1. NAME OF PROPERTY

Historic Name: Longue Vue House and Gardens

Other Name/Site Number: N/A

Designated a National Historic Landmark by the Secretary of the Interior April 5, 2005

2. LOCATION

Street & Number: 7 Bamboo Road Not for publication: N/A

City/Town: New Orleans Vicinity: N/A

State: Louisiana County: Orleans Parish Code: 071 Zip Code: 70124-1065

3. CLASSIFICATION

Ownership of Property	Category of Property
Private: X	Building(s):
Public-Local:	District: X
Public-State:	Site:
Public-Federal:	Structure:
	Object:

Number of Resources within Property

Contributing		Noncontributing	
buildings	10	buildings	0
sites	9	sites	2
structures	10	structures	3
objects	23	objects	0
Total	52	Total	5

Number of Contributing Resources Previously Listed in the National Register: 14

Name of Related Multiple Property Listing:

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

Signature of Keeper Date of Action

6. FUNCTIONS OR USE

Historic:	Sub:
Domestic	Single dwelling
	Secondary structure
Landscape	Garden
Current:	Sub:
Recreation and Culture	Museum
Landscape	Garden

7. DESCRIPTION

Architectural Classification: Late Nineteenth and Twentieth Century Revivals: Classical Revival

Materials:

Foundations:	Concrete; brick; wood; pea gravel; granite; limestone; slate; sandstone; terra cotta; Mexican pebbles; coral
Roofs:	Hot tar, gravel, slate, tempered glass
Walls:	Brick; Portland cement; wood; steel; tempered glass; steel lath
Other:	Brick; Portland cement, iron, lead, brass, limestone, concrete, sandstone, marble, copper, bronze

Describe Present and Historical Physical Appearance[1]

THE SITE

Entrance Drive and Entrance Court (Shipman, 1942; 1947) Contributing

Visitors entering the estate grounds are welcomed by a pair of painted white curved brick walls with box columns finished with square wooden capitals and a pair of iron lanterns painted black. Semicircular grass beds bordered with granite blocks are planted in front of the curved entrance walls. A winding Entrance Drive of pea gravel bordered with granite stones is planted with pine trees, interspersed with flowering under story trees and shrubbery and seasonal flowering plants. A second pair of painted brick walls with box columns topped by wooden capitals leads to the Entrance or Arrivals Court. Ellen Shipman's Entrance Drive for the second house was further elaborated in a 1947 plan. Garden Superintendent O. J. Ward's gardening staff did not follow the plan to the most minute detail, as they made some substitutions over the years. This combination of influences is what is presently maintained on the Drive.

The granite-paved Entrance Court features a pair of hipped-roofed masonry cottages, and painted brick walls with box columns topped by wooden capitals and a lead, three-tiered, shell-shaped wall fountain with brick basin on one side (added 1947), and the brick wall and square-columned gateway to the allée of live oaks on the other. Pairs of cast-lead eagle sculptures from the Kenneth Lynch Foundry in Connecticut and antique carriage lanterns punctuate the gateway. The geometric circular and arabesque pattern of the granite paving in the Entrance Court is repeated in the Forecourt brick paving. It is linked to the Forecourt by the sightline of the Oak Alley, in a pattern like the courts at Villa Costanzi and others illustrated in Platt's *Italian Gardens.*

Flower beds in front of the cottages were added during Shipman's time, and because the mature live oaks have cut down the light, Camellia sasanqua has been substituted for some of the original citrus trees where the light level is too low for the later. Otherwise, the plantings, walls, granite paving and other architectural features remain as in Shipman's day.

Originally, one cottage served as the head gardener's residence and the other as his office. Today, the residence serves as museum office space and the former gardener's office is the Ticket Office where visitors begin their tour of the house and gardens. Both buildings are of masonry, finished with Portland cement. They have cream-colored French doors, casement and double hung windows with dark green shutters. Stylistically, the cottages reflect the French and Caribbean colonial building traditions of Louisiana. The color scheme of the cottages matches that of the Main House and its dependencies and the Casino or Playhouse. The Garden Maintenance Sheds adjacent to the Ticket Office are also painted in this fashion. The same color scheme is repeated throughout the estate on garden walls finished with Portland cement or built of painted brick, accented by dark green trim or on painted garden urns. The garden maintenance sheds next to the Ticket Office also follow this scheme. All of these buildings were designed by William and Geoffrey Platt at the same time as the Main House and its dependencies. They all retain their original exterior details and provide a remarkable survival of the original estate buildings.

Old Nursery/Discovery Garden (Shipman, 1939-42) Non-Contributing

The original garden nursery, located behind the Ticket Office, has been converted for use as a Children's Discovery Garden, where educational programs for children take place today. Despite this change of use, the garden retains a historic Metropolitan Greenhouse and a Lath House for shade plants, both structures chosen by Ellen Shipman for this working section of the garden. The Metropolitan Greenhouse is an iron, wood and glass

[1] Note that this description predates damage sustained on the property in August 2005 due to Hurricane Katrina. Despite the loss of mature trees, the property remains intact and by April 2024 had been restored.

structure with a brick foundation. It is painted an off white color. The Lath House is an iron structure constructed with a latticework pattern. It is painted dark green. The Garden Maintenance Sheds, designed by Willliam and Geoffrey Platt en suite with the other estate buildings, now house staff bathrooms, a lunchroom for staff and volunteers, and a new office for the head gardener as well as re-vamped storage and work areas. The buildings retain their original exterior design details of Portland cement finish with dark green millwork. The exterior openings have not been modified on the facades except where the rolling garage doors were located, there are now fixed horizontal panels. New openings are to the rear along the property line, providing the staff and volunteers with access to the building.

Oak Alley and Forecourt (Shipman, 1939-42) Contributing

The Oak Alley leads the visitor directly to the Forecourt, which introduces the Main House. The Alley is pea gravel with borders of granite blocks like the Entrance Drive. This use of materials serves to emphasize the sightline between the Entrance Court and the Forecourt. The live oak trees, which normally grow horizontally, were pruned and wired to grow upwards framing the façade of the Main House. Ellen Shipman saw the garden as artifice and used whatever means available to carry out her design concept, even if it meant moving trees or utilizing drastic pruning and wiring to create an arched allee of trees. A sweeping lawn lies to either side. The majesty of this green expanse with soaring trees lends a sense of importance to the Main House as one approaches, and reflects a statement that Shipman made in 1930 to Lamar Sparks in *Better Homes and Gardens*, that one should find "the innate beauty" of the landscape and "thru (*sic*) your planning and form make it speak for itself."[2]

At the end of the Oak Alley is the Main House Forecourt, which is paved with brick set off by a limestone coping that has recently been conserved. Creating an entrance into the Forecourt, slightly raised limestone pillars support a pair of Kenneth Lynch cast-lead Adam style urns. In the center of the Forecourt is a fountain basin bordered in limestone coping with a quatrefoil pattern. Encircling the basin, the bricks are laid in a geometric circular and arabesque pattern that repeats the design of the Entrance Court. The Forecourt basin originally featured a fountain jet that is shown in a 1947 Gottscho-Schleisner photograph. Sometime after this, Mr. Stern added a cast-iron fountain with a sculpture of the Three Graces to the basin.

East Terrace (Shipman, 1942) Contributing

The East Terrace sets off the East Elevation with a grass section outlined with limestone coping and stairs leading down to a herringbone-patterned brick walk. On slightly projecting pedestals on either side of the staircase is a pair of painted green, cast-stone Campagna Urns with Bacchic Revels in relief. These were all elements of Shipman's design plan. Standard Peace roses and Summer Snow floribunda roses are planted along the brick path of the East Lawn. This planting scheme dates from Garden Superintendent O. J. Ward's time period, replacing the white azaleas and other shrubbery of Shipman's day.

East Lawn (Shipman, 1942) Contributing

In the Shipman design, this space, the East Lawn, provided one of the property's long axial views, which could be experienced from either the Goldfish Pond toward the tennis court or vice versa. The East Lawn provides a vast expanse of closely manicured turf, bordered at the west perimeter of the property by several loosely designed beds of trees and shrubs. The 1942 Shipman Site Plan shows that this space functioned as part of the garden circulation system. Over time, plantings have diminished, lessening the sense of enclosure and

[2] Sparks, Lamar. "A Landscape Architect Discusses Gardens," *Better Homes and Gardens*, November 1930, p. 20.

separateness from the adjacent golf course. Plans are currently underway to return the sense of enclosure along the property line, using Shipman's site plan and archived photos.

Pan Garden (Shipman, 1942) Contributing

At the north end of the East Terrace is the Pan Garden. This small terrace garden can be seen from the Dining Room through the bay window. Side doors provide access to this terrace garden. A statue of the god Pan, playing his pipes on a cast stone ball and plinth covered in fig vine, is a focal point of this partially walled garden. The sculpture of Pan has been attributed to Gertrude Knoblock, an English artist. A lead spigot drips water into a cast-lead demilune-shaped basin with frolicking putti in relief. Ellen Shipman chose 1840s-style cast-iron garden furniture with rams' heads combined with a basket-weave style bench and side chairs, all painted white. All of the furniture is shown in period photographs and remains in the garden today. The wall opposite the Terrace entrance features a lead Friendship plaque, which the Stern family commissioned in honor of their great friend "Lady Ellen." Beneath the plaque is a plant shelf that is used to display seasonal potted plants.

The plantings chosen by Ellen Shipman for this garden include azaleas, camellias, sweet tea olives, Japanese magnolias, sweet bay magnolias, the Yesterday, Today and Tomorrow shrub and Margo Koster roses—a polyantha rose bred in 1934. Those plantings remain a signature element of the Shipman Pan Garden. While there are no known planting plans of this garden, a series of archival photographs from different time periods, provide a comprehensive understanding of the design and the planting plan of this garden.

Azalea Walk (Shipman, 1942) Contributing

Turning the corner from the Pan Garden, one takes a brick path between the house and the old tennis court that has side beds planted with white azaleas and on one side a Japanese yew hedge. This leads to the colonnade between the Main House, Servants' Quarter dependency and the Casino. Along the brick path one can see the north elevation of the Main House surrounded by a tall wall. The Azalea Walk was a feature of Ellen Shipman's garden plan as seen in a circa 1947 Gottscho-Schleisner photograph in the Longue Vue archives. Other photographic views of the walk from the 1950's provided further documentation for reinstatement of the plantings in 1999.

The Yellow Garden (Ellen Shipman) (Mrs. Edgar B. Stern with Garden Superintendent O. J. Ward, Contractor Brian Hogan and possibly William Platt 1960s) Contributing

A colonnade links the Whim House to the Main House, skirting the edge of the Portico Terrace and the Yellow Garden. In Ellen Shipman's day, what is now the Yellow Garden was a lawn with perimeter flowerbeds, and opened onto the Portico Garden through an axial vista that is shown in vintage photographs. In the 1960s Mrs. Stern, by then a widow, collaborated with her head gardener, Osmond James Ward, to create a garden with golden flowers and foliage, based on one she had seen in England. Marble stones were turned on their rough side to create this patio, the center of which was a bronze sculpture fountain designed by Robert Engman of Philadelphia. The plantings, including an espaliered magnolia on the side of the Whim House, paired sweet tea olives accenting the vista into the Portico Garden and at the French door of the Whim House, allamanda, butterfly vine, thryallis, and pyracantha remain basically as Mrs. Stern and Mr. Ward planted them. These plants are documented on a series of garden plans drawn by Tulane University students in 1974. French doors to the Whim House open onto a view of the fountain and beyond the original axial vista into the Portico Garden boxwood hedge. The original size, space, and shape of Shipman's garden were retained.

Portico Terrace and Portico Garden (Shipman 1942) Contributing

Tree pits close to the house were planted with two espaliered Magnolia grandiflora, a favorite design device of Ellen Shipman. The trees have been replaced several times as they grew too large for the space and adversely affected the building. Today, Little Gem magnolias have been substituted for the grandifloras. Vines and climbing roses were trained alongside this elevation and when the exterior work on the House is completed they will be replaced and trained on the walls with protective (and unseen) supports to prevent damage to the structure. Currently, only the Lady Banksia Rose remains on the east end. Additional trees in pits on this terrace include crape myrtle and sweet olive, which are planted not in pairs but as individual plantings side by side. Carolina jessamine climbs on both the west and east sides of the porch railing. All of these trees and vines are Shipman plantings seen in vintage photographs.

On the east side of the terrace the beds originally contained standard wisterias, a characteristic planting in a Shipman garden. Shade from a spreading live oak on the East Lawn necessitated the substitution of Camellia sasanquas in these beds. Pleached standard gardenias are planted in beds overlooking the Portico "knot" Garden with geometric boxwood parterre and richly planted perimeter beds featuring a typical Shipman layout: standard Peace roses and gardenias, specimen boxwood, standard wisteria, oleander, azaleas and camellias providing the bones of the garden, under-planted with a wide variety of annuals and perennials for seasonal color. The original rose used in this location was "Message," a rose bred by Francis Meilland. It won the All-America Rose Selections, Inc. award as "White Knight" in 1958. Since this rose has gone out of commerce in recent years, Meilland's "Peace" rose (1939-1945) was deemed a suitable substitution. This garden has recently undergone major drainage work and has been returned to the 1942 Shipman planting plan, which is held in the Shipman Collection at the Olin Library at Cornell University in Ithaca, New York. Some modifications to the planting scheme were made in the interest of reasonable maintenance.

Limestone stairs lead down from the Portico Garden into the South Lawn or Sunken Garden, now called the Spanish Court. On the brick walls to either side of the staircase are raised pedestals that hold cast-iron Tulip jardinières painted dark green. These elements were all part of the original Shipman design scheme and are shown in vintage photographs.

The South Lawn or Sunken Garden, now called The Spanish Court (Ellen Shipman, 1930s, William Platt, F.A.I.A., 1964-67) Contributing

The axial view to the South from the house was one of the first and most important in Shipman's design for Longue Vue. The view of a stroller progressed through the South Terrace and the Portico Garden, down a limestone staircase to the grassy center of the Sunken Garden, with a long rectangular pool at the far end. The vista terminated in a Tempieto. The Stern's second house was built to take optimal advantage of this view and the entry progression from the west on another long axis. The brick walls, with side entrances provided through swinging double wooden gates with lattice panels and arched moldings, were designed by Ellen Shipman. Large Camelia "trees" were planted along each side of the garden.

In 1949, the Tempieto was removed and the Platts were asked to design a Loggia for the spot, to provide the Sterns with a larger covered space for entertaining and enjoying their garden. The Loggia has Tuscan columns covered in Portland cement, brick walls painted in ivory and wooden beams and rafters painted dark brown. Painted metal lanterns with hand blown globes provide lighting. Dark green louvers in the rear allow for adjustment of light and breezes. The iron furniture was specially selected by the Platt firm and appears on a 1952 plan by the Platt office. The Loggia and its furniture remain as designed.

After Mrs. Stern visited Granada, she asked for some Spanish touches to be added to the garden. In response, William Platt, between 1964 and 1967, added a small circular section to Shipman's pool to reflect the curve of

the loggia, and a series of arched fountain jets reminiscent of the Canal Garden at the Generalife. While the Moorish Generalife is a design inspiration, at Longue Vue the relation of the curving Loggia with its Tuscan columns and the addition of the circular section to the long pool also relates this design to a Charles Platt's View into the Rose Garden through a Pergola with Pool at Dingleton Hill, Cornish, New Hampshire, for Augusta and Emily Slade, 1904-05.

The basic design of the Spanish Court features a greensward flanked by six tall boxwood parterres that divide the space into six bays. The greensward is accented by travertine marble fountains placed in pools with hand-set pebbles as well as a Dolphin fountain of white Seville marble, early nineteenth century in date and a white bronze kinetic sculpture aqua-mobile, entitled *Arabesque,* sculpted by New Orleans artist Lin Emery in 1967. The basins of the pools in which these fountains are set have hand set pebbles and borders of Vermont white marble. The paving design consists of terracotta tile pavers accented by handset Mexican pebbles. An inscribed post card of Beatrix Farrand's Pebble Garden at Dumbarton Oaks was also an influence for the pebble panels. There are six wall fountains dripping into pools bordered by the same white marble as the other fountains. Two Verde marble benches alternate with the wall fountains to create fixed seating spaces. At the end of the Court, the wall has been modified to create a water cascade. Also added to the wall is a long planter that featured a variety of plant material but that has now been simplified. The court was accented with potted plant material placed in special light-colored clay pots with a strong taper, similar to pots shown in views of Florence Yoch's gardens in California. According to letters in the archives these pots came from Spain and were ordered in great quantities. Other views of the potted plants used to accent each fountain bay show the use of what appears to be metal pots painted black. These were apparently maple syrup sap buckets that Mrs. Stern brought from her home in the Berkshires and had painted.

Four rectangular wall planters are built into the Shipman brick walls on each side of the Court. Three of these are filled with cape plumbago; the fourth is planted with fatsia, natal plums and variegated euonymous. The enclosed planting scheme within and without the retaining walls features symmetrically pruned sweet olives in tree pits on the inside of the wall. On the outside of the wall, large evergreens such magnolia and holly provide a leafy background while interspersed are flowering understory trees such as crape myrtle and Angel's Trumpet shrub.

The vista, walls, staircase, central greensward and walls—the hardscape, with the essential spaces and axes from Shipman's garden—remain, with "Spanish touches" added by the Platts in the form of fountains, the circular addition to the long pool, benches and a wall cascade.

The Canal Garden (William and Geoffrey Platt, 1964-1967) Non-Contributing

The doorway in the center of the Loggia leads the visitor into the Canal Garden, designed by the Platt firm in the 1960s. Based on gardens in the Quinto do Cabo near Lisbon, Portugal, this garden features a narrow canal with fountain jets at either end. The axis of the pool connects the Goldfish Pond and the Walled Garden, while a garden bench situated opposite the doorway to the Loggia gives a view of the Spanish Court and the axis to the Main House. In Shipman's day a path connected the Goldfish Pond and the Walled Garden. Much of Shipman's planting of camellias and azaleas as well as Vinca minor remain in this area. Seasonal potted plants accent the long narrow canal pool. Today's plantings include Little Gem magnolias, vinca minor ground cover, flowering trees and shrubs, including Formosan azaleas, Camellia sasanquas, Camellia japonicas, loquats, sweet olives and crape myrtles. With the exception of the substitution of Little Gem magnolias for the original Magnolia grandiflora behind the Loggia there has been no change in plantings. Little Gem magnolias were substituted during work on this garden because the roots of the larger magnolias caused problems with the foundation of the Loggia.

The Goldfish Pond and Overlook (Ellen Biddle Shipman, 1935) Contributing

To the east of the Canal Garden is the Goldfish Pond, which is edged with coral and features plantings of nandina, camellia sasanqua, liriope, maidenhair fern and phlox, false indigo, crinum lily, Japanese maple, calla lily, sago palm and seasonal bedding plants. There is no known planting plan for the bed around the pond. Photographs of this area show little change in the plantings, many of which—maidenhair fern, overhanging false indigo, and phlox—are typical of Shipman. Behind the waterfall and up the stone steps is a teak garden bench. Other garden benches are placed on a recently added patio of slate pavers. The paving was added because the low elevation created flooding problems and made wheel chair access impossible.

The Walled Garden (Ellen Biddle Shipman, 1938) Contributing

To the west of the Canal Garden lies the Walled Garden, designed by Ellen Shipman in 1938 while the Main House was under construction. Mrs. Shipman's plan shows a traditional Kitchen Garden with vegetables, fruits and herbs. This garden lies at the end of an axial vista that extended from the end of the Whim House. This vista has been obscured by mechanical equipment for the Spanish Court fountains. Outside the entrance to the Walled Garden is the site of cutting beds for flowers to be used in the Main House. Since there are no historic plans for this area and the cutting beds in the Nursery were removed for the educational Discovery Garden, this location was an ideal spot for the installation of a cutting flower garden, an essential feature of a Country Place era estate.

