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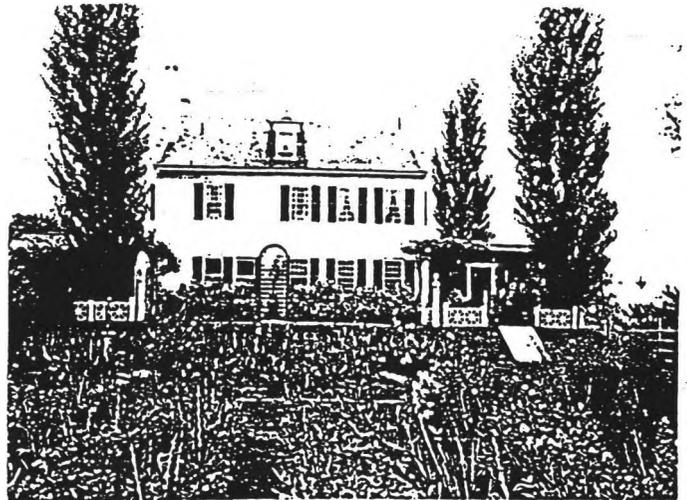
CULTURAL LANDSCAPE REPORT

FOR

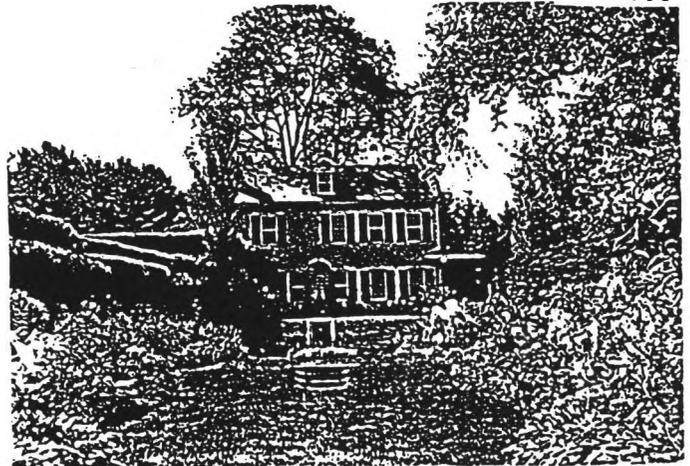
SAINT-GAUDENS

NATIONAL HISTORIC SITE

Volume 2: Site Analysis



ca. 1906



1992

Cultural
Landscape Program

Division of Cultural
Resources Management

North Atlantic Region

National Park Service

U.S. Department of
the Interior

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I. CONTEXT.

INTRODUCTION

In this chapter, four historic contexts for the Saint-Gaudens landscape are examined, and the National Register criteria for significance are applied. However, final recommendations for significance will be made in Chapter III, "Statement of Significance," after potential contexts and criteria have been thoroughly explored and the integrity of the property has been assessed.

The potential contexts for the Saint-Gaudens landscape are: American art of the late-19th and early-20th centuries; artists' colonies of the same period; American residential landscape design, ca. 1880-ca. 1950, especially the Italian Renaissance revival; and the historic preservation movement, ca. 1882-1965.

Under each context, the appropriate National Register criterion will be examined fully, but, for convenience, they are briefly outlined here.

Criterion A: Event. Under Criterion A, a property may be eligible for the National Register if it is associated with events that have made a significant contribution to the broad patterns of our history.¹ The property may be associated with a specific event, such as a battle, or it may be associated with a broad pattern of events, such as the growth of the textile industry.

Criterion B: Person. Under Criterion B, a property may be eligible for the National Register if it is associated with the life of a person significant in our past.²

Criterion C: Design/Construction. Under Criterion C, a property may be eligible for the National Register if it embodies the definitive characteristics of a type, period, or method of construction; or represents the work of a master; or possesses high artistic values; or represents a significant and distinguishable entity whose components may lack individual distinction.³ Only one of these requirements need be met.

Criterion D: Information Potential. Under Criterion D, a property may be eligible for the National Register if it has yielded, or may be likely to yield, information important in prehistory or history.⁴ To the best of our present knowledge, Criterion D does not apply to the Saint-Gaudens landscape.

In addition to the four criteria there are several criteria considerations, of which only one might be applicable to the Saint-Gaudens landscape:

Criteria Consideration G: Properties That Have Achieved Significance within the Last Fifty Years. Under Criteria Consideration G, a property that has achieved significance within the last fifty years is eligible if it is of exceptional importance.⁵

CONTEXT: PAINTING AND SCULPTURE

Historic Context, ca. 1861-1907.

The broad context under this heading would be the development of American art, especially sculpture, ca. 1861-1907. This period of approximately 46 years embraces Saint-Gaudens' entire career from his early cameos to his last sculptures, such as the Phillips Brooks Monument beside Trinity Church in Copley Square, Boston.⁶ During these years, major changes occurred in American painting, reflecting trends in Europe, especially France, where many of the American artists of the time studied. Frequently referred to as the "Gilded Age," the period from the Civil War to the turn of the century witnessed the development of expatriate artists such as James A. M. Whistler, Mary Cassatt, and John Singer Sargent as well as a group of realist painters, including Winslow Homer and Thomas Eakins, whose training was largely in the United States and who chose American subject matter. Toward the end of the period, Impressionism became a major force, and, in 1898, a group of New York and Boston artists painting in this style formed an alliance called "The Ten" and exhibited jointly.⁷

In the first few years after the turn of the century, the realist trend in American painting continued to dominate, and a new group called "The Eight" or "The Ashcan School" emerged. Led by Robert Henri, this group focussed on subject matter drawn from everyday life and, for the most part, rejected academic ideals. Almost immediately after Saint-Gaudens' death, the influence of European modernism began to be felt, and in 1913 the momentous Armory Show was held in New York.⁸

In the years following the Civil War, sculpture followed the same trends. Realism was the dominant style, and Europe, especially Paris, was the usual place of study. The chief demand, however, was for monumental sculpture, a good deal of it commemorating Abraham Lincoln and other important individuals and events of the Civil War. In addition to Saint-Gaudens, the major figure in sculpture at this time was Daniel Chester French (1850-1931). Although his career was cut short by an early death, Olin Levi Warner (1844-1896) was also important.⁹ Up until World War I, the academic Beaux-Arts style continued to dominate in sculpture, and the impact of European modernism lagged behind painting. However, during the early years of the 20th century, many new sculptors emerged, such as Frederick MacMonnies (a former studio assistant to Saint-Gaudens), Herbert Adams (President of the Saint-Gaudens Memorial from 1933-1945), Karl Bitter, Lorado Taft, James Earle Fraser (also a former assistant to Saint-Gaudens at Cornish), and Bela Pratt.¹⁰

Placing the Site Within This Context

The important position held by Augustus Saint-Gaudens in the history of American sculpture is widely accepted and understood and thoroughly documented.¹¹ The Saint-Gaudens National Historic Site was acquired by the National Park Service because of its association with Augustus Saint-Gaudens and his pre-eminence nationally and internationally as a sculptor. Sculpture is the only area of significance that is checked off on the existing National Register form for the Saint-Gaudens site (Appendix A).¹²

The Saint-Gaudens National Historic Site in Cornish appears to be the only site associated with Saint-Gaudens that has been preserved or is possibly even still standing. It is also the only place where he had his home and studio in the same location. Several addresses in New York City have been identified where Saint-Gaudens either resided or had a studio: 14th Street at Fourth Avenue (studio, 1875-); the Sherwood Building, 57th Street and Sixth Avenue (studio, 1880); 148 West 36th Street (studio, 1881-); 22 Washington Place (residence, rental, 1881-); and 51 West 45th Street (residence, 1890-).¹³ The present buildings at these addresses have not been checked, but the locations tend to make it unlikely that buildings from Saint-Gaudens' era would have survived.¹⁴

Since this specific context has already been documented on the existing form and accepted by the National Register, it need not be discussed further here.

Criterion B: Person

A related issue is the identification of the particular criterion that applies to the context of painting and sculpture in connection with the Saint-Gaudens site. The specific context of Saint-Gaudens' life, career and contribution to the history of American art falls under Criterion B. As described in the Introduction above, properties may be placed on the National Register if they are "associated with individuals whose specific contributions to history can be identified and documented."¹⁵ This criterion for the site is sufficiently well described and understood that it needs no further documentation or justification. However, the present exploration of significance in connection with the landscape expands the dimensions of the overall significance of the site, according to Criterion B, since the landscape at the site was primarily Saint-Gaudens' creation. Nevertheless, Saint-Gaudens was not a landscape architect, and he designed no other grounds except for his own property at Aspet. Therefore, this aspect of association with Saint-Gaudens is more properly explored under the context of landscape design, which falls under Criterion C: Design/Construction and will be discussed later in this chapter.

Saint-Gaudens as an artist is nationally significant.

Period of Significance

The period of significance for the site within this context and for Criterion B is 1885-1907, corresponding to the years of Saint-Gaudens' residence and ownership of the site.

CONTEXT: ARTISTS' COLONIES

Historic Context, ca. 1872-1930.

This section addresses the context of the Saint-Gaudens landscape as the leading example of a designed landscape located in one of the earliest and most important artists' colonies in the United States. Augustus Saint-Gaudens was the first "colonist" in Cornish, and his presence seems to have been, in addition to the natural beauty of the town and surrounding countryside, the drawing card that attracted other artists, sculptors, and writers to the community.¹⁶

What might be described as the first artists' colonies (defined here in the very broadest sense as groups of artists gathering together in a particular location to practice art) probably developed at the same time as the practice of painting out of doors. The earliest plein air painters in Europe were the artists of the Barbizon School, who, beginning about 1835, painted in the Forest of Fontainebleau and stayed in the town of Barbizon at the edge of the forest. Among the leaders of the group were Jean-François Millet and Théodore Rousseau, whose barn/studio is now the Musée de l'école de Barbizon. (Most of the artists stayed in a local inn, L'ancienne Auberge du Père Ganne.) Many American artists, including William Morris Hunt and George Innes, admired the Barbizon School painters and sought them out.¹⁷

The practice of painting out of doors was continued by the artists of the Impressionist School, who also worked at the Forest of Fontainebleau as well as at sites all along the Seine and at other forests and scenic areas in the environs of Paris. The Impressionists also frequently painted private gardens and public parks.¹⁸

By 1883, the leading Impressionist Claude Monet, after painting in Bougival, Argenteuil and Vétheuil near Paris, had settled in the village of Giverny in southern Normandy, where he remained until his death in 1926. Monet surrounded his house with a lily pond and gardens, now restored. Eventually, the town of Giverny and Monet's house in particular became a pilgrimage point for both French and American artists, many of whom stayed at the Hôtel Baudy. Among the first American painters to visit Giverny were Willard Metcalf, Theodore Robinson, and Lilla Cabot Perry. Perry established a close friendship with Monet and spent many summers in Giverny, although she was also an early member of the artists' colony in Dublin, New Hampshire. Although few other artists established homes near Monet in Giverny, the American painter William De Leftwich Dodge settled there, as did Frederick MacMonnies and his wife, the painter Mary Fairchild, who purchased an old monastery in Giverny in 1906 after renting it for several years.¹⁹

It is difficult to pinpoint a time for the decline of artists' colonies, but it probably coincided with the rise of nonrepresentational art, especially after World War II, in both the United States and Europe.

In the United States, as early as the 1840s, artists were drawn to the Hudson River Valley by its spectacular scenery. Many, such as Albert Bierstadt and Frederic E. Church, eventually settled there either year-round or seasonally. However, the Hudson River Valley is a very extended area, and there seems to have been no concentration of artists in any particular locality.²⁰

Artists' colonies – in the sense of a concentrated settlement of artists in a single community – seem to have originated in this country in the last quarter of the 19th century. There are several contenders for the title of the “first” American artists' colony, two of them located in New Hampshire: the Cornish Colony and the art colony at Dublin. Augustus Saint-Gaudens' arrival in Cornish in 1885 is generally considered the starting date of this colony, which will be discussed more thoroughly below.

The Dublin Art Colony is thought to have been launched in 1888 with the arrival of Abbott Handerson Thayer, who held art classes in his studio.²¹ Among the colonists at Dublin were painters Frank Weston Benson, George de Forest Brush (who also lived briefly at Cornish in the early years of that colony), Barry Faulkner, Rockwell Kent, John Singer Sargent, Margarita Pumpelly Smyth, Emma Beach Thayer, Alexander James (son of William James), and Aimée Lamb, as well as Lilla Cabot Perry, mentioned previously. The majority of the Dublin colonists seem to have come from Boston, whereas, at Cornish, New York City was the most frequent point of origin. At Dublin as at Cornish, there were sculptors and architects, in addition to a broadly academic and intellectual contingent, including writers, actresses, publishers, scientists, diplomats, and even the pioneer aviator Amelia Earhart. Many of the houses at Dublin were designed by distinguished turn-of-the-century architectural firms such as Peabody and Stearns and Shepley, Rutan and Coolidge. Gardening may not have been as universally practiced in Dublin as at Cornish (many of the houses were located in heavily wooded areas), but the colony included five houses and gardens by Charles Platt, three of which are extant, and two gardens by Arthur Shurcliff, one of which is extant.²²

Second only to Abbott Henderson Thayer as a leader of the Dublin colony was Joseph Linden Smith, a painter educated at the School of the Boston Museum of Fine Arts who was also a protégé of Professor Denman Ross of Harvard University's Department of Fine Arts. In 1890, Smith bought a house on the south side of Dublin Lake, which he named “Loon Point.” In the early 1890s, he laid out a formal garden to the south of the house. Like the Saint-Gaudens and Stephen Parrish gardens in Cornish, the Loon Point garden was designed by its artist/owner, in this case with the help of his father Henry, a carpenter and horticulturalist. By 1903, Smith had built a new house from his own design and had also added two outdoor theatres to the property.²³ According to Claude Moore Fuess, later headmaster of Phillips Academy, Andover, Massachusetts:

The king and queen of the Dublin I knew were, by common consent, Joseph Lindon Smith and his wife Corinna. They lived in a rambling house on Loon Point, the most desirable location on

the lake, with lovely gardens, a picturesque outdoor theater, and facilities of every kind for the production of pageants.²⁴

The south garden at Loon Point, as it appeared in 1902, is illustrated in Figure 1.²⁵

There were also at least two early artists' colonies in New York state. One of these was Cragmoor near Ellenville in Ulster County, which may have started as early as 1872, when painter Edward Lamson Henry and his wife first began spending summers in local boarding houses. In 1883, they built a summer home, which Henry designed himself incorporating architectural fragments from recently demolished houses in New York City. Even before that date, they had persuaded other artists, including Eliza Pratt Greatorex, Frederick S. Dellenbaugh (an amateur architect who ultimately designed many of the houses, the local library, and the Episcopal chapel at Cragmoor), William Beard, and John G. Brown to come to the town. Slightly later members of the community included artists Charles Coutney Curran, Helen M. Turner, Edward B. Gay, and Arthur I. Keller. The summer residents even renamed the town, which was originally called Evansville. Cragmoor also attracted artists and musicians, and Thornton Wilder is said to have written The Skin of Our Teeth there. By 1928, on the eve of the Great Depression, the art colony at Cragmoor was in decline.²⁶

A colony somewhat similar to those in Dublin and Cragmoor flourished in Arkville, New York in the Catskills between 1886 and 1930. Here a group of landscape painters, called the Pakatakan group, worked in the Barbizon tradition and built a cluster of summer residences and studios.²⁷

In Dublin, Cornish, Cragmoor, and Arkville, most of the colonists – while they, like Saint-Gaudens, may have rented initially – purchased or built summer homes. In southern Connecticut, there were several centers – Cos Cob (part of Greenwich), Branchville (part of Ridgefield) and Old Lyme – where artists came together on a somewhat more casual basis. These towns were within easy railroad communication of New York City. In Cos Cob and Old Lyme, there were boarding houses or small hotels that catered almost exclusively to artists, while, in Branchville, there was a friendly artist/host.

Impressionist painters J. Alden Weir and John Twachtman met in New York about 1878 and quickly became fast friends. In 1881, Weir and his brother, the artist John Ferguson Weir, joined Twachtman and his bride, the former Martha Scudder, on their honeymoon for a etching and painting trip in Holland. After he met his own future wife, Anna Baker, Weir bought land in the Adirondacks intending to build a summer home and studio there and encouraged Twachtman to consider settling on an adjoining property.²⁸ Weir's Adirondacks house seems never to have been built. Instead, in 1882, he purchased the old Beers farm in Branchville and, by 1885, had added a studio and caretaker's cottage. Although his brother John was a frequent visitor in Weir's first few years at the Branchville farm, Twachtman did not immediately come to Weir Farm.²⁹ In 1888, however, Twachtman leased a house near Weir's in Branchville, and the two again worked closely together experimenting with Weir's new etching press.³⁰ Numerous other artists came to Branchville over the years – Albert Pinkham Ryder, Theodore Robinson, Childe Hassam, and Emil Carlsen – but none bought property

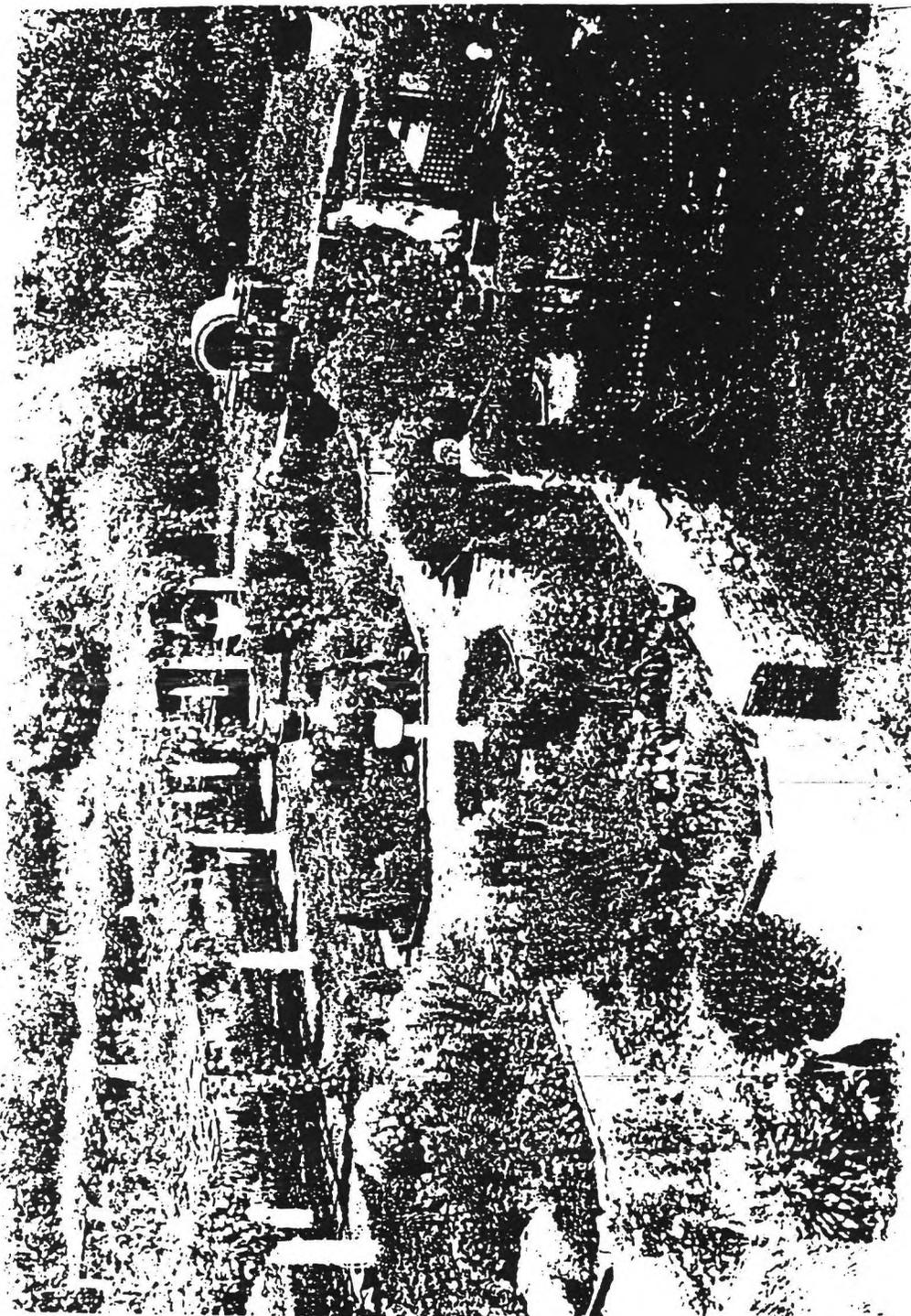


Figure 1. "Loon Point," the Joseph Linden Smith Garden, Dublin, New Hampshire. Photograph, ca. 1902. (From Lowell, American Gardens, plate XVII.)

there, and most seem to have been Weir's house guests.³¹ Between 1897 and 1901, Weir held summer art classes at Branchville.³²

In 1886, Twachtman rented in Greenwich, only a short distance from Branchville. By 1890, when he purchased a country home in Cos Cob, he had become the nucleus of an art colony there. Unlike Weir and Saint-Gaudens and most other art colonists, Twachtman lived in Cos Cob year round and commuted to New York a few days a week to teach at the Art Students League. In the summers, he had a large group of students, also from the Art Students League; for at least two years in the early 1890s, Weir taught with him. Most of the students and some visiting established artists stayed in local boarding houses and inns, especially one called Holley House, run by Edward and Josephine Holley. Childe Hassam and Theodore Robinson were among these visitors, although both sometimes stayed with the Twachtmans. Cos Cob also attracted a few writers, including Willa Cather.³³

The art colony at Old Lyme, Connecticut is thought to have started in 1896 with the arrival of Clark Voorhees. In 1899, the Tonal landscape painter, Henry Ward Ranger, who was strongly influenced by the French Barbizon artists, came to Old Lyme in search of a "new Fontainebleau in Connecticut."³⁴ That summer, Ranger stayed at Miss Florence Griswold's home, a late Georgian house on Old Lyme's main street, which had previously been run as a finishing school. When he returned to New York, he recruited other artists to Old Lyme. In 1900, he was joined by several others, including Lewis Cohen, Alphonse Jongers, and William Howe. After the turn of the century, most of the Old Lyme painters, led by Childe Hassam, who arrived in 1903, turned to Impressionism. These included Willard Metcalf and Walter Griffin. Although some artists took up permanent residence in the town, the majority continued to stay at Miss Griswold's place, where several old barns were converted to artists' studios. The grounds also included flower and vegetable gardens and an apple orchard. (The colony even had its own baseball team.) During the most active years of the Old Lyme colony, Miss Griswold's boarding house functioned as a kind of self-regulating academy: new boarders, who rarely included students, were accepted only on the recommendation of existing residents. In addition to classes, regular annual art exhibitions were held. The Old Lyme colony remained vital until about 1930.³⁵

Another important art colony, run along somewhat different lines but still active today, was the MacDowell Colony in Peterborough, New Hampshire. This was founded by composer Edward MacDowell and his wife Marian MacDowell in 1907 on their 200-acre property. (The MacDowells had spent summers in Peterborough since 1891.) The first two residents that summer were Helen Farnsworth Mears, a sculptor, and Mary Mears, a writer. Edward MacDowell died the following year, but the colony was continued by his widow for another forty years and has been run up to the present by the Edward MacDowell Association, Inc. By 1937, it encompassed 42 buildings, most of them small detached studios.³⁶ The MacDowell Colony was established "to promote the arts of music, literature and the drama, architecture, painting and sculpture and the other fine arts..."³⁷ Today, more than 200 established artists, writers, musicians, etc. stay at the MacDowell Colony each year to work uninterrupted in a tranquil environment. Residents have included Leonard Bernstein, James Baldwin, Milton Avery, Barbara Tuchman, Thornton Wilder, and Aaron Copeland.³⁸ The MacDowell Colony differs from those discussed previously, since it was an institution planned by a couple and

established on their own property to which artists apply for admission. (In this respect, it is similar to the Yaddo Colony established by Mr. and Mrs. Spencer Trask in Saratoga Springs, New York.) However, it is also a community with some continuity of membership, since artists frequently make many repeat visits. Although both the Saint-Gaudens National Historic Site and the Weir Farm National Historic Site now have artist-in-residence programs, these are not as extensive as the MacDowell Colony and are not the primary purpose of the sites.

There are other artists' colonies in the northeastern part of the United States that may, upon further research, turn out to have parallels with Cornish. These include the artists and students who gathered at the Shinnecock Hills Summer School of Art on the eastern tip of Long Island, which was started by three summer residents (Mrs. William Hoyt, Mrs. Henry Kirke Porter, and Samuel L. Parrish) in 1891. William Merritt Chase, the noted Impressionist painter, directed the school for its first ten years. Although Chase himself had a house at Shinnecock, designed by McKim, Mead and White, it is unclear at present whether other artists built summer houses at Shinnecock. However, the founders of the school donated land for what was called Art Village, a cluster of studios and cottages.³⁹ Painters began visiting Provincetown on the tip of Cape Cod some time in the 1890s, but it was not until the outbreak of World War I, when expatriate artists returned from Europe, that Provincetown began to flourish as an art colony and became familiarly known as an extension of Greenwich Village and a surrogate for the Left Bank in Paris.⁴⁰ There were other summer painting schools on the North Shore of Massachusetts and in Newport, Rhode Island.

While New England and New York state seemed to have the greatest concentration of art colonies, New Mexico was another locus. This part of the country attracted artists interested in Indians and their activities as subjects, as well as the stark and brilliantly lit landscape of the southwest. In 1898, a group of painters, including Ernest L. Blumenschein, Oscar E. Berninghaus, E. Irving Couse, W. Herbert Dunton, Bert G. Phillips, and Joseph Henry Sharp, founded the Taos Art Colony. In 1912, they established the Taos Society of Artists.⁴¹ The Taos Colony went through several phases and is still active today. In the 1920s and 1930s, the Taos home of art patron Mabel Dodge Luhan became a center for artists, writers, musicians and social theorists/activists.⁴² In 1900, another art colony was established in Santa Fe. This group had a large and shifting membership, which from time to time included artists such as Marsden Hartley, Robert Henri and John Sloan who were also associated with New York City.⁴³ By at least 1928, this center also attracted writers, including Carl Sandburg, whose Good Morning, America included "Santa Fe Sketches."⁴⁴

However, the northeastern art colonies discussed above – Dublin, New Hampshire; Cragmoor and Arkville, New York; Branchville, Cos Cob, and Old Lyme, Connecticut; and the MacDowell Colony, Peterborough, New Hampshire, which are all very completely documented – should be sufficient to establish context for Cornish. Cornish, begun in 1885, was probably the second American artists' colony to be established, and Saint-Gaudens was its "first" artist/colonist. Although Dublin, Cragmoor and Arkville, also settled permanent communities of single-family summer homes and studios, probably have the most in common with Cornish, the more loosely organized Connecticut colonies and the more structured MacDowell Colony filled the same need. At all of these places, artists lived and worked closely together in an informal setting, for the summer months or for part of

the year, in exactly the same manner as those who inspired them: the French Barbizon School and Impressionist artists.

Of the art colonies described above, the homes of a number of the Dublin colonists are extant and listed in the Dublin Lake, Latin Quarter, and Dublin Village National Register Districts.⁴⁵ No information is currently available about the National Register status of Cragmoor, but photographs in a 1978 article in *Antiques* magazine show that several buildings remained in good condition at that time.⁴⁶ The colony at Arkville, New York is on the National Register, as is Weir Farm, the Ridgefield, Connecticut home of J. Alden Weir.⁴⁷ The Holley House, center of the Cos Cob art colony, is currently the headquarters of the Historical Society of Greenwich, Connecticut and is a National Landmark.⁴⁸ John Henry Twachtman's Cos Cob home, which is extant, although altered and with its acreage reduced, is not currently on the National Register.⁴⁹ In 1970, the Old Lyme Historic District was formed to protect the central part of the town. The district includes Miss Griswold's boarding house and other buildings associated with the Old Lyme, Connecticut art colony.⁵⁰ The MacDowell Colony in Peterborough, New Hampshire is a National Landmark.⁵¹ Whether the house and studio of William Merritt Chase and other structures associated with the art school at Shinnecock Hills, Long Island have survived and are on the National Register has not been ascertained. In Taos, New Mexico, there are two National Landmarks associated with the Taos Art Colony. One is the home and studio of Ernest L. Blumenschein, cofounder of the Taos Art Colony, which was acquired by Blumenschein in 1919.⁵² The other is the home of art patron Mabel Dodge Luhan.⁵³

Placing the Site Within This Context

As stated above, Saint-Gaudens was the first artist to come to Cornish, but he did not come with the intention of starting an art colony. He also never taught at Cornish. Cornish, in fact, seems to be the only art colony that did not feature art classes and/or regular exhibitions. Saint-Gaudens was at first a rather reluctant summer resident and, in 1885, rented Aspet only at the insistence of his wife.⁵⁴ However, like those who followed him, Saint-Gaudens remained in the town because of the beauty of the scenery and the opportunity it gave him to work in an environment totally different from New York City. Saint-Gaudens, of course, did not sculpt out of doors, but the size of the property allowed him to have two studios, one for his personal use and a larger one for his assistants. The first assistants who accompanied Saint-Gaudens and his family to Cornish in 1885 were his brother Louis Saint-Gaudens, Phillip Martiny, and Frederick MacMonnies.⁵⁵ On occasion, he would place monumental sculpture, like the Charles S. Parnell monument now in Dublin, out of doors in order to see how it would look in the open.⁵⁶

The first summer colonist in Cornish was Saint-Gaudens' friend and lawyer Charles C. Beaman, who, beginning about 1884, bought several farms, including Huggins' Folly, later Aspet, which Saint-Gaudens rented and then bought. At the time of his death in 1900, Beaman owned close to 2,000 acres and had sold or rented many of his holdings to artists. It is unlikely that Beaman had in mind starting an artists' colony either, but it was largely through his interest and generosity (accepting art in kind for rent, in the case of Saint-Gaudens and perhaps others) that it came about.⁵⁷ In 1886, painters Thomas and Maria Dewing rented a cottage from Beaman. In the words of Saint-Gaudens:

Mr. Dewing came. He saw. He remained. And from that event the colony developed....The year after...his intimate, Mr. Henry Oliver Walker, bought land, and the year after that Mr. Walker's friend, Mr. Charles A. Platt, joined him. Mr. Platt brought⁵⁸ Mr. Stephen Parrish, and so on, until now there are many families. The circle has extended...

