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# CULTURAL LANDSCAPE REPORT

## FOR

# SAINT-GAUDENS

# NATIONAL HISTORIC SITE

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Volume 1: Site History and Existing Conditions

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Cultural  
Landscape Program

Division of Cultural  
Resources Management

North Atlantic Region

National Park Service

U.S. Department of  
the Interior



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Volume 1: Site History and Existing Conditions

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by  
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CULTURAL LANDSCAPE PUBLICATION NO. 3

National Park Service  
North Atlantic Region  
Division of Cultural Resources Management  
Cultural Landscape Program  
  
Boston, Massachusetts

1993

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**Library of Congress Cataloging-in-Publication Data**

Pressley, Marion, 1943-

Cultural landscape report for Saint-Gaudens National Historic Site  
/ by Marion Pressley and Cynthia Zaitzevsky.

p. cm. — (Cultural landscape publication ; no. 3)

Includes bibliographical references and index.

Contents: v. 1. Site history and existing conditions.

1. Saint-Gaudens National Historic Site (Cornish, N.H.). 2. Saint-Gaudens, Augustus, 1848-1907—Homes and haunts—New Hampshire—Cornish. 3. Landscape architecture—New Hampshire—Cornish.

4. Cornish (N.H.)—Buildings, structures, etc. I. Zaitzevsky, Cynthia. II. Title. III. Series.

F44.C8P74 1993

93-33114

974.2'75—dc20

CIP

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Prepared for the National Park Service under contract CX 1600-0-0034.

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## PREFACE

The establishment of this new Cultural Landscape Publication Series is an important milestone for the North Atlantic Region's Cultural Landscape Program. The series includes a variety of publications designed to provide information and guidance on cultural landscapes to managers and other preservation professionals.

The Cultural Landscape Report for the Saint-Gaudens National Historic Site is the third publication of this series. In this document, Volume 1: Site History and Existing Conditions, rigorous historical research and field analysis reconstructed a detailed evolution of the landscape. Volume 2: Site Analysis will establish the historic context and evaluate the landscape's significance and integrity. Finally, development of a Treatment Plan will identify site-specific management goals. These four major sections of a Cultural Landscape Report--site history, existing conditions, analysis, and treatment plan--are precursors to initiating treatment. Although this four-phase methodology is transferable to all types of landscapes, each landscape's unique history requires examination to develop site-specific preservation goals.

It has been a pleasure working with the professionals from Pressley and Associates and Zaitzevsky and Associates on this report. Cooperation and substantive contributions from the park staff were instrumental to the project's success and will continue to be critical to the ultimate success of this preservation effort.

Nora Mitchell  
Manager  
Cultural Landscape Program  
and  
Series Editor  
Cultural Landscape Publication Series  
North Atlantic Region  
National Park Service  
Boston, Massachusetts



## ACKNOWLEDGMENTS

Many individuals and institutions have contributed to the completion of this project. We are particularly grateful to the following National Park Service staff members at the Saint-Gaudens National Historic Site, Cornish, New Hampshire: John Dryfhout, Superintendent; Bill Noble, former Gardener; John Gilbert, Chief of Maintenance; Susan Kraft, former Museum Technician; and Judith Nyhus, present Museum Technician.

We also wish to thank Nora Mitchell, Manager of the Cultural Landscape Program at the North Atlantic Region of the National Park Service, who was the NPS project leader, for her support and direction throughout the course of the project. Thanks are also due to Heidi Hohmann, also of the North Atlantic Regional Office, for her assistance in directing the production of the report.

We are indebted to the staff of the Special Collections at the Dartmouth College Library, Hanover, New Hampshire, for facilitating the research in the Saint-Gaudens Family Papers, the Augustus Saint-Gaudens Memorial Papers, and other collections relating to the Cornish Colony.

We gratefully acknowledge the assistance of scholars, outside readers, and other persons whose knowledge of the Saint-Gaudens landscape goes back many years. Space does not permit listing all of these helpful individuals, but special mention should be made of: Alan Jansson, former Chief of Maintenance; Amy S. Hatleberg Freeman, Rose Standish Nichols scholar; Prof. Daniel Krall of Cornell University, an authority on Ellen Shipman; Prof. Keith N. Morgan of Boston University, Charles Adams Platt scholar; Richard Creek, architectural photographer and book collector; and Charles Shurcliff, whose knowledge of Cornish, Arthur A. Shurcliff, and the game of golf contributed greatly to this report.

The consultant project team consisted of Marion Pressley and Gary Forst of Pressley Associates, Inc., Cambridge, Massachusetts; Cynthia Zaitzevsky, architectural and landscape historian, of Cynthia Zaitzevsky Associates, Brookline, Massachusetts; and Lynn Schad, Research Assistant.



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## INTRODUCTION

The Saint-Gaudens National Historic Site, located in Cornish, New Hampshire, is an exceptional landscape that vividly evokes the personality of its primary owner and creator, sculptor Augustus Saint-Gaudens. In addition, it is a well preserved example of a type of garden that became popular in this country in the early years of the 20th century: gardens that were Italian in inspiration but highly personal in detail, in which flowers and other plants were used abundantly but more for aesthetic effect than as collections of horticultural rarities. Saint-Gaudens' complex of buildings—house, studios, and outbuildings—and the various components of his landscape—flower garden, vegetable garden, bowling green, hedges, lawns, the field that was his golf course, as well as views of Mount Ascutney—all recall the artist and his way of life. Further, they collectively form an outstanding example of a style of house and garden peculiar to Cornish, in which the indoor and outdoor environments of the many artists and writers living in the town during this period became extensions of their art. Although the properties of some of the other members of the Cornish Colony still remain, Saint-Gaudens' is the only one open to the public.

Saint-Gaudens at first rented and then purchased a house, built in the early 19th century, to which he made many modifications. The grounds, however, had never been developed, and, in this respect, he started with a clean slate. During Saint-Gaudens' lifetime, the grounds evolved in essentially two stages: from 1885 to September 1903 and from October 1903 until Saint-Gaudens' death in August 1907. His widow, Augusta Saint-Gaudens, then owned the property until her death in July 1926, a period during which the plantings matured but there were few major changes to the landscape. The Augustus Saint-Gaudens Memorial, an association formed near the end of Augusta's life, held stewardship of the property for almost 40 years. During this period, the site was opened to the public for the first time on a regular basis, and a number of changes were made to the grounds: the remodelling of existing structures, the placement of some monumental sculpture by Saint-Gaudens out of doors, the redesign of the Flower Garden, and the introduction of the Birch Allée. In addition, a major building—the Studio of the Caryatids—was destroyed by fire. A New Studio and Picture Gallery to replace the Studio of the Caryatids, remodelled from existing outbuildings, was built in the late 1940s. Finally, during the National Park Service ownership of the last 26 years, structures and landscape elements have been upgraded, and a new maintenance building was constructed.

The scope of the first part of the Cultural Landscape Report: Site History and Existing Conditions has included reconstructing the past history of the site, inventory and analysis of its present conditions, and the preparation of period plans. In the Site Analysis, the significance and integrity of the landscape will be examined more fully according to National Register criteria. The first two sections will provide the basis for the development of a Cultural Landscape Treatment Plan. Historical research and the inventory of existing conditions were both started at the outset of the project and proceeded simultaneously. The aim of the research has been to document as completely as possible, from primary sources and reliable secondary sources, all eras of the site's history. Cynthia Zaitzevsky and Lynn Schad, Research Assistant, have thoroughly explored photographic archives but have located very few views not already owned by or copied by the site.

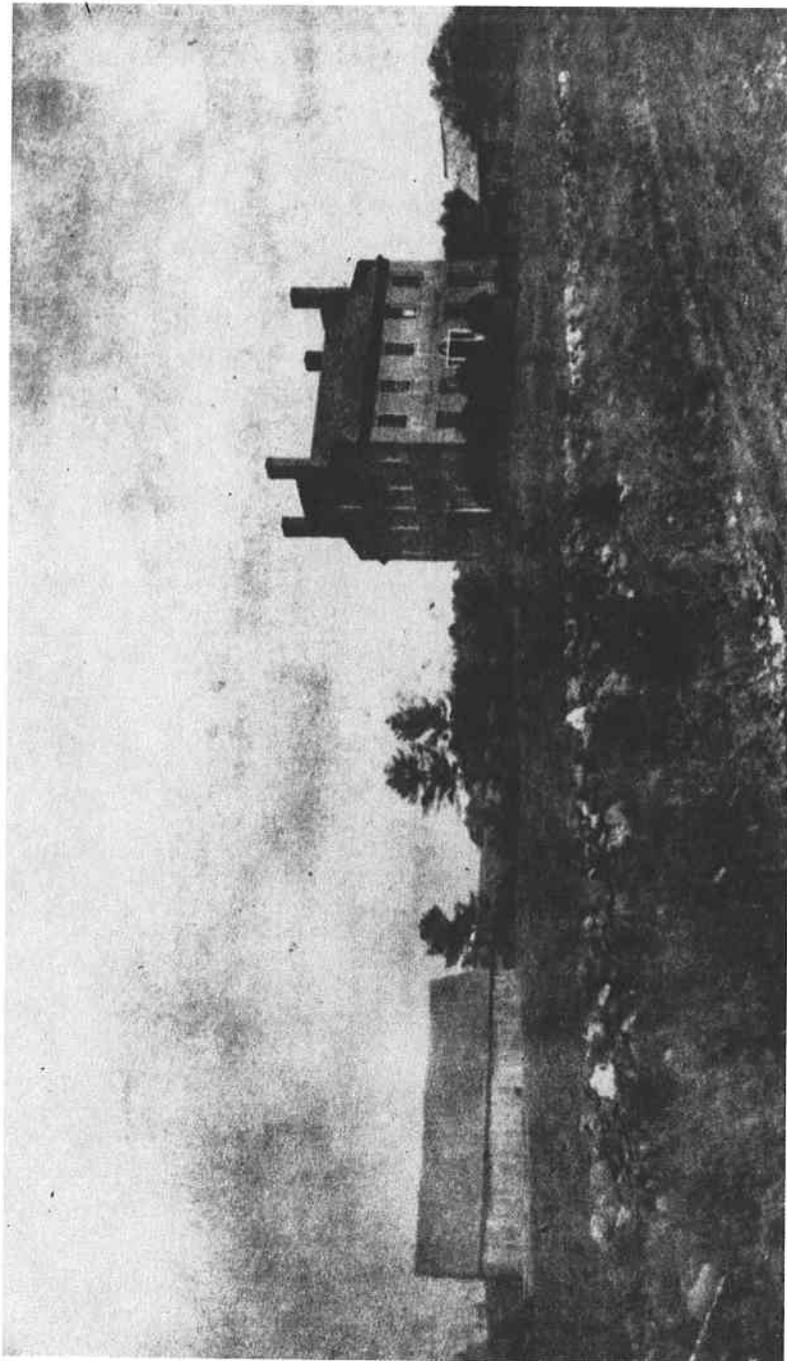
The Saint-Gaudens Family Collection and the Saint-Gaudens Memorial Collection at Baker Library, Dartmouth College (which include photographs and plans) have also been extensively searched. The resources used are fully described in the Bibliography, Notes, List of Repositories, and Appendix A and will not be further detailed here.

From the first establishment of large-scale American plantations or country estates, such places have frequently been given names: i.e., Mount Vernon, Monticello, Woodlands, The Vale, etc. As was customary in Europe, these names denoted the property as a whole, including the grounds and outbuildings, and not just the main house. At least by the time he purchased it, and perhaps earlier during the rental period, Saint-Gaudens named his Cornish property "Aspet" after the town in southern France where his father was born. During his lifetime and that of his wife, "Aspet" referred to the entire property. At some time, probably during the Trustees' ownership, the practice began of using the term "Aspet" to refer to the Main House only. For the purposes of this report, the original nomenclature, "Aspet" for the entire property, will be reinstated, and the house will be called "the Main House" to avoid any confusion with outbuildings.

## PROLOGUE: BEFORE SAINT-GAUDENS

The exact construction date of the Main House at "Aspet" does not appear to be recorded. The date most frequently ascribed to the house is "ca. 1800," and, on a stylistic basis, this seems reasonable. A substantial, vernacular, Federal-style brick structure, the house had been used (unsuccessfully) as an inn by its first owners, the Huggins Brothers, and its local nickname was "Huggins' Folly."<sup>1</sup>

Figure 1, the earliest photograph to have been located showing the house and its surroundings, was probably taken a few years before Saint-Gaudens came to Cornish and is a useful benchmark for comparison with later photographs.<sup>2</sup> In this view, the house is shown from the southwest with a stable to the east and a long, low-slung hay barn at a distance to the west. A low stone wall almost submerged in grass runs beside the road. No attempts at landscape improvements are visible except for some evergreen trees, possibly spruces, at the rear of the property and some unidentifiable shrubs at the front and southwest corner of the house. Other than this, the house sits in an unadorned meadow.



**Figure 1.** "Huggins' Folly." Photograph, pre-1885. DCL, Portfolio I/SGNHS #1943.

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**PROLOGUE: ENDNOTES**

1. John W. Bond, "Augustus Saint-Gaudens -- The Man and His Art" (Washington, DC: National Park Service, 1967), Appendix I, 340. This gives the chain of title from Samuel Huggins, who sold the property in 1824, to Saint-Gaudens' purchase from Charles C. Beaman on August 8, 1891. Appendix J, 341-342, gives the dates and deed references of later land purchases by Augustus and Augusta Saint-Gaudens that further expanded their land holdings. The Cheshire County records in Keene have never been fully searched and might yield additional information about the date of the house.

2. This photograph is undated but clearly predates Figure 2, "House in Cornish, the First Summer," 1885, since there have been some architectural changes to the house: the addition of shutters, front and side porches, etc.



## I. THE AUGUSTUS SAINT-GAUDENS OWNERSHIP.

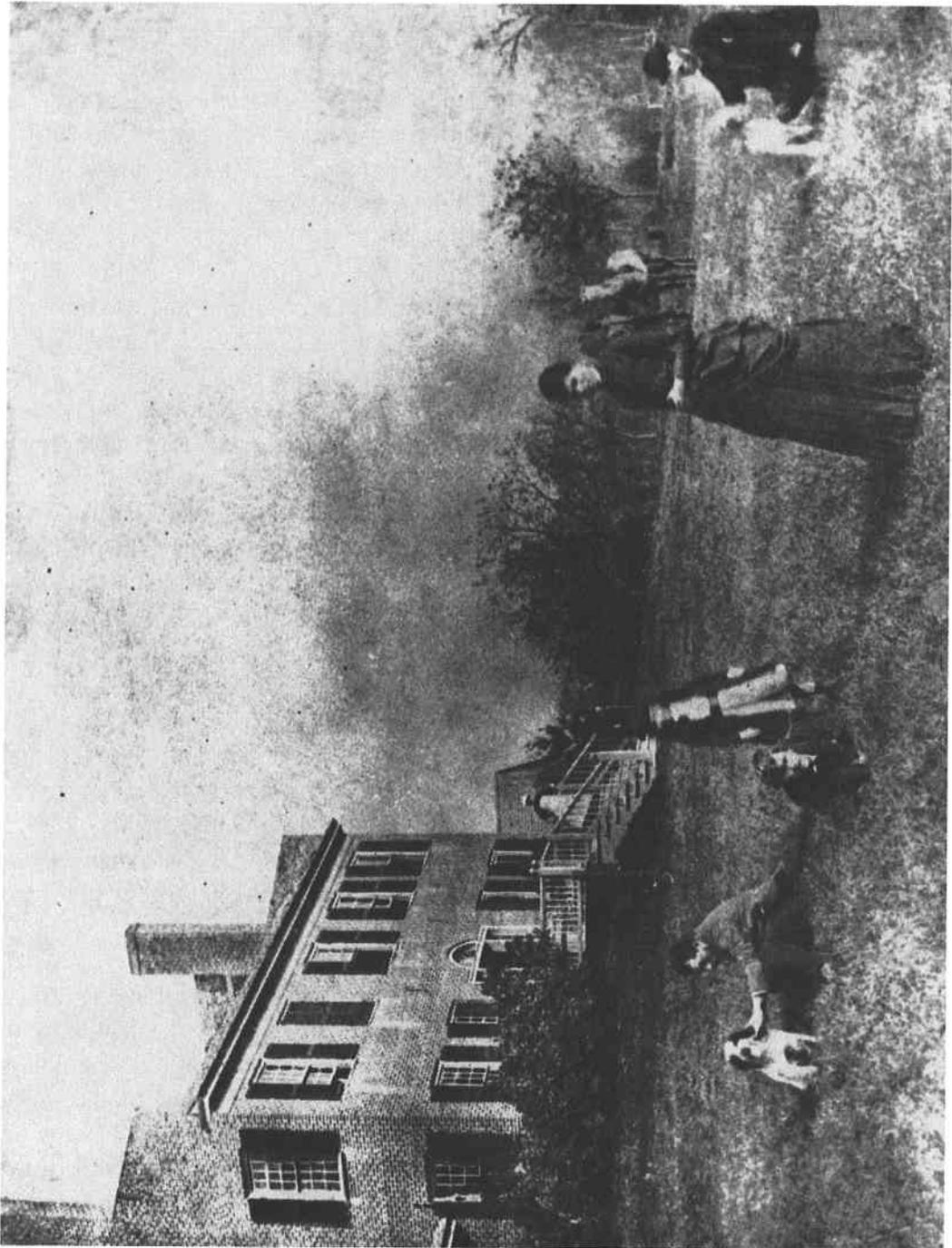
### PART I: 1885 - September 1903

Born in Dublin, Ireland and raised in New York City with periods as a student in Paris and Rome, Augustus Saint-Gaudens had always considered himself "a boy of the streets and sidewalks."<sup>1</sup> Nevertheless by 1885, he had begun to find the idea of a summer home and studio in the country attractive. By this time, his reputation as a sculptor was assured and his income was sufficient that he could consider such a move. He and his wife, Augusta Homer Saint-Gaudens, who came from Roxbury near Boston, were both 37 and they had a five year old-son, Homer.<sup>2</sup>

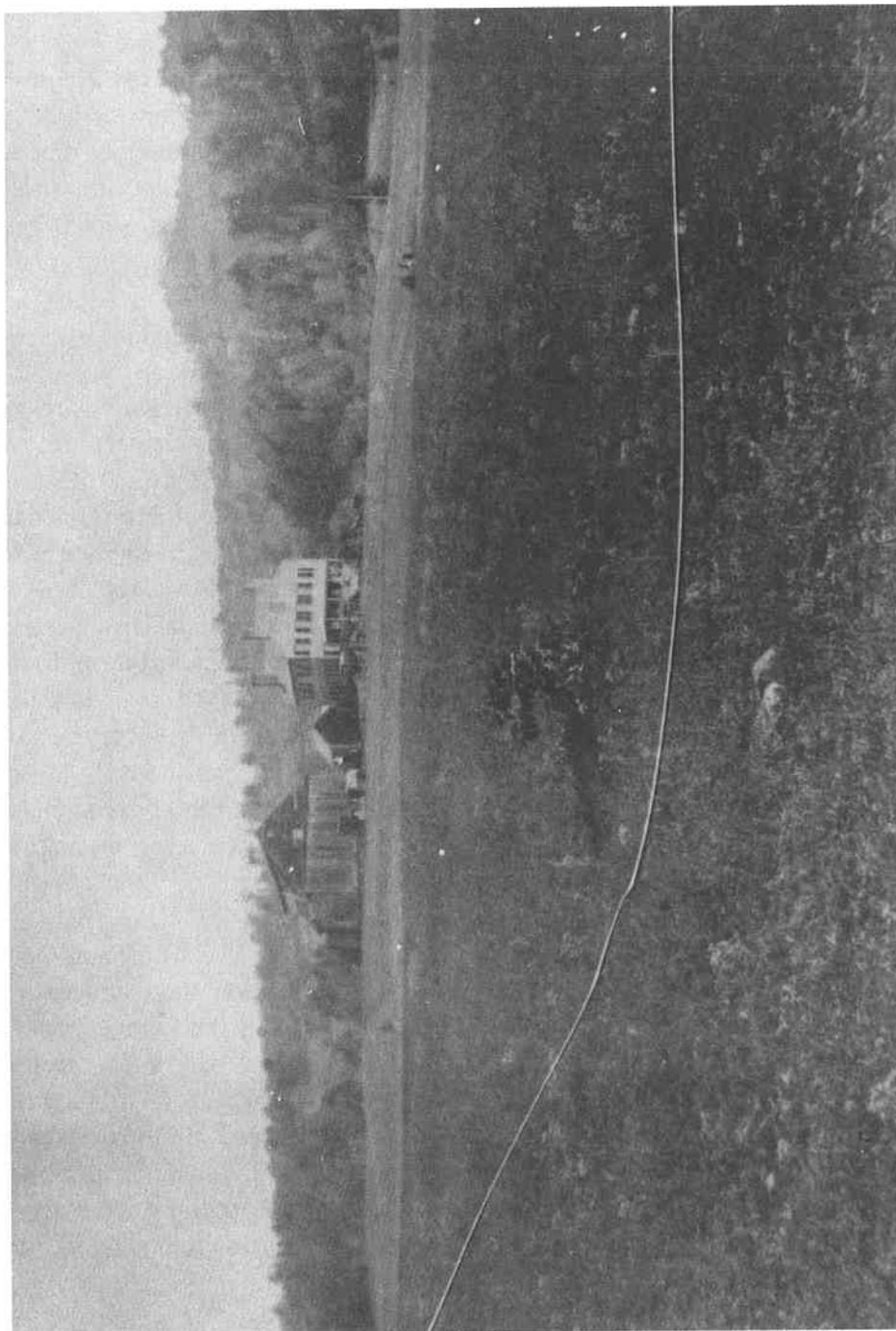
Saint-Gaudens was encouraged to select Cornish for his place in the country by his friend and lawyer, Charles C. Beaman, who had purchased "Blow-Me-Down Farm" and was buying up other farms in the area. Although Saint-Gaudens was the first artist to come to Cornish, he was soon followed by others, including painters Thomas and Maria Dewing in 1886, George De Forest Brush in 1887, and architect Charles Adams Platt in 1889. The Dewings, in particular, seem to have set the trend for gardening in Cornish, and Platt designed many houses and gardens there. Beaman brought the Saint-Gaudenses to Cornish to see "Huggins' Folly" (which he had renamed "Blow-Me-Up Farm") in April 1885. Saint-Gaudens' first impression was far from favorable. The house appeared "forbidding and relentless" to him, and he certainly didn't want to buy it, even for the reasonable price of \$500.00 that Beaman asked. Augusta, however, was attracted to the place, and when Beaman offered to rent at a favorable rate for the summer of 1885, Saint-Gaudens agreed.<sup>3</sup>

The first summer proved a success. Figure 2, taken in the summer of 1885, shows the Saint-Gaudens family with sculptor Frederick MacMonnies and Augustus' brother, Louis, on the front lawn. Although the house is only slightly altered from Figure 1, the addition of shutters and a front porch make it appear less forbidding. Beaman had owned the property for about a year before renting to Saint-Gaudens, and these changes were probably made by him. In May 1885, Beaman recorded that carpenters had spent two weeks repairing Blow-Me-Up, although he didn't say precisely what they had done.<sup>4</sup> Except for the same shrubs seen in the earlier photographs, no landscaping is apparent.

For the next six years, Saint-Gaudens continued to rent from Beaman, but he gradually made changes and improvements to the house, the grounds, and especially to the hay barn, which he converted into a studio. Figure 3 is a view of the entire complex taken from the west field, showing the western and part of the northern elevations of the house, barn, and Stable. The major differences in the hay barn from Figure 1 are that a large window has been added to the north side for use as a studio. A roofed porch runs almost the entire length of the western side of the house, and steps descend from the center of the porch to the lawn. This porch must have been built by 1885, since a corner of it shows in Figure 2. Figure 3 also gives an excellent view of the hillside on the other side of the road, which appears quite open. Figure 3 is probably a copy photograph made by DeWitt Clinton Ward from a view taken ca. 1890.



**Figure 2.** "House in Cornish, the First Summer." Photograph, 1885. SGNHS #859.



**Figure 3.** View east of house, barn and Stable. Copy photograph by DeWitt Clinton Ward of a photograph taken ca. 1885-1890. SGNHS #5709.

By 1891, Saint-Gaudens realized that he had already put considerable money into fixing up the house and barn and that it would be more economical to own the property. He purchased it that year for \$2,500.00 and a bronze portrait of Beaman (a form of payment in kind that Beaman accepted from other artists).<sup>5</sup> Saint-Gaudens almost immediately began to make much more radical changes to the house, Hay Barn/Studio and grounds. The exterior architectural alterations are described briefly below, because their absence or presence often makes it possible to establish dates for photographs of the landscape in which the house also appears.

### The Main House and Its Surroundings

Dates for architectural changes to the Main House have been derived by previous historians from a variety of sources. It seems clear, for example, that no major changes were made before 1892, since a painting of that date by George De Forest Brush at the Saint-Gaudens National Historic Site (not illustrated) shows the addition of a dormer on the southern side of the house but no other apparent remodellings. In 1893-1894, the original gable ends of the house were changed to stepped gables. Also, the hipped-roof west porch shown in Figure 3 was replaced by the present porch extending the entire length of the west elevation, but with a similar arrangement of steps as the old porch: the balustrade had an opening in the center with steps leading down to the lawn. The new porch was referred to by the Saint-Gaudenses as a "piazza" (see below), a usage that has continued to the present. Considerable interior changes were made at the same time, which will not be described here. Particularly significant was the addition, at the north and south elevations, of terraces edged by white wooden balustrades, which helped anchor the house to its surroundings. Saint-Gaudens later wrote: "I devised the wide terrace that I know was a serious help for, before its construction, you stepped straight from the barren field into the house."<sup>6</sup>

The 1893-1894 date comes from an undated letter from Augusta Saint-Gaudens to her mother, in which she refers to the World's Columbian Exposition then underway in Chicago. Augusta writes: "They are working on the new piazza, but have only the foundations. The columns we expect next week and then the carpenters will commence—It has been such a heavy job that the place is all cut up by the hauling."<sup>7</sup> This date seems to be confirmed by an article in the Vermont Journal, which reported on February 3, 1894 that "F. B. Waite and his force of carpenters have begun the work of remodelling Augustus Saint-Gaudens' house. It is to be almost entirely changed inside the brick walls." In June the same paper reported that the carpenters were nearly through at the house.<sup>8</sup> Although the Vermont Journal article refers to interior remodellings, it seems likely that interior and exterior work were done at the same time.

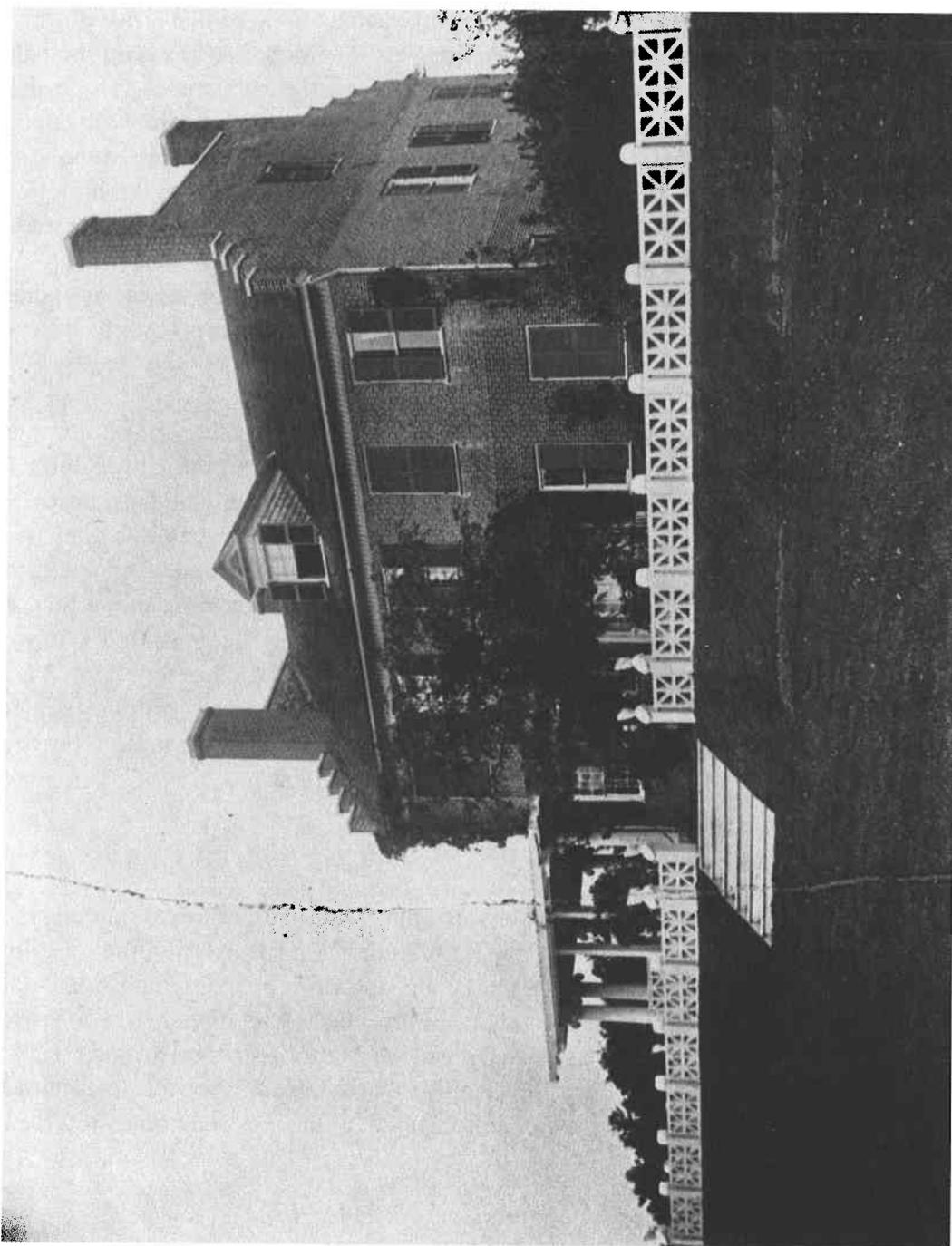
The first photograph in which these architectural changes appear is Figure 4, which must have been taken in 1894, at some point prior to the date that the four Lombardy poplars were planted at the corners of the terrace.<sup>9</sup> The honeylocust by the front door of the Main House is still

small. This honeylocust, now enormous, is said to have been planted in 1886, but it cannot be made out in the George De Forest Brush painting of 1892, although an orchard-like grove of trees can be clearly seen to the south and east of the house. Figure 4 also shows zodiac heads on the balustrade: two on either side of the front steps and one at each end of the balustrade. These decorative features, which appear, disappear, and reappear in many of the historic photographs, were obviously moved frequently. They are absent, for example, in Figure 5, a photograph taken at the same angle but further back, which probably dates from 1902 or 1903. In this photograph, the honeylocust has grown considerably, and the east porch built between 1894 and 1903 is also visible. Figure 6, a view that has much in common with Figure 5, could only have been taken in 1902 or 1903: the honeylocust is approximately the same size in both photographs, and neither shows any zodiac heads. Figure 6, however, does show a flock of sheep and a shepherd; the sheep seem to have been an experiment that was tried for only one year.<sup>10</sup>

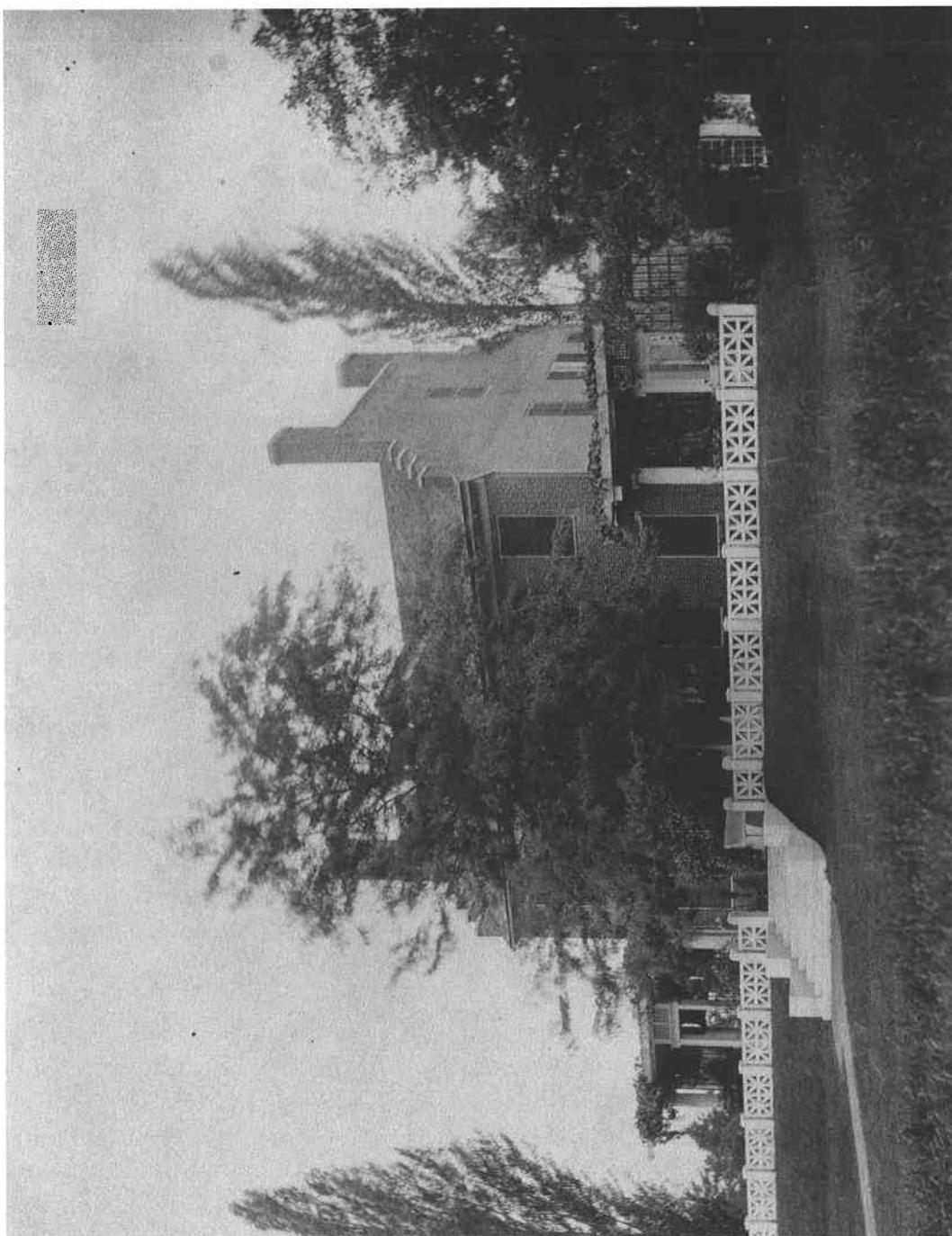
While there are numerous photographs of this period that show the front of the house and its surroundings, there are only two comparable views of the area behind the house, and neither of these shows the entire rear elevation. In Figure 7, we see Homer Saint-Gaudens, aged 19, sitting on a horse on the lawn to the rear of the house. The balustrade on the north side appears and the steps from the terrace, which, at this date, were in the center of the balustrade. An oak is also seen beside the steps. This photograph is especially valuable, however, because it shows that, by 1899, the hedges of white pine at the rear of the house had not only been started but were well established.<sup>11</sup> Although it includes only a portion of the area behind the house, Figure 8 is a useful view because it shows the northern end of the piazza, the grassed terrace (with no path from the piazza), and a view westward that reveals the thickly grown edge of the woods. The poplar has reached a considerable size, dating the photograph to ca. 1900-1902.

### The Hay Barn/Studio

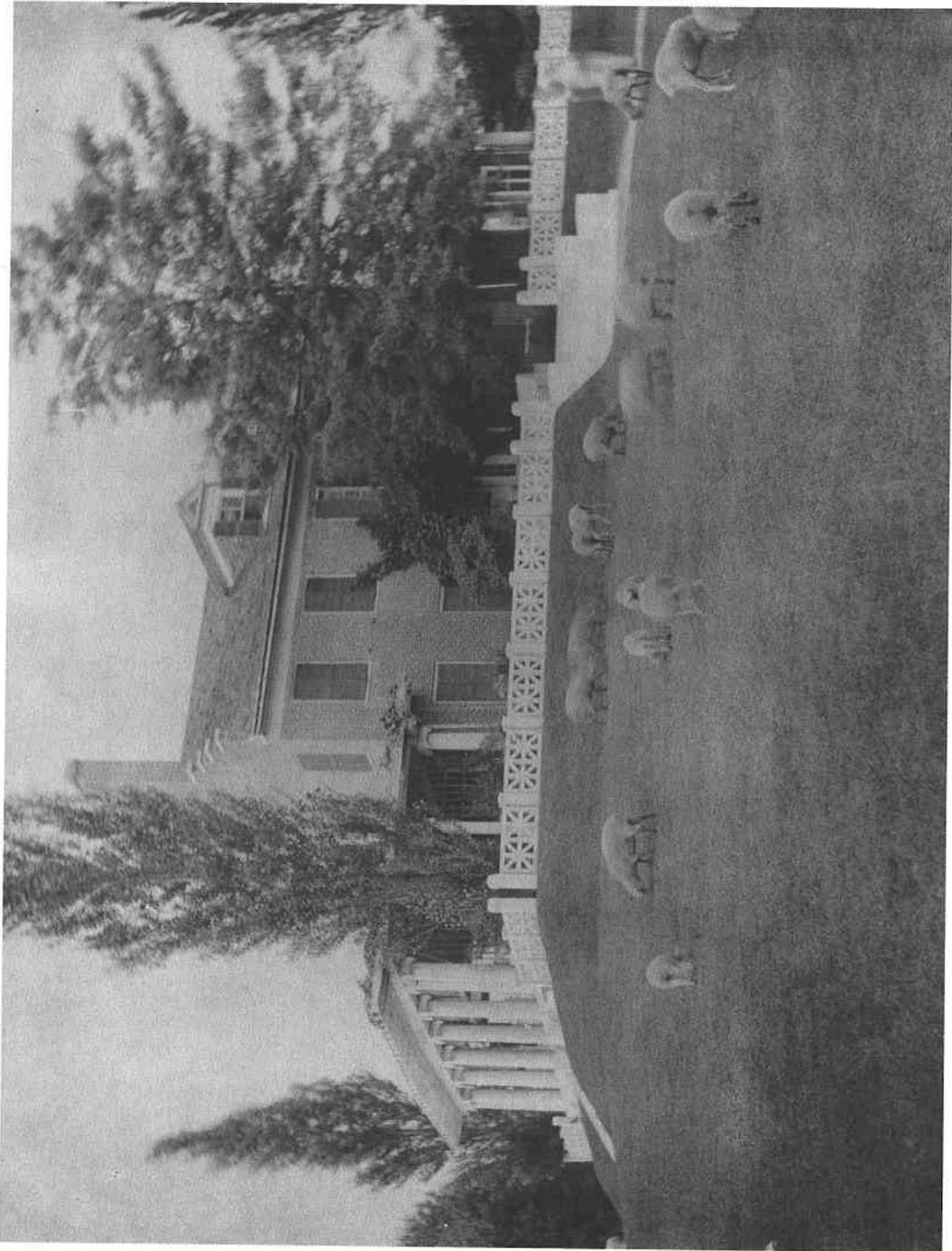
At the same time that the alterations to the Main House were underway, similar modifications were being made to Augustus' Hay Barn/Studio. On the exterior, the most important change was the addition of a pergola to the south side, shown in a photograph of ca. 1900-1902 (Figure 9). This classical pergola had apparently been preceded by an earlier rough-hewn one, as seen in Figure 10, a ca. 1892 photograph showing a view of Mount Ascutney through the southeast corner of the pergola. ("Pergola" has been the traditional nomenclature for this feature of the Hay Barn/Studio and the subsequent Little Studio, although Saint-Gaudens sometimes referred to it as a "verandah").



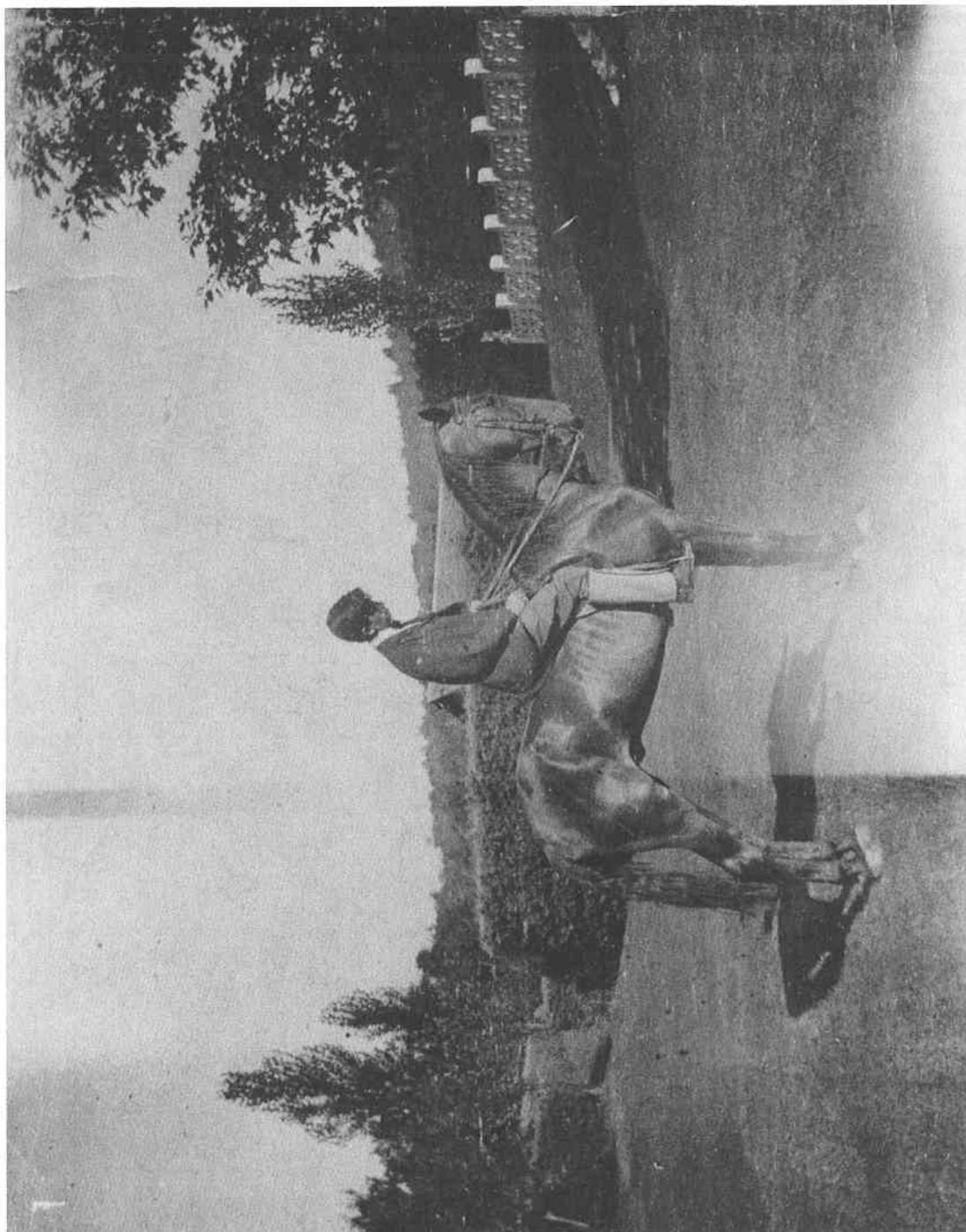
**Figure 4.** House from the southeast. Photograph, ca. 1894. DCL, Portfolio I/SGNHS #2819.



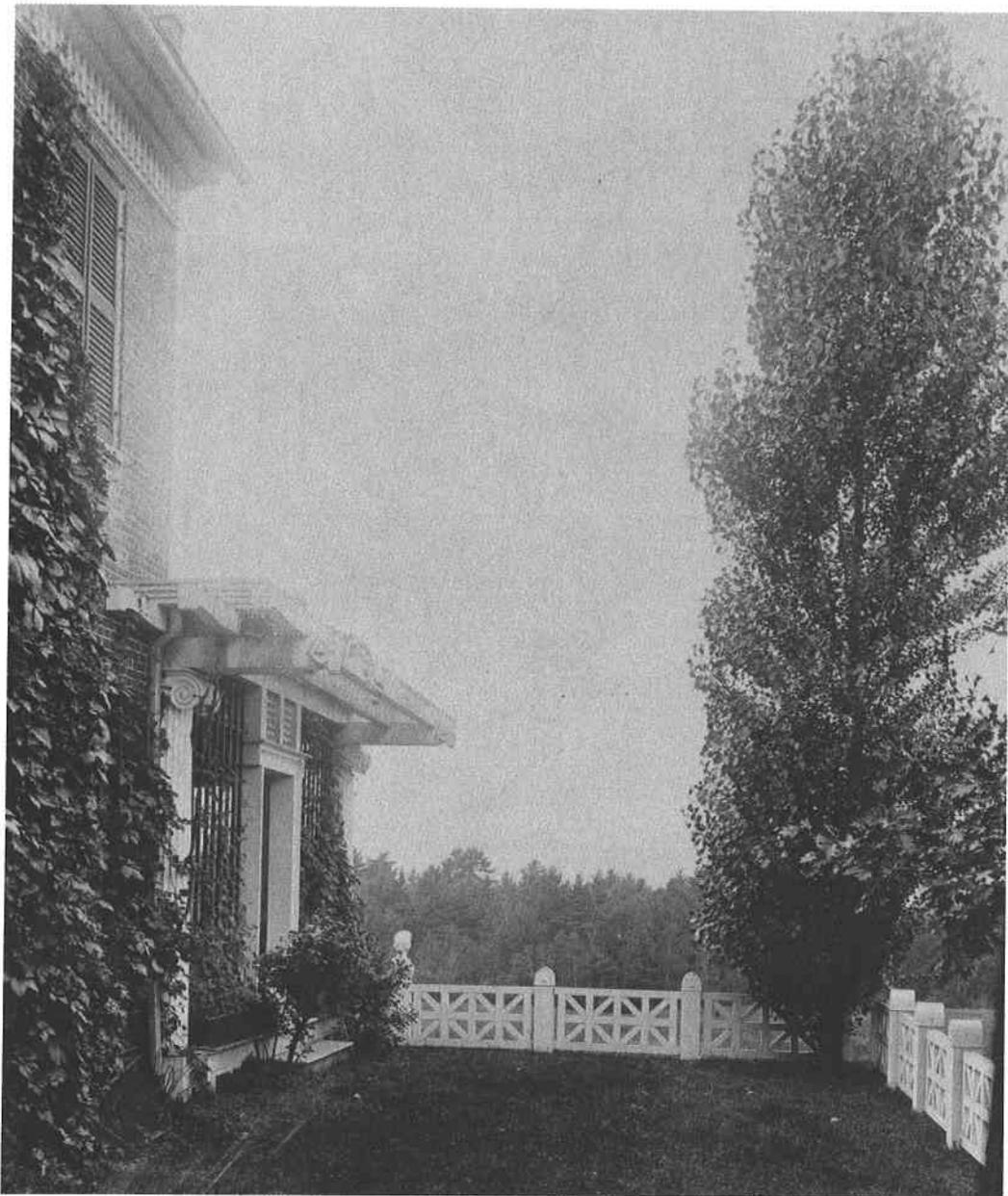
**Figure 5.** House from the southeast. Photograph by DeWitt Clinton Ward, ca. 1902-1903. SGNHS #5694.



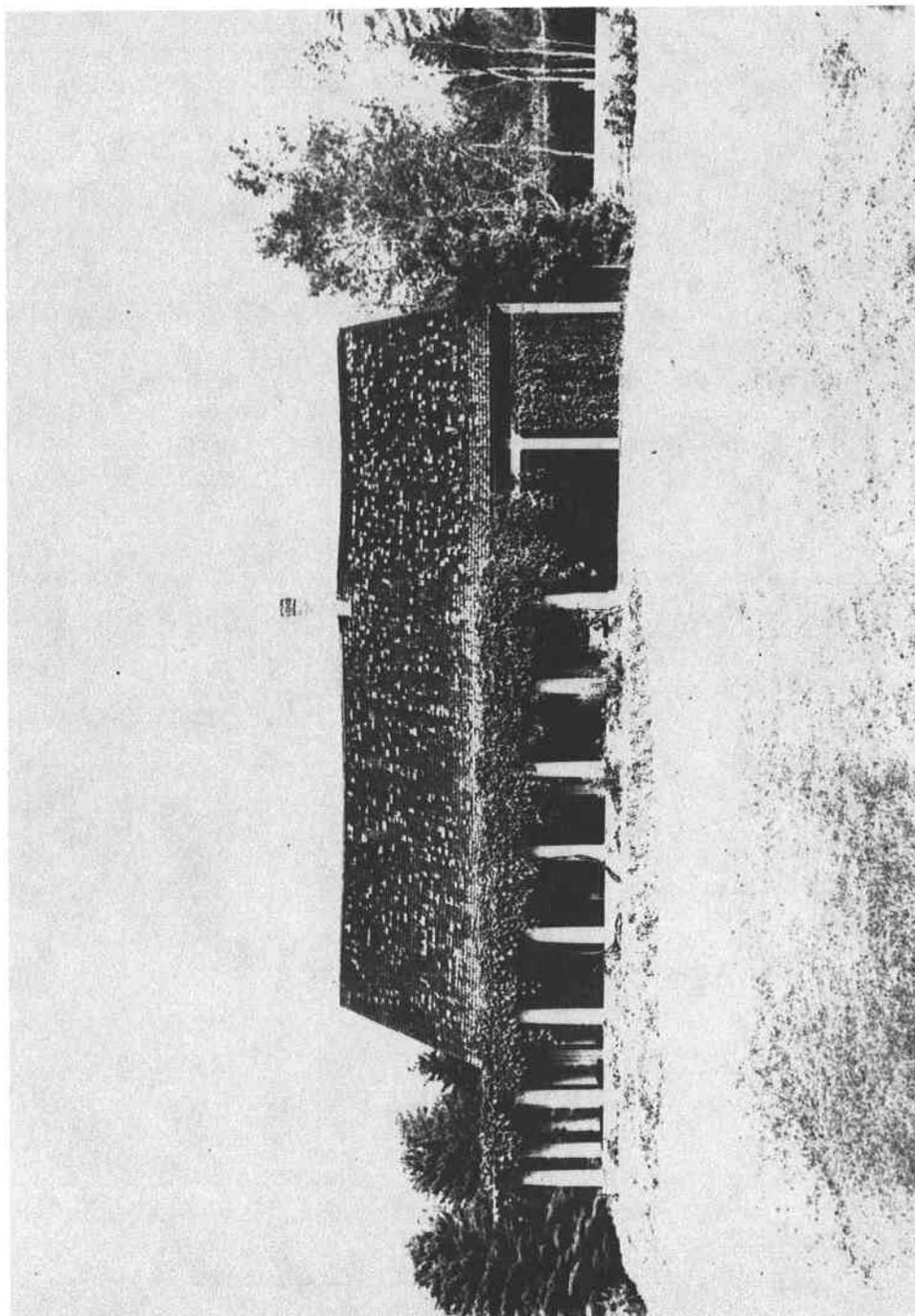
**Figure 6.** House from the southwest with sheep. Photograph by DeWitt Clinton Ward, ca. 1903. SGNHS #5699.



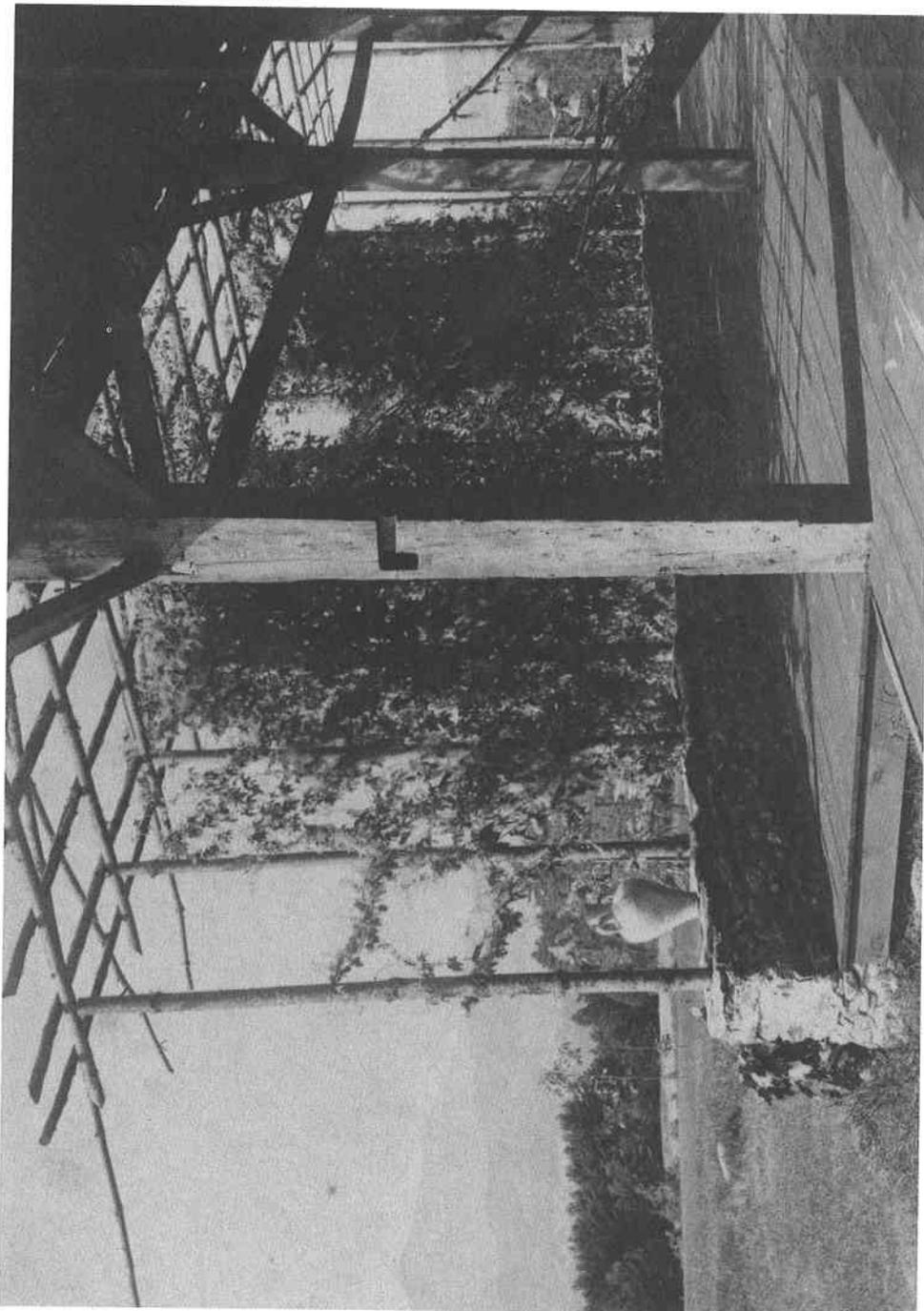
**Figure 7.** Homer Saint-Gaudens on a horse. Photograph, ca. 1894. DCL/SGNHS #2845b.



**Figure 8.** View west of rear terrace of house. Photograph, ca. 1902-1903. Loeb Library, Harvard Graduate School of Design, NAB 3540ml A34.



**Figure 9.** Hay Barn/Studio. Photograph, ca. 1900-1902. SGNHS #872a.



**Figure 10.** View from inside pergola, Hay Barn/Studio, looking toward Mount Ascutney. Photograph, ca. 1892. SGNHS #3065db.

## The Large Studio

The Hay Barn/Studio was Augustus' personal working space, but he soon needed another large space for his numerous assistants. Between 1901 and 1903, James Earl Fraser, one of these assistants, designed and built a new "Large Studio." Fraser in his autobiography recalled his novice experience as an architectural designer:

. . . [Saint-Gaudens] asked me to design and build a large studio in which we could house and work on the Sherman statue during the coming winter. Never having built anything before I was quite flabbergasted with the problem, but being an overconfident youth, I decided I could do it. I made a drawing of a main building about 30 by 40 feet, and from one side, starting at the eaves, I drew a camera-like extension which tapered to a size 6 feet square at the far end; (this strange formation was done to save money which at the moment was necessary.) Its length was 50 feet from the big studio which I thought would give the Saint a chance to see the huge statue at a reasonable distance. Finally I got in touch with some French-Canadian carpenters, and by that time snow had fallen, and we had to start our building on the snowy frozen ground; but everything went along very well and the French-Canadians easily understood what I was driving at, and with their practical sense, the building was completed with its skylight and camera-like side, and was actually an excellent place in which to see and to work on the big plaster cast; and one can hardly believe today what the building cost—the total amount was six hundred dollars.

We worked hard to get it finished, and by the time Saint-Gaudens had returned we had set up the Sherman statue on its turntable in the studio ready for his criticism and direction.<sup>12</sup>

Unfortunately, there are no exterior photographs of this studio, which stood for only a few years before being destroyed by fire in October 1904, although its footprint is indicated in a rather ambiguous way on the French and Bryant Survey of 1903.

The architect responsible for the remodellings to the Main House and probably for most of those to the Hay Barn/Studio, including the pergola, was George Fletcher Babb, senior partner in the New York firm of Babb, Cook, and Willard. Born in 1836, Babb had worked in the offices of Peter Wight and Russell Sturgis. While with Sturgis, Babb met both Charles Follen McKim and William Rutherford Mead, who came into the Sturgis office as apprentices. Babb was sufficiently well thought of as a teacher of young architects that he was asked to become a founding member of the department of architecture at M.I.T., an offer he declined. Babb may also have met Stanford White during his period with Sturgis. In 1879 while working on the base of the Farragut statue, White wrote to Saint-Gaudens that he was going to show his work to Babb "on whose judgment I mostly rely."<sup>13</sup> In the 1880s, the firm of Babb and Cook shared office space with McKim, Mead and White, but, in spite of close personal ties, the two firms were never formally associated. The firm's best known building was the DeVinne Press in New York done in 1885-1886. Babb was not new to Cornish. In the early 1890s, he had designed the grist mill at Blow-Me-Down Farm for Charles C. Beaman. In spite of the bantering tone of their correspondence, Saint-Gaudens must also have

"relied on" Babb, since he used his services not only for these early remodelling projects but for later work on the Main House and for two new buildings: the Little Studio and Studio of the Caryatids.<sup>14</sup>

### The Garden

Although the first photographs cannot be dated with certainty any earlier than 1894, it is probable that Saint-Gaudens began his first garden before that year and possibly when he was still renting. An album of cyanotypes at Dartmouth has two prints dated in the summer of 1894: a view of Augusta and Lewis on the bench at the Pan pool (July 1894), and one of Augusta, an unidentified woman, Miss Lawrence, and the family goat, "Seasick," on the curved bench in the garden under a parasol (August 1894). SGNHS also owns a painting by Edith Prellwitz of the garden looking east dated 1898. (Space does not permit illustrating the cyanotypes or painting.) There is evidence that Augusta Saint-Gaudens played an important role in connection with the garden at this time. In 1898, she wrote to a prospective tenant: "I'm afraid the garden won't be very pretty for I enlarged it in the autumn and got nothing new to put in it so it will be rather bare."<sup>15</sup>

It is possible to reconstruct the appearance of the first garden and the nearby Pan pool with a high degree of accuracy, because this was one of the gardens illustrated by Guy Lowell in his book American Gardens, published in 1902. Lowell represented Saint-Gaudens' garden by a plan (Figure 11) and four photographs, all of which are illustrated in this report and which have also been the basis for the garden portion of the 1903 period plan. Two of the photographs in Lowell's book (the photographer is not identified) feature the Pan pool. Figure 12 shows the pool from the rear looking toward the bench and its encircling birch trees, while Figure 13 is a view of the pool and the figure of Pan from the front with the north balustrade of the house in the background. The Pan pool, a favorite of photographers from the 1890s on, may have been the first garden feature to be completed. The other two photographs in Lowell both show the garden that he calls "The Lily Garden." (Lilies were certainly the dominant bloom when these photographs were taken.) In Figure 14, the curved bench in front of the round pool appears, whereas Figure 15, looking east, shows the far end of the garden with a figure of Polyhymnia, muse of sacred song, on a high pedestal. Both photographs show thick hedges of white pine.<sup>16</sup>

An undated photograph (Figure 16) shows the garden. In this view, looking west toward the bench, the flower beds are well defined, and the lattices against the hedges, also seen in Figure 13, are clearly visible. Figure 16 must be contemporary with the photographs in Lowell's book, since the spruce tree to the side of the bench is about the same height as in Figure 14. The flower beds in Figure 16 appear to be configured slightly differently than in Lowell's plan (Figure 11). Lowell's plans were not measured, which may account for the difference.

