
National Park Service
Cultural Landscapes Inventory
2010



Aspet
Saint-Gaudens National Historic Site

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Inventory Summary

The Cultural Landscapes Inventory Overview:

CLI General Information:

Purpose and Goals of the CLI

The Cultural Landscapes Inventory (CLI), a comprehensive inventory of all cultural landscapes in the national park system, is one of the most ambitious initiatives of the National Park Service (NPS) Park Cultural Landscapes Program. The CLI is an evaluated inventory of all landscapes having historical significance that are listed on or eligible for listing on the National Register of Historic Places, or are otherwise managed as cultural resources through a public planning process and in which the NPS has or plans to acquire any legal interest. The CLI identifies and documents each landscape's location, size, physical development, condition, landscape characteristics, character-defining features, as well as other valuable information useful to park management. Cultural landscapes become approved CLIs when concurrence with the findings is obtained from the park superintendent and all required data fields are entered into a national database. In addition, for landscapes that are not currently listed on the National Register and/or do not have adequate documentation, concurrence is required from the State Historic Preservation Officer or the Keeper of the National Register.

The CLI, like the List of Classified Structures, assists the NPS in its efforts to fulfill the identification and management requirements associated with Section 110(a) of the National Historic Preservation Act, National Park Service Management Policies (2006), and Director's Order #28: Cultural Resource Management. Since launching the CLI nationwide, the NPS, in response to the Government Performance and Results Act (GPRA), is required to report information that respond to NPS strategic plan accomplishments. Two GPRA goals are associated with the CLI: bringing certified cultural landscapes into good condition (Goal 1a7) and increasing the number of CLI records that have complete, accurate, and reliable information (Goal 1b2B).

Scope of the CLI

The information contained within the CLI is gathered from existing secondary sources found in park libraries and archives and at NPS regional offices and centers, as well as through on-site reconnaissance of the existing landscape. The baseline information collected provides a comprehensive look at the historical development and significance of the landscape, placing it in context of the site's overall significance. Documentation and analysis of the existing landscape identifies character-defining characteristics and features, and allows for an evaluation of the landscape's overall integrity and an assessment of the landscape's overall condition. The CLI also provides an illustrative site plan that indicates major features within the inventory unit. Unlike cultural landscape reports, the CLI does not provide management recommendations or

treatment guidelines for the cultural landscape.

Inventory Unit Description:

Aspet, the main parcel of the Saint-Gaudens National Historic Site, is 101.5-acre property in the town of Cornish, Sullivan County, New Hampshire. Aspet includes the house, studio, and gardens of Augustus Saint-Gaudens, one of America's preeminent sculptors of the late-nineteenth and early-twentieth centuries. The study area includes an 83-acre parcel representing the original boundary of the national historic site authorized in 1964 as well as 18 additional acres of adjacent land. Set in an open landscape that offers views to distant Mount Ascutney, the main house and studios are surrounded by a series of garden rooms defined by distinctive evergreen hedges, including a formal perennial garden and a birch grove. The classically-inspired landscape designed by Saint-Gaudens during his twenty-two year residence is representative of a popular design style from the turn-of-the-twentieth century. Several prominent sculptural works of Augustus Saint-Gaudens are on display in the landscape.

HISTORICAL OVERVIEW

Augustus Saint-Gaudens, one of the most celebrated sculptural artists of the late 1800s and early 1900s, rented a farm in Cornish, New Hampshire, from his friend, Charles C. Beaman, in the summer of 1885. Saint-Gaudens and his family continued to rent from Beaman every summer until 1891 when he purchased the property. The farm, which Saint-Gaudens renamed Aspet after the village in France where his father was born, was located in a bucolic rural setting with wide-open views of the adjacent rolling terrain and the distant hills of Vermont on the west side of the Connecticut River. After purchasing the farm, he continued modifying the home, which he had begun while renting, and designed a series of classically-inspired gardens surrounding the house.

Saint-Gaudens's landscape design included a series of garden rooms defined by clipped hedges. Classical sculpture was located in axial and geometric arrangements within the landscape to complement the buildings and other vegetative elements. Saint-Gaudens also created a terraced flower garden with elaborate flower beds, a garden room called the Pan Grove, complete with gilded statuary, a water feature, a white-painted bench, a white pine boundary hedge, and architecturally-inspired white birch trees. His gardens did not adhere to a rigid formality but relied on loosely geometric patterns. For example, the semi-circular carriage drop-off at the main door of the house was slightly asymmetrical and the Bowling Green was slightly off perpendicular from the adjacent cutting and flower gardens.

Saint-Gaudens commissioned the construction of several studio buildings after the original farm buildings proved to be inadequate to meet his needs. These included the Little Studio, the Studio of the Caraytids, and a structure known as the Large Studio, that only survived a few years before being destroyed by fire. The studios had classical styling and ornamentation, creating a cohesive site-wide character. Light façade colors, applied statuary and bas-relief sculpture, and columns were common design elements. He also built several features for relaxation and enjoyment of the outdoors. He, his family, and his assistants enjoyed a swimming pool behind the Little Studio, a swimming hole on the Blow-Me-Up-Brook, and a golf course in the meadow west of the house.

Saint-Gaudens died in 1907, leaving the property to his widow Augusta. She became active in

promoting his legacy and set about preserving his art works and home as a commemorative effort. After an unsuccessful attempt to interest the State of New Hampshire in taking over the management of the property, she formed a private memorial group, the Augustus Saint-Gaudens Memorial, in 1919 to preserve the home, landscape, and art of her husband. At the time of her death in 1926, the Aspet landscape remained largely in the same condition that Saint-Gaudens had left it twenty years prior. The improvements Augusta made, including the construction of a Caretaker's Cottage and Garage east of the main house, were utilized by the Saint-Gaudens Memorial for their expanded operations. Visitation increased as the site was marketed to garden clubs, women's groups, and the general public.

The Saint-Gaudens Memorial Association the Aspet landscape during their forty-six year tenure but made some changes to increase the amount of exhibited outdoor sculpture and to simplify the gardens. A redesign of the flower garden resulted in a simplified bed arrangement, with the same defining spatial arrangements. The Studio of the Caryatids burned in 1944. In subsequent years, the Memorial constructed new exhibition space by adapting several existing outbuildings to create the New Gallery Complex. Sculptural elements were added to the outdoor spaces in the New Gallery as well throughout the larger landscape, including the Shaw Memorial in the Bowling Green and the Adams Memorial in the former cutting garden. A birch allée was also planted between the Little Studio and the New Gallery Complex.

In 1965, the Memorial Association donated the property to the National Park Service, and Saint-Gaudens National Historic Site was established. Over the forty years that the National Park Service has operated the site, they have engaged in long-term planning projects, routine maintenance, replacement of aged plant material, and several construction projects to improve visitor and operational services, including a new visitor center and maintenance facility.

SIGNIFICANCE SUMMARY

Aspet is significant for its association with Augustus Saint-Gaudens's professional and creative accomplishments as a sculptor; for his role in the establishment of the Cornish Colony; and for his landscape designs at Aspet. The period of significance is 1885 to c.1950, beginning with Saint-Gaudens's residency on the property and ending when the Augustus Saint-Gaudens Memorial had accomplished the majority of their physical improvement goals. The park derives significance under three National Register of Historic Places criteria, using four historic themes. The site is significant under Criterion A as the home of Augustus Saint-Gaudens, one of earliest members of the Cornish Colony, and for the commemoration of Augustus Saint-Gaudens after his death by his wife Augusta and the Saint-Gaudens Memorial. Aspet derives significance under Criterion B as the home and work space of Augustus Saint-Gaudens, one of the preeminent sculptors of the Gilded Age. Lastly, the site is significant under Criterion C, landscape architecture, for the design of Saint-Gaudens's classically-inspired landscape.

ANALYSIS AND EVALUATION SUMMARY AND CONDITION

Significant landscape characteristics identified for the Aspet landscape include natural systems and

Aspet

Saint-Gaudens National Historic Site

features, spatial organization, circulation, vegetation, buildings and structures, views and vistas, constructed water features, and small scale features. The CLI has determined that the site retains integrity to the period of significance (1885-c.1950).

The landscape of Aspet is defined by the spatial arrangement of outdoor rooms and their classical relationship to the buildings and the surrounding rural viewshed. The site is located in a heavily forested area, typified by rolling terrain and views over the Connecticut River to the hills of eastern Vermont. This bucolic and natural context is juxtaposed with the highly designed and manipulated landscape of Aspet, where Augustus Saint-Gaudens lived and practiced his artistic craft for over twenty years. The site is characterized by mature white pine and hemlock hedges that define garden rooms on the north and east sides of Aspet, including a terraced flower garden. Original plant material exists, including an immense honeylocust at the front door of the main house, which was planted by Saint-Gaudens, birch trees in the Pan Pool Grove that date to the late 1800s, and birch trees in the Birch Allée that date to circa 1950. Classical sculpture is located throughout the gardens. Circulation systems on site are minimal, as vehicular traffic is largely separated from the visitor area with the exception of the East Entry Drive that connects Saint Gaudens Road with the visitor center on the east side of the site. Visitors experience the site by traveling over cut lawn and several narrow brick walking paths.

Since the period of significance, the historic core of the property has remained largely the same. The defining spatial elements, like the hedged garden rooms and the geometry of the flower garden, have been retained. Other character defining features such as the historic buildings, patterns of field and forest, and surrounding rural context reflect historic conditions. A key change in the landscape since c.1950 is the diminished westward view to Mount Ascutney. Historically, most of the mountain's profile and those of Hunt and Juniper Hills to the north were visible, but forest growth on the south side of Saint Gaudens Road and in the woodlot west of the meadow has matured to a height that blocks all but the summit of Mount Ascutney from view. Some of the plant material has been replaced due to over-maturation or disease, including several hedge segments, the Lombardy poplars at the main house and flower garden, and several varieties of perennials in the flower garden. The National Park Service has added a few elements to the landscape to address operational and visitor needs including the Visitor Center, signage, and fire hydrants that do not negatively impact the historic scene.

The historic character and design intent of Augustus Saint-Gaudens, and as maintained after his death by his wife and the Memorial, is visible today, evidenced by the intact spatial relationships between the buildings and garden rooms, the extant historic buildings, and the preserved rural setting. The landscape is considered to be in good condition.

Site Plan



Aspet, one of the four component landscapes of Saint-Gaudens National Historic Site. OCLP, 2009.

Aspet
 Saint-Gaudens National Historic Site



Plan of Aspet, Saint-Gaudens National Historic Site. OCLP, 2009.

Aspet

Saint-Gaudens National Historic Site

Property Level and CLI Numbers

Inventory Unit Name:	Aspet
Property Level:	Component Landscape
CLI Identification Number:	975556
Parent Landscape:	650051

Park Information

Park Name and Alpha Code:	Saint-Gaudens National Historic Site -SAGA
Park Organization Code:	1915
Park Administrative Unit:	Saint-Gaudens National Historic Site

CLI Hierarchy Description

Saint-Gaudens National Historic Site contains four component landscapes. This study area, or Aspet, is the largest of the four components. The others are the Blow-Me-Down Mill property, the Saint-Gaudens Farm, and the recently acquired Blow-Me-Down Farm.

Concurrence Status

Inventory Status: Complete

Completion Status Explanatory Narrative:

The Aspet landscape at Saint-Gaudens National Historic Site was documented in 2009 as part of the preparation for a Cultural Landscape Report. Several site visits were conducted between 2007 and 2009 to document the existing conditions of the landscape. The park's contact for cultural resources is Steve Walasewicz (603-675-2175 x 110, steve_walasewicz@nps.gov).

Concurrence Status:

Park Superintendent Concurrence:	Yes
Park Superintendent Date of Concurrence:	08/04/2010
National Register Concurrence:	Eligible -- SHPO Consensus Determination
Date of Concurrence Determination:	09/29/2010

National Register Concurrence Narrative:

The New Hampshire State Historic Preservation Office concurred with the findings of the CLI on September 29, 2010. They had no editorial comments on the CLI.

Concurrence Graphic Information:

CULTURAL LANDSCAPES INVENTORY
CONCURRENCE FORM

Aspet
Saint-Gaudens National Historic Site

Saint-Gaudens National Historic Site concurs with the findings of the Cultural Landscape Inventory (CLI) for Aspet including the following specific components:

MANAGEMENT CATEGORY: Must Be Preserved and Maintained

CONDITION ASSESSMENT: Good

Good: indicates the inventory unit shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The inventory unit's cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Fair: indicates the inventory unit shows clear evidence of minor disturbances and deterioration by natural and/or human forces, and some degree of corrective action is needed within 3-5 years to prevent further harm to its cultural and/or natural values. If left to continue without the appropriate corrective action, the cumulative effect of the deterioration of many of the character defining elements will cause the inventory unit to degrade to a poor condition.

Poor: indicates the inventory unit shows clear evidence of major disturbance and rapid deterioration by natural and/or human forces. Immediate corrective action is required to protect and preserve the remaining historical and natural values.

The Cultural Landscape Inventory for Aspet is hereby approved and accepted.

Superintendent, Saint-Gaudens National Historic Site 8/4/10
Date

Park concurrence on the findings of this CLI was received on August 4, 2010.

SHPO concurrence on the findings of this CLI was received on September 29, 2010.

Geographic Information & Location Map

Inventory Unit Boundary Description:

The 101.5 acre Aspet landscape is an irregularly-shaped parcel that includes a majority of the acreage associated with Saint-Gaudens National Historic Site. The study area excludes the Blow-Me-Down Mill, the Saint-Gaudens Farm (formerly the Johnson Farm), and the recently acquired Blow-Me-Down Farm from the 190-acre park boundary. These areas will be addressed in separate Cultural Landscape Inventories.

