NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

802

RECEIVED 2280
AUG 16 2013
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Saint-Gaudens National Historic Site Historic District

other names/site number

2. Location

street & number 139 Saint Gaudens Road ☐ not for publication

city or town Cornish ☐ vicinity

state New Hampshire code NH county Sullivan code 019 zip code 03745

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ✓ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ✓ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

✓ **national** ✓ **statewide** ✓ **local**

Signature of certifying official/Title — Date August 20, 2013

National Park Service

State or Federal agency/bureau or Tribal Government

In my opinion, the property ✓ meets ___ does not meet the National Register criteria.

Elizabeth A. Muzzey — Date 5/14/13

Signature of commenting official

Title State Historic Preservation Officer, NH Division of Historical Resources — State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:)

Signature of the Keeper — Date of Action 10.2.13

United States Department of the Interior

NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, DC 20240

October 17, 2013

Notice to file:

This property has been automatically entered in the National Register of Historic Places

on: October 2, 2013

This is due to the fact that there was a lapse in appropriations by Congress and our offices were closed from October 1-16, 2013. "Nominations will be included in the National Register within 45 days of receipt by the Keeper or designee unless the Keeper disapproves a nomination" (30CFR60.(r). If the 45th day falls on a weekend or Federal holiday, the property will be automatically listed the next business day.

The documentation is technically sufficient, professionally correct and meets the National Register criteria for evaluation. Thus, this property is automatically listed in the National Register of Historic Places.

Saint-Gaudens National Historic Site
Name of Property

Sullivan County, NH
County and State

Ownership of Property
(Check as many boxes as apply.)

- [ ] private
- [ ] public - Local
- [ ] public - State
- [X] public - Federal

Category of Property
(Check only **one** box.)

- [ ] building(s)
- [X] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
14	7	buildings
0	0	district
5	0	site
21	1	structure
9	8	object
49	16	**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

10 (7 buildings, 1 site, 1 structure and 1 object)

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC: Dwelling
RECREATION AND CULTURE: Museum, Outdoor
Recreation, Work of Art, Monument/Marker
AGRICULTURE/SUBSISTENCE
INDUSTRY/PROCESSING/EXTRACTION:
Mill, Waterworks

Current Functions
(Enter categories from instructions.)

RECREATION AND CULTURE: Museum, Outdoor
Recreation, Work of Art, Monument/Marker

7. Description

Architectural Classification
(Enter categories from instructions.)

EARLY REPUBLIC: Federal
LATE 19TH AND 20TH CENTURY REVIVALS:
Classical Revival

Materials
(Enter categories from instructions.)

foundation: STONE; BRICK; CONCRETE
walls: BRICK;
WOOD: Weatherboard, Shingle
roof: ASPHALT; WOOD; METAL
other: STONE: Marble
METAL: Bronze

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Saint-Gaudens National Historic Site (NHS) is a 190.6-acre historic district in Sullivan County, New Hampshire that developed as part of the Cornish Art Colony (colony) beginning in the late-nineteenth century. It is located within the Connecticut River Valley in the town of Cornish. The district boundaries encompass three adjacent properties, including Aspet, the summer home and studio of sculptor Augustus Saint-Gaudens; Charles Cotesworth Beaman Jr.'s seasonal estate, Blow-Me-Down Farm and Mill; and the Saint-Gaudens Farm. A total of 59 contributing and 16 non-contributing resources are located within the district. Contributing resources consist of 21 buildings, 22 structures, 10 objects, and 6 sites. The 16 non-contributing resources include 7 buildings, 1 structure, and 8 objects. The Aspet property at Saint-Gaudens NHS was designated as a National Historic Landmark (NHL) under the name of Saint-Gaudens Memorial on June 13, 1962. Saint-Gaudens NHS was authorized on August 31, 1964, and administratively listed in the National Register on October 15, 1966. National Register documentation for the site was prepared and accepted by the Keeper of the National Register on November 15, 1985. Subsequent to that time, the National Park Service (NPS) acquired the adjacent Saint-Gaudens Farm and Blow-Me-Down Farm properties. The authorized boundary of the NHS was correspondingly expanded in 2000. This National Register documentation was prepared to update the information contained in the original Registration Form, taking into account changes to the boundary and resources added to the Saint-Gaudens NHS since its establishment. The following 10 contributing resources were previously listed in the National Register: Aspet Main House, Little Studio, Stable, Caretaker's Cottage, New Studio (New Gallery), Ravine Studio, Blow-Me-Down Mill, Blow-Me-Down Stone Arch Bridge, the Temple, and the Aspet Designed Landscape.

Narrative Description

Setting

Saint-Gaudens NHS is located in a rural section of southwest New Hampshire, set within a scenic river valley defined by low mountains and sparsely developed land. It lies along New England's Connecticut River, which separates New Hampshire and Vermont. The district encompasses 190.6 acres of land in the Town of Cornish that extends along both sides of State Route (SR) 12A between Claremont and Plainfield, New Hampshire. A covered bridge south of the district carries traffic across the river into Windsor, Vermont. The district has an irregular shape that includes three distinct properties bordered by forest and the Connecticut River to the west. Cornish has a low population density with only 1,640 year-round residents and limited development of single-family homes on large land tracts. Views between properties are buffered by intervening topography and vegetation, which contributes to the tranquil setting of the area. Much of the forest within the district has grown up since Saint-Gaudens's occupancy. SR 12A runs north-south along the east side of the river, with Interstate 91 running parallel along the west side. The district is located 60 miles northwest of Concord, New Hampshire, 100 miles northwest of Boston, Massachusetts and 250 miles northeast of New York City. The portion of SR 12A that passes through the NHS is designated as part of the national Connecticut River Scenic Byway.

Aspet, Augustus Saint-Gaudens's home and studios, forms the core of the district. Aspet consists of 101.5 acres of cultivated land and peripheral woodland, accessed by Saint Gaudens Road, which originates at SR 12A. The property contains a cluster of buildings used by Saint-Gaudens during his occupancy that are set within a classically inspired garden landscape. Original landscape features and bronze sculptures are placed throughout the lawn near the main buildings. Ornamental plantings and hedges shape intimate outdoor spaces and enhance the natural setting. Historic and contemporary visitor facilities, along with a historic caretaker's quarters are designed so as not to detract from the serene, Classical character of the property. The setting of Aspet is defined by its designed landscape and location in the Connecticut River Valley. Pristine views of Mt. Ascutney, Juniper Hill and Hunt Hill looming in the distance historically contributed to the artistic inspiration of the Cornish Art Colony. The district is also crossed by a tributary of the Connecticut River, which enhanced the woodland character and recreational opportunities at Aspet. Blow-Me-Up Brook winds west through the north side of the district, where it joins with Blow-Me-Down Brook, then continues south toward SR 12A. The brook flows along the road where it feeds a mill and pond associated with Charles Cotesworth Beaman, Jr.'s Blow-Me-Down Farm property, before turning southwest and emptying into the river. Networks of hiking trails extend through deep ravines near the brook and connect Aspet to Blow-Me-Down Mill.

Saint-Gaudens Farm is located southeast of Aspet on the opposite side of Saint Gaudens Road and encompasses outbuildings associated with Saint-Gaudens. The property encompasses 6.5 acres, including a historic barn, tenant's quarters, mowed fields and a non-historic man-made pond. A gravel driveway curves south from Saint Gaudens Road west of the Saint-Gaudens Farm and provides access to a row of contemporary maintenance and administrative buildings. The maintenance buildings are set back from the road and are not visible from Aspet.

Blow-Me-Down Farm is an 82.6-acre property that lies between the Connecticut River and Blow-Me-Down Brook. The overall property includes 40 acres on the east side of SR 12A that was acquired by the NPS in 1984, and contains the mill, the pond, a dam, and a stone bridge. Blow-Me-Down Farm also includes 42.6 acres on the west side of the road, which was acquired by the NPS in 2012. This parcel includes the main portion of the domestic farm complex. The property is associated with Charles Cotesworth Beaman Jr. who helped establish the Cornish Art Colony by buying surrounding properties and renting or selling them to artists attracted to the area from New York City. The farm portion of the property is sited atop a hill with sweeping westerly views of the river, Mt. Ascutney and adjacent ridgelines. Mature vegetation lines the east and south sides of the farm, but the brook is visible within a deep ravine below. Blow-Me-Down Farm has a bucolic setting, with open lawns and agricultural fields stretching to the river. A residence, dance hall and collection of wood-frame outbuildings are informally arranged along the east side of the farm portion of the property. An interpretive sign and gravel parking area is located north of the mill.

Contributing Resources[1]

Aspet

Vehicular access to Aspet is provided by **Saint Gaudens Road (contributing structure)**, which extends approximately two miles northeast from SR 12 A to Whitten and Dingleton Hill roads. Properties associated with other members of the Cornish Colony, such as the site of Louis St. Gaudens's 'Orchard House' are located at the north end of Saint Gaudens Road outside of the district.[2] Approximately 0.8 miles of the road is within the district boundary, and is currently owned by the State of New Hampshire. The gravel portion of the road is owned by the town of Cornish. The road was also designated as a scenic road by the Town of Cornish. The road was improved c. 1885 when Charles Cotesworth Beaman, Jr. purchased additional land in Cornish, initiated road construction through his properties, and began renting Aspet to the Saint-Gaudenses. It currently follows the route of a re-alignment designed by Augustus Saint-Gaudens and George Fletcher Babb in 1893-1894, which involved moving the road to the south of Saint-Gaudens's house, Aspet. Dense forest flanks both sides of the road leading to Aspet, although much of the land south of the road was open during Saint-Gaudens's lifetime. The road extends from SR 12A as a narrow, winding accessway that ascends away from the Blow-Me-Down Brook and ravine to the west. It is paved from SR 12A to the maintenance facility driveway, then continuous as a gravel road outside of the district. An NPS sign located near SR 12A marks the entrance to Saint-Gaudens NHS.

Saint Gaudens Road provides access to a **Visitor Parking Lot (LCS No. 750425, contributing structure)** located south of Aspet. The Saint-Gaudens Memorial constructed the lot c. 1930 and designed it on axis with Aspet's main entrance. It is a rectangular, paved lot with approximately 23 parking spaces. A visitor kiosk (built 1992, moved 2000) is located at the east end of the parking lot near a short, wooded trail (constructed 2000) that extends northeast. A path at the opposite end of the lot leads to a restroom (built 1978). The NPS expanded the original gravel parking area on site, reorganized the parking spaces and paved it with bituminous concrete in c. 1967. Repairs were made several times, with the most recent completed in 2011. The original layout of the parking lot is not known, but it retains its historic siting and design intent to lead visitors to the main entrance of Saint-Gaudens's house.

A semi-circular **Carriage Turnaround (LCS No. 040870, contributing structure)** is located directly across Saint Gaudens Road from the visitor parking lot, near Aspet's main entrance. Augustus Saint-Gaudens and George Fletcher

[1] Portions of the resource descriptions are adapted from the *Cultural Landscape Report for Aspet: Saint-Gaudens National Historic Site, Volume II: Recent History, Existing Conditions, and Analysis*, Lisa Nowak and Margie Coffin Brown with Erica Max, Jan Haenraets, Joel Smith and John Hammond. Olmsted Center for Landscape Preservation, National Park Service, Boston, Massachusetts, 2009.

[2] The Orchard House was individually listed in the National Register, but subsequently burned.

Babb designed the turnaround as part of their formalization of the landscape in 1893-1894 and it was constructed as part of their re-alignment of Saint Gaudens Road. The turnaround is approximately 10 feet wide and is surfaced with pea-stone gravel. Granite bollards located at each end of the turnaround block vehicles from entering it. Granite steps placed at the center of the turnaround ascend to a linear brick path leading to Aspet. The carriage turnaround has not been altered.

A **Visitor Entrance Sign (LCS No. 750425, contributing object)** located adjacent to Saint Gaudens Road at the center of the carriage turnaround marks the approach to Aspet. The sign was installed by the Saint-Gaudens Memorial c. 1930, contemporaneous with the construction of the visitor parking lot. It consists of a wood post with a pointed finial and a hanging wood plaque with simple molded trim. The sign is painted white with black lettering. It retains its original siting, design character and scale but the original lettering was updated from 'Saint-Gaudens Memorial' to 'Saint-Gaudens National Historic Site' c. 1964.

The **Aspet - Entry Walkway and Marble Steps (LCS No. 040866, contributing structure)** create a formal approach to the house from Saint Gaudens Road. A hedge flanking the carriage turnaround opens to a 5-foot wide straight walkway made of brick pavers laid in a herringbone pattern that is aligned with the main entrance to the house. Eight marble steps at the north end of the walkway ascend to a grass terrace along the façade of the house. The bottom step is 10 feet long and the remaining steps measure slightly over 8 feet in length. The walkway and steps date from 1893 to 1901. A modification completed to the steps before 1902 resulted in the addition of 17-inch wide, stepped cheek walls.

The **Aspet Main House (LCS No. 001252, contributing building)** is sited in the center of a classically inspired designed landscape north of Saint Gaudens Road in the northeast corner of the district. It sits on a raised terrace with cultivated lawns sloping away to the north, south, and west. The house faces south and overlooks a formal garden on its north (rear) side. The building was constructed as a Federal style farmhouse in 1816-1817 and was referred to as 'Blow-Me-Up' by Charles Cotesworth Beaman Jr. From 1891-1904 artist Augustus Saint-Gaudens and architect George Fletcher Babb updated the house with Classical Revival design elements as part a collaborative effort to transform the formerly vernacular Aspet property into an integrated high-style estate. The Aspet Main House is a two-and-one-half story, symmetrical, brick building with a side gable roof and a stone foundation. It consists of the original Federal-period, five-bay-wide, rectangular main block with projecting, one-story columned piazzas (porches) added to the west elevation in 1891-1894 and the east elevation in 1900-1903. An enclosed portion of the east piazza and a second-story sun room located above it were constructed for Saint-Gaudens c. 1906. A one-story rectangular ell projects from the northeast corner of the house.

The main section of the house has a side-gable roof clad with cedar shingles and is ornamented with stepped gable parapets constructed of brick. The outer side of each parapet is flush with the stacks of double interior end chimneys. A pedimented gable dormer is centered on each roof slope. The walls are constructed of red brick that is laid in a common-bond pattern and is painted white. Historic, S-shaped iron anchor ties are intact on the east and west (side) elevations. Decorative elements with classical motifs such as denticulated cornice bands on the façade and north elevation contribute to the dynamic quality of the building's Classical Revival style design. The cornice bands are integrated with the roof gutters and are painted white. Window openings are rectangular and contain primarily single, 12-over-12 double-hung wood sash with 2-over-2 storm windows. The windows have simple wood sills and are flanked by louvered shutters that are painted black. The main entrance to the house is centered on the façade and consists of a paneled door with an 8-light glazed window in the top half. Flanking sidelights and a fanlight with an arched brick lintel form a Federal style Palladian surround. A tall, arched arbor further accents the main entrance, which is accessed from an open wood deck. The deck is set at grade and has a built-in wood bench with an attached planter box on either side. Additional entrances are centered on the east and west elevations. The west entrance is accessed from the west piazza and is set within a Palladian surround. Ionic stop-fluted engaged columns with egg-and-dart molded capitals flank the door. The east entrance is less formal. It consists of a paneled door, wood screen door and a three-light rectangular transom above.

The west piazza extends the full-width of the west elevation and frames views toward Mt. Ascutney. Ten Ionic columns with scrolled volutes support a wood pergola roof consisting of rafters with decoratively cut ends. Columns on the sides of the piazza rest on concrete block and a concrete wall supports the west wall. Sculpted ram's heads ornament the ends of the carrying beams that project from the north and south sides of the piazza. The piazza floor consists of a wood plank deck that is painted red. A wood balustrade with a double-cross pattern wraps around the piazza and is attached to long, built-in benches that extend around the interior of the space. Wood posts frame doorways centered in the north and south ends of the piazza. These doorways are ornamented with classical moldings and are accessed by two wood steps. Black

painted trellises mounted above the balustrade enclose the side walls of the piazza.

The east piazza is similar in design, but less formal than the west piazza. It wraps around the southeast corner of the house and contains an enclosed, glazed porch behind the outer balustraded wall. A central doorway on the south elevation is finished with a wood door and flanked by trellises. The door has four glazed lights with two panels below. An identical door centered on the north elevation of the piazza opens to a roofed entrance porch accessed by four steps. The second-story sun room above the piazza has a hip roof, in addition to walls comprised of full-length, paired casement windows.

Saint-Gaudens's and Babb's Classical Revival style updating of the original Federal period house is continued throughout the building's interior. The house retains a center hall plan with a second, transverse, east-west hallway extending between the piazzas on either end. Formal parlors flank the first floor's central hallway, which terminates at a spiral staircase off the secondary hall. The west piazza creates another primary elevation along the west elevation and a third parlor accessed from the secondary hall is located in the northwest corner of the first floor.[3] Service spaces including a kitchen and butler's pantry are located in the northeast corner. The staircase has intricate turned balusters and extends past a mezzanine level study to the second floor. A narrow east-west hallway on the second floor provides access to four corner rooms and bathrooms at each terminus. A straight-run stair in the hall ascends to a finished attic space with storage under the eaves. Historic interior finishes throughout the house include plaster walls and ceilings, tongue-and-groove wood floors, and woven mat wall coverings in the parlors. An arched doorway with a glazed fanlight ornaments the transition from the central hall to the secondary hall and is aligned with the spiral stair. Paneled pocket doors open between the parlors, which are ornamented with Classical cornices and trim moldings. Deeply recessed window openings throughout the house have splayed paneled or flat jambs. The first floor currently functions as a house museum open to tours and the upper floors are vacant.

Non-historic alterations to the Aspet Main House are related to its ongoing maintenance and interpretive use. The NPS undertook a major restoration of the building from 1978-1979 after the completion of a historic structure report in 1977. Exterior work involved repointing and the replacement of damaged architectural features with reproduction components. Elements replaced included one cornice, gutters, screen panels and storm sash for windows, and select Ionic piazza columns. The columns were reproduced in concrete to supplant replacement columns installed by the Saint-Gaudens Memorial in the 1940s. The glazed porch within the east piazza was also dismantled and rebuilt after deteriorated components were removed. On the interior, the NPS patched plaster ceilings, removed all non-historic finishes and repaired or replaced original finishes in-kind where necessary. Structural work involved repairs in the basement as well as the sistering of joists and replacement of the south portion of the main carrying beam on the upper floors. A forced hot air heat system with humidity controls, a fire suppression system, and a new water supply line were installed to improve the interior environment of the building. Visible elements of the non-historic electric system were removed from the first floor and the historic call-bell system was reactivated. Alterations subsequent to the restoration included the replacement of Aspet's main roof in 1993, minor repairs, and continued maintenance. Major masonry repairs were completed on the east and west elevations in 2010, including the rebuilding of the northwest corner chimney. The roof was replaced again in 2012, at which time additional repairs were made to the masonry on the east and south elevations and to select exterior woodwork, including the porches. The entire building exterior was also repainted in 2012.

The **Aspet Designed Landscape (contributing site)** encompasses the cultivated portion of the Aspet property improved by Saint-Gaudens from 1891 to 1907 and by the Saint-Gaudens Memorial through 1950. Saint-Gaudens infused the pre-existing rural landscape at Aspet with elements expressive of Italian Renaissance Revival design in an effort to integrate the buildings with the landscape and create an inspirational setting. The designed landscape includes man-made and natural features incorporated into Saint-Gaudens's improvements as well as features maintained or added during the memorial period in the decades after his death. The Saint-Gaudens Memorial and landscape architect Ellen Shipman retained the classical, Italian garden aesthetic at Aspet in keeping with Saint-Gaudens's vision. Key characteristics of the landscape are the open meadow views and the presence of intimate outdoor spaces. The house and studios are surrounded by a series of gardens defined by distinctive evergreen hedges, including a formal perennial garden and a birch grove. The historic placement of tall shrubs or trees and secondary buildings were considered so as to screen more utilitarian spaces from view of the main complex. Historic associated features of the Aspet Designed Landscape are described below and

[3] The parlor was used as a dining room during the Saint-Gaudens occupation of the site.

are generally organized in geographic order, clockwise from the Aspet Main House.[4]

Saint-Gaudens and George Fletcher Babb designed **Terraces (LCS No. 750426, historic associated feature) and Terrace Balustrades (LCS No. 040878, historic associated feature)** in 1893-1894 to tie the Aspet Main House to the landscape. The terraces consist of graded fill surrounding the house and provide a transition from the building to the grounds. Wood balustrades identical to those on the piazzas enclose grass spaces on the south side of the house and near the piazzas. The balustrades consist of panels of 3-inch square white painted beams installed in a Roman star pattern. Part of the balustrade was removed along the north terrace in 1903-1904 to make room for brick stairs, lattice panels, and planting beds. A wood **Lattice Screen and Trellis (LCS No. 750422, historic associated feature)** installed by Saint-Gaudens in 1904-1905 is located on the terrace north of the house. The lattice extends across the east end of the terrace from the northeast corner of the house and screens the view of the adjacent stable building from a garden behind Aspet. An arched opening in the trellis provides access to a path leading toward the Stables.

Views from the house's west piazza look toward the **West Meadow (historic associated feature)**, which is an intermittently mowed field cleared of woody vegetation that is maintained as open space to protect the viewshed. The meadow dates from the early nineteenth century domestic agricultural use of the property. It is defined by woodlands on its west and north sides, St. Gaudens Road to the south, and the structures and gardens of Aspet to the east. A mix of grasses and forbes grow in the meadow. A portion of its southwest corner is dominated by grasses and is mowed more frequently for use as overflow visitor parking. Traces of a historic **Cart Path (LCS No. 040891, historic associated feature)**, dating from approximately 1875-1900, are visible at the west edge of the meadow. The path extends north from Saint Gaudens Road toward trails in the woods and a temple where Saint-Gaudens's ashes are interred. Saint-Gaudens's former **Golf Course Greens (historic associated feature)** are also visible at the edge of the west meadow. The greens were part of a nine-tee, five-hole course built by Saint-Gaudens in 1903. The golf course was located on the edges of the property and extended from the west meadow north around the Little Studio, before turning east in the vicinity of Picture Gallery.

Fruit and Ornamental Trees and Shrubs (historic associated feature) located throughout the lawn surrounding the main buildings at Aspet contribute to the property's historic scenic character. A few of these specimens existed when Saint-Gaudens began occupying the property. He retained select trees and shrubs and planted others as part of his landscape improvements. Additional plantings were completed during the memorial period and the NPS replaced select trees and shrubs in-kind as necessary. A large, thornless honey locust tree south of the house dates to the mid-1880s and may have been planted by Saint-Gaudens. Apple trees south of the house and west of the Little Studio that were part of the landscape in the late-nineteenth century were maintained by Saint-Gaudens. Many of these trees were replaced by the NPS in the 1980s. Lombardy poplars planted from 1893 to 1907 form major components of Saint-Gaudens's landscape designs. These trees punctuate the corners of the terraces surrounding the house and Little Studio, frame the entrances to hedged garden rooms, and line the carriage turnaround. Saint-Gaudens planted a **Birch Grove (historic associated feature)** east of the Little Studio in the 1890s as part of his and Babb's landscape design with the intent of adding visual interest in the background of the garden. The grove is comprised of 10 white birch trees, some of which were replaced by the Saint-Gaudens Memorial after a hurricane in 1938. The Saint-Gaudens Memorial also created a **Birch Allée (LCS No. 040898, historic associated feature)** in 1948-1950 to enhance pedestrian circulation and visual interest between the Little Studio and New Gallery complex. A double row of approximately 61 white birches placed about eight feet apart forms the linear allée, which flanks a mulch-covered path. The allée and path follow the alignment of a pre-existing path on the property. Notable shrubs in the landscape include a grove of Japanese tree lilacs planted southeast of the house after 1903, grape vines at Aspet and Little Studio, and lilacs and clusters of birch trees planted as part of the New Gallery complex c. 1948.

[4] "Historic associated feature" is a term used to enumerate and describe small-scale component features of a landscape, or a system of features that are not individually countable according to National Register guidelines but that collectively comprise a single countable resource. The term was developed to reconcile the requirements of the NPS List of Classified Structures (LCS) and Cultural Landscapes Inventory (CLI) with National Register documentation guidelines. The LCS is an evaluated inventory of all historic and prehistoric buildings, structures, and objects that have historical, architectural, and/or engineering significance. The CLI is an evaluated inventory of all cultural landscapes within the National Park System that have historical significance. All LCS and CLI entries must be included in National Register documentation either as a countable resource (building, district, site, structure, or object) or as a historic associated feature.

A **Terrace Garden (historic associated feature)** extends north from the house toward the Little Studio and comprises the first of a series of defined outdoor spaces. The garden was completed from 1903 to 1950 and contains components of Saint-Gaudens's original design, which was redesigned by Ellen Shipman. It has a long, rectangular shape and incorporates geometric flower beds on three distinct terraces. A varied palette of perennials and annuals is used in flower borders on the terraces and small-scale sculptures are placed at axis points throughout the garden. Low plantings adorn the upper terrace along the north side of the house. Brick **Garden Steps (LCS No. 040880, contributing structure)** built into a grass slope extend from the upper terrace to the middle terrace, which includes linear planting beds on the east and west sides. The steps were constructed between 1884 and 1903 and incorporate low piers at their base that are often used to support terra-cotta planters. Designed by Saint-Gaudens in 1893-1894, a **Marble Pool with Bubbler (LSC No. 040872, contributing object)** is centered on the middle terrace. This small round pool is flush with the ground and operates with a continuous gravity-fed water supply. It was moved to its current location in 1903-1904 and is surrounded by flowers. Linear flower beds continue on the lower terrace and flank tall hedges. The terminal axis of the garden on the lower terrace is framed by hedging, with unimpeded views between the garden spaces. A curve in the north hedge mimics the curved shape of the **Semicircular Zodiac Bench (LCS No. 040876, contributing object)** at the north end of the lower terrace. The bench is an accurate reconstruction of 1893-1894 bench, completed in 2001. It consists of a solid board seat supported by polygonal shaped wood board legs and a wood-slat back that spans between 4-inch by 4-inch end posts. Two of six **Zodiac Heads and Posts (LCS No. 040877, contributing object)** are mounted on the posts at either end of the bench and the remaining four heads are mounted on high posts flanking the bench. The zodiac heads are historic (1940-1948) concrete replicas of female figure heads designed by Saint-Gaudens. He placed them on posts in the garden and on the posts of the terrace balustrades. The current placement of the heads and posts is representative of a possible historic configuration. The plain posts were replaced in-kind during the late-twentieth century due to deterioration.

Garden Paths and Steps (Aspet - Garden - Little Studio Path) (LCS No. 040869, contributing structure) constructed from 1894 to 1903 connect the Aspet Main House to the terrace garden and Little Studio. This pedestrian circulation system includes a flight of marble steps in the middle terrace leading from the west piazza to the lawn north and west of the house. The marble steps connect to a north-south section of a red brick walkway leading toward the Little Studio. A second section of the walkway extends east-west from the Little Studio through the middle terrace of the garden. The intersection of these two sections is ornamented by brick pavers laid in a circular pattern.

A mixture of white pine and hemlock **Hedges (historic associated feature)** added to the landscape between 1893 and 1950 define distinct spaces within the Aspet Designed Landscape. The Terrace Garden Hedge outlines the lower terrace of the garden and forms a curved terminus at the garden's north end. It consists of 6- to 12-foot-wide, 7- to 10-foot tall hemlock and white pine that is supplemented within infill planting. The west and north sections of the hedge date from the 1930s. An opening is located in the center of the north hedge. The Terrace Garden Hedge is adjacent to the Adams Hedge, which creates an intimate outdoor room around the Adams Memorial, following the style of the original Stanford White siting plan for the sculpture in Washington, D.C. The oldest and tallest portions of the Adams Hedge are approximately 18 feet tall and form the south and east sides of garden room. Its north and west sections measure 8 to 10 feet tall by 12 feet wide. The Adams Hedge is part of a system of hedges extending east from the Little Studio to enclose a series of rooms aligned with the building. These rooms are arranged linearly and transect the terminus of the terrace garden. The Little Studio Hedge forms an L-shaped screen north of the building providing privacy around a former swimming pool. One of the first hedges established on the site is the adjacent U-shaped Pan Grove Hedge immediately east of the Little Studio. It is maintained at between 7 and 10 feet tall. The Shaw Hedge, located east of the Adams Hedge encloses a narrow lawn west of the bronze Shaw Memorial. It originally enclosed a vegetable garden, but was modified with various openings. The garden was converted into a **Bowling Green (historic associated feature)** c. 1903. The green is maintained as an open grass space (Auwaerter and Curry 2008).

Hedges along Saint Gaudens Road and an access driveway leading to the historic service buildings at Aspet screen view of the road from the house. This line of hedges begins at the west meadow, where it marks the south boundary of Saint-Gaudens's property as of 1903. Two hedges on the south side of the road, planted during the memorial period, shield views toward the visitor parking lot. Across the road, the Horseshoe Hedge defines the semi-circular carriage turnaround. The Horseshoe Hedge consists of two concentric hedges. The inner hedge is low and comprised of hemlock. The outer hedge is comprised of pine and hemlock measuring 8-12 feet tall and 12-14 feet wide. A white pine and hemlock hedge curves northeast from Saint Gaudens Road around the Caretaker's Cottage, to the inside of a former entrance drive. It was lengthened around 1917 to fully enclose the cottage yard. A double-row of pure hemlock surrounds a **Cutting Garden (historic associated feature)** located between the road and stable building, west of the cottage. The cutting garden was

originally used as a vegetable garden by Saint-Gaudens and converted into a flower cutting garden during the memorial period. A hedge separates the cutting garden and an adjacent yard east of the stables. Wood **Stables and Cutting Garden Lattice Fences and Gates (LCS No. 040884, historic associated feature)** installed from 1886 to 1906 complete the enclosure of these spaces. The Cutting Garden gate closes an opening in the cutting garden hedge facing the Caretaker's Cottage. The lattice fence enclosing the stable yard extends from the building toward the former entrance drive. All of the lattice fence and gate components are painted green. Six fence panels on the south side of the stable yard are original and the remainder of the fence was replaced in-kind in 1984. Further west, a distinctive circular pine Kitchen Hedge, encloses a kitchen yard. The hedge begins at the east elevation of the Aspet Main House and varies in height from 12 to 20 feet. Openings between the north and south halves of the kitchen hedge allow for a walkway from the house to the stable. Hedges at the northeast corner of Aspet are incorporated into the side design of the New Gallery complex. Two, approximately 10-foot tall conical hedges frame the entrance to the complex and 5-foot tall hemlocks line an alcove path leading to a bust of Lincoln east of the Atrium. The plant material comprising the New Gallery entrance hedge was replaced c. 1980 (Auwaerter and Curry 2008).

A collection of **Jars, Containers and Planters (LCS No. 040871, historic associated feature)** placed throughout the designed landscape from 1893-1950 contribute to the ornamental setting of the site. Two wood benches with attached rectangular planter boxes flank the main entrance to the house. The bench planters are painted white to match the building. Fourteen-inch square, terra cotta bas relief planters are located on the terraces and terra cotta jars mark the east entrance to the Little Studio loggia. A terra cotta oil jar mounted in a wrought iron frame is placed in the center of the Farragut Forecourt near the New Gallery complex.

Three variants of **Wood Benches - Types A, B and C (LCS No. 040882, historic associated feature)** located throughout the designed landscape also represent the historic presence of small-scale garden features at Aspet. The benches consist of a simple horizontal board supported by decoratively cut board legs and are painted white. Two variants of the bench (Types A and B) with either straight or curved legs reminiscent of a Greek lyre shape are based on original designs found in historic photographs of the property from 1905 to 1907. Bench Type A measures approximately six feet long and 15 ¼ to 16 ¼ inches wide. Bench Type B has a curved seat and measures 21 inches long by 17 ¼ inches wide. Some of the 7 Type A and 2 Type B benches are believed to date within the period of significance for the district, while others are non-historic replicas.[5] The third bench type is a circular variant of the historic design, created by the Saint-Gaudens Memorial in 1948. Approximately 12 of the Type C benches exist at Aspet, with most placed around the New Gallery Complex. Four long, white benches with curved seats (known as Type D) and three short grey benches (known as Type E) are not historic and are not considered historic associated features of the landscape.

The **Little Studio (LCS No. 001253, contributing building)** is located northwest of the Aspet Main House and faces south. It is sited on a slightly raised terrace designed to ground the building in the landscape. Multiple scenic views from the studio are of the surrounding meadows, gardens, Mt. Ascutney and forest. George Fletcher Babb designed the building in conjunction with Saint-Gaudens and it was constructed in 1903-1904 on the site of a former hay barn that Saint-Gaudens had converted into a sculpture studio. The Little Studio is a long, east-west oriented, one-and-one-half-story, wood-frame building that incorporates the massing of the former barn studio on the site with elements of the Shingle Style and an overlay of classicism. The studio is rectangular and has a wide gable roof with a long monitor along the ridge. A one-story hip-roofed ell extends from the northeast corner of the building and the façade is accented by a full-length Classical loggia that wraps around the east and west elevations. The main roof has wood shingle cladding and a tall double-stack brick chimney with a white limestone cap. Smooth stucco, painted red, covers the majority of the exterior walls but the gable ends are sheathed with unpainted wood shingle. The ell and north elevation of the building are sheathed in wood clapboard. A wide doorway with a sliding wood door that replicates a barn door is centered on the façade and serves as the main entrance to the studio. Secondary pedestrian entrances are located on the east and north elevations. The east entrance is a single wood door accessed from the loggia. A paneled wood door on the north wall of the studio opens to a former swimming pool and double wood loading doors in the north wall of the ell open to the lawn behind the building. Masonry retaining walls flank a wide basement entrance set at grade on the west elevation. Wood

[5] The NPS completed an inventory of the benches within Saint-Gaudens NHS, but exact dating was not possible. Benches that appear to date within the historic period are constructed of thicker wood, cut in dimensions that are not typically available today. All of the Type C benches date to 1948 and are associated with the construction of the New Gallery Complex. Replica benches were constructed by NPS staff as needed to accommodate visitors. No documentary drawings of historic benches or construction records of new benches were created.

windows throughout the building include oversized fixed 6-light sash, diamond-lattice tilting sash, 4-light transoms, and 8-over-8 double-hung sash.

Dominant design features of the exterior are the loggia and the monitor, which covers the top half of the north elevation as a fully glazed wall. The glazing on the north side of the monitor is fixed. Windows on the south side consist of tilting sash with a double-cross muntin pattern that matches the Aspet terrace and piazza balustrades. The loggia consists of Doric columns that rest on a low concrete block wall and support a wide wood pergola covered with grape vines. The wall is capped with grey marble and is flanked by a linear flower bed on the façade. White paint on the columns makes the loggia visible within the landscape, while black paint covering the pergola blends in with the vines. Square piers with a recessed panel and simple molded capital support the opposite side of the pergola. The outer edge of the pergola extends out from the building and the inner edge is aligned with posts that support the overhanging roof of the studio, which form a ceiling over a portion of the loggia. This ceiling is finished with a faux paint treatment intended to make it look aged. A cast plaster frieze modeled after those found on the Greek Parthenon and duplicated by Saint-Gaudens extends along the top of the studio's south wall, within the loggia. Brick pavers set in a decorative basket-weave pattern comprise the loggia floor.

The interior of the building contains a main floor with an open, light-filled studio and a modeling room in the ell. Saint-Gaudens designed the studio room to accommodate large-scale sculptures and facilitate viewing of them as he worked. The room has a long rectangular plan and opens to a ceiling height of approximately two stories. Coved plaster ceilings taper to meet at the north and south ends of the space. Unpainted wood wainscoting covers lower portions of studio walls, which are finished with plaster and three bands of horizontal wood moldings above visually define the height of the room. Paneled, engaged wood pilasters with simple caps and dentils placed at intervals further ornament the walls. Built-in benches, cabinets, shelves, and bookcases line the perimeter of the room. These built-ins form a seating area flanking a central fireplace on the west wall and define a study on the east wall. Tongue-and-groove boards, finished with black paint, comprise the floor. Doors on the west wall lead to a small sketch room behind the fireplace and a corner stair that descends to a full basement. A wide doorway in the northeast corner of the studio opens into a hallway leading from the east side of the piazza into the modeling room. The wood floors continue throughout the main floor but the walls in the modeling room are simpler and finished with plaster. A pull-down ladder in the room provides access to an enclosed loft above a portion of the space.