By 1905, there were about forty families representing most of the arts staying in Cornish seasonally and others who were in residence all year. These included: painters Everett Shinn, John White Alexander, Lucia Fairchild and Henry Brown Fuller, Edith Prellwitz, and Maxfield Parrish; sculptors Anne Parrish, Herbert Adams, James Earle Fraser, Helen Mears (one of the first two MacDowell colonists), and Frances Grimes; writers Louis Evan Shipman, Winston Churchill, Rose Standish Nichols, Herbert David Croly, and Frances Duncan; and musicians Arthur Whiting, Louise and Sidney Homer, and Otto Roth. Other arts and professions represented were: Ethel Barrymore, actress; Juliette Barrett Rublee, dancer; Homer Saint-Gaudens, art critic and museum director; Lydia Austin Parrish, music historian; John Blair, actor; Learned Hand, jurist; and Woodrow Wilson, President.⁵⁹

By 1906, the gardens of the Cornish Colony were known to the general public through their publication in Guy Lowell's American Gardens (1902) and Frances Duncan's article, "The Gardens of Cornish," published in The Century Magazine in 1906. This aspect of the Cornish Colony will be discussed more thoroughly below under the context of Landscape Design.⁶⁰

At the present time, the Saint-Gaudens National Historic Site is the only Cornish Colony property on the National Register. However, a draft Multiple Property Documentation for the Cornish Colony in Cornish and Plainfield has been initiated by property owners in these towns and is currently being considered by the National Register of Historic Places. Under the procedure involved in a Multiple Property Documentation, only a cover sheet and selected properties need be proposed initially, but the process puts into place a framework, including the appropriate context, for ultimately adding other eligible properties. The time period for this proposed listing of properties is 1883 through 1930. Five properties in Cornish and Plainfield have been included in this initial proposal: the Parrish/Gordon House (Northcôte, garden by Stephen Parrish, under restoration); the Walker/White House (architect, Charles Platt, 1889-1890); the Whiting/Littell/Palmer House; the Slade/Bulkeley House (Dingleton House, house and garden by Charles Platt, 1904-1905); and the Croly/Newbold House (house and garden by Charles Platt, 1897, 1902, 1904).⁶¹ An 1898 photograph of the Stephen Parrish garden at Northcôte is illustrated in Figure 2.⁶² However, there are numerous other Cornish Colony houses and gardens still extant that would certainly be eligible. These include Charles A. Platt's own house and garden (1890-1912) and the Lazarus/Goodyear House (High Court, house, studio and garden by Charles Platt, 1890-1891, 1896, 1914).⁶³ Landscape architect Ellen Shipman's house remains, and at least the outlines of her landscaping are still there.

Criterion A: Event

The specific criterion that applies to the context of artists' colonies is Criterion A: Event. As described in the Introduction above, properties may be placed on the National



Figure 2. "Northcôte," the Stephen Parrish Garden, Cornish, New Hampshire. Photograph, 1898. (From Lowell, American Gardens, plate LXXIX.)

Register if they are associated with events that have made a significant contribution to the patterns of our history. The development of artists' colonies in the United States is a broad pattern of events and not a specific event. The Saint-Gaudens landscape, as the first in what was one of the earliest artists' colonies in the country, is significant under Criterion A. It falls under the general context of American artists' colonies and under the specific context of the Cornish Colony.

The Saint-Gaudens landscape within this context has at least state and possibly national significance, as one of the first in a phenomenon that originated in the northeastern United States.

Period of Significance

For the Cornish Colony as a whole, the period of significance for this context, which falls under Criterion A, is 1885-1930, defined according to the time span that begins with Saint-Gaudens' arrival in Cornish and ends with the terminal date of the most active period of the colony.

For the Saint-Gaudens site specifically, the period of significance for this context is probably 1885-1907, corresponding to Saint-Gaudens' residence in Cornish. His widow, of course, continued to spend summers in Cornish until her own death in 1926. While Augusta Saint-Gaudens may have remained a symbolic focus of the Cornish Art Colony, her increasing deafness makes it unlikely that she played a very active role.⁶⁴

CONTEXT: LANDSCAPE DESIGN

Historic Context, ca. 1880-ca. 1950

The Saint-Gaudens landscape can be assessed within the context of other American residential landscapes of its period, especially those that were also designed in the Italian Renaissance Revival or neo-Renaissance style, a dominant trend of the period.

Although the Saint-Gaudens garden and grounds are described in the current National Register form for the site, landscape architecture is not checked off as one of the areas of significance. (Architecture is not checked either.) According to National Register Bulletin No. 18. How to Evaluate and Nominate Designed Historic Landscapes: "...determining the relationship between an individual landscape and the historic development and practice of landscape architecture is an essential factor in determining significance....what is significant must be determined from its connection to the historic theme(s) it represents and in relationship to a group of similarly associated properties."⁶⁵

The Saint-Gaudens landscape as a whole and the garden in particular were an early example of a movement that became widespread around and after the turn of the century and that emphasized Italian-inspired grounds and gardens. Such landscapes usually had relatively formal gardens, terraces, etc. in the vicinity of the house but often included informal open fields and woods beyond. Hedges and poplars such as those at the Saint-Gaudens site were also frequently used. The formal, Italian type of garden represented a rejection of the residential landscape styles that had predominated in the mid-

and late 19th century, including not only informal, pastoral, English-inspired landscapes of the type designed by Frederick Law Olmsted, Sr. but also the fussier, eclectic, gardenesque landscapes favored by many other designers during the same period.⁶⁶

The leader of the new style of residential landscape design was artist and architect Charles Adams Platt, who, as noted earlier under artists' colonies, had come to Cornish as a summer resident in 1889. Only a few years later, in 1894, Platt published the first illustrated book in English on Italian gardens, based on a tour taken with his brother William in 1892.⁶⁷ Many other such books followed, including the better known volume by Edith Wharton, Italian Villas and Their Gardens, published in 1904.⁶⁸ Some of Platt's earliest work in both architecture and garden design was done in Cornish, including his own house there, which was designed beginning in 1890. The garden took its final form after Platt's 1892 trip to Italy.⁶⁹ High Court, the Cornish house and garden of Miss Annie Lazarus, with a splendid hilltop site commanding wide views of Mount Ascutney and the surrounding countryside, was designed by Platt in 1889-1891.⁷⁰ Outside Cornish, some of Platt's most important early work was done in Brookline, Massachusetts, including Faulkner Farm, the Charles F. Sprague estate (garden only), designed in 1897-1898 and modelled in part after the early 17th-century garden of the Villa Gamberaia in Settignano in Tuscany. A plan of Faulkner Farm and a photograph of the garden as it appeared in 1902 are illustrated in Figures 3 and 4.⁷¹

Saint-Gaudens, of course, like most of the residents of the Cornish Colony, had travelled in Italy and could well have decided independently on an Italian model. It should also be emphasized that there is no evidence of any direct involvement by Platt in the Saint-Gaudens landscape.⁷² In fact, the Saint-Gaudens landscape is a much freer, looser interpretation of the prototype and is quite unlike Platt's more axial, architectonic, and correct reworkings of the Italian model. Although Platt was the first designer to study the Italian garden in depth and probably the first to apply its principles of design with real understanding, he was not the first to design so-called "Italian" gardens. Much more loosely derived examples existed in the Boston area as early as the 1850s (The "Italian" or topiary garden at the H. H. Hunnewell estate, Wellesley, Massachusetts) and also in the early 1880s (Green Hill, the Isabella Stewart Gardner property, Brookline, Massachusetts).⁷³ These two gardens are really part of the mid- and late 19th-century eclectic trend in residential design. Although there is no direct, linear, cause-and-effect relationship between Platt's writings and designs and Saint-Gaudens' grounds, Platt's presence in Cornish and the fact that his earliest garden designs were almost contemporaneous with Saint-Gaudens' development of his Cornish property reinforces Platt's importance within the overall historic context of the Italian Renaissance Revival garden as it relates to the Saint-Gaudens site.

American residential landscape design in the early 20th century continued to be influenced by Platt's book and by Platt's actual gardens and landscapes, which were well published and, in the mature years of his career, increasingly dispersed over other parts of the country besides the northeast. In the first three decades of the 20th century, which Norman T. Newton has named the "Country Place Era," the design of gardens and grounds of great extent for the very wealthy became a staple of the practice of the most successful landscape architects.⁷⁴ In terms of style, the Italian garden remained the most popular source, but Italian-inspired gardens of the 1920s were frequently much more elaborate than Platt's early work. Increasingly, also, landscape architects explored English

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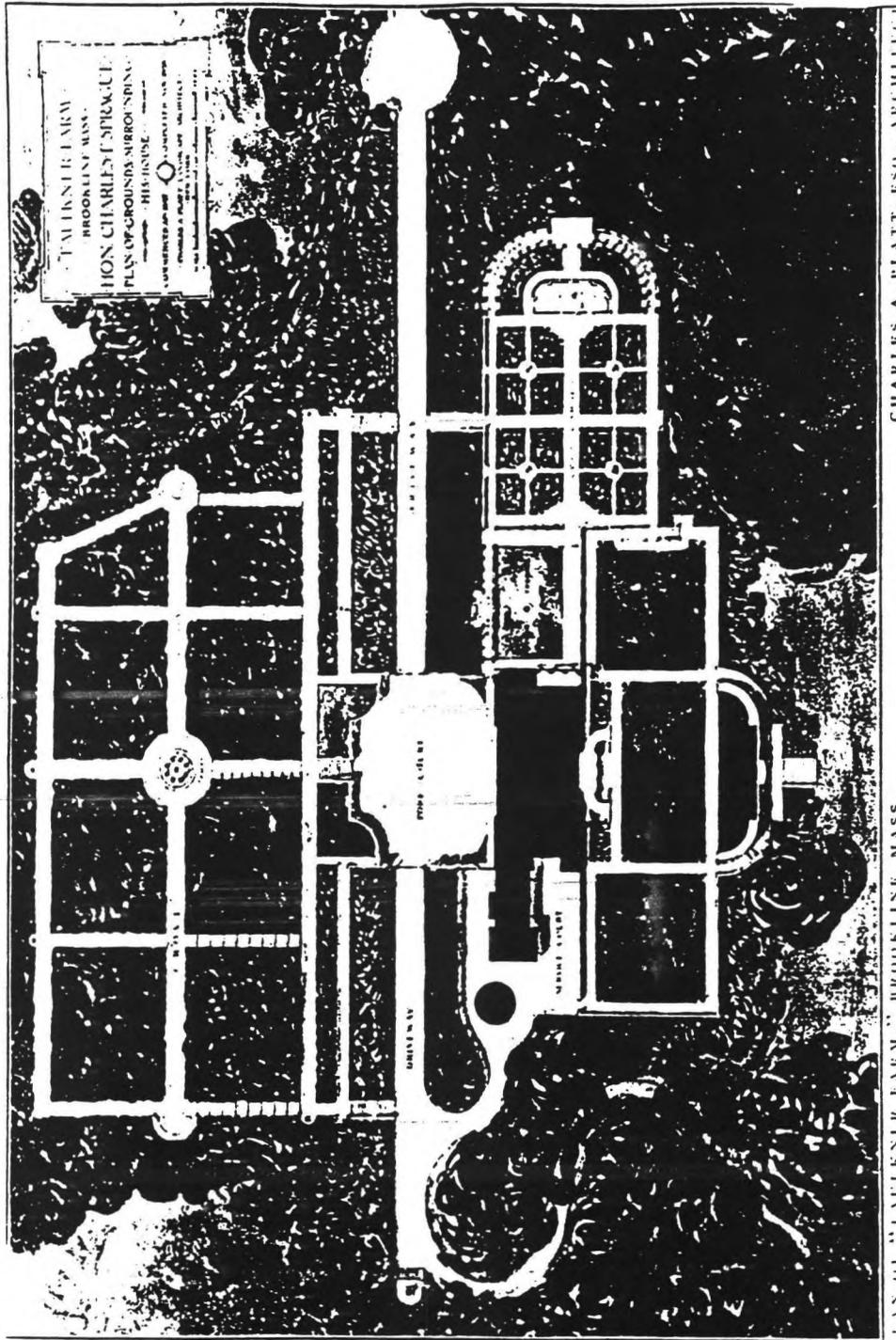


Figure 3. Charles Platt, "Faulkner Farm," Brookline, Massachusetts. Plan. Photograph, ca. 1902. (From Lowell, American Gardens.)

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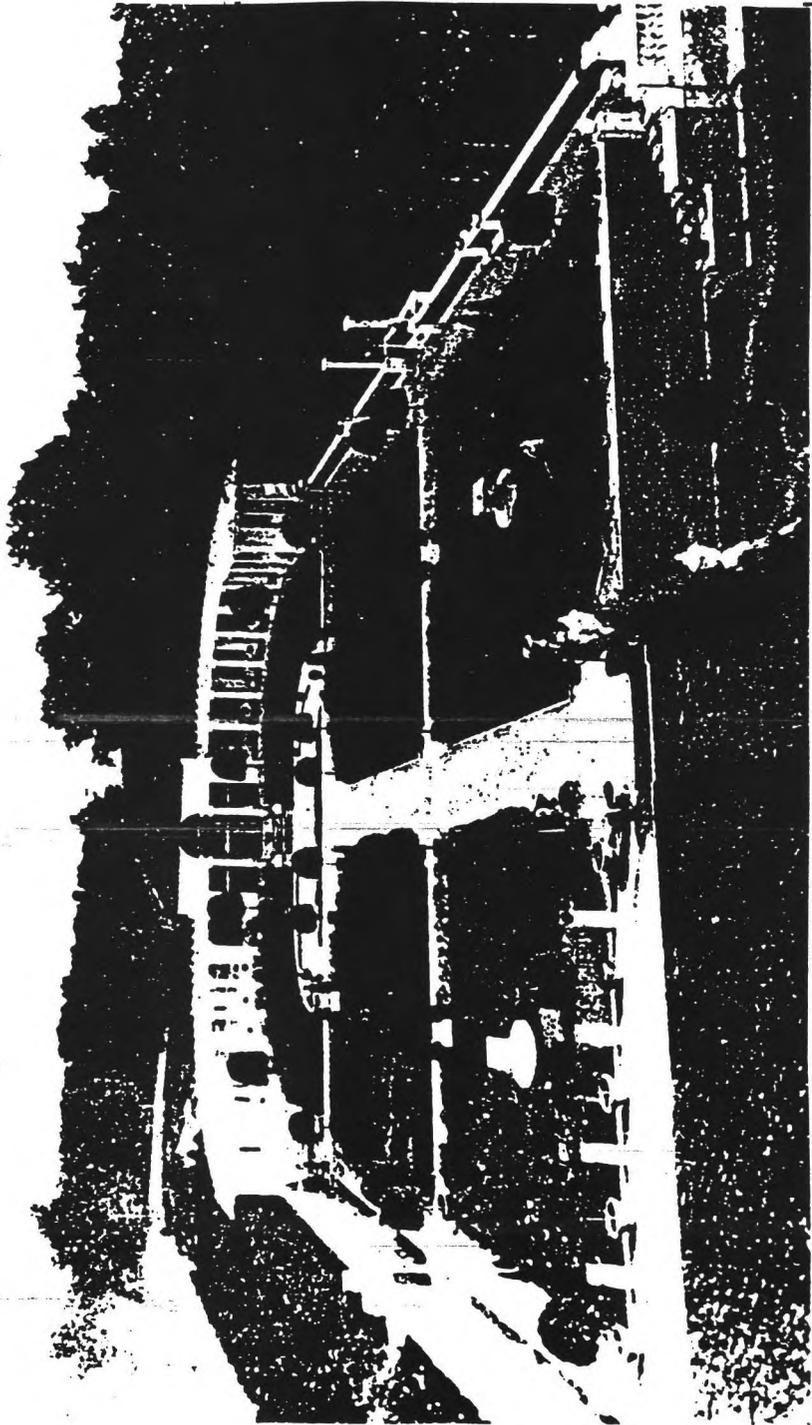


Figure 4. "Faulkner Farm," Brookline, Massachusetts. Photograph, ca. 1902. (From Lowell, American Gardens, plate CVII.1.)

Renaissance and French Renaissance and Baroque models in addition to the Italian. The pre-eminent practitioners of the period included Olmsted Brothers, James Greenleaf, and Vitale and Geiffert, as well as numerous architects who also designed gardens, such as John Russell Pope, Delano and Aldrich, and Carrère and Hastings. Most of the resort areas of the northeast, such as the Berkshire towns of Lenox and Stockbridge, Massachusetts included some large “country places,” but the greatest concentration was on the north shore of Long Island.⁷⁵

Although the period of greatest popularity of the Italian Renaissance Revival garden was from ca. 1890-1930, it continued to be a frequently employed landscape design option until well into the 1950s, especially on sites that already had a tradition of this style.

Placing the Site Within This Context

The importance of Saint-Gaudens’ garden was recognized early in its history. Even though Saint-Gaudens was reluctant to have his property published, it was featured during his lifetime in one major book and an influential article. The book was Guy Lowell’s American Gardens, published in 1902, from which most of the illustrations in this chapter are taken.⁷⁶ Except for a general introduction by Lowell, the book has no text. Instead, it consists of 112 photographs of 64 gardens, mostly in the northeastern and Mid-Atlantic states with a few in the south. Index plans were also included for the central portions of the grounds. The Lowell book includes several early gardens, including Mount Vernon in Virginia, the Governor’s Garden in Milton, Massachusetts, and Shirley in Virginia, as well as a few mid-19th-century ones (H. H. Hunnewell, Wellesley and the Read garden in New Castle, Delaware). However, the emphasis is on gardens designed near the turn of the century; these probably represented what Lowell considered to be the most advanced trends in residential landscape design at the time of publication of the book.

Among gardens designed by landscape architects or architects, the practitioners most frequently represented in American Gardens were Platt (5), Wilson Eyre (5), Carrère and Hastings (4), and the Olmsted firm (3). Five gardens in Cornish were shown, among them – besides the Saint-Gaudens property – Platt’s garden; Northcôte, the Stephen Parrish garden; and Mastlands, the Nichols property, designed by Rose Standish Nichols.⁷⁷ (Lowell’s book does not include the names of the owners of the properties; instead, they are usually identified by the name of the property itself or, in some cases, by the location only. For those gardens designed by professional landscape architects, designers’ names accompany the index plans.) Some of the gardens included in the Lowell book were very large scale, such as Bellefontaine in Lenox, Massachusetts by Carrère and Hastings, for example, while others were quite intimate. Of the more recent gardens illustrated, the majority reflected the influence of the Italian garden.

In 1906, Saint-Gaudens’ garden was again published, this time in an article in Century Magazine by Frances Duncan on the gardens of Cornish.⁷⁸ At his own request, the Saint-Gaudens property was given light treatment and is represented by one photograph showing the Lombardy poplars at the corners of the piazza and a brief discussion of the poplars. Other Cornish gardens discussed and illustrated in the article were those of Charles Platt, Henry O. Walker, Stephen Parrish,

Maxfield Parrish, High Court (then owned by Norman Hapgood), Thomas and Maria Dewing, Louis and Ellen Shipman, Kenyon Cox, Rose Standish Nichols, Herbert Croly, and Miss Frances C. Houston. Most of these gardens, like Saint-Gaudens', were designed by their owners, with the exception of those by Platt. Duncan's discussion of Cornish and its gardens is thorough and perceptive, and her inclusion of the Saint-Gaudens property places it firmly within the context of Cornish gardens at what was probably the height of their development.

Ellen Shipman's redesign of the Saint-Gaudens garden for the Trustees of the Augustus Saint-Gaudens Memorial in 1928 and her revision of the middle terrace in the 1940s did not compromise the original Saint-Gaudens concept, although it definitely constituted a change. By the time the Trustees assumed stewardship, simplifying the garden in order to make it less maintenance-intensive had become imperative. Shipman did this by eliminating the six narrow beds of flowers on the lower terrace.⁷⁹ Ellen Shipman (1869-1950) was a Cornish summer resident and an early disciple of Charles Platt, whose eye had been caught by her ability at drawing. Platt took her on as an assistant to help with his planting plans, and she later developed a distinguished independent career.⁸⁰ In the 1940s, she became a Trustee of the Augustus Saint-Gaudens Memorial.

The most important of Shipman's later designs is Longue Vue in New Orleans, Louisiana, begun in 1935.⁸¹ In 1929, at almost the same time that she was redesigning the Saint-Gaudens garden, Shipman prepared two drawings for the English Garden at Stan Hywet Hall, the Seiberling estate in Akron, Ohio: a shrub planting plan and a perennial planting plan. The English Garden at Stan Hywet, which was restored two years ago, is a self-contained walled space within a larger landscape designed by Warren Manning. There are some parallels with the Saint-Gaudens project, because the Seiberling English Garden project was also a redesign, in which Shipman's input was limited to planting plans. In this case, she did not even change the configuration of the beds. In 1915, Warren Manning designed the walled enclosure, the arrangement of planting beds, and his own planting design. When Mrs. Seiberling wanted a change in 1928, Manning recommended Ellen Shipman. In Manning's words: "I should be pleased to have you call in Mrs. Ellen Shipman for this garden as I consider her one of the best, if not the very best Flower Garden Maker in America."⁸² The perennial planting plan for Stan Hywet is very similar to that for Saint-Gaudens.

Some important Shipman gardens are open to the public, but it is difficult at present to evaluate the full range of her work or to determine how many of her gardens are still extant. A monograph on Shipman's life and work by historian Judith Tankard will be published shortly, but no comprehensive overview of her career is in print as of this date (1996).⁸³ In addition to her own Cornish property, already mentioned, and the redesign of the Saint-Gaudens garden, Shipman seems to have designed only two other gardens in New Hampshire: one for A. Conger Goodyear in Cornish, possibly a revision to High Court, and one for Lyman Dyer in Oxford. However, she designed about 44 gardens in Massachusetts, although some may have been only projects.⁸⁴ We have visited one Shipman garden in Brookline, Massachusetts, which is largely intact although the planting has not been maintained, and have also seen another Shipman garden in Milton, Massachusetts, which is in excellent condition, although Shipman's perennial plantings have disappeared. There are also major gardens by Shipman in

the mid-Atlantic area. One of these, “The Causeway” in Washington, D.C., was designed in 1914-1916 for a house by Charles Platt (Figure 5).⁸⁵

The history of the Saint-Gaudens landscape has been the chief subject of Volume I of the Cultural Landscape Report, and it would be superfluous to repeat it.⁸⁶

Criterion C: Design/Construction

The Saint-Gaudens landscape appears to be eligible for the National Register under Criterion C: Design/Construction. As demonstrated above, it “embodies the definitive characteristics of a type, period, or method of construction,” that is, residential landscape design in the Italian Renaissance Revival style.⁸⁷ It is an important example of this style.

The Saint-Gaudens landscape within this context has at least state significance.

Period of Significance

The primary period of significance for this context, which falls under Criterion C, is 1885-1907, corresponding to Saint-Gaudens’ residence at the site. The secondary period of significance is 1919-ca. 1948, the beginning date of which corresponds to the founding of the Saint-Gaudens Memorial during Augusta Saint-Gaudens’ lifetime. Ellen Shipman appears to have been actively involved as a Trustee, if not as a designer, at the Saint-Gaudens property until close to the end of her life in 1950. The birch allée, even though it was constructed some time between 1948 and 1950, still falls within the general framework of the Italian-inspired garden and therefore should be considered as a feature within this period of significance. Under Criteria Consideration G, properties that have continued to achieve significance within the last fifty years, as well as those that have initially achieved significance in that period, are eligible only if they are of exceptional importance. However, in the case of the Saint-Gaudens site, ca. 1948 is a much more logical end date for the secondary period of significance under Criterion C than 1946. Since this date is only two years distant from the publication year of this report, it is recommended that Criteria Consideration G be overridden to this minor extent.

CONTEXT: HISTORIC PRESERVATION

Historic Context, ca. 1882-ca. 1965

Beginning in the late 19th century, a number of homes of literary, artistic and cultural figures were preserved by family groups or small private preservation associations. These kinds of groups and their activities should probably be distinguished from the efforts to preserve homes of former presidents and other political/historical figures, i.e., the associations involved at Mount Vernon and Monticello. Although the goal of both kinds of groups was to preserve a home as a “memorial” to a famous individual and although both were active in preserving buildings and gardens, there are important distinctions between preserving the memory of a president and that of a literary or artistic

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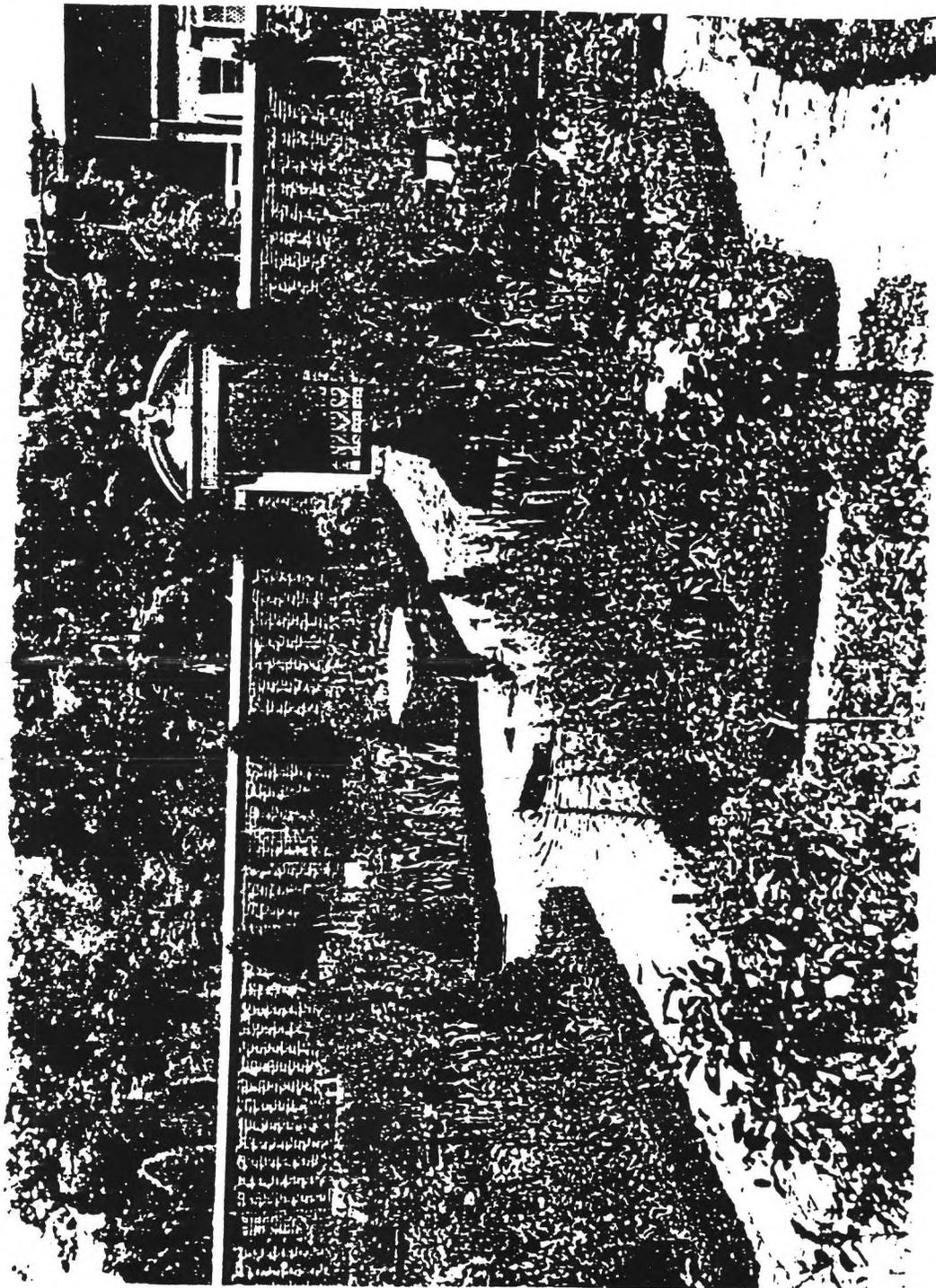


Figure 5. Ellen Shipman, "The Causeway," Washington, D.C., 1914-1915. Photograph. (From House and Garden's Book of Gardens, 1921, page 81.)

figure. The motivation in the first case is primarily patriotic, while, in the case of artists or writers, a cultural legacy is the first concern. Both activities, however, are part of the development of the historic preservation movement in the United States, which is the context for this aspect of the history of the Saint-Gaudens landscape.⁸⁸

In the late 19th and early 20th centuries, numerous “memorial” societies were established to commemorate the lives and works of various authors, artists, etc. In New England alone, there were many such societies, the majority dedicated to preserving sites associated with literary figures. For example, James Greenleaf Whittier and Henry Wadsworth Longfellow were each commemorated by two such sites: a birthplace or boyhood home and an additional locale associated with the mature life of each poet. One of the earliest of these sites to be founded was the James Greenleaf Whittier Birthplace or the Whittier Family Homestead in Haverhill, Massachusetts, established by the Haverhill Whittier Club in 1885, when Whittier was still alive, and opened to the public in 1893, a year after his death. This site was not only Greenleaf’s birthplace and boyhood home but was also the setting for such famous poems as “Snow-Bound.”⁸⁹ In addition, Whittier’s home in Amesbury, Massachusetts, where he lived for a large part of his adult life, has been a museum since 1903.⁹⁰ Similarly, the Wadsworth-Longfellow House in Portland, Maine, the boyhood home of Henry Wadsworth Longfellow, was founded ca. 1905.⁹¹ However, in 1882, the year of Longfellow’s death, the Longfellow Memorial Association in Cambridge, Massachusetts was founded. Longfellow’s home on Brattle Street was preserved by this group and is now the Longfellow National Historic Site. In addition, the property has important Revolutionary War associations and is a supreme example of the architecture of its period. The Longfellow Memorial Association was also responsible for Longfellow Park on the opposite side of Brattle Street from the Longfellow site.⁹²

Similarly, in 1907 in Portsmouth, New Hampshire, a group of citizens formed the Thomas Bailey Aldrich Memorial and raised \$10,000 to purchase the author’s boyhood home, which was also the setting for his autobiographical work, The Story of a Bad Boy. In addition, the group enlisted the help of Aldrich’s son in finding furnishings that would match the descriptions in the book. William Sumner Appleton, founder of the Society for the Preservation of New England Antiquities, described the Aldrich Memorial as “about the most successful period house in America.”⁹³

Other early “memorial” sites in New England associated with literary figures are as follows: Orchard House, Concord, Massachusetts, the home of Louisa May Alcott and her family, established by the Louisa May Alcott Memorial Association, 1911; the Ralph Waldo Emerson House, Concord, Massachusetts, established by the Ralph Waldo Emerson Memorial Association in 1930; The Old Manse, home of Nathaniel Hawthorne, also in Concord, Massachusetts, founded in 1933 and now owned by the Trustees of Reservations; the Mark Twain Memorial in Hartford, Connecticut, founded in 1929; the William Cullen Bryant Homestead in Cummington, Massachusetts, founded in 1928 (now owned by the Trustees of Reservations); Rokeby, the ancestral estate of Rowland Evans Robinson, Ferrisburgh, Vermont, established by the Rowland Evans Robinson Memorial Association in 1962; and the Sarah Orne Jewett House in South Berwick, Maine, now owned by the Society for the Preservation of New England Antiquities but founded in 1931 by a private group.⁹⁴

In addition to the Saint-Gaudens National Historic Site and the Longfellow National Historic Site, there are other sites within the National Park system with similar origins. These include the Adams National Historic Site in Quincy, Massachusetts, the Vanderbilt Mansion National Historic Site in Hyde Park, New York (a borderline case), and the Edison National Historic Site in West Orange, New Jersey, all three of which were initially preserved through the efforts of descendants and family members. One of the earliest of such family associations, however, was the Fairbanks Family in America, which in 1904 purchased the Fairbanks House in Dedham, Massachusetts.⁹⁵ The core of this building dates from 1636 and is probably the oldest wooden structure extant in the United States.

