National Park Service
Cultural Landscapes Inventory

2013



Blow-Me-Down Farm
Saint-Gaudens National Historic Site

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Inventory Summary

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Purpose and Goals of the CLI

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

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

Scope of the CLI

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

treatment guidelines for the cultural landscape.

Inventory Unit Description:

Blow-Me-Down Farm is one of four component landscapes within the 190.75-acre Saint-Gaudens National Historic Site (NHS), located within the Town of Cornish, in Sullivan County, New Hampshire. The park preserves and interprets properties associated with Augustus Saint-Gaudens (1848-1907), America's foremost sculptor of the late nineteenth and early twentieth centuries. The only national park site in New Hampshire, it is one of only two in the national park system dedicated to a visual artist.

Saint-Gaudens NHS is set in a countryside of dispersed farms, fields, and woodlots that are spread across the hills of the Connecticut River valley. The surrounding landscape retains the rural character that attracted and inspired Saint-Gaudens and other artists associated with the famous Cornish Colony. The park lies along the east bank of the river and extends eastward across State Route 12A. Saint-Gaudens's home and studios, named Aspet, forms the core of the park and consists of 101.65 acres of meadow and woodland that frame pristine views of Mt. Ascutney in Vermont. Aspet is accessed by Saint Gaudens Road, which originates at SR 12A, and contains a cluster of buildings used by Saint-Gaudens during his occupancy that are set within a classically inspired garden landscape. To the west are the 42.6-acre Blow-Me-Down Farm and the 40-acre Blow-Me-Down Mill, part of the seasonal estate of Charles Cotesworth Beaman Jr., who with Saint-Gaudens established the Cornish Colony. To the east is the 6.5-acre Saint-Gaudens Farm property, purchased by Augustus and Augusta Saint-Gaudens between 1904 and 1910.

The Blow-Me-Down Farm property is situated on gently sloping land on the west side of State Route 12A, approximately a half mile downhill from Aspet. Formerly owned by two generations of the Beaman family beginning in 1882, the farm still retains its rural setting that was enjoyed by Saint-Gaudens and other members of the Cornish Colony. A system of gravel driveways extend from the highway and loop amongst the farm buildings informally arranged on the eastern part of the property. The original mansion here burned in 1926, but a residence that was formerly a casino and the dance hall building remain, as do a historic cottage and garage, a large bank barn, and other outbuildings that together contributed to Beaman's rustic vision for his gentleman's farm. Old stone mill wheels, a stone wall, and a stone entrance gate are also still extant, but the golf links, wood gazebo, and wood benches are gone. Historic hedges of hemlocks have grown into allées that still line some of the drives, while broad lawns dotted with shade trees and shrubs surround the buildings. The north and east sides of the farm along Blow-Me-Down Brook are forested and help convey a sense of quiet retreat. Fields in the south and west areas of the property slope down to the river and are still cultivated, and comprise the foreground of scenic views of the valley and the distant mountains that inspired the colony's artists and Beaman's many visitors. The farm property was acquired in 2010 but as of yet is not open to the public. Currently, the farm's buildings and structures are used for storage or are otherwise unoccupied, although occasional sculpture workshops, educational programs, trainings, and meetings are held on the property.

HISTORICAL OVERVIEW

Blow-Me-Down Farm is situated in the hills that rise from the Connecticut River valley, in the heart of a former artist's colony and in a community with a long history of agriculture. Native Americans, most

notably the Cowasucks, occupied the region for centuries until displaced by European settlers who were drawn to the fertile floodplains, swift streams that could be dammed for mills, and abundant supply of timber. Stands of mature white pines were felled in the late eighteenth century and floated down the Connecticut River to be used as ship masts. Thereafter, the Blow-Me-Down Farm parcel was part of a working farm.

Settled by colonists in the 1760s, the population of Cornish grew steadily in the early 1800s as did local wool production with the introduction of Merino sheep and the development of small mills in Cornish and across the Connecticut River in Windsor, Vermont. By 1855, the number of Cornish residents had reached over 1,700 and 6,600 sheep grazed in Cornish pastures. From the 1850s through the 1880s, Sullivan County was one of New Hampshire's largest wool producing regions, but thereafter the population shrunk and the number of farms and mills diminished. The 42.6-acre Blow-Me-Down Farm parcel was originally part of a 500-acre land grant, which passed from Governor Wentworth to the Chase family in 1772. By 1860, the land was owned by the Davis family, which according to a map from the period appeared to include two buildings. To the east were farms owned by the Chase and Mercer families.

During the late 1800s land values decreased and the number of vacant farms rose due to the rapid expansion of the nation's railroad network and the growth of farming in the Midwestern states. New Hampshire attempted to market abandon farms to immigrants, but was more successful in attracting city residents of nearby Boston, New York, and Washington D.C. for summer use. One such person to purchase land in Cornish was Charles Cotesworth Beaman, Jr. (1840-1900), a successful New York City lawyer. In 1882, Beaman acquired the old Davis farm along the Connecticut River and named it Blow-Me-Down Farm. The land was situated on a rolling terrace between the river and Blow-Me-Down Brook, providing expansive views of the river, Mt. Ascutney, and the hills of Vermont to the west. In 1884, Beaman expanded his farm with the purchase of "Blow-Me-Up," the former Mercer property that included a large brick house, as well as the parcel with Mercer's old fulling mill along the stream. Beaman eventually purchased over two thousand additional acres in the area.

The Beaman family moved to Cornish in 1884, and with their arrival played a key role in the establishment and growth of the Cornish Colony. The Cornish area appealed to artists because its isolated location ensured a quiet environment necessary for contemplative work, and its natural scenery provided both recreational enjoyment and artistic subject matter. An avid supporter of the arts, Beaman enjoyed surrounding himself with creative people and offered his properties to artists, thereby serving as a catalyst for creation of the colony. Most notably, Beaman enticed sculptor Augustus Saint-Gaudens (1848-1907), his wife Augusta, and their son Homer to Cornish to rent the "Blow-Me-Up" brick house in 1885. In 1891 Saint-Gaudens purchased this property from Charles Beaman and named it "Aspet."

The presence of Saint-Gaudens in Cornish beginning in 1885 attracted many other artists and art patrons to the area. Friends of Beaman and Saint-Gaudens, most of whom were painters, sculptors, and designers, began arriving in the late 1880s and settled on properties leased or purchased from Beaman. These artists socialized at multiple estates throughout the colony but often congregated in large groups at Blow-Me-Down Farm or Aspet for dinners, dances, theatrical events, or any number of

recreational activities from bowling to ice-skating on the Blow-Me-Down Pond.

Beaman began living at the Blow-Me-Down Farm in 1884 upon completion of Blow-Me-Down cottage, a sprawling house that was built on the foundation of Captain Pike's previously burned house. At this time, Beaman began developing his estate into a gentleman's farm that reflected his interests and aesthetic tastes. He began this endeavor by building a large 3.5-story bank barn to store hay and grain for his livestock. In the years that followed, Beaman aimed to create a rustic setting with new construction as well as by moving existing buildings to the farm, some of which were obtained from other properties. In 1884, Beaman moved a shed and small barn to the south side of the new bank barn, 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. Later additions included a shed southwest of the barn in 1887, a chicken coop in 1888, a wood shed in c.1890, a 'laundry studio' for his wife Hettie in 1894, a coachman's house in 1896, and a residence for his friend Elihu Chauncey between 1890 and 1897. For many of these projects, Beaman employed local tradesmen.

As the Cornish Colony grew, Beaman added recreational facilities to his farm. Beaman commissioned Joseph Morris Wells of the architectural firm McKim, Mead & White to design a casino west of the bank barn. This involved moving and relocating Moses Chase's existing Federal-period house on the property, which in 1868 had been converted into a barn by Chester Pike. Wells redesigned the barn into a casino in the Classical Revival style, and it was completed in the summer of 1888. The casino included a ten-pin bowling alley in a rear ell, and served as the venue for frequent colony parties, dances, and general socializing. (Wells also designed the grist mill and stone arch bridge along the river road adjacent to Blow-Me-Down property). Other amusements included a lawn tennis court and a nine-hole golf course.

Beaman also improved circulation at the farm. From 1896 through 1898, landscape architect Ernest Bowditch supervised improvements to the driveway system, and in 1898 architect/landscape architect Charles Platt designed stone posts at the farm's south gate. Trees were planted between the house, barn, and stable, and a hemlock hedge was installed along the road to the bank barn. Lawns and meadows dotted with trees and shrubs helped frame the scenic views toward the river and the Vermont mountains in the distance. The farm also had an orchard, within which was a "gymnasium," a gazebo, and a playhouse for the children.

In the years just before his death in 1900, Beaman moved the pig pen, carpenter shop, stable, carriage house, and [wood] shed to an area north of the bank barn. Beaman was also still engaged in the working aspects of the farm at this time, having 20 horses, 2 mules, 70 milk cows, 86 other domesticated cattle, and 2 hogs. This livestock, and the orchard and mill, provided the Beamans the resources necessary for accommodating their many guests.

The farm property remained in the Beaman family after Charles's death in 1900. Ownership transferred first to his wife Hettie, then to their son William in 1919, the same year that Augusta Saint-Gaudens established the Saint-Gaudens Memorial to preserve the buildings, land, and the works of

art associated with her husband, who died in 1907. During William's ownership, the Blow-Me-Down farm property continued to be a central gathering place for the colony. After a fire destroyed Blow-Me-Down Cottage in 1926, the casino was converted and enlarged into a residence and the ell that housed the bowling alley was detached and remodeled into a dance hall. Upon the death of William Beaman in 1945 the farm was sold out of the Beaman family in 1950 to James Campbell Lewis and his wife Elizabeth. By this time, the Great Depression, World Wars I and II, and increased access to other seasonal destinations by automobile had contributed to the decline of the Cornish Colony. Key colony members passed away or moved on, and activity in the colony gradually slowed.

After Campbell Lewis died in 1968, the Blow-Me-Down Farm property was subdivided into a number of parcels. In the meantime, the National Park Service acquired Aspet from the Saint-Gaudens Memorial in 1964, and that same year Congress authorized Saint-Gaudens National Historic Site to preserve, protect, and interpret "historically significant properties associated with the life and cultural achievements of Augustus Saint-Gaudens and to promote the arts through events in the spirit of those conducted by Saint-Gaudens." The park was officially established in 1965. In 1976, the park's authorized boundary was increased to include the adjacent Blow-Me-Down Mill property, which was acquired by the park in 1984 and included the woodlands surrounding the Blow-Me-Down brook, pond, and the mill building. Between 1972 and 1976, the new owners of Blow-Me-Down Farm, Helen and Bernard Stearns, renamed the farm "Just a Plain Farm" and built a large prefabricated metal building north of the dance hall as an indoor equestrian ring and stable. In 1976, they sold the farm to Don and Vera MacLeay.

In 1996, the park's General Management Plan recommended a second expansion of the park's boundaries to provide for additional park facilities and to ensure protection from incompatible development. One such property was the Blow-Me-Down Farm, which despite its many owners, still retained a high level of integrity to the peak period of the Cornish Colony's development. In 1998, funds donated by Eric Lagercrantz, in memory of his late wife Mary Beaman (granddaughter of Charles and Hettie Beaman), allowed the Saint-Gaudens Memorial to purchase the Blow-Me-Down Farm property. In 2000, the park's authorized boundary was increased to include the Blow-Me-Down Farm as well as the Saint-Gaudens Farm southeast of Aspet, and in 2010 the property was transferred to the park. Since 1998, the bank barn has been restored and stabilized, a chicken house has been repaired, and a swimming pool and the large prefabricated building have been removed. The park completed a Site Management Plan and Environmental Assessment for the property in June 2013.

SIGNIFICANCE SUMMARY

Blow-Me-Down Farm lies within the Saint-Gaudens National Historic Site Historic District, for which documentation was updated in 2013. The historic district derives its primary significance under National Register Criterion B at the national level as the summer and later year-round home of sculptor Augustus Saint-Gaudens during the peak of his productive career from 1885 to 1907. The historic district is also significant under criteria A, C, and D in the areas of art, conservation, architecture, and archeology. Under Criterion A, the district is nationally significant in the area of art for its associations with the Cornish Colony, initially formed by a group of artists, designers, and other influential urbanites

who perpetuated the American Renaissance movement throughout the nation. It also possesses state-level significance under Criterion A in the area of conservation for the preservation of his work at his Cornish estate by the Augustus Saint-Gaudens Memorial. Under Criterion C, the district is significant 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 designs of landscape architect Charles Adams Platt in her refinement of Saint-Gaudens's Aspet property. It also possesses local significance under Criterion C in the area of architecture for its expression of Classical Revival design that emerged as a nationally prominent architectural style during the late nineteenth and early twentieth century, and 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. Under Criterion D, the district is nationally significant 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. It also possesses state-level significance under Criterion D through the potential to yield substantive archeological data about pre- and 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.

Blow-Me-Down Farm:
The Blow-Me-Down Farm property is nationally significant under National Register Criterion A in the area of art for its association with the Cornish Colony, a group of renowned artists, writers, musicians, and other American cultural icons who populated the Cornish area in the late 1800s and early 1900s. 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. Augustus Saint-Gaudens and other artists socialized at multiple estates throughout the colony but often congregated in large groups at Blow-Me-Down Farm or Aspet. The farm is also significant at the state level under Criterion A in the area of conservation for the role of Charles's son, William Beaman, in donating land to the Saint-Gaudens Memorial in 1927 to protect the rural scenery around Aspet. The farm is locally significant under Criterion C in the area of architecture for the casino and dance hall that represent the reuse and updating of existing buildings to the Classical Revival style; for the late nineteenth-century gable-front bank barn that represents a agricultural building type popular among New England dairy farmers; and for the carriage house, chicken coop, and wood shed that contribute to the feeling of a late-nineteenth-century farmstead. Lastly, Blow-Me-Down Farm is significant at the state level under Criterion D in the area of historic, non-aboriginal archeology for the potential to yield substantive data about the earlier use of the property.

The period of significance for the Saint-Gaudens NHS Historic District begins in 1884 when Charles Cotesworth Beaman, Jr. purchased the property later known as Aspet, and ends in 1950 when the Saint-Gaudens Memorial had achieved the majority of their physical improvements. The Blow-Me-Down Farm is also significant for the period, 1884-1950. The period begins when Charles Beaman began living at Blow-Me-Down Farm and completed construction of a new house and a bank barn. In subsequent years, Beaman made additional improvements to the property, as did his son William after his death in 1900. The period ends by 1950 when the activities of the Cornish Colony had

declined. That same year, the farm was sold out of the Beaman family.

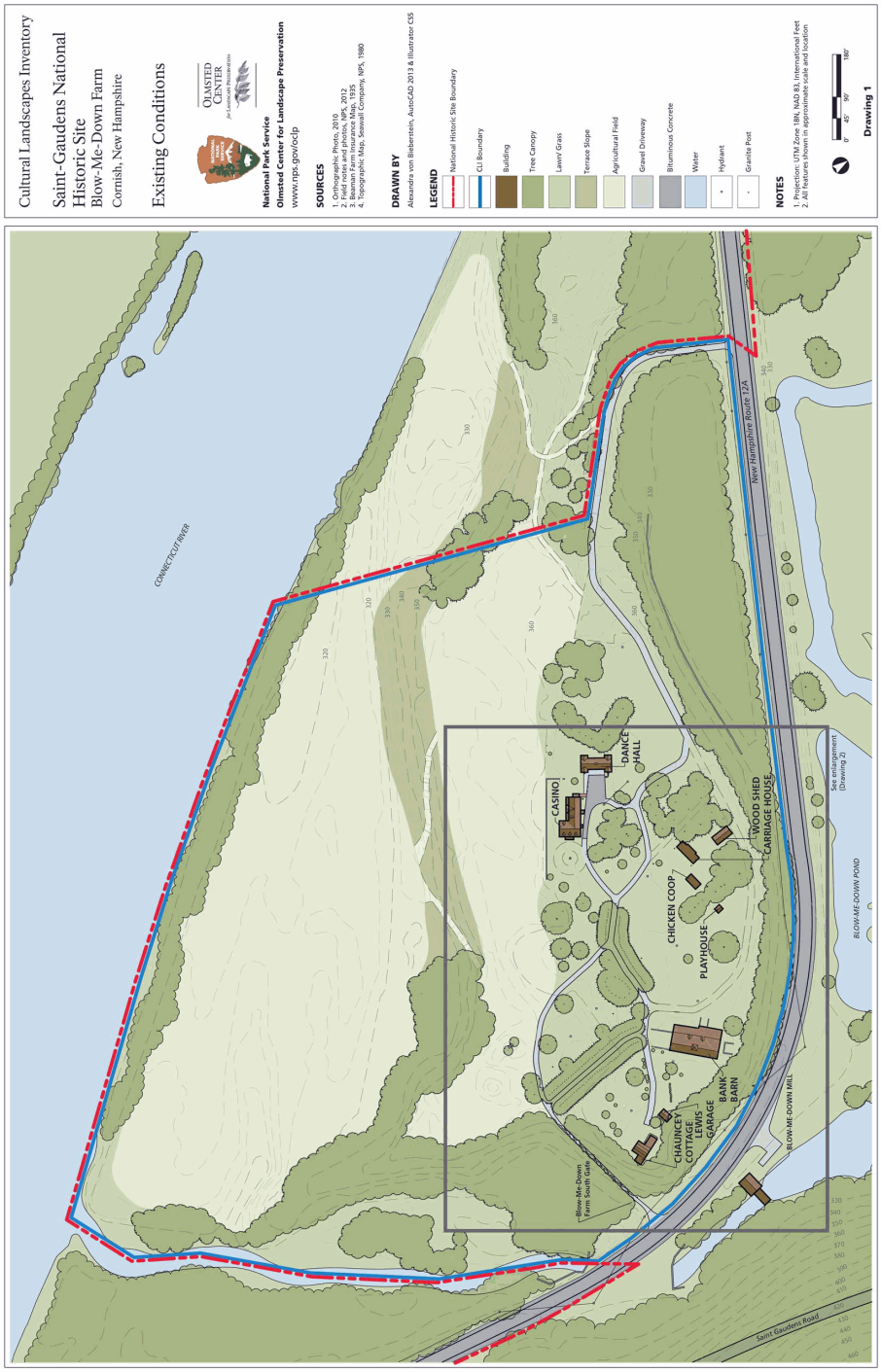
ANALYSIS AND EVALUATION SUMMARY AND CONDITION

The physical integrity of the Blow-Me-Down Farm landscape is evaluated by comparing landscape characteristics and features present during the period of significance (1884-1950) with current conditions. Many of the historic characteristics and features still remain today. The fields in the south and west portions of the farm are still cultivated, helping to preserve the historic open views from the farm's developed area to the Connecticut River, Vermont hills, and Mt. Ascutney. Forests continue to thrive along the Blow-Me-Down Brook ravine and along the north and east edges, giving the farm the feeling of a private retreat. The farm's collection of buildings and structures are still set within lawns dotted with trees and shrubs, while allées of hemlocks line parts of the historic gravel driveway system. Charles Beaman's impressive two-story home burned in 1926, but his casino and dance hall remain today as remodeled and used by his son William in the late 1920s. The oldest building on the farm, the massive 1884 bank barn, has been restored in accordance with nineteenth-century building techniques, while a 1890s cottage built for Beaman's friend Elihu Chauncey retains its original design and plan. A historic chicken house, carriage house, woodshed, and garage also remain, as do a stone wall, stone and iron entrance gate, and stone mill wheels moved from Beaman's Blow-Me-Down Mill property.

