

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

NATIONAL
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Longue Vue House and Gardens
other names/site number _____

2. Location

street & number 7 Bamboo Road N/A not for publication
city, town New Orleans N/A vicinity
state Louisiana code LA county Orleans code 071 zip code 70124

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
<input checked="" type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	<u>12</u>	<u>3</u> buildings
<input type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	_____ sites
<input type="checkbox"/> public-State	<input type="checkbox"/> site	<u>1</u>	_____ structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____ objects
	<input type="checkbox"/> object	<u>14</u>	<u>3</u> Total

Name of related multiple property listing:
N/A

Number of contributing resources previously listed in the National Register 0

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. See continuation sheet.

Leslie P. Tassin August 12, 1991
Signature of certifying official Leslie P. Tassin, LA State Historic Preservation Date
Officer, Dept. of Culture, Recreation and Tourism
State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

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. See continuation sheet.
- determined eligible for the National Register. See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:) _____

Entered in the
National Register

Heupm. Lapsley 9/20/91

fn Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)
DOMESTIC/Single dwelling

Current Functions (enter categories from instructions)
RECREATION AND CULTURE/Museum

7. Description

Architectural Classification
(enter categories from instructions)

Classical Revival

Materials (enter categories from instructions)

foundation concrete

walls stucco

roof slate

other

Describe present and historic physical appearance.

Longue Vue House and Gardens is a grand suburban estate reminiscent of an English country seat. Work on the gardens began in 1936, although they achieved their final form in the 1939-42 period when the buildings were being constructed. Longue Vue occupies an eight acre parcel of land in a twentieth century neighborhood on the outskirts of New Orleans. Although hemmed in by residential development and a golf course, Longue Vue has the overall ambiance of a country estate. In addition to the main house and gardens, there are eleven contemporaneous dependencies and a tennis court. The house and its two linked dependencies are in the Classical Revival style, with the source of inspiration being English architecture of the period 1740-80 (late Palladian Revival and neo-classical). All in all, the estate is remarkably intact. All of the original buildings survive, and modern construction has been confined to three greenhouses. The main house has received only minimal alterations, and the dependencies are well preserved. Although the gardens have been modified in some respects, they retain sufficient integrity to merit listing as a contributing component to this nomination.

BACKGROUND

Longue Vue's architects, William and Geoffrey Platt, and landscape architect Ellen Biddle Shipman worked together to create a masterpiece of unity between house and gardens. In fact, the present house was actually an afterthought to the gardens. The owners, Mr. and Mrs. Edgar Stern, had built a large Colonial Revival house on the site in 1923 -- the original Longue Vue. Their lot was initially fairly small, with additional acreage being acquired over the years. In 1936 Ellen Biddle Shipman began work on gardens for the estate. Because their house did not relate well to the gardens, the Sterns had it moved off the property, and, at Shipman's suggestion, hired the Platt brothers to design a new house on the same site. Shipman then worked in concert with the architects to complete the gardens at Longue Vue.

In some respects, Longue Vue was designed as it was to take maximum advantage of an existing site plan. The original Longue Vue was situated in the corner of the property with land extending to the south and west. The southern section had already been developed with a formal axial garden. This left the west, with its ample acreage for a stately approach, as the only possibility for the front of the house. This background explains why the principal elevations at Longue Vue (the main facade and the garden facade) are to the front and side

See continuation sheet

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Longue Vue House and Gardens, New Orleans, Orleans Parish, LA

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rather than the typical arrangement of front and rear. It is also interesting to speculate that the existing formal axial gardens undoubtedly determined the choice of Classical Revival as the style for the house.

SITE PLAN OVERVIEW

A short winding road lined with pine trees provides access to the estate entrance from Bamboo Road. The drive ends in a granite paved entrance court with a gardener's cottage on one side and a gardener's office on the other. At the head of an eighty foot oak allee is the main house, which has its own forecourt with a fountain. The house, in Palladian fashion, is flanked by matching dependencies connected by colonnades. To the north is the "playhouse" (used for entertaining) and a tennis court. Formal gardens extend to the south on axis with the side elevation of the main house. Running along the southern edge of the property (beyond the formal gardens) are various other gardens, as will be detailed later. There is also a small historic garden at the northeast edge of the house (the Pan Garden). Functional garden-related dependencies such as sheds and greenhouses are located behind the gardener's office. (Please refer to enclosed site plan.)