In 1895, there are receipts recording that the Saint-Gaudenses purchased lilies, irises, and roses from Ellwanger and Barry, Mount Hope Nurseries, Rochester, New York, but specific kinds

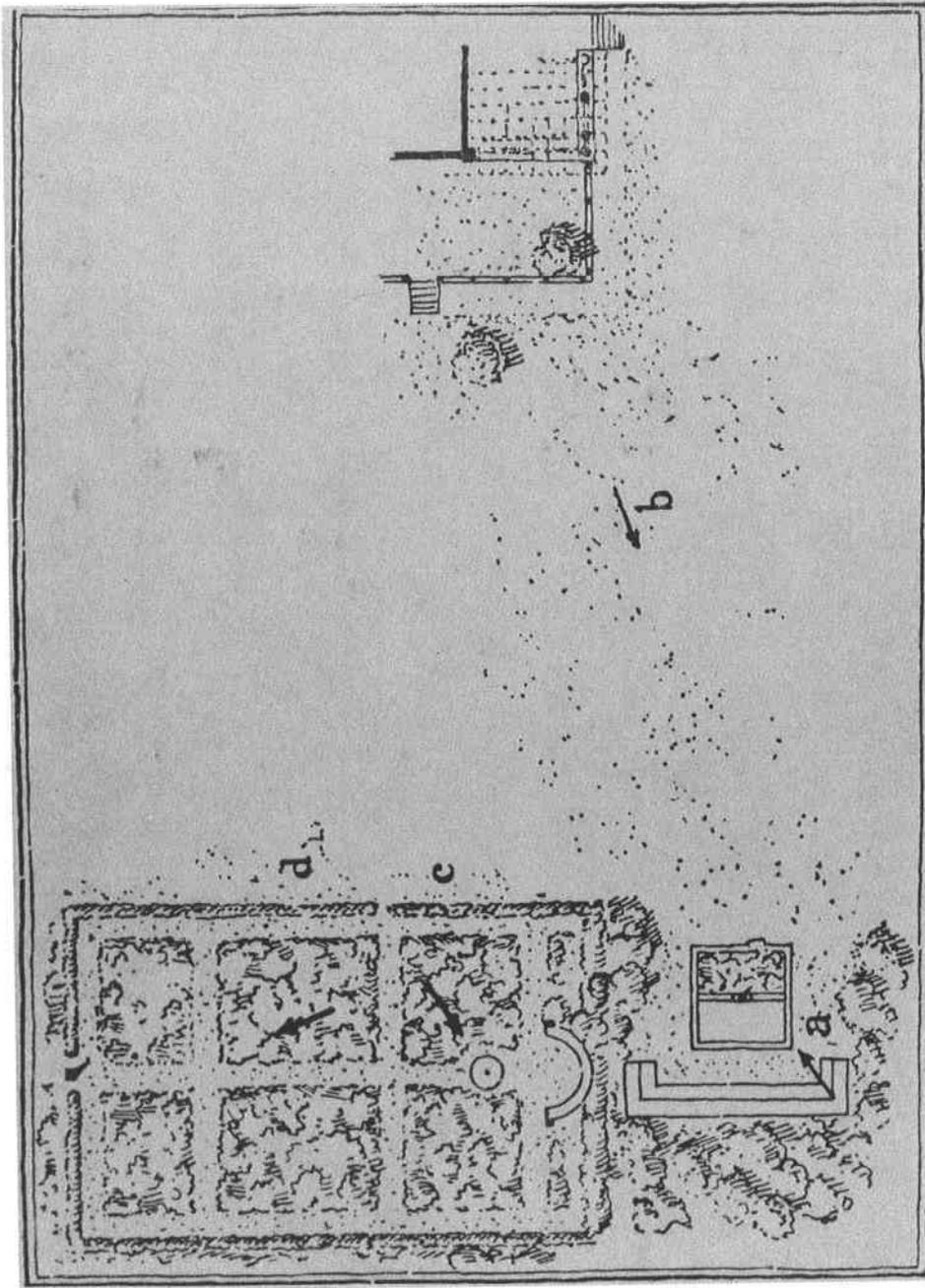
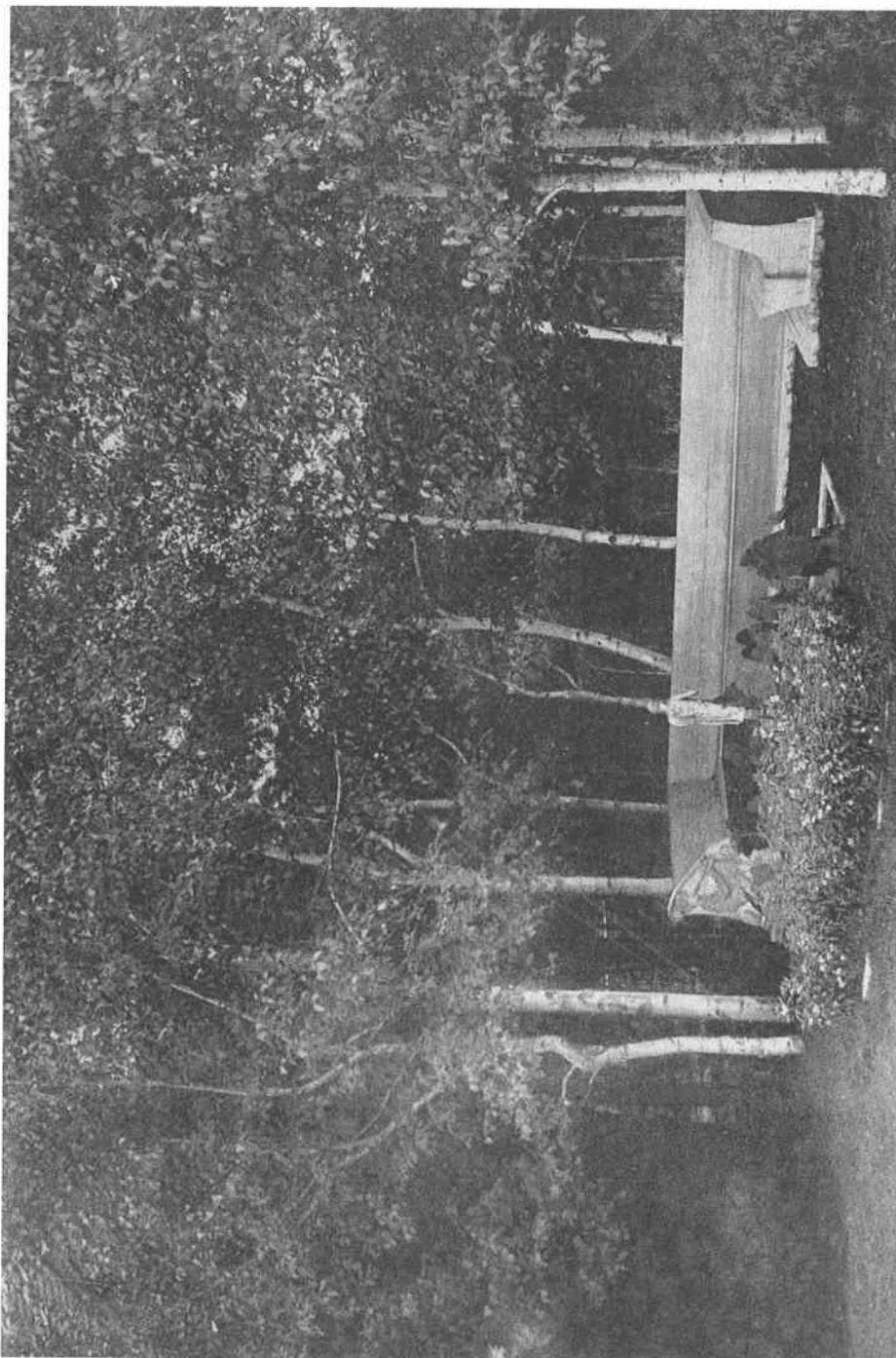
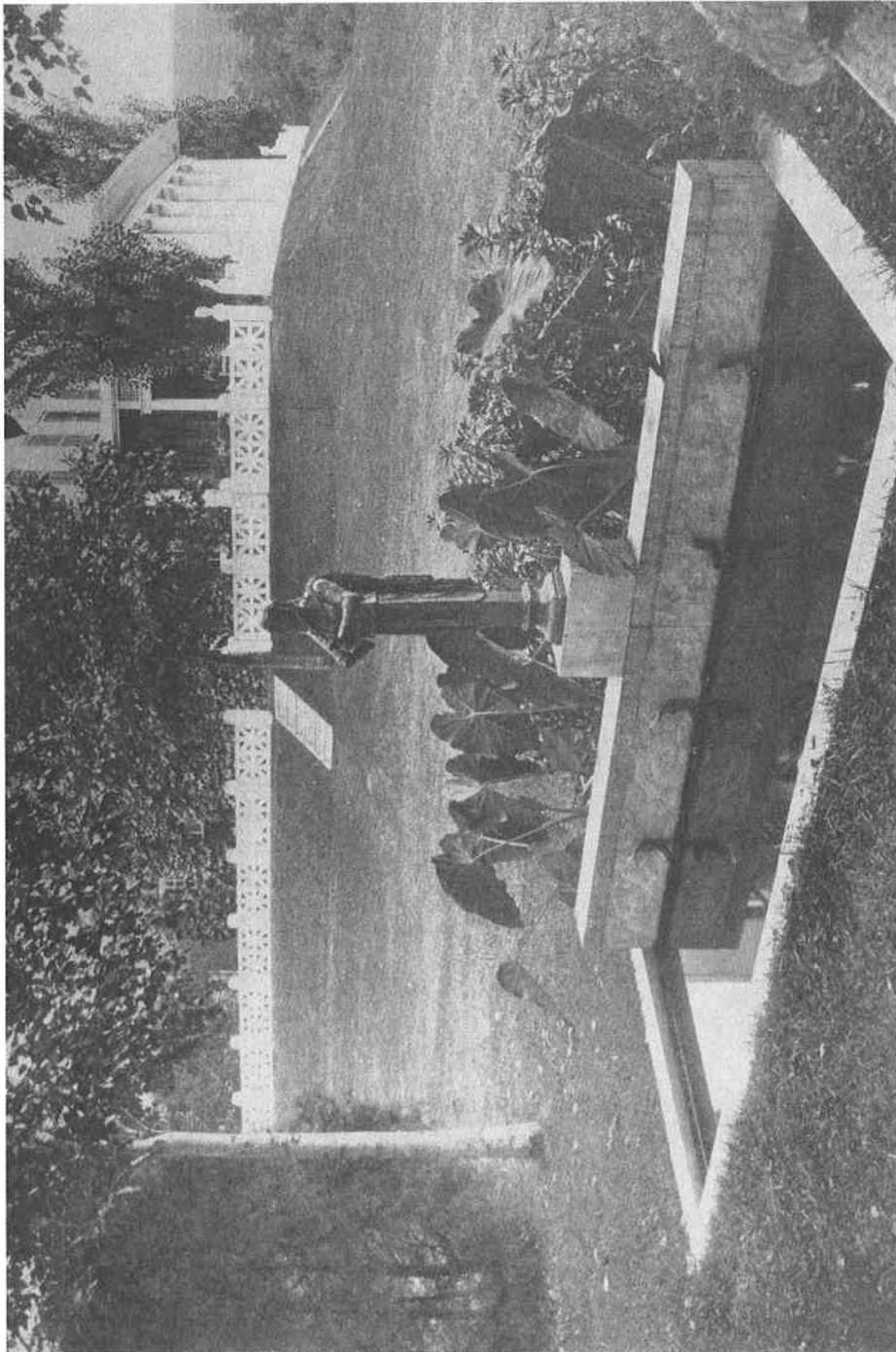


Figure 11. Plan of garden and Pan pool. From Guy Lowell, American Gardens, 1902.



**Figure 12.** "The Fountain Basin from the Rear." Photograph, view "b" from Lowell. Also SGNHS #2110.



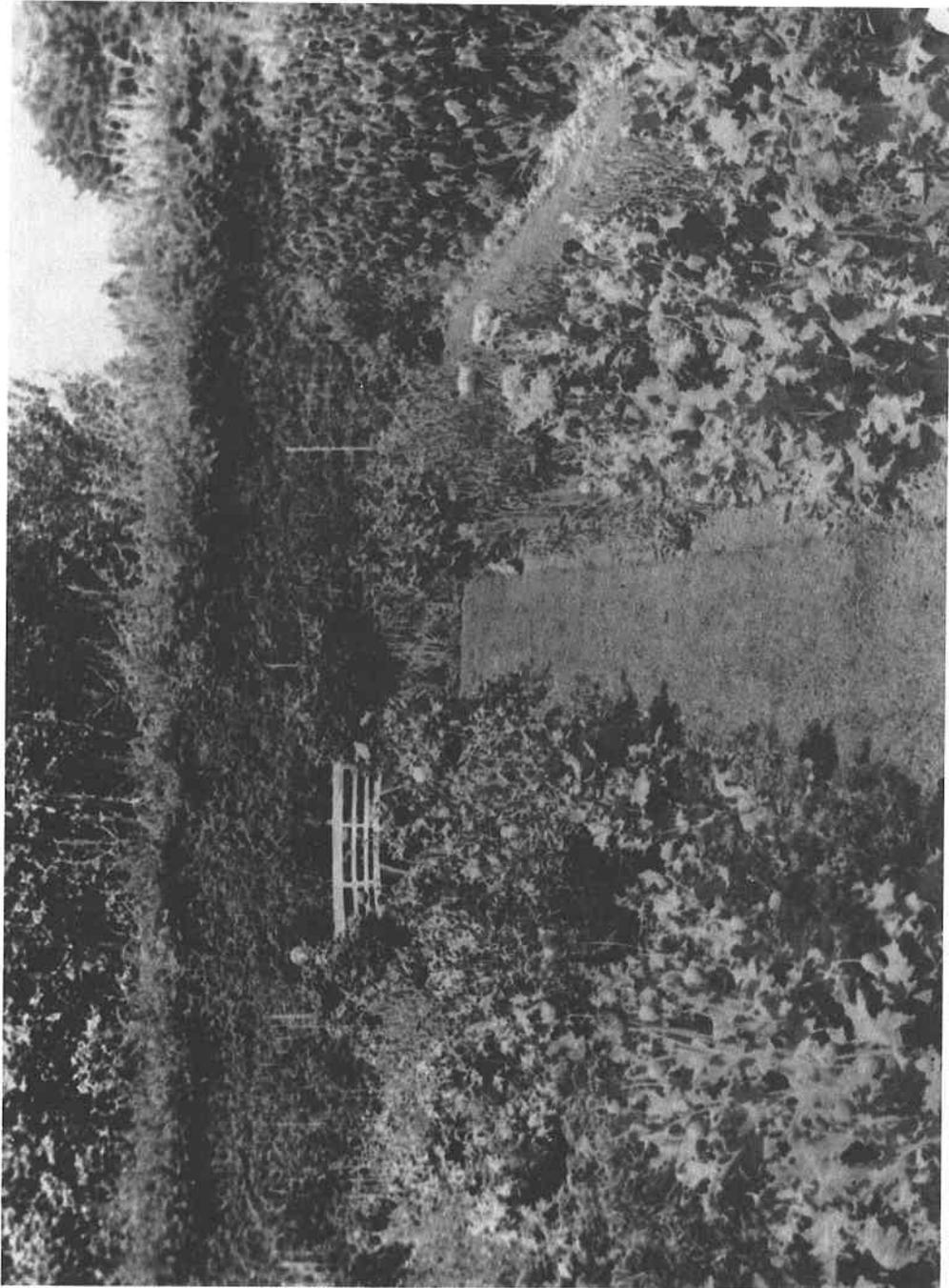
**Figure 13.** "The Fountain Basin from the Front." Photograph, view "a" from Lowell. Also SGNHS #2111.



**Figure 14.** "A Seat in the Lily Garden." Photograph, view "c" from Lowell. Also SGNHS #2108.



**Figure 15.** "The Lily Garden." Photograph, view "d" from Lowell. Also SGNHS #2109.



**Figure 16.** View west of Flower Garden. Photograph, ca. 1902-1903. DCL, Box 66, folder 5/SGNHS #864.

of these plants are not indicated. Ellwanger and Barry's General and Supplemental Catalogs in 1895 and 1897 show that they carried many varieties of these and other flowers. One catalog listed only roses.<sup>17</sup>

### Vegetable Garden and Service Areas

While early photographs of these areas are lacking, the French and Bryant survey made in December 1903 (Figure 17) shows the footprint of the Stable with its attached ice house, a shed and apparently another stable attached to the Large Studio, a sheep trough, a root cellar, and another shed on the edge of the ravine, as well as horseshoe-shaped hedges enclosing the service entrance to the house. Also on the French and Bryant survey is the vegetable garden, located in the hedge-enclosed rectangle that later became the Bowling Green and now houses the Shaw Memorial. The survey also shows a poplar hedge just to the west of the Large Studio and an orchard of apple, cherry, and plum trees just beyond that.

### The Golf Course and Other Recreational Facilities

In November 1897, Saint-Gaudens and his family moved to Paris, where Augustus remained for almost three years. Aspet was rented to Julia, Patricia and Sam Isham in the summer of 1898.<sup>18</sup> In July 1899 Augusta returned to Cornish. A year later, Saint-Gaudens, still in Paris, was diagnosed with intestinal cancer, a disease he had probably had for at least three years. Saint-Gaudens promptly returned to New York and then to Boston where he underwent surgery at Massachusetts General Hospital. The following November he had further surgery in Boston. In December, he was back in Cornish, having decided to make Aspet his year-round home. Saint-Gaudens was determined to alter his way of life to include more fresh air, outdoor activities, and relaxation. By these means, he hoped not only to improve his health, overcome his illness, and continue his work but also to enhance his enjoyment of life, however brief or extended that might prove to be. Arriving in New Hampshire at the age of 52, having just recovered from two major operations, Saint-Gaudens put on skates for the first time in 35 years and discovered the beauties of a Cornish winter:

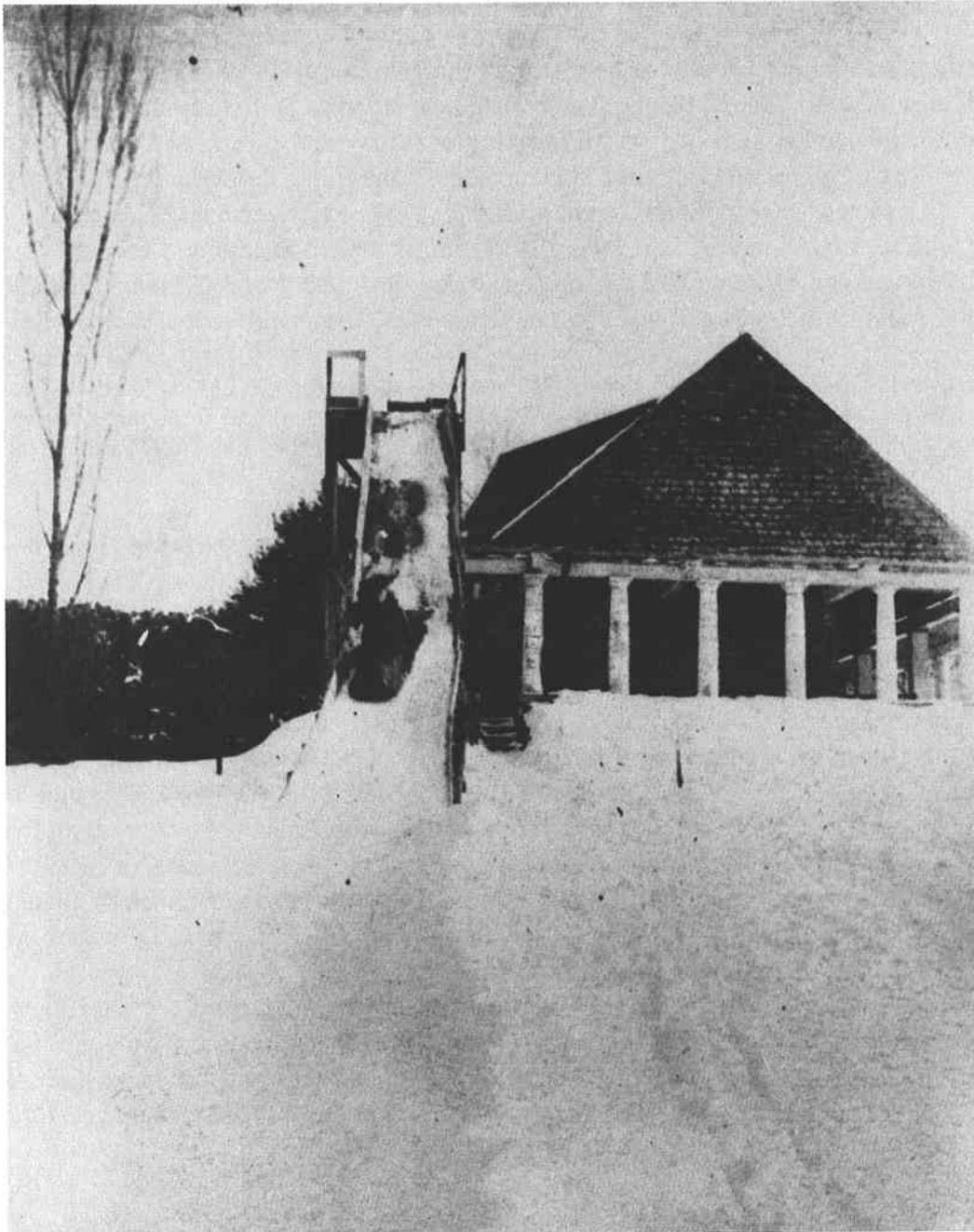
... for my first winter in Cornish I was deeply impressed and delighted by its exhilaration and brilliancy, its unexpected joyousness, the sleigh-riding, the skating, and what not. I was as happy as a child. I threw myself into the northern life and revelled in it ...<sup>19</sup>

Saint-Gaudens' home was already well equipped for sports and games both organized and informal, but he now began to use these facilities more frequently and with greater enthusiasm. As he told his staff:

Play, play! I wish I'd played more when I was young. I took things too seriously ...<sup>20</sup>



**Figure 17.** French and Bryant Survey (reduced). Blueprint, DCL, Portfolio I/Copy at SGNHS.



**Figure 18.** First toboggan run near Hay Barn/Studio. Photograph, ca. 1901-1902. SGNHS #881c.

They took him at his word, and, when the toboggan run to the west of the Hay Barn/Studio was built, ca. 1901-1902 (Figure 18), the sculptor and his assistants made frequent use of it.<sup>21</sup>

Charles C. Beaman is said to have started the golf course on what became Saint-Gaudens' west field around 1897. Initial planning was certainly done for a golf course in the spring of 1897, but, from the beginning the course was referred to as "Blow-Me-Down Links." On June 19, 1897, Beaman wrote that his lawyer, Herbert C. Lakin, "laid out the Blow-Me-Down links or course of nine holes," adding somewhat cryptically: "I went over twice but not with the balls." There are no further references to the course in 1897. In 1898, it was still referred to as "the new golf links," which, on June 17, Beaman and his son Willie were again "laying out." On July 4, Beaman announced: "We played golf today on the new golf links."<sup>22</sup> On October 13, Beaman described the course in detail:

Blow-Me-Down Links. No. 1, 'Sandy' 255 yards, no. 2 'Overbrook' 243 yards, no. 3 'Back again' 173 yards, no. 4 'Front Log' 159 yards, no. 5 'Ridge' 195 yards, no. 6 'Zigzag' 175 yards, no. 7 'Piney Bluff' 240 yards, no. 8, 'Stumpy' 264 yards, no. 9, 'Two pines' 193 yards. (Total 1897 yards.)<sup>23</sup>

On November 20, 1898, Beaman wrote that "Hettie and I went up on Blow-Me-Down links where Jerry has been smoothing up."<sup>24</sup>

In 1899, there are two references to the course. On April 22, Beaman "went up with Tom Sears to the Blow-Me-Down links," and, on October 14, he recorded that he and novelist Winston Churchill played golf on the links.<sup>25</sup> One ambiguity is that Beaman always referred to the course as "Blow-Me-Down" links, which was the name of his own place. (Beaman was not, however, always consistent in his use of the terms "Blow-Me-Down" and "Blow-Me-Up" and, on a few occasions, talked about going "up" to "Blow-Me-Down.") He also described nine links rather than five, raising the possibility that, at one time, there was a golf course at the Beaman property. The topography suggested by the names of the links applies more closely to the Beaman place than to Saint-Gaudens'.

At this period, a golf course, especially one privately owned, need not have been a major design or construction job. In 1902, Arthur A. Shurcliff, a young landscape architect then in the office of Olmsted Brothers, Brookline, Massachusetts, was courting Saint-Gaudens' niece, Margaret Nichols, and visited her in Cornish. Margaret introduced him to Saint-Gaudens, for in June, Shurcliff made the following terse entries in his journal:

June 15, 1902 . . . Golf Course scheme (Saint-Austin Links) with Mr. Saint-Gaudens.

June 16, 1902 . . . Finished golf course this afternoon with Mr. Saint-Gaudens.<sup>26</sup>

These entries suggest that Shurcliff designed or redesigned a golf course for Saint-Gaudens, although

the name "Saint-Austin Links" is puzzling.<sup>27</sup> In any case, this was the work of only two afternoons, both mornings being spent at carpentry.

Seven years earlier, Shurcliff had laid out a similar golf course, which he described in his autobiography:

In 1895 when at Kearsage Village I laid out in a cow pasture a five-hole course and taught my father . . . and more than 60 persons to play, this done for the fun of it, the persons being patrons of the Ridge Hotel.<sup>28</sup>

The new information from Shurcliff's journal and autobiography, as well as a comparison of the description of the links in the Blow-Me-Down Farm Record with the French and Bryant Survey, calls into question the chronology that has previously been assumed for the golf course: that it was planned jointly by Beaman and Saint-Gaudens sometime before Saint-Gaudens' departure for Europe in November 1897; that it was located on Saint-Gaudens' west field and called Blow-Me-Down links simply because of its association with Beaman and not because of its actual location; and that it was changed from nine holes to five sometime between 1898 and December 1903.<sup>29</sup>

An alternative hypothesis might be that Beaman and Lakin laid out a nine-hole golf course on Beaman's property in June 1897, which seems not to have been played that year and may have been only a provisional arrangement. The following year, Beaman and his son again "laid out" a course, which was played several times in 1898 and 1899. This course Saint-Gaudens probably never saw until after Beaman's death in 1900 and his own return to Cornish. In the summer of 1901, Saint-Gaudens wrote to Will Low that he devoted his afternoons to "out-of-door things, golf, walking, driving, cutting trees . . ."<sup>30</sup>

Beaman's nine-hole golf course could well have fallen into disuse within a year or two after his death, while Saint-Gaudens, in his quest for health, scouted the area for a likely spot for a replacement. He may first have looked at Austin pasture with Shurcliff and later negotiated to rent land from Mrs. Beaman. A letter from Lakin, who continued as Mrs. Beaman's lawyer, in April 1903 seems to suggest this possibility:

Mrs. Beaman will gladly 'accommodate' you and rent to you as much land as you desire for a golf course for any period up to ten years . . . Mrs. Beaman tells me that she saw you in reference to the matter of the Austin pasture . . .<sup>31</sup>

Ultimately, Saint-Gaudens laid out a five-hole golf course on his own west field, perhaps re-enlisting Shurcliff's help or adapting Shurcliff's June 1902 scheme, which seems most probably to have been intended for the Austin pasture. In any case, the course that appears on the December 1903 French and Bryant Survey, a five-hole course that could be repeated in reverse for a total of nine holes (the fifth green being used only once), has no relationship at all to the one described by

Beaman, either in number of holes, length of holes or topography. It may have been Shurcliff who suggested that a survey be made, since Saint-Gaudens needed to buy or rent additional land from Mrs. Beaman even to put in his fifth hole. Saint-Gaudens also installed an irrigation system with pipes and hydrants on the periphery of the course, which might have required a survey. By 1904, Saint-Gaudens had purchased additional land from Mrs. Beaman, and, in April 1905, he recorded in his daybook: "Seed golf links and rake sand."<sup>32</sup> There is a surprising scarcity of photographs of the course: a few show individual greens and tees, but there are none showing the golf course as a whole and none showing it in use.

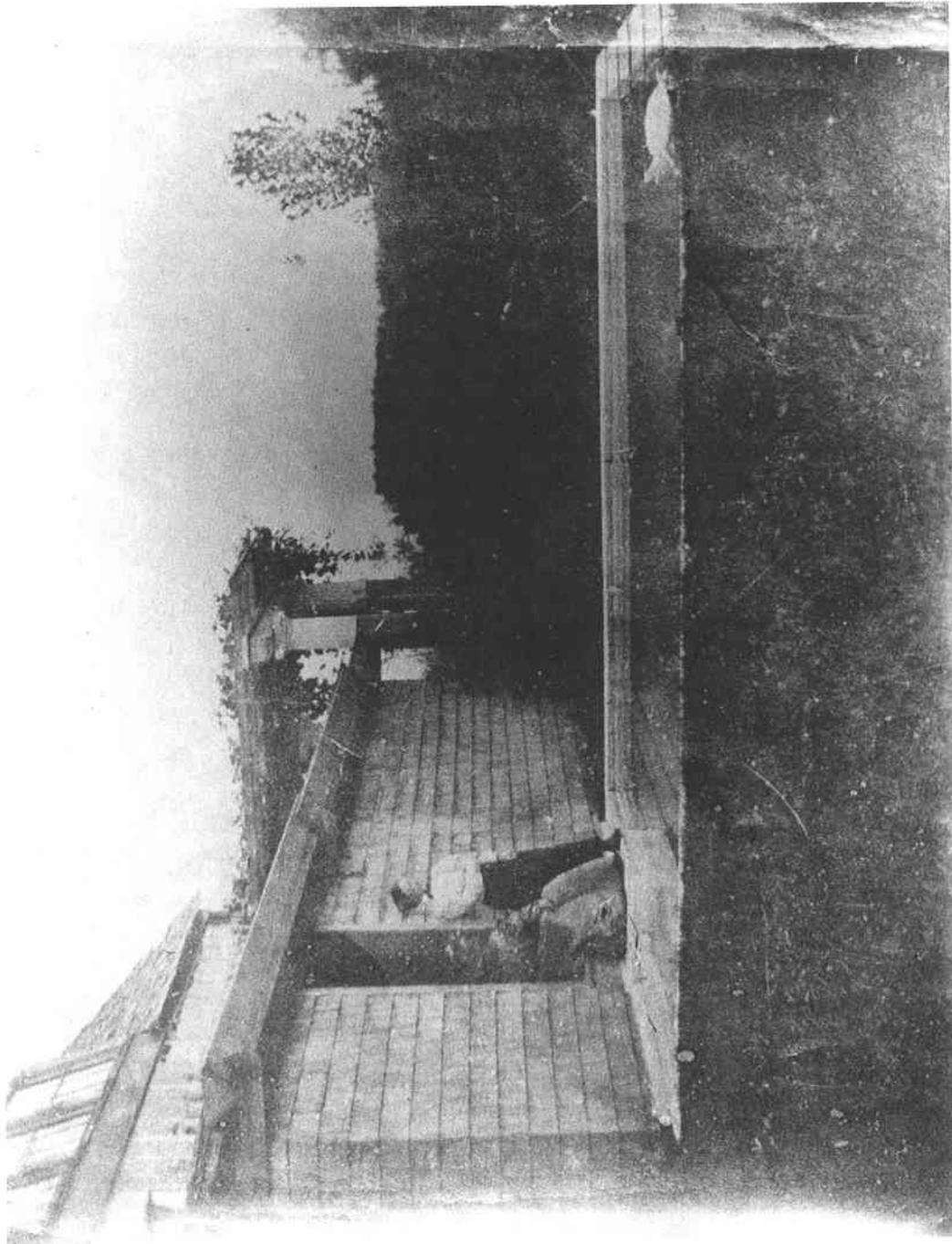
The swimming pool in back of the Hay Barn/Studio (Figure 19) was probably built in the mid-1890s. There was some correspondence between Augusta and Augustus concerning the swimming pool in 1899, but it is unclear whether this refers to new construction or improvements. The latter is more likely, since the Ishams, who rented in 1898, are known to have used the pool. In the Saint-Gaudens collection at Dartmouth, there is a set of photographs of Homer Saint-Gaudens swimming with friends, in which Homer appears to be about 15, which would date the photographs as about 1895. After Augustus' surgery, it was impossible for him to swim, but he enjoyed watching others do so.<sup>33</sup>

### Views Beyond

The splendid profile of Mount Ascutney was always one of the chief attractions of Cornish for the colonists. Saint-Gaudens' view of the mountain was one of the best, and, in addition, the hills on the south side of the road were an important part of his experience of the scenery beyond the bounds of his property. Figures 20 and 21 are early photographs that reveal glimpses of his southern and western views.

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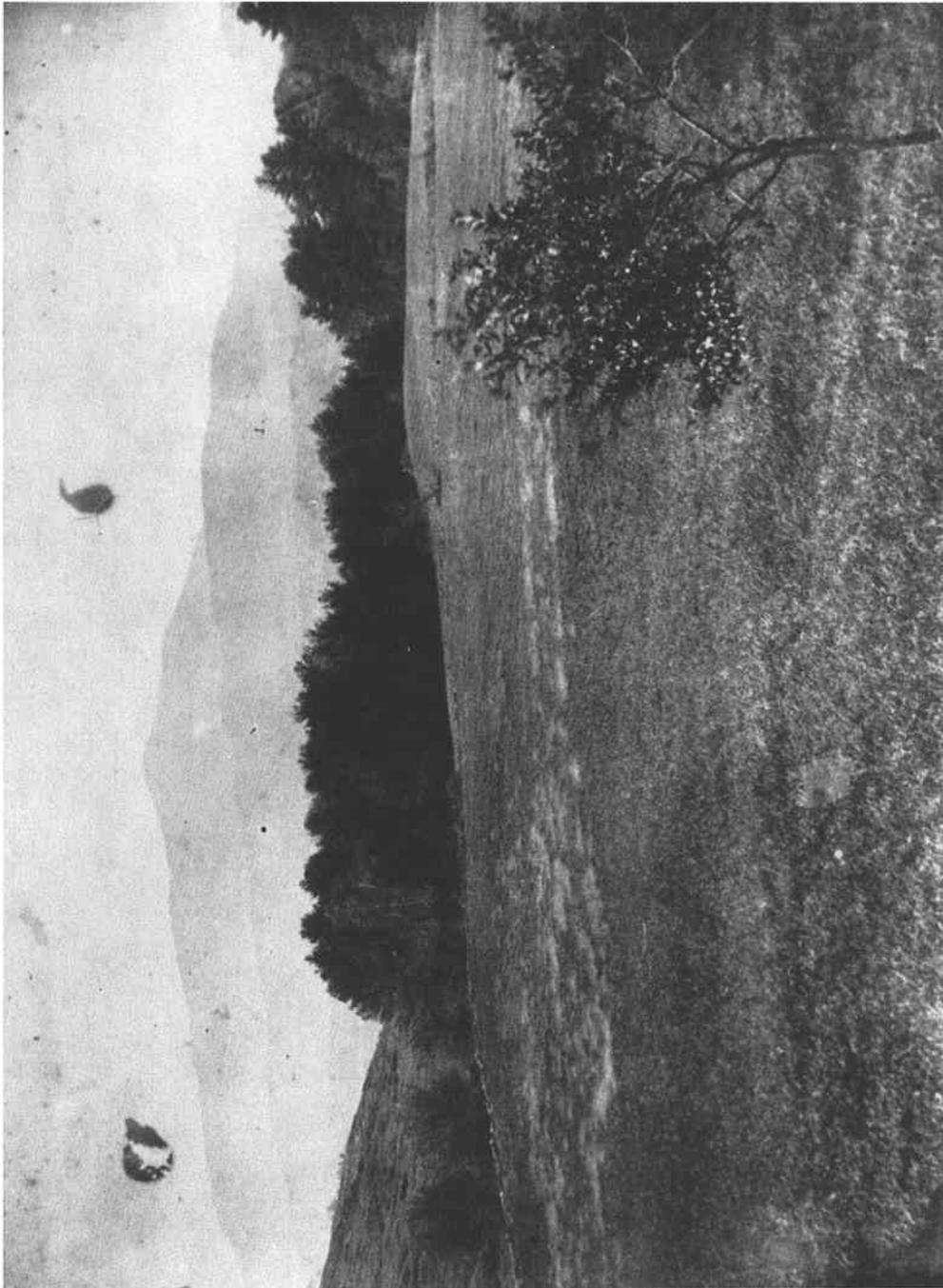
By fall 1903, most of the features that today define the character of the Saint-Gaudens site were already in place. The house had been transformed by crisply classical additions and details and its immediate surroundings by terracing and balustrades. The plain hay barn had undergone a similar metamorphosis into a studio with a pergola. White pine hedges sheltered flower and vegetable gardens as well as service areas. The Pan pool and birch grove attracted photographers as they do today, and the property was fully equipped for a variety of summer and winter sports. Drawings L-1A and L-1B are period plans showing the site as it appeared ca. September 1903. Many of the historic photographs used in this chapter are referenced. During the remaining four years of Saint-Gaudens' life, grounds, gardens and structures alike went through further modifications that changed but did not radically alter the distinctive environment created by the artist for himself and his family over an 18-year period.



**Figure 19.** Swimming pool with two women and turtle. Photograph, dated by DCL as 1899. DCL, Box 66, folder 5/SGNHS #5688.



**Figure 20.** The piazza, house, and view to the south. Photograph, ca. 1900. Loeb Library, Graduate School of Design, Harvard University. NAB 4727 Corn. St-G 1.



**Figure 21.** Mount Ascutney and west field with apple tree. Photograph, ca. 1893. SGNHS #874.





## CHAPTER I: ENDNOTES

1. Homer Saint-Gaudens, ed., The Reminiscences of Augustus Saint-Gaudens (New York: The Century Co., 1913), Vol. I, 311.
2. For the full story of Augustus Saint-Gaudens' life and work, a subject that cannot be covered within the scope of this report, there are many excellent studies. See especially John H. Dryfhout, The Work of Augustus Saint-Gaudens (Hanover and London: University Press of New England, 1982), Burke Wilkinson, Uncommon Clay: The Life and Works of Augustus Saint-Gaudens (New York: Harcourt Brace Jovanovich, 1985), Louise Hall Tharp, Saint-Gaudens and the Gilded Era (Boston: Little Brown and Co., 1969), and the report by John W. Bond cited previously. Saint-Gaudens, Reminiscences, cited in Note 1 above, are also very useful.
3. Saint-Gaudens Reminiscences, Vol. I, 311-312. For the Cornish Colony, see John H. Dryfhout, "The Cornish Colony," A Circle of Friends: Art Colonies of Cornish and Dublin (Durham, NH: University Art Galleries, University of New Hampshire, 1985). 33-57. Biographies of the Cornish Colony artists are found (along with Dublin artists) in the same book, 75-126.
4. Blow-Me-Down Record, DCL, Entry of May 24, 1885, typed transcript. This entry also states that the lilacs at Blow-Me-Up were blooming.
5. Saint-Gaudens, Reminiscences, Vol. I, 316. In 1885, Saint-Gaudens paid his first summer's rent with a bronze medallion of Beaman's son, William. See Dryfhout, The Work, 149 and 211.
6. Ibid.
7. Augusta Saint-Gaudens to Mrs. T. J. Homer, nd (ca. 1893-1894), Saint-Gaudens Collection, DCL. Cited in John W. Bond, "'Aspet,' Saint-Gaudens National Historic Site. Historic Structures Report - Part II. Historical Data," National Park Service, February 20, 1969, 16.
8. Vermont Journal (Windsor, Vermont), February 3, 1894 and June 9, 1894. These articles were cited by Bond, "Historic Structures Report. Part II," 17. The Vermont Journal is collected at the Windsor Library and the citation is courtesy of the late James Farley of Cornish.
9. For the dates of the poplars, see Augusta Saint-Gaudens to Ellsworth Barry, May 2, 1894, Saint-Gaudens Collection, DCL, cited by Bond, "Historic Structures Report. Part II." 17-18.

10. In 1903 and 1904, Saint-Gaudens was taxed by the town of Cornish for the sheep (SGNHS Records). A sheep trough also appears on the 1903 French and Bryant plan. Charles Richardson, a handyman at Aspet in the summers of 1903-1904, recalled that Saint-Gaudens purchased 10-12 sheep as a way of keeping the golf course mown. However, the sheep were a "nuisance" and were used only one year (Hugh Gurney, interview with Charles Richardson, February 12, 1968, typed notes, SGNHS). The magnificent tree by the front door is a honeylocust (*Gleditsia triacanthos*, var. *inermis*). The cultivar has not been definitely determined. The traditional 1886 date for the honeylocust comes from Ellen Shipman, "The Saint-Gaudens Memorial Garden," Bulletin of the Garden Club of America, no. 8 (May 1948), 63. No primary source for the date has been found. Shipman was not in Cornish in 1886, although the date could have been told her by Saint-Gaudens. Frances Grimes also mentioned that the zodiac heads were frequently moved (interview with Alan Jansson, August 1, 1991).

11. The photograph of Homer on the horse can be dated by the following letter, written from Augustus, then in France, to Augusta in Cornish, on September 15, 1899:

It was a pleasure to see the photo of Homer on his horse. The horse is a dandy, isn't he . . .

Augustus then commented that it gave "a queer feeling to see the [piece?] of farm and the (?) of trees of Cornish." (Saint-Gaudens Collection, DCL).

William Noble, "Hedge Restoration Manual for Saint-Gaudens National Historic Site," 1988, 7-13.

12. James Earl Fraser, "Autobiography," 2-3. Saint-Gaudens Collection, DCL.

13. Charles C. Baldwin, Stanford White (New York: 1931, reprint ed., 1976), 129.

14. Mosette Glaser Broderick, "Babb, Cook and Willard," Society for the Preservation of Long Island Antiquities, Long Island Mansions and Their Architects, 1860-1940 (New York: W. W. Norton, in press). According to Prof. Broderick, there are no Babb archives (Mosette Broderick to John Dryfhout, September 7, 1990, SGNHS); Dryfhout, "The Cornish Colony," 33.

15. Augusta Saint-Gaudens to Miss Isham, n.d. (ca. 1898), Saint-Gaudens Collection, DCL. The Cyanotype album is in Box 65 at Dartmouth. The copy prints at SGNHS are numbered #555 and #520. The reminiscences of Laura Walker, who rented Aspet in 1889, include references to the watering of Saint-Gaudens' birch trees (Mrs. H. O. Walker Papers, DCL).

16. Guy Lowell, American Gardens (Boston: Bates & Guild Company, 1902), Plates XV and XVI and plan. Except for a general introduction by Lowell, the book has no text.

17. Receipts from Ellwanger and Barry, 1895, Saint-Gaudens Collection, DCL; Ellwanger and Barry, Mount Hope Nurseries, Rochester, New York, General Catalogue (1897) and Supplementary Catalogue (1895), Library of the New York Botanical Garden.
18. For the rental to the Isham family, see Frances Grimes, "Reminiscences," ca. 1950, 13 and Augusta Saint-Gaudens to Miss Isham, nd (1898). Both in the Saint-Gaudens collection, DCL. Augusta Saint-Gaudens' family lived at Aspet in the summer of 1899, while Augustus and Augusta were in Europe. See Alice W. Shurcliff, ed., Lively Days: Some Memoirs of Margaret Homer Shurcliff (Taipei: 1965), 34.
19. Saint-Gaudens, Reminiscences, Vol. II, 228. See also Wilkinson, Uncommon Clay, 310-312. Frances Grimes also enjoyed Cornish in winter. See Grimes, "Reminiscences," n.p.
20. Saint-Gaudens, Reminiscences, Vol. II, 231.
21. Ibid.
22. Blow-Me-Down Record, DCL. Entries of June 19, 1897 and June 17 and July 4, 1898.
23. Ibid., Entry of October 13, 1898, 144 (typed manuscript). The quotation includes the entire reference to the golf course.
24. Ibid., Entry of November 20, 1898.
25. Ibid., Entries of June 22 and October 14, 1899.
26. Arthur A. Shurcliff Journal, Entries of June 15 and 16, 1902. Privately owned. Copies kindly provided by Charles Shurcliff, Cornish, NH. I am also indebted to Elizabeth Hope Cushing, author of a dissertation-in-progress at Boston University (Department of Art History) on Shurcliff. For a brief summary of Shurcliff's life, see B. W. P., "Arthur Asahel Shurcliff," Landscape Architecture, vol. 48, no. 3 (April 1958), 183-184.
27. This should not be interpreted as a formal design commission from Saint-Gaudens to Shurcliff, and it should not be attributed to Olmsted Brothers, who never designed anything in Cornish. French and Bryant, however, frequently prepared surveys for the Olmsted firm. There was an Austin Farm close to the Saint-Gaudens and Beaman properties off Platt Road and Thrasher Road.

28. Arthur A. Shurcliff, "Autobiography," privately owned. Excerpts courtesy of Charles Shurcliff.

29. Dryfhout, "The Cornish Colony," 50-51.

30. Saint-Gaudens, Reminiscences, Vol. II, 237.

31. H. C. Lakin to Augustus Saint-Gaudens, April 11, 1903, DCL.

32. Augustus Saint-Gaudens to Herbert C. Lakin, March 28, 1904 and July 26, 1904, DCL. The correspondence with French and Bryant also indicates a proposed exchange of land with the Beaman estate. See French and Bryant, Engineers, to Augustus Saint-Gaudens, December 16, 1903 and January 27, 1904, DCL. Saint-Gaudens Day Book, April 11, 1905, DCL, Microfilm, Reel 42. Shurcliff's journals include no further references to Saint-Gaudens' golf course. No receipts for hydrants or pipes have been located at DCL. However, the collections at SGNHS include five hydrants of the brand "Total Eclipse," which was patented December 2, 1890 (SGNHS Catalogue #5282, 5284, 5286, 5288, and 6311).

We are very grateful to Charles Shurcliff, not only for the excerpts from Arthur A. Shurcliff's journal and autobiography, but also for his analysis of the documentation, especially the layout of the Blow-Me-Down links vis-a-vis the course shown on the French and Bryant survey. Our conclusions are substantially the same as his.

33. Augustus Saint-Gaudens to Augusta Saint-Gaudens, July 26, 1899, DCL; Homer Saint-Gaudens, Editorial Comment, Saint-Gaudens, Reminiscences, Vol. II, 244. Volume I of the Reminiscences, 87, includes a letter from Alfred Garnier describing Saint-Gaudens' love of swimming in his student days in Paris. The photographs of Homer and friends in the pool are at DCL, Box 64, Folder 14. There is also a set of photographs of Frances Grimes by the pool at DCL, Box 64, Folder 1. Grimes came to Cornish in 1894 but did not begin assisting Saint-Gaudens until 1900. The packet in which the Grimes photographs were stored is labelled August 1897, but the photographs themselves are not dated.



## II. THE AUGUSTUS SAINT-GAUDENS OWNERSHIP. PART II: October 1903 - August 1907

For the next three years, before his illness returned for the final time in the summer of 1906, Saint-Gaudens was intensely involved in the building of the Little Studio, the redesign of the garden, modifications to the west porch of the Main House, and, when the Large Studio burned, the design of the Studio of the Caryatids. A replacement for the Large Studio was an obvious necessity, but much of the other new construction seems somewhat gratuitous and the activity of a man who delighted in the working, reworking and perfecting of his environment, even when, to others, it already seemed complete. Homer Saint-Gaudens said as much, when he wrote:

... 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.<sup>1</sup>

Saint-Gaudens' niece, Margaret Shurcliff, made similar observations about her uncle's treatment of hedges:

Uncle Augustus took a great deal of joy in landscaping the grounds, and was the first to plant rows and rows of pine hedges. He surrounded the flower garden, the vegetable garden, the clothes yard and the swimming pool with pine hedges, thickened with a few scattered hemlocks. Like many a genius, Uncle Augustus was never satisfied. He was always rearranging his sculpture, and he liked to rearrange the hedges.<sup>2</sup>

Saint-Gaudens' propensity to rework projects was well known outside the family. In 1915, Clifton Johnson related a conversation with a Cornish carriage driver:

He [Saint-Gaudens] was always doing things over about his place. If he thought some stone steps would improve a terrace, he got seventeen or eighteen men and had the steps put in. Then pretty soon he'd think they'd be better somewhere else, and he'd have his gang of men come and tear up where he wanted the steps moved to, and after the moving was done they'd turf over the old place. That's the way things would go, and it was the same in his studio—he was sure to be a great while finishing a piece of work because he was forever thinkin' he could improve it.<sup>3</sup>

### Repainting The Main House

Although the French and Bryant Survey of December 1903 appears to be a reliable record of the general layout of Saint-Gaudens' grounds and of the dimensions of structures at this time, there was an important change made to the Main House in October of that year that could not be depicted on the survey. In this month, Saint-Gaudens had the exterior, as well as a good deal of the interior, of the house painted white. This greatly changed the character of the house, but, most importantly for this study, it is a great help in dating photographs. The painting of the Main House was one of a related series of alterations that resulted in a more successful integration of house, studio and garden. As with all of Saint-Gaudens redesigns, the reworking of these areas does not seem to have been planned all at one time and then executed without deviation but instead went

through a process of study and modification on the ground. As we shall see shortly, this process is vividly illustrated in a series of photographs taken when the new garden was being planned.

For a good part of their marriage, Augusta Saint-Gaudens travelled for long periods of time without her husband, in part searching for cures for her deafness and other medical problems and in part because of long-term marital difficulties. Augustus had the habit of making changes while she was away and then presenting her with a *fait accompli*. This was the case with the painting of the Main House. Augusta came home and found the house painted a "glistening white."<sup>4</sup> The idea of the white paint may not have originated with Saint-Gaudens, however, but may have been George Fletcher Babb's suggestion.<sup>5</sup> In any case, the transformation of the house from plain red brick to pure white, although not a structural change, accentuated the classical detail already added by Babb and set an entirely new tone for the property as a whole.

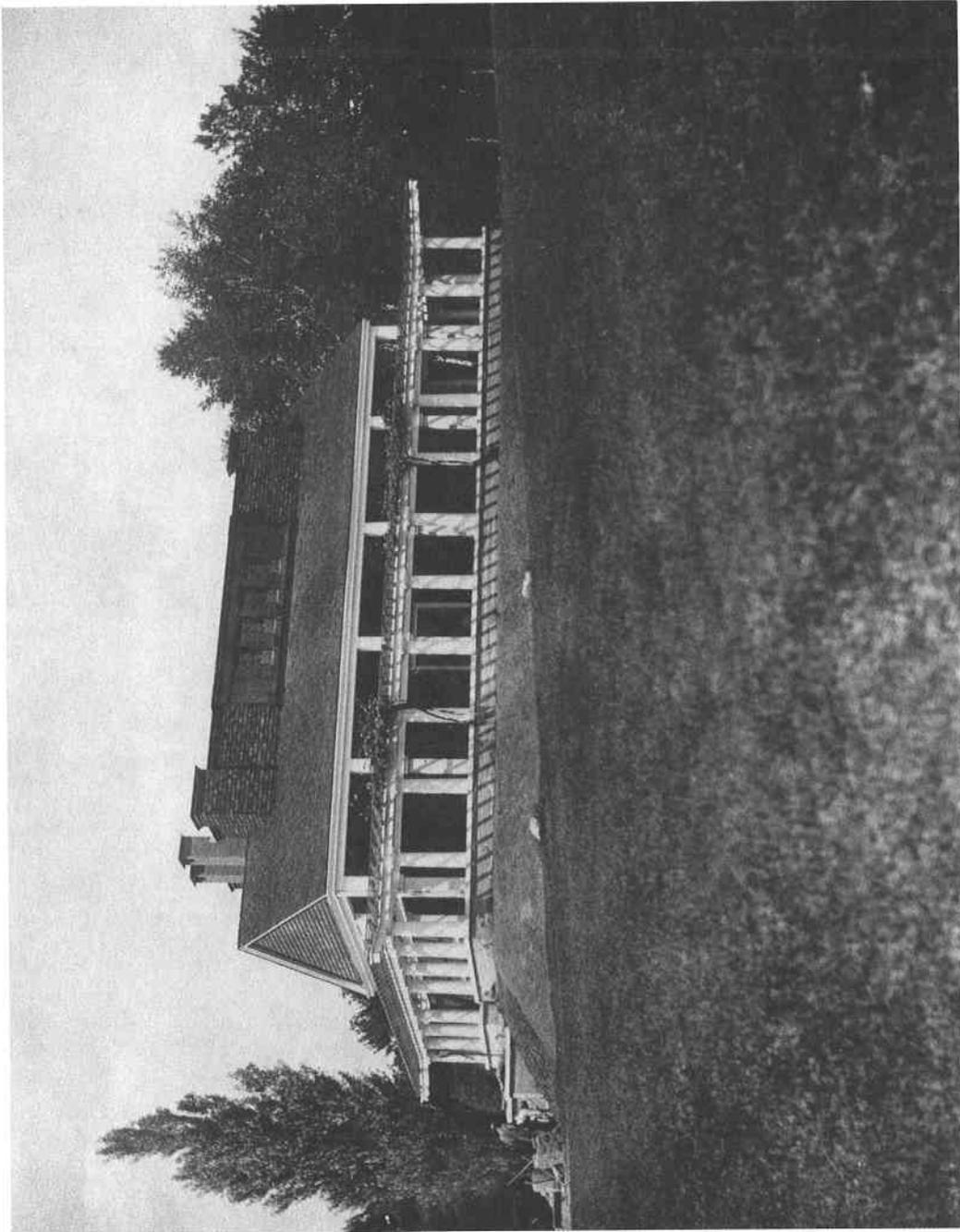
### The Little Studio

By late 1903, the structural condition of the Hay Barn/Studio deteriorated to the point where it had to be taken down. Saint-Gaudens then commissioned Babb to design a new "Little Studio" on the same site, probably on the same foundations, and with similar, although not identical proportions.<sup>6</sup> Saint-Gaudens was apparently away when the Hay Barn/Studio was demolished, for he wrote to Babb saying:

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Now that the studio is gone the field has taken such a grand look that I regret I did not see it before they started work on the foundation. I should certainly have changed the whole scheme and moved the studio to the east.<sup>7</sup>

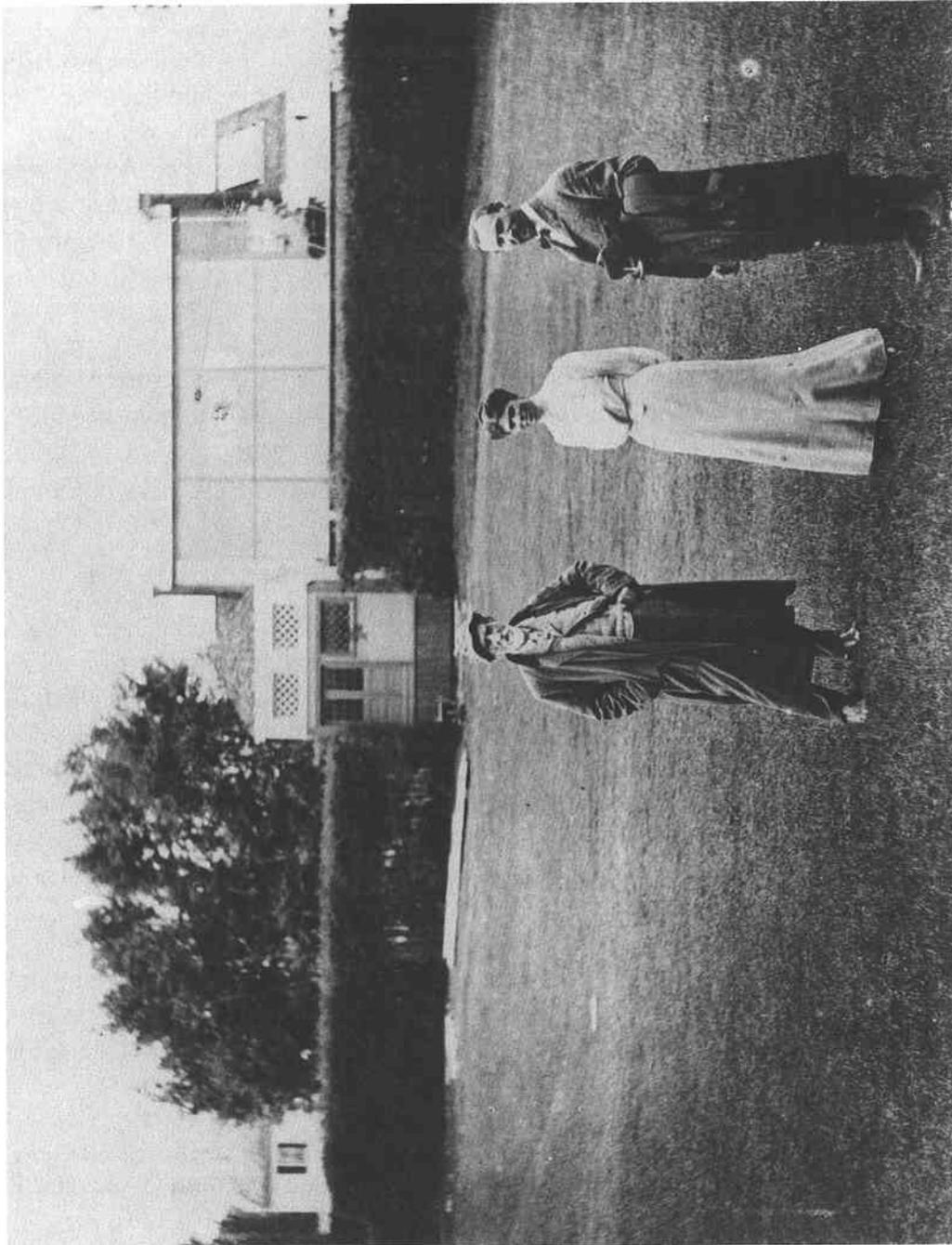
The Little Studio was completed by the summer of 1904, but not without many changes of plan and flurries of correspondence between Saint-Gaudens and Babb. There are many excellent early photographs of the Little Studio. Figure 22, probably taken in spring 1904, shows the building from the southwest. In this view, work is still in progress near the steps at the west end of the studio. Figure 23 shows the Little Studio from the northwest with a full view of the west verandah and a partial view of the large north window. The poplar at the northwest corner of the building has grown significantly, making this view possibly as late as 1907. Figure 24, which shows Augustus, Augusta, and Irish parliamentary leader W. B. K. Redmond, is dated fall 1905 and is the only early photograph that shows the entire north elevation of the Little Studio. At the same time that the Little Studio was constructed, the swimming tank was also rebuilt.



**Figure 22.** Little Studio after construction. Photograph, ca. spring 1904. DCL/SGNHS.



**Figure 23.** Little Studio, north and west sides. Photograph by DeWitt Clinton Ward, ca. 1905-1908. SGNHS #808.



**Figure 24.** Augustus, Augusta and W. B. K. Redmond in back of the Little Studio. Photograph SGNHS #868.

### Modifications to the West Porch of The Main House

Shortly after the Little Studio was completed, Saint-Gaudens and Babb began to consider a more convenient arrangement of the west piazza of the house that would substitute steps at its northern end for the ones going down to the lawn at the center of the west side. Although seemingly a minor change, the new placement of steps and related modifications was another link in the chain connecting the house more directly to the Little Studio.<sup>8</sup> Figure 25 is a distant view from the southwest of both the Little Studio and the house shortly after this was done.

### The New Garden

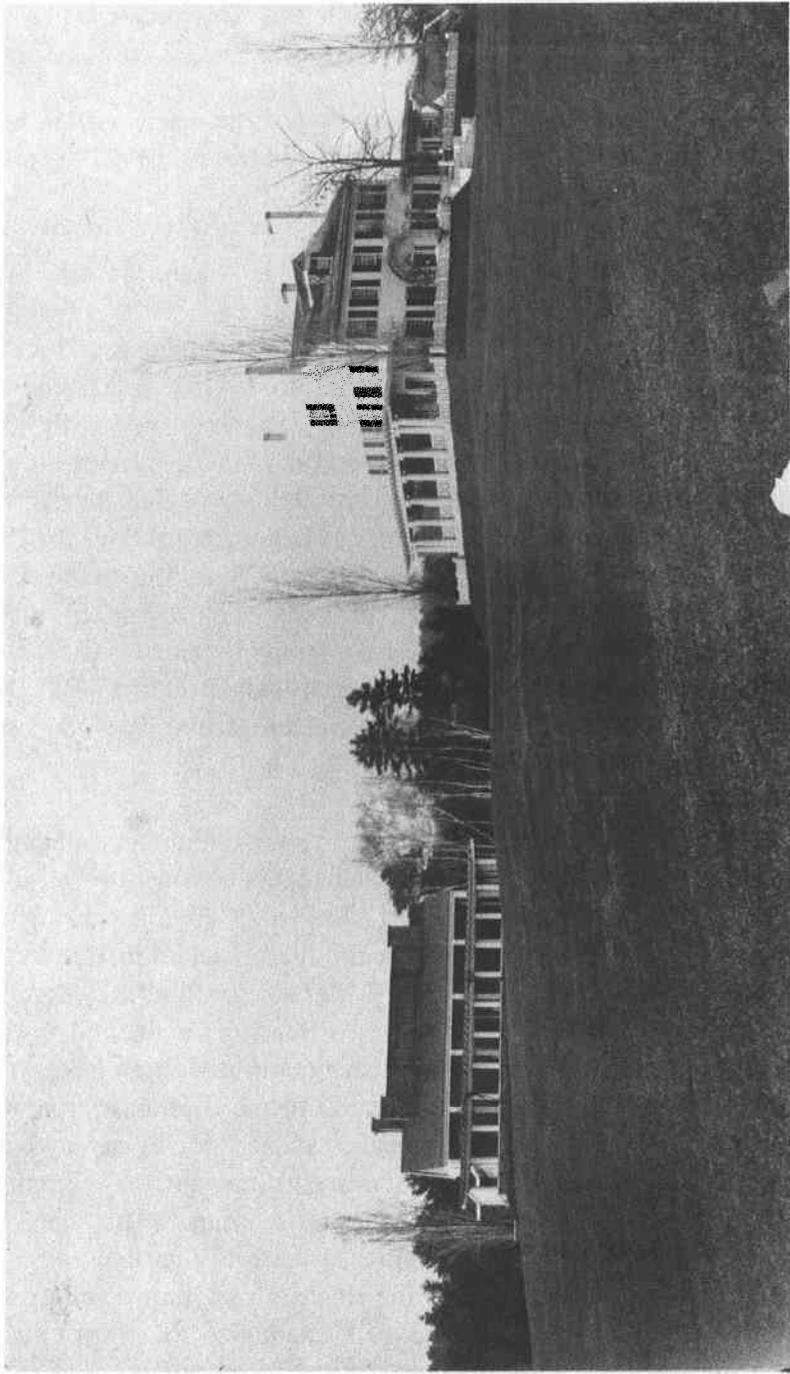
At the same time that the Little Studio was being designed and constructed and alterations made to the west porch of the house, Saint-Gaudens was planning a comprehensive redesign of the Flower Garden. Information on the redesign is tantalizing but incomplete, and some important items are undated. Nevertheless, by comparing and collating the existing photographs, plans and pieces of correspondence, a reasonable chronology can be established and a fairly complete picture obtained of how the garden design evolved.

The French and Bryant survey is dated December 1903, but the actual survey work presumably went on in November. There is no record of the initial exchange of correspondence between Saint-Gaudens and French and Bryant, so we cannot be exactly sure why Saint-Gaudens commissioned such a complete and detailed survey from a firm in Brookline, Massachusetts (although it was one of the best civil engineering firms in greater Boston). If he was contemplating changes to only the house, Little Studio, garden and vegetable garden, Saint-Gaudens would not have needed to have the entire property surveyed. Part of the reason, as discussed in the preceding chapter, undoubtedly was that he wished to add land for the golf course, but he may also have been contemplating even more sweeping changes than actually took place.

As early as October of 1903, Saint-Gaudens had formulated his ideas for the garden quite fully. He wrote to Babb that he wanted some indication of the probable disposition of the earth (undoubtedly the earth that would be displaced by digging for the foundation of the Little Studio) and added:

What about the old columns that are to be discarded? Could they not be used in some connection with the new Garden? Enclosing and binding it onto the house. What thinkest thou, Horatio?<sup>9</sup>

In November, Saint-Gaudens asked Babb to prepare a plan to clarify the grades on the new path leading from the west porch of the house to the Little Studio. While this was not a plan for the garden as such, it was clearly intended to help Saint-Gaudens with his garden planning. As Babb wrote:



**Figure 25.** The Little Studio and house. Photograph by DeWitt Clinton Ward, ca. 1905. SGNHS #5695.

I have just received your telegram about garden grade, and am trying to perfect a set of figure sections which will make my meaning perfectly clear to you. This I will send to you tomorrow (Tuesday).<sup>10</sup>

Babb also suggested making the terraces more uniform when the new garden went in. Figure 26 illustrates the drawing referred to by Babb, which is dated November 17, 1903 and includes a note: "This plan is to be used in conjunction with plan of grounds."

The key piece of evidence for Saint-Gaudens' intended changes to the grounds is a tracing paper study (Figure 27), based on the French and Bryant survey, portions of which appear to be in Saint-Gaudens' hand and which shows several overlays of design changes and annotations taking in the entire area around the house. Although undated, this drawing has to have been made in the late winter, spring or summer of 1904, since the Large Studio, which burned in the fall, appears in the upper right-hand corner. The section of the French and Bryant survey showing the central area of the grounds was traced in black ink by an as yet unidentified hand. Over this, in red ink, are shown the walkways, the rows in the new vegetable garden, and inside accent lines for structural elements. In green ink, a new service drive is indicated, as well as accent lines for ground plane changes. Blue ink is used for accent lines for new beds along the front walk. Colored pencils are used to delineate hedges (both existing and proposed) and trees. Finally, graphite pencil is used for the garden plan, driveway changes, a change to the pool, some additional hedges, and notes. The graphite pencil annotations are the only portions of this plan that can be attributed with confidence to Saint-Gaudens.<sup>11</sup>

The sum total of all these overlays indicates many contemplated changes to the existing layout of the grounds, some of which were carried out, others of which were executed in modified form, and still others that were never carried out at all. First of all, the drawing depicts the Flower Garden reoriented north/south and curving beds around the relocated marble fountain basin on the middle terrace. The lower terrace is also labelled flower garden, and the curved seat appears but no layout of beds. The old vegetable garden becomes a Bowling Green, and the eastern end of the existing Flower Garden is shown as a separate compartment but with no label. (This later became a cutting garden.) The vegetable garden was relocated to the southeast area between the roads, drive and stable. New hedges are shown, in particular, an odd dogleg arrangement formed by an existing curved hedge to the northwest of the service entrance and a new hedge closing off the eastern side of the middle and upper terraces of the new garden. (The "dogleg" may have been intended as a circulation control.) Two new structures are shown: a garden house at the eastern end of the Bowling Green and a tool shed within the dogleg. Another significant alteration is the addition of flower beds along either side of the walk leading to the front entrance. (Such beds existed by 1915, but evidence is lacking as to exactly when they went in.)

