National Park Service
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Olmsted Center
for Landscape Preservation

Cultural Landscape Report for Aspet

Saint-Gaudens National Historic Site

Volume II: Recent History, Existing Conditions, and Analysis



"There was hardly a week. . .that he [Augustus Saint-Gaudens] did not have something rebuilt or regraded to his intense enjoyment."

Homer Saint-Gaudens, 1913

CULTURAL LANDSCAPE REPORT

for

ASPET

SAINT-GAUDENS NATIONAL HISTORIC SITE

CORNISH, NEW HAMPSHIRE

VOLUME II

RECENT HISTORY

EXISTING CONDITIONS

ANALYSIS

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Olmsted Center for Landscape Preservation
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FOREWORD

This second volume of the three-volume *Cultural Landscape Report for Aspet, Saint-Gaudens National Historic Site* provides the park with important information for our comprehensive landscape management effort. The analysis of Aspet's resources documented in Volume I, Site History is included in this volume.

The information provided in Volume I and this report, Volume II, provide the information needed to develop effective treatment strategies. This report will directly inform Volume III, Cultural Landscape Treatment Plan, which will present park managers with specific treatment actions that address the sustainable presentation of the historic scene at Saint-Gaudens National Historic Site. Thank you to all those who have contributed to this body of work that will help the park manage its significant landscape resources.

BJ Dunn
Superintendent
Saint-Gaudens National Historic Site

ACKNOWLEDGMENTS

The report was written by Lisa Nowak and Margie Coffin Brown, project manager, with assistance from Erica Max, Jan Haenraets, Joel Smith, and John W. Hammond. John Auwaerter assisted with information on the hedges. Bob Page, Director of the Olmsted Center was instrumental in the scoping and inception of this project and also provided comments on draft materials.

The Olmsted Center for Landscape Preservation built upon the excellent draft prepared in 1994 by Pressley Associates and Cynthia Zaitzevsky for this volume. All chapters of their work were incorporated into this report, but notably the historic context chapter of the landscape analysis is authored almost exclusively by Pressley and Zaitzevsky.

The successful completion of this report is due to the close collaboration between the project team and staff at Saint-Gaudens National Historic Site. Park Superintendent BJ Dunn provided guidance and support throughout the duration of the project. Thanks are also due to Gardener James Haaf and Natural Resource Manager Stephen Walasewicz for providing information on existing and historic site conditions and for their thorough review comments. Curator Henry Duffy, Facility Manager Mike Healy, and Chief of Visitor Services Gregory Schwarz participated in scoping meetings and reviewed drafts of the report. Additional review comments were provided by Maureen Phillips with the Northeast Region Historic Architecture Program.

Other individuals contributed to the report. Several interviews were conducted to supplement information about recent park activities and the history of the farm property. Thank you to John Dryfhout, Cornish resident and former Superintendent of Saint-Gaudens National Historic Site, Charles Platt, Cornish seasonal resident and Saint-Gaudens Memorial Trustee, Bill Noble, former Saint-Gaudens National Historic Site Gardener and current Trustee. Capturing their institutional memory was essential in providing a clear picture of the evolution of the park properties.

INTRODUCTION

PURPOSE OF THIS REPORT

Located in the hills rising from the Connecticut River Valley, the Saint-Gaudens National Historic Site preserves the home, studios, and gardens of one of the foremost American sculptors of the late-nineteenth and early-twentieth centuries. The property contains structures and gardens that reflect the artistry of their former owner, Augustus Saint-Gaudens, a nineteenth century mill and its associated landscape, and a small vernacular farm once owned by Saint-Gaudens (Figure 1).

A cultural landscape report is the primary document used by the National Park Service to document the history and significance of cultural landscapes and guides their treatment. Typically comprised of multiple volumes, the first volume of a cultural landscape report describes the history of property's physical setting. The first volume of the *Cultural Landscape Report for Saint-Gaudens National Historic Site* was published in 1993 by the National Park Service and authored by Marion Pressley and Cynthia Zaitzevsky. Volume I documented the history of the Aspet landscape during Augustus Saint-Gaudens' ownership of the property from 1885 until 1907, his wife's tenure until 1926, the Saint-Gaudens Memorial period until 1965, and National Park Service ownership until 1992.