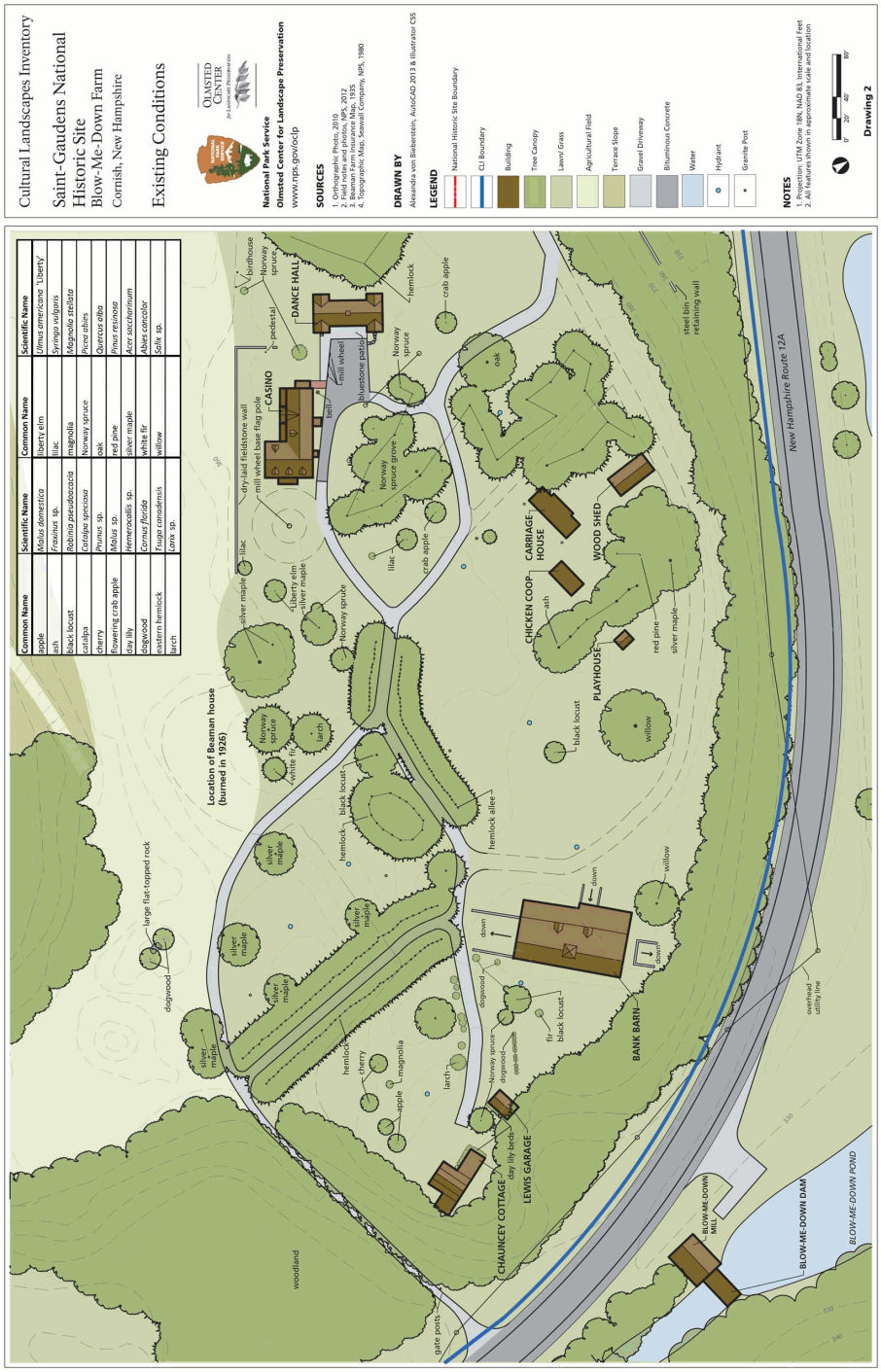
After 1950, the Blow-Me-Down Farm passed through many owners but overall retained many of the historic characteristics and features. Some plant material has been lost due to old age or disease, and portions of the historic driveway surfaces have evolved to a mix of gravel and grass due to infrequent use. Only the farm's north entrance is currently open; the historic south entrance is no longer used due to poor sight lines along Route 12A. The golf links, gazebo, and wood benches are gone, and it is not clear when they were removed. The park acquired the farm property in 2010, by which time a large prefabricated building and an in-ground swimming pool were removed from the property. Since 2010, the park has repaired the chicken house and restored the playhouse. Numerous other projects to improve the farm landscape have been proposed. The "Blow-Me-Down Farm Site Management Plan/Environmental Assessment," completed in 2013, represents the first step in the process of rehabilitating the farm, creating a long-term strategy to preserve and maintain the farm's resources, and providing for appropriate visitor experiences.

The condition of the Saint-Gaudens Farm landscape is "good." There is no evidence of major negative disturbance or deterioration by natural and/or human forces. The cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Site Plan



Site plan 1 of 2 for the Blow-Me-Down Farm. (Olmsted Center for Landscape Preservation—hereafter OCLP--2013)



Site plan 2 of 2 for the Blow-Me-Down Farm. (OCLP, 2013)

Property Level and CLI Numbers

Inventory Unit Name: Blow-Me-Down Farm

CLI Identification Number: 975824

Parent Landscape: 650051

Park Information

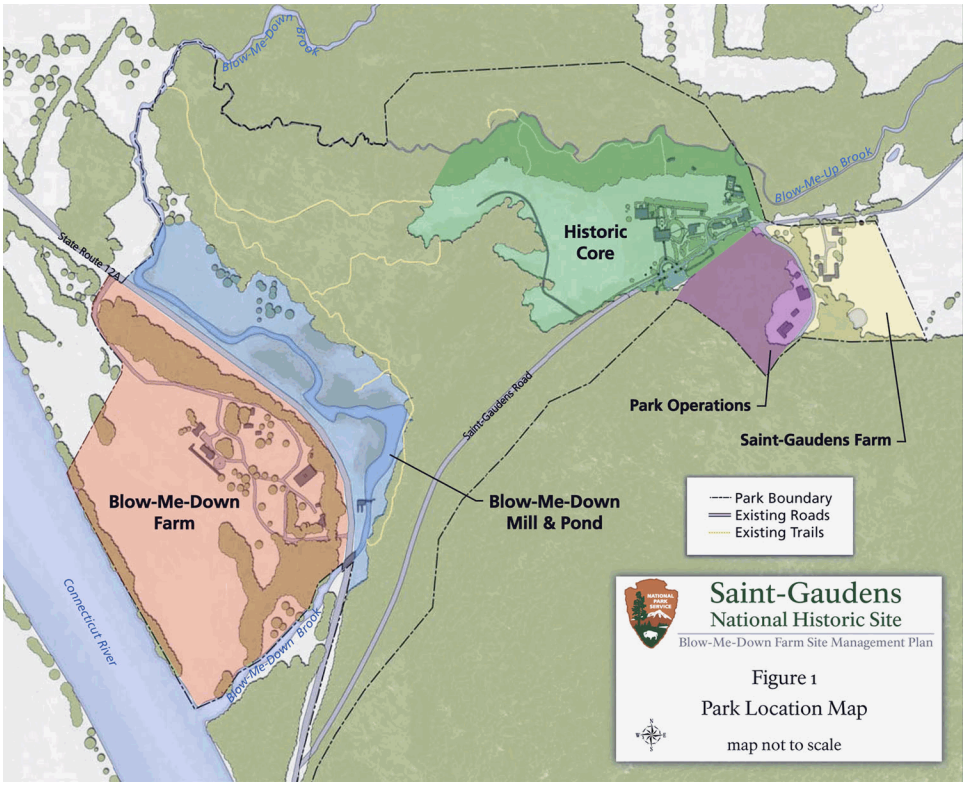
Park Name and Alpha Code: Saint-Gaudens National Historic Site -SAGA

Park Organization Code: 1915

Park Administrative Unit: Saint-Gaudens National Historic Site

CLI Hierarchy Description

Saint-Gaudens National Historic Site (190.75 acres) contains four component landscapes. This study area, the Blow-Me-Down Farm (42.6 acres), is the most recently acquired of the four components. The others are Aspet (101.65 acres), the Blow-Me-Down Mill property (40.0 acres), and Saint-Gaudens Farm (6.5 acres).



Map showing the four component landscapes at the park. Note: the park operations area is part of the Aspet landscape (historic core and surrounding lands shaded green). (Blow-Me-Down Farm Site Management Plan and Environmental Assessment 2013, Ch.1: 3)

Concurrence Status

Inventory Status: Complete

Completion Status Explanatory Narrative:

The Olmsted Center for Landscape Preservation completed Cultural Landscapes Inventories for the Aspet and Blow-Me-Down Mill component landscapes within Saint-Gaudens National Historic Site in 2010. Aspet, the Blow-Me-Down Mill, and Saint-Gaudens Farm are addressed in separate Cultural Landscape Inventories. Site visits to document the existing conditions of the Saint-Gaudens Farm were conducted in the fall 2012 and spring 2013. Margie Coffin Brown, Christopher Beagan, Alexandra von Bieberstein, and Jeff Killion, Historical Landscape Architects with the Olmsted Center, contributed to this project. The park's contact for cultural resources is Steve Walasewicz (603-675-2175 x 110, steve_walasewicz@nps.gov).

Concurrence Status:

Park Superintendent Concurrence: Yes

Park Superintendent Date of Concurrence: 09/18/2013

National Register Concurrence: Eligible -- SHPO Consensus Determination

Date of Concurrence Determination: 05/14/2013

National Register Concurrence Narrative:

On May 14, 2013, the New Hampshire SHPO commented and approved on updated National Register documentation for the Saint-Gaudens National Historic Site Historic District, which added resources at the Blow-Me-Down Farm property and Saint-Gaudens Farm property. The documentation identified significance for the historic district under National Register criteria A, B, C, and D in the areas of art, conservation, architecture, landscape architecture, and archeology. The period of significance was listed as 1884-1950.

Concurrence Graphic Information:

CULTURAL LANDSCAPES INVENTORY
CONCURRENCE FORM

Blow-Me-Down Farm
Saint-Gaudens National Historic Site

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

MANAGEMENT CATEGORY: Must Be Preserved and Maintained

CONDITION ASSESSMENT: Good

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

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

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

The Cultural Landscape Inventory for Blow-Me-Down Farm is hereby approved and accepted.

9/18/13

Superintendent, Saint-Gaudens National Historic Site — Date

Park concurrence was received on September 18, 2013.

Geographic Information & Location Map

Inventory Unit Boundary Description:

Blow-Me-Down Farm is an irregular-shaped 42.6-acre parcel on the west side of New Hampshire State Route 12A and east of the Connecticut River within the Saint-Gaudens National Historic Site. The study area is one of four component landscapes within the 190.75 acre park area. Aspet, the Blow-Me-Down Mill, and Saint-Gaudens Farm are addressed in separate Cultural Landscape Inventories. The north boundary of the Blow-Me-Down Farm parcel boundary is north of the northern section of the driveway, the east boundary follows the west side of State Route 12A, the south boundary follows Blow-Me-Down Brook, and the west boundary follows the bank of the Connecticut River.

State and County:

State: NH

County: Sullivan County

Size (Acres): 42.60

Boundary UTMS:

Type of Point:	Area
Datum:	NAD 83
UTM Zone:	18
Type of Point:	Area
Datum:	NAD 83
UTM Zone:	18
Type of Point:	Area
Datum:	NAD 83
UTM Zone:	18
Type of Point:	Area
Datum:	NAD 83
UTM Zone:	18
Type of Point:	Area
Datum:	NAD 83
UTM Zone:	18
Type of Point:	Area
Datum:	NAD 83
UTM Zone:	18

Location Map:



Saint-Gaudens National Historic Site, including the component landscape, Blow-Me-Down Farm, is located in Cornish, New Hampshire, within Sullivan County east of the Connecticut River. (Saint-Gaudens National Historic Site--hereafter SAGA--web site, 1996)

Regional Context:

Type of Context: Cultural

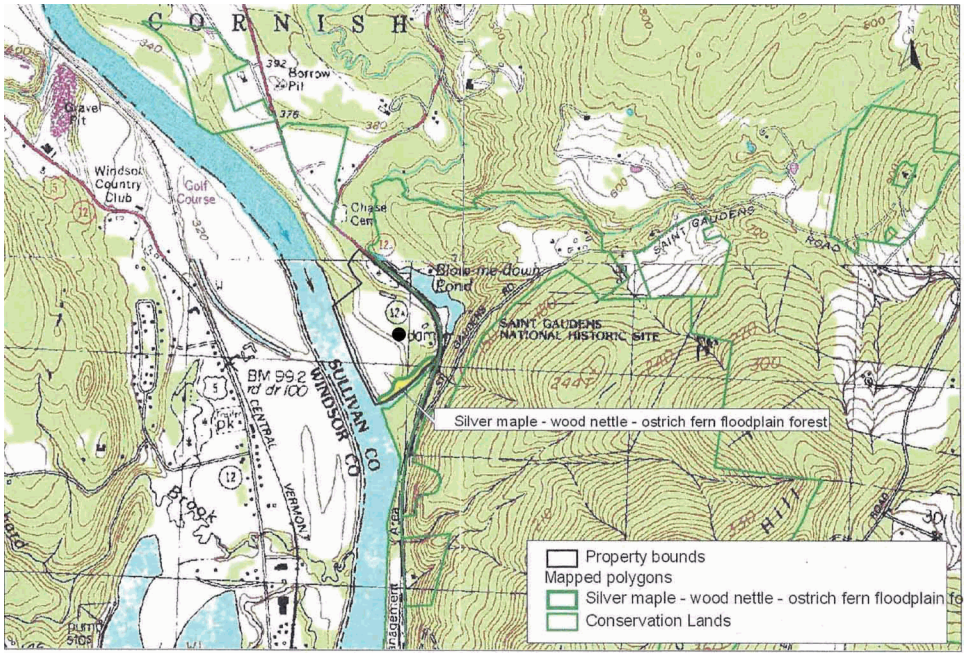
Description:

Blow-Me-Down-Farm was owned by the Beaman family for sixty-eight years, from 1882 to 1950. Beaman began the construction of a new house in 1883, moving in during the summer of 1884. Construction of the bank barn was also completed in 1884. During Charles Beaman's ownership, a variety of buildings and structures were either constructed or moved to the property including: a bank barn, chicken coop, carriage house, woodshed, casino, Chauncey cottage, lawn tennis court, playhouse, gazebo, nine-hole golf course, stone wall, and stone entrance gates. After his father's house burned in 1926, Beaman's son William converted the casino into a residence and detached and converted the casino's ell into a dance hall. Currently, the farm is not open to the public and is not in active use. The property passed through numerous owners after 1950, during which time a large storage building was constructed on the site. In 2000, the National Park Service expanded the park boundary to include the farm, and in 2010 the property was transferred from the Saint-Gaudens Memorial, the park's non-profit partner, to the park.