Possibly related to this tracing paper study or even preceding it is a group of six undated sketches by Saint-Gaudens for garden enclosures, details, trellised niches, etc. These have a very

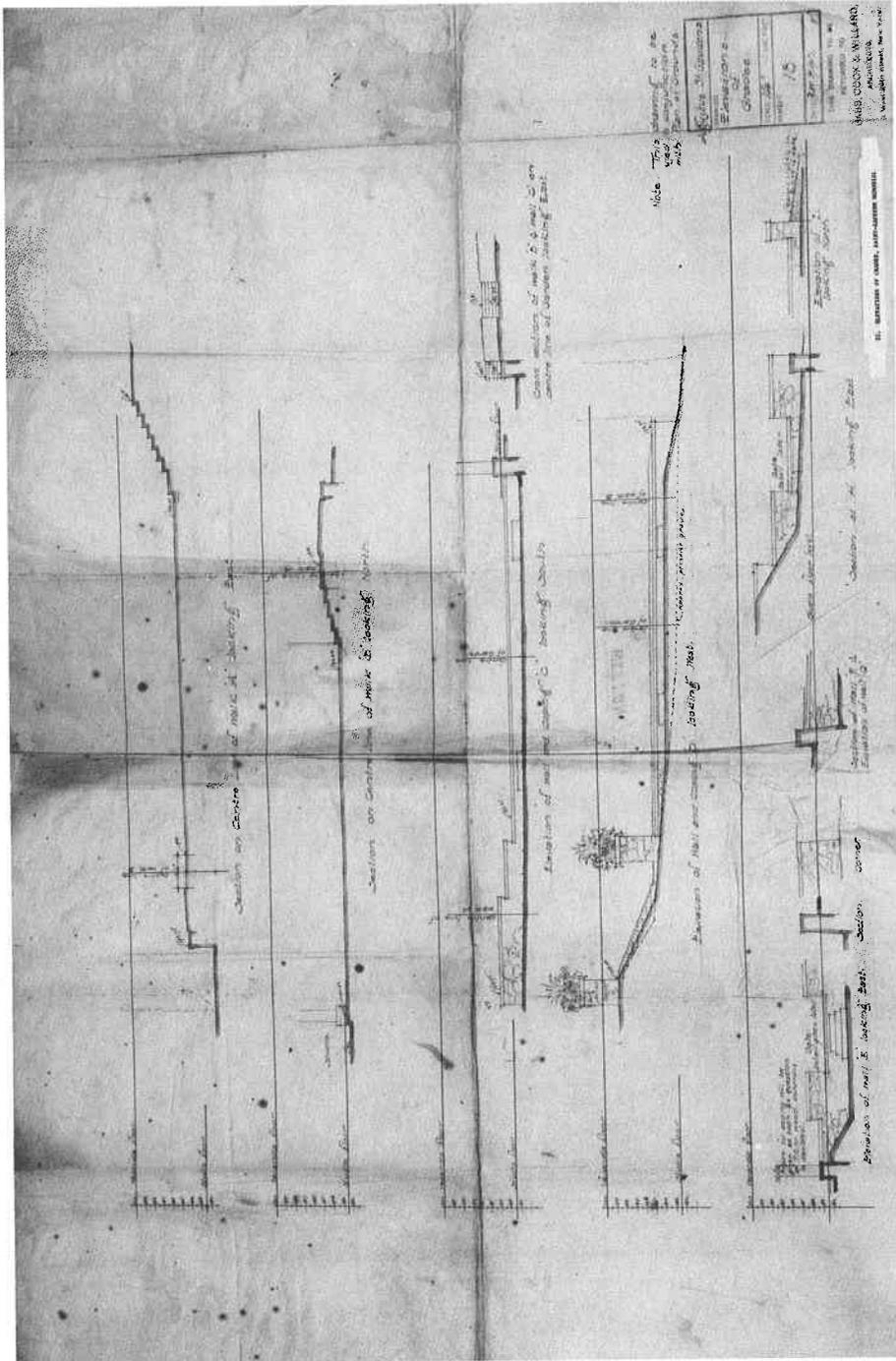


Figure 26. "Elevations of Grades," November 17, 1903. Babb, Cook and Willard, Plan 18. DCL, Portfolio I.



**Figure 27.** Drawing on tracing paper of central portion of grounds with penciled changes and annotations. n.d. (1904). DCL, Portfolio I/SGNHS #2865.

clear spatial relationship with the new garden, although they differ in detail, and the sketches are far more elaborate.<sup>12</sup>

What happened at this point is not entirely clear. There are two letters between Augusta and Augustus that may refer to the garden, but their content is ambiguous. On July 7, 1904, Augustus wrote to Augusta:

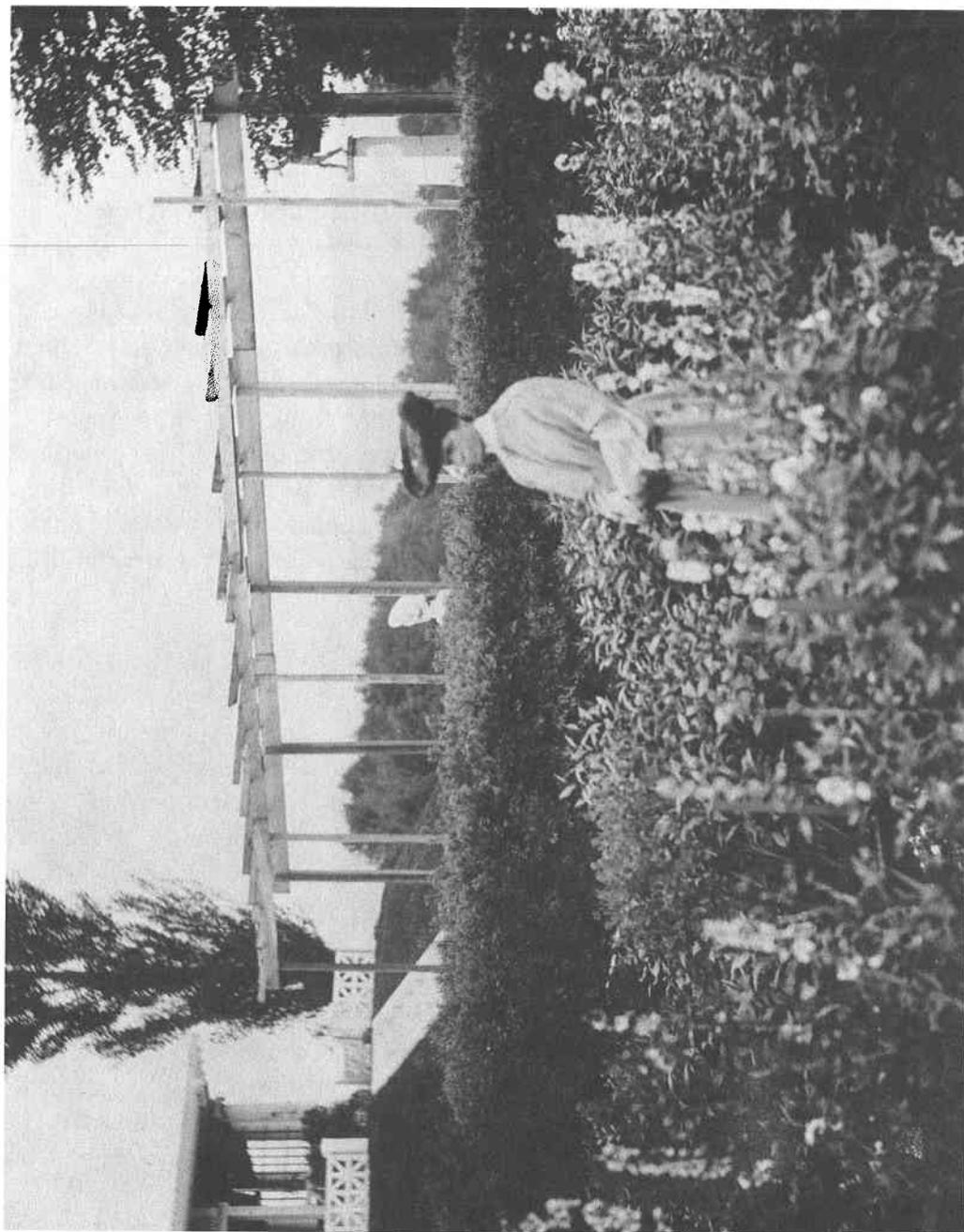
Platt thinks that before I begin to make more plans (the first sketches were made by Lindeberg, McKim's draftsman) that I should try to buy Dewing's place.<sup>13</sup>

This could well refer to architectural plans, but, since the Little Studio was finished and the Large Studio not yet destroyed, this does not seem likely. One interpretation might be that Saint-Gaudens had brought the tracing paper study to New York and had it worked up by McKim's draftsman and then reviewed by Platt. A still more mysterious letter is one from Augusta to Augustus, when she was in Santa Barbara. This is undated, as most of her letters are, but is in with other material from 1903-1904. Again, the garden is not specifically mentioned, and if the letter dates from 1903, she might be referring to the architectural designs for the Little Studio and the Main House done later that year. The letter could, however, refer to the garden, which, in the new plan, became the connection between the two buildings. She writes:

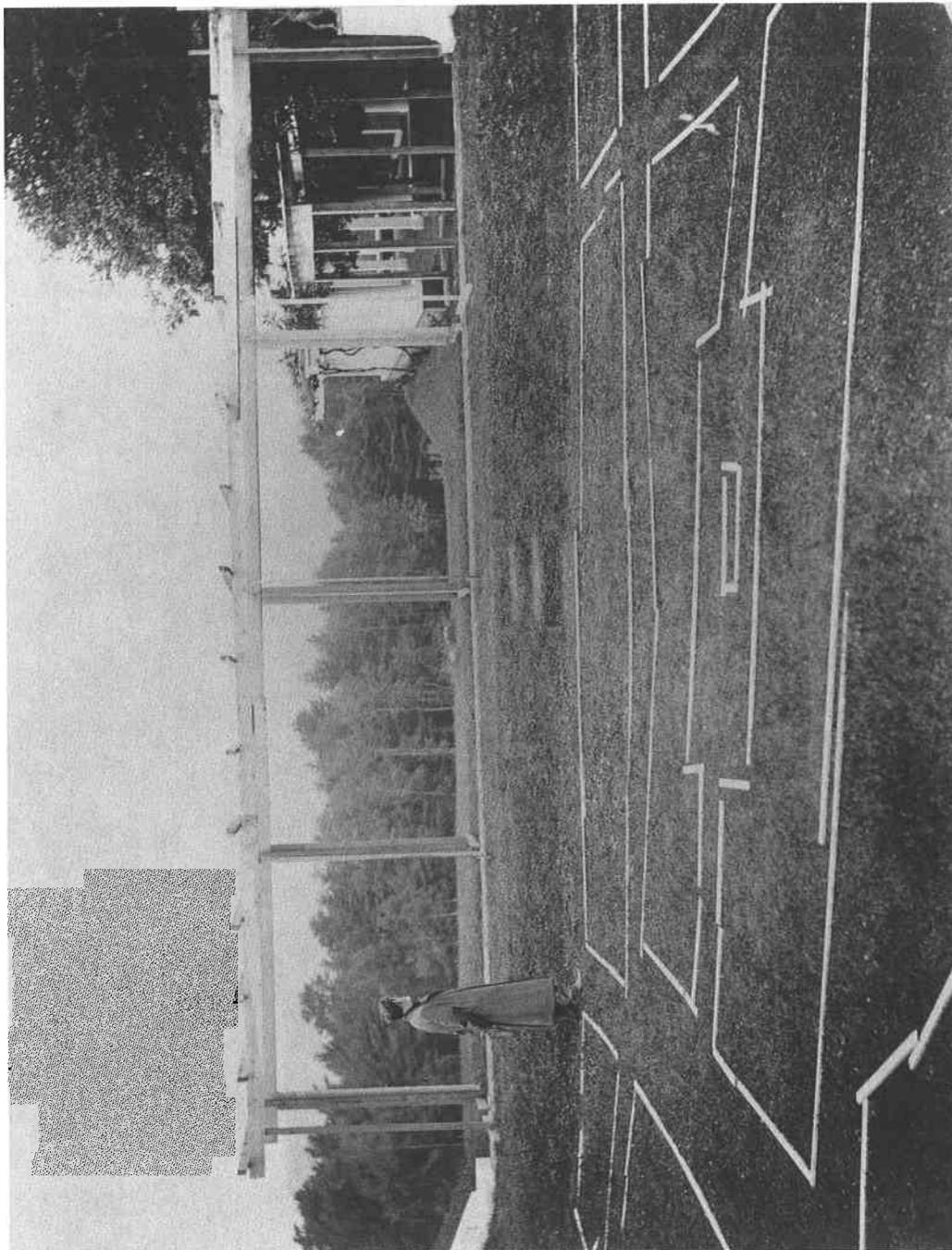
I am very glad you sent me those little plans of the house and studio, for I understand it all so much better. I do so hope we shall be able to do it.<sup>14</sup>

The next stage in the design process for the new garden was worked out on the ground and is very explicitly shown in a series of photographs taken by DeWitt Clinton Ward probably in late summer and early fall 1904. Although Augustus did not recycle the columns from the pergola of the old Hay Barn/Studio, he did for a while explore the idea of an arbor, which would "bind" the garden to the house and to the Little Studio. He had a mock-up of such an arbor built that seems to have stayed in place for several weeks. This mock-up appears, probably for the first time, in a photograph of Augusta Saint-Gaudens standing in the old Flower Garden, which is full of summer blooms, with her back to the mock-up (Figure 28). Of the other photographs in this series, the most telling is one of Augustus standing on the middle terrace of the garden with the mock-up of the arbor beside him and the garden plan marked out at his feet in wooden laths (Figure 29). This was probably taken somewhat later than Figure 28, since the weather has turned cool enough for Augustus to be wearing a coat. Yet another photograph by Ward shows the arbor mock-up in front of the Pan pool looking north, with the other arbor to the right. Augustus appears to the right, partially concealed by the rise of the upper terrace to the house (Figure 30). In both of the last two views, Augustus seems to be studying the whole arrangement, possibly on the verge of coming up with his final design.

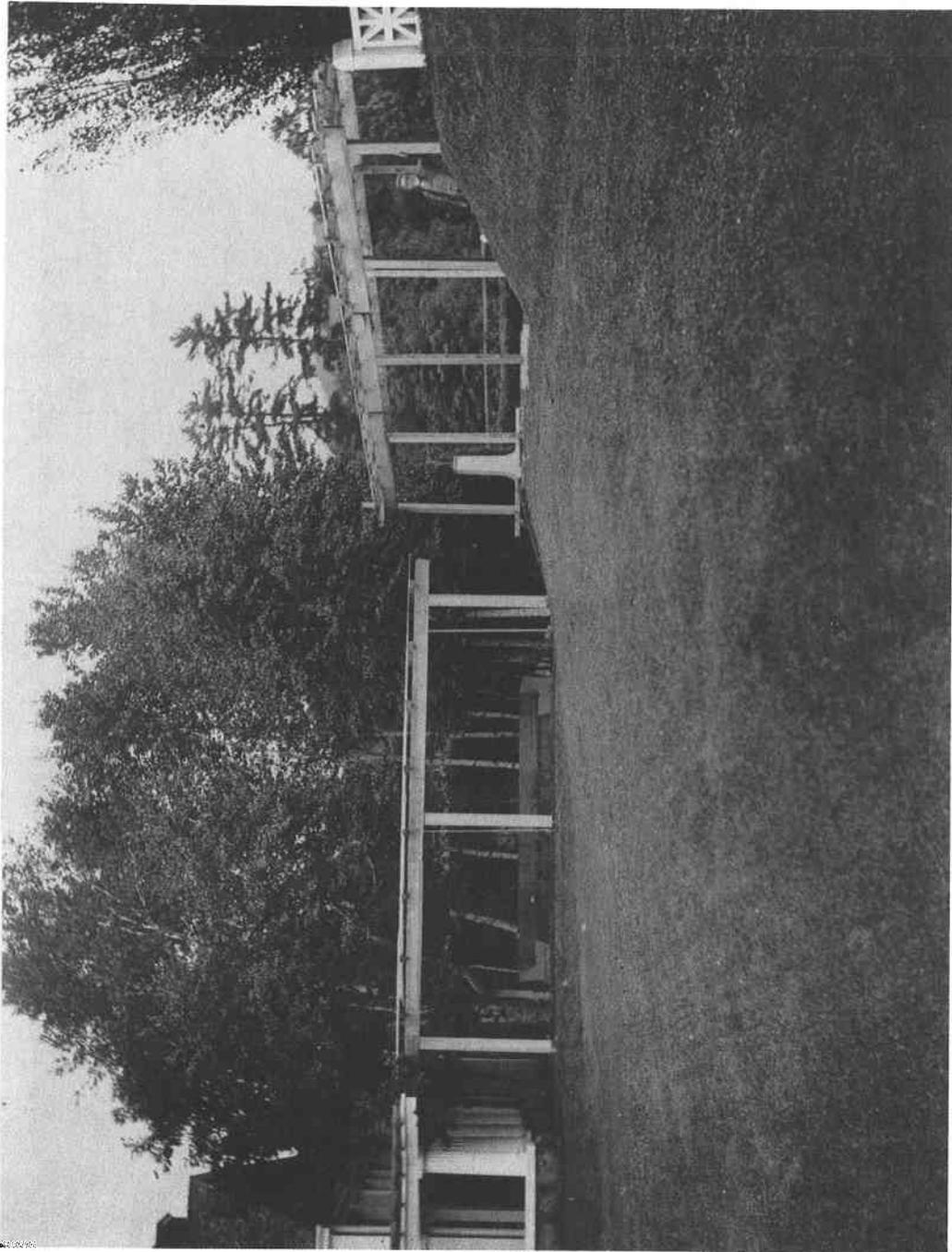
Exactly when or why the idea of the arbor was dropped remains unknown. Perhaps Saint-Gaudens realized that it would get in the way of a clear view of Mount Ascutney from the garden.



**Figure 28.** Augusta Saint-Gaudens in the old Flower Garden, with arbor mock-up behind her. Photograph by DeWitt Clinton Ward, summer 1904. DCL, Box 64/SGNHS #5702 and #2827.



**Figure 29.** Augustus laying out new garden with the plan of the middle terrace marked out in laths. Photograph by DeWitt Clinton Ward, early 1904. SGNHS #5701.



**Figure 30.** Mock-up of arbors with Augustus Saint-Gaudens. Photograph by DeWitt Clinton Ward, early fall 1904. SGNHS #5700.

In any case, we know that on October 5, 1904, he recorded in his day book "Began new garden" and included a sketch plan of the middle terrace that roughly corresponds to his lay-out in laths (Figure 31).<sup>15</sup>

The appearance of the garden when newly installed and before Augustus' death in the summer of 1907 is recorded in several other photographs. Figure 32 shows the upper and a bit of the middle terrace looking southeast, as well as all of the northern and most of the western elevations of the Main House. The photograph was apparently taken in the fall or very early spring and shows little in the way of planting. The lattice at the east end of the upper terrace appears very new. In Figure 33, looking toward the house, we see the garden with the lower and middle terraces in the foreground. The end of another lattice appears at the far right. Figures 34 and 35 are related photographs obviously taken at the same time. In Figure 34, Augusta is standing on the upper terrace, the eastern lattice clearly visible to her right. The garden is in full bloom but still appears relatively new. In Figure 35, she has progressed down the steps toward the middle level of the terrace.

In addition to these photographs, we have a description of the garden as it appeared ca. 1905-1907 by Frances Duncan Manning, a horticulturist and writer who first came to Cornish in 1905. Mrs. Manning appears to be describing the lower terrace, of which we have no good early photographs, and her account indicates that, for at least the first few years, the vegetable garden remained in the space beside the Flower Garden. Although written 60 years after the events she describes, Mrs. Manning's account is both vivid and specific:

When I knew it, that area was aflame with gladioli—just planted in rows for convenient cultivation; a delicate and lovely trellis of tall bamboo stakes, set at 1 ft. spacing, divided flower garden from vegetable garden and gave enough support for sweet peas. There was a doorway in the center of this airy trellis. The vegetables were illuminated by marigolds and [?] blue cornflower. I believe the planting was Mrs. Saint-Gaudens doing. She used to put in large containers before frost demolished them, large thrifty marigolds. And bring these indoors; they were very decorative. It was probably the "Saint's" idea to salvage them. He had what Schweitzer called 'Reverence for Life.' And he was dying of cancer . . . The vegetable garden was north of the flowers toward the big studio. The hedge of white pine (Augustus's idea) was clipped hedge-fashion at about five foot. This gave privacy to Aspet.<sup>16</sup>

In 1906, Mrs. Manning, then Frances Duncan, published an article on "The Gardens of Cornish" in *Century Magazine*, which included a photograph of the middle terrace of Saint-Gaudens' new garden (Figure 36). Interestingly, she did not comment on the garden as such but wrote primarily about his use of poplars:

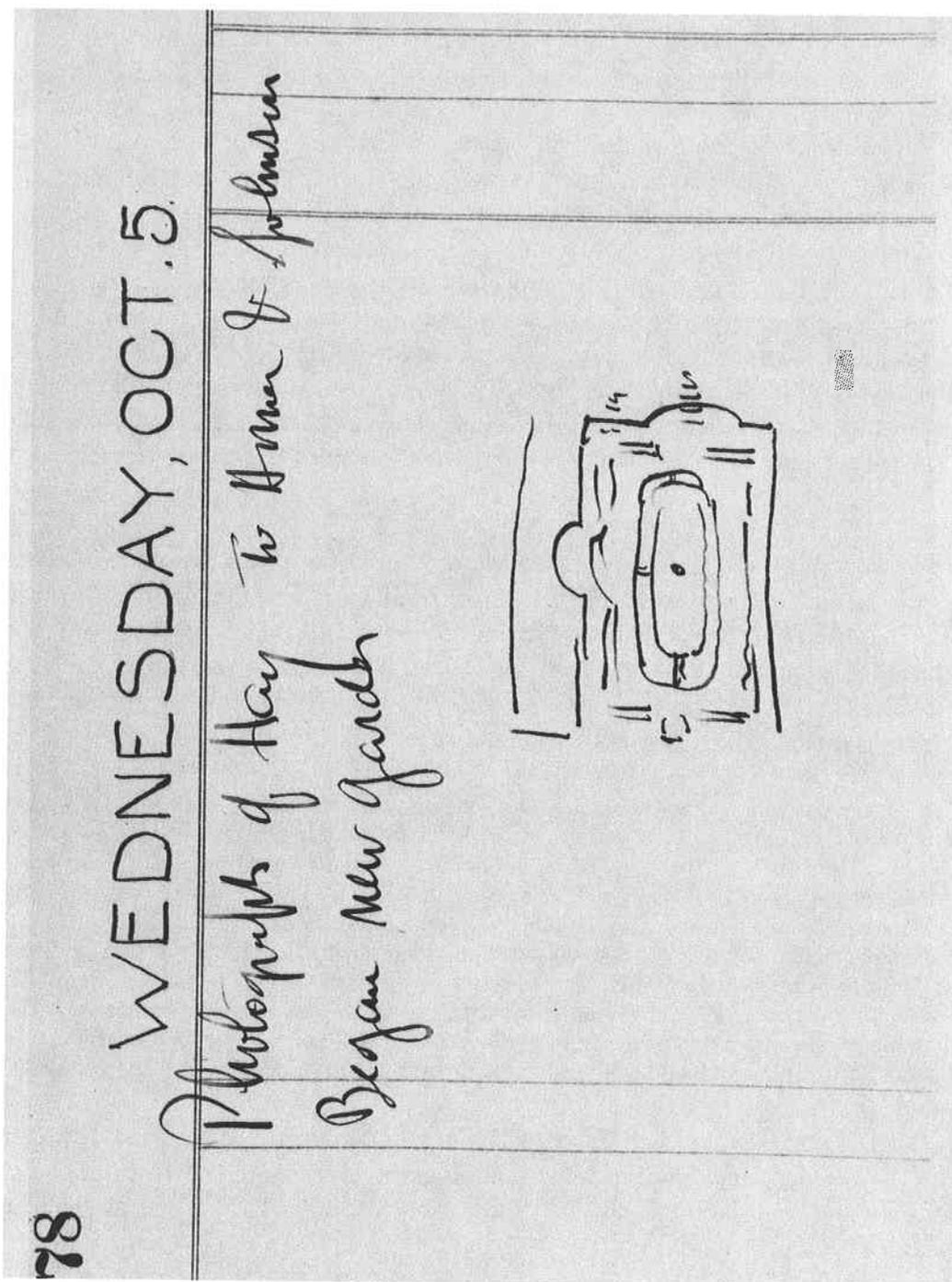
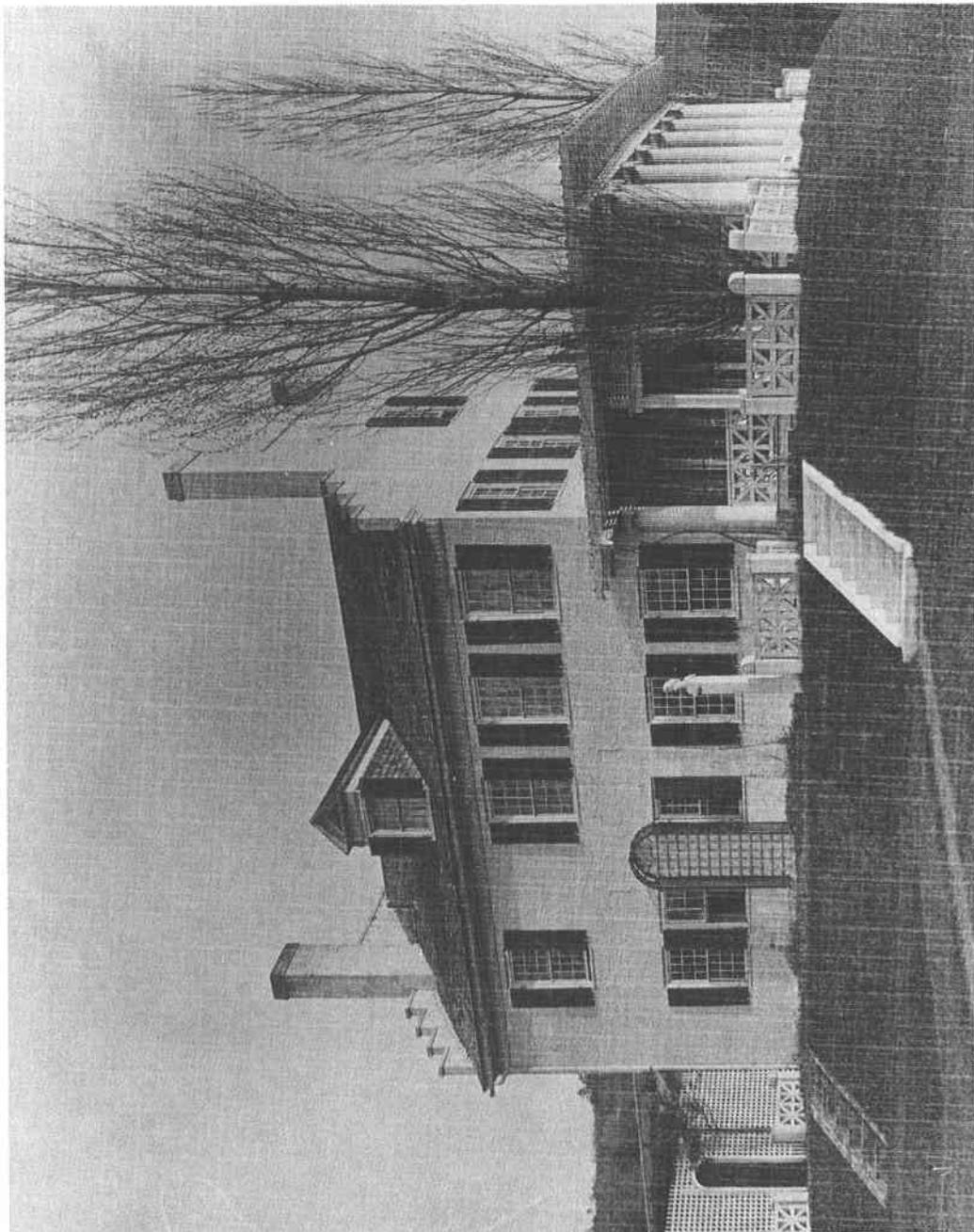


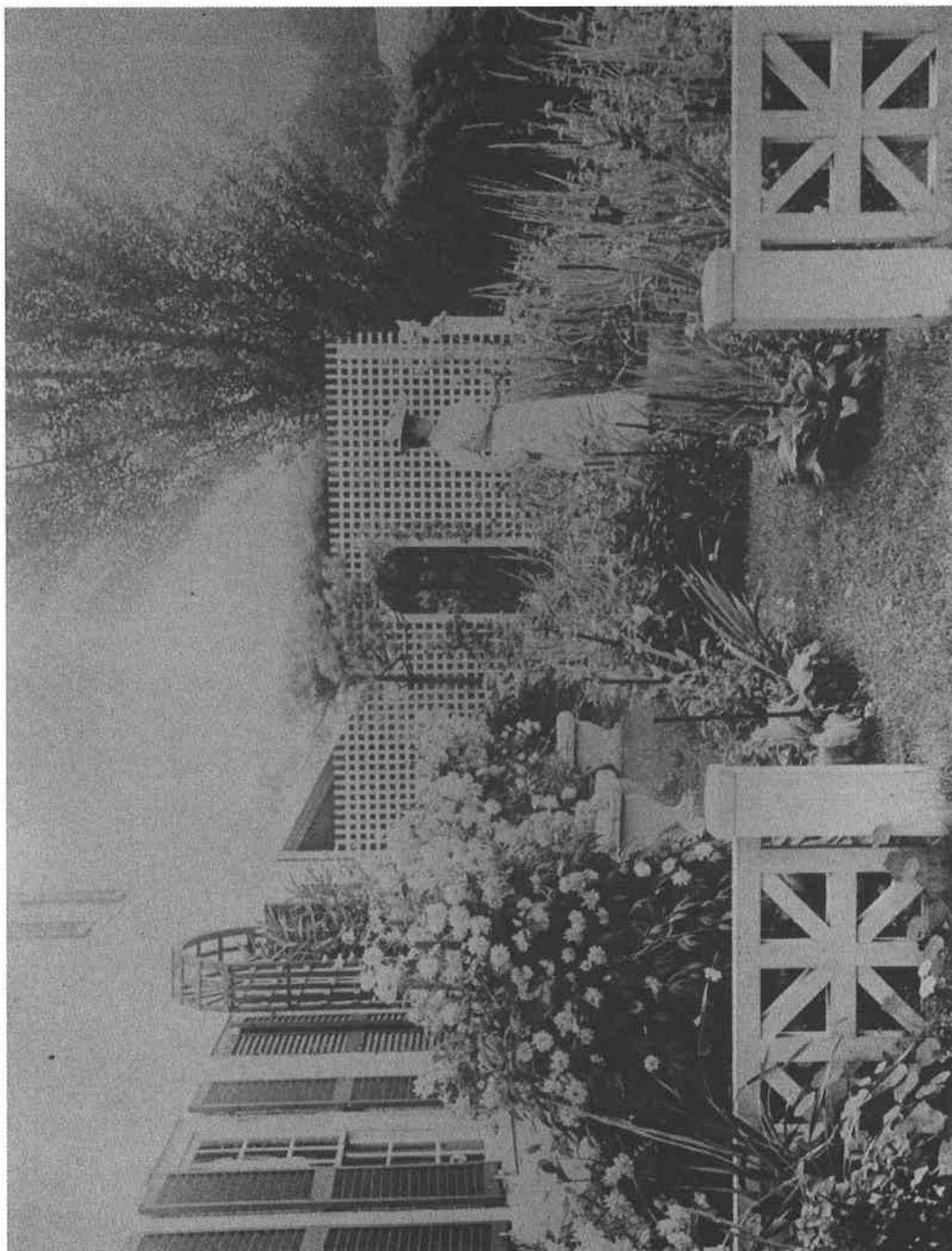
Figure 31. Sketch plan of middle terrace of new garden. Augustus Saint-Gaudens, October 5, 1904. DCL.



**Figure 32.** Upper terrace of new garden. Photograph, ca. 1905. DCL.



**Figure 33.** New garden at an early stage. Photograph, ca. 1905-1906. DCL/SGNHS #560b.



**Figure 34.** Augusta on upper terrace of garden. Photograph, July 1906 or July 1907. DCL, Box 64/SGNHS #553.



**Figure 35.** Augusta going down steps toward middle terrace of garden. Photograph, July 1906 or July 1907. DCL, Box 64/SGNHS #552.



**Figure 36.** The poplars at Saint-Gaudens' house. Photograph, published in The Century Magazine, May 1906.

Lombardy poplars have more than once been used with excellent effect by Cornish gardeners, and, what is rarer, with reserve . . . The single poplars, which, on Mr. Saint-Gaudens's [sic] place, stand one on each corner of the terrace are planted solely for their architectural value. The house is rather narrow and high. These tall, slender "Lombardys" seem to belong to the scheme of the house and bring it into better proportion.<sup>17</sup>

Later in the same article, the author described the wild grape-vines that ran "riot over the white-pillared portico of the studio with a gay luxuriance and a beauty of artistic effect."<sup>18</sup>

Although questions remain about the exact sequence of events in the design of the new garden, it related, when complete, much more successfully to the house and garden than its predecessor. The old garden, charming as it appeared in the Lowell and other early photographs, was entirely surrounded by hedges and floated with little spatial connection to its surroundings.

### **Bowling Green**

The Bowling Green indicated on the tracing paper study shown in Figure 27 was probably constructed at the same time as the Flower Garden. There is no record that the garden house at its end was constructed. Unfortunately, there are no photographs of the interior of this space that pre-date Saint-Gaudens' death. However, the opening in the eastern end of its enclosing hedge is clearly seen in a winter view, dated about 1905 (Figure 37).

### **Studio of the Caryatids**

In October 1904, while Saint-Gaudens was at the theater in New York City, a fire that apparently began in the stable attached to the Large Studio destroyed the Studio along with most of Saint-Gaudens' work of the past four years. He also lost personal and professional papers, portfolios, photographs, paintings and other works of art by many artists, as well as all the furniture from his New York City house and many irreplaceable personal belongings.<sup>19</sup>

Although we have no photographs of its exterior, it is unlikely that James Earl Fraser's Large Studio, having been built primarily for the purpose of housing the Sherman Statue, was a very sophisticated architectural design. For its replacement, however, Saint-Gaudens immediately contacted George Fletcher Babb, who, in November, provided him with an estimate for constructing a new studio.<sup>20</sup> Plans must have followed promptly, for the new Studio of the Caryatids was under construction by winter. A new toboggan run was simultaneously put up to its west.<sup>21</sup> Babb's New Studio was roomy and handsome; it took its name from the two Albright Caryatids that later flanked its entrance. Babb cleverly concealed the bulk of the studio by employing a steeply sloped roof and surrounding the structure with poplars on both sides. (Later photographs of the Studio of the Caryatids are illustrated in Chapter III.)



**Figure 37.** East end of Bowling Green showing opening in hedge. Photograph, ca. 1905. SGNHS #2952, Ingelfinger Collection.

### **The New Toboggan Run**

The new and higher toboggan run built beside the Studio of the Caryatids was sufficiently innovative that Homer Saint-Gaudens published an article, complete with specifications, about it in Country Life in America.<sup>22</sup> The article makes it clear that the toboggan run was taken down after the season was over. Since its pieces were all numbered, it could easily be reassembled the next winter. Figure 38 shows the toboggan run and the west side of the Studio of the Caryatids, while Figure 39, taken from the top of the structure, also gives a good view of the west field, the trees and vistas beyond.

### **Service Areas**

Figure 37, discussed earlier in connection with the Bowling Green is also one of the few views of the eastern end of the grounds around the house, although no service areas per se are visible. Figure 40, however, shows the rear of the Stable but from a distance and furthermore includes a splendid view of Mount Ascutney. It is probable that the vegetable garden was moved at this time to the location indicated on the tracing paper study, but no photographs or other documents confirm this.

### **Views Beyond**

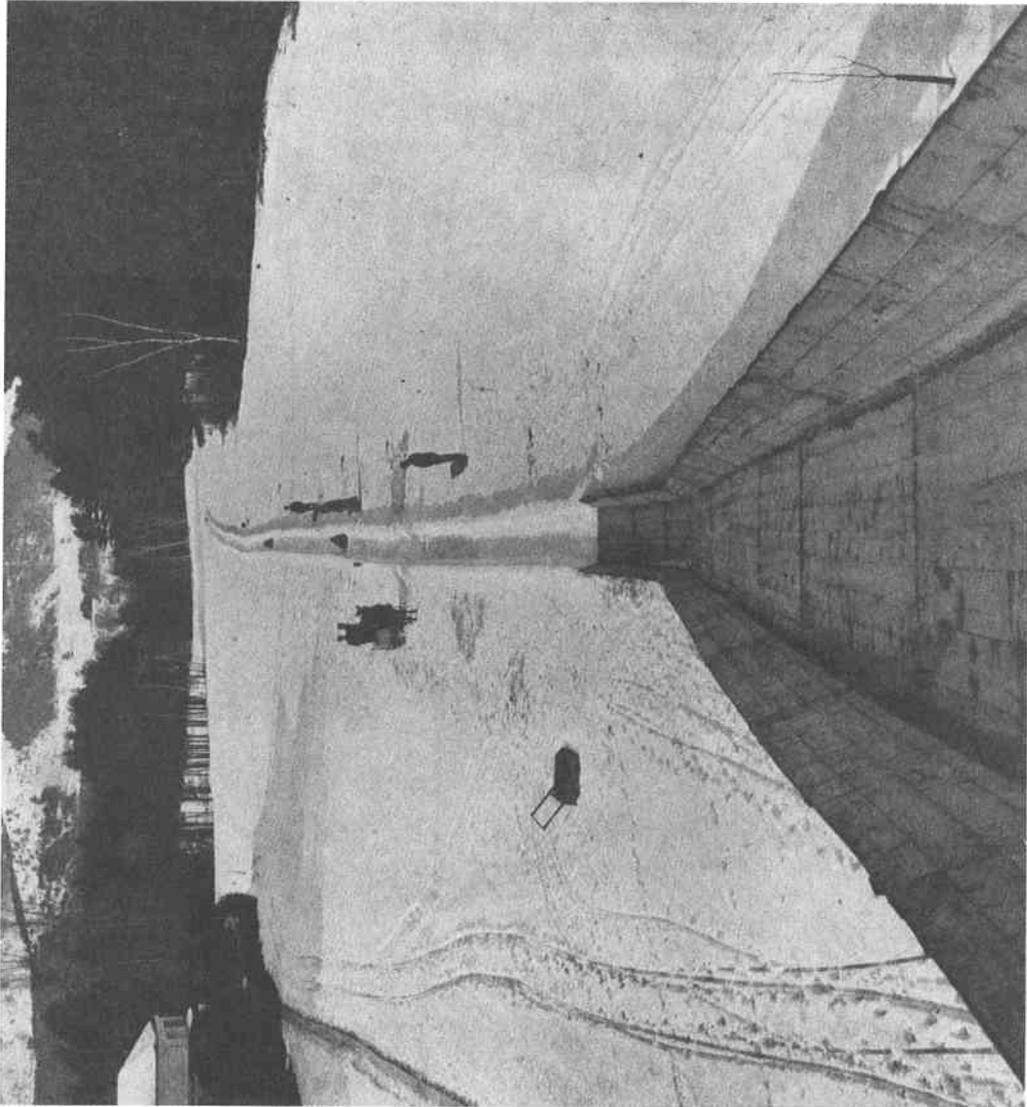
Finally, two excellent photographs, both probably taken ca. 1905–1908, show how the western field/golf course looked toward the end of Saint-Gaudens' life. Both are also good comparisons with photographs used in the previous chapter. Figure 41 is a view of the west field in which a sand trap is visible; it may be compared with Figure 21, dated about 1893, although it appears to have been taken from a slightly different angle. Figure 42 shows the Main House and the Little Studio seen from the end of the west field and may be compared with Figure 3, taken sometime in the late 1880s. Figure 43, a detail of Figure 23, shows the northwest end of the Little Studio and a view of the hill on the south side of Saint-Gaudens Road with only a few trees on its slope.

### **Celebration of a Career and a Life**

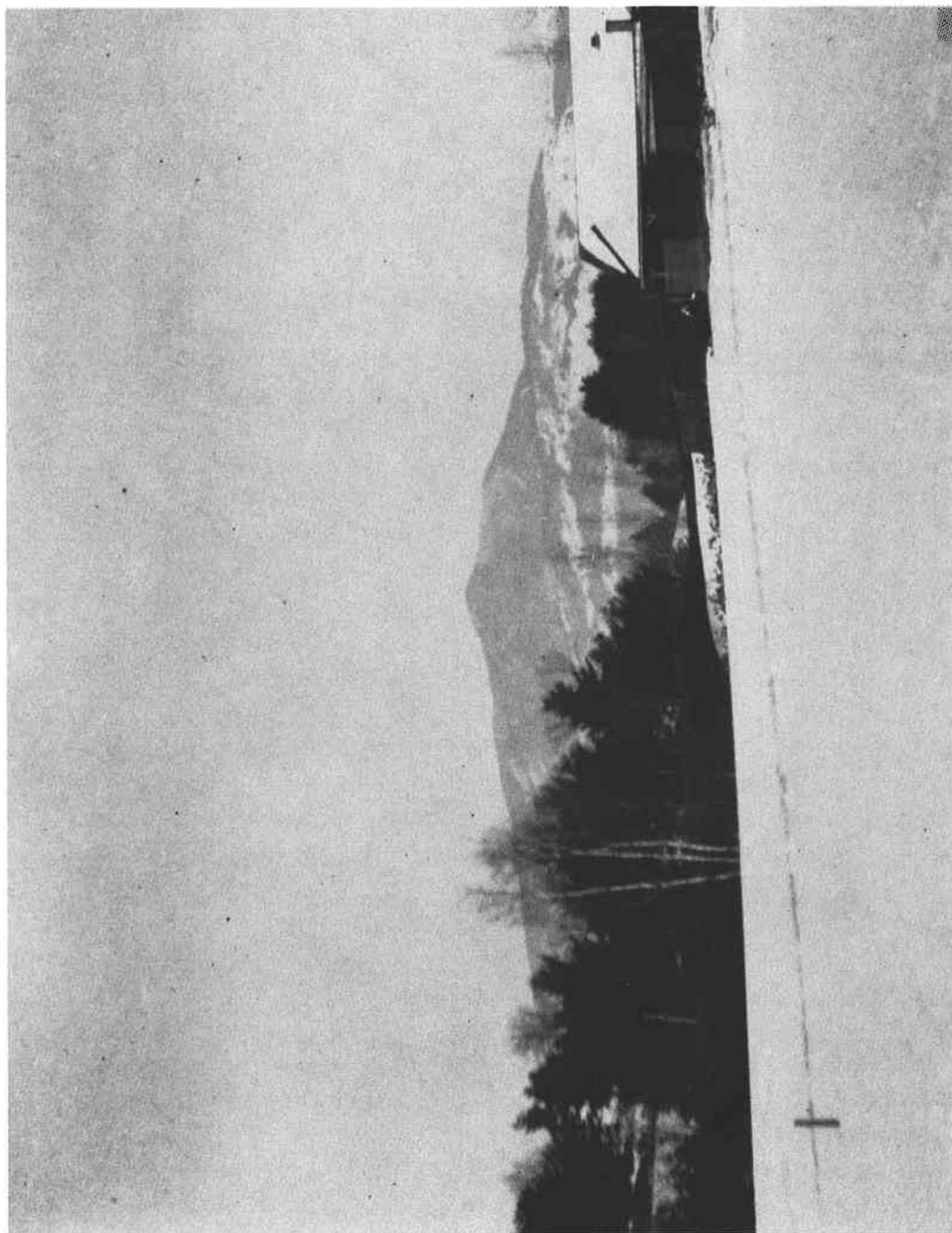
On June 22, 1905—only two days after the summer solstice—residents of Cornish presented "The Masque of the Golden Bowl" in Saint-Gaudens' honor. The Masque was written by playwright Louis Shipman, husband of the future landscape architect Ellen Shipman, with a prologue by Percy MacKaye. It was held outdoors in front of a Temple with a sculptured altar erected as a stage set and draped with wreaths and garlands; the Temple was put up in front of the screen of trees at the southern edge of the west field. More than 70 people took part including 40 artists and writers, and the masque was accompanied by specially composed music performed by members of the Boston Symphony Orchestra. At the end, Saint-Gaudens was presented with "a golden bowl of ancient



**Figure 38.** Toboggan run and Studio of the Caryatids. Photograph, published in Country Life in America, January 1908. Also SGNHS #2935a.



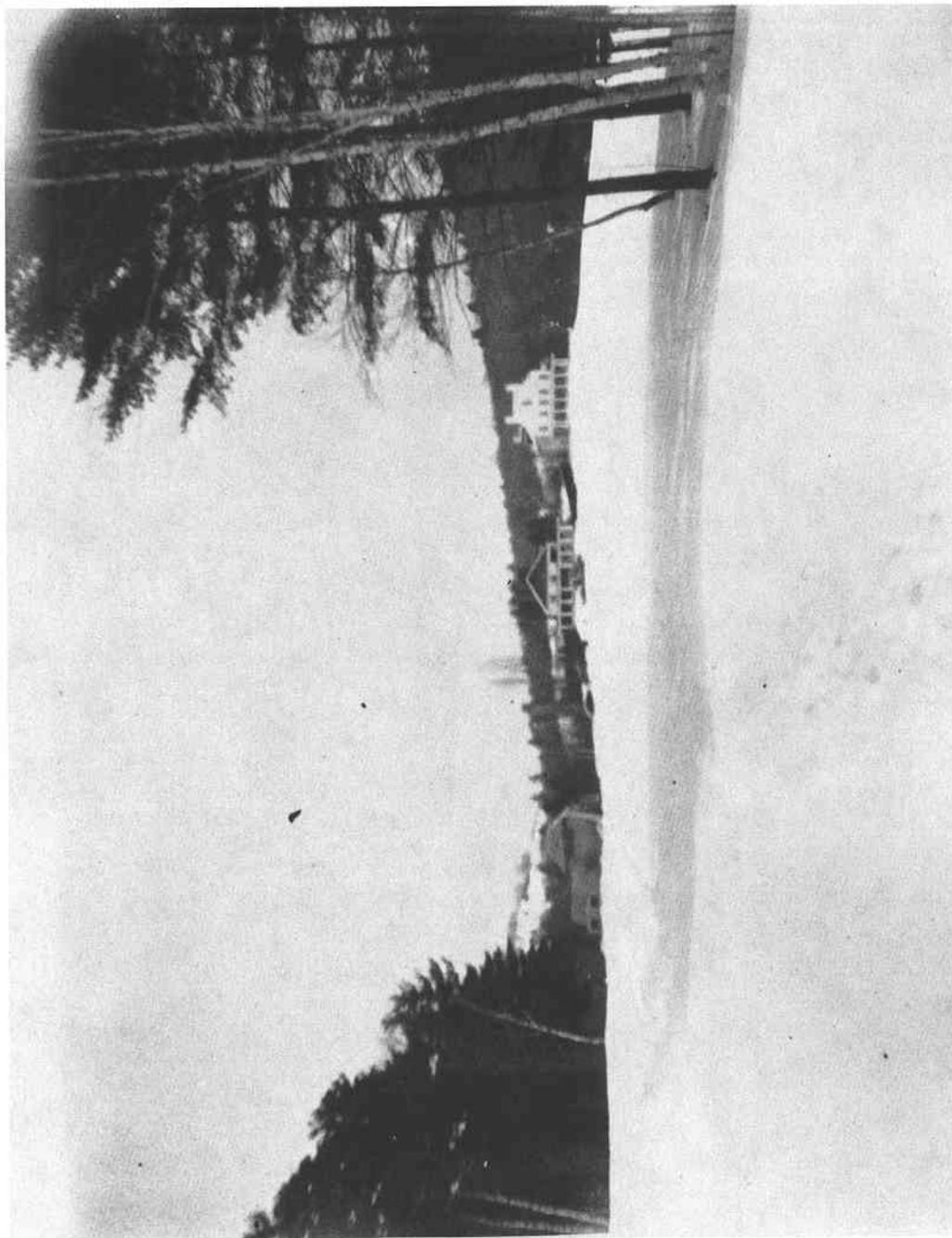
**Figure 39.** Top of toboggan run. View west. Photograph, published in Country Life in America, January 1908. Also SGNHS #2935c.



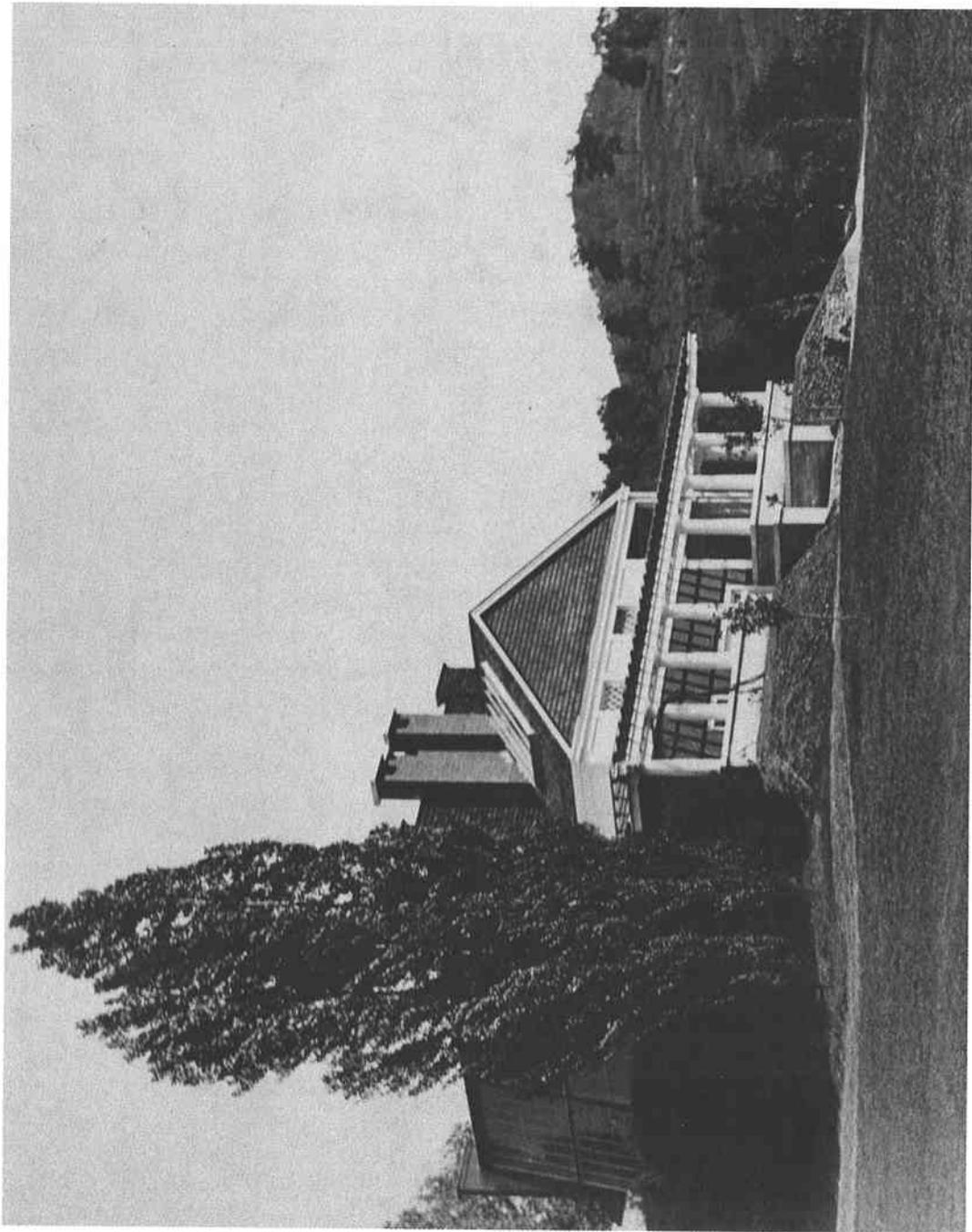
**Figure 40.** Rear of stable. View west toward Mount Ascutney. Photograph, ca. 1905. SGNHS #2977, Ingelfinger Collection.



**Figure 41.** West field with sand trap. Photograph by DeWitt Clinton Ward, ca. 1905. DCL, Box 66, folder 5/SGNHS #875.



**Figure 42.** Little Studio, Studio of the Caryatids and house. View east. Photograph, ca. 1905. SGNHS #2976, Ingelfinger Collection.



**Figure 43.** Little Studio. View from northwest showing cleared hill to the south. (Detail of Figure 23.) Photograph by DeWitt Clinton Ward, ca. 1905-1908. SGNHS #808a.

Greek design." The masque marked the 20th anniversary of Saint-Gaudens' arrival in Cornish and also celebrated the opening of the new Studio of the Caryatids.<sup>23</sup> At the end of the evening, Saint-Gaudens is said to have remarked that it had been the happiest day of his life.<sup>24</sup>

The Temple was never intended to remain, but Augustus grew attached to it. Its temporary material (staff) did not hold up well, and about a year after the masque, Saint-Gaudens wrote to Stanford White, enclosing a photograph of the Temple, which by this time was "in weed and falling to pieces," and asking him to make a sketch of a permanent version.<sup>25</sup> Figure 44 could well be the photograph sent to White, for it shows the 1905 Temple badly deteriorated. A week later, he wrote again to White, asking that he postpone a proposed visit to Cornish (his first in many years) for a few weeks until the roads cleared.<sup>26</sup> White probably never did the sketch, and he certainly never returned to Cornish, for the understandable reason that he was murdered on June 25, 1906 by Harry Kendall Thaw, an unstable, cocaine-addicted multi-millionaire, who was married to White's mistress.<sup>27</sup> This event quite naturally shocked and saddened Saint-Gaudens, although, according to Homer, "for some years he had scarcely seen the architect."<sup>28</sup>

Figure 45 is a photograph of Saint-Gaudens on the pergola of the Little Studio. Said to be one of the last pictures taken of him, it is dated August 1906. It also gives an excellent view of the planting in front of the pergola, which at this time of year featured gladioli, a favorite of both of the Saint-Gaudenses. Their staking method, wooden stakes linked by string to hold up the tall, floppy flowers, is also clearly visible. A year after this photograph was taken, on August 3, 1907, Augustus Saint-Gaudens died. A few days earlier, while watching the sun set behind Mount Ascutney, he had said: "It's very beautiful, but I want to go farther away."<sup>29</sup>

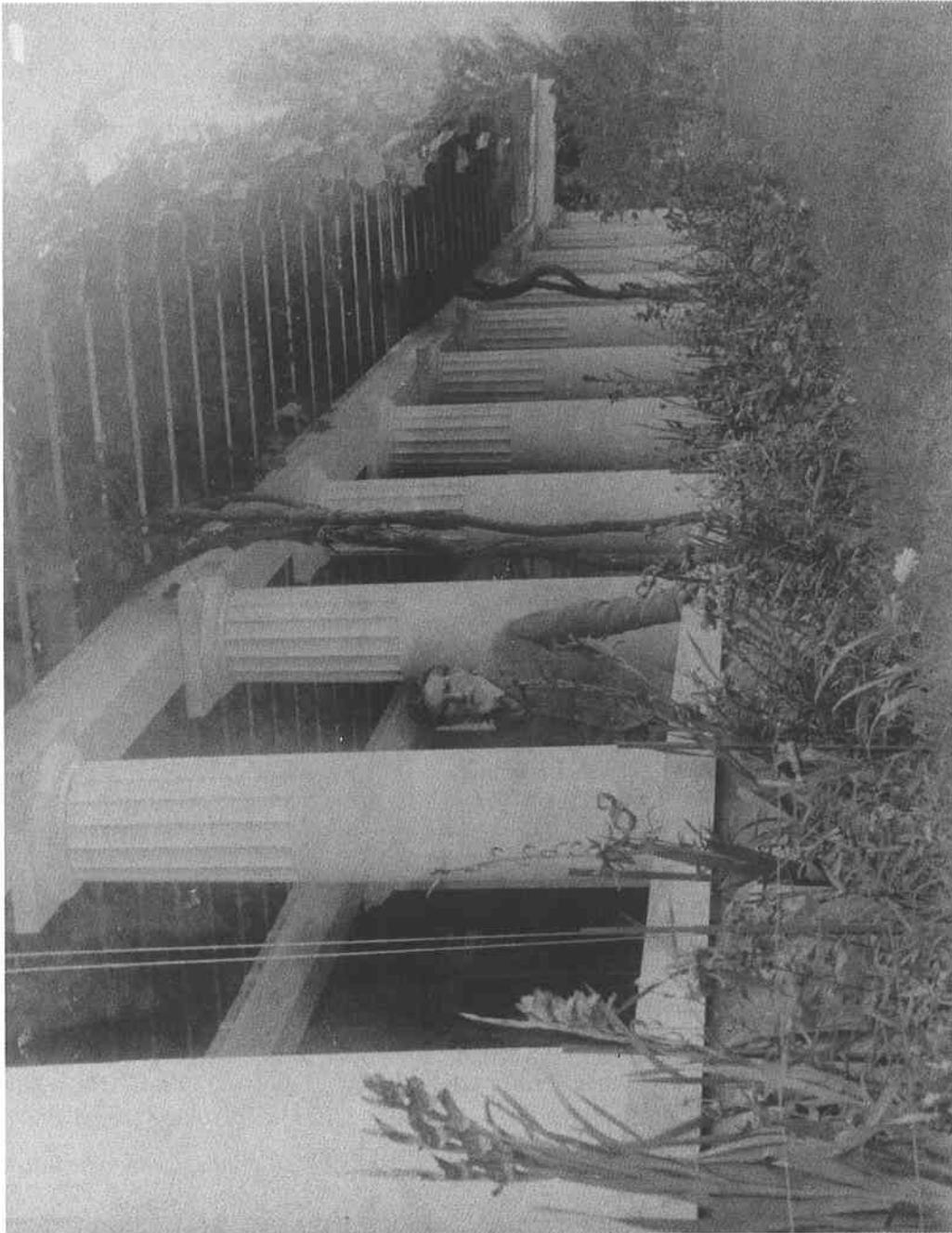
### **Influence of Others on Saint-Gaudens' Landscape Design**

Throughout the preceding discussion, we have implied that Saint-Gaudens was the chief designer of both the garden and the grounds as a whole, and the overwhelming evidence is that this was the case. Nevertheless, there is also evidence that Saint-Gaudens sought design advice from architects, horticultural advice from landscape designers, advice on golf course design from a landscape architect, and might have asked casual gardening questions of almost anyone in the Cornish Colony. Certainly, he conferred with his wife, at least some of the time.

Augusta Saint-Gaudens' role in the design of the landscape is difficult to determine precisely. The Saint-Gaudenses' marital relationship was a troubled one, due in part to her increasing deafness and to his maintenance of a mistress during much of their marriage. Augusta was away from her husband and from Cornish for long periods of time. When in Cornish, it was impossible for her to interact socially. Frances Grimes tactfully describes Augusta as "unassimilated" and, less tactfully, refers to her "barbaric manners and temper."<sup>30</sup> Yet, there is much evidence of Augusta's involvement in both the old and the new garden but little that indicates that she had much to do



**Figure 44.** Temple used in the Masque of the Golden Bowl (Summer 1905). Photograph, ca. 1906. SGNHS #544.



**Figure 45.** Augustus Saint-Gaudens on pergola of Little Studio. Photograph, dated August 1906. DCL/SGNHS #223 05.

with decision making concerning other parts of the grounds. Frances Grimes wrote of the Cornish Colony in general:

Most of the artists had one servant in the house and a man to take care of the house and mow the lawn. The women did much of the gardening, and what lovely gardens they made, the beginning of those which later were to be talked and written of as the Cornish Gardens.<sup>31</sup>

Gardening, a solitary activity, must have had a special appeal for a woman with Augusta's disability. There are numerous pictures of her in the garden, taken at many different periods both before and after Augustus' death. We know from the 1898 letter to Miss Isham cited in Chapter I that, on at least one occasion, Augusta enlarged the garden.<sup>32</sup> According to Frances Duncan Manning, "the planting was Mrs. Saint-Gaudens' doing."<sup>33</sup> Manning also described Augusta as "a very skilled practical gardener," who "used annuals as decorative pot plants." The annuals included African marigolds and white and rose-colored oleanders, which Augusta grew in pots and brought inside.<sup>34</sup> It also seems to have been Augusta who purchased all the plants.<sup>35</sup> At the present time, the most reasonable hypothesis seems to be that Augustus was responsible for matters of design (probably of the first garden as well as the second and of the grounds as a whole) and Augusta for most decisions involving plant materials. Clearly, however, each also had input into the other's activities.

There are three architects whose role in the design of the grounds and gardens needs to be examined. The first of these, Stanford White, made two recorded visits to Cornish, one in August 1888 and the other in 1889, when Augustus and Augusta were in Paris.<sup>36</sup> That these were his only visits seems to be confirmed by Saint-Gaudens' statement that he had been trying for 20 years to get White to come back to Cornish.<sup>37</sup> Although in 1904 Saint-Gaudens brought some kind of sketch to New York to be worked up by McKim's draftsman, it is not even clear whether it was a landscape or an architectural plan.<sup>38</sup> All in all, it seems extremely unlikely that Stanford White had a part in the design of Saint-Gaudens' grounds and gardens.

A somewhat stronger case could be made for the involvement of Charles A. Platt, resident of Cornish since the late 1880s and a designer of many gardens and houses there. It is clear that Saint-Gaudens conferred with Platt about the July 1904 sketches, whatever they were for, and that Platt's civil engineer F. H. Henderson was involved in some additional surveys done of Saint-Gaudens' property in 1905.<sup>39</sup> However, there is no evidence of any actual landscape design done by Platt for Saint-Gaudens, and, in fact, the Saint-Gaudens landscape is very unlike the extremely axial and architectonic garden plans that Platt typically produced.

George Fletcher Babb, on the other hand, seems to have had greater involvement, but his plans and advice were limited to the Little Studio, the Main House, and the walk between these two structures, and, of course, the design of the Studio of the Caryatids just discussed, which postdated the garden redesign by about a year. Although in the annotation of one of his plans of the walk (Figure 26), he referred to a "garden plan," he did not (as he customarily did) reference it with one

of his own plan numbers. Babb seemed to stop short of the garden, keeping away from it as if he recognized that it was Saint-Gaudens' domain, and he certainly had nothing to do with the grounds beyond. In fact, the letter from Saint-Gaudens to Babb, quoted earlier in this chapter, certainly gives the impression that the initiative for the garden design came from Saint-Gaudens and that he merely bounced ideas off Babb, who played Horatio to his Hamlet.<sup>40</sup>

In addition to these three architects, there were three women landscape architects-designers-writers and horticulturists who lived in Cornish and were closely associated with Saint-Gaudens. We have examined the lives and careers of all three women and have found nothing to support a hypothesis that any of them played a major part in the design of Saint-Gaudens' grounds and garden during his life time. On the other hand, any of them might have been asked for informal horticultural advice. To begin with, all three were a full generation younger than Saint-Gaudens. Saint-Gaudens' landscaping is far more likely to have influenced them than the reverse.

Of the three, the strongest case would seem to be for Rose Standish Nichols, Augusta Saint-Gaudens' niece and a favorite of Augustus. Yet, although Rose laid out the gardens at Mastlands, the Nichols' Cornish property, and designed several other gardens, it appears that she fairly early on abandoned garden design for garden writing. No landscape plans of any kind by Rose Standish Nichols have been found.<sup>41</sup> On at least one occasion, however, Saint-Gaudens asked Rose what to do about an ailing apple tree at the corner of the house, but she in turn referred him to Frances Duncan Manning.

