

ORGAN AND PIPES GALLERY DOCENT MANUAL

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ORGAN AND PIPES GALLERY DOCENT MANUAL

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Contact docent@longwoodgardens.org



Organ and Pipes Gallery Docent Team

Logistics and Policies

Welcome to the Organ and Pipes Gallery Interpretive Docent Team!

Your Role: Organ Docents play an important role interacting with guests in the Ballroom and Organ Pipes Gallery. They share behind the scenes information and facts, giving the Longwood Gardens' guests helpful information to highlight the history and construction of our priceless organ. We hope your time and experience will be rewarding to both you and those you interact with.

Longwood Gardens Mission Statement

Longwood Gardens is the living legacy of Pierre S. du Pont, inspiring people through excellence in garden design, education, horticulture and the arts.

Pierre du Pont purchased the initial 202 acres in 1906 to save a significant collection of beautiful old trees and to be used as a country home to entertain his family and friends. Starting with a simple Flower Garden Path, he began the spectacular Longwood Gardens we know and enjoy today.

We continue Pierre S. du Pont's passion for excellence through innovation, creativity, experimentation and professional development. We strive to connect our guests with this living legacy. You, as docents, are an integral part of sharing his legacy and this story with our guests.

This handbook contains all the team procedures and rules. Please review it carefully.

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YOUR COMMITMENT

You are required to actively volunteer as an Organ docent engaging guests **a minimum of 45 hours per year** and additionally attend any trainings or volunteer meetings which occur throughout the year. Please volunteer regularly throughout the year on a regular basis twice per month. If you are on two different docent teams you should expect to volunteer a minimum of 70 hours per year and additionally attend training sessions for both teams.

Both your docent hours and training hours are turned in to the volunteer coordinator for credit via your sign in sheets. Longwood's Volunteer Services Manager tracks of all your hours.

COMMUNICATION AND STAFF CONTACT INFORMATION

Most communication is done via email. Please check your email regularly for emails from your staff coordinator, Nancy Bowley. Regular updates, additional important information and/or meeting notices will be emailed to you as required.

You will also get emails from the Volunteer Services Manager, Sally Kutyla.

We welcome your input and questions! Send us an email, call, or stop by our offices which are located upstairs in the Peirce-du-Pont House.

Contacts:

For Docent specific questions

Nancy Bowley 610-388-5263

nbowley@longwoodgardens.org

For Volunteer Services Questions

(New nametags, parking stickers, etc.)

Please email volunteerservices@longwoodgardens.org

For General Volunteer Inquiries

Volunteer Services Manager –

Sally Kutyla 610-388-5329

skutyla@longwoodgardens.org

Guest Engagement Volunteer Teams

Six Docent Teams by Location:

Conservatory Docents

Historic East Gardens Docents

Meadow Garden Docents

Organ and Pipes Gallery Docents

Children's Garden Volunteer Team

Main Fountain Garden Docents

Three Garden Ambassador Teams:

Conservatory Information Desk

Pierce du Pont House Information Desk

Webb Farmhouse & Galleries

Organ and Pipes Gallery Docent Team

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VOLUNTEER SHIFTS

Shifts are scheduled around organ demonstration from 11:00 am – 2:00 pm, 7 days a week. During the summer evening shifts generally occur on Friday and Saturday nights from 5:00 – 8:00pm, or 4:00 – 7:00pm when the conservatory is open.

You are encouraged to sign up for a regularly scheduled time slot. You may also fill in any time you are available. You can extend your shift if you would like at any time.

Christmas Season Hours: During the Christmas season; Thanksgiving through early January, there are sing-alongs and shifts change to reflect this. Volunteer shifts are from 1:00 – 4:00pm, or 4:00 – 7:00pm. Any changes to the schedule will be emailed to you.

ORGAN PERFORMANCES/ BALLROOM CLOSINGS

The Organ is played via computer for 20-minutes every day at 11:30am and 1:30pm. The Piano is played at 12:30pm and 2:30pm. This schedule may be interrupted due to performances and events in the Ballroom. There are times when the Ballroom, Music Room and/or Pipes Gallery will be closed to the public so it is important that you check before coming in to make sure you will be able to volunteer on a specific day.

If you come to volunteer and the Ballroom is unexpectedly closed, please contact the lead GSA (see page 6) and your coordinator, Nancy Bowley. We will do our best to solve the issue.

Organ and Pipes Gallery Docent Team

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SCHEDULING

To schedule yourself for a time slot, you need to access our online calendar. You can see the current schedule on the online calendar at: <http://www.my.calendars.net/organdocents>
You can bookmark or save this link under favorites on your homepage. The calendar software may be finicky and at times you may have trouble opening this calendar. Try again after a short break.

It may also be accessed via the Longwood Gardens website, as follows:

To **view** the calendar:

- Logon to: www.longwoodgardens.org.
- Click on VOLUNTEERING at the bottom of the page.
- Click on CALENDAR.
- Be sure to select the Organ and Pipes Gallery volunteer calendar as there are many listed.

To **add** your name to the calendar: <http://www.my.calendars.net/organdocents>

- Logon to the calendar using the instructions listed above.
- Click on the NUMBER of the DAY you wish to volunteer
- Click on CREATE.
 - Enter your first name and the initial of your last name into the field titled "Calendar Text".
 - Choose the start time of your shift and choose AM or PM.
 - Choose the end time of your shift and choose PM.
- Click on SUBMIT.
- Click on VIEW CALENDAR to see your entry on the Calendar.

If you are unable to work your shift, please remove your name from the calendar (directions are below) so others may take your shift. If you must cancel at the last minute due to an emergency, please also notify Nancy Bowley at 610-388-5263 or send her an email at nbowley@longwoodgardens.org

To **delete** your name from the calendar:

- Click on the NUMBER of the DAY you wish to delete
- Click on the EDIT button next to your name
- Click on the DELETE button to take your name off the calendar.

Organ and Pipes Gallery Docent Team

Logistics and Policies

DOCENT POLICIES

Docent Attire

You represent Longwood Gardens so please dress appropriately, neatly, and cleanly. Always wear your docent shirt and nametag. Dress for the weather accordingly. Summer attire can include sandals & shorts but they should be neat, clean and conservative.

Docent shirts – You must purchase your first uniform shirt; a green docent polo shirt at a discounted rate of \$16. You may purchase additional shirts from the Staff Shirt Shop. Once you have volunteered a minimum of 50 hours you qualify for an addition shirt uniform credit of \$ 26 which may be used toward a new short or long sleeve shirt to be used as your uniform.

Cell Phone Use

Please refrain from using your cell phone to send or receive phone calls or texts during your shift as this is not a welcoming signal to guests. Please set your phone on vibrate if you bring it with you. If you do need to use your phone, please step out of the public eye to take your call. Remember you are an ambassador of Longwood and are “on stage” while volunteering.

Food or Meals

You may take a 10 minute break during your shift as needed. Anyone who wishes to take advantage of their volunteer benefit of a discounted meal at the Café should do so before or after their shift. If for personal reasons you need to eat or have a snack during your shift please do not eat out in the public view. Contact your staff coordinator with any questions or personal concerns.

STARTING AND ENDING YOUR SHIFT

Arrival – Park in the Business Lot. Until 2017 park in the lower lot behind the Conservatory. The **sign-in book** is located in the basket of props. Please sign in **each time** you come to volunteer on the appropriate date. **PLEASE PRINT** your name on the sign-in sheet legibly so your hours can be credited and turned into the Volunteer Services Manager at the end of each month.

You should arrive early enough so you can put away your belongings and orient yourself to what is new in the Conservatory. Check with the volunteers at the Information Desk to see if there is anything new you need to know. Pick up a copy of the daily line-up so you are familiar with the days' events and operational changes.

Volunteer closet - Leave your coat in the volunteer closet downstairs in the conservatory, or in the operations closet located in the entrance hall of the Pipes Gallery (see page 6). The volunteer closet is located in the lower level near the water bottle machine and labeled “employees only”. This closet is not locked so do not leave any valuables there.

Organ and Pipes Gallery Docent Team

Logistics and Policies

DOCENT SIGN IN BOOK, STOOL AND PROPS

There will be a stool and props stored in the Operations closet on the right as you enter the Pipes Gallery. You must first pick up the key to that closet at the Guest Information Desk located in the Exhibition Hall.

The stool is available for you to stage your props, or sit on for a break from standing. Keep in mind that it is not as effective to sit on the stool and engage guests.

At the end of your shift, return the stool and props neatly to the closet.

Please return the key to the desk before leaving for the day.

An on/off button for the organ background music is located on the far display wall closest to the elevator. There is a small button on the front of the protruding box where you often keep your flipbook. You can use it to turn off the organ playing during the actual playing of the organ during demos. Make sure to turn the music back on when the piece is finished playing.

GARDEN ETIQUETTE

If you see guests damaging plants, the Pipes Gallery, or something in your location, running, or doing things that might cause harm to themselves or others, gently try to redirect their behavior. **You are not responsible for discipline** but sometimes an attention break from that behavior or a comment made in a positive way can positively affect guest's behavior. Redirect negative behavior in a polite, friendly, firm but non aggressive manner – make your statements general not personal and avoid the use of negative words such as don't and "you". Please contact a GSA staffer (see page 5) for assistance if needed.

THE GUEST SERVICE ASSOCIATES (GSA'S) ROLE

The Guest Service Associates are employees and team members who support Guest Service operations around the Gardens. There is one GSA each day that is the lead GSA for the Gardens. Senior and seasonal GSA team members are assigned to locations around the Gardens including the Conservatory. You will generally find a GSA on duty in the Children's Garden. The Senior GSA's primary contact with the Organ Docent Team is that they are responsible for turning on and off the organ and piano for computer performances. If no GSA is nearby you may contact a GSA by going to the Information desk and calling the Visitor Center Information desk at x5206.

Some of their other responsibilities include:

- Enforce and encourage good garden etiquette.
- Your first contact in an emergency and they have basic first aid supplies.
- Welcome and inform guests.
- Way finding – helping guests to find garden locations and highlights.

Organ and Pipes Gallery Docent Team

Logistics and Policies

SAFETY, SECURITY AND EMERGENCY INFORMATION

Security phone contact **610-388-5222**

No matter how minor or major a situation may appear, the first and only thing to do is to notify a staff person. Staff will then take over. Do not administer first aid

You can contact the GSA staff in person or from the Information desk phone at x5222.

When you call Security calmly tell them your name, then tell them your location and what the problem is.

GSA staff - Your first contact and they have basic first aid supplies. They enforce and encourage good garden etiquette

Security staff is the next level of emergency assistance for you. They are trained EMTs and can help in more serious situations.

YOUR role is to try to comfort or calm the guest(s) until appropriate staff arrives. Any information you can collect from the guest is helpful, but please don't discuss such things as why or how the incident occurred or the frequency of similar incidents.

In a critical emergency such as a suspected heart attack or other serious issue please call 911 and then Security at 610-388-5222. Security will direct the emergency care to the correct location. Please save Security's number to your cell phone also. When you call Security first tell them your name, then tell them your location and what the problem is.

If you witness a minor incident (for example, a bumped head), politely offer to get assistance for the guest. If they refuse, discreetly contact security so we can document the incident and follow up as necessary. GSA staff can offer a bandage or icepack in a minor injury. Anything beyond that Security must handle. *No volunteers should provide first aid services to a guest.*

Security will respond immediately to the scene. Security staff is trained in basic first aid and will have a portable First Aid kit with all the essentials. If the injury requires more care, they will call an ambulance and have the guest taken to the nearest hospital or appropriate care facility. No matter what level of attention or care is provided, Security staff then complete a full report on the situation.