THE MAIN HOUSE

Longue Vue has a basement, two principal stories, and a capacious attic. It is constructed of reinforced concrete with a plaster finish. The hipped roof is pierced with prominent yet simple chimneys. The house has two principal elevations--the front and a garden facade. Both feature projecting two story pavilions with an enclosed ground story and an upper story in the form of a three bay pedimented portico. In the case of the main facade, the entrance is on the ground floor with no exterior stairs providing access to the portico porch. The garden portico has curving stairs on each side. The porticos are restrained and elegant, featuring slender Tuscan columns, dentils outlining the pediment, and a wooden fan form. Because Longue Vue is longer than it is wide, the garden elevation has a grander scale than the main facade. This elevation has numerous openings placed to provide impressive vistas of the gardens.

The rear elevation is fairly plain, at least in comparison to the principal elevations. Its middle three bays on the second story feature a recessed paneled wall with free-standing Tuscan columns. The louvered panels give the impression of an open loggia that was subsequently enclosed, but such is not the case.

By the very nature of the site plan, the northern (side) elevation was never intended to be a principal elevation. It features a severe-looking two story projecting pedimented pavilion with dentils and a fanlight. The northern

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elevation also has a large bay window at the first floor level to provide a view of the Pan Garden.

Essentially Longue Vue's floor plan (both floors) consists of a central hall with a range of rooms on all four sides (see enclosure). The plan also makes much use of circular and semicircular spaces in a manner reminiscent of the work of eighteenth century English architect Robert Adam. The house is entered via a circular vestibule. Steps flanked by fluted Roman Doric columns lead to the wide main hall, which runs almost the entire length of the house. The linear quality of the hall is broken at the center by a semicircular space on each side defined by free-standing fluted Roman Doric columns. The semicircular space to the left contains the staircase and the one to the right serves as an alcove, or anteroom, to the library. The sweeping stairs ascend to a wide hall with rooms grouped around it. Shorter than its downstairs counterpart, this space is divided into three bays by free-standing fluted Ionic columns. A semicircular stair leads from the second floor hall to a third floor landing that has a flat ceiling pierced by a delicate glass dome. The third floor landing is cut in an open circular shape, providing a view of the dome from the second story hall. Doors lead from the third floor landing to the attic.

Because each room at Longue Vue is so different, they will be described individually. The following will highlight the principal architectural features of the major historic rooms:

Ladies Reception Room (downstairs)

This room features a paneled dado, a simple cornice, a delicate plaster ceiling centerpiece, and a late eighteenth century English Adam-style mantel. The latter was purchased by the Sterns specifically for their new home, as were other mantels and some paneling, as noted later. The mantels were stripped to reveal the natural wood.

Library (downstairs)

This room is located in the first floor of the projecting pavilion on the garden elevation. Its door provides an axial view of the gardens. The room was created around a section of spruce paneling, with accompanying mantel/overmantel, taken from an eighteenth century house in England. (The paneling was purchased for the original Longue Vue and was removed for the new house.) The other three walls are paneled in pine, milled and cut to match the old spruce. The fairly simple mantel is surmounted by an overmantel with free-standing Tuscan columns supporting an entablature with a broken pediment.

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Blue Room (downstairs; originally known as Children's Living Room)

This room features paneled walls and an antique mantel that appears to be of the American Federal period. It had been purchased for the first Longue Vue and was removed for use in the present house.

Dining Room (downstairs)

The dining room, with its nineteenth century Chinese rice paper wall covering, features openings with diminutive concave friezes that have an overall Oriental look. A large bay window overlooks the Pan Garden. Other noteworthy features include a late eighteenth century English Adam-style mantel; a delicate, richly detailed frieze; a dado; and a plasterwork ceiling centerpiece of intertwining floral chains.

Drawing Room (upstairs)

This grand upstairs room is the largest and most formal in the house. Its three wide doorways open onto the garden portico porch, providing panoramic views of the grounds. The millwork was designed to complement a George Washington memorial mantel that the Sterns had purchased for Longue Vue. The mantel is flanked by bookcases set within a natural wood frame surmounted by a reeded frieze (matching the mantel) and a semicircular decorative recess. The paneled dado, in natural wood, is also reeded. The reeding is continued in the frieze, which is painted to match the ceiling. The plasterwork ceiling centerpiece is in a delicate Adam style.