In 1927, after the death of Brooks Adams, the family formed the Adams Memorial Society in order to open the Old House and library as an educational and civic center. This Society managed the property until 1946, when it was transferred to the United States government as part of the Adams National Historic Site.⁹⁶

In 1939, Mrs. James Van Alen, niece of Frederick W. Vanderbilt offered his estate in Hyde Park, New York, now the Vanderbilt Mansion National Historic Site, to the United States government as a memorial to her uncle, but Vanderbilt was neither a politician nor a cultural figure.⁹⁷ The case of the Edison National Historic Site is rather complicated and probably only tangentially related to the Saint-Gaudens site. After the death of Thomas A. Edison in 1931, the factories of Thomas A. Edison, Inc. remained active under the leadership of his son, Charles, although the laboratory complex was closed. Beginning in 1935, the Historical Research Department of Thomas A. Edison, Inc. catalogued the books in Edison's library and the artifact collection associated with his inventions, as well as organizing a very large archive, which included photographs. The Thomas Alva Edison Foundation was formed in 1946, with one of its chief purposes the opening of the Edison Museum at the laboratory site, which occurred in 1948. The Foundation continued to manage the museum until 1956, when the process of transfer to the federal government began.⁹⁸

In contrast to the many literary figures whose homes were preserved by such associations beginning as early as the late 19th century, the preservation of the homes and studios of artists appears to be a more recent phenomenon. The Augustus Saint-Gaudens Memorial, founded in 1919, was probably the earliest such association devoted to an artist. Although the two sites have much in common, Chesterwood, the home and studio of Daniel Chester French in Stockbridge, Massachusetts was not opened to the public until 1955, more than two decades after French's death. The site was then administered by the Trustees of Reservations. In 1962 its administration was transferred to the Daniel Chester French Foundation. The 1955 opening of the site (gardens and studio only) was initiated by Margaret French Cresson, the sculptor's daughter and a sculptor herself, as a memorial to her father. Since 1969, the property has been owned and operated by the National Trust for Historic Preservation. In 1974, the year after Mrs. Cresson's death, the residence was also opened to the public. The garden at Chesterwood is still largely intact and is illustrated in an early 20th-century photograph in Figure 6.⁹⁹

In the area of music, there are few such organizations, but the MacDowell Colony is probably a part of this context as well as the art colonies context. The National Register/National Landmark

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Figure 6. "Chesterwood," the Daniel Chester French Garden, Stockbridge, Massachusetts. Photograph, ca. 1902. (From Lowell, American Gardens, plate LXXXIV.1.)

form for this site states: "The MacDowell Colony at Peterborough, New Hampshire, was established in 1908 as a living memorial to Edward MacDowell and since that time has become known internationally as a retreat where men and women gifted in the arts enjoy ideal conditions for creative work....Over the years, more than one thousand artists...have been selected as Fellows of the MacDowell Colony and thirty Pulitzer Prize-winning works have been carried forward in its studios."¹⁰⁰ In the course of their histories, there have been members who have served on the boards of both the MacDowell Colony and the Augustus Saint-Gaudens Memorial.¹⁰¹ A property associated with a performer, in this case an opera singer, is the Lilian Nordica Homestead in Farmington, Maine, established by the Nordica Memorial Association, Inc. in 1927.¹⁰²

It is likely that all of the sites described above are on the National Register but probably chiefly for their association with the writers, artists, etc. and not for historic preservation (conservation). National Register forms have been requested for the Whittier Family Homestead, the Whittier Home, the Longfellow National Historic Site, Orchard House, the Ralph Waldo Emerson House, the William Cullen Bryant Homestead, the Adams National Historic Site, and Chesterwood, all in Massachusetts. Five of these forms have been received from the Massachusetts Historical Commission: the Whittier Family Homestead (Birthplace), Haverhill; the Whittier Home, Amesbury; Orchard House, Concord; the Ralph Waldo Emerson House, Concord; and Chesterwood in Stockbridge. Most of these forms were prepared in 1961 and updated in 1974. For three of the four literary sites, literature is the only area of significance checked off. For the John Greenleaf Whittier Birthplace in Haverhill, architecture is checked off as well. (The house was built in 1688.) For Chesterwood, this part of the form has not been completed. Although all of the forms mention the memorial groups in the Statement of Significance section, none of them describe the groups as particularly important. Historic preservation as a theme is not identified in any of the statements.¹⁰³

Placing the Site Within This Context

After the death of Augustus Saint-Gaudens in August 1907, his widow Augusta made only minor changes to the landscape. However, the most important of her activities and the one most relevant to the eventual establishment of the Augustus Saint-Gaudens Memorial had nothing to do with the grounds but occurred as a result of the retrospective memorial exhibition of Saint-Gaudens' work that opened at the Metropolitan Museum of Art in New York City in April 1908 and then travelled to several other cities. As the casts that were part of the travelling exhibition returned to Cornish, Augusta gradually turned the studios into museums of her husband's sculpture. In 1913, as part of her effort to honor Saint-Gaudens and his work, she commissioned William M. Kendall of McKim, Mead and White to make plans for a permanent temple on the grounds similar to the staff stage set used in the 1905 "Masque of the Golden Bowl." In 1914, this was completed and Saint-Gaudens' ashes were interred there.¹⁰⁴ At some point between 1917 and 1927 Augusta had the Caretaker's Cottage erected. This structure is probably a variant of the Stanhope model sold by Aladdin Homes and may be the only such early prefabricated dwelling in New Hampshire.¹⁰⁵

In 1919, after an unsuccessful attempt to have the State of New Hampshire make the site a state memorial, Augusta established a private corporation, the Augustus Saint-Gaudens Memorial, to

preserve the buildings, land, and works of art at Aspet. In 1921, she transferred the site, buildings, and 22 acres of land to the corporation but retained lifetime use of the Main House. She continued to occupy the house in the summer until her death in 1926.¹⁰⁶ A stipulation of Augusta's gift was that a \$100,000 endowment be raised, which was achieved in 1933. Besides preserving the buildings, grounds, and works of art at Aspet, the primary objective of the Trustees from the outset was an educational one: to assist in the education of young sculptors and to interpret the Saint-Gaudens sculptures to the general public and especially to school children.¹⁰⁷

The first trustees of the Augustus Saint-Gaudens Memorial were Augusta Saint-Gaudens, Herbert Adams, Frederick Julian Stimson, Charles A. Platt, Philip H. Faulkner, and George Baxter Upham. Charles A. Platt served as President from 1919 until 1933. In addition to the trustees listed above, a few others are described as founders: Robert W. DeForest, Charles D. Norton, and Homer Saint-Gaudens.¹⁰⁸ A list of the Trustees of the Augustus Saint-Gaudens Memorial from 1919 until 1982, taken from John Dryfhout's The Work of Augustus Saint-Gaudens is reproduced as Appendix B. Dates of tenure are given only for Presidents of the Memorial.

Platt was succeeded as President by Herbert Adams (1933-1945), Horace Brown (1945-1949), Henry Hope Reed (1949-1951), William Platt (1951-1977), and Charles A. Platt (1977-[1992?]).¹⁰⁹

For the first 27 years of the Memorial, its day-to-day management was the responsibility of Mrs. Ida Metz Reed, who was connected with the site for forty years: she came in 1906 as a secretary to help Saint-Gaudens with his Reminiscences; she stayed on to work for Augusta; and in 1919 she was made Assistant Director of the Memorial, a position she held until her retirement in 1946.¹¹⁰ No one at this time held the title of Curator. There is a relative paucity of documentation for the activities of the Trustees during this period; this probably reflects the fact that the fire that destroyed the Studio of the Caryatids on June 6, 1944 probably started in Mrs. Reed's office.¹¹¹ Mrs. Reed was succeeded by Will and Buckner Hollingsworth, who functioned as Cocurators, although they did not hold that title. Buckner (Mrs. Hollingsworth), who played a particularly active role in bringing the Memorial out of its post-World War II doldrums, held the relatively modest title of Assistant Secretary. In 1956, the Hollingsworths left and were succeeded by Roger and Clarissa Palmer.¹¹² The Palmers were in turn succeeded by Frank O. Spinney, who was given the title of Curator by the Memorial. Mr. and Mrs. Spinney also lived in Aspet in the visitor season. They remained until the National Park Service assumed ownership of the site in the fall of 1965.¹¹³

The placement of monumental sculpture outdoors on the site began during the tenure of the Hollingsworths, but it is difficult to interpret this as a deliberate shift in policy on their part or on the part of the then Trustees. In 1948, the Trustees voted to place the plaster of the seated Lincoln, already at the site, in the enclosure now occupied by the Adams Memorial. The other two monumental pieces – the original bluestone base of the Farragut and the Shaw Memorial plaster – were both offered to the Memorial in the late 1940s as well. The Shaw, a gift from the Albright-Knox Art Gallery in Buffalo, was not exhibited out of doors until 1959.¹¹⁴ The conversion of two outbuildings for museum purposes also occurred during the Hollingsworth's tenure (1946), but this was in response to the fire that destroyed the Studio of the Caryatids and also did not constitute a policy shift.¹¹⁵ John

Worthington Ames, Sr., who, like Ellen Shipman, was a Trustee of the Augustus Saint-Gaudens Memorial, was the architect for the conversion.¹¹⁶

Similarly, it is difficult to assess the impact of the Augustus Saint-Gaudens Memorial on the town of Cornish, the state of New Hampshire, or the region. At the beginning of the Memorial, the majority of the Trustees seem to have been drawn from the Cornish Colony, which was still an ongoing and vital group. However, these were summer residents, and it is not easy to judge what their relationship might have been with year-round residents. Part of the original mission of the Memorial, however, was to provide programs and interpretation for school children, who must have come from Cornish or towns not too far away. To judge from the list in Appendix B, there have always been numerous artists, sculptors and architects, most of them summer residents, among the Trustees. The Platt family is represented by three generations of architects and the wife of one of them (Mrs. William Platt). Art historians and museum directors appear on the board throughout the history of the Memorial; these have included Homer Saint-Gaudens, Robert W. DeForest, Henry Hope Reed, Bartlett Hayes, and John Wilmerding. Several Beamans have been on the board, and the members of this family, descended from the non-artist founder of the Cornish Colony, were also generous donors of land. In addition to being Assistant Director of the Memorial, Mrs. Reed was a Trustee. In general, particularly in more recent years, the composition of the Trustees of the Augustus Saint-Gaudens Memorial seems to have reflected the artistic and art historical communities, rather than geographical communities. This does not mean that the Trustees did not consider it important to reach out to Cornish and other nearby towns.

Criterion A: Event

The criterion that applies to the context of historic preservation, specifically to the development of memorial organizations associated with cultural leaders, is Criterion A: Event. As was demonstrated by the discussion of general context above, numerous such organizations, which preserved a variety of historic houses and other properties associated with writers, musicians, artists, families, etc., were formed in the late 19th and early 20th centuries, especially in the northeastern part of the nation. The development of these organizations is a broad pattern of events that has made a significant contribution to the patterns of our history.

The Saint-Gaudens landscape within this context has local and possibly state significance as one example of a phenomenon that was widespread in the northeastern United States. As a follow-up to our initial study of the historic preservation context of the Saint-Gaudens landscape, the New Hampshire State Historic Preservation Officer and the National Park Service are currently developing this context further for the State of New Hampshire. This project, which is being carried out under a cooperative agreement, is not yet complete.¹¹⁷ In addition, the Trustees of the Augustus Saint-Gaudens Memorial have been drawn from artists, art historians, patrons, etc. in New England and New York, some of whom had personal ties with Cornish while others did not. For many years, the Saint-Gaudens Memorial was the only such organization devoted to perpetuating the memory and work of an artist or sculptor (as opposed to a literary figure) and was thus able to serve as the sole focus for

the energies of individuals who represented these constituencies. Information is lacking at present about whether the activities of the Augustus Saint-Gaudens Memorial had a wider influence.

Period of Significance

The period of significance for this context, which falls under Criterion A, is 1919- ca. 1948, the beginning date of which corresponds to the founding of the Augustus Saint-Gaudens Memorial Association during Augusta Saint-Gaudens' lifetime. As noted under the Landscape Design context, the property as a whole probably does not meet Criteria Consideration G, and thus the end date chosen is ca. 1948, to comply with the fifty-year rule, but extended two additional years. In 1944, when the Studio of the Caryatids was destroyed by fire, the Trustees of the Augustus Saint-Gaudens Memorial had little money and the nation was still at war. By 1948, they had been able to complete the conversion of two former outbuildings for gallery purposes, including an entrance circle to accommodate the newly acquired Farragut base. The memorialization aspect of the historic preservation movement, which constitutes this context, was still active into the early 1960s.

CONCLUSION

Four contexts have been examined in the course of this chapter: painting and sculpture; artists' colonies; landscape design; and historic preservation.

Painting and Sculpture: The site has already been determined to be significant within the context of art. The level of significance is national, and the period of significance corresponds to Saint-Gaudens' years in Cornish, 1885-1907. The applicable National Register Criterion is B: Person.

Artists' Colonies: The site appears to be significant within the context of artists' colonies, as the first residential landscape in one of the first such colonies, which were an important phenomenon in the late 19th and early 20th centuries. The level of significance would be at least state and possibly national, and the period of significance for the site would be 1885-1907, corresponding to Saint-Gaudens' residence in Cornish. For the Cornish Colony as a whole, however, the period of significance would be 1885-1930, the terminal date corresponding to the end of the most active period of the colony. The applicable National Register Criterion is A: Event.

Landscape Design: The site appears to be significant within the context of landscape design as an important example of a residential landscape design in the Italian Renaissance Revival style, which was widespread in this country in the late 19th and early 20th centuries. The level of significance would be at least state. The primary period of significance for this context would be 1885-1907, corresponding to Saint-Gaudens' residence in Cornish. The secondary period of significance would be 1919- ca. 1948, the beginning date corresponding to the founding of the Augustus Saint-Gaudens Memorial. The maintenance of the grounds by the Trustees of the Memorial and the redesign of the garden by Ellen Shipman respected Saint-Gaudens' Italian Renaissance Revival landscape, a style that remained in fashion into the late 1940s. The appropriate National Register Criterion is C: Design/Construction.

Historic Preservation: The site appears to be significant within the context of the evolution of historic preservation in this country, especially the development of memorial organizations associated with cultural leaders. The level of significance is local and possibly state. The period of significance would be 1919- ca. 1948 for the same reasons as those given for the secondary period of significance under landscape design. (Two other logical cut-off dates might be 1962, when the Advisory Board on National Parks, Historic Sites and Buildings designated the site as being of exceptional value [historical, painting and sculpture/fine arts], making it eligible to be added to the National Park System, or 1965, when it actually was brought into the National Park System. However, these dates would extend the period of significance into a period only thirty years or so in the past, thus totally ignoring the fifty-year rule, which is probably not justified.) The appropriate National Register Criterion is A: Event.

ENDNOTES

¹ National Register Bulletin No. 15: How to Apply the National Register Criteria for Evaluation (Washington, District of Columbia: U. S. Department of the Interior, National Park Service, Interagency Resources Division, nd), 12-13.

² Ibid., 14-15.

³ Ibid., 17-20.

⁴ Ibid., 21-24.

⁵ Ibid., 41.

⁶ Saint-Gaudens' mature career falls within the thematic framework established by the National Park Service at both the Theme level (Painting and Sculpture) and the Subtheme level (European Influences, 1876-1920). See History and Prehistory in the National Park System and the National Historic Landmarks Program (Washington, DC: History Division, National Park Service, 1987), I-18.

Saint-Gaudens' life and career also falls largely under a slightly differently defined Subtheme (the Cosmopolitan Era, for sculpture ca. 1840s-1900) defined by a National Park Service Painting and Sculpture Theme Study Workshop, held June 10-14, 1991. See Painting and Sculpture Theme Study Workshop, June 10-14, 1991: Workshop Findings and Recommendations (Draft) (Washington, DC: United States Department of the Interior, National Park Service, 1991), 15.

⁷ Milton W. Brown et al., American Art: Painting, Sculpture, Architecture, Decorative Arts, Photography (New York: Harry N. Abrams, Inc., 1979), 269-312.

⁸ Ibid., 351-389.

⁹ Ibid., 313-324. See also Wayne Craven, Sculpture in America (Newark, Delaware: University of Delaware Press, 1983), 372-409. Chesterwood, Daniel Chester French's home and studio in Stockbridge, Massachusetts has been operated as a museum since 1955 and is now owned by the National Trust for Historic Preservation.

¹⁰ Craven, 418-513. No historic sites, museums etc. have been identified that are associated with these sculptors.

¹¹ Ibid., 373-392. See also John H. Dryfhout, The Work of Augustus Saint-Gaudens (Hanover and London: University Press of New England, 1982), "Introduction," 25-37.

¹² Bronwyn Krog, Preservation Historian, "National Register of Historic Places. Inventory--Nomination Form, Saint-Gaudens National Historic Site," December 1978.

¹³ Dryfhout, The Work. 5-10.

¹⁴ There might be an extant structure from Saint-Gaudens' era at 22 Washington Place. However, New York University has recent buildings in this area. It is also possible that street numbering has changed since 1875-1890.

¹⁵ National Register Bulletin No. 15. 14.

¹⁶ The Cornish Art Colony falls within the thematic framework established by National Park Service at both the Theme level (Painting and Sculpture), the Subtheme Level (the 20th Century, 1900-1930), and the Facet Level (Art Colonies, 1915-1930), except that the date for the start of art colonies is too late. As will be shown in our discussion of American art colonies, below, the phenomenon of art colonies in this country began at least as early as 1885. See History and Prehistory in the National Park System. 1-19.

¹⁷ The only book that deals with the over-all phenomenon of artists' colonies is Michael Jacobs, The Good and Simple Life: Artist Colonies in Europe and America (Oxford, England: Phaidon Press, Ltd., 1985), which presents nine case studies of colonies in Denmark, Russia, Germany, Hungary and England, as well the United States and France. Barbizon is discussed in Chapter 2, 17-29. The American case study is Provincetown, Massachusetts. The author does not seem to have been aware of the artists' colonies at either Cornish or Dublin, New Hampshire, which do not appear on his map showing the location of artists' colonies in Europe and America (6). It should be noted that he includes a disclaimer (7), saying that his book is not a comprehensive history but a study of a number of individual colonies.

See also Jean Bouret, The Barbizon School and 19th-Century French Landscape Painting (Greenwich, Connecticut: New York Graphic Society, Ltd., 1973), 82-89, 127-136, 249, 254, 256. Rousseau's devotion to the Forest of Fontainebleau led him into a campaign for its preservation. (Ibid., 140-141.) For American artists in Barbizon, especially William Morris Hunt, who bought a house there, see Bouret, 226-227.

¹⁸ Bouret, The Barbizon School. 233-243; Richard R. Brettell, et al., A Day in the Country: Impressionism and the French Landscape (New York: Harry N. Abrams, Inc., 1984), 17-107, 207-239. See also Kermit S. Champa, et al., The Rise of Landscape Painting in France: Corot to Monet (Manchester, New Hampshire: The Currier Gallery of Art, 1991).

¹⁹ William H. Gerds, Monet's Giverny: An Impressionist Colony (New York: Abbeville Press Publishers, 1993) is now the definitive work on the subject. Much of this book deals with American artists in Giverny, among whom were several women artists in addition to Lilla Cabot Perry. Also included are brief biographies of the most important artists, European and American, who stayed at Giverny (214-221) and the guest

register of the Hôtel Baudy between June 1887 and July 1899 (222-227). The Hôtel Baudy stayed in business until 1960, but the 20th-century guest register has not been located.

See also Daniel Wildenstein, "Monet's Giverny," in Monet's Years at Giverny: Beyond Impressionism (New York: The Metropolitan Museum of Art, 1978), 14-40; William Gerds, American Impressionism (New York: Abbeville Press, 1984), Chapter 5, "Giverny: The First Generation," 57-89, and Chapter 13, "Giverny: The Second Generation," 261-273; and Frederick William MacMonnies (1863-1937). Mary Fairchild MacMonnies (1858-1946): deux artistes américaines à Giverny (Vernon: Musée Municipal A.-G. Poulain, 1988), 85.

²⁰ William B. Rhoads, "The Artist's House and Studio in the Nineteenth-Century Hudson Valley and Catskills," Charmed Places: Hudson River Artists and Their Houses, Studios, and Vistas (New York: Harry N. Abrams, Inc., 1988), 77-97.

²¹ Barbara Hall Buff, "The Dublin Colony," in A Circle of Friends: Art Colonies of Cornish and Dublin (Durham, New Hampshire: University Art Galleries, University of New Hampshire, 1985, 9-31.

²² Ibid., 30-31. Inventory forms for the following -- the Alexander James/Samuel Davison House (Arthur Shurcliff, landscape architect, ca. 1925); Monadnock Farms/Morelands (Arthur Shurcliff, landscape architect, 1926-1930, gardens since overgrown); the Susan Upham House (Charles Platt, architect and landscape architect, rebuilt after a fire in 1921); the Mellus House (Charles Platt, architect and landscape architect, 1901); and the Catlin House (Charles Platt, architect and landscape architect, 1908) -- have kindly been provided by the New Hampshire Division of Historical Resources.

²³ Biographical sketch of Joseph Lindon Smith in A Circle of Friends, 115-116; "Loon Point and Teatro Bambino," Dublin, New Hampshire: Historic Resources Inventory Form (Dublin Lake District), January 13, 1983, courtesy New Hampshire Division of Historical Resources. Smith summered in Dublin from 1890 until his death in 1950, and Loon Point is still owned by his descendants. Smith's papers are in the Archives of American Art.

²⁴ Claude M. Fuess, Independent Schoolmaster (Boston: Little Brown & Co., 1952), 239. Also quoted in A Circle of Friends, 21-22.

²⁵ Guy Lowell, ed., American Gardens (Boston: Bates & Guild Company, 1902), Plate XVII. According to the Historic Resources Inventory Form for Loon Point, the house and theatres are extant, as are the walls and apsidal shelter of the south garden, although the plantings have been simplified.

²⁶ Barbara Buff, "Cragmoor, An Early American Art Colony," The Magazine Antiques, Vol. CXIV, no. 5 (November 1978), 1056-1067, 1106.

²⁷ Several of the Arkville residences, which were primarily shingle style and very substantial, are illustrated in Rhoads, "The Artist's House and Studio," 94-97.

²⁸ Susan G. Larkin, "A Curious Aggregation: J. Alden Weir and His Circle," *J. Alden Weir: A Place of His Own* (Storrs, Connecticut: The William Benton Museum of Art, University of Connecticut, Storrs, 1980), 61.

²⁹ Dorothy Weir Young, *The Life and Letters of J. Alden Weir* (New Haven, Connecticut: Yale University Press, 1960), 165.

Twachtman never established an Adirondacks home and studio either.

³⁰ Larkin, "Weir and His Circle," 62.

³¹ Ibid., 66-77.

³² Young, Life and Letters, 192.

³³ Susan G. Larkin, "The Cos Cob Clapboard School," Connecticut and American Impressionism (Storrs, Connecticut: The William Benton Museum of Art, University of Connecticut, Storrs, 1980), 82-99. An article in Country Life in America gives an excellent picture of Twachtman's Cos Cob home. See Alfred Henry Goodwin, "An Artist's Unspoiled Country Home," Photographs by Henry Troth, Country Life in America, Vol. 8, no. 6 (October 1905), 625-630.

³⁴ Grace L. Slocum, "An American Barbizon: Old Lyme and its Artist Colony," New England Magazine, Vol. 34, no. 5 (July 1906), 563-571. See also Jeffrey W. Andersen, "The Art Colony at Old Lyme," Connecticut and Impressionism, 114-137.

³⁵ Andersen, "The Art Colony at Old Lyme," 116-137.

³⁶ The MacDowell Colony: A History of Its Architecture and Development (Peterborough, New Hampshire: 1981).

³⁷ Charter of the MacDowell Colony, quoted in The MacDowell Colony, Inc., Annual Report, April 1992 through March 1993, inside cover.

³⁸ Ibid., 6.

³⁹ Nicolai Cikovsky, Jr., "William Merritt Chase at Shinnecock Hills," The Magazine Antiques, Vol. CXXXII, no. 2 (August 1987), 290-303.

For the group of artists who visited poet Celia Thaxter on the Isles of Shoals just off the New Hampshire coast, see A Stern and Lovely Scene: A Visual History of the Isles of Shoals (Durham, NH, University Art Galleries, 1978).

⁴⁰ Jacobs, The Good and Simple Life, 171-179; and Provincetown Painters, 1890s-1970s (Syracuse, New York: Everson Museum of Art, 1977), 33.

See also Karal Ann Marling, Woodstock: An American Art Colony, 1902-1977 (Poughkeepsie, New York: Vassar College Art Gallery, 1977). Marling examines American art colonies as a whole and distinguishes between intentional and unintentional colonies, the former being predominantly arts and crafts communities, such as Roycroft near Buffalo, New York.

⁴¹ Masterworks of the Taos Founders (Houston, Texas and Santa Fe, New Mexico: The Museum of Art of the American West and The Gerald Peters Collection, 1984). Includes biographies of ten artists.

⁴² Lois Palken Rudnick, Mabel Dodge Luhan: New Woman, New Worlds (Albuquerque, New Mexico: University of New Mexico Press, 199).

⁴³ Sharyn Rohlfen Udall, "'Let the Years Worry:' Art Life in Santa Fe, 1900-1942," in Santa Fe Art Colony, 1900-1942 (Santa Fe, New Mexico: Gerald Peters Gallery, 1987), 11-31. The publication also includes biographies of several artists.

⁴⁴ Carl Sandburg, "Santa Fe Sketches." In Good Morning, America (reprint ed., New York: Harcourt Brace Jovanovich, Inc., 1956).

⁴⁵ William L. Bauhan, Chairman, Historic Resources Committee, Dublin Conservation Commission, "Historic Resources of Dublin, New Hampshire (Partial Inventory: Historic and Architectural Properties)," Inventory-Nomination Form, National Register of Historic Places, Multiple Resources Nomination, April 1983. Landscape architecture is checked off on this form and is discussed separately in the section on Significance. Information courtesy of the New Hampshire Division of Historical Resources.

⁴⁶ Buff, "Cragmoor...". The Cragmoor Colony per se does not seem to be on the National Register, although the 125-acre estate in nearby Wawarsing of artist George Innes, who was associated with Cragmoor, is on the Register. The artists' colony in Woodstock, New York, cited above in Note 37, is also on the Register. See Peter D. Shaver, Compiler, for the Preservation League of New York State, The National Register of Historic Places in New York State (New York: Rizzoli, 1993), 170.

⁴⁷ "National Register of Historic Places, Inventory-Nomination Form for the Pakatakan Artists' Colony Historic District," January 1989; David F. Ransom, Consultant, "National Register of Historic Places, Inventory-Nomination Form for J. Alden Weir Farm in Ridgefield, Connecticut," Edited by John Herzan, National Register Coordinator, January 16, 1983.

⁴⁸ Information from the Holley House.

⁴⁹ Alfred Henry Goodwin, "An Artist's Unspoiled Country Home." Photographs by Henry Troth, *Country Life in America*, Vol. 8, no. 6 (October 1905), 625-630. A description of the Green-Twachman House and the record of title search for this property, from the archives of the Bush-Holley House, was kindly provided by Barbara Wilson, ASLA, LANDSCAPES, Westport, Connecticut. Information on the National Register status of the Twachman property is courtesy of Susan Richardson of the Bush-Holley House.

⁵⁰ Andersen, "The Art Colony at Old Lyme," 132; Mrs. John Crosby Brown, President, Lyme Historical Society-Florence Griswold Association, "National Register of Historic Places Inventory-Nomination Form for the Old Lyme Historic District," April 9, 1971.

⁵¹ The MacDowell Colony was designated a National Landmark in December 1962, but the registration form was not prepared until over a year later. See S. Sydney Bradford, Historian, "National Register of Historic Places, Inventory-Nomination Form for the MacDowell Colony, Peterborough, New Hampshire," March 9, 1964, reviewed by Polly M. Rettig, Historian, Landmark Review Project, January 6, 1976. Art, music and literature are the areas of significance checked on the form.

⁵² Blumenschein's house/studio complex was designated a National Historic Landmark on December 21, 1965. See Richard Greenwood, Historian, Landmark Review Task Force, "National Register of Historic Places, Inventory-Nomination Form for the Ernest L. Blumenschein House, Taos, New Mexico," June 30, 1965. Art is the only area of significance checked on this form.

This National Landmark form and that for the Mabel Dodge Luhan House were kindly made available to us by the National Historic Landmark office in Washington.

⁵³ Dr. Page Putnam Miller, Director, National Coordinating Committee for the Promotion of History, "National Register of Historic Places, Registration Form for the Mabel Dodge Luhan House, Taos, New Mexico," March 7, 1990. Under Historical Significance, the form (a new computerized one) reads: "Within the context of the National Historic Landmark Program thematic framework, the Mabel Luhan House has national significance under theme: XIX. Literature (F) Supporting Institutions, and it also has national significance under theme: XXIV. Painting and Sculpture (K) Supporting Institutions."

⁵⁴ Pressley Associates, Inc. and Cynthia Zaitzevsky, *Saint-Gaudens National Historic Site: Cultural Landscape Report.*, 1993, Chapter I.

⁵⁵ John H. Dryfhout, "The Cornish Colony," in *A Circle of Friends*, 33.

⁵⁶ Dryfhout, *The Work of Augustus Saint-Gaudens*, 294-295.

⁵⁷ Dryfhout, "The Cornish Colony," 33. For the bronze medallion of William E. Beaman given to Beaman in lieu of rent in 1885 and for the portrait of Beaman himself given in partial payment for the purchase of the property in 1894, see Dryfhout, The Work of Augustus Saint-Gaudens, 149 and 211.

⁵⁸ Homer Saint-Gaudens, ed., The Reminiscences of Augustus Saint-Gaudens (New York: The Century Co., 1913), Vol. I, 317-318. Also quoted in Dryfhout, "The Cornish Colony," 34.

⁵⁹ Dryfhout, "The Cornish Colony," 56-57.

⁶⁰ Lowell, ed., American Gardens; Frances Duncan, "The Gardens of Cornish," The Century Magazine, Vol. LXXII, no. 1 (May 1906), 3-19.

For the Cornish Colony, see also Brewer Corcoran, "Cornish -- The Summer Capital," Western New England Magazine, Vol. 3, no. 7 (July 1913), 274-283, 330-331.

⁶¹ We are grateful to Christine Fonda of the New Hampshire Division of Historical Resources for providing information about this application in process.

⁶² Lowell, ed., American Gardens, Plate LXXIX.

⁶³ For Charles Platt in Cornish, see Keith N. Morgan, "Charles A. Platt's Houses and Gardens in Cornish, New Hampshire," The Magazine Antiques, Vol. CXXII (July 1982), 117-129, as well as Keith N. Morgan, Charles A. Platt: The Artist as Architect (Cambridge, Mass.: MIT Press, 1985).

⁶⁴ For Augusta's deafness and her well documented difficult temperament, see Pressley and Zaitzevsky, Saint-Gaudens National Historic Site: Cultural Landscape Report, 73.

⁶⁵ J. Timothy Keller, ASLA, and Genevieve P. Keller, National Register Bulletin No. 18, How to Evaluate and Nominate Designed Historic Landscapes (Washington, District of Columbia: U. S. Department of the Interior, National Park Service, Interagency Resources Division, nd), 5.

⁶⁶ Norman T. Newton, Design on the Land: the Development of Landscape Architecture (Cambridge, Massachusetts: Harvard University Press, 1971), Chapter XXIII, 337-352.

⁶⁷ Ibid., Chapter XXV, 372-384; Charles A. Platt, Italian Gardens (New York: Harper & Bros., 1894; reprint ed. with Overview by Keith N. Morgan, Portland: Timber Press, 1993); Morgan, Charles A. Platt, 36-39.

⁶⁸ Edith Wharton, Italian Villas and Their Gardens (New York: 1904; reprint ed., New York: Da Capo Press, 1976).

⁶⁹ Morgan, Charles A. Platt, 40-42.

⁷⁰ Ibid., 29-35.

⁷¹ Ibid., 49-52; Lowell, ed., American Gardens, Plates CVI, CVII, CVIII, CIX, CX, CXI and CXII.

⁷² Pressley and Zaitzevsky, Saint-Gaudens National Historic Site: Cultural Landscape Report. Chapter II, 76.

⁷³ Morgan, Charles A. Platt, 52.

⁷⁴ Newton, Design on the Land, Chapter XXX, 427-446.

⁷⁵ Mac Griswold and Eleanor Weller, The Golden Age of American Gardens, Proud Owners, Private Estates, 1890-1940 (New York: Harry N. Abrams, 1991, 92-115).

⁷⁶ Lowell, American Gardens.