Missing Persons

If you are told by Longwood staff (or hear over the radio) that a 'Code Adam' (which is a process to follow for lost person) is implemented, your role is to be the eyes of Longwood staff and look for the lost person within your area. If you find the missing guest call security to notify them.

If you are approached by a guest with a missing / lost persons situation

Stay with the guest. Remain calm and reassure the guest that all will be resolved shortly.

Contact the GSA staff by phone and notify them of the situation. Once staff arrives, introduce them to the missing guest and then step out of the situation, letting Longwood staff take over.

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Fire Alarm

If the Fire Alarm sounds leave the building through the nearest exit leading to the public area. Stay calm and walk with the guests to the closest exit. If there is an immediate concern exit via the back of the Pipes Gallery/ Kitchen area.

Guests may ask you “what is going on?”, and “when can we go back in?” It is best to say you are not sure, but that hopefully everyone can go back into the Conservatory in just a few minutes. Remain outside with the guests until the Security Team or GSA Team gives the ‘all-clear’ signal.

YOUR RESOURCES AND ANSWERING GUEST QUESTIONS

Answer questions to the best of your knowledge and ability. If you do not know an answer to a question, it is okay to say so. “Hear-say” and “old stories” are not appropriate information to share with guests, since they cannot be substantiated and often times are not true!

Resources

- Docent Manual
- Map and Guide – way finding, events, and current activities
- Staff – staff are happy to help but be respectful of their time and if they are in the midst of a job or meeting
- Library – you may take books out of the library or browse there
- Website – www.longwoodgardens.org lots of information is found here
- Blog - <http://longwoodgardens.wordpress.com/> great source of interesting stories
- Conservatory Information Desk – current events, the laptop here contains historic resources
- Heritage Exhibit in the Peirce–du Pont House – excellent source for history questions

Plant Questions

Although you are in the Pipes Gallery, this is a garden and you may get plant questions. If you cannot answer the guest’s question, suggest the guest write down the name of the plant, or take a photo of its label. They can then check their local resources or the web to see if the plant will grow in their area or garden. There are also ‘Information Request Forms’ they can fill out in your binders and at the information desk. Make sure the form is filled out with their name and street or email address, and phone number, along with a clear, concise write-up of their question.

The last option is to let them know that on our website under “Contact” they can email any questions to hortinformation@longwoodgardens.org. The Volunteer Horticulture Information Team will contact them with any answer if possible.

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CONSERVATORY - MISCELLANEOUS INFORMATION

International Maps in Spanish, French, Chinese and Japanese are available at the Guest Information Desk

Restrooms with large changing areas are located near the Green Wall and East Entry Plaza and downstairs in the lower level of the Conservatory.

Emergency AA and AAA batteries for guests are available at the Guest Information Desk.

Smoking is not allowed in the Conservatory.

Scooters rented from Longwood Gardens are welcome in all parts of the Conservatory. However, they cannot go through the Children's Garden, Music Room, or Ballroom. On occasion, the Music Room and Ballroom will be open to them, but you will be notified if that is the case.

Scooters owned by the guests are welcome in all parts of the Conservatory, including the Music Room and the Ballroom.

Wheelchairs are available to any guest in need. They are stored near the Green Wall area. Guests using wheelchairs are welcome in all parts of the Conservatory.

Guests with strollers are welcome in all parts of the Conservatory, with the exception of the Children's Garden, due to the narrow walkways in this garden room. Guests are asked to leave their strollers just outside of the Children's Garden area.

The drinking fountains are located under the flags in the Exhibition Hall, by the Children's Garden, and near the rest rooms in the lower level of the Conservatory. Bottled water is available in a vending machine just outside the men's restroom in the lower level of the Conservatory.

Lost items are held at the Guest Information Volunteer Desk until they can be turned over to the Visitor Services Associates Team or to Security Personnel. Guests should be directed to check for lost items at the Information Desk in the Visitor's Center.

Your role as an Organ Docent is vitally important.

Thank you for participating in this Volunteer Program and for representing Longwood Gardens to thousands of guests with whom you will interact.

ELEMENTS OF INTERPRETATION

WHAT IS INTERPRETATION?

Simply defined: Interpretation connects minds and hearts to a place

A more in-depth explanation is that interpretation helps guests make emotional and intellectual (hearts and minds) connections to a resource – or in our case, Longwood Gardens. Interpretation is more than just you (the docent) talking, answering questions, or exchanging facts. It is an interactive sharing of experience and knowledge between the interpreter and the audience.

The goal of interpretation is to create a learning environment that changes or enhances a visitor's knowledge, attitude, and perception. This is accomplished by blending a strong, accurate understanding of the topics, a love for the resource, and a concern for the audience.

The three main elements of interpretation can be summarized as **ART**:

1. Knowledge of the **Audience**
2. Knowledge of the **Resource**
3. Interpretive **Techniques**

Each of these elements is discussed in the sections that follow.

1. KNOWLEDGE OF AUDIENCE

One of the key elements of successful interpretation is assessing and adapting to the audience. Guests vary greatly in age, geographic origin, knowledge level, perceptions, and expectations. They also vary in their desire for interactions with human interpreters. Some guests want to be left alone, preferring to quietly listen to your discussion or walk through the area. Others may have just a few questions while others may have numerous questions and enjoy the interaction.

Let guests dictate the degree to which you interact with them. Make them feel welcome, but do not overwhelm them. If guests seem to welcome interactions, you can try to assess their interest, capabilities, and knowledge level by asking a few questions about themselves and their interests. Do not overestimate the guests' knowledge nor underestimate their intelligence.

ELEMENTS OF INTERPRETATION

Who are our guests? Why do they visit us?

Your audience can be classified in several different ways. One way to look at the guests who come in our doors is to determine why they visit us.

Every guest enters with a set of expectations that can be categorized as falling within one or some combination of five major identity-based categories: Experience Seeker, Professional/ Hobbyist, Spiritual Pilgrim, Facilitator, or Explorer. Research shows that individuals not only choose to visit or not visit based upon these identity-based motivations, but it also shows that these motivations largely determine how guests conduct their visit and strongly influences long-term learning and sense of satisfaction with a visit. © 2007 Association of Zoos and Aquarium

These are the **five distinct categories of guests** and their primary motivation for choosing to visit:

“Experience Seekers” primarily derive satisfaction from the fact of visiting this important site. They may have the least advance knowledge and the lowest expectations for their visit. They may want a picture memory and may not spend a lot of time visiting but head on to the next experience.

Example: A tourist-type that wants to briefly see, set foot in, and photo document that they were at Longwood Gardens so they can share their travel experiences. They are looking for the simplest of experiences and will excitedly share their discovery of “treasures” at Longwood with others. You should offer to take their photo!

“Explorers” are curiosity-driven and seek to learn more about whatever they might encounter at the institution. They are looking for a deeper connection and come with a good base of knowledge.

Example: These are guests that want to understand how Longwood works, its history, and the “hidden” or behind-the-scenes side of the operation. They will readily attend a talk or tour and will want to actively ask you questions.

“Facilitators” are focused primarily on enabling the experience and learning of others in their accompanying social group.

Example: Grandparents with grandchildren or parents with children are a fine example. The Grandparents or parents will most likely have a wonderful past experience or memory of Longwood Gardens and want to facilitate a similar experience in the children. You should talk with the adults, ask them questions and provide helpful suggestions on where or how they might forge these emotional connections.

ELEMENTS OF INTERPRETATION

“Professional/Hobbyists” seek a close tie between the institution’s content and their professional or hobbyist passions.

Example: The guest who grows an orchid at home, or has a waterlily garden, or owns an electronic organ. In other words, these are guests that identify and directly connect with some part of Longwood Gardens. They want to understand how Longwood cares for the particular resource and compare this to their own care at home, in the hopes of becoming more proficient with the resource.

“Solace Seekers” are primarily seeking a contemplative and/or restorative experience. They may wish to be left alone to experience Longwood in their own way.

Example: This is the guest who may sit on a bench and be transfixed by the beauty around them, or very slowly stroll through the Conservatory gently brushing plants and deeply inhaling the wonderful scents. They are in their own emotional world. Eye contact and a smile is all you need to provide, letting this guest know you are available for conversation if they so wish.

What type of guest are you?

SPECIAL GROUPS OF GUESTS - families, tour groups and foreign language speakers

Some special groups of guests are families, teenagers, tour groups and foreign speaking adults. Families can be broken down into two groups: families with children under five, and families with school-age children. Here are some tips for interacting with these types of guests.

ELEMENTS OF INTERPRETATION

- **Families with children under five** – in general, they spend less time in any one place due to the short attention spans of their young children. Keep this in mind when interpreting with them. Quick observations of any plant or garden element are very interesting to this group. Point out colors or unique smells and ask the family what they think might be going on. Young children will also welcome an opportunity to touch and examine objects. They are experiential learners and touching an object intrigues this group.
- **Families with school-age children** – should be encouraged to work together and discuss possible answers amongst themselves. Gardening techniques and composting concepts are usually a big hit with this group. Also, try to find ways for the family to work together and share their awe and discoveries. Remember that children often like to be challenged, to brainstorm ideas, and make discoveries. They rarely like to be quizzed!
- **Teenagers** – in general, like to travel in peer groups. If you are not used to being around or working with teenagers, you may feel a bit uncomfortable interacting with them. The only way to get to know this group better is to just start talking to them. They like to be treated as adults, not kids, so ask higher-level questions that will force them to think. This age group is fascinated with bizarre and unusual facts but try to lead the conversation back to points about gardening techniques, display, or heritage. Though certainly an interpretive challenge, working with teenagers can be a very rewarding experience.
- **Groups** – aside from general guests, interpreters will encounter a number of organized groups, such as school groups, tour groups, and senior citizen groups. Visits by school groups are frequent on weekdays during the school year. These and other groups vary widely in age, purpose, and expectations. As an interpreter, be sensitive to the group dynamic and aware that group members may often be pre-occupied interacting with one another as well as with you. Use the teacher, or chaperone as your aide if the group is largely composed of children. Adults can encourage proper group behavior and can repeat and emphasize important information to younger children.
- **Foreign language speakers** – don't assume that everyone who looks foreign only speaks a foreign language. Take cues from the language they are speaking and how they interact with your first greeting. Often if they truly don't speak much English they will tell you or nod their head no. See if there is a leader of the group who is acting as translator. Slow your conversation and simplify it to fit their comprehension. Even those who speak no English may appreciate an offer to take their picture or touch an object. Just mime clicking a camera and ask photo? And they may say yes. Or hold out the object for them to take and feel.

ELEMENTS OF INTERPRETATION

2. KNOWLEDGE OF RESOURCE

Docents at Longwood Gardens are expected to develop and share their knowledge about the history, horticulture practices, plants, and unique elements associated with the various gardens. Knowledge of Longwood Gardens is based on specialized training, experience, personal background, and education.

You should develop your knowledge to a point where you can offer layers of interpretive information – from the basic “what” and “how” to an explanation of the “why.” You will want to tailor your information to your audience.

It is important to mentally prepare for an interpretative shift. Review your notes and manual and consider the direction your interpretation will take. Which area would you like to focus on? Select one or two. When sharing a hands-on object, try to connect it to broader themes such as heritage, garden display and design, or horticulture techniques that may be of interest to your audience. Preparation keeps conversations and group interactions lively and positive and gives interpretive objects more meaning.