Master Suite (upstairs)

This four room suite (two bathroom/dressing rooms, a bedroom, and a study) extends across almost all of the rear elevation. It has its own hall and a tiny circular vestibule leading to the master bedroom. The bedroom has a late eighteenth century English mantel and a frieze that echoes the swags in the mantel. Mr. Stern's small, cozy study has early eighteenth century French paneling with curving shapes.

Other rooms at Longue Vue include a flower arranging room with sinks of different depths, a package wrapping room with cabinets custom made to hold wrapping paper and other needed items, a delightful stenciled "nap room" with three Murphy beds, and various bedrooms.

Flooring materials at Longue Vue vary. The formal rooms have wide rosewood veneer floorboards. The circular entrance vestibule has a white marble floor with a black star pattern in the middle. Mr. Stern's study has an oak parquet

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floor, and the downstairs hall features polished bricks laid in a herringbone pattern. There are also pine floors in various rooms. Doors to the more formal rooms are of solid Honduran mahogany quarter sawn in a crotch grain.

The millwork and plasterwork for Longue Vue were custom made in New York. Particularly noteworthy examples, in addition to those already described, include:

(1) a reeded band defining the edge of the ceiling in the downstairs hall. It is accented at the corners with an elaborate plaster design consisting of a pair of anthemions springing from an acanthus cornerblock.

(2) reeded door surrounds in the downstairs hall with oak leaf and acorn cornerblocks.

(3) door surrounds in the upstairs hall highlighted with central panels depicting plant forms.

(4) the front upstairs doorway (exterior), with its engaged fluted Ionic columns.

(5) the rear doorway in the hall downstairs, which features a semicircular fanlight within an elliptical fanlight.

It is interesting to note that Longue Vue was centrally air-conditioned from the beginning. The vents are very cleverly disguised in the decorative details in the friezes.

Alterations to Main House:

The following alterations have been made to the main house since its completion in 1942:

(1) The present modern art gallery at the rear on the ground story originally had screened openings. The openings were filled with glass fairly early in the house's history, and then when the modern art gallery was created in the late '60s, a large single pane of glass was inserted in each. There is also a modern glass door providing exterior access to the gallery.

(2) In 1979 the kitchen/service area on the ground story (#19 on attached floorplan) was converted to museum space. This work involved filling in some of the openings on the side elevation (north).

(3) In 1972 a fire escape was installed on the side elevation (north).

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THE DEPENDENCIES

As noted previously, the main house is flanked by dependencies linked to it by colonnades. This five-part composition was a favorite of English architects in the Palladian Revival period. The dependencies have matching Classical Revival facades. One was used as a guesthouse and the other housed a garage and servants quarters. These handsome one story buildings feature a projecting, three-bay, pedimented pavilion with Tuscan columns and a wooden fan form in the pediment. Between the columns are multi-pane windows. The interior of the guest house, known historically as the "whim house," is quite sophisticated. There is one large room plus a vestibule and bathroom. The main part of the room has a shallow groin vaulted ceiling. Behind this is a curved wall section set off by free-standing Tuscan columns.

Other contemporaneous resources at Longue Vue are as follows:

- (1) a hipped roof one story gardener's cottage
- (2) a matching one story gardener's office with attached brick gardening shed
- (3) a long brick gardening shed directly across from the above shed
- (4) a greenhouse
- (5) a lathe house
- (6) a brick pigeon house in the "wild garden"
- (7) a quite large two story brick and frame building labeled as the "casino" on a 1942 site plan, but now known as the playhouse. Designed for entertaining, this large building has a two story central space and is paneled in cypress.
- (8) two garages (one servicing the gardener's house and one the main house)
- (9) a tennis court

The various contributing elements mentioned above are well-preserved. The only noteworthy alterations have been placing a tent-like pavilion over the tennis court and converting the connected dependency to the north (formerly a garage/servants quarters) to a gift shop and offices. This meant changing the openings on the side from garage door bays to French doors with shutters. Quite frankly, it does not even look like an alteration. In the case of the tennis court, its original function is still quite evident.