⁷⁷ For the Stephen Parrish garden, see William Noble, "Northcôte: An Artist's New Hampshire Garden," Journal of the New England Garden History Society, Vol. 2 (Fall 1992), 1-9.

⁷⁸ Duncan, "The Gardens of Cornish."

⁷⁹ Pressley and Zaitzevsky, Saint-Gaudens National Historic Site: Cultural Landscape Report. Chapter IV, 124-139.

⁸⁰ Morgan, Charles A. Platt, 75.

⁸¹ Griswold and Weller, The Golden Age of American Gardens, 234-236.

⁸² Quoted in Doell and Doell, Syracuse, New York, "Original Design Intent of Stan Hywet's English Garden," excerpted from their 1991-1992 English Garden Restoration Report. This excerpt, along with reproductions of Shipman's two Stan Hywet plans ("A Shrub Planting Plan for the Garden of Mrs. F. A. Seiberling," May 11, 1929, and "A Perennial Planting Plan for the Garden of Mrs. F. A. Seiberling," May 11, 1929), plant lists with sources, and photographs, is part of an "English Garden Kit" available at Stan Hywet Hall.

Zaitzevsky has visited Stan Hywet twice since the start of our Saint-Gaudens National Historic Site Cultural Landscape Report project.

⁸³ Judith Tankard's monograph on Shipman will be published in Spring 1997 by Sagapress in association with the Library of American Landscape History.

Prof. Daniel Krall of Cornell University has studied Shipman for several years and has extensive knowledge of the Cornell holdings of Shipman drawings. See Daniel Krall, "Early Women Designers and Their Work in Public Places: Ellen Shipman, Beatrix Farrand, Marjorie Cautley, Helen Bullard," Proceedings for Landscapes and Gardens: Women Who Made a Difference (East Lansing, Michigan: Michigan State University, June 1987).

We have had numerous conversations about Shipman with both Tankard and Krall.

⁸⁴ Information from Judith Tankard, based on the records of the Shipman Collection at Cornell.

According to the late Dorothy May Anderson, who assisted Ellen Shipman between 1929 and 1931 in both Cornish and New York, Shipman did many small garden jobs in Cornish, often without a fee. (Telephone interview, Dorothy May Anderson with Cynthia Zaitzevsky, February 2, 1992.)

⁸⁵ "Variety of Form and Abundance of Bloom within a Small Area, The Garden of Mrs. Henry V. Greenough, Brookline, Massachusetts, Ellen Shipman, Landscape Architect," House Beautiful, Vol. 69, no. 3 (March 1931) 259-262; Ethel B. Power, "A Blue-Ribbon Garden, The Garden of Mrs. Holden McGinley in Milton, Massachusetts," House Beautiful, Vol. 73, no. 3 (March 1933), 86-89, 118-119.

"The Causeway," the James Parmelee Garden, is located at 3100 McComb Street, Washington, D.C. and is now the Washington International School. In 1911, Platt designed a house (extant) for Parmelee. In 1914-1916, Ellen Shipman designed a small flower garden for the property and, in 1921, a wild garden. The plantings in both of these gardens are now greatly reduced, and some of the wall surrounding the flower garden appears to have been removed. For the Parmelee Garden, see Richardson Wright, ed., House & Garden's Book of Gardens (New York: Condé Nast & Company, 1921), 81.

In July 1994, Zaitzevsky visited "The Causeway," as well as "Chatham Manor," the Devore estate in Fredericksburg, Virginia, for which Shipman designed a large flower garden in 1924. The original house, which still stands, was built in 1771 and served as the headquarters of Union commanders during the Civil War. Chatham Manor is now within the Fredericksburg and Spotsylvania County Battlefield National Military Park. In the early 1980s, the National Park Service restored this garden, apparently using the original Shipman drawings. For Chatham Manor, see Adaline D. Piper, "The Charm of Chatham: An Historic Mansion of the South Recently Restored," The House Beautiful, Vol. LIX, no. iv (April 1926), 430-441 and Edith Tunis Sale, ed., Historic Gardens of Virginia Compiled by the James River Garden Club (Richmond, Virginia: The William Byrd Press, Inc., 1930), 172-175.

⁸⁶ Pressley and Zaitzevsky, Saint-Gaudens National Historic Site: Cultural Landscape Report, Chapters I-IV.

⁸⁷ National Register Bulletin No. 15, 17-20.

⁸⁸ The historic preservation movement, as it applies to this aspect of the landscape of the Saint-Gaudens National Historic Site, falls within the thematic framework established by the National Park Service at the Theme level (Historic Preservation), the Subtheme level (Regional Efforts, New England, 1860-1900), and the Facet level (Private Historical Societies), except that the chronological boundaries should be expanded to extend into the 20th century. (See History and Preservation in the National Park System, I-22.)

This hierarchy was drawn from the three volumes by Charles Hosmer, the first two of which are directly applicable to this project. See Charles B. Hosmer, Jr., Presence of the Past: A History of the Preservation Movement in the United States before Williamsburg (New York: G. P. Putnam's Sons, 1965) and Hosmer, Preservation Comes of Age: From Williamsburg to the National Trust, 1926-1949 (Charlottesville, Virginia: The University Press of Virginia, 1981), Volume I.

In his discussion of New England's private preservation efforts, Hosmer touches upon but does not elaborate on the theme of the cultural "memorial" efforts that are the subject of this section of our report. See Hosmer, Presence of the Past, Chapter V, "New England, the Home of Militant Private Preservation Organizations," 102-122. This chapter deals with such things as the preservation of the Old South Church in Boston in 1876 and the Old State House in Hartford, Connecticut. In Preservation Comes of Age, Volume I, Chapter 4, "Preservation Associations," 183-227, Hosmer discusses early historical societies that preserved a single building, usually as a museum or headquarters. Among the earliest and most important of these efforts were those by the Thomas Jefferson Memorial Foundation, which purchased Monticello in Charlottesville, Virginia in 1923, and the Robert E. Lee Memorial Foundation, which purchased Stratford Hall in Virginia in 1931. In New England, the Gore Place Society purchased the Governor Christopher Gore Mansion in Waltham, Massachusetts in 1935.

⁸⁹ Brochure from the Whittier Family Homestead, 305 Whittier Road, Haverhill, Massachusetts. The brochure states that, even before it was opened to the public in 1893, the homestead became a site for visits "by legions of pilgrims," especially after the publication of "Snow-Bound" in 1866.

⁹⁰ R. R. Bowker, The Official Museum Directory (American Association of Museums: 1993), 403; Brochure for the Whittier Family Homestead, Haverhill. The Whittier Home in Amesbury is owned and maintained by the Whittier Home Association.

⁹¹ Ibid., 380. I am grateful to Prof. Margaret Henderson Floyd of Tufts University, author of a forthcoming monograph on architect Alexander Wadsworth Longfellow, for information on the Wadsworth-Longfellow House.

⁹² Winthrop S. Scudder, The Longfellow Memorial Association 1882-1922, An Historical Sketch (Cambridge, Massachusetts: Printed by the Association, 1922).

⁹³ Hosmer, Presence of the Past. 115. The Appleton quotation cited by Hosmer is from William Sumner Appleton, "Destruction and Preservation," Art and Archaeology. Vol. VIII (May 1919), 164.

⁹⁴ Bowker, The Official Museum Directory. 417-418, 949, and 381.

⁹⁵ Hosmer, Presence of the Past. 115-118.

⁹⁶ Wilhemina Harris, Furnishings Report of the Old House. (National Park Service: 1961), Vol. I, 170-172.

⁹⁷ Hosmer, Preservation Comes of Age. Volume I, 675-680.

⁹⁸ Edison National Historic Site Collection Management Plan (ca. 1990?), Chapter I, "History of the Collections," 13-21.

⁹⁹ Official Museum Directory. 443; Information from Chesterwood: Lowell, ed., American Gardens. Plate LXXXIII.1.

¹⁰⁰ "National Register of Historic Places, Inventory-Nomination Form for the MacDowell Colony," np. Art, music and literature are the only areas of significance checked off on this form.

¹⁰¹ Information from the MacDowell Colony.

¹⁰² Official Museum Directory. 373.

¹⁰³ "National Register of Historic Places Inventory-Nomination Form for the John Greenleaf Whittier Birthplace, Haverhill, Massachusetts," nd; J. Walter Coleman, Historian, "National Register of Historic Places Inventory-Nomination Form for the John Greenleaf Whittier Home, Amesbury, Massachusetts," July 21, 1961. Reviewed by Polly M. Rettig, Historian. Landmark Review Project, December 24, 1974; J. Walter Coleman, Historian, "National Register of Historic Places Inventory-Nomination Form for Orchard House, Concord, Massachusetts," October 19, 1961, Reviewed by Polly M. Rettig, Historian. Landmark Review Project, January 20, 1975; J. Walter Coleman, Historian, "National Register of Historic places Inventory-Nomination Form for the Ralph Waldo Emerson House, Concord, Massachusetts," October 19, 1961. Reviewed by Polly M. Rettig, Historian. Landmark Review Project, February 18, 1975; Edwin W. Small, Assistant to Director, Northeast Region, National Park Service, "National Register of Historic Places Inventory-Nomination Form for the Daniel Chester French Home and Studio, Stockbridge, Massachusetts," January 4, 1973. All forms are courtesy of the Massachusetts Historical Commission. A further request has been made for the National Register forms for the Longfellow and Adams National Historic Sites and the William Cullen Bryant Homestead.

¹⁰⁴ Pressley and Zaitzevsky, Cultural Landscape Report. Chapter III, "Augusta Saint-Gaudens' Ownership, August 1907-July 1926," 87, 98.

¹⁰⁵ Ibid., 107-108. Robert Schweitzer (authority on mail-order catalog homes, especially Aladdin) to Cynthia Zaitzevsky, March 21, 1992, SGNHS.

¹⁰⁶ Ibid., 87.

¹⁰⁷ Ibid., Chapter IV, "The Saint-Gaudens Memorial Ownership, 1925-1965," 117.

¹⁰⁸ Dryfhout, The Work of Augustus Saint-Gaudens, 311-314.

¹⁰⁹ Ibid., 313-314.

¹¹⁰ Pressley and Zaitzevsky, Cultural Landscape Report, 117.

¹¹¹ Ibid., 122.

¹¹² Ibid., 117. During the Hollingsworth's tenure, the minutes of the meetings of the Trustees are still fairly minimal, but there is a considerable amount of correspondence.

¹¹³ Information courtesy John Dryfhout, Augustus Saint-Gaudens National Historic Site.

¹¹⁴ Ibid., 118. See also Dryfhout, The Work of Augustus Saint-Gaudens, 228.

¹¹⁵ Pressley and Zaitzevsky, Cultural Landscape Report, 122-139.

¹¹⁶ Ibid., 124 and 152, note 21.

¹¹⁷ For information on this project, we are grateful to Nancy Muller and Parker Polter of the New Hampshire Division of Historical Resources and to Paul Weinbaum of the National Park Service.

II. INTEGRITY.

INTRODUCTION

Integrity is the unimpaired ability of a property to convey its historical significance. To be listed in the National Register of Historic Places, a property must not only be shown to be significant under the National Register Criteria but must also have integrity.¹

The Cultural Landscape Report for Saint-Gaudens National Historic Site Volume I Site History and Existing Conditions summarizes the research findings from each of the five owner periods, including the existing conditions of the National Parks Service period.² The five documented periods are:

Augustus Saint-Gaudens Part I (1885-1903)
Augustus Saint-Gaudens Part II (1903-1907)
Augusta Saint-Gaudens (1907-1926)
The Saint-Gaudens Memorial (1925-1965)
The National Park Service (1965-1992)

We identified the character-defining features for each ownership period in Volume I, except that we combined the two Augustus significant periods into one period 1885-1907. The Draft Guidelines for the Treatment of Historic Landscapes discusses historic landscape features, stating that landscapes are composed of a number of features which individually or collectively contribute to historic character.³ These features -- surroundings and setting, spatial relationships, views, vegetation, circulation, topography, landscape structures, site furnishings, objects, water features -- are termed "character-defining features." This historical landscape analysis of the character-defining features and graphic exhibits 1 to 7 are contained in Appendix C, herein.

The previous chapter of this volume identified four historic contexts for the Saint-Gaudens landscape. For convenience they are outlined here:

Painting/Sculpture	ca. 1885-1907	Criterion B: Person
Artists' Colonies	ca. 1885-1907	Criterion A: Event
Landscape Design	Primary ca. 1885-1907 Secondary 1919-ca. 1948	Criterion C: Design/Construction
Historic Preservation	1919-ca. 1948	Criterion A: Event

To analyze integrity, we compared the changes of the character-defining features during the two periods of significance, 1885-1907 and 1919-ca. 1948.

Analysis of Character-defining Features

In this chapter the Saint-Gaudens landscape as it existed in 1907 will be compared to the existing conditions of 1992 by analyzing the character-defining features for these respective periods.

Evaluation of Integrity

The seven aspects of integrity as defined in the National Register Bulletin No. 15, How To Apply the National Register Criteria for Evaluation, will also be examined and assessed in this chapter.⁴

Graphic exhibits contained herein include:

- Exhibit A (page 66): Comparison of Primary Period of Significance Plan 1885-1907 and Existing Conditions Plan 1992
- Exhibit B (page 67): Comparison of Secondary Period of Significance Plan 1919-ca. 1948 and Existing Conditions Plan 1992

ANALYSIS OF CHARACTER-DEFINING FEATURES

Surroundings/Setting

Wooded ravine to the north and east, extant from ca. 1907.

Wooded slope (down) to the west, actual edge of woodland reestablished to 1903 survey limits in 1984.

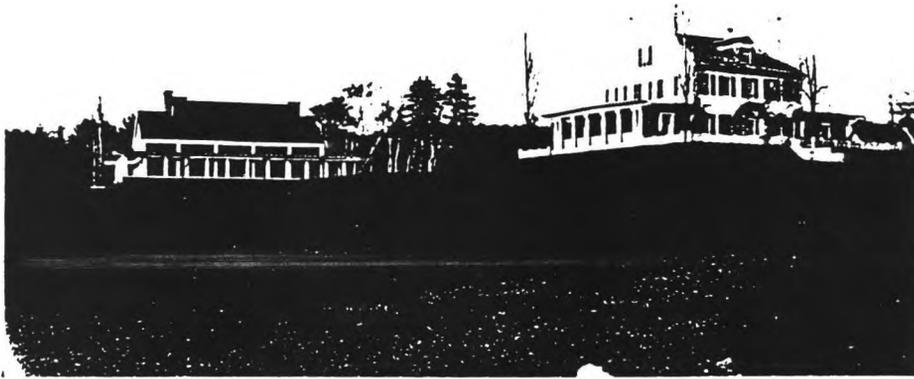
The 1907 open fields on slope (up) to the south today are a wooded slope.

Spatial Relationships

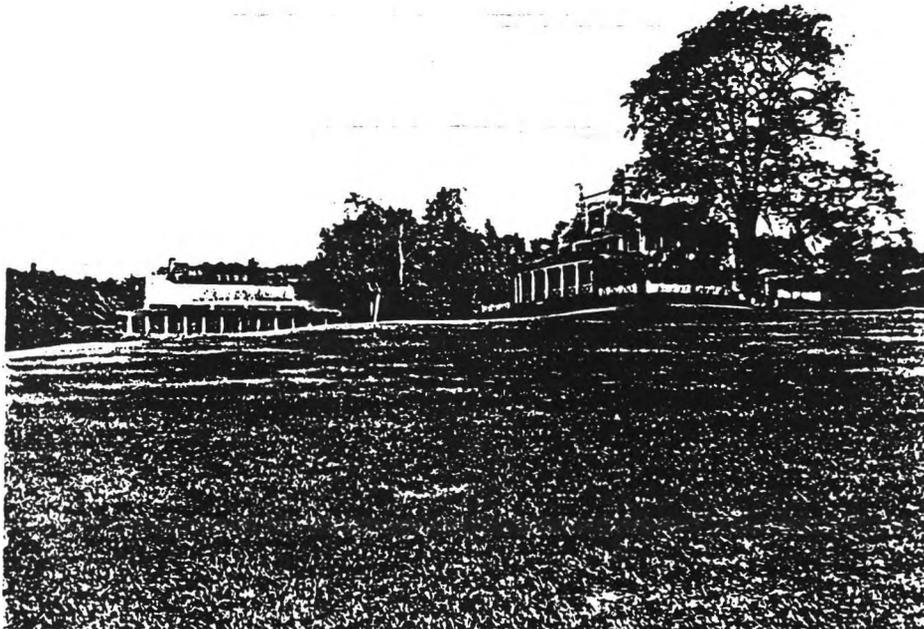
The Main House, Little Studio, Stable/Ice House, Wood Shed and Root Cellar spatial relationships are extant from 1907.⁵ See Figure 7. The Chauffeur/Caretaker's Cottage and the Garage date from 1926. New Sculpture Gallery/Atrium/Picture Gallery/Farragut Memorial are extant from 1948.

The Caretaker's Cottage was enlarged by the National Park Service and a new maintenance building was constructed east of the garage. In 1986 a landscape structure that had the presence of a small building was constructed over the Farragut. These building additions reduced the ratio of open space to building space and have had an impact on overall site spatial relationships.

On the south side of Saint-Gaudens Road a restroom facility was constructed adjacent to the parking lot.



The Little Studio and house. Photograph by DeWitt Clinton Ward SGHNS #5695 ca. 1905. (Refer to Figure 25, CLR Vol. 1.)



The Little Studio and Main House from the southwest. Photograph, Pressley Associates, Inc., September 1992. (Refer to Figure 103, CLR Vol. 1.)

Figure 7. Comparison of spatial relationships of house and Little Studio ca. 1905 and 1992.

Views

Views toward Mount Ascutney from the piazza and pergola are extant from 1907. See Figure 8. The view from the Large Studio/Studio of the Caryatids which was now the New Studio group required vista clearing and rehabilitation of the original woodland edge due to natural plant growth. This was accomplished in 1984 by the National Park Service utilizing the 1903 French & Bryant survey as a guide.

Vegetation/Garden/Hedges

Terraced Garden

In 1907 the hedged flower garden was redesigned by Augustus Saint-Gaudens into three terraces, still formal in design. He established a new north/south axis slightly askew with the line of the original garden. The central axis from the upper and middle terraces did not quite line up with the bench and axis of the original six perennial beds in the lower terrace.

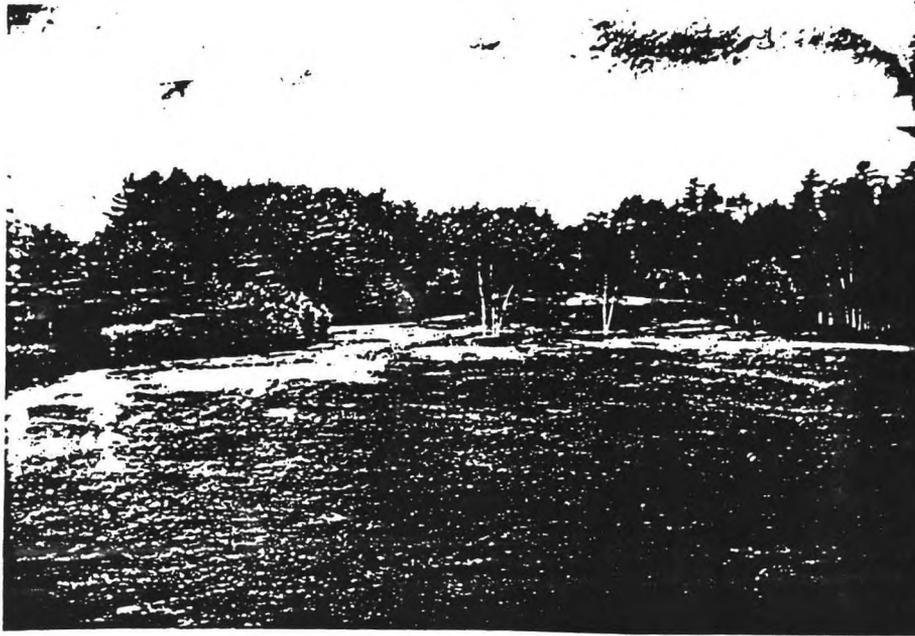
The upper terrace, originally established in 1893-94 at the north face of the house, was newly laid out with six flower beds with grass paths. See Figure 9. A middle terrace was established consisting of six flower beds with the Hermes sculpture on pedestal, grass paths and the marble pool from the 1903 garden was relocated to the center of the terrace. The upper and middle terraces had a central axis north/south tying them together. See Figure 10. The bench in the 1903 garden was relocated; steps were added between the upper and middle terrace and paved paths were added at the middle terrace level to tie the Main House to the Hay Barn (Little) Studio and garden.

The lower terrace was the site of the original hedged flower garden. This was redesigned into six linear north/south perennial beds. See Figure 11. The south hedge was removed and a new hedge was added to the east that divided the original flower garden into two distinct areas: six rows of perennial beds and a cutting garden of undetermined bed layout. The entry through the hedging from the vegetable garden remained, retaining that portion of the original east/west axis, but the hedged vegetable garden of 1903 was relocated to an area south of the stable and the area became a bowling green.

In 1928-1929, and again in the 1940's, during the Saint-Gaudens Memorial Period (1919-1965), the garden was modified and redesigned by Ellen Shipman.⁶ Refer to Figures 12 and 13.

The upper and middle terrace flower beds were simplified by eliminating beds.

The lower terrace was redesigned. A strong central axis was established north/south tying the three terraces together. The curved bench was recessed into the hedge and acted as the terminus of the axis to the north with the Main House and the arched lattice trellis as the south terminus. An opening in the hedge at the end of the lower garden axis with a set of steps added as one goes through the hedge was introduced. Sometime between the mid-1940's and 1965 the bench was removed and an

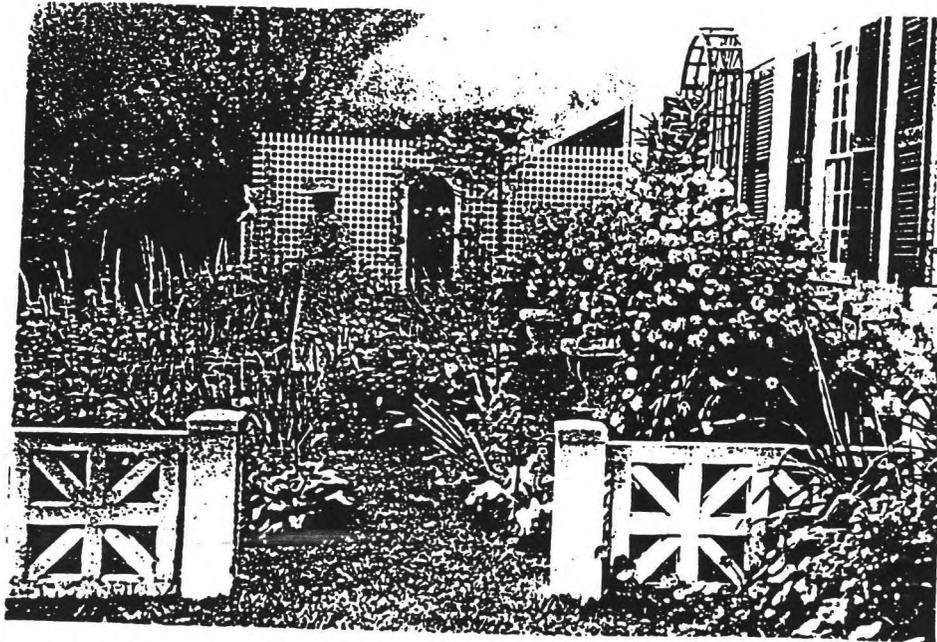


West field with sand trap. Photograph by DeWitt Clinton Ward, Box 66, folder 5/SGHNS #875 c. 1905. (Refer to Figure 41, CLR Vol. 1.)

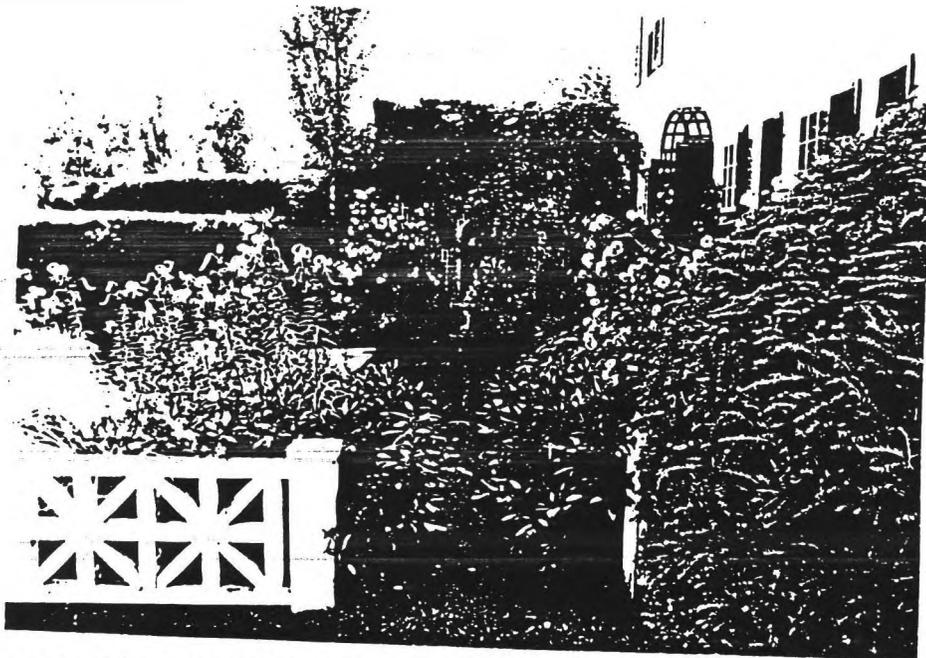


View of Mount Ascutney from Main House piazza. Photograph, Pressley Associates, Inc., September 1992. (Refer to Figure 106, CLR Vol. 1.)

Figure 8. Comparison of view of Mount Ascutney from Main House piazza ca. 1905 and 1992.

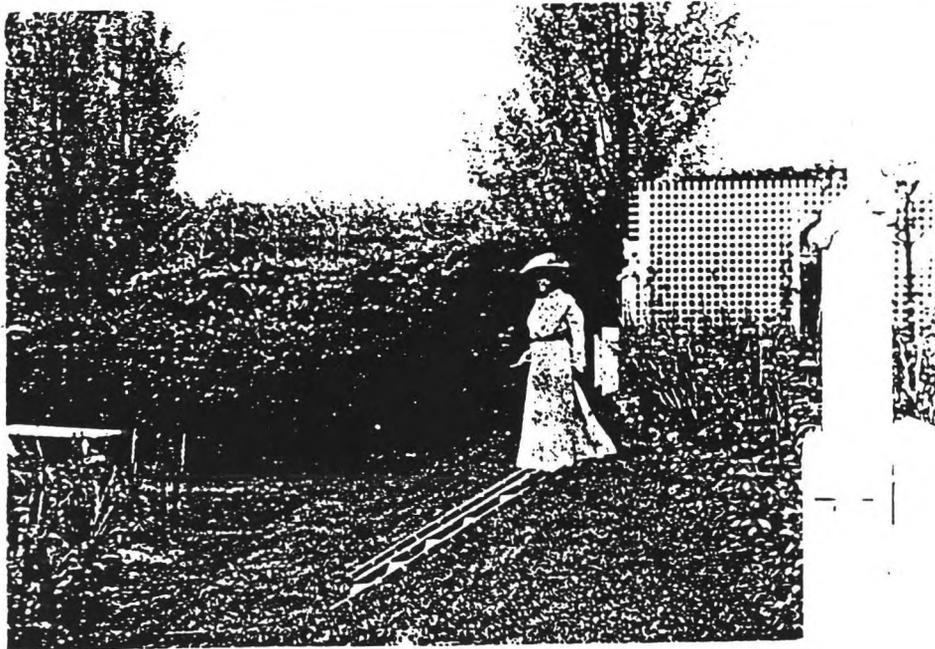


Augusta on upper terrace of garden. Photograph, July 1906 or July 1907. DCL, Box 64/SGNHS #553. (Refer to Figure 34, CLR Vol. 1.)

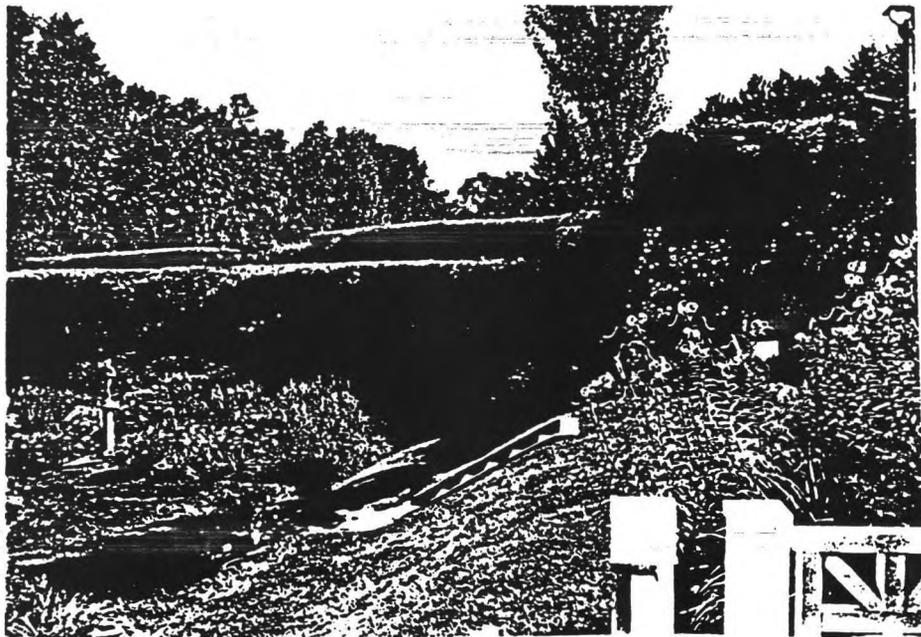


Upper garden terrace. View east. Photograph, Pressley Associates, Inc., September 1992. (Refer to Figure 119, CLR Vol. 1.)

Figure 9. Comparison of upper garden terrace ca. 1906-1907 and 1992.



Augusta going down steps toward middle terrace of garden. Photograph, July 1906 or July 1907. DCL, Box 64/SGHNS #552. (Refer to Figure 35, CLR Vol. 1.)

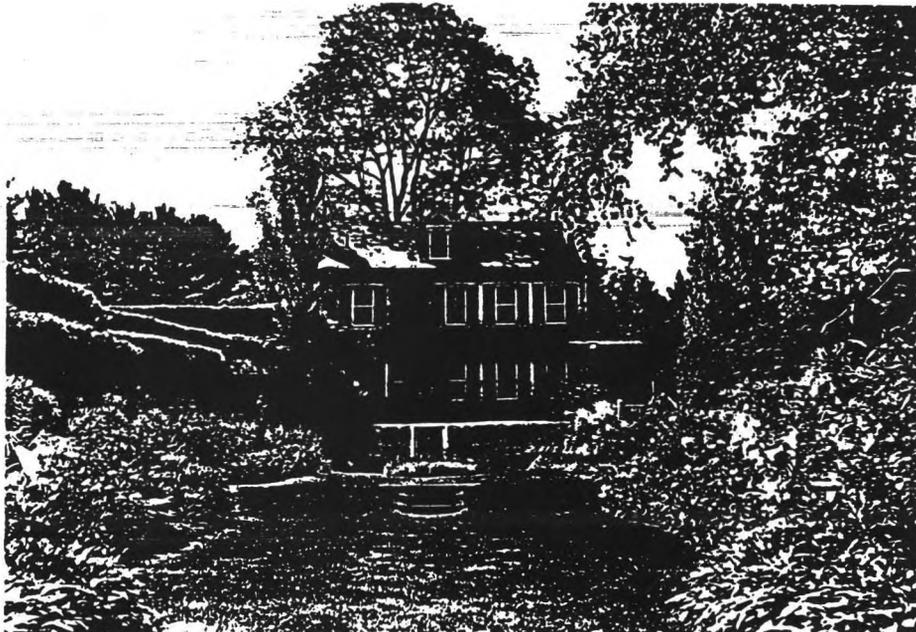


Steps between upper and middle garden terrace. Photograph, Pressley Associates, Inc., September 1992. (Refer to Figure 120, CLR Vol. 1.)