Frances Duncan came to Cornish in 1905 before her marriage to John Leroy Manning. She had spent the years from 1896-1900 at the famous nursery of Parson's and Sons in Flushing, New York and was currently the horticultural editor of Country Calendar. Although Frances Duncan Manning's letters are very descriptive, the incident of the apple tree is one of only two instances she mentions of being asked by Saint-Gaudens for horticultural advice. (It was also her first meeting with him.) In May 1906, Saint-Gaudens was considering planting trees outside the Bowling Green to shade it slightly and asked Duncan what kind would be suitable. She suggested beech trees but then retracted the suggestion. In any case, Manning was not a landscape architect or designer, and her input seems to have been strictly horticultural.<sup>42</sup>

The third woman, Ellen Biddle Shipman, had a distinguished but rather late-blooming career as a landscape architect. Shipman came to Cornish in the mid-1890s as a bride, and she and her husband Louis Shipman may have been drawn there by the fact that Rose's sister, Marion Nichols, was a friend of Ellen Shipman from their college days at Radcliffe. By the early 1900s, the Shipmans were year-round residents of Cornish, and Ellen began doing the garden plans that caught Charles Platt's eye. Between 1910 and 1920, Platt had Shipman do planting plans for some of his garden designs, but there seems to have been little direct contact with Saint-Gaudens. In any case, Shipman's real career as a landscape architect began only in 1920, when her marriage broke up and

she moved to New York.<sup>43</sup> Shipman became very important during the Trustees period of the Saint-Gaudens site, and her revision of the garden at the time will be discussed in Chapter IV.

Arthur A. Shurcliff's role in advising Saint-Gaudens about the lay-out of the golf course has already been discussed in Chapter I. In 1904, Shurcliff became engaged to Rose Standish Nichols' sister Margaret, and in 1905 they were married. Later entries in Shurcliff's journal (between July 1902 and 1905) indicate social contact with the Saint-Gaudenses but no further design involvement with their grounds, formally or informally.<sup>44</sup>

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Between fall 1903 and August 1907, several elements were added to or redesigned at the Saint-Gaudens landscape: a new Little Studio; a new studio for his assistants—the Studio of the Caryatids; a redesigned Flower Garden; a Bowling Green; and the relocated vegetable garden. The hedges continued to be well grown and predominantly white pine. Saint-Gaudens had stamped the environment with his personal mark, and, for the rest of Augusta's life, it remained largely as he left it. Drawings L-2A and L-2B show the Saint-Gaudens site as it appeared at the end of Saint-Gaudens' life. Many of the historic photographs and plans illustrated in the chapter are referenced. The minor changes made by Augusta and the more substantial alterations of the Trustees are covered in Chapters III and IV.





## CHAPTER II: ENDNOTES

1. Homer Saint-Gaudens, Editorial Comment, Saint-Gaudens, Reminiscences Vol. II, 239.
2. Shurcliff, Lively Days, 237.
3. Clifton Johnson, Highways and Byways of New England (New York: MacMillan & Co., 1915), 85-87; quoted in John Dryfhout, Entry on Augustus Saint-Gaudens, A Circle of Friends, 110.
4. Shurcliff, Lively Days, 88. Although Augusta described the house as painted a "glistening white," paint analysis done in the 1970s revealed it to be off-white. (Information from SGNHS). The Saint-Gaudens' marital difficulties, especially his maintenance of a mistress and an illegitimate son, are dealt with in modern biographies. See Wilkinson, Uncommon Clay, Chapter 17.
5. George Fletcher Babb to Augustus Saint-Gaudens, November 16, 1903, Saint-Gaudens Collection, DCL.
6. David H. Arbogast, "Historic Structure Report. Architectural Data Section. The Little Studio. Saint-Gaudens National Historic Site, Cornish, New Hampshire" (Boston: National Park Service, 1977), 9.
7. Augustus Saint-Gaudens to George Fletcher Babb, Tuesday (1903), Saint-Gaudens Collection, DCL.
8. George Fletcher Babb's plans for this remodelling are in the Saint-Gaudens Collection, DCL, Portfolio I.
9. Augustus Saint-Gaudens to G. F. Babb, October 18, 1903, Saint-Gaudens Collection, DCL.
10. George Fletcher Babb to Augustus Saint-Gaudens, November 16 (1903). Saint-Gaudens Collection, DCL.
11. Analysis of this drawing on several copies of the tracing paper study was made by Lynn Schad. The conclusion that the graphite pencil annotations were made by Saint-Gaudens and that the tracing of the base map and all other annotations were made by an unidentified hand or hands was arrived at by John

Dryfhout, Bill Noble, Cynthia Zaitzevsky and Lynn Schad in conference while examining the original drawing at DCL, October 25, 1991.

12. Undated sketches for garden enclosures and details. Saint-Gaudens Collection, Box 47, folder 6, DCL. An additional sketch is on the microfilm, Reel 38.

13. Augustus Saint-Gaudens, from New York, to Augusta Saint-Gaudens in Santa Barbara, July 7, 1904, Saint-Gaudens Collection, DCL. Saint-Gaudens may have been thinking of buying Dewing's place as an addition to his holdings but not as a substitute for Aspet.

14. Augusta Saint-Gaudens, from Santa Barbara to Augustus Saint-Gaudens, nd (1903 or 1904). Saint-Gaudens Collection, DCL. This letter is on a torn scrap of paper, with no further clues to context.

15. Saint-Gaudens Day Book/Account Book, Entry for October 5, 1904. Saint-Gaudens Collection, DCL. Saint-Gaudens kept these records in Account Books rather than diaries. Most entries are "to do" lists with the majority of the items crossed out.

16. Frances Duncan Manning to John W. Bond, December 7, 1966. John W. Bond, personal files.

17. Frances Duncan, "The Gardens of Cornish," The Century Magazine, Vol. LXXII, no. 1 (May 1906), 8-9.

18. Ibid., 14. Initially, at any rate, Saint-Gaudens was dead-set against having Duncan publish his garden in Century. His letter also indicated that several other writers had wished to publish his place, and he had adamantly refused: "I have been talking with Mrs. Saint-Gaudens and not only do we both really dislike at heart to have publications of our place even with the grace and tact with which you would do it, but were we to consent now we should certainly create feeling among several who have wished to do likewise and to whom I have invariably been as inflexible as the surrounding rocks." (Augustus Saint-Gaudens to Miss Duncan, November 19, 1905, DCL.) This policy explains not only the relatively light coverage of Aspet in Duncan's 1906 article but also its absence from other periodicals such as the early issues of House and Garden, which began publication in 1901 and included articles on many other Cornish properties. Only after Saint-Gaudens' death was Aspet widely published. See also Frances Duncan to Augustus Saint-Gaudens, May 27 (1906), DCL.

19. Homer Saint-Gaudens, Editorial Comment, Saint-Gaudens, Reminiscences, vol. II, 247-248.

20. George Fletcher Babb to Augustus Saint-Gaudens, November 5, 1904, Saint-Gaudens Collection, DCL. There are no plans of the Studio of the Caryatids at Dartmouth, and it was never published in architectural periodicals.

21. Two photographs of the Studio of the Caryatids under construction are located at SGNHS: SGNHS #2978 (Ingelfinger Collection) and SGNHS #561. The exact location and projected footprint of the Studio of the Caryatids has recently been determined. See Joseph Balicki, "Management Report. Phase I Archaeological Investigations at the Studio of the Caryatids, Saint-Gaudens National Historic Site, Cornish, NH," prepared for the National Park Service by John Milner Associates, Inc., Alexandria, VA, November 1991, SGNHS.

22. Homer Saint-Gaudens, "A Private Toboggan Slide," Country Life in America, Vol. XIII, no. 3 (January 1908), 312-313.

In an undated letter to Homer while he was at college, Saint-Gaudens wrote:

The toboggan will soon be forthcoming, I hope. The slide is erected about ten feet higher than the other and has an alarming look.

(Saint-Gaudens, Reminiscences, Vol. II, 238). Presumably, the letter was written in 1904, although this seems a little late for Homer to be in college (aged 24).

23. Homer Saint-Gaudens, Editorial Comment, Saint-Gaudens Reminiscences, Vol. II, 346-353; quotation from an article by Percy MacKaye in Scribner's Magazine. Also includes Saint-Gaudens' own remarks, 351-352.

24. Wilkinson, Uncommon Clay, 337. Miss Frances Arnold, a participant in the Masque of the Golden Bowl, talked with Saint-Gaudens during the dinner and dance that followed and remembered how moved and excited Saint-Gaudens was by the Masque (Hugh Gurney, Notes on interview with Miss Frances Arnold, March 10, 1967, SGNHS).

25. Augustus Saint-Gaudens to Stanford White, May 1, 1906, Stanford White Papers, New York Historical Society, Manuscript Division.

26. Augustus Saint-Gaudens to Stanford White, May 7, 1906, Stanford White Collection, New York Historical Society.

27. Leland M. Roth, McKim, Mead and White (New York: Harper and Row Publishers, 1983), 330-334. Evelyn Nesbit eventually married Thaw but only after a long period in which she was both his mistress and White's.

28. Homer Saint-Gaudens, Editorial Comment, Saint-Gaudens, Reminiscences, 248-251. Saint-Gaudens wrote to Alfred Garnier describing Thaw as "an idiot that shoots a man of genius for a woman with the face of an angel and the heart of a snake." Quoted in Louise Hall Tharp, Saint-Gaudens and the Gilded Era (Boston: Little Brown and Co., 1969), 357.

29. Homer Saint-Gaudens, Editorial Comment, Saint-Gaudens, Reminiscences, Vol. II, 359. One of Saint-Gaudens' last works, a bronze relief of his wife, shows her standing within the pergola of the Little Studio with the landscape beyond. See Dryfhout, The Work, 292-293.

30. Frances Grimes, "Reminiscences," original in Saint-Gaudens Collection, DCL. Excerpts reprinted in A Circle of Friends, 60-72. Quotations, 70.

31. Grimes, "Reminiscences," Circle of Friends, 66-67.

32. Augusta Saint-Gaudens to Miss Isham, nd (ca. 1898), Saint-Gaudens Collection, DCL.

33. Frances Duncan Manning to John W. Bond, December 7, 1966. John W. Bond, personal files.

34. Frances Duncan Manning to Dixon B. Freeland, Superintendent, June 10, 1967, SGNHS, Building Files.

35. In the library at SGNHS is a book that must have been owned by Augusta: Helena Rutherford Ely, A Woman's Hardy Garden (New York: The MacMillan Company, 1903). On pages 88-90 is a list of recommended annuals, many of which were ordered by Augusta from R. & J. Farquhar in Boston in 1905 (Saint-Gaudens Family Papers, DCL, microfilm, Reel 46, no. 238). Miss Frances Arnold attributed the garden design to Augusta with the help of Ellen Shipman. It is unclear what period Miss Arnold referred to or whether she distinguished between the garden layout and the choice of plants (Gurney, Interview with Arnold, March 10, 1967, SGNHS).

36. John H. Dryfhout, "The Cornish Colony," A Circle of Friends, 38. Blow-Me-Down Record, DCL, Entry of August 25, 1888.

37. See note 23.

38. See note 11.

39. Keith N. Morgan, Charles A. Platt: The Artist as Architect (Cambridge, MA: MIT Press, 1985), 24-62. Charles Platt per F. H. Henderson to Augustus Saint-Gaudens, August 4, 1905, August 10, 1905, and September 13, 1905, Saint-Gaudens Collection, DCL.

40. See Note 7.

41. Amy S. Hatleberg, "Rose Standish Nichols, Landscape Architect," Seminar paper, Department of Art History, Boston University, January 30, 1989. The Homer family papers at the Schlesinger Library, Radcliffe College and the Nichols Papers at the Boston State House Library have not yielded anything relevant to the Saint-Gaudens property.

42. Virginia Lopez Begg, "Frances Duncan: The 'New Woman' in the Garden," Journal of the New England Garden History Society, Vol. 2 (Fall 1992), 28-35. See also the biographical file on Frances Duncan Manning at SGNHS; Who's Who in America, Vol. XI (1920-1921); Frances Duncan Manning to John W. Bond, December 6, 1966, John W. Bond personal files. For the beech tree discussion, see Frances Duncan to Augustus Saint-Gaudens, May 27 (1906), DCL. No trees were planted outside the bowling green. A letter about a week later suggests other horticultural activities by Duncan on Saint-Gaudens' behalf:

I was delighted to have your letter and glad to hear that the apple-tree has not disgraced me and is outwardly lovely in spite of its hard heart, and that my other finger-marks have not seriously marred the Aspet landscape.

(Frances Duncan to Augustus Saint-Gaudens, June 5, 1906, DCL.)

43. Deborah Kay Meador, "The Making of a Landscape Architect: Ellen Biddle Shipman and Her Years at the Cornish Art Colony." Masters Thesis, Cornell University Department of Landscape Architecture, January 1989. See especially Chapter Two, "Ellen Shipman's Early Years at Cornish," 37-53. See also note 35 above.

44. Arthur A. Shurcliff Journal, privately owned. Excerpts courtesy of Charles Shurcliff.



### III. AUGUSTA SAINT-GAUDENS' OWNERSHIP.

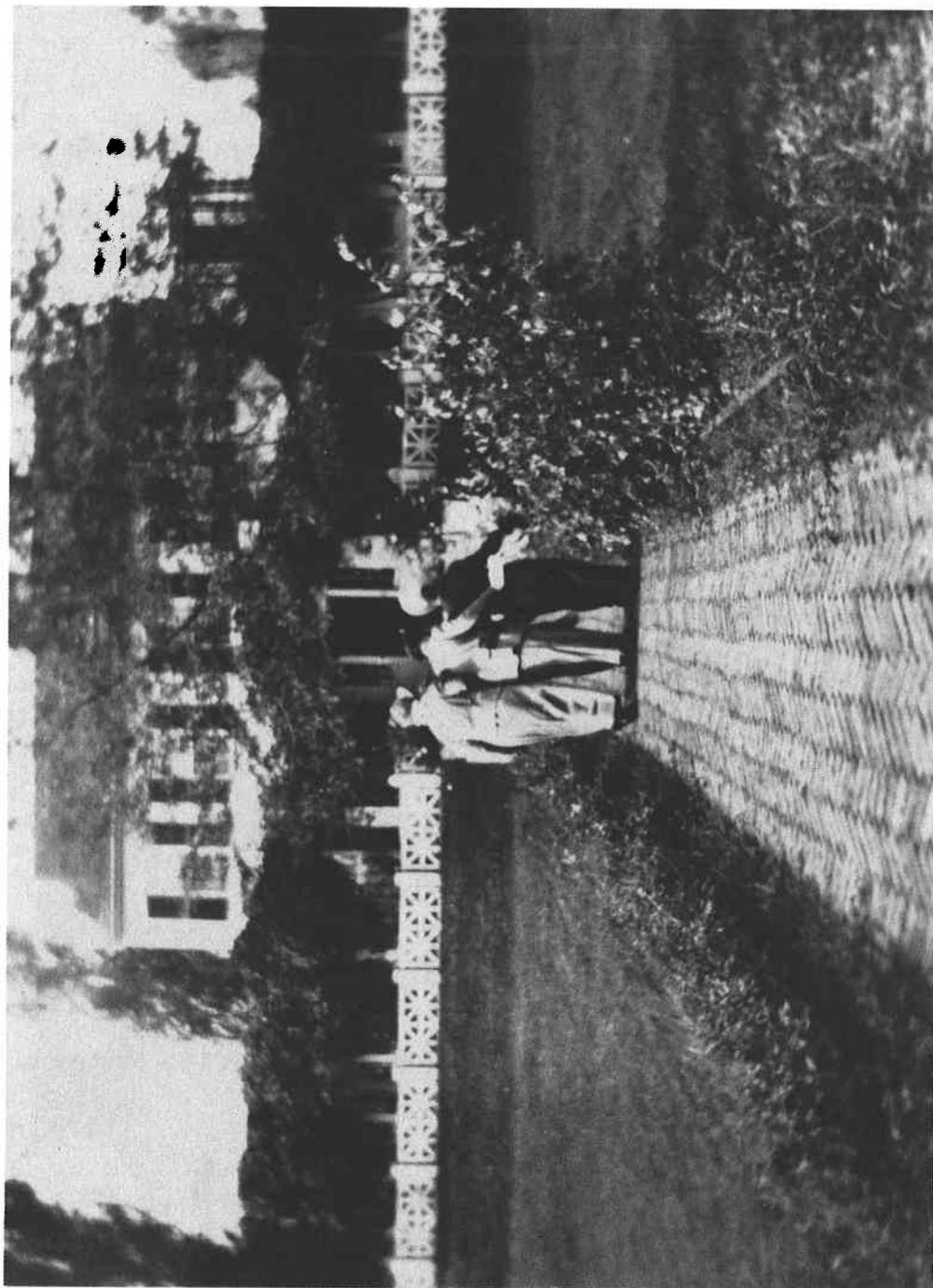
August 1907 - July 1926

However ambivalent her feelings toward him in life, Augusta Saint-Gaudens made the memorialization of her husband's art her mission after his death. In April 1908, a retrospective memorial exhibition of Saint-Gaudens' work opened at the Metropolitan Museum of Art in New York City. Augusta had a great deal to do with the organization of this exhibition, which then toured Washington, Pittsburgh, Chicago and Indianapolis.<sup>1</sup> As the casts that were part of the travelling exhibition returned to Cornish, Augusta gradually turned the studios into museums of her husband's sculpture. Along with this activity, she commissioned a permanent version of the classical Temple that had served as a stage set for the *Masque of the Golden Bowl* and had Saint-Gaudens' ashes interred there. In 1919, after an unsuccessful attempt to have 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 the works of art located there. In 1921, she transferred the site, buildings and 22 acres of land to the corporation, while retaining lifetime use of the Main House.<sup>2</sup> Although the Trustees of the Saint-Gaudens Memorial are the subject of the next chapter, it is important to note here that Augusta was the originator of the idea and that there was an overlap of approximately five years between her tenure and that of the Trustees. In keeping with her attitude towards her husband's reputation, it is not surprising to find that she kept the landscape for the most part as it was when he died.

Between about 1913 and 1926, numerous articles on Saint-Gaudens' home appeared in periodicals such as Art and Progress, Scribner's, House and Garden, and Architecture. One of the earliest of these was a piece on "Cornish—The Summer Capital" in Western New England Magazine, July 1913. The title comes from the fact that President Woodrow Wilson spent that summer in Cornish at Harlakenden House.<sup>3</sup> Art and Progress featured a two-part series by Adeline Adams on Aspet.<sup>4</sup> Of Mrs. Saint-Gaudens, Adams writes:

The lady of the house is past mistress in the art of house and garden decoration; her work has a singular charm in that it combines a certain passionate originality with entire correctness of design.<sup>5</sup>

After incorrectly identifying the honeylocust as a Kentucky coffee tree, Mrs. Adams described "the long brick walk outlined by low rose bushes . . . from the marble steps of the house to those of the well-hedged circle at which guests alight or depart."<sup>6</sup> This article was written in 1915, the date of one of the few photographs that shows these flower beds lining the walk (Figure 46). It is entirely possible that the beds were put in much earlier, since they were proposed in the 1904 tracing paper study, but photographic or other documentation for them is lacking until 1915. Mrs. Adams then turns to the Studio of the Caryatids:



**Figure 46.** Aspet. Front walk. Photograph by Caroline Sowers, 1915. SGNHS #2937a.

Substantial in form and mellow in tone, it is further interesting through its quaintly outlined roof . . . Nor does its design disdain kinship with its neighbor, the chicken-house. After all, 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.<sup>7</sup>

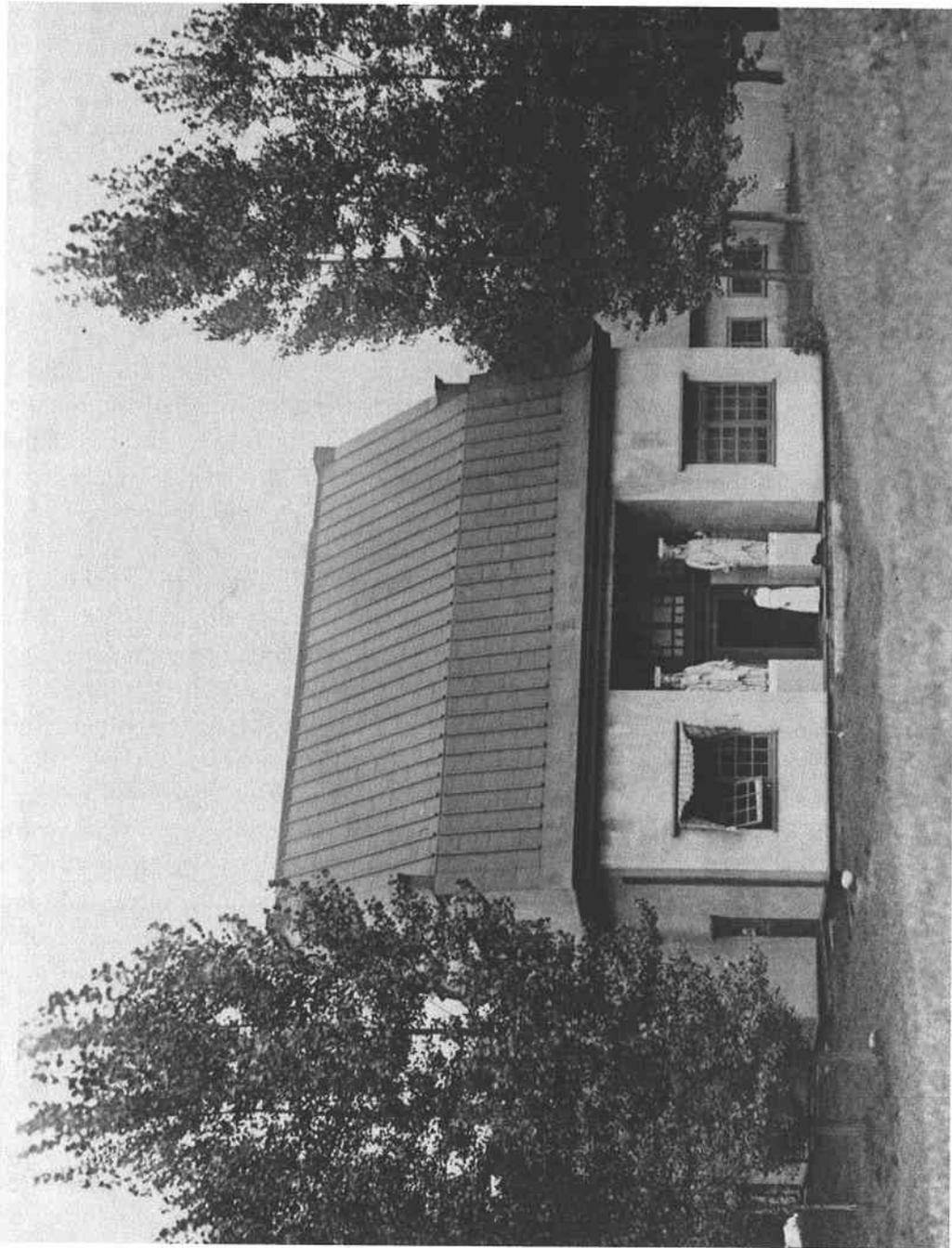
An excellent photograph of the Studio of the Caryatids with Augusta Saint-Gaudens standing in the doorway accompanies this article (Figure 47).

### Augusta and the New Garden

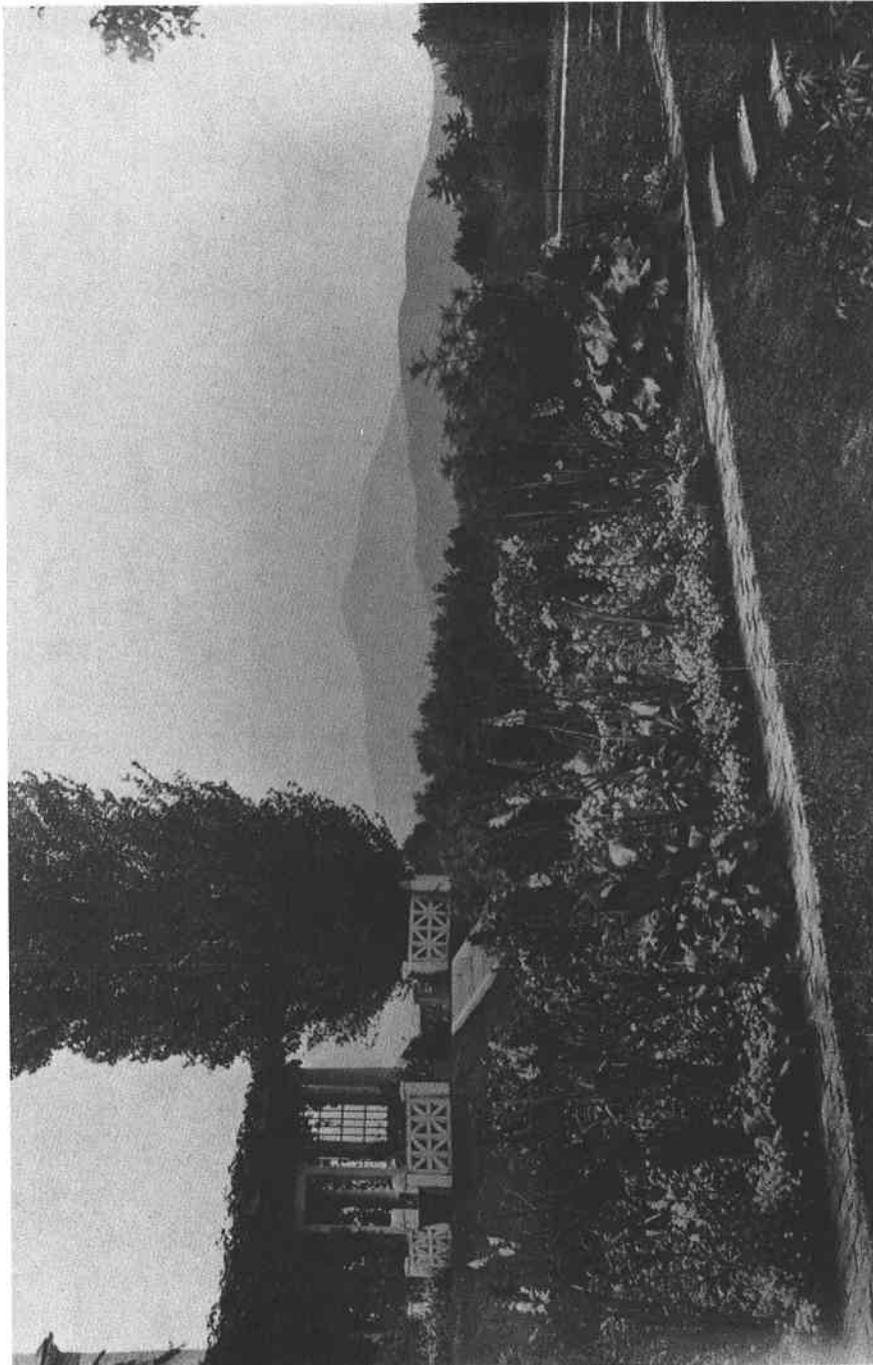
Most of the photographs taken during Augusta's era are of the garden or the Pan pool. A view from the 1913 Western New England Magazine article shows the edge of the middle terrace with gladioli in bloom and Mount Ascutney in the background (Figure 48). Another relatively early view, looking south toward the house, clearly shows the middle and upper terraces and part of the lower terrace, although individual flowers cannot be made out (Figure 49).<sup>8</sup>

During the 1920s, garden periodicals and books proliferated, and a great demand for high-quality landscape and garden photographs arose. One of the best of the photographers who filled this demand was Mattie Edwards Hewitt, who had received her training from her husband Arthur Hewitt and from Frances Benjamin Johnston, with whom she was associated from 1909 to 1917. After that partnership dissolved, Hewitt established herself as an independent photographer in New York City.<sup>9</sup>

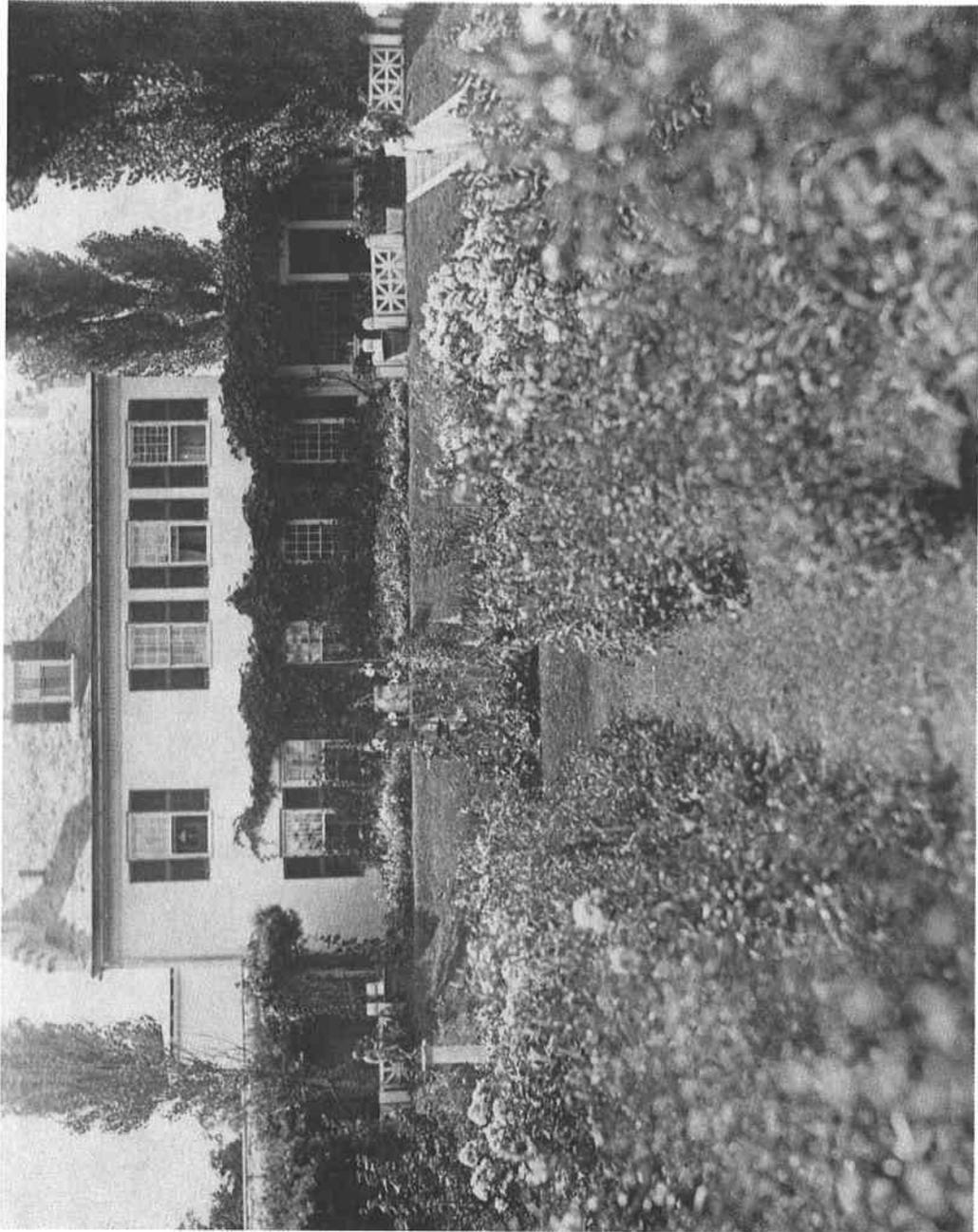
Hewitt came to Cornish in 1924 on assignment for House and Garden, which featured her photographs in two articles and a book. Since her photographs come toward the end of Augusta's tenure, they are particularly useful for keying into the 1926 period plan. We can only regret that Hewitt limited herself to the garden and Pan pool and did not record other parts of the site, although one photograph does show the Main House from the southwest with the honeylocust grown to an imposing height and the poplars as well towering over the house (Figure 50). The beds by the front walk can also be seen, although not very distinctly.<sup>10</sup> Figure 51 is a photograph of the upper terrace looking east, which makes a good comparison with Figure 34. All of the mid-1920s views by Hewitt show a much heavier growth of vines on the lattices and particularly on the rear facade of Aspet than do the ca. 1905 views. In Figure 52, looking southwest, we see the middle and upper terraces while Figure 53 shows the middle terrace from the west. The latter shows the hedge especially well.<sup>11</sup> Perhaps the best in this series by Hewitt is Figure 54, a view from the south looking north at the entire middle and lower terraces, with very dense flower plantings and (apparently) six narrow beds in the lower terrace. Also seen on either side of the lower terrace



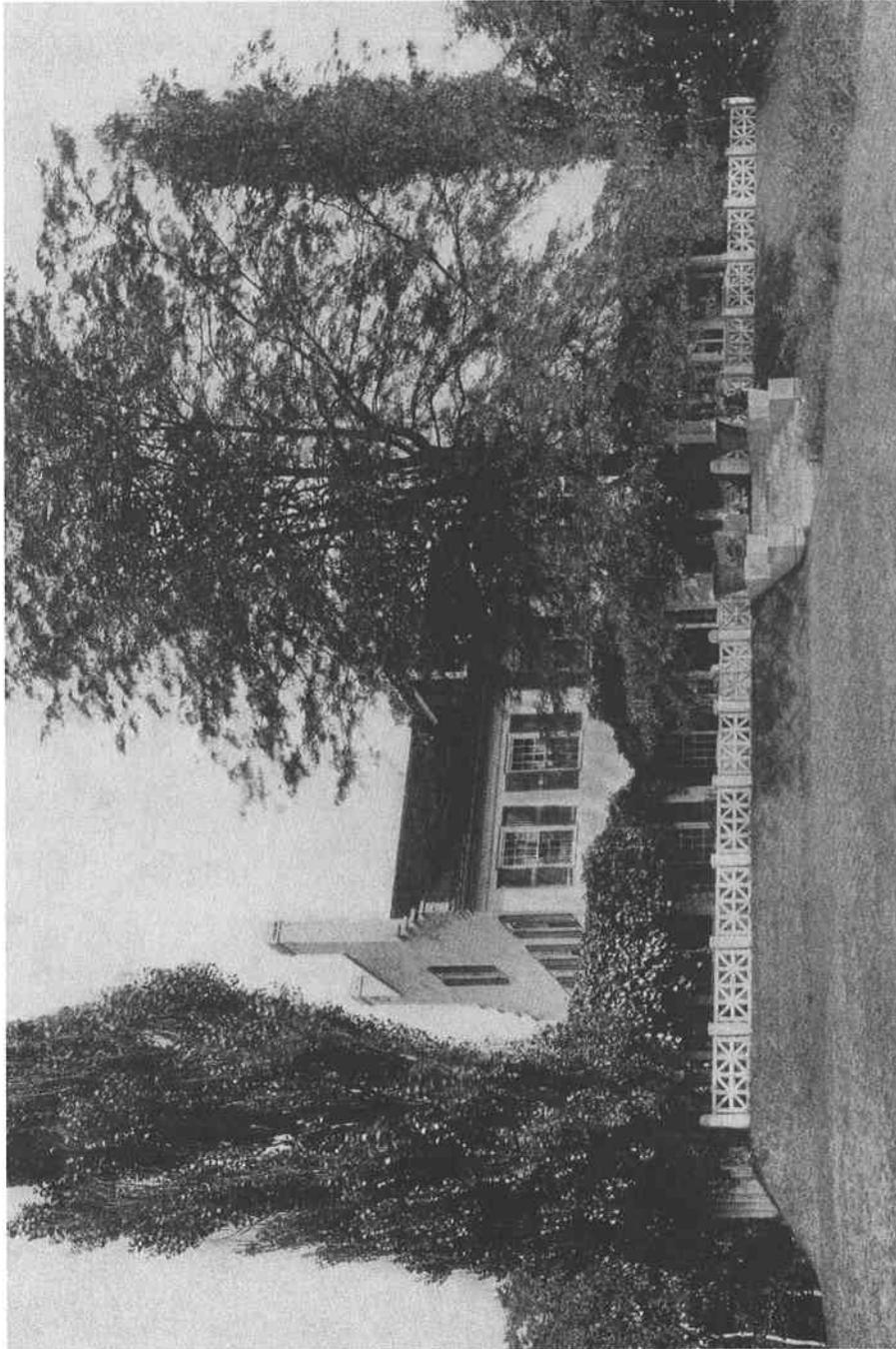
**Figure 47.** Studio of the Caryatids with Augusta Saint-Gaudens in the doorway. Photograph, published in Art and Progress, March 1915. DCL/SGNHS #516.



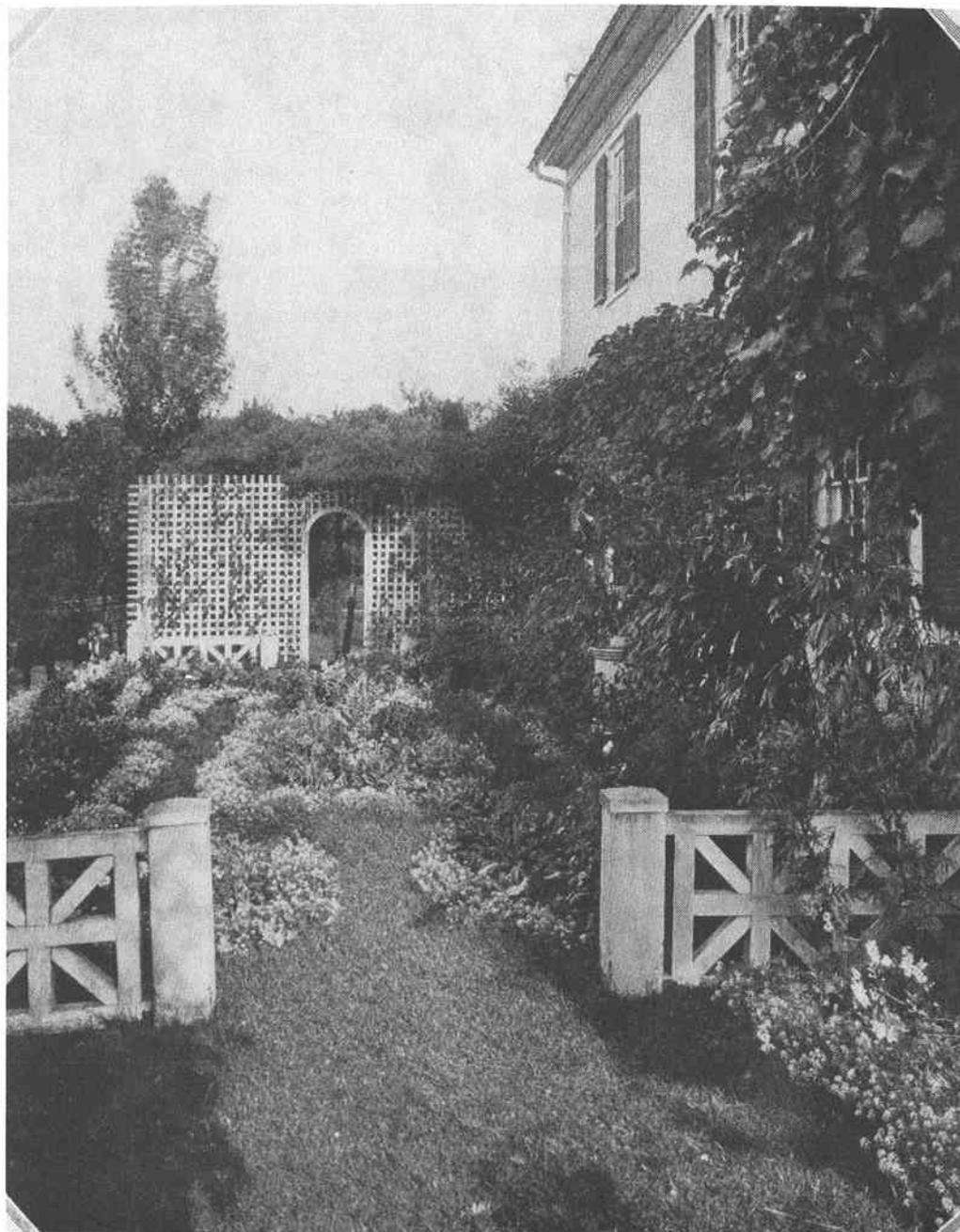
**Figure 48.** Garden with view of Mount Ascutney. Photograph, published in Western New England Magazine, July 1913. SGNHS #1296.



**Figure 49.** Garden, view toward house. Augusta Saint-Gaudens at staircase holding flowers. Photograph, ca. 1908-1915. DCL/SGNHS #542.



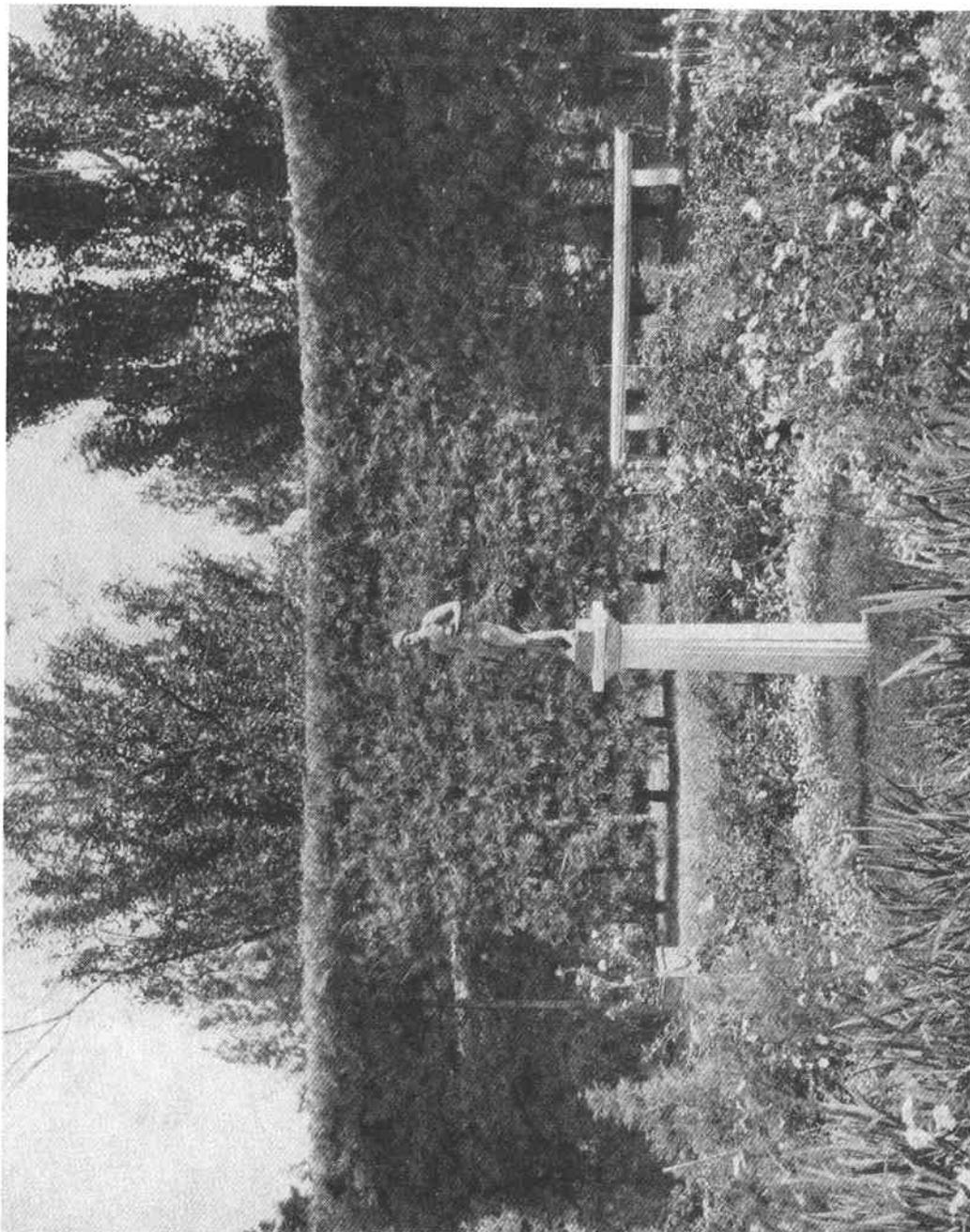
**Figure 50.** The house from the southwest. Photograph by Mattie Edwards Hewitt, published in House and Garden, June 1924.



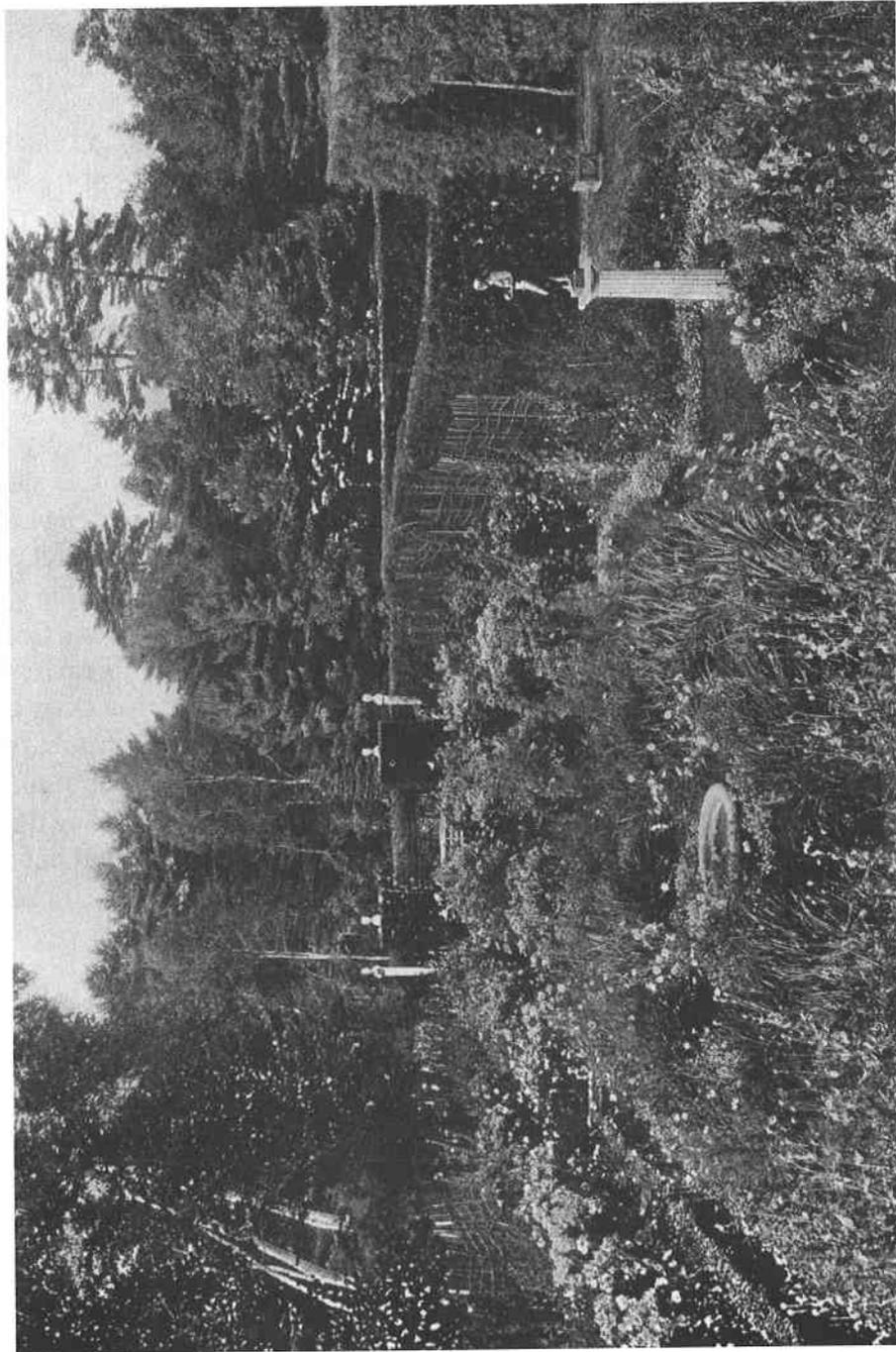
**Figure 51.** Upper terrace. View east. Photograph by Mattie Edwards Hewitt, published in House and Garden, June 1924.



**Figure 52.** Upper and middle terraces of garden. View southwest. Photograph by Mattie Edwards Hewitt, published in House and Garden, May 1924.



**Figure 53.** Middle terrace of garden with hedge, sculpture and bench. Photograph, probably by Mattie Edwards Hewitt. Published in House and Garden's Second Book of Gardens (1927).



**Figure 54.** Middle and lower terraces of garden. View north. Photograph by Mattie Edwards Hewitt. Published in House and Garden, June 1924.

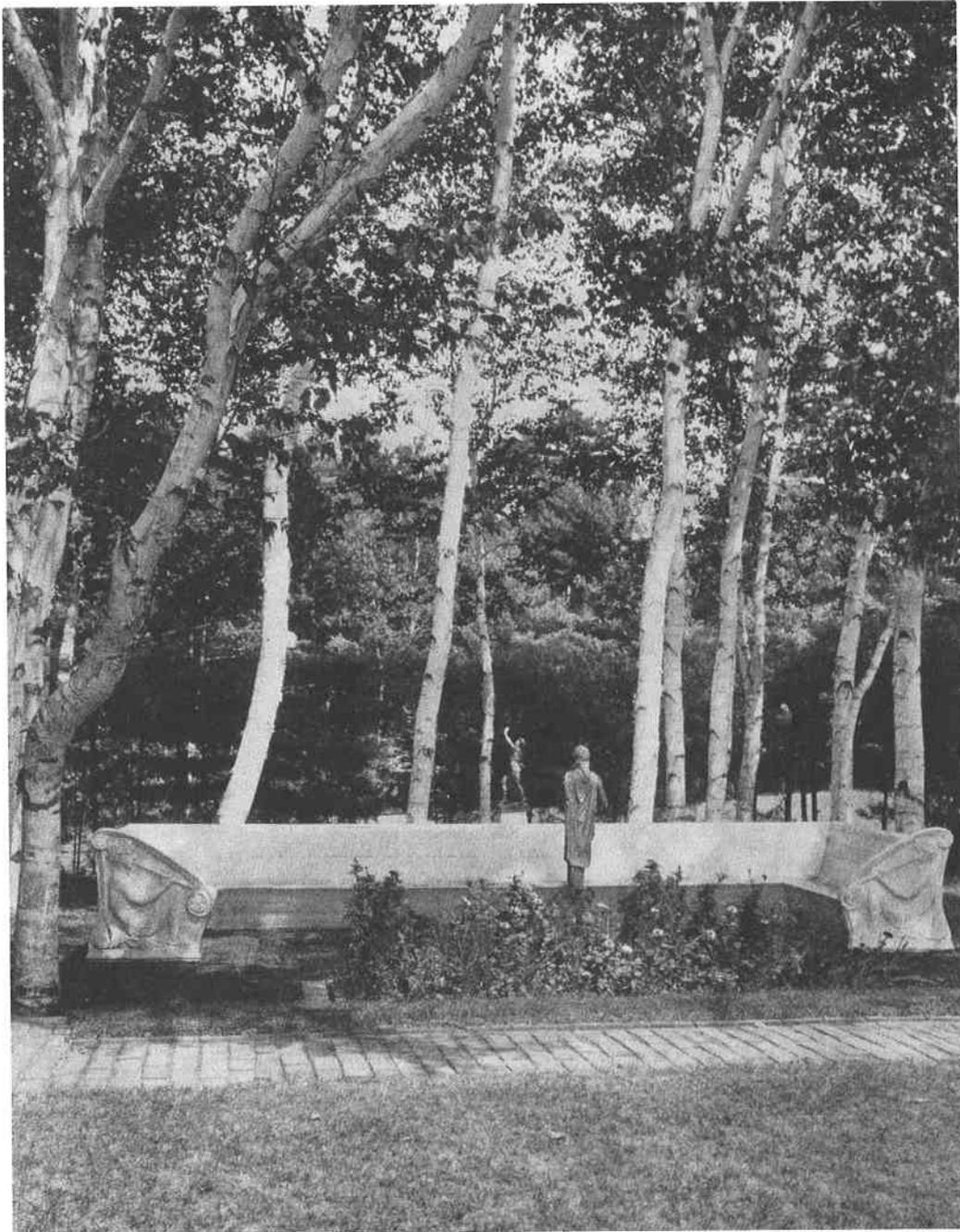
against the hedges are the same string lattices described by Frances Duncan Manning. Photographs that show the lower terrace in its entirety are rare, and it is usually hard to make out individual plants. Adeline Adams described "rows of Madonna lilies" in the lower garden.<sup>12</sup>

Hewitt also took views of the Pan pool for House and Garden, including one from the front (Figure 55). These make interesting comparisons with the 1902 photographs published in Guy Lowell's American Gardens. Except that the birch trees have thicker trunks, there are very few differences between Hewitt's view of the Pan pool from the back (not illustrated) and Figure 11. On the other hand, although the pool itself is the same, Figure 55 shows Augustus Saint-Gaudens' 1904 garden in the background, while Figure 12 shows only lawn, the full length of the balustrade on the north side of the terrace, and the original arrangement of steps from the balustrade as they existed in 1902.

Another gifted photographer who came to Cornish in the late 1920s was Leslie Jones, a staff member of the Boston Herald. Unlike Hewitt, Jones did not specialize in garden photography. (In fact, his most frequent subjects were political personages, sports figures, and natural catastrophes.)<sup>13</sup> His photographs of Aspet, however, show great sensitivity to the designed landscape. Although Jones' photographs were taken in 1927-1928, they illustrate extremely well the appearance of the Saint-Gaudens grounds at the end of Augusta's life. Figure 56 is Jones' photograph of the Pan pool from the side, showing, in the bed behind the figure, gladioli foliage and flowers that are much more delicate in appearance and give a very different impression from the elephants' ears shown in the comparable 1902 views. In Figure 57, the rear elevation of the Main House is seen, together with most of the garden. Jones also photographed other parts of the grounds, including the Studio of the Caryatids (Figure 58). Figure 58 is dated 1928; Figures 56 and 57 are undated but were probably taken in 1928 as well.

### The Permanent Temple

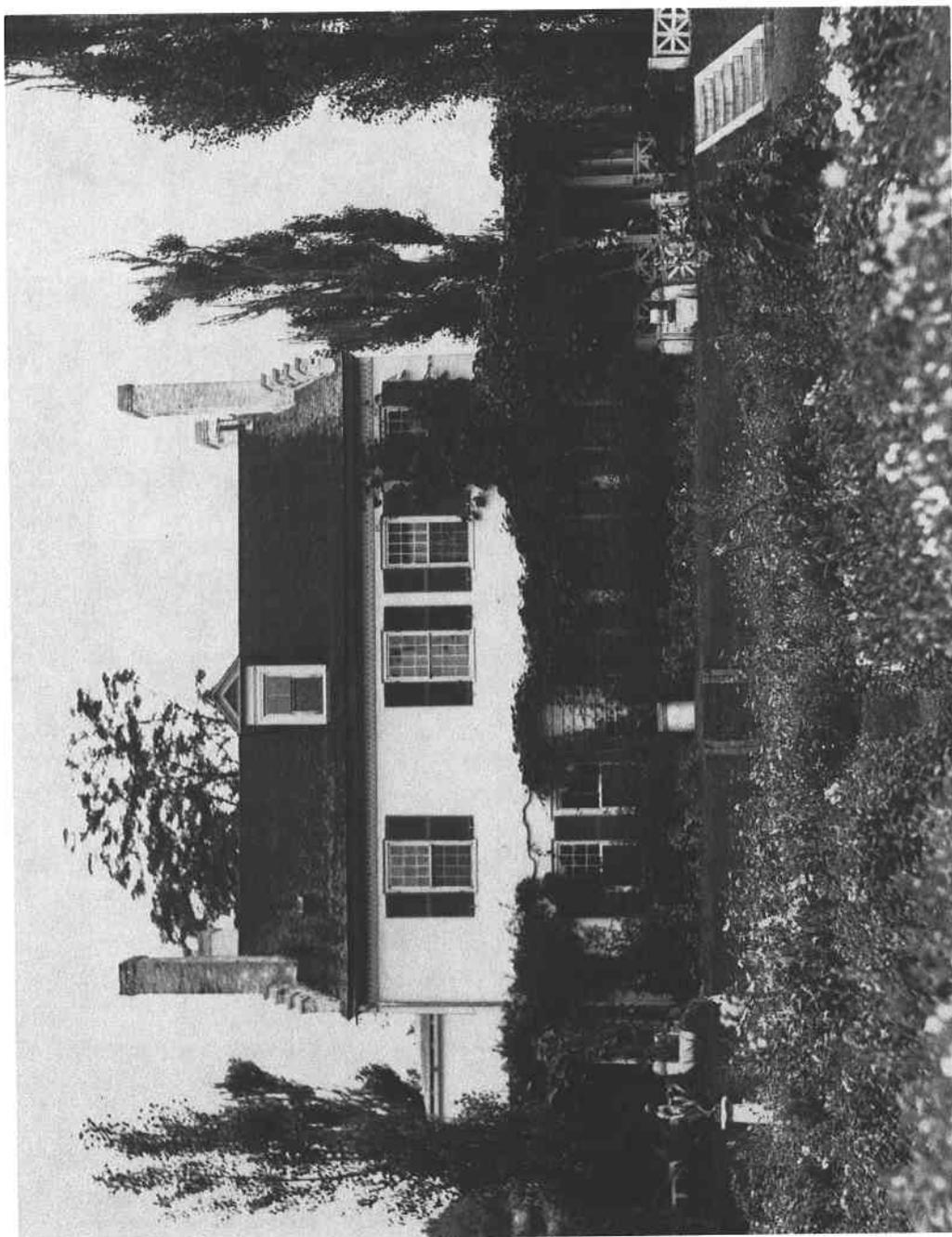
In 1913, as part of her effort to honor Saint-Gaudens and his work, Augusta contacted William M. Kendall of McKim, Mead and White to make plans for a permanent Temple similar to the staff stage set used in the Masque of the Golden Bowl. Louis Saint-Gaudens had apparently made sketches for the altar and its inscription before he died, and Augusta also sent a sketch of her own. (Augusta's letterhead read "Estate of Augustus Saint-Gaudens.") The altar and Temple were made of Vermont marble, carved by Piccirilli Brothers of Long Island, New York. Some correspondence followed in 1914 about damage to the altar in shipping.<sup>14</sup> By putting up a permanent Temple, Augusta was fulfilling Augustus' wishes when he wrote Stanford White in 1906. Figure 59 shows the Temple as it appeared in a photograph taken by Jones in 1927, surrounded by a grove of pine trees. Figure 60, taken by Jones the following year, shows the house and the Little Studio from the west and illustrates particularly well the thickness of the pine buffer at that time and also the apparent vestiges of a wagon track.



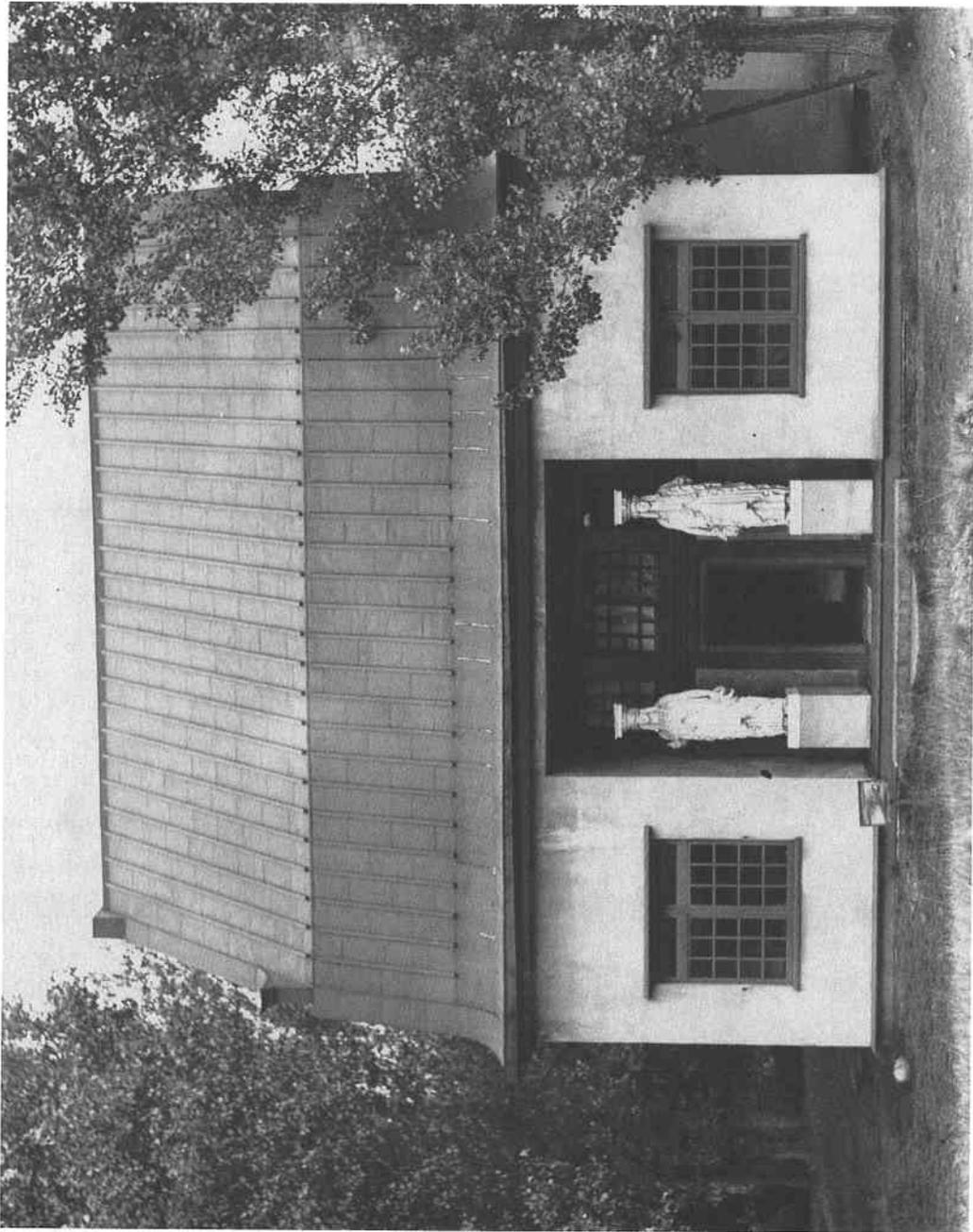
**Figure 55.** Pan pool from the front. Photograph by Mattie Edwards Hewitt. Published in House and Garden, June 1924.



**Figure 56.** The Pan pool. Photograph by Leslie Jones, n.d. (ca. 1928). Print Room, Boston Public Library.



**Figure 57.** The garden and house. Photograph by Leslie Jones, n.d. (ca. 1928). Print Room, Boston Public Library.



**Figure 58.** Studio of the Caryatids. Photograph by Leslie Jones, 1928. Print Room, Boston Public Library.



**Figure 59.** Temple and altar. Photograph by Leslie Jones, October 1927. SGNHS #2079.



**Figure 60.** The house and Little Studio from the west. Photograph by Leslie Jones, 1928. Print Room, Boston Public Library.

### Carlota's Bird's-Eye View

One of the most useful pieces of evidence for the end of Augusta Saint-Gaudens' era is a bird's-eye view drawn by Carlota Saint-Gaudens (Homer's wife) for a fund-raising brochure published by the Trustees in 1927 (Figure 61). In spite of the greatly distorted perspective, the details of the view are probably accurate. It shows the entire site and, in the foreground, is the rarely depicted east side of the property. The Studio of the Caryatids and its attached chicken coop is on the right and in front of it is an informal parking space. To the left is the garage and chauffeur's or Caretaker's Cottage (now administrative headquarters). The rear of the Stable is shown and the first depiction of any kind of the vegetable garden. Also clearly visible is the Bowling Green and the opening in the hedge at its eastern end. Stick-like figures representing visitors follow beaten paths from cars to Studio of the Caryatids and then, along the north side of the Bowling Green and garden, at exactly the spot where the Birch Allée was later planted, to the Little Studio and, from there, to the Temple. The Main House and the garden were clearly not on the tour. (Although published in 1927, the drawing might have been made in 1926 when Augusta was still alive and in residence in the summer.) Further west, the drawing becomes more compressed and harder to read. The compartment between the Bowling Green and lower garden seems to be a cutting garden, but the Pan pool is missing altogether. (There is clearly no space for it.) Since this whole area was exhaustively treated in the Mattie Edwards Hewitt photographs, the lack of detail in the garden is not a great problem. Another valuable aspect of this bird's-eye view is the clear delineation of hedges.