The study area includes a narrow portion along the east side of State Route 12A, south of the junction of 12A and Saint Gaudens Road. Just east of the Stone Arch Bridge, the study boundary moves to include the wooded land on both sides of Saint Gaudens Road. The boundary follows the steep ravine on the west side of Blow-Me-Up Pond to a point along Blow-Me-Up-Brook north of the Aspet landscape. The boundary then turns east and follows the brook along the northern border of the park and turns ninety degrees south at the New Studio Complex. Running almost due south, the boundary meets Saint Gaudens Road, makes a slight jog to the east, and crosses the road to encompass the maintenance and curatorial area. This area is a roughly rectangular parcel on the south side of the road. The boundary continues along the south side of Saint Gaudens Road, encompassing the visitor parking lot and continues to the southeast side of 12A to the point of beginning.

State and County:

State: NH

County: Sullivan County

Size (Acres): 101.50

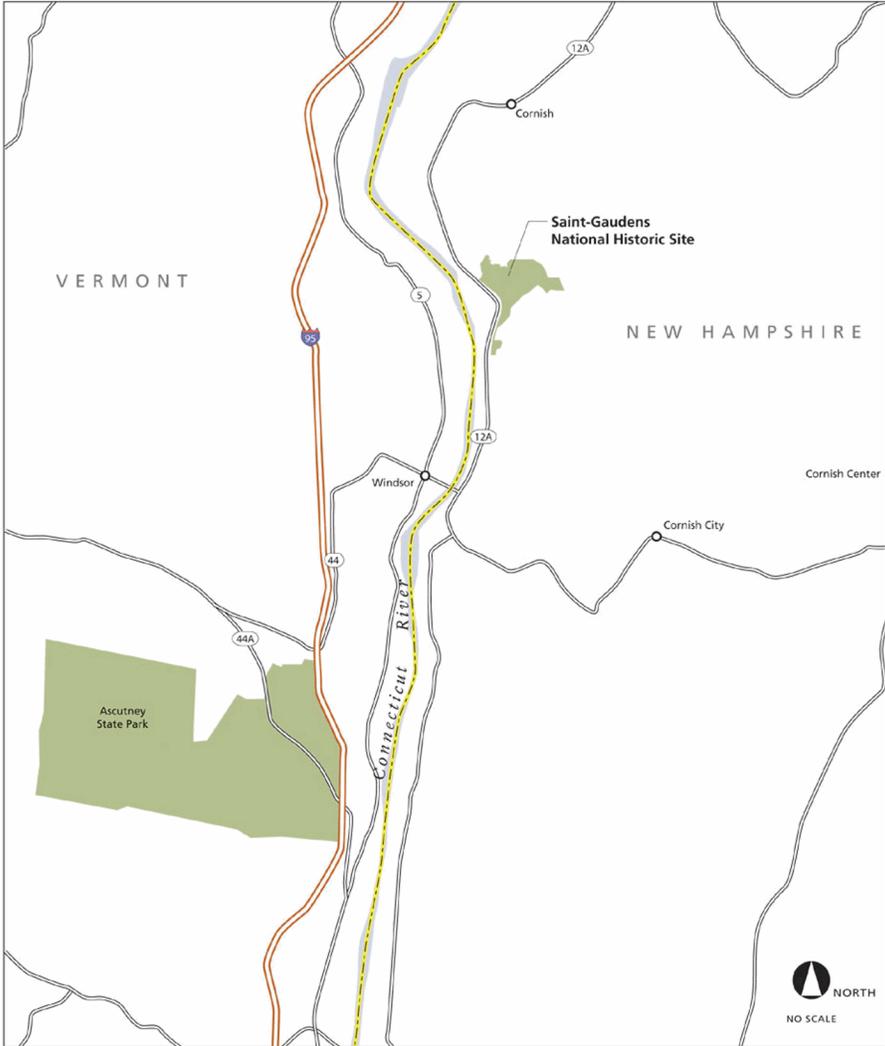
Boundary UTMS:

Source:	USGS Map 1:24,000
Type of Point:	Area
Datum:	NAD 83
UTM Zone:	18
UTM Easting:	712,702
UTM Northing:	7,819,655
Source:	USGS Map 1:24,000
Type of Point:	Area
Datum:	NAD 83
UTM Zone:	18
UTM Easting:	712,045
UTM Northing:	4,818,809
Source:	USGS Map 1:24,000
Type of Point:	Area
Datum:	NAD 83
UTM Zone:	18
UTM Easting:	712,101
UTM Northing:	4,818,980
Source:	USGS Map 1:24,000
Type of Point:	Area
Datum:	NAD 83
UTM Zone:	18
UTM Easting:	712,248
UTM Northing:	4,819,543
Source:	USGS Map 1:24,000

Type of Point:	Area
Datum:	NAD 83
UTM Zone:	18
UTM Easting:	712,053
UTM Northing:	4,819,758
Source:	USGS Map 1:24,000
Type of Point:	Area
Datum:	NAD 83
UTM Zone:	18
UTM Easting:	712,289
UTM Northing:	4,820,037
Source:	USGS Map 1:24,000
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Datum:	NAD 83
UTM Zone:	18
UTM Easting:	712,631
UTM Northing:	4,820,043
Source:	USGS Map 1:24,000
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Datum:	NAD 83
UTM Zone:	18
UTM Easting:	712,763
UTM Northing:	4,819,967
Source:	USGS Map 1:24,000
Type of Point:	Area
Datum:	NAD 83
UTM Zone:	18

UTM Easting:	712,846
UTM Northing:	4,819,800
Source:	USGS Map 1:24,000
Type of Point:	Area
Datum:	NAD 83
UTM Zone:	18
UTM Easting:	712,898
UTM Northing:	4,819,774
Source:	USGS Map 1:24,000
Type of Point:	Area
Datum:	NAD 83
UTM Zone:	18
UTM Easting:	712,854
UTM Northing:	4,819,534

Location Map:



Saint-Gaudens National Historic Site, including the study area, Aspet, is located in Sullivan County, New Hampshire, on the east side of the Connecticut River.

Regional Context:

Type of Context: Cultural

Description:

Aspet was the home and studio of Augustus Saint-Gaudens for over twenty years. His family continued to live at the site after his death in 1907, during which time his wife, Augusta, formed a memorial organization to preserve the property. The Saint-Gaudens Memorial owned and managed the site from 1921-1965. They opened the site to the public and made modifications to the landscape, simplifying complex flower gardens and adding examples of Saint-Gaudens's work to the outdoors. In 1965, the National Park Service acquired the property and it has been managed as a national historic site ever since.

Type of Context: Physiographic

Description:

The setting of Aspet is characterized by its rural context and expansive westward views to Mount Ascutney on the west side of the Connecticut River. The landscape surrounding the park is heavily forested with a mixture of conifers and hardwood trees. The park and its environs contain gently rolling terrain, steep ravines, and two brooks. Clipped hedges, mowed turf, managed meadow, and carefully tended flower gardens comprise the landscape of Aspet in a stylized but bucolic setting.

Type of Context: Political

Description:

Aspet is a component landscape of Saint-Gaudens National Historic Site, a unit of the National Park Service. It is located in Sullivan County, New Hampshire, in the town of Cornish.

Management Information

General Management Information

Management Category: Must be Preserved and Maintained

Management Category Date: 08/04/2010

Management Category Explanatory Narrative:

The management category for Saint-Gaudens National Historic Site is "Must Be Preserved and Maintained." It is nationally significant as defined by National Historic Landmark criteria. The site was designated a National Historic Landmark on June 13, 1962.

NPS Legal Interest:

Type of Interest: Fee Simple

Public Access:

Type of Access: Unrestricted

Explanatory Narrative:

The buildings at Saint-Gaudens National Historic Site are closed annually from November 1 to Memorial Day weekend. The grounds are open year round during daylight hours.

Adjacent Lands Information

Do Adjacent Lands Contribute? Yes

Adjacent Lands Description:

The adjacent lands (lands outside the park boundary) are within the park's viewshed and contribute to the rural character of the cultural landscape, especially views west to Mount Ascutney. These views influenced many of the site's most important designed features.

National Register Information

Existing NRIS Information:

Name in National Register:	Saint-Gaudens National Historic Site
NRIS Number:	66000120
Primary Certification Date:	10/15/1966

Significance Criteria: A - Associated with events significant to broad patterns of our history

Significance Criteria: B - Associated with lives of persons significant in our past

Significance Criteria: C - Embodies distinctive construction, work of master, or high artistic values

Period of Significance:

Time Period:	AD 1885 - 1950
Historic Context Theme:	Expressing Cultural Values
Subtheme:	Painting and Sculpture
Facet:	Art Colonies 1915-1930
Other Facet:	None
Time Period:	AD 1885 - 1950
Historic Context Theme:	Expressing Cultural Values
Subtheme:	Painting and Sculpture
Facet:	European Influences, 1876-1920
Other Facet:	None
Time Period:	AD 1885 - 1950
Historic Context Theme:	Expressing Cultural Values
Subtheme:	Landscape Architecture
Facet:	The Revival Of Classicism
Other Facet:	None
Time Period:	AD 1885 - 1950
Historic Context Theme:	Transforming the Environment
Subtheme:	Historic Preservation
Facet:	Regional Efforts: New England, 1860-1900: Regionalism And Preservation; Private Historical Societies; Society For The Preservation Of New England Antiquities
Other Facet:	None

Area of Significance:

Area of Significance Category:	Art
Area of Significance Category:	Conservation
Area of Significance Category:	Landscape Architecture

Statement of Significance:

Aspet derives significance primarily from its association with Augustus Saint-Gaudens's professional and creative accomplishments relating to his main vocation, sculpture; his role in the establishment of the Cornish Colony; and his landscape designs at Aspet. The period of significance begins in 1885, the date Augustus Saint-Gaudens and his family moved to the property, and ends in c.1950 when the Memorial had achieved the majority of their physical improvements.

The 1998 draft National Register nomination for Aspet lists four areas of significance, versions of which were established by the 1992 draft CLR, Volume II. The areas of significance include:

CRITERION A

Cornish Colony:

The Cornish Colony was started by Charles C. Beaman, a lawyer and art patron who enticed artists to congregate around his estate, Blow-Me-Down Farm, in Cornish, New Hampshire, beginning in 1885. Augustus Saint-Gaudens was the first artist to summer in Cornish and was followed by dozens more in the late 1800s and early 1900s. The artists and their families eventually formed a population of summer residents that changed the demographic of agricultural Cornish.

Conservation:

The creation of a memorial to Augustus Saint-Gaudens at Aspet is significant as an example of early commemoration of notable artistic and literary figures. Augusta Saint-Gaudens occasionally opened the grounds to visitors shortly after Augustus's death in 1907 and later, in 1919, created the Memorial with her son and a small group of private citizens. The creation of such an organization coincides with the memorialization of other artistic and literary figures in the Northeast, including Louisa May Alcott and Henry Wadsworth Longfellow. The Saint-Gaudens Memorial Association continued after Augusta and Homer Saint-Gaudens's deaths and managed the site to educate visitors about Augustus Saint-Gaudens and American sculpture, making landscape and infrastructure improvements.

CRITERION B

Augustus Saint-Gaudens:

The site is significant as the home and studios of one of the most influential sculptors of the late 1800s and early 1900s, Augustus Saint-Gaudens. It was at Aspet that Saint-Gaudens created some of his most notable work including the "Standing Lincoln," the Adams Memorial, and the Sherman equestrian statue. Saint-Gaudens National Historic Site was the first national park dedicated to a visual artist.

CRITERION C

Landscape Architecture:

Augustus Saint-Gaudens exercised his creative talents outside of the studio as well as within, creating a classically influenced landscape surrounding his home. Saint-Gaudens incorporated the attributes of the local landscape into his design, using the extensive westward viewshed to Mount Ascutney as a defining element. As a master of outdoor sculpture, he also sculpted the landscape itself, thereby

transforming an open hillside and simple outbuildings into a series of studios, terraces, and garden rooms. He worked with forms and designs inspired by Italian gardens that were popular at the turn-of-the twentieth century. His gardens, which included tall hedged rooms, axial relationships, forced perspective, garden statuary and seasonal flowers, shared similarities with other classical gardens created by his fellow Cornish Colonists, most notably Charles Platt. Yet, the gardens differed from some local examples in their loose formality that departed from strict Italian models. The landscape was refined after his death, during the Memorial Association's period, by noted American landscape architect Ellen Biddle Shipman. Shipman redesigned the terraced flower gardens, making changes to bed layout but retaining Saint-Gaudens's overall design intent.

Chronology & Physical History

Cultural Landscape Type and Use

Cultural Landscape Type: Designed

Current and Historic Use/Function:

Primary Historic Function:	Single Family House
Primary Current Use:	Outdoor Recreation-Other
Other Use/Function	Other Type of Use or Function
Estate Landscape	Historic
Museum (Exhibition Hall)-Other	Both Current And Historic
Outdoor Sculpture (Statuary)	Both Current And Historic

Current and Historic Names:

Name	Type of Name
Aspet	Both Current And Historic
Augustus Saint-Gaudens Memorial	Historic
Saint-Gaudens National Historic Site	Current

Ethnographic Study Conducted: No Survey Conducted

Chronology:

Year	Event	Annotation
AD 1882 - 1884	Purchased/Sold	Charles Cotesworth Beaman purchases several hundred acres of land, including the Cornish farm that he would soon rent to the Saint-Gaudens family.