Figure 10. Comparison of steps between the upper and middle garden terraces ca. 1906-1907 and 1992.

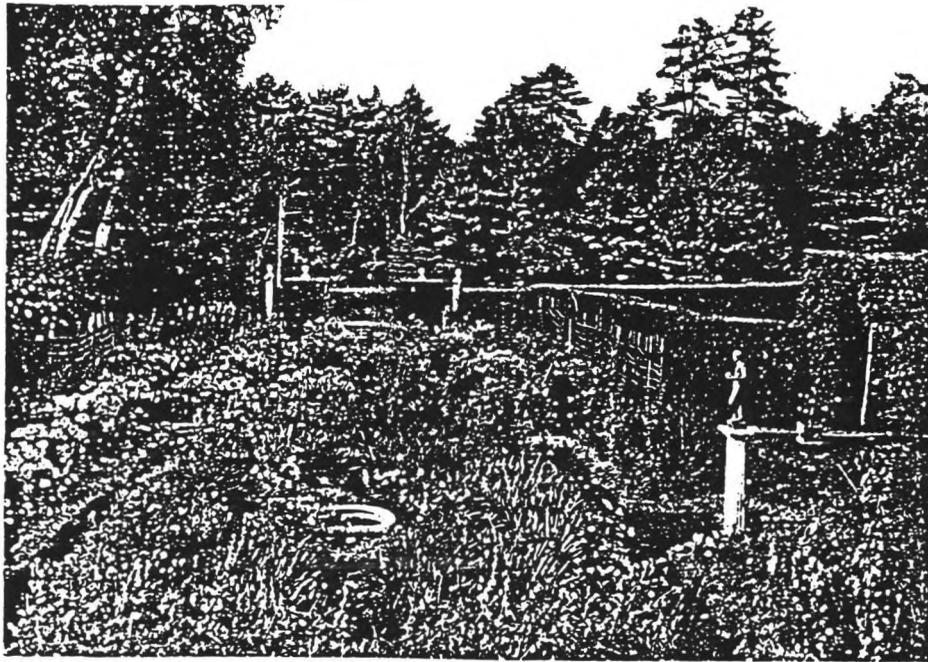


New garden at an early stage. Photograph, ca. 1905-1906. DCL/SGNHS #560b. (Refer to Figure 33, CLR Vol. 1.)

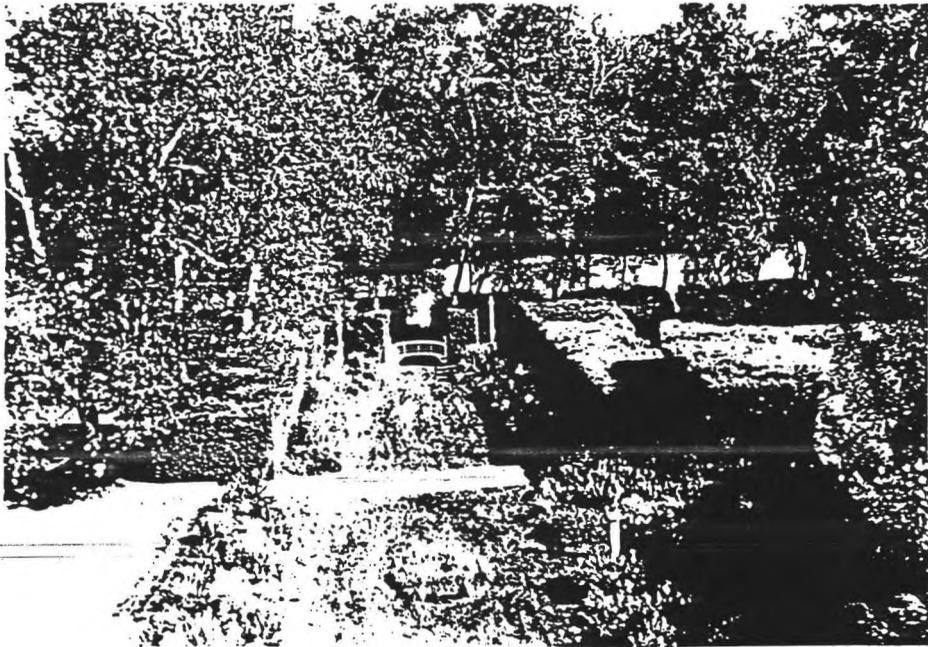


View from lower garden terrace south toward house. Photograph, Pressley Associates, Inc., September 1992. (Refer to Figure 118, CLR Vol. 1.)

Figure 11. Comparison of view toward house from lower garden terrace ca. 1905-1906 and 1992.



Middle and lower terraces of garden. View north. Photograph by Mattie Hewitt. Published in House and Garden, June 1924. (Refer to Figure 54, CLR Vol. 1.)



View of formal garden hedges and birch allée from third floor of house. Photograph, Pressley Associates, Inc., September 1992. (Refer to Figure 111, CLR Vol. 1.)

Figure 12. Comparison of middle and lower garden terraces in 1924 and 1992.



The garden and house. Photograph by Leslie Jones, nd (ca. 1928). Print, Boston Public Library. (Refer to Figure 57, CLR Vol 1.)



"Miniature" of the garden. View south. Photograph, ca. 1946, DCL. (Refer to Figure 81, CLR Vol. 1.)

Figure 13. Comparison of south view toward house from lower garden terrace ca. 1928 and ca. 1946.

opening was cut in the hedge. This resulted in the construction of a set of steps to gain access to the birch allée. The simplification of the bedding in the 1940's modified the beds, eliminating some beds probably in an effort to reduce maintenance, but the modification also reinforced the axis. The garden became a central grass panel with larger beds on the east and west. The east bed was divided into two beds to allow access through the east hedge into the cutting garden. The two sets of beds between the middle and lower terraces were consolidated into one set on the north/south axis.

Partial east/west cross axis was established between the lower terrace and the cutting garden to the east.

The hedged bowling green underwent a major modification when the Shaw Memorial was placed at the eastern end in 1959. Entries through the hedges were redesigned. Previous entries were at the east and west ends opposite each other and were located in the center of the hedge. New entries from the north and south were not on axis with each other. Steps were required from the Shaw to the birch allée. The east/west axis was eliminated with the addition of the Shaw and the closing of the hedges.

The hedged cutting garden was also modified when the seated Lincoln was added to the space, thus eliminating its use as a cutting garden. Entry into the space was modified by creating a new opening in the west hedge that allowed entry from the lower terrace in the statue area. This set up a cross axis and view to the statue.

During the National Park Service Period (1965-1992) the upper and middle terraces were maintained as modified during the Memorial Period simplifications. The lower terrace, however, had two modifications, and the cutting garden and bowling green were also modified as follows: a bench was placed above the stair leading to the birch allée; the stair was not removed. This effectively terminated the Ellen Shipman axis. (The placement of the bench reflected ca. 1928 bench placement, but originally there was a hedged backing.) The connection to the adjacent cutting/statue garden (seated Lincoln) was closed and the east flower bed was also made continuous.

The bowling green retained the 1959 modification and two benches were added by the National Park Service.

The cutting garden again underwent major modifications. The seated Lincoln was removed, but the new Adams Memorial plantings and benches were added. Entry to the west into the lower flower garden hedge was closed. New access points going north and south were cut through the hedges. The north entry had steps added allowing connection to the birch allée, and the south entry also required steps. A new north/south axis tied the two hedge openings together.

- Birch Grove: In 1907 a birch grove west of the flower garden contained the pan bench, piping pan statue and water basin. A hedge defined its north and east sides with the Hay Barn (Little) Studio to the west. Location and design extant from 1907, but some replanting of birch trees. See Figure 14.

Trees on House Terraces: Honey locust extant from 1907, and the locations of the poplars are extant from 1907, but poplars have been replanted, some several times.

Poplars: Four at west entry and one at hedged garden location extant from 1907, but replanted. Two at the west entry replanted but not placed in the original location. Four new poplars placed at visitor parking area.

Birch Allée: A new addition to the 1907 design was a birch allée added in 1949-1950. The birch allée consisted of two lines of paper birch running east and west and parallel to the north hedge from the Little Studio to the end of the bowling green.

Circulation

In 1907 there were two major entries to the site and limited pedestrian paths:

West Entry: Defined paved paths consisted of a gravel path at the front hedges, gravel driveway, four poplars and a brick front walk. This is a pedestrian entry only and has remained so since 1907.

East Entry: A gate with vehicular drive to Stable/Ice House and to the Studio of the Caryatids provided vehicular and pedestrian access. A drive north of the Stable/Ice House was constructed to the Main House east porch. The material utilized for surfacing drives is not documented. Brick pedestrian paths were constructed from the stable to the Main House east porch and south terrace, but again the exact date is not documented.

Cart Path: A cart path skirted the woodland for three-quarters of the property boundary from the Studio of the Caryatids west to the west end of the meadow and then back along the west woodland edge to the main road.

Garden Paths: Paved brick paths in the garden area provided pedestrian access from the Main House to the garden and from the garden to the Little Studio.

By 1992 the 1907 circulation system had been modified, but the west and east entries are extant from 1907 and the cart paths and garden paths are partially extant. The east drive, however, is now bituminous concrete. The drive from the east side of the stable to the Main House has been eliminated and today a reset brick path goes from the west side of the stable to the Main House.

Paths from stable to east porch of Main House and to south terrace are extant from 1907.

Since 1907 new paths have been added to the Caretaker's Cottage and to the Comfort Station. Two bituminous concrete parking areas have been added at the Caretaker's Cottage/Garage/Maintenance Shed area and on the south side of Saint-Gaudens Road opposite the west entry.



"The Fountain Basin from the Rear." Photograph, view "b" from Lowell; also, SGNHS #2110. (Refer to Figure 12, CLR Vol. 1.)



Birch grove, figure of Pan, pool, and bench. Photograph, Pressley Associates, Inc., September 1992. (Refer to Figure 113, CLR Vol. 1.)

Figure 14. Comparison of birch grove in 1902 and 1992.

Topography

By 1907 the rolling meadow, house terraces and the terraced garden were the major topographic character-defining features of the site, and their topography is still extant today. The west side of the original golf course, however, is now the site of the Caretaker's Cottage/Garage/Maintenance Shed, and the Farragut also extends into this space.

Rolling Meadow: The rolling meadow that surrounds the built elements and was defined by the hedged road and woodland edge was a golf course consisting of nine tees and five greens. The cart path provided easy access to the golf course.

House Terraces: North, south, and west of the Main House had been terraced to provide a strong base for the Main House and also eliminated the wooden steps and porch (1885).⁷ A covered porch was added to the west terrace; Saint-Gaudens referred to this as the "piazza." Steps off the piazza led down to the north, south and west (1893-1894). The east side of the Main House also had a porch added (1894-1903). All terraces had wooden balustrades with zodiac heads.

Garden Terraces: By 1907 a terraced garden of three levels was constructed. The upper terrace was the original north terrace for the Main House, the middle terrace was extended to the original flower garden hedge and the lower terrace was the area of the original flower garden. All three areas were in place by 1907. Refer to garden development, herein.

Modifications to the topography since 1907 have been minor and have occurred as new landscape structures, sculptures or buildings have been modified or added to the site. These include the Caretaker's Cottage/Garage, Studio of the Caryatids, New Sculpture Gallery/Atrium/Picture Gallery/Farragut Memorial, Shaw Memorial, Adams Memorial, Maintenance Shed and Comfort Station.

Landscape Structures

By 1907 the following landscape structures were in place and are still extant today, but have naturally been maintained and repaired since 1907.

House Piazza and Terraces: In 1893-1894 the Main House exterior alterations included grading to form terraces on the north and south elevations and the construction of the piazza to replace the West Porch. The piazza extended the entire length of the west elevation. See Figure 15.

Pergola at Hay Barn Studio: In 1893-1894 the Hay Barn Studio alterations included the addition of a classical pergola to the south side. The Hay Barn Studio was demolished; the new Little Studio was complete by summer of 1904. The Little Studio included a pergola on the south that wrapped around the east and west sides. See Figure 16.

Balustrade at Terraces: In 1893-1894 the Main House exterior alterations included balustrade with zodiac heads at the north and south terraces and balustrade at the piazza, but the zodiac heads appear to have been utilized in various locations.

Lattice Screen: Ca. 1904-1905 located at the east side of the north terrace. It extended the width of the terrace and had an arched opening for a path that went to the east toward the stable.

Arched Lattice Trellis: Ca. 1904-1905 an arched lattice trellis was located on the north facade of the Main House on axis with the new terrace steps to the north.

Fencing at Stable: A fence and gate were constructed on the east side of the stable.

Since 1907 four landscape structures have been added as follows:

Temple: The temple is a replica of the temple used in 1905 for the Greek drama "The Masque of the Golden Bowl." By 1914, the permanent marble temple with altar was constructed at the northwest end of the meadow. The ashes of Saint-Gaudens and members of the family are interred inside the sarcophagus.

Farragut Monument: In 1948 the original bluestone base of the monument was placed in its present location. The placement of the base was incorporated into the design for the alterations to old sheds which became the Sculpture Gallery and Picture Gallery with an interior courtyard. Low stone walls formed the circular space and steps were constructed to the Picture Gallery. In 1986 the present pavilion structure was constructed to protect the monument. Lattice and landscaping were also added.

Shaw Memorial: In 1959 the Shaw Memorial was installed at the east end of the bowling green complete with shelter, low walls, wood structure with lattice and steps to the birch allée.

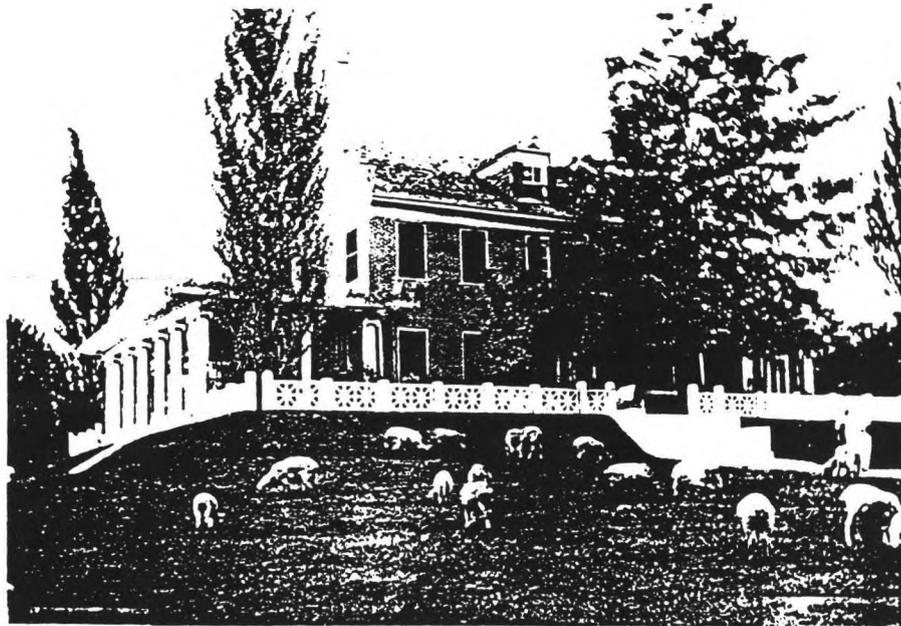
Gate at Caretaker's Cottage: The gate was constructed as part of the original Caretaker's Cottage construction ca. 1917.

Site Furnishings and Objects

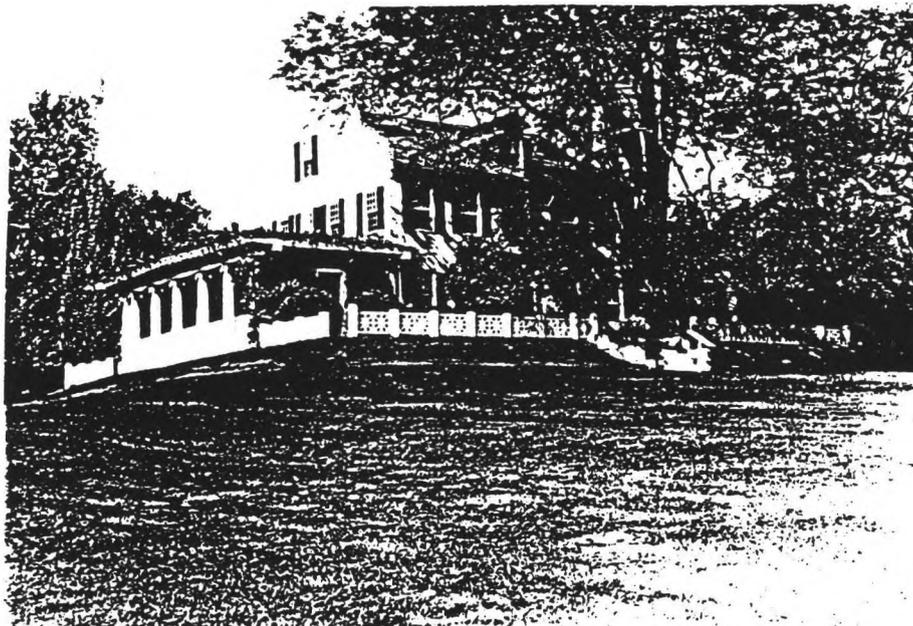
By 1907 the following site furnishings and objects were in place:

Bench at Birch Grove: By 1894 a large wrap-around pan bench was placed in the birch grove opposite the pan fountain.

Bench Planters at Main House Entry: At the front door are two benches with integral planters with a raised brick pad. We have no photographic documentation.



House from the southwest with sheep. Photograph by DeWitt Clinton Ward, ca. 1903. SGNHS #5699. (Refer to Figure 6, CLR Vol. 1.)



Main House from the southwest. Photograph, Pressley Associates, Inc., September 1992. (Refer to Figure 104, CLR Vol. 1.)

Figure 15. Comparison of Main House piazza and terrace from the southwest ca. 1903 and 1992.

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Little Studio after construction. Photograph, ca. spring 1904. DCL/SGNHS. (Refer to Figure 22, CLR Vol. 1.)



Little Studio, north and west sides. Photograph, Pressley Associates, Inc., September 1992. (Refer to Figure 105, CLR Vol. 1.)

Figure 16. Comparison of Little Studio north and west sides ca. 1904 and 1992.

Bench at Hedged Flower Garden: By 1894 a curved wooden bench was placed at the west end of the hedged “lily garden.” When the flower garden was redesigned by Augustus the bench was relocated to the north side of what was now the Lower Garden.

Benches at Upper Garden: Two small backless benches were added on the Upper Garden terrace when the garden was redesigned by Augustus.

Bench at Middle Garden Terrace: One backless bench was added on the east side of the new Middle Garden terrace during redesign by Augustus.

Urns: Utilized in various locations.

Since 1907 the status of the original site furnishings and objects is as follows:

Bench at Birch Grove: Extant from ca. 1893-1894.

Bench Planters at Main House Entry: Extant from 1907, but repaired.

Bench at Lower Hedged Garden: Extant from ca. 1893-1894, location extant from ca. 1928. Current bench is a reconstruction.

Benches at Upper Garden Terrace: Photographic evidence; no longer extant.

Bench at Middle Garden Terrace: Location extant from ca. 1907, but bench was removed and replaced.

Urns: Utilized in various locations. Those now in use are not necessarily original.

Since 1907 additional site furnishings and objects have been added.

Benches at Farragut Monument: Added ca. 1948.

Benches at Atrium Courtyard: Added ca. 1948.

Benches at Shaw Memorial: Added 1959.

Benches at Adams Memorial: Two backless wood benches added ca. 1968.

Benches at Picture Gallery: Two backless wood benches added, no date.

Benches at Birch Allée: Two backless wood benches added, no date.

Handicap Railings: Wooden railings have been added at all steps on the site, no date.

Signage: Informational and directional signage has been added throughout the site, no date.

Picnic Tables: Picnic tables and trash receptacle provided at visitor parking area, no date.

Stone Posts: Posts added at entry to visitor parking area.

Sculptures

By 1907 the following sculptures were in place. It should be noted that two of the original garden sculptures were by the Studio of Augustus Saint-Gaudens and the others were replicas from antiques purchased by Saint-Gaudens. They were small in scale and could be termed garden sculpture. Many were on pedestals.

Pan Sculpture: The Pan was an antique replica placed at the water basin in the birch grove.

Zodiac Heads: The Zodiac Heads were created by the Studio of Augustus Saint-Gaudens and were in the lower garden terrace and at terrace balustrades, but utilized in various locations.

Turtle Sculpture: The Turtle was created by the Studio of Augustus Saint-Gaudens and was placed at the swimming tank.

Dancing Faun on Pedestal: The Dancing Faun, a bronze replica of an antique, was placed ca. 1904 on the northwest corner of the Middle Garden terrace. This statue was on axis with the piazza and the piazza steps and was placed as a focal point with a pine hedge backing.

Polyhymnia on Pedestal: "Polyhymnia" was an antique replica placed ca. 1904 on the Middle Garden terrace on the east side, backed by pine hedge.

Urn at Upper Garden Terrace: Urn placed at the arched trellis.

Since 1907 the status of the original sculptures is as follows:

Pan Sculpture: Extant from ca. 1903.

Zodiac Heads: Extant but at various locations. These are now all replicas; originals in the storage collections.

Turtle Sculpture: Removed; exact date unknown. Mold is in the storage collection.

Dancing Faun on Pedestal: Removed from garden; exact date unknown, but from before 1965 it has been exhibited on the armoire in the Little Studio.

Polyhymnia on Pedestal: Replaced with Hermes on Pedestal ca. 1905-1906.

Urn at Upper Garden Terrace: Replaced with Boy with Wine Skin ca. 1908.

Since 1907 additional sculptures have been added and in some cases added and then removed.

Caryatids: The Caryatids were placed at the entry to Studio of the Caryatids ca. 1908. They were destroyed in the 1944 fire.

Seated Lincoln: The plaster of the seated Lincoln was the first piece placed by the Trustees in the cutting garden, but by 1968 had virtually disintegrated and was removed that year by the National Park Service.

Bust from Standing Lincoln: The heroic-size bust of the Standing Lincoln was placed in plaster (painted) on the tall pedestal at the atrium alcove in 1948. The plaster was put in storage ca. 1967 and an original bronze cast (crated, in the collection since ca. 1915) was installed in its place.

Victory: Victory is by Augustus Saint-Gaudens. Given to the Memorial by McKim's daughter in 1924. Extant outside atrium wall from ca. 1948. Exhibited extant in the New Gallery since ca. 1968.

Amor Caritas: The Amor Caritas was placed in plaster (painted) in the courtyard/atrium of the New Gallery completed in 1948. The gilded bronze was cast from the original plaster, and was placed in 1975. The plaster is in the storage collection.

Urn at Upper Garden Terrace: The original urn set in the arched trellis was removed in 1908.

Boy with a Wine Skin: The "Boy with a Wine Skin" replica of the antique replaced the urn in the arched trellis on the Upper Garden Terrace. The statue was set on top of a white glaze terra cotta urn ca. 1908. The terra cotta water urn has been replicated; the original is in the storage collection, while the replica is on exhibit with the statuette in the arched trellis.

Farragut Base: The Farragut Monument (incomplete) had been placed in the hillside at the New Gallery by 1948. It was removed in 1985 for reconstruction inside the pavilion constructed in 1986. In 1986 it was reconstructed with its base stones, which were not included in the 1948 installation.

Shaw: In 1949 the cast of the Shaw Memorial was received and placed in storage. It was placed by the Trustees in 1959 at the east end of the bowling green.

Adams: Placed in 1968 in the cutting garden, from which the remnants of the plaster Lincoln had recently been removed.

Water Features

By 1907 the following water features were in place:

Pan Fountain with Fish Water Jets: By 1894 a rectangular basin with a pan sculpture and fish water jets was in place.

Circular Marble Fountain: By 1894 a small marble circular basin with bubbler was in place at the west end of the hedged lily garden. By 1907 the fountain had been relocated to the new middle garden terrace when the garden was redesigned.

Swimming Tank: By 1907 the swimming tank was in place north of the Little Studio.

Since 1907 the status of the original water features is as follows:

Pan Fountain with Fish Water Jets: Extant from ca. 1903.

Circular Marble Fountain: Extant from ca. 1907.

Swimming Tank: Filled in.

Since 1907 an additional water feature has been added:

Atrium Courtyard Pool, Bubbler and Turtle Fountains: Constructed in 1948 as part of the New Sculpture Gallery/Atrium Courtyard/Picture Gallery/Farragut Memorial Base addition.

EVALUATION OF INTEGRITY

Within the concept of integrity, the National Register criteria recognize seven aspects or qualities, which, in various combinations, define integrity. A property can possess several, but will usually possess most, of these aspects.⁸

In order to establish the integrity of the property, we will examine the seven aspects of integrity: location, design, setting, materials, workmanship, feeling and association.⁹

The steps in defining integrity are as follows:

- Define essential physical features of the site during the period of significance.
- Determine if the essential physical features are visible enough to convey significance.
- Determine if the property needs to be compared with similar properties.
- Determine which aspects of integrity are particularly vital to the property.¹⁰

Under the Analysis of Character-defining Features we have defined and analyzed the character-defining features or essential physical features. Exhibit "A" conveys this information graphically and compares the plan of the Primary Period of Significance 1885-1907 to the Existing Conditions Plan 1992 to aid in establishing the visibility of the features today.

The development of the landscape during the period of Augustus Saint-Gaudens, 1885-1907, sets the dates of the Primary Period of Significance. By 1907, Saint-Gaudens had designed the landscape and established the uses, spatial relationships, circulation systems, vegetation including hedges, trees and gardens, topography, landscape structures, site furnishings, objects, sculptures and water features that comprised the essential physical features of the site. Changes and additions made during the later historical periods have not diminished the physical features of the Primary Period of Significance. Features from both periods are still discernible and continue to convey their significance. Exhibit B compares the Secondary Period of Significance of the site, 1919-ca. 1948, to the Existing Conditions Plan 1992.

In the previous chapter on Historic Context, comparisons are made to properties that are in the same context as Criterion B: Person. In addition, three other contexts and their periods are discussed. The Saint-Gaudens landscape is most significant for its association with Saint-Gaudens, since this association is the chief reason for the site's preservation and listing on the National Register.

Based on the significance and the essential physical features, the aspects of physical integrity that are particularly vital to the property are addressed below for the Primary Period of Significance, 1885 to 1907.

Location

The acreage as recorded on the 1903 survey by French & Bryant remains intact. The site retains the same location and therefore has integrity of location.

Design

The original house and grounds that Saint-Gaudens first rented and later purchased were a complex of typical New England wood frame outbuildings and a brick Federal-style house set in a meadow with no attempts at landscaping. His modifications to the Main House and Hay Barn/Little Studio added a classical language to these structures. Refer to Chapter I: Context for a discussion of the landscape design context of the site.

In 1893-1894 the Main House and Hay Barn alterations, the "piazza," the pergola at the Little Studio, the use of classic columns and the creation of the balustraded terraces that set the Main House above the landscape all supported Saint-Gaudens' interest in classical architecture and landscape.

The original open meadow of the grounds changed with Saint-Gaudens' creation of formal hedged flower and vegetable gardens, sheared pine hedges, placement of fastigate poplars at the four

corners of the house terraces and the introduction of sculpture, water fountains and lattice into the gardens.

Saint-Gaudens' interest in classic formal gardens can be seen in his redesign of the formal hedged flower garden ca. 1903 into the lower terrace of a three-tiered garden with a central sight line that focused on the north facade of the Main House ca. 1907. The Saint-Gaudens-designed landscape is, therefore, an example of the Italian-inspired gardens and grounds that came into vogue just before the turn of the century.

Views and vistas, another important element in Italian villa design, play a very major role in the Saint-Gaudens design. The piazza and the pergola are both points from which to view Mount Ascutney to the west. Many of the homes and gardens owned by members of the Cornish Colony also focused on this view in much the same manner as did the villas in Frascati, Italy, which focused on Rome and the Vatican.

Saint-Gaudens' pedestrian and vehicular circulation systems, organization of space, scale, proportion, ornamentation and the materials that he employed retain integrity.

Design for the Primary Period of Significance does, therefore, have integrity, as a considerable number of the essential physical features of Saint-Gaudens' design remain discernible today and retain their original character and intent.

Setting

Setting refers to the character of the place in which the property played its historic role.¹¹

The surroundings to the north, east and west retain their 1907 character. The woodland edge to the west was re-established by the National Park Service in 1984 to respect the 1903 survey. To the south, the hillside that was originally open fields has become woodland. The openness of the southern hillside was an essential physical feature and created a contrast to the wooded views to the north, east and west. The changes to the south are, however, not irrevocable, and could be corrected.

The topographic features of the site in 1907 have undergone minimal change. The rolling meadow, Main House terraces and terraced garden retain their character and integrity.

The arrangement and types of plantings present in 1907 either remain or have been replaced-in-kind in the same location by subsequent ownerships.

Vegetation is probably one of the most ephemeral aspects of landscape, but is also a physical feature which can be replaced, very often with the same species and varieties, so any changes are not irrevocable.

The spatial relationships between buildings, open space and other features have retained partial integrity. The ratio of open space to built space has changed with the addition of the Caretaker's Cottage, Garage, Maintenance Building and the landscape structure over the Farragut Memorial, all of which usurp a portion of the original golf course open space. However, the spatial relationship between the four major buildings (Main House, Little Studio, New Studio and Stable) retains its integrity. Hedging, which acts as one of the main definers of space, also retains partial integrity; additional hedging was established to screen the added structures, further diminishing the original openness of the site. The additional hedging screen does, however, follow the method Saint-Gaudens employed in his design.

Materials

National Register Bulletin No. 15 tells us that the choice and combination of materials reveal the preferences of those who created the property and indicate the availability of particular types of materials and technologies.¹² The materials and technologies employed by Saint-Gaudens were very basic, straightforward ones commonly available to the homeowner. Surfacing was lawn, gravel or brick; however, the east entry drive is now bituminous concrete instead of gravel. Trees included honey locust, oak, poplar and apple; hedges were pine and hemlock, and shrub plantings were not included. Hedges are now more hemlock than pine, and shrubs were added during subsequent periods of ownership, but these changes are not irrevocable.

Flowers, with their short lifespans, would have been periodically replaced with whatever species or varieties were available, and, as a result, flower plantings today probably have less integrity than other planting elements.

Marble steps, wood bench at the Birch Grove, marble fountain, Hermes on pedestal sculpture, terrace balustrade, lattice screen, arched wood trellis, Pan sculpture, Pan fountain and zodiac heads are all still extant. From the Primary Period of Significance, few items have been lost (benches at upper terrace, dancing faun sculpture, swimming tank) and the curved bench at the lower terrace is a reconstruction.

Materials introduced in subsequent ownership periods have been generally consistent except for the use of bituminous concrete; again, these changes are not irrevocable. The property does, therefore, retain the key exterior materials dating from the Primary Period of Significance.

Workmanship

National Register Bulletin No. 15 describes workmanship as the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory.¹³ As discussed under "Materials," the materials and technologies employed were very basic ones available to the homeowner. The same is true of the workmanship; Alan Jansson, who was the Chief of Maintenance for the site from 1950 to 1984, describes maintenance necessary on steps and walks extant from 1907 that required resetting some 46 years after original construction. Physical features in the landscape

have a certain life expectancy just as plant materials do. Wooden structures such as the pergola at the Little Studio, the bench planters at the front of the Main House and the curved wood bench in the Lower Terrace garden have required repair, rebuilding or reconstruction. The workmanship required to repair, rebuild or reconstruct was similar to original technologies, but also involved the use of materials now available to aid in lengthening life expectancy, such as wood preservatives or concrete step foundations.