Type of Context: Physiographic

Description:

Blow-Me-Down Farm is set in a rural context of dispersed farms, fields, and woodlots that are spread across rolling hills of the Connecticut River Valley. The farm lies on a gentle to moderate slope with a southerly aspect overlooking the river and hills and mountains of Vermont. The site reflects its agricultural history, retaining several picturesque terrace fields that gently rise to a relatively level area developed as the built core of the farm property. North of the farm is agricultural land, while to the south lies a steep ravine containing Blow-Me-Down Brook that flows into the Connecticut River, beyond which is a forest of mixed aged conifers and hardwoods. East of the farm is Blow-Me-Down Mill and Pond, a component landscape of the park. To the east of the Blow-Me-Down Pond, forested hills continue rise eastward toward Aspet and Saint-Gaudens Farm, the park's two other component landscapes (see Regional Landscape Context graphic).



USGS map of the Saint-Gaudens National Historic Site. The Blow-Me-Down Farm property is indicated with a black dot. (Blow-Me-Down Farm Site Management Plan and Environmental Assessment 2013, Appendix: 11)

Type of Context: Political

Description:

Blow-Me-Down Farm is a component landscape of Saint-Gaudens National Historic Site, a unit of the National Park Service. It is located in Sullivan County, New Hampshire, in the Town of Cornish.

Management Information

General Management Information

Management Category: Must be Preserved and Maintained

Management Category Date: 09/18/2013

Management Category Explanatory Narrative:

The Blow-Me-Down Farm property meets the requirements of the management category, "Must Be Preserved and Maintained" because the property is related to the park's legislated significance. The park's enabling legislation states that the park will "preserve, interpret, and exhibit historically significant properties associated with the life and cultural achievements of Augustus Saint-Gaudens." The park's 1996 General Management Plan recommended that the National Park Service acquire the Blow-Me-Down Farm for several reasons, including its close historical association with Augustus Saint-Gaudens and the Cornish Colony, and to further protect the historic core of the park (Aspet) from adjacent development. The farm property was included in the park's boundary increase in 2000, and acquired in 2010. (BMDF-SMP/EA 2013, Ch.1: 8)

Charles C. Beaman, a successful New York City lawyer and patron of the arts, purchased the farm property in 1882 as a summer home. In 1884, he expanded the farm to include the adjacent Blow-Me-Down mill and pond and the property that Augustus Saint-Gaudens would eventually purchase for his summer home (Aspet). Beaman was largely responsible for encouraging artists, including Saint-Gaudens, to the area. Saint-Gaudens began renting property from Beaman in 1885 and, along with Beaman, began inviting acquaintances to summer in Cornish. Friends of Beaman and Saint-Gaudens, most of whom were painters, sculptors, and designers, began arriving in the late 1880s, settled on properties leased or purchased from Beaman, and formed the Cornish Colony. These artists socialized at multiple estates throughout the colony but often congregated in large groups at Blow-Me-Down Farm or Aspet for dinners, dances, theatrical events, or any number of recreational activities from bowling to ice-skating. (BMDF-SMP/EA 2013, Ch.1: 7-8)

Agreements, Legal Interest, and Access

Management Agreement:

Type of Agreement: Lease

Management Agreement Explanatory Narrative:

Some of the lands are under agricultural lease for 20 years.

NPS Legal Interest:

Type of Interest: Fee Simple

Public Access:

Type of Access: No Access Currently

Explanatory Narrative:

Blow-Me-Down Farm is currently not open to visitors except for infrequent special events or guided tours, and is not staffed. However, occasional sculpture workshops, educational programs, trainings, and meetings are held on the property. An existing lease agreement allows for agricultural use of the fields at the farm.

Adjacent Lands Information

Do Adjacent Lands Contribute? Yes

Adjacent Lands Description:

Lands outside of the park boundaries contribute to the significance of the Blow-Me-Down property. To the west and beyond the Connecticut River are the ridgelines of Vermont and Mt. Ascutney. The views of these lands contribute to the rural and tranquil setting of the area and historically served as creative inspiration for many of the artists associated with the Cornish Colony. The western views also influenced the location and orientation of the farm's residential and recreational buildings and contributed to its role as a favorite gathering place for colony members and guests.

National Register Information

Existing National Register Status

National Register Landscape Documentation:

SHPO Documented

National Register Explanatory Narrative:

The Blow-Me-Down Farm property was acquired by Saint-Gaudens National Historic Site (NHS) in 2010, but the historical significance of other resources at the park has been previously documented. On June 13, 1962, Aspet, the home, studios, and gardens of American sculptor Augustus Saint-Gaudens, was designated a National Historic Landmark (NHL) under the name Saint-Gaudens Memorial for Theme XX, Arts and Sciences, and the subtheme, Sculpture and Painting. NHL Historian Patty Henry determined the period of significance for the NHL begins in 1884 when Saint-Gaudens took up seasonal residence in Cornish and extends to 1907 when he died (a discrepancy exists with the start date, as Saint-Gaudens began coming to Cornish in 1885). The 83-acre Aspet property, and three additional acres, were authorized as Saint-Gaudens NHS on August 31, 1964 and administratively listed without documentation in the National Register of Historic Places on October 15, 1966 with passage of the National Historic Preservation Act.

National Register documentation for the park was accepted by the Keeper of the National Register on November 15, 1985, and in addition to resources at Aspet included several resources at the Blow-Me-Down Mill property, which was acquired by the park in 1984. The areas of significance identified in the documentation were art and sculpture as the home and work space of Augustus Saint-Gaudens (1848-1907), one of the preeminent American sculptors of the late 1800s and early 1900s. Specific dates of importance noted in the documentation were c.1795, presumably for the date of construction of the house (Aspet) (research now indicates the house was built in 1817), and 1893-1894, a portion of the time period when the Saint-Gaudens family significantly altered the house. However, the period of significance did not include the construction dates of the mill or Blow-Me-Down bridge.

The National Park Service and the New Hampshire State Historic Preservation Office (SHPO) entered into a cooperative agreement in 1994 to prepare a Multiple Property Documentation Form (MPDF) for the Cornish Colony, which included Saint-Gaudens National Historic Site. A draft MPDF was prepared and proposed significance for five properties in Cornish and Plainfield, New Hampshire, mentioning the role of seventy-one artists, authors, actors, critics, and patrons of the arts. The MPDF proposed significance under Criterion A as one of the earliest artists' colonies in the United States. The period of significance identified for this context is 1885 to 1930, the period between the arrival of the first colonist, Augustus Saint-Gaudens, and the end of the community's active period. The MPDF remains in draft.

On July 3, 1996, as part of an update to the National Park Service's List of Classified Structures (LCS), the National Park Service received concurrence from the New Hampshire SHPO on twenty-nine previously documented resources and other previously undocumented contributing resources at the park. On September 30, 2009, an additional thirteen resources were determined eligible for the National Register by the New Hampshire SHPO based on a subsequent update to the

LCS. At this time, the New Hampshire SHPO also concurred on the areas and periods of significance presented in a 1998 draft update of the park's National Register documentation, which incorporated findings from the draft Cornish Colony MPDF and the Cultural Landscape Report for Saint-Gaudens National Historic Site, Volume 1 (1993). Significance was identified in the areas of art for the Cornish Colony (1884-1930), conservation and the role of the historic preservation movement in New Hampshire (1919-1950), and landscape architecture for Augustus Saint-Gaudens's designed landscape at Aspet (1885-1907). The 1998 National Register update remained in draft while the park underwent a substantial boundary expansion, which was finalized in November 2000, encompassing the Saint-Gaudens Farm and Blow-Me-Down Farm properties.

On May 14, 2013, the New Hampshire SHPO commented and approved on updated National Register documentation for the Saint-Gaudens National Historic Site Historic District, which added resources at the Blow-Me-Down Farm property and Saint-Gaudens Farm property. The documentation identified significance for the historic district under National Register criteria A, B, C, and D in the areas of art, conservation, architecture, landscape architecture, and archeology. The period of significance was listed as 1884-1950, beginning when Charles Cotesworth Beaman, Jr., who helped establish the Cornish Colony, took up summer residence at Blow-Me-Down Farm, and ending around the time when the Saint-Gaudens Memorial had accomplished a majority of their physical improvements. Key dates included 1884, when Charles Beaman arrived in Cornish and purchased to Aspet parcel; 1885 to 1907, when Augustus Saint-Gaudens occupied and subsequently purchased the property; and 1919, when the Saint-Gaudens Memorial was established. Contributing resources identified at Blow-Me-Down Farm included the Casino, Dance Hall, Chicken Coop, Wood Shed, Bank Barn, Chauncey Cottage, Lewis Garage, Driveway System, Stone Wall, South Gate, Mill Wheels, and the grounds of the 42.6-acre site including open fields and hedge allées.

According to research conducted for this CLI and the categories of National Register documentation outlined in the "CLI Professional Procedures Guide," the areas and periods of significance for Saint-Gaudens NHS has been adequately documented in the National Register and through previous consultations with the New Hampshire SHPO, which describe the park's numerous historic resources that contribute to its significance. Therefore, for purposes of the CLI, the Saint-Gaudens NHS landscape and its component landscapes are considered "SHPO-Documented."

Existing NRIS Information:

Name in National Register:	Saint-Gaudens National Historic Site
NRIS Number:	66000120
Primary Certification Date:	11/15/1985

National Register Eligibility

National Register Concurrence:	Eligible -- SHPO Consensus Determination
Contributing/Individual:	Contributing
National Register Classification:	Site
Significance Level:	National
Significance Criteria:	A - Associated with events significant to broad patterns of our history
Significance Criteria:	C - Embodies distinctive construction, work of master, or high artistic values
Significance Criteria:	D - Has yielded, or is likely to yield, information important to prehistory or history

Period of Significance:

Time Period:	CE 1884 - 1950
Historic Context Theme:	Expressing Cultural Values
Subtheme:	Painting and Sculpture
Facet:	Art Colonies 1915-1930
Other Facet:	None
Time Period:	CE 1884 - 1950
Historic Context Theme:	Expressing Cultural Values
Subtheme:	Architecture
Facet:	Vernacular Architecture
Other Facet:	None
Time Period:	CE 1884 - 1950
Historic Context Theme:	Expressing Cultural Values
Subtheme:	Architecture
Facet:	Period Revivals (1870-1940)
Other Facet:	None
Time Period:	CE 1884 - 1950
Historic Context Theme:	Transforming the Environment
Subtheme:	Conservation of Natural Resources
Facet:	Scenic Preservation
Other Facet:	None

Area of Significance:

Area of Significance Category:	Art
Area of Significance Subcategory:	None
Area of Significance Category:	Conservation
Area of Significance Subcategory:	None
Area of Significance Category:	Architecture
Area of Significance Subcategory:	None
Area of Significance Category:	Archeology
Area of Significance Subcategory:	Historic-Non-Aboriginal

Statement of Significance:

As stated in the park's 2013 National Register documentation, the Saint-Gaudens National Historic Site (NHS) Historic District significant under National Register criteria A, B, C, and D. The historic district 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 park itself is a physical expression of Saint-Gaudens's classically inspired aesthetic ideals and includes a temple monument containing his ashes. (National Register, draft 2013: 31)

The historic district meets Criterion A at the national level for its associations with the Cornish 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. (National Register, draft 2013: 31)

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. (National Register, draft 2013: 31)

The historic 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 pre- and 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. (National Register, draft 2013: 31)

The period of significance for the Saint-Gaudens NHS extends from 1884 to 1950. The period begins 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 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 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. (National Register, draft 2013: 30)

Blow-Me-Down Farm:
The Blow-Me-Down Farm property is a component landscape of the Saint-Gaudens National Historic Site landscape. It is significant under criteria A, C, and D in the areas of art, conservation, architecture, archeology, for the period 1884-1950. The period begins when Charles Beaman began living at Blow-Me-Down Farm and completed construction of a new house and a bank barn. In subsequent years, Beaman made additional improvements to the property, as did his son William after his death in

1900. The period ends by 1950 when the activities of the Cornish Colony had declined. That same year, the farm was sold out of the Beaman family after William Beaman died. Each area of significance that pertains to the Blow-Me-Down Farm is described below.

CRITERION A

Art:
The historic district meets Criterion A at the national level in the area of art for its association with the late-nineteenth through early-twentieth-century development of the Cornish 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 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. Charles Cotesworth Beaman, Jr. facilitated the development of the colony by providing adjacent properties for rent and purchase, among them sculptor Augustus Saint-Gaudens. As the colony expanded, other property owners followed suit, by either selling off parcels to colony members or offering room and board for artists. 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 onset of the Great Depression, World Wars I and II, and increased access to other seasonal destinations by automobile, all 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 who grew up in Cornish, such as Homer Saint-Gaudens, returned with a second influx of artists and remained active in the community through the mid-twentieth century. (National Register, draft 2013: 42).

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. Augustus Saint-Gaudens and other 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. (National Register, draft 2013: 43).

Conservation:
The historic district meets Criterion A at the state level in the area of conservation for its role in the growth of the commemorative movement in the United States during the early twentieth century as embodied in the development of the Saint-Gaudens Memorial. 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. (National Register, draft 2013: 48)

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 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. The resultant Saint-Gaudens Memorial was incorporated on February 26, 1919, with a mission to maintain the collections of Saint-Gaudens's work on site and support emerging artists. (National Register, draft 2013: 48)

The Blow-Me-Down Farm was not part of the original Saint-Gaudens Memorial, but the Beaman family was an early contributor to it. 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'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." (National Register, draft 2013: 49, citing Memorial Papers 1919-1956)

CRITERION C

Architecture:
The historic district meets Criterion C at the local level in the area of architecture for its multiple examples of late-nineteenth-century and early-twentieth-century architectural types and styles. 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. (National Register, draft 2013: 52)

The Classical Revival style is represented in several buildings at the Blow-Me-Down Farm property. 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 north, 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. (National Register, draft 2013: 53)

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. 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. (National Register, draft 2013: 54)

Other wood-frame outbuildings extant at Blow-Me-Down Farm contribute to the feeling of a late-nineteenth-century farmstead. They include the carriage house, chicken coop, and wood shed. (National Register, draft 2013: 54)

CRITERION D

Archeology:
The historic district meets Criterion D at the national level 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, and at the state level through its potential to yield substantive archeological data about pre- and post-contact period settlement and land use patterns in the Upper Connecticut River valley. (National Register, draft 2013: 31)

While no pre-contact period sites have been identified within the historic district, the other pre-contact 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. Regarding the post-contact period, the complicated ownership and landscape history of the Blow-Me-Down Farm property means that archeology has the potential to identify structural and landscape remains associated with the earlier occupations of those parcels. (National Register, draft 2013: 59-60)

Chronology & Physical History

Cultural Landscape Type and Use

Cultural Landscape Type: Vernacular

Current and Historic Use/Function:

Primary Historic Function: Single Family House

Primary Current Use: Equipment/Vehicle Storage

Other Use/Function	Other Type of Use or Function
Barn	Both Current And Historic
Agricultural Field	Both Current And Historic
Multiple Dwelling-Other	Historic
Vehicular Circulation	Both Current And Historic
View	Both Current And Historic
Sports/Athletic Field	Historic
Golf Course	Historic
Recreation Hall	Historic

Current and Historic Names:

Name	Type of Name
Blow-Me-Down Farm	Both Current And Historic
Blowmedown Farm	Historic
Just a Plain Farm	Historic
Saint-Gaudens National Historic Site	Current

Ethnographic Study Conducted: No Survey Conducted

Chronology:

Year	Event	Annotation
25000 - 18000 BCE	Altered	Meltwater from the retreating glaciers inundates the area, forming Lake Hitchcock. Saint-Gaudens Farm lies on a terrace formed by glacial outwash. (Hepler 2006: 10)
CE 1600 - 1630	Inhabited	Native Americans tribes including the Cowasucks occupy the Connecticut River valley, but the tribes were greatly diminished in the early 1600s. (Hepler 2006: 24)
CE 1600 - 1740	Inhabited	Europeans are slow to settle in the upper Connecticut River valley due to the contested land rights of the French, English, Cowasucks, and other Native American tribes. (Hepler 2006: 24-25)
CE 1741	Platted	King George draws a boundary between Massachusetts and New Hampshire and appoints Benning Wentworth, a lumber merchant, as Governor of the Province of New Hampshire. (Hepler 2006: 25)
CE 1752 - 1765	Explored	Several parties attempt to explore and set up trading posts in the upper Connecticut River valley. (Hepler 2006: 25-26)
CE 1763	Established	Governor Wentworth charters eighteen new towns on the east side of the Connecticut River, each six miles square (36 square miles). The Cornish area is noted for its “choice white pines and good land.” (Hepler 2006: 26)

CE 1765	Settled	Moses Chase and his family move to Cornish from Sutton, Massachusetts and build a house in the Connecticut River floodplain near the mouth of Blow-Me-Down Brook. Charles Beaman later claims that the Chase homestead was on the site of his Casino building. (Beaman Papers as noted in Hepler 2006: 27)
CE 1766	Land Transfer	John Wentworth succeeds Benning Wentworth as Governor of the Province of New Hampshire and assumes ownership of the 500 acre parcel in Cornish, which includes the current Blow-Me-Down Farm parcel. (Hepler 2006: 27)
CE 1767 - 1777	Settled	Over the next decade, families that emigrate to Cornish from Greenland include the Huggins, Paine, and Cate families. (Hepler 2006: 27; Child 1911: 7 and genealogy; Town Records; 1800 allotment map, Cheshire County deeds)
CE 1775	Inhabited	There are 309 residents in Cornish. (Hepler 2006: 27; Child 1911: 61; Wade 1976: 33)
CE 1786	Inhabited	There are 606 residents in Cornish. (Wade 1976: 33)
CE 1790	Inhabited	There are 982 residents in Cornish. (Wade 1976: 33)
CE 1796	Inhabited	Cornish has 1,000 residents. (Hepler 2006: 25; Child 1911: 110,111)
CE 1820	Inhabited	There are 1,701 residents in Cornish. (Hepler, 40)
CE 1829	Established	Walter M. Mercer, a Scottish immigrant, moves to Cornish and establishes a carding and fulling mill on Blow-Me-Down Brook. (Wade 1976: 35)
CE 1840	Inhabited	There are 1,726 residents in Cornish, thereafter, the population diminishes. (Wade, 1976:33)
CE 1860	Inhabited	There are 1,520 residents in Cornish. (Wade, 1976:40)