About 1919, we finally get a photograph of the interior of the Bowling Green, although it is not a very clear one. Figure 62 shows Augusta's grand-daughter, "Little Carlota," standing within the enclosure near its eastern entrance. The western end is another opening in the hedge leading in to the cutting garden, where a white object is visible, possibly the base of the plaster seated Lincoln that sometimes occupied this space. Little Carlota, who was born in 1916, appears to be about three years old.

### The Caretaker's Cottage

The first documented appearance of this structure is in the 1926-1927 bird's-eye view, where it is labelled "Chauffeur." No written record of it has been located in the Saint-Gaudens Family Papers, but it can be approximately dated from other sources. After the Large Studio burned in 1904, Saint-Gaudens frequently commented that he wished someone had been living on the property. There seems to be no record, however, of a permanent live-in caretaker at this date. Augusta Saint-Gaudens bought her first car in 1909, and by 1911 she owned three. Yet, her account books, which are very complete, at least from August 16, 1907 through June 25, 1917, contain no mention of expenses involved in constructing a caretaker's or chauffeur's cottage. By April 1917 if not earlier, Augusta had hired her chauffeur, Donovan, since she purchased a license for him. (Two years





**Figure 62.** Little Carlota in the Bowling Green. Photograph, ca. 1919. DCL.

earlier, she had paid for a license for Homer Saint-Gaudens, as well as registration for a Pierce-Arrow).<sup>15</sup>

The Caretaker's Cottage was photographed for the first time by the Historic American Building Survey in 1965 (Figure 63). The building appears to be of prefabricated construction, of a type very popular between about 1910 and 1930. Its exterior, except for the porch, closely resembles a model prefabricated dwelling, "The Stanhope," produced by Aladdin Homes in Bay City, Michigan, and its plan, recently measured by SGNHS, exactly matches the Stanhope No. 2 (taking into account an addition to the rear of the building put on in the 1970s). Aladdin Homes was founded in 1906 and sold its first "Aladdin home" on July 8, 1907, a month before Saint-Gaudens died. The "Stanhope" first appears by name in the company's catalog in 1916 and was carried until about 1927. It is probable that the present Caretaker's Cottage is a variant of the "Stanhope" with a different porch. (The porch is not visible in the 1926-1927 bird's-eye view.) It was probably purchased and erected between 1917 and 1927, during the period when the Saint-Gaudens' account books are either sparse or missing. The garage, or at least the eastern part of it, appears to be contemporary with the cottage and may be the "Winton," which was also offered by Aladdin between about 1916-1927.<sup>16</sup>

### Views Beyond

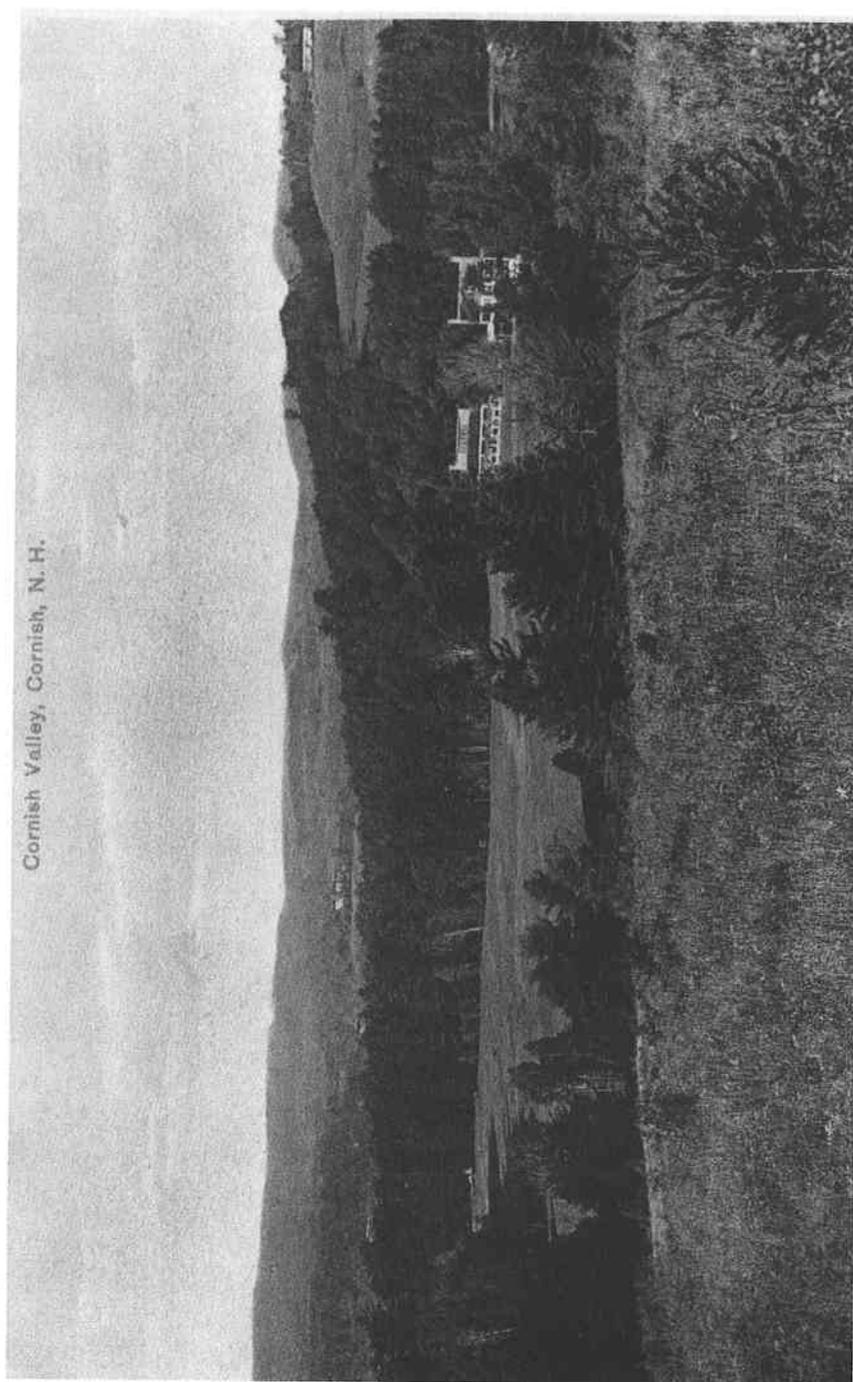
A postcard of the house, Little Studio and west field as they appeared at the end of Augusta's tenure is illustrated in Figure 64. Since part of the permanent, marble Temple can be glimpsed, the photograph was probably taken no earlier than 1915. The view is remarkable, because it reveals how open the hills around Aspet were at this time.

### Last Years of Augusta Saint-Gaudens' Tenure

By ca. 1925-1926, the Saint-Gaudens Memorial was on its way to becoming well established, and these years saw no marked physical changes to the property. Instead, as we can tell from a group of late photographs, Augusta continued to spend time in the garden, which appeared much as it did when Saint-Gaudens was alive. In Figure 65, one of this group, Augusta appears standing in the lower garden among foxgloves with the familiar string lattices behind her. Augusta Saint-Gaudens died July 27, 1926.



**Figure 63.** The Caretaker's Cottage. Photograph by Jack E. Boucher for HABS, August 1965. Library of Congress, Prints and Photographs Division.



**Figure 64.** Cornish Valley, Cornish, New Hampshire. Postcard, ca. 1915. Collection of the Saint-Gaudens National Historic Site. SGNHS #1727.



**Figure 65.** Augusta Saint-Gaudens standing in lower garden, ca. June 1926. DCL.

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For approximately four decades after Augusta's death, the Trustees of the Augustus Saint-Gaudens Memorial managed the property as an attraction for visitors and a monument to the sculptor. Drawings L-3A and L-3B show the site as it appeared at the time of Augusta's death and reference many of the historic photographs used in this chapter. The changes made by the Trustees are detailed in the next chapter.





## CHAPTER III: ENDNOTES

1. Dryfhout, The Work, 19-20; Tharp, Saint-Gaudens and the Gilded Era, 366-371.
2. Bond, "Saint-Gaudens—The Man and His Art," 283-285.
3. Brewer Corcoran, "Cornish—The Summer Capital," Western New England Magazine, Vol. 3, no. 7 (July 1913), 274-283; 330-331.
4. Adeline Adams, "Aspet. The Home of Saint-Gaudens," Art and Progress, Volume VI, no. 5 (March 1915), 139-144 and no. 6 (April 1915), 188-194.
5. Adams, "Aspet," 143.
6. Ibid.
7. Ibid., 144. Adeline Adams discusses the remodelling of the house by Babb and states that it was done in 1890 (p. 143). Part II of Adams' article is devoted to the museum of Saint-Gaudens' work, which was located in both studios.
8. Augusta's Estate Account Books from 1907 through 1917 contain few records concerning the grounds. One exception is the spring of 1912, when, on May 4, she paid Chester L. Wood \$60.00 for one month's work as a gardener and also his fares from Boston (\$3.60). On May 7, 1912, she also paid J. W. McCarty \$13.00 for 18 apple trees. (DCL, Box 53)
9. Leslie Rose Close, Portrait of an Era in Landscape Architecture: The Photographs of Mattie Edwards Hewitt (New York: Wave Hill, 1983).
10. "St. Gaudens' Garden," House and Garden, Vol. 45, no. 5 (June 1924), 75-77. This article has captions but no text. The same is true of the article published the previous month in House and Garden, which also features Saint-Gaudens' garden.
11. Richardson Wright and Robert S. Lemmon, eds., House and Garden's Second Book of Gardens (New York: The Condé Nast Publications, Inc., 1927), 175.

12. Adams, "Aspet," 144.

13. The Print Room of the Boston Public Library has a collection of over 37,000 of Jones' negatives, which has been only partially catalogued.

14. Augusta Saint-Gaudens to Mr. Kendall, August 11, 1913; William M. Kendall to Mrs. Augustus Saint-Gaudens, June 14, 1914; McKim, Mead and White to Mrs. Augustus Saint-Gaudens, July 2, 1914; Augusta Saint-Gaudens to Mr. Kendall, July 6, 1914. McKim, Mead and White Collection, New York Historical Society.

15. Augusta Saint-Gaudens, Expense Account Books, June 11, 1909. DCL. She paid \$2600.00 to the Atlantic Motor Car Company. *Ibid.*, Entries of February 1, 1915 and April 25, 1917. Cornish Town Records, Tax Assessments, 1903-1912. Between 1905 and 1911, the Saint-Gaudens' assessment remained constant at \$11,000. In 1910, 1 auto is listed and, in 1911, 3 autos. A record of Estate Accounts from 1917 through 1920 at DCL is much less complete than the very careful books kept over a 10-year period by Augusta. Records from 1920 through June 1927 seem to be missing. Detailed accounting again resumes in July 1927. For Augusta and her automobiles, see also Tharp, Saint-Gaudens and the Gilded Era, 371-373.

16. Aladdin Homes, 1918-1919, Reprint of the Aladdin Homes Catalog no. 13, 1919 (The American Life Foundation and Study Institute: Watkins Glen, NY, 1985), 40-42; Robert Schweitzer and Michael W. R. Davis, America's Favorite Homes: Mail-Order Catalogs As a Guide to Popular Early 20th-Century Homes (Detroit: Wayne State University Press, 1990), 81-87; Robert Schweitzer and Michael Davis, "Aladdin's Magic Catalog," Michigan History, January/February 1984, 24-33; Private Collection of Aladdin Homes Catalogs, Belmont, MA. Robert Schweitzer to Cynthia Zaitzevsky, March 21, 1992. Prof. Schweitzer also suggested the "Roseland," another Aladdin model, but neither the floor plan nor the overall dimensions match the Caretaker's Cottage. Complicating the issue of the Caretaker's Cottage is an item in the DCL microfilm version of the Saint-Gaudens Family Papers (but not, apparently, in Special Collections itself). This is a letter listing heating and plumbing specifications for the "residence" and the "new cottage" from George B. Allbee, Bellows Falls, VT to Mrs. Saint-Gaudens, July 10, 1906. There is also a reference to an "old cottage." If the "new cottage" is indeed the present Caretaker's Cottage, the building cannot possibly be an Aladdin. Stylistically, also, a date of ca. 1918 is much more plausible than 1906. Clearly, there are two cottages referred to in these specifications in addition to the residence. In the absence of detailed account books from this period, it is difficult to interpret the information in these specifications.

#### IV. THE SAINT-GAUDENS MEMORIAL OWNERSHIP. 1925 - 1965

When the Augustus Saint-Gaudens Memorial was incorporated under the laws of the state of New Hampshire in 1919 as a nonprofit organization, its first members were Augusta Saint-Gaudens, Herbert Adams, Frederick Julian Stimson, Charles A. Platt, Philip H. Faulkner and George Baxter Upham. Augusta Saint-Gaudens deeded the buildings and 22 acres of land to the Memorial and stipulated that a \$100,000.00 endowment be raised to maintain the property. Although contributions came in from Trustees, friends and donations solicited by the Metropolitan Museum of Art, it took seven years to raise the \$100,000. Besides preserving the buildings, grounds and works of art at the site, the primary objective of the Trustees from the beginning was an educational one: to interpret the Saint-Gaudens sculptures to the general public and especially to school children.<sup>1</sup>

The Trustees were also extremely concerned about protecting the immediate surroundings of the site from undesirable real estate development and, shortly after Augusta's death, began acquiring what eventually became an additional 61 acres of adjoining land, making a total of 83 acres. Much of the additional land was donated; William Evarts Beaman, the son of Charles C. Beaman, the founder of the Cornish Colony, who died in 1900, and his sister Mrs. Edward J. Holmes, for example, gave parcels of land on the other side of Saint-Gaudens Road and near the reservoir.<sup>2</sup>

For the first two decades of the Memorial's existence, day to day management was in the hands of Mrs. Ida Metz Reed, who had come to the site in 1906 as a secretary to help Saint-Gaudens with his Reminiscences. She stayed on to work for Augusta and in 1919 was made Assistant Director of the Memorial. When she retired in 1946, Homer Saint-Gaudens allowed her to continue living in his cottage, "Tree-Tops," adjacent to the site, where she died a few years later.<sup>3</sup> During this same period, roughly from the founding of the Memorial until the end of World War II, Charles Platt was President of the Trustees from 1919 to 1933, followed by Herbert Adams from 1933 to 1945.

The records of the Saint-Gaudens Memorial vary considerably from period to period. Ida Metz Reed, although a loyal and dutiful employee, was not a mover and shaker, and, while her financial records, at least for the first decade, were very detailed, her other records were rather minimal. She was succeeded by Will and Buckner Hollingsworth, who functioned as Cocurators with Buckner (Mrs. Hollingsworth) taking a particularly active role. Under the Hollingsworths, a much more aggressive approach was taken toward publicizing the site, attracting visitors to it, and raising money. The site had quite naturally languished during World War II, because of lack of manpower for maintenance but mostly because gas rationing made it impossible for the public to reach. The Hollingsworths seem to have succeeded in bringing the Memorial out of its post-World War II doldrums, and many important landscape decisions were made during their ten-year curatorship. Their records were also very detailed. In 1956, the Hollingsworths left and were succeeded by Mr. and Mrs. Roger Palmer. During the post-war period, the Presidents of the Trustees were Horace

Brown (1945-1949) and Henry Hope Reed (1949-1951). Homer Saint-Gaudens resigned from the board in 1949.<sup>4</sup>

### Open to the Public

Although the Memorial, especially the studios, had been open to the public during Augusta's life and had attracted some 30,000 visitors by 1927, there seems to have been greatly increased visitation after her death.<sup>5</sup> An early visit by an unidentified women's club, accompanied by a few men, in October 1927 was recorded in a series of photographs by Leslie Jones. Jones took seven photographs, which were published in the Boston Herald and a few others, such as the view of the Temple illustrated in Figure 57 in the previous chapter, that were not published. Jones' Herald photographs show cloche-hatted women peering in the windows of the Main House, sitting on the bench at the Pan pool, etc. The photographs are charming and have the advantage of a definite date, but, in some cases, the visitors block out important landscape features. In Figure 66, the group is gathered on the middle terrace of the garden, which is full of late blooming flowers. The hedges are clearly shown, but the people are in the way of a clear view of the lower garden. As much as one can tell, the second garden appears intact.<sup>6</sup>

### An Outdoor Sculpture Museum

Increasingly, the Trustees began to display some of Saint-Gaudens' larger sculptures out-of-doors. The first such piece was the plaster of the seated Lincoln, which the Trustees voted to place in the enclosure now occupied by the Adams Memorial.<sup>7</sup> Mrs. Saint-Gaudens is said to have put this on display in 1913, when President Wilson was a summer resident in Cornish, but this must have been a temporary installation, since the Lincoln does not appear in such views as that by Mattie Edwards Hewitt (Figure 54) illustrated in the previous chapter. Figure 67 shows the Lincoln as it appeared ca. 1965 just before it was removed by the National Park Service. The original bluestone base of the Farragut Monument (Figure 68) was sited close to its present location in 1948, but the present pavilion sheltering it was constructed in 1986, when the base was moved and some of the original foundation stones were reused.<sup>8</sup> In 1949, the cast of the Shaw Memorial was received and placed in storage. After several years of discussion by the Trustees, it was placed in its present location and unveiled in the summer of 1959.<sup>9</sup>

### Parking Areas, Grounds Maintenance and Planting

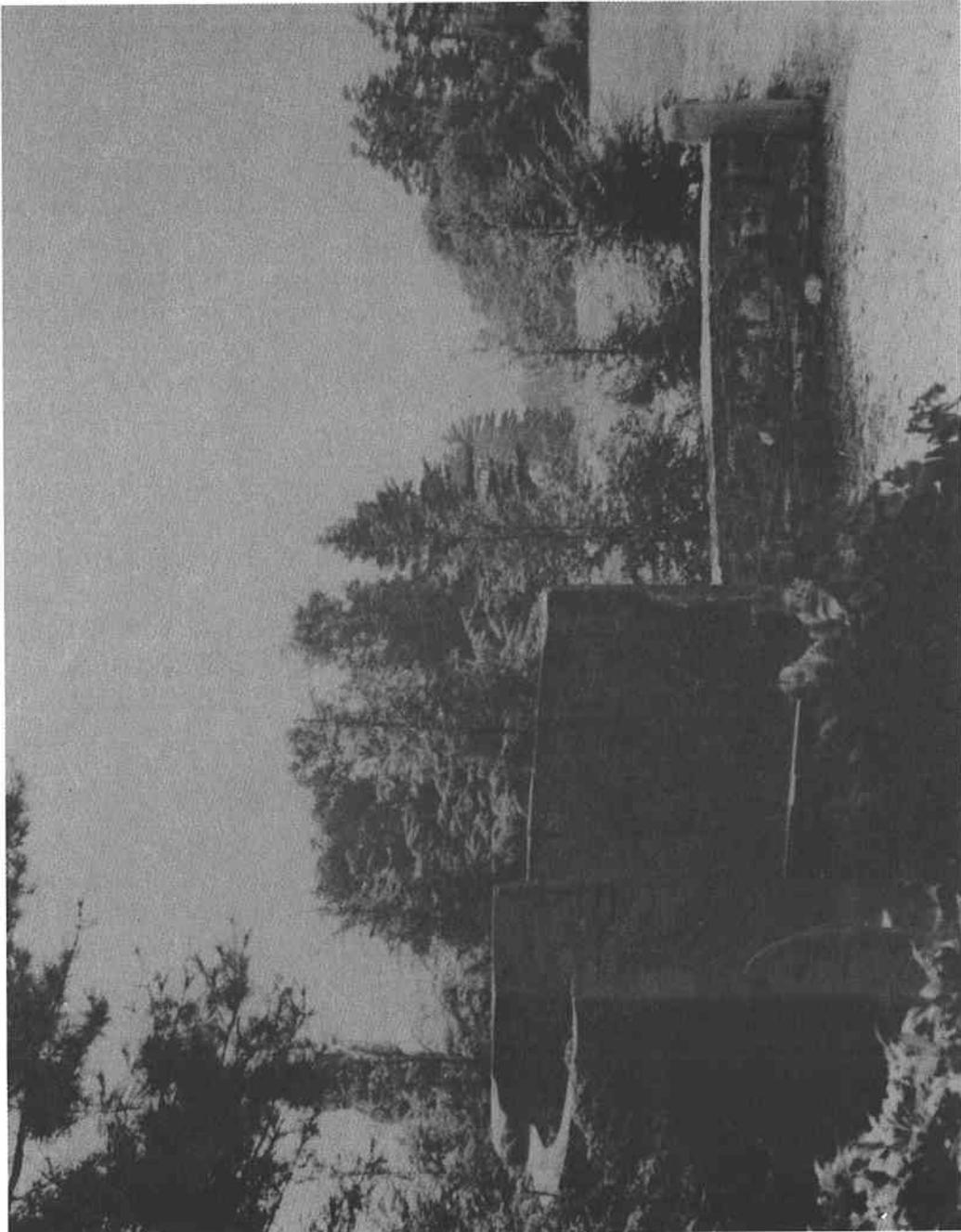
Although informal parking was shown in front of the Studio of the Caryatids in Carlota Saint-Gaudens' 1927 bird's-eye view, the first discussion of a parking lot took place in 1929, when the Trustees made plans for a lot for 25 cars on the south side of Saint-Gaudens Road.<sup>10</sup> The lot probably went in the following year. In 1938, Ellen Shipman and Henry Smyth donated a new power



**Figure 66.** Middle and lower terrace of garden. View northeast. Photograph by Leslie Jones, October 1927. SGNHS #2076.



**Figure 67.** Garden with the monumental plaster model for the seated Lincoln appearing above the hedge. Photograph, ca. 1965. SGNHS #213.



**Figure 68.** "Miniature" of the Farragut Base, Photograph, ca. 1948. DCL.

lawn mower to the Memorial.<sup>11</sup> In 1941, 250 young pine trees were set out along the road below the entrance to the site.<sup>12</sup> These may have been substitutes for some lost in the 1938 hurricane.

### Hurricane Damage and Tree Harvesting

In September 1938, the famous hurricane of that year caused extensive damage to the trees at the Saint-Gaudens Memorial. Particularly hard hit was the grove of pines around the Temple, which was virtually decimated. The only positive side of this destruction was that the Memorial netted \$5,000.00 from the sale of timber cleared away, an unusually large sum of money from timber in a blown-down condition.<sup>13</sup> In 1964–1965, the Trustees carried out a very extensive tree-cutting program, which included harvesting many of the great white pines to the north and west of the property.<sup>14</sup>

### Burning of the Studio of the Caryatids

On June 6, 1944, the Studio of the Caryatids, like its predecessor the Large Studio, was destroyed by fire. The fire may have been caused by a short circuit in the wiring of Mrs. Reed's office. Mrs. Reed had kept an inventory of the contents of the office, which was helpful for fire insurance purposes.<sup>15</sup> The only work of art rescued was the 6' 6" plaster Diana, which was used to make the bronze now in the Little Studio. Although the studio was a total loss, the outbuildings attached to it—sheds, storage building, and chicken house—were not affected. In the Saint-Gaudens Memorial Collection in the Dartmouth College Library, there are five small photographs showing the ruined studio.

### Remodelling of Outbuildings into New Galleries

In July 1944, the Trustees did a walk-about to study the grounds and discuss a new site for an exhibition building. The Trustees at this time seemed to favor siting the new building closer to the house. They decided to have a survey made of the portion of the grounds around the house and the studio to help them determine siting.<sup>16</sup> A survey in three parts was begun in 1944 and completed the following September. (Financial considerations related to World War II were undoubtedly the reason for the delays in obtaining the survey and constructing the New Studio.) One of the survey sheets done by F. R. Drury is illustrated in Figure 69, which shows the garden, Bowling Green etc. One interesting feature of this survey that it shows a "driveway" (labelled as such on the plan) along the line of what later became the Birch Allée. On Carlota's bird's-eye view, this appears as a desire path for pedestrians. Almost 20 years later, it had apparently become an informal, unpaved roadway.

In August 1945, the Trustees asked architect John W. Ames, a Cornish summer resident, to inspect the sheds and outbuildings that remained and see whether they might be converted into

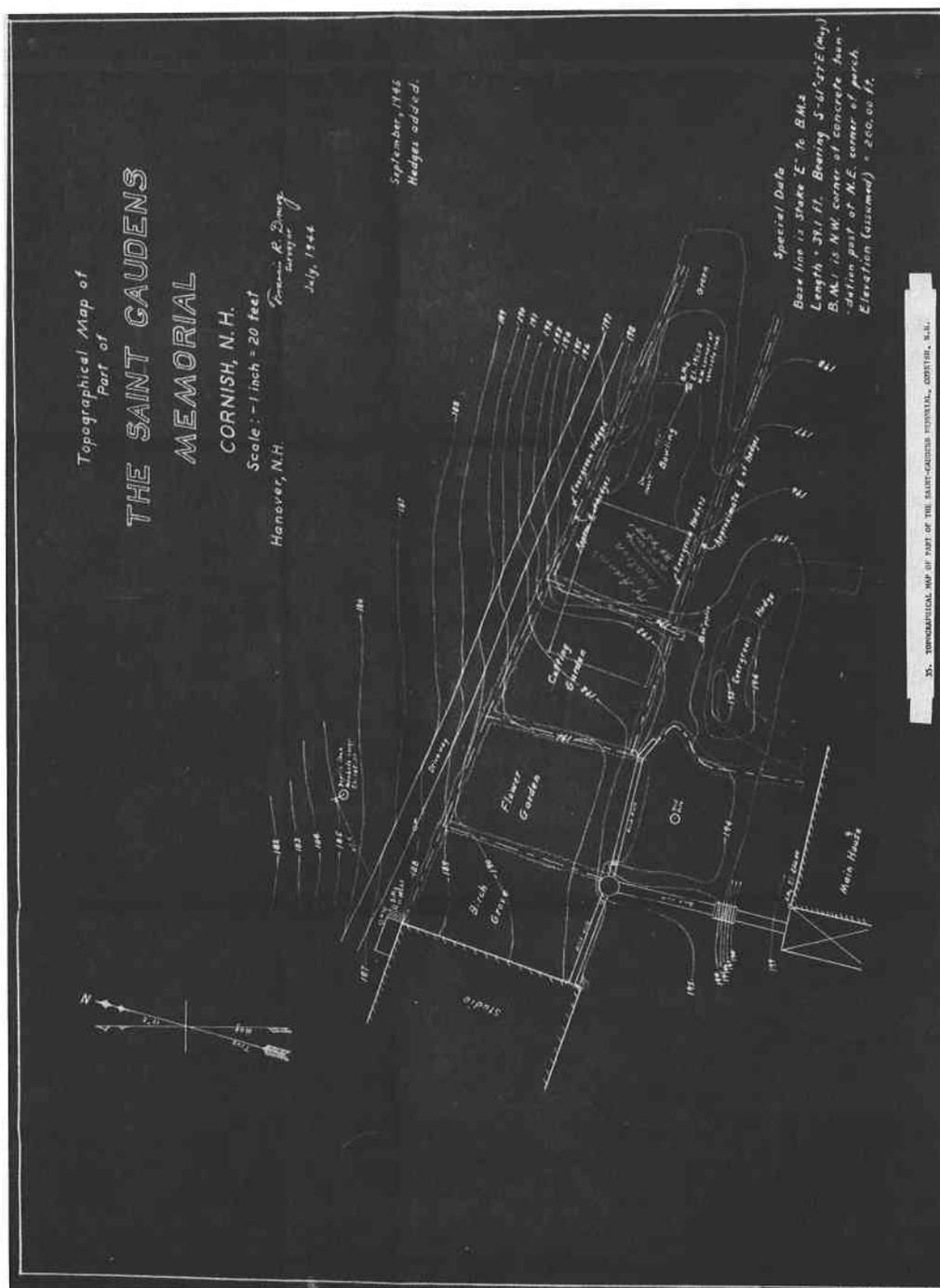


Figure 69. Topographical Survey by F. R. Drury, 1944, DCL, Portfolio I.

exhibition space.<sup>17</sup> Ames prepared drawings shortly after for the conversion of these buildings (Figure 70). The Trustees voted to accept the plans and begin construction the following spring at a cost not to exceed \$10,000,00.<sup>18</sup> In September 1946, construction actually did begin, with Guillotte as contractor.<sup>19</sup> Figure 71 shows the new construction and alterations to surviving outbuildings for the Picture Gallery and court. On July 3, 1948 the grand opening of the New Studio and Picture Gallery was held, with speeches by Homer Saint-Gaudens and Frances Grimes. The efforts of Ellen Shipman, then a member of the Trustees, were mentioned.<sup>20</sup> As executed, John W. Ames' conversion of two substantial but unpretentious structures for museum purposes was a highly successful and very early example of adaptive re-use. Seen here in a 1966 photograph (Figure 72), the complex is attractive in itself and also respects the Saint-Gaudens environment. Some of his favorite motifs, such as columns and a pool, were repeated in the converted structures, and they were finished in a stucco that was probably intended to recall the lost Studio of the Caryatids.

John Worthington Ames, Sr., was born in Burlington, Iowa and graduated from Harvard in 1892, after which he studied at the École des Beaux-Arts in Paris. Although his obituary describes him as practicing in Boston in partnership with E. F. Dodge until his retirement in 1939, he is listed in the Boston City Directories only from 1899-1902, in partnership with W. C. Chase. It is possible that Ames moved his practice to Cambridge, since, between 1903 and 1936, he had several commissions in Cambridge. Most of these were residential projects, and many of them were alterations or additions. In 1936, he and E. F. Dodge designed Cabot Hall, a dormitory at Radcliffe College. He and Dodge also were the architects of the first group of buildings at Bennington College, as well as dormitories at Smith and Simmons. By the mid-1940s, Ames had moved to New York and had married his second wife, the former Mrs. Conger Goodyear, who at that time owned "High Court" and was on the Board of Trustees of the Saint-Gaudens Memorial. His architectural services for the new buildings were *pro bono*. Probably because he was a summer resident of Cornish, Ames came out of retirement to design the New Studio and Picture Gallery. Ames' son, John Worthington Ames, Jr., was also an architect.<sup>21</sup>

#### Redesign of the Garden, 1928-ca. 1948

During this 20-year period, the Trustees had the Flower Garden simplified and redesigned, eliminating the six narrow beds on the lower terrace, resulting in a configuration of beds very similar to what is there today. The exact sequence of events is not precisely clear in every detail but can be approximately reconstructed from a number of sources: the records of the Trustees, particularly their accounts between July 1927 and August 1937; a survey; four plans by Ellen Shipman from the Shipman Collection at Cornell, copies of which are at SGNHS; and dated or datable photographs at Dartmouth and SGNHS. Ellen Shipman, whose biography was summarized at the end of Chapter II, was involved in the redesign of the garden in 1928 and 1929, and again in the 1940s. For at least a portion of this time, she herself was a Trustee of the Augustus Saint-Gaudens Memorial.

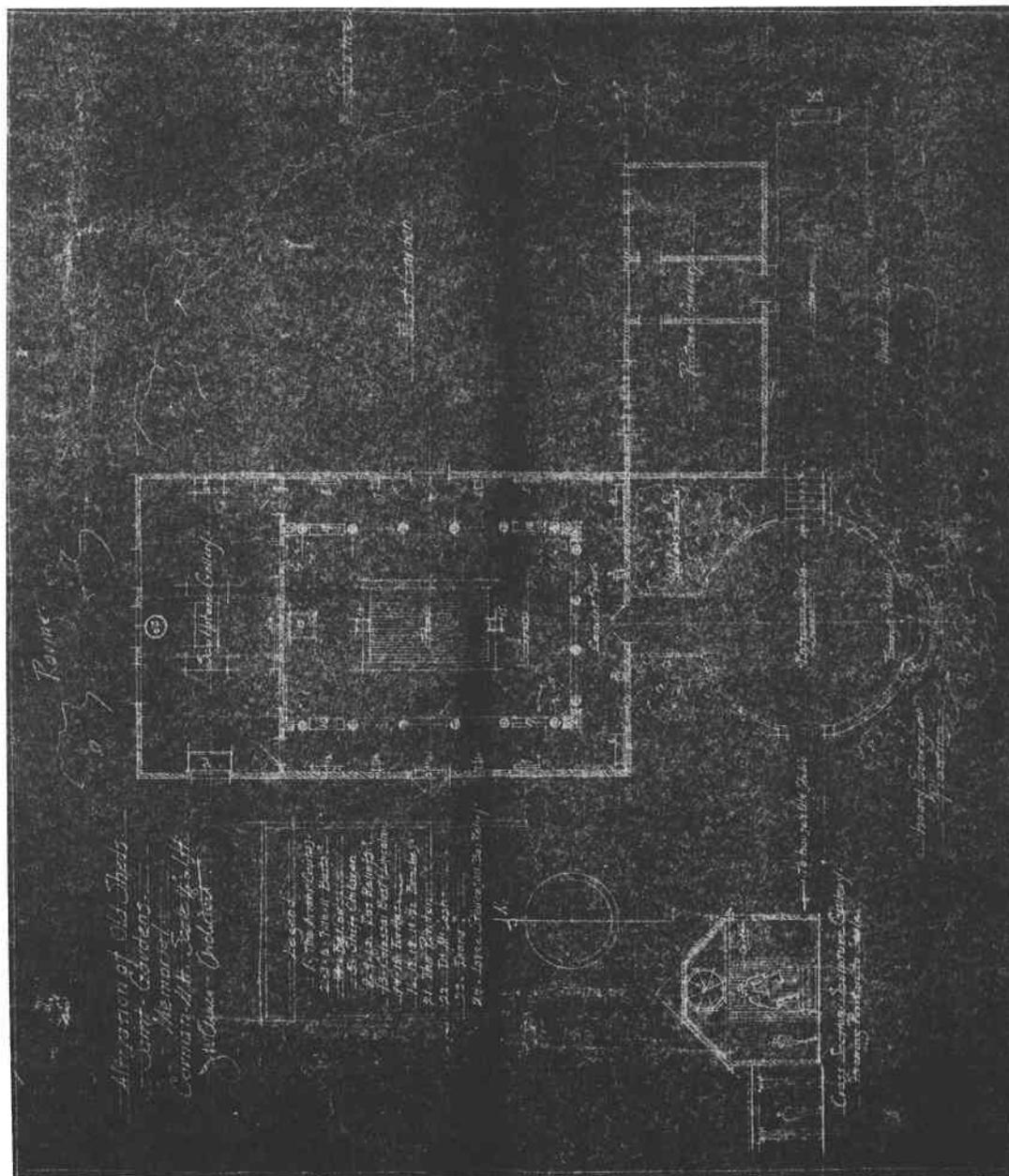
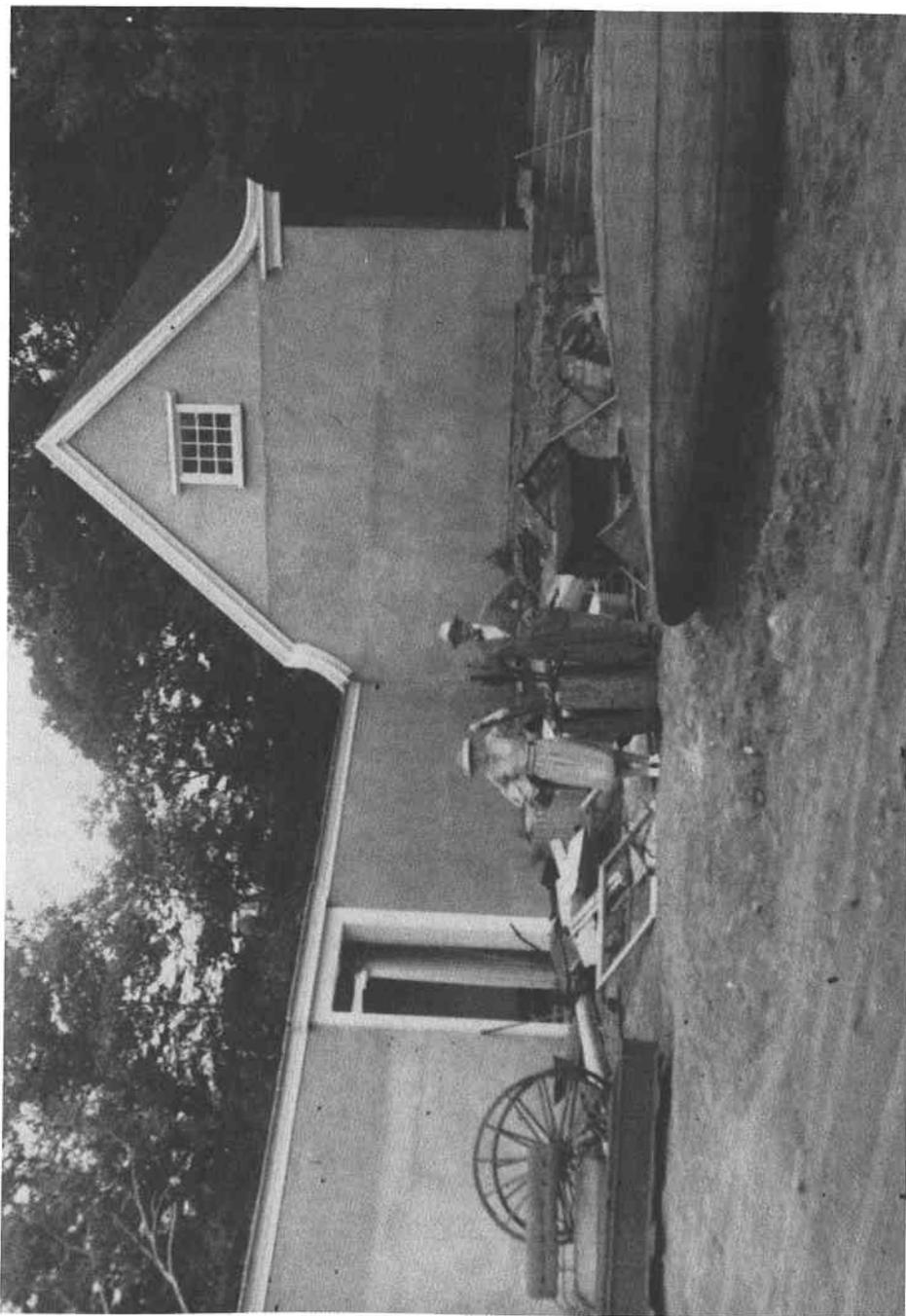
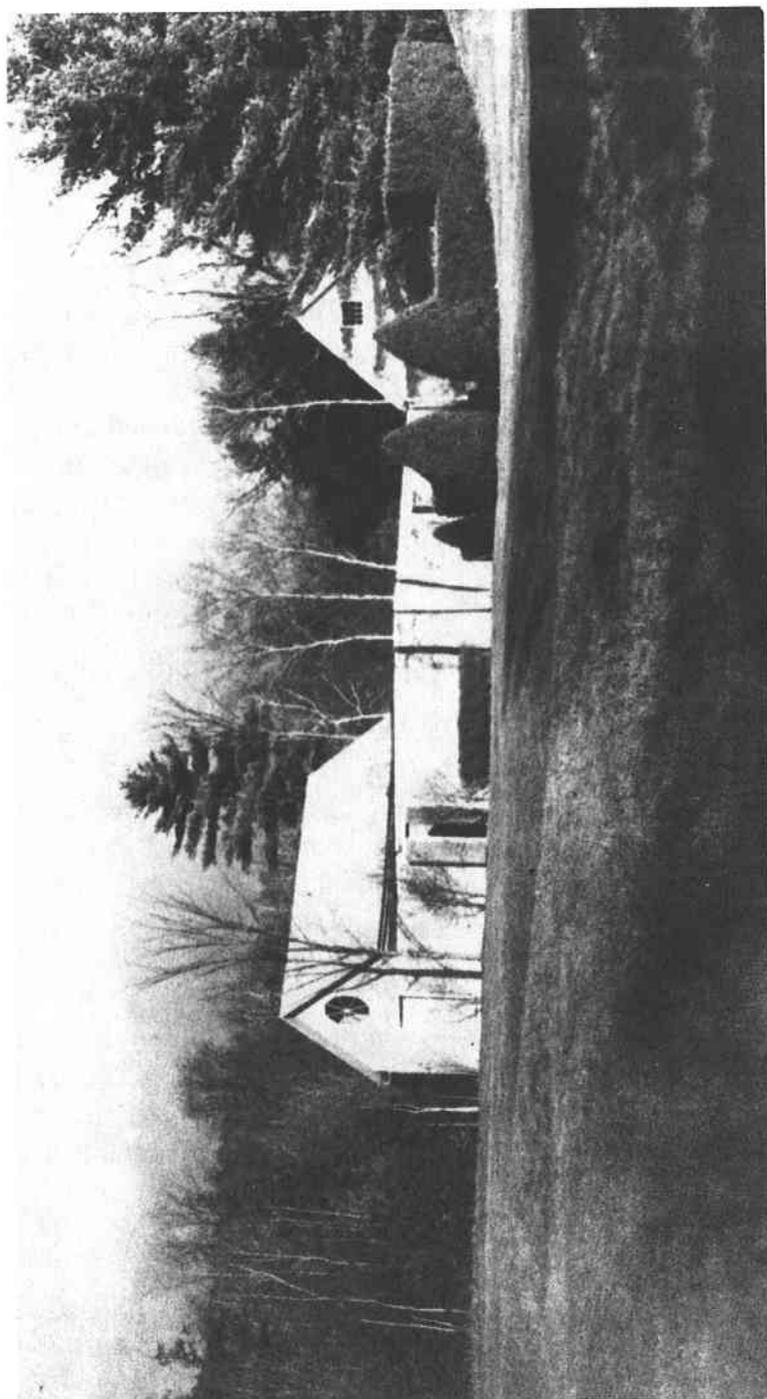


Figure 70. "Alterations of Old Sheds. Saint-Gaudens Memorial." Plan by John W. Ames, architect. nd., ca. 1946. DCL.



**Figure 71.** New construction and alterations, Picture Gallery and court. Photograph, ca. 1946-1947. Augustus Saint-Gaudens Memorial Archives, New York. SGNHS #3044.



**Figure 72.** New Studio, Picture Gallery and connecting court. Photograph by Charles Pope, 1966. SGNHS #871.

In 1927, the Trustees recorded a modest expenditure for garden plants.<sup>22</sup> It was in 1928, however, that a major effort was undertaken, which was described in their Account Book as "Remaking Garden." Between May 5 and October 27 of that year, the Trustees spent more than \$1000.00 under this heading, including \$291.66 to Bay State Nurseries and \$58.50 to Ellen Shipman. The following year, they spent \$3681.36 total on "Improvements and Garden," some of which may have gone toward improvement of structures.<sup>23</sup>

The amount paid to Ellen Shipman is too small to be a design fee and may have been either a token honorarium or reimbursement for expenses. The first visual document that seems to relate to this project is an undated survey of the existing garden signed only "H.M.O." or "H.M.Q.," a blueprint of which is at Dartmouth. A blueprint of this survey is also in the Ellen Shipman Collection at Cornell, with the hand-pencilled notation: 110/A-1, indicating that it was A-1 in Shipman's File 110, presumably her job number for the Saint-Gaudens site, and was probably a survey done for her by an engineer. The "H.M.O." survey (Figure 73) is particularly useful as a record of the garden as it was designed by Saint-Gaudens with possibly the six narrow beds in the lower garden being Augusta's contribution. Figure 74, a view north of the middle and lower terraces of the garden, can be dated to ca. 1930. To the right in the foreground is Lucia Fuller Miller, who was born in 1928 and appears to be about two. The narrow beds in the lower terrace have been removed and replaced by one bed along each side, which increase in width by steps toward the northern end of the garden. In the early 1930s, the site was visited by the Ashland Women's Club, a group involved in the Whipple House, a historic house museum in Ashland, New Hampshire. Figure 75 shows this group standing on either side of the steps leading to the middle and upper terrace. This seems to be the first photograph that shows a single central group of steps between the middle and lower terraces. Improvements in maintenance are also visible: a newly painted chimney, freshly painted balustrades and fences and newly pointed brick steps.<sup>24</sup>

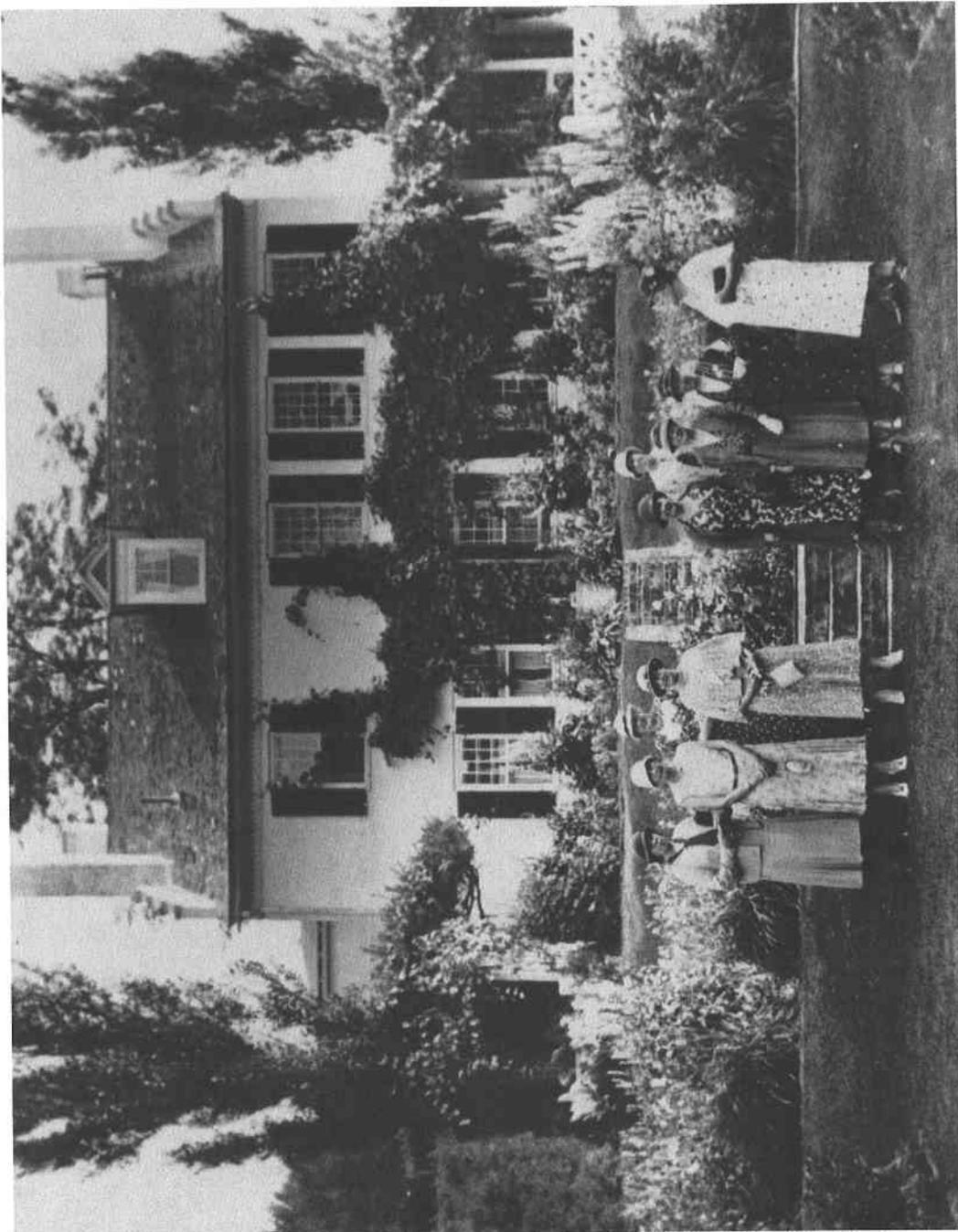
Between 1930 and 1937, the Trustees expended small amounts of money on seeds and other expenses related to the garden, including seeds from Breck and Burpee (1930), heliotrope and other plants from Robert C. Eaton, lilies from N. E. Marshall, unspecified plants from Forest Hammond and more seeds from Breck (1932), and plants from Bay State Nurseries and seeds from Breck (1936). There were also regular payments for spraying (Rand, Ball and King) and manure (Fred Davis). The columns "Improvements and Garden" for each year, usually totalled between \$200 and \$700.<sup>25</sup>

In addition to the evidence from the Trustees' records of Shipman's involvement in the garden in 1928, there are four plans by Shipman for the garden in the Shipman Collection at Cornell. (Black-line prints of these are also located in the flat files at SGNHS.) The earliest of these is "Construction Plan for Changes in the Garden of the St. Gaudens Memorial," undated but labeled as File 110, Plan 1 (Figure 76).<sup>26</sup> The draftsperson's initials, "L.E.," are in the lower right-hand corner. This plan is very specific and also includes annotations on changes in the layout,





**Figure 74.** Flower Garden. View north. Photograph, ca. 1930. SGNHS #2906b, original in the Fuller Family Papers, DCL.



**Figure 75.** Visit of Ashland, New Hampshire Women's Club. Photograph, early 1930s. SGNHS #2826.

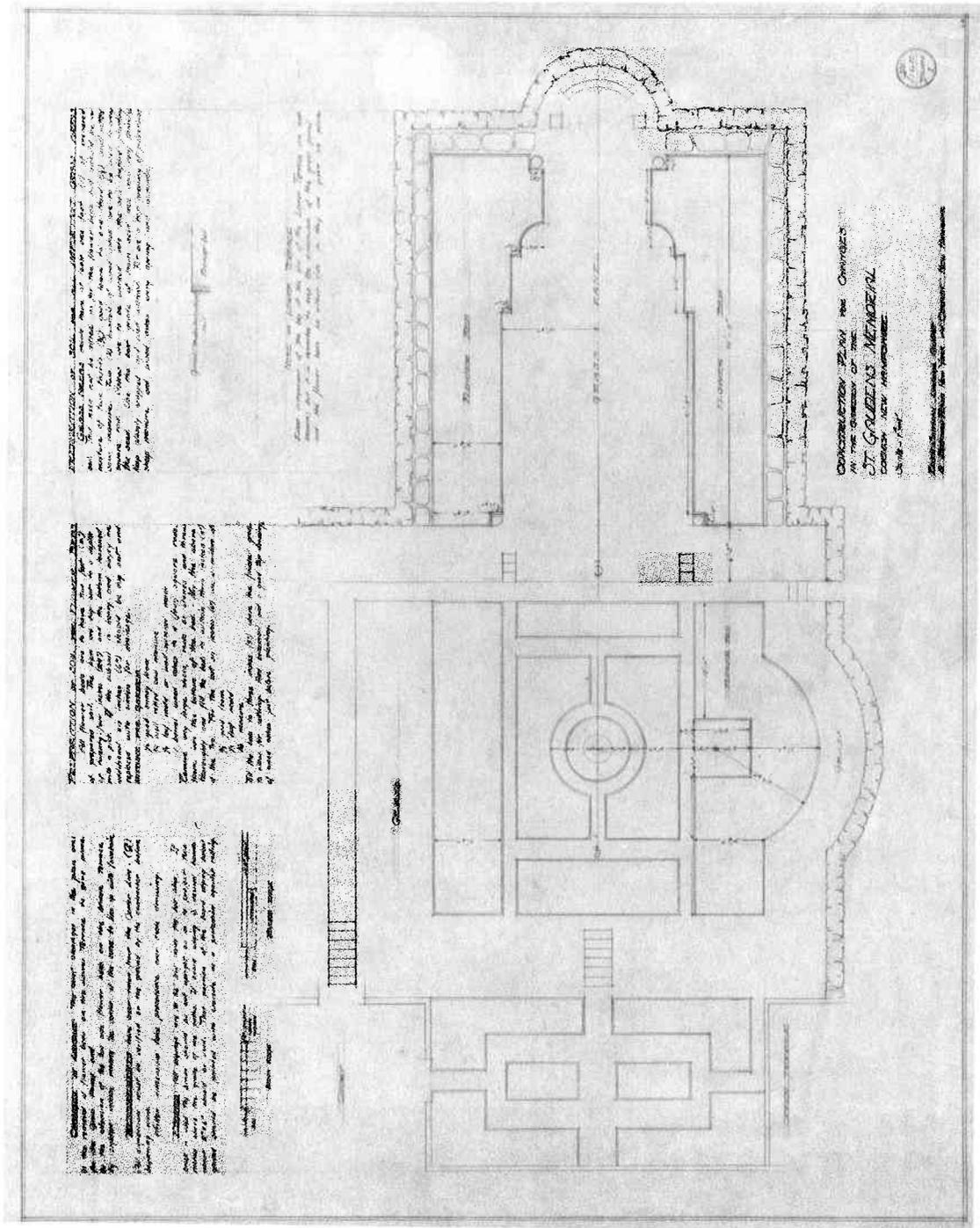
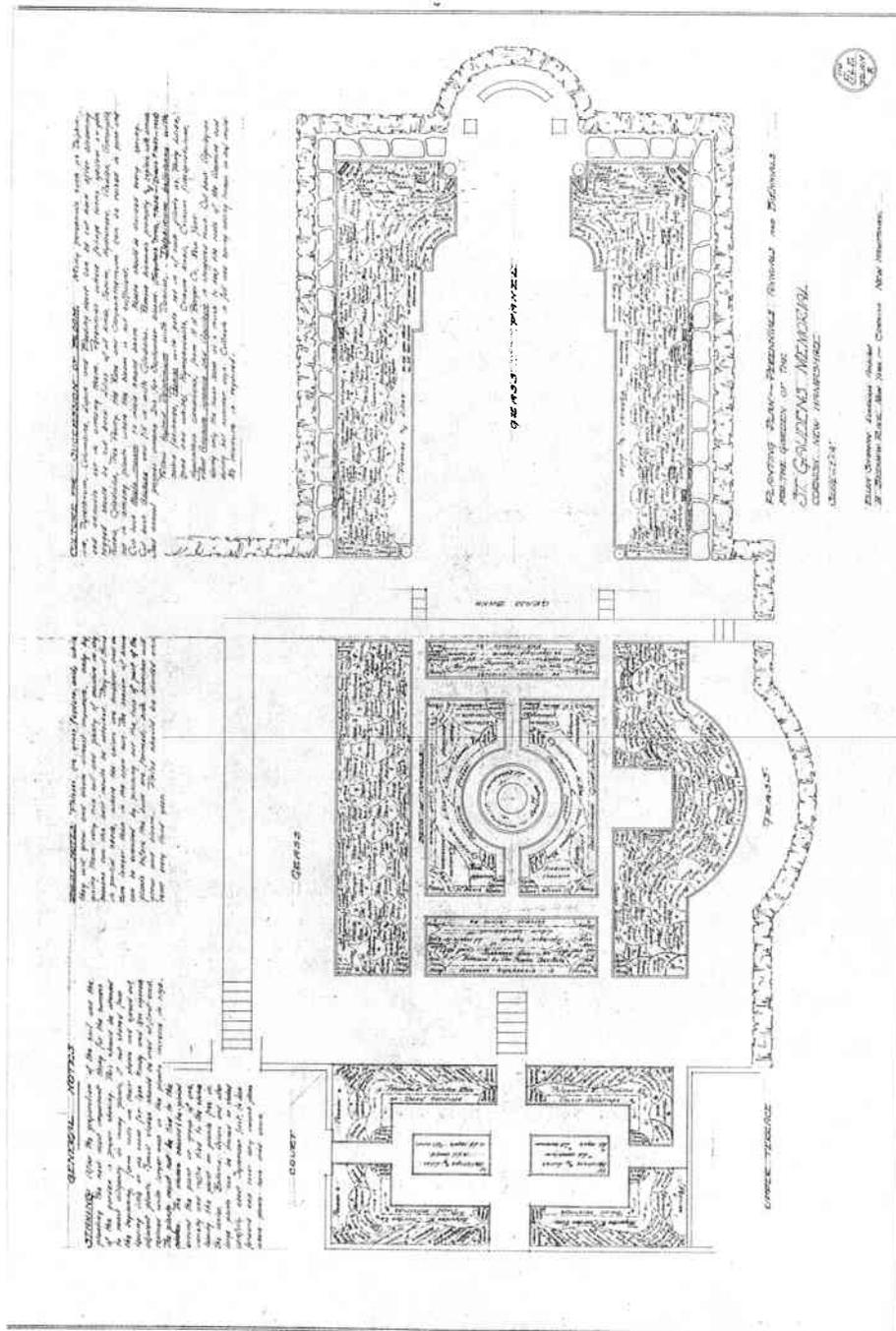


Figure 76. "Construction Plan for Changes in the Garden of the St. Gaudens Memorial," n.d., ca. 1928, File 110, Plan 1. Ellen Shipman Collection, Cornell University Archives.

measurements, edgings, preparation of soil for flower beds, and preparation of soil for important grass areas. Under "changes in layout," Shipman wrote: "The chief changes in the plan are: (1) the removal of flower beds on the Lower Terrace to give place for the grass panel, and (2) the extension of the two side flower beds on the Middle Terrace by eighteen inches, leaving the center of the curve to line up with fountain." Unfortunately, the plan is not dated, but the combined evidence of the "H.M.O." survey and the two photographs just discussed (Figures 73-75) would seem to place it in 1928.

The next Shipman plan is "Planting Plan—Perennials, Annuals and Biennials—for the Garden of the St. Gaudens Memorial" (Figure 77), also undated but labelled as File 110, Plan 2 and probably also done in 1928.<sup>27</sup> "L.E." was again the draftsman. Annotations include General Notes on staking, phlox, and culture for succession of bloom. Because of its detail, this plan is almost impossible to read in reduced form. Several varieties of phlox are included, as well as delphiniums, hollyhocks, asters, lilies, peonies, and other standard perennials. Since the names of the plants are shown on the plan along with quantities, a plant list could be reconstructed from the plan. Shipman's intent, according to a 1948 article to be discussed shortly, was to use garden plants of the same types that the Saint-Gaudenses used. It is difficult to determine how exactly Shipman's planting plan was followed.

The documentation seems clearly to indicate that the present configuration of beds in the lower terrace had been accomplished by 1930. On the other hand, the Shipman Revised Planting Plan for the middle terrace of September 1941 and the undated plan related to it indicate that the simplification of this terrace was being studied in that year. Figure 78 is an undated and unlabelled drawing for the middle terrace, eliminating all of the beds in the center of the middle terrace, except for the one around the fountain. Steps are also shown differently, and a seat is sketched within the curve of the hedge. The choice of plants appears to be the same or similar to those in Figure 77. The September 1941 plan (Figure 79), labelled "Revised Planting Plan for Flower Garden at St. Gaudens Memorial" represents a further simplification, with the seat and steps leading to it removed and the steps leading to the upper terrace in a different configuration. There appear to be a few minor changes in the plants. (A blueprint of the September 1941 plan is also at Dartmouth.) Wartime conditions apparently delayed the implementation of the plan, for it is not until 1948 that any mention of further changes to the garden appears in the Trustees' records. The changes were most probably made by 1946, however. At Baker Library, there is a series of small photographs (labelled "miniatures"), some of which are undated and others dated 1946 or 1948. Figure 80 is a view toward the Little Studio of the redesigned middle terrace of the garden dated September 10, 1946 while Figure 81 is another photograph of the garden from this series taken from a point of view toward the house and also clearly showing the simplification of the middle terrace. Figure 82 is a view of the entire garden taken from an upstairs window of the Main House. In addition to Shipman's presumably *pro bono* services, Mrs. John W. Ames contributed time and money for the implementation of the 1940s garden revisions.<sup>28</sup>



**Figure 77.** "Planting Plan for the Garden of the St. Gaudens Memorial," n.d., ca. 1928, File 110, Plan 2. Ellen Shipman Collection, Cornell University Archives. Also SGNHS #1492g.

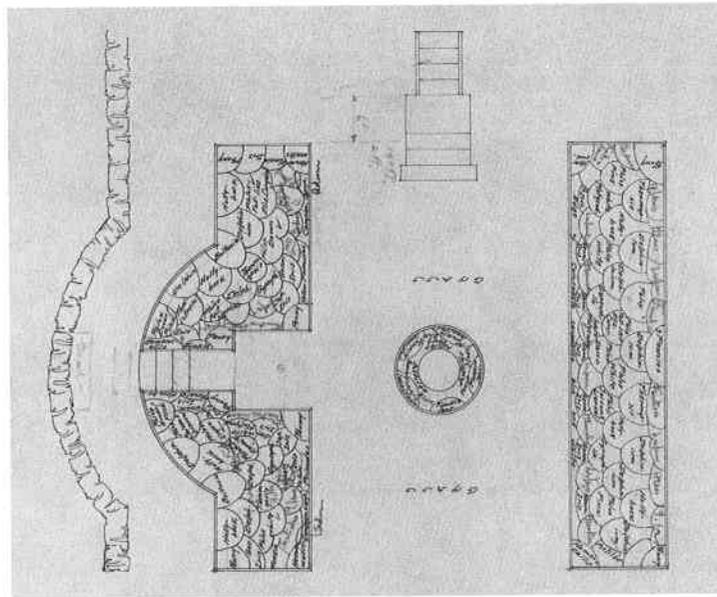


Figure 78. Planting plan for middle terrace, n.d., ca. 1941. Ellen Shipman Collection, Cornell University Archives.