Alterations to the Little Studio are minimal and are primarily related to necessary maintenance. Incompatible paint applied to the exterior and interior of the building was removed during a NPS restoration in 1977-1978. Other work completed during the restoration included replacement of the roof, installation of a fire alarm system, replastering and replacement of the glass in the skylight (south side of the monitor). The loggia frieze was restored in 1981 and rot on the pergola was repaired in 1990-1991. The NPS undertook a second restoration of the building from 2004-2005 that addressed additional structural issues on the loggia.

The **Little Studio Pool (LCS No. 040885, contributing structure)** is located on a flat terrace adjacent to the north of the Little Studio and was constructed for Saint-Gaudens in 1904 to replace the original 1897 swimming pool outside his studio. It has a rectangular shape and measures 12 feet long by 8 feet wide. The NPS filled the pool in with gravel in 1980 for safety reasons, but its outline and the original marble coping stones are still visible.

Saint-Gaudens and George Fletcher Babb designed the **Pan Grove - Pool and Fountain (LCS No. 040874, contributing object)** east of the Little Studio in 1893-1894 as part of their landscape improvements. Pan Grove is a small-scale outdoor room defined by the birch grove and sculptural features that enhances scenic views between the main buildings on the property. The pool is an approximately 8-foot by 4-foot, rectangular, green-veined marble structure set flush with the ground. It is fed by four small gold fish fonts spaced along a low marble wall on the south side of pool. The foundation of the pool was rehabilitated in 1996 and the fish fonts are 2006 modern casts of Saint-Gaudens's originals. A statue of the Greek character Pan is located atop the Pan pool and was replicated from a nineteenth-century recast in 1986.[6] The pool and fountain face north to the **Pan Grove - Pool Bench (LCS No. 040875, contributing object)** constructed in 1893-1894. The bench is comprised of three horizontal sections of white-painted wood planks arranged in a square, U-shaped plan. Classically styled cast concrete reliefs depicting a flutist are attached to each end. The bench is an accurate reconstruction of 1893-1894 bench, completed in 2012. Views looking southwest from the east half of the bench are of

[6] Saint-Gaudens purchased a reproduction cast of an original Roman figure. The NPS made new casts of this and the two other gilded figures in the garden to preserve Saint-Gaudens's original purchase.

Mt. Ascutney.

The **Stable (LCS No. 006535, contributing building)** is located to the east of the Aspet Main House and faces west. It is an L-shaped, one-and-one-half story, four-bay by two-bay wood-frame building consisting of a saltbox with an ell on the north side of the east elevation. The south portion of the stables was constructed between 1875 and 1880 and the building was expanded to its current size between the 1880s and 1903. George Fletcher Babb designed several of the additions. The saltbox roof is clad in white cedar shingles and has an overhang with gable returns. The ell has a flat, copper roof and a brick chimney at the northwest corner. Wood shingles sheath the walls, which rest on a wood deck supported by fieldstone and concrete footings. The east elevation is an open grooming porch and the roof is supported by wood posts. Most of the doors are made of vertical tongue-and-groove boards with chamfered cross braces and no trim. A pair of sliding double doors on interior tracks is located on the east elevation and a single sliding door is centered on the west elevation. The windows on the east, west, and north elevations are nine-light, wood sash sliders set in wood frames with no trim. Square, 12-light, wood fixed sash set in wood frames with butted, unpainted trim are located on the north and south elevations of the ell (Adams et al. 2010c:3-4).

Two narrow, **Aspet - Stable Paths (LCS No. 040865, contributing structure)** installed in 1903-1907 connect the stables to the Aspet Main House. Three courses of dry-laid brick arranged lengthwise in a running bond pattern forms the paths, which measure 14 inches wide and are edged by bricks set on end. The paths originate at a semi-circular brick patio adjacent to the west entrance of the stables. One path extends west and passes through an opening in the kitchen hedge before terminating at Aspet's kitchen door. The second path runs southwest and northwest around the outside of the kitchen hedge to the east piazza on Aspet's façade.

The **Caretaker's Cottage (LCS No. 006534, contributing building)** is located east of the stables and faces west toward a driveway. It is a one story, three-bay by three-bay, rectangular wood-frame catalog home. The cottage represents the Stanhope model house produced by Aladdin Homes and was assembled at Aspet in 1917. A full-width, shed-roofed screened porch extends across the façade and a two-bay by one-bay ell constructed in 1968 is attached to the east (rear) elevation. The house is covered by a cedar-shingled front-gable roof with projecting eaves and exposed rafter ends. A brick chimney rises from the south roof slope. Cedar shingles also sheath the walls, which rest on a poured concrete foundation. The main entrance is centered on the façade within the screened porch and consists of a wood door with three lights set in a stepped pattern. A second entrance is located on the east elevation of the ell and consists of a paneled wood door. Aluminum storm doors front both of the entrances. Windows at the basement level consist of two-light wood sash set below grade in brick and concrete wells. The windows on the main floor are nine-over-nine, double-hung wood sash arranged in both singles and pairs, and set in wood frames with flush, painted wood trim. The windows in the east ell consist of one-light, wood sash, awning windows with narrow, painted wood trim. Square, fixed, wood sash windows with unpainted wood trim are located in the gable ends. The building was converted to NPS administrative offices in 1981.

The **Caretaker's Garage (LCS No. 040893, contributing building)** is located east of the Caretaker's Cottage and faces north toward the driveway. It is a one story, one-bay by one-bay rectangular wood-frame kit building designed by Aladdin Homes and assembled in 1917. The building is covered by a copper-clad hip roof with overhanging eaves and the walls are clad with wood shingles. A one-bay by one-bay, shed-roofed historic addition on the west elevation doubled the size of the building. Two pairs of double doors made of vertical boards are located on the façade. Twelve-light, fixed wood sash windows set in wood frames are arranged in pairs on the east and west elevations. The building was rehabilitated in 2009 and the roof was replaced in 2010.

The **Caretaker's Cottage Walkways and Gate (LCS No. 040867, contributing structure)** were installed in 1917-1927 and connect the cottage to the driveway and Caretaker's Garage. A wood gate located in the hedge west of the cottage is made of two posts with hinged doors and opens to a narrow brick path leading to the main entrance. The path consists of three courses of edge-laid brick with sand-filled joints. A second walkway extends from the east (rear) door of the cottage to the garage. Portions of the walkways have been re-laid as necessary.

A one-lane **Former East Entry Drive and Caretaker's Garage Driveway (LCS No. 040868, contributing structure)** loops from Saint Gaudens Road and continues northeast between the stables and cottage, toward the Caretaker's Garage. The entry drive was constructed in 1875-1885 and extended to the garage following its construction in 1917. It was expanded further east in the 1960s and paved in 1967. The NPS reconfigured the non-historic extension in 2002-2003 as part of improvements to the visitor center.

Several buildings and structures located at the northeast corner of the Aspet property were erected in 1948 following a 1944 fire that destroyed the Studio of the Caryatids. Boston architect John Worthington Ames, Sr. designed this complex under the auspices of the Saint-Gaudens Memorial to provide exhibition space and maintain Aspet's Classical aesthetic. This cluster of buildings, known as the New Gallery complex, includes two buildings connected by an atrium and a protective enclosure over the Admiral David Glasgow Farragut Monument. The complex is entered through a courtyard and encompasses sculptural features. The New Gallery and the Picture Gallery were original buildings and part of the complex for the Studio of the Caryatids; one was a wood shed and the other a chicken coop. They were moved and re-used by Ames in creating the complex seen today.

The **Farragut Forecourt (LCS No. 040883, contributing structure)** functions as a formal entrance to the New Gallery complex. It connects the Farragut Pavilion to the south, Picture Gallery to the east, and Atrium and New Studio (New Gallery) to the north. The forecourt has a circular plan and a loose gravel surface. Curved, mortared fieldstone walls mark the southeast and southwest perimeter boundary. Granite bollards mark a central entrance on the west side of the forecourt that is flanked by conical sheared hemlock hedges. A short flight of concrete steps flanked by stone retaining walls located on the east wall is aligned with the west entrance and ascends to the Picture Gallery. Planting beds with trees, shrubs, and herbaceous plants fill the four corner spaces and the Farragut Monument is located at the forecourt's south end. A non-contributing re-cast of the monument rests on the original **Admiral David Glasgow Farragut Monument Base (LCS No. 040117, contributing object)** designed by architect Stanford White from 1878 to 1881, which was moved to Aspet in 1939 and installed in the forecourt in 1948. The monument base is an exedra bench made of bluestone from the Hudson River. Bas-relief carvings include depictions of an unsheathed sword cutting through waves, allegorical figures of Courage and Loyalty and sculpted dolphins that project from the end piers. A gravel path at the north end of the forecourt extends to the Atrium.

The **Picture Gallery (LCS No. 040892, contributing building)** is located east of the Farragut Forecourt and faces south. It is oriented perpendicular to the New Gallery and the gallery's northwest corner touches the southeast corner of the Atrium. The Picture Gallery is a rectangular, one-story, wood-frame building with a front gable roof clad in standing seam metal. The walls are coated with light-colored stucco and sit on a fieldstone foundation. The main entrance is centered on the façade and consists of a glazed door protected by a wood plank storm door. A second entrance is located on the west elevation and consists of a modern, glazed wood door set in a wood frame with painted wood trim. Two-light wood sash casement windows are arranged in pairs and bands of four along the north elevation. A small, square, four-light fixed window is located in the east gable end.

The **Atrium (LCS No. 040881, contributing building)** is a three-sided, one-story, columned portico that forms a walled, central courtyard between the Farragut Forecourt and the New Studio (New Gallery). The portico consists of wood-framed outer walls covered by a flat metal roof supported by Doric columns on the interior. Light-colored stucco coats the walls, which rest on a fieldstone foundation and the columns are painted white. A pair of solid, paneled wood doors set within a molded surround is centered on the south elevation of the Atrium. Identical entrances are located on the east and west (side) elevations. An entrance to the New Studio is located under each side of the portico where it meets the north Atrium wall. Both consist of glazed wood doors. A rectangular **Atrium Pool (LCS No. 040873, contributing structure)** is centered in the courtyard and is surrounded by a grass lawn. The structure is a shallow reflecting pool constructed of concrete that mirrors the geometry of the Atrium and operates with a re-circulating pump. Two gilded turtle fountains are attached to the north and south ends of the pool. The fountains are historic replicas of turtle sculptures designed by Saint-Gaudens. Low planters, benches and garden trees line the perimeter of the portico and a non-contributing sculpture of Amor Caritas affixed to the south wall of the New Studio (New Gallery) is aligned with the reflecting pool.

The New Studio (New Gallery) (LCS No. 006533, contributing building) is a rectangular, one story, wood-frame building oriented east-west at the north end of the Atrium. A portion of the building was constructed in 1904 as a shed associated with the Studio of the Caryatids and John W. Ames remodeled it as a gallery in 1946-1948. It has a metal-clad gable roof, stuccoed walls and a fieldstone foundation. Paneled wood doors on the south wall open into the Atrium. The building is lit by a large, fixed octagonal window in the west gable end and three 12-light fixed windows in the east gable. Paired, 3-over-3, fixed wood sash are located on the north elevation.

A bronze **Lincoln Bust (LCS No. 040897, contributing object)** is set within an alcove east of the Atrium that is formed by hemlock hedges and accessed by a hedge-lined gravel path. The bronze bust was cast in 1910 and installed within the

New Gallery complex in 1967. It replaced a later plaster bust installed on a pedestal outside the east doors of the Atrium in 1948. The bust was created from a cast designed for Saint-Gaudens's *Abraham Lincoln: The Man* statue in Lincoln Park, Chicago.

One of Saint-Gaudens's original studios, the **Ravine Studio (LCS No. 006536, contributing building)** is located at the edge of the woods northwest of the New Gallery complex and faces south. The studio is a square, one-story, gable-roofed wood-frame building constructed in 1900. It was expanded with the addition of a rectangular shed-roofed ell on the east end in 1907. The original section of the studio is sheathed in wood shingles. The wall shingles are painted blue and a full-width porch extend across the façade. A fieldstone foundation extends under both portions of the building and the addition is sheathed with unpainted horizontal boards. The main entrance is accessed from the porch and contains a painted, tongue-and-groove wood board door. Exterior access into the 1907 addition is from a wood board door on the south elevation of the addition and sliding tongue-and-groove door on the east elevation. Windows on the building include pairs of 20-light, fixed wood sash with 4-light transoms and 12-light, sliding wood sash. A 12-light, fixed wood skylight is located on the north slope of the main roof. The NPS rehabilitated the building in 1969.

The **Root Cellar (LCS No. 040894, ASMIS No. SAGA00010.000, contributing site)** is a remnant of a former outbuilding that is located in the woods east of the Ravine Studio. It consists of a U-shaped arrangement of dry-laid fieldstone walls built into the side of the Blow-Me-Up Brook Ravine. The Root Cellar dates to approximately 1885-1907, but may be associated with a building that was pre-existing at Aspet before Saint-Gaudens began his occupancy of the property.

The Temple (LCS No. 006540, contributing object) is sited at the northwest edge of the meadow and is visible from the Little Studio and Aspet Main House. The temple is a Classical style, marble structure erected on the property in 1913-1914. William M. Kendall of McKim, Mead & White designed it based on a temporary wooden version created by Henry Herring and placed on the site in 1905 as a prop for a play. It is constructed entirely of white marble from Vermont. Four Ionic columns set on a stepped base support a dentiled entablature that shelters an altar accessed from the steps. Carved ram's heads, swags and eagles ornament the altar. The ashes of Saint-Gaudens and his family are interred inside. Inscriptions regarding the family are engraved on the sides of the altar.

Networks of hiking trails created by Saint-Gaudens from 1885 to 1907 begin in the woods north of the Aspet Main House and extend along the forested ravines in the district. The **Blow-Me-Up Ravine Trail (LCS No. 040896, contributing structure)** is a 0.35-mile, packed earth trail that dates to 1886. It originates between the Ravine Studio and The Temple, then descends steeply north toward Blow-Me-Up Brook. A non-historic, pressure-treated wood bridge with recycled plastic decking carries the trail over the brook. The Ravine Trail leads to the **Blow-Me-Up Ravine Dam and Swimming Hole (LCS No. 040889, contributing structure)** constructed from 1885 to 1907 and reconstructed in the 1930s by the Civilian Conservation Corps. The dam is constructed of fieldstone with a wood board spillway. It was rehabilitated in the late 1980s and again in 2008. Sedimentation has reduced the depth of the pool, but some sediment was removed in 2001 as part of an Eagle Scout project. The **Blow-Me-Down Mill Trail (LCS No. 040890, contributing structure)** begins at the west edge of the west meadow and extends 1.15 miles to the Blow-Me-Down Pond and Mill. It was constructed from 1886-1905. In 2001, the NPS and the Student Conservation Association (SCA) extended a trail spur with a wood boardwalk to the mill pond.

Saint-Gaudens Farm

Saint-Gaudens Farm is located southeast of Aspet on the south side of Saint-Gaudens Road and was part of the former Beaman and Johnson farm properties that were purchased by Augustus and Augusta Saint-Gaudens in the early twentieth century. The **Saint-Gaudens Farm Grounds (contributing site)** encompasses the entire 6.5-acre portion of the former Beaman and Johnson parcels currently owned by the NPS. This property includes 1.54 acres purchased by Augustus Saint-Gaudens from Hettie Beaman in 1904 and an additional 5 acres out of a 152 acre tract purchased by Augusta

Saint-Gaudens from Dora Johnson in 1910, presumably to protect the scenic and isolated qualities of Aspet.[7] This 6.5-acre property retains its historic, bucolic character and siting in close proximity to, but separated from, Aspet. It consists of an open lawn, mowed fields, and a cluster of buildings located around the **Saint-Gaudens Farm Gravel Driveway (contributing structure)**. The driveway extends south from Saint Gaudens Road near the center of the farm and may date to c. 1904 when Saint-Gaudens acquired the property. It provides access to the **Saint-Gaudens Farm House (LCS No. 662066, contributing building)** on its east side, a non-historic garage, and the **Saint-Gaudens Farm Barn Complex (LCS No. 662076, contributing building)**, which is located at its south terminus. The driveway and cluster of buildings are located on the 1.54-acre portion of the land purchased by Saint-Gaudens in 1904. A grass lawn between the buildings forms a **Domestic Yard (historic associated feature)** near the barn complex where Saint-Gaudens housed his horses, wagons and carriages. The property is buffered by **Tree Lines (historic associated feature)** located along Saint Gaudens Road and to the west of the house. The east side of the property is maintained as a mowed field and has open views to adjoining fields outside of the Saint-Gaudens NHS boundary. The NPS also maintains a fenced tree nursery in the field that provides stock for rehabilitating the historic hedges as Aspet as needed. Alterations to the grounds included the removal of white pines along the entrance to the gravel driveway, regarding the northwest corner of the property for a septic system and the digging of a man-made pond southeast of the barn complex c. 1970 (Hepler et al. 2006:56, 79; Nowak 2006:62-68, 101-106, 214).

The **Saint-Gaudens Farm House (LCS No. 662066, contributing building)** is oriented perpendicular to the road and faces west. It is a rectangular, one-and-one-half story, 3-bay by 2-bay, Greek Revival style wood-frame house constructed c. 1875. A metal-clad side gable roof with deep overhangs covers the house and a brick chimney rises from the center of the roof ridge. Gable returns and a painted cornice ornament the roofline. Three evenly-spaced dormers punctuate each roof slope and consist of a central gable dormer flanked by shed dormers. The building is clad in wood shingles and rests on a fieldstone foundation. A one-story gable-roofed ell is attached to the south end of the east (rear) elevation. The main entrance is centered on the façade and consists of a paneled wood door set within a molded surround and protected by an aluminum storm door. An identical entrance located on the south elevation opens onto a pressure-treated lumber deck. An additional entrance is located on the north (rear) elevation. Window openings are rectangular and feature flat, pedimented wood lintels. The wood frames are painted white in contrast to the brown color of the wall shingles. Windows included paired or single 6-over-6 double-hung sash on the main portion of the house and 3-over-3 double-hung sash on the ell. Diamond-shaped wood vents are located in the gable ends.

The **Saint-Gaudens Farm Garage (contributing building)** is located north of the Saint-Gaudens Farm Barn Complex and faces east. It is a one story, square, wood frame garage constructed c. 1950. The building is two bays wide by one bay long and has a shed roof clad in corrugated metal with deep overhangs. Painted fascia boards conceal the rafter ends on the north, south, and east elevations. The walls are clad in shingle and rest on a poured concrete foundation. The east (façade) elevation consists of a pair of windowed wood panel vertical-lift garage doors. A single window is located at the center of both the north and south elevations. The windows are fixed, wood, twelve-light sash set in wood frames. A low, shed-roof, and shingle-clad addition is attached to the west elevation.
A wood **Saint-Gaudens Farm Barn Complex (LCS No. 662076, contributing building)** constructed c. 1875 is located southwest of the house near the terminus of the driveway. It is comprised of a central two-and-one-half story barn with four attached sheds arranged in a U-shaped pattern that opens toward the house. The central barn is the oldest portion of the complex and faces south. It has a central sliding barn door constructed of vertical planks painted white. Long narrow rectangular sheds with shed roofs and open bays form the east and west sides of the U-shaped configuration. All of the sheds are one-story except for the westernmost shed. The east shed is connected to the central barn by a smaller, narrow gable-roofed shed. A compact, enclosed shed-roofed building with a square plan is attached to the north end of the west shed. The walls of all of the buildings are made of planks attached to wood studs with metal clad roofs. The U-shaped configuration of the barn complex existed by 1950, but may have been conceived of during Saint-Gaudens's lifetime.

Blow-Me-Down Mill

[7] Purchase from Hettie Beaman in Sullivan County Registry of Deeds Book 168, Page 430.The Johnson Farm was a substantial historic agricultural property located on both sides of Saint Gaudens Road to the east of Aspet. Dora Johnson began selling off the farm land after the death of her husband Frank Johnson in the early 1900s. Although Augusta and Homer Saint-Gaudens owned 152 acres of the Johnson farm, the portion of the farm purchased by the NPS in 1999 included only 6.5 acres located at its west edge.

The **Blow-Me-Down Mill Grounds (contributing site)** include a mill, dam and mill pond associated with Charles Cotesworth Beaman, Jr.'s seasonal estate. The mill grounds are located on the east side of SR 12A across from Blow-Me-Down Farm, and include a portion of Blow-Me-Down Brook. **Blow-Me-Down Mill (LCS No. 006538, contributing building)** is oriented perpendicular to the brook and faces west toward the farm. It is sited on a steep slope that descends east into the brook and the east (rear) wall of the building abuts a dam that forms a mill pond to the north. The mill is a rectangular, two-and-one-half story, one-bay by three-bay masonry building constructed in 1891. Joseph Wells of McKim, Mead & White may have contributed to plans for the building but its Classical Revival design is attributed to George Fletcher Babb. The mill has a front-gable, cedar shingle-clad roof with scalloped shingle detailing around the rake. A decorative roof fascia and cornice extends across each elevation. A red brick, interior-end chimney is located in the northeast corner of the building. The first floor and basement are constructed of fieldstone and built into the bank of Blow-Me-Down Pond. The second and attic floors are constructed of a wood frame clad in cedar shingles. A six-inch wide, denticulated string course runs between the stone and wood frame levels. The mill's second floor projects over a first floor entrance and is supported by wood posts, which are articulated on the second floor cantilever by shingled corner pilasters. The main entrance is centered on the façade and consists of a dark-stained, mortis-and-tenon jointed door set in a wood frame with a beveled panel in the lower half and a 24-light fixed sash window above. Two additional entrances are located on the south elevation, one of which led into a former south wing. This entrance consists of a weathered, wood paneled door set in a wood frame with a 20-light window. The other entrance is located at the east corner of the basement level and consists of a board-and-batten door set within a wood frame. An arched opening for a sluiceway is visible on the south basement wall. Window on the first and second stories of the north, south, and east elevations consist of eight-over-eight double-hung wood sash set in wood frames with painted plank trim. The windows on the second floor of the west elevation consist of a slightly recessed grouped arrangement of two 12-light wood casement sash separated by a six-light wood casement sash set in wood frames with painted plank trim. A 12-by-12 light wood sliding window is located in each gable end. The only window on the basement level is covered in plywood. On the second floor of the west elevation a raised painted wood panel with attached metal letters reads BLOWME-DOWN MILL, AD 1891.

The mill ceased operation in 1928 and briefly functioned as a doctor's office after World War II. Following a roof collapse in 1967, a one-story deteriorated blacksmith shop attached to the south elevation was removed. The foundation of this building, known as the **Blow-Me-Down Mill Stone Retaining Walls (LCS No. 750423, contributing structure)**, is intact and a ghost outline of the former blacksmith shop roof is visible on the south elevation of the mill. The mill is sited on a steep slope that descends east from the road to the brook. Two linear parallel fieldstone walls that extend south from the mill were part of a 41-foot by 20-foot rectangular foundation. The upper (west) wall cuts into the slope. A portion of it is capped with stabilizing concrete. The upper wall is longer than the lower wall and curves slightly toward the road at its terminus. The lower (east) wall is set five feet below the upper wall and extends into the brook. The blacksmith shop was constructed as an ell contemporaneously with the mill and the extant walls date to 1891. A detached blacksmith shop shed formerly located to the south is not extant.

The **Blow-Me-Down Dam and Pond (LCS No. 040879, contributing structure)** are located east and north of the mill. Charles Cotesworth Beaman, Jr. commissioned construction of a timber dam on the site in 1890 and work was completed in 1891. The original dam was replaced with concrete in 1909, 1934, and 1938 after the new material became common in construction. The NPS rebuilt the dam in 1984 but retained the design, materials and configuration of the historic concrete dams on the site. The dam measures approximately 50 feet long and 18 feet tall. Concrete wing walls and sloping buttresses are located on either end. The west wing wall and buttress abuts the mill. Three concrete baffles on the downstream side of the dam break the flow of water. An irregularly shaped pond associated with an early saw mill existed on the site by c. 1830. Construction of the Blow-Me-Down Dam resulted in the creation of a large 30-acre pond in 1891. The size of the pond has decreased due to the realignment of SR 12A in 1957 and accumulation of sediment. A narrow channel was dredged through the middle of the pond in 1984.

Prior to the construction of the mill, dam and pond, Beaman commissioned the construction of the **Blow-Me-Down Stone Arch Bridge (LCS No. 006539, contributing structure)**. The bridge is located south of the mill near the district boundary and extends across Blow-Me-Down brook. Joseph Wells of McKim, Mead & White designed the bridge, which was constructed by Cornish mason Jabez Hammond in 1888. It is a fieldstone structure with a single barrel vaulted arch and 30-foot-long wing walls. Rough-hewn voussoirs and a keystone ornament the exposed north face (upstream side) of the arch. A stone bench built into the north parapet faces south and is adjacent to a square-cut stone block set atop the parapet, which may have historically functioned as a gate post. The inner side of the barrel vault is constructed of red brick. The south (downstream) side of the bridge was extended by the New Hampshire Highway Department in 1927 to

widen the bridge and accommodate the realignment of River Road (now SR 12A). The shape and height of the original bridge was maintained but the south face was rebuilt with stone and the vault extension was constructed with concrete. The New Hampshire Department of Transportation realigned SR 12A again in 1958, which necessitated burying the south bridge face and the bridge's connection to a new concrete culvert that extends southwest and routes the brook under SR 12A. Although the bridge is buried with the top covered by fill and grass, the entire north side of the original structure facing the mill is exposed. With the exception of the south face, the bridge retains its original massing and materials, including the north face, north parapet wall, and wing walls, as well as the entire original brick vault. The portion of the bridge visible looking south from the mill and the original north parapet remains above grade. The historic (1927) extended portion of the bridge and the 1958 concrete culvert are only visible when standing underneath the bridge, where they are clearly discernible from the original fabric. The National Park Service restored and stabilized the original portion of the bridge from 2005 to 2008 to ensure the retention of its historic appearance. Although the south face of the bridge was connected to a culvert, the remaining original portion of the bridge expresses the original design, workmanship, and setting over the brook. The exposed portion of the bridge also demarcates the historic alignment of River Road.

Blow-Me-Down Farm

Blow-Me-Down Farm, the main portion of Beaman's former gentleman's farm property, is located on the west side of SR 12A and is sited at a higher elevation with sweeping views of the Connecticut River and Mt. Ascutney to the west. The **Blow-Me-Down Farm Grounds (contributing site)** encompass the entire portion of the farm within the current boundary of Saint-Gaudens NHS. The farm has a manicured but natural setting characterized by grass lawns and rolling **Open Fields (historic associated feature)** that extend west to the banks of the Connecticut River. The fields were extant during Beaman's occupancy of the property and are visible in historic aerial photographs. Blow-Me-Down Brook runs along the south boundary of the farm within a deep forested ravine and empties into the Connecticut River. The east edge of the property is also lined with dense vegetation and descends toward the portion of Blow-Me-Down Brook across SR 12A. A loose cluster of domestic, recreational, and agricultural buildings are organized along the east side of the farm.

The buildings are accessed from the **Blow-Me-Down Farm Driveway System (contributing structure)**, which loops through the property and terminates on both ends at SR 12A. Beaman constructed this system of access roads through his estate from 1885 to 1897. The driveway extends west from SR 12A near the north edge of the farm and the district boundary. It continues south through the east side of the property, where it splits into a series of curved spurs leading to primary buildings. A section of the driveway is located in the southeast corner of the property in the ravine along the brook and terminates at SR 12 A to the south of the mill. The driveway consists of one gravel-surfaced lane lined by forest along its ends. Clusters of a variety of trees and informal hemlock **Hedge Allées (historic associated feature)** create scenic canopies over the driveway on the main portion of the property, where it passes through open lawns, employing Downingesque and naturalistic elements. A driveway spur arcs southwest alongside a former casino and dance hall, where it meets a paved parking area. Five granite **Blow-Me-Down Farm Mill Wheels (contributing object)**, thought to be salvaged from the mill across the road, are located near the parking lot. Three of the mill wheels are placed vertically and partially imbedded in ground on the southwest edge of the parking lot. An adjacent mill wheel is laid flat on the ground near the northeast corner of the casino building and the fifth wheel is used as the base for a flag pole to the southeast of the casino. The south driveway entrance is marked by the **Blow-Me-Down Farm South Gate (contributing structure)**, which was erected in 1898. Architect/landscape architect Charles Platt designed the approximately eight-foot-tall square fieldstone piers that comprise the sides of the gate. An iron chain designed by local contractor Fred Waite that was formerly strung between the piers is not extant. The piers have wide mortared joints and square caps. An iron swing gate with double doors remains attached.

The primary building on the Blow-Me-Down Farm property is the **Casino (contributing building)**, which is located west of the driveway and faces southeast. The Casino is a two-and-one-half-story, five-bay by three-bay, rectangular wood-frame building with a two-and-one-half-story rear addition. Joseph Morris Wells of McKim, Mead & White designed the main portion of the Casino in the Classical Revival style in 1887-1888 and incorporated a portion of the timber framing of a pre-existing Federal-period house on the site. This former building was constructed in 1787 and converted into a barn in 1868. Kilham, Hopkins and Greeley architects of Boston designed the addition, which was constructed in 1927 when the Casino was converted into a residence. The Classical Revival character of the 1888 Casino building is retained and continued on the addition. The building has metal-clad gable roofs; wood shingle sheathing that is painted white, and a concrete foundation (Beaman 1884-1900:38; Dryfhout 2000a:25-26, 65).

The original (1888) portion of the Casino has a side gable roof with three pedimented gable dormers on the façade and one identical dormer on the northwest elevation. A brick central chimney rises from the façade roof slope. A wood central entrance portico adorns the façade. It consists of a denticulated entablature supported by four narrow Tuscan columns and two engaged pilasters. The columns rest on a low foundation of marble and fieldstone. Three marble steps ascend to a double, paneled wood door. Other extant Classical Revival style details include protruding, shingled piers at each corner of the building and horizontal plank cornice bands above the windows. The cornice band above the second story is adorned with original rosette appliqués. The central second-story window on the southwest (side) elevation is set within a decorative pilastered and paneled surround. A molded plank cornice ornamented by petite dentils extends along the top of the first story windows on the southwest elevation. The Casino retains historic 18-light and 24-light wood storm sash attached with top hinges. The storm windows are painted black in contrast to the white walls of the building and have thick central muntins designed to match the double-hung, rope-sash windows behind. A secondary entrance on the northeast elevation consists of a paneled wood door sheltered by a shed-roofed hood. Alterations to the original Casino completed in 1927 included the removal of a balustrade atop the entrance portico and a semi-circular side porch.

The 1927 addition to the building has an approximately 8-bay by 2-bay, gable-roofed rectangular mass oriented perpendicular to the original Casino. The northeast wall of the addition is flush with the building but the southwest elevation is set back, creating an L-shaped plan. A pedimented cross gable and 4-bay projection in the center of the southwest elevation is designed to resemble a temple front. It has four engaged wood pilasters and a gable fan light. Shed-roofed awnings cover flanking walkways along the southwest elevation and an enclosed, shed-roofed porch extends from the northwest (rear) elevation. The addition has similar wood storm and double-hung sash as the original Casino. One pair of hinged, paneled wood shutters remains on the northeast elevation. Single door openings with contemporary aluminum doors are located on each side of the projecting southwest elevation bay and an entrance on the northwest elevation is accessed from the porch. A concrete bulkhead on the northeast elevation opens into a full basement. Alterations to the 1927 addition include the installation of a picture window on the first floor of the temple-fronted bay, which was originally an open porch.

A one-story **Dance Hall (contributing building)** is located north of the Casino at the north end of the cluster of buildings on Blow-Me-Down Farm. The building was constructed in 1888 as a rear wing attached to the Casino that contained a bowling alley. It was relocated and renovated as a freestanding structure between 1927- 1929. The Dance Hall is a narrow rectangular wood-frame building with asphalt-shingled gable roof and wood shingled walls that are painted yellow. It is set low to the ground on concrete block and brick piers. Pedimented Classical Revival style entrance porches located at each end of the southeast and northwest elevations create two identical facades. The two southeast elevation porches are enclosed and are each accessed by a paneled wood door with a glazed top section. The roof of the two northwest elevation porches shelters an open wood deck and is supported by slender Tuscan columns. An 8-light glazed wood door flanked by narrow 8-light windows is located on the west porch and the east porch has a pair of identical doors. Wood belt course and base board trim that is painted white emphasize the proportions of the building and a columned cupola adorns the roof. A brick interior chimney is located near the southwest end of the building and rises from the southeast roof slope. The majority of the windows on the building are single, 12-light wood casement sash. A tripartite arrangement of four such windows is located on the northeast elevation. The building retains its historic siting and design from 1927.

The **Blow-Me-Down Farm Stone Wall (contributing structure)** is located west of the Casino and contributes to its scenic setting. It is a linear dry-laid fieldstone structure built c. 1890 and includes mica, quartz, and granite. Lichen is growing on the stones and flowers are planted alongside the wall. It terminates with an L-shaped hook in a garden area northwest of the Casino.

A cluster of three small-scale one-story outbuildings is located in a shaded area northeast of the Casino. The outbuildings are constructed of wood frames and are sheathed with clapboard that is painted yellow. The **Blow-Me-Down Farm Chicken Coop (contributing building)** is a 4-bay by 1-bay shed roofed building constructed c. 1888. It faces south and rests on a concrete pad. Three pairs of 28-light wood sash windows with chicken wire behind are located on the façade and set within plank surrounds. A square wood vent is located above each window and a chicken door is located below, near grade. Entrances include single plank doors on the façade and west elevation, and a modern metal roll door on the east elevation. Evidence that this building may have part of the Blow-Me-Down Mill blacksmith shop shed, which was historically relocated across SR 12A to the farm, is not supported. The Chicken Coop has different massing and architectural features than the former blacksmith shop shed. The NPS completed in-kind structural repairs to the sills, select structural timbers, and clapboard siding in 2011. Badly deteriorated asphalt shingles on the roof were replaced

with metal roofing in 2012. The adjacent **Blow-Me-Down Farm Carriage House (contributing building)** is located northwest of the Chicken Coop and faces south. It was constructed on the property in 1884 and relocated in 1899. The Carriage House has a corrugated metal-clad shed roof and four pairs of wood plank double doors with strap hinges on the façade. The **Blow-Me-Down Farm Wood Shed (contributing building)**, located north of the Carriage House, is oriented with the long side north-south. It was constructed c. 1890 and has a corrugated metal-clad side gable roof. Three open bays extend east-west through the building.

The massive, **Blow-Me-Down Farm Bank Barn (contributing building)** is located near southeast side of farm property close to the ravine and south of the other buildings. It faces southwest and has rear views toward the mill that are screened by vegetation. Constructed in 1884, the building is a characteristic example of a wood-frame, high-drive New England bank barn. It has a rectangular plan, an asphalt-clad front gable roof, and three-and-one-half interior levels. Clapboard-sheathed walls are painted red and rest on a fieldstone foundation. Bank barns are built into a slope or incorporate high-drive ramps on the façade gable end that provide access to a wide door on the main floor level. The purpose of the design is to allow for easy access to the haymow and provide more ventilation within ground-floor stables by raising the main floor and exposing the full walls of the stables below. The Blow-Me-Down Farm Bank Barn has an earthen ramp on the southwest (façade) elevation that is flanked by fieldstone retaining walls and ascends to a pair of double board-and-batten barn doors. The doors are centered on the façade and open to the main floor of the barn. They are hung from interior sliding tracks and are constructed with diagonally laid boards on the façade side. A former ramp on the north (rear) side of the barn is missing, but the building retains similar double doors at the opposite end of the main floor. An open carriage way extends northwest-southeast through the ground level of the building. Open bays are located along the northwest elevation and at the east corner of the ground level. Paired barn and pedestrian doors on the southeast elevation also open into the ground level, which incorporates stalls for horses and stanchions for cows. The barn was designed with Italianate style features such as paired windows, protruding wood lintels, and an elaborate hip-roofed cupola with brackets and round-arched openings. Windows consist primarily of 6-over-6 double-hung wood sash. An attached cow barn on the southeast side of the building is not extant. The barn was restored and stabilized in 1998-1999. Repairs were completed in accordance with nineteenth-century building techniques.