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THE GARDENS

To recapitulate, the principal historic landscape features at Longue Vue are the oak allee, the Pan Garden, the terraced main gardens to the south on axis with the house (although altered in 1966), the walled garden, and the "wild gardens" in the southwestern corner.

Oak Allee

As noted previously, this eighty foot allee leads to the main facade. It was planted in 1940.

Pan Garden

This tiny intimate courtyard-like garden is at the northeast corner of the house. It is defined on one side by the dining room bay window and on the other sides by a low brick wall. It has a brick surface with surrounding ornamental beds. A statue of the Greek god Pan is the focus of the garden.

Walled Garden

Located at the southern end of the property adjacent to the "wild gardens," the walled garden is enclosed by a wall about six or seven feet high. Its shape consists of a central circular area with wedge-shaped beds radiating off it. Between the beds are sections of brick paving. The garden was originally a vegetable/herb garden, but is now planted in roses.

Wild Garden

Running along the southern edge of the property, this natural area is in sharp contrast to the otherwise formal, classical landscaping at Longue Vue. It was created in 1940 with the aid of Louisiana naturalist Caroline Dormon. Tree-shaded paths curve through the garden offering the visitor a sampling of native Louisiana plant materials. In the corner is a small pond and a brick pigeon house.

South Gardens (Portico Garden and Spanish Court)

As noted previously, the main gardens extend to the south on axis with the house. One steps out the door onto a terrace paved with bricks. Then a step leads down to the Portico Garden. Here clipped boxwood form a miniature parterre. Two steps lead to what is now known as the Spanish Court, the most altered portion of Shipman's design. As originally created, it was a linear formal garden defined by openwork brick walls. An allee of giant camellias

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culminated in an elongated reflecting pool with a tempietto at its head. Between the camellias and the brick walls were ornamental beds. What survives today is the overall plan and the brick walls (although fountains have been inserted in them). In 1966, Mrs. Stern hired William Platt (Ellen Shipman had died in 1950) to redesign this area, working within the original framework. Her reasons apparently were twofold: damage caused by Hurricane Betsy and the desire for a more low-maintenance garden. Platt's design features a lawn framed on each side by geometrically cut boxwood hedges. Shipman's reflecting pool at the end of the lawn was lengthened, fountains inserted, and the tempietto was replaced with a semicircular loggia. Apparently Mrs. Stern and Platt were influenced by the Generalife Gardens of the Alhambra in Granada.

Although this admittedly represents a major reworking of the original garden, it should be emphasized that the overall plan survives--i.e., a brick walled, formal, linear garden that presented a sweeping vista to the south culminating in an architectural focal point.

In addition to the changes made to this garden, Platt also designed the canal garden, a narrow garden with an elongated brick edged "canal." It is located directly behind the Spanish Court. Another non-historic garden is the small "yellow garden," a patio garden in the back of the guest house.

SUMMARY OF CONTRIBUTING/NONCONTRIBUTING ELEMENTS

Contributing buildings: main house, 2 flanking dependencies (guest house and garage/servants quarters), gardener's cottage, gardener's office, gardening shed, greenhouse, lathe house, pigeon house, playhouse, 2 garages

Contributing structure: tennis court

Contributing site: gardens

The foregoing buildings and structure are listed as contributing elements because they are contemporaneous with the main house and contribute to its identity as an estate. The gardens are listed as a contributing element because they were integral to the construction of the house, as explained previously, and contribute to Longue Vue's identity as an estate.

Non-contributing buildings: 3 modern greenhouses

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G N/A

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1939-42

Significant Dates

1939-42

Cultural Affiliation

N/A

Significant Person

N/A

Architect/Builder

William & Geoffrey Platt, Architects
Ellen Biddle Shipman, Landscape Architect
and Interior Design Consultant

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

Longue Vue is of state significance in the area of architecture as an outstanding example of a Louisiana residence built under the influence of the eclectic revival styles of the 1920s and '30s. Virtually all major residences constructed in the state during this period reflect this influence, with styles running the gamut from neo-Georgian, to Mission, to "Tudor," etc. But even the grandest examples tend to be limited to a single building, set on a large lot, and styled with applied manufactured ornament.