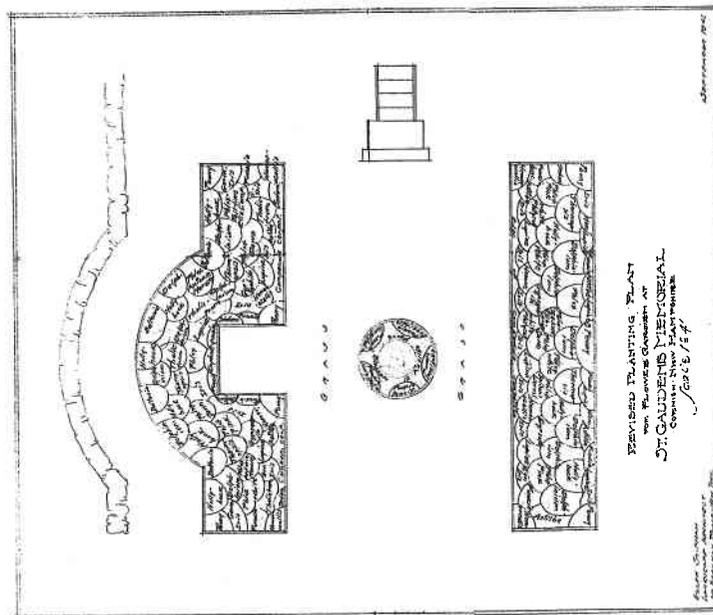
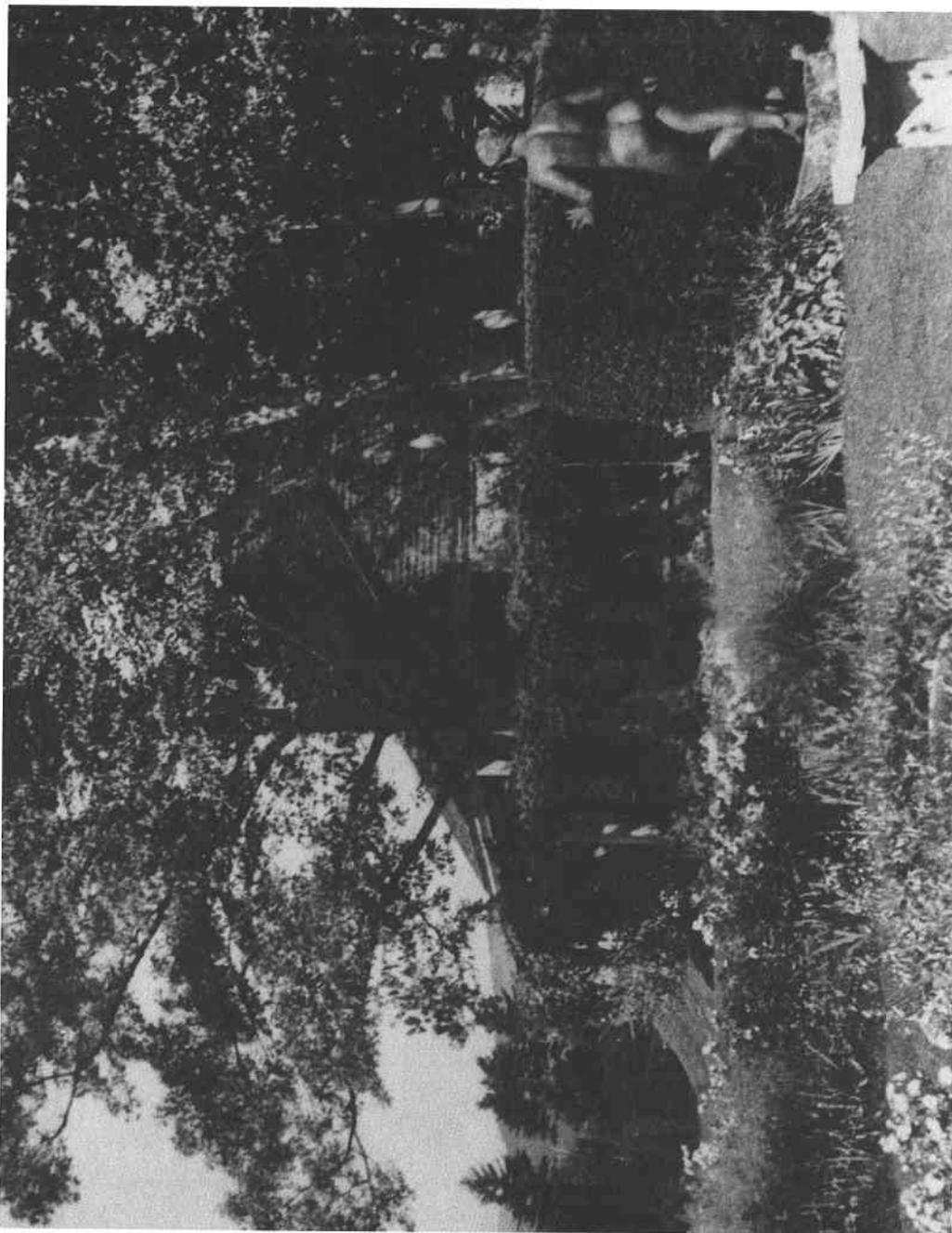
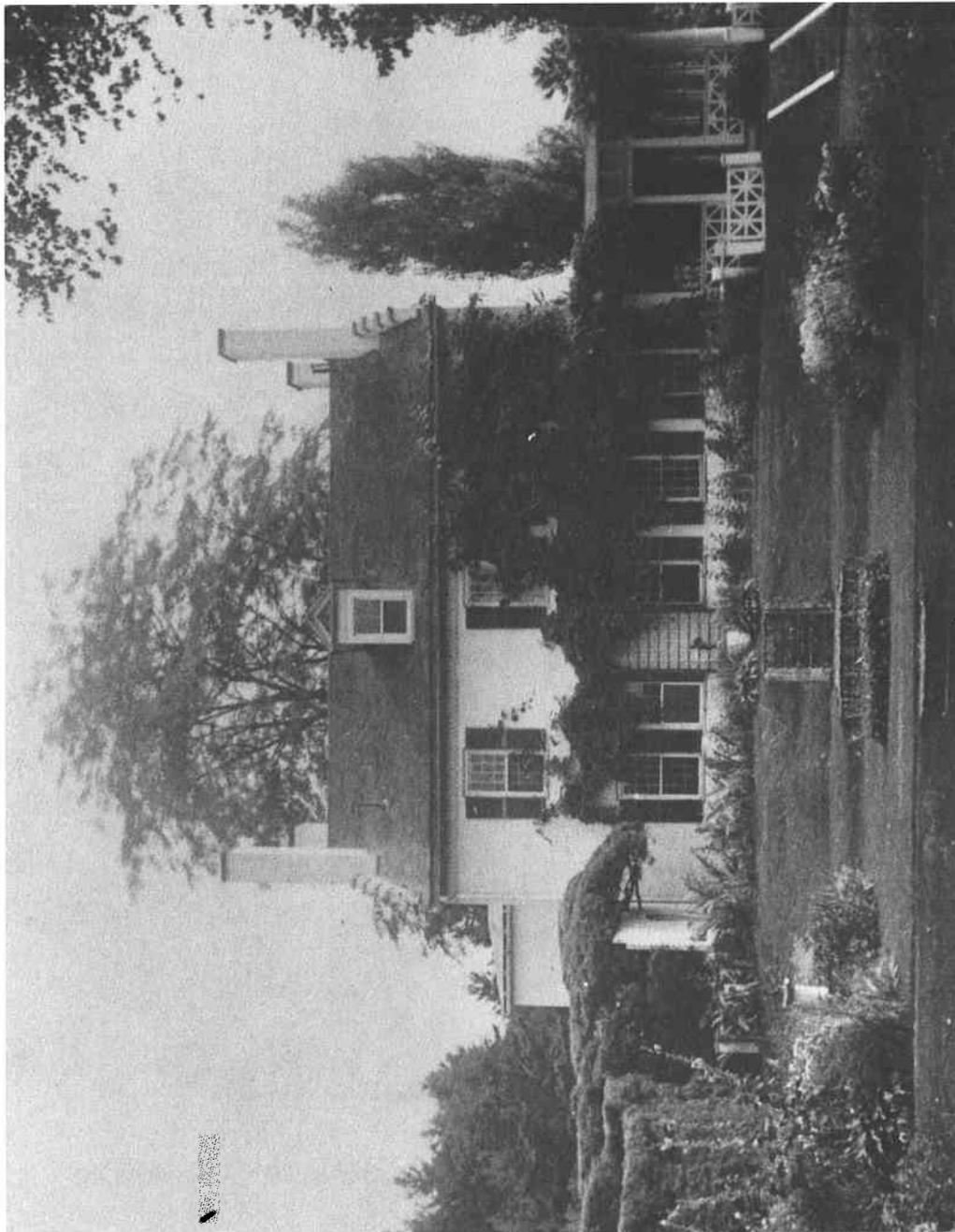


Figure 79. "Revised Planting Plan for the Flower Garden at St. Gaudens Memorial. September 1941." Ellen Shipman Collection, Cornell University Archives. Blueprint at DCL.



**Figure 80.** "Miniature" of the middle terrace of the garden. View toward the Little Studio. Photograph, September 10, 1946. DCL.



**Figure 81.** "Miniature" of the garden. View south. Photograph, ca. 1946. DCL.



**Figure 82.** "Miniature" of the garden taken from an upstairs window of the house. Photograph, ca. 1946. DCL.

In May 1948, an article about the Saint-Gaudens garden appeared in the Bulletin of the Garden Club of America. Although published under Shipman's name, it was actually ghostwritten by Buckner Hollingsworth. However, since Shipman approved it for publication, the statements can be taken to represent her views. The author(s) describe "the bowling green, no longer in use" and "the old cutting garden now turned to lawn to serve as a setting for a heroic-sized cast of the seated Lincoln." (The cutting garden before it was turned into lawn is visible in Figure 83, another view from the "miniatures" series also taken from an upstairs window.) Of the lower terrace, the one that was most completely redesigned, little is said except that it was "quiet and secluded." Interesting points are made about the choice of flowers:

"At the Memorial, the old cutting garden, neglected through the years, was massed with lupines—sturdy, thrifty plants, seed-sown in both the overgrown borders and in the deep grass. In the main garden clumps of lupine, pink and blue, white and lavender, walk quickly on the heels of mertensia, and before its pods have had a chance to form, poppies and peonies are in full bloom.

Now, as the borders fill with color, the visitor should be reminded again that this is an old garden. There are no exotics here. Nor are there even any of the modern varieties or familiar favorites. The white and pink and wine-red peonies are those Saint-Gaudens knew before he died, the old iris, —Germanica, Florentina, and Dalmatica, look small to eyes accustomed to such towering moderns as Los Angeles and Sacramento. The poppies flaunt their crudest scarlet instead of the subtler shades modern hybridizers have given them."<sup>29</sup>

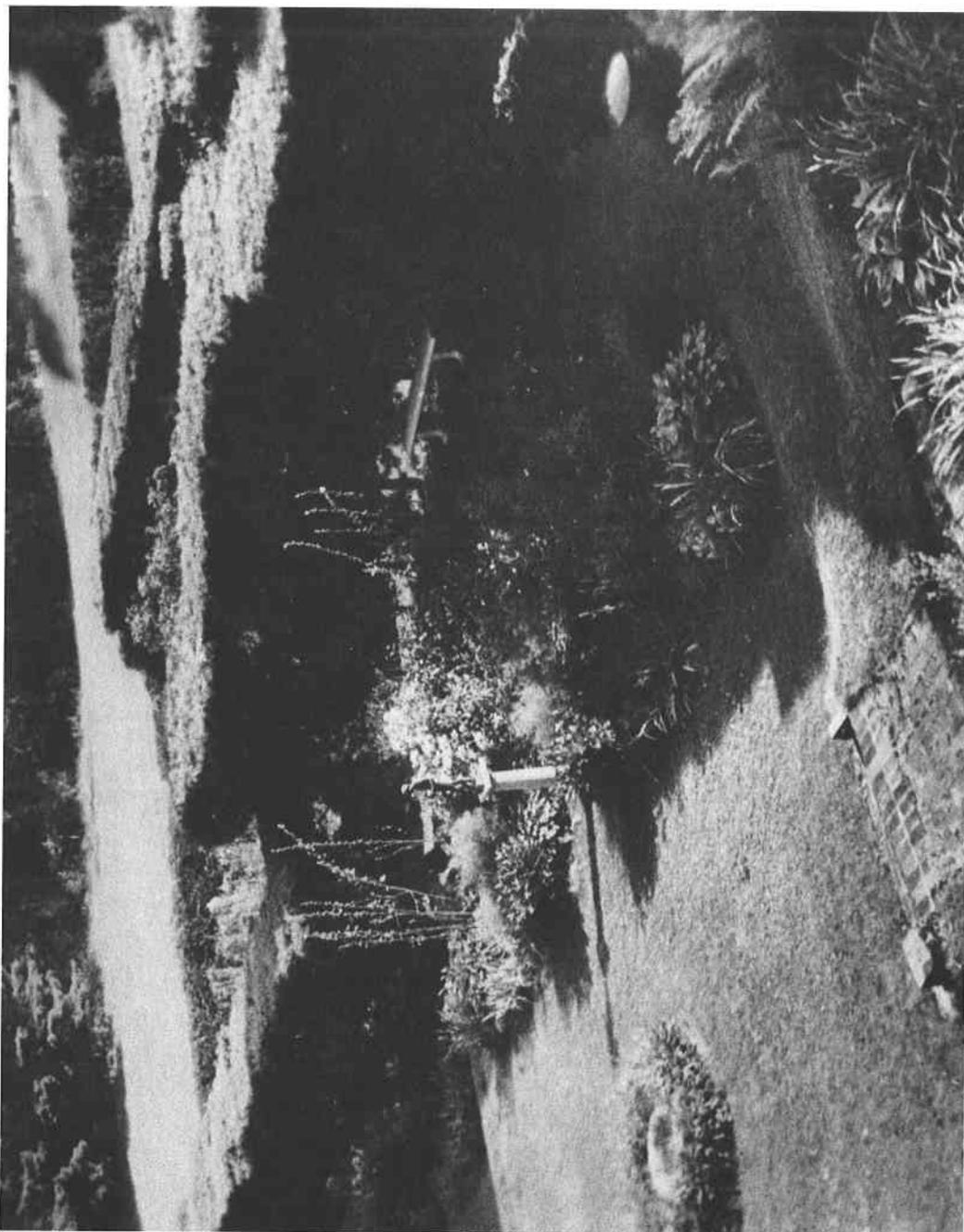
Figure 84, another photograph in the Baker Library series, shows that the Trustees maintained the rose bushes on either side of the front walk until at least 1946.

### Birch Allée

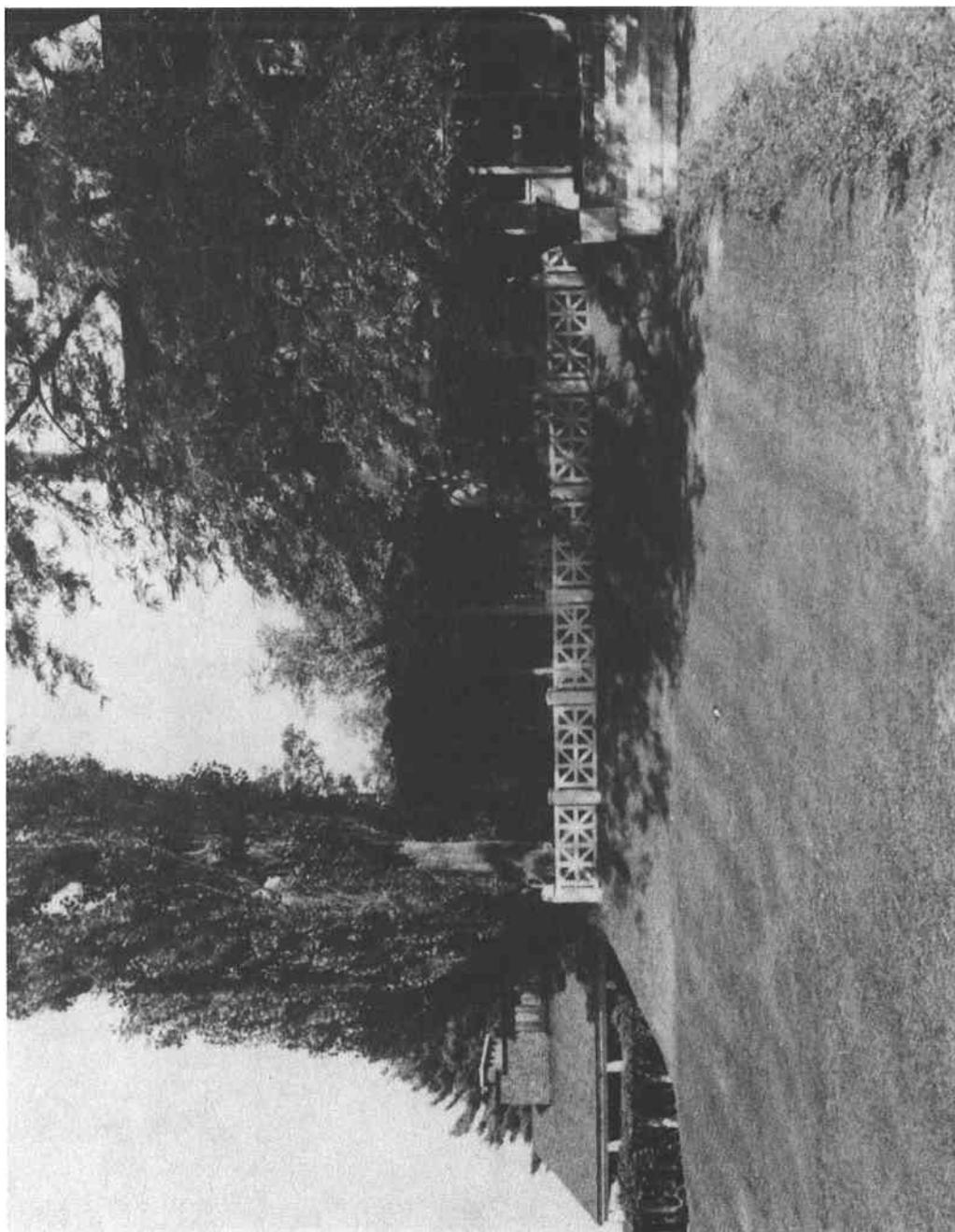
Between 1948 and 1950, the Birch Allée was planted along the line of the old desire path/drive on the northern side of the garden hedges. In Figure 85, another in the Baker Library "miniatures" series, there is no Birch Allée visible in a view taken from the west field toward the house. There seems to be no record of whose idea the Birch Allée was, but Ellen Shipman, who was by then in her late 70's, is unlikely to have been involved. (She died in 1950.) Figure 86 shows the Birch Allée as it appeared in the winter of 1966.

### General Landscape Character

By the end of the Trustees' era, the trees at the Saint-Gaudens Memorial had reached an impressive height, the general maintenance was good, and for the most part, the character of the landscape seemed, almost 60 years after Saint-Gaudens' death, to represent the full maturing of his



**Figure 83.** "Miniature" of the garden taken from an upstairs window and showing cutting garden. Photograph, ca. 1946. DCL.



**Figure 84.** "Miniature" of part of front lawn and walk. Photograph, September 10, 1946. DCL.



**Figure 85.** "Miniature" across west field toward Little Studio and Main House. Photograph, ca. 1946. DCL.



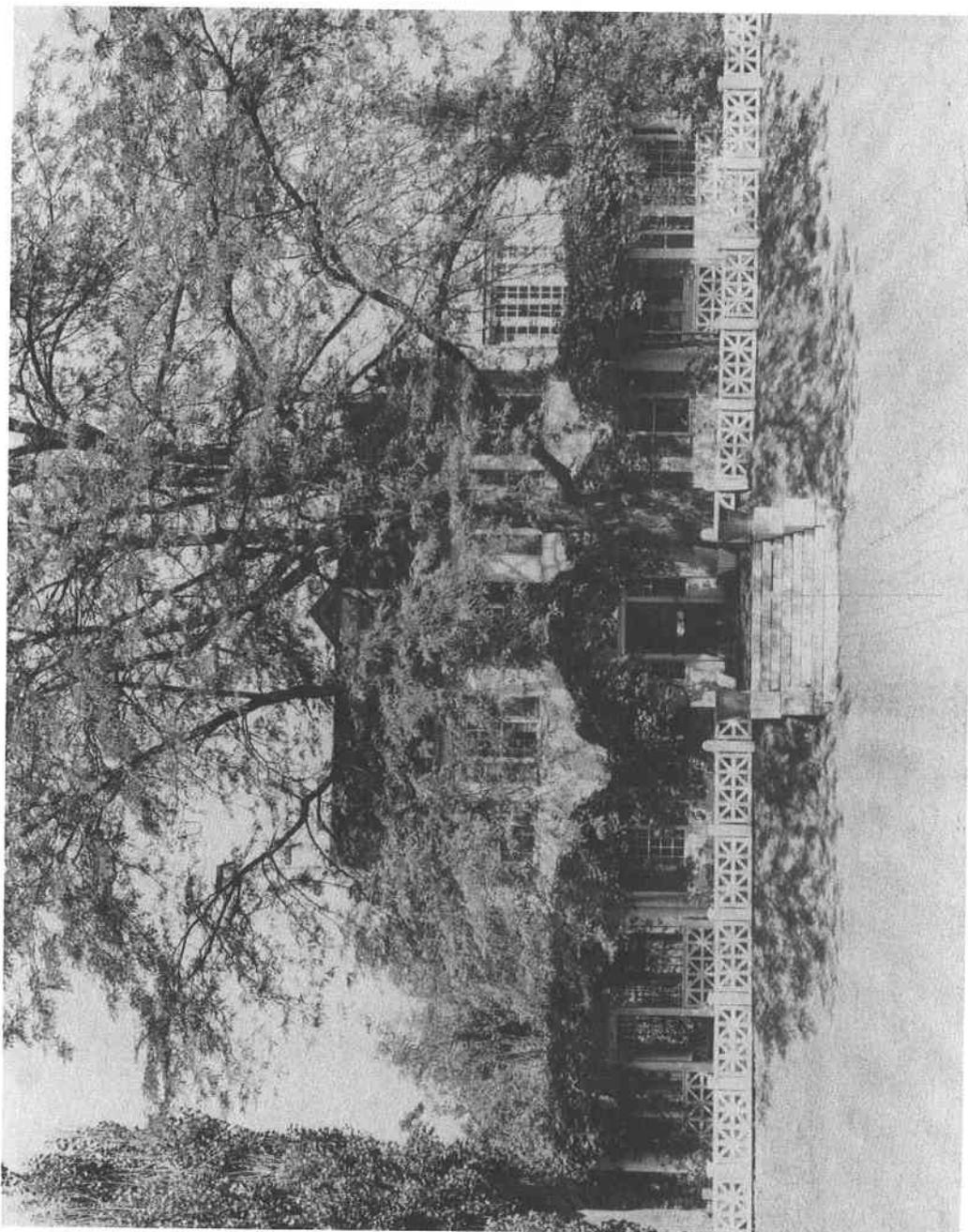
Figure 86. Birch Allée in winter. Photograph, 1966. SGNHS #23.

conception. This feeling is conveyed especially well in the Aubrey Janion photographs of the early 1950s. Figure 87 is a view of the north side of the Main House and upper level of the garden looking toward Mount Ascutney, while Figure 88 is his view of the south side of the house, with the honeylocust tree looking especially majestic. Figure 89 is a dramatically framed view of the western side of the house with a corner of the Little Studio. Finally, although it was taken ten years after the National Park Service acquired the site, the 1975 aerial photograph illustrated in Figure 90 gives a good sense of the appearance of the grounds as the Trustees left them.

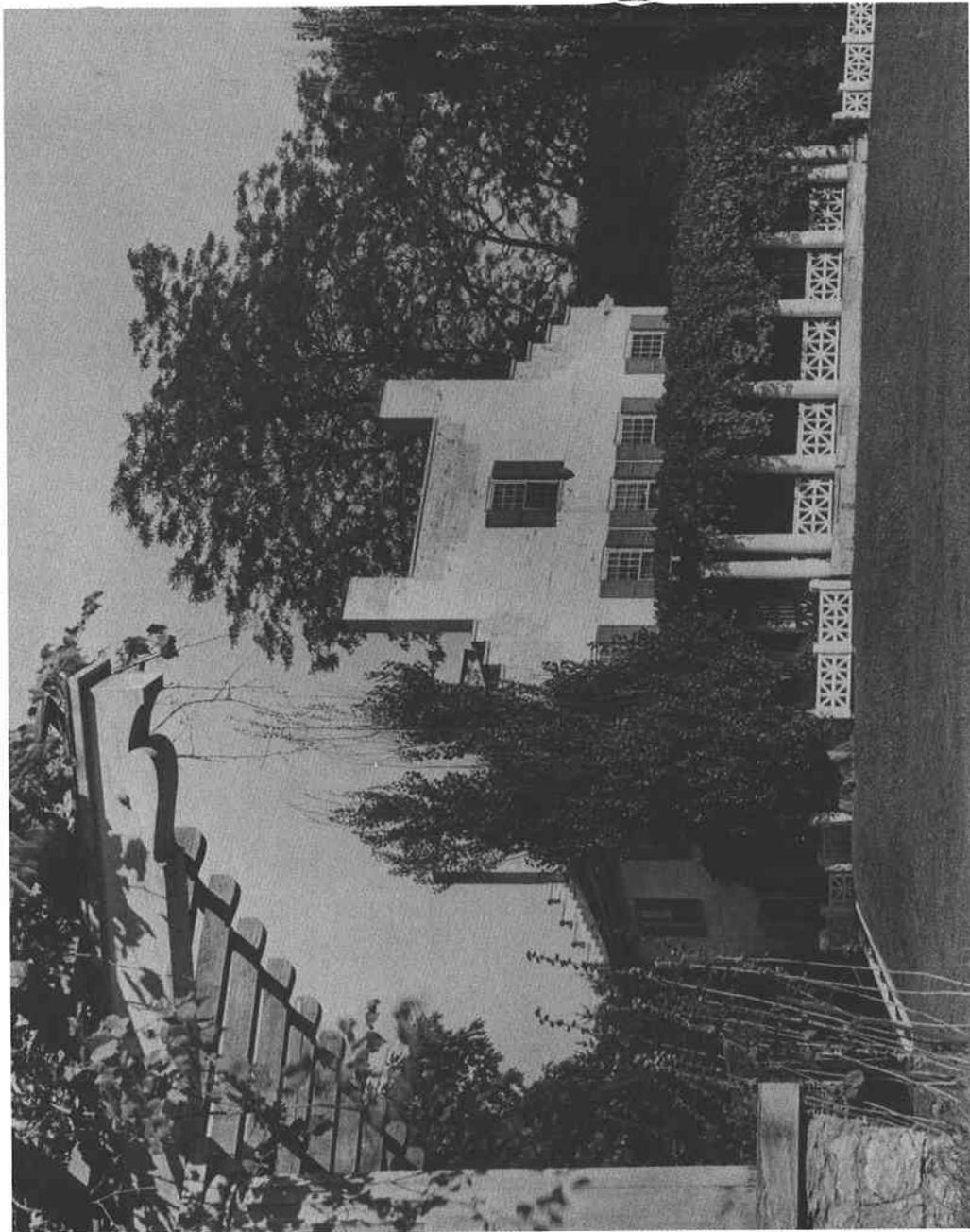
Drawings L-4A and L-4B illustrate the condition of the site at the end of the Trustees' era.



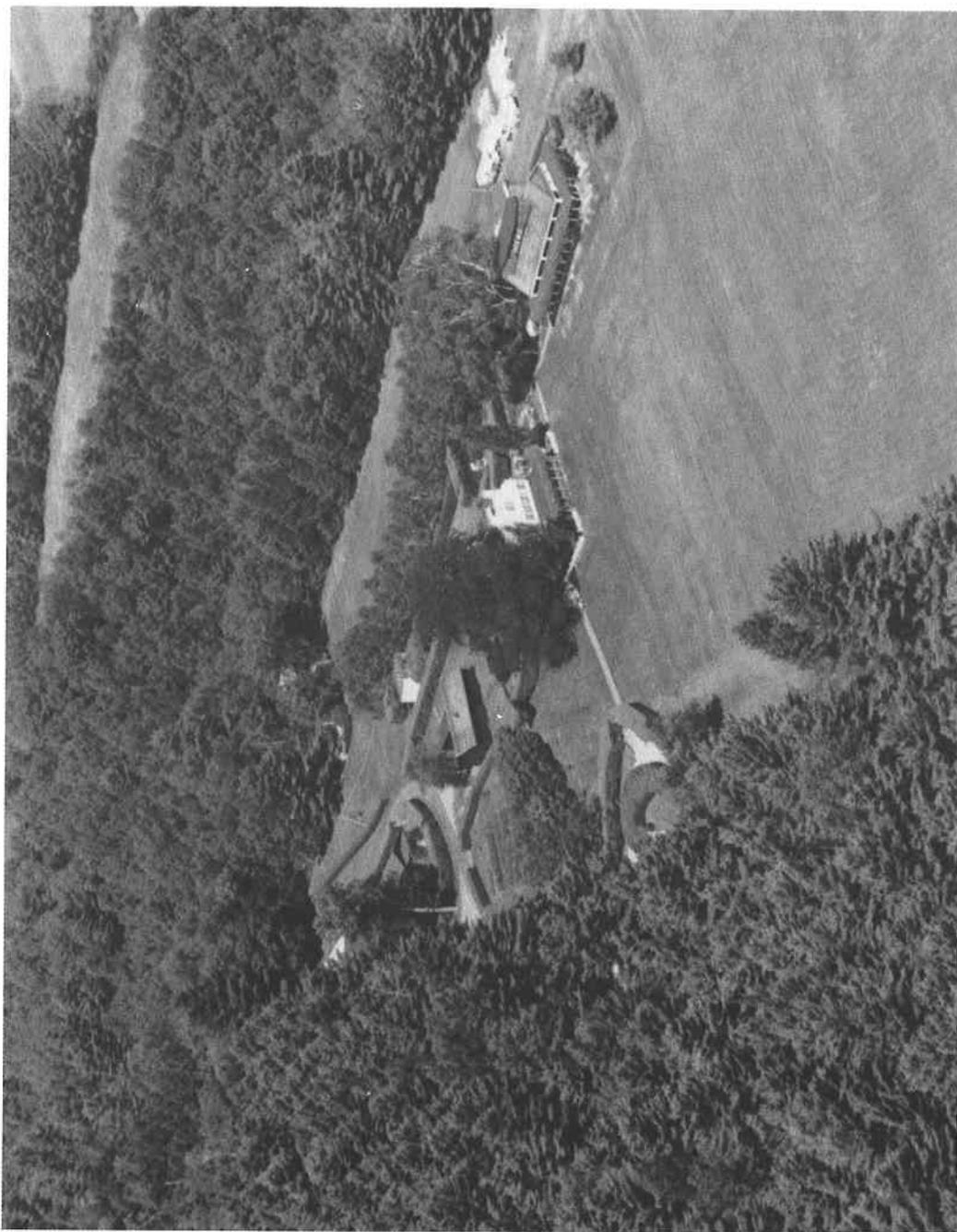
**Figure 87.** North side of house and upper level of garden. View toward Mount Ascutney. Photograph by Aubrey B. Janion, early 1950s. DCL/SGNHS #211a.



**Figure 88.** South side of house. Photograph by Aubrey B. Janion, early 1950s. DCL.



**Figure 89.** Western side of house with corner of the Little Studio. Photograph by Aubrey B. Janion, early 1950s. DCL.



**Figure 90.** Color aerial photograph from the southwest, with construction camp to the north of the Little Studio. 1975. SGNHS #1945.





## CHAPTER IV: ENDNOTES

1. Bond, "Saint-Gaudens—The Man and His Art," 284-287; The Augustus Saint-Gaudens Memorial (Cornish, NH: nd., ca. 1927), np. The slight overlap in dates between this chapter and the previous one reflects Augusta's role as the founder of the Augustus Saint-Gaudens Memorial.

2. Ibid., 286-287; Saint-Gaudens Memorial Trustees Report for 1927, DCL.

3. Bond, "Saint-Gaudens," 288-289.

4. Analysis of Trustees Reports, Minutes, Correspondence, Financial Reports, etc. Saint-Gaudens Memorial Collection, DCL. All of the Presidents and Trustees of the Memorial are listed in Dryfhout, The Work of Augustus Saint-Gaudens, 313-314.

5. Augustus Saint-Gaudens Memorial, nd, np.

6. Leslie Jones took seven additional photographs of the Saint-Gaudens site (four landscape views and three interiors of the Studios) in 1928. Glass plate negatives of these are in the Boston Public Library Print Room. The four landscape photographs are illustrated in the previous chapter.

7. Trustees Records, May 1948, Saint-Gaudens Collection, DCL.

8. Trustees Records, 1948, Saint-Gaudens Memorial Collection, DCL. Information on construction of 1986 from SGNHS.

9. Trustees Records, 1949-1959, Saint-Gaudens Memorial Collection, DCL.

10. Trustees Records, August 1929, Saint-Gaudens Memorial Collection, DCL.

11. Trustees Records, 1938, Saint-Gaudens Memorial Collection, DCL.

12. Trustees Records, 1941, Saint-Gaudens Memorial Collection, DCL.

13. Trustees Records, 1940, Saint-Gaudens Memorial Collection, DCL. A film of this logging operation is at SGNHS.

14. Information from John Dryfhout, 1992. In 1965, National Park Service personnel from the Mid-Atlantic Office visited the property and were alarmed to find such destruction and ordered the Trustees to cease further harvesting.

15. Bond, "Saint-Gaudens," 287-289.

16. Trustees Records, July 1944, Saint-Gaudens Memorial Collection, DCL.

17. Trustees Minutes, August 18, 1945, Saint-Gaudens Memorial Collection, DCL.

18. Trustees Records, 1945, Saint-Gaudens Memorial Collection, DCL.

19. Trustees Records, September 1946, Saint-Gaudens Memorial Collection, DCL.
20. Trustees Records, July 3, 1948, Saint-Gaudens Memorial Collection, DCL.
21. Obituary, Vermont News, December 20, 1954; Biographical File, SGNHS; Nancy Carlson Schrock, Editor, Directory of Boston Architects, 1846-1970 (Cambridge: Massachusetts Committee for the Preservation of Architectural Records, 1985), 8; Christopher Hail, "List of Cambridge Buildings," Rev. ed., November 2, 1985, Loeb Library, Harvard Graduate School of Design; Bainbridge Bunting and Margaret Henderson Floyd, Harvard: An Architectural History (Cambridge, MA: Harvard University Press, 1985), 140,142,144,323. No personal or professional papers are known to exist for Ames.
22. Trustees Report for 1927, Saint-Gaudens Memorial Collection, DCL.
23. Account Book, July 1927 - August 1937, DCL. This book is in the Saint-Gaudens Family Collection, not the Augustus Saint-Gaudens Memorial Collection.
24. There appear to be no entries of payments to an "H.M.O." or "H.M.Q." in the Trustees Account Book, or any reference to a survey. I am grateful to William Noble for information on Lucia Fuller Miller and to Susan Schnaare for information on the Ashland Women's Club. Shirley Splaine, President of the Ashland Garden Club, remembers many of the women in Figure 75 and has confirmed that the visit took place in the early 1930s. Besides the two-year old Lucia Fuller Miller, other details in Figure 74 that clearly date it to at least pre-1948 are: the absence of a break in the hedge to give access to the Lincoln, which was permanently installed in the former cutting garden in 1948; the presence of a bench at the end of the garden, which was not there when Alan Jansson came to the site in 1953; the newly planted hemlock on the west side of the garden; and the birches around the Pan Bench, which are of a caliper consistent with other photographs from the 1930s.
25. Account Book, July 1927 - August 1937, DCL. Unfortunately, there seems to be no similar account book for 1938 and later.
26. This plan and the annotated version of the "H.M.O." survey were apparently discovered when the Shipman collection at Cornell was catalogued, ca. 1992.
27. Cornell has this plan only in the form of a photocopy.
28. An unsigned letter, probably from Buckner Hollingsworth to Homer Saint-Gaudens and Henry Hope Reed, May 15, 1948, Saint-Gaudens Memorial collection, DCL, refers to "the new landscaping and rehabilitation of the garden." In his address on July 3, 1948, dedicating the New Studio and Gallery, Homer Saint-Gaudens thanked "Mrs. Ellen Shipman who, with Mrs. Ames has done much for the gardens," as well as thanking Mrs. Ames for her "wise advice and many needed gifts have gone so far to make possible her husband's work." (Saint-Gaudens Memorial Collection, DCL). We are very grateful to William Noble, SGNHS, for assistance with the chronology of the garden during the Trustees period.
29. Ellen Shipman, "The Saint-Gaudens Memorial Gardens," Bulletin of the Garden Club of America, no.8 (May 1948), 63-64. This article generated a great deal of correspondence between Hollingsworth and Shipman and Buckner and the editor of the Bulletin. Shipman, because of scheduling and health problems, did not want to write it herself. She reviewed Hollingsworth's manuscript, making only minor changes. On June 7, 1948, Shipman wrote to Homer Saint-Gaudens that Mrs. Hollingsworth wrote the article and she only

"suggested a few things. All its charm is entirely hers." (Saint-Gaudens Memorial Collection, DCL).



## V. NATIONAL PARK SERVICE OWNERSHIP. 1965 - 1992

In 1962, after 36 years in the stewardship of the Trustees of the Augustus Saint-Gaudens Memorial, the Saint-Gaudens site was designated by the Advisory Board on National Parks, Buildings and Monuments as significant in the nation's cultural history and was also recommended for inclusion in the National Park System. Members of the Trustees, including Eric Gugler and William Platt, worked with representatives of the National Park Service to write legislation and make NPS ownership a reality. Bills were introduced in 1963 and reintroduced in 1964 by Senator Norris Cotton and Congressman James Cleveland to designate the property a National Historic Site. In August 1964, President Lyndon Johnson signed the legislation, which authorized the Secretary of the Interior to acquire the property as a gift of the Trustees of the Augustus Saint-Gaudens Memorial. The Trustees also donated \$100,000 to the National Park Foundation, the income to be used for the site. The legislation stipulated that the Trustees of the Memorial would remain in existence and act as advisors to the National Park Service. The Park Service officially took possession of the site in the fall of 1965.<sup>1</sup>

### Early Studies and Reports

In the three years between the recommendation of the Saint-Gaudens Site for the National Park System and its formal authorization, numerous reports were made. Of these, the earliest was probably the "Area Investigation Report" done by William R. Failor, Park Planner, and Charles E. Shedd, Jr., Historic Sites Historian, in 1963. This report contained useful photographs, which will be discussed later. In the fall of 1965, the collections of the Memorial were inventoried. Also in 1965, the Main House, the Little Studio and most of the other structures on the site were documented by the Historic American Buildings Survey. Robert C. Giebner prepared 15 measured drawings of the Main House for HABS and, with R. L. Schluntz and T. R. McCurdy, made 10 measured drawings of the Little Studio. The Main House, the Little Studio, the New Studio and Picture Gallery, the Temple, Caretaker's Cottage and Stable were photographed for HABS by Jack Boucher in 1965. (The Ravine Studio was documented for HABS in 1969, with three measured drawings by F. C. Gjessing.) Although it is customary HABS practice to include a report with measured drawings and photographic documentation, this was not done for the Saint-Gaudens site.<sup>2</sup>

### The 1964-1965 Master Plan

In late 1965, the Eastern Service Center of the National Park Service completed a master plan for the Saint-Gaudens site. This report consists of 17 sheets, copies of which are in the park archives (now stored in the basement of the Main House). No report per se seems to have been written in connection with this plan, but many of the sheets consist wholly or partly of text. Some of the text deals with the condition of the grounds in late 1965, as well as the NPS master planners' recommendations for future treatment. Sheet 15 consists of six photographs of the site. One is the old Huggins' Folly view illustrated as Figure 1 of our report; the other five—the Main House, the

Little Studio, the Temple, the New Studio and Picture Gallery, and the Little Studio with the Main House—were all presumably taken in 1964 or 1965. Most of the sheets of the master plan are dated December 1965, but a few are dated September 1964.

The comments in this 1965 plan on the condition of the landscape and the recommendations of the Master Planning team are very interesting. In general, they reveal a greater sensitivity to the importance of landscape than was generally prevalent 25 years ago. The master planners recommended more research to determine what the grounds were like in Saint-Gaudens' era, but they did not recommend a wholesale restoration to this period, since they recognized the validity of the additions made by Augusta Saint-Gaudens and by the Trustees. Most of the discussion of the grounds occurs on Sheet 4 under "Historical" and "Needed":

#### Historical

Grounds: Throughout his years at Aspet, Saint-Gaudens made extensive improvements in the grounds, installing formal gardens, a golf course, etc. (See Historical Information.)

At present, about one-fourth of an acre is maintained as formal garden, two acres as lawn, some twenty acres as meadow and the remaining lands as woodlands. Most of the white pine hedges shown in the Existing Conditions, 1903 drawing are also maintained. It is not known whether or not this program is adequate.

#### Needed

Research should be undertaken to determine the appearance of the grounds at the time of Saint-Gaudens' death. No general restoration of the grounds to that period should be undertaken. The selective restoration recommended will suggest the personal interest that Saint-Gaudens took in treatment of these grounds and will at the same time, recognize the evolutionary memorial treatment developed by the Trustees over the intervening years. Thus, no attempt will be made to restore the Bowling Green on which now is situated the shelter-protected casting of a portion of the Shaw Memorial; at the same time, study will be given to the feasibility of restoring the formal garden at the rear of the house, and certainly, the plantings at the front of the house should reflect the Saint-Gaudens period; likewise—generally—the fencing arrangements.

The open field below Aspet is worked by a local farmer who maintains its open character; this use should continue. The recommended research should determine whether or not the present open area is of the same extent as it was historically. If not, and should research provide a compelling reason for doing so, it might be extended to conform to the historic scene. The golf course, should not be re-created.

The wooded area is left natural and this program should continue, subject to the program for reopening vistas below.

Research should be undertaken to determine what views were available to Saint-Gaudens, and these reopened and maintained.<sup>3</sup>

The formal gardens were also considered on Sheet 9, under "Development Analysis":

#### Grounds Development:

##### Formal Gardens:

##### Basic Information:

These are an important part of the visitors' experience. The formal gardens, comprising cut-flower beds on the north side of Aspet and a wall enclosed by clipped hedges of pine and hemlock, serve to link the various buildings while enhancing them and to provide outdoor settings for important works by Saint-Gaudens. Included among the plantings are small pools and fountains, and a pergola-like shelter of comparatively recent construction housing the plaster cast of the Shaw Memorial.

##### Analysis:

The gardens were originally laid out during Saint-Gaudens' lifetime. Historically, the hedged-in area which now serves as a setting for the Shaw Memorial and the seated Lincoln was originally a vegetable garden and a Bowling Green.

The Flower Garden, containing perennial and annual plants, is well maintained but historical research is necessary to determine its original configuration and content.

It is recommended that the formal gardens be maintained in their present form and that no attempt be made to restore them to their original condition.

It is also recommended that selected vistas be cut to expose the points along the approach road, as well as from the Site toward the Connecticut Valley and Mt. Ascutney ridge line.

The seated Lincoln should be provided with a permanent protection from the elements."<sup>4</sup>

The master planners' philosophy of preservation/restoration is expressed on Sheet 3 under "Resource Conservation":

6. Care of Grounds - To preserve the formal gardens, hedge enclosures, flower beds, etc. so revealing of Saint-Gaudens' interest in landscape architecture, and to undertake selective restoration of similar, no longer extant, features where there is no conflict with later physical improvements."<sup>5</sup>

The recommendations of the 1965-1965 Master Plan never became formal adopted policy, as will be explained below under the 1973 Master Plan.

### Studies and Reports of the Late 1960s

On Memorial Day 1966, National Park Service historian Hugh Gurney was transferred to the Saint-Gaudens Site, and, in the fall of the same year, John Dryfhout was hired as Curator. In addition to the ongoing research of Gurney and Dryfhout, there were numerous historical studies and historic structures reports prepared by outside consultants and by specialists from the NPS Regional Office in the late 1960s. Although these studies never focussed specifically on the Saint-Gaudens landscape, much peripheral information was included that has often been useful in our present report. The reports done in the late 1960s include John Bond's Saint-Gaudens, The Man and His Art (1967), referred to in earlier chapters of the present report; John Bond, "Aspet, Historic Structures Report - Part II," February 20, 1969; two reports by Jerry Y. Shimoda, Park Historian at Saratoga National Historic Park: "Aspet, Historic Structures Report - Part I," May 4, 1966; and "Historic Structures Report: The Little Studio, Swimming Tank and Grounds," Part I, May 4, 1966, and a report by Fred C. Gjessing on the "Little Studio," November 1968.<sup>6</sup>

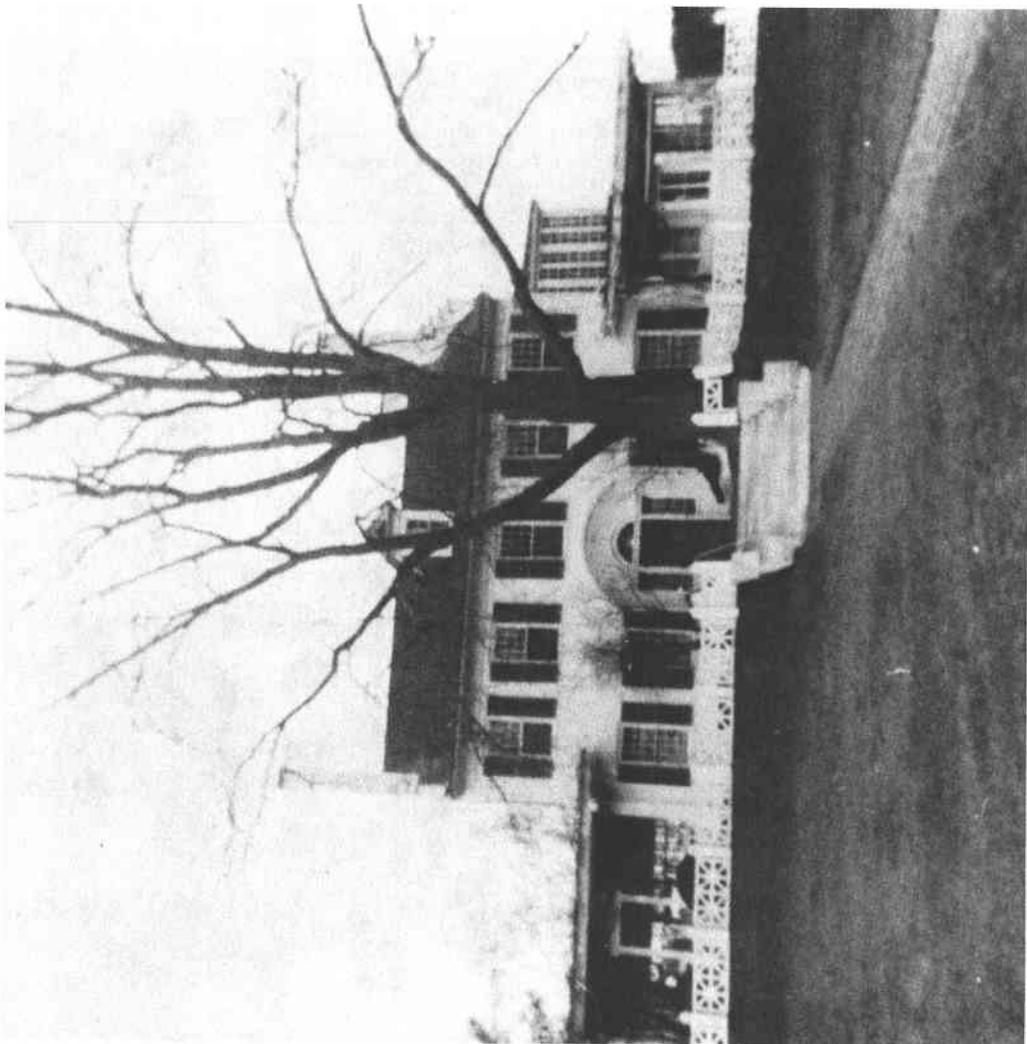
### Condition of the Landscape, 1965-1966

The photographs taken for the 1963 Area Investigation Report and 1965 Master Plan and by HABS in 1965 are useful for assessing the appearance of the Saint-Gaudens landscape as it was when the National Park Service acquired it, as are the descriptions in the reports just mentioned. In addition, the Park Service took numerous snapshots in the winter of 1965-1966, which are helpful in spite of their small format. Finally, as part of its agreement with the Trustees of the Augustus Saint-Gaudens Memorial, the National Park Service retained Alan Jansson, who had worked for the Trustees since 1953, as Chief of Maintenance. Jansson, whose memories of the later Trustees years have already been discussed in Chapter IV, has also given us much valuable information about the first two decades of the Park Service ownership. John Dryfhout has also described for us conditions when he came to the site in 1966.<sup>7</sup>

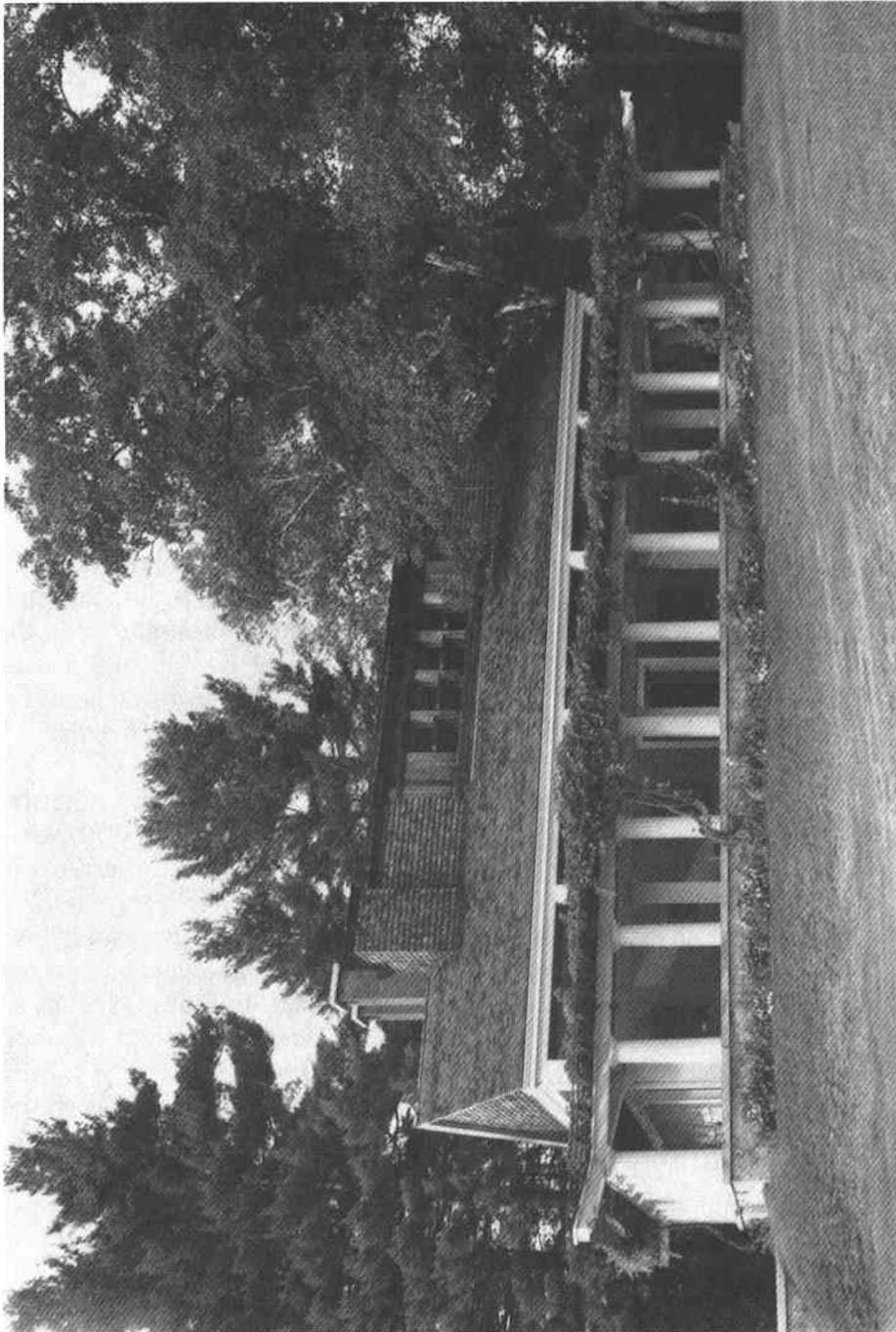
On the exterior, the Main House presented much the same appearance in the early '60's as it does today with one notable exception: the poplars at each of the four corners of the house had become overgrown and were removed by Jansson but had not yet been replaced (Figures 91 and 92). The photographs taken for the 1965 Master Plan also show the poplar trees absent. A HABS photograph of the Little Studio (Figure 93) taken in 1965 shows the building apparently in good condition but dangerously encroached upon by trees from two directions. Behind the Studio, the pine hedge that formerly shielded the swimming tank had grown into towering trees that threatened



**Figure 91.** The Main House, 1963. From William Failor and Charles Shedd, "Area Investigation Report." SGNHS #861.



**Figure 92.** The Main House, south elevation, 1965. Photograph by Jerry Y. Shimoda. From David H. Arbogast, "Aspet. Historic Structures Report," 1977. SGNHS #3048.



**Figure 93.** Little Studio. HABS Photograph by Jack Boucher, August 1965. SGNHS, Building Files. SGNHS #3047.

the north window, while, to the east, an oak is leaning against the pergola. A rare photograph of the Stable taken in 1966 with the Caretaker's Cottage in the background is shown in Figure 94. As is apparent in Figure 86 (illustrated in the previous chapter), the Birch Allée had been planted by 1966 but had not yet been extended westward to its present length. Figure 72, also illustrated in the previous chapter, shows the New Studio, Picture Gallery, and connecting court in 1966.

#### Changes to the Landscape, ca. 1966 - 1970

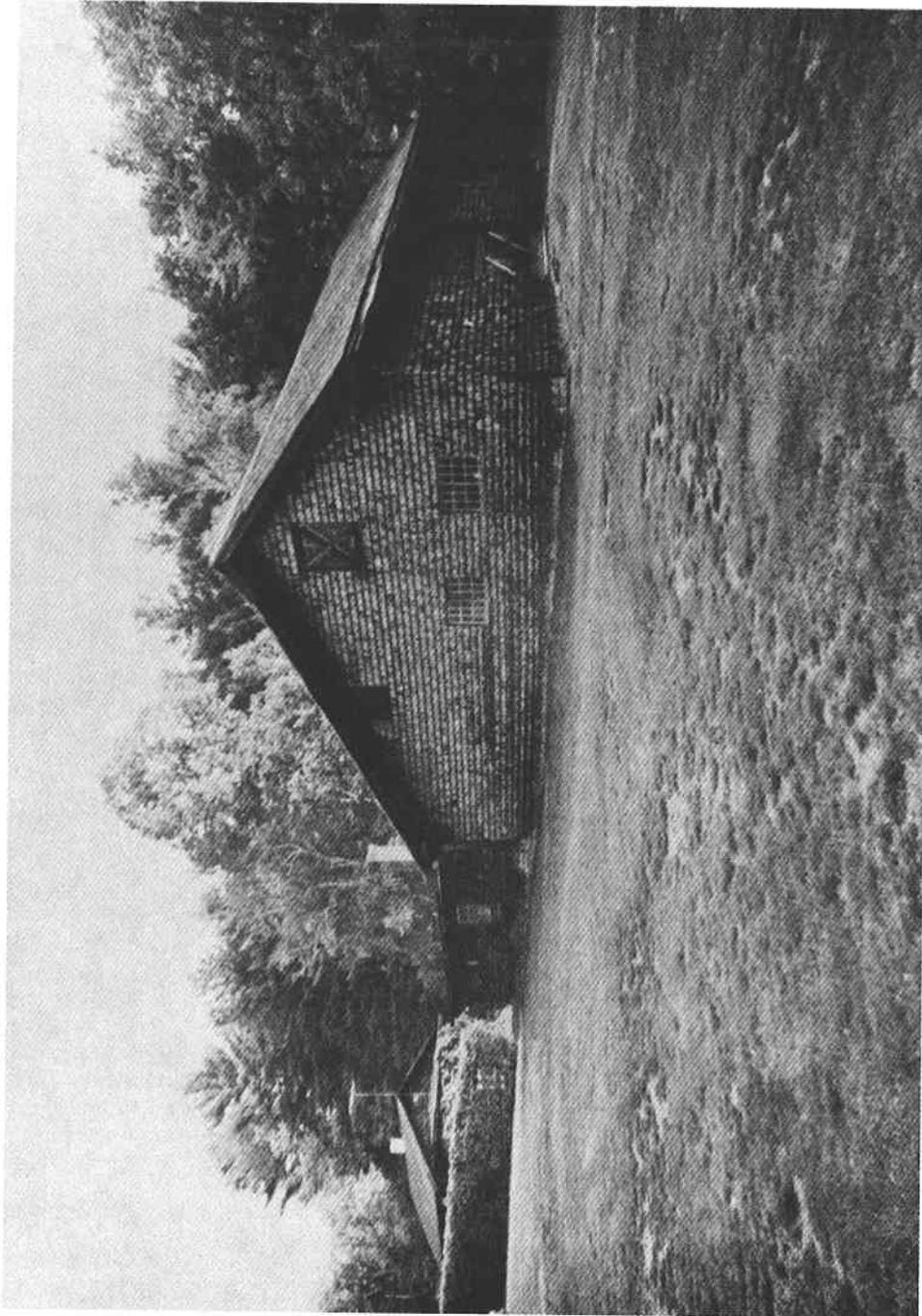
In the first years of National Park Service ownership, numerous changes were made to the plantings at the Saint-Gaudens site. These changes can be seen in a series of photographs taken by Cecil W. Stoughton in 1970. In addition, a new temporary maintenance building was constructed, and the plaster Lincoln was removed from the former cutting garden.

The first landscape decisions of the National Park Service may have been to remove the oak tree beside the Little Studio and the overgrown pine trees behind it, actions that had long been recommended by Alan Jansson to the Trustees. Figure 95 shows the north side of the Little Studio, when the pine trees had been removed but their replacements not yet installed. This photograph was probably taken between 1968 and 1970. Also visible are tiny trees behind the hedge enclosing the Pan pool, presumably the continuation of the Birch Allée. The additional birch trees were planted in the late 1960s and are of a different species than the birches planted in the late 1940s. Jansson also removed the oak tree that had been leaning against the pergola of the Little Studio and eventually replaced it with another birch. The oak was apparently not removed until the early 1970s, since its trunk shows in another photograph by Stoughton (Figure 96), which is dated 1970.<sup>8</sup>

Shortly after the NPS took over, Alan Jansson replaced the poplars at the four corners of the Main House. The new poplars had grown to a respectable size by 1970, when Stoughton photographed the northwest corner of the house and the upper and middle terraces of the garden (Figure 97). Although Section 106 of the 1966 Historic Preservation Act was routinely applied from the beginning to architectural changes made to National Historic Sites, review of landscape changes under Section 106 has been relatively recent. Before that time, however, a consistent effort was made to retain landscape features known to have been introduced by Saint-Gaudens and to restore some of those that had been lost. For example, in the late 1960s an attempt was made to replant Saint-Gaudens' orchard, as shown on the 1903 French and Bryant survey, but the trees failed to thrive. In the fall of 1966, the Bartlett Tree Company did work on the honeylocust, the birch grove near the Little Studio, and the one large pine near the Temple that survived the hurricane of 1938. In general, the garden and its plant materials were not greatly altered. John Dryfhout remembers the same kind of hardy perennials in the garden in 1966 as are found there today: peonies, phlox, asters etc. Figure 98 is another 1970 photograph by Stoughton of the garden looking northeast with lilies and daylilies in the foreground.<sup>9</sup>

#### Installation of the Adams Memorial and Redesign of its Enclosure

By the late 1960s, the plaster Lincoln located in the former cutting garden had virtually disintegrated after suffering serious losses and inappropriate remodelling (Figure 99). If there had



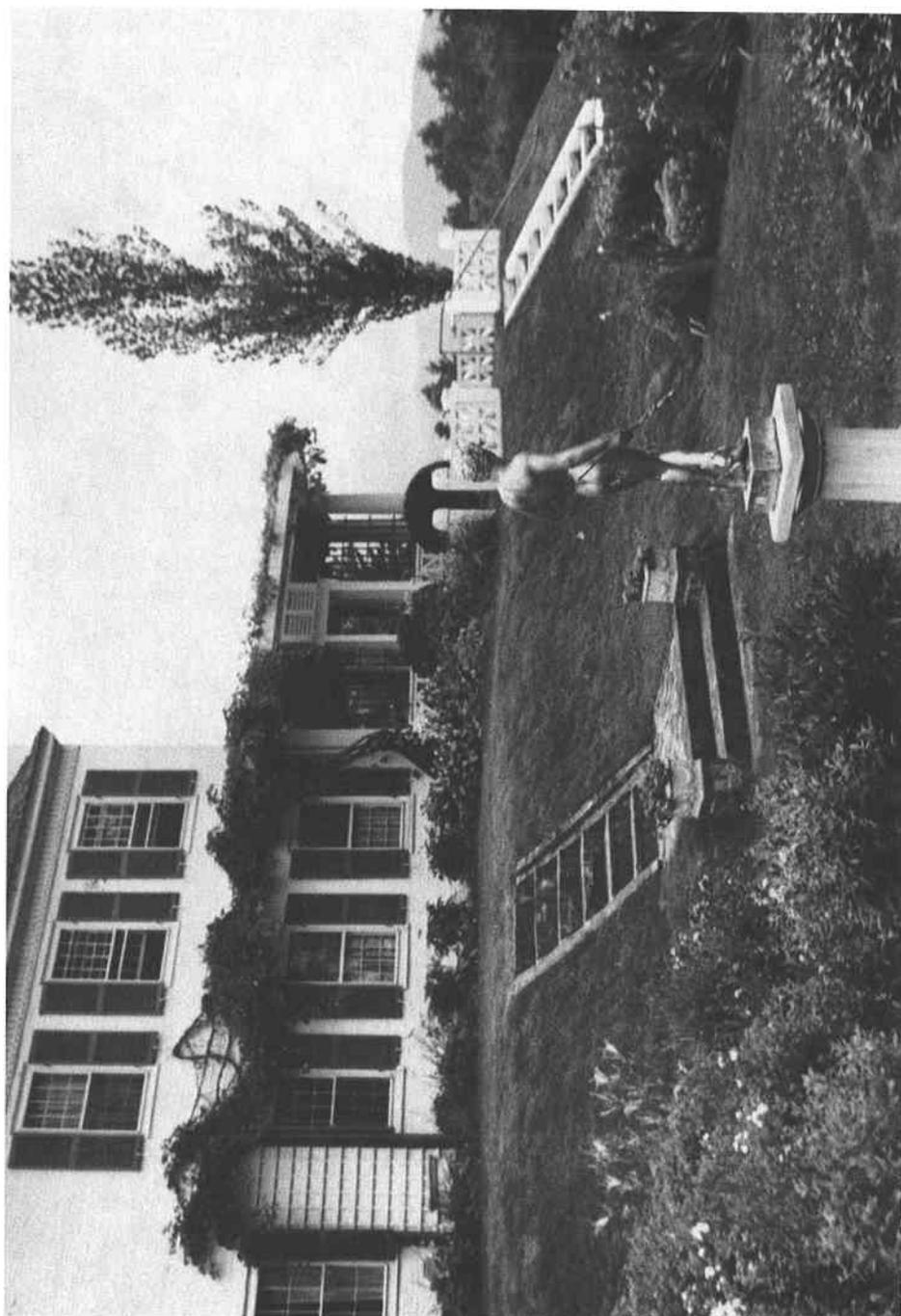
**Figure 94.** The Stable, north and west elevations. Photograph by Charles Pope, NPS, 1966. From Bond, Saint-Gaudens, The Man and His Art. SGNHS #3043.



**Figure 95.** The Little Studio from the northeast. Photograph by Cecil W. Stoughton, n.d., ca. 1968-1970. SGNHS #1246.



**Figure 96.** Pan pool and Little Studio pergola. Photograph by Cecil W. Stoughton, 1970. SGNHS #1236.



**Figure 97.** Garden, Main House and Mount Ascutney. Photograph by Cecil W. Stoughton, 1970. SGNHS #1243.



**Figure 98.** The Garden. View northeast. Photograph by Cecil W. Stoughton, ca. 1970. SGNHS #1234.



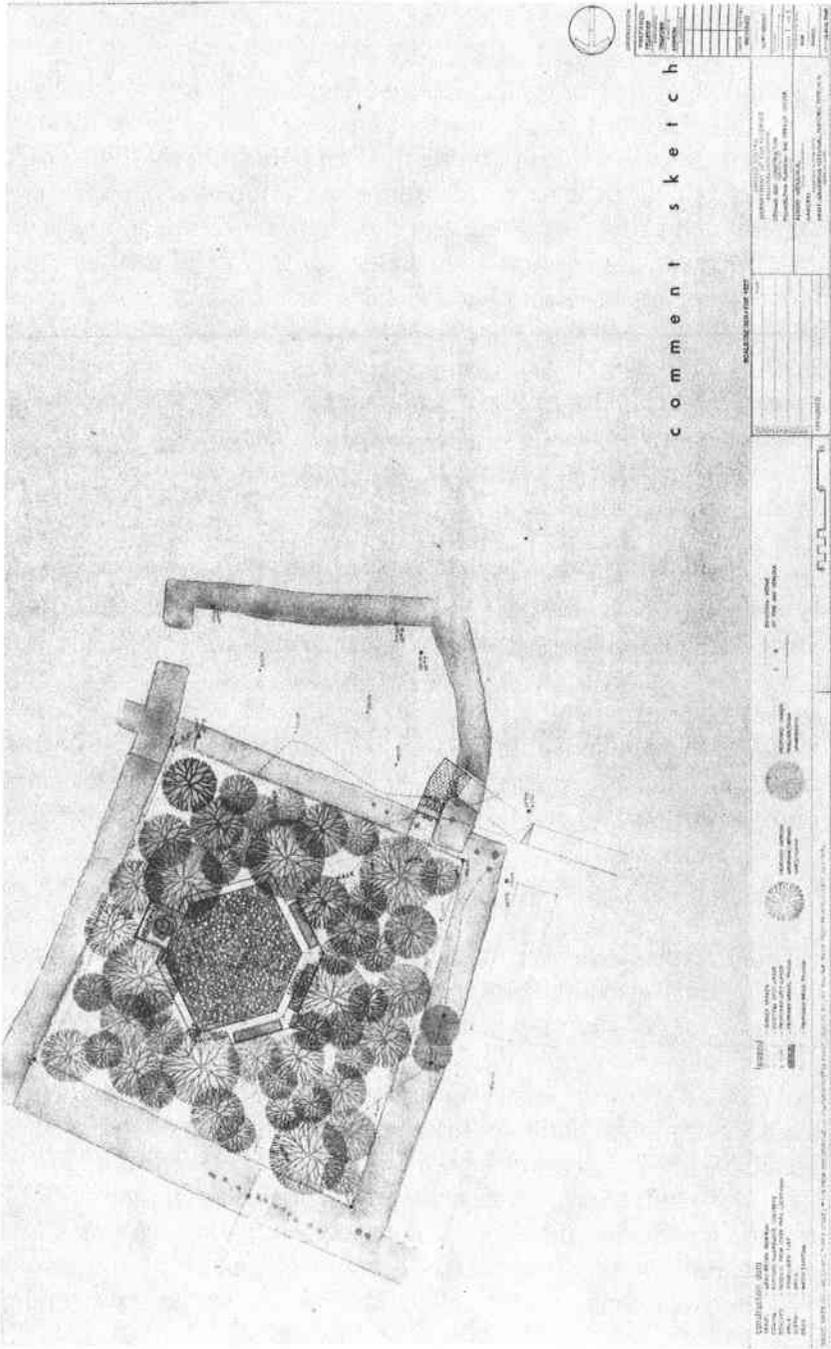
**Figure 99.** Plaster of Saint-Gaudens "Seated Lincoln." Photograph (NPS), 1967. SGNHS #3042.

ever been landscaping around the monument, it had been removed or died out. What remained of the plaster cast of the Lincoln was removed in 1968.