Feeling/Association

National Register Bulletin No. 15 describes feeling as a property's expression of the aesthetic or historic sense of a particular feeling in time.¹⁴

A basic integrity test for a property associated with an important person is whether a historical contemporary would recognize the property as it exists today.

The feeling of the site as a private landscape is retained and recognizable, as is the presence of classical structures and of a designed landscape influenced by the American Italian Renaissance Revival. The historic use of the property as a private home and studio of an artist is also recognizable. Changes which would be apparent to a historical contemporary of Saint-Gaudens include the increased density of buildings corresponding to the loss of open space; the addition of paved parking lots, restrooms, signage and handrails; the simplification of the terraced gardens due to removal of planting beds; and the addition of sculptural pieces by Saint-Gaudens and the structures to protect them. The replacement of the Studio of the Caryatids and the addition of buildings to the site since 1907 would be obvious. On balance, despite noticeable changes, the site would be recognizable to a contemporary of Saint-Gaudens, and therefore retains integrity of feeling.

Summary

National Register Bulletin No. 18 states that the clearest evaluation of integrity is based on the presence of identifiable components of the original design.¹⁵ When taken as a whole, the landscape as designed by Saint-Gaudens between 1885 and 1907 still retains his design intent, and a majority of the character-defining features designed by him are still retained and are discernible. Therefore, the landscape has integrity. The aspects of location, design, setting, materials and workmanship still retain their historic feeling and association. The historic character of the property is, therefore, still intact, as are the components of the original design.

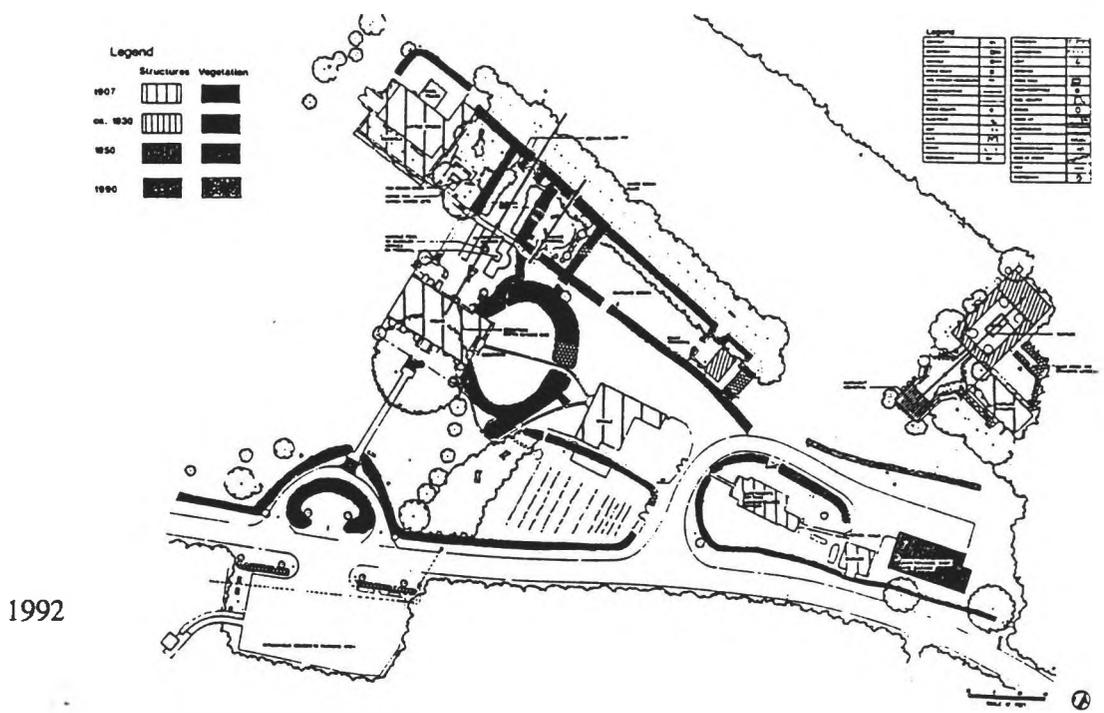
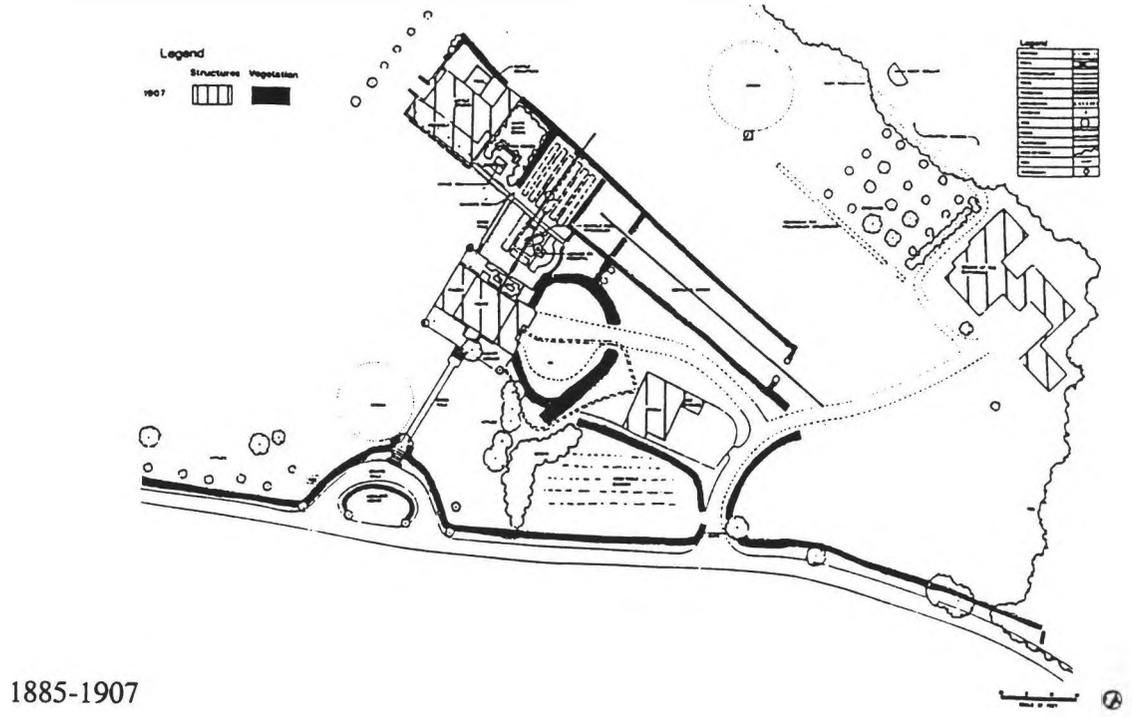


Exhibit A: Comparison of Primary Period of Significance Plan 1885-1907 and Existing Conditions Plan 1992.

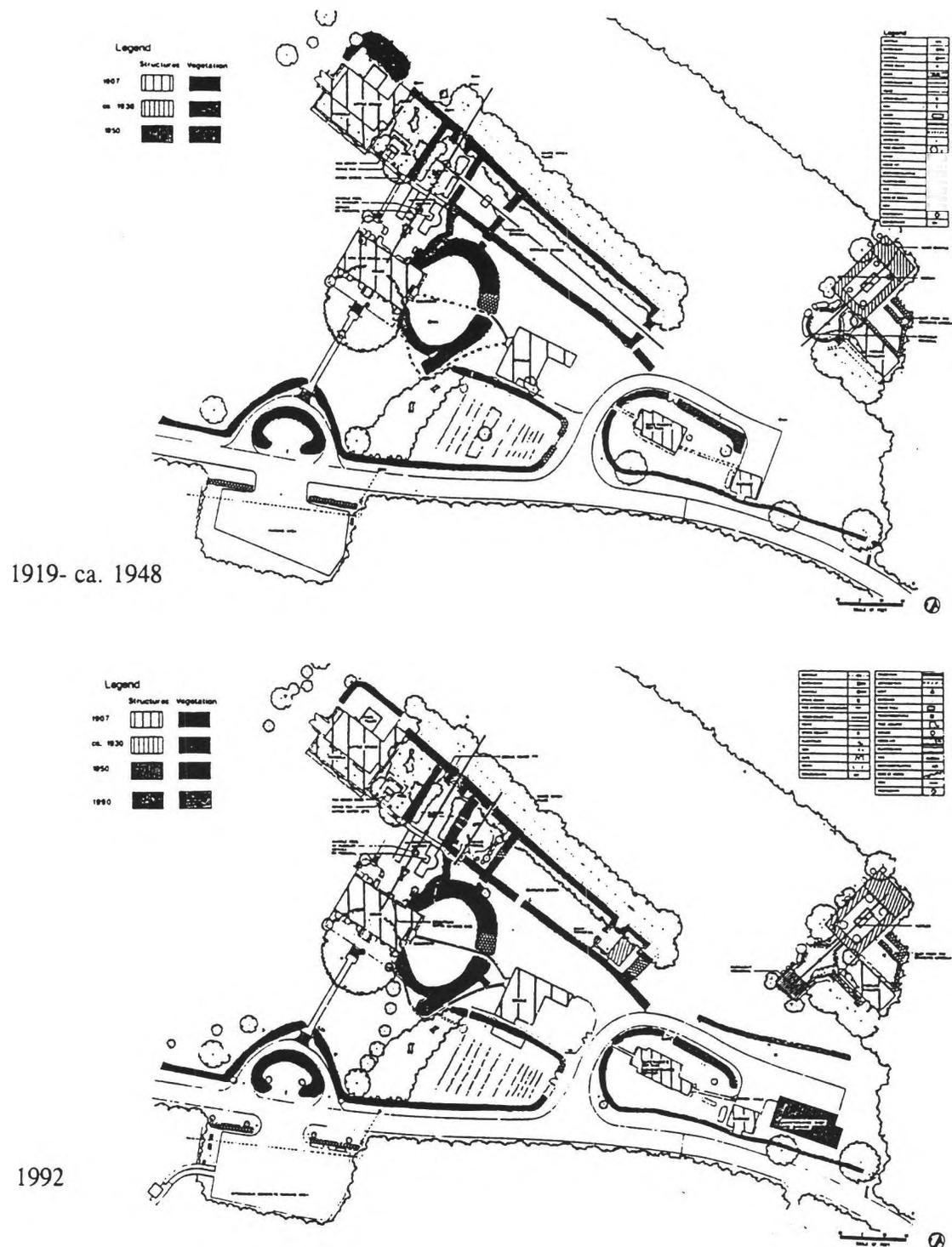


Exhibit B: Comparison of Secondary Period of Significance Plan 1919- ca. 1948 and Existing Conditions Plan 1992.

ENDNOTES

¹ National Register Bulletin No. 15: How To Apply the National Register Criteria for Evaluation (Washington, District of Columbia: U.S. Department of the Interior, National Park Service, Interagency Resources Division), p. 44.

² Pressley Associates, Inc. and Cynthia Zaitzevsky, Saint-Gaudens National Historic Site: Cultural Landscape Report. 1993.

³ Draft Guidelines for the Treatment of Historic Landscapes (Washington, District of Columbia: U.S. Department of the Interior, National Park Service, Preservation Assistance Division, Technical Preservation Services Branch, May 1992), pp. 9-10.

⁴ National Register Bulletin No. 15: How To Apply the National Register Criteria for Evaluation, p. 44.

⁵ Saint-Gaudens National Historic Site: Cultural Landscape Report. Chapter I, Figure 16.

⁶ Ibid.. Chapter IV, p. 53.

⁷ Ibid.. Chapter I, Figure 2.

⁸ National Register Bulletin No. 15: How To Apply the National Register Criteria for Evaluation, p. 44.

⁹ National Register Bulletin No. 18: How To Evaluate and Nominate Designed Historic Landscapes (Washington, District of Columbia: U.S. Department of the Interior, National Park Service, Interagency Resources Division), p. 6.

¹⁰ Ibid., p. 6.

45. ¹¹ National Register Bulletin No. 15: How To Apply the National Register Criteria for Evaluation. p.

¹² Ibid., p. 45.

¹³ Ibid., p. 45.

¹⁴ Ibid., p. 45.

p. 6. ¹⁵ National Register Bulletin No. 18: How To Evaluate and Nominate Designed Historic Landscapes.

III. STATEMENT OF SIGNIFICANCE.

The present National Register form for the Saint-Gaudens National Historic Site finds the site significant only under Criterion B: Person and only under the theme of Sculpture. In Chapter I, "Context," of this report, we have found it also potentially significant under Criterion A: Event, under the themes of Artists' Colonies (which would probably fall under Community Planning) and Historic Preservation (Conservation), as well as under Criterion C: Design/Construction, under the theme of Landscape Architecture. The four contexts assessed in Chapter I are:

Painting and Sculpture: The Saint-Gaudens site had already been determined to be significant within the context of art, so this context did not require further documentation. The appropriate National Register Criterion is B: Person. The level of significance is national, and the period of significance is 1885-1907, corresponding to Saint-Gaudens' residence in Cornish.

Artists' Colonies: The site also appeared to be significant within the context of artists' colonies, as the first residential landscape in one of the first artists' colonies in the country. This involved some evaluation of the Cornish Colony itself as well as comparisons with other artists' colonies, although our task was not, of course, to go through the National Register process for the Cornish Colony (a process that has already been initiated by property owners in Cornish and Plainfield) but only for the Saint-Gaudens landscape. However, there is precedent for including artists' colonies as an area of significance for an individual site. Two National Historic Landmarks are significant primarily because they are associated with leaders of the Taos, New Mexico art colony: the homes of Ernest Blumenschein and Mabel Dodge Luhan. Blumenschein was an artist, and Luhan was a patron.¹

The appropriate National Register Criterion for the context of artists' colonies is A: Event. The level of significance is at least state and possibly national, and the period of significance for the site would be 1885-1907, corresponding to Saint-Gaudens' residence in Cornish. The Cornish Colony itself remained active from 1885 until at least 1930.

Landscape Design: The site also appeared to be significant within the context of landscape design. The landscape that Saint-Gaudens designed for himself was an important example of a residential design in the Italian Renaissance Revival or neo-Renaissance style, a style which developed during the years of Saint-Gaudens' residence in Cornish and which was the preferred style of many professional landscape architects, including Saint-Gaudens' friend and neighbor, Charles Adams Platt. The landscape architect Ellen Shipman was another Cornish friend and neighbor of Saint-Gaudens, as well as a protégé of Platt. When she redesigned the lower terrace of the garden in 1928 and its middle terrace in 1941 (constructed ca. 1948) for the Augustus Saint-Gaudens Memorial, she respected the original neo-Renaissance style and tried to use predominantly the same plants that Saint-Gaudens used.

The appropriate National Register Criterion for the context of landscape design is Criterion C:

Design/Construction. The Saint-Gaudens landscape “embodies the definitive characteristics of a type, period or method of construction” and is an important example of that style.² The level of significance for this context is at least state. The primary period of significance would be 1885-1907, corresponding to Saint-Gaudens’ residence in Cornish.

The secondary period of significance would be 1919- ca. 1948. According to Criteria Consideration G, properties that have achieved significance within the last fifty years are eligible for the National Register only if they are of exceptional importance. This also applies to properties that have continued to achieve significance within the last fifty years, even if they first achieved significance earlier.³ For the reasons that have been presented in Chapter I, we feel that the secondary period of significance for the Saint-Gaudens landscape should fit within the 50-year rule but extended two years.

Historic Preservation: The site may also be significant within the context of the evolution of historic preservation in this country, especially the development of memorial organizations associated with cultural leaders. The Augustus Saint-Gaudens Memorial was one of several such memorial groups that originated in the northeastern part of the country at the end of the 19th and in the early part of the 20th century. It appears to be the first such group associated with a sculptor or artist, as opposed to a literary figure. The appropriate National Register Criterion for the historic preservation context is A: Event. The level of significance within this context would be local and possibly state, and the period of significance would be 1919- ca. 1948, for the same reasons as described above concerning the secondary period of significance for landscape design.

At the end of Chapter I, we made a preliminary assessment of significance for the Saint-Gaudens landscape based on all four of these contexts, which is as follows. Under Criterion B: Person, the landscape is nationally significant because of its association with Augustus Saint-Gaudens during his residence in Cornish, 1885-1907. There are probably two areas of significance under Criterion A: Event. The site has been associated with two broad patterns of events: the development of artists’ colonies, 1885-1907, and the evolution of historic preservation in the United States, 1919-ca. 1948. Within the context of artists’ colonies, the level of significance is at least state and possibly national. Within the context of historic preservation, the level of significance is local and possibly state. Under Criterion C: Design/Construction, the site is has at least state significance because it embodies the characteristics of Italian Renaissance Revival style in residential landscape design. The primary period of significance for this context would be 1885-1907 and the secondary period, 1919-ca. 1948.

Combining all of these contexts, the primary period of significance for the Saint-Gaudens site is 1885-1907 and the secondary period is 1919- ca. 1948.

In Chapter II, “Integrity,” the character-defining features of the Saint-Gaudens landscape – surroundings and settings, spatial relationships, views, vegetation, circulation, topography, landscape structures, site furnishings, objects, and water features – have been analyzed for the time periods listed above. These character-defining features have also been assessed according to the seven aspects of

Chapter III: Statement of Significance

integrity defined by the National Register of Historic Places – location, design, setting, materials, workmanship, feeling, and association.⁴ In order for a property to retain integrity, several, preferably most, of these aspects of integrity should be present.

For the primary time period, the residence of Saint-Gaudens in Cornish, 1885-1907, the landscape has retained integrity of location, design (a considerable number of the essential physical features of Saint-Gaudens' design remain and have kept their original character), materials, workmanship, feeling and association, and has retained partial integrity of setting and spatial relationships. Any loss of integrity in spatial relationships has been primarily due to the loss of buildings by fire and the introduction of new buildings, although for the most part new structures have been put in compatible locations. The relationship of open space to built space has been altered since 1907 by the addition of the Caretaker's Cottage, Garage, the National Park Service Maintenance Building, and pavilion over the Farragut base.

For the secondary period of significance, 1919- ca. 1948, the site also has integrity.

National Register Bulletin 15 states that "Integrity is the ability of a property to convey its significance."⁵ Chapter II, "Integrity," has amply demonstrated that the Saint-Gaudens landscape has a high level of all seven aspects of integrity from the primary and secondary periods of significance. There are very few physical features at the site today that Saint-Gaudens or his contemporaries would not recognize. The Saint-Gaudens landscape also has integrity for the secondary period, 1919- ca. 1948.

In conclusion, since the Saint-Gaudens landscape has integrity from its primary and secondary periods of significance, it is significant. It has national significance through its association with Saint-Gaudens (National Register Criterion B). It also potentially has local and state significance through its associations with the development of artists' colonies and historic preservation (Criterion A) and by virtue of the fact that it embodies the distinctive characteristics of the Italian Renaissance Revival style in landscape design (Criterion C).

We recommend that the present National Register form for the Saint-Gaudens National Historic Site be amended to include the findings of this report.

ENDNOTES

¹ Nomination forms were kindly made available to us for both of these Taos properties by the National Historic Landmark office in Washington. See Chapter I, pp. 9-10.

² National Register Bulletin No. 15: How to Apply the National Register Criteria for Evaluation (Washington: District of Columbia: U. S. Department of the Interior, National Park Service, Interagency Resources Division, nd), 17.

³ Ibid., 41.

⁴ Ibid., 44.

⁵ Ibid., 44.

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APPENDIX A:

**NATIONAL REGISTER FORM FOR THE
SAINT-GAUDENS NATIONAL HISTORIC SITE.**

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR FEDERAL PROPERTIES

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

Saint-Gaudens National Historic Site

AND OR COMMON

"Aspet"

2 LOCATION

STREET & NUMBER

South of Plainfield, N. H. off N. H. Route 12A

NOT FOR PUBLICATION

CITY TOWN

CONGRESSIONAL DISTRICT

Comish

VICINITY OF

STATE

CODE

COUNTY

CODE

New Hampshire

Sullivan

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL <input checked="" type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input checked="" type="checkbox"/> SITE	<input type="checkbox"/> PUBLIC ACQUISITION	<input type="checkbox"/> ACCESSIBLE	<input type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input type="checkbox"/> YES RESTRICTED	<input checked="" type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input checked="" type="checkbox"/> YES UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER

4 AGENCY

REGIONAL HEADQUARTERS (If applicable)

National Park Service; North Atlantic Region

STREET & NUMBER

15 State Street

CITY TOWN

STATE

Boston

VICINITY OF

Massachusetts

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC

County Clerk's Office, Sullivan County

STREET & NUMBER

CITY TOWN

STATE

Newport

New Hampshire

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Boundary line-Saint-Gaudens N.H.S.

DATE

1970

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

U. S. Geological Survey and National Park Service
Department of the Interior

CITY TOWN

STATE

Washington

D.C.

DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

Saint-Gaudens NHS

84

Saint-Gaudens National Historic Site is located on 17 acres of land near Cornish, New Hampshire, in a predominantly rural area of the Connecticut River Valley. The town of Cornish has a population of about 1,000 and pursues a cautious policy to discourage growth. The closest commercial center is Windsor, Vermont, 2 miles away. Within a thirty-mile radius of the site, there are several recreation areas including eight state parks, twelve ski areas and three historic sites.

The Saint-Gaudens NHS preserves the main house "Aspet," the studios and the grounds and gardens that were enjoyed by American classical sculptor, Augustus Saint-Gaudens (1848-1907). The site also offers an excellent view of Mount Ascutney which can be clearly seen from the porch of "Aspet." The National Park Service has acquired a total of 86 acres to provide a buffer zone around the site and pending land donations would possibly increase the area to 149 acres. Immediately adjacent to the site are Blow-Me-Down Pond and Blow-Me-Up Brook where Saint-Gaudens and members of his household enjoyed ice skating, hockey and swimming. There are wooded slopes between State Route 12A and the site which with the north slope of Blow-Me-Up Brook bear careful protection to assure their continued historic appearance.

Many of the resources, the grounds, setting, and buildings of the site are unchanged since Saint-Gaudens residency. Although the two principal structures--Aspet and the Little Studio--do show some exterior and interior additions or alterations, in most cases they are quite obvious or superficial, such as modern heating equipment or storm drains.

1. "Aspet" (HS1)

Originally, "Aspet" was a two-and-one-half story, late Georgian, post-Colonial house built in 1800 of common bond red brick. Known originally as Huggins Folly, the house supposedly had served as a tavern on the stage road between Windsor, Vermont, and Meriden, New Hampshire. The house, rectangular, and symmetrically oriented to the long side with a gabled shingled roof, had raked parapets at either end framing the paired exterior chimneys. The facade had 12-over-12 sash windows and a Palladian doorway with full length eight-pane sidelights and a semi-circular fanlight with decorative muntins.

Saint-Gaudens, when first occupying the house in 1885, disliked the unornamented, puritanical austerity of Aspet's appearance, and he and his wife, Augusta, extensively renovated the home between 1893 and 1905. They added a dormer to either slope of the roof, changed the raked parapet to a stepped parapet gable end, and added a glass-enclosed east porch to balance against the new piazza extension to the west with fluted Ionic columns crowned by a cornice decorated with dentil moldings. In 1904, the brick exterior was painted white. Louvered shutters framing the 12-over-12 double hung sash windows were added, painted dark green. The color used on the house interested Saint-Gaudens who tried various hues during renovation until he achieved a satisfying effect. The architectural renovation of "Aspet" was directed by Saint-Gaudens' close friend, George Fletcher Ebb, of Ebb, Cook and Williard of New York.

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

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The bulk of interior alterations and additions, also directed by Babb, occurred at this time. A front pantry and passageway, bathrooms, a laundry room were added; the central hall was remodelled into rooms with a curving staircase. A furnace, installed in 1903, complemented seven shallow wood-burning fireplaces.

The interior elements of the house include a semi-finished basement, an entry hall and dining room, a stair hall, a kitchen, pantries and double parlors on the first floor; library on the mezzanine landing; four bedrooms and two bathrooms on the second floor; various servants' rooms with one bathroom on the third floor. There are three separate stairways including a narrow flight leading from the kitchen to the basement; a wide, curving stair leads from the first floor up to the central hall on the second floor; a narrow flight leads from the second to the third floor.

The walls of all first floor rooms, excluding the kitchen but including the stairwell and mezzanine library, are covered with panels of a finely woven, natural color grass matting. A multitude of paintings hang on the walls, some of which were done by members of the Cornish Colony. There are also some tapestries hanging, as well as Persian or Oriental style rugs on the floors. The house, particularly the first floor rooms, is partially furnished with 18th and 19th century American pieces from the Homer family of Boston and from Augustus Saint-Gaudens' lifetime. Some of the furnishings and objects were brought to the house from New York, while others were purchased locally. The double parlours have built-in banquettes at either end.

2. Little Studio (HS2)

The Little Studio is a woodframe, wood-shingled construction, L shape in plan, with a rear hip roof and partially gabled roof. The building is sided with clapboard and stucco. Large-pane skylights dominate the north side of both the main block and wing; and clerestory windows with diamond-shaped panes and decorative muntins are placed in horizontal bands below the roof cornices to admit overhead light to the studio block. Originally a barn, the structure was adapted as a studio and personal workshop for Saint-Gaudens in 1885 and renovated again in 1904, when the Studio of the Caryatids, where Saint-Gaudens' assistants worked and where correspondence, sketchbooks and records of commissions were kept, burned and accommodations were needed.

The interior elements include a main studio, now used as exhibition museum space; a plaster and studio modeling space with a loft storage area above it which is reached by ladder; and a small loft with northern windows reached by a stair at the west end of the building which was used as temporary studio space.

The main room is being restored and has tan plastered walls with a natural wood wainscoting and there are oiled hardwood floors. A large fireplace with a photographic mural above dominates the room. A 10" x 12", 35-foot-long beam is being reinstalled under the main

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skylight. The roofs are being returned to their historic soldered terne-plate construction and will be painted green. There is a built-in desk that Saint-Gaudens used for keeping records. Along the south facade of the Little Studio and wrapping around to the east and west is a Greek pergola arcade with half-fluted Tuscan columns supporting a plain wooden entablature and a superstructure which carries lush vines, echoing the piazza at Aspet 75 feet distant. Across the length of the main facade and directly beneath this lattice, is a polychrome plaster frieze taken directly from portions of the Parthenon frieze casts now in the London Museum. Supporting the overhang of the main block's gabled roof are six squared columns that pierce the pergola in a row several feet inside the Tuscan columns.

On the north side of the Little Studio is a swimming tank built by Saint-Gaudens around 1900. To the east side is a secluded area with a large wood and cement exedra facing a decorative pool, statuette, and bed of myrtle sheltered by mature hedges.

3. New Gallery (HS3)

The New Gallery buildings, built about 1904, functioned as a packing/storage house and chicken coop in Saint-Gaudens' time. Renovated and rearranged from the original site in 1948 to provide gallery space, the structures are a two-and-one-half story stucco buildings joined by an atrium with one-story stucco walls and an interior colonnade that supports a flat roof. The gable end of the main block has a large triangular window with triangular panes set over the carriage doors.

4. Caretaker's Cottage (No. HS4)

The Caretaker's Cottage, built in 1904, is a modest one-story wood frame structure clad in cedar shingles with a gable roof and a shed-roofed, screened porch at one end. It underwent minor alteration at the rear in 1968 and was fitted with screens, storm windows and doors in 1970.

5. Stables (No. HS5)

The Stables were built ca. 1907. The one-story wood frame structure clad in brown-stained wooden shingles is a classic New England saltbox style with a slight bellcast near the peak on the long slope and an attached later ell at the rear, containing work rooms, pack and harness and other storage, hayloft, boxstall, and icehouse.

6. The Ravine Studio (No. HS6)

The Ravine Studio, built by Saint-Gaudens between 1902-1907 as a private studio, office, and retreat, is a one-story wood shingle, gable-roofed structure with a shed-roofed porch supported by three plain wood columns across the entrance facade.

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NATIONAL PARK SERVICENATIONAL REGISTER OF HISTORIC PLACES
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The building encloses a 9' x 12' room that is well lit through single-sash windows with 24 panes as well as a bank of large-pane windows exposed to the north providing studio light.

7. Gardens and Grounds (No. HS7)

The Grounds and Gardens designed by Saint-Gaudens cover approximately 22 acres of open area with groupings of formal cultivated plantings, outdoor statuary, walkways and open expanses. Saint-Gaudens, a landscape enthusiast, became avidly interested in Aspet's grounds. His grounds plan included pine hedges, formal gardens, benches, walkways, pools, fountains, trails, and paths into the woods. He installed an orchard, flower and vegetable gardens, a bowling green, a swimming tank, and later, after 1900, a nine green golf course, a toboggan run and pathways leading to Blow-Me-Down Pond for swimming, ice skating and hockey.

Saint-Gaudens regularly varied the flowers he planted according to season and personal whim. Immediately at the north side of Aspet is a formal garden consisting of four terraced, parterre rectangles which are divided by a grassed allee on the north-south axis and crossed by a bricked walkway. There are bricked steps between the three terrace levels and also flights leading to the piazza and to the Little Studio. Mature pines encircle these gardens. Copies of antique statuettes are placed in them as well as a small circular bubbling pool. The beds are planted with such flowers as perennial and annual flowers in the manner of an English country garden and similar plantings line the Little Studio's pergola.

Beyond the formal garden hedgerow are two lines of White Paper Birch planted at regular intervals and forming a shaded, grassy lane that runs the length of the grounds from the Little Studio to the end of the Bowling Green. The Bowling Green is surrounded by the pine hedgerow, although now it embraces the Shaw Memorial and adjoins the opening that surrounds the Adams Memorial. Hedgerows shield Aspet from the Stables and the vegetable garden as well as running the entire length of the southern boundary of the historic property.

The condition of the grounds is good with most of the work entailing maintenance, pruning back and control of overgrowth, especially where vegetation threatens to impede views, such as to Mount Ascutney, or in instances where they once provided a building's setting and now are overgrown or interfere with the foundation. The orchard has been replanted and a vegetable garden may be cultivated in the future. A major effort is made to retain the grounds in their historical appearance, particularly as they were a focus of Saint-Gaudens' interest in Aspet and the outdoors.

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CONTINUATION SHEET

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8. Blow-Me-Down Mill (HS8)

The Blow-Me-Down Mill, built in 1891-1892 and attributed to Stanford White of McKim, Mead and White, is a 3½ story wood-shingled structure with a gable roof and verandah supported by squared wooden columns. The windows are 8-over-8 double-hung sash and on the grade level have a flat arch of vertically set fieldstones at their heads. The door set in the coarse rubble masonry foundation has a quoin-like surround of uneven polychrome stone blocks and a 12-pane window. The loading and storage shed attachment, and one-story frame and stone structure was demolished following storm damage and removed about 1968.

9. Blow-Me-Down Stone Arch Bridge (No. HS9)

The Stone Arch Bridge, built in 1887-88 after a design by Joseph Wells of McKim, Mead and White, served as entry to the Saint-Gaudens Road from the main highway from 1888 until the late 1950's when the New Hampshire Public Works relocated the route. It is a single arch span of dry laid cut fieldstone that was reinforced with a concrete substructure at a later date. The semi-circular arch is outlined with polychrome uneven radiating voussoirs of quarry-faced granite and has a prominent keystone. Rail copings of the same stone terminate in squared capstones. The single lane deck is surfaced in dirt, is 34' long, 24' wide and flares gently at either end. The bridge was partially buried in the 1950's by the State Department of Public Works and requires excavation of one side and some reconstruction. This restoration work is currently being planned.