The **Chauncey Cottage (contributing building)** is located at the southeast corner of Blow-Me-Down Farm near the ravine and faces west. Constructed in 1890, it is a rectangular, one-and-one-half story, three-bay by one-bay wood-frame building designed by Daniel Appleton. The cottage has a metal-clad gambrel roof, wood shingled walls, and a fieldstone foundation that is faced with brick on the exterior. A historic shed-roofed enclosed porch is attached to the south (side) elevation. A second historic shed-roofed addition is located on the north elevation. The main roof of the house has painted shingle detailing around the rake and a decorative fascia and cornice with gable returns on the façade. An entrance porch centered on the façade has a shed roof supported by wood posts and railings with turned spindles. The main entrance is accessed from the porch and contains a paneled wood door set behind a historic screen door. A paneled wood door located on the west elevation of the north ell is accessed from a small porch. An entrance on the west elevation of the south ell consists of a wood door with a horizontal panel below and a nine-light window above set in a wood frame with painted wood board trim. Windows on the house include 6-over-6 double-hung wood sash and 9-light fixed sash. A square, fixed, single-pane window is located on the west elevation of the north addition. Diamond-shaped vents are located in east and west elevation gables. The cottage retains its original siting, design, plan and many of the original interior features.

The **Lewis Garage (contributing building)** is located on Blow-Me-Down Farm, north of Chauncey Cottage, and faces west. It is a one-and-a-half-story, one-bay by one-bay, square, wood-frame building constructed after 1935 but before c. 1950. The garage has an asphalt-clad front gable roof with overhangs on the gable ends. The walls are sheathed in clapboard and are set on concrete piers. A pair of vertical board doors are centered on the façade (west elevation). Fixed wood sash include a 6-light window in the façade gable end and a pair of 4-light windows on the south elevation. Some of the wood framing members may have been reused from an earlier building.

Archeological Sites

The **Studio of the Caryatids Subsite (ASMIS# SAGA00001.001, contributing site)** is located approximately 300 ft northeast of Aspet adjacent to the New Studio (New Gallery) Building. Archeological investigations identified substantially intact foundation remains measuring 83-x-42 ft that can be conclusively associated with the original Studio of the Caryatids (1907-1944), and possibly of the earlier Large Studio (1900-1907).

Collections

A variety of **collections (contributing)** associated with the Saint-Gaudens National Historic Site contribute directly to the understanding and interpretation of the site's historic resources, purpose, and themes. The collections are primarily stored at Saint-Gaudens NHS and are categorized into two types—museum and archival. The collections have the ability to increase knowledge among present and future generations through their use in exhibits, research and interpretive programs.

Museum collections include the work of Cornish Art Colony members and household furnishings from the Saint-Gaudens family. A compilation of contents from Augustus Saint-Gaudens's (1848-1907) studio comprises the largest portion of the collection. It includes 8,000 works of art and studio equipment such as easels, work tables, tools, and other materials. Saint-Gaudens NHS maintains the largest collection anywhere of plaster preliminary studies by Augustus Saint-Gaudens in addition to its collection of finished works in bronze. Such works include busts, coins, medals, and examples of almost all of the 100 relief portraits done by Saint-Gaudens. Paintings, drawings, sculptural work, and ceramics created by family members Augusta Homer Saint-Gaudens (1848-1926), Louis St. Gaudens (1854-1913), Annetta Johnson St. Gaudens (1869-1943), and Paul St. Gaudens (1900-1954) contribute to the understanding of the district. The collection also includes smaller numbers of work by associates, assistants, and members of the Cornish Art Colony, including works by Thomas Dewing, John Singer Sargent, Frances Grimes, Frances Houston, Maxfield and Stephen Parrish, John LaFarge, George DeForest Brush, Stanford White, and Herbert Adams among others. Household furnishings maintained by the Saint-Gaudens NHS include textiles, decorative arts, and other items from America, Europe and Asia.

Archival collections consist of papers, photographs, books, and newspaper clippings. These items are associated with the Saint-Gaudens family and Charles Cotesworth Beaman, Jr. Items in the personal libraries of Augustus and Homer Saint-Gaudens are maintained on-site. Collections associated with Beaman include an account of his activities at Blow-Me-Down Farm and record books from the Blow-Me-Down Mill. Published articles regarding Augustus Saint-Gaudens's work that were accumulated by Beaman are also preserved as part of the collection. The Saint-Gaudens NHS also maintains a research library of relevant books related to local, state, and art history.

Non-Contributing Resources

Non-contributing resources include buildings and objects that were added after the district's period of significance, which ends in 1950. The buildings consist primarily of visitor and park maintenance/administrative facilities built during the late twentieth century. Non-contributing objects in the district include modern bronze casts of historic Saint-Gaudens sculptures. Most were created for interpretive purposes when decisions were made to store the originals in collections in order to protect them from damage. While many of these objects were created using historic molds and are, therefore, accurate casts of original artwork, they do not possess historical significance for the purpose of this document because originals survive. The modern casts do, however, constitute an important part of the Saint-Gaudens NHS's interpretive program and are protected as managed resources by the National Park Service.

The **Clivus Multrum Restroom (non-contributing building)** is located in the woods on the west side of the visitor parking lot and faces east. It is a one-story, one-bay by two-bay, rectangular wood-frame building constructed by the NPS in 1980. The building has a metal-clad saltbox roof, vertical textured plywood siding, and a poured concrete foundation. Entrances on the north and south elevations open into two single bathrooms and contain steel doors. A fixed triangular plate-glass window is located above each entrance. The building is accessed by a pressure-treated wood boardwalk that connects it to the visitor parking lot.

The **Visitor Information Kiosk (non-contributing building)** is sited on the east side of the visitor parking lot and faces west. It is a one story, square, wood-frame ticketing booth constructed by the NPS in 1992. The kiosk has a wood-shingled pyramidal roof with a deep overhang, textured plywood wall sheathing, and a poured concrete foundation. The entrance is located on the east elevation and consists of a glazed paneled door set in a wood frame. Wood, single pane, double casement windows are located on the north, south, and west elevations.

The **Visitor Center (non-contributing building)** is sited at the southeast corner of the Aspet property, to the east of the Caretaker's Garage, and faces west. It is a one story L-shaped wood frame museum, gift shop, and library constructed

by the NPS as a temporary maintenance facility in 1967. It was converted into a visitor center in 2002-2003. The visitor center is one bay wide and seven bays long on the north and west (façade) elevations with a cross-gable roof clad in wood shingles. On the north and west elevations, an overhang clad in standing seam metal with exposed rafter tails is supported by bracketed wood posts. The walls are covered in painted wood shingles and rest on a poured concrete foundation. The main entrance is located on the west elevation and consists of a pair of windowed steel doors set in a steel frame. Service entrances are located on the south and east elevations and consist of steel doors set in steel frames. Windows consist of rectangular, metal, four-over-one double hung sash in metal frames in the museum and gift shop and square, metal, two-over-two fixed sash in metal frames in the library. Painted flat wood trim surrounds each window.

The **Pump House (non-contributing building)** is sited at the north end of the maintenance facility cluster, to the east of the Saint-Gaudens Farm Barn Complex, and faces east. It is a one story square building constructed by the NPS in 1975. The pump house is two-bays wide by two-bays deep with a front-gable roof clad in standing seam metal with plank fascias and rakes. The walls are painted concrete block set on a poured concrete foundation. On each elevation, the bays are divided by piers the width of a single concrete block. The entrance is located on the east elevation and consists of a wood door set in a metal frame. Metal vents of varying sizes are located on the north, south, and west elevations, and a metal roof hatch lies on the east end of the south roof slope.

The **Curatorial Building (non-contributing building)** is located in the maintenance facility cluster, to the south of the Pump House, and faces east. It is a one story, L-shaped, steel frame collections storage facility constructed by the NPS in 1979 and expanded in 2001. The building is three bays wide and seven bays deep, with a front-gable standing-seam metal roof. The walls are clad in painted standing seam metal and rest on a poured concrete foundation. The main entrance is located on the façade and consists of a pair of glazed steel doors set in a steel frame. The entrance is sheltered by a shed-roofed porch supported on the north side by two concrete columns. A vertical lift, metal garage door and steel personnel door are located adjacent to the main entrance. The windows consist of metal, single pane, fixed and casement sash in a variety of sizes. A small shed-roof porch attached to the north elevation and supported by wood posts shelters several vent pipes. The 2001 expansion of the building resulted in its current L-shaped plan and provided for additional storage space, offices, a restroom, a mechanical room, and utilities.

The **Maintenance Garage (non-contributing building)** is located in the maintenance facility cluster, to the south of the Curatorial Building, and faces south. It is a one-story, rectangular, wood-frame utility building constructed by the NPS in 1997. The garage is one bay wide by five bays deep and has a standing-seam metal shed roof. The walls are clad in wood shingles with wide corner boards and rest on a concrete pier foundation. The façade contains open regularly-spaced bays divided by wood posts and an enclosed bay with a pair of board-and-batten doors set in a wood frame.

The **Maintenance Facility (non-contributing building)** is located in the maintenance facility cluster, to the south of the maintenance garage, and faces east. It is a one-and-a-half-story, wood frame, rectangular workshop with a shed roof extension attached to the north and west elevations and was constructed by the NPS in 1997. The building is three bays wide and six bays deep, with a front-gable standing-seam metal roof punctuated by large fan vents. The walls rest on a poured concrete foundation and are clad in wood shingle with a wide band of textured plywood siding running below the eaves. The main entrance to the building is located on the east elevation and consists of a steel panel door set in a steel frame. A second entrance is located on the north elevation of the shed-roof extension and also consists of a steel panel door in a steel frame. Three vertical-lift metal garage doors are located on the south elevation, and a greenhouse is located on the southwest corner of the building. The windows consist of vinyl, fixed, three-over-three sash set at the corners of the shed-roof extension; vinyl, awning, single pane sash on the north and west elevations; and a pair of casement windows above the main entrance on the east elevation. Three metal vents are located on both gable ends.

The **Farragut Pavilion (non-contributing structure)** is located on the east side of the Aspet property, at the south end of Farragut Forecourt, and faces north. It is a one story rectangular shelter for the Admiral David Glasgow Farragut Monument constructed by the NPS in 1986 and remodeled in 2002. The pavilion is open on the north end, with low concrete walls on the east and west elevations and a taller wall behind the monument making up the south elevation. A steeply-pitched, front gable roof consisting of steel framing supporting glass panels sits atop the east and west elevation walls. The south gable end of the roof is attached to the south elevation. The concrete walls of the east and west elevations extend beyond the width of the roof to create a small walled courtyard.

The **Boy With Wine Skin Statue and Cistern Base (LCS No. 040887, non-contributing object)** is located along the north wall of the Aspet Main House facing the terrace garden. The base is set in a planted bed and a wood trellis and arbor is attached to the wall behind the statue and cistern. The statue and base are modern casts, produced in 1986 from nineteenth-century originals that were placed in the garden by Augustus Saint-Gaudens in 1901, and are now held in the Saint-Gaudens NHS museum collections. The cistern base is marble and stucco with a band of raised, classical revival motifs and a painted plywood lid. The statue base is marble. The statue is bronze with gold leaf coating and depicts a Pompeiian satyr, leaning back on his right foot and with his left foot extended, holding a wine bag under his left arm.

The **Hermes Statue (LCS No. 040886, non-contributing object)** is located in the hedged alcove at the east side of the terrace garden to the north of the Aspet Main House and faces west. The statue is a modern cast, recast in 1996 to replace an earlier replica produced in 1966. Both recasts were made from a nineteenth-century copy of a Greek work created and placed in the garden by Saint-Gaudens in 1905. The original sculpture is maintained in the Saint-Gaudens NHS museum collections. The current cast sits atop a marble column. The base is concrete faced with gold leaf and the statue is bronze coated with gold leaf. The statue depicts the Greek character Hermes holding an apple in his right hand and a caduceus in his left. His feet are crossed and tied with wings.

The **Pan Statue (LCS No. 040888, non-contributing object)** is located on the top of the Pan pool to the west of the Little Studio and is a cast produced in 1986. The statue consists of a bronze figure of the Greek character Pan playing a pipe. It has a flared bronze base and is set upon two square marble blocks. The figure and base are covered with gold leaf. This cast was created from a nineteenth-century cast of a Greek work, which was placed in the garden by Saint-Gaudens in 1893-1894. The original nineteenth-century cast is held in the Saint-Gaudens NHS museum collections.

The **Adams Memorial (LCS No. 040116, non-contributing object)** faces west and is located east of the Pan garden on the east end of a grass lawn surrounded by hedges. The statue was recast from the original by the Roman Bronze Foundry in Corona, NY in 1966 and installed in the garden in 1972. The statue rests on a rectangular marble base in front of a vertical marble slab. The statue is bronze, depicting a draped and hooded seated figure, with only the face and right hand visible. The original Adams Memorial is located in Rock Creek Church Cemetery, Washington, D.C.

The **Shaw Memorial (LCS No. 040118, non-contributing object)** is located east of the Adams Memorial, at the east end of the bowling green, and faces west. The memorial is a 1996 recast of a 1949 cast, the original plaster (ca. 1900) version of which is on loan at the Smithsonian Museum in Washington, D.C. This plaster was Saint-Gaudens's fourth and final cast of the monument. The bronze recast is set within a concrete-backed stone frame with attached Ionic columns and a molded cornice. The memorial depicts a mounted officer in front of rows of infantrymen below a female angel with her left arm outstretched. The memorial commemorates the soldiers of the 54th Massachusetts Regiment, the first African-American division in the Union Army. The original bronze memorial (which is based on Saint-Gaudens's second plaster cast) is installed at the Boston Common on Beacon Street in Boston, Massachusetts.

The **Admiral David Glasgow Farragut Monument Cast (LCS No. 040899, non-contributing object)** is located within a protective pavilion at the south end of Farragut Forecourt and faces north. The monument is a 1994 recast of the original statue, which is installed in Madison Square Garden in New York City. The recast was produced by the Modern Art Foundry in Long Island City, New York. The monument was placed atop the bluestone base that originally accompanied the statue in New York, but was moved to Aspet in 1939. The monument is an eight-foot-tall depiction of Civil War-era naval hero Admiral Farragut, standing with his right leg forward and holding binoculars in his slightly raised left hand.

The **Henry W. Maxwell Relief (non-contributing object)** is located at the east end of the walkway leading to the Picture Gallery and faces west. It consists of a bronze relief attached to a vertical slab made of imitation stone. The relief depicts an image of Brooklyn philanthropist Henry W. Maxwell surrounded by a wreath tied with flowing ribbons above a brief inscription. It is a 1990 recast of the original plaster now held in the Saint-Gaudens NHS museum collections. The modern cast was installed on its current site in 1998. Plans for the New Studio (New Gallery) complex constructed in 1948 included the placement of a relief and pedestal at this location. The original (1903) Henry W. Maxwell Memorial is located in Prospect Park in Brooklyn, New York.

The **Amor Caritas (LCS No. 040895, non-contributing object)** is attached to the south exterior wall of the New Studio atrium and faces south. The statue is a 1975 cast of an original plaster that was displayed at the studio from 1948-1975 and is now held in the Saint-Gaudens NHS museum collections. The statue, which is centrally aligned with the atrium

pool, sits atop a low concrete base obscured by plantings and in front of a vertical stone slab. The figure is cast of bronze and coated with gold leaf. It depicts a winged female figure with a laurel crown and raised arms holding a tablet that reads "Amor Caritas." A bronze Amor Caritas statue is on display at the Musée d'Orsay in Paris, France.

Statement of Integrity

The Saint-Gaudens NHS retains historic integrity in all seven categories and is expressive of a preserved, rural, artistic retreat. The district retains the key components of its historic setting that attracted artists to the area, such as its location on the Connecticut River, mountain views, and bucolic landscape. Recreational trails and natural features dating to the Cornish Art Colony occupation are extant. Recent forest growth does not detract from the historic natural setting and significant open views are maintained. The lack of development in Cornish contributes to the unimpeded rural character of the district.

Several buildings and examples of design work associated with Augustus Saint-Gaudens during his active use of the property are extant. Spatial relationships between buildings and an overarching Classical Revival aesthetic as envisioned by Saint-Gaudens are maintained. Buildings and landscapes have been restored as necessary but retain a substantial portion of their original materials and clearly express the original design intent. Historic updates to the Aspet landscape completed by Ellen Shipman are consistent with Saint-Gaudens's and George Fletcher Babb's original designs. Buildings added to the site following Saint-Gaudens's death are screened from view or designed to be compatible with the existing buildings. Many of Saint-Gaudens's original plaster sculpture casts and studies as well as some finished works are maintained on site and all modern casts created for display purposes are exact replicas of his designs. The farm properties adjacent to Aspet retain a rural quality. Buildings, structures, and objects designed by members of McKim, Mead & White, including those on Blow-Me-Down Farm, are extant and expressive of the Classical Revival style. All of the properties within the district evoke a feeling of rural late-nineteenth to early-twentieth century retreats. The NPS use of Aspet carries on the traditions of commemoration and interpretation initiated by the Saint-Gaudens Memorial.

Saint-Gaudens National Historic Site
National Register Historic District Data Sheet
Contributing Resources

NOTE: * Denotes resources that were previously listed in the National Register and documented in registration form accepted by the Keeper of the National Register in 1985.

RESOURCE NAME	LCS/ ASMIS ID#	NR PROPERTY TYPE	DATE	PARK AREA	PHOTO #
BUILDINGS = 21					
Aspet Main House*	001252	Building	1816-1817, remodeled 1891-1904	Aspet	1-2, 7-9
Little Studio*	001253	Building	1903-1904	Aspet	2, 12-13
Stable*	006535	Building	1875-1880, enlarged 1880s-1903	Aspet	16
Caretaker's Cottage*	006534	Building	1917	Aspet	17
Caretaker's Garage	040893	Building	1917	Aspet	n/a
Picture Gallery	040892	Building	1948	Aspet	18
New Studio (New Gallery)*	006533	Building	1904, remodeled 1946-1948	Aspet	18-19
Atrium	040881	Building	1948	Aspet	18-19
Ravine Studio*	006536	Building	1900-1907	Aspet	20
Saint-Gaudens Farm House	662066	Building	c. 1875	Saint-Gaudens Farm	22
Saint-Gaudens Farm Barn Complex	662076	Building	c. 1875, additions c. 1950	Saint-Gaudens Farm	n/a
Blow-Me-Down Mill*	006538	Building	1891	Blow-Me-Down Farm	23
Casino	n/a	Building	1887-1888, addition/ remodeled 1927-29	Blow-Me-Down Farm	3,4, 25
Dance Hall	n/a	Building	1888, 1927-29	Blow-Me-Down Farm	2, 26
Blow-Me-Down Farm Chicken Coop	n/a	Building	c. 1888	Blow-Me-Down Farm	27
Blow-Me-Down Farm Carriage House	n/a	Building	1884, relocated 1899	Blow-Me-Down Farm	27
Blow-Me-Down Farm Wood Shed	n/a	Building	c. 1890	Blow-Me-Down Farm	n/a
Blow-Me-Down Farm Bank Barn	n/a	Building	1884	Blow-Me-Down Farm	28

RESOURCE NAME	LCS/ ASMIS ID#	NR PROPERTY TYPE	DATE	PARK AREA	PHOTO #
Chauncey Cottage	n/a	Building	1897	Blow-Me-Down Farm	n/a
Lewis Garage	n/a	Building	c. 1950	Blow-Me-Down Farm	n/a
Saint-Gaudens Farm Garage	n/a	Building	c.1950	Saint-Gaudens Farm	n/a
STRUCTURES = 22					
Saint Gaudens Road	n/a	Structure	1885	Aspet	5
Carriage Turnaround	040870	Structure	1893-1894	Aspet	6
Visitor Parking Lot	750425	Structure	c. 1930	Aspet	n/a
Aspet - Entry Walkway and Marble Steps	040866	Structure	1893-1901	Aspet	7
Little Studio Pool	040885	Structure	1897, rebuilt 1904	Aspet	n/a
Garden Paths and Steps (Aspet-Garden - Little Studio Path)	040869	Structure	1894-1903	Aspet	10
Garden Steps	040880	Structure	1884-1903	Aspet	10
Aspet- Stable Paths	040865	Structure	1903-1907	Aspet	16
Caretaker's Cottage Walkways and Gate	040867	Structure	1917-1927	Aspet	n/a
Former East Entry Drive & Caretaker's Garage Driveway	040868	Structure	1875-1885, 1917-1927 (Asphalt added 1967)	Aspet	n/a
Farragut Forecourt	040883	Structure	1948	Aspet	15
Saint-Gaudens Farm Gravel Driveway	n/a	Structure	c. 1904	Aspet	22
Atrium Pool	040873	Structure	1948	Aspet	19
Blow-Me-Up Ravine Trail	040896	Structure	1886	Aspet	n/a
Blow-Me-Up Ravine Dam & Swimming Hole	040889	Structure	1885-1907	Aspet	n/a
Blow-Me-Down Mill Trail	040890	Structure	1886-1905	Blow-Me-Down Farm	n/a
Blow-Me-Down Mill Stone Retaining Walls	750423	Structure	1891	Blow-Me-Down Farm	23
Blow-Me-Down Stone Arch Bridge*	006539	Structure	1887-1888 (S side buried -DOT 1947-1948)	Blow-Me-Down Farm	24

RESOURCE NAME	LCS/ ASMIS ID#	NR PROPERTY TYPE	DATE	PARK AREA	PHOTO #
Blow-Me-Down Dam and Pond	040879	Structure	1891, 1909, 1934, 1938, 1984	Blow-Me-Down Farm	23
Blow-Me-Down Farm Driveway System	n/a	Structure	1885-1898	Blow-Me-Down Farm	n/a
Blow-Me-Down Farm Stone Wall	n/a	Structure	c. 1890	Blow-Me-Down Farm	4
Blow-Me-Down Farm South Gate	n/a	Structure	1898	Blow-Me-Down Farm	n/a
OBJECTS = 10					
Visitor Entrance Sign	750425	Object	c. 1930	Aspet	6
Marble Pool with Bubbler	040872	Object	1893-1894	Aspet	10
Semicircular Zodiac Bench	040876	Object	2001 (accurate reconstruction of 1893-1894 bench)	Aspet	10
Zodiac Heads and Posts	040877	Object	1940-1948	Aspet	10
Pan Grove - Pool and Fountain	040874	Object	1893-1894	Aspet	14
Pan Grove - Pool Bench	040875	Object	1893-1894	Aspet	14
Admiral David Glasgow Farragut Monument Base	040117	Object	1878-1881, installed 1948	Aspet	15
Lincoln Bust	040897	Object	1910, installed 1948	Aspet	n/a
The Temple*	006540	Object	1913-1914	Aspet	2, 21
Blow-Me-Down Farm Mill Wheels	n/a	Object	c. 1891	Blow-Me-Down Farm	25, 26
SITES = 6					
Aspet Designed Landscape*	n/a	Site	1885-1950	Aspet	1-2, 6-8, 9-12, 14-16, 18
Historic Associated Features					
• Terraces and Terrace Balustrades	750426, 040878	n/a	1893-1894	Aspet	7-8
• Lattice Screen and Trellis at Aspet's North Entrance	750422	n/a	1904-1905	Aspet	8
• West Meadow	n/a	n/a	Early 19th c.	Aspet	1-2
• Cart Path	040891	n/a	1875-1900	Aspet	1

RESOURCE NAME	LCS/ ASMIS ID#	NR PROPERTY TYPE	DATE	PARK AREA	PHOTO #
• Golf Course Greens	n/a	n/a	c. 1902	Aspet	1-2
• Terrace Garden	n/a	n/a	1903-1950	Aspet	10
• Hedges	n/a	n/a	1893-1950	Aspet	6-7, 10, 18
• Jars, Containers and Planters	040871	n/a	1893-1894	Aspet	15
• Wood Benches - Types A, B and C	040882	n/a	1905-1907, 1948, 1951-1954, 1955-2000	Aspet	7, 29
• Birch Grove	n/a	n/a	1891, 1938	Aspet	14
• Birch Allée	040898	n/a	1948-1950	Aspet	11
• Fruit and Ornamental Trees and Shrubs	n/a	n/a	1903-1950	Aspet	7-8, 11
• Bowling Green	n/a	n/a	c. 1903	Aspet	30
• Stables & Cutting Garden Lattice Fences & Gates	040884	n/a	1886-1906 (6 panels on S. side original; gate & rest of fence rehabbed 1984)	Aspet	16
• Cutting Garden	n/a	n/a	c. 1903	Aspet	n/a
Studio of the Caryatids Subsite	SAGA 00001.001	Site	c. 1900-1944	Aspet	n/a
Root Cellar	040894/ SAGA 00010.000	Site	1885-1907	Aspet	n/a
Saint-Gaudens Farm Grounds	n/a	Site	c. 1875-1950	Saint-Gaudens Farm	22
Historic Associated Features					
• Domestic Yard	n/a	n/a	c. 1875-1950	Saint-Gaudens Farm	n/a
• Tree lines	n/a	n/a	c. 1875-1950	Saint-Gaudens Farm	n/a
Blow-Me-Down Mill Grounds	n/a	Site	1891-1950	Blow-Me-Down Farm	23
Blow-Me-Down Farm Grounds	n/a	Site	1884-1950	Blow-Me-Down Farm	3-4
Historic Associated Features					

RESOURCE NAME	LCS/ ASMIS ID#	NR PROPERTY TYPE	DATE	PARK AREA	PHOTO #
• Open fields	n/a	n/a	1884-1950	Blow-Me-Down Farm	3-4
• Hedge Allées	n/a	n/a	1885-1898	Blow-Me-Down Farm	n/a
TOTAL CONTRIBUTING RESOURCES = 59					

Saint-Gaudens National Historic Site
National Register Historic District Data Sheet
Non-Contributing Resources

RESOURCE NAME	LCS or ASMIS ID	NR PROPERTY TYPE	DATE	PARK AREA	PHOTO #
BUILDINGS = 7					
Clivus Multrum Restroom	n/a	Building	1980	Aspet	n/a
Visitor Information Kiosk	n/a	Building	1992	Aspet	n/a
Visitor Center	n/a	Building	1997, 2002-2003	Aspet	n/a
Pump House	n/a	Building	1975	Saint-Gaudens Farm	n/a
Curatorial Building	n/a	Building	1979	Saint-Gaudens Farm	n/a
Maintenance Garage	n/a	Building	1997	Saint-Gaudens Farm	n/a
Maintenance Facility	n/a	Building	1997	Saint-Gaudens Farm	n/a
STRUCTURES = 1					
Farragut Pavilion	n/a	Structure	1986	Aspet	15, 18
OBJECTS = 8					
Boy with Wine Skin Statue and Cistern Base	040887	Object	1986 replica	Aspet	n/a
Hermes Statue	040886	Object	1996 replica	Aspet	10
Pan Statue	040888	Object	1986 replica	Aspet	14
Adams Memorial	040116	Object	1966 (re-cast) Installed 1972	Aspet	29
Shaw Memorial	040118	Object	1997 (re-cast)	Aspet	30
Admiral David Glasgow Farragut Monument Cast	040899	Object	1994 (re-cast)	Aspet	15
Henry W. Maxwell Relief	n/a	Object	Relocated 1998	Aspet	n/a
Amor Caritas	40895	Object	1975 (re-cast)	Aspet	19
TOTAL NON-CONTRIBUTING RESOURCES = 16					

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- [X] A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [X] B Property is associated with the lives of persons significant in our past.
- [X] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [X] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- [ ] A Owned by a religious institution or used for religious purposes.
- [ ] B removed from its original location.
- [ ] C a birthplace or grave.
- [ ] D a cemetery.
- [X] E a reconstructed building, object, or structure.
- [ ] F a commemorative property.
- [ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

ART
CONSERVATION
LANDSCAPE ARCHITECTURE
ARCHITECTURE
ARCHEOLOGY: Historic, Non-aboriginal

Periods of Significance

1884-1950

Significant Dates

1884: Charles C. Beaman arrived in Cornish
1885-1907: Augustus Saint-Gaudens's occupancy
1919: Saint-Gaudens Memorial established

Significant Person

(Complete only if Criterion B is marked above.)

Saint-Gaudens, Augustus

Cultural Affiliation

Euro-American

Architect/Builder

Ames, John Worthington Sr.
Appleton, Daniel
Babb, George Fletcher
Kendall, William Mitchell
Killham, Hopkins and Greeley
Saint-Gaudens, Augustus
Shipman, Ellen
Wells, Joseph Morrill

Period of Significance (justification)

The period of significance for the Saint-Gaudens National Historic Site extends from 1884 to 1950. The period began in 1884 when Charles Cotesworth Beaman, Jr. took up summer residence at Blow-Me-Down Farm in Cornish. The following year, Beaman convinced his friend, the renowned American sculptor Augustus Saint-Gaudens, to make the area his summer residence. The years that Saint-Gaudens lived and worked at the property he named Aspet extended from 1885 until his death in 1907, and represent the period during which the district achieved its primary national significance under Criterion B in the area of Art. Beaman and Saint-Gaudens were instrumental in attracting a number of other respected artists to settle in the area leading to the establishment of the Cornish Art Colony. The district derives its national significance under Criterion A in the area of Art from its position as the nexus of the group's social activities. The district's state-level significance under Criterion A in the area of Conservation began in 1919 with the formation of the Saint-Gaudens Memorial, which was established to promote Saint-Gaudens' legacy through the preservation of the Aspet property. In 1927, the heirs of the Beaman and Saint-Gaudens estates began transferring land to the Saint-Gaudens Memorial. By that time, the activities of the Cornish Art Colony had declined and over the next 20 years key members died or gradually sold off their estates. That transition was largely complete by 1950, the date representing the end of the district's period of significance.

Criteria Considerations (explanation, if necessary)

The district meets Criteria Consideration E for the accurate reconstruction of sculpture and landscape objects, for which the original work does not exist. A reconstruction is defined in the National Park Service's *National Register Bulletin 15* as "the reproduction of the exact form and detail of a vanished building, structure, object or a part thereof." Contributing sculptures/objects at Saint-Gaudens NHS can be organized into three categories: original work, historic casts, and modern casts of work for which no original exists.

The **Semicircular Zodiac Bench (LCS No. 040876, contributing object)** is a modern reconstruction of a bench created by Augustus Saint-Gaudens in 1893-1894 and placed on the grounds of Aspet as part of the Classical Revival landscape design Saint-Gaudens envisioned with architect George Babb. It was reproduced in 1982 and again in 2001 using information from historic photographs. The original bench does not survive, so the reconstruction is therefore eligible as a contributing object for its representation of the work of Augustus Saint-Gaudens.[8] The New Hampshire State Historic Preservation Office (NHSHPO) determined the extant reconstructed bench eligible for National Register listing as a contributing resource in 2009.

Two sculptural elements in the Saint-Gaudens NHS landscape are historic recreations of original work that contribute to the district under Criterion A for their associations with the early to mid-twentieth-century conservation of the site. The National Park Service's *National Register Bulletin 15* states that "After the passage of 50 years, a reconstruction may attain its own significance for what it reveals about the period in which it was built, rather than the historic period it was intended to depict." Contributing resources that meet these criteria include the Zodiac Heads and Posts, and the Lincoln Bust.[9]

---

[8] The district also includes a collection of approximately 30 **Wood Benches – Types A, B and C (LCS No. 040882)** as historic associated features. The Type C benches date to 1948, within the period of significance. The collection of Type A and B benches include some historic benches and some replica benches, none of which can be positively dated. Benches that appear historic based on their construction and materials are considered historic associated features of the landscape. No other original examples or documentary drawings of these benches exist in the Saint-Gaudens NHS collections. Any replica wood benches created in the future or that are known to have been constructed recently are not considered historic associated features of the landscape or contributing resources to the district.

[9] The Zodiac Heads and Posts are dated to 1940-48, and the Lincoln Bust is dated to 1910/1948, placing both within the Period of Significance for the site. The Adams monument dates to 1966/1972, the Farragut cast dates to 1994, and the Shaw memorial dates to 1997, placing them outside the Period of Significance, and thus they are not considered contributing resources for the purposes of this document.

The district also encompasses several sculptures that were re-cast from original molds outside the period of significance. In these cases, the original artwork exists in the on-site and loaned collections of Saint-Gaudens NHS, within other museum collections, or as intact monuments located throughout the United States. These modern casts have not reached sufficient age to be evaluated for associations different than those of the original works and are therefore considered non-contributing to the district.[10] Most of these modern casts were created for the purpose of interpretation and the protection of original sculpture that is not publicly displayed. If the original sculptures did not survive, then the modern casts could contribute to the district. These casts include the Boy with Wine Skin Statue and Cistern Base, Hermes Statue, Pan Statue, Adams Memorial, Shaw Memorial, Admiral David Glasgow Farragut Monument Cast, Henry W. Maxwell Relief and Amor Caritas.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Saint-Gaudens National Historic Site (NHS) is eligible for listing in the National Register of Historic Places under Criteria A, B, C, and D. It derives its primary significance under Criterion B at the national level in the area of art, as the summer and later year-round home of sculptor Augustus Saint-Gaudens during the peak of his productive career from 1885 to 1907. Saint-Gaudens (1848-1907) rose to national prominence as one of the preeminent American sculptors of the Gilded Era and completed several major commissions in the studio at his Cornish property. The property itself is a physical expression of Saint-Gaudens's classically inspired aesthetic ideals and includes a temple monument containing his ashes. The district meets Criterion A at the national level for its associations with the Cornish Art Colony, initially formed by a group of artists, designers, and other influential urbanites who perpetuated the American Renaissance movement throughout the nation. The relationships among colony members—from Saint-Gaudens, to architects Joseph Wells and Stanford White, to painter Thomas Dewing, to landscape architect Charles Adams Platt—elevated their careers through frequent collaboration and influenced American appreciation for the arts. The importance of Saint-Gaudens's work inspired the preservation of his Cornish estate by the Augustus Saint-Gaudens Memorial, and the district's commemorative history from 1919-1950 satisfies Criterion A at the state level in the area of conservation.

Under Criterion C, the district possesses significance at the state level in the area of landscape design for its representation of the work of Ellen Shipman, a colony member who integrated the Italian garden design paradigms of landscape architect Charles Adams Platt in her refinement of Saint-Gaudens's Aspet property. The district derives significance under Criterion C at the local level in the area of architecture for its expression of Classical Revival design, which emerged as a nationally prominent architectural style during the late nineteenth and early twentieth century. The district also meets Criterion C at the local level for its intact collection of small-scale domestic and agricultural buildings that exemplify regionally significant building types and the construction of buildings from kits that originated from nationally circulated catalogs.

The district derives national significance under Criterion D in the area of Archeology for its realized ability to contribute substantive information about structural, functional, and production-related aspects of Saint-Gaudens' former workshop and studio. State-level significance under Criterion D is met through the potential of the district to yield substantive archeological data about post-contact period settlement and land use patterns in the Upper Connecticut River Valley. Collections of artwork, molds and casts, farming implements, memorabilia, photographs, and family papers maintained at the Saint-Gaudens NHS contribute to the national significance of the district.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Area of Significance: Criterion B
Art, Augustus Saint-Gaudens

Augustus Saint-Gaudens (1848-1907) is nationally significant as a prolific master sculptor of the American Renaissance period who produced more than 20 widely recognized public monuments and facilitated the development of professional

[10] For the purposes of this document.

sculpture in the United States. Saint-Gaudens completed approximately 210 documented commissions from 1861 to 1907, during the transitional post-bellum era in American economics, politics, and culture. His work portrays the multifaceted influences of the American Renaissance period through the integration of European Renaissance and nineteenth-century American naturalism, ancient Classical allegorical references, and Beaux-Arts grandeur. Born in Ireland but raised in New York City, Saint-Gaudens refined his skills in Europe. After attending L'École des Beaux-Arts (The School of Fine Arts) in Paris and living in Italy, Saint-Gaudens returned to New York where he established himself as the premier monument designer of the late-nineteenth century. Works that earned him national acclaim include the *Admiral David Glasgow Farragut Monument* (New York City, 1881), *Puritan* (Springfield, MA, 1887), *Abraham Lincoln: The Man* (Chicago, 1887), *Adams Memorial* (Washington D.C., 1891), *Robert Gould Shaw Memorial* (Boston, 1897), *William Tecumseh Sherman Monument* (New York City, 1903), *President Theodore Roosevelt Inaugural Medal* (1905), and designs for U.S. ten and twenty dollar gold coinage (1907). Saint-Gaudens maintained professionally fruitful associations with prominent colleagues with whom he socialized in Paris, New York City, and Cornish, New Hampshire, which expanded his artistic influence. Aspet, Saint-Gaudens's home and studio in Cornish that he occupied for 22 years during the peak of his career, served as his creative retreat. Saint-Gaudens contributed to the establishment of the Cornish Art Colony, and Aspet functioned as a key gathering site for its members. He developed the property into his personal vision of an idyllic Classical estate and produced some of his most famous works in the studio there, often with a team of apprentices.

