

With the information provided by this Cultural Landscape Report, it will be possible for the administration of City Park to address the preservation of the park's landscape in a systematic and explicit way, acknowledging those elements that warrant restoration because of their high level of significance, versus those areas of the park for which rehabilitation is the most appropriate treatment.

City Park's situation as one of the largest parks in the country, and one of the best surviving examples of the Works Progress Administration era, elevates the importance of the project and the quality of its stewardship to an even higher level than it would have based simply on its historic significance. City Park has the opportunity to serve as a model for how park properties, and historic and cultural landscapes, ought to be treated by those to whom their care is entrusted.

[1] National Park Service, *Secretary of the Interior's Standards for the Treatment of Historic Properties and Guidelines for the Treatment of Cultural Landscapes*, 1993.

Chapter One: Introduction: Scope of the Study and Study Boundaries

> *They [parks] are part of the rise of modern institutions—the successive attempts to gain control over the social and physical consequences of urbanization in the context of industrial capitalism. Their past and potential use in the processes of creating social, psychological and political order, of planning and controlling land use, and of shaping civic form and beauty make them important today.*[2]

This cultural landscape report was initiated due to the drastic changes that occurred in City Park following Hurricane Katrina in 2005. Without a baseline measurement of the park's historical assets and features – and their corresponding significance and integrity – current and future managers of the park cannot make informed decisions about landscape initiatives and building plans. The conclusions and recommendations reached in this report will guide decision-makers as they move forward on repair, replacement, and improvement of park amenities and elements, and plan for the park's future in New Orleans and the region.

While FEMA has performed an initial assessment of the portions of the park south of Harrison Boulevard, much of the park lies to the north of this area. While the earliest portion of park property was donated by William McDonough in 1850, the accumulation of parklands continued through the later part of the nineteenth century, with the larger portion of the actual area of the park added during the early twentieth century. As such, this makes these landholdings important in the overall history of the park. They play a critical role in the overall feeling and scale of park design decisions that were made after their acquisition.

The development of the park as an urban forest has been an overriding and continuous aspect of park development. Early accounts and photographs show the grove of live oaks along what is now City Park Avenue and extensive cypress swamps in the lower lying areas of the park towards the lake. Later removed, the cypress swamps were replanted with native trees during the WPA era and through the 1950s. Historically, most of the acreage had been farmed or used for grazing in the first half of the eighteenth century, and was mostly open field with little interruption. The transformation of the park to an urban forest has been a long-term investment of money and energy, continuing to this day.

[2] Galen Cranz. 1982. *The politics of park design; a history of urban parks in America*, xii.

Documentation and Methodology

The process used by the landscape historians on this project is based upon methods prescribed by the Historic Landscape Initiative of the National Park Service. An initial site visit was conducted in order to understand the scope of the project, the challenges of the physical landscape, and the conditions of the historic fabric. The landscape was documented photographically. The landscape historians met with Bob Becker, Executive Director of City Park; Paul Soniat, Director, City Park Botanical Garden; Mike Varnado and Nicole Hobson-Morris from the Louisiana Office of Culture, Recreation, and Tourism; and Sally Reeves, noted New Orleans historian, co-author of *Historic City Park New Orleans,* and archivist for the City Park Improvement Association (CPIA). The initial meeting was held in order to understand the parameters of the project, the needs of the park, the documentary resources available for research, and the opportunities for future development and implementation. A meeting was also held at Tulane University with Dr. Jeffrey Chambers and Dr. Richard Campanella to discuss their work in documenting the existing tree inventory at the park. While providing a valuable service to the park and establishing benchmarks for existing conditions, their work will not be completed in time to use in this study.

Initial scoping work was followed by the collection of research materials. The research was greatly hindered by the fact that the archives of the park were no longer on site, but were held at various storage facilities around the state due to inundation from Hurricane Katrina. It was not until recently that the materials have returned to City Park. An issue facing City Park is the lack of climate-controlled storage space in general and the lack of a facility, staff, and funding to properly house and conserve the park's archives as they are returned from the conservators.

The most detailed documents regarding the history of City Park are the Minute Books of the CPIA, currently housed in the office of Beau Bassich. These served as a basic source for the work of Reeves et al, in their seminal book on the park's history. For the purposes of this Cultural Landscape Report, this published work by the Reeves was relied upon because the volume of these records and their limited access precluded our use of them.

The CPIA archives contain some historic plans of the park, as well as correspondence, memorabilia, contracts, and other manuscript and printed material. There was not an inventory of the collection, so it is not possible to document what kinds of documents, and the quantities that were destroyed by Katrina.

Although the CPIA's archives were largely unavailable to us for purposes of this report, various archives in New Orleans house important documents relating to City Park. The Southeastern Architectural Archive at Tulane University holds the office records of William Wiedorn, the landscape architect who led the park through the intense period of construction activity within the park that began in 1933, as well as the office records of Koch and Wilson, the firm where Richard Koch was eventually principal. Wiedorn continued at the park for the majority of the next 46 years, continuing to be the guiding force for the design decisions and management of the park. This is a level of continuity not often seen at any institution, public or private. Tulane holds over 200 drawings related to City Park, most executed by Wiedorn himself or by his staff.

Maps, Surveys, Plans, Aerial Photographs

The earliest survey of record was performed in 1864 by the New Orleans' City Surveyor J.A. d'Hemecourt for the Union Army. This survey is reported to include tree locations and sizes, but we have not been able to locate a copy of the plan. It is not listed in the inventory at the National Archives, nor at any of the repositories in New Orleans.

Aerial photographs are important tools for the assessment of land use patterns on large land parcels. Aerial photographs from 1932, 1945, 1952, 1960 and 1976 are housed at the LSU Map Library, and are included in the Appendices to the report. These aerial photographs and a current 2008 aerial photograph give valuable information about the park landscape and changes to that landscape over a 76-year period. While we expected to see significant changes between the most recent image and previous images due to damage from Hurricane Katrina, the comparison between the 1960 and 1976 photographs also prove remarkable.

Although the extensive work being conducted by Tulane University through its Center for Bioenvironmental Research is being conducted to document carbon emissions due to hurricane damage, the documentation will become an important landscape preservation tool,

serving as the baseline measurement of the existing tree inventory. This will provide a current document that can be updated as improvements and changes are made to the park landscape and can be used to record plantings, removals, and deaths of the tree canopy.

Historic Photographs

City Park has always been a public site and central to the life of New Orleanians. As such, it has been heavily photographed. The largest collection of historic images is located at the New Orleans Public Library (NOPL), which houses a large collection of images from the 1930s WPA period. Additional images have been located in other archives, in secondary sources - particularly the Reeves and Reeves book on City Park, and John Hopper of the CPIA. The comparison of WPA images to current views is a process entitled "Repeat Photography," and is increasingly used where historic photographic images are available.[3]

Secondary Sources

The compilation of the narrative history of City Park has relied heavily on the extensive research and documentation of Sally Kittredge Reeves and William Reeves. In collaboration with Ellis P. Laborde and James S. Janssen, their previous work has given us a history of the park and its environs. Without the groundwork laid by them and other members of the CPIA, the narrative history and timeline would have been a great effort beyond the scope of this project. With their prior work, this effort became a manageable part of the report.

Other secondary sources helpful in analyzing the park's history and importance are Galen Cranz's *The politics of park design: a history of urban parks in America*, which places America's parks of the second half of the nineteenth century within a broader national context, Norman Newton's *Design on the land: the development of landscape architecture*, which placed the American urban park movement within the context of the history of the profession of landscape architecture, and *Building Central Park*, which surveys the New York project of 1858 and provides a point of comparison from a design and engineering perspective.

Contemporary geographical work on the City of New Orleans, particularly those post-Katrina, provided a physiographic framework for considering the park's relationship to the larger

[3] For a discussion of repeat photography technique and philosophy, see Mark Klett, 1984, *Second view: the rephotographic survey project*, and Paul Berger, 1983, *Radical rational space time.*

landscape systems that are critical to its management. Principal among these are Pierce Lewis' *New Orleans: an urban geography,* Craig Colten's *An unnatural metropolis: wresting New Orleans from nature,* and Richard Campanella's *Geographies of New Orleans: urban fabrics before the storm.*

Process

Once the initial stages of project orientation and client interview were completed, the process involved several major stages:

1. *Historical Research*

   Research began with a review of existing historical documentation on City Park. This was followed by a study of the context of the City Park landscape, movements in international and American park design, and regional and local responses to these broader influences.

2. *Existing Conditions*

   Based on site visits, field notes, and photographic inventory, the significant features of the site were inventoried and described, the conditions of the overall site were assessed and documented, and specific site conditions were profiled in the Existing Conditions section of this report.

3. *Programmatic Analysis*

   Initial meetings with the clients at City Park, phone conversations, and other correspondence, have communicated what the issues of the park are at the current time in a general way.

4. *Determination of Significance, Integrity, and Statement of Significance*

   Using significance as a foundation, based upon the history of the site and the analysis of what survives and its condition, an analysis of the overall integrity of the landscape was determined. Based upon the site's integrity and upon how the landscape figures within the larger context of the city, the region, and U. S. parks, a statement of significance was developed.

Chapter Two: Contexts for Historical Analysis

> *In the early eighteenth century, floodwaters could spread out over several miles on either side of the mighty stream, destroying spring crops and ruining homes. The floods of the lower Mississippi were destructive by shallow immersion, not due to a torrential current. A thin veneer of water could spread over the countryside, stand on the fields for several months, and drown young plants.* (Craig Colten. 2005. *An unnatural metropolis: wresting New Orleans from nature.* Baton Rouge, LA: Louisiana State University Press, 16)

The Regional Setting

In 1976, geographer Peirce F. Lewis wrote: "The Mississippi Delta is a fearsome place, difficult enough for building houses, lunacy for wharves and skyscrapers. Nor have environmental problems disappeared under the onslaught of modern technology."[4] Given the site's constraints, including low elevation, regular inundation, and poor soils for building upon, Lewis was referring to the notion that the city's founders chose an obviously problematic location to settle.

Yet, like the city it inhabits, New Orleans' City Park is an example of the physical manifestation of interplay between environmental factors, manmade technological manipulations, and the conventions and traditions associated with various local cultures. Geology, natural systems, soil conditions, vegetation, climate, early settlement patterns, and the cultures associated with New Orleans' settlers all contributed to the city's development. Likewise, these factors shaped City Park and its evolution to the present day.

Geologic origins

New Orleans' City Park is located in Orleans Parish. The parish, bordered by Lake Pontchartrain to the north, the Mississippi River to the south and situated at the mouth of the Mississippi River basin, is within the realm of the Mississippi Alluvial Plain. The plain occupies parts of seven states and represents the Mississippi River valley and its tributaries from Cairo, Illinois to the Louisiana Gulf Coast. This area was created and shaped over the course of millions of years.

[4] Pierce Lewis. 2003. *New Orleans: the making of an urban landscape.* 2nd ed. Santa Fe, NM; Harrisonburg, VA: Center for American Places in association with the University of Virginia Press, 17.

Within that time, glacier melt has been of particular significance to the New Orleans region. The Mississippi River follows the Mississippi Embayment, a natural down warp basin in the earth's crust. The embayment "has allowed the ocean periodically to invade the continent as far north as southern Illinois. The southern end of the embayment in the New Orleans area is still sinking at a perceptible rate… this crustal subsidence should have put all of southeastern Louisiana under water."[5]

Though subsidence has never relented, it has been somewhat countered by two of glaciations' lasting impacts – increased water flow and increased material deposits. First, massive glacial ice-melt rerouted drainage away from Midwestern drainage systems and to the Mississippi River, enlarging that river system. Simultaneously windstorms deposited blankets of silt across the upper and lower Mississippi basin. As the glaciers melted, both ice-borne debris and windblown silt found their way to the river. With the increased flow of water and increased burden of material, the Mississippi extended its delta. Ironically, as the embayment was filling, it continued to sink under its own weight.

Along the river's banks, silt deposition created a ridge known as a natural levee. Over the course of several millennia, spring floods filled the Mississippi River until it overflowed. As floods escaped the river, water slowed and spread, carrying sediment out along the banks. Thus, the Mississippi River both expanded its delta into the Gulf of Mexico, and built an expansive alluvial floodplain. The natural levee is the accumulated land mass directly adjacent to the river.[6] The crest of the natural levee at New Orleans is some of the city's highest ground at a mere ten to fifteen feet above sea level.[7]

Thousands of years earlier, the Mississippi River followed a different course than it follows today, where it left several abandoned former river channels and distributaries. Distributaries of the Mississippi in New Orleans follow a northerly and southerly path, running parallel to the natural levee located along the river's current location. A small distributary of the Mississippi River, Bayou St. John, cuts through the ancient levees created by former river courses – these are the Metairie and Gentilly Ridges. The ridges are about a mile wide at their

[5] Lewis, 19.
[6] Colten, 3.
[7] Lewis, 23.

broadest point and crest at seven feet above sea level, creating additional high ground within the city other than the natural levees along the current river course. City Park's southeastern corner is near this high ground, at the crossing of Bayou St. John and the Metairie Ridge.[8]

It follows that New Orleans settlers first inhabited the current natural levee and the lower-lying Metairie and Gentilly Ridges. Natural levees and the Mississippi River's lesser streams provide the only well-drained areas in southeast Louisiana. "Nearly all settlement, both urban and rural, is located on natural levees… [natural levees] provided the only place that was reasonably safe from flood and the only easy place to build roads and buildings."[9]

Natural Systems

As geologically formed natural levees determined a starting point for New Orleans' earliest development, the region's natural systems equally informed inhabitance. In fact, New Orleans "is an offspring of the Mississippi River, a direct result of the river's behavior in its lower courses over the last several thousand years."[10] The Mississippi River Delta is a vast confluence of waterways that includes the river, innumerable bayous, lakes, and the Gulf of Mexico. Cypress swamps and grassy marshes are the natural holding areas between these various waterways whose drainage patterns have been critical to the region.

In New Orleans, situated within a deep bend of the Mississippi River, "while water from the natural levee…tends to drain toward the lakefront, the Metairie and Gentilly Ridges stand as a barrier to this flow."[11] Prior to the implementation of manmade drainage schemes, water that drained behind the natural levee met with the Metairie and Gentilly Ridges and accumulated between these ridges with the levee forming cypress swamps, or what were referred to as "backswamps." These wetlands rested below or at sea level within a river-made topographical 'bowl.' The natural levee that follows the river around its giant crescent-shape forms lips to this basin, and the Metairie Ridge encloses the bowl on the north side.[12]

[8] Colten, 4.
[9] Lewis, 23.
[10] Lewis, 18.
[11] Colten, 4.
[12] Colten, 4.

City Park is related to Bayou St. John as much as it is related to the backswamp and New Orleans' unique topography and drainage. Distinct from rivers or streams, a bayou is "a finger of a larger body of water, but unlike a river, flows from, not into, the connecting waterbody."[13] Since most of New Orleans naturally drains away from the river, bayous existed throughout the region. Bayou St. John was particularly vital. "Since the [Metairie-Gentilly] ridge was lower than the natural levee, high water found an outlet to the lake [Pontchartrain] via Bayou St. John. This watercourse, which ran perpendicular to the river and to Lake Pontchartrain, served as the critical link in colonial-era portage by shortening the distance canoes had to be dragged across land. It was also a prominent feature in later transportation and drainage efforts, as were other bayous…and their natural levees."[14]

Today, "the river carries about 600,000 cubic feet [of water] per second…; the water table lies just below the land surface, and Lake Pontchartrain laps at the [engineered] levees guarding the city's northern shore."[15] City Park's location on former backswamps is evidence that contemporary New Orleans is largely a product of man's unending efforts to steer drainage both to make available developable land, and further, to mitigate flood threats presented by the Mississippi River and Lake Pontchartrain.

Soils

With perennial flooding, the Mississippi River deposited silt and clay on New Orleans' natural levees, both at the river's current location and at its former locations along Metairie and Gentilly Ridges. Once the heavier silt and clay particles are deposited on levees, the remaining effluvium continues to flow into the backswamps. "Floodwaters had only submicroscopic material left to deposit – ooze. There was plenty of vegetation, however, and as centuries passed, rotting organic material would accumulate to great depths. In time, the material would become peat and eventually soil."[16]

[13] Edna B. Freiburg. 1980. *Bayou St. John in Colonial Louisiana, 1699-1803.* New Orleans, LA: Harvey Press, 3.
[14] Colten, 4.
[15] Colten, 1.
[16] Lewis, 23.

According to Lewis:

> If one imagines a cross-section cut through the delta from east to west, it would resemble a saucer made of preglacial bedrock filled with layer upon layer of deltaic material – silt, clay, lenses of sand, and a large bulk of soupy organic matter which results from the decomposition of swamp and marsh vegetation. The underlying bedrock which forms the floor of the saucer dates back to the Pleistocene geologic epoch, a million or so years ago, but is not really rock in the conventional sense. Rather, it varies between semicompacted clay, silt and silty sand. Altogether, the cross-section rather resembles a shallow clay saucer filled with layer upon layer of warm jello.[17]

Backswamp soil left much to be desired. In fact, backswamp soil had "a tendency to subside under its own weight," but the annual spring flooding provided "additional sediments … and ample moisture in the ground kept these soils above sea level prior to urbanization."[18] With the advent of higher levees and artificial drainage aided by pumps, natural subsidence was aggravated and exaggerated by the introduction of these two engineering solutions. Previously, annual flooding had counteracted natural subsidence, but the human response dealt a double blow to a natural system that was balanced in an ecological sense. Historically lower lying areas of New Orleans are now much lower than they were two centuries ago.

Climate

In New Orleans, warm temperatures combined with moisture from the Gulf of Mexico result in frequent rain. New Orleans has a humid sub-tropical climate and experiences an average precipitation of 60 inches per year.[19] Summer temperatures typically range from a low of 55 degrees in the winter months to an average high of 85 degrees in summer months. While precipitation may hinder use of parks, in New Orleans, adequate plantings of shade trees can mitigate the effects of heat. While it is a wet climate, it is also hospitable to abundant vegetation. Additionally, spring and fall offer ideal temperature conditions for outdoor activities.

Vegetation

At the time of New Orleans' founding, the dominant vegetation on New Orleans' highest ground at the natural levees included cottonwood trees, American sycamores, sweet gum, black

[17] Lewis, 19.
[18] Colten, 4.
[19] Colten, 1.

willow, swamp privet, honey locust and black locust.[20] High ground on the Metairie and Gentilly Ridges contained red gum, cherry bark oak, cow oak, Nuttall oak, Shumard oak, hackberry, honey locust, American elm, winged elm and pecan trees.[21] These species were located at one of City Park's original boundaries, the intersection of Bayou St. John and Metairie Ridge.

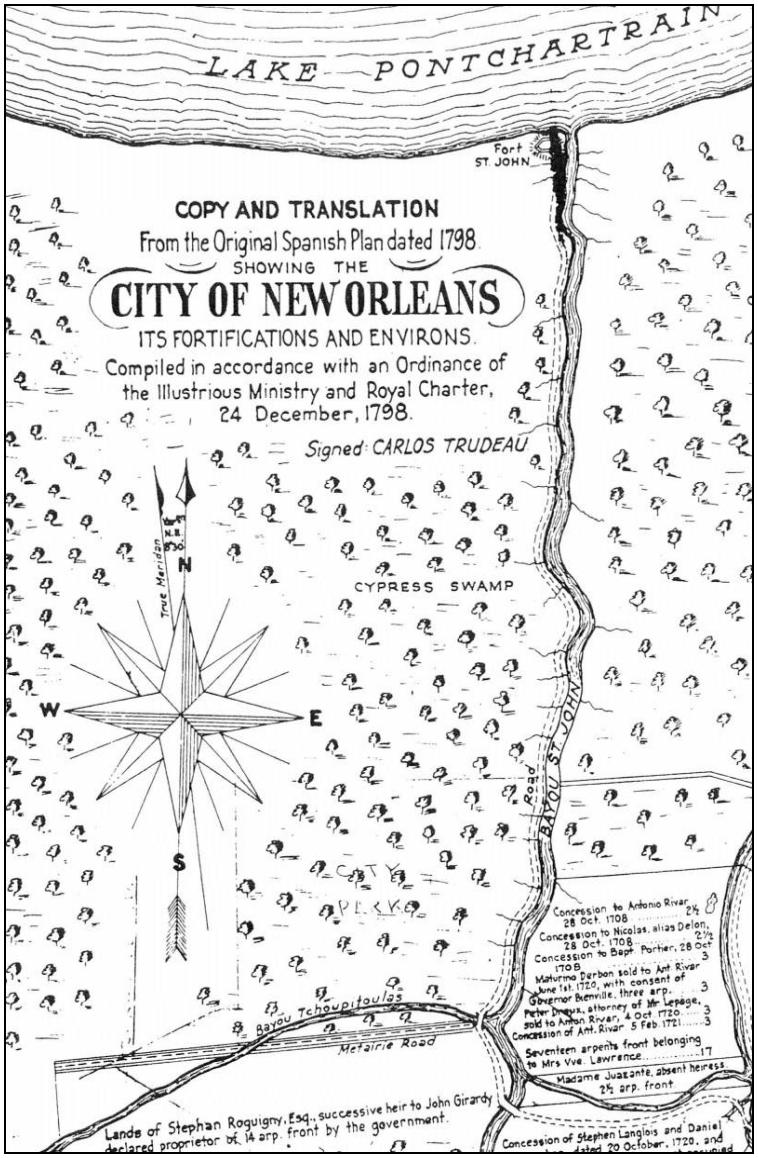

Figure 1: Trudeau map showing area that would become City Park, 1798. (Lewis, figure 7)[22]

[20] Newton, 41.
[21] Newton, 41.
[22] Lewis, 35.

In the cypress swamps between the natural levee and the ridges, continuing north to the lakefront, bald cypress was predominant. In 1878, Carlos Trudeau mapped the City of New Orleans and adjacent plantations (Figure 1). The map clearly shows the area between Bayou Tchoupitoulas and Lake Pontchartrain as "cypress swamp," and indeed, much of the surrounding context of the city was thusly labeled.

The predominant vegetative species in the adjoining and surrounding swamps were water-tolerant trees and shrubs including tupelo gum, swamp red maple, swamp oak, water ash, pumpkin ash, Virginia willow, and button bush.[23] Humidity contributed to the existence of Spanish moss that famously drapes trees. These species were dominant prior to drainage and subsequent expansions of City Park toward Lake Pontchartrain. Lakeward cypress swamps sloped into areas of grassy marsh.[24] This marsh is brackish in nature due to water intrusion from the Gulf of Mexico. Its original vegetation was comprised of a number of grasses including salt grass, couch grass and spartina big cord grass.[25]

Cypress swamps bordered the entire perimeter of Lake Pontchartrain.[26] According to historic geographer Colten, "These dark foreboding wetlands harbored not only alligators and clouds of mosquitoes, but the mysterious and dreaded miasmas."[27] There was a reason that diseases such as yellow fever, cholera, and malaria were common in New Orleans. It was not until two centuries later that the city would be able to control the natural forces that caused the city to have the highest per capita death rate of any city in the country.

> Huge cypress trees studded the bayou's course, as they paddled down the soft brown, multi-islanded waters that wound over and through the growing things that pushed up from its soft, unsettled mud bottom – nowhere more than three to four feet below them. One of the Indians explained that the waters weren't as big now as they were during the wet season, when it was hard to make out the banks of the bayou, because they were overflowed on both sides as far as the eye could see. (Freiburg, 18)

[23] Newton, 41.
[24] Colten, 4.
[25] Newton, 43.
[26] Newton, 47.
[27] Colten, 17.

Early Settlement

New Orleans' agricultural lands, Bayou St. John, and its abutting City Park are not landscapes one first envisions when thinking of New Orleans. Typically, one imagines the historic Vieux Carré – the French Quarter. Likewise, the French Quarter's location in a crescent-shaped bend of the Mississippi River comes to mind. It is plausible to assume that the city's original site was selected for its high ground and proximity to the river, particularly given New Orleans' earliest history, when it was considered unfathomable to build in the backswamps. However, it is actually the presence and location of Bayou St. John, which ran from Lake Pontchartrain through the backswamp and south toward the Mississippi River that ultimately determined the precise point upon the river's natural levee where the French Quarter was to be laid out and built in 1718. In fact, "Long before the white man ever set foot on the soil of Louisiana, the Indian inhabitants had recognized the importance of Bayou St. John as the last leg of the shortest and safest route from the Gulf to the Mississippi River."[28]

European exploration of Louisiana began in the early 1500s with the Spanish. These expeditions included "water exploration of [the] gulf coast in 1519, Hernando DeSoto's trek across the state in the early 1540s, and Luis de Moscosos trip down the Mississippi in 1543, past the river edge of the bayou portage where New Orleans would be built 175 years later."[29] French explorers had also discovered Louisiana, beginning with LaSalle's travels in 1682, at which time he laid claim to the Mississippi River territory and the lands it drained. While King Louis XIV did not colonize the territory for approximately eighteen years after LaSalle laid claim to it, French trappers and tradesmen from Canada had begun exploring the area.

In 1698, the French king selected the explorer Iberville to lead a party of French and Canadians in North America. It was their mission to identify the Mississippi River that LaSalle had claimed prior to his death sixteen years earlier. Control of the Mississippi River "would decide who would dominate that vast unsettled central territory south of French Canada."[30] Iberville and his younger brother Bienville befriended Native Americans. In return for European wares including beads, knives, awls, axes, looking glasses, small bells, and utility wares, they

[28] Freiburg, 10.
[29] Freiburg, 11.
[30] Freiburg, 12.

were able to hire an Indian guide to help them navigate the river.[31] In March, 1699, the guide led them to a camp site from which "he pointed out the river end of a portage path… that led from the Mississippi to Bayou Choupic of the Indians – the bayou that in French times would be called St. Jean," and later, in American times, Bayou St. John.[32]

According to Lewis, from 1719 to 1810, the time that spans French and Spanish rule, New Orleans was a European city in its form and culture. During this period, European influence is evident in both urban and agricultural practices. During the 1700s, French engineers laid out a plan for New Orleans. The plan, a "gridiron pattern – symmetrical with a central square facing the river – represented the New Europe, planted with classical perfection on the barbarian shore."[33]

While the French were stamping a European model of urbanization upon the Mississippi River's natural levee, its few colonists were attempting to acclimate to new conditions, including local foods. French colonists experienced difficulty adapting to unfamiliar fare such as corn and hominy. This difficulty likely contributed to the establishment of the first plantations of this region on Bayou St. Jean, on which familiar wheat became the principal crop.[34]

When land along Bayou St. John, as well as land further upriver from the Vieux Carré was first designated for farming, the French utilized their own arpent system to divide and allocate land to colonists. By this system, long, narrow parcels of land stretch back from waterfront property, ensuring that each landowner had access to the water resource. According to Freiburg, the earliest agricultural concessions are shown on maps as "long narrow land ribbons extending from Bayou St. Jean to Bayou Gentilly, and beyond for a total of forty arpents depth."[35]

In the early 1700s the Company of the West worked to attract colonists to the new establishment. In April 1718, the Company sent over a group of pioneer citizens, a total of twelve families. These families "were told to raise gardens only, and that larger concessions near

[31] Freiburg, 13.
[32] Freiburg, 13-14.
[33] Lewis, 32.
[34] Freiburg, 29. Note that Bayou St. Jean and Bayou St. John are used interchangeably in this section. The French name eventually gave way to American pronunciation and spelling.
[35] Freiburg, 30.

New Orleans would be granted them as they demonstrated their ability to develop the land.[36] Jacques Lorreins was among the colonists who first settled Bayou St. John. Later, "a succession of Lorreins would be active, outstanding citizens of Bayou St. Jean during French, Spanish and American times."[37] The Lorreins' activities included ownership and operation of a plantation on Bayou St. John that ultimately became a segment of today's City Park.

As the French were allocating agricultural settlements, they were also developing a plan for the urbanization of the new colony. They implemented the French Quarter plan as early as the 1730s, but the grid did not fill in entirely until 1800 under Spanish rule.[38] During French colonization, two conflagrations overtook the city, contributing to delays in the city's colonization. These two major fires occurred in 1788 and 1794, destroying 850 and 200 buildings respectively. In 1776, the Spanish took possession of the colony and rebuilt the French Quarter, lending the existing historic architecture and landscape a character that "is decidedly reminiscent of colonial Spain."[39] Under both French and Spanish rule, migration into New Orleans occurred slowly. Difficulties populating the colony led to labor shortages, so "slaves were imported from the city's early years. By the end of the eighteenth century more than half the city's population was black."[40]

New Orleans' complicated struggle to adapt the natural lay of the land to human necessity began early in its history: "To guard the growing agricultural district and link rural levees with the urban bulwark, colonial laws enacted in 1728 and in 1743 required individual landowners to build levees. The city's economic success depended on a thriving agricultural hinterland, and without adequate flood protection neither city nor hinterland could survive." Yet, by the 1800s, it was apparent that "levees, while essential, did not eliminate the flood hazard."[41] At the same time levees were being constructed to accommodate agriculture, and as New Orleans became an American city, locals began rethinking the existing backswamps.

Today, the French Quarter remains a strikingly European model of urban development. Likewise and perhaps more pervasively, the mark of the uniquely French agricultural arpent

[36] Freiburg, 42.
[37] Freiburg, 42.
[38] Lewis, 32.
[39] Lewis, 36.
[40] Lewis, 33.
[41] Colten, 20-22.

pattern remains. In fact, the arpent system permeates contemporary New Orleans in a subtler, yet further reaching manner than the way in which one experiences the European quality of the French Quarter. In New Orleans, as Americanization and subsequent development occurred, "these lot lines were reinforced in two ways. First, they were obvious places to dig canals...to drain excess rainwater from the natural levee into the backswamp. Second, when it came time to build main streets, they were often put along property lines, and thus ran along the canals" and along the back of the arpent lots. "During the nineteenth century… property line after property line became boulevard after boulevard."[42]

The Louisiana Purchase and American Immigration

Pivotal changes that would eventually affect the shape of the city came with the Louisiana Purchase in 1803 and continued to occur throughout the nineteenth century. Americans migrated in droves to New Orleans. By 1810, it was the largest city west of the Appalachians, and its growth rate exceeded that of any other American city.[43] The steamboat era began soon after American expansion into the Mississippi River basin. Until this time, Bayou St. John had been the shortest, most efficient route by which people and things were transported to New Orleans' location on the Mississippi River.[44] In fact, in 1794, the Carondolet Canal had been built to connect Bayou St. John to the river. With the advent of steamboat transportation for both cargo and travelers, the connection to Bayou St. John became less important.

As industrialization took shape in the United States, augmenting the import and export of goods via steamboat along the Mississippi River, Bayou St. John lost significance as the major route into New Orleans. Local attitude toward the area surrounding the once vital Bayou St. John also began shifting. Greater population brought a heightened awareness of the city's general health, and in the 1830s local authorities believed that backswamp forest removal, combined with draining of the swamps, would make New Orleans drier and healthier.[45]

This belief became stronger during the construction of the New Basin Canal, when a cholera epidemic took the lives of many laborers. By the late 1830s, a massive undertaking was begun to remove cypress forests and to drain backswamps. With the installation of drainage

[42] Lewis, 42.
[43] Lewis, 37.
[44] Freiburg, iv.
[45] Colten, 36.

pumps, "an ambitious system of new drainage canals had to be built to carry the swamp water to locations where it could be lifted either to Bayou Bienvenue and thence into Lake Borgne…or in the case of serious flooding, via standby canals to Lake Pontchartrain."[46]

In spite of the intensive efforts to clear and drain the backswamps, conventional buildings could not be built in the reclaimed land simply because it had been drained and cleared: "Houses, sidewalks, and streets had a disconcerting habit of sinking – unless sand or other permeable material was brought in to form a foundation pad. For bigger structures, piling had to be driven, often to considerable depths."[47] Whereas Native Americans, the French, and the Spaniards had endeavored to live symbiotically with the natural systems, Americans institutionalized the manipulation of natural systems for the sake of inhabitation, segregation and economic gains that come with utilizing natural resources. In addition, Americans were accommodating a far greater population of settlers than their New Orleans predecessors.

Audubon Park

During the1840s and 1850s, New Orleans appears to have offered attention and resources toward developing its park system. Preferable to large pastoral parks, small public squares provided garden settings in the middle of urban and residential city blocks. This preference is evidenced between the years 1843 and 1847, when improvements were made to Washington Square in the Faubourg Marigny, St. Anthony Square behind St. Louis Cathedral and to Lafayette Square. Similarly, in 1850, Baroness Pontalba led the effort to rehabilitate Jackson Square from a military ground to a public garden.[48]

City officials demonstrated a growing awareness of larger parks as early as 1850 and into the 1870s. In these years, the city council began acquiring large tracts of swampy agricultural property. Just as City Park's original one hundred acres were farmed throughout the 1700s, prior

[46] Lewis, 62.
[47] Lewis, 62.
[48] Sally K. Evans Reeves, William D. Reeves, Ellis P. Laborde, and James S. Janssen. 2000. *Historic City Park New Orleans.* New Orleans, LA: Friends of City Park, 1.

to 1800, sugarcane had been grown on land that stretched from current-day St. Charles Avenue to the Mississippi River – land that ultimately became part of Audubon Park.[49]

[49] L. Ronald Forman and Joseph Logsdon. 1985. *Audubon Park: an urban Eden.* New Orleans, LA: Friends of the Zoo, chronology.

Chapter Three: Park Development and Design in the United States and New Orleans – the Dominance of the Picturesque

Contexts for Historical Analysis

City Park can be examined through several lenses in order to reveal its larger meaning as a landscape resource. The first of these trends to influence the landscape that became City Park was that of the American Picturesque, translated by A. J. Downing through his extensive writings on landscape gardening.

Andrew J. Downing and the American Picturesque

By the 1840s, as urban centers had become more crowded and congested with growth and immigration, those who could afford to, looked for places to live that provided convenient access to the commerce and society of the city, but which offered the spaciousness and quiet of rural living. This was particularly true of cities on the eastern seaboard, where early industrialization was producing over-crowding and unhealthy living conditions.

Downing sought, through his periodical *The Horticulturist* (1849-1852) and through his books, to instruct the gentry on the proper ways to develop the home grounds of a suburban estate, and by translation, to the larger context of parks. For his ideas, Downing drew heavily upon the work of the proponents of the romantic landscape movement in eighteenth century England. However, Downing felt that the practice of landscape gardening in the new nation had to reflect the country's republican values of "moderation, simplicity, and civic responsibility"[50]

There were several reasons why Downing's precepts found a comfortable home in antebellum Louisiana. First of all, Louisianians of means traveled to watering holes of the Eastern Seaboard during the oppressive southern summers where Downing's architectural and landscape styles had fast become popular in the small resort hamlets of upstate New York and Long Island. Secondly, the migration of Southerners of English descent from the Carolinas to Louisiana meant that these settlers brought with them a taste for the picturesque that had already taken hold in their home communities.

[50] Judith K. Major. *To live in the New World: A.J. Downing and American landscape gardening,* jacket cover.

The formula for the picturesque landscape went through many permutations as it traveled from: the English countryside and the work of Capability Brown, Humphrey Repton, and John Claudius Loudon; the French suburbs reincarnated as the *jardin anglais*; the American frontier in the plantation settings of Mount Vernon and Monticello; the estates along the Hudson River Valley in upstate New York; and finally, in some cases, to the suburban landscapes of the Deep South. The art historian Nicolas Pevsner defines the English picturesque as,

> ...Asymmetrical, informal, varied and made of such parts as the serpentine lake, the winding drive and winding path, the trees grouped in clumps and smooth lawn (mown or cropped by sheep) reaching right up to the French windows of the house.[51]

Downing's formula for landscape design included a broad front lawn, plantations of trees, "ponds and lakes in the irregular manner," winding walks and drives, flower gardens, pavilions, bridges, rustic seats, kitchen gardens and orchards. He prescribes:

> As in picturesque scenes everything depends upon grouping well, it will be found that shrubs may be employed with excellent effect in connecting single trees, or finishing a group composed of large trees, or giving fullness to groups of tall trees newly planted on a lawn, or effecting a union between building and ground.[52]

What mattered in the picturesque was not so much the selection of plant materials, architectural style, or the geometry of the landscape plan, but the overall general effect.

> Cultivated persons softened in sensibilities and intrepid in taste knew just how to feel when presented with a scene in a landscape painting or a landscape design. They had been instructed that architecture should seem to have 'movement,' rising and falling, approaching and receding, the way natural scenery seems to have movement when one passes it in a boat – on the River Wye or on the Susquehanna – or in a railway carriage. The picturesque landscape designer knew that although engineering and horticulture might be science, they were to be deployed for emotional effect; he sought to engineer the emotions through the deployment of plants, of paints, and of buildings.[53]

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[51] Nikolaus Pevsner. 1964. *The Englishness of English Art.* London, UK: Penguin. Quoted in *The Picturesque garden and its influence outside the British Isles.* Edited by Nikolaus Pevsner. 1974. in *Dumbarton Oaks Colloquium on the history of Landscape Architecture;* 1972, 4.

[52] Andrew Jackson Downing, 1841. *A treatise on the theory and practice of landscape gardening adapted to North America.* New York & London, Wiley and Putnam, 444.

[53] Roger G. Kennedy. 1989. *Architecture, men, women, and money in America 1600-1860.* New York, NY: Abbeville Press, 453.

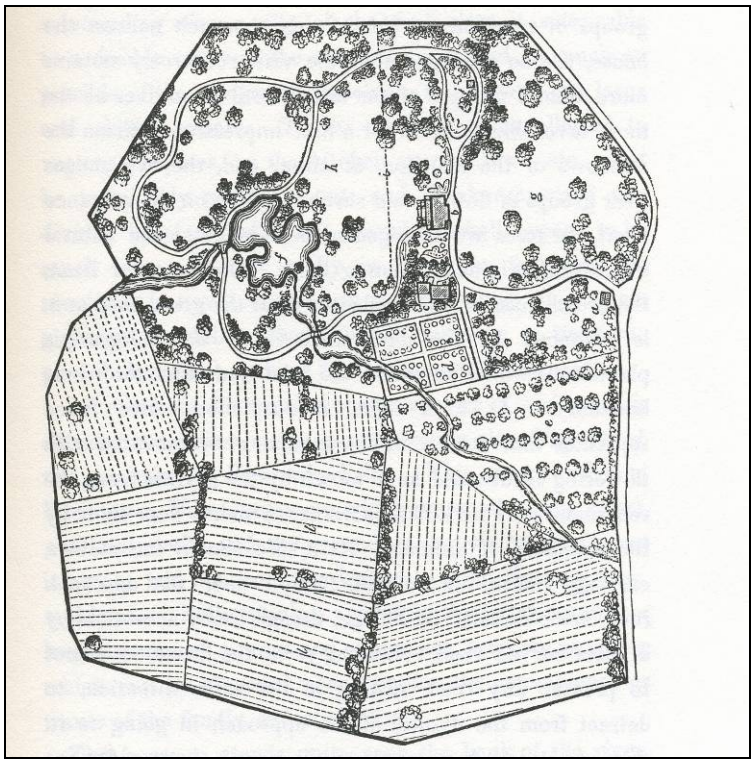

Figure 2: "Plan of a Mansion Residence laid out in the natural style."[54]

The following three images from Downing illustrate the picturesque in three different scales, each building upon the other:

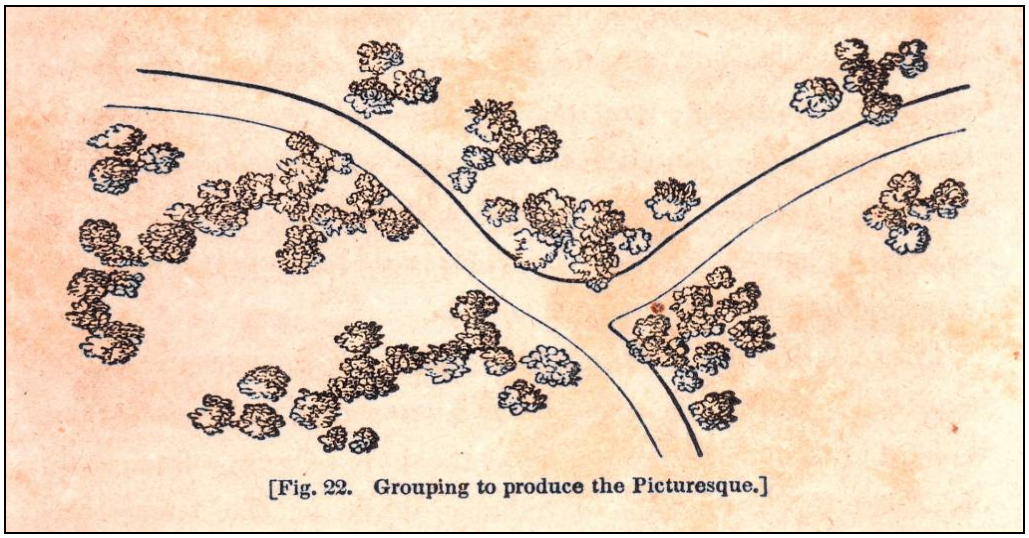

Figure 3: Small scale feature displaying groupings of trees.[55]

[54] Downing 1850, 115.
[55] Downing 1850, 112.

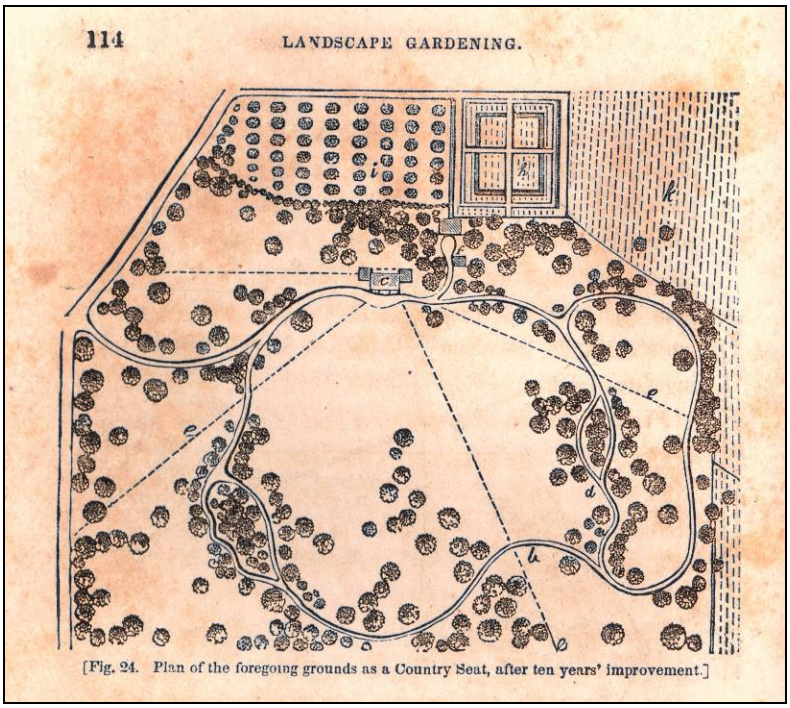

Figure 4: Translation of the picturesque effect within a "Country Seat."[56]

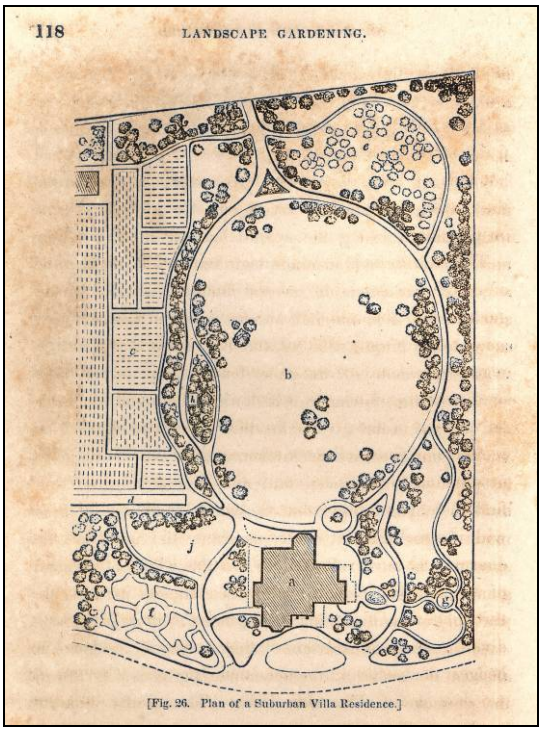

Figure 5: Larger "Suburban Villa" with picturesque design.[57]

[56] Downing 1850, 114.

Buildings no longer needed to look back to the architecture of classicism. Styles that were more exotic and more romantic in character began to become the preferred taste.

> By the 1840s there was in America equal enthusiasm for the Gothic and for the Picturesque in its more businesslike Italianate format, with comfortable rounded arches, rather than prickles and pinnacles, crockets and finials. Style was now transatlantic, and America was no longer a generation behind British fashion. Travel was easier, and there were more people rich enough to travel, rich enough to buy architectural fashion-books, rich enough to be a little bored with the Classical.[58]

Although the success of the picturesque mode depended upon the coordinated effect of landscape, architecture, and interior, it was the view of the landscape from the public road and the entry sequence that set the tone for the experience. Several individual landscape elements combined to create this picturesque effect, among these walks, trees, and shrubs.

Landscape Elements

Walks

Alignment and planting along the pedestrian paths created a series of carefully controlled views for the stroller to experience. Walking was a vital part of the daily experience of a landscape, and the scenery and vegetation lining the walks provided the stroller the opportunity to see nature up-close, to observe the changes of season, to view wildlife, and to experience the fragrance of the ornamental blooms. The materials used to pave the walks played a role in the experience of the path by the walker, and in the sounds that accompanied the walker on his way. Common walk materials were gravel, brick, stone, grass, and wood.

Trees

> The space allotted to various purposes, as the kitchen garden, lawn, etc., must be judiciously portioned out, and so characterized and divided by plantations,[59] that the whole shall appear much larger than it really is, from the fact that the spectator is never allowed to see the whole at a single glance.[60]

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[57] Downing 1850, 112.
[58] Kennedy, 457.
[59] Downing's use of the word "plantations," refers to groupings or plantings of trees, not the more common southern usage of an antebellum agricultural system.
[60] Downing 1850, 117.

> The front (of the mansion), and at least that side nearest the approach road, will be left open, or nearly so; while the plantations (of trees) on the *back-ground* will give dignity and importance to the house, and at the same time effectually screen the approach to the farm buildings, and other objects which require to be kept out of view.[61]

Trees created the sense of enclosure for the boundaries of the pleasure ground and gave a majestic scale to the overall space. Tree groupings were the principal tools used to create and control the viewing sequence, particularly from a carriage. Tree silhouette, foliage texture, and color were significant considerations in the selection of tree species as accent elements for pleasure grounds.

Shrubs

Shrubs provided the medium-scale elements in the composition of the picturesque pleasure grounds. Shrubs were often evergreen, and were selected for their overall form, blooming quality, and fragrance. Mature shrubs created containment at the human scale, while not completely screening views. Shrubs were the elements of the landscape at eye level, the elements most operative in the visitor's cone of vision.

Flower Garden

The picturesque was a sweeping experience rather than one to be experienced close-up and in detail. The smaller the landscape element, the more difficult it was to incorporate into the landscape composition, and the less significant it was in the viewer's perception. Therefore, it was necessary to accommodate blooming annuals and perennials in a separate part of the pleasure grounds, removed from the larger picturesque scenes, and typically as an extension of the geometric composition of the architectural plan.

Lawn

Downing noted that a lawn was "the *ground-work* of a landscape garden." But, he felt it necessary to provide his readers with an appendix on the treatment of lawns, because of the comparative difficulty of maintaining a lawn in America compared to the "velvet lawns" of

[61] Downing 1850, 107.

England.[62] Once the lawn has been properly planted, according to Downing, its beauty depended on its being frequently mown:

> Once a fortnight at the furthest, is the rule for all portions of the lawn in the neighborhood of the house, or near the principal walks... . A broad-bladed English scythe, set nearly parallel to the surface, is the instrument for the purpose, and with it a clever mower will be able to shave within half an inch of the ground. (Downing, 1850, 526)

The Development of Park Landscapes

> The parks that Americans built to improve their cities derived not from European urban models but from an anti-urban ideal that dwelt on the traditional prescription for relief from the evils of the city – to escape to the country. The new American parks thus were conceived as great pleasure grounds meant to be pieces of the country, with fresh air, meadows, lakes, and sunshine right in the city. (Cranz, 3, 5)

While noted park sociologist and architecture professor Galen Cranz grossly underestimates the influence of European models on American park design, she does capture the essence of sociological thought that drove the design of parks in the New World. While urban models of park design in Europe in the eighteenth century responded to political uprisings and the growth of the industrial revolution, America had already dealt with those political ideas that began shaping Europe in 1849, fully seventy-five years earlier. Therefore American park design was driven more by the ills brought on by the industrial revolution and therefore parks were thought of as refuges from city living.

Parks in the United States have evolved over the years and their primary uses have changed primarily as a result of increasing population densities, recreational tastes of Americans, and different movements in park conception and design. Cranz categorizes and groups the different eras of park design and development using these four broad periods and uses:

The Pleasure Ground	1850-1900
The Reform Park	1900-1930
The Recreation Facility	1930-1965
The Open-Space System	1965 and after.

[62] Downing 1850, 525.

"These categories summarize the role of city parks within the American social structure and the intellectual and moral life of the culture."[63] Obviously there is overlap between these categories both in time and activity.

The Pleasure Ground

Urban parks in America have evolved through a series of fundamental changes in theory about their uses and size. Early in American life – during the colonial and most of the antebellum period – parks were similar in size and scale to parks in European cities and urban centers. They related to densely populated areas, and were a brief respite from the urban experience. Jackson Square in New Orleans is an example of the urban park, often the size of a city block, and originally laid out as a military parade and training ground that followed the European model for a park located as a focus within a district, neighborhood, or city.

After the Americanization of New Orleans, Jackson Square quickly evolved to meet the needs of the surrounding urban context, and was extensively modified by Madame Pontalba, in conjunction with her construction of the Pontalba Apartments surrounding the square. Pontalba saw the renovation and redesign of the park as a way to add value to her real-estate investment, a concept called the "proximate principle," the idea that having a beautiful, well-designed outdoor space adjacent to a property increases the value of the property, allowing the investor to recoup not only the improvements to the park, but to increase the value of his real-estate development and to also increase the yearly tax revenues paid to local governments.[64]

While the size and scale of Jackson Square was typical throughout the country, beginning in the middle of the nineteenth century, park design in America and Europe went through a major transformation. The development of larger parks, designed to mimic the healthful qualities and psychological benefits of country living, became the goal of city planners and designers. While designed to be a welcome respite from the crowding and the unhealthy conditions caused by urban living, designers of parks were charged with "transcending the city" in the sense that parks were to feel and look like the country, the country being the idealized manifestation of perfection in a nation where land was plentiful and inexpensive.

[63] Cranz, x.
[64] John L. Crompton. 2007. "The genesis of the Proximate Principle in the development of urban parks in England." *Annals of Leisure Research,* 26(2)213-234.

This change in thinking did not happen in a vacuum. Political change and public unrest was happening throughout Europe, reaching its highest point during the year 1848, when revolution swept across Europe and spilled out into parts of the Americas and Asia. The European revolutions of 1848 were a major impetus in the transition from park enclaves designed for wealthy private patrons to parks conceived and designed for the urban working class. With the rise of the industrial manufacturing sector, workers migrated into cities to live in closer proximity to their places of work. Increasingly, these workers protested against the working and living conditions to which they were exposed and lobbied for better food, housing, and work surroundings. At the same time that worker dissatisfaction was fomenting, the publication of *Das Kapital* by Karl Marx in February of 1848 synthesized the forces of industrialization and capitalism that combined to create the untenable lives that many of the working poor were finding themselves leading.

In Italy, the Sicilian people first revolted on January 12, 1848. In France, the "February Revolution" ended the constitutional monarchy of King Louis-Philippe, and led to the creation of the French Second Republic. The "March Revolution" in Germany sought more political recognition and freedoms for the general population. In March 1848, Hungarians protested in mass demonstrations in Pest and Buda and forced the imperial governor to accept all of their demands for better housing, cheaper food, and better places to recreate. There were corresponding protests in Ireland, Poland, Switzerland, and across the Atlantic in Brazil and the United States.[65]

Following this period of revolution and unrest, those in powerful positions in government realized the need to respond to worker's issues and to create environments that would be beneficial for the urban poor, who constituted the majority of workers within the new industrial facilities. Before the revolutions of 1848, England had begun the transition of using the principles that had been utilized to design great English gardens and estates, translated to the design of public space. This transition was brought on by two great historic trends; the rapid growth of technology, and the increase in concern for living and working conditions of those

[65] John Merriman. 1996. *A history of modern Europe: from the renaissance to the present*, New York, NY: W.W. Norton, 718-724.

who were employed to utilize the new technologies.[66] In 1819, the Factory Act was placed in effect in England. This law protected women and children from the drudgery and repetition that often characterized factory work by providing them with better housing conditions and by creating places of "recreation" for them to spend their leisure hours relaxing and taking in fresh air and sunshine.[67]

In England, two works best demonstrate the combination of the two trends that were driving the world at that time, the technical and the social. One park was created on Crown lands in the urban core, while the other significant park was part of a new development of commerce, housing, and recreation designed to respond to the growing concern for the working classes and the anticipation of profit from the land surrounding the new park.

Victoria Park in London was developed on land owned by the Crown for extraction of raw materials in the early 1800s. When these materials were no longer mined, Sir James Pennethorne was retained to design a public park that could be used by surrounding residents, in an area that had grown tremendously as a result of industrialization and its corresponding in-migration. The other significant property that was a forerunner of the urban park movement in America was Birkenhead Park.

Birkenhead Park, located in Merseyside, England, is from the same era as Victoria Park, but is very different in setting and purpose. Planned as part of a new industrial community on the Wirral Peninsula across from Liverpool, Birkenhead was not necessitated by urban density nor urban ills, but rather by the desire of the rising merchant class to provide a "Gentlemen's Park" available for the growing cargo port and manufacturing population of Birkenhead. The investors supporting the park were also encouraged by the passage of the Third Improvement Act in 1843, which provided public funds for the purchase and construction of public open spaces for the working class.[68]

Birkenhead's civic leaders were also interested in the development of a park site that had available land surrounding it that could be developed as home-sites, facing the open areas of the

[66] Norman T. Newton. 1971. *Design on the land: the development of landscape architecture.* Cambridge, MA: The Belknap Press of Harvard University Press, 221.
[67] Ibid. 221, 223.
[68] Norman Newton, 227.

park. What would later be described as the "proximate principle" was an impetus for park development, with the surrounding landowner's anticipating financial gains from the sale of lots adjoining the park property.[69] The desire for financial gain resulted in the Birkenhead city commissioners hiring Joseph Paxton to design the landscape garden and to incorporate the financing principle in the construction of Birkenhead Park, which was the world's first municipal park to be funded with local taxpayers' resources.[70]

Frederick Law Olmsted, the father of the American urban park movement visited Birkenhead in 1850, and records his observations in his book about his travels in England, *Walks and Talks of an American Farmer in England*:

> Walking a short distance up an avenue, we passed through another light iron gate into a thick, luxuriant, and diversified garden. Five minutes of admiration, and a few more spent studying the manner in which art had been employed to obtain from nature so much beauty, and I was ready to admit that in democratic America there was nothing to be thought of as comparable with this People's Garden. Indeed, gardening had here reached a perfection that I had never before dreamed of. I cannot undertake to describe the effect of so much taste and skill as had evidently been employed; I will only tell you, that we passed by winding paths, over acres and acres, with a constant varying surface, where on all sides were growing every variety of shrubs and flowers, with more than natural grace, all set in borders of greenest, closest turf, and all kept with consummate neatness.[71]

It seems obvious that Olmsted was impressed with the design of Birkenhead and the way that people were using the spaces. He spent several extra days in Liverpool, visiting Birkenhead Park at various times of the day, walking its paths and observing the activity that was occurring within the park boundaries. Many of the ideas displayed at Birkenhead, translated from the great English estate garden tradition, were further translated and amplified at Central Park in New York City.

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[69] Crompton, 214.

[70] Crompton, 214-215. While the "proximate principle" is often a financing vehicle for public park development, the manifestation in the built environment surrounding City Park is limited due to the canals and bayous along the east and west sides of the park. "In the contemporary era, the proximate principle is perhaps most obviously manifested in the private sector context of golf courses which are often incorporated as central features of real estate developments." It seems logical then, that City Park responded to diminishing budgets by converting forested, open-space on the northern portion of the park to revenue-generating golf courses, that capitalized on the growing national interest in the sport at the time.

[71] Frederick Law Olmsted. 1852. *Walks and talks of an American farmer in England.* New York, NY: G.P. Putnam and Company, 62.

This change in thinking was in part precipitated by growing population centers and increased immigration, which crowded the urban core and lowered health standards. This trend towards larger parks was first realized in its most complete manifestation in America at Central Park in New York City, which "was the first public park developed in the context of what became the urban park movement"[72]

Designed by Olmsted and English architect Calvert Vaux, Central Park continues to personify the ideal urban park, consisting of multiple recreational opportunities, large passive areas, water bodies – both recreational and institutional (the city reservoir) – and the introduction of cultural institutions inside the park boundaries (The Metropolitan Museum of Art). Examples of passive and unstructured uses include: "racing, galloping, jumping, polo playing, bicycle riding, merry-go-round, toboggan sliding, coasting on rinks, watching shows such as circuses, shooting matches, tennis and croquet, baseball, lacrosse, military maneuvers, and mass meetings."[73] While programming for early parks in America was primarily focused on passive uses – strolling, carriage rides, picnicking, listening to music, boating, and various other activities depending on which area of the country the park was located in – it became increasingly important to policy-makers to provide more cultural activities within the park grounds. "This early judgment justified the museums, botanical gardens, zoological gardens, aquariums, arboretums, meteorology observatories, and music halls we see in parks today." [74]

In order to accumulate the necessary landholdings to develop and construct Central Park, the City of New York not only purchased open space in the center of the city, but also purchased multiple buildings and demolished them to create the greenswards and meadows that have become signature elements of the picturesque park.[75] This same process was used when accumulating the parcels that would become City Park. The original 100-acre donation by McDonough was augmented by several purchases over the next 80 years, ending with a last major acquisition which occurred in 1927. Parks in the core of the city by necessity had been small and contained. However, by accumulating large swaths of land and landscape, the sense of

[72] Cranz, xi.
[73] William McMillan. 1895. "The care of urban parks." *Garden and Forest*, 8:82-83.
[74] Cranz, 14.
[75] Charles E. Beveridge and Paul Rocheleau. 1995. *Frederick Law Olmsted: designing the American landscape.* New York, NY: Rizzoli International Publications, 54-55.

being in the country could be duplicated within the city, providing citizens with the psychological and health benefits that were believed to be associated with suburban living.

From an aesthetic, design perspective, the parks of the Urban Park Movement were primarily designed using "picturesque" principles – utilizing the democratic informality of winding roads and walks, "an overall composition of smoothness, harmony, serenity, and order, with an occasional reminder of the awesome grandeur of a mountain, a deep crevasse, long waterfall, or steep crag."[76] In Europe, the "pleasure gardens of the seventeenth and eighteenth centuries had been designed according to three rules prescribing the relationship between nature and art: (1) the garden should orient itself to the image of nature; (2) in mirroring nature, it should be differentiated from the surrounding landscape and recognizable as something different; and (3) this difference should not be an unnatural contrast but rather a heightening of nature in the image of nature and reason."[77]

The Reform Park: 1900-1930

The Reform Park movement grew out of trends that developed in the late nineteenth century in social ideas about the health of the average citizen, and their rights to participate in activities that not only revived the soul through communing with nature, but also by stimulating the physical body through active outdoor recreation. While early park programming involved passive and unstructured activities, the dawn of a new century brought new ideas about how parks should be used and organized. Central to this change in perspective was the idea that organized activities, planned by a recreational specialist, were the most effective means to bring exercise and fresh air to the masses. In 1906, the Playground Association of America was formed and it became the leading force in programming theory for urban parks.[78]

Baseball, football, art classes, gardening, and also nighttime activities became the norm for urban parks focused on recreation and leisure. During the 1920s, "golf for everybody" had become the goal of recreation departments, and parks with enough open space installed courses throughout the country.

[76] Cranz, 24.
[77] Cranz, 24.
[78] Cranz, 66.

The design of the reform park fell increasingly to park employees, and thus reflected the current ideas of planned recreation, with less emphasis on the healing power of picturesque aesthetics, and more emphasis on the active uses planned for the park.

> The rationale of reform park design was as highly evolved and consistent as that of pleasure ground design, but virtually antithetical to it; it represented much more than an erosion of the older ideal. Thus water was not used for psychic effects but for practical ones.[79]

Architecturally, the theories of the kinds of buildings that could be included in a park were carried over to the reform movement from the picturesque. "Permanent buildings were excluded if their purpose was not considered compatible with that of a playground or small park. Accordingly, museums were permissible, but courthouses and schools were not."[80]

The Recreation Facility: 1930 - 1965

Brought on by broad changes in workplace rules and growing leisure time in the middle class, the park of the recreation era sought not only to provide places of recreation – both passive and active – but also to respond to public demand for newer opportunities for physical exercise and also staged entertainment events. This additional emphasis added a new layer of commercialization onto the previous layers of aesthetic stimulation and organized recreation.

During the Great Depression, parks nationwide provided huge opportunities to employ hundreds of workers doing basic tasks with rudimentary tools. Headed first by the Reconstruction Finance Administration and also by the Works Progress Administration, depression-era projects updated the infrastructure, installed new recreational areas and buildings, and virtually remade the landscape of some parks. These changes are especially prominent in City Park, where an extensive list of items was accomplished with the aid of WPA funds and workers. A system of new lagoons was dug; a new mall constructed (Roosevelt Mall); Tad Gormley Stadium built (originally City Park Stadium); stump removal throughout park; a new championship golf course was designed and installed; a classical rose and botanical garden was planted; important Art Deco sculptures were placed; new tennis courts and clubhouse constructed; Popp Memorial Fountain built; bridges at Esplanade and Anseman, Grandjean, and

[79] Cranz, 88.
[80] Cranz, 96.

other bridges throughout park were repaired and replaced; golf clubhouse built; and extensive walkways and roads were constructed. The total investment in the park during the 1930s era was $13 million, with the federal government underwriting ninety-five percent of the costs of materials and labor.[81]

Figure 6: Workers pouring concrete into steel-reinforced forms. City Park Stadium, Sept. 18, 1936. Depression era projects employed multitudes of workers, relieving poverty and building infrastructure still in use today. (WPA Collection, State Library of Louisiana).

Later in this period, other changes occurred in urban parks. World War II had reduced park budgets and they improved little following the war. Due to the shortage of continued funding, staff was reduced and plantings simplified. "Economy…led to the removal of previous planting, especially shrubbery, though here decisions to strip parks rather than fund the supervision and maintenance of planted areas could be justified as proceeding from concern for safety and ease of surveillance."[82]

With the end of WWII and the return of war veterans, a veritable boom in population occurred, characterized by large numbers of middle class families with young children. It was

[81] Reeves et al, 88.
[82] Cranz, 123.

during this time that the "small children's amusement park[s], sometimes called Kiddieland, Storyland, or Fairyland," were constructed across the country.[83]

The Open-Space System: 1965 until mid-1990s

Increasingly, parks began to be viewed as more than just recreational opportunities and entertainment venues. The importance of "open space" with no programming nor prescribed uses gained wider acceptance within urban park planning, and was increasingly implemented due to further budgetary constraints brought on in part by "wholesale middle-class flight from the inner city," and the resulting loss in tax revenue for the maintenance of urban infrastructure and employment.[84]

"Anything goes" became the mantra of park planners and theoreticians who increasingly saw their influence diminishing and their user base disappearing. While this attitude pervaded the era culturally and physically, there continued to be attempts by city boosters to stimulate park attendance and user satisfaction. As such, parks updated their programming to include trampoline, motocross, and other new and more urban activities.

An important milestone was reached during this era when in 1963, the "National Park Service declared Central Park and Prospect Parks as National Historic Landmarks, making their preservation, as opposed to remodeling, important and possible."[85] Included in the concept of preservation was to "preserve the historic legacy of the parks, not just responding to present demands for their services."[86]

The Fifth Model: The Sustainable Park

Cranz has further updated her premise about park trends with the inclusion of the "Sustainable Park."[87] Cranz postulates that there are three general attributes of this new model for park development: "(1) self-sufficiency in regard to material resources and maintenance, (2) solving larger urban problems outside of park boundaries, and (3) creating new standards for

[83] Cranz, 126.
[84] Cranz, 137.
[85] Cranz, 137.
[86] Cranz, 141.
[87] Cranz, 2004, 102.

aesthetics and landscape management in parks and other urban landscapes." In the fifth model, citizen participation, ecological education, and policy implications fall under the aegis of park administration.

Landscape and horticultural practices in New Orleans and the Gulf South

It is informative to know what the prevailing practices in landscape design and ornamental horticulture were during the key development periods of City Park in order to understand how the park landscape was influenced by these trends.

Landscape Design

In New Orleans and the surrounding region, at the time of the park's initial development in the latter half of the nineteenth century, there was a highly sophisticated interest in landscape and garden design, despite the economic devastation brought on by Civil War and reconstruction. In fact, landscape design was an arena in which the populace found respite and psychological recovery; the cost of this enterprise was modest in comparison to building expansion and renovation.

The city had been a center of design style from its earliest days, attracting from abroad and from the Eastern Seaboard, young architects and designers seeking a fresh landscape as a testing ground for their abilities, and entrepreneurial clients who were willing to take a risk on their young, unproven talents.

The design influences that migrated to the city of New Orleans via these design "professionals,"[88] as well as in the pages of printed periodicals of taste, represented a range of inspirations from France, England, the Caribbean, and the "new" American style, largely translated from the English picturesque by its principal American spokesmen Andrew Jackson Downing and Frederick Law Olmsted. But the ties of New Orleanians to their Francophile roots and to French formalism were rather strong, even after nearly a century of cultural diffusion. The

[88] During the nineteenth century most architects and landscape designers working in America, whether European or native-born, were not trained as professional designers but rather had worked as apprentices or grown up in the "trade." They may have taken a surveying course, and most had fairly extensive training in biology, botany, and basic agriculture, because of the nature of the times—growing plants for sustenance and pleasure was very much a part of both European and early American culture.

choice of a landscape design vocabulary for a specific project depended largely upon the scale of the site, the kind of activity being designed for, and the cultural bias of the client.

The sense of the agricultural pre-eminence of the south Louisiana landscape was ever present. The first thought when planting was always to consider plants and designs that provided aesthetic beauty, but also that contributed to the subsistence needs of residents. Fruit trees had been a mainstay in the New Orleans landscape since the first years of settlement, making it no surprise that some of the first trees planted in City Park were the sweet and sour orange trees used traditionally in making conserves and marmalade.

Layouts for most residential gardens prior to the 1850s had been quite symmetrical in character, both those in the city and those associated with large plantations. Allées of trees, parterres, and arbors were garden forms commonly used as elements in landscape plans. The scale of the earliest public spaces of the city of New Orleans lent themselves to these same geometric treatments, as they were products of the urban grid, typically rectangular or square in shape, and too small to be handled successfully in a naturalistic vocabulary, even if the designer or planner had wished to do so.

As far as local precedents that might have influenced the layout of City Park, only the garden of sugar planter Valcour Aime qualifies as a concurrent example (Figure 7). Begun in 1842, this garden was designed as a *jardin anglais*, the vogue in France at the time, and the French version of the English romantic picturesque landscape. This garden located in St. James Parish near Vacherie featured a rivulet as its principal organizing feature, with several bridges in various architectural styles, one Chinese, another neo-classical, another rustic. This rivulet was not unlike the lagoon system of City Park in that it wound around the perimeter of the site, conveying the scenic character of a bayou or small river in miniature. Other features of Valcour Aime's garden were a mound topped with a pagoda which served as a lookout point, a rusticated fortress portrayed as a ruins and used as a playground for Aime's grandchildren, and a central pond with a cascade fountain in which the plantation house was reflected.

Aime's garden was known far and wide by local residents and tourists although it only flourished for about a decade before Aime abandoned his beloved project in despair and depression over the early death of his only son Gabriel from yellow fever. The garden was

described in travelers' accounts and became the subject of local legend, and it is not impossible that it could have influenced the designers of the City Park landscape.

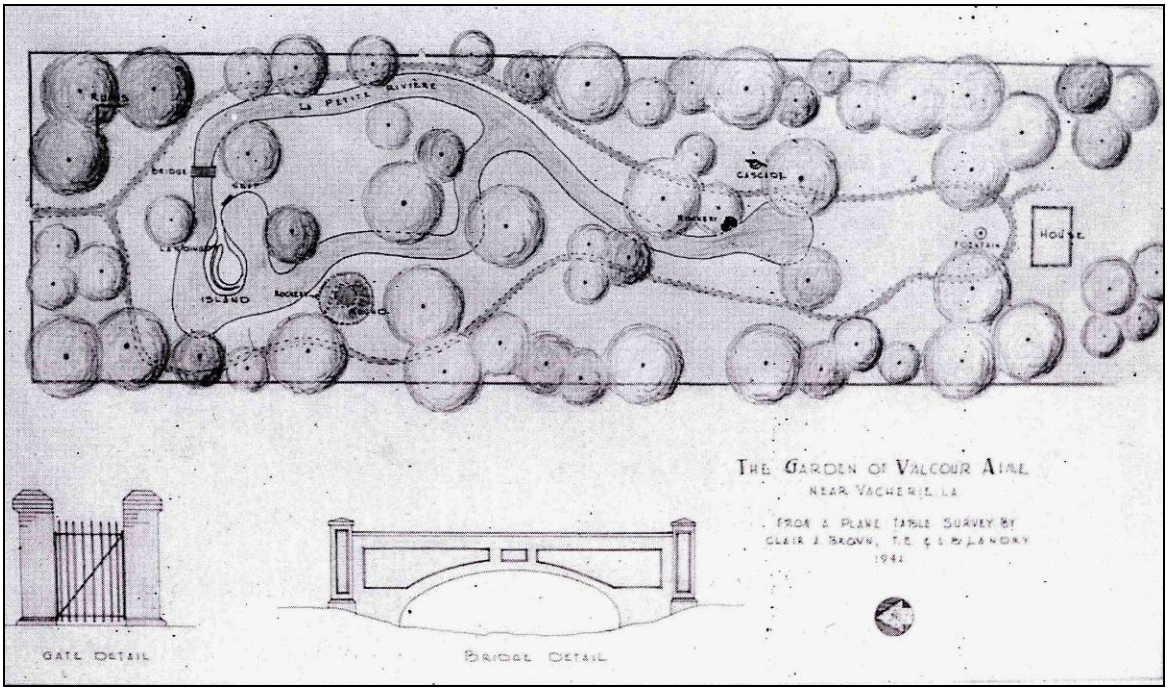

Figure 7: ***A Preliminary Sketch of the Garden of Valcour Aime,*** **by Clair A. Brown and Theodore E. Landry, 1941. This scale drawing constitutes the most comprehensive documentation available of the gardens as they existed earlier in the twentieth century. Theodore E. Landry and Family Papers. Louisiana and Lower Mississippi Valley Collections. LSU Libraries.**

By the 1870s, southern gardeners had fully embraced the kinds of Victorian layouts that were described and illustrated in the writings of Frank J. Scott[89] and others, including "bedding out"—the use of boldly colored plants laid out in intricate geometric patterns intended to be viewed from above, and also referred to as "carpet bedding" – the use of exotic plants and tropicals (a reaction to the naturalism of the picturesque), and the herbaceous border as used in the work of English garden designers and theorists William Robinson and Gertrude Jekyll. Some of the ornamental plantings seen in the early photos of City Park are Victorian in character.

[89] Frank J. Scott. 1870. *Victorian gardens: the art of beautifying suburban home grounds: a Victorian guidebook of 1870.* Watkins Glen, NY: Library of Victorian Culture, American Life Foundation.

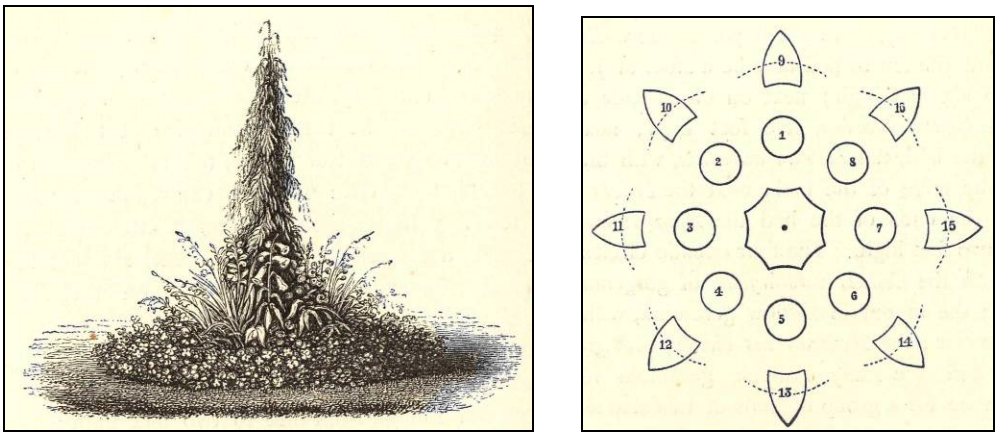

Figure 8: Illustrations from Scott's 1870 volume, *Suburban Home Grounds,* from the chapter, "Flowers and Bedding Plants, and their Settings." These images show models for the kind of ornamental plantings seen in historic photos of City Park.

As the twentieth century arrived and advanced, approaches to landscape design began to reflect the decline in the skilled labor force, and the rise of mechanized landscape equipment. Design emphasized broader areas of lawn with groupings of trees that formed the edges or frames to areas of open space. With the birth of modernism in architecture, the plasticity of space became all-important, and ornamentation became taboo. While it took at least a decade for the new international aesthetic to inform the way designers approached landscape, after World War II, there was more experimentation with the aesthetics of modernism in the field of landscape architecture, including the application of ideas from abstract painting to the design of gardens.

By the late 1960s, Americans were becoming conscious of the fact that all resources were not renewable, and that it was time to become proactive in planning for their protection. In 1966 the Historic Preservation Act was passed by Congress, resulting in the National Register for Historic Places and the recognition that historic and cultural buildings and *sites*, including landscapes, were worthy of preservation, and that the federal government, at least, should not engage in projects that would result in their destruction. By the late 1960s, the environmental movement had emerged; 1969 was a benchmark year with the passage of the National Environmental Policy Act as well as the publication of Ian McHarg's ground-breaking work *Design with Nature.* What followed was a period in landscape design when the use of indigenous plants became much more popular than previously, ushering in an emphasis on regionalism in landscape design. There was also an emphasis on the evaluation of the vulnerability of natural, historic, and cultural resources before developing site plans, so that areas that were fragile were

protected from development. The overall result was that landscape design was anything but formal, and emphasized connections to nature as primary.

The fervor of environmentalism was fairly short-lived, however, and by the last decades of the twentieth century, landscape designers were responding to movements in a range of cultural forces, including contemporary art. Minimalism, abstractionism, and historicism were explored. As new construction materials and techniques were developed, the landscapes that were designed with these applications expressed the avant-garde character of the times. Often urban parks were the testing grounds for some of these trends, as with Le Parc de la Villette in Paris (1993).

The twenty-first century was ushered in by more serious threats of environmental demise, and the "green" movement has characterized much of landscape design in the first decade of the century. Issues that have became important to accomplish, and often feature in design, include energy and water conservation, energy production, food production, use of locally produced and renewable construction materials, and green roofs and walls.

Horticultural Practice

Horticulture was a more integral part of American culture during the nineteenth century than it is even today, when it seems to be a huge "growth" industry as indicated by the numbers of journals, societies, businesses, and enthusiasts nation-wide. But for residents of mid-nineteenth century New Orleans, for example, horticulture was a subject that had been learned from childhood, at home and at school, and was a part of most individual's everyday lives.

Europeans were avid gardeners, and had been led by their royal families. Part of most voyages of colonial exploration had included the search for new plant species for introduction from the New World to the Old, in the constant hunt for wealth and prosperity which could result from food crops as well as from valuable minerals. The Renaissance signaled a new emphasis on the systematic study of science, and botanical voyages, often financed by rulers, began to bring back to Europe exotics, ornamentals, and food crops. With the colonization of the Americas, botanical exchange between the "mother" countries and their colonies was typically one of the early steps after settlement had been accomplished.

The Gulf South was a region rife for botanical exploration because of its semi-tropical climate that had produced lush virgin forests of amazing trees and vines. Equally important was the fact that so many of the plants that had been imported from the Orient to Europe in the early decades of the nineteenth century were very well adapted to the moderate climate of the region.

Horticultural history documents the fact that a wide range of both food and ornamental plants were available throughout the Gulf South region beginning in the nineteenth century. Local New Orleans newspapers advertise the arrival of ships from France and England with cargo of trees and other plants that were for sale on the levee. Period newspaper advertisements for dry goods stores in the city often list the availability of their stock of seeds, herbaceous plants, and trees. The drawings of the New Orleans Notarial Archives indicate that during the antebellum period, there were already several florists in business in the city with extensive greenhouse complexes.

Nursery catalogs from the collections of families in south Louisiana during the antebellum period tell the story of residents purchasing their plants, both ornamentals and fruit trees, not only from the several nurseries that existed in the region during the antebellum period, but also from well-established nurseries on the East Coast. The almanacs of Thomas Affleck[90], published in New Orleans from 1851 until 1860, list the tremendous number of fruit trees and ornamental plants that he offered for sale via freight or at his nursery in Washington, Mississippi.

For most of the nineteenth century, horticulture centered as much on the cultivation of fruits and vegetables for the table as it did on that of ornamentals for the greenhouse or garden. Many planters had extensive orchards, greenhouses, and cold frames where plants were propagated; all had significant kitchen gardens where food for family consumption was grown. In the case of New Orleanians living in the city proper, most of their food was purchased from food vendors on the streets, or from vendors at the French Market who brought produce grown outside the city to town. The Allard tract was an example of one of these outlying properties that fed the city, in this case in the form of dairy production.

[90] The almanac was entitled the *Southern Rural Almanac and Plantation and Garden Calendar*. The collected papers of Thomas Affleck, as well as several issues of the almanac, and small volumes written by the nurseryman on horticultural topics, are available in the Special Collections of the Louisiana State University Library, Hill Memorial.

With the radical changes that Reconstruction ushered into the South, the role of horticulture began to become less important, although it still was a significant part of daily life. But without the labor of enslaved people who had often been the gardeners in the household, the scale in which horticulture was practiced was reduced, although its role in the public arena became much more significant. The kinds of plants that were popular both in domestic use and in public plantings were the extreme and exotic ornamentals that could be used in bedding schemes, like yuccas and century plants. The sculptural effects of these plants from the desert appealed to the Victorian eye, and the horticultural industry was happy to supply them from nearby desert regions and from Mexico and South America.

Evidence of the public importance of horticulture in New Orleans commerce and culture was the World's Cotton Centennial staged in New Orleans in 1884-85 on the site that would become Audubon Park. New Orleans' pavilion for the fair was named Horticultural Hall, and the glass structure was the largest conservatory in the world at the time. Planned to remain as a permanent addition after the fair closed, the building's shoddy construction prevented its survival.

The City Beautiful era in urban planning ushered in by Chicago's larger world exposition in 1893 created a new emphasis upon the civic spaces of America's cities and towns. This would result in the eventual development of municipal public works departments that would be dedicated to the planting and maintenance of roadways, parkways, and other public spaces. This, in turn, created the market for the production of nursery crops suited for use in the public landscape.

As the horticultural industry became more and more specialized, and as genetic engineering was pioneered, the ornamental part of the industry began to develop plants that were bigger, hardier, and more disease resistant than their genetic parents. These were immediately embraced by the gardening public, who were always looking for the newest and best plant. It was not long before much of the plant stock that had been mainstays of the earliest gardens of the region became unavailable in the nursery trade, having been replaced by their more robust offspring. Only in isolated gardens in rural areas did so-called "heirloom" plants survive, finally to be resurrected and propagated in recent years.

During the early years of the twentieth century, the pursuit of horticulture became associated with a level of sophistication, refinement, taste, and ultimately wealth in America. Garden clubs became the societies of these elite gardeners, promoting the prominence of horticulture in everyday life and in civic spaces. The work of these garden clubs created a large market for the horticultural industry; they often held plant sales as fund-raisers or adopted public projects to landscape and maintain.

It would take the desperate conditions of the Depression to actually give a boost to public horticulture by way of the extensive federal relief programs that focused upon the improvement of the public domain by using manual labor employing as many people as possible. This unprecedented era of park-building and park expansion would have huge dividends for the horticultural interests in those regions where the work took place. Its impact on City Park was immense with the planting of hundreds of trees in reforestation projects, and the landscaping of all of the newly built and improved roadways throughout the park. The most significant link to horticulture was, of course, the creation of the Rose Garden with its elaborate (for the times) infrastructure for public horticulture and education. In many ways, it was a precursor of the master gardener movement of current times.

The post-war years were radically different from the first half of the twentieth century. Modernism was the vocabulary which meant that plants as ornament had little place in most landscape designs. Residential properties for the typical American family had become much smaller for the typical American family, cars had become an almost necessary part of the household, and garages took the space that might have been a garden. With the woman of the household sometimes being a wage-earner alongside her husband, the role of horticulture in American culture was much less significant than ever before. This gradual decline in time and taste for personal involvement in horticulture continued until the1970s, when the environmental movement created a “back-to-the-earth” culture, with “hippies” intent on once again producing their own food and becoming more self-sufficient.

The horticultural industry has been one of the beneficiaries of the global economy and the ability to promote products in new and different venues. The industry has effectively reinvented itself in the way that entire national chains, like Smith & Hawken, have capitalized upon the gardening lifestyle as a fashionable endeavor. Plants have become available for sale at grocery

stores, building marts, and farmers markets, in addition to traditional nurseries. Perhaps this phenomenon is a reaction to the amount of time spent by so many inside in front of computer screens, either at work or at "recreation." What the review of trends in horticulture as a cultural component demonstrates is that there are cycles in the significance of horticulture historically, and that there is a very direct link between lifestyle, climate, tradition, and the activity of gardening.

Context: Open Space in New Orleans

Open space was an integral part of the cultural heritage that the settlers of New Orleans carried with them, and this vision was imprinted on the colonial city from its first plan. The city streets were planted with street trees, and despite the fact that there was no paving for over a century, these planted corridors were shaded green open spaces that gave the impression of a civilized and somewhat refined settlement.

Figure 9: Jackson Square, Sept. 16, 1864. (William D. McPherson, McPherson & Oliver Studio; State Library of Louisiana).

Jackson Square is one of the iconic public open spaces in America, and was New Orleans' first. The square was the basic form that typified important early American urban plans from Philadelphia to Savannah, and is the logical outgrowth of a grid layout. Jackson Square was the central space of the 1721 plan for the city, and it became a planted space in 1820 with the addition of double rows of sycamores. The square was once again improved in 1850 when the Baroness Pontalba rehabilitated it as a public garden.[91]

The most important open space for New Orleans prior to the construction of the levee along the Mississippi River would have been the river's banks and the promenade atop the banks where much of daily life took place during the first half of the nineteenth century. Here ships from Europe docked, slaves and cargo were unloaded and loaded for land delivery, construction was constantly taking place, goods were being marketed, and the populace of the city promenaded to watch the action, and to catch the breeze off the water during the stifling days of summer. This was a space as dramatic as one could imagine, with a view that reached across the country's broadest river to what was then a virgin forest, broken here and there by plantations of sugar. It provided an open space of the type that was on the opposite end of the spectrum from that of Jackson Square, enclosed on three sides by imposing architectural facades, fenced, and once planted, human-scaled and intimate in character.

On the opposite side of the colonial city was Congo Square, adjacent to today's Municipal Auditorium. Originally a public market, the square was best known as a public gathering place for enslaved people and Native Americans, although today it is best known as the birthplace of jazz. Another early square near Jackson is Washington Square, dating from the early nineteenth century. Lafayette Square on St. Charles Street in the central business district was laid out in 1788, and became important after the central business district was settled by Americans. In 1847 improvements to Lafayette Square included "grassy parks with gravel walks and painted benches."[92]

In 1846 St. Anthony's Square was laid out behind St. Louis Cathedral. Archaeological and archival research is currently in progress to determine the earliest configuration of this small garden square near Jackson Square.

[91] Reeves et al, 2000, 2.
[92] Ibid.

In the late 1840s many of the public spaces of New Orleans were improved due to increased population, economic prosperity brought about by the growth of cotton and sugar exports from the city's port, and the more urbanized conditions of the city, making the open spaces more significant as retreats from crowded conditions. During the 1850s, Tivoli (Lee) Circle, Annunciation Square, and Macarty Squares became publicly owned land.[93]

Other open spaces dating from the nineteenth century and located in the Lower Garden District are Annunciation Square and Coliseum Square. Both were originally planned as parks for proposed residential neighborhoods, and at mid-century were the largest open spaces in the city. Although Annunciation Square was never used as intended because its context was developed for industrial use rather than residential, Coliseum Square became the centerpiece for a handsome residential development whose homes have been restored many times; the space has been rehabilitated as well and remains vibrant today.

The other important open spaces visited by the public were the waterfronts outside the city, along the shores of Bayou St. John and Lake Ponchartrain. As conditions in the urban center became more and more crowded, and sanitation became a more critical issue due to increasing density, the desire for sea breezes became more highly sought after. Yellow fever epidemics began to take more and more lives during the torrid days of summer, and these waterfront spaces were viewed as resorts by those living in the city. Although these areas were developed as a series of private ventures, the open space was essentially public in nature, and with the eventual development of the rail lines that reached out to the lake, access to the water was open to all.

[93] Ibid.

Chapter Four: Historical Narrative

The City Park Landscape: Narrative History

> *If, as the adage declares, a thing of beauty is a joy forever, then surely the inhabitants of the Crescent City should be perennially happy for, in the City Park, New Orleans boasts of a spot radiantly beautiful. Where Nature ceased her strides, art has stepped in and made a park of which any city should be proud.*[94]
> *City Park Commissioner P. J. Schoen, c. 1906.*

In 1886, the New Orleans *Daily Picayune* wrote that the two large land holdings called parks—Audubon Park and City Park – resembled parks "about as much as a windmill resembles a plum pudding."[95] Yet the city had been making strides toward the provision of civic open space since at least mid-century. The year 1850 was pivotal for the founding of City Park in particular, because of the death of John McDonough, who left all of his property and the majority of his estate to be divided between the cities of New Orleans and Baltimore, specifically for civic causes. This bequest resulted in the city of New Orleans acquiring the original 100-acre tract of what would become New Orleans City Park.

By 1852, the Common Council voted to create a park on this tract, referred to as the Allard tract, setting in motion the long and complex series of land acquisitions that would eventually result in the park as it exists today.

History of Tract Before Designation for Parkland: French Colonial Period

The neighborhood where City Park is located was described by Louisiana historian Charles Gayarre as having been the site of an Indian village. With French settlement, the area was used for agriculture to feed New Orleans residents. The land that would become City Park was the property of French colonist François Héry, who was granted the land soon after the founding of New Orleans in 1718, and perhaps used it for agriculture and to provide dairy products for the city. At Héry's death in the 1770s, the land passed to Santiago Lorreins, whose daughter inherited the plantation. The park tract took its name from her husband Allard after 1789. Allard Plantation was primarily a dairy farm; the plantation house faced Bayou St. John

[94] *City Park Commissioner P. J. Schoen, c. 1906.*
[95] *Daily Picayune*, November 26, 1886, as quoted in John Magill, unpublished thesis, Louisiana State University in New Orleans.

near its intersection with the current City Park Avenue. A description from a March 23, 1829 mortgage document described the Allard tract:

> A plantation situated on the Bayou St. John being eighteen arpents front by forty-three arpents in depth,…the area of which plantation is 774 arpents of which 168 are today planted in corn, garden,[96] orchard, rice, hay and sugar cane, the surplus being in standing timber and savannahs. All the buildings…that are on the said plantation, principally consisting in a master house with an upper story, the lower one in brick, a stable for forty milk cows in the same building, a stable for the sheep and a large chamber with fireplaces for the shepherds.[97]

The mortgage description also lists a hen house; a building including stable, coach house, and servants' quarters; a provision warehouse; a building with six divisions for negro housing; warehouse for grain and corn; stable for horses; barn for twenty mules; a shed for cart storage; and a large pigeon house.[98] Louis Allard, Jr., had inherited the plantation but lost it at sheriff's sale in 1845; it was then purchased by John McDonough. At McDonough's death in 1850, his will revealed that he had decided seven years before purchasing the property to leave all of his possessions to benefit schoolchildren in New Orleans and Baltimore, Maryland.

In his will, McDonough further suggested that the Allard tract become farm plots, and when the property became attractive for suburban development, the city would be the beneficiary:

> I recommend that the estate lying in the Bayou St. John and the Metairie Road, be laid off into acre lots, fronting the Metairie Road, running across said tract of land, (18 acres deep) and leased out for gardens. And in time that a plan be made of it, dividing it into squares and lots, as the streets of the City of New Orleans continued back, will run through it and then it may be leased out in small city lots. The revenue arising from this body of land will, in time, be very great.[99]

But civic leadership had other designs for McDonough's generous bequest because, by this time, the citizenry of New Orleans were entrenched with the notion of public space and its correlation to urban health. Those who had emigrated directly from France brought with them the experience of a place where public and residential squares organized densely urbanized areas,

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[96] The use of the word "garden" here refers to a kitchen garden where food crops for consumption by the planter's family would have been grown.
[97] "City Park," New Orleans Architecture Series, Friends of the Cabildo, 136.
[98] Ibid.
[99] New Orleans City Park Improvement Association, "Historical Souvenir, New Orleans City Park, on the occasion of the Fourth Grand Festival and Fete Champetre," June 2-3, 1895, n.p.

and where larger parks and boulevards, like the Tuileries and the Champs D'Elysees provided broad sweeps of open land for public promenading and assembly. In France, open space was equally valued for passive use, such as sitting and people watching, children's games, and taking in fresh air. Americans living in New Orleans had been exposed to other American cities like Philadelphia and Savannah, with their beautiful systems of residential squares. By 1858, most educated Americans had read about or seen New York's Central Park, designed by landscape architects Frederick Law Olmsted and Calvert Vaux. New York's park had been promoted by influential orators and statesmen like William Cullen Bryant who explained the significance of such a major piece of open space to the health of urbanites in a congested, unhealthy city with bad air, poor sanitation, and no connection to nature.

This concept resonated with New Orleanians, who in 1851 called upon the Common Council to use the swampy land that stretched from Lake Ponchartrain to downtown as an urban asset rather than as a breeding ground for diseases. Champions of the cause for transforming the Allard tract, the only high ground in the rear of the city and therefore the only place feasible for a public park, into public open space, were third-term Mayor Abdiel Daily Crossman and City Surveyor Louis H. Pilie, serving in a position that resembled today's city planner. Pilie recommended that the Allard tract be dedicated as a park, that Bayou Metairie be cleaned out and its banks graded, that winding shell roads be constructed throughout the grounds, and that suitable trees be planted. The Common Council approved the recommendation in 1852.

It would take several years to accomplish the legal work necessary to reimburse the city of Baltimore for its share of the property that would be dedicated to City Park, but the necessary appraisals and transfers of property were eventually accomplished. By 1857, Mayor Charles Waterman included remarks about City Park in his annual address to the Council. He described how the park, though unimproved, was already drawing visitors who sought refuge from the oppressive city heat in the summer.

> I desire particularly to direct your attention to 'The Park.' These magnificent grounds, obtained by the city at a cost of $41,880, have been left without improvement or attention of any kind. There is, perhaps, no city on this continent, where the inhabitants require a resort, such as this was intended to be, more than does those of New Orleans, and I am of the opinion that this administration can do no more gracious or grateful act than to provide for its improvement in such

> manner as will render it an inviting and agreeable place of resort for the recreation of the people.
>
> Although unimproved, it has been and is now, a place of great resort for our population, and when improved, as it should be, it will be without doubt a most popular resort for all that portion of inhabitants who do not leave the city during the summer months as well as for the citizens generally.[100]

The Mayor continued by saying that in order to accomplish the original design, more funds, perhaps $25,000, would be needed, to build the shell or macadam roads through the extensive grounds, and to plant "suitable trees and plants."[101] In 1858, funds were approved to hire a park keeper, to fence the park, to build a lodge for the keeper, and to place benches around some of the trees.

The idea of a resort in this section of New Orleans was not new. In 1828, when Fort St. John was no longer important militarily, the site was sold and developed as the luxurious Bayou St. John Hotel, built within the walls of the fort. It included a pier and bathhouse on Lake Ponchartrain, and spawned the development of other "resort hotels" along the lakefront. The desire for New Orleanians to escape the dense city, reconnect with nature, and breath fresh "country" air was strong even before the city actually became truly crowded.

The Park's First Iteration

An 1861 New Orleans map by directory-compiler Charles Gardner showed the park with the keeper's house, and a bridge across Bayou Metairie. It also depicted the "New Orleans Park" as bounded by trees within the borders of the park. The establishment of the park served as a stimulus to settlement in the Metairie Ridge neighborhood, and the New Orleans City Railroad opened transit lines on Metairie Road from New Basin Canal to Bayou St. John, and on Esplanade Avenue to the Bayou St. John Bridge.

Though there are accounts of the park being attractive to those from the city, it is important to note that during the early years of the park's existence, cattle were still being tended within the park's boundaries, albeit illegally. This attests to the remote nature of the property and its large size, making much of it difficult to police. The history of the park included in the 1895

[100] Ibid.
[101] Ibid.

Souvenir program recounts that the few improvements "were suffered to decay and finally disappear altogether," and that because of the pasturing of cattle in the park, it was "entirely abandoned."[102]

The park's hopeful beginnings were cut short by the capture of New Orleans by Union troops and subsequent military rule of the city beginning in May 1862. In 1863, a May Day festival was held in City Park by Union sympathizers and local schoolchildren, and the event was illustrated in *Harper's Weekly.*[103] Not only does the choice of the park for the event indicate the political significance that the place had already gained, but the image itself depicts the landscape as deeply shaded by canopies of mature trees, some broad-spreading with hanging moss and probable live oaks, and others more upright and vase-shaped in their branching habits – perhaps American elms or other oak varieties.

Figure 10: May Day Celebration of 1863. New Orleans entertains Union Troops encamped in City Park.

In 1864, city surveyor J. A. D'Hemecourt drew a topographical plan that delineated the park's layout and located 170 of its major trees. This plan indicated that the park included 161 acres, running a little more than 4,085 feet on Metairie Road and 1,700 feet to Monroe Avenue.[104] The drawing was apparently used by the Union troops to evaluate a potential

[102] Ibid.
[103] Reeves et al, 1982, p. 5. From: *Harper's Weekly*, June 6, 1863.
[104] *Souvenir*, 1895, n.p.

mustering site, or location where they would browse their horses or whatever livestock were necessary for their sustenance. During the remainder of the Civil War, the park keeper performed little maintenance, allowing undergrowth to overtake park property; this may have been to discourage the use of the property as a campground by Federal troops. By the end of the war, the park was in a state of decline, and was described by a reporter from the *Daily Picayune* as an eyesore. The *New Orleans Times* joined the move to have more resources put into park improvements when it described the park's oaks and cypresses as "the most beautiful that grow…probably in existence when Bienville marked out the city."[105]

The Park as Reconstruction Pawn

Reconstruction politics was dominated by ruthless power mongers who sought to control as much public property and budgets as they could, including parks. Legislation was passed establishing the New Orleans Park Commission, a five-member body that controlled all parks in the city, effectively removing the voice of the City Council. In 1871, this commission purchased, on behalf of the state, the Foucher Tract, a vast property in uptown that is now Audubon Park and Tulane University. In order to secure the mortgage for the purchase, the commission posted City Park acreage as collateral, burdening the park with new debt.

Even though the numbers of this deal did not make sense, and the taxpayers had essentially been robbed in the process, the commission was required by law to spend half of its income on the "Old" City Park. To meet this mandate the commission hired a well-known firm from New York, Bogart and Culyer, to develop plans for improvements to City Park. Bogart and Culyer were considered protégé's of Frederick Law Olmsted, and he had in the past referred projects to them, including the design of the park surrounding the Capitol in Albany, New York. The firm's experience included supervision as civil engineers of much of the construction of New York's Central Park, chief engineers for Brooklyn's Prospect Park, and other significant projects, including maintenance contracts for several major New York parks including Central Park. Bogart spent one week in June 1872 observing City Park, doing studies of the landscape, and meeting with park officials. As a result of his visit, he was contracted to produce within a year a plan for improvements to the park. The firm was to be paid $5,000, plus five percent of the cost of the actual improvements for construction supervision. He was paid a $2,500 deposit

[105] *New Orleans Times*, November 11, 1866, as cited in Reeves et al, 7.

and the firm prepared a simple plan of City Park rendered in pastel. He never received a response from the New Orleans Park Commissioners because the commission was in debt and unable to pay the balance of the contract. Bogart & Culyer sued for the balance of their contract, though they had never completed a formal plan that met the requirements of the contract. In the end, the State Supreme Court ruled in the firm's favor, awarding the $2,500 plus damages.

In spring 1877 with the end of the Reconstruction era, the reform government abolished the Park Commission for squandering city funds, and placed control of all parks under the Administrator of Police. A park keeper was again hired, and he supported himself by selling firewood and keeping cows in the park. An 1880 court case claimed that the cattle in the park were hurting park visitation, and thereby adjacent concessions. The case was won by the claimant, and the park keeper was ordered to prevent cattle from entering the park.

An unusually severe yellow fever epidemic in 1878 may have brought attention back to the need for improvements to City Park, or at least increased public interest in locations near Lake Ponchartrain that could serve as escapes from the conditions in the city during particularly threatening times of the season. During the 1880s, the resort at Fort St. John (Spanish Fort) flourished due to improved access by the New Orleans Spanish Fort and Lake Railroad Company.

In 1881, the City of New Orleans reorganized park administration, with private management boards appointed as oversight for the city's two parks and six public squares. Unfortunately, as a result of reconstruction spending, there was no money provided to fund the work of these commissions. But because the membership of the new board of commissioners of City Park had personal or business interests in the park, the new organizational structure held promise to bring the park out of its state of neglect. Instead, it failed completely, needing stronger political support in order to mobilize the civic will. City Park was again completely neglected, the land was leased as pasture to a civil court judge who was also a cattle dealer, and the public ceased to visit. Although ordinances existed that specifically identified Audubon Park, along with Annunciation, Cleveland, and Sugar Exchange Parks, along with eight squares and three places, in 1887, City Park had no such ordinance and ceased to exist legally.

While City Park disappeared from the public agenda, the site of Audubon Park received a tremendous amount of community attention between 1884-1886. The World's Exposition and Cotton Centennial staged in the park brought international attention to New Orleans and announced that the city had recovered from the economic and political downturns of reconstruction, while at the same time celebrating the anniversary of the first shipments of cotton to Europe. Though seemingly unrelated to City Park's future, the Exposition probably contributed to the overall awareness of ornamental horticulture in the consciousness of the community, and emphasized the value of a large public green space in an urban area that was rapidly developing.

On the heels of the Cotton Centennial, a series of events aligned to revive interest in City Park as a vital community resource. In 1888, under the administration of reform mayor Joseph Shakespeare, city leaders were able to convince the state legislature to levy a drainage tax in New Orleans and to establish levee boards. Frequent flooding from Lake Ponchartrain and Bayou St. John had prevented residential growth from developing near the park, and a solution to the flooding would help this. With a larger neighborhood constituency for the park, there stood the possibility for it to be resurrected. The first president of the Orleans Levee Board was Felix J. Dreyfous, an attorney who lived on nearby Esplanade Avenue, and would become "City Park's greatest leader."[106]

Concurrent with these legislative actions, interest on the part of leaders in neighborhoods near the park coalesced. Victor Anseman, a florist who had grown up near the park, circulated petitions trying to raise interest in reviving the park, and was able to engage Aristee Tissot, a former district court judge and influential political figure, who lived on Bayou St. John opposite the park. The two men gathered a diverse group "of leaders to discuss the possibility of reorganizing City Park for their neighborhood…. From this meeting was born the City Park Improvement Association."[107] The group's membership included civic leaders and businessmen with the business acumen and political muscle necessary to effectively operate in the always

[106] Reeves et al, 13.
[107] Reeves et al, 14.

difficult economic and political milieu of New Orleans.[108] The 1895 Souvenir Program described the initiation of the Association in this way:

> …Mr. Victor Anseman determined to make a persistent effort to secure the cooperation of energetic and public-spirited citizens, in the laudable task of bringing the unequaled natural beauty of the unrivaled spot to the affectionate attention of the people…. At that meeting…the idea of a permanent association for the improvement of the park was decided upon and one of the most useful and progressive public bodies in New Orleans, had its birth.[109]

The membership of the Association adopted a charter on August 13, 1891, outlining basic management and policy procedures. On August 29, 1891, the City Council passed an ordinance that transferred control of City Park to the Board of Commissioners of the City Park Improvement Association, which remains the operative ordinance of today's park governance.

Park Development with Leadership and Direction: City Park Improvement Association's Early Years

The fledgling organization began with a great deal of commitment and zeal, and no funding. The fact that the initial board claimed full responsibility for funding the Park's operation had a great deal to do with the eventual success of the Park's initiatives, making the City Park Improvement Association a wholly independent body of citizens who either lived near the park, had business interests related to the Park, or were civic-minded enough to realize the need for a city like New Orleans to have a great public open space.

Executive committee chair Anseman, by virtue of his experience as a retired nurseryman, became voluntary superintendent and planned all of the landscape improvements for the park with his executive committee of five members, then submitting them to the board for approval. The landscape that was Anseman and his committee's canvas was virtually blank as far as any previous park design. Portions were overgrown; other parts were bare. The remnants of Bayou Metairie (Bayou Sauvage) remained as a dry ditch that required bridging to cross. The Bayou was once a distributary of the Mississippi and an earlier part of its main channel. It formed a natural levee (Metairie and Gentilly Ridge systems) and other features, most notably Bayou St.

[108] The section in Reeves on "The Early Years" of the Association, particularly pages 13-16, discusses the local politics of the time and the individual connections of some of the key charter members and of the initial board members.
[109] 1895 *Historical Souvenir*.

John and the Esplanade Ridge.[110] The land that had been grazed stood on what had previously been agricultural fields of the Allard tract. Beyond the pastureland was another grove of ancient oaks, and then the land became natural prairie at the edge of the bayou's alluvial ridge. This prairie continued over a mile to Lake Ponchartrain, gradually degrading to frequently flooded backswamps, but most of this land was not within the park boundaries at the time.[111]

One of the first improvements to the park was the enclosure of the site, not only as a deterrent to roaming cattle from nearby dairy farms, but more importantly, to define the rebirth of the park with an architectural boundary. Hinderer's Iron Works, a local foundry, built the fence with ornamental iron gates facing the Metairie Road at Orleans Avenue and Alexander Street.[112] The Orleans Avenue entrance was the main entrance at the time and had a carriage gate in wood with a gilded arch holding the words "City Park." This project was completed in 1892. During the summer of 1892 visitor amenities were added including toilet facilities, fifty iron benches, twenty-five hexagonal wooden benches surrounding large trees, and ten swings.

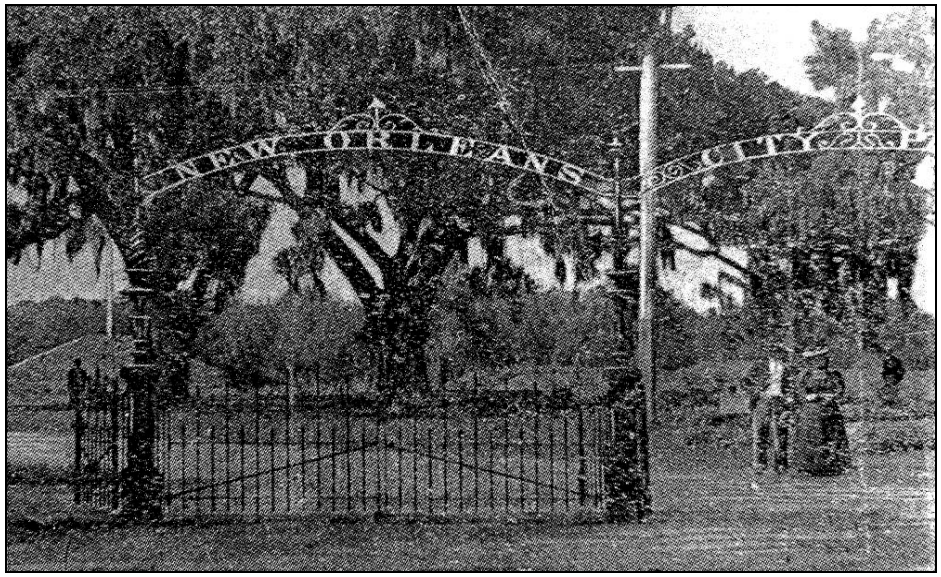


Figure 11: An early entrance to City Park. Visible in the background is the "mound" and the base of a flagpole, mature live oaks, and a couple watching the photographer. Detail from *Souvenir*, 1895.

[110] Richard Campanella, *Geographies of New Orleans: Urban Fabrics before the Storm*, 57. These natural consequences of Bayou Metairie were highly influential in the initial site selection for the city of New Orleans, and also affected the way that the city developed.
[111] Reeves et al, 20.
[112] Hinderer's fence would last until 1921. (Reeves et al, 143).

One of the toughest challenges from an engineering perspective was the need to level the ground of the park for safety's sake, and to stabilize the surfaces of areas that would become roadways and footpaths. Shell was hauled in beginning in 1892 to begin filling low spots, but this fill operation would continue for the next eighty years at least, because of the character of the soils in the park. Gravel for the roadways was provided by Grandjean and donated by the president of the Rosetta Gravel Company.[113]

Anseman set about trying to plant much of the park's landscape so that its character would not have the uneven character that existed. An acre of land was plowed and became a temporary nursery to grow ornamental trees, particularly sweet and sour oranges, and Chinese parasol (*Firmiana simplex*). By early summer 1892, thirty thousand *Firmiana* seedlings were available, along with seven thousand sweet oranges and fifteen thousand sour oranges.[114] In fact, so successful was the nursery operation that the commission was able to sell their surplus seedlings as a source of funds for park operations.[115]

After ineffective efforts by civic groups to augment the park's meager budget, the park board made the decision to hold its own fundraiser, an all day spring festival. This decision to take responsibility for its own fiscal stability was to be the deciding factor in the park's survival through the sometimes tempestuous times that would characterize its next century of existence. The proceeds from the 1892 Fête Champêtre and nursery sales combined with membership drives funded salaries for two groundsmen. Using contractors and under Anseman's supervision, a bridge, a "fancy shelter pavilion," and a pair of "ornate rest houses" were constructed. Footpaths were installed, paved with shells, and then rolled to compact the surfaces. Lawns were planted and maintained. Hayfields were planted as another source of income. A major source of petty cash for the first ten years was the rental of tables to picnickers.[116]

[113] Reeves et al, 21.
[114] Reeves et al, 21. The sour orange was used in making marmalade.
[115] Reeves et al, 22.
[116] Reeves et al, 22.

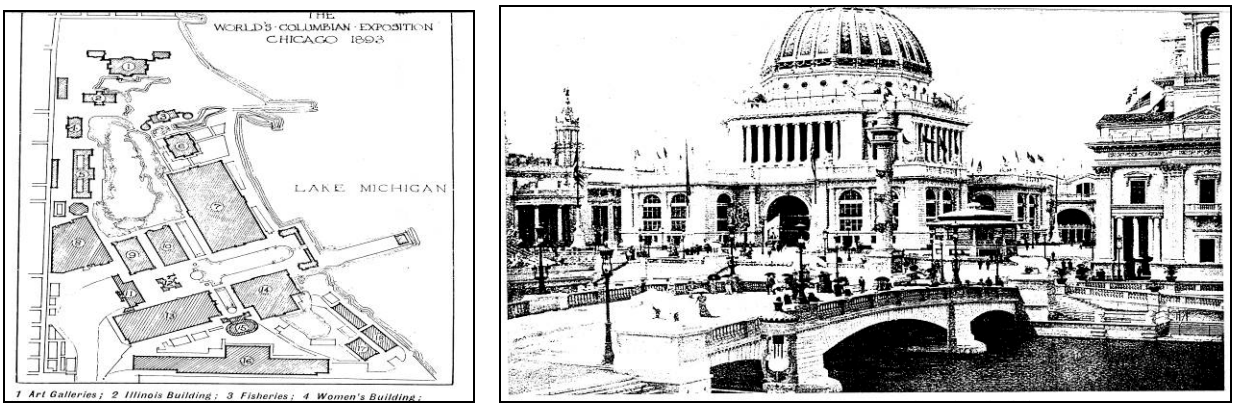


Figure 12: Plan and image from the World's Columbian Exposition, celebrating the 400th anniversary of Columbus' discovery of the New World. This event informed much of urban planning for the next 30 years, using neo-classical architecture and axial spatial arrangements to define space and direct circulation. From Newton, 1971, D*esign on the land,* 364-365.

The year 1893 was a pivotal year for landscape design nationally, and for park design in New Orleans. The World's Columbian Exposition celebrating the 400th anniversary of Christopher Columbus's landing in America was held in Chicago, actually opening a year later than planned. Largely designed by architect Daniel Burnham and Frederick Law Olmsted, the fair was the catalyst for the City Beautiful movement, an emphasis on the Beaux Arts principals of balance, symmetry and the use of classical architecture. Meanwhile in the Crescent City, both Audubon and City Parks were taking major steps in terms of design.

While the Audubon Park board approached the Olmsted Brothers firm of Brookline, Massachusetts to commission a plan for the "laying out and embellishment" of their park, desirous of "a whole perfect in finish and proportion."[117] City Park was embarking upon its first major landscape improvement project that would involve reshaping the earth through engineering—the excavation of old Bayou Metairie. The plan that guided this project was drawn by civil engineer and board member George H. Grandjean in 1893. It showed a curvilinear road and path system that occupied the half of the park nearest Metairie Road. The larger trees were illustrated, presumably the existing live oaks. These live oaks were the site's greatest asset, several of them covering "an area more than 150 feet in diameter with their branches."[118] A complex and sinuous lagoon or "lake," as it was called, punctuated with small islands, ran the length of the park from Orleans Avenue to the boundary with the Robert Upshur property. Based upon the fact that the roadways crossed the lagoon in several places, there would be bridges. A

[117] L. Ronald Forman and Joseph Logsdon, *Audubon Park: An Urban Eden,* 106-107.
[118] 1895 *Historical Souvenir.*

horseshoe-shaped road served as the major entry feature from Orleans Avenue, and in the center of the property a feature was shown that was a raised mound with a flagpole at the top.[119]

Figure 13: Frontispiece and illustration from program for annual fund-raising festival for City Park. From *Souvenir.*

[119] Figure: Last page of *1895 Souvenir*

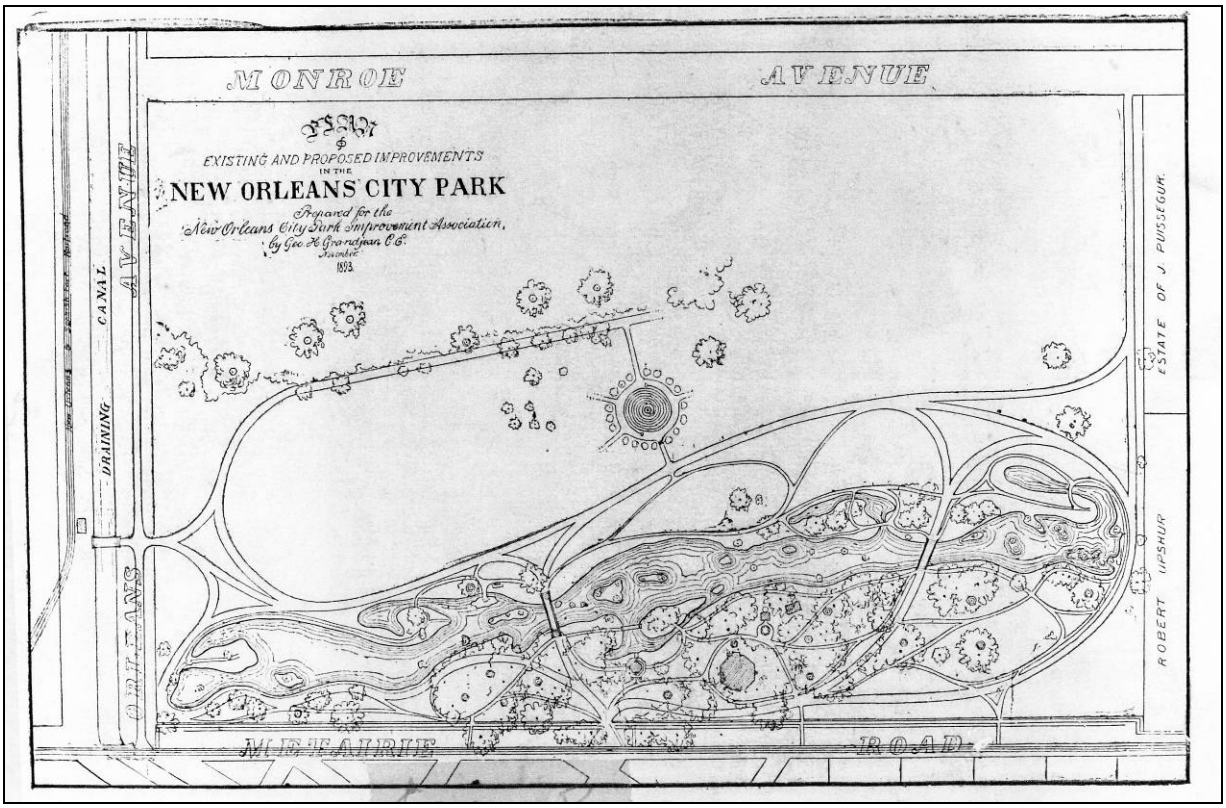


Figure 14: Grandjean plan for City Park from back cover of *Souvenir* program. This plan served as the basis for the expansion of the remnant Bayou Metairie to a series of lakes running along the southern edge of the park. (From *Souvenir*, 1895).

As the Fête Champêtre became a more elaborate social event, it was commemorated in 1895 with a souvenir booklet paid for by advertisements from neighborhood businesses and the businesses of board members and supporters of the park. Grandjean's plan was reproduced as the back cover of the 1895 *Souvenir Booklet.* The text in this booklet describes "the beautiful lake" as "a most pleasing fact and the system of roadways, walks and buildings substantial and ornamental. More than $10,000 has been expended in the work exclusive of the lake, which alone cost $7,000. Contemplated improvements will require the expenditure of $50,000 more."[120]

[120] 1895 *Historical Souvenir*.

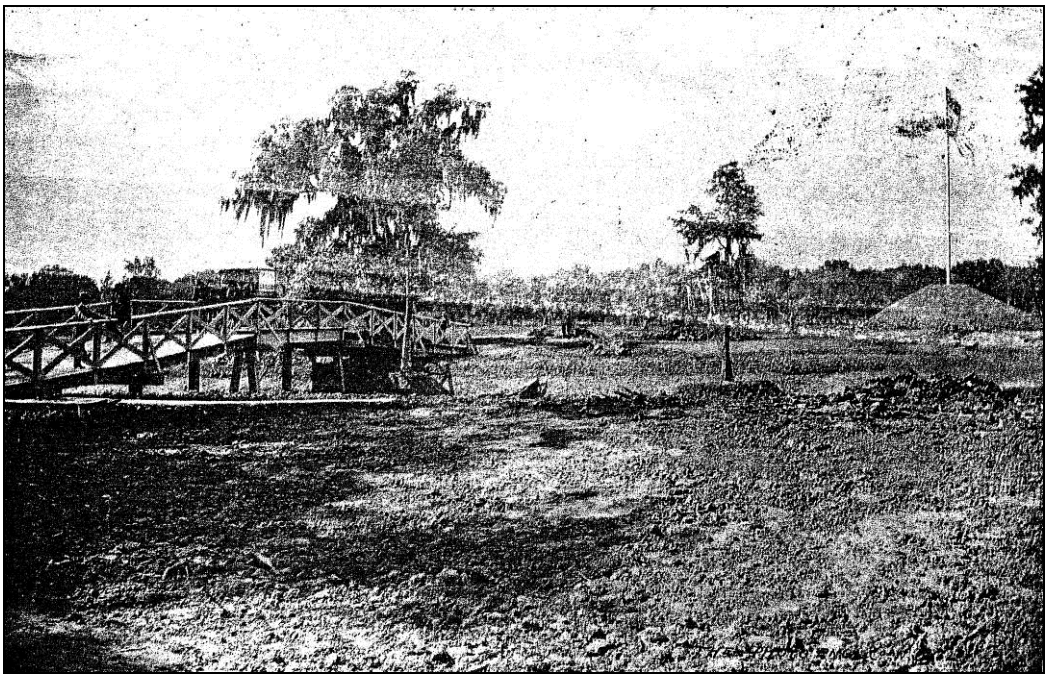


Figure 15: Early wooden bridge in City Park and mound with flagpole. The pictured mound on right of image is the feature in the above Grandjean plan that appears as a circular element in the landscape (From *Souvenir,* 1895).

The occasion of opening the valve to fill the lake with water from Bayou St. John through a supply pipe, also engineered by Grandjean, was celebrated on May 5, 1895. The artificial lake covered an area of eight acres, was a half-mile long, a mile and a quarter around, and from five to ten feet deep.

> When all contemplated incidental accessories of the artificial lake shall have been perfected, the spot will be one of the loveliest on earth. There is nothing in the south that surpasses the park, and few, if any of nature's gems, of other sections, that equal its superb charm. The grandeur of the Hudson Heights, unfolding gorgeous scenery at every bend of the silvery river;…the sky-piercing mountains and earth disemboweling chasms of the Yosemite Valley, have each a peculiar claim to admiration; but the sensation excited is rather startling: it is not of profound, eternal peace, such as the sweet content that steals over the lover of the beautiful of nature, who first realizes the wondrous panorama of the Teche. All these impressive sermon of nature pale in comparison with the "solemn stillness" of the City Park, that under the skillful touch of master hands has been set in a modern frame-work that alone was needed to give the vital spark to its superb loveliness.[121]

[121] 1895 *Historical Souvenir.*

One of the more picturesque features of the lagoon system was a goldfish pond between an island and the shoreline. The new islands were planted with both cypress and pine trees,[122] adding the important third dimension to the view.

The successful submission of a bill to the Louisiana legislature in 1896 requesting annual funding from the city for the park, and clarifying the association's legal right to receive public monies as a private agency, improved the park's political clout, and solidified its financial footing. An annual appropriation of at least $15,000 from the city meant that the park could plan improvements on an on-going basis. In 1897, the park acquired the properties in private hands that separated it from Bayou St. John—the Bordeaux, Upshur, and Guerchoux plats. This doubled the size of the park, although the new acreage was without scenic amenities such as large trees or waterways. Buoyed by the funding and the additional land, in 1898 the board selected its first general manager whose responsibility it was to direct the day-to-day business of the park.[123] A new survey was drawn by Louis Daney in 1898 that identified elevations, trees, and buildings.[124] Grandjean updated his plan using this survey that included the new land. A depression, the former bed of Bayou Metairie, was the logical spot to create a new lagoon.

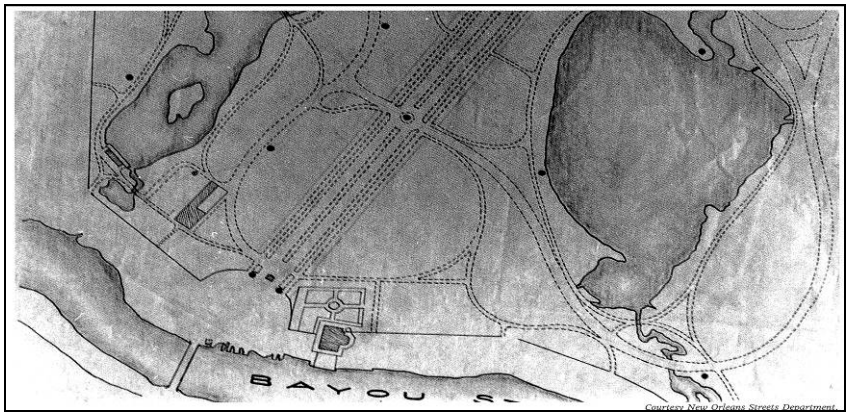


Figure 16: The Daney and Wadill plan of City Park, documenting the existing watercourses and major park elements. The proposed roadways, Lelong Avenue, and possible location for a new museum are visible on this plan. (Reeves et al.)

The executive committee, encouraged by the acquisition, set about to develop long-range plans for additional park improvements, along with cost estimates, again calling upon the expertise of Grandjean and architect and board member Paul Andry. Principal among their

[122] Reeves et al, 24.
[123] Reeves et al, 270.
[124] Reeves et al, 27.

proposals was an eighteen-acre lake in the shape of Lake Ponchartrain—"Big Lake," along with a smaller one shaped like Lake Maurepas.[125] Other projects included deepening of the existing lagoons; the addition of one large bridge, six medium ones, and eighteen smaller footbridges; four miles of driving roads, five and a half miles of walks and footpaths. The board adopted the plan and borrowed money to embark upon its implementation in 1899. Included in the park's budget was $1,000 for new trees, $6,500 for a stable with storerooms, and $1,000 for fences, hedges and ditches.[126] Surveyors Daney and Waddill drew working drawings in February 1899 for "Proposed Artificial Lakes in the New Orleans City Park." This drawing also showed for the first time the proposed avenue extending from Esplanade into the park and terminating in a raised circle. This would eventually become Lelong Avenue, and the circle would become the site of the Delgado Museum.[127] The intersection of Esplanade and Lelong would become the park's main entry, and Lelong Avenue an outstanding example of City Beautiful planning applied to the City Park plan.[128]

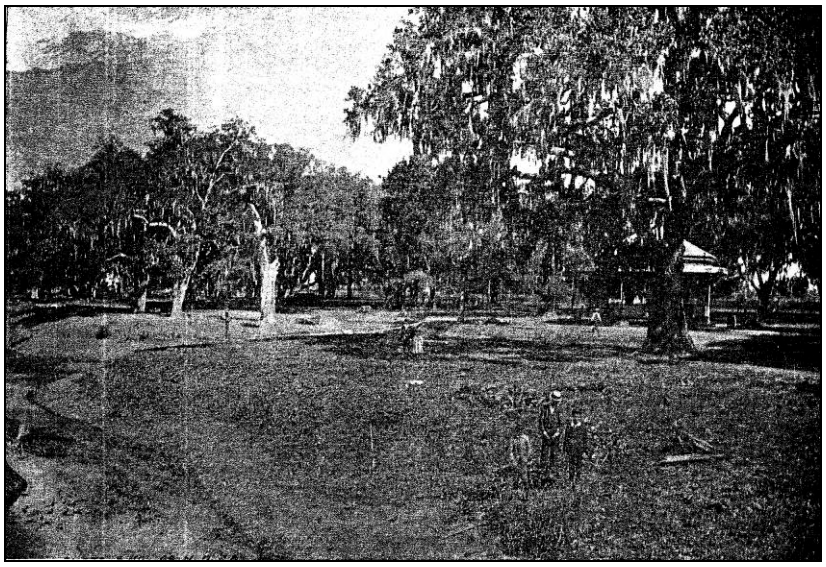


Figure 17: Scenic vista with picnic pavilion and visitors standing along edge of bayou. (*Souvenir*, 1895).

[125] In 1898, J. C. Olmsted had drawn his "General Plan for Audubon Park," which included a "good broad deep lake," completed in 1902. The plan also included a sinuous network of "irregular lagoons with rich waterside vegetation" (Foreman and Logsdon, 116). There are interesting similarities when one compares the plans of the waterways for the two parks.
[126] Reeves et al, 27.
[127] Reeves et al, 28.
[128] Reeves et al, 149.

By century's end, City Park had undergone enough substantial infrastructural improvements and community programming for it to finally become a permanent fixture, not only in the municipal budget, but in the cultural fabric of the city's populace. In addition to the twenty-five acres of new lakes that graced the landscape, the Orleans Avenue side of the park had been graded and fenced. A ligustrum hedge had been planted from Metairie Road to Monroe (Navarre) Street,[129] embellishing the park's perimeter. Never again would fiscal shortfalls, political neglect, or natural disaster result in the park's demise—it had won a secure place in the course of the lives of the people of New Orleans.

New Century, New Ways to Recreate, A New Park Landscape

Any millennium brings with it anticipation and an energy that spurs change. In addition, 1900 was no different for the evolution of City Park. Ushering in an auspicious era for the park was the election of its board president Paul Capdevielle as the city's Mayor for 1900-1904. His platform to accomplish municipal ownership of public utilities not only served city residents, but the park as well, improving drainage in the area of the park, and extending power and gas to the park. The lack of an internal water supply for visitors and for landscape irrigation had long been an issue for park management.[130] In 1904-05 the park board constructed five new 5,000 gallon cisterns, and a water tower complete with gas-powered pump which served the rest rooms, boat houses, and water carts used to sprinkle the grounds and newly planted trees. The city water main finally reached the park in 1906, although it was 1910 before it was fully operational in the park.[131]

Once the park had a regular water supply, the desire for ornamental fountains arose, particularly on the part of donors who wished to memorialize someone. The first of these, the Owen Fountain, actually entitled Unfortunate Boot, was erected in 1910 in memory of the premature death of the William Frazer Owens' son.[132] In 1915, Mrs. Sara Lavinia Hyams bequeathed a significant sum to both Audubon and City Parks for art and sculpture. The park board's decision was to use the bequest for the picnic grounds across Victory Drive, an area with

[129] Reeves et al, 30.
[130] In 1901 500 young seedling trees had been killed by drought because no waterworks existed to rescue them. (Reeves et al, 191).
[131] Reeves et al, 34.
[132] Reeves et al, 147.

only the hexagonal benches around trees and a small rest shelter, and primarily used for supervised children's play. The money also was used to construct a new fountain honoring the children of New Orleans. The resultant design, fabricated by Weiblen Marble and Granite Works, and completed in 1921, consisted of a wading pool with a marble platform and cascading basin at one end, around which a family group is seated informally, a mother holding a baby, a young girl with a garland of flowers, and a young boy playing with his dog. At the opposing end of the pool, another child leans on a perch considering a swim.[133]

Figure 18: "Unfortunate Boot" fountain, Oct. 29, 1941. (Charles L. Franck Photographers; The Historic New Orleans Collection).

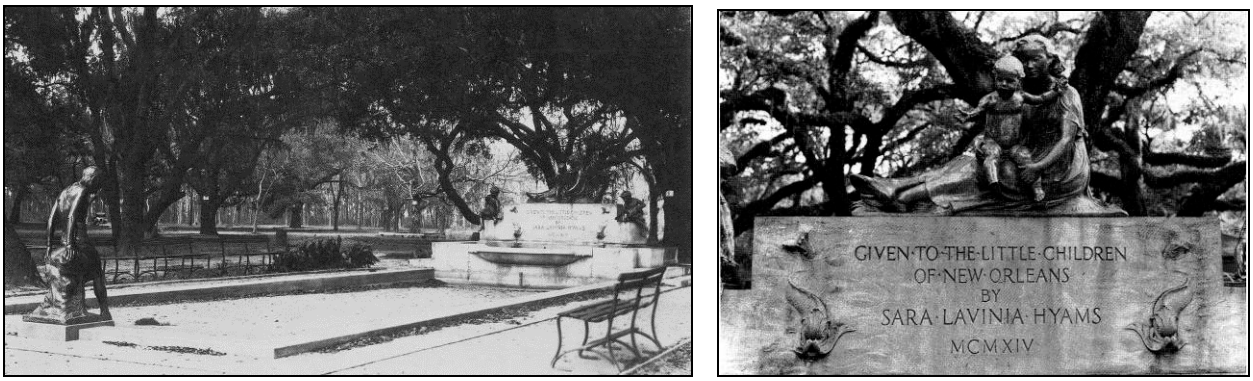


Figure 19: Hyams Memorial Fountain, a designed "wading pool" for New Orleans' children; Oct. 29, 1941. (Charles L. Franck Photographers; The Historic New Orleans Collection).

[133] Reeves et al, 157-158.

During Capdevielle's term, improvements to roads that connected the park to the rest of the city resulted in an increase in park visitation. What had been dirt byways became widened asphalt streets making a drive to the park a comfortable trip. This improved access encouraged park planners to forge ahead with their own road improvement projects, and to make the proposed Lelong Avenue a reality. The intersection of the new avenue with Esplanade was selected as the location for an equestrian statue of General Beauregard in 1908, and the cornerstone for this piece was laid five years later, once a bridge had been built over Bayou St. John at Esplanade. The construction of Lelong in 1911 required "over twelve hundred loads of fill, one barge and two schooner loads of oyster shells, three barges of clam shells and nineteen cars of gravel."[134]

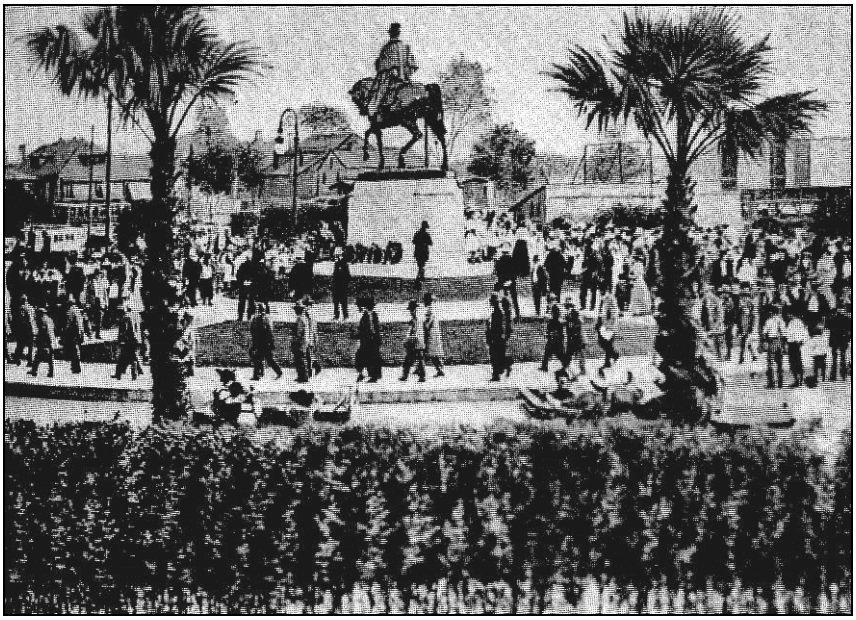


Figure 20: The Beauregard Statue. The roundabout that encircles the statue connects the terminus of Esplanade Avenue with the primary entrance to City Park – Lelong Avenue. (Historic New Orleans Collection).

In 1910, as the avenue was being built and its terminal circle laid out, Isaac Delgado, a friend of board members Paul Lelong and Felix Dreyfous, decided that the end of the avenue was the perfect location for the art museum that he had envisioned donating to the community, and therefore he offered an incredible gift to City Park. As the result of a design competition for the building, the Beaux Arts proposal of the Chicago architectural firm Lebenbaum and Marx was selected. The Isaac Delgado Museum of Art was dedicated in December 1911, and opened to the

[134] Reeves et al, 149.

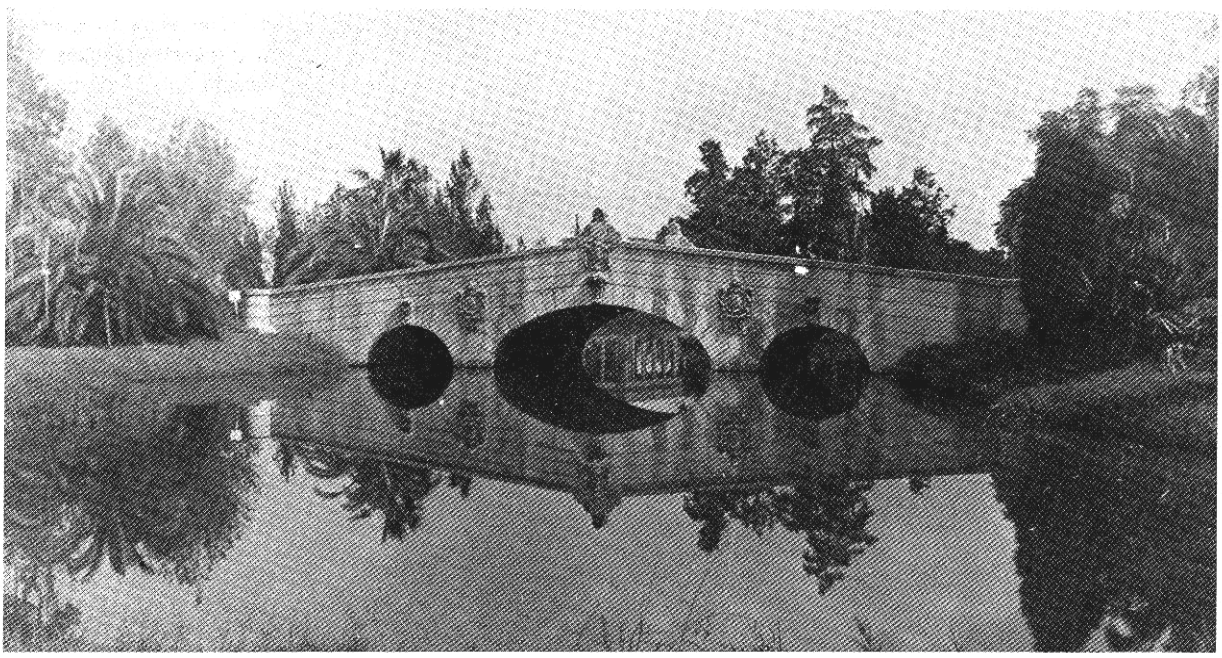
public early in 1912. An understated circular fountain for the drive in the front of the museum was donated by the sons of Fritz Jahncke as a memorial to their father. In 1928, another member of the family added a bronze sculpture of Hebe to the fountain. The opening of the museum and completion of Lelong Avenue called for the design of an appropriately significant gateway for the park at the intersection of Lelong and Beauregard Circle. The Monteleone family donated twenty-five foot marble gateway pylons with bronze electric lamps. The finishing piece of the composition was the placement of the Beauregard statue upon a marble pedestal in May 1915.[135]

Figure 21: The Beaux Arts Delgado Museum of Art, and the allée of sycamores and palms lining Lelong Avenue. These features were constructed during the height of the City Beautiful movement, and are a rare exception to the picturesque within the park boundaries up until recent periods. (WPA; State Library of Louisiana).

While the new entrance became the focal point for park visitors, the Alexander Street entrance was also improved with the development of a new avenue named for Victor Anseman, who had died in 1904. In 1903, a Beaux Arts style bridge replaced the original wooden one at the place where Anseman Avenue crossed the lagoon. The structure was probably the design of Paul Andry, as Grandjean had become ill in 1902. The bridge was perhaps one of the most beautiful of the park's structures, with three oval arches, bas-relief medallions and sculpted animal heads. Unfortunately, it was replaced with a bridge of typical WPA design in 1938.[136] A further improvement to this side of the park was the addition of a new gate at the location of the park's original entrance. New Orleans steamboat captain Salvatore Pizatti was the donor for the Pizatti Gate of 1910, a grand ornamental iron gateway arch springing from paired masonry columns between which hung ornamental iron pedestrian gates. Atop the columns were lighted globes. In

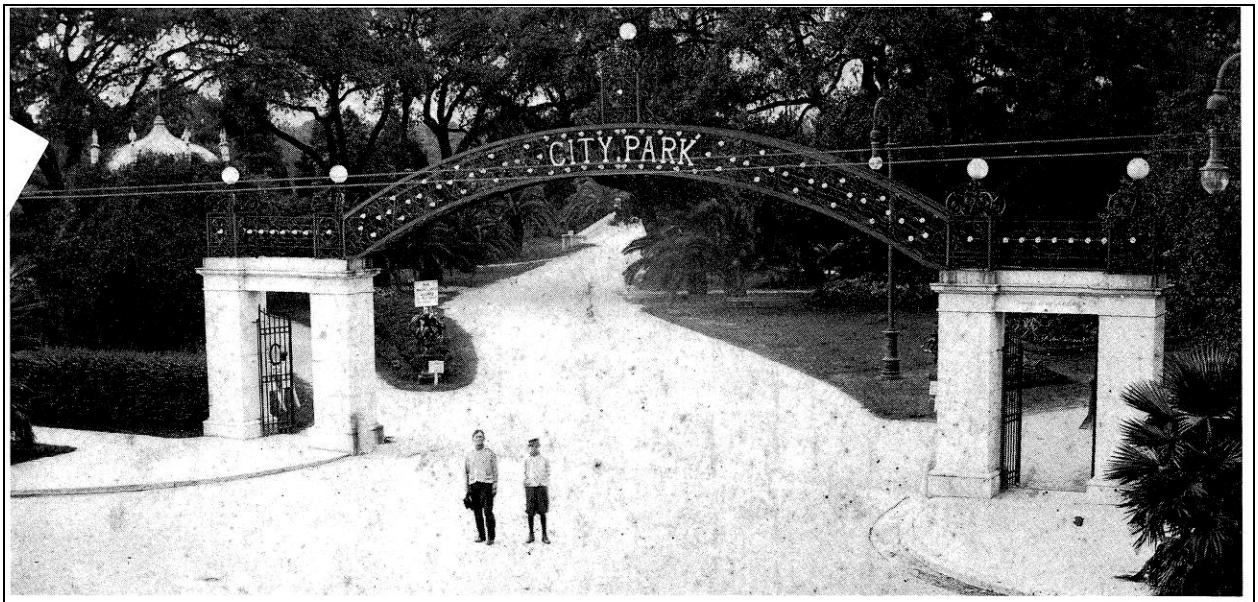
[135] Reeves et al, 151-152.
[136] Reeves et al, 153-154.

the center of the iron grillwork of the arch was the name "City Park," illuminated in electric light bulbs.[137]



Courtesy Louisiana Division, New Orleans Public Library.

Anseman Bridge, 1903-1938, second of three bridges at Anseman Avenue crossing.



City Park Collection.

Pizatti Gate at Alexander Street, 1912.

Figure 22: The Anseman Bridge, replaced during the WPA era. The Pizatti Gate still stands at the entrance to Anseman Avenue. (Louisiana Collection: NOPL).

[137] Reeves et al, 155.

Although these gates accommodated park visitors arriving by carriage and on foot, the most widely used form of transportation to City Park was street railways. Before 1897, this service had been somewhat limited, but passenger demand created additional City Park routes. Railroad companies began to subsidize band concerts in the park and a period of collaboration between the park and the transit companies began. So popular were these concerts that in 1902 the park constructed a new music stand with electric lights, and an adjacent refreshment stand. This new feature moved the activity of the concert crowds from the south side of the lagoon to the north side for the first time, signaling a move for expansion in the area which would build upon the public's music craze—ballroom dance.[138]

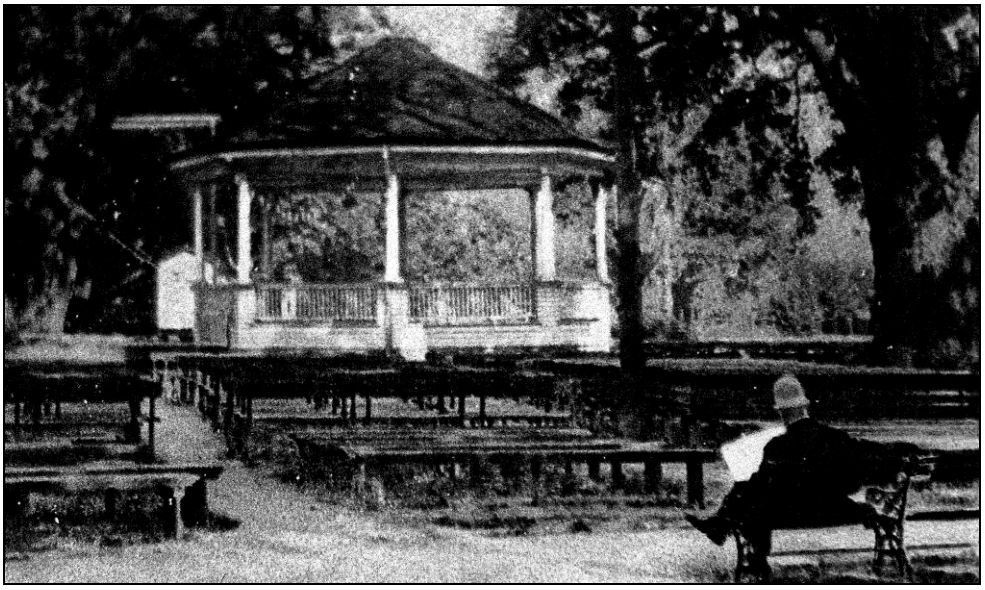


Figure 23: Old wooden bandstand. After the construction of the museum and peristyle, Popp no longer felt that this bandstand was in keeping with the new buildings of the park. (Louisiana Collection: NOPL).