	Inhabited	The Walling Map of Sullivan County, printed in 1860, shows Davis as the owner of the future Blow-me-down Farm. It appears to indicate two buildings on the site at this time. (Sullivan County Land Records, Book 26:00, hereafter SC #/#; Hepler 2006: 40-41)
CE 1868	Altered	Chester Pike converts Moses Chase House into a barn.
CE 1870 - 1880	Ranched/Grazed	As production of the fulling mill slowed, the Mercers transitioned to beef and dairy cattle. More than 1,000 cowsgrazed in Cornish in 1870. In 1860 the Mercer cousins had 50 head; in 1866, 70 head; and by 1880, only 20 to 30 head. (Hepler 2006: 43)
CE 1875	Damaged	The Pike residence burns.
CE 1882	Land Transfer	Charles C. Beaman. Jr. acquires the old Moses Chase farm along the Connecticut River from Captain Chester Pike for $8,000, and names it Blowmedown. (SC 118/187)
CE 1883 - 1884	Built	Beaman constructs a new house on the foundation of Pike's house.
CE 1884	Land Transfer	William Mercer sells the Huggins-Mercer farm with the brick house and 51 acres to Beaman for $7500 and an additional ten acres. (Hepler 2006: 46; SC 107/444; SC 116/413-414,421; Dryfhout 2000: ix)
	Built	Beaman constructs the 3.5-story bank barn. (National Register, draft 2013: 18)
	Moved	In September 1884, Beaman moves a shed and small barn to the south side of the bank barn. The following month, he relocates an existing carriage house and stable to the property, erects or relocates a pig house and tool house, installs a fence to enclose a farm yard, and constructs a dwelling for a farmer-in-residence.
CE 1885	Land Transfer	Augustus and Augusta Saint-Gaudens, with their 5-year old son Homer, arrive in Cornish and begin renting one of Beaman's houses (Aspet). They purchase it in 1891.

	Built	Around 1885, Beaman constructs several access roads into and around the farm property and commissions the construction of a lawn tennis court. (National Register, draft 2013: 45)
	Moved	A Victorian playhouse is moved from the Evarts family estate in Windsor to the site. It was built around 1850. (National Register, draft 2013: 45-46; Review comments, R. Kendall and S. Walasewicz, 2013)
CE 1885 - 1900	Built	In 1885-1886 and 1900, infrastructure improvements are made, including the installation of water lines from the brooks to Beaman's properties, and guide fences along local routes. (National Register, draft 2013: 16,44)
CE 1886 - 1888	Planted	Beaman plants orchards and develops a `gymnasium` within an orchard area. (National Register, draft 2013: 46)
CE 1887	Built	Beaman build a shed southwest of the barn.
CE 1888	Built	Joseph Wells of McKim, Mead & White architects remodels the former Moses Chase house. The structure is moved north, redesigned, and called the casino. It serves as a summer house for parties and recreation, and includes a large billiard table and a ten-pin bowling lane. Beaman constructs the chicken coop.
CE 1888 - 1891	Built	Joseph Wells designs the grist mill and stone arch bridge along the river road adjacent to Blowmedown. Wells dies in 1890 and George Babb completes the project by 1891. (Dryfhout 2000: 26)
CE 1890	Inhabited	There are 934 residents in Cornish and many abandoned farms. (Wade 1976: 40)
	Built	A wood shed is built around this time.
CE 1890 - 1897	Built	Beaman builds the Chauncey Cottage between 1890 and 1897, which was also designed by Appleton.
CE 1892	Built	Beaman installs electric lighting for the house and casino. (Dryfhout 2000: 26)

	Built	A 2.5-story addition and columned piazza are built on the cottage. (Dryfhout 2000: 56)
CE 1892 - 1897	Built	A flag pole is added “on the knobs in front of the house.” It is replaced in 1897. (National Register, draft 2013: 46)
CE 1894	Built	Beaman builds a `laundry studio` for his wife.
CE 1896	Built	The coachman`s house designed by Daniel Appleton is constructed.
CE 1896 - 1898	Built	Substantial improvements are made to the driveway system, which are overseen by landscape architect Ernest Bowditch.
CE 1897 - 1898	Built	Blowmedown Links, a nine-hole golf course, is laid out. (National Register, draft 2013: 45)
CE 1898	Moved	Beaman moves 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.
	Built	Beaman hires architect/landscape architect Charles Platt to design stone posts at the south gate of the farm, which were erected in 1898 and completed with a chain fabricated by Fred Waite.
CE 1899	Moved	Beaman relocates the pig pen, carpenters shop, stable, carriage house, and [wood] shed about one hundred and fifty or more feet directly north of the barn. (National Register, draft 2013: 46)
CE 1900	Land Transfer	Charles Beaman dies, at which time ownership of the Blow-Me-Down Farm property is transferred to his wife Hettie.
CE 1904	Land Transfer	Augustus Saint-Gaudens purchases 1.54 acres from Hettie Beaman, representing the western portion of the current Saint-Gaudens Farm property. (SC 168/430)
CE 1907	Land Transfer	Augustus Saint-Gaudens dies on August 3, 1907, at which time the property transfers to his wife Augusta.

CE 1917	Established	Augusta Saint-Gaudens establishes the Saint-Gaudens Memorial Association to preserve the buildings, land, and the works of art associated with Augustus Saint-Gaudens.
	Land Transfer	Hettie Evarts Beaman dies, and her son, William Evarts Beaman, inherites 19 tracts of family land from her estate. Her three daughters inherit a combined total of 11 additional lots.
CE 1920 - 1929	Land Transfer	1920s William Beaman purchases lands from his sisters in the 1920s.
CE 1926	Destroyed	A fire destroys the 1884 Beaman cottage. (Dryfhout 2000: xiv)
CE 1927 - 1929	Altered	William Beaman converts the casino into a residence between 1927 and 1929. He detaches the bowling alley ell from the building to make space for a large two-story rear addition and relocates the ell to the north as a freestanding structure, called the dance hall. (National Register, draft 2013: 45)
CE 1935 - 1950	Built	A garage (Lewis Garage) is built between the Chauncey cottage and bank barn. (National Register, draft 2013: 18)
CE 1950	Land Transfer	After William Beaman dies in 1945, Blow-Me-Down Farm is sold out of the Beaman family to James Campbell Lewis and his wife Elizabeth. (Dryfhout 2000: 75)
CE 1964 - 1965	Land Transfer	The National Park Service acquires Aspet from the Saint-Gaudens Memorial, but not Blow-Me-Down Farm.
CE 1965	Established	In 1964, through Public Law 88-543 Congress authorizes Saint-Gaudens National Historic Site to preserve, protect, and interpret “historically significant properties associated with the life and cultural achievements of Augustus Saint-Gaudens (1848-1907) and to promote the arts through events in the spirit of those conducted by Saint-Gaudens.” The park is officially established in 1965 at which time acquisition of land occurs. (Dryfhout 2000: 75)
CE 1968	Land Transfer	Lewis dies and the Blow-Me-Down Farm property is subdivided into a number of parcels by Smith & Bolos. (Dryfhout 2000: 75)

CE 1971	Land Transfer	National Park Foundation purchases Blow-Me-Down Mill and Pond at auction. (Dryfhout 2000: 75)
CE 1972 - 1976	Land Transfer	The fifty acres of land and buildings that comprised the former Blow-Me-Down Farm is renamed by the owners, Helen and Bernard Stearns “Just a Plain Farm.”
	Built	The Stearns family builds a large prefabricated metal building north of the dance hall as an indoor equestrian ring and stable. (Dryfhout 2000: 75; GMP 1996: 96; Review comments, R. Kendall and S. Walasewicz, 2013
CE 1974	Land Transfer	Blow-Me-Down Pond and Mill acquired by the National Park Service.
CE 1976	Inhabited	There are about 1,200 residents in Cornish. (Wade 1976: 33)
	Land Transfer	Just a Plain Farm is sold by Helen Stearns to Don and Vera MacLeay. (Dryfhout 2000: 75)
CE 1976 - 1984	Established	Public Law 94-578 amends the park’s enabling legislation to increase the authorized boundary of the park by including the Blow-Me-Down Mill property, which includes the woodlands surrounding the Blow-Me-Down brook, pond, and the mill building. The Blow-Me-Down Mill property is eventually acquired by the National Park Service in 1984.
CE 1996	Planned	The park’s General Management Plan recommends an expansion of the park’s boundaries to provide for additional park facilities and to ensure protection from incompatible development. Two of the properties are Blow-Me-Down Farm and Saint-Gaudens Farm.
CE 1998	Land Transfer	Funds donated to the Saint-Gaudens Memorial by Eric Lagercrantz, in memory of his late wife Mary Beaman (granddaughter of Charles and Hettie Beaman), allow the non-profit to purchase the Blow-Me-Down Farm property. A life tenancy agreement with the MacLeays is included in the property transfer.
CE 1998 - 1999	Stabilized	The bank barn is restored and stabilized between 1998 and 1999 by the Saint-Gaudens Memorial in accordance with nineteenth-century building techniques.

CE 2000	Established	On November 9, 2000, following recommendations of the 1996 General Management Plan, Public Law 106-491 further expands the authorized boundary to include the Blow-Me-Down Farm as well as the Saint-Gaudens Farm.
CE 2009 - 2010	Removed	The large prefabricated metal storage building north of the dance hall and an in-ground swimming pool adjacent to the dance hall are removed by the Saint-Gaudens Memorial prior to transfer of the property to the park (BMDF-SMP/EA 2013, Ch.3: 1-4; Review comments, R. Kendall and S. Walasewicz)
CE 2010	Land Transfer	Saint-Gaudens National Historic Site acquires the Blow-Me-Down Farm in March via donation from the Saint-Gaudens Memorial, the park's non-profit partner.
CE 2011 - 2012	Restored	The park completes in-kind structural repairs to the sills, select structural timbers, and clapboard siding of the chicken house, and in 2012 installs a metal roofing. (BMDF-SMP/EA 2013, Ch.3: 1-4)
CE 2012	Restored	The playhouse is restored.

Physical History:

The following section provides information on the physical development and evolution of the site, organized by time periods. Much of the information is extracted from the July 2006 "Archeological Overview and Assessment of the Saint-Gaudens National Historic Site," the 2013 draft of the park's National Register of Historic Places documentation, and John H. Dryfhout's "This Land of Pure Delight: Charles C. Beaman and Blowmedown Farm."

PRE-CONTACT TO 1763

The last glacial period greatly influenced the geomorphology of the Connecticut River Valley and Cornish landscape. Near the end of the Wisconsin Glacial Epoch (85,000 to 10,000 years ago), the vast Laurentide ice sheet retreated as the temperature increased. Meltwater from the waning glacier deposited sand and gravel between 15,000 and 11,000 years ago, some of which formed a dam in the valley, resulting in a long narrow lake known as Lake Hitchcock. The lake covered the Cornish hillside and glacial outwash formed terraces in the area that would later include Blow-Me-Down Farm. With time, erosion broke apart the gravel dam, and the receding water left behind banks of sand, silt, and gravel, which would later support stands of pines and other vegetation tolerant of well-drained lake bed soils. For settlers, the highly permeable hillside soils were generally better suited for forestry and pasture, rather than crops. Richer soils were found along floodplains and in pockets of flat terrain within the hills. (Hepler 2006: 10-11; http://websoilsurvey.nrcs.usda.gov; Kenyon and Wood Interviews, 11/17/2005)

Prior to the arrival of Europeans in the late sixteenth and early seventeenth centuries, Native American tribes including the Cowasucks, Penacook, Winnipesaukee, Pigwacket, Sokoki, and Ossipee occupied the New Hampshire area. The Cowasuck and Sokoki of the Abenaki language family resided along the Connecticut River Valley, hunting, gathering, and fishing in the river and along its banks. It is estimated that the population of Native Americans in the Connecticut River valley exceeded 4,000 individuals. However, the tribes were greatly diminished in the early 1600s by European diseases to which they had little resistance. (Hepler 2006: 24; Marr and Cathey 2001: 281; http://www.nh.gov/folklife/, accessed 1/16/2013)

In the 1600s and early 1700s, Europeans were slow to settle in the upper Connecticut River valley due to the contested land rights of the French, English, Cowasucks, and other Native American tribes. In an effort to encourage settlement, King George drew a boundary between Massachusetts and New Hampshire in 1741 and appointed Benning Wentworth, a lumber merchant, as Governor of the Province of New Hampshire. Several parties attempt to set up trading posts in the upper valley, but were raided by the Cowasucks. In 1761, a group of settlers occupied lands in the upper Connecticut River valley and were unharmed by the diminished population of the Cowasucks. Thereafter, other settlers followed. (Hepler 2006: 25-26)

In 1763 Governor Wentworth chartered eighteen new towns on the east side of the Connecticut River, each covering thirty-six square miles, or 23,000 acres. He noted that the Cornish area contained "choice white pines and good land," an important observation as the British Crown required that white pines greater than two feet in diameter be marked and

reserved for the Royal Navy. Wentworth divided Cornish into seventy land grants and designated the town as a Mast Camp, or shipping point, for timber harvested from the hillsides above the river. Wentworth set aside a 500-acre parcel in Cornish for himself to the south of Blow-Me-Down Brook, as it was then named, because of the notably large stand of white pines. This tract included the land that would become Blow-Me-Down Farm. The hill to the southwest was named "Governor's Mountain" on an 1805 map and was later known as Dingleton Hill (Figure 1). (Child 1911; Wade 1976: 4; Hepler 2006: 26-27)

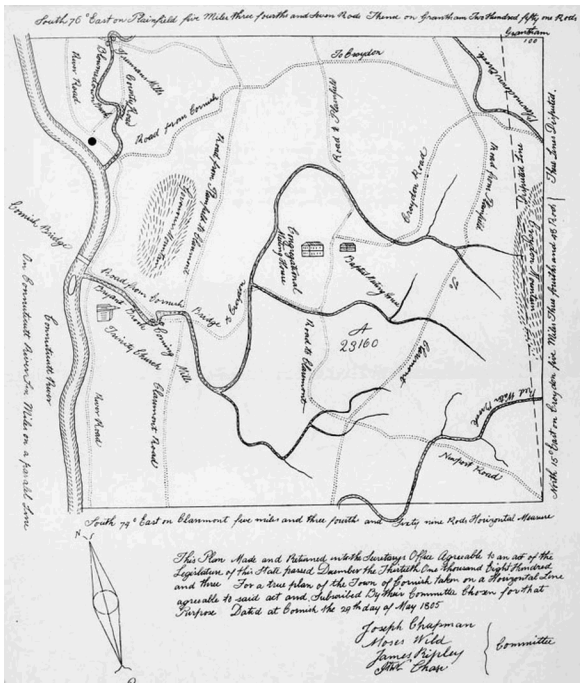


Figure 1. Map of Cornish, New Hampshire, 1805. The black dot shows the approximate location of the Blow-Me-Down Farm property. (Image reprinted in History of the Town of Cornish, New Hampshire with Genealogical Record 1763–1910, by William H. Child, 1911)

EARLY LAND OWNERS OF BLOW-ME-DOWN FARM, 1765-1884

Judge Samuel Chase (1707–1789), and his brothers Moses (1727-1799) and Caleb (1722–1808) were the first Europeans to settle in Cornish in 1765. Emigrating from Sutton, Massachusetts, they built a house in the Connecticut River floodplain near the mouth of Blow-Me-Down Brook. A century later, Charles Cotesworth Beaman, Jr., who would own the land in the 1880s and 90s, claimed that the Chase homestead was on the site of his Casino building. (Child 1911; Beaman Papers, Sagamore Hill NHS)

In 1766, John Wentworth succeeded Benning Wentworth as Governor of the Province of New Hampshire and assumed ownership of the 500-acre parcel in Cornish. Governor John Wentworth then granted the parcel to Moses Chase with the stipulation that Chase lay out a road three rods wide, settle families on the land, and cultivate at least five acres of every

50-acre parcel. Settlement of Cornish, however, proceeded slowly, with 133 individuals recorded in 1767 and 213 residents by 1773. (Child 1911: 13,187; Child 1911, Volume II: 58; Wade 1976: 5; Hepler 2006: 27; Beaman Papers, Sagamore Hill NHS)

During the first decade of settlement, several families emigrated to Cornish from Greenland, including the Huggins, Paine, and Cate families. They cleared the land east of the Chase riverfront parcel and north of Governor's Mountain, in the area that would later be owned by the Saint-Gaudens family. By 1775 there were 309 residents in Cornish, and a road known as the "Road from Cornish to Croyden" ran along the south side of Blow-Me-Up Brook to the ridge of the Cornish hills (see Figure 1). (Hepler 2006: 27; Child 1911: 7,61; Wade 1976: 33 and genealogy; Town Records; 1800 allotment map, Cheshire County deeds).