Interpreters should develop a professional attitude about their volunteer work and have a respect for accuracy. Learn the information and facts and don't be afraid to say, “I don't know,” to a question beyond your knowledge. Guests will appreciate an honest, “I don't know,” over a guess. Make sure to try to find out the answer that will allow you to provide the information the next time you are asked.

Choose your sources of information with care. Books in Longwood's library are accurate and up-to-date, but some sources on the internet may not be correct. Longwood Gardens staff members are an excellent source of information. However, the expertise of individual staff members does not extend to all topics. Other volunteers may also be an excellent source of information. Ask around. Read a little. And then share what you learn with your staff supervisors and your fellow volunteers. Obtaining good, current information can be one of the challenges of volunteering.

During docent trainings, staff provides information and in-service training about the displays as well as regarding the topics and issues surrounding specific areas or gardens. Docent trainings are a great place to extend your Knowledge of the Resource, receive updates about Longwood Gardens, and get to know your fellow volunteers and staff.

ELEMENTS OF INTERPRETATION

Resources

- Docent trainings
- Docent Manual
- Map and Guide – way finding, events and current activities
- Staff – staff are happy to help but be respectful of their time and if they are in the midst of a job or meeting
- Garden Highlights – available on the website
- Library – you may take books out of the library or browse there
- Website – www.longwoodgardens.org lots of information is found here
- Blog - <http://longwoodgardens.wordpress.com/> great source of interesting stories
- Conservatory Information Desk – current events, the laptop here contains historic resources
- Heritage Exhibit in the Peirce–du Pont House – excellent source for history questions
- Take time to walk the Conservatory and look at the displays you have read about.
- Daily talks and tours led by staff and experienced volunteers throughout the gardens are a wealth of information.

ELEMENTS OF INTERPRETATION

3. INTERPRETIVE TECHNIQUES

Interpretive techniques are the different ways we share our knowledge with our guests. Conversation is the primary interpretive technique used by volunteers and allows personalized interaction with guests. Interpreters should utilize several interpretive approaches, such as asking guests questions, encouraging close observation of the garden elements, and sharing hands-on objects.

Techniques

- Roving interpretation
- Interpretive Conversation
- Use of Objects and Props

Each of these elements is discussed in the sections that follow.

ROVING INTERPRETATION

As members of the docent interpretive team you engage in informal interpretation. Your opportunities for interaction with guests are spontaneous and can occur anywhere in the space you are working in..

Roving interpreters move throughout the area they volunteer in talking to guests, highlighting interesting parts of our displays and sharing behind the scenes information. Their role is to spark the visitor's curiosity and help them to interpret what they see. It is a give and take flow of communication which is a positive learning experience for both guests and docent. When done well, this personal interaction between guest and docent leads to deeper connections between the guest and Longwood.

A volunteer at a desk or cart has interested guests come to them. But, many guests are hesitant to take that first step and may never walk up to a cart. A roving docent can connect with many more guests on a more casual level. They can engage the guest in an impromptu manner and interpret what the guest is looking at or something nearby which is worthwhile to share with the guest. A larger part of our displays can then serve as interpretive discussion points.

For the docent this means interpreting "on the fly" and engaging the guest with what they are looking at. Just as a guest may be hesitant to come to you, some volunteers hesitate to walk up to a guest to start talking.

Let's break it down into simple steps to make this less challenging.

1. **Identifying a likely guest** to engage is the first step.
2. Use **positive body language** and a warm initial opening comment to connect with them and determine their interest level.
3. **Fit your conversation to the guest's interest level.**

ELEMENTS OF INTERPRETATION

Each of these elements is discussed in the sections that follow.

1. Identifying a Likely guest

When walking through an area, be aware of all the guests. If you see a guest who looks quite interested in something, lingers over a display or plant, looks wonderingly around them or you overhear a “How do they do that?” or “Wow! Look at that!” then you have the potential to increase their enjoyment of that moment. Engage them with eye contact, a warm smile and a simple greeting.

Ask them if they have any questions. Introduce yourself. Our guests are generally happy to be here and pleased to be greeted with a warm smile. When you walk up to the side of an interested group, for example at the Organ viewing windows, take a moment for them to realize you are there. Then engage them in a similar manner. Never interrupt a conversation, just wait for a break before speaking up.

2. Determining the Interest Level of a guest

Every visitor responds differently to a roving docent. Some love the interaction and enjoy learning something new. They may even desire an extended interaction. Others prefer to enjoy the displays on their own.

Docents can learn a few simple skills to quickly assess the interest level of the guest and adapt their interaction for each guest.

Use your eyes to assess visual clues such as body language and eye contact.

A short reply to your warm welcome or greeting may indicate that they aren't interested. If a guest is glancing at their watch it's a tip that they won't have time for an interaction. Their eye contact or lack of it is one signal that they would prefer to be left alone. Then simply continue your walk or wish them a great visit and leave them to enjoy on their own.

On the other hand they may not have a question but sometimes a good question on your part can lead to good questions from the guest as you spark their interest. Questions are a great way to connect with guests. They can be used to assess a guest's interest or past experiences with Longwood Gardens or gardening. You never know if a guest is a casual visitor, musician, a garden pass holder or the director of the New York Phil. Your interaction with guests will be based on what experiences they bring to Longwood.

ELEMENTS OF INTERPRETATION

3. Fitting the conversation to the guests' needs

Be mindful that many guests have limited time to spend in any one space. Most of the time your connection will be short, engaging and over! Wish them a wonderful visit or help them find another highlight of Longwood before thanking them for visiting.

Some guests will really engage with you and you will have a longer interaction with them. Just take your cue from the guests. Remember to also be aware of other guests around you. They may be following your conversation and want to join in. Do you remember the old idiom 'Eyes In the back of your head'? It usually applied to your mother, a teacher or someone else who always knew what was going on behind them. That's a good skill for a docent to develop!

INTERPRETIVE CONVERSATION

Great personal communication is made up of three important elements: **words, voice, and body signals.**

Research indicates that only seven percent of our verbal message is communicated through words; 23 percent of our message is communicated through voice; and amazingly, body signals account for 70 percent of our message!

- **Words** - Effective communication involves choosing appropriate words. Words can make a person feel great or terrible, and can make a huge difference in shaping the attitudes of your audience. Choose words carefully. Consider the difference between telling someone they are "wrong" versus saying "Actually, a lot of people think that but ...," or the difference between describing a gardening task like weeding as, "grunt work," versus, "An effort that results in a beautiful display..."
- **Voice** - This is a vital tool in spoken personal communication. A lower pitched voice is generally more effective in interpretation. However, the volume of your voice should be loud enough for guests to hear you clearly. Speak with enthusiasm and vary the tone of your voice and avoid speaking too slowly or too quickly. Speak clearly without slurring or mumbling.

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- **Body signals** - these are important nonverbal cues that are part of the communication repertoire. They include:

facial expressions - for example, lowered eyebrows convey anger whereas a smile and raised eyebrows express enthusiasm

gestures - too many can be distracting but a few for emphasis are effective

posture - it reveals what you think of yourself and of your listener. For example, slouching conveys indifference to the world, crossed arms places a barrier between you and the guests. Try for the happy medium of poised and comfortably relaxed.

eye contact - thought by some to be the **most important body signal** Eye contact shows your audiences that you are interested in them and helps you gauge their interest level. Maintain eye contact throughout the group without focusing on just one person.

Much of docent interpretation is conducted through conversation. This lets the visitor lead the way but allows the personal style of the interpreter to shine. It is an informal exchange of ideas between two or more people. Even an informal conversation should have a beginning, middle, and end, or, in other words, introduction, content, and conclusion. This section discusses these elements.

The Introduction/Conversation starters

It is often up to the interpreter to initiate the conversation:

- Simply greet the guests. A warm, "Hi! Welcome to Longwood Gardens!" may open the way to conversations and interactions. A non-spoken nod or smile may have the same effect. Once guests realize they can talk with you, they usually will.
- Open with a question. This is perhaps the best conversation starter of all; for example, "Can you figure out how gardeners water all the plants in the Conservatory?" Questions are excellent tools for initiating conversations because they ask the other person to respond. There are several levels of questions; from simple yes or no questions to higher levels of open-ended, valuing, and feeling questions. Questions also help you "read" your audience to determine at which level to aim your conversations and what their interests are. By asking someone what they know about Longwood Gardens will help you determine what interests them and what to talk about.
- Share an interpretive object or prop. Most people are interested in taking a closer look at an object like a flower or hanging basket display. This experience can

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easily lead into a conversation. Objects also provide physical information to guests. They can smell the wonderful scent of a flower, or see how a hanging basket is made.

- Try a self-disclosing statement such as, "I love to just sit in the Conservatory. It's so relaxing." This is a way to equal out roles. Someone who is viewed as an "expert" may intimidate guests.
- Try a positive, personal statement like, "Great T-shirt!" This type of compliment makes the visitor feel special and recognized. It can often lead into a conversation because, like the greeting, an opportunity has been created.
- Listen for a visitor's comment that might provide you an entry into a conversation. If you approach them in an unassuming, unobtrusive manner, most guests will welcome an answer to the questions asked amongst themselves. "Excuse me, but I overheard you wondering how old the fountains are ..." guests who are having difficulty with a display, appear confused, or perhaps are just having trouble locating something on the map, will definitely welcome your input!

The Body of the conversation

This is your time to share information. Try to incorporate various interpretive techniques to keep the information exciting for yourself and your audience. **Don't reveal all the answers right away.** Get your audience to examine objects, make observations, and ask questions themselves. Having guests discover information for themselves will greatly enhance the impact of your interactions.

The middle of a conversation involves two activities, **talking AND listening.** You and the guests should share these activities equally or the conversation may end quickly. For example, if one person does all the talking, the other person may feel he/she is being lectured to; or if one person only listens and doesn't join in, the other participant may believe there is a lack of interest. **Try not to do all the talking, and ask questions to keep your audience involved.**

Remember to use the all-important **pause** in your conversation. It can signal the end of a thought, give an idea time to sink in, and also provide impact to a statement.

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Tap their emotions. Explore the emotions and opinions of the audience. “Do you find the Conservatory beautiful or elegant?” Emotions and attitudes shape our perceptions and by helping guests understand this, we can positively influence them.

The conclusion/ Ending the engagement

Endings provide closure to an interpretive encounter. The best endings encourage guests to see another display, like the Italian Water Gardens, or areas that build on the topic or interest of the visitor. Another simple method to ending a conversation might be, "Bye, hope you enjoy the rest of your day at the Longwood Gardens" or "Please come back again for a future display". Let people know that you enjoyed conversing with them and leave them hoping for more interpretive encounters along the way.

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USING OBJECTS OR PROPS

Often you will have a lot of “tools” or props to help you tell your stories. Objects can have a power greater than words. They can make the story more concrete. Guests can touch and feel what you are talking about. They can also help engage guests in interesting dialog. For example, it is much easier to show how gardeners efficiently water the plants in the Conservatory by revealing the hoses contained in the floor. Finally, many guests may find their Longwood Gardens experience more memorable if they had the opportunity to touch or closely examine plant or item not typically accessible to the public.

When a cart is part of your interpretative location use the objects on the cart to engage our guests. They can passively look at and touch them if you happen to be away from the cart but it is much more meaningful if you explain, and create connections for them between the object, Longwood and them. Don't hesitate to carry some props with you when roving.