The Peristyle of 1907 was City Park's response to the popularity of ballroom dancing. Designed as a sheltered raised platform supported by classical columns, it created a stage upon which couples could dance beneath the moonlight, with views of the lagoon and its ancient trees, in the open air. Architect Paul Andry was the designer with sculptor Pietro Ghiloni creating the lions beside the entry stairs.[139]

[138] Reeves et al, 37-41.
[139] Reeves et al, 41.

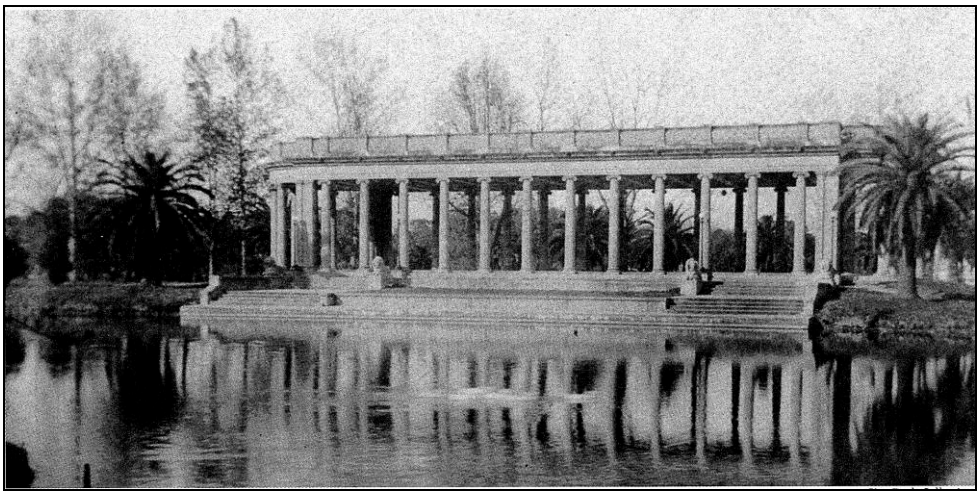


Figure 24: The Peristyle, with its lion sentries guarding the water approach. This image shows the original parapet still extant with flanking date palms on either side. (NOPL).

Four years later the board built a combined refreshment stand and administrative center near the Peristyle, called the Casino, because it was of Spanish Mission Revival Style, intended for food like a Mexican cantina. It was completed in 1912. The landfill for the Casino came from a canal that was dug next to it, facilitating a move of the boat docks close to the administrative headquarters. This canal created Pigeon Island where the dovecote is located. Pigeon Island is connected to the shore near the Casino by the 1912 Thomas Day Bridge.[140]

Figure 25: The Popp Bandstand located next to the casino building. Concerts have always been a popular activity within the park, continuing to the present with the Voodoo Music Festival in the fall. (WPA Collection, CPIA Archives).

[140] Reeves et al, 41, 156.

Music has always been a part of park programming, but as the century progressed, the earlier bandstand was no longer compatible with the newer park structures. Local millionaire John F. Popp wanted a structure more in sympathy with the architecture of the peristyle and so Popp Bandstand of 1917 was designed by Emile Weil as a raised, domed, columned rotunda and was located near the Peristyle and the Casino.[141]

The year 1900 was momentous for the park not only because of the improvements wrought by Mayor Capdevielle's municipal utilities programs, but also because it was the year that the game of golf – a sport that would ultimately occupy more acreage in the park than any other single use – first came to City Park. The newly acquired land along Bayou St. John purchased in 1897, between today's Lelong and Friedrichs Avenues, became the park's first golf course, with Big Lake the first water hazard. Essentially, Capdevielle and other park board members interested in golf had approached the new golf pro at Audubon Park, who lived close to City Park, to lease nearby land for golf. In 1902, they organized the New Orleans Golf Club, which then became the Country Club of New Orleans. The constructed a clubhouse overlooking Bayou St. John in 1904, but it was destroyed by fire ten years later. (destroyed by fire in 1914).[142]

Figure 26: City Park golf course with the Delgado Art Museum in the background in New Orleans, Louisiana in the 1930s. (McDaniels, United States, WPA of Louisiana, State Library of Louisiana)

[141] Reeves et al, 43-45. City Park concerts remained a strong tradition throughout the war years, until their popularity began to decline in the 1960s. The authors describe the concerts as the victims of television. They were perhaps the victims of the widespread availability of air-conditioning as well.
[142] Reeves et al, 239-242.

Figure 27: Golf course built by the WPA in City Park in New Orleans Louisiana in the 1930s. Newly constructed east course. (United States, WPA of Louisiana, State Library of Louisiana)

It was not until the start of World War I that golf would capture the imagination of the general public to the degree that there was the demand for a public course. In December 1915, the former Country Club course became City Park's course, and New Orleans's first and only public course. In 1920, City Park sold its land west of Orleans Canal, received a donation of the racetrack property, acquired small parcels north of the park, and again almost doubled its size. This allowed for the expansion in 1921 of the Country Club course from nine to eighteen holes. In 1922, another nine-hole course was added,[143] and golf was a part of City Park to stay.

Another new pastime that came to the park as a result of improved management was fishing. The improved lagoons and new lakes brought new uses and annual programs to the park that appealed to clientele who might not otherwise have been attracted to attend. Beginning in 1901, the board permitted fishing in the lagoons, and six years later began stocking the lagoons. By 1916, the sale of fishing permits had grossed $596.50 for the park, which was double the cost of the stock. After World War II, the idea of an annual fishing rodeo was introduced, and the event today draws as many as a thousand participants, raising funds for park operations.[144] Boating began in City Park with the dredging and enlarging of Bayou Metairie in 1894, but by

[143] Reeves et al, 242-243.
[144] Reeves et al, 221.

1900, as many as 1,300 boats were rented in one month. By 1905, the boat concession was the park's largest revenue generator.[145]

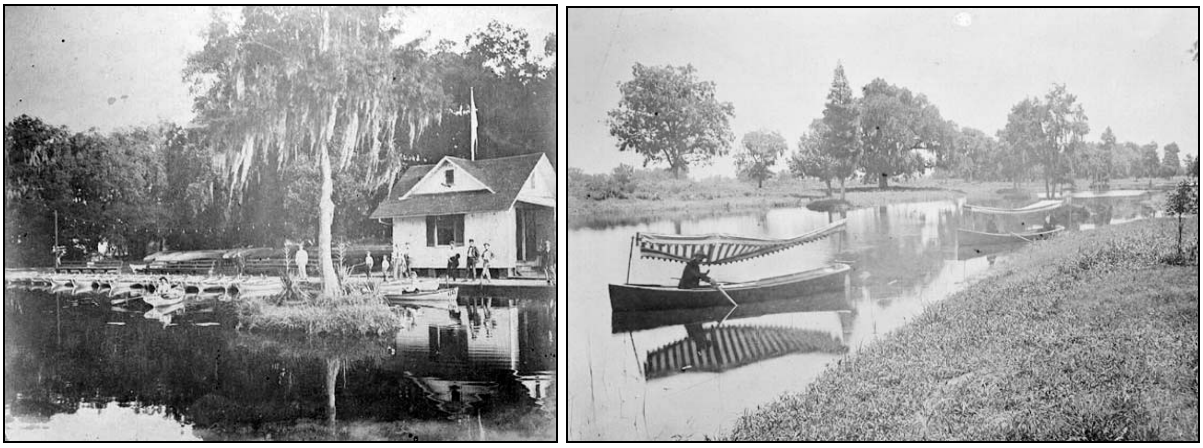


Figure 28: One of the original boathouses and canopied boats plying the lagoons of City Park. (Images from 1900-era, copied by WPA workers. State Library of Louisiana)

In 1906, Irishman Bartholomew Murphy brought his "flying horses" carousel ride to City Park beginning the association of the children's ride with the park. The horses at the park today actually date from 1910 and were original to Spanish Fort. They were purchased for City Park in the 1980s and restored; they now reside in the restored carousel building.[146]

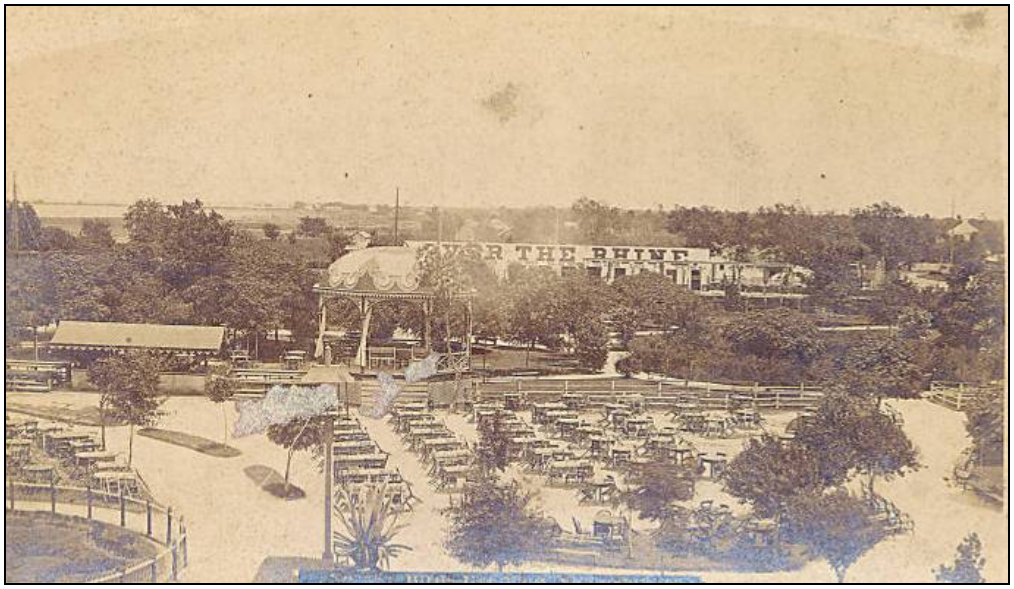


Figure 29: Amusement Park at Spanish Fort, ca. 1880-1910. (George Francis Mugnier. Louisiana State University Libraries, Special Collections).

[145] Reeves et al, 220.
[146] Reeves et al, 224-225.

Another children's ride that has been a part of the park landscape for much of its history is the miniature train, which began operation in 1898, ceasing operation almost as soon as it began. The location of the train's route has changed as the park has grown, initially running only in the old picnic area, and more recently running north and west of the Botanic Garden.

Expansion to the North

The land to the north of the park's boundary was still occupied by a dairy farm and marsh that had dried when the new century dawned. The park board had set its sights on expansion towards Lake Ponchartrain, although it had no actual plans drawn to illustrate the idea. However, in 1904 the Jockey Club purchased 110 acres of the land and began to develop City Park Race Track, complete with a three-story grandstand, nine stable buildings, a mile long oval, and all the other structures necessary for a first-class racing facility. The developers of the track also planned a winter resort adjacent to the track.[147]

The park board was crestfallen by this interruption to their plans, with President Capdevielle writing in his 1905 annual report that the racetrack had "prevented the growth of the park" in that direction. The political will seemed to work with the board, however, and the anti-gambling "progressives" managed to pass the Locke Law, closing all Louisiana racetracks, and sending the Jockey Club into liquidation. The track was used by several other organizations for other purposes over the years, but when racing was again legalized, competitors at the New Orleans Fair Grounds wanted to ensure that the nearby City Park Race Track would never again be a competitor and so bought the track, then offered to sell it to the city and donate the purchase price back from future profits over a period of ten years. Meanwhile the Fair Grounds grandstand burned to the ground and so they moved the City Park stand to their site. On June 11, 1920, the racetrack property became part of City Park.[148] Subsequently the park board purchased a parcel of land on the Bayou St. John side of the old racetrack, as well as a triangle of land at Bayou St. John and Friedrichs Avenue. These new acquisitions totaled 180 acres of additional land for City Park.[149]

[147] Reeves et al, 47-48.
[148] Reeves et al, 55. Part of the negotiation of the donation was that City Park cede their land on the west side of Orleans Canal for the site of the Delgado Trades School (56).
[149] Reeves et al, 56, 59.

A Major American Urban Park

> *It took vision indeed and courage to see in the lonely desolation of that spot possibilities which make it today one of the famous municipal parks of the country. (Times-Picayune, May 16, 1915)*

By 1920, New Orleans City Park had become one of the country's largest urban parks. The city's appropriations for the park were the highest ever, and the park had a surplus in its budget, allowing for the kind of management and planning that its expanded land and public programming demanded. Citizens of New Orleans were experiencing financial prosperity as well, and the park continued to be the beneficiary of their largesse. In 1923 Felix Dreyfous donated a new bridge, in 1924 an anonymous donor gave a swimming pool, and in 1925, Mrs. Rebecca Grant Popp and her sister Isabel Grant funded Popp Memorial Fountain, several large shelters, and outdoor lighting, and perhaps most important for the long-term, a new master plan. Dreyfous also donated a new pigeonniere in 1928, located on an island near the Timken Center.[150]

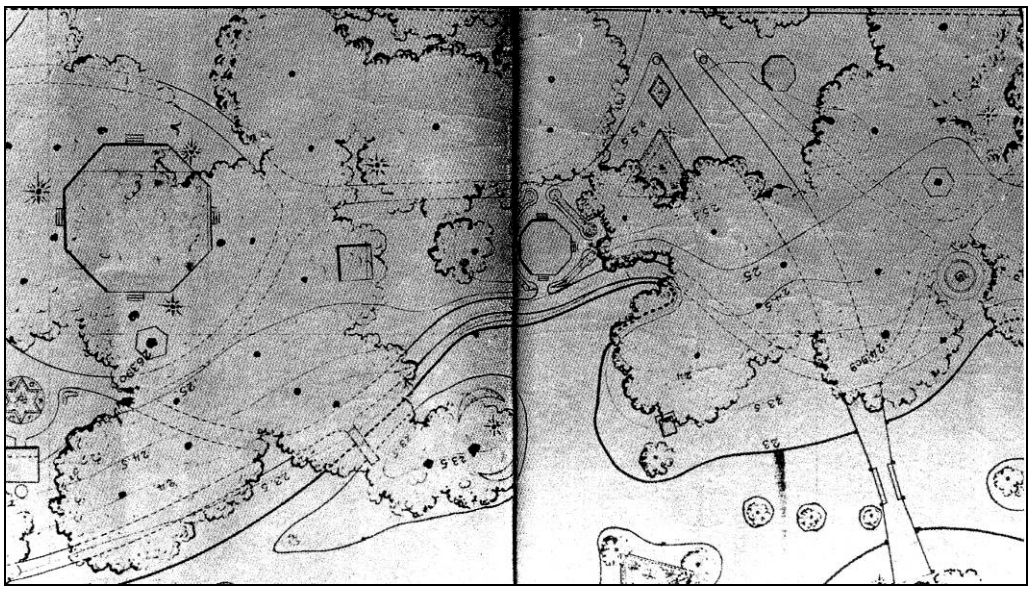


Figure 30: Proposal for Popp Memorial Fountain by the Olmsted Brother firm. (Reeves et al.)

The demand for active recreational spaces had grown tremendously, and the park was able to respond by providing "two football fields, four basketball courts, fifteen tennis courts, and a Boy Scout scaling wall." The children's playground area, the "Plaisance," was expanded, and in 1923, Weiss and Dreyfous designed a refreshment building in the area as a smaller

[150] Reeves et al, 60-61.

version of the Casino—the "Little Casino." With added facilities, park patronage grew, and park fund-raising events gained momentum.

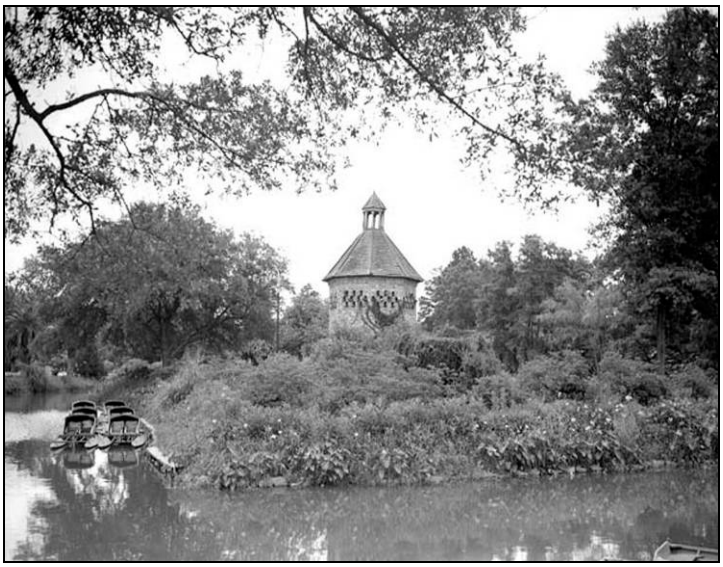


Figure 31: The new pigeonniere, built in 1928 and donated by Felix Dreyfous, long-time board member. July 2, 1941. (WPA, State Library of Louisiana).

Figure 32: Tennis courts, City Park, Oct. 29, 1941. (Charles L. Franck Photographers; The Historic New Orleans Collection)

The challenge for the board was the newly acquired land, and how it might best be used, and how to meaningful plan for the park's future. Much of the new acreage was north of the

alluvial ridge formed by Bayou Metairie, and therefore low and marshy, and would require a substantial amount of fill in order to be used for most recreational purposes. The section near the existing golf course was an obvious area for the expansion of golf. At the corner of this tract was a parcel that the park did not own, the property of Fort Worth oil millionaire William Harding McFadden. In 1920, he built an elaborate mansion and gardens, and became a patron of the park even as visitorship increased and his privacy diminished. Eventually, as the park encroached he realized that the solution was to sell his property to the park, and so he did in 1943. Since 1960, the home has been used as the Christian Brothers School.[151]

The board spent a decade debating how to use the land vacated by the racetrack following the acquisition of the parcel. While shared by equestrians and baseball diamonds on a temporary basis, the decision was finally made that the intended use would be as a large stadium for the athletic events of the school of New Orleans. The park simply could not embark on such a large capital project at the time until funding could be amassed.[152] One step taken by the board was the appointment in 1927 of an Aesthetic Committee whose charge was to review "all transportation, building, embellishment planning and future landscaping." Members were architects Richard Koch and F. Julius Dreyfous and engineer Marcel Garsaud. In the committee's 1928 report Koch mentioned plans for 'comprehensive development" of the park and said that Mr. George Vinnedge was working on this, and further that the committee would look into how much a plan done by "park architects" would cost. In 1929, the Aesthetics Committee selected the Chicago firm of Bennett, Parsons and Frost to complete a master plan[153] for the park.

While study was underway as to the best use of the park's new land, the board continued its pursuit to gain ownership of all the land between the park and Lake Ponchartrain, although they certainly did not have the funds in hand to purchase the land. In 1923, the Land Company, which had been holding this land for speculation, agreed to keep it from the market until the city could find a way to finance the purchase. The board's cause was advanced with the election of Martin Behrman to a fifth term as mayor in 1924. He promoted an ambitious campaign including the acquisition of the remaining land between the park and the lake. Before Behrman's untimely death in 1926, he had signed a contract with the Land Company to purchase the first of three

[151] Reeves et al, 62-67.
[152] Reeves et al, 68.
[153] Reeves et al, 72.

tracts for City Park, and a bond election in 1927 covered the purchase of the other two tracts. The boundaries of the park were now from Bayou St. John to Orleans Canal, and from City Park Avenue to the lake;[154] 900 new acres had been added to the park.[155]

At the time, there was so much water on the land that it could not be traversed by a vehicle, and trees would not grow.[156] Of course, the year was 1927, the year of the great Mississippi flood, so all land was unusually saturated and water levels high. Not until Hurricane Katrina in 2005 would water rise so high on the land of City Park. But repeated flooding of the lake during spring of the following two years led park board members to decide that they needed a professionally developed long-range master plan to guide the future of the racetrack property as well as the extension toward the lake.[157]

Figure 33: This photograph shows the landscape of the newly acquired addition. This area consisted primarily of grasses and a few significant trees. This drainage way served as the major drainage spine through the middle of the park and still serves that purpose today. (WPA, New Orleans Public Library).

In 1926, the Orleans Levee Board began the construction of a permanent seawall along Lake Ponchartrain from New Basin Canal to Industrial Canal. Using dredged hydraulic fill, the Levee Board proceeded to build 2,000 acres of new land north of the seawall, pushing the lake' shoreline from its former Robert E. Lee Boulevard edge 3,000 feet further north. Directly along

[154] Reeves et al, 69-70.
[155] Reeves et al, 75.
[156] The board had to commission aerial photography in order to evaluate their new property. When they decided to try to propagate trees on the barren acreage, they dropped seeds from a plane, but the attempt was unsuccessful. (Reeves et al, 70).
[157] Reeves et al, 70.

the lake's shore, the Levee Board built a parkway and set aside land for recreational use, much akin to the plans that the City Park Board had envisioned with its newly acquired lakeshore property.

At the close of the decade, the Aesthetic Committee reported on what they considered the priorities for the park's future. With the acquisition of so much additional land and the piecemeal development of that land, it became apparent that a new document was needed. In a 1929 report, they wrote that no further development would be made without a comprehensive development plan "giving regard to the natural condition of the land and saving the trees." Another explicitly stated priority was the beautification of Bayou St. John. Also mentioned were the need for improved transportation and the removal of obstructions, such as a railroad right-of-way.[158] But without the actual codification of these priorities and goals into an actual master development plan, construction could not advance.

All Because of a Plan and New Land: the WPA Transforms City Park

> *City Park…is one of the largest parks in the United States. Magnificent groves of live oaks, flower gardens, lagoons, and driveways flanked by oak, magnolia, palm, crape myrtle, camphor, and banana trees, form a setting for extensive recreational facilities.*[159]

The 1900 survey of the park by Daney and Waddill had encompassed only twenty percent of the land mass of the park as it existed in 1927. The other eighty percent of the park was virtually undeveloped and definitely unplanned. This was the opportunity that the Aesthetic Committee of the park board moved to address in recommending a master plan.

Over the course of its history, the park had been dramatically catapulted forward by many significant gifts from generous donors, but perhaps the single most meaningful bequest in terms of the park's future was that of Rebecca Grant Popp in memory of herself and her husband which was increased by Mrs. Popp's sister Isabel Grant, to provide the funding to enable the Aesthetic Committee to look for a national park planning firm to develop a master plan.[160]

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[158] Reeves et al, 72.

[159] American Guide Series. 1941. *Louisiana, a guide to the state, compiled by the Workers of the Writers' Program of the Work Projects Administration in the State of Louisiana.* New York, NY: Hastings House Publishers.

[160] Reeves et al, 77.

In 1928, the board had explained what qualities they sought in the plan, including that it "should follow natural contours and create a sense of spontaneous flow rather than of classical regularity;" that it should "extend the existing irregular flow of walks, roads, and lagoons;" that golf should be kept on the eastern side near Bayou St. John; that small-scale pedestrian activities should be kept "near the developed front of the park;" that a "proposed new stadium would accommodate larger crowds on the Orleans side; that the "monumental mall effect of Lelong Avenue beyond the Museum along an avenue to be known as City Park Mall" was to be continued.[161] The committee narrowed their choices of firms to Olmsted Brothers of Brookline, Massachusetts, and Bennett, Parsons and Frost of Chicago; they selected the Chicago firm.[162] By March 1931, a first draft of the plan was presented that defined the major waterways and traffic arteries that would serve the proposed activities. The plan included only two golf courses, a point of contention from the golf constituency. The grounds committee chair expressed the majority opinion in speaking in support of the plan as presented, which he felt "presented a desirable balance of scenery (waterways), income-producing areas (golf), buildings, sports facilities, picnic grounds and wildlife areas.[163] The plan was invaluable in that it provided a galvanizing document for the board, park backers, and city fathers at a critical point in time.

Unfortunately, the park had no money with which to begin constructing its plans, and the nation's economy was on the brink of collapse. Black Thursday, on October 27, 1929, had produced a sobering impact on the economy nationally, and Louisiana was no exception. But City Park was ideally prepared to compete for relief dollars because of the fact that they had just completed a comprehensive master planning exercise, and knew what their priorities were. And as luck would have it, much of the work proposed by that plan was the work of reshaping the

[161] Reeves et al, 77-78. City Park Mall was later renamed Roosevelt Mall (78).

[162] One wonders whether the fact that the Olmsted firm had been involved in the initial design for the Popp Memorial Fountain through the terms of Mrs. Rebecca Popp's bequest may have had anything to do with the eventual choice of the Chicago firm for the master plan. Charles Dawson of the Olmsted firm had been in New Orleans in 1929, perhaps consulting with Audubon Park where he was on retainer, and while there, Dawson made conceptual sketches for the fountain, including the general plan, with a classic pergola with twenty-six columns (Reeves et al, 158-159). But any further design work or construction was delayed until a comprehensive plan had been done, to prevent the "piece-meal" development that had been occurring with recent donor gifts. Or perhaps it was simply that Audubon Park had been planned by the Olmsted firm, and the Aesthetic Committee wanted to distinguish City Park by selecting an equally qualified but different firm.

[163] Reeves et al, 77-78. The Bennett, Parsons, and Frost plan extended the lagoon system so that it encircled the center of the park. This center was then bisected by arterial roads running in the cardinal directions, and connecting to the parks perimeter road. The overriding quality of the landscape design was of space composed in picturesque vignettes, with open meadows and several expanded lagoon sections forming lakes.

landscape to make it suitable for public recreation. Those involved in relief work planning at the federal and state levels felt that landscape work was ideal for their programs, because it employed a large amount of hand labor, using simple tools.[164]

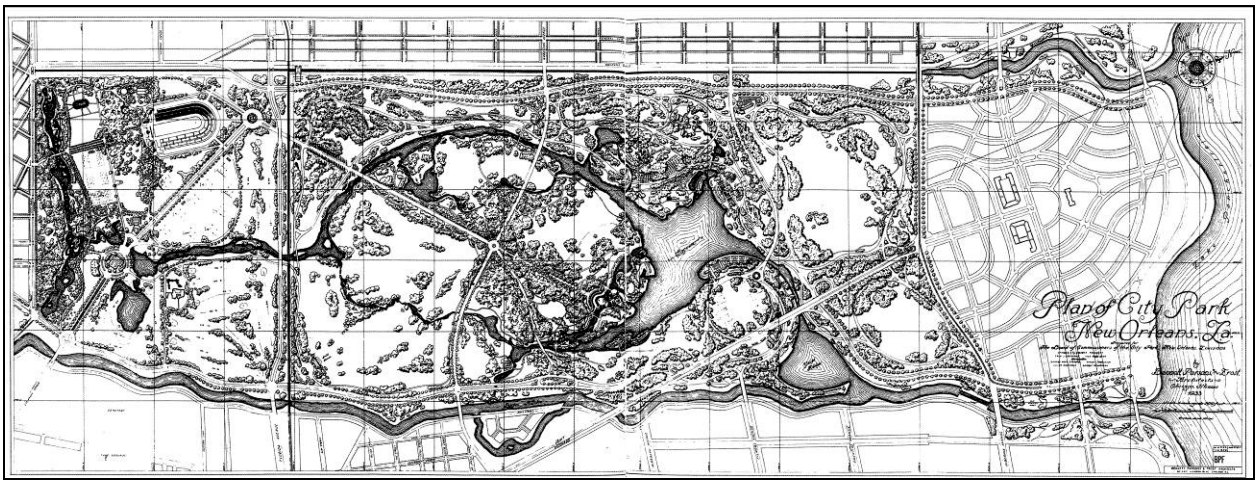


Figure 34: The Bennett, Parsons, and Frost plan of 1933, which is stylistically picturesque and ties together water elements throughout the park. The plan of Lake Vista is shown connecting to a diagonal avenue which was never constructed.

By 1931, the new Federal Reconstruction Finance Corporation offered matching funds for bond issues to encourage relief work at the local level. The voters of New Orleans approved a bond election of which $250,000 was earmarked for City Park projects. Late in 1932, one-hundred men were put to work "spreading clam shells on the road beside Bayou St. John;" later, hundreds more went to work on a new golf course. In the spring of 1933, relief workers began de-stumping and grading in the back (northern section) of City Park with "fifty dollars worth of shovels." It took a year-and-a-half to complete the job, using only hand tools.[165]

The workers' reliance on using their hands and simple hand tools rather than on industrial machinery made a huge impression on federal agents, and spurred on the creation of a new relief agency, the Works Projects Administration (WPA), the federal government's most massive program to relieve the burden of unemployment for America's work force. In order to take advantage of this new program, the park had to have its list of projects and working drawings ready for construction. The production of these drawings was supervised by architect David

[164] Reeves et al, 79.
[165] Reeves et al, 78-79.

Geier with a team of draftsmen and engineers. Architect Richard Koch designed the buildings, while landscape architect William Wiedorn refined and designed the landscape improvements.[166]

Figure 35: Large scale projects that could employ thousands of workers was the goal of the depression era Works Progress Administration. (Photos courtesy CPIA collection.)

After the WPA – City Park as an Important Regional Resource and Destination

With the completion of much of the landscape improvements at City Park and the finish of the new stadium, the eighth National Eucharistic Congress was held in City Park in October of 1938, resulting in national exposure for the park following a time of intensive investment. Over 100,000 attended a mass led by George Cardinal Mundelein of Chicago.

In the same year, the CPIA granted forty acres of land on the far northern edge of the park to the federal government to locate the Southern Regional Research Laboratory. This research center serves Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, Oklahoma, South Carolina, and Texas. As a regional center, important research related to agriculture is conducted on site and findings are utilized by the nine state region.

To showcase the new courses constructed during the WPA era, in 1940, the park hosted the New Orleans Golf Open, an LPGA event, drawing national attention to the park. Golf had always been an important factor in City Park's finances, but with the success of major tournaments, the golf courses took on added significance as generators of revenue for park operations.

[166] Reeves et al, 79-80.

Figure 36: Eighth National Eucharistic Congress, City Park Stadium. (1938. Photo: Charles L. Franck Photographers, Historic New Orleans Collection)

Post-war recreational trends

World War II broke out in 1941; therefore very few significant events occurred over the next four years. With the end of the war, annual activities returned to park grounds. The annual fishing rodeo was initiated in 1946, and in 1948, the Midwinter Sports Association started the Sugar Bowl Tennis Tournament, which became a major southern tennis event.

In the 1950s, Harry Batt donated funding to build Storyland, which was located within the old picnic grounds. This feature is composed of characters from thirteen different fairy tales, and is designed to entertain and stimulate children. Located near Storyland, the tennis area tripled in size in the 1950s, and in 1957, due to increasing demand, a completely new golf course was added to the west of the original course.

The 1960s brought radical changes to City Park, the most intrusive being the construction of Interstate Highway 610 through the lower half of the park. This interstate highway physically separates the park and also contributes substantial noise pollution to the surrounding park areas. Popp Memorial Fountain is located just north of I-610 and the sound of motorists speeding by is

always present as one attempts to enjoy the serenity of the fountain with its classical architectural theme. Severe cold fronts in 1962 and 1963 decimated the date palm plantings, killing 53 mature trees. Reeves notes that in 1908, “there were 260 palms.”

In 1962, City Park lost the LPGA tournament to Lakewood Country Club, which convinced the management at City Park that new and larger golf facilities were needed. Wiedorn and other members of the golf committee designed a new course and it was constructed in an area that had previously been planted as part of the community forest during the WPA era.

1965 brought a major natural disaster to New Orleans in the form of Hurricane Betsy, causing significant damage in the park, and flooding the lower 9th ward and the Bywater neighborhood on either side of the Industrial Canal. In 1969, Hurricane Camille struck the Mississippi Gulf Coast, and its winds caused additional loss of tree canopy in City Park.

In 1973, the new Pan American Stadium opened just to the north of Interstate 610, constructed due to growing demand for soccer venues in the city. The increasing Latin-American community in the city traditionally participates heavily in soccer, and the growth in their numbers encouraged the park to build a stadium for practice and play.

The damage from the storms of the 1960s caused park managers to realize the need to replace damaged and destroyed trees, and to institute a program for continued maintenance and tree renewal. These efforts have taken the form of the Plant-a-tree program, the Cypress Grove, Engineer’s Grove, and the Memorial Tree Program. Since Hurricane Katrina, many groups have donated trees and the labor to plant and maintain the trees.

The 1970s ended with the formation of the Friends of City Park in 1979. This organization has been instrumental in raising funds for new development in the park, and they have been the major impetus for construction projects within the park. Their direction and leadership have proven essential to park growth. As budgets declined throughout the 1970s and into the 1980s, City Park went through a period where few large improvements were made in park infrastructure.

In the late 1990s, the Besthoff Sculpture Garden was installed, creating a linkage between the New Orleans Museum of Art (NOMA), the casino building, and the Botanical Garden. This

investment of over $20 million covers almost five acres and features fifty-seven sculptures installed in landscape settings that highlight, frame, and showcase the art for visitors.

The new Master Plan for City Park (City Park 2018) produced by Wallace, Roberts, Todd (WRT) in 2003, gave the park new guidance and direction in its mission and its goals. Work was surging ahead on funding park improvements when the most drastic event in park history occurred – the wind and flooding of Hurricane Katrina. Katrina struck New Orleans on August 29, 2005, when the high tidal surge weakened the levees protecting the city, causing them to collapse in several places and subsequently flooding eighty percent of the city. City Park's landscape remained under water for almost two weeks, during which many of the parks plantings and a significant quantity of trees were damaged beyond probable recovery or died. It is initially estimated that the park lost over 1,000 mature trees, but more have died in the three years since the storm struck. Total estimated damages to park property totaled $43 million, with continuing reductions in revenue caused by the destruction of the golf courses and lost bookings for weddings, parties, and events.

Today as one walks the pathways and drives through the park, life is returning. The park's resiliency is apparent in the increased recreational activity and with the initiation of new projects to restore features and to build new venues designed to increase park attendance and revenue. Some vistas are forever changed. The allée of sycamores leading up Lelong Avenue to the museum are gone. Their roots could not withstand the two weeks of floodwaters; they died and were removed. In other areas, three years of growth have obscured the scars and losses, lending an air of continuity and permanence so badly needed in a city rebuilding its infrastructure and population.

Three things remain consistent in City Park; the picturesque nature of the original park design, the evidence of intensive construction and changes wrought by the WPA period, and the continuity of leadership provided by landscape architect, architect, and artist. Through decades of maturation and change, and through a natural disaster of major dimension, these three qualities are visible and vivid, giving the park a life and uniqueness which establishes its significance and integrity.

Legacy of designers Koch and Wiedorn on the City Park Landscape: An Exemplary Collaboration

Richard Koch (1889-1971) and William Wiedorn (1896-1990) would be central to the park's development into the place that it is today. Their design work would be more extensive than others who had preceded them as designers at City Park, and their tenure as consultants longer than their predecessors, as well. In the case of Wiedorn, his signature would literally be all over the park's landscape by virtue of his having dedicated over forty years of his professional career to shaping the City Park landscape.

Figure 37: Shelter House designed by Koch, Aug. 16, 1938. (WPA, New Orleans Public Library)

Koch's involvement with the park has already been mentioned, with many years of board membership, and his leadership of the Aesthetic Committee. Principal of a local firm, part of Koch's early training was as head of the Louisiana team of the Historic American Building Survey (HABS), one of the federal relief programs of Roosevelt's New Deal. In 1934 he surveyed the state selecting the most significant examples of historic architecture for his team to record and measure. The kinds of regional buildings that he came to know intimately through the exercise of measured drawings would give him a unique sensibility for the classical plantation architecture of the region, as well as for the humble vernacular outbuildings of the countryside.

This experience would make a lasting impression in the body of his life's architectural work, including the kinds of buildings that he designed for City Park.

William Wiedorn, on the other hand, was not a Louisianian, and only arrived in New Orleans in 1934, coming at the board's request to refine parts of the plan where difficulties were being encountered in laying out a new golf course. Rather than staying for the few days that this initial task required, Wiedorn remained in New Orleans permanently. It must have become obvious to the board by then that there was the need for a landscape professional to direct a project of the scale that they had undertaken, and somehow Wiedorn was convinced to remain. Born in Baltimore, educated at Cornell with both a bachelor's (1919) and master's (1921) degree in landscape architecture, he married upon graduation and moved to Kansas State to teach. In 1924 he went to work with a firm in St. Petersburg, Florida; worked briefly for Olmsted Brothers in Brookline, Massachusetts; and in 1927 moved to Cleveland to work for another firm. In 1932 he returned to Florida and opened his own practice in landscape architecture and city planning in St. Petersburg.[167] Once on staff at the park, he worked from either the Casino building or from the downtown offices of Richard Koch,[168] taking the broad outlines of the Bennett, Parsons and Frost plan, and testing it—"ground-truthing" the schematic plan in order to refine it and make it workable vis-a-vis the realities of the site, its soils, and other conditions.

It is difficult to comprehend the degree to which the park landscape was actually given its current form through the drawings and site supervision of landscape architect William Wiedorn. The master plan had no contour lines indicating topography, which seems unimportant in Louisiana where sites are mostly flat. But flatness of a site intended for public recreation is actually ***the*** central issue in south Louisiana, for it is all-important that the land drains easily and relatively quickly in order to keep it in shape for uses like sports, strolling, etc. Therefore, one of Wiedorn's many challenges was to design the complex drainage systems and structures necessary to move the rain water in the park to the lagoons, the lakes and the other drainage channels.

[167] Barry Fitzpatrick, "William S. Wiedorn," *Pioneers in American Landscape Architecture,* University of Virginia Press, Charles Birnbaum, ed., forthcoming.
[168] Reeves et al, 81.

Perhaps Wiedorn's largest challenge and greatest accomplishment was to give the park landscape a cohesive character. He was faced with land that had been "embellished" over many decades by well-intended board members, each trying to improve the former agricultural land and give it the sense of being a picturesque park. Over the course of those many decades, ideas of landscape beauty had changed, from the very informal and almost random look of the picturesque, to the more gardenesque treatment that came into vogue during the Victorian era, with rusticated benches and bridges, and the frumpy groupings of annuals and seasonal color of "bedding-out", to the clean, symmetrical lines of the City Beautiful with a return to neo-classical architectural details, straight avenues reinforced by allées of trees of a single species, axial views terminating in focal points of either temple-fronted buildings or the classical sculpture of fountains. As Wiedorn entered the scene, the world was in chaos, and the world of design was equally torn by the apparent conflict between nature and the machine.

For Wiedorn, the unifying elements for the park landscape would be its basic features—its plantings, its topography, and its circulation paths. If those three elements could tie the various parts of the park together and give it a sense of visual unity, the other elements would be secondary to the views created by these. A significant aspect of Wiedorn's work at City Park was the degree to which he collaborated with architect Koch and to a lesser degree with sculptor Alferez. Whether this was a result of Koch's long-time role as board member and design arbitrator, or because of their working in shared studio space, the results represent a rare and successful architect-landscape architect collaboration for the time. Perhaps their most important collaboration, which also involved the participation of sculptor Alferez, was their design for what was called the Rose Garden and is today known as the New Orleans Botanic Garden. Unlike the earlier, picturesque and informal plantings throughout the park, this was a large, formal parterre with sunken rose beds, a rectangular fish pond, arbor, circular pool, and gardening structures including cold frames and hotbeds. The project was completed in 1937.[169]

[169] Reeves et al, 82-83.

Figure 38: The Rose Garden located in the New Orleans Botanical Garden. This plan fits within the picturesque master plan and creates axial relationships between the conservatory and newly installed landscape features. (Architectural Archives, Special Collections, Tulane University Libraries)

The Rose Garden was intended as a garden for public enjoyment. This foray into garden design apparently led some to consider a larger, more scientific project for the park. As early as 1939 there was interest on the part of some of the board in developing plans for a forty-acre Botanic Garden, and discussions took place at the time with Professor William T. Penfound.[170] It is not clear whether this is the same project[171] as the plans that were underway as early as December, 1934 for an "Arboretum."[172] A plan dated April 29, 1935, with the title, "General Plan for the Arboretum," under the names of Richard Koch, Landscape Committee, and William S. Wiedorn, Landscape Architect, delineates the area bounded by Orleans Canal on the west, Harrison on the south, the Great Lagoon (never built) on the east, and the playground on the north. Within the area, collections and tree species indicated by name are a pinetum, a shrub and vine collection, hornbeam, hop hornbeam, alder, birch, beech, mulberry, hawthorn, loquat, plum, pear, magnolia, tulip trees, redbuds, elms, water garden, and natural water garden. There is no evidence that these plans were executed.

[170] Reeves et al, 82.
[171] William Wiedorn Collection, Tulane SE Architectural Archives, "General Plan for the Arboretum," April 29, 1935.
[172] William Wiedorn Collection, Tulane SE Architectural Archives, "Grading Plan for Central Section of Arboretum," revised 12/18/34.

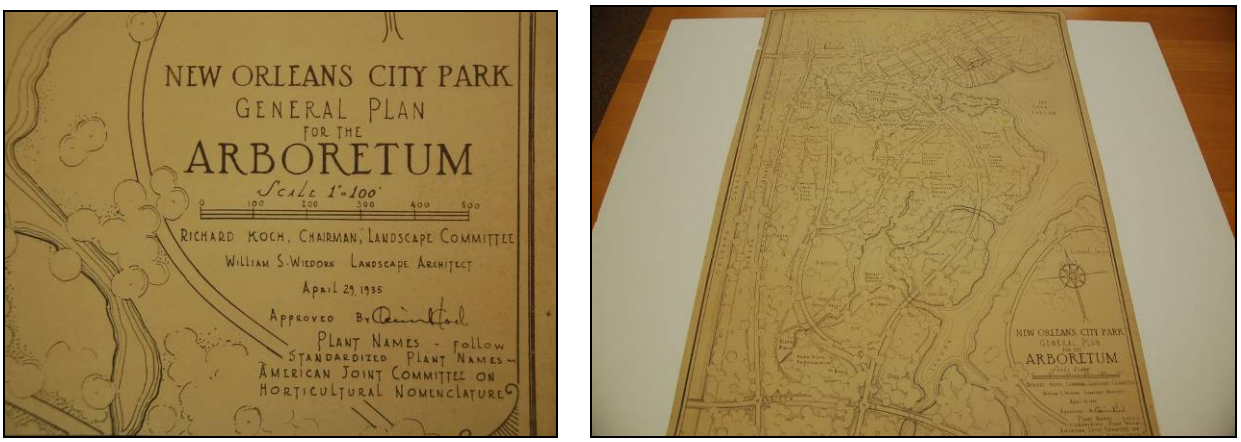


Figure 39: This landscape plan details the different areas of tree genus and species that were planned for an arboretum to the north of Harrison Avenue; now the location of Couturie Forest. (Architectural Archives, Special Collections, Tulane University Libraries)

Among the park features paid for with WPA funding were the following: City Park Stadium including its fence and Art Deco gates; a new string of lagoons with eight bridges; the rebuilding of three bridges over the older lagoons; Roosevelt Mall and Baseball Drive; the paving of eight major avenues within the park; The Rose Garden and its sculpture; a golf club house and caddy houses; storage buildings and workshops (The Corral); a baseball field; hothouses; shelter houses; repairs to Casino and swimming pool; major tree pruning and tree surgery; benches; sidewalks; curatorial projects of the Delgado Museum; part of Popp Memorial Fountain; and infrastructure in the center of the park.

Despite the formal layout of the Rose Garden, its ornamental elements, as well as the details of much of the built work of the WPA was characterized by a new set of construction materials – primarily concrete and steel – and by a completely novel vocabulary of form. What had been the impetus for this shift from neo-classical? In 1925 in Paris, the Exposition des Arts Decoratifs was an international response to art in the age of the machine. The style that arose from this exposition, Art Deco, was decoratively modern, and characterized by streamlined classicism, faceted, crystalline structures, references to sleek machinery, with motifs of gazelles, lightning bolts, stylized fountains, and other elements that represented the new age of high speed, glamour, and electricity. Perhaps it was because Art Deco was so streamlined in its design that it lent itself to the most common of materials, namely poured or cast concrete. Or perhaps it was because it drew its basic forms from nature, it appealed to those making decisions about the design signature for the park expansion to be built during the WPA period. But it would be

Enrique Alferez, the Mexican sculptor who was chief of the WPA artists working in City Park, who would make the boldest use of the vocabulary of Art Deco, beginning with his refinement of the Popp Memorial Fountain's centerpiece.[173]

Alferez, a former Mexican revolutionary soldier, had been trained at the Chicago Art Institute, and arrived in New Orleans in 1929 as an already accomplished artist. He was soon hired by the architectural firm of Weiss, Dreyfous, and Seiferth, who were commissioned to design the new Louisiana State Capitol and Charity Hospital shortly after Alferez's hiring.[174] After 1935, the firm was also in charge of the WPA projects in City Park, as Leon Weiss, one of the principals, was a friend of Governor Huey Long's. Another principal, F. Julius Dreyfous, was the son of Felix Dreyfous, who had been a board president and long-time board member. Richard Koch was also a member of the firm at the time, and he and Dreyfous were the principal designers of developments in City Park during the years of the WPA. Working alongside them were Samuel Wilson, Jr., architect, and George Price, structural engineer.[175]

Much of the sculptural work done by Alferez as ornament for architectural commissions in the park, used as its subject the dignity of the common working man, his activities, and his tools. This work is similar thematically to the works of the significant muralists of the same period, such as Thomas Hart Benton, Rivera, Orozco, Siquieros and Albrizio. Nature, in particular the common creatures of the regional landscape, was another theme for the artistic embellishment sculpted by Alferez into stylized forms to complement the lines of architectural elements in the park. Most inventive were the compositions in which the Art Deco ornament was integral to the structural expression of a design. Four 1936 concrete bridges are examples of this approach. The bridges were designed by Koch and Price and formed for concrete construction. Then Alferez conceived a bas relief for the bridges in clay, made a mold from the clay, attached the mold to the wooden forms, so that both bridge and ornament were poured at the same time and were structurally merged.[176]

[173] Reeves et al, 159.
[174] Federal Writers' Project. 1947. *Louisiana: a guide to the state.* U.S. History Publishers, p. 171.
[175] Reeves et al, 160.
[176] Reeves et al, 160-161.

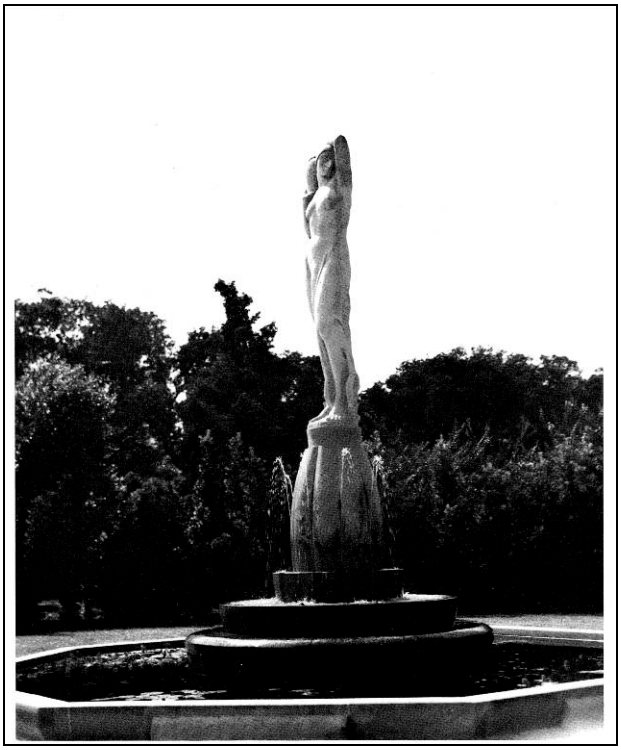
Figure 40: Bridge with Art Deco bas relief by Alferez. (WPA, New Orleans Public Library).

It was in the Rose Garden (1935-1936) that the artists of the WPA, most notably Alferez, were given the greatest opportunities to express the themes of nature and art. This garden, much more than simply a rose garden, included an arcade shaded by a trellis of heavy brick posts topped with a wooden arbor covered with vines, several pools and ornamental fountains; and parterre beds. The conceptual basis for the element within the park was that New Orleans residents without private gardens could come here and enjoy the sense of intimacy and connection with ornamental horticulture that they were no longer able to afford at their own homes, given the desperate economic times. In a sense, the Rose Garden became New Orleans' outdoor living room, a great social gathering place for horticultural display, and for enjoying the opportunities that the Louisiana climate afforded for passive outdoor relaxation.

The intimate scale of this garden lent itself to smaller sculptural forms, whereas most of the rest of the park landscape demanded more monumental works in order for them to be in proportion with their settings. There are two marble reliefs of reclining nudes by Alferez flanking a crossing on the east side that are very successful, but Alferez's finest work in the garden is the slender nude columnar figure, a vestal virgin, that is the centerpiece of Schreiver Fountain. The other outstanding sculptural features of the Rose Garden are the concrete benches, designed by Koch and presumably Alferez, that depict typical creatures of the garden—a frog, dog, grasshopper, and locust—between the stylized palmetto stalks that serve as supports for the cast concrete benches. The simple bench form, without the sculptural elements, soon became the prototype for the benches for the entire park. Rather than having to be replaced every ten to fifteen years as wooden or iron benches had been, the concrete benches have lasted to the

present. [177] And the use of concrete as a material ensured that they would not be stolen, anticipating vandal-proof street furnishings by over a half-century. More than any other single element in the park landscape, these benches provide a sense of much-needed visual continuity throughout the park.

Figure 41: Art Deco inspired bench designed by Koch. (Susan Turner, 2008)



[177] Reeves et al, 163-164.

Figure 42: Fountain sculpture and bas relief by Enrique Alferez. (New Orleans Public Library)

Not only was the park the recipient of important new structures, new landscape areas, and works of art, but the work that was able to be accomplished by sheer manpower in terms of both infrastructure improvements and routine management was enormous. From 1933-1934, the first wave of relief workers hired were able to remove all the tree stumps and level the newly acquired land at the northern end of the park. A tree surgeon supervised crews of seventy-five men who pruned and cabled hundreds of oaks trees in the front section of the park. "By the end of 1934, nearly 14,000 men had worked on the East Golf Course."[178]

By 1937 the Roosevelt Administration began cutting back relief funding, but City Park had a long list of unfunded projects. Fortunately, the next year the federal government released more money for park work and City Park once again had their plans and priorities ready to go, including the paving of several major park roads, the replacement of Anseman Bridge, the construction of a bridge at Harrison Avenue, a new wing for the golf house, and a new tennis building. These were the last WPA-funded projects to be built in the park. A 1937 visit by President Roosevelt to dedicate the new mall in City Park named in his honor was an opportunity for the city to thank the president for the tremendous progress made in the park due to his New Deal programs. During the six short years of federal relief funding, what had been a barren pasture had been transformed into "sixty acres of lagoons winding through stands of cypress, oak, golden rain, magnolia, crepe myrtle, willow trees and shrubbery…. The result seemed as natural as if it were a system of bayous winding through coastal Louisiana." Nestled within this

[178] Reeves et al, 79-80.

natural-seeming setting were two eighteen-hole golf courses and a clubhouse. Of the nearly $13 million worth of improvements, City Park had paid only five percent.[179]

What could not be estimated in dollars were the horticultural opportunities that the landfill operations in the northern portions of the park had provided. Beginning in 1934, park general manager Marcel Montreuil led efforts to reforest the six hundred acres of former marshlands north of Harrison Avenue, purchasing 6,000 trees with a bequest that had been made by Rene Couturie in 1939. These trees were used to develop an area that became known as Couturie Forest, near the central intersection of the roads that followed the cardinal points at the center of the park.[180]

One of Roosevelt's New Deal programs that would impact the park was the decision that the federal government would build four agricultural research laboratories, one in each region of the country. In 1938 New Orleans was selected as the location for the southern region if a suitable forty acres could be donated. The Park Board was asked to sacrifice the land and a site on the northeastern corner of the park was selected. The purpose of the research facility was to serve seven southern states in finding new uses for cotton, sugarcane, potatoes, corn, beans, peanuts, and forestry products. Like Interstate 610, the facility was a major intrusion into the park landscape. Like 610, it was a federal project that contributed to the local economy, and coming as it did on the coattails of the millions of dollars that had been provided by the WPA, it would have been difficult to deny the request.[181]

Continuing a Tradition of Reforestation

City Park's early history suggests that one of the initial impulses of park-makers was to plant the former cropland with trees. At many succeeding times over the course of the park's long history, there have been reasons to add trees to the landscape, either to replace trees lost in natural disasters—hurricanes, severe freezes, extended droughts, insect infestations – or to convert land that had once been open in character into forested land. The most dramatic losses have resulted after hurricanes, including those of 1915, 1965 (Betsy), 1969 (Camille), and 2005 (Katrina). In 1969, probably in response to the devastation of Camille, an "Engineers' Grove" of

[179] Reeves et al, 83-88.
[180] Reeves et al, 280.
[181] Reeves et al, 276.

magnolias was established, dedicating each tree to an engineer. This was followed by a cypress grove in honor of New Orleans doctors, planted in the low area near Filmore.[182] In anticipation of future tree losses, the park initiated a "Plant-a-Tree" program in 1973 that raised funds to plant 600 trees in the park. This program continued until 1978. Following this program a memorial tree program was begun that has resulted in the planting of thousands of replacement trees in the park.[183]

In 1984 park administrators became aware that the west bank of Bayou St. John had eroded eight feet over the course of the past two decades. In an effort to reverse this degradation of the bank's soils, the Friends of City Park, under the leadership of Mrs. Betty Bagert, consulted with the Soil Conservation Service, State Agriculture and Forestry, and landscape architect Christopher Friedrichs. Friedrichs developed a planting plan that was consistent with the historic character of the bayou and the first trees were planted in January 1985.[184]

Also in 1984, Betty Bagert, as head of the Friends of City Park Save-Our-Trees Committee, began an initiative to preserve the park's 245 live oaks of a century or more in age (some of the park's oaks were determined to between 600 and 800 years old). Urban forester Paul Orr inventoried the historic trees and the result was a walking tour brochure, "City Park's Historic Live Oak Trees: A Visitor's Walking Tour." [185] The most monumental tree-planting projects recently have been those efforts following Hurricane Katrina in 2005.

Currently, the park is working toward implementation of the *City Park 2018 Master Plan*, developed by Wallace, Roberts & Todd, LLC (WRT) in 2005. This comprehensive plan outlines activity areas, chooses specific locations for future improvements such as the Children's Museum, and generally creates more open space for passive recreational use.

[182] The project is no longer limited to members of the medical profession and today the grove consists of five hundred trees with name tags. This grove was extended by the Fitzpatrick Memorial Grove of one hundred cypresses, located between Marconi Drive and Orleans Canal near Robert E. Lee Boulevard (Reeves et al, 197).
[183] Reeves et al, 196.
[184] Reeves et al, 191.
[185] Reeves et al, 197.

Chapter Five: Existing Conditions

Introduction and Methodology

This chapter describes the existing conditions of the landscape of New Orleans City Park. To aid in this description, an existing conditions plan has been produced that organizes the park into zones of landscape character and then describes some of the major issues of the park landscape. In order to develop the existing conditions data, a 2008 Google Earth aerial photo was used as the base plan. It must be noted that while the character of some of the park survived the devastation of Hurricanes Katrina (2005) and Gustav (2008) relatively unaltered, the character of many sections of the park was irreversibly altered. This chapter describes the condition of the park's character at the close of 2008.

The site was visited numerous times during the course of the contract, including visits during various seasons. Photographs and video were taken and field notes compiled. These served as the source for the baseline record for the park, creating a resource for systematic mapping of the landscape from 2008 forward. Part of the landscape preservation process is to put in place measures that ensure that as changes to the cultural landscape are made, these changes are recorded in a consistent and timely manner, so that historians and planners of the future will have the benefit of the record-keeping.

The existing situation of the site is described in terms of thirteen character-defining features, [186] and then a series of photographs are used to analyze more specific site conditions. Based upon this inventory and analysis, an evaluation of the site's significance and integrity is developed.

Landscape Characteristics

Natural systems, features, and topography

The most important natural feature affecting the City Park landscape is Bayou St. John. Although the bayou serves as a boundary of the park on the east, the park is directly responsible

[186] The National Park Service in 1984 described five different classification systems for landscape characteristics. This report uses the most recent set of landscape characteristics, from the 1997 publication, *A Guide to Cultural Landscape Reports: Contents, Process, and Techniques and Cultural Landscapes Inventory Professional Procedures Guide,* as specified in "Landscape Lines #3: Landscape Characteristics," 3.

for the segment of the bayou between Robert E. Lee Boulevard and the Harding Street Bridge. The health of the park's lagoon system is dependent upon the bayou – due to the necessity to supplement lagoon water with infusions from the bayou.

The site's topography is predominantly flat, although there are significant variations within that have been meaningful for the development of the park, particularly the existence of the high ground of Metairie Ridge in the park's southeastern corner, an area that was well-drained. The northern half of the park, originally cypress swamp and today primarily occupied by golf courses, is reclaimed backswamp and therefore still low-lying.

Spatial organization

The park is organized spatially based upon several factors: the location of ancient live oak stands; the order in which the land was acquired; the relationship to the circulation system immediately surrounding the park; the lakes, lagoons, and drainage ways; and subsequent programming developments.

The first significant space experienced by the visitor is the most formal spatial composition of the park—the entrance from Esplanade Avenue onto Lelong Avenue with the axis terminating at the New Orleans Museum of Art. Although prior to Katrina this space was far more defined by the mature scale of the sycamore allée, it has been replanted with crape myrtles, backed by live oaks, and in time will regain its definition, albeit in a different scale and proportional relationship (but far more hurricane-resistant). On either side of this boulevard are spaces that return to the picturesque character of most of the park landscape. The western side, toward City Park Avenue, is much more open than prior to Katrina due to canopy loss. The eastern side, also suffering from lack of definition post-Katrina, is dominated by Big Lake and its landscape edges.

Another well-defined space is the original lagoon dug from the remnants of Bayou Metairie, and the series of ancient live oaks that survive along its banks. This part of the park maintains the sense of the scale of the lagoon system as it was originally intended to be experienced, and the several bridges that connect the two sides. This area is experienced by the pedestrian as well as those motorists who enter the park from the southern entry at Anseman Avenue.

The most intimately scaled and well-defined pedestrian spaces within the park landscape are those of the New Orleans Botanical Garden. Formal in layout, there is a great variety in the character of spaces because of the variation in the tree canopies and the arrangement of botanical collections exhibited. The use of axiality is an organizing element with the Conservatory of the Two Sisters and the Pavilion of the Two Sisters anchoring the far ends of the west-east axes, the sculpture of Undine emphasizing the western axis at the end of a reflecting pool, and Alferez's The Flute Player on the eastern axis. Emphasizing the opposing north-south axis are Alferez's The Water Bearer on the north, and the garden's main gates on the south.

NOMA's Besthoff Sculpture Garden, just south of the Botanical Garden, and separated from the museum by the Collins Diboll Circle, is a well-defined space quite separate from the rest of the park by virtue of its fenced character and its heavily planted edges. This carefully enclosed character is necessitated by security but also provides the kind of atmosphere desired for viewing sculpture in the landscape. The sculpture garden contains two water features intended to echo the forms of the naturalistic lagoon system of the rest of the park, and provides the visitor an experience with the individual pieces of sculpture as well as the sense of being within a garden more intimate than the rest of the park.

Storyland is somewhat similar in the sense of being a self-contained space, with a fence and gateway, although it is not at all as enclosed feeling as the two preceding garden spaces. One senses the limits of Storyland by virtue of the elements that make up the children's play area.

The largest and most complex spatial unit of City Park is the lagoon system as experienced by boat. Although the lagoons serve as important foreground and middle ground for landscape views for the pedestrian and motorist moving throughout the park, it is for the person in a boat that an entirely unique spatial sequence is created. This sequence ranges from narrow and somewhat enclosed when the banks are thickly wooded, to quite open and exposed, almost lake-like, when the banks have no plantings and the scale of the watercourse broadens. In a sense, this spatial design is the most ingenious in the park.

Other spaces of note are the beautiful indoor-outdoor spaces created by the architectural features of the Peristyle and Popp Memorial Fountain. These are both well-conceived monumental spaces appropriate for the scale of a major urban park. They are quite effective in

providing elevated, sheltered public spaces from which to view the surrounding park landscape. The Peristyle maintains some sense of a landscape setting that serves as a frame and spatial container for the monument; Popp Memorial Fountain's surrounding landscape has little spatial definition. The space bleeds out in most directions, has no sense of entry from any direction, and appears to be a space that has been abandoned for a substantial period of time, even though it was restored in 1995.

The recreational areas of the park—the tennis center, the baseball fields, the track, the stadium, the riding academy, and the golf courses—are not spatially distinguished in any way. They occupy the kinds of spaces required by their individual activities, but do not have additional landscape contexts that give them distinctive spatial character.

Land use

The park accommodates a broad range of land uses, both those related to use as an urban park, and those unrelated. There are two independent schools contained within the park boundaries, and a federal agency research station.

But most of the land uses within the park boundaries relate to the broad definition of recreation. The city's major museum of art, an institution whose mission is not unrelated to that of the park, is located in park boundaries. There is a botanical garden with its own programs and research agenda. There are administrative spaces, although currently these have been relegated to a series of temporary trailers near the tennis center because of Katrina damage. There are spaces for active recreation, some of them highly programmed – such as high school football games and little league baseball games. There are spaces for family recreation such as Storyland, picnic areas, and the Botanic Garden. And there are places for individual exploration and meditation, including the more wooded areas such as Couturie Forest and Scout Island.

Cultural traditions

The traditions that have persisted the longest are some of those most basic to recreation universally—strolling, picnicking, and fishing. The first two have been a part of City Park since its earliest days. Fishing became popular in the early twentieth century, especially once a fish stocking program for the lagoons was put in place.

The park's conditions at any specific season reflect the cultural practices that have become part of the traditions of the park, particularly those sponsored by the City Park Improvement Association. A constant for the park since the formation of the CPIA has been events that raise funds for the operation of the park. The nature of these special events has changed as have lifestyles along with the resultant forms of recreation.

From late November to January, the park is decorated with Christmas lights for Celebration in the Oaks, a series of events, including drive-through tours, that feature lighting in the park's oak trees. Snow Day is a day of artificial snow provided a few days before Christmas for children's play. New Year's Eve is celebrated with a special dinner in the Pavilion of the Two Sisters. The event with the most longevity is the Spring Big Bass Fishing Rodeo, begun after World War II, and an annual rite of spring.

Birding and botanizing have often been associated with the use of larger parks. Birding has become more popular and formalized in recent decades. The park originally had a greater diversity of plant species throughout the landscape, although currently much of the vegetation has been lost either due to attrition over time, competition with invasive species, or storm damage. The most rewarding botanizing currently is limited to the Botanical Garden.

Tree planting has been a part of the management vocabulary of the park since its earliest days; since Katrina, efforts have been greatly accelerated in order to replace the canopy lost in the storm. Rather than an annual or seasonal Arbor Day celebration, volunteer work days are held at least monthly to replant the park's forest.

Circulation

Pedestrian

The path of the individual on foot is not as obvious throughout the park landscape as it was initially. The major pedestrian walkways are paved in concrete and the indication that they are intended for pedestrian use is their scale—a typical width of four feet, suggesting use by either one or two people at a time. In more remote parts of the park, pedestrian paths have been cleared or worn by use, and are covered by either shell or other aggregate material. Several of the

bridges over the lagoons are designed solely for pedestrian use. There are currently no separate bike paths, but the pedestrian paths and roadways are used by cyclists.

Boat

The boating concession in the park is currently closed, and it is not known whether or when it will be reopened. But the lagoon system as it exists provides a much more continuous way to experience the landscape of City Park than the pedestrian pathways in terms of seeing portions of the park that are otherwise difficult to access and highly scenic, and in being able to avoid conflicts with automotive traffic.

Auto

The roadways for car traffic are broad, in many cases providing space for parallel parking on one or both sides of the street. A system of one-way streets somewhat limits traffic congestion and slows speed, as do the curves in many of the connectors that tie together the major arterials leading from one major park feature to another. The park lacks an internal perimeter road that would slow the visitor to explore the boundaries of the entire park and get a sense from the car of the landscape as a whole before entering the inner portions of the park. However, Marconi Drive and Wisner Blvd. allow the automobile to experience the park from the edges, albeit with a speed that is not appropriate for close examination.

There is a fairly generous amount of parking provided within the park itself for daily use. Special events require accommodation of overflow cars in places beyond the paved parking areas.

The park is not particularly legible to the motorist once one gets beyond the front of NOMA and moves into the “heart” of the park landscape. This is a result of the incremental way in which the park grew, and the fact that the majority of the southern half of the park was planned before cars were such an important and ubiquitous part of American culture. Plentiful recent way-finding signage is helpful in clarifying the situation.

Vegetation

Over a century of domestication and plant introduction within the landscape of City Park, coupled with the impact of surrounding urbanization, has had a dramatic impact upon the natural vegetation that existed on the site, as well as the planting that was installed during the WPA era based upon the plans of landscape architect Wiedorn. Originally a collection of ancient live oak copses and upland hardwood species inhabited the higher portions of the site on the southern end, while the northern end was primarily swampland typified by ancient cypress trees. Changes in site topography and intensive drainage efforts over the course of park development removed much of the swamp and its vegetation.

Wiedorn's planting plans indicate a rich and diverse palette of both native and exotic species used in various locales throughout the park depending upon the character of the location. In surrounding monumental public areas like Popp Memorial Fountain, he introduced many southern flowering plants, not necessarily natives, but colorful, fragrant plantings that would add to the importance of the neoclassical architecture. Along the roadsides and along the waterways he specified a group of native plants that evoke the kind of vegetative character one would find in the south Louisiana countryside along a fence line or along a bayou's bank. He particularly used plants with bold semi-tropical looking foliage, like the native palmetto and palm species to heighten the sense of the picturesque.

Despite Wiedorn's best attempts to create a scenographic interpretation of the region, the process of succession coupled with lack of systematic management has taken its toll on the plantings. Invasive species have come into the park from surrounding neighborhoods and introduction by birds, and have taken over many areas of the park, such as Couturie Forest and other more wooded parts of the site.

The overall impression of the park's vegetation, however, is still very much indicative of the site's original character of high ground and swamp, with the signal trees of live oak and cypress dominating the character of the landscape—the live oaks on the ridges, subtle though the ridges are, and cypress associated with lagoons and lower areas. The other iconic planting unifying the park's vegetative signature is the native palmetto.

Buildings and structures

The architecture of City Park is integral to its landscape; in many cases it is the design and placement of a structure that completes the composition of a space within the park, both those in the picturesque vocabulary and those in the City Beautiful Beaux Arts. Several important architects are represented within the park over the course of its history, but the person whose imprint in most pervasive throughout the park architecturally is New Orleans architect Richard Koch. It is the structures designed by Koch in the style of Louisiana colonial and vernacular structures that give the park its regional and understated landscape character. It is these small buildings, built in the scale of outbuildings that are most compatible with the way in which most of the landscape was conceived.

The NOMA building, originally the Delgado Museum, is a good period building that makes gestures towards its southern location, but is essentially an anomaly in the surrounding picturesque landscape. Although grounded by its axial Lelong Avenue entrance, the grand circle and equestrian sculpture at the terminus of Esplanade, and its planted allée of trees used to create a City Beautiful statement; it stands apart from the rest of the southern portion of the park.

The other neo-classical structures built during the same period—the Peristyle, Popp Bandstand, and Popp Memorial Fountain, although formal and non-regional in their architectural expression, sit more casually in their landscape settings, lower to the ground (although still elevated), with picturesque approaches, and integrated into the larger landscape spaces of which they are a part, rather than dominating the space.

Views and vistas

The park is rife with important views and vistas, as evidenced by the fact that it has been the subject of photographers over the years, and many of these views still maintain their integrity. The axial view from the Monteleone Gates up Lelong Avenue to the front façade of NOMA is perhaps the most dramatic of these, but not the most emblematic of the park landscape.

More characteristic of the park is the view of the Peristyle from across the lake, with the structure reflected in the water and framed by its trees; or the view from the Timken Building

across the lagoon into the live oaks lining the slope of the ridge. Most views across the lagoon, particularly long views up or downstream, are highly picturesque.

Figure 43: View from bank of lagoon up water course. Surrounding vegetation frames and directs view of visitor. (State Library of Louisiana).

Another important view is the axial view of the parterre Rose Garden in the Botanic Gardens with Alferez's Water Bearer as the focal point. Many of these views have been somewhat altered because of hurricane damage, and it will be some years before they are restored to their former quality.

Constructed water features

The single most important character-defining features of the City Park landscape are the constructed water features—the remnants of old Bayou Metairie, Big Lake, and the lagoon system that interlaces the interior of most of the park. What makes the use of this landscape conceit more meaningful is that the first segment was, in fact, inspired by the depression left by the remnants of Bayou Metairie, providing a sense of continuity to the natural feature in this part of the site. Big Lake is in the shape of Lake Ponchartrain, and the smaller adjoining lake that of Lake Maurepas. And the lagoon system itself is essentially a miniaturization of the extensive

bayous that wind their way throughout the landscape of south Louisiana. Essentially, these naturalistic water features celebrate the presence of water in the local landscape surrounding the city of New Orleans.

In counterpoint to these constructed water features are the series of fountains that punctuate the various areas of the park, in most cases memorializing patrons of the park. These fountains range in scale and shape. Some are quite successful as works of landscape art and sculpture; one or two are not as effective. Each is expressive of the time period during which it was designed and constructed. The fountains of the park include Popp Memorial, Hyams, Jahncke, Jahncke II, Schreiver Memorial in the Rose Garden, Schoen, and William Fraser Owen.

Small-scale features

The small feature that contributes most to the park landscape's unity and character is the concrete bench designed during the WPA by Richard Koch. These benches that repeat the lines of relief typical of an Art Deco building façade, are elegantly simple and have withstood the test of time.

The other street furnishings—light standards, signage, trash receptacles—throughout the park date from various periods, and detract from the overall unity of the park landscape. The new way-finding signage is effective but in some locations the modern lines and bright color detract from the otherwise historic feeling of the surrounding landscape, although this has become the norm in historic districts in America and Europe.

Contributing elements

The elements of the cultural landscape that contribute to the eligibility of the landscape for listing on the National Register of Historic Places include the lagoon system, including Big Lake (replica of Lake Ponchartrain) and the smaller lake (replica of Lake Maurepas), Dreyfous dovecote; all of the bridges; the New Orleans Botanical Garden including the Rose Garden, Alferez sculpture, hot house and potting house, benches, WPA sculpture by other artists; Beauregard Monument, Monteleone Gateway, Delgado Museum, Pizatti Gateway, Jahncke Fountain; Peristyle, Popp Bandstand, Popp Memorial Fountain, Timkin Building (Casino),

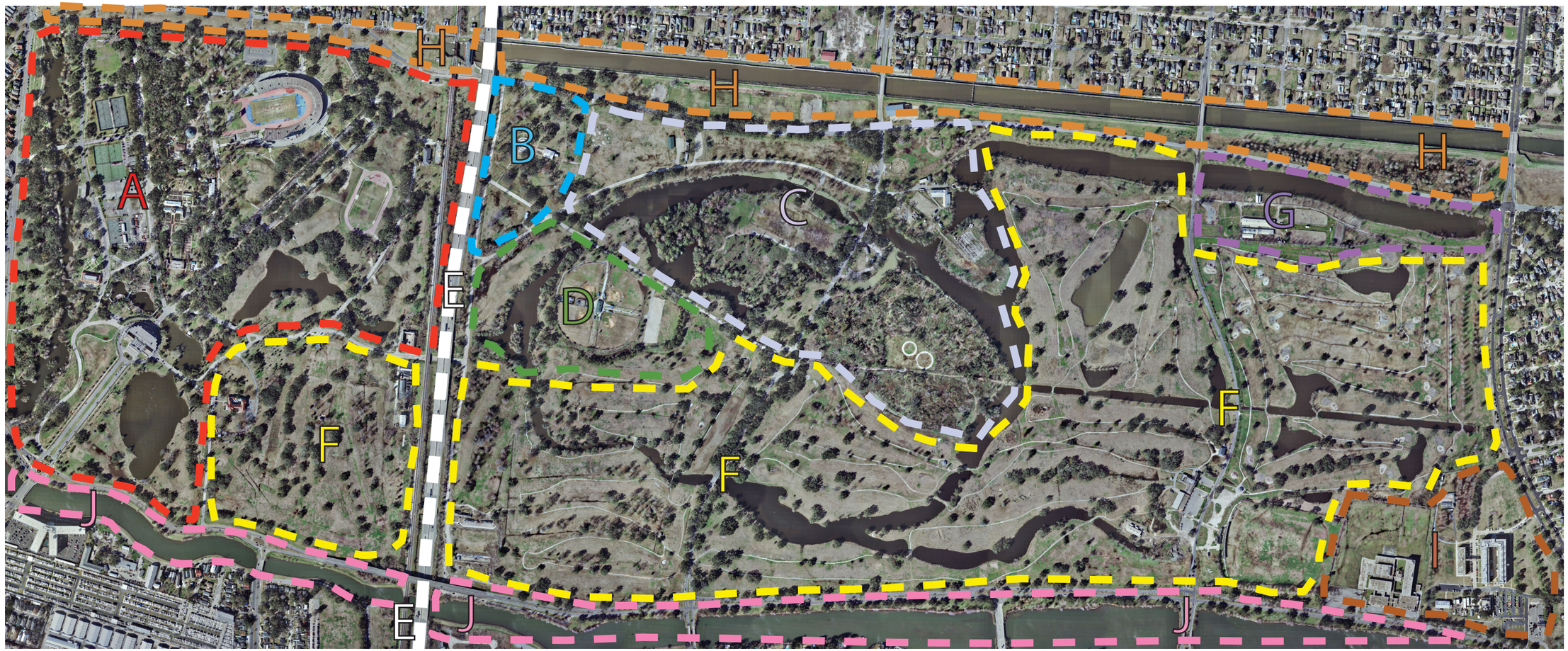
architectural elements designed by Richard Koch; Couturie Forest, Scout Island, Bird Island, the Golf Clubhouse, and the golf courses.

Summary of Existing Character

The existing character of City Park is dominated by its broad canopied ancient live oaks on the southern half, creating a feeling of a long-established, mature place of picturesque beauty. The Esplanade Avenue entry has been remarkable restored since Katrina but has the appearance of a newly planted boulevard, which it very much is. The lagoons throughout the park convey a sense of established landscape character possessing a very naturalistic quality, despite damage from hurricane winds. The park edges on the eastern, Bayou St. John side are extremely open and reveal much of the storm-ravaged parts of the landscape, although the landscape has been remarkably resilient in repairing itself over the course of the past three years. This has occurred, of course, with a tremendous amount of labor on the part of the park staff and volunteers.

It is still evident that City Park has endured a storm of major proportions, but the landscape's power is larger than any storm. The perennial nature of much of the understory vegetation of the site has meant that the green layer of the ground plane has returned with vigor, and many of the trees that seemed devastated are surviving. There are huge gaps where the wind had no mercy, but the overall effect is of a lush south Louisiana landscape planted with live oaks, cypress, and smaller hardwood species, and a considerable amount of palmettos and other understory species. The visual power of the lagoons persists, and is able to convey to the viewer the sense of the larger Louisiana landscape.

Existing Conditions Map



A. Original Park Area
B. Popp Fountain
C. Couturie Forest, Scout Island, and Bird Island
D. Softball Fields
E. Interstate 610
F. Golf
G. Riding Stables
H. Marconi Drive
I. John F. Kennedy School and USDA Research Station
J. Wisner Boulevard

A. Original Park Area – This area is the most consistently picturesque portion of the park, and the part of the park where one feels the sense of the layers of historic development most clearly. It is comprised of original park acreage and additional land added in the late 1800s, has a distinctly park-like character, with curvilinear drives, walks, and bayous. Lelong Drive and the museum are the exceptions, portraying the classical lines and ornamentation of the City Beautiful Movement. This area contains a significant Art Deco overlay, installed during the 1930s Great Depression by the Works Progress Administration. The tennis area has always been an anomaly because of its strict rectilinearity and scale, but was previously screened from pedestrian experience by street tree plantings on both Anseman and Victory Avenues.

B. Popp Memorial Fountain - This area has degraded over time and has an ambiguous character, despite the presence of the fountain. Plantings have died or been removed, and organization of circulation has generally detracted from the positive character and materials of the fountain.

C. Couturie Forest, Scout Island, and Bird Island – Still retain a naturalistic character, although tree canopy badly damaged by Katrina in 20056 and most recently Gustav in 2008. Overzealous cleanup by mitigation contractors following the two storms further damaged landscape cover.

D. Softball fields - Geometry and spatial organization of fields intrudes upon the pervasive picturesque landscape character surrounding these areas.

E. Interstate 610 – This zone feels like a “no-mans-land,” not at all of the park. Dense plantings along edge are an attempt to screen the structure at ground level. Noise and light pollution cause a continuous disruption of park amenities – especially Popp Memorial Fountain.

F. Golf – Fairways and greens dominate a majority of the park landscape, created as a response to financial concerns and public demand. Insufficient open space between fairways and roughs create a much less park-like feel. Intermittent tree spacing, rather than layered groupings, diminishes picturesque feel of fairways. Most water features have a naturalistic feel, and contribute to the park landscape quality. Overall quality of golf areas is adequate.

G. Riding stables – Horse-riding has persisted in park over many decades. The stables are an important element of park use.

H. Marconi Drive – The western perimeter of the park has a variable appearance, with some stretches displaying picturesque qualities, and some areas looking more urban and open. The edge on the eastern side of Marconi is much more uniform and park-like. The edge to the west – between Marconi and the canal – is spotty, and has some intrusions that

detract from park character. Tad Gormley Stadium, located on the southern end of Marconi Drive, is an important WPA element, using an Art Deco motif for ornamentation of the exterior of the stadium.

I. John F. Kennedy School and USDA Research Station – These areas are not part of park, and read as an intrusion into the park corpus.

J. Wisner Blvd. – The landscape along the eastern perimeter of the park retains a quality and feel that is appropriate for the park, particularly because views to Bayou St. John are incorporated. Further reinforcement of these qualities would serve to enhance the landscape strengths of this edge.

Generally, the lagoon system that interlaces the interior of the park is an important unifying element in the overall picturesque feel of the park. Consistent use of lagoons and relict bayous creates a visual synthesis that reinforces the romantic quality of the park.

Photo Analysis

The following pairs of photos taken from various points throughout the park illustrate some of the conditions that typify the current City Park landscape. The purpose of these views and their commentary is to illustrate some of the principles that are important in the study and analysis of the park's cultural landscape, and the kinds of analytical critique that has been used in evaluating the entire park. Therefore, it is not the specific elements portrayed in each photo that are important, but the principles illustrated in the commentary, for example, change and continuity in the landscape, stylistic overlay over time, architectural discontinuity, appropriateness of architecture to landscape, landscape discontinuity, etc. All photographs by authors.

The repeat photography section of the analysis uses archival photographs dating from the 1930s and 1940s. The current photographs used for comparison were taken in November of 2008. The period of comparison is between 60 and 70 years.

1. **Continuity and change over time:** Though this entry is no longer the primary gate, it has been near a popular "watering hole" since the parks origins, and its appearance is much the same as in 1910 when the "new" gateway was installed.

Pizatti Gate (1910) at Alexander Street, with dense live oak canopy serving as backdrop, much as it would have in early twentieth century.

View from park to Ralph's on the Park, originally the coffeehouse of Jean Marie Saux (c. 1860).

2. **Architectural layer:** The neo-classical public monuments added during the second decade of the twentieth century serve as an important counter-point to the picturesque landscape.

The elements of the City Beautiful part of the plan, reorienting the main entry to Esplanade, were the Delgado Museum (1911), Lelong Avenue (1912), the Monteleone Gate (1913), and Beauregard Monument (1915).

Popp Bandstand (1917) continued the use of neoclassical architecture established by the Museum and main entry gates.

3. **Architectural discontinuity and fit:** The relationship between architecture and landscape is key to accomplishing a unified park. The viewer senses when the "fit" is not there.

The Casino (1912, now Timken) was designed in Spanish Mission Revival style, and did not continue the neoclassicism of the other more monumental structures of the same period, making visual unity more of a challenge.

In 1934 Richard Koch began to design shelters and small buildings in the park using Louisiana Colonial style architecture. This added a third building type to the park, but one that seemed quite appropriate and in scale with the broad canopies of the park's mature live oaks.

4. **Lack of landscape linkage:** The isolated location of the fountain makes it difficult to integrate it into the areas of the park in daily use. The large scale of the feature dictates that its setting be restored.

The road and landscape that serves as the foreground to Popp Memorial Fountain (1937), and the contemporary signage seem incongruous with the materials and character of the formerly popular landmark

Despite restoration in the 1990s, the fountain appears forlorn and isolated in its landscape setting. This area of the park has been hit hard by general decline and recent hurricanes. Its location is remote from major activity areas of the park, and the site lacks a sense of connection with the larger park landscape character, at least when approaching from the south.

5. Site furnishings: landscape continuity

One of the many concrete benches that date from the WPA period of park construction, these simple cast pieces were designed by Koch reflecting the streamlined aesthetic of the Art Deco work that typified this period of park expansion.

Concrete bench in Popp Memorial Fountain area, perhaps part of original project design. Iron fence in background added during fountain restoration in 1990s. Both bench and fence complement Popp area.

6. **The pedestrian experience in the picturesque landscape.** This scene clearly invites the pedestrian to participate.

Langles Bridge (1902), one of three surviving original bridges, with Thomas Day Bridge (1912) in the background. The stone Langles is in the vocabulary of the picturesque that characterized the earliest developed portion of the park—the old Bayou Metairie lagoon system and its surrounding landscape.

Langles Bridge showing pedestrian stairs and character of lagoon edge with cypress and other aquatic plantings.

7. Water view : contained and extended

The quality of the water views throughout the park are exceptional and varied. The view from a vehicular bridge is tight and mysterious because of the arching branches of the live oak and other trees on the shore, closing in the space.

From this vehicular bridge, the view is framed by the iconic palmetto, and the lagoon curves, vanishing in the far distance. This kind of long view creates the illusion of a park of huge proportions, even larger than it actually is.

8. **Water: shoreline treatment.** The grading and planting of the shoreline of a water course determines the nature of the visitors experience and the quality of the view.

Shoreline is accessible to pedestrian and driver, a rare swath of clear space where one can reach water's edge and view up and down.

A shallower portion of lagoon, impacted by recent storm winds, has the character of the slower moving south Louisiana bayous that were probably the inspiration for the lagoons, with plentiful aquatic growth.

9. **Water: open view, framed view.** The vantage point for water views can be designed to either enhance the viewers experience and frame the view, not affect the view, or detract from the experience.

At this crossing of road and lagoon, the stream is broad, the view open to the prairie to the right with its large live oaks. The foreground is not an ideal vantage point.

This lagoon view has a pedestrian path nearby and affords a scenic view of WPA-era bridge, framed by palms, suggesting that it is located in a more heavily programmed portion of the park.

10. Water vegetation. The selection and placement of plants in the park provide significant cues to the large landscape character.

Sometimes the only indication of the presence of water is an egret at the water's edge or the reflection of sunlight on the lagoon's surface.

This view across water framed by the trunk of an old live oak shows shoreline vegetation that appears natural in character although it was planted. Notice how the lagoon curves around behind this promontory and disappears on the left of the photo, suggesting a water course of infinite length.

11. Water: shoreline treatment, open and closed views. The combined effects of the design of the water body, the planting along its shore, and the framing of the views creates the picturesque character so typical of the City Park landscape.

View across lagoon toward ridge with mature live oak grove. Manicured shoreline and view of wide expanse of water creates different effect from views of narrow meandering stream.

Detail view of naturalistic shoreline showing new growth of palmettos, indigenous deciduous understory trees in foreground, and dark, dense shade of roots of mature trees along far shoreline.

12. **Anomaly in the park.** Although the park is a positive factor for the children that study here, there is no denying that the school interrupts the landscapes visual character. The presence of the house however, is an important layer in the story of the parks evolution.

This remnant waterfall and garden is all that reminds the viewer that the Christian Brothers School was formerly (1920-1943) the mansion of Texas oil millionaire William McFadden. The garden seems out-of-scale and an anomaly in the otherwise open landscape that surrounds it.

Road to school feels “of the park” but also clearly directs one to school.

13. Vegetation : by nature, by culture, in layers

The park's tree plantings are a study in multiple layers of planting—by nature and by culture. By studying the age, location, and condition of the park's trees and shrubs, one can piece together the history of the park's growth as a collection of native and exotic species.

The plantings, through the choice of species, and their arrangements convey the story of stylistic preferences in public horticulture and in planting design. Recent tree plantings are informed by the discovery of which species were resilient to the standing water that the park landscape withstood in the aftermath of Katrina, and which were strong enough to hold up to the winds.

Although urban parks like City Park may have iconic monuments that are beloved by their publics, the essence of these parks is the landscape composed of the collections of plants. City Park, despite the recent storm, retains a significant collection dating from its nineteenth century origins to the present, and some of its live oaks are probably older than that.

14. Live oaks as sentinels and signals. Trees, particularly large ones, signify more than meets the eye.

The park's live oaks hold clues to their origins and that of the portion of the park where they occur. Some are regularly spaced, of similar age, align roads or paths, and are clearly part of a designed plan. Others are ancient, and their location seems responsive to a rise in topography; these pre-date the park.

Paths accommodate live oak trees. Since the pedestrian paths are new, they have been lain out to avoid the roots of the trees, which have been there much longer than the paths.

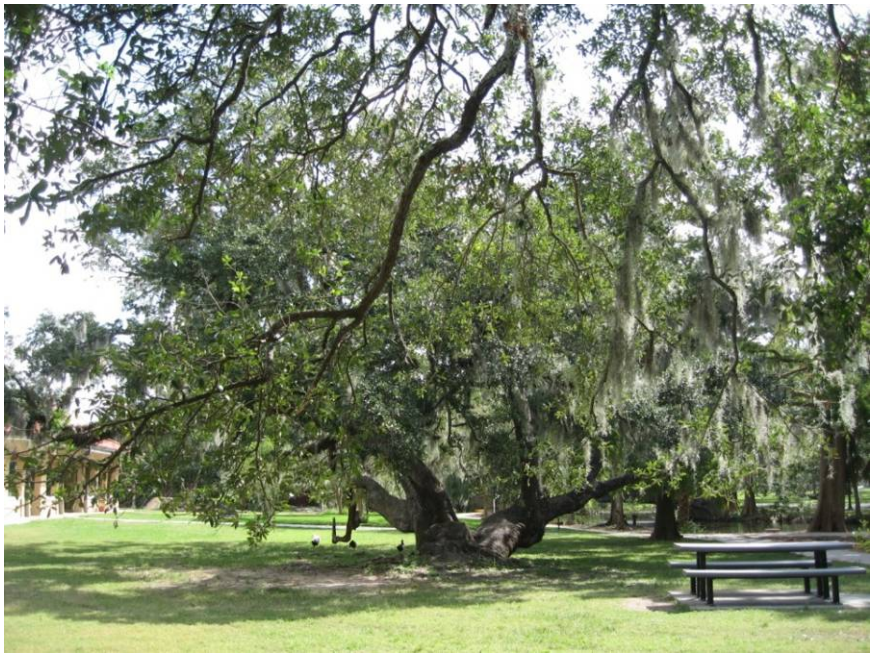
15. Live oaks: continuity surrounded by change

The park's live oaks have withstood many generations of construction, storm events, changes of use and neglect.

Despite changes in the form of play, the live oaks have persisted and have accommodated fairly heavy traffic beneath their canopies. Their shade and shelter from rain have meant that regardless of changes in recreational trends, they have been valuable resources for park visitors.

16. Live oaks: trees as priorities

Some of the live oaks near the Casino (Timken Building) clearly speak of their age and have been allowed to assume their natural forms, with pedestrian walkways working their way around the winding branches.



This live oak near the Casino (Timken Building) is a tree that pre-dates the park and was probably part of a group that grew up on the levee along old Bayou Metairie.

17. Live oaks: window to the past

This view of one of the park's oldest live oaks set against a stand of native palmetto represents what the character of the landscape may have been like prior to its being cleared and designed as a park.

18. Vegetation as indicator of landform

This planting of large shrubs beneath tree canopy is a good example of the characteristic plant palette of much of the park—native hardwood tree species underplanted with indigenous shrubs and small trees, suggesting the plants associated with low-lying areas of the state.

This view from the northern end of the park looking south across a prairie, shows the rise in topography that was original to the site's southernmost portion along the Metairie Ridge. It was here that live oaks occurred naturally.

19. Vegetation: decline, death, replanting

Looking toward Lelong Avenue from the western portion of the park, one sees the newly planted crape myrtles and live oaks replacing the monumental sycamores that were killed by the flood waters of Hurricane Katrina, and towering beyond the outline of a live oak struggling to survive.

An original live oak near Timken struggles to survive after the ravages of time and storms.

20. Vegetation: layers and lack of management

In some areas of the park the layers of history are unclear and confusing, and in desperate need of management, restoration, and interpretation.

Couturie Forest, badly damaged by Hurricane Katrina, 2005, and zealous over-clearing in its recovery, is in the process of getting much needed attention.

Time Repeat Photographic Analysis:

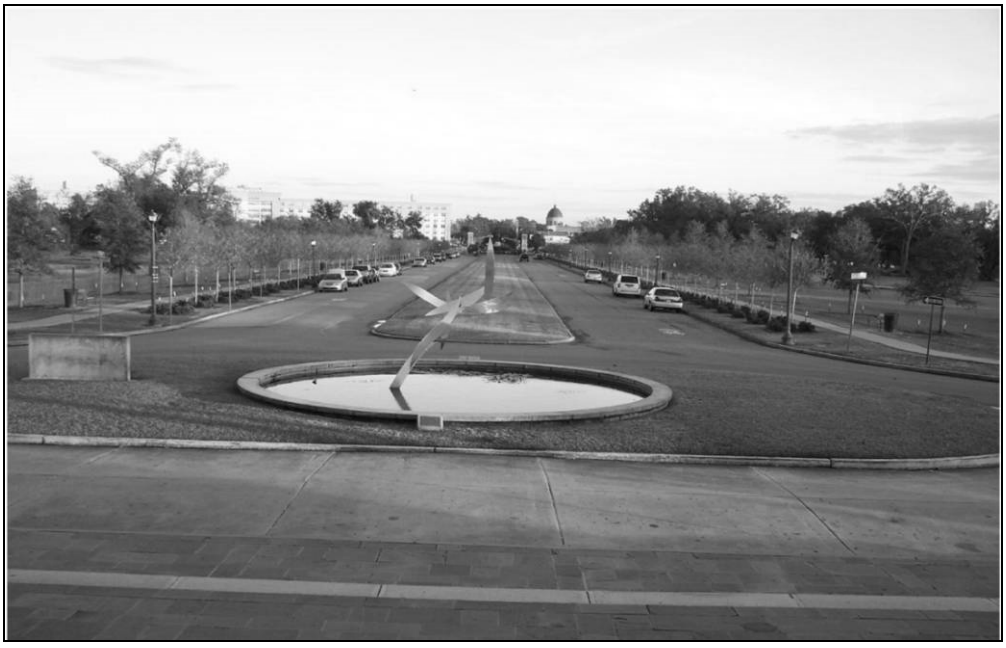
Popp Memorial Fountain

Popp Memorial Fountain with what appears to be evergreen wisteria climbing up columns and across supports. (Photo courtesy CPIA)

Art instillation decorates fountain. Parts of balustrade missing and maintenance neglected. (Photo: authors)

Lelong Avenue

View from museum steps up Lelong towards Esplanade. Palms, sycamore trees, and shrub plantings create appropriate scale for pedestrian experience. (Photo CPIA)



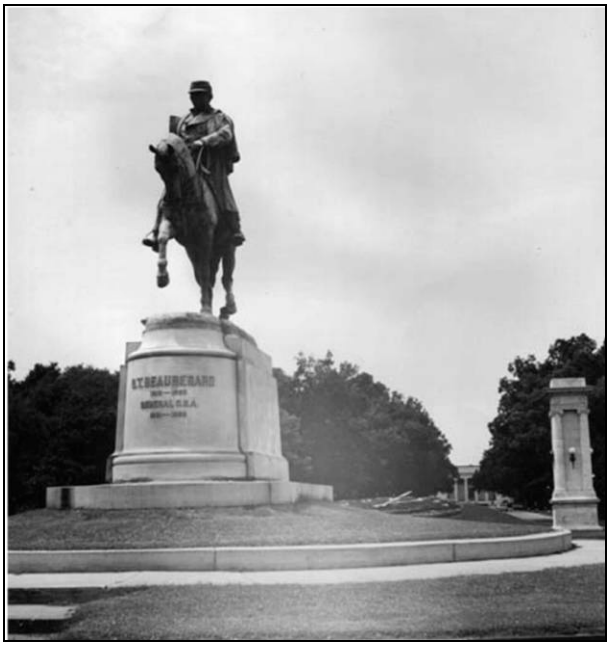
Palms removed in 1940 era; sycamores killed by Katrina. Replacement plantings will take years to mature and restore scale of avenue. Spatial complexity of earlier view doesn't exist; scale too large for arts let, alone pedestrian. Rickey sculpture replaced Hebe in 1977. (Photo by authors)

View of Beauregard Statue with Lelong in background

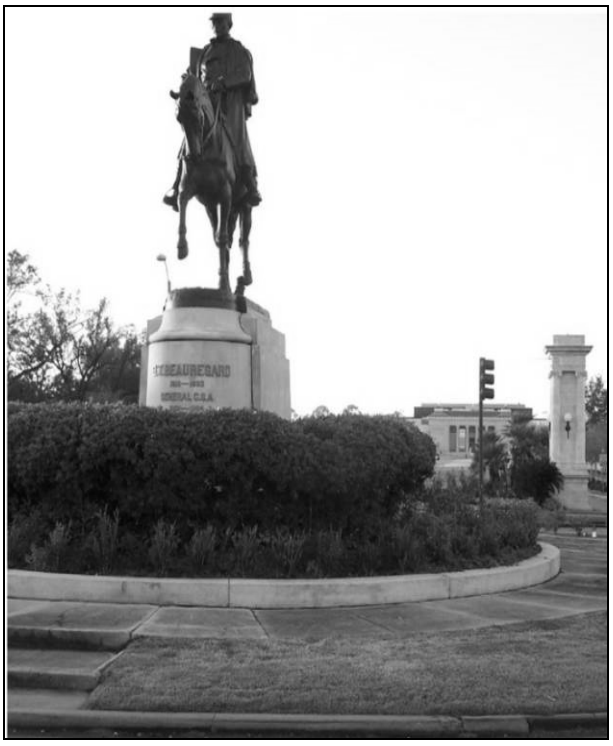
Canary Island palms on either side of entrance gates with a double row of cabbage palms in the neutral ground of Lelong Avenue. (Photo: CPIA)

All mature palms missing. Replacement palms have been planted to east side of entrance gates. Beauregard Circle intact, except that shrubs obscure base. (Photo: authors)

Beauregard Statue, Lelong Avenue, New Orleans Museum of Art



Beauregard statue with allée of sycamore trees lining Lelong Avenue in background, and floral clock in mid-ground. (Photo: CPIA Collection)



Base of statue obscured by inappropriate plantings. Museum building dominant in background. (Photo by authors)

Beauregard Statue, Palms

Beauregard statue. Plantings in background. (Photo: CPIA Collection)

Live oaks to the west have matured, but all other background plantings missing. (Photo: authors)

Palm Allée leading to New Orleans Museum of Art

Palms frame view of NOMA in background. (Photo: CPIA Collection)

Lawn creates no vista or view of museum, leaving the viewer in a vacant, open space leaking out in all directions. (Photo: authors)

Palm and Sycamore Allée

Entrance columns and plantings create enclosure and human scale. Notice man standing just inside the entrance gates on right. (Photo: CPIA Collection)

Viewer experience is more related to automobile, with little relief from sun and wind. Look is more utilitarian, and plantings seem almost Victorian in character. The entry approach has also changed, now going around the columns rather than the traditional direct approach. (Photo: authors)

Sycamore Allée, Palms Removed

Post 1940, palms have been removed, feeling is less pedestrian, more monumental. (Photo: CPIA Collection)

Openness of center is same as earlier view, but scale of crape myrtles will never approach the sense of enclosure created by sycamores. Foreground planting seems too detailed and small-scaled for neoclassism of gates and scale of NOMA in background. (Photo: authors)

Popp Bandstand

Tree canopy is closer and creates enclosure. Bandstand nestled in trees with open space for audiences. (Photo: CPIA Collection)

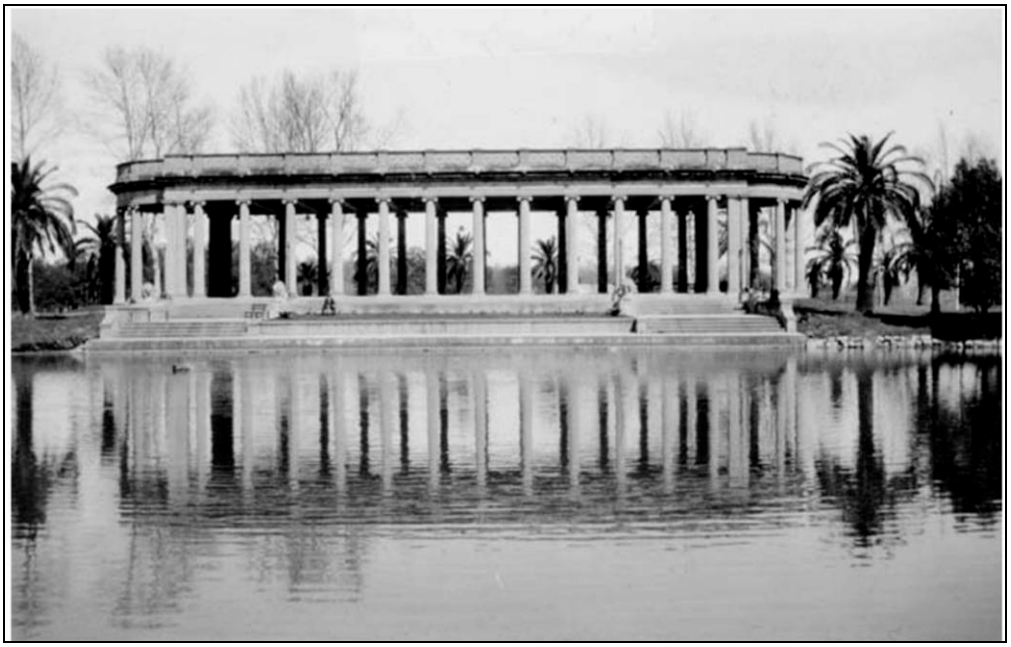
New tree plantings should restore sense of enclosure and intimacy of space. Pedestrian circulation paths have changed, with no suggestion of audience space. Bandstand will eventually be surrounded by trees and the "mall/court" space between the bandstand and the shelter has been destroyed. (Photo: authors)

Peristyle

Visitors enjoy lagoon side of peristyle. (Photo: CPIA Collection).

Plantings do not detract from architecture, but frame area. Utility pole definitely detraction, and planting suggests that access to lagoon side is limited to sidewalks. (Photo: authors)

Peristyle from south across lagoon



View of peristyle across lagoon. Large trees in background with Canary Island palms framing picture. (Photo: CPIA Collection)

Large background trees missing. Native palms frame view but are not appropriate scale for structure. Entablature missing – awkward top piece. Reflective quality of building in lagoon as effective as ever. (Photo: authors)

Peristyle framed by landscape

Backdrop of trees behind peristyle anchor structure in landscape. Reflection in water exaggerates scale, creating monumentality. (Photo: CPIA Collection)

Structure floats in landscape with limited backdrop. Plantings in foreground have matured and created more picturesque effect. (Photo: authors)

Peristyle, Cypress on Island

Island in foreground breaks up lagoon space, and filters view of peristyle. (Photo: CPIA Collection)

Lack of background context creates a harsh, bright scene with little romantic landscape association. (Photo: authors)

Peristyle from Anseman Bridge

Fisherman enjoys lagoon with peristyle in background. Curvilinear shoreline leads eye to structure. (Photo: CPIA Collection)

Mature low-story plantings filter and frame view from bridge. Tree across foreground closes and blocks too much of the view of the peristyle. (Photo: authors)

Peristyle approach by sidewalk

Deciduous trees shown have died and not been replaced. Trees are pruned up and reveal structure in distance. (Photo: CPIA Collection)

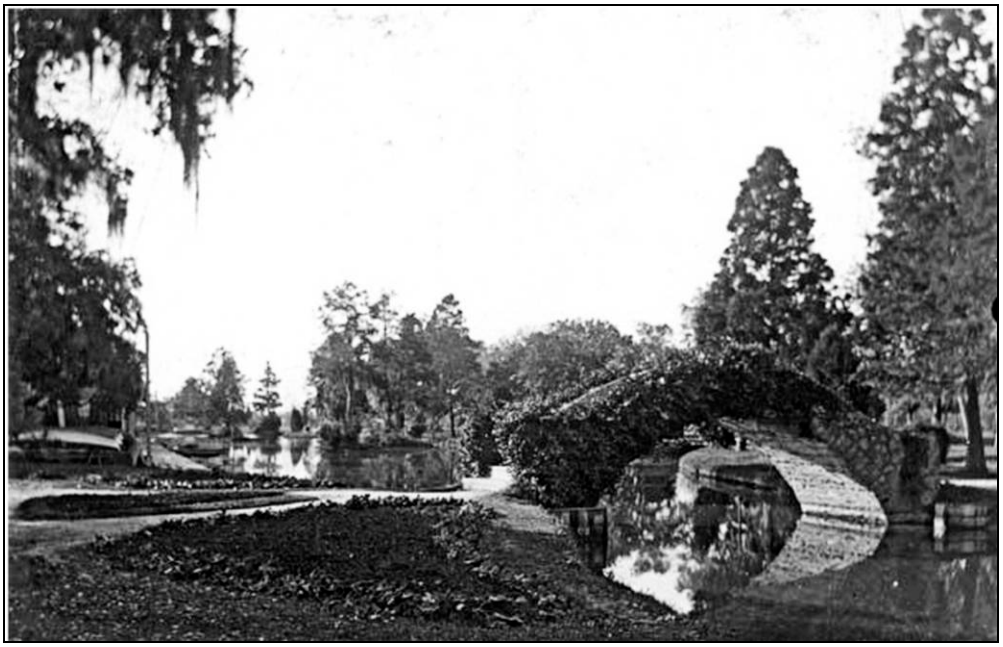
If taken from the same location as the above photograph, the peristyle would not be visible at all. Shoreline plantings need to be thinned to open view and allow access to water. Replanting of deciduous hardwoods would restore back drop anchors and improve scale relationships. Note that sidewalks in earlier view are wider than current paths. (Photo: authors)

Anseman Avenue

Canary Island palm allée on Anseman. Plantings are uniform and create ceremonial drive. (Photo: CPIA Collection)

The age of the palms is mixed, with some mature specimens, some-medium age trees, and several newer replacement plants. This is typical of an older, evolving landscape such as City Parks. View of chain link around tennis courts destroys sense of the grand drive. (Photo: authors)

Rustic Bridge



Rusticated bridge covered with vines. View of lagoon in distance accentuates illusion and romance. (Photo: CPIA Collection)

Mature plantings anchor area although view is lessened due to increase in tree and understory canopy. If foreground as left were open and manicured, the distant view with illusions of distance would be more possible. (Photo: authors)

Museum across Big Lake

View across small lake to museum frames view yet reveals portions of façade, creating interest and variety. (Photo: CPIA Collection)

Live oak to right has matured greatly in the course of 70 years. Same arching trunk across lake is still visible today, creating a sense of permanence and continuity. The shade beneath the mature oaks in the foreground makes growing grass impossible, creating a less inviting shoreline for the pedestrian. (Photo: authors)

Botanical Garden Fountain

Fountain in botanical garden surrounded by plantings and trees. (Photo: CPIA Collection)

Circulation arrangement is different, but overall feel and scale is similar to earlier photograph. Central feature of fountain is an original Alferez and was installed in a later period. (Photo: authors)

Vista through Botanical Garden

Remarkably similar scene in both photographs. Minor circulation changes, but overall hardscape and surrounding landscape elements are intact and well-maintained. (Photo: CPIA Collection)

(Photo: authors)

Cold Frames in Botanical Garden

Basic scene is unchanged. Cold frames open to allow ventilation during warmer parts of day. (Photo: CPIA Collection)

Window coverings removed over time, usually due to deterioration and changes in staffing. Frames now used to propagate plantings and as holding areas for small plants. Loss of integrity. (Photo: authors)

Popp Memorial Fountain – Primary Entrance

Main approach to Popp Memorial Fountain from north. Allée of evergreen ornamentals and light standards frame view and draw eye to classic proportions of fountain. (Photo: CPIA Collection)

Temporary structure designed to host receptions at fountain. Flanking sidewalks, ornamental plantings, and light standards have been removed or damaged. This area sustained heavy damage during Katrina. Major loss of integrity. (Photo: authors)

Popp Memorial Fountain - view out into the park

Axial walkway leading between picturesque plantings and trees in distance. (Photo: CPIA Collection)

Walkway removed, plantings missing, trees in background still extant. (Photo: authors)

Popp Memorial Fountain - view from south

Workers install paving in area surrounding fountain. (Photo: CPIA Collection)

Paving missing, fountain seems to float above landscape. Utilitarian electrical and water equipment need screening and possible relocation. (Photo: authors)

Analysis of aerial photographs

1933 to 1945

The two earliest aerial photographs originating at the United States Department of Agriculture date from 1933 and 1945.[187] The difference between the two images is remarkable. In the course of a dozen years, the park landscape has been remade and improved, and the establishment of today's framework is complete, including the regular planting of trees along major roadways. Once you move beyond the oldest portion of the park as it existed at the turn of the nineteenth century, everything changes. Where once there had been a horse racetrack, there is now City Park Stadium, Roosevelt Mall, new lagoons and golf fairways.

Beyond the railroad tracks to the north, the story is the same. Rectilinear road patterns and property boundaries have become a series of picturesque roadways and roundabouts, with an encircling lagoon system, and more golf fairways. The lagoon system flows into the northernmost area of the park, tying the most recent acquisitions of the CPIA to the older areas of the park, to create a unified whole, establishing the current park boundaries geographically, legally, and in the minds of the public. At the northern edge, Robert E. Lee Boulevard has becoming a flowing roadway, creating the edge for the new Lake Vista subdivision to the north.

A minor intrusion is the USDA research facility on the far northeastern edge of the park, but even this intrusion fits within the larger context of the mission of the park – that of educating the public about the larger landscape within a regional context.

1945 to 1952

This period of time reveals little change to the park corpus. The most significant change is along Bayou St. John, where the western bank along City Park has been channelized, and no longer has the irregular line of a natural water body. Furthermore, the bank has been cut back severely, enlarging the bayou, and taking valuable land from park property. This major adjustment changes the appearance of the bayou to a channel or canal, as opposed to the free-flowing form of a south Louisiana Bayou. It also creates a harsh edge, cutting off the naturalistic area between Wisner Boulevard and Bayou St. John.

[187] Aerial images were provided by the Cartographic Information Center, Department of Geography and Anthropology, LSU, which serves as the repository for USDA and military aerial images for the state of Louisiana.

Side by Side Comparison

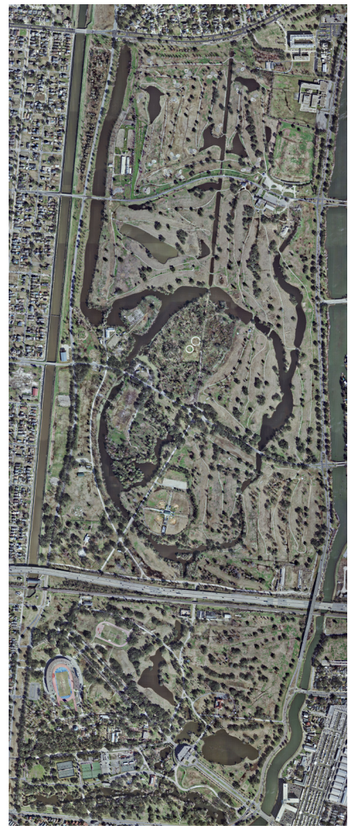
1933

1945

December 15, 1952

February 19, 1960

January 22, 1976



January 30, 2008

1952 to 1960

This is the most static period of development in City Park. Noticeable is the maturation of the tree canopy throughout the park, including the older areas, the golf course, and the northern reaches of the park. There are no apparent additions of recreational areas, nor roads or bridges.

1962 to 1976

The landscape of City Park changed drastically in the fourteen year period between 1962 and 1976. Four major changes occurred over these years. Interstate 610 was built along the railroad track property, bisecting City Park. The interstate was constructed at both ground level and was also elevated, and is a heavily used connection between sections of Interstate 10. Both the visual damage and auditory damage to park property were, and are, severe.

The mitigation money that the park received from the federal government for the Interstate 610 property allowed City Park to construct new golf courses. Ever mindful of the need for increased revenue, the commissioners saw the opportunity to construct a new golf course, expanding the number of golfers who could be accommodated, thereby greatly increasing park income.

Unfortunately, in order to accommodate the new golf course, the extensive tree and shrub cover on the northern reaches of the park were removed, in order to construct the fairways and greens of the course. This land at colonial times was cypress swamp, was subsequently drained throughout the eighteenth and nineteenth centuries, reclaimed as arable land, and was the focus of tree planting efforts over the course of several decades. This was also an area that frequently flooded during spring and was inundated by storm surge from hurricanes. It was not until the second half of the twentieth century that higher levees prevented the repeat flooding that had occurred in this area.

Lastly, park property adjacent to the agricultural research station was transferred to the school board as part of a settlement, and John F. Kennedy High School was constructed on Wisner Boulevard. Taken separately, both the USDA research station and the school diminish the integrity of the perimeter of the park. Taken together, they remove a key, visible corner of park property from the park corpus, and greatly reduce the vistas and viewshed of park visitors.

The park probably lost more integrity during this period than during any other documented period of park history. The combined forces of urban redevelopment, the expansion of the interstate highway system, growing student populations, and budget constraints due to declining state and city support, resulted in a reduction in quality and size. Although material, these changes did not destroy the significance of City Park's development, nor did they destroy the overall integrity of the park landscape.

1976 and forward.

There are no other aerial photographs available from the USDA between 1976 and Katrina. The survey performed in January of 2008 is the next high-quality and most current survey used for comparison purposes. After 1976, the park turned back towards its roots, and areas within the original park boundaries were addressed through restoration efforts and through additional amenities. The major addition during this period is The Court of the Two Sisters building in the Botanical Gardens. This facility greatly added to the ability of the park to host reception-type events, and to build a night-time visitorship so important to park exposure in today's world. The planning for this building was extremely sensitive to the existing park landscape, and is tied together with adjoining elements in a holistic way.

The major event that occurred during this period was the Katrina disaster. This significant hurricane flooded New Orleans including all of City Park to a depth of several feet. Water stood on portions of the park grounds for up to two weeks, resulting in the death of many park trees, particularly magnolias and other water sensitive species. Wind also damaged the tree canopy significantly. The early surveys determined that 1,000 mature trees had been destroyed or killed, and subsequent surveys and time passage have doubled that number. Gustav in 2008 did additional damage – significant, but not overwhelming. While the overall canopy of the park was thinned by storms, the park still retains a substantial cover of mature trees, especially in the older portions of the park closer to City Park Avenue. However, damage is still obvious on the various golf courses, where two of the three courses still stand idle, awaiting funding to restore the turf, allowing reopening of the fairways and greens to the public.

Chapter Six: Application of National Register Criteria to the City Park Landscape

Evaluating Significance

Cultural landscapes are created through quite different processes than most designed buildings, and many designed landscapes, for that matter. In the case of a historic park, the process of the landscape's evolution is usually one of master planning, under the best of circumstances, implementation by public works personnel, alteration over time by management and maintenance personnel, and occasional design and planning by committee or well-intended park administrators or head horticulturists. The process of cultural landscape-making has sometimes been likened to the process of layering that occurs in geologic deposition; the resultant landscape has been compared to a palimpsest, a manuscript that has been overwritten, and yet with earlier text still being able to be read through more recent layers.

Though a landscape such as New Orleans City Park is the result of several generations of administration and major changes in the history of American recreation, the standards for evaluating significance for cultural landscapes are the same as those used for a single building designed by an architect or master builder, or a garden built at a single moment in time. Significance, generally speaking, refers to "the meaning or value ascribed to a structure, landscape, object, or site."[188]

The significance of the landscape of New Orleans City Park will be examined based upon the National Register Criteria[189], and as defined by the Historic Preservation Act of 1966, even though the "fit" of these criteria is less than ideal. The rule in determining significance for any cultural resource, including cultural landscapes, is the criteria that a property must possess significance in at least one of the four aspects of cultural heritage:

A. Properties associated with events that have made significant contributions to the broad patterns of history;
B. Properties associated with the lives of persons significant in the past;
C. Properties embodying the distinctive characteristics of a type, period, or method of construction possessing high artistic values, or representing a significant and distinguishable entity whose components may lack individual distinction;

[188] Robert Page, et al, 137.
[189] *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation,* 1995.

D. Properties that have yielded or are likely to yield information important to prehistory or history.[190]

Applying National Register Criteria to the New Orleans City Park Cultural Landscape: Criterion A

Properties associated with events that have made significant contributions to the broad patterns of history.

The Great Depression that began with the stock market crash of 1929 reverberated throughout the United States and the world throughout the decade of the 1930s. As part of recovery efforts to stimulate economic growth and employ those most adversely affected by the depression, in 1933, the Public Works Administration (PWA) was established to administer the labyrinth of projects and programs designed to create employment, improve infrastructure, and relieve the suffering that citizens of the country were experiencing. The kinds of infrastructure that were improved by the program are described by Robert D. Lehninger, Jr., chronicler of the Louisiana Public Works Administration:

> Infrastructure can be roughly divided into "physical" and "cultural" components. Physical infrastructure constitutes the basic underpinnings of modern, industrial society: the roads, bridges, canals, airports, sewer systems, waterworks, dams, and electrical power plants that we use to produce goods and services, to move them and ourselves across the landscape, and to keep us safe and healthy at work and at home. Cultural infrastructure consists of the facilities that allow us to educate our children and ourselves, conduct government, administer justice, and otherwise transmit our culture through museums and other venues for art performances and displays.[191]

Indeed, the legacy of the PWA and the WPA in Louisiana is huge. Some of the most notable buildings in the state were constructed during the depression using resources provided by the federal government. In Baton Rouge, buildings associated with the new State Capitol were constructed; Tiger Stadium and many academic buildings at Louisiana State University, and LSU Lakes (visible from Interstate 10/12) were constructed by the PWA. In New Orleans, Charity Hospital, the Huey P. Long Bridge, and the major improvements at City Park were funded and constructed by the WPA. In Lafayette, many buildings on the campus of the

[190] *National Register Bulletin 15*.
[191] Robert D. Lehninger, Jr. 2007. *Building Louisiana: the legacy of the Public Works Administration.* Jackson, MS: The University of Mississippi Press, xviii.

University of Southwestern Louisiana, were designed and constructed using these resources.[192] A total of 228 projects were approved resulting in the construction of 400 structures distributed across fifty-five of Louisiana's sixty-four parishes.[193]

Figure 44: Harry Hopkins visits City Park Stadium, 1937. Hopkins was the administrator of the Works Progress Administration during the Roosevelt era. He was one of the most powerful men in the country at the height of the depression. His visit to New Orleans and City Park underscores the importance of this project to the country. (WPA, New Orleans Public Library).

It was not until two years later that the WPA was established to deal specifically with work projects like dams, roads, bridges, and parks. Louisiana received a large amount of funding, especially after 1935, as it was historically one of the most depressed areas of the country and had one of the highest unemployment rates. As the recipient of repeated funding throughout the Great Depression, City Park's landscape was transformed into the picturesque,

[192] Lehninger, 192-193, 226-228, 241-244.
[193] Lehninger, xxv.

lagoon-studded park that visitors see today, using the existing Bennett, Parsons, and Frost plan. Without the accumulated land-holdings and the previously created master plan, the bold changes that occurred in this landscape could not have occurred with the speed and to the extent that they did.

City Park is significant due to the large allocation of WPA resources that were applied to the park during the Great Depression. Reports filed by administrators of WPA programs record that fully 14,000 workers were involved with the construction of drainage, removal of stumps, and planting associated with parkland. Additional workers were involved in construction of the many buildings, recreational facilities, and open spaces at City Park.

City Park is nationally significant due to the large acreage accumulated by previous city administrations, the State of Louisiana, and the CPIA. Their foresight and vision positioned the park for the kind of large-scale work projects at the very time that national aid societies were seeking viable projects that could be implemented quickly, in light of the dire economic situation. To place it in context, City Park is fully fifty percent larger than Central Park in New York City. This allowed for the broad range of development and activities that were constructed during the 1930 era. Tad Gormley Stadium (originally City Park Stadium), the lagoon system that encompasses much of the area north of what is now Interstate 610, the reforestation effort begun to plant trees on the “new 600 acre area of the park,” and many other features located throughout the park, were all accomplished with an army of primarily unskilled workers using rudimentary tools to reshape and build the landscape that is present today.

National significance refers to the boundaries of the entire park, including the connections to Lake Pontchartrain, the area contiguous to Bayou St. John, and the adjoining parcel of land between Marconi Blvd. and the Orleans Canal. These boundaries include the legal boundaries of the park and adjoining landscape associations, creating a distinct cultural vista that encompasses compatible landscape types and is similar to the “tout ensemble” used to describe the cultural milieu of the French Quarter as a historic district, and suggesting the landscape whole as being greater than the sum of its parts. The extent of work conducted by the WPA also encompassed these boundaries as they worked from one end of the park all the way to Lake Pontchartrain, building golf courses, waterways, drainage structures, new dams, walkways, and roads.

Certainly, the park is significant locally. As the original park for New Orleans, City Park was the early public "resort" that citizens could retreat to during hot weather and could escape to when they needed relief from urban life. Later park development in New Orleans was aided by the collateral provided by City Park and by the example that the park provided. Lessons that the park's WPA evolution provided to other areas of the city were: the accumulation of adequate areas of land for recreational and civic development; the use of professional planners and landscape architects for guidance in that development; and the need to marshal the continued interest of residents and associations in the management and growth of public parks. While its fortunes rose and fell over a long period of time, the park continued to exist, and continued to improve, always serving the residents of the city.

The confluence of the Great Depression programs administered by the WPA and the needs of an underemployed populace created a significant park of great size, extensive designed recreational space for residents, and a history and continuity uncommon throughout the United States, the state of Louisiana, and the City of New Orleans. The park achieves significance using Criterion A at all three levels.

Figure 45: April 29, 1937. President Roosevelt visits City Park to view WPA construction projects. He is accompanied by New Orleans' Mayor Joseph Maestri. (WPA; New Orleans Public Library).

Applying National Register Criteria to the New Orleans City Park Cultural Landscape: Criterion B

Properties associated with the lives of persons significant in the past.

Based upon the preceding narrative history of City Park, presented within its regional, national, and thematic context, the park's landscape is eligible for listing on the National Register of Historic Places under Criterion B, as an outstanding example of an American picturesque urban park with a major layer of work designed and constructed during the WPA-era, through the unique collaboration between three exceptionally gifted artists who are significant in their own rights—architect Richard Koch[194], landscape architect William Wiedorn[195], and sculptor Enrique Alferez.

Whereas the careers and life's works of both Koch and Alferez have been documented, published and publicized through exhibitions, Wiedorn's career and contribution to the park landscape is less well known and has not been published in depth, although it is certainly acknowledged and covered as thoroughly as his fellow collaborators in the seminal history of the park by the Reeveses. But in order to establish the significance of the *designed landscape* of City Park, it is important to not only make a case for the distinctiveness of the series of master plans that led up to Wiedorn's arrival at the park, but also to establish the design quality and distinction of the forty years of landscape design, management, and stewardship by Wiedorn until his retirement in 1984.

Based upon the fact that the City Park landscape is largely the result of the plans, designs, and artistic creations of three personalities significant in the past, particularly in the Gulf Coast region and New Orleans, the landscape is eligible for listing on the National Register for Historic Places under Criterion B. Architect Richard Koch designed most of the buildings of the park associated with the WPA period. Landscape architect William Wiedorn collaborated on the

[194] For information on the life and work of Richard Koch, see "Cherishing old New Orleans and Louisiana," in Will Fellows, *A passion to preserve: gay men as keepers of culture*, University of Wisconsin Press, 2004; and "Adventures in architecture: the Historic American Buildings Survey in Louisiana," *Louisiana Cultural Vistas*, Winter 2001(2)26-39. The office records from the office of Koch and Wilson, covering Koch's firm's work from approximately 1916 to the mid-1980s are housed in the Architectural Archives, Special Collections, Tulane University Libraries.

[195] William Wiedorn will be included in the forthcoming volume of *Pioneers of American Landscape Design*, University of Virginia Press, 2009. His complete office records are housed at the Architectural Archives, Special Collections, Tulane University Libraries.

design of the park's first golf course, and then stayed on as park landscape architect for most of the following forty-six years, designing much of the park landscape and plantings. Sculptor Enrique Alferez collaborated with both Koch and Wiedorn in the design of the WPA park, and created the monumental sculptures and bas relief ornamentation on bridges and buildings built during the period and in the following years.

All three professionals had careers beyond their work in City Park and have been recognized through publication in regional and national periodicals and surveys. Koch is perhaps the best known of the three locally because of the eminence of his architectural firm, Koch and Wilson, which remains the leading firm in architectural restoration in the region, even after the death of both of the firm's founders. The list of buildings restored by Koch and Wilson reads like a "Who's Who" of historic structures in the state and region, including many of the important nineteenth century plantation homes like Oak Alley and Shadows-on-the-Teche.

Despite the all-consuming nature of the work that needed to be done in City Park during the decade of the 1930s and 1940s, William Wiedorn continued his own private practice in landscape architecture, designing projects in Louisiana, Mississippi, and Texas, including several housing projects, and the landscape for most subdivisions along the New Orleans lakefront. Wiedorn's significance has been recognized by the recent selection of his professional profile for publication in the forthcoming *Pioneers in American Landscape Architecture* (University of Virginia Press).

Alferez's career was long and prolific. His work has been exhibited locally and nationally. He was responsible for architectural work on New Orleans Charity Hospital and the Palmolive Building in Chicago, among others. His sculpture is in the collection of the Ogden Museum of Southern Art.

Applying National Register Criteria to the New Orleans City Park Cultural Landscape: Criterion C

> *Properties embodying the distinctive characteristics of a type, period, or method of construction possessing high artistic values, or representing a significant and distinguishable entity whose components may lack individual distinction.*

Based upon the preceding narrative history of City Park, presented within its regional, national, and thematic context, the park's landscape is eligible for listing on the National Register of Historic Places under Criterion C, as an outstanding example of an American

picturesque urban park with a major layer of work designed and constructed during the WPA-era.

City Park as a picturesque urban park: Bogart and Culyer's "Study for the Improvement of City Park," 1872

Although there had been a topographical survey of City Park drawn in 1864 by J. A. D'Hemecourt that indicated the park's layout and 170 of its major trees, it is not believed to have been a development plan, nor have the authors of this study been able to locate a copy of this drawing. The earliest surviving plan analyzed for the purposes of this study is that drawn by civil engineers Bogart and Culyer of New York City in 1872, "Study for the Improvement of City Park," a plan accompanied by watercolor sketches, which survives not because it was implemented, but because it became the subject of a court case brought by the engineers because on non-payment of half of their commission by park administration. The park's dire financial situation at the time prevented payment as well as the implementation of the plan. However, it is worthy of note that the plan commissioned by the park, and therefore presumably in keeping with their request to the engineers, was one that could be described as highly picturesque in character.

The plan itself has two distinct zones: the south portion including the bed of Bayou Metairie with irregular tree plantings spaced at a distance one from the next, [196] and a hierarchical circulation system that consists of pedestrian paths and wider carriage roads. The overall system is curvilinear, although the carriage paths basically follow the perimeter of the park, excepting one straight segment of road running east to west parallel to the bayou, and lined on both sides with trees. This section of road might be considered reminiscent of the main boulevard and allée of American elms in Olmsted and Vaux's plan for Central Park (1858) except that the New York park's allée terminated in Bethesda Terrace, a formal overlook, fountain and plaza adjoining the park's major lake, whereas the allée on Bogart and Culyer's plan seems to simply be a minor connector, with no sense of axiality or terminus expressed in the plan. It is possible that the straight segment of road might have been an existing farm road that

[196] From the reproduction in the Reeves et al. book, it is difficult to discern whether the trees shown on the plan are the existing trees on the site, or are intended to indicate existing and proposed new tree plantings. The same symbol is used for all trees.

the engineers incorporated into their plan, anticipating the future acquisition of properties adjacent to Bayou St. John and the possible development of a monumental terminus.

The northern zone of the plan is much more refined in its design and seems to have been more completely studied and developed by the designers. It is intentionally drawn to create the effect of space as prescribed by the proponents of the picturesque. Comparison with plans from Andrew Jackson Downing's 1841 *Treatise on the Theory and Practice of Landscape Architecture* indicates that Bogart and Culyer[197] were well-versed in the theory's application to parkland, which is not surprising because of their experience in building Central and Prospect Parks. Although there is no open space of the scale of the sheep meadow in Olmsted's park designs, there are a variety of sizes in the open spaces that have been created by the arrangement of tree groups, from a quite large meadow on the northwestern side which is highlighted with a single asymmetrically placed tree, and then a few smaller trees that serve to frame views of the meadow when looking from the western side toward the east. Three smaller openings occur along this same north perimeter carriage road moving toward the east.

George Grandjean's "plan of existing and Proposed Improvements in the New Orleans City Park," 1893

The most deliberate and far-reaching action taken by the new board of the City Park Improvement Association after their formation was to tackle the dredging, regrading, and provision of a water source for old Bayou Metairie. The plan for the improvement to the remnant bayou was provided in the form of a drawing by board member Grandjean. Not only did he provide the engineering work necessary to accomplish what the board desired, but he developed a plan that essentially transformed a straight ditch into a highly complex and flowing lake, or more accurately, because of its narrowness and extensive length, a lagoon. So proud was the City Park Board of the new water feature, that the Grandjean Plan adorned the program booklet for their annual Fête Champêtre in 1895. The improved "lake," as it was called during the period, was eight acres and a half mile long. It included several islands that were planted with cypress and pine.

[197] John Culyer apparently spent a great deal of time working with Frederick Law Olmsted both as assistant engineer in Central Park and also as assistant secretary of the U. S. Sanitary Commission (forerunner to the Red Cross) where Olmsted was Secretary during the Civil War.

As a plan, Grandjean's only covers in detail the part of the park immediately surrounding the former bayou, although he shows the carriage road and pedestrian path systems in the southern half of the park, and extends the carriage road northward. The plan features a central circular feature which is a mound with a flagpole at the peak, connected by short lateral roads to the perimeter road system. But Grandjean's plan does not really suggest new plantings. The trees shown on the plan seem to be the large oak trees that already existed on the site. The plan's significance lies in the fact that it prescribed the first major water feature that was constructed in the park, and set the pattern for a lagoon system that would define the boundaries of the park as it grew in acreage to create a sense of visual and actual unity. And the interpretation of the Louisiana regional landscape into this first lagoon was a very important character-defining feature for the design of the rest of the park, and a stroke of ingenuity that separated City Park from the picturesque landscapes that were being designed and built in the northeast, most of which had lakes as their signature water features rather than streams, lagoons, or miniaturized bayous.

Daney and Waddill's "Plan of Existing and Proposed Improvements in the New Orleans City Park," 1899

Following the expansion of park acreage in 1897, there was the need for a new survey and development plans, since the park had doubled in size. Grandjean and architect Andry, working with surveyors Daney and Waddill, developed a plan in 1898 calling for an eighteen-acre lake in the shape of Lake Ponchartrain (Big Lake), and a smaller one in the shape of Lake Maurepas. Also included were a large bridge, many smaller bridges, miles of roads, footpaths, trees, a stable, fences, hedges, and ditches. Apparently Daney and Waddill continued to draw what the Board – with Grandjean's and Andry's leadership – proposed, and their 1899 plan for existing and proposed improvements in the park illustrated a proposal for a broad boulevard lined with trees and with trees in the median, leading into the park from the Bayou St. John side. Although these features that were added once the new acreage was acquired were not the result of a comprehensive planning exercise conducted by a nationally recognized park planning firm, the results—Big Lake and Lelong Avenue—were major contributions to the park landscape and introduced the scale and vocabulary of the City Beautiful to the park in a limited area.

Classical monuments punctuate the picturesque

While City Park had a collection of small buildings, gazebos, bridges, and features that were in keeping with its picturesque character, most of these were short-lived, either because they were built of wood and didn't withstand the weather, or because they were replaced once styles changed. The original lady's toilette building, band pavilions, a rustic bridge, the Dunbar pavilion, and the three early stone bridges all were in the mode of the romantic picturesque. But after the World's Columbian Exposition of 1893 influenced planning and design across the country, popular taste shifted to the neo-classical and more monumental for the embellishment of public places like parks, and many of the small rustic features in the park were removed. A series of important features were added during this period preceding and leading up to World War I, features which have endured and have become emblematic of the park itself, although more architectural in character than landscape. The most important of these are the Peristyle (1907), the Pizatti Gate (1910), Popp Bandstand (1916), Hyams Fountain (1921), and the Dreyfous Bridge (1923). Popp Memorial Fountain of 1929-1937 actually was a bridge between this period of neo-classicism and the full flowering of Art Deco that had been introduced in Paris in 1925, taking hold in America in sculpture, and briefly in architecture.

Bennett, Parsons, and Frost's "Plan of City Park, New Orleans, La.," 1931-1933
WPA as the opportunity for park expansion and the full flowering of Art Deco

The creation of the board's aesthetic committee in 1927 and its commitment to comprehensive planning that placed a high priority on the "natural condition of the land and saving the trees," set the course for all development that followed, particularly the plan that would guide the park through into the modern era. Because the Orleans Levee Board created the new land that would become Lake Vista Subdivision and Lakeshore Parkway, making it impossible for City Park to develop a lakefront park, the internal waterway system became more important than ever as they sought to hire a firm to bring order, clarity, and focus to the lagoons, the roadways, the pedestrian paths, the recreational center, and the eighty percent of the park that was as yet undeveloped. The resultant plan of 1933 by Chicago's Bennett, Parsons and Frost, was a handsome composition that used the concept of the lagoon waterway system introduced with the first segment of the park development as a unifying element and experience for the

entire park landscape. It limited the number of golf courses to two, the capacity that planner Bennett felt the site could handle without compromising its scenic character. [198]

This important plan, executed by an eminent landscape architecture and planning firm based in Chicago, was the first plan that dealt with not only the old, original park acreage, but also included the new "addition," comprised of 600 new acres purchased in the previous decades and not included in earlier plans. Edward Bennett was educated at the École des Beaux-Arts in Paris between 1895 and 1902. He came to Chicago to work with Daniel Burnham, and is listed as co-author of the "Plan for Chicago" in 1909.[199]

Figure 46: Edward Bennett, master planner, founder, and head of Bennett, Parsons, and Frost (1924-1938). When Millennium Park, Chicago was constructed, the new designers installed a colonnade named in Bennett's honor, recognizing his significant contributions to the City of Chicago and its landscape. (From Carl S. Smith *The plan of Chicago: Daniel Burnham and the remaking of the American City*. Chicago, IL: University of Chicago Press.)

[198] Reeves et al, 78.
[199] Carl S. Smith. 2006. *The plan of Chicago: Daniel Burnham and the remaking of the American city.* Chicago, IL: University of Chicago Press,62.

The firm designed Buckingham Fountain in Grant Park in Chicago in 1927, the grounds and conservatory of the United States Botanic Garden (conservatory designed in the Art Deco style) in 1931, the grounds surrounding the Herbert Hoover Building in Washington, DC, "The Plan of Palm Beach" (1930), and other important sites throughout the country and in Europe.[200] This plan created the guiding outline for all future park development, setting the tone and scale of park treatment for decades.

But it was truly the timing of the plan that made it all the more important. Many plans are developed and implemented over time. This plan was highly significant because it facilitated the procurement of funding for the many projects in the park that were accomplished during the years of the Great Depression, first through locally funded relief programs, and most importantly through a series of federal relief programs, most notably the WPA. It would be the projects built during this period funded because there existed a comprehensive plan by a reputable park planning firm, that would become the hallmark of City Park as a designed landscape—the Rose Garden, the concrete benches, City Park Stadium with its Art Deco fence and gates, a chain of new lagoons with Art Deco bridges with bas relief sculptures, among others.

Comparison of City Park Plan to that of Central Park

It is interesting to compare this plan of City Park with Olmsted and Vaux's 1857 Greensward Plan for Central Park. Although Central Park is somewhat smaller than City Park (Central Park is nearly 850 acres while City Park is 1,400), and the two are separated in time by three-quarters of a century, they share qualities that are worth noting, beginning with their overall geometry and proportions, and their picturesque character. Both parks are long and narrow rectangles by virtue of the urban street grid from which the parkland was carved. The creation of picturesque scenery within such a rigid form presented a challenge for the designers of both parks.

[200] Pennoyer, Peter, and Anne Walker. 2003. *The architecture of Delano & Aldrich.* New York, NY: W. W. Norton,158.

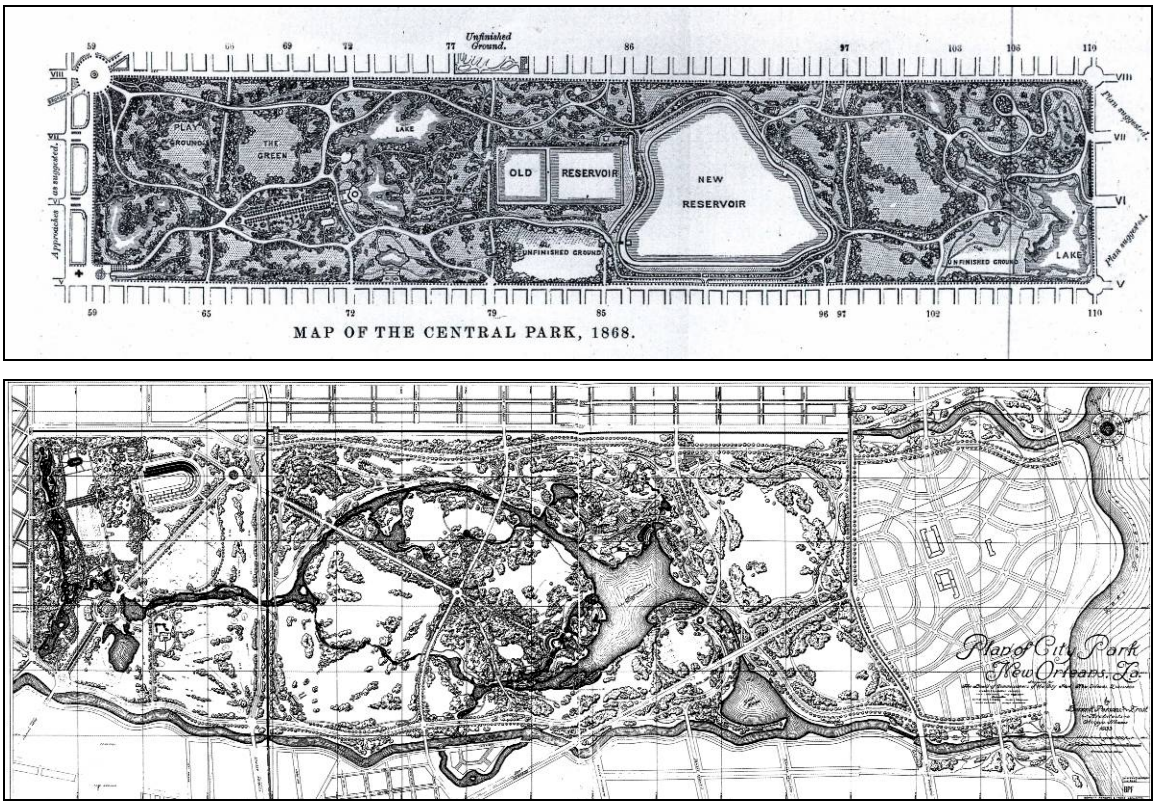


Figure 47: Map of Central Park above and the Bennett, Parsons, and Frost plan below. (Central Park from Hecksher, p. 37. Map of City Park from Reeves et al., pp. 64-65).

A major innovation of Olmsted and Vaux's plan was the hierarchical circulation systems, separated by changes in elevation, with bridges, overpasses, and underpasses to accomplish these elevational differences. The flat topography of New Orleans with its ever-present water table made this approach to protecting the pedestrian experience from the vehicular impossible; the solution devised was a sophisticated series of lagoons designed for boating that essentially allowed the park visitor to experience most of the park landscape from a small rowboat, without the conflict with wheeled vehicles. As in Central Park, ornamental bridges, both for pedestrians and vehicles, accommodated the elevational differences and became iconic landmarks throughout the park.

Both parks have important axes that lead to major features that are central elements of their respective plans—the broad tree-lined promenade leading to Bethesda Terrace in Central Park, and the equally broad tree-lined Lelong Avenue that leads to the New Orleans Museum of Art, formerly the Delgado Museum of Art. Both rely upon major water bodies as a principal

visual element of the composition, and boating as a major recreational draw of the park. Neither park was designed with an art museum initially, but both incorporated major municipal museums – the Metropolitan Museum of Art was built on the edge of Central Park in1872, and City Park added the Delgado in 1911.

Perhaps most interesting is the fact that both parks were developed on land that was not particularly desirable or easy to develop. Olmsted said of Central Park's site that it would have been hard to find acreage on Manhattan "which possessed less of …the most desirable characteristics of a park, or upon which more time, labor, and expense would be required to establish them."[201] This same description could have been applied to the portions of City Park that were the final land acquisition, the backswamp that required draining, filling, grading, and extensive stump removal before it could be developed. And the kind of manpower that was employed in making each park was Herculean: the number of laborers at work on Central Park ranged from 500 in 1857 to 3,800 in 1859,[202] while "by the end of 1934, nearly 14,000 men had worked in City Park on the East Golf Course." [203] In the case of both sites, landscapes of limited scenic quality and with serious drainage issues were transformed into useful recreational pleasure grounds of outstanding scenic value through the combination of enlightened civic leadership, comprehensive and creative landscape design, and significant financing and human resources.

As similar as the two parks are, one major difference is that Central Park possessed its entire land holding from the outset, and therefore its initial plan incorporated its total acreage; in the case of City Park, as the preceding history has outlined, the acquisition of acreage was gradual, there were several master planning exercises, and the vision for the park's landscape experience developed over time rather than being overtly stated by a master designer who was selected through a competition. It is perhaps the strength of that vision for Central Park that allowed it to inspire and inform so many urban parks that followed its example, so that even seventy-five years later, the concepts developed in the Greensward Plan had become part of a vocabulary of American park design that could be adapted and incorporated into the design for New Orleans' City Park.

[201] Heckscher, "Creating Central Park," 27.
[202] Ibid., 38.
[203] Reeves et al, 80.

Master Plan from Koch and Wiedorn, 1939

Although the Bennett, Parsons, and Frost Plan had been developed based upon the Chicago firm's legwork on-site at City Park, their plan was eventually refined and modified by several men who were far more familiar with the specifics of the landscape of City Park, as well as with the needs of its board and constituents. Koch and Wiedorn developed a master plan in 1939 which, although not as polished as the Chicago-produced plan, seemed to be particularly concerned with reworking the extension of the lagoon system as it wound its way into the northern reaches of the site towards Lake Vista: the earlier plan had not extended the lagoons. This plan was one of hundreds of drawings done by both Koch and Wiedorn over the course of the years following the Bennett, Parsons, and Frost Plan that delineated and specified the details of every successive project undertaken by the City Park Improvement Association. So, although it might be said that it was the Bennett, Parsons, and Frost Plan as built by the labor provided by the federal relief programs that established the defining landscape character of City Park, additionally, it was the day-to-day design and on-site construction supervision of architect Richard Koch and particularly landscape architect William Wiedorn that was responsible for the actual landscape character of City Park as it appears today. The Louisiana colonial-inspired small structures of Koch gave the park's outbuildings a distinctive regional character that gives the park an expression of place and time. And Wiedorn's distinctive interpretation of the regional landscape of south Louisiana, building upon the precedents established by the earlier park plans, does the same for the park's topography and plantings. Wiedorn's skill in designing complicated drainage structures was probably what had led the CPIA to bring him in to consult on the golf course initially, and he continued to use these skills throughout his over forty-year tenure with the park.

Many of Wiedorn's drainage details for the park landscape survive and are housed in the Tulane Archives. Other significant drawings by Wiedorn are the planting plans for several areas of the park which document the landscape architect's approach to creating a unique landscape character for the park by using a highly diverse palette of natives and introduced species.[204] The

[204] Planting plans for Popp Memorial Garden (1935), Park Gardens (1935), Arboretum (1935), Along Canal from Pumping Station to Harrison Avenue (1936), Corral (1936), Deer Island & Vicinity (1936), Vicinity of Intersection Orleans Ave. and Track Rd. (1936), North End of Mall (1936), East of Plaisance (1936), Pool East of Rose Garden (n.d.), Connecting planting between Rose Garden and Mall (n.d.), I-10 Expressway Property Line (1973), and Isaac Delgado Museum of Art (1973) are contained in Folder 13, William S. Wiedorn Collection, Architectural Archives, Special Collections, Tulane University Libraries.

selections that he uses are more dependent upon native plants than was common during the 1930s-1960s, before the period of ecological awareness ushered in during the late 1960s. It is also worth noting that Wiedorn had been a quick learner in terms of Louisiana landscape materials, and despite the fact that his training and early career had been outside the region, his planting plans suggest a plantsman quite adept with the local flora.