10. The Temple (No. HS10)

The Temple, executed in white Vermont marble, has a four-tiered base, four Ionic columns which surround an ornamented sarcophagus, supporting an entablature or canopy decorated with dentil moulding. The Temple is a 1914 replica of the Temple used in 1905 to provide a setting for the performance of the Greek drama, "The Masque of the Golden Bowl" created to celebrate the Saint-Gaudens' 20th summer at Aspet. The ashes of the sculptor and members of his family are interred inside the sarcophagus.

SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION	
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE	
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input checked="" type="checkbox"/> SCULPTURE	
<input type="checkbox"/> 1600-1699	<input type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL HUMANITARIAN	
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER	
<input checked="" type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION	
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)	
		<input type="checkbox"/> INVENTION			

SPECIFIC DATES ca. 1795; 1893-1894

BUILDER/ARCHITECT George Fletcher Babb;
McKim, Mead and White

STATEMENT OF SIGNIFICANCE

The Saint-Gaudens National Historic Site is significant because it preserves the home and work environment of a prominent American sculptor, Augustus Saint-Gaudens, whose works produced during the late nineteenth and early twentieth centuries influenced American culture.

During his residency at "Aspet," Saint Gaudens produced, among other works, his "Lincoln Standing" statue (Lincoln Park, Chicago), the Adams Memorial (Rock Creek Cemetery, Washington, D.C.), the Robert Gould Shaw Monument (Boston Common, Boston, Mass.) the Equestrian Statue of General William Tecumseh Sherman found at the entrance to Central Park, New York City, and portrait reliefs and design for United States gold coinage of 1907.

After Saint-Gaudens death in 1907, Augusta and Homer Saint-Gaudens deeded the estate to a Board of Trustees and later the New Hampshire legislature chartered the Saint-Gaudens memorial as a non-profit corporation to preserve and exhibit the collections, house and studio. The National Park Service acquired the property in 1965.

The collections of the Historic Site contains between three and four thousand pieces of historical and artistic value including furnishings, decorative arts, fine arts (paintings, sculptures, prints, drawings), and numismatic arts, tools, textiles, photographs, and other memorabilia. The sculpture collection contains works in bronze, marble, wax, plaster and plastoline.

The site is also significant because, as the first national historic site that commemorates the life of an artist, the historic setting that Saint-Gaudens knew at the time of his creative productivity is maintained. Initially, sculptors and painters migrated to Cornish, New Hampshire, during the summer to enjoy the pastoral work environment. Over the decades, from 1890 to the days preceding World War I, the "Cornish Colony" attracted writers, poets, journalists, illustrators, musicians, architects, actors, and politicians. At various times, Saint-Gaudens' neighbors included writer Herbert Croly, painter Maxfield Parrish, muralist Kenyon Cox, popular novelist Winston Churchill and Supreme Court Justice Learned Hand, all of whom lived in private residences scattered throughout the nearby hillsides.

The site today, its collection and its environs, retains the bucolic ambience Saint-Gaudens knew. The Saint-Gaudens NHS, secluded from neighbors by the hedgerows carefully planted by Saint Gaudens, provides visitors with an unique excursion into the artist's life and environment.

APPENDIX B:
TRUSTEES OF THE AUGUSTUS SAINT-GAUDENS MEMORIAL 1919-1982.

From John H. Dryfhout, The Work of Augustus Saint-Gaudens.

MAJOR BIBLIOGRAPHICAL REFERENCES

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10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 17

UTM REFERENCES

A	1,8	7	1,2	0,2,5	4,8	1,90,1,0	B	1,8	7	1,1	6,5,0	4,8	1,9	4,5,0
	ZONE		EASTING		NORTHING			ZONE		EASTING		NORTHING		
C	1,8	7	1,2	0,0,0	4,8	1,87,5,0	D							
	ZONE		EASTING		NORTHING			ZONE		EASTING		NORTHING		

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Bronwyn Krog, Preservation Historian

ORGANIZATION

NARO

DATE

12/78

STREET & NUMBER

15 State Street

TELEPHONE

223-3778

CITY OR TOWN

Boston

STATE

Massachusetts

12 CERTIFICATION OF NOMINATION

STATE HISTORIC PRESERVATION OFFICER RECOMMENDATION

YES ___ NO ___ NONE ___

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

In compliance with Executive Order 11593, I hereby nominate this property to the National Register, certifying that the State Historic Preservation Officer has been allowed 90 days in which to present the nomination to the State Review Board and to evaluate its significance. The evaluated level of significance is ___ National ___ State ___ Local

FEDERAL REPRESENTATIVE SIGNATURE

TITLE

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

DATE

KEEPER OF THE NATIONAL REGISTER

PRESIDENTS:

PLATT, CHARLES A. 1919-33
ADAMS, HERBERT 1933-45
BROWN, HORACE 1945-49

REED, HENRY H. 1949-51
PLATT, WILLIAM 1951-77
PLATT, CHARLES A. 1977- PRESENT

TRUSTEES:

ADAMS, HERBERT, FOUNDER
AMES, MRS. JOHN (MARY F. GOODYEAR)
AMES, JOHN W.
ANGELL, MRS. MONTGOMERY (ELLEN SHIPMAN)
BAKER, GEORGE F.
BARON, WILLIAM A.
BASS, PERKINS
BEAL, HENRY S.
BEAMAN, CHARLES
BEAMAN, MRS. WILLIAM (VERA I.)
BEAMAN, WILLIAM E.
BLAKE, MRS. TIFFANY (MARGARET)
BLASHFIELD, EDWIN H.
BRELSFORD, EDMUND
BROOKE, DAVID
BROWEN, HORACE
BULLARD, MRS. LAWRENCE (ALICE KENNEDY)
BURLING, JEAN
BURLING, PETER *
CARTER, WINTHROP L.
CHERMAYEFF, IVAN *
CHURCHILL, CREIGHTON
COPE, THOMAS P.
CORTISSOZ, ROYAL
COX, GARDNER *
CRESSON, MRS. WILLIAM P.
(MARGARET FRENCH)

DRIER, THOMAS
DUBOW, ARTHUR *
EDGELL, GEORGE H.
EDMONDSON, MRS. G. D'ARCY
(ROSAMOND TAYLOR) *
ENGELHARDT, DR. FRED
FARLEY, JAMES
FAULKNER, BARRY
FAULKNER, FRANCIS *
FAULKNER, PHILLIP H., FOUNDER
FINLEY, DAVID E.
FORCE, JULIANA
DEFOREST, ROBERT W., FOUNDER
FRANCIS, HENRY SAYLES, EMERITUS *
FRASER, JAMES E.
FRENCH, DANIEL CHESTER
FRISSELL, A.S.
GARRETT, WENDALL D. *
GILMAN, JOHN R. *
GOODYEAR, A. CONGER
GRIMES, FRANCES
GUGLER, ERIC
HANCOCK, WALTER *
HAY, CLARENCE L.
HAYES, BARTLETT, EMERITUS *
HOLMES, EDWARD
HUNTINGTON, ANNA H.
ISELIN, LEWIS *
JAMES, ALEXANDER

* Signifies a current trustee.

Appendix B

JAMES, MRS. ALEXANDER
JAMES, ALEXANDER R.
JEWELL, EDWARD ALDEN
KAISH, LUISE *
KIMBALL, INGALLS
KIMBALL, RICHARD A. *
KNOWLTON, GRACE F. *
LAMONT, THOMAS W.
LANG, ALBION
LEE, RONALD F.
LOVELY, JOHN E.
MACNEIL, NEIL *
MANSHIP, PAUL
MCCLARY, MRS. ANDREW
(MARY ARMSTRONG)
MEAD, WILLIAM R.
MILLER, GARFIELD H.
MOORE, CHARLES
MOORE, DOUGLAS
NORTON, CHARLES D., FOUNDER
NORTON, MRS. CHARLES
(CATHERINE MCKIM)
O'CONNOR, JOHN JR.
PACKARD, ARTEMAS
PARSONS, MRS. JOHN RUSSELL
(MARGARET CHUBB)
PARSONS, MRS. JOHN C. (KATHERINE BUNKER)
PEABODY, JULIAN
PENNOYER, ROBERT *
PLATT, CHARLES A., FOUNDER
PLATT, CHARLES A. *
PLATT, WILLIAM *

PLATT, MRS. WILLIAM
(MARGARET LITTELL)
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PUTNAM, MRS. DAVID
(ROSAMOND CASTLE PAGE)
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REED, HENRY HOPE
REED, IDA METZ
SAARINEN, LILIAN SWAN *
SAINT-GAUDENS, AUGUSTA HOMER,
FOUNDER
SAINT-GAUDENS, HOMER S., FOUNDER
SARGENT, JOHN S.
SARGENT, PORTER
SCOFIELD, MRS. JOHN
SHIPMAN, ELLEN
SMITH, JOSEPH LINDON
SMYTH, HENRY L.
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SPINNEY, FRANK O.
STIMSON, FREDERICK JULIAN, FOUNDER
SYKES, JAMES A. *
TRACY, STEPHEN P. *
UPHAM, GEORGE B., FOUNDER.
WARDNER, HENRY S.
WEED, CHARLES F.
WEEMS, MRS. KATHERINE L.
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EX OFFICIO: GOVERNOR, STATE OF NEW HAMPSHIRE
 PRESIDENT, DARTMOUTH COLLEGE

APPENDIX C: DESCRIPTION OF CHARACTER-DEFINING FEATURES FOR EACH HISTORIC PERIOD 1885-1992.

To analyze integrity we will first explore the time periods established in Volume I in terms of character-defining features, except that we will combine the two Augustus significant periods into one 1885-1907. The Draft Guidelines for the Treatment of Historic Landscapes discusses historic landscape features, stating that landscapes are composed of a number of features which individually or collectively contribute to historic character.¹ These features -- surroundings and setting, spatial relationships, views, vegetation, circulation, topography, landscape structures, site furnishings, objects, water features -- are termed "character-defining features." The four documented periods to be examined are:

Augustus Saint-Gaudens (1885-1907)
Augusta Saint-Gaudens (1907-1926)
The Saint-Gaudens Memorial (1925-1965)
The National Park Service (1965-1992)

Graphic exhibits contained herein include:

Exhibit 1: Property Period Plan Comparison
Exhibit 2: Core Area Property Period Plan Comparison
Exhibit 3: Integrity Comparison of Character-defining Features
Exhibit 4: Augustus Saint-Gaudens (1885-1907)
Exhibit 5: Augusta Saint-Gaudens (1907-1926)
Exhibit 6: The Saint-Gaudens Memorial (1925-1965)
Exhibit 7: The National Park Service (1965-1992)

AUGUSTUS SAINT-GAUDENS PERIOD 1885-1907 PRIMARY PERIOD OF SIGNIFICANCE

Surroundings/Setting

The immediate surroundings/setting consisted of:

Wooded ravine to the north and east.
Wooded slope (away) to the west.
Open fields on slope (up) to the south.

Spatial Relationships

The buildings that appeared on the 1903 French & Bryant survey included the Main House, the Hay Barn Studio, the Stable/Ice House, the Large Studio/Wood Shed/Stable complex and a Wood Shed and Root Cellar at the ravine.²

The Hay Barn Studio was removed by late 1903, and the Little Studio was probably constructed on the same foundation, with similar proportions, and a pergola extended across the south facade. The Large Studio/Wood Shed/Stable complex burned in October 1904 and was replaced with the Studio of the Caryatids by 1905. The new studio was approximately the same size and in approximately the same location. The courtyard within the building became larger and the building was closer to the woods and edge of the ravine to the north and east.

Spatial relationships of buildings therefore retain integrity from 1885 to 1907; although the Studio of the Caryatids is not identical to its predecessor, its placements respected the original spatial relationships.

Hedges that are recorded from the 1903 French & Bryant survey acted as definers of space and provided privacy screens. They included the ten-foot pine hedges along Saint-Gaudens Road, three-foot hemlock hedges at the West Entry, twelve-foot pine hedges east of the house that acted as space definers between the Main House and stable/ice house, five-foot hedges at the garden that defined the birch grove, the flower garden and the vegetable garden; and eight- to ten-foot hedges at the swimming pool that provided a privacy screen.

Additional hedges as definers of space were added between 1903 and 1907 and two areas were modified. Hedges were added at the south side of the Stable, the upper entry and the east side of the Main House. These increased privacy, but of course reduced the feeling of open space. At the lower flower garden hedging was removed, opening up the lower garden to the house, and a hedge was added on the east side of the six flower beds, creating another enclosed room which became a cutting garden.

Additional vegetative definers of space included a row of apples west of the Hay Barn (Little) Studio, a row of poplars and a small orchard west of the Large Studio, a line of apple trees east of the Main House which screened the stable, a row of apples along Saint-Gaudens Road behind the ten-foot pine hedge, a birch grove east of the Barn (Little) Studio and a grove of what are now Japanese Tree Lilacs which were added east of the vegetable garden and south of the Stable.

The woodland edge acted as a definer of the rolling meadow (golf course) landscape, which was also defined by the ten-foot pine hedges along Saint-Gaudens Road.

Views

The major views from the property focused on the profile of Mt. Ascutney to the west. The piazza on the west side of the house and the pergola on the southwest side of the Hay Barn (Little) Studio provided areas to view from.

Views of the hill of open fields on the south side of the road added to the feeling of open space beyond the bounds of the property, especially since the other three boundaries of the property were wooded.

An additional view within the property from south of the Large Studio looking to the west had a view shed down the rolling landscape of the golf course.

Vegetation/Garden/Hedges

A hedged flower garden was shown on the 1903 survey. It was a formal design of six beds with a bench and marble pool with bubbler on an east/west central axis and entry through the hedges from the south and east. The east/west axis continued through an opening in the hedge and through the vegetable garden to an opening in the east hedge.

The hedged vegetable garden was to the east of the flower garden with entry through the east and west hedges surrounding it. We have no photographic documentation of bed layout.

A birch grove west of the flower garden contained the pan bench, piping pan statue and water basin. A hedge defined its north and east sides with the Hay Barn (Little) Studio to the west.

By 1907 the hedged flower garden was redesigned by Augustus Saint-Gaudens into three terraces, still formal in design. He established a new north/south axis slightly askew with the line of the original garden. The central axis from the upper and middle terraces did not quite line up with the bench and axis of the six perennial beds.

The bench and marble pool with bubbler in the 1903 garden were relocated; steps were added between the upper and middle terrace and paved paths were added at the middle terrace level to tie the Main House to the Hay Barn (Little) Studio and garden.

The upper terrace, originally established in 1893-94 at the north face of the house, was laid out again, with six flower beds with grass paths. A middle terrace was established consisting of six flower beds with the Hermes sculpture on pedestal, grass paths and the marble pool relocated to the center of the terrace. The upper and middle terraces had a central axis north/south tying them together. Paved brick paths were added across the south side of the terrace and continued to the Little Studio.

The lower terrace was the site of the original hedged flower garden. This was redesigned into six linear north/south perennial beds. The south hedge was removed and a new hedge was added to the east that divided the original flower garden into two distinct areas: six rows of perennial beds and a cutting garden of undetermined bed layout. The entry through the hedging from the vegetable garden remained, retaining that portion of the original east/west axis, but the hedged vegetable garden of 1903 was relocated to an area south of the stable and the area became a bowling green.

Trees on House Terraces: The 1903 survey records the honey locust at the front steps and four poplars on the outer corners of the north and south terraces. By 1907 only three poplars are extant.

Poplars: In addition to the poplars on the Main House terrace, poplars (four in all) were placed on both sides of the West Entry paths and a pair were placed along the hedged garden.

Circulation

West Entry: Defined paved paths consisted of a gravel path at the front hedges, gravel driveway, four poplars and the front walk. This is a pedestrian entry only.

East Entry: Gate with vehicular drive to Stable/Ice House and to the Large Studio. Pedestrian path from the Stable/Ice House to the Large Studio.

Between 1903 and 1907 the drive to the Studio of the Caryatids (originally Large Studio) was widened and the pedestrian path to the studio was eliminated. A new drive was added north of the stable/ice house that goes to the Main House east porch. Brick pedestrian paths are added from the stable to the Main House east porch and to the south terrace.

Cart Path: A cart path skirts the woodland for three-quarters of the property boundary from the Large Studio west to the west end of the meadow and then back along the west woodland edge to the main road.

Garden Paths: Paved brick paths were added when the garden area was redesigned providing pedestrian paths from the Main House to the garden and from the garden to the Little Studio.

Topography

Rolling Meadow: The rolling meadow that surrounds the built elements and was defined by the hedged road and woodland edge was a golf course consisting of nine tees and five greens. The cart path provided easy access to the golf course.

House Terraces: North, south, and west of the Main House had been terraced to provide a strong base for the Main House and also eliminated the wooden steps and porch illustrated in Figure 2 dated 1885 "House in Cornish, the First Summer."³ The west terrace had a covered porch added

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which Saint-Gaudens referred to as the Piazza. Steps off the terrace led down to the north, south and west (1893-1894). The east side of the Main House also had a porch added (1894-1903). All terraces had wooden balustrades with zodiac heads.

By 1907 the north steps off terrace were relocated to the west to be on axis with the Piazza. A second set of steps off the north terrace was added on axis with the newly developed terraced garden.

By 1907 a terraced garden of three levels was constructed. The upper terrace was the original north terrace for the Main House, the middle terrace was extended to the original flower garden hedge and the lower terrace was the area of the original flower garden. All three areas were redesigned. Refer to garden development, herein.

Studio of the Caryatids: When the new Studio of the Caryatids was constructed to replace the Large Studio, minor grading was required.

Hay Barn/Little Studio: When the Little Studio replaced the Hay Barn Studio, regrading was required to remove steps on the northwest corner and build new steps further south along the west side.

Landscape Structures

House Piazza and Terraces: In 1893-1894 the Main House exterior alterations included grading to form terraces on the north and south elevations and the construction of the Piazza to replace the West Porch. The Piazza extended the entire length of the west elevation.

Pergola at Hay Barn Studio: In 1893-1894 the Hay Barn Studio alterations included the addition of a classical pergola to the south side. The Hay Barn Studio was demolished; new Little Studio complete by summer of 1904. Little Studio included a pergola on the south that wrapped around the east and west sides.

Balustrade at Terraces: In 1893-1894 the Main House exterior alterations included balustrade with zodiac heads at the north and south terraces and balustrade at the Piazza, but the zodiac heads appear to have been utilized in various locations.

Lattice Screen: Ca. 1904-1905 located at the east side of the north terrace. It extended the width of the terrace and had an arched opening for a path that went to the east toward the stable.

Arched Lattice Trellis: Ca. 1904-1905 an arched lattice trellis was located on the north facade of the Main House on axis with the new terrace steps to the north.

Fencing at Stable: A fence and gate were constructed on the east side of the stable.

Site Furnishings and Objects

Bench at Birch Grove: By 1894 a large wrap-around pan bench was placed in the birch grove opposite the pan fountain.

Bench Planters at Main House Entry: At the front door are two benches with integral planters with a raised brick pad. We have no photographic documentation.

Bench at Hedged Flower Garden: By 1894 a curved wooden bench was placed at the west end of the hedged "lily garden". When the flower garden was redesigned by Augustus the bench was relocated to the north side of what was now the Lower Garden.

Benches at Upper Garden: Two small backless benches were added on the Upper Garden terrace when the garden was redesigned.

Bench at Middle Garden Terrace: One backless bench was added on the east side of the new Middle Garden terrace during redesign.

Urns: Utilized in various locations.

Sculptures

Pan Sculpture: The Pan was an antique replica placed at the water basin in the birch grove.

Polytymnia Sculpture on Pedestal: Polytymnia was an antique replica placed at the east end of hedged "lily garden", but after the garden was redesigned we have no documentation on its location.

Zodiac Heads: The Zodiac Heads were created by the Studio of Augustus Saint-Gaudens and was placed on posts in the hedged "lily garden" at west end of garden and at terrace balustrades.

Turtle Sculpture: The Turtle was created by the Studio of Augustus Saint-Gaudens and was placed at the swimming pool.

Dancing Faun on Pedestal: The Dancing Faun, a bronze replica of an antique, was placed ca. 1904 located on the northwest corner of the Middle Garden terrace. This statue was on axis with the Piazza and the Piazza steps and was placed as a focal point with a pine hedge backing.

Hermes on Pedestal: Hermes was placed ca. 1905-06 in the newly-designed Middle Garden terrace on the east side, backed by pine hedge.

Water Features

Pan Fountain with Fish Water Jets: By 1894 a rectangular basin with a pan sculpture and fish water jets was in place.

Circular Marble Fountain: By 1894 a small marble circular basin with bubbler was in place at the west end of the hedged lily garden. The fountain was relocated to new Middle Garden terrace when the garden was redesigned.

AUGUSTA SAINT-GAUDENS PERIOD 1907-1926

Surroundings/Setting

The immediate surroundings/setting consist of:

Wooded ravine to the north and east, extant ca. 1907.

Wooded slope (away) to the west, extant ca. 1907.

The open fields on slope (up) to the south had by 1926 started to go into ecological succession.

Spatial Relationships

The Main House, Little Studio, Stable/Ice House, Wood Shed, Root Cellar and Studio of the Caryatids were extant from 1907. Two new buildings were added -- the Chauffeur/Caretaker's Cottage and the Garage -- to the east of the upper entry drive. The addition of these structures reduced open space, increased building density and modified overall site spatial relationships.

A hedge was added for screening and for privacy at the Caretaker's Cottage, further affecting spatial relationships. In addition, an informal parking area for visitors was placed on part of the golf course area, probably because the golf course was no longer in use after Augustus' death and parking for visitors to the site was needed.

A row of poplars was added at the Studio of the Caryatids south of the courtyard as a screen and spatial definer. All other vegetation definers and buffers and woodland edge were extant from 1907.

Views

Views toward Mount Ascutney from the Piazza and Pergola and the view from the Large Studio (now Studio of the Caryatids) -- extant from 1907. Views of the hill on the south side of the road had started to grow into a wooded slope.

Vegetation/Garden/Hedges

Terraced Flower Garden: Two sets of steps were added from middle to lower garden and the bench was relocated to be on the north/south axis, but the bench was set back into the north hedge.

Bowling Green: Extant from 1907.

Cutting Garden: Extant from 1907.

Vegetable Garden at Stable: Extant from 1907.

Birch Grove: Two sets of steps were added from the path into the birch grove and a set of steps was added within the adjacent path.

Trees on House Terraces: Honey locust extant from 1907. Three poplars extant from 1907, one missing.

Poplars: Four at west entry and two at hedged garden extant from 1903. Two added at east end on the bowling green to mark the hedge opening.

Circulation

Informal Parking: When Augusta opened the site to the public an informal parking area was established south of the Studio of the Caryatids on an area of open space that was originally part of the golf course.

Informal Path: An informal path appears to have been established along the north flower garden and bowling green hedge between the Studio of the Caryatids and informal parking and the Little Studio.

Paved Path to new Caretaker's Cottage was added.

East Entry: Extant from 1907.

West Entry: Extant from 1907.

Cart Path: Extant from 1907.

Topography

Rolling Meadow: Extant; golf course lost as a use, but the topography remained.

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House Terraces and Garden Entrances: Extant. Steps were added at lower terrace path, at the Birch Grove/Pan Bench and within the garden.

Caretaker's Cottage and Garage: Minor regrading occurred during their construction.

Landscape Structures

House Piazza and Terraces: Extant from ca. 1907.

Pergola at Little Studio: Extant from ca. 1907.

Balustrades at Terraces: Extant from ca. 1893-1894.

Lattice Screen: Extant from ca. 1904-1905.

Arched Lattice Trellis: Extant from ca. 1904-1905.

Fencing at Stable: Extant from ca. 1907.

Temple: By 1914, a permanent marble temple with altar was constructed at the northwest end of the meadow to honor Saint-Gaudens and his work.

Site Furnishings and Objects

Bench at Birch Grove: Extant from ca. 1893-1894.

Bench Planters at Main House: Extant.

Bench at Lower Hedged Garden: The bench was relocated slightly and a recess into the hedge was created to accommodate its new location.

Bench at Upper Garden Terrace: No further photographic documentation to confirm their location.

Benches at Middle Garden Terrace: Extant from ca. 1907.

Urns: Were utilized in various locations.

Sculptures

Pan Sculpture: Extant from ca. 1903.

Polytymnia Sculpture on Pedestal: When the garden was redesigned there is no further photographic documentation to confirm its location.

Zodiac Heads: At various locations.

Turtle Sculpture: No further photographic documentation to confirm its location.

Dancing Faun on Pedestal: Extant from ca. 1907.

Hermes on Pedestal: Extant from ca. 1907.

Caryatids: The Caryatids were placed at the entry to Studio of the Caryatids ca. 1908.

Water Features

Pan Fountain with Fish Water Jets: Extant from ca. 1903.

Circular Marble Fountain: Location extant from ca. 1907.

Swimming Tank: Extant from ca. 1903.

THE SAINT-GAUDENS MEMORIAL PERIOD 1925-1965 SECONDARY PERIOD OF SIGNIFICANCE

Surroundings/Setting

Wooded ravine to the north and east, extant from ca. 1907.

Wooded slope (away) to the west, extant from ca. 1907.

The open fields on slope (up) to the south had by 1926 started to go into ecological succession and by 1965 were wooded. A gravel visitor's parking area was established by the Trustees.

Spatial Relationships

The Main House, Little Studio, Stable/Ice House, Wood Shed and Root Cellar were extant from 1907. The Chauffeur/Caretaker's Cottage and the Garage were extant from 1926.

The Studio of the Caryatids burned on June 6, 1944, but the sheds, storage building and chicken house remained. The remodeling of existing buildings and construction of the New studio was completed by July 3, 1948. The new complex consisted of the Sculpture Gallery, Atrium Courtyard, Picture Gallery and Farragut Memorial base. Since the new building and converted buildings occupied a smaller area than the previous two studios and were located in the same general area, there was some gain in open space, but there was a corresponding loss in the mass and scale of the building group.

Hedges and walls were added at the Shaw, the Farragut and north of the Picture Gallery. New plantings were installed around the new building group.

A new entry was cut in the north hedge at the Caretaker's Cottage and a gate installed.

Views

Views toward Mount Ascutney from the Piazza and Pergola and the view from the Large Studio/Studio of the Caryatids and then the New Studio group were being affected by normal plant growth.

The view to the south had become a wooded slope by 1965.

Vegetation/Garden/Hedges

Terraced Flower Garden: Ellen Shipman modified and redesigned the terraced flower garden in 1928-1929 and again in the 1940's.⁴

The upper and middle terrace beddings were simplified.

The lower terrace was redesigned. A strong central axis was established north/south tying the three terraces together. The curved bench was again recessed into the hedge and acted as the terminus of the axis to the north with the Main House and the arched lattice trellis as the south terminus. An opening in the hedge at the end of the lower garden axis with a set of steps added as one goes through the hedge was introduced. Sometime between the mid-1940's and 1965 the bench was removed and an opening was cut in the hedge. This required a set of steps to gain access to the Birch Allée. The simplification of the bedding in the 1940's modified the beds, eliminating some beds in order to reinforce the axis. The garden became a central grass panel with larger beds on the east and west. The east bed was divided into two beds to allow access through the east hedge into the cutting garden. The two sets of beds between the middle and lower terraces were consolidated into one set on the north/south axis.

Partial east/west cross axis was established between the lower terrace and the cutting garden to the east.

Cutting Garden: Seated Lincoln was added to the space, so the use as a cutting garden was eliminated. Entry into space was modified -- original hedge opening on east side was established on opposite west side, allowing entry between lower terrace flower garden and statue, which set up a new partial cross axis and view to statue.

Bowling Green: Entries through the hedges were redesigned. The Shaw Memorial was added by 1959 at the eastern end. Previous entries were at the east and west ends opposite each other and

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were located in the center of the hedge. New entries from the north and south were not on axis with each other. Steps were required from the Shaw to the Birch Allée. The east/west axis was eliminated with the addition of the Shaw and the closing of the hedges.

Vegetable Garden at Stable: A tree was added in the garden. By 1965 the Japanese Tree Lilac grove was encroaching on the garden space.

Birch Grove: Extant from 1926.

Trees on House Terraces: Honey locust extant from 1907. Two poplars extant from 1907, two missing.

Poplars: Four at west entry, two at hedged garden and two at east end of bowling green missing.

Birch Allée: New element was added ca. 1950 consisting of a double row of paper birch with a path parallel to the north garden hedge from the lower terrace to the Shaw Memorial. New entries from the Shaw Memorial (placed 1959) and the redesigned lower flower garden (1940's) fed into the Allée; steps were required at both locations.

Hedges at New Parking Area: Hedges added to screen parking from road.

Circulation

Birch Allée: The informal path/roadway was kept the length of what became the Birch Allée and had become an earthen path.

Caretaker's Cottage: A path to the rear of cottage from the garage was added.

East Entry: The drive and entry into the garage was paved with bituminous concrete and slightly modified in layout.

West Entry: Extant, except for loss of poplars and growth in hedges which have reduced path width.

Cart Path: Extant.

Parking Lot: A new gravel parking lot was constructed on the south side of Saint-Gaudens Road opposite the west pedestrian entry. Hedging added to screen it. Water trough installed.

Topography

Rolling Meadow: Topography extant but no longer used as a golf course. Definition of some of the tee areas was lost and addition of buildings eliminated the course east of the Stable.

House Terraces and Garden Entrances: Extant from 1926, but steps were added at the lower terrace and Shaw Memorial to provide access into the Birch Allée.

Caretaker's Cottage and Garage: Minor regrading occurred during their construction.

Studio of the Caryatids: When the studio was constructed grading was required to construct the Sculpture Gallery. Steps were constructed to provide access to the Picture Gallery.

Landscape Structures

House Piazza and Terraces: Extant from ca. 1907.

Pergola at Little Studio: Extant from ca. 1907.

Balustrades at Terraces: Extant from ca. 1893-1894.

Lattice Screen: Extant from ca. 1907.

Arched Lattice Trellis: Extant from ca. 1907.

Fencing at Stable: Extant from ca. 1907.

Temple: Extant from 1914.

Farragut Monument: In 1948 the original bluestone base of the monument was placed in its present location. The placement of the base was incorporated into the design for the alterations to old sheds which became the Sculpture Gallery and Picture Gallery with an interior courtyard. Low stone walls formed the circular space and steps were constructed to the Picture Gallery.

Shaw Memorial: In 1959 the Shaw Memorial was installed at the east end of the bowling green complete with shelter, low walls, wood structure with lattice and steps to the Birch Allée.

Gate at Caretaker's Cottage: A gate was constructed in the hedge north of the cottage.

Site Furnishings and Objects

Bench at Birch Grove: Extant from ca. 1893-1894.

Bench Planters at Main House Entry: Extant, but brick pad changed to a wooden platform; benches repaired.

Bench at Lower Hedged Garden: Location extant from ca. 1926, but removed when the steps were constructed to allow access into the Birch Allée between the 1940's and 1965.

Benches at Upper Garden Terrace: No evidence of them in photographic or plan documentation.

Benches at Middle Garden Terrace: Extant from ca. 1907.

Benches at Farragut Monument: Benches were located within the hedged circular area containing the bluestone base.

Benches at Atrium Courtyard: Four backless benches added.

Benches at Shaw Memorial: Four backless benches added.

Urns: Were utilized in various locations.

Sculptures

Pan Sculpture: Extant from ca. 1903.

Polytymnia Sculpture on Pedestal: Removed from the garden; exact date unknown.

Zodiac Heads: Replicas on posts, balustrades and on bench ends at various locations.

Turtle Sculpture: Removed; exact date unknown.

Dancing Faun on Pedestal: Removed from garden; exact date unknown; no further photographic documentation.

Hermes on Pedestal: Replaces Polytymnia in the Middle Garden; extant from ca. 1905-06.