Here are some tips for object use:

- **Stimulate different senses with objects.** Most of the objects used are intended for guests to touch or smell or scrutinize closely. Encourage them to use different senses while examining these objects, “Can you see the column on this orchid?” The visitor who handles objects will have a better understanding of textures or structures that help the plant or display. Remember to take a break from speaking when giving your audience a chance to observe and handle objects.
- **Relate objects to various elements in the display.** Connect the props to the display. This makes the prop and display more fascinating. Use them to point out unique features or display elements. Be sure that guests can see both object and your connecting point of interest. “Here is a clump of dried moss. Can you see how this is used to line the hanging baskets?”
- **Use objects to elaborate on a theme.** Use any of the objects as the basis for a discussion or conversation. There are multiple directions this conversation can take – gardening techniques, heritage, and display. Objects should support a cohesive theme or idea, rather than act merely as eye-catchers.

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A VARIETY OF INTERPRETIVE APPROACHES

Learning is a complex process and people learn in many different ways. Because of this, interpreters need to be creative and incorporate a variety of approaches into the body of the conversation. Listed below are examples of different approaches that you can use in your interpretive repertoire.

- **Tap the five senses.** Encourage guests to experience textures and smells as well as things they can see. “Can you smell the light fragrance in the Acacia Passage?” Or, point out the push-cart tracks imbedded in the pathways of the West Conservatory, helping guests understand the heritage and history of Longwood Gardens and its horticulture practices. Guests may gain an appreciation for what they at first thought was just an old track.
- **Share an anecdote or story.** Kept short, a personal, positive, and relevant story can be an entertaining and effective way to convey information. As you volunteer, you will have many unique experiences that can be used as interpretive anecdotes.
- **Encourage your audience to work together.** See if they can work together to answer a question about why the pipes are bent for example. Or, you might ask a family to look at the fountain at the end of the Exhibition Hall (the former orchestra pit) and discern its original use. If they’re having trouble, give them hints about the dinners and parties that took place on the Fern Floor, and that orchestras were a part of these events.
- **Discovery** guests find information meaningful if they discover it themselves. Ask guests if they can see any difference between a Palm and a Cycad in the Palm House. Ask them to point out the various features that allow air circulation or trap heat and humidity.
- **Use gestures** Interpretation should involve movement other than with the mouth (talking)! Use gestures to make your point. For example, use your hands to demonstrate proper pruning techniques and tool use.

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A few last points –

Share a sense of wonder

Wow your guests with

- A good story
- Neat facts about amazing, unusual, surprising, wondrous or shocking things
- Cool technical information shared in an easy to understand manner using simple language and easy to understand metaphors

What they could care less about

- Lots of numbers and lists of facts
Did you know that quoting numbers turns on the analytical part of the brain and turn off the creative side of your brain?
- Longwinded stories

Remember we don't have to share all our great stories at once. Let the visitor lead the way; ask them questions and let them answer, and give them the opportunity to ask for more! Inspire wonder and curiosity and hopefully they will be back again!

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HOW TO BE A GREAT DOCENT

1. Be enthusiastic- your passion for Longwood can inspire your guests
2. Know your stuff – study your notes before you come in. The more you know about the topic, the more your confidence will grow.
3. Know when to say I don't know. Do your best to find an answer but remember, unanswered questions can be a positive way to lead guests toward further inquiry and research.
4. Know your audience – tailor your comments to the guest's interest and background
5. Know the art of asking good questions.....and waiting for an answer!
6. Be a good listener
7. Use your props
8. Be confident– smile and make eye contact
9. Take pride in what you do and the important role you play.
10. Send guests on their way with smiles – on your face and theirs and encourage guests to enjoy other parts of Longwood.

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Tips of the trade from your fellow docents.....

- ✓ ***“Leave your troubles at home”*** – Many of you have expressed the idea that volunteering is a get away from our daily stress. Carry that thought a little further and remember that this is a getaway for our guests too. Make sure that your interaction with guests is always a positive one whether talking about Longwood Gardens, staff or what a guest shares with you helps you and them get away from it all and have a really positive experience.
- ✓ *Review your materials the morning or night before you will volunteer. It certainly gives you a knowledge comfort level which is very helpful.*
- ✓ *Use the Scoop to review what is up and coming in the next week’s schedule.*
- ✓ *Don’t stay in one place. Check out the entire conservatory first and engage in conversation along the way. Find out what has changed since your last visit.*
- ✓ *Put notes you want to use that day into a folder instead of carrying around your large binder. The complete binder is always on the cart if you need it.*
- ✓ *A “smile”, “hello”, “good morning” is your first step in creating an interpretive opportunity. You can tell immediately if a guest wants to engage in conversation. Sometimes the conversation isn’t about the plants but about their attire or where they are from or if this is their first visit to Longwood.*
- ✓ *Get children involved – get physically down to their level and ask a question –have them use a prop – for example, use the wooden flue to create sound.*
- ✓ *So many times the person taking photos doesn’t get in the photos. Always ask, “Would you like me to take your picture?” You will put a big smile over their face allowing them to appear in a photo taken at beautiful Longwood Gardens.*
- ✓ *Don’t worry if you are unable to answer every question, most guests are just happy that you are interacting with them. You can always ask a gardener or consult your notes and catch up with the guest later, or take down their name and we will email the answer.*
- ✓ *Walking through Longwood Gardens I find that a big smile and eye contact does indeed introduce me to many wonderful guests. Even if all we exchange is that smile and “Good Morning” I am the better for it and I think they are too.*

TOP 15 Quick Facts about Longwood's Organ

1. The Longwood instrument is the biggest residential organ in the world. It is an excellent example of a symphonic style organ.
2. The organ is four stories high and weighs 55 tons.
3. The organ originally cost \$122,700 to build. The restoration of the organ from 2004-2011, cost about \$8.7 million.
4. The Organ console is just the "cockpit" that controls the 10,010 pipes behind the fabric wall. It can be floated on a cushion of air to be moved around the Ballroom.
5. The sound from the Organ comes through the pink fabric walls which block very little sound.
6. Each pipe sounds only 1 note of a certain pitch---the longer the pipe, the lower the pitch
7. The organ has 9 chambers and 10,010 pipes.
8. The organ consists of both flue (like a flute) and reed (such as the vibrating reed of an oboe).
9. In addition to 10,010 pipes that produce wind-blown sounds like flutes, oboes, clarinets, and trumpets, the organ includes a full range of percussion instruments and a nine foot, Weber grand piano that are controllable through the organ console.
10. Each pipe is either a FLUE (like a flute) or a REED (with a vibrating reed like an oboe) The organ pipes are made of either metal or sugar pine wood.
11. Organ concerts have been a regular feature of Longwood Gardens since 1921. Mr. du Pont had an official staff organist on staff.
12. The Ballroom was built to house the Organ.
13. The new organ console resembles the original 1929 Aeolian console, but it is filled with the latest in computer controls.
14. There is a 60-horsepower electric blower in the lower Conservatory basement level, which is augmented by a 10-horsepower blower for some of the louder pipe ranks.
15. The organ chambers are climatically controlled and are kept at 50% humidity and 70 degrees Fahrenheit, year round in order to reduce the need for tuning.

Green and Pleasant America

An article in three parts about the Longwood Organ

For *The American Organist*

By Jonathan Ambrosino

PART THREE

NELSON BARDEN

Given current regard for the American orchestral organ of 1890-1940, it is easy to forget just how out of fashion the style had become by the mid-20th century. Not merely bad, such instruments were seen as constitutionally flawed, the inevitable dead-end from the giant wrong turn that was the 19th century. Some orchestral instruments were spared through neglect and economy, others were rebuilt beyond recognition; many were scrapped altogether. The best of what remained, however, continued to find audiences through sheer appeal.

Beginning in the 1970s, primarily with the work of Skinner, musicians and technicians alike began to champion the once-dismissed style. Along with Edward Stout in San Francisco, and Nicholas Thompson-Allen and Joseph Dzeda at Yale University, Nelson Barden was among the first to adopt a new approach to electro-pneumatic organ restoration. What had been mere rebuilding was elevated to an act of greater significance, in which the organ interior was treated not as a closet full of pipes, but as an object of industrial beauty.

Smaller jobs in the 1970s led to important work at Boston's Church of the Advent (the first American use of long-lasting chrome-tanned leather), and eventually larger projects: two player organs for Boston University (1929 Skinner, 1930 Aeolian), the renovated 1921 Skinner at Boston's Old South Church, the 1929 Skinner at Church of the Good Shepherd in Jacksonville and the 1937 Aeolian-Skinner at Plymouth Church of the Pilgrims in Brooklyn Heights. The firm's Boston University workshop became a pilgrimage destination for builders and players alike, particularly during the years 1984-1994, with both player organs

picturesquely restored and designed for public viewing.

Barden's championship of the Aeolian aesthetic stemmed from decades of interest in a variety of automatic musical instruments. His passion for Longwood grew from a conviction that Aeolian's organs had been misunderstood, and he saw an opportunity for the company's *magnum opus* to be treated with proper reverence as one of the major achievements of its era.

SURVEY AND MASTER PLAN

At Longwood, Barden's first task was to survey existing conditions over a multi-year period and draft a comprehensive master plan. His study extended beyond the organ proper to consider all aspects of environment and programming. Back in Boston, Barden undertook research on Aeolian pitman chests (a design still somewhat experimental when Aeolian adopted it in 1928) to understand long-term aging and structural issues. He studied how replicated magnets might reclaim original action speed and repetition. He considered how this giant, façade-less instrument might be made more visible. Along more conventional lines, he suggested a new console to replace Möller's 1959 model, various approaches to the pipework, and ideas for a sophisticated player system to restore the organ's self-playing component with modern flexibility. Reworking the blower room would be essential, as well as improving climate control to avoid the severe temperature and humidity swings that had plagued both mechanism and tuning. At its centerpiece, Barden argued, any project should revere and restore the organ's 1930 musical state. After five years of research and evaluation, Barden submitted his findings in 2002.

Concurrent with Barden's survey, a new console closer in spirit to the original, evolved as the project's first phase. Barden, Colvin Randall of the Longwood staff, and Wanamaker Grand Court organist Peter Conte all served as advisers to this effort. Built by the late Robert Turner of Hacienda Heights, California, the solid walnut console incorporates tilting tablets in side jambs in the spirit of the 1930 Aeolian console. The console was delivered in May 2001, and installed for Mr. Turner by Richard Houghten, who also introduced a new solid-state control system.

ORGAN MUSEUM

While the Longwood organ has always been audible to the visitor, the console has been its only outward visual manifestation — a diminutive ambassador for such a large instrument. Guided by staff historian and author Colvin Randall, Longwood hoped not merely to renovate the organ but to draw more people into the entire experience, to better see it and understand its workings. Inspired by Barden's installation at Boston University (an amalgamated residence organ in a concert space, visible through glass from a pedestrian walkway), du Pont family member Terry Tobias and Randall envisioned the back wall of the Longwood organ's lower level treated in similar fashion.

The Organ Museum, opened in 2005 along with the restored Ballroom, has become a major attraction. The entrance corridor features a compressed timeline of organ history in text and pictures. Rounding the corner reveals the Pedal, Choir, Great and String departments behind two-inch-thick one-piece glass. The 1959 Möller console is displayed both as artifact and teaching tool. Further panels recount the history of music at Longwood, Pierre du Pont's dedication to the arts, and other archival imagery. An organ demonstration unit with sample pipes and percussions has captured the attention of younger, button-loving visitors.