Shown on Shipman's plan are the sweet tea olives at the entrance to the garden. Focal points of the octagonal shaped garden are the sugar kettle in the center accented by the stepped tiers of Japanese iris and a wall fountain and basin on the south wall toward Palmetto Street. The lead wall fountain of a boy holding a fish is signed "A. Stophenson" (*sic*) and is similar to work cast by the Kenneth Lynch Foundry in Connecticut. Water trickles from the fish's mouth into a brick basin that overflows into a runnel leading down into a tiered planter of Japanese irises with a sugar kettle fountain at the center. Standard bay trees provide a vertical accent near the center. Perimeter plantings include fig trees, allamanda, grape vines, persimmons, and Marechal Niel roses. A planting plan for this kitchen garden, which served as an elegant version of the Victory Garden during the Second World War, is found in the Longue Vue archives. The Shipman planting plan of 1938 from the Longue Vue archives has been reinstated, with some adjustments to support better maintenance. Family members note that the plan was modified from the beginning. They do remember eating the produce from this garden. Today, the Herb Society of America (New Orleans Unit) assists the Longue Vue garden staff in maintaining Mrs. Shipman's Walled Garden.

The paths were originally pine straw. Large amounts of visitation traffic and the need for handicapped accessibility prompted the addition of brick walks. The west doorway leads to the Wild Garden designed by Ellen Shipman in 1938-39. Originally there were dark green wooden gates with turned spindles for this garden. These gates will eventually be returned to the garden.

The Wild Garden and Pigeonnier (Ellen Biddle Shipman, 1938-1939; assisted by Caroline Dormon, Naturalist, 1940-1971) Contributing

Ellen Shipman's site plan of 1942 shows this woodland garden with three serpentine paths: a Wild Flower Walk, an Iris Walk, and a Camellia Walk. At the end of the garden stands a brick Pigeonnier with slate roof and a rooster finial. The Pigeonnier, designed by Mrs. Shipman, is based on a pigeonnier at Uncle Sam Plantation near Convent, Louisiana. In front of the Pigeonnier is a stone-paved terrace and a Mississippi sandstone-lined pond with a waterfall. On the interior of the Pigeonnier is a cypress bench with English oak overmantel carved with linenfold paneling and adjacent cypress bookshelves. The woodwork has been pickled with a greenish stain. This garden building provides a sheltered, private spot for relaxing or reading. Mr. Stern was known to

keep books here. Originally, the family added extra seating inside the Pigeonnier. Teak benches provide seating on the stone terrace. Behind the Pigeonnier was a large storage closet for tools, a characteristic feature of Shipman's garden follies.

Like other designers of large estates during the Country Place Era, Mrs. Shipman often designed woodland gardens for her clients. Longue Vue's Wild Garden is the only one extant. These woodland gardens were usually located away from the formality of the house and its surrounding gardens and provided a transition from planned garden into the surrounding natural woods of most estates. In Mrs. Shipman's philosophy, the garden was seen as a contrived artifice, not as a naturally occurring phenomenon. For this garden, the structure was supplied by the overlay of a garden plan of three serpentine walks with cinder paths terminating in a pond with a pigeonnier. The structure would be softened and made to seem natural by the addition of a plant palette of mainly native with some cultivated ornamentals such as the indigenous but imported camellias so beloved by the Sterns. As usual for a Shipman garden, the plant palette was rich and plentiful and described in a series of plans for ground covers, trees and shrubs, and for the separate paths—iris, wildflower, and camellia. There was also a planting plan for the sandstone pond. Shipman was aided in creating the plant palette by Caroline Dormon, who was responsible for supplying much of the native plant material for the Wild Garden. It was a challenge to grow these woodland flowers and shrubs and trees in the alkaline soil and low elevation of New Orleans so Miss Dorman's expertise in working with these plants was crucial to the maintenance of the Wild Garden. Miss Dormon continued to work with the Sterns and their garden staff until her death in 1971.

Over the years, the tree canopy in this woodland garden became so dense that wildflowers would not bloom, the berms needed to grow the woodland plants subsided, drainage was a problem and the serpentine path design was lost. It is quite possible that after Mrs. Shipman's death, that the enthusiasms for native plants on the part of both Miss Dormon and Mrs. Stern caused over planting to take place and resulted in plant crowding and a dense overstory. Letters between Mrs. Stern and Miss Dormon reveal the attention that this garden demanded. Sometimes the writers speak excitedly when the Styrax bloomed, but sadly when the shooting stars never "shot" or bloomed.

In 1997, Patricia O'Donnell, FASLA and Neil G. Odenwald, PhD began oversight of a major rehabilitation effort which is ongoing. The three serpentine paths were originally lined with cinders and pine straw. The paths were bordered in part with sandstone used to line the pond at the end of the garden. Crushed gravel and additional sandstone have been used in the extensive restoration of this garden. The sandstone borders on the paths help keep the berms needed to grow some of the woodland plants in place. The granite enables those in wheelchairs to access the Wild Garden.

The Lawns, (Shipman) Contributing

The lawns still sweep north and south of the Oak Alley as Shipman designed them. The hedge screen and the parking lot to the south have lessened the sweep, but there are plans to "grass-crete" the parking lot and remove the hedges to return the wider grandeur of the space.

Visitor's Parking Lot Non-Contributing

This area, between the Wild Garden and the south Oak Alley lawn, was created when the gardens opened to the public in 1968. There are plans to "grass-crete" the parking lot and remove the hedges to return the wider grandeur of the space.

Main House, Colonnades and Dependencies (William and Geoffrey Platt, Architects, 1939-1980; Ellen Biddle Shipman, 1939-1950) Contributing

The Main House, with its hipped slate roof, features a traditional five-part Palladian plan with two adjacent dependencies and louvered colonnades. The façade of the masonry house, finished with Portland cement, features a temple pediment front with fanlight of dark green wood, buff colored French doors, double hung sashes with dark green shutters, wrought iron railings accented with brass finials and limestone porches. The gutter system is contained within the cornice moldings. For their inspiration, the Platt brothers studied the Greek Revival houses of the area, visiting several homes in New Orleans and its environs as well as Natchez, Mississippi with their clients. The south elevation reflects the Beauregard-Keyes home (1826) on Chartres Street in New Orleans, and the east elevation is inspired by the Shadows-on-the-Teche (1831-34) in New Iberia, Louisiana. However, as Richard Guy Wilson noted in his letter to Executive Director Grace Gary, the past served only as inspiration for the Platt brothers, not as a basis for imitation. In a 1978 conversation with curator Lydia Huggins (Schmalz), William Platt acknowledged that he and his brother worked in the "classical tradition" which they learned from observing their father's work and growing up in the Cornish Art Colony surrounded by leading artists of the American Renaissance from Augustus Saint Gaudens to Stephen Parrish. This classical schooling is evident in the Platts' handling of space, use of materials, and fine craftsmanship. The exterior has not been modified except to cover the interior of the window openings on the north side where an exhibition gallery was created inside. The window openings on the exterior were retained.

On the south elevation, a curved staircase of iron and brass leads to the Portico Terrace and Garden. The temple pediment with Tuscan columns and the French doors, limestone porch and dark green shutters that appear on the west elevation are repeated. Iron and brass window guards appear on selected windows. The Portico Terrace is brick laid in a herringbone pattern with limestone borders, unchanged from Mrs. Shipman's design.

The east elevation consists of a louver and pilaster design. Originally there were French doors on the first level of this section that had been planned as a screen-enclosed porch. The Platt brothers modified these openings when the porch became a gallery to display Mrs. Stern's collection of modern and contemporary art. The Dining Room and second-story Master Suite windows are double-hung sashes all accented by dark green shutters. The dentil cornice continues its course. Shipman plantings of Carolina jessamine vines and a Cherokee rose continue to accent the east elevation. Sweet olives, a favorite of both Sterns, are also planted along this wall.

The north elevation of the Main House is a general Greek Revival design with flat temple pediment with dentil molding and demilune fanlight. This portion of the house was devoted to service: kitchen, butler's pantry and servants' dining and sitting room along with workrooms on the first floor, two servants' bedrooms on the second floor, and special storerooms and air conditioning equipment on the third. The north elevation of the house, except the portion that is part of the Pan Garden, is simple and is enclosed by walls to create a service or maintenance courtyard which includes the water-cooling towers, part of the state-of-the-art central air conditioning system installed when the house was built. Originally the courtyard was planted with fragrant Magnolia fuscata shrubs, a popular old-fashioned southern shrub. Mrs. Shipman liked to use regional favorites in her gardens, reflecting the Arts and Crafts aesthetic that influenced her work. Along the wall that forms the colonnade linking the Main House to the Casino, there are openings accented by turned spindles painted dark green against the Portland cement.

The Interior of the Main House

The overall design inspiration for the interiors of Longue Vue is the late Georgian period. The Platts were masters at handling the details and spatial harmonies for this period. The original inventory of Stern furnishings remains in place throughout the house with only a few modifications to allow protection of the collection from

the touring public. The selection of furnishings was made with primary input from Ellen Shipman whose office produced a series of maquettes that show the design treatments for walls, floors, draperies, furniture etc. in each of the major rooms of Longue Vue. Correspondence between Mrs. Shipman and the Sterns, now in the Longue Vue archives and the Olin Library at Cornell University (Shipman Collection #1259), provides documentation of the great influence of Shipman on the selection of fabrics, wallpapers and furnishings at Longue Vue. The Shipman office kept records of the furniture and other decorative arts complete with purchase prices, dates, and the names of the dealers, many of whom were notable leaders in the antique collecting field: Ginsburg and Levy, Arthur S. Vernay, Stair and Company, Hyde and Knudsen, and Elinor Merrill. One of Mrs. Shipman's assistants, Euphane Mallison, was sent to work on site to supervise the mixing of colors for painting and other installation details. While Miss Mallison worked on the interior installations, she lived next door with friends of the Stern family. Extensive correspondence, furniture floor plans and sketches, and photographs taken over the years document these furnishings and interior treatments. The result of this careful approach to design and craftsmanship is a series of timeless, though period, twentieth century American interiors. The furniture and other decorative arts, primarily of Neoclassical style, complement the superb architectural details. As Jonathan Fricker wrote in the National Register application: "Moreover, the house has a certain lightness and delicacy clearly redolent of the period of Robert Adam and Sir William Chambers."[3]

The Circular Vestibule

The Circular Vestibule reflects the influence of eighteenth-century Scottish architect, Robert Adam's work with its pair of bottom-lit niches now with statuary from the old Temple in Ellen Shipman's camellia garden. The use of lighting at the base of the niches adds a contemporary twentieth-century note of "Style Moderne" to a classical architectural device. Inset in the plaster cornice are the air-conditioning vents for the climate control system, one of the first in a New Orleans home. This technique of incorporating the vents into the cornices is repeated in the other rooms of the house. The wrought iron interior pocket doors with curved sides are a distinct Platt touch in this completely circular room. Equally beautiful are the numerous drawings for the execution of this door detail, a characteristic Platt practice that continued into the 1990s, when few architects were able to produce such detailed drawings, physically or financially. The doorway affords a view west onto the majestic Oak Alley and front lawn; glass-paned French doors leading into the Lower Hall afford a view of the hallway and beyond to the windows of the Art Gallery overlooking the East Terrace. Complementing the architectural space are the semicircular side table and commode and the Chinese Export bamboo chairs selected by Ellen Shipman.

The Lower Hall

This central hall with rooms on all four sides serves as an open circulation space and by its capacious size, a seating area. In the center of the Lower Hall, at the point where the staircase descends, a circular shape breaks the axis and repeats the motif of the Circular Vestibule and echoes the curves of the staircase. Opposite the stair is the doorway into the Library with a view of the south axial vista. The floors are brick pavers set in a herringbone pattern bordered with limestone; the baseboards are limestone set into wood moldings. These flooring devices are reminiscent of the entrance hall at Seven Springs Farm, Mt. Kisco, New York (1915-17), designed by Charles Platt. Doric columns at the raised platform just outside the Vestibule provide an architectural element, but are not structural since the construction is of steel framing. In the flutes of the columns are small lights that cast a glow on the pilasters to the sides. Limestone steps lead one down to the main portion of the hall that is lit by Georgian antique wall sconces now electrified with handmade candle sockets and light bulbs. Contrasting with the Georgian lighting details are contemporary recessed lighting panels. The use of steps leading down into the main section of the hallway is a signature design device

[3] National Register Application, Jonathan Fricker, 1991.

associated with the work of Geoffrey Platt, and is used again in the East Wing Hall. Carpets from the province of Karabagh in the Caucasus in Russia are on the floors. Mrs. Stern inherited most of the Lower Hall furnishings from her family, the Rosenwalds. The Lower Hall was arranged by the Sterns themselves, not Mrs. Shipman. There is no maquette for this space or the Vestibule. An exception to the Rosenwald furnishings is the pair of convex mirrors with eagles, found by Ellen Shipman at J. H. Lehne in New York and placed opposite the Library door on curved walls. A curved doorway leads to the cellar that had a full Wine Cellar and Wine Tasting Room when the Sterns lived in the house. On the opposite side of the hallway beneath the stairway is the pantry door, situated for easy access to the formal entertaining rooms off of the hallway. An efficient floor plan that allowed easy serving to the entertaining areas was a feature that Mrs. Stern particularly requested of the Platt brothers.

The Ladies Reception Room and the Ladies' Powder Room and Water Closet

This room features a delicate plaster ceiling centerpiece, an eighteenth-century English Adam style mantel with a relief scene of "Ceres and the Harvest," a paneled dado with chintz patterned wallpaper above, rosewood floors and Honduras mahogany doors. French doors lead to the colonnade that joins the Main House to the Whim House. From this view one catches a glimpse of the Portico Garden and the Yellow Garden. An adjacent Dressing Room/Powder Room with curved walls and doors and etched glass windows provides an elegant but practical facility.

The Gentleman's Cloakroom and Water Closet

Opposite the hallway from the Ladies Reception Room, the Gentleman's Cloak Room provided gentlemen guests with a coat closet, hat stand, and a water closet. A stenciled frieze set below the plaster cornice features a series of bow ties as the primary motif. Oak flooring is used here. The adjacent water closet also features the bow tie frieze design.

The Flower Arranging Room

The Flower Arranging Room provides a space where naturalistic fresh flower arrangements are made, using material from the gardens. Fresh flowers have been a tradition at Longue Vue and are maintained with some limitations to protect the collection and building. Mrs. Stern specifically asked the Platt brothers to design a special room for arranging flowers. A wall frame encloses copies of Caroline Dormon wildflower watercolors. The original watercolors from this collection are now aware of Elsie de Wolfe and Edith Wharton's advice on the suitability of chintz with eighteenth-century furniture.

The Dining Room

Ellen Shipman removed Chinese rice paper screens from her Beekman Place home and placed them in the Longue Vue Dining Room as a perfect complement for the Platts' Georgian chinoiserie millwork. A delicate plaster centerpiece and richly detailed cornice, disguising the air conditioning vents, and the dado with chair rail below the wallpaper contribute to the Georgian design elements of the room. The Dining Room overlooks the Pan Garden terrace with a sculpture of the god Pan, viewed through the generous bay window and side doors. East windows overlook the East Terrace with its "Summer Snow" floribunda roses and standard "Peace" roses outlined against the grassy terrace. The niches and the mantelpiece display some of the creamware and pearlware pottery that Mrs. Shipman encouraged the Sterns to collect. The generous size of the room allows for seating as well as dining furniture, a design concept of Mrs. Shipman. Aside from the central air conditioning, a modern feature is the central bay window sash which, at the touch of a button, could be lowered into the cellar so that a screen could be raised for fresh air dining. This bay window is the only metal sash in the house; all

others are mahogany. Access to the terrace is provided through glass paned doors on either side of the bay window.

The Art Gallery (William and Geoffrey Platt, Porch 1939-1942; modified for Art Gallery in the 1960s)

Originally designed as a screened porch that was soon enclosed and furnished with overstuffed furniture and a collection of French antiques, this room was re-designed by William and Geoffrey Platt in the 1960s to accommodate Mrs. Stern's growing collection of modern and contemporary art. Plate glass with steel framework was placed on the windows that overlook the East Terrace and Lawn and beyond to the New Orleans Country Club Golf Course. A glass doorway leads onto the east end of the Portico Terrace. The room was climate controlled by Harold Flettrich, P.E., contemporary lighting replaced antique lanterns, a fabric wall covering and a picture track were added at this time by the Platt firm. Black tile was placed over the brick pavers; the limestone borders were retained. This change in flooring material was carried out to complement the Victor Vasarely design for the Aubusson weave tapestries that were used on the floors. The collection of Op and Kinetic, Bauhaus, Cubist and Constructivist art remains intact and is displayed with art created by the Stern grandchildren. Mrs. Stern added fanciful Victorian conversation sofas and rococo style gilt gesso chairs to the assemblage. The main entry with its French doors, fanlight with carved pineapple in the arch and Doric columns and sidelights remains in place.

The Upper Hall

A reception area for the Drawing Room, the Upper Hall is divided into three bays by Ionic order columns, and is surmounted on the third floor by a domed skylight, from which hangs an Anglo-Irish chandelier. The staircase continues its curve up to the third-floor landing where a circular window, a plaster cornice set off by egg and dart molding, and crystal glass sconces are features of the design. The Upper Hall is designed with a paneled dado, chair rail, and a cornice of acanthus leaves that provide the framework for the scenic wallpaper cycle, Les Vues de Lyon, circa 1823 by Felix Sauvinet. The wallpaper was found by Mrs. Shipman at Nancy McClellan's shop in New York. At either end of the hallway, are French doors with mirror glass fronts to give a sense of spaciousness. The doorway is softened by portieres in emerald green silk. Again, the classical elements of the architecture are echoed in the selection of Neoclassical furniture. Unobtrusive modern features are the light bulbs in the skylight for lighting in the evening or on dark days and the kitchenette with electric dumbwaiter that allowed for ease of serving from the kitchen below to the Upper Hall and the Drawing Room. The staircase, a delicate spiral rising through three floors, is supported by steel. The Platt firm made many detailed drawings of the steel supports for this staircase.

The Drawing Room

Overlooking the main formal garden to the south, this grand living room features French doors topped with transoms outlined with astragal moldings, leading to the South Porch, with its double curved staircase that descends to the Portico Terrace. The second-floor height provides a panoramic overview of the South Lawn or Spanish Court, all the way to the Loggia. The millwork in the room was made to match motifs on the George Washington Memorial Mantelpiece made by Robert Wellford in Philadelphia circa 1800. Mrs. Shipman found the mantel in a barn in South Carolina. The companion niches flanking the mantel hold *The Times-Picayune* newspaper Loving Cups given to the Sterns for their civic endeavors, as well as books and a stereo system disguised in the cabinetry. Scalamandre silk damask was used as the wall covering above the dado and the chair rail. The silk wall covering is complemented by rose-colored "Papageno" chintz featuring a chinoiserie design of purple monkeys swinging in trees by Rose Cumming. A pair of lampshades is painted in a design of the Papageno chintz. Aubusson carpets cover the floors. Adam style plaster centerpieces and an acanthus leaf cornice complete the setting. As in the other rooms, the air conditioning grilles are incorporated into the design of the plaster cornice. Despite the formality of the setting, the room lends itself to simple gatherings. Mr. Stern

liked to give dictation to his secretary in this room. Mrs. Shipman often joined him in this room when she worked on her planting plans during her consultant visits. Notable visitors entertained here include Eleanor Roosevelt, Adlai Stevenson, and Pablo Casals.

The Upstairs Dressing Room and Water Closet

To the west of the Drawing Room, the upstairs dressing room and water closet provided a powder room for the guests in the Drawing Room. This small space adjacent to the Sleeping Porch is designed with Harriet Bryant wallpaper, a simple run cornice, and millefiore glass doorknobs. The window from the water closet discloses a lovely view of the Sunken Garden.

The West Wing Hallway

The West Wing Hallway has a vaulted ceiling with recessed lighting. It provides access to the Sleeping porch, Edgar Jr.'s, later a guest bedroom, Philip's bedroom, the elevator which was contemporary with the construction of the house and the service wing with servants, bedrooms and workrooms.