Volume II of a CLR focuses on the existing conditions, analysis and evaluation of the landscape to provide information needed to complete Volume III, a landscape treatment plan. Volume II of the *Cultural Landscape Report for Saint-Gaudens National Historic Site* contains these sections as well as the recent history to serve as an update of the history presented in Volume I. The park consists of four distinct landscapes: Aspet, Blow-Me-Down Mill, Blow-Me-Down Farm, and the former Heim property, also known as the Johnson farm, hereafter referred to as the Saint-Gaudens farm property. This Volume II focuses on Aspet.

DESCRIPTION OF THE STUDY AREA

Saint-Gaudens National Historic Site encompasses 148 acres of Sullivan County, New Hampshire on the north portion of Dingleton Hill. The property is located in the town of Cornish, twelve miles south of West Lebanon, New Hampshire and two miles northeast of Windsor, Vermont. The study area focuses on the 101.5-acre area associated with Aspet, (Drawing 1). The study area does not include the 40-acre Blow-Me-Down Mill property, 42.6-acre Blow-Me-Down Farm property, or the 6.5-acre Saint-Gaudens farm property.

Aspet includes the house, studio, and gardens of Augustus Saint-Gaudens. Augustus Saint-Gaudens named his Cornish property "Aspet" after the town in southern France where his father was born. For the purposes of this report, "Aspet" refers to the property owned by Saint-Gaudens and the house is referred to as the "main house."[1] The study area includes an 83 acre parcel representing the original boundary of the national historic site from 1964 as well as 18 additional acres of adjacent land. Set in an open landscape that offers views to the distant Mount Ascutney, the main house and studios are surrounded by a series of gardens defined by distinctive evergreen hedges, including a formal perennial garden and a birch grove. The heavily ornamented landscape, designed by Saint-Gaudens during his twenty-two year residence, is classically inspired, as was popular at the turn-of-the-century, and compliments the main house. Several prominent sculptural works of Augustus Saint-Gaudens are on display in the landscape.

Contemporary visitor, administrative, and maintenance functions are accommodated on the site in historic and non-historic facilities. Two trails lead visitors from the open landscape surrounding the core historic resources into the wooded hillsides of the park.

SCOPE OF WORK AND METHODOLOGY

The first chapter briefly describes the major changes that have occurred at Aspet between 1992 and 2009 to document the site's evolution since the completion of Volume I of the cultural landscape report. For this chapter the research team gathered historical information from park archives, maintenance and administrative files, and conducted interviews with park staff, and trustee members. As defined by *A Guide to Cultural Landscape Reports: Contents, Process and Techniques* (NPS 1998), the level of investigation for the recent history is "limited."

The second chapter describes existing conditions for the landscape in a narrative, photographic, and diagrammatic format to capture the current state of the park's varied resources. This serves as a base for comparison with historic conditions. Maps are based on GIS map layers and site investigations. Contemporary site functions, visitor services, interpretation, park operations, and maintenance are described where they relate to the appearance of the landscape.

The analysis chapter of the report draws on a comparison of historic research and existing conditions to document contributing and non-contributing cultural landscape features using National Register of Historic Places criteria. This project builds upon a draft analysis completed in 1994 by Marion Pressley and Cynthia Zaitzevsky. The findings of the analysis will inform the next phase of the cultural

landscape report, Volume III, to provide direction for the short-term and long-term treatment and management of the park's cultural landscape.