Aspet

Saint-Gaudens National Historic Site

AD 1885 - 1891	Inhabited	Augustus Saint-Gaudens and his family rent a farm from their friend Charles C. Beaman for the summers.
	Altered	Saint-Gaudens modifies a hay barn on the property to serve as a studio, even while renting from Beaman.
AD 1891	Purchased/Sold	Saint-Gaudens purchases the farm from Beaman and renames the property Aspet in honor of the village in France where his father was born.
AD 1891 - 1899	Altered	Saint-Gaudens drastically alters the property after purchasing it from Beaman. He modifies the main house to incorporate classical elements such as a west-facing porch with a trellis and columns, a wide, grassy terrace surrounding the house, and columnar poplars at the corners of the home.
AD 1891	Designed	Saint-Gaudens begins designing his extensive gardens. He plants a flower garden surrounded by hedges north of the house and builds a seating area with a water feature, bench, and a grove of birches, known as the Pan Pool.
AD 1891 - 1899	Planted	In the 1890s, Saint-Gaudens plants a cutting garden in a hedged enclosure east of the flower garden. A vegetable garden is planted near the kitchen door, on the east side of the house.
	Designed	Charles C. Beaman builds a golf course in the field west of Aspet that Saint-Gaudens and his family use. Saint-Gaudens later purchases the land the golf course is on from Beaman's widow and expands the golf course with help from landscape architect Arthur Shurcliff.
AD 1901	Inhabited	The Saint-Gaudens family moves to Aspet year-round.
	Altered	Saint-Gaudens paints the exterior of the main house white, tying it to the classically inspired elements already present in the landscape.
	Built	Saint-Gaudens directs the construction of a small studio, known as the Ravine Studio, in the woods northeast of the main dwelling to house the stone cutters shop.

AD 1903 - 1904	Built	Saint-Gaudens replaces the deteriorated Hay Barn studio with a new building called the Little Studio. George Fletcher Babb of the New York City architectural firm McKim, Mead, and White designs the building and locates it in the same location as the previous structure, northeast of the main house.
	Altered	Saint-Gaudens redesigns the area north of the house, regrading it into three descending terraces. The east sides are backed by white pine hedges, with additional hedges surrounding the north and west sides of the lower terrace. The lower terrace is in the location of the previous flower garden. He designs geometric flower beds on each terrace with a profusion of annual and perennial flowers.
AD 1904 - 1905	Built	George Fletcher Babb designs another studio, known as the Studio of the Caryatids, that is built over the winter of 1904-1905. It is located in the field northeast of the main house. The classically-inspired building incorporated design elements such as a light façade color, columns, and applied artwork, to tie it with the rest of the site.
AD 1907	Land Transfer	Augusta Saint-Gaudens becomes the owner of Aspet after her husband's death in 1907.
AD 1907 - 1914	Maintained	Augusta maintains the house and grounds largely as her husband left it.
AD 1914	Built	Augusta commissions a marble version of the temporary Temple erected in the west field in 1905 for the "Masque of the Golden Bowl." The new permanent feature is located in the same place as the first one, tucked against a backdrop of mature white pines on the northern edge of the west field.
AD 1917	Built	Augusta has a caretaker's cottage and garage built east of the stables to house a chauffeur/ live-in caretaker and her car.
AD 1919	Established	Augusta establishes the Augustus Saint-Gaudens Memorial to preserve the buildings, land, and the works of art located at Aspet.

AD 1921	Land Transfer	Augusta transfers the property to the Augustus Saint-Gaudens Memorial, retaining a lifetime tenancy agreement for use of the main house.
AD 1926	Land Transfer	Augusta dies and the property turns over in its entirety to the Memorial.
AD 1928 - 1929	Altered	The Memorial engages in a redesign and simplification of the flower beds in the Terrace Garden. Trustee member and noted landscape architect Ellen Shipman contributes to the design effort.
AD 1930	Built	The Memorial builds a parking lot on the south side of Saint Gaudens Road to accommodate the increasing number of visitors.
AD 1940 - 1945	Altered	The Terrace Garden is altered again to remove some flower beds from the maintenance-heavy feature.
AD 1944	Destroyed	The Studio of the Caryatids is destroyed by fire.
AD 1945 - 1948	Built	The New Gallery Complex is built by modifying outbuildings from the Studio of the Caryatids. The new complex contains two small buildings for the display of indoor art and two outdoor spaces for exterior sculpture, including the original bluestone base for Saint-Gaudens's Farragut Monument, designed by Stanford White.
AD 1950	Planted	By 1950, the Memorial Association plants the Birch Allée along the north side of the Bowling Green and the lower terrace, connecting the New Gallery Complex to the north side of the Little Studio.
AD 1959	Memorialized	The Trustees place a plaster cast of Saint-Gaudens's Shaw Memorial in the east end of the Bowling Green. They close a gap in the hedge on the east side and open a new access point along the north side of the space.
AD 1960	Memorialized	Around 1960, the Memorial places a plaster cast of Saint-Gaudens's seated Lincoln sculpture in the cutting garden, changing the surface treatment to turf. They relocate the cutting garden to a hedged room east of the kitchen door, south of the Stables.

AD 1964	Established	Saint-Gaudens National Historic Site is designated.
AD 1965	Land Transfer	The National Park Service takes possession of the site.
AD 1967	Built	The National Park Service adds a prefabricated maintenance building east of the Caretaker's Garage.
AD 1972	Memorialized	A bronze cast of Saint-Gaudens's Adams Memorial replaces the plaster seated Lincoln in the former cutting garden.
AD 1970 - 1979	Planted	During the 1970s, the National Park Service replaces the hedges around the Plunge Pool, along Saint Gaudens Road, and adds a hedge segment to screen the New Studio Complex from the Maintenance building.
AD 1979	Built	The National Park Service builds a curatorial building in the woods southeast of Aspet, on the south side of Saint Gaudens Road.
AD 1984 - 1985	Rehabilitated	In the 1980s, the National Park Service rehabilitates the westward viewshed by clearing trees from the woods west of the meadow and planting wildflowers in the west meadow.
AD 1994	Memorialized	A bronze cast of the Admiral Farragut statue is placed on top of the Farragut Base.
AD 1997	Memorialized	A bronze cast of the Shaw Memorial replaces the plaster statue.
AD 2000	Built	The National Park Service builds a pedestrian path through the woods north of the visitor parking lot in anticipation of the construction of the new visitor center.
AD 2002	Built	The former maintenance building is rehabilitated and expanded to become the new visitor center. The driveway past the Caretakers Cottage is expanded and becomes the primary path for visitors traveling between the parking lot and visitor center.

Physical History:

The following narrative has been extracted from the 1993 “Cultural Landscape Report for Aspet: Site History and Existing Conditions” and the 2009 “Cultural Landscape Report for Aspet, Volume II: Recent History, Existing Conditions, Analysis and Evaluation.” Graphics associated with this section are located at the end of this report.

1885-1907, AUGUSTUS SAINT-GAUDENS

Augustus Saint-Gaudens, a critically and financially successful sculptor with numerous large-scale public monuments to his credit, began his association with Cornish, New Hampshire, in the summer of 1885. Saint-Gaudens was encouraged to select Cornish for his summer vacation by his friend, Charles C. Beaman, who owned large amounts of property in the area. Beaman brought the Saint-Gaudens family to one of his properties, a farmstead named “Huggins’ Folly,” which they agreed to rent for the summer (Figure 1). The property sat on the east side of the Connecticut river, a short distance away from Beaman’s Blowmedown Farm. Much of the rolling local landscape was deforested from agricultural activities, which accentuated expansive views of the bucolic, rural countryside and Mount Ascutney, Hunt Hill, and Juniper Hill on the west side of the Connecticut River.

For the next six years, Saint-Gaudens continued to rent from Beaman, but he gradually made improvements and changes to the house, the grounds, and especially the hay barn, which he converted into a studio. He purchased the property from Beaman in 1891, renaming it Aspet in honor of the village in France where his father was born, and began making more major changes to the house and landscape. Saint-Gaudens altered the main house by adding stepped gables to the roof, a formal porch on the west side of the house (known as the piazza), and white wooden balustrades along a grass terrace surrounding the house (Figure 2). It was likely at this date that Saint-Gaudens planted the honeylocust on the terrace near the front door of the house.

It is possible that Saint-Gaudens began laying out his first gardens while he was still renting the property from Beaman, but due to photographic evidence, it can be stated with certainty that he and Augusta began designing the gardens in earnest in the 1890s. Saint-Gaudens designed the Pan Pool and Birch Grove in a small space east of the converted hay barn studio. He built a small rectangular pool with a gilded statue of Pan and several small spitting fish facing north toward an angular ‘U’ shaped bench (Figure 3). The bench was positioned to capture views of the fountain and sculpture in the foreground and Mount Ascutney in the background. A planting of birch stood behind the bench and the whole outdoor room was enclosed on the north and east sides by a white pine hedge.

Saint-Gaudens built other garden rooms including a space north of the hay barn studio called the plunge pool, containing a swimming pool and a grass terrace surrounded by a white pine hedge. His first iteration of the flower garden north of the main house consisted of a rectangular garden enclosed with a white pine hedge (Figure 4). The space was divided into six rectangular garden beds with dividing pathways and statuary positioned on axis at the east and west terminuses.

The Saint-Gaudens family also dedicated space in their landscape for utilitarian functions and active recreation. The area east of the main house, or the side facing the kitchen, was dedicated to service functions, including the stables, and was separated by a horseshoe-shaped hedge. A vegetable garden was planted north of the kitchen door, adjacent to the flower garden. Saint-Gaudens, his assistants, and his family enjoyed a golf course, begun by Charles C. Beaman in the field west of Aspet in the late 1890s. Saint-Gaudens continued to refine the golf course with the help of Arthur A. Shurcliff in the early 1900s, after Saint-Gaudens purchased additional land from Beaman's widow.

The Saint-Gaudens family moved to Cornish full time in 1901. Saint-Gaudens continually tinkered with the landscape and house, moving shrubs, walkways, statuary, and garden beds. Of the more notable changes made after the family moved to Cornish full time, was the painting of the red brick house. Saint-Gaudens had it painted white, an alteration that helped connect the house visually to the formal landscape elements, including the piazza, the hay barn studio, and the balustrades along the house terrace (Figure 5). He also replaced the deteriorating hay barn studio with a new classically-inspired structure called the Little Studio. This building was located in the same location as the hay barn studio to the northwest of the house, adjacent to the existing Pan Pool and Birch Grove area that was apparently not disturbed during the construction.

Saint-Gaudens also redesigned his flower garden north of the house (see Figure 5). He regraded the lawn area into three distinct terraces; one that was level with the house, one at a median level, and a lower level terrace that was farthest from the house. He removed some of the bounding hedges of the existing flower garden, opening it on the south side to provide a connection across the length of the three terraces to the house. The terraces contained formal arrangements of flower beds in geometric patterns (Figure 6). Saint-Gaudens placed statuary and garden furniture in the space to accentuate the north-south and east-west axes. A gilded statue of Hermes faced the dominant westward view of Mount Ascutney, Zodiac Heads mounted on posts surrounded a bench in the lower terrace, and a trellis was attached to the wall of the house at the midpoint of the upper terrace. He altered the vegetable garden east of the flower garden by extending the length of the feature, narrowing the width of the space to the east to alter the perspective and create the illusion of greater length. This long, narrow garden room was called the Bowling Green.

Saint-Gaudens contracted with architect George Fletcher Babb, the designer of the Little Studio, to design an additional studio northeast of the Bowling Green. Known as the Studio of the Caryatids, the new building, constructed in the winter of 1904-1905, was large with a steeply sloped roof to accommodate large-scale statues and supplies (Figure 7). Its design elements were classically inspired, including the light-colored façade, the use of columns, and applied artwork.

Saint-Gaudens directed the construction of another building, known as the Ravine Studio, in the woods north of the Studio of the Caryatids around 1900. The structure was used by his stone-cutter assistants, in an attempt to isolate their noisy work from the rest of the site. It was

a small, simple building with a stone foundation and wood shingles.

Despite his failing health, Augustus Saint-Gaudens, his son Homer, his assistants, and his many friends in the Cornish Colony enjoyed the numerous ways he enhanced the outdoor environment of Aspet. They erected a large wooden toboggan run north of the Little Studio in the winter, ice skated on Blow-Me-Down pond, played golf on the links, swam in the Plunge Pool and in a small swimming hole on the Blow-Me-Up Brook in the woods northeast of the house, and enjoyed the beautiful gardens surrounding Aspet. As his intestinal cancer progressed, Saint-Gaudens transitioned from the active recreational activities to more passive pursuits that included enjoying the splendid natural scenery and the artistry of the gardens at Aspet. Saint-Gaudens died at Aspet in August 1907.



Figure 1. "House in Cornish, the First Summer," 1885. Saint-Gaudens National Historic Site [hereafter SGNHS], # 859.



Figure 2. View of the Piazza, looking southwest, circa 1900. SGNHS, no #.



Figure 3. Pan Pool and bench, circa 1893. SGNHS, no #.



Figure 4. Curved bench, water feature, two unidentified women, and Seasick the goat in the flower garden, 1902. SGNHS, no #.



Figure 5. Flower Garden, looking south toward the house, circa 1900. The terrace outside of the house had been completed. Notice the white-painted terrace balusters at image right. SGNHS, no #.

