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# CULTURAL LANDSCAPE REPORT FOR ASPET

SAINT-GAUDENS NATIONAL HISTORIC SITE

VOLUME III: TREATMENT AND RECORD OF TREATMENT





# CULTURAL LANDSCAPE REPORT FOR ASPET

## SAINT-GAUDENS NATIONAL HISTORIC SITE

CORNISH, NEW HAMPSHIRE

*“...during this first summer in  
the country, I was thirty-seven  
at the time, it dawned upon me  
seriously how much there was  
outside of my little world.”*

*Augustus Saint-Gaudens in  
Reminiscences, 1913*

### VOLUME III

#### TREATMENT

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#### RECORD OF TREATMENT

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Olmsted Center for Landscape Preservation  
National Park Service, Boston, Massachusetts, 2013

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Cover photograph: Pan Statue and Little Studio with Mount Ascutney in the distance. View looking southwest, 2013 (OCLP).

Title page photograph: Amor Caritas and Atrium Pool from the Farragut Forecourt. View looking north, 2005 (OCLP).

# TABLE OF CONTENTS

<b>LIST OF ILLUSTRATIONS</b>	v
<b>FOREWORD</b>	xi
<b>ACKNOWLEDGMENTS</b>	xiii
<b>INTRODUCTION</b>	1
Project Setting	1
Project Scope and Methodology	3
Site History Overview	4
Landscape Significance and Integrity Overview	8
Treatment Overview	10
<b>CHAPTER 1. TREATMENT FRAMEWORK</b>	19
Relationship to Existing Planning Documents	19
Treatment Philosophy	24
<b>CHAPTER 2. TREATMENT GUIDELINES</b>	33
General Treatment Guidelines	33
Treatment Guidelines by Character Area	36
<b>CHAPTER 3. TREATMENT RECOMMENDATIONS</b>	109
Circulation	109
Vegetation	132
Buildings and Structures	175
Views and Vistas	183
Small-scale Features	190
Conclusion	202
<b>CHAPTER 4. RECORD OF TREATMENT</b>	221
Circulation	221
Vegetation	225
Buildings and Structures	228
Views and Vistas	230
Small-scale Features	231
Pending Implementation	235
<b>REFERENCES</b>	237
Books	237
Periodicals	238
Reports and Correspondence	238
<b>APPENDIX</b>	241



# LIST OF ILLUSTRATIONS

## FIGURES

### INTRODUCTION

- |    |  |   |
|----|--|---|
| 1. | Little Studio and west meadow, 2013                    | 1 |
| 2. | Saint-Gaudens National Historic Site locator map, 2013 | 2 |

### CHAPTER 1. TREATMENT FRAMEWORK

- |    |  |    |
|----|--|----|
| 3. | North façade of Aspet from the flower garden, 2009 | 19 |
|----|--|----|

### CHAPTER 2. TREATMENT GUIDELIENS

- |     |  |    |
|-----|--|----|
| 4.  | Mount Ascutney from the flower garden, 2009                    | 33 |
| 5.  | Saint-Gaudens family in front of “Huggin’s Folly,” 1885        | 37 |
| 6.  | Saint-Gaudens family on the west side of the Main House, 1895  | 39 |
| 7.  | Details of balustrade caps, n.d.                               | 39 |
| 8.  | South and east façades of the Main House, c. 1902–03           | 40 |
| 9.  | South and west façades of the Main House, c. 1965              | 40 |
| 10. | Kitchen entry on east side of the Main House, c. 1965          | 40 |
| 11. | West Piazza on the north side of the Main House, c. 1970       | 41 |
| 12. | Main House entry with granite steps and brick walk, c. 1970    | 41 |
| 13. | Main House entry with marble steps and bench planters, c. 1970 | 41 |
| 14. | Main House entry with bench planters, 2013                     | 42 |
| 15. | Kitchen entry on the east side of the Main House, 2013         | 42 |
| 16. | Main House entry from entry walk, 2012                         | 42 |
| 17. | Hay barn/studio with pergola, c. 1900                          | 44 |
| 18. | Plunge pool on the north side of the Little Studio, c. 1900    | 44 |
| 19. | Little Studio and pergola from the west, c. 1905               | 44 |
| 20. | Saint-Gaudens on the north side of the Little Studio, c. 1905  | 45 |
| 21. | Saint-Gaudens on the south side of the Little Studio, c. 1906  | 45 |
| 22. | Main House from the Little Studio pergola, c. 1906             | 45 |
| 23. | Aspet and Little Studio from the west meadow, c. 1950          | 46 |
| 24. | Little Studio plunge pool, c. 1965                             | 46 |
| 25. | Little Studio with mature oak on the pergola, c. 1965          | 46 |
| 26. | Little Studio with one apple tree, c. 1965                     | 47 |
| 27. | Wooden benches under the Little Studio pergola, c. 1965        | 47 |
| 28. | North side of the Little Studio, c. 1968–70                    | 47 |
| 29. | Little Studio prior to removal of the red oak, c. 1970         | 48 |
| 30. | Little Studio from the upper terrace, 2012                     | 48 |
| 31. | Plunge pool on the north side of the Little Studio, 2012       | 48 |
| 32. | Pan pool, bench, and young birch grove, c. 1894                | 50 |
| 33. | Pan pool and statue, c. 1894                                   | 50 |

34.	Saint-Gaudens by the Pan pool, statue, and bench, c. 1900	50
35.	Haybarn/studio and Pan Grove, c. 1902	51
36.	Pan pool and grove, c. 1902	51
37.	Pan statue, pool, and three birches, c. 1920s	52
38.	Pan statue and pool, with Aspet beyond, c. 1960	52
39.	Pan statue and pool with Little Studio, 1960	52
40.	Pan statue, pool, and planting bed, 2013	53
41.	Western side of the Pan Grove along the Little Studio, 2013	53
42.	Semi-circular bench and fountain in the flower garden, c. 1902	56
43.	Flower garden with experimental pergola, c. 1904	56
44.	Sketch of flower garden by Saint-Gaudens, n.d.	57
45.	Sketch of a garden structure by Saint-Gaudens, n.d.	57
46.	Roses on the upper terrace, c. 1904	58
47.	Flower garden and north façade of Aspet, c. 1905	58
48.	Augusta Saint-Gaudens on the flower garden steps, c. 1906	59
49.	Augusta Saint-Gaudens in the flower garden, c. 1906	59
50.	Middle terrace of the flower garden and Mount Ascutney, c. 1910	60
51.	Augusta Saint-Gaudens in flower garden with Hermes, c. 1910	60
52.	Lower terrace of the flower garden c. 1910	61
53.	Flower garden and north façade of Aspet, c. 1910	61
54.	Plan of the flower garden bed layout, c. 1910	62
55.	Middle and lower terrace of the flower garden, c. 1920	62
56.	Flower garden planting plan by Shipman, c. 1928	63
57.	Augusta Saint-Gaudens on the middle terrace, c. 1920	63
58.	Middle and lower terraces of the flower garden, c. 1928	64
59.	Reconfigured flower garden lower beds, c. 1940s	64
60.	Middle terrace and Seated Lincoln statue, c. 1965	65
61.	Middle and upper terraces of the flower garden, late 1950s	65
62.	Hedge opening at the northern end of the flower garden, c. 1970	66
63.	Middle and upper terraces of the flower garden, c. 1970	66
64.	Upper terrace of the flower garden, 2013	67
65.	Axial view of the flower garden, with semi-circular bench, 2013	67
66.	North façade of the Main House, 1902	69
67.	Seated Lincoln statue in the former cutting garden, c. 1950	69
68.	Seated Lincoln statue in the former cutting garden, c. 1965	69
69.	Adams Memorial in an indoor space, n.d.	70
70.	Adams Memorial in the former cutting garden, c. 1975	70
71.	Sketch of the Adams Memorial in Rock Creek Cemetery, n.d.	70
72.	Adams Memorial with young hornbeams, 1970s	71
73.	Interpretive sign at Adams Memorial, 2013	71
74.	Adams Memorial in the former cutting garden, 2013	71
75.	Shaw Memorial enclosure, c. 1965	73
76.	Bronze replica of the Shaw Memorial on the bowling green, 2012	73
77.	Stables from the adjacent yard with a birch, 1965	75
78.	Stables and lattice fence and gate, 2013	75
79.	Cutting garden and Stables from the East Entry Drive, c. 1965	76
80.	Stables, birch, and Caretaker's Cottage from Aspet, c. 1965	76
81.	Cutting garden with Japanese tree lilacs beyond, 2103	77
82.	Cutting garden lattice gate and hedge, 2013	77
83.	Caretaker's Cottage, laundry yard, and garage, c. 1965	79

84.	Dutchman's pipe on the Caretaker's Cottage trellis, 1965	79
85.	East façade of the Caretaker's Cottage, 1965	80
86.	North façade of the Caretaker's Garage, 1965	80
87.	East Entry Drive and maintenance facility screening hedge, 1970s	81
88.	Maintenance buildings from the New Gallery complex, 1970s	81
89.	East Entry Drive entrance, 2013	82
90.	Dutchman's pipe on the Caretaker's Cottage trellis, 2013	82
91.	East façade of the Caretaker's Cottage from the garage, 2012	83
92.	North façade of Caretaker's Garage and driveway, 2012	83
93.	Construction of the Studio of the Caryatids, 1904	85
94.	West face of the New Gallery complex, c. 1960	85
95.	West face of the New Gallery complex, 1965	86
96.	Plan of the New Gallery complex by John W. Ames, 1946	86
97.	New Gallery complex showing plantings on west face, c. 1970	87
98.	New Gallery and north woods showing vegetation, 1970s	87
99.	Farragut base flanked by fieldstone walls, 1950s	87
100.	Atrium as envisioned by John W. Ames, 1950s	88
101.	Atrium with mature vegetation, 1965	88
102.	Atrium courtyard with vegetation framing the Amor Caritas, 1965	89
103.	Lincoln Bust framed by hemlock hedges, c. 1965	89
104.	Lincoln Bust from the Atrium courtyard, 1965	89
105.	Vegetation along the south side of the Picture Gallery, 1960s	90
106.	New Gallery complex from the lawn to the west, 2013	90
107.	Farragut forecourt from the Picture Gallery entrance walk, 2009	90
108.	Farragut statue and base in renovated enclosure, 2013	91
109.	South side of the Picture Gallery, 2013	91
110.	Amor Caritas from the Farragut forecourt, 2009	91
111.	Henry W. Maxwell relief across the Farragut forecourt, 2012	92
112.	Atrium doorway framed by lilacs, 2012	92
113.	Wooden planters on the Farragut forecourt walls, 2013	92
114.	Terra-cotta jars in the Atrium, 2012	93
115.	Amor Caritas in the Atrium courtyard, 2013	93
116.	New Gallery complex from the birch allée, 1966	95
117.	Birch allée, 1966	95
118.	Birch allée, 2013	95
119.	West meadow, with young apple tree, 1893	97
120.	West meadow and golf course, 1905	97
121.	West meadow from Dingleton Hill, 1915	98
122.	The Temple backed by mature pines, 1905	98
123.	The Temple adjacent to the ravine, c. 1905	98
124.	The Temple backed by mature pines, 1965	99
125.	Swimming hole in the ravine, n.d.	99
126.	The Temple backed by mature hemlocks, 2013	100
127.	The swimming hole and dam in Blow-Me-Up Brook, 2013	100
128.	Ravine Studio, 2013	101
129.	Sheds beside the Ravine Studio, 2013	101
130.	Maintenance area screening hedge, 1970s	103
131.	Maintenance area screening hedge, 2012	103
132.	Saint Gaudens Road and entrance to the visitor parking lot, 2008	105
133.	Visitor parking lot entrance, 2013	105

134.	Bus along the shoulder of Saint Gaudens Road, 2006	105
135.	Intercity bus in the visitor parking lot, 2008	106
136.	Visitor information kiosk and path to visitor center, 2013	106
137.	Exit from the path to the visitor center, 2013	106

### CHAPTER 3. TREATMENT RECOMMENDATIONS

138.	Mount Ascutney from the Little Studio terrace, 2012	109
139.	Photo simulation of sign at visitor parking lot, 2009	110
140.	Photo simulation of sign at Main House entry walk, 2009	111
141.	Photo simulation of sign at East Entry Drive, 2009	112
142.	Photo simulation of rumble strips in Saint Gaudens Road, 2009	114
143.	Temporary pedestrian crossing sign along Saint Gaudens Road, 2013	114
144.	East Atrium doorway showing the “east garden,” 2012	119
145.	“East garden” beyond the east Atrium doorway, 2012	119
146.	Plan of accessible route to Picture Gallery/Atrium, 2013	121
147.	East doorway to the Atrium from the Picture Gallery, 2012	122
148.	Picture Gallery entrance and Henry W. Maxwell relief, 2012	122
149.	South side of the Henry W. Maxwell relief, 2012	122
150.	Visitor center entrance area showing screening hedge, 2012	125
151.	Photo simulation of visitor center entrance improvements, 2013	125
152.	West meadow and hedge showing event parking area, 2013	127
153.	Diagram showing proposed visitor parking lot expansion, 2013	129
154.	Apple trees to the west of the Little Studio, 2013	137
155.	Birch allée from the entrance to the Farragut forecourt, 2013	138
156.	Pan Grove birch trees, 2013	141
157.	Marble steps to the Main House, 2013	142
158.	Honeylocust roots lifting the marble steps and cheek wall, 2013	142
159.	Magnolias flanking the Adams Memorial, 2013	145
160.	Magnolias flanking the Adams Memorial in bloom, 2013	145
161.	Tracing by Saint-Gaudens showing the lilac grove, 1904	150
162.	Atrium showing vines on the trellis, 2013	153
163.	Shrubs to the south of the Picture Gallery, 2013	155
164.	Diagram showing hedge numbering system, 2008	157
165.	Planting plan for the middle terrace of the flower garden, 1941	160
166.	Flower garden plant inventory, 1993	161
167.	Flower garden from the upper terrace, 2013	163
168.	Middle terrace of the flower garden, 2013	166
169.	Little Studio flower bed, 2013	168
170.	Edge of west meadow and mown lawn to the west of Aspet, 2013	173
171.	Compacted lawn along the Caretaker’s Cottage driveway, 2013	174
172.	Temporary sculpture installation in the landscape, 2013	178
173.	Lincoln bust across the Atrium pool, 2013	181
174.	The Temple with mature hemlocks to the north, 2013	182
175.	Stumps of overgrown hemlocks removed from Temple area, 2013	182
176.	Mount Ascutney from the flower garden, c. 1920	184
177.	Mount Ascutney from the flower garden, 2013	184
178.	Mount Ascutney and Hunt Hill from west meadow, 1893	186
179.	Mount Ascutney and Hunt Hill from west meadow, 2008	186
180.	Mount Ascutney and Hunt Hill from Pan Grove, c. 1965	187

181.	Mount Ascutney and Hunt Hill from Pan Grove, 2008	187
182.	Juniper Hill from the Piazza, c. 1960	188
183.	Juniper Hill from the Piazza, 2006	188
184.	Aerial photograph showing areas of selective thinning, 2006	189
185.	View across the west meadow showing trees to be removed, 2009	189
186.	Wooden benches along the brick path to the Main House, 2013	192
187.	Wooden benches in the Shaw Memorial area, 2013	193
188.	Wooden bench in the lawn near the Temple, 2013	194
189.	Curved benches in the Farragut forecourt, 2013	195
190.	Wooden handrail along the flower garden marble steps, 2013	197
191.	Terra-cotta jar at the center of the Farragut forecourt, 2012	200
192.	Directional signage in the birch allée, 2013	202
193.	Mount Ascutney from the Piazza, 2013	203

#### **CHAPTER 4. RECORD OF TREATMENT**

194.	Lawn to the south of the Farragut enclosure, 2012	221
195.	Brick path from the Piazza to the flower garden, 2013	222
196.	Photo simulation of the path from the Piazza to the garden, 2013	222
197.	Brick garden path showing repairs, 2013	222
198.	Culvert at the western end of the parking lot, 2013	224
199.	Resurfaced visitor parking lot, 2013	224
200.	Draft layout plan for visitor parking lot resurfacing, 2011	224
201.	Lilacs flanking the Atrium entry doors, 2013	225
202.	New Gallery complex and Atrium doors, 2013	225
203.	Replacement west meadow white pine hedge, 2013	226
204.	Are to the north of the Picture Gallery, 2013	227
205.	Blow-Me-Up Brook dam, 2013	228
206.	North elevation of the new Farragut enclosure, 2007	229
207.	Plan of the new Farragut enclosure, 2007	229
208.	Mount Ascutney from middle terrace of the flower garden, 2013	231
209.	Wooden balustrade on the upper terrace following repairs, 2013	232
210.	Zodiac head on the semi-circular bench, 2013	232
211.	Semi-circular Zodiac bench in the flower garden, 2013	233
212.	Decorative relief cap on the Pan Pool bench, 2013	233
213.	Reconstructed Pan Pool bench, 2013	233
214.	Adams Memorial, 2013	234
215.	Stables fence and gate from the Stables yard, 2013	235
216.	Layout and grading plan for visitor center site work, 2013	236

**DRAWINGS**

**INTRODUCTION**

1.	Park Overview Plan, 2013	13
2.	Aspet Existing Conditions Plan, 2013	15
3.	Aspet Period Plan, circa 1950	17

**CHAPTER 2. TREATMENT GUIDELINES**

4.	Aspet Treatment Overview Plan	209
----	-------------------------------	-----

**CHAPTER 3. TREATMENT RECOMMENDATIONS**

5.	Aspet Treatment Detail 1	211
6.	Aspet Treatment Detail 2, Option A	213
7.	Aspet Treatment Detail 2, Option B	215
8.	Aspet Treatment Detail 3, Option A	217
9.	Aspet Treatment Detail 3, Option B	219

**TABLES**

**CHAPTER 2. TREATMENT GUIDELINES**

1.	Summary of Treatment Tasks for the Main House Entry Area	38
2.	Summary of Treatment Tasks for the Little Studio Area	43
3.	Summary of Treatment Tasks for the Pan Pool and Grove Area	49
4.	Summary of Treatment Tasks for the Flower Garden Area	55
5.	Summary of Treatment Tasks for the Former Cutting Garden/Adams Memorial Area	68
6.	Summary of Treatment Tasks for the Bowling Green/Shaw Memorial Area	72
7.	Summary of Treatment Tasks for the Stables and Cutting Garden Area	74
8.	Summary of Treatment Tasks for the Caretaker’s Cottage and Garage Area	78
9.	Summary of Treatment Tasks for the New Gallery Complex Area	84
10.	Summary of Treatment Tasks for the Birch Allée Area	94
11.	Summary of Treatment Tasks for the Meadow and Woods Area	96
12.	Summary of Treatment Tasks for the Visitor Center and Faragut Enclosure Area	103
13.	Summary of Treatment Tasks for the South Side of Saint Gaudens Road Area	104

**CHAPTER 3. TREATMENT RECOMMENDATIONS**

14.	Alternative Species for Framing the Adams Memorial	146
15.	Summary of Treatment Tasks	204

## FOREWORD

*...there was hardly a week in all the time my father spent on this place during twenty-two years that he did not have something rebuilt or regraded to his intense enjoyment. – Homer Saint-Gaudens, 1913*

The ten-plus-acre grounds that surround Aspet, the home of sculptor Augustus Saint-Gaudens, are among the best studied and most complex cultural landscapes in New Hampshire. As Homer Saint-Gaudens, son of the sculptor, noted, his father was constantly improving his garden. This evolution is documented by a series of studies completed over the last twenty years. Now, under the pen of the Olmsted Center for Landscape Preservation, Saint-Gaudens National Historic Site has a roadmap for continuing to preserve and rehabilitate the historic grounds of Aspet for this and future generations.

This third volume of the *Cultural Landscape Report for Saint-Gaudens National Historic Site* charts two important treatment courses for the park's cultural landscape. First, it ensures that the character defining features of the landscape will be preserved for the enjoyment of future generations of visitors. Just as Saint-Gaudens sculpted brilliant works of art, he also sculpted the grounds of his hillside estate. Preserving the landscape in as substantially similar condition to what Saint-Gaudens envisioned is every bit as important as preserving his outstanding sculptural works. Second, it recognizes that the home of Saint-Gaudens is today a visitor attraction and national park, and that the landscape requires some adaptation to improve the park experience for all visitors. Ranging from handicap access to parking lot and pedestrian safety improvements, the treatment recommendations seek to strengthen our historic preservation mandate while leveraging opportunities to improve access and enjoyment for all visitors.

Spanning the tenures of three superintendents, this report has taken nearly a decade to scope, vet, review, and finalize. It has benefitted from the counsel of interested and caring members of the Cornish community, board members of the Saint-Gaudens Memorial, and park staff members. The ideas and comments of all who have given their time have greatly strengthened this document. It will serve as a valuable tool for park managers for many years to come.

Rick Kendall, Superintendent  
Saint-Gaudens National Historic Site



## ACKNOWLEDGMENTS

A good cultural landscape report is like a fine wine; it only gets better with age. This report is the product of an ongoing collaboration among park staff at Saint-Gaudens National Historic Site, the trustees of the Saint-Gaudens Memorial, and the Olmsted Center for Landscape Preservation.

At Saint-Gaudens National Historic Site, Rick Kendall, Superintendent; Stephen Walasewicz, Integrated Resources Program Manager; James Haaf, Gardener; and Mike Healy, Project Manager have provided project guidance, input, and oversight. In addition, Henry Duffy, Curator; Gregory Schwarz, Chief of Visitor Services; and former Superintendent BJ Dunn provided historic documentation and recommendations. Trustees of the Saint-Gaudens Memorial, including Charles Platt, Bill Noble, and Alan Saucier, participated in a preliminary treatment workshop at the park in the spring of 2006 and provided recommendations. Trustees Byron Bell, Caroline Storrs, Tom Putnam, Dan Scully, and Charles Platt participated in a second treatment workshop in October 2009. Additional participants included Heidi Jaarsma, Secretary of the Cornish Planning Board and Cheston Newbold, community liaison for the Saint-Gaudens Memorial and member of the Cornish Planning Board.

At the Olmsted Center, historical landscape architects Margie Coffin Brown, Christopher Beagan, and Jan Haenraets prepared the treatment recommendations. In addition, Lisa Nowak, John Hammond, and Joel Smith contributed to the report. Eliot Foulds participated in the treatment workshop and provided design recommendations. Student Conservation Association interns Maciej Konieczny and Matthew Morgan also assisted with mapping for the report. Laurie Matthews reviewed the draft report. Bob Page provided project oversight throughout.

This treatment volume builds upon the work initiated in the early 1990s by Nora Mitchell, Marion Pressley, and Cynthia Zaitzevsky, titled *Cultural Landscape Report for Saint-Gaudens National Historic Site, Phase III: Landscape Management Options*.





**Figure 1. Little Studio and west meadow from the upper terrace. View looking northwest, 2013 (OCLP).**

## INTRODUCTION

Cultural landscape reports (CLR) are the primary document used by the National Park Service to guide the treatment and management of cultural landscapes. This third volume of the *Cultural Landscape Report for Aspet* provides guidance and recommendations for the short and long-term management of the historic core of Saint-Gaudens National Historic Site based on the objective of preserving the landscape characteristics and features that help convey its historical significance as a National Historic Landmark. The treatment framework addresses changes to the physical appearance of the landscape, with the goal of enhancing the historic character of a property in the context of contemporary park operations. For Aspet, treatment guidelines are needed to address the issues associated with a maturing landscape, including overgrown hedges, viewshed management, visitor circulation and universal accessibility, educational and interpretive objectives, and maintenance requirements.

### PROJECT SETTING

Perched on Dingleton Hill above the Connecticut River in Cornish, New Hampshire, Saint-Gaudens National Historic Site preserves the home, studios, works, and gardens of Augustus Saint-Gaudens (1848–1907), one of the foremost American sculptors of the late nineteenth and early twentieth centuries (Figure 2). The site is comprised of buildings, structures, and gardens that are intertwined to reflect the artistry of Saint-Gaudens and other Cornish Colony artists. Saint-Gaudens rented the property beginning in 1885, and then purchased it in 1891. He subsequently modified the main house by adding a wide piazza to capture the majestic views of the surrounding landscape, including the distant Mount Ascutney across the Connecticut River in Vermont. He transformed a vernacular barn into a studio and added a pergola clad with vines. He also built other studios, which were subsequently lost in two major fires. Surrounding the home and studios, Saint-Gaudens laid out terraces and garden rooms, walled by hedges and ornamented with sculptures. Within these rooms small fountains still echo the sounds of the nearby Blow-Me-Up Brook, and a well-tended flower garden is laid out in the center of the property.

Now over one hundred years since the death of Augustus Saint-Gaudens, the property still retains a high level of historical integrity for its association with Saint-Gaudens and the Cornish Colony. The property reflects the long term

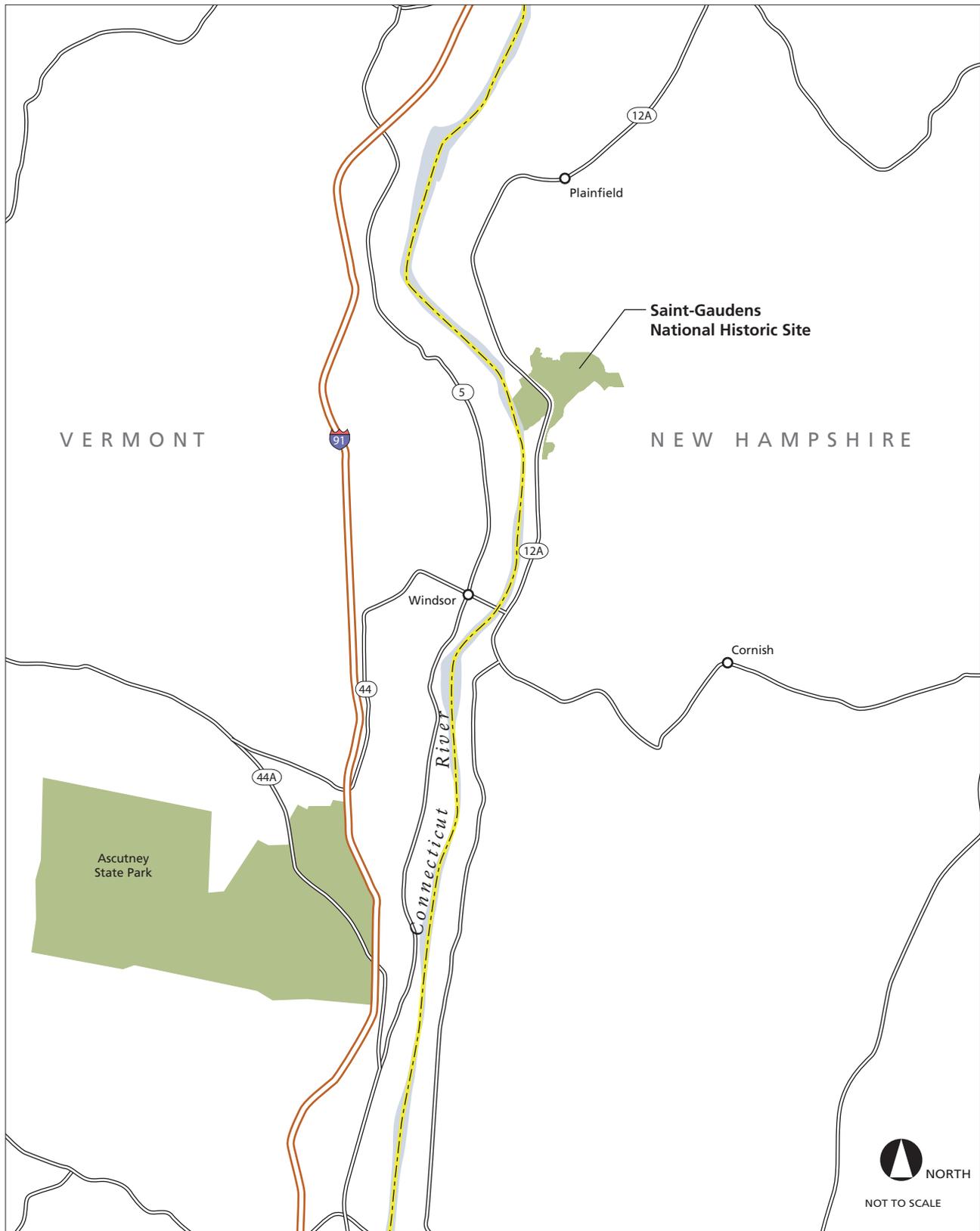


Figure 2. Saint-Gaudens National Historic Site is located in Cornish, New Hampshire, immediately to the east of the Connecticut River and the Vermont state line, 2013 (OCLP).

commitment to stewardship, first by Augusta Saint-Gaudens (1848–1926), and followed by the Saint-Gaudens Memorial and the National Park Service. The specimen trees, garden rooms, hedges, walkways, small orchard, open meadow, pools, planters, and statuary installed on the property by Saint-Gaudens remain intact for future generations to enjoy. The park encompasses 190.75 acres in Sullivan County on the north portion of Dingleton Hill. This report focuses on the 101.65-acre area associated with Aspet (Drawings 1 and 2). The study area does not include the 40-acre Blow-Me-Down Mill property, the 6.5-acre Saint-Gaudens Farm property, or the 42.6-acre Blow-Me-Down Farm property.

## **PROJECT SCOPE AND METHODOLOGY**

Two volumes of the *Cultural Landscape Report for Aspet* precede this document, Volume I: Site History and Volume II: Recent History, Existing Conditions, and Analysis. The first volume was authored by Marion Pressley and Cynthia Zaitzevsky and published in 1993 by the National Park Service Cultural Landscape Program. Volume I addresses the history of the landscape as it evolved during its ownership by Augustus Saint-Gaudens from 1885 until 1907, by his wife Augusta until 1926, by the Saint-Gaudens Memorial until 1965, and through National Park Service ownership until 1992. The Olmsted Center completed the second volume in 2009. Volume II expands upon a previous draft context study and analysis prepared by Marion Pressley and Cynthia Zaitzevsky in 1994, describes major changes to Aspet between 1992 and 2009, provides an overview of the property’s historic significance according to National Register of Historic Places criteria, and evaluates the integrity of landscape characteristics and features that contribute to its significance. Since publication of Volume II, National Register documentation was updated in 2012.

This third volume provides treatment guidelines for the stewardship of cultural landscapes as outlined in the *National Park Service Cultural Resource Management Guideline* (1997) and the *Secretary of the Interior’s Standards for the Treatment of Historic Properties* (1996). The treatment framework incorporates a study drafted in 1995 by Marion Pressley and Cynthia Zaitzevsky entitled, *Cultural Landscape Report, Saint-Gaudens National Historic Site, Phase III: Landscape Management Options*. The authors recommended preservation as the primary treatment because of the overall good condition, historical integrity, and number of extant features. The site’s 1996 *General Management Plan* likewise articulates a preservation philosophy for the landscape, as well as artwork, buildings, and structures. The treatment approach presented in this document revisits the recommendations compiled by Pressley and Zaitzevsky in 1995 and the action plan outlined in the *General Management Plan*, while also elaborating in greater

detail to address principles, guidelines, and specific recommendations for the long-term management of the historic landscape. Specifically, the report addresses the following objectives:

- Review treatment alternatives and direction provided by the *General Management Plan*
- Consolidate relevant information from existing planning documents and input from park staff, trustees, and interested parties to develop a preferred treatment approach, identify issues, and alternative solutions
- Present guiding treatment principles for the overall landscape, guidelines for areas within the landscape, and specific treatment recommendations to be implemented over the next ten to fifteen years
- Provide documentation to support park consultation responsibilities under Section 106 of the National Historic Preservation Act

Several other resource management documents have been recently completed or are in progress, including the *Archeological Overview and Assessment of the Saint-Gaudens National Historic Site* (2006), historic structures reports for several buildings on the property, and cultural landscape reports and cultural landscape inventories for the Blow-Me-Down Mill, Blow-Me-Down Farm, and the Saint-Gaudens Farm. In collaboration with the State University of New York College of Environmental Science and Forestry, the Olmsted Center has also prepared a *Hedge Management Plan for Saint-Gaudens National Historic Site* (2008) that focuses on the appropriate maintenance, renovation, and replacement strategies to preserve and enhance the character of the evergreen hedges in the historic core of the property. This CLR, in combination with these other resource management references, will aid in making sustainable and justifiable decisions about how to best preserve the exceptional cultural landscape resources of the park.

## **SITE HISTORY OVERVIEW**

The history of Aspet is detailed in the *Cultural Landscape Report for Saint-Gaudens National Historic Site, Volume I: Site History and Existing Conditions* published in 1993. A summary follows.

Born in Dublin, Ireland and raised in New York City, Augustus Saint-Gaudens first summered in Cornish in 1885, an opportunity afforded by his friend and lawyer, Charles Cotesworth Beaman, Jr. who had purchased the property a year earlier. Known as Huggin's Folly, or Blow-Me-Up, the property was adjacent to Beaman's spacious Blow-Me-Down Farm at the base of the hill along the fertile plain of the Connecticut River. Saint-Gaudens moved into the circa 1817 Federal-style brick house on the west facing slope of Dingleton Hill with his wife, Augusta, and five

year-old son, Homer. Saint-Gaudens set up a temporary studio in the adjacent hay barn and returned for the next six summers, making minor improvements before purchasing the property from Beaman in 1891.<sup>1</sup>

Saint-Gaudens renamed the property “Aspet” after the town in southern France where his father was born. Upon acquisition, Saint-Gaudens made major changes to the house and hay barn/studio by adding architectural elements and classical motifs to masque the austere Federal house and vernacular outbuildings. He sculpted the landscape as well, creating a terrace to surround the house and a series of terraced gardens and brick walks. He added trees, hedges, and flower beds to accentuate the classical design and tie together the house, studio buildings, and garden spaces. His embellishments were a continual work in progress—his son Homer later recalled, “there was hardly a week. . .that he did not have something rebuilt or regraded to his intense enjoyment.”<sup>2</sup>

Many other artists followed Saint-Gaudens to Cornish. Encouraged and often assisted financially by Beaman, some eighty artists including other sculptors, painters, designers, writers, composers, musicians, and dramatists rented or purchased homes in Cornish and contributed to the thriving summer community that soon became known as the Cornish Colony. Characterized as a community without excessive symbols of luxury, the colony was described in the early 1900s as an atmosphere “of culture and hard work” by a New York journalist. The hazy purple outline of Mount Ascutney was a dominant feature in the landscape; and like Saint-Gaudens, most artists selected homes with views of the 3,320-foot Vermont peak and adjacent hills. Similarly, most artists modified the buildings and landscape on their respective properties to frame views of Mount Ascutney.<sup>3</sup>

In 1900, Saint-Gaudens was diagnosed with intestinal cancer. While he continued his work, he also sought to improve his health. Making Cornish a year round home that same year, the Saint-Gaudenses embraced country life, as reflected in family photographs of Homer riding a horse and with his pet goat, Seasick. They kept chickens and had a vegetable garden, and in 1904 purchased a 1.54-acre parcel on the south side of Saint Gaudens Road, now known as the Saint-Gaudens Farm. Saint-Gaudens and his assistants constructed a plunge pool beside the Little Studio and a swimming pool above a dam in Blow-Me-Up Brook. They also laid out a five-hole, nine-tee golf course throughout the property. Winter activities included ice skating on Blow-Me-Down Mill Pond and sledding on an enormous a toboggan run constructed in the meadow beyond the studios.<sup>4</sup>

Despite his failing health, Saint-Gaudens continued to modify his gardens. A detailed survey by French and Bryant in 1903 captured the existing conditions of the property and also served as a catalyst for further improvements. By the fall of 1903 most features that define the character of the landscape were in place, including the house terrace and balustrades, Little Studio pergola and vines with the long flower bed on the south side, hedged garden spaces, terraced

flower garden, pan pool and birch grove with the associated bench, and several distinctive trees, including the honeylocust in front of the house and over a dozen Lombardy poplars.<sup>5</sup>

A memorable event in the colony was “The Masque of the Gold Bowl,” produced in 1905 by Cornish residents to honor Saint-Gaudens. Staged in the west meadow in front of a temporary temple, the event included more than seventy participants who performed a play written for the event by Louis Shipman, husband of the future landscape architect Ellen Shipman and performed with music by members of the Boston Symphony Orchestra.

Augustus Saint-Gaudens died two years later on August 3, 1907. After his death, Augusta commissioned William M. Kendall of the McKim, Mead and White to prepare plans for a permanent temple. Made of Vermont marble, the temple was installed in 1914 and includes a memorial altar in which the ashes of Saint-Gaudens and members of his family are interred.<sup>6</sup>

The temple was representative of a broader effort by Augusta Saint-Gaudens to memorialize her husband’s work. In 1919, after an unsuccessful attempt to persuade the State of New Hampshire make the site a state memorial, she 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 buildings and 22 acres of land to the corporation, while retaining lifetime use of the main house. Though some minor alterations took place within the landscape, she preserved the buildings and grounds largely as they were when her husband died. Her efforts were successful—visitors toured the property and the house, studios, and gardens were featured in numerous periodicals and books. A writer in 1915 described the Studio of the Caryatids: “. . . here may be read the whole lesson of Aspet: a sincere, beautiful, harmonious expression of an artistic family’s needs and aspirations, concerns and convictions, in a life that has room both for chickens and caryatids.” The charm of the property was also captured by Homer’s wife, Carlota, in a bird’s eye sketch that was published in 1927.

In 1910 Augusta purchased the adjacent Johnson Farm up the road, which included a farm house and 152 acres. By 1911 she owned three cars, and in about 1917, she added a caretaker’ cottage and two-car garage to the east of the Stables. By April 1917 (or earlier) she had hired a chauffeur. The two new buildings plus the farm house and large barn with multiple carriage bays across the street provided housing and garage space for her staff and vehicles. When Augusta died on July 27, 1926 at the age of 78, the Saint-Gaudens Memorial was well established and able to manage the property as an attraction for visitors and a memorial to the sculptor. The core of the property remained relatively unchanged, and the two buildings added by Augusta were well concealed behind a pre-existing hedge that was extended further east.

Visitation to the site grew throughout the late 1920s as visitors came to admire the gardens and the works of Saint-Gaudens. Ellen Shipman, a Trustee of the Saint-Gaudens Memorial and practicing landscape architect, redesigned the garden in 1928 and 1929, and again in the 1940s. The remaking of the garden during this period involved removing the central flower beds on the lower terrace to create a space for a grass panel and realigning and extending the two side flower beds on the middle terrace.

During World War II, several of the pine hedges were no longer maintained and matured as trees. There were further modifications to reduce the garden beds. A redesign by Shipman in circa 1941 reduced the number of beds in the center of the middle terrace. The Trustees incrementally moved the larger sculptures out-of-doors and into the garden rooms and made minor alterations to the circulation. When the Studio of the Caryatids burned in 1944, Trustee member and architect John Worthington Ames, Sr. designed the New Gallery complex in 1946, which was built by 1948. The complex included indoor and outdoor spaces for displaying works by Saint-Gaudens including Amor Caritas, Farragut Base, and Lincoln Bust. The same year a plaster of the Seated Lincoln Statue was placed in the former cutting garden. Shortly thereafter, a double row of birches was planted to connect the New Gallery complex with the Little Studio. Originally envisioned to lead to the Temple, the allée terminated to the north of the Little Studio. A series of photographs taken in 1946 and in the early 1950s, and an article from 1948 capture the appearance of the landscape at this time.<sup>7</sup>

By 1950, the Trustees had accomplished many of their physical improvements (Drawing 3). Thereafter, changes were relatively minor. By the early 1950s the north beds on the upper terrace of the flower garden were eliminated. Roses added by Augusta Saint-Gaudens in the 1910s along both sides of the entry walk, were removed by the 1950s.<sup>8</sup> Roses were also planted by the entrance sign on Saint Gaudens Road near the horseshoe hedge. These declined and were also removed by the early 1950s.<sup>9</sup> One major addition in the late 1950s was the addition of the Shaw Memorial to the bowling green space.

In 1962, the site was listed as nationally significant and recommended for inclusion in the National Park System. In August 1964, President Lyndon Johnson signed the legislation authorizing the Secretary of the Interior to acquire the property as a gift from the Trustees of the Saint-Gaudens Memorial. The Park Service took possession of the site in the fall of 1965. In the same year, the site was documented through the Historic American Buildings Survey.<sup>10</sup>

## **LANDSCAPE SIGNIFICANCE AND INTEGRITY OVERVIEW**

### **NATIONAL REGISTER DOCUMENTATION**

National Register of Historic Places documentation for Saint-Gaudens National Historic Site Historic District defines the period of significance for the Saint-Gaudens National Historic Site Historic District as 1884 to 1950, inclusive of Augustus Saint-Gaudens occupation of Aspet from 1885 to 1907. Following Saint-Gaudens death, the physical improvements associated with Augusta Saint-Gaudens' and the Saint-Gaudens Memorial's commemoration efforts through 1950 also contribute to the historical significance of the site. Aspet's contributing resources include nine buildings, fifteen structures, nine objects, and three sites with fifteen historic associated features. Non-contributing resources include three buildings, one structure, and eight objects. Aspet's designed landscape is documented as an Italian Renaissance Revival style, with later classical, Italian garden improvements in the same mode (see Drawing 3). Based on the National Register of Historic Places criteria, the areas of significance include:

### **ART, AUGUSTUS SAINT-GAUDENS (CRITERION B)**

The site is nationally significant as the home and studios of one of the most influential sculptors of the late 1800s and early 1900s, Augustus Saint-Gaudens. It was at Aspet that Saint-Gaudens created some of his most notable works, including the "Standing Lincoln," the Adams Memorial, and the Sherman equestrian statue. Saint-Gaudens National Historic Site was the first national park dedicated to a visual artist. The period of significance for this context is 1885 to 1907.

### **ART, CORNISH ART COLONY (CRITERION A)**

Aspet is nationally significant as a component of the Cornish Art Colony. In contrast to other American art colonies that developed around the location of particular art school, the Cornish Art Colony emerged informally as the result of societal connections between members. The properties occupied by Augustus Saint-Gaudens and Charles C. Beaman formed the nexus of the colony. Their elaborately developed properties served as gathering spaces for colony events and impromptu socialization. Beaman facilitated the growth of the colony by providing adjacent properties for rent or purchase.<sup>11</sup> The period of significance for this context is 1885 to 1950.

**CONSERVATION, SAINT-GAUDENS MEMORIAL (CRITERION A)**

The creation of a memorial at Aspet is significant at the state level as an example of early commemoration of notable artistic and literary figures during the late 1800s and early 1900s. Augusta Saint-Gaudens occasionally opened the grounds to visitors shortly after Augustus' death. Later, in 1919, she created the Saint-Gaudens Memorial with her son and a small group of private citizens, including a number of Cornish Colonists. The creation of such an organization coincides with the memorialization of other artistic and literary figures in the northeast, including Louisa May Alcott and Henry Wadsworth Longfellow. The Saint-Gaudens Memorial continued after Augusta and Homer Saint-Gaudens' deaths and managed the site to educate visitors about Augustus Saint-Gaudens and American sculpture, and made landscape and infrastructure improvements. The period of significance for this context is 1907 to 1950, representing the time from Augustus' death to the accomplishment of several major objectives of the Saint-Gaudens Memorial, including the establishment of a frequently visited memorial with a collection of galleries, sculptures, and gardens in keeping with the character of Aspet during Augustus Saint-Gaudens' lifetime.

**LANDSCAPE ARCHITECTURE (CRITERION C)**

Aspet is locally significant in the area of landscape architecture. Augustus Saint-Gaudens exercised his creative talents outside of the studio as well as within, creating a classically influenced landscape surrounding his home. As a master of outdoor sculpture, he also sculpted the landscape itself, thereby transforming an open hillside and simple outbuildings into a series of studios, terraces, and garden rooms. He worked with forms and designs inspired by Italian gardens that were popular at the turn of the twentieth century. His gardens included tall hedged rooms, axial relationships, forced perspectives, symmetrical elements, garden statuary and seasonal flowers—sharing similarities with other classical gardens created by his fellow Cornish Colonists, most notably Charles Platt. Yet, the gardens differed from some local examples in their loose formality that departed from strict Italian models. The landscape was refined after his death, during the Memorial period, by noted American landscape architect Ellen Biddle Shipman. Shipman redesigned the terraced flower garden, making changes to the bed layout but retaining Saint-Gaudens' overall design intent. The period of significance for this context spans 1885 to 1907 for Augustus Saint-Gaudens' design of the landscape and extends to 1950 to encompass the changes made by Ellen Shipman and the Saint-Gaudens Memorial.

### **ARCHITECTURE (CRITERION C)**

Aspet is locally significant for its architecture. Several buildings on the site, including the Aspet Main House, Little Studio, and the New Gallery complex, are architecturally distinctive, with high artistic value. The Aspet Main House and Little Studio are distinguished by Classical Revival architectural features that demonstrate Saint-Gaudens overall vision for his estate. The New Studio, Picture Gallery and Atrium, built under the auspices of the Saint-Gaudens Memorial, continued the design paradigm established for the site by Saint-Gaudens. In addition, the Caretaker's Cottage and Garage are significant as intact examples of early twentieth-century prefabricated architecture. Both buildings were constructed in 1917 from kits offered by Aladdin Homes. The period for this context is 1885 to 1948, from the first year the Saint-Gaudens summered at Aspet to the construction of the New Gallery complex.

### **ARCHEOLOGY (CRITERION D)**

Aspet is nationally significant in the area of archeology for the information that excavations in the area of the Studio of the Caryatids have yielded relative to Saint-Gaudens work. Other archeological sites are documented at Aspet, but their significance remains unevaluated.

### **EVALUATION OF LANDSCAPE INTEGRITY**

Today, the Aspet landscape retains a high level of historical integrity for its association with Augustus Saint-Gaudens, the Cornish Colony, and the Saint-Gaudens Memorial. Most of the trees, shrubs, hedges, and vines that predate 1950 are still maturing. Written material, photographs, and maps provide excellent documentation of the property. Recommended treatment actions seek to perpetuate the high level of integrity, as evidenced in the location, setting, association, design, materials, workmanship, and feeling of the property.

### **TREATMENT OVERVIEW**

The treatment framework, guidelines, and recommendations are presented in three chapters: 1.) An overview of the treatment approach and philosophy based on relevant legislation, policies, and park planning; 2.) Guidelines for treatment and specific guidance for character areas within the property; 3.) Detailed treatment recommendations to guide the long term management and preservation of the Aspet landscape.

The recommended treatment approach for the historic core of Aspet is preservation. Preservation seeks to perpetuate the historic landscape as it appeared in the middle of the twentieth century, circa 1950. By this time, vegetation installed by Augustus Saint-Gaudens—in the late 1800s and early 1900s to create garden rooms—was mature. By mid-century, the landscape also reflected the memorialization efforts of Augusta Saint-Gaudens and the Saint-Gaudens Memorial. Preservation is a feasible treatment approach for the historic core of Aspet because this portion of the property retains a high level of historical integrity to the period of significance.

Outside of the historic core, in peripheral areas, including the visitor center area and to the south of Saint Gaudens Road, the recommended treatment approach is rehabilitation. Rehabilitation permits repair and replacement of deteriorated and missing features, while simultaneously accommodating alternations and additions necessary to facilitate contemporary use. Accordingly, the rehabilitation of peripheral areas seeks to retain this historic character of the property, while enhancing visitor safety and comfort, and creating additional opportunities for educational outreach in the spirit of the “living memorial.”

Guidelines for management extend from the treatment philosophy and embrace the key elements that convey the design intent and feeling of the property. Guidelines include preserving the design, workmanship, and materials associated with Augustus Saint-Gaudens and other Cornish Colony artists; preserving the site as a living memorial; preserving the setting that inspired Saint-Gaudens, including the circulation corridors, viewsheds, and associated natural systems; and preserving the spatial organization of areas within Aspet.

Key treatment tasks for the preservation of the Aspet landscape include improving the safety of visitor, vehicle, bus, RV, and delivery truck circulation, creating universal access to the Picture Gallery, and delineation of accessible parking spaces near the visitor center. The plan also articulates a holistic approach for managing mature vegetation by considering the original design intent and the cohesion of group compositions including the hedges, birch grove, birch allée, apple tree plantings, shrub clusters, vines, and garden beds. Within each landscape character area, detailed recommendations are included regarding the statuary, site furnishings, and related small scale features—many of which are carefully placed to enhance axial relationships or frame walks, doorways, or views. Treatment also includes preservation of the southwest and western views of Mount Ascutney, Hunt Hill, and Juniper Hill. During the historic period, Saint-Gaudens created outdoor spaces to take advantage of these views. Subsequent reforestation has diminished the open prospect. Long-term management recommendations seek to preserve the distant views by selective clearing while minimizing the number of tree removals and slope erosion.

**ENDNOTES**

1 Volume I of the Cultural Landscape Report for Aspet used the same nomenclature for the property and home. Marion Pressley, and Cynthia Zaitzevsky, *Cultural Landscape Report for Saint-Gaudens National Historic Site, Volume I, Site History and Existing Conditions*, National Park Service, North Atlantic Region, Division of Cultural Resources Management, Cultural Landscapes Program, Olmsted Center for Landscape Preservation, 1993, 7–10.

2 Pressley and Zaitzevsky, CLR, Vol. I, 35, 43.

3 John H. Dryfhout, “The Cornish Colony.” *A Circle of Friends: Art Colonies of Cornish and Dublin*. University of New Hampshire: University Art Galleries, 1985, 40–44, and CLR, Vol. I, 7, 32.

4 Pressley and Zaitzevsky, CLR, Vol. I, 35, 27–31

5 Ibid., 28–32.

6 Ibid., 66–74, 98–104.

7 Ibid., 138–42, 253.

8 Ibid, 88.

9 Ibid., 139, 255.

10 Ibid., 155.

11 PAL, “National Register of Historic Places Registration Form for Saint-Gaudens National Historic Site Historic District,” June 2012, 42.

# Cultural Landscape Report

## Aspet

Saint-Gaudens National  
Historic Site  
Cornish, New Hampshire

## Park Overview Plan, 2013



National Park Service  
Olmsted Center for Landscape Preservation  
[www.nps.gov/oclp](http://www.nps.gov/oclp)

### SOURCES

1. Field notes, OCLP, 2012
2. Aerial photograph, 2004

### DRAWN BY

John Hammond & Christopher Beagan, OCLP, 2013  
AutoCAD Map 3D, Adobe Photoshop and Illustrator CS3

### LEGEND

- Park boundary
- Blow-Me-Down Mill and Saint-Gaudens Farm parcel boundaries
- Tree canopy
- Evergreen hedges
- Wetland
- Meadow, lawn, or scrub
- Water
- Building
- Bituminous concrete road

### NOTES

1. All features shown in approximate scale and location.
2. All grades are approximate.



Drawing 1





# Cultural Landscape Report

## Aspet

Saint-Gaudens National  
Historic Site  
Cornish, New Hampshire

### Existing Conditions Plan, 2013



National Park Service  
Olmsted Center for Landscape Preservation  
www.nps.gov/oclp

#### SOURCES

1. Field notes, OCLP, 2012
2. Aerial photograph, 2004
3. Cultural Landscape Report, Volume I (1993)

#### DRAWN BY

John Hammond & Christopher Beagan, OCLP, 2013  
AutoCAD Map 3D, Adobe Photoshop and Illustrator CS3

#### LEGEND

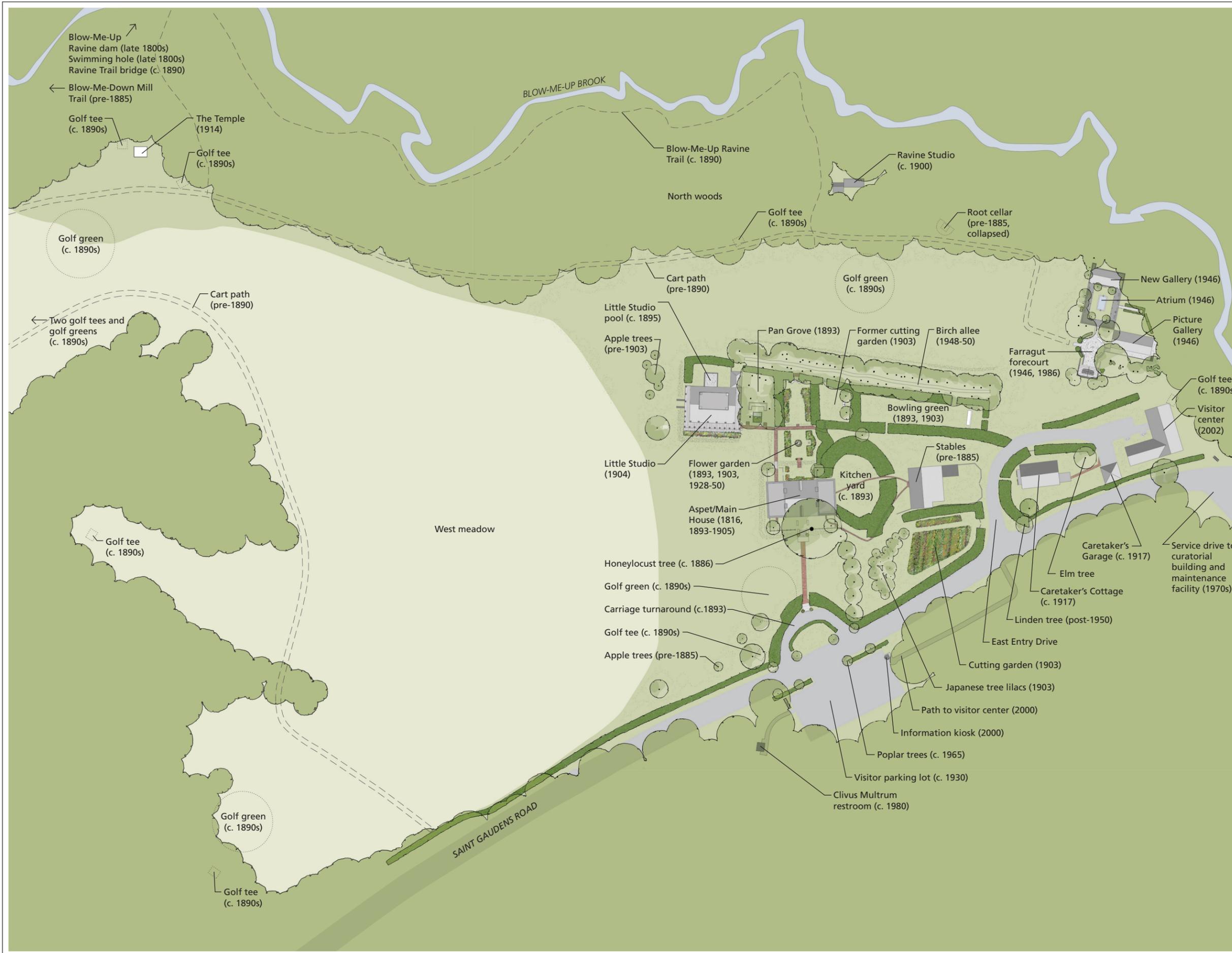
- Tree canopy
- Evergreen hedge
- Mown lawn
- Meadow or scrub
- Flower garden
- Water
- Building
- Bituminous concrete
- Crushed stone/stonedust
- Brick

#### NOTES

1. All features shown in approximate scale and location.
2. All grades are approximate.



Drawing 2





# Cultural Landscape Report

## Aspet

Saint-Gaudens National  
Historic Site  
Cornish, New Hampshire

## Period Plan, circa 1950



National Park Service  
Olmsted Center for Landscape Preservation  
[www.nps.gov/oclp](http://www.nps.gov/oclp)

### SOURCES

1. Field notes, OCLP, 2012
2. Aerial photograph, 2004
3. Cultural Landscape Report, Volume I (1993)

### DRAWN BY

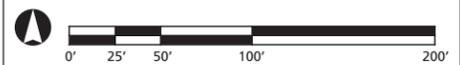
John Hammond & Christopher Beagan, OCLP, 2013  
AutoCAD Map 3D, Adobe Photoshop and Illustrator CS3

### LEGEND

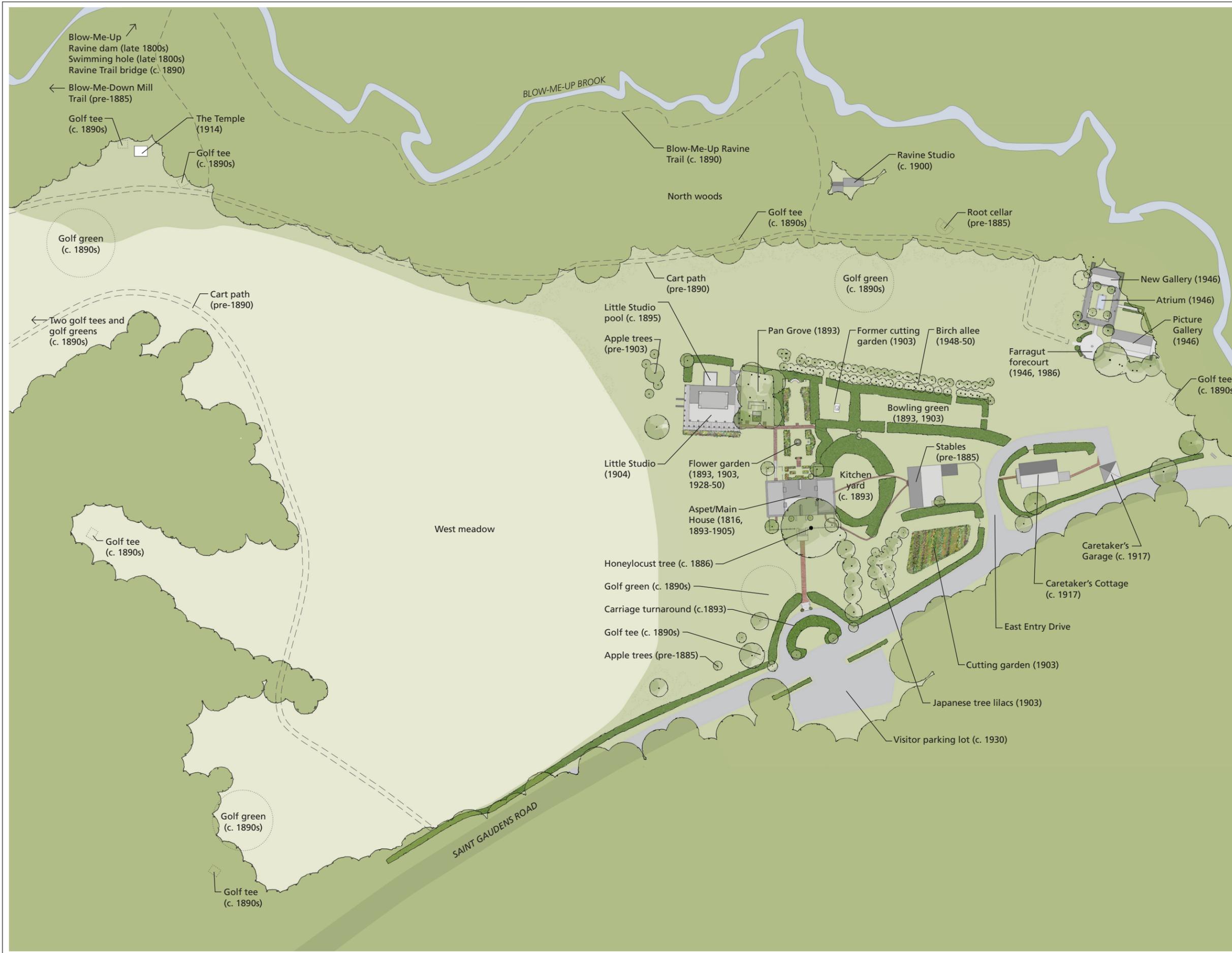
- Tree canopy
- Evergreen hedge
- Mown lawn
- Meadow or scrub
- Flower garden
- Water
- Building
- Bituminous concrete
- Crushed stone/stonedust
- Brick

### NOTES

1. All features shown in approximate scale and location.
2. All grades are approximate.



Drawing 3







**Figure 3. Aspet from the flower garden. View looking south, 2009 (OCLP).**

## CHAPTER 1. TREATMENT FRAMEWORK

Visioning and planning for the future of Aspet has been an active process for over one hundred years. Shortly after Augustus Saint-Gaudens died in 1907, his wife, Augusta, began planning for the preservation of Aspet, including the house, studios, and gardens, as a memorial to her husband’s work and life. She founded the Augustus Saint-Gaudens Memorial in 1919 to carry forth her vision and adapted certain aspects of the property to accommodate museum functions and visitor services. When Augusta died in 1926, the Saint-Gaudens Memorial Trustees continued her preservation efforts, while also placing additional works by Augustus Saint-Gaudens on display in the landscape and in the New Gallery complex. By 1950, the Trustees, who included notable landscape architect Ellen Shipman, had achieved the majority of their physical improvement goals including: placement of several of the works of Augustus Saint-Gaudens in the landscape; replacement of hedges; simplification of the terrace garden; and installation of the New Gallery (originally referred to as the Sculpture Gallery), Atrium, Picture Gallery, Farragut base, and birch allée.