Included in the analysis chapter is an examination of the park's existing National Register documentation, followed by recommendations for amending the current listing to encompass all of the park's significant landscape resources. Notably, this discussion includes a recommendation for establishing the park's period of significance, or the span of time when the property was associated with important events, activities, or attained the characteristics which qualified it for the National Register.[2]

Essential to the analysis is a discussion of landscape integrity. This examination of integrity informs the remainder of the analysis chapter, a determination of the contributing status of the park's landscape characteristics and features. Each significant feature is listed—organized under broad groupings of spatial organization, circulation, vegetation, buildings and structures, small scale features, views, and water features—and a determination of whether it contributes to the period of significance is made.

SUMMARY OF FINDINGS

At Aspet, the years since 1992 have been characterized by substantial facility development, improvement of visitor services, and improvement of park operational space. The historic landscape has been well cared for. Routine maintenance of significant features like the honeylocust, birch allée, Pan grove birches, and many hedges has continued, prolonging the life of these mature features.

The findings of the analysis chapter yielded new recommendations for the park's period of significance. Previous planning documents listed a primary and secondary period of significance of two discontinuous spans of time to capture important historic events at the site. Generated though discussions between the park, the project team, and historians from the Northeast Region of the National Park Service, this report recommends creating one period of significance, 1885–1950. This span of time represents the life and residency of Augustus Saint-Gaudens, the early development of the Saint-Gaudens Memorial, and the development of the Cornish Colony. The end date of the period of significance, 1950, was chosen to mark the time when the majority of the Saint-Gaudens Memorial's physical improvements were accomplished. It is recommended that the National Register documentation for the site be amended to reflect these changes.

Four historic context themes are explored in the analysis, including the origins and larger context of the themes and how each relates specifically to Saint-Gaudens National Historic Site:

- Painting and Sculpture, 1885–1907

  Criterion B: Association with Augustus Saint-Gaudens, American Sculptor

- Artists' Colonies, 1884–1930

  Criterion A: Augustus Saint-Gaudens' Association with the Cornish Colony

- Landscape Design, 1885–1950

  Criterion C: Landscape Architecture, Associated with Augustus Saint-Gaudens and the work of the Saint-Gaudens Memorial

- Historic Preservation, 1907–1950

  Criterion A: Commemoration and the Formation of the Saint-Gaudens Memorial

A fifth context, proposed as part of the List of Classified Structures documentation for the property is for the architectural significance of several buildings on the site including the house, Little Studio, and New Gallery complex.

- Historic Architecture, 1885–1948

  Criterion C: Architecture, Associated with Augustus Saint-Gaudens and the work of the Saint-Gaudens Memorial

The site retains a high level of integrity for the areas and period of significance outlined above. The National Park Service has made changes to the landscape, but these have been minor, thereby allowing the property to retain its integrity of location, design, setting, materials, workmanship, feeling, and association. Landscape characteristics and features that contribute or do not contribute to the significance of the cultural landscape are described in detail in chapter three, with a summary table at the end of the chapter.

INTRODUCTION ENDNOTES

[1] Volume I of the CLR for Aspet used the same nomenclature for the property and home. Marion Pressley, and Cynthia Zaitzevsky, *Cultural Landscape Report for Saint-Gaudens National Historic Site, Volume I, Site History*, National Park Service, North Atlantic Region, Division of Cultural Resources Management, Cultural Landscapes Program, Olmsted Center for Landscape Preservation, 1993, 2.

[2] Definition from National Register Bulletin 16A, *How to Complete the National Register Registration Form*, U.S. Department of the Interior, National Park Service, Interagency Resources Division.