Summary

Each of these plans drawn by successive generations of surveyors, planners, engineers, architects, and landscape architects, served as a blueprint for the shaping of what was once flat agricultural acreage, prairie, and swamp into an outstanding example of picturesque parkland. The resultant New Orleans City Park embodies the distinctive characteristics of the American picturesque urban park, as perhaps best defined by the example of New York's Central Park. City Park is highly significant, not only locally and regionally, but also nationally because of the high artistic quality of the picturesque elements of the landscape. What raises City Park to the level of national significance is the large scale of the landscape composition, and the outstanding design quality of the focal elements that contribute to the overall picturesque character of the scenery— the lagoon system and its plantings inspired by the scenery of south Louisiana, the romantic character of the bridges from the park's various periods of development, the small architectural features designed by Richard Koch that are so evocative of colonial Louisiana. The skillful arrangement of these and other picturesque elements in a recreational landscape is akin to the rustic shelters, arbors, and bridges that contributed to the picturesque scene in New York's earlier nineteenth century version of the picturesque. New Orleans City Park survives as one of the nation's finest examples of a picturesque urban park that is distinctly tied to its regional landscape character.

Chapter Seven: Assessment of Landscape Integrity

Integrity can be defined as "authenticity" or "wholeness." When referring to a historic or cultural landscape, possessing integrity means retaining enough original material and sense of the intended visual effect that the landscape still "reads" as a genuine part of the time period from which it originated or which establishes its significance.

The flexibility of the park plans have made it possible for planners to allow the landscape to accommodate changes in recreational patterns over time without having to destroy the integrity of significant portions of the site. Although there have been some losses of significant elements over the years as a result of deterioration or attrition, the overall picturesque quality of the landscape, with its distinctive Art Deco overlay, survives intact as one of America's largest urban parks, and one of the best surviving large park landscapes developed during the WPA period.

Criteria A – Integrity of the WPA Landscape.

City Park still clearly bears the distinct evidence of development over several periods of time. Starting with the early construction of lakes and roads on the front edge of the park on the original parcel of parkland, through the intensive period of development during the WPA period, and then into the era when golf became the major generator of revenue used to maintain and improve the park, the park's landscape displays the layering effect and accretive character of one of the oldest large parks in the country.

The most visible sign of WPA influence are the many Art Deco architectural elements adorning bridges, benches, fountains, stadiums, and buildings in the park. Designed by a noted Art Deco sculptor, the repetition and frequency of these elements are a constant reminder of this period of influence in international architectural history.

The landscape element that most clearly ties these different periods together is the water bodies that traverse and ornament the park, expanded and further developed during the WPA era. Beginning with the very first nineteenth century projects to create lakes where Bayou Metairie once flowed, and then with the construction of additional adjoining lagoons during the WPA period, water's treatment and influence is paramount. Looking at aerial photographs from 1933,

1945, 1952, 1960, 1976, and 2008, water is the primary element that defines and unites the park landscape. As a signifier of integrity, the water bodies and drainage elements maintain the integrity of the park landscape.

Another signal manifestation of WPA influence is the continuation and expansion of the tree canopy. The establishment of a "community forest" planted by WPA workers on the northern reach of the property created a primarily green layer that has matured and endured. The area where this forest has been removed is the location of the newest of the golf courses, the North Course, where significant swaths of trees were removed to construct the fairways and greens that comprise the golf course. The remaining forested areas display a maturity and coherence due to their intensive planting during the WPA era.

As an example of WPA influence in public park construction and development, City Park bears significance and integrity as an example of a major public works project displaying Art Deco design elements indicative of the period.

Criteria B – Collaboration between Alferez, Koch, and Wiedorn

The evidence of the influence of Alferez, Koch, and of Wiedorn remain in visible form throughout City Park. Alferez's ornamental sculpture applied to bridges and his sculptures placed in prominent positions throughout the park create a continuity and general feel that reinforces the Art Deco elements of park design. Alferez is most famous for the Art Deco ornamentation of the State Capitol, especially the monumental statuary molded into the upper exterior floors of the building, and the phoenix-like statuary flanking the grand stairway to the entrance. His work is known at a national, state, and local level.

Koch's Louisiana Colonial-style buildings are placed artfully throughout the park, and still stand as a testament to their appropriateness for the park as a place and for the uses they serve. Heading up the state HABS effort, working with a well-known architectural firm, Koch became widely known and achieved prominence for his stalwart stewardship of vernacular Louisiana building types. The firm he eventually founded, with eminent architect Samuel Wilson as partner, became regionally known as the premiere firm specializing in architectural restoration. His legacy is regional, statewide, and local.

Wiedorn's influence is more all-encompassing in relation to City Park – his influence was so intense and covered such a long period of time that his ideas and construction based on his drawings are the primary elements that one sees throughout the park. Wiedorn did establish a private practice, and served communities in the immediate Gulf Coast, a high-end residential clientele, and some governmental work. However, he always returned to his roots at City Park, and was the guiding force at the park for over forty years. His significance is local in nature, with some forays into the surrounding areas.

Criterion C – The Picturesque Landscape of City Park

Beginning with the Bogart and Culyer plan of 1872, designs for the landscape of City Park have primarily consisted of picturesque treatments, both for the pedestrian and the motorist. Curving paths, roads, and water courses create the sinuous, flowing lines of the picturesque, punctuated by groupings of trees or shrubbery and significant buildings serving as backdrops and vistas throughout the park. The most articulated of the park plans was that of Bennett, Parsons, and Frost, which relied heavily on the earlier picturesque park designs by Bogart and Culyer and by Grandjean, and expanded that design throughout the entire property, magnifying and elaborating elements which reinforced the overall design and feel of the park. Because this plan and the refinements of the plan by Koch and Wiedorn were the blueprint for park development during a period of intense development, City Park as we know it today, retains a significant percentage of its picturesque character. While modifications have occurred in the intervening seventy-five years, they have been more in the nature of adjustments and refinements of the original plans, and have done little to reduce the integrity of the park as it existed at the close of the WPA era. Because of the age of the park, the sizable land mass that was accumulated by previous boards and politicians, and the continuity of management and design, City Park retains its integrity as a seminal example of the picturesque at a national, regional, and local level.

Summary

Landscapes and their complicated natures are always harder to study and document that are buildings. City Park provides a rare opportunity to clearly see three of the National Register criteria coalesce in a far-reaching and holistic way. Early planning and design established the picturesque foundation for the entire park. The WPA, Art Deco overlay occurred during a tumultuous time in American history, and the park benefitted tremendously from the preparation of park boosters and

administrators. The WPA period also provided a rare collaboration of architect, landscape architect, and artist. Working together, they created the structures, scenes, and decorations that evoke different times and eras. Lastly, the City Park's size places it among the largest urban parks in the nation, providing an important amenity for the residents and visitors of New Orleans.

The combination of significance and integrity place City Park in a rare grouping, parks in the United States that qualify for Landmark status. City Park clearly does. It is the hope of the authors that the State of Louisiana and the City Park Improvement Association move forward quickly with plans to nominate this park, in its entirety, to the registry of National Historic Landmarks.

Afterword

The primary purpose of this study is to provide a tool for decision-making, not to recommend actual decisions, nor to interrupt progress. As demonstrated by the park's rich history, the CPIA has over a century's worth of successful experience in decision-making—the kind of planning and development that has created the park as we know it today. But one may wonder, after reading this cultural landscape report, what its implications are for the future planning, design, and development that will happen in New Orleans City Park.

The "lessons" offered by City Park's story to-date are many, and they offer some important guidance for the future. First and foremost is the dictum that the founders intended the park to be about the place—about south Louisiana as portrayed in a subtle and beautiful way. The live oaks pre-dated the park and set the picturesque tone. The lagoon system tied the composition together. Being able to experience the park landscape by boat on the water was the ultimate way to appreciate the design conceit that several of the planners were able to accomplish.

The plantings of the park have taken a beating over the years, through natural attrition, lack of funds, lack of staff, and lack of a cyclical management plan. But Katrina dealt the harshest blow of all. The lesson of the study of the historic photographs of the park landscape, however, is that most of the park's plantings excepting the live oaks have seen several iterations already. The local climate is such that growth is rapid, and landscapes are an evolving phenomenon, not intended to be created instantly. Part of the experience of the resident users of the park is that they grow with the park and with its vegetation. The plans of Wiedorn indicate reliance upon native Louisiana species. In replanting portions of the park, it behooves designers to at least consult his plans to see if the possibility exists to restore the spirit if not the letter of these plans. With the years that Wiedorn spent studying the park and its conditions, his judgment about design and horticulture was finely honed. These surviving plans provide an opportunity to regain some of the integrity missing in portions of the park that have been heavily hit by the storms.

The ultimate lesson of the park's history is that even though income generation has driven decision-making through most of its history, the board, through the WPA years, seemed

to always resist the compromise of the park's essential qualities—its topography and its trees, as articulated by Koch —when tempted by proposals that might produce more visitors and ultimately more revenue. The best of American parks are those with enough built-in flexibility in the plan to accommodate the trends and cycles of recreational evolution, to resist the fads, and to continue to maintain the landscape qualities that are essential to the park's visual and spatial experience. Open space is the essential component of large urban parks, and it is open space that provides the highly valued built-in flexibility. Once a building is constructed in an open space, the space is lost, and it may take a hurricane or other disaster to remove a building. That being said, temporary uses of open spaces can be changed almost as easily as styles in fashion change. Though an architect, Koch had a deep understanding of the true value of City Park's landscape, that it was the continuity of its picturesque landscape character, as defined by its ancient trees and its landforms that were its essential signature. It is the hope of this study that the value of Koch's insight will remain at the forefront of decision-making for the park's future.

Appendices

Timeline

(Page entries without author citation are all taken from *New Orleans City Park*, 2000).

	New Orleans' City Park	
	Historical and Developmental Timeline	
Date	**Activity**	**Reference**
Prehistory	Acolapissa Indians built huts of cypress in the area where John F. Kennedy Senior High School now sits.	Freiberg, 1980
Early Colonization	Houmas Indians chose Bayou St. John as their home where today's St. Louis Cemetery III on Esplanade exists.	Freiberg, 1980
1699	Pierre LeMoyne d'Iberville and his brother Jean Baptiste LeMoyne first explored the area seeking an easy portage between Lake Pontchartrain and the Mississippi River.	Freiberg, 1980
1718	François Héry received title to land that later became city park. Was part of the cities "agricultural hinterland."	1
1770s	Héry died and title passed to Santiago (Jacques) Lorreins.	2
1789	Lorreins' daughter inherited property and name changed to "Allard Plantation."	2
1789	Allard house faced Bayou St. John at intersection with today's City Park Avenue.	2, also see New Orleans' Architecture series for further information on chains of title.
1793	Spanish governor Hector de Carondelet improved transportation on Bayou St. John by building canal from Basin Street to bayou headwaters. Was fifteen foot wide ditch completed by slaves in 1795, barely drained rear of old city, and soon impassable to anything but pirogues.	107
1796	First canal constructed between head of Bayou St. John and Rampart Street, the northern edge of the French Quarter.	BSJCMP, 5
1802	Historian Francis Xavier Martin reported that 500 vessels entered Bayou St. John annually, largest of which was thirty tons.	107
1804	Territorial legislature chartered New Orleans Navigation Company to dredge Carondelet Canal, dredge bayou's mouth, and protect it from sweep of new sand with jetties. James Pitot was director of the company which worked on the bayou until 1816.	107

1814	British attacked New Orleans; Andrew Jackson defended city. Construction of two forts on Lake Ponchartrain further east than St. John Fort rendered it irrelevant for defense, and in 1823, government disposed of property.	109
1816	Toll collection began at toll house at foot bridge on Bayou St. John; not far away was lighthouse built on east jetty to assist returning vessels.	107
1828	Harvey Elkins, purchaser of Fort St. John, built hotel within fort walls, with formal gardens, pier and bathhouse on lake. First of many resort bathhouses on lake.	109
1829	Louis Allard, Jr., mortgaged plantation to finance crop which resulted in the eventual sale of the property in 1845.	2
1843	Improvements to Faubourg Marigny's Washington Square.	2
1845	John McDonough acquired property through Sheriff's sale, and gave Allard a life estate to remain on property.	2
1846	St. Anthony Square behind St. Louis Cathedral developed.	2
1847	Improvements to Lafayette Square consisted of "grassy parks with gravel walks and painted benches."	2
1847	Louis Allard died.	2
late 1840s	Many of New Orleans' public squares received upgrades.	
1850	McDonough died and left property and majority of estate to the cities of New Orleans and Baltimore for civic causes.	2
1850	Baroness Pontalba rehabilitated Jackson Square as public garden.	2
1850s	Carondelet Canal and Navigation, new company, received fifty-year charter to operate canal and bayou. Created Park Island, formerly known as Isle Demourelle, to bypass Devil's Elbow. Company prospered because of transport by sail and steam of building materials, oysters, charcoal to New Orleans from north shore and Mississippi. Carondelet Canal drained French Quarter and "its suburb Treme."	108
1850s	City of New Orleans acquired original 100 acre tract of land for park.	1
1850s	Tivoli (Lee) Circle, Annunciation, and Macarty Squares became publicly owned ground.	2
1851	"The swampy land between the city and Lake Pontchartrain…was a waste that New Orleans could and should use."	2
1852, Sept.	Common Council voted to create park on the Allard tract.	3

1853, summer	"The Allard cattle pastures then on paper became seventy-nine city squares of which fifty-five fronting on Metairie Road were designated for the new park."	4
1854, April	Fourth District Court pronounced the property a public park.	4
1857	Mayor Charles M. Waterman pointed out that the park was already attracting visitors.	4
1858, February	Council approved an ordinance providing funds to hire a park keeper, build a fence around the park, and construct a keeper's lodge.	4
	Pilie designed the fence and two gates. Builder James Lindsey completed work.	5
1859	"Up to that time a large tract of land owned by three separate parties separated City Park from Bayou St. John. It had once been part of Allard Plantation, but the City had taken the valuable Bayou St. John frontage and sold it to individuals in 1859."	25
1860	French immigrant built coffeehouse and residence at intersection of Metairie Road, Alexander, and Dumaine Streets.	5
1861	Map by Charles Gardner showed park with its keeper's house and a bridge across Bayou Metairie.	5
1861-1865	*Civil War*	
1864	City Surveyor J.A. D'Hemecourt drew a topographical plan that described the park's layout and located 170 of its major trees.	6, 209
1870, March	Acting reconstruction Governor Warmoth passed legislation establishing a commission to control New Orleans parks - the "New Orleans Park Commission."	7
1870s	*Lawn tennis and golf come to United States from Great Britain.*	259
1871, April	Foucher property is purchased for creation of Tulane University and Audubon Park.	8
1872	Racing began at Fair Grounds and has continued since then, "but only precariously."	49
1872	Bogart and Culyer, Civil Engineers, New York City, engaged to prepare preliminary master plan of park. They executed watercolor scenes of proposed park design. Financial problems prevented completion of plan.	209, 1st ed.; p. vi, 9
1872-1873	*Artist Edgar Degas in New Orleans*	181
1876, Christmas	New Orleans Lawn Tennis Club, first organized tennis club in U.S.; three courts on Philip Street near Prytania. Incorporated in 1890, maintaining grass and clay courts for 50 years.	259

1877	Louisiana Supreme Court ruled in favor of Bogart and Culyer in their case against the New Orleans Park Commission.	10
1877	Act. No. 87 passed abolishing the Park Commission.	11
1877	Home rule returned with city council ordinance placing control of all parks in city under Administrator of Police. Cattle were kept in park; locust trees cut for firewood to sell.	11
1870s-1880s	Resort at Spanish Fort flourished because of improved access with New Orleans Spanish Fort and Lake Railroad Company, casino with excellent meals, and theater with light opera.	110
1880	Saux sued city for diverting park from intended use as place of public resort to cattle pasture. Won case, and cattle banned from park.	12
1881	New ordinances provided for private management boards to oversee city's six public squares and two parks, but no money for operation of these commissions.	12
1880s	Newcomb Art School and Tulane School of Architecture founded under the leadership of Woodward brothers, provided continuing impetus to the arts.	171
1880s	"The park went into total eclipse."	1
1884-1886	World's Exposition and Cotton States Exposition held in Audubon Park.	
1888	Reform mayor and city leaders persuaded state legislators to levy tax for drainage in New Orleans and to establish levee boards statewide. Frequent floods near City Park had slowed growth of residential development near park, and park needed resident constituency to lobby for its revitalization.	13
1890s	Thousands of young sweet and sour orange trees, Chinese umbrella trees, and ligustrum shrubs planted in open areas by park officials.	190
1890s	Spanish moss so thick on oaks in City Park that pickers were hired to lighten the load of moss on the trees.	192
1891	New Orleans City Park Improvement Association (CPIA) formed, holds first meeting.	iii, 14, 19
1891, Aug. 13	CPIA adopted operating charter. Anseman, a retired nurseryman, familiar with landscape design and horticulture, chaired executive committee of five who planned all of the ground improvements.	19
1891, Aug. 13	"To convert the property into a hospitable place for public recreation, Anseman had to start from scratch. Virtually nothing was left from the mélange of a fitful forty years, and the natural landscape was alternately overgrown or bare."	19

1891, Aug. 29	City Council passed ordinance that stands to this day, transferring control of City Park to the Board of Commissioners of the City Park Improvement Association.	16
1891	Anseman became voluntary superintendent, devoting the last ten years of his life to improving City Park.	19
1891	"South of the bayou (Bayou Metairie) was a large grove of live oaks, the park's greatest assets."	20
1891	"One of the new board's first concerns in the summer of 1891 was to fence the park's property. Cattle from dairy farms in the region continued to roam, and were as obnoxious as ever. More fundamentally, the park needed definition, an architectural boundary that would proclaim its rebirth. Hinderer's Iron Works of New Orleans bid $2,250 to build an enclosure for this purpose."	20
1891	City Council transferred control of City Park to the Board of Commissioners of the City Park Improvement Association	17
1891, Aug. 29	"By early 1892 it (the fence) stretched 1,300 feet along Metairie Road. … The fence had ornamental iron gates facing Metairie Road at both Orleans Avenue and Alexander Street. The latter, still the park's main entrance after forty years, had a large double carriage gate and a pair of pedestrian entrances. On the remaining sides of the park were less pretentious enclosures of barbed wire, but Orleans had another carriage gate in wood with a gilded arch proclaiming 'City Park.'" The Hinderer fence, the park's first formal improvement, lasted from 1892 until 1921.	20, 143
1892	"Throughout the winter of 1892, the board had shells dumped in low spots and placed swings and benches around the grounds."	20
1892	"Fifty benches came from O'Connor's Architectural Iron Works at four dollars each, and carpenter George Robinson built twenty-five more benches in wood. The wooden benches were hexagons, ten feet to a side, made to surround the larger oaks."	20-21
1892	"By May 1892 the park had received fifty-two loads of shells that quickly settled in the ground, the beginning of a fill operation that would span the next eighty years."	21
1892, May	"A phenomenal thirty thousand China umbrella seedlings were growing and in good condition by May 1892, along with seven thousand sweet, and fifteen thousand sour orange trees."	21

1892, May	To supplement meager city appropriations, the board leased pasture land for cattle in the rear of the park (near today's Storyland) at seventy dollars a month.	21
1892	"The park board eventually decided to hold its own fund raiser, and so began a forty-year tradition, the annual all-day spring festival. July 15, 1892 was the park's first fête champêtre."	22
1892	Mention of nursery sales as a source of funding for park operations.	22
1892, July 15	"In the middle of 1893 the board tackled its first major engineering project, Bayou Metairie."	23
1893	World's Columbian Exposition held in Chicago ushers in a period of Beaux Arts urban planning, leading to the City Beautiful Movement in America.	148
1893	"Grandjean submitted an elaborate plan describing his proposed outlines for a new and enlarged bayou developed into a 'lake'. His specifications called for deepening and widening the waterway, leaving several small island, inlets and peninsulas to add interest."	23
1894	Four professional moss pickers picked Spanish moss in the park for a $35 fee. Official park reports said that oaks then sprouted new leaves.	192
1894, early	"The park in 1894 reported seventy-eight picnics in three years with five hundred participants at each event. The people came dressed in finery and spread opulent feasts under the famous park oaks. For a small sum they also could rent barrels of water filled from the cistern."	22
1894	"In December 1894, ten companies bid on the bayou excavation. J. Bentley & Company won it with a low bid, and dredged as far as the park's east boundary during the winter of 1895."	23
1894	Boating first became popular after the old bayou was dredged and enlarged. By 1900 visitors were renting as many as 1300 skiffs in one month.	220

1894. December	"G.E. Mott Company extended a pipe from there [the new lake] to Bayou St. John, a distance of about 1,400 feet. A pump then introduced Bayou St. John waters through the pipe to the new 'lake'. This westernmost part of the present lagoon system covered eight acres and was a half mile long. One of its picturesque features was a goldfish pond between an island and the shore. It was revetted with stones at both ends. On the new islands the park added cypress trees and pines, but judging from the size of several cypress trees on the front islands today, there were probably islands with trees in the bayou before the general excavation."	24
1895	"…a large group of park supporters gathered to celebrate opening a valve that let water flow into the new lagoon."	24
1895	New lagoon system connected by pipes to Bayou St. John, and the park was concerned by the filth of the water in the bayou, since it had received much of the detritus of the city.	108
1895, May 5	"In 1895, Sambola and Dreyfous composed a legislative bill requesting 'that the City be required to provide annual funding, and that the state clarify the Association's legal right as a private agency to receive public monies. Park commissioners made an all-out effort to support it during the 1896 legislative session.' In July 1896, the bill passed."	25
1896, July	"Following passage of the state act of 1896, CPIA could expect a regular annual appropriation income of at least $15,000 from the City. This made physical expansion possible the very next year."	25
1896	Park Commissioners solved constitutional and funding problems by getting act passed in legislature that made Commissioners independent of municipal politics; removed city requirement that park improvement plans must be approved by the city, charged board to supply annual reports to legislature.	273
1896	"Up to that time a large tract of land owned by three separate parties separated City Park from Bayou St. John. It had once been part of Allard Plantation, but the city had taken the valuable Bayou St. John frontage and sold it to individuals in 1859."	25

1896	"From the bayou the Bordeaux property reached back to cover most of present Lelong Avenue, Museum Circle and golf fairways fifteen and sixteen, as well as all of the future Big Lake. Mrs. Bordeaux lived in a small cottage overlooking the bayou, and kept animals that had a tendency to roam in the park. Her land was the most desirable area of expansion for City Park since it fronted both on the bayou and on Metairie Road. In February 1897, Mrs. Bordeaux sold it for $20,000 and City Park had its first expansion."	25-26
1897	Flying horses, park's oldest ride, introduced by German immigrant and located south of lagoon in early picnic area.	223
1897, Feb.	"Robert Upshur, owner of a second parcel adjacent to park property, then offered to sell for $6,000. His rectangular tract fronted six hundred feet on Metairie Road and was eight hundred feet deep. It also contained a small cottage.	26
1897, May	"The following year, the board purchased a small triangle at the intersection of Metairie Road and Bayou St. John (known as Guerchoux's property) from the Citizens' Bank. With these acquisitions City Park finally extended from Orleans to Bayou St. John on Metairie Road, and along the Bayou from present Carrollton Avenue to roughly McFadden Drive."	26
1897	Passenger demand from City Park visitors moved New Orleans City railroad to extend one of its lines across the bayou bridge at Esplanade and complete its run along City Park Ave. to the Alexander St. gate.	37
1897	Orleans Railroad subsidizes weekly open air band concerts at City Park.	38
1898	New Orleans City Railroad sponsors regular Sunday concerts by Professor George O'Connell.	38
1898	"With the Bordeaux, Upshur and Guerchoux expansions came a need for new land surveys and overall development plans. The park was now doubled in size, but the new land was mainly cattle pasture and had few trees and no waterways."	27
1898	"The board then invited bids for a topographical plan, won by Louis Daney, low bidder at $500. Daney completed his survey in 1898, identifying land elevations, trees, buildings and open spaces. The survey showed a depression where Bayou Metairie had once flowed through the newly acquired property into Bayou St. John. This was the natural path for new lagoon dredging."	27

1898	City Park Board selects its first general manager to direct day-to-day business.	270
1898, December	"Using the technical expertise of Grandjean and architect Paul Andry, they submitted a plan in December 1898 with cost estimates for general improvements. It called for a new eighteen acre lake in the shape of Lake Pontchartrain and a smaller one shaped like Lake Maurepas."	27
1899, February	*"Proposed Artificial Lakes in the New Orleans City Park,"* Daney and Waddill. Platted the redigging of Bayou Metairie from the "existing lake (redug in 1894) to the edge of Bayou St. John and projected Big Lake (Lake B) and a companion lagoon (Lake C).	28
1899	New Orleans Sewerage and Water Board established.	34
1899	Celebration for the paving of Alexander Street from Canal to City Park.	29
1899	City Park gave contract for both Wednesday and Sunday evening concerts to the Louisiana Field Artillery Band.	38-39
1899	Beginning of graphoscope, primitive motion picture, shown after dark with hand-cranked projector on huge screen hung in front of bandstand.	39
1900	Earliest proposals for major entrance leading into City Park from Esplanade. Park engineers planned this as primary entrance. Acquisition of four major pieces of land between 1897 and 1900 finally gave park access to frontage on Bayou St. John.	149
1900	Palm trees gained popularity in American taste, park officials planted large number of Canary Island Date Palms on Anseman and City Park Avenues.	190
1900	Main lagoon deep enough for skiff races.	30
1900	Fenced deer park reached by rustic bridge near Metairie Road. In 1906 deer park moved to more remote location further north. Eventually abandoned when feral dogs killed deer.	198
	Robert Upshur's property became part of City Park by this date.	16
1900	Ancient game of golf came to City Park. (Introduced to Audubon Park in 1898.) Tobin from Audubon wanted to found golf club near City Park. Newly acquired tract fronting Bayou St. John, purchased in 1897, could be leased, was landscaped and in good condition. Faced bayou between Lelong and Friedrichs Avenue; Big Lake just completed in its center. This was first water hazard of the first golf course in the park.	240

1891-1901	Under Anseman's supervision, two regular grounds men and occasional contractors built a new bridge and a fancy shelter pavilion, completed a pair of ornate rest houses, cleared and rolled footpaths, shelled walks, planted lawns. Revenue raised from concessionaires, equipment rental, selling permits, hay sales, surplus trees, ducks, geese, lumber.	22
1900	Third railroad, New Orleans Traction Company, began to pay for a third of the cost of weekly concerts, including stringing electric lights on the bandstand.	
1900	City Park Board President Paul Capdevielle (1896-1922) elected mayor of New Orleans (1900-1904).	33
1901	New Orleans City Railroad inaugurated Esplanade and Canal Belts, simplifying service to City Park, requiring no transfer and only one fare. This put the company in direct competition with Orleans Railroad Company for City Park clientele.	37
1901	Drought killed over 500 young seedlings because no waterworks existed to rescue them.	191
1901	Park Board permitted lagoon fishing, and six years later began stocking the lagoons. By 1916 sale of fishing permits grossed $596.50 for the park, twice the cost of the stock.	221
1902	Mayor Capdevielle supported state act merging Drainage Commission with Sewerage and Water Board, which facilitated a comprehensive drainage system for New Orleans. Drainage installation completed by 1915. Street improvements under his administration benefited the park, as did the extension of power and gas to the park, accomplished by an expanded utility monopoly. Improvements included installation of drainage and water main system, and widening, shelling, and extension of several streets which improved internal functioning and increased access to it from downtown and uptown. Result was surge in patronage.	33, 34
1902	Metairie Road widened to fifty feet, with twenty-five feet allowed for sidewalks; renamed City Park Avenue, comfortable access from both Esplanade and Canal to Alexander St. gate.	35
1902	Popularity of concerts resulted in construction of fancy new music stand with built-in electric lights, and new refreshment pavilion adjacent. Two thousand dollar project moved focus of park concerts to the north side of the lagoon for the first time.	40

1902	Neptune's Carnival, a procession of ten boats, helped to dedicate new Langles Bridge.	30
1902	John Tobin organized New Orleans Golf Club.	241
1903	Beaux Arts style bridge replaced wooden span at Anseman Avenue crossing. Probably designed by Park Commissioner Paul Andry after Grandjean became ill in 1902. This bridge was in place from 1903 to 1928.	154
1903	Spanish Fort property sold to New Orleans Railways and Light Company; buildings burned in 1906. Casino and restaurant opened in 1910, also flying horses, theater, scenic railroad, ponds, and fence around graves of four Spanish soldiers. In 1916, pier almost a mile long extended into Lake Ponchartrain, with shuttle car on pier. Operated through 1920s; closed permanently in 1932 when New Orleans Public Service refused to invest further.	111
1903	New Orleans Golf Club enlarged purpose to include building clubhouse on Bayou St. John property of Louisiana Boat Club, and became New Orleans Country Club. Building complete in 1904.	241
1904	Francis Dunbar donated iron gazebo for boaters to enjoy on Pine Island near City Park Avenue and Orleans. Conflicting notes say it is either in original location on island, or in corner of Storyland.	147
1904	New Orleans Art Association founded from two older organizations to promote public appreciation of fine arts in New Orleans. Had been mounting exhibits since 1887; sought exhibition space, had been turned down by Audubon Park.	
1904-05	To address water shortage, five new cisterns of over 5,000 gallons capacity constructed in park, dispensing water through 2,700 feet of 2-inch pipe. Water tower with gas engine powered pump produced pressure for restrooms, animal cages, boat houses, and water carts used for watering grounds and trees. Sufficient to supply "front" side of park—City Park Avenue side of the lagoon.	34
1905	City Park Race Track opened for business, complete with shingle-style grandstand and mile-long oval. Ground now occupied by Tad Gormley Stadium, Roosevelt Mall, some baseball diamonds, and a small neck of lagoon. In 1900 this land was open field outside and to the north of City Park, Mrs. August Larrieu's dairy farm, 180 acres of scrub brush, willow copses, and dried-up marsh.	47

1905	Boat rental was Park's biggest concession money-maker. Boat keeper Arthur Charbonnet operated 50 boats.	220
1906	Water main reached City Park edge, and connected to existing piping system the following year.	
1906	Playground Association of America formed.	Cranz, 66
1906	City Park opened spectacular dancing pavilion, "peristyleum", now known as the Peristyle. Strategically placed in center of the entire park boundaries as they existed at that time. It was a $15,330 project. Designed by Andry & Bendernagel to match style of 1903 Anseman Bridge; sculptor Pietro Ghiloni carved forms for the lions behind stairs. Structure required major repairs in 1919, 1937, 1949, 1989. Eventually lost original parapet.	41, 154
1906	Irish Bartholomew Murphy moved his flying horses to City Park, housed in an octagonal frame building with double-fold doors surrounding and a pyramidal roof rising above a clerestory level. Continued ownership and operation by Murphy until 1928; sold horses to Crescent Amusement Company. Murphy's building moved to rear of playground area.	224-225
1906-1926	Children's pony rides were popular concession.	228
1907, May	Head count recorded 3,853 in park just for picnics.	234
1908	Site for placement of Beauregard Statue before main entrance selected; cornerstone placed five years later.	149
1908	Penn Bridge Company built steel and concrete bridge behind present Museum Circle (first Grandjean Bridge), as well as bridge over Bayou at Esplanade.	149
1908	City Park Race Track closed, victim of state reform politics. One of its developers, George Friedrichs, had for decades urged the city to fill in and develop lakefront behind a seawall.	47-48
1908	By 1908 there were 260 Canary Island palms growing on City Park Avenue, and another 200 in scattered locations in the park. Other trees planted at this time were pecans, acacia, poplars, and West Indian locusts. Federal and state agencies began to assist with horticultural projects, providing seedlings and other plantings, plus advice on pests. WPA funded landfill operation to raise lowlands on north so that it could support hardwoods.	190
1909	Park superintendent Joseph Bernard and two laborers connected 34 faucets to water pipes, and by 1910, 1000 feet of pipe had been extended to the rear of the park. These improvements effectively made it possible for small staff to maintain gardens, serve visitors, and improve the grounds.	34

pre-1910	Stock's Amusement Park located across from City Park at corner of City Park Avenue and Alexander Street. Also had flying horses, carved by Mike Illions. In 1939 moved to Ponchartrain Beach until closure in 1983.	225
1910	Incline on Anseman Bridge reworked because considered too steep.	154
1910	Isaac Delgado, regular visitor to the park and friend to Paul Lelong and Felix Dreyfous, donated $150,000 to City Park for art museum. He "loved the site," and selected the planned circle at terminus of Lelong Avenue. Architectural competition held for design of museum. Lebenbaum and Marx of Chicago won with Greek inspired Beaux Arts design.	151
1910	Pizatti Gate, new entranceway, constructed at Alexander Street. "Reflected the best traditions of ornamental ironwork with a Gilded Age flair." Name of park lighted. Replaced Hinderer's old iron fence, demolished in 1921.	153, 155-56
1910	Because of complexity of park activities, new administrative building needed.	156
1910	New sewerage and water system pumped filtered water to households and sewerage out of low-lying city. Consolidated utility company. Four transit companies, 200 miles of street railway track, 80 million passengers in 1910.	
1910	Construction of Delgado Museum made it necessary to redesign Country Club golf course which was only nine holes. Some of the golf course land was needed for Lelong Avenue and Museum Circle. There was little adjacent land where the course could expand. A 120-acre tract on Metairie Road was sketched as 18-hole course and approved by committee. New links began in 1914, completed in 1916, Former clubhouse destroyed by fire in 1914.	242
1910-1929	"Unfortunate Boot" fountain existed (Owen Fountain) near City Park Avenue until it was found broken; replaced in 1929 by Chloe, bronze nymph.	147
1911, December	Delgado Museum of Art dedicated. Opened early 1912. Soon afterward family of Fritz Jahncke donated classic circular fountain on avenue; in 1928 embellished with sculpture of Hebe in memory of Commodore Ernest Lee Jahncke's father. In 1977, NOMA moved Hebe to open space behind museum.	152
1911	Metairie Ridge Nursery treats 25 oaks for damage and disease at cost of over $300.	
1911	Demand for baseball space required small field rentals.	235

1911	Negotiations began for disposition of Jockey Club land. Mayor Behrman and committee of City Park commissioners meet with Friedrichs. No settlement.	53
1911	Building Lelong Avenue required 1200 loads of fill, one barge and two schooner loads of oyster shells, three barges of clam shells and nineteen cars of gravel.	149
1911	*Louisiana State Museum moves into the Cabildo.*	171
1912	Lelong Ave. completed and Esplanade became park's main entrance.	152
1912	Big Casino (now the Timken Building) built in Spanish Mission revival design, served as administrative center and refreshment stand. Designed by Weiss, Dreyfous, and Seiferth, the $36,000 headquarters opened in July, 1913. Roof and galleries have leaked almost from beginning and sustained damage from hurricanes.	34, 153, 156
1912	Landfill for Casino site came from canal dredged next to it in order to move boat docks near headquarters. Formed Pigeon Island, location of dovecote today. Thomas Day Bridge connected Casino to the island	156-157
1912	U.S. Army Judge ruled that Bayou St. John as improved stream was navigable waterway, therefore under congressional jurisdiction.	112
1913	Park commissioner Anthony Monteleone donated pylons between Beauregard Circle and Lelong Avenue to demarcate entrance.	152
1914-1918	*World War I*	
c. 1914-1950s	"Mister Wolf," park photographer, Russian immigrant operating tin-type camera, sold snapshot portraits to visitors as a concessionaire.	227-28
1915	On May 26, 97th anniversary of P.G.T. Beauregard, equestrian sculpture of general dedicated by Beauregard Monument Association.	
1915	New underground drainage system for New Orleans made Carondelet Canal obsolete as drainage channel and meant that Bayou St. John would become more important for recreation.	108
1915	Mrs. Sara Lavinia Hyams bequeathed $30,000 in jewelry to Audubon and City Parks for art and statuary. Weiblen Marble and Granite Works built Hyams Fountain and wading pool, completed in 1921, with sculpture portraying family scene. Located in picnic grounds across Victory Drive, in back of park at time.	157

1915	Hurricane did major damage to New Orleans and the park.	191
1915, December	Former country club course became New Orleans' first and only public links. In 1918 green fees were twenty-five cents; did not reach 75 cents until 1930s.	242
1913-1916	Completion of Casino shifted focus of pedestrian activity from south to north side of front lagoon along horizontal axis flanked by Casino and Peristyle. Between these was built series of music platforms.	157
1916	Millionaire John F. Popp donated $7,500 for new concert stand to replace earlier one built in 1902, so that it would be harmonious with classicism of recently constructed buildings in the park such as the Peristyle. Designed by Emile Weil and dedicated in 1917.	43-44, 157
1916	Locke Law forbidding horse-racetrack betting is repealed, legalizing betting. Brown, original horseman who developed City Park Race Track, purchased it from realty company for $350,000. Group that owned track at Fair Grounds paid him $50,000 profit to cease doing business in New Orleans, and he accepted. They then offered the property to the City, but while deal was being considered, grandstand at Fair Grounds burned to ground, so City Park grand stand disassembled and moved to Fair Grounds since racing season was days away. Structure lasted until 1993 when it also burned to the ground.	54-55.
1917	*US enters World War I.*	
1917	New music platform, Popp Bandstand built.	153
1919	Park officials think oaks decaying from too much moss, so more than 100 trees are cleaned, and afterwards they show new leaves.	193
1920	Acquisition of City Park Race Track land allowed park to meet increased demand for baseball with infield converted into ten diamonds.	235
1920s	Miniature train ride operated as concession at park. Limited to old picnic area. Operated until 1962 when Harry Batt brought in new trains.	226
1920	Fort Worth oil millionaire William Harding McFadden rebuilt Bertrand home (1909), lower corner of Belleview tract, into elaborate mansion with oriental garden and sunken garden, and marble-lined indoor swimming pool. McFadden underwrote numerous improvements for the park, most benefitting his own property as well.	63-65

1920	Park Board began modernizing maintenance equipment, acquiring power and motorized machines which reduced per-acre labor costs. Long-term maintenance given priority with repair of all bridges, new boat wharf, painting buildings, replacing roofs and roads.	
1920s	As Park expands north, golf expanded with it.	239
1920	Race track property finally became part of City Park as result of negotiations led by the mayor, bringing the park and the Business Men's Racing together. City purchased track for $140,000, but racing group would return the money over ten years. City agreed to purchase for $178,000 the park land to the west side of Orleans Canal for erection of Delgado Trades School. 180 new acres added to park, making it one of largest urban parks in nation.	55-56, 59
1920s	New facilities included two football fields, four basketball courts, fifteen tennis courts, and a Boy Scout scaling wall; children's playground area (playground "Plaisance" expanded), and in 1923 a refreshment building was constructed there (Weiss and Dreyfous-designed miniature of the Casino, known as "Little Casino").	61
1920s	Embellishments added to park, including sculptures from Cotton Exchange Building--removed fairly soon thereafter, World War I German cannon, an American gun, salvage light standards, a new pigeonnaire (still standing on island near Timken Center).	61
1920s	Orleans Levee Board began construction of permanent seawall along Lake Ponchartrain from New Basin Canal to Industrial Canal. Authorized by 1921 and 1928 State Constitutional provisions, it reclaimed 2,000 acres of new land behind the seawall with hydraulic fill, advanced shoreline 3,000 feet north by 1934.	76, 112
1920s	City Park had 14 tennis courts; first surge in tennis interest came in early 1920s.	259
1920s	Increased popularity of tennis and golf reduced boating use so that it no longer led concessions in income production.	220
end of 1920	"The prospects for City Park had never looked better." Doubled in size, liquidated old debts, had $12,400 in surplus. Out of debt for first time since 1906. Elks' Fourth of July Festival netted $14,600 to benefit park. City Park had only public golf course in city.	56
	Edward W. Smith succeeded Capdevielle as park president	15

1921	Old Country Club golf course extended from nine to eighteen holes. In 1922, a third nine-holes added, and golf patronage skyrocketed.	243
1921	Hyams Fountain and wading pool completed with commemorative concrete monument and family sculpture.	148
1921	Center of hospitality for picnicking moved from along City Park Avenue to a stretch along Victory Drive near the Hyams Wading Pool, recently completed. Push-type merry-go-round was nearby. Picnic grounds remained unchanged until 1950s and opening of Storyland.	234
1922	Board selected landscape architecture firm Bennett, Parsons and Frost of Chicago to become City Park's master planners.	209
1922	Park had 17 public tennis courts, which were not sufficient to handle players on some Sundays.	259
1922-1932	The two racing ovals of former race track were harrowed and graded and opened for buggy driving and horse riding; equestrian sports popular since being replaced by autos for transport. Bridle clubs used track regularly. Infield, once soggy meadow, was filled and rolled, and became baseball diamonds.	67
1923	Felix Dreyfous donated new bridge. Dreyfous gave 30 years of service to the park.	60, 158
1923	New Orleans Land Company agreed to hold Tracts I, II, and III (900 acres), primarily used as dairy farm, from the market until city could finance its purchase.	69
1923	Belleview tract located above nine-hole golf course became golf annex, with nine new holes on lower part of Belleview.	62
1924	$60,000 swimming pool donated anonymously by William Ratcliffe Irby. Pool and its shelters designed in Spanish mission style by architects Favrot and Livaudais. Was huge financial success in early years. Had 33-year history.	60, 229
1924	City ordinance prohibited airplanes to fly under 1,000 feet over the city, but exempted City Park, making the former race track site attractive for take-offs.	67
1924	Park built new set of 15 clay courts at cost of $6,000.	260
1925	*Paris Exposition des Arts Decoratifs defined international approach to the arts - unity of art and the machine.*	158

1925	*Art Deco emerges as a design vocabulary in American design. "From a repudiation of 'fine' and 'industrial' art was born Art Deco, the 'prismatic geometry' that finds strength in nature and celebrates both man and his works in highly stylized motifs."*	144, 158
1925	Mayor Martin Behrman returned to power, that year city appropriations for park reached high of $25,000. At inaugural address Behrman announced public improvements including acquisition of land between City Park and Lake Ponchartrain. Persuaded City Council to appropriate $2 million for City Park land acquisition.	59
1925	Park persuades Land Company to fix price at $2000 per acre, total of $2 million with equal amount needed for drainage and improvement; title to land cleared.	69
1925	Swimming pool opens with great fanfare, transforming what had been lonely haunt (near Suicide Oak) into pleasure ground.	61
1925	Free movies still being projected at night in City Park.	39
1926	Voters approve bond issue, of which $1.8 million is to purchase City Park extension.	70
1926	The Whip, a new amusement, added.	60
1926	Park acreage grows to nearly 1,300 acres, from City Park Avenue to Lake Ponchartrain.	59
1926	Property owners along Bayou St. John led by Walter Parker formed Bayou St. John Commission to lobby for beautification, with support of City Park Board.	113
1926	Orleans Levee Board began construction of permanent seawall along Lake Ponchartrain from New Basin Canal to Industrial Canal. Authorized by 1921 and 1928 State Constitutional provisions, it reclaimed 2000 acres of new land behind the seawall with hydraulic fill and by 1934 had advanced shoreline north from old alignment on Robert E. Lee Boulevard.	76
1926	Park Board decided to upgrade golf facilities, building clubhouse with pro headquarters, locker rooms, and caddy quarters.	244
1926	First recorded tennis tournament at City Park on five courts.	260
1927	*Spring flood of Mississippi River*. Many parts of New Orleans under water. Both Bayou St. John and Lake Ponchartrain overflowed into low areas of City Park.	70

late 1927	Following artificial crevasse near St. Bernard-Plaquemine Parish boundary, tenant farmers who lost homes in flood settled as squatters on City Park Extension. Park agreed to remove stumps and lease as farmland, but by December, the lake had flooded the land again. Another flood at rear of park by early summer, and squatters gave up and left.	71
1927	City purchased all property beginning at Southern Terminal Railroad tracks, extending north to Lake Ponchartrain, tripling the size of park and bringing it substantially to present size. Acquisition laid foundation for modern development of City Park golf facilities in the thirties.	
1927	Park Board appointed aesthetic committee charged with review of all transportation, building, and embellishment planning and future landscaping. Members were architects Richard Koch and F. Julius Dreyfous, and engineer Marcel Garsaud.	71
1927	Nine additional golf holes added on Belleview tract; old course upgraded. Finest public course in town, large increases in golf receipts.	62
1927	Bayou St. John Neighborhood Improvement Association established.	BSJCMP, 7
1928	Aesthetic committee report, Koch mentioned "comprehensive development" of park. Says "Mr. George Vinnedge is working on this." Committee to investigate cost of such a plan by park architects. Board in agreement that any new plan "should follow natural land contours and create a feeling of spontaneous flow rather than of classical regularity."	77
1928	Felix Dreyfous underwrote cost of new pigeon house on island near Casino, Columbier de Carol, in honor of his granddaughter. Traditional design, probably by Dreyfous' son F. Julius Dreyfous (Carol's father); departure from self-conscious neo-classicism of the 1920s.	158
1928	Bequest from Mrs. Rebecca Grant Popp and sister Isabel Grant for memorial fountain to be designed by Olmsted Brothers. Bequest also funded several large shelters, outdoor lighting, and "important new master plan."	60
1928	*New Orleans Art League is founded, gave further impetus to local painting.*	178
1928	Louisiana Oak split and fell during the summer. Despite $100 of treatment, the tree died soon thereafter.	193

1928	Park encouraged formation of tennis club. (Audubon Park started club in 1926, but disbanded in 1928 because of poor court maintenance.)	260
1929	Charles F. Dawson, Olmsted Brothers agent, visited New Orleans and made conceptual designs for Popp Memorial Fountain. Construction had to wait for master plan completion and WPA funding, so fountain not completed until 1937. General outline by Olmsted Brothers, as well as classic pergola, but firm didn't supervise construction. Alferez designed central waterspout, a departure from the classical and nod toward Art Deco.	158-159
1929, January	Dueling oaks examined by tree surgeon who found them in advanced state of deterioration. Trees were treated despite first report saying that little could be done to reverse decline. Trees responded favorably, leafed out and began producing acorns.	194
1929	Park officials decided that a professional and long-range master plan was needed to develop the new acquired racetrack and City Park extension properties. Aesthetic committee selected Chicago firm Bennett, Parsons, and Frost to be City Park's master planners, who developed the blueprint that the WPA later used for work throughout the 1930s. First objective was to extend existing irregular flow of walks, roads, lagoons; second, keep golf on eastern side near Bayou St. John; third, keep small-scale pedestrian activities near developed front of park (back beyond picnic area, proposed new stadium to accommodate larger crowds on Orleans side); fourth, continue monumental mall effect of Lelong Avenue beyond Museum along avenue to be known as City Park Mall (Roosevelt Mall).	72
1929, May	Aesthetic committee submitted a list of City Park's priorities in report: two paramount considerations: (1) comprehensive development "giving regard to the natural condition of the land and saving the trees," and 2) beautification of Bayou St. John which became park's water focus when Orleans Levee Board developed Lakeshore area and cut park off from its seashore. Minor priorities for rear: improved transportation and removal of obstructions--elevated bridge over Southern railroad tracks, need to acquire dozen small plots along railroad right-of-way that prevented railroad unification. If land could no longer become waterfront park, it could be "vast greensward with its own waterways and a pleasing open border along Bayou St. John."	72, 76

1929	Parish Court ruling places Bayou St. John under jurisdiction of Corps of Engineers.	114
1929	Esplanade Avenue bridge collapses, trapping boats upstream and causing renewed interest in control of bayou and its use.	
1929	Much of the first generation of park leadership has died. New leadership emerged with Felix Dreyfous (original board member) becoming president and preeminent leader for next 17 years (served on board 55 years, d. 1946).	72
1929	Enrique Alferez arrived in New Orleans, Mexican-born sculptor and former revolutionary soldier, already nationally famous. Studied at Art Institute of Chicago, hired by architectural firm of Weiss, Dreyfous and Seiferth who had contracts for La. State Capitol and Charity Hospital.	160
1929	Louisiana chapter of American Institute of Architects recommended removal of three rows of palm trees from middle of Lelong Avenue. After postponing action, suggestion made to get opinion of landscape architects, but the motion to remove palms was indefinitely postponed and the palms saved. (Later removed).	271-72
1920s, late	Mrs. Laura Shreiver made bequest to park for personal memorial, but because new overall landscape design was pending at the time, money held in trust until appropriate setting conceived. Final selection was a figure standing above small pool within serene corner of the rose garden.	83
1931, March	*First Draft, City Park Plan*, Bennett, Parsons and Frost. Defined principal waterways and centers of traffic that would complement proposed activities. Projected lagoon extension of two main branches going north from neck of water behind art museum and just west of McFadden House. Ursulines Canal, old drainage canal in extension, became part of new system. New lagoons to have several islands, known today as Scout, Bird, Nursery and Tracy's Island. Included only two golf courses, attempting to achieve balance of scenery (waterways), income-producing areas (golf), buildings, sports facilities, picnic grounds and wildlife areas.	78
1931	Reconstruction Finance Administration offered to match bond issues to pay for relief work at local level. New Orleans Mayor Walmsley proposed $750,000 in city bonds of which $250,000 to be spent in City Park; New Orleans voters approved plan in 1932.	78

1931	Nine more tennis courts built at cost of $9,000. Made it possible to attract first national tournament, Public Parks Championship of 1931.	261-62
early 1930s	New boat vendor Bellevue built swan boat in picnic area beside flying horse building, and it was popular throughout the decade.	221
1932	Scum and odor problem on upper reaches of bayou spark public outcry for permanent improvements to waterway.	115
1932, fall/winter	City relief organization put 100 men to work spreading clam shells on road along Bayou St. John between Beauregard Monument and Terminal Railroad Bridge. Soon, hundreds more work on new golf course, under aegis of city relief program.	78
1933	*"Plan of City Park, New Orleans, La."* Bennett, Parsons, and Frost. Plan that guided WPA-funded development of park.	76
1933, spring-'34, fall	Back of City Park is destumped and graded with $50 worth of shovels; no mechanical equipment used.	79
1933, May	Congress passed National Industrial Recovery Act. Mayor Walmsley and Commissioner Dreyfous traveled to Washington, D.C. with Bennett plan to lobby for funding. Public Works Administration said local communities to contribute 70% funding for subsidized projects. City Park originally precluded from participation.	78
1933, fall	Civil Works Administration launched by Roosevelt administration, under which thousands of workers began to build a new golf course (East Golf Course) in City Park. Landscape projects considered ideal for relief work for they could utilize a large amount of hand labor.	79
1934	Act 104 of state legislature placed waters and both banks of Bayou St. John under jurisdiction of City Park. Made boathouses and bank construction illegal. Park Board given authority to designate area for boat slips and harbor, but public desire was for all banks to be without wharves.	105, 115
1934	Architect Koch began to design Louisiana colonial style buildings for accessory uses in park: old golf clubhouse on Zachary Taylor Drive as miniature plantation house with columned gallery, hipped roof, dormers; "Corral" complex for maintenance equipment, and several hothouse structures were also Louisiana style in excellent brickwork.	82

1934	Lake Vista subdivision, 410 acres, was created where City Park Extension had met the lakeshore. Levee Board set aside 1,000 foot wide parkway fronting the lake for public recreational use.	209
1934, winter/spring	William S. Wiedorn came to New Orleans at board's request to reconcile difficulties in laying out golf course. Planning to stay a few days for this project, instead he remained with the park for 46 years (with gaps). Along with Koch, was major craftsman of regeneration of park in the 1930s. Responsible for new golf course completed in 1934 which quickly achieved fine reputation for a challenging game.	80
1934, fall	Nearly 14,000 men had worked on East Golf Course., between Taylor and Harrison Avenues.	239
1934-1950	Marcel Montreuil was fourth general manager of park and particularly interested in gardens and plantings of park. Led reforestation of marshlands beyond Harrison Ave. (600 acres). Used bequest to purchase 6,000 trees for area now known as Couturie Forest. Was opponent of "gardenesque" style, leaning to picturesque, "which contemplates many species mixed indiscriminately." Loved flowers, promoted rose garden. Camellia garden created in his memory beneath Dueling Oak.	72
1935, early	Roosevelt administration created new work relief agency, Work Projects Administration, the most massive effort to relieve hardship of Depression for unemployed. Required local governments to share part of costs by supplying larger amount of materials.	80
1935	In New Orleans, City Park commissioners prepared thirty projects to be ready as soon as legislation was passed. Upstairs at Casino, draftsmen and engineers supervised by David Geier drew plans and prioritized them, while architect Richard Koch in his downtown office drew most of the building plans, and landscape architect William Wiedorn supervised grounds improvements.	81
1935, September	Huey Long assassinated at new Louisiana State Capitol. It was not until after Long's assassination that federal funds flowed to Louisiana in large quantities.	Louisiana Historical Soc.
late 1930s	One single tree surgeon is able to supervise crews of 75 men pruning and stabilizing hundreds of oak trees in front section of City Park using long cross-cut saws, shovels, and cable.	79

1935	As part of water park project, Park Commissioners had planned drive along Bayou's west bank from Beauregard Circle to the lake. Workers graded and filled the bank, but stopped at property of Jahncke, who refused ROW. Took three years to negotiate bayou road.	117
1935	Using WPA funds, the Delgado Museum sponsored a survey to list with biographies all known artists who had worked in New Orleans from the late 1700s to 1934.	179
1935, December 28	First New Orleans Open Tournament inaugurated by City Park golf leaders.	246
1935-1936	Koch and Wiedorn designed large parterre complex known as Rose Garden for space between Victory Avenue and Stadium Drive. First "classical" garden built in City Park. Embellished with excellent examples of Art Deco sculpture. Most conscious attempt to unify art and nature. Included several pieces by Alferez, as well as Undine, the water nymph by Rose Marie Huth, one of Alferez's wives.	163
1936	Navigation on Bayou St. John closed to through traffic.	BSJCMP, 5
1936	Park Board went directly to Congress to have Bayou St. John removed from list of federal navigable streams.	
1936	Four concrete bridges exemplified themes of monumental strength of man and nature, idealization of work in art, "social geometry." Richard Koch, with structural engineer George Rice designed low arches to embellish concrete bridges. Alferez designed relief pieces to be built as part of form to be poured in concrete as ornament for bridges. Figures "Work" and "Earth" on Palm Drive Bridge; figures also on Diagonal Drive Bridge. After 1936 bridges built in heavy geometric design of Art Deco, but unadorned.	162
1936-1938	WPA built nine tennis concrete courts that survived into the 1980s. Also provided drainage system for these courts. Bricks from old Charity Hospital given by city to resurface courts because brick dust drained faster than clay.	262
1936	*Vieux Carré Commission begins to rescue French Quarter from slum-like conditions and protect its integrity through administration of Historic District Ordinance.*	164

1937	Land swap: Spanish Fort, and land between Orleans Canal and Marconi Canal passed to park, completing park control of Bayou St. John's west bank from City Park Ave. to lake. Levee Board needed land for re-alignment of Adams Street (Robert E. Lee Boulevard) from the park. But soon Coast Guard usurped control of land's end on west bank.	112
1937	City Park Stadium, begun with FERA funding in 1935, completed as one of first WPA projects in City Park. Designed by Richard Koch, the fence and decorative gates were embellished by WPA artists under the direction of Enrique Alferez.	81
1937	Rose garden, numerous bridges, several roads completed as feds began cutback of relief funding, believing Depression was coming to an end. City Park had long list of unfinished paving and building projects. December unemployment stats convinced government to request further projects for funding. Park proposed "four miles of concrete walks, three buildings and two bridges" (paving Z. Taylor, Lagoon and Diagonal Drives, Lelong, Anseman, Harrison, and Dreyfous Avenues, and Art Museum Circle. Also replacement of 1903 Anseman Bridge and building bridge (No. 5) on Harrison Ave. Koch also prepared plans for addition to golf house, new tennis building.	83
1937	Popp Memorial Fountain completed, with jets of water reaching thirty feet into the air, submerged lights radiating complex patterns on the fountain as high as the stream. Trellis supported wisteria, bignonia (text says begonia), and rose of montana vines, forming a screen that bordered a wide stone walkway with classic balustrade. Setting of fountain was thick grove of magnolias, camellias, azaleas and crape myrtles, attracting "thousands of visitors and hundreds of wedding parties through the years."	159
1937, April	F.D. Roosevelt speaks at dedication of Roosevelt Mall, City Park.	86
1937	WPA built fixed bridge at Esplanade. City evicted all houseboats between Esplanade and the Black Bridge.	117
1938	WPA workers built new bridges and replacement bridges at Anseman Avenue, at crossing behind Museum Circle (Grandjean Bridge) and on McFadden Drive. Three replacements lack decorative details of Baseball and Diagonal Drive bridges because flow of WPA money had begun to slow.	82
1938	Tad Gormley hired as athletic director of City Park Stadium.	95

1938, fall	Archbishop Rummel staged major activities of eighth National Eucharistic Congress in City Park's Stadium. More people in City Park in four days than ever before or since.	92
1938	McFadden Bridge replaced by WPA.	162
1938	Federal relief program paid for Louisiana colonial style golf clubhouse on Zachary Taylor Drive. Served golfers until 1967.	246
1938, December	Southern Regional Research Laboratory granted 40 park acres by board for lab serving seven states.	276
1938-1939	WPA agreed to build new tennis house. Began converting 15 original clay courts to brick dust – process complete by 1942. Provided new lighting system for night play.	262
1939-1945	*World War II*	
1940s	Bellevue introduced wooden pedal boats, but maintenance costs finally caused their discontinuation in 1979.	221
1939	With Congress releasing last WPA money in fall 1938, bridge work and expansion of golf club got underway as final WPA projects in the park.	83
1939	Grandjean Bridge behind museum replaced by WPA along with Anseman Bridge.	
1939	Initial discussions with Professor William T. Penfound concerning interest in creating 40-acre Botanic Garden at City Park.	82
1930s	Of $13 million improvements completed in the park over the course of six short years, the park had only paid $680,000 – the WPA had paid the remaining 95% of capital expenditures.	88
1940, January	Extended freeze killed fish in frozen lagoons, damage semi-tropical vegetation.	191
1940	City Park hosted first New Orleans Golf Open on new courses. This was most successful year for golf tournament play, making golf significant cash contributor to park's operating budget.	84, 247
1941, July 20	Celebration of fiftieth anniversary of organizational meeting of CPIA.	236-37
1941	Proposal submitted to Public Works Reserve for funding for museum expansion. Failed to receive money, but need was concern for both park and museum administrators.	179
1942	City Park had 6 clay courts, 9 concrete courts, and 18 brick dust courts.	262

1943	Finding it impossible to maintain his privacy with a major urban park growing up around him, McFadden decided to sell his estate to the park at reasonable price. Situation renewed Park Board's determination not to allow any more encroachments in City Park. Leased McFadden property to USDA as Louisiana Southern Forest Experiment Station. Used for six years to test sugar cane and specialty crops.	66
1946	After the war, an annual fishing rodeo was initiated to celebrate return of fishing to the park.	221
1946-early 1950s	Decline in interest in tennis.	262
1946	Ellis Laborde joined park staff, signaling "new era in City Park's development." In 1950 selected as fifth general manager of the park. Employed at park for 32 years, 28 as manager.	280
1946	Catholic Youth Organization (CYO) began summer free tennis clinic, exposing hundreds of children to tennis, and increasing concessionaire revenues.	263-64
1946	Board contracted to resurface 6 courts with Rubicon, stone from Virginia with good compaction and drainage qualities.	262
1947, September	Ft. Lauderdale Hurricane struck Louisiana as Category 3 storm. Storm blew over the lower dueling oak, ending the struggle to keep it alive and healthy.	195
1948	Park succeeded in ridding bayou of all boathouses and wharves from Black Bridge to lake.	200
1948	Carousel carved by Nunnally-Murphy for park at Spanish Fort purchased by Harry Batt of Park Amusement, Inc. and moved to Ponchartrain Beach. Was moved to city park in early 1980s, when Batt was disposing of Ponchartrain Beach properties, and sold for park for $300,000	225
1948	New Orleans Open golf tournament continued through this year but was casualty of the war. Interest lost at the time.	248
1948	Midwinter Sports Association initiated annual Sugar Bowl Tennis tournament, which became major southern tournament.	265
1949	Suit brought to integrate City Park. Board's initial attitude was separate but equal.	277
1948-1959	McFadden Building became a school operated by Samuel Barthe.	66-67.
1950	Remaining tennis courts converted to Rubicon, giving park 24 total.	263
1950s	End of commerce through Bayou St. John as locks at the end gave way to a dam.	106

1950s	Harry Batt, Sr., made donation to build Storyland, attraction based on 13 fairy tales. Live animals included. Vandalism in 1983 forced closing of attraction until funds raised for rebuilding.	234-35
1950s	Horse stables appeared along Harrison Avenue.	236
1952	Dedication of floral clock donated by Board president Allen Generes. Clock was removed in 1982.	208
1954	*U. S. Supreme Court strikes down 'separate but equal' facilities.*	277
1954	Number of tennis courts in park tripled from 17 to over 45, largely financed by federal funds.	259
1957	Another golf course built to west of Number One--West Course.	239
1958	Professional athletics came to City Park Stadium via Mayor deLesseps Morrison who brought the minor league Pelicans baseball team, causing controversy.	96-97
1958	Major repairs needed for Irby Pool necessitated its closure; transformed into sea lion pool, then miniature golf arena which lasted only briefly.	230
1958	Professional golf tour revived in America and returns to City Park.	243
1958	*National Defense Highway Act created interstate highway system.*	249
1958	Supreme Court's decision became final and Laborde was instructed to integrate all park facilities.	278
1959	Short-lived tenure of minor league Pelicans at City Park Stadium emphasized "park's growing need to increase stadium revenues."	99
1959	Black golfers not permitted to play golf at City Park until 1959; before then they played at Ponchartrain Park.	245
1960	Horticulturists relocated rose beds from original location near Stadium Drive to open space near conservatory, with full sun and better drainage. From 1966-1978 City Park Rose Garden was one of three nationally recognized rose growing areas in Louisiana, receiving 300 new varieties annually to test in the climate. Garden grew to 2,500 specimens.	208
1960	Christian Brothers began operating school for boys, grades 5-7 in McFadden Building. Surrounding landscape included Big Lake to the south, 18-hole golf course to the north and east, WPA-built lagoon system to the west.	67
1960	Sixty tennis tournaments held on park courts during calendar year.	263

1960s	Land north of Harrison Avenue cleared of brush and filled through State Highway Department severance payments. This "City Park Extension" on the north side appeared to have occurred naturally, but most of park's lush vegetation from Robert E. Lee Boulevard to limits of early oak grove had been planted.	191
1960s	Fiberglass boats with electric motors introduced but damage to them ended the experiment.	221.
1961	City Streets Department built Robert E. Lee Bridge with fixed spans behind a dam that shut off bayou a quarter of mile from its mouth, making locks irrelevant.	118
1961	Modern oval fountain near Casino donated by Jahncke Family. Design is contemporary in style with colored lights that change according to patterns of water spray. Designed by George Riehl and Herbert Jahncke.	165
1962	Harry Batt provided new two-mile railroad bed circling park's oldest ground, with two new trains more than 100 feet long, moving at 10-12 mph. Today three trains operate in park.	226-27
1962	Move of pro golf tour from City Park to Lakewood Country Club across the river convinced City Park golf committee that new and larger golf facilities were needed.	249
1962	Park swaps 10 acres unused by research lab for six acres at corner of Wisner and Robert E. Lee that was inaccessible to park, where School Board could build school fronting Wisner. This cleared up 100-year old land issue.	277
1962-1963	Severe cold fronts devastated tender tropical plantings in park. Only thirty-one of eighty-four mature date palm trees on Anseman Avenue survived.	
1963	Sundial near Casino (Timken Building) donated by Albert Bacher, Sr., family. Design is modern and of steel.	164
1963	Preliminary plans for interstate by-pass through City Park parallel to railroad tracks; State Highway Dept. planned to purchase or expropriate 200 foot wide right of way, which would go through existing golf clubhouse. Wiedorn and Laborde prepare response with dollar impact to park estimated at $780,000 ($500,000 for new clubhouse, $70,000 to relocate new holes, and $107,000 to relocate Zachary Taylor Drive.) Further reported that by-pass would render South Course unusable and unmanageable.	249

1964	Taking advantage of American market for teenage rock concerts, the Beatles played at City Park stadium before 13,000 fans. Followed by other superstar concerts such as Rolling Stones, Osmonds, Fleetwood Mac. Neighbors complained of loud noise and huge amounts of trash that was generated. Attempts to control decibel level through contracts.	1-1
1965, September	Hurricane Betsy hit New Orleans with 140 mph winds, devastating trees in City Park. Took park a year to clear glass and debris. Storm led park arborists to perform selective pruning to make trees more hurricane proof.	195-196
1965	Tad Gormley died at age of 83; stadium renamed in his honor.	95
1965, Christmas Eve	Park received $1.24 million cash from State Highway Dept. for new golf clubhouse and new golf course. Check received in February, 1966.	251
1966-1967	Wiedorn and Joseph Bartholomew designed and laid out new golf course in cooperation with golf committee, pro Henry Thomas, and asst. park manager Joseph Bush.	252-53
1966-1967	Increase in tennis demand convinced city to include tennis expansion in bond issue from which park received $77,894 to build five laykold (soft asphalt) courts and add parking.	263
1967	New golf clubhouse designed by George Riehl and Donald Graves dedicated.	251
1968	Concert performances sharply reduced – victims of television.	45
1968	North Course between Filmore and Robert E. Lee built, with contemporary golf clubhouse on Filmore.	239
1968	City bond issue over $1.5 million to underwrite 25,000 square foot City Exhibition wing at rear of museum. Gift from Stern family provided 225-seat theater and two-story Stern Auditorium. Wisner education wing is 3-level addition on left side. All additions were by August Perez Architects, completed in 1971. Name changed to New Orleans Museum of Art, excepting the central building which retains Delgado's name.	182
1969	*Congress passes National Environmental Policy Act*, ushering in era of ecological awareness. In 1972, New Orleans' environmentalists filed suit in Federal Court claiming that by-pass through park would destroy the park in an attempt to block construction. Filed beyond statute of limitations and subsequently dismissed by judge.	251-252
1969, August	Hurricane Camille hit New Orleans causing tree loss in City Park.	195

1969	Dr. Anne Anderson established Engineers' Grove in park. Magnolia trees planted and named for professional engineers.	
1969	Wisner Tennis Center, designed by Riehl, completed.	263
1970	Family of Philip Schoen contributed contemporary fountain to sunny area in front of new golf house on Filmore Avenue. Schoen was longtime board and golf committee member.	165
1970	Number of tournaments played on park courts increased from 60 in 1960 to 160.	263
1970s	Horse stables moved further north to Filmore Avenue.	236
1970s	East and West courses built because of by-pass construction. Driving range relocated. Designed by architect and board member James Gilbert, it was double-decked with 70 tees on the ground. Became highly popular. Former driving range became backup space (RV parking during 1984 World's Fair).	254-55
1971	Locks on Bayou St. John removed and bayou banks restored to more safe slopes.	118
1973	New North Course led to creation of new tournament, the Italian Open.	255
1973	City Park Stadium needed capital improvements, including $52,000 bank of lights to increase foot-candle power.	102
1973	Dedication of new Pan American Stadium, financed by bond issue supported by Mayor Moon Landrieu and Wisner Foundation funds, and built to accommodate Latin American community's passion for soccer.	102
1973	Plant-a-tree program initiated to combat tree loss from hurricane and other natural disasters. Six hundred trees planted throughout the park. Effort to start cypress grove between Filmore Avenue and Robert E. Lee along Marconi Drive. Initially intended to honor medical doctors, now open to any citizen deserving commemoration. Grove today consists of about 500 trees with name tags.	196-197
1974	New tennis-playing mayor Moon Landrieu landed federal dollars for six additional tennis courts.	263-264
1975	Beginning of fiscal crisis for City Park, with rising costs, state-mandated pay raises, crippling park budget. Crisis continued to the present.	
1975	Board president Paul Kalman began campaign to replace wooden seats in City Park Stadium; 1977 bond election passed, paying for aluminum seats for stadium.	102

1975	Waldemar S. Nelson became president of Board of Commissioners; wife suggested formation of Friends of City Park; undertaken by Board vice-president J. Barbee Winston. Mrs. Henry J. "Peggy" Read was first Friends President in 1979.	213
1976	For Bicentennial, Daughters of American Revolution provided trees native to thirteen original colonies to establish Memorial Garden near huge McDonough Oak.	197
1976	Faubourg St. John Neighborhood Association established.	Furlong, 1977
1976	Gift of $11,000 from Pauline and Frank Worthington which combined with city bond issue made $71,000 conservatory possible. Housed collection of bromeliads along with other tropical and semi-tropical plants. Built on foundations of earlier WPA building.	208-209
1977	Landrieu helped park secure federal grant for ten more laykold courts adjoining former swimming pool. Public funds for improved lighting.	264
1977	Seventy-five magnolia trees died from unknown cause.	192
1977	King Tut exhibition drew nearly a million visitors to City Park in four months.	183
1978	Master plan prepared by Richerson D. Rhodes of Waldemar S. Nelson and Company, showing existing facilities of City Park and combining available data from previous plans, surveys, utility maps, and field checks.	209
1978	Date of last revision made by Wiedorn to City Park plans.	209
July, 1978	Study and report commissioned by City Park with Revenue Consultants, recommended that the park self-operate most activities and expand them to generate more income. Report resulted in Friends' operation of food and beverage concession and staff's operation of boating concession.	214-215
1978	Memorial program begun to replace lost trees in park. Thousands were planted.	196
1979	Friends of City Park formed.	282

1980	Friends of City Park inaugurated program to protect Rose Garden and Conservatory, which were being vandalized. Funds raised to build protective fence, including gate designed by Alferez and another gate designed by architect Raymond Boudreaux adapting Art Deco motifs to contemporary style; establishment of position of professional horticulturist, resulting in recruitment of Paul Soniat, who joined staff in 1982. Friends of City Park initiated "The Lark in the Park," to raise funds for salary for horticulturist and improvements to Botanical Garden.	209-210
1980	City Park turned over management of Casino refreshments to Friends of City Park.	233
1981	Friends undertook restoration of formal Rose Garden, including addition of ornamental security fencing. Gardens with adjacent conservatory renamed City Park Botanical Garden. Admission charged and horticulturist hired to maintain plantings.	214
1981	EDAW, Inc., landscape architects, retained to prepare new master plan and analyze park's potential for new revenue. Suggestions included aquatic center, RV park, baseball quadruplex, amusement park, use of park edge land for residential condos. Rejected by public.	281-282
1982	Charter and By-Laws Committee reactivated by president Frank J. Stich, Jr., whose work led to June 15, 1982 restatement of articles of incorporation, only the second amendment to charter in the association's existence. Major change was that eleven of thirty-one board members are appointed to various governmental and civic agencies.	214
1982	Bayou St. John designated by the Louisiana Legislature as a "Historic and Scenic River", which "requires protection and preservation of its aesthetic, scenic, recreation, fish, wildlife, ecological, archaeological, botanical and other natural and physical features."	BSJCMP, 6. (Act 267)
1982	State representative "Peppi" Bruneau introduced legislation to transfer City Park to the Louisiana Department of Culture, Recreation, and Tourism, "to preserve the park from commercial uses" and attempt to gain state funding for operations. Passed as Act 865.	282

1982	State took over park in September, so in October, new commissioners asked state for $3 million for renovation of Casino, renovation of Irby Bldg., repair of roads and sidewalks, renovation of old driving range shelter house, and manual sprinkler system for golf course tees and greens.	282
1982	Noise from rock concerts still problem for park management.	101
1984	Friends of City Park held first Celebration in the Oaks fund-raiser.	216, 282
1984	Successful reforestation of west bank of Bayou St. John, which had eroded eight feet in past twenty years. Landscape architect Chris Friedrichs and others helped develop plan for planting of 500 trees, from Moss Street to Robert E. Lee Boulevard. Effort led by Ms. Betty Bagert.	191
1984	Drive begun to preserve park's 245 live oak trees that were century or older. Anseman Oak 600 years old, McDonough Oak 800 years old. Paul Orr prepared inventory of historic oaks, producing brochure of City Park Historic Live Oak Trees.	197
1984	Friends of City Park initiated golf tournament, City Park Annual Golf Classic, from which all proceeds flow back to park golf program, including construction of pavilion on Filmore Avenue next to Golf Course Building.	256
1985	Board employed American Institute for Leisure Resources (West Virginia) to produce "New Orleans City Park Revenue Master Plan and Management Study." Urged creation of Development Director position, avoidance of break-even facilities,.	283
1986	Original Saux restaurant, then Chenes Verts, restored to site across Alexander Street from the park under the name "Tavern on the Park."	40
1987-1989	Master plan for Botanical Garden by Emerson and Associates, Inc.	215. 283
1988	Beau L. Bassich became executive director of the New Orleans City Park Improvement Association, a newly created position. Raised funds for restoration of 54 carousel figures, and also restored building housing carousel.	225, 270, 283
1988	Horse operation losing money, board considered closing it. Requested bids for ten year operation of concession. Were able to get a bid, but in 2000, were looking for another.	236
1988	Board decided to create new master plan by American Institute for Leisure Resources, from West Virginia.	283

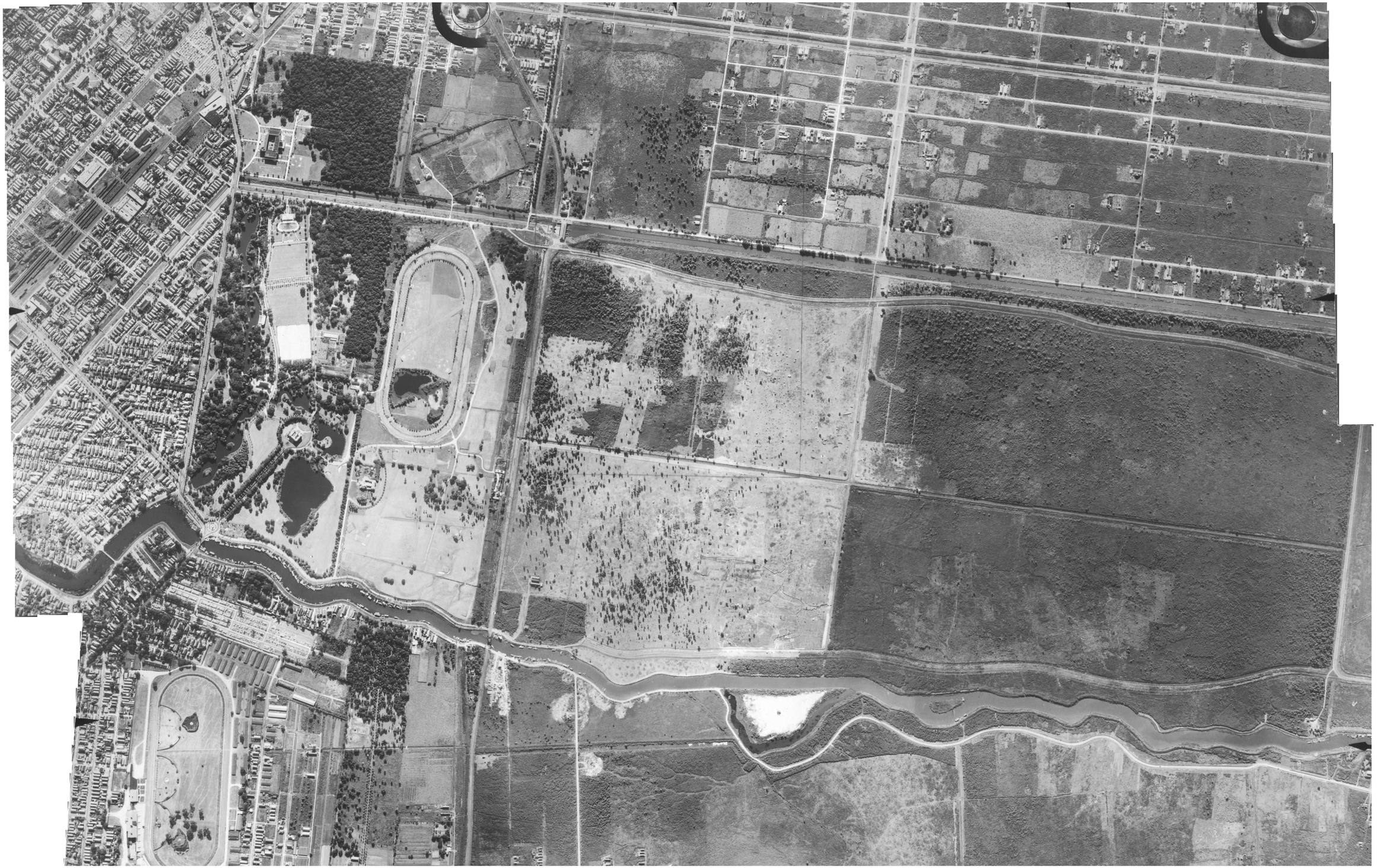
1990, fall	New Orleans voters rejected $1.2 million bond issue that would have benefited City Park.	283
1990	"New Orleans City Park Revenue Master plan and Management Study," presented by American Institute for Leisure Resources, confirming need to self-generate funds, need for Director of Development, need to avoid facilities that break even; pinpointed 7 projects with potential to increase revenue: Casino as visitor center, expand Celebration in the Oaks, deluxe putting course, improve golf course, tennis, botanical gardens, artisan center. Board implemented Casino, Oaks, golf course, botanical garden.	283
Fall 1990	Activities and displays for Celebration in the Oaks expanded, with record-breaking attendance. Golf courses enhanced with aid of Freeport McMoran.	283
1990s	Park opened Quadruplex baseball field, reserved constantly by leagues and tournaments.	235
1990	Athletics Congress awarded New Orleans 1992 Olympic Track and Field Trials, since it had the exact equivalent climate to that of Barcelona, home of 1992 Olympics. National Collegiate Athletic Association selected Tad Gormley as venue for its 1993 National Track and Field Championship.	102
1991	Christmas in the Oaks became Celebrations in the Oaks covering three holiday seasons – Thanksgiving, Christmas, and New Years.	
1990s	Popp Memorial Fountain completely restored and handsome fence placed around fountain for protection.	159
1990s	Tennis declined in popularity both nationally and locally.	266-67
1991	City Park golf received major coup when Jim Bob Moffett (Freeport-McMoran) gave $200,000 for 6 years to improve links.	255
1991	State helped with renovation of Tad Gormley Stadium for Olympic trials. Complete rebuilding of track and field--new drainage, new track, artificial turf.	102, 283
1991	Exhibits honoring 100th anniversary of park opened at NOMA and at Historic New Orleans Collection. NOMA exhibit entitled "City Park Seasons," "The Live Oak in Art," and "Arts and Monuments."	185
1991	City Park celebrated 100th anniversary with year of programs.	237
1991-1993	$23 million museum expansion based upon design resulting from 1986 design competition.	186

1992	Park administrative offices moved into new building, vacating space in Casino for restoring it to period of greatest popularity, but with modern food service, etc.	233
1991	Governor Buddy Roemer vetoed $1 million for City Park but approved $20 million for Audubon Park.	284
1994	Dedication of the Pavilion of the Two Sisters in Botanical Garden	214
1995	Park acquired Couba Island, southwest of Westwego, on west bank of Mississippi, isolated and unoccupied, looking like City Park did a century ago. Reserved "for the next century."	103
6/18/1995	Completion of new administration building and conversion of Casino into visitor's center.	
1995	Legal judgment against the park over boating accident ended ninety years of boat rentals.	221
1995, May 4	Dedication (on Alferez's 95th birthday) of the eastern garden of Botanical Garden, known as the Zemurray Garden, including new Alferez bronze sculpture, The Flute Player, as focal point.	214
1996-1998	Funded by federal and matching park funds, the park lagoons were dredged.	223
1996	Plan for new conservatory for Botanical Garden produced by Rough & Company of Cincinnati, for facility unique in the Gulf South.	214-215
1996	Board long-range committee determined that natural grass was needed for stadium, at estimated cost of $1.5 million plus annual maintenance costs.	103
1996	Orleans Levee Board commissioned the *Bayou St. John Environmental Management Study.*	
1997	Sugar Bowl Tennis Tournament redefined itself and moved to indoor courts of New Orleans Hilton.	266
1998	Sidney Besthoff offered to develop sculpture garden adjacent to museum, Casino, and Botanical Garden, linking these three parts of the park.	187
1999	Park began rebuilding subsurface water system in front half of park using polyethylene, with life of 200 years. New 12" main from City Park Avenue to stadium, then went behind amusement rides before exiting at southeast corner. Branches brought water to stadium, Botanical Garden, renovated Casino (upstairs space created for large gatherings), new tennis courts, new south course golf club house.	103, 156

1999	Judge C. Hearn Taylor elected for second term as board president.	284
2000, February		
2000	City Park golf underwent major transition from individual management to corporate management.	256
2001	Construction of new display garden sponsored by Professional Landmen's Association New Orleans (PLANO) began.	216
2002	*NOMA Sculpture Garden Biologic/Hydrologic Management Study* prepared for NOMA.	BSJCMP, 6
2003	WRT commissioned to develop new plan for City Park	
2005	WRT delivered new master plan.	
2005, August 29th	Hurricane Katrina struck New Orleans. Levees collapsed and City Park was flooded for two weeks. Extensive damage resulted in $43 million in estimated losses.	
2008	Trust for Public Land funds first phase of plan to enhance Big Lake shoreline and park entry.	

CITY PARK LAND AQUISITION TIME LINE

1933 Aerial



SCALE 1:100

1933

1945 Aerial

SCALE 1:100

1945

1952 aerial

SCALE 1:100

December 15, 1952

1960 Aerial

SCALE 1:100

February 19, 1960

1976 Aerial

SCALE 1:100

January 22, 1976

January, 2008 Aerial

SCALE 1:100

January 30, 2008

Inventory of Drawings in William Wiedorn Collection at the Architectural Archives, Special Collection, Tulane University Libraries.

Folder 08 – William S Wiedorn Collection – City Park Master Plans

A. N.O. City Park - Plans for 6 Tennis Courts & Parking Area
Dwg No. 125
09.28.1966
Scale: 1”=32’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

B. N.O. City Park - Plans for 6 Tennis Courts & Parking Area
Dwg No. 126
10.17.1966
Scale: 1”=32’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

C. N.O. City Park - Plans for 6 Tennis Courts & Parking Area (with Courts 4, 5, 6 – 135’ Long)
Dwg No. 128
10.17.1966
Scale: 1”=32’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

D. N.O. City Park - Plans for 5 Tennis Courts & Parking Area (with Courts 4 & 5 – 135’ Long)
Dwg No. 133
12.01.1966 (Revised 03.16.67)
Scale: 1”=16’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

E. N.O. City Park - Plans for 5 Tennis Courts & Parking Area
Dwg No. 132
12.01.1966 (Revised 03.16.67)
Scale: 1”=16’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

F. N.O. City Park – Sections & Plans for 6 Tennis Courts & Parking Area
Dwg No. 127
10.17.1966
Scale: 1”=32’ (Vertical 1”=1’-0”)
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

G. N.O. City Park – Plans for 6 Tennis Courts & Parking Area
Dwg No. 124
09.27.1966
Scale: 1”=32’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

H. N.O. City Park - Plans for 5 Tennis Courts & Parking Area
Dwg No. 132
12.01.1966
Scale: 1”=16’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

I. N.O. City Park - Plans for 5 Tennis Courts & Parking Area (with Courts 4 & 5 – 135’ Long)
Dwg No. 133
12.01.1966
Scale: 1”=16’

William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

J. N.O. City Park – Concrete Tennis Courts
Dwg No. 27-6
03.23.1936
Scale: 1/8”=1’-0”
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

K. N.O. City Park - Preliminary Plan for Six Tennis Courts
Dwg No. 194
09.28.1971
Scale: 1”=16’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

L. N.O. City Park – Tennis Complex Plans for Six Tennis Courts
Dwg No. 195
10.01.1971 (Revised 03.30.72)
Scale: 1”=16’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

M. N.O. City Park – Tennis Complex Details for Six Tennis Courts
Dwg No. 196
10.01.1971 (Revised 03.30.72)
Scale: Varies
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

N. N.O. City Park - Preliminary Plan for Six Tennis Courts
Dwg No. 193
09.28.1971
Scale: 1”=16’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

O. N.O. City Park - Plans for Tennis Practice Areas
Dwg No. 210
10.13.1972 (Revised 10.17.72)(Revised 10.26.72)
Scale: Varies
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

P. N.O. City Park – Tennis Complex West Tennis Courts
Dwg No. 220
12.04.1973 (Revised 09.07.76)
Scale: 1”=50’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

Q. Scheme 2 All Tournament Courts (135’) Except Court No. 3 (120’)
Dwg No. 121 (Accompanies Dwg. No. 116 and 117)
09.12.1966
Scale: 1”=32’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

R. Scheme 3 All Tournament Courts (135’)
Dwg No. 123 (Accompanies Dwg. No. 116 and 117)
09.16.1966
Scale: 1”=32’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

S. Scheme 1 All Tournament Courts (135’) Except Court No. 3 (120’)
Dwg No. 120 (Accompanies Dwg. No. 116 and 117)
09.12.1966
Scale: 1”=32’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

T. Untitled – City Park Tennis Courts
Dwg No. None
Date: None
Scale: 1”=32’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
U. City Park 6 Tennis Courts
Dwg No. None
Date: None
Scale: 1”=32’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
V. N.O. City Park – Concrete Tennis Courts South Courts
Dwg No. 27-6-A
05.19.1936
Scale: Varies
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
W. N.O. City Park – Drainage for Brick & Clay Tennis Courts
Dwg No. 27-2
03.20.1937
Scale: 1”=20’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
X. N.O. City Park – Tennis Court Drainage
Dwg No. 27-5
04.23.1937
Scale: 1”=20’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

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William S. Wiedorn Collection Folder 8

City Park
Landscaping

Casino
Rose Garden Details
Tennis Courts

NEW ORLEANS CITY PARK

NEW ORLEANS LA.

PLANS FOR 6 TENNIS COURTS & PARKING AREA

SCALE 1" = 32' DETAILS AS SHOWN

RICHARD PENEGUY - CHM. TENNIS COMMITTEE

PERCY SITGES - PRESIDENT, PARK BOARD

GEORGE F. RIEHL - CHM. TECH. AD. COMMITTEE

ELLIS LA BORDE - GENERAL MANAGER

DRAWING 125

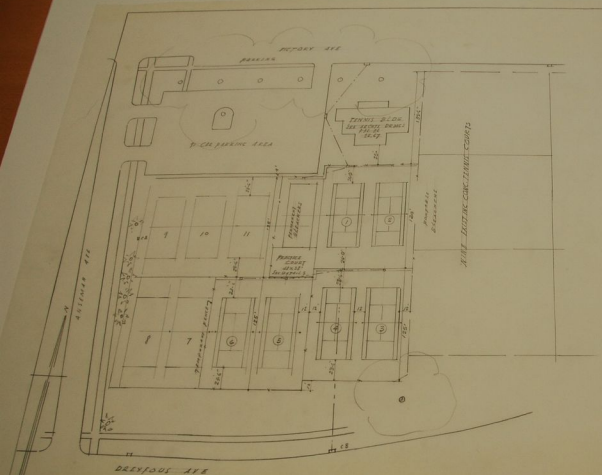
SEPT. 28, 1936

WILLIAM S. WIEDORN

LANDSCAPE ARCHITECTS & CITY PLANNERS

NEW ORLEANS, LA.

PENEGUY

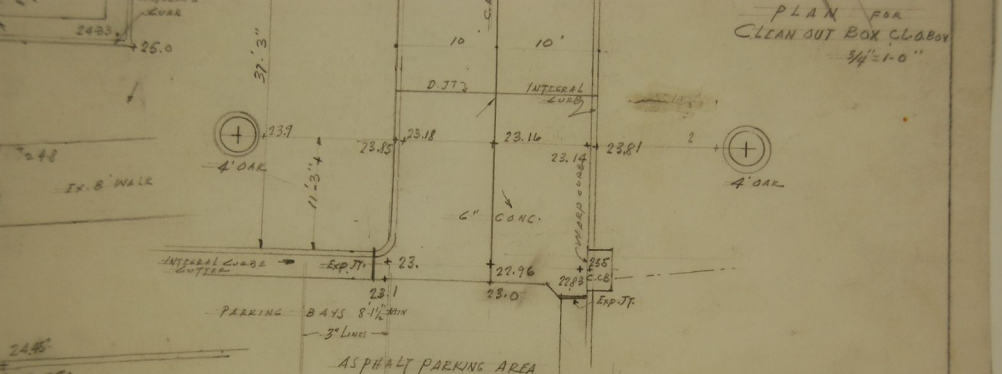


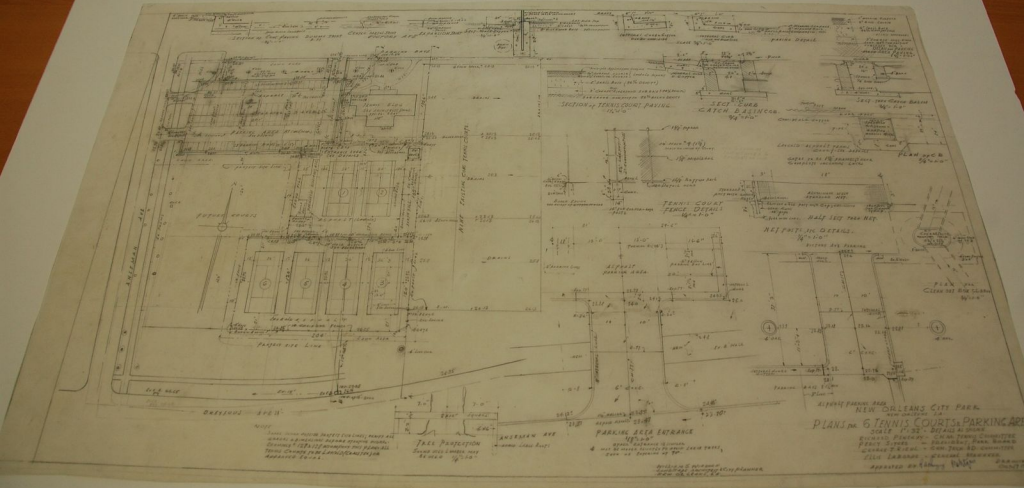
NEW ORLEANS CITY PARK
NEW ORLEANS, LA.
PLANS for 6 TENNIS COURTS & PAR
SCALE: 1" = 20' DATE: [illegible]
RICHARD PERRYN ... SUPT. TENNIS
PEARL VIOLA ... PRESIDENT PAR
GEORGE F. HILL ... CHAIRMAN AD
LEO. C. BLAKE ... GENERAL SUPT.

BOLZA & HOWITZ
ARCHITECTS' ASSOCIATE
NEW ORLEANS, LA.

WILLIAM S. PERRYN
CONSULTING LANDSCAPE ARCHITECTURAL PLANNING
NEW ORLEANS, LA.

PENSCO


PLAN FOR
CLEAN OUT BOX CLOBOX
3/4"=1-0"
D.JT.
INTEGRAL CURB
10'
10'
31'-3"
11'-3"
4' OAK
4' OAK
23.7
23.85
23.18
23.16
23.14
23.81
6" CONC.
INTEGRAL CURB & GUTTER
EXP. JT.
23.
22.96
22.93
C.C.B.
23.1
23.0
EXP. JT.
PARKING BAYS 8-1½" MIN
3" LINES
ASPHALT PARKING AREA
EX. B' WALK
24.48
+23.70+
NEW ORLEANS CITY PARK
NEW ORLEANS LA.
PLANS FOR 6 TENNIS COURTS & PARKING AREA
SCALE 1" = 32' - DETAILS AS SHOWN
RICHARD PENEGUY - CHM. TENNIS COMMITTEE
PERCY SITES - PRESIDENT, PARK BOARD
GEORGE J. RIEHL - CHM. TECH. AD. COMMITTEE
ELLIS LABORDE - GENERAL MANAGER
APPROVED BY
DRAWING 126
OCT. 17 1966


PLANS for 6 TENNIS COURTS & PARKING AREA
NEW ORLEANS CITY PARK
SCALE 1"=50' - DETAILS AS SHOWN
TENNIS COURT FENCE DETAILS
ASPHALT PAVING DETAILS
PARKING AREA ENTRANCE
SECTION OF TENNIS COURT PAVING
CATCH BASIN
PLAN OF CLOSED TOP BOX CULVERT
ANDERSON AVE.
EXPOSITION BLVD.
PARKING AREA
PARK

DRAWINGS #126 & 127 ACCOMPANY THIS PLAN.

BASINS AND GUTTER WALK - UPPER COURTS
1" = 32' HORZ.
1" = 1' VERT.

NEW ORLEANS CITY PARK
NEW ORLEANS LA.

PLANS FOR 6 TENNIS COURTS & PARKING AREA

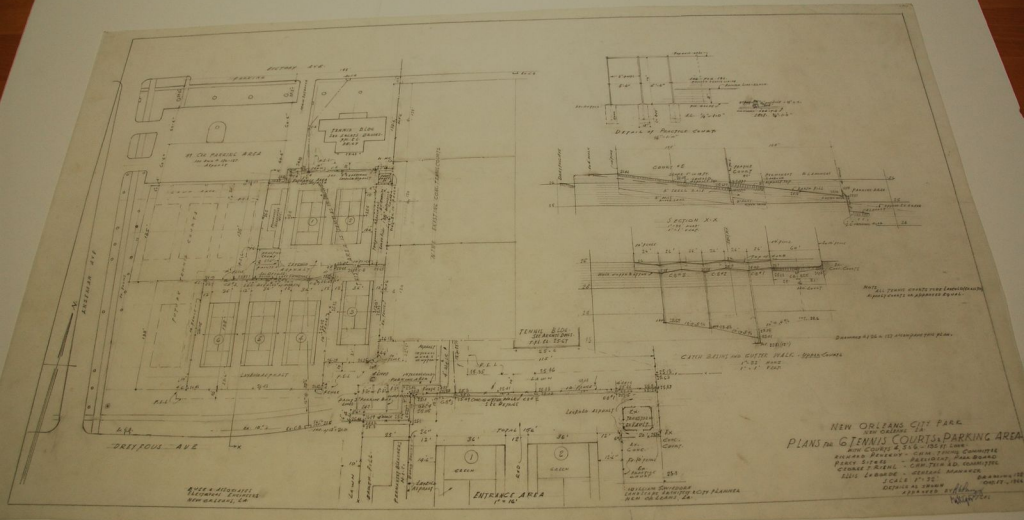
WITH COURTS 4, 5 & 6 - 135 FT. LONG.

RICHARD PENEGUY - CHM. TENNIS COMMITTEE
PERCY SITGES - PRESIDENT, PARK BOARD
GEORGE T. RIEHL - CHM. TECH. A.D. COMMITTEE
ELLIS LABORDE - GENERAL MANAGER

SCALE 1" = 32'
DETAILS AS SHOWN
APPROVED BY

DRAWING 128
OCT. 17, 1966

M. S. Sitges


NEW ORLEANS CITY PARK
PLANS for 6 TENNIS COURTS & PARKING AREA
SCALE 1" = 20'
ENTRANCE AREA
DRIEFOUS AVE.
SECTION X-X
SECTION Y-Y
DETAIL OF FENCING

AREA - LONGITUDINAL SECTION B-B on N-S.

ION SCALE 1" = 16' HORZ.
1" = 1' VERT.

22

REPEAT OTHER HALF

NET - INSTALLATIONS N.I.C.

NEW ORLEANS CITY PARK
NEW ORLEANS, LA.

PLANS FOR 5 TENNIS COURTS & PARKING AREA

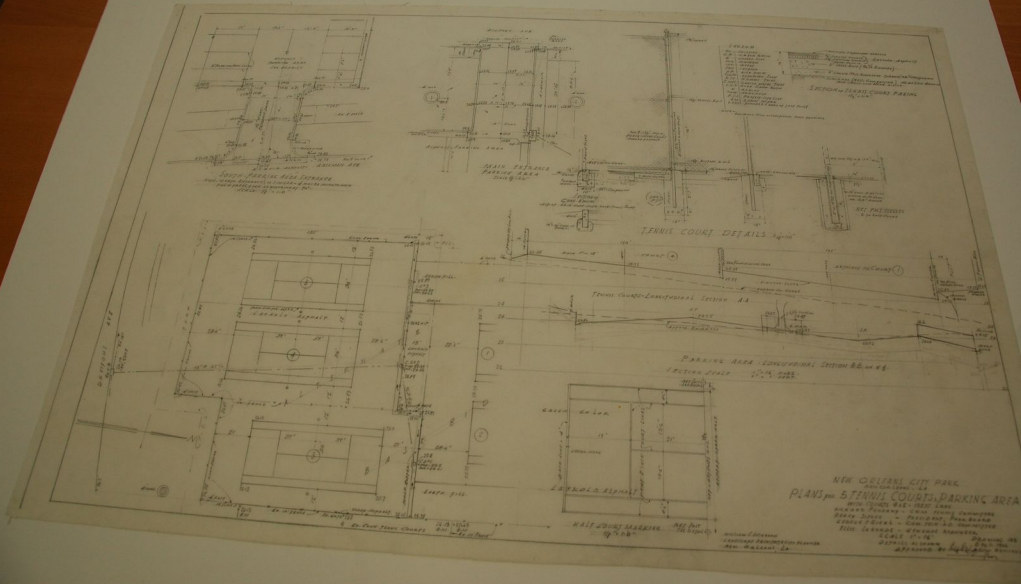
WITH COURTS 42.5 - 135 FT. LONG

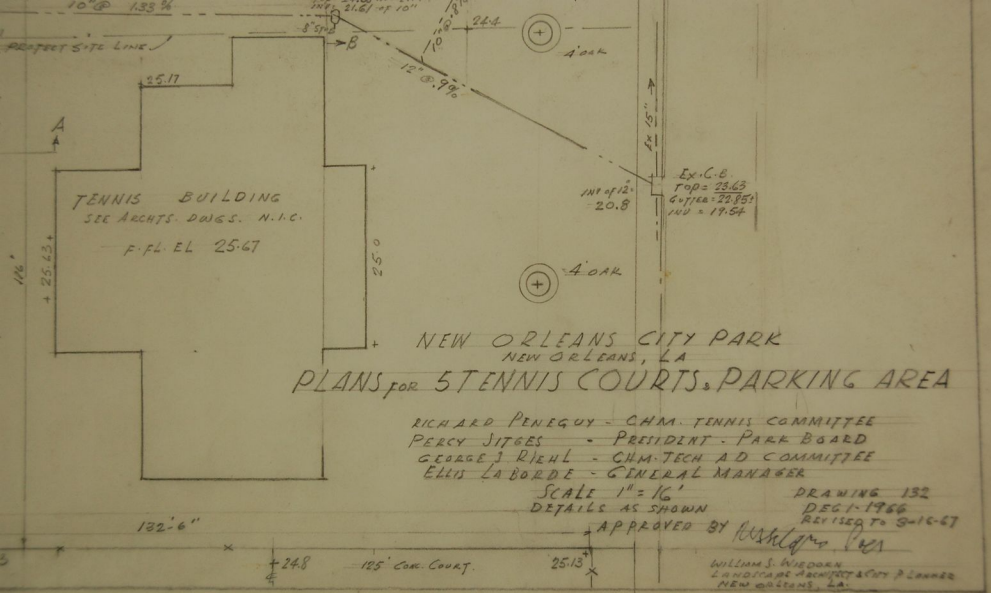
RICHARD PENEGUY - CHNA TENNIS COMMITTEE
PERCY SITGES - PRESIDENT, PARK BOARD
GEORGE T RIEHL - CHM. TECH-A.D. COMMITTEE
ELLIS LABORDE - GENERAL MANAGER

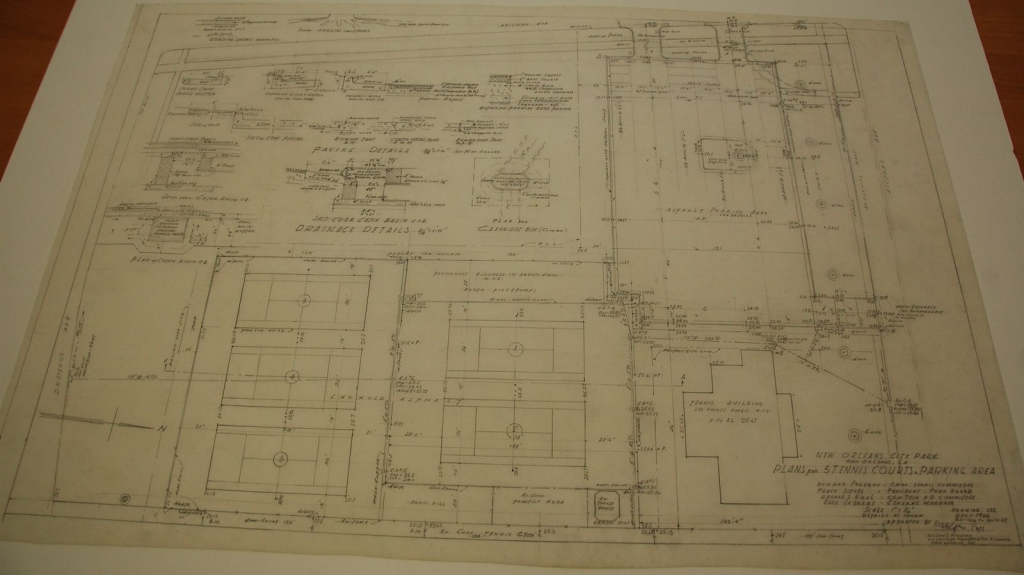
SCALE 1" = 16'
DETAILS AS SHOWN
APPROVED BY

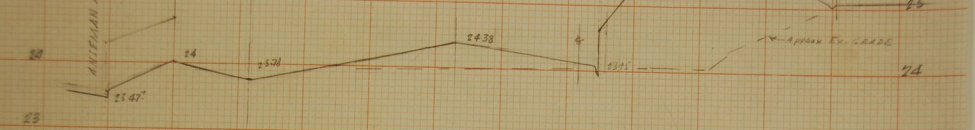
DRAWING 133
DEC. 1966
REVISED TO 3-1967

WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.


TENNIS COURT DETAILS
NEW ORLEANS CITY PARK
PLANS FOR 5 TENNIS COURTS, PARKING AREA


PROPERTY SITE LINE
25.17
TENNIS BUILDING
SEE ARCHTS. DWGS. N.I.C.
F.FL. EL 25.67
25.0
+25.43
116'
A
A
8
8"SPAN
10"@ 1.33%
21.67 of 10"
24.4
4' OAK
12"@ 9%
INT of 12" 20.8
4x 15"
Ex. C.B
Top = 23.63
Gutter = 22.85±
INV = 19.54
4' OAK
NEW ORLEANS CITY PARK
NEW ORLEANS, LA
PLANS FOR 5 TENNIS COURTS & PARKING AREA
RICHARD PENEGUY - CHM. TENNIS COMMITTEE
PERCY SITGES - PRESIDENT - PARK BOARD
GEORGE J RIEHL - CHM. TECH AD COMMITTEE
ELLIS LABORDE - GENERAL MANAGER
SCALE 1" = 16'
DETAILS AS SHOWN
DRAWING 132
DEC 1-1966
REVISED TO 3-16-67
APPROVED BY
WILLIAM S. WISDOM
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.
132'-6"
24.8
125' CONC. COURT.
25.13


PAVING DETAILS
DRAINAGE DETAILS
TOWER BUILDING
NEW ORLEANS CITY PARK
PLANS for TENNIS COURTS, PARKING AREA



SECTION THRU SOUTH ½ of PARKING AREA.

NEW ORLEANS CITY PARK
NEW ORLEANS LA.

SECTIONS & PLANS FOR 6 TENNIS COURTS & PARKING AREA

SCALE 1" = 32' HORZ. 1" = 1-0" VERT. DETAILS AS SHOWN

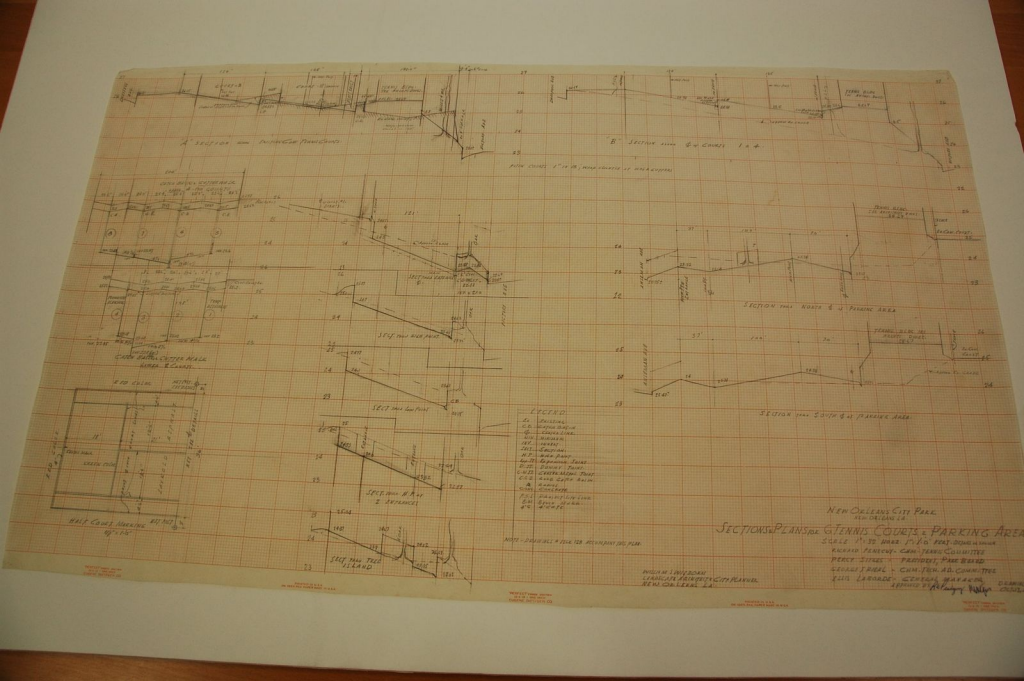
RICHARD PENEGUY - CHM. TENNIS COMMITTEE
PERCY SITGES - PRESIDENT, PARK BOARD
GEORGE J. RIVAIL - CHM. TECH. AD. COMMITTEE
ELLIS LABORDE - GENERAL MANAGER
APPROVED BY

DRAWING #127
OCT. 17, 1966

WILLIAM J. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

PRINTED IN U.S.A.
ON 100% RAG PAPER MADE IN U.S.A.

"PERFECT" CROSS SECTION
10 X 10 = ONE INCH
EUGENE DIETZGEN CO.


NEW ORLEANS CITY PARK IMPROVEMENT ASSOCIATION
SECTIONS & PLANS OF TENNIS COURTS & PARKING AREA
SCALE 1" = 10 FEET & 1" = 20 FEET
RICHARD PENICAUT - CHM. TENNIS COMMITTEE
ROBERT STRAUSS - PRESIDENT, PARK BOARD
GERARD PARAE - CHM. PARK BOARD COMMITTEE
JOHN LABRANCHE - GENERAL MANAGER, DRAWING APPROVED BY
JOSEPH W. LEVY BROOKS
LANDSCAPE ARCHITECTS CITY PLANNERS
NEW ORLEANS, LA.
SECTION THRU GUARD & 12' PARKING AREA
SECTION THRU SOUTH 6-12 PARKING AREA
SECTION THRU COURTS 1 & 4
SECTION THRU COURTS 2 & 3
SECTION THRU 8 FT. & 12 FT. PARKING AREA
SECTION THRU 12 FT. PARKING AREA
SECTION THRU TREE ISLAND
HALF COURT SHOWING 10' FT. NET
LEGEND:
CONCRETE
ASPHALT
GRASS
SHRUBS
TREES
BRICK
CONCRETE CURB
CONCRETE WALK
CONCRETE TRACK
ASPHALT WALK
SAND
GRAVEL
FENCE
WOOD
METAL
NOTE - DRAINAGE & PIPE FOR ADJACENT 12' FILL

NEW ORLEANS CITY PARK
NEW ORLEANS LA.

PLANS FOR 6 TENNIS COURTS & PARKING AREA

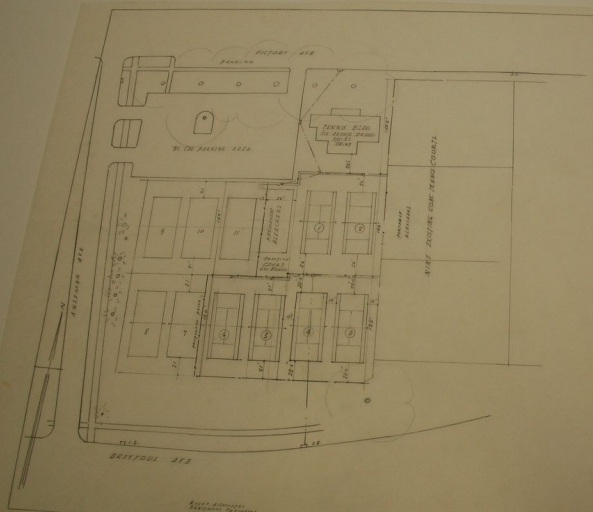
SCALE 1" = 32' - DETAILS AS SHOWN

RICHARD PENEGUY - CHM. - TENNIS COMMITTEE
PERCY SITES - PRESIDENT, PARK BOARD
GEORGE T. RIEHL - CHM. TECH. AD. COMMITTEE
ELLIS LABORDE - GENERAL MANAGER

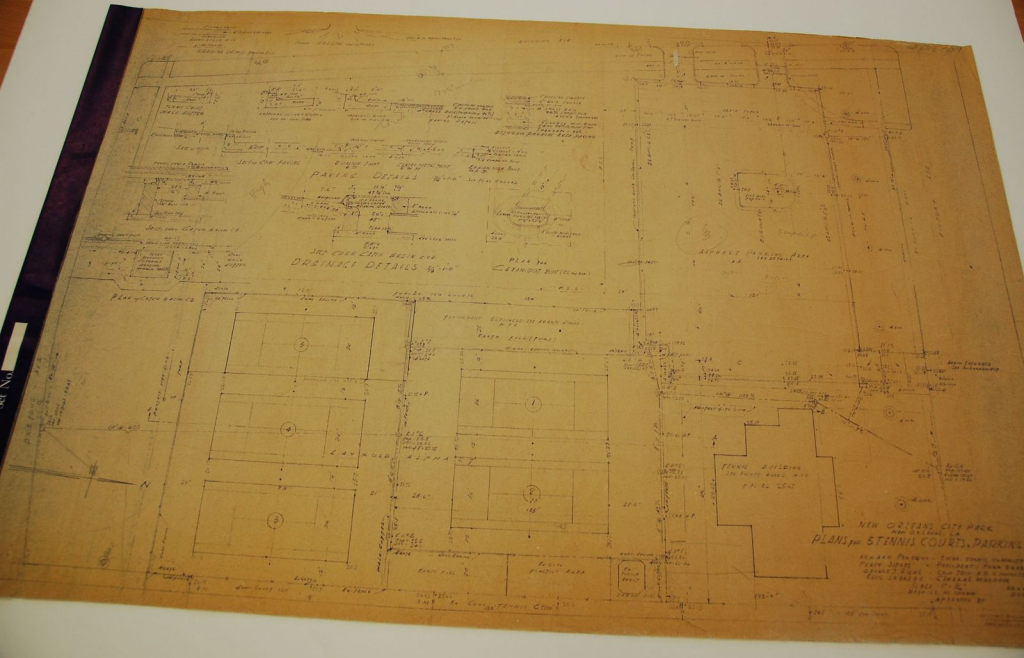
DRAWING 124
SEPT. 27, 1954

WILLIAM E. WILBORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

RIEHL

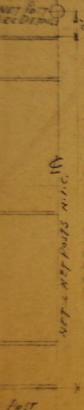

VICTORY AVE.
PARKING
TENNIS BLDG. TO ALTER BOYS' DRESS
BUS PARKING AREA
NEW ORLEANS CITY PARK TENNIS COURTS
PARKING AREA
PARKING AREA
PARKING AREA

BUILDING
EL 25.47
25.0
INV = 12.
20.8
Ex. C.B.
TOP = 22.85
GUTTER = 22.27
INV = 19.54
4' OAK
NEW ORLEANS CITY PARK
NEW ORLEANS, LA
PLANS FOR STENNIS COURTS & PARKING AREA
RICHARD PENEGUY - CHM. TENNIS COMMITTEE
PERCY SITGES - PRESIDENT - PARK BOARD
GEORGE J. RIEHL - CHM. TECH. A.D. COMMITTEE
ELLIS LABORDE - GENERAL MANAGER
SCALE: 1" = 16'
DETAILS AS SHOWN
APPROVED BY
DRAWING 132
DEC 1 - 1966
125' CON. COURT
WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.


PAVING DETAILS
DRAINAGE DETAILS
NEW ORLEANS CITY PARK
PLANS for TENNIS COURTS, PARKING

PARKING AREA - LONGITUDINAL SECTION B-B on N.S.

TION SCALE 1" = 16' HORZ.
1" = 1' VERT.



NEW ORLEANS CITY PARK
NEW ORLEANS, LA.

PLANS FOR 5 TENNIS COURTS & PARKING AREA

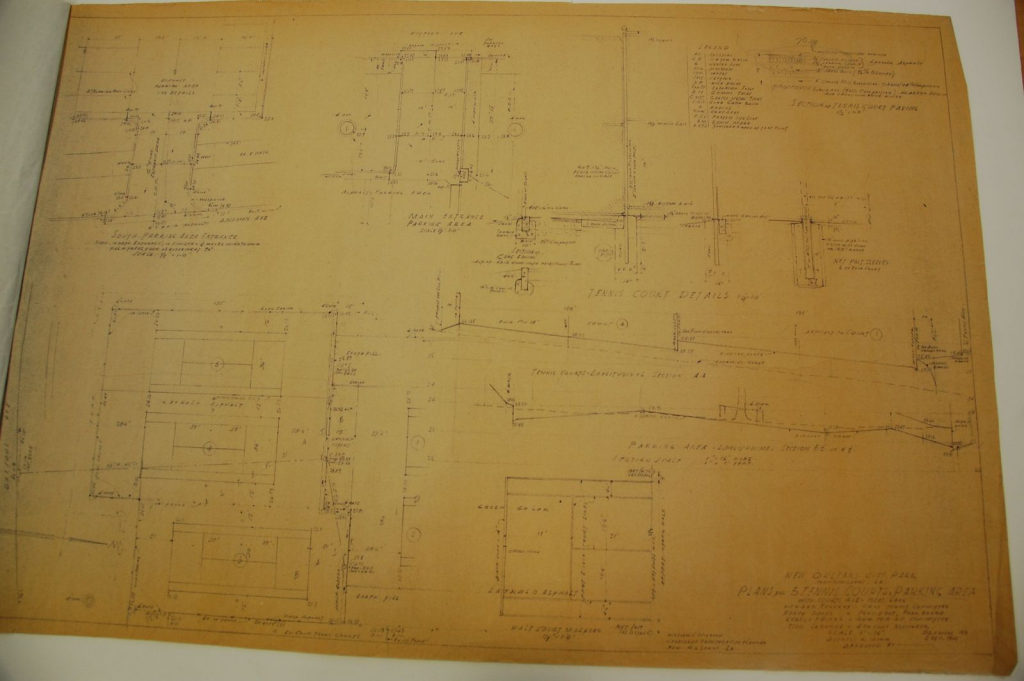
WITH COURTS 42.5 - 135 FT. LONG

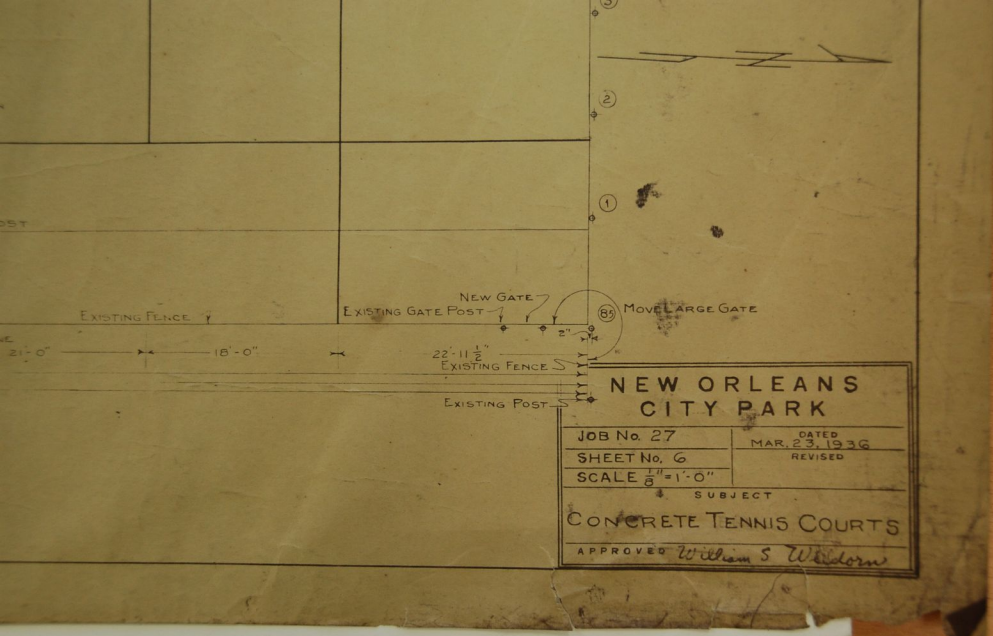
RICHARD PENEGUY - CHM. TENNIS COMMITTEE
PERCY SIGES - PRESIDENT, PARK BOARD
GEORGE T. RIEHL - CHM. TECH. A.D. COMMITTEE
ELLIS LABORDE - GENERAL MANAGER.

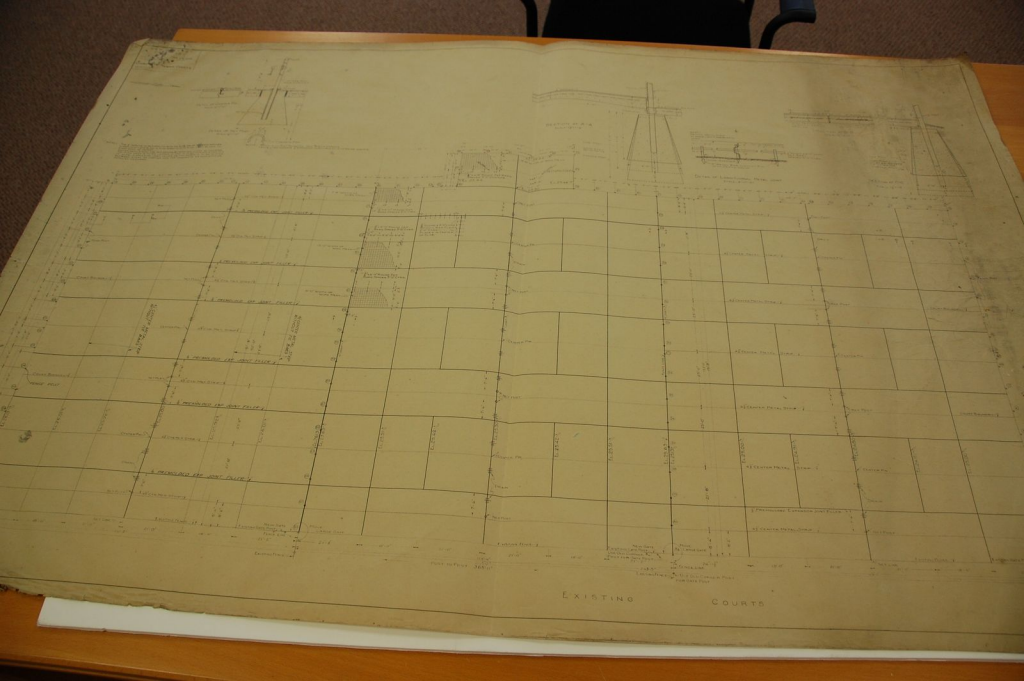
SCALE 1" = 16'
DETAILS AS SHOWN
APPROVED BY _____

DRAWING 133
DEC. 1966

WILLIAM S. WEEDON
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA


TENNIS COURT DETAILS
PLANS for 5 TENNIS COURTS, PARKING AREA


3
2
1
NEW GATE
EXISTING GATE POST
2"
8'
MOVE LARGE GATE
EXISTING FENCE
21'-0"
18'-0"
22'-11 1/2"
EXISTING FENCE
EXISTING POST
NEW ORLEANS
CITY PARK
JOB No. 27
DATED
MAR. 23. 1936
SHEET No. 6
REVISED
SCALE 1/8"=1'-0"
SUBJECT
CONCRETE TENNIS COURTS
APPROVED William S. Waldorn


EXISTING
COURTS

Ex. 92 CAR asphalt
PARKING AREA

NEW ORLEANS CITY PARK
NEW ORLEANS, LA.
PRELIMINARY PLAN
SIX TENNIS COURTS
SCALE 1"=16'

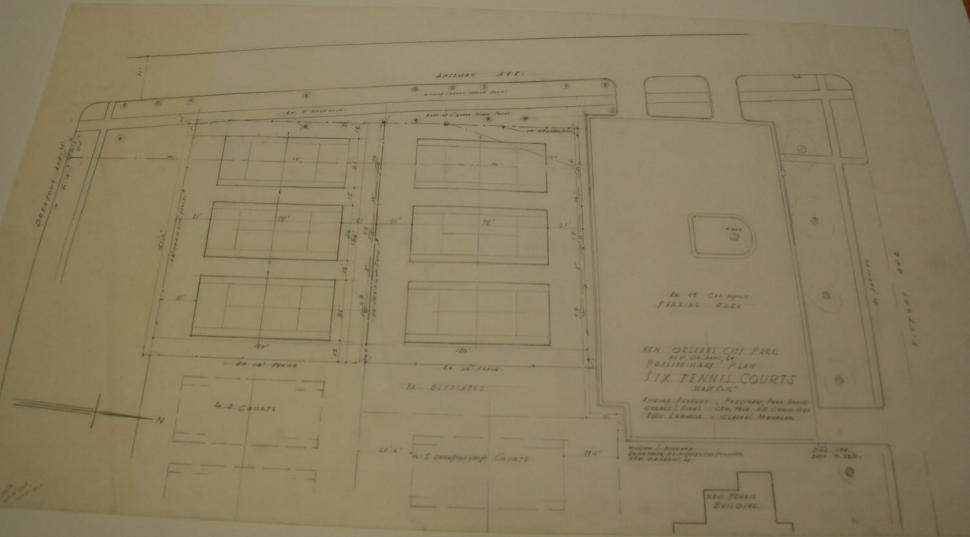
RICHARD PENEGUY, PRESIDENT, PARK BOARD
GEORGE J. RIEHL CHM, TECH AD COMMITTEE
ELLIS LABORDE - GENERAL MANAGER

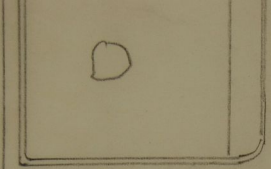
WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DWG. 194
DATE 9-28-71.

28'-6"

NEW TENNIS


ANDUSIA AVE.
DRIVEWAY
N
6-3 COURTS
NEW DRIVE
NEW TENNIS BUILDING.
NEW ORLEANS CITY PARK
PRELIMINARY PLAN
SIX TENNIS COURTS
SCALE 1/16
PRESIDENT PARK BOARD
CHAIRMAN PARKS & PARKWAYS COM. TEN. AD COMMITTEE
GENERAL MANAGER



NEW ORLEANS CITY PARK

NEW ORLEANS, LA.

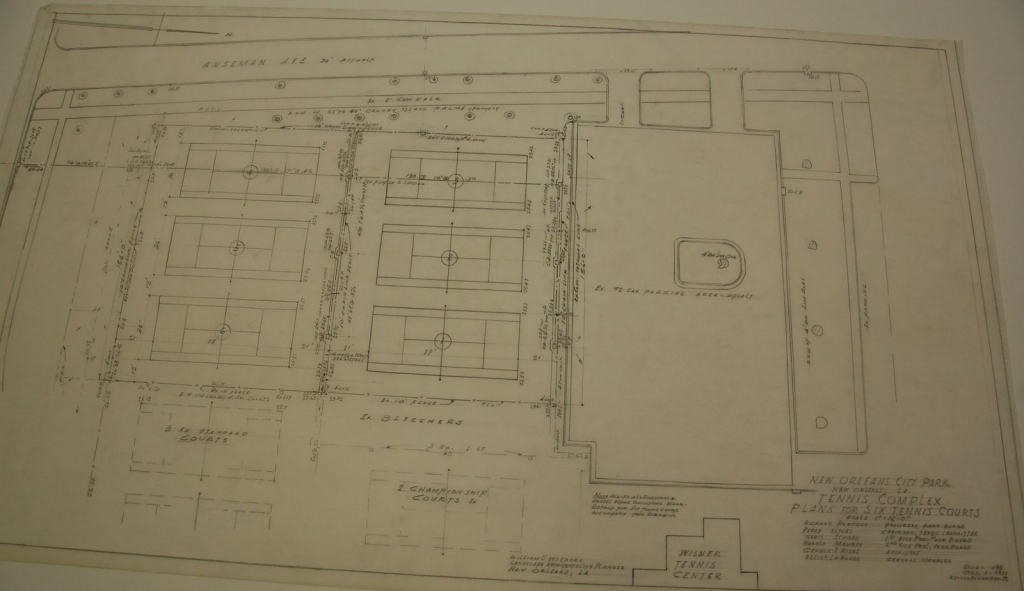
TENNIS COMPLEX

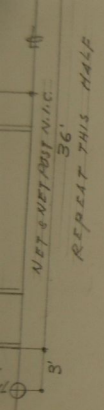
PLANS FOR SIX TENNIS COURTS

SCALE 1" = 16'-0"

RICHARD PENEGUY	PRESIDENT, PARK BOARD
PERCY SITGES	CHAIRMAN, TENNIS COMMITTEE
CARIC SCHOEN	1ST VICE PRES. PARK BOARD
HAROLD MAUNEY	2ND VICE PRES., PARK BOARD
GEORGE J. RIEHL	ARCHITECT
ELLIS P. LA BORDE	GENERAL MANAGER

DWG - 195
OCT. 1 - 1971
REVISED TO MARCH 30-72


ANSEMAN AVE
EX. BLEACHERS
2 EX. STANDARD COURTS
2 CHAMPIONSHIP COURTS
EX. PARKING AREA-ADJACT
NEW ORLEANS CITY PARK
NEW ORLEANS, LA
TENNIS COMPLEX
PLANS FOR SIX TENNIS COURTS
WISNER TENNIS CENTER



NEW ORLEANS CITY PARK

NEW ORLEANS, LA.

TENNIS COMPLEX

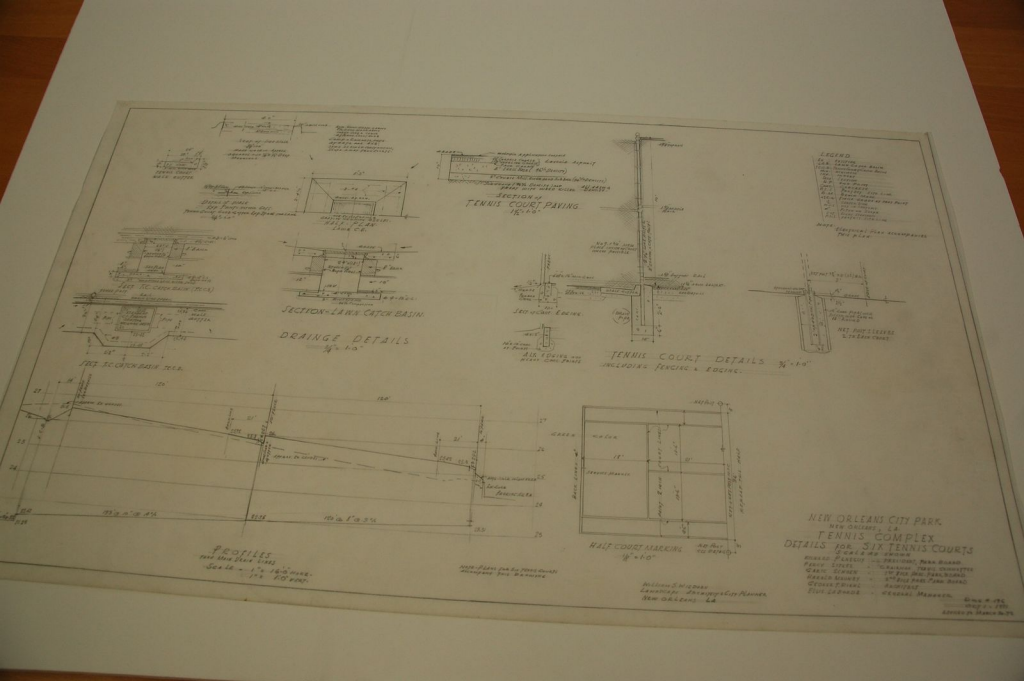
DETAILS FOR SIX TENNIS COURTS

SCALE AS SHOWN

RICHARD PENEGUY - PRESIDENT, PARK BOARD
PERCY SITGES - CHAIRMAN TENNIS COMMITTEE
GARIC SCHOEN - 1ST VICE PRES. PARK BOARD
HAROLD MAUNEY - 2ND VICE PRES. PARK BOARD
GEORGE T. RIEHL - ARCHITECT
ELLIS LABORDE - GENERAL MANAGER

CITY PLANNER

DWG # 196
OCT 1. 1971
REVISED TO MARCH 30-72


DRAINAGE DETAILS
TENNIS COURT DETAILS
PROFILES
HALF COURT MARKING
NEW ORLEANS CITY PARK
TENNIS COMPLEX
DETAILS FOR SIX TENNIS COURTS

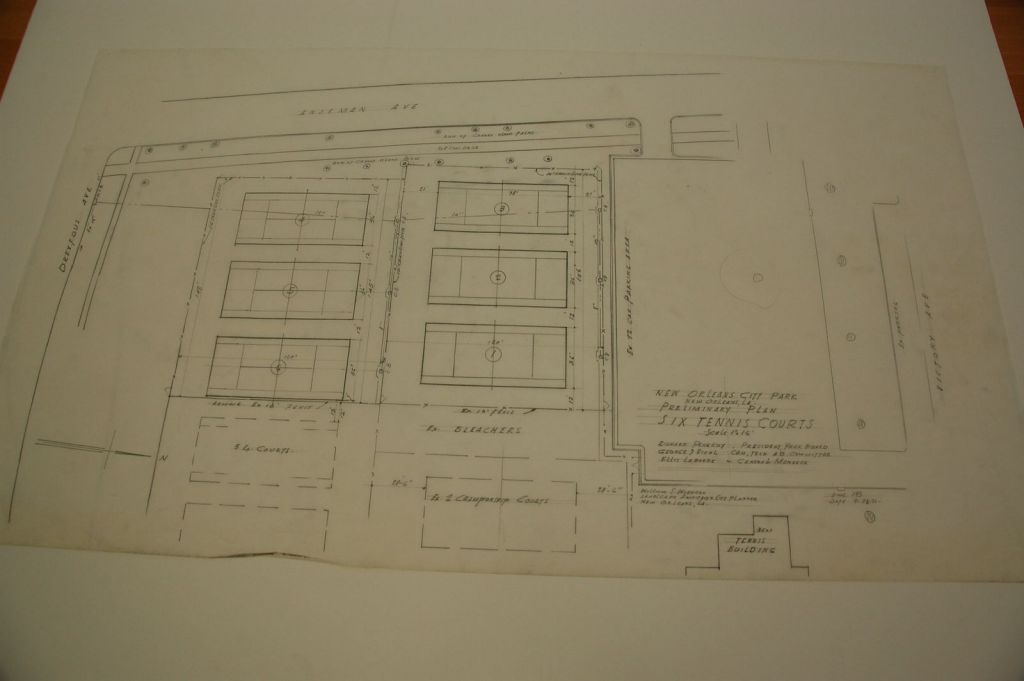
NEW ORLEANS CITY PARK
NEW ORLEANS, LA.
PRELIMINARY PLAN
SIX TENNIS COURTS
SCALE 1"=16'

RICHARD PENEGOY, PRESIDENT, PARK BOARD
GEORGE J. RIEHL CHM, TECH. A.D. COMMITTEE
ELLIS LABORDE - GENERAL MANAGER

WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DWG. 193
DATE 9-28-71.

NEW
TENNIS


EASTMAN AVE
DESIRE ST
VICTORY AVE
NEW ORLEANS CITY PARK
PRELIMINARY PLAN
SIX TENNIS COURTS
SCALE 1"=16'
RICHARD PEMBERTON - PRESIDENT PARK BOARD
GEORGE T. RIEHL - CHM. TECH. ADV. COMMITTEE
ELLIS LABORDE - GENERAL MANAGER
Ex. 10' FENCE
Ex. BLEACHERS
Ex. 2 CHAMPIONSHIP COURTS
Ex. 4 COURTS
NEW TENNIS BUILDING

SECT. 3/4" = 1-0"

FOR PRACTICE BOARD (FUTURE PRACTICE AREA SHOWN)
1/8" = 1-0"

½" FINISH COURSE
1½" BASE COURSE
TACK COURSE
6" SHELL BASE 96% COMPACTION
" PUMPED SAND SUBBASE 94% COMPACTION
EEDBASE 92% COMPACTION, ALL AASHO DENSITY.
CLEAN SOIL.

ASPHALT PAVING
1/8" = 1-0"

ERIFY ALL GRADES AND
E BEFORE STARTING WORK

NOTE: SUBMIT ALT. SECTIONS

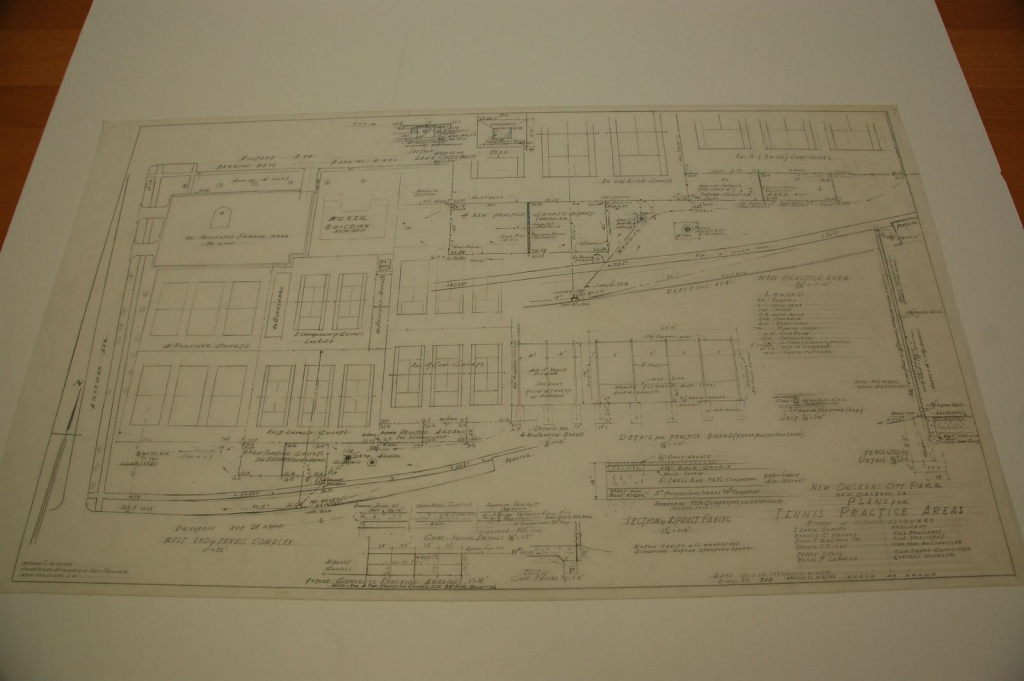
BEVEL TOP
PITCH
SEE DETAILS
4"x12" CONC.
CONC.
2'-3"
1'-6"
FENCE & EDGING DETAIL 3/4" = 1-0
14

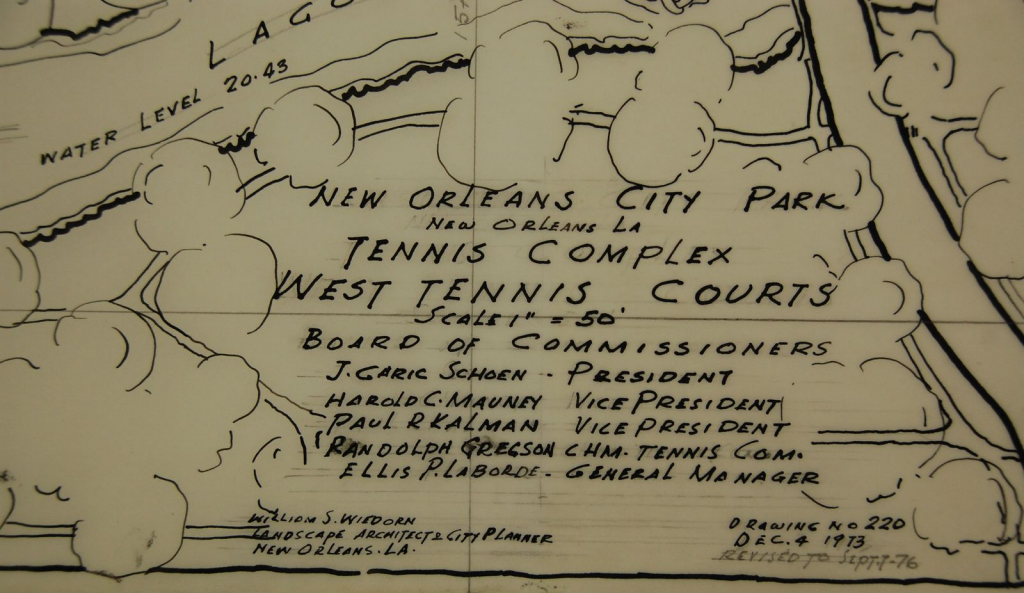
NEW ORLEANS CITY PARK
NEW ORLEANS, LA.
PLANS FOR
TENNIS PRACTICE AREAS

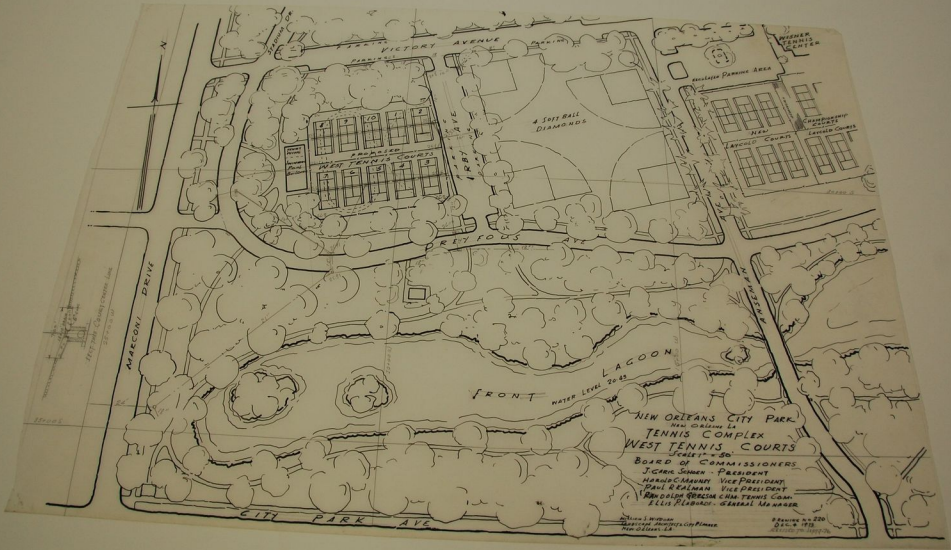
BOARD OF COMMISSIONERS

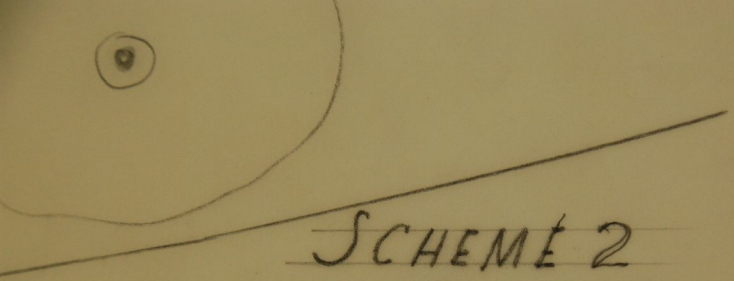
J. GARIC SCHOEN	PRESIDENT
HAROLD C. MAUNEY	VICE PRESIDENT
PAUL R. KALMAN JR.	VICE PRESIDENT
GEORGE J. RIEHL	CHM. TECH. AD. COMMITTEE
PERCY SITES	CHM. TENNIS COMMITTEE
ELLIS P. LABORDE	GENERAL MANAGER

DATE OCT. 13, 1972; REVISED TO 10-17-72
DWG. NO 210 REVISED TO 10-26-72 SCALE AS SHOWN


NEW PRACTICE AREA
DETAIL OF PRACTICE BOARD
NEW ORLEANS CITY PARK
NEW ORLEANS, LA.
TENNIS PRACTICE AREAS
PLANS FOR
BOARD OF COMMISSIONERS
WEST END TENNIS COMPLEX


LAGO
WATER LEVEL 20.43
NEW ORLEANS CITY PARK
NEW ORLEANS LA
TENNIS COMPLEX
WEST TENNIS COURTS
SCALE 1" = 50'
BOARD OF COMMISSIONERS
J. CARIC SCHOEN - PRESIDENT
HAROLD C. MAUNEY VICE PRESIDENT
PAUL R KALMAN VICE PRESIDENT
RANDOLPH GREGSON CHM. TENNIS COM.
ELLIS P. LABORDE - GENERAL MANAGER
WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS. LA.
DRAWING NO 220
DEC. 4 1973
REVISED TO SEPT 7-76


N
FRONT VICTORY AVENUE
PARKING
4 SOFT BALL DIAMONDS
FRONTON
WEST TENNIS COURTS
DRIVE
DRIVE FOUS AVE
MARCONI DRIVE
LAGOON
FRONT
WATER LEVEL 2.0
CITY PARK AVE
NEW ORLEANS CITY PARK
NEW ORLEANS, LA.
TENNIS COMPLEX
WEST TENNIS COURTS
SCALE 1"=50'
BOARD OF COMMISSIONERS
J. CRAIG SCHMEN - PRESIDENT
HAROLD C. ARNOUX VICE PRESIDENT
PAUL R. EALMAN VICE PRESIDENT
MRS. OLGA PERACHI - MRS. TENNIS COM.
ELLIS PLEASANT - GENERAL MANAGER



SCHEME 2

ALL TOURNAMENT COURTS (135 FT.)