Federal recognition of the significance of the Saint-Gaudens property began in 1962 with its designation as a National Historic Landmark. Efforts to achieve federal protection for the property culminated in August 1964 when President Lyndon Johnson signed legislation authorizing the establishment of a National Historic Site. The Saint-Gaudens Memorial donated the property to the National Park Service in 1965.

This chapter describes the treatment framework for the Aspet landscape based on applicable policies, standards, and regulations in order to establish an overall treatment philosophy for perpetuating the historic character of the landscape. The chapter prescribes a treatment reference date, treatment approach, and identifies key issues related to the management of the landscape.

### RELATIONSHIP TO EXISTING PLANNING DOCUMENTS

#### PARK ESTABLISHMENT AND MISSION

As a unit of the national park system, treatment of the Saint-Gaudens National Historic Site is guided by the mission of the National Park Service, stated in the *Organic Act of 1916*, “. . .to conserve the scenery and the natural and historic objects and the wild life therein and to provide for the enjoyment of the same in

such manner and by such means as will leave them unimpaired for the enjoyment of future generations.” The application of this mission is defined in *National Park Service Management Policies* (2001), which calls for the Park Service to “. . . provide for the long-term preservation of, public access to, and appreciation of, the features, materials, and qualities contributing to the significance of cultural resources” (Section 5.3.5). These policies are based on the *Secretary of the Interior’s Standards for the Treatment of Historic Properties* and are further articulated in the *National Park Service Cultural Resource Management Guideline* (NPS-28).

Of relevance to the Saint-Gaudens landscape, NPS-28 provides guidance on management of biotic systems, including plant and animal communities associated with human settlement and use. NPS-28 calls for the management of cultivated vegetation, including specimen trees, hedges, and orchards to ensure health and vigor, and, if appropriate, to provide for propagation of the next generation, especially for rare or unavailable plants. Exotic plant species, which are often part of cultural landscapes, should be monitored and controlled to avoid spreading and disrupting adjacent natural plant communities. In addition to biotic systems, NPS-28 states that historic circulation features are rehabilitated to accommodate health and safety codes, such as the Americans with Disabilities Act, but in ways that minimize impacts to historic character.

The park’s mission, as articulated in the enabling legislation and further refined in subsequent strategic plans, is to:

- Preserve, protect, and interpret cultural and natural resources historically associated with Augustus Saint-Gaudens (1848–1907) and to promote the arts through events in the spirit of those conducted by Augustus Saint-Gaudens.
- Preserve in public ownership historically significant properties associated with the life and cultural achievements of Augustus Saint-Gaudens.
- Serve as a living memorial through the presentation of art exhibitions and festivals and other appropriate events that are traditional to the site.

The significance of the site is most evident in the home, studios, designed landscape, and extensive collection of the works of Saint-Gaudens. The site’s significance is further enhanced by the retention of the rural character of the surrounding countryside that attracted and inspired Saint-Gaudens and the Cornish Colony artists.

The enabling legislation stated that the property was to be a living memorial and that the Saint-Gaudens Memorial was to be both a cooperator and advisor for the property, though its advisory capacity was removed by the Federal Advisory Committee Act of 1973.

In order that the Saint-Gaudens National Historic Site may achieve more effectively its purpose as a living memorial, the Secretary of the Interior is authorized to cooperate with the Saint-Gaudens Memorial, the American Academy of Arts and Letters, and other organizations and groups in the presentation of art expositions and festivals and other appropriate events that are traditional to the site.<sup>1</sup>

Shortly after Aspet was donated to the National Park Service, a master plan was prepared in 1965, but never approved. The following year, the property was listed on the National Register of Historic Places. In 1973 the National Park Service completed a master plan for the property to describe the interpretive concept and provide long-range development plans. Two years later, the park developed an interpretive prospectus that outlines the objectives for educating park visitors about the life of Saint-Gaudens, his relationship to America's cultural heritage, the role of Aspet in the Cornish community, the creative processes for sculpture, and a continuing outreach program on artistic, historical, and natural bases. In 1976, Public Law 94-578 amended the park's enabling legislation to increase the authorized boundary of the park. The official documentation for the National Register listing was accepted in 1985.

#### **GENERAL MANAGEMENT PLAN**

In 1996, the park issued a *General Management Plan*, an update of the 1973 master plan, with a preferred alternative to pursue a two-phased approach for the protection and preservation of existing resources and expansion of visitor services and educational opportunities using on-site and off-site improvements. The preferred alternative includes a continuing emphasis on the preservation of historic resources, which is an approach common to all alternatives.<sup>2</sup>

With a preservation approach however, the *General Management Plan* indicated three complicating factors for the landscape: the need to accommodate visitors and interpretation, the need to provide administrative and maintenance facilities, and the "living memorial" concept outlined in the park's enabling legislation. To accommodate these factors, a rehabilitation zone was established at the southeast corner of the property around a 1960s temporary maintenance facility. To address immediate site management needs, the facility was rebuilt as a Visitor Center in 2002–2003.

The first phase of the preferred alternative, which is mostly complete, focused on rehabilitating and modestly expanding existing structures to address site needs, while minimizing new construction and its associated impacts on the historic landscape.<sup>3</sup> The second phase, which is still in progress, outlines a long range vision that provides for possible site growth onto the adjacent properties, providing additional interpretive potential and upgraded administrative facilities in existing structures. Key elements of the *General Management Plan* relate to

the acquisition of four parcels for development purposes and protection the surrounding viewshed from adverse development: 1) the Heim or Covell property, also known as Saint-Gaudens Farm; 2) the MacLeay property, also known as Beaman's Blow-Me-Down Farm across 12A; 3) the Bulkeley property on the south of Saint Gaudens Road; and 4) the Brown property to the north of Blow-Me-Down Pond. Specific Phase I objectives in the *General Management Plan* that relate to the landscape are listed below with a brief summary of the current status.

- Build an addition on the Picture Gallery for expanded exhibition space. *Status: This objective has not been carried out because of the complexity of adding a building within the historical core of the property.*
- Modify the existing maintenance building for temporary exhibits of Memorial. *Status: Rather than becoming an exhibit space, the 1967 maintenance building was converted to a Visitor Center with restrooms, a gift shop, video and meeting room, and the park's library. Planning began in 1997, construction in 2002, and dedication of the completed building took place in 2003.*
- Add hedges or landscape elements to separate the new studio area from art works and historic resources of Augustus Saint-Gaudens. *Status: This issue will be addressed in greater detail in this treatment plan.*
- Modify the Farragut statue enclosure to improve viewing and to protect the statue. *Status: The condition of the Farragut base was stabilized in 2008 by improving the air circulation and lighting within a new enclosure. The condition of the base will continue to be monitored and may require further stabilization.*
- Recast plaster Shaw Memorial and display the bronze in the bowling green, removing the current enclosure. *Status: The recast Shaw Memorial was set on a new base in the bowling green in 1997. The plaster is now on display at the National Gallery in Washington, DC.*
- Install irrigation system. *Status: An irrigation system has not been installed.*
- Construct visitor contact station in the visitor lot. *Status: In 1992, a visitor contact station/information kiosk was installed in the parking lot. In 2000, a trail from the station to the Visitor Center was added. The station is staffed during the open season. Here, visitors pay the park entrance fee and obtain directions.*
- Small expansion and reconfiguration of visitor lot. *Status: The park expanded the parking lot in 2011.*
- Construct new collections storage building. *Status: The existing collections storage building was upgraded in 2001 to include HVAC, restrooms, office space, and upgraded collection storage rooms.*

- Construct new maintenance facility south of Saint Gaudens Road. *Status: Construction drawings for the facility were finalized in 1997, and the building was completed in 1998.*

Specific objectives of Phase 2 of the *General Management Plan* (1996) include:

- Remove visitor contact station built in phase 1. *Status: The current plan is to retain the visitor contact station in the parking lot because visitors need orientation upon arrival.*
- Remove Clivus Multrum restrooms. *Status: The current plan is to upgrade the 1980s Clivus Multrum restrooms to accommodate visitors for whom the walk to the Visitor Center is too long. The Clivus facilities also provide needed facilities during high use events such as concerts and are the only facility available to the public after other buildings are closed. Some of the dense vegetation in front of the facilities will be removed to improve wayfinding.*
- Rehabilitate existing buildings on MacLeay property (known as Blow-Me-Down Farm) into a new visitor center. *Status: The park acquired the MacLeay property in 2010 and will open the parcel for public use.*
- Provide park housing on Heim property (known as Saint-Gaudens Farm). *Status: The park acquired the Heim property in 1998 and now uses the farmhouse for park housing and the barn for storage.*
- Restrict concerts in core area to reduce impacts. *Status: The park continues to host several concerts during the summer. The most impacted areas are the lawn areas by the Stable and behind the Shaw Memorial where over one dozen cars with designated disability plates typically park for the concerts. These areas are also heavily impacted by winter snow removal and sanding.*
- Encourage concerts and gatherings at MacLeay property. *Status: As noted above, the long-range plan is for the park to open the property for public use.*
- Preserve Mill and interpret along a walking trail connected to core area. *Status: The park seeks to preserve the Mill, stabilize the dam and bridge, dredge the pond, and improve the condition of the walking trail. These plans will be discussed in greater detail in a separate cultural landscape report for the mill property.*

Intended to provide guidance for fifteen to twenty years, the 1996 *General Management Plan* is the most up-to-date planning document for the park and continues to guide management of the park. As noted above, many of the objectives have been carried out while others require further thought, planning, and funding. In 2000, Public Law 106-491 allowed for a second authorized boundary expansion of the park further to the south and east to encompass the management recommendations of the *General Management Plan*. Many of the

park's project needs are articulated in the Project Management Information System (PMIS) database and several additional projects are identified as part of this treatment plan.

## **TREATMENT PHILOSOPHY**

An effective landscape treatment philosophy articulates the essential qualities of the landscape that convey its historical significance and establishes principles intended to perpetuate those qualities. The following treatment philosophy provides context for the overarching treatment guidelines (included in chapter two) and specific treatment recommendations (included in chapter three) consistent with broad principles derived from the park's enabling legislation (1965), *General Management Plan* (1996), and National Register documentation (2013).

Perched on Dingleton Hill, with prominent views of Mount Ascutney, Hunt Hill, and Juniper Hill, Aspet is the home and studio of noted Irish-born American sculptor Augustus Saint-Gaudens (1848–1907). Built by Augustus Saint-Gaudens and further enhanced by his wife, Augusta, and the Saint-Gaudens Memorial after his death, the grounds of Aspet are structured into a series of intimate, Italian-inspired garden rooms that vary in scale and proportion. Defined by evergreen hedges and characterized by strong axial and symmetrical relationships, the garden rooms frame a series of vistas. Aspet's monuments and sculptures, vegetation, and distant landscape features accentuate the contrasts between the foreground, middle ground, and background of these compositions. Simple, endemic materials artistically arranged and enhanced with ornamental plantings are hallmarks of the grounds. Aspet's buildings, garden rooms, statuary, and surrounding natural features are both contemplative and inspirational.

Today, the park's unique mission, to preserve the resources associated with the life and work of Augustus Saint-Gaudens and to serve as a living memorial, is advanced by the National Park Service in partnership with the Saint-Gaudens Memorial. Interpretive and educational objectives are achieved through the presentation of exhibitions and festivals in the spirit of the Cornish Colony. The Aspet designed landscape retains a high degree of integrity to the end of the historic district's period of significance (1950).<sup>4</sup> Since the National Park Service assumed stewardship of Aspet in 1965, the landscape has been preserved as a physical record of the achievements of Saint-Gaudens and other Cornish Colony artists, its place in rural New Hampshire with exceptional views, and its use as an artist's studio and commemorative site.

Aspet will be perpetuated as a living memorial, as envisioned by Augusta Saint-Gaudens and the Saint-Gaudens Memorial. The core historic landscape,

including works by Saint-Gaudens, will be preserved, with visitor services accommodated along the periphery of the core. The landscape character of Aspet in 1950 will serve as an objective benchmark for assessing change. The essential spatial organization and landscape features that typify this landscape, including structured circulation corridors, near and distant views and vistas, and local materials, will all be preserved. Treatment measures will recognize the need to accommodate long-term, cyclical changes inherent in natural systems, particularly those related to the natural cycles of growth and decline of vegetation in the historic core and surrounding forests. At the same time, compatible new additions to the grounds will be accommodated in support of the living memorial concept and so that visitors of all physical abilities might experience and understanding the visceral qualities of this nationally significant landscape.

#### **TREATMENT APPROACHES: PRESERVATION AND REHABILITATION**

To implement this treatment philosophy, the recommended treatment approaches for the Aspet landscape are preservation and rehabilitation. Preservation is the recommended treatment approach for the historic core, which includes the home, gardens, and studios. Rehabilitation is the recommended approach for the visitor services area, which includes the south side of Saint Gaudens Road and the Visitor Center area (Drawing 3).<sup>5</sup> These approaches are consistent with the preferred alternative identified in the *General Management Plan* (1996) and the recommendations of the draft *Cultural Landscape Report for Saint-Gaudens National Historic Site, Phase III: Landscape Management Options* by Pressley Associates (1995).<sup>6</sup>

#### **Preservation of the Historic Core Area**

Since acquiring the site in 1965, the National Park Service has adopted a preservation treatment approach to the historic core. Preservation as a valid treatment approach because the existing landscape demonstrates a high level of integrity to the period of significance.

Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it evolved over time. This approach prescribes the maintenance and repair of the site as it currently exists, and allows deteriorated features to be replaced in-kind and in-location. Since preservation focuses on the maintenance and repair of existing historic materials, this treatment approach involves the least intervention.<sup>7</sup>

Preservation is defined as, "the act of process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and

features rather than extensive replacement and new construction.”<sup>8</sup> *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* defines the following eight standards for preservation:

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

#### **Rehabilitation of Visitor Services Areas**

Rehabilitation is a valid treatment approach for the visitor services area at Aspet because of the need to adapt the landscape to public visitation and interpretation. Rehabilitation provides the philosophical basis for adding such features as interpretive wayside and altering circulation to accommodate universal accessibility in a manner that is compatible with the landscape’s historic character. Rehabilitation also provides flexibility to address contemporary maintenance and plant disease concerns.

Rehabilitation emphasizes protection and preservation of extant historic features, repair of deteriorated historic features, and replacement in-kind of severely deteriorated or missing historic features. At the same time, rehabilitation acknowledges the need to meet changing uses through alternations or new additions, while perpetuating the historic character of the property. It allows for repairs and alterations of the cultural landscape to improve the utility and function of landscape features. It is used to make a compatible use of a property feasible while preserving those landscape characteristics and features that contribute to its historical significance.

Rehabilitation is defined as “the act of process of making possible a compatible use for a property through repair, alternations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.”<sup>9</sup> In addition to the eight standards above, *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* defines two additional standards for rehabilitation:

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

As interpreted in *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*, the standards do not require that landscapes be maintained in a static appearance, but rather that they be managed to preserve and enhance historic character.<sup>10</sup> Managing for historic character means that those aspects of a landscape that illustrate its significance will be perpetuated. Under rehabilitation, establishing priorities offered limited latitude to accommodate minor changes to the benefit of maintain and overall historic appearance of the landscape.

#### **TREATMENT REFERENCE DATE**

Identification of a treatment reference date provides an objective benchmark for managing historic landscape character. An appropriate treatment reference date may correspond to a time during the historic period when the landscape reached the height of its development or a time when the landscape best illustrated the property’s significance or interpretive themes. Determination of a treatment reference date is informed by the site’s history, existing conditions, integrity, significance, and interpretive goals.

During the first half of the twentieth century, the landscape at this time was at height of its physical development and reflected improvements by Augustus Saint-Gaudens in the late 1800s and early 1900s, enhancements by Augusta Saint-Gaudens in the early 1900s, and additions by the Saint-Gaudens Memorial by mid-century. For Aspet, a treatment reference date of circa 1950 is consistent with the National Register documentation for the property, which defines the end of the period of significance as 1950 (see Drawing 2). The rationale for this date includes:

- The site retains a high level of integrity to circa 1950. Many of the features installed by Augustus Saint-Gaudens were still in place. In the case of vegetation, trees, shrubs, and vines installed by Saint-Gaudens were relatively mature. Vegetation with shorter life cycles, such as Lombardy poplars, have declined, and have been replaced in-kind.
- By 1950 the Saint-Gaudens Memorial had completed several physical changes to the property that are still evident today. These physical changes allowed the property to function as a commemorative site. As detailed in the National Register of Historic Places Registration Form for Saint-Gaudens National Historic Site Historic District (2013), the district is significant in the area of conservation for the period 1907 to 1950 for its role in the growth of the commemorative movement in the United States during the early twentieth century. The changes made to the site by the Saint-Gaudens Memorial enabled the property to successfully exhibit the major accomplishments of Saint-Gaudens with a series of additions that were artistic in their own right but did not overshadow the overall character of the landscape as it was shaped by Saint-Gaudens. Additions included the birch allée, New Gallery complex, reconfiguration of the garden terrace beds, and parking lot.
- The landscape documentation for the 1950 period is adequate for the historic core. The flower garden to the north of the house was modified in the early 1940s after the redesign by Ellen Biddle Shipman, a Cornish Colony resident and landscape architect. The garden was subsequently photographed in the mid-1940s, early 1950s, and mid-1960s. With a lack of information on the garden in the year 1950, the treatment approach will focus on the appearance of the garden as it appeared in the late 1940s rather than the early 1950s—recognizing that the garden will be managed with a degree of change. Other areas of the landscape did not change dramatically in the 1950s, thus photographs from the early and mid-1960s aid in understanding the appearance of the property at this time. The Historic American Buildings Survey photograph collection is a valuable source of documentation for the landscape in the 1960s.

Several notable works of Saint-Gaudens were added to the landscape after 1950, notably the Shaw Memorial, Adams Memorial, and the Farragut statue and pavilion. While these additions post-date the period of significance, they reflect the property's mission as a living memorial, which allows for the ongoing placement of art in the landscape.

### **TREATMENT ISSUES**

Through discussion with park staff, the project team identified the following general treatment issues for the Aspet landscape. Issues to be addressed in this report include the challenges associated with managing mature and declining trees, overgrown hedges, a diminishing viewshed, visitor circulation and universal accessibility, educational and interpretive objectives, and maintenance requirements.

#### **Mature and Declining Trees**

Mature and declining trees require continued monitoring and a strategy for their eventual replacement. Several trees planted by Augustus Saint-Gaudens are now over one hundred years old. While most are in good health, the far-reaching canopies of the oldest trees have altered the growing conditions of the surrounding vegetation. In the case of the State Champion honeylocust in front of the house, the adjacent poplars have been replaced several times and the honeylocust roots are forcing the marble steps out of alignment. The few remaining original birch trees surrounding the Pan bench are in decline and listing slowly as their roots decay. The grove of tree lilacs is flourishing but has also resulted in the spread of significant quantities into the surrounding forest. Since 2003, over 20,000 Japanese tree lilac seedlings, saplings, and mature trees have been removed from the park's natural areas, due to the invasive properties that the species exhibited, as per the *Saint-Gaudens National Historic Site Exotic Plant Management Plan*. The forest infestation has spread a far as one-half mile from the original landscape plantings.

#### **Overgrown Hedges**

The hedges are both dynamic natural vegetation and static architectural features intended to be maintained at a certain height and width, yet many are overgrown. Most were initial white pine hedges, which created garden walls of a distinguished color and texture, and uncommon softness. Over the years, hedges sections have grown beyond their historic dimensions as recorded by French and Bryant in 1903, lost lower limbs due to shading, or been replaced with hemlock. Issues directly related to the management of the hedges are addressed in a separate

*Hedge Management Plan for Saint-Gaudens National Historic Site*, while the management of surrounding vegetation impacted by the hedges is addressed in this document.

### **Diminishing Viewshed**

The views that once attracted artists to Cornish are diminishing. Looking outward to the southwest and west from the historic core of the landscape, the views to Mount Ascutney, Hunt Hill, and Juniper Hill are now partially obscured by the mature pines and oaks growing along the western edge of the lower meadow and along Saint Gaudens Road. To reestablish distant visual connections, several large white pines were removed in 2009. This project stirred public reaction. While selective removal of trees along the margins of open field will reopen these historic views, care must be taken not to exacerbate erosion on the steep hillside above Blow-Me-Down Pond. A separate cultural landscape report addresses Blow-Me-Down Mill site at the base of the hill.

### **Visitor Circulation and Universal Access**

Both physical access to all areas of the property and access to the park's art collection are key issues. The current visitor experience is aided by a staffed kiosk at the parking lot, numerous directional signs, and the Visitor Center added in 2002–2003. However, parking that complies with the Americans with Disabilities Act (ADA) is not clearly defined. The landscape grade rises in elevation approximately twenty feet between the visitor parking lot and the Visitor Center, resulting in a slope as steep as nine percent along the East Entry Drive near the Stables. During summer concerts, the current parking area is inadequate. Within the historic core, numerous runs of steps present obstacles for some visitors. Solutions for some of these problem areas are presented in this document.

### **Educational and Interpretive Objectives**

Much of the artwork of Augustus Saint-Gaudens is in storage and those pieces on display require ongoing monitoring to ensure their preservation. The park seeks to balance the importance of displaying the works of Augustus Saint-Gaudens and other Cornish Colony artists with the need for a stable museum environment, security, and preservation of the historic landscape setting. Recent stabilization efforts have improved the enclosure for the Farragut Base. In the years ahead, Blow-Me-Down Farm (at the base of the hill on the west side of Route 12A) may offer solutions for some of the site's most pressing issues related to visitor services and greater access to the park's collection.

**Maintenance Requirements**

Maintenance is an ongoing challenge. The landscape within the historic core, with its numerous fountains, pools, flower beds and hedged rooms requires intensive and skilled horticultural maintenance. The park prioritizes hiring knowledgeable and capable gardeners and groundskeeping staff. Perpetuating a high level of maintenance is critical to retaining the historic character of the core of the landscape. In the past ten years, reductions in permanent and seasonal staff have resulted in a reduced level of maintenance for the historic core. There may be further impacts on maintenance within the historic core area with planned changes in staffing to accommodate maintenance needs at Blow-Me-Down Farm. The change in character is gradual, but some of the key features cannot be properly maintained. For example, the maintenance staff can no longer hand pinch and prune the white pine hedges, which are so unique to the property. Without this higher level of maintenance, the hedges will become predominantly hemlock. If maintenance reductions continue, other aspects of the landscape's simple yet intricate character may be lost. The next two chapters provide recommendations for addressing these issues.

## ENDNOTES

1 Draft correspondence to the New Hampshire SHPO prepared by Maureen Phillips, NPS Historic Architecture Program, June 2009.

2 “NPS-28 Cultural Resource Management Guideline,” Chapter 7: Management of Cultural Landscapes.

3 An act to authorize establishment of the Saint-Gaudens national historic Site (78 Stat. 749) August 31, 1964. The advisory capacity was removed by the Federal Advisory Committee Act in 1972 (Public Law 92-463, 5 U.S.C.).

4 The Aspet landscape was improved by Augustus Saint-Gaudens from 1891 to 1907 and by Augusta Saint-Gaudens and the Saint-Gaudens Memorial through 1950.

5 General Management Plan (GMP), Development Concept Plan, Environmental Assessment, Saint-Gaudens National Historic Site, United States Department of the Interior, National Park Service, Denver Service Center, 1996, 22.

6 GMP, 1996, 48.

7 Ibid., 1996, 22 and 48.

8 Ibid., 1996, 56.

9 Charles A. Birnbaum and Christine Capella Peters, eds., *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes* (Washington, D.C.: U.S. Department of the Interior, 1996), 48.

10 Historic character is the sum of all visual aspect, features, materials and spaces associated with a cultural landscape’s history. Robert R. Page, Cathy A. Gilbert, and Susan A Dolan, *A Guide to Cultural Landscape Reports: Content, Process, and Techniques* (Washington, D.C.: National Park Service, 1998, second printing, 2005), 134.



Figure 4. Flower garden with Mount Ascutney beyond. View looking southwest, 2009 (OCLP).

## CHAPTER 2. TREATMENT GUIDELINES

To support the long term management of the Saint-Gaudens National Historic Site, this chapter provides property-wide landscape treatment guidelines as well as guidelines specific to each character area. These guidelines are based on the treatment philosophy articulated in the previous chapter and encapsulate the key elements that convey the design intent and feeling of the property and its setting. As site issues and needs arise in the future, the landscape treatment philosophy, general treatment guidelines, and historic character area guidelines should inform appropriate treatment actions in accordance with the *Secretary of the Interior's Standards*.

### GENERAL TREATMENT GUIDELINES

#### **Preserve the design, workmanship, and materials associated with Augustus Saint-Gaudens and other Cornish Colony artists**

At Aspet, the distinctive design, workmanship, and materials of Saint-Gaudens and the Saint-Gaudens Memorial are represented in the buildings, garden rooms, statuary, and natural areas, such as the swimming hole in Blow-Me-Up Brook. Many of the materials are simple and endemic to New England, yet are arranged and maintained in an artistic form. Examples include the native white pines and hemlocks clipped into hedges, white birches clustered in a grove and lined out in an allée, and blocks of Vermont marble cut into steps and edging pools. Collectively, the feeling of the landscape within the historic core is both inspirational and contemplative in its simple beauty and artistry (Figure 4). To perpetuate the historic character of the landscape:

- Protect, maintain and repair historic landscape features that contribute to the historic character and setting of the property
- Preserve vegetation elements that were installed by Augustus Saint-Gaudens, his family, and other artists to create the Italian-inspired character of the landscape—a dominant theme in the Cornish Colony due in large part to the influence of Saint-Gaudens, Charles Platt, and Maxfield Parrish.
- Preserve landscape elements placed in axial and symmetrical arrangements that accentuate the contrast in the foreground, middle ground, and distant landscape. Foreground elements include the sculptures, planters, gardens, flowering shrubs, vines, and specimen trees. Notable trees that

provide vertical structure include the Lombardy poplars, birches, elm, and honeylocust. Middle ground elements include the hedges, meadow areas, and groves of trees. Distant landscape elements include Mount Ascutney, Hunt Hill, and Juniper Hill.

- Replace deteriorated features in-kind and in-location. Preserve the plant species within the cultural landscape, recognizing that some plants remain from the time of Augustus Saint-Gaudens.
- Preserve the dimensions and proportions of the garden spaces which are slightly skewed and offset from buildings and garden objects. Allow for minor alterations by varying the placement of small-scale features and sculptural elements including Zodiac heads, balustrade caps, planters, terra-cotta jars, and benches. This treatment is in keeping with Augustus Saint-Gaudens constant revision to the landscape during his twenty-two-year association with the property.
- Preserve the character of the woods that encircle the historic core as ancient woods with native tree species, steep ravines, and narrow trails. Manage wooded areas to encourage native species, and monitor for pests.

#### **Preserve the site as a Living Memorial**

After Saint-Gaudens' death of in 1907, his home and studio continued to evolve as a commemorative site. The period of significance recognizes the significance of this later period in the evolution of the property. The landscape retains a high level of historical integrity to the commemorative period. The landscape at Aspet reflects the continuity of management of the property, first by Augustus Saint-Gaudens, followed by his wife Augusta, the Saint-Gaudens Memorial, and most recently, the National Park Service. The park's mission, to serve as a living memorial, allows more recent works of art to be introduced within the historic core. Visitors should be encouraged to explore all areas of the property from the Visitor Center to the House, studios, galleries, Temple, and trails. To achieve these objectives:

- Provide barrier-free universal access and enhance circulation features where feasible and in such a way that character-defining features, materials, and finishes are preserved. As stated in the *General Management Plan*, movement among existing buildings for people with disabilities, particularly those in wheelchairs, requires assistance, and in some areas, difficult pushing and maneuvering. Changes to make the site fully accessible cannot be made without significantly affecting the historic landscape.<sup>1</sup>
- Preserve the existing works of Augustus Saint-Gaudens in the historic core including the former cutting garden, former bowling green, and New Gallery

complex, but display additional works of Saint-Gaudens outside of the historic core east of the Bowling Green/Shaw hedge; east, south, and west of the New Gallery Complex and Farragut enclosure; in the Visitor Center area; or south of Saint Gaudens Road. New works of art should not be added around Aspet, the flower garden, Pan grove, Little Studio, Stables, Caretaker's Cottage, within the birch allée, lower meadow, or by the Temple. Provide spaces for temporary art exhibits, festivals, and other appropriate events that are universally accessible and staged in the landscape to promote the arts in the spirit of those conducted during the residency of Augustus Saint-Gaudens.

- Preserve and repair original materials, and replace only if no other alternative is feasible. Limit upgrades to mechanical, electrical, and plumbing systems to be sensitive to the historic resources. Limit expansion of facilities within the historic core to preserve historical forms, materials, and spatial organization, with the possible exception of adaptations for universal access compliance. If structures are added for exhibiting art, they should be outside of the historic core and not alter the forms and materials of the existing historic structures and historic landscape features. Protect, repair and maintain structures, paving surfaces, and site furnishings.<sup>2</sup>

#### **Preserve the spatial organization of areas within Aspet**

Spatial organization is the three dimensional organization of physical forms and visual associations in the landscape that create the ground, vertical and overhead planes that define spaces. Spatial organization is essential to defining the historic character of the Aspet landscape and as such requires recognition in all aspects of landscape preservation planning and maintenance. At Saint-Gaudens National Historic Site, spatial organization is reflected in the sum of the topography, buildings façades, hedge walls, steps, terraces, pergolas, pools, and garden vegetation.

Treatment actions should preserve and enhance the historic landscape relationships within the historic core. The historic character of the Aspet landscape is comprised of both landscape characteristics and features, as well as the spatial relationships between them. Walled rooms, axial relationships, symmetry, and vertical and horizontal elements were all key components in the classical design envisioned and carried out by Augustus Saint-Gaudens and the Saint-Gaudens Memorial. A key component of the spatial organization of the property is the relational scale of features, such as the scale of the hedges to the adjacent buildings, garden rooms, and small-scale features.

**Preserve the setting of Aspet, which inspired Augustus Saint-Gaudens and other artists, including the circulation corridors, viewsheds, and associated natural systems**

The park's mission, to preserve in public ownership historically significant properties associated with the life and cultural achievements of Augustus Saint-Gaudens, underscores the importance of the Aspet landscape as well as several adjacent properties. The following principles are intended to support preservation of Aspet's setting:

- Preserve the open areas, woods, water courses, and building clusters that contribute to the overall spatial organization of the property and encourage circulation between these areas. Preserve circulation corridors that were integral to the daily lives of the artists including roads, trails, paths, and walkways within and surrounding the historic core. Preserve trail connections to the Blow-Me-Up and Blow-Me-Down brooks, the swimming hole and dam, as well as the Blow-Me-Down Mill complex and Blow-Me-Down Farm. Preserve the farm property adjacent to Aspet, formerly owned by Saint-Gaudens and known as Saint-Gaudens Farm.
- Preserve distant views, particularly views to Mount Ascutney, which were a dominant theme and inspiration for many artists' works and the siting of residences in the Cornish Colony. Remove trees that obscure views from the piazza of the house, flower garden, Pan pool area, and Little Studio to Mount Ascutney, Hunt Hill, and Juniper Hill. Interpret the importance of these views to the work of the Cornish Colony artists.
- Protect the natural areas that were central to the daily life of Augustus Saint-Gaudens, his family, and other artists, including the woods, the ravine, ravine dam and swimming pool. Protect the brook tributaries from erosion and take actions to minimize sediment flowing into the Blow-Me-Down Mill Pond.

**TREATMENT GUIDELINES BY CHARACTER AREA**

**PRESERVATION ZONE AND CHARACTER AREAS**

This section describes the historic character of sub-areas within the Aspet landscape and presents recommendations for the perpetuation of that historic character. Sub-areas are based on those defined in *Cultural Landscape Report for Aspet, Volume II*. Treatment guidelines for each character area are cross-referenced with specific treatment recommendations included in the next chapter.

The preservation zone includes eleven character areas: the main house entry area, Little Studio, Pan pool and grove, flower garden, former cutting garden, bowling green, Stables and cutting garden, Caretaker's Cottage and Garage, New Gallery

complex, birch allée, and meadow and Temple area. The preservation zone is the core of the built portion of the site and the main interpretive area, and has a high degree of historical integrity to the period of significance.

### Main House Entry Area

The main house entry area consists of the horseshoe hedge, entry walk, house, piazza, terrace, balustrade, kitchen yard, and surrounding hedge. During the historic period, the area was meticulously maintained. When the Saint-Gaudens family first rented the property in 1885, the front entry to the Federal-style house was plain and forbidding, with a few apple trees and lilacs (Figure 5).

After purchasing the property in 1891, Saint-Gaudens transformed the landscape, while maintaining the basic plant palette of apple trees and lilacs. Saint-Gaudens regraded the sloped land to create a terrace—a broad platform—for the house. He further emphasized the symmetry of the house by adding classical elements, including the west-facing porch (known as the piazza), the east porch, and a decorative balustrade with Zodiac heads and other caps as ornaments. These elements remain and contribute to the spatial organization of the entry sequence.

Saint-Gaudens further embellished the house with grape vines on the pergolas east and west of the house and Lombardy poplars added as vertical elements at the corners of the terrace (Figures 6, 7, and 8). The poplars have been replaced in-kind several times and the original grape vine on the piazza remains. Saint-Gaudens formalized the front walk—already centered on the main axis—by adding two sets of wide steps: granite by the horseshoe hedge and marble by the house. The materials chosen by Saint-Gaudens and their placement in the landscape remain.



Figure 5. Saint-Gaudens family in front of "Huggin's Folly" during their first summer renting the property. Note the lilacs by the house and a row of apple trees in the background. View looking east, 1885 (SAGA 859).

Images from the 1960s to the present show minimal changes to the house main entry after the historic period, aside from the natural growth of vegetation (Figures 9 to 16). The planter box benches installed by Saint-Gaudens on either side of the front door have been replaced in-kind (see Figure 14). Flowers in containers are still placed on the cheek walls of the marble steps, a practice first recorded by a photograph taken in 1924 of the ceramic glazed planters.<sup>3</sup> The kitchen yard, seldom visited or photographed, also reflects a minimal amount of change, though the hedges have grown in height and breadth (see Figures 10 and 15).

The horseshoe hedge continues to serve as a transition from the road to the entry walk, while also providing a visual screen between the house and road. The kitchen yard hedge and cutting garden hedge also screen these areas from the arrival area and help frame the house. A stand of Japanese tree lilacs grows to the east of the entry walk, providing a screen between the house entry, stable, and cutting garden area. Vegetation is purposefully minimal to the west of the entry walk, allowing westerly views to the distant hills.

Treatment of the Main House Entry Area is preservation-focused, with the intent of perpetuating the character of the area as it existed in 1950, at the end of the period of significance. Treatment recommendations for built features in this area—such as recommendations for balustrades, benches, steps, and walkways—focus on preservation maintenance and repair, with limited replacement in-kind. Treatment of plant materials also focuses on preservation maintenance, with replacement in-kind when plantings no longer reflect their historic character or decline. Specific recommendations for preserving the character of the Main House Entry Area are listed in Table 1.

**Table 1. Summary of Treatment Tasks for the Main House Entry Area**

Treatment Task	Task ID	Page No.
Preserve and repair brick steps and paths	CR-4	115
Preserve and replace apple trees	VT-1	135
Preserve honeylocust tree and marble steps	VT-6	142
Preserve and replace when necessary the upright poplars at the Aspet terrace and horseshoe hedge	VT-9	147
Preserve grape vines on Main House	VS-4	153
Preserve and propagate lilacs by Main House	VS-6	154
Preserve bed at southeast corner of Main House	VG-13	169
Preserve plants in containers and planters	VG-14	170
Preserve wooden railings along steps	SSF-6	197

Figure 6. The Saint-Gaudens family and 'Seasick' (the goat) on the west side of the Main House. The house was embellished with Italianate features, including the piazza and terrace. The young honeylocust, lilacs, vines, and Zodiac heads ornaments on the balustrade are visible. View looking east, 1895 (SAGA 855).

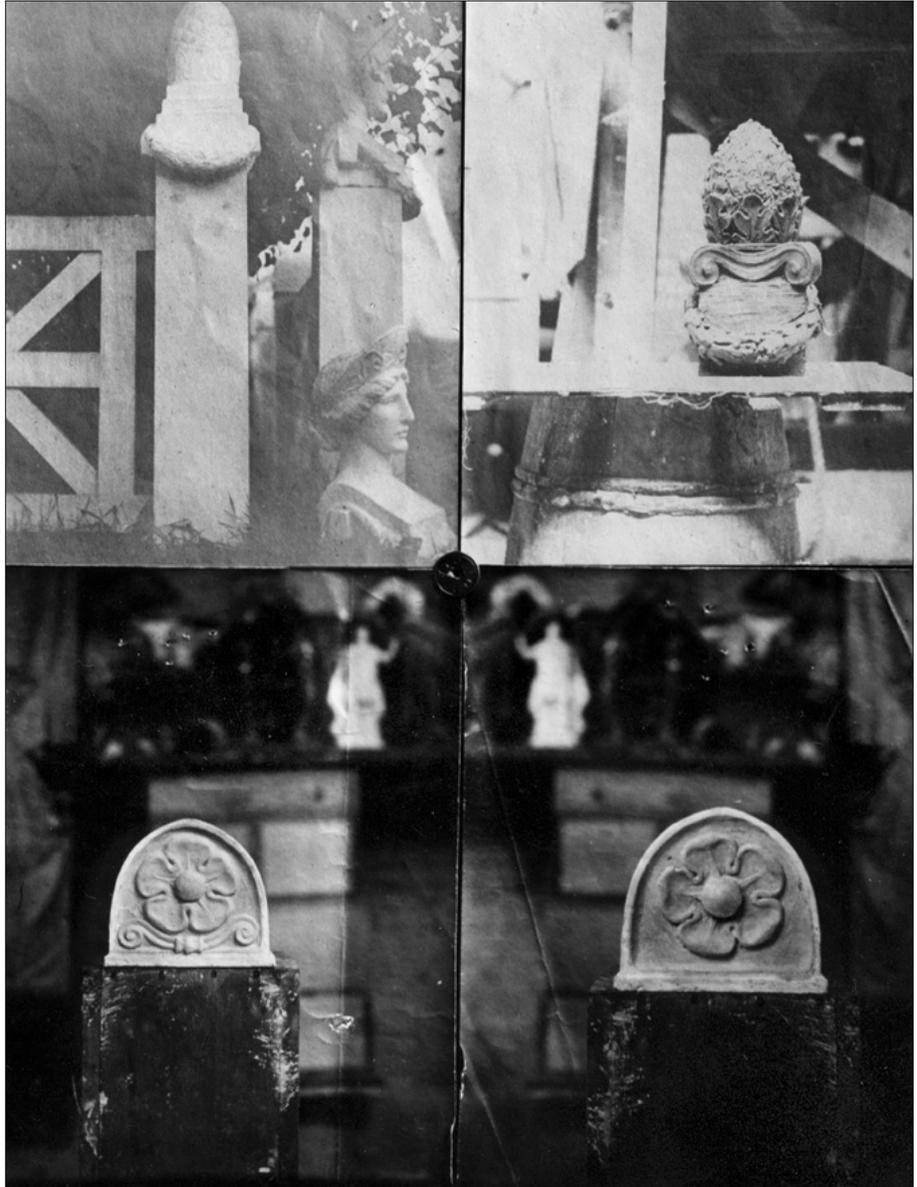
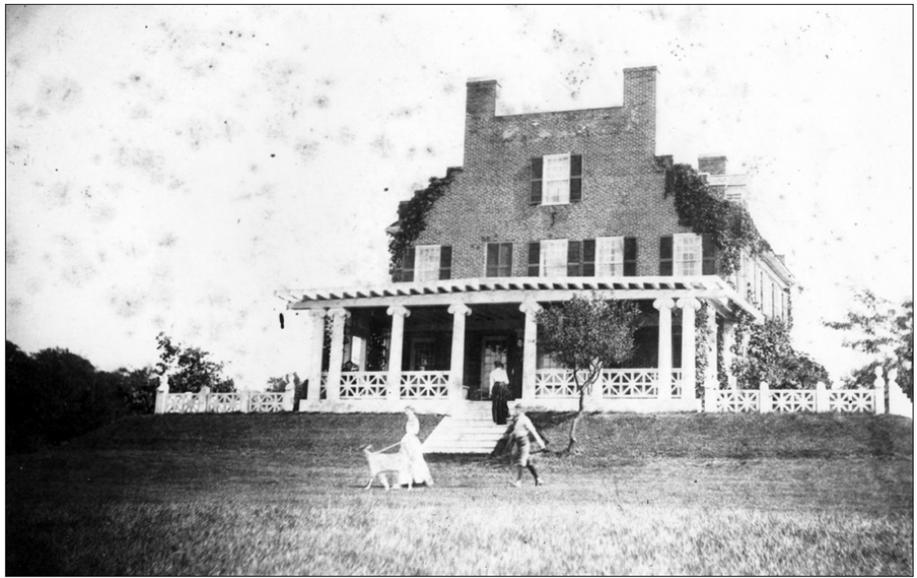


Figure 7. Details of ornamental balustrade caps. Placement of these caps is visible in Figures 6, 8, and 9, n.d. (SAGA 545).

Figure 8. The honeylocust shades the Main House entry and two planter benches. Marble steps have cheek walls and poplars frame the house. A shrub/flower bed fills the southeast corner of the terrace, and grape vines hang from the piazza. Zodiac heads have been moved to the flower garden and balustrade caps have been changed. View looking north, c. 1902-03 (SAGA 856).



Figure 9. Mature poplars at the corners of the house are gone, with young replacements planted. A vine grows over the front entry trellis. Lilacs frame the front entry and the honeylocust is displacing a section of the balustrade. View looking northeast, c. 1965 (SAGA 3a).



Figure 10. The kitchen entry framed by hedges. Grape vines cover the southeast porch and a small shrub, possibly a rose, grows in a bed of groundcover. View looking west, c. 1965 (HABS 104628pr).



Figure 11. West Piazza and north side (back) of the Main House facing the flower garden, with newly planted poplars at both corners of the terrace, sheared round hemlocks by the piazza step, and grape vines on the trellis. A pipe railing borders the marble steps to the flower garden. View looking southeast, c. 1970 (SAGA 4b).



Figure 12. Entry walk to the Main House framed by the outer white pine horseshoe hedge. Replicas of historic planters on the granite steps in the foreground and on the marble steps in the background also frame the walk. A pipe rail is located to the right of the granite steps. View looking north, c. 1970 (SAGA 1240).



Figure 13. Main House entry, with planter benches on both sides of the entry, lilacs framing the entrance, wooden painted planters on the marble cheek walls, and an interpretive sign along the entry walk. View looking north, c. 1970 (SAGA 1d).





Figure 14. Main House entry showing planter boxes and wood benches. View looking north, 2013 (OCLP).



Figure 15. Main House from the kitchen yard. The space appears the same as it did in the 1960s, with the exception of growth of the hedges and loss of unidentified shrubs that grew in a bed of groundcover. View looking west, 2013 (OCLP).



Figure 16. Main House entry showing the brick walk, marble steps, park wayside, honeylocust, and terrace balustrade. View looking north, 2012 (OCLP).

### Little Studio Area

The Little Studio area includes the studio, associated pergola, south side garden bed, west side orchard trees, and north side hedge. Historically, the Little Studio was the center of activity for art commissions carried out by Saint-Gaudens and his assistants (Figures 17 to 31). During his first years on the property, the building was a hay barn. Saint-Gaudens reconfigured the building by adding a pergola structure along its south side (see Figure 17). The pergola and the grape vines trained along its south and west-facing sides continue to define the character of the building and landscape setting. Along the south side of the building, a simple garden bed runs the length of the studio and reflects Augustus and Augusta's interest in flower gardens (see Figures 21 and 30).

Views from the interior of the pergola illustrate the design intent of Saint-Gaudens (see Figure 27). From within, the columns frame views to Mount Ascutney, the adjacent hills, and the Main House. Views east through the pergola entrance align with the brick path to the flower garden. A pair of terra-cotta jars, visible in historic photographs, still frame the entrance to the pergola and contribute to the Italian-inspired character of the design (see Figure 22). To the north of the Little Studio, a swimming pool remains from the historic period, though it has been filled with gravel (see Figures 18, 24, and 31). A white pine hedge and pair of poplars define the north side of the Little Studio (see Figures 18 and 19). To the west of the Little Studio a loose row of six apple trees remains from the historic period, most of which are replacements (see Figures 19, 26, and 30). To the east, near the Pan pool and birch grove, a large oak tree that was present during the historic period is gone (see Figures 25 and 29).

Like the surrounding character areas, treatment of the Little Studio Area is preservation-focused, with the intent of perpetuating the character of the area as it existed in 1950, at the end of the period of significance. Treatment of vegetation focuses on preservation maintenance, with replacement in-kind when plantings no longer reflect their historic character or decline. One missing historic tree within this area, an oak by the Little Studio, is not recommended for replacement because of its potential to negatively impact other historic features. Specific recommendations for preserving the character of the Little Studio Area are listed in Table 2.

**Table 2. Summary of Treatment Tasks for the Little Studio Area**

Treatment Task	Task ID	Page No.
Preserve and replace apple trees	VT-1	135
Do not replant oak near Little Studio	VT-8	146
Preserve and replace when necessary the upright poplars at the Little Studio	VT-9	147
Preserve grape vines on Little Studio	VS-4	153
Preserve Little Studio bed	VG-11	168
Preserve Little Studio pool area	BS-4	181
Rehabilitate views to the southwest and west	VV-1	184
Preserve terra-cotta jars at entrance to Little Studio	SSF-10	199



Figure 17. Hay barn/studio with pergola, grape vines, and a flower bed along the south facade. View looking north, c. 1900 (SAGA 872a).



Figure 18. Plunge pool on the north side of the Little Studio, with the gold turtles on the pool coping, a white pine hedge surrounding the space, grape vines on the pergola, and a poplar at the northwest corner of the hedge. View looking west, c. 1900 (SAGA 563b).



Figure 19. The newly constructed Little Studio, with a grape vine near the second column from the left, a row of young apple trees, two poplars, and a white pine hedge. The deforested Dingleton Hill is visible in the distance. View looking southeast, c. 1905 (SAGA 808).

Figure 20. Augustus and Augusta Saint-Gaudens with W.B.K. Redmond in back of the Little Studio. The birch grove by Pan pool is taller than the Little Studio and the white pine hedge is pruned to just below the height of the pergola. View looking south, c. 1905 (SAGA 868).



Figure 21. Augustus Saint-Gaudens on the south side of the Little Studio, with the flower bed and grape vines visible. Gladiolus and tiger lily flower stalks are supported by stakes and twine. View looking east, c. 1906 (SAGA 223).



Figure 22. View of the Main House from the Little Studio pergola showing the terra-cotta jar by the pergola entrance. Several containers are visible on the upper terrace of the flower garden in the distance. View looking southeast, c. 1906 (SAGA 868).





Figure 23. Aspet from the west meadow showing the Little Studio, poplars, and apple trees. View looking southeast, c. 1950 (SAGA).



Figure 24. Little Studio plunge pool, overgrown by vegetation. View looking northeast, c. 1965 (SAGA 2c).

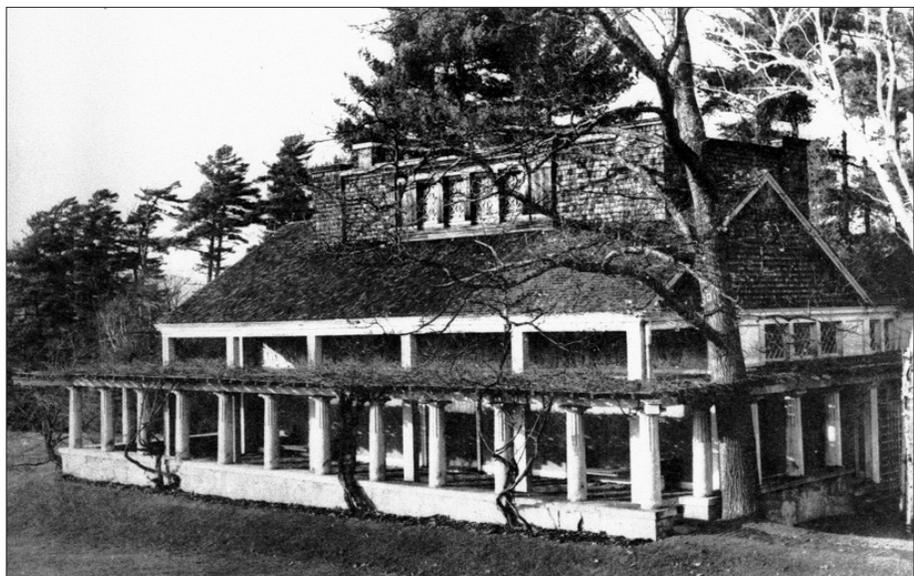


Figure 25. The Little Studio with a mature oak tree leaning on the pergola. Three grape vines grow on the south side of the pergola. View looking southeast, c. 1965 (SAGA 872b).

Figure 26. Little Studio with one apple tree visible. Additional apple trees grow to the north (left) of the view. The white pine hedge (left) matured as a stand of trees. Grape vines cover the pergola. The oak grows above the far side of the studio building. View looking east, c. 1965 (SAGA 1a).



Figure 27. Brick paving and wooden benches under the Little Studio pergola. View looking east, c. 1965 (SAGA 1237).



Figure 28. Back of the Little Studio with white pine trees removed that once surrounded the plunge pool. Seedling birches may have been planted to extend the birch allée in the foreground. View looking south, c. 1968-70 (SAGA 1246).





Figure 29. Little Studio prior to removal of the red oak that was leaning on the pergola. View looking north, c. 1970 (SAGA 227c).



Figure 30. Little Studio, flower bed with grape vines, terra-cotta jars, and an apple tree in the distance. View looking northwest, 2012 (OCLP).



Figure 31. Plunge pool on the north side of the Little Studio, now filled with crushed stone. View looking west, 2012 (OCLP).

### Pan Pool and Grove Area

The Pan pool and grove area is characterized as an outdoor room that is bounded by hedges to the north and east, and by the Little Studio to the west. A canopy of birches covers the space and surrounds a long bench facing the Pan statue and pool. Numerous historic photographs of the Saint-Gaudens family, pets, and guests indicate that the bench by the Pan pool was a popular gathering space (Figures 32 to 41). Several features contribute to the ambiance of the space, including the Pan statue, the distant views of Mount Ascutney to the southwest, and views of the house and flower garden terraces. Additional characteristics include the texture and color of flowers and tropical plants in the Pan pool bed, the spirited sound of water pouring from the fish fonts into the white marble pool, and the dappled shade and rustle of leaves in the birch grove. On axis with the Pan statue is the long comfortable ‘U’-shaped bench, originally installed in 1893–94, with sculptural reliefs at each end (see Figures 32 to 41). A historic photograph from the 1920s shows that the Hermes statue in the middle terrace of the flower garden could be seen from the Pan pool framed between two birches (see Figure 37). The garden hedge has since grown into the walkway and obscures this view.

Along the north side of this garden room, the hedge has lost density due to shade cast by the mature birches. Originally planted with white pine in the 1890s, it was replaced with hemlock in the 1920s. The hedge is now thin, which diminishes the sense of enclosure that existed during the historic period.

Treatment of the Pan pool and grove area is preservation-focused, with the intent of perpetuating the character of the area as it existed in 1950, at the end of the period of significance. Treatment recommendations for built features in this area focus on preservation maintenance and repair. In particular, treatment of plant materials focuses on preservation maintenance, with replacement in-kind when plantings no longer reflect their historic character or decline. Birches to the southeast and southwest of the bench may require pruning to ensure that views toward Mount Ascutney and Aspet are maintained. Specific recommendations for preserving the character of the Pan pool and grove area are listed in Table 3.

**Table 3. Summary of Treatment Tasks for the Pan Pool and Grove Area**

Treatment Task	Task ID	Page No.
Preserve and repair brick steps and paths	CR-4	115
Replant birches in Pan Grove	VT-5	141
Do not replant oak near Little Studio	VT-8	146
Preserve Pan pool bed	VG-12	169
Reintroduce oleanders in containers	VG-14	170
Preserve existing sculpture in the landscape	BS-3	176
Rehabilitate views to the southwest and west	VV-1	184
Preserve fixed benches in the landscape	SSF-1	190
Construct railing along the eastern side of the east steps	SSF-6	197

Figure 32. Pan pool, with bench and birch grove. The Pan statue is not installed. Potted oleanders are located at either end of the pool, and staked flowers fill the planting bed. View looking north, c. 1894 (SAGA 555).



Figure 33. Pan pool and statue, with elephant ears (*Colocasia esculenta*) in the planting bed and oleanders (*Nerium oleander*) in pots. View looking south, c. 1894 (SAGA 554).



Figure 34. Augustus, Augusta, and Homer Saint-Gaudens, with 'Seasick' (the goat) beside the Pan statue, pool, and bench. Two birches are visible, and elephant ears and potted oleander border the pool. View looking southwest, c. 1900 (SAGA 562).

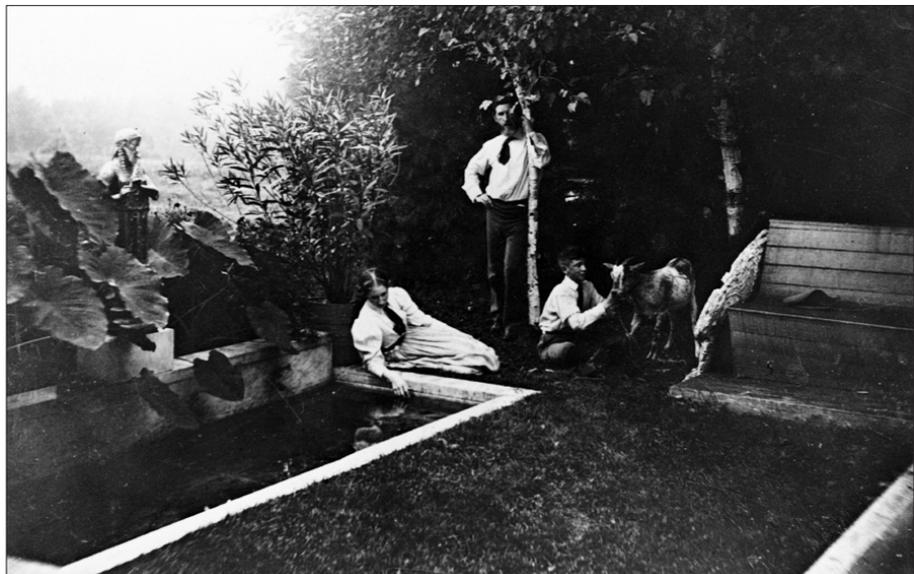


Figure 35. Haybarn/studio and Pan Grove, with a young poplar on the terrace in the foreground. View looking northwest, c. 1902 (SAGA 563a).



Figure 36. Augusta in front of the Pan pool and grove, with young white birches and white pine hedges on three sides of the space. View looking north, c. 1902 (SAGA 1).





Figure 37. Pan statue, pool, and three birches in the southeast corner of the Pan Grove. The Hermes statue is visible in the distance, along with a wooden box planter containing a large shrub. View looking southeast, c. 1920s (SAGA 564).



Figure 38. The Pan statue in late spring from behind the Pan Grove bench. View looking southeast, c. 1960 (Aubrey P. Janion, SAGA 211b).



Figure 39. Pan statue and pool, with the Little Studio pergola and trunk of the red oak visible in the background. Mount Ascutney and Hunt Hill are visible in the distance. View looking southwest, 1960 (Aubrey P. Janion, SAGA 232).



Figure 40. Pan statue, pool, and planting bed in summer with elephant ears. View looking northeast, 2013 (OCLP).



Figure 41. Western side of the Pan Grove, showing the proposed location of an accessible route from the visitor center to the Little Studio. View looking north, 2013 (OCLP).

**Flower Garden Area**

The flower garden area is bounded by hedges to the north, east, and west, and by the house to the south. The space includes three distinct terraces that descend northward from the house. The design of the flower garden was one of intense focus for Saint-Gaudens from the early 1890s to the early 1900s (Figures 42 to 65). After Augustus's death in 1907, Augusta continued to experiment with different flowers in the garden beds. She was often photographed in the garden. Redesigns of the garden continued from the 1920s through 1940s under the direction of landscape architect and memorial trustee, Ellen Shipman (see Figures 56 to 59). The garden continued to evolve under the stewardship of the Saint-Gaudens Memorial and the National Park Service (see Figures 60 to 65).

The flower garden is predominantly symmetrical along a north to south axis. Defining elements include the prolific flowers in the beds and the sculptures in the garden: Hermes in the middle terrace bed and the Boy with Wine Skin in the upper terrace. Walkways border the west side of the garden, cross the center of the garden from east to west, and cross the top of the garden (near the house) into the Kitchen Yard, with a more secretive path. Short sets of stairs ascend the terraces along the central axis.

Seating in the garden was moved throughout the historic period. Family photographs record the presence of the semi-circular bench on the west side of the lower terrace, and later on the north side of the lower terrace. Small benches were placed to the east of the Hermes statue, along the side of the house, and between these two locations at various times.

The garden represents the connection of the artist to the landscape and exhibits the distinctive materials and workmanship representative of Saint-Gaudens and the Saint-Gaudens Memorial. The relationship of the garden to the views of Mount Ascutney reflects how landscape elements were placed in axial relationships to accentuate the contrast between foreground, middle ground, and the distant landscape.

Treatment of the flower garden area is preservation-focused, with the intent of perpetuating the character of the area as it existed in 1950, following improvements by Ellen Shipman. Treatment recommendations for built features in this area focus on preservation maintenance and repair. Treatment of herbaceous plants and the surrounding hedges focuses on preservation maintenance, with replacement in-kind when plantings decline or no longer reflect their historic character. Recommendations for this area include reintroducing small-scale features, such as movable benches, that historically gave the landscape a domestic quality. Specific recommendations for preserving the character of the flower garden area are listed in Table 4.