The Sleeping Porch

The Sleeping Porch is designed with oriental motif stencil decorations on the walls and traditional Pennsylvania Dutch motifs on the floor. The forms for the stencils are in the museum's collection. There are three "Murphy-in-a-Door" (*sic*) beds disguised in panels in the wall. Mrs. Shipman's assistant, Euphane Mallison, reportedly executed the stencil motifs and supervised the mixing of paints used in the other interiors. The stencils themselves were done by Ward and Room of New York.

Edgar Junior's Bedroom, later a guest room

This west wing bedroom for the eldest son features wood graining on all the millwork including an arched top bookcase, a dado with chair rail, and French doors with astragal molding in the fanlight. Louis Bowen flocked wallpaper covers the walls. The room overlooks the Forecourt with The Three Graces Fountain and The Oak Alley beyond. There are no furnishings for this room so the space provides a display area for the collection of maquettes, photographs, and plans that show the process of designing and building the estate. The youngest child, Philip, had a bedroom that was situated at the end of this hallway and is now used by the staff as office space.

Philip's Bedroom. Later, The Lily of the Valley Bedroom

This west wing bedroom for the Sterns' youngest son features double hung windows that overlook the Forecourt and the north sides of the house, a fine dentil cornice and metal air conditioning grilles with a floral cut-out design. The room was later used as a guest bedroom and decorated with lily of the valley floral accents. The lily of the valley was a favorite flower of Mrs. Stern. The bathroom features wallpaper with a lily of the valley motif. Like the other bathrooms in the house, it has a wall clock and a scale set into the wall and floor. It is presently used as office space for the museum staff.

The East Wing Hall

The East Wing Hall has a vaulted ceiling with recessed lighting like the West Wing Hall. A simple run cornice, an antique French wallpaper dado with classical putti and urns, and painted black and green marble or "faux marbre" baseboards, provide the architectural and decorative elements. Pale rose is combined with deep French green-blue in the wallpaper, carrying over tones from Les Vues de Lyon wallpaper. A circular section at the south end of the hall leads one into the Dressing Room and Bath for Mrs. Stern and the Master Bedroom. A

circular Aubusson carpet emphasizes the curvilinear shape. The Master Suite is composed of a Dressing Room and Bath for Mrs. Stern, the Master Bedroom itself, a Study for Mr. Stern and his Dressing Room-Bath combination. At the north end of the Hall is the Sterns' daughter Audrey's bedroom.

The Master Bedroom

The Master Bedroom has an antique English pine mantelpiece with Neoclassical cast composite relief. The mantel has been "pickled." The other millwork painted a seafoam green color features a dado with chair rail that sets off the seafoam green Margaret Owen "Dotted Swiss" wallpaper. The plaster cornice design repeats the swag motif shown in the English Neoclassical mantelpiece; the mantel incorporates the air conditioning grilles into its design. A delicate crystal and ormulu chandelier hangs from the plaster ceiling. Complementing the architecture, the collection of silk-on-silk needlework pictures and other decorative appointments of the room is the "Roses and Ribbons" chintz by Jofa used for the draperies and upholstery.

Mrs. Stern's Dressing Room and Bath (Floor Plan: 14)

Mrs. Stern's Dressing Room and Bath reflects the modernist style in its use of ribbed and mirror glass and polished chrome, and recessed lighting. It is reminiscent of the Steuben Glass building in Manhattan that the Platts designed in 1937. Mrs. Stern sent William Platt to visit Lillian Florsheim for the dressing table and closet design. Yet this modernism is softened by the use of Chinese wallpaper from Gracie and the millefiore glass knobs on the paneled doors to the four closets in the Dressing Room. In the bathroom, the walls are curtain wall glass and the doors are filled with ribbed glass.

Mr. Stern's Study with Dressing Room and Bath

Mr. Stern's Study is paneled with early-eighteenth-century French paneling retrofitted into the configuration of the room by the Platt firm. The casement windows were adapted as display cases for a collection of antique ceramic pastille burners, money banks, and mantel ornaments. The bookshelves were made from pieces of the paneling. An oak parquet floor provides contrast to the paneling.

The Dressing Room and Bath reflect the "Style Moderne" with black fixtures, polished chrome, black and green marbled wallpaper with a waterproof finish, radio black marble floors, and mirrored glass closet doors. A glass-enclosed shower with seat completes the appointments.

Audrey's Bedroom with Dressing Room and Bath

One enters Audrey's bedroom at the end of the East Wing Hall through the dressing room which features a glass enclosed cabinet to display a collection of dolls and miniature animals. The plaster cornice features a design of alternating floral panels and beaded and stop-fluted panels, with the air-conditioning vents incorporated into the design. A chair rail sets off the Harriet Bryant wallpaper which has a light blue ground with a diaper pattern of stars accented by stripes of bellflowers and finished off with a frieze of floral and foliage swags. An antique mantelpiece with a relief motif of bellflowers has been heavily restored; delftware tiles with underglaze manganese purple scenes complement the color scheme of pale French blue and lavender.

North Elevation Rooms:
Two Housekeeper's Bedrooms, Ironing and Sewing Room on the Second Floor
Kitchen, Butler's Pantry, and Servants' Sitting and Dining Room on the First Floor
Modified at the request of the owner, Mrs. Stern, prior to the opening of the museum, 1978-1979. (William and Geoffrey Platt with James Lamantia, A.D.A. of New Orleans)

From the East Wing Hallway one walks through the upstairs pantry with cabinets and recessed ironing board and into the former servants'quarters and workrooms, which was modified for use as a gallery at the donor's request. Today, one portion of the space is for office use and the remainder is being converted to collections storage for archives and textiles. A rear staircase leads up into the third-floor storerooms, now retrofitted for museum storage. It also leads down into what was originally the large commercial style kitchen with pantry, servants' dining and sitting room. At the request of Mrs. Stern, this space was converted to exhibition gallery display space in order to hold changing exhibitions. All windows and exterior door openings from this area were removed from the first floor. The original outlines of these openings were retained as may be seen from the walled service court. The window sashes and doors were retained and are stored in the museum house. The retaining wall of the service court covers this modification to the rear elevation.

The Package Wrapping Room and Side Hall with Disney Celluloid Paintings

The side hall leads from the lower hall and the former Servants' Dining and Sitting Room (now Exhibition Gallery) into the colonnade between the Main House and the Casino or Playhouse. The focal point of the side hall is the display of a collection of celluloid paintings from Walt Disney Productions that the Stern family purchased through the Courvoisier Gallery in San Francisco. They are displayed in a wall-framing system that goes with the surrounding paneling. Currently, the originals have been removed because they are too fragile to withstand the frequent climatic changes in this location near a major thoroughfare. Copies of the celluloid paintings have been substituted; the originals will be displayed in the gallery after they are conserved. Located off of the side hall is the Package Wrapping Room, designed with gumwood paneling and counters fitted with special shelves and drawers to carry out the functions of wrapping packages and sorting mail.

Service, Storage and Mechanical Systems Rooms: Basement and Attic

The Basement contains a major portion of the central air conditioning and heating system. Sullivan A. S. Patorno, who served as the consulting engineer for the Platt firm, designed the air conditioning and heating system. An article on the system appeared in *Architecture and Design* in October 1941. It is a cold and hot water system with boilers and chillers. Most all of the equipment has been replaced with the exception of the air handling units and humidistats and thermostats. The controls are still operated by means of the original pneumatics. The Basement hallway has ceramic tile walls and originally had tiled floors but those were damaged in a flood in recent years. All the doors are steel for fire prevention. In the Basement, there is a boiler room, a room for the motors, chilled water pumps and compressors, there are sump pumps, a dark room for Mr. Stern who was an accomplished amateur photographer, a firewood storage room now used for janitorial supplies, a control room for the elevator, a laundry room, a carpentry work room and a servant's day sitting room. There is a Wine Cellar and a Wine Tasting Room. This room is reached by a curving cast stone staircase from the Lower Hall. The Wine Tasting Room has a brick floor, plaster and stone walls with niches to hold wine racks, and pickled oak cabinetry and doorways. A wall fountain was centered on a main wall. A barrel with holes serves as the rustic light fixture along with copper lanterns. Hooked rugs, a rustic round table and simple chairs completed the furnishings in this room, according to the recollections of servants. Recently, the Wine Tasting Room and the cellar have been refurbished for special donor events.

The Attic consists of specialized storage rooms now retrofitted for museum purposes: the "lattice room" for off season clothing now holds the extra glass, ceramics, and metalwork displaced by the conversion of the pantry

into gallery space. The "drapery room" is fitted out with textile racks, drawers for small fragments and shelves for textile storage boxes. The old trunk room now contains rugs and furniture. There is a small storage room/closet for lampshades and lamps. These areas are all air-conditioned now. The unfinished sections of the attic are not climate controlled and show off some construction details such as the steel beams and insulation made from bagasse, a product that remains after refining sugar cane. Bagasse is highly fire retardant and was the basis for a thriving insulation industry in south Louisiana at the time the House was built. The air-handling units and ductwork for the air conditioning and heating system are also in the Attic.

Dependencies

Servants' Quarters/Garage Dependency with Colonnade (William and Geoffrey Platt, 1939-1942)
Contributing

The Servants' Quarters/Garage dependency is masonry with Portland cement finish, creamy buff trim accented by dark green shutters. The façade features a flat temple pediment with plain moldings and accented by iron and brass window guards. Today the dependency is staff offices and the Museum Shop. Plant-filled urns and jardinières, a wirework plant stand and early-nineteenth-century American style benches painted dark green lend ambiance to the Colonnade, a main thoroughfare for visitors exiting the museum and entering the Shop, office, or Casino (Playhouse). The Colonnade has "hand-hewn" beams and openings with turned spindles painted dark green. An iron and brass folding gate marks two doorways of the Colonnade. Hanging lanterns and sconces of tin and copper painted black and hand-blown glass provide lighting. These furnishings are documented in vintage photographs. The reinforced concrete basement contains a bomb shelter and crawl space to Whim House. The only exterior change was the removal of the sliding panel doors of the garage, which were sensitively reconfigured with dark green panels, French doors and sash windows to accommodate the retrofitting of the space as a Museum Shop. The rest of the building had minimal change in the reception office, but the original room spaces are unchanged.

Casino or Playhouse (William and Geoffrey Platt, 1939-1942) Contributing

At the opposite end of the Colonnade from the Main House is the Casino or Playhouse, a relaxation spot and a party ballroom for the Stern family and their friends. William and Geoffrey Platt based its design on a barn they admired. The Casino or Playhouse, with its slate roof, is partly masonry and partly frame with side porch and spiral stair overlooking the old clay tennis court, now covered with a tent for museum functions. Cupolas of wood accent either end of the roof. The brick and wood walls of the Casino are painted a light buff color; all window frames, sashes and doors are painted dark green. The Playhouse Colonnade was a relaxation spot for tennis players, as many photographs of family and friends reveal. Like the other two Colonnades, the ceiling is wood with large "hand-hewn" beams lending a rustic touch. Hand-blown glass and copper and tin lanterns painted black provide vintage lighting. Potted plants accent the colonnade and the tennis court pavilion. The Casino interior is designed with cypress walls and oak flooring. Spatially it is reminiscent of Charles Platt's entrance hall for High Court in Cornish, New Hampshire. The soaring thirty-foot ceiling creates perfect acoustics that were often utilized by performing musicians and vocalists. Originally furnished as a relaxation spot with comfortable furniture or a party ballroom, today it serves as a meeting room, auditorium for programs and lectures, and an exhibition area for a collection of wildflower watercolors by Caroline Dormon and sculptures by Trailer McQuilkin. The various furniture arrangements and party themes are documented in vintage photographs taken by Samuel Gottscho and William Schleisner in 1947 as well as others at later dates.

The Casino or Playhouse exterior and main interior spaces remain as designed. The old movie projection room has become a kitchen. Some window openings were made into display cases for Mrs. Stern's collection of wildflower sculptures. The window openings remain in place on the exterior.

Tennis Court, Badminton Court Non-contributing

Behind the tennis court there was originally a badminton court, and, although it was never built, plans for a swimming pool are shown on the Shipman Site Plan for 1942. Today, this area serves as the staff parking lot. Mrs. Stern worked with a contractor to design a special "Op Art" paving pattern for the lot after the gardens opened to the public in 1968.

The Whim House/Guesthouse (William and Geoffrey Platt, 1939-1942) Contributing

The Whim House was the official guesthouse for the estate. Like the Servants' Quarters/Garage dependency, the façade of the Whim House has a flat temple pediment of buff-colored moldings, engaged Tuscan columns, dark green fanlight, double-hung windows with panels below, iron and brass window guards and dark green shutters. The interior features a groined vault ceiling, Doric order columns, a bay window, Murphy beds, and a whimsical swinging bed. Fragments of a Georgian period mantel create a focal point at the fireplace. Chintz adds a lively accent to the ivory color of the interior. The Platts' masterful architectural setting is complemented by Ellen Shipman's selection of furniture and chintz, all of which are documented by vintage photographs. This space is unchanged from Shipman's period.

Summary of Resource Status

Contributing Resources

Buildings

1. Main House
2. Whim House
3. Servants' Quarters/Garage
4. Casino/Playhouse
5. Gardener's Work and Car Sheds
6. Maintenance Work and Car Sheds
7. Gardener's Cottage
8. Gardener's Office
9. Metropolitan Greenhouse
10. Lath House

Structures

11. Colonnades connecting Main House with dependencies on either side.
12. Pigeonnier
13. Loggia
14. Pine Entry drive
15. Entrance Court
16. Oak Alley
17. Forecourt
18. Azalea Walk
19. Pan Garden Terrace
20. East Terrace

Non-Contributing Resources

Structures

1. Tennis Court
2. Visitor's Parking Lot
3. Staff/Visitor Parking Lot

Contributing Resources
Sites
21. Sunken Garden/Spanish Court
22. Goldfish Pond and Overlook
23. Portico "Knot" Garden
24. South Terrace
25. Walled Garden
26. Wild Garden
27. Yellow Garden
28. Lawns abutting Oak Alley
29. East Lawn

Non-Contributing Resources
Sites
1. Canal Garden
2. Garden Maintenance/Discovery Garden

Objects

1. Pair, Cast Lead Eagles, Kenneth Lynch Foundry, Connecticut, circa 1920. Gates from Entrance Court to the Oak Alley.
2. Pair, Adam Style Urns, cast lead, Kenneth Lynch Foundry, Connecticut, Early 20th century. Pillars of the Forecourt.
3. Pair, Tulip-shaped Jardinieres, cast iron, Circa 1940. Pillars near steps from the Portico Garden to the South Lawn or Sunken Garden.
4. Pair, Campagna Urns with Bacchic Revels, Early 20th century. Pillars at steps on the East Terrace.
5. Pair, Jardinieres with Relief Frieze, Cast lead, Possibly Kenneth Lynch, Connecticut, Early 20th century. Near Library Door of Main House on Portico Terrace.
6. Shell Wall Fountain for Entrance Court, cast lead, The Erkins Studio, overseen by Ellen Shipman with advice from William Platt, 1947.
7. Pan Statue with Demilune Basin Fountain, Cast lead, Pan statue possibly by Gertrude Knoblock, Pan Garden Terrace, Circa 1935.
8. Three Graces Sculpture/Fountain, cast iron, probably 19th century, chosen by Edgar B. Stern and placed in the quatrefoil-shaped pool in the Forecourt, sometime after 1947.
9. Friendship Plaque, cast lead, circa 1942-50, Pan Garden, above the Plant shelf.
10. Boy with a Fish Wall Fountain, cast lead, signed A. Stophenson ? (*sic*), Probably cast by Kenneth Lynch Foundry, Connecticut, as part of Ellen Shipman's design for Walled Garden, Circa 1939-42.
11. Sugar Kettle Fountain, cast iron, probably 19th century, part of Shipman design for Walled Garden, 1939-1942.
12. Loggia Plaque: East, West/Hames Best, Cast Brass, early 20th century, brick paving of the Loggia, Sunken Garden or Spanish Court.
13. Loggia Furniture, wrought and cast iron, chosen by William Platt with furniture placement in the Loggia shown on a drawing, 1952.
14. Set of Seven Poterie d'Anduze Earthenware Urns, chosen by William Platt for his redesign of the Sunken Garden, probably early 20th century.
15. Pair, Cast-iron and wrought iron Open Arm Chairs, with cast insets that depict shepherds with sheep beneath trees, probably early 20th century. Possibly selected by Ellen Shipman. Sunken Garden.
16. Set of Cast-iron Ram's Head and Cornucopia Garden Furniture, selected by Ellen Biddle Shipman for Pan and Portico Garden Terraces and shown in vintage photographs, probably early 20th century.
17. Set of Basket-Weave Pattern Garden Furniture, wrought and cast iron, Selected by Ellen Shipman for the Pan and Portico Garden Terraces and shown in vintage photographs, probably early 20th century.
18. Set of Garden Furniture, Cast and wrought iron with brass inset relief panels depicting shepherds with sheep and trees, probably early 20th century, probably originally selected by Ellen Shipman, now in the Yellow Garden and adjacent colonnade.

19. Set of Garden Furniture, cast and wrought iron with brass inset relief panels of Morning Glory Vines, probably early 20th century, probably originally selected by Ellen Shipman, now in the Yellow Garden.
20. Set of Wirework Furniture, iron wire, early 20th century, probably selected by Ellen Shipman, now in colonnades.
21. Pair, Round Brass Planters set in Wrought Iron Bases, probably early 20th century, Probably selected by Ellen Shipman, now on the South Porch overlooking the Portico Terrace.
22. Interior Antique Overmantel and Bench for the Pigeonnier, English Oak and Cypress, Selected by Shipman to complement her design of the Pigeonnier.
23. Collection of Garden Lanterns dating to Ellen Shipman's time period.

Integrity and Preservation

The integrity and preservation maintenance of the essential features of the Longue Vue estate are evident to anyone viewing the archival documentation of photographs, drawings, building specifications and models that are part of the museum's collection and comparing them to the appearance of Longue Vue today. Longue Vue Gardens opened to the public on a limited basis in 1968, while Mrs. Stern was still occupying the House. The Main House opened to the public in January of 1980 as the decorative arts wing of the New Orleans Museum of Art. This partnership was subsequently dissolved and the house and garden operations were merged under the Longue Vue Foundation. During this transition, few alterations were made to the buildings and grounds.

The approaches to the Main House have survived with little modification. A cut in the side of the Oak Alley allows visitors to drive to a parking lot that was previously accessed via the original Garden Lane entrance. Garden Lane is a private street no longer used by visitors to Longue Vue.

The sweep of Ellen Shipman's lawn on either side of the Oak Alley has been returned as much as possible with the removal of encroaching azalea shrubs added in recent times. At a later time, there are plans to remove the yew hedge screening the parking lot built for visitors when the gardens opened in 1968. The parking lot will then be covered with a grass-crete surface rather than asphalt, thereby re-capturing a more sweeping effect of lawn that was present in Shipman's design.

In 1983, a steel frame and canvas pavilion with concrete flooring was erected over the space where the old tennis court was located in order to allow outdoor covered space for museum events. The concrete is tinted light green and striped to resemble the old tennis court. In the 1970's, Mrs. Stern worked with a contractor to create a special Op Art-paving pattern in the area where the badminton court was located in order to allow for parking for events associated with the recently opened, now public gardens. This remains in place.

In recent years, as a part of a comprehensive restoration plan, a thorough study of plans, models, and photographs of the gardens and their plantings has brought the plant palette of each garden back to their original design determined either by the planting plans or by photographs and family memories.

The five-part Palladian plan of the Main House and its dependencies remains as designed by William and Geoffrey Platt. The only change to the dependencies of the Main House is the retrofitting of the garage (which is situated on the north side) for the Museum Shop in which the dark green wood panel garage doors have become sash windows and French doors with panels painted a dark green. On the Garden Shed buildings adjacent to the Ticket Office, garage doors with horizontal panels that are no longer used for garden equipment have been made into fixed panels that look like the doors. Few changes have been made to the exterior elevations of the Main House. These include William and Geoffrey Platt's redesign of the East Elevation first-floor windows to accommodate the conversion of the old, enclosed porch into an Art Gallery for Mrs. Stern's art collection in the 1960s as well as their design for the addition of a fire escape to the North Elevation Service Court in 1972. Also, as previously mentioned, the first-floor North Elevation window openings were removed

to allow for the creation of interior gallery space. The outlines for the openings have been retained. The removal of openings is not revealed to visitors because the elevation is surrounded by high retaining walls that enclose a work and service area.