Also in 1968, the Adams Memorial was received, and there was much discussion about the location and setting for it. Several sites were proposed, including a location along the cart path almost directly on an axis with the hedge separating the Pan pool from the Flower Garden. On June 7, 1968, Alan D. Hollister, a landscape architect from the Eastern Service Center of the National Park Service, recommended this site, suggesting that the seclusion of this spot was desirable and that it would provide a quiet and meditative environment similar to that of the original monument that marks the grave of Clover Adams in Rock Creek Cemetery, Washington, DC.

Sometime in the summer of 1968, a conference was held on site, which included William Platt, Alan Hollister, then Superintendent James Coleman, and John Dryfhout, then Site Supervisor. As a result of the conference, it was decided that the best location for the Adams Memorial was the former cutting garden from which the remnants of the plaster Lincoln had recently been removed.<sup>10</sup> On August 26, 1968, a plan was prepared (Figure 100) by G. R. Tegeder, of the Eastern Service Center of the NPS showing the Adams Memorial in this location. The Adams was considerably smaller than the Lincoln with a smaller base and was set much closer to the eastern hedge. A major feature of this landscape plan was an attempt to duplicate Stanford White's setting for the original memorial—a hexagonal raised platform with a bench facing the monument. As a way of capturing the feeling of tightly confined space that one experiences today in Rock Creek Cemetery, where the visitor is face to face with the monument and walled off from the surrounding world on all sides by high, dense holly hedges, the 1968 plan proposed surrounding the Adams with closely spaced hemlocks and American hornbeams. In execution, there were several changes from this plan, most importantly the elimination of the bench and hexagonal platform. Finally, the hemlocks were also omitted, and only ten hornbeams were eventually planted. The sculpture was installed and the hornbeams planted in 1972.<sup>11</sup>

As part of the landscape setting for the Adams Memorial, several changes were made to the hedged enclosure itself, which also affected the lower terrace of the Flower Garden. Chief of Maintenance Alan Jansson closed the very large opening in the western hedge and filled it in with pine. The infill of white pine, now fully grown, is still quite noticeable. At the same time, the adjacent beds of the Flower Garden were also joined together, so that they (incidentally) more closely resembled the Shipman plan. Jansson then made two smaller openings in the northern and southern hedges. He also extended the brick path from the garden to the opening in the southern hedge and built steps at this point that are now covered by a bark/mulch ramp. The hornbeams were not a success and eventually became diseased.<sup>12</sup> Although the Adams Memorial is shown on our Existing Conditions plan, the planting just discussed does not appear on any of our plans, since it was not there in 1965 and was gone by 1990. The changes in the hedge openings, however, are shown in the plans.



**Figure 100.** Adams Memorial Landscape Plan. National Park Service, Eastern Service Center, August 26, 1968. SGNHS, Building Files. SGNHS #3045.

### The 1973 Master Plan

Because of unresolved difficulties concerning the need for new structures for maintenance, orientation, interpretation and exhibition of collections, the 1964-1965 Master Plan was never formally approved. It did, however, provide preliminary guidelines for the management of the site. A few years later, the National Park Service proposed a reassessment of long-range planning needs. In the summer of 1969, a second master plan study began, which was concluded in 1973. This plan was primarily text and addressed such matters as historical background, the condition of the resource, management, and interpretation.<sup>13</sup>

By the early 1970s, the physical condition of many of the structures at the Saint-Gaudens site had seriously deteriorated, some so severely that they were designated "fire hazards" (i.e., the Little Studio and the Stable). The Main House also showed evidence of structural deterioration, and restoration of the building was recommended in the Master Plan. (The word "restoration" was used in the report; the 1973 usage of the term may not conform to accepted NPS usage today.) Only the Temple and Caretaker's Cottage seemed to be in good condition. Although this was not mentioned in the report, a 10' X 16' addition had been made to the rear of the Caretaker's Cottage. In the 1970 Draft Master Plan, the Ravine Studio was described as being in serious condition, but by 1973 it had been restored. In the early 1970s, the New Studio and Picture Gallery, then only some 25 years old, were not considered "historic." Water seepage was affecting the condition of these newer buildings, and some clearing of vegetation was recommended.<sup>14</sup>

Although the deterioration of some of the buildings and the need to acquire Blow-Me-Down Pond and the ravine woodlands were the most pressing concerns of the Master Plan in its physical planning sections, the grounds also received considerable attention. The report contains such comments as:

Many of the trees and hedges though grown large are where he placed them.<sup>15</sup>

In connection with the proposed period of the site, it was stated that:

It is also inappropriate to attempt a literal recreation of the scene of August 1907, the target date. Much of the work will consist of selective trimming, pruning or removal. At the same time, it will be necessary to reintroduce certain trees, hedges and other vegetative cover. A few minor elements such as walks and benches will be needed. Efforts will be directed toward creating authentic vegetative plantings reflecting the Saint-Gaudens period.<sup>16</sup>

A historic grounds report was recommended, based on data available in 1973. Historic Structures Reports for the Main House and the Little Studio had been completed or were underway.<sup>17</sup>

It was also noted that:

Woods have thickened or grown up in once-open areas; and a number of trees and

shrubs have grown so large that the present character of much of the site has completely changed . . . vistas should be opened up where necessary to preserve the distant view of Mount Ascutney and to retain the character of the broad, open lawns around the home . . . Golf greens, the flower garden and vegetable garden, pine hedges and the orchard (near the Big Studio site) should be re-established. Paths should be cut through the woods on the north side down to Blow-Me-Down Pond . . .<sup>18</sup>

The hedge behind the Little Studio, which by 1970 had grown to trees 60 feet high, was removed as a recommendation of the Master Plan, even before the plan reached its final form. Two recommendations concerning the landscape that appear in the report were never carried out. These were the gradual phasing out of the Birch Alleé, which was considered historically inappropriate and too formal, and the relocation of Saint-Gaudens Road to a point behind the parking lot. The latter recommendation was made in connection with a proposed new "reception area" and visitor center south of the existing road. To mitigate the proposed new facilities, it was suggested that:

Partial screening with good landscape treatment between the reception area and the historic zone can accomplish the combination of separation and proximity. The portion of the Saint-Gaudens Road no longer used for vehicular traffic should be restored as the historic carriage trace.

It was also proposed that the site of the toboggan slide be marked and that the maintenance building (constructed in the late 1960s) be removed.<sup>19</sup>

The Master Plan also proposed that the Shaw cast and the Farragut bluestone base be placed indoors to protect them. It also suggested that the Adams Memorial cast be removed and the cutting garden restored. A strong recommendation was made that no further permanent sculptural displays should be placed on the grounds of the historic area.<sup>20</sup>

An important recommendation of the Master Plan was that the 60+ acres of land comprising Blow-Me-Down Pond, Blow-Me-Down Brook and the ravine woodlands be acquired by the National Park Service. This was accomplished in 1974 and 1975.<sup>21</sup>

#### Changes to the Landscape in the 1970s

The major concern of the 1970s was to remedy the deteriorating condition of the buildings on the site. In 1975, emergency stabilization was carried out on the principal structures, including the Main House, the Little Studio, the Stable, and the Picture Gallery. Figure 90, illustrated in Chapter IV, is a 1975 aerial photograph that shows, behind the Little Studio, construction vehicles that were used for the emergency work then in progress.<sup>22</sup>

This work was insufficient, however, for the serious problems that plagued these buildings. In the late 1970s, accurate and thorough restorations were done on the Main House and the Little Studio in which the emergency structural repairs were removed. One of the earliest scientific studies

done at the site was a paint analysis of the exterior trim of the Main House, which proved that the original paint color was Essex green as opposed to the "Maxfield Parrish blue," which Frances Grimes had maintained was accurate.<sup>23</sup>

In terms of actual landscape work, as noted earlier, the tall pines and the oak tree near the Little Studio were finally removed. The pine hedge running along Saint-Gaudens Road was overgrown and like that behind the Little Studio, had turned into tall trees. Early in the 1970s, Alan Jansson replaced these with new trees, which, in a wintry photograph taken in 1973, are seen poking through the snow (Figure 101). At some point following the construction of the maintenance building in 1967, Jansson planted a new hedge, this one of hemlock, between the Caretaker's Cottage and the Picture Gallery. The new hedge was put in at the recommendations of the Trustees. In 1976 or 1977, Jansson rebuilt some of the brick steps and paths, although he replaced things as they were, including the circular pattern in brick at the intersection of the path from the porch of the Main House and that from the Little Studio.<sup>24</sup>

In 1977, the Denver Service Center of the National Park Service prepared a topographical plan of the developed area at the Saint-Gaudens site in preparation for the installation of an exterior fire suppression system.<sup>25</sup>

#### Landscape Plans and Physical Changes in the 1980s

In 1982, the tall pine by the Temple—the sole survivor of the 1938 hurricane—was struck by lightning. Alan Jansson took down the remains and used them to make the curving bench now at the north end of the garden, which is a replica of an original bench.<sup>26</sup> Two years later, Jansson retired after more than thirty years of service as Chief of Maintenance for the Trustees and then for the National Park Service. In 1984, John Gilbert succeeded Jansson as Chief of Maintenance. Since that time, he has supervised the relaying of brick walkways, clearing of vistas, and the restoration of the Stable fence, zodiac posts, and Pan pool and bench.

In 1987, William Noble was hired to be in charge of gardening activities at the site. One of Noble's first tasks was to prepare a "Hedge Restoration Manual" that, for the first time, comprehensively dealt with the evolution of the hedges over time and that also recommended pruning and other practices designed to keep the hedges as nearly as possible to their original height, texture and density.<sup>27</sup> During the past six years, particular attention has been given to the historical aspects of the planting and its rejuvenation generally. The changes have been especially striking in the formal garden and hedges.

Other changes in the last few years include a new pavilion for the Farragut base, which was constructed in 1986 from designs by Richard Gluckman of New York City for the Trustees of the Saint-Gaudens Memorial and the National Park Service. This also involved relocating the Farragut base to a position adjacent to but slightly removed from the site where the Trustees had originally placed it: as a seat set into the ground in the entrance circle of the Picture Gallery. The new setting and pavilion were necessary to protect the monument base from water infiltration and damage from



**Figure 101.** New pines on Saint-Gaudens Road. Photograph, 1973. SGNHS #1361a.

exposure to the elements.<sup>28</sup> In 1984, a major landscape project was undertaken: the clearing of vistas, restoration of the historic tree line and the planting of wild flower meadows in the lower fields. Other projects in recent years include the filling of the swimming tank behind the Little Studio; the planting of apple trees in front of the house and on the west side of the Little Studio; the landscaping of the Farragut pavilion; replacing of poplars; changes in the amount of mown lawn; treatment of the honeylocust; and establishment of a trail system. Early in 1990, the surroundings of the Adams Memorial were redesigned after the failure of the hornbeams. This time no attempt was made to evoke the original setting at Rock Creek Cemetery. Instead, a modern treatment was designed by SGNHS staff.<sup>29</sup> In September 1990, the present team of Pressley Associates, Inc., landscape architects, with Cynthia Zaitzevsky, landscape historian, was retained to prepare a Cultural Landscape Report.

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Over the past 25 years, increasing attention has been given to the landscape of the Saint-Gaudens National Historic Site as an environment created by the sculptor as an extension of his art. The growing interest in the history of landscape architecture, especially in the last ten years, has led to a greater appreciation of the historical evolution of the grounds and an increasingly sophisticated approach toward them.

Drawings L-5A and L-5B illustrate existing conditions at the Saint-Gaudens site 27 years after its acquisition by the National Park Service.





## CHAPTER V: ENDNOTES

1. Dryfhout, The Work, 309-311. Interview with John Dryfhout, August 2, 1991. Copy of Legislation (Public Law 88-543, August 31, 1964), SGNHS, Building Files, Drawer 1. In 1965, the Trustees of the Augustus Saint-Gaudens Memorial donated the manuscript letters and other documents at the site to the Dartmouth College Library in Hanover, NH.
2. William R. Failor, Park Planner, and Charles E. Shedd, Jr., Historic Sites Historian, "Saint-Gaudens Memorial, Cornish, New Hampshire. Area Investigation Report, 1963 (SGNHS); John Dryfhout, Curator, to Regional Director, NARO, October 25, 1974, "List of Classified Structures Historic Resource Inventory" (SGNHS, Building Files). Since SGNHS has copies of only a few of the HABS photographs, xeroxes of all of them have been made.
3. Saint-Gaudens National Historic Site, Master Plan (USD1-NPS-SGNHS), December 1965, Sheet 4.
4. Ibid., Sheet 9.
5. Ibid., Sheet 3.
6. Bond, "Saint-Gaudens;" Bond, "Aspet," Part II; Jerry Y. Shimoda, "Aspet," Part I, May 4, 1966; Jerry Y. Shimoda, "Historic Structures Report, The Little Studio, Swimming Tank and Grounds, Part I," May 4, 1966; and Fred C. Gjessing, "Little Studio," Part I, November 1968. All of these reports are at SGNHS.
7. Interview with Alan Jansson, August 1, 1991; interview with John Dryfhout, August 2, 1991. Although the 1965 HABS photographs of Aspet and the Little Studio are not at SGNHS, copies of some of them have been used to illustrate reports.
8. Interview with Alan Jansson, August 1, 1991; interview with John Dryfhout, August 2, 1991.
9. Ibid. Information on the Bartlett Tree Company is from a memo from the Park Historian, Saint-Gaudens, to Assistant Regional Director, Northeast Region, July 1, 1967 (SGNHS, Building Files).
10. Information from John Dryfhout, 1992.
11. Other correspondence on the Adams Memorial includes George A. Palmer, Associate Regional Director, to William Platt, September 18, 1968; William Platt to Adams, McNichols and Melen, February 25, 1969. Joseph T. Clark, Landscape Architect, Cape Cod, to Assistant Director Whitcraft, May 28, 1970; Hugh D. Gurney, Superintendent, to William A. Platt, November 19, 1970; and William Platt to Hugh D. Gurney, December 2, 1970. All are at SGNHS in the Building Files. Hornbeams were ultimately selected for the planting because they would take pruning and would remain lower than the surrounding hedges.
12. Interview with Alan Jansson, August 1, 1991; Interview with John Dryfhout, August 2, 1991.
13. National Park Service, "Saint-Gaudens National Historic Site - Master Plan," 1973, 2, SGNHS, Building Files, Drawer 1. A draft also in the Building Files appears to date from 1970. No plans are attached to this draft, although some are referred to in the text, and there appear to be no plans from this document

in the flat files in the basement of the main house.

14. Ibid., 25-27; Completion Report, Rehabilitation of Caretaker's Cottage, June 23, 1969, SGNHS, Building Files, Drawer 2.

15. Ibid., 22.

16. Ibid., 22-23.

17. Ibid., 24-25.

18. Ibid., 23.

19. Ibid., 23-24, 27, and plans 428- 20,003 and 20,004. Quote on page 24.

20. Ibid., 18,27-28.

21. Ibid., 28-29; Dryfhout, The Work, 311.

22. Interview with John Dryfhout, August 2, 1991.

23. Ibid.

24. Interview with Alan Jansson, August 1, 1991.

25. National Park Service, Denver Service Center, Topographical Sheets (2) of Developed Area, 1977. SGNHS.

26. Interview with Alan Jansson, August 1, 1991.

27. William Noble, "Hedge Restoration Manual," 1988, SGNHS. Landscape architect Diane Kostial McGuire of Boston was a consultant to this project.

28. Information from John Dryfhout, 1992.

29. Information from SGNHS.



## VI. EXISTING CONDITIONS. 1990-1992

The Saint-Gaudens National Historic Site, some 84 years after Augustus Saint-Gaudens' death, is an important designed residential landscape that retains a sense of retreat, an oasis from the urban world. Surrounded by wooded slopes and steep ravines and with remarkable views of Mount Ascutney (Figure 102), the visitor can still experience the character of the life that Augustus Saint-Gaudens established at his Cornish property. The feeling of a private home remains, complete with Stable, out-buildings, Bowling Green, Flower Gardens, laundry yard, cutting gardens, swimming pool and the studio space of the artist, and, except for the loss of the Studio of the Caryatids, is generally intact today.

Both the house and the grounds (Figure 103) are remarkably well preserved, considering the number of visitors each year. Although the pressures of "the car" and heavy pedestrian use, especially during concerts, affect the site, house and studio, their character has been generally respected and they have certainly been well maintained. (Figure 104 shows the Main House and Figure 105 shows the Little Studio.)

Field work was conducted in the fall of 1990, and revisions and refinements continued into 1991, with photography completed in 1992. Plantings in some cases have been modified by the NPS during 1991 and 1992. These changes do not appear on the existing conditions plans (Drawings L-5A and L-5B illustrated in Chapter V) which exhibit the extant landscape as of fall 1990.

The core area of the site was recorded at a scale of 1"=20'-0" (Drawing L-5B). Topography, vegetation, circulation systems, water features, site furnishings and sculpture were recorded. The overall Saint-Gaudens site was recorded at 1"=60'-0" (Drawing L-5A). Woodland edges, vegetation massings, topography, circulation systems and structures were recorded.

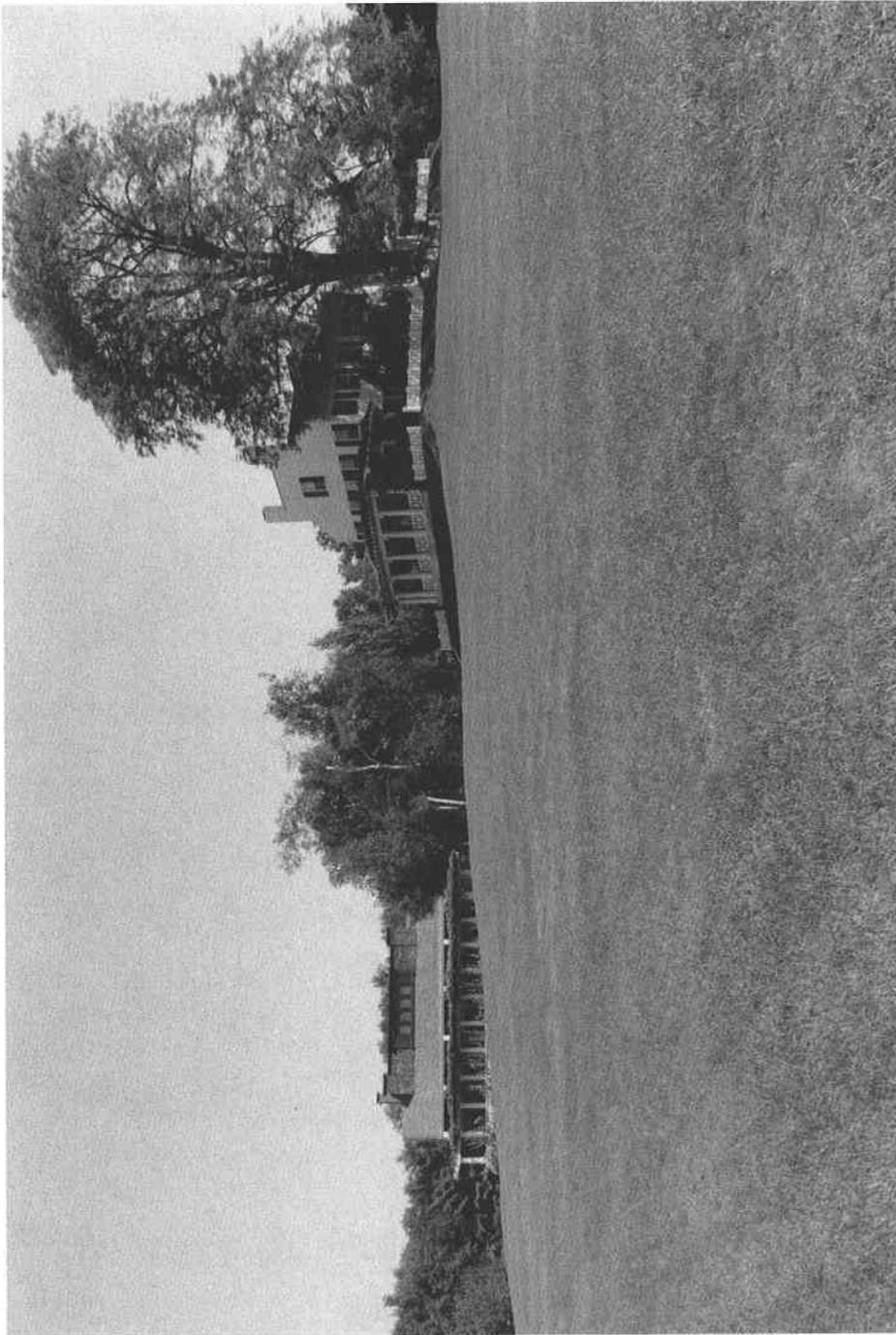
### Spatial Relationships

Important remaining landscape elements that appear on the 1903 survey by French and Bryant include open space defined by wooded buffer, lawns, and extensive clipped pine and hemlock hedges, the west field which was formerly part of the golf course, and the important view to Mount Ascutney from the porch of the Main House (Figure 106). The spatial relationships established in 1903 by the Main House, Little Studio, Stable and Large Studio (Figure 90) remain, although modified by some changes: the remodeling of out-buildings after the loss of the Large Studio (Figure 107), the addition of structures during the memorial period to display and protect the Shaw (Figure 108) and Farragut (109) sculpture pieces, the addition of the Caretaker's Cottage (Figure 110), and the addition of new maintenance facilities and a comfort station.

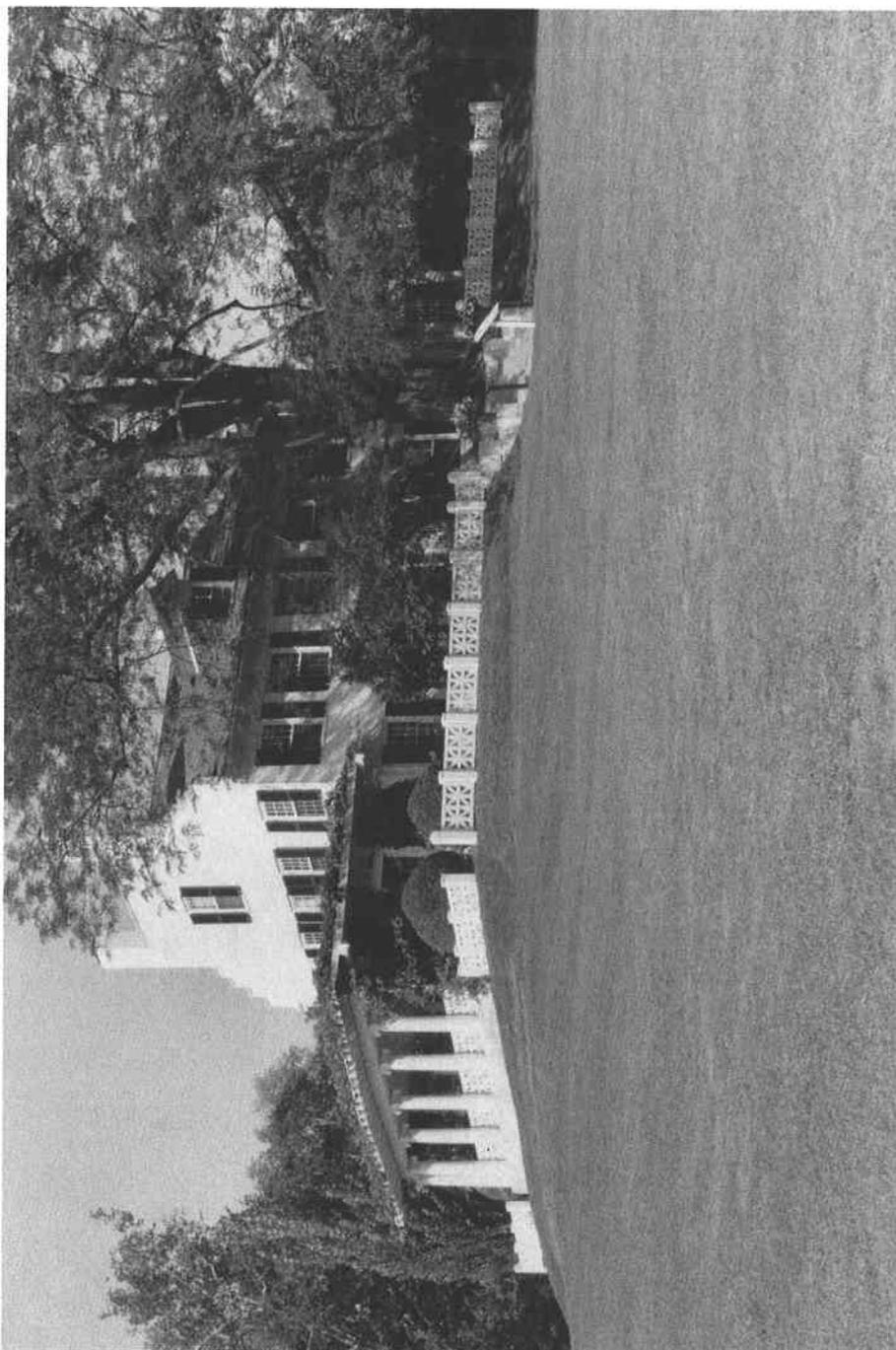
The site chronicles the story of ownership, modification and preservation. An overlay of the present site plan on the 1903 or 1907 plans reveals not only building and landscape additions, but



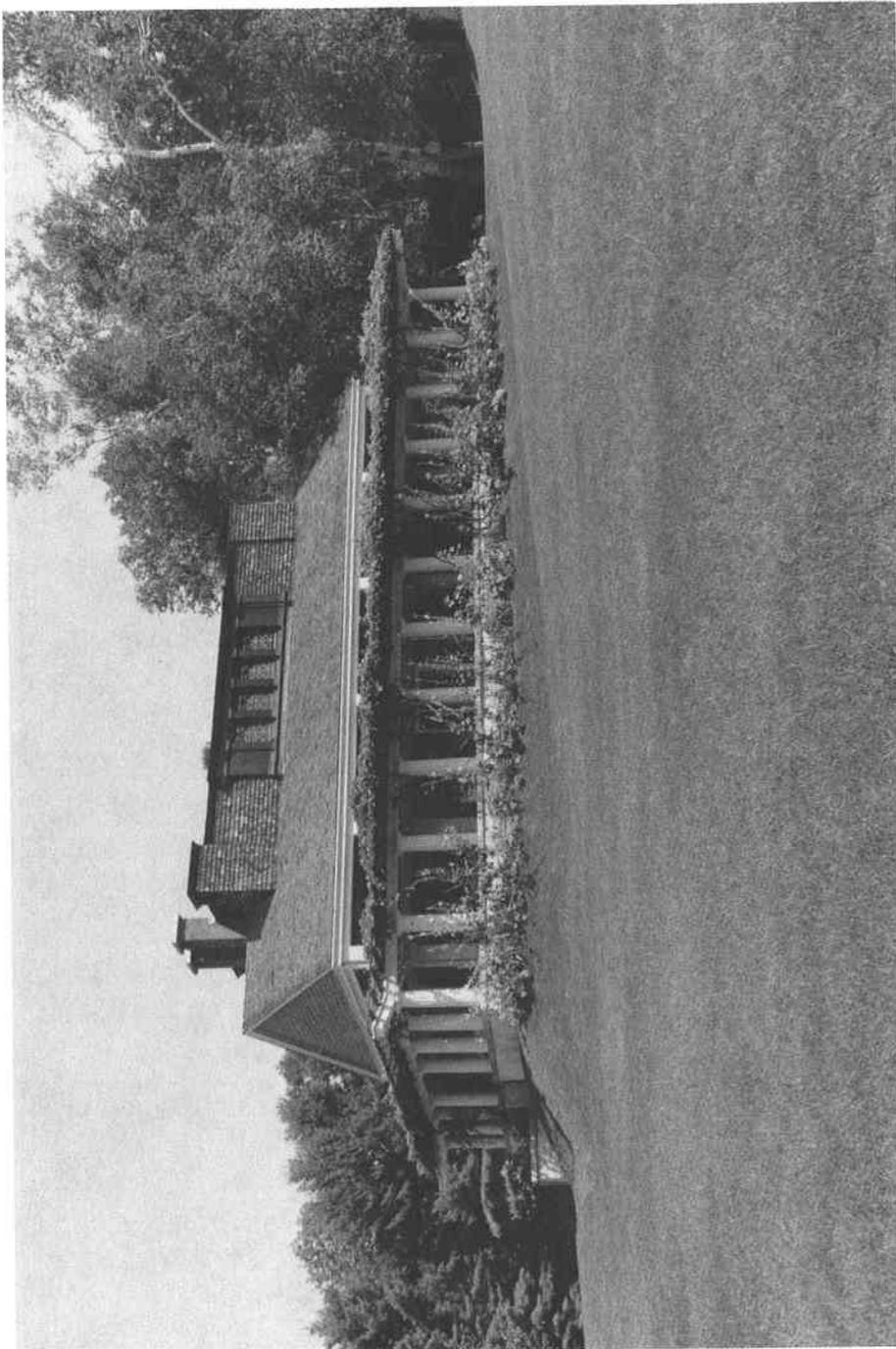
**Figure 102.** View of Mount Ascutney from the Little Studio. Photograph, Pressley Associates, Inc., September 1992.



**Figure 103.** The Little Studio and Main House from the southwest. Photograph, Pressley Associates, Inc., September 1992. (Reference Figure 25.)



**Figure 104.** Main House from the southwest. Photograph, Pressley Associates, Inc., September 1992. (Reference Figures 6 and 50.)



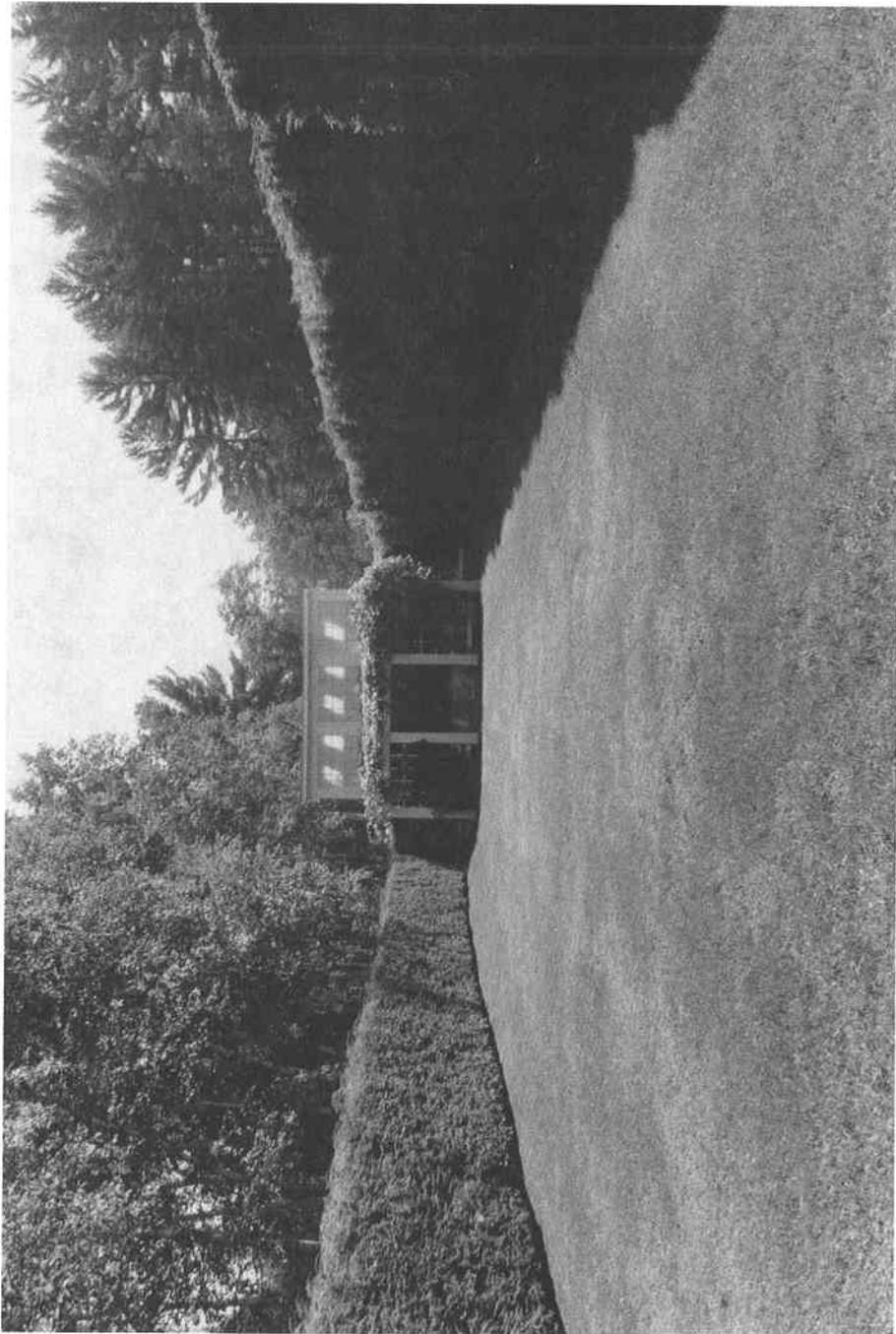
**Figure 105.** Little Studio, north and west sides. Photograph, Pressley Associates, Inc., September 1992. (Reference Figure 22.)



**Figure 106.** View of Mount Ascutney from Main House piazza. Photograph, Pressley Associates, Inc., September 1992.



**Figure 107.** New Studio, Picture Gallery and connecting court. Photograph, Pressley Associates, Inc., September 1992. (Reference Figure 72.)



**Figure 108.** Bowling Green and Shaw Memorial. Photograph, Pressley Associates, Inc., September 1992. (Reference Figure 62.)



**Figure 109.** Connecting courtyard between New Studio and Farragut base. Photograph, Pressley Associates, Inc., September 1992. (Reference Figures 71 and 72.)



**Figure 110.** The Caretaker's Cottage. Photograph, Pressley Associates, Inc., September 1992. (Reference Figure 63.)

also many plantings, paths, steps, circulation patterns, use areas, etc. that remain intact or only slightly modified. These include the honeylocust tree at the top of the main steps to the house (Figure 103), the clipped hedges, Bowling Green, Flower Gardens, laundry yard, vegetable gardens and swimming pool. The Flower Garden, hedges, poplars and Birch Allée (Figures 111 and 112) the figure of Pan, the pool and bench (Figure 113) and the relationship of the garden to the house and to views of Mount Ascutney (Figure 114) illustrate the story.

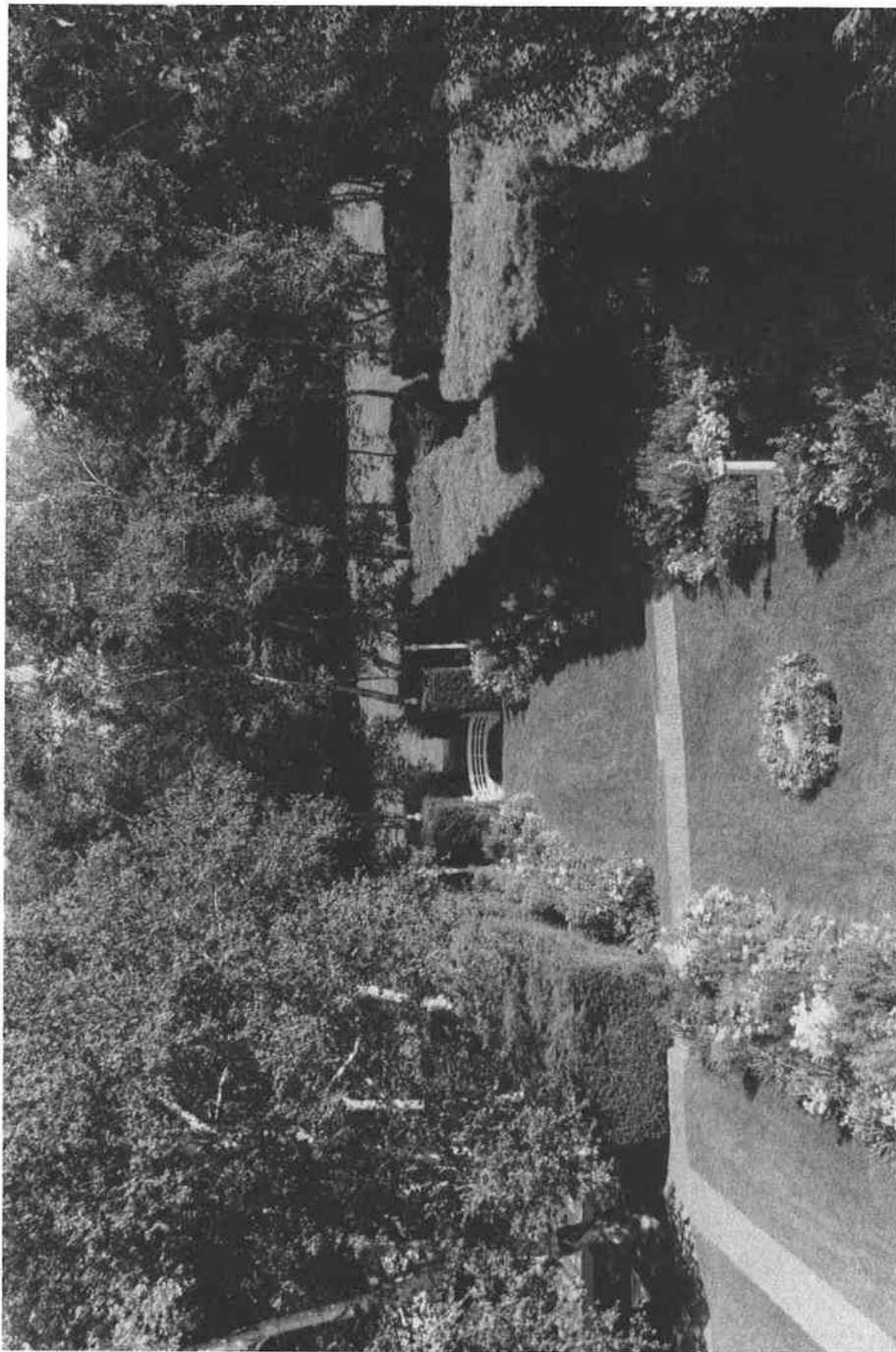
Interestingly, the same slightly skewed relationships between the Main House and its immediate surroundings that at first appear as variants of a formal classical design have existed since 1903. Each period of ownership—Augustus Saint-Gaudens (1885 to 1907), Augusta Saint-Gaudens (1907 to 1926), the Trustees of the Augustus Saint-Gaudens Memorial (1928 to 1965), and the National Park Service (1965 to 1992)—has maintained this sense of informal formality. Additions and/or modifications to the grounds have also been minimal since 1903 with some of the more important changes including the addition of the Temple and altar (Figure 115), the addition of the courtyard within the gallery (Figure 116), the addition of the Birch Allée (Figure 112), and the addition of the Adams Memorial (Figure 117) within the hedges.

### Topography

Sources for the existing topographic conditions are a compilation of three documents: the 1903 French & Bryant ground survey; the 1990 T & M Associates Inc. ground survey for the area on the south side of Saint-Gaudens Road; and Pressley Associates' measurements, modifications and refinements to reflect the introduction of design elements since 1903: i.e., Birch Allée, maintenance buildings, New Studio, etc. The site is principally sloping open turf surrounded by wooded slopes and steep ravines to the north, east and west. The sloping character of the site is emphasized by the amount of open turf (Figure 106). The site is generally well drained, but compaction from overuse of grass paths has resulted in some drainage problems. A swale on the south side of Saint-Gaudens Road carries water away from the slope. The sloped turfed areas are well maintained, which minimizes erosion. The present open meadows with wildflowers reduce maintenance.

### Circulation Systems and Site Entries

The site has three entry points, two formal and one informal. The existing main entry and entry to the house (not barrier-free) are virtually unchanged from the 1903 plan. The drive entry into the Caretaker's Cottage and Stable area, which is the barrier-free access point for the site, is located on the western side of the site and was the entry for the "cart path" shown on the 1903 survey. It is currently used for overflow parking.



**Figure 111.** View of formal garden hedges and Birch Allée from third floor of house. Photograph, Pressley Associates, Inc., September 1992. (Reference Figure 82.)



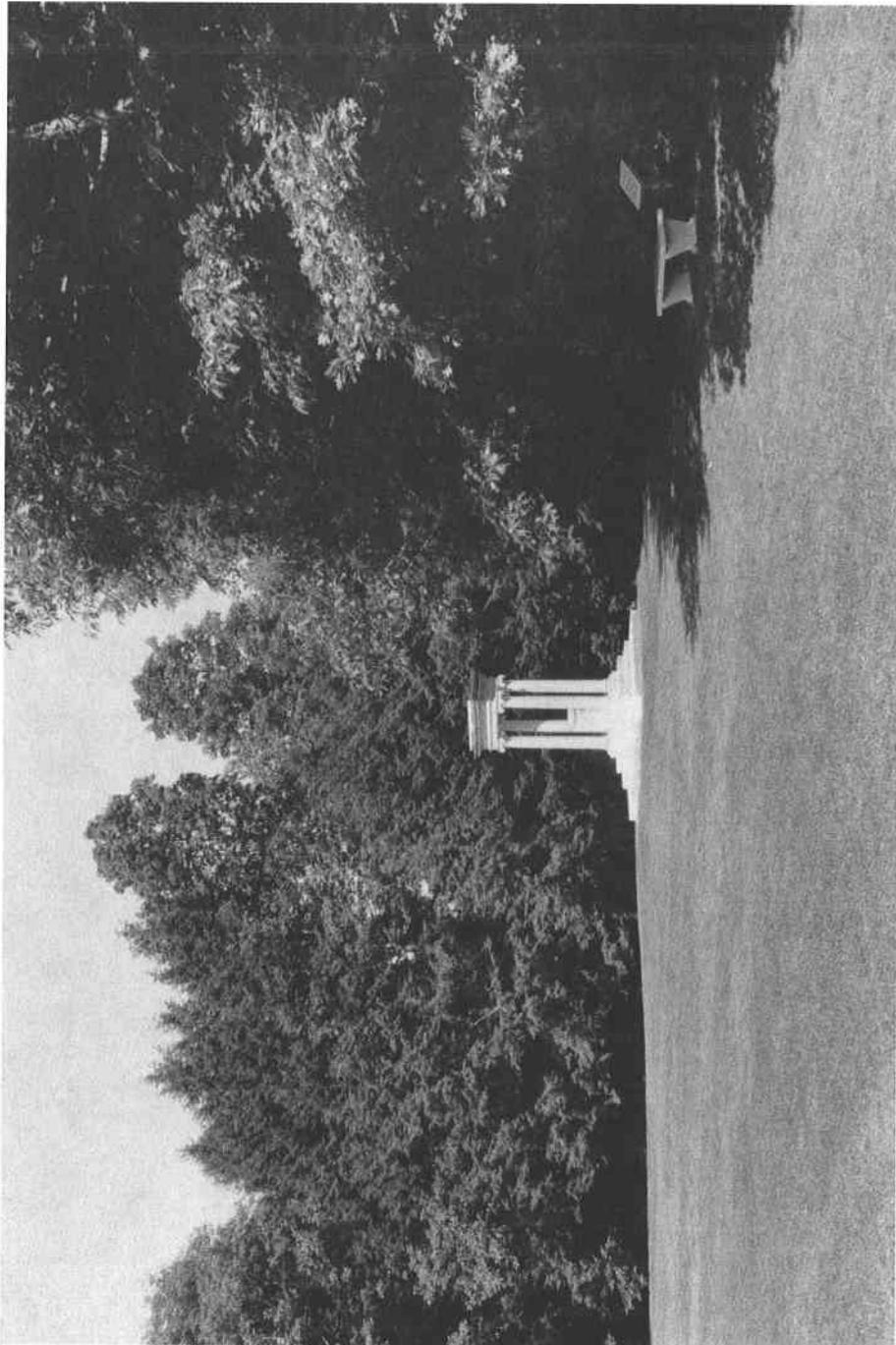
**Figure 112.** Birch Allée. Photograph, Pressley Associates, Inc., September 1992. (Reference Figure 86.)



**Figure 113.** Birch grove, figure of Pan, pool and bench. Photograph, Pressley Associates, Inc., September 1992. (Reference Figures 55 and 56.)



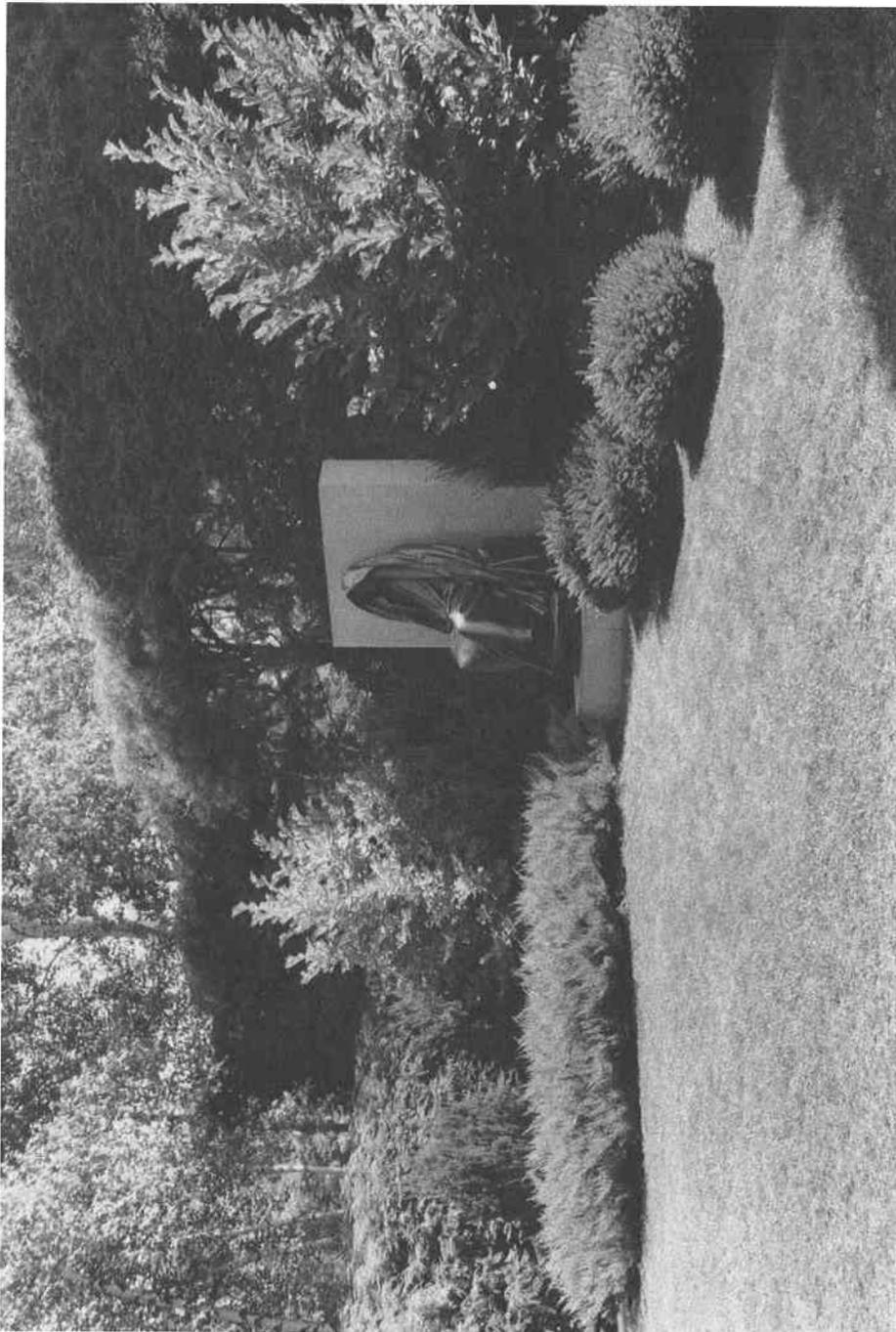
**Figure 114.** Upper and middle garden terrace with view to Mount Ascutney from lower terrace. Photograph, Pressley Associates, Inc., September 1992. (Reference Figure 87.)



**Figure 115.** Temple and altar. Photograph, Pressley Associates, Inc., September 1992. (Reference Figure 59.)



**Figure 116.** Picture Gallery courtyard. Photograph, Pressley Associates, Inc., September 1992.



**Figure 117.** Adams Memorial added by NPS. Photograph, Pressley Associates, Inc., September 1992.

The existing circulation system of paths is a combination of formalized brick walks and informal paths (Figure 114). Many of the informal lawn paths are compacted from overuse and therefore a maintenance issue, i.e. Birch Allée (Figure 112), path from Caretaker's Cottage to the house, and grass areas of the house terraces (Figure 119). The original cart path is field grass and is more or less distinguishable. The drive into the east entry drive is bituminous concrete. It has been extended up to the garage and maintenance building and also provides parking for maintenance vehicles as well as informal parking and barrier-free access. A bituminous concrete visitor parking area is located on the south side of Saint-Gaudens Road.

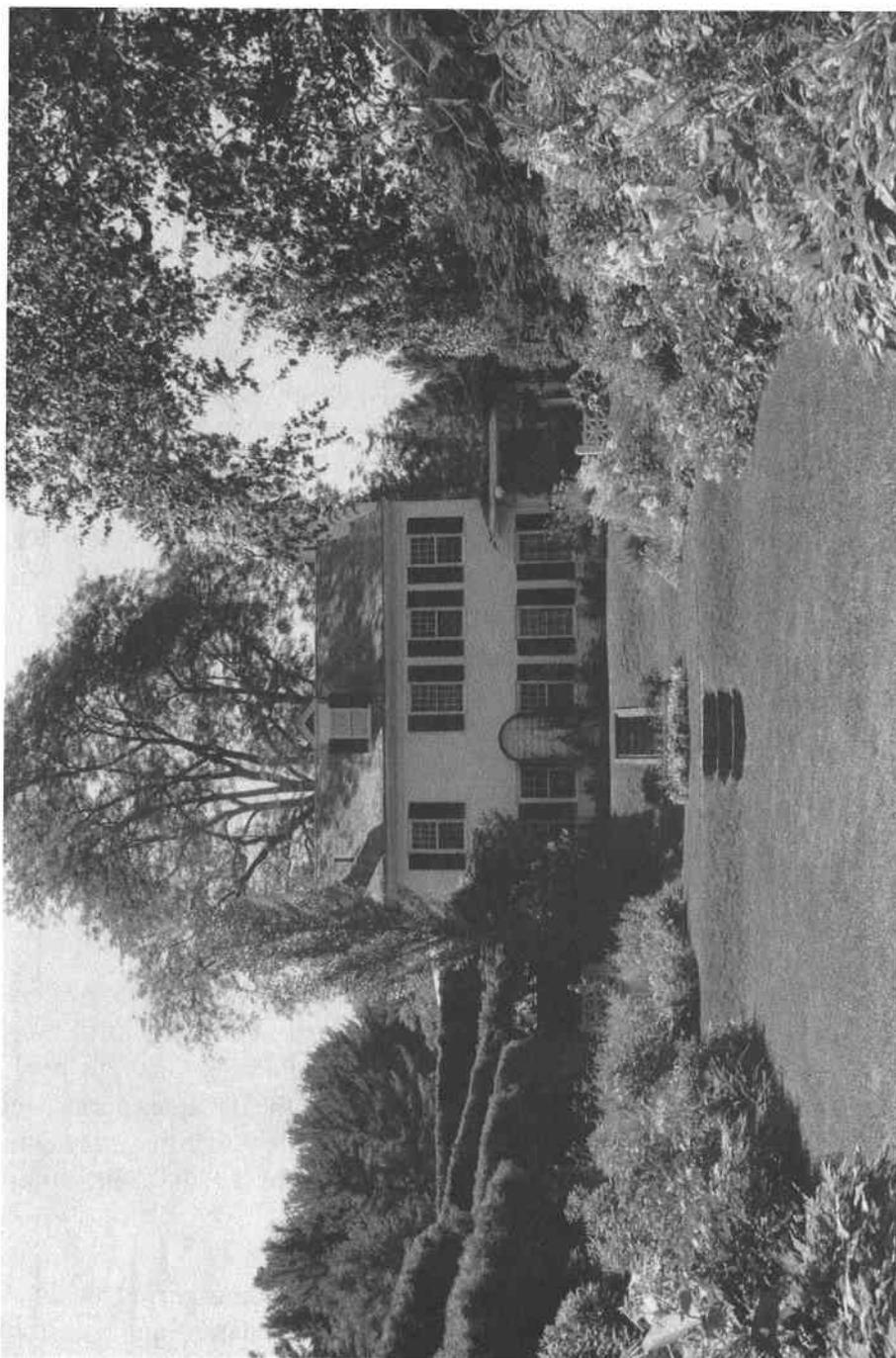
### Vegetation

Areas of woodlands, shrubs, hedges, open turf and meadow, the Birch Allée and trees in turf are recorded. At 1"=60' scale (Drawing L-5A), massings are shown and woodland composition is indicated. Principally hemlock, oak and pine woodlands contrast with mixed pine, hemlock, beech and birch woodlands. The overall site plan series illustrates advancing and receding woodland edges from 1903 to 1990. This is especially obvious on the south side of Saint-Gaudens Road, which was open field with some trees (Figure 43) in 1903, 1907 and into 1926 and today is a mixed forest. At 1"=20' scale (Drawing L-5B), individual trees (deciduous, evergreen and flowering deciduous) are labelled with common name and size. The principal flowering trees are apples and tree lilac. Of special note is a large 68"-caliper honeylocust (Figure 103) at the front entrance to the house, which predated the fruit tree groupings. A Birch Allée (Figure 112) composed of paper as well as grey birch, the layout of perennial flower beds and the current vegetable garden are also recorded. Specific composition of existing perennial plantings and vegetable garden plantings have not been recorded. Shrubs, hedges, vines size and common name are recorded.

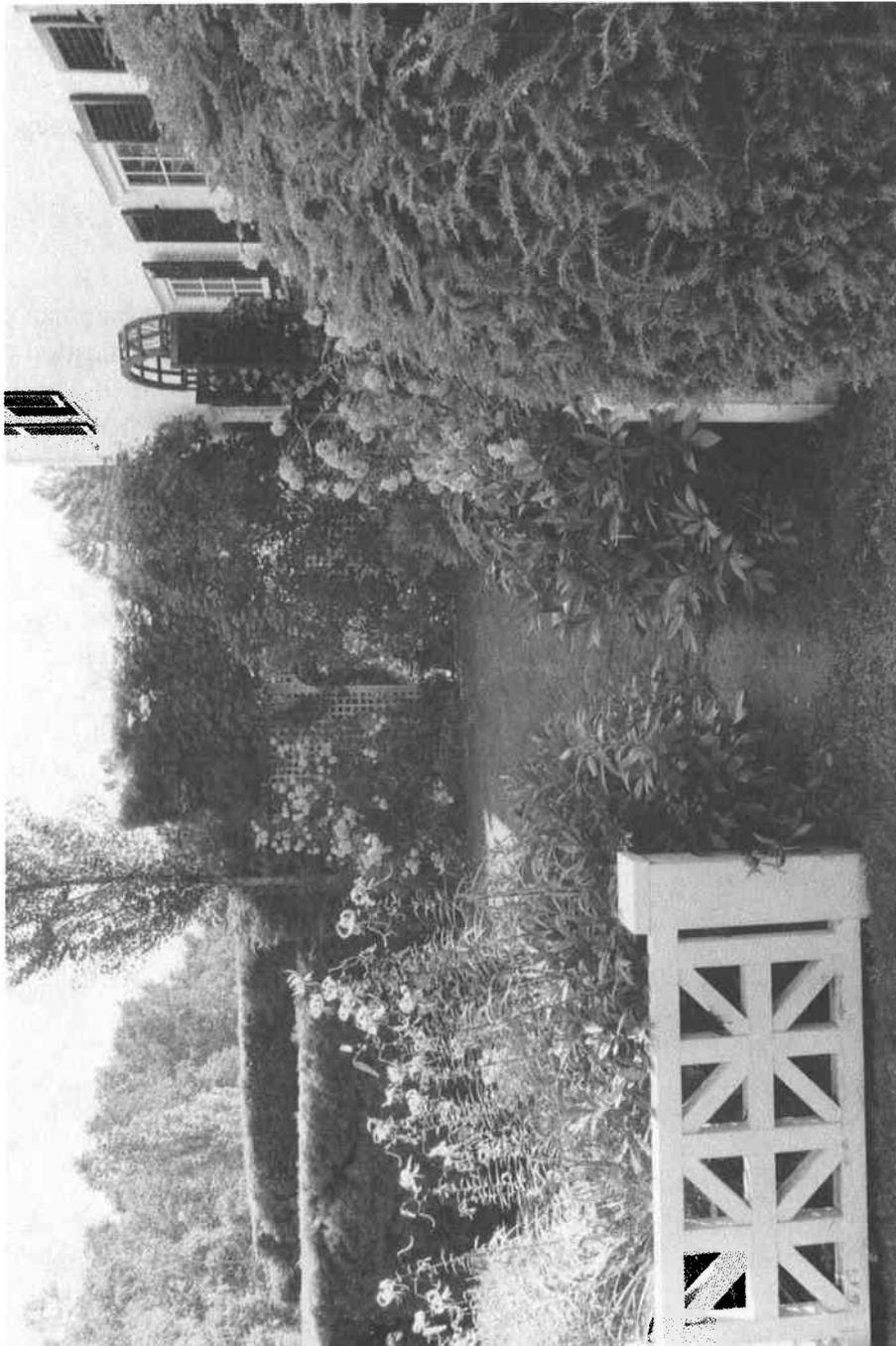
### Buildings/Landscape Structures/Site Furnishings/Objects

Extant buildings from the Augustus Saint-Gaudens period include the Main House, Little Studio, Stable/ice house and ravine shed. The Large Studio and the Studio of the Caryatids that replaced it have been lost. Extant buildings from the Augusta Saint-Gaudens period include the Chauffeur/Caretakers Cottage and garage (Figure 110). From the Trustees period, the New Studio, which was constructed on the site of the previous studios of the Augustus Saint-Gaudens era, and the Picture Gallery remain (Figure 107). Buildings added during the NPS tenure include the maintenance shop and the comfort station.

Extant landscape structures from the Augustus Saint-Gaudens period include terraces at the house, entry steps, formal garden terracing (Figures 118 and 119), lattice and balustrade. During the Augusta Saint-Gaudens period, the permanent Temple replaced the first Temple built as a stage set for "The Masque of the Golden Bowl" (Figure 115) presented in Saint-Gaudens' honor. The Saint-Gaudens sculptures added by the Trustees include the Shaw Memorial and Farragut base. The



**Figure 118.** View from lower garden terrace south toward house. Photograph, Pressley Associates, September 1992. (Reference Figures 33 and 49.)



**Figure 119.** Upper garden terrace. View east. Photograph, Pressley Associates, Inc., September 1992. (Reference Figure 51.)

structures protecting the Farragut base and the Shaw Memorial were added by the NPS, as well as the Adams Memorial, which does not have a protective structure, and cold frames in the vegetable garden. Steps were also added in the formal garden (Figures 114 and 120).

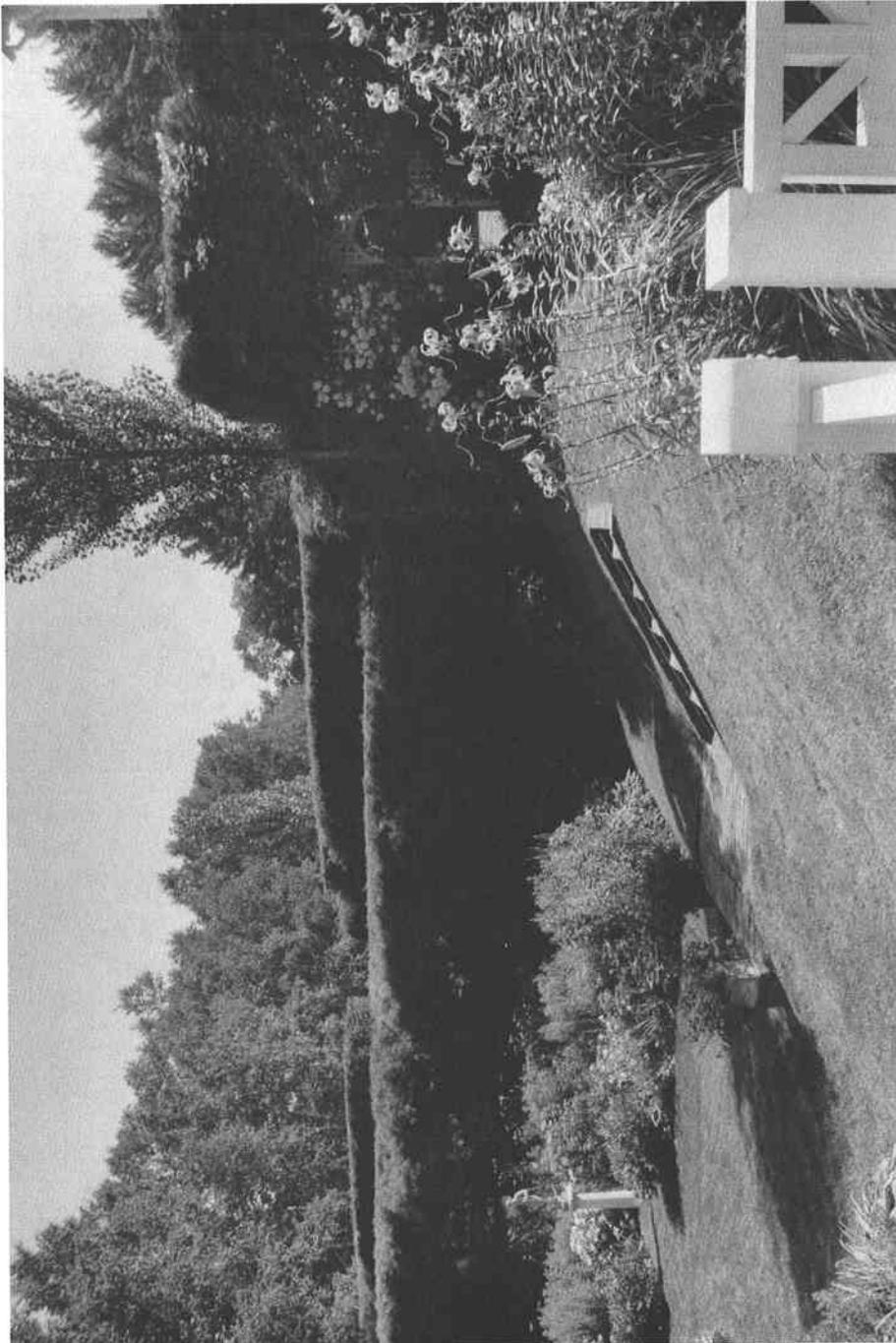
Site furnishings and objects include benches, sculpture, monuments, signage, urns, pots, railings and zodiac heads on posts.