Three factors mark Longue Vue as one of the most distinguished examples from among this general body of architecture:

1) It is probably the only eclectic revival estate in Louisiana, possessing its own grounds, formal gardens, and substantial, styled flanking outbuildings connected to the main house by colonnades. In this, it is more like estates found in the northeastern states than the conventional Louisiana millionaire's residence of the period, which consisted of a "nice big house" set on a big suburban lot.

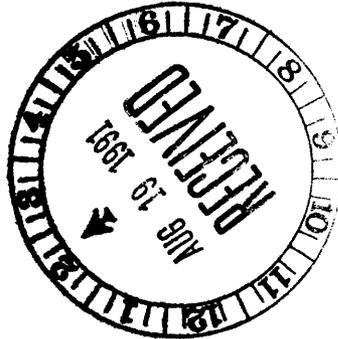
2) Longue Vue's design goes much farther in reviving a particular historic architectural epoch than virtually any other period residence in Louisiana. In contrast to the loose, evocative, and conventional designs seen in contemporaneous architectural practice, Longue Vue evidences the more sophisticated spirit of learned imitation of past glories. Its design is very specifically derived from British architecture of the period c. 1740 to c. 1780. One sees features such as five-part neo-Palladian articulation with a second story portico set on a single story base, curving exterior stairs ascending to the garden portico, various circular and semicircular spaces on the interior, delicate Adamesque ceiling centerpieces and friezes, and a glass dome surmounting the capacious stair hall. Moreover, the house has a certain lightness and delicacy clearly redolent of the period of Robert Adam and Sir William Chambers.

See continuation sheet

9. Major Bibliographical References

Numerous primary sources in the Longue Vue Archives, including blueprints, site plans, historic photographs, correspondence, etc.

Interviews with Lydia H. Schmalz, Curator, Longue Vue House and Gardens.



See continuation sheet

- Previous documentation on file (NPS): N/A
- preliminary determination of individual listing (36 CFR 67) has been requested
 - 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
- Other

Specify repository:

Longue Vue House and Gardens

10. Geographical Data

Acreage of property @ 8 acres

UTM References

A 15 777600 3319520
 Zone Easting Northing

C _____

B _____
 Zone Easting Northing

D _____

See continuation sheet

Verbal Boundary Description

Please refer to the enclosed property plat map.

See continuation sheet

Boundary Justification

Boundaries follow the property lines of the parcel of land occupied by Longue Vue.

See continuation sheet

11. Form Prepared By

(Assisted by Longue Vue House & Gardens)

name/title National Register Staff
 organization Division of Historic Preservation date May 1991
 street & number P. O. Box 44247 telephone (504) 342-8160
 city or town Baton Rouge state Louisiana zip code 70804

Owner: Longue Vue Foundation
 Edgar B. Stern, Chairman
 P. O. Box 2687
 Friday Harbor, WA 98520