**Table 4. Summary of Treatment Tasks for the Flower Garden Area**

<b>Treatment Task</b>	<b>Task ID</b>	<b>Page No.</b>
Preserve and repair marble and brick steps and paths	CR-4	115
Preserve and replace when necessary the upright poplars in gardens	VT-9	147
Preserve and replant lilacs	VS-6	154
Preserve the pre-1950 flower garden layout	VG-1	159
Restore upper terrace bed configuration	VG-2	162
Preserve plant selections in the flower garden	VG-3	163
Add potted plants to the flower garden beds as needed	VG-4	165
Eliminate gap in the flower garden north hedge section behind bench	VG-5	165
Preserve middle terrace configuration with three beds	VG-6	166
Preserve brick edging for flower garden beds	VG-7	166
Preserve plants in containers and planters	VG-14	170
Preserve existing sculpture in the landscape	BS-3	176
Rehabilitate views to the southwest and west	VV-1	184
Preserve fixed benches in the landscape	SSF-1	190
Place moveable benches in varying locations within the historic core	SSF-2	191
Preserve wooden railings along steps	SSF-6	197
Preserve terra-cotta bas-relief planters	SSF-7	198
Reproduce round ceramic green-glaze planters	SSF-8	199
Preserve square wooden planters	SSF-9	199

Figure 42. Augusta Saint-Gaudens with guests and 'Seasick' (the goat) in the flower garden. The semi-circular bench is placed on the west side of the lower terrace, with the marble fountain in the center of the space. A white pine hedge obscures the birch grove. View looking west, c. 1902 (SAGA 520).



Figure 43. Flower garden, with an experimental pergola and statue on pedestal (upper right). The structure was subsequently removed. View looking southwest, c. 1904 (SAGA 866).



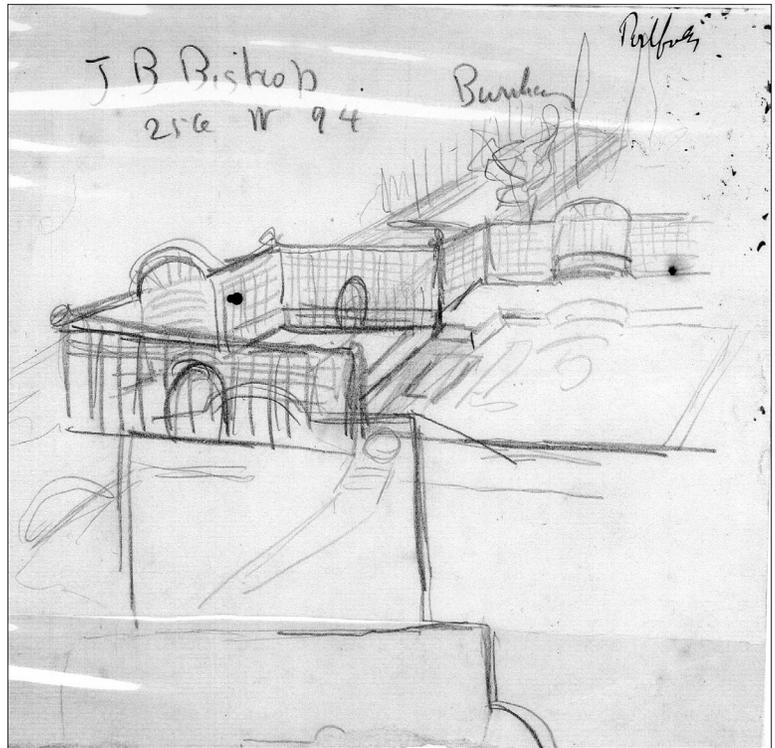


Figure 44. Sketch of the lower terrace of the flower garden by Augustus Saint-Gaudens, n.d. (Courtesy of Dartmouth College Library).

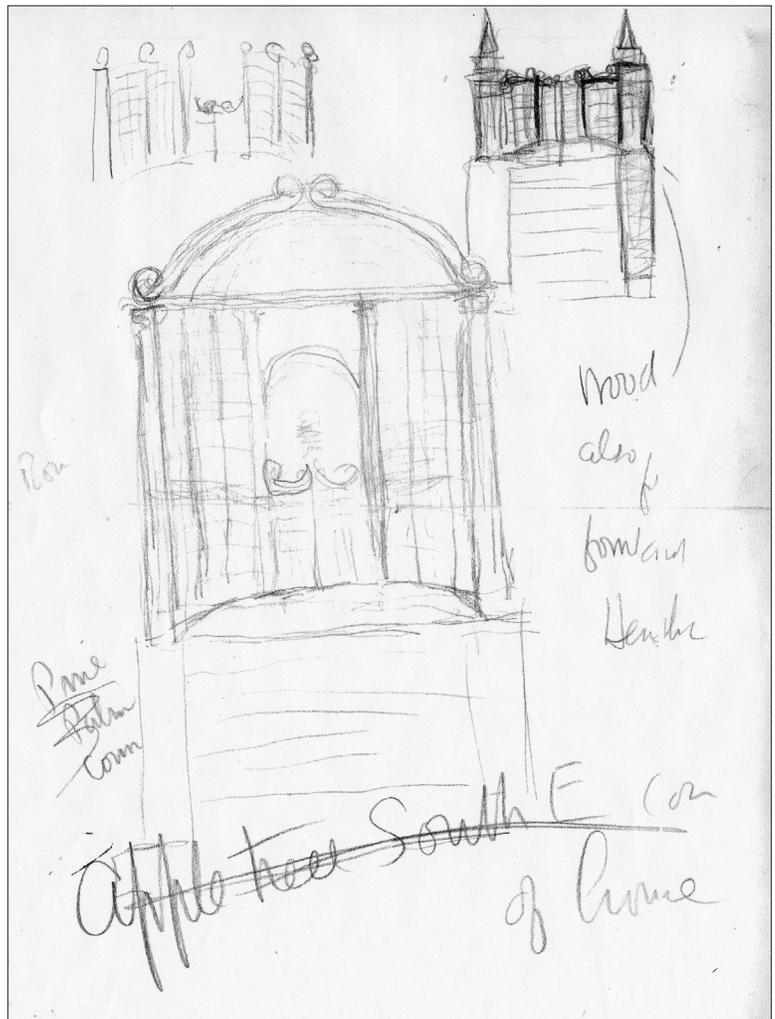


Figure 45. Sketch of a garden structure by Augustus Saint-Gaudens, n.d. (Courtesy of Dartmouth College Library).



Figure 46. Roses on the upper terrace. A goat head sculpture ornaments the pergola above. View looking southwest, c. 1904 (SAGA 558).



Figure 47. Flower garden with poplars and Zodiac heads framing the house. Two ceramic containers are placed at the top of the marble steps. View looking south, c. 1905 (SAGA 560).

Figure 48. Augusta on the brick steps between the upper and lower terrace, with Zodiac heads on the balustrade posts and a bench on the east side of the middle bed. A poplar grows on the northeast corner of the house terrace and two poplars frame the path that extends east from the middle terrace of the garden. View looking east, c. 1906 (SAGA 552).



Figure 49. Augusta in the upper terrace of the flower garden, with the balustrade in the foreground, trellises on the house to the right and in the background. A Zodiac head is visible to the left of the trellis. Two short benches are located in the lawn adjacent to the house. View looking east, c. 1906 (SAGA 553).



Figure 50. Middle terrace of the flower garden showing the brick walk and steps in the foreground, and Mount Ascutney and Hunt Hill in the distance. View looking southwest, c. 1910 (SAGA 1296).



Figure 51. Augusta in the flower garden, with Hermes in the foreground, the middle and upper terrace beds, container plantings by the marble steps and balustrade, and a poplar at the northwest corner of the terrace. View looking southwest, c. 1910 (SAGA 226).



Figure 52. Lower terrace of the flower garden, with the semi-circular bench against the west hedge. View looking west, c. 1910 (SAGA 864).



Figure 53. Augusta on the marble steps by the flower garden, with the lower, middle, and upper terraces visible. Note the vines covering the house, including the trellis on the central axis of the garden. View looking south, c. 1910 (SAGA 542).



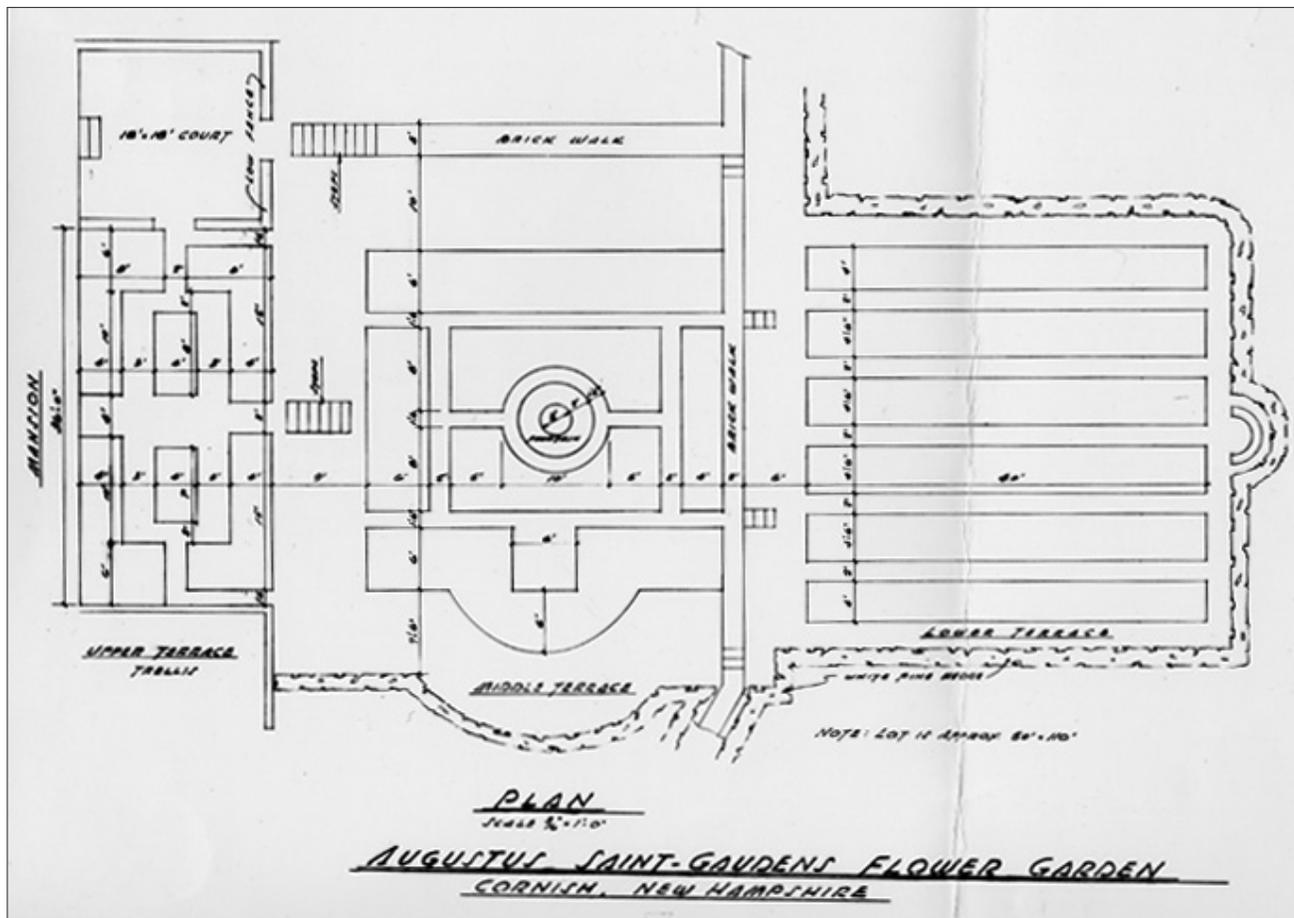


Figure 54. Plan of the beds in the flower garden, c. 1910 (SAGA 1492i).

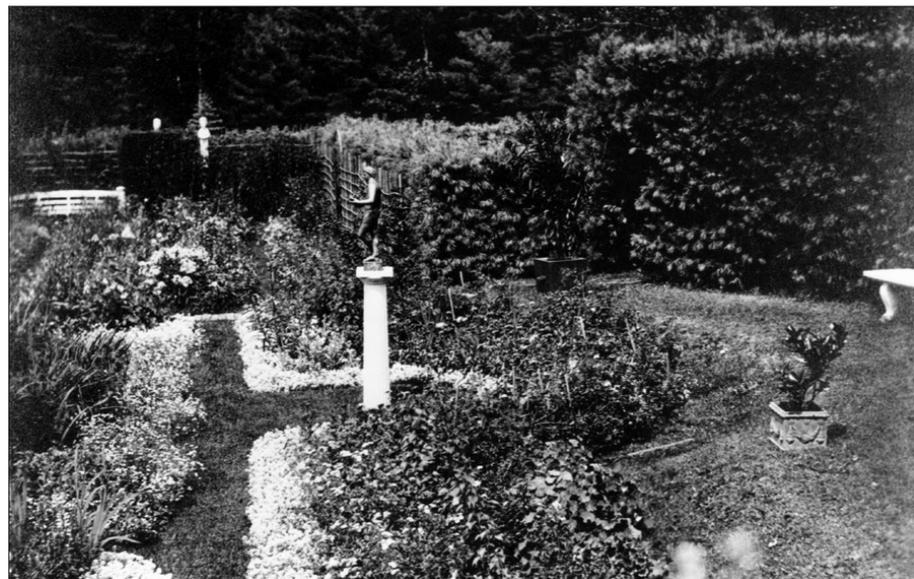


Figure 55. Middle and lower terraces of the flower garden, with white pine hedges framing the space and alyssum lining the beds. Also visible are the Hermes statue, a small glossy leaf plant in the bas-relief container (possibly oleander), a white wooden bench, the semi-circular bench at the northern end of the lower terrace, and Zodiac heads on posts. View looking north, c. 1920 (SAGA 557).

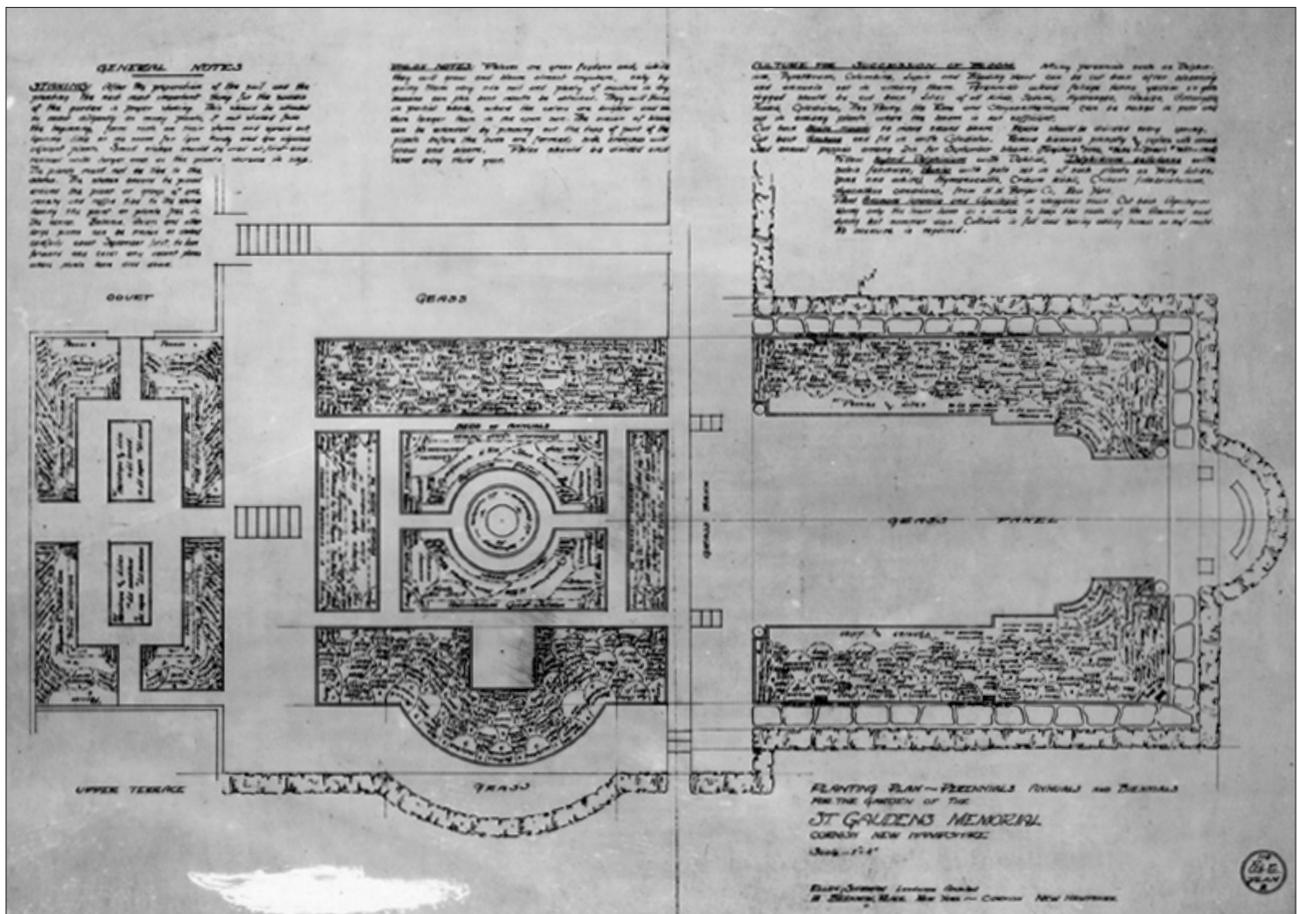


Figure 56. Plan of the flower garden by Ellen Shipman, c. 1928 (Ellen McGowan Biddle Shipman papers, #1259. Division of Rare and Manuscript Collections, Cornell University Library, also SAGA 1492g).



Figure 57. Augusta Saint-Gaudens on the middle terrace brick path surrounded by flowering foxgloves, with the west bed in the background. View looking northwest, c. 1920 (SAGA 519).

Figure 58. Middle and lower terraces of the flower garden, as laid-out by Ellen Shipman. The marble pool with bubbler is at the center of the garden, with Hermes on a pedestal to the east. The beds are edged with brick, and the semi-circular bench (without Zodiac heads) is set in a pocket in the adjacent hedge. View looking north, c. 1928 (SAGA 785).



Figure 59. The flower garden, with the lower bed reconfigured according to Elen Shipman's c. 1928 plan, and the middle terrace simplified according to Shipman's 1941 plan. Note the open fields and hillside visible to the north. View looking north, c. 1940s (SAGA 547).





Figure 60. Middle terrace of the flower garden, with the Seated Lincoln statue visible in the former cutting garden. View looking northeast, c. 1965 (SAGA 213).



Figure 61. Middle and upper terraces of the flower garden, with Mount Ascutney visible in the distance. Upper terrace beds have been reduced in number, with partial vine coverage on the house. Pruned hemlocks frame the piazza steps adjacent to a recently replaced poplar. View looking southwest, late 1950s (SAGA 211a).



Figure 62. Hedge opening at the northern end of the flower garden, leading to the birch allée. View looking north, c. 1970 (SAGA 11).



Figure 63. Middle and upper terraces of the flower garden, with vines on the house, bas-relief containers on the brick steps, sheared hemlocks by the piazza step, a pipe railing along the marble steps, and Mount Ascutney and Hunt Hill beyond. View looking southwest, c. 1970 (SAGA 2143).

Figure 64. Upper terrace of the flower garden, with the balustrade in the foreground (without ornamental caps shown in Figure 7), the Boy with White Skin statue by the house and trellis, and lattice screening the kitchen yard. View looking east, 2013 (OCLP).



Figure 65. Flower garden, with semi-circular Zodiac bench and posts at the far end of the lower terrace, and the Hermes statue and marble fountain on the middle terrace. View looking north, 2013 (OCLP).



### Former Cutting Garden/Adams Memorial Area

The former cutting garden was part of the flower garden until the spaces were separated by a hedge and the flower garden reoriented in 1903 (Figure 66). The space then served as a cutting garden until the late 1940s. Without the embellishment of the space with a water feature or sculptural element during the residence of Augustus and Augusta, the space was decidedly of secondary importance and seldom photographed. The trustees of the Saint-Gaudens Memorial saw an opportunity to utilize the space for the display of outdoor sculpture and placed the Seated Lincoln statue in the space in 1948 (Figure 67). Due to its height above the surrounding hedges, the piece became a focal point in both the former cutting garden space as well as the adjacent flower garden (Figure 68). When the Seated Lincoln began to deteriorate, the space once again provided an opportunity for the display of a prominent work of Saint-Gaudens. The Adams Memorial was placed in the space in 1972. Efforts to create a landscape setting to mimic that of the original statue in Rock Creek Park has been an ongoing challenge due to the dense shade cast by the surrounding hedges and the relatively small size of the space. Regardless of the ornamentation surrounding the statue, the sculptural work remains the focal point of the space. The challenge is to create the best lighting conditions to accentuate the contemplative mood and shadows of the piece (Figures 69 to 74).

Treatment of the former cutting garden/Adams Memorial area is preservation-focused, with the intent of perpetuating the character of the area as it existed in 1972, when the recast of the Adams Memorial was installed. Treatment recommendations for built features in this area, including the statue and interpretive sign, focus on preservation maintenance and repair. Treatment of the surrounding hedge includes replacement of non-historic plant material that does not reflect its original design intent and management of lawn areas that have been adversely impacted by heavy visitor use. Specific recommendations for preserving the character of the former cutting garden/Adams Memorial area are listed in Table 5.

**Table 5. Summary of Treatment Tasks for the Former Cutting Garden/Adams Memorial Area**

Treatment Task	Task ID	Page No.
Preserve and repair brick steps and paths	CR-4	115
Remove magnolias by Adams Memorial	VT-7	143
Preserve and replace when necessary upright poplars to the south of the Adams Memorial area	VT-9	147
Preserve former cutting garden as Adams Memorial space	VG-10	167
Manage compacted lawn areas	VL-2	174
Preserve existing sculpture in landscape and identify locations for temporary and permanent additions	BS-3	176
Place moveable benches in varying location within the historic core	SSF-2	191
Preserve wooden railings along steps	SSF-6	197
Locate interpretive waysides where they are visible by do not detract from the historic scene	SSF-14	201

Figure 66. Main House prior to the reorientation of the flower garden, showing the former cutting garden space in the foreground. Vines grow up the north facade of the house and the balustrade continues across the upper terrace. View looking southwest, 1902 (SAGA).

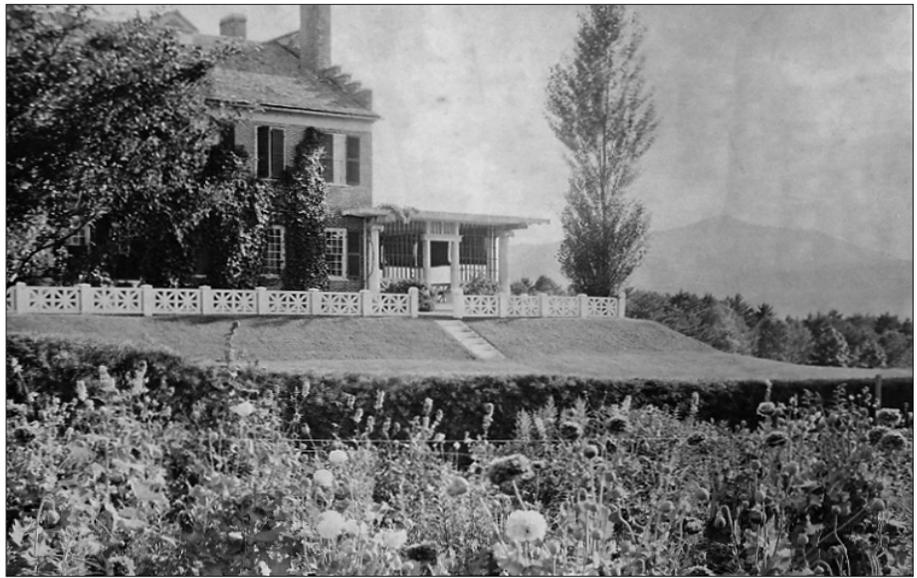


Figure 67. Seated Lincoln with the hedge in the background. View looking east, c. 1950 (SAGA postcard collection).

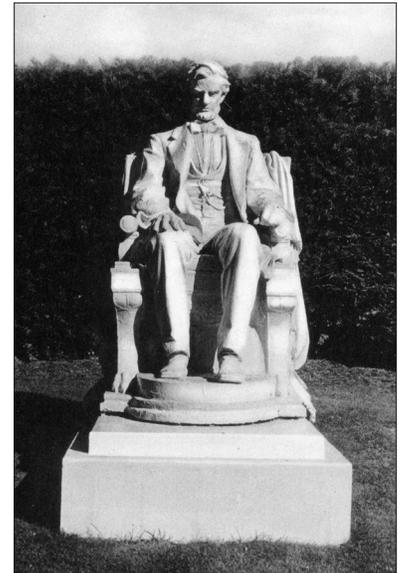


Figure 68. Seated Lincoln statue in the former cutting garden space, with the flower garden in the foreground. View looking northeast, c. 1965 (SAGA 12).



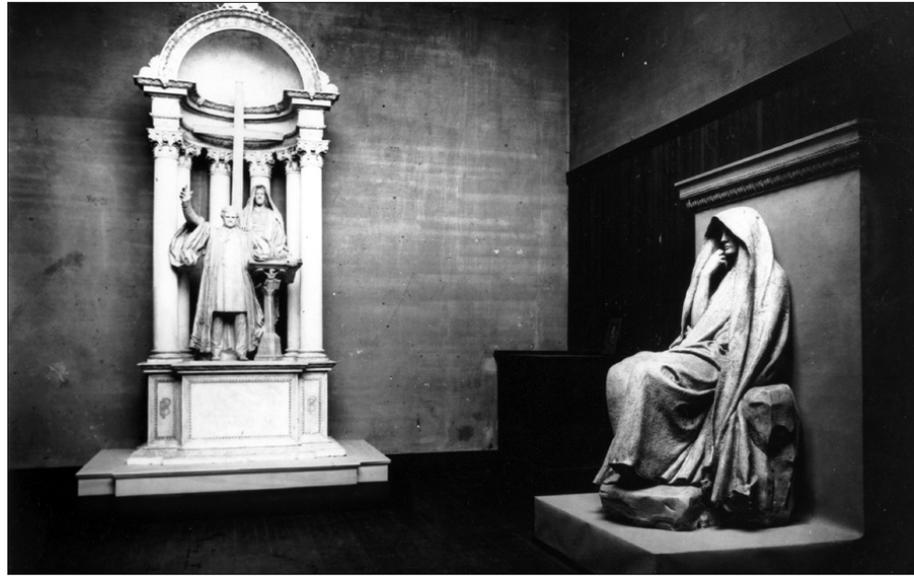


Figure 69. Adams Memorial in an indoor space. Note the effect of lighting on the appearance of the memorial, n.d. (SAGA 867).



Figure 70. Adams Memorial in the former cutting garden, possibly taken shortly after it was site in the space in 1972. Note that the hedge to the north is lower than the memorial. View looking northeast, c. 1975 (SAGA 1267).

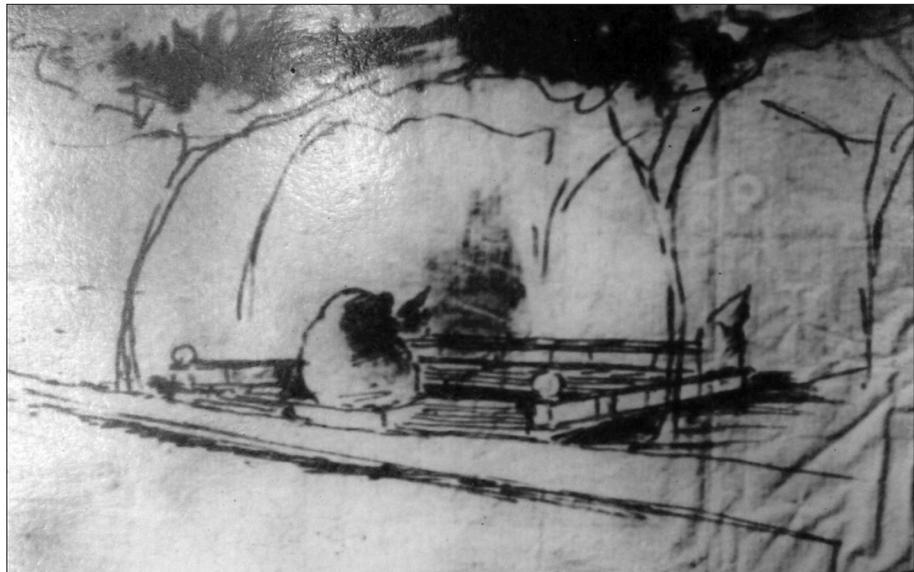


Figure 71. Conceptual drawing of the setting for the Adams Memorial in Rock Creek Cemetery by architect Stanford White. Note that the sketch includes a tree canopy over the memorial, n.d. (Courtesy of Dartmouth College Library).

Figure 72. Adams Memorial surrounded by young hornbeam trees. The trees were planted around the memorial in the 1970s to reflect the character of the space in Rock Creek Cemetery. The hornbeams failed to thrive and were removed in the 1980s. View looking northeast, 1970s (SAGA 1998F).



Figure 73. Interpretive sign for the Adams Memorial placed in the hedge opening, in close proximity to the memorial, but without detracting from its setting. View looking northeast, 2013 (OCLP).



Figure 74. Adams Memorial in the former cutting garden, framed by two Dr. Merrill magnolias. View looking northeast, 2013 (OCLP).



### **Bowling Green/Shaw Memorial Area**

The bowling green was initially used as a vegetable garden until the vegetable garden was relocated to the space that is now the cutting garden in 1903. At this time, the space was redesigned for use as a bowling green and consisted of a simple lawn panel surrounded by a hedge. The only embellishments were the placement of two Lombardy poplars at the east end of the space where there was an opening. The character of the space was changed in 1959 when the trustees of the Saint-Gaudens Memorial elected to site a plaster cast of the Shaw Memorial in the space. The plaster was protected by a garage-like structure until 1997 (Figure 75). At this time, the structure and plaster were removed and an open-air bronze recast was installed. The memorial serves as the focal point of the space (Figure 76).

Treatment of the bowling green/Shaw Memorial area is preservation-focused, with the intent of perpetuating the character of the area as it existed in 1997, when the Saint-Gaudens Memorial installed the bronze recast of the Shaw Memorial. Treatment recommendations for built features in this area focus on preservation maintenance and repair. Treatment of vegetation includes management of lawn areas that have been adversely impacted by heavy visitor use. Missing historic poplars are not recommended for replacement because they would detract from the Shaw Memorial, as the trees were removed before the 1959 installation of the memorial. Recommendations for this area also include preserving small-scale features, such as movable benches, to encourage rest and contemplation. Specific recommendations for preserving the character of the bowling green/Shaw Memorial area are listed in Table 6.

**Table 6. Summary of Treatment Tasks for the Bowling Green/Shaw Memorial Area**

<b>Treatment Task</b>	<b>Task ID</b>	<b>Page No.</b>
Do not replant upright poplars to the east of the space	VT-9	147
Manage compacted lawn areas	VL-2	174
Preserve existing sculpture in the landscape and identify locations for temporary and permanent additions	BS-3	176
Place moveable benches in varying locations within the historic core	SSF-2	191
Locate interpretive waysides, regulatory and directional signs where they are visible but do not detract from the historic scene	SSF-14	201

Figure 75. View from the house showing the Stables roof (right) and a structure installed in 1959 to protect the plaster cast of the Shaw Memorial (left). View looking east, c. 1965 (SAGA 1879a).



Figure 76. The bronze replica of the Shaw Memorial, installed in 1997, with low wooden benches, an interpretive sign, and retaining walls at the hedge opening. View looking east, 2012 (OCLP).



### Stables and Cutting Garden Area

The Stables and cutting garden area remains relatively unaltered since the historic period. The structure predates 1885 and retains its character as a vernacular barn for horses and carriages. A birch grew at the southeast corner of the building, but is gone (Figure 77). A lattice fence and gate surround the stables yard by 1907 and the current structure is a replica built by the National Park Service (Figure 78). The simple space reflects its utilitarian purpose. Today, the grass is lush and the area tidy for a stable yard.

The adjacent cutting garden space was created by Saint-Gaudens in 1903 to serve as a vegetable garden and was bounded by white pine hedges. Augusta retained the vegetable garden during her lifetime. In the mid-1950s, Chief of Maintenance Alan Jansson discontinued growing vegetables and changed the space to a cutting garden. (The cutting garden by the flower garden became the space for the Seated Lincoln statue in 1948.) Jansson also planted a weeping willow in the center of the space, which was subsequently removed. The gate is believed to date to the Memorial period and is present in the earliest photograph of the space in 1965 (Figures 79 to 82).

Treatment of the Stables and cutting garden area is preservation-focused, with the intent of perpetuating the character of the area as it existed in 1950, at the end of the period of significance. Treatment of plant materials focuses on preservation maintenance, with replacement in-kind when plantings decline or no longer reflect their historic character. One missing historic tree within this area, a birch by the Stables, is not recommended for replacement because of its potential to negatively impact other historic features. Specific recommendations for preserving the character of the Stables and cutting garden area are listed in Table 7.

**Table 7. Summary of Treatment Tasks for the Stables and Cutting Garden Area**

Treatment Task	Task ID	Page No.
Define accessible parking for park visits and special events	CR-8	126
Do not replant birch by Stables	VT-4	140
Preserve cutting garden as a mixed flower and vegetable garden	VG-8	167
Manage compacted lawn areas to the north of the Stables	VL-2	174
Place moveable benches in varying locations within the historic core	SSF-2	191
Evaluate need to retain hydrant boxes	SSF-13	201
Locate interpretive waysides, regulatory and directional signs where they are visible but do not detract from the historic scene	SSF-14	201

Figure 77. Stables, with a birch growing at the southeast (left) corner of the building. A hitching post is visible near the northeast corner of the building (right). View looking west, 1965 (HABS 104653pr).



Figure 78. Stables, with lattice fence and gate. The hitching post is obscured by the gate. View looking west, 2013 (OCLP).



Figure 79. Cutting garden (left) and Stable yard (right), which includes a birch tree. The lattice screen is located between the Stables yard and cutting garden, but not along the drive. View looking northeast, c. 1965 (SAGA 1879o).



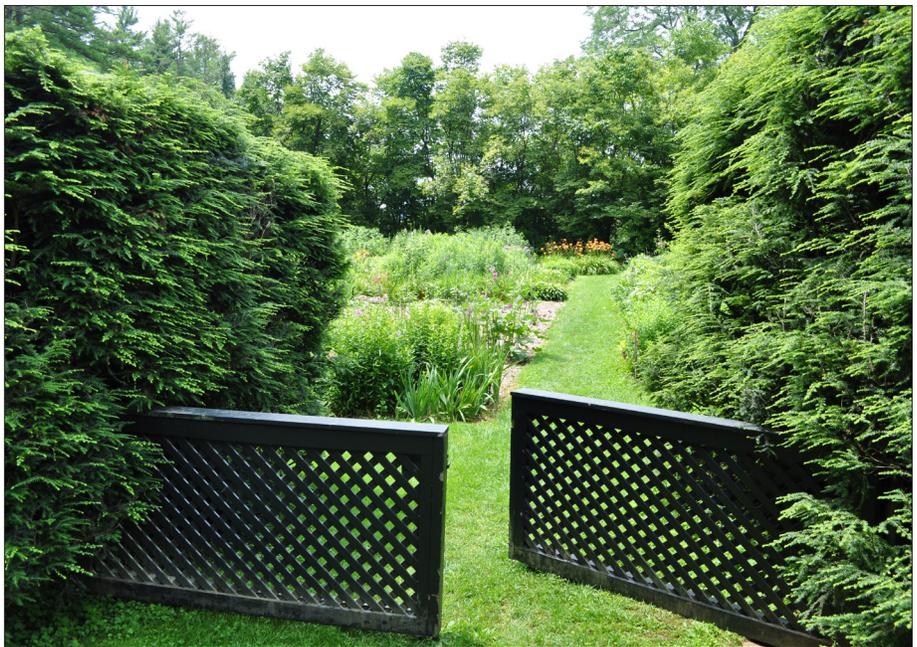
Figure 80. View from the house showing the kitchen yard hedge, Stables roof, birch tree, Caretaker's Cottage roof, and a willow to the east of the Caretaker's Cottage. View looking east, c. 1965 (SAGA 1879g).



Figure 81. Cutting garden, with the row of Japanese tree lilacs in the background. View looking east, 2013 (OCLP).



Figure 82. Cutting garden lattice gates and hedge, with the row of Japanese tree lilacs in the background. View looking east, 2013 (OCLP).



### Caretaker's Cottage and Garage Area

The Caretaker's Cottage and Garage were built circa 1917 under the direction of Augusta Saint-Gaudens. The small one-story buildings were hidden from view behind a hedge that already existed along the east entry drive to the Stables (Figures 83 to 92). There are no photographs of the buildings during the historic period, but several photographs that date to the 1960s. These photographs show a laundry yard to the southeast of the cottage, which was eliminated when the park converted the building to an administrative office in 1981 (see Figure 83). Also visible in the laundry yard is a young willow tree, planted by Chief of Maintenance Alan Jansson in the 1950s and subsequently removed. The National Park Service enlarged the east end of the cottage in 1968 (see Figure 91). Photographs from the 1960s to present show a Dutchman's pipe vine climbing on a trellis on the front porch and small flower beds along the house foundation (see Figures 84 and 85). Overall, the landscape character of this area was simple, rustic, and relatively invisible with respect to the historic core of the property.

Treatment of the Caretaker's Cottage and Garage area is preservation-focused, with the intent of perpetuating the character of the area as it existed in 1950, at the end of the period of significance. Treatment recommendations for built features in this area focus on preservation maintenance and repair. Treatment of vegetation focuses on preservation maintenance, with replacement in-kind when plantings decline or no longer reflect their historic character. Specific recommendations for preserving the character of the Caretaker's Cottage and Garage area are listed in Table 8.

**Table 8. Summary of Treatment Tasks for the Caretaker's Cottage and Garage Area**

Treatment Task	Task ID	Page No.
Add directional and visitor orientation signs	CR-1	110
Improve visibility along roadways	CR-2	113
Preserve and repair brick steps and paths	CR-4	115
Complete site work for new visitor center and improve visitor wayfinding	CR-7	123
Define accessible parking for park visits and special events	CR-8	126
Provide a turn-around for busses, RVs, and delivery trucks	CR-10	130
Create alternative receiving area	CR-11	132
Preserve shade trees along Saint Gaudens Road to the south and east of the Caretaker's Cottage and Garage	VT-10	149
Preserve Dutchman's pipe and trellis structure on Caretaker's Cottage	VS-3	153
Preserve wooden railings along steps	SSF-6	197
Evaluate need to retain hydrant boxes	SSF-13	201

Figure 83. Caretaker's Cottage, laundry yard, garage, and young willow planted by Alan Jansson, prior to the addition to the rear of the cottage by the National Park Service. View looking east, c. 1965 (SAGA 20b).

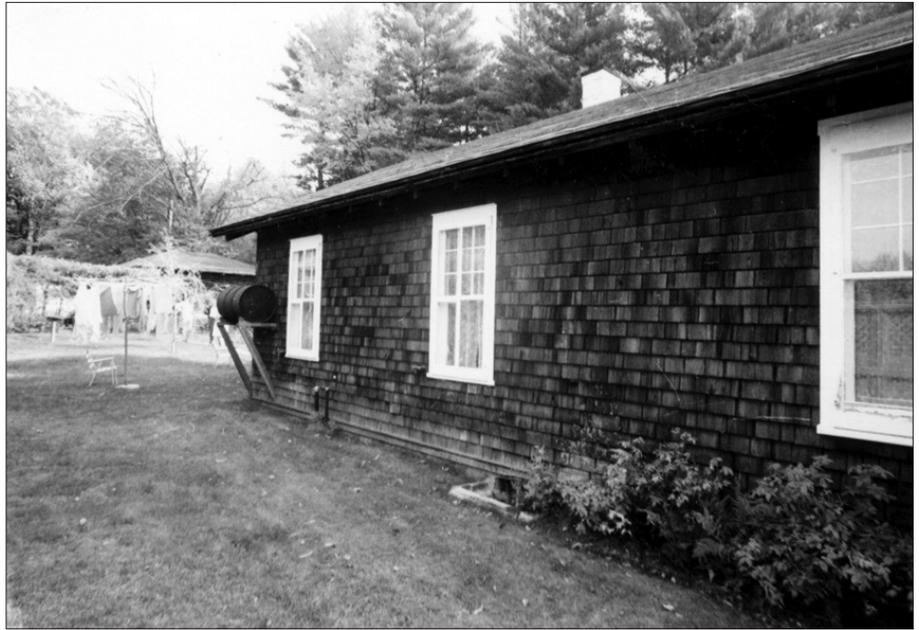
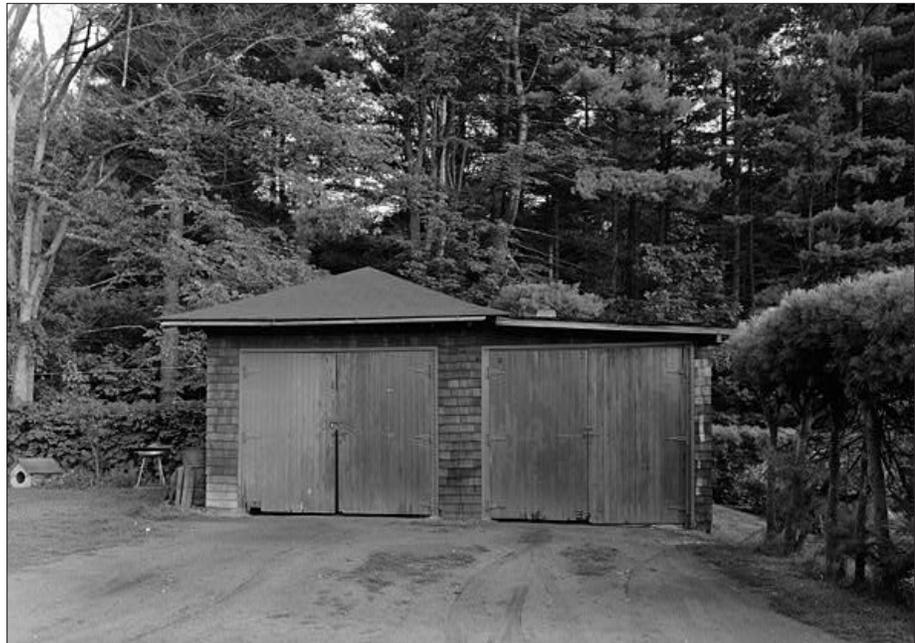


Figure 84. Caretaker's Cottage, with Dutchman's pipe vine established on the front porch trellis. Small flower beds extend along the foundation. View looking northeast, 1965 (HABS 104650pr).





**Figure 85. Caretaker's Cottage, with a flower beds in the foreground and small beds along the foundation. View looking west, 1965 (HABS 104649pr).**



**Figure 86. Caretaker's Garage prior to paving the driveway. View looking south, 1965 (HABS 104651pr).**

Figure 87. Caretaker's Cottage roof (left), adjacent hedge and willow, the Stables (center), house, and maintenance facility screening hedge (right). View looking southwest, 1970s (SAGA 1879c).



Figure 88. Roofs of the former maintenance building (left) and Caretaker's Garage (center). The hemlocks at the entrance to the New Gallery complex are in the foreground (left) and the willow planted by Alan Jansson behind the Caretaker's Cottage are in the background. View looking south, 1970s (SAGA 1879f).





Figure 89. East Entry Drive, with the Caretaker's Cottage completely obscured by the hedge (right). View looking north, 2013 (OCLP).



Figure 90. Caretaker's Cottage, with Dutchman's pipe and honeysuckle vines trained on the front porch trellis. A wooden railing has been added by the front step and a small bed of phlox grows along the foundation. View looking northeast, 2013 (OCLP).



Figure 91. Addition to the Caretaker's Cottage, constructed by the National Park Service, along with the brick walk. View looking southwest, 2012 (OCLP).



Figure 92. Caretaker's Garage and driveway, with the visitor center at left and the Caretaker's Cottage hedge at right. View looking south, 2012 (OCLP).

### New Gallery Complex Area

When Augustus and Augusta Saint-Gaudens resided on the property, the New Gallery complex area was the site of a studio and several outbuildings (Figure 93). Two years after the Studio of the Caryatids burned in 1944, architect and trustee, John W. Ames designed the New Gallery complex (Figures 94 to 96), including the New Gallery (referred to by Ames as the Sculpture Gallery and also known as the New Studio), Picture Gallery, and Atrium with the reflecting pool. The buildings were arranged at right angles to one another with a circular entrance courtyard, now referred to as the Farragut forecourt (Figures 97 to 115). Features were laid out symmetrically according to the axial layout. The area to the south of the courtyard served as an outdoor exhibit area for the Farragut base. The large lawn area to the south and west allows for views both to and from Aspet.

Treatment of the New Gallery complex is preservation-focused, with the intent of perpetuating the character of the area as it existed in 1950, at the end of the period of significance. Treatment recommendations for built features in this area focus on preservation maintenance and repair. Treatment of plant materials also focuses on preservation maintenance, with replacement in-kind when plantings decline or no longer reflect their historic character. Limited new additions, such as an access route and handrails, are necessary in this area to accommodate universal access to the New Gallery, Picture Gallery, and Atrium. Specific recommendations for preserving the character of the New Gallery complex are listed in Table 9.

**Table 9. Summary of Treatment Tasks for the New Gallery Complex Area**

Treatment Task	Task ID	Page No.
Improve universal access to the New Gallery complex	CR-6	118
Preserve trees surrounding the New Gallery complex	VT-3	139
Preserve akebia vines and trellis structures in Atrium	VS-1	152
Remove azaleas near Atrium	VS-2	153
Retain vines on the Farragut enclosure	VS-5	153
Preserve and replant lilacs in the New Gallery complex	VS-6	154
Preserve stephanandra in New Gallery complex	VS-7	154
Preserve native shrubs on the bank south of the Picture Gallery	VS-8	155
Preserve New Gallery complex beds	VG-9	167
Preserve plants in containers and planters	VG-14	170
Improve viewing of Farragut statue and protect base from further deterioration	BS-2	175
Preserve existing sculpture in landscape and identify locations for temporary and permanent additions	BS-3	176
Rehabilitate views to the west	VV-1	184
Place moveable benches in varying locations within the historic core	SSF-2	191
Preserve straight benches at Atrium and Picture Gallery, and curved benches in the Farragut forecourt	SSF-3	195
Preserve historic bollards in the Farragut forecourt	SSF-4	196
Preserve wooden railings along steps	SSF-6	197
Preserve terra-cotta jars in Atrium	SSF-10	199
Locate interpretive waysides where they will be visible but do not detract from the historic scene	SSF-14	201

Figure 93. Small orchard at the northeast corner of the property. Construction of the Studio of the Caryatids is in progress (left) and a toboggan run is under construction (right). View looking east, 1904 (SAGA 881a).



Figure 94. New Gallery complex, Atrium, Picture Gallery, and the Farragut base in a circular forecourt surrounded by hedges. Birches, a young elm, lilacs, and hedges are visible along the west facade of the complex. View looking northeast, c. 1960 (SAGA 871b).



Figure 95. New Gallery complex showing, from left to right, a birch, lilacs, elm, two unidentified sheared shrubs, three birches with hosta below, lilac, and sheared hemlock hedges. Lilacs along the west facade of the Picture Gallery are also visible between the conical hemlocks. View looking northeast, 1965 (HABS 104644pr).

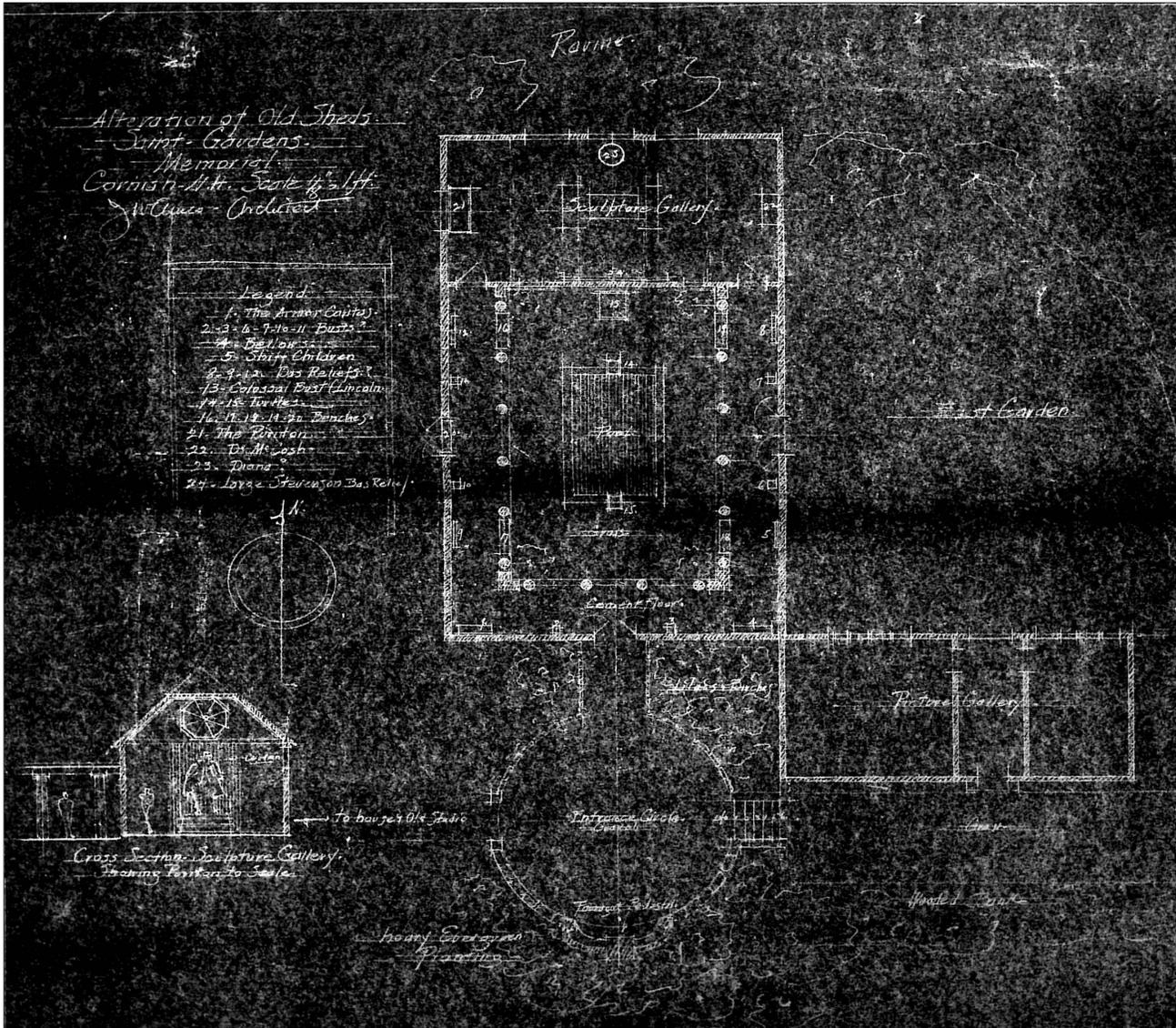


Figure 96. Plan of the New Gallery complex titled, "Alterations of Old Sheds, Saint-Gaudens Memorial" by John Worthington Ames, 1946 (Courtesy of Dartmouth College Library).

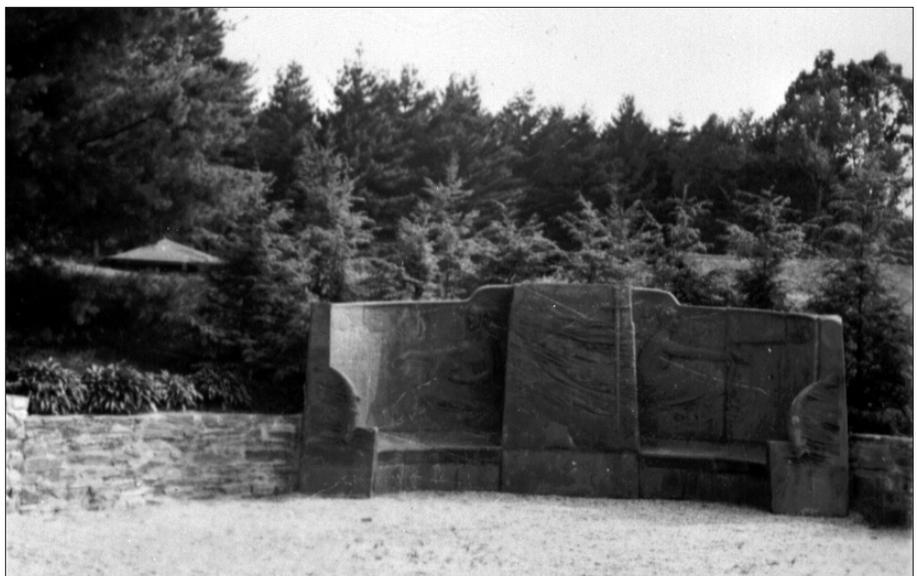
Figure 97. New Gallery complex showing (left to right) a birch, two large lilacs, an elm, two young replacement trees (likely crabapples), a statue on a pedestal, three birches, and sheared hedges at the entrance to the Farragut forecourt. A large stone block rests on the lawn. View looking east, c. 1970 (SAGA 1238).



Figure 98. New Gallery, obscured by vegetation, including a birch, lilacs, and a maturing elm. View looking northeast, 1970s (SAGA 1879s).



Figure 99. Farragut base flanked by mortared fieldstone walls and backed by mass of hemlocks. The bed to the left (above the wall) is possibly filled with hosta. View looking south, 1950s (SAGA 539).



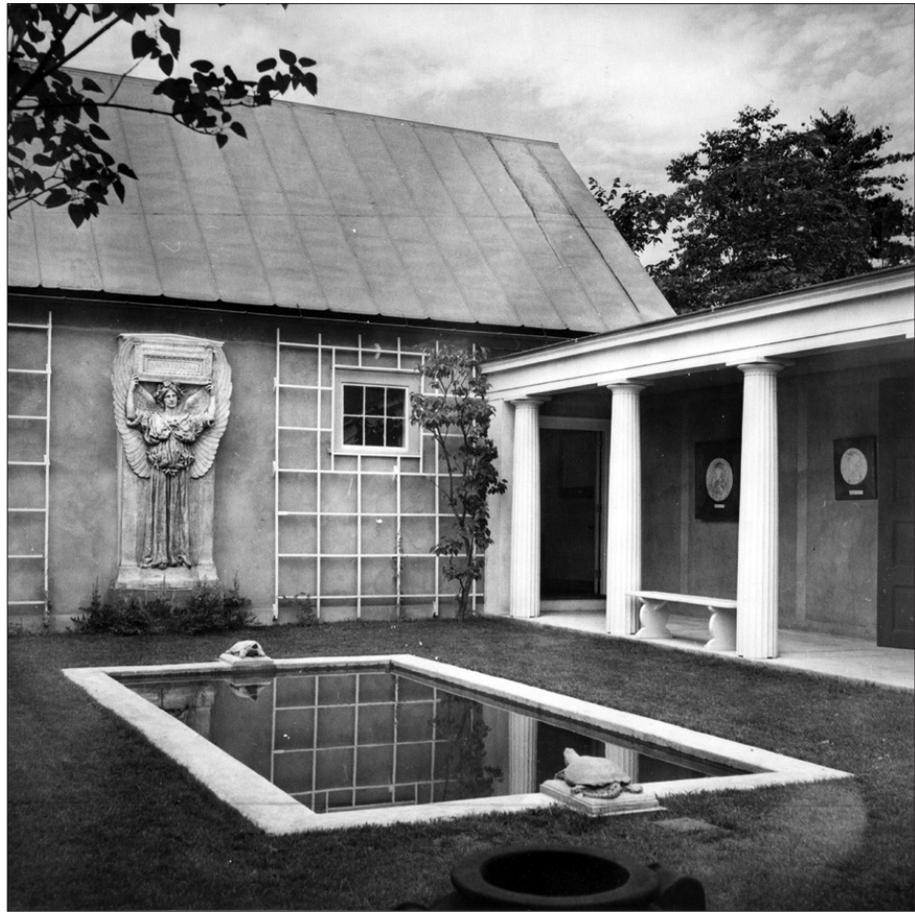


Figure 100. Atrium showing the layout as envisioned by John W. Ames. Young white lilacs are in each corner, a vine is beginning to climb the trellis, herbaceous plants grow at the base of the Amor Caritas (possibly astilbe). View looking northeast, 1950s (SAGA 217).



Figure 101. Atrium showing the vegetation more mature, with gold turtles by the Atrium pool. View looking northeast, 1965 (SAGA 215).



Figure 102. Atrium courtyard, with lilacs, akebia vines, and a bed of herbaceous vegetation framing the Amor Caritas. The pool is planted with water sedges, which obscure the reflection of the Amor Caritas. View looking north, 1965 (HABS 104653pr).



Figure 103. Lincoln Bust framed by hemlock hedges. View looking east, c. 1965 (SAGA 1270).

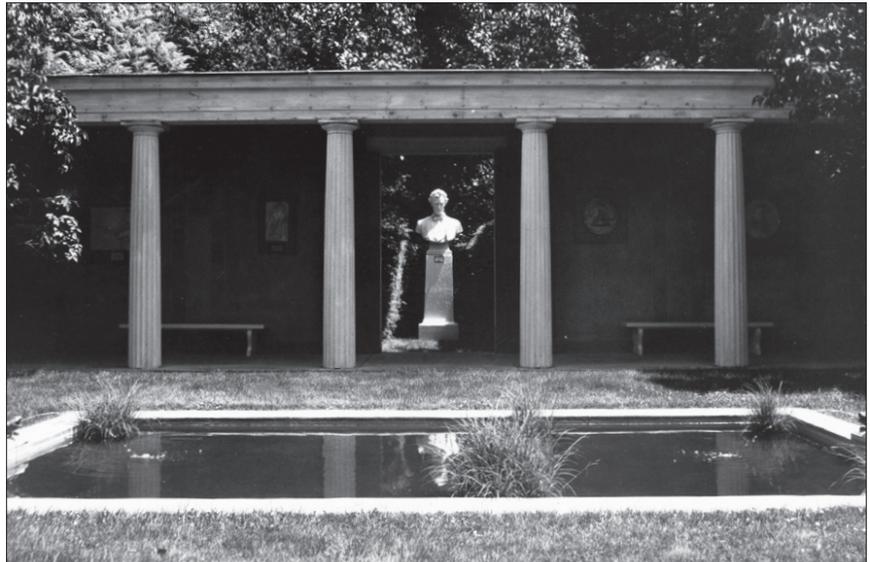


Figure 104. Lincoln Bust from the Atrium courtyard. Water sedges in the pool partially obscure reflections of statues in the water. View looking east, 1965 (SAGA 209).



Figure 105. Sweet birch and paper birch trees along the south side of the Picture Gallery. View looking north, 1960s (SAGA 18).



Figure 106. New Gallery complex, showing planting along the western side of the complex, and vines on the southern facade of the Farragut enclosure. View looking northeast, 2013 (OCLP).



Figure 107. Farragut forecourt, showing the original elements installed in 1948—the fieldstone retaining wall, granite bollards, terra-cotta jar, and sheared hedge—and new elements installed to protect the Farragut base—the cement wall and enclosure at left. Stephanandra (left) likely dates to the addition of the enclosure in 1986. View looking west, 2009 (OCLP).

Figure 108. Faragut statue and base in the recently renovated enclosure. Branches of the mature white pine, sheared hemlocks, and cascading stephanandra reinforce the composition. View looking south, 2013 (OCLP).



Figure 109. Picture Gallery entrance, with the wooded bank at left and the terra-cotta jar in the background. A sign with information about the Picture Gallery exhibitions is mounted on the side of the building. View looking west, 2013 (OCLP).



Figure 110. Amor Caritas with the terra-cotta jar in the center of the forecourt. The Atrium doorway, beds with hosta, trellises with akebia vine and benches reinforce the composition. View looking north, 2009 (OCLP).