The museum rooms of the Main House remain as Ellen Biddle Shipman and William and Geoffrey Platt designed them, with the exception of the service portion of the house, which serves as a Curatorial Zone, housing the archives and Curator's office. The original collection of furnishings selected by Ellen Shipman and her clients are part of the museum collection and are arranged as they were when the Stern family lived in the house. Only slight modifications have been made in the interest of protecting vulnerable furnishings. A collection of room maquettes and photographs taken at different times provide documentation for the interiors. The first floor kitchen-pantry-servants' dining and sitting rooms and the second-floor servants' bedrooms and work rooms were modified for exhibition gallery space at Mrs. Stern's request prior to the opening of the house to the public. After the house opened in 1980, the storage rooms in the Attic were modified and climate controlled for museum storage.

The integrity of design on the estate is high and the Longue Vue Foundation, the trustees of the estate, and the Board of Directors of the operating board have demonstrated a strong commitment to careful and engaged stewardship of the property. The professional staff has the invaluable record of the archival resources available to guide conservation projects of the present as well as the future. The seventy extant landscape plans, the Platt plans and building specifications along with lengthy Shipman and Platt correspondence, and a wealth of photographic documentation will provide for an informed stewardship of the historic site that will prove invaluable in the future.

Longue Vue House and Gardens is operated as a private 501 C3 non-profit institution, with the *Longue Vue Foundation* of family members and their advisers serving as the trustees for the endowment. The *Longue Vue House and Gardens Corporation* serves as the manager of the museum's daily operations. In 1986 the museum was accredited by the *American Association of Museums*. In 1985 the estate was named a historic site by the *New Orleans Historic District Landmarks Commission*; in 1991 it was entered in the *Department of the Interior's National Register of Historic Places*.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide: __ Locally: __

Applicable National Register Criteria:	A__ B__ C X D__
Criteria Considerations (Exceptions):	A__ B__ C__ D__ E__ F__ G__
NHL Criteria:	4
NHL Theme(s):	III. Expressing Cultural Values 5. architecture, landscape architecture, urban design
Areas of Significance:	Landscape Architecture Architecture
Period(s) of Significance:	1935–1952
Significant Dates:	1935, 1937–41, 1945-47, 1950, 1952
Significant Person(s):	
Cultural Affiliation:	N/A
Architect/Builder:	Shipman, Ellen Biddle: master planner of the estate, landscape architect, interior designer Platt, William and Geoffrey: architects for Longue Vue house

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Summary Statement of Significance

Longue Vue House and Gardens stands as one of a very few extant examples of the Country Place Era[4] in the Deep South. Among the last of these great estates to be built, Longue Vue today presents a timeless, thoroughly American classical refinement of landscape, architecture and interior design. While it is an example of the continuance of the classical principles of the American Renaissance movement[5] and the characteristics of the Country Place Era estate, it is the consummate artistry in the unity of architecture, landscape and interior design that sets Longue Vue apart. The refinement of "design on the land" created by Ellen Shipman and William and Geoffrey Platt over several decades produced one of America's truly great twentieth-century houses and gardens, expressive of the best of the century.

Today, Longue Vue's landscape, architecture, and interiors all retain integrity of location, design, setting, materials, workmanship, feeling and association. As architectural historian, Richard Guy Wilson notes in a 1998 letter to former Executive Director, Grace Gary:

> The house and gardens were designed by some of the most creative architects then practicing in the United States, William and Geoffrey Platt, and Ellen Biddle Shipman. The Platts were among the leaders in the American country house design in the 1930s and have a number of designs, mostly in the Northeast, to their credit. Additionally, they designed some notable commercial buildings including the Steuben company and the Corning Glass buildings on Fifth Avenue in New York. Ellen Shipman was internationally known for her gardens. Together they created for the Sterns a complete setting of house and garden that looks back to English and Italian precedent, and also to the architecture of the American south. But, neither the house nor the garden are copies, but rather careful adoptions and transformations that are thoroughly original. The garden with its various terraces and spaces, the interiors of the house with its paneling and furnishings mark a high point in American design—a complete and total example of the American penchant for creating great new designs out of the past.[6]

Longue Vue represents the best extant example of both the youthful and mature work of architects William and Geoffrey Platt whose well-honed skill in site planning, attention to detail and erudite handling of classical architectural vocabulary, combined with the compatible approach to unified design of the three principals, elevated Longue Vue to a higher level of design excellence than could have been achieved with a different firm. The mature Mrs. Shipman and the youthful William and Geoffrey Platt were compatible in their approach to the overall unity of design of the estate because their mentor—Charles Adams Platt, father of William and Geoffrey and teacher of Shipman—was the same.

The period of significance for the property begins with Shipman's initial involvement in 1935 and ends with the installation of the Platt-designed loggia at the end of the Sunken Garden in 1952.

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[4] The Time period from roughly 1880 to 1920 was dubbed as the Country Place Era by Norman T. Newton in his *Design on the Land: The Development of Landscape Architecture*, pp. 427-446.

[5] The American Renaissance movement in late nineteenth century, arose in reaction to industrialization. "American Rennaissance" connotes far more than architecture: a cosmopolitan attitude toward culture in America based on European travel, classical studies, and appreciation of antiquity and resulting in a growing sophistication in literature, the arts, education, and classical ideals drawn from the Rennaissance. Personal communication from Linda McClelland

[6] Wilson, Richard Guy. Letter to Grace Gary, Executive Director of Longue Vue House and Gardens, 1998.

The Country Place Era

The Country Place Era was one of the most important periods in the evolution of American domestic design. The sudden wealth amassed by industrialists created a group of patrons for residential designers who designed estates in suburban areas as havens from dense urban centers. Landscape historian Norman T. Newton describes the work produced during this era as uniquely American in its translation of European idioms into a clear and refined vocabulary. Axial vistas and clearly defined architectonic spaces with overall organization of the house, dependencies and gardens was key to the stronger design evidenced in the Country Place Era, according to Newton, who also says that the work is typified by a well-resolved sense of proportion and scale; simple clarity of spatial structure, space being treated as positive and primary; clarity of circulation, including clarity of correspondence between horizontal and vertical; rightness of relation between form and material; short and restrained plant lists, relying on evergreen compactness to convey a sense of architecture where needed to emphasize geometric form; and understatement and reserve, rather than exaggeration.[7]

The secluded residences of the Country Place Era heralded the ascendancy of the suburban way of life, a vision of the home as a retreat. In his formative work about the origins of suburbia in the United States, *Borderland*, historian John Stilgoe makes the case most succinctly:

> Across the Republic, urban downtowns, industrial zones and fringe residential districts screech in their shabbiness, their decrepitude, screech in a destitution of spirit and tax base almost unrelieved by a few blocks of glittering office towers or renovated row houses. Suburbs, and particularly the suburbs of the wealthy and the middle class, use and abuse the power wielded by American cities until the early 1920s. Suburbs control state and national elections, suburbs consume the bulk of manufactured goods, and suburbs sprawl across vast areas that defy traditional political nomenclature or topographical analysis. If opinion polls prove accurate, suburbs represent the good life, the life of the dream, the dream of happiness in a single-family house in an attractive, congenial community that inspires so many urban apartment and condominium dwellers to work, save, to get out of the cities they perceive as chaotic, inimical to childhood joy, unnaturally paved, incredibly polluted and just too crowded.[8]

It is precisely for its place among the pioneers of this sweeping change in the locus of the American Dream that Longue Vue is so important to the larger history of suburbanization.

Although Longue Vue House and Gardens is located far away from the geographical center of the estates of the period, it is an excellent example of the genre. Clive Aslet, in his *The American Country House*, quotes the 1904 *American Estates and Gardens* by Barr Ferree, which defines the group of estates as follows:

> … The great country house as it is now understood is a new type of dwelling, a sumptuous house, built at large expense, often palatial in its dimensions, furnished in the richest manner and placed on an estate, perhaps large enough to admit of independent farming operations, and in most cases with a garden which is an integral part of the architectural scheme."[9]

Longue Vue was indeed a "sumptuous house, built at large expense—furnished in the richest manner." Edith Rosenwald Stern's fortune derived from the Sears, Roebuck and Company, where her father had been chief executive and principal shareholder. Edgar Bloom Stern was a powerful New Orleans cotton broker with other

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[7] Newton, Norman T. Design on the Land: The Development of Landscape Architecture, p. 428

[8] Stilgoe, John R., Borderland: The Origin of the American Suburb 1820-1939, p. 4

[9] Quoted in Aslet, Clive, *The American Country House*, p. *v.*

diversified business interests. Their combined fortunes, their cosmopolitan lifestyle and European travel, and their exposure to the estates of the East and the Midwest through their social circles, made their decision to build such a house outside metropolitan New Orleans not at all surprising. Their selection of Ellen Shipman, one of the most important landscape architects of the period, and of the successor firm to Charles Platt, the most important architect of Country Place Era estates, meant that their estate, in design, in materials, and in craftsmanship was linked to the Country Place tradition as it had played out in other regions of the country twenty years earlier.

Because the Country Place estates were based upon a life of leisure, the building ensemble typically included separate recreational and entertainment elements such as a tennis court, a Casino or Playhouse, or a swimming pool. Longue Vue had a tennis court, badminton court and Casino or Playhouse, and a guesthouse or "Whim House", and plans were drawn for a swimming pool, which was never built.

The estates of the North were staffed with a large number of servants, butlers, drivers, gardeners, laundresses, etc. in order to support the lifestyle and physical maintenance of the estate. Extensive outbuildings and service areas housed the staff and its work activities, so that the estate often took on the appearance of a small village. Longue Vue also has such a collection of utility and domestic buildings, from the garage and servants' quarters, to the greenhouse and maintenance buildings. These utilitarian structures were necessary to manage an elaborate collection of gardens and house the staff necessary to run a household that figured prominently in the social and cultural life of the City of New Orleans.

Parallel examples of Country Place Era estates in the North include Naumkeag, by Fletcher Steele, in Stockbridge, Massachusetts; Stan Hywett Hall (NHL, 1981) by Warren Manning, in Akron, Ohio; Merchiston Farms (also known as Bamboo Brook) in Chester, New Jersey and Maudsleigh, in Newburyport, Massachusetts, the latter two by Martha Brookes Hutcheson.

Longue Vue[10] is unique within the Country Place Era for its location in the Deep South, a region often perceived to be on the periphery of national trends. Recently, however, an increased appreciation has developed among historians of the regional trend as a variant, not an alternative to national identity. Longue Vue is a case in point, an exemplar of a national trend, the style of the Country Place, with regional overtones, such as the Greek Revival influences also seen in plantation houses of south Louisiana. Like much economic activity in the postbellum South, building estates, and even having a commercial class capable of affording them, happened at a later date than elsewhere in the country. An industrial-commercial elite did not emerge in the South at the end of the nineteenth century as it did in the Northeast. Thus, a place such as Longue Vue took time to emerge in the South and, even then, Mrs. Stern's Northern taste and her Northern industrialist inheritance might have been what made it possible.

Longue Vue is arguably the best example in the South of the marriage of architecture and landscape architecture produced by both a landscape designer and architects with national prominence. Other significant examples such as Bayou Bend in Houston, Texas, and Reynolda House in Winston-Salem, North Carolina, exemplify the period in the South, but neither of these possess such a high degree of unity between house and garden, association with such nationally prominent designers, and the survival of such a complete collection of archival materials documenting the project's design and construction. Nor do these two examples retain the integrity of setting and interiors and furnishing by a consistent team of designers that is present at Longue Vue.

At Reynolda House, designed by Philadelphia architect Charles Barton Keen in 1914-17, the interior furnishings have been revised to accommodate new and evolving collections of American art acquired during

[10] The following summary of Longue Vue's landscape development is based upon the unpublished report, "Longue Vue House and Gardens Historic Landscape Report," (*LANDSCAPES*, July 1997), Chapter One by noted landscape historian Robin Karson.

the period of museum operations rather than during the family's ownership. Although the "Reynolda bungalow" is closely aligned with its surroundings, and Thomas Sears (the landscape architect) was influenced by Charles Platt's style, unity between the house and its setting and interaction between the interior and exterior garden spaces is less sophisticated.

At Bayou Bend, John F. Staub designed the exterior of the house in an eclectic style that he dubbed "Latin Colonial," and the interiors in an American colonial style that would provide an appropriate setting for Miss Ima Hogg's stellar collection of American antiques. This was clearly the focus of Mr. Staub's 1928 design, although his entry drive established a central axis about which the most formal garden, the Diana Garden, designed by C. C. "Pat" Fleming and Albert Sheppard took shape. While Bayou Bend has elements of masterful design in the architecture and the Diana Garden, there is not the tight unity of inspiration present at Longue Vue.

Though the house-garden ensemble of Longue Vue represents the tenets of the Country Place, it also departs from Ferree's definition in several ways, and the differences actually lend distinction to Longue Vue. First, the dates of Longue Vue's construction post-date most Country Place estates on the Eastern Seaboard and in the Midwest; while many industrialists were suffering from the economic decline of the Great Depression, the Sterns' fortune remained intact, and they were able to continue their philanthropic activities in the community in addition to building the magnificent estate. Secondly, unlike most Country Place properties whose character and geometry are designed from the starting point of the house and its architecture, Longue Vue's design is successful precisely because of the architecture's response to and dialogue with the series of garden rooms that were at the heart of Shipman's vision for the site. Thirdly, Longue Vue is unique because of the comprehensive control and input of a single designer—Ellen Shipman. Although there was a very positive collaboration among the Sterns, the Platt brothers, and Dormon, the tightness of the composition is attributable to the leading role played by Shipman.

The Longue Vue Estate is one of nearly six hundred landscapes that Shipman worked on in her career. Out of those hundreds, Longue Vue was the one where she had complete design control of the entire landscape and was not brought in to do a portion of another architect's project, as she often had done while working with Charles Platt or Warren Manning. In fact, at no other estate did Shipman have such complete control of the overall design scheme—garden, house, and interiors, including furnishings—as she did at Longue Vue.[11] As Mrs. Stern noted in her "Autobiography of a House," Shipman was not only the "godmother" of Longue Vue but a "Puss in Boots" or "Mussolini" of design.

The Sterns developed a close relationship with "Lady Ellen," whom they consulted about almost everything from flowers to slipcovers, this dependency rivaled only by that on their architect William Platt who received an equal amount of inquiries and pleas for help from the Sterns over the years. This relationship was very typical of owners of country places and their designers. Charles Platt, Mrs. Shipman's mentor and the Platt brothers' father, was a master at establishing long-term relationships with his clients. In speaking of Ellen Shipman, Dewitt Hanes of Winston-Salem acknowledged that while they did not always need her for garden consultation, they always needed Mrs. Shipman just for being herself.[12]

Shipman's contribution to Longue Vue includes interior design work for the Main House, the second house the Sterns had built on this site, in collaboration with William and Geoffrey Platt, including the selection of all furniture and *objets d'art*, and treatments of walls, windows and floors. Longue Vue is arguably the only

[11] Tankard, Judith, Personal Communication to Susan Escherich

[12] Curatorial Staff of Longue Vue House and Gardens. "William and Geoffrey Platt: Architects in the Classical Tradition, 1933" Exhibition didactic label from: *Longue Vue and the Classical Tradition: A Legacy of Charles Platt and Ellen Shipman*, Longue Vue Archives, 1992.

property where her interior work was so all encompassing. Today those interiors remain as they were originally designed and executed. Longue Vue's archives contain extensive documentation of the interior design process. Shipman's landscape design is highly successful for precisely the same reasons that Newton gives for the significance of the period as far as design quality: Longue Vue's landscape extends out in all directions from the house interior, creating a series of outdoor rooms in a range of scales and proportion, from the intimate Pan Garden on the north, to the more gracious Main House Forecourt, to the expansive gardens to the south. Although constructed of the finest materials of the period and with a high degree of craftsmanship, both house and garden could be described as restrained and understated.

Shipman's design was one in which the sequence of movement through the site was designed as a series of carefully orchestrated experiences. These experiences ranged from the informal and naturalistic to the very formal (Pine or Entry Drive, Arrivals or Entrance Court, Oak Allee and Forecourt), then from the interior of the house, back out into the landscape, with different scales of outdoor rooms extending from each of the principal elevations. The most prolonged sequence moved from the southern façade to the Portico Garden (highly formal) to the great South Lawn (less formal), to the Wild Garden (informal and naturalistic). This play between the two extremes of landscape experience was a typical theme of the Country Place Era and is an operative concept in Shipman's master plan for Longue Vue. The integrity of Shipman's design for the landscape remains remarkably intact today with garden walls, gates, paving patterns, textures and, most importantly, the sightlines that link the landscape, buildings and interior spaces like an Italian Renaissance villa.

In recent years, the residential work of Shipman has received critical examination and has been recognized for its high degree of quality and refinement. Her biographer, Judith Tankard, considers Longue Vue to be "…the definitive work of one of America's important landscape architects who, together with architects William and Geoffrey Platt, created a unique estate…"[13] Additionally, according to Tankard, Longue Vue "represents the most significant example of the mature work of Ellen Biddle Shipman."[14]

History and Development of Longue Vue

In the tradition of the Country Place Era, the eight-acre Longue Vue Estate is comprised of Classical Revival style buildings and landscaped gardens designed for the Edgar B. Stern family of New Orleans, Louisiana. The site is a collaborative tour-de-force, combining the landscape and interior design of Ellen Biddle Shipman, the architectural genius of William and Geoffrey Platt and the horticultural knowledge of Caroline Dormon, with the informed patronage of the Sterns.

Edith and Edgar Stern were not typical New Orleanians. The site they bought in 1921 stood alone along the border of what is now known as one of the city's most exclusive suburbs, Old Metairie. Then, it was a largely undeveloped area of the city. The lot shared a long boundary with a country club golf course. Although it was not as spacious a lot as those of most estates of the Country Place Era because of the need to drain the swampy land and provide levee protection, land in New Orleans was at such a premium that under local conditions it was an exceedingly large estate. In a 1978 interview with then-curator Pamela Pierrepont Bardo, Mrs. Stern recalled that she and Mr. Stern were dining at the New Orleans Country Club when he asked her where she would like to live. She gestured in the direction of the current site, which was largely undeveloped and offered greater spaciousness than the usual city lots, although there were only five houses as far as the eye could see and few people thought it fashionable. The scale of her own family's estate, Ravinia, outside of Chicago and

[13] In 1996, a definitive survey of Shipman's work was written by Judith B. Tankard, *The Gardens of Ellen Biddle Shipman*; Shipman is included in *Pioneers of American Landscape Design*, which chronicles the life and work of 160 of America's most important landscape designers; Shipman and Longue Vue are included in Griswold and Weller's *The Golden Age of American Gardens;* and Keith Morgan's Monograph on Platt, *Charles A. Platt: The Artist as Architect*, describes Shipman's collaboration with Platt.

[14] Tankard, Judith B. Letter to Pamela Bryan, Executive Director of Longue Vue House and Gardens, October 25, 2001.

other large estates designed by David Adler were probably an influence in this decision, along with a desire to control her immediate surroundings, not as easily accomplished on smaller city lots, even in the Garden District. She noted the series of land transactions in her undated and unpublished, "Autobiography of a House":

> It's the same old story: no one wants to own much property, he only wants the piece next to his, so 150 feet more was added, thus allowing dear friends to be neighbors." The truly rude awakening came when a very real subdivision threatened all the property on the west side of Garden Lane. Imagine 40 kitchen doors facing onto one's (*sic*) front yard; forty radios blasting the silence of erstwhile rural peace. This made it possible for "the 'Estately Entrance' from Bamboo Road.[15]

Shortly after their marriage the Sterns hired local architect Moise Goldstein to build a Colonial Revival style house, which was completed in 1923. As more acreage was acquired by the mid 1930's, the Sterns sought advice on the landscape from Ellen Biddle Shipman. Acclaimed by *House and Garden* as the dean of American women landscape architects, Mrs. Shipman had designed a garden for a neighbor of the Sterns; they admired it and contacted Shipman for help with their new garden.[16]

Ellen Shipman's first project at Longue Vue in the mid-1930s was to landscape the southeast corner of the estate with an *Overlook* with *Goldfish Pond* that provided a terminal focal point for the *East Lawn* running along the property line adjacent to the country club golf course. This shady and tranquil garden spot remained a favorite of Mr. Stern's.