### Formal Garden

The formal garden planting as it exists today reflects the spirit of the Shipman plan (Figures 76 and 77). The layout for the upper and middle gardens is currently a simplification of the Figure 31 (Saint-Gaudens) plan and the Figures 77 and 79 (Shipman) plans, both of which had a more complicated bed layout. The current configuration of the lower garden is consistent with the Shipman layout (Figure 111).

### Water Features

Three man-made ornamental water features are recorded: the Pan pool (Figure 113), and a marble pool with bubbler from the Augustus Saint-Gaudens period (Figure 111), and the courtyard pool from the Trustees period (Figure 116). The swimming pool on the north side of the Little Studio, also dating from the Augustus Saint-Gaudens period, has been filled by the NPS, but its outline remains. The golf course and its original water system, which date from the Augustus Saint-Gaudens period, are no longer functional.



**Figure 120.** Steps between upper and middle garden terrace. Photograph, Pressley Associates, Inc., September 1992. (Reference Figure 35.)



## CONCLUSIONS

The landscape of the Saint-Gaudens National Historic Site is a remarkable environment that vividly evokes the personality and creative genius of Augustus Saint-Gaudens. Most of the designed landscape that remains dates from his lifetime, along with significant later contributions made by his widow, Augusta Saint-Gaudens, and the Augustus Saint-Gaudens Memorial. As it exists today, the Saint-Gaudens landscape is a unique and valuable resource that deserves the most careful protection and treatment.

The issues of the significance of the landscape, its context and its integrity will be fully explored in the Cultural Landscape Report, Part II.



## LIST OF REPOSITORIES CONSULTED AND OUTCOME

### Cornish and Hanover, New Hampshire

Saint-Gaudens National Historic Site, Cornish, New Hampshire. Archives contain: Photographs, Plans, Reports, Books on Saint-Gaudens and Related Subjects, Biographical Files and Miscellaneous Other Files.

Special Collections, Baker Library, Dartmouth College, Hanover, New Hampshire. We have examined the Saint-Gaudens Family Papers, the Augustus Saint-Gaudens Memorial Papers, the Blow-Me-Down Farm Record, the Louise Cox Photo Album, and have examined the indexes of collections of other members of the Cornish Colony.

Cornish Town Hall, Cornish, New Hampshire. Cornish Town Records. The tax assessments for the Saint-Gaudens property have been examined for the years 1903-1912.

### Boston and Cambridge, Massachusetts

Boston Public Library, Print Room, Fine Arts Department and Microtext Department, Research Library, Boston, Massachusetts. The Print Room has seven glass-plate negatives by Leslie Jones of the Saint-Gaudens Site but has nothing else relevant. The Fine Arts Department has the same 1918-1919 Reprint of the Aladdin Homes Catalogue that SGNHS owns but has no other catalogues. The Microtext Department has microfilms of Boston newspapers, which are unindexed. Located obituaries of John Worthington Ames, Sr. and Jr.

Society for the Preservation of New England Antiquities, Boston Massachusetts. Has post cards and some newspaper articles about the Saint-Gaudens site but no large-format photographs. Has photographs of some of the other Cornish colony houses and Carlota Saint-Gaudens bird's-eye view of the site from a brochure.

Library of the New England Historic Genealogical Society, Boston, Massachusetts. Searched for information about John Worthington Ames and the Ames family. Unable to find out anything about him or his branch of the family, except that he does not appear to have been related to the Ames family of North Easton, Massachusetts, about which there is a very complete book.

Library of the Massachusetts Horticultural Society, Boston, Massachusetts. Has nothing specifically relating to the Saint-Gaudens site.

Massachusetts State House Library, Boston, Massachusetts. Searched Nichols family papers, which have nothing relating to Rose Standish Nichols' connection with Saint-Gaudens and no plans by her.

## List of Repositories Consulted and Outcome

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Nichols Museum, Boston, Massachusetts. Telephone inquiry to William Pear. Also has nothing relating to Saint-Gaudens and no plans by Rose Standish Nichols. Has one painting that may be by her but cannot be definitely attributed.

Loeb Library, Harvard Graduate School of Design, Cambridge, Massachusetts. Visual Services has two early photographs of the site, as well as drawings done by Fletcher Steele of Cornish Colony gardens that do not include Saint-Gaudens. Reference desk has a print-out of Christopher Hail's "Cambridge Architects and Buildings," which include many by John Worthington Ames, Sr. This library is the best source of published information about the site, with the largest selection of landscape and gardening periodicals.

Widener Library, Harvard University, Cambridge, Massachusetts. Has largest selection of general periodicals, including Western New England Magazine.

Harvard University Archives, Cambridge, Massachusetts. Has considerable information about John Worthington Ames, Sr., especially his reports to the Secretary of the Class of 1891.

Cambridge Historical Commission, Cambridge, Massachusetts. Has information about Cambridge buildings by Ames.

Schlesinger Library, Radcliffe College, Cambridge, Massachusetts. Nichols and Homer Family Papers. Has much interesting material but nothing directly relevant to the Saint-Gaudens Site.

Rotch Architectural Library, Massachusetts Institute of Technology, Cambridge, Massachusetts. Telephone Inquiry. Has no Aladdin Homes catalogues other than the reprint of the 1918-1919 catalogue.

Private Collection, Cambridge, Massachusetts. Arthur A. Shurcliff Journal and Autobiography.

### New York City, New York

New York Botanical Garden Library. Has catalogues from Mount Hope Nurseries, Rochester, NY.

New York Historical Society. Stanford White Collection and McKim, Mead and White Collection. The White Collection has letters from Saint-Gaudens to White. The McKim, Mead and White Collection has letters from Augusta Saint-Gaudens to William Kendall concerning the permanent Temple.

## List of Repositories Consulted and Outcome

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Avery Architectural Library, Columbia University. The Platt Collection has nothing relating to the Saint-Gaudens site.

New York Public Library. Has all published materials on Saint-Gaudens but nothing unique on the site.

Record of Landscape Architecture, Wave Hill. Telephone Inquiry to Catha Rambusch re Ellen Shipman, Rose Standish Nichols, and Frances Duncan Manning yielded only the reference to the Ellen Shipman collection at Cornell.

### Other

Cornell University Library, Ellen Shipman Collection, Ithaca, New York. Telephone Inquiry. The Shipman Collection includes the four drawings by Shipman discussed in the text and a print of the "H.M.O." survey. There are no correspondence, no photographs, and no plant lists in this collection.

Library of Congress, Washington, District of Columbia. Prints and Photographs Division. Repository for HABS documentation. They have photographs and measured drawings of structures at the site done in 1965 and 1969 but no report. Xeroxes of photographs have been made.

### People

Dorothy May Anderson, Sarasota, Florida. Telephone Interview. Ms. Anderson worked for Ellen Shipman between 1928-1930 but did not come to Cornish until 1930. She knew nothing of Shipman's plans for the Saint-Gaudens garden.

Richard Cheek, Belmont, Massachusetts. Architectural photographer and collector of architectural and landscape books and plan books. Examined his private collection. Has Aladdin Homes Catalogues nos. 22-26 (1912 through 1915) and 28(1916), as well as later catalogues. The "Stanhope" first appears in his no. 28 (1916) and drops out by 1928-1929.

John Dryfhout, SGNHS. Very useful interview on the early National Park Service years.

Amy Hatleburg Freeman, Watertown, Massachusetts. Have copy of her BU Seminar paper on Rose Standish Nichols. Discussed Nichols extensively with her.

Alan Jansson, Cornish, New Hampshire. Very helpful interview about the Saint-Gaudens Site, 1953-1984.

## List of Repositories Consulted and Outcome

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Prof. Daniel Krall, Department of Landscape Architecture, Cornell University, Ithaca, New York. Authority on Ellen Shipman. We talked with Prof. Krall at the beginning of this project and also on April 29, 1992. He was not able to establish the chronology of the Shipman Saint-Gaudens drawings any more precisely than we have, but he is checking into draftswomen in the Shipman office who may have done the drawings. We are contacting him about the identity of "L.E.," who drew 110-Plan 1 and 110-Plan 2.

Keith Morgan, Department of Art History, Boston University. Shared his Saint-Gaudens/Platt references with me. All turned out to have come from Baker Library.

Charles Shurcliff, Ipswich, Massachusetts and Cornish, New Hampshire. Very helpful on many matters concerning the site, especially the golf course and his grandfather, Arthur A. Shurcliff.

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MANUSCRIPT MATERIALS

These are covered under "List of Repositories Consulted and Outcome."



## RECOMMENDATIONS FOR FURTHER RESEARCH

### PROLOGUE: BEFORE SAINT-GAUDENS

The Cheshire County Records in Keene should be searched to try to determine a more exact date for the construction of the Main House.

### CHAPTERS I - IV:

Future research on the Saint-Gaudens site would be greatly facilitated if documentation relating to the buildings and grounds were put on a computer database. Such a database would be especially valuable in view of the fact that there seems to be a discrepancy between the microfilm version of the Saint-Gaudens Family Papers at the Baker Library and the actual documents in Special Collection, and, in addition, they are organized differently. Furthermore, many of the textual references to the physical development of the site are in the form of scattered comments in letters or in financial records that may not always be specific. Photographs and plans could also be put on the database, as well as references from material in other libraries or private collections. As new documentation turns up, it would of course be added to the database. There would be an initial expense in setting up and entering the available data, but it would save an enormous amount of time in the long run. The ability to access related documents easily would greatly aid future research on the site.

A related issue is the Blow-Me-Down Record, a typed transcript of which is in Special Collections at Baker. The original, which is still in private hands, should be microfilmed. It contains sketches not reproduced in the transcript. If a database is set up, all references to Saint-Gaudens would be included. However, this Record is an invaluable resource for the entire Cornish Colony; many of its members and their activities are discussed as well as the projects of numerous architects and engineers. It is recommended that Blow-Me-Down Record be indexed, so that the entire 200+ pages need not be read every time specific information is sought.

Although Appendices I and J of John W. Bond, Augustus Saint-Gaudens—The Man and His Art give a complete record of Saint-Gaudens' land acquisitions through 1907, it is recommended that the deed search be extended to clarify land ownership through 1926 and possibly through 1965.

A complete review and verbatim recording of the Saint-Gaudenses tax assessments from 1891-1926 in the Cornish Town Records should also be done.

## Recommendations for Further Research

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### CHAPTER I: THE SAINT-GAUDENS OWNERSHIP PART I.

The Vermont Journal at the Windsor, Vermont Library should be searched for references to the Saint-Gaudens property.

A reference for the exact date of the honeylocust is needed but has resisted our research efforts. Over the years, SGNHS has asked numerous experts to identify the cultivar of the tree, but the matter is still unresolved. More information is still needed on the layout and plantings of the first garden.

### CHAPTER II: THE SAINT-GAUDENS OWNERSHIP PART II.

Plans of the Studio of the Caryatids would also be helpful but have so far proved impossible to find. More information on the garden is always desirable, but we feel we have exhausted the leads identified thus far.

### CHAPTER III: THE AUGUSTA SAINT-GAUDENS OWNERSHIP

Information on this ownership is rather thin, but it is difficult to know exactly where to turn to flesh things out. Among other things, we would like to know when the flower beds by the front walk were established. Augusta seemed to have handled the family finances. We have already searched her account books in Baker Library, but we recommend that these be gone through with a fine tooth comb for the entire period from 1885 to 1926.

As described in the text of this chapter, we have been able to establish a working hypothesis that the Caretaker's Cottage dates from Augusta's era, ca. 1918 - 1924, and most probably is the "Stanhope" model cottage produced by Aladdin Homes. Thus far, no receipts from Aladdin Homes have been located in the Saint-Gaudens Family Papers, and none of Aladdin's characteristic markings have been found on the building. If unequivocal proof of the make, model, and date of the Caretaker's Cottage is desired, we recommend the following measures. Aladdin markings might still be located on hitherto inaccessible parts of the building fabric (behind baseboards, under window frames, etc.), if and when remodellings are done. Another source might be the business records of the Aladdin Company, which, although the business ceased operating in 1987, are apparently still in the hands of the Sovereign family in Bay City, Michigan. The company archives reportedly include records of all Aladdin Homes customers listed chronologically. However, since they are privately owned, the Aladdin archives are not very accessible. The Caretaker's Cottage is a high priority to SGNHS administration, which should decide if this lead is worth pursuing.

CHAPTER IV: THE AUGUSTUS SAINT-GAUDENS MEMORIAL OWNERSHIP

Most of our recommendations for further research are for this ownership period. First of all, we strongly recommend that, if a database is not implemented, Lynn Schad's very thorough research notes on the Trustees' Records at the Baker Library be at least word processed. Only a portion of this material could be cited in the chapter itself. (Ms. Schad's handwritten notes, along with all other research notes, will, of course, be turned over to the site.)

We also strongly recommend that surviving Trustees be interviewed. This should be done as soon as possible while they are still available to us. An interview with Henry Hope Reed is being set up as part of Phase II. The interview with Alan Jansson was most useful. Interviews with other people who worked with or for the Trustees are also being set up as part of Phase II. These include Clarissa Palmer and Ellen Shipman's grandson and granddaughter. The Hollingsworth's son has been contacted, but, because he did not live with his parents when they were administering the site, he had nothing useful to tell us. Similarly, Dorothy May Anderson, a landscape architect who worked for Ellen Shipman in New York and Cornish between 1928 and 1930, had no information on landscaping at the Saint-Gaudens site, because she did not come to Cornish until 1930.

Although we have recently located an important new drawing (File 110, Plan 1, undated), which apparently turned up in the course of cataloguing at Cornell, the exact evolution of the garden during the Trustees period still needs to be pinned down more precisely. The H.M.O. or H.M.Q. survey needs to be securely dated and its author, probably a local engineer, identified. From the evidence of the Trustees' financial records, we believe that this survey and Plans 110-1 and 110-2 were done in 1928, but confirmation of this would be highly desirable. We have spoken with Prof. Daniel Krall of Cornell University, author of a forthcoming monograph on Ellen Shipman, and have asked him whether the job number assigned by Shipman to the Saint-Gaudens project can help date these plans. His response was that Shipman did not necessarily number her jobs in consecutive chronological order. We are asking the Cornell University Archives to check this.

John Dryfhout has tracked down descendants of John Worthington Ames, Sr., in an effort to obtain photographs, plans, letters, etc. This does not appear to have yielded anything to date.

There are probably other leads that could be explored for the Trustees ownership. If, as we have recommended, a target date for the site is selected that includes this era, its precise documentation would become especially important.

CHAPTER V: THE NATIONAL PARK SERVICE OWNERSHIP

While more research per se is probably not needed on this period, interviews with people connected with the site during its first few years of park service ownership might be useful. Hugh Gurney and John Bond are two people who come to mind. We would also like to locate more landscape photographs from ca. 1970 on.

Historic American Building Survey

Although the structures at the Saint-Gaudens Site were documented by HABS in 1965, we strongly recommend that landscape photography to HABS standards be done, possibly as part of Phase III.

## APPENDIX A

### CHRONOLOGY OF KEY PLANS, PHOTOGRAPHS AND SELECTED WRITTEN DOCUMENTS.

PROLOGUE: BEFORE SAINT-GAUDENS

ca. 1800 "Huggins' Folly" built. (Date from National Register Nomination; Bond, "Saint-Gaudens, The Man and His Art," mentions Deeds of 1824 and 1839.)

Photo: **SGNHS #1943. House, barn and a stable are shown, pre-1885. (Date from A Circle of Friends. No exterior modifications seem to have been made to barn or house.)<sup>1</sup>**

Photo: DCL has what appears to be a detail of the same photograph, showing house and stable only. Labeled "Mechanics Hall".<sup>2</sup>

CHAPTER I: AUGUSTUS SAINT-GAUDENS

OWNERSHIP PART I: 1885 - September 1903

BIOGRAPHICAL SUMMARY

1848 Augustus Saint-Gaudens born on March 1, Dublin, Ireland.

1848 Augusta Homer born.

1877 Marriage of Augustus Saint-Gaudens to Augusta Homer on June 4.

1880 Birth of Homer Saint-Gaudens on September 29.

FIRST YEARS IN CORNISH

1885 First Summer in Cornish. Saint-Gaudens rents "Huggins' Folly" from Charles C. Beaman. The honeylocust was planted in front of house near the entrance the following year.

Photo: **SGNHS #859. "First Summer in Cornish, 1885." Shows the front of**

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<sup>1</sup> Images in bold type are illustrated in the Report.

<sup>2</sup> Unless otherwise indicated, "DCL" means the Augustus Saint-Gaudens collection at Baker Library, Dartmouth College. Most Dartmouth photographs do not have individual numbers. Numbers such as 64, 65 and 66 refer to Box numbers. Folder numbers are sometimes indicated as well.

house with Louis Saint-Gaudens, Frederick MacMonnies, Homer, Augusta and Augustus.

Photo: SGNHS #5709, from De Witt Clinton Ward Collection. Shows house, barn and Stable from distance looking east. Shows porch of house with steps on west side, large window on north side of barn, but otherwise no remodeling. No terraces apparent. Tentative date: ca. 1890.

1891 Saint-Gaudens purchases property from Beaman. Renames it "Aspet" either at this time or earlier during the rental period.

Document: DCL. Saint-Gaudens to C.C. Beaman, January 10, 1891, agreeing to buy the property.

Painting: George de Forest Brush, "Saint-Gaudens House," 1892. Also page vii, Circle of Friends.

Late  
1893-1894 MAIN HOUSE: Exterior alterations include single dormers cut in north and south roof slopes; original gable ends changed to stepped gables; terraces edged by white, wooden balustrades put in at north and south elevations; hipped roof, west porch shown in SGNHS #5709 replaced with present piazza, but with an opening in the center of its balustrade and steps leading down to the lawn. (Information from Arbogast, Historic Structures report, "Aspet.").

Photo: DCL, Portfolio I, #2/SGNHS #2819. Shows house from SE with stepped gables, balustrade, zodiac heads, etc., but with a pine hedge on the east side and no porch on the east. Honeylocust is very small. Tentative date: 1894-1895.

Photo: SGNHS #2975, Ingelfinger Collection. House from southwest. Labelled August 1894.

Between  
1894 and  
1903 MAIN HOUSE: First floor east porch built.

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- Photo: SGNHS #554, Augusta and Louis at Pan pool looking toward NW corner of house. House unpainted, piazza with steps on western side, balustrade with corner zodiac heads. Tentative date: 1894-1902.
- Photo: SGNHS #2845b, also at DCL. Homer on a horse at the rear of House. 1899.
- Photo: SGNHS #5699, from Ward Collection. Shows house from front with balustrade (no zodiac heads), present west piazza but with steps on west side, sheep and shepherd. Plantings more established than in earlier photographs. Also shows green with pin in the hole. Date: Summer 1903.
- Photo: SGNHS #5694, from Ward Collection. Shows house from SE, with east porch, benches, balustrade but no zodiac heads. Date probably the same as SGNHS #5699.
- Photo: DCL, Box 66, labelled "Mechanics Hall." Shows house from SW with the east porch. Date probably the same as SGNHS #5694 and 5699.
- Photo: Frances Loeb Library, Harvard University, Department of Visual Services, NAB 4727, Corn-St.G., 1. Close view of west piazza with steps to west, zodiac heads, house unpainted. Tentative date: ca. 1902.
- Photo: Frances Loeb Library, Visual Services, NAB 3540 ml, A 34. Detail of west end of rear terrace, balustrade, zodiac heads, north end of piazza, etc., house unpainted. Tentative date: ca. 1902.
- Between GARDEN AREA: Pan pool, bench and birch grove  
? and introduced; original Flower Garden and,  
1894 presumably, original vegetable garden introduced with related pine hedges.
- Photo: DCL 65.7.4/SGNHS #555. Shows Augusta and Lewis on bench with dog. Cyanotype in Dartmouth album is dated July 1894; SGNHS copy print is dated 1887-1891.
- Photo: DCL Box 64. Augusta in front of Pan pool with dog. Appears to be contemporaneous with cyanotypes. Tentative date: 1894.

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- Photo:** DCL 65.7.5/SGNHS #520. Shows (left to right): unidentified woman, Miss Lawrence, Seasick (goat), and Augusta. People are seated on curved bench in garden under parasol in front of fountain. Cyanotype in DCL album is dated August 1894; SGNHS copy print is dated 1887.
- Photo:** SGNHS #556. Shows original garden at an early stage looking toward NW corner of Main House, which shows alterations of 1893-1894. Tentative date: 1894-1897.
- Painting:** Garden, Edith Prellwitz, 1898. SGNHS has painting, also photo #2634.
- Plan:** From Guy Lowell, ed., American Gardens, 1902/also SGNHS #2112. Plan of Flower Garden, Pan pool, bench (here called the Fountain Basin), and NW corner of house, piazza and terrace. Also oak tree that shows up in some early photos.
- Photo:** View "c" from Lowell/also SGNHS #2108. "A Seat in the Lily Garden." Shows curved seat, round fountain, lilies, etc. (All photographs in the Lowell book were printed by Folsom and Sunergren, Boston, a photoengraving company. Photographers are not identified. The photographs were probably taken in 1901.)
- Photo:** View "d" from Lowell/also SGNHS #2109. "The Lily Garden." Looking toward east end of garden. Shows sculpture on a high pedestal at end of long axis representing Polyhymnia, Muse of Sacred Song.
- Photo:** View "a" from Lowell/also SGNHS #2111. "The Fountain Basin from the Front."
- Photo:** View "b" from Lowell/also SGNHS #2110. "The Fountain Basin from the Rear."
- Photo:** DCL Box 66. Shows end of bench with zodiac heads, part of fountain, and garden looking toward NW corner of balustrade and terrace with poplar. Similar to Lowell photographs. Tentative date: 1901.
- Photo:** DCL Box 66/ also SGNHS #864. Shows original garden at fairly advanced stage looking toward bench. Tentative date: 1902-1903.
- Photo:** SGNHS #554. Augusta with parasol by Pan pool. House unpainted,

steps at west side of piazza. Tentative date: Summer 1903.

Documents DCL: Receipts: 1895 from Ellwanger and Barry, Mount Hope Nurseries, Rochester, New York, for several varieties of lilies, irises, roses, etc. Bill: 1898, for Mystic Lawn mower.

Catalogs: Ellwanger and Barry, Mount Hope Nurseries, Rochester, N.Y., General Catalogs in 1897 listing irises, lilies and roses. Ellwanger and Barry, Mount Hope Nurseries, Rochester, N.Y., Supplementary Catalog in 1895, listing new and rare roses. Both Catalogs are at the New York Botanical Garden Library, New York, New York

Between  
ca 1885  
and 1903 HAY BARN/STUDIO: Remodellings and additions, including pergola. George Fletcher Babb of Babb, Cook and Willard, New York seems to have designed the pergola.

Photo: SGBGS #3065db. View from inside pergola, Hay Barn/Studio toward Mount Ascutney. ca. 1892.

Photo: SGNHS #872a. Shows south side of Hay Barn/Studio. Tentative date: ca. 1900-1902.

Photo: SGNHS #5706a, from Ward Collection. Shows SE end of Hay Barn/Studio, Pan pool, and NW corner of rear terrace balustrade with zodiac head. Tentative date: Summer 1903.

Photo: DCL, Louise Cox Photo Album/SGNHS #2137a. Double exposure of Hay Barn/Studio with ladder, by Louise King Cox. Hard to date because of lack of clarity. DCL has entire photo album labeled as ca. 1900-1910. Tentative date: pre 1904.

1897-1900 Saint-Gaudens family in Europe. Augusta returns July 1899. Augustus returns July 1900 and makes Aspet his year-round home.

ca./  
1899-1903 SWIMMING POOL: in back of Hay Barn/Studio.

Photo: DCL, Box 66/SGNHS #5688. Pool with two women and turtle. Dated by DCL as 1899.

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Photo: DCL, Louise King Cox Photo Album/SGNHS. Pool with sculpture and high, thick hedge. Tentative date: 1903.

ca. 1901 First Toboggan Run: to west of Hay Barn/Studio.  
1902

Photo: SGNHS #881c. Toboggan run and Hay Barn/Studio. Tentative date: pre-1904.

by 1900 RAVINE SWIMMING POOL AND DAM

Photo: SGNHS #1488/Ravine Swimming Pool Dam. Dated, ca. 1900.

### WEST FIELD

Photo: SGNHS #874. Mount Ascutney over west field, shows apple tree by house. Tentative date: ca. 1893.

### APPROACHES AND NEARBY AREAS

Photo: SGNHS #1723b. Blow-Me-Down Bridge, nd. Tentative date: ca. 1895.

Photo: SGNHS #1354. Old River Road (12A) and entrance to Saint-Gaudens Road. Dated ca. 1889-1890.

Photo: SGNHS #1966d. Saint-Gaudens Road. September 2, 1895.

### OTHER ELEMENTS IN PLACE BY 1903 FOR WHICH NO PHOTOGRAPHS OF THIS PERIOD HAVE YET BEEN LOCATED

Date? Stable constructed.

1901-1903 James Earl Fraser designed and built new studio (the Large Studio) Excerpt from Fraser's Autobiography, DCL.

Earlier than 1903? Ravine Studio (Shed) constructed.

by 1894? Vegetable garden, later Bowling Green.

Date? Apple groves.

ca. 1902 GOLF COURSE. Had five (5) greens and nine (9) tees by 1903.

**Plan:** DCL, Portfolio I (Blueprint)/Copy at SGNHS. French and Bryant Survey, December, 1903.

Documents DCL. French and Bryant to Saint-Gaudens, December 16, 1903. Discusses Survey; French and Bryant to Mr. C.J. Weston, January 27, 1904, DCL. Details of survey.

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Pressley Associates, Inc. Period Plans:

1903 Plan Overview plan (scale 1"=60') based on French and Bryant Plan. Plan #L-1A.

1903 Plan Detailed plan (scale 1"=20') based on French and Bryant Plan. Plan #L-1B.

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CHAPTER II: AUGUSTUS SAINT-GAUDENS

OWNERSHIP. PART II: October 1903 - August 1907

October 1903-1904

October 1903 MAIN HOUSE: Brick painted white, October 1903.

Winter 1903-1904 LITTLE STUDIO: rebuilt on foundation of Hay Barn/Studio. Architect George Fletcher Babb.

Plans: DCL. Plans by George Fletcher Babb of Babb, Cook and Willard for the Little Studio are at Dartmouth in Portfolio I, #3-19. Portfolio I also contains an undated sketch plan for studio verandah by Saint-Gaudens on stationary of Hotel Richmond, Washington, DC.

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- Photo:** SGNHS #5708, Ward Collection. Little Studio (east end) under construction, Winter 1903-1904.
- Photo:** SGNHS #5705, Ward Collection. Closer view of above. Winter 1903-1904.
- Photo:** **DCL. Little Studio after construction. Work in progress near steps at west end. Tentative date: spring 1904.**
- October 1903-1904** **NEW GARDEN:** Augustus plans it. Construction.
- Document** DCL. Saint-Gaudens to G.F. Babb, October 18, 1903. Wants some indication of probable disposition of the earth. Also: "What about the old columns that are to be discarded? Could they not be used in some connection with the new garden? Enclosing and binding it onto the house. What thinkest thou, Horatio?"
- Document** DCL. George Fletcher Babb to Augustus Saint-Gaudens, November 16, (1903?).
- "I have just received your telegram about garden grade, and am trying to perfect a set of figure sections which will make my meaning perfectly clear to you. This I will send to you tomorrow (Tuesday)" Suggests also making terraces more uniform when new garden goes in.
- Plan:** **DCL, Portfolio I, #32. "Elevations of Grades," Nov. 17, 1903. Babb, Cook and Willard, Plan 18. "Note: This plan is to be used in conjunction with plan of grounds."**
- Plans:** DCL Box 47, folder 6. Six undated sketches by Saint-Gaudens for garden enclosures, details, trellised niches, etc. Very clear spatial relationship with his new garden, although details are different. Tentative date: 1903-1904.
- Plan:** **DCL, Portfolio I/SGNHS #2865. Undated drawing on tracing paper of central portion of grounds. Penciled annotations, additions and changes, including new garden design in middle terrace, redesign of entrance drive and turn-around at east end of house. Penciled annotations are by Saint-Gaudens. The rest are in an unknown hand or hands. Tentative date: early 1904.**

**Photo:** DCL/SGNHS #2820. Saint-Gaudens between two zodiacs with old garden behind him. Lattice-work different from that shown in other photos. Tentative date: Summer 1904.

**Photo:** SGNHS #5702, Ward Collection; also SGNHS #2827; also DCL, Box 64. Augusta in old Flower Garden. Behind her, to the rear of a hedge, are the backs of the two zodiac heads shown in the previous photo (SGNHS #2820). Mock-up of large arbor along path to Little Studio appears. Steps from north end of west piazza (constructed 1903-1904, according to Arbogast) are visible. Tentative date: Summer 1904.

**Photo:** SGNHS #5701, Ward Collection. Augustus laying out new garden. Plan of beds of middle terrace marked out with laths. Mock-up of arbor along path and in front of Pan pool to Little Studio shown. Augustus appears to be pondering the whole arrangement. Tentative date: Early Fall 1904.

**Photo:** SGNHS #5700, Ward Collection. Mock-up of arbor in front of Pan pool to Little Studio shown with other arbor to right. Saint-Gaudens appears to far right. Tentative date: Early Fall 1904.

**Note:** The photographs seem to indicate clearly that the old garden stayed in place while this studying out process was going on.

**Document** DCL. Augustus Saint-Gaudens Note Book: October 5, 1904: "Began new garden." With sketch.

**Photo:** DCL. Arbogast Little Studio Report, Figure 32, Little Studio and Main House from west with arbor mock-up between. Augustus appears at far left near Little Studio, looking out over field. Tentative date: Early Fall 1904.

**1904** BOWLING GREEN in place of old vegetable garden presumably started at same time.

**Photo:** SGNHS #2952. Ingelfinger Collection. Shows east end of Bowling Green with entry between hedges. Tentative date: ca. 1905.

**October** Fire destroys Large Studio. Estimated cost of  
**1904** new studio received from Babb November 5, 1904,  
**Document** DCL.

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- Winter  
1904-1905      STUDIO OF THE CARYATIDS. Designed by George Fletcher Babb, constructed. New toboggan run built west of it at same time.
- Document      DCL/SGNHS #438. Letter from Saint-Gaudens to Proctor with sketches concerning studio he has just built. Dated ?/10/1905.
- Photo:      SGNHS #561. Studio of the Caryatids under construction. New toboggan run appears as well as a structure to the east (chicken coop?). Date: Winter 1904-1905.
- Photo:      SGNHS #2978, Ingelfinger Collection. Studio of the Caryatids under construction. Date: winter 1904-1905.
- Document      Check to Michael Stillman for work on studio for \$1,000.00 (presume this to be Studio of the Caryatids), November 25, 1904, DCL.

### 1905-1907

- June 22,  
1905      Masque of the Golden Bowl held in Saint Gaudens' honor. FIRST TEMPLE built as stage set with flanking columns. This first Temple remained for a while before being replaced by the present permanent one.
- Sketch:      Imagined reconstruction of original Temple as it appeared during the masque. By Ernest Peixotto, 1917, published in Scribners' Magazine, April 1918.
- Photo:      SGNHS #544. First Temple with wreath and garlands. Tentative date: 1906.
- Document      Augustus Saint-Gaudens to Stanford White, May 1, 1906, Stanford White papers, New York Historical Society, Manuscript Division. Sends White a photograph of what remains of the Temple, which is "in weed and is falling to pieces." Wants White to make a sketch of permanent version.

### First Years of the LITTLE STUDIO

- Photo:      SGNHS #5695, Ward Collection. Main House with Little Studio shortly after completion. Tentative date: 1905.

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- Photo:** SGNHS #808, Ward Collection. Little Studio, north and west sides. Tentative date: 1905-1908.
- Photo:** SGNHS #868. Augustus, Augusta and W.B.K. Redmond, Irish parliamentary leader, in back of the Little Studio. Dated Fall 1905.
- Photo:** SGNHS #223 05. Augustus on verandah of Little Studio. Shows planting (gladioli, etc.), stakes and string. Dated August 1906.
- Photo:** DCL. Torn photograph of detail of verandah of Little Studio. Also shows plantings. Tentative date: 1906.
- Photo:** SGNHS #2976, Ingelfinger Collection. Little Studio and Main House. View east from end of west field. Tentative date: ca. 1905.

### First Years of the NEW GARDEN

- Photo:** DCL. House from NW. Shows very new lattice screen at east end of upper terrace and small plantings just beginning in middle terrace. Tentative date: 1905.
- Photo:** DCL, Box 64/SGNHS #553. Augusta on upper terrace of garden. Plantings in full bloom, but relatively new. Tentative date: July 1906 or July 1907.
- Photo:** DCL, Box 64/SGNHS #552. Augusta going down steps toward middle terrace of garden. Goes with #553. Tentative date: July 1906 or July 1907.
- Photo:** DCL/SGNHS #560b, Garden at early stage, lattice at right, tentative date 1905-1906.
- Photo:** Poplars at Saint-Gaudens' House. Published in Century Magazine, May 1906.
- Photo:** DCL, Augusta on Piazza. 1906?
- Photo:** DCL, Augusta going up stairs to piazza. 1906?
- Document** Frances Duncan Manning to John W. Bond, December 7, 1966.

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Concerns appearance of garden, ca. 1905-1907. Also advice that she gave to Saint-Gaudens regarding old apple tree near corner of house. (John W. Bond, personal files.)

Continued Use of TOBOGGAN RUN

Photo: SGNHS #2935a. Toboggan run and Studio of the Caryatids. Published January 1908, Country Life in America.

Photo: SGNHS #2935b. Toboggan run. Shows structure well. Published January 1908.

Photo: SGNHS #2935c. Top of toboggan run looking down. Published January 1908.

SERVICE AREAS

Photo: SGNHS #2953. Ingelfinger Collection. Shows rear of Stable and horse hauling wood for toboggan. ca. 1905.

Photo: SGNHS #2977, Ingelfinger Collection. Rear of Stable and View of Mount Ascutney. Tentative date: ca. 1905.

Continued Use of GOLF COURSE

Photo: DCL Box 66, folder 5/SGNHS #875 by De Witt Clinton Ward. West field with sand trap. Tentative Date: ca. 1905. Compare with #874.

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August 3, Death of Augustus Saint-Gaudens.  
1907

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Pressley Associates, Inc. Period Plans

1907 Plan Overview plan (scale 1"=60') at the time of Augustus Saint-Gaudens' death. Plan #L-2A.

1907 Plan Detailed plan (scale 1"=20') at the time of Augustus Saint-Gaudens'

death. Plan #L-2B.

### CHAPTER III: AUGUSTA SAINT-GAUDENS

OWNERSHIP: August 1907 - July 1926.

#### STUDIO OF THE CARYATIDS

**Photo:** DCL/SGNHS #516. Published in Art and Progress, March 1915. Studio of the Caryatids with Augusta in doorway. Probable date: summer 1914.

**Photo:** Boston Public Library Print Room. Studio of the Caryatids by Leslie Jones, 1928.

#### Augusta and the NEW GARDEN

**Photo:** DCL/SGNHS #542. Garden. View south toward house. Augusta at staircase holding flowers. Date: ca. 1908-1915.

**Photo:** SGNHS #1296, published in Western New England Magazine, July 1913. View of Mount Ascutney across middle terrace of garden. View of same part of garden from further east published in Art and Progress, March 1915 (Photo 1914).

**Photo:** Art and Progress, March 1915. Augusta sitting under pergola of Little Studio. Probable date: Summer 1914.

**Photo:** Published in House and Garden, May 1924. Photo by Mattie Edwards Hewitt of middle and upper terraces of garden. View SW.

**Photo:** Published in House and Garden, June 1924. Photo by Mattie Edwards Hewitt of entire middle and lower terraces of garden. View north. Shows very dense flower plantings with (apparently) six narrow beds in lower terrace and same lattice arrangement described by Frances Duncan Manning.

**Photo:** Published in House and Garden June 1924, photo by Mattie Edwards Hewitt of upper terrace. View east.

**Photo:** Published in House and Garden, June 1924. Photo by Mattie Edwards

Hewitt of Pan pool and view toward the Main House. SGNHS #192b is a cropped version of the same photo.

Photo: Published in House and Garden, June 1924, photo by Mattie Edwards Hewitt of Pan pool from back.

Photo: SGNHS #195. Little Studio and Pan pool by Mattie Edwards Hewitt, Dated 1925-1927.

Photo: Published in House and Garden's Second Book of Gardens, p. 175. Garden with hedge, sculpture and bench. Probably by Mattie Edwards Hewitt. Date: ca. 1924.

Photo: Boston Public Library Print Room. The Pan pool by Leslie Jones, nd (ca. 1928).

Photo: Boston Public Library Print Room. The Flower Garden and Main House by Leslie Jones, nd (ca. 1928).

Photo: Boston Public Library Print Room. The Main House and Little Studio from the west by Leslie Jones, 1928.

Photo: DCL. Augusta with "Little Carlota" in garden with a view of the house. Very closely planted beds in lower terrace. Tentative date: ca. 1925.

Photo: SGNHS #226. Augusta at upper terrace next to house. Tentative date: ca. 1925.

Photo: DCL. Three photos of Augusta: on bench, standing in middle terrace and among fox-gloves in lower garden. All photos taken at same time. Tentative date: June 1926.

Photo: DCL, microfilm. Little Carlota in the Bowling Green. ca. 1925. Taken the same time as other "Little Carlota" photo.

By 1915 PLANTING BEDS introduced along either side of front walk.

Photo: SGNHS #2937a. Photo by Caroline Sowers of three women going up front walk. Date: 1915.

**Photo:** Published in House and Garden, June 1924. Photo by Mattie Edwards Hewitt of Main House from SW. Shows beds along front walk.

1914 PERMANENT TEMPLE constructed from designs by William M. Kendall of Mckim, Mead and White.

Documents Augusta Saint-Gaudens to Mr. Kendall with sketch for Temple altar, August 11, 1913. New York Historical Society, McKim, Mead and White Collection, Division of Prints, Photographs and Architectural Drawings.

Other correspondence between Kendall and Augusta, summer 1914, concerning shipping of altar, in same collection.

Photo: DCL. Permanent Temple, no date.

Photo: SGNHS #2079. Temple and altar by Leslie Jones, October 1927.

ca. 1918 THE CARETAKER'S COTTAGE Constructed.

Photo: Library of Congress, Prints and Photographs Division. The Caretaker's Cottage by Jack E. Boucher for HABS, August 1965.

1919 Saint-Gaudens Memorial incorporated by act of New Hampshire Legislature; Trustees appointed by 1925.

View: Bird's-eye view from the east by Carlota Saint-Gaudens published in fund raising leaflet of March 26, 1927. (from SPNEA). Although the perspective is skewed, the details are probably accurate.

Photo: SGNHS #1727. Cornish Valley. Postcard, ca. 1915. Collection of the Saint-Gaudens National Site.

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July 7, 1926 Death of Augusta Saint-Gaudens.

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Pressley Associates, Inc. Period Plans

- 1926 Plan Overview plan (scale 1"=60') at the time of Augusta Saint-Gaudens' death. Plan #L-3A.
- 1926 Plan Detailed plan (scale 1"=20') at the time of Augusta Saint-Gaudens' death. Plan #L-3B.

#### CHAPTER IV: THE SAINT-GAUDENS MEMORIAL OWNERSHIP, 1925-1965.

##### The Memorial Underway

- 1927 DCL, Memorial Collection and Trustees Report. Land acquisition begins; William E. Beaman and sister Mrs. Edward J. Holmes pledge parcels; checkbook receipts show withdrawals for garden plants, and work on driveway.
- 1931 DCL, Memorial Collection. Homer Saint-Gaudens receives OK to cut trees behind studio and open view to Treetops. Trustees authorize trees be trimmed below Temple and in points of land at lower edge of field to restore things to the way they were in Saint-Gaudens' time. Charles Platt to investigate possible survey of grounds immediately surrounding house and studios. Approved by Trustees.
- 1935-37 DCL, Memorial Collection. CCC digs water hole located about 1,500' away from Large Studio; W.E. Beaman gives land around site for water hole and right of way for same and Homer and W.E. Beaman give deed of spring to supply water hole.

##### Open to the Public

October  
1927 Visit of Women's Club.

Photos: Seven photos by Leslie Jones documenting the visit of the Women's Club published in The Boston Herald, October 1927. SGNHS has uncropped versions of these (from original negatives?) and some additional ones that were not published. See especially:

SGNHS #2080. Middle and upper levels of garden toward house.

SGNHS #2076. Lower areas of garden looking NE. Phlox in bloom. In both of these photos, Augustus and Augusta's garden appears intact.

SGNHS. Women peering in windows near front door of Main House. Shows heavy plantings near house.

SGNHS. Women on bench at Pan pool.

SGNHS. Women admiring Caryatids.

SGNHS #2079. Temple, with women.

SGNHS #2084. Little Studio, not published. Shows oak tree at corner.

1946-On Visitation to Memorial increases dramatically reflecting end of World War II and curatorship of Will and Buckner Hollingsworth.

#### An Outdoor Sculpture Museum

May 1948 DCL, Memorial Collection. Plaster of seated Lincoln by Saint-Gaudens put into one of the gardens, probably the enclosure now occupied by the Adams Memorial. Mrs. Saint-Gaudens is said to have introduced the Lincoln in 1913, but he does not seem to show up in the Mattie Edwards Hewitt photograph published in House and Garden, June, 1924.

Photo: SGNHS #213, Garden with monumental plaster model for the seated Lincoln appearing above hedge. Tentative date: ca. 1965.

1948 Original bluestone pedestal base of Farragut Memorial installed in site adjacent to present location.

Photo: DCL. "Miniature" of the Farragut Base, ca. 1948. Shows plantings well.

1949 Shaw Memorial received and placed in storage. Placed in present location in 1958.

SERVICE BUILDINGS AND PARKING AREAS

- August DCL, Memorial Collection. The trustees plan a  
1929 parking lot for 25 cars on the south side of Saint-Gaudens Road. Not clear whether this was done.
- 1938 DCL, Memorial Collection. Ellen Shipman and Henry Smyth donate new power lawn mower.

HURRICANE DAMAGE

- September Hurricane causes extensive damage to trees.  
1938
- Photos: SGNHS #531a, b and c. Show virtual decimation of pine grove around Temple.
- 1940 Mrs. Charles D. Norton pledges funds for new seat ends for white benches near fountain; to be cast in permanent material.
- DCL, Memorial Collection. Clearing of timber; sale nets \$5,000.00.
- 1941 DCL Memorial Collection. 250 young pines set out along roadway below entrance to Memorial.

THE GARDEN REDESIGNED

- ca. 1928- A survey is done of the existing garden. Ellen  
1929 Shipman prepares plans to simplify and regularize it.
- Plan Ellen Shipman Collection, Cornell University Archives/DCL, Portfolio, I, #21. Untitled and undated survey of Flower Garden signed only H.M.O. or H.M.Q. in lower right hand corner (blue print). Tentative date: 1928.
- Plan Ellen Shipman Collection, Cornell University Archives. "Construction Plan for Changes in the Garden of the St. Gaudens Memorial." File 110, Plan 1. nd, ca. 1928.
- Plan Ellen Shipman Collection, Cornell University Archives/SGNHS #1492g. Xerox of Planting Plan. File 110, Plan 2. nd, ca. 1928.

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- Photo:** Fuller family papers, DCL/SGNHS #2906b. Shows Flower Garden essentially as planned by Shipman quite well established. Probable date: 1930.
- Photo:** SGNHS #2826. Records visit of Ashland, New Hampshire Women's Club in the early 1930s. Shows women standing on the middle terrace of the garden with changes from Shipman plan visible.
- ca. 1941-1946** Ellen Shipman makes plans to simplify the middle terrace of garden. Changes carried out by 1946 at the latest.
- Plan:** Ellen Shipman Collection, Cornell University Archives, Print at SGNHS. Undated, untitled plan of middle terrace with simplified arrangement of beds. Shows steps toward seat against hedge at eastern end of terrace.
- Plan:** Ellen Shipman Collection, Cornell University Archives/DCL, Portfolio I, #22. Blueprint, original at Cornell. Ellen Shipman, "Revised Planting Plan for Flower Garden at Saint-Gaudens Memorial," September 1941. Also shows middle terrace but without seat against hedge and path through eastern flower bed. Minor changes in plants.
- Photo:** DCL "Miniature" of the middle terrace of the garden. View south, September 10, 1946. This and the following "miniatures" show the changes in both Shipman plans.
- Photo:** DCL. "Miniature" of the garden. View south, ca. 1946.
- Photo:** DCL. "Miniature" of the garden taken from an upstairs window of the house, ca. 1946.
- Photo:** DCL. "Miniature" of the garden taken from the upstairs window and showing the cutting garden, ca. 1946.
- 1926-c.1946** Rose beds on either side of front walk remain in place at least until 1946.
- Photo:** DCL. "Miniature" of part of front lawn and walk, September 10, 1946.

**Article:** Ellen Shipman, "The Saint-Gaudens Memorial Garden," Bulletin of the Garden Club of America, May 1948. This article was ghost-written by Buckner Hollingsworth, Curator of the Saint-Gaudens Memorial at the time.

### STUDIO OF THE CARYATIDS

**Photo:** DCL/SGNHS #431. Shows studio surrounded by a grove of tall poplars. Probable date: 1927.

**June**  
**1944** DCL, Memorial Collection. Studio of the Caryatids burns to the ground: adjacent buildings - old workshop, garage, woodshed survive. Pictures reveal location, pine hedges in place, size of honeylocust, some birches at site of allée.

**Note:** Mailbox shown in picture. Does this indicate road use in front of Large Studio and perhaps no road at current location east of house? Notes re fire indicate that Caretaker's Cottage was about 300' away from Large Studio.

**Photo:** SGNHS #3044/Augustus Saint-Gaudens Memorial Archives, New York City. Picture Gallery under construction, ca. 1946-48.

**July**  
**1944** DCL, Memorial Collection. Trustees do walkabout to study grounds and talk about a new site for exhibition building; decide to order a survey of that portion of grounds around house and studio. Talk at that time was in favor of placing the replacement building closer to the house. Trustees vote to fill up cellar hole left by fire. Entrance porch rebuilt.

**Plans:** DCL Portfolio I, #33, 34 & 35: Topos, by F.R. Drury, Surveyor, 1944, with "hedges added" September 1945. #36: Topo in three sections unsigned and undated.

**Photos:** DCL, Memorial Collection. Views SW showing rubble of studio, 1944.

REMODELING OF OUT-BUILDINGS INCLUDING CHICKEN COOP, INTO NEW GALLERIES CONNECTED BY COURTYARD, JOHN W. AMES, ARCHITECT.

- October 1945 DCL, Memorial Collection. Building plans discussed; John Ames, Architect, to work toward new design and to convert existing buildings into exhibition buildings and gallery.
- Plan: DCL. "Alterations of old sheds. Saint-Gaudens Memorial," Plan by John W. Ames, architect. nd. (ca. 1946).
- Plans: DCL, Portfolios I, #24 and #31, plan of courtyard by John W. Ames, January 30, 1946.
- 1945 DCL, Memorial Collection. Ames shows plans to Trustees; Trustees vote to begin construction next spring; cost not to exceed \$10,000.00.
- September 1946 DCL, Memorial Collection. Work on New Studio to begin 9/30/46. Guillotte replaced Trumbull Nelson as contractor.
- July 3, 1948 DCL, Memorial Collection. Grand opening of New Studio and Picture Gallery. Homer speaks, mentions Shipman work.
- Photo: SGNHS #871. New Studio, Picture Gallery and connecting court. Photo by Charles Pope, 1966.

BIRCH ALLÉE

- 1948-50 Birch Allée planted. Alex White, who helped to plant the Birch Allée, was interviewed by Bill Noble before White's recent death.
- Photo: DCL. "Miniature." View across west field toward Little Studio and Main House, ca. 1946. Birch Allée not present.
- Photo: SGNHS #23, Birch Allée in Winter. Date: 1966.

Miscellaneous Activities of Trustees 1945-1952<sup>3</sup>

- 1945 Trustees note death of W.E. Beaman. Beaman "provided improvements of the road from the valley and adequate parking spaces ..."
- May 1946 Grading and planting area leveled by bulldozing; receipt of bill noted Miller Construction Co.
- June 1946 Reference to lupines. Letter Buckner Hollingsworth to New Hampshire Federation of Garden Clubs.
- July 1946 Letter Buckner Hollingsworth to insurance agency re workmens' compensation for labor "hired occasionally to cut hedges and so forth."
- September 1946 North bay opposite Temple cleared by two GIs. Two blocks for fountain near Little Studio arrive as gift of Vermont Marble. Shipping receipt.
- October 1946 Large oak near studio fed; receipt of confirmation 5/16/47. Ames designs pedestal for Pan beside "larger garden pool."
- 1947 Trustees vote to place unspent insurance monies in hands of Mr. and Mrs. John Ames and Charles Platt for the development of buildings and grounds. Trustees vote to thank Mrs. John Ames for her work and generosity in supervising and paying for rehabilitation of Memorial gardens.
- Homer Saint-Gaudens acknowledges Ellen Shipman's work re horticulture.
- Mud turtle casts are sought and received for use at new studio pool.
- 1948 New landscaping and rehabilitation of gardens completed; letter from Hollingsworth to Homer Saint-Gaudens and Henry Reed.
- 1949 Letter from Buckner Hollingsworth re Ellen Shipman.

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<sup>3</sup> All information in this Section is from DCL, Trustees Collection.

Appendix A

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Shaw cast arrives at Memorial - put in storage.

Letter from Buckner Hollingsworth to Henry Reed re Ellen Shipman ...  
"Mrs. Shipman came over last Friday and supervised resetting the top  
marble step so as not to damage locust tree roots."

1950

Wind damage (twister).

Ellen Shipman dies. Trustees note her death.

Insurance exchange re damage from wind.

Letter: Mrs. Hollingsworth to guest re yellow flower in garden; identifies  
it as thermopsis.

1952

Guillotte bill for repairs to Memorial buildings.

Early  
1950s

GENERAL APPEARANCE OF SITE DURING THIS DECADE.

Photo:

**DCL/SGNHS #211a. North side of house and upper level of garden. View  
toward Mount Ascutney by Aubrey B. Janion, early 1950s.**

Photo:

**DCL. South side of Main House by Aubrey B. Janion, early 1950s.**

Photo:

**DCL. Western side of Main House with corner of Little Studio by Aubrey  
B. Janion, early 1950s.**

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Pressley Associates, Inc. Period Plans

1965 Plan      Overview plan (scale 1"=60') at the end of Trustees' tenure. Plan #L-4A.

1965 Plan      Detailed plan (scale 1"=20') at the end of Trustees' tenure. Plan #L-4B.

CHAPTER V: NATIONAL PARK SERVICE OWNERSHIP, 1965-1992 and  
CHAPTER VI: EXISTING CONDITIONS, 1990-1992.

THE EARLY NATIONAL PARK SERVICE YEARS

Document: SGNHS. William Failor, Park Planner, and Charles E. Shedd, Jr., "area Investigation Report," 1963.

Photo: SGNHS #861. The Main House, 1963. From Failor and Shedd, "Area Investigation Report."

Photo: SGNHS #3048. The Main House, south elevation, by Jerry Y. Shimoda, 1965. From David Arbogast, "Aspet. Historic Structures Report," 1977.

Photo: SGNHS #3043. The Stable, north and west elevations, by Charles Pope, NPS, 1966. From Bond, "Saint-Gaudens, the Man and His Art," 1967.

Photo: SGNHS #3042. Plaster of Saint-Gaudens "Seated Lincoln," NPS, June 1967.

Document: SGNHS. The 1964-1965 Master Plan.

SERIES OF PHOTOGRAPHS TAKEN BY JACK E. BOUCHER FOR HABS, August 1965, Library of Congress, Prints and Photographs Division. Exterior views of buildings and structures include:

Main House: All four elevations; a view to Mount Ascutney; as well as interior photographs.

Little Studio: south elevation, SGNHS #3047; west elevation; and view inside pergola; as well as interior photographs.

New Studio and Picture Gallery: View of complex from southwest; courtyard; and an interior photograph.

Temple: General View.

Caretaker's Cottage and Garage: View from southwest (illustrated in Chapter III); View from northeast; and Garage.

Stable: General View of north and west elevations; east elevation; as well as interior views.

1968:            INSTALLATION OF ADAMS MEMORIAL IN FORMER CUTTING GARDEN.

Plan:            SGNHS Building Files. Plan for locating Adams Memorial by Alan D. Hollister, Landscape Architect, June 7, 1968.

Plan:            SGNHS Building Files. Adams Memorial Landscape Plan, National Park Service, August 26, 1968.

SERIES OF PHOTOGRAPHS BY CECIL W. STOUGHTON, CA. 1970.

SGNHS #1243, Garden, Main House and Mount Ascutney, 1970.

SGNHS #1235. Bench at Pan pool.

SGNHS #1236. Pan pool and Little Studio pergola, 1970.

SGNHS #1240. Entrance to site.

SGNHS #1246. The Little Studio from the northeast, ca. 1968-1970.

SGNHS #1234. The Garden. View northeast.

Document:    SGNHS. The 1973 Master Plan.

1970s. GENERAL APPEARANCE OF SITE IN THIS DECADE.

Photo:            SGNHS #1361a. New pines on Saint-Gaudens Road, 1973.

Plans:            Library of Congress, Prints and Photographs Division. Measured Drawings of Ravine Studio done for HABS, 1976.

Aerial  
Photo:            SGNHS #1945. Color aerial from the southwest, 1975. (Illustrated in Chapter IV.)

1980s. REPORTS, ACTIVITIES, ETC.

1986: New pavilion to protect the Farragut Memorial base designed by Richard Gluckman of New York City for the Trustees of the Augustus Saint-Gaudens Memorial and constructed. Involved slight relocation of the base.

Document: William Noble, "Hedge Restoration Manual," 1988.

Pressley Associates, Inc. Period Plans.

1990 Plan: Overview plan (scale 1"=60') during National Park Service tenure. Plan #L-5A.

1990 Plan: Detailed plan (scale 1"=20) during National Park Service tenure. Plan #L-5B.

Pressley Associates, Inc. Photographs:

September Series of photographs of major landscape areas  
1992 of site taken from the same viewpoints as historic photographs.  
(Illustrated in Chapter VI.)



## APPENDIX B

INTERVIEW and WALKABOUT with  
ALAN JANSSON, former Chief of  
Maintenance, August 1, 1991,  
at SGNHS

PRESENT: Alan Jansson; Bill Noble, Gardener, SGNHS; John Gilbert,  
Chief of Maintenance, SGNHS; and Cynthia Zaitzevsky,  
Cynthia Zaitzevsky Associates, Brookline, Massachusetts.

Notes taken by Cynthia Zaitzevsky

### Introduction

Alan Jansson came to Cornish in 1950 to work for William Platt. In 1953, Jansson began working at the Saint-Gaudens site for the Trustees of the Saint-Gaudens Memorial. When the property became a National Historic Site, he retained his position as Chief of Maintenance until his retirement in 1984.

These notes were taken in the course of the two-hour walk-about, which was not taped. What follows is not a literal transcription of the conversation but a reconstruction of some of the most important points. Unless otherwise indicated, the speaker is always Alan Jansson.

The walk-about began at the east end of the Birch Allée, proceeded to the Bowling Green, Adams Memorial, Little Studio, Flower Garden, south side of the Main House, and ended in the cutting garden.

Bill Noble: How did you come to Cornish?

Alan Jansson: I came in 1950 to the William Platt house and lived in the cottage there. I didn't plan to stay in this country long.

(In response to a question about John Worthington Ames, Sr.):

Jansson: I remember him. Mrs. Ames was active with the garden.

(In response to questions about the conditions of the grounds when he came to Saint-Gaudens in 1953):

Jansson: The garden was very overgrown, and the hedges were very high. (Grass and walk?) overgrown. The west field was mostly in corn.

(In response to question about which of the Trustees at the time was particularly interested in the gardens and grounds):

Jansson: (Thinks it over.) William Platt came after Henry Hope Reed as President. (Later he mentioned role of Frances Grimes).

### Birch Allée and Shaw Memorial

Bill Noble: Do you know how the birch path came to be put in? What did it look like when you

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came?

Jansson: It was put in to lead to the New Studio. It was supposed to go all the way to the Temple. In 1953, all the birches had been planted except at the west end, but they were very small.

(In response to questions about the pines in back of the Little Studio):

Jansson: The trees were very high and could fall on the studio. They were taken down by the NPS in the late 1960s.

(In response to questions about trees around the Temple):

Jansson: One large pine was left (after the 1938 hurricane). It was cut down in 1982 and the wood used to make the curved bench now at the north end of the garden.

(In response to questions about the shelter over the Shaw and the hedges surrounding the Bowling Green):

Jansson: The structure over the Shaw went in at the same time as the monument itself (1959). The pines behind the monument were not as high as they are now.

(In response to questions about general treatment of hedges):

Jansson: I transplanted pine and hemlock into the larger hedges. (Hemlock easier to get).

### Adams Memorial

Cynthia Zaitzevsky: The 1968 NPS plan for this space when the Adams was installed shows dense plantings of pine and hemlock. Did these go in?

Jansson: The hemlock didn't go in. There was plenty of it elsewhere on the grounds. The hornbeams went in but rotted after a while.

(In response to questions about openings in the hedges here):

Jansson: The Lincoln was further out from the (east) hedge and had a large base. There was some landscaping on the sides, but it was gone by 1965. There was a large opening in the (west hedge), so that the Lincoln could be seen from the garden and to allow access from the garden. There were no other openings in the hedges. The Adams is smaller than the Lincoln and was placed further back (east). It needed something around it.

Bill Noble: Did you shape the hedges (in the former opening to the garden) and fill in with pine?

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Jansson: Yes. New openings were put in (north/south) as they are now.

Cynthia Zaitzevsky: Comments on size of former opening in west hedge, which is now infilled with pine.

Jansson: Yes. It was very large to show full view of Lincoln.

(In response to questions about brick walks.):

Jansson: The brick walks were here when I came. I extended the brick walk to lead to the Adams Memorial. The steps and landing from the upper terrace to middle terrace were there, but I rebuilt them (not Stable). The steps from the upper terrace were relaid in concrete.

### Garden

(In response to more questions about brick walks and steps):

Jansson: The steps from the garden to the Birch Allée were there in 1953. The circular brick pattern where the (east/west) garden walk intersects the (north/south) walk from the Main House to the Little Studio was there in 1953. (Some repairs were done here? Circular pattern was rebuilt?)

(In response to questions about the Trustees and their policies, ca. 1953):

Jansson: The Trustees let visitors into the Little Studio, New Studio and the ground floor of the Main House, except for the kitchen. William Platt had the Visitors Center beside the cutting garden(?). "Little Carlota" (daughter of Homer) took upstairs furniture. (Eventually killed self.)

(In response to questions about other people working at site):

Jansson: Before I came, Leon Clark (an older man) was in charge of maintenance. He let the hedges grow very high and things generally overgrown. (Refers also to Mary Ingalls and Bill Guillotte)<sup>1</sup>

(In response to question about the garden beds.):

Jansson: Describes 4 curving beds in the middle terrace and 2 halfmoon beds on the upper terrace but says they had been removed by the time he came in 1953. Describes curved bench at east end of middle terrace, gone when he came. He knew Ellen Shipman's daughter, also called Ellen Shipman. In 1953, the beds were filled with hardy perennials: phlox, peonies, etc. The (eastern) bed

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<sup>1</sup> Bill Guillotte was a local contractor.

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on the lower terrace was divided in two for access to Lincoln enclosure.

(In response to further questions about the brick walks and hedges):

Jansson: The long brick walks from the house to the stable were there but were overgrown. The hedges were also very overgrown. I cut them down to their present height. In the 1950s, I planted the pairs of hemlocks at either end of house porch (didn't know they would do so well.) In 1960s, overgrown poplars at corners of the house were taken down and replanted in the same place 3 or 4 years later.

(In response to more questions about hedges):

Jansson: I took the tops off the hemlocks in the horseshoe at the entrance. There were roses planted there around the sign. When I came, the pine hedge by the road had turned into tall trees. I replanted it. The roses were dying out by 1953.

### Little Studio

(In response to questions about planting by Little Studio):

Jansson: When I came the pergola was planted with the same kind of grapes that are there now. The flowers in front were similar to what is there now (hollihocks, etc.) I removed the oak tree to the west of the Pan pool, which was not very large but was leaning against the Little Studio.

The tree line in front of Mount Ascutney is the same now as in 1953. The Birch Allée was a grass path, not gravel.

(In response to questions about planting near front of house.):

Jansson: I planted the apple trees in front of the Main House, except for the largest one near the road. The last hole of the golf course was in front. The west field was in corn. There were no garden beds on either side of the front walk in 1953. The tree lilacs were the same in 1953 as now.

(In response to more questions about people):

Jansson: I knew the Hollingsworths. Miss Grimes was here often. (Refers also to Alan Palmer and Frank Spinney.)

### Cutting Garden

Jansson: In 1953 this was a vegetable garden. I put in the cutting garden.

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John Gilbert: I seem to remember mowing up to a tree in the middle. What was it?

Jansson: That was a weeping willow tree that I planted.

(In response to questions about the gate to the cutting garden):

Jansson: When I came, this was the same height as the hedges. I put in the lower gate.

(In response to questions about the lattice fence by the Stable):

Jansson: These were only beams (?) I added the curving one.

(Extended discussion about posts)

John Gilbert: What about the gates to the Caretaker's Cottage?

Jansson: They were there when I came.

(In response to questions about hedge around vegetable/cutting garden):

Jansson: In 1953, these were already overgrown.

(In response to questions about plantings near New Studio and Picture Gallery):

Jansson: When I came, the hemlock hedge behind the New Studio was here, had been planted 4-5 years before. The pyramid hedges were part of Ames' plan. The lilacs in the corner were there, also the hosta by the New Studio.

(In response to questions about the parking lot and hedges along the road):

Jansson: In 1953, the parking lot was the same size as it is now. It was paved. I replaced some of the hedge along the road by the Caretaker's Cottage but not the whole thing.

(In response to questions about the hedges generally and question by Bill Noble on maintenance practices and tools.):

Jansson: Most of the hedges were replanted with pine. The new hedge I planted (between the Picture Gallery and Caretaker's Cottage) was hemlock because easier to get hold of. I sheared the hedges once a year in the late summer and fall using electric shears and hand saws.

(In response to questions about porch of the Main House):

Jansson: Some of the rams heads were missing. There were zodiac heads on either side of the steps

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from the porch. Frances Grimes said Saint-Gaudens moved these a lot.

(In response to questions about logging):

Jansson: Prof. Quimby (a music professor) used to log.

(In response to questions about the Main House and its maintenance):

Jansson: The roof was never another color. The paint for the shutters and other trim was mixed to order. Approved by Frances Grimes, who said the original color was "Maxfield Parrish blue".<sup>2</sup>

(In response to questions about front of house):

Jansson: I rebuilt the benches on either side of the front door. The floor of the front porch was brick when I came.

Cynthia Zaitzevsky: Was the very narrow brick path from the front of the house to the Stable there when you came?

Jansson: It was there but couldn't be seen very well (sank). I string trimmed the walks.

(In response to more questions about the cutting garden):

Jansson: There were some rose bushes in the cutting garden. I had some problems with beetles in the cutting garden. I used beetle traps and spread "doom." The original high gate to the cutting garden was also painted Maxfield Parrish blue. The drive was black topped.

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The interview ended here, and we adjourned for coffee. Alan indicated that he had some old photos that he would look for.

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<sup>2</sup> Frances Grimes' memories were inaccurate in this respect. Paint analysis has shown that the present Essex green is accurate.



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