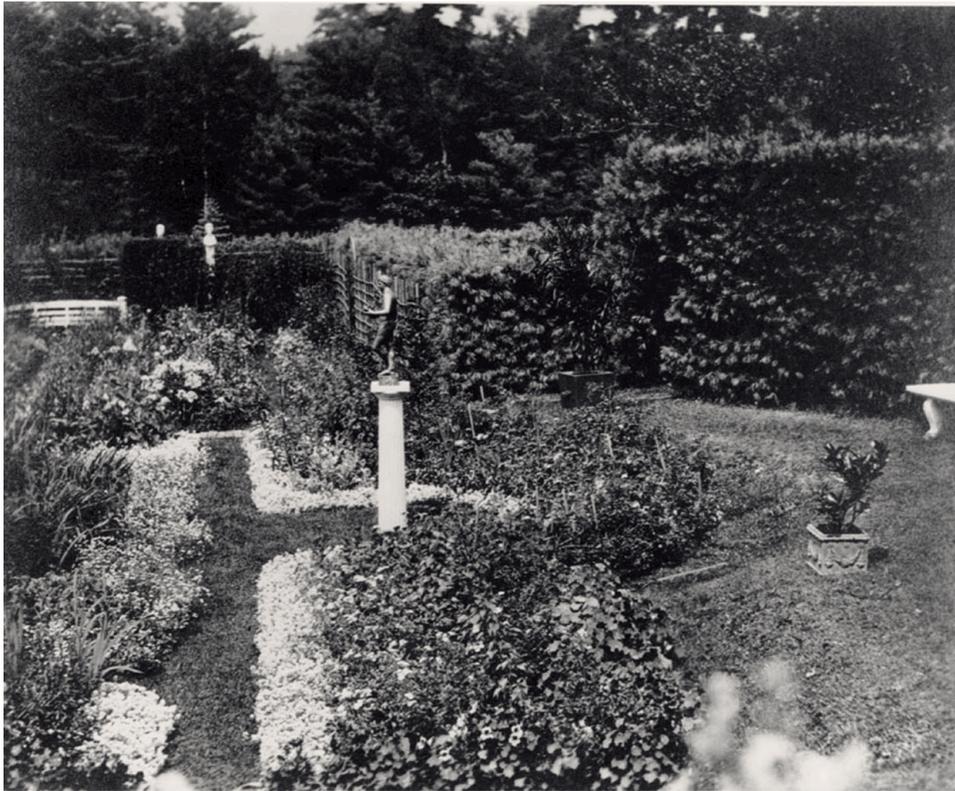


Figure 6. Flower Garden, looking north at the Hermes statue, circa 1900. SGNHS.



Figure 7. Augusta Saint-Gaudens at the Studio of the Caryotids, 1915. SGNHS, #516.

1907-1926, AUGUSTA SAINT-GAUDENS

Augusta Saint-Gaudens continued to live at Aspet after her husband's death in 1907 until her own death in 1926. She became actively involved in promoting his legacy by assisting the organization of a major retrospective of his work in 1908 and then by opening the Aspet grounds to visitors. Augusta unsuccessfully attempted to bequeath the estate to the state of New Hampshire to serve as a public memorial. After this, she formed a private corporation, the Augustus Saint-Gaudens Memorial, to preserve the landscape, buildings, and artwork of Aspet. In 1921, she transferred the property to the Saint-Gaudens Memorial, retaining a lifetime use of the house.

In general, Augusta retained the key aspects of the landscape intact during her tenure (Figure 8). She preserved the spatial organization of the garden rooms, the patterning of hedges, geometry of the flower garden, and maintained the house largely as it was during her husband's lifetime. However, Augusta did make several notable changes beginning with the addition of a small stone temple on the site of the temporary one placed in 1905 for the pageant, "The Mask of the Golden Bowl" (Figure 9). This pageant marked the twentieth anniversary of Saint-Gaudens's association with Cornish and was performed and attended by many Cornish Colonists. Saint-Gaudens was fond of the stage prop erected on the edge of the northwest field and planned to build a permanent replacement, although never did in his lifetime.

One major addition to the landscape made during Augusta's tenure was the construction of the Caretaker's Cottage and Garage. No definitive records have been found to date the buildings but it is thought that they were added circa 1917. It is probable that the structures were prefabricated buildings purchased from the Aladdin Company, because they are close matches for designs produced during this time period. Augusta located the new buildings east of the main house, adding to the service-oriented function on this side of the site. The two small buildings are pictured on a 1927 birds-eye drawing of Aspet, created by Homer Saint-Gaudens's wife, Carlotta (Figure 10). The Caretaker's Cottage is shown surrounded by a hedge, shielding it from a visitor parking area in front of the Studio of the Caryatids.

The 1927 drawing is a useful depiction of the site during the early years of the Saint-Gaudens Memorial. Carlotta shows the site being used by numerous visitors who accessed the site by driving past the main house, turning in the driveway by the Caretaker's Cottage, parking in front of the Studio of the Caryatids, and walking throughout the site. The drawing shows the intact landscape, representing design changes made by Augustus Saint-Gaudens prior to 1907, including the Lombardy poplars near the main house and Studio of the Caryatids, the hedged garden rooms at the main house's front entry, Bowling Green, Terrace Garden, and Plunge Pool, the newly constructed Temple, and the swimming hole. Augusta maintained the labor-intensive landscape with care, most notably the extensive flower garden and the white pine hedges, as shown in photographs from late in her life. After a five year management overlap between Augusta and the trustees of the Memorial Association, the site passed to the Memorial Association in the summer of 1926 upon her death.



Figure 8. Augusta Saint-Gaudens standing in the flower garden, 1926. SGNHS.



Figure 9. The Temple, circa 1906. SGNHS #544.



Figure 10. Bird's-eye view by Carlota Saint-Gaudens, 1927. SGNHS, #8732.

1926-1965, THE SAINT-GAUDENS MEMORIAL

The Saint-Gaudens Memorial was initially incorporated in 1919 with Augusta and five Cornish Colonists as founding members. Their mission was to preserve the buildings, grounds, and works of art at Aspet and educate people about Saint-Gaudens's work. Day to day management of the site fell to a series of on-site property managers with the Trustees of the Memorial making large scale decisions concerning the endowment, property acquisition, and art installations. Visitation rose considerably after 1926. The Memorial marketed the site to the general public, garden clubs, women's clubs, and art enthusiasts (Figure 11). To accommodate the increasing number of visitors, the Trustees built a twenty-five car parking lot on the south side of Saint Gaudens Road, opposite the horseshoe hedge and front walkway to the main house, in circa 1930.

The practicality of providing the labor needed to maintain the complex flower garden was reexamined by the Trustees beginning in the late 1920s. They approved a redesign of the flower beds and sought the advice of Trustee and noted landscape architect Ellen Shipman in 1928 and in the 1940s. The new bed design and planting plan, which took many years to fully unfold, was likely not hers alone but a collaboration that resulted in the elimination of the six linear beds on the lower terrace and the simplification of the beds on the middle and upper terraces (Figure 12).

The Studio of the Caryatids and all of its contents were destroyed by a June 1944 fire. The unfortunate accident led the Trustees to plan for new exhibition space and they turned to architect and summer resident John W. Ames for ideas. The Studio of the Caryatids had several outbuildings that were not affected by the fire and Ames proposed renovating them to create a new complex for the exhibition of indoor and outdoor art. Construction progressed slowly, likely due to World War II shortages, but was completed by 1948 (Figure 13). Ames created a small scale, classically inspired collection of buildings and outdoor rooms. One of the two buildings, the New Studio was a simple one story rectangular building, surfaced in stucco with an outdoor Atrium in its forecourt. The Atrium was enclosed with a tall stucco wall and contained a covered walkway around its perimeter that was supported by white painted columns. A door in the east side of the Atrium led down a small hedge-lined path to Saint-Gaudens's bust of Lincoln on a pedestal. The interior of the space contained a small pool with two gilded turtles, surrounded by grass. A bas relief sculpture of Amor Caritas was placed on the midpoint of the wall of the building, on axis with the Atrium's main door which led to an additional courtyard space.

The second courtyard featured the original Stanford White base for Saint-Gaudens's Farragut Monument that formerly resided in New York's Madison Square Park. This courtyard also served as the elbow joining the Atrium to the Picture Gallery, the second exhibition hall in the New Gallery Complex. A small flight of stairs and a gravel path connected the door of the Picture Gallery to the east side of the courtyard.

The Memorial made numerous other changes to the landscape around 1950, one being the addition of the Birch Allée, a double line of birches running along the north side of the Bowling Green and lower terrace, connecting the New Studio Complex to the Little Studio. They also reorganized the cutting garden and Bowling Green to incorporate more of Saint-Gaudens's art work. The Trustees placed a plaster cast of the seated Lincoln against the east side of the cutting garden, closing the historic gap in the hedge that once connected the space to the adjacent Bowling Green. The cutting garden was relocated to a hedged space south of the Stables.

The Trustees arranged for an original plaster cast of Saint-Gaudens's Shaw Memorial to be displayed at Aspet. The sculpture sat in storage for several years before being placed at the east side of the Bowling Green in 1959. An opening in the Bowling Green's perimeter hedge east of the statue was closed and two Lombardy poplars were removed.

By 1965, the character of the Aspet landscape was largely a mature version of Augustus Saint-Gaudens's design. With minor alterations, the hedged rooms he planted remained and had matured to impressive heights. Many of the white pine hedges had been interplanted with hemlock to supplement original plant material. New hedges, like at the east side of the Bowling Green, at the New Studio Complex, and around the Caretaker's Cottage, were hemlock. The flower gardens had been greatly simplified, yet they retained their defining structure and geometry and the honeylocust at the main house had matured into an impressive specimen tree that shaded the building's south façade. The Trustees additions, including the Birch Allée and

the New Studio, complemented the character of the historic landscape. They were both placed in locations that had been used by Augustus Saint-Gaudens, and their massing, scale, and styling were sympathetic with pre-1907 elements.



Figure 11. Visitors to the Saint-Gaudens Memorial in the flower garden, 1927. SGNHS, #2076.

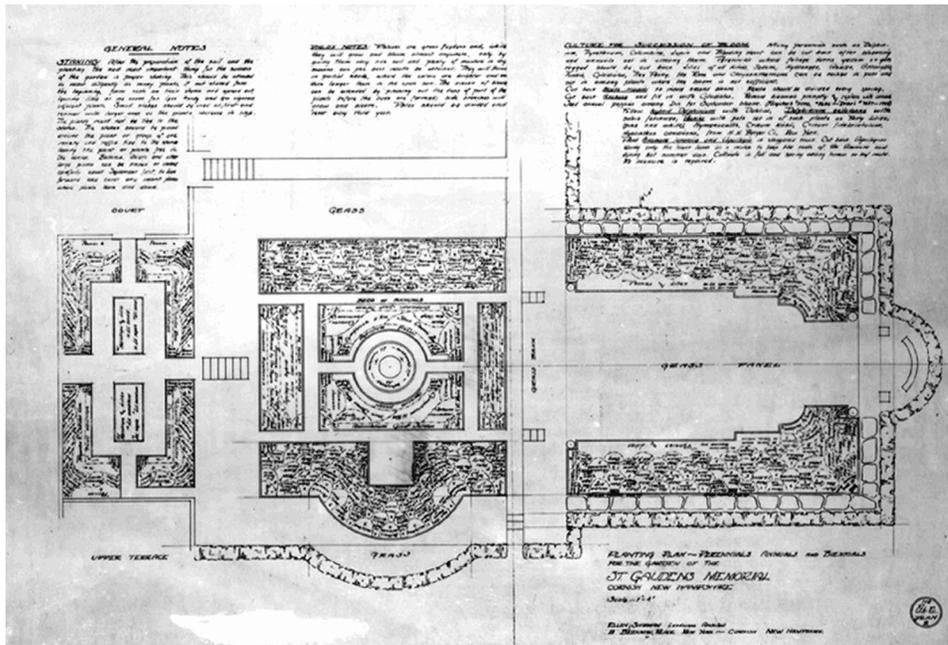


Figure 12. "Planting Plan for the Garden of the St. Gaudens Memorial," circa 1928. SGNHS, #1492g.

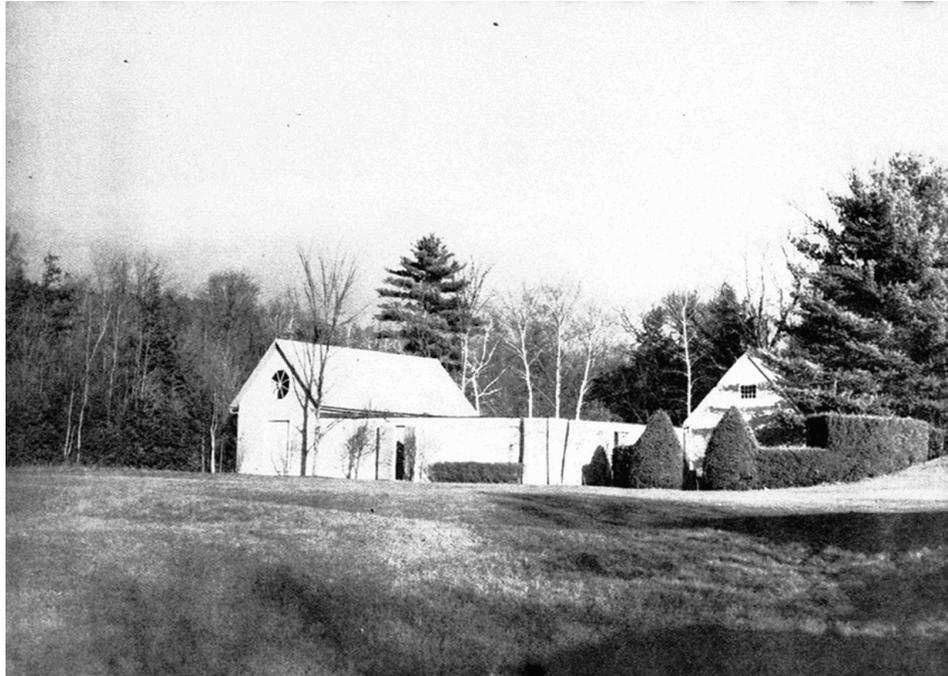


Figure 13. New Gallery Complex, 1966. SGNHS, #871.