In 1771, John Huggins (1712–1781) passed to his two sons, David (1744–1822) and Jonathan (1741–1809), the tract of land that was just north and east of parcels owned by the Chase family. Both brothers later enlarged their landholdings by buying land from the Chases. In 1804, David Huggins sold his 50-acre farm to his nephew, Samuel Huggins (1779–1866). Samuel subsequently purchased additional land and, with his brother Jonas, likely built a brick house later known as Aspet in 1817, which was situated between Blow-Me-Down Brook (to the west) and Blow-Me-Up Brook (to the east). By this time, tax records indicate that Samuel owned 134 acres, which included two acres of orchard, eight acres of tillage, six acres of mowing, and twelve acres of pasture, as well as three horses, two oxen, four cattle, and two cows. Ten years later, however, Samuel Huggins went into debt and sold off his farm in parcels to Enos Roberts, Harvey Chase, and John Bryant. By 1824, Samuel Huggins had moved to Coos County near the Canadian border. (Chase 1911: 209-211; Hepler 2006: 36-40; Cheshire County Deeds 49/367 and 59/163)

Wool Production in Cornish:
The population of Cornish grew from 1,701 residents in 1820 to 1,726 residents in 1840, during which time the town was known for its productive soils and good mill sites. An 1849 gazetteer noted Cornish included two brooks, Blow-Me-Down and Bryant's, that afforded good mill privileges and that the agricultural products from the town were very considerable, citing the annual yield of non-perishable goods: "Indian corn, 3,598 bushels; potatoes, 30,402 bushels; hay,2,924 tons; wool, 16,606 lbs.; maple sugar, 5,138 pounds." (http://files.usgwarchives.net/nh/sullivan/history/gazetteers/1849gaz.txt, accessed 6/2/2013; Wade 1976: 33)

Wool production in Cornish also grew in the early 1800s due to the introduction of Merino sheep by William Jarvis from Weathersfield, Vermont, who imported the sheep from Spain in about 1825. Valued for their longer, softer, thicker fleeces, farmers in the region purchased purebred offspring and enlarged their flocks. Soon, sheep were grazing most of the fields throughout Cornish, and the increasing production of fine wool prompted the development of small mills in Windsor and Cornish. The many open hillsides also provided distant views to the Vermont hills and Mt. Ascutney, which would prove to be an important quality later in the century. (Hepler 2006: 40; Russell 1976: 158-159)

One of the most successful woolen mill owners and farmers was Walter M. Mercer (1787–1864). A Scottish immigrant, Mercer moved to Cornish in 1829 and established a carding and fulling mill on Blow-Me-Down Brook. A 1833 report of manufacturing in Cornish listed "one small woolen factory" that produced 1,000 yards of stocking yard and satinet to be sold in Boston. The mill described appears to be Mercer's Mill, which specialized in yarn production. At this time there were 1,500 "fine-wooled" Merino sheep on farms in Cornish, and by 1855 the number had exploded to around 6,600 sheep. From the 1850s through the 1880s, Sullivan County was one of New Hampshire's largest wool producing regions. (Hepler 2006: 41-43; Wade 1976: 35)

With his growing prosperity, Mercer acquired one of the most prominent homes in Cornish, the austere 1817 brick house then known as "Huggin's Folly" and later known as Aspet. After Samuel Huggins sold his land to Enos Roberts in about 1824, Roberts sold the property in 1836 to investors Austin Tyler and John Gove, Jr. Walter and his younger cousin, John Mercer then purchased the 51-acre farm and brick house from Tyler and Gove. The property, which included the western portion of the present Saint-Gaudens Farm, was described as also including an orchard, arable land, pasture, mowing, and wild land. The Walling Map of Sullivan County, printed in 1860, shows W & J Mercer as the owner, and also shows School No. 2 along the road west of the brick house, J. Chase as the owner of what would later be the Johnson farm, and the Davis family as the owner of the future Blow-Me-Down Farm (Figure 2). The 1860 map appears to indicate two buildings on the site of the Blow-Me-Down Farm at this time, and possibly a short access road into the property. (Sullivan County Land Records, Book 26: 00, hereafter SC #/#; Hepler 2006: 40-41)

Mercer arrived in Cornish at the apex of its growth. Thereafter, the population in Cornish decreased, with 1,520 residents in 1860 and 934 by 1890. Consequently, the number of sheep in Cornish declined to 4,500 by 1880. The number of carding mills in New Hampshire also diminished, yet Cornish held its place as the second producer of wool in Sullivan County. As production of the fulling mill slowed, the Mercers transitioned their operation to beef and dairy cattle. The advent of the railroad allowed Cornish to produce perishable goods, such as dairy products, and in 1870 more than 1,000 cows grazed in Cornish. The Mercer cousins had 70 head in 1866, but by 1880 only 20 to 30 head. (Hepler 2006: 43,46; Wade 1976: 40; SC 107/444; SC 116/413-414, 421)

Summer Residences in Cornish:
The decline in New Hampshire agriculture is reflected by a precipitous reduction in farmers, which dropped from 64,573 in 1870 to 30,782 in 1900. During this period, land values decreased and the number of vacant farms rose due to the growth of farming in the Midwestern states. New Hampshire attempted to market its abandon farms to immigrants, but was more successful in attracting city residents of nearby Boston, New York City, and Washington D.C. for summer use. This followed the late-nineteenth-century trend of successful urban professionals summering in scenic and rural locations accessible from regional railroad routes. Seasonal communities developed in declining agricultural towns throughout New England during this period, where the mountains 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. (Wade 1976: 51; Wilson 1936; National Register, draft 2013: 42)

According to Hubert Deming, a Cornish native who served as a caretaker for several homes, summer people were attracted to the area because:
"They wanted nice views. I think most of these people who came to visit, the earlier artists got interested in the scenery, the beautiful landscape, the trees, the rolling hills, the covered bridge, Ascutney Mountain in the background, and this and that. They were attracted to the natural beauty, I think, more than anything else. They could use the landscape in their paintings." (Hubert Deming, taped interview, Claremont, NH, 9 July 1980, as cited in Ermenc 1984: 17)

Margaret Platt, another resident discussed the economics of renting summer places in the country where property values were depressed, siting that large studios were expensive in the city, but in Cornish, "rents were practically nothing at all, and if you rented an old farmhouse, you got a barn with it. And nobody charged you for using the barn to paint in." (Margaret Littell Platt, taped interview, Cornish, NH, 29 July 1980, as cited by Ermenc 1984: 20)

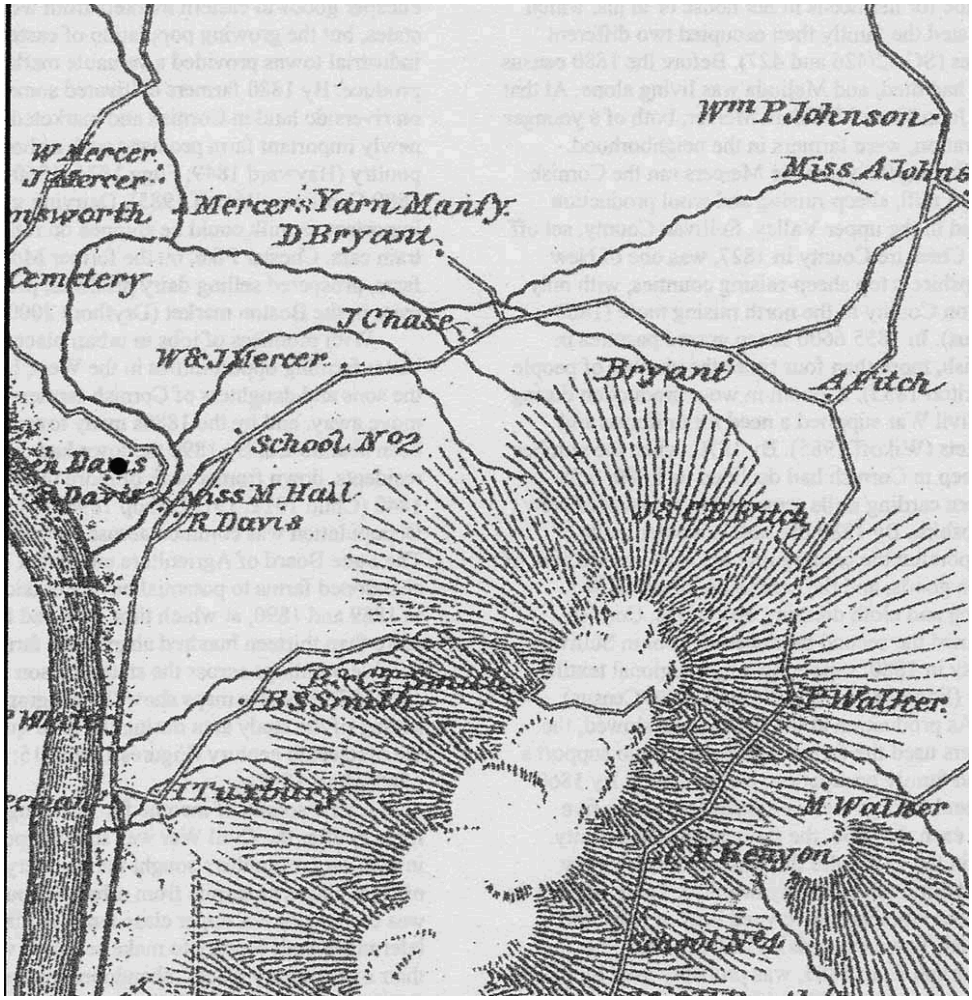


Figure 2. Detail of an 1860 map of Cornish, New Hampshire by H. F. Walling. The black dot shows the approximate location of the farm property. (Image reprinted in Hepler, Archeological Overview and Assessment of the Saint-Gaudens NHS)

BLOW-ME-DOWN FARM AND CHARLES C. BEAMAN JR., 1884-1950

Saint-Gaudens and the Rise of the Cornish Colony:
In September 1882 Charles Cotesworth Beaman, Jr. (1840-1900), a successful New York City lawyer, purchased land in Cornish for the purpose of creating a summer home for his family. Beaman was drawn to the area in part because of familial ties; the estate of his father-in-law, William Maxwell Evarts, was in Windsor, Vermont, directly across the Connecticut River from Cornish. Beaman acquired the old Davis farm along the river from New Hampshire Captain Chester Pike for $8,000, and named it Blow-Me-Down Farm, presumably for the stream that passed alongside the property. The land was situated on a rolling terrace between the river and Blow-Me-Down Brook, providing expansive views of the river valley and western hills. Two years later, Beaman expanded his farm with the purchase of "Blow-Me-Up," the former

Mercer property with the large brick house as well as the parcel with Mercer's old fulling mill along the stream, for $7,500. Over the next two decades, Beaman purchased twenty-three properties spread out over some two thousand acres in the region. (SC 118/187; Colby and Atkinson 1996: 145; BMDF-SMP/EA 2013, Ch.1: 7; National Register, draft 2013: 42)

With their arrival in Cornish in 1884, the Beaman family played a key role in the establishment and growth of the Cornish Colony. Beaman was an avid supporter of the arts, and enjoyed surrounding himself with creative people. The Cornish area appealed to artists because its isolated location ensured a quiet environment necessary for contemplative work and its natural scenery provided creative inspiration. To this end, Beaman offered his properties to artists, thereby serving as a catalyst for creation of the colony. Most notably, Beaman enticed sculptor Augustus Saint-Gaudens, his wife Augusta, and their son Homer, to rent the "Blow-Me-Up" brick house on the former Huggins-Mercer farm. In 1891 Saint-Gaudens purchased this property from Charles Beaman for $2500 and named it "Aspet" (Figure 3). (BMDF-SMP/EA 2013, Ch.1: 7)

The presence of Saint-Gaudens in Cornish beginning in 1885 prompted many other artists, sculptors, writers, and art patrons to the area. Friends of Beaman and Saint-Gaudens, most of whom were painters, sculptors, and designers, began arriving in the late 1880s and settled on properties leased or purchased from Beaman. These artists socialized at multiple estates throughout the colony but often congregated in large groups at Blow-Me-Down Farm or Aspet for dinners, dances, theatrical events, or any number of recreational activities from bowling to ice-skating on the Blow-Me-Down Pond. (BMDF-SMP/EA 2013, Ch.1: 7-8)

Development of the Farm:
Beaman constructed multiple buildings, outbuildings, and amenities on the Blow-Me-Down Farm property, beginning in 1883 with the initial construction of a new house, known as Blowmedown Cottage. Part of the rambling 2-story residence was built upon the foundation of Chester Pike's former residence, which had burned down 1875, and was designed by architects Daniel Appleton and Harris W. Stephenson of Boston (Figure 4). Construction of Blowmedown Cottage was completed in July 1884, immediately after which Beaman initiated an ambitious plan for additional buildings at the farm. He began this endeavor by building the timber frame of a bank barn on July 28, 1884, and raising it on August 19 during a celebration attended by 75 neighbors and other guests. Beaman used the massive 3.5-story barn to store hay and grain for his livestock to support light agricultural use of the property. (Dryfhout 2000: 22-23; National Register, draft 2013: 43-44)

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. Beaman also developed the farm so that it would achieve a rustic appearance, in part by relocating various outbuildings to the property. In September 1884, Beaman moved a shed and small barn to the south side of the bank barn. 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. Other additions included a shed southwest of the barn in 1887, a chicken coop in 1888, a wood shed in c.1890, a

'laundry studio' for his wife in 1894, and a coachman's house designed by Appleton in 1896 (Figure 5). For many of these projects, Beaman typically employed local tradesmen, including mason Jabez Hammond, carpenter Ross Boyd, and contractor Frederick R. Waite. (National Register, draft 2013: 18,46)

As the Cornish Colony grew, Beaman continued to add recreational facilities to his farm. Beaman commissioned Joseph Morris Wells of the architectural firm McKim, Mead & White to design a casino west of the bank barn, which involved moving and relocating the existing Federal-period Moses Chase house on the property that been converted into a barn by Chester Pike in 1868. Wells redesigned this building in the Classical Revival style, and it was completed in the summer of 1888. The 2.5-story casino, which included a ten-pin bowling alley in a rear one-story ell, served as the venue for frequent colony parties, dances, and general socializing (Figure 6). A long stone retaining wall was built just to the south of the casino sometime after the casino was built, perhaps to support a lawn terrace. (National Register, draft 2013: 45; Dryfhout 2000: 26)

Historic photographs reveal details about the landscape around portions of the Blow-Me-Down Farm in the late 1880s and early 1890s. One photograph shows a gazebo located south and west of the Blow-Me-Down cottage set at the edge of a broad meadow or lawn (Figure 7). Thick lawns or meadows dotted with trees and shrubs also surrounded the Blow-Me-Down cottage, and vigorous vines grew on the south and west sides (Figures 8 and 9). Beaman planted trees between the various buildings as well as a hemlock hedge along the road leading to the bank barn. This landscape setting provided both framed and panoramic views of the surrounding countryside (Figure 10). By the end of 1886, his farm also included an orchard of 100 pear, 50 dwarf pear, and at least 41 apple trees, where he erected a "gymnasium" in 1888. Beaman's children also enjoyed a Victorian playhouse, originally built around 1850 and moved from the Evarts family estate in Windsor in August 1885. (National Register, draft 2013: 45-46; Review comments, R. Kendall and S. Walasewicz, 2013)

To accommodate more guests at the farm, Beaman added an addition and a columned piazza to the southwest portion of the Blow-Me-Down cottage in 1892 (Figures 11 and 12). That same year, Beaman hired Ernest English from Windsor to work with R.T. Lozier of the Edison Electric Company in New York to install a dynamo for the production of electric lighting. Beaman also built a house for his friend and fellow Harvard alum Elihu Chauncey—called the Chauncey Cottage—between 1890 and 1897, which was also designed by Appleton (sources vary on the construction date). This residence was located southeast of the bank barn. (National Register, draft 2013: 43,45; Dryfhout 2000: 56)

The recreational amusements offered at the casino were complemented by a lawn tennis court constructed in the fall of 1885 and a nine-hole golf course known as Blowmedown Links (Figure 13). 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 extended over Blow-Me-Down Brook and along the ravine to the east or west of River Road (State Route 12A). Simple wood benches located throughout the farm grounds

may have been associated with the golf course (see Figures 7 and 9). (National Register, draft 2013: 45-46)

Beaman also addressed circulation at Blow-Me-Down Farm. Soon after occupying the Blow-Me-Down Cottage, Beaman had constructed several access roads into and around the farm property, and from 1896 through 1898 initiated substantial improvements to the driveway system under the direction of landscape architect Ernest Bowditch (see Figures 4, 8, and 11). Bowditch visited the farm in January 1897 to work on the plans, and the following month Beaman noted that he ". . . had Appleton here to plan farm house [possibly the Chauncey Cottage] and Bowditch here for advice as to roads and trees." On April 1, 1897, Beaman wrote:
"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." (National Register, draft 2013: 44, citing Beaman 1884-1900: 124-126).