After completing the *Goldfish Pond* Mrs. Shipman turned her attention to the *South Lawn*, a major feature of the garden design at Longue Vue. This long sweep of lawn to the south of the house culminated in a circular temple designed in the 1920s by noted New Orleans architect, Richard Koch. This relationship of house, expansive lawn and focal point was one that would remain constant over future iterations of this garden room. She framed this vista by adding two rows of large tree-form camellias along the sides of the lawn. In 1935, Shipman added brick walls to enclose the lawn, reinforcing the definition of the outdoor room and providing more privacy from the nearby golf course. The planted borders she designed relied upon the traditional plant palette of the Old South—wisteria, magnolia, sweet tea olive, crape myrtle—all in romantic colors of pink, purple, and white. Shipman also designed a *Portico Garden* alongside the south elevation to serve as a foreground to the long view to the temple. The 1937-planting plan for these formal beds provided an intricate design of bulbs, annuals and perennials, to be changed twice annually.

By 1938, Shipman added a rectangular reflecting pool in the south lawn in front of the temple. As the gardens were developed it became apparent to the Sterns that the existing house did not relate to Shipman's magnificent landscape. While the Sterns were abroad on their 1936-37 *Sentimental Journey* an extension of the south elevation was built, but this failed to provide the desired unity between house and garden. Mrs. Shipman then convinced the Sterns to start over with a new house that better suited their changing tastes and opened up the opportunity for a truly comprehensive design composition. The Sterns worked with noted Chicago architect David Adler for a year. In a possibly unmailed letter to Mr. Adler, Mrs. Stern states that she and Mr. Stern must have the living or drawing room and the library sited within the vista of the south sunken garden.[17] When it became apparent Adler was unable to design the house to relate to the gardens in the way Shipman and the Sterns desired, the Sterns implored "Lady Ellen" to serve as their designer. As she was not an architect, Shipman recommended that the Sterns hire William and Geoffrey Platt, the sons of her mentor, Charles Platt.

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15 Stern, Mrs. Edgar B. "Autobiography of a House," unpublished manuscript, undated. Longue Vue Archives.

16 Tankard, Judith. *The Gardens of Ellen Biddle Shipman*. Introduction, p. *xix.*

17 Stern, Edgar B. Letter to David Adler, n.d. Longue Vue Archives.

Thus began a relationship between clients and designers that would connect the group intimately for the remainder of their lives and would produce a Country Place estate of exceptional quality.[18]

Refinement of design characterizes Ellen Shipman's work as a whole and is a practice that she learned from Charles Platt. Their work was even criticized as "being typed" because they both worked within a formalistic system "of sightlines tying positive spaces together or in opposition," as Norman Newton notes in *Design on the Land*.[19] Recently as a deeper understanding of the design vision of the Country Place Era architects has emerged, much of that criticism has been reversed.

For both Platt and Shipman this resulted in an endless variety of landscape designs. Debra Kay Meador describes this aptly:

> Like Platt, (*sic*) Shipman's houses and gardens were aligned through a series of axial lines, with the garden deriving its forms from the geometrics generated by the configuration of the house. These axial lines were important for directing views and establishing clear circulation routes. The gardens were comprised of a sequence of 'outdoor rooms'—distinct spatial units created through an architectonic use of clipped hedges, walls, balustrades, terraces and stairs.[20]

Shipman's basic definition of a real garden was "design, privacy and greenery," with the garden as the heart of the home. This is defined in her unpublished "Garden Notebook" in which she described her impressions after her first visit to the Cornish Art Colony where she saw Charles Platt's High Court designed for Annie Lazarus: "I realize it was at that moment that a garden became for me the most essential part of a home."[21] Like the designers of the earlier Renaissance villa, she and Charles Platt saw the villa as a unified whole—the house and its extension into the landscape inextricably linked by sightlines into an architectonic plan. This is the heart of the design concept that she was able to carry out at Longue Vue. This unity of design on the Longue Vue estate would not have been possible without the addition of William and Geoffrey Platt to the design team. As Geoffrey Platt noted in his "Memoir" about his father in Keith Morgan's *Charles A. Platt, The Artist as Architect*:

> We knew that every design was a whole, that every building must become a natural part of its site, and that the interior and its surroundings must be knitted together.[22]

While the design of the house and outbuildings turns back to past models for inspiration, although never imitation, their construction utilizes the most advanced building technology of the time. The state of the art central air conditioning and heating system, the steel frame with hollow tiles, sections of reinforced concrete and wooden piling construction, the wiring run in conduit and recessed lighting reflect twentieth century Modernism. Beneath the traditional classical details that lend a sense of age and permanence Longue Vue embodies the "machine for living" concept espoused by Modernists such as Le Corbusier. The counterbalancing of these disparate approaches to architecture results in a masterful and thoroughly twentieth-century American design.

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[18] The following summary of Longue Vue's landscape development is based upon the unpublished report, *Longue Vue House and Gardens Historic Landscape Report*, (*LANDSCAPES*, July 1997), Chapter One, by noted landscape historian Robin Karson.

[19] Newton, Norman T., *Op. Cit.*, p. 380.

[20] Meador, Debra Kay. *The Making of a Landscape Architect: Ellen Biddle Shipman and Her Cornish Art Colony*, Thesis, Cornell University, January 1989, p.109.

[21] *Ibid.*, p. 8.

[22] Morgan, Keith N. *Charles A. Platt*: *The Artist as Architect,* p. 207.

The original house was dismantled, placed on winches and moved using mule power down Garden Lane where it was re-assembled and provided living quarters for the family during the three-year construction of the present day Longue Vue House. The Sterns, the Platt brothers, and Mrs. Shipman visited notable regional Greek Revival buildings, including Oak Alley in Vacherie, Louisiana, Shadows-on-the-T'che in New Iberia, Louisiana and Auburn in Natchez, Mississippi to find inspiration for the design of Longue Vue. Files at Longue Vue document this with notes and views of these buildings. In addition to their existing reference library of volumes of architectural books ranging from the classics like Vitruvius to Italian and French Renaissance to English seventeenth and eighteenth century, William and Geoffrey acquired selected books on New Orleans and Louisiana architecture by such authors as Stanley Clisby Arthur and Italo William Ricciuti. These books are still part of the successor firm's office library.

This research made its way to the final design. Longue Vue is a unique variant of the Classical Revival style in that the architects looked to the regional, vernacular expressions of the Greek Revival style for their design inspiration. The South Elevation was inspired by the Beauregard-Keyes home (1826) on Chartres Street in New Orleans' Vieux Carre, and the East Elevation was adapted from Weeks Hall's Shadows-on-the-Teche (1831-34) in New Iberia. The Platts' use of the traditional five-part Palladian plan for the Main House, the Whim or Guest House and Servants' Quarters/Garage, the geometrical massing of the interior spaces and the regional architectural details resulted in a stately Georgian design with Louisiana accents.

From 1940-41, while the Platt office worked out the design and produced the drawings, Shipman collaborated with the Platts and the Sterns on the design of the interiors. A masterful fusion of architectural spatial handling and detail by the Platts is combined with Ellen Shipman's keen eye for design in furniture, textiles, and objects of vertu, resulting in designs that equal the work of interior design leaders such as McMillan, Inc. Shipman directed the selection of furniture, fabrics and decorative objects that were carefully documented in her office records. Today these office records, now part of the museum's collection, provide a great archival record of collecting tastes and decorating practices of the time, as well as a glimpse of the antique trade. Shipman's office was also working out furniture arrangements and producing maquettes of the room interior design schemes from 1941-1942. Euphane Mallison was the main person in charge of producing the maquettes and helped with other design and installation issues as Shipman partner Frances McCormic noted in a conversation with Assistant Curator

Lydia Huggins (Schmalz) in 1978. Miss Mallison, about whom little is known, is documented in a letter about the Ladies Reception Room furniture arrangement which was written in 1941 to Mrs. Stern A floor plan for the furniture arrangement in the room is attached to the letter. In addition to discussing the floor plan, Miss Mallison notes that she is glad that the room maquette arrived safely in New Orleans.[23] This letter and the other documents show how Mrs. Shipman worked on this far away project in between her visits to Longue Vue. The collection of maquettes is now part of the museum collection and is on view in an exhibition gallery along with the original Shipman site plans of the estate (1936 and 1942), planting plans for different gardens, Platt architectural plans and photographs.

The Longue Vue Archives has extensive correspondence and notes from Shipman related to the gardens and the house. Cornell University's Olin Library, which holds the Shipman Collection (#1259), has extensive correspondence related to the interior appointments of the house and outbuildings. Longue Vue holds a collection of copies of the architectural plans as well as building specifications and related correspondence for the Main House and other buildings. Most of the original Platt plans have been turned over to the Avery Library at Columbia University, which also holds the Charles Adams Platt Collection. These plans, photographs and

[23] Mallison, Euphane. Letter to Mrs. Edgar B. Stern, January 11, 1941. Longue Vue Archives.

models for the buildings, gardens and interiors, as well as correspondence and specifications provide excellent documentation for the design of the Longue Vue estate.

While the house and outbuildings were being designed and constructed Shipman also continued to refine the landscape plan for Longue Vue. The 1942 Site Plan shows the addition of a new *Pine Entry Drive*, an *Entrance or Arrival Court*, a dramatic *Allée of Live Oaks* which led from the Entrance Court to a Forecourt in front of the West or Main Elevation, a *Walled Kitchen Garden*, a *Wild Garden*, and a Nursery area with cutting beds, cold frames, *Metropolitan Greenhouse* and *Lath House*.

The Forecourt was centered on a deep pool of quatrefoil shape outlined in limestone with a single jet of water. Later, a cast-iron fountain with figures of the Three Graces was found by Mr. Stern and added to the pool. Flanking the Forecourt were the dependencies of *Whim House* or *Guest House* and *Servants' Quarters/Garage* linked by louvered colonnades that formed "welcoming arms," inviting the visitor inside.

In the late thirties, the *Portico Garden* was revamped as a French knot garden with boxwood edging, specimen camellia centers, and mixed border plantings. The 1942 Shipman planting plan in the Shipman Collection at Cornell shows these changes in the Portico Garden. The reflecting pool at the end of the South Lawn in front of the Temple was enlarged at this time and the border plantings were removed. These changes combined to simplify the spatial composition, elevate the formality of the landscape sequence, and articulate the connections and transitions between the various garden rooms.

In 1938, Shipman had designed and installed a *Walled Garden*, a potager featuring herbs, flowers, fruits and vegetables. A planting plan for this kitchen garden, which served as an elegant version of the Victory Garden during the Second World War, is found in the Longue Vue archives. Mrs. Shipman's Japanese irises flourish in the circular stepped tiers leading down to the sugar kettle, despite warnings from the Michigan growers that the irises will not like the hot and humid south Louisiana climate. Mrs. Shipman designed the garden with hexagonal-shaped walls and beds and a cast-lead wall fountain with masonry basin centered on the Palmetto Street wall, with a runnel leading to sunken tiers of Japanese irises that end in a sugar kettle fountain. This design is similar in feel to Florence Yoch's garden for Mr. and Mrs. A. Parley Johnson in Downey, California (1925). The Walled Garden served as a transition from the Camellia Allee and Temple to the naturalistic walks of the Wild Garden that Shipman designed from 1938-39.

The Wild Garden, thought to have been constructed in 1939, is organized around three informal serpentine paths, each featuring a distinct horticultural collection—Louisiana irises, native shrubs and wildflowers, and camellias. These were all planted beneath a canopy of traditional deciduous and evergreen forest trees. The Wild Garden was meant to resemble a naturalistic woodland, but in reality it was a very carefully planned garden with a series of plans by Shipman for trees and shrubs, ground covers, iris walk, camellia walk, and wildflower walk as well as pond perimeter plans, all of which are found in the archives at Longue Vue today. The mixture of native plants with cultivated plants such as the camellias was typical for Shipman and was probably the result of the clients' request since camellias have been, next to roses, the most prevalent flower used on the estate. The focus of the Wild Garden was a naturalistic pool edged with Mississippi sandstone and planted with wetland or bog species. A seating area within a brick Pigeonnier was built into the edge of the garden and connected to the pool by a small stone terrace. Dovecotes or pigeonniers were traditional garden retreats in Shipman's gardens, reflecting her theory on the essentials of the real garden. To assist her in designing this pigeonnier Mrs. Shipman made a study of designs for plantation pigeonniers, utilizing Historic American Building Survey drawings that are now part of the Shipman Collection at Cornell. She chose to base her design on one at Uncle Sam Plantation in Convent, Louisiana. Caroline Dormon, a nationally recognized Louisiana naturalist, author and artist advised and supplied the Sterns and Mrs. Shipman with the native plant selections and habitat creation in the Wild Garden. She continued to work as consultant in this garden even after Mrs. Shipman's death in 1950. During her years in the Wild Garden she worked closely with Jim Williams, one

of the Longue Vue staff gardeners, until her death in 1971. This quiet corner of Longue Vue was, and still is, perhaps the most romantic and intimate destination in the gardens.

With the project virtually complete, Shipman continued to visit Longue Vue several times a year to manage the development of the gardens and refine their plantings and maintenance. In 1945-46, a tennis court and plantings were added north of the house, along with service court plantings. The tennis court plantings of white azaleas remain as the *Azalea Walk*, along with a later addition of a Japanese yew hedge that was said to assist in the location of lost tennis balls. In 1947, plantings and a three-tiered lead shell-shaped wall fountain designed by Shipman and cast by the Erkins Studio were added to the Entrance Court. In 1949, the Koch Temple was removed. In 1950, Shipman died at the age of 81, ending a committed fifteen years of stewardship of a remarkable home and its gardens.

In 1952, a large, curving Loggia, designed by the Platt firm, replaced the Temple that had been removed. This provided an important shaded destination at the end of the South Lawn and a transition between the grand spatial experience of this largest of the outdoor rooms and the more intimately scaled Walled and Wild Gardens. A letter written by Mrs. Stern to Bill Platt in April 1953 speaks about how much she and Mr. Stern were enjoying the new Loggia, declaring that she does not know 'how we functioned without it' it is a source of joy and I don't think Edgar and I have missed one single evening going down there to peacefully and quietly close a busy day."[24]

Later History of Longue Vue

The death of Edgar Stern in 1959 marked a shift in the tone of Longue Vue, with Edith adding new interests to her life and thinking ahead to Longue Vue's future. According to Charles Platt, son of William, she was at this time concerned about the future maintenance of the garden, particularly Mrs. Shipman's richly planted borders. In the meantime, she began to serve as a trustee for the local art museum, then the Delgado Museum of Art (now the New Orleans Museum of Art). This service inspired her to begin her own personal contemporary art collection, which includes early-twentieth-century Bauhaus, Constructivist and Cubist works as well as Op and Kinetic art. The old, enclosed porch was soon redesigned as an Art Gallery by William Platt and air conditioning was added by local engineer Harold Flettrich. As with so many great garden designs, art is often an influence on style. Just as the Impressionist art movement influenced Ellen Shipman to create painterly borders or the rhythms of Art Deco and *Broadway Boogie Woogie* by Piet Mondrian influenced Fletcher Steele to create *The Blue Steps* at Naumkeag, one can say that Mrs. Stern's interest in contemporary Op and Kinetic art influenced the garden revisions on which she embarked with William Platt in the 1960s.

In the years between the Great Depression and during the Second World War gardening styles began to change in response to the severe economic hardships in the country. Even more change occurred after the war, as the population moved to new suburbs with smaller lots and an emphasis on swimming pools, patios and barbecue pits. Flower gardens fell out of fashion. Barbara Harvey, a long-time friend of the family and an expert gardener, recalls that Mrs. Stern found the garden hard to maintain because skilled gardeners were hard to find and she also began to feel that it was too old-fashioned.

In 1964 Mrs. Stern traveled to Spain and Portugal with William Platt and his wife, seeking ideas for the transformation of the Sunken Garden. Spanish-Moorish influenced gardens had been in fashion in America in the 1920s and 1930s. The Generalife Garden of the Alhambra in particular was an inspiration for a number of prominent American landscape architects, including Florence Yoch and notably for Longue Vue, Fletcher Steele. Elements from the Generalife Garden of the Alhambra played a part in the inspiration for the Afternoon Garden that Steele designed in 1930 for Mabel Choate at her estate, Naumkeag, in Stockbridge, Massachusetts.

[24] Stern, Mrs. Edgar B. Letter to William Platt, April 1, 1953. Longue Vue Archives.

Steele's inspiration from the Generalife may have been an influence on William and Geoffrey Platt who were quite familiar with the garden there since Geoffrey was married to Miss Choate's niece. According to Charles Platt, William's son, it is most likely that Mrs. Stern, who owned a property in Lenox, visited Naumkeag to see the Afternoon Garden with the Platt brothers, thus inspiring the European trip.

William Platt studied the garden courts of the Generalife (begun 1275) in the Alhambra in Granada, Spain for inspiration for this revision of Mrs. Shipman's South Lawn. The choice of a Moorish Islamic garden for design inspiration was a good one to temper the hot climate of New Orleans. William Platt was probably attracted to the unclear transitions between the indoors and the outdoors that are typical of Moorish designs like Generalife and of Italian Renaissance villas with which he was so familiar. As Fletcher Steele did in the Afternoon Garden and Florence Yoch in the A. Parley Johnson Garden in Pasadena, the Platts borrowed details like the shell-shaped basins and concepts like flowing and spraying water, but the combination of details in their designs is original and distinctive to the designer and the site. Photographs of the details in the Generalife abound in the archival files. The hand set stones of the Generalife itself, of Barcelona streets and of the Pebble Garden designed by Beatrix Farrand at Dumbarton Oaks, as a post card of the garden in the files documents, were sources for the use of hand set Mexican pebble panels that are alternated with terracotta pavers for the walks. In Platt's design, Mrs. Shipman's walls and gates were retained and wall fountains were built into them along the east and west sides. At either end to the south, a cascade waterfall was installed. Verde marble benches are centered on the length of the east and west walls. White Vermont marble borders the wall fountains that are floored with ceramic tiles. Shell-shaped and urn-shaped basins with fountain jets are made of travertine marble and set into pools with hand set pebbles and bordered with a coping of Vermont white marble. Mr. Platt added side jets that create paired arches of water to Shipman's rectangular reflecting pool. Fountains and water elements were not new design features for Mr. Platt who, earlier in 1939, had designed a series of cascading fountains for the Central Mall of the New York World's Fair. In addition, in 1967 when he was just completing work on the Spanish Court, Mr. Platt designed a colonnade and courtyard with sculpture and fountain at the Norfolk Museum of Arts and Sciences in Virginia.

At this time, Platt also designed a *Canal Garden* behind the Loggia, using the Quinto do Cabo, Villa Franca de Xira, a garden near Lisbon, as his inspiration. He had also seen the Canal Garden of the Generalife, which is actually a narrow garden passageway between two buildings with loggias on either side. The canal pool is a long, narrow pool with a single water jet at either end. In Spain and Portugal these pools were used for washing clothes and were planted with fruit and flowers. The area is planted with Japanese plum trees, azaleas and hydrangeas. The Canal Garden was a transitional passageway between the formal Spanish Court and the naturalistic Wild Garden. As in the 1942 Site Plan by the Shipman office, this garden space continued to serve as a connecting link between the Goldfish Pond to the east and the Walled Garden to the west.