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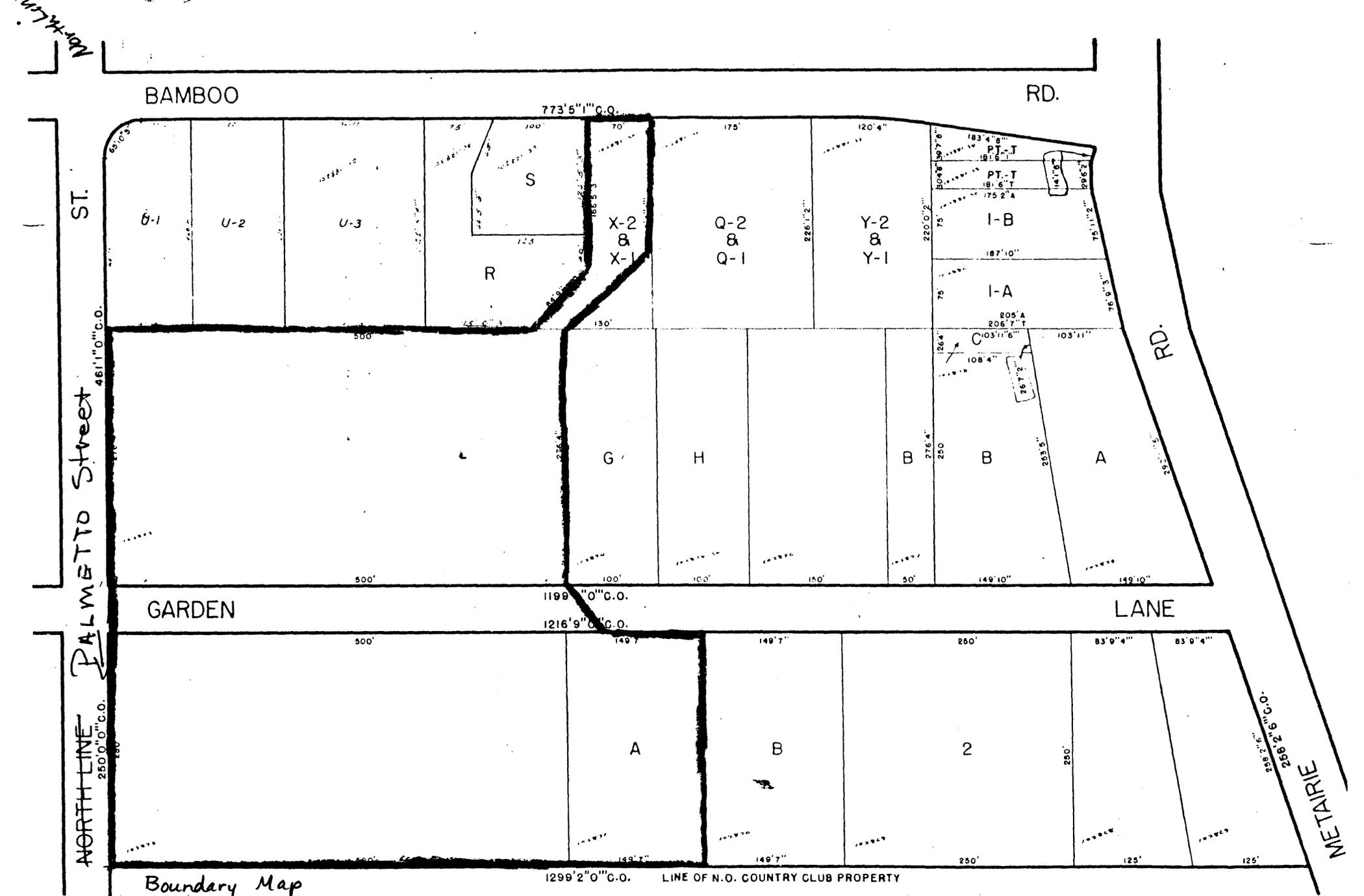
3) Longue Vue's elegantly proportioned and thoroughly convincing design responds well both to functional needs and a difficult site. It should be regarded as a first-rate example of the eclectic architect's craft of adapting past styles to the needs of the present.

Historical Note

Longue Vue takes its name from the inn on the Hudson River where Edgar B. Stern proposed to Edith Rosenwald. Stern, a New Orleans native, was a wealthy businessman, and Mrs. Stern, from Chicago originally, was the daughter of Sears tycoon Julius Rosenwald. Both were very well-known and honored in New Orleans for their numerous philanthropic and civic activities. Mr. Stern died in 1959, and Mrs. Stern continued to live at Longue Vue until 1978. She died in 1980, the same year the property was opened to the public as a historic house museum.

Longue Vue was designed by the New York firm of William and Geoffrey Platt. The two brothers, like their architect father, Charles A. Platt, specialized in the classical tradition. William Platt, the chief designer at Longue Vue, has numerous major commissions to his credit, including the Chapel for the American Battle Monuments Commission in Paris, the First Corning Glass Building in New York, National Academy School of Fine Arts in New York, the General Douglas MacArthur Memorial in Norfolk, Virginia, and buildings for various colleges and academies in the East. William Platt died in 1984, and his brother died in 1985.

Ellen Biddle Shipman, the landscape architect, was self-taught. It was Charles A. Platt who had encouraged her interest in landscape architecture, and she worked with him on several projects. She had offices in Cornish, New Hampshire and New York City. In her sixties at the time of the Longue Vue commission, she retired from active practice in 1948. She died in 1950. Shipman also served as the interior design consultant for Longue Vue. The room maquettes made by her office, showing how each room would look, are on display at Longue Vue.