As focus turned to the project itself, Barden removed himself as consultant in order to participate in a general bidding process. Curt Mangel (Curator of the Wanamaker Grand Court Organ) and Jack Bethards (President of Schoenstein & Co.) guided Longwood in that procedure. Mr. Mangel stayed on as project consultant, helping with planning, museum, fire suppression, climate control and administrative support. Barden's firm was selected as restorer in spring 2004.

The organ is divided into nine sections, each mechanically and architecturally independent, which helped make the job approachable. Longwood management facilitated the work with a complete on-site workshop and storage facility, as well as crew housing. Several technical aspects of the job are believed to be unprecedented. Working with Barden, Kimber-Allen in England replicated Aeolian's bakelite magnets with a few modifications; since the original Aeolian

design had been modified by Aeolian-Skinner into a version used in hundreds of that firm's organs, other projects have also made use of these new units. The Longwood organ now has misting fire-suppression of a kind originally found on cruise ships. The system employs nitrogen-charged water misters to extinguish any fire while leaving only a dewy residue, rather than the potential deluge of traditional sprinklers. In an approach reminiscent of high-end vintage automobile restoration, an entire second organ was purchased, not only to supply ranks Möller had replaced in 1959 but also certain mechanical items. That instrument, Aeolian Opus 1747 (also finished in 1930), was built for the Westchester County Center in White Plains, New York. Though only 69 ranks compared to Longwood's 146, Op. 1747 was nevertheless designed along similar heroic lines and contained all but one of the missing Longwood ranks, built to identical construction details.

The project began in earnest July 8, 2004, with the protection of all windchests and removal of all pipework except the lefthand Pedal (First Diapason, First Bourdon and Violone, and their respective 32ft octaves). Temporary airtight walls were erected at the front and back of each chamber to permit demolition of the original masonry and installation of the glass walls.

PERSONNEL

In undertaking the Longwood project, Nelson Barden Associates relied upon a coterie of trusted subcontractors. One is Gary Phillips of GHP Associates in Attleboro, Massachusetts, specialists in reservoir rebuilding and other parts replication for electro-pneumatic organs. Responding to experience with other organs, and taking into account the condition of those at Longwood, GHP rebuilt or constructed anew the Longwood organ's 37 reservoirs. Broome & Co. LLC, the father-and-son team of David A.J. Broome and Christopher J. Broome, took charge of reconditioning the 35 reed ranks, meticulously documenting these stops as well as referring to their Duke and White Plains counterparts for input. At first with Nelson Barden Associates, and then from his own shop, Joseph Sloane restored all the tremolos and swell engines. Richard S. Houghten of Michigan, who often serves as an industry savior for electrical matters, handled all electronic control work, including handy tuning keyboards in each division.

Houghten and his assistant, Vladimir Vaculik, have since carried out further console modifications.

All along, key support of the Barden shop came from Spencer Organ Company of Waltham, Massachusetts. Spencer President Joseph Rotella apprenticed to Nelson Barden starting in 1991, and established his own business in 1995 to support work of the Barden shop and other clients. From 2000 forward Spencer took on its own increasingly large-scale projects, including Calvary Church in Memphis (1935 Aeolian-Skinner) and First Methodist Church, Oak Park, Illinois (1926 Skinner). In 2006, when the Longwood job got underway in earnest, Spencer's workforce was heavily engaged in all aspects, including disassembly, installation, releathering and flue pipe restoration. By prior arrangement, in 2008 Spencer assumed contractual responsibility, managing the project from that point. Nelson Barden Associates remained actively involved in restoration of the Percussion division, and Nelson Barden was retained as consultant to the project, whose parameters he had defined and whose most visible aspects bear his trademark.

PROGRESS AND SOUND

The String division was reinstalled first, in November 2007. That department was used four times daily for Longwood's annual Christmas show, and again the next year. By June 2009, the Choir, right Pedal (Phonon, Second Diapason and Bourdon, Bombarde), and half of the Great were back in use, when Dr. Steven Ball accompanied the silent film "Hunchback of Notre Dame" for the annual convention of the Guild of Carilloneurs of North America. By January 2010, the rest of the Great, the entire Swell and the four-rank Fanfare were once more playable, showcased by Peter Conte at an interim celebratory concert for Trustees and guests on January 16, 2010. By November 2010, everything but the Weber concert grand was installed and playing. Tonal finishing, undertaken by Daniel Kingman and Jonathan Ambrosino, has run to some 45 weeks, with initial work as individual departments were brought into use, and a second consideration of the entire instrument with the console in the center of the Ballroom.

A certain mythology surrounds the task of tonal finishing, but in an unaltered organ the task is relatively straightforward. Cleaning returns most of the pipes to their original voice, while reasoned deduction from the pipes themselves often guides any initially unclear situation. At Longwood, many ranks fell logically within this approach. Inevitably, a degree of interpretation comes into play where reeds have been reconditioned, Hoyt metal ranks have aged into a different tonal state, certain ranks have been reregulated along the way, and an immense palette makes less formulaic the precise relationship of one stop to the next. Apart from the Duke Chapel organ (itself subject to some reworking by Aeolian-Skinner in 1948), no other Aeolian could guide precisely how this organ sounded in 1930. Modern choices can never be exactly those the voicers made in 1930. However, experience and research help guide intuition to resolve original material while blending in vintage replacements.

The Great has the greatest degree of tonal reconstruction, having lost the First and Second Diapasons, First and Second Octaves and the original five-rank Mixture in 1959. For the 8ft Diapasons and First Octave, ranks of identical scale and construction details from the White Plains Aeolian were substituted. The White Plains Swell IV Mixture had a complete 4ft Octave, one note smaller than Longwood's Great Second Octave and the most suitable candidate. The White Plains Great V Mixture was a unison-and-quint stop; it served as the basis for Longwood's new-old Mixture, supplemented with scale-matched pipes from the White Plains Swell Dolce Cornet and Choir 8 Viole for tierce and septième pitches. In the Choir, Barden located a Gottfried Saxophone to replace the original (itself probably sourced from Gottfried in 1929); the White Plains Clarinet was restored and transferred to Longwood; and Chris Broome chanced upon a lone 8ft octave of an Aeolian residence organ oboe, used to return the Choir Oboe d'Amore to unison pitch.

REBIRTH

The organ was rededicated in a grand weekend celebration February 4-5-6, 2010, introduced in duplicate concerts by Peter Richard Conte, playing works of Herbert, Wagner, Dupré, Swinnen, Elmore and Strauss. Informal concerts by Marc Cheban, Don Kinear, Rudy Lucente and Justin Hartz rounded out a

weekend with special museum tours, demonstrations of the organ's computer player by Sean O'Donnell, and a "touch table" of organ objects that Spencer Organ Company devised for younger visitors.

Since that time, the organ has been heard in two evening events (Hector Olivera and Cameron Carpenter) and several informal Sunday afternoon concerts. Docents employ the computer player three times daily in demonstration concerts of 15-25 minutes' duration. Last March, the Mid-Winter Seminar of the American Institute of Organists took place at the Longwood organ shop, as a hands-on workshop for electro-pneumatic restoration. Peter Conte demonstrated the Aeolian after a multi-course dinner reminiscent of the old du Pont days.

EPILOGUE

In 1929, when the Longwood contract was signed, certain organbuilders understood that the business outlook might soon be bleak. But Aeolian was already in trouble, as the 1927 stock market crash hit the luxury market hard, and sales of residence organ with it. In a move that today might be called "diversification," Aeolian's expansion into church, concert and theatre work was all about survival.

Though impressive at \$122,700, the Longwood contract validated Aeolian's stylistic expansion, proclaiming a readiness to build something other than parlor organs for the rich. But apart from finances, the project must have been a happy one. Swinnen and du Pont were ideal clients, unconcerned with expense and wanting only the best. Mr. du Pont, the business titan with a shy man's reticence who loved filling Longwood with smiling faces, brought the entire Aeolian organ staff to hear their work and enjoy supper.

There was something of that same spirit in the present project. Those who have worked on this renovation felt fortunate indeed, not only in the work itself but for extended time spent at this remarkable place. As an institution, Longwood is a bastion of the improbable: where else do 146 ranks speak through silk brocade into a gilded ballroom and a conservatory beyond? Longwood is proof that the

improbable can embody the incomparable. For us, as for the Aeolian Company, this has been a happy job indeed.

Organ Demo Programs – Phonetic Pronunciations

Organ Program A:

- 26. *Aria*, Composer: Firmin Swinnen, Organist: Peter Richard Conte
- 66. *March of the Toys*, Composer: Victor Herbert, Organist: Peter Richard Conte
- 28. *Moonlight Music from Capriccio* [Caprishio], Composer: Richard Strauss, Organist: Peter Richard Conte
- 45. *Danse Macabre* [Macob], Composer: Camille Saint-Saëns [Camille San-Sahn], Organist: Ken Cowan

Organ Program B:

- 21. *Soire d'Automne* [Soir de Autom], Composer: Firmin Swinnen, Organist: Peter Richard Conte
- 15. *Finale from Ballet Suite no. 3*, Composer: Henry Hadley
- 17. *Liebested* [Leebestod] from *Tristan and Isolde* [eh-soul], Composer: Richard Wagner [Vagner], Organist: Peter Richard Conte
- 10. *William Tell Overture*, Composer: Giacomo [Gia-chino] Rossini

Organ Program C:

- 8. *Prelude to Act III of Lohengrin* [Low-en-grin], Composer: Richard Wagner [Vagner]
- 13. *Bacchanale* [Baak-nal] from *Ballet Suite no. 3* Composer: Henry Hadley
- 29. *In a Persian Market*, Composer: Albert Ketelby, Organist: Brian Jones
- 46. *Ride of the Valkyries* [Volkcrees], Composer: Richard Wagner [Vagner], Organist: Ken Cowan

Organ Program D:

- 5. *Grand March from Aida*, Composer: Giuseppe Verdi AND *Rose Marie*, Composer: Rudolf Friml [Frimel]
- 44. *Variations*, Composer: Niccolò Paganini [Pag-an-ini], Organist: Ken Cowan
- 9. *Texas Foxtrot*, Composer: David Guion [Guy-an]
- 1. *Thunderer March*, Composer: John Phillip Sousa [Suzza]



THE MUSICAL HISTORY OF LONGWOOD GARDENS

Music has been a long-standing tradition at Longwood Gardens, dating back to Pierre S. du Pont's boyhood delight in the Performing Arts. Pierre S. du Pont (1870-1954) played with a toy theatre (designed by boyhood chum painter Maxfield Parrish) as a child and, beginning in college, attended theatrical performances whenever possible.

In 1913 he helped establish the professional DuPont Playhouse Theatre, which still operates in Wilmington, Delaware, and that same year he built Longwood's Open Air Theatre. For 45 years Pierre du Pont presented large-scale public and private entertainments both indoors and out at his beloved Gardens, a tradition that continues today.

Over the years, our performance lineup has expanded significantly from a handful of events in the summer to an impressive year-round schedule that includes local artists, Grammy-award winning musicians and world-renowned dance ensembles.

Pierre loved music. He acquired two Steinway concert grand pianos and several smaller pianos including a player piano. He amassed a large sheet music collection, and, as early as 1908, Victor Talking Machines (record players). He owned a pump organ with a roll player. When he created Longwood's Conservatory, he installed a 3,650-pipe organ then replaced it with a 10,010-pipe instrument. He hired a staff organist and over the years hosted about 1,500 organ concerts. Outdoors, he built a Chimes Tower that played familiar melodies.

These resident instruments and performance locations remain cornerstones of Longwood's Performing Arts programming, which presents world-class artists in unparalleled settings. Today Longwood continues to present a wide ranging selection of performances year round.