EXCEPT COURT NO 3 (120FT)

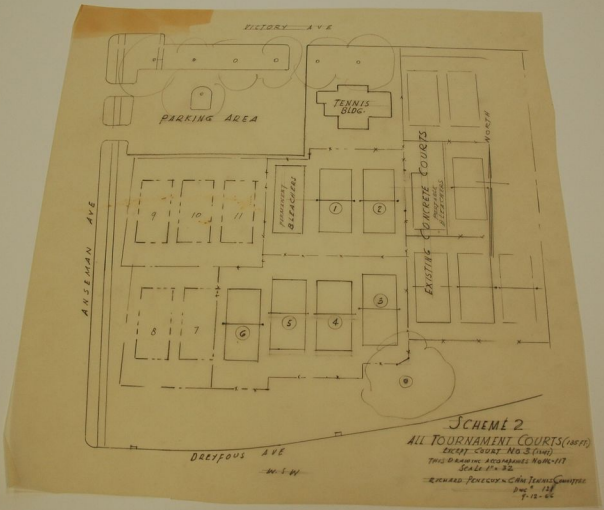
THIS DRAWING ACCOMPANIES NO 116-117

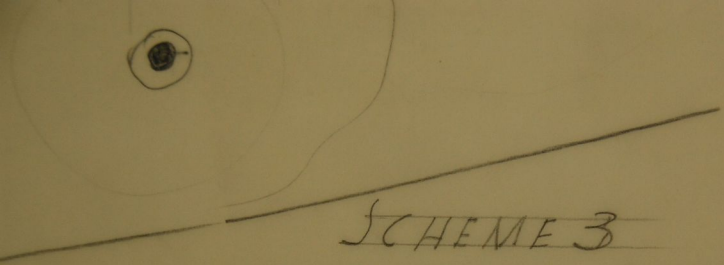
SCALE 1" = 32

RICHARD PENEGUY & CAM TENNIS COMMITTEE

DWG # 121

9-12-66


VICTORY AVE
PARKING AREA
TENNIS BLDG.
NORTH
AXELMAN AVE
DREYFOUS AVE
PERMANENT SEATING
EXISTING CONCRETE COURTS
PROPOSED PLASTIC COVERS
9
10
11
8
7
6
5
4
1
2
3
SCHEME 2
ALL TOURNAMENT COURTS (108 FT)
EXCEPT COURT No. 3 (114')
THIS DRAWING ACCOMPANIES NOTE #17
SCALE 1" = 32'
RICHARD PENLEGION, CAL TENNIS COMMITTEE
DWG # 12
7-12-66

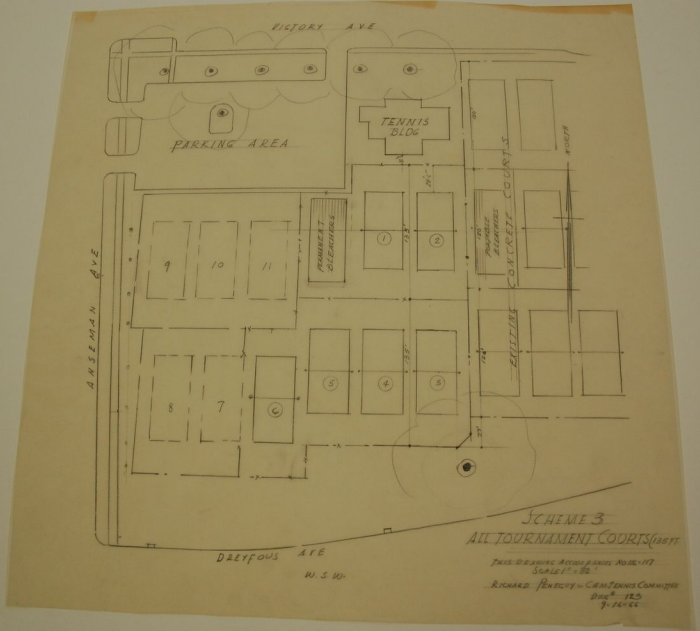


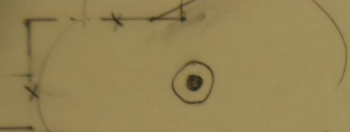
SCHEME 3

ALL TOURNAMENT COURTS (135 FT.

THIS DRAWING ACCOMPANIES NO 116-117
SCALE 1" = 32'

RICHARD PENEGUY c CH M. TENNIS COMMITTEE
DWG # 123
9-16-66


VICTORY AVE
PARKING AREA
TENNIS BLDG
ANSEMAN AVE
PRACTICE COURTS
EXISTING CONCRETE COURTS
DREYFOUS AVE
W. S. U.
SCHEME 3
ALL TOURNAMENT COURTS (36FT.
THIS DRAWING ACCOMPANIES NOTE #17
SCALE 1" = 32'
RICHARD PORTEOUS — CAMP TENNIS COMMITTEE
DATE 12.5
7.16.62



SCHEME 1

ALL TOURNAMENT COURTS (135FT)

EXCEPT COURT NO 3 (120FT.)

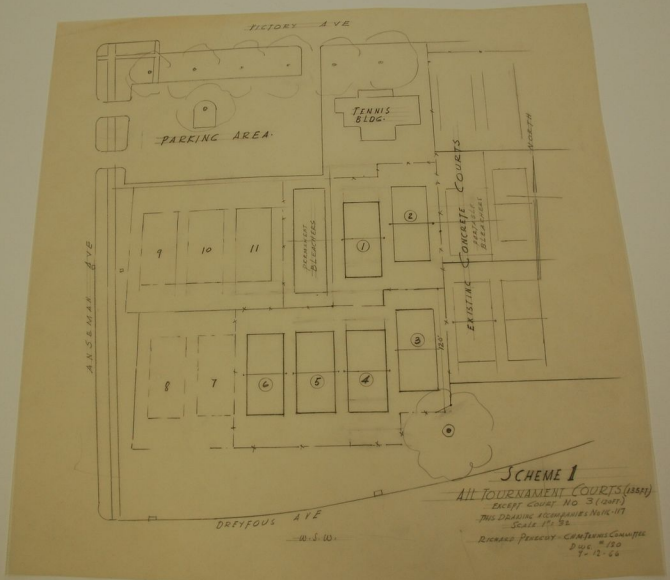
THIS DRAWING ACCOMPANIES NO 116-117

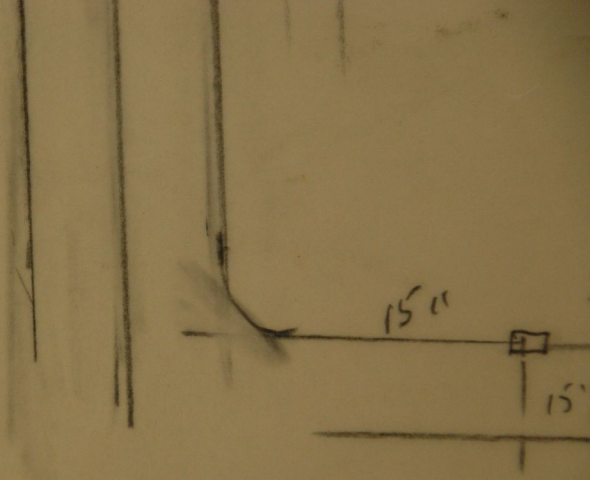
SCALE 1" = 32

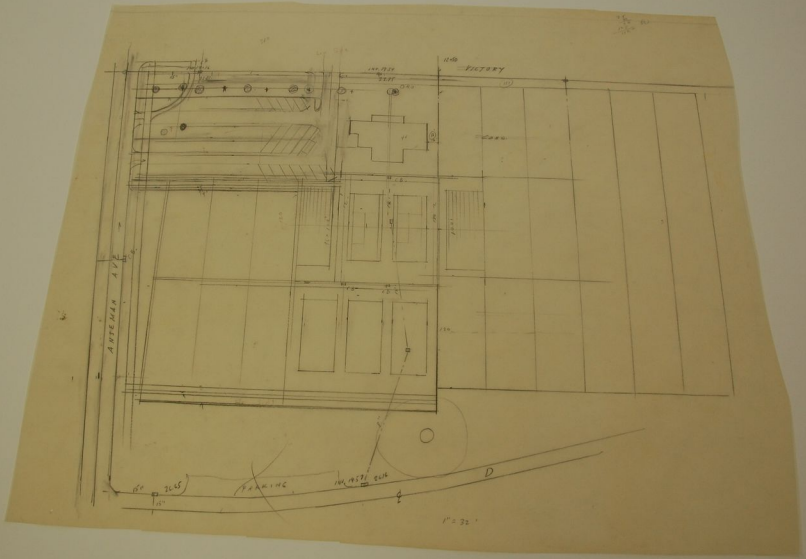
RICHARD PENEGUY - CH M. TENNIS COMMITTEE

DWG. # 120

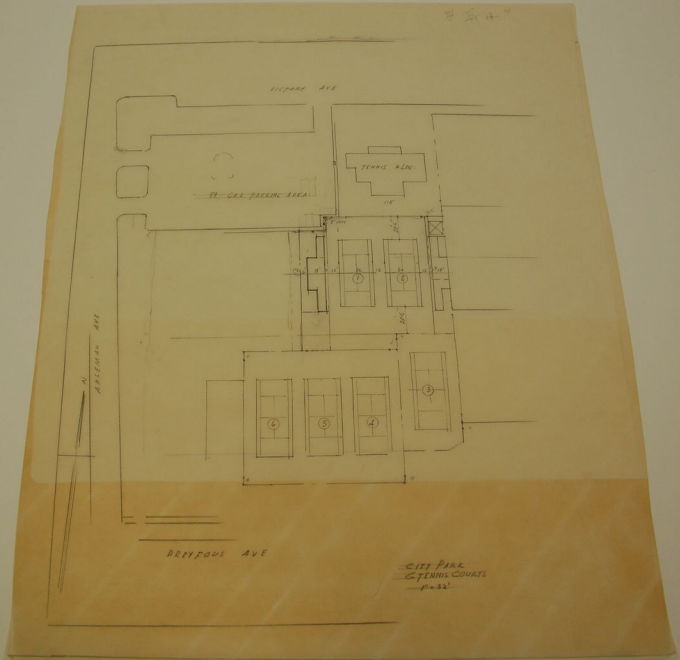
9-12-66

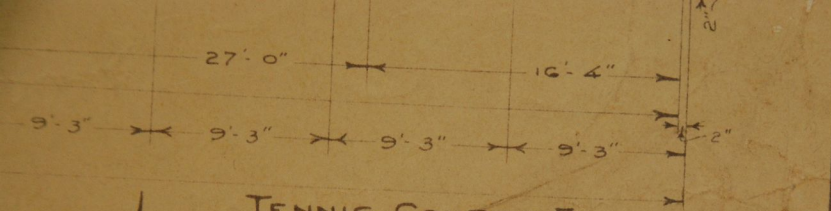

VICTORY AVE
PARKING AREA
TENNIS BLDG.
EXISTING CONCRETE COURTS
NORTH
ANSMAR AVE
DREYFOUS AVE
9
10
11
8
7
6
5
4
3
2
1
W.S.W.
SCHEME 1
ALL TOURNAMENT COURTS (ASBSTT)
EXCEPT COURT NO 3 (ASPT)
THIS DRAWING ACCOMPANIES MEMO-117
SCALE 1"= 50'
RICHARD PEDICINI - CHM TENNIS COMMITTEE
DWG # 120
7-12-66


15'
15'


VICTORY
ANDERSON AVE
PARKING
1" = 32'

CITY PARK
& TENNIS COURTS
1" = 32'


ELLIPSE AVE
TENNIS BLDG.
CAR PARKING AREA
N. ARLINGTON AVE
DRIFTOUS AVE
CITY PARK
TENNIS COURTS



TENNIS COURTS FOLDER

NEW ORLEANS CITY PARK

JOB No. 27

DATED 5-19-1936

SHEET No 6-A

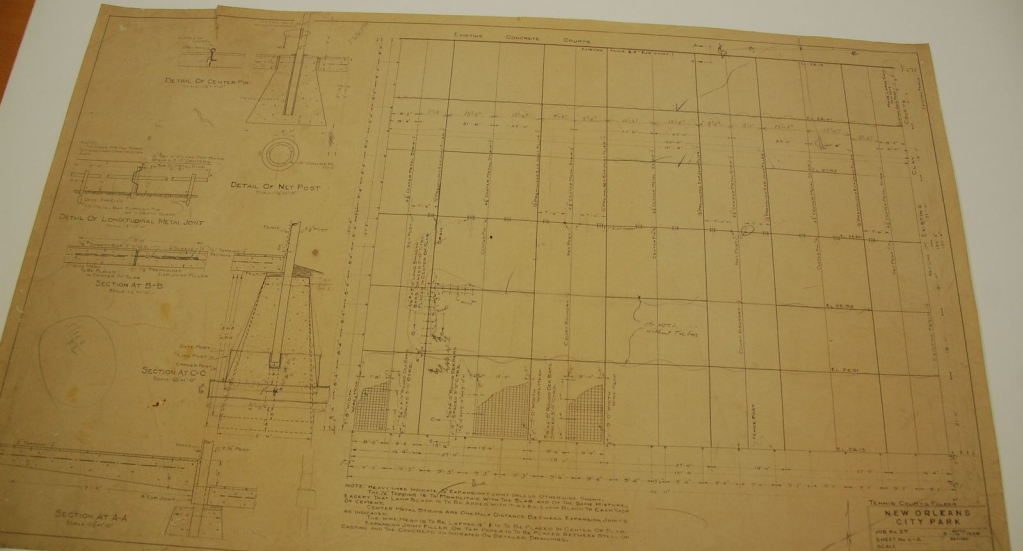
REVISED

SCALE

SUBJECT

CONCRETE TENNIS COURTS SOUTH COURTS

APPROVED


DETAIL OF CENTER PIN
DETAIL OF NET POST
DETAIL OF LONGITUDINAL METAL JOINT
SECTION AT B-B
SECTION AT C-C
SECTION AT A-A
EXISTING CONCRETE COURTS
NOTE: HEAVY LINES INDICATE 1/2" EXPANSION JOINT (UNLESS OTHERWISE SHOWN)
THIS 1/2" OPENING IS TO BE FILLED WITH TAR PAPER AND OF THE SAME MIXTURE
OF CEMENT AND LAMP BLACK AS USED IN THE CONCRETE WITH THE LAMP BLACK OMITTED.
CENTER METAL STRIPS ARE ONE HALF DISTANCE BETWEEN EXPANSION JOINTS
AS INDICATED.
ALL LONGITUDINAL JOINTS TO BE LAPPED 8" & 10" TO BE PLACED IN CENTER OF SLAB.
EXPANSION JOINT FILLER ONLY TO BE PLACED IN CENTER OF SLAB.
CASTING AND THE CONCRETE AS INDICATED ON DETAILS (TRANSVERSE)
TENNIS COURTS IN TOWN
NEW ORLEANS
CITY PARK
JOB NO. 27
SHEET NO. A-1
SCALE
CONCRETE TENNIS COURTS
SOUTH COURTS

TENNIS COURT FOLDER

Pillie

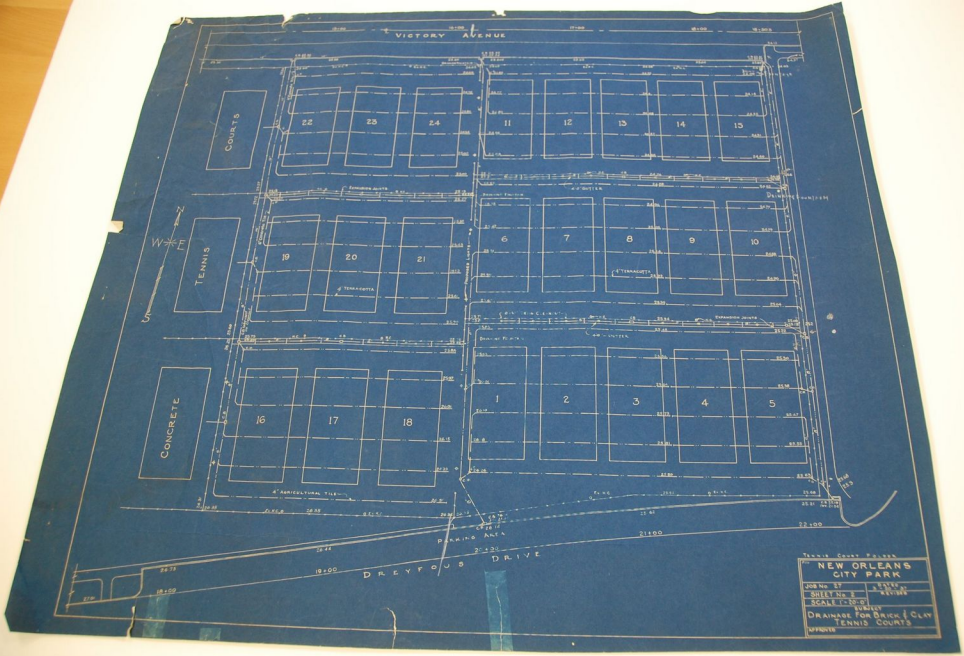
NEW ORLEANS CITY PARK

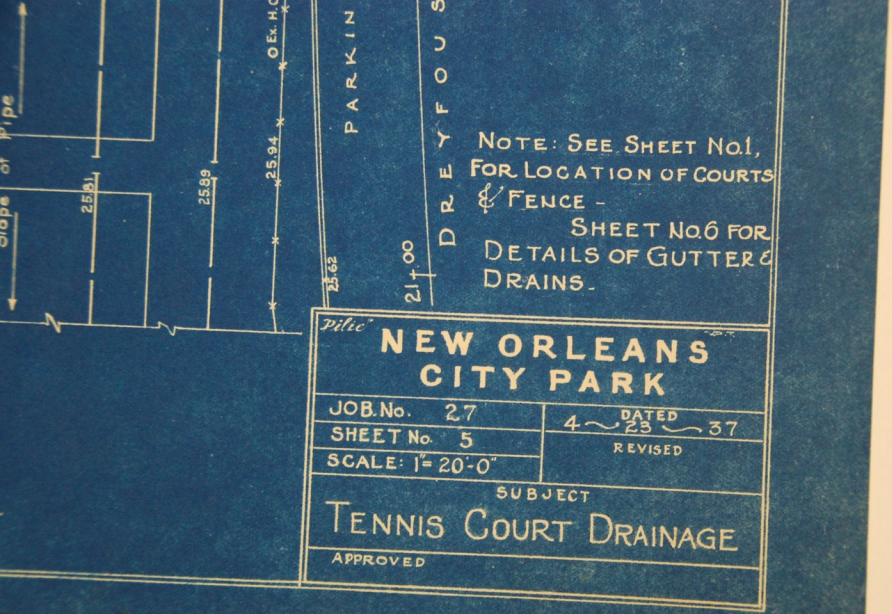
JOB No. 27	DATED 3 - 20 - 37
SHEET No. 2	REVISED
SCALE 1" = 20'-0"	

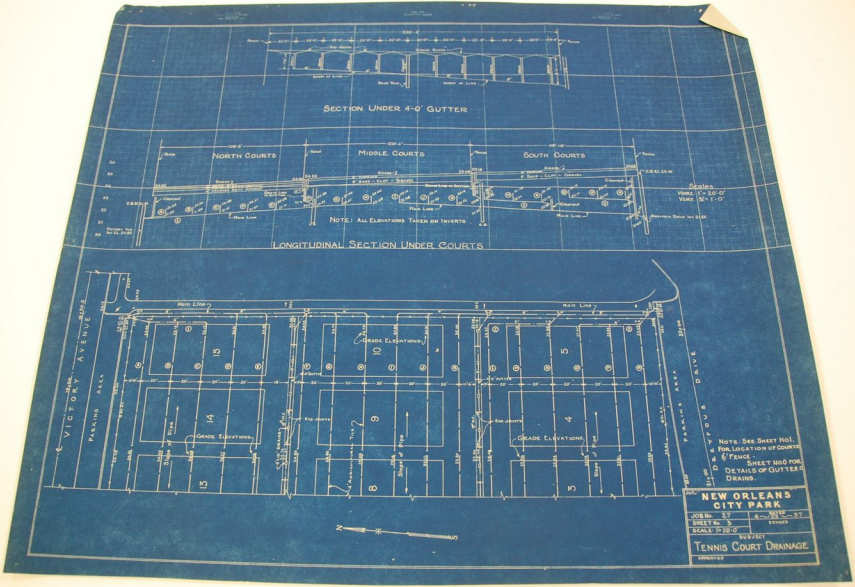
SUBJECT

DRAINAGE FOR BRICK & CLAY TENNIS COURTS

APPROVED


VICTORY AVENUE
COURTS
TENNIS
CONCRETE
22
23
24
11
12
13
14
15
19
20
21
6
7
8
9
10
16
17
18
1
2
3
4
5
N
W
E
PARKING AREA
DREYFOUS DRIVE
NEW ORLEANS
CITY PARK
DRAINAGE FOR BRICK & CLAY
TENNIS COURTS


Slope of Pipe
25.81
25.89
25.94
Ex. H.C.
PARKIN
DREYFOUS
25.62
21+00
NOTE: SEE SHEET No.1, FOR LOCATION OF COURTS & FENCE - SHEET No.6 FOR DETAILS OF GUTTER & DRAINS.
Pilie
NEW ORLEANS CITY PARK
JOB. No. 27
SHEET No. 5
SCALE: 1"= 20'-0"
DATED 4-23-37
REVISED
SUBJECT
TENNIS COURT DRAINAGE
APPROVED


SECTION UNDER 4'-0" GUTTER
NORTH COURTS
MIDDLE COURTS
SOUTH COURTS
NOTE: ALL ELEVATIONS TAKEN ON INVERTS
LONGITUDINAL SECTION UNDER COURTS
VICTORY AVENUE
PARKING AREA
PARKING DRIVE
GRADE ELEVATIONS
NOTE: SEE SHEET NO1 FOR LOCATION OF COURTS & FENCE.
SHEET NO3 FOR DETAILS OF GUTTER & DRAINS.
NEW ORLEANS CITY PARK
TENNIS COURT DRAINAGE

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William S. Wiedorn Collection Folder 8

City Park

Landscaping

Casino

Rose Garden Details

Tennis Courts

Folder 09 – William S Wiedorn Collection – City Park Master Plans

01. N.O. City Park – New Driving Range Revised Grading Plan
    Dwg No. 242 (Accompanies Dwg. No. 207, 208, & 209)
    01.07.1977
    Scale: 1”=40’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
02. N.O. City Park – New Driving Range Revised Grading Plan (copy)
    Dwg No. 242 (Accompanies Dwg. No. 207, 208, & 209)
    01.07.1977
    Scale: 1”=40’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
03. N.O. City Park – New Driving Range Revised Grading Plan (copy)
    Dwg No. 242 (Accompanies Dwg. No. 207, 208, & 209)
    01.07.1977
    Scale: 1”=40’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
04. N.O. City Park – Relocation of Driving Range (Scheme A)
    Dwg No. 193
    08.02.1971
    Scale: 1”=200’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
05. N.O. City Park – Relocation of Driving Range (Scheme B)
    Dwg No. 194
    08.03.1971
    Scale: 1”=200’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
06. Golf Course Greens
    Dwg No. ?
    01.28.1936
    Scale: ?
07. N.O. City Park – Grading Plan for Last Nine Holes of Beginners Golf Course
    Dwg No. ?
    02.21.1938
    Scale: 1”=100’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
08. N.O. City Park – Golf Complex – North (#2) Course Driving Range Lagoon Grading & Drainage Plan
    Dwg No. 146
    03.08.1967 (Revised 04.24.67)
    Scale: 1”=50’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
09. N.O. City Park - Golf Complex – North (#2) Course Plans for Ursuline & West Lagoons
    Dwg No. 144
    02.28.1967 (Revised 03.10.67)(Revised 04.24.67)
    Scale: 1”=50’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
10. N.O. City Park – Grading & Drainage in Clubhouse Area
    Dwg No. 129
    10.24.1966
    Scale: 1”=100’

11. N.O. City Park – Prelim Plan for 18 Hole 3 Par Golf Course
    Dwg No. 214
    06.23.1973
    Scale: 1”=200’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
12. General Site Plan – 74 Tee Driving Range
    Dwg No. 233
    07.03.1975
    Scale: 1”=40’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
13. N.O. City Park – New Driving Range – Revised Grading Plan
    Dwg No. 242
    01.07.1977
    Scale: 1”=40’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
14. N.O. City Park – Planting Plan for Driving Range House Environs
    Dwg No. 243
    06.08.1977
    Scale: 1”=40’ & 1”=10’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
    Plant List on Drawing
15. N.O. City Park – Prelim Planting Plan for Clubhouse Site
    Dwg No. 135
    01.16.1967
    Scale: 1”=16’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
    Plant List on Drawing
16. N.O. City Park – Golf Complex
    Dwg No. 110
    03.25.1966
    Scale: 1”=200’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
17. N.O. City Park – Prelim Plan for Golf Course No. 3
    Dwg No. 20
    02.09.1959
    Scale: 1”=200’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
18. N.O. City Park – Prelim Plan (Revised) No. 1 Second Nine No. 3 Golf Course
    Dwg No. ?
    10.14.1960
    Scale: 1”=200’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
19. N.O. City Park – Prelim Plan (Revised) No. 2 Second Nine No. 3 Golf Course
    Dwg No. ?
    10.14.1960
    Scale: 1”=200’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
20. Golf Course Yardage Layout
21. N.O. City Park – Prelim Plan East #1 & West #3 Golf Course
    Dwg No. 91
    06.04.1965

Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

22. N.O. City Park – Revised Plan for North End of No. 3 Golf Course
Dwg No. 23
03.13.1959
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

23. Grading, Drainage & Site Improvements for City Park #1 & #3 Course
Dwg No. 102
01.17.1966
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

24. Prelim Site Plan East #1 & West #3 Golf Course
Dwg No. 99
01.04.1966 (Revised 01-07-66)
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

25. N.O. City Park – Prelim Plan Second Nine No. 3 Golf Course
Dwg No. 3 No. 6
11.14.1960 (Revised 04-26-61, 05-09-61, 08-16-62)
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

26. N.O. City Park – Site Plan for East #1 & West #3 Golf Course
Dwg No. 96
09.27.1965
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

27. N.O. City Park – Three Golf Courses
Dwg No. 80
02.12.1964
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

28. N.O. City Park – Three Golf Courses
Dwg No. 81
03.16.1964
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

29. N.O. City Park – Revised Site Plan East #1 & #3 Golf Courses
Dwg No. 106
02.11.1966
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

30. N.O. City Park – Prelim Plan No. 1 & No. 3 Golf Courses
Dwg No. 22
02.12.1959 (Revised 02-13-59, 03-03-59)
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

31. N.O. City Park – Prelim Plan Nine Holes – No. 3 Golf Course
Dwg No. 23
05.08.1959 (Revised 05-13-59)
Scale: 1”=200’

William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

32. N.O. City Park – Prelim Plan East #1 & West #3 Course
    Dwg No. 92
    06.17.1965 (Revised 06-23-65, 08-13-65)
    Scale: 1”=200’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
33. N.O. City Park – Revised Plans Holes No. 3 & 8 – Golf Course No. 3
    Dwg No. 29
    02.17.1960
    Scale: 1”=100’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
34. N.O. City Park – Prelim Grading & Drainage Plan – East #1 & West #3 Golf Courses
    Dwg No. 107
    03.11.1966 (Revised 06-01-66, 06-16-66, 08-01-66)
    Scale: 1”=100’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
35. N.O. City Park – South of Club House Site Plan for Grading, Drainage & Site Improvements
    Dwg No. 134
    12.07.1966 (Revised 03-03-67, 03-31-67)
    Scale: 1”=16’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
36. N.O. City Park – Drainage Appurtenances for E & W Golf Courses & Overflow Parking Area
    Dwg No. 142
    02.16.1967
    Scale: 3/4”=1’-0”
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
37. N.O. City Park – Golf Course Complex Prelim Plans for 8” Water Line w/ Fire Hydrants
    Dwg No. 151
    06.09.1967 (Revised 06-12-67, 09-11-67)
    Scale: 1”=40’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
38. N.O. City Park – Golf Course Complex – Overflow Parking Area – Plans for Drainage & Appurtenances
    Dwg No. 145
    02.28.1967 (Revised 03-10-67, 06-02-67)
    Scale: 1”=40’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
39. N.O. City Park – Golf Complex – Overflow Parking
    Dwg No. 139
    01.31.1967 (Revised 02-16-67)
    Scale: 1”=40’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
40. N.O. City Park – Prelim Plan for Water Lines – Second Nine - No. 3 Golf Course
    Dwg No. 9
    07.02.1962 (Revised 07-25-62, 08-01-62, 10-11-62)
    Scale: 1”=100’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
41. N.O. City Park – Prelim Water Supply No. 3 Golf Course
    Dwg No. 114
    07.12.1966
    Scale: 1”=100’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

42. N.O. City Park – Prelim Plan for Completion of E & W Golf Course Water Supply
    Dwg No. 112
    06.09.1966
    Scale: 1”=200’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
43. N.O. City Park – Prelim Water Supply – Holes #3-8 – Golf Course No. 3
    Dwg No. 30
    02.23.1960 (Revised 03-28-60)
    Scale: 1”=100’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
44. N.O. City Park – Prelim Water Supply – Holes #4-7 – Golf Course No. 3
    Dwg No. 32
    04.11.1960
    Scale: 1”=100’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
45. N.O. City Park – Golf Complex – North #2 Course Prelim Green Plans
    Dwg No. 147
    02.08.1967
    Scale: 1”=30’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
46. N.O. City Park – Golf Complex – North #2 Course Prelim Green Plans
    Dwg No. 154
    07.14.1967
    Scale: 1”=30’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
47. N.O. City Park – Golf Complex – North #2 Course Prelim Green Plans
    Dwg No. 168
    01.17.1968 (Revised 02-19-68, 03-28-68)
    Scale: 1”=30’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
48. N.O. City Park – Golf Complex – North #2 Course Prelim Green Plans (COPY)
    Dwg No. 154
    07.14.1967
    Scale: 1”=30’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
49. N.O. City Park – Golf Complex – North #2 Course Prelim No. 3 Green Plans
    Dwg No. 176
    07.29.1968
    Scale: 1”=30’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
50. N.O. City Park – Prelim Plan for Water Lines – North # 2 Golf Course
    Dwg No. 172
    04.08.1968 (Revised 04-11-68)
    Scale: 1”=100’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
51. N.O. City Park – Prelim Plan for Water Lines – North # 2 Golf Course (COPY)
    Dwg No. 172
    04.08.1968
    Scale: 1”=100’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
52. N.O. City Park – Existing Conditions New Athletic Fields

Dwg No. 183
10.05.1970
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

53. N.O. City Park – North #2 Golf Course – Grading and Drainage
Dwg No. 143
03.06.1967 (Revised 04-24-67, 06-02-67)
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

54. N.O. City Park – Prelim Revised Plan North #2 Golf Course
Dwg No. 136
01.19.1967
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

55. N.O. City Park – North Golf Course
Dwg No. 179
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

56. N.O. City Park – General Plan for Water Supply – North #2 Golf Course
Dwg No. 173
04.19.1968
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

57. N.O. City Park – Prelim Plan for Water Lines North #2 Golf Course (Hose Connections, Drinking Fountains, Etc.)
Dwg No. 166
12.20.1967 (Revised 01-29-68)
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

58. N.O. City Park – Prelim Plan for Water Lines North #2 Golf Course (Area Sprinkler System, Hose Connection Boxes, Etc.))
Dwg No. 171
03.07.1968
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

59. N.O. City Park – Prelim Site Plan for Golf Complex
Dwg No. 98
11.24.1965
Scale: 1”=50’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

60. N.O. City Park – 74 Tee Driving Range – Details for Grading, Drainage, & Site Improvements
Dwg No. 209 (Accompanies #207 & #208)
11.29.1972
Scale: Various
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

61. N.O. City Park – Sections – 74 Tee Driving Range
Dwg No. 208
11.20.1972 (Revised 11-30-72)
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

62. N.O. City Park – Golf Course Complex – Grading, Drainage, & Site Improvements – North #2 Golf Course & Driving Range Parking Areas
    Dwg No. 169
    02.26.1968
    Scale: 1”=40’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
63. N.O. City Park – 74 Tee Driving Range Grading, Drainage, & Site Improvements
    Dwg No. 204
    04.18.1972
    Scale: 1”=40’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
64. N.O. City Park – Grading & Drainage Plan for Area West of City Park High School to Ursuline Canal
    Dwg No. 88
    03.15.1965
    Scale: 1”=50’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
65. N.O. City Park – North #2 Golf Course & Riding Academy – Grading & Drainage to Marconi Lagoon
    Dwg No. 178
    05.26.1969
    Scale: 1”=40’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
66. N.O. City Park – Alternate Grading & Drainage Plan for Area West of City Park High School to Ursuline Canal
    Dwg No. 108
    03.14.1966 (Revised 05-10-66)
    Scale: 1”=50’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
67. N.O. City Park –Grading & Drainage Plan for Area West of City Park High School to Ursuline Canal
    Dwg No. 101
    01.10.1966 (Revised 01-24-66, 03-14-66, 05-10-66))
    Scale: 1”=50’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
68. N.O. City Park – Study for New No. 8 Hole – Course #1/Revised No. 2 Hole – Course #3
    Dwg No. 4
    01.09.1961
    Scale: 1”=100’
    G.F. Riehl & William S. Wiedorn
69. N.O. City Park – Stables Drainage
    Dwg No. 177
    April.1969
70. N.O. City Park – Northeast Section – Study for Grading & Drainage
    Dwg No. 84
    10.27.1964 (Revised 11-05-64)
    Scale: 1”=200’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
71. N.O. City Park – Prelim Plan for Main Drainage
    Dwg No. 159
    08.29.1967
    Scale: 1”=200’
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
72. N.O. City Park – North #2 Golf Course – Grading & Drainage Revisions (Fairways 14, 15, 5, 6)

Dwg No. 167
12.28.1967
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

73. N.O. City Park – First 9 Holes No. 3 Golf Course – Plans for 7 Greens
Dwg No. 27
06.19.1959
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

74. N.O. City Park – Studies for Greens #3, 4, 5, 6 & 7 – No. 3 Course
Dwg No. 111 (Accompanies Dwg. # 107)
03.29.1966
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

75. N.O. City Park – Studies for Greens for West #3 & East #1 Courses
Dwg No. 113 (Accompanies Dwg. # 107 & 131)
06.21.1966 (Revised 11-11-66)
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

76. N.O. City Park – Studies for Greens for West #3 Course
Dwg No. 115
07.15.1966 (Revised 9-20-66)
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

77. N.O. City Park – No. 3 Golf Course Prelim Plan for Greens
Dwg No. 24 (Accompanies Dwg. #33)
05.08.1959 (Revised 5-13-59)
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

78. N.O. City Park – Prelim Plan – Greens – Second Nine No. 3 Golf Course
Dwg No. 7
05.10.1961
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

79. N.O. City Park – North #2 Golf Course Grading & Drainage – West Lagoon & Leisure Drive
Dwg No. 170
03.05.1968 (Revised 3-11-68)
Scale: 1”=50’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

80. N.O. City Park – Site Plan North #2 Golf Course
Dwg No. 138
01.26.1969
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

81. N.O. City Park – Site Plan for 1st 9 Holes – No. 3 Golf Course
Dwg No. 26 (Accompanies Dwg. # 27)
06.19.1959
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

82. N.O. City Park – Revisions on East #1 & West #3 Golf Courses
Dwg No. 97

Undated
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

83. N.O. City Park – Preliminary Layout Plan for Site Plan North #2 Golf Course
Dwg No. 141
02.18.1967 (Revised 2-20-67)
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

84. N.O. City Park – Prelim Plan 3 Par Golf Course (Using Existing Greens)
Dwg No. 213
01.07.1973 (Revised 6-26-73)
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

85. N.O. City Park – Study for North or No. 2 Golf Course
Dwg No. 137
01.26.1967
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

86. N.O. City Park – Site Plan North #2 Golf Course
Dwg No. 148
02.03.1967
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

87. N.O. City Park – Prelim Site Plan North #2 Golf Course
Dwg No. 100
01.07.1966
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

88. N.O. City Park – Revised Grading at No. 10, 11 & 12 – No. 3 Course
Dwg No. 118
08.11.1966
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

89. N.O. City Park – Junior Golf Course & Environs
Dwg No. 182
03.17.1970 (Revised)
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

90. N.O. City Park – Grading at No. 10, 11 & 12 – No. 3 Course
Dwg No. 119
08.25.1966 (Revised 9-6-66)
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

91. N.O. City Park – Revised Plans: Holes No. 5 & 6 (Chiefly No. 6 Green) Golf Course # 3
Dwg No. 28 (Accompanies Dwg. # 26 & 27)
12.14.1959
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

92. N.O. City Park – No. 1 Golf Course
Dwg No. 95
09.20.1965

Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

93. N.O. City Park – Revised Plan for South Club House Area
Dwg No. 131
11.11.1966
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

94. N.O. City Park – Area West of Club House
Dwg No. 122
09.14.1966 (Revised 9-20-66)
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

95. N.O. City Park – 9 Hole Junior Course
Dwg No. 150
03.27.1967
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

96. N.O. City Park – 3 Par Course
Dwg No. 149
03.27.1967
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

97. N.O. City Park – Revised Site Plan NOCP New Athletic Fields & Environs
Dwg No. 197
10.04.1971
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

98. N.O. City Park – Planting Plan of Golf Storage Building Area
Dwg No. 216
07.30.1973
Scale: 1”=8’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Plant List Included

99. N.O. City Park – Revisions on East #1 & West #3 Golf Courses
Dwg No. 97
Undated
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

100. N.O. City Park – Prelim Sketches of Golf Course Greens

101. N.O. City Park – Revised Plan No. 1 Second Nine Course No. 3 Golf Course
10.29.1960
Scale: 1”=200’
Ketchum, Thomas & Riehl

102. N.O. City Park – Studies for Greens for West #3 Course
Dwg No. 115
07.16.1966
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

103. N.O. City Park – No. 1 Golf Course
Dwg No. 95
09.20.1965

Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

104. N.O. City Park – Studies for Greens for West #3 & East #1 Courses
Dwg No. 113
06.21.1966
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

105. N.O. City Park – Studies for Greens for West #3 Course
Dwg No. 115
07.15.1966
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

106. N.O. City Park – Golf Complex – North #2 Course – Preliminary Green Plans
Dwg No. 154
07.14.1967 (Revised 3-17-67)
Scale: 1”=30’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

107. N.O. City Park – Golf Complex – North #2 Course – Green Plans
Dwg No. 147
02.08.1967 (Revised 5-23-67)
Scale: 1”=30’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

108. N.O. City Park – No. 3 Golf Course
Dwg No. 8 (Accompanies Dwg. #6 & 7)
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

109. N.O. City Park – Golf Complex – North #2 Course – Prelim Green Plans
Dwg No. 168
01.17.1968
Scale: 1”=30’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

110. N.O. City Park – Preliminary Plan – greens – Second Nine – No. 3 Golf Course
Dwg No. 7
05.10.1961
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

111. N.O. City Park – Golf Complex – North #2 Course – Green Plans
Dwg No. 147
02.08.1967
Scale: 1”=30’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

112. N.O. City Park – Studies for Greens #3, 4, 5, 6 & 7 – No. 3 Golf Course
Dwg No. 111
03.21.1966
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

113. N.O. City Park – Studies for Greens #3, 4, 5, 6 & 7 – No. 3 Golf Course (COPY)
Dwg No. 111
03.21.1966
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

114. N.O. City Park – Golf Complex – North #2 Course – Green Plans
Dwg No. 147
03.08.1967
Scale: 1”=30’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
115. N.O. City Park – Golf Complex – North #2 Course – Green Plans (COPY)
Dwg No. 147
03.08.1967
Scale: 1”=30’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

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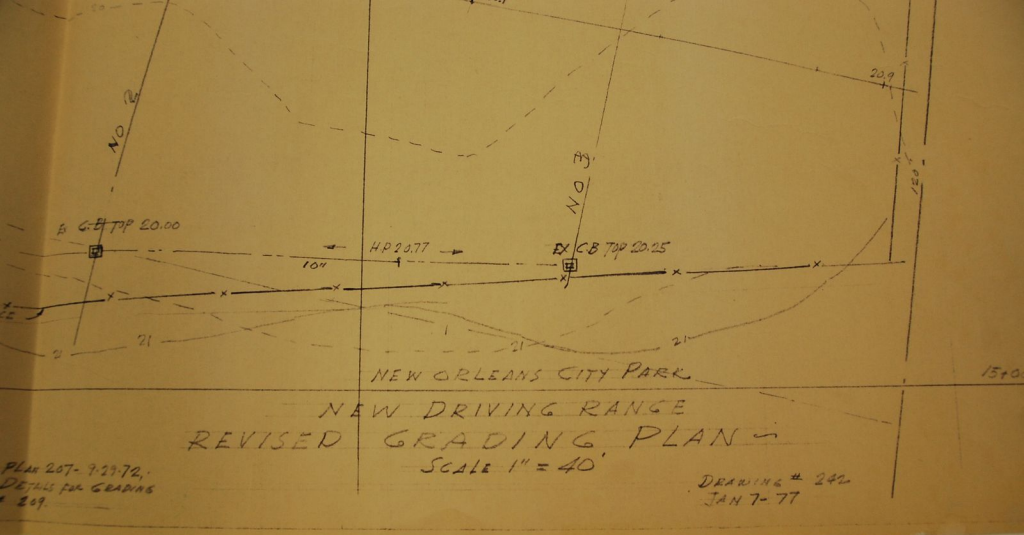
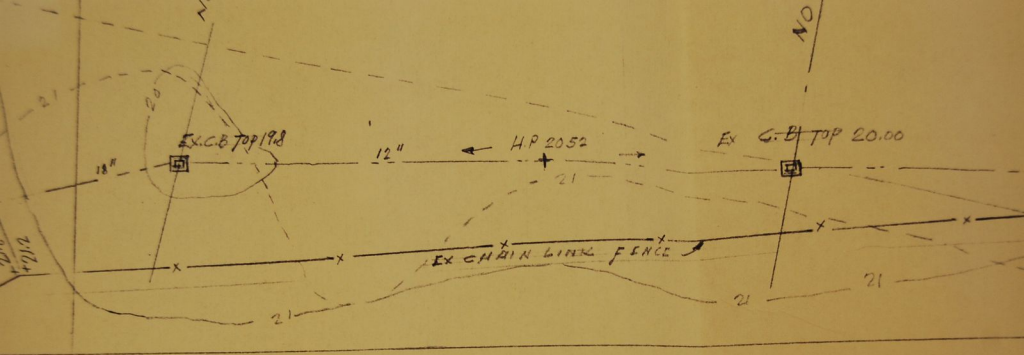
City Park
Golf Course William S. Wiedorn Collection. Folder 9


NO 2
NO 3
Ex G.B TOP 20.00
H.P 20.77
Ex C.B TOP 20.25
10'
21'
21'
21'
20.9
NEW ORLEANS CITY PARK
NEW DRIVING RANGE
REVISED GRADING PLAN
SCALE 1" = 40'
PLAN 207- 7-29-72.
DETAILS FOR GRADING
209.
DRAWING # 242
JAN 7- 77



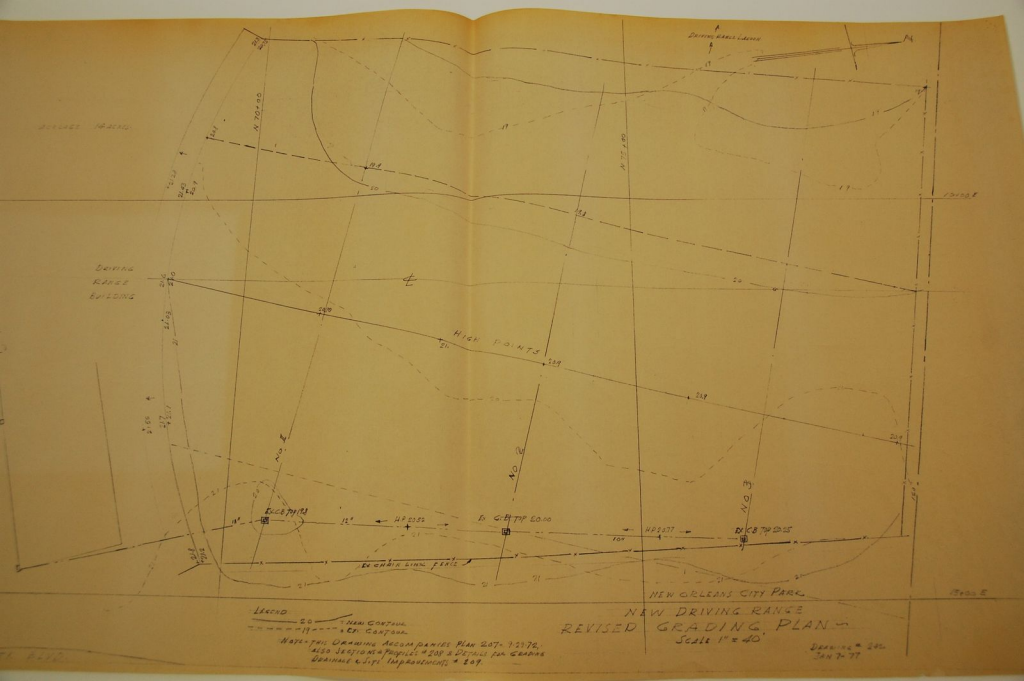
LEGEND

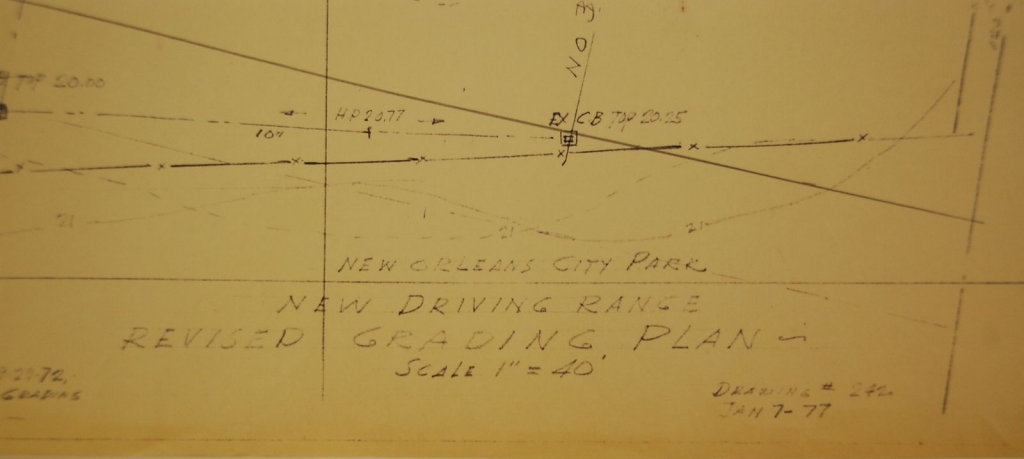
20 ——— = NEW CONTOUR

19 - - - - = EX. CONTOUR

REV

NOTE - THIS DRAWING ACCOMPANIES PLAN 207 - 9-29-72, ALSO SECTIONS & PROFILES # 208 & DETAILS FOR GRADING DRAINAGE & SITE IMPROVEMENTS # 209.


DRIVING RANGE BUILDING
HIGH POINTS
EX. CHAIN LINK FENCE
NEW ORLEANS CITY PARK
NEW DRIVING RANGE
REVISED GRADING PLAN
Scale 1" = 40'



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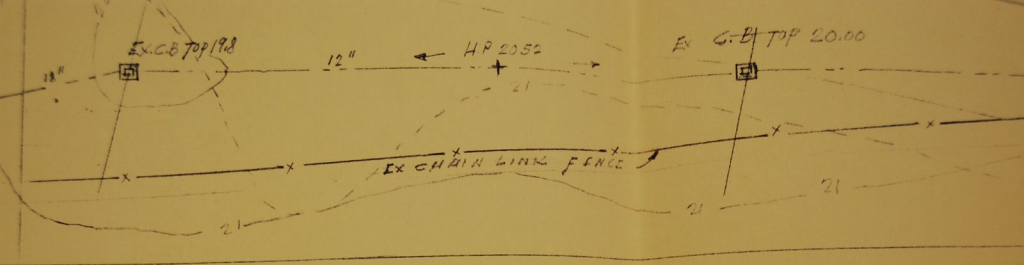


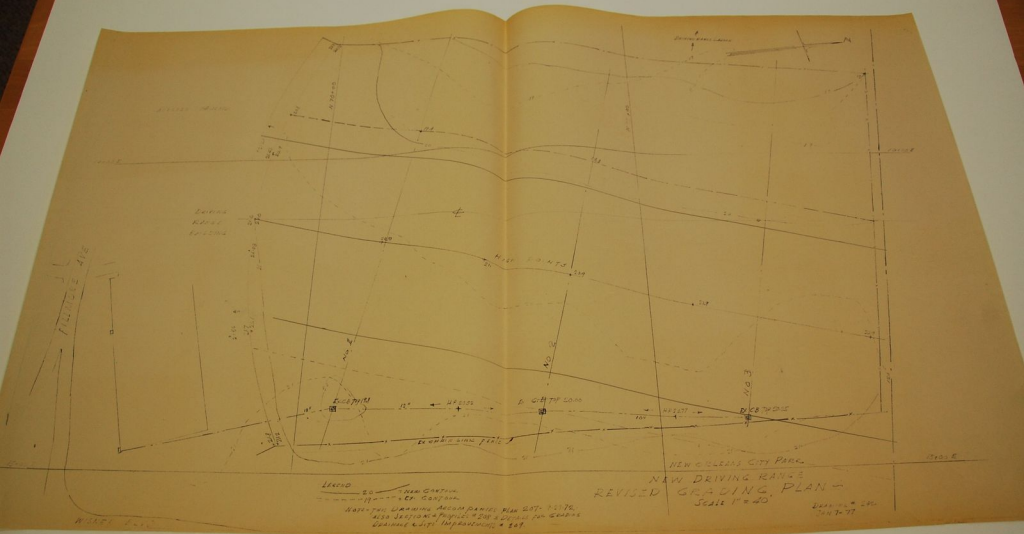
LEGEND

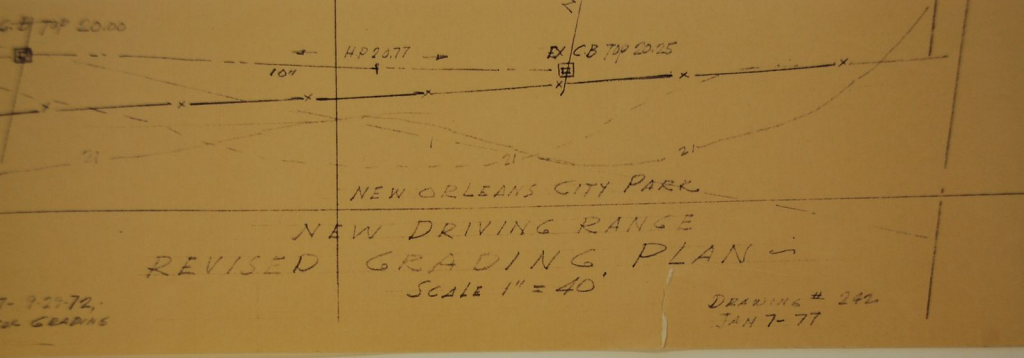
20 = NEW CONTOUR

19 = EX. CONTOUR

REVIS

NOTE - THIS DRAWING ACCOMPANIES PLAN 207 - 9-29-72.
ALSO SECTIONS & PROFILES # 208 & DETAILS FOR GRADING
DRAINAGE & SITE IMPROVEMENTS # 209.


NEW ORLEANS CITY PARK
NEW DRIVING RANGE
REVISED GRADING PLAN
SCALE 1" = 40'
LEGEND
EXISTING CONTOUR
PROPOSED CONTOUR
NOTE: FOR DRAINING AREAS, PANELS, PLAN DATE 7-2-76
ALSO SECTIONS & PROFILES OF SWALES FOR GRADING
DRAINAGE WITH IMPROVEMENTS & DATE
EXISTING CATCH BASIN
PROPOSED CATCH BASIN
EXISTING CATCH BASIN
EXISTING RADIO TOWER
EXISTING RADIO BUILDING
WILLOW DRIVE
PARKING AREA
PARKING AREA
PARKING AREA



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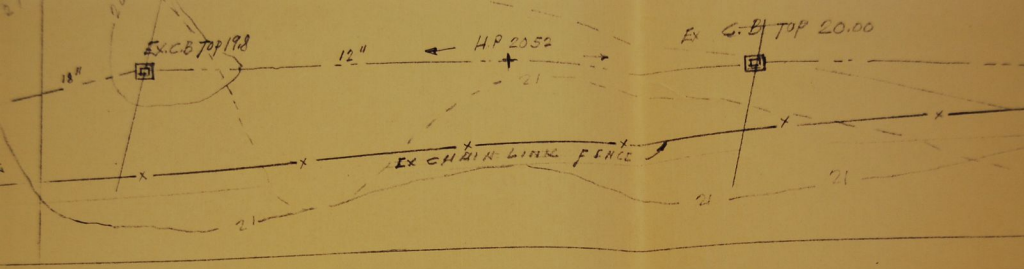


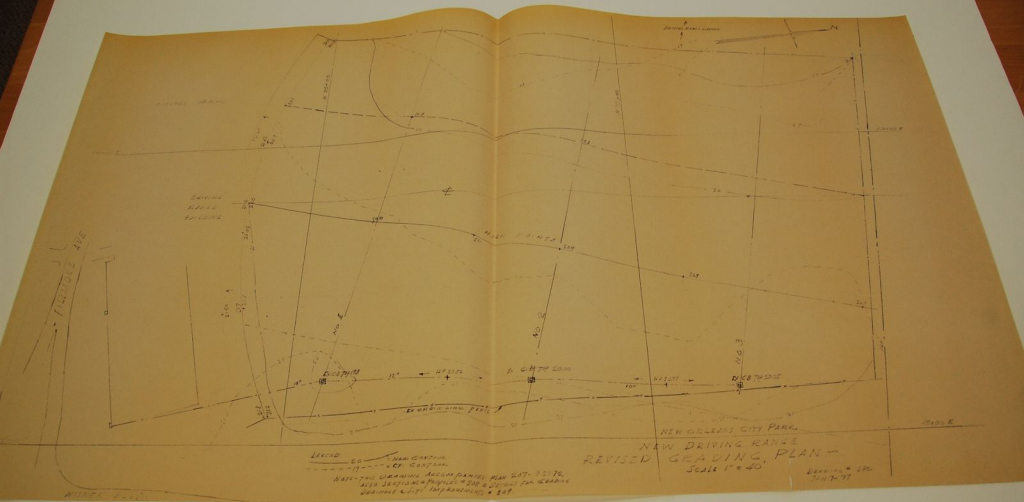
LEGEND

20 = NEW CONTOUR

19 = EX. CONTOUR

REVI

NOTE - THIS DRAWING ACCOMPANIES PLAN 207 - 9-29-72; ALSO SECTIONS & PROFILES # 208 & DETAILS FOR GRADING DRAINAGE & SITE IMPROVEMENTS # 209.



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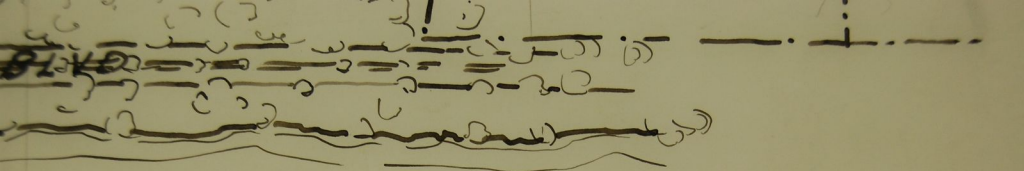


T. JOHN

SCHEME A.

NEW ORLEANS CITY PARK

RELOCATION OF

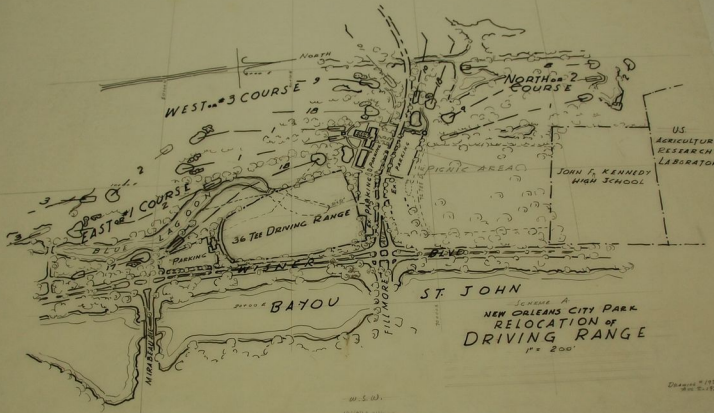
DRIVING RANGE

1" = 200'

DRAWING # 193
AUG 2-1971

w. s. w.

WILLIAM S. WIEDEMAN
LANDSCAPE ARCHITECT
NEW ORLEANS, LA.



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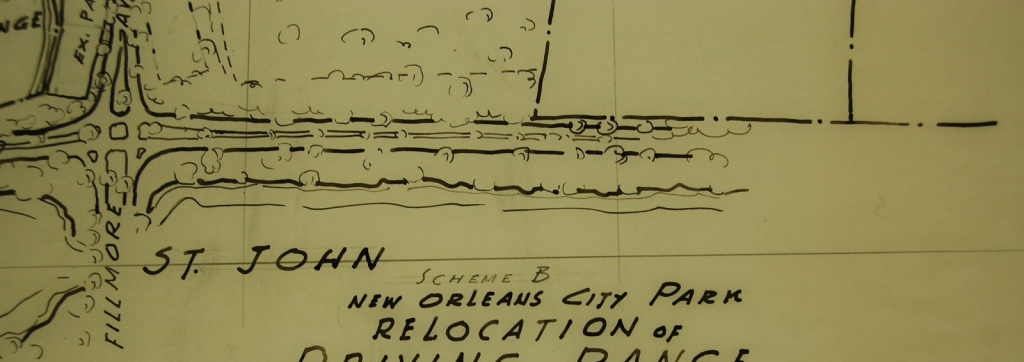


SCHEME B

NEW ORLEANS CITY PARK

RELOCATION OF

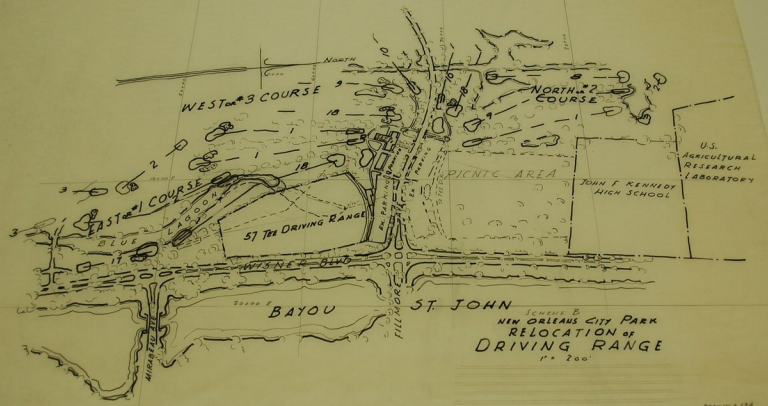
DRIVING RANGE

1" = 200'

W.S.W

DRAWING # 194

AUG. 3 - 1971



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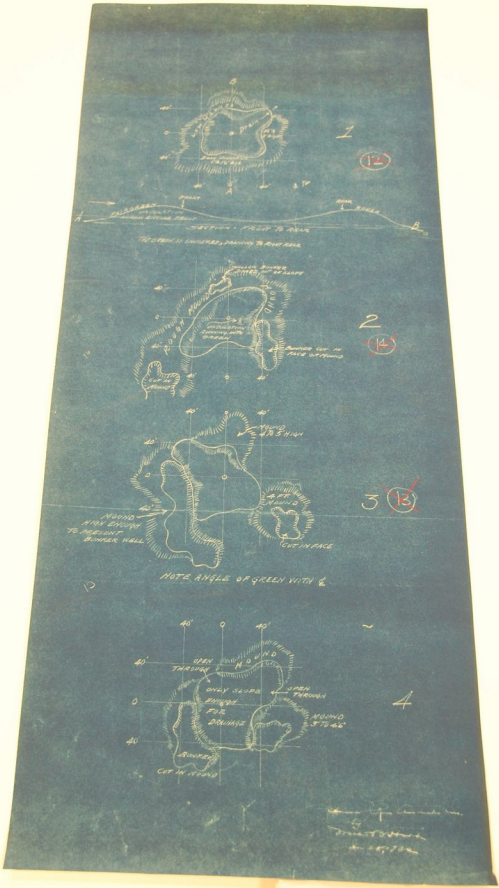
MOUND
3' TO 4'6"



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NOTE. SEE WATER SUPPLY PLANS
NEW ORLEANS CITY PARK
NEW ORLEANS, LA.
GRADING PLAN FOR
LAST NINE HOLES OF BEGINNERS
GOLF COURSE
SCALE 1"=100'
S 30+00
Feb 21-1938

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ATHLETIC FIELD

NEW ORLEANS CITY PARK

GOLF COMPLEX - NORTH or #2 COURSE
DRIVING RANGE LAGOON
GRADING & DRAINAGE PLAN

SCALE 1" = 50'

DETAILS AS SHOWN - CONTOUR INTERVAL = 1 FT.

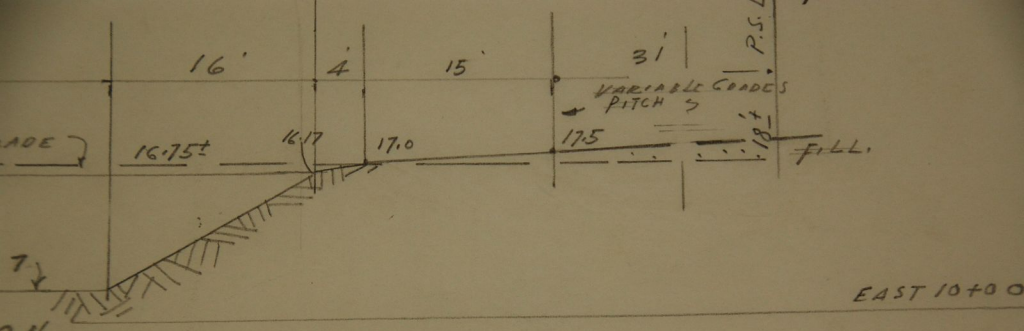
BOARD OF COMMISSIONERS

PERCY SITGES	PARK BOARD PRESIDENT
DR. FRED KETCHUM	CHM - GOLF COMMITTEE
GEORGE J RIEHL	ARCHITECT - CHM. TECH. ADV. COM.
ELLIS LABORDE	GENERAL MANAGER
HENRY THOMAS	GOLF PROFESSIONAL

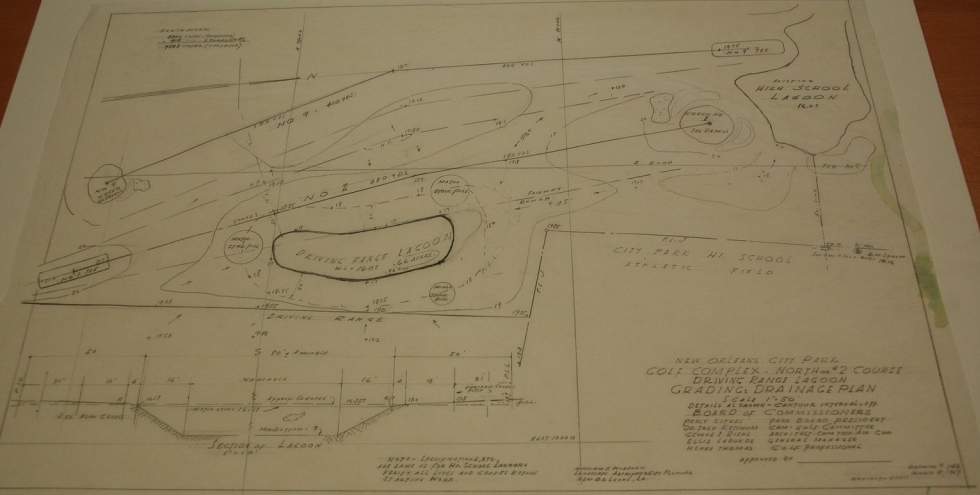
APPROVED BY _____

WILLIAM I WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DRAWING # 146
MARCH 8, 1967
REVISED TO 4-24-67



NOTE - SPECIFICATIONS, ETC., ARE SAME AS FOR HI. SCHOOL LAGOON. VERIFY ALL LINES AND GRADES BEFORE STARTING WORK.


NEW ORLEANS CITY PARK
GOLF COMPLEX - NORTH No. 2 COURSE
DRIVING RANGE LAGOON
GRADING & DRAINAGE PLAN
SCALE 1"=50'
DETAILS AS SHOWN - CONTOUR INTERVAL 1 FT.
BOARD OF COMMISSIONERS
PERCY SUTHERLAND PARK BOARD PRESIDENT
DR. IRVIN KEITHLINE CHIEF GOLF CONSULTANT
GEORGE T. DIEHL ASST. SUPT. CONSTRUCTION
ELSIE LABORDE GENERAL MANAGER
HENRY THOMAS GOLF PROFESSIONAL
APPROVED BY _____
DRIVING RANGE LAGOON
CITY PARK HI SCHOOL ATHLETIC FIELD
NEW HIGH SCHOOL LAGOON
SECTION OF LAGOON
NOTE: SPECIFICATIONS, ETC. ARE SAME AS FOR NEW ORLEANS LAGOONS; SEE PLANS FOR LINES AND GRADES BEING ESTABLISHED ON SITE.
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B.M. = BENCH MARK (CLUB HOUSE FLOOR 22.5)
℄ = CENTER LINE
N-70000 = MASTER PLAN COORDINATE

...TH FILL DETAILS
...3/4"=1'0"
...COMPACT FAIRWAYS 3 BOUGH & 92% ASSHO (NATURAL COMPACTION)

NEW ORLEANS CITY PARK
GOLF COURSE COMPLEX - NORTH OR #2 GOLF COURSE
PLANS FOR
URSULINE AND WEST LAGOONS
SCALE 1" = 50'
DETAILS AS SHOWN

BOARD OF COMMISSIONERS

PERCY SITGES	- PRESIDENT - PARK BOARD
DR FRED KETCHUM	- CHM. GOLF COMMITTEE
GEORGE RIEHL	- ARCHITECT - CHM. TECH. ADV. COM.
ELLIS LABORDE	GENERAL MANAGER
HENRY THOMAS	PROFESIONAL

APPROVED BY Fred S. Ketchum

WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DRAWING No 144
DATE - FEB 28, 67

REVISED TO MAR 10-67 REVISED TO 4-24-67

LEGEND

—19 = PROPOSED GRADE OR CONTOUR

Approx = APPROXIMATE

Min = MINIMUM.

P.S.L. PROTECT SITE LINE

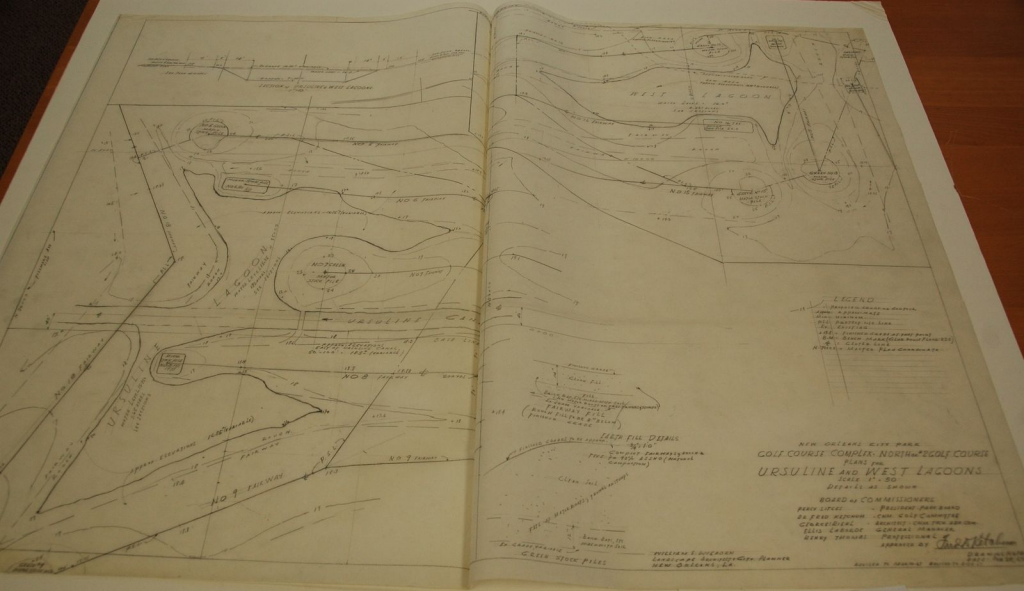
Ex. EXISTING

+19.8 = FINISHED GRADE AT THAT POINT

B.M. = BENCH MARK (CLUB HOUSE FLOOR = 22.5)

℄ = CENTER LINE

N-70+00 = MASTER PLAN COORDINATE



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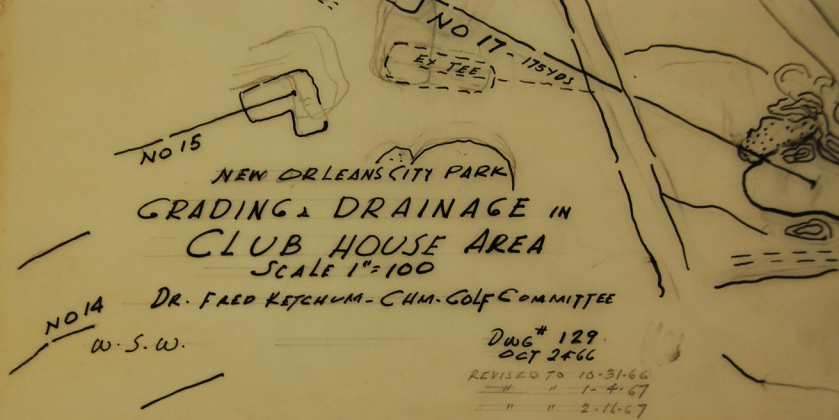

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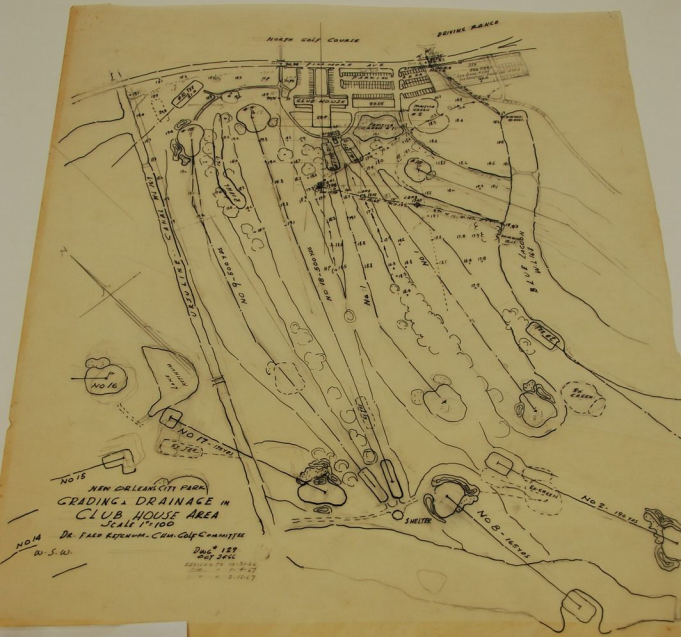

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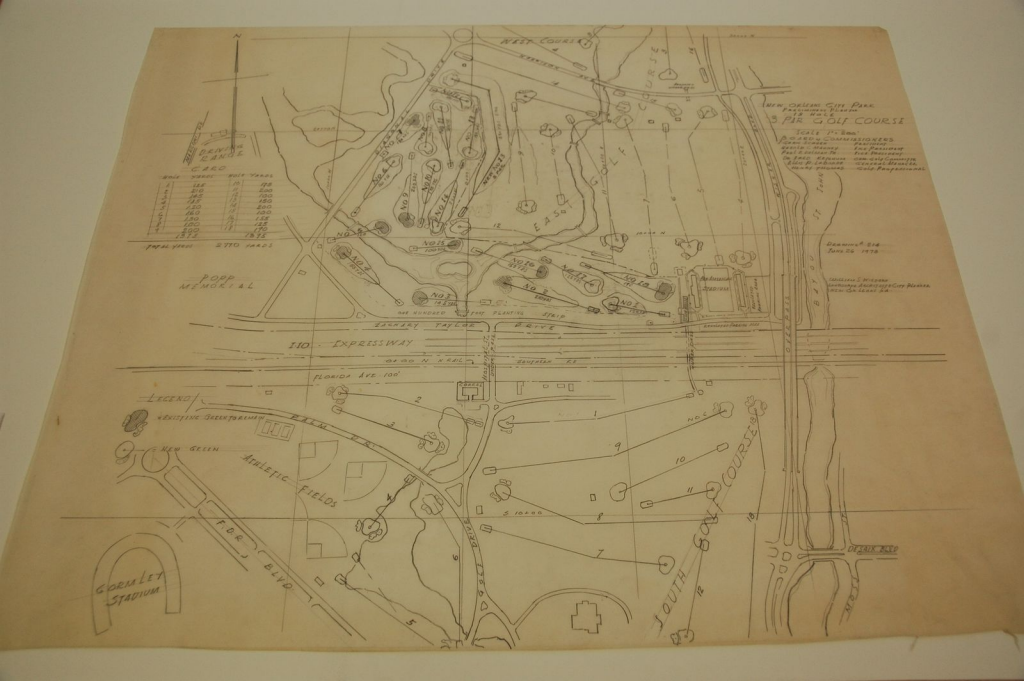
NEW ORLEANS CITY PARK
PRELIMINARY PLAN FOR
18 HOLE
3 PAR GOLF COURSE
SCALE 1" = 200'
BOARD of COMMISSIONERS
F. CLARK SCHOEN PRESIDENT
HAROLD C MAUNEY VICE PRESIDENT
PAUL R KALMAN JR. VICE PRESIDENT
DR. FRED KEECHUIA CHM. GOLF COMMITTE
ELLIS P. LA BORDE GENERAL MANAGER
HENRY THOMAS GOLF PROFESSIONAL
DRAWING # 214
JUNE 26 1978
WILLIAM S. WILBORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS LA.
HUBNER DRIVE
ZOLOSE
ST. JOHN
BAYOU
PAN AMERICAN STADIUM
RECREATED PARKING AREA
RECREATED PARKING AREA
1000 N
1
9
5
4


NEW ORLEANS CITY PARK
PELICANS STADIUM
18 HOLE
18 PAR GOLF COURSE
SCALE 1" = 200'
DRIVE
EAST COURSE
SOUTH COURSE
DRIVE
EASTERN TAYLOR BLVD
I10 EXPRESSWAY
FLORIDA AVE. 100
LEGEND
ATHLETIC FIELDS
PELICAN STADIUM
DELTA BLVD
POPP MEMORIAL
GORIILEY STADIUM
SOUTH GOLF COURSE

GENERAL SITE PLAN

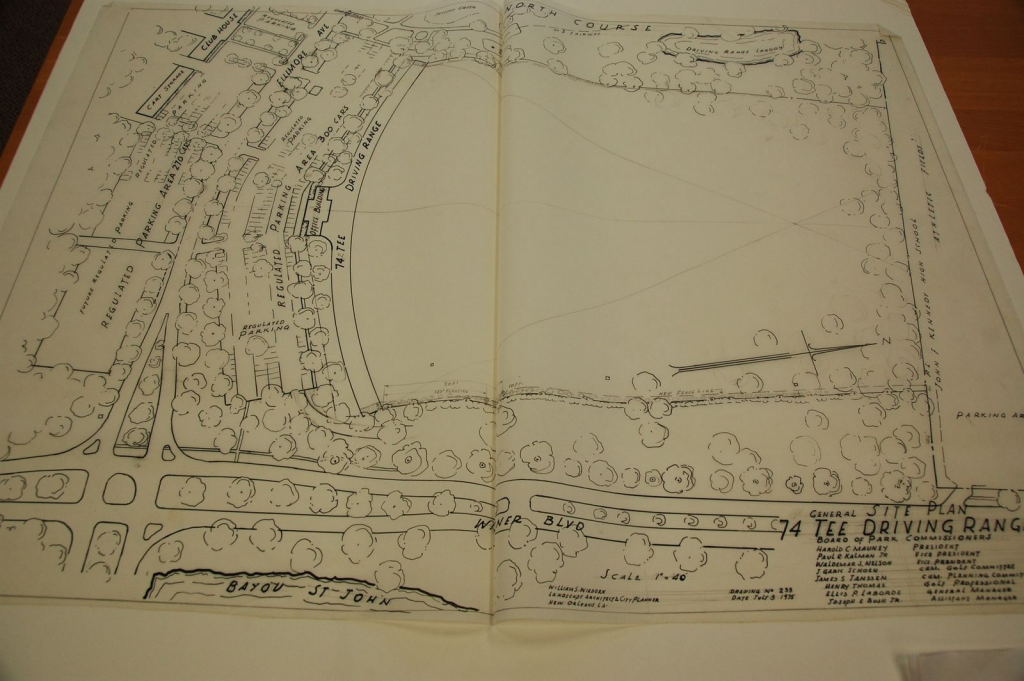
74 TEE DRIVING RANGE

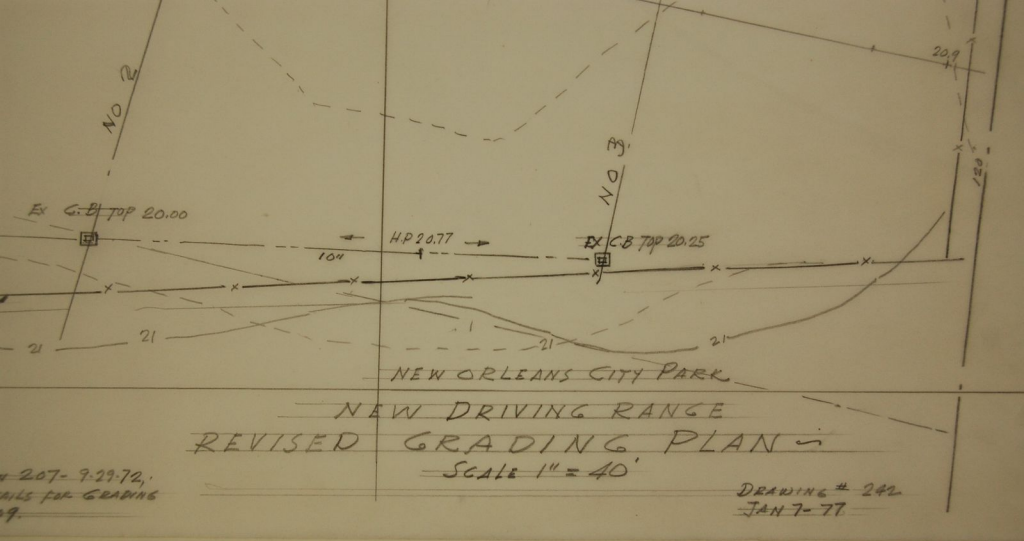
BOARD OF PARK COMMISSIONERS

HAROLD C. MAUNEY	PRESIDENT
PAUL R KALMAN JR	VICE PRESIDENT
WALDEMAR S. NELSON	VICE PRESIDENT
J GARIC SCHOEN	CHM. GOLF COMMITTEE
JAMES S. JANSSEN	CHM. PLANNING COMMITTEE
HENRY THOMAS	GOLF PROFESSIONAL
ELLIS P. LABORDE	GENERAL MANAGER
JOSEPH E BUSH JR.	ASSISTANT MANAGER

WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DRAWING NO 233
DATE JULY 3 1975


NORTH COURSE
DRIVING RANGE LAGOON
CLUB HOUSE
CART GARAGE
ELLIPSE
PARKING AREA 200 CARS
REGULATED PARKING
74 TEE DRIVING RANGE
PARKING AREA 270 CARS
FUTURE REGULATED PARKING
REGULATED PARKING
REGULATED PARKING
JOHN F. KENNEDY HIGH SCHOOL
ATHLETIC FIELDS
PARKING AR
WINER BLVD.
BAYOU ST. JOHN
SCALE 1"=40'
GENERAL SITE PLAN
74 TEE DRIVING RANG
BOARD OF PARK COMMISSIONERS
HAROLD C. MAUNTY PRESIDENT
PAUL E. KALMAN JR. VICE PRESIDENT
WALDEMAR S. NELSON VICE PRESIDENT
T. SEARS SCHOEN CHM. GOLF COMMITTEE
JAMES S. JANSSEN CHM. PLANNING COMMITTEE
HENRY THOMAS GOLF PROFESSIONAL
ELLIS P. LABORDE GENERAL MANAGER
JOSEPH E. BOUDREAUX ASSISTANT MANAGER
WILLIAM J. NISSEN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.
DRAWING NO. 233
DATE JULY 8, 1936


NO 2
NO 3
Ex C.B. TOP 20.00
HP 20.77
Ex CB TOP 20.25
20.9
21
NEW ORLEANS CITY PARK
NEW DRIVING RANGE
REVISED GRADING PLAN
SCALE 1" = 40'
DRAWING # 242
JAN 7-77

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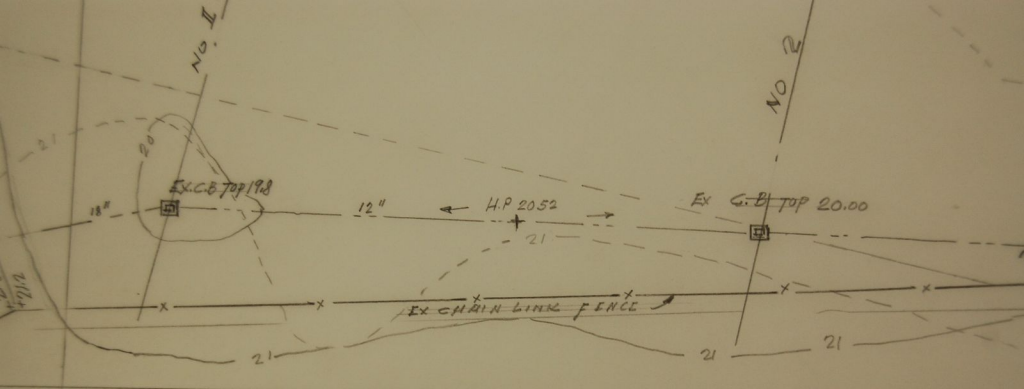


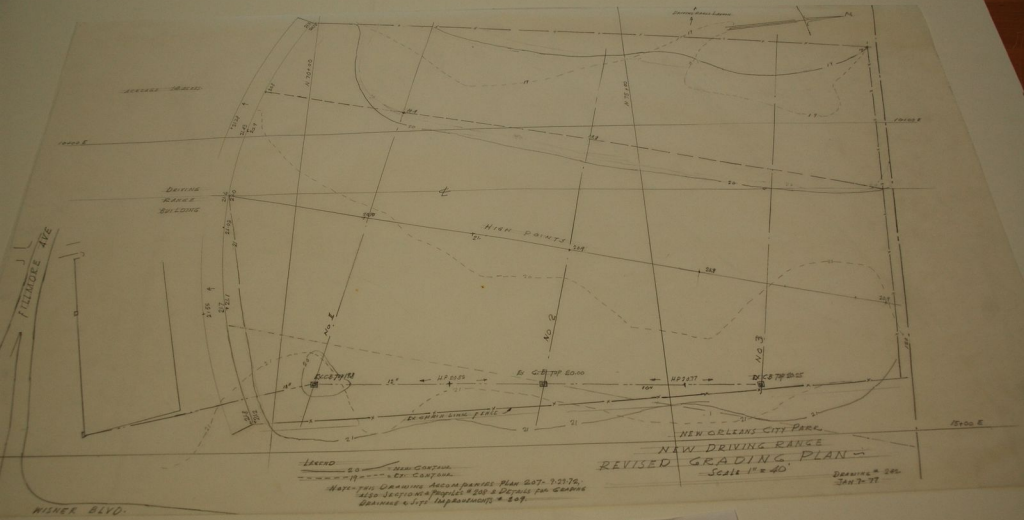
LEGEND

20 = NEW CONTOUR

19 = EX. CONTOUR

REVIS

NOTE - THIS DRAWING ACCOMPANIES PLAN 207 - 9.29.72, ALSO SECTIONS & PROFILES # 208 & DETAILS FOR GRADING DRAINAGE & SITE IMPROVEMENTS # 209.



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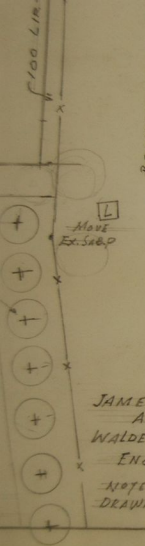

CYNODYN DACTYLON	COMMON BERMUDAGRASS	SEED OR SODDING - USE
STENOTAPHRUM SECUNDATUM 'STAUGUSTINE GRASS'		SOD OR SPRIGGING IN
ZOYSIA MATRELLA	MANILA GRASS	SOD OR TUFT SODDING

NOTE — CONTAINER PLANTS OF SAME SIZE, ROOT SPREAD ETC. ARE ACCEPT
SUBSTITUTIONS BY WRITTEN PERMISSION ONLY.

NEW ORLEANS CITY PARK
NEW ORLEANS, LA.

PLANTING PLAN FOR
DRIVING RANGE HOUSE ENVIRONS

SCALE 1"=40' & 1"=10'
DETAILS AS SHOWN

BOARD OF PARK COMMISSIONERS

PAUL R. KALMAN JR	PRESIDENT
WALDEMAR S. NELSON	VICE PRESIDENT
J. CARIC SCHOEN	CH. M. GOLF COMMITTEE
J. BARBEE WINSTON	V. P. & CH. M. HORT. COMMITTEE
HENRY THOMAS	GOLF PROFESSIONAL
ELLIS P. LABORDE	GENERAL MANAGER
JOSEPH E. BUSH	ASST. GEN. MANAGER

JAMES H GIBERT
ARCHITECT. NEW ORLEANS LA
WALDEMAR S NELSON & COMPANY
ENGINEERS NEW ORLEANS LA.

NOTE. SEE LATEST ARCHITECTURAL
DRAWINGS FOR UNDER GROUND WORK, CHANGES, ETC

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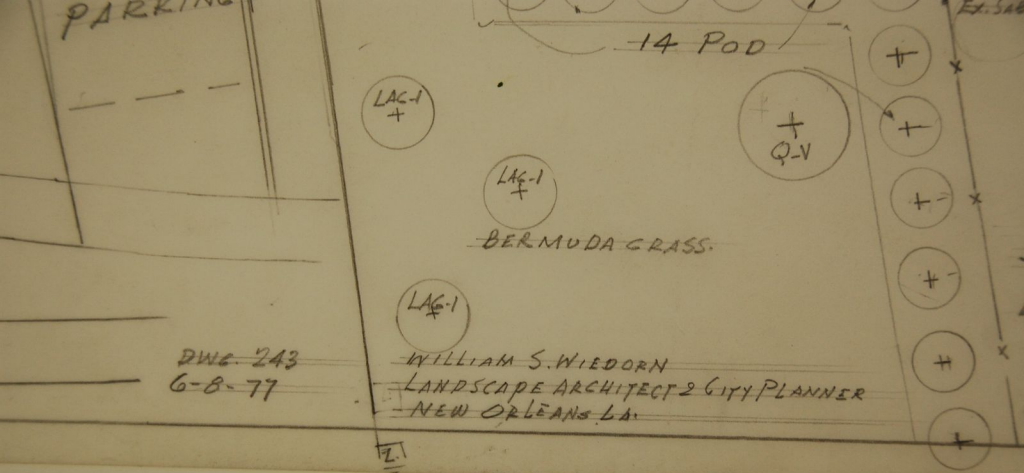
ARCHITECTURAL ARCHIVES

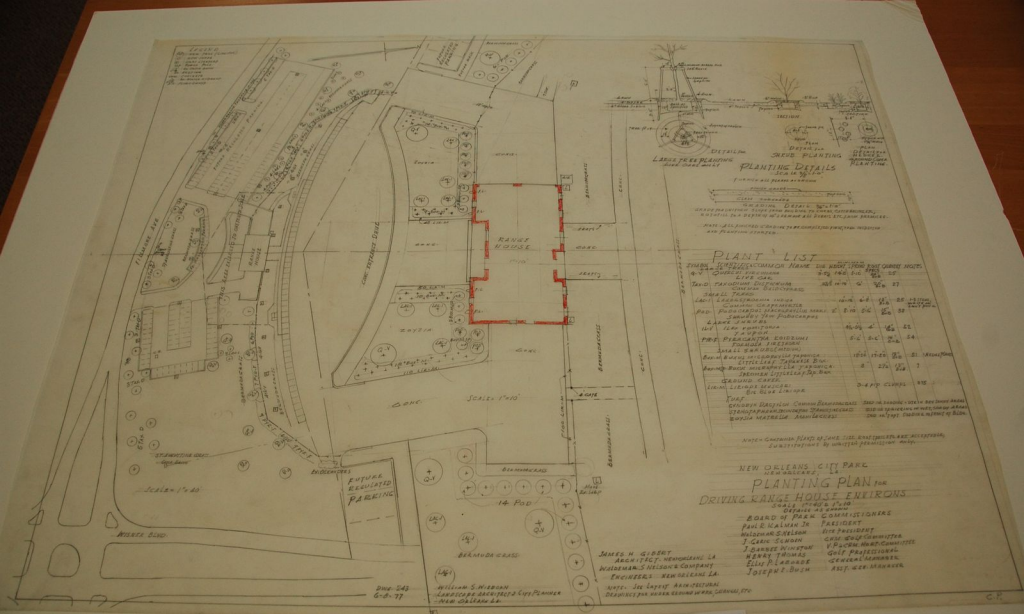

PARKING
14 POD
LAC-1
LAC-1
LAC-1
Q-V
BERMUDA GRASS.
DWG. 243
6-8-77
WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

PLANT LIST

SYMBOL	SCIENTIFIC & COMMON NAME	DIA.	MINIMUM HEIGHT	SPREAD	ROOT SPECS.	QUANTITY	NOTES
	LARGE TREES						
Q-V	QUERCUS VIRGINIANA LIVE OAK	3"-3¼"	14-15'	8-10'	24" B+B	25	
TAX-D	TAXODIUM DISTICHUM COMMON BALDCYPRESS	2½"-3"	10-12'	6'	20" B+B	27	
	SMALL TREES						
LAG-I	LAGERSTROEMIA INDICA COMMON CRAPEMYRTLE		10-12'	6-8'	18" B+B	25	1-3 STEMS, WHITE OR LIGHT PINK
POD-	PODOCARPUS MACROPHYLLUS MAKI SHRUBBY YEW PODOCARPUS	2"	8-10'	5-6'	15" B+B	38	
	LARGE SHRUBS						
IL-V	ILEX VOMITORIA YAUPON		4½-5½'	4'	14" B+B	52	
PIR-F	PYRACANTHA KOIDZUMI FORMOSA FIRETHORN		5-6'	5-6'	14" B+B	54	
	SMALL SHRUBS (MEDIUM)						
BUX-M	BUXUS MICROPHYLLA JAPONICA LITTLELEAF JAPANESE BOX		18"-24"	17"-20"	12" B+B	51	HEDGE PLANTS
BUX-MSP	BUXUS MICROPHYLLA JAPONICA SPECIMEN LITTLELEAF JAP. BOX		3'	2½'	13" B+B.	7	
	GROUND COVER						
LIR-M	LIRIOPE MUSCARI BIG BLUE LIRIOPE		3-4 PIP CLUMPS			375	
	TURF:						
	CYNODYN DACTYLON COMMON BERMUDAGRASS		SEED OR SODDING - USE IN DRY SUNNY AREAS				
	STENOTAPHRUM SECUNDATUM STAUGUSTINEGRASS		SOD OR SPRIGGING IN WET, SHADY AREAS				
	ZOYSIA MATRELLA MANILAGRASS		SOD OR TUFT SODDING IN FRONT OF BLDG.				

NOTE: CONTAINER PLANTS OF SAME SIZE, ROOT SPECS ETC. ARE ACCEPTABLE; SUBSTITUTIONS BY WRITTEN PERMISSION ONLY.

BERMUDA GRASS


PLANTING DETAILS
PLANT LIST
NEW ORLEANS CITY PARK
PLANTING PLAN FOR
DRIVING RANGE HOUSE ENVIRONS
BOARD OF PARK COMMISSIONERS
RANGE HOUSE
SCALE 1"=10'
SCALE 1"=40'
14 POD
BERMUDA GRASS
ENTRANCE
EXISTING ASSISTED PARKING
WISNER BLVD.
HARRISON AVE.
JAMES H. GILBERT
ARCHITECT-NEW ORLEANS, LA
WILLIAM S. HIBBARD
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.
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ARCHITECTURAL ARCHIVES,
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CLUB HOUSE SITE
CITY PARK N.O.-LA.
PRELIMINARY
PLANTING PLAN
SCALE 1" = 16'

PERCY SITGES	PARK BOARD PRESIDENT
DR. FRED KETCHUM	CHM. GOLF COMMITTEE
GEORGE RIEHL	- ARCHITECT-CHM-TECH. AD. COM.
ELLIS LABORDE	- GENERAL MANAGER
HENRY THOMAS	PROFESSIONAL
JOSEPH E. BUSH	- ASST. GENERAL MANAGER.

NOTE - ARCHTS. DWGS (L-1) AND DWG. 134 ACCOMPANY THIS PLAN FOR OAK UNDERGROUND LINES, GRADING, DRAINAGE & SITE IMPROVEMENTS.

WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER # 135
METAIRIE, LA.
1-16-67

NO 18
E. CO

PLANT LIST

SYMBOL	SCIENTIFIC AND COMMON NAME	MIN. CALIPER	MIN. HEIGHT	MAGG. MIN. SPREAD	ROOT-SPEC.	TREATMENT	QUANTITY
	LARGE TREES						
MAG-G.	MAGNOLIA GRANDIFLORA SOUTHERN MAGNOLIA	2½-3"	10-12'	8-9'	22"	B&B	7
Q-V	QUERCUS VIRGINIANA LIVE OAK	3-3½"	12-14'	9'	24"	B&B	37
TAX-D	TAXODIUM DISTICHUM COMMON BALDCYPRESS	2½-3"	12-14'	8'	22"	B&B	11
UL-A.	ULMUS AMERICANA AMERICAN ELM	2½-3"	12-14'	8'	22"	B&B	4
	SMALL TREES						
KOE-F	KOELREUTERIA FORMOSANA FORMOSA GOLDRAINTREE	2"	10'	6'	18"	B&B	3
LAG-I	LAGERSTROEMIA INDICA COMMON CRAPEMYRTLE	2-3"	10-14'	7-10'	18-22"	B&B	46
MICH-F	MICHELIA FUSCATA BANANA SHRUB	2-2½"	10'	7-8'	18"	BB	4
OS-F	OSMANTHUS FRAGRANS SWEET OSMANTHUS	2-2½"	10-12'	7-8'	18-20"	B&B	16
POD-S	PODOCARPUS MACROPHYLLUS MAKI JAPANESE YEW PODOCARPUS	1½-2"	10-12'	5-7'	16-20"	B&B	9
SAB-P	SABAL PALMETTO CABBAGE PALMETTO	8-10"	12-16'	8'	22"	B&B	
	LARGE SHRUBS						
FEI-S	FEIJOA SELLOWIANA FEIJOA		6-8'	4-6'	14"	B&B	
IL-V	ILEX VOMITORIA YAUPON		6-8'	4-6'	14"	B&B	15
NER-O	NERIUM OLEANDER COMMON OLEANDER		6'	6'	14"	B&B	
PIT-T	PITTOSPORUM TOBIRA TOBIRA PITTOSPORUM		4-5'	4'	14"	B&B	55
PYR-K	PYRACANTHA KOIDZUMII FORMOSANA FORMOSA FIRETHORN.		5-7'	6'	16"	B&B	31
	SHRUBS						
BUX-M.T	BUXUS MICROPHYLLA JAPONICA LITTLELEAF JAPANESE BOX		3'	2½'	12"	B&B	14
VIB-S	VIBURNUM SUSPENSUM SANDANKWA VIBURNUM		4'	3'	18"	B&B	24
	GROUND COVER.						
HEM-	HEMEROCALLIS VARIETIES DAYLILIES / EVERGREEN VARIETIES		3-6 BUD SUBDIVISION				
LIR-M	LIRIOPE MUSCARI. BIG BLUE LIRIOPE		4-5 BUD SUBDIVISION. 600				

LAWN (TURF)

CYNODON DACTYLON BERMUDAGRASS — SEED — (SUNNY, WATERFRONT AREAS)
ERE MOCHLOA OPHIUROIDES CENTIPEDEGRASS — SOD — GENERAL LAWN AREA
ZOYSIA MATRELLA MANILAGRASS — SOD OR TURF SOD — FRONT OF BLDG

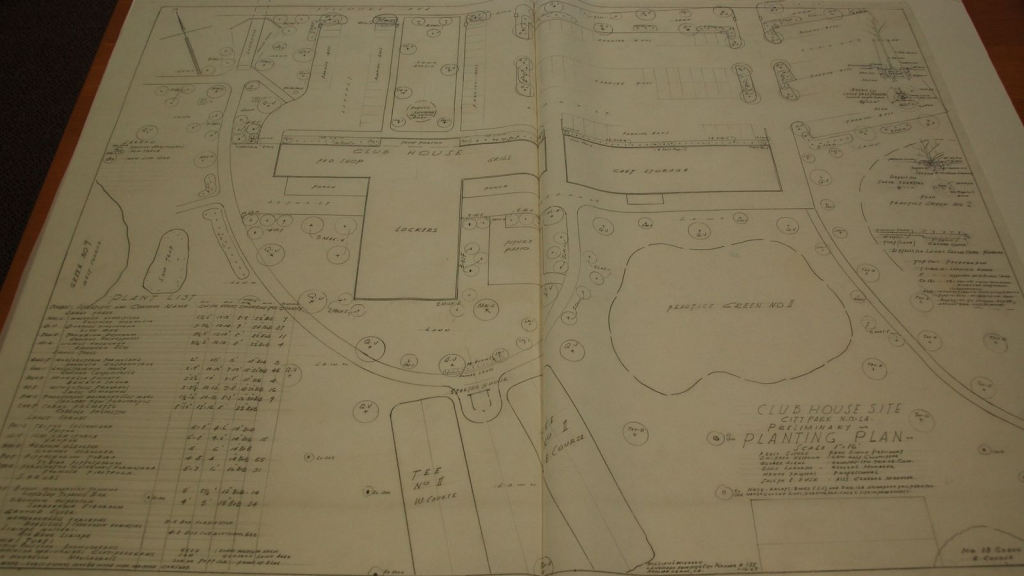
NOTE - SUBSTITUTIONS MAY BE MADE WITH WRITTEN CONSENT.

LAWN

Q.V

2 MICH-F

Ex. OAK



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NEW ORLEANS CITY PARK

GOLF COMPLEX

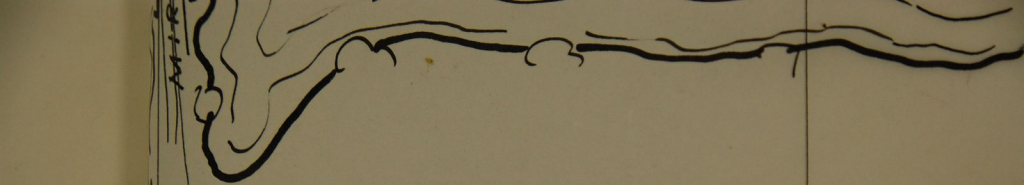
SCALE 1" 200'

0 200 400 600 800 1000

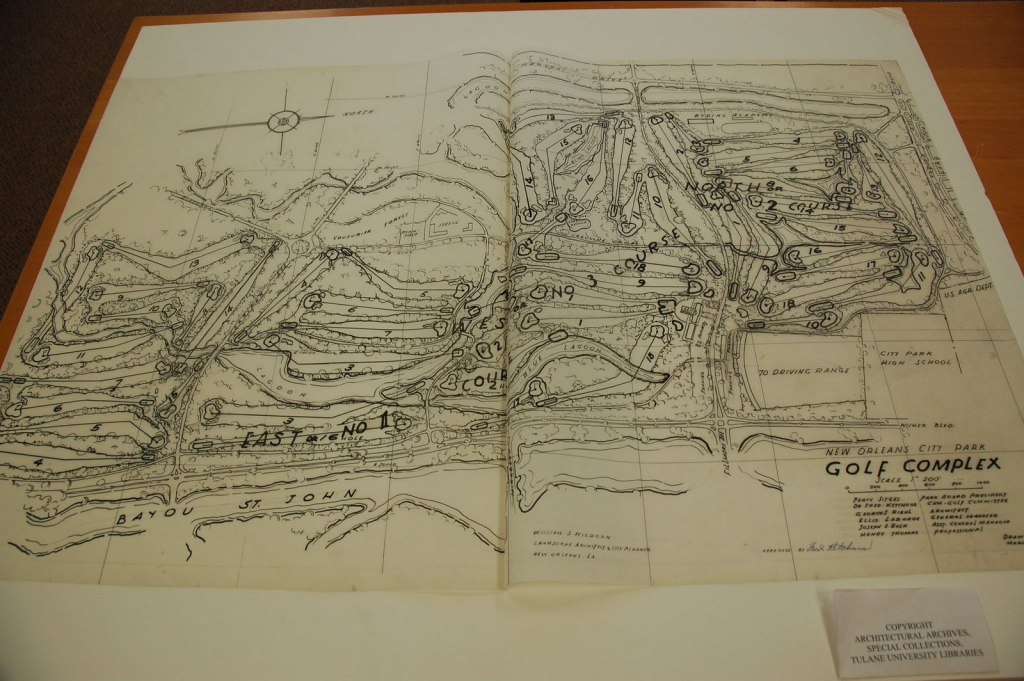
PERCY SITGES	PARK BOARD PRESIDENT
DR FRED KETCHUM	CHM - GOLF COMMITTEE
GEORGE J RIEHL	ARCHITECT
ELLIS LABORDE	GENERAL MANAGER
JOSEPH E. BUSH	ASST. GENERAL MANAGER
HENRY THOMAS	PROFESSIONAL

OVED BY Fred K Ketchum

DRAWING NO 10
MARCH 25 - 66



WILLIAM S WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS. LA.



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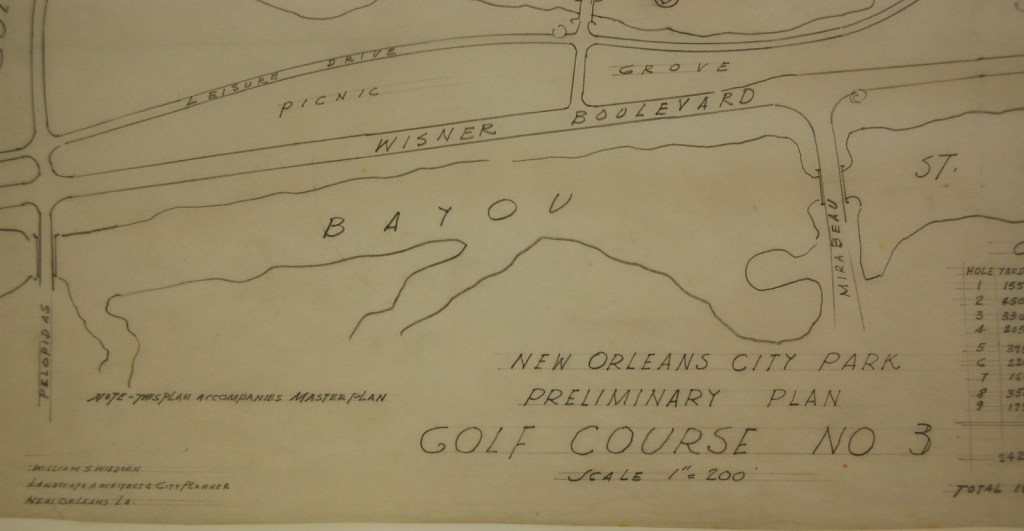

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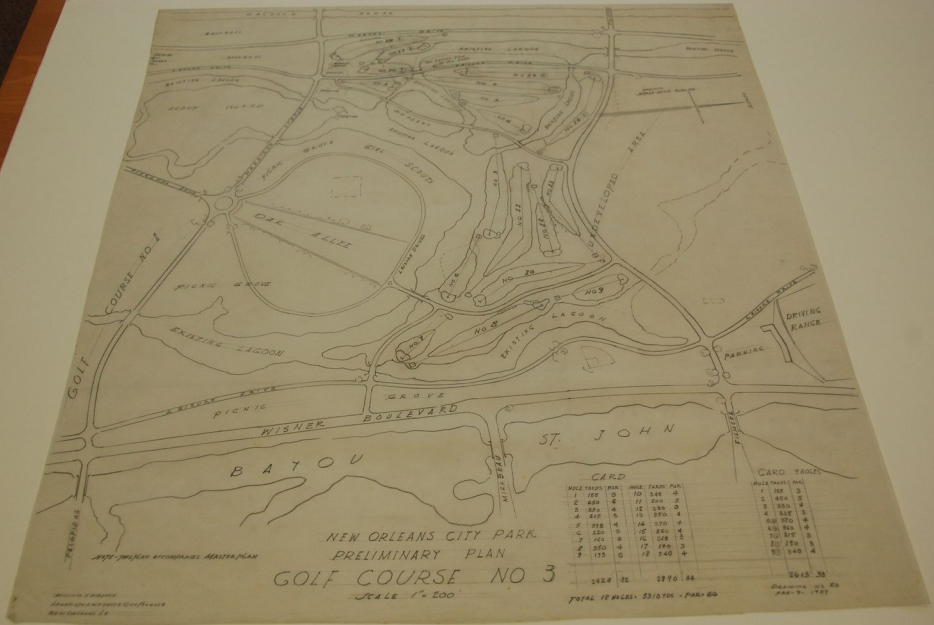
8 (17)	190	3
9 (18)	340	4
	2615	33

DRAWING NO 20
FEB-9-1959


GOLF COURSE NO 1
PICNIC GROVE
OAK ALLEE
EXISTING LAGOON
PICNIC GROVE
WISNER BOULEVARD
BAYOU ST. JOHN
NEW ORLEANS CITY PARK
PRELIMINARY PLAN
GOLF COURSE NO 3
SCALE 1" = 200'
CARD
CARD TABLE
DRIVING RANGE
PARKING
CLEVELAND AVE.
ESPLANADE AVE.
GENTILLY BLVD.
HARRISON AVE.
ARTE-JUNEAU ARCHIPELAGO MASTER PLAN

COPYRIGHT

3165	36	3295	36
PAR	72	6460 YARDS	

NEW ORLEANS CITY PARK

PRELIMINARY

REVISED PLAN NO1.

SECOND NINE

NO 3

GOLF COURSE

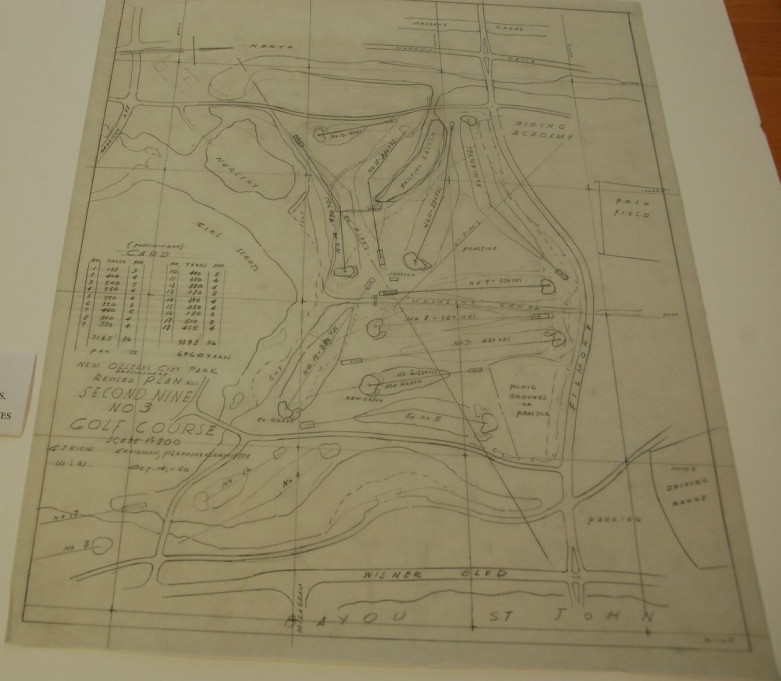
SCALE 1"=200

G.J. RIEHL CHAIRMAN, PLANNING COMMITTEE

W.S.W. Oct. 14, - 60

Ex. GR

NO 16



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8	400	4	17	510	5
9	490	5	18	425	4
	3170	36		3275	36
	PAR	72		6445	YARDS

NEW ORLEANS CITY PARK

PRELIMINARY

REVISED PLAN No 2

SECOND NINE

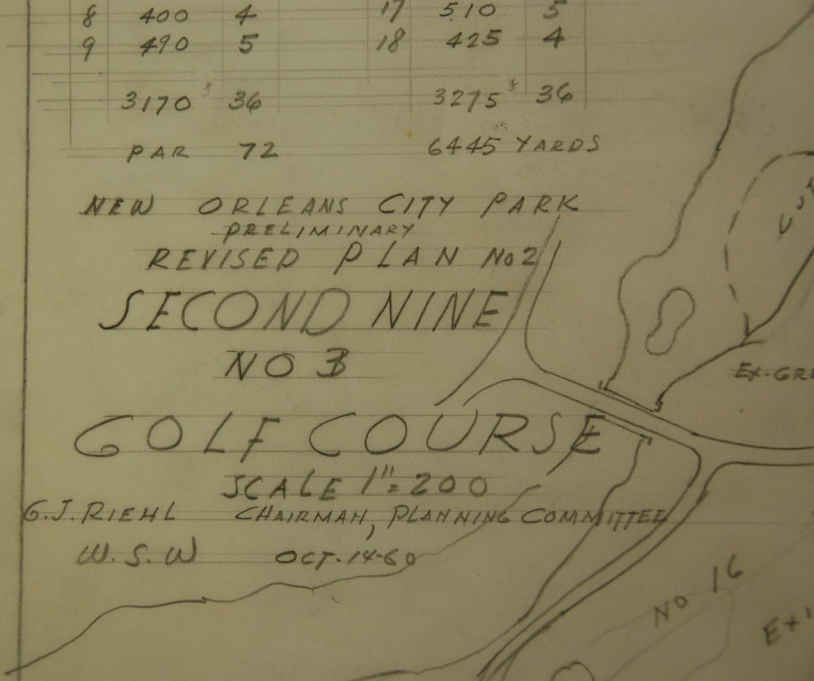
NO 3

GOLF COURSE

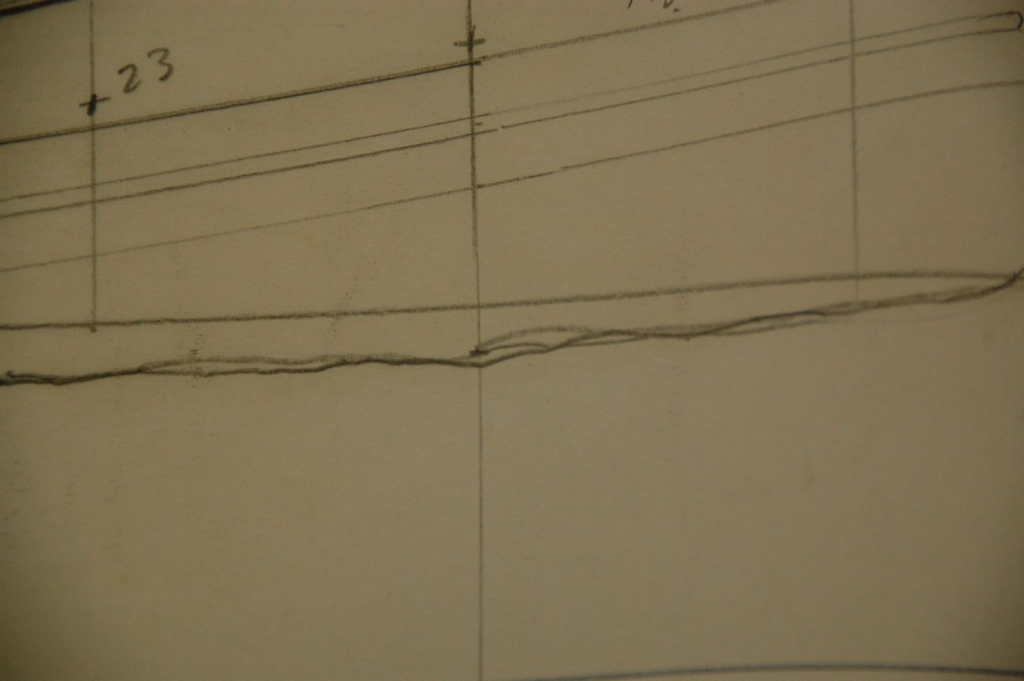
SCALE 1" = 200

G.J. RIEHL CHAIRMAN, PLANNING COMMITTEE

W.S.W OCT. 14-60



NEW ORLEANS CANAL
BASE BALL DIAMOND
ST. JACOBS
RIDING ACADEMY
POLO FIELD
NURSERY
GIRL SCOUT CAMP
PRACTICE
ST. ANTHONY
ST. LEONARD
ST. LEO
ST. LEO
ST. LEO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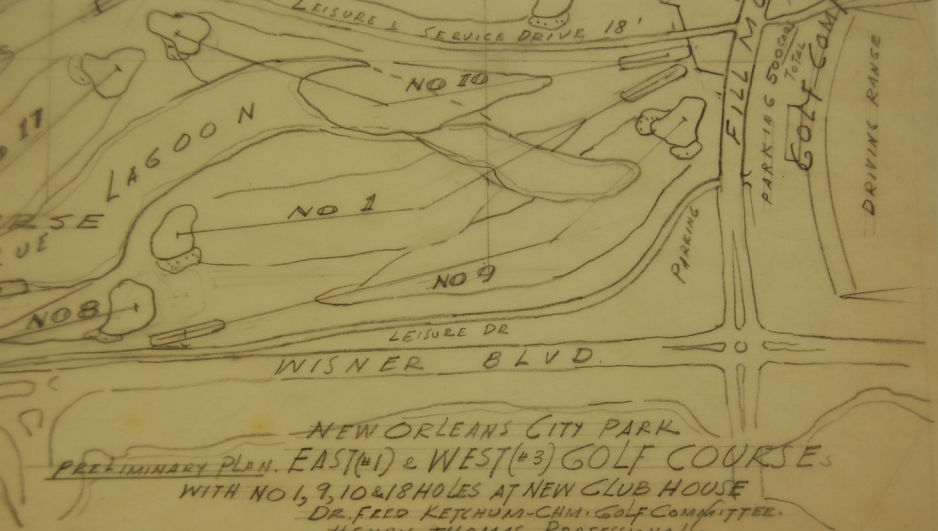


NEW ORLEANS CITY PARK

PRELIMINARY PLAN. EAST (#1) & WEST (#3) GOLF COURSES

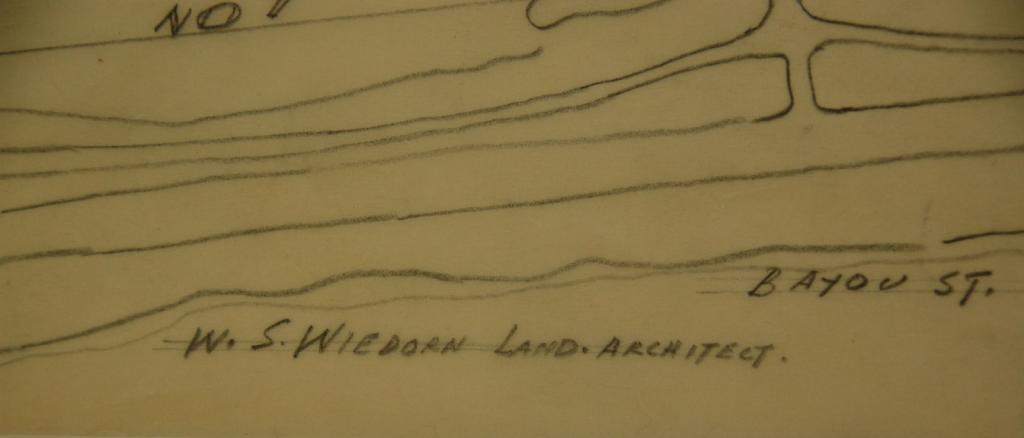
WITH NO 1, 9, 10 & 18 HOLES AT NEW CLUB HOUSE

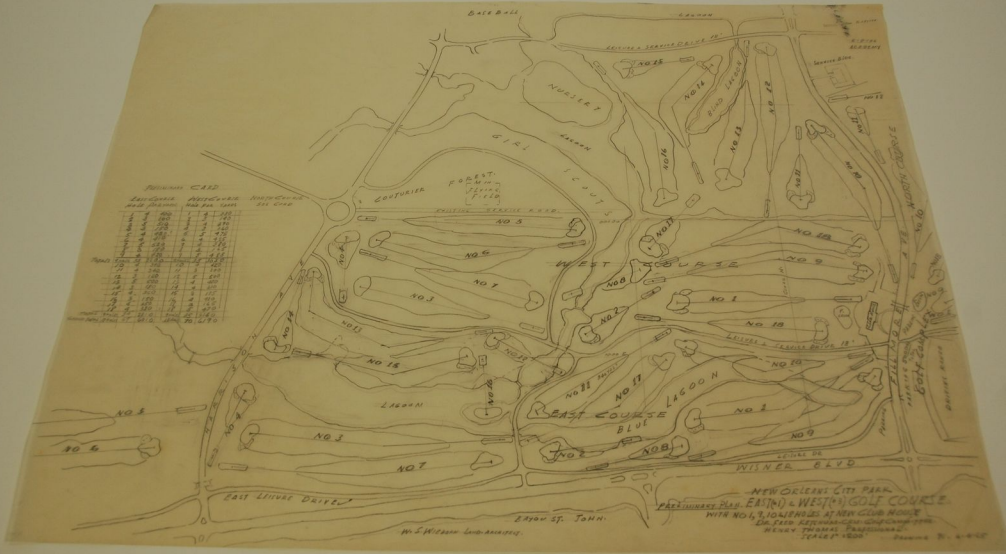
DR. FRED KETCHUM-CHM. GOLF COMMITTEE.

HENRY THOMAS PROFESSIONAL.

SCALE 1" = 200'

DRAWING 91-6-4-65


NO.
BAYOU ST.
W. S. WIEDORN LAND. ARCHITECT.



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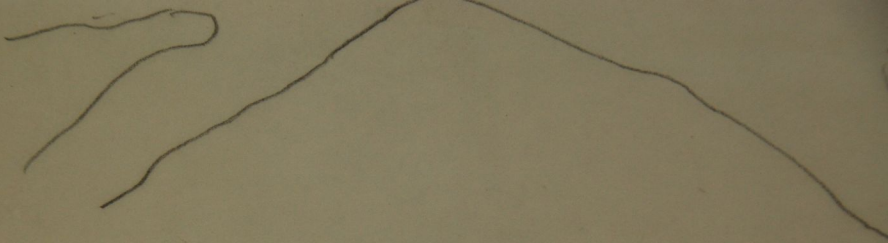
NEW ORLEANS CITY PARK

REVISED PLAN FOR

NORTH END OF NO 3 GOLF COURSE

TO ACCOMPANY PLAN NO 22 REVISED TO MAR. 3, 59

SCALE 1" = 200'



W.S.W
MARCH 13, 1959.
#23.

EXISTING LAGOON
NO 2
NO 9
NO 10
NO 1
NO 4
NO 5
NO 7
NO 8
NO 12
NO 13
NO 14
NO 15
NO 16
NO 17
NO 18
NO 19
NO 20
NO 21
NO 22
NO 23
NO 24
NO 25
NO 26
NO 27
NO 28
NO 29
NO 30
NO 31
NO

GRADING, DRAINAGE & SITE IMPROVEMENTS

CITY PARK

1 + 3 COURSE

1" = 100 1-17-66

NO 102

NO 1
NO 2
NO 3
NO 4
NO 5
NO 6
NO 7
NO 8
NO 9
NO 10
NO 11
NO 12
NO 13
NO 14
NO 15
NO 16
NO 17
NO 18
NO 19
NO 20
NO

PRELIMINARY SITE PLAN

EAST #1 AND WEST #3 GOLF COURSES

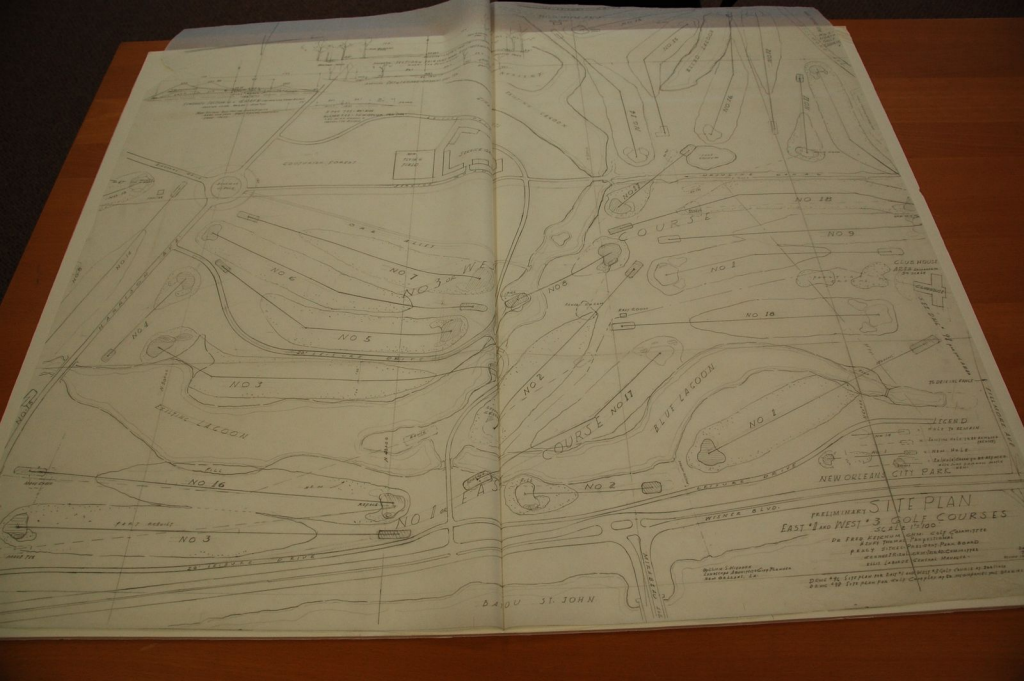
SCALE 1"=100'

DR FRED KETCHUM CHM. GOLF COMMITTEE
HENRY THOMAS PROFESSIONAL
PERCY SITGES PRESIDENT PARK BOARD
GEORGE J RIEHL CHM. TECH. AD. COMMITTEE
ELLIS LABORDE GENERAL MANAGER

WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DRAWING #99
JUNE 66
REVISED TO JAN 67

DRWG #96 SITE PLAN FOR EAST #1 AND WEST #3 GOLF COURSE AT 200 SCALE
DRWG #98 SITE PLAN FOR GOLF COMPLEX AT SO ACCOMPANIES THIS DRAWING


PRELIMINARY SITE PLAN
EAST #1 AND WEST #3 GOLF COURSES
SCALE 1"=100'
NEW ORLEANS CITY PARK
GOLF COURSE
CLUB HOUSE
BAYOU ST. JOHN
WONDER BLVD.
ESPLANADE AVE.
FILLMORE AVE.
NO. 1
NO. 2
NO. 3
NO. 4
NO. 5
NO. 6
NO. 7
NO. 8
NO. 9
NO. 10
NO. 11
NO. 12
NO. 13
NO. 14
NO. 15
NO. 16
NO. 17
NO. 18
NO. 19
NO. 20
NO. 21
NO. 22
NO. 23
NO. 24
NO. 25
NO. 26
NO. 27
NO. 28
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NO. 31
NO. 32
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NO. 35
NO. 36
NO. 37
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NO. 76
NO. 77
NO. 78
NO. 79
NO. 80
NO. 81
NO. 82
NO. 83
NO. 84
NO. 85
NO. 86
NO. 87
NO. 88
NO. 89
NO. 90
NO. 91
NO. 92
NO. 93
NO. 94
NO. 95
NO. 96
NO. 97
NO. 98
NO. 99
NO. 100

NEW ORLEANS CITY PARK

PRELIMINARY PLAN

SECOND NINE

NO 3 GOLF COURSE

SCALE 1" = 100'

HERBERT JAHNCKE - CHAIRMAN, PLANNING COMMITTEE

ELLIS P LABORDE GENERAL MANAGER HENRY THOMAS GOLF PROFESSIONAL

DR. FRED KETCHUM CHAIRMAN GOLF COMMITTEE

DRAWING (NO 3) NO 6

NOV. 14, 1960

REVISED TO 4-26-61

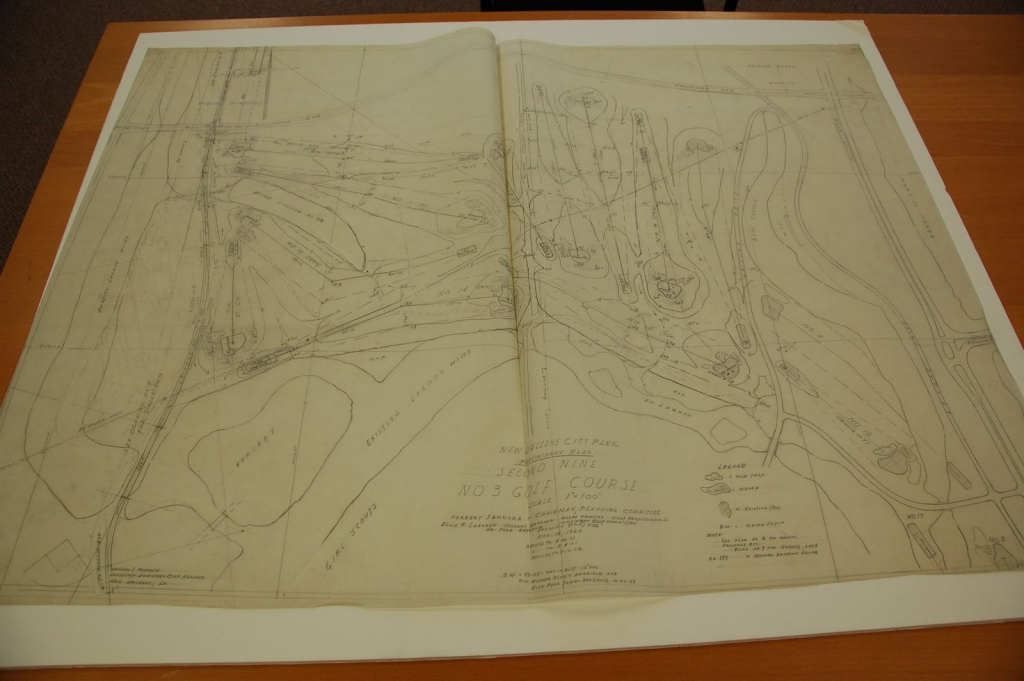
" TO 5-9-61

REVISED TO 8-16-62

B.M. = 22.08 - NAIL IN ROOT 12" OAK

COR WISNER BLVD & HARRISON AVE

CITY PARK TOPO - 200 SCALE 10-20-58


NEW ORLEANS CITY PARK
PRELIMINARY PLAN
SECOND NINE
NO 3 GOLF COURSE
SCALE 1"=100'
HERBERT ZAHUCKA - CHAIRMAN PLANNING COMMITTEE
LEGEND
NOTES
EXISTING LAGOON LINES
GIRL SCOUTS
HORSEY
NO 18
NO 1
NO 2
NO 3

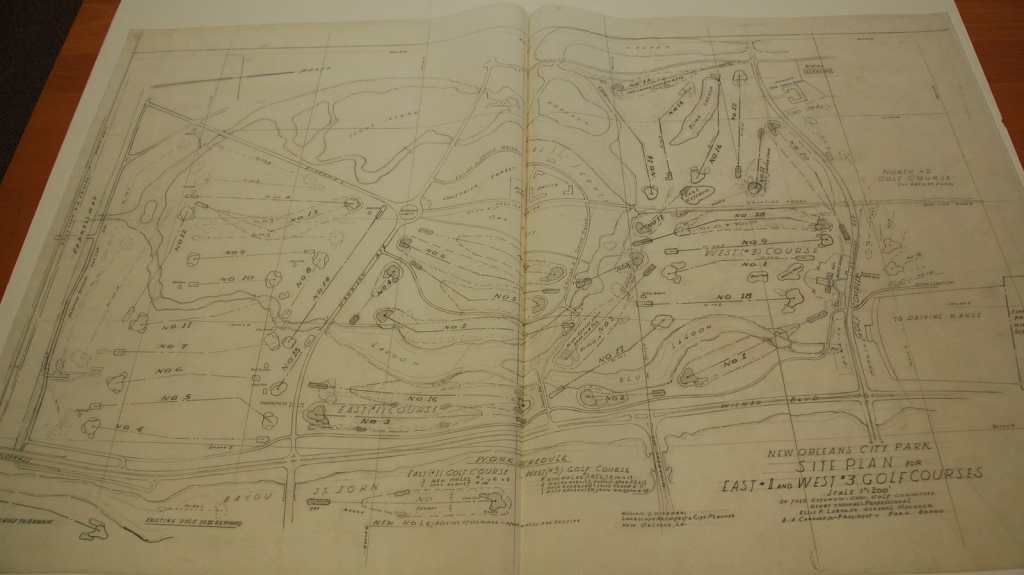
NEW ORLEANS CITY PARK
SITE PLAN FOR
EAST #1 AND WEST #3 GOLF COURSES

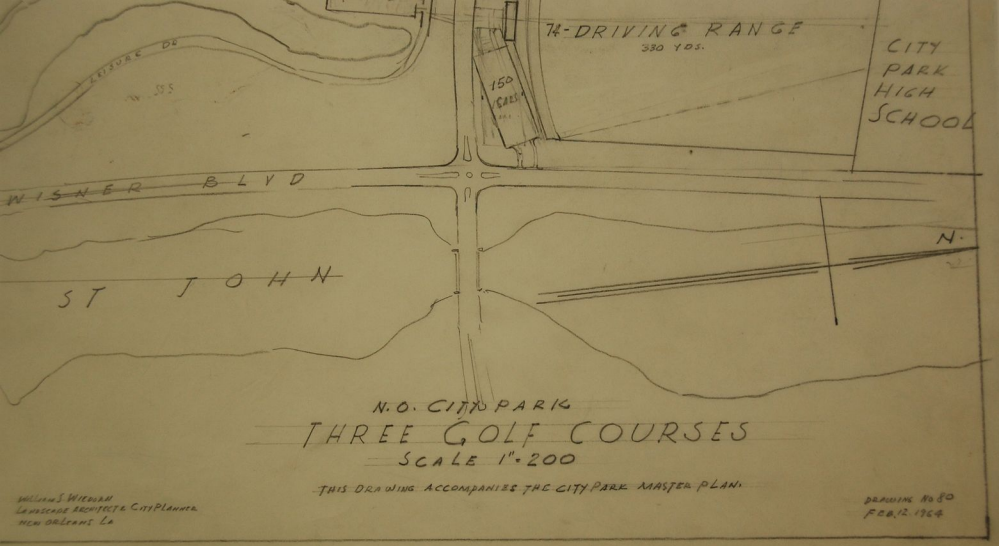
SCALE 1" = 200'

DR FRED KETCHUM - CHM. GOLF COMMITTEE
HENRY THOMAS - PROFESSIONAL
ELLIS P. LABORDE GENERAL MANAGER
E. A. CARRERE JR - PRESIDENT - PARK BOARD

WILLIAM S WISEMAN,
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DRAWING NO 96
SEPT. 27, 1965
REVISED TO 10-6-65
REVISED TO 11-29-65


NEW ORLEANS CITY PARK
SITE PLAN FOR
EAST #1 AND WEST #3 GOLF COURSES
SCALE 1" = 200'
ON PARK KENNON - GOLF PROFESSIONAL
HENRY THOMAS - GENERAL MANAGER
ELLIS P. LARKINS - GENERAL MANAGER
LA CARRIERE - PARKWAY - PARK BOARD
WORK SCHEDULE
EAST (#1) GOLF COURSE
3 NEW HOLES
WEST (#3) GOLF COURSE
EAST #1 COURSE
WEST #3 COURSE
NORTH #2 GOLF COURSE
TO DRIVING RANGE
LAGOON
BAYOU
ST. JOHN
NEW HOLE
EXISTING GOLF TEE REMOVED



N.O. CITY PARK

THREE GOLF COURSES

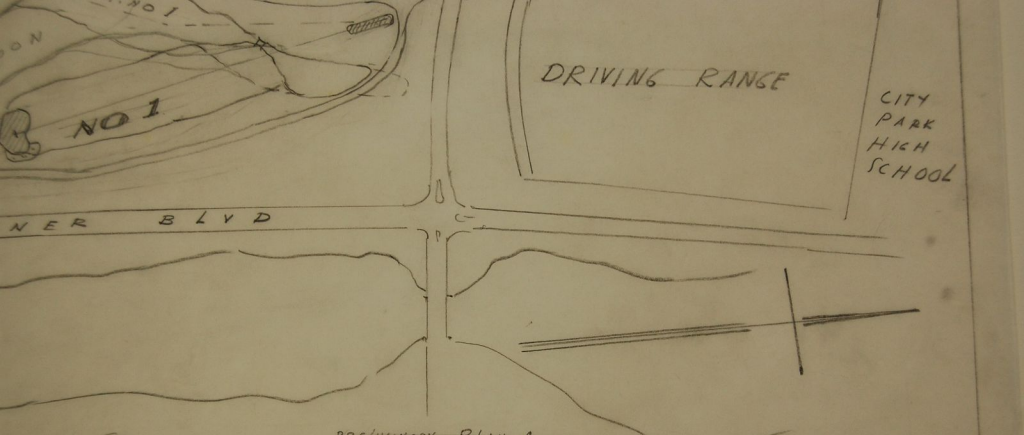
SCALE 1"-200

THIS DRAWING ACCOMPANIES THE CITY PARK MASTER PLAN.

WILLIAM S. WILKINSON
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DRAWING NO. 80
FEB. 12 1964

MARIGNY GATE
NORTH COURSE
WEST COURSE
NO 1
NO 18
NO 17
NO 2
NO 16
WISNER BLVD
ST TOHN
BAYOU
N.O. CITY PARK
THREE GOLF COURSES
SCALE 1:200



PRELIMINARY PLAN-A.

N.O. CITY PARK

THREE GOLF COURSES

SCALE 1"=200

THIS DRAWING ACCOMPANIES THE CITY PARK MASTER PLAN

DRAWING No 81
3-16-64

BAYOU
ST JOHN
BISHER BLVD
DRIVING RANGE
NORTH COURSE
EAST COURSE
WEST COURSE
RIDING ACADEMY
CITY PARK FOREST
FRONT ISLAND
NO 1
NO 2
NO 3
NO 4
NO 5
NO 6
NO 7
NO 8
NO 9
NO 10
NO 11
NO 12
NO 13
NO 14
NO 15
NO 16
NO 17
NO 18
NO 19
NO 20
NO 21
NO 22
NO 23
NO 24
NO 25
NO 26
NO 27
NO 28
NO 29
NO 30
NO 31
NO 32
NO 33
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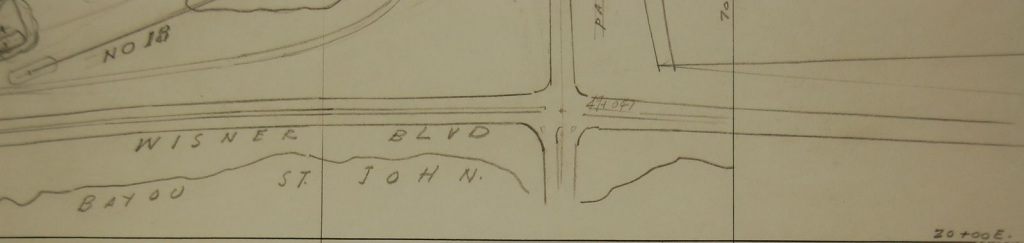
PRELIMINARY PLAN &
NEW CITY PARK
THREE GOLF COURSES
SCALE 1"=200'



NEW ORLEANS CITY PARK

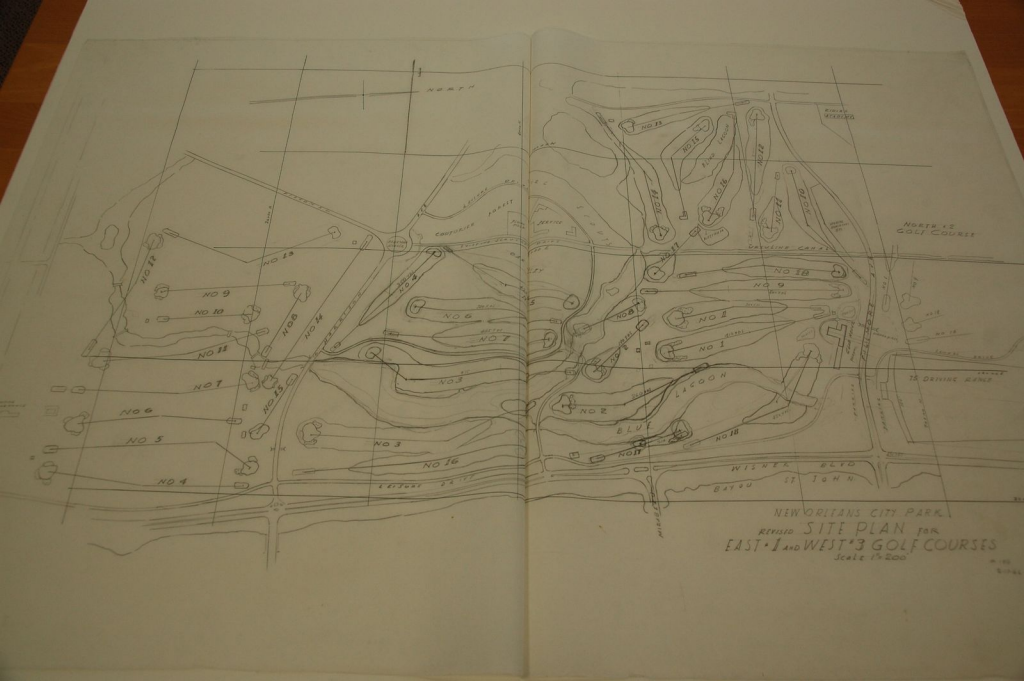
REVISED SITE PLAN FOR

EAST #1 AND WEST #3 GOLF COURSES

SCALE 1"=200'

#106

2-1-66


NEW ORLEANS CITY PARK
REVISED SITE PLAN FOR
EAST • 1 AND WEST • 3 GOLF COURSES
Scale 1"=200'
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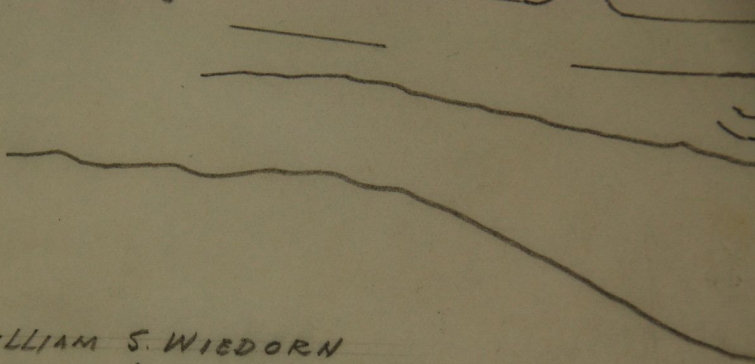
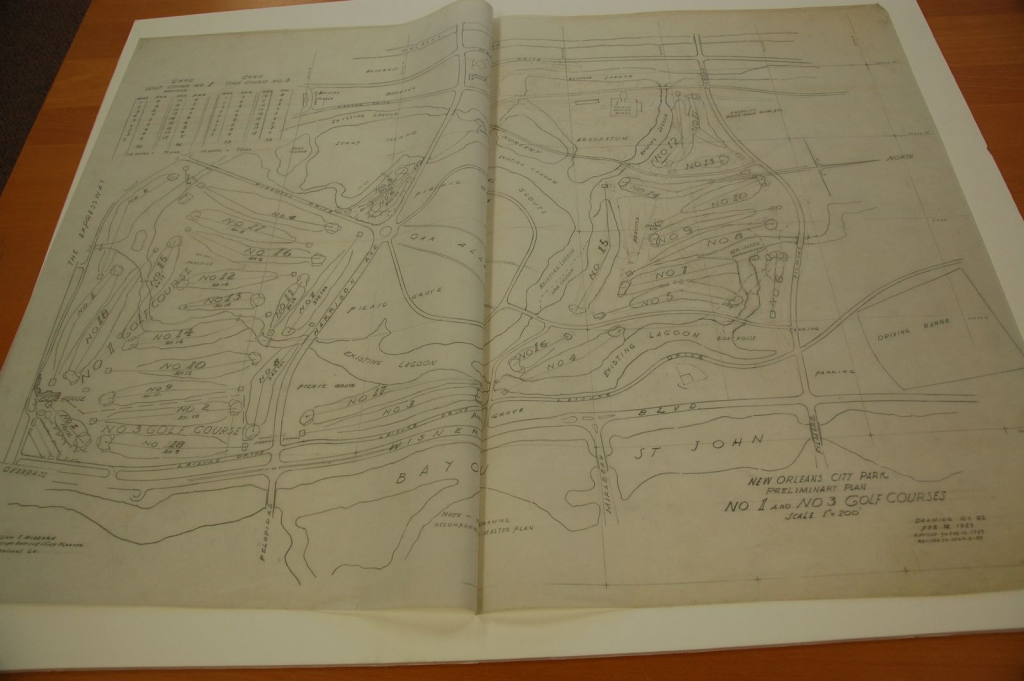
BLVD
WISNER BLVD
ST JOHN
BAYOU
NORTH 18 GOLF COURSE
DRIVING RANGE
CLUB HOUSE
PARKING

NEW ORLEANS CITY PARK
PRELIMINARY PLAN
NO 1 AND NO 3 GOLF COURSES
SCALE 1"= 200'

DRAWING NO 22
FEB. 12, 1959
REVISED TO FEB 13, 1959
REVISED TO MAR. 3-59.



WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS LA.


NEW ORLEANS CITY PARK
PRELIMINARY PLAN
NO 1 AND NO 3 GOLF COURSES
SCALE 1"= 200'
NORTH
DRIVING RANGE
PARKING
EXISTING LAGOON
PROPOSED LAGOON
PICNIC GROVE
NO 1 GOLF COURSE
NO 3 GOLF COURSE
ST JOHN
BLVD
BAY
THE EXPRESSWAY
NOTE - PARKING ACCOMPANY MASTER PLAN

NEW ORLEANS CITY PARK
NEW ORLEANS, LA.
PRELIMINARY PLAN FOR

NINE HOLES — NO 3 GOLF COURSE

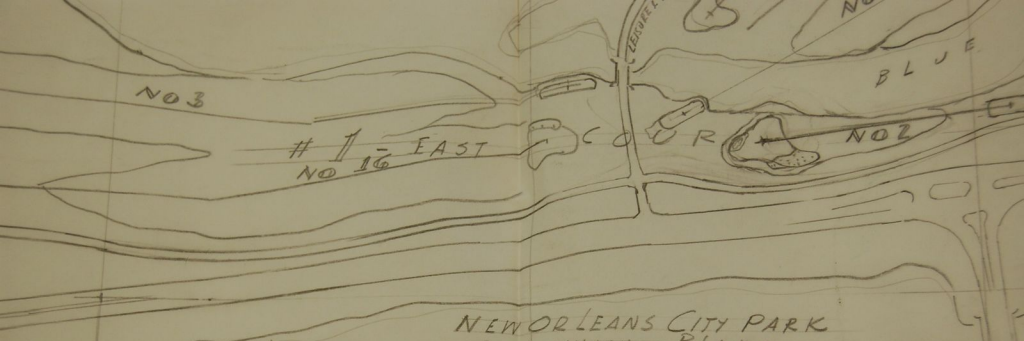
SCALE 1"=200'
CONTOUR INTERVAL= 1FT.

LEIA M. S WIEDORN
DSCAPE ARCHITECT CITY PLANNER
ORLEANS, LA.

DRAWINGS NO 22 & 24 ACCOMPANY THIS DRAWING

DRAWING NO 23
MAY 8, 1959
REVISED TO 5-13-59

GOLF COURSE NO 2
GOLF COURSE NO 3
EXISTING LAGOON
DRIVING RANGE
BAYOU ST. JOHN
WATER LEVEL 1822
NEW ORLEANS CITY PARK
NEW ORLEANS, LA
PRELIMINARY PLAN FOR
NINE HOLES - NO 3 GOLF COURSE
SCALE 1"=200'
CONTOUR INTERVAL 1FT.
NOTE - THIS PLAN IS ESTIMATING ONLY
DRAWING NO 23
MAY 5 1959
REVISED TO 6-18-59
DRAWING NO 22 & 24 ACCOMPANY THIS DRAWING



NEW ORLEANS CITY PARK
PRELIMINARY PLAN
EAST (#1) COURSE WITH 1 2 18 AT CLUB HOUSE
WEST (#3) COURSE WITH 1, 9, 10 & 18 AT CLUB HOUSE
SCALE 1" = 200'

DR. FRED KETCHUM - CHM. GOLF COMMITTEE
HENRY THOMAS - PROFESSIONAL

DRAWING # 92-6-17-65
REVISED TO 6-23-65
REVISED TO 8-13-65

NEW ORLEANS CITY PARK
IMPROVEMENT
PLAN
EAST (#1) COURSE with 12 tee at Club House
WEST (#2) COURSE with 1, 9, 10 tee Club House
SCALE 1"=200
CLUB HOUSE
COURSE
COURSE
COMPLEX
WISNER BLVD
GENTILLY BLVD
GAYOSO ST TOWN
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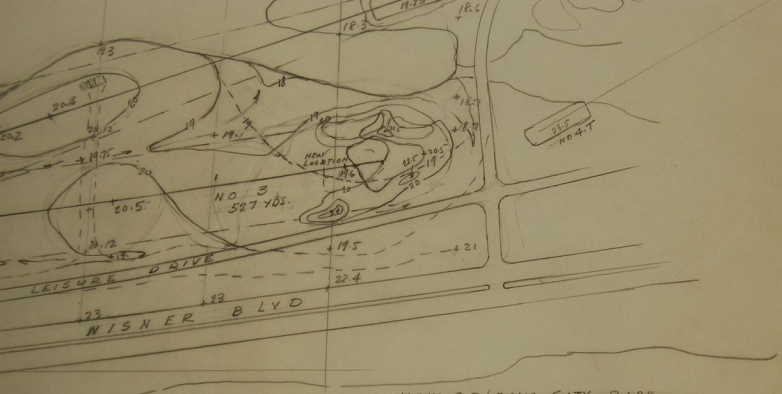


BAYOU ST. JOHN

NEW ORLEANS CITY PARK
NEW ORLEANS, LA

REVISED PLANS:
HOLES NO 3 AND 8
GOLF COURSE NO 3

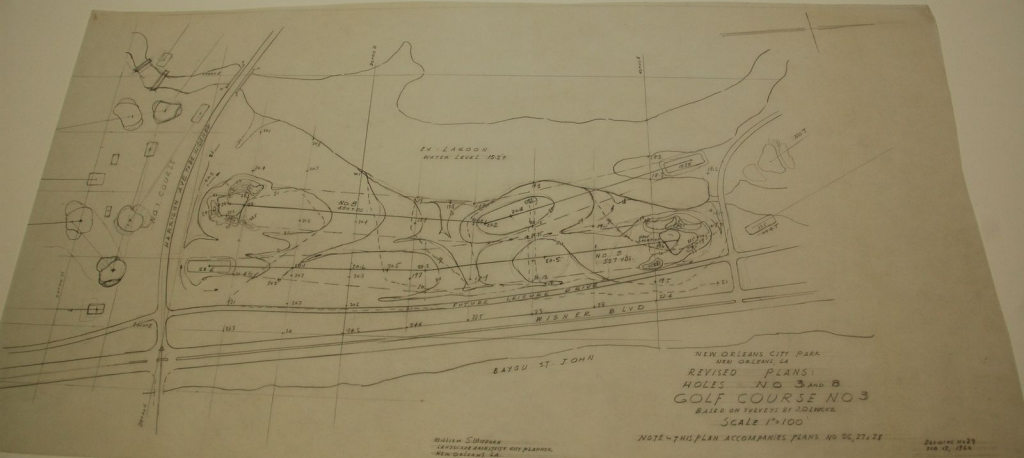
BASED ON SURVEYS BY J.D.LEUCKE

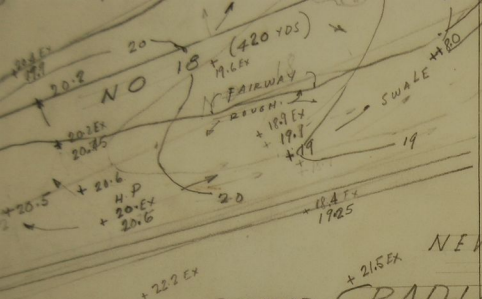
SCALE 1"=100'

NOTE-THIS PLAN ACCOMPANIES PLANS NO 26, 27, 28

CITY PLANNER.

DRAWING No 29
FEB 17, 1960


EX. LAGOON
WATER LEVEL 15.29
FUTURE LEVEE & ROAD
WISNER BLVD
BAYOU ST. JOHN
NEW ORLEANS CITY PARK
NEW ORLEANS, LA
REVISED PLANS:
HOLES NO 3 AND 8
GOLF COURSE NO 3
BASED ON SURVEYS BY ADLERICH
SCALE 1"=100'
NOTE - THIS PLAN ACCOMPANIES PLANS NO 26, 27 & 28
DRAWING NO 29
JAN 13, 1926



NEW ORLEANS CITY PARK
PRELIMINARY
REVISED GRADING + DRAINAGE PLAN FOR EAST #1 AND WEST #3 GOLF COURSES

SCALE 1"=100

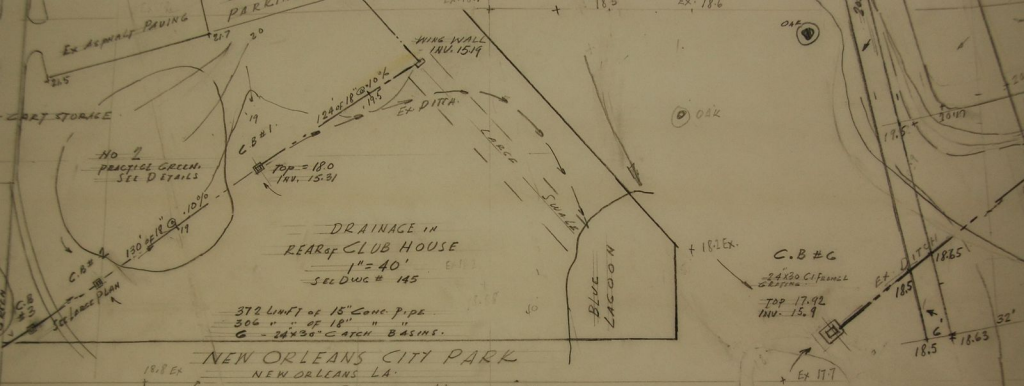
DR. FRED KETCHUM CHM GOLF COMMITTEE
HENRY THOMAS, PROFESSIONAL
PERCY SITGES PRESIDENT, PARK BOARD
GEORGE J. RIEHL CHM TECH. AD. COMMITTEE
ELLIS LABORDE - GENERAL, MANAGER.

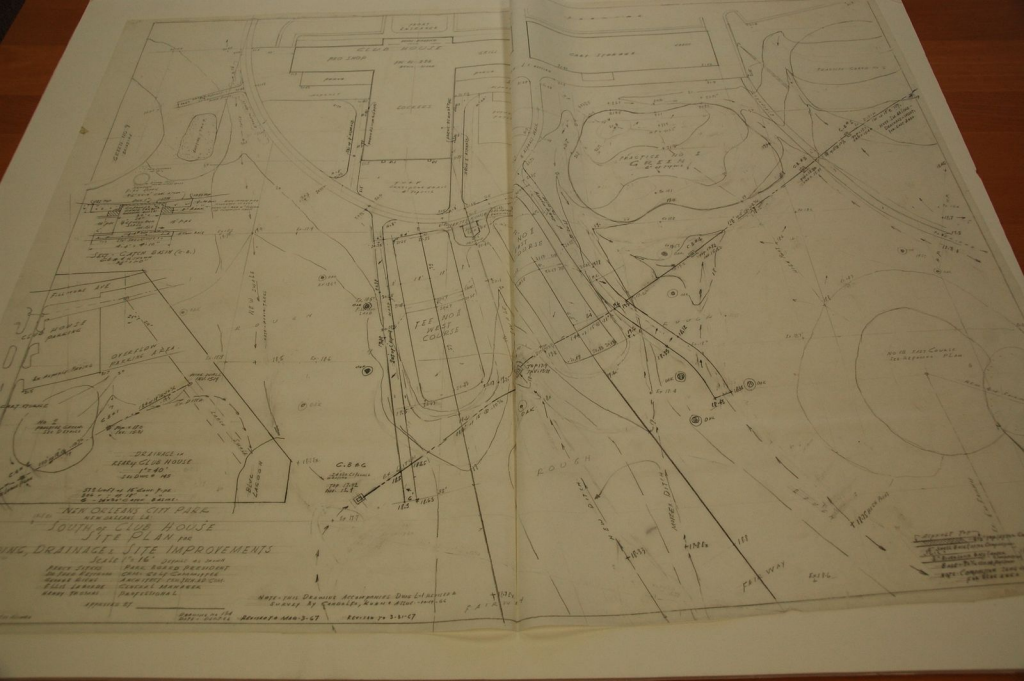
IAN S. WIEDORN
DSCAPE ARCHITECT & CITY PLANNER
ORLEANS, LA.

NOTE: "O
⊙ = 18" DIAMETER - LIVE OAK
FOR EXISTING GRADE IN AREA EAST OF
COUTVRIER FOREST SEE DRAWING 102, ALSO ALONG WISNER BLVD. REVISED TO 3-1-66

DRAWING 107
DATE 3-11-66
REVISED TO 6-1-66
" 6-16-66

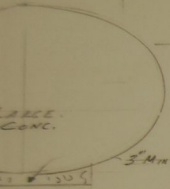
NEW ORLEANS CITY PARK
PRELIMINARY
GRADING & DRAINAGE PLAN No.
EAST 1 and WEST 3 GOLF COURSES
NO 1 or EAST COURSE
NO 2
NO 3
NO 16
BLUE LAGOON
CENTRAL LAGOON
BAYOU ST. JOHN


Ex. Asphalt Paving
Wing Wall Inv. 15.19
Ex. Ditch
Large Shade
Blue Lagoon
No. 2 Practice Green. See Details
C.B. #1
C.B. #2
C.B. #3
See Large Plan
Top = 18.0 Inv. 15.81
DRAINAGE IN REAR of CLUB HOUSE
1" = 40'
See Dwg # 145
372 Lin. Ft. of 15" Conc. Pipe
306 " " " of 18" " "
6 - 24"x30" Catch Basins.
C.B. ± C
24"x30" Ct. Frame & Grating
Top 17.92
Inv. 15.9
Ex. Ditch
Ex. 17.7
NEW ORLEANS CITY PARK
NEW ORLEANS, LA.
SOUTH of CLUB HOUSE
SITE PLAN for
GRADING, DRAINAGE & SITE IMPROVEMENTS
SCALE 1" = 16' DETAILS AS SHOWN
PERCY SITGES — PARK BOARD PRESIDENT
DR. FRED KETCHUM — CHM. GOLF COMMITTEE
GEORGE RIEHL — ARCHITECT - CHM. TECH. AD. COM.
ELLIS LABORDE — GENERAL MANAGER
HENRY THOMAS — PROFESSIONAL
APPROVED BY
NOTE - THIS DRAWING ACCOMPANIES DWG L-1 REV
SURVEY BY CANDELA, KUHN & ASSOC. - 10-19-
WILLIAM J. HEISNER
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.
DRAWING No. 134
DATE - DEC. 7 66
REVISED TO MAR. 3-67
REVISED TO 3-31-67


NEW ORLEANS CITY PARK
SOUTH CLUB HOUSE
SITE PLAN
DRAINAGE, SITE IMPROVEMENTS
TEE BOX
GREEN
ROUGH
DRIVING RANGE
PRACTICE GREEN
CLUB HOUSE
PARKING
DRAINAGE
SCALE

2" SHELL

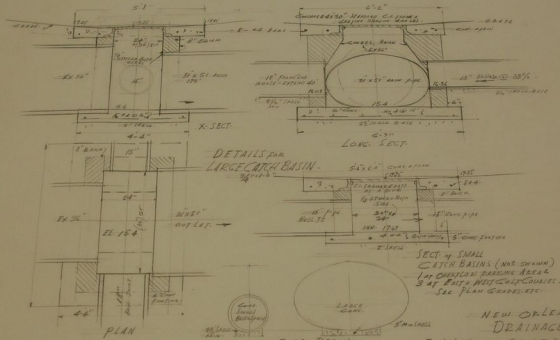
SECT. of SMALL
CATCH BASINS (NOT SHOWN)
1 at OVERFLOW PARKING AREA &
3 AT EAST & WEST GOLF COURSES.
SEE PLAN GRADES. ETC.



NEW ORLEANS CITY PARK
DRAINAGE APPURTENANCES for
E. & W. GOLF COURSES & OVERFLOW
PARKING AREA
SCALE 3/4" = 1-0"
TO ACCOMPANY PLANS, 129, 134 AND 139.
DR. FRED KETCHUM - CHM. GOLF COMMITTEE

APPROVED BY

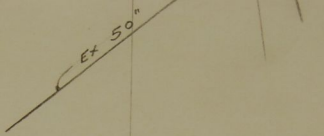
DRAWING # 142
FEB 16 - 1967


X-SECT.
LONG. SECT.
DETAILS FOR LARGE CATCH BASIN.
SECT. of SMALL CATCH BASINS. (NOT SHOWN)
1 on CHARTRAN PARKING AREA
3 AT EAST & WEST GOLF COURSES.
SEE PLAN GOOSENECK
PLAN
PIPE DETAIL
NEW ORLEANS CITY PARK
DRAINAGE APPURTENANCES
E. & W. GOLF COURSES & OVERFLOW
PARKING AREA
SCALE 3/8" = 1'-0"
TO ACCOMPANY PLANS 129, 134 AND 139.
DR. FRED REITMAN - CHM. GOLF COMMITTEE
APPROVED BY

...150 PIPE • 5 - 3" X 6" TS,
WITH FITTINGS & CONNECTIONS

...ENT AND SUCH MATERIALS
...INGS, FIRE PLUGS, ETC. IN

...COMPLY WITH
...D SPECIFICATIONS



NEW ORLEANS CITY PARK

GOLF COURSE COMPLEX

PRELIMINARY PLANS FOR

8" WATER LINE WITH FIRE HYDRANTS

SCALE 1" = 40'

DETAILS AS SHOWN

BOARD OF COMMISSIONERS

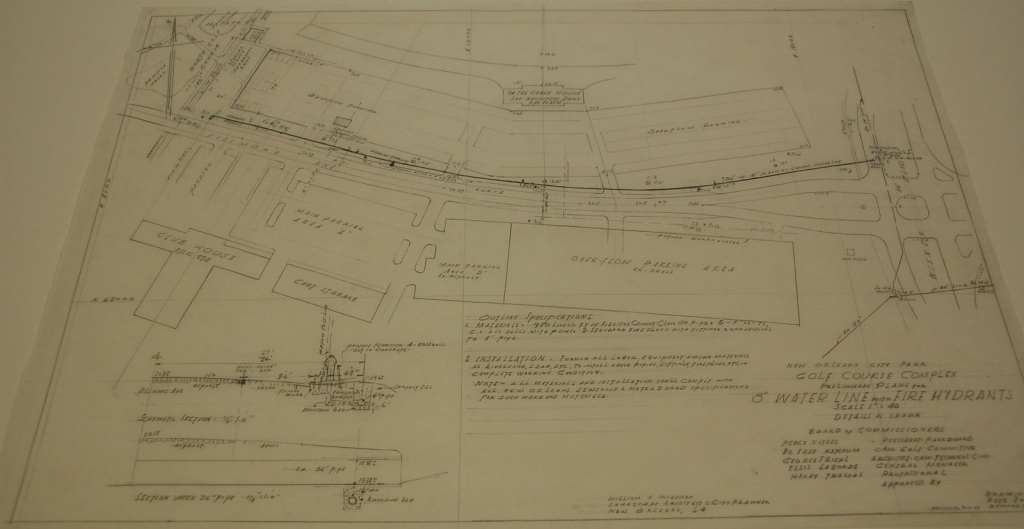
PERCY SITGES	- PRESIDENT - PARKBOARD
DR FRED KETCHUM	CHM. GOLF COMMITTEE
GEORGE T RICHL	ARCHITECT - CHM. TECHNICAL COM.
ELLIS LABORDE	GENERAL MANAGER
HENRY THOMAS	PROFESSIONAL

APPROVED BY

...67 & CITY PLANNER
...A.

DRAWING NO 151
DATE JUNE 9-67
REVISED TO 6-12-67

REVISED TO 9-11-67


CLUB HOUSE
GOLF STORAGE
MAIN PARKING AREA
OVER-FLOW PARKING AREA
OUTSIDE SPECIFICATIONS
1. MATERIALS - 9"ø Linear Ft. of Asbestos Cement Class 150 P.V.C. S-7 (C.I.P.) C.I. 3.51 Gals. with 4" joints & standard fire plugs with fittings & connections for 4" pipe.
2. INSTALLATION - Furnish all labor, equipment and all materials as specified, clear site, trench, lay pipe, fittings, backfill, etc complete under all conditions.
NOTE - All materials and installation shall comply with all new O.P. Levee, Sewerage & Water Board specifications for such work and materials.
NEW ORLEANS CITY PARK
GOLF COURSE COMPLEX
PRELIMINARY PLANS FOR
8" WATER LINE with FIRE HYDRANTS
SCALE 1"=1'-0"
DETAILS & LAYOUT
BOARD of COMMISSIONERS
PERCY SIMES - PRESIDENT-PARK BOARD
DR. THEO KIRCHNER - CHM. GOLF COMMITTEE
CLARENCE RIGAL - ARCHITECT-CHM. TECHNICAL COM.
ELLIS LABORDE - GENERAL MANAGER
HENRY THOMAS - DRAFTSMAN I.C.
APPROVED BY
DESIGNED & DETAILED
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA

CONC = CONCRETE
C.B = CATCH BASIN.
℄ = CENTER LINE.
N-74+00 = MASTER PLAN COORDINATE
MIN = MINIMUM.
F.FL = FINISHED FLOOR ELEVATION

NEW ORLEANS CITY PARK

GOLF COURSE COMPLEX - OVER FLOW PARKING AREA

PLANS FOR

DRAINAGE AND APPURTENANCES

SCALE 1" = 40'

DETAILS AS SHOWN

NOTE - DRIVING RANGE
RKING AREAS

BOARD of COMMISSIONERS

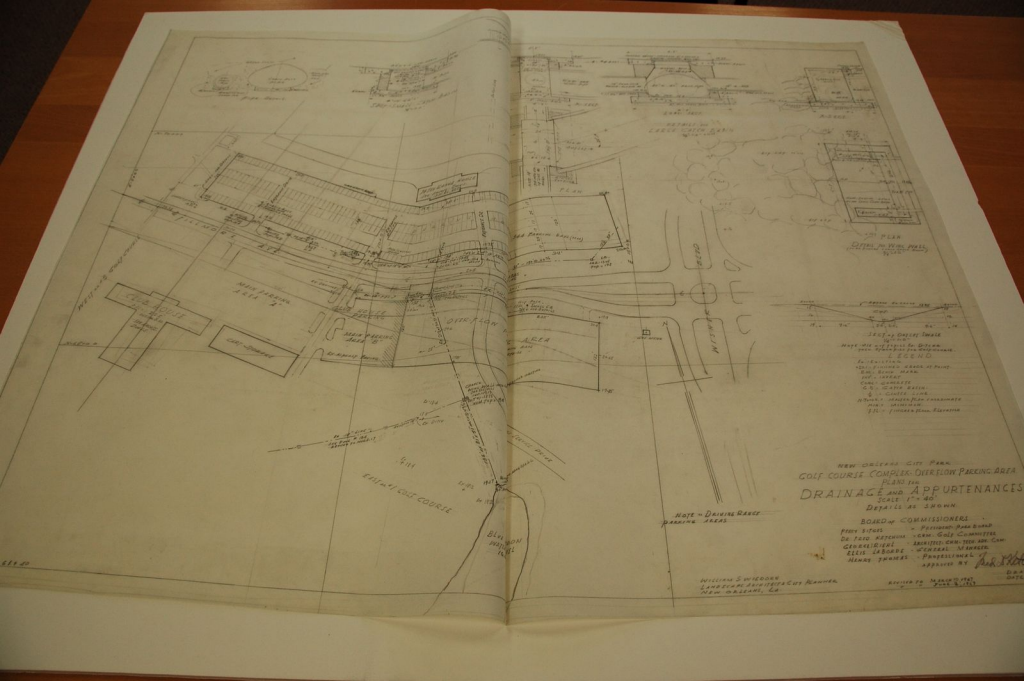
PERCY SITGES - PRESIDENT - PARK BOARD
DR. FRED KETCHUM - CHM. GOLF COMMITTEE
GEORGE J. RIEHL - ARCHITECT - CHM. - TECH. ADV. COM.
ELLIS LABORDE - GENERAL MANAGER
HENRY THOMAS - PROFESSIONAL

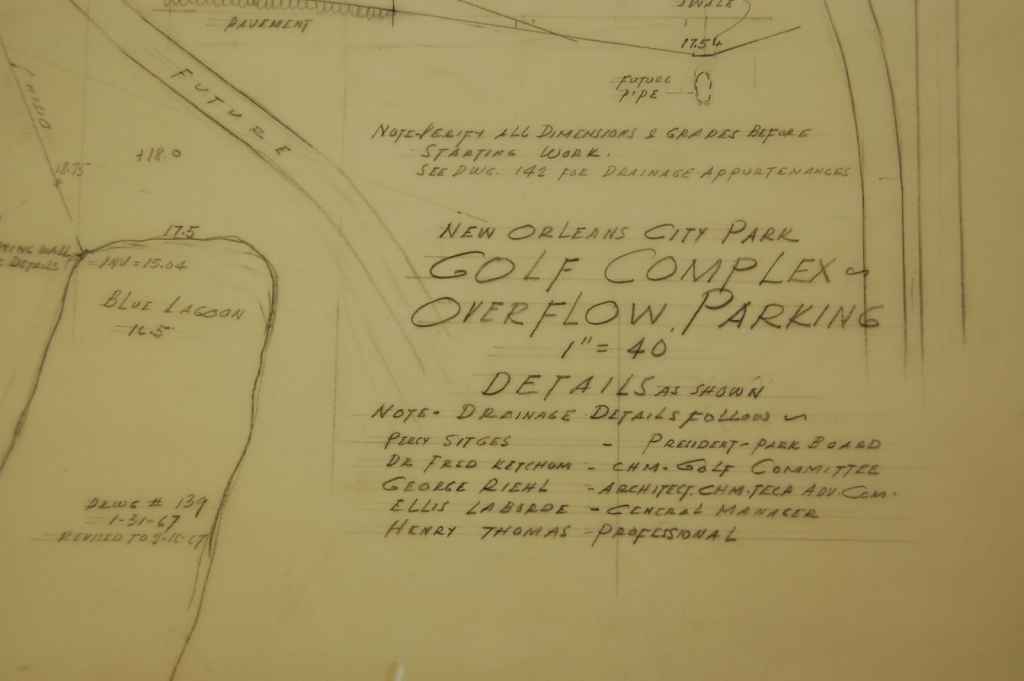
APPROVED BY Fred S. Ketchum

WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

REVISED TO MARCH 10 1967
" " JUNE 2, 1967

DRAWING No. 145
DATE - FEB 28 67


NEW ORLEANS CITY PARK
GOLF COURSE COMPLEX-OVERFLOW PARKING AREA
PLAN FOR
DRAINAGE AND APPURTENANCES
SCALE 1"=40'
DETAILS AS SHOWN
BOARD OF COMMISSIONERS
PRES. STATE — PRESIDENT-PARK BOARD
DE TORO RICHARD — SEC'Y-GOLF COMMITTEE
GERARD LEE — ARCHITECT, CHM. PARK COM.
GERARD LEE
LABORDE — SUPERINTENDENT
ELLIS LABORDE — SECRETARY-MANAGER
HENRY SKINNER — ENGINEER
APPROVED BY
DATE
WILLIAM J. WEDEKEN
LANDSCAPE ARCHITECT & CIVIL ENGINEER
NEW ORLEANS, LA
DRAWN BY
CHECKED BY
DATE
LEGEND
NOTE - DRIVING RANGE PARKING AREAS
GOLF COURSE



NOTE-VERIFY ALL DIMENSIONS & GRADES BEFORE STARTING WORK.
SEE DWG. 142 FOR DRAINAGE APPURTENANCES

NEW ORLEANS CITY PARK

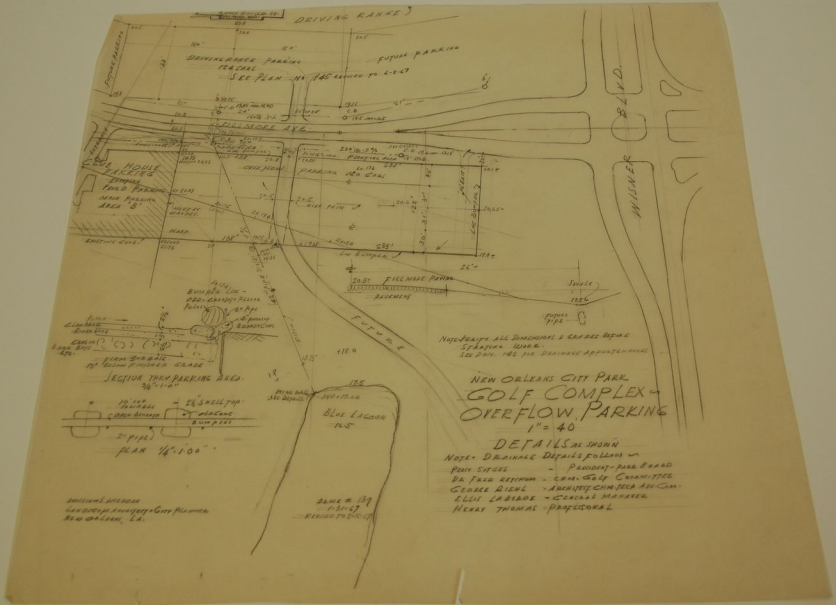
GOLF COMPLEX
OVERFLOW PARKING

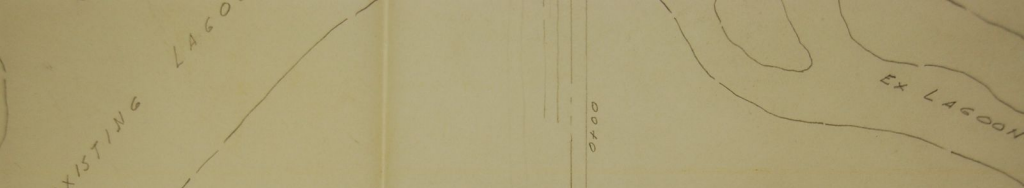
1" = 40

DETAILS AS SHOWN

NOTE- DRAINAGE DETAILS FOLLOW

PERCY SITGES - PRESIDENT-PARK BOARD
DR FRED KETCHUM - CHM. GOLF COMMITTEE
GEORGE RIEHL - ARCHITECT. CHM-TECA ADV. COM.
ELLIS LABORDE - GENERAL MANAGER
HENRY THOMAS - PROFESSIONAL


DRIVING RANGE
PUTTING GREEN
DRIVING RANGE PARKING
126 CARS
SEE PLAN
FILLMORE AVE.
HOUSE
PARKING
AREA B
FILLMORE PARKING
BASEMENT
PUTTING GREEN
BLVD.
WILSHIRE
NEW ORLEANS CITY PARK
GOLF COMPLEX &
OVERFLOW PARKING
1" = 40'
DETAILS AS SHOWN
SECTION THRU PARKING AREA
PLAN
BLUE LAGOON
LAKE
PARKS & PARKWAYS
CITY PLANNER
NEW ORLEANS, LA.



NEW ORLEANS CITY PARK

PRELIMINARY PLAN FOR

WATER LINES

SECOND NINE

NO 3 GOLF COURSE

SCALE 1" = 100'

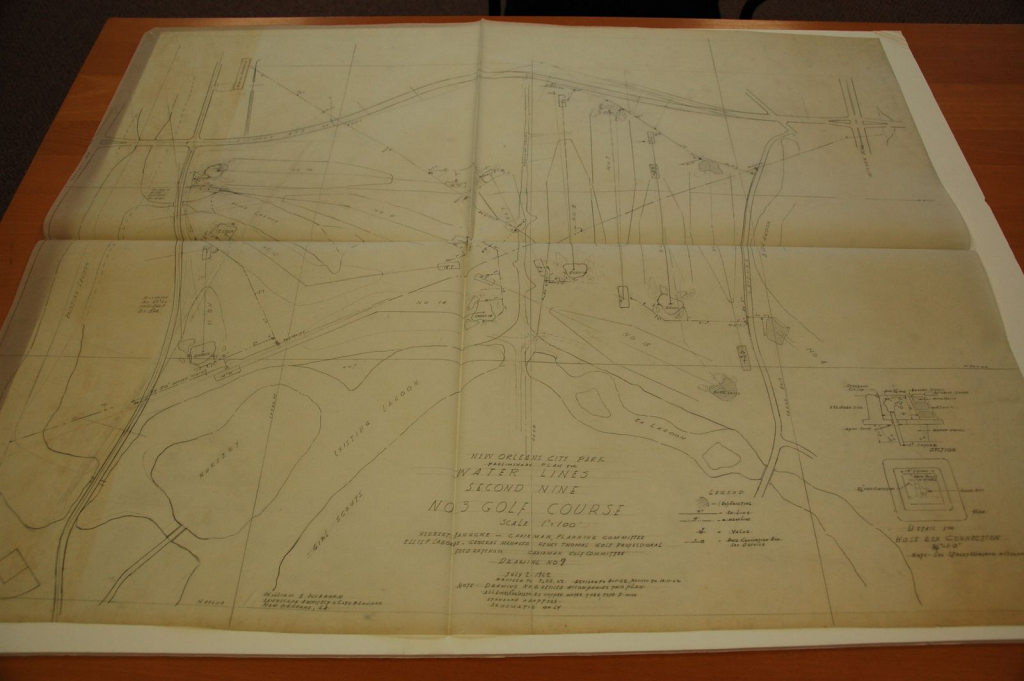
HERBERT JAHNCKE — CHAIRMAN, PLANNING COMMITTEE
ELLIS P LABORDE. GENERAL MANAGER HENRY THOMAS GOLF PROFESSIONAL
FRED KETCHUM CHAIRMAN GOLF COMMITTEE

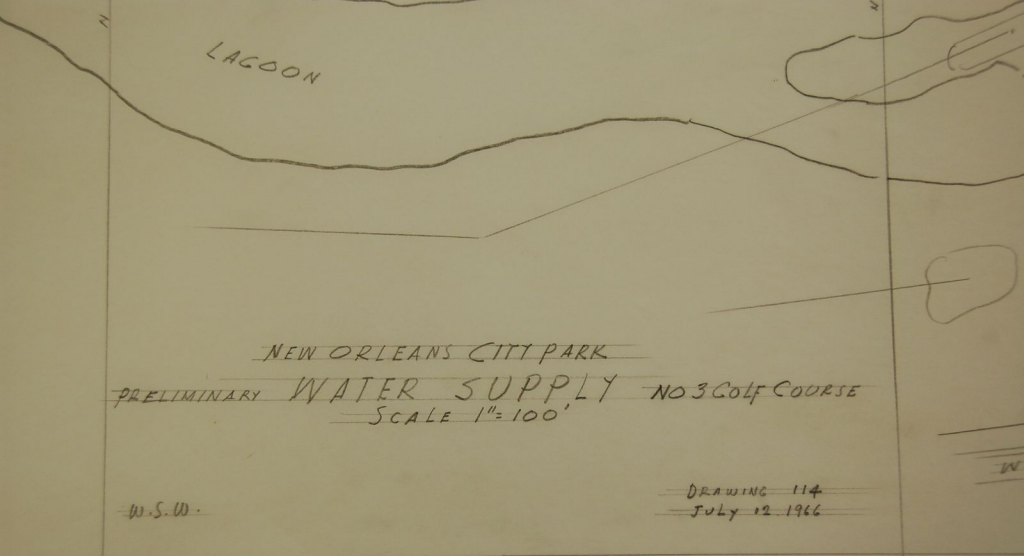
DRAWING NO 9

JULY 2. 1962
REVISED TO 7.25.62. - REVISED TO 8-1-62, REVISED TO 10-11-62

NOTE - DRAWING NO 6 REVISED ACCOMPANIES THIS PLAN.
ALL LINES 1" OR LESS TO BE COPPER WATER TUBE, TYPE K WITH
STANDARD ADAPTERS.
SCHEMATIC ONLY

E. WIEDORN
ARCHITECT & CITY PLANNER
ANE, LA.


NEW ORLEANS CITY PARK
PRELIMINARY PLAN FOR
WATER LINES
SECOND NINE
NO. 3 GOLF COURSE
SCALE 1"=100'
LEGEND
Existing Lagoon
Gulf Beach
Gulf Outlet
Detail of Hose Box Connection



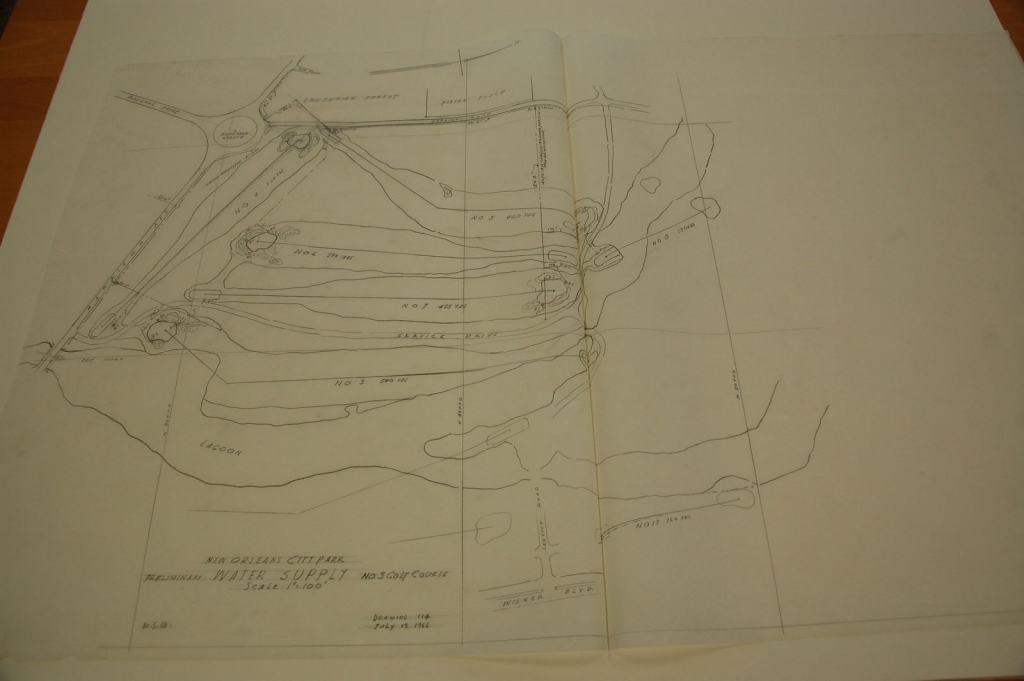
NEW ORLEANS CITY PARK

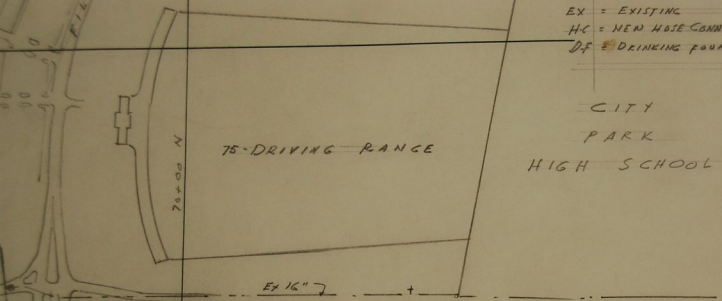
PRELIMINARY WATER SUPPLY NO 3 Golf COURSE

SCALE 1"= 100'

W.S.W.

DRAWING 114
JULY 12 1966


LAGOON
NEW ORLEANS CITY PARK
PRELIMINARY WATER SUPPLY
SCALE 1"=100'
No 3 Golf Course
Drawing 114
July 12, 1926
W.S.D.



NEW ORLEANS CITY PARK

PRELIMINARY PLAN FOR

COMPLETION of EAST & WEST GOLF COURSE

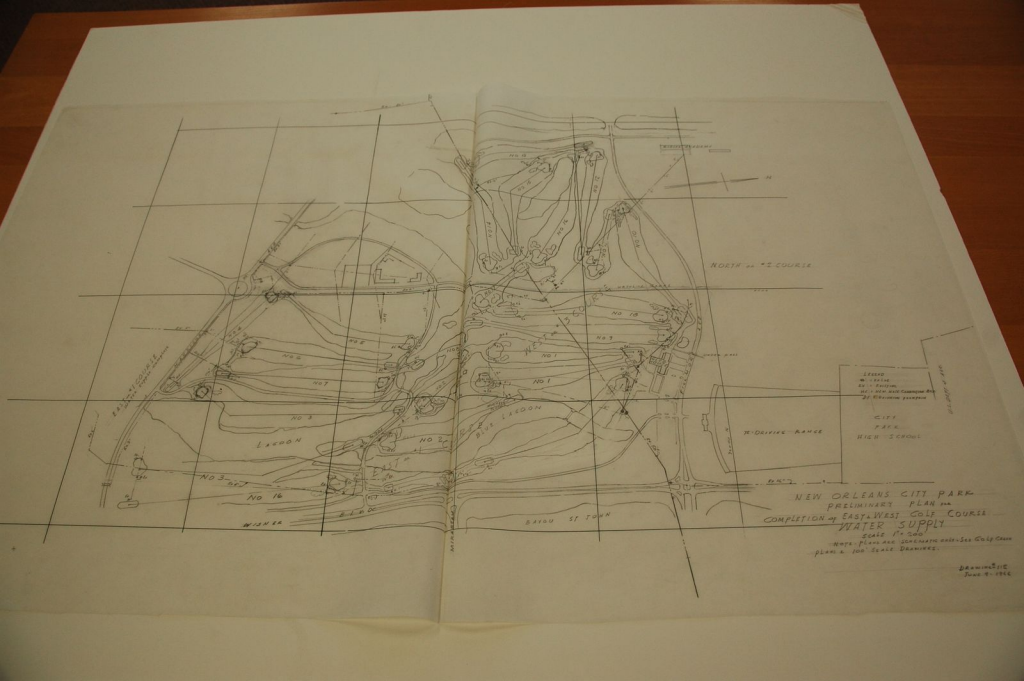
WATER SUPPLY

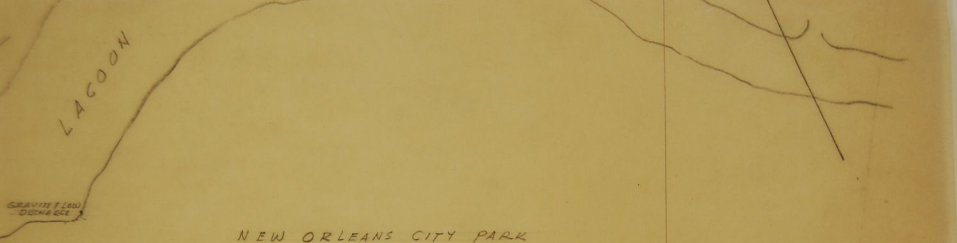
SCALE 1" = 200'

NOTE - PLANS ARE SCHEMATIC ONLY - SEE GOLF GREEN PLANS & 100' SCALE DRAWINGS.

DRAWING # 11E

JUNE 9, 1966


NEW ORLEANS CITY PARK
PRELIMINARY PLAN FOR
COMPLETION of EAST & WEST GOLF COURSE
WATER SUPPLY
SCALE 1" = 200'
NORTH PLANS ARE 100' SCALE AND SEE GOLF COURSE
PLANS & 100' SCALE DRAWINGS.
DRAWING #11E
JUNE 9 - 1926
NORTH end #2 COURSE
LAGOON
BAYOU ST JOHN
CITY PARK
HIGH SCHOOL
N. DRIVER RANGE



NEW ORLEANS CITY PARK
NEW ORLEANS, LA.

PRELIMINARY

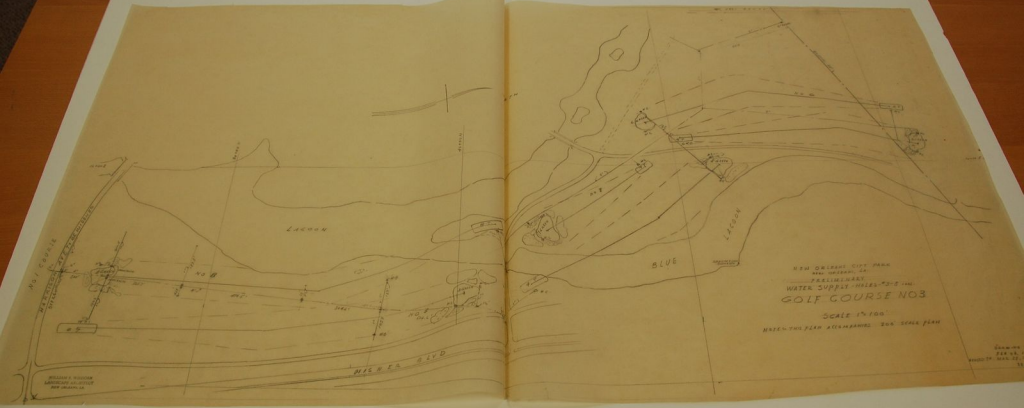
WATER SUPPLY - HOLES - #3-8 INCL.

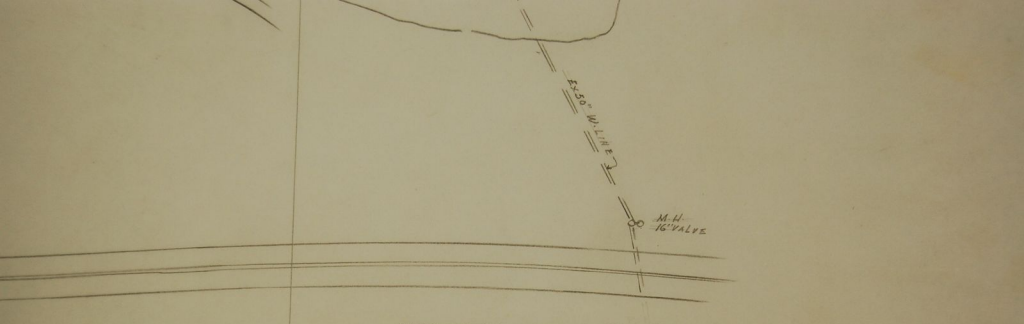
GOLF COURSE NO3

SCALE 1" = 100'

NOTE: THIS PLAN ACCOMPANIES 200' SCALE PLAN

DRAWING No. 30
FEB 23, 1960
REVISED TO MAR. 28, 1960
20480 E


LAGOON
BLUE
LAGOON
GOLF COURSE
HIGHWAY 5100



NEW ORLEANS CITY PARK
NEW ORLEANS, LA.

WATER SUPPLY - HOLES 4-7 INCLUSIVE
GOLF COURSE NO 3

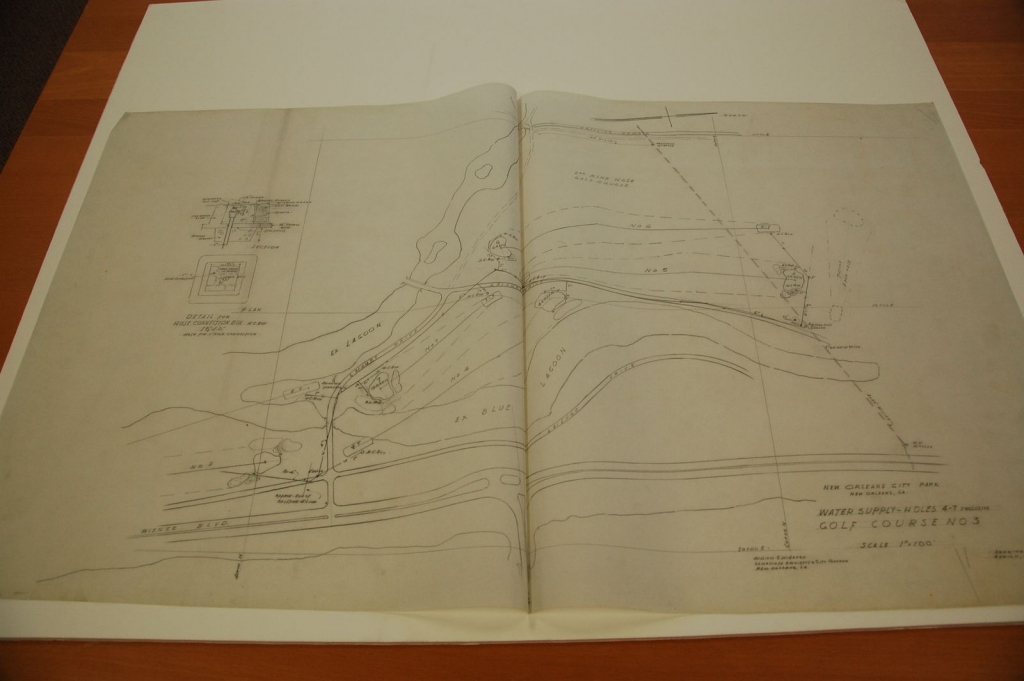
SCALE 1" = 100'

60+00 N

20+00 E.

WILLIAM S WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DRAWING NO 32
APRIL 11, 1960


LT. LAGOON
LT. BLUE
NO. 6
NO. 5
NO. 4
NO. 3
LAGOON
NEW ORLEANS CITY PARK
NEW ORLEANS, LA.
WATER SUPPLY - HOLES 4-7 INCLUSIVE
GOLF COURSE NO. 3
SCALE 1" = 100'

POINT.

DR FRED KEITHAM CAM-GOLF COMMITTE
HENRY THOMAS PROFESSIONAL.
ELLIS LABORDE GENERAL MANAGER

NEW ORLEANS CITY PARK
GOLF COMPLEX - NORTH OR #2 COURSE
PRELIMINARY GREEN PLANS
1" = 30'
CONTOUR INTERVAL 1 FT.

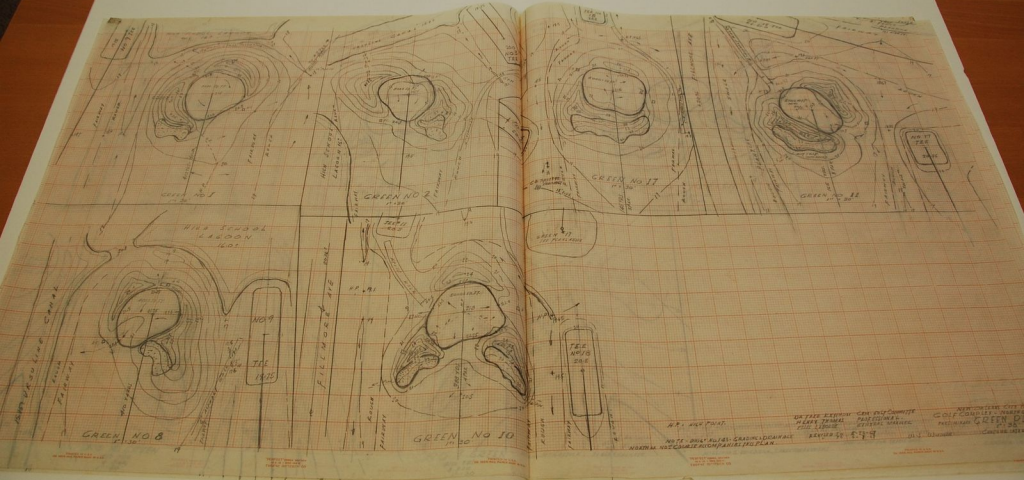
#167
2-8-67

10/63 - GRADING & DRAINAGE
MPANIELTHG PLAN.

REVISED TO 5-23-67
" 6-7-67

W.S. WIEDORN

PRINTED IN U.S.A.
ON 100% RAG PAPER MADE IN U.S.A.


GREEN NO 8
GREEN NO 9
GREEN NO 10
GREEN NO 11
GREEN NO 12
FIRE SCHOOL LAGOON
TEE NO 8
TEE NO 9
TEE NO 10
TEE NO 11
TEE NO 12
GOLF COURSE
CREEK

= SAND TRAP

NEW ORLEANS CITY PARK
GOLF COMPLEX - NORTH 18 & 2 COURSE
PRELIMINARY GREEN PLANS
1" = 30'
CONTOUR INTERVAL = 1 FT.
DWG. # 154
REVISED TO 8-17-67
" 7= 10-30-67

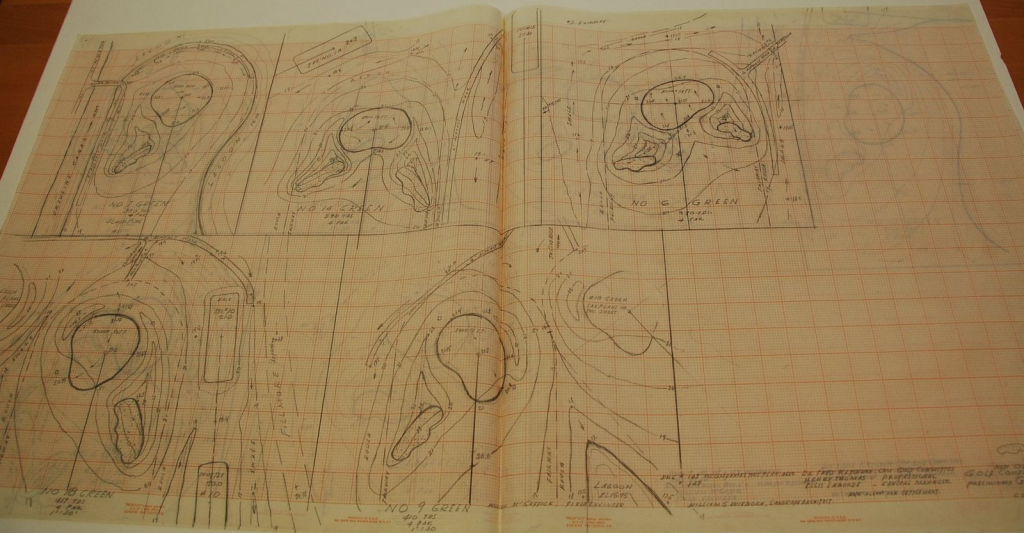
43 ACCOMPANIES THIS PLAN, ALSO DR. FRED KETCHUM - CHM - GOLF COMMITTEE
87 HENRY THOMAS - PROFESSIONAL
ELLIS LABORDE - GENERAL MANAGER.

NOTE - ALLOW FOR SETTLEMENT.

LLIAM S. WIEDORN, LANDSCAPE ARCHITECT.

PRINTED IN U.S.A.
ON 100% RAG PAPER MADE IN U.S.A.

"PERFECT" 21X36A SECTION
10 X 10 TO ONE INCH
EUGENE DIETZGEN CO.


NO 8 GREEN
NO 9 GREEN
NO 10 GREEN
NO 11 GREEN
NO 6 GREEN
LAGOON
FAIRWAY

DR. FRED KETCHUM-CHM. GOLF COMMITTEE
HENRY THOMAS - PROFESSIONAL
ELLIS LABORDE - GENERAL MANAGER

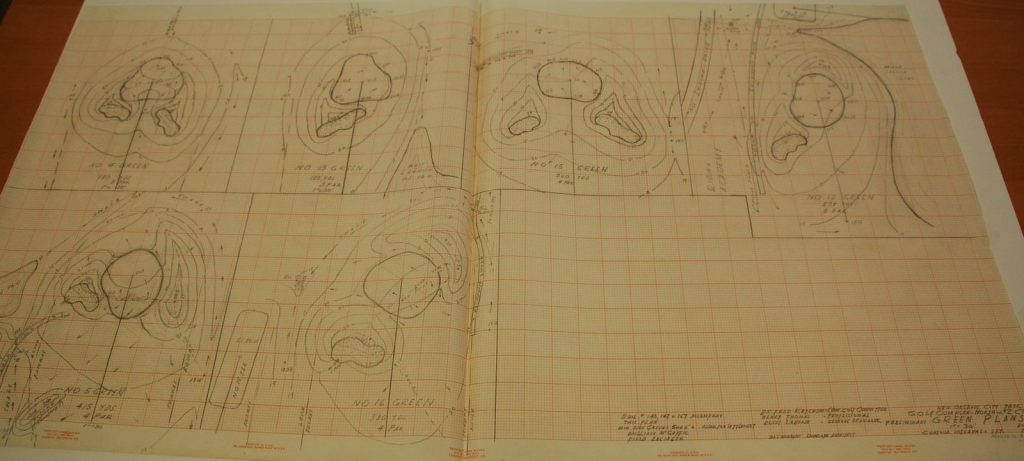
LOPMENT.

W.S. WHEDBEE LANDSCAPE ARCHITECT.

NEW ORLEANS CITY PARK
GOLF COMPLEX-NORTH #2 COURSE
PRELIMINARY GREEN PLANS
1" = 30'
CONTOUR INTERVAL = 1 FT.

DWG. # 168
JAN 17, 68
REVISED TO 2-17-68
3-28-68

"PERFECT" CROSS SECTION
10 X 10 = ONE INCH
EUGENE DIETZGEN CO.


NO 4 GREEN
NO 13 GREEN
NO 15 GREEN
NO 5 GREEN
NO 16 GREEN

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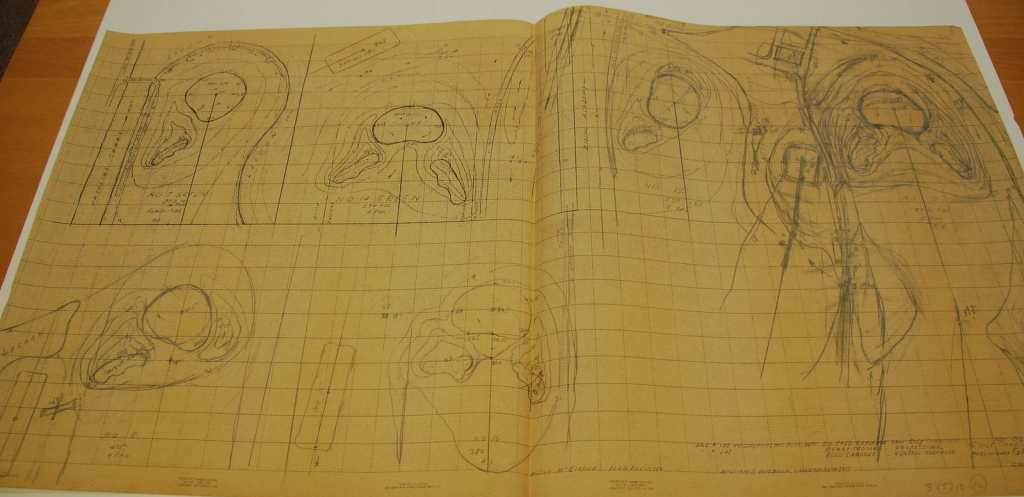
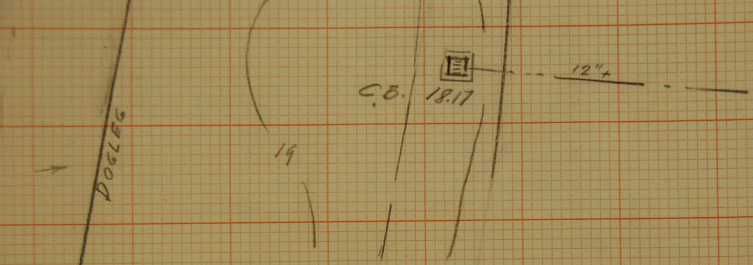
L COLLECTIONS,
ERSITY LIBRAR





NEW ORLEANS CITY PARK

GOLF COMPLEX-NORTH or #2 COURSE

PRELIMINARY

NO 3 GREEN PLAN

H.P = HIGH POINT

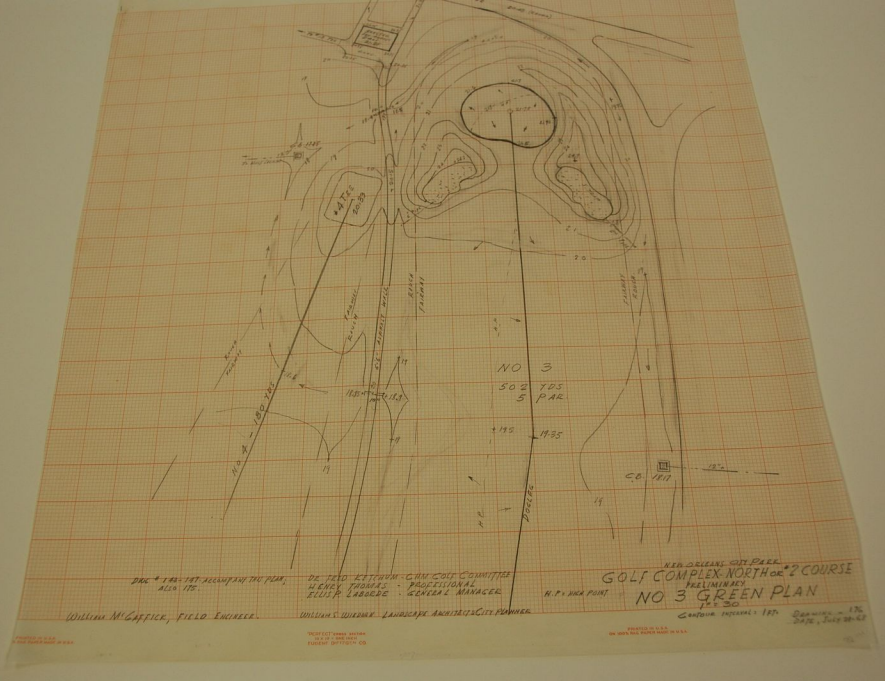
1" = 30

CONTOUR INTERVAL = 1 FT.

DRAWING - 176

DATE, JULY 24-68

PRINTED IN U.S.A.
ON 100% RAG PAPER MADE IN U.S.A.


NO 3
502 YDS
5 PAR
MEN'S TEES
LADIES TEES
CC TRAVEL ROAD
CC FAIR
NEW ORLEANS CITY PARK
GOLF COMPLEX NORTH or 2 COURSE
PRELIMINARY
NO 3 GREEN PLAN
1" = 30'
Contour Interval: 1FT.
DRG # 1 AS-INT. ACCOMPANY THIS PLAN, ALSO 175.
DE FELD LEFFLER: CLAY GOLF COMMITTEE
HENRY TORRES: PROFESSIONAL
ELLIS P. LABORDE: GENERAL MANAGER
H.P.'s INK POINT
WILLIAM McCAFFICK, FIELD ENGINEER.
WILLIAM S. WIEDORN: LANDSCAPE ARCHITECT & CITY PLANNER
Drawing - 176
Date, June 30-60

E 10+00

NEW ORLEANS CITY PARK

PRELIMINARY PLAN FOR

WATER LINES INCLUDING

AUTOMATIC SPRINKLER SYSTEM, HOSE CONNECTIONS, ETC.

NORTH OR #2 GOLF COURSE

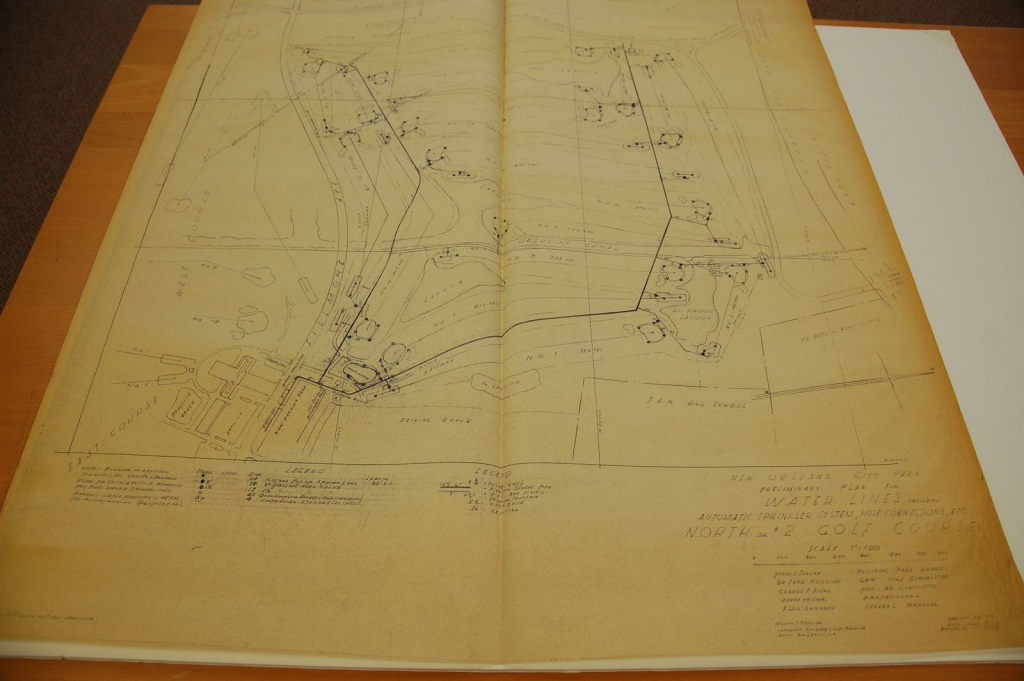
SCALE 1" = 100'

0 100 200 300 400 500 600 700

JAMES S. JANSSEN	PRESIDENT, PARK BOARD
DR. FRED. KETCHUM	CHM.: GOLF COMMITTEE
GEORGE T. RIEHL	TECH. AD. COMMITTEE
HENRY THOMAS	PROFESSIONAL
ELLIS LABORDE	GENERAL MANAGER

WILLIAM S. WISEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA

DRAWING NO. 172
DATE SCALE 1"=1
REVISED TO 11-28


NEW ORLEANS CITY PARK
PRELIMINARY PLAN FOR
WATER LINES, INCLUDING
AUTOMATIC SPRINKLER SYSTEM, HOSE CONNECTIONS, ETC.
NORTH OF 2 GOLF COURSE
SCALE 1" = 100'
LEGEND
LEGEND
JEFFERSON PARK BOARD
GEN'L SUPT. PARKS & PARKWAYS
GEORGE T. BIENG
JOHN A. KLEIN
JOSEPH FRANK
HENRY LEVERGNE
LOUIS LABARRE
GEORGE L. BRINKER
NEW ORLEANS, LA.
MARCH 1ST, 1926
ALTERED TO

E 10+00

NEW ORLEANS CITY PARK

PRELIMINARY PLAN FOR

WATER LINES INCLUDING

AUTOMATIC SPRINKLER SYSTEM, HOSE CONNECTIONS, ETC.

NORTH OR #2 GOLF COURSE

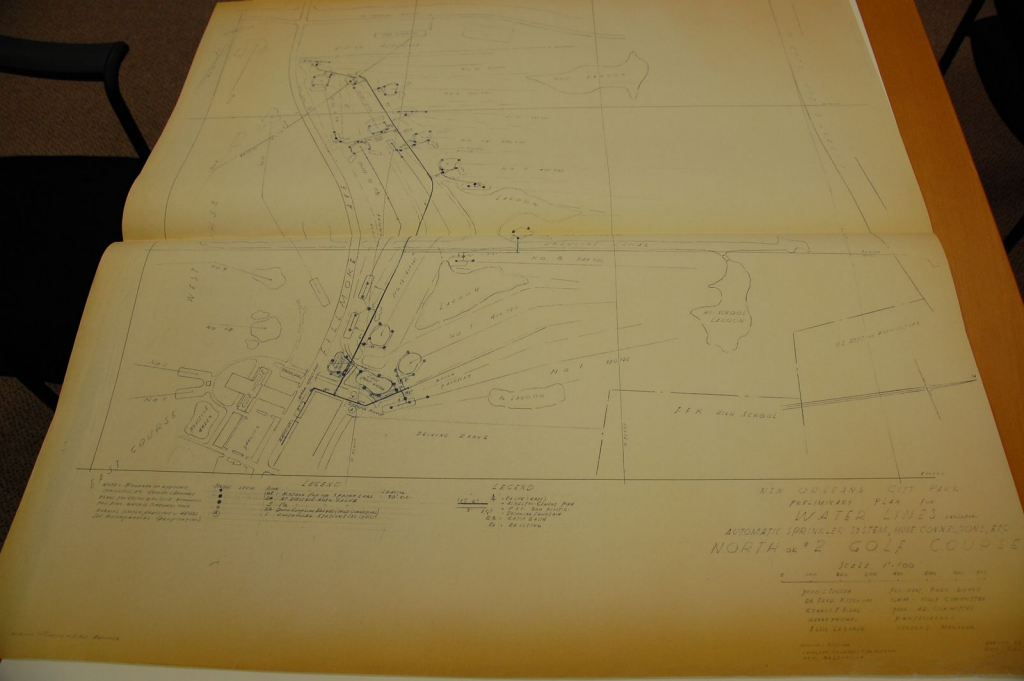
SCALE 1" = 100'

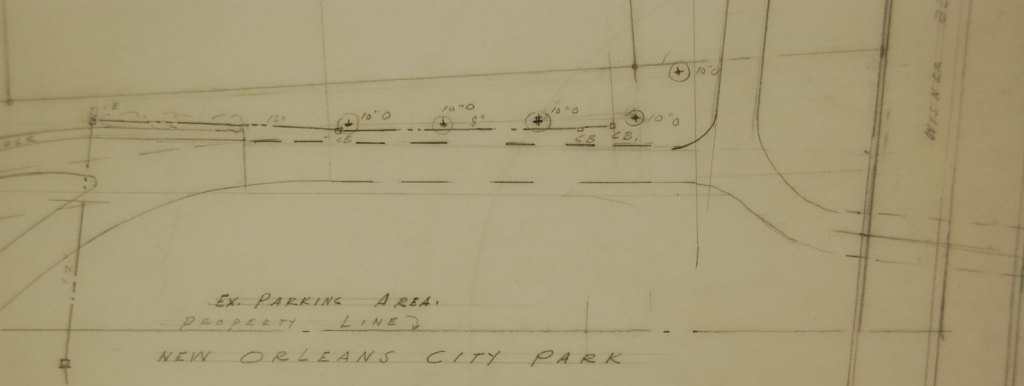
0 100 200 300 400 500 600 700

JAMES S. JANSSEN	PRESIDENT, PARK BOARD
DR. FRED. KETCHUM	CHM. - GOLF COMMITTEE
GEORGE T. BIEHL	TECH. AD. COMMITTEE
HENRY THOMAS	PROFESSIONAL
ELLIS LABORDE	GENERAL MANAGER

WILLIAM S. WHEDON
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DRAWING NO. 1
DATE JAN. 5-41


NEW ORLEANS CITY PARK
PRELIMINARY PLAN FOR
WATER LINES INCLUDING
AUTOMATIC SPRINKLER SYSTEM, HOSE CONNECTIONS, ETC.
NORTH OF #2 GOLF COURSE
Scale 1"=100
LEGEND
LEGEND
LAGOON
NO 1
NO 2
NO 3
NO 4
NO 5
NO 6
NO 7
NO 8
NO 9
NO 10
NO 11
NO 12
NO 13
NO 14
NO 15
NO 16
NO 17
NO 18
NO 19
NO 20
NO



EX. PARKING AREA.

PROPERTY LINE

NEW ORLEANS CITY PARK

EXISTING CONDITIONS

NEW ATHLETIC FIELDS

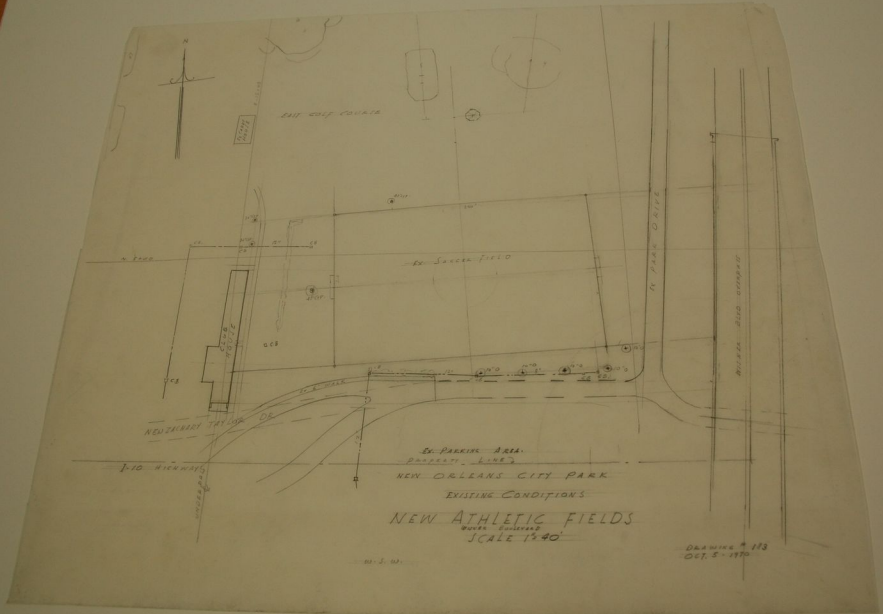
WISNER BOULEVARD

SCALE 1" = 40'

DRAWING # 183

OCT. 5 · 1970

W. S. W.


EXIST GOLF COURSE
EX. SOCCER FIELD
N. PARK DRIVE
RUSSELL ROAD EXTENDED
NEW ZEALAND TAYLOR
I-10 HIGHWAY
EX. PARKING AREA
PROPERTY LINE
NEW ORLEANS CITY PARK
EXISTING CONDITIONS
NEW ATHLETIC FIELDS
RUSSELL BOULEVARD
SCALE 1"=40'
DRAWING # 113
OCT. 5 - 1970

1975

S. DEPT. OF AGR.

NEW ORLEANS CITY PARK

NORTH OR #2 GOLF COURSE

GRADING & DRAINAGE

SCALE = 1"=100'
CONTOUR INTERVAL = 1 FT.

BOARD of COMMISSIONERS

PERCY SITGES - PRESIDENT - PARK BOARD
DR. FRED KETCHUM - CHM. GOLF COMMITTEE
GEORGE J. RIEHL ARCHITECT - CHM. TECH. ADV. COM.
ELLIS LABORDE - GENERAL MANAGER
HENRY THOMAS GOLF PROFESIONAL

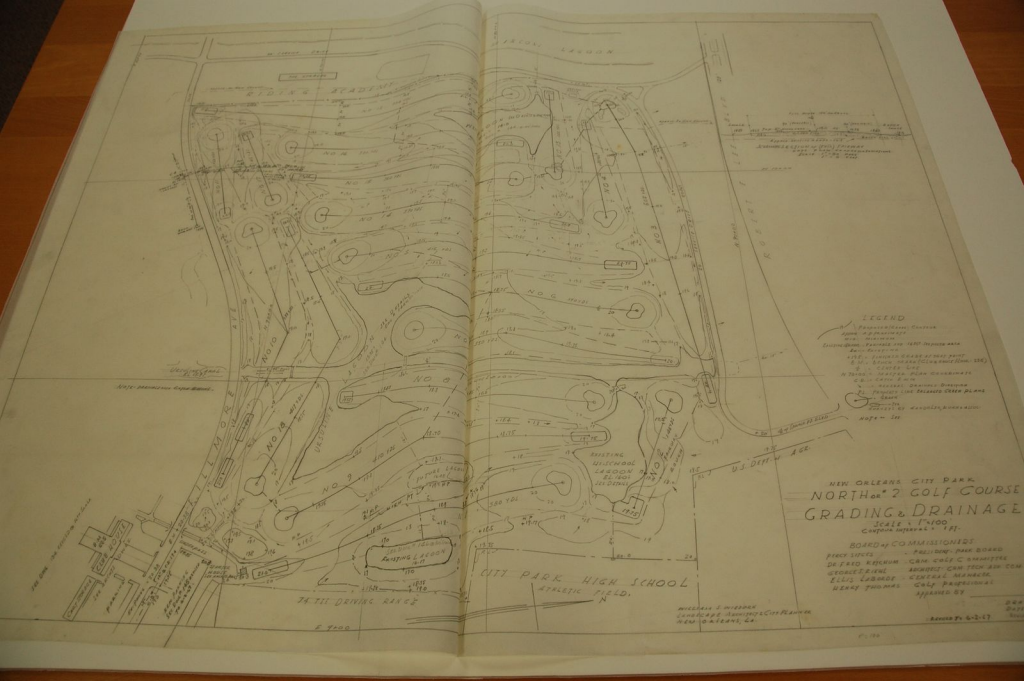
APPROVED BY

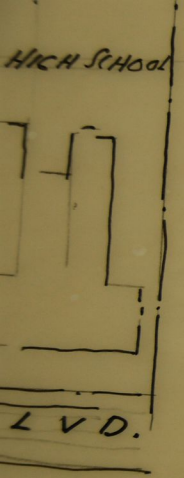
CITY PLANNER

DRAWING #143
DATE MAR. 6-67
REVISED TO 4-24-67

REVISED TO 6-2-67.

1" = 100'


LEGEND
NEW ORLEANS CITY PARK
NORTH or # 2 GOLF COURSE
GRADING & DRAINAGE
SCALE 1"=100
CITY PARK HIGH SCHOOL
ATHLETIC FIELD
74 TEE DRIVING RANGE
EXISTING LAGOON
NO. 1
NO. 2
NO. 3
NO. 4
NO. 5
NO. 6
NO. 7
NO. 8
NO. 9
BOARD OF COMMISSIONERS
PRESIDENT - PAUL ROSE - PARK BOARD
DE FELICE REYNAUD - CHM. GOLF COMMITTEE
SECRETARY
ELLIS LABORDE - GENERAL MANAGER
HERBERT TOLMAS - GOLF PROFESSIONAL
APPROVED BY
DRAWN BY
TRACED BY
CHECKED BY
APPROVED BY
DATE
SCALE



NEW ORLEANS CITY PARK

PREL. REVISED PLAN

NORTH OR NO2 GOLF COURSE

1" = 200'

DR FRED KETCHUM-CHM-GOLF COM

ACREAGE = 88.0± ACRES

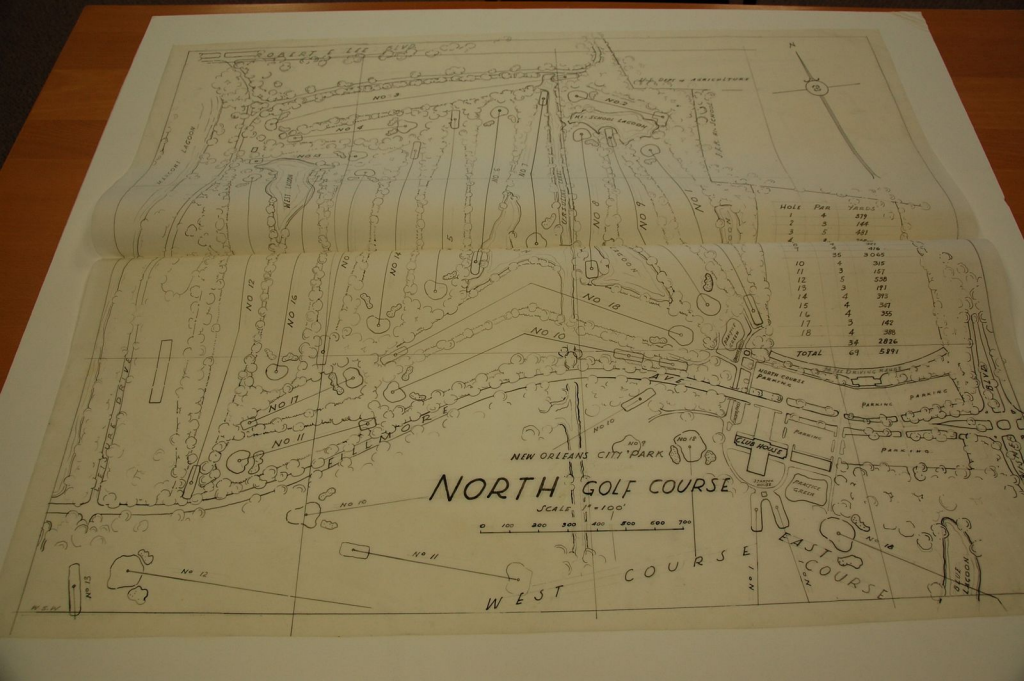
W.S.W

DWG # 136
JAN 19.67

JEFFERSON DRIVE
LAGOON
RIDING ACADEMY
NO 2 - 391 YDS
NO 3 - 351 YDS
NO 4 - 420 YDS
NO 5 - 380 YDS
NO 14 - 400 YDS
NO 15 - 375 YDS
NO 16 - 400 YDS
NO 17 - 370 YDS
NO 18 - 435 YDS
NO 11 - 390 YDS
NO 10 - 190 YDS
BLIND LAGOON
#10
#11
#12
#16
#17
#18
#9
#1
#2
#3
#4
#5
#6
#7
#8
#9
#10
#11
#12
#13
#14
#15
#16
#17
#18
WEST COURSE
EAST COURSE
BLUE LAGOON
DRIVING RANGE
CITY PARK HIGH SCHOOL
US ACR. DEPT.
LAKE VISTA
WINNER BLVD.
BAYOU ST. JOHN
New Orleans City Park
Revised Plan
NORTH or No2 GOLF COURSE
1" = 200
Dr. Fred Reynolds Chm. Golf Com.
W-S-W

NO 10
NO 9
NO 18
NEW ORLEANS CITY PARK
NORTH GOLF COURSE
SCALE 1" = 100'
0 100 200 300 400 500 600 700
COURSE

No 18
BLUE LAGOON
W.S.W
#179


NEW ORLEANS CITY PARK
NORTH GOLF COURSE
SCALE 1"=100'
0 100 200 300 400 500 600 700
WEST COURSE
EAST COURSE
CLUB HOUSE
PARKING
AVE.
HOLE PAR YARDS
1 4 379
2 5 481
3 3 141
4 4 [illegible]
OUT 35 3046
10 4 318
11 3 157
12 5 538
13 3 191
14 4 393
15 4 347
16 4 355
17 5 142
18 4 385
IN 34 2826
TOTAL 69 5891

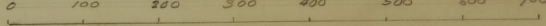
E 10+00

NEW ORLEANS CITY PARK

GENERAL PLAN FOR WATER SUPPLY INCLUDING AUTOMATIC SPRINKLER SYSTEM, QUICK COUPLING VALVES, ETC.

NORTH OR #2 GOLF COURSE

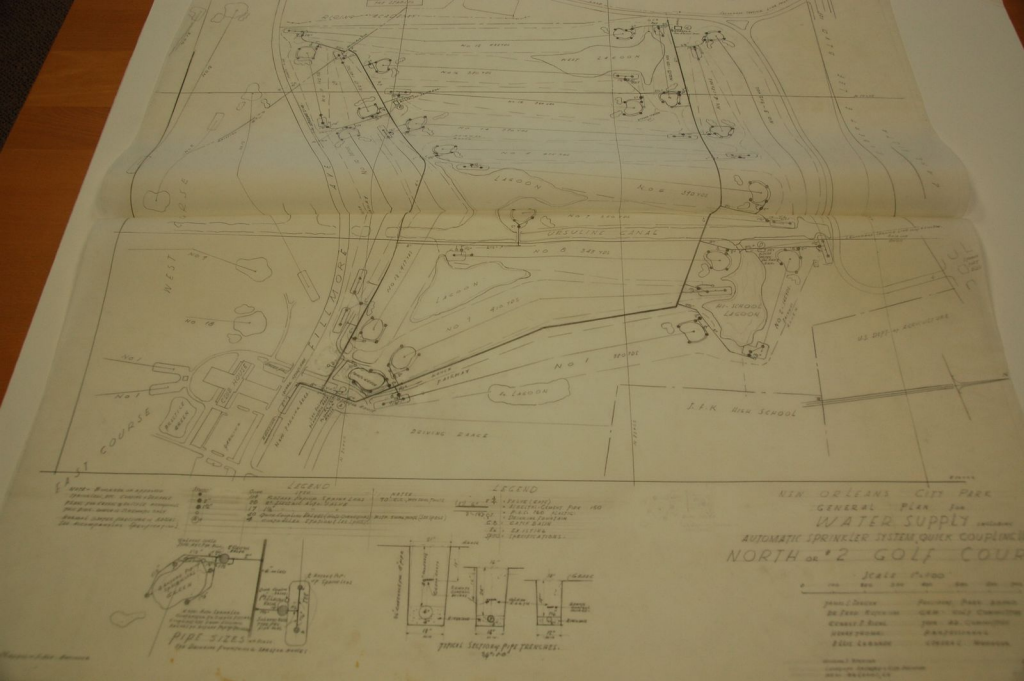
SCALE 1" = 100'

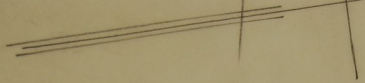


JAMES S. JANSSEN	PRESIDENT, PARK BOARD
DR. FRED KETCHUM	CHM. - GOLF COMMITTEE
GEORGE I. RIEHL	TECH. AD. COMMITTEE
HENRY THOMAS	PROFESSIONAL
ELLIS LABORDE	GENERAL MANAGER

WILLIAM S. WHEDON
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DRAWING NO 173
APRIL 17 - 1968


NEW ORLEANS CITY PARK
GENERAL PLAN FOR
WATER SUPPLY
AUTOMATIC SPRINKLER SYSTEM, QUICK COUPLINGS
NORTH OR # 2 GOLF COURSE
SCALE
LEGEND
LEGEND
PIPE SIZES
TYPICAL SECTIONS PIPE TRENCHES
LAGOON
DRIVING RANGE
COURSE
S. E. R. HIGH SCHOOL



E 10+00

NEW ORLEANS CITY PARK

PRELIMINARY PLAN FOR

WATER LINES

INCLUDING HOSE CONNECTIONS, DRINKING FOUNTAINS, ETC.

NORTH OR #2 GOLF COURSE

SCALE 1" = 100

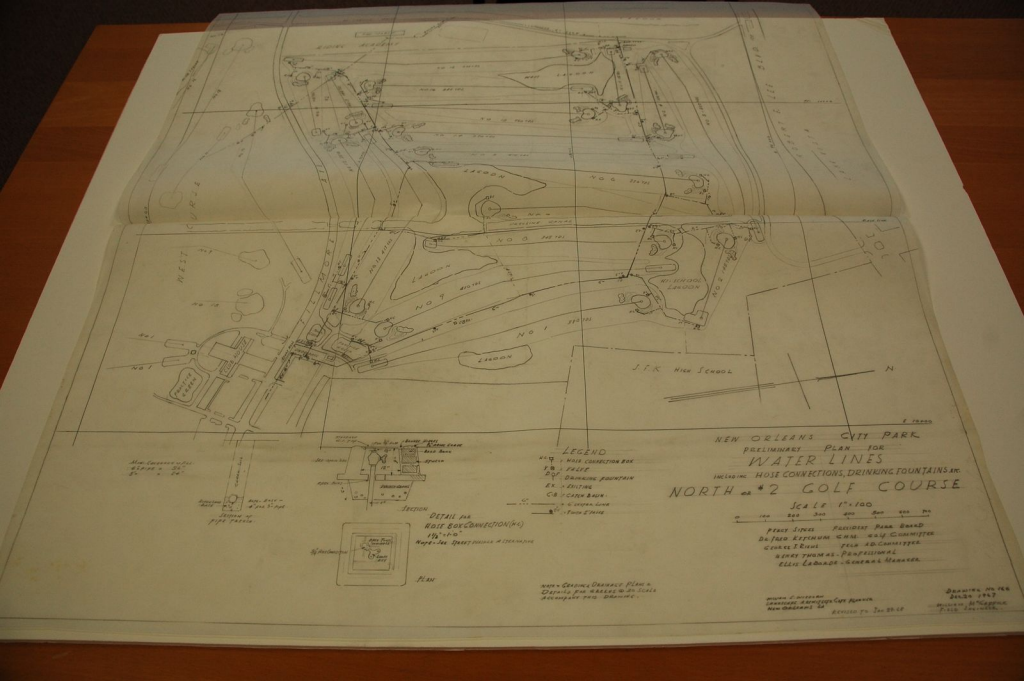
0 100 200 300 400 500 600 700

PERCY SITES PRESIDENT PARK BOARD
DR. FRED KETCHUM CHM. GOLF COMMITTEE
GEORGE T. RIEHL TECH AD. COMMITTEE
HENRY THOMAS - PROFESSIONAL
ELLIS LABORDE - GENERAL MANAGER

WILLIAM S. WILSDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS LA

REVISED TO JAN 29-68

DRAWING NO 166
DEC. 20 1967
WILLIAM McGARRICK
FIELD ENGINEER.


NEW ORLEANS CITY PARK
PRELIMINARY PLAN FOR
WATER LINES
INCLUDING HOSE CONNECTIONS, DRINKING FOUNTAINS ETC.
NORTH OF #2 GOLF COURSE
SCALE 1"=100'
LEGEND
H.C. HOSE CONNECTION BOX
F.B. FIRE PLUG
D.F. DRINKING FOUNTAIN
EX. EXISTING
C.B. CATCH BASIN
DETAIL OF HOSE BOX CONNECTION (H.C.)
PLAN
J.F.K. HIGH SCHOOL
LAGOON
N

J. F. K. HIGH SCHOOL

E 10+00

EGEND

RINKLER HEAD
T CONNECTION BOX
LVE
KING FOUNTAIN
N BASIN
TING
WATER LINE
" VALVE

NEW ORLEANS CITY PARK

PRELIMINARY PLAN FOR

WATER LINES - INCLUDING (MANUEL)

AREA SPRINKLER SYSTEM, HOSE CONNECTION BOXES, ETC.

NORTH OR #2 GOLF COURSE

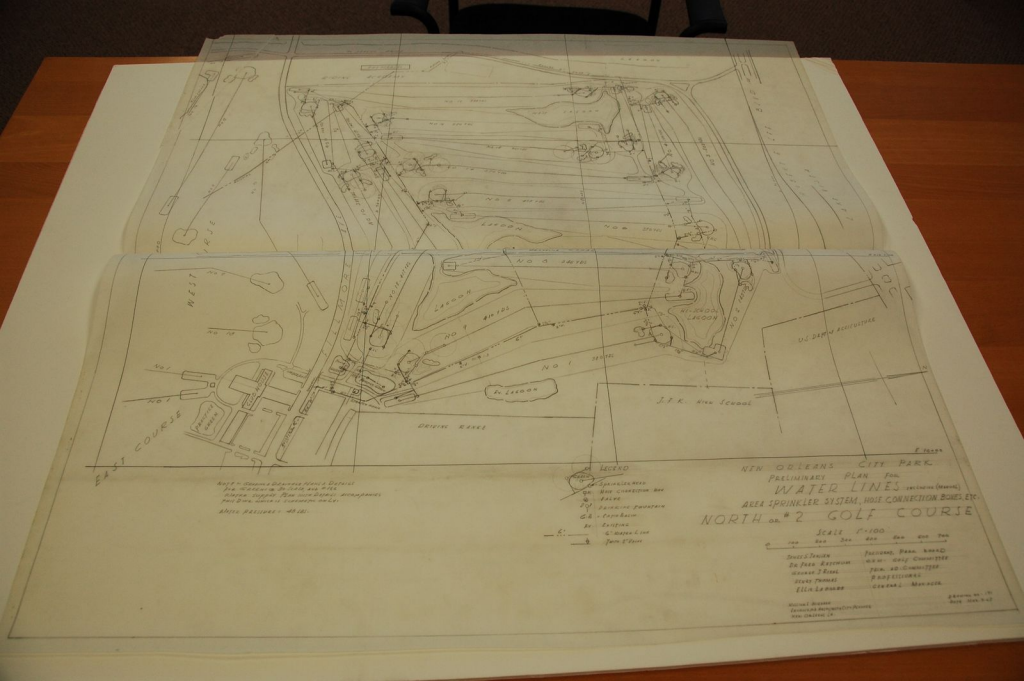
SCALE 1" = 100'

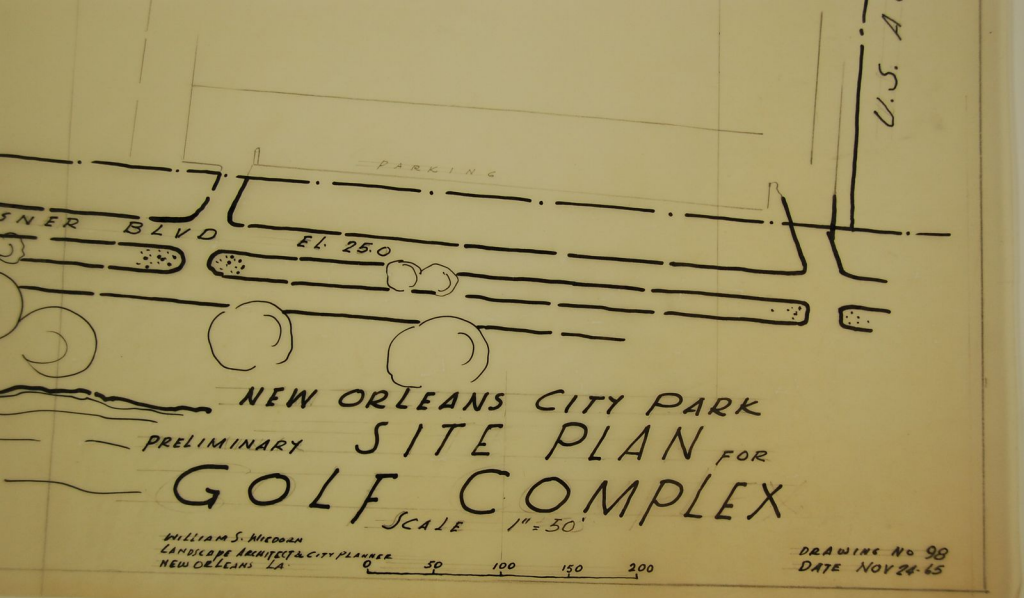
0 100 200 300 400 500 600 700

JAMES S. JANSSEN	PRESIDENT, PARK BOARD
DR FRED KETCHUM	CHM. GOLF COMMITTEE
GEORGE J. RIEHL	TECH. AD. COMMITTEE
HENRY THOMAS	PROFESSIONAL
ELLIS LABORDE	GENERAL MANAGER

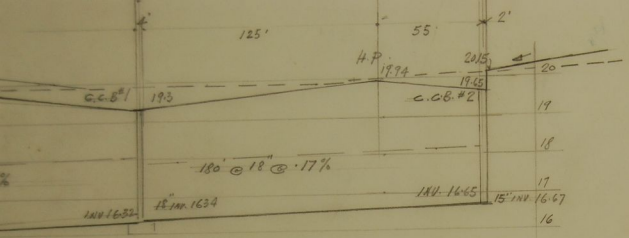
WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS LA.

DRAWING NO. 171
DATE MAR. 7-68


NEW ORLEANS CITY PARK
PRELIMINARY PLAN FOR
WATER LINES (INCLUDING DRAINS)
AREA SPRINKLER SYSTEM; HOSE CONNECTION BOXES, ETC.
NORTH END #2 GOLF COURSE
SCALE 1"=100'
LEGEND
DRIVING RANGE
EAST COURSE
WEST COURSE
LAGOON
NO. 1 GREEN
NO. 2 GREEN
NO. 3 GREEN
NO. 4 GREEN
NO. 5 GREEN
NO. 6 GREEN
NO. 7 GREEN
NO. 8 GREEN
NO. 9 GREEN
NO. 10 GREEN
NO. 11 GREEN
NO. 12 GREEN
NO. 13 GREEN
NO. 14 GREEN
NO. 15 GREEN
NO. 16 GREEN
NO. 17 GREEN
NO. 18 GREEN
I.T.C. HIGH SCHOOL
U.S. DEPT. OF AGRICULTURE


PARKING
SNER BLVD
EL. 25.0
U.S. A
NEW ORLEANS CITY PARK
PRELIMINARY SITE PLAN FOR
GOLF COMPLEX
SCALE 1" = 50'
WILLIAM S. NIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS LA.
0 50 100 150 200
DRAWING NO 98
DATE NOV 24-65

NORTHERN
7th GREEN AREA
BAYOU ST. JOHN
NEW ORLEANS CITY PARK
PRELIMINARY SITE PLAN
GOLF COMPL
Scale



G AREA.

NEW ORLEANS CITY PARK

74 TEE DRIVING RANGE

DETAILS FOR

GRADING DRAINAGE & SITE IMPROVEMENTS

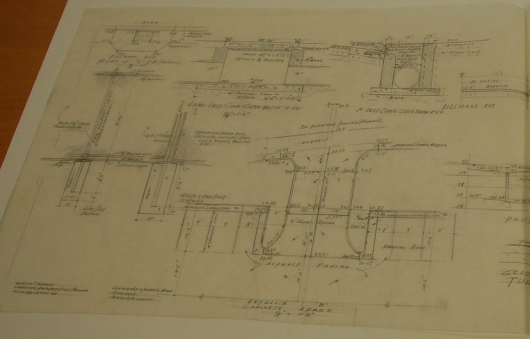
SCALE AS SHOWN

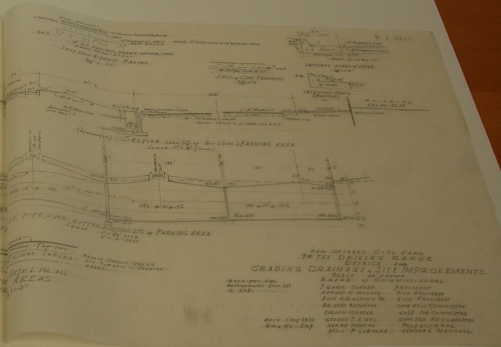
BOARD of COMMISSIONERS

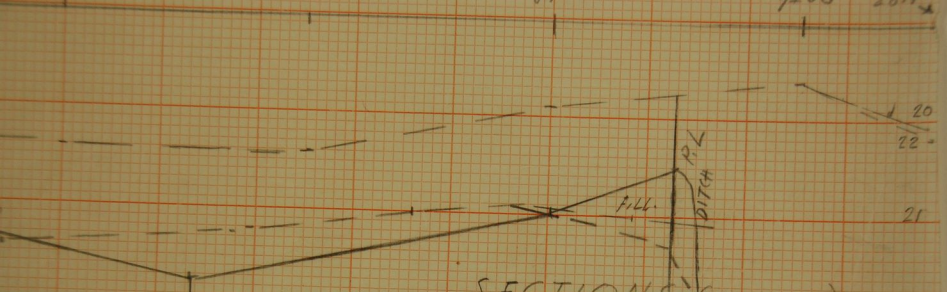
J. GARIC SCHOEN	PRESIDENT
HAROLD C. MAUNEY	VICE PRESIDENT
PAUL R. KALMAN JR	VICE PRESIDENT
DR. FRED KETCHUM	CHM. GOLF COMMITTEE
EDGAR V. SCHAFER	GOLF SUB-COMMITTEE
GEORGE T. RIEAL	CHM. TECH. AD. COMMITTEE
HENRY THOMAS	PROFESSIONAL
ELLIS P. LABORDE	GENERAL MANAGER

NOTE: THIS DWG. ACCOMPANIES DWG. 207 & 208.

DATE SEPT 29-72
DWG NO 209




GRADING, DRAINAGE, SITE IMPROVEMENTS



SECTIONS (PROFILES)

#3 20.25 DRIVING RANGE 208 C.P 74 TEE DRIVING RANGE

N.O. CITY PARK

1" = 40' HORZ.

1" = 1-0" VERT.

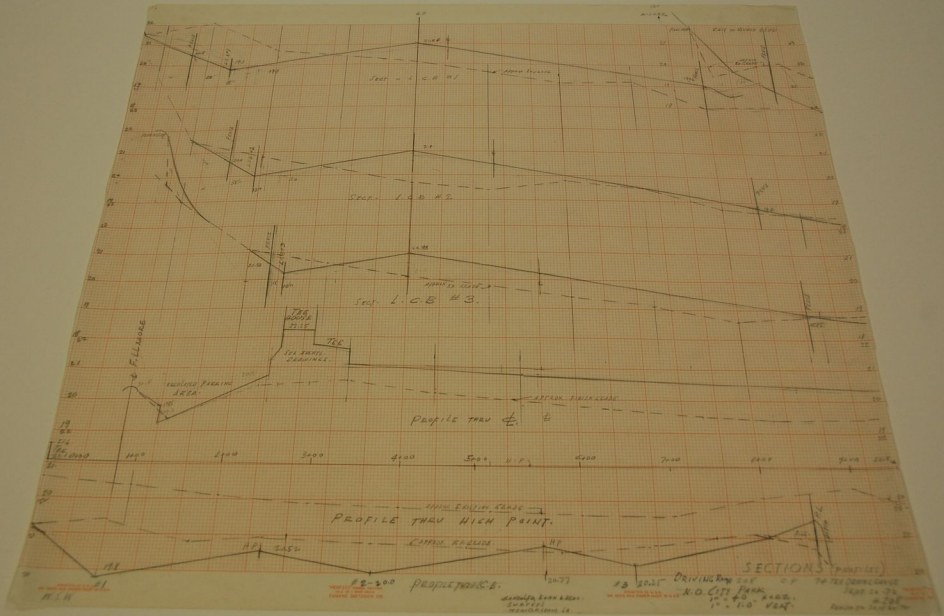
SEPT. 20-72

#208

REVISED TO SEPT 30-72

PRINTED IN U.S.A.
ON 100% RAG PAPER MADE IN U.S.A.

"PERFECT"
10 X 10 =
EUGENE DIE


Test L.C.B. #1
Test L.C.B. #2
Test L.C.B. #3
PROFILE THRU ℄
PROFILE THRU HIGH POINT.
SECTIONS
N.O. City Park
DRIVING

NEW ORLEANS CITY PARK

GOLF COURSE COMPLEX

GRADING, DRAINAGE AND SITE IMPROVEMENTS

NORTH #2 GOLF COURSE AND DRIVING RANGE PARKING AREAS.

SCALE 1" = 40 - DETAILS AS SHOWN

BOARD of COMMISSIONERS

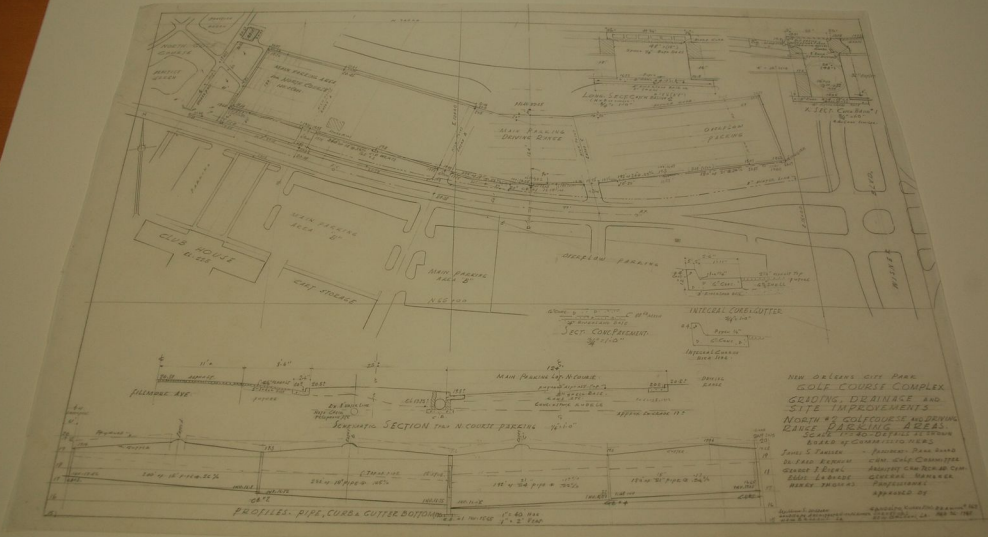
JAMES S. JANSSEN	- PRESIDENT - PARK BOARD
DR. FRED KETCHUM	CHM. GOLF COMMITTEE
GEORGE J. RIEHL	ARCHITECT CHM. TECH. AD. COM.
ELLIS LABORDE	GENERAL MANAGER
HENRY THOMAS	PROFESSIONAL

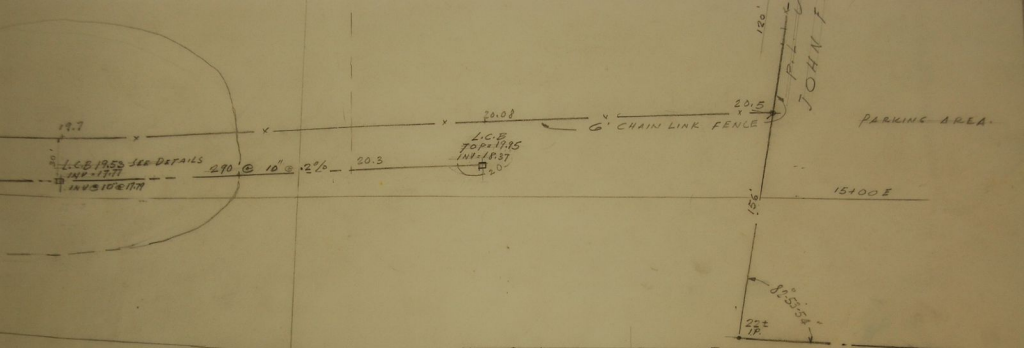
APPROVED BY

WILLIAM S. WILCOXON
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS LA.

GANDOLFO, KUHN & ASSOC. SURVEYORS
NEW ORLEANS, LA.

DRAWING # 169
FEB 26 · 1968


CLUB HOUSE
MAIN PARKING AREA
MAIN DRIVING RANGE
OVERFLOW PARKING
CART STORAGE
PUTTING GREEN
PRACTICE GREEN
MAIN PARKING EXIT
MAIN PARKING ENTRANCE
LOWER LEVEL CROSS OVER
PARKING
SECT. CONC. PAVEMENT
INTEGRAL CURB & GUTTER
MAIN PARKING EXIT-N. COURSE
MAIN PARKING ENTRANCE
PALMDALE AVE.
SCHEMATIC SECTION THRU N. COURSE PARKING
PROFILES - PIPE, CURB & GUTTER BOTTOMS
NEW ORLEANS CITY PARK
GOLF COURSE COMPLEX
GRADING, DRAINAGE AND SITE IMPROVEMENTS
NORTH 9 HOLE COURSE AND DRIVING RANGE PARKING AREAS
BOARD OF COMMISSIONERS
APPROVED BY



NEW ORLEANS CITY PARK

74 TEE DRIVING RANGE

GRADING, DRAINAGE & SITE IMPROVEMENTS

SCALE 1" = 40'

DETAILS AS SHOWN

WISNER BLVD.

+24.9±

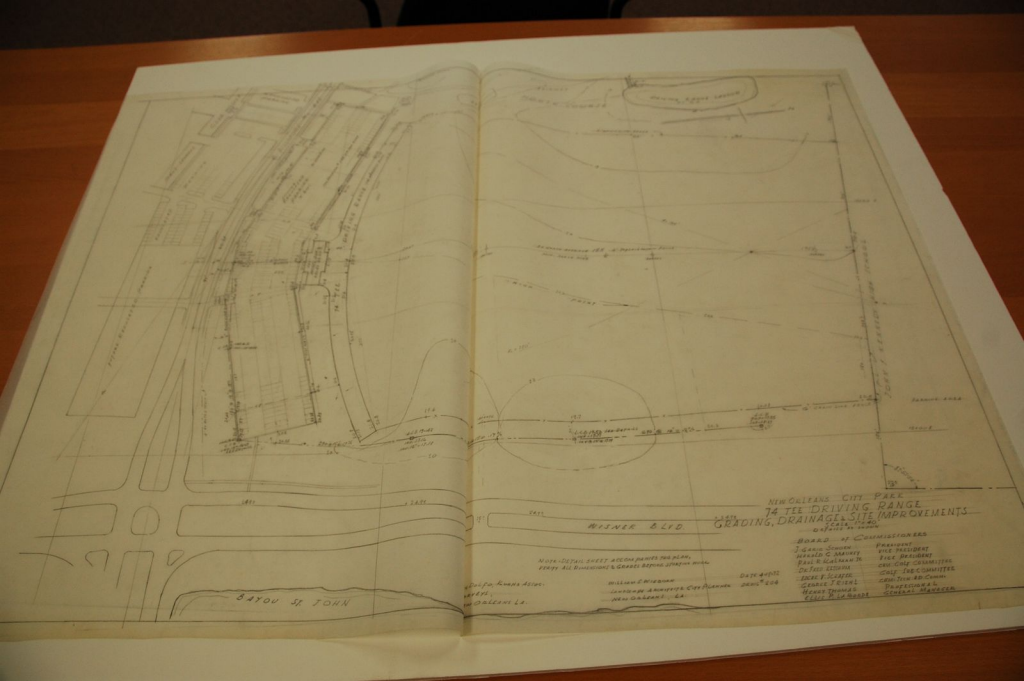
ETAIL SHEET ACCOMPANIES THIS PLAN,
LL DIMENSIONS & GRADES BEFORE STARTING WORK.

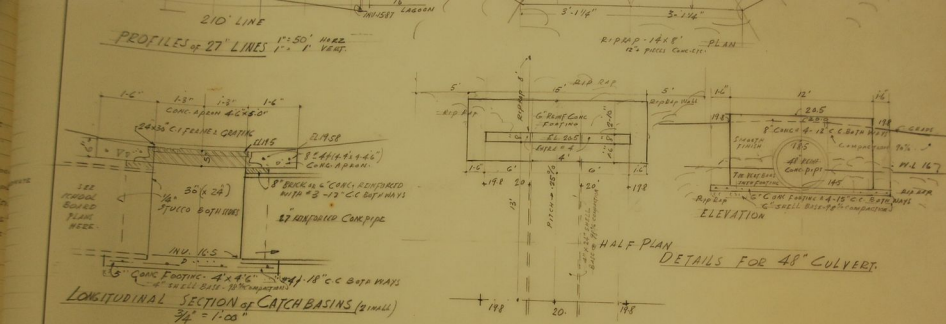
WILLIAM S. WIRDOAN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DATE 4-18-72
DRWG # 204

BOARD of COMMISSIONERS

J. GARIC SCHOEN	PRESIDENT
HAROLD C MAUNEY	VICE PRESIDENT
PAUL R KALMAN JR	VICE PRESIDENT
DR FRED KETCHUM	CHM. GOLF COMMITTEE
EDGAR V. SCHAFER	GOLF SUB-COMMITTEE
GEORGE J RIEHL	CHM. TECH. AD. COMM.
HENRY THOMAS	PROFESSIONAL
ELLIS P LA BORDE	GENERAL MANAGER


NEW ORLEANS CITY PARK
74 TEE DRIVING RANGE
GRADING, DRAINAGE & SITE IMPROVEMENTS
WISNER BLVD.
BAYOU ST. JOHN
BOARD OF COMMISSIONERS
PRESIDENT
VICE PRESIDENT
VICE PRESIDENT
CHAIRMAN
CHAIRMAN
CHAIRMAN
PROFESSIONAL
GENERAL MANAGER
DATE 4-1952
DRAWING NO.



NORTH

NEW ORLEANS CITY PARK IMPROVEMENT ASSOCIATION

GRADING AND DRAINAGE PLAN FOR AREA WEST OF CITY PARK HIGH SCHOOL TO URSULINE CANAL

NEW ORLEANS LOUISIANA

SCALE
1" = 50' HORZ
CONTOUR INTERVAL AS SHOWN
DETAILS AS SHOWN
0 50 100 150 200 250 300

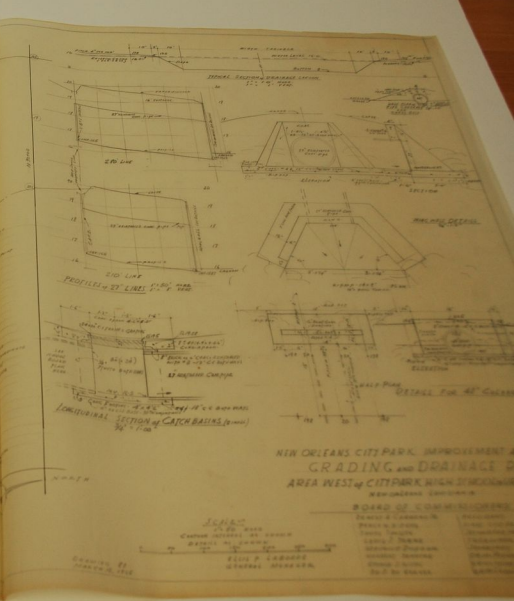
ELLIS P. LABORDE
GENERAL MANAGER.

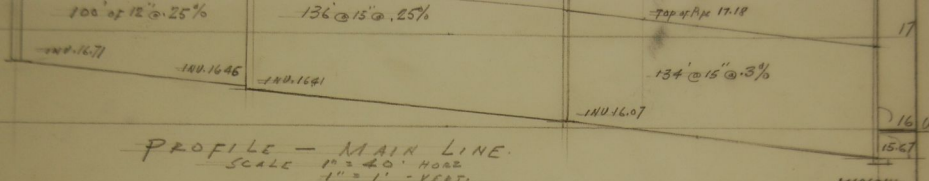
DRAWING #8
MARCH 15, 1965

BOARD OF COMMISSIONERS

ERNEST A. CARRERE JR.	PRESIDENT
PERCY H. SITGES	FIRST VICE PRESIDENT
JAMES TANSSEN	SECOND VICE PRESIDENT
LOUIS J. TORRE	TREASURER
MAURICE DUFOUR	SECRETARY
HERBERT JANICKE	CH.-M.-PLANNING COMMITTEE
GEORGE T. RIEVE	CH.-M.-TECHNICAL ADVISORY COMMITTEE
ED J. DE VERGES	CH.-M.-LEGAL ADVISORY COMMITTEE

LEGEND
CITY PARK HIGH SCHOOL
CITY PARK HIGH SCHOOL & PLAYING AREA
NORTH


NEW ORLEANS CITY PARK IMPROVEMENT
GRADING AND DRAINAGE
AREA WEST of CITY PARK HIGH SCHOOL
BOARD OF COMMISSIONERS



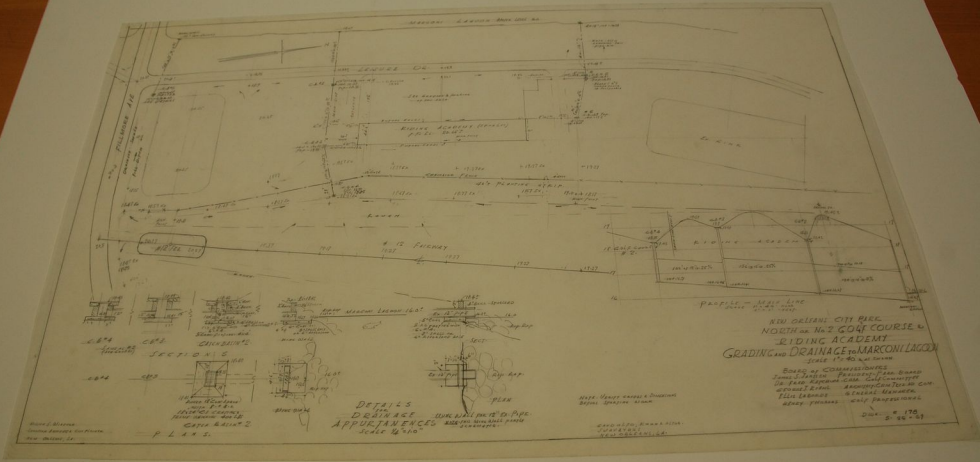
PROFILE — MAIN LINE.
SCALE 1" = 40' HORZ.
1" = 1' - VERT.

NEW ORLEANS CITY PARK
NORTH OR No. 2 GOLF COURSE & RIDING ACADEMY
GRADING AND DRAINAGE TO MARCONI LAGOON

SCALE 1" = 40' AS SHOWN.

BOARD of COMMISSIONERS
JAMES S. JANSSEN — PRESIDENT - PARK BOARD
DR. FRED KETCHUM - CHM. GOLF COMMITTEE
GEORGE I. RIEHL — ARCHITECT. CHM. TECH. AD COM.
ELLIS LABORDE — GENERAL MANAGER
HENRY THOMAS — GOLF PROFESSIONAL

DWG. # 178
5-26-69


NEW ORLEANS CITY PARK
NORTH and No. 2 GOLF COURSE &
RIDING ACADEMY
GRADING and DRAINAGE to MARCONI LAGOON
Scale 1"= 40 Feet Datum
BOARD OF COMMISSIONERS
DETAILS
OF
DRAINAGE
APPURTENANCES
SCALE 1/2"=1'0"
PLAN 2.
PROFILE — MAIN LINE
Scale 1"=40 Feet Horiz.
1"=4 Feet Vert.
SECTION
Dwg. No. 170
Date 5-24-43

NEW ORLEANS CITY PARK

ALTERNATE GRADING & DRAINAGE PLAN FOR

AREA WEST of CITY PARK HIGH SCHOOL to URSULINE CANAL

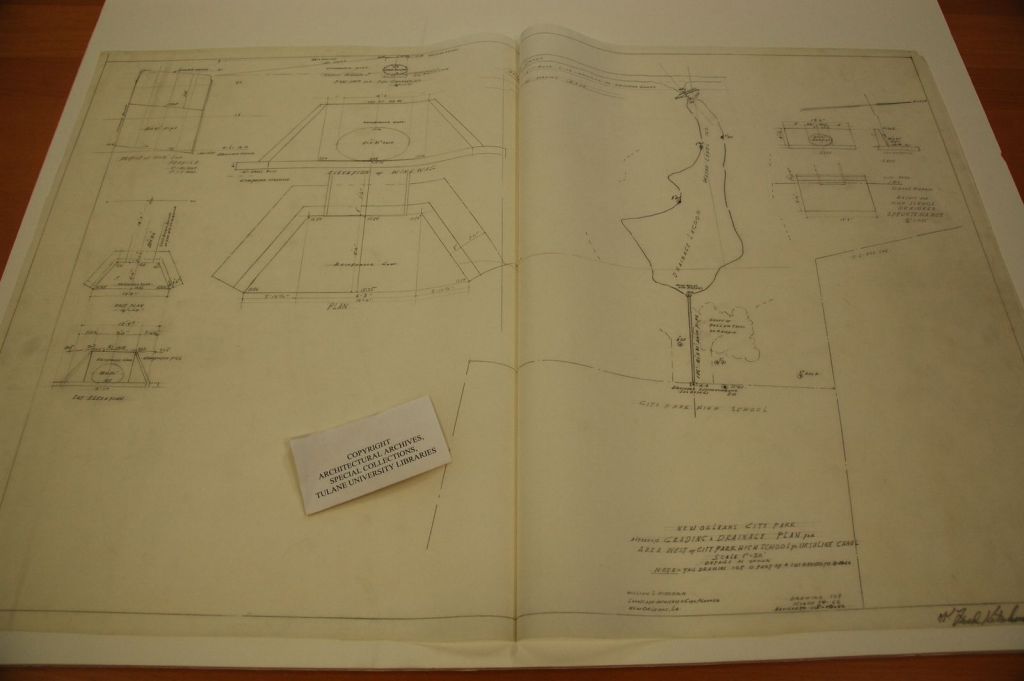
SCALE 1" = 50'

DETAILS AS SHOWN

NOTE - THIS DRAWING 108 IS PART OF # 101 REVISED TO 5-10-66

WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DRAWING 108
MARCH 14-66
REVISED TO 5-10-66



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EX. GRADE	OLD OR EXISTING GRADE
APPROX.	APPROXIMATE
MIN.	MINIMUM
MAX	MAXIMUM
3" Q.V ⊙	3" QUERCUS VIRGINIANA LIVE OAK TO REMAIN - APPROX. LOCATION

U.S. AGRICUL

NEW ORLEANS CITY PARK IMPROVEMENT ASSOCIATION

GRADING & DRAINAGE PLAN FOR AREA WEST of CITY PARK HIGH SCHOOL to URSULINE CANAL

NEW ORLEANS, LOUISIANA.
SCALE 1" = 50' DETAILS AS SHOWN.

BOARD of COMMISSIONERS

PERCY H. SITGES	PRESIDENT
JAMES JANSSEN	FIRST VICE PRESIDENT
WILLIAM H COURET	SECOND VICE PRESIDENT
LOUIS J. TORRE	TREASURER
MAURICE DUFOUR	SECRETARY
HERBERT JAHNCKE	CHM PLANNING COMMITTEE
GEORGE F. RIEHL	CHM - TECHNICAL ADVISORY COMMITTEE
ED J. DEVERGES	CHM - LEGAL AFFAIRS COMMITTEE

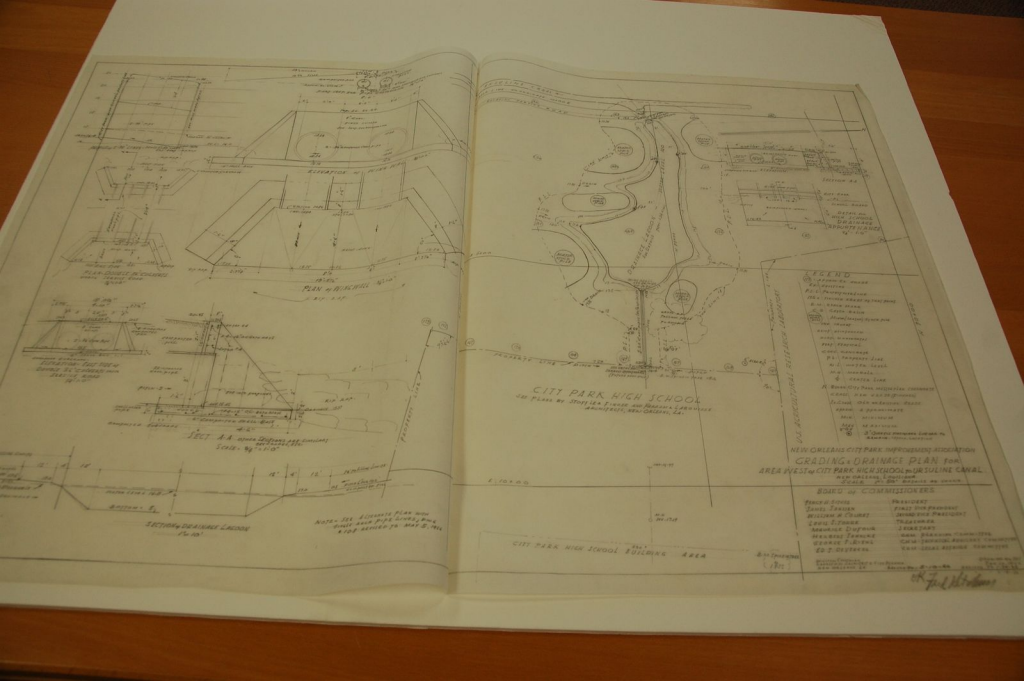
B.M. SPIKE IN TREE
(1872)

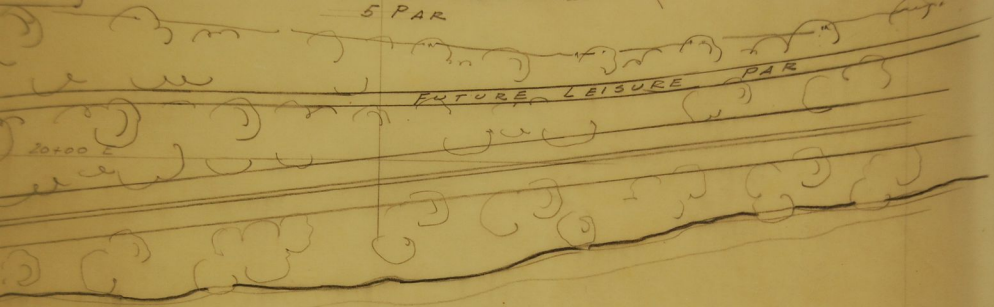
WILLIAM S WIEGOORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS LA

REVISED TO 5-10-66

DRAWING No 101
JAN 10, 1966
REVISED TO 1-24-66
" " 3-14-66

OK Fred Kabacoff


CITY PARK HIGH SCHOOL
GRADING & DRAINAGE PLAN FOR
AREA WEST of CITY PARK HIGH SCHOOL to URSULINE CANAL
NEW ORLEANS CITY PARK IMPROVEMENT ASSOCIATION
LEGEND
BOARD OF COMMISSIONERS
PLAN OF BENCHES
SECT. A-A
SECTION OF DRAINAGE CANOE



NEW ORLEANS CITY PARK
NEW ORLEANS, LA.

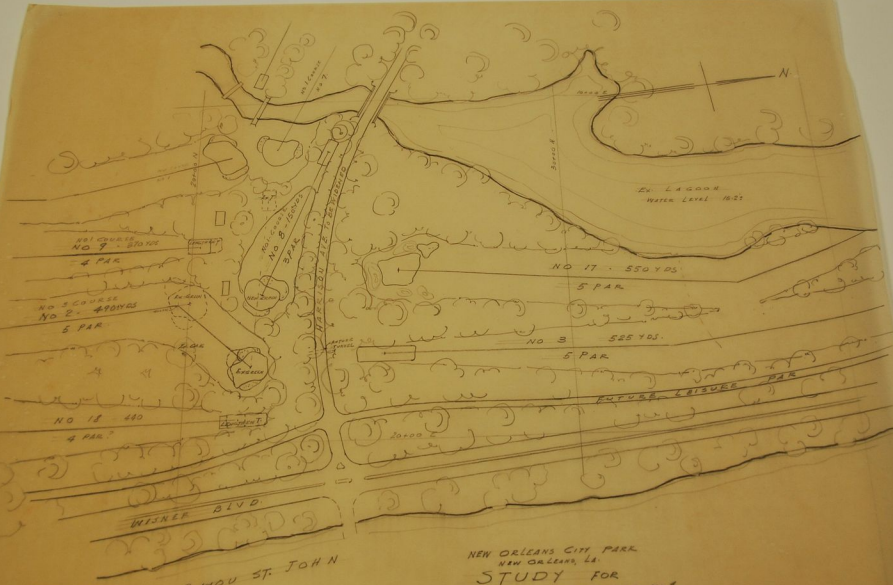
STUDY FOR

NEW NO 8 HOLE - COURSE NO 1
REVISED NO 2 HOLE - COURSE NO 3

SCALE 1" = 100'

JAN: 9 - 1961.

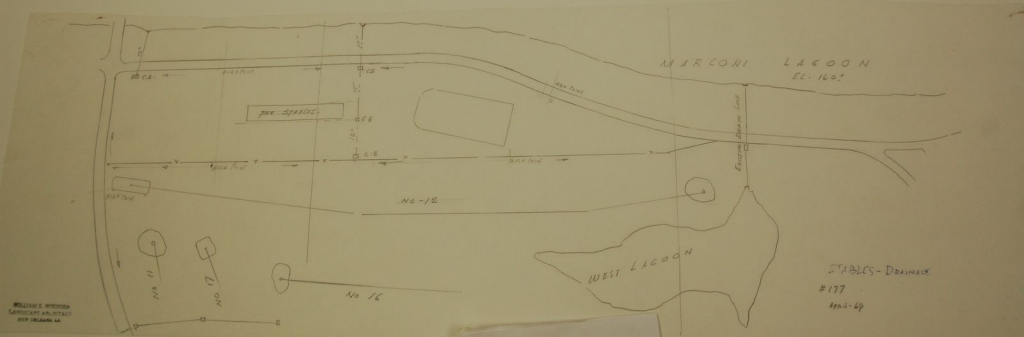
G.F. RIEHL - CHAIRMAN, PLANNING COMMITTEE DWG # 4


N
Ex. LAGOON
WATER LEVEL 16.22
NO 17 - 550 YDS
5 PAR.
NO 3 525 YDS.
5 PAR.
FUTURE 4 STRIPE PAR
NO 1 COURSE
NO 7 - 270 YDS
4 PAR.
NO 2 COURSE
NO 2 - 490 YDS
5 PAR.
NO 18 440
4 PAR.
WISNER BLVD.
BAYOU ST. JOHN
NEW ORLEANS CITY PARK
NEW ORLEANS, LA
STUDY FOR
NEW NO 8 HOLE - COURSE NO 1
REVISED NO 2 HOLE - COURSE NO 3
Scale 1" = 100'
JAN. 9 - 1961.
G.I. RIBELL - CHAIRMAN, PARKING COMMITTEE PARK "C"

STABLES - DRAINAGE

#177

APRIL - 69



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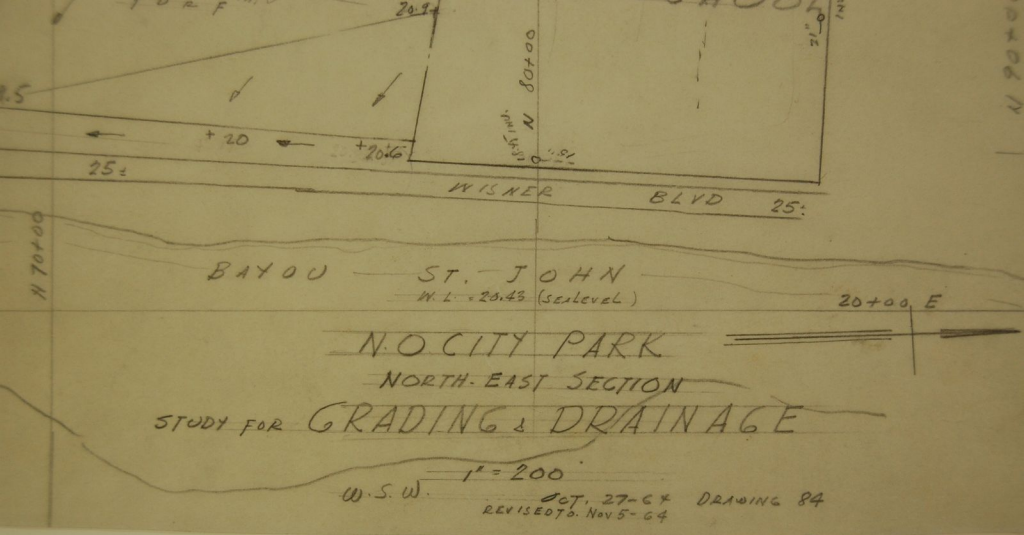
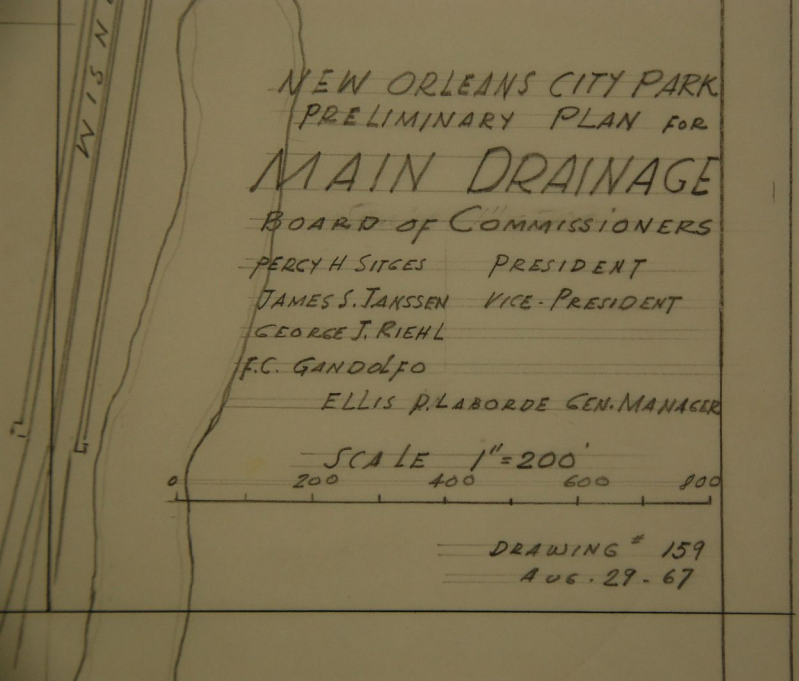
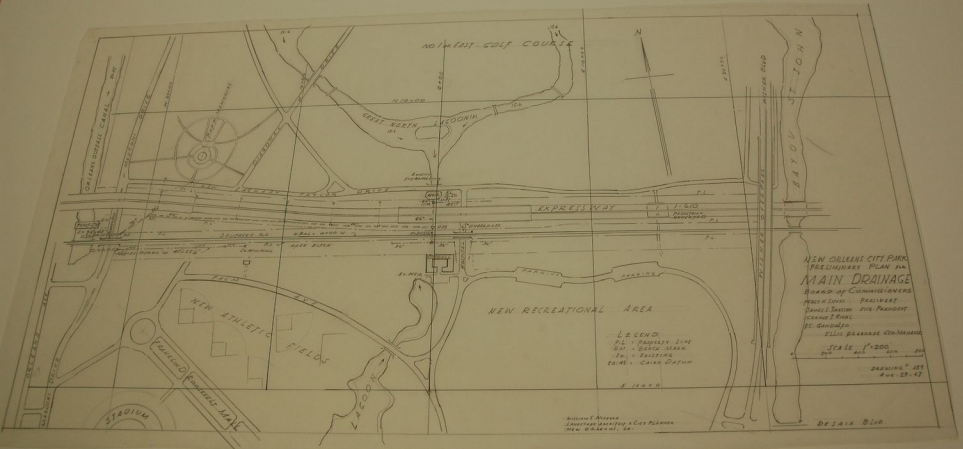
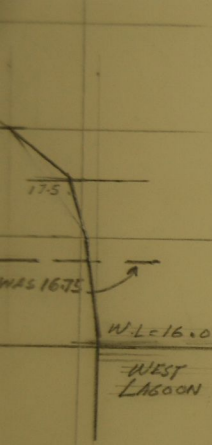

20.9
N 80+00
+20
+20.46
25±
WISNER BLVD
25±
BAYOU ST. JOHN
W.L. = 20.43 (sea level)
20+00 E
N 70+00
N.O CITY PARK
NORTH-EAST SECTION
STUDY FOR GRADING & DRAINAGE
1" = 200'
W.S.W.
OCT. 27-64
REVISED TO. Nov 5-64
DRAWING 84

NORTH COURSE 18 HOLES
NO. 6
NO. 1
NO. 9
NO. 8
DRIVING RANGE
CITY PARK
HIGH SCHOOL
U.S. ARMY
LAB
BAYOU ST. JOHN
NORTH
NO CITY PARK
NORTH EAST SECTION
STUDY FOR GRADING & DRAINAGE
1" = 200'


NEW ORLEANS CITY PARK
PRELIMINARY PLAN FOR
MAIN DRAINAGE
BOARD of COMMISSIONERS
PERCY H SITGES PRESIDENT
JAMES S. JANSSEN VICE-PRESIDENT
GEORGE J. RIEHL
F.C. GANDOLFO
ELLIS P. LABORDE GEN. MANAGER
SCALE 1"=200'
0
200
400
600
800
DRAWING # 159
AUG. 29-67


NEW ORLEANS CITY PARK
PRELIMINARY PLAN for
MAIN DRAINAGE
BOARD OF COMMISSIONERS
ARCH K. SWEET PRESIDENT
JAMES I. BARTON VICE PRESIDENT
GEORGE T. RIVES
W. GRUNEWALD
ELLIS JOHNSON COMMISSIONER
SCALE 1" = 200'
DRAWING # 157
AUG 27-47
NEW RECREATIONAL AREA
NEW ATHLETIC FIELDS
EXPRESSWAY
GENTILLY BOULEVARD
ORLEANS AVENUE
ST. JOHN
DESAIX BLVD
STADIUM
LEGEND
PL - PROPERTY LINE
BM - BENCH MARK
EX - EXISTING
DATUM - CAIRO DATUM
William T. Nolan
Consulting Engineer & City Planner
New Orleans, La.



NEW ORLEANS CITY PARK

NORTH OR NO 2 GOLF COURSE

GRADING & DRAINAGE REVISIONS

FAIRWAYS # 14, 15 & 5, 6

SCALE 1"=100'

THIS DRAWING ACCOMPANIES PLAN NO 143 REVISED

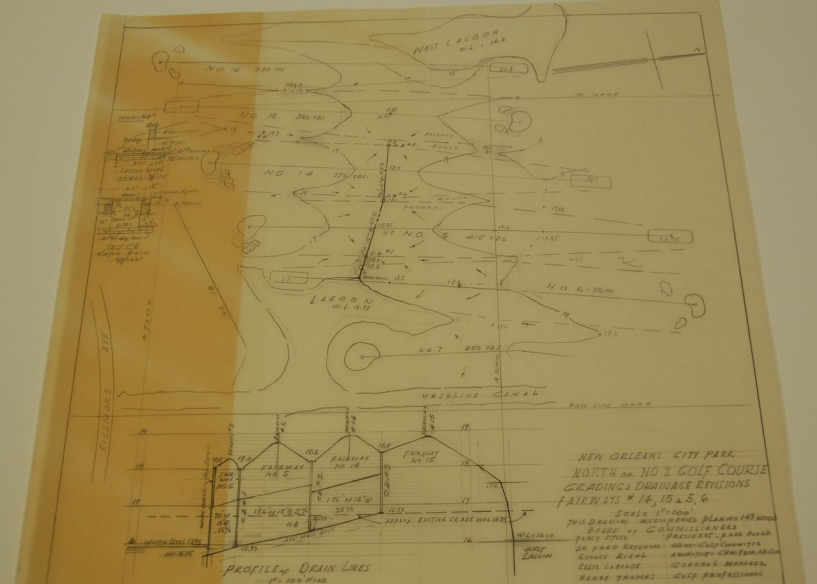
BOARD OF COMMISSIONERS

PERCY SITGES	PRESIDENT - PARK BOARD
DR FRED KETCHUM	CHM - GOLF COMMITTE
GEORGE RIEHL	ARCHITECT - CHM. TECH. AD. COM
ELLIS LABORDE	GENERAL MANAGER
HENRY THOMAS	GOLF PROFESSIONAL

DWG - 167

- DATE - 12-28-67

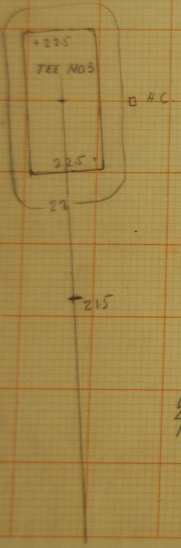
AFFIC
INEER.


NEW ORLEANS CITY PARK
NORTH OR NO 2 GOLF COURSE
GRADING & DRAINAGE REVISIONS
FAIRWAYS # 14, 15 & 5, 6
SCALE 1"=100'
THIS DRAWING ACCOMPANIES PLAN NO 163 REVISED
BOARD OF COMMISSIONERS
PERCY ATKINS PRESIDENT - PARK BOARD
DR FRED REICHMN GEN. CHAIRMAN
GEORGE RIEHL ARCHITECT - CONSULTATION
ELLIS LABORDE GENERAL MANAGER
HENRY THOMAS CHIEF PROFESSIONAL
DONE - 147
DATE - 12-11-47
PROFILE of DRAIN LINES
H = 100 Horz
1" = 1' Vert
WILLIAM S. WILLIAMS
LANDSCAPE ARCHITECT
NEW ORLEANS, LA.
NEW LAGOON
NO 14 380 YDS
NO 15 360 YDS
NO 13 375 YDS
NO 6 418 YDS
NO 6 - 350 YDS
LAGOON
NO 7 350 YDS
VEREGLINE CANAL
FAIRWAY NO 14
FAIRWAY NO 15
FAIRWAY NO 5
FAIRWAY NO 6
WEST LAGOON

→ = DRAINAGE

THIS DRAWING ACCOMPANIES DRAWING NO 26

HC = HOSE CONNECTION



GREEN NO 9

EX. NO 9. G. COURSE NO 1

NO CHANGE

NEW ORLEANS CITY PARK

NEW ORLEANS, LA

1ST 9 HOLES NO 3 GOLF COURSE

PLANS FOR

SEVEN GREENS

SCALE 1" = 40'

CONTOUR INTERVAL = 1 FT.