Figure 111. Henry W. Maxwell relief on axis with the entrance to the Farragut forecourt. The entrance is framed by sheared hemlock hedges. Two granite bollards are obscured by the overgrown hedges. View looking east, 2012 (OCLP).

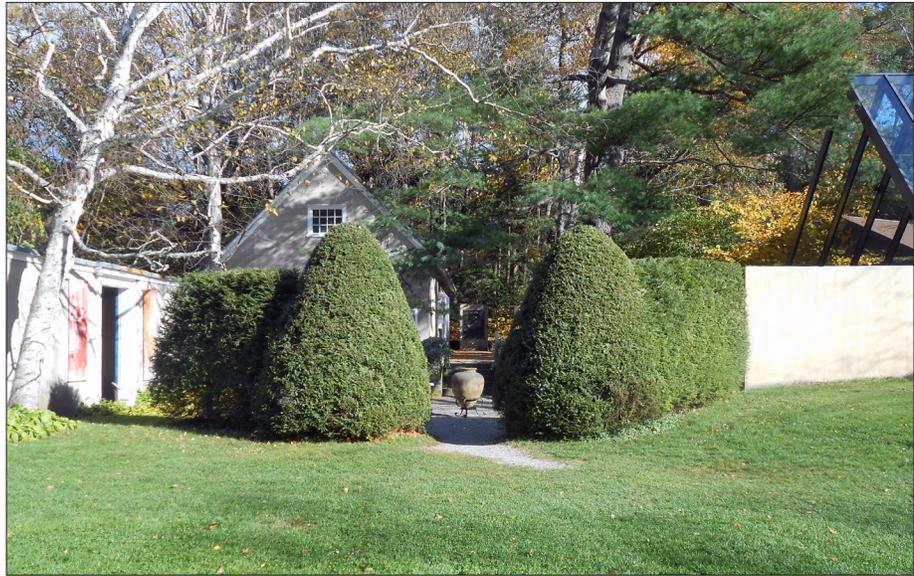


Figure 112. Atrium doorway framed by two recently planted lilacs. A lilac and elm grow to the north (left) and azaleas and a birch grow to the south (right). View looking east, 2012 (OCLP).



Figure 113. Square wooden planters rest on the mortared fieldstone cheek walls of the steps leading to the Picture Gallery. Stephanandra surrounds the trunk of the white pine in the background. Wooden handrail provide support on both sides of the stairs. View looking east, 2013 (OCLP).



Figure 114. Terra-cotta jars by the Atrium south doors. Two short benches and two potted plants discourage visitors from walking onto the Atrium courtyard lawn. View looking west, 2012 (OCLP).



Figure 115. Amor Caritas in the Atrium courtyard, framed by akebia vines on the white trellis structure, white lilacs, and a bed of hosta. The dark pool reflects the sculpture and two gold turtles. Potted plants have been added to the perimeter of the courtyard. View looking north, 2013 (OCLP).



### Birch Allée Area

The birch allée consists of the birch-lined path from the vicinity of the New Gallery Complex to the Little Studio (Figures 116 to 118). The double planting of birch trees was installed between 1948 and 1950 along a pre-existing path, which originally connected the Little Studio with the Studio of the Caryatids. Former Chief of Maintenance Alan Jansson believed that the original intent was to extend the allée to the Temple. Since the period of significance, the birch allée has retained its defining spatial characteristics despite the replacement of several trees. Two breaks in the adjacent hedge allow access to the bowling green and Adams Memorial space. A third opening into the garden is blocked by the semi-circular Zodiac bench. Though its designer is undetermined, the birch allée is representative of landscape elements introduced during the Memorial period and is an important and unique circulation corridor within the landscape.

Treatment of the birch allée is preservation-focused, with the intent of perpetuating the character of the area as it existed in 1950, at the end of the period of significance. Treatment of the birches focuses on preservation maintenance, with replacement in-kind when less than fifty percent of the original allée remains. When the allée is replanted, grading and surfacing of the birch allée walk requires reevaluation and modification to accommodate universal access from the visitor center and New Gallery complex to the Little Studio. Specific recommendations for preserving the character of the birch allée area are listed in Table 10.

**Table 10. Summary of Treatment Tasks for the Birch Allée Area**

Treatment Task	Task ID	Page No.
Add directional and visitor orientation signs	CR-1	110
Plan to replace birch allée	VT-2	138
Manage compacted lawn areas	VL-2	174
Improve view from visitor center to site	VV-2	189
Place moveable benches in varying locations within the historic core	SSF-2	191
Locate interpretive waysides, regulatory and directional signs where they are visible but do not detract from the historic scene	SSF-14	201



Figure 116. New Gallery complex from the birch allée. View looking northeast, 1966 (SAGA 22).



Figure 117. Mixed age/size stand of birches in the allée. View looking east, 1966 (SAGA 23).



Figure 118. Birch allée, with mulch path in areas of heavy use. View looking west, 2013 (OCLP).

### Meadow and Woods Area

The meadow and woods area contains remnants of the former golf course, the Temple, swimming hole, the Ravine Studio and associated trails (Figures 119 to 129). In the late 1800s, much of the surrounding landscape was in agricultural use and open fields, affording views to the distant mountains. Saint-Gaudens kept the west meadow open and arranged the landscape surrounding the house and studio to take advantage of views across the meadow. He added a nine tee, five-green golf course circa 1902 in the meadow, which was recorded on the 1903 French and Bryant survey. The course included several sand traps in the west meadow, some of which remain, and extended east to the vicinity of the Picture Gallery and wrapped around the north side of the Little Studio. This recreational use complimented the open character of the space. In 1905, the meadow served as a staging area for the Temple and the “Masque of the Golden Bowl.” Much of the lower meadow now serves as an overflow parking area for special events. The center of the meadow is mowed once a year allowing a mix of grasses and forbs to persist through the summer, creating a patina of subtle colors across the open space. The rolling meadow and distant woods west of Aspet are character-defining elements of the landscape. This combination of field and forest is essential in maintaining views to Mount Ascutney and helps perpetuate the park’s historically rural setting.

Treatment of the meadow and woods area is preservation-focused, with the intent of perpetuating the character of the area as it existed in 1950, at the end of the period of significance. Treatment of the meadow and forest edge focuses on preservation maintenance. Trees along the forest edge require pruning or removal to ensure that views toward Mount Ascutney and the Vermont hills are maintained. With minimal physical alteration required, the west meadow also accommodates overflow parking during special events. Specific recommendations for preserving the character of the meadow and woods area are listed in Table 11.

**Table 11. Summary of Treatment Tasks for the Meadow and Woods Area**

Treatment Task	Task ID	Page No.
Define accessible parking for park visits and special events	CR-8	126
Preserve and replace apple trees	VT-1	135
Manage woods near the Temple	VT-12	150
Manage woods edge and trees on slope below to allow views to distant mountains	VT-13	151
Eliminate poison ivy	VS-9	156
Define edges of lawn versus meadow areas	VL-1	173
Prevent Temple deterioration	BS-5	182
Place moveable benches in varying locations within the historic core	SSF-2	191
Locate interpretive waysides, regulatory and directional signs where they are visible but do not detract from the historic scene	SSF-14	201

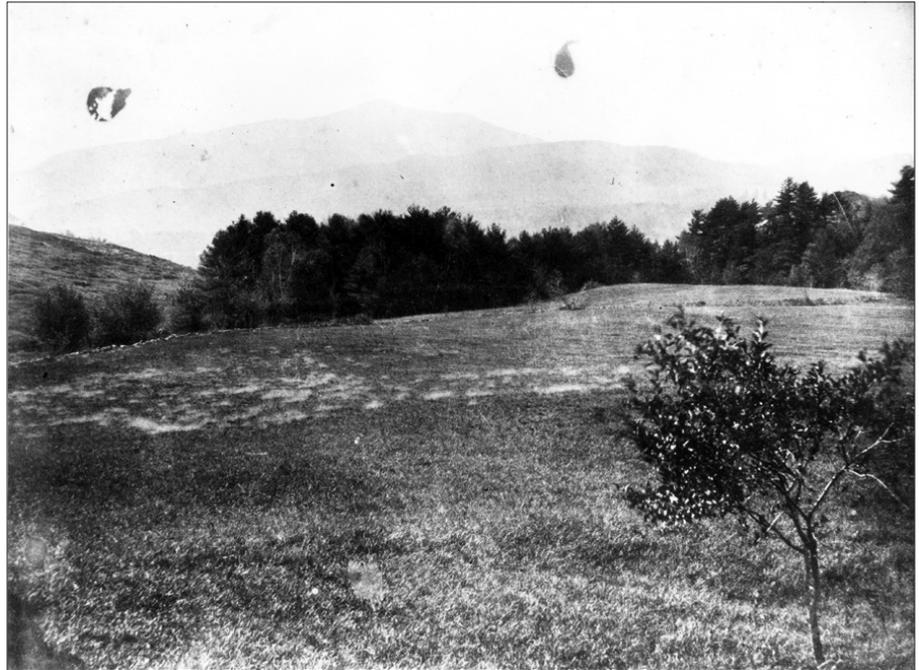


Figure 119. West meadow, with a young apple tree in the foreground. View looking southwest, 1893 (SAGA 874).



Figure 120. West meadow and golf course, including stands of birches and a sand trap. The west meadow hedge is visible to the left. View looking south, 1905 (SAGA 875).



Figure 121. View of the west meadow from Dingleton Hill. The Main House and Little Studio are visible at right. View looking north, 1915 (SAGA 1727).



Figure 122. The Temple backed by mature pine trees in the ravine. View looking north, 1905 (SAGA 554).



Figure 123. The Temple backed by the ravine. View looking northwest, c. 1905 (SAGA).

Figure 124. The Temple backed by mature trees, with one very mature white pine in the foreground at left. This tree was removed in 1982. A white bench is placed at the base of the tree. View looking north, c. 1965 (SAGA 210).



Figure 125. Swimming hole and Blow-Me-Up Brook in the ravine below Aspet. View looking east, n.d. (SAGA 1488).





Figure 126. The Temple backed by mature hemlocks with a white bench in the foreground. View looking northwest, 2013 (OCLP).

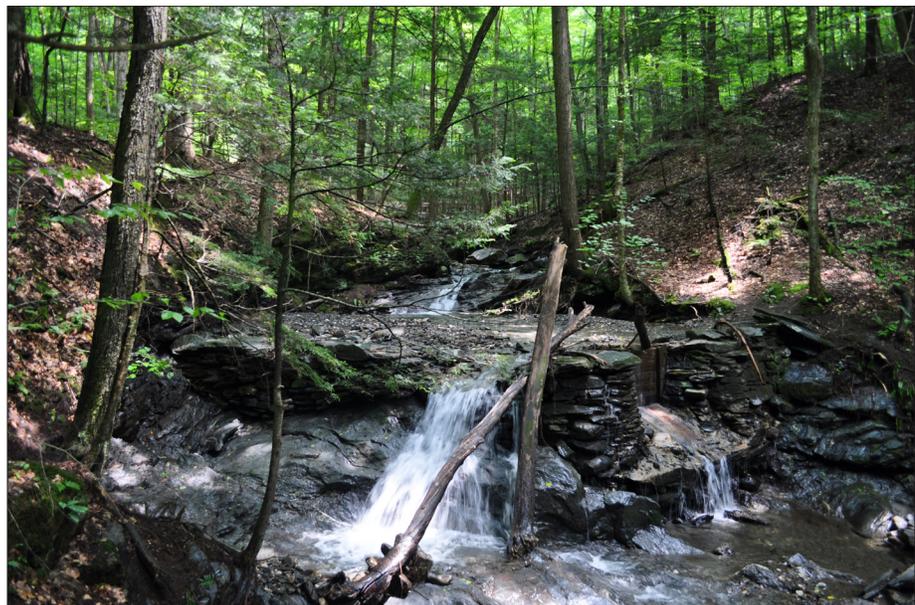


Figure 127. The swimming hole and dam along Blow-Me-Up Brook in the ravine. View looking east, 2013 (OCLP).



Figure 128. Ravine Studio. View looking north, 2013 (OCLP).



Figure 129. Sheds beside the Ravine Studio. View looking west, 2013 (OCLP).

## **REHABILITATION ZONE AND CHARACTER AREAS**

The rehabilitation zone includes two character areas: the visitor center and Farragut enclosure area and the south side of Saint Gaudens Road area. Landscape features in the rehabilitation zone have changed since the end of the period of significance to accommodate visitor services and park operations. It is expected that this area will continue to accommodate compatible changes, as needed to accommodate contemporary use. This area is within the management zone for rehabilitation as outlined in the first phase of implementation of the preferred alternative in the 1996 *General Management Plan*.

### **Visitor Center and Farragut Enclosure Area**

Though in close proximity, there is no design relationship between the visitor center and the Farragut enclosure area. A hedge, planted circa 1967, currently visually separates the two areas. The structures were introduced to the property within the same decade, but to serve different site needs.

In 2002–03, the park constructed the visitor center on the site of a 1967 temporary maintenance building (Figures 130 to 131). The project was not in accordance with the recommendations of the 1996 *General Management Plan*, which called for the placement of a temporary structure for the short term and relocation to an adjacent property in the long term. The Visitor Center is now the primary area for visitor orientation and contains restrooms, a meeting room, educational exhibits, and a gift shop.

The original enclosure to protect the Farragut Monument bluestone base was built in 1986. The structure was recently modified to improve light penetration and air circulation (see Figure 108). The placement and scale of the structure is compatible with the adjacent gallery buildings.

Treatment of the visitor center and Farragut enclosure landscape is rehabilitation-focused, with the intent of perpetuating the character of the area. Compatible modifications and new additions are necessary to accommodate contemporary use, including new visitor amenities, such as universally accessible routes/ramps, seating, and new sites for outdoor sculpture exhibits in the spirit of the living memorial. Long-term improvements necessary to ensure preservation of the Farragut base should minimize impact to the historic character of the New Gallery complex landscape. Recommendations related to the area surrounding the visitor center and Farragut enclosure are listed in Table 12.

**Table 12. Summary of Treatment Tasks for the Visitor Center and Farragut Enclosure Area**

Treatment Task	Task ID	Page No.
Add directional and visitor orientation signs	CR-1	110
Improve visibility along roadways	CR-3	115
Improve universal access to the New Gallery Complex	CR-6	118
Complete site work for new visitor center and improve visitor wayfinding	CR-7	123
Define accessible parking for park visits and special events	CR-8	126
Retain vines on the Farragut enclosure	VS-5	153
Manage compacted lawn areas	VL-2	174
Improve viewing of Farragut statue and protect base from further deterioration	BS-2	175
Preserve existing sculpture in landscape and identify locations for temporary and permanent additions	BS-3	176
Improve view from the visitor center	VV-2	189
Place moveable benches in varying locations within the historic core	SSF-2	191
Retain picnic tables for visitor and staff use	SSF-12	200
Locate interpretive waysides where they will be visible but do not detract from the historic scene	SSF-14	201

**Figure 130. Maintenance area and screening hedge from the Caretaker's Cottage driveway leading to the maintenance building (right). View looking east, 1970s (SAGA 1879b).**



**Figure 131. Visitor center from the Caretaker's Cottage driveway. The maintenance area screening hedge is visible at left. View looking east, 2012 (OCLP).**



### South Side of Saint Gaudens Road Area

This area includes visitor parking, information, restroom facilities, woodland path, and related landscape features (Figures 132 to 137). Uphill from this visitor support area are park operations building, including collections storage, pump house, and maintenance building, which should be screened from view with native woodland vegetation. This area is within the rehabilitation management zone, as outlined in the first phase of implementation of the preferred alternative in the 1996 *General Management Plan*. Most of the park's service functions are now located in this area.

Treatment of the south side of Saint Gaudens Road is rehabilitation-focused, with the intent of perpetuating the historic character of the area. Compatible modifications and new additions are necessary to accommodate contemporary use, including a bus turn-around, universally accessible parking, and improvements necessary to accommodate universal access to the nearby Visitor Center. Recommendations related to the area on the south side of Saint Gaudens Road are listed in Table 13.

**Table 13. Summary of Treatment Tasks for the South Side of Saint Gaudens Road Area**

Treatment Task	Task ID	Page No.
Add directional and visitor orientation signs	CR-1	110
Provide safe road crossings with traffic control measures	CR-2	113
Improve visibility along roadways	CR-3	115
Define accessible parking for park visits and special events	CR-8	126
Expand existing visitor parking lot	CR-9	129
Provide turn-around for busses, RVs, and delivery trucks	CR-10	130
Preserve and replace when necessary the upright poplars at the visitor parking lot	VT-9	147
Manage woods edge and trees on slope below to allow views to distant mountains	VT-13	151
Place moveable benches in varying locations within the historic core	SSF-2	191
Retain picnic tables for visitor and staff use	SSF-12	200
Locate interpretive waysides, regulatory and directional signs where they are visible but do not detract from the historic scene	SSF-14	201

Figure 132. Saint Gaudens Road and the entrance to the visitor parking lot at right. Picnic tables are visible through the trees at the western end of the parking lot (right). The entrance sign is similar in design and scale to the original sign installed by the Saint-Gaudens Memorial during the historic period. View looking east, 2008 (OCLP).



Figure 133. Visitor parking lot entry signs, hedge, bollard, poplars, and kiosk. View looking east, 2013 (OCLP).



Figure 134. Bus parked along the north shoulder of Saint Gaudens Road. View looking west, 2006 (OCLP).





Figure 135. Intercity bus in the visitor parking lot. View looking west, 2008 (OCLP).



Figure 136. Information kiosk, path to visitor center, and orientation sign at the east end of the visitor parking lot. View looking east, 2013 (OCLP).



Figure 137. Exit from the path to the visitor center at the intersection of Saint Guadens Road and the East Entry Drive. View looking north, 2013 (OCLP).

**ENDNOTES**

1 The two other treatment alternatives are restoration and reconstruction. Restoration is undertaken to depict a property at a particular time in its history. A restoration approach would require reversing the many minor modifications to the property during the final years of management by the Saint-Gaudens Memorial and result in the removal of the Shaw Memorial, Adams Memorial, Farragut enclosure. During the General Management Planning process, restoration of the landscape to the period of significance was not considered because of its impact on the artwork. As stated in the General Management Plan, “the artwork of Augustus Saint-Gaudens is the most significant resource of the national historic site.” This perspective as well as the importance of the property as a “living memorial” deemed the restoration approach as untenable.

Reconstruction recreates vanished or non-surviving portions of a property for historic purposes. This approach would only be appropriate if historic characteristics of the site were destroyed or if the early period of significance up until 1907, prior to the death of Augustus Saint-Gaudens, were determined so significant that its recreation, by the removal of Saint-Gaudens Memorial elements and reconstruction of the Studio of the Caryatids, was critical to the park’s interpretive mission. This treatment option is rarely selected and is not considered an appropriate or necessary option for the Saint-Gaudens property.

2 *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes*, 1996, 31-32.

3 Pressley and Zaitzevsky, *Cultural Landscape Report, Volume I*, 93.





Figure 138. Mount Ascutney from the Little Studio terrace. View looking southwest, 2012 (OCLP).

## CHAPTER 3. TREATMENT RECOMMENDATIONS

The treatment recommendations detailed below are intended to guide long-term management and preservation of the Aspet landscape. Recommendations are organized by landscape characteristics, including circulation, vegetation, buildings and structures, views and vistas, and small-scale features. Recommendations are graphically represented on property-wide (Drawing 3) and detailed plans (Drawings 4 to 9).

### CIRCULATION

#### PEDESTRIAN CIRCULATION

Safe pedestrian circulation is a priority for the park. To improve pedestrian safety along Saint Gaudens Road, the park constructed a woodland path between the visitor parking lot and the new visitor center in 2000 (see Figures 136 and 137). However, crossing Saint Gaudens Road is still dangerous with limited visibility and vehicles passing at high speeds on a seemingly quiet country road (see Figure 132). In addition, delivery trucks and buses turn around by backing up in front of the Caretaker's Cottage, which conflicts with the pedestrian route to the visitor center (see Figure 89).

Early planning schemes proposed locating the visitor center adjacent to the parking lot, which would have resulted in changes to the landscape directly across the road from the front of Aspet. An alternative approach has resulted in a visitor contact station at the parking lot and visitor center to the east of the Caretaker's Cottage (see Figure 131). The location of the visitor center at the upper east corner of the property has altered the pedestrian circulation flow. Historically visitors parked at the lot, which dates to the Saint-Gaudens Memorial period, crossed the road, and walked up the front walkway of the house, as if they were guests of Augustus Saint-Gaudens. With the new visitor center, visitors walk on the woodland path up to the East Entry Drive, past the Caretaker's Garage and into the visitor center.

The visitor center is a key component of the site's interpretive program, particularly for new visitors. According to the park's 2005–06 survey records, approximately sixty-eight percent of the park's visitors are coming for the first time and thirty-two percent are return visitors. After receiving orientation to the

site, visitors depart the building and either walk to the west porch for a house tour or explore the grounds. As part of their visit, they may never experience the spectacular entry sequence to Aspet, which includes the walk up to the Main House under the massive, overarching honeylocust and the sweeping panoramic view that unfolds of Mount Ascutney and the Connecticut River Valley.

Subsequent recommendations in this section of the treatment plan provide guidance on specific actions that will improve visitor direction and orientation including signs, road safety features, improving visibility for pedestrians, providing bus parking, improving the layout of the landscape surrounding the visitor center, and giving visitors a way-finding site map.

**CR-1. Add directional and visitor orientation signs**

New visitors need guidance on where to park and where to go upon arrival to the park. Typically, new visitors start in the parking lot, walk to the visitor center on the woodland path, view the orientation video, receive a ticket for a house tour, and are encouraged to explore the grounds and other buildings. Within the landscape there is no clearly defined sequence for visitors to tour the site. The following recommendations identify key locations and features that aid in directing and orienting visitors.

**Recommendations:** Seven strategies are feasible:

**Route 12A:** A large park sign along Route 12A directs visitors up Saint Gaudens Road. This sign should be retained.

**Figure 139.** Photo simulation of a new sign at the exit of the visitor parking lot that combines park brochures with directions to the information kiosk and visitor center. Proposed view looking north, 2009 (OCLP).



**Saint Gaudens Road, West Meadow:** A small sign, visible for cars traveling west, indicates “overflow parking” area in the west meadow. This sign should be retained.

**Parking Lot Area:** A new orientation sign at the east end of the parking lot, installed in the fall of 2006, provides a visual overview to the site (see Figure 136). Park rangers greet visitors at the parking lot contact station/information kiosk next to the new orientation sign, which includes an artistic rendering of an oblique aerial map of the property. Visitors also receive a park brochure at this location, which includes the same map on the new orientation sign.

When the parking lot is filled with cars and buses, some visitors do not see the kiosk, path, and orientation sign. A new small sign should be added to the parking lot entrance that is visible when visitors have left their cars and are walking across the parking lot towards the house. This sign should read “Path to visitor center →” and point towards the path and kiosk (Figure 139). Additional guidance may be necessary to discourage visitors from using the road as a pathway between the parking lot and visitor center.

**Saint Gaudens Road, Carriage Turnaround:** A park sign on a post near the horseshoe entry path that states “Saint-Gaudens National Historic Site” is similar in design to the original sign erected by the Saint-Gaudens Memorial during the

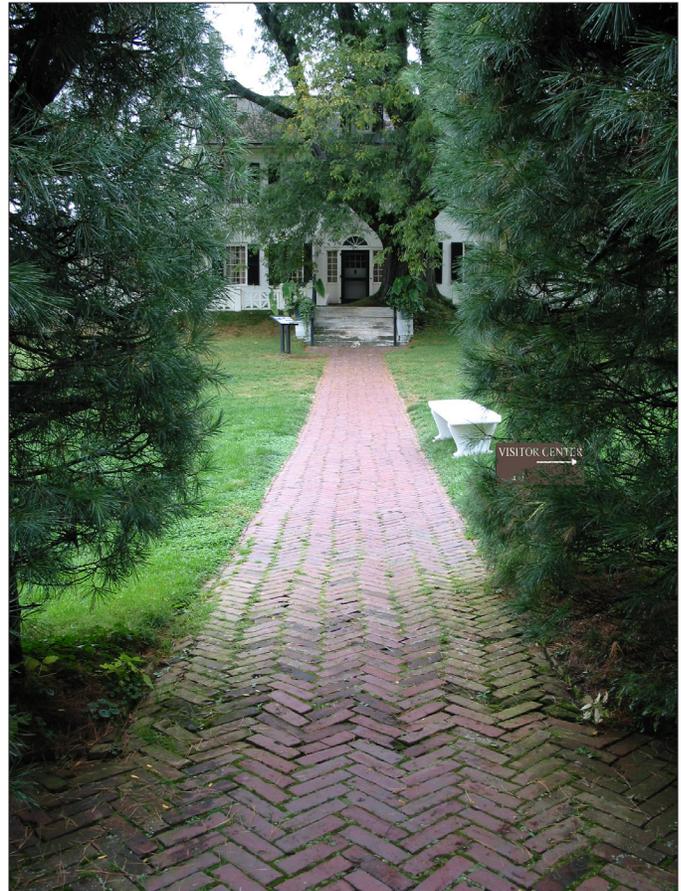


Figure 140. Photo simulation of a new sign placed just beyond the carriage turnaround to direct visitors to the visitor center. The sign is placed near the hedge so as not to obscure the view of the main house from the horseshoe hedge threshold. Proposed view looking north, 2009 (OCLP).



Figure 141. Photo simulation of a consolidated sign that provides park brochures and directs visitors to the visitor center and interim accessible parking. Proposed view looking north, 2009 (OCLP).

historic period (see Figure 132). The style and location of this sign should be preserved since it contributes to the historic character of the property. A smaller sign, at the parking lot entrance, directs visitors to “Parking” (see Figure 133). This sign should be preserved. However, if a bus and overflow parking area is added, a new sign will be needed to direct cars into the visitor parking lot and buses further up Saint Gaudens Road. An option to direct visitors that mistakenly enter by the carriage turnaround is to add a sign at the top of the granite steps that directs them to the visitor center (Figure 140).

**East Entry Drive:** The route from the parking lot to the visitor center is about 530 feet and indirect. Once visitors walk past the kiosk, up the path, and approach the East Entry Drive, a sign at the end of the path directs them across the road. Another sign at the bend in the East Entry Drive directs them around the bend towards the building. Signs currently exist at the bend in the drive but could be consolidated (see Figures 89 and 141). Once the visitors round the bend on the driveway and pass the Caretaker’s Cottage, they should be drawn to the visitor center (see Figure 131).

**Visitor Center:** For first time visitors, two clear sequences may be offered: 1) a direct route from the visitor center to the porch for a house tour followed by further exploration or 2) an indirect route through the buildings and grounds that will eventually lead them to the house. The route should ultimately be dictated by how much time they plan to spend on the site before and after a tour of the house. A recommended direct route to the house from the visitor center to the house is to turn left at the west side of the Stables and walk to the front entry side of Aspet,

thereby experiencing the initial view to Mount Ascutney and the typical entry sequence of a guest of Augustus Saint-Gaudens. A small sign between the kitchen hedge and Stables should be installed to direct visitors.

**Birch Allée:** As visitors tour the site, the birch allée serves as an important reference point and central spine for leading visitors from the upper to lower portions of the site. An existing sign points to the Picture Gallery (see Figure 118). In some cases, visitors walk along the allée, while at other times they cross it, or walk parallel to it. As will be described in other sections of the treatment plan, the redesign of the area surrounding the visitor center can help guide visitors towards the birch allée, in particular by removing the visitor center hedge, planted in 1967.

#### **CR-2. Provide safe road crossings with traffic control measures**

There is infrequent, but high-speed vehicle traffic on Saint Gaudens Road. Some visitors are unaware that it is a public road and think that they are at the end of a road/driveway. This lack of awareness creates a safety issue. Both vehicles on Saint Gaudens Road and pedestrians need warnings at two road crossings, both at the parking lot entrance and at the East Entry Drive.

**Recommendations:** Five safety strategies are feasible:

**Rumble Strips:** The recommended treatment is to install rumble strips in the asphalt portion of the road thirty feet above and below the road crossings (Figures 142 and 143). Rumble strips provide a simple but effective sound warning. The sound of tires crossing over the rumble strips will alert both drivers and pedestrians of an approaching vehicle and pedestrian crossing area. The rumble strips would have the least visual intrusion on the historic landscape. Removable rumble strips could be installed on Saint Gaudens Road during the park's open season and removed during the closed season.

For a more permanent solution, rumble strips have been ground from the road along the shoulders of New Hampshire's highways since the mid-1990s. A grinding tool takes  $\frac{1}{2}$  to  $\frac{3}{4}$  inch of asphalt out of the road surface in a checkerboard pattern. The State of New Hampshire Department of Transportation supports efforts to improve pedestrian safety and should be consulted on appropriate strategies.

**Road Warning Signs:** A recommended strategy currently in use is the placement of temporary warning signs in the road when the park is open. The park currently places bright yellow warning signs along the sides of the road at the entrance to Aspet and the East Entry Drive. These bright signs serve as visual warnings for cars and pedestrians. The signs are removed when the park is closed.

**Public Road Signs:** The park could work with the New Hampshire Department of Transportation to install public road signs that read, "Caution Pedestrian

Crossing,” for vehicles approaching from the west. Road signs for vehicles approaching from the east would need to be installed by the town of Cornish. The use of permanent signs is less desirable because they add visual clutter to the scenic road, would be off to the side of the road, and would likely be less noticeable to drivers, particularly those who pass by the site frequently and become accustomed to the signs.

**Crosswalks:** Crosswalks could be painted on the pavement at the road crossings. This provides a visual warning but no sound warning for approaching vehicles.

**Figure 142.** Photo simulation of rumble strips added to Saint Gaudens Road west of the visitor parking lot. Proposed view looking east, 2009 (OCLP).



**Figure 143.** Temporary sandwich board with solar powered blinking set by Saint Gaudens Road during operating hours alerts drivers to pedestrian traffic. View looking west, 2013 (OCLP).



Striping the road would create a more urban appearance on what is now a country road. In addition, crosswalks may provide a false sense of security for pedestrians. A double set of crosswalks would be needed from the parking lot to Aspet to meet both ends of the horseshoe hedge, and may draw visitors directly towards Aspet rather than the woodland path.

**Pedestrian Warning Signs:** The park has installed small road crossing warning signs at the upper end of the path between the visitor parking lot and visitor center and at either end of the carriage turn-around. Similar signs could be installed at the visitor parking lot and at the base of the East Entry Drive. When staffing allows, the park posts a ranger at the road crossing between the parking lot and Aspet.<sup>1</sup>

### **CR-3. Improve visibility along roadways**

Several hedges along Saint Gaudens Road are overgrown and out of scale to their historic proportions. The overgrown hedges restrict visibility, particularly along the East Entry Drive (see Figures 89 and 131).

**Recommendation:** Reducing the size of hedges along the road is addressed in the *Hedge Management Plan* (hedge sections H-1, H-5, H-27, and H-28).

### **CR-4. Preserve and repair brick steps and paths**

Several of the brick steps and walkways that lead to building entrances and through garden rooms require repairs:

**Aspet Entry Walkway:** The path, which dates to 1893–1894, begins at the top of the granite steps near the carriage turnaround with a radial pattern and is approximately ten feet in width. The path then narrows to five feet in width with a diagonal herringbone pattern bounded by bricks laid as soldier course edging. The path widens at the upper end to ten feet in width, but without a radial pattern (see Figures 8, 12, and 16). The width and brick configuration should be preserved. The bricks need to be reset when roots and frost heave the surface.

**Brick Path section from Piazza to South Terrace:** A short section of brick walk is located on the south side of the Piazza that extends out from the steps to the south terrace. This short walk is not captured in any historic photographs, so its origin is unknown. It possibly dates to the 1950s or 1960s when Chief of Maintenance Alan Jansson planted sheared hemlocks on either side of the terrace steps and also completed brick repairs and additions in several locations.<sup>2</sup> The bricks are laid in a running bond pattern that is perpendicular to the direction of the path and bounded by bricks laid as a soldier course edging. The path section is in good condition and should be maintained.

**Brick Garden Steps and Paths, Flower Garden, Pan Pool and Little Studio:**

A network of brick paths and steps lead through the flower garden to the Little Studio and toward the other garden rooms. A brick path extends north from the base of the marble steps at the middle terrace in a running bond pattern laid perpendicular to the direction of travel. The path terminates at a radial pattern and two paths diverge, one west to the Little Studio and one east across the middle garden terrace (see Figures 30, 38, 39, 50, 62, 65). Both paths are laid with a running bond pattern perpendicular to the direction of travel, with a soldier course edging. The path to the east crosses the garden and ascends with two brick steps at an angle. The brick path continues a short distance ending at the hedge opening into the former cutting garden, now the Adams Memorial space. This path extension was added in the 1970s by Alan Jansson.<sup>3</sup> Brick steps to this space are now covered with fill.

Along the path to the Little Studio, on either side of the Pan pool, three mortared brick steps lead down to the pool area. Similarly, at the center of the flower garden, three mortared brick steps with a narrow brick landing at the base lead down to the lower terrace on the central axis of the garden.

Between the upper and middle terrace of the garden and set into the grass terrace slope is a set of eight mortared brick steps. These include a narrow brick landing at the base and two steps up to a longer landing, then six narrower steps with wing walls that lead up to the upper terrace. The lowest first step has raised brick caps at either end, which serve as resting places for planters. The steps were repaired and reset in the 1970s by Alan Jansson.<sup>4</sup> These steps are now in fair condition and need to be reset with a dark mortar to match the historic mortar.

At the lower end of the flower garden, at the base of the semicircular zodiac bench, a set of four mortared brick risers with gravel treads lead to the birch allée. The top step is semicircular with four courses of bricks echoing the shape of the semicircular bench. The lower three steps are straight. The steps are in fair condition, with some loss of mortar. The steps can no longer be used because of the placement of the semicircular bench. The steps possibly date to 1953, just after the end of the historic period, and should be preserved. Closing the gap in the hedge behind the bench would restore the sense of enclosure in the flower garden by implanting two hemlocks. The hedge would eventually hide the steps (see “VG-5. Eliminate gap in the flower garden north hedge section behind bench” and “VG-7. Preserve brick edging for flower garden beds”).

**Brick steps from Adams Memorial to Birch Allée:** At the north side of the Adams Memorial space a set of four mortared brick steps descend to the birch allée. The steps include an upper landing, approximately three feet in length and width, and a lower landing of one brick length. The mortared steps were possibly added when the area was re-graded in the 1970s. The steps are in good condition and should be preserved to allow visitors to access the space. As described under

“SSF-6. Preserve wooden railings along steps,” a handrail exists on one side of the steps. While eliminating the steps would facilitate wheelchair access to the space, the slope would be too steep without substantial regrading of the space. The Adams Memorial is wheelchair accessible from the south side of the space.

**Stables Paths to Aspet Kitchen Door and South Terrace:** These two gently curving paths consist of bricks laid in a running bond pattern parallel with the direction of travel with soldier course edging. The paths join with a radial pattern adjacent to the Stables threshold. The paths were installed between 1903 and 1907. The paths are currently in good condition and should be maintained.

**Caretaker’s Cottage Brick Walkways:** Two brick walkways were possibly originally installed circa 1917, but appear to have been altered later. The walkways lead to the front and back doors of the Cottage. The brick walk to the front door is laid corner to corner in three rows perpendicular to the direction of the path and bounded with soldier’s course edging. The brick path to the back door is laid in a basket weave pattern, three courses wide, with a row of running bond on either side (see Figure 91). The walk widens at the parking area with additional six courses of brick in a basket weave pattern. The walkways are not recorded in historic photographs. The variation in the method of laying the bricks, particularly from the back door suggests that the walkways were introduced by the National Park Service. The brick walkways should be preserved. However, the bricks may be reset on a new compacted bed to improve their evenness. For the back walkway, the outer course of bricks may be rotated to better serve as edging.

#### **CR-5. Improve universal access to the Little Studio**

Universal access to the Little Studio from the visitor center is presently restricted by steep grade changes and/or steps, as well as narrow and/or uneven historic visitor circulation routes.

**Recommendation:** To accommodate universal access from the visitor center to the Little Studio, an accessible route should be defined and constructed along the alignment of the birch path and through the western edge of the Pan Grove (see Figure 41). The existing mulch birth path should be sensitively regraded to a maximum slope of less than five percent and formalized with five to eight-foot wide a stonedust surface. At the western end of the path, a new, five-foot wide opening is needed at the western end of the Pan Grove hedge to allow access to the area. Within the Pan Pool Grove area, the new stonedust path should continue at five feet in width parallel to the east façade of the Little Studio to meet the brick path at the eastern entrance to the Little Studio terrace (mid-way between the terra-cotta Jars and the brick steps down to the Pan Grove). Additional regrading

will be required at this intersection to ensure a flush transition between the new stonedust path and the existing brick path and to ensure that the slope of the new stonedust path does not exceed five percent.

Construction of the accessible route to the Little Studio should be planned to coincide with replacement of trees in the birch allée and the Pan Pool birch grove. In addition, planning for replacement of hedges bordering the birch allée (H-18, H-15, H-12, and H-10) to coincide with construction of an accessible route may also afford opportunities to improve universal access to other garden rooms, including the bowling green, former cutting garden area, and flower garden area. Prior to construction of an accessible route to the Little Studio, a detailed topographic survey is required to determine the extent of fine grading work needed.

Given the challenges of accommodating universal access to a historic residential property on a steep site, the park would greatly benefit from a comprehensive accessibility study to evaluate universal access alternatives and determine the most feasible routes for visitors to access key interpretive resources.

#### **CR-6. Improve universal access to the New Gallery complex**

The New Gallery complex was laid out in 1946 by John W. Ames, a trustee of the Saint-Gaudens Memorial. The complex was built by adapting sheds that were associated with the Studio of the Caryatids, which burned in 1944. The Atrium is almost level with the surrounding landscape. However, access to the New Gallery complex from the visitor center requires visitors to traverse mown lawn with slopes that exceed universal access recommendations. Within the New Gallery complex, the Picture Gallery is sited higher than the balance of the complex's building and landscape spaces, requiring visitors to traverse a set of steps to access the Picture Gallery (Figures 144 to 149).

The Picture Gallery is typically accessed from the circular courtyard to the north of the Farragut statue. This area is separated from the entrance to the Picture Gallery by a set of six stone steps and one four-inch step up into the building. As designed in 1946, the Farragut forecourt is an outdoor room that consists of a circular courtyard, twenty-five feet in diameter, with the Farragut Base and monument cast on the south side of the space and the double doors to the Atrium on the north side of the space. Symmetry along the north-south and east-west axes is integral to the character of the space (see Figures 108 to 111).

As the courtyard space is limited, a new access ramp in the Farragut forecourt would crowd the space, alter the spatial arrangement, limit views of the Farragut base and monument, and infringe on the circulation patterns between the statue and the Atrium. To accommodate the thirty-six inches of vertical rise in the stairs, a ramp with a horizontal run of thirty-six feet is required, plus a five-foot required

landing. Hence, constructing a code-compliant ramp between the two spaces would substantially alter spatial relationships by introducing a prominent, modern feature.<sup>5</sup>

**Recommendations:** Two alternative approaches are described below to accommodate universal access to the Picture Gallery from the Farragut forecourt and visitor center area. Both alternatives include construction of a new ramp on the north side of the Picture Gallery to accommodate universal access from the Atrium to the Picture Gallery entrance.

**Accessible Route from the Atrium to the Picture Gallery Entrance:** To accommodate universal access between the Atrium and the Picture Gallery entrance, the concrete floor of the Atrium would be extended six feet beyond the east door of the Atrium toward the Lincoln bust to form a landing at the base of the ramp. The proposed ramp would begin at this new landing and rise along the east façade of the Atrium. At the northwest corner of the Picture Gallery, the ramp would then turn the corner with a five-foot landing and run along the north façade of the Picture Gallery. The necessary vertical rise could be achieved with a five percent slope and several landings, allowing for easier travel than an eight percent



Figure 144. East Atrium doorway showing proposed location of the lower end of the accessible route from the Picture Gallery to the Atrium. The concrete floor of the Atrium would be extended six feet into the landscape to serve as a landing for the lower portion of the access ramp. View looking southeast, 2012 (OCLP).



Figure 145. Outside the east Atrium doorway showing proposed location of the lower end of the access ramp. The ramp would extend through the area known as the East Garden, along the north wall of the Picture Gallery and east wall of the Atrium. View looking southeast, 2012 (OCLP).

ramp. At the northeast corner of the Picture Gallery, the ramp would continue around the east façade of the Picture Gallery to meet the existing stonedust walkway and south entrance to the building.

A light metal frame with a perforated metal ramp would be fairly transparent in the natural ravine setting without detracting from the historic buildings.<sup>6</sup> The proposed ramp also allow visitors to view the Blow-Me-Up Brook Ravine, hear the sound of the rapidly flowing water, and view the Lincoln bust from varying oblique and elevated positions.

This proposed ramp would require the relocation of the Henry W. Maxwell bas relief statue, which could be moved east (back) five feet, thereby preserving its location on axis with the Farragut forecourt (see Figure 111). The existing entrance to the Picture Gallery is sufficiently wide for universal access, with forty inches clear from door jamb to door hinge. However, there is a four inch step into the gallery, which would need to be leveled by eliminating the threshold or raising the adjacent walk (see Figure 109). If the stonedust walkway is raised, the existing fieldstone edging detail along the south side of the walk should be preserved (see Figure 148).

The park has also considered adding a new door to the north side of the Picture Gallery to connect to the proposed ramp. Because of the relatively short distance between the Atrium doorway and the proposed doorway on the north side of the Picture Gallery, a ramp with an eight, rather than five, percent slope would be required to accommodate the approximate thirty-six inch grade change between the two doorways.

**Accessible Route from Visitor Center to the East Side of the Picture Gallery:**

To accommodate universal access from the visitor center area to the Picture Gallery, a new access ramp could be cut into the hillside to the south of the Picture Gallery. The proposed ramp would lead from the northeast corner of the visitor center to the southeast corner of the Picture Gallery. The proposed ramp would require removal/replacement of two mature trees on the slope and regrading. Because of the vertical grade change between the visitor center and Picture Gallery, handrails would likely be required along a portion of this route. However, because the proposed ramp is located at the far eastern end of the complex and descends behind an existing low earthen berm, the proposed ramp would be well screened from the historic core of the property.

**Accessible Route from Visitor Center to the South Side of the Picture**

**Gallery:** Alternatively, a new accessible route could be constructed to connect the proposed accessible route to the Little Studio (along the axis of the birch allée) directly with the existing entrance to the Picture Gallery on the south side of the building. The proposed route would pass the eastern side of the Farragut enclosure and turn to the east to parallel the existing stonedust walkway, meeting

the walkway opposite the Picture Gallery entrance. The proposed route would require removal/replacement of at least four mature trees on the slope, including the large white pine, removal/replacement of the white birches flanking the Farragut enclosure, and regrading to pull the existing slope to the south. Handrails would not likely be required along the route. However, the new accessible route would have a significant visual impact on the Farragut forecourt.

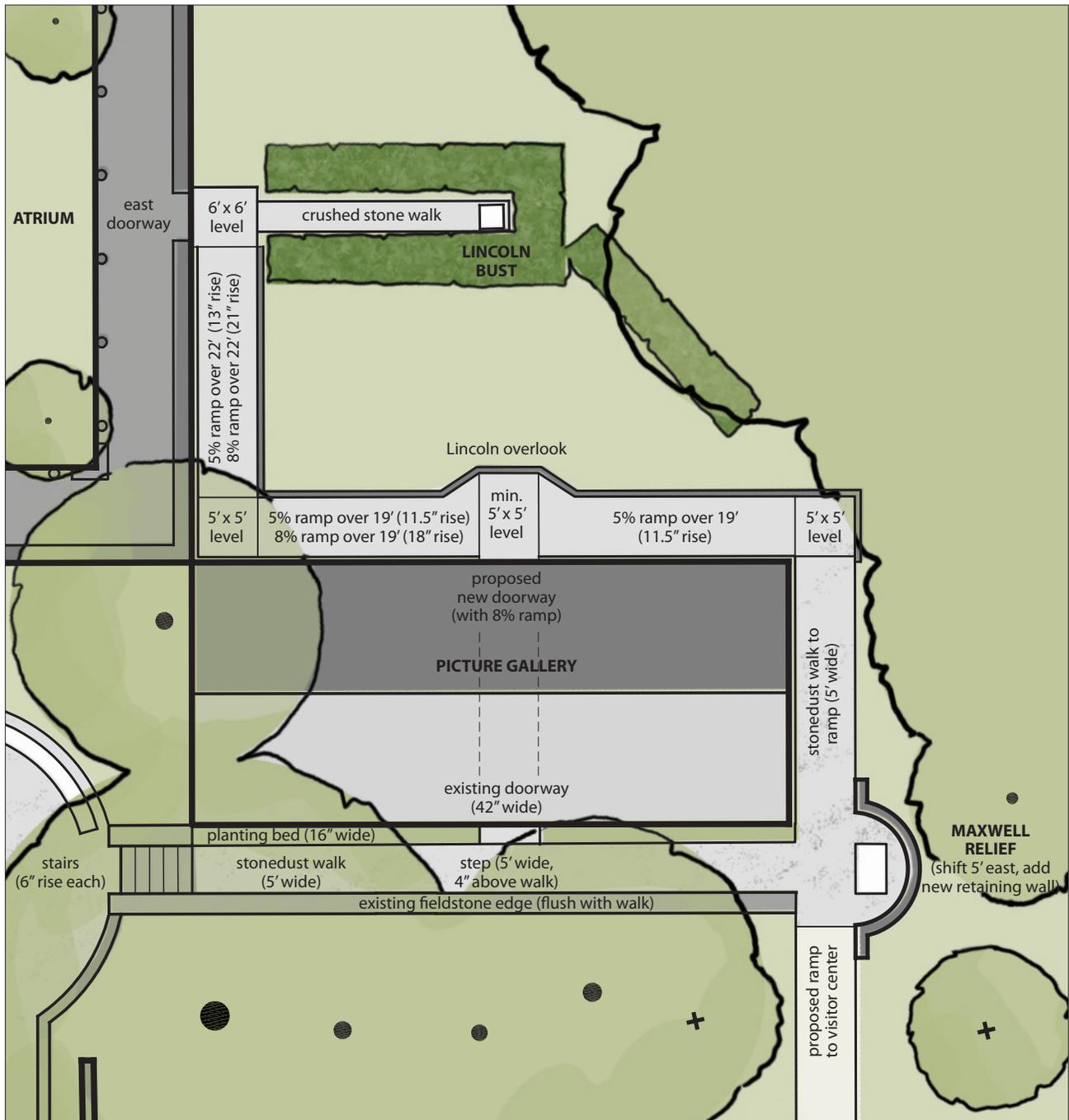


Figure 146. Plan for an universally assessable route between the Picture Gallery and Atrium. A five percent ramp would accommodate a ramp between the existing door to the Picture Gallery and the east doorway of the atrium. An eight percent ramp would be necessary if a new entrance is installed on the north side of the Picture Gallery, 2013 (OCLP).

Figure 147. East doorway of the Atrium from the northeast corner of the Picture Gallery showing the proposed location of the access ramp. View looking northwest, 2012 (OCLP).



Figure 148. Picture Gallery door (left) and landing, which is four inches above grade. The Henry W. Maxwell Relief (center) will need to be shifted back five feet to allow the visitors to circulate around the building. View looking east, 2012 (OCLP).



Figure 149. Faux granite base for the Henry W. Maxwell Relief from the eastern side of the Picture Gallery. The relief and base would need to be shifted five feet back (left) to allow visitors to circulate around the building. View looking north, 2012 (OCLP).



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**CR-7. Complete site work for the new visitor center and improve visitor wayfinding**

The first phase of the preferred alternative in the 1996 *General Management Plan* recommended modifying the 1967 maintenance building for temporary exhibits. The second phase of the preferred alternative recommended that a full-service visitor center be located off-site (on the Blow-Me-Down farm property, formerly the MacLeay property) that visitors would enter before entering the historic core of the property. Ultimately, however, the maintenance building was converted into a visitor center. Planning for renovation of the maintenance building into a visitor center began in 1997, construction in 2002, and dedication of the completed building took place in 2003.

The visitor center's location has resulted in several circulation challenges. The building is located at a high elevation relative to the balance of the site; it is a considerable distance from the visitor parking lot; and the East Entry Drive is too steep to be universally accessible. In addition, because the visitor center was formerly a maintenance facility, the building is not well integrated with the historic core site. It remains screened by a hedge planted in 1967. This hedge directs visitors departing the visitor center along the driveway towards the Stable. Visitors who are aware that the Picture Gallery is located on the other side of the hedge, circumnavigate the hedge and scramble down the steep slope to the Picture Gallery. Access to the visitor center, and most visitors' first impression of the park, is by way of a bituminous concrete driveway. With the new use of this building, its setting requires better integration with the larger site through the addition of new plantings and circulation patterns.

Given that the preferred alternative in the 1996 *General Management Plan* called for the building be a temporary exhibit building, with the full-service visitor center be located outside of Aspet's core. At some point in the future, the park may discontinue use of this building as a visitor center and remove or adapt the building for another use.

**Recommendation:** To better serve its present use as the primary visitor center, the immediate landscape setting of the visitor center should be redesigned to provide better greeting, gathering, and orientation functions (Figures 150 and 151).

Objectives for improving the area surrounding the visitor center include:

- Improve universal access and ADA parking and circulation
- Improve separation of pedestrian and vehicular circulation
- Reduce the amount of vehicle traffic on turf to minimize soil compaction and the development of bare muddy spots along the driveway
- Using plants, pavers and seating, define a courtyard area for the visitor center that harmonizes with the natural setting and does not detract or compete with

the surrounding historic landscape

- Add sculpture that supports the mission of the park to serve as a living memorial and “in the presentation of art expositions,” perhaps displaying work done by the artist in residence
- Partially screen the non-historic visitor center building from the historic core of the property, but not to the extent that visitors cannot find the building
- Add educational signs that provide more information about the artists, and plant species—especially those species found in the historic landscape
- Keep alterations to the landscape simple in order to retain the character of the Cornish Colony. As stated in the *General Management Plan*, “these houses and gardens arose more from imagination than from deep pockets; their skill was in the use of simple objects finely arranged.”<sup>7</sup>

Two design alternatives for the visitor center entrance plaza are described below. Both alternatives entail slightly realigning and resurfacing the East Entry Drive, capping and abandoning the hydrant in the visitor center hedge, constructing a five-foot wide stonedust path on the axis of the birch allée, adding a new sculpture site to the south of the Farragut enclosure, replacing the Caretaker’s Cottage hedge, removing the visitor center hedge, extending the Shaw hedge (to varying degrees), and providing interim accessible parking to the east of the Shaw Memorial (future new sculpture site). A new sculpture site at the center of the plaza, on axis with the birch allée, creates a new display opportunity and formalizes the eastern terminus of the allée. Planting beds along the west and northern façades of the visitor center enhance the plaza setting. The use of full-color bluestone for the plaza is compatible with, yet distinguishable from the historic, hard landscape surface materials used elsewhere at Aspet.

Changes to hedges are addressed in the *Hedge Management Plan for Saint-Gaudens National Historic Site*. Accommodating accessible parking is addressed under “CR-9. Expand existing visitor parking lot.” Accommodating access from the visitor center to the New Gallery Complex is addressed under “CR-6. Improve universal access to the New Gallery Complex.”

**Treatment Option A – Oblong Plaza:** The proposed oblong plaza is suggestive of the shape and scale of the northern beds of the flower garden, with curved benches at the northern and southern ends of the proposed plaza. In this scheme, the Shaw hedge is extended to the proposed visitor center plaza to screen the proposed birch allée path extension. Near the visitor center, the hedge also frames the entrance to the new plaza and helps to direct visitors departing the visitor center to the birch allée path. Two breaks in the hedge afford key views to the

New Gallery Complex and maintenance access to the lawn areas. A new planting of eight white birches near the plaza is designed to guide visitors from the visitor center, along the birch allée, and toward Aspet (Drawing 6).

**Treatment Option B – Square Plaza:** The proposed square plaza is suggestive of the shape and scale of the central portion of the flower garden, with alcoves for square benches on the southern and eastern sides of the plaza. In this scheme, the Shaw hedge is extended only slightly to screen vehicles in the interim accessible parking area and frame a new sculpture in the future. The birch allée path extension will be fully visible. A new planting of six white birches near the plaza will guide visitors from the visitor center plaza toward Aspet (Drawing 7).

**Figure 150.** View from the visitor center exit showing the existing screening hedge (right), which makes wayfinding to the core of the site (beyond the white birch trees at right) confusing. View looking west, 2012 (OCLP).



**Figure 151.** Photo simulation of proposed treatment visitor center entrance area, including realignment of the screening hedge, installation of new white birches, and construction of a visitor center entry plaza. Proposed view looking west, 2013 (OCLP).



## **VEHICULAR CIRCULATION**

### **CR-8. Define accessible parking for park visits and special events**

Perched on a hillside, much of the character of Aspet is created by its dramatic location. However, this presents many obstacles to universal access. The park attracts a large number of senior citizens, and for many, the distance between the parking lot and visitor center (530 feet), the summer concert area, and restrooms is too far.

There are several parking areas throughout the property, but none adequately address the site's needs for parking that complies with the Americans with Disabilities Act (ADA). There are currently two undesignated ADA parking spaces near the visitor center. Additional spaces are needed for special events, including summer concerts and exhibit openings. These special events typically occur twelve times a year, or once a week during the open season. A level parking area is needed, but not necessarily a hardened surface. Preferably the parking would be located near the visitor center with park staff and existing accessible bathrooms. The current location for ADA parking during special events is between the Stables and bowling green/Shaw hedge. This space is not ideal because it is within the historic core, the lawn is damaged, and cars are squeezed in and very close to the Stables.

As visitors enter the site along the East Entry Drive, their first impressions of the historic site are of degraded turf, and during events, excessive cars. Parking in these areas is incongruous with visitor use of the historic core of the property.

**Recommendation:** To best accommodate visitors with disabilities, multiple objectives need to be met, including:

- Easy access to the parking lot kiosk or visitor center to make contact with park staff
- Easy access to ADA-compliant restroom facilities
- Easy access to special events, such as the summer concerts in the vicinity of the Little Studio
- Parking on durable surfaces for ease of walking and to prevent compaction of turf

Each of the objectives above is considered in evaluating the feasibility of universally accessible parking in several locations:

**Stables Lawn (Current Location):** During the week, the area beside the Stables is occasionally used by contractors, who typically have vans and trucks. The space is also used for visitor ADA parking. For special weekend events, the area receives significant use as an ADA parking area. The area can accommodate twelve to

fourteen full-sized cars, when drivers are directed by a ranger on how to park. However, this area is within the historic core and cars are parked very close to the Stables building. Furthermore, vehicles are parked on the grass resulting in extensive soil compaction and loss of turf. The turf is repaired each spring and becomes a mix of turf and crabgrass by the end of the summer.

**West Meadow (Current Location):** The lower edge of the meadow is mowed for overflow parking and used for concert events. The area that is currently maintained for overflow parking and can accommodate approximately 200 cars. If necessary, the meadow could accommodate up to 500 cars (Figure 152). The park currently uses this area for overflow parking and can transport visitors that require assistance in a golf cart. Access to bathrooms is provided by a temporary ADA-compliant portable toilet unit that is placed in the west meadow for special events which draw a large number of visitors, such as the “Masque of the Golden Bowl.”

**Saint Gaudens Road (Current Location):** There is currently no provision for buses or RVs, so they usually pull off along the road or squeeze into the visitor parking lot (see Figures 134 and 135). A new parking area is described under “CR-10. Provide a turn-around for buses, RVs, and delivery trucks.” The proposed lot could accommodate two to four buses or RVs and five to ten, or more, cars. However, as with the other parking areas along Saint Gaudens Road, the slope along the East Entry Drive is about nine percent, thus too steep to be considered a universally accessible. An accessible route would need to be added from the East Entry Drive along the south side of the Caretaker’s Cottage.

**East of Shaw Memorial (Recommended):** The lawn behind the Shaw Memorial is used for overflow ADA parking during special events. At least six cars can be parked in this area on grass. While this area also suffers from compaction, it is outside of the historic core. In addition, the area was part of a historic road to the



Figure 152. West meadow and hedge showing the special event parking area. View looking west, 2013 (OCLP).

Large Studio and later the Studio of the Caryatids during the historic period. This is the recommended location for a more permanent ADA parking area for park visitors with a surfaced area for parking for two or three cars.

**Lawn Area Northwest of Visitor Center (Recommended):** If the non-historic visitor center hedge was removed, the area could be used for overflow parking. This hedge was installed in 1967 to screen the park's temporary maintenance building, which was converted to a visitor center in 2002–2003. The area is fairly level, outside of the historic core, close to the visitor center, and provides a larger space than the area by the Stables. As with other parking strategies on turf there would be issues of compaction, loss of turf, and the need for annual rejuvenation. However, underlying the area with structural soil or grass paver grids would reduce compaction.

**Visitor Parking Lot (Rejected due to Accessibility):** The lot currently accommodates twenty-two cars, but could be expanded to twenty-six cars on a hardened surface. The slopes along the East Entry Drive and woodland path are nine to ten percent, thus too steep to be considered a universally accessible parking lot. An alternative considered but rejected was to temporarily designate the existing car parking lot as the ADA parking area during summer concerts and have park staff use golf carts to shuttle visitors to the concert area. This would allow accessible parking near staff at the contact station, provide nearby restrooms, keep cars on a hardened surface, and keep cars out of the historic core. Park staff could direct cars to park with wider spacing, thereby providing more room for visitors to get out of and back into their vehicles. However, this alternative would require driving a golf cart on Saint Gaudens Road, which is a potential hazard. In addition, the distance to the concert area by the Little Studio is long and indirect.

**Visitor Center and Caretaker's Garage (Rejected due to proposed use of Garage for Exhibit Space):** There are two parking spaces in front of the Caretaker's Garage. However these spaces should not be considered because they would contribute to vehicle congestion in a pedestrian area, particularly because cars would be backing up into a pedestrian walking area with limited visibility beside the Caretaker's Cottage hedge. Some vehicle traffic in this area is likely to persist, so the hedge should be reduced in size to five to seven feet height and three to six feet width as described in the *Hedge Management Plan* (section H-27, pages 85–88). The Caretaker's Garage may serve as exhibit space in the future.

**Maintenance and Curatorial Facility (Rejected due to Accessibility):** This area could accommodate approximately twenty cars, but is only used by park staff and not currently used for overflow parking. The steep grade of the maintenance facility access road (approximately nine percent) makes this location infeasible.

**Farm property (Rejected due to Distance and Accessibility):** The farm property on the south side of Saint Gaudens Road could accommodate twenty cars but is at a distance from the historic core. This area is not recommended for overflow parking.

**CR-9. Expand existing visitor parking lot**

A visitor parking lot was installed in 1930 in the present location and was surfaced with gravel. The National Park Service paved and expanded the lot. On a summer weekend, the number of cars often exceeds the current parking lot capacity of twenty-two cars. Typically, four or five cars need to be parked in an overflow area, such as the Lower Meadow. If possible, these cars should be accommodated in the parking lot.

**Recommendation:** The parking lot can be modified to accommodate more cars without dramatically altering its character. It is a contributing structure that dates to the Saint-Gaudens Memorial period, therefore any alterations should not compromise its historical integrity with respect to its design and location.