THE MUSICAL HISTORY OF LONGWOOD GARDENS

THE CHIMES TOWER

Pierre du Pont constructed Longwood's 61-foot-tall stone Chimes Tower based on a similar structure he had seen in France. Twenty-five tubular chimes were installed in the upper tower chamber and a switch was installed in the Peirce-du Pont House so he could activate the chimes from his residence.

In 1956, the original chimes were replaced with a 32-note electronic carillon.

In February 2001 the Chimes Tower was renovated to accommodate a new 62-bell carillon in the top chamber. The roof was demolished, the bells and frame were assembled and carefully lifted in by crane, and a new concrete roof was installed.

The upper portion of the tower is closed to the public (except after scheduled live concerts by a carillonneur), but the lower stairway is open for public use. Video monitors show the carillonneur at work during live performances, or a video on how the instrument works at all other times. In addition to live concerts in the summer and fall, the carillon rings mechanically every 15 minutes from 9:00 am-5:00 pm (until 6 pm during the summer). The carillon plays tunes on the hour on weekdays and on both the hour and half hour on weekends.

THE LONGWOOD GRAND PIANO

INTRODUCTION

The Longwood Concert Grand Piano was purchased by Pierre du Pont from Steinway and Sons in 1923. Pierre du Pont was an amateur pianist and had a great love of music and all the performing arts. He wanted a finely crafted instrument that he, his family, friends, and visiting artists could use to create beautiful music. This piano is one of several owned by Pierre du Pont.

HIGHLIGHTS

- The walnut veneer finish was specially ordered to match the walnut paneling of the Music Room.
- During its long history, the Longwood Concert Grand piano has been used for formal balls, dinner dances, and voice and choir recitals.
- This instrument is also used regularly by the great artists who perform here today throughout the year.
- State-of-the-art computer technology was recently added so guests can hear the piano auto-play and reproduce the exact performances of famous pianists.

PIANO HISTORY

In 1923 Pierre purchased this 9-foot Model D Concert Grand Piano from N. Stetson Company of Philadelphia, the local Steinway dealer, for \$3,100. His piano collection eventually included another 9-foot Steinway grand piano, an Astor Piano, one of the oldest pianos in the United States, and the 9-foot Weber concert grand piano which is part of the Longwood Organ.

Pierre purchased piano arrangements of at least 65 Sousa marches. In 1924 John Philip Sousa wrote, "I feel proud that you think enough of my marches to make a collection of them and will send you copies of all that come out in the future, just as they appear." Sousa's 70-piece Band performed afternoon and evening concerts at Longwood annually in 1922-1926, 1928, and 1930, totaling 14 performances.

From earliest youth Pierre wanted to try his ability as a musician.

"My family's piano was always closed and I dared not risk opening it. Finally one day to my great delight I discovered the cover open and the keys in view. Cautiously I pressed the keys and produced what I thought a fair repetition of the melody [Little Brown Jug] in an extreme pianissimo. This feat of daring and adventure was never repeated until after we moved to Philadelphia when I ventured to try the piano again at [the] age of twelve." Why this secrecy? "My father actually disliked music. To him it was so much noise and

THE LONGWOOD GRAND PIANO

neither rhythm nor tone seemed to touch him. He had frequently said in my presence that no man could amount to anything if he...played on the piano....Piano playing in itself was damning and I felt that having touched the keys was sufficient to draw down parental disapproval."

Pierre du Pont

After his father's death in 1884, Pierre enjoyed keyboard activities. He rented a piano for his college room at M.I.T. In 1902 in Wilmington, he joined the Tankopanicum Musical Club as its pianist. This amateur ensemble of DuPont family and Company workers was conducted by Pierre's cousin, Alfred I. du Pont (1864-1935)

Pierre self-assessed his pianistic talent in 1932:

As to my own ability as a musician, I confess to a definite knowledge of the piano, one that leads me to attempts on any kind of music, regardless of its difficulty, with consequent suffering on the part of those who are obliged to hear my efforts at interpretation. It is fortunate that my residence is far removed from neighbors.

During Pierre's lifetime the Music Room Steinway was used to accompany recitalists (especially operatic singers) for concerts and society orchestras who played for parties. Some years it provided background music during the annual Christmas party vaudeville acts that delighted employee children thru 1942. There weren't many solo recitals, since the organ was the star performer for that every week.

After Mr. du Pont's death in 1954, the Music Room Steinway was infrequently used and eventually the soundboard cracked. It was remanufactured in 1979 by Willis Snyder and son David of Robeson, PA, who installed a new soundboard and brought it back to its former glory.

In 1998 additional work was done on the Steinway, including a new pin block and new strings. A second complete rebuilding took place in 2009 by David Snyder, when the actions and dampers were remanufactured. At the same time, an LX Live Performance system was installed out of sight beneath the piano.

This piano continues to be used as a live concert instrument for artists such as Marian McPartland, Leon Bates, Haochen Zhang, and Olga Kern.

THE LONGWOOD GRAND PIANO

THE PERFORMANCE RECORDING SYSTEM

This LX system permits concert-quality computer playback of more than 250 hours of recorded music (by Gershwin, Rachmaninoff, Gould, etc.). The player receives wireless signals from a nearby laptop, using iTunes to categorize the music. The solenoid under each piano lever has 1,020 degrees of dynamic expression, and each pedal has 256 positions, permitting amazingly lifelike performances. This state-of-the-art system can reproduce the most subtle of keyboard and pedaling effects found in great piano performances. Websites with further information about the LX system:

<http://snyderspianoservice.com/?page=lxplayer>

<http://www.live-performance.com/index.html>

The piano is tuned on a regular schedule and before each live performance. The Longwood Grand Piano has a built-in dehumidification system

STEINWAY PIANOS

- Pianos like the Longwood Concert Grand are built by hand in the Steinway Factory and take more than a year to build. Methods and materials developed over a hundred years ago are passed down through generations to create new master craftsmen to build Steinway pianos.
- 12,116 parts make up a Steinway piano.
- Different parts of the piano require different types of wood for their unique characteristics – strength, flexibility, tone and sound. Each piece of wood is hand selected. What woods are used in Longwood's Grand Piano?
 - Ponderosa Pine: light and flexible wood - Used in piano keys, ribs that support soundboard
 - Tulip Tree: resists moisture - Used in case parts that are covered with a veneer
 - Spruce: Straight, Close-Grained and Elastic - Used to make soundboards
 - Black Walnut: Dense, Dark-Figured Grain - Used for a beautiful finish
 - Sugar Maple: Durable and Strong - Used in tiny action parts and in the rim
- The spruce soundboard is the heart of the piano. It vibrates making the strong, resonant tones that are carried to our ears. The soundboard is slightly thicker at the center and thinner at the edges.

BALLROOM

INTRODUCTION

Pierre du Pont loved the performing arts and his desire to share his enjoyment with others was the reason for the construction of the expansive Ballroom in 1929. Designed by Wilmington architect, E. William Martin, it soon became the home for Pierre du Pont's custom built Aeolian organ. The Ballroom re-opened in October 2005 after extensive renovations and serves as a venue for concerts, lectures, dinners and gala social occasions.

HIGHLIGHTS

- The pink damask walls on the north side of the room vibrate when the organ's 10,010 pipes, hidden behind them, are played
- When the organ is played, glass windows on the ballroom's south side can be opened to allow the music to filter into the Conservatory.
- The suspended ceiling is comprised of 1,104 panes of intricately etched, rose-colored glass. The panes were designed by the E. William Martin architectural firm, Wilmington, DE. Originally, there was a greenhouse roof above the ceiling. However, in 1979, a conventional roof was installed to enable the room to be darkened in the daytime as well as to prevent heat loss. Therefore, it is lit from above with artificial light to showcase the beautifully etched glass.
- The two, custom designed, brass and crystal chandeliers displayed in the Ballroom are each 600 pounds and were purchased in New York. In order to clean them, they are lowered.
- Measuring 103 ft long by 35 ft wide, this room is large enough to accommodate up to 350 guests for a sit-down dinner when dozens of small round tables are set up.
- The original floor of the Ballroom was fashioned from Army surplus, World War I gunstock blocks. It was replaced during renovation of the Ballroom that began in 2001. A few pieces of the original floor were saved for the archives, but the original supplier could not be found. Therefore, in an effort to both preserve the story and be consistent with building materials, the replacement floor was supplied by a Kansas dealer who happened to specialize in manufacturing wooden gunstocks out of American black walnut.

BALLROOM

INTERPRETIVE TIPS & PROPS FOR THE DOCENT

Ask Guests if they could imagine dancing in this beautiful space or dining at Pierre du Pont's 72-foot long table.

Share the following story:

According to Longwood historian, Colvin Randall, "Mr. du Pont ordered a 72-foot long banqueting table with 76 chairs, and this was of course sectional; but when you put it all together, it ran almost the entire length of the Ballroom. Longwood still has it."

Encourage them to enter the Pipes Gallery behind the ballroom to see our amazing organ pipes.

Encourage guests to return for one of our Performing Arts events, or special dining events in this beautiful, intimate setting.

Point out the gorgeous, glass ceiling. It originally was completely glass until 1979 when a solid roof was added.

MUSIC ROOM

INTRODUCTION

The Music Room was used for private entertaining by Pierre and Alice du Pont. This elegant room offered a domestic retreat for the du Ponts from the expansive greenhouse.

HIGHLIGHTS

- Today, Longwood uses this space for special exhibits, small lectures and receptions.
- Watercolor and pencil portraits of Pierre and Alice du Pont hang on the east and west walls of the room. Alice du Pont arranged to have the portraits painted by Savery Sorine, a French artist who painted portraits of wealthy patrons. They were completed in 1926.
- Built in 1923, the Music Room has walnut and silk paneled walls, teak floor, grand fireplace, and an elaborate molded and painted plaster ceiling.
- It was designed by Conservatory architect J. Walter Cope.
- It was renovated and re-opened in October 2005.
- Pierre du Pont had a Steinway walnut-veneer concert grand piano built for this room and it is still in use today. Before the Ballroom was built in the early 1930s, the organ console was also in this room.

INTERPRETIVE TIPS & PROPS FOR THE DOCENT/HISTORY

Encourage Guests to look up and appreciate the elegant ceiling and detailing around the fireplace.

Use this as an opportunity to talk about the fact that Pierre du Pont had the Conservatory open to visitors during his lifetime. This was his private space where his guests could arrive at the double rear glass doors.

Encourage guests to imagine themselves during Pierre du Pont's lifetime and what it would be like to use this space for entertaining.