WILLIAM S WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS LA.

DRAWING No 27
JUNE 19, 1959

HERBERT JAHNCKE, PRESIDENT
ALBERT F. BACKER, VICE PRESIDENT
EARL R. LECORGNE, VICE PRESIDENT
LOUIS J. TORRE, TREASURER
MAURICE DUFOUR, SECRETARY
DR. FRED KETCHUM, CHAIRMAN, GOLF COMMITTEE
ELLIS P. LABORDE, GENERAL MANAGER
HENRY THOMAS, GOLF PROFESSIONAL

"PERFECT" Cross Section
10 x 15 - ONE INCH
EUGENE DIETZGEN CO.

GREEN NO 6
GREEN NO 7
GREEN NO 8
GREEN NO 9
GREEN NO 5
NEW ORLEANS CITY PARK
IN HONOUR OF
NO 3 GOLF COURSE
PLAN OF
SEVEN GREENS
SCALE 1"=40'
CONTOUR INTERVAL 1'0"
BENJAMIN J. MUSSER
LANDSCAPE SCULPTOR & CITY PLANNER
NEW ORLEANS, LA.
PRESIDENT
VICE PRESIDENT
SECRETARY
TREASURER
CONSULTING ENGINEER
CONSULTING LANDSCAPE ARCHITECT
CHIEF ENGINEER

NEW ORLEANS CITY PARK

STUDIES FOR GREENS # 3, 4, 5, 6 & 7 — NO 3 COURSE.

SCALE 1" = 40'

CONTOUR INTERVAL: 1 FT.

NOTE - THIS ACCOMPANIES DRAWING # 107

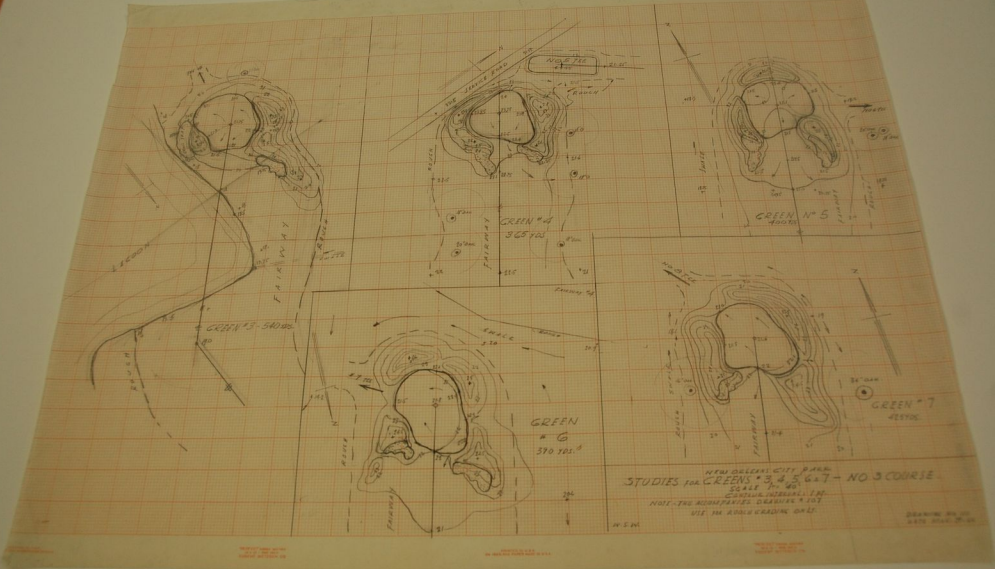
USE FOR ROUGH GRADING ONLY.

W. S. W.

DRAWING NO 111

DATE MAR. 29-66

"PERFECT" CROSS SECTION
10 X 10 = ONE INCH
EUGENE DIETZGEN CO.


GREEN #3 543 YDS
GREEN #4 365 YDS
GREEN #5
GREEN #6 376 YDS
GREEN #7 455 YDS
FAIRWAY
TRACK
STUDIES FOR GREENS #3, 4, 5, 6, 7 — NO. 3 COURSE
SCALE 1" = 40'
CONTOUR INTERVAL 1 FT.
NOTE - THE ROUND PRACTICE GREEN IS NOT USE THE ROCK CREEK GOLF

ROW OF TREES

NEW ORLEANS CITY PARK

STUDIES FOR GREENS FOR WEST 9 OR 3 (AND EAST 9 OR 1) COURSES

SCALE 1" = 40'

CONTOUR INTERVAL = 1'

DR. FRED KETCHUM - CHM. GOLF COMMITTEE

NOTE - THIS DRAWING ACCOMPANIES
DRAWING 107 & 131

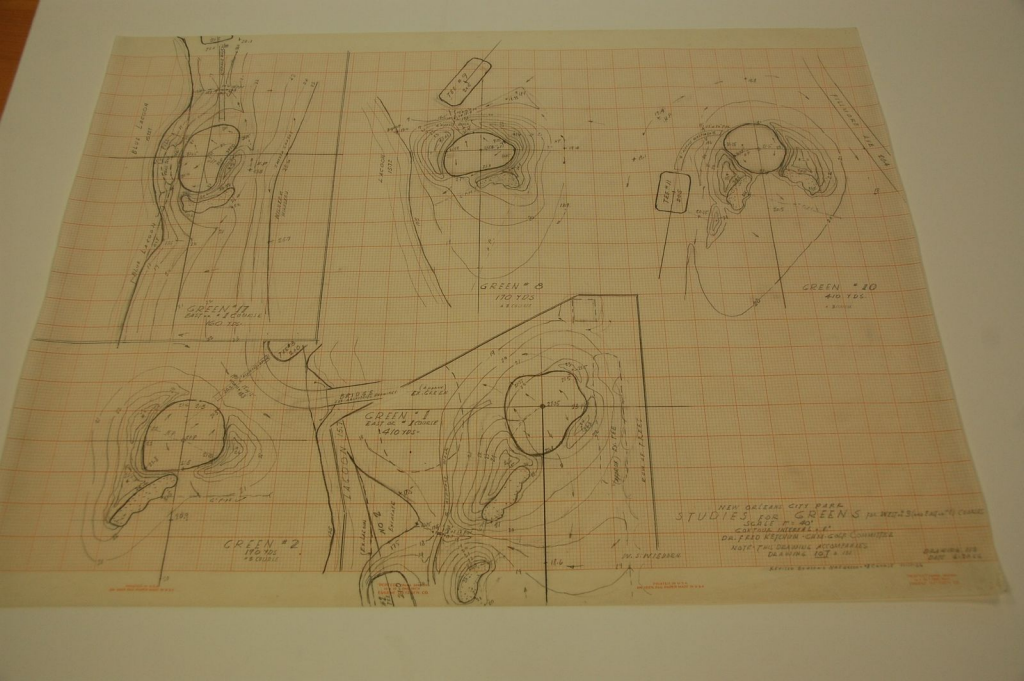
W. S. WIEDORN.

DRAWING 113
DATE 6-24-66

REVISED BY ADDING NO 1 GREEN - 9 COURSE 11-11-66

PRINTED IN U.S.A.
ON 100% RAG PAPER MADE IN U.S.A.

"PERFECT" CROSS SECTION
10 X 10 = ONE INCH
EUGENE DIETZGEN CO.


GREEN #3
170 YDS.
GREEN #10
410 YDS.
GREEN #1
GREEN #2
170 YDS.
NEW ORLEANS CITY PARK
STUDIES FOR GREENS
SCALE 1"=40'
CAPITAL IMPROVEMENT
DR. FRED KRETZER GOLF COMMITTEE
NOTE: THIS DRAWING ACCOMPANIES
DRAWING

NEW ORLEANS CITY PARK

STUDIES FOR GREENS FOR WEST (#3) COURSE

SCALE 1" = 40'

CONTOUR INTERVAL = 1 FT.

DR. FRED KETCHUM CHM. GOLF COMMITTEE

NOTE - THIS DRAWING ACCOMPANIES DRAWING 167 REVISED

DRAWING 115
JULY 15 '66
REVISED TO SEPT. 20. 66

W. S. WIEDORN
LANDSCAPE ARCHITECT
NEW ORLEANS, LA.

PRINTED IN U.S.A.
100% RAG PAPER MADE IN U.S.A.

"PERFECT" CROSS SECTION
10 X 10 = ONE INCH
EUGENE DIETZGEN CO.

GREEN #17
GREEN #18
GREEN #11
NEW ORLEANS CITY PARK
STUDIES FOR GREENS FOR WEST (9) COURSE
SCALE 1"=40'
DA. FRED REPPOHN CHM. GOLF COMMITTEE
DRAWING NO.
DRAWING NOT REVISED
EXISTING 1ST GREEN #11 PAR 3

NEW ORLEANS CITY PARK
NEW ORLEANS LA.

NO 3 GOLF COURSE

PRELIMINARY PLAN FOR

GREENS

+21.0

SCALE 1"=40'
CONTOUR INTERVAL = 1 FT.

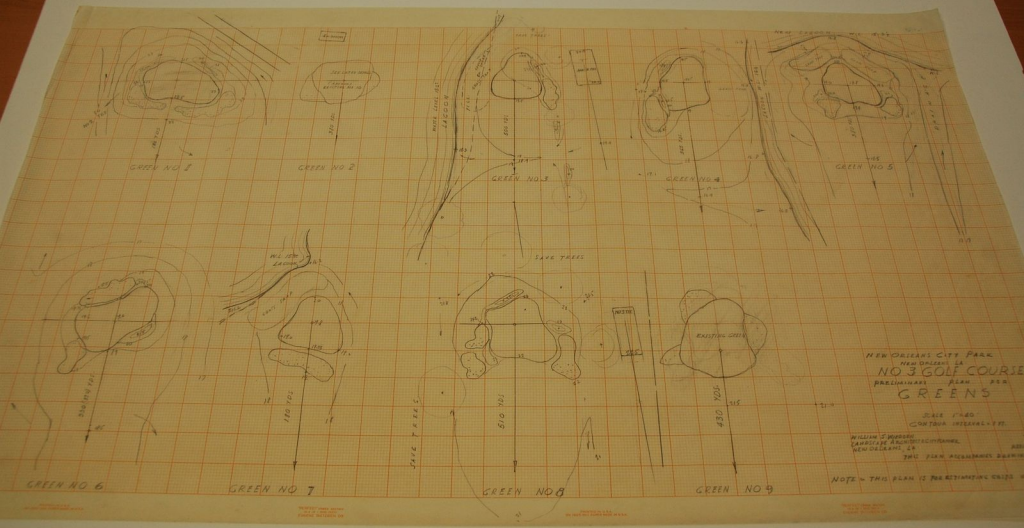
WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

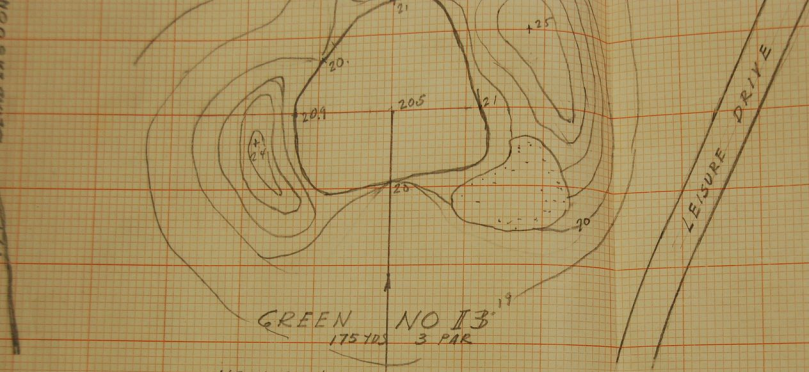
DRAWING NO 24
MAY 8, 1959
REVISED TO 5-13-1959.

THIS PLAN ACCOMPANIES DRAWING NO 23

NOTE - THIS PLAN IS FOR ESTIMATING COSTS ONLY

"PERFECT" CROSS SECTION
10 X 10 TO ONE INCH
EUGENE DIETZGEN CO.


GREEN NO 1
GREEN NO 2
GREEN NO 3
GREEN NO 4
GREEN NO 5
GREEN NO 6
GREEN NO 7
GREEN NO 8
GREEN NO 9
SAVE TREES
SAVE TREES
NOTE
EXISTING GREEN
NEW ORLEANS CITY PARK
NEW ORLEANS, LA
NO. 3 GOLF COURSE
PRELIMINARY PLAN FOR
GREENS
SCALE 1"=50
CONTOUR INTERVAL 1 FT.
WILLIAM LE MASSENA
LANDSCAPE ARCHITECT-CITY PLANNER
NEW ORLEANS, LA
THIS PLAN SUPERSEDES DRAWING
NOTE: THIS PLAN IS FOR ESTIMATING USES



NEW ORLEANS CITY PARK

PRELIMINARY PLAN - GREENS - SECOND NINE

NO 3 GOLF COURSE

SCALE 1" = 40' CONTOUR INTERVAL: 1FT.

HERBERT JAHNCKE CHAIRMAN-PLANNING COMMITTEE

ELLIS P. LABORDE GENERAL MANAGER - HENRY THOMAS GOLF PROFESSIONAL

DR. FRED KETCHUM - CHAIRMAN GOLF COMMITTEE

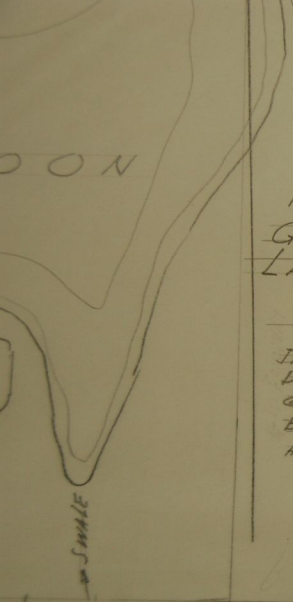
WIEDORN
ARCHITECT & CITY PLANNER
NEW ORLEANS, LA

DRAWING NO 3
MAY 10-61

PRINTED IN U.S.A.
MADE UNDER MADE IN U.S.A.

"PERFECT" cross section
10 x 10 = ONE INCH
EUGENE DIETZGEN CO.

GREEN NO 6
GREEN NO 7
GREEN NO 8
GREEN NO 9
GREEN NO 10
GREEN NO 11
GREEN NO 12
GREEN NO 13
NO 3 GOLF COURSE



NEW ORLEANS CITY PARK

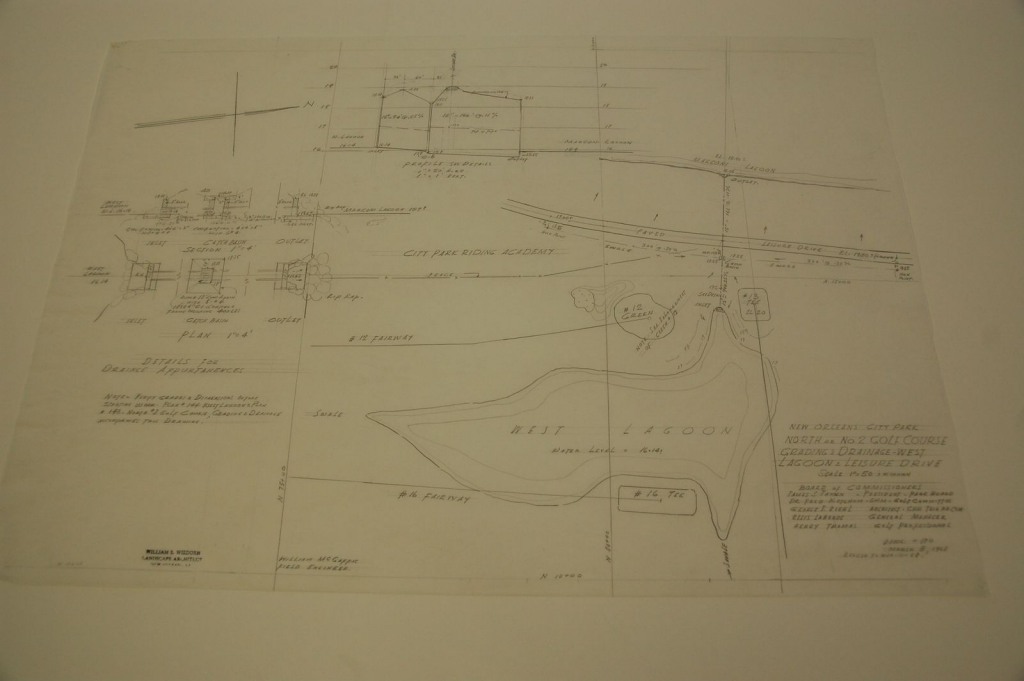
NORTH or No 2 GOLF COURSE
GRADING & DRAINAGE - WEST LAGOON & LEISURE DRIVE

SCALE 1" = 50' AS SHOWN

BOARD of COMMISSIONERS

JAMES S. JANSEN - PRESIDENT - PARK BOARD
DR FRED KETCHUM - CHM - GOLF COMMITTEE
GEORGE T. RIEHL ARCHITECT - CHM. TECH AD. COM.
ELLIS LABORDE GENERAL MANAGER
HENRY THOMAS GOLF PROFESSIONAL

DRWG. # 170
MARCH 5, 1968
REVISED TO MAR. 11 - 68.


CITY PARK RIDING ACADEMY
WEST LAGOON
#12 GREEN
#13 TEE
#14 TEE
#15 FAIRWAY
#16 FAIRWAY
LEISURE DRIVE
PLAN 1"=4'
DETAILS FOR DRAINAGE APPURTENANCES
NEW ORLEANS CITY PARK
NORTH 9 HOLE No. 2 GOLF COURSE
GRADING & DRAINAGE-WEST LAGOON & LEISURE DRIVE
BOARD OF COMMISSIONERS
WILLIAM E. WEIDNER
LANDSCAPE ARCHITECT
WILLIAM McCREPHE
FIELD ENGINEER

NEW ORLEANS CITY PARK

SITE PLAN

NORTH #2 GOLF COURSE

SCALE 1" = 100'

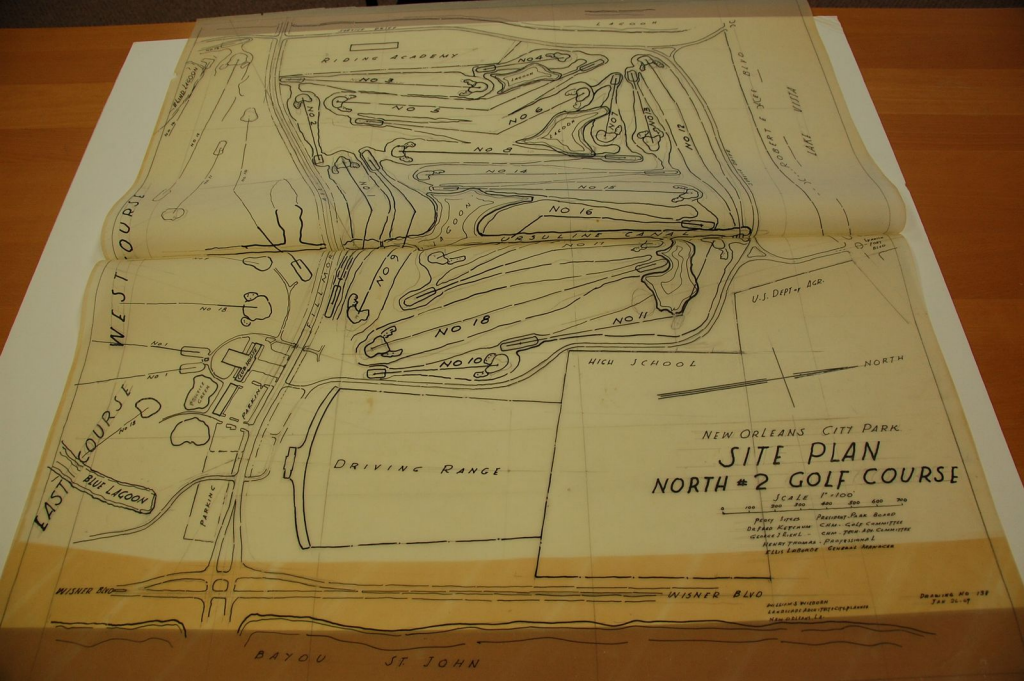
0 100 200 300 400 500 600 700

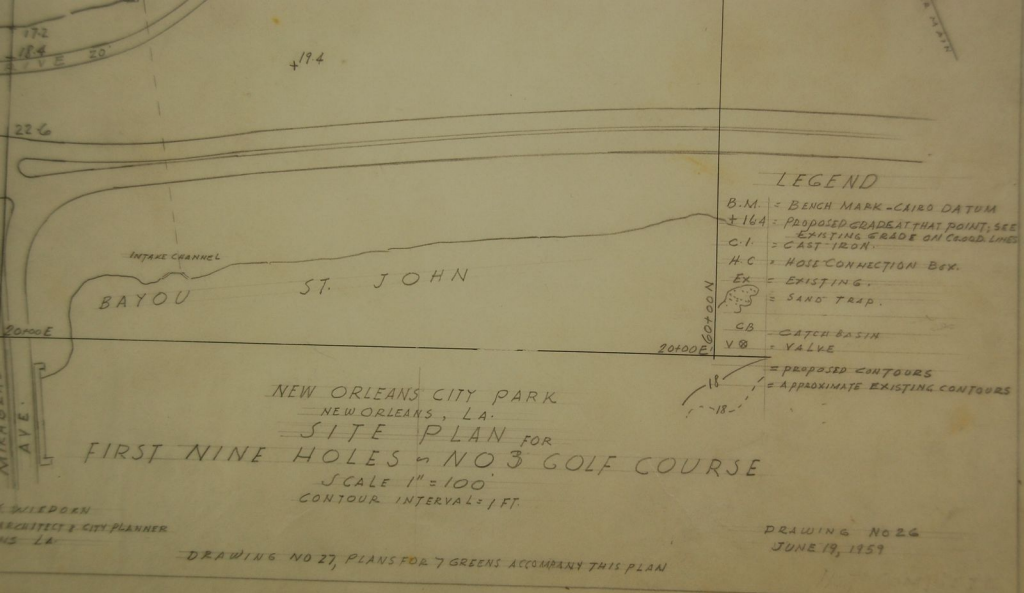
PERCY SITES — PRESIDENT - PARK BOARD
DR FRED KETCHUM — CHM - GOLF COMMITTEE
GEORGE J RIENL — CHM - TECH. ADV. COMMITTEE
HENRY THOMAS - PROFESSIONAL
ELLIS LABORDE — GENERAL MANAGER

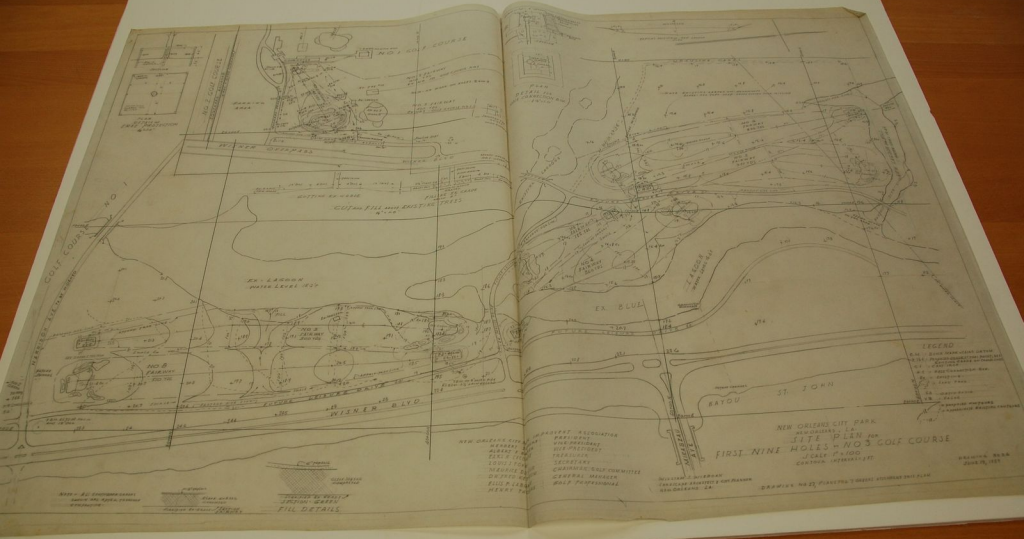
WISNER BLVD

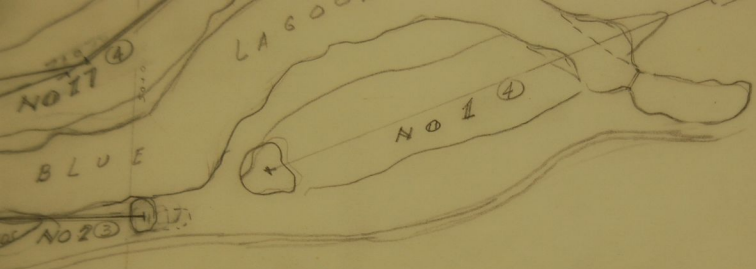
WILLIAMS WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DRAWING NO 138
JAN 26-69


RIDING ACADEMY
NO 2
NO 3
NO 4
NO 5
NO 6
NO 9
NO 14
NO 15
NO 16
NO 17
NO 11
NO 18
NO 10
NO 9
NO 18
NO 1
NO 2
NO 3
NO 4
WEST COURSE
EAST COURSE
BLUE LAGOON
PARKING
DRIVING RANGE
HIGH SCHOOL
NORTH
U.S. DEPT of AGR.
NEW ORLEANS CITY PARK
SITE PLAN
NORTH #2 GOLF COURSE
SCALE 1"=100
WISNER BLVD
BAYOU ST JOHN


+194
226
INTAKE CHANNEL
BAYOU
ST. JOHN
20+00 E
20+00 E
LEGEND
B.M. = BENCH MARK - CAIRO DATUM
+164 = PROPOSED GRADE AT THAT POINT; SEE EXISTING GRADE ON CROSS LINES
C.I. = CAST IRON
H.C. = HOSE CONNECTION BOX
EX. = EXISTING
= SAND TRAP
CB = CATCH BASIN
V.B. = VALVE
= PROPOSED CONTOURS
= APPROXIMATE EXISTING CONTOURS
NEW ORLEANS CITY PARK
NEW ORLEANS, LA.
SITE PLAN FOR
FIRST NINE HOLES of NO 3 GOLF COURSE
SCALE 1" = 100'
CONTOUR INTERVAL = 1 FT.
DRAWING NO 26
JUNE 19, 1959
DRAWING NO 27, PLANS FOR 7 GREENS ACCOMPANY THIS PLAN


NEW ORLEANS CITY PARK
IMPROVEMENT ASS'N. LA.
GOLF PLAN FOR
FIRST NINE HOLES - NO 3 GOLF COURSE
SCALE 1" = 100'
GULF COAST
WISNER BLVD
EX. LAGOON
EX. BLVD.
BAYOU ST. JOHN
FILL DETAIL
LEGEND

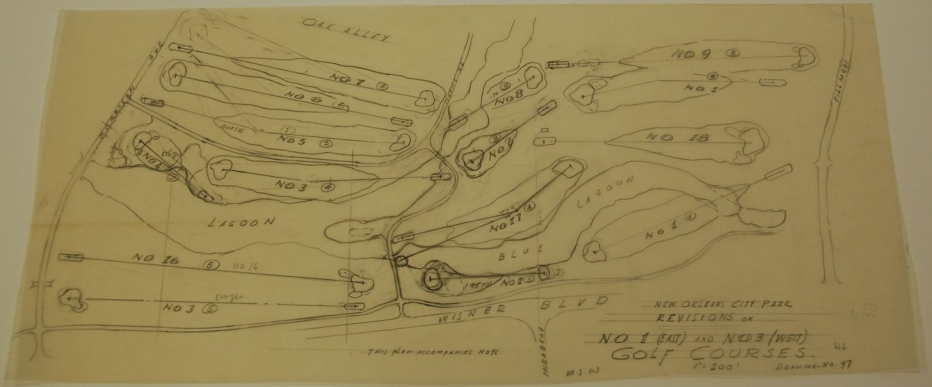


NEW ORLEANS CITY PARK
REVISIONS ON
NO 1 (EAST) AND NO 3 (WEST)
GOLF COURSES.

W.S.W

1" = 200'

DRAWING-NO. 97


OAK ALLEY
NO 7
NO 6
NO 5
NO 4
NO 3
NO 2
NO 8
NO 9
NO 10
NO 11
NO 12
NO 13
NO 14
NO 15
NO 16
LAGOON
BLUE
WILNER BLVD
NEW ORLEANS CITY PARK
REVISIONS ON
NO 1 (EAST) AND NO 3 (WEST)
GOLF COURSES.
1" = 200'
DRAWING NO. 97
THIS PLAN ACCOMPANIES NOTE

EAST 10+00

NEW ORLEANS CITY PARK

PRELIMINARY LAYOUT PLAN FOR

SITE PLAN

NORTH #2 GOLF COURSE

SCALE 1" = 100

0 100 200 300 400 500 600 700

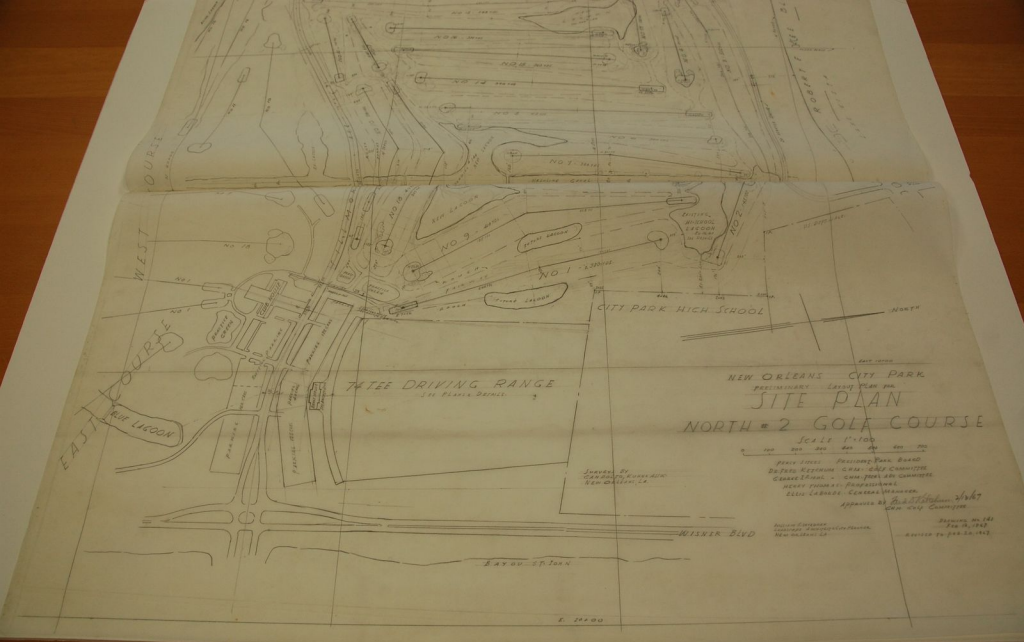
PERCY SITGES PRESIDENT PARK BOARD
DR. FRED KETCHUM CHM - GOLF COMMITTEE
GEORGE T. RIEHL - CHM - TECH. ADV. COMMITTEE
HENRY THOMAS - PROFESSIONAL
ELLIS LABORDE - GENERAL MANAGER

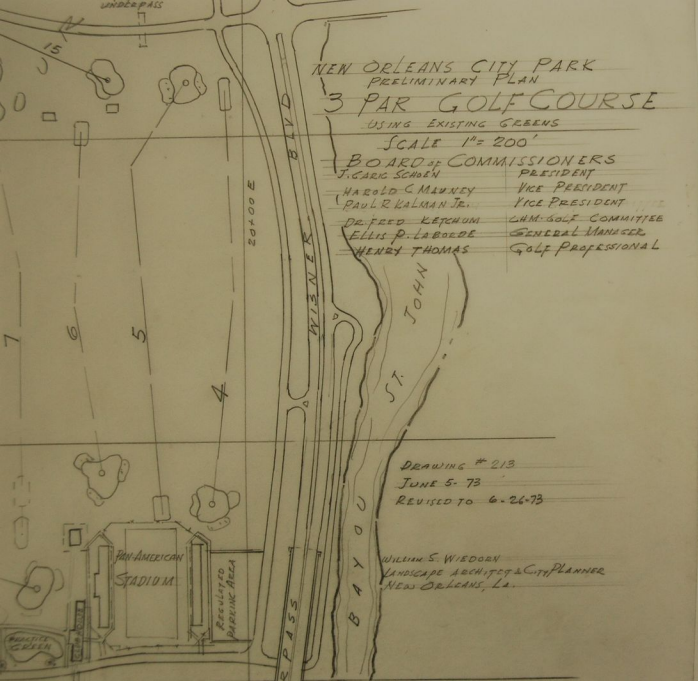
APPROVED BY Fred D. Ketchum 2/23/67
CHM. GOLF COMMITTEE

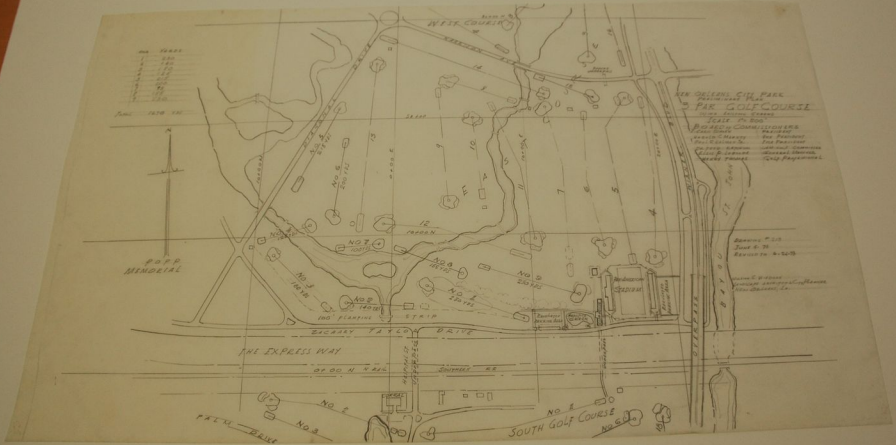
ISNER BLVD

WILLIAM S. WIEGOOR
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS LA.

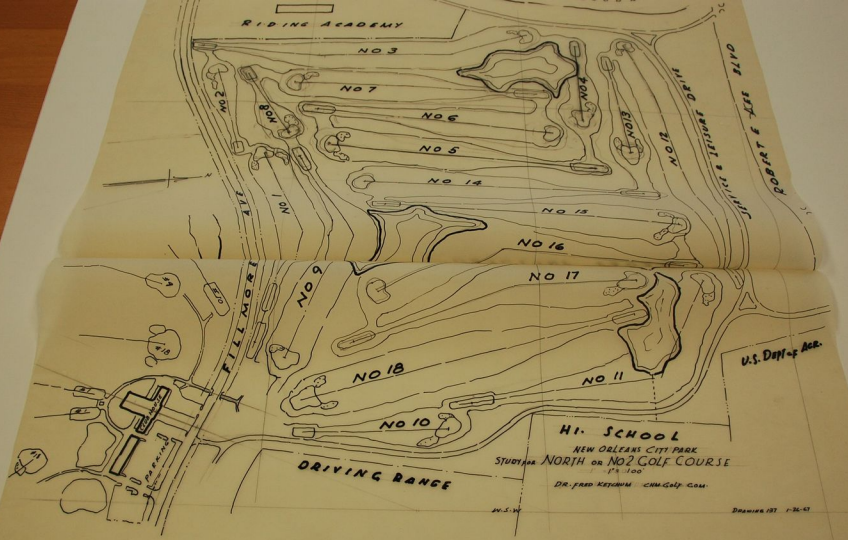
DRAWING No. 141
FEB 13, 1967
REVISED TO FEB. 20, 1967


NEW ORLEANS CITY PARK
PRELIMINARY LAYOUT PLAN FOR
SITE PLAN
NORTH 2 GOLF COURSE
SCALE 1"=100'
PARK BOARD
GOLF COMMITTEE
APPROVED
GOLF COMMITTEE
DRAWN BY
CHECKED BY
NEW ORLEANS, LA.
WEST COURSE
EAST COURSE
NO. 1
NO. 2
NO. 3
NO. 4
NO. 5
NO. 6
NO. 7
NO. 8
NO. 9
NO. 10
NO. 11
NO. 12
NO. 13
NO. 14
NO. 15
NO. 16
NO. 17
NO. 18
NO. 1 - 4.300 Yds.
CITY PARK HIGH SCHOOL
NORTH
74 TEE DRIVING RANGE
SEE PLANS & DETAILS
PARK LAGOON
PARK AVE.
ESPLANADE AVE.
WISNER BLVD.
BAYOU ST. JOHN
E. 24.00
BOULEVARD
DRAINAGE DITCH
PARKWAY
BRIDGE
EXISTING BUILDING
LAGOON
TO REMAIN
NEW LAGOON
NEW LAKE
EXISTING
BUILDING
TO BE
REMOVED
NEW LAGOON
NEW LAKE
NEW LAKE
NEW LAKE


UNDERPASS
15
20+00 E
WISNER BLVD
7
6
5
4
ST. JOHN
BAYOU
PASS
PAN-AMERICAN STADIUM
RESERVED PARKING AREA
NEW ORLEANS CITY PARK
PRELIMINARY PLAN
3 PAR GOLF COURSE
USING EXISTING GREENS
SCALE 1" = 200'
BOARD OF COMMISSIONERS
J. GARIC SCHOEN — PRESIDENT
HAROLD C MAUNEY — VICE PRESIDENT
PAUL R KALMAN JR. — VICE PRESIDENT
DR. FRED KETCHUM — CHM. GOLF COMMITTEE
ELLIS P. LABORDE — GENERAL MANAGER
HENRY THOMAS — GOLF PROFESSIONAL
DRAWING # 213
JUNE 5. 73
REVISED TO 6-26-73
WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.


NEW COURSE
PAR GOLF COURSE
BOARD OF COMMISSIONERS
BOPP MEMORIAL
THE EXPRESS WAY
SOUTH GOLF COURSE

NO 11
U.S. Dept
HI. SCHOOL
NEW ORLEANS CITY PARK
STUDY FOR NORTH OR NO2 GOLF COURSE
1"=100'
DR. FRED KETCHUM CHM. GOLF COM.
W.S.W
DRAWING 137 1-26-67


RIDING ACADEMY
NO 3
NO 7
NO 6
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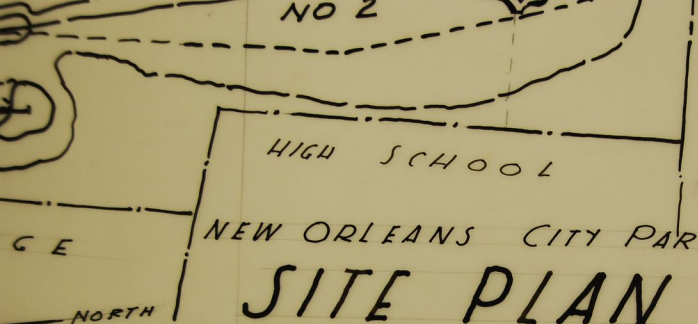
NO 14
NO 13
NO 16
NO 17
NO 18
NO 11
NO 10
NO 9
NO 12
ROAD
ROAD
ROAD



SITE PLAN
NORTH #2 GOLF COURSE

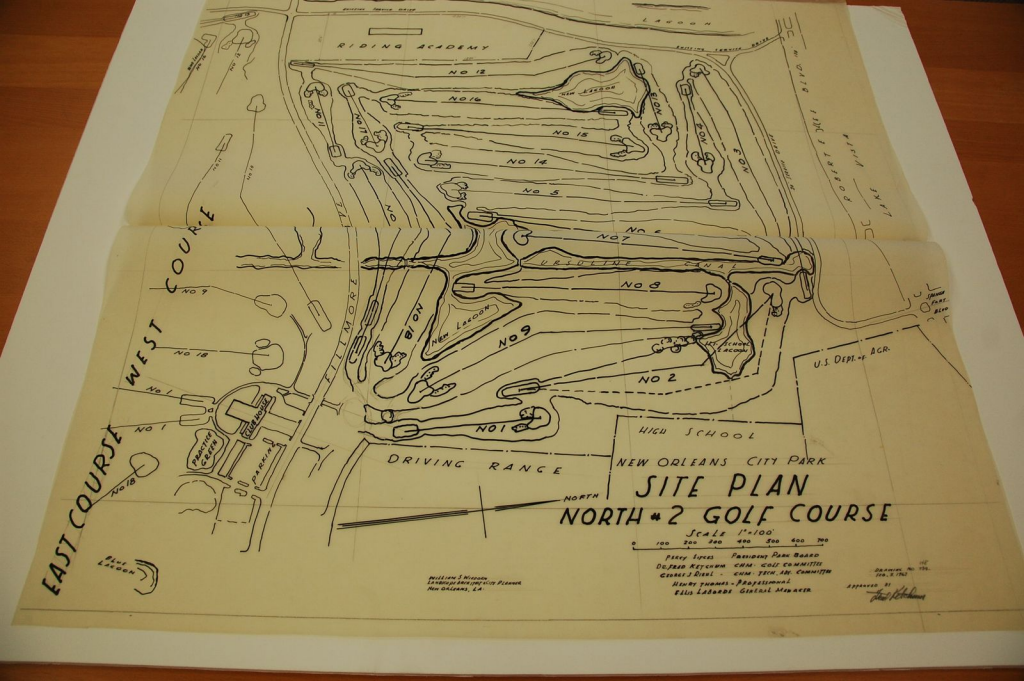
SCALE 1"=100'

0 100 200 300 400 500 600 700

PERCY SIGES — PRESIDENT PARK BOARD
DR. FRED KETCHUM — CHM. GOLF COMMITTEE
GEORGE J RIEHL - CHM. TECH. ADV. COMMITTEE
HENRY THOMAS - PROFESSIONAL
ELLIS LABORDE GENERAL MANAGER

DRAWING NO 138
FEB. 3, 1967

APPROVED BY


LAGOON
RIDING ACADEMY
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NO 4
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NO

RESEARCH LABORATORY

SCHOOL

NEW ORLEANS CITY PARK

PRELIMINARY SITE PLAN

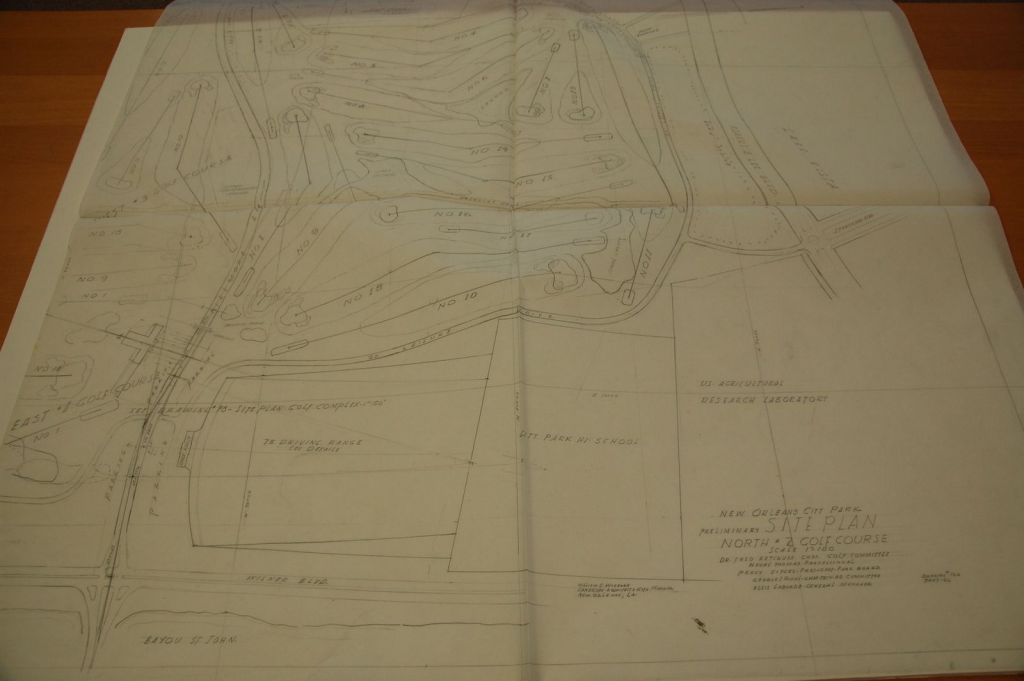
NORTH # 2 GOLF COURSE

SCALE 1" = 100'

DR. FRED KETCHUM. CHM. GOLF COMMITTEE
HENRY THOMAS. PROFESSIONAL
PERCY SITGES. PRESIDENT. PARK BOARD
GEORGE J RIEHL. CHM. TECH. AD. COMMITTEE
ELLIS LABORDE. GENERAL MANAGER

WILLOUGH
ARCHITECT & CITY PLANNER
LEANS, LA.

DRAWING # 100
JAN 7 - 66


NEW ORLEANS CITY PARK
PRELIMINARY SITE PLAN
NORTH # 2 GOLF COURSE
SCALE 1"=100'
DR. FRED REYNOLDS, CHM. GOLF COMMITTEE
HENRY THOMAS, PROFESSIONAL
JESSE STOCKS, PARKS AND PARK BOARD
GEORGE J. RIVAS, CHAIRMAN BD. COMMITTEE
ELLIS LABADIE, GENERAL MANAGER
WILLIAM E. HOLLAND
CONSULTING ENGINEER & CITY PLANNER
NEW ORLEANS, LA.
SEE DRAWING #3 - SITE PLAN - GOLF COMPLEX - 1"=60'
EAST # 1 GOLF COURSE
NO. 1
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NO. 911
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NO. 977
NO. 978
NO. 979
NO. 980
NO. 981
NO. 982
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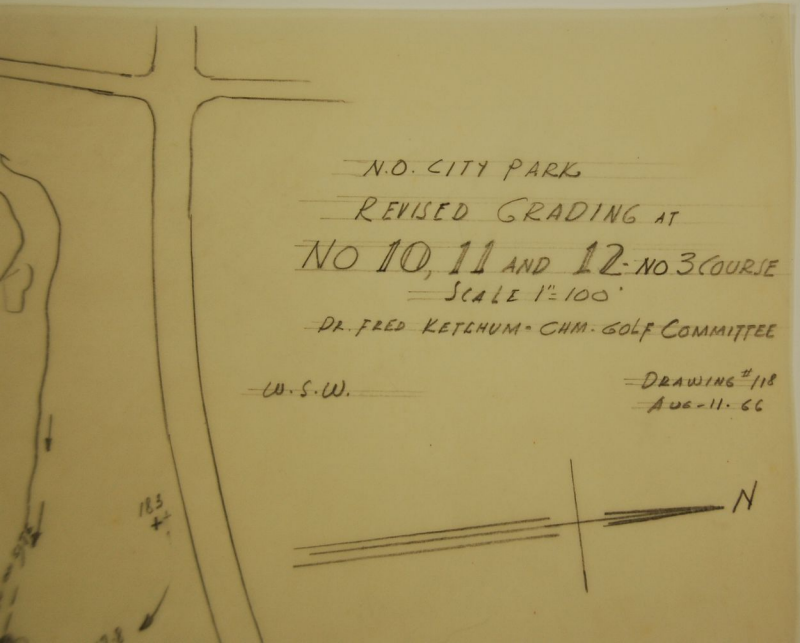
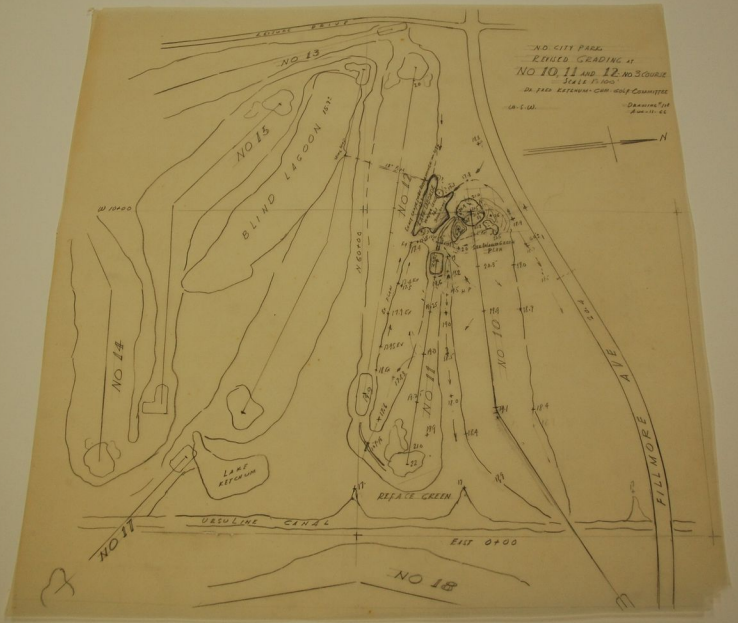
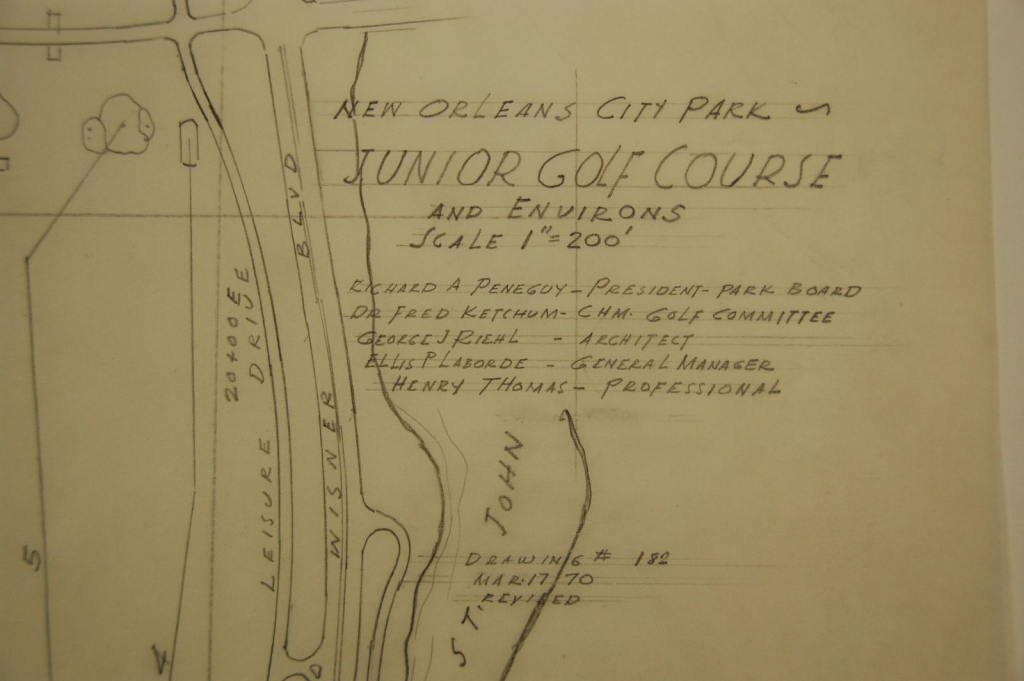
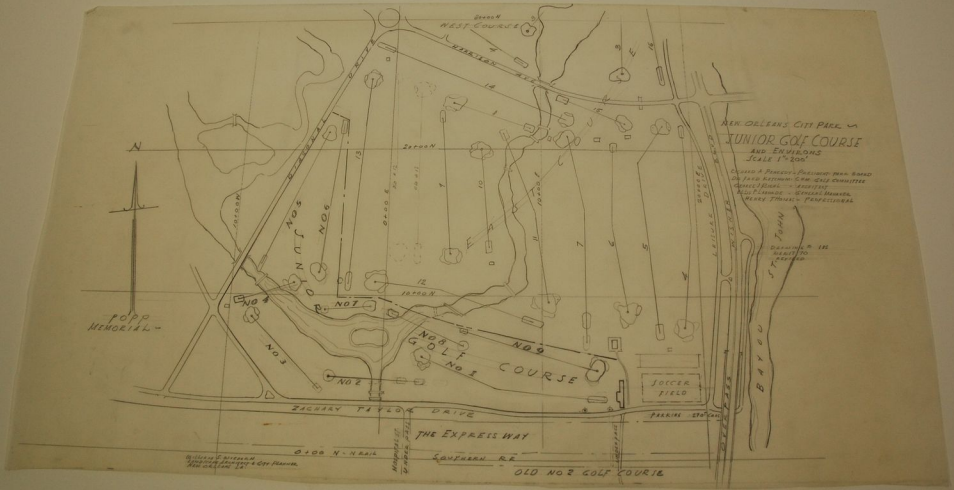
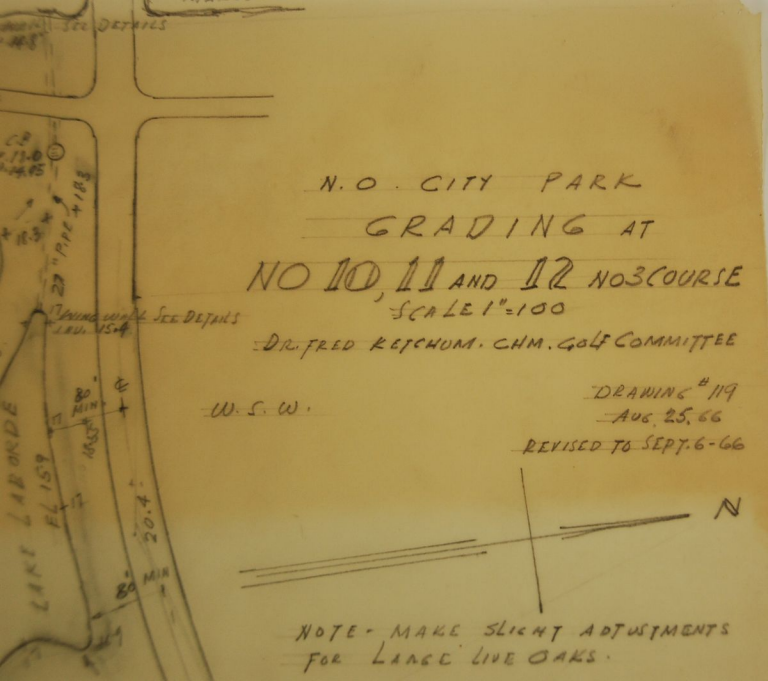
NO. 987
NO. 988
NO. 989
NO. 990
NO. 991
NO. 992
NO. 993
NO. 994
NO. 995
NO. 996
NO. 997
NO. 998
NO. 999
NO. 1000
PARKWAY
PARKWAY
PARKWAY


N.O. CITY PARK
REVISED GRADING AT
NO 10, 11 AND 12 - NO 3 COURSE
SCALE 1" = 100'
DR. FRED KETCHUM - CHM. GOLF COMMITTEE
W.S.W.
DRAWING # 118
AUG-11-66
N
183 +/-


N.O. CITY PARK
REVISED GRADING AT
NO 10, 11 AND 12 NO 3 COURSE
SCALE 1:100
DR. FRED ESTEVEN - CHM. GOLF COMMITTEE
L.A. C. W.
DRAWING 158
JUNE 11 '62
N
NO 13
NO 15
BLIND LAGOON
W 10400
NO 14
LAKE ESTEVEN
NO 12
MEADOWS
NO 10
NO 11
REPATE GREEN
FILLMORE AVE
NO 11
UZZULINE CANAL
EAST 0400
NO 18


NEW ORLEANS CITY PARK
JUNIOR GOLF COURSE
AND ENVIRONS
SCALE 1"=200'
RICHARD A PENEGUY - PRESIDENT- PARK BOARD
DR FRED KETCHUM- CHM. GOLF COMMITTEE
GEORGE J RIEHL - ARCHITECT
ELLIS P LABORDE - GENERAL MANAGER
HENRY THOMAS - PROFESSIONAL
DRAWING # 182
MAR. 17 70
REVISED
LEISURE DRIVE
WISNER BLVD
ST. JOHN
20 TO 0 EE


NEW ORLEANS CITY PARK
JUNIOR GOLF COURSE
AND ENVIRONS
SCALE 1" = 200'
MEST COURSE
WISNER BLVD.
ROAD
NO 6
NO 5
NO 4
NO 3
NO 2
NO 1
NO 9
GOLF COURSE
SOCCER FIELD
ZACHARY TAYLOR DRIVE
PARKING STADIUM
THE EXPRESS WAY
OLD NO 2 GOLF COURSE
BAYOU ST. JOHN
POND
MEMORIAL
N



N. O. CITY PARK

GRADING AT

NO 10, 11 AND 12 NO3 COURSE

SCALE 1" = 100

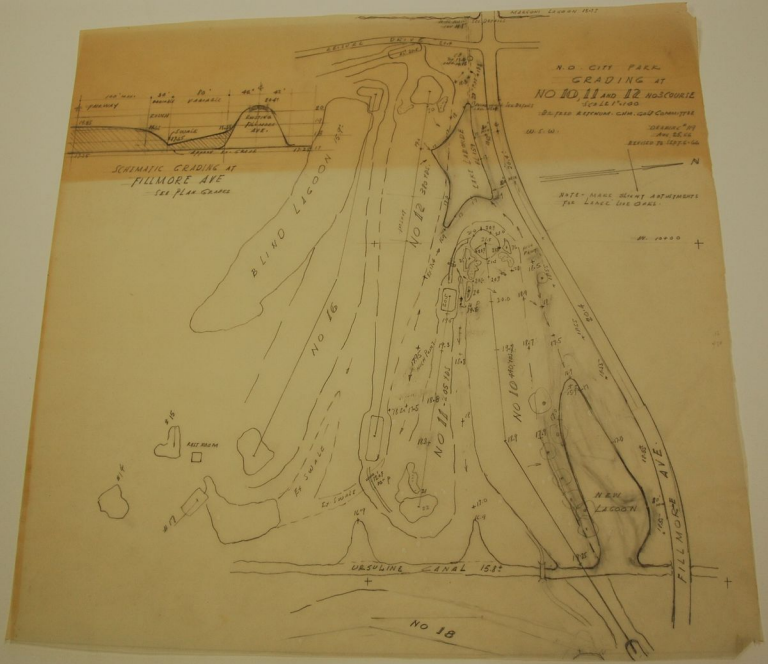
DR. FRED KETCHUM. CHM. GOLF COMMITTEE

W. S. W.

DRAWING # 119
AUG. 25. 66
REVISED TO SEPT. 6-66

N

NOTE - MAKE SLIGHT ADJUSTMENTS FOR LARGE LIVE OAKS.


N.O. CITY PARK
GRADING AT
NO 10, 11 AND 12 NO. COURSE
SCALE 1"=100
SCHEMATIC GRADING AT
PILLMORE AVE.
SEE PLAN GRADE
BLIND LAGOON
NO 16
NO 12
NO 11
NO 10
NO 18
URSULINE CANAL
PILLMORE AVE.
N.E.H. LAGOON
EAST ISLAND
N

NEW ORLEANS CITY PARK
NEW ORLEANS, LA.

REVISED PLANS:

HOLES No 5 & 6, CHIEFLY NO 6 GREEN.

GOLF COURSE NO 3

TO CONFORM WITH NEW TOPOGRAPHY

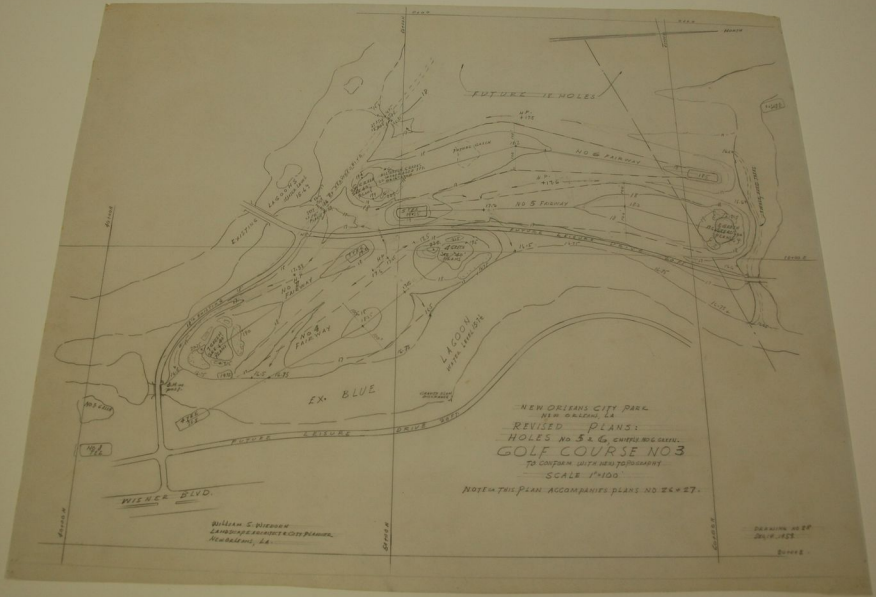
SCALE 1"=100'

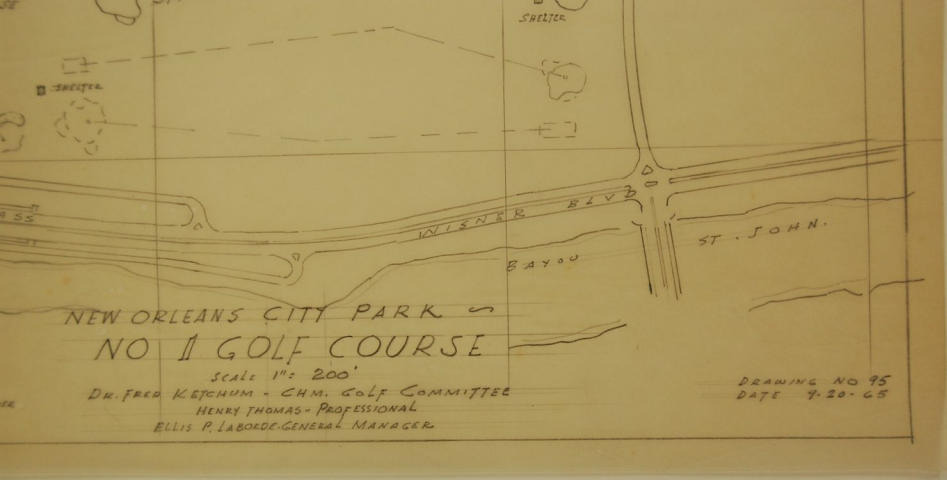
NOTE: THIS PLAN ACCOMPANIES PLANS NO 26 + 27.

60+00 N

DRAWING NO 28
DEC 14, 1951.

20+00 E.


FUTURE 18 HOLES
NO 6 FAIRWAY
NO 5 FAIRWAY
NO 4 FAIRWAY
NO 3 FAIRWAY
NO 2 FAIRWAY
NO 1 FAIRWAY
LAGOON
EX. BLUE
WIENER BLVD.
NEW ORLEANS CITY PARK
NEW ORLEANS LA
REVISED PLANS
HOLES No. 5 & 6, CANTED NOS GREEN
GOLF COURSE NO 3
TO CONFORM WITH NEW TOPOGRAPHY
SCALE 1"=100'
NOTE: THIS PLAN ACCOMPANIES PLANS NO. 26 & 27.
William C. Pitcher
Landscape Engineer & City Planner
New Orleans, La.



NEW ORLEANS CITY PARK
NO II GOLF COURSE

SCALE 1" = 200'

DR. FRED KETCHUM - CHM. GOLF COMMITTEE
HENRY THOMAS - PROFESSIONAL
ELLIS P. LABORDE-GENERAL MANAGER

DRAWING NO 95
DATE 7-20-65

NORTH
NO. 1
350 YDS - PAR 4
NO. 2
NO. 3
NO. 4
NO. 5
350 YDS - PAR 4
NO. 6
NO. 7
NO. 8
NO. 9
374 YDS - PAR 4
NO. 10
440 YDS - PAR 4
NO. 11
NO. 12
NO. 13
NO. 14
NO. 15
NO. 16
NO. 17
NO. 18
CLUB HOUSE
PARKING
OVERPASS
WINDER BLVD.
BAYOU ST. JOHN
NEW ORLEANS CITY PARK
NO 1 GOLF COURSE
Scale 1" = 200'
DR. FRED W. ERICHSON - CHM. GOLF COMMITTEE
HENRY THOMAS - PROFESSIONAL
BILLY F. LABORDE - GENERAL MANAGER
DRAWING NO. 95
DATE 7-28-48

NEW ORLEANS CITY PARK

REVISED PLAN FOR

SOUTH CLUB HOUSE AREA

1" = 100'

DR. FRED KETCHUM - CHM. GOLF COMMITTEE
HENRY THOMAS. PROFESSIONAL
ELLIS LABORDE. GENERAL MANAGER

W.S.M.

DWG. # 131
NOV 11-66

NOTE - SEE DRAWING NO 129 REVISED

NEW ORLEANS CITY PARK
REVISED PLAN for
SOUTH CLUB HOUSE AREA
1" = 100
Dr.
Date
Hist
Note
LAGOON

NEW ORLEANS CITY PARK

AREA WEST of CLUB HOUSE

SCALE 1"=100'

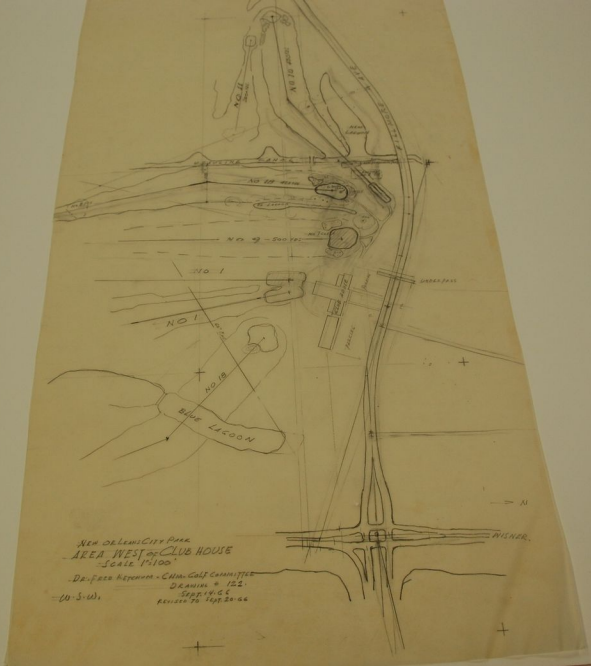
DR. FRED KETCHUM - CHM - GOLF COMMITTEE

DRAWING # 122.

SEPT. 14. 66

REVISED TO SEPT. 20. 66

W. S. W.


NO 4
NO 3
NO 2
NO 1
NO 1
NO 18
BIRDIE LAGOON
GREEN
TEE
BRIDGE
WIDNER
N
NEW ORLEANS CITY PARK
AREA WEST OF CLUB HOUSE
SCALE 1"=100'
DR. FRED HEYKEN - CHAIRMAN GOLF COMMITTEE
DRAWING # 122
SEPT 19 66
REVISED TO SEPT 22 66
(10-S-W)

NO 6

CITY PARK - 9 HOLE - JUNIOR.
1" = 200 FT.

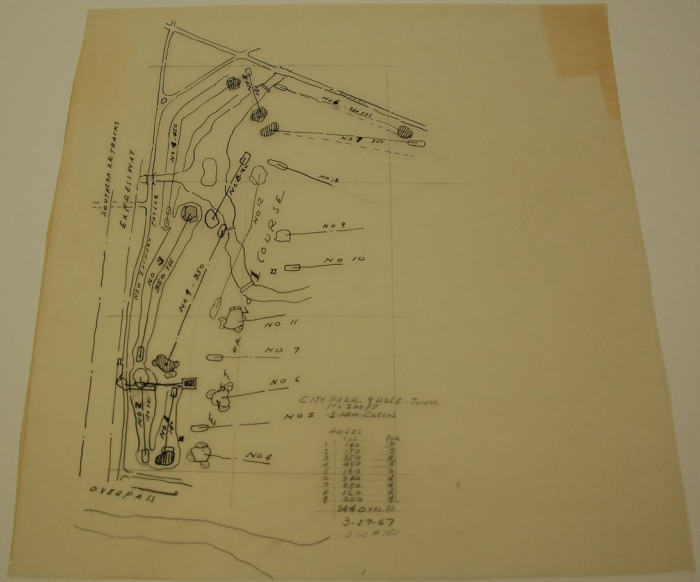
NO 5 ~~2 NEW GREENS~~

NO 4

HOLES	YDS	PAR
1	140	3
2	170	3
3	350	4
4	450	5
5	130	3
6	340	4
7	350	4
8	160	3
9	350	4
	2440 YDS.	33

3-27-67

DWG # 150


SOUTHERN RAILWAY
EXPRESSWAY
OVERPASS
No 1
No 2
No 3
No 4
No 5
No 6
No 7
No 8
No 9
No 10
No 11
COURSE
CITY PARK 9 HOLE Tuesday
Jan 28th 67
2 NEW GREENS
HOLES
1 340
2 190
3 370
4 250
5 410
6 150
7 340
8 350
9 150
3440 YARDS
3-27-67
Par 36

= Ex Greens

NO 6

CITY PARK - 3 PAR
1" = 200 FT.

NO 5

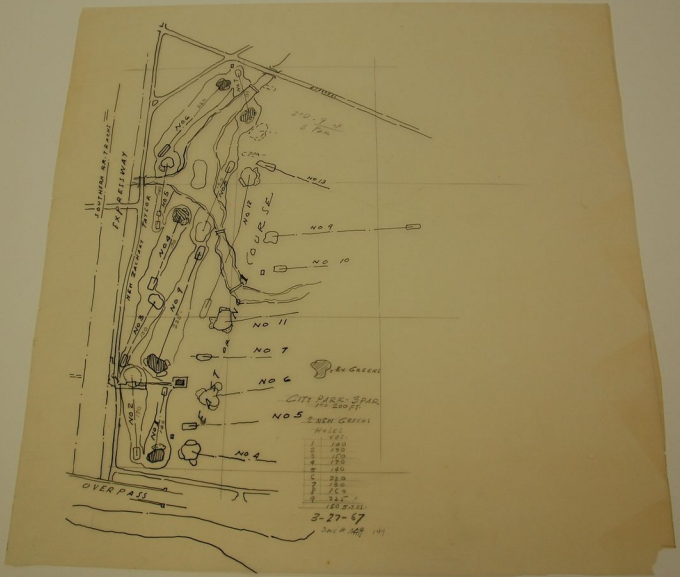
2 NEW GREENS

Holes	Yds.
1	140
2	170
3	150
4	170
5	140
6	220
7	130
8	100
9	225 +
	1505 Yds.

NO 4

3-27-67

DWG # ~~149~~ 149


SOUTHERN RR TRACKS
PARKWAY
NO 8
NO 9
NO 10
NO 11
NO 7
NO 6
NO 5
NO 4
OVERPASS
CITY PARK- SPAR
3-27-67

PASS

I-10 HIGHWAY

WISNER DRIVE OVER

REVISED

SITE PLAN

NEW ORLEANS CITY PARK
WISNER DRIVE

NEW ATHLETIC FIELDS AND ENVIRONS

Scale 1" = 40'

BOARD of COMMISSIONERS

RICHARD A. PENEGUY	PRESIDENT - PARK BOARD
HAROLD MAUNEY	COMMISSIONER
ROBERT PEYROUS	"
GEORGE T. RIEHL	" ARCHITECT
ELLIS P. LABORDE	GENERAL MANAGER
DR. FRED KETCHUM	CHM. GOLF COMMITTEE

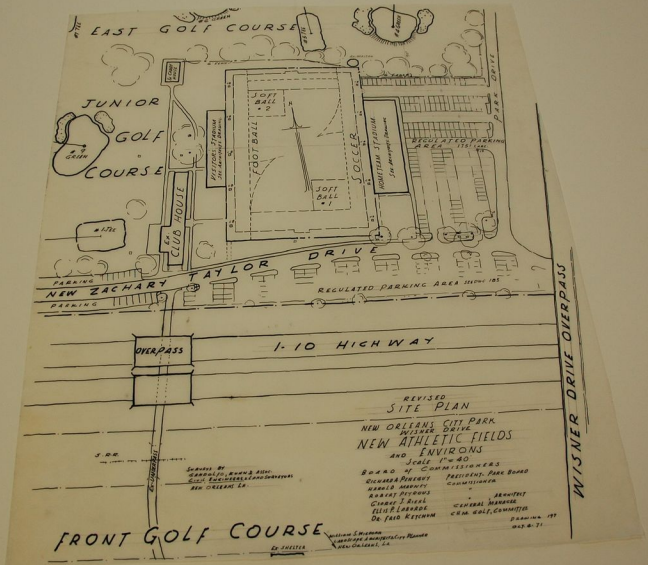
DRAWING 197
OCT. 4-71

SURVEYS BY
GANDOLFO, KUHN & ASSOC.
CIVIL ENGINEERS & LAND SURVEYORS
NEW ORLEANS LA.

OLF COURSE

EX. SHELTER

WILLIAM S. WIEDOAN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA


EAST GOLF COURSE
JUNIOR GOLF COURSE
JOFT BALL #2
FOOT BALL
SOCCER
JOFT BALL #1
CLUB HOUSE
DRIVE
NEW ZACHARY TAYLOR
REGULATED PARKING AREA
I-10 HIGHWAY
OVERPASS
WISNER DRIVE OVERPASS
REVISED
SITE PLAN
NEW ORLEANS CITY PARK
WISNER DRIVE
NEW ATHLETIC FIELDS
AND ENVIRONS
SCALE 1"=40
BOARD OF COMMISSIONERS
FRONT GOLF COURSE

NEW ORLEANS CITY PARK
NEW ORLEANS, LA.

PLANTING PLAN
of
GOLF STORAGE BUILDING AREA

1" = 8'

DETAILS AS SHOWN

ADD TOPSOIL & REGRADE

Q-V
+

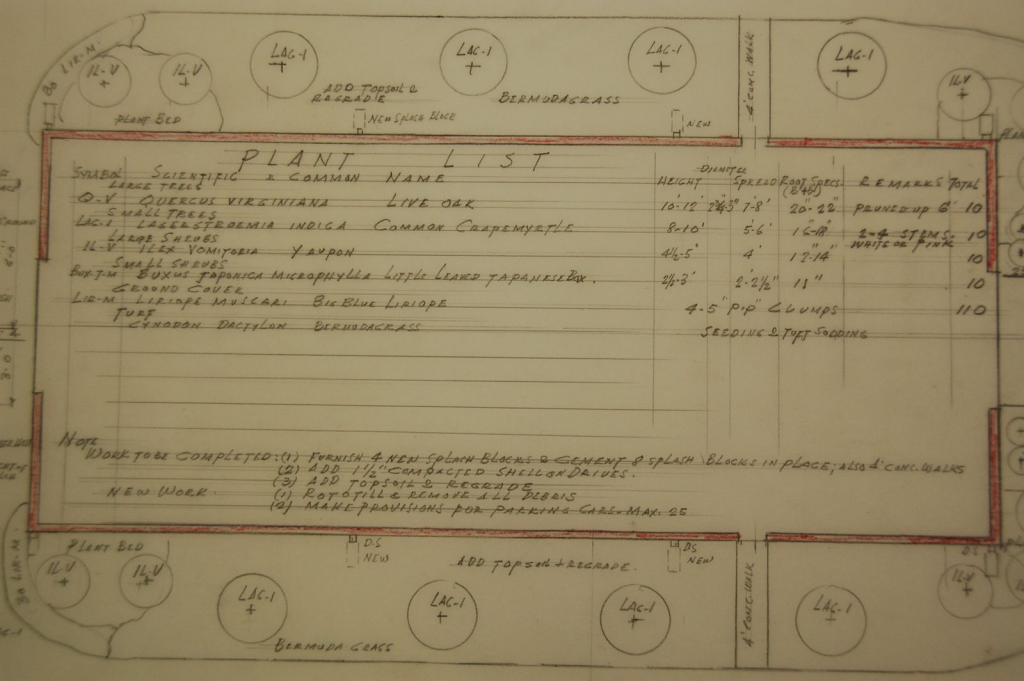
Q-V
×

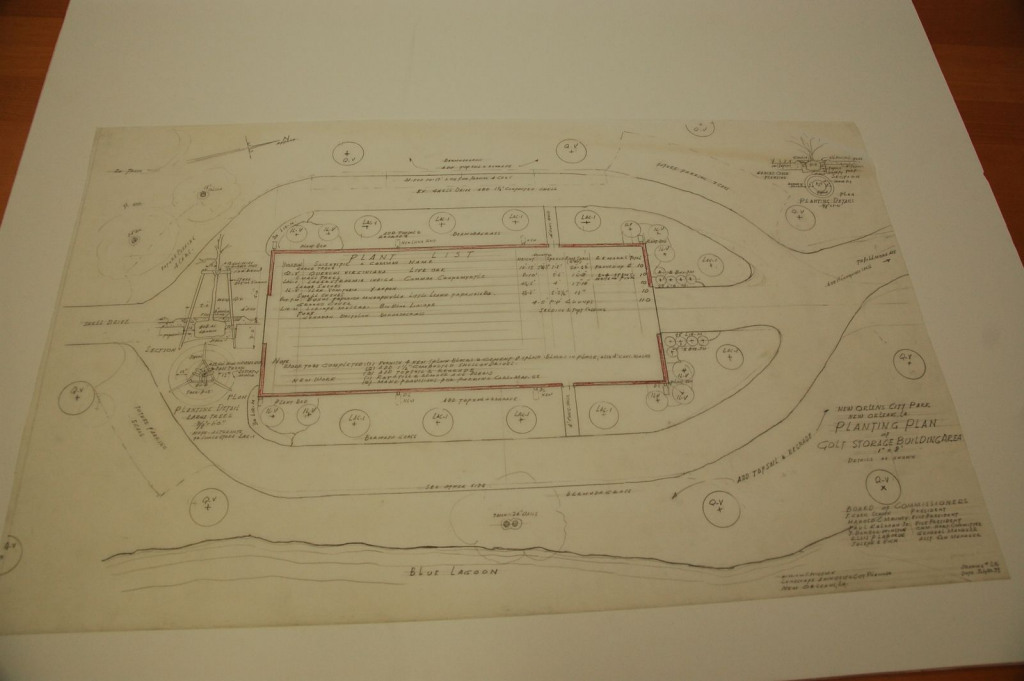
BOARD OF COMMISSIONERS

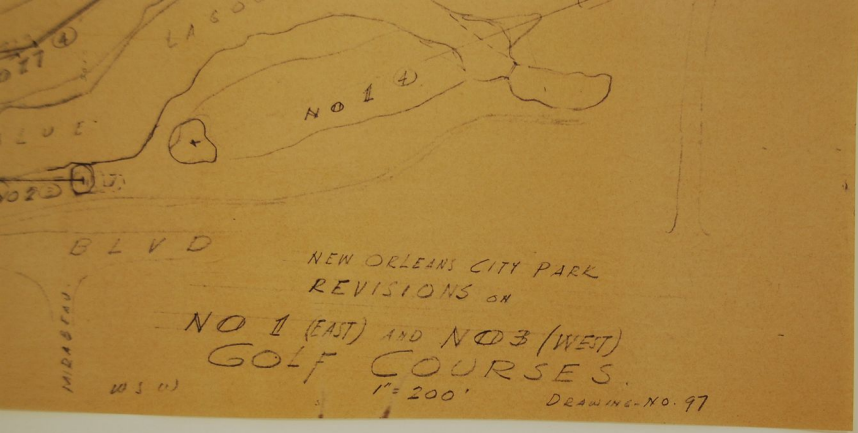
T. CARIC SCHOEN	PRESIDENT
HAROLD C. MAUNEY	VICE-PRESIDENT
PAUL KALMAN JR.	VICE-PRESIDENT
J. BARBEE WINSTON	CHM. HORT. COMMITTEE
ELLIS P. LABORDE	GENERAL MANAGER
JOSEPH E. BUSH	ASST. GEN. MANAGER

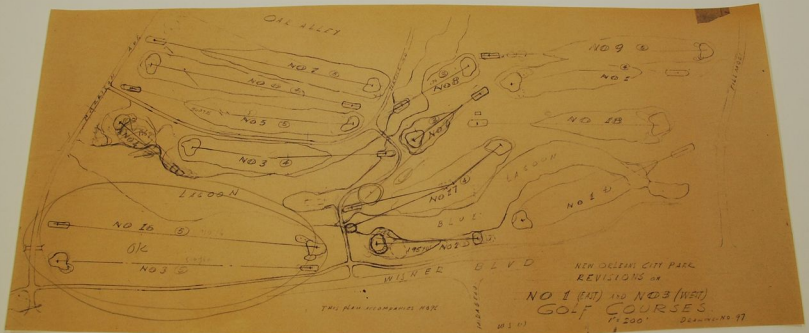
WILLIAM S. WILDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

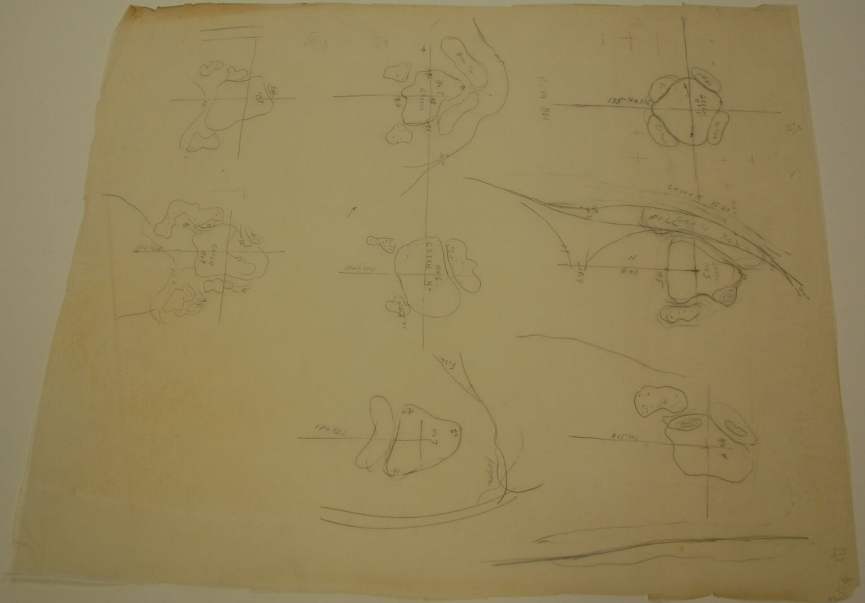
DRAWING # 2.16
DATE 7-6-30-73


PLANT LIST
SYMBOL SCIENTIFIC & COMMAN NAME
HEIGHT SPREAD ROOT SPECS (CAL) REMARKS TOTAL
LARGE TREES
Q-V QUERCUS VIRGINIANA LIVE OAK
10-12' 2½"-3" 7-8' 20-22" PRUNED UP 6' 10
SMALL TREES
LAG-I LAGERSTROEMIA INDICA COMMON CRAPEMYRTLE
8-10' 5-6' 16-18" 2-4 STEMS. WHITE OR PINK 10
LARGE SHRUBS
ILV ILEX VOMITORIA YAUPON
4½-5' 4' 12"-14" 10
SMALL SHRUBS
BUX-J-M BUXUS JAPONICA MICROPHYLLA LITTLE LEAVED JAPANESE BOX.
2½-3' 2-2½" 11" 10
GROUND COVER
LIR-M LIRIOPE MUSCARI BIG BLUE LIRIOPE
4-5" PIP CLUMPS 110
TURF
CYNODON DACTYLON BERMUDAGRASS
SEEDING & TUFT SODDING
NOTE
WORK TO BE COMPLETED: (1) FURNISH 4 NEW SPLASH BLOCKS & CEMENT @ SPLASH BLOCKS IN PLACE; ALSO 4' CONC. WALKS
(2) ADD 1½" COMPACTED SHELL ON DRIVES.
(3) ADD TOPSOIL & REGRADE
NEW WORK
(1) ROTOTILL & REMOVE ALL DEBRIS
(2) MAKE PROVISIONS FOR PARKING CARS MAX. 25
ADD TOPSOIL & REGRADE
BERMUDAGRASS
NEW SPLASH BLOCK
PLANT BED
4' CONC. WALK
LAG-1
ILV
DS NEW


PLANT LIST
NEW ORLEANS CITY PARK
NEW ORLEANS, LA.
PLANTING PLAN
OF
GOLF STORAGE BUILDING AREA
BOARD OF COMMISSIONERS
BLUE LAGOON


LAGOON
NO 1
BLVD
NEW ORLEANS CITY PARK
REVISIONS ON
NO 1 (EAST) AND NO 3 (WEST)
GOLF COURSES.
1" = 200'
DRAWING-NO. 97


OIL ALLEY
NO 7
NO 6
NO 5
NO 4
NO 3
NO 8
NO 9
NO 1
NO 18
NO 11
NO 10
NO 2
NO 12
WILNER BLVD
NEW ORLEANS CITY PARK
REVISIONS ON
NO 1 (EAST) AND NO 3 (WEST)
GOLF COURSES
Drawing No 97



8	360	4	17	510	5
9	220	3	18	465	5
	3165	36		3335	36

PAR 72 6500 Yards

NEW ORLEANS CITY PARK

Revised Plan No. 1

SECOND NINE

Course NO. 3

GOLF COURSE

SCALE 1" = 200'

Suggestions Projected @
Meeting Held on Oct. 29. 60
Attending Ketchum, Thimas & Rishl

CUT

15

7

16

4

8

CARVER
WILSON
BANNER
CLASS
ACADEMY
GRAVEL
GRAVEL
GRAVEL

NEW ORLEANS CITY PARK

STUDIES FOR GREENS FOR WEST (#3) COURSE

SCALE 1" = 40'

CONTOUR INTERVAL = 1 FT

DR. FRED KETCHON CHM. GOLF COMMITTEE

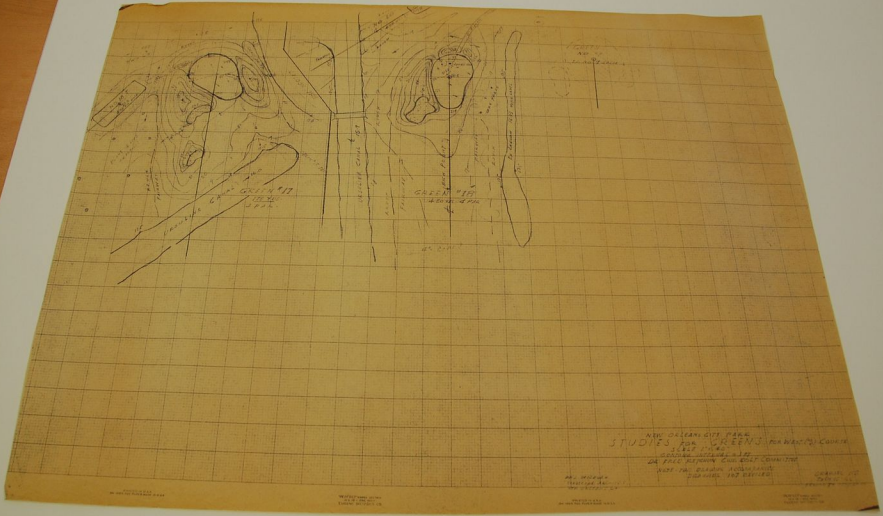
NOTE - THIS DRAWING ACCOMPANIES DRAWING 167 REVISED

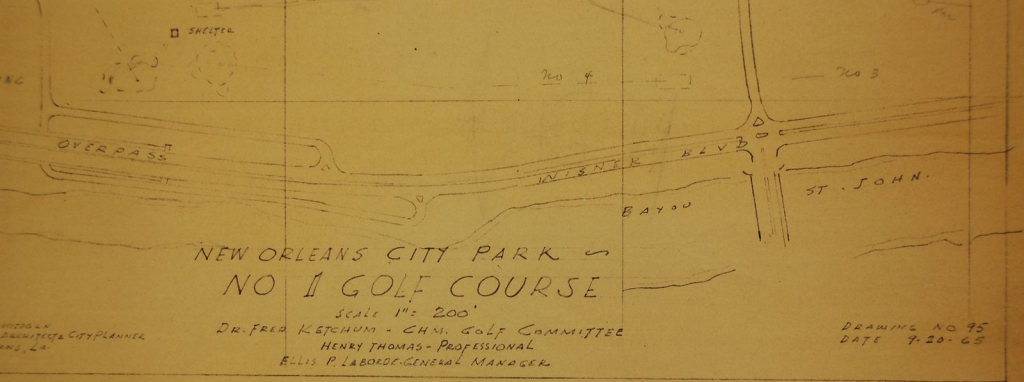
DRAWING #5 JULY 12 '66

WM. C. WIEDEMANN
LANDSCAPE ARCHITECT
NEW ORLEANS, LA.

PRINTED IN U.S.A.
ON 100% RAG PAPER MADE IN U.S.A.

"PERFECT" CROSS SECTION
10 X 10 = ONE INCH
EUGENE DIETZGEN CO.


NEW ORLEANS CITY PARK
STUDIES FOR GREENS
SCALE 1"=40'
GOLDEN GATE PARK
SAN FRANCISCO, CALIFORNIA
WORK OF OLMSTED BROTHERS
LANDSCAPE ARCHITECTS
BROOKLINE, MASS.



NEW ORLEANS CITY PARK
NO II GOLF COURSE

SCALE 1" = 200'

DR. FRED KETCHUM - CHM. GOLF COMMITTEE
HENRY THOMAS - PROFESSIONAL
ELLIS P. LABORDE - GENERAL MANAGER

ARCHITECT & CITY PLANNER

DRAWING NO 95
DATE 7-20-65

NO 1
NO 2
NO 3
NO 4
NO 5
NO 6
NO 7
NO 8
NO 9
NO 10
NO 11
NO 12
NO 13
NO 14
NO 15
NO 16
NO 17
NO 18
CLUB HOUSE
PARKING
ST. JOHN
BAYOU
NEW ORLEANS CITY PARK —
NO 1 GOLF COURSE
SCALE 1" = 200
HENRY THOMAS - PROFESSIONAL
ELLIS P. LABORDE - GENERAL MANAGER

(APPROX) EX. TILE

R.O.W. OF LEVEE

NEW ORLEANS CITY PARK

STUDIES FOR GREENS (WEST 3/4 AND EAST 1/4) COURSES

SCALE 1" = 40'

CONTOUR INTERVAL = 1'

DR. FRED KETHUM - CHMN. GOLF COMMITTEE

NOTE: THIS DRAWING ACCOMPANIES DRAWING 107 & 138

W. S. WIEDORN

DRAWING 112

DATE 6-24-60

REVISED BY ADDING NOTE ABOVE 11-11-60

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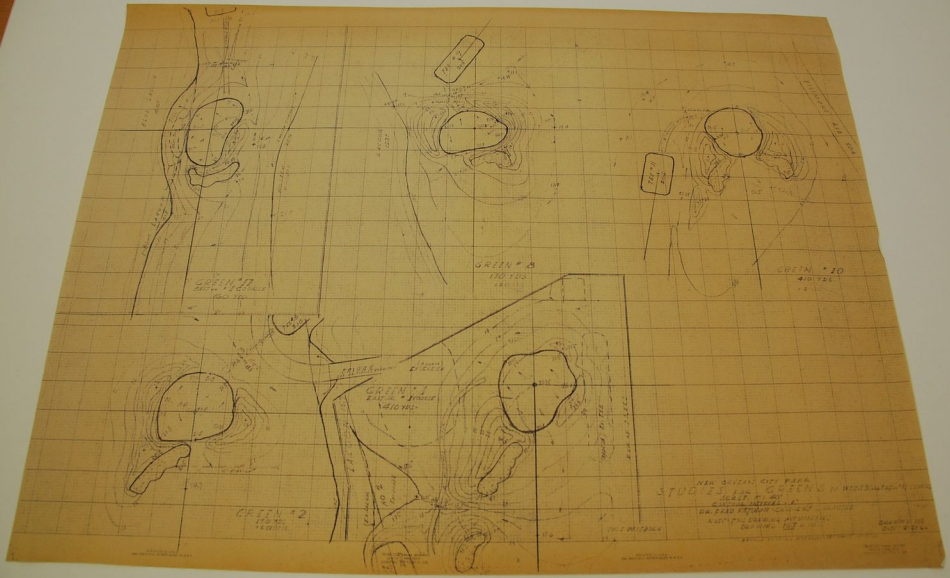
GREEN #7
GREEN #8
GREEN #9
GREEN #10
GREEN #1
GREEN #2
STOCKTON GREENS

NEW ORLEANS CITY PARK

STUDIES FOR GREENS FOR WEST (#3) COURSE

SCALE 1" = 40'

CONTOUR INTERVAL = 1 FT.

DR. FRED REYCHON CHM. GOLF COMMITTEE

NOTE - THIS DRAWING ACCOMPANIES DRAWING 107 REVISED

DRAWING #5
JULY 15 '66

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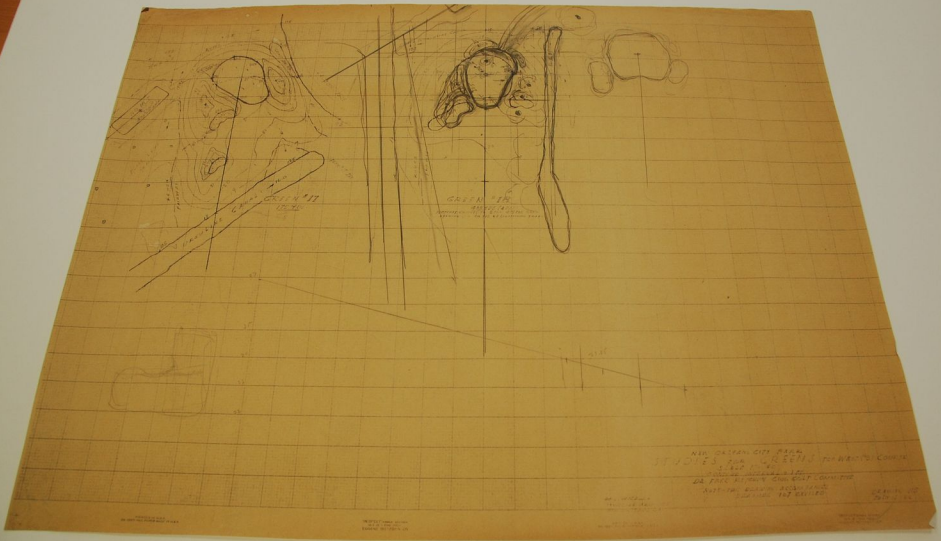

DR. FRED REYNOLDS - CHM. GOLF COMMITTEE
HENRY THOMAS - PROFESSIONAL
ELLIS LABORDE - GENERAL MANAGER

NEW ORLEANS CITY PARK
GOLF COMPLEX - NORTH 18 & 27 COURSE
PRELIMINARY GREEN PLANS
1" = 30'
CONTOUR INTERVAL = 1 FT.
REVISED TO PRINT

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NO. 8 GREEN
NO. 9 GREEN
NO. 10 GREEN
NO. 11 GREEN
LAGOON FLOOR

STUDIES

DR FRED KEITHON CHM. GOLF COMMITTE
HENRY THOMAS PROFESSIONAL

REVISED TO 5-23-67

(U.S.L.)

NEW ORLEANS CITY PARK
GOLF COMPLEX - NORTH OR #2 COURSE
GREEN PLANS
1" = 30'
CONTOUR INTERVAL 1 FT.

#187
2-8-67

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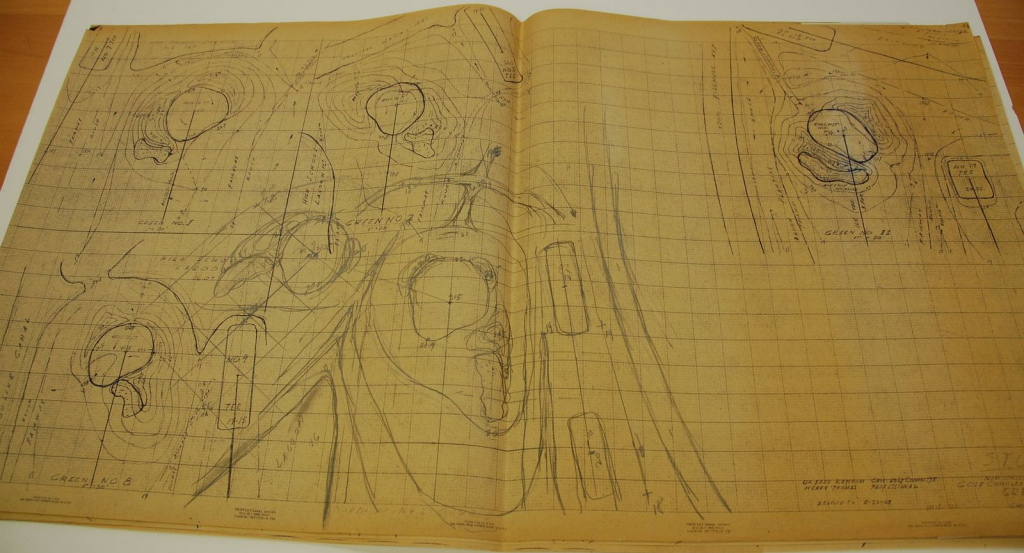
GREEN NO 8
GREEN NO 2
GREEN NO 11

N.O. CITY PARK NO3 GOLF COURSE

#8

TO ACCOMPANY #647.

1"=40'

"PERFECT" CROSS SECTION
10 X 10 = ONE INCH
EUGENE DIETZGEN CO.

GREEN NO 14

GREEN NO 15

67 + 167 ACCOMPANY -
5000'± ALLOW FOR SETTLEMENT
CATTIC
NEER

DR. FRED KEYCHOM-CHM. GOLF COMMITTEE
HENRY THOMAS - PROFESSIONAL
ELLIS LABORDE - GENERAL MANAGER

W.S. WEBARN LANDSCAPE ARCHITECT

NEW ORLEANS CITY PARK
GOLF COMPLEX-NORTH 12 COURSE
PRELIMINARY GREEN PLANS
1"=30'
CONTOUR INTERVAL = 1 FT.
DWG # 168
JANET CR

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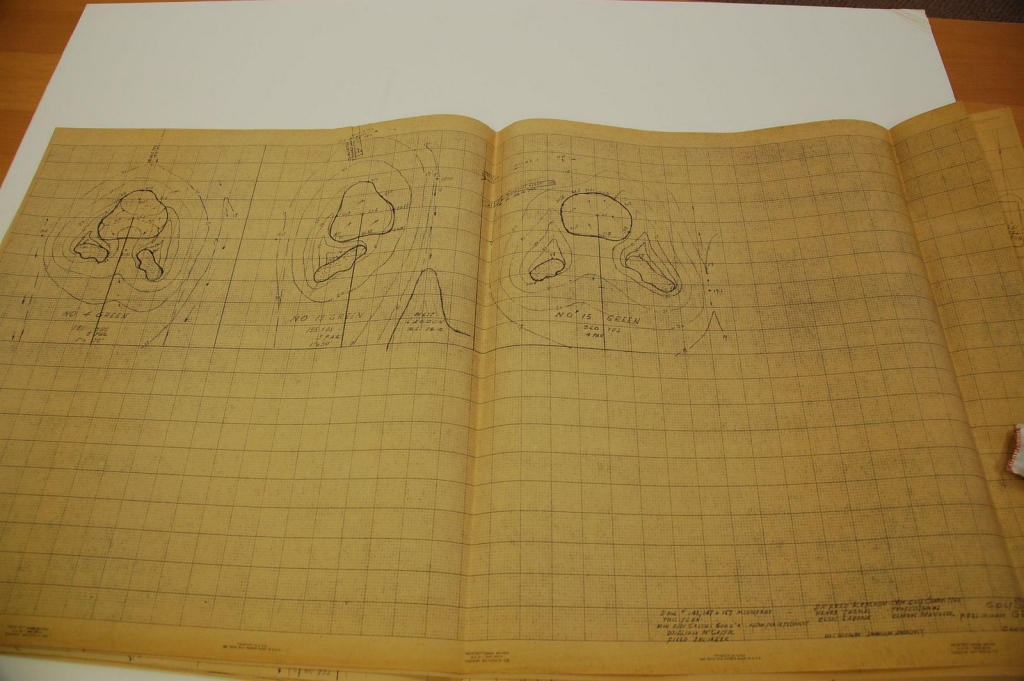
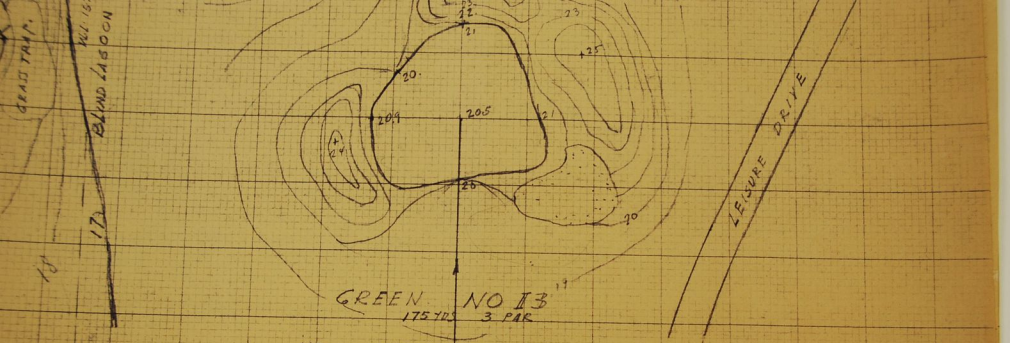

NO 4 GREEN
NO 4 GREEN
NO 15 GREEN



NEW ORLEANS CITY PARK

PRELIMINARY PLAN - GREENS - SECOND NINE

NO 3 GOLF COURSE

SCALE 1" = 40' CONTOUR INTERVAL 1 FT.

HERBERT JAHNCKE CHAIRMAN - PLANNING COMMITTEE

ELLIS P. LABORDE GENERAL MANAGER - HENRY THOMAS GOLF PROFESSIONAL

DR. FRED REYCHUM - CHAIRMAN GOLF COMMITTEE

WILLIAM S. W. EDGAR
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA

DRAWING NO 7
MAY 10 - 61

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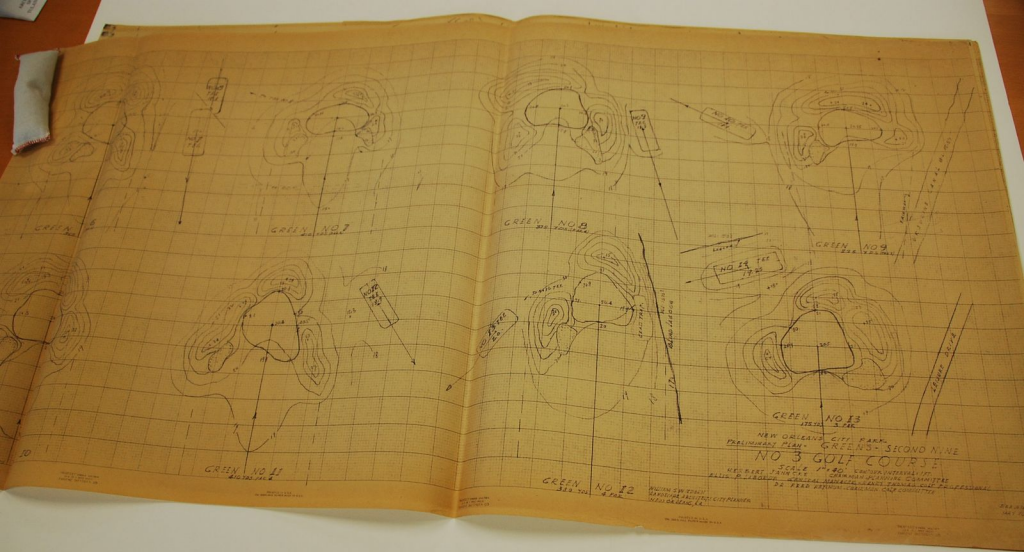
GREEN NO 7
GREEN NO 8
GREEN NO 9
GREEN NO 11
GREEN NO 12
GREEN NO 13
NEW ORLEANS CITY PARK
PRELIMINARY PLAN
GREENS - SECOND NINE
NO 3 GOLF COURSE

. HIGH POINT.

DR FRED KENNON CHM. GOLF COMMITTEE
HENRY THOMAS PROFESSIONAL

NEW ORLEANS CITY PARK
GOLF COMPLEX - NORTHOR # 2 COURSE
GREEN DIMNS
1" = 30'
CONTOURS INTERVAL 1 FT.

. DWG. NO. 123: GRADING & DRAINAGE
HALL ACCOMPANIES THIS PLAN.

REVISED TO 5-23-67
6-7-67

711-1 (1)

#167
2-A-9

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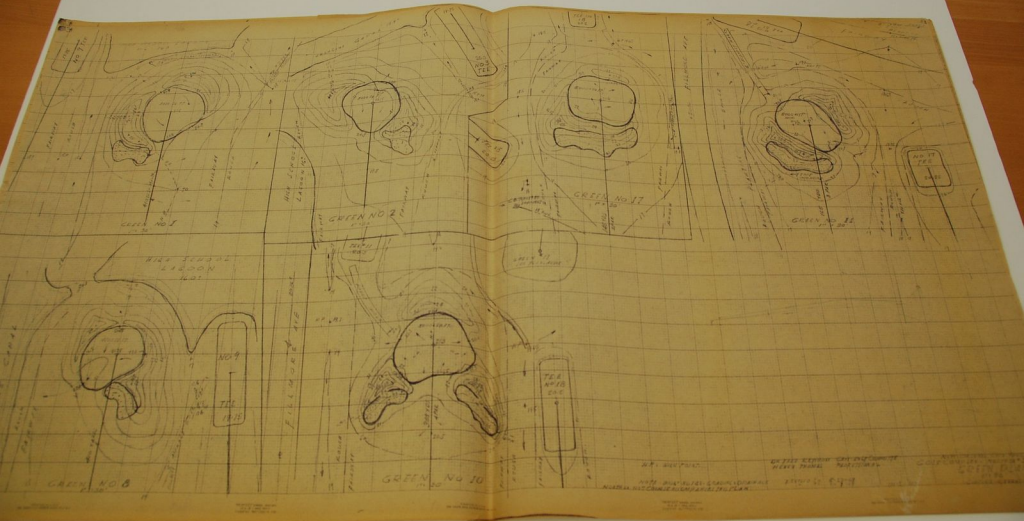
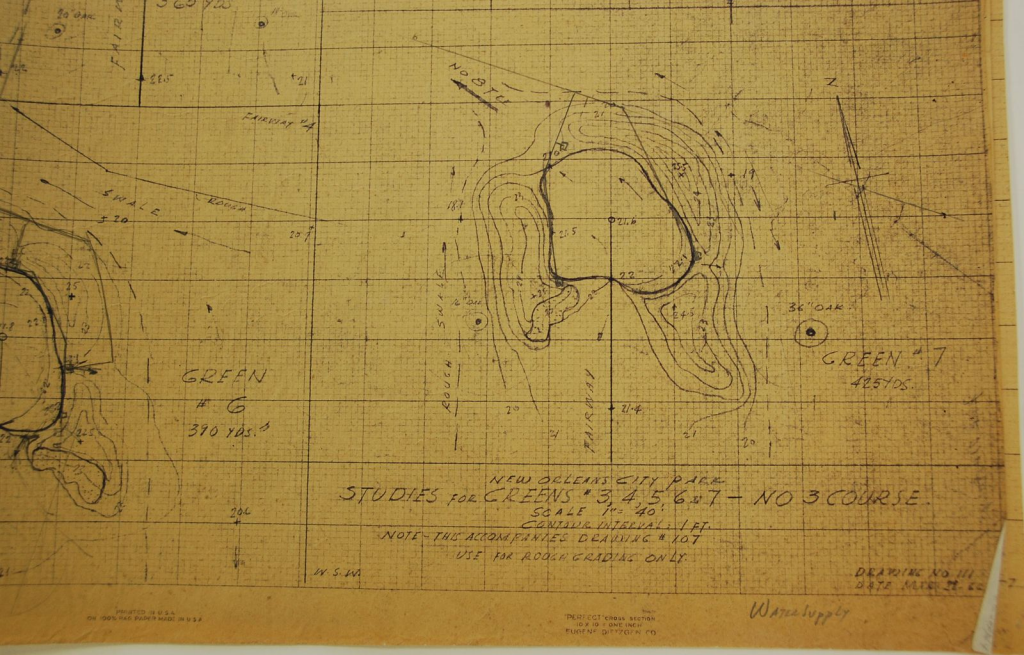
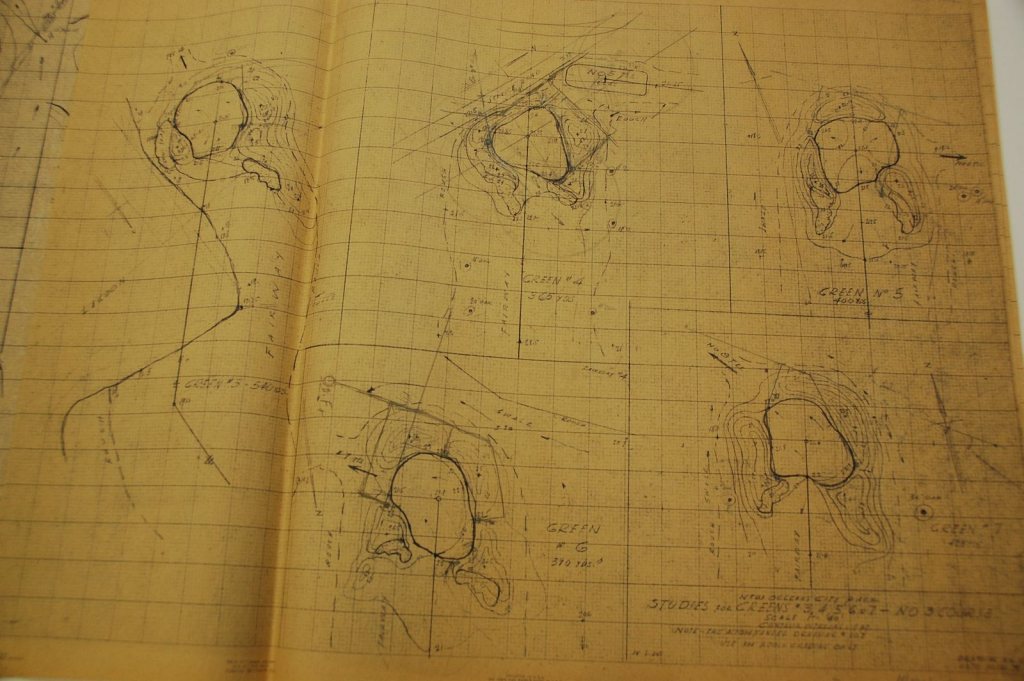

GREEN NO 8
GREEN NO 9
GREEN NO 10
GREEN NO 11
GREEN NO 12


FAIRWAY #6
SWALE
ROUGH
GREEN #6
390 YDS. PAR
GREEN #7
425 YDS.
36" OAK
SWALE
ROUGH
FAIRWAY
NEW ORLEANS CITY PARK
STUDIES FOR GREENS # 3, 4, 5, 6 & 7 - NO 3 COURSE.
SCALE 1" = 40'
CONTOUR INTERVAL 1 FT.
NOTE - THIS ACCOMPANIES DRAWING # 107
USE FOR ROUGH GRADING ONLY
W.S.W.
DRAWING NO. 111
DATE MAR. 29 60
Water supply


GREEN #3 - 540 YDS
GREEN #4
365 YDS
GREEN #5
400 YDS
GREEN #6
370 YDS
GREEN #7
STUDIES FOR GREENS #3, 4, 5, 6 & 7 - NO 3 COURSE

NO. 1

350 YARD

25
90

STUDIES

NEW ORLEANS CITY PARK
GOLF COMPLEX - NORTH OR #2 COURSE
GREEN PLANS
1" = 30'
CONTOUR INTERVAL = 1FT.

(U.S. U).

#167
3-8-67

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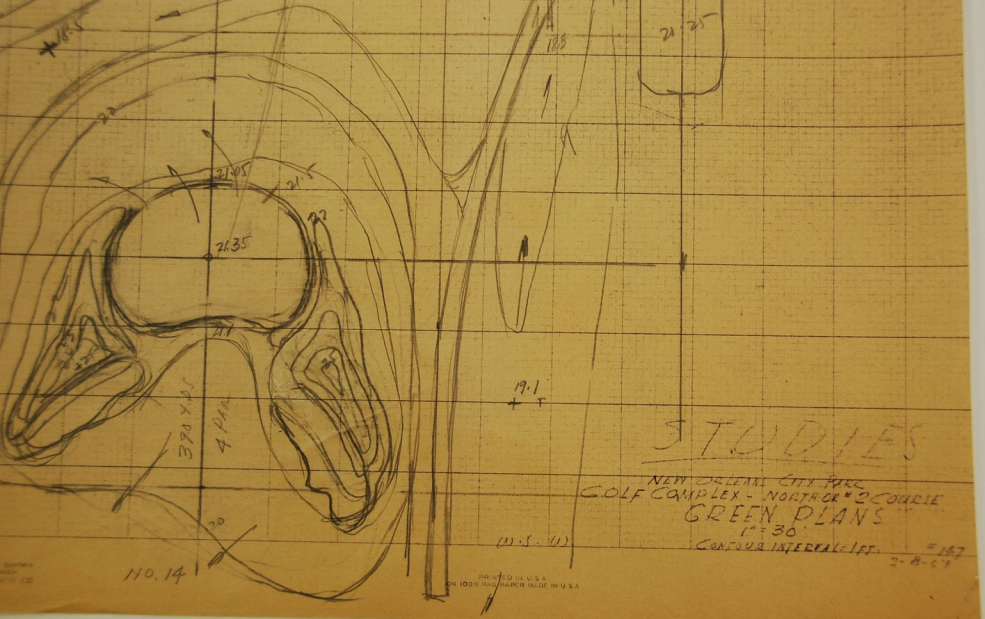
GREEN NO 1
GREEN NO 2
GREEN NO 3
NO 7
TEE
NO 7
365 Yards
PARKLANE
LEVEE


STUDIES
NEW ORLEANS CITY PARK
GOLF COMPLEX - NORTH OR "2" COURSE
GREEN PLANS
1" = 30'
CONTOUR INTERVAL 1FT.
#167
2-8-67
370 YDS
A PAR
110.14
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GREEN NO 2
NO 9
TEE
NO 14

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City Park
Golf Course William S. Wiedorn Collection. Folder 9

Folder 10 – William Wiedorn Collection – City Park Master Plans

A. NO City Park Improvement Association – Master Plan for City Park NO, LA
Jan. 10, 1974 – DWG No. 224

Legend:

1. Walkways paralleling City Park Ave. & Marconi Dr.
2. Bicycle Way
3. Asphalt Resurfacing of Drives
4. Two Brick Shelter Houses with Rest Rooms
5. Six Tennis Practice Courts
6. Four Illuminated Baseball Diamonds
7. Three Illuminated Basketball Courts
8. Seventy Tee Driving Range
9. Dredging Front Lagoons
10. Expansion of Office Space
11. New Illumination for 34 Tennis Courts
12. Two 110' Pedestrian Bridges
13. One Hundred Bay Parking Area at Popp Memorial
14. Two Hundred and Fifty Bay Parking Area at Pan American Field
15. Four Tarlon Illuminated Tennis Courts
16. Harrison Ave. Underpass

B. NO City Park Improvement Association – Master Plan for City Park NO, LA
April 5, 1972 – DWG No. 203
No Legend, just a Master Plan Dwg.

C. NO City Park – NO, LA Preliminary Plan for North Half of Park
July 7, 1938
Scale 1" = 100'
Richard Koch, Weiss, Dreyfous & Seiferth Associate Architects, NO, LA
Wm. S. Wiedorn, Landscape Architect, NO, LA

D. NO City Park – NO, LA Revised Plan of North Half of Park
July 16, 1938
Scale 1" = 200'
Richard Koch, Weiss, Dreyfous & Seiferth Associate Architects, NO, LA
Wm. S. Wiedorn, Landscape Architect, NO, LA

E. New Orleans City Park – Site Plan New Athletic Fields & Recreation Area
July 23, 1969 – DWG No. 180
Scale 1" = 100'
William. S. Wiedorn, Landscape Architect, NO, LA
(Photos - 113-115)

F. New Orleans City Park – Site Plan New Athletic Fields & Recreation Area
December 3, 1970 – DWG No. 186 Revised to March 22, 1971
Scale 1" = 100'
William. S. Wiedorn, Landscape Architect, NO, LA

(Also includes NO City Park overview and Environs @ 1" = 1000'

G. Plan of City Park – New Orleans, LA with Proposed Grading Plan
August 16, 1933
Bennett, Parsons & Frost, Architects, Chicago, IL (80 E. Jackson Blvd., Chicago, IL)
(Photos -111-112)

H. New Orleans City Park Improvement Association – Master Plan for North Section, City Park, NO, LA
Aug. 21, 1962 – DWG No. 17
William. S. Wiedorn, Landscape Architect & City Planner, NO, LA

I. Plan of City Park – NO, LA
1933
Bennett, Parsons & Frost, Architects, Chicago, IL (80 E. Jackson Blvd., Chicago, IL)

J. Master Plan for City Park, NO, LA
December 13, 1937, DWG No. 7
William. S. Wiedorn, Landscape Architect & City Planner, NO, LA
(Photos - 107-110)

J. Preliminary Plan for North Half of Park
July 7, 1938
Richard Koch, Weiss, Dreyfous & Seiferth Associate Architects, NO, LA
William. S. Wiedorn, Landscape Architect, NO, LA

K. General Plan for New Orleans City Park
January 1939
Richard Koch, Weiss, Dreyfous & Seiferth Associate Architects, NO, LA
William. S. Wiedorn, Landscape Architect, NO, LA
(Photos -103-06)

Folder 11 – William S Wiedorn Collection – City Park Master Plans

A. N.O. City Park Improvement Association – Master Plan for City Park (New Orleans, LA)
Dwg No. 203
April 5, 1972
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

B. N.O. City Park Improvement Association – Master Plan for City Park (New Orleans, LA)
Dwg No. 224
January 10, 1974
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Legend (*Revised from “Folder 10-A” – Dwg. 224)
1. *10 Tennis Courts
2. Bicycle Way
3. *–
4. *–
5. 6 Tennis Practice Courts
6. 4 Illuminated baseball Diamonds
7. 3 Illuminated Basketball Courts
8. 70 Tee Driving Range
9. *–
10. *–
11. New Illumination for 34 Tennis Courts
12. *End
13. *End
14. 250 Bay Parking Area at Pan American Field
15. *10 Tarlon Illuminated Tennis Courts
16. *Illumination of 6 Existing Diamonds Between Marconi & Orleans Canal
Major Repair Tad Gormley Stadium Seating / Par 3 – 18 Hole Golf Course, Illuminated

C. N.O. City Park Improvement Association – Master Plan for City Park (New Orleans, LA)
Dwg No. 7
December 13, 1957
Scale: None
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

D. N.O. City Park Improvement Association – Master Plan for City Park (New Orleans, LA)
Dwg No. 203
April 5, 1972 (Revised May 10, 1972)
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

E. N.O. City Park Improvement Association – Master Plan for City Park (New Orleans, LA)
Dwg No. 203
April 5, 1972 (Revised May 10, 1972)
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Legend (Revised by James Jansson Chin Planning & Development Committee – Undated)
1. New Lighting – 30 Tennis Courts
2. 2 Concrete Pedestrian Bridges

3. Tennis Practice Courts
4. 2 Shelter Houses & Restrooms
5. Asphalt Resurfacing of Drives
6. Street Illumination
7. 3 Ball Diamonds
8. Rehabilitation of Popp Memorial
9. Major Tree Surgery
10. Illuminated Baseball Diamonds & Basketball Courts
11. Tad Gormley Stadium Seat Covers
12. Dredging Front Lagoons
13. New Office Building
14. Harrison Avenue Pedestrian Underpass

F. N.O. City Park Improvement Association – Master Plan for City Park (New Orleans, LA)
Dwg No. ?235? (Faded and Unclear)
Date is unclear
Scale: 1"=200'
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Legend (*Revised from "Folder 10-A" – Dwg. 224)
1. 10 Tennis Courts
2. Bicycle Way
3. 6 Practice Tennis Courts, Illuminated
4. 4 Baseball Diamonds, Illuminated
5. 3 Basketball Courts
6. Major Repairs Tad Gormley Stadium Seating
7. New Illumination for 34 Tennis Courts
8. Illumination for 6 Existing Baseball Diamonds
9. 70 Tee Driving Range
10. Par 3 – 18 Hole Golf Course, Illuminated
11. 250 Bay Parking Areas at Pan American Field
12. 100 Bay Parking Areas at Popp Memorial
13. Two 110' Pedestrian Bridges

G. N.O. City Park Improvement Association – Master Plan for City Park (New Orleans, LA)
Dwg No. 224 "Office Copy"
January 10, 1974
Scale: 1"=200'
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Legend:
1. Walkways paralleling City Park Ave. & Marconi Dr.
2. Bicycle Way
3. Asphalt Resurfacing of Drives
4. Two Brick Shelter Houses with Rest Rooms
5. Six Tennis Practice Courts
6. Four Illuminated Baseball Diamonds
7. Three Illuminated Basketball Courts
8. Seventy Tee Driving Range
9. Dredging Front Lagoons
10. Expansion of Office Space
11. New Illumination for 34 Tennis Courts
12. Two 110' Pedestrian Bridges
13. One Hundred Bay Parking Area at Popp Memorial
14. Two Hundred and Fifty Bay Parking Area at Pan American Field

15. Four Tarlon Illuminated Tennis Courts
16. Harrison Ave. Underpass

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FOLDER 11

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THE SUPERDOME
LOUISIANA SUPERDOME
LOUISIANA
STADIUM
MEMORIAL
EXPRESSWAY
THE
MULTI-PURPOSE
ATHLETIC
FACILITIES
PARKING
AREA
JOHN
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MAURICE DUFOUR — SECRETARY
ELLIS P LABORDE — GENERAL MANAGER
JOSEPH E BUJA — ASSISTANT GENERAL MANAGER
SCALE 1" = 200'
0 200 400 600 800 1000
FOR

MEMORIAL
SCOUT ISLAND
MULTI-PURPOSE ATHLETIC FACILITIES
PARKING AREA
HARRISON STREET
SCALE 1" = 200'
200 400 600 800 1000 1200 1400
DRAWING No. 203
April 5, 1972

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FILLMORE

PARKING

PARKING

PARKING

PARKING

70 TEE
DRIVING RANGE

PROPOSED

BAYOU ST JOHN

JOHN F KENNEDY
HIGH SCHOOL

U.S. Agricultural
RESEARCH LABORATORY

VISTA

LAKE

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LEGEND
1 WALKWAYS PARALLELING CITY PARK AVE & LAKE SHORE DR
2 BICYCLE WAY
3 ASPHALT RESURFACING OF DRIVES
4 TWO DRIVE SHELTER HOUSES WITH REST ROOMS
5 SIX TENNIS PRACTICE COURTS
6 FOUR ILLUMINATED BASE BALL DIAMONDS
7 THREE ILLUMINATED BASKET BALL COURTS
8 SEVENTY TEE DRIVING RANGE
9 DREDGING FRONT LAGOONS
LEGEND CONT'D
10 EXPANSION OF OFFICE SPACE
11 NEW ILLUMINATION FOR 34 TENNIS COURTS
12 TWO 110 FT. PEDESTRIAN BRIDGES
13 ONE HUNDRED BAY PARKING AREA AT POPP MEMORIAL
14 TWO HUNDRID AND FIFTY BAY PARKING AREA AT PAN AMERICAN FIELD
15 FOUR TARTAN ILLUMINATED TENNIS COURTS
16 HARRISON AVE UNDER PASS
RECONSTRUCTION OF 6 EXISTING DRAINAGE STRUCTURES
MOTOR REPAIR, TAD GORMLEY STADIUM SEATING
FOR 3 - 18 HOLE GOLF COURSES, ILLUMINATED
BLUE LAGOON
BAYOU
ST.
DRIVING RANGE
TO THE
B
EAST BASIN
MIRAFLORES
GRAND

NEW ORLEANS CITY PARK
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BAYOU
ST JOHN
ESPLANADE
OLIVIER BLVD
TAD GORMLEY STADIUM
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MEN
LAGOON
TARGORMLEY STADIUM
PARKING
PARKING
EXPRESSWAY
PARKING
PARKING
PARKING

HARRISON AVE
LEGEND
DRIVING RANGE
LOBSTER ISLAND
FORESTER FIELD
LAGOON

KIRA BEAUAIT
FILLMORE
TO TEE DRIVING RANGE
PARKING
PARKING
PARKING

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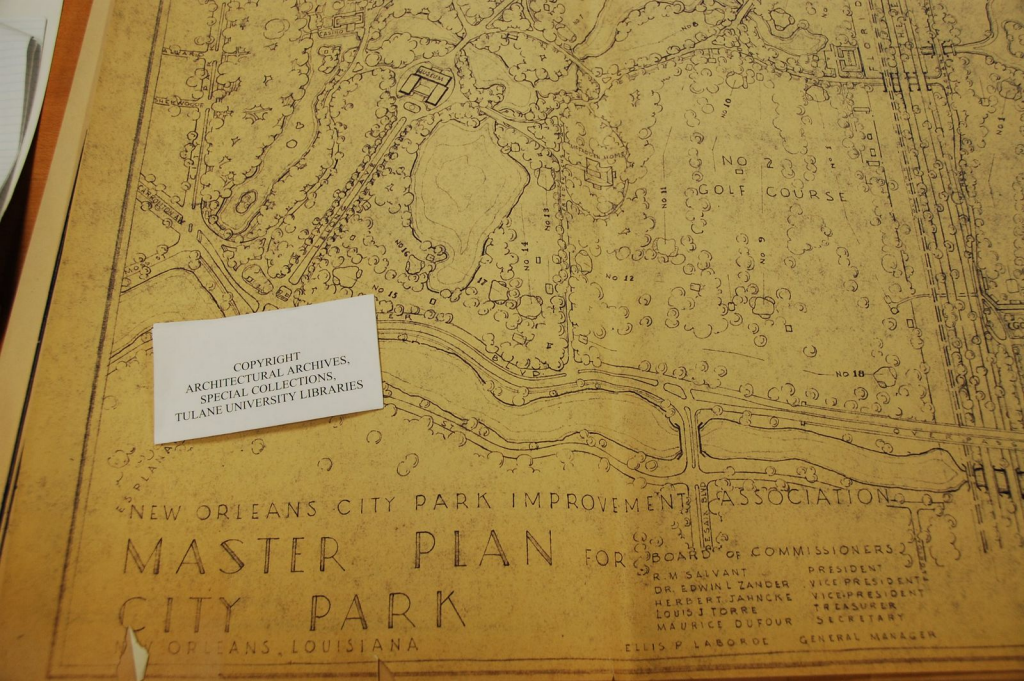
JOHN F. KENNEDY
HIGH SCHOOL
BAYOU ST. JOHN
TENNIS COURTS
BRIDGES
AREA AT POPP MEMORIAL
BOATING AREA AT PAN AMERICAN FIELD
TENNIS COURTS



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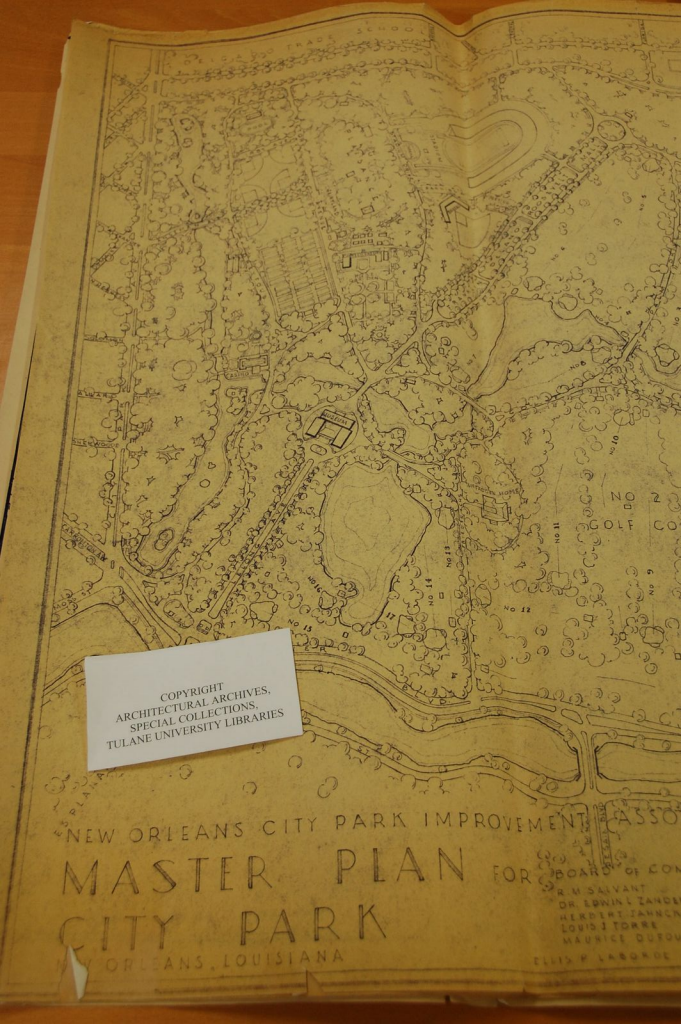
LANDSCAPE ARCHITECT AND CITY PLANNER
NEW ORLEANS, LA

DEC 13, 1937
DRAWING NO 7

DEC. 13, 1957
DRAWING NO. 7



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NO 14
NO 16
NO 5
FLORIDA
ASSOCIATION
BOARD OF COMMISSIONERS
PRESIDENT
VICE PRESIDENT
VICE PRESIDENT
TREASURER
SECRETARY
GENERAL MANAGER

SCOUT
NO 1
GOLF COURSE
NO 2
NO 3
NO 4
NO 5
NO 6
NO 7
NO 8
NO 9
NO 10
NO 11
NO 12
NO 13
NO 14
NO 15
NO 16
A L L E
A Y O U
SCALE 1:200

ST. JOHN

MIRAGE AV

GOLF COURSE

ARCHERY

EXISTING LAGOON

NEW LAGOON

NEW

NO 18

NO 17

NO 16

NO 15

NO 14

NO 13

NO 12

NO 11

NO 10

NO 9

NO 8

NO 7

NO 6

NO 5

NO 4

NO 3

NO 2

NO 1

GOLF COURSE
DRIVING RANGE
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RESEARCH LABORATORY
LEGEND

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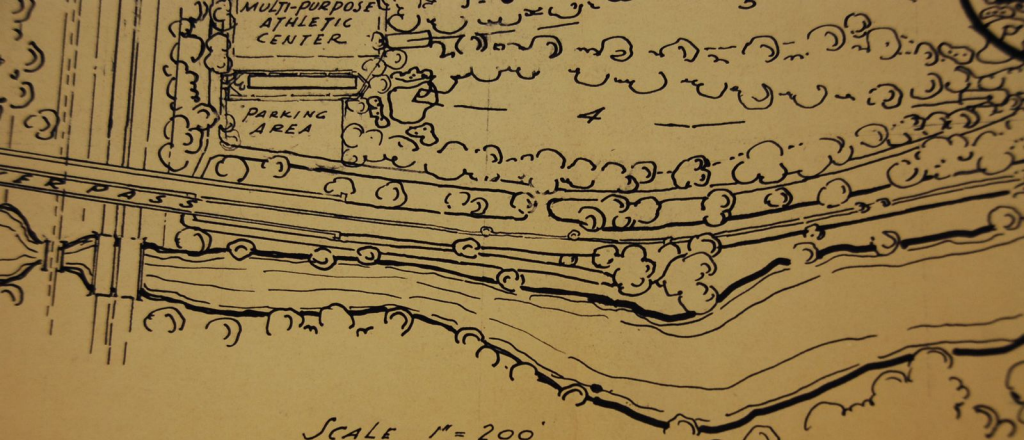

MANAGER

WILLIAM S. WISEMAN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA

DRAWING No 203
APRIL 5, 1972
REVISED TO MAY 10-72

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NEW ORLEANS, LA

DRAWING 77503
April 5, 1977
Rev. 3-10-78

7B
7A
4A
1A
THE HILL
COUTURE FOREST
DRIVING RANGE
EAST COURSE
HARRISON AVE

BAY
TO THE
Drainage
PROPOSED
LAGOON
MIRA
CHANNEL
BLIND LAGOON
ROAD
CANAL
DITCH
ROAD
CANAL
DITCH
ROAD

4B
CANAL
NORTH
COURSE
LAKE
PONTCHARTRAIN
BLVD
GENTILLY
ROBIN ST.
CRANE ST.
DOVE ST.
EGRET ST.
FORT
FLAMINGO ST.
GULL ST.
HERON
U.S. AGRICULTURAL
RESEARCH LABORATORY
JOHN F KENNEDY
HIGH SCHOOL
TO BE
DRIVING RANGE
PROPOSED
ELYSIAN FIELDS
BAYOU ST JOHN
LOCKS
NORTH

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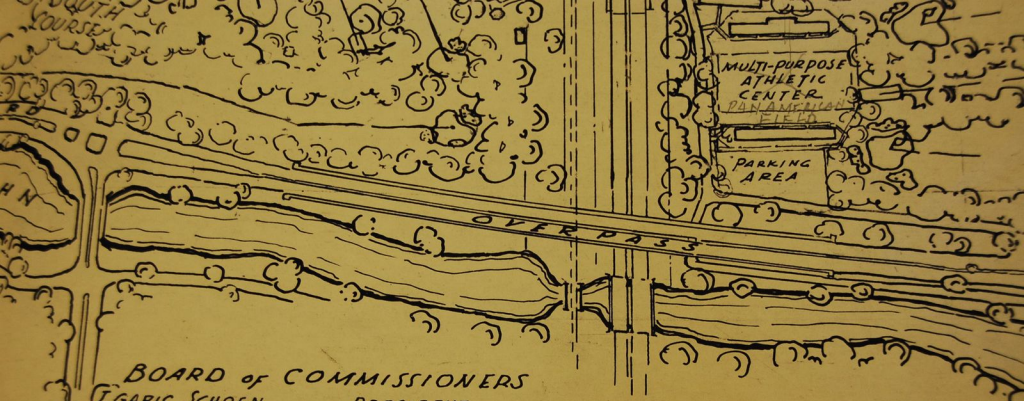

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SCALE 1" = 20

0 200 400 600 800

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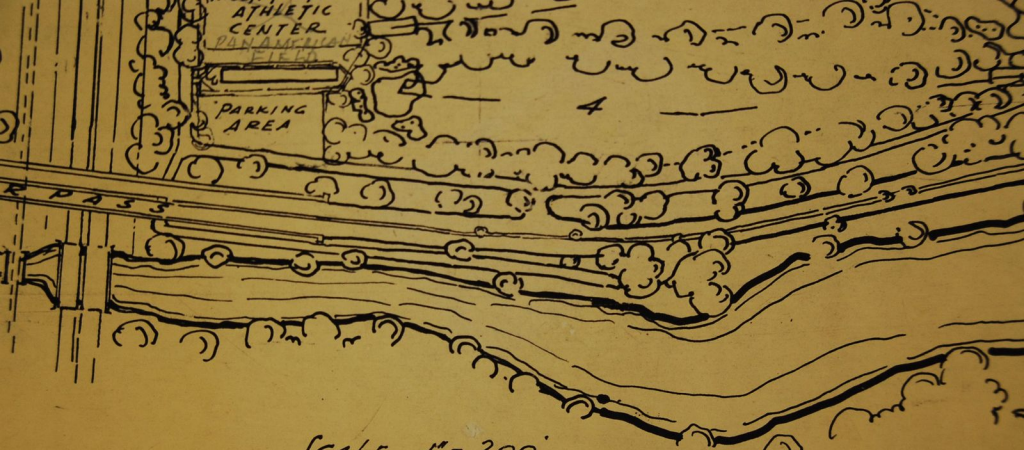
James Farrison Chm Planning & Development Committee



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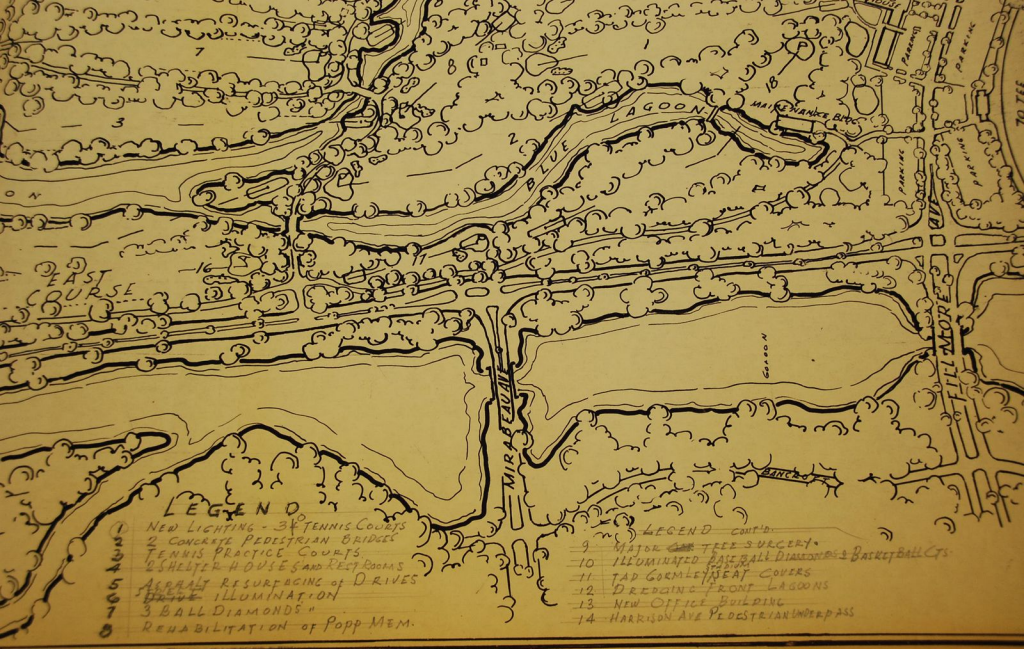
Development Committee


BLUE LAGOON
MARK TWAIN BLVD.
EAST COURSE
MIRAGE CLUB
HILLMORE
LEGEND
1 NEW LIGHTING - 3 TENNIS COURTS
2 CONCRETE PEDESTRIAN BRIDGES
3 TENNIS PRACTICE COURTS
4 SHELTER HOUSES AND REST ROOMS
5 ASPHALT RESURFACING of DRIVES
6 ILLUMINATION
7 3 BALL DIAMONDS
8 REHABILITATION of POPP MEM.
LEGEND cont'd.
9 MAJOR TREE SURGERY.
10 ILLUMINATED BATE BALL DIAMONDS & BASKET BALL CTS
11 TAD GORMLEY SEAT COVERS
12 DREDGING FRONT LAGOONS
13 NEW OFFICE BUILDING
14 HARRISON AVE PEDESTRIAN UNDERPASS

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William J. Wisdom
Landscape Architect & City Planner
New Orleans, La

Drawing No. 3
Date: 3-[illegible]
Rec'd [illegible]

Jones Fordice Chmn. Planning & Development Committee

MIRAFLORES
BLUE LAGOON
RIVIERA
PARKING
PARKING
PARKING

ORLEANS CANAL
NORTH SHORE
LAKE PONTCHARTRAIN
FERRY
FORT
FLAMINGO ST
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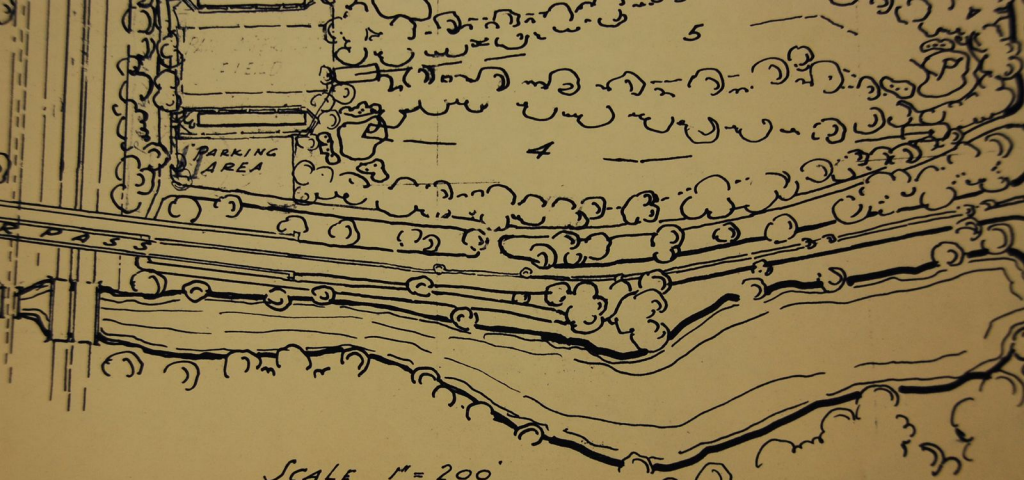
EXPRESSWAY
PARKING AREA



WILLIAM S. WISEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA

DRAWING NO.