In 1967 Mrs. Stern and her garden superintendent, Osmond James Ward, developed a new patio in front of the Whim House, relying upon plants of yellow foliage and flower—the Yellow Garden. This garden was inspired by one that Mrs. Stern had seen in England. A photographic album of travel pictures taken by Mr. Stern on the family's 1936-37 "Sentimental Journey" shows a garden designed in this manner. While the garden here acquired a new planting plan and a marble terrace, the garden retained its original shape and size, and Shipman's vista from the Portico Garden into the Yellow Garden remained as it was laid out in 1942. Mrs. Stern chose a bronze abstract sculpture fountain by Philadelphia artist Robert Engman for the center of the terrace. Although we have no documentation of this, one may speculate that William Platt was brought into consult of the design of the Yellow Garden terrace as the situation of the abstract Engmon fountain sculpture in the garden aligned with the axial vista into the Portico Garden bespeaks William Platt's hand on the design. A comparison of a photograph of the Norfolk Museum of Arts and Sciences' courtyard designed by Platt with its central sculpture fountain and a colonnade, with a view from the colonnade into the Yellow Garden at Longue Vue reveals a possible influence. Although Mr. Ward was a formidable horticulturalist and Mrs. Stern a lover of

good design, neither of them possessed the ability to pull a design like this together. Mrs. Shipman's espaliered magnolia was retained in the recessed wall of the Whim House.

The refinements to the landscape of the Sunken Garden, the passageway garden or Canal Garden behind the Loggia and the Yellow Garden were just that—sensitive alterations that respected the overall plan of the estate that appear on the Shipman 1942 Site Plan. Shipman herself working in the 1930s had respected the focus of the garden and the view toward the house that was established in the 1920s by Richard Koch, when he designed and built the South Lawn Temple. When William Platt began to work on the landscape in the 1960s, he preserved not only Shipman's sightlines but also her retaining walls, garden gates, and plantings such as the camellias and azaleas around the Goldfish Pond and behind the Loggia that were incorporated into the design revisions. The story of the development of Longue Vue, particularly its landscape, is one of evolution, as opposed to a series of drawings that were constructed, planted, and then remained the same over time. The best gardens are those like Longue Vue, that have been refined as they develop and mature under the direction of their creators—a very rare occurrence in the history of American landscape design.

The Landscape Architect and Architects Who Created Longue Vue

Ellen Biddle Shipman (1869-1950)

Longue Vue was the project where Mrs. Shipman had the most influence from the beginning and for a long period of time, fifteen years. She was not brought in to do a planting plan or revise a planting as she did at Gwinn, working with Charles Platt and Warren Manning. Nor did she do interior work at Gwinn or other properties to the extent that she did at Longue Vue, purchasing furniture and decorative objects and designing, purchasing and installing floor, window and wall treatments. At Stan Hywet, she revised Warren Manning's plantings in the English Garden, but the architectural outlines of this garden were designed by Manning and pre-dated Shipman's work. Even her larger commissions in the 1920s—the Tucker estate, the Salvage estate, and the Mitchell estate, did not entail landscaping the entire site, influencing the architecture and having complete charge of the interior design and furnishings. These projects are all significantly smaller and less complex than her work on the Longue Vue estate. Further, with the exception of the English Garden at Stan Hywet, which has been rehabilitated, the gardens do not retain as high a level of integrity as those on the Longue Vue estate.

Ellen Shipman, despite her lack of formal training, turned out a large number of gardens for a clientele that read like a "Who's Who" of American society: Astor, Alger, Hanes, Mather, and Meyer to name only a few. By the circumstances of her failed marriage, she turned her love of gardens, houses, and design into a livelihood, though she had not had the advantage of formal schooling like some of her contemporaries—Marian Cruger Coffin, Beatrix Jones Farrand, or Martha Brookes Hutcheson. Having a busy practice with work all over the country seems to have prevented her from publishing her garden philosophy or writing out maintenance plans for her larger works like Longue Vue, as others like Hutcheson and Farrand did.

Martha Brookes Brown Hutcheson (1871-1959) was a pioneer landscape architect whose work might be compared with that of Ellen Shipman. Hutcheson's work was inspired by the classic landscape designs that she saw on several trips to Europe, especially the Italian gardens that she saw in 1905-06. Perhaps she was aware of Charles Platt's classically inspired estates and had read about Italian gardens in either his articles in *Harper's* or in his book, *Italian Gardens* (1894), and so became one of the many young practitioners of landscape architecture who followed Platt's lead in reinstating the formal, classical tradition. Like Shipman and her mentor Platt, Hutcheson saw the house and the garden as one entity, siting the more formal garden plans near the house and emphasizing central axes and views, defined by hedges, trees and other plantings accented by architectural elements such as pergolas. These design elements are seen at the Moseley estate (now Maudsleigh State Park) in Newburyport, Massachusetts (1901-1907) and at her own garden, Merchiston Farm in New Jersey (1911). In comparing these projects to Longue Vue, one can say that Longue Vue's design is more

comprehensive, encompassing architecture, landscape, and interior design and exhibiting a higher degree of complexity in circulation patterns and details. Both Merchiston Farm and Maudsleigh are open to the public, but they are presented as horticultural holdings and nature trails rather than as the interpretation of a historic house and garden of the twentieth century. They have not retained the high degree of integrity that is seen at Longue Vue today.

Charles Platt was perhaps the architect most associated with the Country Place Era, and his most frequent collaborator was Ellen Shipman. Although Platt was masterful in creating the outdoor rooms that complemented his architectural designs, he did not have the background in horticulture that Mrs. Shipman possessed through her trial and error experiments with plants in first her own garden and then later for clients. For this horticultural guidance, he often turned to Shipman whom he met as a neighbor in the artists' colony at Cornish, New Hampshire, where he summered among the group of resident artists who lived there. Shipman left college at the Harvard Annex (predecessor of Radcliffe) to marry Louis Shipman, a playwright, and they moved to Plainfield near Cornish where she developed an early interest and expertise as a gardener, designing and working in her own gardens.

The Impressionist *plein air* painters influenced Shipman, as they did her colleague Gertrude Jekyll in England. In her obituary of March 29, 1950, Shipman's 1938 quote about artistic influences on landscape gardening was reiterated, "Until women took up landscaping, gardening in this country was at its lowest ebb. The renaissance of the art was due largely to the fact that women, instead of working over their board, used plants as if they were painting pictures, as an artist would." It is noteworthy, too, that the obituary describes her work as being in the "English or American tradition."[25]

After her marriage failed in 1910, Shipman turned to landscape architecture as a profession and a means of supporting herself and her three children. Platt had seen her potential and provided her with an apprenticeship. By 1912, she was working with Platt, and sometimes Warren Manning, on large country estates all over the country. When they worked together, her rich planting plan always softened Platt's geometries. Warren Manning said that she was the "best flower garden maker in America."[26] Mrs. Stern in her "Autobiography of a House" described what Ellen Shipman said about her style of garden design:

> …in presenting the first plans for Longue Vue gardens, she dismissed a strong objection to having a Formal Garden with her special formula… If by Formal you mean having form, it has to be formal. However, if Formal means Formality, I never designed a formal garden in my life.[27]

Platt's teaching, as well as the Colonial Revival Style and the Arts and Crafts Style, both prevalent at the time, influenced Shipman's work. In Cornish, where Shipman spent years learning about plants, gardening was a passion among the artists, who embraced tenets of both Platt's classical philosophy and the Colonial Revival and Arts and Crafts movement. Tankard describes her "typical walled garden formula" as "rectangular beds, axial paths, and a central sundial or fountain, enclosed by a curtain of evergreens." Shipman's formula of "greenery, privacy and design" can be traced in the plans for several of Longue Vue's garden rooms.[28] Mrs. Shipman worked with local artists and craftsmen, researched regional plant palettes, and adopted local materials in the gardens where she worked. These are some of the tenets of the Arts and Crafts aesthetic, as Diana

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[25] "Landscape Architect," Obituary Notice, *The New York Times*, Wednesday, March 29, 1950, Column 3, p. 29.

[26] Tankard, Judith B. *Op. Cit*., p. 117.

[27] Stern, Mrs. Edgar B. "Autobiography of a House".

[28] Tankard, Judith B. *Op. Cit.,* p. 40.

Balmori described them: "the control of designers and craftsmen over what they built" concern with local materials, crafts, and craftspersons."[29]

In the early 1920s, Mrs. Shipman opened an office in New York City, where she ran a very successful practice until the 1940s, when the Depression halted design commissions in America. During these difficult times, Mrs. Shipman often did interior design work for her clients, though she always called herself a landscape architect. Shipman only hired women to work in her office, recognizing the limited opportunities for females to learn the profession through professional practice. This, along with her lectures at the Lowthorpe School of Landscape Architecture for Women (Groton, Massachusetts), were significant in the eventual opening up of the profession of landscape architecture to women.

Although Shipman was a prodigious designer, completing more than 600 projects across the country, tragically only a very few of these survive in any recognizable condition. The changing economic times after the Depression meant that some Ellen Shipman clients were no longer able to afford the level of maintenance that Shipman's gardens required, and many gardens fell into neglect. Of gardens open to the public, only Stan Hywet, Sarah P. Duke and Longue Vue have retained their original Shipman layouts and planting plans. Tankard says, "Longue Vue House and Gardens represents the most significant intact example of the work of Ellen Shipman."[30]

Longue Vue represents the full flowering of the mature art of Shipman. It is a model of collaboration among clients, architect, landscape designer and naturalist. The survival of the Wild Garden is unique among Shipman's gardens. The participation of noted Louisiana naturalist, Caroline Dormon, in its development again speaks to the regionalism found in many aspects of the design of Longue Vue's house and garden, reflective of the Arts and Crafts aesthetic.

If Ellen Shipman began her design career with Charles Platt, then she closed it with his sons, William and Geoffrey Platt at Longue Vue. In 1951-52, when the Platt brothers designed and built the Loggia at the end of the South Lawn or Sunken Garden, and in 1964-67 when William Platt modified the Sunken Garden as the Spanish Court, they were only rearranging the furniture of the Shipman garden. The axial planning, the vistas and sightlines, the attention to detail and fine craftsmanship that are hallmarks of both Shipman and the Platt brothers' style of working all remain in place to create a powerful statement of American twentieth-century design.

William (1897-1984) and Geoffrey Platt (1909-1985)

William Platt FAIA (1897-1984) graduated from Harvard in 1919 and received his architectural degree from Columbia University in 1923. He went to work in his father's office in 1924. Geoffrey Platt FAIA (1909-1985) graduated from Harvard in 1927, and received his architecture degree from Columbia in 1930. In 1933, after their father's death, their firm, William and Geoffrey Platt, became the successor firm to Charles A. Platt. Their work as professionals continued their father's tradition of comprehensive design, marrying building to site, and melding interior spaces with those outside. Like their father, they executed numerous drawings and models to perfect design details. As Geoffrey Platt said in his "Memoir" of his father, Charles Platt:

> One might have expected during the years that Bill and I were growing up as architects that we would have been sitting at C.A. P.'s feet while he imparted to us great words of wisdom on art and architecture. But that was not his way. We learned by watching him go about his work and observing the results. After his death in 1933 we followed in his footsteps but only in our basic

[29] Meador, Debra Kay, *Op. Cit*., p. 58.

[30] Tankard to Bryan, *Op. Cit*.

> approach to design. We knew that every design was a whole, that every building must become a natural part of its site, and that the interior and its surroundings must be knitted together. The economic pressures after the Depression forced us to use every advantage the site held as one could no longer afford retaining walls, terraces and formal gardens. We knew that every detail of the design must be exhaustively studied and shaped for its particular part in the composition. We may have lacked his powers of concentration in achieving rapidly the one and only solution, but when we did finally get it, we knew it was right. We have never regretted the legacy of prolonged and detailed study, but the economics of carrying out this design procedure in modern times did not seem to work as profitably in our offices as it had for C.A.P. He never counted the cost of this essential study, nor did we.[31]

The Platt brothers grew up surrounded by the major artists of the American Renaissance period as they spent time in the Cornish Art Colony in New Hampshire where both art and gardening were passionate pursuits. As Geoffrey Platt noted, he and his brother "learned by watching their father work."[32] Doubtless they also learned from observing others in the Colony at work and by being surrounded by the work of Saint Gaudens, Stephen and Maxfield Parrish, Thomas and Maria Dewing and others, including their father's friend, architect Stanford White. In the New York office, they could see on the walls the large black and white photographs of the Italian Villas that inspired Platt and a whole new generation of architects and landscape architects.

The commission for Longue Vue in 1939 was a momentous one for such a young firm, especially after the Depression and just prior to the Second World War when work was extremely scarce. The Platts' work in various capacities on the estate would continue until Mrs. Stern's death in 1980. Always dapper with Geoffrey in a bow tie and William in his impeccably tailored suits, the brothers Platt worked very closely together throughout their career. Longue Vue was doubtless their most important commission. In her "Autobiography of a House," Mrs. Stern spoke about the importance of building the second house:

> It is said that I am the last big house in America planned and built prior to the end of World War II. As if pulling down a window shade, an era was ended. No more detailed craftsmanship done with artisan hands. Gone is the pride of workmanship, the joy of creating the beautiful. Attention to details has been priced out of existence. In no house built after 1945 can one find the careful detailed planning nor the execution by trained craftsmen. There is hardly a firm in business, with the exception of Platt's (*sic*) office, who participated in the construction and furnishing of Longue Vue II.[33]

The Platt brothers' design for Longue Vue is outstanding in its adherence to the tenets of the Classical Revival and neo-Palladianism, without producing a building that is "out-of-place" in the Gulf South. The distinction of the architecture is its debt to the antebellum Greek Revival that had been so popular a century earlier in the South. Architectural historian, Richard Guy Wilson rates the architectural quality of Longue Vue as "very high, one of the most significant examples of the continuing relevance of the Palladian influence in the United States, and indeed for its time and place, it is extraordinary." Wilson describes the Platts as "some of the most creative architects then practicing in the United States, leaders in the American country house design movement and also accomplished in commercial design, including the Steuben Company and the Corning Glass buildings on Fifth Avenue in New York."[34]

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[31] Morgan, Keith. *Charles A. Platt*, pp. 207-208.

[32] Ibid., pp. 207-208.

[33] Stern, Mrs. Edgar B. "Autobiography of a House"

[34] Wilson, Richard Guy to Grace Gary Op. Cit.

The Platts went on to have fruitful professional careers, continuing to design residential properties, sometimes working with Ellen Shipman as on the second Alger House in Michigan, and working on large commercial and public commissions. The Steuben Glass Building on Fifth Avenue was designed in collaboration with John M. Gates in 1937. It was a limestone building with the façade having huge panels of 3,800 glass blocks of Corning's pyrex. It was a radical departure for buildings on Fifth Avenue at that time, during the Depression. There was four times as much glass as limestone, reversing the traditional balance between lights and wall; even some interior partitions were glass blocks. On the street, this curtain wall of glass created a blast of light and was quite distinctive. This use of "curtain wall glass panels" was a design device that was extensively used later in architecture. Mr. Philip Bradbury, Superintendent of Buildings and Maintenance for the Sterns, related that the use of the ribbed glass panels on the doors and block glass on the walls of Mrs. Stern's dressing room and bath was said to be related to their design for the Steuben building. However, at Longue Vue the building specifications called for Pittsburgh plate glass rather than Corning. In 1959, Steuben-Corning moved to another corner on Fifth Avenue and the 1937 building was purchased by Harry Winston, a jeweler who regrettably covered the building in travertine.[35]

William Platt was the principal in charge of the Longue Vue estate project, but as in all small firms with close relationships, Geoffrey played a key role in the design of the estate. Among William's noteworthy projects are a design and installation of fountains at the 1939–1940 World's Fair; the Chapel for the American Battle Monuments Commission in Paris, France; the Chapel for Smith College, North Hampton, Massachusetts; 13 buildings for Deerfield Academy, Deerfield, Massachusetts; and Faculty Housing for Princeton University, Princeton, New Jersey.[36] He also served as a consulting architect to Fisk University and Vanderbilt University.

Geoffrey Platt became a noted preservationist, serving as first chairman of the New York City Landmarks Preservation Commission. Among his architectural commissions are the buildings and additions at the New York Botanical Garden, the Pierpoint Morgan Library, Harvard and Princeton Universities, Smith College and the Deerfield, Middlesex and Millbrook preparatory schools.[37] He noted that he had always wanted to be an architect like his father, despite the difficulties that the Depression created for those working in the arts and architecture. William and Geoffrey Platt Architects, New York practiced continually except for an interruption during World War II until 1972. In 1972, the firm added two partners, Ferdinand L. Wyckoff, Jr. and Kenneth D. Coles and it was renamed Platt, Wyckoff and Coles. Page Ayres Cowley took over the firm in the early 1990s upon the retirement of Wyckoff and Coles.

Both brothers worked very closely together on their projects, always placing a great emphasis on the site planning. As Ferd Wyckoff, Jr. noted in his informal talk about the Platt firm during the Friends of Longue Vue Annual Symposium in 1992, when Geoffrey built his home in New York and sited it so that the most magnificent view was hidden until just the right moment, even his wife appeared to be surprised at how he accomplished this. He also noted that many others in the field were continually surprised by the successor firm's continuance of the tradition of making very detailed and beautiful drawings as well as their study of the site prior to construction. At Longue Vue since the museum house opened in 1980, Tulane School of Architecture students have frequently visited with their professors to study just this approach to site planning and design.

In June 1976, after hosting her Bal au Blanc Lits for a French delegation visiting New Orleans, Mrs. Stern wrote a lengthy letter to Bill Platt about the joys of her home and garden, complimenting the work of the Platt firm:

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[35] "A Fifth Avenue Shift from Glass to Diamonds," *The New York Times*: March 2, 1997: Section 9, p.5.

[36] Platt, William. Letter to Lydia Huggins, September 14th, 1979.

[37] "Geoffrey Platt, Preservationist," New York Times Biographical Service: July 15, 1985: 823.

> If ever you wanted kudos that was the night to hear it on all sides. First of all, it was the most heavenly night one could ask for, and we could use the terraces and the garden—and they did. They went upstairs, downstairs, but not in my lady's chamber although I was almost sure that I would find someone under my bed. Just a few of the remarks that I overheard or were told to me: 'I am supposed to have the most beautiful house in Paris, but it can't compare to this. If you find me in the guest room, Madame, please don't be surprised. How I would love to live here' and finally, Mr. Van der Kemp, curator of the Versailles, telling me I had the most beautiful garden he had ever seen. I just have to share all of this with you and thank you once more for creating all this beauty.[38]

Other Significant Figures at Longue Vue

Caroline Dormon—Artist and Naturalist (1888–1971)

Like Mrs. Shipman, Caroline Dormon's life was interwoven with the lives of the Sterns from the early 1930s, when Mrs. Stern underwrote the publication of her seminal book on native plants, *Wild Flowers of Louisiana* (1934), until her death in 1971. Miss Dormon met Mrs. Stern through their common interest in planting native wildflowers along highways in the state. Miss Dormon's knowledge of Louisiana's native plants and where to find them was invaluable in supplying the Wild Garden with its extensive list of plants. She worked with the Sterns, Mrs. Shipman, the various head gardeners and with gardener Jim Williams whose primary assignment was to tend the Wild Garden from soon after it was installed until his retirement in the 1980s. Miss Dormon's hands-on planting projects are documented by a series of letters now in the archives of the library at Northwestern University at Natchitoches, Louisiana. Also providing documentation is former Head Gardener, Joy Benton's interview with Jim Williams, a longtime Stern gardener. The interview describes how Miss Dormon physically helped Mr. Williams plant her treasured natives in the Wild Garden.

Miss Dormon achieved a national reputation for her conservation work and for educating the public about the importance of saving and maintaining native plants. She explained her success as a naturalist without formal training: "I could no more have stopped studying birds, flowers and trees and drawing them than I could have stopped breathing!"[39] In 1921 she presented a paper to the first Southern Forestry Congress on her plan for the conservation of the longleaf pine forests that were in danger of being harvested. She became the first American woman to work for the Forestry Division of the Department of Conservation. She was also one of three women elected to the Society of American Foresters. She was successful in establishing a national forest in the Kisatchie Wold area in north Louisiana. In 1930, the Kisatchie National Forest was formed of 593,000 acres of forest that covered seven parishes.