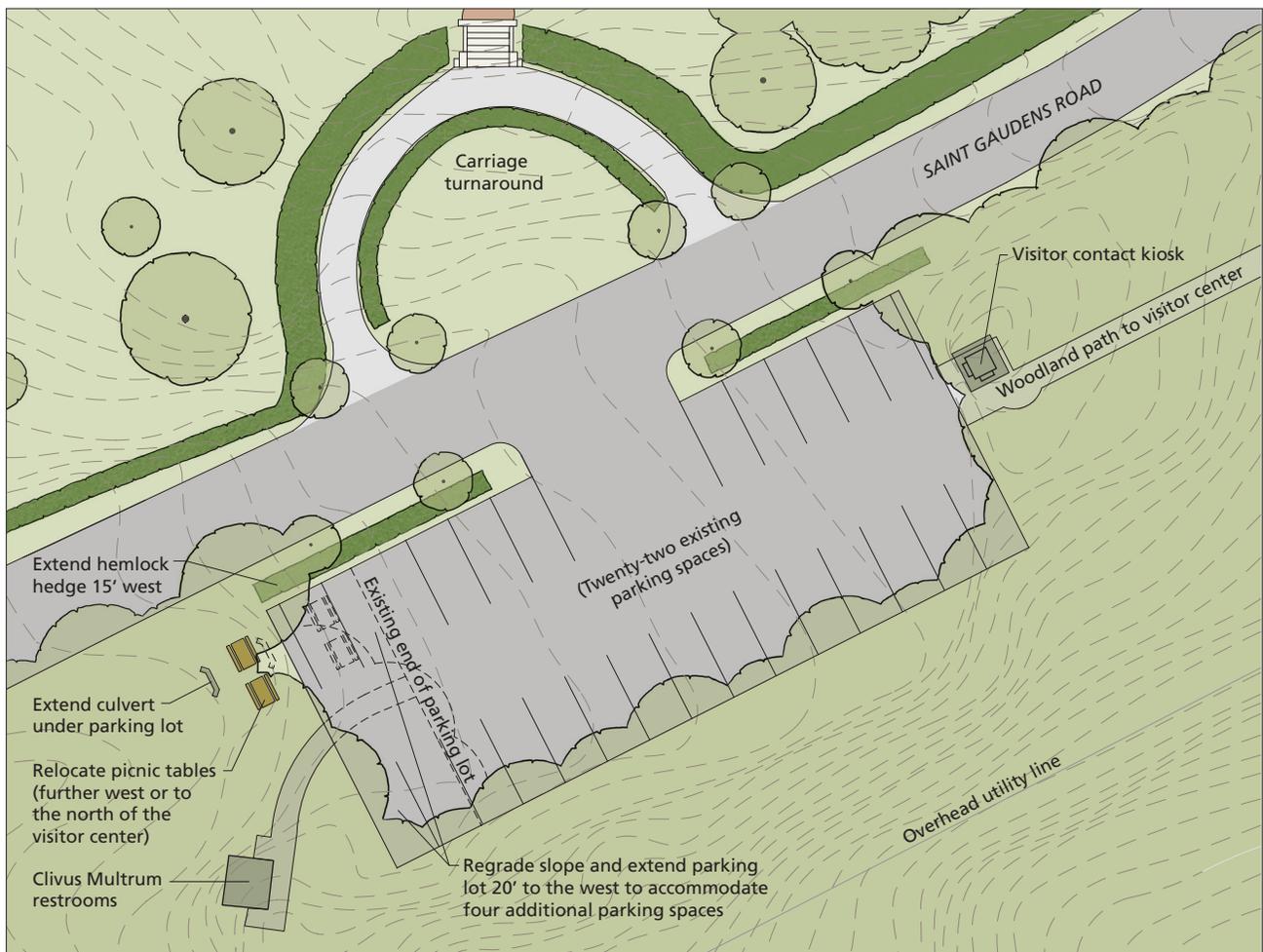


Figure 153. Diagram showing proposed expansion of the visitor parking lot to the west to accommodate four additional parking spaces, 2013 (OCLP).

The asphalt pavement in the lot is not historic, but given the amount of water flowing over and under the parking area and the level of use, the asphalt is needed to ensure that the surface does not erode. Bus and RV parking and universally accessible parking are accommodated in other locations.

**Extend Western End of Lot (Recommended):** Add additional spaces at the western end of the lot. This alteration would require extending the current culvert that runs under the lot, cutting into the slope at the southwest corner of the lot and adding fill at the northwest corner. This addition of fill would require a conservation review, as it would result in adding fill adjacent to a stream. The leveled area would then be paved and result in two additional spaces in the southwest corner of the lot and two spaces in the northwest corner of the lot. This modification would result in four additional spaces and the total number of spaces would be increased to twenty-six cars (Figure 153).

**Narrow Parking Spaces (Rejected):** An alternative that was considered but rejected was adding one space on the south side of the lot by re-striping this side of the lot with narrower parking spaces. The lot currently has ten to twelve-foot wide spaces. A standard parking space is ten feet wide by twenty feet long, though as narrow as nine feet is acceptable. The park would like to keep the spaces at a width of ten feet or more because typical park visitors require extra space to park and may require assistance. The spaces on the north side of the lot should not be narrowed because of the amount of turning necessary to enter and exit these spaces. In addition, the corner spaces should be as wide as possible.<sup>8</sup>

**One Way Traffic (Rejected):** An alternative examined then rejected was to develop an entrance at one end of the lot and an exit at the other end. This would result in three additional parking spaces, increasing the total to twenty-five cars. The reconfiguration would require re-striping the lot with diagonal parking spaces. The addition of entry and exit ways would result in wetlands disturbance at both ends of the lot. The contact station/information kiosk would have to be moved and the one-way circulation would potentially result in cars having to loop around more than once or back up to find an empty space. This approach would also eliminate the connection between the parking lot and horseshoe hedge walkways. For these reasons, this alternative was determined to be inappropriate.

#### **CR-10. Provide a turn-around for buses, RVs, and delivery trucks**

Many buses, recreational vehicles (RVs), and delivery trucks come to the site. Presently, there is no safe place for these large vehicles to park or turn around. These large vehicles back into the East Entry Drive, which is a safety concern as the driveway is also the pedestrian route to the visitor center. Some of the large

vehicles turn around near the west meadow, but this is also an awkward place for a bus to turn around. Furthermore, the park also does not have adequate parking near the visitor center for special events.

**Recommendations:** A bus, RV, and overflow vehicle parking lot can be added up the hill from the existing parking lot and tied into the road for the curatorial and maintenance facility. The basic outline of this parking lot is similar to that shown in the park's *General Management Plan*.<sup>9</sup>

Two turn-around configurations are described, including one that allows for three bus parking spaces and seven visitor parking spaces (including three accessible spaces) and one that allows for two universally accessible parking spaces and two bus parking spaces. The two configurations will likely require relocations of the existing utility pole and overhead power lines in this area. In each alternative, most of the vegetation along Saint Gaudens Road would be retained, except where the road cuts into the woods. Retaining the vegetation along the road would preserve the character of the scenic road and screen the view of the bus turn-around from the road. A natural existing berm on the south side of the road also provides screening.

One shortcoming of the location on the south side of Saint Gaudens Road is that the walk between the bus parking and visitor center is not universally accessible due to the steep slope of the East Entry Drive. Solutions to this obstacle include construction of a ramp (with handrails) to the south of the Caretaker's Cottage (as illustrated in Option A) or construction of an accessible route (without handrails) to the south of the visitor center (as illustrated in Option B). Should the East Entry Drive no longer be used for universally accessible parking, vehicular access to the drive should be restricted by installing a post and chain gate on the drive at its intersection with Saint Gaudens Road.

**Option A:** The first alternative seeks to maximize parking capacity with three bus spaces and seven visitor parking spaces (including three ADA-compliant spaces). This parking area could be graded to be entirely universally accessible, sloping to the west at approximately four and a half percent. Access to the turn-around would be one-way, with vehicles entering opposite the East Entry Drive and exiting at the service drive. Regrading for this parking area would entail approximately 18,200 square feet of ground disturbance (Drawing 8).

**Option B:** The second alternative seeks to accommodate the minimum number of parking spaces with two bus spaces and two ADA-compliant visitor parking spaces. Due to natural topography, the parking area could be graded to be universally accessible only in the vicinity of the two ADA-compliant parking spaces, with an approximate six percent slope in the vicinity of the bus parking spaces. Access to the tear-shaped turn-around would be one-way, with vehicles

entering roughly along the existing service drive alignment and looping to the south/west to exit at the same point. Regrading for this parking area would entail approximately 24,200 square feet of ground disturbance (Drawing 9).

#### **CR-11. Create alternative receiving area**

As the park headquarters and administrative center, the Caretaker's Cottage receives one to two deliveries a day. The delivery trucks enter the East Entry Drive and block all vehicle traffic into this area. The delivery vehicles then back out and onto Saint Gaudens Road. This scenario creates an awkward and unsafe situation for visitors who are walking between the parking lot and visitor center. Lined by hedges, it is unclear where visitors should go as the vehicles back up to turn around.

**Recommendation:** Delivery vehicles should be discouraged from entering the East Entry Drive. The bus parking loops described above could be used for delivery vehicles to safely turn-around. Alternatively, a pull-off area could be developed near the base of the East Entry Drive adjacent to the mailbox. The typical scenario for a delivery would be that the truck would enter the bus lot to turn around, then pull off near the mailbox to make the delivery.

## **VEGETATION**

### **TREES**

The mature trees at Saint-Gaudens National Historic Site are a significant and integral element of the site and a living part of the landscape. Some of the plants that were installed by Augustus Saint-Gaudens are now in decline. The overarching vegetation management objective should be to retain existing trees in their best condition as long as possible, while planning for their eventual replacement. Some plantings have a direct impact on adjacent plantings. For example the mature and declining birches in the Pan grove are impacting the health of the surrounding hedges. The following recommendations provide guidance on when and how to replace mature trees.

**Life Expectancy:** For the management and replacement of trees it is essential to understand the way in which the trees grow, age, and decay. A phased replacement strategy for Saint-Gaudens National Historic Site's trees should aim to establish a long term cyclic replacement program while retaining the overall historic character. Life expectancies should be placed within a context of the three stages of life through which trees pass in their natural environment: 1.) the formative stage when trees are young and vigorous with an increasing crown size; 2.) the full maturity stage when the optimal crown size is reached; and 3.) the ancient stage when the crown size diminishes.

**Condition and Hazard:** The current age and health of a tree are important factors to assess the condition, as well as environmental conditions, pests, and diseases. Trees that have reached the full maturity stage need to be inspected regularly for hazardous branches. Early intervention is needed for diseased or hazardous trees, but all treatment options should be considered before removal. Arborists should be consulted to assess the health and safety of trees. Trees located close to public areas or structures should be monitored more closely and may need to be replaced sooner for public safety or due to potential impacts on structures.

**Position and Value in the Landscape:** Several individual trees on the property have a direct historical association as they were planted by Augustus Saint-Gaudens in specific locations. For the historic core of Aspet, it is recommended that trees be replaced in-kind and in location in order to preserve the historic integrity of the landscape setting.

**Original Design Intent:** When replacing trees at Saint-Gaudens, the original intent and evolution should inform the decision making, including the optimal size, context, scale, number, shape and age. Some wooded areas at Saint-Gaudens that were open fields in the past contain mature trees that should not be replanted. For example, the mature white pines along the south side of Saint-Gaudens Road are shading the white pine hedge on the north side of the road. When the mature white pines along the road start to decline, they should be removed and not replanted, allowing natural forest succession. The design intent of the birches in the Pan grove provides an example of how an initial concept evolved. The birches and hedges are out of scale to their historic proportions and are competing for the same space, soil, nutrition and light. As a result, the lawn is thin and the soil compacted. Replanting of new birches under the mature trees has been marginally successful. The composition requires more frequent replacement to allow for a balance between the trees, hedges, and lawn condition and vigor.

**Group Composition:** Groups of trees are important for their cohesion or larger composition including hedges, the Pan grove and the allée. These plants must be evaluated and replaced as a group. In these cases, it may be necessary to use the fifty percent rule; when fifty percent of the trees are missing or in poor condition, the planting should be replaced as a whole. Prior to complete replacement, individual trees may be removed and replaced, recognizing that, at a future date, these young replacements will be removed and replaced with an even-age group planting.

**Propagation:** Replacement of selected plant species through propagation is recommended as it perpetuates the historic character of the living fabric of the property.<sup>10</sup> As specified in the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, new material should match the replaced material

in composition, design, color, texture, and other visual properties. A propagation program should be planned well in advance. Formative pruning of new trees must occur when they are still in the nursery and after planting.

Propagation avoids problems associated with purchasing trees. Purchasing replacement material could result in inadvertent alteration of the historic plant material and thus a change in the character of the historic landscape. Even if correct material is available, there is often difference between plants in growth characteristics, form, flowers and fall leaf color.<sup>11</sup> At Saint-Gaudens National Historic Site the plant species that warrant propagation by cuttings to preserve the sites character include the honeylocust, apple trees, and lilacs. These species have been propagated and are currently growing in the park's plant nursery. Saint-Gaudens National Historic Site plant species, plant identification number, and (quantity) propagated to date from park records.

- Honeylocust 1-1-7 (12)
- Lilac 1-2-7 (2); 4-2-5 (2); 4-2-6 (2); 4-2-7 (2); 4-2-8 (2)
- Apple 1-1-13 (6); 1-1-16 (3); 1-1-23 (3)

The plants may need to be re-propagated if the originals survive in the landscape for many more years and the replacement plants grow too large.

Plant species that warrant propagation by seedlings to allow for genetic variability include the white birches in the Pan grove and Birch allée. Seeds collected from the birches on site will have the characteristics of the historic plant material, but also some variability within the group. The plants can be raised locally within the park's nursery thus reflecting the skill of Augustus Saint-Gaudens to acquire plants from the local landscape and create artistic spaces.

**Recordkeeping:** Records should be kept for maintenance and replacement work that occurs. These records will enable future generations to distinguish historic fabric and later alterations and additions to the landscape. The park has a *Preservation Maintenance Plan*, which serves as a method for organizing these records.

**Variety of Tree Species:** At present the site has a high number of birch, white pine and hemlock trees and only a limited number of other species. Careful management and planning as well as monitoring for these potential risks should prevent the loss of a large number of trees in a short span of time due to pests and diseases. Considering a variety of ages and life stages of the trees on the property as a whole is also recommended.

**Interpretation:** In advance of a major removal and replacement, information should be circulated to inform the public of the management strategy for the mature trees at Saint-Gaudens.

**Archeology:** The park’s advisor for archeology should be consulted for removals as the historic core may have undocumented archeological resources.

The next section includes recommendations for specific areas based on the guidelines above.

#### **VT-1. Preserve and replace apple trees**

Three groupings of apples are located in the historic core: to the east of the entry walk, to the west of the entry walk, and to the west of the Little Studio (Figure 154). The three groupings are visible in 1885 to 1893 photographs and recorded on the French and Bryant survey completed in December 1903 (see Figures 5, 19, 23, 26, 119).<sup>12</sup> A fourth grouping—an apple, cherry and plum orchard near the Studio of the Caryatids—was removed by the 1920s and is shown in Figure 93.

In 1903, the row of apples to the east of the entry walk consisted of six trees ranging in diameter from six to fourteen inches. The grouping to the west of the entry walk consisted of nine trees ranging in diameter from one to six inches and placed in two uneven rows. Between these two groupings and directly in the center of the entry walk, stood one large apple tree that was 16 inches in diameter, which was subsequently removed. The row to the west of the Little Studio consisted of six trees ranging from one to two inches in diameter, suggesting that these were planted by Saint-Gaudens. There is no documentation on the apple tree varieties present during the historic period.

Many of the trees were lost some time between 1926 and 1965. In the 1970s and 80s, the park replanted the missing trees using the 1903 French and Bryant survey as a reference. In 1993–94, and 2008–09 the park obtained identifications from experts at three locations: Dr. Roger Way, Dr. Rob Lamb, and Ken Livermore at the Geneva Agricultural Experiment Station at Cornell University; William Lord of the Cooperative Extension at University of New Hampshire; and Tom Burford of Burford Brothers Nursery in Virginia.<sup>13</sup>

**Recommendation:** The park should use the 1950 period plan as a reference when replanting the apple trees (see Drawing 3). Extant trees that date to the historic period should be replaced in kind with propagated plants. The park has propagated replacement plants for those trees that date to the historic period:

- Apple 1-1-13 (6); 1-1-16 (3); 1-1-23 (3)

Efforts should continue to identify these three species. Other apples should be identified and replaced with varieties that predate 1903, as it appears that these were possibly still extant at the end of the historic period in 1950.

**East of Entry Walk:** Preserve six apples that grow in a row on the east side of the entry walk (numbered north to south, refer to Drawing 4 and 1995 *Historic Plant Inventory*).

- 1-1-8, Wagener Apple (*Malus* ‘Wagener’), planted in circa 1972 by National Park Service, identified in 1994 by the Cornell University New York State Agricultural Experiment Station in Geneva, New York (variety introduced in 1791 in Penn Yan, New York)
- 1-1-9, Macoun Apple (*Malus* sp.), planted in 1984 by National Park Service, species needs to be verified
- 1-1-10, Jewett Red Apple (*Malus* ‘Jewett Red’), planted in 1984 by National Park Service, identified in 1994 by the Cornell University New York State Agricultural Experiment Station in Geneva, New York (variety predates 1903, originated in New Hampshire, also known as Nodhead)
- 1-1-11, Cortland Apple (*Malus* sp.), planted in circa 1972 by National Park Service, identified in 1994 by the Cornell University New York State Agricultural Experiment Station in Geneva, New York
- 1-1-12, Cortland Apple (*Malus* sp.), over 100 years old, species needs to be verified and needs to be propagated
- 1-1-13, Fameuse Apple (*Malus* sp.), over 100 years old, propagated, by the Olmsted Center, identified in 1994 by the Cornell University New York State Agricultural Experiment Station in Geneva, New York

**West of Entry Walk:** Preserve six apples that are staggered, roughly forming two rows to the north of the west meadow hedge (numbered north/east to south/west, refer to Drawing 4 and 1995 *Historic Plant Inventory*).

- 1-1-14, ‘Cortland’ (*Malus* sp.), planted in circa 1972 by National Park Service
- 1-1-15, ‘Macoun’ Apple (*Malus* sp.), planted in circa 1972 by National Park Service and identified in 2009 by William Lord, Cooperative Extension at University of New Hampshire
- 1-1-16, Common Apple (*Malus* sp.), over 100 years old, propagated by the Olmsted Center, species needs to be verified
- 1-1-17, Common Apple, (*Malus* sp.), planted in circa 1972 by National Park Service, died and removed 2002, needs to be replanted
- 1-1-18, Apple of unknown cultivar planted in 1972 or 1984 by National Park Service, identified as ‘Jewett Red’ in 1994 by the Cornell University New York State Agricultural Experiment Station in Geneva, New York; as ‘McIntosh’ by William Lord at the University of New Hampshire; and ‘Northern Spy’ by Tom Burford

- 1-1-19, Chinese Pearleaf Crabapple (*Malus prunifolia* var. *rinkii*), Original tree replaced in 1997 with propagated cutting

**West of Little Studio:** Preserve six apples that grow in a staggered row west of the Little Studio (numbered south to north, refer to Drawing 4 and 1995 *Historic Plant Inventory*).

- 1-1-20, McIntosh Apple (*Malus* sp.), origin of tree is unknown, species needs to be verified
- 1-1-21, original tree unknown cultivar, replaced in 1997 by “Wolf River”
- 1-1-22, Red Canada Apple (*Malus* ‘Red Canada’), origin of tree is unknown, tentative identification in 1994 by the Cornell University New York State Agricultural Experiment Station in Geneva, New York (Variety introduced in 1822, originated in New England, also known as Nonsuch and Steele’s Winter Red), species needs to be verified
- 1-1-23, ‘Red Astrachan’ aka ‘Abe Lincoln’ Apple (*Malus* sp.), origin of tree is unknown, propagated by Olmsted Center, identified in 2008 by William Lord at University of New Hampshire and by Tom Burford
- 1-1-24, ‘Macoun’ Apple (*Malus* sp.), origin of tree is unknown, species needs to be verified
- 1-1-25, Yellow Transparent Apple (*Malus* ‘Yellow Transparent’), origin of tree is unknown, identified by park staff as it produces abundant apples, original tree replaced in 1997 with purchased nursery stock



Figure 154. Apple trees to the west of the Little Studio from the west meadow. View looking east, 2013 (OCLP).



**Figure 155.** The birch allée along the south side of the field from the Farragut forecourt exit. View looking west, 2013 (OCLP).

#### **VT-2. Plan to replace birch allée**

Planted between 1948 and 1950 by the Saint-Gaudens Memorial, the birch allée is now over fifty years old and is one of the most striking features on the property (see Figures 116 to 118 and 155). The allée extends some 300 feet and includes mostly single-trunk white birches (*Betula papyrifera*). At the western end there are a few gray birches (*Betula populifolia*). The original allée consisted of approximately seventy trees, thirty-five on each side of the cart path. Presently there are thirty-one trees on the northern (or outer) side and twenty-two on the southern (or inner) side. The two rows are spaced approximately twelve feet apart. The spacing between trees ranges from three to ten feet, though due to the loss of many trees, there are gaps of up to twenty feet in the southern row next to the hemlock hedge.

The average lifespan of birch trees is fifty to eighty years. In 1993 it was predicted that the birch trees in the allée still had another twenty to twenty-five years until they were fully mature (Dr. Tattar 1993 in *Preservation Maintenance Plan*). This prediction still appears valid. Due to the exposed windy location, the underlying sandy soils, and a series of severe pest and disease problems over the past fifteen years, the trees are stressed, but only drop small branches during intense wind and ice storms. An infestation of bronze birch borer was treated with systemic pesticide in 1993. Several infestations of sawfly and birch leaf minor have been treated with systemic, soil-injected pesticides in 2001, 2003, and 2005. Dead wood is removed on a recurring, cyclic basis (approximately every two to three years) to enhance tree health and for safety purposes.

**Recommendation:** When fifty percent of the trees are gone or in poor condition (thirty-five of the original seventy trees), the planting should be replaced as a whole. The visual impact of such an approach is high, but given the fact that birches are relatively fast growing and short-lived this is the recommended option.

Renewal of the allée is a natural process that must occur every fifty to eighty years given the life expectancy of birches. Many of the existing trees are in poor condition, and depending on the weather conditions over the next several years, the replacement may take place in the next five to fifteen years. Mature trees are particularly vulnerable to drought conditions, high winds, and ice storms. Interpretation in this case is important to inform the public of the replacement strategy for the birches.

Replacement trees should be young and vigorous, single trunk, 1–1 ½ inch caliper.<sup>14</sup> The hedge along the southern edge of the allée should be replaced at the same time to ensure vigor of both the young hedge plants and the birch trees. Ideally the trees should be started from seeds collected from the birches on the site and grown-on in the park’s nursery facility. Mulch circles can be created at the base of each young replacement tree to minimize mower and trimmer damage. The mulch circles should be small, however, so as to not detract from the character of the allée. At the time of replacement, the park may choose to install an irrigation system.

The surface of the cart path was grass at the time of tree planting, but heavy foot traffic during the open season required that wood chips be applied to eliminate muddy conditions. The clearly delineated edges of the mulch path have introduced a linear element that detracts from the simplicity of the linear space defined by the white birch trunks. As much as feasible, grass should be retained along the edges to soften the edge.

Presently, the grade of the birch allée path varies from three to eight percent. At the time of replacement, the park may choose to slightly regrade the path to accommodate universal access from the visitor center to the Little Studio. The steep bank on the northern side of the path should be retained. The length of the birch allée path might appropriately be resurfaced with stonedust, or an alternative accessible, permeable surface material, at the time of tree replacement to accommodate universal access. This stonedust path may extend along the west side of Pan Grove to accommodate universal access to the Little Studio terrace from the birch allée as well.

### **VT-3. Preserve birches surrounding New Gallery complex**

When the New Gallery complex was built in 1948 several existing birches were retained and several new birches planted (see Figures 94 to 98 and 105).

Recommendation: The birches surrounding the New Gallery complex should be preserved and replaced in-kind and in-location as required to perpetuate their historic character. Collectively, the birches serve several design functions, including screening, framing buildings and doorways, and harmonizing with other birch plantings in the historic core.

**Farragut Forecourt and West side of New Gallery and Atrium:** One single-stem paper birch (*Betula papyrifera*) in the northeast corner of the forecourt and two single-stem paper birches at the northwest corner of the forecourt frame the doorway into the Atrium. In addition, one additional birch at the northwest corner was lost in 2013 and has not yet been replaced.

The three birches that frame the south doorway into the Atrium (described above) also frame the exterior of the Atrium building from the west side in conjunction with a single-stem paper birch at the northwest corner of the New Gallery (see Figure 94). The birch at the northwest corner is crowded and shaded by the adjacent woods, but is important in framing the building complex. If one of these five trees fails, all should be replaced at the same time with single-stem paper birches. Replacing all of the trees at the same time will preserve the symmetry and balance intended by the placement of these trees. Pruning may be necessary of the adjacent woods to ensure that the tree at the northwest corner of the New Gallery remains healthy and vigorous.

**South of Picture Gallery:** Five birches of mixed species grow along the bank to the west of the Picture Gallery (see Figure 105). They include two paper birches and three sweet birches (*Betula lenta*). These trees predate the New Gallery complex and were specified to be retained by the architect John W. Ames in 1946. The trees are in fair condition and should be replaced in kind and in approximate location if they decline.

**South of Farragut Enclosure:** Four paper birches frame the southern end of the Farragut enclosure and were planted in 1986. On each corner is one single-stem birch and one three-stem birch (see Figure 106). The two multi-stem birches are the only ones of this type in the historic core, reflecting a more contemporary appeal in the nursery trade for multi-stem birches. As these trees are non-historic they can be replaced in kind or with single-stem birches. These non-historic trees are associated with the Farragut enclosure, thus part of a rehabilitation scheme to provide more protection for the Farragut statue while blending in with the existing landscape. Collectively, the birches at the corners of the enclosure harmonize with the other birches at the corners of the New Gallery and Atrium.

#### **VT-4. Do not replant birch by Stables**

During the historic period, a paper birch grew at the southeast corner of the Stables. There is little documentation on the tree. It existed prior to 1950, is visible in some historic photographs, and was removed by 1992 (see Figures 77, 79, and 80). Given the tree species and its location between the fence and stable building, this tree was, most likely, a volunteer seedling.

**Recommendation:** Although the tree was present during the historic period, replacement of this tree will lead to deterioration of the adjacent hedge and may pose a threat to the adjacent Stables. Should replacement of the tree become feasible in the future, it could be replaced with a single-stem paper birch.

#### **VT-5. Replant birches in Pan Grove**

Augustus Saint-Gaudens planted the original birches in the Pan Grove in the 1890s or earlier (see Figures 17, 20, 28, 32, and 35 to 38). Several trees were damaged in the 1938 hurricane and replaced by the Saint-Gaudens Memorial. Several other birches in the grove have declined since that time and have been replaced, resulting in a stand of mixed aged trees (Figure 156). The few original trees that now remain are over 100 years old and are in decline.

**Recommendation:** Based on the considerations of safety, the environmental conditions created by the mature trees and hedges, and the varying age and condition of the existing trees in the grove, it is recommended to replace all of the birches in the grove at the time when hedge renovation occurs. This will avoid conflicts between the mature trees and young hedges, and potential damage to the hedges if the trees were removed at a later time. This will also allow for reinstatement of the original design intent with young birches being planted in geometric alignments around the long bench, as seen in historic illustrations. In doing so, the grove will once again mature as it did during Saint-Gaudens' own life. Ideally, the grove would be replanted with seedling trees grown from the seeds of the remaining original trees. At the time of replacement, trees should be planted to allow for a five-foot wide universal access route along the eastern side of the Little Studio.



Figure 156. Pan Grove birches. View looking north, 2013 (OCLP).

**VT-6. Preserve honeylocust tree and marble steps**

An exceptionally large thornless honeylocust (*Gleditsia triacanthos* var. *inermis*) stands in front of Aspet. This tree was planted by Augustus Saint-Gaudens circa 1886, after re-grading for the terrace (see Figures 5, 6, and 8 to 13). The tree is thornless and seedless, though occasionally generates some thorns and seed pods. The tree is in good health and has been recognized as a New Hampshire State Champion Tree since the 1980s. Because of its tremendous girth, however, its roots are heaving and moving the marble front steps, which date to circa 1893, though the cheek walls date to circa 1902.

**Recommendation:** The veteran honeylocust tree has reached its full maturity stage and should be retained for as long as possible with close monitoring of its condition and structural integrity. The tree has been propagated so that a replacement strategy is in place. In the spring of 2007, the park received twelve

Figure 157. Marble steps to the Main House showing where the honeylocust’s roots have pushed and lifted the cheek wall and steps to the west (left) about four inches. View looking north, 2013 (OCLP).



Figure 158. Honeylocust roots have surrounded and shifted the marble cheek wall and top step. View looking northeast, 2013 (OCLP).



young propagated honeylocust trees from the Olmsted Center. Of these twelve, seven trees were planted in the park's nursery, six of which remain at the present time. The tree should be propagated again near the time when these young trees become too large for transplanting. Though the honeylocust tree is very near the house, the replacement tree should be planted in the same location to reflect the intent of Augustus Saint-Gaudens.

Tree roots have dislocated the upper marble steps and surrounded the associated right side cheek wall and will potentially crack the upper step. The tilting of the step is also increasingly become hazardous. The top three steps should be removed and placed in storage. Three replacement steps should be installed that are six inches shorter to allow the honeylocust roots to continue to grow (Figure 157). The cheek wall should be left in place as removal would cause severe root damage (Figure 158). A potential source for a replacement steps is Vermont marble. Marble from Danby, Vermont is known for its clean white overall coloration with light veining. Three of the most used grades of Danby marble have distinct naturally flowing color patterns: Imperial (golden veins), Royal (dark blue-gray veins), and Montclair (green veins). The original white marble steps should be kept in storage and replaced when the honeylocust tree is removed and replanted.

#### **VT-7. Remove magnolias by Adams Memorial and evaluate replacement options**

Two "Dr. Merrill" magnolias frame the Adams Memorial (Figures 159 and 160). The young trees were installed circa 1992 as part of an ornamental planting at the request of the park superintendent. Since this time all of the other ornamental plants have been removed, leaving only the pair of magnolias, which have grown quickly and require substantial pruning to contain within the small garden room. Dirr's *Manual of Woody Landscape Plants* describes Dr. Merrill magnolia as a fast-growing cultivar, which matures at a height of twenty-five to thirty feet. Despite the annual pruning by park staff, the vigorous growth and thick leaf canopy create dense shade and as a result the adjacent hemlock and pine hedges are losing all needles.

Lighting on the Adams Memorial is a key consideration. Figures 69 to 74 illustrate how varying light conditions create medium to high contrast in the robe and face of the piece. Figure 71 shows the canopy of trees sketched by architect Stanford White in designing the Rock Creek Cemetery setting.

**Recommendation:** In character with Stanford White's sketch, the adjacent vegetation should be managed as a canopy which shades but does not frame or obscure the piece. In this respect, the vegetation should be several feet above the piece. Management of vegetation surrounding sculptures is also discussed under "BS-3. Preserve existing sculpture in the landscape and identify locations for temporary and permanent additions."

Though healthy and vigorous, the magnolias should be removed to better preserve the historic hedges and the scale of the garden room. Ideally, the trees should be removed at the time that the hedge is replaced since most of the hedge behind them has died. If the magnolias are removed prior to the replacement of the hedges, infill plantings of hemlocks would be necessary. This form of infill planting has been carried out successfully by the park in some areas. A table below summarizes the characteristics of the magnolias as well as other species that could grow in the space (Table 14). Related recommendations for the space are addressed under “VL-2. Manage compacted lawn areas” to address compaction of lawn areas and “SSF-2. Place moveable benches in varying locations within the historic core” to address the character and placement of benches in the space. Alternatives for the canopy over the memorial include:

- Do not install any replacement trees. This is the best alternative for preserving the historic hedges. However, the lighting on the Adams Memorial will be strong during mid-day and produce a sharp line across the monument as the sun sets to the west. Thus, this alternative is not preferable for creating the feeling associated with the sculpture. To prevent this effect, the east hedge could be allowed to grow forward to enclose the monument in an alcove. The alcove would provide shade and soften the features of the work.
- At the time of replacement of hedges on the east, north, and west sides of the garden room, European hornbeams could be planted to replace the magnolias. The globose and pendulous cultivars of European hornbeam (*Carpinus betulus* ‘Globosa’ and ‘Pendula Dervaesii’) prefer sun to partial shade and are slow growing with an open canopy. The leaves are small, allowing light into the hedge room and creating dappled shade over the sculpture. The straight species of European hornbeam and Japanese hornbeam (*Carpinus japonica*) would grow too large for the garden room. The American hornbeam (*Carpinus caroliniana*) grows slowly and tolerates more shade, but prefers a deep rich soil and does not respond well to pruning. Straight European hornbeams were chosen to frame the original sculpture in Rock Creek Cemetery, but are not recommended for use at Saint-Gaudens National Historic Site due to site conditions.
- Alternatively, at the time of the replacement of the hedges, allow some of the branches of the new hedge to extend into the space, allowing the branches to naturally provide the same framing for the work that is presently provided by the magnolias.
- Select another species to frame the sculpture. Desirable characteristics include moderate to slow growing, capable of arching over and framing the sculpture, produces a light leaf canopy that allows some light penetration, tolerant of partial shade to full shade, easy to maintain, native and non-invasive, minimal dropping of berries, and pest and disease resistant. Several

species are described below. Of the species listed, pagoda dogwood (*Cornus alternifolia*), flowering dogwood (*Cornus florida*), and witchhazel (*Hamamelis virginiana*), meet most of these criteria. Other species are also feasible though each has some shortcomings as noted in the table.

- Replace in kind with Dr. Merrill magnolia (*Magnolia x loebneri*) or star magnolia (*Magnolia stellata*) since younger trees would cast less of a shadow on the adjacent hedges.
- Species considered but rejected include: smoketree (*Cotinus coggygira*)—needs sun; Japanese stewartia (*Stewartia pseudocamellia*)—marginally hardy; serviceberry (*Amelanchier* spp.)—abundant berries and several leaf pests and diseases; and viburnums (*Viburnum* spp.)—susceptible to powdery mildew and vertical branching would contrast with draped character of memorial.



Figure 159. Existing 'Dr. Merrill' magnolias flanking the Adams Memorial in summer. View looking southeast, 2013 (OCLP).



Figure 160. Existing 'Dr. Merrill' magnolias flanking the Adams Memorial in flower in spring. View looking southeast, 2013 (OCLP).

**Table 14. Alternative Species for Framing the Adams Memorial**

(Ranked in order of suitability for preserving hedges and framing memorial.)

Species	Height and Habit	Culture and Hardiness	Description and Notes
<i>Carpinus betulus</i> 'Globosa' or 'Pendula Dervaeisii' Globose or pendulous European hornbeam	Grows to 15-20' rounded, globose or with pendulous branches, slow growing	Full sun or light shade; Zone 4-7	Non-native from Europe; the straight species, European hornbeam grows to 40 -60 feet, but cultivars are less vigorous. Possibly the same species of tree at the Rock Creek Cemetery, responds well to pruning, cultivars do not tolerate difficult growing conditions
<i>Cornus alternifolia</i> Pagoda dogwood	Grows 15-20' slow to moderate growth rate; spreading horizontal form	Partial shade and moist soil; Zone 3-7	Native New Brunswick to Georgia; flowers in May; Possibly insufficient moisture to thrive
<i>Cornus florida</i> Flowering dogwood	Grows 20-30'; Vertical when young, becoming wide at maturity	Full sun to partial shade; Zone 3-7	Native New Brunswick to Georgia; flowers in May; Naturally an understory plant so can thrive with minimal sun; susceptible to borers and anthracnose
<i>Hamamelis virginiana</i> Common witchhazel	Grows 20-30'; medium growth rate; irregular to rounded and open form	Full sun to shade, but must be moist; Zones 3-8	Native Canada to Georgia. Slow growing, produces light leaf canopy, form not especially well suited for arching over and framing statue.
<i>Magnolia x loebneri</i> Dr. Merrill magnolia	Grows to 25-30'; fast growing; wide spreading rounded form	Full sun to part shade; Zones 3-8	Non-native, Cross between <i>M. kobus</i> and <i>M. stellata</i> , both from Japan. Requires frequent pruning to maintain at smaller size, casts heavy shade on hedges.
<i>Magnolia stellata</i> Star magnolia	Grows to 15-20'; Slow growing, dense rounded shrub or small tree	Full sun to part shade; Zones 3-8	Non-native from Japan; grows best in site protected from wind. Size would be appropriate, but dense leaves would cast heavy shade on hedges.

**VT-8. Do not replant oak near Little Studio**

During the historic period an oak grew next to the foundation of the Little Studio, on the east side adjacent to the Pan grove. Possibly a red oak (*Quercus rubra*), the tree matured and towered over the building by the 1960s. The park removed the tree in the 1970s because it was leaning on the building (see Figures 16, 23, 27, and 37).

**Recommendation:** Although the oak was present during the historic period and captured in many historic photographs, it is not recommended that the tree be replanted as it competed with the birches for light and created dense shade on the Little Studio. Should replacement be desirable in the future, consideration should be given to the impact of shade and potential threats to the Little Studio building as the tree matures.

**VT-9. Preserve and replace when necessary the upright poplars at the Aspet terrace, horseshoe hedge, gardens, Little Studio, and visitor parking lot**

During the historic period there were fifteen to twenty Lombardy poplars (*Populus nigra* 'Italica') in the historic core. Saint-Gaudens planted four Lombardy poplars at the corners of the house terrace in circa 1894.<sup>15</sup> Native to the Mediterranean, the fast growing upright trees framed views to the distant mountains and accentuated the Italian influence of the landscape plan (see Figures 8, 9, 11, 23, 43, 47, 50, 51, 63, and 67). Saint-Gaudens also planted five Lombardy poplars at the carriage turnaround along the road in circa 1894, including two at the ends of the horseshoe hedge, two at the lower corners of the outer section, and one solitary tree to the northeast of the hedge.<sup>16</sup> These are shown in site plans but not in photographs. In the early 1900s, possibly 1906, he planted four Lombardy poplars in the garden area: two at the east end of the bowling green and two between the kitchen hedge and bowling green/Shaw hedge, framing the path to the flower garden (see Figure 48). These four were subsequently removed in circa 1959 when the Shaw Memorial was placed in the bowling green. One of the two poplars near the kitchen hedge was replanted in 1997 and still grows alone. In circa 1903, three Lombardy poplars were planted to the northwest of the Little Studio. The first volume of the *Cultural Landscape Report*, period plans indicate three, while a historic photograph show two (see Figure 19). These were removed and subsequently replaced; two are present.

Four additional Lombardy poplars were added along the south side of Saint Gaudens Road either by the Saint-Gaudens Memorial or National Park Service.<sup>17</sup> The poplars were planted in conjunction with the hedges to accent each terminus while contrasting with the horizontal hedge line (see Figures 133 and 134).

Unfortunately, Lombardy poplars prefer dry sunny growing conditions and are short-lived because of their susceptibility to a fungal cytospora canker, which flourishes in humid conditions and can afflict the tree when it is ten to fifteen years old. Poplars are also susceptible to borers and bacterial wetwood. The poplars at the front of the house are shaded by the enormous honeylocust and in the parking lot by the adjacent mature trees, and thus are more susceptible to disease. Recognizing their significance, the trees have been replanted numerous times. Documented replacements took place in the early 1960s and early 1990s.

**Recommendation:** The park should continue to replace the poplars when they decline, though disease-resistant cultivars are appropriate. The tall narrow vertical forms of the Lombardy poplars contribute greatly to the character of the landscape. When mature, a Lombardy poplar can be fifty feet in height and ten feet in width. The park has tried several cultivars known to be more hardy and disease resistant. In the early 1990s the park planted Theves Lombardy poplar (*Populus nigra* 'Thevestina'), which were purchased from Baileys Nurseries, Inc. in St. Paul, Minnesota.<sup>18</sup> Many botanists feel that this cultivar is the same as

Afghan Lombardy poplar (*Populus nigra* ‘Afghanica’). Both have a whitish bark and grow to approximately fifty feet in height and twenty feet in width; thus have a slightly broader form but are more disease resistant than ‘Italica.’ In the 1996 the park planted another poplar species on the edge of the parking lot, Tower poplar (*Populus x canescens* ‘Tower’). This cultivar has a lighter leaf color and looser branching habit, grows to fifty feet in height and ten feet in width, and is disease resistant. Like other poplars, Tower poplars prefer to be in full sun, thus may require frequent replacement. In 1997, the park tried yet another replacement species. The single tree in the garden area is a fastigate or columnar form of quaking aspen (*Populus tremuloides* ‘Erecta’). Though it achieves the correct form, the species is susceptible to winter dieback, creating gaps in its narrow canopy. The park should continue to replace the poplars as they decline with appropriate substitutes and select the species and cultivar that is most hardy while achieving the columnar form.

**Terraces:** Preserve four poplars at each corner of the house.

**Carriage Turnaround:** Preserve four poplars near the north side of Saint Gaudens Road. The fifth poplar that was to the inside of the hedge would interfere with the mature apple trees.

**Little Studio:** When the two existing poplars decline, replant two poplars as shown in a circa 1905 photograph (see Figure 19) or three poplars in a row as shown in early period plans in the *Cultural Landscape Report for Saint-Gaudens National Historic Site, Volume I: Site History*.

**Gardens:** Replace the existing single aspen/poplar in the garden with two equal sized poplars on either side of the path. The hedges in this area will need to be reduced in breadth to create a space for the poplars. The replacement plants should be tall to ensure they receive light above the hedges in order to survive and hopefully thrive.

**Visitor Parking Lot:** The origin of the poplars is uncertain—they may post-date the period of significance. However, as there is uncertainty and the poplars are in character with the historic setting and not damaging other resources, the four poplars at each end of the hedge sections may be preserved.

**Bowling Green:** Do not replant two poplars at the east end of the bowling green at this time. The use of the space changed in 1959 with the installation of the Shaw Memorial. The two poplars would grow up behind the center of the memorial and detract from its setting.

**VT-10. Preserve shade trees along Saint Gaudens Road to the south and east of the Caretaker's Cottage and Garage**

During the historic period, several trees grew to the south and east of the Caretaker's Cottage and Garage, including an elm, an American linden (or basswood), and two paper birches. These trees are recorded in period plans in the first volume of the *Cultural Landscape Report*. This area is not well recorded in historic photographs. All of the original trees are gone. A young basswood and 'Liberty' elm, both about twenty-five years old now grow in the vicinity of the buildings.

**Recommendation:** To preserve the character of this area, three trees should be planted along the southern edge of the property, but to the north of the hedge, including a replacement linden and two replacement paper birches.

**VT-11. Address the spread of non-native ornamental species such as Japanese tree lilac into the surrounding woods**

Japanese tree lilac (*Syringa reticulata*) has spread throughout the adjacent woodland, yet the parent plants are an important part of the landscape found to the east of the front walk to the Aspet porch. It appears that Augustus Saint-Gaudens added this row of tree lilacs circa 1904, as indicated on a tracing done by Saint-Gaudens at about this time (Figure 161). The original plants serve as a screen between the front walkway and, what was at the time, the vegetable garden to the east, now the cutting garden (see Figure 81). Young seedlings of the tree lilacs are now evident throughout the woods surrounding the historic core, particularly in the woods surrounding the parking lot.

**Recommendation:** Since the Japanese tree lilacs were planted by Augustus Saint-Gaudens and are contributing features of the cultural landscape, they should be preserved. The plant self-seeds and regenerates from the roots. As individual stems mature, they should be cut out of the mass to allow new young growth from the roots. Seedlings, however, should be removed from the surrounding woodland to prevent the further spread of the plants. The park should continue to educate park visitors about the environmental threats posed by invasive species. Japanese tree lilac is one of seventeen non-native invasive species found in the park and has adapted to out-compete native plant species in woodland areas.<sup>19</sup> Japanese tree lilac is not a heavily used ornamental plant and the species is not listed on the federal noxious weed list or the New Hampshire state-listed noxious weed list.<sup>20</sup>

Substituting a less invasive species for the Japanese tree lilac would be more appropriate in the rehabilitation zone. Appropriate substitutes would be ivory silk Japanese tree lilac (*Syringa reticulata* 'Ivory Silk'), which has sterile flowers and does not set seed.<sup>21</sup>

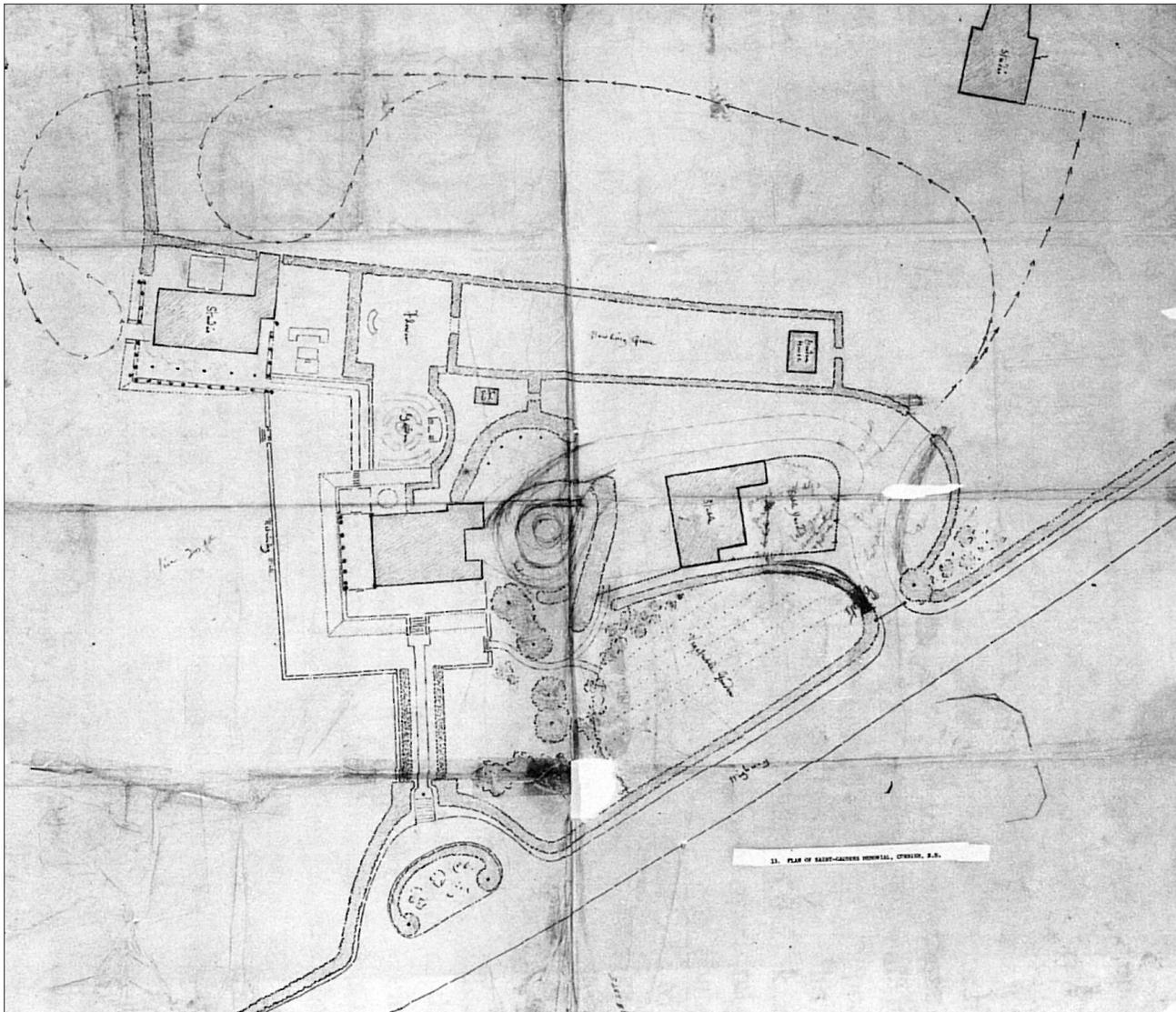


Figure 161. Tracing by Augustus Saint-Gaudens showing the grove of Japanese tree lilacs. Also note the “dog leg” section of the hedge at the southeast corner of the bowling green that framed the entrance to the access path to the upper studio, 1904 (Courtesy of Dartmouth College Library, also SAGA 2865).

#### VT-12. Manage woods edge near the Temple

A temporary Temple was placed on the site in 1905 and served as a backdrop for the Greek drama, “The Masque of the Golden Bowl.” Augusta Saint-Gaudens placed the permanent marble Temple on the site in 1914. The ashes of Saint-Gaudens and family members are interred inside. At a later date, a hemlock hedge was planted behind the Temple (see Figures 122, 123, 124, and 126).

**Recommendation:** The edge of the wooded ravine serves as a backdrop for the Temple. Hemlocks along the rim of the ravine were cut back in 2011 to increase airflow and decrease humidity around the Temple. Trees along the rim of the ravine should gradually be replaced with white pines, as depicted in historic photographs and on the Masque commemorative pin. The woods should be actively managed to ensure that trees do not overhang or grow into the Temple.

The area around the Temple should be mowed, as is the current practice. A white pine could be replanted in the meadow to the south of the Temple as depicted in historic photographs (see Figure 124).

**VT-13. Manage woods edge and trees on slope below to allow views to distant mountains**

Management of the woods to improve views is covered in greater depth under “VV-1. Rehabilitate views to the southwest and west.”

**SHRUBS AND VINES**

There are few ornamental shrubs in the historic core, but an abundance of vines trained on trellis structures. Common lilacs (*Syringa vulgaris*) are the predominant shrub and are found around the Main House and in the New Gallery complex. The lilac in front of the house has purple flowers and likely predates the occupancy of Augustus Saint-Gaudens in 1885. The lilac was retained, possibly by transplanting, during the regrading and creation of the terrace around the house in 1893–94 (see Figures 5, 6, and 8). The lilacs in the New Gallery complex are white flowering and were specified by Ames in 1946 (see Figures 96 and 100 to 102). Shrub roses were present during the historic period around the Main House and in the flower garden (see Figure 46). A hardier replacement species, salt spray rose (*Rosa rugosa*), requires less maintenance and persists in a bed southeast of the house. The roses at the northwest corner of the Piazza shown in Figure 46 are no longer extant. An uncommon, but hardy shrub that grows near the Farragut statue is stephanandra (*Stephanandra incisa* ‘Crispa’). This was introduced about 1990 (see Figures 107 and 108). An early 1950s photograph shows hosta in this location (see Figure 99). However, the stephanandra is exceptionally well suited for this location. Numerous other shrubs have been introduced to perimeter of the New Gallery complex in the last two decades as detailed in “VS-2. Remove or move azaleas near atrium” and “VS-8. Preserve native shrubs on the bank south of the Picture Gallery.”

The grape vines on the Main House Piazza and Little Studio pergola are the oldest vines on the property, and are most likely the original plants introduced by Augustus Saint-Gaudens. Historic photographs show that the grape on the Piazza was trained to grow across the western side of the house and along the lower half of the north façade of the house, creating a curtain of vines and hedges around the flower garden (see Figures 6, 9, 11, 22, 33, 47, 50, and 53). The main vine was and still is located at the southwest corner of the Piazza. Historic photographs of the Little Studio show vines ascending from the northwest corner by the second column, and along the south façade by the first, fourth, eighth and twelfth columns (see Figures 19, 21, and 22).

Later buildings added to the property also included vines. The circa 1917 Caretaker's Cottage includes trellises on either side of the front porch, which supported Dutchman's pipe vines (see Figures 84 and 90). The 1948 Atrium includes trellises on either side of Amor Caritas, which supported akebia vines (see Figures 100 and 102). The 1986 Farragut enclosure also included a trellis, which currently supports a kiwi vine (see Figures 106 and 131). Adjacent to the structure are three small trellis frames, which support grapes (see Figures 106 and 111). The most recent building, the new visitor center added in 2002-03 includes a trellis-like frame which could support a vine (see Figure 131). Below is an overview of the treatment recommendations for shrubs and vines.

- Rejuvenate and propagate shrubs and vines with the overall goal of preserving and enhancing the historic character of the landscape
- Retain historic (pre-1950) plants that are compatible with the design intent of the landscape
- Remove non-native shrubs and vines that post-date 1950 that are considered invasive
- Replant shrubs that are missing from the historic period using plants propagated from extant historic shrubs and vines
- Monitor and protect shrubs and vines from diseases, pests, and winter damage

#### **VS-1. Preserve akebia vines and trellis structures in Atrium**

An early 1950s photograph shows the trellis structure in the Atrium on the east side of Amor Caritas and a young vine, possibly akebia, at the base of the trellis (see Figures 100 to 102).

**Recommendation:** The entire building design is based on symmetry on either side of Amor Caritas, therefore akebia should be retained on the trellises on both sides of the sculpture. The clematis vine should be removed (Figure 162).

#### **VS-2. Remove Azaleas near Atrium**

The Exbury azaleas were planted on the west outer wall of the Atrium in the 1980s (see Figure 112).

**Recommendation:** Since the plants do not date to the historic period, they should be removed from their current location along the wall.



Figure 162. View of the Atrium showing akebia vines on the trellis. View looking north, 2013 (OCLP).

### VS-3. Preserve Dutchman’s pipe and trellis structures on Caretaker’s Cottage

The earliest photograph of the front of the Caretaker’s Cottage dates to 1965 and shows the trellis structure on both sides of the door with Dutchman’s pipe (*Aristolochia durior*). The ‘Dropmore Scarlet’ honeysuckle vine (*Lonicera x brownii*) appears to have been introduced in the 1980s (see Figures 84 and 90).

**Recommendation:** Symmetry is an important design element within the historic core. The Dutchman’s pipe should be retained on the trellises on both sides of the sculpture. The honeysuckle vine should be removed.

### VS-4. Preserve grape vines on Main House and Little Studio

The grape vines and associated Piazza and pergola structures are some of the earliest additions made by Augustus Saint-Gaudens in the 1890s (see Figures 6, 9, 11, 22, 33, 47, 50, and 53).

**Recommendation:** The grape vines should be preserved and pruned annually so that they do not overgrow the Piazza or pergola structure.

### VS-5. Retain vines on the Farragut enclosure

After construction of the Farragut enclosure in 1986, a trellis was mounted to the southern wall. Initially Oriental and American bittersweet were trained on the trellis. Seedlings of the non-native Oriental bittersweet were found in the surrounding woods, so the bittersweet was removed and hardy kiwi installed in its

place (see Figure 131). In addition three grape vines were planted on the west side of the Farragut enclosure at the request of the superintendent in the 1980s. These vines are each supported by a small trellis structure (see Figures 106 and 111).

**Recommendation:** These non-historic vines are associated with the Farragut enclosure, thus part of a rehabilitation scheme to provide more protection for the Farragut statue while blending in with the existing landscape. Collectively, the vines harmonize with the other vines on the property and may be retained due their appropriate character within the landscape. The growth of the vines should be controlled so that they do not compromise the protective role of the enclosure. If the vines overwhelm the structure, they should be cut back.

#### **VS-6. Preserve and replant lilacs by Main House and in New Gallery complex**

The lilacs on the south side of the Main House, west of the front entry, are recorded in an 1885 photograph and are some of the oldest plants remaining on the site. The lilac was retained, possibly by transplanting, during the regrading and creation of the terrace around the house in 1893–94 (see Figures 5, 6, and 8). The lilacs on the east side of the main entry have declined/been removed since 1993, most likely because of the shade cast by the honeylocust. Similarly a lilac on the north side of the house, in the east corner of the upper garden terrace has declined/been removed since 1993.

**Recommendation:** Lilacs are one of the few flowering shrubs in the historic core, and the one remaining purple-flowering lilac in front of the house is one of the oldest on the property. This lilac should be propagated by dividing young shoots from the root base. The propagated plants should be grown to a more robust size in the park’s plant nursery, then used to replant the two missing lilacs.

#### **VS-7. Preserve stephanandra in New Gallery complex**

An early 1950s photograph of the Farragut base shows what appears to be hosta growing on the bank to the east of the field stone retaining wall (see Figure 99). The cutleaf stephanandra (*Stephanandra incisa* ‘Crispa’) was added in the early 1990s (see Figures 107 and 108).

**Recommendation:** The beds were reconfigured after the historic period. The cutleaf stephanandra in the planter beds on either side of the Farragut enclosure is thriving, is of an appropriate scale, and creates a symmetrical frame for the statue. For these reasons the shrubs should be retained.

**VS-8. Preserve native shrubs on the bank south of the Picture Gallery**

In his 1946 design for the New Gallery complex, John W. Ames specified that the bank to the south of the Picture Gallery be a “Wooded Bank” (see Figure 96). Several paper and sweet birch as well as a large white pine were retained on the slope with a woodland understory of mixed herbaceous groundcovers and ferns (see Figures 105 and 163).

Despite the steep slope, visitors have scrambled up and down the steep slope. In an effort to discourage this, the gardener blocked off the trodden path and installed several shrubs in the early 1990s including Chinese lilac (*Syringa x chinensis*), common witchhazel (*Hamamelis virginiana*), Koreanspice viburnum (*Viburnum carlesii*), and European cranberrybush viburnum (*Viburnum opulus* ‘Nanum’).

Recommendation: The non-native species introduced to the woodland bank are non-historic and could potentially spread into the surrounding woods. The non-native species planted on the bank should be replaced with native species. Retain the common witchhazel and remove the Chinese lilac, Koreanspice viburnum, and European cranberrybush viburnum. Appropriate substitutes include arrowwood (*Viburnum dentatum*) and common lilac (*Syringa vulgaris*).



Figure 163. Shrubs to the south of the Picture Gallery. View looking east, 2013 (OCLP).

**VS-9. Eliminate poison ivy**

Several areas frequented by park visitors contain poison ivy. Poison ivy grows in the hedges, notably in the pine hedge surrounding the plunge pool and the hedge separating the Adams Memorial from the lower terrace garden. Poison ivy is also present in the upper meadow area. The upper meadow was once the site of a golf course and used for one year, circa 1903, by Augustus Saint-Gaudens to graze sheep, most of the area is currently mowed once a year to keep the field open and free of woody vegetation. The lower meadow area and several walking paths are mowed regularly to facilitate use of the area as overflow parking for summer concerts. Recently there has been an increasing amount of poison ivy. This presents a safety concern to visitors who park in the lower meadow for concerts. Children in particular may run through the tall grass with poison ivy, rather than stay on the mowed paths. Mowing patches of poison ivy causes the urushoil (oily organic allergen) to become airborne, posing potential safety hazards.

**Recommendation:** Once established, poison ivy is difficult to eradicate by any means other than by digging out plants to remove the roots or by targeted foliar applications of an herbicide for woody plant material, such as Brush-be-Gon or Garlon 3A. The most effective time of year to spray the plant is in the late summer, when growth has slowed and the plant is beginning to store up reserves for the next year. Once eliminated, the future spread of poison ivy can be controlled by more frequent mowing, either twice or three times a year, however this is not recommended as it would alter the character of the meadow. Alternatively, the targeted applications of an herbicide can be continued in the future as poison ivy appears. Ongoing control will require minimal applications of herbicides once the vigor and seed production of the existing plants is eliminated.<sup>22</sup>

**HEDGES**

Detailed treatment recommendations for hedges are addressed in a separate document, *Hedge Management Plan for Saint-Gaudens National Historic Site*. Each hedge section is numbered (Figure 164). The plan includes a brief history of each hedge section, existing conditions, setting, profile, scale, location, alignment, species, strategies for renovation and replacement, and maintenance considerations. Below is an overview of the treatment recommendations for the hedges.

- Renovate and replace hedges with the overall goal of preserving and enhancing the historic character of the landscape.
- Perpetuate the historic design intent of the hedges, including intentional changes made through circa 1940 and changes through circa 1950 related to the addition of the birch allée and the Galleries.