1965-2010, NATIONAL PARK SERVICE

The Advisory Board on National Parks recommended that Aspet be included in the National Park System but the property transfer took several years to occur. President Lyndon B. Johnson signed the legislation to authorize Saint-Gaudens National Historic site in 1964 and the National Park Service took possession of the site in the fall of 1965.

Several early studies documented the resources at the new National Historic Site, including an Historic American Building Survey (HABS) of the structures, a 1964 master plan, biographical studies of Saint-Gaudens, and Historic Structures Reports on the main house and Little Studio. Most of this work concentrated on the structures but some information about the landscape was captured in photographs.

The National Park Service erected a pre-fabricated metal maintenance building and garage east of the Caretaker's Garage in 1967. The structure served as the base of operations for the maintenance staff and the equipment storage facility. The driveway leading to the historic garage was enlarged to allow for the expanded maintenance activities in the area.

By the late 1960s the plaster cast of Saint-Gaudens's seated Lincoln statue in the former cutting garden had deteriorated from exposure to the elements. It was removed in 1968. Coincidentally, it was in the same year that the Trustees commissioned a cast of Saint-Gaudens's Adams Memorial. After exploring several placement options, the National Park Service decided to locate the monument in the former cutting garden space in 1972, making several changes to the area to accommodate the sculpture. Several hornbeam trees framed the sculpture in an attempt to replicate the secluded and contemplative feeling of the original memorial in Rock Creek Cemetery in Washington D.C. The National Park Service also modified the way visitors accessed the memorial by closing the opening in the perimeter hedge that faced the Terrace Garden and opening two gaps in the north and south sides of the space. The hornbeam trees did not flourish and were subsequently replaced by magnolias on either side of the statue (Figure 14).

Other hedge projects carried out in the early days of the National Park Service included the replacement of the overgrown white pine hedge surrounding the Plunge Pool on the north side of the Little Studio, as well as the replacement of the white pine hedge along Saint Gaudens Road. The Trustees also recommended planting a hedge to screen the New Studio Complex from the Caretaker's Cottage. This was planted in hemlock.

In the 1980s, the park undertook an ambitious landscape rehabilitation project to address the maturation of vegetation on the west side of the site. Components of the project included vista clearing, restoration of the historic tree line, and planting wild flowers in the west field.

The park began a master planning effort in the early 1990s that culminated in the 1995 General Management Plan (GMP), which gave the park the required direction to proceed with updating visitor services and park operations. To remove maintenance activities from the core area, a new maintenance facility was constructed in 1997 along an extension of the curatorial/collection building road, south of Saint Gaudens Road. This facility contains staff offices, a maintenance shop, a greenhouse, storage for maintenance equipment and vehicles, and a staff parking lot.

Maintenance staff retained the use of the Caretaker's Cottage garage for storage of equipment used on a regular basis but other maintenance activities that conflicted with the visitor experience were moved.

As identified in the GMP, the park wanted to replace the plaster Shaw Memorial with a bronze cast of the bas relief statue to protect the original from further deterioration. Exposure to the elements threatened the integrity of the fragile statue despite the protective enclosure that was built during the Memorial period. As a solution, the National Park Service and the Trustees of the Saint-Gaudens Memorial entered into a cooperative agreement in 1997 to re-cast the Shaw Memorial in bronze. The bronze cast and a new base were installed in February 1997 in the same location as the original plaster, which was provided to the National Gallery on a long-term loan. Portions of the bowling green hedge were removed during the construction process and replanted the following spring. The bronze statue is now displayed in the open air without any enclosing structure to obscure views of the work, mimicking the conditions of the original memorial that is displayed on the Boston Common.

The park built a curatorial/collection building in 1979 to house the park's museum collection, including many plaster and bronze statues, paintings, and photographs from the Saint-Gaudens studio. The metal, prefabricated facility was designed to be temporary and did not contain adequate security and environmental controls required to house a museum collection. The park addressed this by upgrading the existing building in 2001, providing fire suppression, an HVAC system and constructing an addition that included bathroom facilities, office space, and storage and collections processing space. This upgrade, together with the new maintenance facility, created a cluster of non-visitor activity south of Saint Gaudens Road and removed these activities from the Aspet landscape.

While the GMP specified developing a visitor center on the Blow-Me-Down Farm (MacLeay) property and offering ticketing and orientation services in a visitor contact station at the existing parking lot, planning began in 2000 for a new visitor center in the location of the former maintenance shed, east of the Caretaker's Cottage. As the visitor center was planned to be the contact point for site orientation, getting pedestrians safely between the parking lot on the south side of Saint Gaudens Road and the proposed visitor center was paramount. In response, and prior to the dedication of the new visitor center, the park built a compacted gravel pedestrian path in 2000 along the south side of the road, connecting the east side of the parking lot to the east entry drive. The path extended through a forested area and incorporated natural materials such as rough stone retaining walls and wooden footbridges to blend with the surrounding landscape.

Construction of the new visitor center followed in the summer of 2002. Portions of the existing prefabricated metal shed were dismantled while other parts remained to be modified. One thousand square feet of new space was added to the building to hold accessible bathrooms, visitor contact services, staff offices, the park library, and a bookstore. In the front courtyard, or west side, the amount of paved surface was increased to provide space for deliveries and handicapped parking. A continuous surface material of asphalt was applied to both the driveway and the pedestrian walkway to the front door.

The park's landscape contains numerous maintenance-intensive features, many of which have reached maturity and require a high level of care to prevent decline. Since 1992, the park has engaged in cyclical maintenance of the park's historic hedges, trees, gardens, and landscape structures that at times, has included replacement of aged plant material. The frequency of several cyclical maintenance activities has been reduced in recent years due to a decrease in maintenance staff.



Figure 14. Adams Memorial, date unknown. SGNHS.

Analysis & Evaluation of Integrity

Analysis and Evaluation of Integrity Narrative Summary:

Significant landscape characteristics identified for the Aspet landscape include natural systems and features, spatial organization, circulation, vegetation, buildings and structures, views and vistas, constructed water features, and small scale features. Many landscape features associated with these characteristics contribute to the overall historic significance and identity, while others do not. The following section of the CLI evaluates the landscape characteristics and features to make a determination about their contributing or non-contributing status. By comparing historic conditions with existing conditions, the CLI has determined that the landscape of Aspet retains integrity to the period of significance, 1885- c.1950.

The landscape of Aspet is defined by the spatial arrangement of outdoor rooms and their classical relationship to the buildings and the surrounding rural viewshed. The site is located in a heavily forested area, typified by rolling terrain and views over the Connecticut River to the hills of eastern Vermont. This bucolic and natural context is juxtaposed with the highly designed and manipulated landscape of Aspet, where Augustus Saint-Gaudens lived and practiced his artistic craft for over twenty years. The site is characterized by mature white pine and hemlock hedges that define garden rooms on the north and east sides of Aspet, including a terraced flower garden. Original plant material exists, including an immense honeylocust at the front door of the main house, which may pre-date Saint-Gaudens's tenure at Aspet, birch trees in the Pan Pool Grove that date to the late 1800s, and birch trees in the Birch Allée that date to circa 1950. Classical sculpture is located throughout the gardens. Circulation systems on site are minimal, as vehicular traffic is largely separated from the visitor area with the exception of the East Entry Drive that connects Saint Gaudens Road with the visitor center on the east side of the site. Visitors experience the site by traveling over cut lawn and several narrow brick walking paths.

Since the period of significance, the historic core of the property has remained largely the same. The defining spatial elements, like the hedged garden rooms and the geometry of the flower garden, have been retained. Other character defining features such as the historic buildings, patterns of field and forest, and surrounding rural context reflect historic conditions. A key change in the landscape since c.1950 is the diminished westward view to Mount Ascutney. Historically, most of the mountain's profile and those of Hunt and Juniper Hills to the north were visible, but forest growth on the south side of Saint Gaudens Road and in the woodlot west of the meadow has matured to a height that blocks all but the summit of Mount Ascutney from view. Some of the plant material has been replaced due to over-maturation or disease, including several hedge segments, the Lombardy poplars at the main house and flower garden, and several varieties of perennials in the flower garden. The National Park Service has added a few elements to the landscape to address operational and visitor needs including the Visitor Center, signage, and fire hydrants.

The historic character and design intent of Augustus Saint-Gaudens, and as maintained after his death by his wife and the Memorial, is visible today, evidenced by the intact spatial relationships between the buildings and garden rooms, the extant historic buildings, and the preserved rural setting. The

landscape is considered to be in good condition.

INTEGRITY

The Aspet landscape retains integrity to the period of significance (1885- c.1950) and still clearly conveys its historic significance through existing resources. All seven aspects of integrity, as defined by the National Register of Historic Places requirements, are evident, so much so that if Augustus Saint-Gaudens were to return to the site today, he would clearly recognize it as his home. The same may be said about the Saint-Gaudens Memorial period. The National Park Service has made changes to the landscape but they do not detract from conveying the character of the historic resources.

Location:

Location is defined by the National Register as the place where the historic property was constructed, or the place where the historic event occurred. The main house, hedged garden rooms, flower gardens, and outdoor statuary remain in their historic locations. All of the land owned by Augustus Saint-Gaudens is included in the park boundary.

Design:

Design is defined by the National Register as the combination of elements that create the form, plan, space, structure, and style of a property. Most of the classically-inspired garden and landscape designs created by Augustus Saint-Gaudens are extant, as are those created by the Saint-Gaudens Memorial Association. The westward views to Mount Ascutney, axial and terraced flower garden with distinct focal points, and garden statuary incorporated into the landscape exists largely as Saint-Gaudens intended. New features such as the visitor center and maintenance facility have been added to the site but they do not detract from the overall historic landscape design.

Setting:

Setting is the physical environment of a property and the general character of the place. Historically, Aspet was set in a rural and agricultural context, surrounded by forests, pasture lands, and distant views to Mount Ascutney in Vermont, and the site retains this setting. The most noticeable difference in the park's setting today is that land south of Saint Gaudens Road is now forested, obstructing views across the Connecticut River into Vermont where it was once cleared. Mature forests still frame the other views to preserve the historic setting.

Materials:

Materials are the physical elements that were combined or deposited during the period of significance in a particular pattern or configuration to give form to the property. Much original fabric remains in the Aspet landscape. Rehabilitation has occurred on most of the buildings, altering some of the historic materials. Some original plant material remains on-site, including hedges and trees. Certain hedge segments, birch tree specimens, apple trees, poplars, and perennial plants have been replaced, although mostly in-kind. Overall, enough original material remains to retain material integrity to the period of significance.

Workmanship:

Workmanship is the physical evidence of the crafts and methods of construction used during the specified historic period of significance. Evidence of the historic workmanship of the Aspet landscape is extant and visible in the configuration of paving surfaces, placement of plant material, and workmanship of landscape structures. This is due largely to effective maintenance that helps convey the design intent and craftsmanship of the period of significance.

Feeling:

Feeling is the expression of the aesthetic or historic sense of a particular time resulting from the presence of physical features that, taken together, convey a property's historic character. Aspet's landscape is still evocative of the sense of place created by Augustus Saint-Gaudens and embellished by the Saint-Gaudens Memorial. Most of the significant features and settings remain from the historic period to convey historic character.

Association:

Association is the direct link between the property and an important historic event or person. Although Aspet is no longer a private home or a private Memorial, evidence of the site's association with Augustus Saint-Gaudens is readily available through his designed landscapes and artistic work. The Saint-Gaudens Memorial continues to be active at the property and their mission is tied to the preservation of the property and work of Augustus Saint-Gaudens.

The following section presents an analysis of landscape characteristics and their associated features and corresponding List of Classified Structures names and numbers, if applicable. It also includes an evaluation of whether the feature contributes to the property's National Register eligibility for the historic period (1885- c.1950), contributes to the property's historic character, or if it is noncontributing, undetermined, or managed as a cultural resource.

Landscape Characteristic:

Natural Systems and Features

Historic Condition (through c.1950):

The natural environment of Aspet at the beginning of Saint-Gaudens's residence was dominated by rolling topography that was largely deforested for agricultural purposes, which provided wide open views west to the hills of Vermont. However, the agricultural economy was faltering by the late 1800s and many former farm fields began reverting to native woodlands during the period of significance. Northern hardwoods and conifers dominated the forest canopy. The Cornish area had many streams and creeks that fed into the nearby Connecticut River. Blow-Me-Up-Brook flowed at the bottom of a steep ravine to the north of the property, feeding into the Blow-Me-Down Mill Pond where the Aspet residents ice skated in winter. By the end of the period of significance, the local landscape had changed significantly. Aspet remained in a rural setting but off-site views had narrowed considerably due to the reforestation of adjacent properties.

Post-Historic and Existing Conditions:

The surrounding forests continued to mature after the period of significance. Through the

recommendation of the cultural landscape report, the park has undertaken some thinning of the woods west of Aspet to restore westward views. However, other adjacent woodlots have not been managed and now frame the Aspet landscape with their tall trees. Blow-Me-Up Brook still flows through the ravine north of the designed landscape. A swimming hole created by a small stone dam during Augustus's lifetime has been repaired in recent years to retain the historic water feature. The park manages the west field as a wildflower meadow, cutting the grass intermittently to control the growth of woody vegetation.