PIERRE DU PONT'S STEWARDSHIP – LONGWOOD GARDENS

- 1870 – Pierre du Pont, born in Wilmington, DE at family home, Nemours, on January 15th.
- 1890 – He graduates from MIT with a degree in chemistry
- 1902 – He becomes treasurer of the DuPont Company, incorporates the company with two cousins, Thomas Coleman (TC) and Alfred I.
- 1906 – Pierre du Pont purchases Peirce's Park in Kennett Square, PA to save the century old Peirce arboretum.
- 1907 – He plans and plants first garden at his PA property, which he names 'Longwood'
- 1909 – Pierre du Pont appointed acting president of Du Pont Company during TC's illness. First addition to house at Longwood to modernize adds heat, electricity and plumbing. First Garden Party held at Longwood.
- 1913 – He adds a large addition and glass house to existing house at Longwood.
- 1913 – He builds Open Air Theatre at Longwood.
- 1914 – Longwood is incorporated.
- 1915 – Pierre marries first cousin Alice Belin.
He becomes president of DuPont Company.
- 1917 – Pierre du Pont begins building Kennett Pike (Rt. 52) between Wilmington and Hamorton, PA.
- 1919 – Construction starts on the main conservatory complex at Longwood.
- 1921 – Conservatories open in November.
- 1924 – He adds the Music Room onto the Conservatory.
- 1925 – Pierre du Pont builds the Water Garden, now called the Italian Water Garden.
- 1927 – Pierre reconstructs the Open Air Theatre.
- 1928 – Azalea House (now known as the East Conservatory) constructed.
- 1929 – Work begins on the Ballroom and the Main Fountain Garden (Pierre Du Pont's term was the Electric Fountains).
Firmen Swinnen supervised the building of the Aeolian Organ.
- 1937 – The Longwood Foundation is incorporated.
- 1950 – Pierre hosts the 150th family reunion at Longwood.
- 1954 - Pierre du Pont dies in a Wilmington hospital at the age of 84 on April 5th.

LONGWOOD GARDENS AS A PUBLIC GARDEN

- 1956 – Longwood’s first Visitor Center and picnic area open.
- 1957 – Desert House and first Water Lily Display constructed.
- 1958 – Cascade Garden and Tropical Terrace House constructed for better guest traffic flow.
- 1960 – Rock Garden (now Hillside Garden) constructed.
- 1962 – New Visitor Center opens.
The first Christmas Tree Lane lighting display occurs.
- 1966 – Palm House opens on Palm Sunday.
- 1967 – Horticulture Building constructed.
The Longwood Graduate Program hosts its first graduate student class.
- 1968 – Eye of Water constructed.
- 1970 – Longwood Gardens, Inc. is created as a separate foundation with tax-exempt status.
The Professional Gardener Training Program hosts its first class.
- 1973 – Azalea House reopens after undergoing renovations.
- 1976 – Peirce-du Pont House Heritage Exhibit opens.
- 1981 – First Chrysanthemum Festival held in November.
- 1982 – Internship Program begins.
- 1983 – Terrace Restaurant opens.
- 1987 – First Children’s Garden constructed.
- 1989 – Silver Garden designed and installed
- 1993 –Mediterranean House redesigned and reopens. Cascade Garden replaces Desert House
- 1995 – Orangery and Exhibition Hall undergo renovations.
- 2001 – Chimes Tower, Music Room and Ballroom undergo renovations.
- 2005 – East Conservatory reopens after undergoing renovations and redesign.
- 2006 – Longwood celebrates its Centennial.
- 2007 – Indoor Children’s Garden constructed.
- 2010 – East Conservatory Plaza and Green Wall design is completed.
- 2011 – Organ plays once again. Formal rededication after undergoing restorations

ORIGINAL CONSERVATORY COMPLEX HISTORY

Longwood Gardens

Around 1798, Joshua and Samuel Pierce began planting an arboretum on the grounds of their family's working farm, which had been purchased from William Penn in 1700.

In 1906, Pierre S. du Pont purchased the farm from the Pierce family in order to save the small arboretum. Pierre, the great-grandson of E. I. du Pont, inherited the strong sense of stewardship, love of horticulture and the value of leaving a personal legacy that ran strongly through his famous family's bloodlines. Soon, Pierre was dedicating great amounts of his personal fortune to transform his property into "an Eden here on earth" and took great pride in delighting guests with the growing beauty of his personal home and sanctuary.

CONSERVATORY

Original construction – 1919-1921

The conservatory was built from 1919 – 1921. After World War I President Wilson appealed for work projects for the unemployed after the war. Pierre had given up presidency of DuPont at the time. He planned four projects – new roads, new hospital in West Chester, new schools in Delaware, and this Conservatory.

Pierre du Pont was a visionary. He wrote to his first architect – "the buildings are to be quite beyond ordinary greenhouses. They are to be monumental in character and designed to exploit the sentiments and ideas associated with flowers and plants in a large way."

The inaugural event was a party for 500 guests held November 25th, 1921 for three of Pierre's Wilmington nieces for their "coming out" debut.

The conservatories were originally used for display, entertainment, and the production of fruit out of season. It was always Mr. du Pont's intention from the time of the formal opening in 1921, that the public would be admitted to the conservatories free of charge. The number of visitors increased so dramatically however, that very shortly after opening, a \$.25 fee was instituted on Saturdays, Sundays, and holidays to control overcrowding. The proceeds were donated to local hospitals.

The west growing range (estate greenhouses used for production, rose house) houses were built first.

Then the Exhibition Hall, Orangery, and East Houses (Garden Path and Children's garden areas) and West Houses (Acacia, Silver Garden, and Orchid House areas) were built. The East and West growing houses were initially used for fruit production.

The last spaces Pierre du Pont added to the Conservatory were the Music Room and Ballroom.

ORIGINAL CONSERVATORY COMPLEX HISTORY

TWO MAGNIFICENT SPACES

ORANGERY

The Orangery was originally designed as a citrus production house. The trees did not bear fruit as Mr. du Pont wanted, and the citrus plants were removed. Once the fruit trees were removed, the beds were planted with flowering plants in an informal cottage garden style.

The clock was donated by the Citizens of Chester County, September 8, 1923.

The elevator was put into service in 1928, closed in 1966, and restored to use in 1986.

EXHIBITION HALL

Originally designed as an entertainment area in 1921 and used for different social events

The heron/crane sculptures were donated at various times. Three of them are reputed to have come from Commodore Matthew G. Perry, obtained in Japan in 1853.

The small fountain in the north end of the sunken floor was originally an orchestra pit. John Phillip Sousa performed here among others. The lotus fountain was added around 1975. It was originally used at Old Westbury Gardens in Long Island, NY.

WEST GROWING RANGE

EIGHT ORIGINAL GROWING HOUSES (Estate Greenhouses)

West of the Conservatory complex, some of the original estate greenhouses are now used for production purposes. Many of these original greenhouses were used for fruit and flower production. Mr. du Pont grew grapes, pineapples, melons, and figs in addition to the nectarines, peaches and apricots grown in the display houses to either side of the Orangery. Flowers were grown for cutting including carnations, cinerarias, sweet peas, and snapdragons. These crops were harvested regularly, and boxes of fruit and flowers were delivered to du Pont family members.

Today, several of these greenhouses provide access between the North Passage and the Potting Shed to the Fern Passage. In the Estate Fruit House they are used for fruit production including nectarines, grapes, and melons.

ROSE HOUSE

This greenhouse is part of the original conservatory greenhouses. It has always been used for growing roses. These plants provided cut flower arrangements in the Mansion House (the du Pont home).

FERN PASSAGE

The Fern Passage is part of the original greenhouse construction. It extends the length of the Rose House to the north. Numerous types of tropical ferns and fern allies are grown in this house. Originally guests walked through the center door down steps to the Rose House before the Cascade Garden was built.

ORIGINAL CONSERVATORY COMPLEX HISTORY

NORTH PASSAGE

The growing houses used for production are connected to the North Passage. Amaryllis was grown here. Today it holds the Bonsai Display and informal displays of crops used in the current Orangery and Exhibition Hall.

POTTING SHED

The potting shed was part of the original greenhouse complex and the hub of activities. The large sky light provides daylight for work. The benches can be moved around as needed.

The green houses were initially connected by a series of narrow-gauge tracks on which carts were pushed through the greenhouses. The tracks did not get the heavy plants close enough to the beds, so the tracks were filled in and rubber-wheeled carts were and still are used. The old tracks can still be seen in some areas.

WEST DISPLAY HOUSES

CURRENT SILVER, ORCHID, AND BANANA HOUSES

The three houses to the west of the Exhibition Hall were originally used for fruit production – nectarines, peaches, and apricots. This is now one greenhouse – the Silver Garden, opened in 1989. Prior to the Silver Garden, this greenhouse was the Geographic House, featuring tropical plants from all continents (except Antarctica.) The Geographic House was installed in 1958 during Dr. Russell Seibert's time. He was Longwood's first director.

The Orchid House and Banana House are original to Pierre's time, although their configuration has changed somewhat over time. Bananas, as a favorite of Mr. du Pont, were grown from the beginning. He especially liked them in ice cream! The Banana House was used to display other economic plants for a time. In 1983 it was decreased in size to allow space for an expanded orchid display.

ACACIA PASSAGE

This greenhouse was part of the original conservatory construction. Acacias were grown from the beginning.

ORIGINAL CONSERVATORY COMPLEX HISTORY

EAST DISPLAY HOUSES

CURRENT CHILDREN'S GARDEN AND GARDEN PATH

The three greenhouses on the front of the building to the west were fruit houses – for nectarines, peaches and apricots. Partitions between houses were removed, creating one large greenhouse space. This area is now the Children's Garden. The three original greenhouses and the area directly to the north (now the Garden Path), were used as changing display areas for many years.

AZALEA HOUSE/EAST CONSERVATORY

The original greenhouse was designed by E. William Martin, who also designed the Ballroom. It was removed in 1969. The original Azalea House was built to house a collection of tender Belgian azaleas in 1927. Pierre also had a collection of camellias from France and Belgium. Originally there were over 450 camellia plants in the original Azalea and Camellia Houses.

The next greenhouse was completed in 1973. The new Azalea House had a Lamella arch roof which won several architectural awards. The roof leaked and did not ventilate well, so it was a difficult area for plants and people caring for them. The 1973 structure was demolished beginning in 2003 with the roof removal occurring during the summer of 2004. The redesigned East Conservatory was completed in 2005 and opened to the public.

LAST PIECES OF THE ORIGINAL COMPLEX

MUSIC ROOM

The Music Room was constructed in 1923 following the design of J. Walter Cope. He completed the design for the original Conservatory construction in 1921. The Music Room was designed as a space for private entertaining. Pierre had a walnut-veneer concert grand piano built for this room and it is still in use today. Before the Ballroom was built in the early 1930s, the organ console was also in this room.

Watercolor and pencil portraits of the du Ponts hang on the east and west walls of the room. Alice arranged to have the portraits painted by Savery Sorine, a French artist. They were completed in 1926. The entire room was completely restored from 2001-2005.

BALLROOM

The Ballroom was constructed between 1929 and 1930 to house the large Aeolian organ Mr. du Pont had built. The ceiling is made of etched pink glass tiles designed by the E. William Martin architectural firm, Wilmington, DE. Originally, there was a greenhouse roof above the ceiling. In 1979 a conventional roof was installed to allow the room to be darkened in the daytime as well as to prevent heat loss. It is lit from above with artificial light. The black walnut floor was originally made from surplus WW I gunstock. The floor was replaced during the 2001-2005 renovation.

Today, the Ballroom is used for special functions, lectures, concerts, and other performances.

CONSERVATORY QUICK FACTS

This document is a basic introduction to Longwood, the Conservatory and many of the topics in this manual.

EMPLOYEES (at time of printing)

175 Full-time employees (*including 47 gardeners & 4 arborists*)

220 Part-time employees (*including 42 part time gardeners*)

800 volunteers

50 students

THE PROPERTY

Longwood Gardens encompasses 1070 acres; over 300 acres are open to the public. Pierre du Pont's original purchase from the Peirce family in 1906 included 202 acres. Other properties were added later.

THE LONGWOOD FOUNDATION AND FUNDING

In 1937 Pierre du Pont created the Longwood Foundation to manage his charitable giving, to later include "the maintenance of Longwood as a public garden".