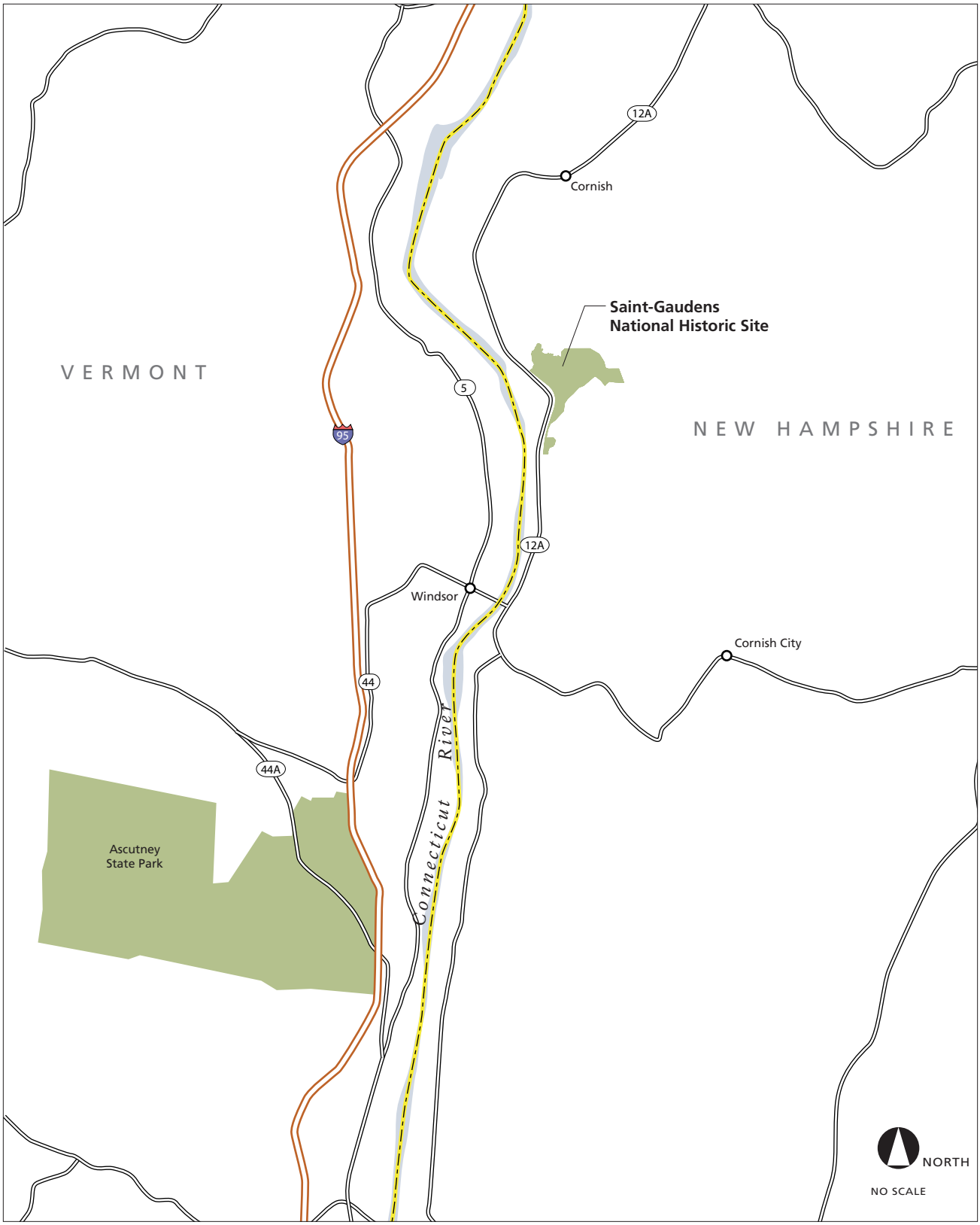


Figure 1. Saint-Gaudens National Historic Site is located in Cornish, New Hampshire along the Connecticut River and the Vermont state line (OCLP, 2009).