Spatial Organization

Historic Condition (through c.1950):

Upon renting the property in 1885, the Saint-Gaudens family found Huggins Farm as an unadorned vernacular, containing the main house, several barns, a stable, and farm fields. Over the next twenty years, Saint-Gaudens manipulated the landscape to create a highly designed and carefully managed decorative landscape that was inspired by classical elements and ornamentation. He created outdoor rooms surrounding the house and his studios and clustered service activities on the east side of the site.

Landscape elements introduced by Augustus Saint-Gaudens and influenced by Italian garden design helped establish connections between buildings and gardens. The original house and grounds that Saint-Gaudens first rented and later purchased included typical New England wood frame outbuildings and a brick Federal-style house set in an open meadow and surrounded by woodlands. The grounds changed from a utilitarian open landscape to a refined pleasure ground with his creation of formal flower and vegetable gardens, sheared pine and hemlock hedge garden rooms, and the introduction of sculpture and water features. The relationship between the structures and landscape rooms around the main house was classically oriented without adhering strictly to axial or other geometric patterns. For example, the Bowling Green and cutting garden hedges were not quite perpendicular to the main house and the curved hedges circling the house's east door were somewhat egg-shaped and did not align with the east facade of the house. However, relationships between the house, Piazza, Little Studio, and the flower garden followed loose interpretation of Italian design models by using focal points, views on axis, geometric planting beds, and perpendicular pathways.

Views to the distant Mount Ascutney influenced how Saint-Gaudens managed the open and wooded areas west and north of Aspet. Early photos of the Aspet landscape show the area west of the main house cleared of woody vegetation. The rolling meadow was maintained as open space to protect views from the house to distant Mount Ascutney. This large open space was defined by woodlands on its west and north sides, by Saint Gaudens Road to the south, and the structures and gardens of Aspet to the east. Although much of the local landscape was deforested for agriculture in the 1800s, historical photographs depict that the areas surrounding the meadow held mature trees during the period of significance. Augustus Saint-Gaudens added a nine tee, five green golf course in c. 1902 in the meadow, which was recorded on the 1903 French and Bryant survey. The course included several sand traps in the west meadow and extended east to the vicinity of the Picture Gallery and wrapped around the north side of the Little Studio. According to park staff, this was one of the first golf courses in the nation to be irrigated. This recreational use complimented the open character of the space.

After Saint-Gaudens's death, the flower garden terraces were redesigned by Ellen Shipman, who altered layout of the flower beds but did not significantly change the overall spatial relationship of the space. Hedges remained and the relationships between the gardens and adjacent features were retained. Some modification of the cutting garden and bowling green occurred late in the 1950s, altering the circulation and axial egress points that existed previously, while retaining the defining structure of the spaces.

The area east of the Stables and south of the Studio of the Caryatids was altered between 1917 and possibly 1918 with the addition of a one-story cottage and garage that Augusta had built for her chauffeur/caretaker. The addition of these buildings contributed to the removal of open space and the further compartmentalization of the site. Alterations to the area included an extension of the hedge lining the east entry drive and modification of the driveway as it passed the Caretaker's Cottage en route to the Studio of the Caryatids.

The Saint-Gaudens Memorial Trustees installed the Birch Allée between 1948 and 1950 along a preexisting path, which originally connected the Little Studio with the Studio of the Caryatids. The Birch Allée was planted shortly after construction of the New Gallery Complex in circa 1948, most likely as a corridor to connect the two buildings. It was a strong linear feature that channeled views and pedestrian circulation.

Post Historic and Existing Conditions:

The area surrounding the main house appears largely as it did during the Memorial period, and is representative of Saint-Gaudens's original design intent (Figure 15). Since the period of significance, the Birch Allée has retained its defining spatial characteristics despite the replacement of several trees. Access from the flower garden was blocked by the reconstruction of the semicircular zodiac bench.

The rolling meadow west of the house has remained an intermittently mowed field since the period of significance and is currently a mix of grasses and forbes (Figure 16). The exception is a portion of the southwest corner of the meadow that is mowed more frequently for overflow parking, and is dominated by grasses. The surrounding woods have remained in mature forests. Some golf tees and greens are still evident, but not actively maintained.

The National Park Service altered the space around the Caretaker's Cottage and Garage in the 1960s by adding a metal, prefabricated maintenance building east of the garage. As a result of the changes, the area became more utilitarian and service oriented. The area was separated from the other resources in function and spatially by an additional hedge added to the north of the maintenance building and Caretaker's Garage. The park further changed the space in 2000 by expanding the maintenance shed and converting it into a visitor center. The driveway was subsequently altered to provide access to the new building as well as handicapped parking and space for delivery vehicles.

Character-defining Features:

Feature: Relationship between Aspet Main House, Little Studio, Stables, and Garden

Rooms

Feature Identification Number: 146949

Type of Feature Contribution: Contributing

Feature: New Gallery Complex Space

Feature Identification Number: 146951

Type of Feature Contribution: Contributing

Feature: Field and Forest Relationship

Feature Identification Number: 146953

Type of Feature Contribution: Contributing

Feature: Caretakers Cottage, Garage, and Visitor Center Space

Feature Identification Number: 146955

Type of Feature Contribution: Non Contributing

Feature: South Side of Saint Gaudens Road

Feature Identification Number: 146957

Type of Feature Contribution: Non Contributing

Landscape Characteristic Graphics:



Figure 15. View looking west across the flower garden to Mount Ascutney. The main house appears at image left. OCLP, 2008.



Figure 16. View looking west across the meadow to Mount Ascutney. Saint Gaudens Road is at image left. OCLP, 2008.

Circulation

Historic Condition (through c.1950):

When Augustus Saint-Gaudens purchased the property, few formal circulation patterns existed. A driveway connected Saint Gaudens Road to the Stables and presumably, some kind of walkway led to the front door of the main house. It is also likely that other informal cart paths existed to access the Hay Barn and other agricultural outbuildings of the site. After 1891, Saint-Gaudens developed a more refined system of pedestrian and carriage paths. He developed a formal carriage drop-off at the main door of the house, facing south. Unpaved, two-track carriage paths were established to the east entry of the house for delivery of household goods and to the west side of the Little Studio to facilitate movement of art work and materials. His gardens were accessed by paved and unpaved, narrow paths, mostly in axial patterns that reflected the classical design of the site. Grade changes on site were connected using brick staircases.

After Saint-Gaudens's death, the carriage road east of the house and Stables was lengthened and paved to accommodate a Caretaker's Cottage and Garage. A visitor parking lot, added in circa 1930, provided parking space for the increasing number of visitors during the Memorial period. In circa 1948, the Trustees added the Birch Allée, a formalization of an existing path that connected the Studio of the Caryatids to the Little Studio. This tree lined path was added after the completion of the New Studio Complex, which replaced the Studio of the Caryatids, to serve a similar function of connecting the east side of the site to the west side. After this addition, the Saint-Gaudens Memorial made few changes to the overall structure of the site's circulation patterns.

Post Historic and Existing Conditions:

Most of the circulation features added during the historic period were not altered significantly after 1950 (Figure 17). The one exception to this was the driveway to the Caretaker's Cottage and Garage. A maintenance facility was added in the 1960s on the east side of the Caretaker's Garage and the east entry drive was paved and extended to the new building. Further modification of the east entry drive occurred in 2002 when the National Park Service built a new visitor center in the location of the former maintenance building. The park paved a driveway lane up to the front door of the building, which serves as a delivery lane for trucks, a pedestrian path for visitors, and accessible parking. Other paths on site, including the numerous narrow brick walking paths, the Birch Allée, and garden steps remain in good condition.

Character-defining Features:

Feature:	Aspet Entry Walkway and Marble Steps
Feature Identification Number:	146971
Type of Feature Contribution:	Contributing
IDLCS Number:	40866
LCS Structure Name:	Aspet - Entry Walkway

LCS Structure Number: TR01d

Feature: Birch Path

Feature Identification Number: 146973

Type of Feature Contribution: Contributing

IDLCS Number: 40898

LCS Structure Name: Birch Path

LCS Structure Number: TR04b

Feature: Blow-Me-Down Mill Trail

Feature Identification Number: 147035

Type of Feature Contribution: Contributing

IDLCS Number: 40890

LCS Structure Name: Blow-Me-Down Mill Trail

LCS Structure Number: TR03a

Feature: Blow-Me-Up Ravine Trail

Feature Identification Number: 146975

Type of Feature Contribution: Contributing

IDLCS Number: 40896

LCS Structure Name: Blow-Me-Up Ravine Path

LCS Structure Number: TR03b

Feature: Caretaker's Cottage Walkways

Feature Identification Number: 146987

Type of Feature Contribution: Contributing

IDLCS Number: 40867

LCS Structure Name: Caretaker's Cottage Walkway

LCS Structure Number: TR01A

Feature: Former East Entry Drive and Caretaker's Garage Driveway

Feature Identification Number: 146989

Type of Feature Contribution: Contributing

IDLCS Number: 40868

Feature: Carriage Turnaround and Granite Steps

Feature Identification Number: 146991

Type of Feature Contribution: Contributing

IDLCS Number: 40870

Feature: Cart Path

Feature Identification Number: 146993

Type of Feature Contribution: Contributing

IDLCS Number: 40891

Feature: East Entry Drive

Feature Identification Number: 146995

Type of Feature Contribution: Contributing

IDLCS Number: 40868

Feature: Farragut Forecourt and Picture Gallery Steps and Path

Feature Identification Number: 146997

Type of Feature Contribution: Contributing

IDLCS Number: 40883

Feature: Garden Paths and Steps

Feature Identification Number: 146999

Type of Feature Contribution: Contributing

IDLCS Number: 40869

Feature: Aspet - Stables Paths

Feature Identification Number: 147001

Type of Feature Contribution: Contributing

IDLCS Number: 40865

Feature: Visitor Parking Lot

Feature Identification Number: 147003

Type of Feature Contribution: Contributing

IDLCS Number: 750425

Feature: Granite Hexagon at Adams Memorial

Feature Identification Number: 147005

Type of Feature Contribution: Non Contributing

Feature: Path to Restrooms

Feature Identification Number: 147145

Type of Feature Contribution: Non Contributing

Feature: Path to Visitor Center

Feature Identification Number: 147147

Type of Feature Contribution: Non Contributing

Feature: Road to Curatorial and Maintenance Buildings

Feature Identification Number: 147149

Type of Feature Contribution: Non Contributing

Feature: Saint Gaudens Road Steps

Feature Identification Number: 147151

Type of Feature Contribution: Non Contributing

Feature: Visitor Center Accessible Parking

Feature Identification Number: 147153

Type of Feature Contribution: Non Contributing

Feature: Aspet Southwest Terrace Walkway

Feature Identification Number: 147155

Type of Feature Contribution: Non Contributing

Landscape Characteristic Graphics:



Figure 17. View looking west at Aspet. A narrow brick path connects the kitchen door to the Stables. OCLP, 2008.

Vegetation

Historic Condition (through c.1950):

When Saint-Gaudens arrived in Cornish in the summer of 1885, the vegetation around Huggins Farm was typical of a working agricultural landscape. The home was surrounded by hay fields and orchard trees but little in the way of ornamental plantings. After purchasing the land from Charles Beaman in 1891, he began substantially altering the landscape around the house to create a series of classically inspired gardens and outdoor rooms. A defining vegetative element that Saint-Gaudens established early in the modification process was a system of hedges. He used white pines to create distinct garden rooms in areas north and east of the main house. Directly north of the main house, Saint-Gaudens planted a terraced flower garden with complex and geometric beds of annuals and perennials. He also established a cutting garden and vegetable garden north and east of the house. Saint-Gaudens supplemented the flower gardens and hedged rooms with birch and poplar trees that added verticality and formality to complement the classical character of the site. After his death, Augusta Saint-Gaudens maintained the vegetation largely the same as her husband left it. Modifications were made to the flower garden during the 1920s and early 1940s under the management of the Memorial. The complicated and maintenance-heavy flower beds were simplified. Also during the Memorial's tenure was the construction of the New Studio Complex which included new hedges and ornamental plantings in the Atrium. By 1950, the Trustees of the Memorial planted the Birch Allée along the north side of the Bowling Green, flower garden, and Pan Grove, connecting the Little Studio to the New Gallery Complex. This was a double line of birches that framed a historic path that Saint-Gaudens used to travel between his studios. Throughout the period of significance, the honeylocust that dates to the late 1800s, matured and flourished to dominate the southern side of the Aspet landscape.

Post Historic and Existing Conditions:

Since the period of significance, some of the most substantial changes to the site's vegetation have included hedge replacement. Many of the original hedges have reached a state of maturity or over-maturity and numerous segments have been replaced including those surrounding the Plunge Pool, along Saint Gaudens Road, and at the carriage turn-around (Figure 18). The flower garden and cutting garden are maintained to include a historically appropriate mixture of flowers (Figure 19). The poplar trees at the visitor parking lot, at the corners of the house, and in the flower garden have been replaced several times due to their short life span. The park maintains the grove of tree lilacs, the few historic orchard trees, and takes measures to prolong the life of several significant aged specimen trees, including the honeylocust and birches in the Pan Grove and Birch Allée. The honeylocust is now an enormous specimen that dwarfs the house. Its root system and trunk flare have impacted the marble steps leading to Aspet's front door. Much of the site's surface is maintained as cut lawn, except for the field west of the house that is retained as a meadow.