Augustus Saint-Gaudens's Contributions to American Art and Culture

In the late-nineteenth-century, a time of rapid industrialization, Saint-Gaudens elevated American sculpture to an international status and helped fulfill a societal aspiration to demonstrate the country's cosmopolitanism. The American centennial, technological advancements and a generation of excessive wealth inspired a new national pride that materialized as a resurgence of interest in Classical culture. Saint-Gaudens's career epitomizes the ideals of the American Renaissance. His lifestyle and substantial professional portfolio consistently exhibit a balance between European precedent and American innovation.

Saint-Gaudens's international and artistic connections began in childhood. His father, Bernard Saint-Gaudens, was born in Aspet, France to André Saint-Gaudens, a Napoleonic soldier and a shoemaker. His mother, Mary McGuiness, originated from County Longford, Ireland, where her family was engaged in the plaster industry. The Saint-Gaudenses immigrated from Ireland to New York City in 1848 when Augustus was an infant. By age 13 he had initiated his career with a cameo carving apprenticeship under Louis Avet, whose work involved carving portrait reliefs into shell and familiarized Saint-Gaudens early on with two-dimensional design techniques. Saint-Gaudens subsequently began to experiment with stone carving. Saint-Gaudens's father simultaneously taught him to navigate influential social circles. In discussing his father's shoe-making business, Saint-Gaudens noted that he had "an extraordinary clientele, embracing the names of most of the principal families in New York, Governor Dix, some of the Astors, Belmonts, and so on . . . No doubt those who came were attracted . . . by the fact that at that time everything French was the fashion" (Saint-Gaudens 1913:I 3-9). Bernard Saint-Gaudens "remained steadfastly enamored of Greek mythology, Virgil, Rabelais, and the plays of Voltaire" and cultivated his son's appreciation for classic literature (Saint-Gaudens 1913:I 17). He also supported Augustus's pursuit of art, which he demonstrated by arranging the young boy's apprenticeship with Avet and encouraging his first academic trip abroad (Craven 1994:380; Dryfhout 1982:ix; Saint-Gaudens 1913:I 3-9).

Saint-Gaudens attended drawing classes at the Cooper Union (established 1859) while working for Avet in 1864 and subsequently at the National Academy of Design [academy]. Bernard Saint-Gaudens relocated his shoe store to the building adjacent to the academy just before Augustus Saint-Gaudens began study there. Hudson River School landscape painters Thomas Cole and Asher B. Durand, painter and Morse code inventor Samuel F.B. Morse, and designer/builder Martin E. Thompson had established the academy in 1826 to promote the professions of emerging artists. The academy provided instruction and organized exhibitions aimed at attracting art collectors. Saint-Gaudens credited the institution for his initial exposure to high-style art: "Here, too, came my appreciation of the antique and my earliest attempt to draw from the nude with the advice of Mr. Huntington and Mr. Leutze, the latter being the painter of the popular *Washington Crossing the Delaware* [1851]" (Saint-Gaudens 1913:I 50). German-American artist Emanuel Leutze (1816-1868) achieved national recognition for his heroic-themed narrative paintings with dramatic lighting and balanced, dimensional, Neoclassical compositions. Saint-Gaudens entered the academy in 1866, following the construction of its new Gothic Revival style building modeled after the Doge's Palace in Venice, Italy.

By this time an aesthetic dichotomy was emerging throughout the arts. American art transitioned in the 1860s from the romantic style of the Hudson River School to theatrical landscapes. Pro-American sentiment encouraged the illustration of wholly American subject matter. Naturalism, the accurate representation of life, remained a dominant style along with German-inspired genre painting. American artistic tradition, however, remained linked to European precedent, which often perpetuated the idealized but humanistic forms of ancient Greece and Rome. During his American-based training, Saint-Gaudens would only have been exposed to classically inspired marble sculptures (Craven 1994:152, 329).

After the Civil War, Saint-Gaudens was among the many highly acclaimed American designers who embarked on academic pilgrimages to France and Italy. Upon their return to the United States, these designers reshaped urban America through their manifestation of the Beaux-Arts style. This stylistic epoch originated with L'École des Beaux-Arts in Paris, France, an institution that trained painters, sculptors, and architects in the aesthetics of Classical antiquity. Ideals taught at L'École des Beaux-Arts resonated with Americans eager to equate themselves with established European and cultured ancient societies. Governmental entities facilitated the construction of monumental axial City Beautiful plans, with the intent of promoting social order through architecture. Affluent citizens additionally preferred Beaux-Arts-influenced design for its physical expression of opulence. The grand, large-scale nature of Beaux-Arts-era projects afforded unique opportunities for professional collaboration and created an unprecedented demand for sculpture.

Saint-Gaudens studied in Paris from 1867 to 1870, just a few years after renowned American architect Henry Hobson Richardson (1838-1886) became the second U.S. citizen to attend L'École des Beaux-Arts [École].[11] Saint-Gaudens supported himself through cameo carving while attending a small art school, the École gratuite de Dessin (Petite École) on rue de l'École de Médicine, and awaiting admission into the École. By the end of 1868, he entered the École under the instruction of French sculptor François Jouffroy. His education in Europe earned Saint-Gaudens respect as a qualified professional among his peers, which contributed to his development of powerful professional acquaintances. Richardson, whom Saint-Gaudens met in New York in 1872, engaged him in mural painting at Trinity Church (1872-1877) in Boston under the direction of John La Farge (1835-1910) and later orchestrated his receipt of the commission for Boston's Shaw Memorial. Saint-Gaudens also frequently collaborated with multiple members of the nation's dominant Beaux-Arts architectural firm, McKim, Mead & White, during his career. Two of the firm's principals, Stanford White (1853-1906) and Charles Follen McKim (1847-1909), initially worked for Richardson. McKim entered the architecture portion of the École in 1867 and remained in Paris until 1872. Fellow American sculptor Olin Levi Warner (1844-1896) arrived at the École in 1869, six months after Saint-Gaudens, and attended class with him. Saint-Gaudens, Warner, and Howard Roberts of Philadelphia were the first American sculptors to study at the École. Beaux-Arts training involved an emphasis on modeling and a thorough understanding of human anatomy, which sculptors employed to mold elegant forms expressive of idealized beauty. Works were typically cast in bronze and based on historical examples (Craven 1994:380; Dryfhout 1982:3,25; McCullough 2011:366; Saint-Gaudens 1913:I 68-80).

Saint-Gaudens's sculptural innovation stemmed from his juxtaposition of academic training and unique life experiences. He combined his skill for bas-relief carving and mastership of École techniques with dynamic realism inspired from Late Renaissance art in Italy. At the onset of the Franco-Prussian War in 1870, Saint-Gaudens left Paris for Rome where he immediately befriended William Gedney Bunce (1840-1916), an American painter known for his dramatically lit scenes of Venice. He remained in Italy until 1875, with the exception of a brief return to New York in 1872. Upon arriving back in Rome, Saint-Gaudens toured southern Italy with landscape painter George Dubois and Swiss architect Ernest Mayor. Saint-Gaudens completed several commissions in Italy, including his marble *Hiawatha* monument (1872-1874), marble busts of Italian historical figures, and busts for American patrons. Saint-Gaudens's experiences of Italian landscapes, urban monuments, and culture had a profound effect on his art. He acquired a "greater understanding of surrounding nature than that which existed in France" and observed the nation's "extraordinary gift for public celebrations" (Saint-Gaudens 1913:I 104-107). The consecutively progressive realism of Late Renaissance Tuscan art, however, became a measure of his own achievements as a sculptor. Many of Saint-Gaudens's monuments are descendant of the work of Lorenzo Ghiberti, Donatello (Donato di Niccolo Bardi), and Andrea del Verrochio. Saint-Gaudens revisited Paris and

[11] In 1846, architect Richard Morris Hunt (1827-1895) became the first American to formally study at the École des Beaux-Arts (Craven 1994:287).

Rome as a newlywed from June 6, 1877, to the end of 1878. Stanford White stayed with the Saint-Gaudenses in Paris from August through January of 1878 and contributed to plans for Saint-Gaudens's *Farragut* monument. Saint-Gaudens later traveled to the south of France with White and Charles McKim (Craven 1994:380; Dryfhout 1982:3-6; Saint-Gaudens 1913:I 109,134).

Saint-Gaudens established a studio in New York City in 1875, from which he began to redefine American aesthetics. His son, Homer Shiff Saint-Gaudens (1880-1958), later noted that the "Paris-trained men had arrived to govern American feeling with a true sense of form and sculptural ideas" (Saint-Gaudens 1913: I 277). Saint-Gaudens established a name for himself with the unveiling of his *Admiral David Glasgow Farragut Monument* in Madison Square Park on Memorial Day in 1881. Accounts of the event with images of the monument appeared in nationally published magazines, including *Scribner's* and *American Architect and Building News*. The monument constituted his first major public commission and was praised in contemporary scholastic circles for its distinctive break with the more static, idealized Neoclassical aesthetic. Progressive elements of the *Farragut* figure include its realistic qualities in the portrayal of movement through a seemingly wind-blown coat, its tense stance, and its emotional facial expression. The figure is based on Donatello's *St. George* (ca. 1415-1417) at Orsanmichele in Florence, which also demonstrates an expression of fear, nervous tension, and posture indicating a readiness before battle. Saint-Gaudens's monument incorporates a two-dimensional base designed by his long-time friend, architect Stanford White, which introduced the use of graphic lettering on sculpture. Symbolic references that complete the narrative are evident in the monument's details. The *Farragut* marks the beginning of Saint-Gaudens's numerous commemorative commissions of American Civil War heroes. The tradition of erecting monuments to local or national war heroes in the United States occurred after the Civil War and drew direct parallels to Classical antiquarian precedent. As an adolescent in New York, Saint-Gaudens witnessed President Lincoln's review of the troops departing for war in 1861, the draft riots of 1863, and Lincoln's funeral procession in 1865. These personal connections to the war later informed Saint-Gaudens's portrayal of emotion and accurate representation of individual physical characteristics in his commemorative works (Craven 1994:380-382; Dryfhout 1982:2,8; 111-112; Hartt 1994:171-176).

Innovation is consistent throughout Saint-Gaudens's large-scale commissions. In 1903, he completed a ground-breaking equestrian sculpture, the *William Tecumseh Sherman Monument* (New York City), touted in contemporary scholarly sources as "the supreme example of American statuary in art" (Craven 1994:381). Saint-Gaudens, his friend Charles Cotesworth Beaman, Jr. (1840-1900), and fellow sculptor, Daniel Chester French (1850-1931) made casts of General Sherman's body on the day of his funeral procession in 1891 to prepare for the creation of his memorial. Beaman described the event:

> On Sunday, Feb. 15th I went to Gen'l Sherman house with St. Gaudens and French and casts were taken under their direction of his head and hands, one of his hands as if holding a bridle . . . On this same day the remains of General Sherman was followed by a large procession from his house in East 71st St., New York to the Jersey City Ferry (Beaman 1884-1900:68).

The monument demonstrates Saint-Gaudens's talents for combining Classical influences into a wholly new masterpiece. He crafted a multi-figure composition with an energetic figure and horse alongside an idealized allegory in the figure of Victory. The *Sherman* advanced the interplay of light and massing beyond Saint-Gaudens's fifteenth-century inspirations for the piece and reached new standards in realism. Saint-Gaudens modeled the monument after Donatello's *Gattamelata* at Padua and Verrochio's *Colleoni* in Venice. Saint-Gaudens began work on the *Sherman* in New York, continued it in Paris, and finished it at his studio in Cornish, New Hampshire (Dryfhout 1982:ix, 253; Hartt 1994:173, 245-248, 326-327; Kleiner et. al. 2001:II 618-619; Saint-Gaudens 1913: II 289-301).

The novelty of Saint-Gaudens's work as well as that of other European-trained American artists initially sparked an unwelcome reaction from the faculty of New York's National Academy of Design, who resisted the transition away from wholly American-influenced art. This early opposition, however, did not hinder the widespread international acceptance of Saint-Gaudens's work or demand for his collaboration on large-scale projects. At the invitation of Daniel Burnham (1846-1912), Saint-Gaudens served as a general advisor for the sculptural component of the World's Columbian Exposition in Chicago from 1892 to 1893. This work involved close collaboration with Burnham and Beaux-Arts-trained titans such as architects Richard Morris Hunt (1827-1895) and Charles Follen McKim. Saint-Gaudens's sculpture of *Diana* adorned the dome of the McKim, Mead & White-designed Agriculture Building at the Exposition. At the time of

the Exposition, Saint-Gaudens had recently completed several busts for the U.S. Capitol in Washington D.C. (Roger B. Taney, 1876; Chester A. Arthur, 1887; Morrison R. Waite, 1891) and designed the seal for the Smithsonian Institution (1892). He also served on the National Sculpture Society Committee and contributed to the development of a sculptural plan for the U.S. Library of Congress in Washington D.C. The *Allegorical Figure of Art* (1894-1896) in the library's rotunda was designed by Saint-Gaudens and modeled by François-Michel Tonetti at his request (Dryfhout 1982:16, 213; Saint-Gaudens 1913: II 72-73).

Saint-Gaudens's appointment as an advisor to the Senate Park Planning Commission for the District of Columbia by Michigan Senator James McMillan (1838-1902) in 1901 is a marker of his success in public improvement works. The commission formed with the intent of implementing a City Beautiful plan for the center of Washington D.C. in honor of the city's centennial. The planning process involved collaboration between Saint-Gaudens, Daniel Burnham, Charles Follen McKim, and landscape architect Frederick Law Olmsted, Jr. (1870-1957). Using inspiration from urban Europe and French-born American Pierre Charles L'Enfant's designs for the city from 1791, the team implemented a plan that resulted in the completion of the National Mall and the Lincoln Memorial. Saint-Gaudens produced a marble bust of James McMillan for his wife in 1903-1904. On January 11, 1905, Saint-Gaudens and John LaFarge gave a presentation at an American Institute of Architects meeting, seeking support for the incorporation of the American Academy in Rome. At the White House dinner that followed, Saint-Gaudens received commissions for President Theodore Roosevelt's Inaugural Medal (1905) and three U.S. gold coins (one-cent piece, ten-dollar gold piece, and twenty-dollar gold piece, 1905-1907). After his inauguration, Roosevelt appointed Saint-Gaudens, Burnham, and McKim to his Board of Public Buildings, dubbed the 'Art Cabinet' (Dryfhout 1982: 17-18, 264, 280-288).

Saint-Gaudens's achievements in art were recognized through several accolades. Prestigious American universities awarded him honorary degrees, including Princeton (1896), Harvard (1896), and Yale (1905). He won the grand prize at the Exposition Universelle in Paris for his sculpture of *Amor Caritas* in April 1900, followed by an award for Distinguished Service in Art at the 1904 St. Louis World's Fair. The Exposition Universelle prize resulted in an invitation to serve as a corresponding member of the Société Nationale des Beaux-Arts in France and Saint-Gaudens's appointment as an officer of the French Legion of Honor. He also served as a correspondent of the Institute of France in 1899 and was elected as an honorary member of Royal Academy of Arts in London in 1906. Saint-Gaudens typically entered exhibitions at least once a year and sold some of his work to museums during his lifetime. The sale of Saint-Gaudens's *Jules Bastien-Lepage* (1880) bas relief cast to the Museum of Fine Arts in Boston in 1881 constituted the first purchase of his art by such an institution. He subsequently sold plaster casts of the *Puritan* monument (Springfield, MA, 1887) to museums in Boston, Chicago, Philadelphia, and Dresden, Germany in 1896. Saint-Gaudens created 25 reductions of the sculpture in the mid-1890s, and additional bronze reductions were cast in Paris in 1898. The French government purchased the *Amor Caritas* for the Luxembourg Museum the following year, and it is currently displayed at the Musée d'Orsay in Paris (Dryfhout 1982:8-18, 107, 234; Metropolitan Museum of Art 2011).

Memorial exhibitions of Saint-Gaudens's work after his death in 1907 attracted large numbers of patrons to American museums. The Metropolitan Museum of Art's exhibition in New York City included 154 of Saint-Gaudens pieces and documented a crowd of 5,000 people from April 30 to May 31, 1908. Successive exhibits were held at the Corcoran Gallery in Washington D.C. (1908-1909); the Carnegie Institute Museum of Art in Pittsburgh, Pennsylvania (1909); the Art Institute in Chicago, Illinois (1909); the John Herron Art Museum in Indianapolis, Indiana (1910); and the Detroit Institute of Arts in Illinois (1915). In 1940, Saint-Gaudens's image was produced as a commemorative postage stamp (Dryfhout 1982:19-21).

Membership in numerous professional clubs and academic institutions increased Saint-Gaudens's influence in the art community. Along with like-minded colleagues, he founded the Society of American Artists in 1877 in response to the National Academy of Design's resistance to Beaux-Arts-trained artists. Saint-Gaudens noted that the national recognition of the Society was steadily growing by the 1880s. He became re-associated with the National Academy of Design in 1884 and taught there by at least 1890. Saint-Gaudens's role as a professor marked an even greater influx of European aesthetics in the U.S., as American students could receive high-quality Classical instruction from the generation of Beaux-Arts-trained masters. Although several small-scale art academies had been organized in the United States by 1870,

instruction on sculptural and architectural design was limited.[12] At the time, professional designers also studied in Europe to receive training at well-established schools with more internationally perpetuated philosophies. Saint-Gaudens began teaching at the Art Students League in New York City in 1887. Six years later, he collaborated with several of his colleagues, including Herbert Adams, Paul W. Bartlett, Karl Bitter, Daniel Chester French, Richard Morris Hunt, J. Massey Rhind, Stanford White, and John Quincy Adams Ward, to found the National Sculpture Society. Similar in initial intent to the National Academy of Design, the organization promoted the work and careers of professional artists. The Society was the first such formalized group specifically for sculptors in the U.S. In 1894 to 1895, Saint-Gaudens succeeded in founding the American Academy in Rome with Charles Follen McKim and others with whom he had first worked during the World's Columbian Exposition in 1892-1893. Saint-Gaudens's collaborative commissions continually expanded his professional network as did his role as an inadvertent founder of the Cornish Art Colony and his membership in influential New York-based social groups, including New York's Tile Club in 1877, the Century Association (1885), the Players Club (1888), the Architectural League of New York (1890), and the Round Table Club of the Knickerbocker Society (1902) (Dryfhout 1982:3-16; *A Circle of Friends*, Dryfhout 1985:36; Saint-Gaudens 1913: I 274).

Saint-Gaudens's Associations with Aspet

Aspet, Saint-Gaudens's summer estate in Cornish, New Hampshire, provided the space and quiet atmosphere that enabled him to indulge in creative activities. The bucolic, 22-acre property was nestled in the Connecticut River Valley with commanding views of Mt. Ascutney and verdant pastureland. Saint-Gaudens first visited Cornish in 1885, at Charles Cotesworth Beaman, Jr.'s invitation. Saint-Gaudens had married Augusta Fisher Homer (1848-1926), an aspiring artist whom he met in Rome on June 4, 1877. Mrs. Saint-Gaudens studied art in Boston before traveling to Rome to study under engraver and watercolorist Charles Bellay. After the couple returned from their yearlong honeymoon in Europe, they settled in New York. In typical fashion for the wealthy in the late nineteenth century, the young family sought summer respite from urban conditions. Augusta Saint-Gaudens was pregnant with their only child, Homer, and Augustus desired a quiet location to concentrate on work.

The rural setting of Cornish appealed to Saint-Gaudens. He had developed an affinity for country landscapes during weekend escapes to New England with cameo carver Louis Avet and through his experiences in Italy. Saint-Gaudens verbalized his teenage impressions of the American countryside in his autobiography: "During these trips my keen appreciation of the beauty and wonders of the landscape was so intense that no subsequent experience has ever come up to it" (Saint-Gaudens 1913:I 40). Upon arriving in Cornish in 1885, he reflected again on his feelings towards the place:

> For this coming made the beginning of a new side of my existence. I had been a boy of the streets and sidewalks all my life. So, hitherto, although no one could have enjoyed the fields and woods more heartily than I when I was in them for a few days, I soon tired, and longed for my four walls and work. But during this first summer in the country, I was thirty-seven at the time, it dawned upon me seriously how much there was outside of my little world. We hit upon Cornish because, while casting about for a summer residence, Mr. C.C. Beaman told me that if I would go up there with him, he had an old house which he would sell me for what he paid for it . . . (Saint-Gaudens 1913: I 311).

Charles Cotesworth Beaman, Jr. was an art patron and lawyer who represented Saint-Gaudens in a dispute over the *Morgan Tomb* angels in 1884. The modeled figures were located within a protective shed at Cedar Hill Cemetery in Hartford, Connecticut, with the intention that they would be cut in marble on-site. The shed caught fire on August 21 and the figures and the stone were destroyed. The client considered Saint-Gaudens responsible for the sculpture regardless of the fire, but Beaman negotiated payment for the work. Beaman began amassing property in Cornish that year and offered

[12] Early art academies established in the United States included the American Academy of Fine Arts (New York, NY, 1802) which was reorganized as the National Academy of Design (1825); Cooper Union (New York, NY, 1859); Yale School of Art (New Haven, CT, 1864 with architectural school established 1908); the Chicago Academy of Design (now Art Institute of Chicago, Chicago, IL, 1866); and the Rhode Island School of Design (Providence, RI, 1877). The School of Architecture at Columbia University (now the Graduate School of Architecture, Planning and Preservation), founded by William Robert Ware in 1881 was among the first professional architectural schools in the country.

to sell Saint-Gaudens a Federal style farmhouse, the **Aspet Main House (LCS No. 001252, contributing building)** , near his personal summer estate. The dwelling was completed around 1817 and nicknamed 'Huggins Folly' after its historical owners. Beaman referred to the property as "Blow-Me-Up" farm, after the brook that ran through it, and Saint-Gaudens renamed the property 'Aspet' in honor of his father's home village in France. Although Beaman offered to sell the property at cost ($500), Saint-Gaudens initially decided to rent it (Beaman 1884-1900:16; Dryfhout 2000a: 23-24; *A Circle of Friends*, Dryfhout 1985:7, 33; Hepler et al. 2006: 48; Pressley and Zaitzevsky 1993:10) Saint-Gaudens 1913:I 273, 311-316).

Saint-Gaudens and Beaman were able to acquire affordable properties in Cornish because land use patterns in Sullivan County followed those of rural communities throughout New England. Beginning in the late nineteenth century, traditional industries such as agriculture, logging, and maritime trades sharply declined. The economic depression of the 1860s and subsequent competition from businesses in the mid-west and southern regions which used the railroads for shipping hindered the sale of products from New England. As profits and the number of jobs declined, people moved away from their home towns toward urban centers where increasing numbers of manufacturing establishments required large workforces. Many rural agricultural properties and homesteads in isolated locations were abandoned as a result of this population shift. Economic rebirth in rural New England stemmed from tourism of natural features and historic character. Following the industrial revolution, the fast paced urban lifestyle created nostalgia for simpler times and a desire to reconnect with the natural environment. Mounting health concerns over increasingly unsanitary urban conditions and the replacement of physically demanding farm labor with mechanized industrial jobs also resulted in a renewed interest in outdoor exercise and fresh air. The economic depression had caused a lack of development in rural New England, where historic homes remained vacant. Vacationers initially rented these abandoned farmhouses, which were both abundant and affordable. The influx of wealth into rural communities from outsiders/visitors created a socioeconomic divide between locals and prosperous urbanites who used the areas as recreational retreats. As railroad and steamship patronage decreased and agriculture continued to decline during the early 1900s, government agencies assumed the role of marketing New Hampshire, in an effort to further grow the flourishing tourism economy. Local communities benefited through property taxes on newly constructed or restored buildings, patronage of local goods and services, and increased jobs. The state of New Hampshire, along with other formerly agricultural areas of New England, aimed recreation propaganda at consumers with familial or emotional ties to the region, to entice them to visit seasonally or return permanently and restore deteriorated farm properties. Former New Hampshire governor (1899-1901) Frank West Rollins served as an influential advocate for tourism and associated infrastructure upgrades. He wrote *The Tourist's Guide-Book to the State of New Hampshire* and an article entitled *Summer Homes in the Granite State* in 1902, in which he described New Hampshire as the "Switzerland of America" and "the great natural sanitarium of the United States" (Rollins 1902:284). In 1899, Rollins established a community-based "Old Home Week" with celebrations to attract former residents to their ancestral towns. He also championed the expansion of mail routes, as well as improvement of telephone service, road construction, land conservation, and development of fish hatcheries. Local and regional recreationists invested an estimated $22,385,179 in seasonal property in New Hampshire by 1905 (Garvin 1992:17-18; Murphy 1995:8-11).

During the summer of 1885, Saint-Gaudens converted a hay barn located north of the house into a studio by adding a monitor to the gable roof to gain more light inside the building.[13] The barn studio was replaced by the **Little Studio (LCS No. 001253, contributing building)**,in 1903. According to Beaman, on July 27, "St. Gaudens began his statue of Lincoln for the park at Chicago . . . at Blowmeup studio" (Beaman 1884-1900:19). Saint-Gaudens achieved a striking resemblance of Lincoln in the monument, known as *Abraham Lincoln: The Man* or simply '*Standing Lincoln*' (1884-1887). He accurately recreated a characteristic stance Lincoln used before giving a speech. The figure of Lincoln has one foot forward, a bent arm with a hand grasping his coat, a head turned downward, and a pensive facial expression. Lincoln's clothing is based on historical images and Saint-Gaudens's own recollection of him. The figure is placed in front of a chair with the symbolic wings of the American eagle flayed out behind him and is in the center of a 60-foot-long exedra bench designed by Stanford White. Beaman had promised Saint-Gaudens that he would find "Lincoln-shaped men" in Cornish to use as models for the monument. Shortly after his arrival at Aspet, Saint-Gaudens hired Langdon Morse, a local man of similar height and stature to Lincoln. Saint-Gaudens asked Morse to walk around Aspet while a professional

[13] A monitor is a raised structure located on a roof, which has windows or ventilation louvers.

photographer captured action photos of the event. Saint-Gaudens used the images in his design process. A review of the *Abraham Lincoln: The Man* monument upon its unveiling praised the realism of Saint-Gaudens's work:

> Mr. St. Gaudens has solved better than any preceding sculptor the problem of adapting Lincoln to a great monument, the problem of minimizing his ungainliness without avoiding a severe treatment, the problem of being very real and yet indicating grandeur of character . . . Many people think that in his Farragut this sculptor has supplied New-York with the very best monument she possesses. There can be no shadow of doubt that Chicago has no monument that equals the Lincoln in originality of treatment, in simplicity and directness, in beauty of workmanship and in depth of sentiment (*New York Times, 1887*).

While working at Aspet in 1885, Saint-Gaudens also completed a study for the mural monument at All Soul's Church in New York and a bronze relief of Jacob H. Schiff's children, *Mortimer Leo and Freida Fanny Schiff* (1884-1885) (*A Circle of Friends*, Dryfhout 1985:33; Dryfhout 1982:158-162; Saint-Gaudens 1913: I 312). Pleased with his first summer in Cornish, Saint-Gaudens attempted to buy Aspet the following year: "But as the experiment had proved so successful, I had done such a lot of work, and I was so enchanted with the life and scenery, I told Mr. Beaman that, if his offer was still open, I would purchase the place under the conditions he originally stated" (Saint-Gaudens 1913: I 318). This time Beaman refused, hoping to retain the property for his children. Saint-Gaudens finally bought it in 1891 for $2,500 and a bronze portrait of Beaman (Beaman 1884-1900:16; Dryfhout 2000a: 23-24; *A Circle of Friends*, Dryfhout 1985:7, 33; Hepler et al. 2006: 48; Pressley and Zaitzevsky 1993:10, Saint-Gaudens 1913:I 273, 311-316).

The stark, "Puritanical" aesthetic of Aspet disagreed with Saint-Gaudens's grand architectural tastes. It did, however, present an opportunity to manipulate the property as a blank canvas. Saint-Gaudens hesitated to make substantial changes to Aspet until he owned the property. After negotiating with Beaman and acquiring the property in 1891, he quickly set out making plans to convert it into a classically inspired estate. Major improvements to the buildings and grounds occurred between 1893 and 1894. Saint-Gaudens immediately enlisted the help of his long-time friend, the architect George Fletcher Babb (1836-1915), to make the "bleak, gaunt, austere, [and] forbidding" house "smile" (Saint-Gaudens 1913: I 316). Babb worked as a partner in the New York architectural firm of Babb, Cook, and Willard. He previously met Charles Follen McKim and William Rutherford Mead while working for architects Peter Wight and Russell Sturgis. Babb shared an office with McKim, Mead & White during the 1880s and completed interior designs for two of their residential commissions. Babb socialized in Saint-Gaudens's professional circles since at least 1880. He attended Saint-Gaudens's Sunday gatherings in New York beginning in 1882, along with McKim, Mead & White members Charles Follen McKim, Stanford White, and Joseph Wells; artists Robert Frederick Blum (1857-1903), Thomas Wilmer Dewing (1851-1938), and Francis Lathrop (1849-1909); and Augustus' brother, sculptor Louis St. Gaudens (1854-1913). Babb had already designed a nearby building in Cornish for Beaman in 1891 (Saint-Gaudens 1913: I 281-283,316).

In close collaboration with Saint-Gaudens, George Babb updated the exterior of the house by adding the columned piazza (veranda) on the west elevation, installing gable dormers, and changing the shape of the roof parapet. From February through June of 1894, he substantially remodeled the interior. Babb changed the floor plan throughout the house, which required the construction of new partition walls and the relocation of the main stairway to its current location in the center of the north side of the building. He converted a former ballroom on the second floor into two bedrooms and partitioned the third floor to create servants' quarters. Saint-Gaudens employed local contractor Frederick (Frank) R. Waite to complete the renovations, likely because he frequently worked for Beaman (Beaman 1884-1900:99; Hepler et al. 2006:48-51).

To complement the house, Babb and Saint-Gaudens formalized the landscape. The improvements completed by the pair in 1893-1894 expressed Saint-Gaudens's Italian Renaissance-era aesthetic preferences and provided an inspirational setting for his production of artwork. They relocated **Saint Gaudens Road (contributing structure)** to the south of the house to improve views and make space for other developments. The realignment of the road involved the construction of the **Carriage Turnaround (LCS No. 040870, contributing structure)**. Landscape enhancements around the house consisted of the formalization of its approach through the installation of the **Aspet - Entry Walkway and Marble Steps (LCS No. 040866, contributing structure)** and the creation of **Terraces and Terrace Balustrades (LCS Nos. 750426 and 040878, historic associated feature)** (Dryfhout 1982:162-166; Hepler et al. 2006: 51-53; Nowak and Brown 2009;

Pressley and Zaitzevsky 1993).

Saint-Gaudens began augmenting the grounds between the house and barn studio on a large scale in the early 1890s and continued through the early 1900s as he erected additional buildings. He placed the **Marble Pool with Bubbler (LCS No. 040872, contributing object)** in the center of the lower terrace north of the house in 1894. A flight of three brick **Garden Steps (LCS No. 040880, contributing structure)** provided access from the house and upper terrace to the middle terrace. Saint-Gaudens and Babb defined a rectangular outdoor room in this location with the installation of the original 1893-1894 **Semicircular Zodiac Bench (LCS No. 040876, contributing object)**, **Zodiac Heads and Posts (LCS No. 040877, contributing object)**, and tall **Hedges (historic associated feature)**. Saint-Gaudens laid out a geometric, ornamental **Terrace Garden (historic associated feature)** in the lower terrace in 1903 between the house and zodiac bench. Masonry **Garden Paths and Steps (Aspet-Garden - Little Studio Path) (LCS No. 040869, contributing structure)** led along the west edge of the middle terrace, across the garden between the middle and lower terraces, to a second, intimate garden room east of the barn studio. This space, known as the Pan garden, included elements inspired by Stanford White's design for the setting of the *Puritan* monument in Springfield, Massachusetts (1885). Babb and Saint-Gaudens created the Pan garden in 1893-1894 with the placement of a gilded statue of Pan set atop the **Pan Grove - Pool and Fountain (LCS No. 040874, contributing object)**. The statue faces the U-shaped **Pan Grove - Pool Bench (LCS No. 040875, contributing object)**, which is surrounded by a grove of birch trees (Dryfhout 1982:162-166; Hepler et al. 2006:51-53; Nowak and Brown 2009; Pressley and Zaitzevsky 1993).

Babb added the extant, columned pergola and flanking herbaceous planting bed along the south wall of the barn studio to beautify the vernacular building in 1894. When the barn studio became deteriorated beyond repair, Saint-Gaudens requested Babb's help in redesigning it. The Little Studio building was erected in 1904 with the same footprint and rectangular, gable-roofed massing as the former barn studio. Babb's design retained the pergola, planting bed, and Pan garden around the studio. In his autobiography, Saint-Gaudens commented on his satisfaction regarding all of Babb's improvements to the buildings and grounds at Aspet:

> This he did beautifully, to my great delight. Inside [the house] he held to the ornament of one or two modest mantels, which seemed pathetic in their subdued and gentle attempt at beauty in the grim surroundings, while outside as our idea was to lower and spread the building, holding it down to the ground, so to speak, 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. . . Later, to keep up this standard in the case of the old barn, where I had made a sketch for the Lincoln, and which had become so dilapidated that it threatened some day to engulf my masterpieces and me in ruin, I returned to Mr. Babb once more and he kindly designed it over. Again he made me happy in the fashion in which he held to the lines of the original barn with the development of the pergola, which had grown from supports of rustic pine poles, to more pretentious columns of Portland cement (Saint-Gaudens 1913: I 317).

The newly devised Classical setting at Aspet was enjoyed by Saint-Gaudens and his growing team of apprentices. Saint-Gaudens arrived in Cornish with three assistants in 1885, including his brother Louis St. Gaudens, Frederick W. MacMonnies (1863-1937), and Philip Martiny. Louis St. Gaudens assisted him from 1872 through 1907. During the summer of 1885, MacMonnies helped Saint-Gaudens model the figures for the *Eli Bates Fountain* and *'Storks at Play'* (Chicago, Illinois, 1887), while Martiny assisted with ongoing work on the *Puritan* (Springfield, Massachusetts, 1886). MacMonnies previously took classes from Saint-Gaudens at the Art Students League and worked for him in New York City. Martiny met Saint-Gaudens while working as a wood carver at the Cornelius Vanderbilt House (II) in New York, for which Saint-Gaudens designed the sculpture. Saint-Gaudens completed approximately 40 commissions at Aspet after he moved there year-round in December 1900. The number of people working in his Cornish studio swelled to 11 by 1901 (Dryfhout 1982:6, 16, 123; Hepler et al. 2006: 48-53; UNH 1985:5; Saint-Gaudens 1913:II 3-6).