BAMBOO RD.

RD.

ST.

PALMETTO Street

NORTH LINE

RD.

GARDEN

LANE

METAIRIE

Boundary Map

Longue Vue House and Gardens
New Orleans, Orleans Parish, LA

[Note: Garden Lane no longer exists.]



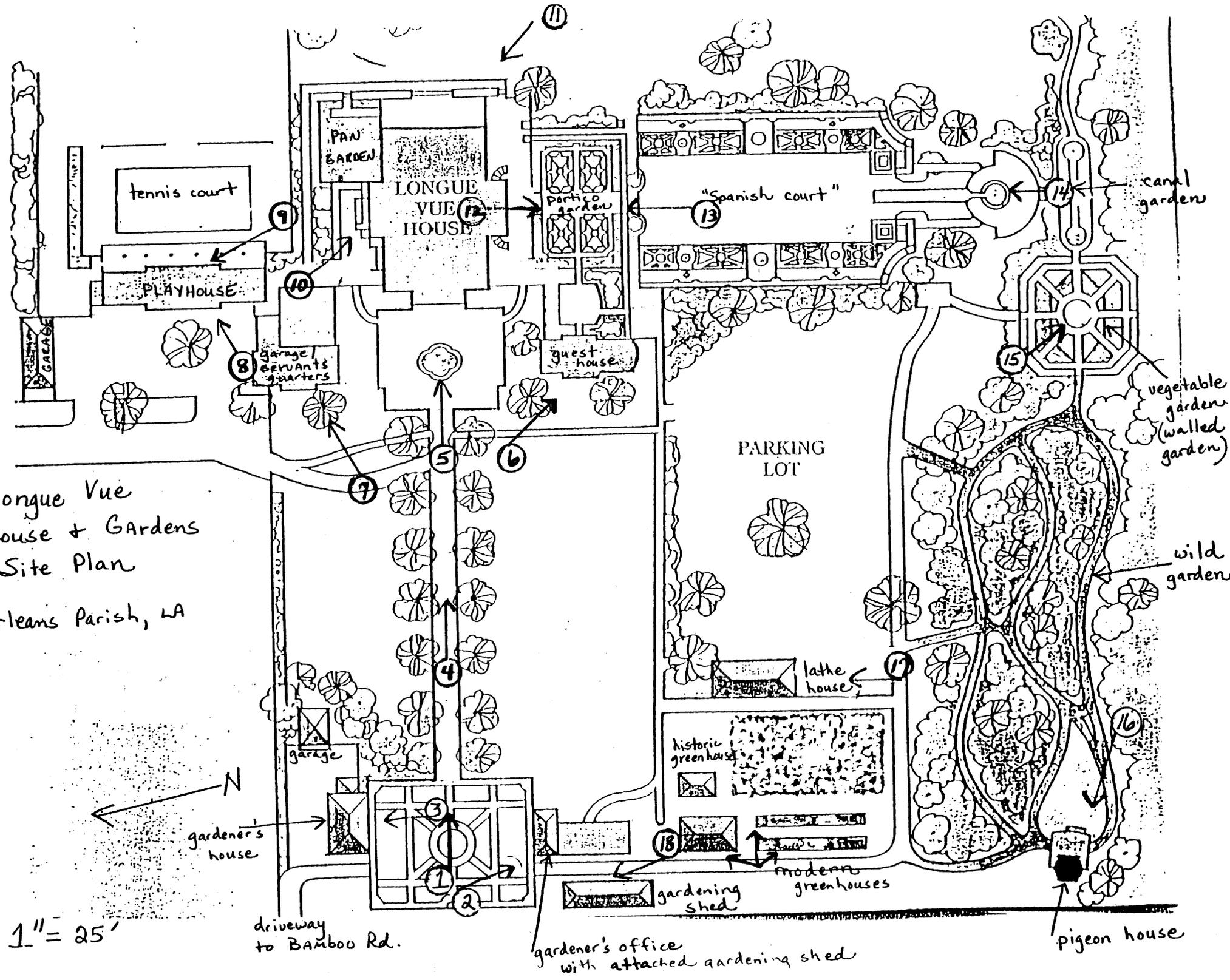
7M-16A

SQUARE - BAMBOO RD, GARDEN LANE

(METAIRIE)