Cultural Landscape Report

Aspet

Saint-Gaudens
National Historic Site
Cornish, New Hampshire

Park Overview Map

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

SOURCES
1. Aerial Photograph: SAGA-2004

DRAWN BY
John Hammond, OCLP
Adobe Photoshop CS3, 2009

LEGEND

- Forest Canopy
- Wetlands
- Meadow or Scrub
- Water
- Hedges
- Building
- Road
- Park Boundary
- Boundary of Blow-Me-Down Mill Parcel

NORTH

0 400 800 FEET

Drawing 1

CHAPTER ONE: RECENT HISTORY

ASPET, 1992–PRESENT

This chapter documents major events that have impacted the landscape at Aspet between 1992 and 2009. Previously, a cultural landscape report was prepared for Aspet in 1992 that documented the evolution of the site from the 1880s to 1992. The authors divided this time frame into five periods and represented the appearance of the landscape at the end of each period with a period plan: 1885 to 1903, the early period of ownership by Augustus Saint-Gaudens; 1903 to 1907, the later period of ownership by Augustus Saint-Gaudens; 1907 to 1926, ownership by Augusta Saint-Gaudens; 1925 to 1965, ownership by the Trustees of the Saint-Gaudens Memorial; and 1965 to 1992, ownership by the National Park Service. Based on additional research and consultation with the State Historic Preservation Office, the end of the period of significance is now identified as 1950. This date was not represented in the 1992 report with a period plan, hence a period plan for circa 1950 is included in this document (Drawing 2).

GENERAL MANAGEMENT PLAN: A NEW DIRECTION FOR PARK PLANNING

Since the first volume of the cultural landscape report was published in 1992, numerous significant events and improvements have occurred relating to resource stewardship, visitor services, and park management. An important milestone in the management of the property was the development of a general management plan. By the 1990s, the park was no longer served by their working management document, a 1973 Master Plan, which could no longer address park needs beyond the typical twenty year projection of a Master Plan. The planning process for an updated management plan began in 1991 with a series of public meetings and resulted in the development of a draft management plan in 1995. The planning effort culminated in the publication of the *General Management Plan, Development Concept Plan, and Environmental Impact Statement for Saint-Gaudens National Historic Site* published in 1996.

Key issues identified in the 1996 *General Management Plan* include the lack of facilities for visitor contact and orientation, the lack of space for interpretation, the substandard museum collections facilities, and the inadequate space for park maintenance activities. At that time all administrative duties, visitor services, and maintenance storage occurred in historic structures, thereby concentrating park operations within the historic core of the park.

The chosen management alternative proposed to mitigate the negative impacts of these issues using on and off-site improvements. The objectives would be realized

in a two-phased effort, the first of which planned on "rehabilitating and modestly expanding existing structures to address site needs, minimizing new construction and its associated impacts on the historic landscape."[3] The second phase, the more ambitious of the two, "provides for possible site growth onto the Blow-Me-Down Farm (MacLeay) and Heim (Covell) properties, providing additional interpretive potential and upgraded administrative facilities in existing structures."[4] The Heim property or Saint-Gaudens Farm, was identified as an ideal location for park housing and storage. The Blow-Me-Down Farm property, formerly owned by Charles C. Beaman and later owned by the MacLeays, located on the west side of Route 12A, surfaced as the preferred location to site a new visitor center with room for educational, interpretive, and exhibition activities.

Specific actions of the two-phased *General Management Plan* directive included:

Phase One:

- Building an addition to the Picture Gallery for expanded exhibition space
- Modifying the existing maintenance building for temporary exhibits
- Planting additional hedges or landscape elements to separate the New Gallery from the other historic resources
- Recasting the Shaw Memorial and removing the enclosing structure
- Installing irrigation systems
- Constructing a visitor contact station in the parking lot
- Expanding and reconfiguring the existing parking lot
- Constructing a new collections storage building
- Constructing a new maintenance facility south of Saint Gaudens Road

Phase Two included:

- Removing the visitor contact station built during phase one
- Removing Clivus Multrum restrooms from the parking lot
- Rehabilitating existing buildings on the Blow-Me-Down Farm (MacLeay) property to serve as a visitor center
- Providing park housing on the Heim (Covell) property

- Restricting concerts in the core area to reduce impacts
- Encourage concerts and gatherings at the Blow-Me-Down Farm (MacLeay) property

Realization of the proposed alternative required increasing the park's authorized boundary and acquiring new parcels. Legislation was passed in November 2000 to increase the park's legislative boundary from 150 to 365 acres, paving the way for future land acquisition.[5] Aspects of phase one have been completed to date, but as of the preparation of this report, acquisition of the Blow-Me-Down Farm (MacLeay) property is still in progress.