Saint-Gaudens's increased year-round activity at Aspet necessitated further development of the property. He erected the **Ravine Studio (LCS No.006536, contributing building)** near the woods to the east of the barn studio in 1900 in an effort to mitigate the noise made during stone cutting. The following year, Saint-Gaudens engaged his assistant James Earl Fraser (1876-1953) to design a second studio building at Aspet large enough to accommodate the production of the

Sherman Monument (New York City, 1903). Fraser became Saint-Gaudens's assistant after he won the American Art Association's sculpture competition held in Paris in 1898, for which Saint-Gaudens served as a judge. Fraser designed the building, called the "Large Studio" (not extant), with a tapered, rectangular shape to enhance the view of sculptures placed on a turntable at its wide end. The studio was located near the wood-line east of the Ravine Studio. An orchard and row of Lombardy poplar trees screened the barn studio from the Large Studio. Outbuildings surrounding the Large Studio consisted of an attached stable and woodshed, freestanding packing house, and freestanding chicken house. The complex at Aspet also included a pre-existing **Root Cellar (LCS No.040894, ASMIS No. SAGA00010, contributing site)** as well as the **Stable (LCS No. 006535, contributing building)** constructed between 1875 and 1880 and enlarged by 1903. Fraser lived with Saint-Gaudens at Aspet, while most of the other assistants boarded in nearby farmhouses. Assistants working with Saint-Gaudens in the early 1900s included Gaetan Ardisson (a plaster molder) (1856-1926), Henry Hering (1874-1979), Annetta Johnson (St. Gaudens) (1869-1943), Bela Pratt (1867-1917), Henry Thrasher (1883-1918), and Elsie Ward (Hering) (1871-1923) (Adams et al. 2010c: 3-4; Dryfhout 1982:14, 315-316; Hepler et al. 2006: 53; Nowak and Brown 2009:147; NPS 1995: 78; Pressley and Zaitzevsky 1993; Saint-Gaudens 1913: II 231, 289-354; UNH 1985:5).

A fire destroyed the Large Studio on October 7, 1904, only a few years after its construction. Still in need of the extra space, Saint-Gaudens asked James Fraser and George Babb to design a new studio on the site. This building, known as the 'Studio of the Caryatids' (not extant), incorporated considerations for winter heating and fire-resistance as well as a casting studio for Ardisson. The new studio also contained individual spaces for assistants Frances Grimes (1869-1963) and Henry Hering (1874-1949). Hering and his future wife, Elsie Ward, helped model the figures for Saint-Gaudens's *Boston Public Library Groups* (Boston, Massachusetts, 1892-1907, 1915) in Cornish, which Louis St. Gaudens had begun several years earlier. Bela Pratt finished the commission after Saint-Gaudens died and replaced Saint-Gaudens's design with his own. Other notable projects completed at Aspet late in Saint-Gaudens's career are the *Abraham Lincoln: The Head of State ('Second Lincoln')* monument (Chicago, Illinois, 1897-1906) and the *Charles S. Parnell Monument* (Dublin, Ireland, 1903-1907). Saint-Gaudens erected a full-size model of the *Parnell* at Aspet. According to his son, Saint-Gaudens placed the monument "against the background of trees so that the sculptor might judge of the effect" (Saint-Gaudens 1913: II 309) (Dryfhout 1982:239, 278-279, 294-295; Hepler et al. 2006: 56; Nowak and Brown 2009:146; Pressley and Zaitzevsky 1993; Saint-Gaudens 1913: II 289-354).

Saint-Gaudens indulged his love for outdoor sports by developing informal recreational facilities at Aspet. He often hiked along the **Blow-Me-Up Ravine Trail (LCS No. 040896, contributing structure)** and **Blow-Me-Down Mill Trail (LCS No. 040890, contributing structure)**, which extended through the forested ravines along the Blow-Me-Up and Blow-Me-Down brooks. Saint-Gaudens built the **Little Studio Pool (LCS No. 040885, contributing structure)** north of his studio in 1897 and surrounded it with a hedge for privacy.[14] He also swam at the **Blow-Me-Up Ravine Dam & Swimming Hole (LCS 040889, contributing structure)** and Beaman's mill pond. Saint-Gaudens encouraged his friends and assistants in Cornish to participate in ice hockey or golf games, skiing, and sledding on site. His dedication to such pursuit of recreation is demonstrated through his construction of a 35-foot-high toboggan run next to the Little Studio in 1904. Saint-Gaudens built the run as an improved version of an earlier slide near that location. Saint-Gaudens constructed a five-hole, nine-tee golf course in the open fields west and north of Aspet in c. 1902, a few years after Beaman installed a nine-hole golf course on his property. Saint-Gaudens's course was recorded on a land survey in 1903 and included sand traps in the west meadow. An irrigation system consisting of pipes and hydrants was located on the periphery of the course. A highlight of the Saint Gaudenses' social life as part of the colony occurred at Aspet in 1905 when a theatrical production honoring their twentieth anniversary at Aspet was held on the grounds northwest of the studio. Henry Hering designed a wooden temple used in the play, "The Masque of 'Ours': on the Gods and the Golden Bowl," that approximately 40 families attended. Saint-Gaudens intended to reproduce the temple in marble after the event. The extant marble **Temple (LCS No. 006540, contributing object)** erected on the property in 1913-1914 is based on Hering's original wood prop and occupies the same site. William M. Kendall of McKim, Mead & White designed this version of the temple, which incorporates a marble urn containing the Saint-Gaudenses' ashes (*A Circle of Friends*, Dryfhout 1985:50-51; Hepler et al. 2006: 51, 58; Nowak and Brown 2009:119).

[14] The Little Studio Pool was also known as the swimming tank or plunge pool (Nowak and Brown 2009:153).

While Saint-Gaudens completed improvements at Aspet in the early 1900s, he purchased adjacent land east of Aspet from Beaman's widow and expanded his property from 22 to approximately 125 acres. In 1904, Saint-Gaudens deeded a portion of the newly acquired property at the east end of Saint Gaudens Road to his brother Louis, who relocated a former Shaker meeting house there and converted it into a house. The same year, Saint-Gaudens bought a 1.54-acre lot (Saint-Gaudens Farm) on the south side of the road, approximately one-quarter-mile east of Aspet. The property originated as part of the Johnson family farm and was later known as Martin's dairy farm. Saint-Gaudens believed that the Large Studio fire started in its attached stable and utilized this portion of the Johnson farm to relocate his animals there. Aspet's caretaker and farmer lived in the **Saint-Gaudens Farm House (LCS No. 662066, contributing building)** located on a portion of the former Johnson family property south of Saint Gaudens Road. The house and central portion of the **Saint-Gaudens Barn Complex (LCS No. 662076, contributing building)** on the property are thought to have been present when Saint-Gaudens acquired the land. He kept approximately five horses and one cow in the barn, along with wagons, carriages, and sleighs. Additions to either side of the barn completed by 1950 resulted in its current U-shaped configuration (Hepler et al. 2006:56-58; Nowak 2006:53-55; Saint-Gaudens 1913: II 235).

Other U.S. Properties Associated with Saint-Gaudens

Aspet was continuously used by Saint-Gaudens, his family, assistants, and friends for 22 years (1885-1907) during the peak of his career and of the Cornish Art Colony. After his death, Saint-Gaudens's wife maintained life occupancy, residing at Aspet for another 19 years (1907-1926). Saint-Gaudens purchased the property in 1891 and substantially developed the landscape in the following years. He worked at the property with a team of assistants every summer beginning in 1885 and operated his studio on the premises year-round from 1900 to 1907. Ownership of Aspet passed directly from the Saint-Gaudens family to the Saint-Gaudens Memorial and ultimately to the National Park Service. The property retains the Saint-Gaudens burial site, as well as the house, studio, and a large portion of the landscape as he envisioned it. No other property in the United States possesses such a strong, long-term association with the celebrated sculptor.

Saint-Gaudens maintained separate residences and work spaces while in New York.[15] Some of these associations were temporary, and none involved known notable aesthetic changes completed by Saint-Gaudens. As New York City has developed substantially since the late nineteenth century, few of these buildings appear to be extant. During his respite from Europe from September 1872 into early 1873, Saint-Gaudens worked in a studio at 14th Street and 9th Avenue.[16] He subsequently shared a studio with David M. Armstrong at 14th Street and 4th Avenue as of March 1875, presumably until his marital trip to Europe in 1877. Saint-Gaudens briefly rented a studio in the Sherwood Building at the corner of 57th Street and 6th Avenue in July 1880, before moving to a rental building at 148 West 36th Street in 1881. The latter studio possessed the most significance out of all his New York associations because he occupied it for approximately 17 years, with the exception of the summers. Saint-Gaudens noted that "This building I originally hired for five years, though I was destined to remain there for fifteen. It was a low, painter's supply-shed, which I virtually filled out and rebuilt" (Saint-Gaudens 1913: I 328).[17] Saint-Gaudens completed most of the work on his *Shaw Memorial* at this studio and hosted concerts there on Sunday afternoons as a social event for his friends. The location of the studio is currently developed with commercial and residential highrises such as Macy's and is a few blocks from the *New Yorker* building, Madison Square Garden, the Empire State Building, and Bryant Park. The Saint-Gaudenses lived in a house at 22 Washington Place, one block from Washington Square Park, around 1881. In May 1890, they moved to 51 West 45th Street, where they remained for approximately 10 years until they moved to Cornish year-round (Dryfhout 1982:7; Saint-Gaudens 1913: I 268, 274, 311, 328).

Area of Significance: Criterion A
Art

[15] Saint-Gaudens additionally owned studios and apartments in Paris, France.

[16] All of the New York properties Saint-Gaudens occupied were located in Manhattan.

[17] Saint-Gaudens's son indicated that he occupied the studio for 17 years (Saint-Gaudens 1913: I 274).

The district meets Criterion A at the national level in the area of Art for its associations with the late-nineteenth through early-twentieth-century development of the Cornish Art Colony (Colony) within and surrounding the current boundaries of the Saint-Gaudens NHS. The colony is recognized for its role in the perpetuation of momentous arts movements in the United States during the American Renaissance period, such as academic classicism, naturalism, and realism. In contrast to the pre-meditated historic American art colonies that developed around the location of a particular art school, the Cornish Art Colony emerged informally as the result of societal connections between members. More than 80 notable sculptors, painters, illustrators, writers, publishers, thespians, architects, landscape designers, and art patrons are directly affiliated with the colony (UNH 1985:56-57). The Cornish, New Hampshire properties occupied by Augustus Saint-Gaudens and Charles Cotesworth Beaman, Jr. formed the nexus of the colony. Saint-Gaudens's reputation as the nation's premier monument builder and the collaborative work he conducted in his Cornish studio attracted a core of influential artists to the area. His friend Beaman was an avid art patron who gradually amassed approximately 2,000 acres of farmland in Cornish, near his in-laws's family estate. Beaman facilitated the growth of the colony by providing adjacent properties for rent and purchase. Saint-Gaudens and Beaman were the unintentional founders of the Colony. Their elaborately developed properties served as gathering spaces for colony events and impromptu socialization.

Establishment of the Cornish Art Colony

Augustus Saint-Gaudens and Charles Cotesworth Beaman, Jr. shared influential social circles in New York City. As successful urban professionals with young families, they followed the late-nineteenth-century trend of summering in scenic, rural locations accessible from regional railroad routes. Seasonal communities developed in declining agricultural towns throughout New England during this period, where the mountainous or coastal landscape offered urbanites opportunities for recreation, inspiration, and reconnection with nature. The popularity of such communities often grew among networks of acquaintances that attracted each other to specific destinations.

Beaman initially chose to purchase land in Cornish, New Hampshire, because of familial ties to the area. After graduating from Harvard University in 1861 and Harvard Law School in 1864, Beaman established a notable career as an attorney working for William Maxwell Evarts (1818-1901) in New York City. Evarts gained national acclaim for his service as the assistant U.S. district attorney (1849-1853), chief counsel for President Johnson's impeachment trial (1868), secretary of state under President Hayes (1877), U.S. delegate to the international monetary convention in Paris (1881), and U.S. senator from New York (1885-1891). Beaman assisted Evarts while he represented the United States at the 1872 arbitration of the claims concerning *Alabama* in Geneva, Switzerland, in which the U.S. requested damages for British support of the Confederate Army during the Civil War. Evarts's daughter, Hettie Sherman Evarts, traveled with them to Europe and married Beaman two years later. William M. Evarts established a substantial family estate known as Runnemede Farm in Windsor, Vermont, directly across the Connecticut River from Cornish, New Hampshire, between 1843 and the 1870s. His presence there prompted Beaman to purchase the Blow-Me-Down Farm from New Hampshire State Senator Chester Pike on October 3, 1882 for $8,000. Pike had previously sold Evarts several hundred acres of land in Cornish and Windsor. Beaman began building a new house at Blow-Me-Down Farm on July 28, 1883, on the foundation of Chester Pike's former residence, which had burned in 1875. Architects Daniel Appleton and Harris W. Stephenson of Boston designed the house, and Beaman moved into it for the summer on July 11, 1884. A few days later, on July 21, Beaman purchased several adjacent properties, including "the Brick House lot [Aspet] . . . wood lot . . . the old Mercer mill and the two houses with the water privilege and power in Blowmedown Brook" (Beaman 1884-1900:6) (Beaman 1884-1900:5; Dryfhout 2000a: 22-23, 36-37, 66, 120; Hepler 2006:46).

Augustus Saint-Gaudens was closely associated with Beaman in New York City and joined him in Cornish the following summer. Beaman's wife and father-in-law initially met Saint-Gaudens as customers of his father's shoe store. Hettie Evarts had also visited Saint-Gaudens in Rome and commissioned him to sculpt a bust of her father while Beaman and William Evarts were engaged in Geneva. The high-profile careers of Saint-Gaudens and Beaman afforded them entrance into similar, influential social circles. Saint-Gaudens crafted the sculptural elements for the McKim, Mead & White-designed Villard Houses (New York City, 1885) commissioned by Henry Villard in 1884. Beaman also maintained membership in some of the same city organizations as Saint-Gaudens, such as the Century Club (Dryfhout 2000a:IX, 24, 38-39).

Saint-Gaudens and Beaman traveled to Cornish by rail from Rockaway, New York, to Windsor, Vermont. They occasionally departed New York together and frequently dined together while in Cornish. Shortly after Saint-Gaudens's first summer in Cornish, their acquaintances began making extended trips to the area. Saint-Gaudens explained the resultant formation of the Cornish Art Colony in his autobiography:

> It was not long after our coming up here that Mr. George de Forest Brush, the painter, decided to pass the summer near us. He lived with Mrs. Brush in an Indian tepee he built on the edge of our woods, near a ravine, about five hundred yards from the house; for he had camped with the Indians for years and knew their habits. Also, the spring following my arrival, my friend, Mr. T. W. Dewing, the painter, was casting about for a place to pass the summer, when I told him of a cottage that could be rented from Mr. Beaman about twenty minutes' walk from my habitation. Mr. Dewing came. He saw. He remained. And from that event the colony developed, it being far more from Mr. Dewing's statements of the surrounding beauty than from mine that others joined us (Saint-Gaudens 1913: I 317).

Cornish appealed to artists because its isolated location ensured a quiet environment necessary for contemplative work and its natural scenery provided creative inspiration. The multi-hued, rolling hills of the Cornish landscape set alongside the winding Connecticut River beneath the looming profile of Mt. Ascutney offered both recreational enjoyment and artistic subject matter for its seasonal residents. The initial wave of artists who established the colony during the late-nineteenth century comprised painters, sculptors, and designers, often with young families. Their collective associations with networks of New York-based intellectuals resulted in the broader expansion of the colony to include writers, thespians, and other illustrious figures. Augustus Saint-Gaudens noted that Thomas Dewing attracted muralist Henry Oliver Walker to Cornish; Walker invited self-taught architect/landscape architect Charles Adams Platt; Platt brought etcher/painter Stephen Parrish; and so on until "The circle has extended beyond even the range of my [Saint-Gaudens's] acquaintance" (Saint-Gaudens 1913: I 318) (Beaman 1884-1900:18; UNH 1985:1-4, 33, 40).

The Artistic Network

Beaman's development of Blow-Me-Down Farm and the land surrounding it encouraged the growth of the colony within a concentrated area and enhanced associations between its members. These artists socialized at multiple estates throughout the colony but often congregated in large groups at Blow-Me-Down Farm or Aspet. Most members of the group achieved national recognition for their innovative contributions to their respective professions.

Beaman initiated an ambitious schedule of construction at his Cornish properties immediately after completing his summer home there in July 1884. The conversion of his own estate into a gentleman's farm served as a form of recreation for Beaman, during which he indulged his hobbyist interests and aesthetic tastes. He began building the timber frame of the **Blow-Me-Down Farm Bank Barn (contributing building)** on July 28, 1884, and raised it on August 19 during a celebration attended by 75 neighbors and other guests. Beaman used the barn to store hay and grain for his livestock to continue light agricultural use of the property. The function of these bucolic Cornish properties as personal retreats resulted in their development with modern amenities and individual expressions of grandeur. Beaman established a tradition of relocating outbuildings to achieve a desired rustic affect, while colony designers developed ornate, classically influenced landscapes to demonstrate their mastery of the style and create inspirational settings for creative work. Beaman moved a shed and small barn to the south side of the bank barn in September 1884. The following month he relocated an existing carriage house and stable to the property, erected or relocated a pig house and tool house, installed a fence to enclose a farm yard, and constructed a dwelling for a farmer-in-residence. Beaman typically employed local tradesmen for the work, including mason Jabez Hammond, carpenter Ross Boyd, and contractor Frederick R. Waite (c. 1855-1930). His friend and fellow Harvard alum Elihu Chauncey (1840-1916) visited him at Cornish frequently beginning in 1884, and Beaman eventually built the **Chauncey Cottage (contributing building)** for Chauncey's family in 1897. Chauncey lived near Beaman in New York City and shared membership in the Century Club with him and Saint-Gaudens (Beaman 1884-1900:8-17, 100, 127; Dryfhout 2000a:67; *New York Times* 1916; U.S. Census 1930).

Original members of the colony arrived in Cornish in the late 1880s and settled on properties leased or purchased from Beaman. In May 1885 Beaman employed carpenters for two weeks to make repairs to 'Blowmeup' (Aspet) before

Saint-Gaudens moved into the house for the summer. At the encouragement of Saint-Gaudens, painters Thomas Wilmer Dewing (1851-1938) and his wife Maria Oakey Dewing (1845-1927) rented the Mercer mill property from Beaman in 1886, which he had bought at the same time as Aspet. Thomas Dewing studied in Paris and taught at the Art Students League and National Academy of Design in New York. Maria Dewing attended the National Academy of Design before studying under John LaFarge in Paris, Italy, and London. The couple purchased the property from Beaman by completing a portrait of his wife and remained there until 1905 in a house designed by Platt. Paris-trained figure and narrative painter George de Forest Brush (1855-1941) spent his first summer at Cornish in a teepee set in the field at Aspet in 1887. He returned to Cornish sporadically, and in 1893 he completed a portrait of Beaman's prize-winning jersey bull in exchange for rent. Beaman constructed a cottage for Brush at one of his adjacent farms on May 13, 1893 "by moving up the old corn crib to the old ice house" (Beaman 1884-1900:16-18, 90; Dryfhout 2000a: 23-26, 34; Saint-Gaudens 1913:I 311-312; UNH 4, 34-43).

Textile designer Laura Walker (1857-1929), who had studied photography with Maria Dewing in Boston, and her husband, muralist Henry Oliver Walker (1843-1929), rented Aspet for the summer of 1888 while Saint-Gaudens visited Paris. Thomas Dewing's former student Arthur Henry Prellwitz built a cottage north of Aspet in 1891, and Dewing's former employee, the painter/jewelry designer Frances Lyon Houston, purchased property from Beaman the same year. The Walkers invited then-painter Charles Adams Platt (1861-1933) to Cornish, and he visited Beaman at Blow-Me-Down Farm on July 20, 1889. Platt had met artists George Forest de Brush, Kenyon Cox, and Willard Leroy Metcalf while studying in Paris from 1882 to 1887, as well as Saint-Gaudens and Herbert Adams when he returned to New York City. Platt transitioned his career from painting to architecture and landscape design while in Cornish and remodeled several colony members' estates during his occupancy there. He purchased land next to the Walkers in 1890 and developed his own summer residence, with a house and grounds reminiscent of Renaissance Italy. Platt began his career as an etching student under Stephen Parrish (1846-1938). Parrish first visited Cornish in 1891 and constructed his house, 'Northcote,' there in 1893. Beaman "drove to the site of the Parrish's new house on July 15, 1893," not long before its completion in December of the same year (Beaman 1884-1900:91-96). Stephen Parrish's son Maxfield Parrish (1870-1966) became a nationally recognized illustrator of children's books, advertisements, calendars, and magazine covers. In 1904, Maxfield Parrish later built his own Cornish house and studio, 'The Oaks,' in 1904, where he lived year-round for the rest of his life. American sculptor Daniel Chester French joined the group in Cornish for the summer of 1891 and rented property up the road from Saint-Gaudens. French had taken casts of General Sherman with Saint-Gaudens and Beaman earlier that year. He summered in Cornish in 1891 and 1893 to collaborate with Saint-Gaudens on the supervision of sculptural work for the World's Columbian Exposition, before establishing his own seasonal estate in the Berkshire region of Massachusetts in 1897 (Beaman 1884-1900:54, 63-64, 91-96; UNH 1985: 38-49, 102).

As the colony grew, Beaman continued to improve the infrastructure of the area and add recreational facilities to his farm. He installed water lines from the brooks to his properties in 1885-1886 and 1900. Saint-Gaudens purchased the Beaman Spring with rights to install pipes over Beaman's land in 1897 and bought additional water rights from his estate from 1903-1904, after Beaman's death. Beaman installed guide fences along local routes contemporaneously with his construction of access roads and driveways. Substantial improvements to the **Blow-Me-Down Farm Driveway System (contributing structure)** occurred from 1896 through 1898 and involved design oversight by landscape architect Ernest Bowditch (1850-1918). Bowditch visited the farm in January 1897 to work on the plans. Beaman noted that in the following month he ". . . Had Appleton here to plan Farm house and Bowditch here for advice as to roads and trees" (Beaman 1884-1900:124). On April 1, 1897:

> Mr. Jersey came up from E. W. Bowditch and spent Saturday, April 3rd here. We staked out the new drive to the house and the new beds for planting of shrubbery at the end of the house. In the afternoon we went up on Blowmedown Hill and staked out a driving road from an entrance above Mr. St. Gaudens to the top of the Hill (Beaman 1884-1900:126).

Beaman engaged Platt to design the stone posts of the **Blow-Me-Down Farm South Gate (contributing structure)** on October 24, 1898. The posts were erected on November 20 and completed with a chain fabricated by Fred Waite "after an original design" by Beaman (Beaman 1884-1900:148) (Beaman 1884-1900:23-24, 31, 55, 122-126, 167; Dryfhout 2000a:22).

Beaman maintained a relationship with members of the architectural firm McKim, Mead & White, with whom he socialized in New York City. The Beaman family moved from their year-round residence located at 27 East 21st Street in New York to a new, McKim, Mead & White-designed townhouse at 11 East 44th Street on October 12, 1891. Stanford White visited Beaman in Cornish on August 25, 1888, after the construction of the **Blow-Me-Down Stone Arch Bridge (LCS No. 006539, contributing structure)**. Beaman signed an agreement with Cornish selectmen to build the bridge on September 24, 1887, and he commissioned White's co-worker Joseph Wells to design it. Jabez Hammond completed the masonry construction to Wells's specifications. The north and south keystones were laid on July 4-5, 1888. The following year, Beaman commissioned McKim, Mead & White to design the **Blow-Me-Down Mill (LCS No. 006538, contributing building)**. Joseph Wells may have contributed early designs for the mill before he died in 1890, but its as-built design is attributed to George Babb. The mill was completed in October 1891 on the site of a former sawmill and historically included an attached blacksmith shop. The shop sat atop the **Blow-Me-Down Mill Stone Retaining Walls (LCS No. 750423, contributing structure)**. Jabez Hammond began construction of the associated **Blow-Me-Down Dam and Pond (LCS No. 040879, contributing structure)** in June 1891 (Beaman 1884-1900:40-47, 71-75; Dryfhout 2000a:26, 99; UNH 1985:33-38).

Beaman's grist mill operated continuously from December 5, 1891, until 1928 and supplied a demand for livestock feed in the local community. Colony members often purchased oats or mixed feed there for their horses. In August 1892, Beaman installed a dynamo in the mill to generate electricity for his farm. The system included a "motor at the barn and electric lights in the house and at the casino" (Beaman 1884-1900:82). The mill pond also provided a source of ice in Cornish, and Beaman first harvested ice from it in February 1892. His other contributions to Cornish residents involved the facilitation of the establishment of the nearby Hillside Creamery and funding for the construction of a new library in Windsor, Vermont (Beaman 1884-1900:51-55; Dryfhout 2000a:26, 96-102; UNH 1985:33).

Prior to the construction of the mill and bridge, Beaman commissioned Joseph Wells to design a **Casino (contributing building)** for purely recreational purposes. Beaman requested that Wells create the Casino by moving and relocating the existing Federal-period Moses Chase House on the property, which had been converted into a barn by Chester Pike in 1868. Wells redesigned the building in the Classical Revival style, and it was completed in the summer of 1888. On August 19, 1887, Beaman noted:

> This week the old House which stood on this site before Mr. Pike built his house, and which has since done duty as a barn, has been moved out North West of this house, and is now to form part of our Casino. Mr. Pike tells me it is the first frame house ever built in Cornish and so I save it. It was probably built about 1787, as Chaseholme was built in 1797 (Beaman 1884-1900:38).

Wells retained a portion of the original timber frame and incorporated corner cupboards from historic houses in Cornish and North Scituate, Rhode Island. The Casino served as the venue for frequent colony parties, dances, and general socializing. Beaman commissioned the construction of a ten-pin bowling alley in the Casino in June 1888 and placed a billiard table in the building on July 27 of the same year. The bowling alley was located within a rear ell, which was relocated and converted into a freestanding **Dance Hall (contributing building)** by Beaman's son between 1927-1929. Beaman "lit" the Casino for the first time on August 18, 1888 to play pool and have tea with the Walkers. The Beamans hosted a supper and dance at the Casino the following August to celebrate their wedding anniversary. After extending electricity to the Casino in 1892, Beaman hosted his first party lit by electric lamps on September 3. Approximately 105 guests attended the Beamans' 25th wedding anniversary party at the Casino in 1899, including the Saint-Gaudenses, Dewings, Parrishes, sculptor Frances Grimes, and Ellen Shipman (Beaman 1884-1900:42-55, 61, 83-84,154-156; Dryfhout 2000a:25-26; 65).

Beaman complemented the amusements offered at the Casino with a lawn tennis court constructed in the fall of 1885 and a nine-hole golf course known as Blowmedown Links. The golf course was laid out on June 19, 1897, and completed by July 2, 1898, with a total of 1,897 yards. Beaman's nomenclature for the holes ('Sandy', 'Overbrook', 'Backagain', 'Front Log', 'Ridge', 'Zigzag', 'Piney Bluff', 'Stumpy', and 'Two Pines') indicate that the course may have extended over Blow-Me-Down Brook and along the ravine to the east or west of River Road (State Route 12A) (Beaman 1884-1900:144). American novelist Winston Churchill (1871-1947) played golf at Blowmedown Links with Beaman and dined with him during his first full season in Cornish in 1899. The Churchills purchased land in Cornish on October 8, 1898,

and commissioned Platt to design their house, Harlakenden. Beaman placed his compound of buildings within a cultivated landscape. He began planting trees between the house, barn, and stable, as well as a hemlock hedge located "in the road leading to the big barn" (Beaman 1884-1900:22). By the end of 1886, his farm included an orchard of 100 pear, 50 dwarf pear, and at least 41 apple trees. Beaman erected a "gymnasium" in the orchard in 1888, and his children enjoyed a Victorian playhouse, which Beaman moved from the Evarts family estate in Windsor, Vermont, on August 25, 1885 (Beaman 1884-1900:45) (Beaman 1884-1900:22-31, 39, 128, 142-144, 158; Dryfhout 2000a:79; UNH 1985:46-49).

By 1900, Beaman kept 20 horses, 2 mules, 70 milk cows, 86 other domesticated cattle, and 2 hogs at Blow-Me-Down Farm. The animals, orchards, and mill helped provide the Beamans with the supplies necessary for accommodating their many guests. During the last decade of his life, Beaman erected several outbuildings on his property. These included a shed southwest of the barn in 1887, a chicken coop in 1888, a 'laundry studio' for his wife in 1894, and a coachman's house designed by Daniel Appleton in 1896. Beaman also continued to move buildings around to suit his aesthetic needs. An entry in his log book from October 15, 1898, notes that he "Began last week to move the shed and shop near the Grist mill to the other side of the road so that the bridge and dam can be seen better by those driving along the road" (Beaman 1884-1900:144). The next fall he relocated "the pig pen, carpenter shop, stable, carriage house and shed about one hundred and fifty or more feet directly north" and noted that "We all think it will be better" (Beaman 1884-1900:157). Beaman also erected a flag pole "on the knobs in front of the house" in 1892, which he replaced in 1897 (Beaman 1884-1900:87) (Beaman 1884-1900:39, 49, 105, 129; Dryfhout 2000a:73, 105).

During the late 1890s, a second influx of artistic urbanites arrived in Cornish and rejuvenated the colony as a creative incubator. Although Beaman died in 1900, Saint-Gaudens and other key colony members remained in the area year-round. Sculptor Frances Grimes lived with Herbert and Adeline Adams every summer from 1894 to 1900 in the cottage Beaman constructed for George de Forest Brush. Her participation in the colony led to a position as Saint-Gaudens's assistant in 1901. The arrival of several writers, musicians, actors, and playwrights to the colony prompted a series of theatrical events held at various members' homes. "The Masque of 'Ours': on the Gods and the Golden Bowl" held at Aspet in 1905 was among the colony's most notable outdoor plays. Dramatists Percy MacKaye (1875-1956) and Louis Evan Shipman (1869-1933) wrote the script. A group of more than 65 colony members (including children) contributed to the play, which was produced with help from actor John Blair (1875-1948), composer Arthur Whiting (1861-1936), and members of the Boston Symphony Orchestra. Louis Shipman and his wife Ellen Shipman (1869-1950) arrived in Cornish in 1896 and rented a house in Plainfield, New Hampshire, which they purchased in April 1900. Louis Shipman converted novels written by Frederic Remington and Winston Churchill into plays. Ellen Shipman began working with Platt following her divorce from Louis Shipman in 1910 and established a notable career in landscape design. Louis Evan Shipman, Percy MacKaye, Hettie Evarts Beaman, Augusta Saint-Gaudens, Charles Adams Platt, Maxfield Parrish, Adeline Adams, Ernest Harold Baynes, Kenyon Cox, Juliette Barrett Rublee, and Joseph Lindon Smith later contributed to the 'Bird Masque' held in 1913. The play was organized by painter Ellen Axson Wilson who summered in Cornish with her husband President Woodrow Wilson during a portion of his term in office (Beaman 1884-1900:162; UNH 1985:43-60).

Decline of the Cornish Art Colony

The decline of the Cornish Art Colony occurred gradually during the 1920s through 1940s. A transition occurred at the Saint-Gaudens NHS historic district, beginning in 1919 with the establishment of the Saint-Gaudens Memorial Association and concluding with the death of Augusta Saint-Gaudens in 1926. During this period, the function of the properties within the district boundaries transitioned from private residence to memorial use. The Saint-Gaudens Memorial officially recorded a deed of trust from the Saint-Gaudens family, which transferred the Aspet property into the association's ownership. The Beaman family respondently donated the forested land bordering Aspet and Saint Gaudens Road to protect the natural views. Augusta Saint-Gaudens lived at Aspet year-round until her death in 1926, and the Saint-Gaudenses' only child, Homer Saint-Gaudens, owned adjacent property. Homer Saint-Gaudens's property included the Saint-Gaudens farm and the surrounding former Johnson family farmland, which encompassed his house, 'Treetops.' Hettie Evarts Beaman died in 1917, and her son, William Evarts Beaman, inherited 19 tracts of family land from her estate on January 25, 1919. William Beaman's three sisters Mary Beaman Holmes, Helen Beaman Lakin, and Margaret Beaman Erikson inherited a combined total of 11 additional lots. He purchased the majority of this land from them in the 1920s. After a fire destroyed the main house at Blow-Me-Down Farm on February 9, 1926, William Beaman converted the Casino into a residence. He detached the bowling alley ell from the building to make space for a large two-story rear

addition and relocated it to the north as a freestanding structure. Blow-Me-Down Farm was sold out of the Beaman family in 1950 after William Beaman died in 1945 (Dryfhout 2000a:71-75; Nowak 2006:54-55).

The onset of the Great Depression, World Wars I and II, and increased access to other seasonal destinations by automobile contributed to a decline in the colony. As key members passed away or moved on, activity in the colony slowed. Children of original colony members and participants who arrived in Cornish with the second influx of artists remained in the area through the mid-twentieth century. Winston Churchill died in 1947, followed by Ellen Shipman (1950), Percy MacKaye (1956), Homer Shiff Saint-Gaudens (1958), and Maxfield Parrish (1966). Recognition of the colony as an artists' enclave was published in the *Century Illustrated* magazine as early as 1894. An exhibition held at Dartmouth College in 1916 was focused on the work of the Cornish Art Colony and represents an acknowledgement of the colony's significance during the end of its active period (Colby 1984:1293; Colby and Atkinson 1996:118; UNH 1985: 34-35, 59).

Art Colonies in the United States

The development of art colonies in the United States began during the late nineteenth century and accelerated in the following decades, before peaking around 1930. Art colonies emerged in correlation with a substantial increase in seasonal travel to railroad-served, recreational destinations following the Civil War as the nation became more urbanized. Post-bellum industrialization also fueled a national desire to proclaim the country's equivalence to Europe and demonstrate wholly American innovation. Such sentiments supported the growth of the arts in the United States to new levels of professionalism and mastery. American art colonies typically materialized around specific mentors, either in the form of an official school or haphazardly as networks of artists attracted each other to concentrated locations. Several of these art colonies possess national significance for their progressive generation and perpetuation of aesthetic movements that reshaped American culture.

The Cornish Art Colony (established 1884-1885) is among the earliest art colonies in the United States. Founded by chance, it demonstrates the gathering of a small group of painters and sculptors in a secluded, scenic rural area. In a fashion characteristic of most historic art colonies in the U.S., the group expanded through collective associations and broadened to include a greater variety of creative or highly influential professionals. The advent of art colonies followed European precedent such as the Giverny Colony centered around Impressionist painter Claude Monet in Normandy (established c. 1883). Destinations chosen by artists in Europe and America shared similar traits. Such places were typically rural or secluded, but within access of a major city. These locations also possessed scenic natural landscapes with dynamic sunlighting effects; monumental or vast landscape features; saturated hues in the sky, vegetation, or soil; and inspiration for genre subject matter found within the local streetscape or people. A loose concentration of Romantic-era American landscape painters, known as the Hudson School, settled in the Hudson River Valley of New York by the 1840s and captured the grand natural character of the area's geography. Landscape painters also populated the north shore region of Massachusetts by 1850 and laid the foundations of the Rocky Neck Art Colony, which remained active through 1950. Informally organized art colonies spread throughout the scenic Northeast region beginning in the 1880s, at locations including Cragsmoor (c. 1872) in upstate New York; Arkville in the New York Catskills (1886); Branchville (Ridgefield), Cos Cob (Greenwich), and Old Lyme, Connecticut (c. 1888-1896); Monhegan Island in Maine; and New Hope in Pennsylvania. The Dublin Colony in Dublin, New Hampshire, paralleled the Cornish Art Colony. Art patron Mary Amory Greene brought painter Abbott Handerson Thayer to the area in 1888, which was located near a lake in the Monadnock mountain region. The Dublin Colony possessed ties with Boston rather than New York and became known among transcendentalist literary circles in the mid-nineteenth century. Thayer brought several apprentices to his Dublin studio from Boston. Cornish Art Colony member George de Forest Brush spent time in both communities (Jacobs 1985:168-171; Zaitsevsky in Nowak and Brown 2009:69-77; Scofield et al 2011:31; UNH 1985:2-9).

Intentionally established art schools and apprenticeships contributed to New England's magnetism. Impressionist painter Charles Hawthorne opened the first outdoor school for figure painting in the country in Provincetown, Massachusetts, in 1899. Hawthorne studied at the Art Students League in New York City in 1894 several years after Saint-Gaudens began teaching there in 1887. The Provincetown Colony grew exponentially through the early twentieth century and attracted a substantial network of literary figures based in Greenwich Village in New York City. William Morris Hunt previously established schools in Boston, Massachusetts, and Newport, Rhode Island. Art patrons encouraged the creation of the McDowell Colony of poets, musicians, and artists in Peterboro, New Hampshire, in 1907. Ralph Radcliffe Whitehead

subsequently founded the Arts and Crafts style Byrdecliffe Colony in Woodstock, New York. By the end of the nineteenth century, a second mecca of art colonies emerged in the American Southwest, at Taos (1898) and Santa Fe (1900) in New Mexico and Carmel in California (Jacobs 1985:168-171; Zaitsevsky in Nowak and Brown 2009:69-77; Scofield et al 2011:29-31).