BLUE LAGOON
MIAMI AVENUE
MIRACLE MILE
TILLMORE
PARKING
PARKING
PARKING
TO TEE DRIVING RANGE PROPOSED
LAGOON
BANYAN
EAST COURSE
10 TENNIS COURTS, ILLUMINATED
BICYCLE WAY
6 PRACTICE TENNIS COURTS, ILLUMINATED
4 BASE BALL DIAMONDS ILLUMINATED
3 BASKET BALL COURTS
MAJOR REPLANTED GORALLY LYNDUM SEATING
NEW ILLUMINATION FOR 34 TENNIS COURTS
ILLUMINATION OF 6 EXISTING BASE BALL DIAMONDS
LEGEND
TO TEE DRIVING RANGE
PAR 3-18 HOLE GOLF COURSE ILLUMINATED
250 BAY PARKING AREAS AT PAN AMERICAN FIELD
100 BAY AT POPP MEMORIAL
TWO 16 FT PEDESTRIAN BRIDGES

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DRIVING RANGE
EXPRESSWAY
PARKING AREA
OVERPASS
SCALE 1" = 200'
0 200 400 600 800 1000 1200 1400
of COMMISSIONERS
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VICE-PRESIDENT
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SECRETARY
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NEW ORLEANS, LA

HARRISON AVE

BOSTON

BOSTON

BOSTON

MIRAFLORES
FILLMORE
PARKING
PARKING
PARKING
PARKING
TO TEE
DRIVING RANGE
PROPOSED
BAYOU ST JOHN
BAYOU
GOLF
GOLF
GOLF

CANAL
BOULEVARD
CANAL
NORTH
LAKE
FORT BLVD
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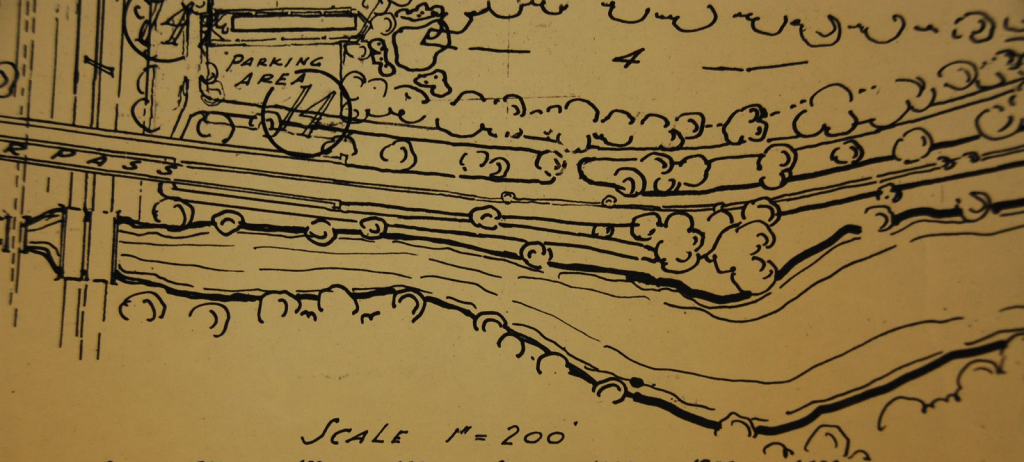

MENT COM.

CER

WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA

DRAWING NO 224
JAN 10 1974

LEGEND
1 WALKWAYS PARALLELING CITY PARK AVE & MARCOM DR.
2 BICYCLE WAY
3 ASPHALT RESURFACING OF DRIVES
4 TWO BRICK SHELTER HOUSES WITH REST ROOMS
5 SIX TENNIS PRACTICE COURTS
6 FOUR ILLUMINATED BASEBALL DIAMONDS
7 THREE ILLUMINATED BASKETBALL COURTS
8 SEVENTY TEE DRIVING RANGE
9 DREDGING FRONT LAGOONS
LEGEND CONT'D
10 EXPANSION OF OFFICE SPACE
11 NEW ILLUMINATION FOR 34 TENNIS COURTS
12 TWO 110 FT. PEDESTRIAN BRIDGES
13 ONE HUNDRED BAY PARKING AREA AT POPP MEMORIAL
14 TWO HUNDRED AND FIFTY BAY PARKING AREA AT PAN AMERICAN FIELD
15 FOUR TARLON ILLUMINATED TENNIS COURTS
16 HARRISON AVE UNDERPASS
BLUE LAGOON
70 TEE DRIVING RANGE
8
PARKING
PARKING
PARKING
MAIN CHANNEL DRIVE
MIRA VALLE
FILLMORE
BAYOU
GARDEN
BRANCH
EAST COURSE
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Landscape Architect & City Planner
New Orleans, La

SCOUT ISLAND
THE HILL
FOREST
COUTURE
FLYING FIELD
LAGOON
EAST COURSE
UNDERPASS
HARRISON AVE
LEGEND
1 WALKWAYS PARALLELING CITY PARK AVE
2 BICYCLE WAY
3 ASPHALT RESURFACING OF DRIVES
4 TWO BARK SHELTER HOUSES WITH REST
5 SIX TENNIS PRACTICE COURTS
6 FOUR ILLUMINATED BASE BALL
7 THREE ILLUMINATED BASE BALL
8 SEVENTY TEE DRIVING RA
9 DREDGING FRONT LAGOONS

LAGOON
BLIND LAGOON
RIDING ACADEMY
WEST COURTS
LAGOON
MIRAMAR DRIVE
MIRAMAR CIRCLE
TOTEL DRIVING RANGE
PARKING
TENNIS
BA
SIGN
LEGEND CONT'D
10 EXPANSION OF OFFICE SPACE
11 NEW ILLUMINATION FOR 34 TENNIS COURTS
12 TWO 110 FT. PEDESTRIAN BRIDGES
13 ONE HUNDRED BAY PARKING AREA AT POPP MEMORIAL
14 TWO HUNDRED AND FIFTY BAY PARKING AREA AT PAN AMERICAN
15 FOUR TARTAN ILLUMINATED TENNIS COURTS
16 HARRISON AVE UNDERPASS
CITY PARK AVE LA MACCOA DR.
OF DRIVES
USES WITH REST ROOMS
COURTS
BASE BALL DIAMONDS
BASKET BALL COURTS
IVING RANGE
ECORD

ORLEANS CANAL
NORTH COURSE
LAKE VISTA
FORT BLVD
FLAMINGO ST
GULL ST
U.S. AGRICULTURAL RESEARCH LABORATORY
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BAYOU ST. JOHN
LOCKS

WILLIAM S WIEDORN COLL.

FOLDER 11

CITY PARK - MASTER PLANS

(REPRODUCTIONS)

Folder 12 – William S Wiedorn Collection – City Park Master Plans

A. N.O. City Park Main Drainage (Re-Study of Scheme "B")
Dwg No. 163
10.10.1967 (Revised 10.23.1967)
Scale: 1"=100'
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

B. Site Plan for Grading, Drainage & Site Improvements
Dwg No. (Not Noted)
Date (None)
Scale: 1"=20'
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

C. N.O. City Park Highway Paving Tools – Diagonal Road
Dwg No. 101-113
04.03.1937
Scale: (Varies per detail)

D. N.O. City Park Paving Plan – Entrance Road to Stadium
Dwg No. 101-65
10.10.1967 (Revised 10.23.1967)
Scale: 1/8"=1'-0"

E. N.O. City Park Plan and Profile of Service Road
Dwg No. 101-39
09.25.1936
Scale: 1"=20'

F. N.O. City Park Highway Paving Tools (24' Concrete Roads)
Dwg No. 101-28
08.26.1936
Scale: 3/4"=1'-0"

G. N.O. City Park Preliminary Details for Riding Academy
Dwg No. 153 (Accompanies Dwg. 152)
07.06.1967
Scale: 1"=40'
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

H. Elevations of Ground In Rear of New Golf Club House (under construction)
Dwg No. 290-31 F-507
October 19, 1966
Scale: 1"=100'
Gandolfo, Kuhn & Associates, New Orleans, LA

I. N.O. City Park Northeast Section – Revised Plan for Grading, Drainage & Site Improvements
Dwg No. 86 (Dwg. No. 87 Drainage with Appurtenances & Master Plan accompanies this dwg.)
January 25, 1965 (70 Driving Range Revised 08.03.1965)
Scale: 1"=200'
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

J. N.O. City Park Development of Area Northwest of Behrman Circle
Dwg No. 2004
06.25.1971
Scale: 1"=100'

K. N.O. City Park Preliminary Plan for Grading, Drainage & Site Improvements
Dwg No. 89
05.13.1965

Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

L. N.O. City Park Park Administration Bldg. & The Climatron Area
Dwg No. 90 revised (Accompanies Dwg. No. 89)
06.16.1965
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

M. N.O. City Park Construction Plan for Couturier Memorial
Dwg No. 85
11.24.1964
Scale: Varies per Detail/Plan
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

N. N.O. City Park North Alexandria St., Dumaine St. & City Park Ave. – Prelim Entrance Plaza Plan
Dwg No. 228
10.31.1974
Scale: 1”=10’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

O. N.O. City Park Entrance at Dumaine St. & City Park Ave. & North Alexandria St.
Dwg No. 227
10.28.1974
Scale: 1”=10’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

P. Study for Bicentennial Plant Memorial
Dwg No. Not Noted
02.28.1975
Scale: 1/8”=1’-0”
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

Q. N.O. City Park Study for Bicentennial Plant Memorial
Dwg No. Not Noted
03.05.1975
Scale: 1/8”=1’-0”
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

R. N.O. City Park Casino Environs
Dwg No. 224
03.07.1974
Scale: 1”=20’

S. N.O. City Park Preliminary Plan for Casino Environs
Dwg No. 219
11.14.1973 (Revised 03.06.1974)
Scale: Varies
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

T. N.O. City Park Revised Plan for Casino Environs
Dwg No. 225
05.16.1974
Scale: 1”=20’ (Plan) 1 ½”=1’-0” (Details)
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

U. N.O. City Park Site Plan for Grading, Drainage & Site Improvements for New Athletic Fields & Recreation Areas
Dwg No. 190
02.02.1971 (Revised 03.27.71)(Revised 02.09.73 for New Soccer Field)
Scale: 1”=100’

William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

V. N.O. City Park Site Plan for Grading, Drainage & Site Improvements for New Athletic Fields & Recreation Areas
Dwg No. 190
02.02.1971 (Revised 03.27.71)
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

W. N.O. City Park Development of North Area – Enlargement of Area South of JFK High School Including Filling, Grading, Drainage, Site Improvements, Lawns & Planting
Dwg No. 164
11.13.1967
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

X. N.O. City Park Development of New Athletic Fields
Dwg No. 184
10.05.1970
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Legend
1. 1 Soccer Field
2. 2 Softball Diamonds
3. 1 Football Field
4. 201 Parking Bays (Regulated)

Y. N.O. City Park Preliminary Plan for Grading, Drainage & Site Improvements – Wisner Blvd. – New Athletic Fields and Environs Dwg No. 185
10.05.1970
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Legend
1. 1 Soccer Field
2. 2 Softball Diamonds (Illuminated)
3. 1 Football Field
4. 270 Regulated Parking Bays

Z. N.O. City Park Development of North Area – Filling, Grading, Drainage, Site Improvements, Lawns & Planting
Dwg No. 160
09.12.1967 (Revised 11.13.67)
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Legend
CB. Catch Basin
BM. Bench Mark
P.L. Property Line
P.S.L. Property Site Line
EL. Elevation

AA. C.P. Stadium Sections / Pan Am Stadium Profiles
Dwg No. 200/200B
01.30.1972
Scale: 1”=40’ (Horizontal) 1”=1’ (Vertical)
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

BB. Drainage Sketch New Clubhouse
Dwg No. Not Noted
Date: None
Scale: None
Rough drawing illustrating a schematic drainage plan for area surrounding clubhouse

CC. N.O. City Park – Official Baseball Diamond
Dwg No. 9-12
02.12.1935
Scale: 1”=20’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

DD. N.O. City Park – Typical Drains & Catch Basins
Dwg No. 5-3
03.10.1936
Scale: Varies
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

EE. N.O. City Park Preliminary Plan of Riding Academy
Dwg No. 152 06.15.1967 (Revised 06.29.67)
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

FF. N.O. City Park – Front of Park
Dwg No. A-100
07.27.1961
Scale: 1”-100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

GG. N.O. City Park – Preliminary Site Plan for Sidewalks and Environs
Dwg No. 240
08.03.1976 (Revised 09.07.76)
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

HH. N.O. City Park – Development of New Athletic Fields and Recreation Area Including Grading, Drainage, Site Improvements, Lawns & Planting
Dwg No. 161
09.21.1967 (Revised 11.13.67)
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

II. N.O. City Park – Development of New Athletic Fields and Recreation Area
Dwg No. 180 (Dwgs No. 175 & 181 Accompany this Dwg)
10.16.1969 (Revised 11.06.69)
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

JJ. N.O. City Park – General Plan for Bicycle Way
Dwg No. 175
10.30.1968
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

KK. N.O. City Park – Development Plan Details for New Athletic Fields and Recreation Area
Dwg No. 181 (Dwgs No. 175 & 180 Accompany this Dwg)
10.16.1969
Scale: Varies
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

LL. N.O. City Park – Preliminary Master Plan (not complete)

Dwg No. 82
05.25.1964
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

MM. N.O. City Park – Details for Grading, Drainage & Site Improvements - New Athletic Fields and Recreation Areas
Dwg No. 191
02.02.1971
Scale: Varies
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

NN. N.O. City Park – Preliminary Layout Plan – Master Plan North Section
Dwg No. 8
07.25.1958 (Revised 09.05.58)
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

OO. N.O. City Park – Multi-Purpose Athletic Facilities – Preliminary Plan for Grading, Drainage & Site Improvements
Dwg No. 200 A
01.24.1972
Scale: 1”=20’ (Horizontal)
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

PP. N.O. City Park – Marconi Drive Drainage
Dwg No. 215
06.25.1973
Scale: 1”=200’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

QQ. N.O. City Park – Prelim Plan for Lagoon Overflow Drainage to Pump Station #7
Dwg No. 130
11.07.1966
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

RR. N.O. City Park – C. Park
Dwg No. 221
01.02.1974
Scale: 1”=50’

SS. N.O. City Park – C. Park
Dwg No. 222
01.03.1974
Scale: 1”=50’

TT. Study for Main Drainage - N.O. City Park
Dwg No. 157
08.17.1967
Scale: 1”=200’

UU. N.O. City Park – Revised Grading & Drainage – Between Existing Lagoon & East Ursuline Lagoon
Dwg No. 162
10.05.1967
Scale: Varies
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

VV. General Plan for New Orleans City Park
Dwg No. Not Noted
1939

Scale: 1”=400’
Richard Koch, Weis Dreyfous & Seiferth Associated Architects
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

WW. Details to Accompany Site Plan for Grading, Drainage & Site Improvements – Pan Am Field dwg No. Not Noted
1970
Scale: Varies
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

XX. N.O. City Park – Historic Spanish Fort
Dwg No. 239 (Accompanies Sketch by Waldemar S. Nelson & Co.)
04.10.1976
Scale: 1”=60’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

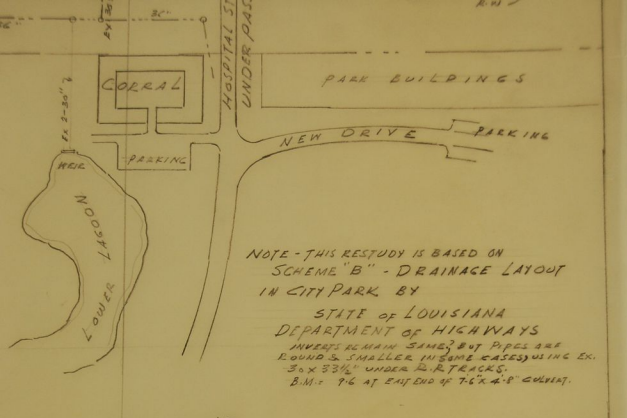
YY. N.O. City Park – Northeast Section – Drainage with Appurtenances
Dwg No. 87 (Accompanies Dwg No. 86)
01.25.1965
Scale: Varies
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

ZZ. N.O. City Park Preliminary Plan for Grading, Drainage & Site Improvements – Wisner Blvd. – New Athletic Fields and Environs
Dwg No. 185
10.05.1970
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Legend
1. 1 Soccer Field
2. 2 Softball Diamonds (Illuminated)
3. 1 Football Field
4. 270 Regulated Parking Bays

WILLIAM S. WIEDORN COLL.

FOLDER 12

CITY PARK - MISC. IMPRVMTS



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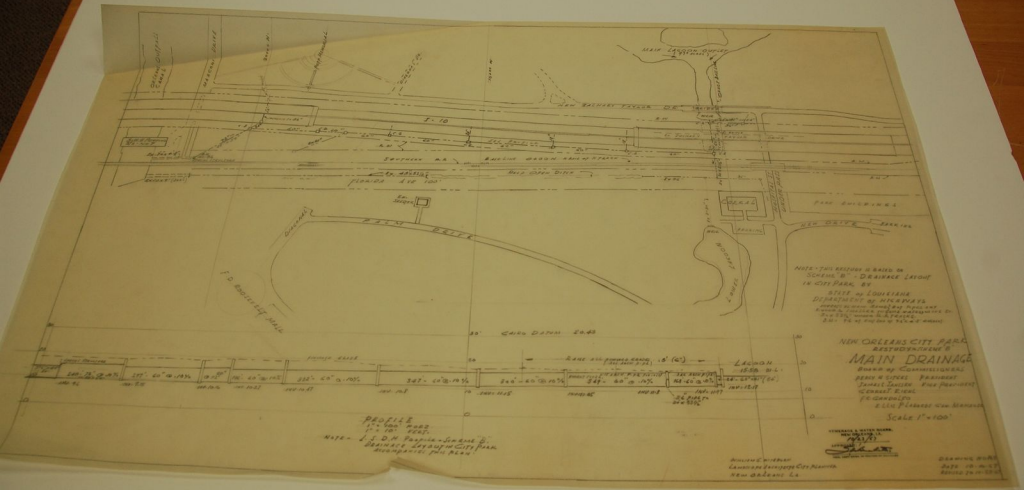

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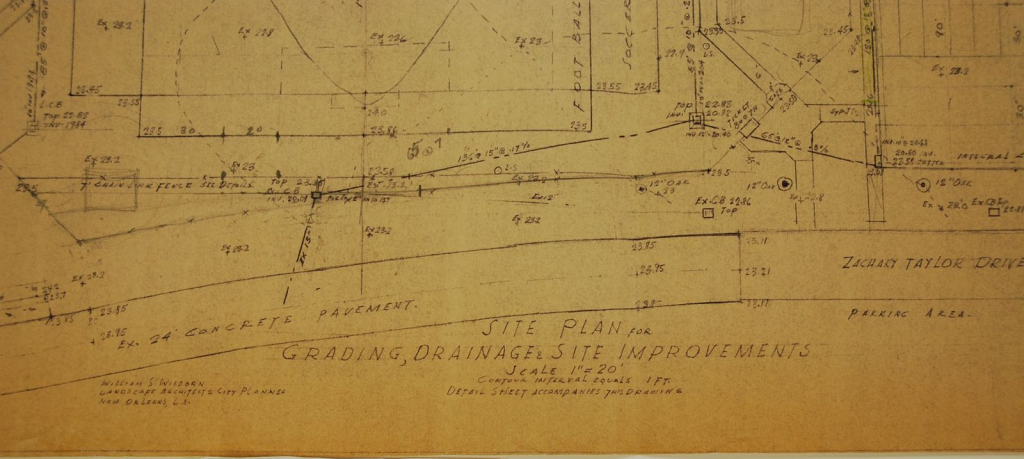

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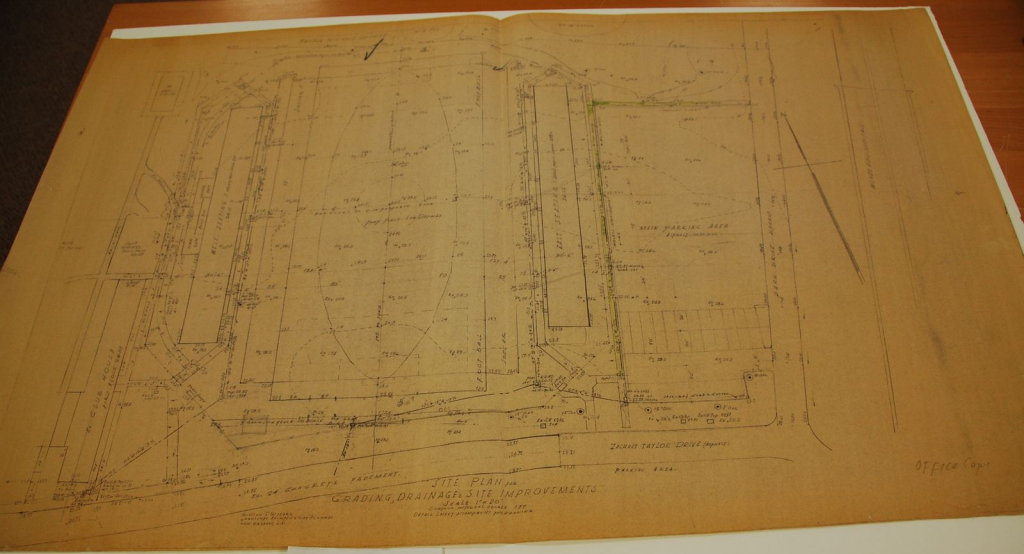

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DUMMY JOINT TEMPLATE

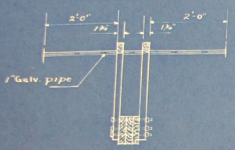
Material Steel

EXPANSION TEMPLATE

Material Steel

NOTE:

SYMBOLS SHOWN ON TOOLS SUCH AS ℄ A-B ETC. SHALL BE CUT OR BURNED INTO THE TOOLS. THE LETTERS SHALL NOT BE LESS THAN 3" HIGH. EXCEPT ON THE 2" DUMMY TEMPLATE, THE LETTERS OF WHICH SHALL BE ½" HIGH. LETTERS SHALL BE PERFECT AS TO LEGIBILITY.



CHECKED + APPROVED _____

CHECKED + APPROVED _____

B.P.C.

NEW ORLEANS CITY PARK	
JOB No. 101	4/3/31
SHEET No. 113	
SCALE	

HIGHWAY PAVING TOOLS

DIAGONAL ROAD

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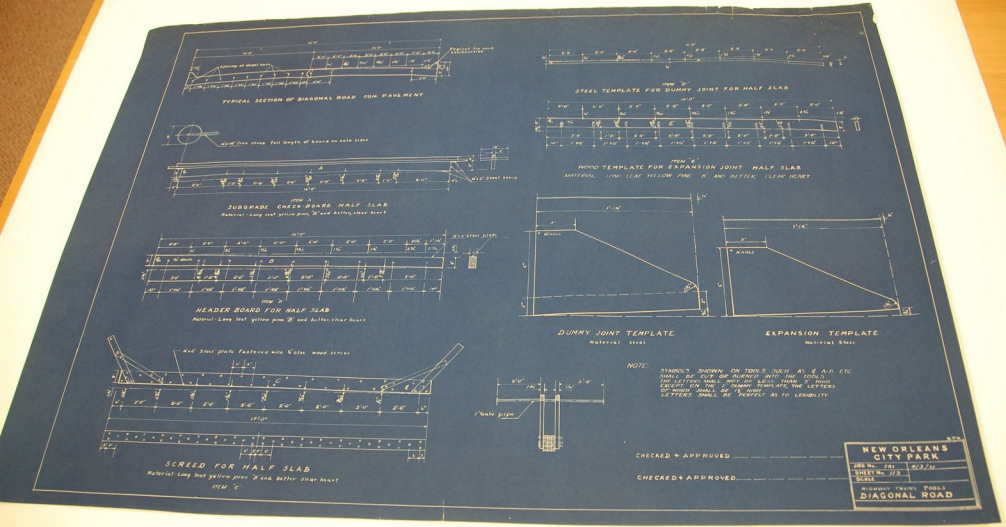

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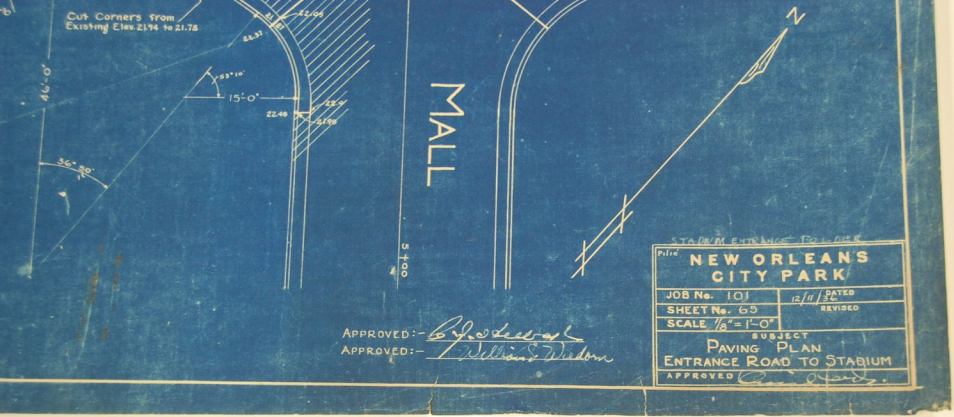

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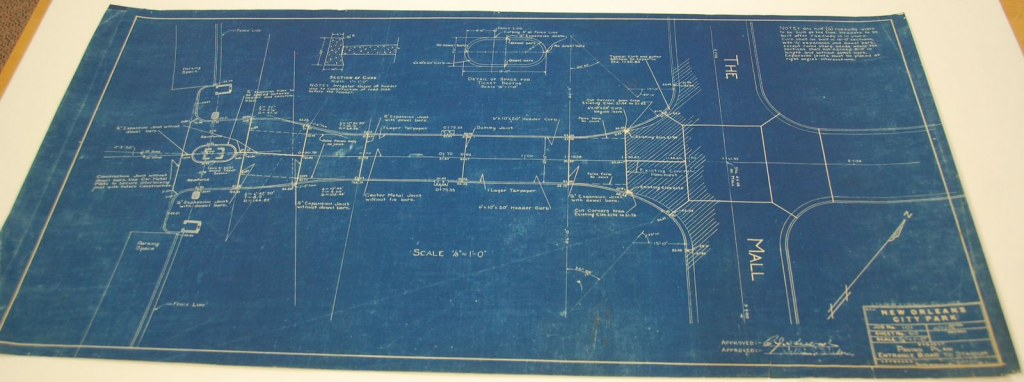
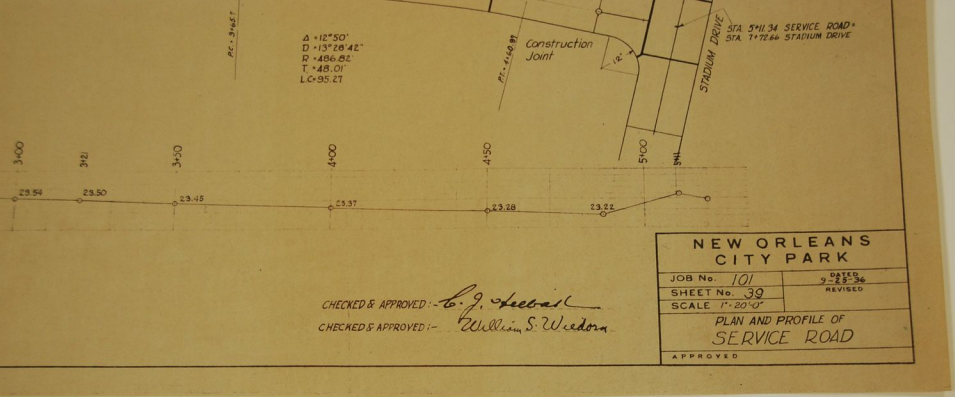
NOTE: One half (1/2) roadway width to be built at the time. Headers to be built after roadway is in place. Curb shall be built in 16'-0" sections, with 1/2" expansion and dowel bars, except round sharp bends where the sections shall not exceed 8'-0" in lenght and without dowel bars. Expansion joints must be placed at right angles intersections.


THE MALL
SCALE 1/8"=1'-0"
NEW ORLEANS CITY PARK
Detail of Grade for Concrete Walks
Section at Curb
Detail of Grade for Asphalt Walks
Detail of Grade for Brick Walks
Center Metal Joint without Tie Bars
Expansion Joint without Metal Bars
Expansion Joint with Metal Bars
Dummy Joint
Finger Tarpaper
Curb Corners Brick Laying Bricks Same as Walk
Curb Corners Brick Laying Bricks Same as Walk
Curb Corners Brick Laying Bricks Same as Walk



CHECKED & APPROVED:- C. J. Theard

CHECKED & APPROVED:- William S. Wiedorn

NEW ORLEANS CITY PARK	
JOB No. 101	DATED 9-25-36
SHEET No. 39	REVISED
SCALE 1"=20'-0"	

PLAN AND PROFILE OF
SERVICE ROAD

APPROVED

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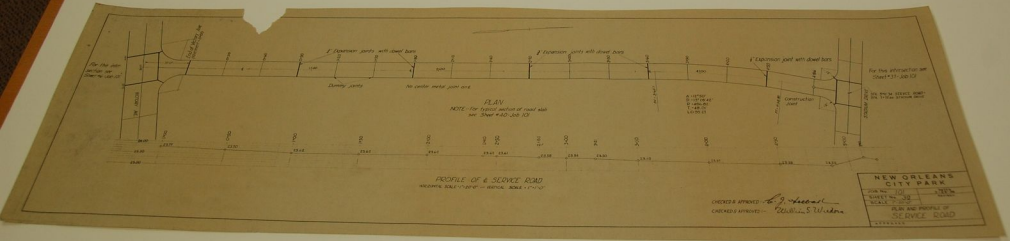

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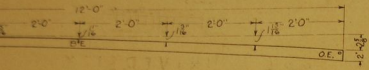
(BD)



FOR DUMMY JOINTS FOR 24'-0" ROAD

(BE)

CHECKED & APPROVED:-

NEW ORLEANS CITY PARK	
JOB No. 101	DATE 8-26-36
SHEET No. 28	REVISED
SCALE 3/4" = 1'-0"	
SUBJECT: HIGHWAY PAVING TOOLS 24'-0" CONCRETE ROADS	
APPROVED: William S. Wisdom	

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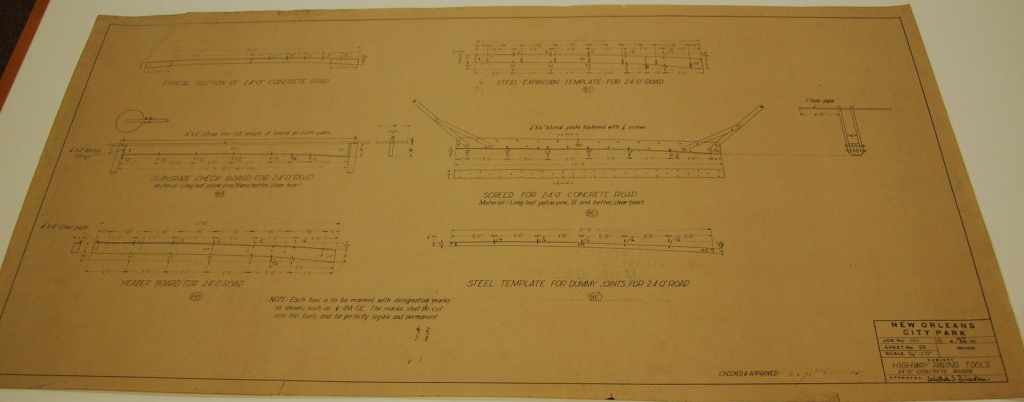

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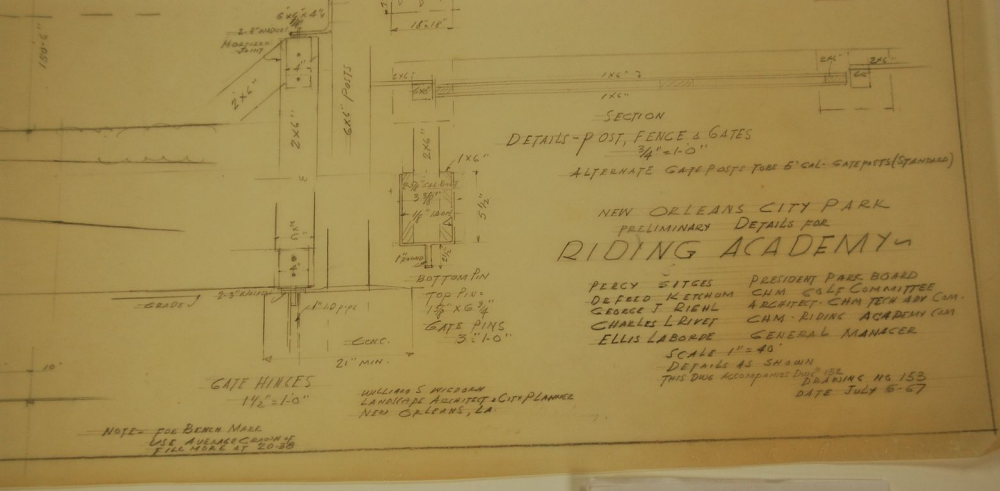

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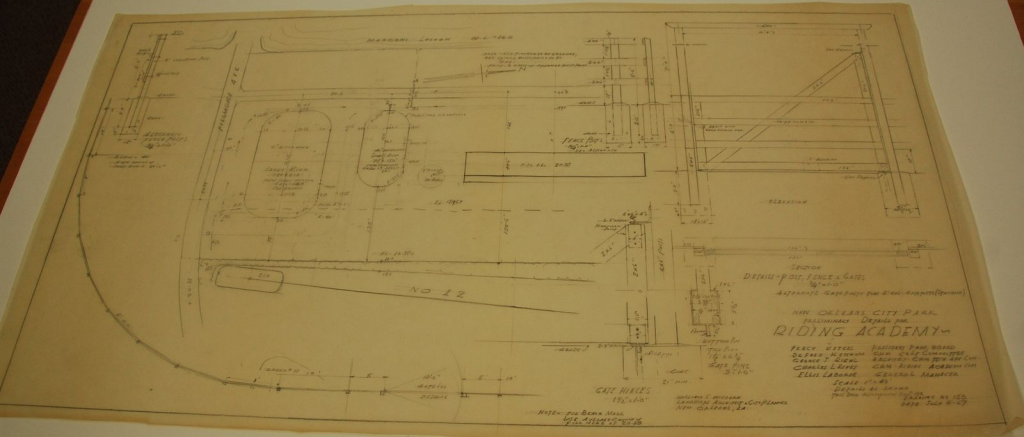

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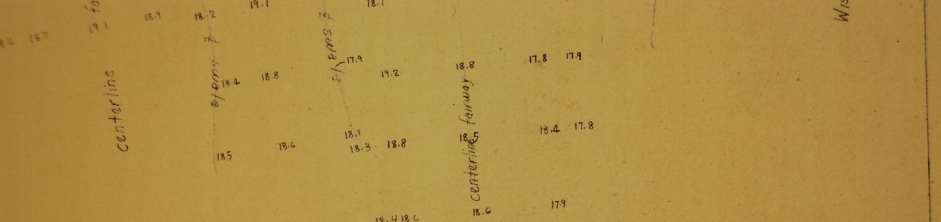

Elevations of ground in rear of new Golf Club House (under construction)

Oct. 19, 1966

OFFICE OF
GANDOLFO, KUHN & ASSOCIATES
CIVIL ENGINEERS & LAND SURVEYORS
NATIONAL BANK OF COMMERCE BLDG.
NEW ORLEANS 12

279-31 F-507

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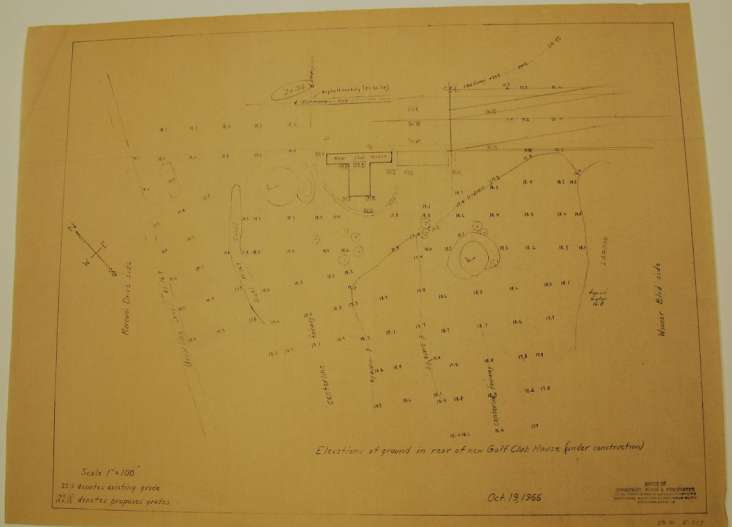

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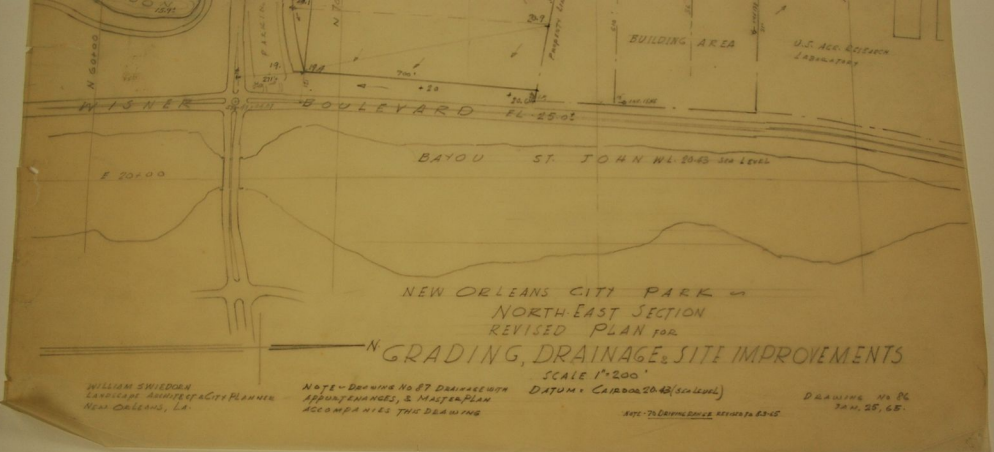

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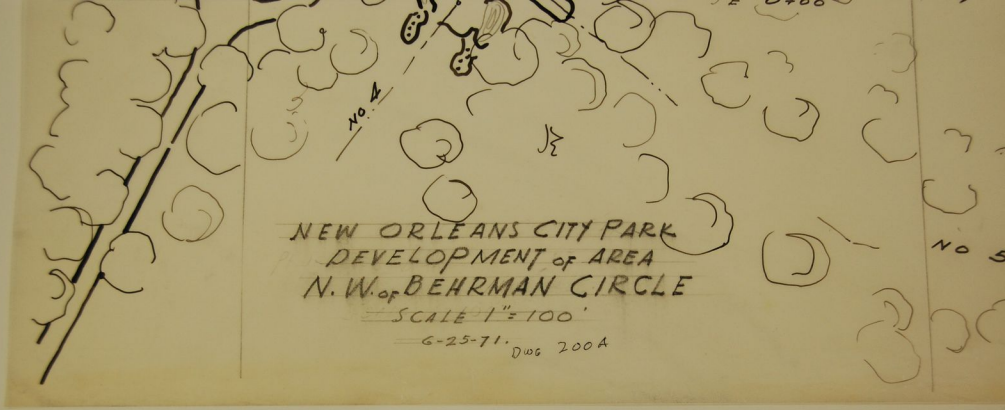

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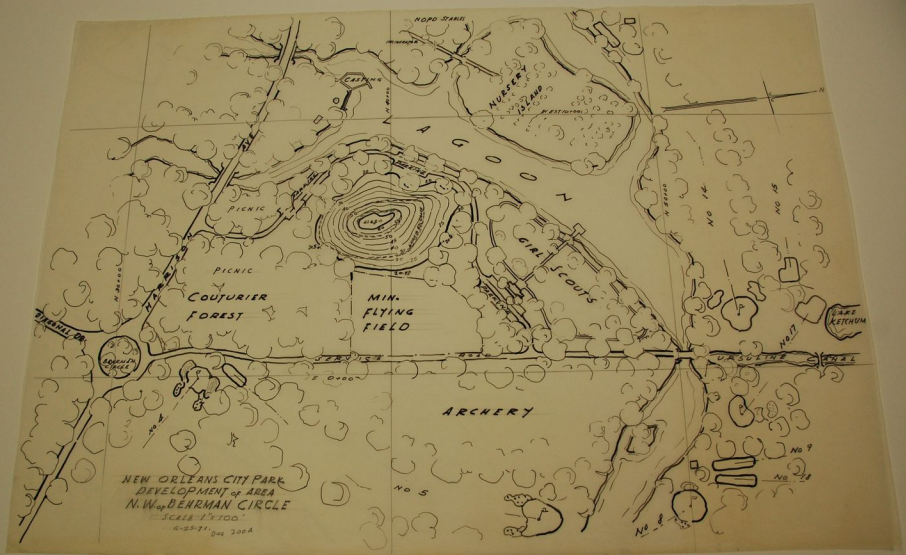

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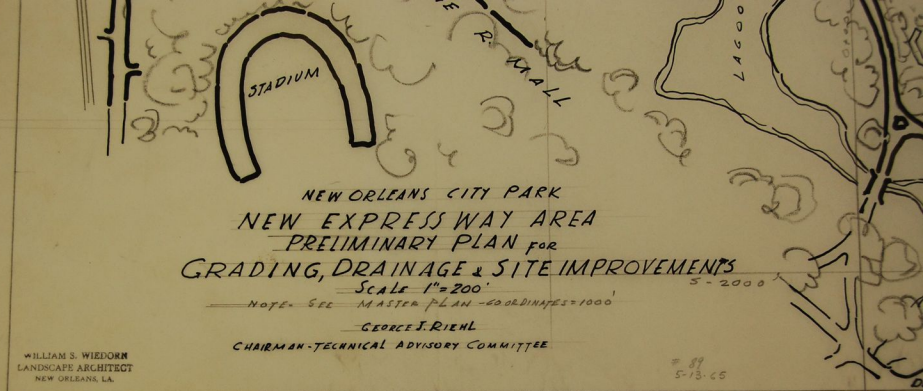

NEW ORLEANS CITY PARK

NEW EXPRESSWAY AREA

PRELIMINARY PLAN for

GRADING, DRAINAGE & SITE IMPROVEMENTS

SCALE 1"=200'

NOTE: SEE MASTER PLAN - COORDINATES = 1000'

GEORGE J. RIEHL

CHAIRMAN - TECHNICAL ADVISORY COMMITTEE

WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT
NEW ORLEANS, LA.

5-2000

5-13-65

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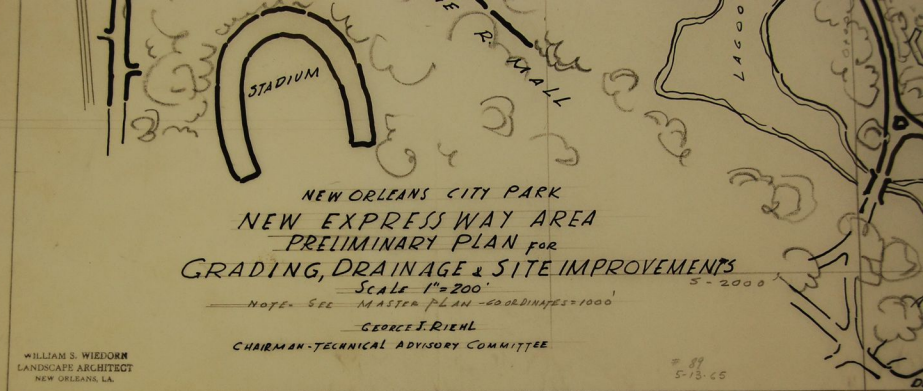

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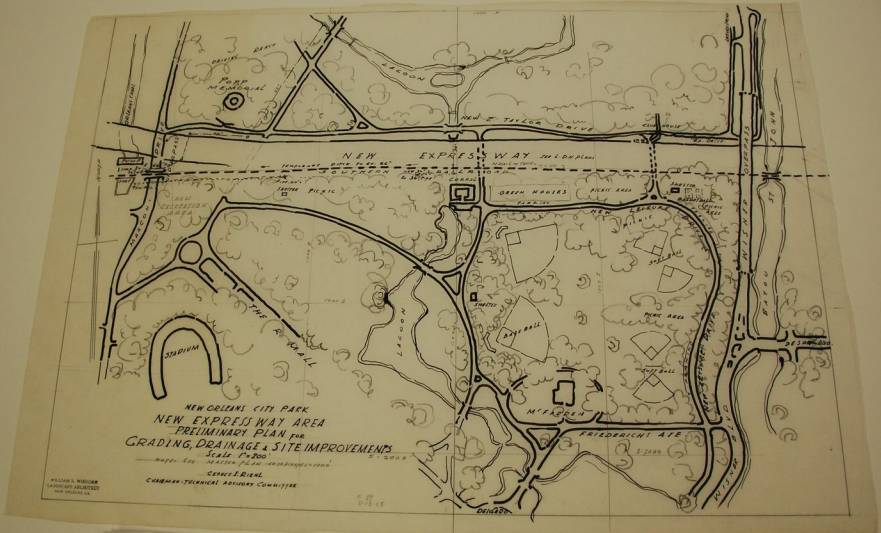

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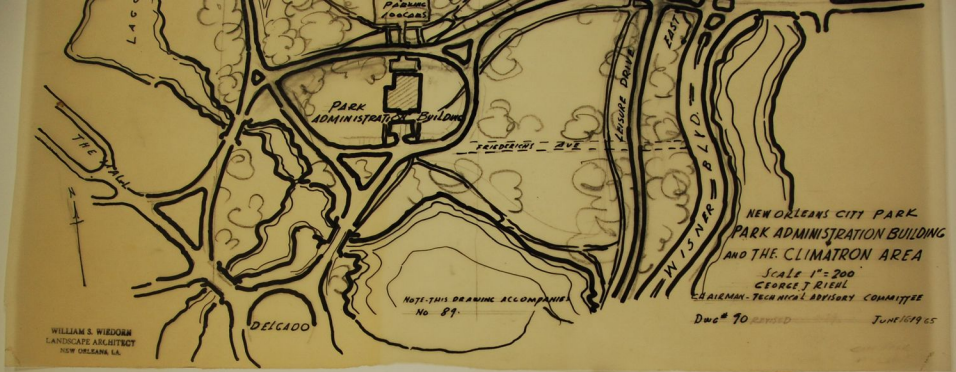

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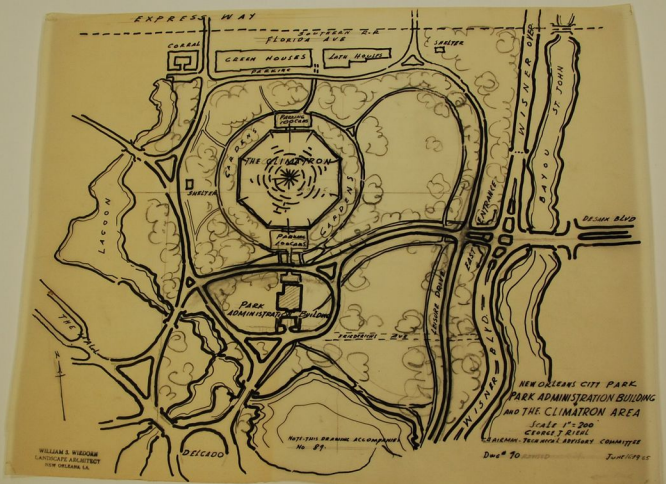

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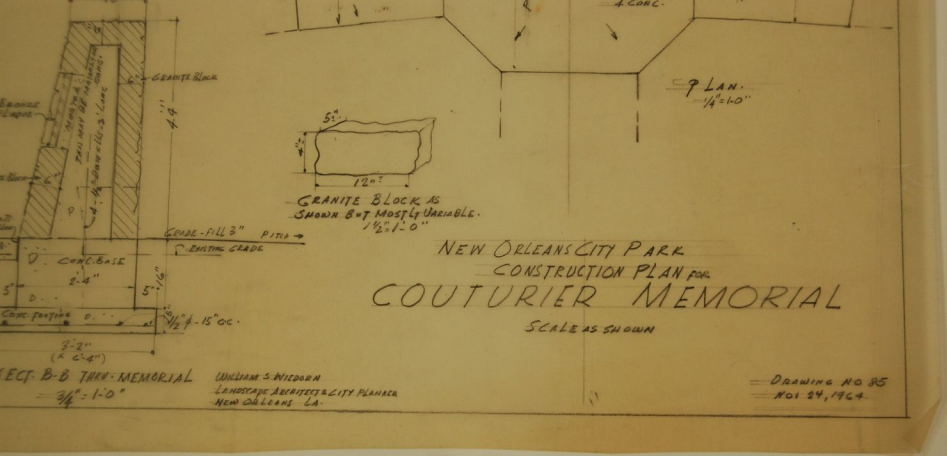

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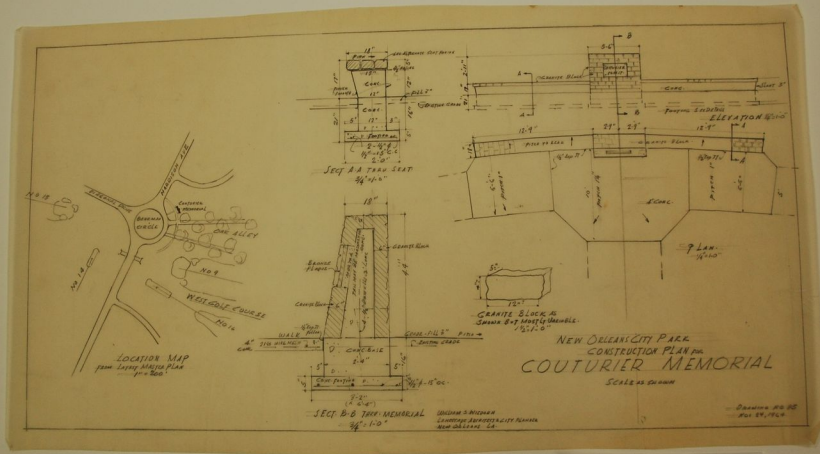

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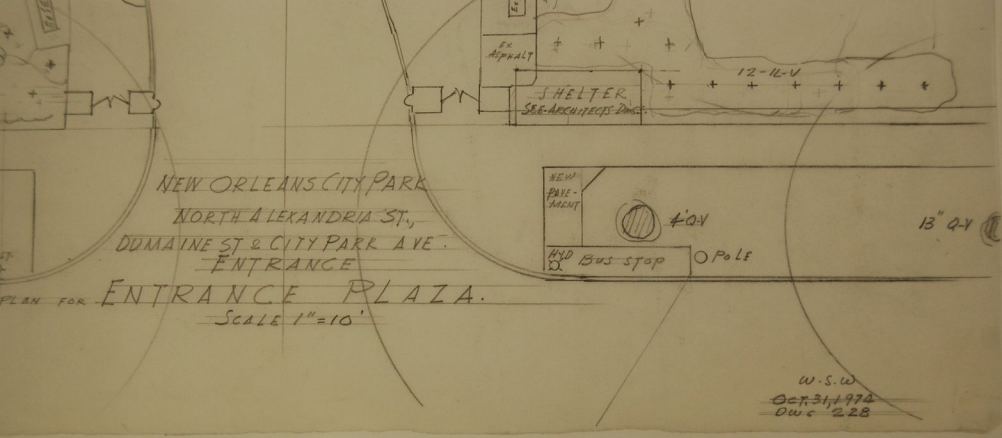

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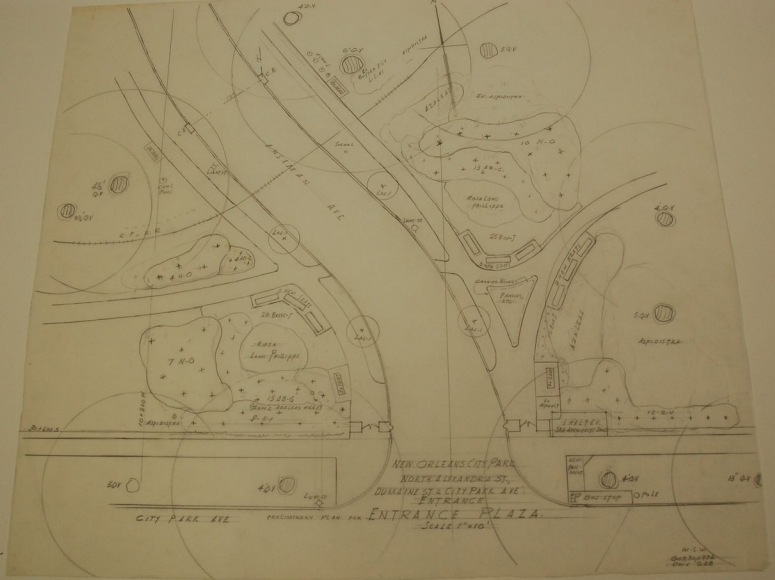

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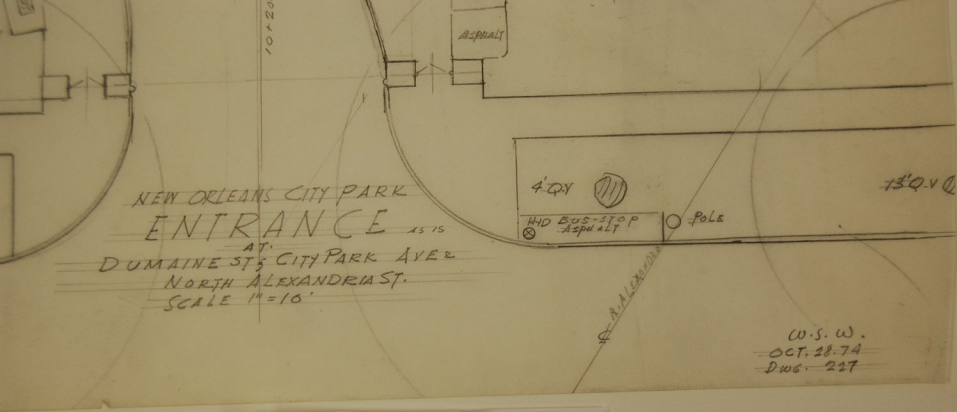

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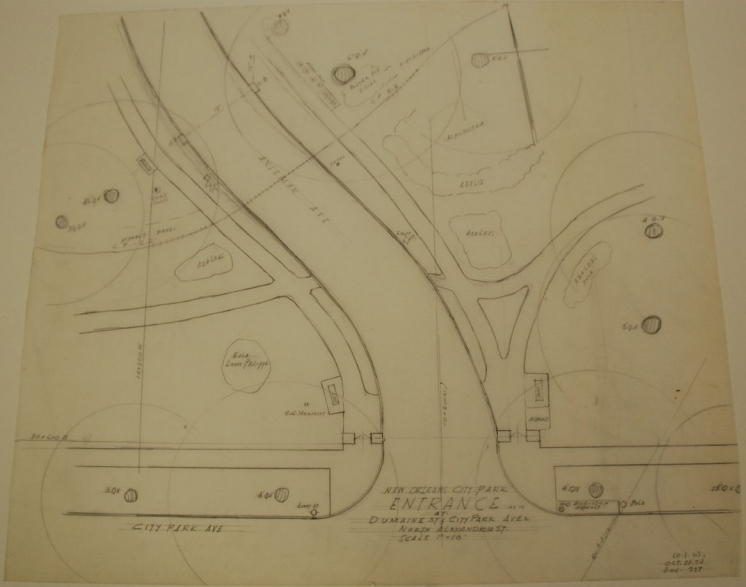
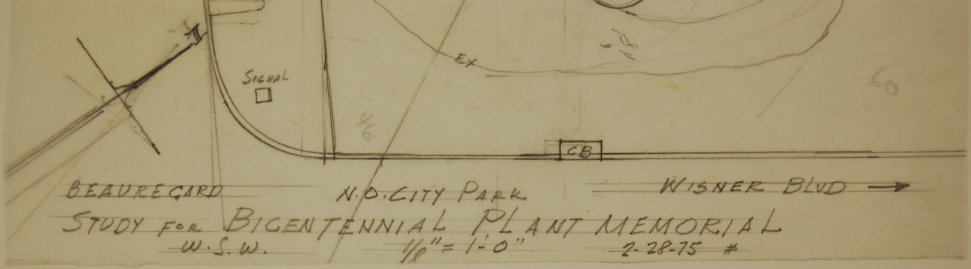

NEW ORLEANS CITY PARK
ENTRANCE
DUMAINE ST. CITY PARK AVE.
NORTH ALEXANDER ST.
SCALE 1"=10'
CITY PARK AVE
AVENUE PARK AVE
DUMAINE
ALEXANDER
ADMIN.
ENTRANCE
EXIT
ENTRANCE
EXIT
ENTRANCE
EXIT



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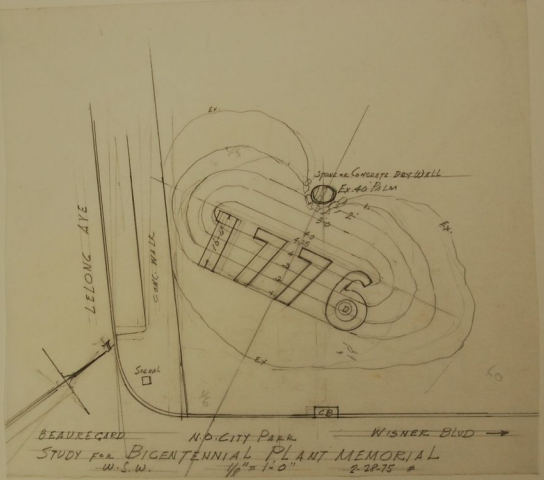
LEJONG AVE
CONC. WALK
SIGNAL
Ex.
Ex.
Ex.

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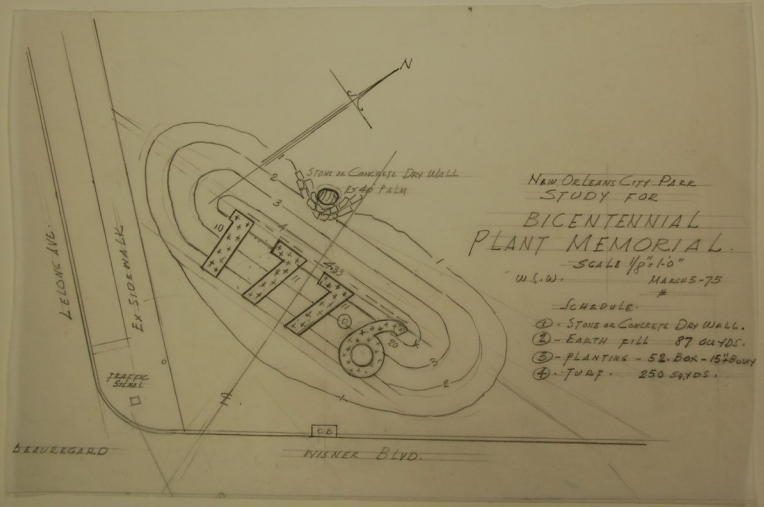

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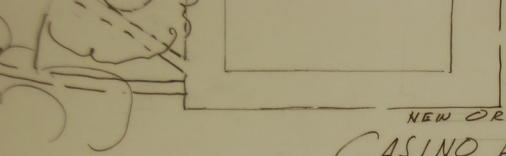

NEW ORLEANS CITY PARK

CASINO ENVIRONS

SCALE 1" = 20'

DWG # 224

3-7-74.

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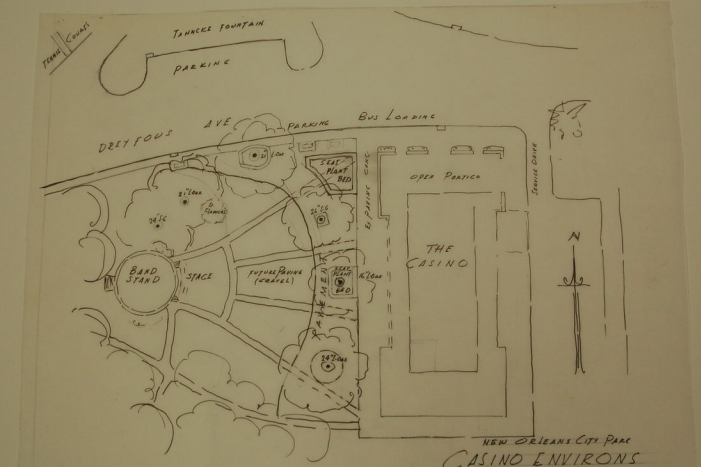

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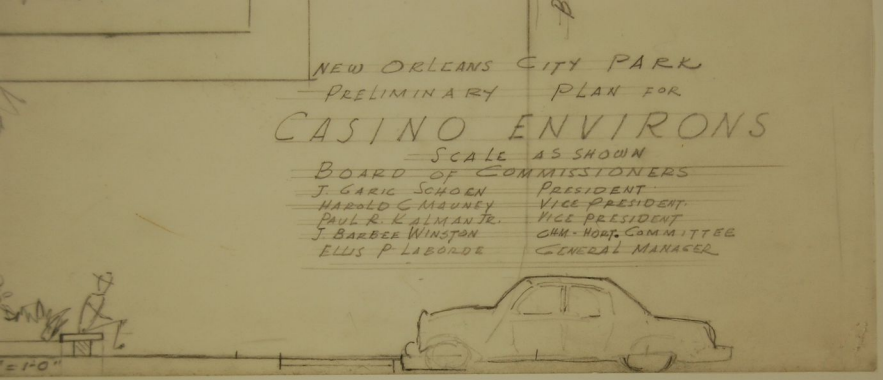

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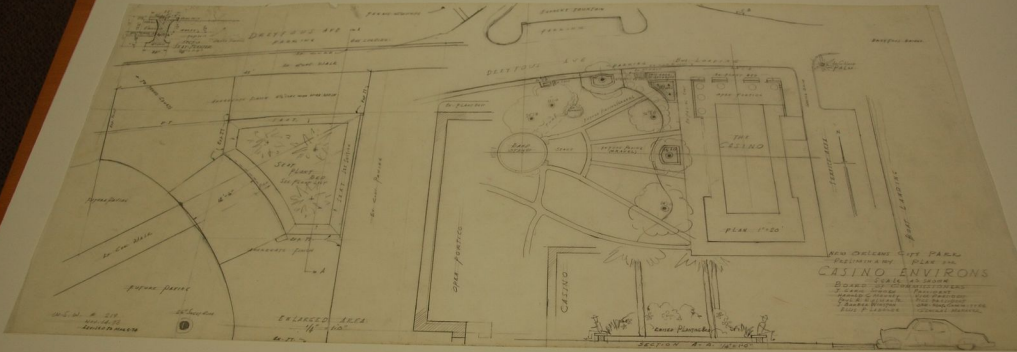
FUTURE PARK

W.S.W. # 219
NOV. 14-73
REVISED TO MAR 6-74



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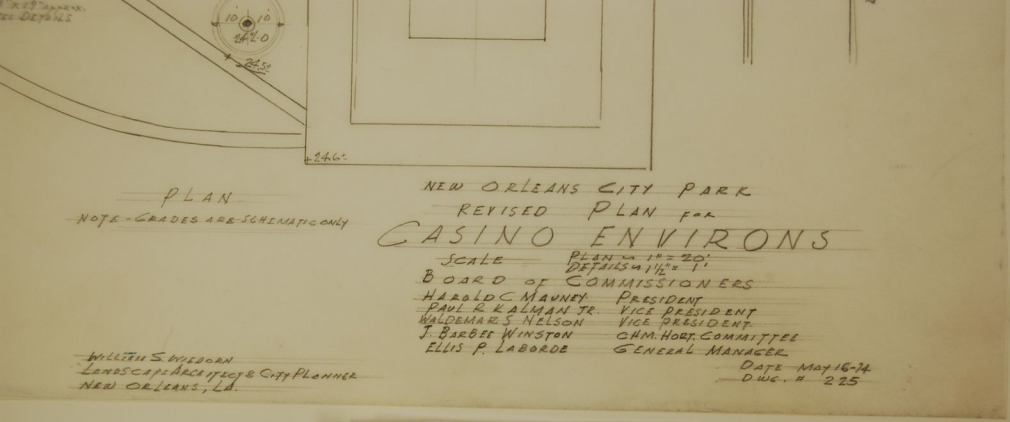

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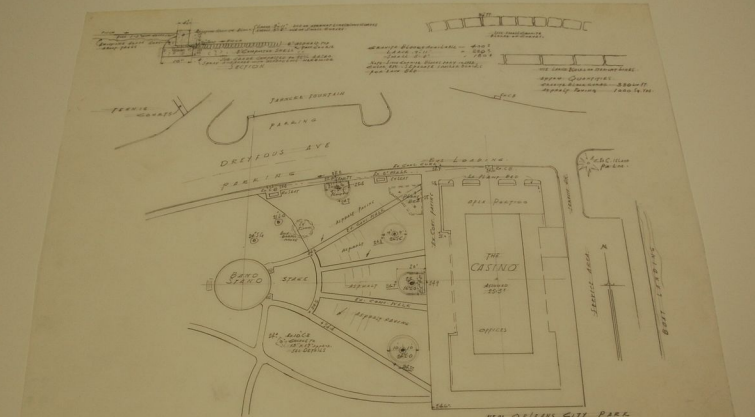

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GREEN HOUSES

ROSE GARDEN

NEW ORLEANS CITY PARK
SITE PLAN FOR
GRADING, DRAINAGE & SITE IMPROVEMENTS
FOR NEW ATHLETIC FIELDS & RECREATION AREAS

SCALE 1"=100'
0 50 100 200

BOARD OF COMMISSIONERS

RICHARD A. PENEGUY	PRESIDENT
J. CARIG SCHOEN	VICE PRESIDENT
HAROLD C. MAUNEY	VICE PRESIDENT
ROBERT PEYROUS	COMMISSIONER
GEORGE J. RIEHL	ARCHITECT
ELLIS P. LABORDE	GENERAL MANAGER

MASTER PLAN & DETAIL SHEET ACCOMPANIES THIS PLAN.

DRAWING 190
FEB 2, 1971
REVISED TO 3-22-71

REVISED FEB. 1
NEW SOCCER

AVE

WILLIAM J. WIEDEN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

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HOUSES

ROSE GARDEN

NEW ORLEANS CITY PARK
SITE PLAN FOR
GRADING, DRAINAGE & SITE IMPROVEMENTS
FOR NEW ATHLETIC FIELDS & RECREATION AREAS

SCALE 1"=100
AS SHOWN

BOARD OF COMMISSIONERS

RICHARD A. PENEGUY	PRESIDENT
J. GARIC SCHOEN	VICE PRESIDENT
HAROLD C. MAUNEY	VICE PRESIDENT
ROBERT PEYROUS	COMMISSIONER
GEORGE J. RICHL	ARCHITECT
ELLIS P. LABORDE	GENERAL MANAGER

MASTER PLAN & DETAIL SHEET ACCOMPANIES THIS PLAN.

WILLIAM D. TWEEDEN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DRAWING 190
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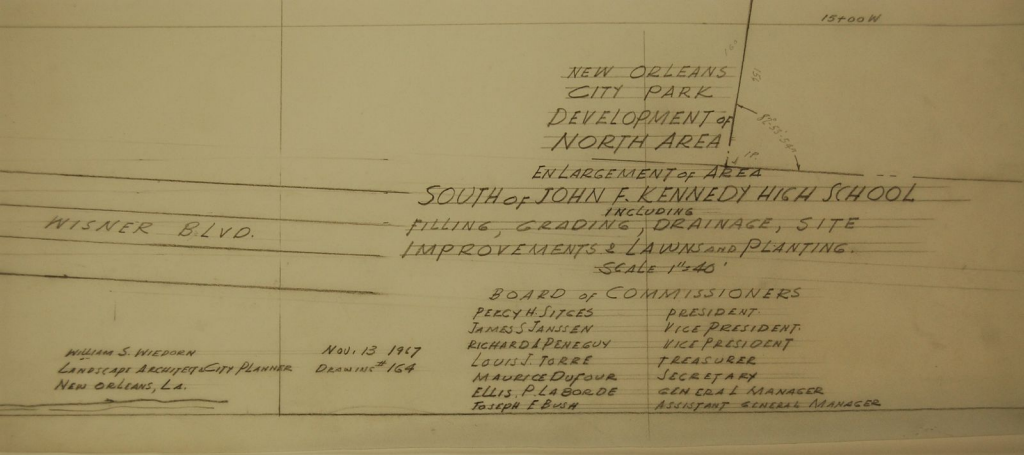

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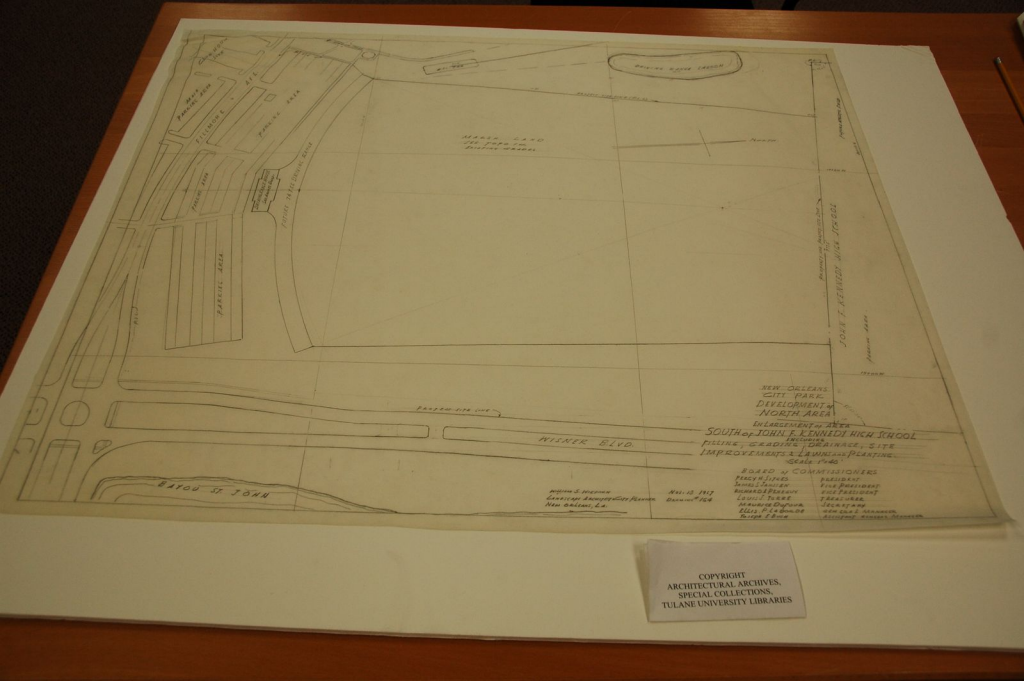
NEW ORLEANS
CITY PARK
IMPROVEMENT
NORTH AREA
ENLARGEMENT OF AREA
SOUTH of JOHN F. KENNEDY HIGH SCHOOL
PILING, GRADING, DRAINAGE, SITE
IMPROVEMENTS, LAWNS and PLANTING
SCALE 1"=40'
BOARD of COMMISSIONERS
PERCY H. LINES PRESIDENT
SIDNEY J. BARTLEY VICE PRESIDENT
BERNARD J. PERSON VICE PRESIDENT
LOUIS J. ROSE TREASURER
HAMILTON DUFOUR SECRETARY
RUSS FORMBY ASST. SECRETARY
RUSS FORMBY EXECUTIVE SECRETARY
WILLIS P. HUGHES
CONSULTING ARCHITECT-CITY PLANNER
NEW ORLEANS, LA.
MARCH 1957
SCALE 1"=40'
WISNER BLVD.
BAYOU ST. JOHN
JOHN F. KENNEDY HIGH SCHOOL
PARCEL AREA
PARKING AREA
PLAYGROUND AREA
PLAYGROUND AREA
PARKING AREA
PARKING AREA
PARKING

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NEW ORLEANS CITY PARK — DEVELOPMENT OF NEW ATHLETIC FIELDS.

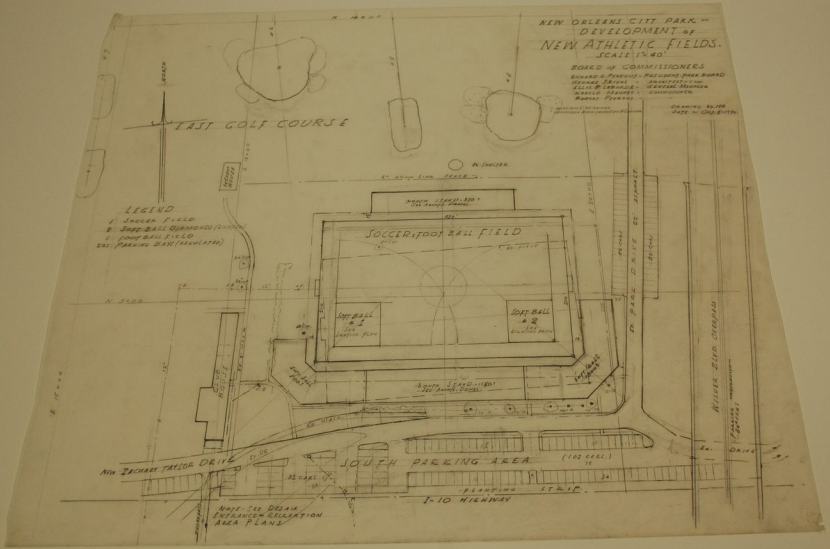
SCALE 1" = 40'

BOARD OF COMMISSIONERS

RICHARD A. PENEGUY - PRESIDENT - PARK BOARD
GEORGE J. RIEHL - ARCHITECT - COM.
ELLIS P. LABORDE - GENERAL MANAGER
HAROLD MAUNEY - COMMISSIONER
ROBERT PEYROUS - "

WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER

DRAWING NO. 184
DATE - OCT. 5-1970



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1. FOOTBALL FIELD
270± REGULATED PARKING BAYS

WISNER OVE

PRELIMINARY PLAN FOR
GRADING, DRAINAGE &
SITE IMPROVEMENTS

NEW ORLEANS CITY PARK
WISNER BLVD
NEW ATHLETIC FIELDS
AND ENVIRONS
SCALE 1"=40' DETAILS AS SHOWN

BOARD OF COMMISSIONERS

RICHARD A. PENEGUY	- PRESIDENT - PARK BOARD
HAROLD MAUNEY	- COMMISSIONER
ROBERT PEYROUS	- "
GEORGE S. RIEHL	- " , ARCHITECT
ELLIS LABORDE	- GENERAL MANAGER
DR. FRED KETCHUM	- CHM. GOLF COMMITTEE

DRWG - # 185
OCT 5· 1970
REVISED TO

SURVEYS BY
GANDOLFO, KUHN & ASSOC.
CIVIL ENGINEERS & LAND SURVEYORS
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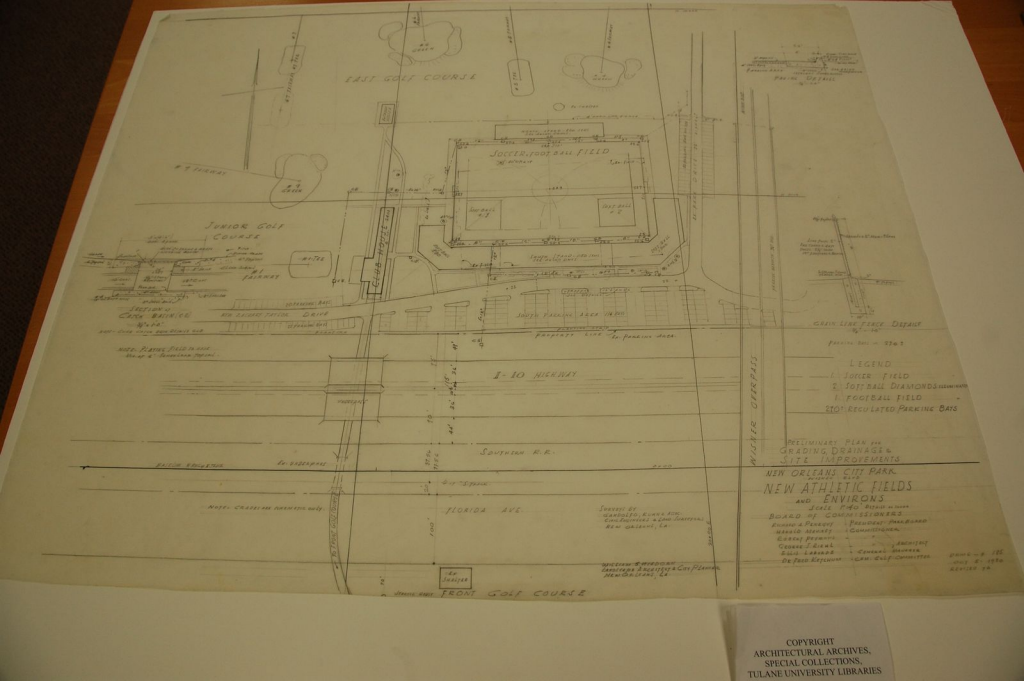

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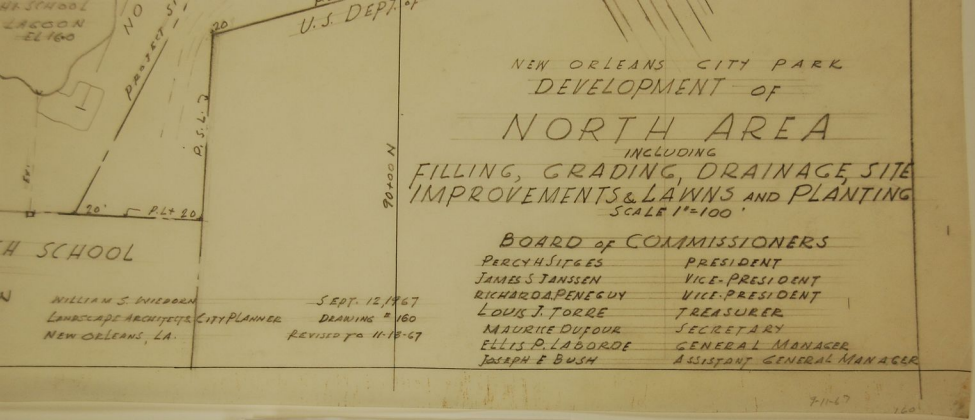

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C.P. STADIUM. 1" = 40' HORZ #200
SECTIONS 1" 1' VERT
1-30-78

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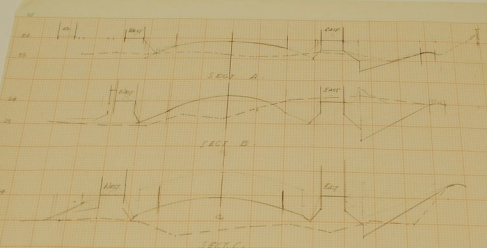

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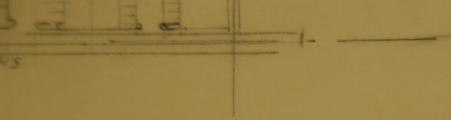

DRAINAGE SKETCH
NEW CLUB HOUSE

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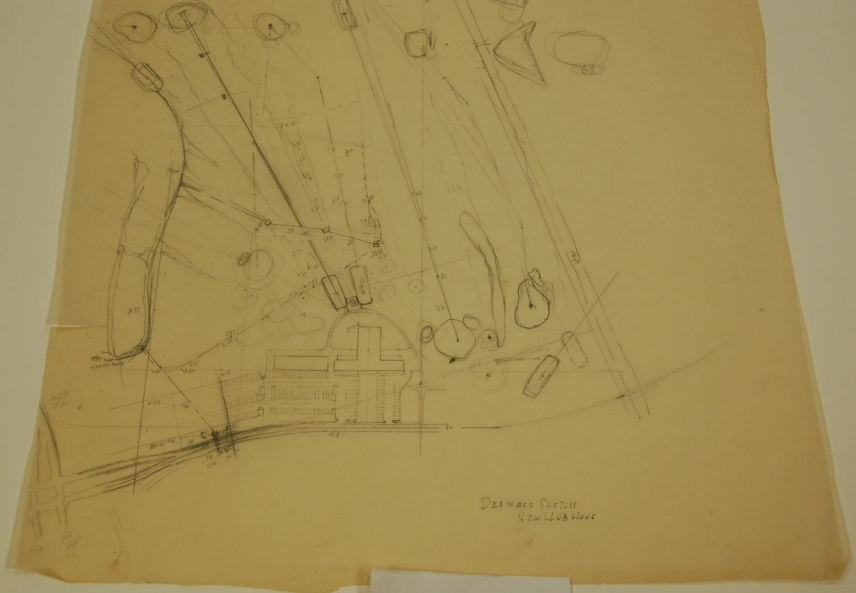

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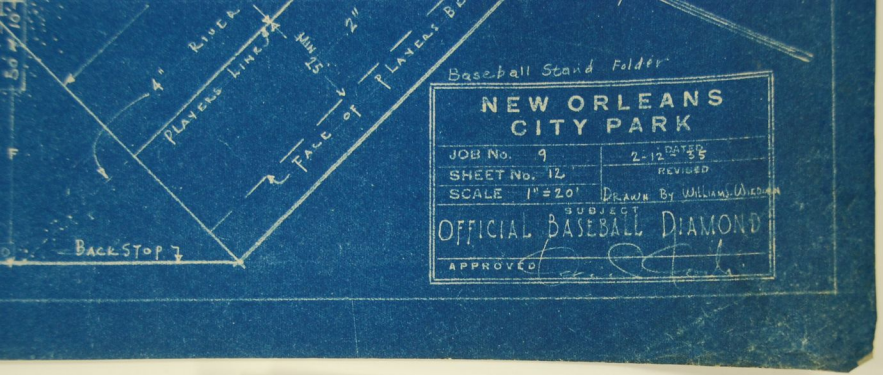

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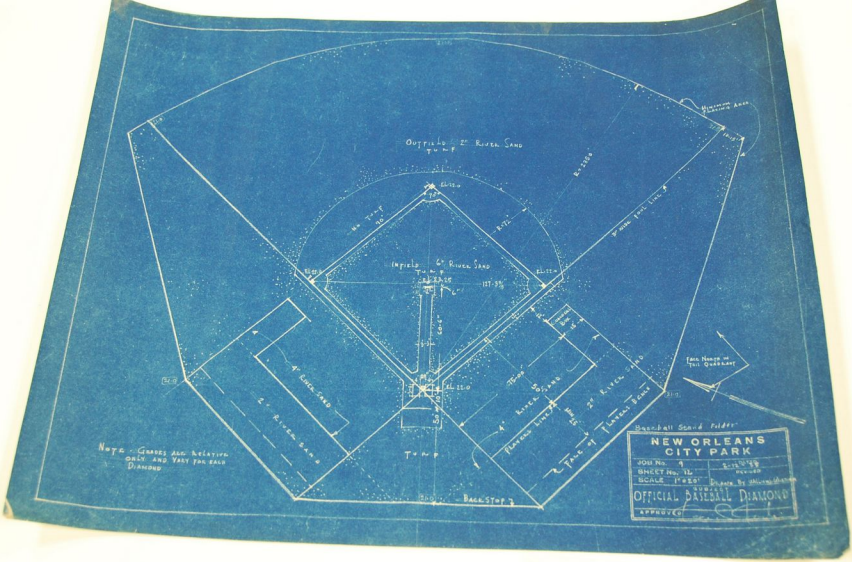

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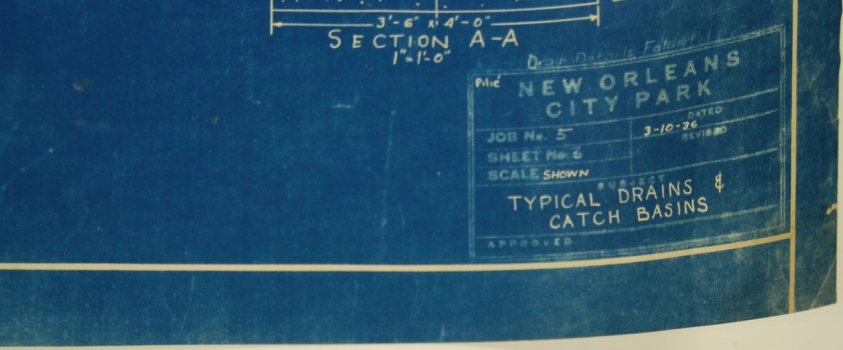

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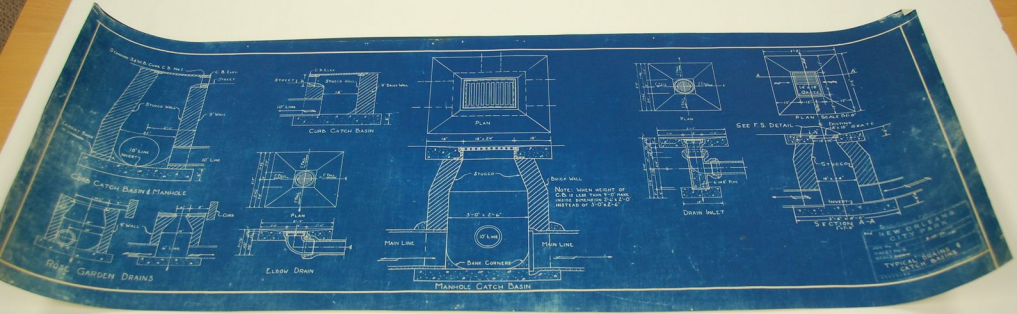

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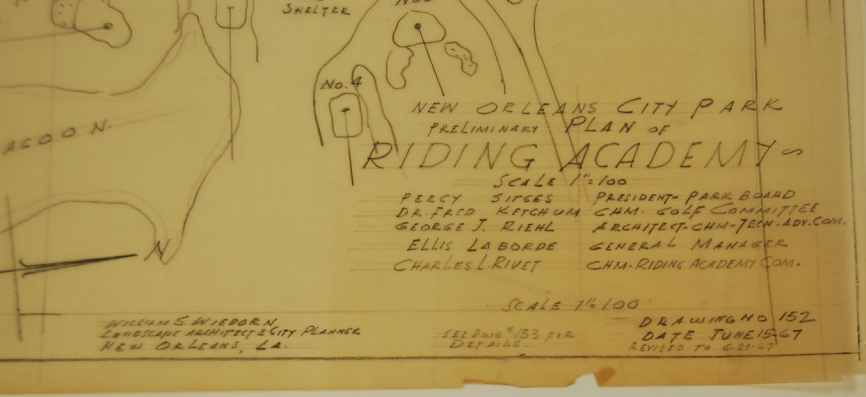

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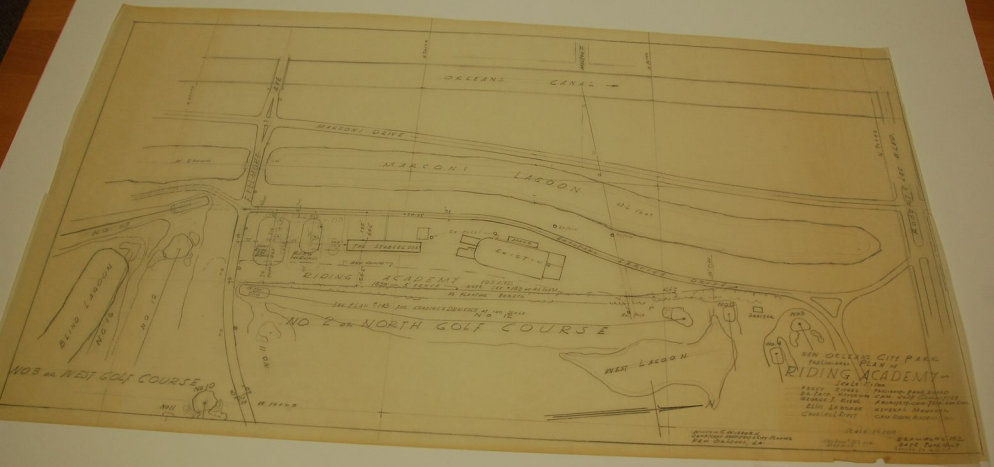

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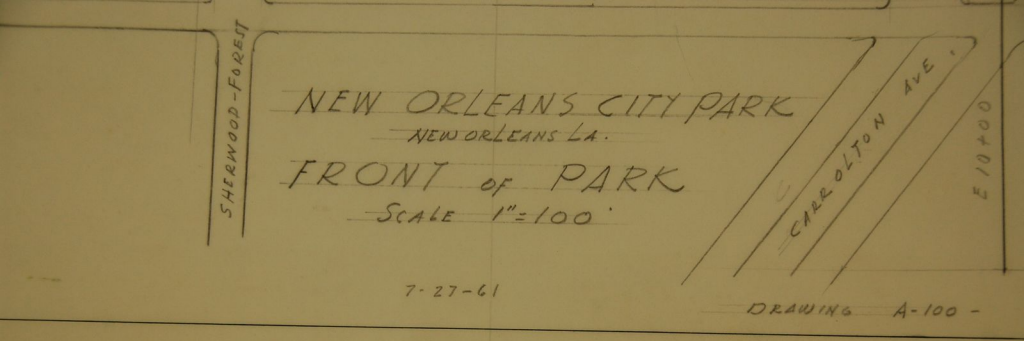

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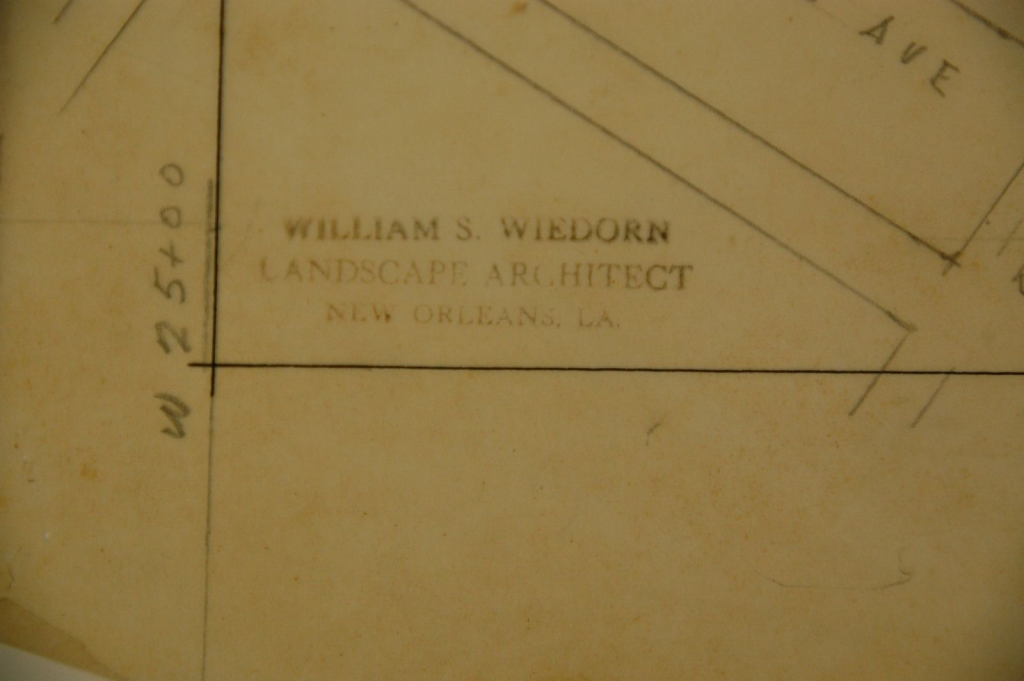
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LANDSCAPE ARCHITECT
NEW ORLEANS, LA.
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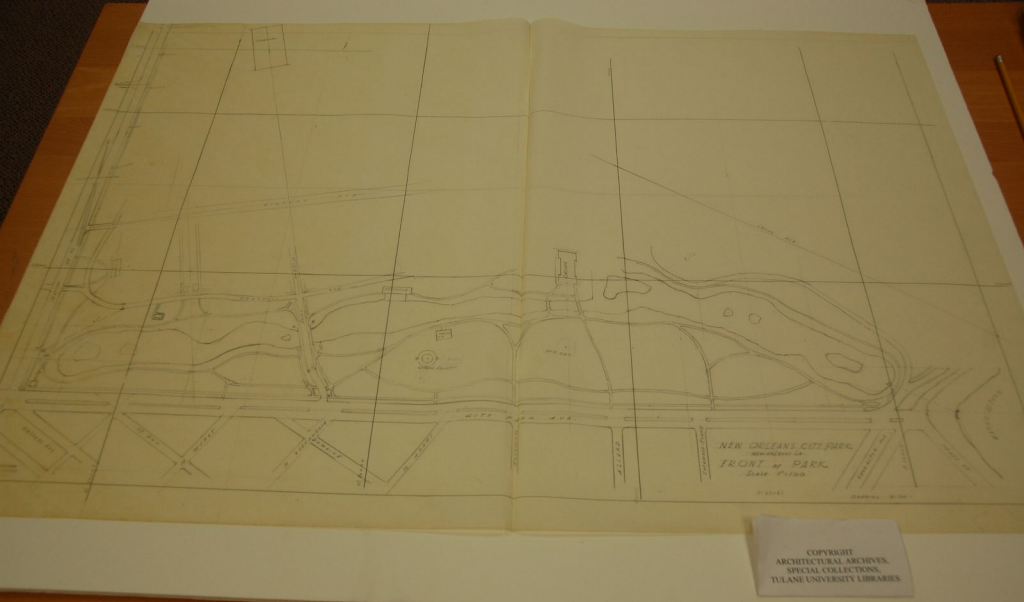

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½" FELT

CONSTRUCTION JOINT (CONST. JT)
NO DOWELS · USE ALSO AT TREES ADJACENT TO WALK

DETAILS of JOINTING · 3/4"=1'0"

Exp. JT = TYPICAL 78' MAX.
D.J. = " 14.5 MAX.
MARKING = 6'-6" (SQUARES)

NEW ORLEANS CITY PARK

PRELIMINARY

SITE PLAN FOR SIDEWALKS AND ENVIRONS

SCALE 1"=100'
DETAILS AS SHOWN.

BOARD of PARK COMMISSIONERS

PAUL R KALMAN JR	PRESIDENT
WALDEMAR S. NELSON	VICE PRESIDENT
J. BARBEE WINSTON	VICE PRESIDENT
JAMES S. JANSSEN	CHM. PLANNING COMMITTEE
ELLIS P LABORDE	GENERAL MANAGER

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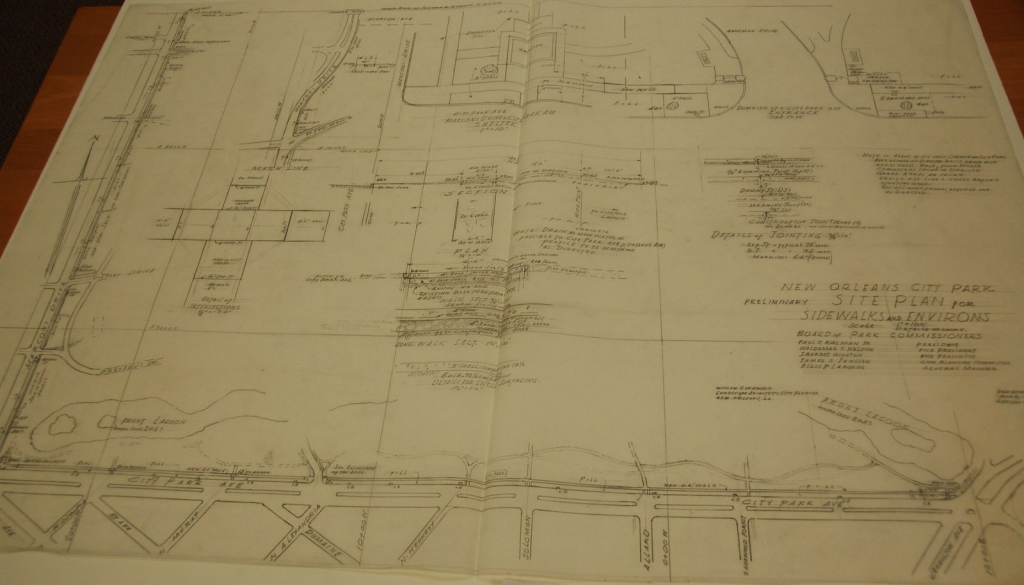
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA

DRAWING # 240
AUG 3, 1976
REVISED TO SEPT. 7-1976

FRONT LAGOON
WATER LEVEL 2.05±



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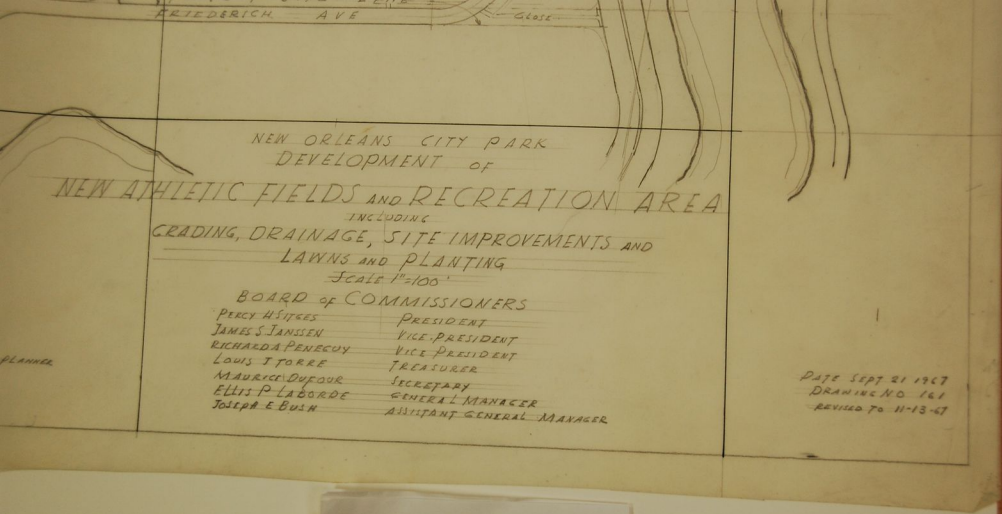

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NEW ORLEANS CITY PARK
DEVELOPMENT PLAN FOR
NEW ATHLETIC FIELDS AND RECREATION AREA
SCALE 1"=100'

BOARD OF COMMISSIONERS
JAMES S. JANSSEN - PRESIDENT
GEORGE J. RIEHL - TECH. AD. COMMITTEE
ELLIS LABORDE - GENERAL MANAGER

WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DRAWING NO. 180
OCT. 16 1969

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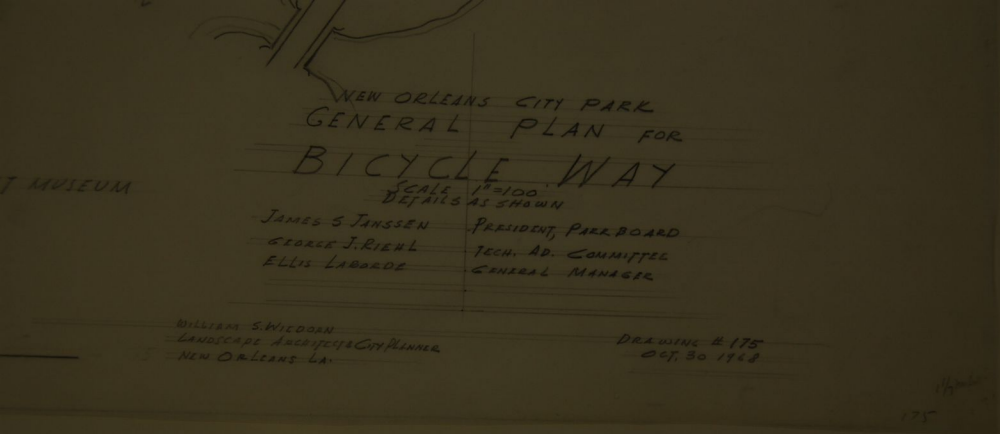
NOTE DWGS # 175 & 181 ACCOMPANY THIS DWG.

PICNIC AREA
GOLF HOUSES
GOLF GARDEN
CONCRETE
PICNIC AREA
CONCRETE
PICNIC AREA
CONCRETE
PICNIC AREA



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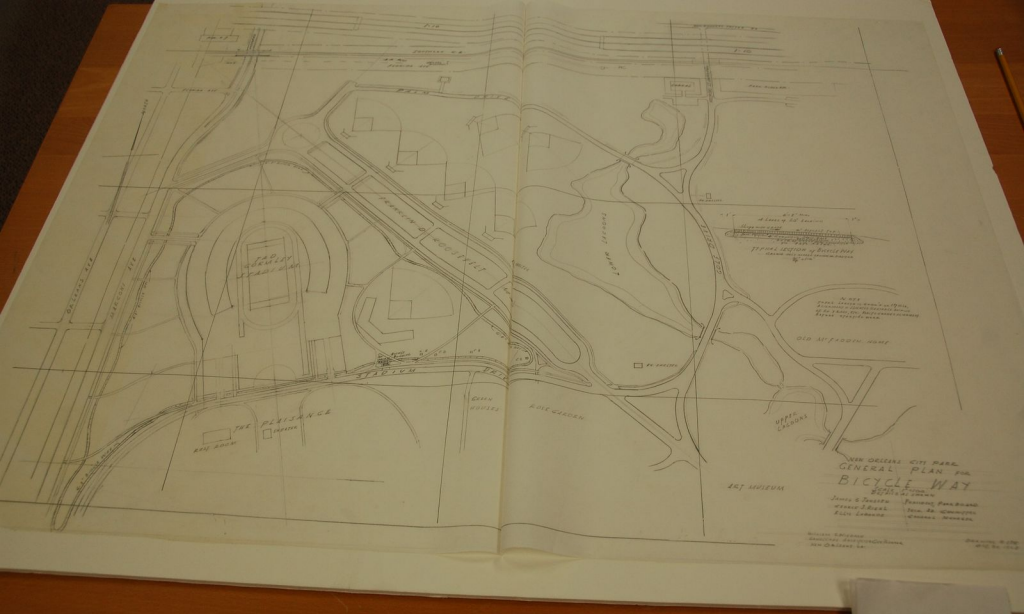

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NEW ORLEANS CITY PARK

DEVELOPMENT PLAN DETAILS FOR

NEW ATHLETIC FIELDS AND RECREATION AREA

SCALE AS SHOWN

BOARD of COMMISSIONERS

JAMES S. JANSSEN - PRESIDENT

GEORGE T. RIEHL - TECH. AD. COMMITTEE

ELLIS LABORDE - GENERAL MANAGER

NOTE:- THIS DRAWING ACCOMPANIES L 175 & 180.

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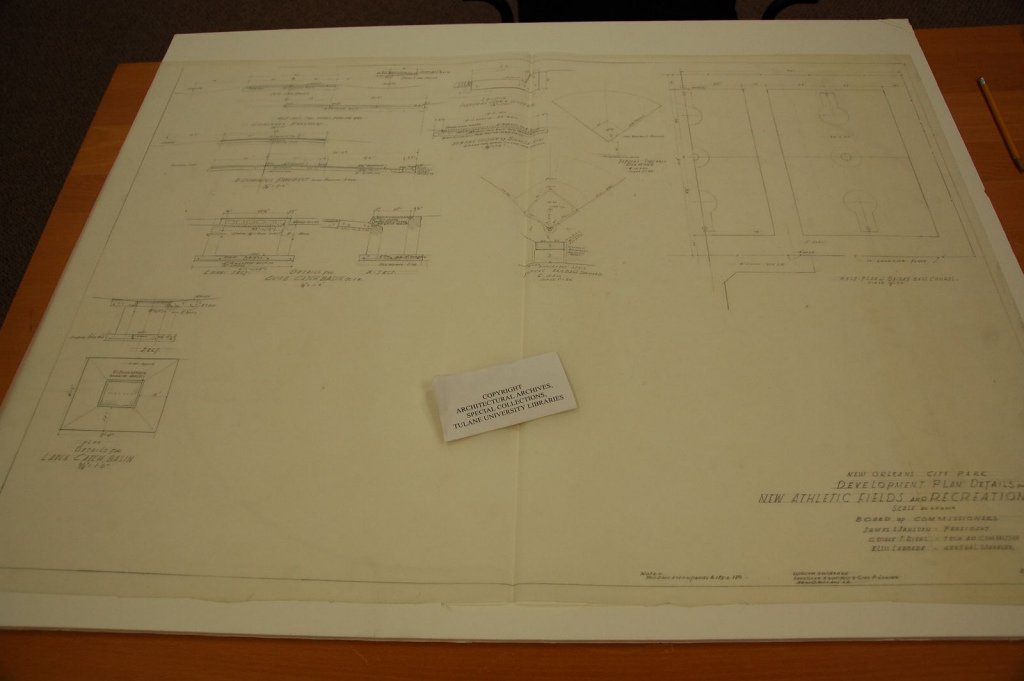

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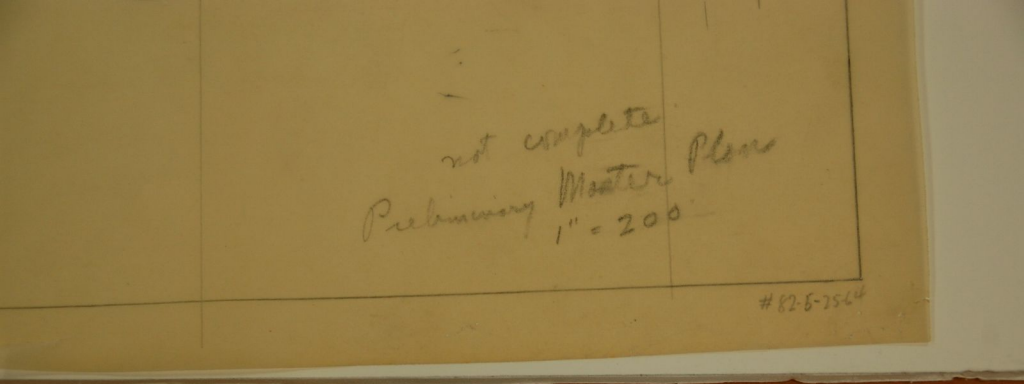
NEW ORLEANS CITY PARK
DEVELOPMENT PLAN DETAILS
NEW ATHLETIC FIELDS AND RECREATION
SCALE AS SHOWN
BOARD of COMMISSIONERS
JAMES LEWIS JR. PRESIDENT
GEORGE T. RIEHL TREAS. AND COMPTROLLER
ELLIS LARKINS GENERAL MANAGER



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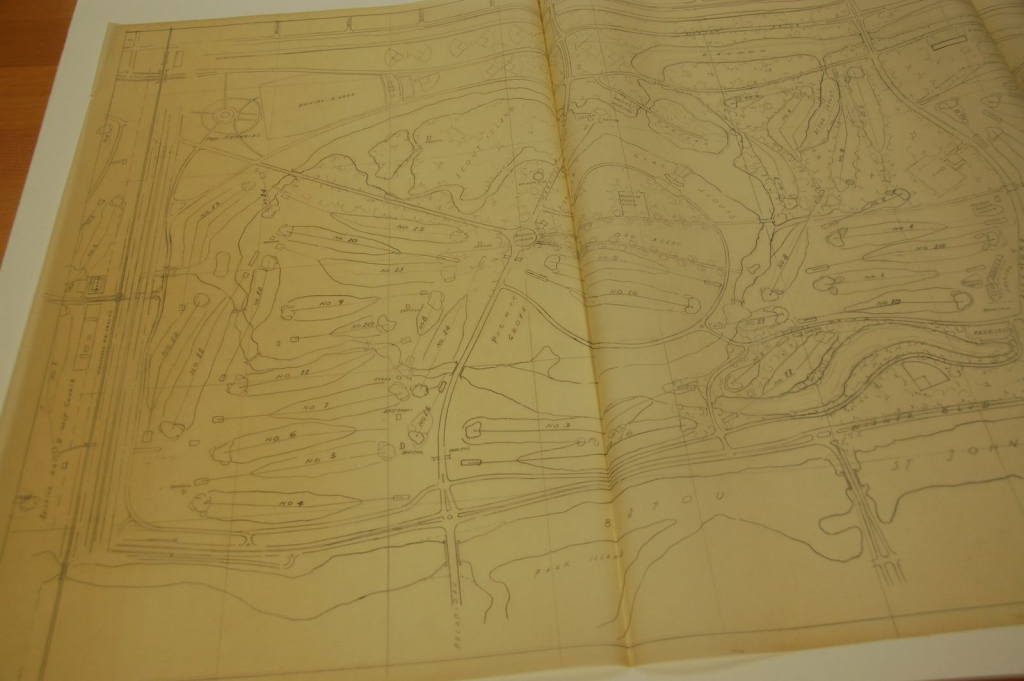
U.S. AGRICULTURAL RESEARCH LABORATORY
PARKING
NORTH BLVD
ST JOHN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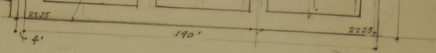

LOCATION PLAN.
BASKET BALL COURTS
1"=30'

NEW ORLEANS CITY PARK

DETAILS FOR GRADING, DRAINAGE & SITE IMPROVEMENTS NEW ATHLETIC FIELDS & RECREATION AREAS

SCALE AS SHOWN

BOARD OF COMMISSIONERS

RICHARD A. PENEGUY	PRESIDENT
J. EARL SCHOEN	VICE PRESIDENT
HAROLD C. MAUNEY	VICE PRESIDENT
ROBERT PEYROUS	COMMISSIONER
GEORGE J. RIEHL	ARCHITECT
ELLIS P. LABORDE	GENERAL MANAGER

NOTE - SITE PLAN 186 ACCOMPANIES THIS DRAWING

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NEW ORLEANS, LA.

DRAWING # 191
DATE - FEB. 1971

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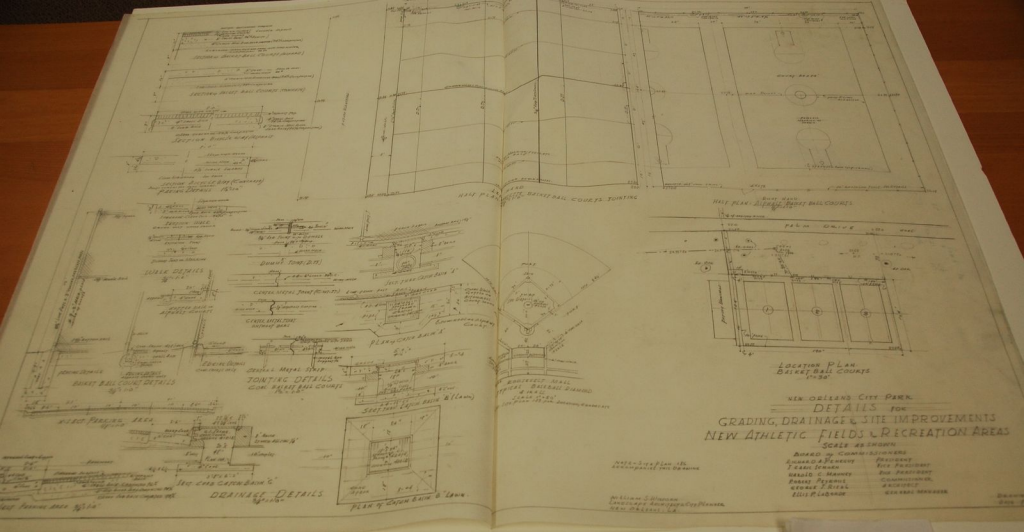

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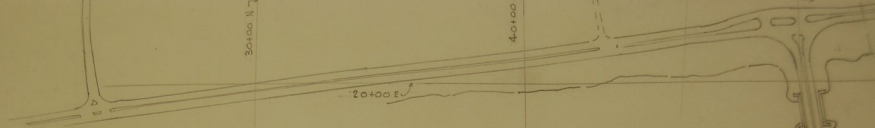

NEW ORLEANS CITY PARK

PRELIMINARY

LAY OUT PLAN

MASTER PLAN — NORTH SECTION

SCALE 1" = 200'

0 200 400 600 800 1000'

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WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT& CITY PLANNER
NEW ORLEANS LA.

DRAWING NO 8
JULY 25, 1958
REVISED TO SEPT 5-58

ELLIS P. LABORDE GENERAL MANAGER

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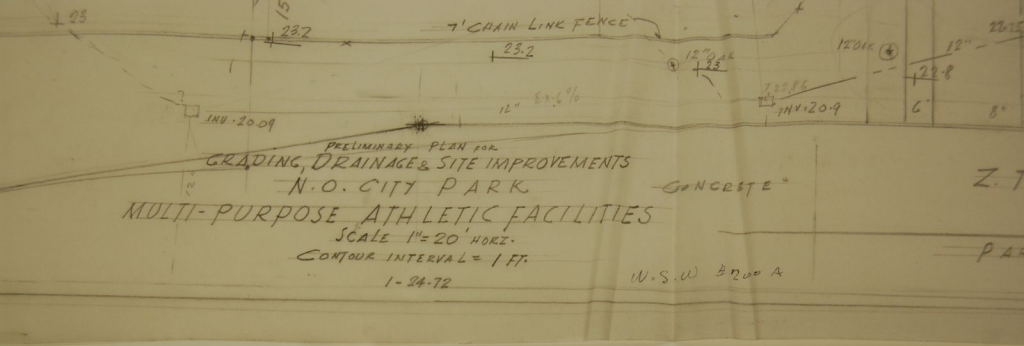

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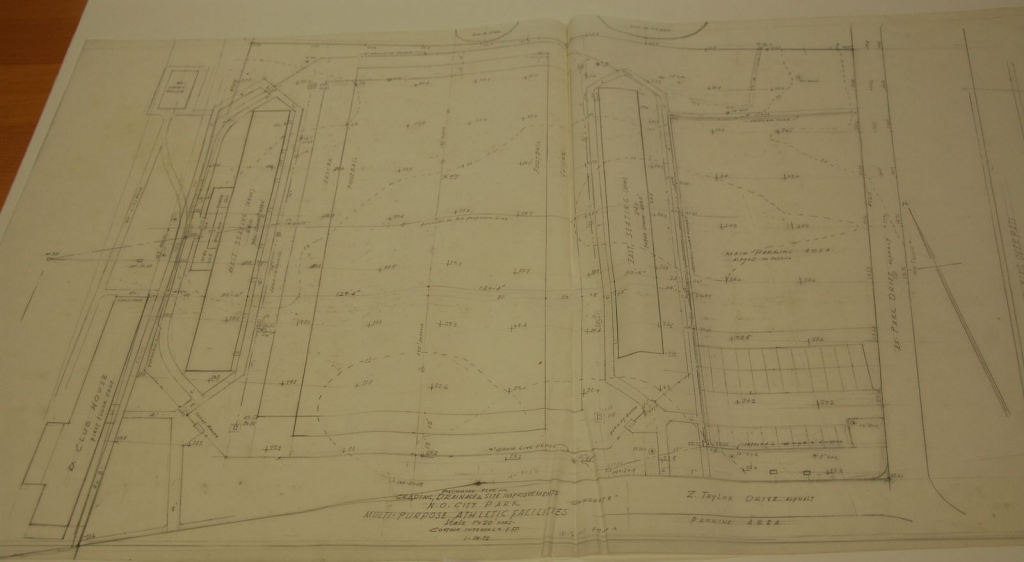

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NEW ORLEANS CITY PARK
MARCONI DRIVE DRAINAGE

SCALE-1" = 200'
AND AS SHOWN

WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DWG. 215
JUNE 25-73

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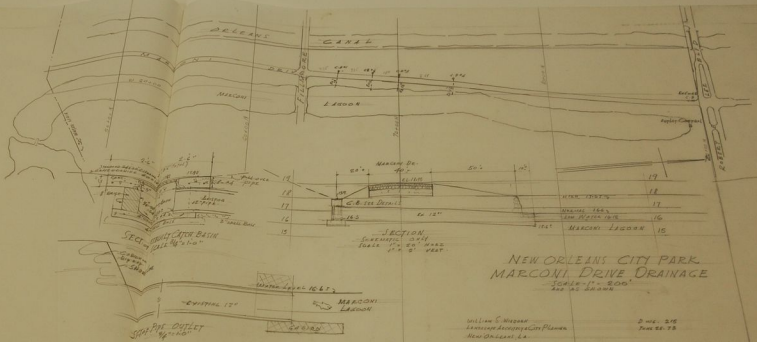

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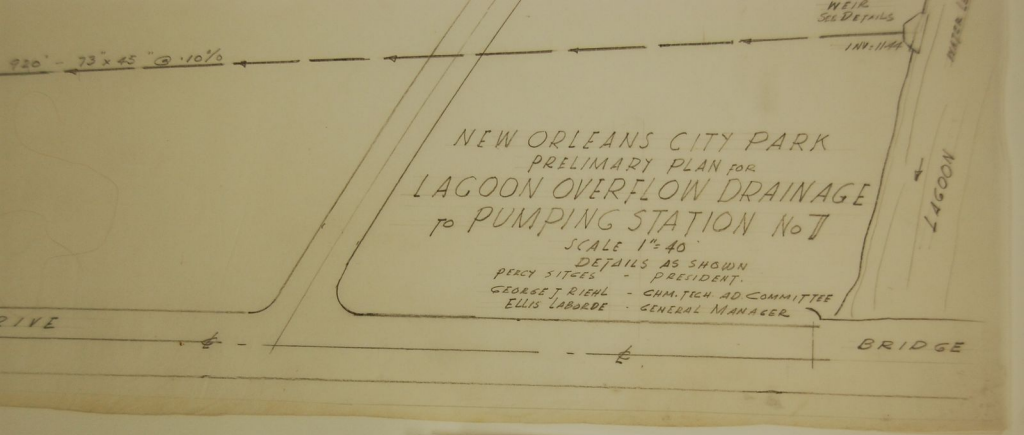

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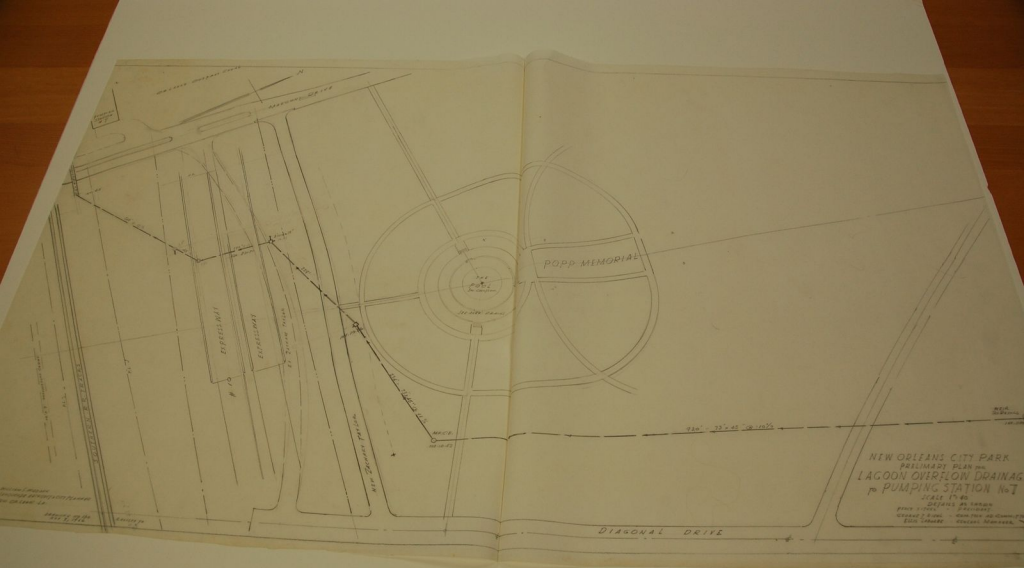
DRAWING NO 130
NOV 7, 1966

REVISED TO



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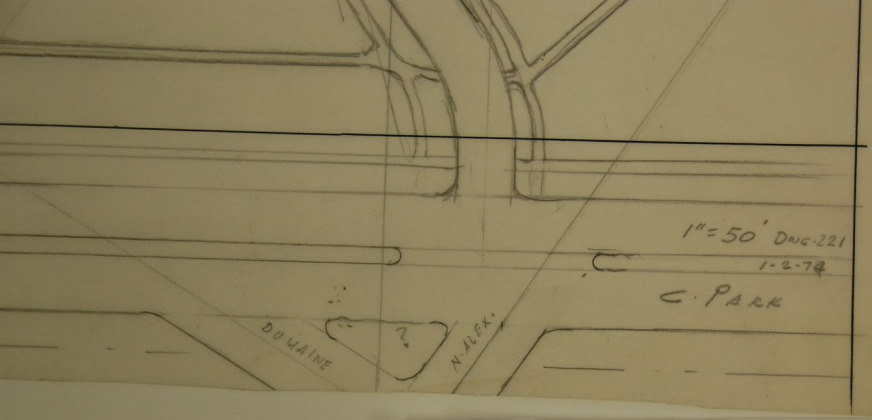

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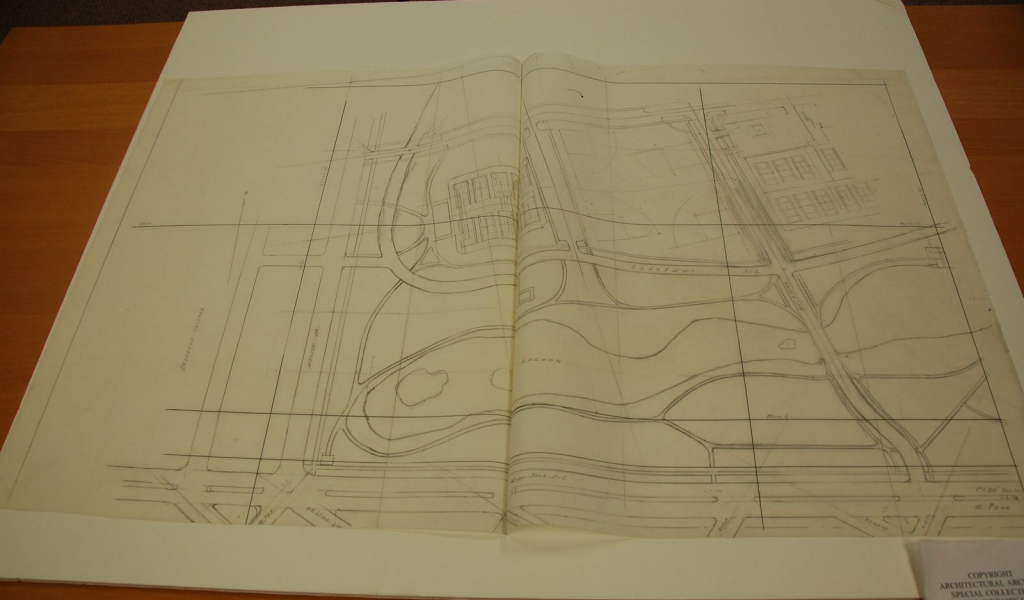

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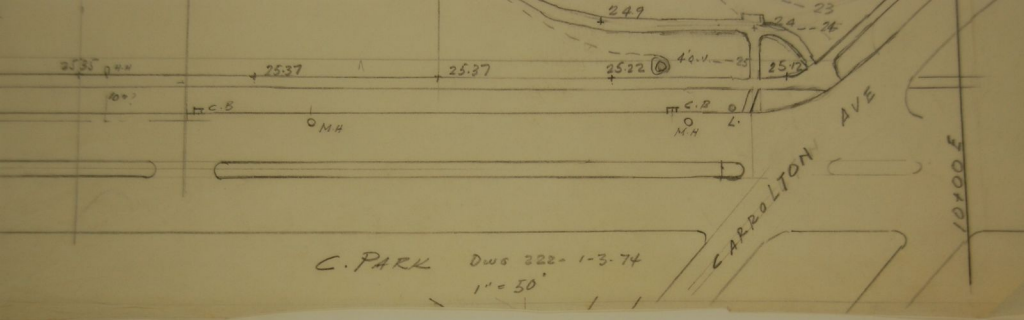

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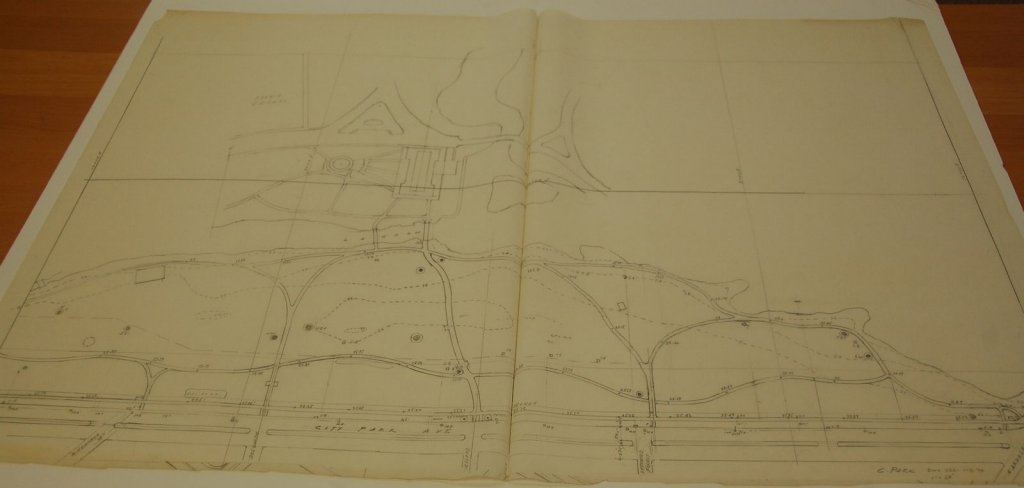

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STUDY FOR
MAIN DRAINAGE
NEW ORLEANS CITYPARK
1" = 200'
157 - 8-17-67

2

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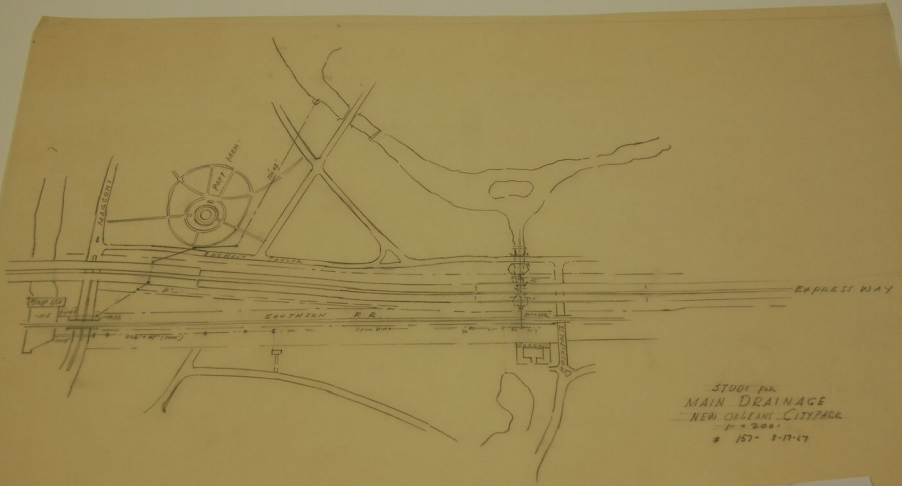

STUDY FOR
MAIN DRAINAGE
NEW ORLEANS CITY PARK
1" = 200'
167 - 8-17-47

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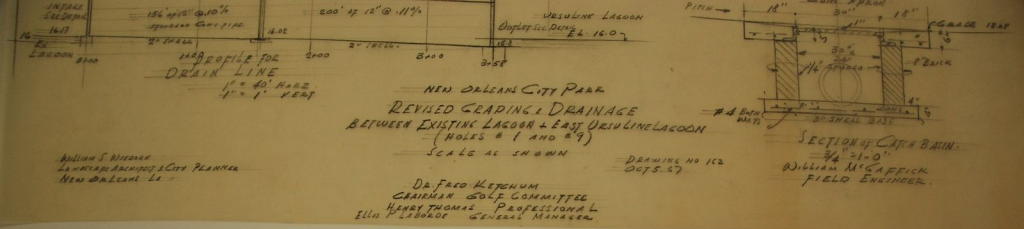

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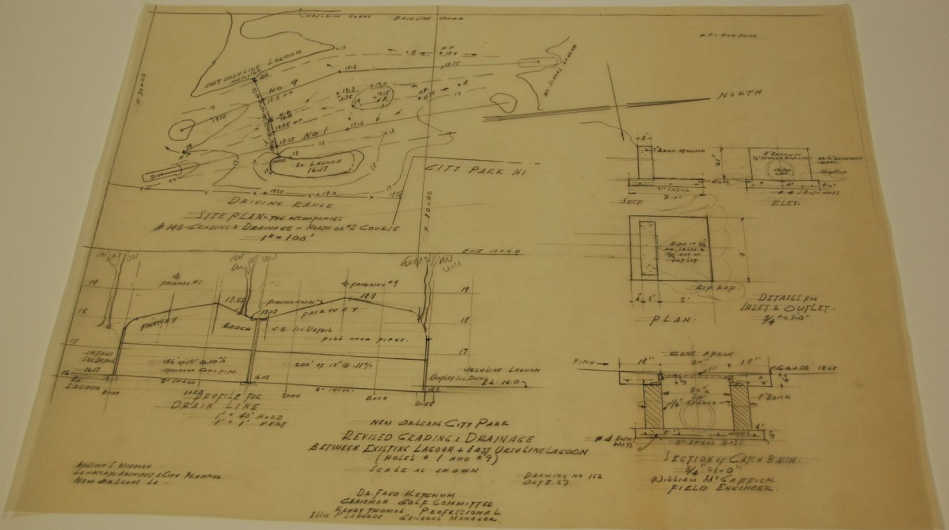

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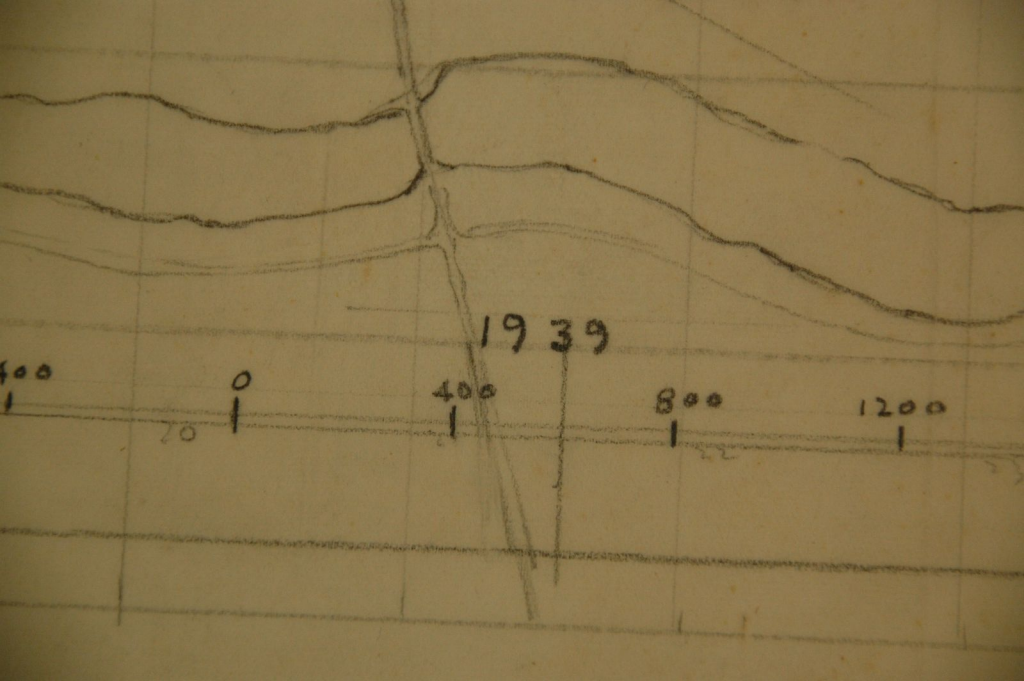
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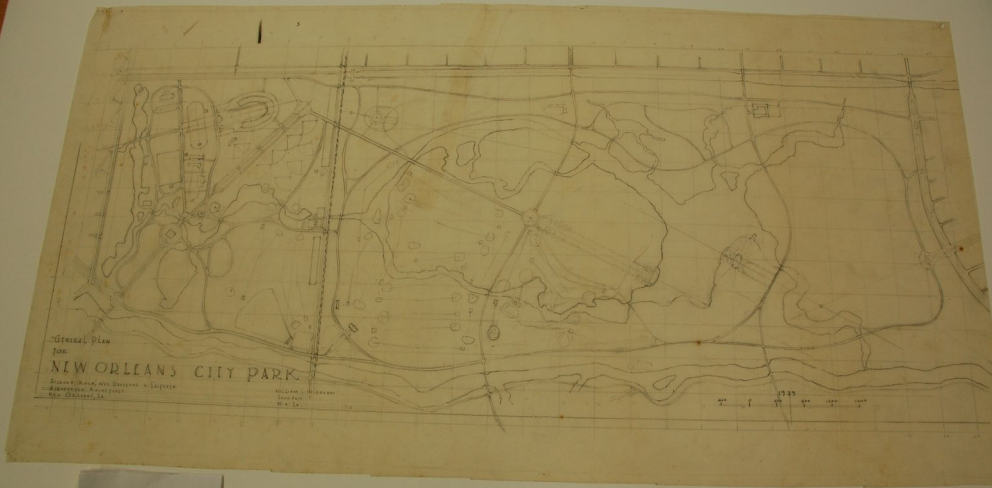

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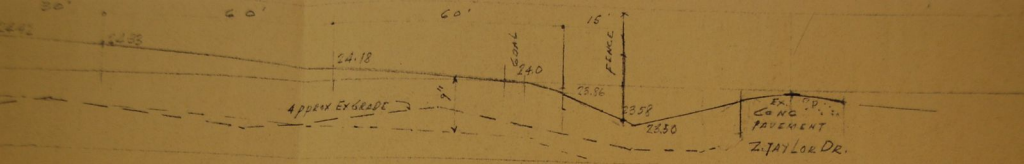

ETIC FIELDS

DETAILS TO ACCOMPANY
SITE PLAN FOR GRADING, DRAINAGE, SITE IMPROVEMENTS
SCALE AS SHOWN

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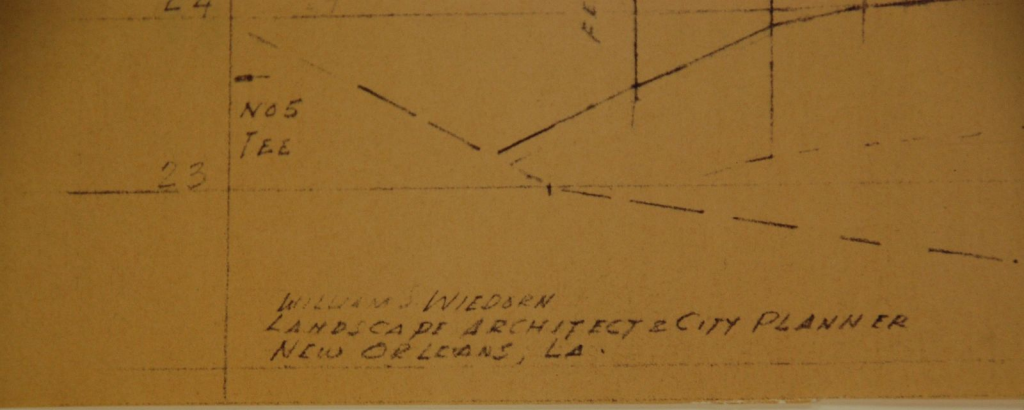

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LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

S.P. Pan American Field

complete plans 1970

WILLIAM S. WHEDON
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NEW ORLEANS, LA.

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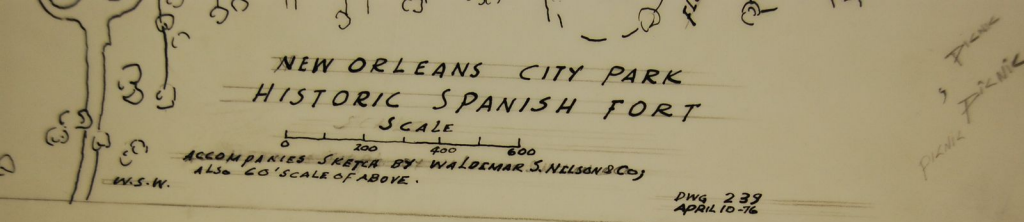

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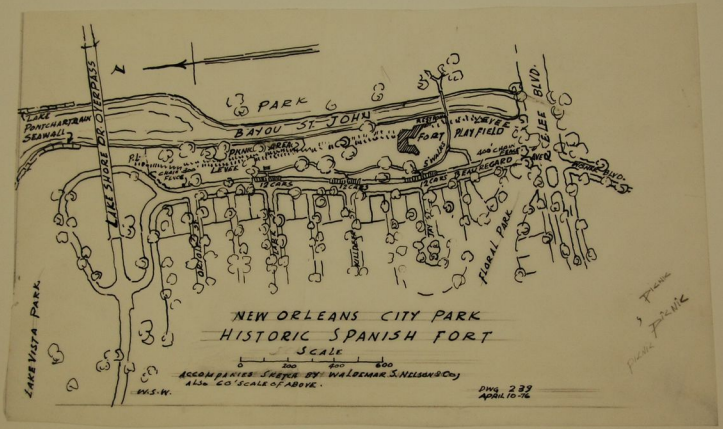

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HALF PLAN

ELEVATION.

DETAILS FOR 48" CULVERT.

1/4" = 1-0"

EL. 2075 ℄ EL. 20. EL. 1975

NOTE - THIS DRAWING ACCOMPANIES NO 86, GRADING, DRAINAGE & SITE IMPROVEMENTS; TIE FOOTING STEEL INTO SIDEWALL STEEL.