1" = 130'

Longue Vue House + Gardens
Site Plan
Orleans Parish, LA



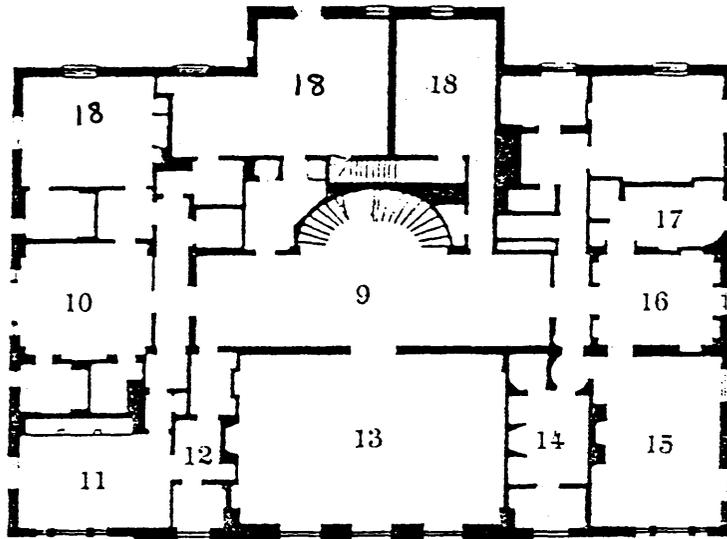
1" = 25'

N
gardeners' house

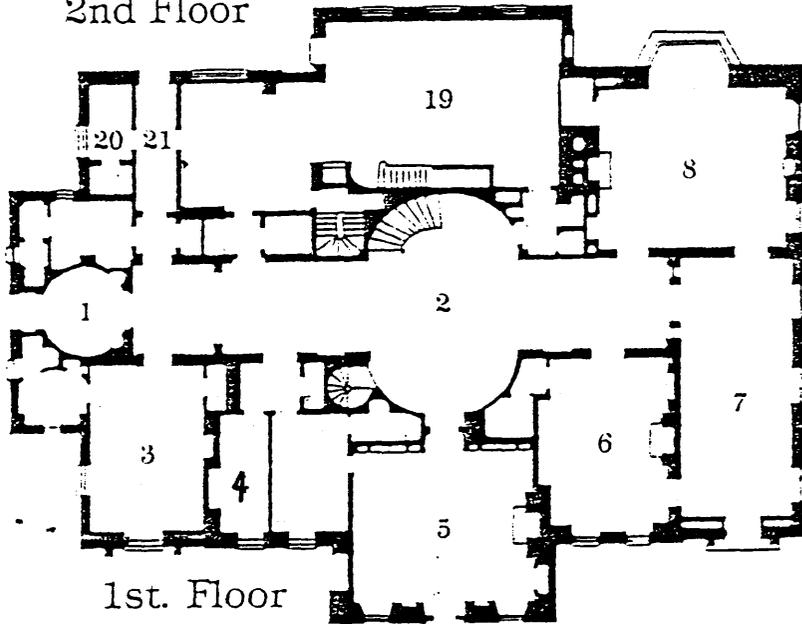
driveway to Bamboo Rd.

gardeners' office with attached gardening shed

pigeon house



2nd Floor



1st. Floor



- | | | |
|-------------------------------|---|--|
| 1. The Circular Vestibule | 8. The Dining Room | 15. The Master Bedroom |
| 2. The Main Hall | 9. The Upper Hall | 16. Mr. Stern's Study |
| 3. The Ladies' Reception Room | 10. Architectural Memorabilia (bedroom) | 17. Mr. Stern's Dressing Room |
| 4. The Flower Arranging Room | 11. The Sleeping Porch (nap room) | 18. Administrative Offices (originally bedrooms) |
| 5. The Library | 12. The Small Dressing Room | 19. Decorative Arts Exhibits |
| 6. The Blue Room | 13. The Drawing Room | 20. The Wrapping Room |
| 7. The Art Gallery | 14. Mrs. Stern's Dressing Room and Bath | 21. The Side Hall |

Longue Vue House + Gardens
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