Beaman engaged architect/landscape architect Charles Platt to design stone posts at the south gate of the farm, which were erected in 1898 and completed with a chain fabricated by Fred Waite. In 1885-1886 and 1900, infrastructure improvements were also made at the farm, including the installation of water lines from the brooks to Beaman's properties, and guide fences along local routes contemporaneously with his construction of the access roads and driveways (Figure 14). (National Register, draft 2013: 16,44)

In the late 1890s, Beaman was still moving buildings around to suit his aesthetic. 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." The next fall he relocated "the pig pen, carpenter shop, stable, carriage house and [wood] shed about one hundred and fifty or more feet directly north" and noted that "We all think it will be better." A flag pole erected "on the knobs in front of the house" in 1892, was replaced in 1897. Beaman was also still engaged in the working aspects of the farm; by 1900 he had 20 horses, 2 mules, 70 milk cows, 86 other domesticated cattle, and 2 hogs. The animals, orchards, and mill helped provide the Beamans with the supplies necessary for accommodating their many guests. (National Register, draft 2013: 45-46, citing Beaman 1884-1900: 87,144,157)

Death of Charles Beaman and Land Transfers:
A second influx of artistic urbanites arrived in Cornish and rejuvenated the Cornish Colony as a creative incubator during the late 1890s. Among them were writers, musicians, actors, and playwrights who organized a series of popular theatrical events held at various members' homes. However, the colony suffered a great loss with the death of Charles Beaman in 1900, at which time ownership of the Blow-Me-Down Farm property transferred to his wife, Hettie Evarts Beaman. Augustus Saint-Gaudens and other key colony members remained in the Cornish area year-round, and in 1904 Augustus purchased 1.54 acres of land southeast of Aspet from Hettie Beaman, representing the western portion of the current Saint-Gaudens

Farm property. In 1907, Augustus Saint-Gaudens died, and his property transferred to his wife Augusta.

Hettie Beaman died in 1917, and her son, William Evarts Beaman, inherited 19 tracts of family land from her estate in 1919. That same year, Augusta Saint-Gaudens established the Saint-Gaudens Memorial to preserve the buildings, land, and the works of art associated with Augustus Saint-Gaudens. The Aspet property was transferred to the Memorial, and the Beaman family respondently donated the forested land bordering Aspet and Saint Gaudens Road to protect the natural views. William Beaman's three sisters Mary Beaman Holmes, Helen Beaman Lakin, and Margaret Beaman Erikson had also inherited a combined total of 11 additional lots from Hettie Beaman, and in the 1920s William Beaman purchased the majority of this land from them. After a fire destroyed the cottage at Blow-Me-Down Farm on February 9, 1926, William converted the casino into a residence between 1927 and 1929. He detached the bowling alley ell from the building to make space for a large two-story rear addition on the west side of the building. The ell was relocated to the northwest as a freestanding structure, called the Dance Hall (Figure 15). Between 1935 and 1950, a garage was also built between the Chauncey cottage and the bank barn. After William Beaman died in 1945, Blow-Me-Down Farm was sold out of the Beaman family in 1950 (Figure 16). (National Register, draft 2013: 46-47)

Decline of the Cornish Colony:
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 Cornish 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. Recognition of the colony as an artists' enclave was published in the Century Illustrated magazine as early as 1894, and in 1916 an exhibition held at nearby Dartmouth College focused on the work of the colony and represents an acknowledgement of its significance during the end of its active period. (National Register, draft 2013: 47)

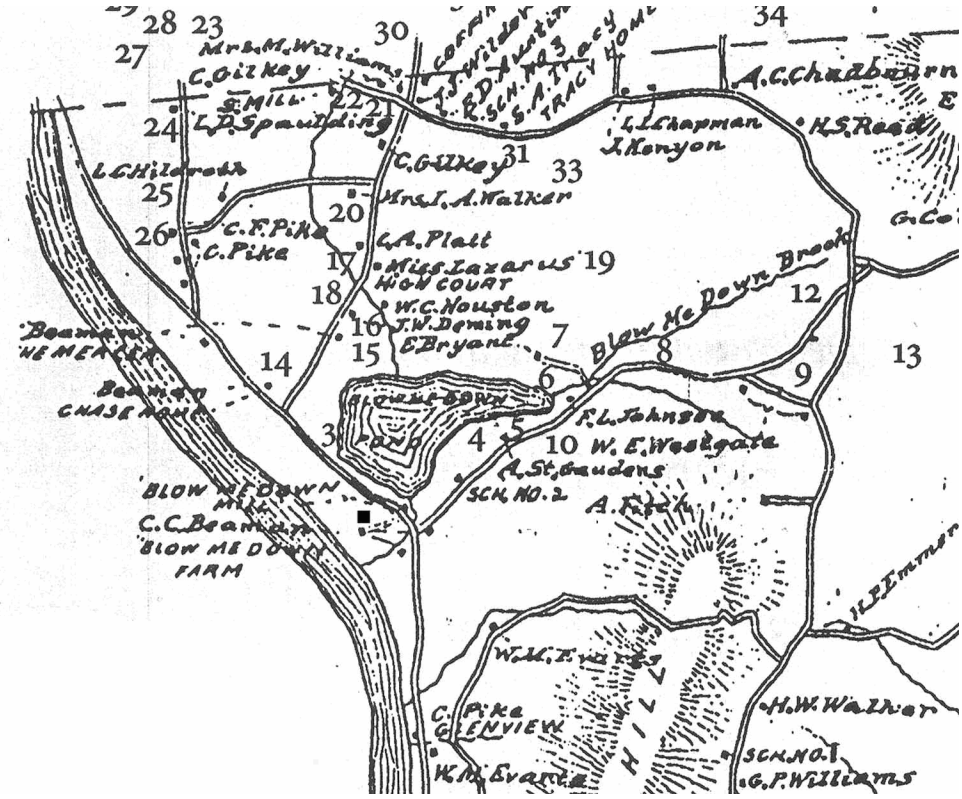


Figure 3. Detail of an 1892 map of Cornish from Hurd Town and City Atlas of New Hampshire. The black square is the approximate location of the farm property. (Image reprinted in Footprints of the Past: Images of Cornish NH and the Cornish Colony)



Figure 4. View looking north at the south side of the Blow-Me-Down cottage, 1888-1892, and the lawns/meadows and plantings. In the background at image right is a chicken house, and at image left is the 1888 casino. (SAGA, 3065w-tif633640012663143904)



Figure 5. View looking west at the farm from Dingleton Hill, c.1891, showing the large bank barn (with the cupola) and surrounding buildings. Blow-Me-Down cottage is at image left and Blow-Me-Down pond is at right. (SAGA, #1349, Dryfhout 2000:78)



Figure 6. View looking east at the Blow-Me-Down Farm, 1888-1892. From left to right is the casino and attached ell, bank barn (with cupola), Blow-Me-Down cottage, and the gazebo. (SAGA,3065bb-tif6336406546106606 40)

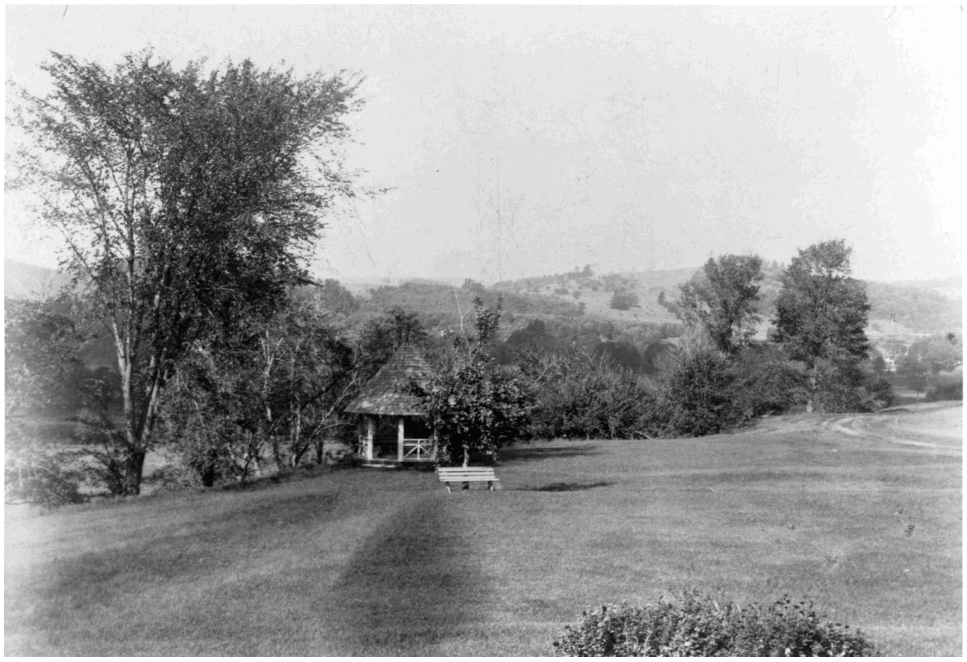


Figure 7. View looking west to a gazebo, likely after 1888. The bench may be associated with the golf links. In the distance are the hills of Vermont. (SAGA, 3065x-tif6336400133571766600)



Figure 8. View looking west at the east side of the Blow-Me-Down cottage, before 1892. Trees and shrubs dot the lawns/meadows, and vines shade the porches. Note the gravel driveway along the building. (SAGA, 3065y-tif633640014133100134)

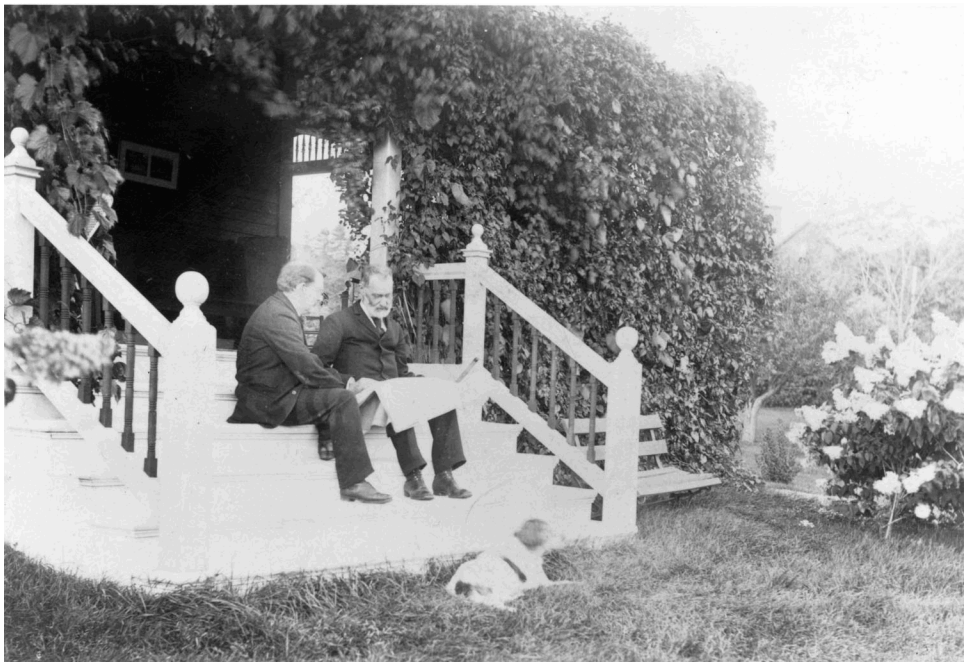


Figure 9. Charles Beaman (left) and Daniel Appleton on the south steps of Blow-Me-Down cottage, likely before 1892. Note the thriving vines and the blooming shrub. The grass appears to be quite thick next to the steps. (SAGA, 3065o-tif633640001735829252)



Figure 10. View looking west toward Vermont and the grounds from Blow-Me-Down cottage after 1888. The south side of the casino is at image right. The two posts in the lawn were likely part of the tennis lawn. (SAGA, 3065z-tif633640014641694058)



Figure 11. View looking northwest at the Blow-Me-Down cottage in c.1909, showing the addition and piazza that was added in 1892. A driveway passes through a manicured lawn/meadow and by an urn atop a flat rock. (SAGA, 3065k-tif633639998840573892)



Figure 12. View looking south across the grounds from the piazza of Blow-Me-Down cottage at Mount Ascutney and the Connecticut River, sometime after 1892. (SAGA, 3065f-tif633639995605076152)



Figure 13. View looking north at a Beaman family dance on the tennis lawn, 1895. Charles Beaman (right) and Mary Stacy Holmes; Hettie Beaman is on far left. The east side of the casino is visible at image left. (SAGA, 3065i-tif633639997403077112)



Figure 14. River Road in Cornish, c.1900-1910 along the Beaman meadows just before the covered bridge. Beaman left a maintenance fund to the town for upkeep of fences. Mount Ascutney is in the background. (SAGA, 3065kk-tif6336406627313735599)

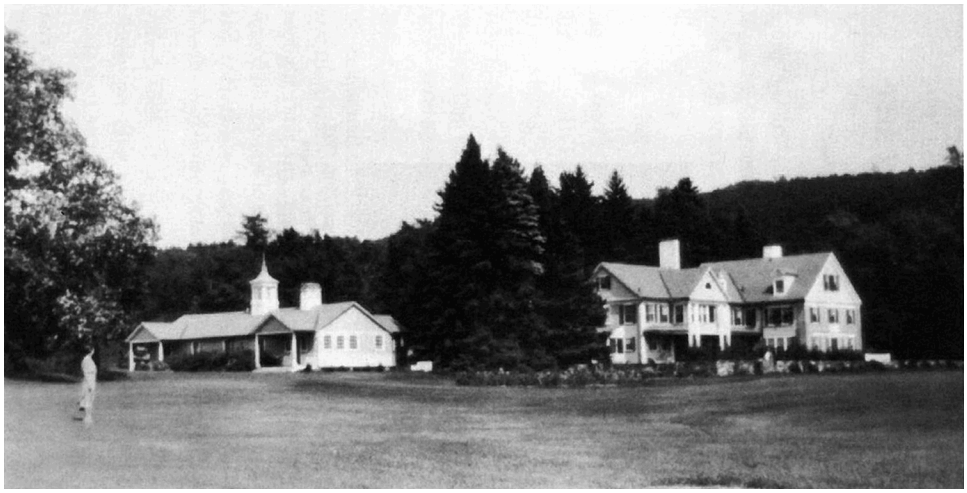


Figure 15. View looking east in 1928-1929 at the dance hall (image left) and the casino after it was remodeled and enlarged into a residence. Note the stone retaining wall on the south side of the casino. (SAGA, Davis Collection, from Dryfhout 2000:83)



Figure 16. Aerial photograph from 1952 showing the Blow-Me-Down Farm. The Blow-Me-Down pond is at image center and the Connecticut River is at image left. (SAGA files)

BLOW-ME-DOWN FARM AFTER THE BEAMAN FAMILY, 1950-1998

Blow-Me-Down Farm remained in the Beaman family until 1950, when it was sold to James Campbell Lewis and his wife Elizabeth. Numerous buildings were removed at the farm after 1950, including the farmer's house and coachman's house, but the exact dates are not known. Upon the death of Campbell Lewis in 1968, the Blow-Me-Down Farm property was subdivided into a number of parcels by Smith & Bolos. In the meantime, the National Park Service acquired Aspet from the Saint-Gaudens Memorial in 1964, and that same year through Public Law 88-543 Congress authorized Saint-Gaudens National Historic Site to preserve, protect, and interpret "historically significant properties associated with the life and cultural achievements of Augustus Saint-Gaudens and to promote the arts through events in the spirit of those conducted by Saint-Gaudens." The park was officially established in 1965, at which time acquisition of land occurred. (Dryfhout 2000: 75)

The new park did not include the park's current Blow-Me-Down Farm, Blow-Me-Down Mill, or Saint-Gaudens Farm areas. This began to change in 1972 when the National Park Foundation purchased the 40-acre Blow-Me-Down Mill and Pond at auction. In 1976, Public Law 94-578 amended the park's enabling legislation to increase the authorized boundary of the park by including the Blow-Me-Down Mill property, which included the woodlands surrounding

the Blow-Me-Down brook, pond, and the mill building. The Blow-Me-Down Mill property was eventually acquired by the National Park Service in 1984. During this period at Blow-Me-Down Farm, new owners Helen and Bernard Stearns renamed the farm "Just a Plain Farm" in 1972, and soon after they built a large prefabricated metal building north of the dance hall as an indoor equestrian ring and stable. In 1976 Helen sold the property to Don and Vera MacLeay. (Dryfhout 2000: 75; GMP 1996: 96; Review comments, R. Kendall and S. Walasewicz, 2013)

In 1996, the park's General Management Plan recommended an expansion of the park's boundaries to provide for additional park facilities and to ensure protection from incompatible development. One such property was the Blow-Me-Down Farm, identified as a key property in preserving the story of the Cornish Colony. At this time, the property retained a high level of integrity to the peak period of the colony's development. The farm's physical remnants still reflected its history as a social hub of the colony, retained exceptional views of the picturesque landscape that inspired the artists, and allowed for continued use of the fertile farmland that sustained its residents. (GMP 1996: 24-25,94-96)

BLOW-ME-DOWN FARM AND THE NATIONAL PARK SERVICE, 1998-Present

In 1998, funds donated to the Saint-Gaudens Memorial by Eric Lagercrantz, in memory of his late wife Mary Beaman (granddaughter of Charles and Hettie Beaman), allowed the non-profit to purchase the Blow-Me-Down Farm property. A life tenancy agreement with the MacLeays was included in the property transfer. On November 9, 2000, following recommendations of the 1996 General Management Plan, Public Law 106-491 further expanded the authorized boundary to include the Blow-Me-Down Farm as well as the Saint-Gaudens Farm. In 2010, ownership of Blow-Me-Down Farm was transferred to the park from the Saint-Gaudens Memorial.