Her 1941 book, *Forest Trees of Louisiana and How to Know Them* became the standard text for public schools as well as the United States Forestry Service in Louisiana. She used her artistic abilities to convey her knowledge and appreciation of wildflower and native plants in a series of books and articles. These include *Flowers Native to the Deep South* (1958), *Natives Preferred* (1965), *Southern Indian Boy* (1967), and *Bird Talk* (1969). Today, Longue Vue has a collection of more than fifty Caroline Dormon watercolors of native plants that are displayed in the Casino or Playhouse.

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[38] Stern, Mrs. Edgar B. Letter to William Platt, June 4, 1976. Longue Vue Archives.

[39] Quoted in *Caroline Dorman: A Renaissance Spirit of Twentieth Century Louisiana*, by Donald M. Rawson, President's address to the Twenty-fifth Annual Meeting of the Louisiana Historical Association, Hammond, Louisiana, March 25, 1983.

Edith Rosenwald Stern, b. Chicago, Illinois (1895–1980) and Edgar Bloom Stern, b. New Orleans, Louisiana (1886–1959)

Longue Vue was a family home for the Stern family, but it was also a seat of entertainment for their varied civic and philanthropic endeavors. In describing their approach, Mrs. Stern noted that she and Mr. Stern "have always regarded wealth as a trust to be invested judiciously in humanity."[40] Their home and gardens, then, was "a power house" commanding center stage for the political, artistic, and civic life of the city, often extending hospitality to nationally prominent visitors. When Eleanor Roosevelt visited Dillard University in 1953, Longue Vue was the setting for a dinner in her honor. When Adlai Stevenson visited New Orleans for the National Democratic Committee meetings in 1952, he stayed in the Whim House. In 1966, when Pablo Casals visited New Orleans and played for the Symphony, he was entertained at a luncheon at Longue Vue.[41]

In 1977 the States-Item newspaper chose the Sterns as the leading philanthropists of the past century. The newspaper gave this account of their endeavors:

> Their generosity has enabled New Orleans to have a symphony orchestra ranked among the country's major ensembles. The New Orleans Museum of Art displays some of its finest works because of their donations. Dillard University, Tulane University, and the Flint-Goodridge Hospital have looked to them for substantial support—Mrs. Stern gave her time, as well as financial support, to the Voters Service which—found more than 10,000 illegal registrations. Much of their philanthropy has been dispensed, without publicity, by the Stern Family Fund. Every city should have its own Sterns.[42]

The parents of both Edith and Edgar Stern practiced a commitment to philanthropy and civic responsibility. An immigrant from Emershaus, Bavaria in 1871, Maurice Stern was chairman of Lehman, Stern and Company, Cotton Factors and Commission Merchants. He served on the Louisiana State Board of Education, the New Orleans Cotton Exchange, Touro Infirmary, the Jewish Widows and Orphans' Home, and the American Jewish Committee.[43] His wife, Hanna Bloom, was a founder of the Philharmonic Symphony and contributed the gates to the entrance of Audubon Park, designed by John Charles Olmstead of Brookline, Massachusetts.[44] Julius Rosenwald, father of Mrs. Stern was one of the greatest philanthropists of the twentieth century. A partner of Richard Sears in Sears, Roebuck and Company and later chairman of the board on the retirement of Sears, he stated that it was easier to make a million dollars than to give it away wisely. The Rosenwald Fund established schools for African American citizens throughout the rural south. Mr. Rosenwald was a contributor to Jane Addams' Hull House. Mr. Rosenwald also established The Museum of Science and Industry in Chicago. His wife, Augusta Nussbaum was a leader in the Girl Scouts movement.[45]

The Sterns met through mutual friends in New York, where Mr. Stern proposed marriage at an inn called Longue Vue on the Hudson River. They were married in 1921 and named their own estate after the inn where Mr. Stern proposed. Mr. Stern, a leading businessman was president of the New Orleans Cotton Exchange and President of the New Orleans Association of Commerce in 1915 at the age of 29. In 1936, the Stern family went

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[40] "Philanthropist is Mourned, Praised by Civic Leaders," by John Pope, *The Times Picayune-States Item*, Friday, September 12, 1980.

[41] Stern, Mrs. Edgar B., "Autobiography of a House"

[42] "Man of the States-Item Century: Dr. Rudolph Matas/Leading Citizens of the Past 100 Years Cited," *The States-Item*, New Orleans, La., Monday, June 6, 1977.

[43] *The National Cyclopedia of American Biography*, Volume 18: 345. James R. White & Company, New York, 1922.

[44] "Hannah Bloom Stern," *The Times-Picayune*, New Orleans, November 17, 1940.

[45] Embree, Edwin R. and Waxman, Julia, Investment in People: The Story of the Julius Rosenwald Fund.

on an extended tour of Europe, with the three children attending schools in Switzerland. Mr. Stern had diversified his business interests to include real estate and broadcasting.

He developed Pontchartrain Park Homes for African Americans in the Gentilly area of New Orleans in the 1950s and later, with his son, Edgar Jr. developed the Royal Orleans Hotel in the Vieux Carre. He purchased WDSU-Radio and with his son established WDSU-TV, the first television station in Louisiana in 1948.[46] WDSU was located in the Vieux Carre in the historic Brulator Court and an office in a historic building on Royal Street. An NBC affiliate, the station was the first in the nation to televise the Kefauver Senate Crime Investigating Committee hearings. This precedent-setting achievement earned the station the coveted Sylvania Award in 1951. Other stations followed their lead, thus inaugurating the type of news coverage that has become common today.

Mr. Stern was a much beloved figure in the New Orleans' business community. His stature in the community was essential in gaining widespread support to establish an African American University, Dillard, and a teaching hospital called the Flint-Goodridge in 1930. He won the *Times-Picayune* Loving Cup in that year for his services to the City. Some thirty years later, in 1964, Mrs. Stern was awarded her Loving Cup for the establishment of the Newcomb College Nursery School and the Metairie Park Country Day School, pioneering educational institutions that flourish today.

In 1930, Mr. and Mrs. Stern established the Edgar B. Stern Family Fund, which provided support to the Sterns' favorite philanthropies in the arts, education, government and politics. Among the recipients of aid were the Symphony, the Bureau of Governmental Research, the United Negro College Fund, and the Metairie Park Country Day School, of which the Sterns were founders. During the World War II years, the Fund aided the Emergency Committee of Atomic Scientists, the American Red Cross, and Jewish and dissident intellectuals. In 1947 aid was given to the United Jewish Appeal for the resettlement and relief of Jewish refugees. In the 1950s the Fund assisted in Civil rights efforts. In the late 1960s the Fund was instrumental in assisting preservationists defeat an elevated highway through the historic Vieux Carre in New Orleans.[47]

[46] *The Story of Louisiana Illustrated*, Volume II, Biography. J. F. Hyer Publishing Company, New Orleans, Louisiana, 1960.
[47] Austermiller, Judy. Letter about the Stern Fund to Lydia H. Schmalz, Curator, New York, February 22, 1986.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register.
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
__ Recorded by Historic American Buildings Survey: #
__ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

__ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
__ Local Government
__ University
_X_ Other (Specify Repository): Archives of Longue Vue House and Gardens.

10. GEOGRAPHICAL DATA

Acreage of Property: 8

UTM References:

Zone	Easting	Northing
15	777600	3319520

Verbal Boundary Description:

The boundary of Longue Vue is indicated on the accompanying maps titled, "Context Plan for NHL Nomination" and "Boundary Map of Longue Vue House and Gardens."

Boundary Justification:

Boundary follows the property lines of the parcel of land occupied by Longue Vue.

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and

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7 Bamboo Road
New Orleans, LA 70124-1065

Telephone: (504) 488-5488

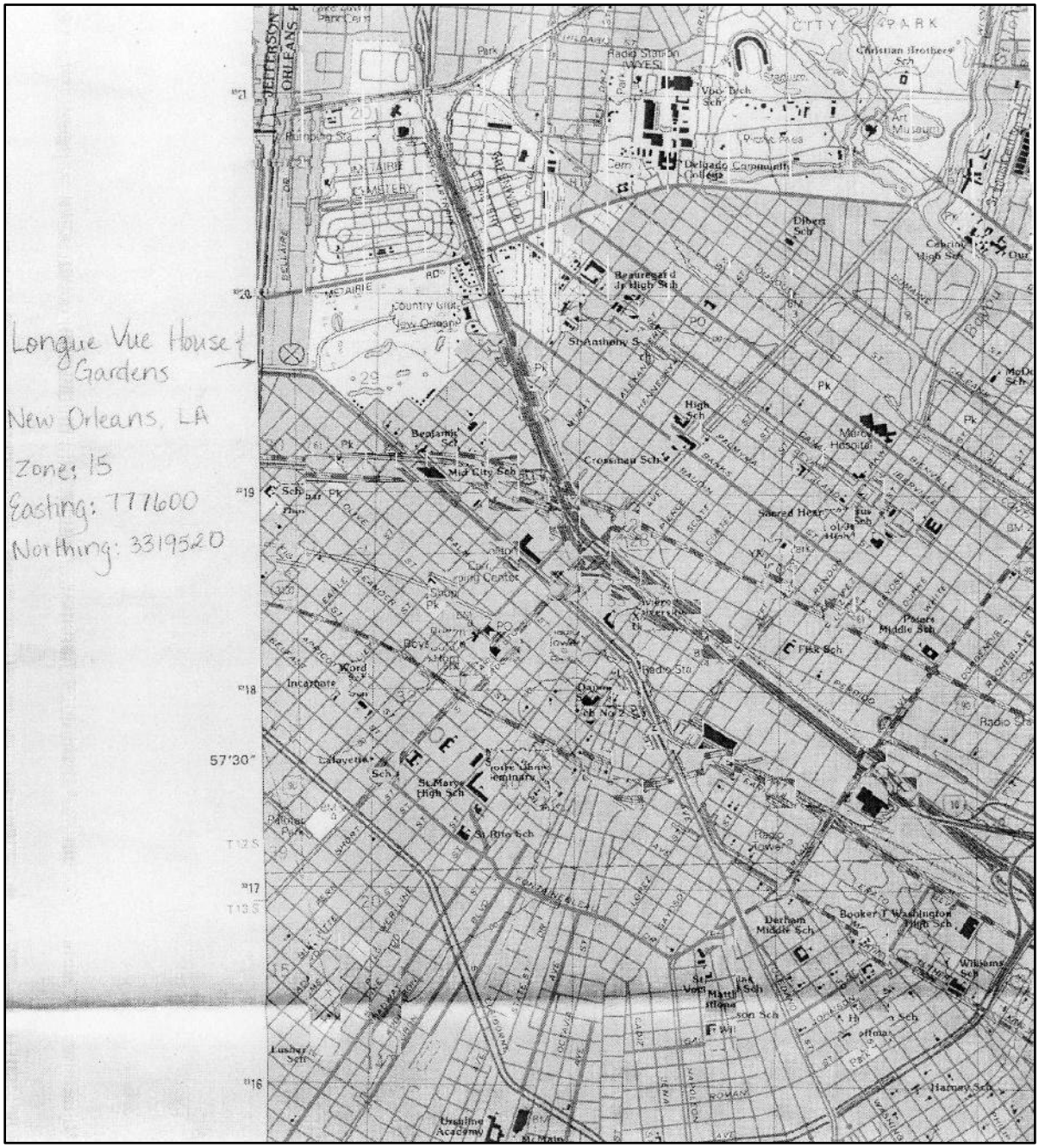
Bonnie Goldblum, Executive Director
Lydia Schmalz, Curator of Collections
Robin Erwin, Assistant Curator/Registrar
Ann Donnelly, Head Gardener
Ursula Vesala, Grants Coordinator

Date: December 1, 2003

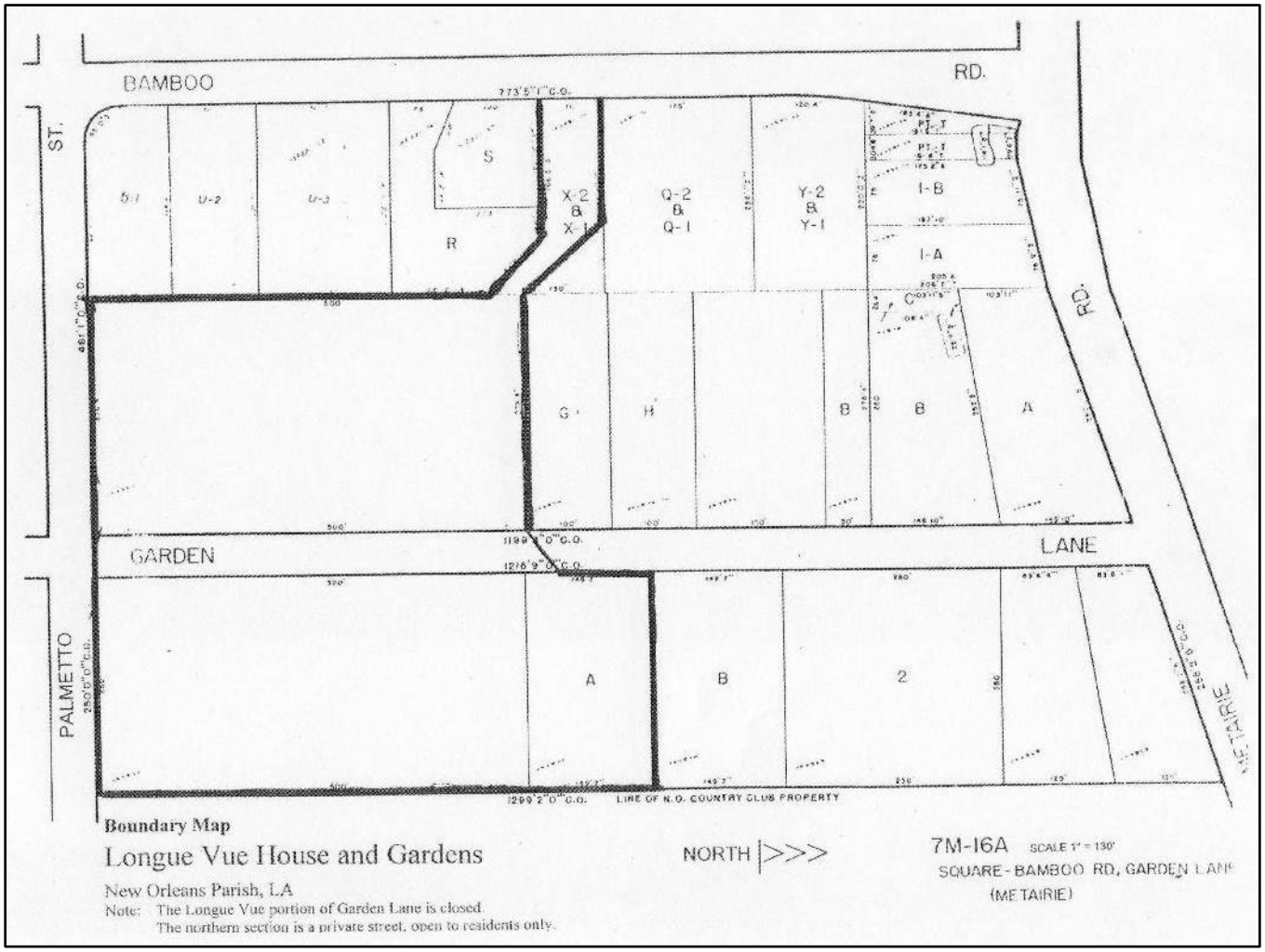
Edited by: Susan Escherich
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National Historic Landmarks Survey
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Washington, DC 20240

Telephone: (202) 354-2226

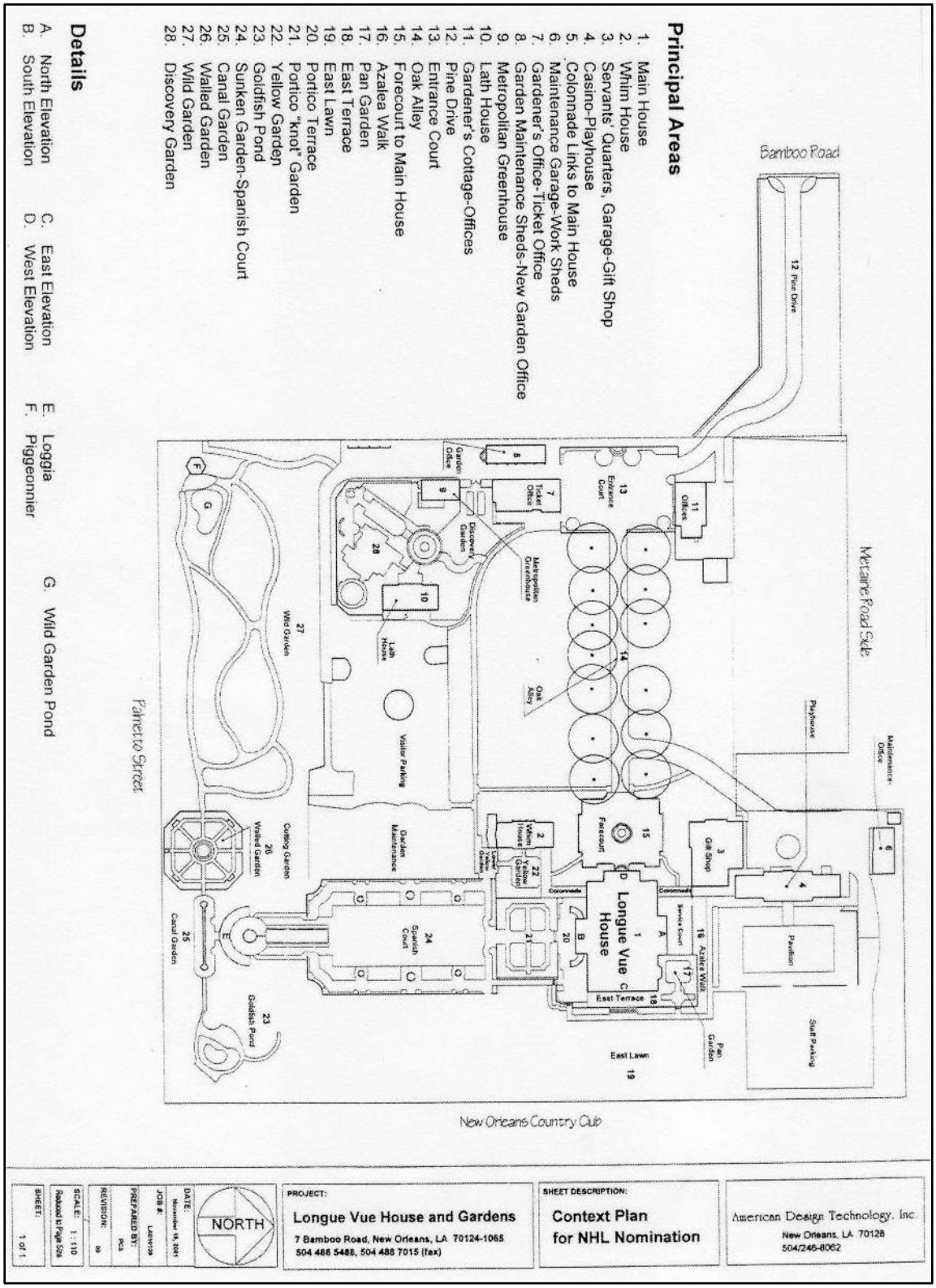
NATIONAL HISTORIC LANDMARK
Designated April 5, 2005


Longue Vue House & Gardens
New Orleans, LA
Zone: 15
Easting: 777600
Northing: 3319520
JEFFERSON
ORLEANS
CITY PARK
METAIRIE
CEMETERY
Country Club
New Orleans
Delgado Community College
Art Museum
Christian Brothers Sch
Beauregard Jr High Sch
St Anthony S
High Sch
Mercy Hospital
Benjamin Sch
Mid City Sch
Crossman Sch
Sacred Heart
Peters Middle Sch
Radio Sta
Interstate
Lafayette Sch
St Mary's High Sch
Holy Ghost Seminary
St Rita Sch
Derham Middle Sch
Booker T Washington High Sch
Williams Sch
Lusher Sch
Harney Sch
Ursuline Academy
57'30"