- Retain historic (pre-1950) plant materials where compatible with the design intent of the landscape.
- Maintain and enhance the cover of white pine in historically white pine hedges; reduce shading on white pine to the extent feasible.
- Maintain hemlock in historic tapestry hedges.
- Employ inter-planting with white pine and hemlock to reestablish weak side canopies where feasible.
- Return hedges to their historic alignment and profile through renovation or replacement.
- Protect and monitor the hedges from diseases, pests, and winter damage.
- Have available an ample supply of replacement and inter-planting stock.

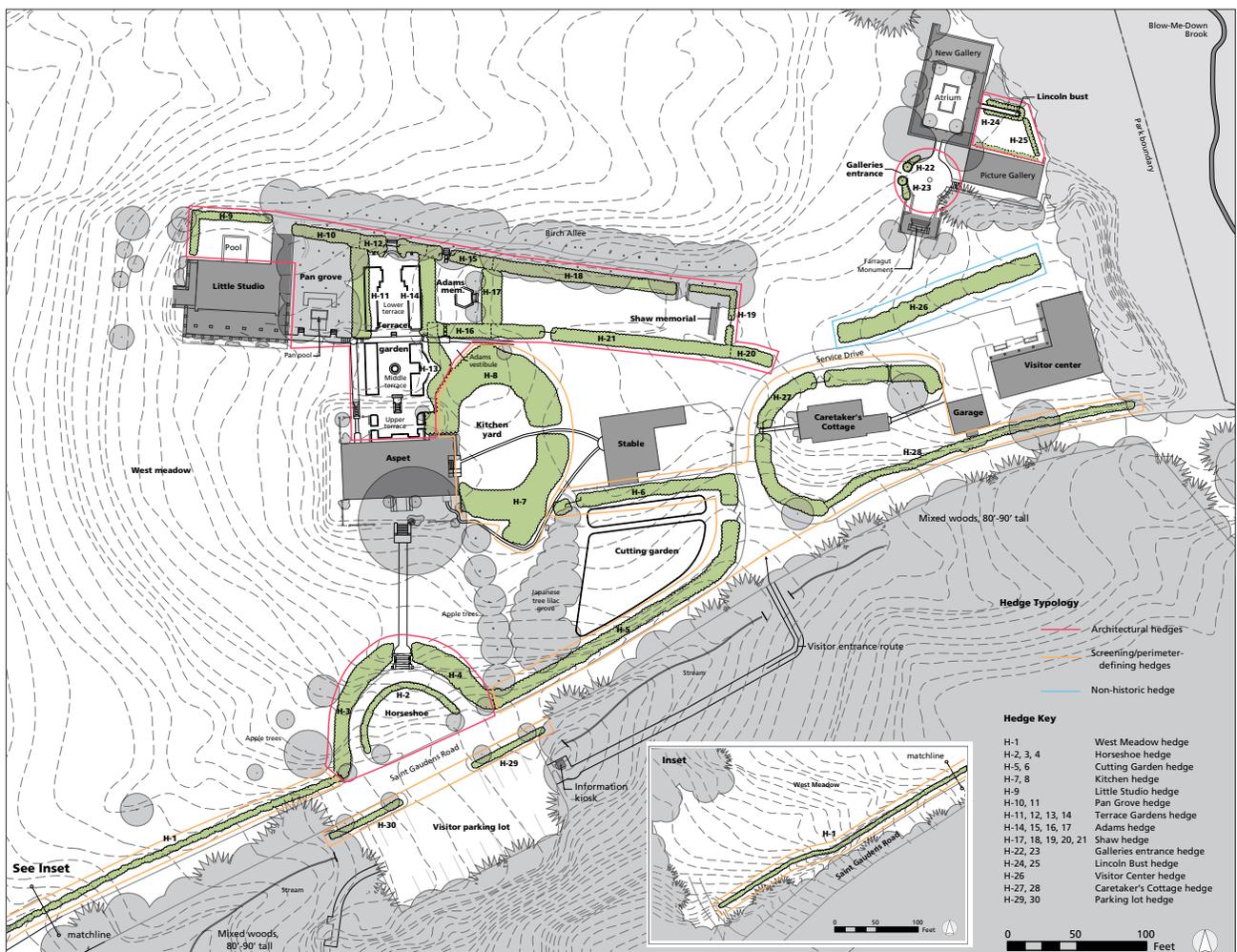


Figure 164. Diagram from the *Hedge Management Plan for Saint-Gaudens National Historic Site* showing the hedge numbering system, 2008 (OCLP).

## **HERBACEOUS ANNUALS AND PERENNIALS**

By 1903 Augustus Saint-Gaudens had installed several gardens with herbaceous and annual plants, including a terraced flower garden north of the house, a cutting garden to the east of the flower garden (now the Adams Memorial space), a vegetable garden to the south of the Stables (now the cutting garden), a long bed along the south side of the Little Studio, a small bed beside the Pan statue, and a small bed at the southeast corner of the house. Early photographs of the terraced flower garden, Little Studio bed and Pan pool bed show an abundance of gladioli—perhaps of multiple bright colors, orange tiger lilies, and white alyssum (see Figures 21. 42. 47 to 50, and 55).

Changes in plants and bed configurations were minor until the late 1920s when Ellen Shipman, landscape architect and Trustee of the Saint-Gaudens Memorial, redesigned the flower garden and eliminated several beds (see Figure 56).

Shipman was influenced by Gertrude Jekyll's designs for herbaceous borders and used her planting plans to soften the geometric skeleton of gardens with a mix of annuals and perennials. Shipman was involved in the redesign of Saint-Gaudens' garden in 1928 and 1929 and again in the 1940s (Figure 165). Her plans include measurements of beds, locations of specific perennials, and recommended care. The color scheme emphasized pink, purple, lavender, white, and yellow. There was little orange or red specified, though some peach and apparently some of the orange tiger lilies persisted in the beds. It is difficult to determine the extent to which Shipman's plans were followed. The bed configuration and number of beds, however, changed from the 1930s to the 1950s in accordance with the Shipman plans.

Shipman focused on the terraced flower garden. The other beds remained relatively unchanged. The use of gladioli diminished during the Memorial period, both in the flower garden and Little Studio beds. Hollyhocks became the predominant flower in the long Little Studio bed.

Two groups of herbaceous beds date to the Memorial period. A group of small beds to the east of the Caretaker's Cottage, near the garage was possibly installed at the same time as the buildings in circa 1917 (see Figures 83 to 85, 90, and 91). These beds are not well documented and presently contain peonies and lily-of-the-valley. A group of simple herbaceous beds were installed as part of the New Gallery complex in 1948. The beds are predominantly filled with hosta (see Figures 96 to 115).

From 1953 to 1984, Alan Jansson served as Chief of Maintenance for the site. He recalled the configuration of the gardens as they appeared at the end of the historic period. He noted that several beds in the flower garden had recently been removed. The lower terrace, east bed was divided in two with a similar break in the hedge for access to the Lincoln statue in the present Adams space. This

opening, however, is not depicted in historic photographs (see Figure 68). Jansson recalled that the bed was joined and the hedge closed in the 1970s when the Lincoln statue was removed and the Adams put in its place. Jansson also recalled hollyhocks in the Little Studio bed.

From 1987 to 1993 William Noble served as the National Park Service’s Gardener for the site. He worked with the plant palette recorded in the photographs and writings of Saint-Gaudens as well as the perennials and annuals specified by Shipman. The flower beds were inventoried as part of the *Historic Plant Inventory* in 1993 (Figure 166). In an interview with Noble at the time of the inventory, he noted that the garden reflected both historical precedent and his personal preferences to improve the sequence of bloom, eliminate discordant colors, particularly orange, and add a range of flowering heights and fragrance.

From 1994 to present, James Haaf serves as the National Park Service’s Gardener for the site. He continues to work with the plant palette recommended by Shipman, figuring out which plants can withstand the growing conditions and which cannot be sustained. For example, baby’s breath (*Gypsophila paniculata*) does not do well and hybrid lilies are susceptible to numerous pests. Haaf has continued a practice recommended by Shipman, which is to raise delicate plants in pots, then place them in the garden beds during their flowering season. In this manner, he has reintroduced fragrant hybrid lilies to the flower beds in mid-summer (Figure 167 and “VG-4. Add potted plants to flower garden beds as needed”). Haaf continues to remove seedlings of orange tiger lilies from the lower beds.

To better understand the early composition of the gardens, additional research is recommended to review the historic photographs, diaries, correspondence and purchasing records of Augusta and Augustus Saint-Gaudens. Because of the extensive detail, numerous changes, and long tenure of the garden areas, a separate in-depth cultural landscape report should be completed for these areas.

#### **VG-1. Preserve the pre-1950 flower garden layout**

Since circa 1904 the flower garden has consisted of three terraces on a north to south axis, sloping down from the house. The lower terrace was originally a rectangular flower garden oriented east to west and with an extensive collection of lilies, as illustrated by Guy Lowell in plan and photographs in *American Gardens*, 1902. At that time, the garden was referred to as the lily garden. The 1904 plan shows a new hedge to its east side, making it almost rectangular, but the main axis is still east-west orientated, with a half circular bench on the west side. The young birch grove is visible behind the hedge that is along the back of the bench. The lower terrace with formal planting beds that evolved in shape also had an east to west orientation, with a bench against a curved alcove in the hedge on its west

side. In about 1904 the terraced garden space was framed by hedges to the north and east. At this time Augustus Saint-Gaudens mocked up a pergola-like structure above the brick walk from the Main House to the Little Studio. The pergola was never constructed, perhaps because it interfered with views to Mount Ascutney. In circa 1905–06 a white pine hedge was added to the west side of the lower terrace. The upper terrace was near the house, rectangular in shape, and featured formal planting beds, low wooden fences, and a trellis.

The main axis of the lower terrace changed to north-south by the 1920s with the semi-circular bench moving to the north side, in a bay at the end of the central axis, at the lower end of the terraces extending from the house. Shipman’s construction plans from circa 1928 give clear directions for the layout of the beds (see Figure 56). The present beds in the lower terrace follow this layout approximately, but, due to the widening hedges, part of the plant beds are now covered by the hedges, which have grown too wide and are infringing on the garden beds.

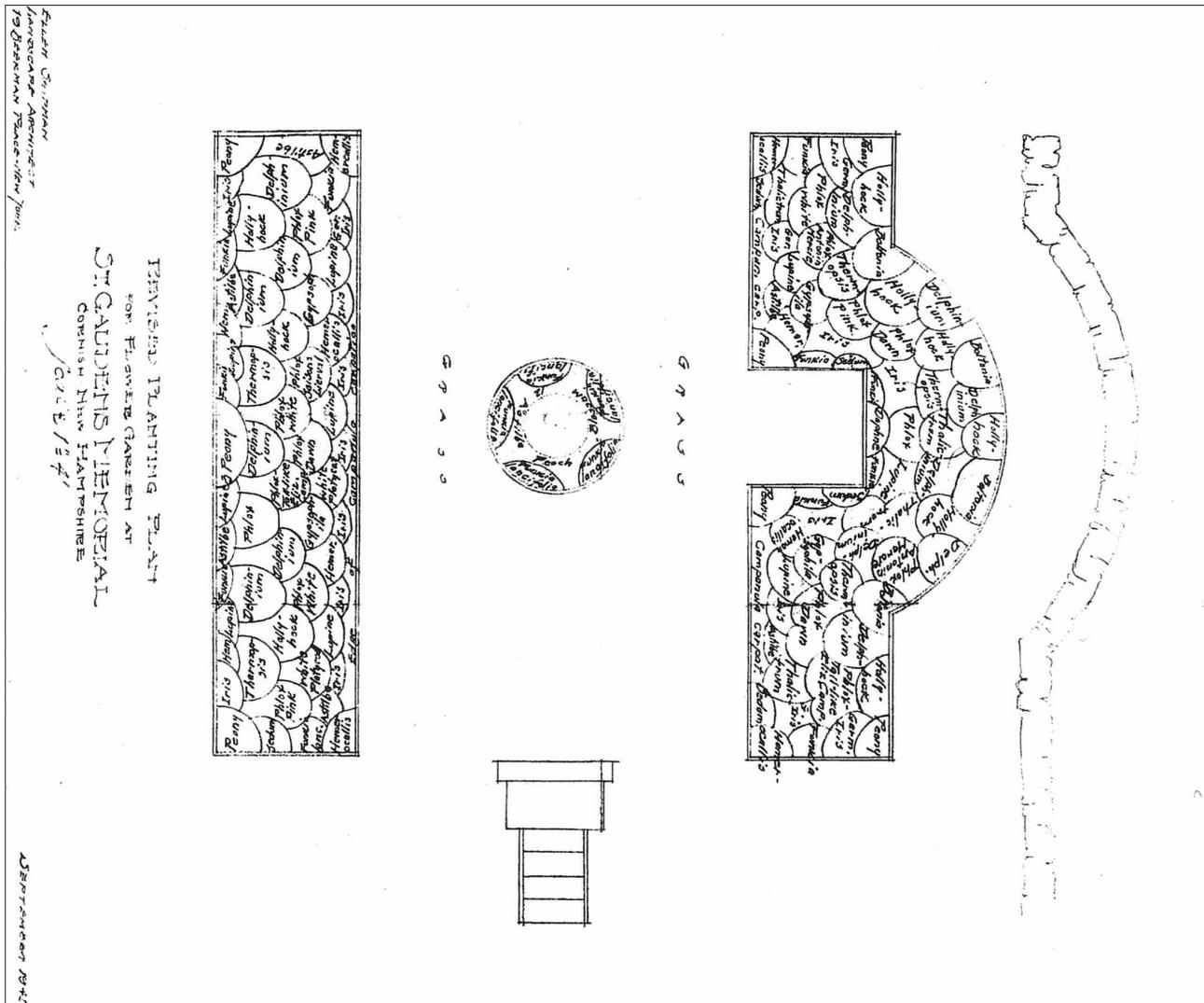


Figure 165. Ellen Shipman’s revised planting plan for the middle terrace of the flower garden, 1941 (Ellen McGowan Biddle Shipman papers, #1259. Division of Rare and Manuscript Collections, Cornell University Library).



**Recommendation:** The current configuration of the garden beds should be preserved. As detailed in recommendation “VG-2. Restore upper terrace bed configuration,” one garden bed on the upper terrace is missing from the pre 1950 landscape.

- Upper Terrace South Bed: This is made up of three small beds, which collectively form a U-shaped bed). These beds should be preserved.
- Upper Terrace, North Bed: This bed is seen in late 1940s photographs and is currently missing (see Figures 48, 49, and 64). Refer to “VG-2. Restore upper terrace bed configuration” for further recommendations.
- Middle Terrace, East Bed: The bed includes a semicircular curve to frame the Hermes statue. The bed should align with those on the upper and lower terrace. As noted in the *Hedge Management Plan*, pages 65–66, the corresponding convex curve of the adjacent hedge should be reinstated to mirror the flower bed.
- Middle Terrace, West Bed: The bed is rectilinear and aligns with the ends of the east bed. The bed should align with those on the upper and lower terrace.
- Middle Terrace, Circular Bed: The bed surrounds the circular marble fountain and bubbler. The bed is only about seven feet in diameter, so that the plants do not obscure the small fountain at its center.
- Lower Terrace, East Bed: The rectilinear bed mirrors the west bed. Shipman’s plan specifies a strip of wide flat flagstones between the beds and the hedge. Pictures also show this strip as grass. The hedge is now overgrown and fills this space. When the hedges are replaced, this band of grass should be reestablished. The bed should align with those on the middle and terrace.
- Lower Terrace, West Bed: The rectilinear bed mirrors the east bed. As noted above, when the hedges are replaced, the band of grass behind the bed should be reestablished. The bed should align with those on the middle terrace.

#### **VG-2. Restore upper terrace bed configuration**

The upper terrace existed by circa 1906, as shown in a photograph of Augusta in the garden, is captured again in an 1924 photograph published in *House and Garden*, and is depicted on the circa 1928 plans by Ellen Shipman with six plant beds (see Figures 48 and 49). Photographs from the 1940s and early 1950s are inconclusive as to whether the north beds near the central steps were present at the end of the period of significance in 1950. The beds are present in a 1946 photograph, “‘Miniature’ of the garden from the upstairs window,” which captures only the edge of the beds (CLR, Volume I, Figure 83). The north beds

appear to be gone in an early 1950s photograph. At present, the north beds are gone and only the two beds along the façade and two small beds to the east and west sides of the terrace remain (see Figure 64).

**Recommendation:** The north beds of the upper terrace were present until the late 1940s but were gone by 1953. It is unknown whether the beds were removed before or after 1950, the end of the period of significance and recommended treatment reference date. While there is a degree of uncertainty, the recommended approach is to reinstate the two beds and two bed extensions using Shipman’s circa 1928 plan for layout and plant materials—the two beds being the smaller beds in center, the two extensions being the “ell” of the beds towards the north. Plants that appear in photographs of the beds in the late 1940s include two hostas framing the central stairs, which are specified on Shipman’s circa 1928 plan. It is difficult to discern the other species in the 1940s photographs—Shipman also specified monkshood (*Aconitum autumnale*, *A. napellus*, and *A. fischeri*), Larkspur (*Delphinium belladonna*), daylily (*Hemmcallis thunbergii* and *H. flava* Thun.), rose (*Rosa polyantha*), sage (*Salvia farinacea*), and dwarf heliotrope (*Heliotropium* sp.), and thermopsis (*Thermopsis caroliniana*).

### VG-3. Preserve plant selections in the flower garden

Of all of the herbaceous plant beds within the historic core, the plant selections for the terraced flower garden are the best documented. Three plans are helpful in analyzing future treatment of the flower garden. Shipman’s design and planting plan from circa 1928 is most detailed and covers the whole garden. Her plan from September 1941 only gives planting details for the middle terrace (see Figure 165). The 1993 *Historic Plant Inventory* prepared by the Olmsted Center with former park gardener William Noble provides the existing condition of



Figure 167. Flower garden from the upper terrace showing the bed layouts depicted on the 1941 Shipman plan for the garden. Note the addition of Zodiac heads to the bench and posts. View looking northeast, 2013 (OCLP).

the formal gardens at that date, which is similar to its present condition. Ideally an updated inventory of the garden beds would be prepared every ten years to reflect its contents and configuration (Figure 166). Alternatively, GIS, AutoCAD, or systematic repeat photography could be used to document any changes as they occur.

The circa 1928 plan has about 136 different plant entries, of which there are about 49 different genera. The 1941 plan only covers the middle terraces and shows twenty-two different plant entries, of which there are fourteen different genera. The 1993 inventory lists about sixty-five different plant entries, including thirty-four genera. Comparing the 1928 Shipman plan with the 1993 existing conditions, there are twenty-three plant genera that can be found on both lists. Black and white photographs from the historic period provide limited information on the contents of the beds.

**Recommendations:** The layout and composition of the gardens should reflect the redesign and plant palette recommended by Ellen Shipman, and the evolution of the design of the terraced flower garden through the early Memorial period. (The Little Studio bed would more appropriately be replanted with the species favored by Augustus and Augusta Saint-Gaudens including iris, hollyhock, gladiolus, and lily.)

**Preserve historic genera:** Management of the flower garden should aim to retain a similar character through use of historically appropriate plant species. The following herbaceous plants specified by Shipman that persist in the garden should be preserved including, *Aconitum*, *Alcea*, *Aquilegia*, *Artemisia*, *Aster*, *Astilbe*, *Boltonia*, *Campanula*, *Centaurea*, *Chrysanthemum*, *Delphinium*, *Dianthus*, *Digitalis*, *Hemerocallis*, *Heuchera*, *Hosta*, *Iris*, *Lilium*, *Oenothera*, *Paeonia*, *Phlox*, *Sedum*, *Thalictrum*, *Veronica*, and *Viola*.

**Reintroduce genera that are missing:** Twenty plant genera that appear on the Shipman designs of 1929 and 1941, are no longer in the flower garden. These are: *Anchusa*, *Anemone*, *Anthirrhinum*, *Calendula*, *Cyonoglossum*, *Dahlia*, *Erigeron*, *Gladiolus*, *Gypsophila*, *Heliotropium*, *Hardenbergia*, *Nepeta*, *Polemonium*, *Salvia*, *Saxifraga*, *Scabiosa*, and *Thunbergia*. All these genera would be historically appropriate and the aim should be to incorporate their use in the borders, recognizing that some have been tried and have failed.

**Use Non-historic genera to extend flowering period:** Nine plant genera recorded in the 1993 inventory are not specified on the 1928 or 1941 Shipman plans. These genera include: *Alchemilla*, *Baptisia*, *Cimicifuga*, *Convallaria*, *Dicentra*, *Dictamus*, *Helenium*, *Hesperis*, and *Rudbeckia*. However, it should be noted that *Dictamus* was gone by the following year and the *Baptisia* was misidentified, and was actually *Thermopsis*. The other seven genera remain in the garden to provide blooms at the beginning of the season when the park

opens on Memorial Day weekend (*Convallaria*, *Dicentra*, and *Hesperis*) and late season color, particularly in the shaded lower terrace (*Cimicifuga*, *Helenium*, and *Rudbeckia*). The *Alchemilla* is retained because of its appeal as a low border plant that withstands competition from other plants. While these species do not contribute to the historic authenticity of the garden, the rationale of extending the flowering season for visitor enjoyment justifies their use—as long they do not overwhelm or displace historically appropriate species.

**Add multiple varieties:** Shipman’s 1928 plan listed 136 different plant varieties. Of the sixty-five plant varieties listed on the 1993 plant inventory, only about fifteen, or twenty-three percent, were species recorded in 1928. The garden beds should contain as many historic varieties as possible, if still available. The aim should also be to use more varieties of species within one genus. For instance, for the genus Phlox about twenty-four different varieties were listed in total combining the 1928 and 1941 lists. The 1993 planting inventory only lists one species, but many different colors. At least six species and nine varieties occurred in 1928 and 1941 for iris, while in 1993 only two species and six varieties are listed in 1993. Less species and varieties change the character drastically.

**Continue staking plants:** On her planting plan from circa 1928 Shipman provides guidance regarding staking of the perennials, succession of bloom and guidance for specific perennials. These recommendations should be followed where they can contribute to the historical appearance of the garden.

#### **VG-4. Add potted plants to flower garden beds as needed**

Shipman’s planting plans from the 1920s to the 1940s list several plants that are appropriate for use in planters. Shipman’s 1928 plan gives guidance for succession of bloom in the planting beds by following certain plants up by other species kept in pots. Shipman notes, “[plants] can be raised in pots and set in among plants where the bloom is not sufficient.”

**Recommendation:** Potted plants can be discretely set into the flower beds to improve the succession of bloom. This practice is continued by the present gardener (see Figure 167). For example, potted hybrid lilies in full bloom are added to the beds as an accent, but would be too crowded if actually grown in the beds. The pots are taken out of the beds after the blooms pass and the plants are later installed directly into the flower beds. Recommendations for separate planters and containers follow in the next section.

#### **VG-5. Eliminate gap in the flower garden north hedge section behind bench**

The semicircular bench is still featured in a bay at the end of the axis line, but a gap has been created in the hedge behind the bench, allowing a view to the lawn (see Figure 167). This gap is not specified on any of the plans of the 1920s and

1940s. The opening was created during the Saint-Gaudens Memorial period. According to Alan Jansson, Chief of Maintenance from 1953 to 1984, the brick steps were in place in 1953.<sup>23</sup> The opening alters the character of this enclosed garden and does not appear to have been part of Shipman's design.

**Recommendation:** It is recommended that this gap be eliminated when hedge renovation occurs. The gap can also be eliminated by not trimming the sides of the hedges or by inter-planting two hemlocks. The brick steps should be retained, however, as future research may provide more information whether the gap was created before or after 1950.

#### **VG-6. Preserve middle terrace configuration with three beds**

The circa 1928 plans also show a central circular bed with a fountain surrounded with four more beds in the middle terrace. Ellen Shipman's plans of 1941 show the east, west, and circular beds (see Figure 165). Subsequent photographs from the 1940s indicate that four central beds were removed at this time and three retained.

**Recommendation:** Given the historical evolution it is not recommended to reinstate these four beds.

#### **VG-7. Preserve brick edging for flower garden beds**

Shipman gave specifications for the construction of the brick edges of the plant beds on her plan from 1928.

**Recommendation:** These bricks are still present and should be preserved. All edges should be laid inside the bed lines and bricks should be set upright so as



Figure 168. Middle terrace of the flower garden showing two of three beds to be preserved. View looking southwest, 2013 (OCLP).

to project two inches above the grade of the paths. The edging provides a clearly defined edge for each bed and makes it easier to contain the flowers and keep out the turf.

**VG-8. Preserve cutting garden as a mixed flower and vegetable garden**

The cutting garden served as vegetable garden from circa 1903 until the early 1950s. Alan Jansson, Chief of Maintenance from 1953 to 1984, changed the contents from vegetables to flowers during his tenure.<sup>24</sup>

**Recommendation:** Preserve the cutting garden as a space for the annual cultivation of plants (see Figures 81 and 82). Use as a vegetable garden should be preserved to enhance the domestic character of the residence as it was during the historic period; however, flowers may be included in the beds as cut flowers are displayed in the home and studios. If mature trees to the south of Saint Gaudens Road are shading the garden, they should be removed. A willow that grew in the center of the cutting garden was planted by Jansson and should not be replanted.

**VG-9. Preserve New Gallery complex beds**

Alan Jansson recalls that the hosta by the New Gallery as present in the early 1950s.<sup>25</sup> Hosta continues to be the predominant herbaceous vegetation in the beds within the New Gallery complex.

**Recommendation:** Preserve hosta as the predominant herbaceous vegetation in the New Gallery complex understory beds. Plantings should be symmetrical within the four corners of the Atrium. Hosta should not obscure the base of Amor Caritas (see Figures 100 and 102).

**VG-10. Preserve former cutting garden as Adams Memorial space**

In 1948, the Trustees placed a plaster cast of the Seated Lincoln in the center of the space that had served as a cutting garden since circa 1903. The nine-foot tall statue was visible from the flower garden and was accessed through a gap in the hedge and east flower garden beds of the lower terrace. The deteriorating plaster was removed in 1972 and the Adams Memorial placed on the east side of the space. Alan Jansson recalls closing the hedge opening to the lower terrace of the flower garden and creating two openings on the north and south sides of the space.<sup>26</sup>

**Recommendation:** While the space does not represent the historic period, the present configuration should be preserved as it is compatible with the use of the room during the end of the historic period. If a bronze replica of the Seated Lincoln becomes available, the space can be reconfigured to resemble its appearance in 1950 with the statue in the center of the space and an opening

in the hedge to the lower terrace of the flower garden. However, this scenario is unlikely as there is no available Seated Lincoln. The park's scope of collections specifies the Standing Lincoln as a possible addition to the monuments on the grounds because it was the first monument created by Saint-Gaudens in Cornish. The former cutting garden would not be an appropriate location for the Standing Lincoln.

The space has not contained herbaceous plants since the removal of the cutting garden in 1948. The addition of woody plants is discussed in the recommendations for trees under "VT-7. Remove magnolias by Adams Memorial and evaluate replacement options."

#### **VG-11. Preserve Little Studio bed**

Augustus Saint-Gaudens added a flower bed to the south side of the Hay Barn/ Studio in circa 1900. An early photograph of Saint-Gaudens shows the bed filled with gladiolus, tiger lily and other flowering plants (see Figure 21). By the end of the historic period, the bed consisted predominantly of hollyhocks as documented in photographs and as recalled by Alan Jansson, Chief of Maintenance from 1953 to 1984.<sup>27</sup> The bed was not redesigned by Ellen Shipman, as was the case of the nearby flower garden. The bed is currently a mix of bulbs, perennials and annuals that bloom throughout the open park season from late May to October (see Figures 30 and 169).

**Recommendation:** The Little Studio bed should be preserved with a collection of bulbs, perennials and annuals that were used in the early 1900s and provide color throughout the late spring, summer and early fall. Within each time frame, one species should provide the dominant blooms across the entire length of the bed:



**Figure 169.** Little Studio flower bed in summer. View looking west, 2013 (OCLP).

- Late Spring: Primary: poppy; Secondary: iris and tulip
- Early Summer: peony-flowered and other annual poppies, and columbine
- Mid-Summer: single flowering hollyhock, mixed colors
- Late Summer: gladiolus, dahlia, marigold, and other annual species (Tiger lily was present during the historic period but is prone to pests and diseases.)
- Early Fall: annual species, early chrysanthemum, such as Korean chrysanthemum, and asters

**VG-12. Preserve Pan pool bed**

Augustus Saint Gaudens created the Pan pool fountain and adjacent bed in circa 1893–94. Captured in many historic photographs, the bed contained a mix of flowering plants including gladiolus, tiger lily, elephant ears, and other species that are difficult to identify in black and white photographs. As the birches and an adjacent oak matured, the sun-loving flowers were eliminated from the bed. The bed is currently planted with elephant ears each summer, which grows up along the edge of the fountain and around the base of Pan. A ground cover of shade-tolerant myrtle (*Vinca minor*) fills the back or southern half of the bed.

**Recommendation:** The Pan pool bed should be preserved with a mix of herbaceous plants that are well suited to the growing conditions of the bed. Though present during the historic period, this report recommends not replanting the adjacent oak, which as a mature tree leaned on the Little Studio and cast heavy shade on the Pan pool bed. The birches in the Pan grove, however, should be replaced as a group when the oldest trees decline as detailed in “VT-5. Replace birches in Pan grove.” At this time the bed will need to be filled with sun-loving plants until the birches are large enough to shade the bed. Plants in the bed should not grow above the height of Pan’s robe (approximately two feet in height)—so as to not overwhelm the statue and block distant views to Mount Ascutney. Plants should not grow in front of Pan or his base—so that statue and base are visible from the adjacent bench.

**VG-13. Preserve bed at southeast corner of the Main House**

Augustus Saint-Gaudens created wide terraces around the Main House in circa 1883–84 and installed a decorative balustrade along the south, west and north sides of the house. Historic photographs show a cluster of plants behind the balustrade, which possibly included daylilies and roses. The bed is now shaded by the enormous honeylocust and contains salt spray roses (*Rosa rugosa*), daylilies, and native ferns.

**Recommendation:** The shady condition of the bed limits the number of plants that can thrive in the space. There is little documentation for what was grown in this area. Roses, ferns, and daylilies should be preserved. When the honeylocust is replaced, roses and daylilies will likely thrive and should be preserved.

**VG-14. Preserve plants in containers and planters**

Historically terra-cotta jars, ceramic containers and wooden planters were placed throughout the Saint-Gaudens property. These features were often placed in pairs to symmetrically frame a walkway, stair, or entrance. Some were placed individually as a focal point. In all cases, axial relationships—either balanced on either side of the axis or centered—guided their placement. For treatment recommendations relating to the containers themselves, refer to small-scale features (SSF-7 to SSF-11).

Historical photographs depict an assortment of plants in the containers. Some were tropical: oleander by the Pan pool, in the flower garden and on the terrace; a large glossy leafed plant on the Piazza; and small glossy leaved plants in the terra-cotta bas-relief planters in the flower garden (see Figures 32 to 34, 37, 47, 50, 51, and 55, also CLR, Volume I, page 101). Others were filled with family favorites: Augusta liked large marigolds, and potted them up from the garden at the end of the season (see Figures 22 and 53). For most planters, however, there are no records of what plants were used. For this reason the park has selected a mix of traditional and contemporary annuals and perennials.

**Recommendation:** Within the historic core, plants should be used that were present in the gardens of Saint-Gaudens during the period of significance, using historic photographs and plant lists as guides. These sources indicate the following:

- Containers held tropical or semi tropical species, such as oleander, marigolds, or favorite plants
- Containers typically held one plant of one species
- Containers were typically placed in pairs that contained the same species

From examining photographs taken during the historic period, jars, containers and planters were placed or not placed in the following locations:

**Granite Steps near Carriage Turnaround:** There are no known photographs of these steps during the historic period. The park places two large round ceramic green-glaze planters on the upper or lower cheek walls of the steps. The pots are oversized reproductions (dating to at least the 1970s) that should be replaced with

pots of the same scale as the originals, which are currently in storage in the park's collection. As the planters are within the historic core, they should be filled with one species.

**Marble Steps and Main House entry:** Two planters were sometimes placed on the cheek walls of the marble steps, as seen in photograph from 1924 (in CLR, Volume I, page 93). The type varied, but most common were the square wooded planters and the round ceramic green-glaze planters. The planters should be filled with one species.

**Bench/Planters at Main House entry:** There are no known historic photographs of these planters. They date to the historic period and were rebuilt by Alan Jansson during his tenure as Chief of Maintenance between 1953 and 1984.<sup>28</sup> The planters may be planted with a mix of shade tolerant species due to the shade cast by the nearby honeylocust.

**Piazza South Steps:** There few historic photographs of this location and no photographs of containers placed in this location.

**Piazza North Steps and North Balustrade:** Historic photographs show pairs of several different types of containers placed in this location: the round ceramic green-glaze containers and the square wooden planters, painted white. In historic photos, the containers appear to be filled with one species (see Figures 47, 50, and 53).

**Flower Garden:** In historic photographs the pair of square terra-cotta bas relief planters are placed in several locations: at the top of the brick steps between the upper and middle terrace, at the base of the same steps on the small caps, and in the grass by the middle terrace beds. No specific species can be discerned, but one photograph shows a distinctive dark glossy leafed plant, perhaps oleander (see Figure 55). The same photograph shows a larger oleander in a large wooden box set on the east side of the middle terrace, near the brick walkway across the garden.

**Pan Pool:** Historic photographs show two round containers with oleanders at the corners of the pool, in line with the Pan statue (see Figures 32 to 34). As the oleanders are recorded in several photographs and appear to have been a favorite of Saint-Gaudens, it is recommended that oleanders be placed in this location. However the mature birches cast shade in this area and oleanders are sun-loving. Hence, the oleanders may need to be rotated to sunnier locations throughout the season to retain their vigor and blooms.

**Little Studio Pergola East Entrance:** Historic photographs show two terra-cotta jars to the left and right of the brick path the pergola entrance from the Pan grove

(see CLR, Volume I, page 100). No plants appear to be planted in them. These two jars are stored in the Atrium during the winter and move to the entrance to the Little Studio each spring for the park's open season.

**Little Studio West Walls:** There are no known historic photographs of planters in this location. Photographs from the 1960s and 70s show planters on the walls, framing the west entry but this has been discontinued. The placement of planters on the walls by an entry is in character with other areas in the historic core and may be preserved, but is optional.

**Adams Memorial:** As the Adams Memorial was not present during the historic period, there are no associated planters that would contribute to the historic character of the property. Planters would detract from the memorial.

**Shaw Memorial:** As the Shaw Memorial was not present during the historic period, there are no associated planters that would contribute to the historic character of the property. When the plaster Shaw Memorial was located within enclosure between 1959 and 1998, planters were placed in the enclosure. Since the bronze was installed in 1998, planters have not been placed in the space, as they would detract from the memorial.

**New Gallery Complex:** Since this area dates to the end of the historic period, there are no photographs during the historic period that show jars, containers or planters. The 1946 Ames plan and images from the early 1950s only show the terra-cotta oil jar in the center of the Farragut forecourt (see Figure 96). The original jar in a wrought iron frame rests on a marble disk and should be preserved. At present, the jar is moved to the covered protection of the atrium for the winter but is still exposed to freezing temperatures. Vegetation is no longer placed in the jar and the jar has no drain hole. Plans should be initiated to create a replica of this original feature as it is literally and figuratively central to the New Gallery complex design. The original oil jar should be preserved as part of the park's museum collection.

At present, a pair of green-painted, square wooden planters are set on the cheek walls of the steps to the Picture Gallery and filled with ivy (see Figure 113). The placement on the cheek walls of the steps is in character with other planters by sets of steps in the historic core and may be preserved.

At present, terra-cotta pots, each filled with one species, are placed around the perimeter of the Atrium courtyard to discourage foot traffic. Terra-cotta pots are also placed on the rim of the reflecting pool for ornamentation (see Figures 110 and 115). As described under "SSF-2. Place moveable benches in varying locations within the historic core," four benches should be placed along the perimeter of the courtyard, between the Doric columns as specified in the 1946 Ames plan and recorded in a historic photograph (see Figures 96 and 100). This will create

a barrier to foot traffic and eliminate the need for some of the terra cotta potted plants. Potted plants should not be placed on the rim of the reflecting pool as this was not done during the historic period or in the early 1950s, and the pots do not contribute to the views of Amor Caritas and the gold turtles and their gold shimmering reflections.

**Visitor center:** A pair of planters is placed near the visitor center entrance. As these are outside of the historic core, they can be filled with multiple species and contemporary cultivars. They should however, remain as a balanced pair, which is in keeping with the character of the historic core.

### **LAWN AND MEADOW AREAS**

One of the earliest photographs of Aspet shows sheep grazing in the meadow to the southwest of the Main House. Though the sheep have departed, the area around Aspet has remained open since this time, with regular mowing. Much of the pastureland surrounding the historic core has reverted to forest. The park mows most of the historic core weekly during the growing season, whereas the west meadow is mowed once a year.

#### **VL-1. Define edges of lawn versus meadow areas**

At the end of the historic period, a portion of the west meadow was under cultivation for corn. This practice appears to have ceased in the 1950s. Remnants of the golf course are still evident, notably the sand traps, suggesting that the driest portion of the west meadow was not cultivated. The driest area contains a mix of sourgrass, thyme and drought tolerant grasses, which create a colorful patina in the meadow during the summer months.



Figure 170. Edge of the west meadow and mown lawn to the west of the Main House. View looking north, 2013 (OCLP).

**Recommendation:** Areas of high visitor use in the historic core and in the overflow parking area in the west meadow should be mowed weekly or as needed to create a comfortable walking surface. The dry areas in the center of the west meadow should be mowed once a year in the fall. Grazing livestock such as sheep could be introduced seasonally to manage a portion of this area, as was the practice early in the historic period (Figure 170).

#### **VL-2. Manage compacted lawn areas**

Soil compaction is a problem along the East Entry Drive, north of the Stables, east of the Shaw Memorial, around the Adams Memorial, and along the birch allée.

**Recommendations:** Maintain turf with mixed species of fescues, perennial ryegrass, and blue grass varieties to ensure vigor. Install a grid under areas that receive heavy traffic to reduce compaction. Cultivate and overseed compacted areas in the fall upon park closing (which may or may not take depending on the onset of heavy frosts). Cultivate and overseed as early as possible in the spring, so that turf is established by late spring, when the park opens. Along the East Entry Drive, expand the hardened surface to accommodate daily traffic in this area (Figure 171).

In the Adams Memorial space, the grass is thin due to lack of light. A groundcover may be introduced in non-trafficked areas to soften the space, such as lily-of-the-valley (*Convallaria majalis*).



**Figure 171.** Compacted lawn area along the northern side of the Caretaker's Cottage driveway, now surfaced with mulch. View looking north, 2013 (OCLP).

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## BUILDINGS AND STRUCTURES

### **BS-1. Relocate maintenance storage from the Caretaker's Garage**

The circa 1917 Caretaker's Garage is an ideal location for the storage of maintenance tools. Storing the tools up at the new maintenance facility is impractical because of the distance to the building. However, the presence of tools and equipment in the Caretaker's Garage is incongruous with the visitor center, and sometimes cars inadvertently park in front of the building and block access (see Figure 92).

**Recommendation:** The garage would make an ideal exhibit space for carriages, the pageant chariot, or vehicles of the vintage used by the caretaker for Augusta Saint-Gaudens. Alternatively, the space could be used for educational programs and activities. The park would prefer not to have designated parking, including universally accessible parking, in front of the historic structure to allow for future use, such as those listed above. Ideally, maintenance tools and equipment would be relocated to the Ravine Studio Shed following completion of the building fire suppression system (see Figure 129).

### **BS-2. Improve viewing of Farragut statue and protect the Farragut base from the natural elements to prevent further deterioration**

The 1946 design of the New Galleries Complex by John W. Ames was installed in 1948. Ames positioned the Farragut base by Augustus Saint-Gaudens against a slope and adjacent dense evergreen planting, which created unfavorable conditions for the bluestone. Conditions were partially improved in 1986 with the construction of the Farragut enclosure. The bluestone continued to deteriorate as the moisture and freeze thaw conditions cause spalling and flaking. Previously a museum quality structure was proposed to keep the base in close proximity to the Atrium and New Gallery. However, it was felt that this museum structure would have an adverse effect on the historic setting. Furthermore, the *General Management Plan* notes that the base has been heavily damaged each time it has been moved.<sup>29</sup> Recently, the pavilion structure was modified by installing a glass ceiling and fan for better lighting and ventilation (see Figure 108). The base was treated with a conservation mortar to stabilize the spalling and flaking. Ongoing monitoring will indicate whether these measures have arrested further deterioration.

**Recommendation:** Ideally, the Farragut base and statue would be preserved in its present location as it contributes to the significance of the property. If deterioration continues, however, the long-term preservation of the base will necessitate more climate control measures or relocation to a museum quality environment to reduce humidity and eliminate temperatures below freezing. Constructing a museum-quality structure that would allow this piece to remain

in situ may not be economically viable for this one piece, and a larger structure would not be appropriate in this location. Thus, the original would have to be moved. Removing the piece from the historic core would be an adverse impact as the base was in place during the period of significance. A replica could be placed in the pavilion in the same location.

**BS-3. Preserve existing sculpture in the landscape and identify locations for temporary and permanent additions**

The park contains many works of art that are permanently on display in the landscape, most of which are replicas. The park is not actively seeking permanent new sculpture to display in the landscape, but may in the future. For example, the Standing Lincoln and Seated Lincoln are two of the most important art commissions that relate to the history of the site. Suitable locations are needed for the Standing Lincoln and/or Seated Lincoln in the future if a cast becomes available. The Seated Lincoln would most appropriately be placed in the former cutting garden, in place of the Adams Memorial because a plaster of the Seated Lincoln was sited here during the early Memorial period, until it was removed due to deterioration of the plaster.

Each year the Saint-Gaudens Memorial sponsors an art exhibition, which supports the park's mission as a living memorial. The work is displayed outside of the historic core, typically in or in the vicinity of the New Gallery complex.

**Recommendation:** The *General Management Plan* provides guidance about the placement of additional statuary and art in the park:

Although several large pieces of sculpture are currently exhibited on the landscape, it is important that the landscape not become an outdoor sculpture exhibit overshadowing the historic significance of the site and its landscape. As such, works of sculpture by Saint-Gaudens that are already part of the landscape would remain, but no additional works of the artist would be allowed to become part of the historic landscape. This does not affect, however, the temporary art exhibitions, festivals, and other appropriate events presented by the Saint-Gaudens Memorial.<sup>30</sup>

In accordance with this management direction, new permanent works should be located outside of the historic core. While it is difficult to identify specific locations for potential new permanent pieces, such as the Standing Lincoln or the Fraser bust of Augustus Saint-Gaudens, the following guidelines should be considered:

- Most garden rooms or spaces contain only one work of art as a focal point.
- Axial symmetry centered on the work of art is a key component of the design of the space and arrangement of vegetation.

- The New Gallery complex was built in 1948 by the Saint-Gaudens Memorial with the specific purpose of displaying works of art. Temporary exhibits are most appropriately located in the New Gallery complex.
- A recommended location for temporary art, or potentially permanent art, is in the courtyard of the visitor center. The visitor center is within a rehabilitation management zone because of the recent additions to the landscape, including the building, the hedge northwest of the structure, and the driveway configuration beyond the Caretaker's Garage. Therefore, it would be appropriate to use the reconfigured courtyard area to display art of Augustus Saint-Gaudens or another artist, such as the artist-in-residence. In keeping with other areas, one piece should serve as the focal point of the area.
- Temporary works of art may appropriately be installed on the lawn to the south of the Farragut enclosure, in proximity to both the New Gallery complex and the visitor center (Figure 172).
- Temporary or permanent works of art may be located to the east of the Shaw Memorial, on the lawn framed by the Shaw hedge (H-19), dogleg (H-20), and proposed Shaw hedge (H-18) extension (refer to Drawings 6 and 7). A work of art sited in this location will be prominently visible from the visitor center entrance area.
- Areas outside of the historic core may also be considered, both at Aspet and at Blow-Me-Down Farm.

The following general guidelines pertain to the management and maintenance of the sculptures in the landscape:

- Vegetation should not come into contact with, closely overhang, or obscure the sculptural objects or their pedestals. This is particularly a consideration for Pan, Amor Caritas, Farragut Monument, Adams Memorial, and the Temple.
- Benches that are of the style present on the property in the period of significance should be available for visitors who would like to contemplate or rest while viewing the artwork. The benches however should not be too close to the object or too numerous so as to detract from the setting.
- Associated signs and waysides should be placed at a distance from the sculptural object so that they are not within the composition of the primary viewpoints. It should be noted that signs introduce an asymmetrical element in landscape spaces that are typically very symmetrical and based on classical design principles. If the sign detracts significantly from the landscape composition, it should be moved to a less visible location.



**Figure 172.** Temporary sculpture installation in the lawn to the south of the Farragut enclosure. View looking east, 2013 (OCLP).

Numerous statues and works of art are located throughout the landscape of Saint-Gaudens National Historic Site, many placed by Augustus Saint-Gaudens during his design of the gardens. The majority of these works contribute to the period of significance in their current locations, settings, and orientations, though a few do not. The following narrative summarizes the status of the park's outdoor sculpture and makes recommendations for future treatment.

**Preserve Pan:** The existing gilded statue of Pan stands atop a base placed on the south wall of the pool and facing north and is a replica of the original statue. Its current location is historic and dates to circa 1894. The Pan statue should be preserved in its current setting (see Figures 39 and 40).

**Preserve Zodiac Heads:** The Zodiac Heads that are currently located on posts in the lower terrace of the flower garden are replicas of Augustus Saint Gaudens' work. Historically, they have been movable features, placed on benches, posts, and terrace balusters at different times in the period of significance. The zodiac heads are contributing features whose historic importance is not tied to their existing location. The statues may be moved in the future to alternate locations where they have been placed previously during the historic period (see Figures 6, 7, 8, 42, 47, 48, 55, and 65).

**Preserve Rams Heads:** Like the Zodiac heads, Augustus Saint-Gaudens ornamented the exterior architecture with sculptural elements. The rams heads were placed on the ends of the beams of the Piazza and remain in this location. The Rams Heads should be preserved and not obscured by grape vines (see Figure 46).

**Preserve Hermes:** The gilded statue of Hermes, mounted on a pedestal and located on the east side of the middle terrace garden dates to circa 1905. The statue has been located in its current location, facing west, since that time and should remain in its current location (see Figures 51 and 65).

**Preserve Boy with Wine Skin and Water Cistern:** The gilded statue of a Boy with a Wine Skin standing on a water cistern has been located on the south side of the upper terrace garden since circa 1908. While the flower bed configuration has shifted, the location and orientation of the statue has not changed. Therefore, it is recommended to retain the setting of the statue in the future. The water cistern is used as a pedestal for the statue and is not a water feature such as a pool or fountain (see Figures 61 and 64).

**Preserve Adams Memorial:** The bronze Adams Memorial statue was placed in the former cutting garden, east of the terraced garden, in 1968, replacing a plaster statue of the Seated Lincoln (see Figure 74). The existing statue is a cast of Augustus Saint-Gaudens' original work that resides in Rock Creek Cemetery in Washington, D.C. Its placement at Saint-Gaudens National Historic Site post-dates the period of significance. However, as a piece of Saint-Gaudens' work that was requisitioned and located by the Saint-Gaudens Memorial, the statue is important as part of the collection of statuary exhibited on site. The Adams Memorial may be moved or reoriented to suit park management goals but should be retained on-site. For example, the park may wish to move the Adams Memorial if a bronze replica of the Seated Lincoln were to be acquired. A plaster of the seated Lincoln was located in the former cutting garden at the end of the period of significance, but was removed due to deterioration.

**Preserve Shaw Memorial:** The Shaw Memorial, located in the bowling green, is a 1997 bronze cast of the original painted plaster bas relief statue (see Figure 76). The original bronze is located in front of the State House in Boston, Massachusetts. The original plaster statue was brought to the site in 1949 by the Saint-Gaudens Memorial and placed in an enclosure in the bowling green in 1959. Like the Adams Memorial, the work is significant as part of the collection of outdoor art at the park. Its location and setting may be altered to meet future park goals but it should be retained on-site to serve as a display of one of Saint-Gaudens' most influential pieces of work.

**Preserve Farragut Monument:** The base of the Farragut Monument at the park is the original bluestone base of the statue that once stood in Madison Square Park in New York City. It was removed from its original setting and placed in the New Gallery complex in 1948. A cast of the Admiral Farragut statue was placed on the base in 1994. The statue base has been part of the New Gallery complex since 1948; however, its setting has been altered through the construction of the peaked roof enclosure that was built for its protection in 1986. Most recently in 2008, the structure was modified to allow more light and air circulation around

the statue and base (see Figures 99 and 108). Further measures will be required to protect the statue base in the long-term, as it is deteriorating in its current open-air location. Paramount is the protection of the statue base and it is possible that the resource will be either enclosed in a more weather-tight enclosure or removed from the landscape and placed in a climate-controlled museum quality space for its long term preservation as discussed under “BS-2. Improve viewing of the Farragut statue and protect the Farragut base from natural elements to prevent further decomposition.”

**Preserve Amor Caritas:** The painted plaster of Augustus Saint-Gaudens’ Amor Caritas bas relief statue was fixed to the north wall of the Atrium courtyard in 1948. It was replaced with a gilded bronze cast in 1975 and the original was preserved in museum collection. The statue has been in this location since the period of significance and should be preserved (see Figures 100 to 102, 110, and 115).

**Preserve Turtle Statues:** Two gilded turtle statues sit opposite one another on the north and south sides of the Atrium pool. The existing statues are replicas of the originals but are located in their historic locations since the construction of the circa 1948 Atrium courtyard. Previously the turtle statues were located on the rim of the Little Studio pool (see Figure 18). As contributing features, their location in the center of the north-south axis of the courtyard is important to the spatial arrangement of the Atrium and should not be altered (see Figures 100 to 102, and 115).

**Preserve Lincoln Bust:** The Saint-Gaudens Memorial placed a painted plaster of Saint-Gaudens’ Standing Lincoln Bust on a pedestal in a small hedged space outside of the east side of the Atrium in 1948. The plaster was replaced by a bronze cast in 1967. The statue’s setting at the end of a linear hedged room has not changed since the period of significance and should not be altered (see Figures 103 and 173). The statue would not be impacted by the addition of a ramp on the north side of the Picture Gallery.

**Preserve but possibly relocate Henry W. Maxwell Relief:** This bas relief statue, set into a large artificial granite display structure, is located at the east end of the walkway to the Picture Gallery (see Figure 111 and 146 to 149). The park installed the relief in this location in 1998. It does not contribute to the historic landscape, yet is compatible with the historic character of the site. The memorial may be moved or altered in the future to meet park goals. The relief may need to be located if an ADA ramp were added to the Picture Gallery.

**BS-4. Preserve Little Studio pool area**

The small pool located on the back of the Little Studio, known as the swimming tank or plunge pool was built in circa 1903. The rectangular pool was constructed on a flat terrace north of the building and enclosed with a pine hedge to the north and east. By the 1970s, the aged hedges were replaced with new white pines, located behind the originals on the slope leading to the lawn north and west of the Little Studio. To address maintenance and liability issues, the park filled the pool with gravel, leaving the pool's raised marble edge treatment exposed to portray the appearance and scale of the historic feature (see Figures 18 and 31).

Currently, the pool area is a secluded and private outdoor room on the periphery of the historic core. The space is accessed through the north door of the Little Studio or through a small gap in the north hedge, at the northeast corner of the area. Few visitors see this area and entry to the pool area is not obvious because there is no formal walkway or signage. Also, since the pool is up an incline, the feature is not readily visible, and is subsequently an infrequently visited area of the site.

**Recommendation:** The current treatment of the pool should be preserved. The gravel filled pool and exposed marble edge conveys the historic design and preserves the pool's structural integrity. Possible safety issues related to an open water feature at a public site are eliminated by the gravel fill. If the park chooses to interpret the space more in the future, a wayside exhibit, placed near the north wall of the Little Studio, could be used to display historic photographs and information about the feature. The feature is best accessed from the Little Studio door, as it would have been during the historic period. The steep grassy slopes surrounding the plunge pool are not intended for walking and are susceptible to erosion.



Figure 173. The Lincoln bust across the Atrium pool. View looking east, 2013 (OCLP).

As detailed in the *Hedge Management Plan*, it is recommended that the perimeter hedge be replaced (section H-9, pages 55-58). The thirty year old plants have lost their needles on the north side due to excessive shade and improper pruning techniques. A new hedge should be planted on top of the slope, or inside the current hedges, though the roots of the existing hedge should remain to help stabilize the slopes.

**BS-5. Prevent Temple deterioration**

The Temple is a permanent replacement of the structure used in 1905 for “The Masque of the Golden Bowl.” After the event, a commemorative pin was manufactured, which included a relief of the Temple backed by the branches of several mature white pines. Augusta Saint-Gaudens commissioned the replica



Figure 174. The Temple showing the evergreen backdrop to the north. View looking northwest, 2013 (OCLP).



Figure 175. Stumps from the overgrown hemlock trees removed from the area to the north of the Temple in 2011. View looking east, 2013 (OCLP).

in 1914 as a more permanent structure. The ashes of Saint-Gaudens and family members are interred inside. The landscape surrounding the Temple has changed considerably since the “Masque.” Historic photographs show a thin stand of mature white pines along the slope of the ravine with views to the distant open hillsides. At some point during the late twentieth century, the rim of the ravine was planted with hemlocks, which were sheared into a hedge. The hemlocks were later left to mature. Some of these trees were removed in 2011 (Figures 174 and 175).

**Recommendation:** The woods edge should be managed as detailed under “VT-12. Manage woods edge near the Temple.” Several short benches should be sited in front of the Temple, as illustrated in a 1905 photograph. A park wayside that describes the Temple is appropriately located off to the side of the structure along the edge of the woods, and does not detract from the setting.

## **VIEWS AND VISTAS**

The sweeping westward views available from Aspet played a major role in how Augustus Saint-Gaudens designed his home and gardens. When Saint-Gaudens began renting the property in 1885, a majority of the usable acreage in and around Aspet was cleared for agricultural purpose, notably on the south side of Saint Gaudens Road. The steep slopes created by the Blow-Me-Up Brook on Aspet’s north and west sides were the exception to this, and their banks supported mid-aged woodland growth. The height of the west woods was low enough to allow unencumbered views of Mount Ascutney, Hunt Hill, a lower hill in the foreground, and Juniper Hill, a long, low ridgeline that traveled across the west horizon. Outdoor rooms were created to take advantage of this vast viewshed, including the Piazza, the Pergola of the Little Studio, and the upper and middle terraces of the flower garden (Figures 176 to 183).

Agricultural profitability declined in the late 1800s, resulting in the abandonment of many farm fields. Successional growth slowly overtook the field south of the Saint Gaudens Road and trees in the west woods matured. The slope was forested by the 1930s and was hard hit by the Hurricane of 1938, which subsequently resulted in reclamation logging on the site. By the 1960s, the open character of the landscape surrounding Aspet had been narrowed, infringing on the historic viewshed. Alan Jansson, Chief of Maintenance from 1953 to 1984, recalled some logging was carried out by “Prof. Quimby.”<sup>31</sup> However, since this time the woods have not been logged.

**VV-1. Rehabilitate views to the southwest and west**

The trees along the edge of the meadow have matured, resulting in a thick stand of white pines on the south side of Saint Gaudens Road that blocks the south side of the Mount Ascutney ridge line. The woods west of the house has also matured so that individual trees now project into the view west and northwest, blocking most of Hunt Hill and Juniper Hill (see Figures 176 to 183).

**Recommendation:** It is recommended to restore portions of the historic viewshed. While it may be infeasible to return the surrounding landscape to circa 1900 conditions, efforts to address the most significant aspects of the park's

Figure 176. View of the flower garden showing open views to Mount Ascutney (left) and Hunt Hill (right). The ridgelines have been outlined for better visibility. View looking west, c. 1920 (SAGA 1296).

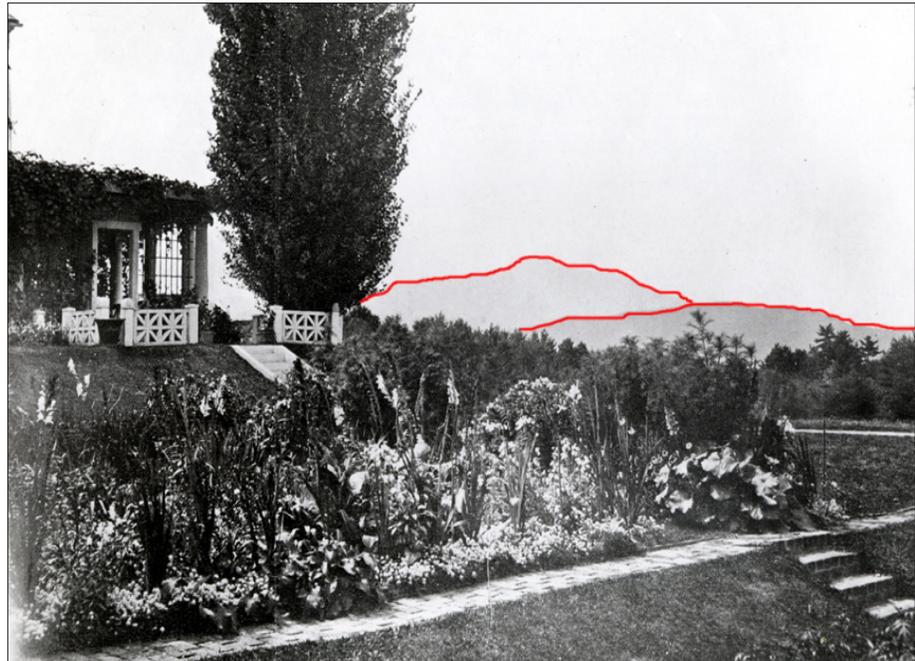


Figure 177. View of Mount Ascutney and Hunt Hill from the flower garden showing tall trees on the south side of Saint Gaudens Road that partially obscure the south side of Mount Ascutney. Trees in the west woodlot have matured to obscure view of Hunt Hill, as shown in the center of the photograph. View looking west, 2013 (OCLP).



viewshed should be considered. Of the three major components in the distant view, Mount Ascutney, Hunt Hill, and Juniper Hill, providing a clear view of Mount Ascutney is the most important because it is the highest landform in the viewshed. Juniper Hill encompasses a much longer horizontal span and is lower in elevation, making it more challenging to manage. Extensive clearing of the western viewshed may expose views of Interstate 91 in Vermont. There are also concerns about future incompatible development along the ridge that could affect the park's viewshed if exposed. Therefore, it is recommended to concentrate efforts on rehabilitating the viewshed southwest of Aspet, to Mount Ascutney and Hunt Hill, as the first priority, and partial views of Juniper hill as the second priority (Figures 184 and 185).

Selective thinning is the method recommended to rehabilitate west views. This entails removing the tallest trees, leaving smaller trees and undergrowth to preserve the character of the woods and to reduce soil erosion. In areas with a gentle slope, mechanical equipment may be used if the disturbance to the forest floor can be minimized. In areas with steep slopes, like along Saint-Gaudens Road south of Aspet and in the west woods, the trees should be felled carefully to reduce damage to the fragile slopes. If trees are cut on steep terrain, they should be laid across the slope to catch organic debris flowing down the hillside in heavy rains. This will minimize the flow of sediment into streams and the Blow-Me-Down pond. Decomposition of felled trees may be hastened by a method called "slashing" where the branch segments are cut at each crotch so the brush lies flat on the ground.