During this period, the National Park Service initiated several projects at the farm. The bank barn was restored and stabilized between 1998 and 1999 by the Saint-Gaudens Memorial in accordance with nineteenth-century building techniques. The Memorial also removed the large prefabricated metal storage building as well as an in-ground swimming pool adjacent to the dance hall. In 2011 the park completed in-kind structural repairs to the sills, select structural timbers, and clapboard siding of the chicken house, and in 2012 replaced its badly deteriorated asphalt shingles with metal roofing. The playhouse was also restored in 2012. (BMDF-SMP/EA 2013, Ch.3: 1-4; Review comments, R. Kendall and S. Walasewicz)

Analysis & Evaluation of Integrity

Analysis and Evaluation of Integrity Narrative Summary:

Landscape characteristics identified for the Blow-Me-Down Farm landscape include natural systems and features, vegetation, circulation, buildings and structures, views and vistas, and small scale features. Of these, natural systems, vegetation, circulation, buildings and structures, views, and small-scale features are the most important characteristics and include features that contribute to the site's overall historic character. The features that contribute were either present during the period of significance or are in-kind replacements of such historic elements.

The physical integrity of the Blow-Me-Down Farm landscape is evaluated by comparing landscape characteristics and features present during the period of significance (1884-1950) with current conditions. Many of the historic characteristics and features still remain today. The fields in the south and west portions of the farm are still cultivated, helping to preserve the historic open views from the farm's developed area to the Connecticut River, Vermont hills, and Mt. Ascutney. Forests continue to thrive along the Blow-Me-Down Brook ravine and along the north and east edges, giving the farm the feeling of a private retreat. The farm's collection of buildings and structures are still set within lawns dotted with trees and shrubs, while allées of hemlocks line parts of the historic gravel driveway system. Charles Beaman's impressive two-story home burned in 1926, but his casino and dance hall remain today as remodeled and used by his son William in the late 1920s. The oldest building on the farm, the massive 1884 bank barn, has been restored in accordance with nineteenth-century building techniques, while a 1890s cottage built for Beaman's friend Elihu Chauncey retains its original design and plan. A historic chicken house, carriage house, woodshed, and garage also remain, as do a stone wall, stone and iron entrance gate, and stone mill wheels moved from Beaman's Blow-Me-Down Mill property.

After 1950, the Blow-Me-Down Farm passed through many owners but overall retained many of the historic characteristics and features. Some plant material has been lost due to old age or disease, and portions of the historic driveway surfaces have evolved to a mix of gravel and grass due to infrequent use. Only the farm's north entrance is currently open; the historic south entrance is no longer used due to poor sight lines along Route 12A. The golf links, gazebo, and wood benches are gone, and it is not clear when they were removed. The park acquired the farm property in 2010, by which time a large prefabricated building and an in-ground swimming pool were removed from the property. Since 2010, the park has repaired the chicken house and restored the playhouse. Numerous other projects to improve the farm landscape have been proposed. The "Blow-Me-Down Farm Site Management Plan/Environmental Assessment," completed in 2013, represents the first step in the process of rehabilitating the farm, creating a long-term strategy to preserve and maintain the farm's resources, and providing for appropriate visitor experiences.

INTEGRITY

The Blow-Me-Down Farm landscape retains integrity to the period of significance, 1884 to 1950, and still clearly conveys its historic significance through existing resources. All seven aspects of integrity,

as defined by the National Register of Historic Places requirements, are evident, so much so that if the Beaman family were to return to the site today, they would clearly recognize it as their farm.

Location:
Location is defined by the National Register as the place where the historic property was constructed, or the place where the historic event occurred. The casino, dance hall, bank barn, outbuildings, Chauncey cottage, garage, gravel driveway system, hedge allées, and lawn and open field spaces are in their historic locations. Beaman's original house, the Blow-Me-Down cottage, as well as two other residences on the property are no longer extant.

Design:
Design is the combination of elements that create the form, plan, space, structure, and style of a property. The casino and dance hall, designed by members of McKim, Mead & White and Kilham, Hopkins & Greeley, are extant and expressive of the Classical Revival style. The bank barn is an intact and relatively unaltered example of a popular regional agricultural building type, while other wood-frame outbuildings contribute to the feeling of a late-nineteenth-century farmstead, including the carriage house, chicken coop, and wood shed. The Chauncey cottage designed by Daniel Appleton remains, and the original design of the historic driveway system is intact.

Setting:
Setting is the physical environment of a property and the general character of the place. During the nineteenth century, Blow-Me-Down Farm was set in a rural and agricultural context, surrounded by pasture land, woodland, and distant views to Mt. Ascutney, the rolling green hills of Vermont, and the Connecticut River. By the late nineteenth and early twentieth century, portions of land to the east of the property had reverted to forest, although views south and west remained. The lack of development in Cornish also contributes to the unimpeded rural character of the district.

Materials:
Materials are the physical elements that were combined or deposited during the period of significance in a particular pattern or configuration to give form to the property. Much original fabric remains in the farm landscape, including the buildings, driveways, and stone wall. Rehabilitation has occurred on several buildings, altering some historic materials. Some original plant materials remain, including the hemlock allées and a variety of trees and shrubs. Overall, enough original material remains to retain material integrity to the historic period.

Workmanship:
Workmanship is the physical evidence of the crafts and methods of construction used during the specified historic period of significance. Historic workmanship within the Blow-Me-Down Farm landscape is extant and visible in the buildings, stone work, placement of plant material, driveway design, and the terraced agricultural fields. Intermittent maintenance has been beneficial in preserving workmanship.

Feeling:

Feeling is the expression of the aesthetic or historic sense of a particular time resulting from the presence of physical features that, taken together, convey a property's historic character. The Blow-Me-Down Farm continues to evoke a feeling of a rural late-nineteenth to early-twentieth century retreat. Although the farm no longer hosts large gatherings of artists, the landscape is still evocative of the sense of place created by two generations of the Beaman family, and a majority of the significant features remain to convey the property's historic character.

Association:
Association is the direct link between the property and an important historic event or person. Although Blow-Me-Down Farm is no longer a private farm, evidence of the site's association with the Beaman family is evident in the buildings and maintained bucolic landscape.

Landscape Characteristic:

This section presents an analysis of landscape characteristics and their associated features and the corresponding List of Classified Structures names and numbers. It also includes an evaluation of whether the feature contributes to the property's National Register eligibility for the historic period (1884-1950), contributes to the property's historic character, or if it is noncontributing, undetermined, or managed as a cultural resource. Features identified with a (*) are described in National Register documentation.

Natural Systems and Features

Historic Condition (through 1950):
The heavily wooded hillsides above the Connecticut River were largely deforested during the Colonial period for ship masts and timber, resulting in open views toward the west of the gently winding Connecticut River, the rolling hills of Vermont, and the striking Mt. Ascutney. As the agricultural economy faltered in the late 1800s, many farm fields began to revert to native woodland during the historic period. The Blow-Me-Down Farm landscape was likely cleared in the late 1700s, farmed continuously throughout the 1800s, and remained open in the 1900s due to continued agricultural use by the Beaman family and subsequent owners. The rapidly flowing Blow-Me-Down Brook, whose flow was altered over time by upstream mill dams, ran along the southern boundary of the farm property. The brook joined the Connecticut River, which formed the western boundary of the farm.

Post-Historic and Existing Conditions:
The natural systems and features of the property exist largely as they did during the historic period, with few alterations. The surrounding forest has continued to mature, resulting in the current mixed northern hardwood and conifer forest. Blow-Me-Down Brook continues to flow in the steep ravine along the south property line, and the Connecticut River continues to define the west property line. Today, the fields in the western portion of the farm property are maintained as active agricultural land through a cooperative lease agreement.

Character-defining Features:

Feature: Blow-Me-Down Brook

Feature Identification Number: 166365

Type of Feature Contribution: Contributing

Vegetation

Historic Condition (through 1950):
Up through the 1700s, the land that would become the Blow-Me-Down Farm parcel was likely covered with "choice white pines," which prompted Governor Wentworth to claim a 500-acre parcel in 1763. The Chase family settled the area and eventually the hillside was cleared for grazing. The parcel passed through successive owners before Charles Beaman purchased the farm from Charles Pike in 1882.

At the time of purchase, the vegetation types and patterns on Blow-Me-Down Farm were typical of a working agricultural landscape. Terrace agricultural fields were separated from one another by small trees and hedgerows, and sloped down to the Connecticut River, whose banks were lined with trees and shrubs. During Beaman's ownership, trees were planted throughout the developed core, including hedges of hemlocks along portions of the driveway system and an orchard. Ornamental shrubs and hedges were located near residential buildings, such as Blow-Me-Down Farm cottage and the casino, and amongst the various outbuildings. Vines grew up the columns of the porches, and various small planting beds were located throughout the yards, which were maintained as thick grass or as meadows. Historic information indicates Beaman consulted with landscape architect Ernest Bowditch on "roads and trees," but the specifics are not known.

Post-Historic and Existing Conditions:
Blow-Me-Down Farm retains two major agricultural fields, consisting of terraced sloped fields that extend from a stone wall west of the casino to the east bank of the Connecticut River. The two fields are separated by a steep meadow-covered terrace slope. The bank of the river is buffered by woody vegetation and shrubs (Figure 17). The deep ravine surrounding Blow-Me-Down Brook contains a stand of mixed-age native hardwoods and conifers. This forest continues along the east edge of the property and to the east across State Route 12A.

Today, the hemlock hedges are now tall allées that shade portions of the gravel driveway in the developed core of the property (Figure 18). There are also scattered shade trees and masses of shrubs in this area, much of which is maintained as mowed lawn (Figure 19). Ornamental shrubs, including several lilacs, are planted in proximity to the casino and Chauncey cottage, while foundation bed plantings of day lily boarder Chauncey cottage and the Lewis garage. Several specimen trees, such as a magnolia and apple are located west of Chauncey cottage, and may be remnants of Beaman's orchard (Figure 20). Some of the mature specimen trees at the farm are showing signs of age, while other damaged trees have been removed in recent years.

Character-defining Features:

Feature: Mixed Hardwood and Conifer Forest *

Feature Identification Number: 166367

Type of Feature Contribution: Contributing

Feature: Open Fields *

Feature Identification Number: 166369

Type of Feature Contribution: Contributing

Feature: Hedge Allées *

Feature Identification Number: 166371

Type of Feature Contribution: Contributing

Landscape Characteristic Graphics:



Figure 17. View looking southeast at part of the agricultural field at Blow-Me-Down Farm. The Connecticut River is in the distance. (Olmsted Center for Landscape Preservation--hereafter OCLP--#DSC-0180, May 2012)



Figure 18. View looking north at the historic hedge allée on the driveway leading to the bank barn, seen behind the trees at image right. (OCLP, #DSC-7771, May 2013)



Figure 19. View looking west at the lawns and one of the driveways within the developed core of the farm. The casino (image left) and dance hall (center) are visible in the background. (OCLP, #DCS-6480, October 2012)

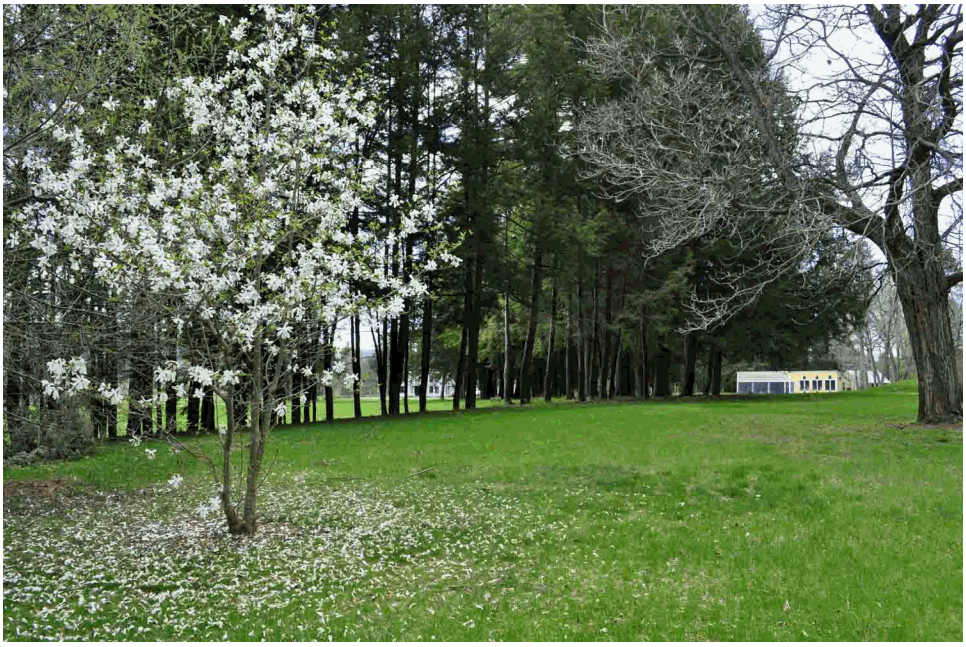


Figure 20. View looking west at the lawns, specimen trees, and allée. In the distance are the casino (image center), and carriage house and chicken house (right). (OCLP, #DCS-7767, May 2013)

Circulation

Historic Condition (through 1950):
When Charles Beaman purchased the Blow-Me-Down Farm property from Chester Pike in 1882, there were presumably roads or driveways in and around the existing buildings in the eastern portion of the property, next to the River Road (now State Route 12A). With the construction of his substantial residence, Blow-Me-Down cottage, beginning in 1883 as well as the bank barn in 1884, casino in 1888, and other outbuildings and fenced areas, Beaman improved and expanded the existing roads into series of well-defined loops and spurs accessed from two points along the River Road. Historic photographs show the driveways next to the house were gravel and well-maintained. Some passed through open areas, while others, such as the driveways leading to the bank barn, were lined with rows of hemlock trees. Beaman largely developed the network of roads through the property between 1885 and 1897.

At some point a circular driveway was built at the front entrance of the casino, and a fieldstone patio, brick and stone paths, and a parking area were added next to the dance hall. These additions may coincide with the conversion of the casino into a residence in the mid-1920s. There were also farm lanes that lead from the driveways to the fields south and west and to the river. The driveways and farm lanes were apparently used for foot traffic, as there is no documentation regarding formal pedestrian paths.

Post-Historic and Existing Conditions:
The driveways developed during the historic period were not altered significantly after 1950 and

are still extant. Both ends of the system still terminate at SR 12A and continue to loop through the eastern portion of the property to access the extant buildings, but the eastern historic entrance is no longer used due to poor sight lines along the highway. The ends of the driveway system are forested, while other sections pass through open lawns or under canopies of trees. Allées of historic hemlock also still line some of the driveways. Presently, the majority of the driveway system features earthen/gravel surfaces that are not as defined as they were historically. Less used drives, such as the circular drop-off area at the casino and several of the eastern loops, have transitioned mostly to grass. Unsurfaced farm lanes also still exist and are still used to access the fields along the river (Figure 21, see Figure 19).

Several pedestrian circulation features are located between the casino and dance hall, but additional research will be needed to determine their dates of construction. A fieldstone patio extends along the east side of the dance hall, and connects to a stone walk that parallels a parking lot. Near the casino, the stone walk transitions to a brick walk set in a basket weave pattern. The patio and walks are in poor condition (Figure 22).

Character-defining Features:

Feature: Blow-Me-Down Farm Driveway System *

Feature Identification Number: 166373

Type of Feature Contribution: Contributing

Feature: Fieldstone Patio

Feature Identification Number: 166375

Type of Feature Contribution: Undetermined

Feature: Walks between Casino and Dance Hall

Feature Identification Number: 166377

Type of Feature Contribution: Undetermined

Landscape Characteristic Graphics:



Figure 21. View looking west at the part of the driveway that one passed by the Blow-Me-Down cottage, destroyed by fire in 1926. At image far left is the flat rock that was a pedestal for the urn seen in Figure 11. (OCLP, #DSC-7772, May 2013)



Figure 22. View looking northwest at the dance hall. Three mill wheels are embedded in the parking lot. A stone patio connects to a stone walk that leads to the casino. (OCLP, #DSC-7731, June 2013)

Buildings and Structures

Historic Condition (through 1950):
Soon after purchasing the property in 1882, Beaman oversaw the construction or repurposing of over a dozen buildings at Blow-Me-Down Farm to support agricultural activities and to accommodate and entertain guests. The first new building constructed was a house for the Beaman family, designed by architects Daniel Appleton and Harris W. Stephenson of Boston and completed in the summer of 1884. Named Blow-Me-Down cottage, the substantial 2-story wood-frame building was constructed at the site of the Pike house that had burned in the 1870s. The house featured a broad porch on its south and west sides that afforded spectacular views to of the Connecticut River valley and the distant mountains. In 1892, an addition was built on the southwest portion of the house and the porch was enlarged with a piazza. In 1926, the Blow-Me-Down cottage was lost to a devastating fire.

The same year he was building his house, Beaman also constructed a massive 3.5-story bank barn to the northeast of the house and near the River Road (State Route 12A). The barn was erected on a fieldstone foundation, portions of which were built into the surrounding slope. Two earthen ramps supported by dry laid stone walls allowed wagons and stock to enter the barn while a third ramp sloped downward for wagons to pass through below the barn. The barn was designed with Italianate style features such as paired windows, protruding wood lintels, and an elaborate hip-roofed cupola with brackets.