Area of Significance: Criterion A
Conservation

The development of the Saint-Gaudens Memorial at Aspet from 1907 to 1950 is significant at the state-level under Criterion A for its association with the historic preservation movement in the United States during the early twentieth century. Rising nationalism and physical expansion of cities during the nineteenth century inspired the recognition of American political heroes through the preservation of their homes or other associated properties and the erection of public monuments or museums. The celebration of such sites established a precedent for the memorialization of notable historical figures, which expanded by the onset of the twentieth century to include nationally renowned artists, writers, musicians, and other American cultural icons. These commemorative sentiments supported the parallel progression of the historic preservation and land conservation movements in the United States.

The Saint-Gaudens Memorial is among the earliest established public sites dedicated to the commemoration of an artistic or literary figure in New England. The importance of Augustus Saint-Gaudens's contributions to American cultural legacy was widely recognized after his death in 1907 through numerous accolades and exhibitions of his work. His family and network of Cornish Art Colony friends built on this momentum in the following decades by transforming Aspet into a permanent exhibit of his designs. Augusta Saint-Gaudens initiated this process by obtaining her husband's original casts and placing them on display in his Aspet studios, where she welcomed visitors. In 1914, she erected an on-site monument to Augustus Saint-Gaudens in the form of the William Kendall-designed marble temple that contains the family's ashes. After the State of New Hampshire declined Augusta Saint-Gaudens's donation of Aspet as a potential public park, she arranged for its conservation by assembling a non-profit organization comprised of art patrons and colony members (Nowak and Brown 2009:81-83; Pressley and Zaitzevsky 1993).

The resultant Saint-Gaudens Memorial (memorial) incorporated on February 26, 1919, with a mission to maintain the collections of Saint-Gaudens's work on site and support emerging artists. The memorial's incorporation documents included a detailed mission statement:

> The purposes of said corporation shall be to maintain a permanent memorial to the late Augustus Saint-Gaudens on the site of his homestead estate in Cornish, New Hampshire; to collect, preserve, and there exhibit free to the public, at suitable and reasonable periods as may be determined by the trustees, a collection as complete as possible of originals and replicas of the works of Augustus Saint-Gaudens; to aid, encourage and assist in the education of young sculptors of promise under regulations promulgated by the trustees, and generally to foster and encourage the art of sculpture and public appreciation thereof (Memorial Papers 1919-1956).

Augusta Saint-Gaudens ensured that the memorial would serve as a stewardship organization. The incorporation documents include a statement declaring the memorial "authorized to accept a conveyance of the homestead estate of the late Augustus Saint-Gaudens in Cornish, New Hampshire, containing about eighteen acres, together with the bronzes and replicas of the works of Augustus Saint-Gaudens in the studios on the said premise" (Memorial Papers 1919-1956). Augusta Saint-Gaudens retained life tenancy of the property under the agreement that "such occupation shall not interfere with the general educational purposes of the corporation" (Memorial Papers 1919-1956). Augusta, Homer, and his wife Carlota Saint-Gaudens signed a deed of trust in 1921 arranging the future transfer of 22 acres encompassing Aspet to the memorial. The family's donation included a contingency that the property remain in escrow until the memorial raised an endowment of $100,000 to guarantee proper maintenance and operations. When Augusta Saint-Gaudens died in 1926, the memorial trustees vowed to secure the endowment or return the property to Homer Saint-Gaudens by the end of the year (Memorial Papers 1919-1956).

The initial supporters of the memorial were directly associated with Saint-Gaudens or his professional networks. The founding members included Saint-Gaudens's fellow sculptor and National Academy of Design colleague Herbert Adams; painter and landscape designer Charles Adams Platt; Augusta and Homer Saint-Gaudens; and established residents from the surrounding area, such as George Baxter Upham. Homer Saint-Gaudens developed a notable career as an art curator through his position as director of the Carnegie Institute Museum of Art in Pittsburgh, Pennsylvania (1923), and served in the same capacity at the memorial until 1953. Platt served as president of the memorial beginning in 1922, with sculptor Daniel Chester French, painter John Singer Sargent, and Robert Weeks de Forest as vice-presidents. French and art patron Mrs. Whitelaw Reid provided funds that enabled the memorial to open a bank account on January 10, 1922. Porter Sargent facilitated the memorial's fundraising efforts by publishing appeals in the *Manchester Union* and mailing 11,000 brochures from his Boston office. Notable donors during the 1920s included architect Cass Gilbert and Mrs. S.L. Fenimore Cooper of New York City. Frederick Law Olmsted, Jr. contributed to the fundraising campaign through a letter of appeal addressed to members of The American Society of Landscape Architects written on December 8, 1926. In the letter, Olmsted referred to Saint-Gaudens as "America's greatest sculptor" and noted:

> As humble fellow-artists of this great man we can appreciate, perhaps more keenly than any but landscape architects and sculptors can do, the importance of keeping these things forever in the landscape setting of Saint-Gaudens' lovely home and work-place at Cornish, as a place of pilgrimage and a place of study for American artists and lovers of art (Memorial Papers 1919-1956).

With subscriptions from donors in eight states, the memorial raised more than $21,000 by September 1926 and $107,597 by 1927. The memorial officially acquired ownership of Aspet in September 1927, along with 60 acres of adjacent forest donated by the Beaman family to protect the views along Saint Gaudens Road. Charles C. Beaman's son, William Evarts Beaman, joined the memorial as a trustee by 1927. William Beaman read a letter to the other memorial trustees donating the aforementioned land at a meeting on September 7, 1927. In the meeting minutes, the trustees noted that "Without these [Beaman's] additions, the special beauty of the Memorial grounds and their sense of separation and solitude would be compromised" (Memorial papers). After the land and endowment had been secured, the trustees formed a building committee to handle construction and repairs, devised a plan for ongoing fundraising, and discussed publicity strategies. Homer Saint-Gaudens also received permission to make casts of the plasters in the studios and oversaw the production of some of the memorial's visitor brochures (Dryfhout 1982:21; Dryfhout 2000a:X; Memorial Papers 1919-1956).

In the following decades, the memorial effectively preserved Aspet as Saint-Gaudens had improved it and simultaneously enhanced the visitor experience. Ida Metz Reed, who previously worked as Saint-Gaudens's personal secretary, served as the memorial's assistant director for 27 years, from 1919 to 1946. The memorial arranged for the conservation and repair of Saint-Gaudens's original casts, hosted exhibitions and student workshops, and organized summer concerts to attract visitors in a method celebratory of former Cornish colony events. The memorial's most significant changes to the property occurred between 1944 and 1950, when a studio fire inspired the construction of additional facilities. On June 6, 1944, a fire completely destroyed the Studio of the Caryatids along with its contents. Discussions regarding appropriate sites and designs for a new building began immediately, and the trustees commissioned architect John W. Ames to design a new exhibition space compatible with the existing Classical Revival style design of the site. Ames drafted plans in 1946 that incorporated a portion of the materials from the outbuildings adjacent to the Studio of the Caryatids and included notes regarding the placement of specific works within a complex of new buildings. The construction of this complex, which includes the **New Studio (New Gallery) (LCS No. 006533, contributing building)**, **Picture Gallery (LCS No. 040892, contributing building)**, and connecting **Atrium (LCS No. 040881, contributing building)**, was completed in 1948 (Memorial Papers 1919-1956; Nowak and Brown 2009:84-85; Pressley and Zaitzevsky 1993).

At the same time, the memorial planned additions to the exhibits displayed on the property. During the trustees' meeting on July 7, 1944, the memorial received a donation offer of an original plaster cast of the Shaw Memorial and discussed plans for placing the original stone pedestal of the Farragut monument on site. These additions, along with compatible landscape improvements designed by Ellen Shipman, were integrated with the memorial's other construction plans. In 1946, the memorial also hired John Amove, a sculptor from New York City, to make plaster casts and complete repairs to Saint-Gaudens's work in preparation for public exhibition. Amove repaired the seated Lincoln cast, cast a Shaw monument figure in an old mold, and "made a cast of the full sized head of the Sherman Victory in an old, fragile piece mold" (Memorial Papers 1919-1956). Professional and patron visitorship rose following these improvements. The

memorial transferred ownership of the property to the National Park Service in 1964 but maintains an active role in the site's program and mission.

The establishment of the Saint-Gaudens Memorial in 1919 followed the precedent of site commemoration by patron- and family-based organizations set through the preservation of literary figures' home sites in the preceding years. Sites such as James Greenleaf Whittier's birthplace in East Haverhill, Massachusetts, which opened to the public in 1893, offered insight into a writer's life. Whittier's home in Amesbury, Massachusetts, was converted into a museum ten years later, in 1903. Similarly, the Longfellow Memorial Association organized in 1882 after Henry Wadsworth Longfellow died to preserve his home in Cambridge, Massachusetts, and adjacent land. Their efforts inspired the Maine Historical Society to preserve his birthplace in Portland in 1901. Private memorial associations subsequently protected Louisa May Alcott's Orchard House in Concord, Massachusetts (1911), and Thomas Bailey Aldrich's boyhood home in Portsmouth, New Hampshire (1907). The latter effort involved the generation of $10,000 by public subscription, which was a fundraising method later employed by the Saint-Gaudens Memorial. Interest in these sites likely gained momentum after William Sumner Appleton founded the Society for the Preservation of New England Antiquities (now Historic New England) in 1910 and the State of New Hampshire established the tradition of 'Old Home Week' reunions in 1901. Commemorative sites of other writers created after the incorporation of the Saint-Gaudens Memorial include the homes of William Cullen Bryant (Cummington, MA, 1928), Mark Twain (Hartford, CT, 1929), Sarah Orne Jewett (South Berwick, ME, 1931), Ralph Waldo Emerson (Concord, MA, 1930s), and Nathaniel Hawthorne (The Old Manse, Concord, MA, 1933) (Garvin n.d.; Nowak and Brown 2009:66,82-86; Pressley and Zaitzevsky 1993).

While Saint-Gaudens designed countless monuments to American war heroes, the memorial formed in his honor is perhaps the first commemoration of an American sculptor in the United States. Reviews of the memorial in 1926 expressed public appreciation for the retention of his legacy. An article published in the *New York Herald Tribune* on July 8, 1926 praised the memorial as:

> . . . one of those public possessions which carry on an inspiration . . . [the property is] a monument enshrining the very atmosphere in which an artist lived and breathed and had his being . . . The Memorial, for which the sculptor's family made obviously great sacrifices, is an institution of high public value. For it does more than commemorate an artist. It beautifully invokes the influence of that standard by which he enriched American art (*New York Herald Tribune,* 1926).

A fundraising appeal printed in the *Manchester Union* on July 23, 1926, echoed this sentiment: "The Saint-Gaudens Memorial is unique in America, only two other similar collections exist in the world, that of the works of Rodin in Paris, and of Thorwaldsen in Copenhagen" (*Manchester Union* 1926). Daniel Chester French's seasonal home and studio in Stockbridge, Massachusetts, was not memorialized until 1955. By the mid-twentieth century, the growing presence of regional and national entities dedicated to the preservation of cultural and natural resources amplified the efforts of private organizations through partnerships.

Area of Significance: Criterion C
Landscape Architecture

The Saint-Gaudens Aspet property within the district exhibits the classicist idiom of the Italian Renaissance Revival in landscape design that achieved widespread popularity from about 1890 to 1930. Interest in "Italian" gardens appeared in Boston-area gardens loosely modeled after Italian precedents in the 1850s, and became formalized in the 1890s. The first landscape designer to deeply study Italian design principles, New York-based artist and architect Charles Adams Platt began designing his own garden and the High Court property for Miss Annie Lazarus when he came to Cornish as a summer resident in 1889. He finalized his garden design following a trip to Italy in 1892 and published his seminal and influential illustrated book, *Italian Gardens* in 1894. The many other books and authors that followed, such as Edith Wharton's *Italian Villas and Their Gardens* of 1904, spread the popularity of Italian-inspired residential design into the first decades of the twentieth century.

Although Platt was not directly associated with the Saint-Gaudens property landscape design, his presence in Cornish and his central role in the establishment of Italian-based designs contemporary with Saint-Gaudens's development of the Aspet landscape reinforces the importance of Platt's influence and its reflection in the district. The initial landscape improvements in the early 1890s were completed with design collaboration from New York architect George Fletcher Babb who was also working on the Aspet buildings. Saint-Gaudens and Babb began implementing Aspet landscape in 1893, and the main garden at Aspet was first laid out in 1903. Like most colony residents, Saint-Gaudens had traveled to Italy and may have selected an Italian design model for his summer home independent of his friend Platt. Additionally, many references and sources for inspiration were available to him through his own work and classic-toned settings designed for his monuments, such as the *Puritan*, by Stanford White. The Saint-Gaudens landscape differs markedly from the strict architectonic and correct rendition of Italian models espoused by Platt, and manifests in a freer interpretation of the garden prototype that included hedged rooms, lush flower beds, water features, and garden statuary (Nowak and Brown 2009:78-79; Pressley and Zaitzevsky 1993:48-79).

Classically inspired gardens rejected the informal, pastoral, and gardenesque residential landscape styles of the mid- and late-nineteenth century in favor of axial and architectonic designs. The Aspet landscape is an excellent and early example that displays hallmark qualities of Italian-derived designs that were frequently used for summer houses and country estates, comprised of formal gardens adjacent to the house with informal fields and woodland grounds beyond. The gardens in the district are conceived with a formal and axial plan composed of drives, walkways, intimate spaces or outdoor "rooms," and terraced vertical level changes. Carefully framed views within the small-scale gardens open to broad vistas across fields and meadows to span mixed evergreen and hardwood forest and culminate to the west at Mount Ascutney across the Connecticut River Valley. The landscape design presents a seamless integration of architecture and the landscape; the verandas of Aspet and the Little Studio project from the main buildings into the landscape, framing views and providing semi-outdoor circulation and living areas. Hedge borders and poplar trees were frequently employed in classical designs of the period and are a distinctive feature of the district landscape in defining spaces and views. Outdoor rooms and courtyards, formed by building walls and hedges, are frequently employed in the district to create discrete spaces or frame outward views.

Contemporary scholars and critics recognized the importance of Saint-Gaudens's garden early in its history. Although Saint-Gaudens was reluctant to have his property published, it appeared in Guy Lowell's book *American Gardens*, of 1902 and in an article by Frances Duncan about Cornish gardens in *The Century Magazine* in 1906 (Nowak and Brown 2009:79; Pressley and Zaitzevsky 1993).

Following the death of Saint-Gaudens in 1907, Ellen Shipman was instrumental in the continuing development of the Italian-inspired gardens during the Augustus Saint-Gaudens Memorial period. Shipman, also a Cornish resident from the mid-1890s to about 1920, collaborated with Platt starting in 1910. She first worked as an assistant incorporating her strong knowledge of horticulture into planting plans. She learned drafting and design from Platt and developed a distinguished independent career based in New York. Shipman completed more than 400 projects throughout the United States. Shipman's simplified redesign of the flower garden in 1928 and revision of the middle terrace at Aspet in 1941 changed but did not compromise the spatial organization and articulation of the original Saint-Gaudens plans. She became a Trustee of the Memorial in the 1940s and remained so until 1948, close to the end of her life. The **Birch Allée (LCS No. 040898, historic associated feature)**, most likely installed between 1948 and 1950, is not a documented Shipman design, but fits in the general Italian-inspired framework of the Aspet gardens. Shipman, possibly in her role as a Trustee, also contributed to the New Studio (New Gallery) complex that was designed by architect John W. Ames and opened in 1948 (Nowak and Brown 2009:80-81; Pressley and Zaitzevsky 1993:77-78, 124-125).

Area of Significance: Criterion C
Architecture

The district derives significance under Criterion C in the area of Architecture at the local level for its multiple examples of late-nineteenth-century and early-twentieth-century architectural types and styles. The Aspet Main House and Little Studio exhibit characteristic Classical Revival features integral to Saint-Gaudens's overall vision for his estate. The buildings physically symbolize the emphasis of Saint-Gaudens on Classical Revival aesthetics and demonstrate

his collaborative, Beaux-Arts-inspired approach to design. The Casino and the Dance Hall at Blow-Me-Down Farm exemplify the architectural trends that defined the early landscape of the Cornish Art Colony, including the preference for revivalism. The **Caretaker's Cottage (LCS No. 006534, contributing building)** and **Caretaker's Garage (LCS No. 040893, contributing building)** at Aspet are intact examples of early twentieth-century prefabricated architecture built from designs and kits manufactured by the Aladdin Homes company. The district also includes several locally significant agricultural-related buildings from the late nineteenth century, such as the Blow-Me-Down Bank Barn, a representative gable-front bank barn, and others.

Classical Revival Design Paradigm

The key historic buildings in the district epitomize the connections between art and architecture that were integral components of the Classical Revival in America from the late nineteenth century to the early twentieth century. A spirit of revivalism in American art and architecture marked the period between c. 1880 and 1920, often described as the American Renaissance. Prominent and prolific architects such as Richard Morris Hunt and McKim, Mead & White drew from European cultural models of the Renaissance and Baroque periods to create significant architectural masterpieces like New York City's Metropolitan Museum of Art and the Boston Public Library. Particularly after the Civil War, many Americans (like Saint-Gaudens) studied at L'École des Beaux-Arts in Paris and returned to the United States with solid Classical training. Subsequently, these designers directed the mainstream of American architectural theory and practice toward monumental classicism. The 1893 World's Columbian Exposition held in Chicago represented the culmination of this movement (Chafee 1986:15,36; Kowsky 1986:87-88).

The collaborative designs of Saint-Gaudens and architect George Fletcher Babb transformed the brick Federal-period farmhouse at Aspet into its current Classical Revival appearance. In keeping with the philosophy of classicism perpetuated by the École, Babb's 1893-1904 renovations incorporated the repeated use of classical motifs from a variety of historicist styles, including Imperial Roman, Italian Renaissance, and French and Italian Baroque. The slightly over-scaled details added to the exterior included the rich dentilled cornice and the stepped gable-end parapets. The addition of the east and west porches, central pedimented dormers, and multiple double cross-pattern balustrades altered the stately and formal symmetry of the original house and created a softer and more sprawling massing, closely integrated with the surrounding landscape. Each elevation was modified to reflect its use, following the classical tradition of architectural hierarchy. The tall arched arbor framed and emphasized the main entrance on the south wall, which retained its Federal-period Classical surround. The west piazza was sited to take advantage of the wide vistas in that direction, while the north elevation served as a backdrop for the numerous modifications that Babb and Saint-Gaudens made to the landscape. Utilitarian spaces were concentrated on the east side of the building, screened from view by plantings. The majority of classically inspired features added by Saint-Gaudens and Babb were located on the piazzas, where fluted Ionic columns, latticed trellises, and pergola roofs with decorative cut rafter ends evoke an Italian Renaissance villa. The addition of pure white paint and dark shutters to the austere red brick walls in 1904 accentuated the new classical details.

Babb also designed the Little Studio at Aspet with Saint-Gaudens. Constructed behind the main house in 1904 to replace an earlier studio on the same site, this new studio continued the Classical themes of the renovated house, combined with some Shingle Style elements.[18] The Doric-columned pergola and piazza that wrap around the front and sides of the light-colored building play off the porches on the main house and also allow full appreciation of the views from the site. The reproduction Parthenon frieze at the cornice line along the south wall borrowed directly from the Classical period that inspired Saint-Gaudens's sculptures. The designers employed ideas from the Shingle Style to fulfill the functional requirements of the studio, giving it a low horizontal massing that blended into the landscape and allowed a wide, open plan. In addition, the use of a variety of window shapes and styles, including the roof clerestory, enabled sufficient amounts of natural light to enter the interior. An appreciation for multiple traditions (such as that taught at the École) informed the inclusion of a massive fireplace and hearth in the design, reminiscent of sixteenth- and seventeenth-century manor houses.

[18] Many architects who worked in the Classical Revival idiom also designed Shingle-style buildings. In the 1880s, when Babb was most closely connected to McKim, Mead & White, the latter firm's work consisted primarily of Shingle-style summer houses and likely influenced Babb's own aesthetic.

Almost 40 years after Saint-Gaudens's death, under the auspices of the Saint-Gaudens Memorial, Boston architect John Worthington Ames, Sr. designed two new buildings at Aspet for use as exhibition space. The New Studio (New Gallery) and the Picture Gallery, both built in 1948 along with the Atrium connecting them, consciously continued the design paradigm established for the site by Saint-Gaudens. Ames, a Cornish summer resident whose wife was a member of the Memorial's Board of Trustees, came out of retirement and donated his services to the project, which was motivated by the need to replace the Studio of the Caryatids destroyed in a 1944 fire. His designs incorporated portions of several outbuildings associated with the studio that were not damaged in the fire. They also repeated many of the Classical motifs favored by Saint-Gaudens, including light façade colors, columned arcades, outdoor "rooms," and a reflecting pool.

The Classical Revival style is also represented at the Blow-Me-Down Farm property owned by the man who introduced Saint-Gaudens to Cornish, Charles C. Beaman, Jr. In August 1887, Beaman engaged Joseph Morrill Wells (1853-1890) of McKim, Mead & White, to convert a Federal-period house on his property into a recreational building that he called the Casino. This cycle of re-using and updating existing buildings was typical at Blow-Me-Down Farm, as was the employment of Revivalist architects to collaborate on the designs. Wells' designs for the Casino added the central gabled dormer and one-story, columned, entrance portico to the five-bay façade of the characteristic Federal-style form and massing. Classical Revival detailing added to the exterior also included the cornice medallions and pilastered window surrounds. In 1927, the Boston architecture firm of Kilham, Hopkins, and Greeley prepared the designs for another round of renovations to the Casino, when Beaman's son William converted it for use as the main residence at Blow-Me-Down Farm. These alterations removed some of the elements added by Wells, such as the balustrade atop the entrance portico and a semi-circular side porch (both visible in a ca. 1917 photograph), and enlarged the building with additional dormers and a two-story rear ell. The overall aesthetic remained primarily historicist. The Dance Hall on the property was originally constructed in 1888 as a rear ell on the Casino. William Beaman detached the ell just prior to his 1927 renovations, moved it slightly northeast, and converted it to a Ballroom. Classically inspired elements on the building include the deep overhanging cornices, the tripartite treatment of the exterior walls, and the gabled porticos with column supports. The central cupola atop the roof also has slender corner columns beneath a heavy entablature (Dryfhout 2000a:30).

Early Twentieth-Century Prefabricated Architecture at Aspet

The Caretaker's Cottage and Caretaker's Garage are significant as intact examples of early twentieth-century prefabricated architecture. Both buildings were constructed in 1917 from kits offered by Aladdin Homes of Bay City, Michigan. The company, founded in 1906, was one of several nationally prominent firms that manufactured and sold houses through mail-order catalogs. Others included the Hodgson Company, Montgomery Ward, and the largest, Sears Roebuck & Co. Houses by Mail. These firms distributed housing kits of "readi-cut" factory parts and/or reproducible designs in a variety of materials that were shipped in pieces and assembled on site on the buyer's foundation designed per company specs. The concept of economically constructed, manufactured housing took even greater hold in the post-World War II era, when nationally known architects and critics promoted it enthusiastically to address the country's housing shortage (Ames and McClelland 2002; Bargmann,Hendrie and Archetype, Inc. 2010a; Stevenson and Jandl 1986).

Thousands of pre-cut houses were sold and shipped annually in the early decades of the twentieth century. Concentrations of mail-order prefabricated houses were generally found near major railroad shipping lines, and many were built in New England. The Aladdin Homes kits ordered for the Aspet caretaker arrived by train in Windsor, Vermont, around the same time that the Windsor Manufacturing Company, a manufacturer of machine tools and the largest employer in Windsor from 1915 to 1930, also ordered several building kits. The company was acquired in 1915 by the National Acme Manufacturing Company based out of Cleveland, Ohio, and may have built Aladdin homes for its expanded work force (Bargmann,Hendrie and Archetype, Inc. 2010a).

The Cottage is "The Stanhope No. 2" design for a six-room bungalow with front porch, advertised in the *Aladdin Home Plans* catalog for 1916 at a price of $638.40 and carried in catalogs from 1916 to ca. 1927. The model features "straight architectural lines," a "substantial style of construction," and a "convenient arrangement" of the interior plan. The building erected at Saint-Gaudens NHS closely resembles the advertisement in massing, fenestration pattern, and floor plan. The porch is on simple posts rather than masonry piers and is screened rather than open but has the same configuration and railing as the catalog illustration. The interior plan exactly matches the model plan except for the rear

extension, which dates to 1969 when it replaced a slightly smaller original rear ell, and slight modifications made in 1981-1982 when the building was converted from a residence to administrative offices (Bargmann, Hendrie and Archetype, Inc. 2010a).

Aladdin Homes also sold a variety of mail-order garages to coordinate with their popular house types. The Garage is likely the "Winton" model, also offered by Aladdin between ca. 1916 and 1927. It sold for $136.00 and was advertised as designed to "take the largest car on the market." The original east section of the building erected at Saint-Gaudens NHS closely resembles the ad for the Winton in massing, scale, and fenestration pattern. The doors are solid vertical boards instead of the glazed and cross-braced doors shown in the catalog illustration. A shed-roof addition on the west end of the garage was built sometime prior to 1965 (Bargmann, Hendrie and Archetype, Inc. 2010a).

Agricultural Buildings

The Aspet Stables is a representative local example of a late nineteenth-century combined horse barn and carriage house. From the 1830s through the 1850s, the scale of many farm operations throughout New England grew substantially, and farmers often built separate horse stables and carriage houses on their property as the need arose. During the 1860s and 1870s, the construction of a single building to house both horses and carriages together became a common practice. Typically, the stables and carriage room were separated by a partitioned passage, and the building would also house ancillary rooms such as a grain room, harness room, grooming area, and sometimes quarters for the hired help (Visser 1997).

The southernmost wing of the Aspet Stables appears to have been constructed no later than 1875-1880, possibly earlier, as a shelter for horses. Between the 1880s and 1903, the building was expanded to include a carriage room at the north end and several smaller rooms to the east, doubling its length. These changes would have been in line with the prevailing trends in agricultural construction, which favored combined horse and carriage buildings. The design of the additions has been attributed to Stanford White, but there is no documentary evidence to support his involvement. At least some of them were designed by George Babb, who was simultaneously employed by Saint-Gaudens to renovate the main house at Aspet. The overall plan and layout of the additions corresponds to regional designs for similar utilitarian structures (Bargmann, Hendrie and Archetype, Inc. 2010b).

The Blow-Me-Down Farm Bank Barn is a significant local example of a late nineteenth-century gable-front bank barn. The building type developed in the mid-nineteenth century to accommodate the increasing numbers of cattle maintained by New England farmers. By the 1860s and 1870s, many designs for dairy barns incorporated cupolas, board and batten siding, and overhanging eaves with raking soffits. The bank barn is characterized by its large main doorway in the gable end that opens onto a driveway running the length of the main floor, where cow stanchions and a grain storage room are typically located, with hay lofts above and horse stables in the basement. The sheltered space beneath the main floor is useful for storing manure shoveled from above through trapdoors (Visser 1997).

The 1884 barn exhibits characteristic features of a late-nineteenth-century gable-front bank barn, including the overhanging eaves and a small cupola centered on the roof. Small windows along the basement side walls provide increased ventilation and light to the lower-level stalls. The sliding main doors hung on iron/wood rollers that run on a covered track are typical for barns built in the second half of the nineteenth century, since they are easier to open in inclement weather. The barn is an intact and relatively unaltered example of a popular regional agricultural building type. It was restored in 1999 in accordance with the original building techniques. Other wood-frame outbuildings extant at Blow-Me-Down Farm contribute to the feeling of a late-nineteenth-century farmstead, including the **Blow-Me-Down Farm Carriage House (contributing building)**, **Blow-Me-Down Farm Chicken Coop (contributing building)**, and **Blow-Me-Down Farm Wood Shed (contributing building)** (Dryfhout 2000a, 2000b).

The Saint-Gaudens Farm House (1880-1890) and Saint-Gaudens Farm Barn Complex (1870-1880) represent two additional types of modest rural architecture prevalent in the Cornish region during the late nineteenth and early twentieth centuries. The oldest central portion of the barn dates to c. 1875 and exhibits the general characteristics of stables built during that period. Later additions resulted in its current U-shaped configuration by 1950. The farm house displays hybrid architectural features typical of late-nineteenth-century vernacular designs that incorporated elements from various

popular styles. Both buildings contribute to the rural agricultural character of the district.

Area of Significance: Criterion D
Archeology

The district has national significance under Criterion D for the important information that archeological investigations at the **Studio of the Caryatids Subsite (SAGA00001.001)** have yielded relative to Saint-Gaudens artistic work at his Cornish estate. The remains of the studio and workshop have conclusively resolved discrepancies regarding the size and configuration of the building before its destruction by fire in 1944; model fragments that provide physical examples of sculptural serialization efforts pioneered by Saint-Gaudens; and artifacts illustrative of the day-to-day production activities in the Saint's studio including model- and mold-making fragments, expediently manufactured brass and lead sculpting tools, and pieces of scaffolding, armature, and modeling stands. No other sculptor's workshop-studio site in the United States has been excavated to the extent of the Studio of the Caryatids Subsite. For this reason, the site is unique in its ability to provide information about the more pragmatic aspects of studio form and function, as well as the creative impulses and commercial objectives that influenced Saint-Gaudens' artistic process.

Contributing Archeological Sites

The history of archeological research at Saint-Gaudens National Historic Site comprises nine (9) archeological projects conducted between 1991 and 2010. The majority of the work was undertaken to meet compliance obligations under Section 106 and Section 110 of the National Historic Preservation Act (NHPA), and has included six identification surveys (Balicki 1991; Griswold 1994, 2000; Morin 1996; Northern Ecological Associates, Inc. [NEA] 2007; Roach and Marlatt 2005), and an archeological overview and assessment (Hepler et al. 2006). A research and analysis report detailing the findings of the 1991 archeological finding at the Studio of the Caryatids Site also has been produced (Mueller 1995), as well as a geophysical survey of the site conducted as a public event during New Hampshire Archaeology Month in October 2010 (Griswold 2010).

In the interests of conciseness and relevance, only those archeological projects conducted within the district that resulted in the identification of contributing archeological sites will be discussed. The following four conditions have been used to define a "contributing" archeological site: 1) the site must have been subject to some level of subsurface archeological investigation and reporting or must be physically identifiable through a patterning of artifacts, features, or structural remains on the ground surface; 2) the archeological data must be defensibly linked to the site in question; 3) the site must have a demonstrated ability to address substantive research issues within the identified areas of significance for the district and/or ancillary research issues important to regional pre- and postcontact period history; and 4) the site must lie within the district boundaries as delineated in this nomination.

A total of 45 postcontact period archeological sites (inclusive of all subsites) are inventoried in the Archeological Sites Management and Information System (ASMIS) for Saint-Gaudens NHS. ASMIS is the National Park Service's database for the basic registration and management of pre- and postcontact period archeological resources contained within individual parks, and includes basic information on site locations, types, known or inferred integrity, and current National Register status. Most of the sites comprise extant structures and landscapes that have been identified primarily on their potential to yield substantive data rather than their realized ability to do so (i.e. Saint-Gaudens Golf Course [SAGA00002.000-2.14]; Aspet House Site [SAGA00003.000-3.002]; Flower Garden Site [SAGA00004.000]; Little Studio and Grounds Site [SAGA00005.000-5.002]; Stables and Icehouse Site [SAGA00008.000]; Studio Ravine Site [SAGA00009.000]; Cutting Garden Site [SAGA00011.000]; Birch Allee Site [SAGA00012.000]; Bowling Green Site [SAGA00013.000); Caretaker's Cottage Area Site [SAGA00014.000-14.001]; Temple Site [SAGA00015.000]; Sheep Trough Site [SAGA00016.000]; Saint-Gaudens Farm House Site [SAGA00017.000]; Saint-Gaudens Barn and Outbuildings Site [SAGA00018.000]; Blow-Me-Down Mill Complex Site [SAGA00019.000-19.003]; Swimming Hole and Dam Site [SAGA00020.000]). An additional three sites (Unidentified Collapsed Structure Site [SAGA00006.000]; Schoolhouse Foundation Site [SAGA00007.000]; Root Cellar Site [SAGA00010.000]) consist of archeological features such as foundations, cellar holes, and artifact scatters, but have not undergone sufficient archeological research to

demonstrate their significance.

Of the 45 sites and subsites identified in the district, only the New Gallery Building Complex Site (SAGA00001.000), and more specifically the **Studio of the Caryatids Subsite (SAGA00001.001)**, meets all of the conditions necessary to be considered a contributing archeological site. The New Gallery Building Complex Site encompasses deposits and features related to all historic structures and activities in that location dating from the first Large Studio in 1900 to the New Gallery and Atrium complex that stand there today. The only demonstrably significant archeological data recovered from that complex, however, is that associated with the Studio of the Caryatids Subsite.

Studio of the Caryatids

The New Gallery Building Complex Site and Studio of the Caryatids Subsite are located roughly 40 ft northeast of Aspet, adjacent to the New Studio Building and overlooking a deep ravine carved by Blow-Me-Up Brook. In 1900, this location was chosen by Saint-Gaudens as the site of the Large Studio, a utilitarian structure built to provide working space for larger sculptural commissions such as the Equestrian Statue of General W. T. Sherman. It was a simple, dirt-floored building constructed without a cellar, although at least one skylight was installed in the roof to provide natural light for Saint-Gaudens and his apprentices (Bond 1967: 146). In October 1904, while Saint-Gaudens was away in New York City, a fire destroyed the Large Studio and its attached stable along with most of Saint-Gaudens' work of the past four years. Saint-Gaudens immediately set about contracting for its replacement, and hired George Fletcher Babb to design a new, and considerably more elegant, workshop/studio. By the winter of 1905, construction of Babb's "New Studio" was underway, and after its completion was renamed the Studio of the Caryatids for the two Albright Caryatids that later flanked its entrance. In 1907 the New Gallery Building Complex Site area contained an orchard to the west of the Studio of the Caryatids, a workshop along the ravine to the northeast of the Studio, and a packing house and a chicken house to the east (Pressley and Zaitzevsky 1993).

After Saint-Gaudens death in 1907, Augusta transformed the Studio into a gallery to display her husband's art. On June 6, 1944, the Studio of the Caryatids, like its predecessor the Large Studio, was destroyed by fire. Although the studio was a total loss, the outbuildings surrounding it were not affected. In 1948, the surviving buildings were converted into exhibition space with the new complex consisting of the New Gallery, Atrium Courtyard, Picture Gallery (formerly the chicken coop), and Farragut Memorial base.

Two archeological projects and one geophysical survey have been completed for the Studio of the Caryatids Site. In 1991, in advance of the proposed construction of an exhibition and curatorial building west of the New Gallery, the NPS requested archeological excavations within the building envelope to provide information on cultural resources that could be affected by the project. The major goals of the excavation were to locate and assess the buried Studio of the Caryatids foundation known to have formerly existed in or near the project impact area; develop a hypothesized studio footprint based on any surviving foundations elements; and assess the integrity of the surviving foundation. The project resulted in the identification of the Studio of the Caryatids Subsite, and yielded two technical reports, the first presenting the results of the fieldwork (Balicki 1991), and the second providing a detailed interpretation of that fieldwork with specific reference to the National Register eligibility of the resource (Mueller 1995). In 2010, a geophysical survey was conducted at the site with the goal of providing park management with additional information about the remains of the structure.

The 1991 archeological survey and evaluation work included the manual excavation of three shovel test pits from two areas in the former location of the Studio of the Caryatids to determine the depth of the post-1944 fill capping the studio foundation. The manual excavations were followed by machine-assisted stripping of the building envelope, and the further excavation of 12 5-x-5-foot (ft) excavation units. The fill was found to measure 2.5-3-ft thick, and the subsequent machine stripping exposed the exterior (perimeter) cut fieldstone western wall measuring 83-ft long north-south, and the southern facade entry measuring 42-ft wide east-west. The foundation wall stones were loose-fitted in Portland cement, and the north portion of the western wall was crudely constructed compared to the south portion. Floor joist pockets were not found along the exposed foundation, suggesting that the upper portion of the foundation was removed after the Studio of the Caryatids fire.