Character-defining Features:

Feature: Atrium Beds and Pool

Feature Identification Number: 147055

Type of Feature Contribution: Contributing

Feature: Bowling Green

Feature Identification Number: 147057

Type of Feature Contribution: Contributing

Feature: Cutting Garden

Feature Identification Number: 147059

Type of Feature Contribution: Contributing

Feature: Farragut Forecourt Beds

Feature Identification Number: 147061

Type of Feature Contribution: Contributing

Feature: Flower Garden

Feature Identification Number: 147063

Type of Feature Contribution: Contributing

Feature: Former Cutting Garden (Adams Memorial Space)

Feature Identification Number: 147065

Type of Feature Contribution: Contributing

Feature: Golf Course (nine tees, five greens)

Feature Identification Number: 147067

Type of Feature Contribution: Contributing

Feature: Little Studio Bed

Feature Identification Number: 147069

Type of Feature Contribution: Contributing

Feature: Main House Bed, Southeast Corner

Feature Identification Number: 147071

Type of Feature Contribution: Contributing

Feature: Pan Pool Bed

Feature Identification Number: 147073

Type of Feature Contribution: Contributing

Feature: Apples, South of Aspet

Feature Identification Number: 147075

Type of Feature Contribution: Contributing

Feature: Apples, West of Little Studio

Feature Identification Number: 147077

Type of Feature Contribution: Contributing

Feature: Birch Allée

Feature Identification Number: 147079

Type of Feature Contribution: Contributing

IDLCS Number: 40898

Feature: Birches, Caretaker's Garage

Feature Identification Number: 147081

Type of Feature Contribution: Contributing

Feature: Birches, Farragut Forecourt

Feature Identification Number: 147083

Type of Feature Contribution: Contributing

Feature: Birches, Pan Grove

Feature Identification Number: 147085

Type of Feature Contribution: Contributing

Feature: Birches, South of Picture Gallery

Feature Identification Number: 147087

Type of Feature Contribution: Contributing

Feature: Honeylocust

Feature Identification Number: 147089

Type of Feature Contribution: Contributing

Feature: Japanese Tree Lilac Grove

Feature Identification Number: 147091

Type of Feature Contribution: Contributing

Feature: Poplars, Carriage Turnaround

Feature Identification Number: 147093

Type of Feature Contribution: Contributing

Feature: Poplar, Gardens

Feature Identification Number: 147095

Type of Feature Contribution: Contributing

Feature: Poplars, Little Studio

Feature Identification Number: 147097

Type of Feature Contribution: Contributing

Feature: Poplars, Main House Terrace

Feature Identification Number: 147099

Type of Feature Contribution: Contributing

Feature: Akebia and Clematis Vines, Atrium

Feature Identification Number: 147101

Type of Feature Contribution: Contributing

Feature: Dutchman's Pipe, Caretaker's Cottage
Feature Identification Number: 147103
Type of Feature Contribution: Contributing

Feature: Grape vines, Little Studio
Feature Identification Number: 147105
Type of Feature Contribution: Contributing

Feature: Grape vines, Main House Entry and Piazza
Feature Identification Number: 147107
Type of Feature Contribution: Contributing

Feature: Lilacs, Main House North and South
Feature Identification Number: 147109
Type of Feature Contribution: Contributing

Feature: Lilacs, New Gallery Complex
Feature Identification Number: 147111
Type of Feature Contribution: Contributing

Feature: Adams Hedge
Feature Identification Number: 147113
Type of Feature Contribution: Contributing

Feature: Caretaker's Cottage Hedge
Feature Identification Number: 147115
Type of Feature Contribution: Contributing

Feature: Cutting Garden Hedge
Feature Identification Number: 147117
Type of Feature Contribution: Contributing

Feature: Galleries Entrance Hedge
Feature Identification Number: 147119
Type of Feature Contribution: Contributing

Feature: Horeseshoe Hedge
Feature Identification Number: 147121
Type of Feature Contribution: Contributing

Feature: Kitchen Hedge
Feature Identification Number: 147137
Type of Feature Contribution: Contributing

Feature: Lincoln Hedge
Feature Identification Number: 147125
Type of Feature Contribution: Contributing

Feature: Little Studio Hedge
Feature Identification Number: 147127
Type of Feature Contribution: Contributing

Feature: Pan Grove Hedge
Feature Identification Number: 147129
Type of Feature Contribution: Contributing

Feature: Parking Lot Hedge
Feature Identification Number: 147243
Type of Feature Contribution: Contributing

Feature: Shaw Hedge
Feature Identification Number: 147245
Type of Feature Contribution: Contributing

Feature: Terrace Garden Hedge
Feature Identification Number: 147247
Type of Feature Contribution: Contributing

Feature: West Meadow Hedge
Feature Identification Number: 147249
Type of Feature Contribution: Contributing

Feature: Visitor Center Hedge

Feature Identification Number: 147251
Type of Feature Contribution: Non Contributing
Feature: Caretaker's Cottage Beds
Feature Identification Number: 147253
Type of Feature Contribution: Non Contributing
Feature: Nursery at Maintenance Facility
Feature Identification Number: 147255
Type of Feature Contribution: Non Contributing
Feature: Crabapples, Atrium
Feature Identification Number: 147257
Type of Feature Contribution: Non Contributing
Feature: Elm, Caretaker's Cottage
Feature Identification Number: 147259
Type of Feature Contribution: Non Contributing
Feature: Birches, South of Farragut Enclosure (Pavilion)
Feature Identification Number: 147261
Type of Feature Contribution: Non Contributing
Feature: Magnolias, Adams Memorial
Feature Identification Number: 147263
Type of Feature Contribution: Non Contributing
Feature: Poplars, Parking Lot
Feature Identification Number: 147265
Type of Feature Contribution: Non Contributing
Feature: Azaleas, Atrium
Feature Identification Number: 147267
Type of Feature Contribution: Non Contributing
Feature: Grape vines, West of Farragut Enclosure
Feature Identification Number: 147269

Type of Feature Contribution: Non Contributing

Feature: Kiwi vines, Farragut Enclosure (Pavilion)

Feature Identification Number: 147271

Type of Feature Contribution: Non Contributing

Feature: Stephanandra, Farragut Forecourt

Feature Identification Number: 147273

Type of Feature Contribution: Non Contributing

Feature: Honeysuckle shrubs, Caretaker's Cottage

Feature Identification Number: 147275

Type of Feature Contribution: Undetermined

Landscape Characteristic Graphics:



Figure 18. Horseshoe hedge south of the main house where the inner hedge (image right) was replaced in the 1990s. The outer hedge (background) is a mixture of historic white pine and infill hemlock. OCLP, 2008.



Figure 19. Flower Garden in full bloom. OCLP, 2008.

Buildings and Structures

Historic Condition (through c.1950):

When Saint-Gaudens came to Cornish in 1885, the farm he and his family rented contained the main house and several agricultural outbuildings including a stable and barns. Saint-Gaudens modified the brick Federal style farmhouse by painting it white and adding a west-facing patio called the piazza. During his summers in Cornish, he used the barns as studio space. These older buildings were not well suited to artistic activities and Saint-Gaudens commissioned several new studios in the early 1900s including the Little Studio, the Studio of the Caryatids, and the Ravine Studio. The Little Studio and the Studio of the Caryatids were visually linked to the other buildings and landscape features on sight by sharing classical detailing, applied sculpture, and light façade coloring. Saint-Gaudens added lattice fences to the gardens, some as decorative elements and others to create enclosures.

After his death, Saint-Gaudens's wife Augusta built a small house and garage, known as the Caretaker's Cottage and Garage, for a live-in chauffeur. In 1940, the Studio of the Caryatids burned. The Memorial modified outbuildings associated with the Studio of the Caryatids and built a new complex for exhibition space. The new area, known as the New Gallery Complex, contained two buildings and two outdoor rooms for the display of Saint-Gaudens's and others work.

Post-Historic and Existing Conditions:

In the 1960s, the park built a maintenance building east of the Caretaker's Garage and modified the driveway to accommodate the new use. This building was altered in 2002 when the park utilized part of the old structure to build a new visitor center. Maintenance activities were moved to a new building in an area south of Saint Gaudens Road near the Curatorial building that was erected in the 1970s. Changes occurred to the structure covering the Farragut Monument in the New Gallery Complex. The gable-roofed structure was altered in 2007 when the park replaced the solid roof panels with glass to allow more natural light to filter down to the statue below (Figure 20). The site's historic buildings have been rehabilitated in the post historic period to upgrade mechanical systems and repair damage related to age and weathering (Figures 21 and 22).

Items noted with an * in the table below are described on the National Register of Historic Places.

Character-defining Features:

Feature:	Aspet (Main House) *(HS-1)
Feature Identification Number:	147179
Type of Feature Contribution:	Contributing
IDLCS Number:	1252
Feature:	Atrium
Feature Identification Number:	147181
Type of Feature Contribution:	Contributing
IDLCS Number:	40881
Feature:	Blow-Me-Up Ravine Dam
Feature Identification Number:	147183
Type of Feature Contribution:	Contributing
IDLCS Number:	40889
Feature:	Caretaker's Cottage *(HS-4)
Feature Identification Number:	147185
Type of Feature Contribution:	Contributing
IDLCS Number:	6534
Feature:	Caretaker's Garage
Feature Identification Number:	147187
Type of Feature Contribution:	Contributing

IDLCS Number: 40893
 Feature: Stables and Cutting Garden Lattice, Fences and Gates
 Feature Identification Number: 147189
 Type of Feature Contribution: Contributing
 IDLCS Number: 40884
 Feature: Caretaker's Cottage Gate
 Feature Identification Number: 147191
 Type of Feature Contribution: Contributing
 IDLCS Number: 40867
 Feature: Lattice Screen and Trellis, Aspet's North Entrance
 Feature Identification Number: 147193
 Type of Feature Contribution: Contributing
 IDLCS Number: 750422
 Feature: Little Studio *(HS-2)
 Feature Identification Number: 147281
 Type of Feature Contribution: Contributing
 IDLCS Number: 1253
 Feature: New Studio (New Gallery) *(HS-3)
 Feature Identification Number: 147283
 Type of Feature Contribution: Contributing
 IDLCS Number: 6533
 LCS Structure Name: New Gallery
 LCS Structure Number: B10
 Feature: Picture Gallery
 Feature Identification Number: 147285
 Type of Feature Contribution: Contributing
 IDLCS Number: 40892
 LCS Structure Name: Picture Gallery
 LCS Structure Number: B11

Feature: Ravine Studio *(HS-6)
 Feature Identification Number: 147287
 Type of Feature Contribution: Contributing
 IDLCS Number: 6536
 LCS Structure Name: Ravine Studio
 LCS Structure Number: B13

Feature: Root Cellar
 Feature Identification Number: 147289
 Type of Feature Contribution: Contributing
 IDLCS Number: 40894
 LCS Structure Name: Root Cellar
 LCS Structure Number: RU01

Feature: Stables*(HS-5)
 Feature Identification Number: 147291
 Type of Feature Contribution: Contributing
 IDLCS Number: 6535
 LCS Structure Name: Stables
 LCS Structure Number: B15

Feature: Terraces
 Feature Identification Number: 147293
 Type of Feature Contribution: Contributing
 IDLCS Number: 750426

Feature: Terrace Balustrades
 Feature Identification Number: 147295
 Type of Feature Contribution: Contributing
 IDLCS Number: 40878
 LCS Structure Name: Balustrade
 LCS Structure Number: B02a

Feature: The Temple *(HS-10)

Feature Identification Number: 147297
Type of Feature Contribution: Contributing
IDLCS Number: 6540
LCS Structure Name: The Temple
LCS Structure Number: OS03

Feature: Visitor Center
Feature Identification Number: 147299
Type of Feature Contribution: Non Contributing

Feature: Visitor Restrooms Near Parking Lot
Feature Identification Number: 147333
Type of Feature Contribution: Non Contributing

Feature: Blow-Me-Up-Ravine Trail Bridge
Feature Identification Number: 147335
Type of Feature Contribution: Non Contributing

Feature: Curatorial Building
Feature Identification Number: 147337
Type of Feature Contribution: Non Contributing

Feature: Farragut Enclosure (Farragut Pavilion)
Feature Identification Number: 147339
Type of Feature Contribution: Non Contributing

Feature: Information Kiosk
Feature Identification Number: 147341
Type of Feature Contribution: Non Contributing

Feature: Maintenance Facility
Feature Identification Number: 147343
Type of Feature Contribution: Non Contributing

Feature: Pump House
Feature Identification Number: 147345

Type of Feature Contribution: Non Contributing

Feature: Retaining Wall East of Visitor Center

Feature Identification Number: 147347

Type of Feature Contribution: Non Contributing

Landscape Characteristic Graphics:



Figure 20. Admiral Farragut Monument cast and bluestone base with new pavilion roof. OCLP, 2008.



Figure 21. View of Aspet and the historic honeylocust, looking northwest. OCLP, 2009.



Figure 22. View of the Little Studio, looking north, as seen from the piazza. OCLP, 2009.

Views and Vistas

Historic Condition (through c.1950):

Westward views from Aspet were important from the earliest days of Saint-Gaudens's residence in Cornish. The landscape surrounding the property was largely cleared of trees for agricultural activities and views across the Connecticut River toward Mount Ascutney, Hunt Hill, and Juniper Hill were abundantly clear. After Saint-Gaudens purchased the property in 1891 and he altered the landscape surrounding the home to reflect his preference for classical ornamentation, views within the property became important as well. Saint-Gaudens used hedges to define outdoor rooms, like at the terraced flower garden and Bowling Green, where the tall clipped hedges helped focus the eye down the length of the geometric features.