In 1888, Beaman commissioned Joseph Morris Wells of McKim, Mead & White to relocate and redesign the former Moses Chase house, which had been previously converted into a barn by Chester Pike, into a casino. Completed in 1888 west of the Blow-Me-Down Cottage, the Classical Revival style building served as the venue for frequent parties, dances, and other social events. It also included a 1-story ell on the rear façade that housed a ten-pin bowling alley. The casino was converted into the residence for William Beaman in 1927, at which time the rear ell relocated to the north and renovated as a freestanding structure between 1927-1929. It came to be known as the dance hall and was adorned with a columned cupola and Classical Revival style entrance porches. In place of the ell, a 2.5-story addition designed by architects Kilham, Hopkins & Greeley of Boston was constructed in the same style as the 1888 part of the casino. Alterations to the original casino around this time included the removal of a balustrade atop the entrance portico and a semi-circular porch on the south side of the building.

Three other houses were built at the Blow-Me-Down Farm property. In 1884, Beaman had a house built for the property's farmer-in–residence, just west of the bank barn, but there are few details known about the structure. A house was built for Charles Beamans' close friend, Elihu Chauncey, between the bank barn and the eastern driveway entrance between 1890 and 1897 (sources disagree on the construction date). The 1.5-story wood-frame building was designed by Daniel Appleton and came to be known as the Chauncey cottage. In 1896, Appleton also designed a house for the coachman, located between the farmer's residence and the casino. Historic maps indicate all three structures were present until at least 1935. (Dryfhout 2000: 79)

Numerous outbuildings were constructed at or moved to Blow-Me-Down Farm by Charles

Beaman, some for functional purposes and others to enhance the farm's rustic character. In 1884, Beaman moved a shed and small barn to the south side of the bank barn, relocated an existing carriage house and stable to the property, and erected or relocated a pig house and tool house. In 1885, a Victorian style playhouse dating to around 1850 was moved to the farm from Beaman's father-in-law's estate in Windsor, Vermont. Other structures included a shed southwest of the barn in 1887, a chicken coop in 1888, a wood shed in c.1890, and a 'laundry studio' for his wife in 1894. In 1899, Beaman relocated the pig pen, carpenter shop, stable, carriage house and wood shed to a location northwest of the bank barn. Between 1935 and 1950, William Beaman built a 1.5-story wood frame garage between the Chauncey cottage and bank barn. Some of the wood framing members in the garage may have been reused from an earlier building.

Field stone, presumably of local origin, was used for the construction of a dry-laid stone wall approximately 25 feet south of the casino. The wall paralleled the south elevation of the building except at its west end where a short arm extended north.

Post-Historic and Existing Conditions:
Nine buildings from the historic period are extant at Blow-Me-Down Farm. These include the bank barn, casino, dance hall, Chauncey cottage, Lewis Garage, chicken coop, carriage house, wood shed, and the playhouse. Minor repairs and modifications have been made over time, but the buildings continue to retain their historic character.

Bank Barn.
The bank barn is a characteristic wood-frame high-drive New England bank barn, and today features an asphalt-clad front gable roof and clapboard-sheathed walls that are painted red. Three dry-laid field stone ramps are still associated with the bank barn, although one no longer provides access. In 1998-1999, the building was restored and stabilized by the Saint-Gaudens Memorial in accordance with nineteenth-century building techniques (Figures 23 and 24).

Casino and Dance Hall.
The Classical Revival character of the 1888/1927 casino building is still evident today. The building has metal-clad gable roofs, wood shingle sheathing that is painted white, and a concrete foundation. The dance hall retains its historic siting and design from 1927, and features an 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 (Figure 25). Between 1972 and 1976, the Stearns family built a large prefabricated metal building north of the dance hall as an indoor equestrian ring and stable. This building and an in-ground swimming pool adjacent to the dance hall were removed by the Saint-Gaudens Memorial in 2009-2010.

Chauncey Cottage.
Of the three other houses at Blow-Me-Down Farm—the farmer's house, Chauncey cottage, and coachman's house—only the Chauncey cottage remains. Today, this building features a metal-clad gambrel roof, wood shingles, and a fieldstone foundation faced with brick. The

cottage retains its original siting, design, plan, and many of the original interior features (Figure 26).

Outbuildings.
Historic outbuildings also remain at the farm. The 1888 chicken coop is built on a concrete pad foundation and features a shed roof. Square vents are above each window and square chicken doors are located below. In 2011-2012, the park completed in-kind structural repairs and replaced the asphalt shingled roof with a metal roof. The 1884 carriage house, later moved in 1899, is painted yellow features four pairs of wood plank double doors and a corrugated metal roof, while the c.1890 wood shed is painted yellow and features three open bays and a corrugated metal roof. The 1935-1950 garage, now called the Lewis garage, has an asphalt-clad front gable roof with overhangs on the gable ends and walls sheathed in clapboard and set on concrete piers. A pair of vertical board doors are centered on its west side. The playhouse was restored in 2012 and is painted gray. The 2013 National Register documentation did not evaluate the playhouse, as it had been temporarily relocated from the site as part of the restoration process. According to park staff, future documentation will evaluate the playhouse as a contributing resource (Figures 27 and 28). (Review comments, R. Kendall and S. Walasewicz, 2013; email, S. Walasewicz to J. Killion. 2013)

Stone Wall.
The stone wall along the south side of the casino is extant. The L-shaped structure is 212 feet long and approximately 18 inches wide, and is built of stones that include mica, quartz, and granite. An intentional break in the wall allows for pedestrian passage. The 2013 National Register documentation dates the construction of the stone wall to c.1890, but the wall is not visible in photographs until 1928-1929, just after the casino was remodeled and enlarged into a residence (Figure 29).

Character-defining Features:

Feature: Casino *

Feature Identification Number: 166379

Type of Feature Contribution: Contributing

Feature: Dance Hall *

Feature Identification Number: 166381

Type of Feature Contribution: Contributing

Feature: Blow-Me-Down Farm Chicken Coop *

Feature Identification Number: 166383

Type of Feature Contribution: Contributing

Feature: Blow-Me-Down Farm Carriage House *

Feature Identification Number: 166385

Type of Feature Contribution: Contributing

Feature: Blow-Me-Down Farm Wood Shed *

Feature Identification Number: 166387

Type of Feature Contribution: Contributing

Feature: Blow-Me-Down Farm Bank Barn *

Feature Identification Number: 166389

Type of Feature Contribution: Contributing

Feature: Chauncey Cottage *

Feature Identification Number: 166391

Type of Feature Contribution: Contributing

Feature: Lewis Garage *

Feature Identification Number: 166393

Type of Feature Contribution: Contributing

Feature: Blow-Me-Down Farm Stone Wall *

Feature Identification Number: 166395

Type of Feature Contribution: Contributing

Feature: Playhouse

Feature Identification Number: 166397

Type of Feature Contribution: Contributing

Landscape Characteristic Graphics:



Figure 23. View looking east at the bank barn, completed in 1884. A portion of the hemlock allée and a granite post are visible at image right. (OCLP, #DSC-7772, June 2013)



Figure 24. View looking south at the bank barn and the remains of a dry-laid stone ramp next to a large willow tree. (OCLP, #DSC-0156, June 2013)



Figure 25. View looking east at the 1927-1929 dance hall (image left) and the 1888/1927 casino. The viewpoint of this photograph is similar to Figure 15. (OCLP, #DSC-0753, June 2013)



Figure 26. View looking east at the Lewis garage (image center) and the Chauncey cottage. (OCLP, #DSC-6818, November 2012)



Figure 27. View looking north across the lawn toward the carriage house (image left), chicken coop, and playhouse. A granite fence post is in the foreground. (OCLP, #DSC-0164, June 2013)



Figure 28. View looking west at the wood shed. The back of the carriage house is at image left, and the casino and dance hall are in the distance. (OCLP, #DSC-0144, October 2011)



Figure 29. View looking east at the L-shaped stone wall on the south side of the casino. The top of the flagpole that stands in the middle of the driveway turnaround on the east side of the casino is visible at image right. (OCLP, #DSC-0756, October 2012)

Views and Vistas

Historic Condition (through 1950):
In the mid-1800s, during the peak of Cornish agriculture, the hillsides that sloped south and west toward the bottomlands along the Connecticut River were fertile agricultural lands. These characteristics allowed for sweeping pastoral views of the river valley, the Vermont hills, and Mt. Ascutney in the distance. Charles Beaman undoubtedly had these views in mind when he built his summer home, the Blow-Me-Down cottage, in 1884. The house, and particularly the covered porches on the south and west sides, were oriented to highlight these views. The views presumably influenced the construction of an addition to the southwest portion of the house and an extension of the porch with a piazza in 1892.

Although specific views within the farm property have not been documented, Beaman likely considered them in a general way in how they contributed to the rustic character of the farm. Beaman added buildings for both functional and recreational purposes, and periodically moved buildings to other locations on the farm to create the effect he was looking for.

Post-Historic and Existing Conditions:
Blow-Me-Down Farm continues to benefit from its location in the valley of the Connecticut River. From the developed eastern area of the farm property, there are still scenic views of the river and across it to the mountains in Vermont. The south and west portions of the property continue to be maintained as open space and agricultural fields, ensuring the open views (Figure 30). Glimpses of the Blow-Me-Down mill and pond to the north and east of the farm can be

seen, especially from near the bank barn.

Character-defining Features:

Feature: Views of Connecticut River, the Vermont hills, and Mt. Ascutney *

Feature Identification Number: 166399

Type of Feature Contribution: Contributing

Landscape Characteristic Graphics:



Figure 30. View looking south across lawns and fields to the Connecticut River valley and Mount Ascutney, from the turnaround next to the casino. (OCLP, #DSC-0780, June 2013)

Small Scale Features

Historic and Existing Conditions:
Several small scale features installed during the historic period are extant, including two 8-foot-tall square fieldstone piers and iron gates at the south entrance of the driveway. The piers were designed by architect/landscape architect Charles Platt and erected in 1898. The piers feature wide mortared joints and square caps, and support double iron swing gates. An iron chain designed by local contractor Fred Waite that was once strung between the piers is not extant (Figure 31).

Five granite Blow-Me-Down Farm Mill Wheels (contributing object), thought to be salvaged from the Blow-Me-Down mill across the road, are located on the property. Three of the mill wheels are placed vertically and partially imbedded in ground on the southwest edge of the parking lot, next to the dance hall (see Figure 22). Another wheel is used as the base for a flag pole in the middle of the turnaround, on the east side of the casino (the date of the flagpole

installation is not known). A fifth mill wheel is laid flat on the ground and supports a post and bell, at the northwest corner of the casino. The bell may be the same bell shown in a photograph of the Blow-Me-Down cottage, above the second floor windows (see Figure 11).

Historic photographs from the 1880s and 1890s show a gazebo, which was located south and west of the Blow-Me-Down cottage at the edge of the meadow/lawn. The structure appeared to be constructed of wood and featured a conical shingled roof. Historic photographs also show wood benches with seat backs, one next to the south steps of the house and another near the gazebo. They are no longer extant, and the removal dates are not known. There is also a historic reference to a fence that enclosed the farm yard, but its construction and location are not known. Fire hydrants were present by 1935 and are still extant throughout the developed portion of the farm. The 2013 National Register documentation does not evaluate the hydrants. (Dryfhout 2000: 79)

Several other small-scale features at the farm—granite posts and a stone pedestal—may be historic, but will need additional research to learn more about their histories. Several rough-cut granite posts are located in the lawns, although some are leaning or have fractured (see Figures 23 and 27). According to park staff, the MacLeay family may have installed the granite posts to indicate where the underground plumbing changes directions from the Beaman Spring water source on Dingleton Hill. The square columnar marble pedestal with a flat top and molded cornice is located in close proximity to intentional break in the northern portion of the stone wall. (Review comments, R. Kendall and S. Walasewicz, 2013)

Character-defining Features:

Feature: Blow-Me-Down Farm South Gate *

Feature Identification Number: 166401

Type of Feature Contribution: Contributing

Feature: Blow-Me-Down Farm Mill Wheels *

Feature Identification Number: 166403

Type of Feature Contribution: Contributing

Feature: Hydrants *

Feature Identification Number: 166405

Type of Feature Contribution: Contributing

Feature: Flagpole

Feature Identification Number: 166407

Type of Feature Contribution: Undetermined

Feature: Bell

Feature Identification Number: 166409

Type of Feature Contribution: Undetermined

Feature: Granite Fence Posts

Feature Identification Number: 166411

Type of Feature Contribution: Undetermined

Feature: Stone Pedestal

Feature Identification Number: 166413

Type of Feature Contribution: Undetermined

Landscape Characteristic Graphics:



Figure 31. View looking east at the south gate at Blow-Me-Down Farm, erected in 1898. One of two entrances to the farm, it is no longer open to the public. Blow-Me-Down Mill is in the background. (OCLP, #DSC-0183, October 2011)

Condition

Condition Assessment and Impacts

Condition Assessment: Good

Assessment Date: 09/18/2013

Condition Assessment Explanatory Narrative:

The condition of the Blow-Me-Down Farm landscape is "good." There is no evidence of major negative disturbance or deterioration by natural and/or human forces. The cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Impacts

Type of Impact: Deferred Maintenance

External or Internal: Internal

Impact Description: Since the property is largely unused, park managers are challenged to provide adequate maintenance, especially in the area of landscape maintenance. There are several specimen and hazard trees in need of targeted care. Flower gardens and landscape features including the stone wall west of the casino suffer from deferred maintenance. Agricultural impacts are controlled by the existing lease but could present a problem in the future.

Type of Impact: Vandalism/Theft/Arson

External or Internal: Internal

Impact Description: The property is not open to the public and is not staffed, and most buildings are unused. The farm's secluded setting may encourage vandalism or theft.

Type of Impact: Vegetation/Invasive Plants

External or Internal: Both Internal and External

Impact Description: Invasive plants are present at Blow-Me-Down Farm, and poison ivy is prevalent.

Treatment

Treatment

Approved Treatment: Rehabilitation

Approved Treatment Document: Development Concept Plan

Document Date: 01/01/2013

Approved Treatment Document Explanatory Narrative:

The park's most recent General Management Plan, prepared in 1996, predates the acquisition of the Blow-Me-Down Farm and thus does not specifically determine a landscape treatment. However, in June 2013 the park completed the "Blow-Me-Down Farm Site Management Plan / Environmental Assessment." Two management alternatives—action and no-action—were considered: Alternative A, Continuation of Current Management (No-Action) and Alternative B, The Cornish Colony History & Arts Center (NPS Preferred).

The park identifies Alternative B as its preferred alternative because it best meets the objectives of the site management plan and the 1996 approved General Management Plan, and is consistent with National Park Service management policies, laws, regulations and plans.
"Alternative B best meets the park's purpose and mission of protecting and preserving cultural and natural resources associated with the Cornish Colony by rehabilitating the Blow-Me-Down Mill and the Blow-Me-Down Farm's historic structures and landscape to their period of significance. Alternative B would also provide the park with an opportunity to expand current visitor use and experience to include interpretation of the Cornish Colony and the role Saint-Gaudens played in establishing the Colony and bringing its members to Cornish, NH." (BMDF-SMP/EA 2013, Ch.2: 17-19)

Regarding the farm's cultural landscape, under Alternative B, Phase 1, some or all of the Farm's landscape would be rehabilitated to its period of significance, depending on the use and terms of lease agreements.
"Existing vegetation would receive horticultural care to improve its health and appearance. Vegetative removal and/or replacement would be used as needed to rehabilitate the landscape. Repairs would be made to existing landscape structures, such as retaining walls and circulation patterns. Improvements to the exteriors of the Farm's structures, which dominate much of the cultural landscape, would help to restore the landscape's historic appearance. These activities would result in beneficial impacts to vegetation and viewsheds through restoration of the cultural landscape. New interpretive elements and trails would be designed to have minimal visual and physical impact on the character-defining features of the cultural landscape, but any adverse visual impact of the introduction of non-historic elements into the landscape would be of set by the interpretive value of providing visitors with a better understanding of its historic character." (BMDF-SMP/EA 2013, Ch.4: 9)

Under Alternative B – Phase 2, the degree of cultural landscape rehabilitation at the Farm would dependent on the Farm's use and terms of lease agreements.
"Some landscape improvements, such as the installation of new vegetation, may not occur if the Farm is leased for private use. Lease agreements and NPS policy would, however, provide for the protection of the existing character-defining features of the landscape. Private leases, therefore, would not result in the removal of surviving cultural landscape features dating from the Farm's period of significance." (BMDF-SMP/EA 2013, Ch.4: 9-10)

In addition, a project planned for FY 2016, "Produce Cultural Landscape Report: Blow-Me-Down Farm (PMIS 154128)" will be accomplished in two phases: (Component A) Volume 1: Site History and Existing Conditions; and (Component B) Volume 2: Analysis and Treatment. The first volume will document the history of the farm, including period plans showing the evolution of the landscape, and document the landscape existing conditions. The second volume will identify landscape characteristics that contribute to the historical significance of the property and provide treatment recommendations for the long-term care of the cultural landscape based on management directives.

Approved Treatment Completed: No

Approved Treatment Costs

Cost Date: 01/01/2013

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