As part of the total length of the western foundation wall, north and south structural offsets with crawlspaces were identified. A full-depth central cellar was found between the two offsets, although its exact height could not be determined because the original height of the foundation could not be established. The cellar floor was lined with oak planks that exhibited heavy charring from the 1944 fire. The cellar also contained a three-sided brick vault appended to its west elevation. Rather than being bonded to the stone foundation, the brick walls abutted the foundation, indicating that the room was added after the construction of the perimeter wall. The exact function of the structure is unclear, but it may have supported the cellar staircase landing or it may have housed the furnace.

In addition to the foundation elements, two paving features also were identified. Feature 1, a brick surface located at the northeast corner of the southern offset of the perimeter wall, was interpreted as a single door entrance to the building. Feature 2, a sunken brick pavement with a stone border, marked the middle entrance to the Studio of the Caryatids between the north and south building offsets. Careful stratigraphic analysis resulted in the identification of a remnant of the historic grade pre-dating 1900 at 2.9 ft below site datum, the grade at which the ground was broken for the construction of the Large Studio. The location of Feature 2 embedded in this soil context is significant in that it is the only *in situ,* "surficial" foundation element associated with the Large Studio.

Despite the removal of its upper courses, the foundation remains of the Studio of the Caryatids proved to be a well-preserved archeological resource. Close examination of the archeological data resulted in several major findings concerning the construction history of the studio buildings, and in particular the possible structural relationship between the Large Studio and the Studio of the Caryatids. The foundation remains identified at the northwest corner of the site differed in construction and quality from the remainder of the foundation to the south. Crudely set and frequently drylaid, they sit at the same level as the truncated glacial loess stratum that characterizes the deepest subsoils at the site. These factors suggest that this portion of the foundation, rather than being part of the Studio of the Caryatids, was part of the western elevation of a smaller northern extension of the Large Studio. Similarly, the soft mortar in the lower, stone portion of the interior central cellar wall also may be associated with the Large Studio. Structural elements identified throughout more deeply buried portions of the central cellar also suggest the existence of buildings predating both studios, although it is equally likely that those remains, situated in the center of the foundation, are simply pieces of demolition debris.

On a more general level, the archeological identification of the Studio of the Caryatids resolved several discrepancies regarding the structural configuration of the building. The archeological remains conclusively demonstrated that the north and south studio building offsets were considerably larger and located farther south along the west elevation of the structure than depicted on the 1907 historical base map of Aspet. The archeologically-excavated foundation also revealed that it was built on a more directly north-south orientation than the 1993 cultural landscape report's (CLR) reconstruction of the building footprint (Pressley and Zaitzevsky 1993), and that at 83-x-42 ft it was somewhat larger than CLR's size estimate of 71-x-40-ft (Mueller 1995:10, Figure 1.4).

The soils and materials used to fill the burned foundation shell of the studio provide information concerning the earlier historical occupations of the property. Late eighteenth- and nineteenth-century domestic and kitchen materials recovered from the fill indicate that trash was discarded on the property during the Huggins and Jones occupation, and that it was subsequently redeposited in the burned studio foundation. Mueller comments that the "earliest dated evidence at the Studio of the Caryatids Site are the possibly 17th century, lead-glazed coarse red earthenware sherds from the surface ... and deeply buried" (Mueller 1995:37-37), but this very early date seems unlikely. While lead-glazed red earthenware certainly can date as early as the seventeenth-century in New England archeological contexts, that ceramic type persisted throughout the region until well into the nineteenth century; the Osborn-Read-Paige redware pottery Peabody, Massachusetts, for example, was mass-producing lead-glazed redware vessels until at least the last quarter of the nineteenth century (Heitert et al. 2002). In view of that long production history as well as the documented occupational history of the area, it is more likely that the ceramics are associated with the Huggins-era tenure on the property or the subsequent Roberts and Mercer occupations.

Five excavated sculptural fragments, either reductions or bas-relief portraits, also were recovered from the cellar fill. These fragments provide unique examples of sculptural serialization efforts designed to provide small pieces of art for home display. Model fragments associated with Dean Sage (1841-1902), a successful real estate mogul, lumber

businessman, and benefactor of Cornell University, provides an example of art produced for a more local market, while fragments of the miniaturized Diana sculpture illustrate Saint-Gardens' capitalization of the moral controversy surrounding that piece. This popularization of sculptural art through mass production was pioneered by Saint Gaudens, and is an important milestone in art history (Dryfhout 1982:34). Portions of several of Saint-Gaudens' most famous statues including the seated President Lincoln, industrialist Marcus Daly, and Irish nationalist Charles S. Parnell may still survive buried beneath the demolition fill at the site.

Metallurgical analysis of the various alloy sculptural and tool fragments recovered from the site provided some insight into the production side of Saint-Gaudens' work. The leaded bronzes of the three assayed sculptural fragments conform to expectations based on existing knowledge of casting, while the three alloys represented in the armature and sculpting tools are of fairly low quality and reflect expediency in their manufacture or purchase.

For art historians, conservators, and metallurgists, the artifact assemblage also is also potentially significant at a technological level. The cuprous alloy assemblage of sculpture fragments and tools has the potential to contribute to a better understanding of the corrosion rates of bronze art works from other times and places. The buried bronze objects recovered from the site can be securely dated to the 1944 Studio of the Caryatids fire, and as such their levels of corrosion dating from that date forward can be compared to other undated samples. Through these comparisons, conservators and art historians may be able to establish controlled corrosion rates for different types of bronzes, and with that information could better determine whether the observed corrosion on bronze artworks is real or induced for the purposes of falsifying the provenance of the object.

In 2010, a limited geophysical investigation was undertaken at the Studio of the Caryatids Subsite as a public demonstration for New Hampshire Archaeology Month (Griswold 2010). In addition to providing an outlet for public education, the purpose of the project was to provide the park with additional information about the subsurface components of the site to complement the 1991 investigations. Three different geophysical instruments were used during the survey including a Ground Penetrating Radar (GPR), Gradiometer, and Resistivity Meter, and were successful in identifying the foundation walls of the Caryatids building buried beneath a meter of fill, and fill deposits associated with site cleanup following the 1944 fire. While the results of the survey were largely corroborative to the 1991 data, the Resistivity meter documented a large disturbance area at the northeast corner of the buried foundation that was tentatively interpreted as a portion of the excavation done in preparation for the construction of the Large Studio, the predecessor to the Studio of the Caryatids.

No other sculptor's workshop-studio site in the United States has been excavated to the extent of the Studio of the Caryatids Subsite. Archeological investigations have been conducted at the Weir Farm National Historic Site, home and studio to the American Impressionist painter, J. Alden Weir, and his son-in-law, sculptor Mahonri Young, but those excavations have not been as intensive nor have the results been as interpretively substantive as those at Aspet (Banister and Heitert 2007; Gillis and Heitert 2009; Mair and Ives 2003; Mead et al. 2007; Northern Ecological Associates, Inc. 2007). The archeological units excavated at the Studio of the Caryatids Site, moreover, explored only a small percentage of the overall site area. The remaining unexcavated portions of the site have the potential to yield a range of data supplemental and complementary to the research themes discussed above.

For example, the discovery of additional fragments of Saint-Gaudens' sculptures below the central cellar and southern crawlspace could be correlated with those bronze and plaster works recorded as destroyed in the insurance inventory completed after the fire, and provide new information about production processes as well as evidence of the aesthetic aspects of Saint-Gaudens work not otherwise available through documentary or photographic sources. The site also has the potential to yield additional substantive information about the structural configuration of the Studio of the Caryatids. The 1991 excavations exposed roughly 41 percent of the perimeter foundation and provided critical data to correct earlier interpretations regarding the orientation, configuration, and size of the western side of the building. Additional excavations exposing the eastern portions of the building could yield similar data and help to complete the overall picture of the studio, as well as contribute new information about the operation of late nineteenth-century workshop studios.

Archeological Potential of the District

The large number of unevaluated ASMIS-inventoried sites within the district and other known archeological sites in the area surrounding Saint-Gaudens NHS suggest that the district has the potential to yield substantive new information about the occupation and development of the area during the pre- and postcontact periods. Additional archaeological investigation and evaluation would be required to determine whether additional sites may contribute to the district.

Precontact Period Potential

No precontact period sites have been identified within the district, nor have any been identified in the Town of Cornish. Several precontact period sites ranging from the Late Archaic to Late Woodland periods, however, have been identified within three miles of the park east of the Connecticut River, while numerous precontact sites have been identified west of the river in Vermont. The lack of precontact sites in the Cornish area, therefore, is more likely a product of limited archeological research rather than a reflection of a limited Native American presence.

For example, the Whipple Site (27-CH-124) located in nearby Swanzey, New Hampshire, is perhaps best known for its Paleoindian component, but also contained Stark and Neville projectile points dating to the Middle Archaic Period (8000-6000 B.P.), while in nearby Plainfield, a Late Archaic Period (6000-3000 B.P.) site produced Orient Fishtail points (Cassedy 1980). Moving south along the Connecticut River in New Hampshire, a site located in West Chesterfield (27-CH-100) contained Late Archaic materials. In Claremont, Site 27-SU-17 contained an Early Woodland Period (3000-2000 B.P.) Meadowood projectile point., while the National Registerlisted Hunter Site at the mouth of the Sugar River yielded substantive evidence of Late Archaic and Woodland period occupations. Across the river in Hartland, Vermont, the multicomponent Sumner Falls Site (VT-WN-2) yielded a Late Woodland Period (1200-400 B.P.) Levanna point as well as fire hearths and large lithic scatters of rhyolite and chert. Native ceramics (cord-marked and incised wares) and a steatite pot and smoking pipe also were recovered (Cassedy 1991:21; Sargent 1969:2-3). The People's Farm Site, located southeast of the Sumner Falls Site, contained an intriguing (if temporally ambiguous) charcoal "bed" and two dog skeletons (Cassedy 1991:21; Salwen 1978), while the neighboring White Site (VT-WN-53) yielded a similarly non-diagnostic end scraper.

While no precontact period sites have been identified within the district, the other precontact period sites identified in proximity to the park on both sides of the river tend to occur on level, well-drained soils adjacent to a seasonal water supply. This suite of environmental factors is characteristic of the landscape composing Blow-Me-Down Farm and the terraces at Aspet bordering either side of Blow-Me-Up Brook. As such, these areas are assessed with a moderate-high potential to contain precontact period resources most likely dating from the Middle Archaic-Late Woodland periods (8000-400 years before present [B.P.]). If present, the sites could comprise both short-term hunting stations manifested as localized concentrations of lithic chipping debris, and medium-long-term occupations represented by denser artifact concentrations, refuse deposits, and subsurface features such as pits, hearths or postmolds.

Postcontact Period Potential

The identification of Huggins-era kitchen and domestic trash within redeposited fill contexts at the Studio of the Caryatids Subsite suggests that similar materials in intact contexts may survive in other portions of the property. While on first consideration the yard spaces immediately surrounding Aspet may be the most likely places to contain such features, those areas have undergone a substantial degree of Saint-Gaudens-era landscaping that in many cases was undertaken by Augustus himself. As his son Homer commented after his father's death, "'there was hardly a week in all the time my father spent on this place during 22 years that he did not have something rebuilt or regraded to his intense enjoyment'" (Pressley and Zaitzevsky 1993:43).

Saint-Gaudens "intense enjoyment" of his property likely compromised, if not completely destroyed, the integrity of more surficial early landscape deposits such as diffuse kitchen middens, shallowly buried outbuilding foundations, and relict yard surfaces. More substantial, deeply buried structural features such as privies and wells, however, may still survive in proximity to the house, and could provide important information regarding pre-Saint-Gaudens period landscape organization. This information would be important not only to understanding the evolution of the Aspet landscape over time, but also would provide data about general house lot organization principles in the Upper Valley during the late eighteenth and early-mid nineteenth centuries, a topic about which very little archeological information has been

collected. The identification at the Studio of the Caryatids Subsite of a remnant landscape surface most likely dating to the late nineteenth century, but possibly extending as far back as 1858, further underscores this potential.

The archeological findings at the Studio of the Caryatids Subsite also have research implications for other portions of the district. There are currently a number of contradictory statements in the existing NPS documentation for Saint-Gaudens NHS regarding the construction dates, locations, functions, and configurations of many of the surviving and former structures within Blow-Me-Down Farm and the Saint-Gaudens Farm. As it did with the Studio of the Caryatids, archeology has the potential to contribute meaningful structural and landscape data to help resolve many of these inconsistencies, and to aid in the interpretation, preservation, and/or reconstruction of the district landscape. For example, the Chicken Coop building at Blow-Me-Down Farm is reportedly the freestanding blacksmith shop shed formerly located south of Blow-Me-Down Mill. The footprint of the building, however, does not match that of the shop as depicted on historic plans, nor does it correspond with Beaman's records indicating that the shed was moved across the street in 1898. The Chicken Coop more closely resembles that use, and may be one of several that Beaman notes on the property beginning in 1888. Archeological investigations around the Tool House have the potential to recover stratigraphic data indicating the dates of various construction and landscaping activities that may help to date the construction/relocation of the building.

Charles Beaman also built a 9-hole, 1,897-yard golf course called Blow-Me-Down Links in 1897. The specific location of this golf course, while generally understood to lie somewhere within the historic boundaries of Blow-Me-Down Farm, is not specifically known. Beaman's nomenclature for the holes ('Sandy', 'overbrook', 'Backagain', 'Front Log', 'Ridge', 'Zigzag', 'Piney Bluff', 'Stumpy', and 'Two Pines') indicates that the course may have extended over Blow-Me-Down Brook and along the ravine to the east or west of the Connecticut River Road (Route 12). Archeological testing across the Blow-Me-Down Mill section of the park has the potential to provide stratigraphic data of substantial earth-moving and landscaping events that could be correlated to the construction of the golf course and establish, at a minimum, whether any part of it was formerly sited within the current district boundaries.

Similarly, there are conflicting construction dates provided for the Farmhouse and Barn Complex on the Saint-Gaudens Farm property adjacent to Aspet. The archeological overview and assessment report states that Saint-Gaudens likely built the house and barn (in the U-shaped configuration) when he bought the property in 1904 (Hepler et al. 2006). A draft version of the CLR, however, states that the barn and house were already standing at Saint-Gaudens purchase, commenting that "Recent architectural investigation has concluded that the house and main barn date to circa 1875" (Nowak 2006:53). The CLR goes on to corroborate this conclusion by noting that Beaman rented out the house and the barn before Saint-Gaudens' purchase, and that the barn was expanded into its U-shape configuration ca. 1950 by the LePan family, tenants of Homer Saint-Gaudens from 1949-1954. While the CLR dates for the structures seem more plausible (especially for the barn), archeological survey immediately around the buildings could yield stratigraphic, structural, or artifact data to either confirm or refute its assertions.

The complicated ownership and landscape history of the Blow-Me-Down and Saint-Gaudens farm properties also means that archeology has the potential to identify structural and landscape remains associated with the earlier occupations of those parcels. Potential resources could include the remains of the original, ca. 1830 Blow-Me-Down Mill built by Ruben Davis; a wood road built by Beaman that is believed to have followed the current alignment of Blow-Me-Down Trail; and structural evidence of landuse patterns at Saint-Gaudens Farm pre-dating the third quarter of the nineteenth century similar to that identified at the Studio of the Caryatids Subsite at Aspet. While modern landscape disturbances such as the re-alignment of Route 12, golf course construction, and the 1984 dam rehabilitation and pond dredging at Blow-Me-Down Mill likely have compromised the integrity of several of the resources, subsurface survey may still be valuable in its potential to quantify the level of modern disturbance and assess its real impacts to the archeological record.

Developmental history/additional historic context information (if appropriate)

N/A

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Adams, Virginia H, Quinn R. Stuart, and Bargmann Hendrie + Archetype, Inc.

2010a *Historic Structures Report, Blow-Me-Down-Mill, Saint-Gaudens National Historic Site*. Report prepared for the National Park Service, Denver Service Center. PAL (Public Archaeology Laboratory Inc.), Pawtucket, RI.

2010b *Historic Structures Report, Caretaker's Cottage and Garage, Saint-Gaudens National Historic Site*. Report prepared for the National Park Service, Denver Service Center. PAL (Public Archaeology Laboratory Inc.), Pawtucket, RI.

2010c *Historic Structures Report, Stables, Saint-Gaudens National Historic Site*. Report prepared for the National Park Service, Denver Service Center. PAL (Public Archaeology Laboratory Inc.), Pawtucket, RI.

Ames, David L. and Linda Flint McClelland

2002 *National Register Bulletin: Historic Residential Suburbs*. US Department of the Interior, National Park Service, Washington, DC.

Arbogast, David H.

1977a *Historic Structure Report, Architectural Data Section, "Aspet", Saint-Gaudens National Historic Site, Cornish, NH*. Report prepared for the National Park Service, Denver Service Center, Denver, CO.

1977b *Historic Structure Report, Architectural Data Section, The Little Studio, Saint-Gaudens National Historic Site, Cornish, NH*. Report prepared for the National Park Service, Denver Service Center, Denver, CO.

1978 *Historic Structure Report, Ravine Studio, Saint-Gaudens National Historic Site, New Hampshire*. Report prepared for the National Park Service, Denver Service Center, Denver, CO.

Archetype Architecture Inc.

1992a *Adaptability Study of the Blow-Me-Down Mill at Saint-Gaudens National Historic Site*. Report prepared for the National Park Service, Denver Service Center, Denver, CO.

1992b *Evaluations of Existing Building Conditions at Saint-Gaudens National Historic Site and Alternative Site C, Cornish, NH*. Report prepared for the National Park Service, Denver Service Center.

1992c *Exhibit Building: Program and Basis of Design [Saint-Gaudens National Historic Site]*. Report prepared for the National Park Service, Denver Service Center, Denver, CO.

1993 *Shaw/Farragut Base Conservation Study, Saint-Gaudens National Historic Site*. Report prepared for the National Park Service, Denver Service Center, Denver, CO.

1995 *Saint-Gaudens National Historic Site Assessment Study for the Upgrade of the Collection Storage Facility and Relocation of the Shaw Memorial Sculpture, %100 Submission*. Report prepared for the National Park Service, Denver Service Center, Denver, CO.

Auwaerter, John and George W. Curry

2008 *Hedge Management Plan for Saint-Gaudens National Historic Site*. National Park Service, Olmsted Center for Landscape Preservation, Boston, MA.

Balicki, Joseph

1991 *Management Report, Phase I Archeological Investigations at the Studio of the Caryatids, Saint-Gaudens National Historic Site, Cornish, New Hampshire*. John Milner Associates, Inc. On file, Saint-Gaudens National Historic Site, Cornish, NH.

Banister, Jennifer Bonner, and Kristen Heitert
2007 *Phase I Archaeological Investigation, Weir Farm National Historic Site, Wilton and Ridgefield, Connecticut.* PAL Report No. 2140. Submitted to National Park Service, NER - Acquisition Philadelphia Office, Philadelphia, PA.

Barnett, James J.
1988 *Resources Management Plan [Saint-Gaudens National Historic Site]*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Beaman, Charles C.
1884-1900 Blow-Me-Down Farm Record. Typed manuscript. On file, Saint-Gaudens National Historic Site, Cornish, NH.

Bohan, Ruth L.
1973 "The Farragut Monument: A Decade of Art and Politics, 1871-1881." *Records of the Columbia Historical Society*, 1973/1974, pp. 209-243.

Bond, John W.
1967a *Augustus Saint-Gaudens and the Renaissance Spirit in American Sculpture, 1876-1897 [Saint-Gaudens National Historic Site]*. Prepared for National Park Service, Denver Service Center, Denver, CO.

1967b Augustus *Saint-Gaudens: The Man and His Art [Saint-Gaudens National Historic Site]*. Prepared for National Park Service, Denver Service Center, Denver, CO.

1967c *The Augustus Saint-Gaudens Collection [Saint-Gaudens National Historic Site]*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Brown, Margaret Coffin and Kristin Claeys
1995 *Historic Plant Inventory for Saint-Gaudens National Historic Site, Final Report*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Brown, Margie Coffin and Jan Haenraets, Lisa Nowak, John W. Hammond, and John Auwaerter
2011 *Cultural Landscape Report for Aspet, Volume III: Treatment*. Olmsted Center for Landscape Preservation, Boston, MA

Broderick, Mosette
2010 *Triumvirate: McKim, Mead & White. Art, Architecture, Scandal, and Class in America's Gilded Age.* Alfred A. Knopf, New York, NY.

Cassedy, Daniel
1980 *The Plainfield Survey: An Archaeological Field Investigation in the Upper Connecticut River Valley*. Senior Thesis, Department of Anthropology, University of New Hampshire.

1991 *A Prehistoric Inventory of the Upper Connecticut River Valley*. On file, Vermont Division for Historic Preservation, Montpelier, VT.

Chafee, Richard
1986 "Hunt in Paris." In *The Architecture of Richard Morris Hunt*, ed. Susan R. Stein, University of Chicago Press, Chicago, IL.

Child, William H.
1975 *History of the Town of Cornish, New Hampshire*. The Reprint Company, Publishers, Spartanburg, SC.

Coffin, Margaret
1993 *Saint-Gaudens National Historic Site, Landscape Preservation Maintenance Program*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Coffin, Margaret and Charles Pepper
1992 *Saint-Gaudens National Historic Site, Landscape Preservation Maintenance Program*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Colby, Virginia Reed
1979 "Stephen and Maxfield Parrish in New Hampshire." *Antiques*, June, p. 1293.

Colby, Virginia Reed, and James B. Atkinson
1996 *Footprints of the Past: Images of Cornish, New Hampshire & The Cornish Colony*. Concord Historical Society, Concord, NH.

The Cornish Colony Gallery and Museum
2001 *Cornish Art of the Past Century*. The Cornish Colony Gallery and Museum, Cornish, NH.

2003 *The Women of the Cornish Colony, Part II*. The Cornish Colony Gallery and Museum, Cornish, NH.

Craven, Wayne
1994 *American Art: History and Culture*. McGraw-Hill, New York, NY.

Crisson, Richard C.
1979 *Wallpaper Investigation for Aspet, Saint-Gaudens National Historic Site*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Crisson, Richard C. and David H. Arbogast
1977 *Stables, Historic Structure Report, Saint-Gaudens National Historic Site, New Hampshire*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Dryfhout, John H.
1977a *Historic Resource and Management Plan and Historical Studies Management Plan [Saint-Gaudens National Historic Site]*. Prepared for National Park Service, Denver Service Center, Denver, CO.

1977b *Statement for Management, Saint-Gaudens National Historic Site*. Prepared for National Park Service, Denver Service Center, Denver, CO.

1982 *The Work of Augustus Saint-Gaudens*. University Press of New England, Hanover, NH.

2000a *This Land of Pure Delight: Charles C. Beaman and Blowmedown Farm*. Saint-Gaudens Memorial, Cornish, NH.

2000b Letter to Nancy Dutton, Director, Division of Historical Resources and State Historic Preservation. May 2, 2000. On file, Saint-Gaudens National Historic Site, Cornish, NH.

2005 *Reflections from a Gilded Age: An Administrative History of Saint-Gaudens National Historic Site [Draft]*. Prepared for National Park Service, Denver Service Center.

Duffy, Henry J. and John H. Dryfhout
2003 *Augustus Saint-Gaudens: American Sculptor of the Gilded Age [Exhibit Catalog] [Saint-Gaudens National Historic Site]*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Ermenc, Christine
1984 "Economic Give and Take: Farmers and Aesthetes in Cornish and Plainfield, New Hampshire, 1885-1910." *Historical New Hampshire*, Vol. 39, Nos. 3 & 4.

Failor, William R. and Charles E. Shedd Jr.
1962 *Saint-Gaudens Memorial, Cornish, New Hampshire, Area Invesitgation Report [Saint-Gaudens National Historic Site]*. Prepared for National Park Service, Denver Service Center.

Farley, James L.
1973 "The Cornish Colony." Vol. XIV, No. 1, *Dartmouth College Library Bulletin*.

Fortin, Michael and Marie Pendergast
1994 *Little Studio Foundation Drainage, Pergola Wall Repair, Completion Report, Saint-Gaudens National Historic Site, Cornish, New Hampshire*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Garvin, James L.
1992 Construction and Development of The Fells as a Paradigm of the New Hampshire Summer Home Movement. Manuscript of Paper delivered at the Landscape and Legacy Conference on August 21, 1992. On file, New Hampshire Division of Historical Resources, Concord, NH.

Gavin, Kathellen K.
1991 *Assessment of potential land acquisition sites at Saint-Gaudens National Historic Site*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Gillis, Nichole A., and Kristen Heitert
2009 *Phase I Archeological Investigation, Weir Farm Site Accessibility and Landscape Improvement Project, Weir Farm National Historic Site, Wilton and Ridgefield, Connecticut.* PAL Report No. 2294. Submitted to National Park Service, Lowell National Historical Park, Lowell, MA.

Gjessing, Frederik C.
1968 *Historic Structures Report, Part I, Architectural Data on Little Studio [Saint-Gaudens National Historic Site]*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Griswold, William
1994 *Memorandum: Trip Report on Section 106 Archeological Investigations at Saint Gaudens National Historic Site (SAGA) Drainage Pipe Installation*. On file, Saint-Gaudens National Historic Site, Cornish, NH.

2000 *Memorandum: Trip Report on the Archeological Investigations Conducted on October 10 and 11, 2000 for the Entrance Trail at Saint-Gaudens NHS*. On file, Saint-Gaudens National Historic Site, Cornish, NH.

2011 *Geophysical Survey at SAGA: The Studio of the Caryatids, Cornish, New Hampshire*. Draft report prepared for the National Park Service-Northeast Region Archeology Program. On file with the Northeast Region Archeology Program, Lowell, MA.

Hartt, Frederick

1994 *History of Italian Renaissance Art: Painting, Sculpture, Architecture.* 4th Edition, revised by David G. Wilkins. Harry N. Abrams, Incorporated, New York, NY.

Heitert, Kristen, Stephen Mzozowski, and O. Don Hermes
2002 *Archaeological Data Recovery Program, Osborn-Read-Paige Pottery, Peabody, Massachusetts.* PAL Report #1200. Submitted to Krapf Associates, Boston, MA.

Hepler, Margaret, Timothy Binzen, Jennifer Wendt, and Mitchell T. Mulholland
2006 *Archeological Overview and Assessment of the Saint-Gaudens National Historic Site, Cornish, New Hampshire.* Archaeological Services at the University of Massachusetts. On file, Saint-Gaudens National Historic Site, Cornish, NH.

Historic American Buildings Survey (HABS)
1965 Caretaker's Cottage and Garage, Cornish, N.H. HABS No. NH-196-F. Historic American Building Survey, National Park Service, Washington, D.C.

Homer Saint-Gaudens
1913 *Reminiscenes of Saint-Gaudens, Vol. I and II.* Century Co., New York, NY.

Isaak, Nicholas
1981 *Parthenon Frieze Restoration, Saint-Gaudens National Historic Site, Cornish, New Hampshire.* Prepared for National Park Service, Denver Service Center.

Jacobs, Michael
1985 *The Good and Simple Life.* Phaedon Press Limited, Oxford, UK.

Karson, Robin
1985 "The American Sculptor's Summer Haven." *Garden Design*, Vol. 4, No. 3, pp. 56-63.

1995 *The Muses of Gwinn.* Sagapress, Sagaponick, NY.

Kennedy, Elizabeth Jayne
2003 *Interpreting the Artist's Studio Memorial: An Exhibition Strategy of Museums of Western Art [Saint-Gaudens National Historic Site].* Prepared for National Park Service, Denver Service Center, Denver, CO.

Kleiner, Fred S., Christin J. Mamiya, and Richard G. Tansey
2001 *Gardner's Art Through the Ages.* 11th Edition. Harcourt College Publishers, New York, NY.

Knapp, Martha
2001 *Historic Structure Report, Blow Me Down Mill, Saint-Gaudens National Historic Site, Cornish, New Hampshire.* Prepared for University of Victoria Cultural Resource Management Program, Victoria, British Columbia, Canada. On file, Saint-Gaudens National Historic Site, Cornish, NH.

Kowsky, Francis R.
1986 "The Central Park Gateways: Harbingers of French Urbanism Confront the American Landscape Tradition." In *The Architecture of Richard Morris Hunt*, ed. Susan R. Stein, 79-89. University of Chicago Press, Chicago, IL.

Kraft, Susan
1993 *Saint-Gaudens National Historic Site: Scope of Collection Statement.* Prepared for National Park Service, Denver Service Center, Denver, CO.

Labonte, George and Michael Fortin

1993 *Completion Report, Aspet - Reroofing, Saint-Gaudens National Historic Site, Cornish, New Hampshire*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Littell, Philip
1913 "A Look at Cornish." *The Independent*, Vol. 74, January-June, pp. 1297-1298.

Mair, A. Peter II, and Timothy Ives
2003 *Reconnaissance Archaeological Survey, Proposed Maintenance and Curatorial Facility, NPS Contract No. 1443-CX-2000-00-0800, Weir Farm National Historic Site, Wilton and Ridgefield, Connecticut*. PAL Report No. 1550. Submitted to National Park Service, Denver, CO, and Goody, Clancy and Associates, Boston, MA.

Manning, Robert E.
1993 *Saint-Gaudens National Historic Site Visitor Study, Study Completion Report*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Marlatt, Ellen and Wayne Roach, Independent Archaeological Consulting, LLC
2000 *Results of Phase 1B Archaeological Testing at Saint-Gaudens National Historic Site, Cornish, New Hampshire*. Prepared for National Park Service, Denver Service Center, Denver, CO.

2001 *Results of Phase 1B Archaeological Testing at Saint-Gaudens National Historic Site, Cornish, New Hampshire*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Matero, Frank
1982 *Saint-Gaudens National Historic Site, Cornish, New Hampshire, Funerary Temple, Examination Report*. Prepared for National Park Service, Denver Service Cente

Mausolf, Lisa
1989 National Register of Historic Places Multiple Property Submission Form, Cornish Art Colony, Cornish and Plainfield, NH. Draft on file, New Hampshire Division of Historical Resources, Concord, NH.

McCormick, Kathleen
1994 "A Sculptor's Retreat." *Historic Preservation*, Vol. 46, No. 5, pp. 68, 70-71, 102.

McCullough, David
2011 *The Greater Journey: Americans in Paris*. Simon and Schuster, New York, NY.

Mckay, James A.
1991 *Resource Management Plan, Saint-Gaudens National Historic Site*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Mead, Leslie, James M. Harmon, and William A. Cooney
2007 *Archeological Identification Study, Domestic Core and Agricultural Periphery, Weir Farm National Historic Site, Fairfield County, Connecticut*. NPS, Northeast Region Archeology Program, Lowell, MA.

Metropolitan Museum of Art
2011 Description of Collections. http://www.metmuseum.org/Collections. Metropolitan Museum of Art, New York, NY.

Morin, Edward
1996 *Memorandum: Saint Gaudens National Historic Site, Package* 121, *New Maintenance Facility, Project Type 42* . On file, Saint-Gaudens National Historic Site, Cornish, NH.

Mueller, James W.
1995 *Archeological Investigations at the Former Studio of the Caryatids, Saint-Gaudens National Historic Site, Sullivan County, New Hampshire*. John Milner Associates, Inc. On file, Saint-Gaudens National Historic Site, Cornish, NH.

Murphy, Kevin D.
1995 "Contesting History in 1899: The Old Gaol at York, Maine," *Old Time New England*, Fall, 1995. Society for the Preservation of New England Antiquities (Historic New England), Boston, MA.

National Parks Conservation Association
2004 *Saint-Gaudens National Historic Site, A Resource Assessment*. Prepared for National Park Service, Denver Service Center, Denver, CO.

National Park Service (NPS)
1973a *Historical Base Map, Principal Portion of the Augustus Saint-Gaudens Estate, Cornish, New Hampshire, August, 1907*. Prepared for National Park Service, Denver Service Center, Denver, CO.

1977a *Saint-Gaudens National Historic Site Curatorial Guidelines for Interpreters*. Prepared for National Park Service, Denver Service Center, Denver, CO.

1977b *Interpretive Prospectus, Saint-Gaudens National Historic Site*. Prepared for National Park Service, Denver Service Center, Denver, CO.

1979 *Completion Report, Rehabilitate Aspet House, Saint-Gaudens National Historic Site*. Prepared for National Park Service, Denver Service Center, Denver, CO.

1995 *General Management Plan, Development Concept Plan, Environmental Impact Statement, Saint-Gaudens National Historic Site.* Prepared for National Park Service, Denver Service Center, Denver, CO.

2011a Aspet Photo Flat Files. National Park Service, Saint-Gaudens National Historic Site, Cornish, NH.

2011b Cornish Colony Vertical File. National Park Service, Saint-Gaudens National Historic Site, Cornish, NH.

Noble, William
n.d. *Hedge Restoration Manual for Saint-Gaudens National Historic Site*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Northern Ecological Associates, Inc. (NEA)
2007 *Final Archeological Sensitivity Assessment Report, Saint-Gaudens National Historic Site, Hemlock Nursery Development Project*. Submitted to National Park Service, Northeast Region, Archeology Program, Lowell, MA.

Nowak, Lisa with Margie Coffin Brown and Erica Max.
2006 "Farm Chronology" in *Cultural Landscape Report for Aspet, Saint-Gaudens National Historic Site, Volume II: Recent History, Existing Conditions, and Analysis*. Draft. National Park Service, Olmsted Center for Landscape Preservation, Boston, MA.

Nowak, Lisa and Margie Coffin Brown with Erica Max, Jan Haenraets, Joel Smith and John Hammond
2009 *Cultural Landscape Report for Aspet, Saint-Gaudens National Historic Site, Volume II: Recent History, Existing Conditions, and Analysis*. National Park Service, Olmsted Center for Landscape Preservation, Boston, MA.

Nowak, Lisa, Erica Max, Jan Haenraets, John W. Hammond and Margie Coffin Brown
2009 *Cultural Landscape Report for Blow-Me-Down Mill, Saint-Gaudens National Historic Site, Cornish, New Hampshire*. Revised Draft, April 23, 2009. National Park Service, Olmsted Center for Landscape Preservation, Boston, MA.

Office of Robert White
2000 *Trail Design Plans for the Saint-Gaudens National Historic Site, Entrance Trail*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Olson, Sarah M.
1982 *Historic Furnishings Plan: "Aspet," Little Studio, The Stables, Saint-Gaudens National Historic Site, New Hampshire*. Prepared for National Park Service, Denver Service Center, Denver, CO.

n.d. *Saint-Gaudens in Cornish [Saint-Gaudens National Historic Site]*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Platt and Byard Architects
1990 *The Saint-Gaudens National Historic Site Visitors Facilities, preliminary design and budget report*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Pressley, Marion and Cynthia Zaitzevsky
1993a *Cultural Landscape Report for Saint-Gaudens National Historic Site, Volume 1: Site History and Existing Conditions*. National Park Service, North Atlantic Region, Division of Cultural Resources Management, Cultural Landscape Program, Boston, MA.

1993b *Cultural Landscape Report for Saint-Gaudens National Historic Site, Volume 2: Site Analysis*. Draft prepared for National Park Service, North Atlantic Region, Division of Cultural Resources Management, Cultural Landscape Program, Boston, MA.

1993c *Cultural Landscape Report for Saint-Gaudens National Historic Site, Volume 3: Management Options*. Draft prepared for National Park Service, North Atlantic Region, Division of Cultural Resources Management, Cultural Landscape Program, Boston, MA.

Rawson, Barbara Eastman
1963 *History of Cornish, New Hampshire, Vol. 3*. Courier Printing Co., Inc., Littleton, NH.

Roach, Wayna and Ellen Marlatt
2002 *Results of Phase IB Archaeological Testing for a Proposed Visitor's Center at Saint-Gaudens National Historic Site, Cornish, New Hampshire*. Independent Archaeological Consulting, LLC. On file, Saint-Gaudens National Historic Site, Cornish, NH.