FACILITY IMPROVEMENTS AND CONSTRUCTION OF NEW INTERPRETIVE RESOURCES

Completion of the *General Management Plan* gave the park the required direction to proceed with updating visitor services and park operations. To address the need to remove maintenance activities from the core area, a new maintenance facility was constructed in 1997 along the road to the curatorial/collection building, south of Saint Gaudens Road. This facility contained staff offices, a maintenance shop, a greenhouse, storage for maintenance equipment and vehicles, and a staff parking lot (Figure 2). Maintenance staff retained the use of the Caretaker's Cottage garage for storage of equipment used on a regular basis but other maintenance activities that conflicted with the visitor experience were moved.

As identified in the *General Management Plan*, it was desired to replace the plaster Shaw Memorial with a cast of the bas relief statue to protect the original from further deterioration. Exposure to the elements threatened the integrity of the fragile statue despite its protective enclosure that was built during the Memorial period. As a solution, the National Park Service and the Trustees of the Saint-Gaudens Memorial entered into a cooperative agreement in 1997 to re-cast the Shaw Memorial in bronze.[6] The bronze cast and a new base were installed in February 1997 in the same location as the original plaster (Figure 3).[7] Portions of the bowling green hedge were removed during the construction process and replanted the following spring. The bronze statue is now displayed in the open air without any enclosing structure to obscure views of the work, mimicking the conditions of the original memorial that is displayed on the Boston Common (Figure 4). The park has on a long-term museum loan to the National Gallery of Art in Washington, D.C. the original plaster statue for conservation and display.

The park built a curatorial/collection building in 1979 to house the park's museum collection, including many plaster and bronze statues, paintings, and photographs from the Saint-Gaudens studio. The metal, prefabricated facility

was designed to be a temporary and did not contain adequate safety and environmental controls required to house a museum collection. The park addressed this by upgrading the existing building in 2001, providing fire suppression, an HVAC system and constructing an addition which included bathroom facilities, office space and storage and collections processing space.[8] This upgrade, together with the new maintenance facility, created a cluster of non-visitor activity south of Saint Gaudens Road and removed from the Aspet landscape. The complex was screened from view by natural topography and forest vegetation.

While the *General Management Plan* specified developing a visitor center on the Blow-Me-Down Farm (MacLeay) property and offering ticketing and orientation services in a visitor contact station at the existing parking lot, planning began in 2000 for a new visitor center in the location of the former maintenance shed, east of the Caretaker's Cottage. Other locations for the building, such as next to the visitor parking lot on the south side of Saint Gaudens Road, were previously submitted but modifying an existing structure emerged as the preferred alternative.

Initial designs specified a stucco-coated structure with a low pitched roof. This plan proved unpopular with the Trustees and the public and was subsequently changed to a shingle-sided building with a higher pitched roof to more closely resemble the Caretaker's Cottage rather than the New Gallery buildings.[9]

As the visitor center was planned to be the contact point for site orientation, getting pedestrians safely between the parking lot on the south side of Saint Gaudens Road and the proposed visitor center was paramount. Also of concern was that the main house was directly in view from the parking lot—especially after the overgrown horseshoe hedge was replaced in 1996—drawing visitors to the house where no orientation services were available. In response, and prior to the dedication of the new visitor center, the park built a compacted gravel pedestrian path in 2000 along the south side of the road, connecting the east side of the parking lot to the east entry drive (Figures 5 and 6).[10] The path extends through a forested area and incorporated natural materials such as rough stone retaining walls and wooden footbridges to blend with the surrounding landscape. A small wooden kiosk was placed in the parking lot to provide an initial point of contact, directing visitors along the new path and to the visitor center.