Tall trees in the woods south of Saint Gaudens Road should be removed to open views on the south side of Mount Ascutney's peak. Selective thinning along the road will also open a view of Hunt Hill. Several of the trees along the road are mature and should be removed before they drop heavy limbs into the road. The trees also shade the roadside hedge. When these trees are removed, they should not be replaced so as to open up the views to Mount Ascutney as much as possible and improve light penetration to the roadside hedge.

In the woods to the west of Aspet numerous white pines on the edge of the meadow have grown very tall and block views of the juncture of Hunt Hill and Juniper Hill. It is recommended to remove several mature specimens from this area to open selective views of Juniper Hill. An uninterrupted view of the entire ridgeline is not the desired outcome; a scattered view of Juniper Hill that is revealed and concealed along its length would be more sustainable and could be managed to deal with future development in the viewshed (see Figure 184).

The park should plan on viewshed management as a cyclical maintenance project. Project statements should be entered into the Project Management Information System (PMIS) database for selective thinning of the viewshed every ten years.

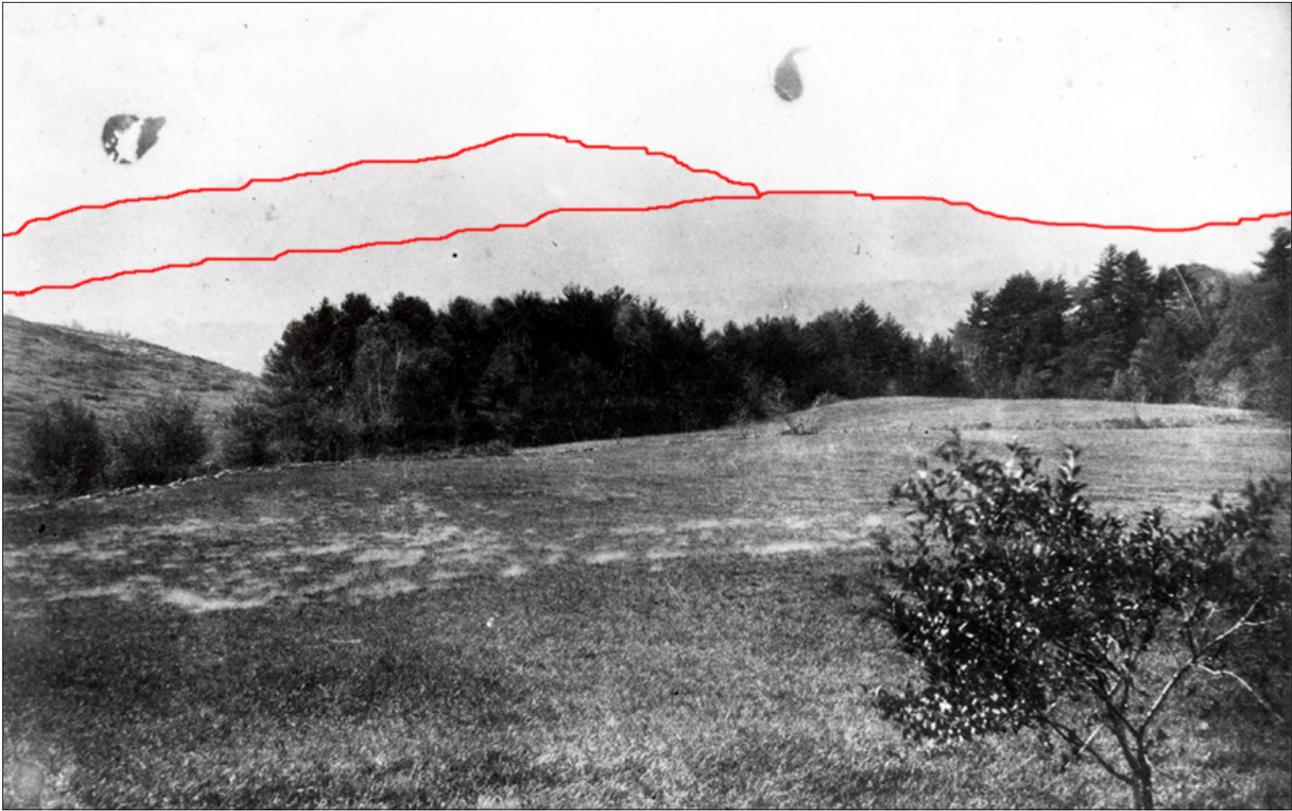


Figure 178. Mount Ascutney and Hunt Hill from the west meadow, showing the cleared landscape on the south side of Saint Gaudens Road and smaller vegetation on the slope to Blow-Me-Down Pond that afforded clear views to the west. The ridgelines have been outlined for better visibility. View looking west, 1893 (SAGA 874).



Figure 179. Mount Ascutney from the west meadow. Tall trees on the south side of Saint Gaudens Road and on the west side of the meadow all but block views of Mount Ascutney's ridge. View looking west, 2008 (OCLP).

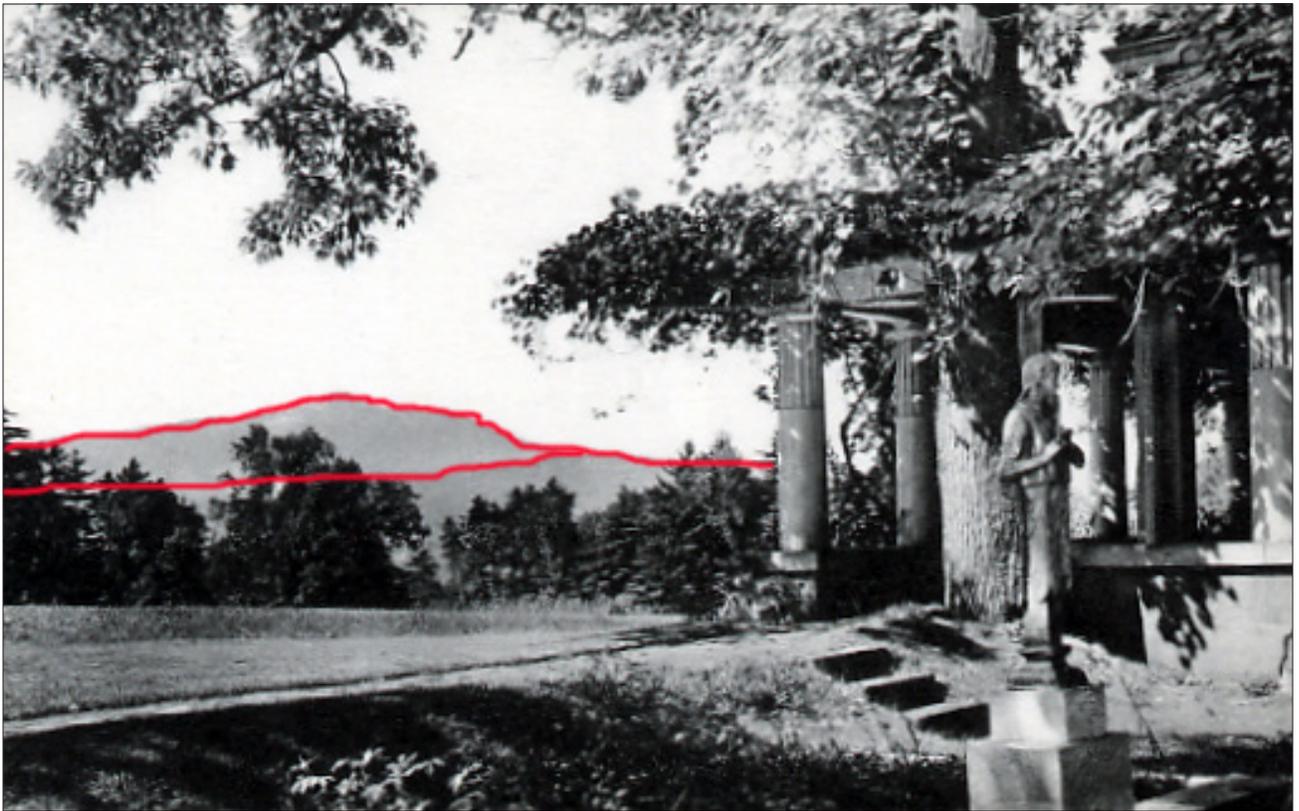


Figure 180. Mount Ascutney and Hunt Hill from the Pan Grove. Forest growth along the west side of the west meadow has matured, but clear views of ridgelines remain. The ridgelines have been outlined for better visibility. View looking west, c. 1965 (SAGA 214).



Figure 181. Mount Ascutney from the Pan Grove. Most of Hunt Hill is no longer visible due to mature trees to the west of the west meadow. View looking west, 2008 (OCLP).



Figure 182. View from the Piazza toward Juniper Hill (outlined in red), above the treeline of the west woods. View looking west, c. 1960 (SAGA 532).



Figure 183. Mount Ascutney and Juniper Hill from the west meadow. Interrupted segments of Juniper Hill area visible through the mature white pines in the west woods. View looking north, 2006 (OCLP).

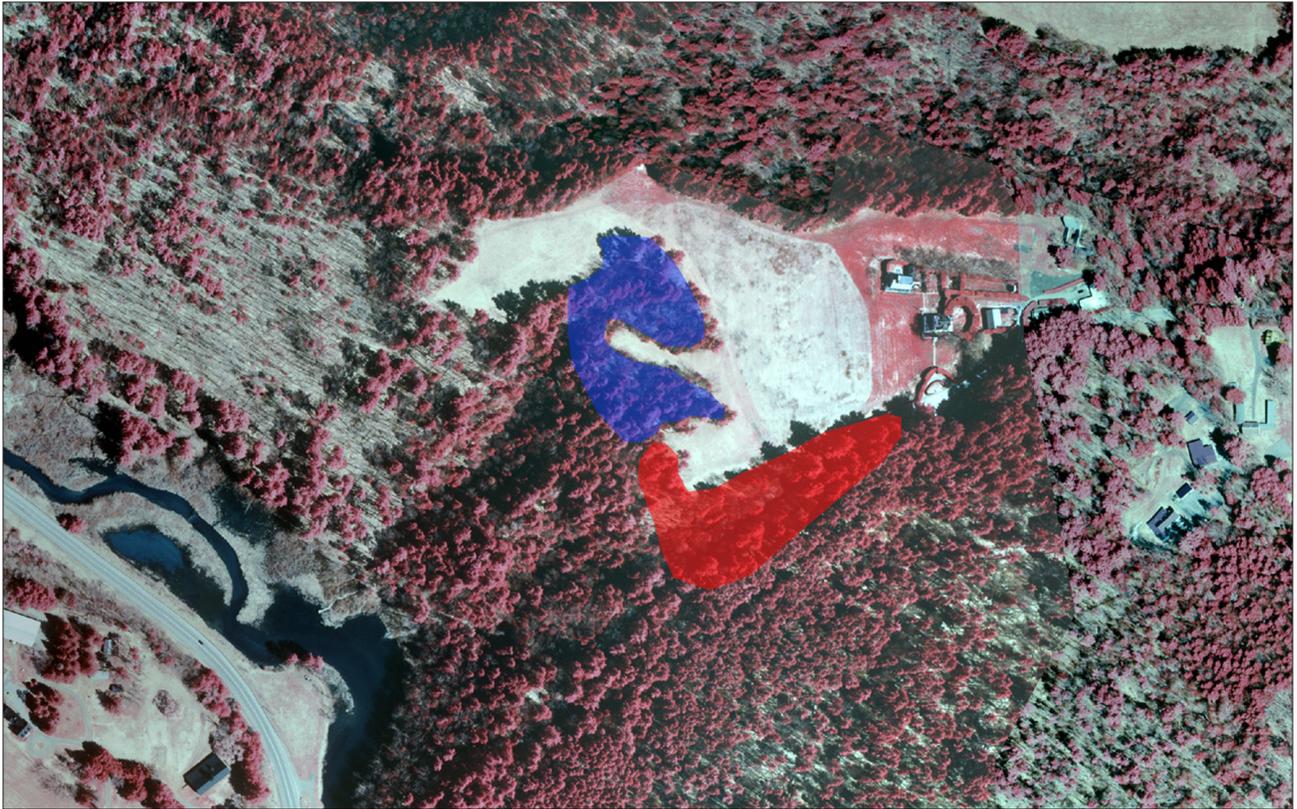


Figure 184. 2003 orthophotograph of Saint-Gaudens National Historic Site. Shaded red areas should be selectively thinned to open views to Mount Ascutney and Hunt Hill. This area includes both sides of Saint Gaudens Road. As a second priority, the tallest trees in the blue shaded area should be removed to open views to Juniper Hill (2003 SAGA image manipulated by OCLP in 2006).



**X Trees identified for removal in Volume III of the Cultural Landscape Report**

Figure 185. View across the west meadow showing trees identified for removal along Saint Gaudens Road (left) and the edge of the west meadow (center and right). Some of these trees were removed in 2009 consistent with this recommendation. See Chapter 4, Record of Treatment for greater detail. View looking west, 2009 (OCLP).

#### **VV-2. Improve view from visitor center to site**

The view from the visitor center to the site is not as dramatic as the view from the Piazza and Little Studio. The view to Mount Ascutney is obscured by the Stables, house, mature trees and the hedges. Nonetheless, improvements could be made to enhance the juxtaposition of foreground, mid ground and distant views.

**Recommendation:** By removing or realigning the visitor center hedge, views could be reoriented toward the birch allée and New Gallery complex, as described under “CR-7. Complete site work for the new visitor center.”

## **SMALL-SCALE FEATURES**

Small-scale features include benches, handrails, bollards, jars, containers, planters, picnic tables, fire hydrants and signs.

### **BENCHES**

#### **SSF-1. Preserve fixed benches in the landscape**

During the historic period benches were placed throughout the historic core. Four large benches that were part of the original layout by Saint-Gaudens are in fixed locations and do not move: the two bench planters by the house main entry, the Pan bench, and the semicircular Zodiac bench. In addition, seating was incorporated into the Main House Piazza and Little Studio pergola space.

**Preserve Bench Planter at Front entry of Aspet:** Two bench planters are located on either side of the front door facing each other under the honeylocust. The benches were added by Augustus Saint-Gaudens, and have been rebuilt in kind and in location (see Figure 14).

**Preserve Pan Pool Bench:** The bench next to the Pan statue is one of the oldest features in the landscape and dates to 1894.<sup>32</sup> The U-shaped, wood-frame, white-painted bench includes two cast concrete reliefs of a seated flutist in classical garb. The bench faces the Pan pool and is surrounded on three sides by a grove of white birch. The wooden bench with two end reliefs should be preserved and repaired in kind and in location as needed (see Figure 40).

**Preserve Semicircular Zodiac Bench:** A semicircular bench was constructed by Saint-Gaudens in the terrace garden in the 1890s and located at the west end of the garden. The bench was present up through the late 1940s. At some point after the planting of the birch allée in circa 1948–50, the Saint-Gaudens Memorial removed the bench and made an opening through the north hedge section (section H-12) and added brick steps to improve flow to the birch allée and New Gallery. The hedge opening was used until the 1980s when the park superintendent requested that a bench be placed across the opening. Park maintenance staff Alan Jansson built the bench based on historic photographs using white pine from a large tree that succumbed to lightning in 1982. At this time the Zodiac heads were mounted on each end of the bench, as was done during the historic period.<sup>33</sup> Today the bench is still present as is the gap in the hedge. The bench is a reconstruction and not a significant structure. However, the bench is similar to the bench that existed during the historic period and supports two zodiac heads that are reproductions of originals in museum storage. The bench provides seating that is in character with the historic landscape. Seating in each garden space is recommended for visitors. For these reasons, the bench should be retained and replaced in kind when necessary. Further research is

recommended—drawings of the original bench may be in the collection of papers at Dartmouth College (see Figures 42, 44, 45, and 65). The opening in hedge section H-12 should be filled in. This opening appears to have been introduced just after the birch allée at the end of the historic period. As there are no known photographs or plans of the garden in 1950, the garden should be managed for its character just before 1950 rather than just after 1950, as redesigned by Ellen Shipman according to the circa 1928 and circa 1941 plans and as seen in late 1940s photographs.<sup>34</sup>

#### **SSF-2. Place moveable benches in varying locations within the historic core**

The remaining benches are smaller and visible in varying locations in historic photographs (see Figures 48, 49, 55, 97, and 100). Most of the moveable benches were white painted, solid board seats with various styles of solid panel legs. All benches have been rebuilt by park staff since the historic period. The dimensions of the benches vary, including seventy-two-inch length by sixteen-inch width and height (Atrium), sixty-six-inch length by fourteen-inch width by eighteen-inch height (Picture Gallery path), twenty-six-inch length by eighteen-inch width and seventeen-inch height (Shaw), twenty-four-inch length by eighteen-inch width and height (Atrium). A smaller number of benches constructed in the historic style are stained a weathered gray. These benches are placed near the Shaw Memorial so as not to overpower the contemplative atmosphere of the artwork (see Figure 76). Two more recent cedar benches, purchased five years ago, are located near the visitor center.

**Recommendations:** Each garden room should have at least one bench for resting and contemplation. The benches should not block walking corridors or views, yet be placed where visitors can spend some time viewing the works of art placed in the garden. Moveable benches should not be placed in proximity to historic fixed benches such as the bench planters by the house main entry, Pan bench or semicircular Zodiac bench. Variation in the placement of benches from year to year is recommended as it is in character with the continued experimentation by Saint-Gaudens within the landscape. For the most part benches should be placed individually or in pairs so as not to clutter the landscape. Benches placed in groups should be the same dimensions and color. The dimensions of the benches should be compatible with the size of the garden rooms as detailed below.

Further research is needed to determine whether the actual historic bench dimensions are known. A general recommendation for the longer benches is to use sixty or sixty-six-inch long benches rather than seventy-two-inch long benches, as the slightly shorter benches are more in character with those seen in historic photographs and better suit the domestic setting. A mock up to compare with historic photographs would be helpful. For the short benches, the twenty-six-inch rather than twenty-four-inch length is recommended to add a bit more

sturdiness to the bench without altering its scale. For both bench lengths, a width and height of eighteen inches is recommended to ensure that the benches are sturdy since most are set on lawn surfaces, which are slightly uneven. The following summarizes bench types and locations:

- **Front walk:** The park typically places a white bench above the entrance granite steps from the carriage turnaround, along the right side of the walkway/facing west for views. As this is not a location shown in historic photographs, the bench should be placed close to the outer horseshoe hedge as a resting place at the top of the stairs—and in the shade of the hedge—so as to not be in the primary view of the house entry and honeylocust (Figure 186). Recommended dimensions: 60 x 18 x 18 inches.
- **Flower garden:** The semicircular Zodiac bench is located on axis at northern end of lower terrace (see “SSF-1. Preserve fixed benches in the landscape” and Figure 65). Historic photographs taken in circa 1906, circa 1920 and 1946 shows an approximately five foot-long white wooden bench on the eastern edge of the middle terrace (see Figures 48 and 55).<sup>35</sup> Another image in circa 1906 shows two short benches on against the house on the upper terrace of the garden (see Figure 47). Recently the park placed a six foot bench on the west side of the middle terrace along the walkway (Figure 184). This is a more accessible location due to the slope on the east side of the middle terrace. A five foot bench should be placed in this location to match the scale of the bench seen in historic photographs. Alternatively, two short benches could be added to the upper terrace. Recommended dimensions: one 60 x 18 x 18-inch bench or two 26 x 18 x 18-inch benches.
- **Adams Memorial:** The park currently places one six foot white bench in the space. However, the size and bright white color detract from the memorial



Figure 186. Wooden benches sensitively placed along the brick path from the carriage turnaround to the Main House. View looking north, 2013 (OCLP).

(see Figures 73 and 74). Two small benches set back from the memorial would be more appropriate for the small space. Like the Shaw space, short gray benches would be more appropriate (see Figure 76). Recommended dimensions: two 26 x 18 x 18-inch benches.

- **Bowling Green/Shaw:** The park currently places three short gray benches in the space. The gray benches harmonize with the memorial and are of an appropriate scale (see Figures 76 and 187). Recommended dimensions: three 26 x 18 x 18-inch benches.
- **Birch allée:** The park places five to six foot long benches along the allée. Ideally the benches should be five feet in length, set on level ground, and be placed between or set back from birches so as to not obstruct view along allée. Recommended dimensions: two 60 x 18 x 18-inch benches.
- **Farragut Forecourt:** The park places curved benches in each quadrant (see “SSF-3. Preserve straight benches in the Atrium and by the Picture Gallery, and curved benches in the Farragut forecourt”).
- **Atrium:** The park sets two short benches at the south edge of the courtyard and four six-foot-long benches along the wall of the Atrium (see “SSF-3. Preserve straight benches in the Atrium and by the Picture Gallery, and curved benches in the Farragut forecourt”).
- **Picture Gallery door:** The park lines the southern side of the path to the Picture Gallery with benches, partly to keep people from climbing up the slope (see “SSF-3. Preserve straight benches in the Atrium and by the Picture Gallery, and curved benches in the Farragut forecourt”).



Figure 187. Shaw Memorial space, with twenty-six-inch benches. Note also the sensitive placement of the interpretive panel. View looking east, 2013 (OCLP).



**Figure 188.** Six-foot-long bench placed in the west meadow for viewing the Temple, well out of view from the Main House and Little Studio. View looking southeast, 2013 (OCLP).

- **West of Atrium:** The park sets a bench in the lawn to the west of the Atrium as a resting point with views of the expansive lawn and birch allée (see Figure 106). Recommended dimensions: one 60 x 18 x 18-inch bench.
- **Cutting Garden:** A white wooden bench is needed just inside the cutting garden to provide a resting place within this space. Recommended dimensions: one 60 x 18 x 18-inch bench.
- **Visitor center:** Two cedar benches are placed in the courtyard in front of visitor center (see “CR-7. Complete site work for new visitor center”). As this area is outside of the historic core, the style of these benches is flexible. Benches with a back rest and arm rests are recommended as some visitors appreciate the additional support. Benches could be the work of an artist.
- **Walk to Temple:** Visitors typically walk along the old cart path to the Temple. A bench along the way provides a resting point and a bench directly in front of and to the south of the Temple corresponds with historic photographs. Recommended dimensions: 60 x 18 x 18-inch benches (Figure 188).
- **Woodland Path:** An accessible picnic table is located at the midpoint along the path, which offers a place to rest. Another ADA picnic table exists at the west end of the parking lot. Two benches could be placed along the path between the Visitor Parking Lot and visitor center, one at each end (see “CR-1. Add directional and visitor orientation signage”). Since these benches are not located in the historic core, the benches should be distinguishable yet compatible with the historic benches. As a living memorial, these added benches could be the work of an artist. Benches should be made of wood, meet code requirements for ADA use, and will likely last about ten years, at which time they could be replaced with the work of a new artist. Back and arm rests are recommended as some visitors appreciate support.

**SSF-3. Preserve straight benches in the Atrium and by the Picture Gallery, and curved benches in the Farragut forecourt**

In his 1946 design of the New Gallery complex, John W. Ames specified five benches including four straight benches in the Atrium and one across the west door of the Atrium—perhaps envisioned as a window at that time.

The curved benches within the entrance circle of the galleries, now called the Farragut forecourt, were not part the Ames design. The benches were added at some point during the Saint-Gaudens Memorial period as indicated in the 1965 period plan in CLR, Volume I. There are presently six curved benches in the circular forecourt: four that are 87 x 18 x 18 inches and two that are 36 x 18 x 18 inches.<sup>36</sup>

**Recommendation:** Seating in each garden space is recommended for visitors. Four straight benches, sixty inches in length, should be restored between the columns in the Atrium in accordance with the Ames plan. The width of the benches should be approximately 14 inches and not extend beyond the columns. The height should match other benches at eighteen inches. The seventy-two-inch long benches along the outer wall should be removed (see Figures 96 and 100).

In the Farragut forecourt, the curved benches were not specified on the Ames plan, but the benches are similar in character to the straight benches in the Atrium. One curved bench in each quadrant of equal length should be retained and replaced in kind when necessary (see Figures 107, 108, 110, and 189). The short curved benches date to the historic period, 1905, whereas the longer curved benches are newer. The benches are used during special events such as the artist’s opening reception for Picture Gallery exhibits. The benches along the walk to the



Figure 189. Curved benches in the Farragut forecourt. View looking south, 2013 (OCLP).

Picture Gallery may be retained for use during special events such as the Artist's opening reception of Picture Gallery exhibits, but should be sixty inches in length and eighteen inches in width and height.

Two benches are permanently located inside the New Gallery. Additional benches are occasionally placed in the Picture Gallery depending on the specific exhibits. Based on the Ames drawing, he intended there to be two benches in the New Gallery, sixty inches in length, similar to the benches that he specified for the Atrium (see Figure 96).

## **BOLLARDS**

### **SSF-4. Preserve historic bollards in the Farragut forecourt**

Since 1948, two granite bollards were positioned at the entrance to the Farragut forecourt as part of the initial design in 1948 (see Figure 107).

**Recommendation:** The bollards are in good condition and should be preserved. The overall size of the conical sheared hemlocks should be reduced so that the bollards are visible upon entry into the Farragut forecourt (compare Figures 94 and 95 with Figure 111).

### **SSF-5. Preserve historic and non-historic bollards for resource protection and visitor safety**

Two bollards frame the entrance to the visitor parking lot. These appear to date to the historic period and could have been used to support a chain or rope to close the parking lot (see Figures 133 and 139). Presently, the parking lot is never closed. The park installed two granite bollards at the entry to the carriage turnaround to prevent vehicles from using the driveway. The four-sided bollards are slightly tapered and three feet tall.

**Recommendation:** The historic and non-historic bollards should be preserved to regulate vehicular access when necessary into the parking lot and prevent vehicles from using the carriage turnaround, which now serves as a pedestrian walkway. The bollards both protect the historic resources from damage by vehicles and ensure visitor safety near the parking lot.

## HANDRAILS

### SSF-6. Preserve wooden railings along steps

For each flight of steps along primary walkways, it is important that visitors needing assistance have a handrail or wall for additional support. Flights of steps are located at the entrance near the horseshoe hedge, at the front door of Aspet by the honeylocust, at the south side of the Piazza, at the north side of the Piazza, along the terraced garden, in the Pan grove, and by the Picture Gallery.

Photographs from the 1970s show that the park service initially installed metal pipe railings along sets of steps (see Figure 12). The pipe railings were not in character with the surrounding landscape and were subsequently replaced with wooden railings, painted green (see Figures 16, 90, 113, and 190).

**Recommendations:** Since the historic core is not universally accessible, maintenance of sturdy handrails with smooth, freshly painted surfaces is essential. Hand rails are needed for all steps that are along the main primary pedestrian walks, but not needed for secondary areas that can be seen from the primary walks. Painted wooden railings are most compatible with the character with the historic landscape. Augustus Saint-Gaudens relied on wood to fashion ornamental and utilitarian aspects of the designed landscape including decorative fences, pergolas, trellises and benches—all of which were painted white. Using wooden railings is in character with the historic landscape, but painting them dark green clarifies that they are non-historic. Wooden railings are not as durable, so frequent replacement is necessary. Pressure treated wood should not be used for handrails because splinters can be painful. Plastic wood should not be used, unless it is indistinguishable from natural wood.



Figure 190. Wooden handrail along the marble steps between the upper and middle terraces of the flower garden. View looking west, 2013 (OCLP).

- Caretaker's Cottage front entrance: Railings on both sides
- Granite Steps by Horseshoe Hedge: Railings on both sides
- Marble Steps by front door and honeylocust: Railings on both sides
- South side of Piazza: Railing needed on one side
- North side of Piazza: Railing needed on one side
- Upper to Middle Terrace, west side of garden: Railing on one side
- Upper to Middle Terrace, within garden: Secondary, no railing needed
- Middle Terrace to Little Studio: Railing on one side
- Middle Terrace, west side: Railing needed on one side
- Middle Terrace, east side: Railing needed on one side
- Lower Terrace, north end: Steps blocked by bench, no railing needed
- Pan Grove: Secondary, no railing. If added, place one railing east of east steps so as to not block the view to Mt. Ascutney
- Adams to Birch Allée: Railing on one side
- Picture Gallery: Railing on both sides
- Picture Gallery to Atrium: Railing and ramp proposed
- Ravine Studio: One railing needed on east side

### **JARS, CONTAINERS AND PLANTERS**

#### **SSF-7. Preserve terra-cotta bas-relief planters**

Two original terra cotta bas-relief planters are in the park's collection. Reproductions are placed in the landscape in varying locations, but most frequently on the landing of the central brick steps between the upper and middle terrace (see Figures 50, 55, 63, and 65).

**Recommendation:** The reproductions should be compared with the originals to ensure that they are similar in size, color and design. If not, new reproductions should be made. The planters should be filled with annuals and perennials as detailed in the vegetation treatment recommendations (see "VG-14. Preserve plants in containers and planters"). The planters are typically placed on the landing of the central brick steps between the upper and middle terrace. They may be placed in other locations, but should be kept together and placed symmetrically along an axis.

**SSF-8. Reproduce round ceramic green-glaze planters**

A pair of large green ceramic planters are typically placed on the cheek walls of the granite steps near the horseshoe hedge. A second pair is typically placed on the cheek walls of the marble steps near the Main House entry. The pots are oversized reproductions (dating to at least the 1970s). The originals are currently in storage in the park's collection (see Figures 12, 22, 47, 50, 51, and 53).

**Recommendation:** The reproductions should be compared with the originals to ensure that they are similar in size, color and design. If not, new reproductions should be made. The planters should be filled as detailed in the herbaceous vegetation treatment recommendations (see "VG-14. Preserve plants in containers and planters"). The planters are typically placed on the cheek walls of the two sets of steps leading to the front door of Aspet. The ceramic planters may be placed in other locations, but each pair should be kept together and placed symmetrically along an axis.

**SSF-9. Preserve square wooden planters**

Square wooden painted planters are visible in photographs of the flower garden and terrace steps. Some of planters appear to be white and others are a dark color—as depicted in black and white photographs (see Figures 22, 37, 53, and 55).

**Recommendation:** The reproductions should be similar in size, color and design to the planters in historic photographs. The planters should be filled as detailed in the vegetation treatment recommendations (see "VG-14. Preserve plants in containers and planters"). The planters are typically placed by the steps to the piazza and by the steps to the Picture Gallery (see Figure 113). The wooden planters may be placed in other locations, but each pair should be kept together and placed symmetrically along an axis. The planters may be painted white or dark green.

**SSF-10. Preserve terra-cotta jars at entrance to Little Studio and Atrium**

Historic and contemporary photographs show two matching, tall terra-cotta jars placed at the east entrance of the Little Studio pergola (see Figures 22, 30, and cover) and CLR, Volume I, page 100. Two similar jars are located beside the south doors of the Atrium (see Figure 114). According to park staff, the jars in the Atrium are originals and the jars by the Little Studio are replicas.

**Recommendation:** The jars should be placed in the same location each year, at the east entrance of the Little Studio pergola and south doors of the Atrium. The originals do not have drainage holes so are kept under the roof of the Atrium. Future reproductions should match these jars.



Figure 191. Terra-cotta jar at the center of the Farragut forecourt. View looking east, 2012 (OCLP).

**SSF-11. Preserve terra-cotta jar at center of Farragut forecourt and make reproductions**

Since about 1948, a terra-cotta jar has been placed at the center of the Farragut forecourt. The jar has several cracks and is in fair condition (see Figures 107 to 111).

**Recommendation:** The jar, which is an original, dates to the Memorial period and should be preserved. Measured drawings should be prepared of the jar and wrought iron frame. The original jar and frame should be placed in the park’s museum collection and reproductions placed in this location. The jar should be fully dry before covering for the winter. Vegetation should not be placed in the jar.

**PICNIC TABLES AND FIRE HYDRANT BOXES**

**SSF-12. Retain picnic tables for visitor and staff use**

Picnic tables are/were located on the west end of the visitor parking lot, along the trail from the parking lot to the visitor center, near the visitor center and by the Caretaker’s Cottage (see Figures 85 and 132).

**Recommendation:** Picnic tables should be retained as a visitor and staff outdoor amenity at the periphery of the historic core. The brown-stained wooden picnic tables are distinguishable from yet compatible with historic features. Another visitor seating area may be added to the north of the current visitor center as detailed under “CR-7. Complete site work for new visitor center.”

**SSF-13. Evaluate need to retain hydrant boxes**

Fire hydrants are located throughout the site and concealed with wooded boxes, painted brown.

**Recommendation:** The hydrant boxes do not detract from the historic setting and should be retained where feasible, with the exception of the hydrant in the visitor center hedge, which should be capped and abandoned. A new standpipe is located on the western façade of the visitor center, close to the Caretaker's Garage.

**SIGNS****SSF-14. Locate interpretive waysides, regulatory and directional signs where they are visible but do not detract from the historic scene**

Illustrated interpretive waysides in the landscape help explain the evolution of the property over the past one hundred years. However, signs can also detract from the landscape setting. At this time, the park is relatively free of visual clutter that detracts from the presentation of the historic scene and the existing waysides are similar in style. Existing interpretive signs are located in the visitor parking lot, in front of Aspet, at the Adams Memorial, Shaw Memorial, Farragut Monument, Picture Gallery south wall and west exterior walls, near the Temple, Ravine Trailhead, and several along the Ravine Trail (see Figures 12, 13, 16, 73, 76, 108, and 109).

Existing regulatory and directional signs are dispersed and inconsistent in style and method of placement. Both a consistent style for signs and consolidation of small signs are needed.

**Recommendation:** As a rule, no signs should be erected in an important view. They should be located near a building or at the edge of a hedge or stand of trees to mask their presence across viewsheds. No signs should be placed directly in front of or beside statuary to detract from the contemplative setting or their power to convey meaning without introduced words or images.

The current interpretive waysides are appropriately placed to increase the visitor's level of understanding about the evolution of the site, without adding visual clutter. Rather than add additional signs, a self-guided brochure, illustrated with historic photographs, can provide additional information while preserving the dramatic and intrinsically beautiful setting.

Prior to the replacement of major landscape features, such as the birch allée or adjacent hedges, the park should also prepare short-term brochures, illustrated with historic photographs, to explain the treatment work in progress.



Figure 192. Directional signage sensitively designed and located along the birch allée. View looking northeast, 2013 (OCLP).

Features or settings that have been altered from their historic condition may be appropriate for interpretive signage to help describe their historic significance, such as the plunge pool behind the Little Studio or the diminished views to Mount Ascutney/Hunt Hill/Juniper Hill.

Regulatory signs are located near the parking lot including park hours, dog policy, and park fees. As noted under circulation, additional directional signs are needed to direct visitors to the visitor center. Directional and regulatory signs can be consolidated to reduce visual clutter. The visitor center sign can be attached to the building, eliminating the post. The park should have a sign plan that is periodically reviewed and updated.

## CONCLUSION

If Augustus Saint-Gaudens were to return to Aspet today, he would see that for the most part his home, Little Studio, and garden rooms are intact. He would, as his son Homer described his character, likely have “something rebuilt or regraded to his intense enjoyment.” Perhaps the most striking change is the growth of the surrounding forests and the diminished views to the surrounding hills. The period of treatment, however, is 1950, or forty-three years after the death of Saint-Gaudens. In this respect the property reflects the landscape as his son, Homer and wife Carlota would have remembered it. Despite the duration of time, many of the defining features installed by Augustus and Augusta remained in 1950 and are still present—the buildings, terraces around the house, walks, garden rooms, hedges, and many of the specimen trees.

Looking at the landscape as it would have appeared in 1950 provides a means of assessing treatment needs and priorities. Such an assessment should not seek to return the landscape to its exact condition as it appeared at mid-century, but rather preserve and enhance its historic character in the context of the dynamics of natural systems and park operations. This treatment approach thereby allows the landscape to reflect the passage of time—the maturation of young plants, the durability of bricks and mortar, and the stewardship of many who are inspired by the work of one of the country’s foremost artists.

In this approach, treatment priorities for the landscape should include those tasks that enhance character-defining features as well as the overall character of the landscape. Table 15 on the following page provides a list of all treatment tasks and their relationship to each other. Park staff will set proprieties for implementing treatment work in combination with interpretive goals, costs, environmental assessments, programmatic needs, and other factors.

Among the treatment priorities are tasks which require significant planning in order to implement—such as the construction of an accessible ramp into the Picture Gallery, restoration of the viewshed, and rehabilitating the hedges. In contrast with these extensive tasks, others are relatively straightforward that could be implemented with minimal planning effort. Despite their more limited scope, these tasks have the potential to enhance significantly the historic character of the landscape. The park has long recognized the importance of many of these tasks and has either partially implemented them or begun planning for implementation. Tasks that have been implemented in whole or part since this report was initiated are documented in the following chapter, Record of Treatment.



**Figure 193.** Mount Ascutney from the Main House Piazza. View looking west, 2013 (OCLP).

**Table 15. Summary of Treatment Tasks**

Task ID	Treatment Task	Page No.	Related Tasks
<b>Circulation</b>			
CR-1	Add directional and visitor orientation signs	110	SSF-14
CR-2	Provide safe road crossings with traffic control measures	113	CR-3
CR-3	Improve visibility along roadways	115	CR-2
CR-4	Preserve and repair brick steps and paths	115	
CR-5	Improve universal access to the Little Studio	117	VT-2, VT-8
CR-6	Improve universal access to the New Gallery complex	118	CR-7
CR-7	Complete site work for new visitor center and improve visitor wayfinding	123	CR-6, VV-2, BS-1, SSF-12,13
CR-8	Define accessible parking for park visits and special events	126	CR-10
CR-9	Expand existing visitor parking lot	129	CR-10, SSF-12
CR-10	Provide a turn-around for busses, RVs, and delivery trucks	130	CR-8,9,11, VT-10
CR-11	Create alternative receiving area	132	CR-10
<b>Vegetation – Trees</b>			
VT-1	Preserve and replace apple trees	135	
VT-2	Plan to replace birch allée	138	CR-5, VT-6
VT-3	Preserve birches surrounding New Gallery complex	139	
VT-4	Do not replant birch by Stables	140	
VT-5	Replant birches in Pan Grove	141	VT-2
VT-6	Preserve honeylocust tree and marble steps	142	
VT-7	Remove magnolias by Adams Memorial	143	
VT-8	Do not replant oak near Little Studio	146	CR-5
VT-9	Preserve and replace when necessary the upright poplars at the Aspet terrace, horseshoe hedge, gardens, Little Studio, and visitor parking lot	147	
VT-10	Preserve shade trees along Saint Gaudens Road to the south and east of the Caretaker's Cottage and Garage	149	CR-10
VT-11	Address the spread of non-native ornamental species such as Japanese tree lilac into the surrounding woods	149	
VT-12	Manage woods edge near the Temple	150	
VT-13	Manage woods edge and trees on slope below to allow views to distant mountains	151	VV-1
<b>Vegetation – Shrubs and Vines</b>			
VS-1	Preserve akebia vines and trellis structures in Atrium	152	VG-9
VS-2	Remove azaleas near Atrium	153	VG-9
VS-3	Preserve Dutchman's pipe and trellis structures on Caretaker's Cottage	153	
VS-4	Preserve grape vines on Main House and Little Studio	153	
VS-5	Retain vines on the Farragut enclosure	153	
VS-6	Preserve and replant lilacs by Main House and in New Gallery complex	154	VG-9
VS-7	Preserve stephanandra in New Gallery complex	154	VG-9
VS-8	Preserve native shrubs on the bank south of the Picture Gallery	155	VG-9
VS-9	Eliminate poison ivy	156	
<b>Vegetation – Herbaceous Annuals and Perennials</b>			
VG-1	Preserve the pre-1950 flower garden layout	159	VG-2,6,7

Task ID	Treatment Task	Page No.	Related Tasks
VG-2	Restore upper terrace bed configuration	162	VG-1,3
VG-3	Preserve plant selections in the flower garden	163	VG-2,4
VG-4	Add potted plants to flower garden beds as needed	165	VG-3
VG-5	Eliminate gap in the flower garden north hedge section behind bench	165	
VG-6	Preserve middle terrace configuration with three beds	166	VG-1
VG-7	Preserve brick edging for flower garden beds	166	VG-1
VG-8	Preserve cutting garden as a mixed flower and vegetable garden	167	
VG-9	Preserve New Gallery complex beds	167	VS-1,2,6,7,8
VG-10	Preserve former cutting garden as Adams Memorial space	167	
VG-11	Preserve Little Studio bed	168	
VG-12	Preserve Pan pool bed	169	
VG-13	Preserve bed at southeast corner of the Main House	169	
VG-14	Preserve plants in containers and planters	170	
<b>Vegetation – Lawn and Meadow Areas</b>			
VL-1	Define edges of lawn versus meadow areas	173	
VL-2	Manage compacted lawn areas	174	
<b>Buildings and Structures</b>			
BS-1	Relocate maintenance storage from the Caretaker's Garage	175	CR-7
BS-2	Improve viewing of Farragut statue and protect the Farragut base from natural elements to prevent further deterioration	175	
BS-3	Preserve existing sculpture in the landscape and identify locations for temporary and permanent additions	176	
BS-4	Preserve Little Studio pool area	181	
BS-5	Prevent Temple deterioration	182	
<b>Views and Vistas</b>			
VV-1	Rehabilitate views to the southwest and west	184	VT-13
VV-2	Improve view from visitor center to site	189	CR-7
<b>Small-scale Features</b>			
SSF-1	Preserve fixed benches in the landscape	190	SSF-3
SSF-2	Place moveable benches in varying locations within the historic core	191	
SSF-3	Preserve straight benches in the Atrium and by the Picture Gallery, and curved benches in the Farragut forecourt	195	SSF-1
SSF-4	Preserve historic bollards in the Farragut forecourt	196	SSF-5
SSF-5	Preserve historic and non-historic bollards for resource protection and visitor safety	196	SSF-4
SSF-6	Preserve wooden railings along steps	197	
SSF-7	Preserve terra-cotta bas-relief planters	198	
SSF-8	Reproduce round ceramic green-glaze planters	199	
SSF-9	Preserve square wooden planters	199	
SSF-10	Preserve terra-cotta jars at entrance to Little Studio and Atrium	199	
SSF-11	Preserve terra-cotta jar at center of Farragut forecourt and make reproductions	200	
SSF-12	Retain picnic tables for visitor and staff use	200	CR-7,9
SSF-13	Evaluate need to retain hydrant boxes	201	CR-7
SSF-14	Locate interpretive waysides, regulatory and directional signs where they are visible but do not detract from the historic scene	201	CR-1

## ENDNOTES

1 Helpful websites for pedestrian crossings include:

<http://www.nh.gov/dot/nhbikeped/pdf/BikePedPlan.pdf>

Helpful websites for rumble strips include:

[http://safety.fhwa.dot.gov/roadway\\_dept/rumble/policy\\_spec\\_draw.htm](http://safety.fhwa.dot.gov/roadway_dept/rumble/policy_spec_draw.htm)

[http://www.trafficmarking.com/removable\\_rumble\\_strips.html](http://www.trafficmarking.com/removable_rumble_strips.html)

<http://pubsindex.trb.org/document/view/default.asp?lbid=668774>

2 Pressley and Zaitzevsky, *Cultural Landscape Report, Volume I*, 252–57.

3 Ibid., 254.

4 Ibid., 254.

5 As required by ADA standards, a ramp may not exceed a 1:12 slope, or 8.33%. All ramps must contain compliant handrails and cannot exceed thirty feet before a five-by-five-foot level landing is provided.

6 (Examples of recommended materials can be seen at [hendrickmfg.com](http://hendrickmfg.com) and [mcnichols.com](http://mcnichols.com).)

7 GMP, p. 1.

8 The spaces could be reduced to 9.5 feet in width, with the spaces at each end kept at a larger width. However, this does not leave much room for maneuvering for visitors that drive larger vehicles. An interesting dialogue about parking space sizes can be read at the following web address: <http://www.cyburbia.org/forums/showthread.php?t=23060>, accessed Nov 2006.

9 GMP, Alternative 2, Item 15, p. 35.

10 Meier, Lauren and Norah J. Mitchell. "Principles for Preserving Historic Plans Material." *CRM: Cultural Resources Management* 13, no. 5 (1990): 1724.

11 Ibid.

12 Pressley and Zaitzevsky, *Cultural Landscape Report, Volume I*, 11, 35, 72, 77, 85, 115, 148, 162, 175.

13 Margaret Coffin and Kirstin Claves, *Historic Plant Inventory for Saint-Gaudens National Historic Site*, May 1995," Unpublished report, National Park Service, Olmsted Center for Landscape Preservation, plant history notes for apple trees.

14 In advance of tree removal, the park could arrange for artists to use the wood for sculptures or other special purposes to celebrate the history of the trees.

15 Pressley and Zaitzevsky, *Cultural Landscape Report, Volume I*, 10, 37.

16 Ibid., 37.

17 Ibid., 150, 177.

18 Coffin and Claves, *Historic Plant Inventory*, SAGA notes for tree #1-1-6, Bill Noble interview.

19 [www.nps.gov/saga/naturescience/nonnativespecies.htm](http://www.nps.gov/saga/naturescience/nonnativespecies.htm), accessed November 8, 2006.

20 [plants.usda.gov/java/profile?symbol=SYRER2](http://plants.usda.gov/java/profile?symbol=SYRER2), accessed November 8, 2006.

21 Fringetree (*Chionanthus virginicus*) has a comparable scale, form and bloom color and time, but changing species is not recommended.

22 Helpful websites include:

[http://www.fda.gov/fdac/features/796\\_ivy.html](http://www.fda.gov/fdac/features/796_ivy.html). This US Food and Drug Administration website describes how to “get rid of” poison ivy as well as disposal methods.

<http://www.hort.uconn.edu/ipm/homegrnd/htms/poivy2.htm>. This University of Connecticut website describes safe methods for treating poison ivy.

23 Pressley and Zaitzevsky, *Cultural Landscape Report, Volume I*, 254.

24 Ibid., 255.

25 Ibid., 256.

26 Ibid., 253–54.

27 Ibid., 255.

28 Ibid., 257.

29 GMP, 62.

30 GMP, 55.

31 Pressley and Zaitzevsky, *Cultural Landscape Report, Volume I*, 257.

32 Ibid., Figures 11, 12, 20–22.

33 Ibid., Figures 14, 24.

34 Ibid., Figure 82.

35 Ibid., Figure 83.

36 Ibid., 1965 Period Plan, 150.



# Cultural Landscape Report

## Aspet

Saint-Gaudens National  
Historic Site  
Cornish, New Hampshire

## Treatment Overview Plan



National Park Service  
Olmsted Center for Landscape Preservation  
[www.nps.gov/oclp](http://www.nps.gov/oclp)

### SOURCES

1. Field notes, OCLP, 2012
2. Aerial photograph, 2004
3. Cultural Landscape Report, Volume I (1993)

### DRAWN BY

John Hammond & Christopher Beagan, OCLP, 2013  
AutoCAD Map 3D, Adobe Photoshop and Illustrator CS3

### LEGEND

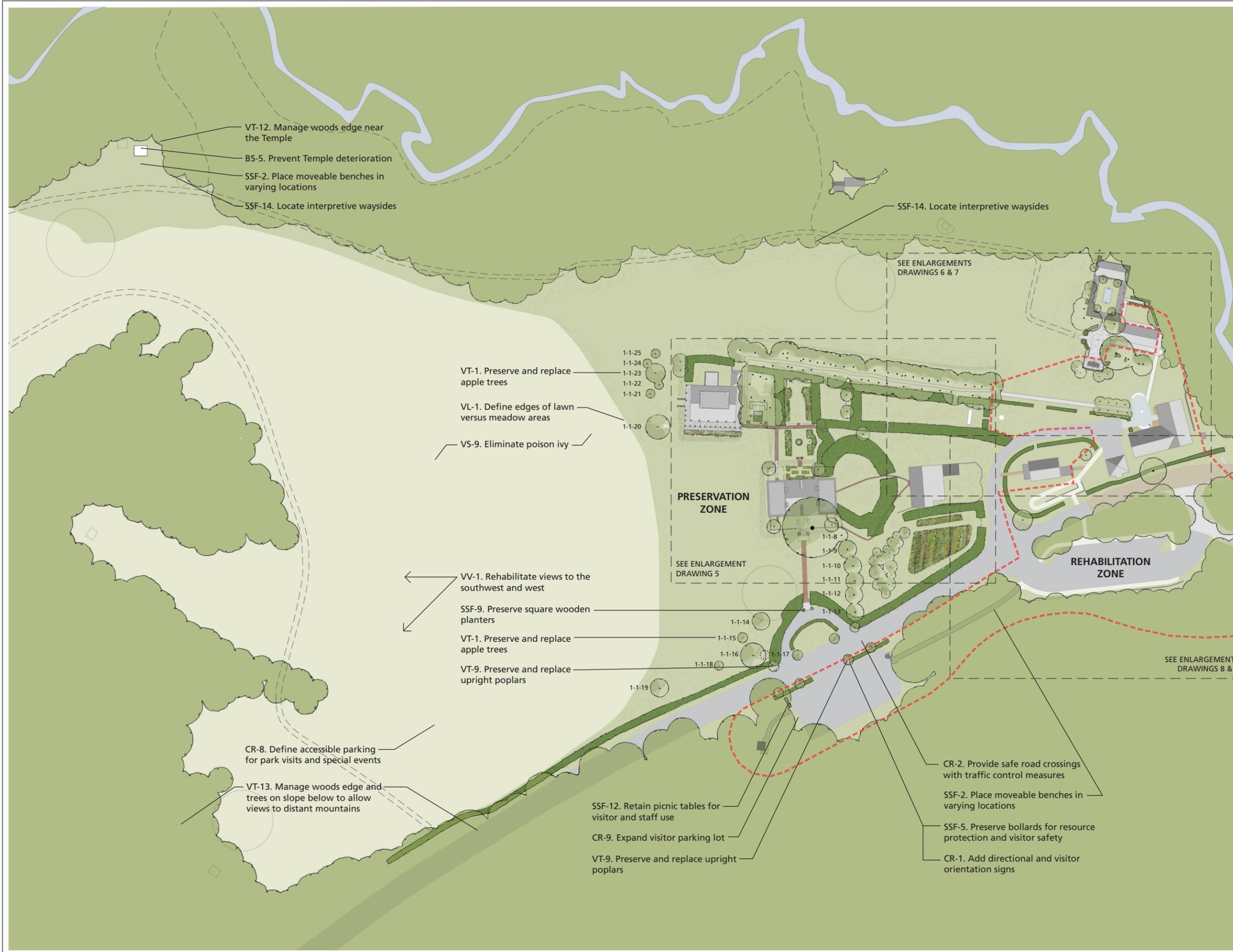
- Tree canopy
- Evergreen hedge
- Mown lawn
- Meadow or scrub
- Flower garden
- Water
- Building
- Bituminous concrete
- Crushed stone/stonedust
- Brick
- Rehabilitation zone (preservation beyond)

### NOTES

1. All features shown in approximate scale and location.
2. All grades are approximate.



Drawing 4







National Park Service  
Olmsted Center for Landscape Preservation  
www.nps.gov/oclp

SOURCES

1. Field notes, OCLP, 2012
2. Aerial photograph, 2004
3. Cultural Landscape Report, Volume I (1993)

DRAWN BY

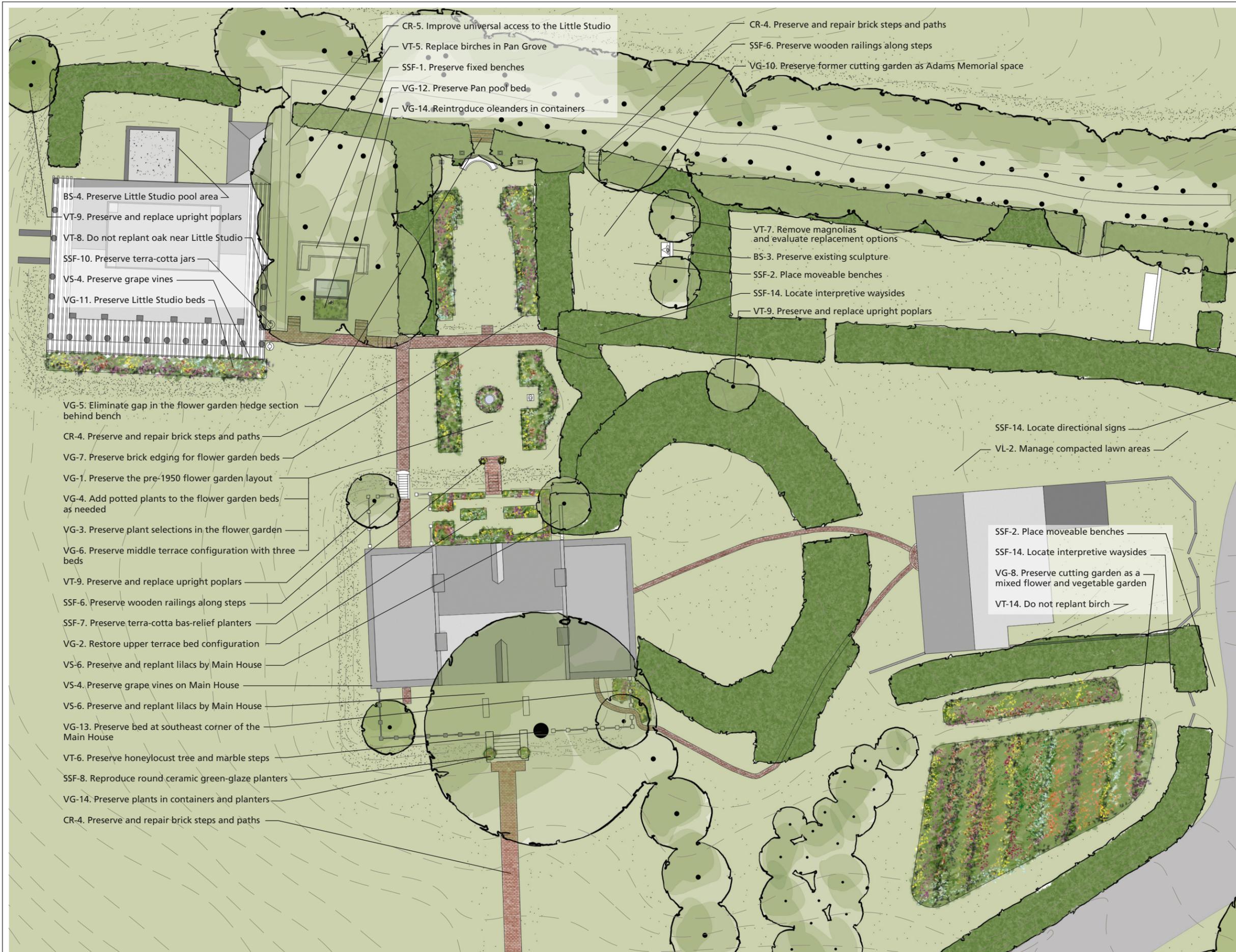
John Hammond & Christopher Beagan, OCLP, 2013  
AutoCAD Map 3D, Adobe Photoshop and Illustrator CS3

LEGEND

- Existing specimen tree
- Evergreen hedge
- Mown lawn
- Flower garden
- Building
- Bituminous concrete
- Crushed stone/stonedust
- Brick

NOTES

1. All features shown in approximate scale and location.
2. All grades are approximate.





Treatment Detail 2  
Option A



National Park Service  
Olmsted Center for Landscape Preservation  
www.nps.gov/oclp

SOURCES

1. Field notes, OCLP, 2012
2. Aerial photograph, USGS, December 2010
2. Aerial photograph, 2004
3. Topographic contours, 2001
4. Topographic contours, Site Development Plan, 1993
3. Cultural Landscape Report, Volume I (1993)

DRAWN BY

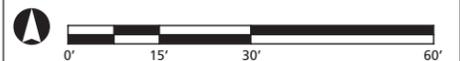
Christopher Beagan, OCLP, 2013  
AutoCAD Map 3D, Adobe Photoshop and Illustrator CS3

LEGEND

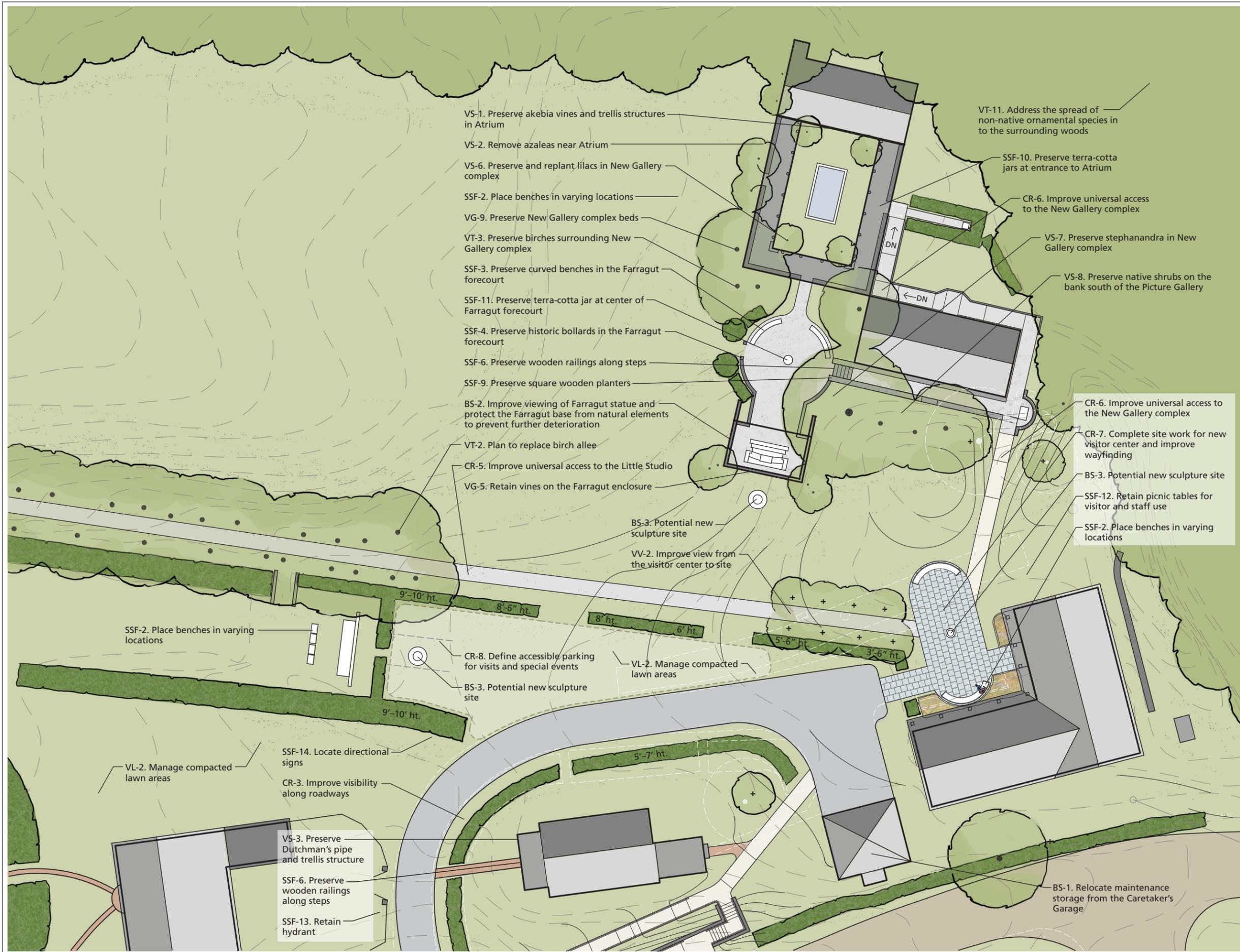
- Existing feature to be removed/relocated
- Existing specimen tree
- Proposed specimen tree
- Evergreen hedge
- Mown lawn
- Flower garden
- Building
- Bituminous concrete
- Crushed stone/stonedust
- Concrete
- Bluestone
- Brick

NOTES

1. All features shown in approximate scale and location.
2. All grades are approximate.



Drawing 6







National Park Service  
Olmsted Center for Landscape Preservation  
www.nps.gov/oclp