The foundation was split in two in 1970 becoming two foundations – Longwood Gardens, Inc and the Longwood Foundation. Longwood Gardens, Inc is the foundation which operates Longwood Gardens. The annual budget is about 43 million. About half of the money required to run Longwood Gardens comes from onsite revenue - ticket sales, special events, the restaurant, GardenShop, classes and memberships. The other half comes from Longwood Gardens, Inc. endowment.

The Longwood Foundation has made grants to non-profits of over 2 billion dollars since 1937. Historically, investments and grants have been made primarily in education, health care, environmental, housing, arts, social services, and civic sectors. Funds are also provided to Longwood Gardens, Inc for some large capital projects.

CONSERVATORY QUICK FACTS

BRIEF HISTORY

Just before 1800, Joshua and Samuel Pierce began planting an arboretum on the grounds of their family's working farm, which had been purchased from William Penn. By 1850, the site was known as one of the finest collections of trees in the nation, and one of the first public parks. Eventually the farm fell into disrepair.

In 1906, Pierre S. du Pont purchased the farm in order to save the trees. Pierre, the great-grandson of E. I. du Pont, inherited the strong sense of entrepreneurship, love of horticulture and the value of leaving a personal legacy that ran strongly through his famous family's personal philosophies. Soon, Pierre was dedicating great amounts of his personal fortune to transform his property into "an Eden here on earth" and took great pride in delighting guests with the growing beauty of his personal home and sanctuary.

Longwood's Conservatory is one of the world's great greenhouse structures. It shelters 20 indoor gardens and 5,500 types of plants. The Conservatory was built from 1919 to 1921 and has been periodically expanded and renovated. At present, there are 195,668 square feet—or 4.5 acres—of covered display, production, and research greenhouses in the complex.

Pierre du Pont had the Conservatory built from 1919-1921. He added the Music Room in 1923, and the East Conservatory (Azalea House) and Ballroom in 1928-30. Other additions and renovations came after his death in 1954, including the Palm House, Waterlily Pools, Cascade Garden and Tropical Terrace.

PLANT PRODUCTION

About 65% of the Conservatory seasonal plants are grown on site, in the production greenhouses and the growing fields. The rest are purchased from a variety of growers. All plant material is composted and all soil is recycled. The restaurant also contributes to the "green" effort by composting food waste and decomposable dishes, cups and flatware.

CONSERVATORY QUICK FACTS

CONSERVATORY

Acacia Passage Original Conservatory construction – 1919-1921

The scent in the Acacia passage comes from the foliage of the *Acacia*. Mr. du Pont planted the original *Acacia*.

The hanging baskets are many plants planted together to create one huge basket.

Banana House original Conservatory construction in 1919 to 1921, made smaller in 1983

It takes about one year for a plant to grow from a young banana plant shoot to a flowering plant. It is another six months until the fruit is ready to eat.

The bananas are allowed to ripen and then harvested, unlike commercially grown bananas which are picked when green so they can be transported.

Bananas are herbaceous, not woody, so they are not true trees but are closely related to grasses.

Ballroom constructed between 1929 and 1930 to highlight the Organ and for entertaining, renovated 2005

Look above to the original etched pink glass ceiling. The ceiling was originally just glass but a second roof now covers it. The black walnut floor was originally made from surplus World War One gunstock and was replaced in 2005.

The organ sound comes through the pink acoustic fabric on back wall of ballroom. The console controls the pipes and sound.

The Pipes Gallery behind the Ballroom showcases the Aeolian organ with 10,010 pipes viewable from large glass windows.

Bonsai Display located in the North Passage

Bonsai is a style of growing plants. While the plants of Bonsai are minimized the flowers and fruit remain full sized. Bonsai artists choose plants with smaller flowers that look good on a Bonsai.

Bonsai (Tree in a Container) are full sized plants, not dwarfs. They are minimized by the grower using branch and root pruning techniques and by the size of the container. Root pruning is usually done in the spring.

CONSERVATORY QUICK FACTS

If you hide the pot and any other size reference, a well styled Bonsai should look like a regular, full sized tree. A tapered trunk, exposed root system and drooping lower branches and full branching structure help to create this illusion.

Cascade Garden added in 1958 as a cactus house, redesigned in 1993

Features 16 waterfalls and 4 pools

The exotic stonework in the Cascade Garden was carved out of Pennsylvania mica.

Camellia House original construction – 1919-1921, redesigned 2007

Camellias bloom from November through April with peak flowering in January and February. We conduct *Camellia* research in our Research Department

East Conservatory Plaza Entrance new construction – 2010

This innovative land sculpture with formal turf terraces and design connects one of the world's greatest Conservatories to the ancient trees which are the backbone of Longwood Gardens.

Just inside the largest green wall in North America (47,000 plants) creates jungle effect outside of state of the art restroom facilities.

East Conservatory Original construction –1928 Azalea House, redesigned several times

This state of the art redesign in 2005 was created on the footprint of the original 1928 space.

It was designed to have the feel of an outdoor garden with hidden spaces

Plant highlights - Bamboo, camellias, potted hybrid grapefruit and wood's cycad

Encephalartos woodii

Wood's Cycad

A feature plant in the old East Conservatory, this plant is extinct in nature and there is no known female specimen on Earth.

CONSERVATORY QUICK FACTS

Estate Fruit House original construction 1919 to 1921, redesigned in 2002

The Estate Fruit House is an example of fruit growing as it was grown in the conservatories during Pierre du Pont's lifetime. Gardeners raise Mr. du Pont's favorite and most successful types of fruit to demonstrate this history.

The Estate Fruit House is composed of three separate spaces - the Nectarine House, the Grapery, and the Melon House

Espalier is a French word that is pronounced “es-pal-yeah,” or “es-pal-yer” in English. It is defined today as any flattened tree, shrub, or vine trained in any pattern.

Exhibition Hall Original construction – 1919-1921, renovated 1995

The sunken marble floor is drained once weekly and for special events.

Plant highlights – tropical tree ferns (their stems are watered!) and *Bougainvillea* vines above. The *Bougainvillea* are original to the space. Mr. du Pont first ordered tree ferns for the Exhibition Hall in 1921.

The small fountain in the north end was originally an orchestra pit.

Fern Passage original construction project 1919 to 1921, adapted later

Venus Fly Traps and pitcher plants are a big attention grabber here in the two alcoves. Insect-eating plants attract insects with sweet secretions and brightly colored foliage. Insects are trapped by sticky hairs, waxy plates or hair triggered leaves.

Ferns grow all over the Earth. They reproduce by spores rather than seeds.

Look for and point out the different patterns of sori (spore filled cases) on each fern.

Garden Path Original construction – 1919-1921, redesigned 2005

Original hanging lights from 1920 hang over path which highlights a large millstone.

Its cottage garden design mixes permanent and temporary plantings.

Indoor Children's Garden Original construction – 1919-1921, redesigned 2007

This garden is designed to create a magical and stimulating experience to spark children's imaginations and encourage exploration.

All the water is potable – treated and inspected daily.

It is a child-sized garden with “adult” areas on the periphery.

CONSERVATORY QUICK FACTS

The Children's garden volunteer team is based here.

Orangery Original construction – 1919-1921, renovated 1995

Why is it called the Orangery? Citrus trees originally grew on the lawns but didn't do well and were replaced with lawns and beds.

Most of the seasonal plantings are rotated out every two weeks.

Plant highlights - *Bougainvillea* (Brazil), bird-of-paradise (South Africa), Cherokee roses and creeping fig climbing up the columns. The creeping fig and *Bougainvilleas* were installed in 1921.

Point out the mirrored backing to the beds which reflect the plants' beauty and the original columns which were reconstructed in 1995 during renovation of the Main Conservatory.

Show guests the metal plates in the floor which hide the hose connections. Pierre du Pont wanted all the mechanics to be hidden.

Orchid House original construction – 1919-1921 made larger 1983

This is a display room housing the best 300-500 of our 6500 plant orchid collection.

Phalaenopsis orchids are the easiest to grow at home.

The "worms" crawling out of the pots are roots!

Epiphytic orchids (meaning they grow *on* trees) like their roots to have air! When you repot your Orchid, the roots will often climb right out again.

Mediterranean Garden Original construction – 1919-1921, redesigned 1993

"Mediterranean" is a climate, not a geographic area

The pepper tree, *Schinus molle*, native to the Andes Mountains of Peru, has foliage and fruit that smells like pepper.

Longwood Gardens has the one of the largest collections of South African bulbs in the United States and many are displayed here.

CONSERVATORY QUICK FACTS

Music Room constructed in 1923, renovated 2005

The Music Room was designed as a space for the du Pont's private entertaining. Present day use is for special exhibitions and events

The Longwood Piano is a custom Steinway and plays daily.

North Passage and Growing House original construction 1919 to 1921

Currently this space holds informal displays of crops used in the current Orangery and Exhibition Hall displays.

The Growing House at the end of the North Passage, also called the Carnation House, is traditionally used to grow cut flower specimens.

Palm House Built in 1966

Cycads and palms are both grown in this house. They look similar, but are not. Cycads are gymnosperms, (cone bearing plants) and are either male or female. Palms are angiosperms, (flowering plants) and have fronds that wrap around the trunk.

Common names can be fun to point out – foxtail, lipstick, old man, triangle palm. Common names can be misleading – The Sago Palm is a Cycad!

Cycads grew when the dinosaurs lived. Cycads peaked during the Jurassic Era.

Rose House original construction 1919 to 1921

To ensure bloom out of season, Longwood's gardeners subject the roses in the Rose House to a period of summer dormancy in July, induced by withholding water and by severe pruning.

When guests sniff the roses and note the lack of aroma, point out that hybrid roses have mostly been bred for appearance rather than fragrance

Silver Garden original construction in 1919 to 1921 for fruit production, redesigned 1987

The Silver Garden Path was designed to mimic a river bed. The plants surrounding it create the scenery around a flowing river – boulders and trees.

The olive tree rarely has fruit although at one time gardeners hung wooden fruit on it to weigh and shape the branches.

The designer allows just one spot of color in this serene silver and blue Garden. Point it out to guests.

CONSERVATORY QUICK FACTS

Tropical Terrace Constructed in 1958 to connect the Rose House and Banana House

The Tropical Terrace houses plants of tropical origin. It represents not a single geographic area but rather encompasses examples of multiple forms of ornamental tropical plants, including herbaceous groundcovers, woody shrubs, small trees, and vines.

The Rabbit's Foot Fern basket was constructed in 1952. It is reinforced with stainless steel wire and has been enlarged several times.

Epiphytic plants hang on trees, just as they do in their native habitat. Epiphytes do not cause any harm to the trees.

Tunnel System

Under the Conservatory are approximately 4000 feet of tunnels. They were designed to minimize the “greenhouse look” by putting all the mechanics as much as possible in the tunnels. (Fertilizer tanks, hose lines, electric and heating systems, etc.).

Point out the hose openings in the floor to guests

The main tunnels are quite high and easily walked. Some older tunnels are crawl spaces – staff almost has to slide through them.

Tunnels run from Children's Garden all the way to the Potting Shed

Waterlily Pools originally constructed in 1957 with 13 curving pools. It was redesigned and reopened in 1989.

The pools are filled with 160,000 gallons of water and are 30 inches deep.

The pools are open May through October

Gardeners raise the enormous hybrid waterlily *Victoria* × Longwood Hybrid and other waterlilies from seeds started in late January each year.

The water is mixed with a black dye. The black dye, available in the Gardens Shop, is used to keep the water free of algae, but it also hides the mechanics of the pools.