Construction of the new visitor center followed in the summer of 2002. Portions of the existing prefabricated metal shed were dismantled while other parts remained to be modified. One thousand square feet of new space was added to the building to hold accessible bathrooms, visitor contact services, staff offices, the park library, and a bookstore.

To accommodate the addition, a low retaining wall was built along the east side of the building. This reduced the footprint of disturbance and limited negative impacts to the mature woodlot east of the building. In the front courtyard, or west side, the amount of paved surface was increased to provide space for deliveries and handicapped parking. A continuous surface material of asphalt was applied to both the driveway and the pedestrian walkway to the front door.

ONGOING MAINTENANCE OF CORE RESOURCES

The park's landscape contains numerous maintenance-intensive features, many of which have reached maturity and require a high level of care to prevent decline. Since 1992, the park has engaged in cyclical maintenance of the park's historic hedges, trees, gardens, and landscape structures that at times, has included replacement of aged material and fabric. The frequency of several cyclical maintenance activities has been reduced in recent years due to a decrease in maintenance staff. Whereas, frequently in the past four or five seasonal employees were employed to assist the two full-time landscape staff in the busy growing season, only one or two seasonal staff persons are now typically hired.[11] Likewise, seasonals are not regularly re-hired and institutional memory of maintenance techniques is not retained.

The hedges of Saint-Gaudens NHS are one of the most distinctive features of the landscape. Many create enclosed garden rooms or serve to separate spaces from one another. The hedges are pruned once a year, using two different techniques, one for the white pine and another for the hemlock hedges (Figure 7). Prior to the year 2000, the white pine hedges were pruned by pinching off the new growth, or candles, by hand. Since then, staffing constraints preclude such an expenditure of time and the white pine hedges are clipped in a more expedient manner. The white pines are now clipped with hand pruners and the hemlocks are sheared with mechanical trimmers. Though less in recent years, the hedges received fertilization on a two-year cycle to help retain health and vigor.[12]

A few hedges have been replaced in their entirety due to poor condition or over-maturation. The park has used supplemental planting, or in-fill planting, more commonly when trying to breach gaps in existing hedge segments. The few hedge sections that were replaced include the horseshoe hedge at the carriage turn-around in 1996, the hedge at the Lincoln bust in 1998, and the section of white pine hedge along Saint Gaudens Road, south of the carriage turn-around (Figures 8 and 9). This segment was removed in 2006 and replaced in the spring of 2007. All replacements have been in-kind, using the same species as the existing specimens.

The park contains numerous specimen birch trees in the allée and in the Pan grove. Both features contain trees of mixed age and many date to the period of significance. The Pan grove in particular contains a few trees that likely date to Augustus Saint-Gaudens' time. Until recently, all the birch trees on site, including the birches surrounding the New Gallery complex, were treated with fertilizer, insecticide, and pruned for deadwood every two years by an outside tree service (Figure 10). Project money for this task has been reduced and it has now been several years since the trees have been treated.[13]

Working with a contractor, the park rehabilitated the Pan pool in 1996. The statuary and white garden bench were temporarily removed to make way for a total replacement of the pool and its subsurface structure (Figure 11).

The park's characteristic honeylocust at the front door of Aspet also receives treatments to prolong its life and improve its structural stability. It has been fitted with lightening protection that requires periodic upgrading. When needed, the tree is pruned to remove dead branches. The tree has also been cabled and braced.

Several tall and columnar poplar trees, formerly Lombardy poplars, are located around the historic core. These are fast growing, short-lived trees that have been susceptible to disease. The park experimented with replacement cultivars and has used 'The Tower,' 'Theves,' and 'Swedish Columnar Aspen' in the park. The two distinctive poplars that used to grow on the east and west sides of Aspet's south terrace were removed and replanted in 2008. The honeylocust tree frequently shades out replacements on the east side of the terrace.