Carvatis: Destroyed in the 1944 fire.

Seated Lincoln: Located in cutting garden area in 1913, which may have been a temporary installation, but by 1968 it had been removed and the cutting garden had been converted to lawn. Actual dates of modifications unknown.

Bust from Standing Lincoln: Plaster (painted) on a tall pedestal at the atrium alcove placed in 1948.

Victory: By Augustus Saint-Gaudens. Given to the Memorial by McKim's daughter in 1924. Extant outside atrium wall from ca. 1948.

Sculpture in Atrium Courtyard: Ca. 1948. Six busts, bellows, Shiff children, three bas reliefs, Amor Caritas.

Urn and Statue at Upper Garden Terrace: The urn was removed by 1908. The statuette (Boy with Wine Skin) and water urn have been extant since ca. 1908.

Farragut Base: Placed in landscape in 1948.

Shaw: Placed in landscape in 1959.

Water Features

Pan Fountain with Fish Water Jets: Extant from ca. 1903.

Circular Marble Fountain: Location extant from ca. 1907.

Swimming Tank: Extant from ca. 1903.

Atrium Courtyard Pool: Rectangular pool was constructed by 1948 within the courtyard. Bubbler fountain and two water-spouting turtles on the north and south sides.

EXISTING CONDITIONS

1965-1992 THE NATIONAL PARK SERVICE

Surroundings/Setting

Wooded ravine to the north and east, extant from ca. 1907.

Wooded slope (away) to the west, actual edge of woodland reestablished to 1903 survey limits. The original open fields on slope (up) to the south remain a wooded slope.

Spatial Relationships

The Main House, Little Studio, Stable/Ice House, Wood Shed and Root Cellar are extant from 1907. The Chauffeur/Caretaker's Cottage and the Garage date from 1926. New Sculpture Gallery/Atrium/Picture Gallery/Farragut Memorial extant from 1948.

The Caretaker's Cottage was enlarged. A new maintenance building was constructed east of the garage. In 1986 a landscape structure that had the presence of a small building was constructed over the Farragut. Farragut location actually modified. These building additions again reduced the ratio of open space to building space and have had an impact on overall site spatial relationships.

On the south side of Saint-Gaudens Road a restroom facility was constructed adjacent to the parking lot.

Views

Views toward Mount Ascutney from the Piazza and Pergola are extant from 1907. The view from the Large Studio/Studio of the Caryatids which is now the New Studio group required vista clearing and rehabilitation of the original woodland edge due to natural plant growth. This was accomplished in 1984 using the 1903 French & Bryant survey as a guide.

Vegetation/Garden/Hedge

Terraced Flower Garden: Upper and middle terraces maintained as per Memorial Period simplifications. Lower terrace had two modifications:

A bench was placed above the stair leading to the Birch Allée; the stair was not removed. This effectively terminated the Ellen Shipman axis. (The placement of the bench reflected ca. 1928 bench placement, but originally there was a hedged backing.)

The connection to the adjacent cutting/statue garden (Seated Lincoln) was closed and the east flower bed was made continuous.

Adams Memorial Garden (Cutting Garden): Major modifications were made:

Lincoln was removed, new Adams Memorial placed, plantings and benches were added.

Entry to the west into the lower flower garden hedge was closed.

New access points going north and south were cut through the hedges. The north entry had steps added allowing connection to the Birch Allée, and the south entry also required steps. A new north/south axis tied the two hedge openings together.

Bowling Green: Two benches added.

Vegetable Garden at Stable: Tree removed in center of garden.

Birch Grove: Location extant from 1926, but some replanting with Grey Birch instead of Paper Birch.

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Trees on House Terraces: Honey locust extant from 1907. Four locations of poplars extant from 1907, but replanted.

Poplars: Four at west entry and one at hedged garden replanted. Two at the West Entry were not placed in the original location. Four new poplars placed at visitor parking area.

Birch Allée: Two benches added, new entry and steps opened into the statue/cutting garden.

Circulation

Caretaker's Cottage: Paths rebuilt as brick; actual path layout extant.

Maintenance Shed/Garage: A paved bituminous concrete area was established which was an expansion to accommodate the new building and provide additional parking.

Paths from Stable to East Porch of Main House and to South Terrace: Paved in brick. Actual path layout extant.

Comfort Station: Bituminous concrete path added from parking lot to comfort station.

East Entry: Extant as to general location, but modified in turning radius and layout.

West Entry: Extant, but hedges have grown in width and reduced path width.

Cart Path: Partially extant.

Parking Area: Expanded and changed from gravel to bituminous concrete.

Lower Flower Garden and Adams Memorial Garden: Entries redesigned. Connection to Birch Allée removed at lower flower garden. Access and steps added to Adams Memorial Garden.

Topography

Rolling Meadow: Topography extant, but no longer used as a golf course.

House Terraces and Garden Entrances: Extant from the Saint-Gaudens Memorial period, 1965.

Comfort Station: Regrading was required to construct comfort station and access to the facility.

Maintenance Shed/Garage: Regrading was required to construct facility.

Landscape Structures

House Piazza and Terraces: Extant from ca. 1907.

Pergola at Little Studio: Extant from ca. 1907.

Balustrade at Terraces: Extant from ca. 1893-1894.

Lattice Screen: Extant from ca. 1907.

Arched Lattice Trellis: Extant from ca. 1907.

Fencing at Stable: Extant from ca. 1907.

Farragut Memorial: Base extant from 1948. In 1986 the present pavilion structure was constructed to protect the monument. Lattice and landscaping were also added.

Shaw Memorial: Extant from ca. 1959.

Gate at Caretaker's Cottage: Extant from the Saint-Gaudens Memorial period.

Temple: Extant from 1914.

Site Furnishings and Objects

Bench at Birch Grove: Extant from ca. 1893-1894.

Bench Planters at Main House Entry: Extant.

Bench at Lower Hedged Garden: Extant from ca. 1893-1894, location extant from ca. 1928. Current bench is a reconstruction.

Benches at Upper Garden Terrace: No evidence of them in photographic or plan documentation.

Bench at Middle Garden Terrace: Location extant from ca. 1907, but bench was removed and replaced.

Benches at Farragut Monument: Extant from ca. 1948.

Benches at Atrium Courtyard: Extant from 1948.

Benches at Shaw Memorial: Extant from 1959.

Benches at Adams Memorial: Two backless wood benches added.

Benches at Picture Gallery: Two backless wood benches added.

Benches at Birch Allée: Two backless wood benches added.

Urns: Were utilized in various locations.

Handicap Railings: Wooden railings have been added at all steps on the site.

Signage: Informational and directional signage has been added throughout the site.

Picnic Tables: Picnic tables and trash receptacle provided at visitor parking area.

Stone Posts: Posts added at entry to visitor parking area.

Sculptures

Pan Sculpture: Extant from ca. 1903.

Polytymnia Sculpture on Pedestal: Removed from the garden; exact date unknown. The bronze-painted plaster is now in the storage collection.

Zodiac Heads: Replicas are on balustrades, posts and bench ends at the north edge of the Lower Garden. Originals are in storage collection.

Turtle Sculpture: Ca. 1948 cement cast replicas. The mold is in the storage collection.

Dancing Faun on Pedestal: Removed from the garden; exact date unknown, but from 1965 on it has been exhibited on the armoire in the Little Studio.

Hermes on Pedestal: Replaces Polytymnia in the Middle Garden. Extant from ca. 1905-06.

Caryatids: Destroyed in the 1944 fire.

Seated Lincoln: Removed in 1968.

Bust from Standing Lincoln: Plaster (painted) on a tall pedestal at the atrium alcove placed in 1948. Plaster put in storage in 1967. Replaced with an original bronze cast extant since 1967.

Appendix C

Victory: By Augustus Saint-Gaudens. Given to the Memorial by McKim's daughter in 1924. Extant outside atrium wall from ca. 1948. Exhibited extant in the New Gallery since ca. 1968.

Sculpture in Atrium Courtyard: Extant from ca. 1948. Six busts, bellows, Shiff children and three bas reliefs.

Amor Caritas: By Augustus Saint-Gaudens. Extant (in plaster) since ca. 1948 (now in storage collections). Extant as gilded bronze since 1975.

Urn and Statue at Upper Garden Terrace: The urn was removed by 1908. The statuette (Boy with Wine Skin) and water urn have been extant since ca. 1908. The water urn was replaced by a replica terra cotta ca. 1986 (original is in the storage collection).

Farragut Base: Extant from 1948.

Shaw: Extant from 1959.

Adams: Placed in landscape in 1968.

Water Features

Pan Fountain with Fish Water Jets: Extant from ca. 1903.

Circular Marble Fountain: Location extant from ca. 1907.

Swimming Tank: Filled in.

Atrium Courtyard Pool, Bubbler and Turtle Fountains: Extant from 1948.

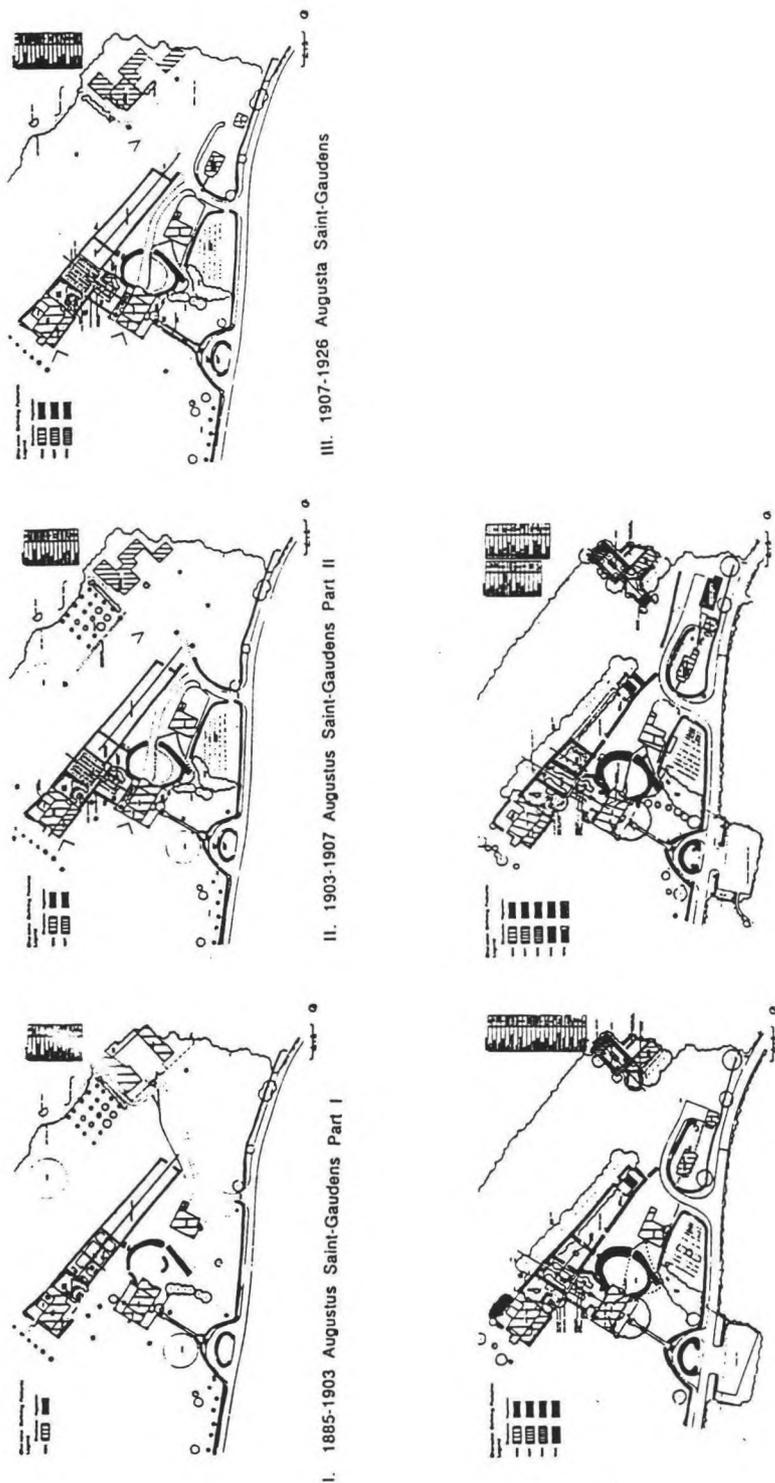
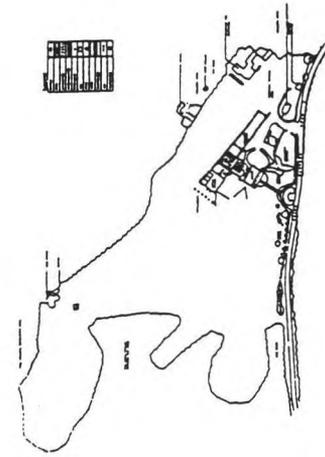
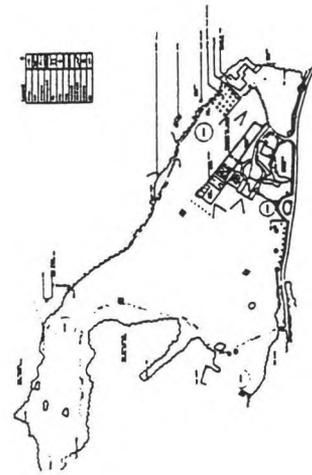


Exhibit 1. Property Period Plan Comparisons (1885-1992).

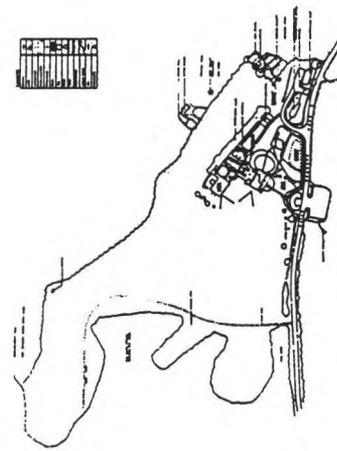
Exhibit 2 Core Area Period Plan Comparisons (1885-1992)



III. 1907-1926 Augusta Saint-Gaudens



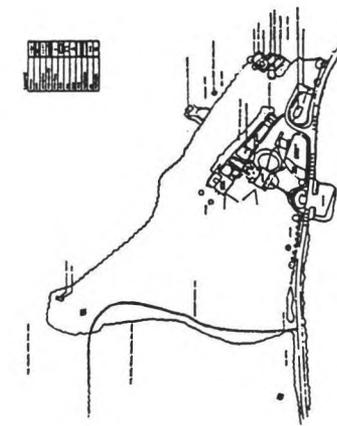
II. 1903-1907 Augustus Saint-Gaudens Part II



V. 1965-1992 The National Park Service



I. 1885-1903 Augustus Saint-Gaudens Part I



IV. 1926-1965 The Saint-Gaudens Memorial

Exhibit 1 Property Period Plan Comparisons (1885-1992)



Exhibit 2. Core Area Period Plan Comparisons (1885-1992).

EXHIBIT 3: Change Over Time of Character-defining Features

(M) Modified Design
 (R) Use Relocated
 (Part.) Partial Remains
 (6) Quantity Change

	I 1885-1903	II 1903-1907	III 1907-1926	IV 1925-1965	V 1965-1992
SURROUNDINGS/SETTING					
N/E Wooded Ravine	x	x	x	x	x
West Wooded Slope	x	x	x	x	x(M)
South Open Field on Slope	x	x	x		
SPATIAL RELATIONSHIPS/VIEWS					
Main House/Little Studio/ Stable/Ice House/Large Studio	x				
Main House/Hay Barn Studio/ Stable/Ice House/Studio of the Caryatids		x	x		
Main House/Little Studio/Stable/ Ice House/New Studio				x	x
View from Piazza/Main House	x	x	x	x(M)	x(M)
View from Pergola/Hay Barn/ Little Studio	x	x	x	x(M)	x(M)
View from Large Studio/Studio of the Caryatids/New Studio	x	x	x	x	x(M)

Appendix C

	I 1885-1903	II 1903-1907	III 1907-1926	IV 1925-1965	V 1965-1992
VEGETATION/GARDEN					
Hedged Flower Garden	x				
Hedged Vegetable Garden	x	x(R)			
Birch Grove	x	x	x	x	x
Terraced Flower Garden		x	x(M)	x(M)	x(M)
Bowling Green		x	x	x(M)	x(M)
Vegetable Garden at Stable		x	x	x	x
Cutting Garden		x	x	x(M)	x(M)
Birch Allee				x	x(M)
Woodland Edge	x	x	x	x(M)	x(M)
VEGETATION/HEDGES					
West Entry Hedges	x	x	x	x(M)	x(M)
Saint-Gaudens Road Hedge	x	x	x	x(M)	x
Main House East Hedge	x		x(M)	x(M)	x(M)
Garden Hedge	x	x(M)	x(M)	x(M)	x(M)
Swimming Pool Hedge	x	x	x	x	x(M)
Birch Grove Hedge	x	x	x	x	x
South of Stable Hedge		x	x	x(M)	x(M)
East of Stable Hedge		x	x(M)	x(M)	x(M)

Appendix C

	I 1885-1903	II 1903-1907	III 1907-1926	IV 1925-1965	V 1965-1992
Hedge at New Studio				x	x
Hedge at Parking Lot				x	x
Hedge North of Maintenance Building					x
VEGETATION/TREES					
Honey Locust	x	x	x	x	x
4 Poplars at Main House	x(4)	x(3)	x(3)	x(2)	x(4)
Oak at North Terrace Steps	x				
Apple Buffer Front Main House	x	x	x		x(M)
Apple at West Entry Stair	x	x			
Apple Buffer at Hay Barn Studio	x(6)	x(6)	x(6)	x(3)	x(6)
Orchard	x	x			
Oak at Birch Grove			x	x	
Birch Allee				x	x(M)
Grove of Tree Lilacs		x	x	x(M)	x(M)
Poplars	x	x	x		x(M)
CIRCULATION/ENTRIES/PARKING					
East Entry	x	x	x	x(M)	x
West Entry	x	x	x	x	x

Appendix C

	I 1885-1903	II 1903-1907	III 1907-1926	IV 1925-1965	V 1965-1992
Cart Path	x	x	x	x(Part.)	x
Garden Paths		x		x(M)	x(M)
Informal Parking at Caretaker's			x	x	x(M)
Informal Path North of Garden/ Bowling Green/Birch Allee Path			x	x	x
Caretaker's Cottage Path			x	x(M)	x(M)
Formal Parking Area at Road				x	x(M)
LANDSCAPE STRUCTURES					
Piazza and Terraces	x	x(M)	x	x	x
Pergola at Hay Barn Studio	x				
Pergola at Little Studio		x	x	x	x
Terrace Balustrades	x	x	x	x	x
Lattice Screen		x	x	x	x
Arched Lattice Trellis		x	x	x	x
Fencing at Stable		x	x	x	x
Farragut Base/Monument				x	x(M)
Shaw Memorial				x	x
Gate at Caretaker's Cottage				x	x

Appendix C

	I 1885-1903	II 1903-1907	III 1907-1926	IV 1925-1965	V 1965-1992
SITE FURNISHING AND OBJECTS					
Bench at Birch Grove	x	x	x	x	x
Bench Planters at Main House	x	x	x	x(M)	x
Bench at Flower Garden	x	x(R)	x	x(M)	x(M)
Benches at Upper Garden Terrace		x			
Bench at Middle Garden Terrace		x	x	x	x
Benches at Farragut				x	x
Benches at Shaw				x	x
Benches at Atrium Courtyard				x	x
Benches at Adams					x
Benches at Picture Gallery					x
Benches at Birch Allee					x
Signage					x
Handicap Railings					x
Urns at Various Locations		x	x	x	x
SCULPTURE					
Pan	x	x	x	x	x
Polymnia	x				
Zodiac Heads	x	x(M)	x(M)	x(M)	x(M)

Appendix C

	I 1885-1903	II 1903-1907	III 1907-1926	IV 1925-1965	V 1965-1992
Turtle	x				
Dancing Faun		x	x		
Hermes		x	x	x	x
Caryatids		x	x	x	
Seated Lincoln				x	
Bust of Lincoln				x	x
Victory				x	x
Sculpture at Atrium				x	x
Farragut Base				x	x(M)
Urn and Statue				x	
Shaw Memorial				x	x
Adams Memorial					x
Satyr					x
WATER FEATURES					
Pan Fountain	x	x	x	x	x
Circular Marble Fountain	x	x(R)	x	x	x
Swimming Tank	x	x	x	x	
Courtyard Pool/Bubbler/Turtles				x	x

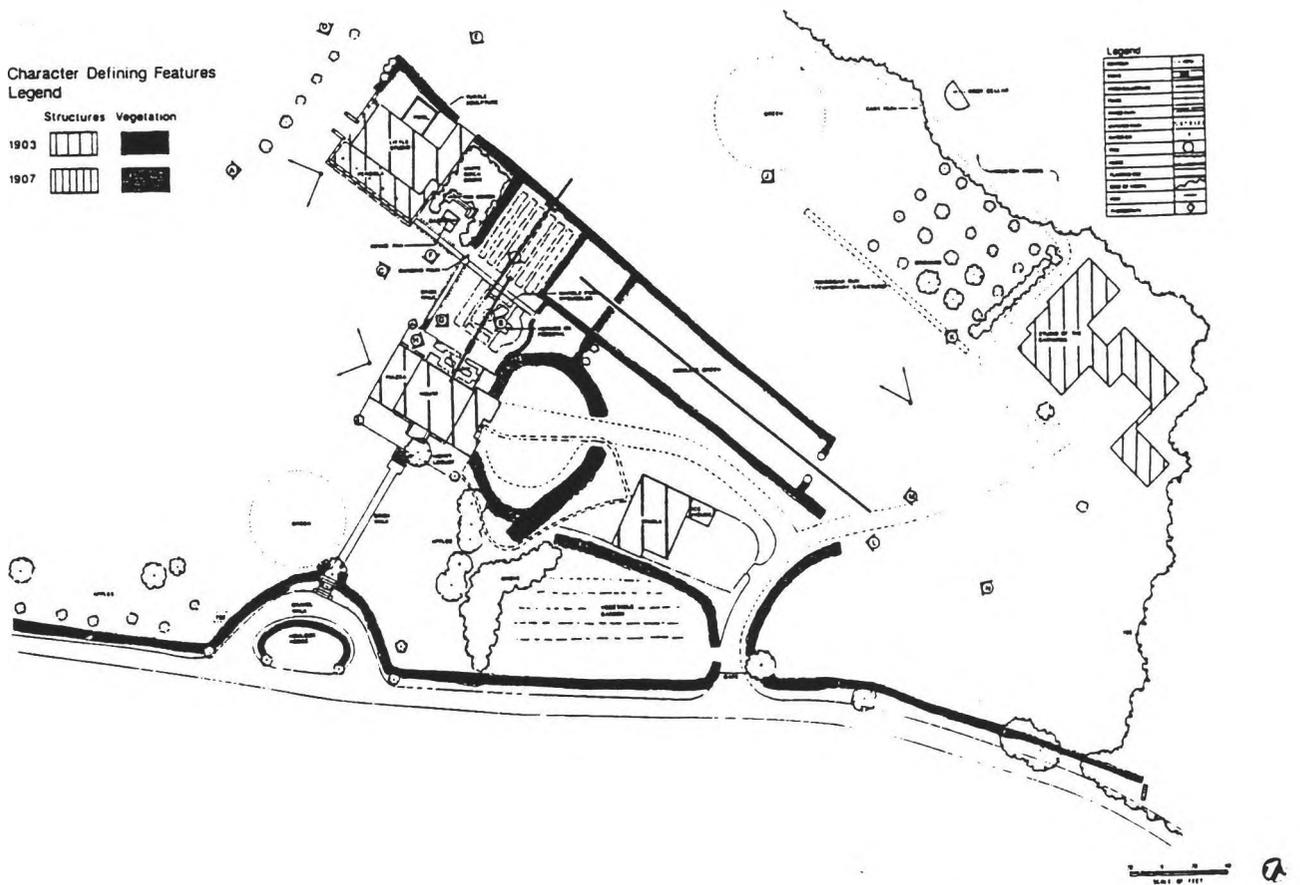


Exhibit 4: Augustus Saint-Gaudens (1885-1907)

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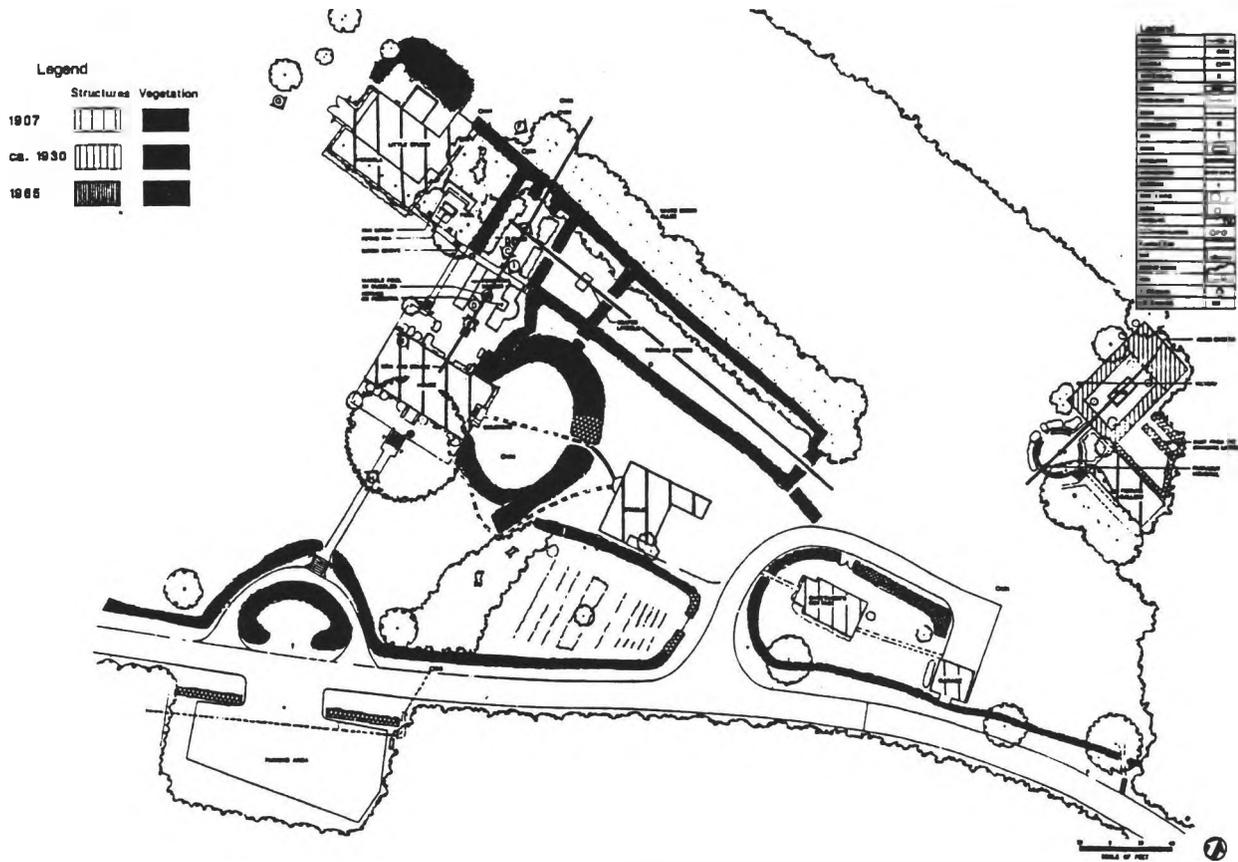


Exhibit 6: The Saint-Gaudens Memorial (1925-1965)

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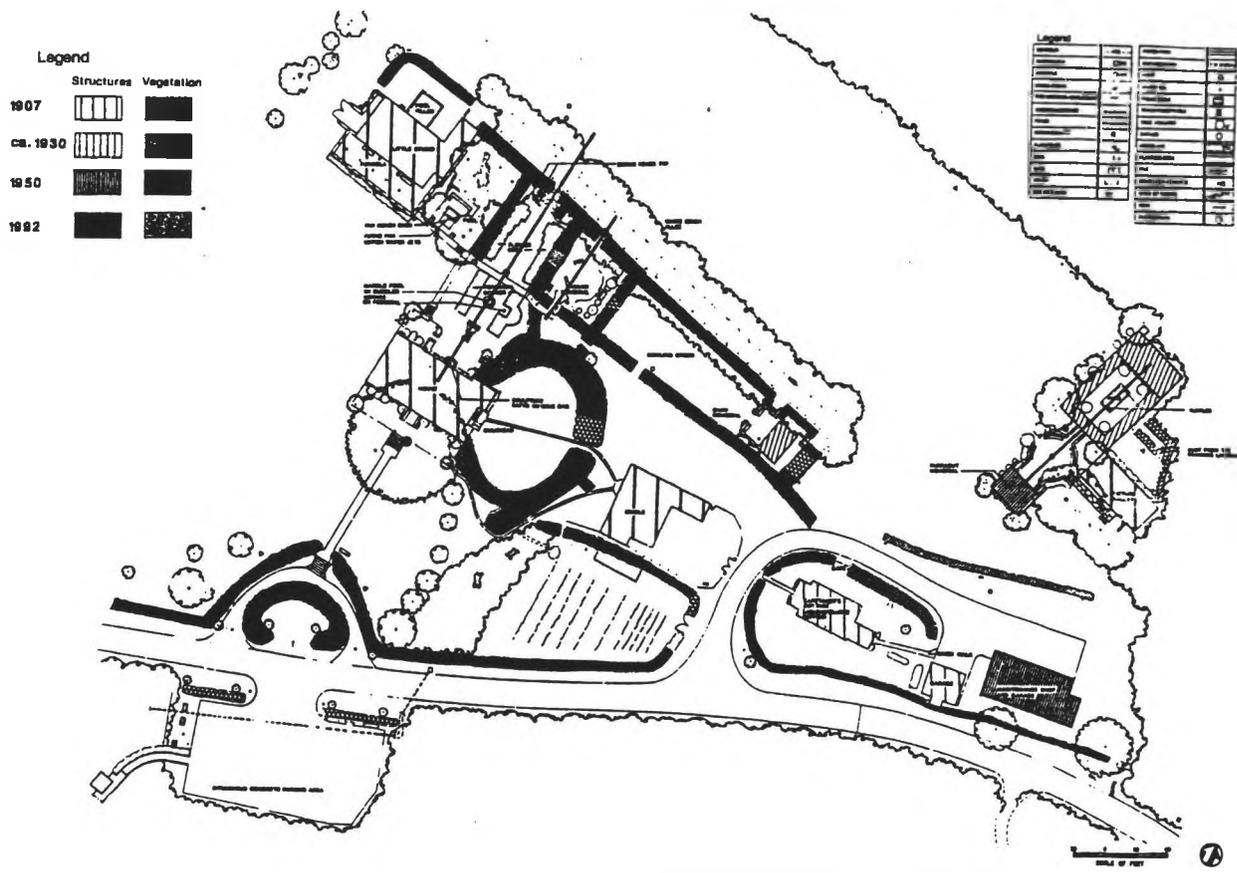


Exhibit 7: The National Park Service 1965-1992

Exhibit 7. The National Park Service (1965-1992).

ENDNOTES

¹ Draft Guidelines for the Treatment of Historic Landscapes (Washington, District of Columbia: U.S. Department of the Interior, National Park Service, Preservation Assistance Division, Technical Preservation Services Branch, May 1992), pp. 9-10.

² Pressley, Marion and Zaitzevsky, Cynthia, Cultural Landscape Report for Saint-Gaudens National Historic Site. Volume 1: Site History and Existing Conditions, 1993, Chapter I, Fig. 16.

³ Ibid., Chapter I, Figure 2.

⁴ Ibid., Chapter IV, p. 53.