**SOURCES**

1. Field notes, OCLP, 2012
2. Aerial photograph, USGS, December 2010
2. Aerial photograph, 2004
3. Topographic contours, 2001
4. Topographic contours, Site Development Plan, 1993
3. Cultural Landscape Report, Volume I (1993)

**DRAWN BY**

Christopher Beagan, OCLP, 2013  
AutoCAD Map 3D, Adobe Photoshop and Illustrator CS3

**LEGEND**

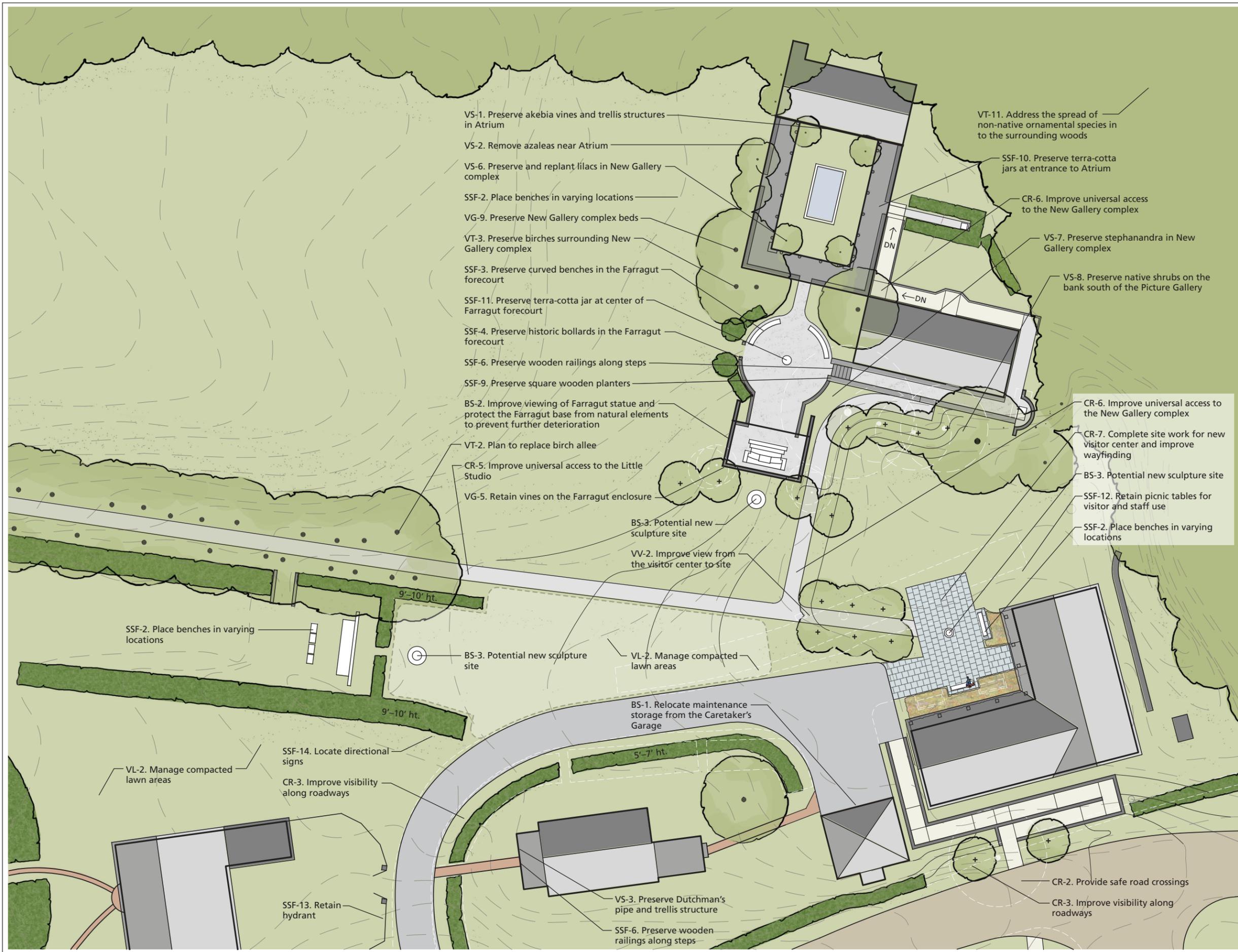
- Existing feature to be removed/relocated
- Existing specimen tree
- Proposed specimen tree
- Evergreen hedge
- Mown lawn
- Flower garden
- Building
- Bituminous concrete
- Crushed stone/stonedust
- Concrete
- Bluestone
- Brick

**NOTES**

1. All features shown in approximate scale and location.
2. All grades are approximate.



Drawing 7





# Cultural Landscape Report

## Aspet

Saint-Gaudens National  
Historic Site  
Cornish, New Hampshire

### Treatment Detail 3 Option A



National Park Service  
Olmsted Center for Landscape Preservation  
www.nps.gov/oclp

#### SOURCES

1. Field notes, OCLP, 2012
2. Aerial photograph, USGS, December 2010
3. Aerial photograph, 2004
4. Topographic contours, 2001
5. Topographic contours, Site Development Plan, 1993
6. Cultural Landscape Report, Volume I (1993)

#### DRAWN BY

Christopher Beagan, OCLP, 2013  
AutoCAD Map 3D, Adobe Photoshop and Illustrator CS3

#### LEGEND

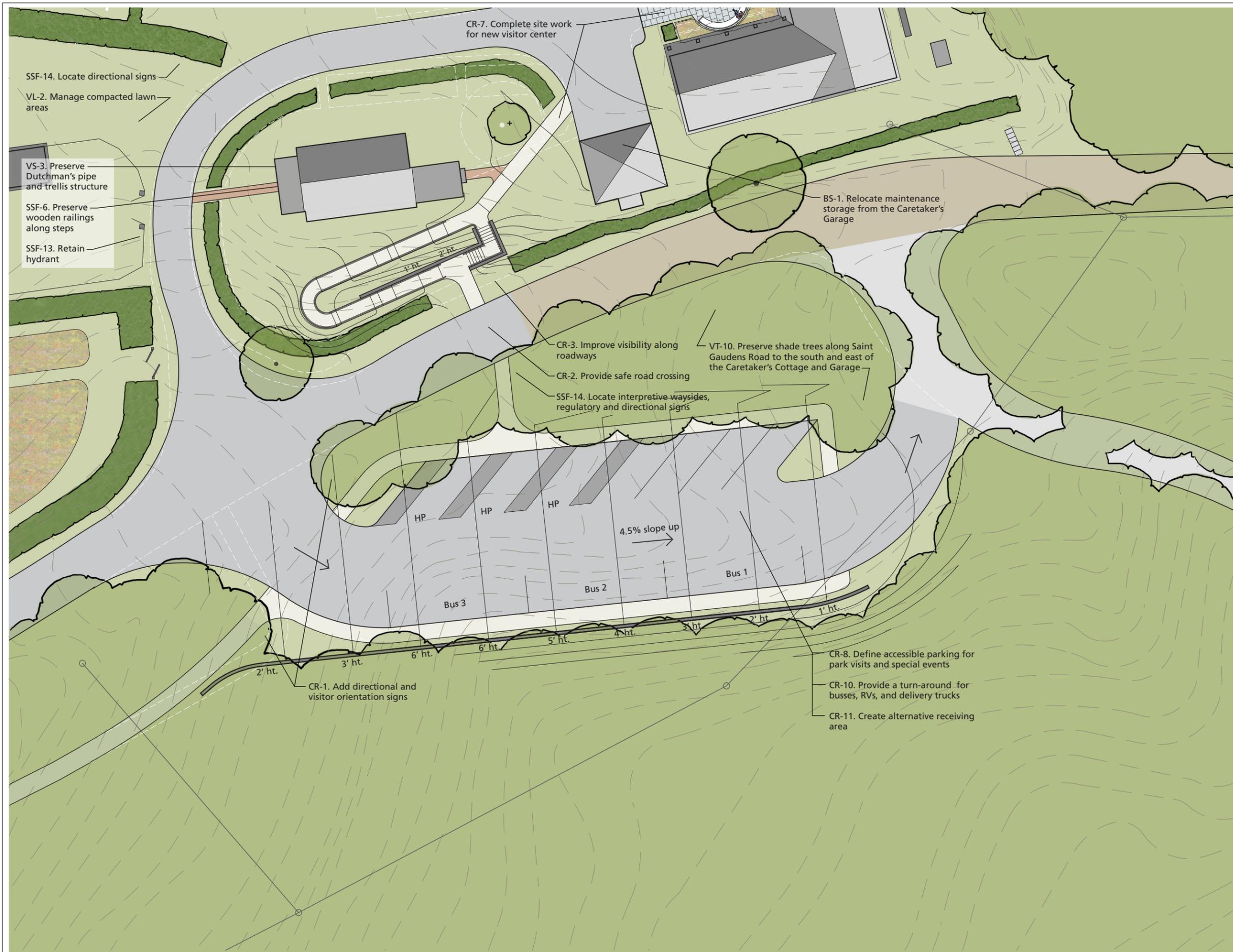
- Existing feature to be removed/relocated
- Existing specimen tree
- Proposed specimen tree
- Evergreen hedge
- Mown lawn
- Flower garden
- Building
- Bituminous concrete
- Crushed stone/stonedust
- Concrete
- Bluestone
- Brick

#### NOTES

1. All features shown in approximate scale and location.
2. All grades are approximate.



Drawing 8





# Cultural Landscape Report

## Aspet

Saint-Gaudens National  
Historic Site  
Cornish, New Hampshire

### Treatment Detail 3 Option B



National Park Service  
Olmsted Center for Landscape Preservation  
www.nps.gov/oclp

#### SOURCES

1. Field notes, OCLP, 2012
2. Aerial photograph, USGS, December 2010
3. Topographic contours, 2004
4. Topographic contours, Site Development Plan, 1993
5. Cultural Landscape Report, Volume I (1993)

#### DRAWN BY

Christopher Beagan, OCLP, 2013  
AutoCAD Map 3D, Adobe Photoshop and Illustrator CS3

#### LEGEND

- Existing feature to be removed/relocated
- Existing specimen tree
- Proposed specimen tree
- Evergreen hedge
- Mown lawn
- Flower garden
- Building
- Bituminous concrete
- Crushed stone/stonedust
- Concrete
- Bluestone
- Brick

#### NOTES

1. All features shown in approximate scale and location.
2. All grades are approximate.



Drawing 9







Figure 194. Lawn to the south of the Farragut enclosure in fall. View looking west, 2012 (OCLP).

## CHAPTER 4. RECORD OF TREATMENT

Saint-Gaudens National Historic Site has undertaken a number of physical improvements recommended in draft versions of this report since 2006. This chapter documents completed treatment work for future reference. Each record of treatment description addresses physical work, as-built in narrative form, accompanied by photographs, plans, and diagrams. This work is organized by landscape characteristics and features, consistent with the preceding treatment recommendations chapter, with the exception of the last description, which relates to pending improvements in fall 2013 and spring 2014 in the vicinity of the visitor center.

Implementing treatment recommendations required that the park comply with Section 106 of the National Historic Preservation Act. This act requires federal agencies to review undertakings that effect properties listed or eligible for listing on the National Register of Historic Places. Compliance with Section 106 is documented by the National Park Service Planning, Environment, and Public Comment system (PEPC). The documentation included in this system provided the foundation for this chapter.

### CIRCULATION

#### PEDESTRIAN CIRCULATION

##### Construct brick path extension to connect Piazza to marble steps (2013)

A short section of brick path extended from the north side of the Aspet Piazza to the marble steps on the upper terrace. Between the brick path and the marble steps, a piece of industrial plastic-backed landscape fabric surfaced the path. The material was installed to eliminate muddy conditions on this heavily traveled visitor circulation route. However, the surface was out-of-character with the historic landscape (Figure 195).

In 2013, Saint-Gaudens National Historic Site staff worked with New Hampshire Conservation Corps volunteers to install a new, nine-foot long, three-foot wide brick path extension to replace the landscape fabric. The new paving was designed to replicate the running bond pattern of the existing historic brickwork. Salvaged bricks were used to ensure that the new materials were compatible with historic materials. The historic portion of the path was protected in place during construction (Figure 196).



Figure 195. Brick path from the Piazza to marble steps across the flower garden upper terrace prior to replacement of the landscape fabric. View looking north, 2013 (OCLP).



Figure 196. Photo simulation of the brick path extension on the upper terrace, which involved replacing the landscape fabric surface with salvaged brick. View looking north, 2013 (OCLP).



Figure 197. Brick garden path between the middle and lower terraces of the flower garden showing brick repairs. View looking east, 2013 (OCLP).

**Repair brick paths throughout grounds (2009)**

Brick paths throughout the grounds are historically significant features that are used to accommodate contemporary visitor access to the park's most visited buildings and landscape areas, including the Main House, Little Studio, Stables, and garden rooms. Although constructed at various times, most bricks paths date to the period of significance and are considered historic features.

Since 2009, Saint-Gaudens National Historic Site staff has reset approximately 1,458 square feet of brick garden path. Existing bricks were reused here possible, with minimal replacements as needed. All brickwork was compatible with the historic materials and design. Park staff works on an ongoing basis to maintain brick garden paths with level and stable finish surfaces (Figure 197).

**VEHICULAR CIRCULATION****Expand visitor parking lot and repair culvert (2011)**

The visitor parking lot was constructed to the south of the Main House circa 1930, during Aspet's Memorial period. The original visitor parking lot was surfaced with gravel. In the mid-1960s, the National Park Service reconfigured the lot and surfaced it with bituminous concrete. At the time, the lot could accommodate eighteen parked cars. A twelve-inch corrugated metal pipe (CMP) culvert ran under the lot, from the northeast corner to the northwest corner. By 2011, extensive buckling (forty-foot by twenty-foot by eight-inch deep sink-hole) in the parking lot surface above the culvert suggested that the underlying culvert was failing. Additionally, scouring after heavy rains and ice buildup during winter months indicated that the culvert could not accommodate the volume of water that needed to drain through the culvert.

Saint-Gaudens National Historic Site worked with the Federal Lands Highway Program Park Roads and Parkways Program and the Denver Service Center to procure a design-build contract for parking lot improvements. In 2011, the entire parking area was reconstructed by removing surface bituminous concrete, excavating the fine aggregate base, and replacing the lot with a bank run gravel base and a new bituminous concrete surface. Concurrent with repaving, the failing CMP culvert under the parking lot was replaced with a new fifteen-inch high-density polyethylene (HDPE) pipe culvert (Figure 198). A new four-inch HDPE perforated under drain was also installed along the east, west, and south sides of the parking lot.

Parking capacity was also expanded by four spaces. Partial spaces at both ends of the southern side of the parking lot were formalized by squaring off corners and restriping the southern half of the lot with ten-foot-wide spaces. A small amount of regrading was required to cut into the steep slope at the southeast corner of the

lot. Grass peninsulas on either side of the forty-five-foot-wide entrance were also extended five feet, narrowing the opening to thirty-five feet. After restriping for ten-foot-wide parking spaces, the capacity of the northern side of the lot was also expanded by two spaces for a total parking capacity of twenty-two cars (Figures 199 and 200).



Figure 198. New culvert at the western end of the parking lot. View looking east, 2013 (OCLP).



Figure 199. Resurfaced visitor parking lot from the exit from the wooded walk to the visitor center. The visitor information kiosk is immediately to the right of the image frame. View looking southwest, 2013 (OCLP).

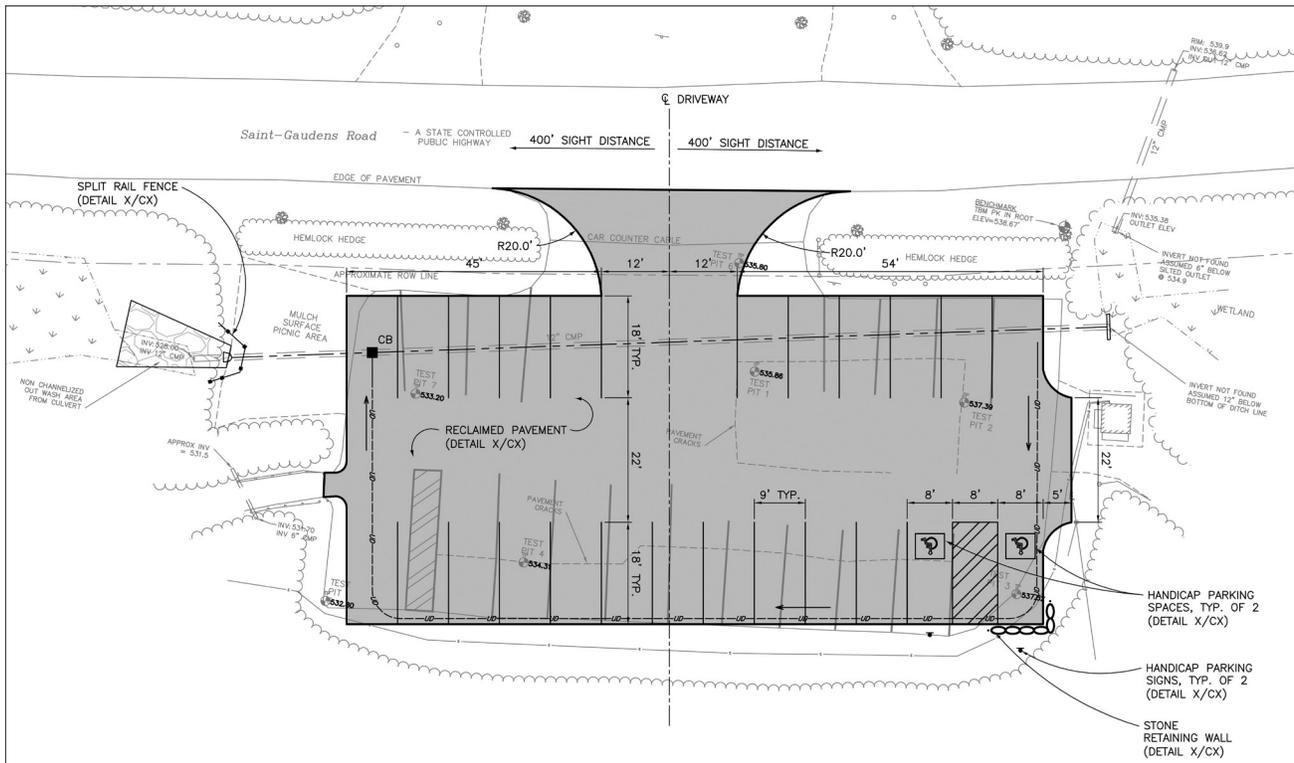


Figure 200. Draft layout plan for the visitor parking area. Minor revisions from this drawing to as-built conditions include striping for twenty-four, ten-foot-wide spaces and relocation of handicap parking to the Caretaker's Cottage driveway area, 2011 (NPS DSC).

## VEGETATION

### TREES

#### Replace crabapples at west Atrium door with lilacs (2011)

In the 1970s, crabapples were planted on either side of the west doorway to the Atrium. The trees replaced an earlier planting, which appear in historic photographs as either crabapples or burning bushes. By 2011, the crabapples were crowding the west doorway to the Atrium, growing over the roof, and obscuring views of the building.

In 2011, Saint-Gaudens National Historic Site staff removed the crabapples. Purple flowering lilacs were planted on either side of the doorway to frame the entrance to the Atrium, consistent with the historic planting location. Lilacs were selected as a compatible substitute species because they resemble the texture and form of the shrubs present during the historic period, are documented growing in the area, and are more manageable (Figures 201 and 202).



Figure 201. Purple flowering lilacs flanking the west door to the Atrium. View looking northeast, 2013 (OCLP).



Figure 202. New Gallery complex and Atrium doors from the lawn to the west. View looking northeast, 2013 (OCLP).

**Manage woods edge near the Temple (2011)**

A temporary Temple was constructed in 1905 as a backdrop for a performance of “The Masque of the Golden Bowl.” This structure was replaced with a permanent marble Temple in 1914 and now holds the ashes of Saint-Gaudens family members. A hemlock hedge was planted behind the Temple at a later date to supplement a thin stand of white pines that grew behind the Temple at the time of the “Masque.” By 2011, mature hemlocks were overhanging the Temple, resulting in poor air circulation around the Temple. In 2011, Saint-Gaudens National Historic Site staff removed the row of hemlocks closest to the Temple to improve air circulation and reduce moisture build-up on the sculpture (see Figures 174 and 175).

**HEDGES****Replace west meadow hedge (H-1, 2006–07)**

The west meadow hedge was planted in circa 1893–94 as part of a system of perimeter white pine hedges along the north side of Saint Gaudens Road. The hedges were replaced in circa 1972 after they had matured beyond their intended height. The thirty-foot section of the hedge closest to the carriage turnaround was again replaced in 1995. By 2006, growth of weeds in the hedge, including poison ivy, was a problem, and much of the lower canopy on the south side of the hedge had died back. (The three mature white pine trees at the western end of the hedge are likely remnants of the circa 1893–94 hedge.)

In the fall of 2006, following an archeological investigation, the entire west meadow hedge was removed. In the spring of 2007, the hedge was replanted with eighty-five, thirty-two-inch height balled-and-burlapped white pine stock planted



**Figure 203. Replacement white pine west meadow hedge. View looking west, 2013 (OCLP).**

in a single row five feet on center. The trees were raised in central Pennsylvania and purchased through Northern Nurseries in White River Junction, Vermont. The hedge was replaced along the crest of the bank, which largely followed the historic alignment of the planting. Heavy shade cast by mature trees on the south side of Saint Gaudens Road remains the primary challenge in management of this hedge segment (Figure 203).

#### **Remove hedge along north wall of Picture Gallery (H-25, 2006)**

Soon after the New Gallery complex was completed in 1948, hemlock hedges were installed in the vicinity of the Lincoln Bust, an area documented on design plans as the “East Garden.” Hedges framed the walk to the Lincoln Bust and an area to the south, although the purpose of this adjacent room is not known. In 2006, the hedge on the north side of the Picture Gallery was six feet tall, four feet wide, and comprised of trees planted two feet on center. It had a full, but thin canopy, likely due to dense shade.

In 2006, Saint-Gaudens National Historic Site staff removed the hedge section along the north side of the Picture Gallery because it was weak and contributing to the deterioration of the Picture Gallery façade. Given that this area may be used to accommodate universal access to the complex in the future and the original purpose of the hedge is unknown, this hedge section has not been replaced (Figure 204).



**Figure 204.** Former location of the hedge to the north of the Picture Gallery (left). Hedges surrounding the Lincoln bust remain. View looking northwest, 2013 (OCLP).



Figure 205. Blow-Me-Up Brook dam looking upstream. The impoundment is filled with sediment and the brook flows through a washout in the dam's coping. View looking northeast, 2013 (OCLP).

## BUILDINGS AND STRUCTURES

### Repair Blow-Me-Up Brook dam (2008)

The Blow-Me-Up Brook dam was constructed by Augustus Saint-Gaudens in the late 1800s to create a small recreational swimming hole in Blow-Me-Up Brook. The structure is approximately eight feet tall and thirty feet wide, with a three-foot spillway controlled by wooden stop logs. The dam was repaired by the Civilian Conservation Corps in the 1930s and again by a youth conservation crew in the 1980s. In 2000, the Bureau of Reclamation Technical Service Center prepared a condition survey and a Boy Scout troop removed eighteen inches of sediment from the impoundment. By 2008, the dam was again filled to the top with gravel, sediment, and other debris. Stream flow had washed out capstones on the right side of the structure, allowing the flow to pass along the right side of the dam, rather than through the spillway. Erosion was also evident at the toe of the dam.

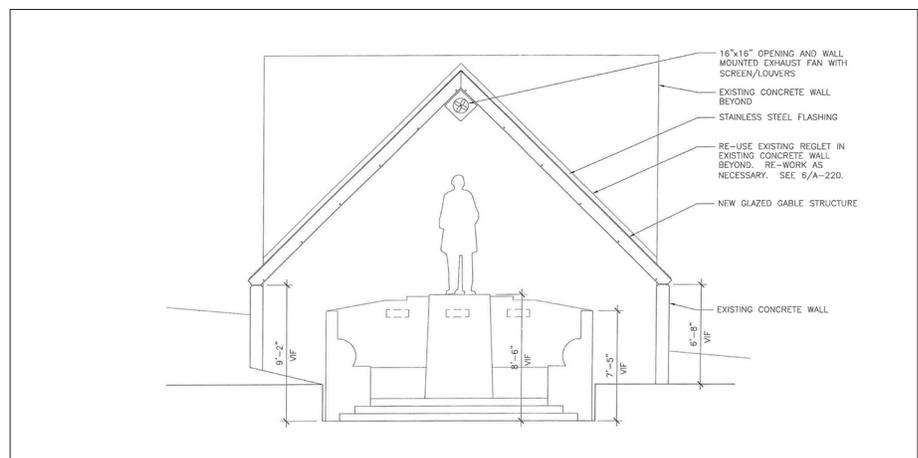
In 2008, a Student Conservation Association crew from the New Hampshire Conservation Corps worked with park staff to remove accumulated gravel and sediment from the impoundment and repair the fieldstone dam. Following completion of the work, the recreational pool was resorted to working condition. On July 2, 2013, a significant rainfall event caused major flash flooding in Blow-Me-Up Brook, resulting in complete re-sedimentation of the impoundment. The dam was also damaged during the storm, with a portion of the fieldstone structure washed-out. The wooden spillway remains intact and closed.

**Replace temporary roof on Farragut enclosure (2007)**

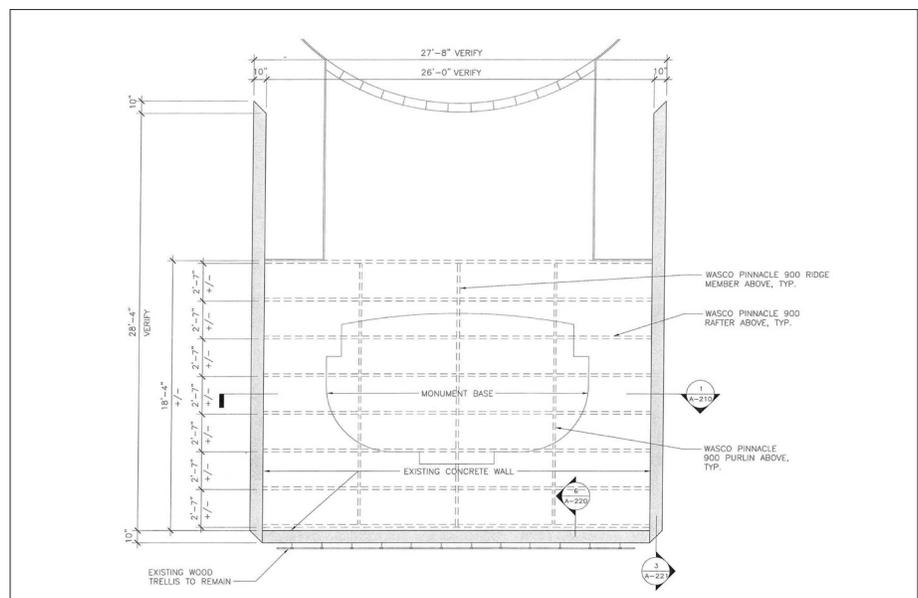
The Farragut enclosure was constructed in 1986 to reduce deterioration of the Farragut statue base. A steep pitched wood framed, lead coated, copper roof supported on concrete walls was erected over the statue and base to reduce the amount of moisture on the historic features. A fifteen-foot concrete wall encloses the space on the south side, with slightly lower walls on the east and west sides. The north side is open to the Farragut forecourt.

In 2007, Saint-Gaudens National Historic Site contacted with Platt Byard Dovell White, Architects to design a new glazed (glass skylight) roof with stainless steel flashing to replace the pitched metal roof. The resulting design retained the existing concrete walls and wood trellis, and was in keeping with the original intent of the 1986 design of the enclosure. The new roof improved light conditions within the monument enclosure. New vents cut into the southern concrete wall and an exhaust fan at the peak of the gable also improved air circulation within the enclosure (Figures 206 to 207).

**Figure 206. North elevation of the new Farragut enclosure roof. View looking northeast, 2007 (Platt Byard Dovell White, Architects).**



**Figure 207. Plan of the new glazed roof for the Farragut enclosure, 2007 (Platt Byard Dovell White, Architects).**



## VIEWS AND VISTAS

### **Remove mature white pines to reestablish westerly views (2009)**

Sweeping westward views from Aspet played a major role in Augustus Saint-Gaudens' design of his home, studio, and gardens. Since the end of the period of significance, trees at the edge of the west meadow had matured, resulting in a thick stand of white pines on the south side of Saint Gaudens Road that diminish views of Mount Ascutney and Juniper Hill.

In 2009, the park completed selective thinning of this forest area, removing twenty of the thirty-one trees identified for removal by this report. Selective thinning entailed removing the tallest trees, leaving smaller trees and undergrowth to preserve the character of the understory and reduce soil erosion. Tree removal was halted due to public concerns about the removal of mature trees along the scenic road. The park plans to monitor the health of remaining trees identified for removal and plan for removal, without replacement, when trees pose any safety hazard (Figure 208).



Figure 208. Reestablished views to Mount Ascutney from the middle terrace of the flower garden. View looking west, 2012 (OCLP).

## SMALL-SCALE FEATURES

### Repair terrace balustrades (2013)

The terrace balustrades were originally designed and installed in 1893–94 to unify the house and the surrounding gardens. The wooden balustrades are identical to those on the Aspet Piazza and consist of three-inch square white painted beams installed in a roman star pattern. The existing balustrade does not include any historic materials, as it has been reconstructed multiple times since its original installation.

Over spring and summer 2013, terrace balustrades to both the north and south of the Main House were repaired and repainted. Terrace balustrades have been repaired on an ongoing basis. Regular repair work includes wood component replacement and repainting (Figure 209).



Figure 209. Section of balustrade on the upper terrace following repairs. View looking west, 2013 (OCLP).



Figure 210. Zodiac head on the semi-circular bench. View looking northeast, 2013 (OCLP).



Figure 211. Semi-circular Zodiac bench at the northern end of the flower garden. A new hemlock has been installed to the west (left) of the bench to replace a section of die-out. View looking north, 2013 (OCLP).

#### **Repair semi-circular Zodiac bench (2012)**

The semi-circular Zodiac bench is located at the north end of the lower terrace of the flower garden. The existing bench is an accurate reconstruction (2001) of the original 1893–94 bench. The bench consists of a solid board seat supported by polygonal shaped wood board legs and a wood-slat back that spans between four-inch square posts. Some modern materials, including composite lumber, were used in the reconstruction. The existing bench does not include any historic materials, as it has been reconstructed multiple times since its original installation.

In 2012, Saint-Gaudens National Historic Site carpenter completed minor repairs to the Zodiac bench, including replacing small portions of rotted wood with in-kind materials and repainting (Figure 210 and 211).

#### **Construct reproduction Pan Pool bench (2012)**

The Pan Pool bench was constructed in 1893–94. The bench is U-shaped in plan and consists of white painted horizontal wood panels. The northern side measures twenty-one feet in length. The east and west sides each measure eight feet in length. The existing bench does not include any historic materials, as it has been reconstructed multiple times since its original installation.

In 2012, Saint-Gaudens National Historic Site carpenter reconstructed the Pan Pool bench based on measurements taken from the existing replacement bench. The exterior of the bench was constructed and painted to match the historic bench exactly. Pressure treated lumber was used for interior framing to improve the durability of the reproduction bench (Figures 212 and 213).



Figure 212. Western decorative relief caps on the Pan Pool bench following bench reconstruction. View looking north, 2013 (OCLP).



Figure 213. Reconstructed Pan Pool bench from the brick path between the flower garden and Little Studio. View looking northwest, 2013 (OCLP).

#### **Remove granite hexagon adjacent to Adams Memorial (2009)**

A recast bronze Adams Memorial from the original in Rock Creek Cemetery was donated to the Saint-Gaudens Memorial in 1968. It was placed in the former cutting garden in 1972, replacing a deteriorated plaster case of the Seated Lincoln statue. The National Park Service added decorative granite curbing stones to the foot of the Adams Memorial in 2001 in the form of a hexagon to mimic the design of the original statue base in Rock Creek Cemetery. The pavers were distinguishable, but not compatible with the historic landscape.



**Figure 214. Adams Memorial from the southern entrance to the space. The granite hexagon paving has been replaced with mown lawn. View looking northeast, 2013 (OCLP).**

Saint-Gaudens National Historic Site staff removed the granite hexagon in the fall of 2009, returning the area to mown lawn. Non-historic bluestone pavers installed at the entrance to the space to address soil compaction were also removed and replaced with a mulched surface. The setting of the original monument in Rock Creek Cemetery is now more appropriately interpreted through a wayside at the entrance to the Adams Memorial space. Although the Adams Memorial space is now largely shaded by mature white birches in the allée to the north and the magnolias that flank the memorial, grass continues to survive within the garden room (Figure 214).

#### **Repair Stables fence (2007)**

The Stables fence surrounded the Stables yard by 1907. The green painted fence is approximately eight feet tall, with gates on its western and northern sides. The fence consists of a simple post and cross beam structure with lattice filling the center of the panels.

In 2007, the park hired a temporary maintenance employee to work with the park restoration specialist to repair and repaint 225 linear feet of the Stables fence. The team also completed fine regarding around and below the fence to improve drainage and reduce future risk of rot and deterioration. The area below the fence is surfaced with mown lawn (Figure 215).

Figure 215. Stables fence and gate from the Stables yard. The Caretaker's Cottage is visible beyond the overgrown hedge beyond. View looking east, 2013 (OCLP).



## PENDING IMPLEMENTATION

### Complete site work for the new visitor center and improve wayfinding (2013)

Dedicated in 2003, the Saint-Gaudens National Historic Site visitor center was constructed on the footprint of a 1967 maintenance building. The location of the building, at the high point of the site and a considerable distance from the primary visitor parking lot, resulted in access and wayfinding challenges. Based on the recommendations included in this report, the park began implementation of a preferred design alternative to address these issues in 2013 (see CR-7 Treatment Option A and Drawing 6). This work is being planned and designed collaboratively by the park, Olmsted Center for Landscape Preservation, Denver Service Center, and Northeast Region Line Item Construction Transportation Program (Figure 216).

In fall 2013, the visitor center hedge (H-26) and Caretaker's Cottage hedge (H-27) are planned for removal consistent with the recommendations of the *Hedge Management Plan for Saint-Gaudens National Historic Site*. The Caretaker's Cottage hedge is planned for replacement in spring 2014 with a tapestry of eastern hemlock and white pine. The visitor center hedge may be realigned at a later date to form an extension of the Shaw hedge (H-18) and reinforce the visual and physical connection between the visitor center and historic core of the park based on the recommendations of this report (see CR-7 and VV-2).

In spring 2014, the East Entry Drive is planned for patching and resurfacing with bituminous concrete. The finish surface will be treated with chip seal to provide a surface that appears more compatible with the surrounding landscape. The extension of the drive near the visitor center entrance will be replaced by the new pedestrian plaza, described below. While significant improvements in their own

right, these changes also set the stage for many other treatment recommendations included in this report, notably improving universal access to the Little Studio (see CR-5), improving universal access to the New Gallery complex (see CR-6), defining accessible parking for park visits (see CR-8), and siting new works of art in the Aspet landscape (see BS-3).

In spring 2014, a new, full-color bluestone pedestrian plaza is planned for construction to the west of the visitor center to provide a suitable entrance to the visitor center and help to direct visitors from the building to the New Gallery complex and park core to the west. The design of the oblong plaza is compatible in scale and design with the lower portion of the flower garden. Full-color bluestone was selected for its compatibility with historic paving materials present at Aspet. At the same time, it is distinguishable as a new addition to the landscape and is compatible with the stone tile flooring on the interior of the visitor center. At a future date, a wooden semi-circular bench may be placed at the southern end of the plaza, with a new sculpture at the northern end of the plaza, on axis with the birch allée walk.

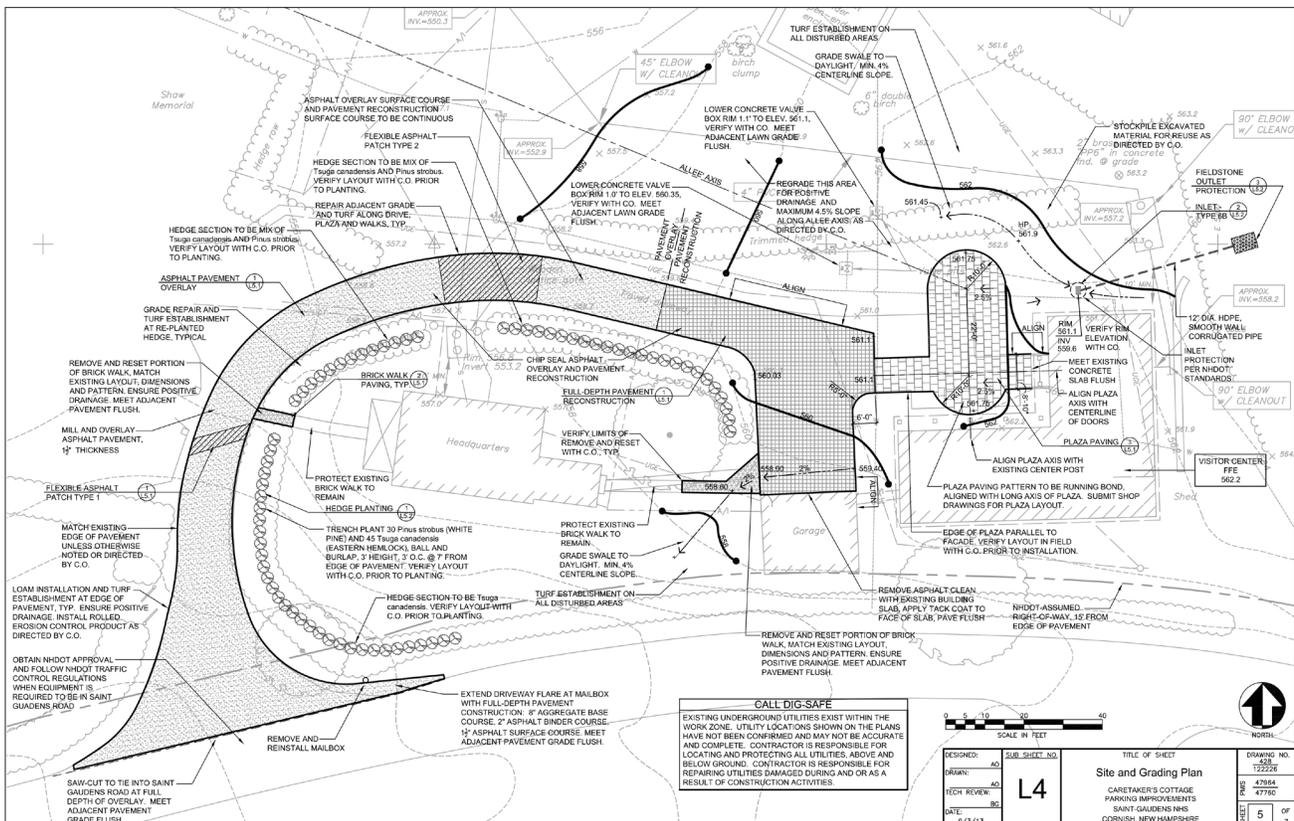


Figure 216. Layout and grading plan for visitor center area site improvements, 2013 (NPS DSC).

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## APPENDIX

Flower garden plants documented in historic photographs between 1903 and 1928 compared with plants specified by Ellen Shipman in the 1920s and 1940s, and with the plant palette between 2009 and 2013. The 1993 park vegetation inventory was used as a reference (see Figures 56, 165, and 166).

Botanical Name	Common Name	Photos, 1903–1928	c. 1928	c. 1941	2009–2013	Notes
<i>Aconitum autumnale</i>	Monkshood wolfbane		x			deep purple and blue
<i>Aconitum cammarum</i> 'Bicolor'	Bicolor monkshood				x	blue and white
<i>Aconitum carmichaelii</i>	Carmichael's monkshood				x	deep blue
<i>Aconitum fischeri</i>	Fischer's monkshood		x			deep purple blue
<i>Aconitum napellus</i>	Monkshood wolfbane		x		x	blue or violet
<i>Aconitum paniculatum</i>	Panicked monkshood				x	possibly this or other species
<i>Ageratum fraseri</i>	Floss flower		x			white or blue
<i>Ageratum</i> x	Floss flower				x	annual dependent on availability, white or blue hybrids, also in Little Studio bed
<i>Alcea rosea</i>	Hollyhock	x	x	x		mixed colors, Little Studio bed only
<i>Alcea rosea</i> , pink	Hollyhock		x			pink, Little Studio bed only
<i>Alcea rosea</i> , white	Hollyhock		x		x	white, also in Little Studio bed
<i>Alcea rosea</i> , yellow	Hollyhock		x			yellow, in Little Studio bed only
<i>Alchemilla mollis</i>	Lady's mantle				x	
<i>Alyssum</i> sp.	Sweet William	x				annual, white
<i>Anchusa officinalis</i>	Bugloss		x			blue
<i>Anemone hupehensis</i>	Japanese anemone		x			white, pale pink
<i>Antirrhinum</i> 'Giant Salmon'	Snapdragon		x			annual dependent on availability, salmon pink
<i>Aquilegia canadensis</i>	Eastern red columbine				x	short-lived, scarlet with yellow
<i>Aquilegia</i> hybrid	Columbine		x		x	purple, pink, white
<i>Aquilegia</i> 'Miss M.I. Huish'	Columbine				x	short-lived, violet, double
<i>Artemisia lactiflora</i>	White mugwort		x			heads yellowish-white
<i>Aster</i> 'Beauty of Colwell'	Beauty of Colwell aster		x			double purple
<i>Aster</i> 'Blue Gem'	Blue Gem aster		x		x	blue
<i>Aster</i> 'Climax'	Climax		x			light blue
<i>Aster</i> 'Elta'	Elta aster		x			magenta
<i>Aster hybridus</i>	Hybrid aster		x			canary yellow
<i>Aster</i> 'Lady Lloyd'	Lady Lloyd aster		x			pink
<i>Aster novae-angliae</i>	New England aster		x		x	deep purple
<i>Aster novae-angliae</i> 'Alma Potschke'	Alma Potschke aster				x	pink

Botanical Name	Common Name	Photos, 1903– 1928	c. 1928	c. 1941	2009– 2013	Notes
<i>Aster novae-angliae</i> 'Harrington's Pink'	Harrington's Pink aster				x	pink
<i>Aster novae-angliae</i> 'Hella Lacey'	New England aster				x	violet/purple
<i>Aster novae-angliae</i> 'September Ruby'	September Ruby aster				x	red
<i>Aster novi-belgii</i>	New York aster				x	purple
<i>Aster novi-belgii</i> 'Top Sawyer'	Top Sawyer aster		x			lavender
<i>Aster</i> 'Peggy Ballard'	Peggy Ballard aster		x			violet
<i>Aster</i> 'Peltham Blue'	Peltham Blue aster		x			blue
<i>Aster</i> 'Thomas Ware'	Thomas Ware aster		x			canary yellow
<i>Astilbe</i> sp.	Astilbe		x	x	x	white, pink, red
<i>Astilbe</i> 'Queen Alexandra'	Queen Alexandra astilbe		x			rose pink
<i>Astilbe</i> 'Rose Pearl'	Rose Pearl astilbe		x			pale lilac pink
<i>Astilbe x arendsii</i> 'Cattleya'	Cattleya astilbe		x		x	bright rose pink
<i>Astilbe x arendsii</i> 'Peach Blossom'	Peach Blossom astilbe		x	x	x	light peach pink
<i>Boltonia asteroides</i>	Boltonia		x	x	x	white, purple, violet
<i>Boltonia asteroides</i> 'Pink Beauty'	Pink Beauty boltonia					pink
<i>Boltonia asteroides</i> 'Snowbank'	Snowbank boltonia				x	white
<i>Boltonia latisquama</i>	False chamomile		x			lilac purple with yellow center
<i>Calendula</i> 'Lemon Queen'	Lemon Queen calendula		x			annual dependent on availability
<i>Campanula carpatica</i>	Tussock bellflower		x	x		bright blue, varied white to mauve
<i>Campanula medium</i>	Canterbury bells		x			blue purple
<i>Campanula pyramidalis</i>	Pyramidal bell flower				x	purple
<i>Centaurea americana</i>	Basket-flower		x			rose or pink-colored
<i>Centaurea cyanus</i>	Bachelor's button				x	annual dependent on availability, blue, also in Little Studio bed
<i>Centaurea montana</i>	Mountain bluet				x	blue
<i>Centaurea suaveolens</i>	Sweet sultan		x			yellow
<i>Chelone oblique</i>	Turtlehead				x	pink
<i>Chrysanthemum maximum</i>	Shasta daisy		x			canary yellow
<i>Chrysanthemum parthenium</i> 'Snow Ball'	Feverfew				x	short-lived, single white with yellow center, semi-double, white, double
<i>Cimicifuga racemosa</i>	Black snakeroot				x	white
<i>Cynoglossum</i> H. Blue	Hound's-tongue		x			purple, blue, or white
<i>Dahlia avalanche</i>	Avalanche dahlia		x		x	short-lived, white, used as potted plant set into beds
<i>Dahlia</i> 'Ayesha'	Ayesha dahlia		x			large light yellow
<i>Dahlia</i> 'Dream'	Dream dahlia		x			middle terrace, east bed
<i>Dahlia</i> 'Geo. Walters'	Geo Walters dahlia		x			salmon, red, and gold
<i>Dahlia</i> 'Judge J. T. Marean'	Judge Marean dahlia		x			dark salmon pink
<i>Dahlia</i> 'Blanco'	Blanco dahlia		x			white
<i>Dahlia</i> 'J. T. Scheepers'	Mrs. J. T. Scheepers dahlia		x			possibly Mrs. J.T. Scheepers tulip, canary yellow

Botanical Name	Common Name	Photos, 1903–1928	c. 1928	c. 1941	2009–2013	Notes
<i>Dahlia</i> 'Jersey's Beauty'	Jersey's Beauty dahlia		x			pink
<i>Dahlia</i> 'Margaret Masson'	Margaret Masson dahlia		x			soft orchid pink
<i>Dahlia</i> 'Mrs. Carl Salbach'	Mrs. Carl Salbach dahlia		x			pink
<i>Dahlia</i> 'Pierrot'	Pierrot dahlia		x			amber color, cactus form
<i>Delphinium</i> x <i>belladonna</i> 'Bellamosum' 'Clivenden Beauty'	Larkspur		x	x	x	short-lived, blue with white eye, purple, white
<i>Delphinium hybridum</i>	Hybridum delphinium		x			blue
<i>Dendranthema</i> x <i>koreanum</i>	Korean chrysanthemum				x	single pink, Little Studio bed only
<i>Dianthus barbatus</i>	Sweet William		x		x	short-lived, red spotted with white
<i>Dianthus deltoids</i>	Maiden pink				x	pink, annual
<i>Dianthus plumarius</i>	Cottage pink		x		x	rose to pink
<i>Dicentra formosa</i>	Western bleeding-heart				x	dark pink, purple
<i>Dicentra spectabilis</i>	Bleeding-heart				x	pink, white
<i>Digitalis</i> sp.	Foxglove	x	x			white, pink
<i>Digitalis purpurea</i>	Common foxglove	x			x	short-lived, purple, white
<i>Erigeron speciosus</i>	Fleabane		x			lavender with yellow center
<i>Geranium phaeum</i>	Crane's Bill, Dusky				x	dark magenta
<i>Gladiolus</i> sp.	Gladiolus	x	x		x	short-lived, mixed colors, also in Little Studio bed
<i>Gladiolus</i> 'H.E. Bothin'	H.E. Bothin gladiolus		x			salmon pink with scarlet center
<i>Gladiolus</i> 'Capt. Boynton'	Capt. Boynton gladiolus		x			white
<i>Gypsophila</i> sp.	Baby's breath			x		white
<i>Gypsophila paniculata flore pleno</i>	Baby's breath		x			double white
<i>Hardebergia</i> sp.	Hardenbergia		x			very dark reds or dark purple-black
<i>Helenium autumnale</i>	Helen's flower				x	yellow
<i>Heliotropium</i> sp.	Heliotrope		x		x	dwarf, common potted plant
<i>Heliotropium</i> sp.	Heliotrope		x			violet or purple
<i>Hemerocallis</i> sp.	Day-lily		x	x	x	yellow, orange, red
<i>Hemerocallis flava thunbergii</i>	Common yellow day-lily		x			yellow
<i>Hemerocallis</i> 'Hyperion'	Hyperion day-lily				x	yellow, developed c. 1925
<i>Hemerocallis thunbergii</i>	Late yellow day-lily		x			yellow or orange
<i>Heuchera gracilima</i>	Alum-root		x			bright red
<i>Heuchera sanguinea</i>	Coral bells				x	salmon pink
<i>Hosta</i> sp.	Hosta	x	x	x	x	pale purple
<i>Hosta fortunei</i>	Tall cluster plantain lily		x		x	pale purple
<i>Hosta fortunei</i> 'Albo-picta'	Fortune's variegated plantain lily				x	lavender
<i>Hosta lanceolata</i>	Narrow-leaved plantain lily		x	x	x	lilac or pale lavender
<i>Hosta subcordata</i>	Fragrant plantain lily		x			white
<i>Impatiens balsamina</i>	Balsam	x			x	annual dependent on availability, pink, red, purple, white, also in Little Studio bed
<i>Iris</i> sp.	Iris		x	x	x	mixed colors

Botanical Name	Common Name	Photos, 1903– 1928	c. 1928	c. 1941	2009– 2013	Notes
<i>Iris germanica</i>	German iris	x		x		mixed colors
<i>Iris</i> 'Archaregal'	Archaregal iris		x			
<i>Iris</i> 'Juniata'	Juniata iris		x			clear deep blue
<i>Iris</i> 'Monsignor'	Monsignor iris		x			violet
<i>Iris</i> 'Shekinah'	Shekinah iris		x			pale lemon yellow
<i>Iris</i> 'Aspasia'	Aspasia iris		x			violet
<i>Iris</i> 'Flavescens'	Flavescens Bearded iris		x		x	yellow, also in Little Studio bed
<i>Iris</i> 'Kochii'	Kochii iris		x			rich red or purple
<i>Iris laevigata</i>	Japanese Gold Bond iris		x			clear blue to white
<i>Iris</i> 'Mrs. Alan Gray'	Mrs. Alan Gray iris		x			light purple
<i>Iris pallida</i> 'Dalmatica'	Dalmatica iris		x		x	blue violet, ranging to white, also in Little Studio bed
<i>Iris</i> 'Parc de Neuilly'	Parc de Neuilly iris		x			plum-purple
<i>Iris</i> 'Prospero'	Prospero bearded iris				x	bicolor, purples, probably same as German iris above, also in Little Studio bed
<i>Iris</i> 'Purple Emperor'	Purple Emperor iris		x			purple
<i>Iris siberica</i>	Siberian iris	x			x	white with yellow, purple, dark purple
<i>Iris ensata</i> 'Daisekkai'	Japanese iris				x	white with yellow
<i>Iris ensata</i> 'Jodlesong'	Japanese iris				x	red purple with white, yellow
<i>Lilium auratum</i>	Gold-Band lily		x			white spotted with carmine
<i>Lilium candidum</i>	Madonna lily		x			waxy-white
<i>Lilium</i> 'Casablanca'	Casablanca hybrid lily				x	white
<i>Lilium</i> 'Conca d' Or'	Conica d'Or lily					
<i>Lilium henryii</i>	Henry's lily	x	x		x	short-lived
<i>Lilium</i> 'Imperial Gold'	Imperial Gold lily					
<i>Lilium</i> 'Muscadette'	Muscadette lily				x	with others from year to year
<i>Lilium regale</i>	Regal lily		x		x	short-lived, white inside but yellowish deep in the tube, light lilac and purple outside
<i>Lilium regale</i> 'Conca d'Or'	Conca d'Or lily				x	gold
<i>Lilium speciosum</i> var. <i>album</i>	White lily		x		x	nearly white
<i>Lilium speciosum</i> 'Casablanca'	Oriental lily	x	x		x	short-lived
<i>Lilium speciosum</i> 'Melpomene magnificum'	Melpomene magnificum lily		x			deep pink with white-edged segments
<i>Lilium speciosum</i> var. <i>rubrum</i>	Red lily		x			carmine pink
<i>Lilium tigrinum</i>	Tiger lily	x				short-lived, gave name to "Lily Garden" c. 1897–1903, Little Studio bed only
<i>Linum perenne</i>	Flax		x			deep chicory-blue
<i>Lupinus</i> sp.	Lupine			x		mixed colors
<i>Lychnis flos-cuculi</i>	Ragged Robin				x	short-lived, pink
<i>Nasturtium</i> sp.	Nasturtium	x				annual dependent on availability, various, common potted plant on grounds

Botanical Name	Common Name	Photos, 1903–1928	c. 1928	c. 1941	2009–2013	Notes
<i>Nepeta mussinii</i>	Persian catmint		x			white
<i>Nicotiana</i> sp.	Tobacco	x			x	annual dependent on availability, white, weed problem, also in Little Studio bed
<i>Nigella</i> 'Miss Jekyll'	Fennel-flower		x		x	annual dependent on availability, white or blue
<i>Oenothera fruticosa</i>	Sundrops				x	yellow
<i>Oenothera youngii</i>	Evening princess		x			yellow
<i>Paeonia</i> sp.	Peony		x	x	x	red, purple, white
<i>Paeonia</i> 'Sarah Bernhardt'	Sarah Bernhardt peony				x	pink, possibly existing earlier, developed 1906
<i>Paeonia</i> 'Festiva Maxima'	Frstiva Maxima peony				x	double white with red
<i>Paeonia</i> 'Edulis Superba'	Edulis superba peony				x	anemone flowered, rose
<i>Papaver nudicaule</i>	Iceland white poppy		x			white, yellow base or yellow with greenish base
<i>Papaver orientale</i>	Oriental poppy				x	red-orange, in Little Studio bed only
<i>Papaver rhoeas</i>	Corn poppy				x	annual dependent on availability, scarlet, pink, white, also in Little Studio bed
<i>Papaver somnifera</i>	Peony flowered poppy	x			x	annual dependent on availability, also in Little Studio bed
<i>Phlox</i> sp.	Phlox	x	x	x	x	white, pink, purple
<i>Phlox</i> , pink	Phlox			x		pink
<i>Phlox</i> , white	Phlox			x		white
<i>Phlox</i> 'Antone Mercie'	Antone Mercie phlox		x	x		greyish white, with white eye
<i>Phlox</i> 'L'Evenement'	L'Evenement phlox		x			salmon pink
<i>Phlox</i> 'Michael Buckner'	Michael Buckner phlox		x			light pink with darker eye
<i>Phlox</i> 'Albion'	Albion phlox		x			white with small red eye
<i>Phlox</i> 'Amphitryon'	Amphitryon phlox		x			lilac and white flowers
<i>Phlox</i> 'Annie Cook'	Annie Cook phlox		x			pink
<i>Phlox</i> 'Bright Eyes'	Bright Eyes phlox				x	pink, dark crimson eye
<i>Phlox</i> 'Franz Schubert'	Franz Schubert phlox				x	lavender with lighter eye
<i>Phlox</i> 'Eva Cullum'	Eva Cullum phlox				x	pink with dark eye
<i>Phlox</i> 'Dorffreude'	Dorffreude phlox				x	rosy pink with red eye
<i>Phlox</i> 'C.B. Merrill'	Charles B. Merrill phlox		x			salmon pink
<i>Phlox</i> 'Cameron'	Cameron phlox		x			white with purplish red eye
<i>Phlox</i> 'Crespuscule'	Crespuscula phlox		x			large white with violet tint and carmine purple eye
<i>Phlox</i> 'Czarina'	Czarina phlox		x			white
<i>Phlox</i> 'Dawn'	Dawn phlox		x	x		located in middle terrace, east and west beds
<i>Phlox</i> 'Dolly'	Dolly phlox		x			mixed colors
<i>Phlox</i> 'Elizabeth Campbell'	Elizabeth Campbell phlox		x			bright salmon pink with dark crimson eye
<i>Phlox</i> 'Eugene Danzanvilliers'	Eugene Danganvilliers phlox		x			rosy lilac with white eye
<i>Phlox</i> 'Frau Anton Buchner'	Frau Anton Buchner phlox		x			white

Botanical Name	Common Name	Photos, 1903– 1928	c. 1928	c. 1941	2009– 2013	Notes
<i>Phlox</i> 'Katherine'	Katherine phlox				x	bicolor, purple
<i>Phlox</i> 'Le Mahdi'	Le Mahdi phlox		x			bright purple, tall
<i>Phlox</i> 'Mme. Paul Dutrie'	Mme. Paul Dutrie phlox		x			lilac rose, tall
<i>Phlox</i> 'Mrs. Rea'	Mrs. Rea phlox		x			probably tall white
<i>Phlox paniculata</i>	Perennial phlox				x	white, pink, lavender
<i>Phlox</i> 'Pink Beauty'	Pink Beauty phlox		x			pink
<i>Phlox paniculata</i> 'Starfire'	Starfire phlox				x	cherry red
<i>Phlox</i> 'Saisons Lival'	Saisons Lival phlox		x			white with deep rose eye
<i>Phlox</i> 'Venus'	Venus phlox		x			located in middle terrace, east bed
<i>Polemonium reptans</i>	Jacob's ladder		x			light blue
<i>Rosa rugosa</i>	Rugosa rose	x				on grounds, but not presently in flower garden
<i>Rosa wichuraiana</i> 'Dorothy Perkins'	Dorothy Perkins rose		x			white
<i>Rosa polythana</i> 'Chatillon'	Chatillion rose		x			pink
<i>Rosa polyantha</i> group	Polyantha rose		x			pink
<i>Rudbeckia laciniata</i> 'Hortensia'	Golden Glow cutleaf coneflower	x			x	yellow-green, existed c. 1920 or earlier
<i>Salpiglossis</i> sp.	Painted tougue		x			purple or gold
<i>Salvia farinacea</i>	Mealy blue sage		x		x	annual dependent on availability, white or purple, also in Little Studio bed
<i>Saxifraga oppositifolia</i>	Purple saxifrage		x			rose to purple
<i>Scabiosa japonica</i>	Mourning-bride		x			violet or blue
<i>Sedum</i> sp.	Sedum			x		white, yellow, pink
<i>Sedum spectabile</i>	Stonecrop		x			pink
<i>Lathyrus odoratus</i>	Sweet pea	x				
<i>Thalictrum</i> sp.	Meadow-rue		x	x	x	white, pink
<i>Thalictrum aquilegifolium</i>	Meadow-rue		x		x	lilac-purple and pink stamens
<i>Thalictrum aquilegifolium</i> 'Album'	White meadow-rue				x	white
<i>Thalictrum sulfurum dipteroarpum</i>	Meadow-rue		x			lavender
<i>Thermopsis caroliniana</i>	Carolina lupine		x		x	yellow
<i>Thunbergia</i> sp.	Clock-vine		x			yellow, white, blue, and purple
<i>Tulipa</i> sp., including 'Bleu Aimble' 'Dillenberg' 'Dordogne' 'Kingsblood' 'Mrs. JT Scheepers' 'Phillippe de Comines'	Tulip				x	short-lived
<i>Verbena bonariensis</i>	Tall verbena				x	annual dependent on availability
<i>Veronica incana</i>	Speedwell		x			blue
<i>Veronica longifolia</i> var. <i>subsessilis</i>	Japanese speedwell				x	blue
<i>Viola</i> sp.	Violet mauve		x			purple and white
<i>Viola cornuta</i>	Horned violet		x			violet
<i>Zinnia</i> sp.	Zinnia	x				annual dependent on availability

OLMSTED CENTER FOR LANDSCAPE PRESERVATION

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