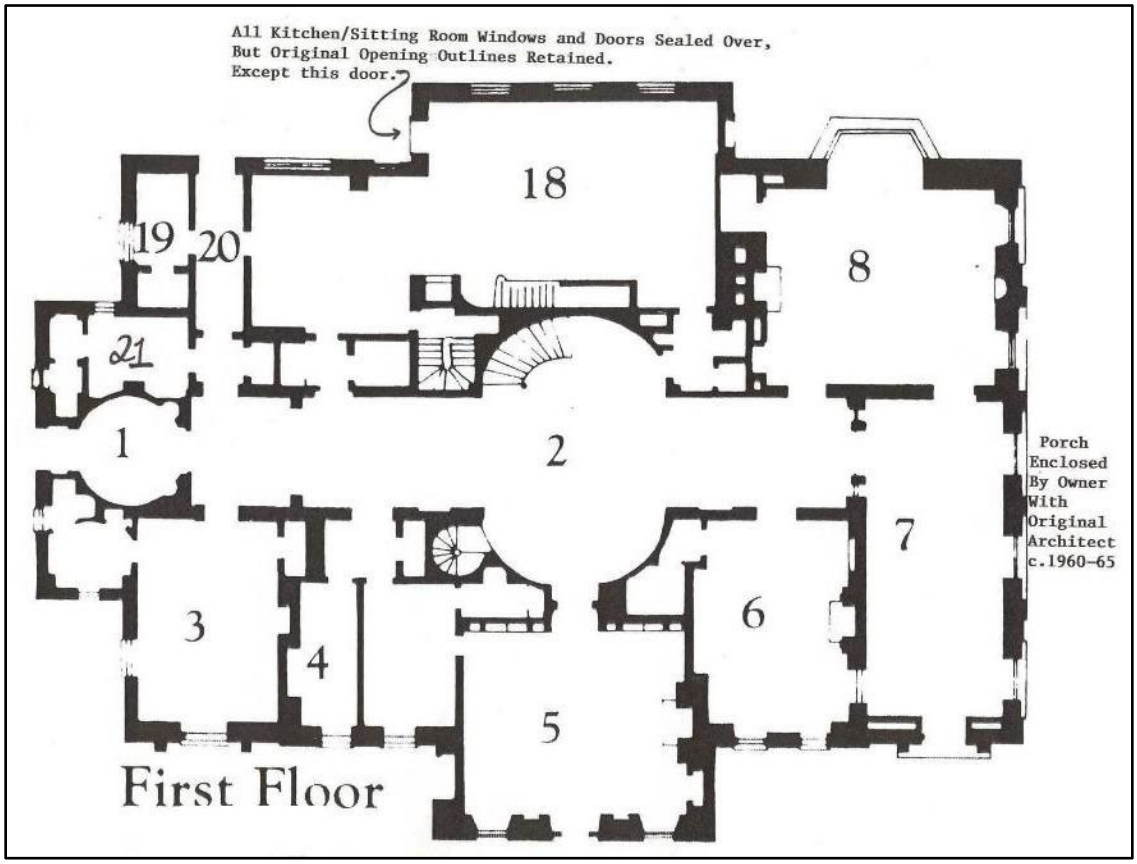
USGS Map


BAMBOO
RD.
ST.
S
R
X-2
&
X-1
Q-2
&
Q-1
Y-2
&
Y-1
I-B
I-A
C
G
H
B
B
A
RD.
GARDEN
LANE
PALMETTO
A
B
2
METAIRIE
LINE OF N.O. COUNTRY CLUB PROPERTY
Boundary Map
Longue Vue House and Gardens
New Orleans Parish, LA
Note: The Longue Vue portion of Garden Lane is closed.
The northern section is a private street, open to residents only.
NORTH
7M-16A SCALE 1" = 130'
SQUARE - BAMBOO RD, GARDEN LANE
(METAIRIE)

Map 1


Principal Areas
1. Main House
2. Whim House
3. Servants' Quarters, Garage-Gift Shop
4. Casino-Playhouse
5. Colonnade Links to Main House
6. Maintenance Garage-Work Sheds
7. Gardener's Office-Ticket Office
8. Garden Maintenance Sheds-New Garden Office
9. Metropolitan Greenhouse
10. Lath House
11. Gardener's Cottage-Offices
12. Pine Drive
13. Entrance Court
14. Oak Alley
15. Forecourt to Main House
16. Azalea Walk
17. Pan Garden
18. East Terrace
19. East Lawn
20. Portico Terrace
21. Portico "knot" Garden
22. Yellow Garden
23. Goldfish Pond
24. Sunken Garden-Spanish Court
25. Canal Garden
26. Walled Garden
27. Wild Garden
28. Discovery Garden
Details
A. North Elevation
B. South Elevation
C. East Elevation
D. West Elevation
E. Loggia
F. Piggeonnier
G. Wild Garden Pond
Bamboo Road
Metairie Road Gate
Palmetto Street
New Orleans Country Club
Longue Vue House
East Terrace
East Lawn
Visitor Parking
Gift Shop
Playhouse
Maintenance Office
Staff Parking
Pavilion
Colonnade
Forecourt
Entrance Court
Offices
Ticket Office
Garden Office
Discovery Garden
Metropolitan Greenhouse
Lath House
Oak Alley
Whim House
Yellow Garden
Garden Maintenance
Walled Garden
Cutting Garden
Spanish Court
Canal Garden
Goldfish Pond
Wild Garden
Pan Garden
Azalea Walk
Service Court
NORTH
PROJECT:
Longue Vue House and Gardens
7 Bamboo Road, New Orleans, LA 70124-1065
504 486 5488, 504 488 7015 (fax)
SHEET DESCRIPTION:
Context Plan
for NHL Nomination
American Design Technology, Inc.
New Orleans, LA 70128
504/246-8062

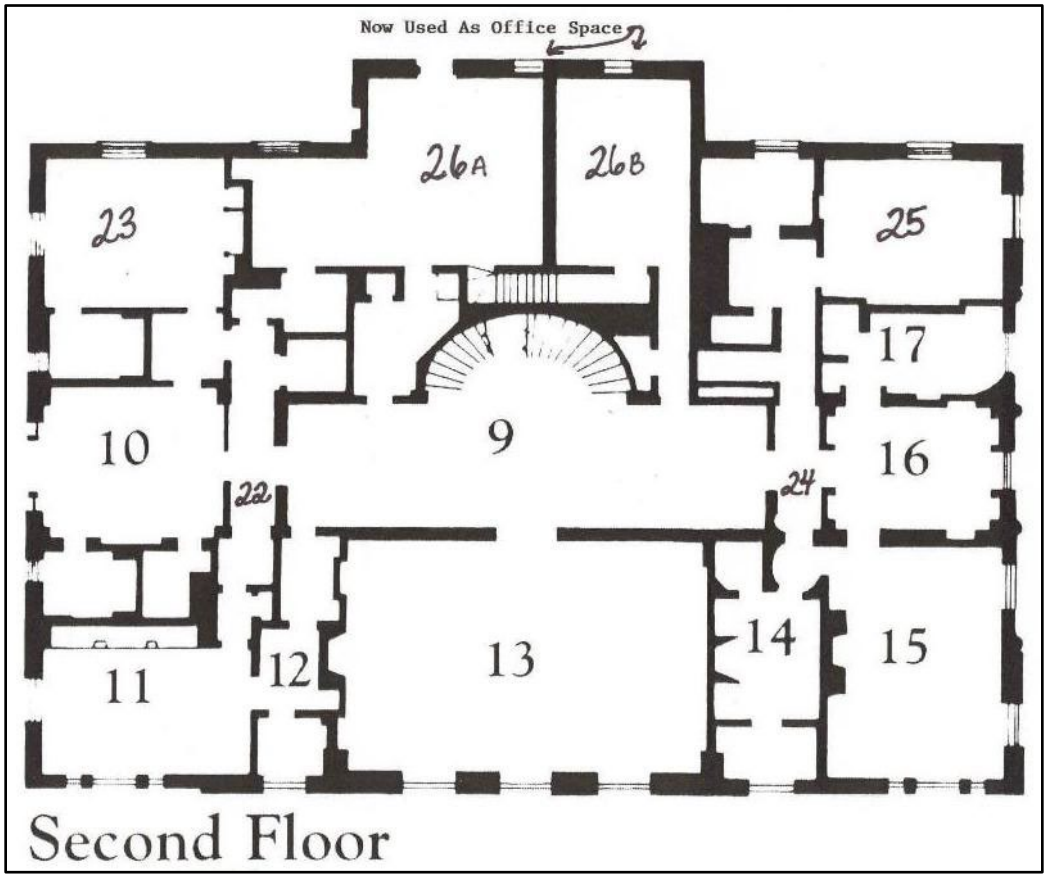
Map 2



First Floor Plan – Longue Vue

Key:

1 – Circular Vestibule
2 – Lower Hall
3 – Ladies Reception Room
4 – Flower Arranging Room
5 – Drawing Room
6 - Library
7 – Art Gallery
8 – Dining Room
18 – Kitchen, Butler's Pantry, and Servants' Sitting and Dining Room
19 – Package Wrapping Room
20 - Hall
21 – Gentleman's Cloakroom



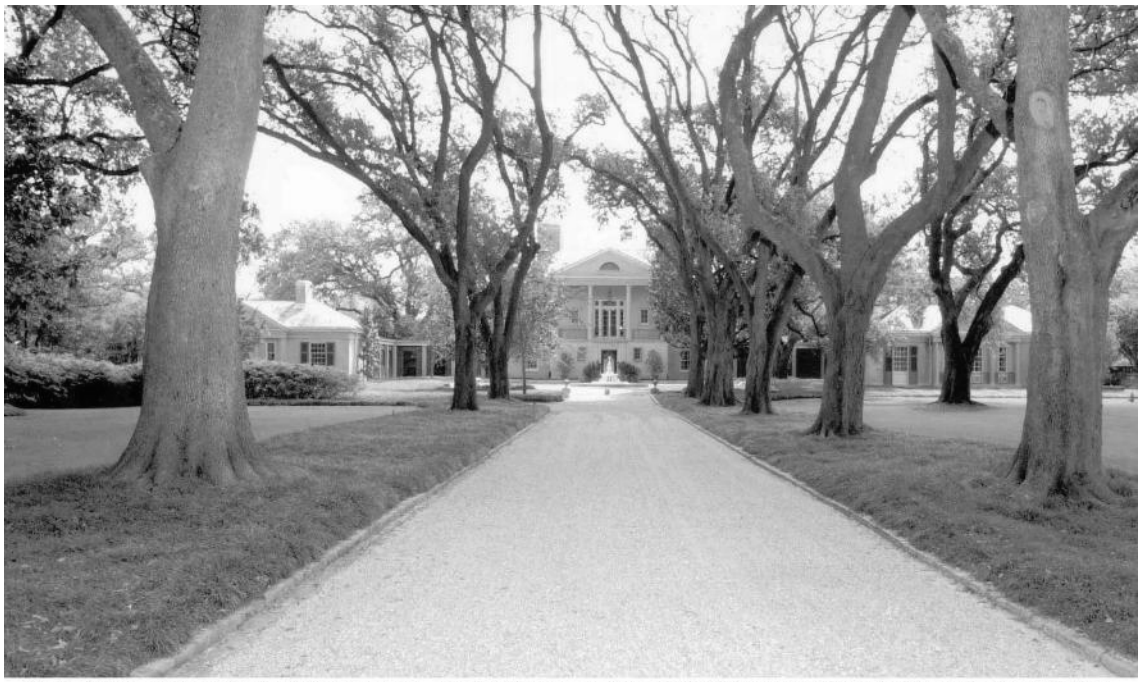
Second Floor Plan – Longue Vue

Key:

9 – Upper Hall
10 – Edgar Junior's Bedroom
11 – Sleeping Porch
12 – Upstairs Dressing Room
13- Drawing Room
14 – Mrs. Stern's Dressing Room and Bath
15 – Master Bedroom
16 – Mr. Stern's Study
17 – Mr. Stern's Dressing Room and Bath
22- West Wing Hallway
23 – Philip's Bedroom
24 – East Wing Hall
25 – Audrey's Bedroom
26A, B – Housekeepers Bedrooms, Ironing and Sewing Room



Entry Court and Gardener's Office Photo by Romney, 2002



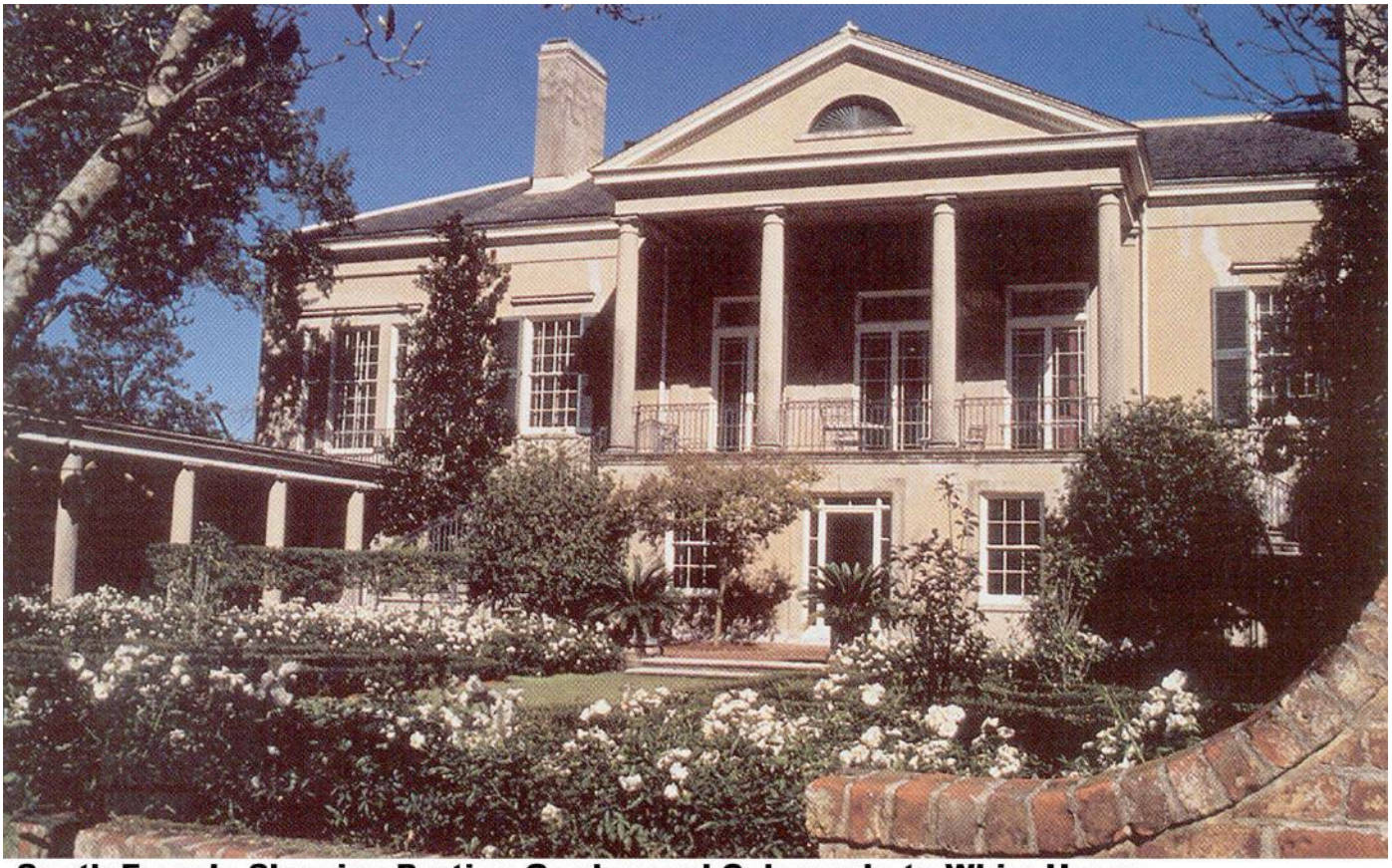
Oak Allee leading to Forecourt, Main House, the Gift Shop on the left and the Whim House on the right, connected to the Main House by Colonnades. Romney, 2002



Main Facade of Longue Vue with Colonades and Forecourt **Photography by Romney, 2002**



East Facade from East Lawn **Gottscho & Schleisner, 1947**



South Facade Showing Portico Garden and Colonnade to Whim House



Allee from Vestibule, 1947 Gottscho & Schliesner



Oak Allee from Vestibule, 2002 Photo by Romney



Dining Room with Alcove Overlooking Pan Garden Photographer Romney, 2002



Pan Garden from Dining Room, 1947



Library, overlooking Portico Garden **Photography by Romney, 2002**



Flower Arranging Room **Romney, 2002**



Ladies' First Floor Powder Room **Romney, 2002**



Sleeping Porch with Murphy Beds **Photo by Romney, 2002**



Staircase to Third Floor **Romney**



Shipman Maquette for Upper Hall **Photographer: Todd, 1947**



Upper Stair Hall **Photography by Romney, 2002**



Second Floor Drawing Room overlooking Sunken Garden and Loggia Photo by Romney, 2002



Portico and Sunken Gardens from 2nd Floor Drawing Room



Portico Garden & Sunken Garden with Tempieto in 1947 Photographers: Gottscho & Schleisher



Composite showing the Sunken Garden in 2002



Walled Garden **Photographer: Romney, 2002**



Pond in Wild Garden



Pigeonnier in Wild Garden 2002



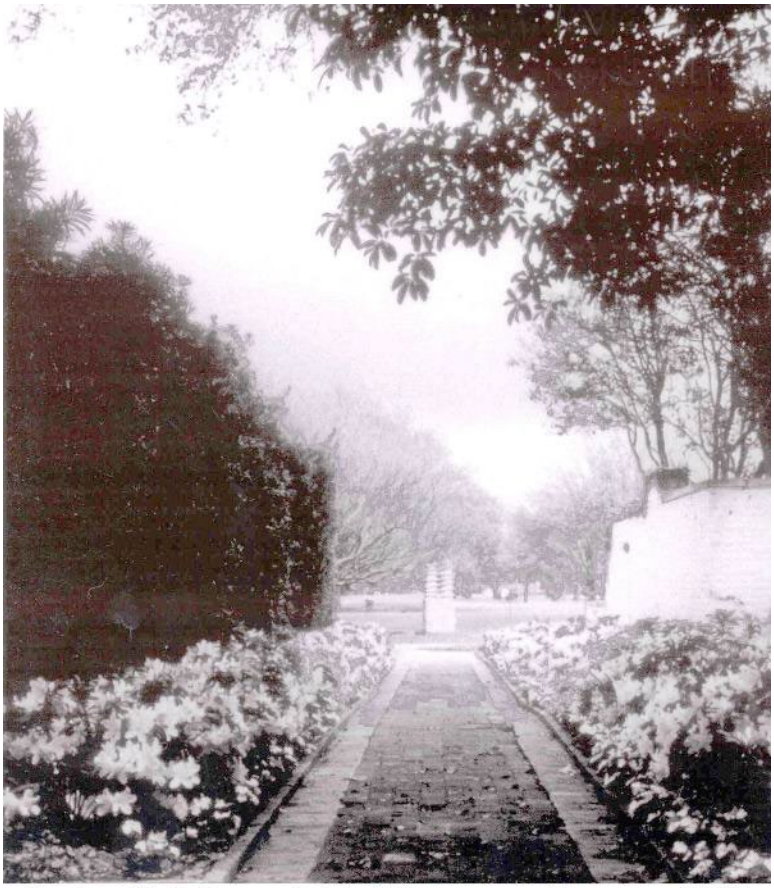
Yellow Garden from Portico Leading to Whim House



Whim House 1947 by Gottscho & Schleisner



Metropolitan Greenhouse Photographer: Harvey, 1985



Azalea Walk towards East Lawn Romney, 2002