Rollins, Frank W.
1902 "Summer Homes in the Granite State." *Granite Monthly* (32), pp. 283-289.

Rose, Goldberg, and Associates; Mirski, Paul
1974 *A Structural Survey and Analysis of Saint-Gaudens National Historic Site, Cornish, New Hampshire*. Prepared for National Park Service, Denver Service Center.

Roth, Leland M.
1983 *McKim, Mead & White Architects*. Harper & Row, New York, NY.

Saint-Gaudens, Augustus

1913 *Reminiscences of Augustus Saint-Gaudens*. Homer Saint-Gaudens, Editor. The Century Company, New York, NY.

Salwen, Bert
1978 Indians of Southern New England and Long Island: Early Period. In *Handbook of North American Indians, Northeast,* vol. 15, pp. 160-176. Edited by B. Trigger. Smithsonian,Washington, DC.

Sargeant, Howard R.
1969 Prehistory of the Upper Connecticut River Valley. In *An Introduction to the Archaeology and History of the Connecticut Valley Indian*, William R. Young, editor. Springfield Museum of Science New Series 1(1):28-32. New Hampshire Archaeological Society Bulletin 7.

Scribner's Monthly
1881 "The Farragut Monument." Vol. 22, June, pp. 161-167.

Shimoda, Jerry Y.
1966a *Historic Structures Report, Aspet: Home of Augustus Saint-Gaudens, Saint-Gaudens National Historic Site, Part I.* Prepared for National Park Service, Denver Service Center, Denver, CO.

1966b *Historic Structures Report: The Little Studio, Swimming Tank and Grounds, Part I [Saint-Gaudens National Historic Site]*. Prepared for National Park Service, Denver Service Center, Denver, CO.

State University of New York, College of Environmental Science and Forestry; Auwaerter, John
2008 *Hedge Management Plan for Saint-Gaudens National Historic Site*. Olmsted Center for Landscape Preservation, Boston, MA.

Stevenson, Katherine Cole and H. Ward Jandl
1986 *Houses by Mail: A Guide to Houses from Sears, Roebuck and Company*. John Wiley & Sons, Inc., New York, NY.

Sullivan, Brigid
1992 *Saint-Gaudens National Historic Site: Conservation Survey*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Sullivan, Judith Q.
2007 *Aspet and Little Studio, Historic Structures Report Update, Saint-Gaudens National Historic Site, Cornish, New Hampshire*. National Park Service, North Atlantic Region, Historic Architecture Program, Lowell, MA.

Tankard, Judith B.
1996 "The Gardens of Ellen Biddle Shipman." Sagapress, Sagaponack, NY.

Tharp, Louise Hall
1969 *Saint-Gaudens and the Gilded Era*. Little, Brown, and Company, Boston, MA.

The Critic
1881 "Farragut's Monument." Vol. 1, June, pp. 167.

U.S. Department of the Interior, National Park Service
1995 *Draft General Management Plan, Development Concept Plan, Environmental Impact Statement, Saint-Gaudens National Historic Site, New Hampshire*. Prepared for National Park Service, Denver Service Center, Denver, CO.

1996 *General Management Plan, Development Concept Plan, Environmental Impact Statement: Saint-Gaudens National Historic Site, New Hampshire*. Prepared for National Park Service, Denver Service Center, Denver, CO.

1998 *Rapid Visual Screening of Buildings for Potential Seismic Hazards, New England Cluster, Acadia National Park, Cape Cod National Seashore, Marsh-Billings National Historical Park, Saint-Gaudens National Historic Site*. Prepared for National Park Service, Denver Service Center, Denver, CO.

2000 *Saint-Gaudens National Historic Site Business Plan 2000*. Prepared for National Park Service, Denver Service Center, Denver, CO.

2002a *Draft Saint-Gaudens National Historic Site Archives Survey*. Prepared for National Park Service, Denver Service Center, Denver, CO.

2002b *Saint-Gaudens National Historic Site Business Plan 2002*. Prepared for National Park Service, Denver Service Center, Denver, CO.

2005 *Farragut Monument, Saint-Gaudens National Historic Site: Treatment History, Condition Assessment and Treatment Proposal*. Prepared for National Park Service, Denver Service Center, Denver, CO.

U.S. Department of the Interior, National Parks Service, Northeast Museum Services Center; Hutchins, Louis
2009 *Collection Management Plan Saint-Gaudens National Historic Site*. Prepared for National Park Service, Denver Service Center, Denver, CO.

University of New Hampshire (UNH), Susan Faxon Olney, Barbara Ball Buff, John H. Dryfhout, Frances Grimes, Lisa Quirk and Deborah Can Buren, contributors.
1985 *A Circle of Friends: Art Colonies of Cornish and Dublin*. Exhibit Catalog, University Art Galleries, Durham, NH; Thorne-Sagendorph Art Gallery, Keene, NH; Saint-Gaudens National Historic Site, Cornish, NH; and Hood Museum of Art, Hanover, NH. University of New Hampshire, Durham, NH.

University of Idaho, Park Studies Unit; Manni, Marc F. and James Gramann and Steven J. Hollenhorst
2005 *Saint-Gaudens National Historic Site Visitor Study, Summer 2005*. Prepared for National Park Service, Denver Service Center, Denver, CO.

Van Rennsselaer, M.G.

1881 "Mr. St. Gaudens's Statue of Admiral Farragut in New York." *The American Architect and Building News*, September, pp. 119-120.

1887 "Saint Gaudens's Lincoln." *Century Illustrated Magazine*, November, pp. 37-39.

Van Rennsselaer, Schuyler
1880 "Mr. St. Gauden's Lincoln Monument." *The Independent*, August 18, p. 2.

Visser, Thomas Durant
1997 *Field Guide to New England Barns and Farm Buildings*. University Press of New England: Hanover, NH.

West, Patricia
1999 *Domesticating History: The Political Origins of America's House Museums*. Smithsonsian Institute Press, Washington, D.C.

Widger, Beverly Wilder

1971 *Cornish, New Hampshire: A New Yorker's Colony [Saint-Gaudens National Historic Site]*. Prepared for National Park Service, Denver Service Center.

Previous documentation on file (NPS):

___ preliminary determination of individual listing (36 CFR 67 has been requested)
_X_ previously listed in the National Register
_X_ previously determined eligible by the National Register
_X_ designated a National Historic Landmark
___ recorded by Historic American Buildings Survey #_____
___ recorded by Historic American Engineering Record # _____
___ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

_X_ State Historic Preservation Office
___ Other State agency
___ Federal agency
___ Local government
___ University
___ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 190.6
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1				3			
2				4			

Coordinates (see continuation sheet for map):

	Latitude	Longitude
A.	43.50381	-72.37866
B.	43.50302	-72.37773
C.	43.50216	-72.37470
D.	43.50315	-72.37406
E.	43.50311	-72.36979
F.	43.50069	-72.36714
G.	43.50056	-72.36492
H.	43.49879	-72.36404
I.	43.49841	-72.36732
J.	43.49961	-72.36904
K.	43.49538	-72.37438
L.	43.49385	-72.37664
M.	43.49215	-72.37736
N.	43.49177	-72.37577
O.	43.49088	-72.37688

P.	43.49010	-72.37718
Q.	43.49010	-72.37800
R.	43.49244	-72.37755
S.	43.49626	-72.37589
T.	43.49410	-72.37932
U.	43.49740	-72.38150
V.	43.49912	-72.38036
W.	43.50009	-72.38093
X.	43.50049	-72.38053
Y.	43.50047	-72.38011
Z.	43.50120	-72.37933
AA.	43.50241	-72.37978

Verbal Boundary Description (Describe the boundaries of the property.)

The National Register district boundary encompasses a total of 190.6 acres within the 279-acre authorized boundary of the Saint-Gaudens National Historic Site, and is shown on the attached district map. The following land tracts included in the boundary are held in fee simple and are shown on the attached U.S. Department of the Interior, National Park Service, Land Resources Program Center Map:

Tract
01-101
01-102
01-104
01-105
01-113
01-114

Land tracts within the district boundary for which the NHS maintains right-of-way access include:

Tract
01-108
01-109
01-110
01-111
01-112

Land tracts within the district boundary for which the NHS has an easement include:

Tract
01-115
01-116
01-117

Boundary Justification (Explain why the boundaries were selected.)

In accordance with NPS-28: *Cultural Resource Management Guideline,* Appendix Q, the NPS is responsible for evaluating the entire area contained within the authorized boundaries of historical units within the National Park System. National Register boundaries may contain less, but not more area than the authorized boundary. Lands that are evaluated

as non-historic buffer zones or which no longer possess integrity may be excluded. The Saint-Gaudens NHS National Register boundary encompasses 190.6 acres of federally owned contiguous land associated with Augustus Saint-Gaudens and the Cornish Art Colony during the period of significance. Saint-Gaudens's house, studio and surrounding designed landscape were designated as a National Historic Landmark in 1962 and administratively listed in the National Register in 1966. National Register documentation for the site was prepared and accepted by the Keeper of the National Register on November 15, 1985. Subsequent to that time, the National Park Service (NPS) acquired the adjacent Saint-Gaudens Farm and Blow-Me-Down Farm properties. The authorized boundary of the NHS was correspondingly expanded in 2000.

11. Form Prepared By

name/title Jenny Fields Scofield, AICP/Architectural Historian; Kristen Heitert/Sr. Archeologist; Virginia H. Adams/Sr. Architectural Historian; Blake McDonald/Assistant Architectural Historian

organization PAL date June, 2012

street & number 210 Lonsdale Avenue telephone (401) 288-6327

city or town Pawtucket state RI zip code 02860

e-mail jscofield@palinc.com; kheitert@palinc.com; vadams@palinc.com; bmcdonald@palinc.com

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

  A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**

- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Saint-Gaudens National Historic Site

City or Vicinity: Cornish

County: Sullivan **State:** New Hampshire

Photographer: Virginia H. Adams and Jenny Fields Scofield

Date Photographed: July-August, 2011

1 of 30. View looking west from the Aspet Main House to the West Meadow with Mt. Ascutney in the background.

2 of 30. View looking southeast from in the West Meadow toward The Temple, Little Studio and Aspet Main House.

3 of 30. View looking southwest from the Casino at Blow-Me-Down Farm toward the Connecticut River and Mt. Ascutney.

4 of 30. View looking northeast on Blow-Me-Down Farm in the field east of the Connecticut River, showing the Dance Hall, Casino, Blow-Me-Down Farm Stone Wall, and Chicken Coop from left to right.

5 of 30. View looking northeast on Saint Gaudens Road.

6 of 30. View looking northeast from the Visitor Parking Lot at the Visitor Entrance Sign, Carriage Turnaround and hedges.

7 of 30. View looking north at the Aspet Entry Walkway and Marble Steps, Wood Benches, Terraces and Terrace Balustrades; and Aspet Main House.

8 of 30. View looking southeast at the Aspet Main House and Garden Paths and Steps.

9 of 30. View looking north on the first floor of the Aspet Main House from the central hall to the stairway.

10 of 30. View looking north from the Aspet Main House at the Terrace Garden, showing the Garden Steps, Garden Paths and Steps, Marble Pool with Bubbler, Hermes Statue, Semi-Circular Zodiac Bench, Zodiac Heads and Posts, and hedges.

11of 30. View looking west along the Birch Alleé.

12 of 30. View looking northeast at the Little Studio.

13 of 30. View looking west inside the Little Studio.

14 of 30. View looking northeast at the Pan Grove - Pool Bench, Pan Grove - Pool and Fountain and Pan Statue with the birch grove in the background.

15 of 30. View looking south from the Atrium to the Farragut Forecourt, showing the oil jar, Farragut Monument Base, Admiral Farragut Monument Cast and Farragut Pavilion.

16 of 30. View looking southeast at the Stables, showing Stables and Cutting Garden Lattice Fences and Gates; and the Aspet-Stables Paths in the background.

17 of 30. View looking northeast at the Caretaker's Cottage.

18 of 30. View looking northeast at the New Gallery complex, showing the New Studio (New Gallery), Atrium, Farragut Forecourt entrance, Picture Gallery and Farragut Pavilion from left to right.

19 of 30. View looking north inside the Atrium toward the New Studio (New Gallery), showing the Atrium Pool and Amor Caritas.

20 of 30. View looking north at the Ravine Studio.

21 of 30. View looking north at The Temple.

22 of 30. View looking northeast at the Saint-Gaudens Farm House and driveway.

23 of 30. View looking northeast at the Blow-Me-Down Mill, showing portions of the Blow-Me-Down Mill Stone Retaining Walls and Blow-Me-Down Dam.

24 of 30. View looking south from Blow-Me-Down Brook at the Blow-Me-Down Stone Arch Bridge.

25 of 30. View looking northwest at the Casino, showing a Mill Wheel under the flag pole.

26 of 30. View looking northwest at the Little Studio, showing Mill Wheels in the foreground.

27 of 30. View looking north at the Chicken Coop and Carriage House on Blow-Me-Down Farm.

28 of 30. View looking northeast at the Blow-Me-Down Farm Bank Barn.

29 of 30. View looking southeast at the Adams Memorial and a Wood Bench.

30 of 30. View looking east at the Shaw Memorial.

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

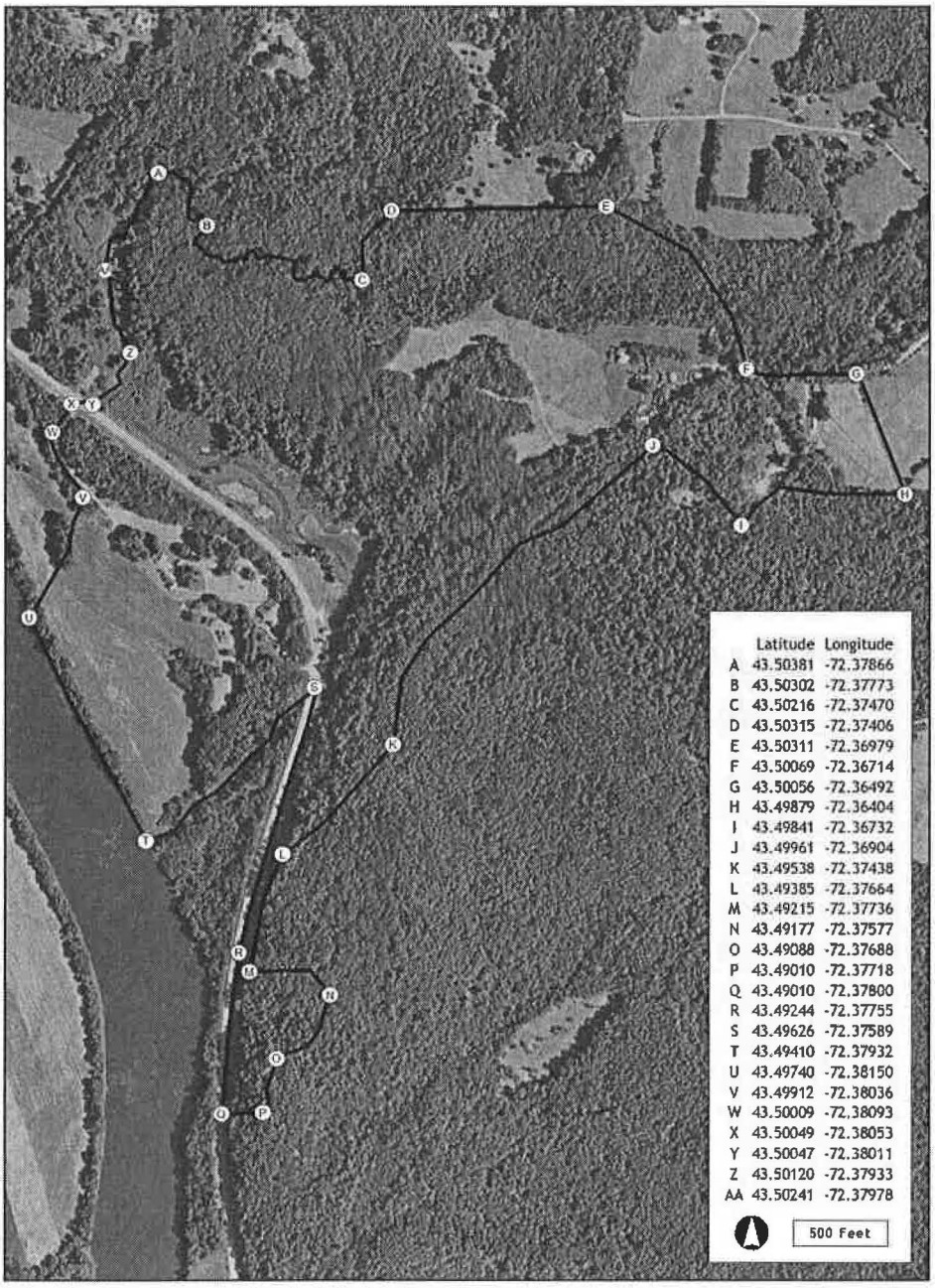
name National Park Service, Saint-Gaudens National Historic Site

street & number 139 Saint Gaudens Road telephone (603) 675-2175

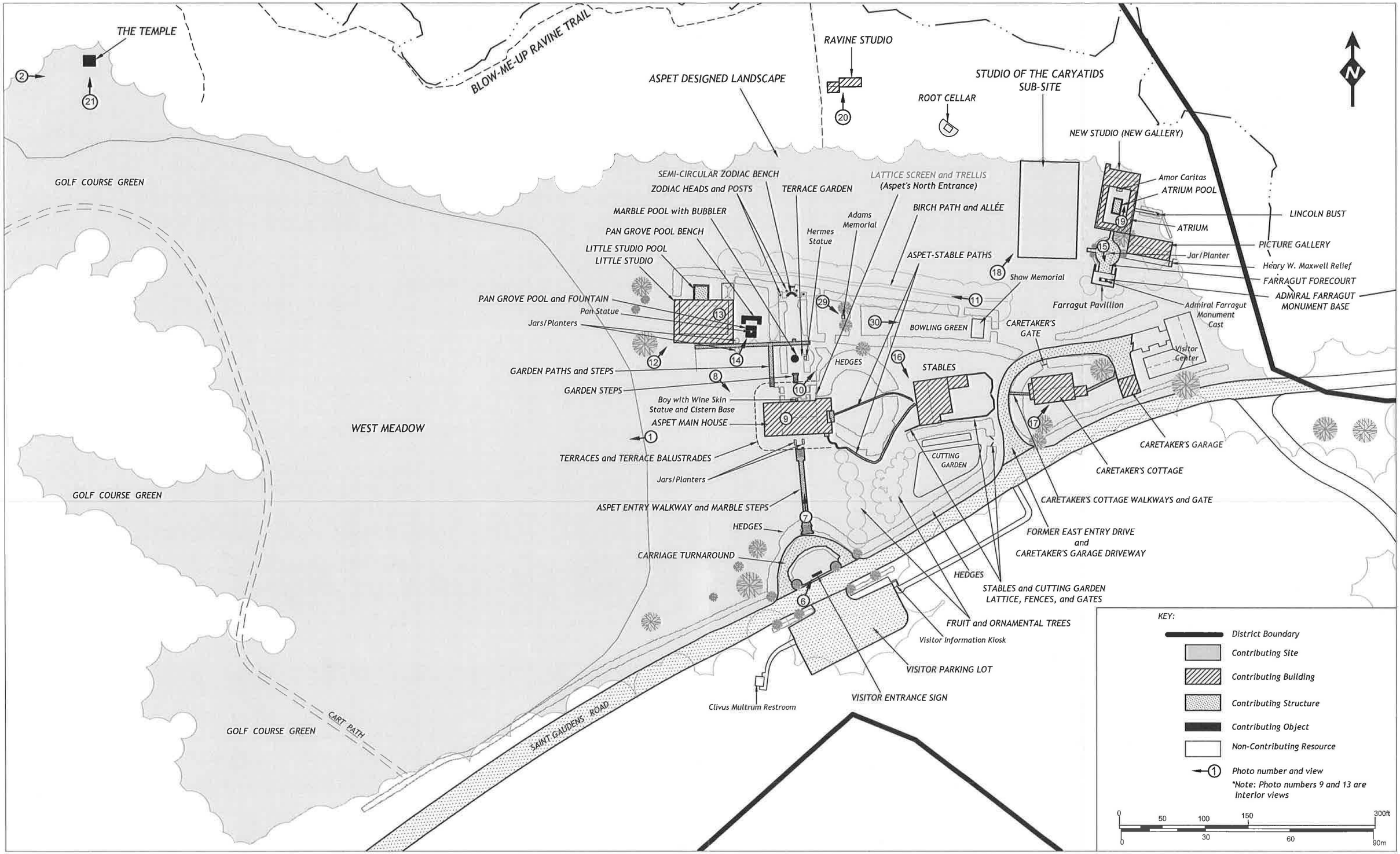
city or town Cornish state NH zip code 03745

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

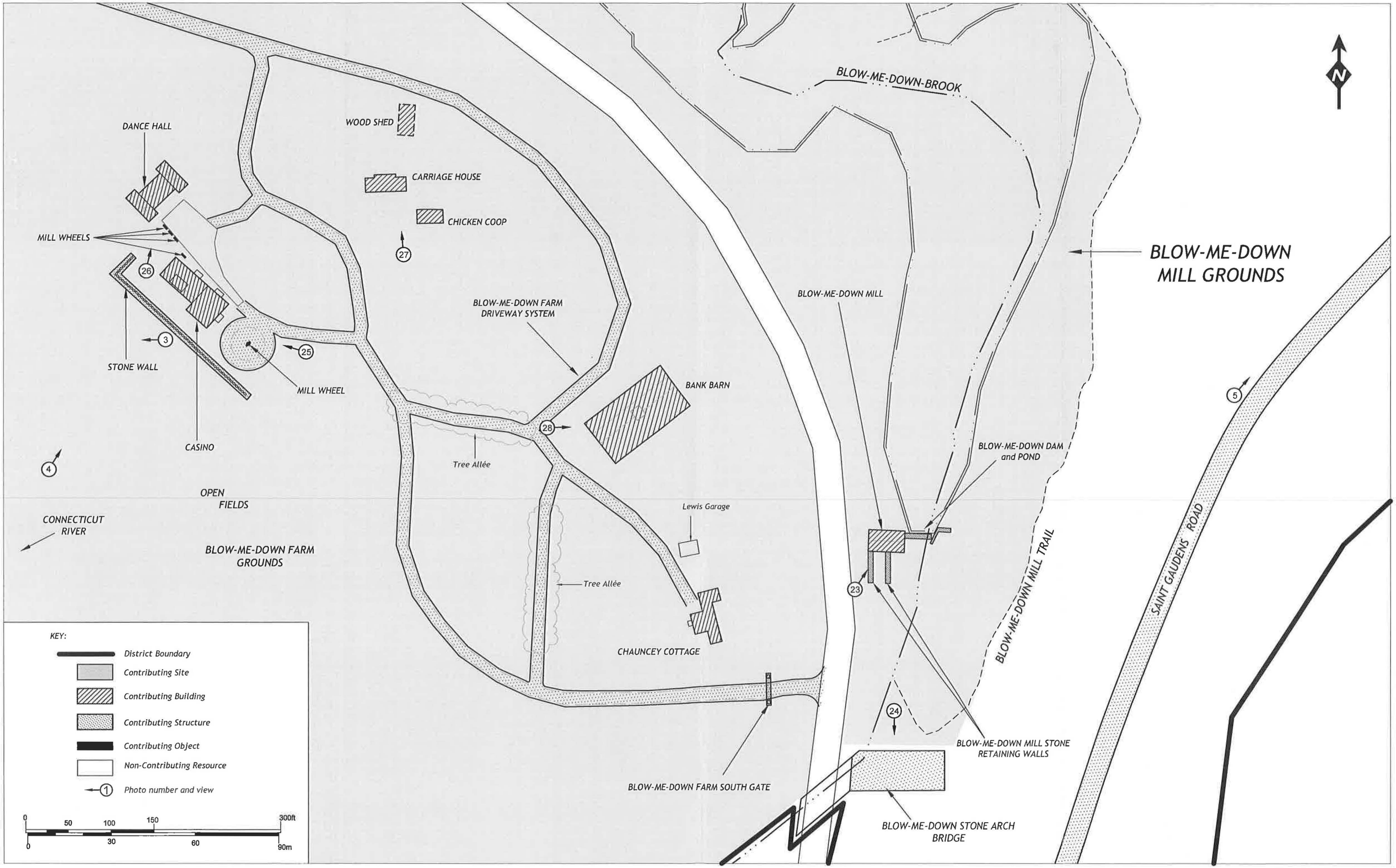
TRACT REGISTER
ACREAGE SUMMARY
TOTAL ACRES AUTHORIZED: 279
TOTAL ACRES ACQUIRED:
FEE 148.15
LESS THAN FEE 214.80
LEGISLATIVE SUMMARY
AUTHORIZED: P.L. 88-543 (Aug 31, 1964)
REVISIONS: P.L. 94-578 (Oct 21, 1976)
ESTABLISHED: 42FR103 p.27311
(May 30, 1977)
REVISIONS: P.L. 106-491(Nov 09, 2000)
LEGEND
PRIVATE LAND
FEDERAL LAND (FEE)
TRACT NUMBER (FEE)
TRACT NUMBER (LESS THAN FEE)
TRACT BOUNDARY
PARK BOUNDARY
Connecticut River
VICINITY MAP
UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE
LAND RESOURCES PROGRAM CENTER
SAINT GAUDENS
NATIONAL HISTORICAL SITE
SULLIVAN COUNTY
NEW HAMPSHIRE
SEGMENT 01



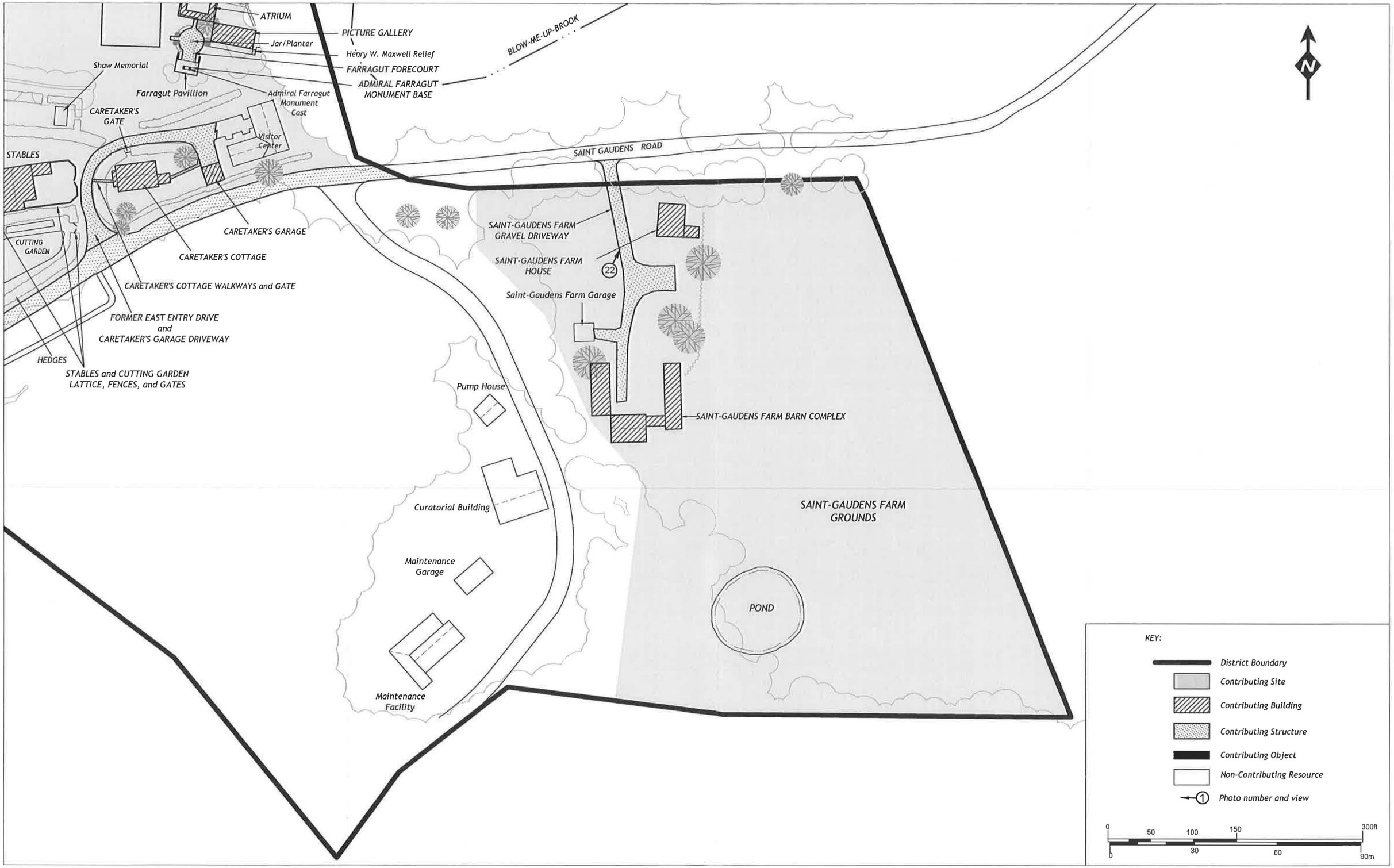
Saint-Gaudens National Historical Site National Register District Boundary



SAINT-GAUDENS NATIONAL HISTORIC SITE MAP DETAIL - ASPET



SAINT-GAUDENS NATIONAL HISTORIC SITE MAP DETAIL - BLOW-ME-DOWN FARM



SAINT-GAUDENS NATIONAL HISTORIC SITE MAP DETAIL - SAINT-GAUDENS FARM

SAINT-GAUDENS
NATIONAL
HISTORIC SITE

OMNIA MARE UNDIVIT
SERVA CREDE PELICAN

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Saint-Gaudens National Historic Site Historic District

MULTIPLE NAME:

STATE & COUNTY: NEW HAMPSHIRE, Sullivan

DATE RECEIVED: 8/16/13 DATE OF PENDING LIST: 9/10/13
DATE OF 16TH DAY: 9/25/13 DATE OF 45TH DAY: 10/02/13
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 13000802

REASONS FOR REVIEW:

APPEAL:	N	DATA PROBLEM:	N	LANDSCAPE:	N	LESS THAN 50 YEARS:	N
OTHER:	N	PDIL:	N	PERIOD:	N	PROGRAM UNAPPROVED:	N
REQUEST:	N	SAMPLE:	N	SLR DRAFT:	N	NATIONAL:	N

COMMENT WAIVER: N

✓ ACCEPT ___RETURN ___REJECT 10.2.13 DATE

ABSTRACT/SUMMARY COMMENTS:

Entered in
The National Register
of
Historic Places

RECOM./CRITERIA_____

REVIEWER_____ DISCIPLINE_____

TELEPHONE_____ DATE_____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.

United States Department of the Interior

NATIONAL PARK SERVICE
Northeast Region
United States Custom House
200 Chestnut Street
Philadelphia, PA 19106

IN REPLY REFER TO:

1A2 (NER RS)

MAY 2 2 2013

Memorandum

To: Federal Preservation Officer, WASO

From: Regional Director, Northeast Region

Subject: National Register Documentation for Saint-Gaudens National Historic Site (NHS)

We are forwarding for your approval, National Register documentation for Saint-Gaudens National Historic Site. This National Register updates documentation that was accepted by the Keeper of the National Register in 1985. Between 1985 and 2000 the National Park Service acquired two adjacent farm properties, the Saint-Gaudens farm and Blow-Me-Down farm, and in 2000 the authorized boundary of the site was expanded. The purpose of this update is to document the expanded authorized boundary and the resources located at Saint-Gaudens and Blow-Me-Down farms.

The Aspet property at Saint-Gaudens NHS was designated as a National Historic Landmark (NHL) under the name of Saint-Gaudens Memorial on June 13, 1962. Saint-Gaudens NHS was authorized on August 31, 1964, and administratively listed in the National Register on October 15, 1966.

This documentation was prepared by Jenny Fields Scofield, Kristen Heitert, Virginia H. Adams, and Blake McDonald from the Public Archeology Laboratory, Inc., funded by the National Register Initiative, and reviewed by the region's National Register coordinator Elizabeth Igleheart and cultural resource staff. This documentation was sent to the Chief Elected Official in Cornish, NH for review and comment, no comments were received. The documentation was signed by the NH State Historic Preservation Officer on May 14, 2013.

If you have any questions please contact Elizabeth Igleheart, National Register Coordinator, Northeast Region, National Park Service, 15 State Street, Boston, Massachusetts 02109 at Elizabeth_Igleheart@nps.gov, 617-223-5018.

Attachments

United States Department of the Interior

NATIONAL PARK SERVICE
Northeast Region
United States Custom House
200 Chestnut Street
Philadelphia, PA 19106

IN REPLY REFER TO:

1A2 (NER-RS)

APR 17 2013

Elizabeth H. Muzzey
State Historic Preservation Officer
New Hampshire Division of Cultural Resources
19 Pillsbury Street, Second Floor
Concord, NH 03301

Dear Ms. Muzzey:

The National Park Service, in accordance with 36 CFR 60.9 (c), is submitting updated National Register documentation for Saint-Gaudens National Historic Site, located in Cornish, NH.

This documentation was prepared by Jenny Fields Scofield, Kristen Heitert, Virginia H. Adams, and Blake McDonald, from the Public Archeology Laboratory, Inc. and reviewed by the region's National Register coordinator Elizabeth Igleheart and cultural resource staff.

Peter Michaud of your staff reviewed an early draft and provided valuable comments.

We appreciate your review of this documentation. Should you have any questions or concerns you may direct them to Elizabeth Igleheart at 617-223-5018. Otherwise we request that you sign block 3 of the nomination forms and return the signature pages and any comments to Elizabeth Igleheart, National Park Service, History Program, 15 State Street, Boston, MA 02109.

Thank you for your support of the National Park Service efforts to document its significant cultural resources at Saint-Gaudens National Historic Site.

Sincerely,

for Michael A. Caldwell
Dennis R. Reidenbach
Regional Director

Enclosure

cc:
Superintendent, Saint-Gaudens National Historic Site

IN REPLY REFER TO:

United States Department of the Interior

NATIONAL PARK SERVICE
Saint-Gaudens National Historic Site
139 Saint Gaudens Road
Cornish, NH 03745-9704

TAKE PRIDE IN AMERICA

John Hammond
Chairman, Board of Selectmen
488 Town House Road
Cornish, NH 03745

Dear John:

For the past several months, the National Park Service has been working on updating the park's listing on the National Register for Historic Places. The National Register is the federal government's official list of historic properties worthy of preservation. Listing in the National Register provides recognition and assists in preserving our Nation's heritage. A team of historians under the leadership of Elizabeth Igleheart from the National Park Service Boston Office have been reviewing relevant historical documentation from a variety of sources and have uncovered some new and interesting historical materials.

The work of this team has produced a very comprehensive historical document. Enclosed please find a full copy of the National Register update documentation which been prepared for the Saint-Gaudens National Historic Site, consistent with the requirements for [36 CFR 60.9 (c)]. This updated National Register documentation serves to record boundary changes and additional contributing resources since the original nomination was filed in 1985.

If the Selectboard wishes to comment on this new documentation, please send your comments to Elizabeth Igleheart, National Park Service National Register Coordinator, NER, 15 State Street, Boston, MA 02109, within forty-five days of receipt of this letter. All comments will be forwarded to the New Hampshire State Historic Preservation Officer and to the Federal Preservation Officer.

Sincerely,

Rick Kendall
Superintendent

Cc: Elizabeth Muzzey, NH State Historic Preservation Officer

Enclosures

United States Department of the Interior

NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, D.C. 20240

RECEIVED 2280
AUG 16 2013
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

August 20, 2013

Memorandum

To: Acting Keeper of the National Register of Historic Places

From: Deputy Federal Preservation Officer, National Park Service

Subject: Additional Documentation for Saint Gaudens National Historic Site, Sullivan County, NH

I am forwarding Additional Documentation for the National Register nomination for Saint Gaudens National Historic Site. This form updates and expands the existing documentation accepted by the Keeper of the National Register in 1985. The Park History Program has reviewed the form and found the property eligible under Criteria A, B, C, and D, with areas of significance of Art, Conservation, Landscape Architecture, Architecture, and Archeology: Historic—Non-Aboriginal.