Post-Historic and Existing Condition:

The views within the Aspet landscape have remained fairly constant since the period of significance due to the retention of character defining features such as hedges, buildings, and flower bed spatial arrangement (Figure 23). However, the off-site views to the west hills have been compromised somewhat due to the maturation of local woodlands. The peak of Mount Ascutney is still visible although the side slope and the ridgeline across Hunt Hill and Juniper Hill are largely obscured (Figure 24).

Character-defining Features:

Feature: View West to Mount Ascutney, Hunt Hill and Juniper Hill

Feature Identification Number: 147277

Type of Feature Contribution: Contributing

Feature: Views within Flower Garden Area

Feature Identification Number: 147279

Type of Feature Contribution: Contributing

Landscape Characteristic Graphics:



Figure 23. View looking north down the length of the terraced flower garden. OCLP, 2008.



Figure 24. Westward view toward Mount Ascutney as seen from the Little Studio. OCLP, 2008.

Constructed Water Features

Historic Condition (through c.1950):

Saint-Gaudens built water features into his earliest designs for the Aspet landscape. One of his first garden designs was the Pan Pool and Birch Grove north of the main house. The Pan Pool was a small rectangular pool with fish sculptures gently spitting water. A gilded statue of Pan stood over the fountain. Likewise, Saint-Gaudens placed a small marble pool with a bubbler in his first iteration of the flower garden in the early 1890s. He later moved this small pool to the middle terrace of his redesigned flower garden after 1894. Saint-Gaudens built a swimming pool, later known as the Plunge Pool, on the north side of the Hay Barn Studio. When the Hay Barn Studio was replaced with the Little Studio in 1905, the Plunge Pool was rebuilt. Saint-Gaudens and his assistants also swam in a small swimming hole created by damming the Blow-Me-Up Brook northwest of the Little Studio.

Augusta Saint-Gaudens maintained the water features after her husband's death in 1907. An additional water feature was added to the landscape in 1948 during the construction of the New

Gallery Complex. The Atrium, a rectangular outdoor space with a covered walkway on the perimeter and a small open space in the interior, connected the New Gallery to the Admiral Farragut Monument Base Forecourt, which in turn, led to the other structure in the complex, the Picture Gallery. The Atrium contained a shallow rectangular pool with two gilded turtles gently spitting water at the long ends of the pool.

Post-Historic and Existing Conditions:

The park filled the Plunge Pool behind the Little Studio with gravel to eliminate maintenance and liability. All the other water features have been maintained in their historic condition (Figure 25). The park recently stabilized the stone dam that holds the Blow-Me-Up-Brook swimming hole, and rebuilt the Pan Pool fountain in the 1990s.

Character-defining Features:

Feature:	Atrium Pool
Feature Identification Number:	147197
Type of Feature Contribution:	Contributing
IDLCS Number:	40881
Feature:	Blow-Me-Up Ravine Swimming Hole
Feature Identification Number:	147199
Type of Feature Contribution:	Contributing
IDLCS Number:	40889
Feature:	Little Studio Pool (plunge pool)
Feature Identification Number:	147201
Type of Feature Contribution:	Contributing
IDLCS Number:	40885
Feature:	Marble Pool with Bubbler
Feature Identification Number:	147203
Type of Feature Contribution:	Contributing
IDLCS Number:	40872
Feature:	Pan Grove - Pool and Fountain
Feature Identification Number:	147205
Type of Feature Contribution:	Contributing
IDLCS Number:	40874

Landscape Characteristic Graphics:

Figure 25. The Atrium in the New Gallery Complex containing the pool, the gilded turtles, and bas relief statue Amor Caritas. OCLP, 2008.

Small Scale Features

Historic Condition (through c.1950):

Augustus Saint-Gaudens added numerous small-scale features to his property, changing Aspet from a utilitarian farmstead into a classically inspired, ornamental landscape. He used statuary and architectural elements such as tall wooden posts painted white with Zodiac heads on top to compliment his hedged rooms and formal gardens. Similar design elements were repeated, such as gilded surface material, and white painted wood, to add to the classical character. One of his earliest garden designs, the Pan Pool and Fountain, contained ornamental features, including gilded statuary and a white painted bench with carved stone end caps. Other smaller pieces of statuary, like the Zodiac heads, planter boxes, urns, and jugs moved around the landscape through the years to satisfy his desire to alter the arrangement of his gardens. Saint-Gaudens added an elaborate fence, or balustrades, to the terrace surrounding the main house in the 1880s. This white painted, radial patterned, wood fence tied the west-facing piazza to the newly painted house, and defined the upper level of the terraced flower garden.

During the Memorial Period, the Memorial began placing examples of Saint-Gaudens's sculpture in the landscape. They began by locating a plaster cast of the "Seated Lincoln" in the former cutting garden. Other works of art were placed in the New Gallery Complex upon its completion in 1948, including a bust of Lincoln, Stanford White's bluestone base for the Admiral Farragut Monument, and a bas-relief in the Atrium called Amor Caritas.

Post Historic and Existing Condition:

After 1950, several notable pieces of sculpture were added to the landscape. A bronze-leaf plaster cast of Saint-Gaudens's Shaw Memorial was placed in the Bowling Green in 1959, a bronze cast of his Adams Memorial, was placed in the former cutting garden, replacing the seated Lincoln, in 1972, and a bronze cast of his Admiral Farragut was placed on top of the bluestone base in the 1990s (Figure 26). The park and the Trustees also made replicas of several existing statues to protect the originals from deterioration. A bronze Shaw Memorial replaced the plaster in the late 1990s, and the Zodiac heads, bust of Lincoln, Pan, Hermes, Boy with a Wine Skin, and Amor Caritas were replicated and the originals were moved into the park's museum storage (Figure 27).

The park added several small-scale features that address visitor safety, wayfinding, or park operations that do not contribute to the historic character of the property. These include picnic tables, directional signage, visitor center benches, fire hydrant enclosures, and wooden hand railings.

Character-defining Features:

Feature: Pan Grove – Pool Bench and Relief Caps

Feature Identification Number: 147037

Type of Feature Contribution: Contributing

IDLCS Number: 40875

Feature: Bench Planters, Aspet Main Entrance

Feature Identification Number: 147039

Type of Feature Contribution: Contributing

IDLCS Number: 40871

Feature: Semicircular Zodiac Bench

Feature Identification Number: 147041

Type of Feature Contribution: Contributing

IDLCS Number: 40876

Feature: Terra-Cotta Jar by Little Studio and Atrium

Feature Identification Number: 147043

Type of Feature Contribution: Contributing

IDLCS Number: 40871

Feature: Terra-Cotta Oil Jar in Wrought Iron Frame in Farragut Forecourt

Feature Identification Number: 147045
Type of Feature Contribution: Contributing
IDLCS Number: 40871
Feature: Entrance Sign
Feature Identification Number: 147047
Type of Feature Contribution: Contributing
IDLCS Number: 750425
Feature: Admiral Farragut Monument Base
Feature Identification Number: 147049
Type of Feature Contribution: Contributing
IDLCS Number: 40117
Feature: Lincoln Bust
Feature Identification Number: 147051
Type of Feature Contribution: Contributing
IDLCS Number: 40897
Feature: Zodiac Heads and Posts
Feature Identification Number: 147053
Type of Feature Contribution: Non Contributing
IDLCS Number: 40877
Feature: Benches
Feature Identification Number: 147349
Type of Feature Contribution: Non Contributing
IDLCS Number: 40882
Feature: Adams Memorial
Feature Identification Number: 147351
Type of Feature Contribution: Non Contributing
IDLCS Number: 40116
Feature: Admiral Farragut Monument Cast
Feature Identification Number: 147353

Type of Feature Contribution: Non Contributing

IDLCS Number: 40899

Feature: Amor Caritas

Feature Identification Number: 147355

Type of Feature Contribution: Non Contributing

IDLCS Number: 40895

Feature: Boy with Wine Skin and Cistern Base

Feature Identification Number: 147357

Type of Feature Contribution: Non Contributing

IDLCS Number: 40887

Feature: Pan Statue and Base

Feature Identification Number: 147381

Type of Feature Contribution: Non Contributing

IDLCS Number: 40888

Feature: Shaw Memorial

Feature Identification Number: 147383

Type of Feature Contribution: Non Contributing

IDLCS Number: 40118

Feature: Hermes Statue

Feature Identification Number: 147385

Type of Feature Contribution: Non Contributing

IDLCS Number: 40886

Feature: Gold Turtles at Atrium Pool

Feature Identification Number: 147387

Type of Feature Contribution: Non Contributing

IDLCS Number: 40881

Feature: Henry W. Maxwell Relief

Feature Identification Number: 147389

Type of Feature Contribution: Non Contributing

Feature: Visitor Center Benches

Feature Identification Number: 147391

Type of Feature Contribution: Non Contributing

Feature: Bollards

Feature Identification Number: 147393

Type of Feature Contribution: Non Contributing

Feature: Fire Hydrant Enclosures

Feature Identification Number: 147395

Type of Feature Contribution: Non Contributing

Feature: Wooden Handrails on Exterior Stairs

Feature Identification Number: 147397

Type of Feature Contribution: Non Contributing

Feature: Picnic Tables

Feature Identification Number: 147399

Type of Feature Contribution: Non Contributing

Feature: Green Glazed, Round, Ceramic Planter

Feature Identification Number: 147409

Type of Feature Contribution: Non Contributing

Feature: Dark Green, Square, Wooden Planters

Feature Identification Number: 147411

Type of Feature Contribution: Non Contributing

Feature: Terra Cotta, Bas-relief Planters

Feature Identification Number: 147413

Type of Feature Contribution: Non Contributing

Feature: National Park Service Signs

Feature Identification Number: 147415

Type of Feature Contribution: Non Contributing

Landscape Characteristic Graphics:



Figure 26. Shaw Memorial in the Bowling Green. OCLP, 2006.



Figure 27. View looking southwest to the Pan statue and Pan Pool with Mount Ascutney in the background. The Little Studio is pictured at image right. OCLP, 2008.

Condition

Condition Assessment and Impacts

Condition Assessment: Good

Assessment Date: 08/04/2010

Condition Assessment Explanatory Narrative:

The Aspet landscape is in good condition. The inventory unit shows no clear evidence of major negative disturbance and deterioration by natural and or human forces. The inventory unit's cultural and natural values are well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Impacts

Type of Impact: Adjacent Lands

External or Internal: External

Impact Description: Viewshed across the Connecticut River may be compromised if development occurs.

Type of Impact: Pests/Diseases

External or Internal: Internal

Impact Description: Hemlock Woolly Adelgid has not yet arrived in the local area but the disease may affect the site's hemlock hedges.

Type of Impact: Planting Practices

External or Internal: Internal

Impact Description: If white pine hedges are replaced with hemlock, the integrity of the site's original plant material will be altered.

Type of Impact: Pruning Practices

External or Internal: Internal

Impact Description: Historic pruning practices have been altered for the white pine hedges which changes their growth habits.

Type of Impact: Release To Succession

External or Internal: Internal

Impact Description:	Large forest trees southwest of Aspet are maturing and threaten the park's viewshed.
Type of Impact:	Soil Compaction
External or Internal:	Internal
Impact Description:	Soil compaction around the Aspet landscape is a concern that is addressed on an annual basis.

Treatment

Treatment

Approved Treatment:	Undetermined
Approved Treatment Document:	General Management Plan
Approved Treatment Document Explanatory Narrative:	The General Management Plan does not specifically determine a landscape treatment. A Cultural Landscape Treatment Plan for the park is in draft form and recommends two management zones: The first at the historic core where a preservation strategy is recommended and the second surrounding the visitor services area where rehabilitation is recommended.
Approved Treatment Completed:	No

Bibliography and Supplemental Information

Bibliography

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Year of Publication: 1985
Citation Publisher: Department of the Interior, National Park Service
- Citation Author:** Mausolf, Lisa
Citation Title: National Register of Historic Places, Multiple Property Documentation Form, Cornish Arts Colony – DRAFT
Year of Publication: 1998
Citation Publisher: New Hampshire Division of Historical Resources
- Citation Author:** Mausolf, Lisa
Citation Title: National Register of Historic Places, Saint-Gaudens National Historic Site – DRAFT
Year of Publication: 2000
Citation Publisher: New Hampshire Division of Historical Resources
- Citation Author:** Nowak, Lisa and Brown, Margie
Citation Title: Cultural Landscape Report for Saint-Gaudens National Historic Site, Volume II: Recent History, Existing Conditions and Analysis
Year of Publication: 2009
Citation Publisher: Department of the Interior, National Park Service, Olmsted Center for Landscape
- Citation Author:** Pressley, Marion and Zaitzevsky, Cynthia
Citation Title: Cultural Landscape Report for Saint-Gaudens National Historic Site, Volume I: Site History and Existing Conditions
Year of Publication: 1993
Citation Publisher: Department of the Interior, National Park Service, Olmsted Center for Landscape

Citation Author: n/a

Citation Title: General Management Plan, Development Concept Plan,
Environmental Impact Statement for Saint-Gaudens National
Historic Site

Year of Publication: 1995

Citation Publisher: Department of the Interior, National Park Service, Denver Service
Center

Citation Author: Shedd, Charles E, Jr.

Citation Title: National Historic Landmark, Saint-Gaudens Memorial, Cornish,
New Hampshire

Year of Publication: 1962

Citation Publisher: Department of the Interior, National Park Service