NEW ORLEANS CITY PARK
NORTH EAST SECTION

DRAINAGE WITH APPURTENANCES

DRAWING NO 87
JAN 25, 65

SCALE AS SHOWN
DATUM = CAIRO QQ 20.43 (SEA LEVEL)

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3/4" = 1-00"

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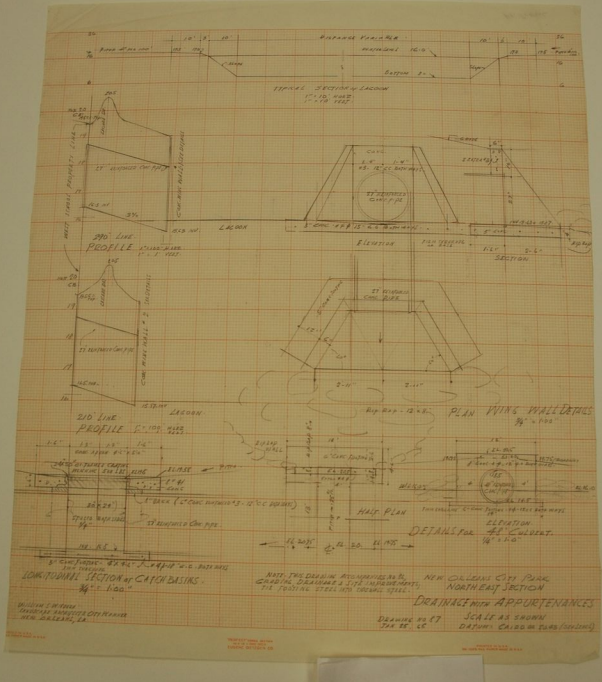

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2 SOFT BALL DIAMONDS ILLUMINATED
1 FOOTBALL FIELD "
270± REGULATED PARKING BAYS

WISNER OVER

PRELIMINARY PLAN FOR
GRADING, DRAINAGE &
SITE IMPROVEMENTS

NEW ORLEANS CITY PARK
WISNER BLVD.
NEW ATHLETIC FIELDS
AND ENVIRONS
SCALE 1"=40' DETAILS AS SHOWN
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ROBERT PEYROUX - "
GEORGE T. RICHL - ARCHITECT
ELLIS LABARRE - GENERAL MANAGER
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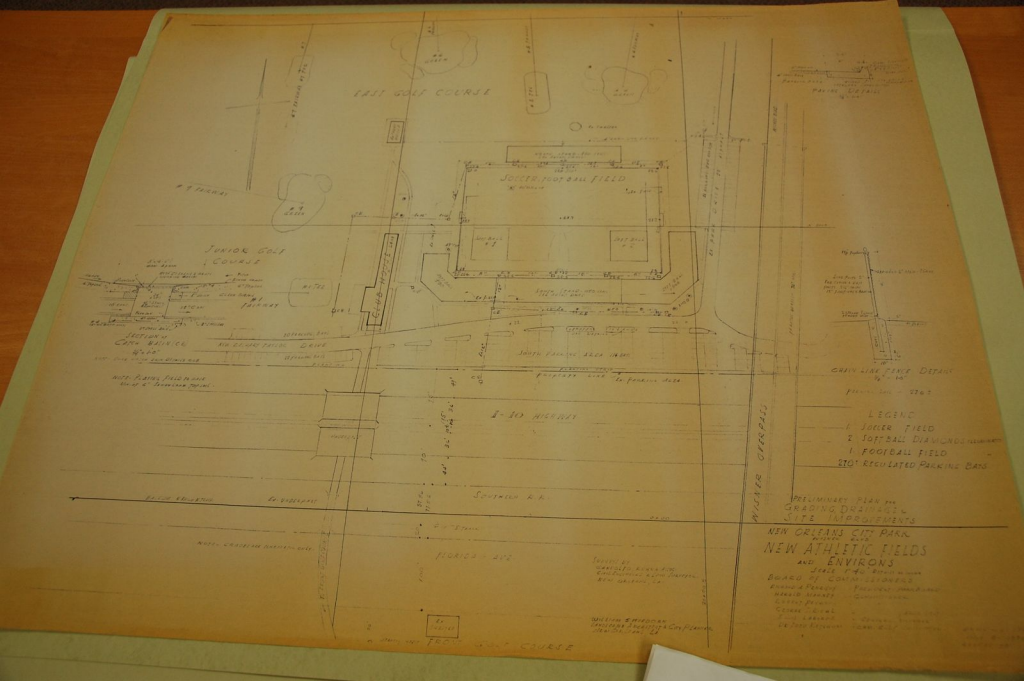
NEW ORLEANS, LA

20+00 E

S E


EAST GOLF COURSE
SOCCER FOOTBALL FIELD
JUNIOR GOLF COURSE
CLUB HOUSE
I-10 HIGHWAY
PARKING AREA
PICNICS AREA
PICNICS AREA
PARKING AREA
PARKING AREA
PARKING

Folder 13 – William S Wiedorn Collection – City Park Master Plans

A. Microfilm Negative 1 (General Planting Plan for Popp Memorial Garden)
B. Microfilm Negative 2 (Can't tell what it is exactly)
C. N.O. City Park – General Planting Plan for Popp Memorial Garden
    Dwg No. 17-10
    12.03.1935
    Scale: 1"=20'
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
    Plant List Included
D. N.O. City Park – General Planting Plan for Popp Memorial Garden (Same as above-EASIER to read)
    Dwg No. 17-10
    12.03.1935
    Scale: 1"=20'
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
    Plant List Included
E. N.O. City Park – General Planting Plan for Popp Memorial Garden (Same as above-TOUGH to read)
    Dwg No. 17-10
    12.03.1935
    Scale: 1"=20'
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
    Plant List Included
F. N.O. City Park – Grading Plan for Popp Memorial Area
    Dwg No. 17-7
    10.21.1935
    Scale: 1"=100' and ¾"=1'
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
G. N.O. City Park – General Site Plan for New Athletic Fields & Recreation Areas
    Dwg No. 189
    02.03.1971 (Revised 03.22.71)
    Scale: 1"=200'
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
H. N.O. City Park – Prelim Site Plan for Popp Memorial & Existing Driving Range Environs
    Dwg No. 232
    07.02.1975
    Scale: 1"=40'
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
I. Rose Garden Construction
    Dwg No. None
    08.11.1936
    Scale: 1"=16'
    William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
J. N.O. City Park – Rose Garden Detail of Drain
    Dwg No. 8-6
    03.04.1936
    Scale: "Full Size"
K. N.O. City Park – Rose Garden Arbor
    Dwg No. 4-7
    08.10.1935

Scale: 1/4”=1’-0”
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

L. N.O. City Park – Grading Plan for Central Section & Arboretum
Dwg No. 12-5
11.01.1934 (Revised 12.18.34)
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

M. N.O. City Park – Athletic Field Showing Water Lines
Dwg No. ?
04.10.1936 (Revised)
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

N. N.O. City Park – Planting Plan Along Canal from Pumping Station to Harrison Avenue
Dwg No. ?
01.23.1936
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Plant List Included

O. N.O. City Park – Prelim Plan for North Half of Park
Dwg No. ?
07.07.1938
Scale: 1”=100’
Richard Koch, Weiss, Dreyfous, and Seiferth, Associated Architects, NOLA
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

P. N.O. City Park – Connecting Planting Between Rose Garden and Mall
Dwg No. ?
Date: ?
Scale: 1”=16’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Plant List Included

Q. N.O. City Park – Prelim Plan for Popp Memorial Environs
Dwg No. 206
09.14.1972
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

R. N.O. City Park – Isaac Delgado Museum of Art – Prelim Planting Plan
Dwg No. 205
08.31.1972 (Revised 01.08.73)
Scale: 1”=16’
Arthur Fritel & August Perez & Associates, Architects, NOLA
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Plant List Included

S. N.O. City Park – Planting Plan Along I-10 Expressway Property Line
Dwg No. 212
01.12.1973 (Revised 01.22.73)
Scale: 1”=40’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Plant List Included

T. N.O. City Park – Planting Plan for Corral
Dwg No. ?

03.14.1936
Scale: 1/8”=1’-0”
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Plant List Included

U. N.O. City Park – Planting Plan for Museum
Dwg No. 5-3
03.08.1934 (Revised 05.01.35)(Revised 01.01.36)
Scale: 1”=20’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Plant List Included

V. N.O. City Park – Prelim Site Plan for Greenhouse Conservatory & Environs
Dwg No. 234
08.06.1975
Scale: 1/4”=1’-0”
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA

W. N.O. City Park – Planting Plan for Vicinity of Intersection Orleans Ave. & Track Rd.
Dwg No. ?
01.29.1936
Scale: 1”=25’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Plant List Included

X. N.O. City Park – Planting Plan – North End of Mall
Dwg No. ?
02.27.1936
Scale: 1”=25’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Plant List Included

Y. N.O. City Park – Planting Plan for Park Gardens
Dwg No. 4-8
09.16.1935
Scale: 1”=16’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Plant List Included

Z. N.O. City Park – Planting Plan for East of Plaisance
Dwg No. ?
11.09.1936
Scale: 1”=16’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Plant List Included

AA. N.O. City Park – Planting Plan for Pool East of Rose Garden
Dwg No. ?
Date: ?
Scale: 1”=16’
C. Harmon (sp?)
Plant List Included

BB. N.O. City Park – General Plan for the Arboretum
Dwg No. ?
Date: 04.29.1935
Scale: 1”=100’
Richard Koch & William S. Wiedorn
No Plant List but Plants are Labeled on Plan

CC. N.O. City Park – Planting Plan for Deer Island & Vicinity
Dwg No. ?
01.28.1936
Scale: 1”=100’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA
Plant List Included

DD. N.O. City Park – General Planting Plan for Popp Memorial Garden
Dwg No. 17-10
12.15.1935
Scale: 1”=20’
William S. Wiedorn, Landscape Architect & City Planner, New Orleans, LA *Plant List Included*

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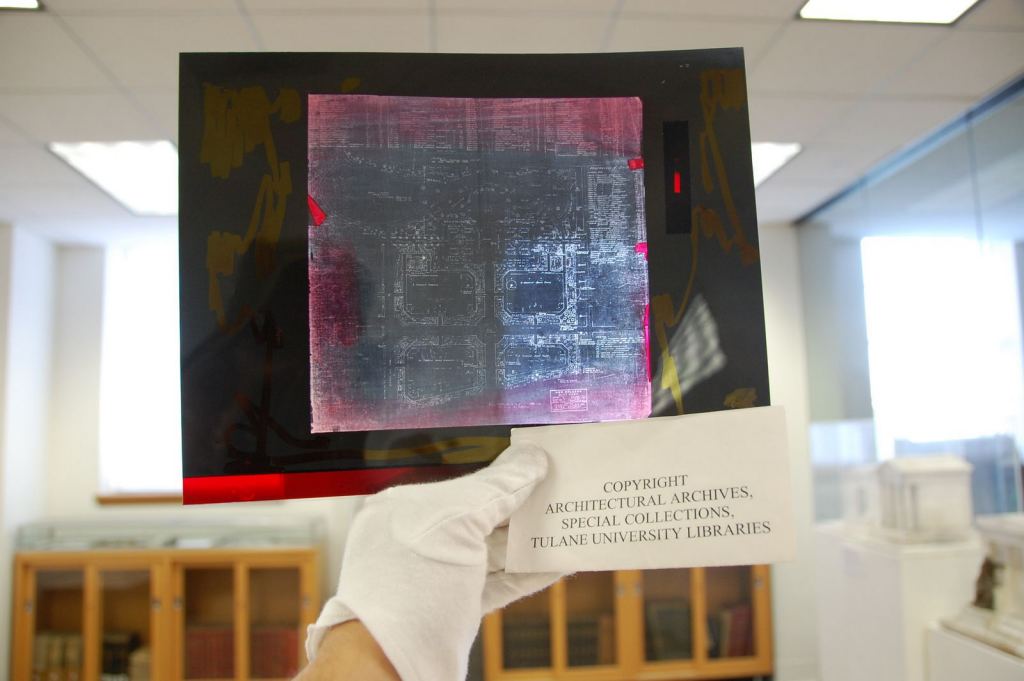
FOLDER 13

CITY PARK - PLANTING PLANS
(POPP FTN., ROSE GARDEN, MUSEUM)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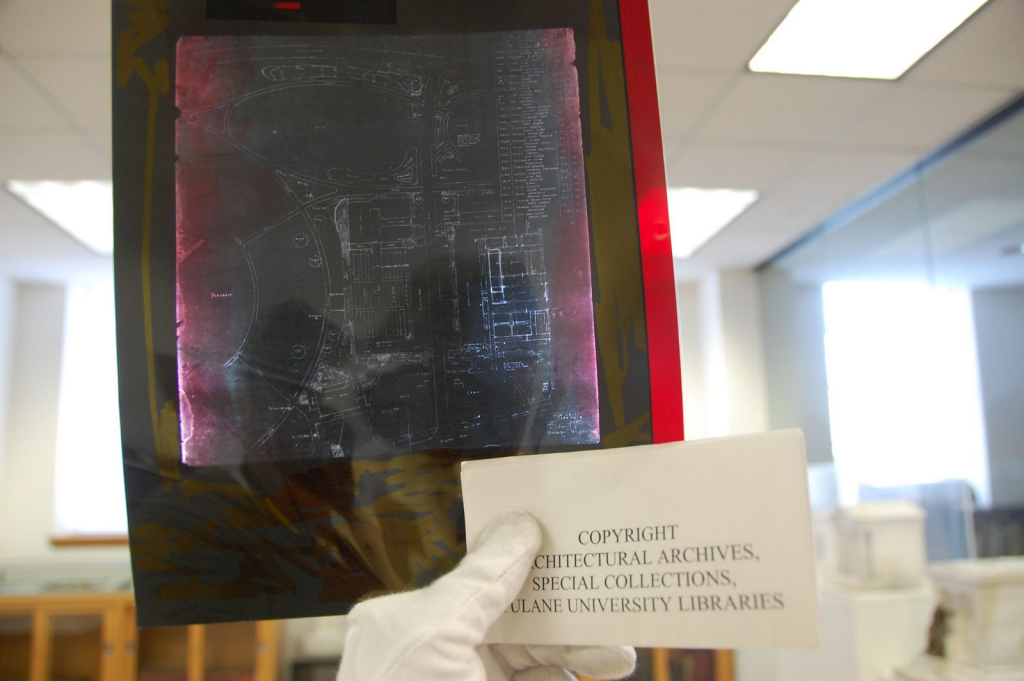
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NEW ORLEANS
CITY PARK

BOOK NO. 17
SHEET No. 10
SCALE 1" = 20'-0"

DATED
DEC. 1935
REVISED

BUREAU

GENERAL PLANTING PLAN
FOR POND MEMORIAL GARDEN

APPROVED

PLANT LIST

	TREES				
		TREES MIXED			
		TREES MIXED			
		SHRUBBERY			
		TREES			
	SHRUBS & SMALL TREES				

PLANT LIST

SYMBOL	NAME			SIZE	QUANTITY
		LARGE TREES			
ACER-R	ACER RUBRUM		RED MAPLE	1½" CAL.	40
CRATAEGUS	CRATAEGUS SP.		HAWTHORNE	6/8' B&B COLLECTED	70
FRAX-T	FRAXINUS TEXENSIS		TEXAS ASH	6/8' "	12
LIQ-S	LIQUIDAMBAR STYRACIFLUA		SWEET GUM	6/8' "	20
MAG-G	MAGNOLIA GRANDIFLORA		SOUTHERN MAGNOLIA	10/12-2½" CAL. B&B	34
MAG-GL	" GLAUCA		SWEET BAY	6/8' B&B	30
NYSSA	NYSSA SYLVATICA		TUPELO	6/8' " COLLECTED	22
PERSEA	PERSEA BORBONIA		RED BAY	6/8' "	30
Q-L	QUERCUS LAURIFOLIA		LAUREL OAK	1½" CAL. B&B	18
Q-V	" VIRGINIANA		LIVE "	1½" " "	12
Q-V	" "		" "	2½-3" " "	34
		SHRUBS & SMALL TREES			
ARD-C	ARDISIA CRENULATA			3" POTS CE	46
AZ-1-FW	AZALEA INDICA	FIELDER'S WHITE	(WHITE)	2½-3' B&B	30
AZ-1-FT	" "	FLAG OF TRUCE	(")	" "	20
AZ-1-WB	" "	WILLIAM BULL	(ORANGE RED)	" "	24
AZ-1-CM	" "	COCONEA MAJOR	(")	" "	30
AZ-1-C	" "	CROEMINA	(SALMON PINK)	" "	30
AZ-1-PM	" "	PRIDE OF MOBILE	(PINK)	" "	30

SHRUBS & SMALL TREES

AR-C	AUCUBA CRENULATA			3" POTS OR IN FIELD	48
AZ-I-PW	AZALEA INDICA	FIELDERS WHITE	(WHITE)	2½-3' B&B	50
AZ-I-FT	" "	FLAG OF TRUCE	(")	" "	20
AZ-I-WB	" "	WILLIAM BULL	(ORANGE RED)	" "	24
AZ-I-CM	" "	COCONEA MAJOR	(")	" "	30
AZ-K-C	" "	CREOMINA	(SALMON PINK)	" "	30
AZ-I-PM	" "	PRIDE OF MOBILE	(PINK)	" "	40
AZ-I-EL	" "	ELEGANCE	(")	" "	30
AZ-I-F	" "	FARNOSA	(DEEP PINK)	" "	24
AZ-K-41	" KURUME	HINODEGIRI	(RUBY RED)	1½-2' "	84
AZ-K-BR	" "	BRIDESMAID	(WHITE)	2-2½' "	30
AZ-K-AB	" "	APPLE BLOSSOM	(PINK)	2-2½' "	54
AZ-K-SN	" "	SNOW	(WHITE)	1½-2' "	64
AZ-K-DW	" "	DAIMIO WHITE	(")	2-2½' "	48
AZ-K-LQ	" "	LAVENDER QUEEN	(LAVENDER)	2-2½' "	24
AZ-K-CB	" "	CHERRY BLOSSOM	(PINK)	" "	12
AZ-K-PB	" "	PEACH BLOW	(SALMON-PINK)	" "	32
AZ-K-OM	" "	ORMORE	(PINK)	" "	20
AZ-K-PP	" "	PINK PERFECTION	(PINK)	" "	16
AZ-K-CL	" "	CORAL BELLS	(")	1½-2' "	48
C-F	CORNUS	FLORIDA - FLOWERING DOGWOOD		SPEC (EXIST)	10
CAM-JRV	CAMELLIA	JAPONICA RUBRA VIRGINALES		3½-4' B&B	12
CAM-JSF	"	SARAH FROST	(DOUBLE RED)	" "	2
CAM-JCH	"	CHEERFULNESS		" "	8
CAM-JMAWS AW	"	MRS ABBY WILDER	(PEARLY WHITE)	" "	2
CAM-JSOW	"	SEMI-DOUBLE WHITE			1

AZ-K-COL	"	CORAL BELLS	(")	1½-2'	48
C-F	CORNUS	FLORIDA - FLOWERING DOGWOOD	SPEC. (EXIST)		10
CAM-JRV	CAMELLIA	JAPONICA RUBRA VIRGIMALES		3½-4' B+B	12
CAM-JSF	"	" SARAH FROST (DOUBLE RED)		" "	2
CAM-JCH	"	" CHEERFULNESS		" "	8
CAM-JMRS AW	"	" MRS ABEY WILDER (PEONY WHITE)		" "	2
CAM-JSDW	"	" SEMI DOUBLE WHITE		" "	4
CAM-SMV	"	SASANQUA MINENO-YUKI		4-4½ "	16
CAM-SM6	"	" MAIDENS BLUSH		" "	12
CAM-SW6	"	" WHITE "		4' "	8
CAL-FL	CALYCANTHUS	FLORIDUS SWEET SHRUB		3/4'	100
CH-VIR	CHIONANTHUS	VIRGINICA FRINGE TREE		" B+B	15
CLEY-J	CLEYERA	(JAPONICA) OCHNACEA CLEYERA		3-3½ "	6
COT-F	COTONEASTR.	FRANCHETI FRANCHET COTONEASTER		3' "	10
FEI-S	FEIJOA	SELLOWIANA FEIJOA		3' "	106
	HYDRANGEA	HORTENSIS HYDRANGEA		2' "	40
IL-CR	ILEX	CRENATA JAPANESE HOLLY		2-2½ "	70
IL-CCR	"	CORNUTA SOUTHERN "		COLLECTED SP.	4
IL-VO	"	VOMITORIA YAUPAN		2½-3' B+B	22
LAG-IND	LAGERSTROEMIA	INDICA - CRAPE MYRTLE		8' B+B {PINK WHITE	10 10
LO-F	LONICERA	FRAGRANTISSIMA - FRAGRANT WINTERSWEET		8'	88
MAG-SN	MAGNOLIA	SAULANGEANA NIGRA - DARK S. MAGNOLIA		5' B+B	24
MAG-SL	"	" LENNI HYBS. LARGE HYBRID "		5' "	30
MAG-SAS	"	" ALBA SUPERBA WHITE "		5' "	40
MYRICA-C	MYRICA	CERIFERA - SOUTHERN BAYBERRY		4-5' COLLECTED SP. 3-3½' B+B	160
PIERIS-F	PIERIS	FORMOSA (JAPONICA)- JAP. ANDROMEDA		2½' "	50
RAPH-O	RAPHIOLEPSIS	OVATA - ROUND LEAF SOUTHERN HAWTHORN		2-2½' "	80
SEV-B	SEVERINIA	BUXIFOLIA - "ITHOR		2' "	60
VIB-S	VIBURNUM	SUSPENSUM - SANDANKWA V.		3-3½' "	104
VIB-O	"	ODORATISSIMUM		3-3½' "	90

LEGEND

IL-CR	ILEX CRENATA	JAPANESE HOLLY	2-2½ "	70
IL-CCR	" CORNUTA	SOUTHERN "	COLLECTED 3'	4
IL-VO	" VOMITORIA	YAUPON	2½-3' B&B	22
LAG-IND	LAGERSTROEMIA INDICA - CRAPE MYRTLE		8' B&B {PINK WHITE	10 10
LO-F	LONICERA FRAGRANTISSIMA - FRAGRANT HONEYSUCKLE		8'	88
MAG-SA	MAGNOLIA SOULANGEANA NIGRA - DARK S. MAGNOLIA		5' B&B	24
MAG-SL	" " LEVNI HYBS. LEGGI HYBRIDS		4 5' "	30
MAG-SAS	" " ALBA SUPERBA WHITE		5' "	40
MYRICA-C	MYRICA CERIFERA - SOUTHERN BAYBERRY		{4-5' COLLECTED 3-3½' B&B	160
PIERIS-F	PIERIS FORMOSA (JAPONICA) - JAP. ANDROMEDA		2½' "	50
RAPH-O	RAPHIOLEPSIS OVATA - ROUND LEAF SOUTHERN HAWTHORN		2-2½' "	80
SEV-E	SEVERINIA BUXIFOLIA - " "		2' "	80
VIB-S	VIBURNUM SUSPENSUM - SANDANKWA V.		3-3½' "	104
VIB-O	" ODORATISSIMUM		3-3½' "	90

VINES

WIS-SIN	WISTERIA MULTIJUGA KYUSHAKU (BLUE	3YR. B&B	15
WIS-JAP	" JAPONICA ALBA (WHITE)	" "	8

BULBS

	ZEPHYRANTHES CANDIDA	FIRST CLASS BULBS	200
"	CARINATA	"	300
"	ROSEA	"	200
"	TEX	"	200

AXONOPUS COMPRESSES - CARPET GRASS SOD 1½ TON

NEW ORLEANS
CITY PARK

NEW ORLEANS
CITY PARK

SHT. No. 10

SCALE 1" = 20'-0"

GENERAL PLANTING PLAN
FOR FORD MEMORIAL GARDEN

APPROVED

PLANT LIST

SYMBOL	NAME		SIZE	QTY
	LARGE TREES			
ACER-R	ACER RUBRUM	RED MAPLE	14"CAL.	4
CERTEX	CERTICIS	TEXANA HACKBERRY	10"CAL. MULTI STEM	10
PRU-T	PRUNUS TEXENSIS	TEXAS ASH	4" CAL.	2
LIQ-S	LIQUIDAMBAR STYRACIFLUA	SWEET GUM	4" CAL.	20
MAG-G	MAGNOLIA GRANDIFLORA	SOUTHERN MAGNOLIA	14'-16'-18" HT.	34
QUE-SE	QUERCUS SHUMARDII	SHUMARD RED OAK	4" CAL.	2
NYSSA	NYSSA SYLVATICA	TUPELO	4" CAL.	30
PERSEA	PERSEA BORBONIA	RED BAY	4" CAL.	22
Q-L	QUERCUS LAURIFOLIA	LAUREL OAK	4" CAL.	30
Q-V	" VIRGINIANA	LIVE "	4" CAL.	18
Q-T	" "	"	10' "	12
	" "	"	24-30" "	24
	SHRUBS & SMALL TREES			
ABE-G	ABELIA GRANDIFLORA		2 GAL.	46
AZ-I-PM	AZALEA INDICA PRIDES WHITE	(WHITE)	24"-30" B&B	50
AZ-I-CT	" " MRS. G.G. TYLER	(WHITE)	24"-30" B&B	20
AZ-I-WE	" " WILLIAM BULL	(WHITE)	" "	20
AZ-I-CH	" " CORONATA	(PINK)	" "	24
AZ-I-C	" " CRIMSON	(RED)	" "	30
AZ-I-G	" " GEORGIA	(LIGHT PINK)	" "	30
AZ-I-PH	" " PRIDE OF MOBILE	(PINK)	" "	30
AZ-I-EL	" " ELEGANCE	(" ")	" "	30
AZ-I-F	" " FORMOSA	(DEEP PINK)	" "	24
AZ-R-KU	" RUSSELIANA HINODEGIRI	(DEEP RED)	15-21"	84
AZ-K-CE	" " CALENDULACEA	(CARROT)	2-2½'	30
AZ-K-AE	" " MYRTIFOLIA ALBIFLORA	(WHITE)	2-2½'	34
AZ-K-SA	" " SAUNDERSII	(WHITE)	2-2½'	34
AZ-E-OH	" " EXIMIA WHITE	(WHITE)	15"-21"	64
AZ-K-LG	" " LIVERY'S QUEEN	(DEEP PINK)	2-2½'	48
AZ-K-CB	" " CHERRY BLOSSOM	(PINK)	2-2½'	24
AZ-K-PB	" " PEACH BLOW	(LIGHT PINK)	" "	32
AZ-K-DA	" " DAPHNOIDES	(PINK)	" "	28
AZ-E-RP	" " PINK PERFECTION	(PINK)	" "	16
AZ-E-CE	" " EGGLI GREEN	(WHITE)	15-21"	48
C-F-	CAMELLIA FRUTESCENS	- FRAGRANT DEEPRED SEMI DBLE	(RED)	10
CAM-JAY	CAMELLIA JAPONICA RUBRA MARMORATA		3½'-4' B&B	12
CAM-JSF	" " SARAH FROST	(SNOW WHITE)	" "	2
CAM-JCH	" " CHORERELIENSE	(" ")	" "	6
CAM-JMS	" " MRS. ABBY HUBER	(LIGHT PINK)	" "	2
CAM-JSDW	" " SEMI DOUBLE WHITE	(" ")	" "	4
CAM-JAV	" JAPONICA ALBENO-VARI		4'-4½' "	16
CAM-JM	" " MINDENI BLOSH	(" ")	" "	12
CAM-JW	" " WHITE	(" ")	4' "	8
CAL-FL	CALYCANTHUS FLORIDUS	SWEET SHRUB	3½' "	100
CH-HE	CHIONANTHUS VIRGINICA	FRINGE TREE	6-8' "	15
CLEY-J	CLEYERA (JAPONICA) JAPONICA	CLEYERA	3-3½' "	6
COR-F	CORNUS FLORIDA	FLOWERING DOGWOOD	3' "	10
PRU-S	PRUNUS SELOWIANA	TAIWAN CHERRY	3' "	16
	HYDRANGEA MACROPHYLLA		2' "	40
HY-MO	HYDRANGEA MACROPHYLLA	MADAME MOLLY	2-2½' "	70
HY-QUE	" QUERCIFOLIA	SOUTHERN	CLUSTER HT	4
HY-PA	" PANICULATA	GRANDIFLORA	2½-3' B&B	22
LAG-IND	LAGERSTROEMIA INDICA - CRAPE MYRTLE		2½-3' B&B	20
LIG-JA	LIGUSTRUM JAPONICUM	RECURVIFOLIUM	3' B&B	24
MAG-GA	MAGNOLIA GRANDIFLORA NANA - DWARF SOUTHERN		2' B&B	24
MAG-SL	" "	LILY MAG.	LARGE PLANTS	30
MAG-SAS	" "	ALEX SUPERB	WHITE 2' "	16
MYR-C	MYRICA CERIFERA - SOUTHERN BAYBERRY		3-3½' "	30
PHOT-L	PHOTINIA LASERPITIFOLIA - JAPANESE		3½-4' "	50
RAPH-I	RAPHIOLEPIS INDICA SPRING SNOW		SPRING 2½' "	60
SEV-E	SERISSA FOETIDA	MUTABILIS	2½' "	80
VIB-S	VIBURNUM SUSPENSUM - SANDANKWA		2-2½' "	100
VIB-O	" ODORATISSIMUM		3-3½' "	90
	VINES			
WIS-MR	WISTERIA MACROSTACHYA KIMONO	(BLUE)	3½' B&B	15
WIS-FALBA	" FLORIBUNDA ALBA	(WHITE)	" "	8
	GROUND COVERS			
	TRACHELOSPERMUM DIANUM		FLATS 6" CLOSE	200
	" CARINATA		" "	200
	" MOSSA		" "	200
	" TEX		" "	200
	ARTHROPUS COMPRESSUS - CALICO GRASS		4½" POTS	100

THESE TYPE FOLLOWING

THESE CHOOSE
CARINATA
MOSSA
TEX
DISCOURAGE MY ILLUSION
NOT.

PLANT LIST

SYMBOL	NAME	SIZE	QUANTITY
	LARGE TREES		
ACER-R	ACER RUBRUM RED MAPLE	1½" CAL.	40
CRATAEGUS SP	HAWTHORNE	6/8' B&B COLLECTED	10
FRAX T	FRAXINUS TEXENSIS TEXAS ASH	6/8' "	17
LIQ-S	LIQUIDAMBAR STYRACIFLUA SWEET GUM	6/8' "	20
MAG-G	MAGNOLIA GRANDIFLORA SOUTHERN MAGNOLIA	10/12'-2½" CAL.	54
MAG-GL	" GLAUCA SWEET BAY	6/8' B-B	30
NYSSA	NYSSA SYLVATICA TUPELO	6/8' " COLLECTED	22
PERSEA	PERSEA BORBONIA RED BAY	6/8' "	30
Q-L	QUERCUS LAURIFOLIA LAUREL OAK	1½" CAL. B&B	18
Q-V	" VIRGINIANA LIVE "	1½" " "	12
	" " " "	2½-3" " "	34
	SHRUBS & SMALL TREES		
ARD-C	ARDISIA CRENULATA		
AZ-1-FW	AZALEA INDICA FIELDERS WHITE (WHITE)	24" SPR 36" SPR 48" SPR B&B	46
AZ-1-FT	" " FLAG OF TRUCE (WHITE)	21½-24" B-B	50
AZ-1-WB	" " WILLIAM BULL (PINK)	" "	20
AZ-1-CAL	" " COCCINEA MAJOR (ORANGE RED)	" "	20
AZ-1-C	" " CROEMINA (")	" "	24
AZ-1-PH	" " PRINCESS ELIZABETH (")	" "	24

SHRUBS & SMALL TREES

ARD-C	ARDISIA CRENULATA					46
AZ-I-FW	AZALEA INDICA FIELDERS WHITE (WHITE)			2½-3'	B&B	30
AZ-I-FT	" " FLAG OF TRUCE (")			"	"	30
AZ-I-WB	" " WILLIAM BULL (LIGHT ORANGE RED)			"	"	20
AZ-I-CM	" " COCONEA MAJOR (")			"	"	24
AZ-I-C	" " CROEMINA (LIGHT SALMON PINK)			"	"	30
AZ-I-PH	" " PRIDE OF MOBILE (PINK)			"	"	30
AZ-I-EL	" " ELEGANCE (")			"	"	40
AZ-I-F	" " FORMOSA (DEEP VIOLET)			"	"	30
AZ-K-41	KURUME (HINODEGIRI) (FIERY RED)			1½-2'	"	24
AZ-K-BR	" " BRIDESMAID (WHITE)			2-2½'	"	84
AZ-K-AB	" " APPLE BLOSSOM (PINK)			2-2½'	"	30
AZ-K-SN	" " SNOW (WHITE)			2-2½'	"	84
AZ-K-OW	" " ORCHID WHITE			1½-2'	"	64
AZ-K-LQ	" " LAVENDER QUEEN (LAVENDER)			2-2½'	"	48
AZ-K-CB	" " CHERRY BLOSSOM (PINK)			2-2½'	"	24
AZ-K-PB	" " PEACH BLOW (SALMON-PINK)			"	"	12
AZ-K-DAY	" " DAYBREAK (PINK)			"	"	32
AZ-K-PP	" " PINK PERFECTION (PINK)			"	"	20
AZ-K-COL	" " CORAL BELLS (")			1½-2'	"	16
C-F	COCCUS FLORIDA - FLOWERING DOGWOOD			SPEC. (EXIST)		48
CAM-JRX	CAMELLIA JAPONICA RUBRA VARIEGATES			3½-4'	B&B	10
CAM-JSF	" " SARAH FROST (DOUBLE RED)			"	"	12
CAM-JCH	" " CHEERFULNESS			"	"	2
CAM-JMAB	" " MRS ABBY WILDER (PEONY WHITE)			"	"	8
CAM-JSDW	" " SEMI DOUBLE WHITE			"	"	2
CAM-SMN	" SASANQUA MINENO-YUKI			4-4½	"	4
CAM-SMB	" " MAIDENS BLUSH			"	"	16
CAM-SWH	" " WHITE			"	"	12
CAL-FL	CALYCANTHUS FLORIDUS			4'	"	8

AZ-K-PE	"	"	PEACH BLOW	(SALMON-PINK)	"	"	32
AZ-K-PO	"	"	PURPUREA	(PINK)	"	"	20
AZ-K-PP	"	"	PINK PERFECTION	(PINK)	"	"	16
AZ-K-CO	"	"	CORAL BELLS	(")	1½-2'	"	48
C-F-	CORNUS	FLORIDA - FLOWERING DOGWOOD			SPEC. (EXIST)		10
CAM-JRY	CAMELLIA	JAPONICA RUBRA MAGNIFICENT			3½-4'	B&B	12
CAM-JSF	"	"	SARAH FROST	(DOUBLE PINK)	"	"	2
CAM-JCH	"	"	CHEERFULNESS		"	"	8
CAM-JMH	"	"	MRS ABBEY WILDER	(PEARL WHITE)	"	"	2
CAM-JSW	"	"	SEMI DOUBLE WHITE		"	"	4
CAM-SMO	"	SASANQUA MILENO-YUKI			4-4½	"	16
CAM-SMA	"	"	MAIDENS BLUSH		"	"	12
CAM-SWH	"	"	WHITE	"	4'	"	8
CAL-FL	CALYCANTHUS	FLORIDUS	SWEET SHRUB		3½'		100
CH-VR	CHIONANTHUS	VIRGINICA	FRINGE TREE		"	B&B	15
CLEY-J	CLEYERA	(JAPONICA) OCHNACEA	CLEYERA		3-3½'	"	6
COT-F-	COTONEASTER	FRANCHETI	FRANCHET COTONEASTER		3'	"	10
FEI-S	FEIJOA	SELLOWIANA	FEIJOA		3'	"	106
IL-CR	ILEX	CRENATA	JAPANESE HOLLY		2'	"	40
IL-COR	"	CORNUTA	SOUTHERN	"	2-2½'	"	70
IL-VO	"	VOMITORIA	YAUPON		COLLECTED		4
LAG-IND	LAGERSTROEMIA	INDICA - CRAPE MYRTLE			2½-3'	B&B	22
LO-F-	LONICERA	FRAGRANTISSIMA - FRAGRANT HONEYSUCKLE			3'	B&B	(PINK) 10 (WHITE) 10
MAG-SA	MAGNOLIA	SOULANGEANA NIGRA - DARK S. MAGNOLIA			5'	B&B	24
MAG-SL	"	"	LENNI HYBR.	LENNI HYBRID	"	5'	" 30
MAG-SAS	"	"	ALBA SUPERBA	WHITE	"	5'	" 40
MYRI-C	MYRICA	CERIFERA - SOUTHERN BAYBERRY			3' COLLECTED		160
PIERIS-F	PIERIS	FORMOSA (JAPONICA) - JAP ANDROMEDA			2½-3½'	B&B	50
RAPH-O	RAPHIOLEPSIS	OVATA - ROUND LEAF	SOUTHERN		2-2½'	"	80
SEV-B	SEVERINIA	BUXIFOLIA - "ORANGE"			2'	"	80
VIB-S	VIBURNUM	SUSPENSUM - SANDANKWA V.			3-3½'	"	104
VIB-O	"	ODORATISSIMUM			3-3½'	"	90

CH-VI	CHIONANTHUS VIRGINICA	FRINGE TREE	"	B+B	15
CLEY-J	CLEYERA (JAPONICA) OCHNACEA	CLEYERA	2-3½'	"	6
COT-F	COTONEASTER FRANCHETI	FRANCHET COTONEASTER	3'	"	10
FEI-S	FEIJOA SELLOWIANA	FEIJOA	3'	"	106
	HYDRANGEA HORTENSIS	HYDRANGEA	2'	"	40
IL-CO	ILEX CRENATA	JAPANESE HOLLY	2-2½'	"	70
IL-COR	" CORNUTA	SOUTHERN "	GALLETED	2½	4
IL-VC	" VOMITORIA	YAUPON	2½-3'	B+B	22
LAG-IND	LAGERSTROEMIA INDICA - CRAPE MYRTLE		8'	B+B	PINK 10 WHITE 10
LO-F	LONICERA FRAGRANTISSIMA - FRAGRANT HONEYSUCKLE		3'		88
MAG-SN	MAGNOLIA SOULANGEANA NIGRA - DARK S. MAGNOLIA		5'	B+B	24
MAG-SL	" " LEVNI HYBR.	LEVNI HYBRID	4'	"	30
MAG-SAS	" " ALBA SUPERBA	WHITE "	5'	"	40
MYRICA-C	MYRICA CERIFERA - SOUTHERN BAYBERRY		3½'	B+B	SELECTED 160
PIERIS-F	PIERIS FORMOSA (JAPONICA) - JAP ANDROMEDA		2½'	"	50
RAPH-O	RAPHIOLEPSIS OVATA - ROUND LEAF	SOUTHERN	2-2½'	"	80
SEV-E	SEVERINIA BUXIFOLIA - "ORANGE"	TAILOR	2'	"	80
VIB-S	VIBURNUM SUSPENSUM - SANDANKWA V.		3-3½'	"	104
VIB-O	" ODORATISSIMUM		3-3½'	"	90

VINES

WIS-M.R.	WISTERIA MULTIJUGA RYUSHAKU	(BLUE)	3YR B+B	15
WIS-J ALBA	" JAPONICA ALBA	(WHITE)	" "	8

BULBS

ZEPHYRANTHES CANDIDA		FIRST CLASS BULBS	200
" CARINATA		"	300
" ROSEA		"	200
" TEX		"	200

AXONOPUS COMPRESSES - CARPET GRASS SEED 1½ TON

NEW ORLEANS
CITY PARK

12 Beach

34

NEW ORLEANS
CITY PARK

JOB NO. 17
SHEET NO. 10
SCALE 1" = 20'-0"
DATE JAN. 1935
DRAWN
CHECKED
APPROVED

GENERAL PLANTING PLAN
FOR FORT MEMORIAL GARDEN

PLANT LIST

7 Dogwoods

3 Serviceberry

9 Columbine

3 Peach Blossom

3

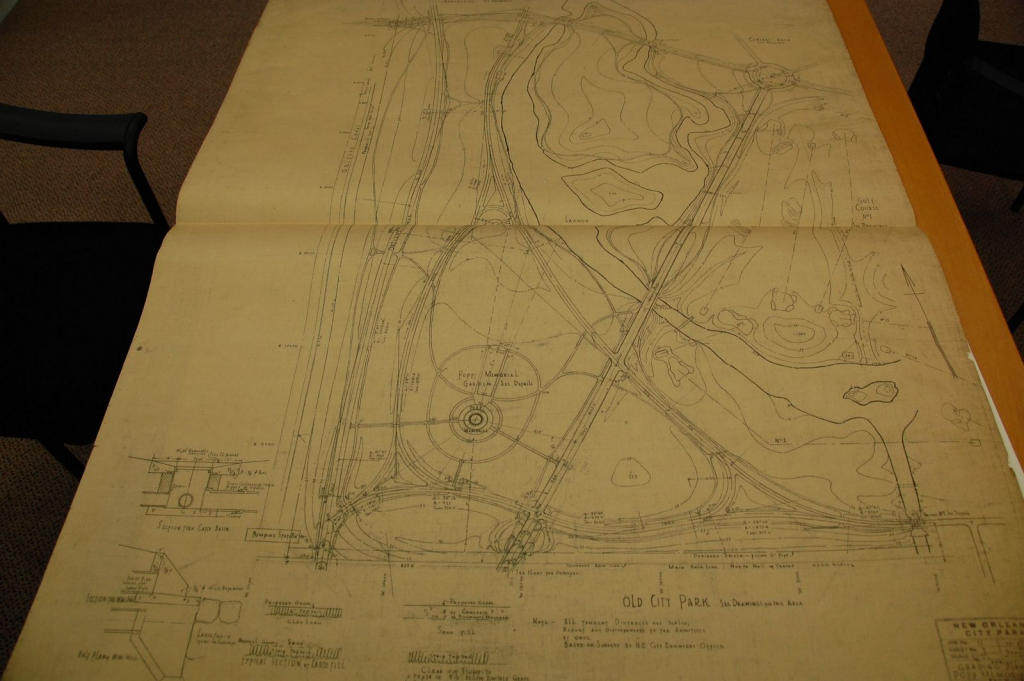
NEW ORLEANS CITY PARK

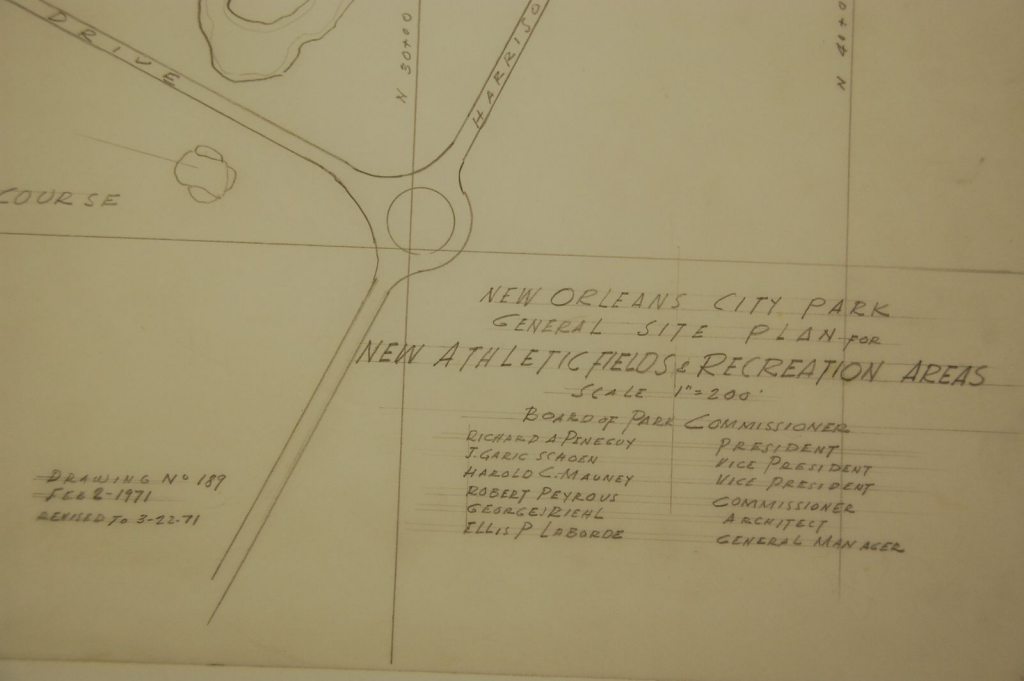
JOB No. 17	DATED 10-21-35
SHEET No. 7	REVISED
SCALE 1" = 100' 3/4" = 1	DRAWN BY WILLIAM S. WIEDORN

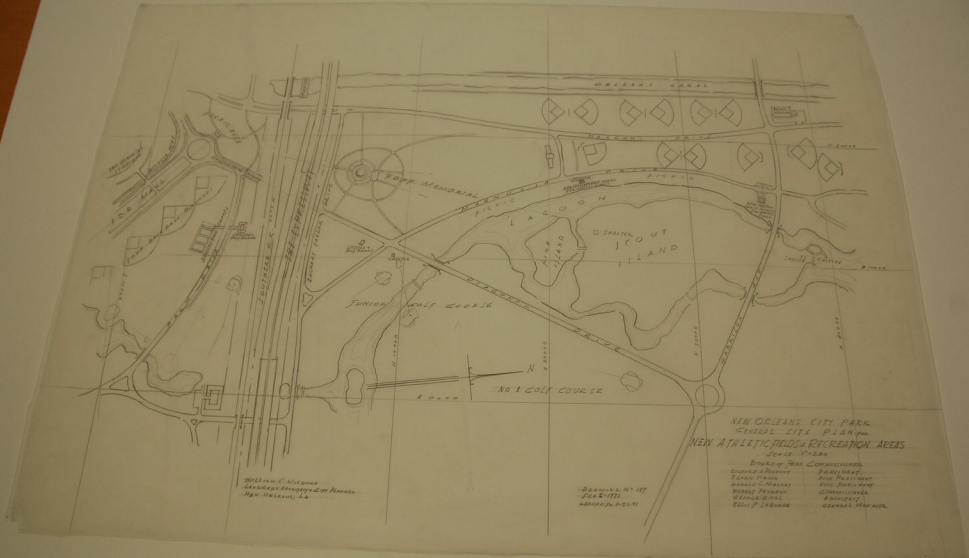
SUBJECT

GRADING PLAN FOR POPP MEMORIAL AREA

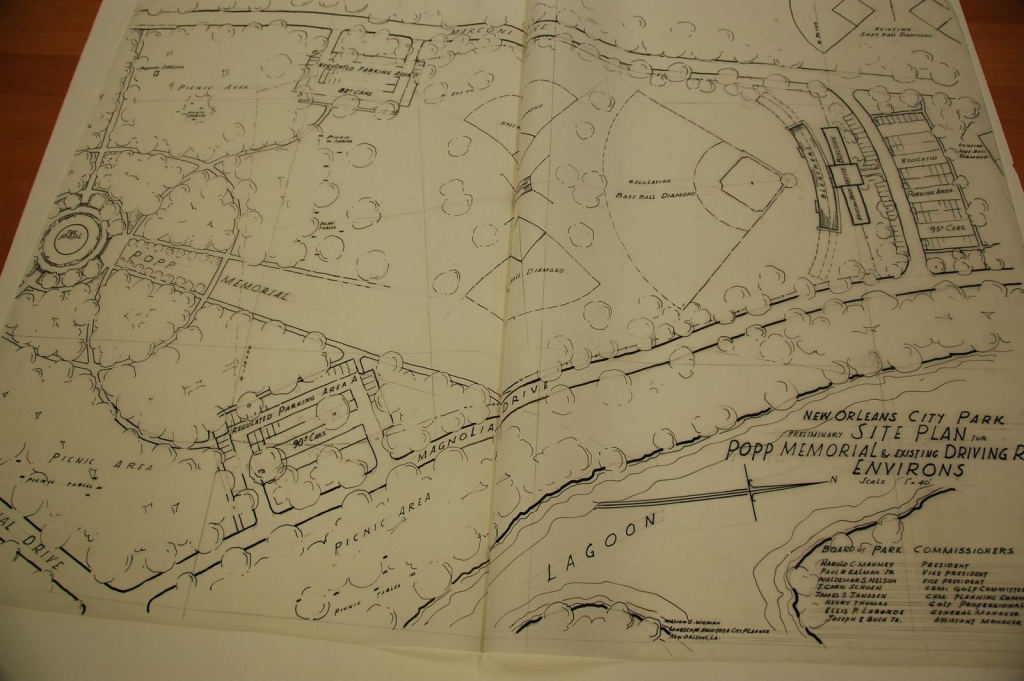
APPROVED Orleans Park


Pope Memorial
Garden / See Details
Section thru Catch Basin
Typical Section at Earth Fill
Old City Park
See Drawings for this Area
Note:- All Tangent Distances and Radii, Runout and Superelevation to be Adjusted if Grade Based on Surveys by N.O. City Engineers Office
New Orleans City Park


DRIVE
COURSE
N 30TH
HARRISON
N 41ST
NEW ORLEANS CITY PARK
GENERAL SITE PLAN FOR
NEW ATHLETIC FIELDS & RECREATION AREAS
SCALE 1" = 200'
BOARD OF PARK COMMISSIONER
RICHARD A. PENEGUY — PRESIDENT
J. GARIC SCHOEN — VICE PRESIDENT
HAROLD C. MAUNEY — VICE PRESIDENT
ROBERT PEYROUS — COMMISSIONER
GEORGE RIEHL — ARCHITECT
ELLIS P LABORDE — GENERAL MANAGER
DRAWING No 189
FEB 2-1971
REVISED TO 3-22-71


ORLEANS CANAL
ROBT. E. LEE BLVD.
ROBT. E. LEE BLVD.
ROBT. E. LEE BLVD.

NEW ORLEANS CITY PARK
PRELIMINARY SITE PLAN FOR
POPP MEMORIAL & EXISTING DRIVING RANGE
ENVIRONS
N
SCALE 1"= 40'
BOARD of PARK COMMISSIONERS
HAROLD C. MAUNEY PRESIDENT
PAUL R KALMAN JR VICE PRESIDENT
WALDEMAR S. NELSON VICE PRESIDENT
T. GARIC SCHOEN CHM. GOLF COMMITTEE
JAMES S. JANSSEN CHM. PLANNING COMMITTEE
HENRY THOMAS Golf Professional
ELLIS P. LABORDE GENERAL MANAGER
JOSEPH E BUSH JR. ASSISTANT MANAGER
WILLIAM S. WILBORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.
DRAWING No. 232
JULY 2, 1975.

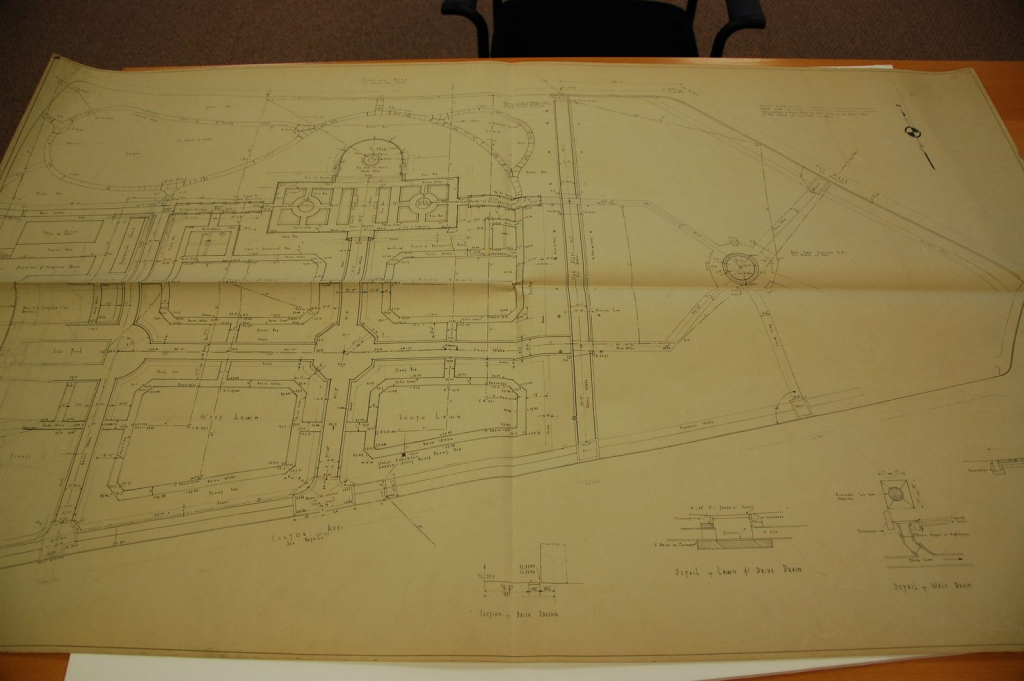

NEW ORLEANS CITY PARK
PRELIMINARY SITE PLAN FOR
POPP MEMORIAL & EXISTING DRIVING R
ENVIRONS
Scale 1"-40'
N
POPP MEMORIAL
MAGNOLIA DRIVE
PICNIC AREA
PICNIC AREA
PICNIC AREA
REGULATION BASE BALL DIAMOND
REGULATION BASE BALL DIAMOND
RECREATIO
PARKING AREA
95 CARS
REGULATION SOFT BALL DIAMOND
EXISTING SOFT BALL DIAMOND
REGULATION SOFT BALL DIAMOND
REGULATION SOFT BALL DIAMOND
REGULATION

W. S WITDORN

8-11-36

1" = 16'-0"

ROSE GARDEN CONSTRUCTION


West Lawn
South Lawn
Section thro' Drain Trench
Detail of Lawn & Drive Drain
Detail of Walk Drain

Drain Detail Folder

NEW ORLEANS
CITY PARK

JOB No. 8

DATE 3/4/86

SHEET No. 6

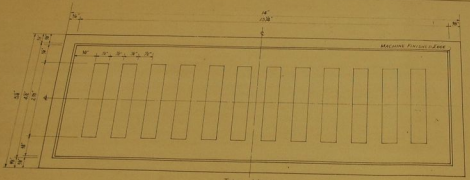
REVISED

SCALE FULL SIZE

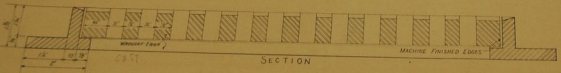
SUBJECT

ROSE GARDEN
DETAIL OF DRAIN

APPROVED

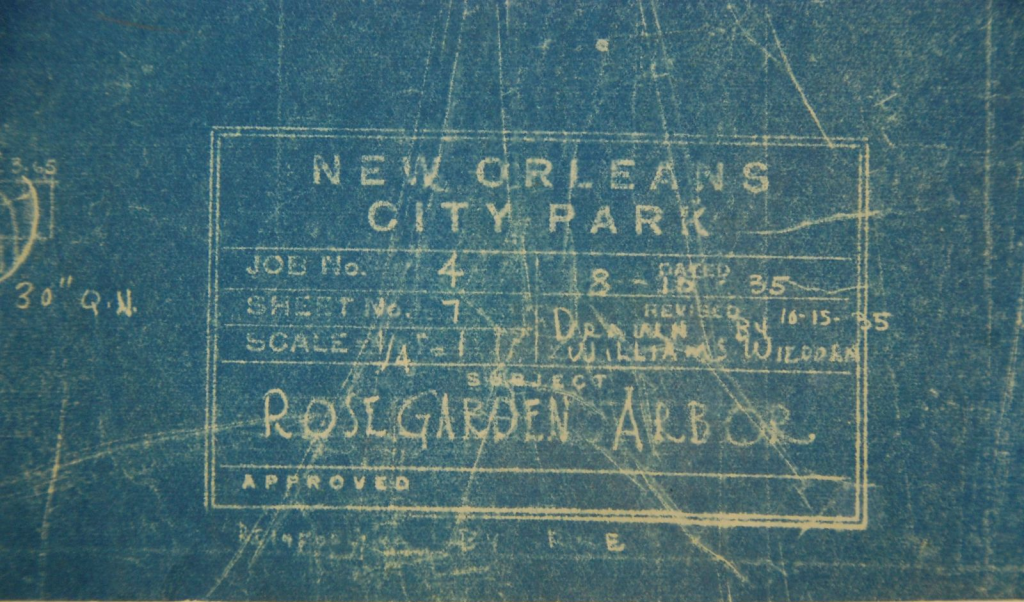


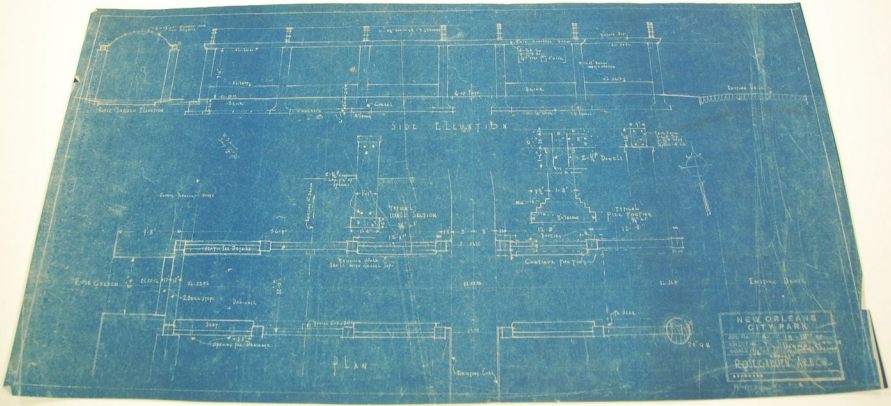
TOP VIEW



SECTION

NEW ORLEANS CITY PARK
Y
24-34
FULTON
ROSE GARDEN
DETAIL OF DRIVE


NEW ORLEANS
CITY PARK
JOB No. 4
DATED 8-18-35
SHEET No. 7
REVISED 10-15-35
SCALE 1/4"-1'
DRAWN BY WILLIAM S WILDER
SUBJECT
ROSE GARDEN ARBOR
APPROVED
30" Q.N.


Side Elevation
Plan
NEW ORLEANS
CITY PARK
BOULEVARD ALLEY

NEW ORLEANS CITY PARK

JOB No. 12 DATE Nov 1. 1934

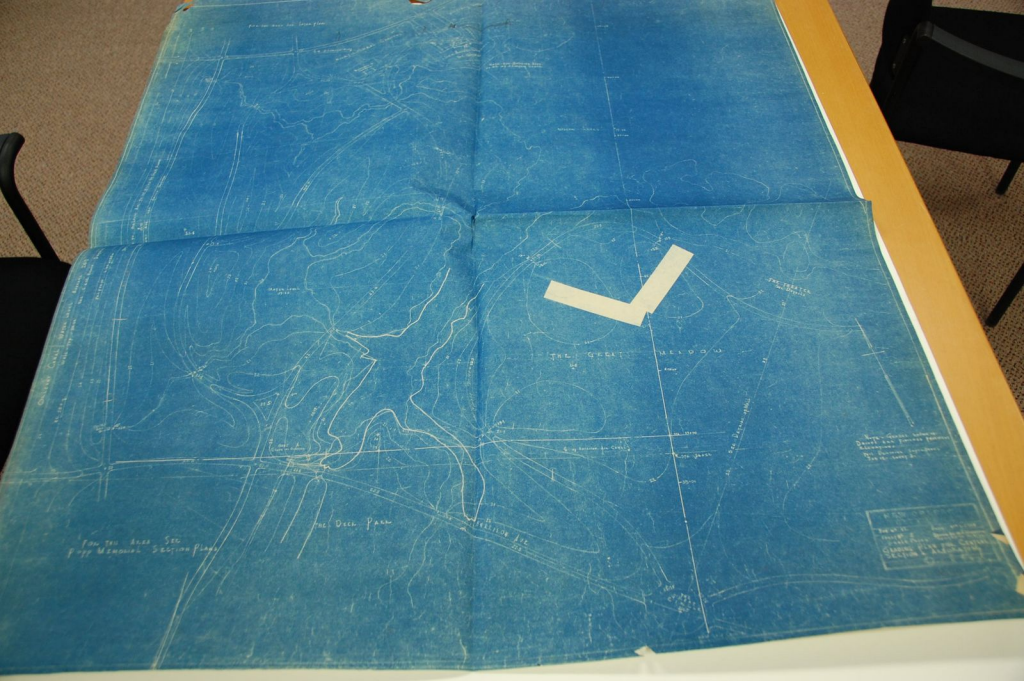
SHEET No. 5 DRAWN BY W.S. WICKHORN

SCALE 1" = 100' REVISED TO 12/18/34

GRADING PLAN FOR CENTRAL SECTION & ARBORETUM

O. K. Ford

N.S.W.


TALL GRASS MEADOW
THE DELL PARK
Northview Rd.

Revised 4/1/30

NEW ORLEANS CITY PARK

JOB No. | DATED

SHEET No. | REVISED

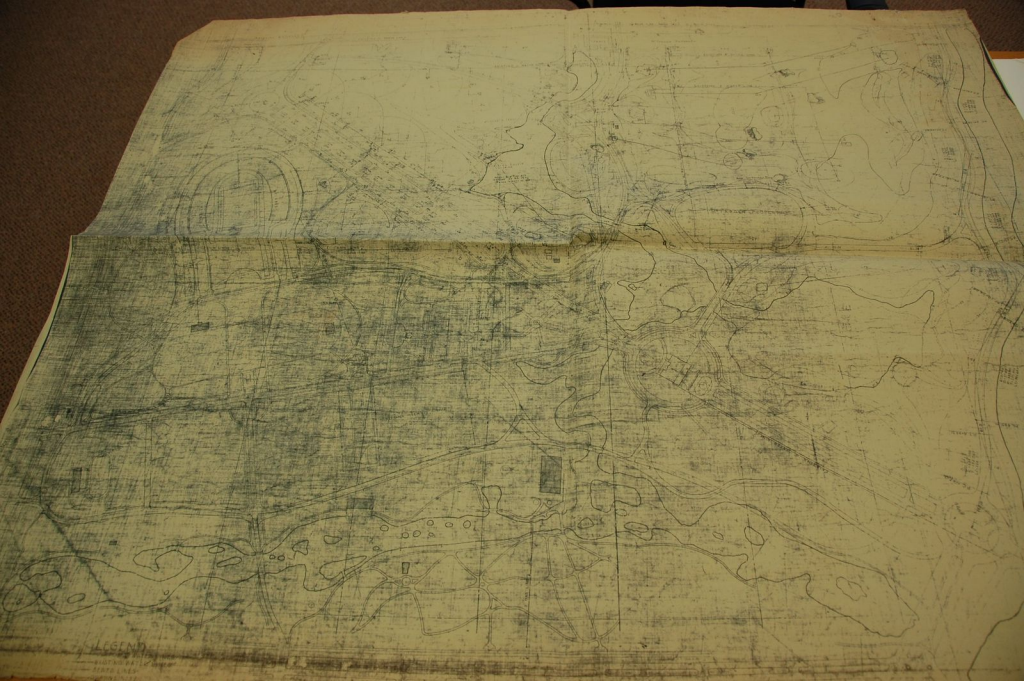
SCALE 1" = 100'

SUBJECT

ATHLETIC FIELD

HOWLING WATER LINES

(OLD)



NEW ORLEANS CITY PARK

JOB No.	DATED 1-23-36
SHEET No.	REVISED
SCALE 1" = 100'	

PLANTING PLAN ALONG CANAL from PUMPING STA. TO HARRISON AVE.

APPROVED

LIST OF PLANT MATERIAL

SYMBOL	BOTANICAL & COMMON NAMES	SIZE	QUANTITY
	BAMBOOS (N. VAR.)		
ARU-SI	ARUNDINARIA SIMONII VARIEGATA RUNNING VARIETY OF BAMBOO	MINIMUM CLUMP	10
ARU-NA	" NAGASHIMA RUNNING VARIETY OF BAMBOO	" "	10
BAM-DI	BAMBUSA DISTICHI FERN BAMBOO (CLUMP VAR.)	" "	32
BAM-TH	" THOUARSII (LARGE) CLUMP VAR. BAMBOO	" "	14
BAM-AR	" ALPHONSE KARR CLUMP VAR. BAMBOO	" "	35
BAM-AS	" ARGENTEA STRIATA CLUMP VAR. BAMBOO	" "	2
PHY-H	PHYLLOSTACHYS HENRYII RUNNING VAR. BAMBOO	" "	10
PHY-NE	" NEVINII RUNNING VAR. BAMBOO	" "	10
PHY-PN	" PUBERULA NIGRA RUNNING VAR. BAMBOO	" "	
PHY-PL	" FLEXUOSA RUNNING VAR. BAMBOO	" "	
PHY-N	" NIGRA (HENONIS PUBERULA) BLACK JOINT BAMBOO (RUNNING)	" "	20
PHY-BC	" BAMBUSOIDES CASTILLONIS CASTILLO BAMBOO (RUNNING)	" "	50
PHY-HC	" HETEROCYCLA RUNNING VAR. BAMBOO	" "	
PHY-SU	" SULPHUREA RUNNING VAR. BAMBOO	" "	10
PHY-NI	" NIGRA VAR. RUNNING VAR. BAMBOO	" "	10
TH-CAL	THAMNO-CALAMUS SP. BAMBOO (?)	" "	

PUMPING STATION

SYMBOL	BOTANICAL & COMMON
J-VIR	JUNIPERUS VIRGINIANA
P-CAR	PINUS CARICAEA
P-ECH	" ECHINATA
P-PAL	" PALUSTRIS
P-TA	" TAEDA
TAX-D	TAXODIUM DISTICHUM
	DECIDUOUS
ACER-R	ACER RUBRUM
QUER-NUT	QUERCUS NUTTALLII
QUER-PAL	" PALUSTRIS
QUER-VIR	" VIRGINIANA
QUER-SH	" SHUMARDII
U-AM	ULMUS AMERICANA

SIZE	QUANTITY	SYMBOL	BOTANICAL & COMMON NAME
			C O N I F E R S
	10	J-VIR	JUNIPERUS VIRGINIANA RED CEDAR
	10	P-CAR	PINUS CARIBAEA SLASH PINE
	32	P-ECH	" ECHINATA SHORTLEAF PINE
	14	P-PAL	" PALUSTRIS LONGLEAF PINE
	35	P-TA	" TAEDA LOBLOLLY PINE
		TAX-D	TAXODIUM DISTICHUM BALD CYPRESS
			D E C I D U O U S T R E E S
	10	ACER-R	ACER RUBRUM RED MAPLE
		QUER-NUT	QUERCUS NUTALLII RED RIVER OAK
		QUER-PAL	" PALUSTRIS PIN OAK
	20	QUER-VIR	" VIRGINIANA LIVE OAK
	50	QUER-SH	" SHUMARDII RED OAK
		U-PAR	ULMUS PARVIFOLIA CHINESE ELM
	10		
	10		

SIZE	QUANTITY
2-3' B-B	50
6' B+B	25
4-6' B+B	5
2-6' B+B	20
6-9' B+B	84
4-5' B+B	
6-8' B+B	
6-8' B+B	
1' B-B	40
5-7' B+B	150
5-6' B+B	37
5-6' B+B	10

SYMBOL	BOTANICAL & COMMON NAME
	S H R U B S
CORNUS CORNUS	RED STEM DOGWOOD
IL-CA	ILEX CASSINA DAHOON HOLLY
IL-CAA	" " ANGUSTIFOLIA SMALL LEAVED DAHOON HOLLY
IL-O	" OPACA AMERICAN HOLLY
IL-VOM	" VOMITORIA FEMINA YAUPON
MYR-C	MYRICA CERIFERA SOUTHERN WAXMYRTLE
PYRA-C	PYRACANTHA COCCINEA "AUREA" FIRETHORN

	SIZE	QUANTITY
	2-8' B-B	50
	6' B-B	25
	4-6' B-B	5
	4-6' B-B	20
	6-9' B-B	84
	4-5' B-B	
	6-8' B-B	
	6-8' B-B	
	11' B-B	40
	5-7' B-B	150
	5-6' B-B	37
	5-6' B-B	10

SYMBOL	BOTANICAL & COMMON NAME
	S H R U B S
CORNUS CERNUS	RED STEM DOGWOOD
IL-CA	ILEX CASSINA DAHOON HOLLY
IL-QUA	" AUGUSTIFOLIA SMALL LEAVED DAHOON HOLLY
IL-O	" OPACA AMERICAN HOLLY
IL-VOM	" VOMITORIA FEMINA YAUPON
MYR-C	MYRICA CERIFERA SOUTHERN WAXMYRTLE
PYRA	PYRACANTHA COCCINEA 'VARIETY' FIRETHORN

SIZE	QUANTITY
EXISTING 3/4"	100
3/4" B-B	25
1/5" B-B	25
EXISTING	15
3/4" B-B	25
COLLECTED 3/8" DIA	100
EXISTING 4" DIA	25

ORLEANS CANAL

FUTURE MEMORIAL
GOLF NO 3 128 ACRES
BAYOU ST JOHN
NEW ORLEANS CITY PARK
NEW ORLEANS, LA.
PRELIMINARY PLAN FOR NORTH HALF OF PARK
SCALE 1"=100'
0 100 200 300 400 500 600
JULY 7, 1938
WILLIAM S. WIEDORN,
LANDSCAPE ARCHITECT,
NEW ORLEANS, LA.

NEW ORLEANS CITY PARK
NEW ORLEANS, LA.
PRELIMINARY PLAN FOR NORTH HALF OF PARK
SCALE 1"=100'
July 2, 1918
William D. Wasson,
Landscape Engineer,
New Orleans, La.
LAGOON
RESERVED FOR PLAYGROUND
RESERVED FOR PLAYGROUND
LAKE FRONT DEVELOPMENT
RESERVED
FUTURE
BAYOU ST. JOHN

Rose Garden Folder

NEW ORLEANS CITY PARK

JOB No.	DATED
SHEET No.	REVISED
SCALE 1" = 16'-0"	DRAWN BY C. Hansen

SUBJECT

CONNECTING PLANTING BETWEEN ROSE GARDEN AND MALL

APPROVED

LIST OF PLANT MATERIALS

SYMBOL	BOTANICAL & COMMON NAMES	SIZE	QUANTITY
	TREES		
KOEL-F	KOELREUTERIA FORMOSANA GOLDENRAIN TREE	10-12'	6
MAG-G	MAGNOLIA GRANDIFLORA SOUTHERN MAGNOLIA	5-6'	10
QUER-V	QUERCUS VIRGINIANA LIVE OAK	1" DIA.	5
	CONIFERS		
J-J-S	JUNIPERUS JAPONICA SYLVESTRIS JAPANESE JUNIPER	5-6'	9
	SHRUBS		
EL-P	ELAEAGNUS PUNGENS GREEN LEAVED ELAEAGNUS	2-3'	28
ILL-AN	ILLICIUM ANISATUM JAPANESE ANISETREE	5-6'	30
LAU-CA	LAUROCERASUS CAROLINIANA CHERRY LAUREL	4-5'	15
LIG-L	LIGUSTRUM LUCIDUM WAX PRIVET	4-5'	3
MYR-C	MYRTUS COMMUNIS TRUE MYRTLE	1½-2'	17
PITT-T	PITTOSPORUM TOBIRA TOBIRA	2-3'	17

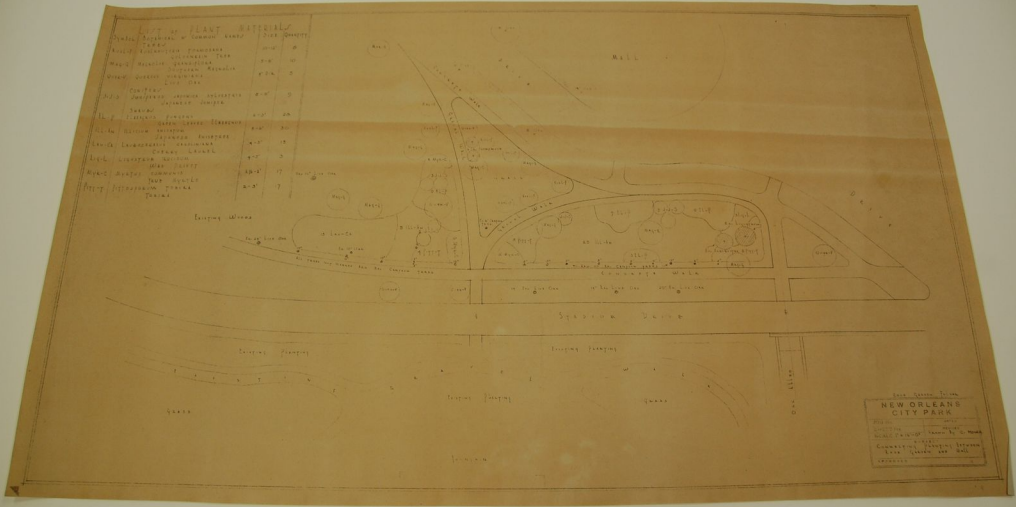
MAG-G

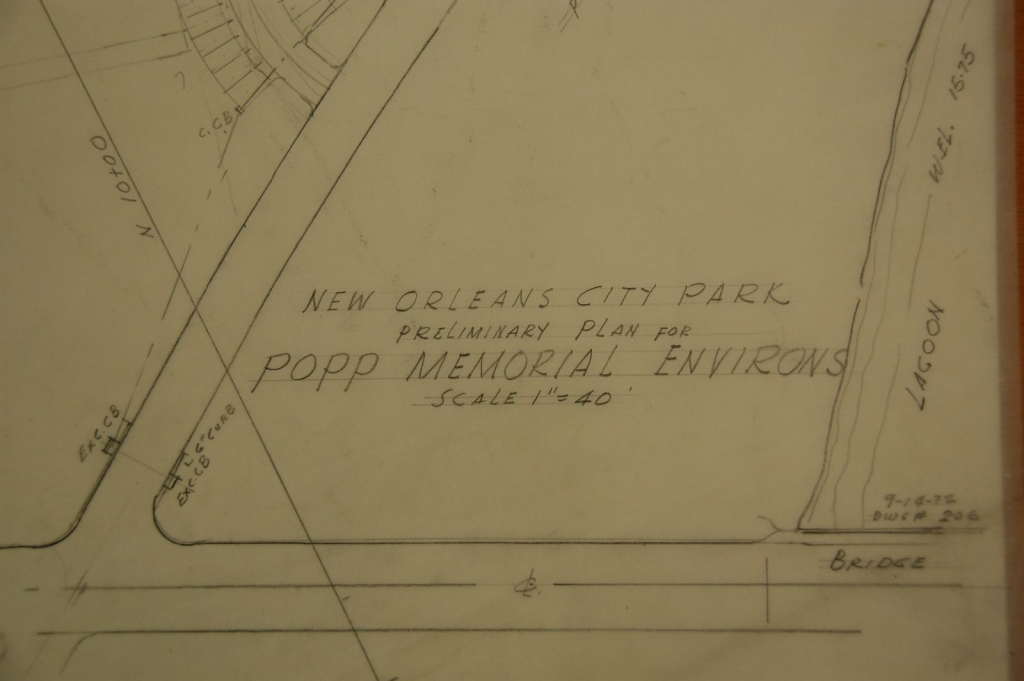
EXG 30" LIVE OAK

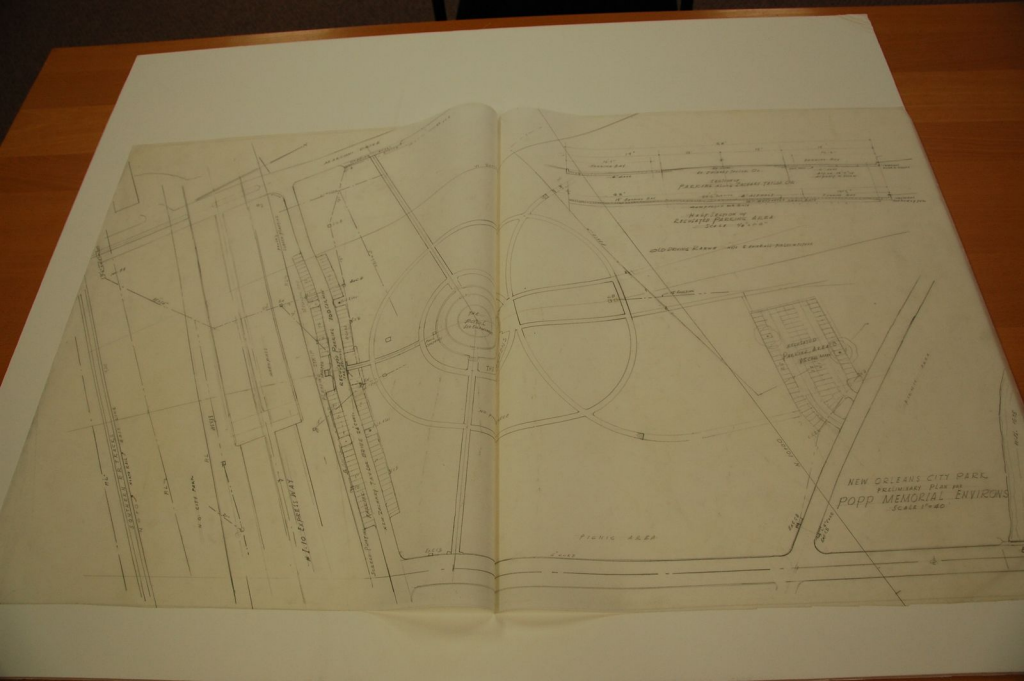
MAG-G

MAG-G

EXISTING WOODS


NEW ORLEANS
CITY PARK


NEW ORLEANS CITY PARK
PRELIMINARY PLAN FOR
POPP MEMORIAL ENVIRONS
SCALE 1"=40'
N 10100
S.C.B.
EX C.B.
EX C.B.
LAGOON
W.EL. 15.75
9-16-72
DWG # 206
BRIDGE


NEW ORLEANS CITY PARK
PRELIMINARY PLAN FOR
POPP MEMORIAL ENVIRONS
SCALE 1"=40'

NEW ORLEANS CITY PARK

ISAAC DELGADO MUSEUM OF ART

PRELIMINARY

PLANTING PLAN

SCALE 1" = 16'

DETAILS AS SHOWN

NOTE - GRADING, INCLUDING DRAINS, ETC. REMOVAL TO BE COMPLETED FIRST. SEE ARCHITECTS DRAWINGS FOR ALL UNDERGROUND CONSTRUCTION ETC.

BOARD OF COMMISSIONERS

J. CARIC SCHOEN	PRESIDENT
HAROLD C MAUNEY	VICE PRESIDENT
PAUL R KALMAN JR	VICE PRESIDENT
GEORGE J. RIEHL	CHM. TECH. AD. COMMITTEE
J. BARBEE WINSTON	CHM. HORTICULTURE COMMITTEE

ELLIS P. LABORDE	GENERAL MANAGER
JOSEPH E. BUSH	ASST. GENERAL MANAGER

ARTHUR FEITEL & AUGUST PEREZ & ASSOCIATES
ARCHITECTS
NEW ORLEANS LA.

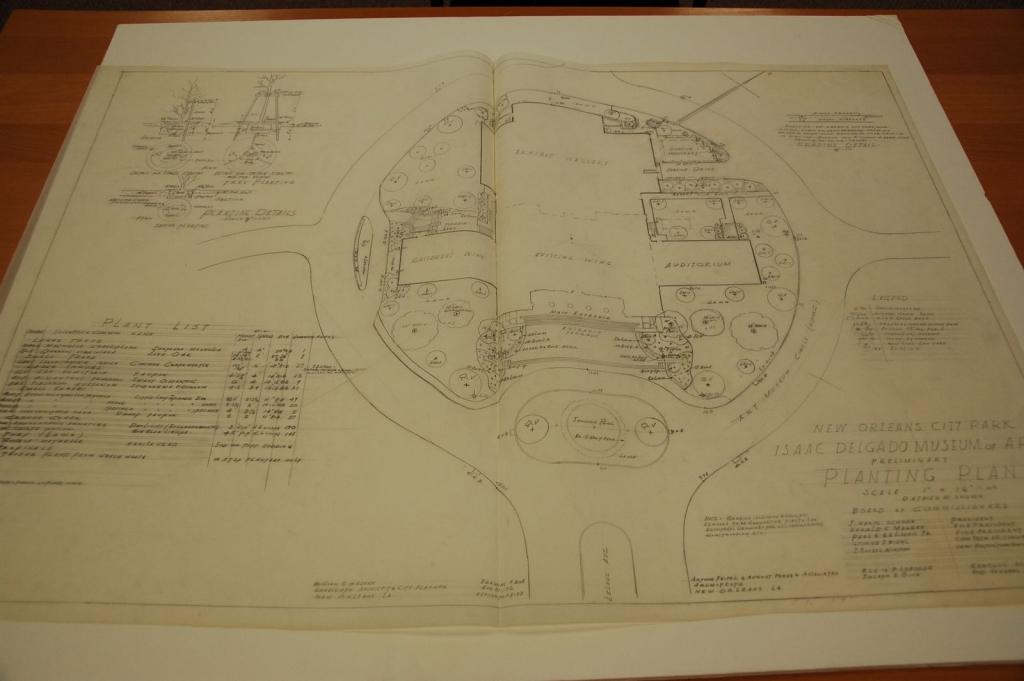
WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS LA.

DRAWING # 205
AUG. 31, 72
REVISED TO 1-8-73

PLANT LIST

SYMBOL	SCIENTIFIC & COMMON NAME		MIN. HEIGHT DIA.	SPREAD	B+B	QUANTITY	NOTES
	LARGE TREES						
MAG-G	MAGNOLIA GRANDIFLORA	SOUTHERN MAGNOLIA	10' 3" DIA.	6'	20" B&B	1	
Q-V	QUERCUS VIRGINIANA	LIVE OAK	12-14' 3-3½" DIA.	8'	22-24" BB	8	
	SMALL TREES						
LAG-I	LAGERSTROEMIA INDICA	COMMON CRAPEMYRTLE	10' 1" Ø	6'	18" B+B	27	3 STEMS - COLOR - WHITE ENGINE; CORED COLORS AS DIRECTED
	LARGE SHRUBS						
ILV	ILEX VOMITORIA	YAUPON	4'-5½'	4'	14" B+B	23	
OS-F	OSMANTHUS FRAGRANS	SWEET OSMANTHUS	6'	4'	14-15" B&B	9	
VIB-S	VIBURNUM SUSPENSUM	SANDANKWA VIBURNUM	4-5'	3-4'	12-13" B&B	30	
	SMALL SHRUBS						
BUX-J	BUXUS MICROPHYLLA JAPONICA	LITTLE LEAF JAPANESE BOX	2½-3'	2'-2½'	11" B&B	49	
BUX-JH	" " "	HEDGE	2-2½'	2'	10-11" B&B	20	
BUX-JS	" " "	SPECIMEN	4'	3½'	14" B&B	2	
ILV-N	ILEX VOMITORIA NANA	DWARF YAUPON	2	2	11" B&B	31	
	GROUND COVER						
HEM	HEMEROCALLIS VARIETIES	DAYLILIES (EVERGREEN VARIETIES)	3 "EYE" CLUMPS			170	
LIRM	LIRIOPE MUSCARI	BIG BLUE LIRIOPE	4.5" P.P. CLUMPS			148	
	TURF (LAWN)						
	ZOYZIA MATRELLA	MANILA GRASS	SOD OR TUFT SODDING				
	TROPICALS						
	TENDER PLANTS FROM GREEN HOUSE		IN STEP PLANTERS ONLY				

NOTE: FURNISH ALL PLANTS SHOWN.


PLANTING DETAILS
PLANT LIST
EXHIBIT GALLERY
AUDITORIUM
EXISTING WING
LEGEND
NEW ORLEANS CITY PARK
ISAAC DELGADO MUSEUM OF ART
PRELIMINARY
PLANTING PLAN
SCALE
BOARD OF COMMISSIONERS

) Top Soil

...GRADE

...L TRASH, STONE, DEBRIS, ETC &
GRADE TO A SMOOTH EVEN
...RBS, WALLS, ETC. PROTECT

...AILS.
...NE DETAILS.

...STIN (LOW POINT)
...Y LINE
...GE TREE
...ALL TREE
...E TREE
...C
...M
...R ININCHES

NEW ORLEANS CITY PARK
PRELIMINARY
PLANTING PLAN ALONG I-10 EXPRESSWAY PROPERTY LINE
SCALE 1" = 40'
DETAILS AS SHOWN

BOARD of COMMISSIONERS

J. CARIC SCHOEN	PRESIDENT
HAROLD C. MAUNEY	VICE PRESIDENT
PAUL KALMAN JR	VICE PRESIDENT
GEORGE J. RIEHL	CHM. TECH AD. COMMITTEE
J. BARBEE WINSTON	CHM. HORTICULTURE COMMITTEE

ELLIS P. LABORDE — GENERAL MANAGER
JOSEPH E BUSH — ASST. GENERAL MANAGER.

WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DRAWING # 212
JAN. 12. 1973
REVISED TO 1-22-73

PLANT LIST

SYMBOL	SCIENTIFIC AND COMMON NAME		MINIMUM HEIGHT	MINIMUM SPREAD	MINIMUM B+B DIA.	QUANTITY	NOTES
	LARGE TREES						
MAG-G	MAGNOLIA GRANDIFLORA	SOUTHERN MAGNOLIA	10'	6'	20"	16	BRANCHED TO GROUND
Q-V	QUERCUS VIRGINIANA	LIVE OAK	12-14'	8'	22-24"	21	
TAX-D	TAXODIUM DISTICHUM	COMMON BALDCYPRESS	3-3½" DIA 12-14' 2½-3 DIA	5-6'	18-20"	70	
	SMALL TREES						
LAG-I	LAGERSTROEMIA INDICA	COMMON CREPEMYRTLE: WHITE & PINK	12½'	6'	18"	38	2-3 STEMS
BET-N	BETULA NIGRA	RIVER BIRCH	3½" DIA 8-10' 2" DIA	5'	16"	17	PREFER NEW LOCATION
	LARGE SHRUBS						
*I-L-V	ILEX VOMITORIA	YAUPON	4-5½'	4'	12"	250	5' SPACING
PYR-F	PYRACANTHA FORMOSANA	FORMOSA FIRETHORN	4-5½'	4-5'	14-15"	210	5' SPACING
VIB-S	VIBURNUM SUSPENSUM	SANDANKWA VIBURNUM	4-5'	3-4'	12-13"	16	5' SPACING
	VINES						
ROS-L	ROSA LAEVIGATA	CHEROKEE ROSE	2 YEAR No 1			30	5' SPACING
	GROUND COVER						
LIR-M	LIRIOPE MUSCARI	BIG BLUE LIRIOPE	4-6 "PIP" CLUMPS.			500	
	TURF (LAWN)						
	AXONOPUS COMPRESSUS	TROPICAL CARPETGRASS	SOD OR SPRIGGING AS DIRECTED				
	CYNODYN DACTYLON	COMMON BERMUDA GRASS	SEED OR SPRIGGING IN DRY SEASON AS DIRECTED				
	STENOTAPHRUM SECUNDATUM	ST. AUGUSTINE GRASS	SOD OR SPRIGGING AS DIRECTED				

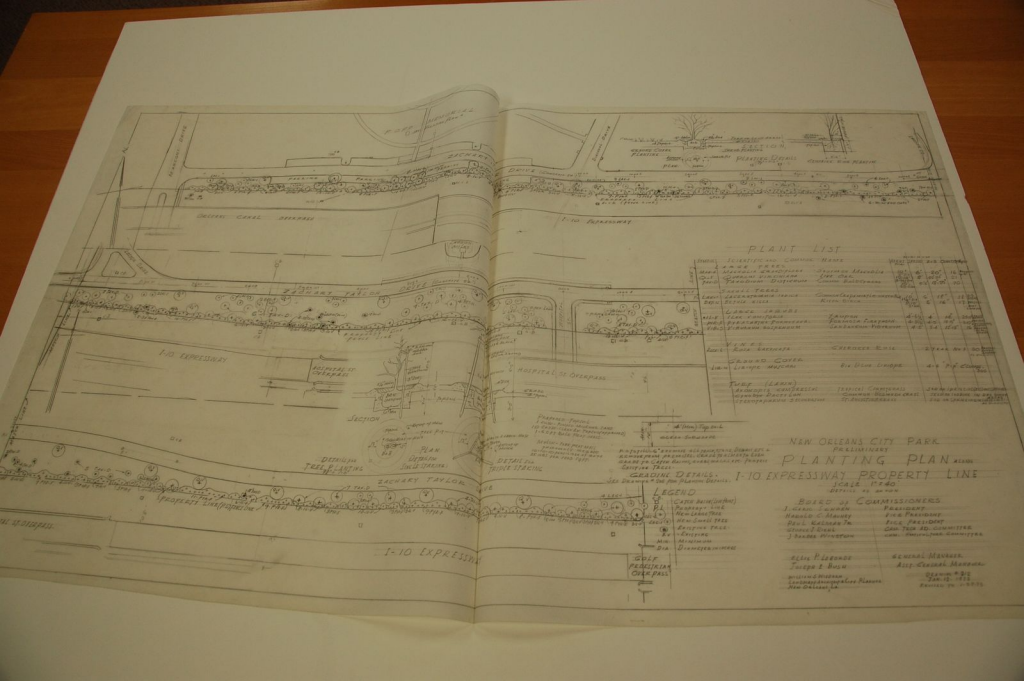
LINE 2

MATCH

4" (MIN.) TOP SOIL

GRADE SUBGRADE

NEW ORLEANS CITY


PLANT LIST
NEW ORLEANS CITY PARK
PRELIMINARY
PLANTING PLAN
I-10 EXPRESSWAY PROPERTY LINE
SCALE 1"=40'
BOARD OF COMMISSIONERS
LEGEND
I-10 EXPRESSWAY
GULF PEDESTRIAN OVERPASS
ZACHARY TAYLOR
SECTION
DETAILS
HOSPITAL TO OVERPASS

NEW ORLEANS
CITY PARK

JOB No.	DATE 3/14/36
SHEET No.	
SCALE 1/8" = 1'0"	

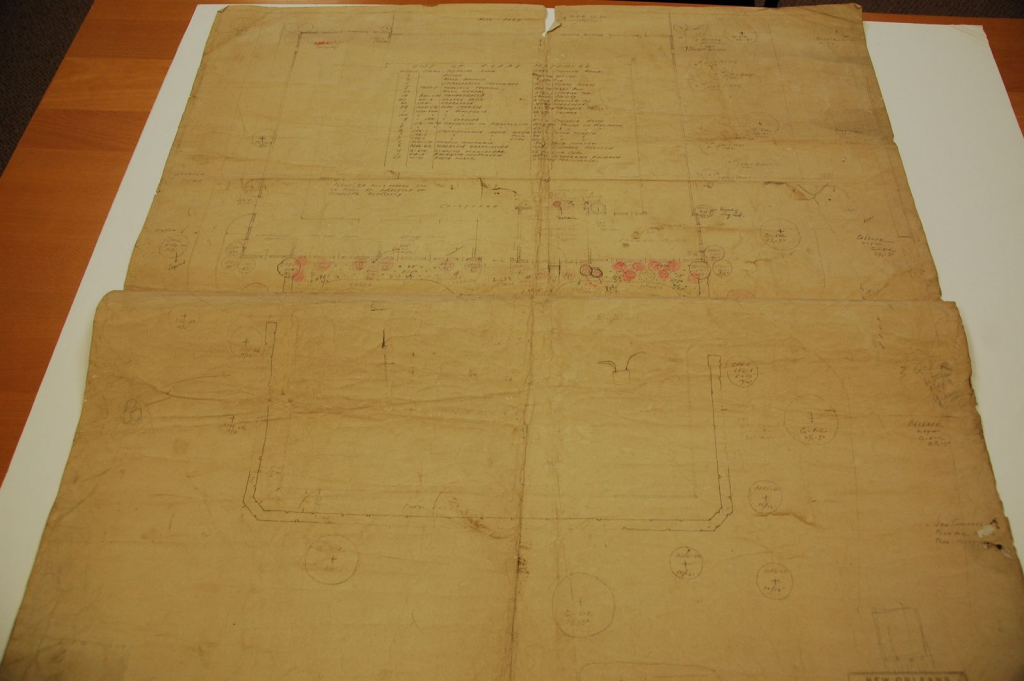
SUBJECT
PLANTING PLAN FOR CORRAL.

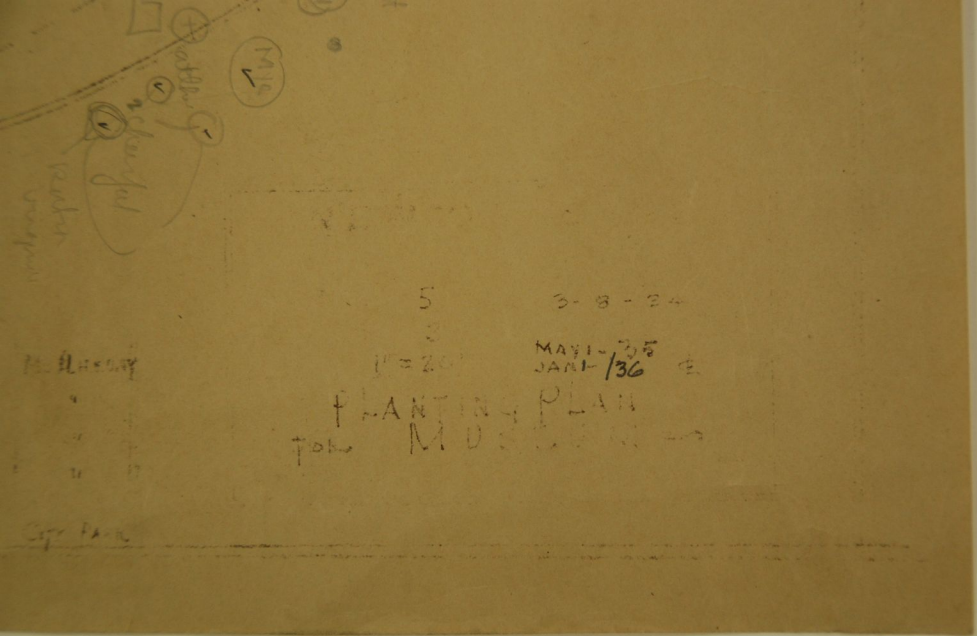
APPROVED

LIST OF PLANT MATERIAL

Quantity	Symbol	Botanical Name	Sizes	Common Name
6		Althea	6/8' B&B	Althea
2		Buxus Japonica	9" Pot	Box
1		Laurocerasus Caroliniaaa	10' "	Cherry Laural
5	Frax-T	Fraxinus Texensis	8/10' B&B	Texas Ash
20		Ficus Repens	2 yr. (3")	Climbing Fig
10	Hm-var	Hemerocallis	Clumps	Day Lily
200	Hd-h	Hedera Helix	4" Pots	English Ivy
60	Hyd-	Hydrangea	3/3' B&B	Hydrangea
24	Ilex-cr	Ilex Crenata	2½-3' B&B	Japanese Holly
1	Ilex-voh	" Vomitoria	6/8' Spec.	Yaupon
100	" "	" "	3' "	"
2	" cor	" Cornuta	8' "	Chinese Holly
1	Lig-or Pit	Ligustrum or Pittosporum	10x15' Spec.	Privet or Pittosporum
9	" "	" "	A/S'	" " "
4	Lag-1	Lagerstroemia Indica White	8/10' "	Crape Myrtle
3	Lag-1	" " Pink	8/10' "	" "
3	Lag-1	" " Lilac	8/10' "	" "
7	Myr-cm	Myretus Communis	3½' "	True Myrtle
6	Mag-gr	Magnolia Grandiflora	10/12'	Southern Magnolia
11	Q-vir	Quercus Virginiana	2½-3"	Live Oak
1	Vib-s	Viburnum Suspensum	A/S'	Sandankwa Viburnum
25	Vc-m	Vinca Minor	2 yr. (min.)	Periwinkle

O Ficus Repens 2 yr.
at direction of
Architect.




5
3-8-24
1"=20'
MAY 1-25
JAN 1-36
PLANTING PLAN

PLANT LIST

Symbol	Scientific Name	Common Name	Min Spacing	Size	Quantity	Nursery	
	TREES						
MAGGR	MAGNOLIA GRANDIFLORA	MAGNOLIA	35	10'-B&B	10	CITY PARK	
ERIO-J	ERIOBOTRYA JAPONICA	LOQUAT		10	2	CITY PARK	
	CONIFERS						
J-V	JUNIPERUS VIRGINIANA	RED CEDAR		20'	2	CITY PARK	
PODO-M	PODOCARPUS MACRAPHYLLA	YEW PODOCARPUS	8	10-14'	11	CITY PARK	
J-C-J	JUNIPERUS CHINENSIS VAR JAPONICA	CHINESE JUNIPER	8	10-12'	19	CITY PARK	
	SHRUBS						
AZ IND	AZALEA INDICA ELENORE	PINK AZALEA	3-4	3'-B&B	30'	FARLEY	
AZ IND ALBA	AZALEA INDICA ALBA	WHITE AZALEA	3-4	2-3'-B&B	10	"	
LAG IND	LAGERSTROEMIA INDICA	CRAPE MYRTLE		15'	4	CITY PARK	
NERO	NERIUM OLEANDER	OLEANDER	10	6'	6	CITY PARK	
BUX-J	BUXUS JAPONICA	JAPANESE BOX WOOD	3	3-5'	67	CITY PARK (STOCK ON HAND)	
PITT-T	PITTOSPORUM TOBIRA	TOBIRA	5-6	4' up	30	CITY PARK	
LIG-L	LIGUSTRUM LUCIDUM	WAX PRIVET	6-12'	6-12'	17	" "	
	ROSE-LOUIS PHILLIPPE		2½'	2 YEAR	300	" " AND OTHERS	
	VINES						
FI-R	FICUS REPENS	CREEPING FIG		STRONG	6	CITY PARK-CONTAINER	
BIG-SP	BIGNONIA SPECIOSA	PURPLE BIGNONIA			2	CITY " CAMELLIA	

GRA

I

CAMELLIA JAPONICA

CAMELLIA SINENSIS

AZALEA

HEDGES

GRASS

QUANTITY NURSERY † MARGR 10'

10 CITY PARK
2 CITY PARK

2 CITY PARK
11 CITY PARK
19 CITY PARK

30' PARLEY
10' "

4 CITY PARK

6 CITY PARK
67 CITY PARK (S[illegible])
30 CITY PARK
17 " "
300 " " AND OTHERS

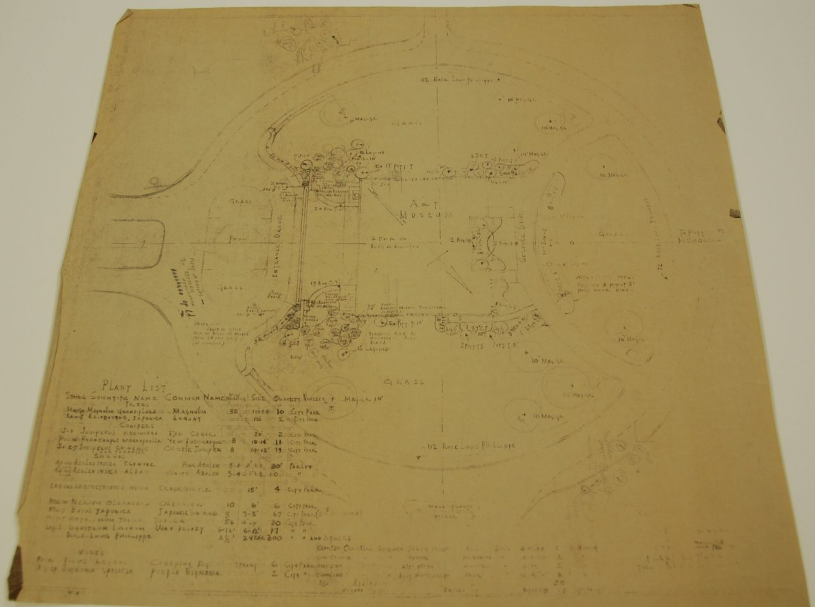
† 10' MARGR

† 10' MARGR

112 ROSE LOUIS PHILIPPE

MOVE PLANTS TO HERE

CAMEL. JAPONICA JAPAN FROST PINK SPEC. 4-4½ B&B 2
" " HERME " VARIEGATED " 4-4½ " 2
6 CITY PARK CAMELLIA " ALBA PLENA WHITE " 4-4½ " 2'
2 CITY " " " LADY HUME'S BLUSH PINK " 4-4½ " 2
AZ AZALEA 30
HEDERA HELIX ENGLISH IVY 1 GAL POTS 1.6


Art Museum
Sunset
Grass
Plant List

NEW ORLEANS CITY PARK

PRELIMINARY SITE PLAN FOR GREEN HOUSE CONSERVATORY & ENVIRONS

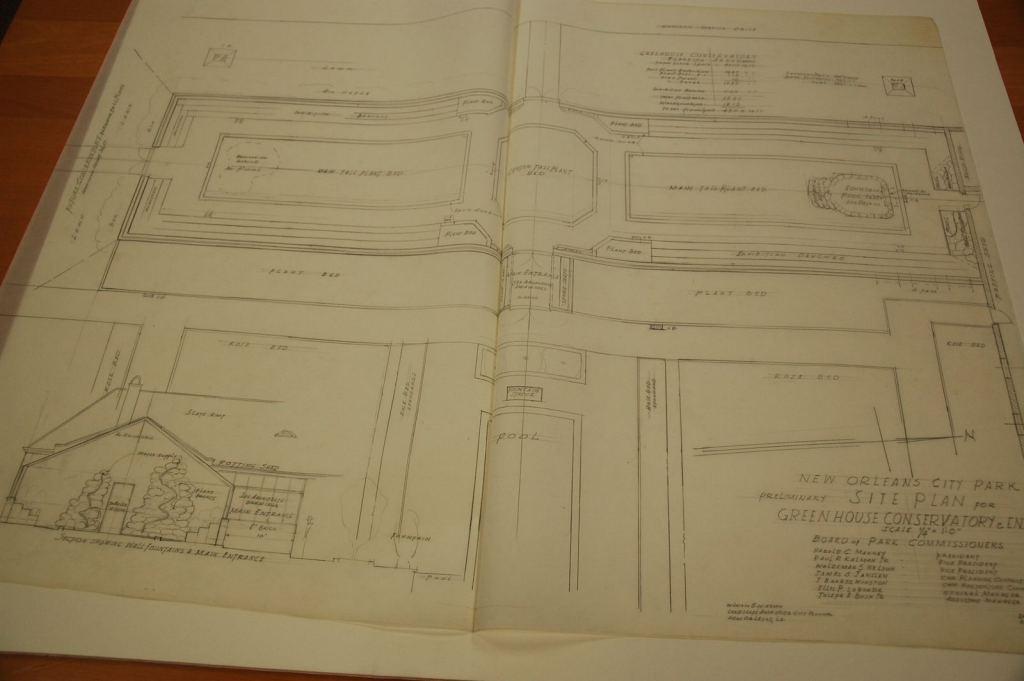
SCALE 1/4" = 1'-0"

BOARD of PARK COMMISSIONERS

HAROLD C. MAUNEY	PRESIDENT
PAUL R KALMAN JR	VICE PRESIDENT
WALDEMAR S NELSON	VICE PRESIDENT
JAMES S. JANSSEN	CHM. PLANNING COMMITTEE
J. BARBEE WINSTON	CHM. HORTICULTURE COMMITTEE
ELLIS P. LABORDE	GENERAL MANAGER
JOSEPH E. BUSH JR	ASSISTANT MANAGER

WILLIAM S. WIEDORN
LANDSCAPE ARCHITECT & CITY PLANNER
NEW ORLEANS, LA.

DRAWING # 234
AUG. 6, 1975


MAIN TALE PLANT BED
PLANT BED
ROSE BED
POOL
POTTING SHED
SLATE ROOF
MAIN ENTRANCE
FOUNTAIN
N
NEW ORLEANS CITY PARK
PRELIMINARY SITE PLAN FOR
GREEN HOUSE CONSERVATORY & EN
SCALE 1/8"=1'0"
BOARD OF PARK COMMISSIONERS
HAROLD C. MAUNEY
PAUL B. GALLAND JR.
WALDEMAR S. NELSON
DANIEL J. SANDERS
J. BARRAS WESTON
ELLA P. LEBRETON
THEPHE E. BOSIO JR.
PRESIDENT
VICE PRESIDENT
VICE PRESIDENT
COM. PLANNING COMMIT
COM. RECREATION COM
SECRETARY MANAGER
ASSISTANT MANAGER
NEW ORLEANS, LA.

NEW ORLEANS
CITY PARK

JOB No.

DATED 1-29-36.

SHEET No.

REVISED

SCALE 1" = 25' 0"

SUBJECT

PLANTING PLAN for NICHAUT of INTERSECTION ORLEANS Ave. & TRACK Rd.

APPROVED

LIST OF PLANT MATERIAL

SYMBOL	BOTANICAL & COMMON NAME	SIZE	QUANTITY
C-FR	CORNUS FLORIDA RUBRA RED FLOWERING DOGWOOD	4/6' B+B	15
C-G	CERCIS CANADENSIS RED BUD	4/6' B+B	25
C-CA	CERCIS CANADENSIS ALBA WHITE RED BUD	4/6' B+B	25
CR-SP.	CRAETAEGUS SPECIOSA HAWTHORN	6/8' B+B	1
EL-PU	ELEAGNUS PUNGENS DWARF RUSSIAN OLIVE	3/4' B+B	40
FIC-S	FEIJOA SELLOWIANA PINEAPPLE GUAVA	4/5' B+B	40
FICUS-C	FICUS REPENS CLIMBING FIG- (SMALL LEAF)	3" POTS	6
IL-VOM	ILEX VOMITORIA YAUPON	3/4' B+B	50
IL-OP	" OPACA AMERICAN HOLLY	4/6' B+B	25
J-V	JUNIPERUS VIRGINIANA RED CEDAR	3/4' B+B	45
J-PF	" PFITZERIANA PFITZER'S JUNIPER.	3/8' SPR.	174
JAS-POM	JASMINUM PRIMULINUM PRIMROSE JASMINE	2-2½' B+B	140
LAG-I	LAGERSTROMIA INDICA - LAVENDER CRAPE MYRTLE	6/7' B+B	6
LAG-I WHITE	" " WHITE CRAPE MYRTLE	6/7' B+B	4
LAG-I PINK	" " PINK CRAPE MYRTLE	6/7' B+B	3
LIG-LO	LIGUSTRUM LUCIDUM CONVEXUM PAR PRIVET	3-3½' B+B	75
MG-GL	MAGNOLIA GLAUCA SWEET BAY	6/8' B+B	25
QUER-VIR	QUERCUS VIRGINIANA LIVE OAK	2½-3" B+B	4
QUER-PAL	" PALUSTRIS POT OAK	4" B+B	3
QUER-NUT	" NUTALLII RED RIVER OAK	6/8' B+B	50
TAX-D	TAXODIUM DISTICHUM BALD CYPRESS	4/5' B+B	100
U-PAR	ULMUS PARVIFOLIA CHINESE ELM	5/6' B+B	62

LIST OF PLANT MATERIAL
NEW ORLEANS
CITY PARK
PLANTING PLAN
NOTE:

Planting Plan Folder

NEW ORLEANS
CITY PARK

JOB No.

DATED 2-27-86.

SHEET No.

REVISED

SCALE 1" = 25'-0"

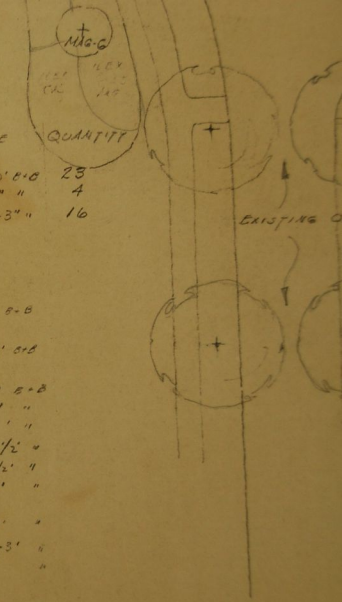
SUBJECT

PLANTING PLAN - NORTH END OF MALL.

APPROVED

LIST OF PLANTS USED.

SYMBOL	BOTANICAL & COMMON NAME	SIZE	QUANTITY
	TREES		
MAG-G	MAGNOLIA GRANDIFLORA – SOUTHERN M.	B-10' B-B	23
Q-VIR.	QUERCUS VIRGINIANA – LIVE OAK	3/4" "	4
Q-VIR	" " "	2½-3" "	16
	SHRUBS & SMALL TREES		
COT-F	COTONEASTER FRANCHETTA	2/3' B-B	
	HYDRANGEA HORTENSIS	2-2½' B-B	
	ILEX CASSINA	3/4' B-B	
	" " ANGUSTIFOLIA	4/5' "	
	" CORNUTA FEMINA	4/5' "	
	" CRENATA	2-2½' "	
	" " ROTUNDIFLORA	2-2½' "	
	" VOMITORIA FEMINA	3/4' "	
	MICHELIA FUSCATA	5/6' "	
	MYRTUS COMMUNIS	2½-3' "	
	NANDINI DOMESTICA	3' "	



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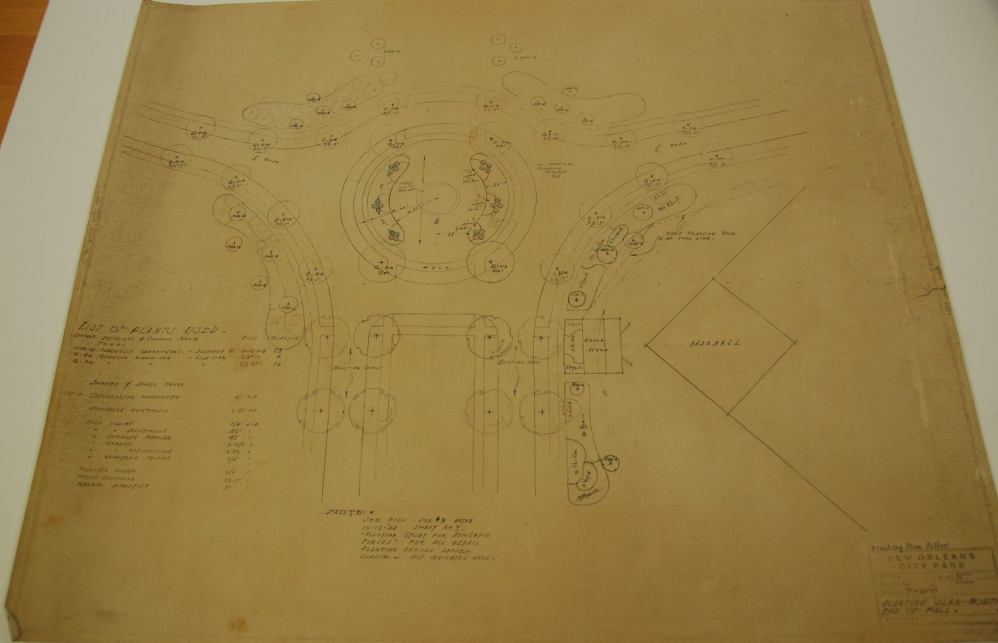

LIST OF PLANTS USED.
NOTE:
Planting Plan Folder
NEW ORLEANS
CITY PARK

CONTINUE JUNIPER
HEDGE TO CORNER

NEW ORLEANS CITY PARK

JOB No. 4	DATED 9-16-25
SHEET No. 5	REVISED
SCALE 1"=16'	DRAWN BY WILLIAMS & WIEDORN

SUBJECT

PLANTING PLAN FOR PARK GARDENS

APPROVED

PLANT LIST (1934 - 1935)

SYMBOL	NAME	SIZE	QUANTITY	
C-ST	CORNUS STRICTA	8' 8-8	2	PR-C
CER-C	CERCIS CANADENSIS	6' "	4	VIB-O
ERI-J	ERIOBOTRYA JAPONICA	10' "	3	VIB-M
FEI-S	FEIJOA SELLOWIANA	4' "	22	VIB-S
GAR-F	GARDENIA FLORIDA	3' "	22	
IL-OP	ILEX OPACA	3½' "	4	IL-C
IL-C	" CRENATA	3' "	20	MAS-
J-V	JUNIPERUS VIRGINIANA	8' "	4	MAG-G
	"	10' "	3	
	"	12' "	9	POD-J
	"	14' "	2	J-JS
LAU-C	LAUROCERASUS CAROLINIANA	6/8' "	21	
LAURUS-N	LAURUS NOBILIS	4' "	4	AZ-1F
L-L	LIGUSTRUM LUCIDUM	5' "	58	AZ-1A
LAG-I	LAGERSTROMIA INDICA	8' "	4	AZ-1F
MYR-C	MYRTUS COMMUNIS	4' "	16	AZ-1C
MAG-GR	MAGNOLIA GRANDIFLORA	8/10' "	20	AZ-1W
POD-S.	PODOCARPUS SINENSIS	4' "	230	AZ-1F
PIT-T.	PITTOSPORUM TOBIRA	6' "	41	AZ-1B
PIT-TV	" " VIRIEGATUM	4' "	8	AZ-1F
PRY-CL	PYRACANTHA COCCINEA LELANDI	3/4' "	7	AZ-1C

12 LC

	PRUNUS		6'	B+B	2
116-O	VIBURNUM ODORATISSIMUM		3/4'	"	25
116-MAC	" MACROPHYLLA		3/4'	"	1
116-S	" SUSPENSUM		4'	"	41

NOTE -
ROSES & HEDGE NOT LISTED - SEE PLAN -

1936 LIST

TREES

IL-C	ILEX CASSINE	DAHOON	6'	B+B	4
MAG-G	MAGNOLIA GRANDIFLORA	SOUTHERN M.	8/10'	"	1
MAG-GL	" GLAUCA	SWEET BAY	6/8'	"	8

CONIFERS

POD-S	PODOCARPUS SINENSIS	5'	"	141
J-JS	JUNIPERUS JAPONICA SYLVESTRIS	6'	"	360

SHRUBS

AZ-1FT	AZALEA MOLLICA FLAG OF TRUCE (WHITE)	2½-3'	B+B		25
AZ-1A	" " ALBA "	"	"		15
AZ-1FW	" " FIELDERS WHITE "	"	"		11
AZ-1CM	" " COCCINEA MAJOR (ORANGE)	"	"		40
AZ-1WB	" " WILLIAM BULL "	"	"		15
AZ-1PC	" " PRESIDENT CLAY "	"	"		16
AZ-1BR	" " BRILLIANT (PINK)	"	"		45
AZ-1PM	" " PRIDE OF MOBILE "	3-3½'	"		35
AZ-1DS	" " DAPHNE SALMON (SALMON)	2½-3'	"		16

	AZ-IC	AZALEA INDICA	CROSMANIA	(PINK)	2½-3'	B+B	24	CAM-JM
	AZ-IO	"	ORCHID		3½-4'	"	25	CAM-JSP
	AZ-IF	"	FORMOSA	(LAVENDER)	2-2½'	"	20	C-ST
	AZ-IVF	"	VITTATA FORTUNEI	(VARIEGATED)	"	"	36	C-P
	AZ-KDW	" KUROME	DAPHNE WHITE	(WHITE)	"	"	49	CAL-P
	AZ-KS	"	SNOW		1½-2'	"	25	DUR-PL
	AZ-KPP	"	PINK PEARL	(SALMON)	2-2½'	"	32	ERI-J
	AZ-KBR	"	BRIDESMAID		"	"	30	GAR-P
	AZ-KCH	"	CHRISTMAS CHEER	(RED)	"	"	20	GAR-R
	AZ-KF	"	FLAME		"	"	31	HYD-H
	AZ-KH	"	HINODEGIRI		1½-2'	"	70	IL-CR
	AZ-KAB	"	APPLE BLOSSOM	(PINK)	2-2½'	"	55	IL-OP
	AZ-KCB	"	CORAL BELLS		1½-2'	"	8	L-L
	AZ-KLQ	"	LAVENDER QUEEN	(LAVENDER)	2-2½'	"	41	LAG-I
	AZ-AH	" AMOENA		(RED)	2'	"	12	LART-J
	CAM-JAP	CAMELLIA	JAPONICA ALBA PLENA	(WHITE)	4-4½'	"	3	MAG-S
	CAM-JC	"	" CANDIDISSIMO		"	"	9	MICH-I
	CAM-JMA	"	" MATHOTIANA ALBA		"	"	11	OS-P
	CAM-JLHB	"	" LADY HUME'S BLUSH	(PINK)	"	"	3	PLUM-C
	CAM-JPP	"	" PINK PERFECTION		"	"	4	VIB-S
	CAM-JCI	"	" EMPRESS OF INDIA	(RED)	3-3½'	"	6	VIB-O
	CAM-JSF	"	" SARAH FROST		4-4½'	"	3	
	CAM-JAM	"	" AMERICA	(VARIEGATED)	3½-4½'	"	6	
	CAM-JCE	"	" CHANDLERI ELEGANS		4'	"	6	
	CAM-JH	"	" HERME		4-4½'	"	2	VINES

2
25
9
41

4
1
8

141
360

25
15
11
40
15
16
45
35
16

B+B	24	CAM-SM	'CAMELLIA SASANQUA MINEROYORI	4'	B+B	5
"	25	CAM-SP	" " SINGLE PINK	4'	"	10
"	20	C-ST	CORNUS STRICTA	4'	"	20
"	36	C-F	" FLORIDA	6/8'	"	31
"	49	CAL-F	CALYCANTHUS FLORIDUS	3/4'	"	75
"	25	DUR-PL	DURANTA PLUMERI	4'	"	12
"	32	ERI-J	ERIOBOTRYA JAPONICA	10'	"	2
"	30	GAR-F	GARDENIA FLORIDA	3/4'	"	60
"	20	GAR-R	" RADICANS	2' SPR.	"	24
"	31	HYD-H	HYDRANGEA HORTENSIS	2-2½'	"	380
"	70	IL-CR	ILEX CRENATA	2-2½'	"	61
"	55	IL-OP	" OPACA	5/6'	"	3
"	8	L-L	LIGUSTRUM LUCIDUM	8'	"	3
"	41	LAG-I	LAGERSTROMIA INDICA	10/12'	"	20
"	12	LANT-S	LANTANA SELLOWIANA	4" POTS OR FLATS		165
"	3	MAG-S	MAGNOLIA SOULANGEANA	8'	B+B	32
"	9	MICH-F	MICHELIA FUSCATA	6'	"	16
"	11	OS-F	OSMANTHUS FRAGRANS	5/6'	"	67
"	3	PLUM-C	PLUMBAGO CAPENSIS	18" SPR.		54
"	4	VIB-S	VIBURNUM SUSPENSUM	4'	B+B	14
"	6	VIB-O	" ODORATISSIMUM	4'	"	37
"	3	VINES	CLIMBING ROSE ANEMONE	STRONG		4
"	6		BANKSIA	"		1
"	6		WHITE CHEROKEE	"		8
"	2		MARECHAL NIEL	"		4
			RAMONA	"		8
			RED RADIANCE	"		4
			TRACHELOSPERMUM JASMINOIDES	2 YR.		8

PEERNIALS & BULBS

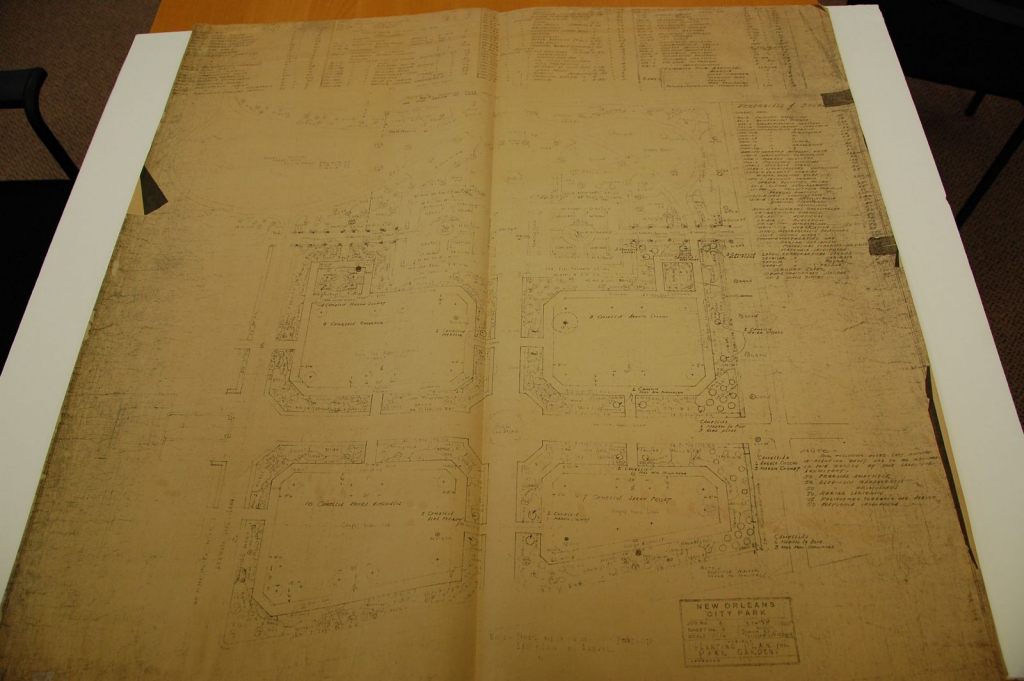
SYMBOL	NAME	QUANTITY
ARC-G	ANGELONIA GRANDIFLORA	15
BEL-G	BELOPERONE GUTTATA	18
DAE-N	DAEDALACANTHUS NERVOSUS	133
CHY-M	CHRYSANTHEMUM HORTORUM	170
HEM-AP	HEMEROCALLIS APRICOT	98
HEM-AUR	" AURANTIACA	110
HEM-F	" F	24
HEM-LA	" L	24
HEM-M	" MINOR	15
HEM-O	" ORANGEMAN	85
HEM-SM	" S	30
GER-JAM	GERBERA JAMESONI WHITE	80
HED-C	HEDYCHIUM CORONARIUM	120
MOR-I	MORAEA IRIOIDES	20
PHY-V	PHYSOSTEGIA VIRGINIANA	130
STOK-L	STOKESIA LAEVIS	70
STOB-I	STROBILANTHES ISOPHYLLUS	80
VERB-H	VERBENA HYBRIDA	25
	WINTER BLOOMING BULBS	
LEU-V	LEUCOJUM VERNUM	320
	SPRING BLOOMING BULBS	
LI-L	LILIUM LONGIFLORUM	25
LI-PHF	" PHILIPPINE FORMOSA	65
	FREESIAS AMETHYST	50
IRIS-U	IRIS UNGUICULARIS	205
LIR-G	LIRIOPE GRAMINIFOLIA	240
	GLADIOLUS GANDAVENSIS	50
	" PRIMULINUS	50
ACHI-G	ACHIMENES GRANDIFLORA	80
CR-AM	CRINUM AMABILE	26
CR-AS	" ASIATICUM	57
CR-AUG	" AUGUSTUM	36
CR-G	" GIGANTICUM	83
CR-T	" THERKATION	52
HYM-C	HYMENOCALLIS CALATHINA	20
LYC-A	LYCORIS AUREA	20
MONT-U	MONTBRETIAS UNA	50
	NERINE SARIENSIS	
	POLIANTHES TUBEROSA-PINK DOUBLE	75
	WATSONIA IRIDIFOLIA	
ZEPH-C	ZEPHYRANTHES CANDIDA	85
ZEPH-CAR	" CARINATA	
ZEPH-R	" ROSEA	
ZEPH-T	" TEXANA	359
	GROUND COVER	
OPH-J	OPHIOPOGON JABURAN	100
OX-B	OXALIS BOWIEI	60

3 CAMELLIA JAPONICA ALBA PLENA

Ex 18' Q-N

Ex 18' Q-N

Ex 18' Q-N


NEW ORLEANS
CITY PARK

NEW ORLEANS
CITY PARK

JOB NO.	11-9-36 DATED
SHEET NO.	REVISED
SCALE 1" = 16'-0"	

SUBJECT

PLANTING PLAN FOR EAST OF PLAISANCE

APPROVED

SYMBOL	BOTANICAL & COMMON NAMES		
BUXUS	BUXUS JAPONICA JAPANESE BOX	18"	
BUX-J	BUXUS JAPONICA JAPANESE BOX	2-3'	
CAL-F	CALYCANTHUS FLORIDUS SWEET SHRUB	2-3½'	
COR-A	CORNUS ALBA WHITE DOGWOOD	2-4½'	
CHA-L	CHAMAECYPARIS LAUSONIANA LAWSON CYPRESS	10-12'	
ERI-J	ERIOBOTRYA JAPONICA LOQUAT	6-8'	2
FEI-S	FEIJOA SELLOWIANA FEIJOA	3-5½'	12
IL-COR	ILEX CORNUTA CHINESE HOLLY	3-4'	8
IL-V	ILEX VOMITORIA YAUPON	2-2½'	49
IL-V	ILEX VOMITORIA YAUPON	5-6'	10 SPECIMEN
J-J-S	JUNIPERUS JAPONICA SYLVESTRIS JAPANESE JUNIPER	6-8'	53
KOEL-P	KOELREUTERIA FORMOSANA GOLDENRAIN TREE	10-12'	2
LAG-I	LAGERSTROMIA INDICA CRAPE MYRTLE	5-6'	11
LIG-L	LIGUSTRUM LUCIDUM GLOSSY PRIVET	3-3½'	66
MAG-G	MAGNOLIA GRANDIFLORA SOUTHERN MAGNOLIA	5-6'	2
MALP-G	MALPIGHIA GLABRA BARBADOES CHERRY	1½-2'	17
MYRI-C	MYRICA CERIFERA SOUTHERN WAX MYRTLE	3-3½'	15
MYR-C	MYRTUS COMMUNIS TRUE MYRTLE	2-2½'	13
PITT-T	PITTOSPORUM TOBIRA PITTOSPORUM	2½-3'	50
PYR-C	PYRACANTHA COCCINEA CRATAEGUS PYRACANTHA	3-3½'	11
QUER-V	QUERCUS VIRGINIA LIVE OAK	8-10'	6
SEV-B	SEVERINA BUXIFOLIA TIMOR	2-3'	45
THU-G	THUYA GLOBOSA GLOBE ARBORVITAE	1½-2'	100
THU-O	THUYA OCCIDENTALIS AMERICAN ARBORVITAE	6-12'	45
VIB-O	VIBURNUM ODORATISSIMUM SWEET VIBURNUM	2½-3'	40
VIB-S	VIBURNUM SUSPENSUM SANDANKWA	2½-3'	12
VIT-A	VITEX AGNUS-CASTUS CHASTE TREE	5-8'	20

ROSE GARDEN FOLDER

NEW ORLEANS CITY PARK

JOB No.	DATED
SHEET No.	REVISED
SCALE 1" = 16'-0"	DRAWN BY C. Hansen

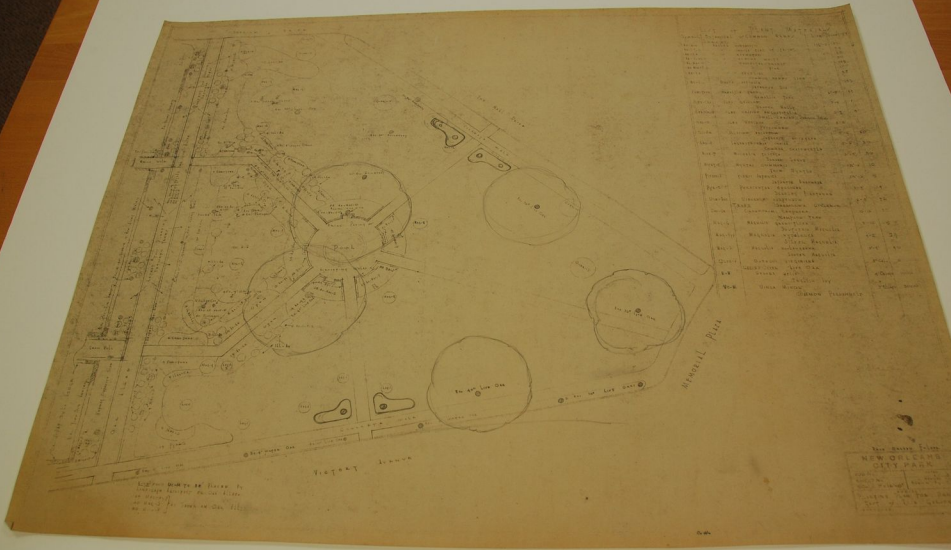
SUBJECT

PLANTING PLAN FOR POOL EAST of ROSE GARDEN

APPROVED

LIST OF PLANT MATERIALS

Symbol	Botanical & Common Names	Size	Quantity
	SHRUBS		
Az-Nin	Azalea Hinamoyo	1½-2'	50
Az-I-T-L	" Indica Flag of Truce	"	34
Az-Ka	" Kempferi	"	45
Az-Kwl	" Kurume White	"	50
Az-Mac-O	" Macrantha Coringe	"	149
Az-Mac-P	" " Pink	"	100
Az-Ya	" Yayegiri	"	48
	Common Names Sime		
Bx-J	Buxus Japonica	1'	139
	Japanese Box		
Cam-Thea	Camellia Thea	2'-3'	44
	Camellia Thea		
Ilex-Caz	Ilex Cassine	3-4	1
	Dahoon Holly		
Ilex-Ca-A	Ilex Cassine Angustifolia	3-4	8
	Small-Leaved Dahoon Holly		
Ilex-D	Ilex Decidua	5-6	11
	Possumhaw		
Ill-An	Illicium Anisatum	5'-6'	20
	Japanese Aniseetree		
Lag-I	Lagerstroemia Indica	5'-6'	20
	Common Crapemyrtle		
Mich-F	Michelia fuscata	2'-3'	30
	Banana Shrub		
Myrt-C	Myrtus Communis	1½'-2	10
	True Myrtle		
Pieris-J	Pieris Japonica	1½'-2'	9
	Japanese Andromeda		
Pyr-C	Pyracantha Coccinea	3'-4'	14
	Scarlet Firethorn		
Vib-Sus	Viburnum Suspensum	2-3'	72
	Trees Sandankwa Viburnum		
Cin-Ox	Cinnamomum Camphora	10-12'	1
	Camphor Tree		
Mag-G	Magnolia Grandiflora	8-10	9
	Southern Magnolia		
Mag-Hyp	Magnolia Hypoleuca	4-5	24
	Silver Magnolia		
Mag-S	Magnolia Soulangeana	3'-4'	40
	Saucer Magnolia		
Quer-V	Quercus Virginiana	3" Cal.	6
	Ground-Cover Live Oak		
H-H	Hedera Helix	4" Clumps	1000
	English Ivy		
Vc-M	Vinca Minor	3" Clumps	3000
	Common Periwinkle		


NEW ORLEANS
CITY PARK

NEW ORLEANS CITY PARK

GENERAL PLAN FOR THE

ARBORETUM

SCALE 1" = 100'

0 100 200 300 400 500

RICHARD KOCH, CHAIRMAN, LANDSCAPE COMMITTEE

WILLIAM S. WIEDORN LANDSCAPE ARCHITECT

APRIL 29, 1935

APPROVED BY Richard Koch

PLANT NAMES - FOLLOW STANDARDIZED PLANT NAMES - AMERICAN JOINT COMMITTEE ON HORTICULTURAL NOMENCLATURE

NEW ORLEANS CITY PARK
GENERAL PLAN
FOR THE
ARBORETUM
Scale 1-200
RICHARD KOCH, CHAIRMAN, LANDSCAPE COMMITTEE
WILLIAM S. WILKINSON, LANDSCAPE ARCHITECT
April 29 1936
Approved
PLANT NAMES TO FOLLOW
STANDARDIZED PLANT NAMES
AMERICAN JOINT COMMITTEE ON
PINETUM
SHRUB & VINE COLLECTION
ROSE GARDEN
THE GREAT LAGOON
CENTRAL STATION
MAGNOLIA
ELM
CHESTNUT
OAKS
LAGOON
PINETUM
NATURAL WATER GARDEN
ALDER
BIRCH
HORN BEAM
HOPHORN BEAM
BEECH
HARRISON AVE
ORLEANS CANAL
BOULEVARD

NEW ORLEANS CITY PARK

JOB No.	DATED 1-28-36
SHEET No.	REVISED
SCALE 1" = 100'	

SUBJECT

PLANTING PLAN for DEER ISLAND & VICINITY.

APPROVED

LIST OF PLANT MATERIAL

SYMBOL	BOTANICAL & COMMON NAMES	SIZE	QUANTITY
ACER RUBRUM	RED MAPLE	6-8' B+B	32
NYS-S	NYSSA SYLVATICA TUPELO	6-8' B+B	27
P-CAR	PINUS CARIBAEA SLASH PINE	6' B-B	158
P-ECH	" ECHINATA SHORTLEAF PINE	4-6' B-B	15
P-TA	" TAEDA LOBLOLLY PINE	6-9' B+B	125
Q-NUT	QUERCUS NUTALLII RED RIVER OAK	6-8' B+B	37
Q-SH	" SHUMARDII SHUMARD RED OAK	5-6' B+B	51
Q-VIR	" VIRGINIANA LIVE OAK	5-7' B+B	67
TAXO D	TAXODIUM DISTICHUM BALD CYPRESS	4-5' B+B	63

NEW ORLEANS
CITY PARK
LAGOON

NEW ORLEANS CITY PARK

JOB NO. 17

SHEET No. 10

SCALE 1" = 20'-0"

DATED DEC. 1935

REVISED

SUBJECT

GENERAL PLANTING PLAN FOR POND MEMORIAL GARDEN

APPROVED

PLANT LIST

STATIC	NAME			SIZE	QUANTITY
	LARGE TREES				
ACE-R	ACER RUBRUM	RED MAPLE		1½" CAL.	40
CRATEGUS	CRATEGUS SP.	HAWTHORNE		4/5' B&B COLLECTED	16
F-T	FRAXINUS TEXENSIS	TEXAS ASH		4/5' "	12
LIQ-S	LIQUIDAMBAR STYRACIFLUA	SWEET GUM		4/5' "	20
MAG-G	MAGNOLIA GRANDIFLORA	SOUTHERN MAGNOLIA		7/8' B&B 2½" CAL.	34
NAG-BE	" "	CLOUD	SWEET BAY	4/5' B&B	30
NYSSA	NYSSA SYLVATICA	TUPELO		4/5' " COLLECTED	22
PERSEA	PERSEA BORBONIA	RED BAY		4/5' "	30
Q-L	QUERCUS LAURIFOLIA	LAUREL OAK		1½" CAL. B&B	18
Q-V	" VIRGINIANA	LIVE "		1½" " "	12
Q-V	" "	" "		2½-3" " "	34
	SHRUBS & SMALL TREES				
ARO-C	ARONIA CHENOLATA			3' B&B 2½" CAL. B&B	48
AZ-I-FW	AZALEA INDICA FIELDERS WHITE		(WHITE)	2½-3' B&B	50
AZ-I-FT	" " FINETOP ROSE		(" ")	" "	20
AZ-I-WB	" " WILLIAM BULL		(ORANGE RED)	" "	24
AZ-I-CM	" " COCONEL MOSER		(" ")	" "	30
AZ-I-C	" " CROEMINA		(SALMON PINK)	" "	30
AZ-I-PM	" " PRIDE OF MOBILE		(PINK)	" "	70
AZ-I-EL	" " ELEGANCE		(" ")	" "	20
AZ-I-F	" " FORMOSA		(DEEP PINK)	" "	24
AZ-K-HI	" KURUME HINODEGIRI		(RICH RED)	1½-2' "	84
AZ-K-BR	" " BRIDESMAID		(WHITE)	2-2½' "	30
AZ-K-AE	" " APPLE BLOSSOM		(PINK)	2-2½' "	54
AZ-K-SN	" " SNOW		(WHITE)	1½-2' "	64
AZ-K-DR	" " RED ROSE WHITE		(" ")	2-2½' "	48
AZ-K-LQ	" " LAVENDER QUEEN		(LAVENDER)	2-2½' "	24
AZ-K-CB	" " CHERRY BLOSSOM		(PINK)	" "	12
AZ-K-PB	" " PEACH BLOW		(SALMON-PINK)	" "	32
AZ-K-OC	" " OLYMPIC		(PINK)	" "	20
AZ-K-PP	" " PINK PERFECTION		(PINK)	" "	16
AZ-K-CL	" " CORAL BELLS		(" ")	1½-2' "	48
C-F	CORNUS "FLORIDA"		FLOWERING DOGWOOD	B&B (EXIST)	10
CAM-JSF	CAMELLIA JAPONICA	SARAH FROST	(DEEP PINK)	3½-4' B&B	12
CAM-JSH	" "	SHERRY HOSS		" "	2
CAM-JMW	" "	MRS ABBY WILDER	(PALE PINK)	" "	8
CAM-JSDW	" "	SEMI DOUBLE WHITE		" "	2
CAM-JSM	" "	SASANQUA MINENO-YUKI		4' "	4
CAM-SMA	" "	MAIDENS BLUSH		4-4½' "	16
CAM-SW	" "	WHITE		" "	12
CAL-PL	CALYCANTHUS FLORIDUS		SWEET SHRUB	3/4' "	8
CH-VI	CHIONANTHUS VIRGINICA		FRINGE TREE	" B&B	100
CLEY-J	CLEYERA (JAPONICA) OCHNACEA		CLEYERA	3-3½' "	15
COT-F	COTONEASTER FRANCHETI		FRANCHETI COTONEASTER	3' "	6
FEI-S	FEIJOA SELLOWIANA		FEIJOA	3' "	10
H-CO	HYDRANGEA HORTENSIS		HYDRANGEA	2' "	100
ILEX	ILEX CRENATA			2' "	40

AZ-I-C	"	"	CROCEMIA	"	"		40
AZ-I-PK	"	"	DAVID PINK	(PINK)	"		6
AZ-I-E	"	"	ELEGANCE	(")	"		6
AZ-I-F	"	"	FORMOSA	(LIGHT PINK)	"	"	21
AZ-K-F	"	KURUME (AZALEODENDRON)		(DEEP PINK)	1½-2'	"	84
AZ-K-GI	"	"	GUIDECHAM	(WHITE)	2-2½'	"	30
AZ-K-GR	"	"	GRETCHEN	(PINK)	2-2½'	"	24
AZ-K-HE	"	"	HEAVY SHOWER	(PINK)	2-2½'	"	24
AZ-K-SA	"	"	SNOW	(WHITE)	1½-2'	"	64
AZ-K-SN	"	"	SNOWBIRD WHITE	(")	2-2½'	"	48
AZ-K-LA	"	"	LAVENDER QUEEN	(LAVENDER)	2-2½'	"	24
AZ-K-CB	"	"	CHERRY BLOSSOM	(PINK)	"	"	12
AZ-K-PB	"	"	PEACH BLOW	(PEACH-PINK)	"	"	32
AZ-K-DAY	"	"	DAYBREAK	(PINK)	"	"	26
AZ-K-PP	"	"	PINK PERFECTION	(PINK)	"	"	16
AZ-K-COL	"	"	CORAL BELLS	(")	1½-2'	"	48
C-F	CORNUS	FLORIDA - FLOWERING DOGWOOD			SPEC. (EXIST)		10
CAM-J.RV	CAMELLIA	JAPONICA RUBRA VIRGINALES			3½-4' B&B		12
CAM-J.SF	"	"	SARAH FROST	(DOUBLE PINK)	"	"	2
CAM-J.CH	"	"	CHEERFULNESS		"	"	8
CAM-J.MA	"	"	MRS ABEL WILDER	(DOUBLE WHITE)	"	"	2
CAM-J.SW	"	"	SEMI-DOUBLE WHITE		"	"	4
CAM-SSY	"	SASANQUA 'MINENO-YUKI'			4-4½'	"	16
CAM-S.MA	"	"	MAIDENS BLUSH		"	"	12
CAM-S.WH	"	"	WHITE	"	4'	"	8
CAL-FL	CALYCANTHUS	FLORIDUS	SWEET SHRUB		3/4'		100
CH-VIR	CHIONANTHUS	VIRGINICA	FRINGE TREE		" B&B		15
CLEY-J	CLEYERA	(JAPONICA) OCHNACEA	CLEYERA		3-3½' "		6
COT-F	COTONEASTER	FRANCHETI	FRANCHET COTONEASTER		3' "		10
FEI-S	FEIJOA	SELLOWIANA	FEIJOA		3' "		106
"	HYDRANGEA	HORTENSIS	HYDRANGEA		2' "		40
IL-CR	ILEX	CRENATA	JAPANESE HOLLY		2-2½' "		70
IL-CGR	"	" CORNUTA	SOUTHERN "		COLLECTED		4
IL-VO	"	VOMITORIA	VAUPON		2½-3' B&B		22
LAG-IND	LAGERSTROEMIA	INDICA - CRAPE MYRTLE			8' B&B	FRAME	10
LO-F	LONICERA	FRAGRANTISSIMA - FRAGRANT WINTER HONEYSUCKLE			3'	WHITE	10
MAG-GR	MAGNOLIA	GRANDIFLORA NIGRA - BLACK J. MAGNOLIA			5'-6' B		88
MAG-SL	"	"	LENNEI HYBR.	LENNEI HYBRID	" 5' "		24
MAG-SAS	"	"	ALBA SUPERBA	WHITE	" 5' "		30
MYRICA-C	MYRICA	CERIFERA - SOUTHERN BAYBERRY			3-3½' B&B		40
PIERIS-F	PIERIS	FORMOSA (JAPONICA) - JAP. ANDROMEDA			2½' "		160
RAPH-O	RAPHIOLEPSIS	OVATA - POINDEFER	SOUTHERN		2-2½' "		50
SEV-S	SEVERINIA	BUXIFOLIA - "TAIGA"			2' "		80
VIB-S	VIBURNUM	SUSPENSUM - SANDANKWA V.			3-3½' "		89
VIB-O	"	ODORATISSIMUM			3-3½' "		104
							90

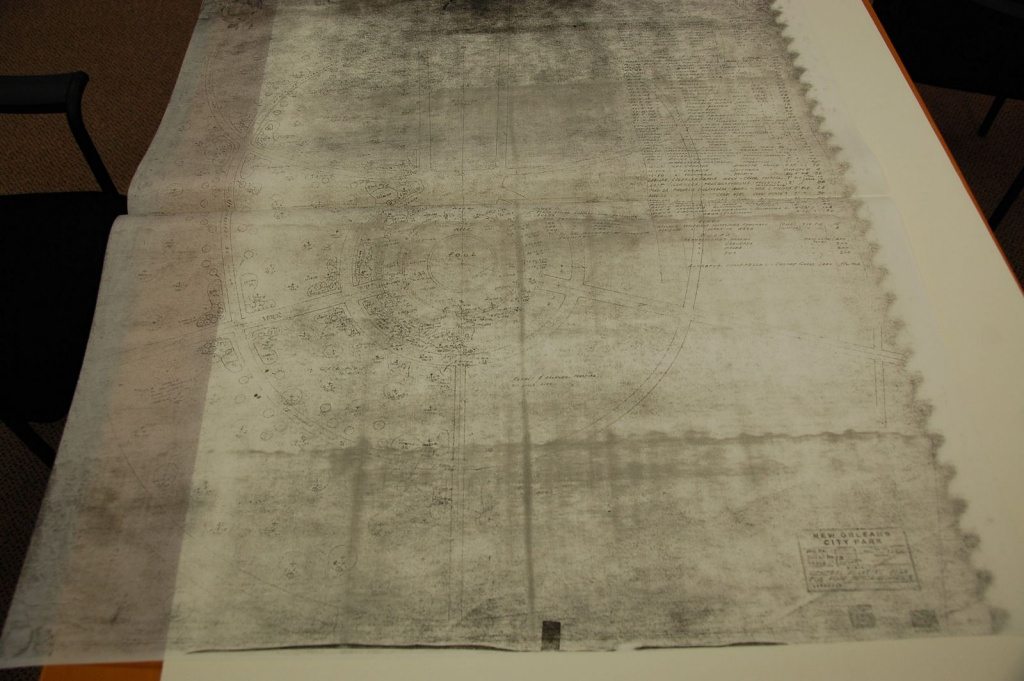
VINES

WIS-MAL	WISTERIA	MULTIJUGA KYUSHAKU	(BLUE)	3YR B&B		15
WIS-JAPA	"	JAPONICA ALBA	(WHITE)	" "		8

VINES

	TECOMARIA	CAPENSIS	FIRST CLASS	200
	"	CARINATA	BLOOD	300
	"	ROSEA	"	200
	"	TEX	"	200

AXONOPUS COMPRESSES - CARPET GRASS SOD 1½ THK


NEW ORLEANS
CITY PARK

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FOLDER 13

CITY PARK - PLANTING PLANS
(POPP FTN., ROSE GARDEN, MUSEUM)

Folder 8

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Addenda

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