The Adams Memorial space has been in a relative state of flux due to unresolved issues about suitable plant material and wear and tear on the ground surface. Two hornbeam trees framed the statue after its installation in 1968 but lighting conditions in the space were unsuitable and the trees were replaced with magnolias in the 1990s. Today, these trees have grown large and are pruned regularly so that the branches do not interfere with views of the statue. The trees achieve the design intent to create a canopy that arches over the sculpture, however, magnolias cast heavy shade, which has caused the surrounding turf and adjacent hedge to die back. While the ground was formerly covered in turf, constant foot traffic and heavy shade make maintaining healthy turf a challenge on an annual basis. In response, the park placed large flagstone pavers in the entry of the space to mitigate the damage caused by compaction.[14] In 2001, several hardscape features were added of which, today, remains a six sided figure of granite curbstone at ground level in front of the memorial.

The geometry and layout of the flower garden has remained constant, while the individual flowers within it shift occasionally. For example, if certain flowers do not flourish, they are removed and not replaced the following year. Park staff divides the plants in the spring to keep the scale of the beds in proportion.

The areas south and west of Aspet are less formal than zones to the north and east. The park mows the west meadow annually, before the first frost, to eliminate woody growth. A strip of grass leading to the Temple and to the trailhead of the Blow-Me-Down Mill Trail is mowed regularly. An area in the southwest corner of the meadow is also mowed regularly to provide space for overflow parking for summer concerts. The park maintains several apple trees west of the Little Studio and south of Aspet. Some are replacements of historic trees or are varieties known to have existed locally during the time of the Cornish Colony.[15] Due to a lack of appropriate pollinators, the trees do not bear abundant fruit.

The stand of Japanese tree lilacs west of the cutting garden is retained as a monoculture. Park staff removes root suckers and occasionally cuts the larger specimens to allow the smaller trees to grow.

No major changes have occurred in the New Gallery complex since the early 1990s. Several specimens of over-mature plant material remain from the complex's construction in 1948 including the atrium lilacs which are now out of scale in the courtyard space. Replacements have been propagated and await planting in the park's nursery.[16]

LANDSCAPE PLANNING DOCUMENTS

A third volume of the cultural landscape report focusing on treatment follows this second volume and a *Hedge Management Plan* published in 2008 will help guide future care of the landscape. The treatment plan focuses on current issues facing the park, including the need to improve pedestrian and vehicular circulation, directional signage, and viewshed management. The *Hedge Management Plan*, a subset of the landscape treatment plan, seeks to guide replacement strategies, species selection, and future maintenance of the park's significant hedges. These documents will help the park prioritize future landscape treatment projects and expenditures.

LANDSCAPE DESCRIPTION IN 2009

The Aspet landscape is characterized by its stunning setting and well maintained ornamental features. The open area surrounding the house and gardens is enclosed by mature forest and a pristine west view of the Vermont hills, with no outside development to be seen except for small sections of Interstate 91 road

cuts in Vermont. Spatially, formality co-exists with a loose arrangement of designed features. For example, axial relationships exist in the terraced flower garden, bowling green, and birch allée but none are strictly geometrically aligned with one another.

Vegetation is a key feature type at Aspet. The gardens are a showcase for seasonal blooms, in which statuary playfully reside. The mature hedges are dominant features that serve as architectural elements of the landscape. Many are larger in scale than existed during the historic period and crowd other plants, but the hedges themselves serve as exceptional examples of original plant material. Circulation routes are simple and subordinate to other important features such as the buildings, gardens, and statuary. Within the core landscape, few modern intrusions are visible and the historic resources and natural setting convey the significance of the site.

CHAPTER ONE ENDNOTES

[3] "General Management Plan, Development Concept Plan, and Environmental Impact Statement for Saint-Gaudens National Historic Site," United States Department of the Interior, National Park Service, Denver Service Center, 1996, p 48.

[4] Ibid.

[5] Public Law 106-491, L1417, Land Acquisition- Boundary Adjustment file, SAGA.

[6] Cooperative Agreement between the United States Department of the Interior, National Park Service and the Saint-Gaudens Memorial, Inc., 1443CA1915-97-002, "Casting of Bronze Shaw" file, SAGA.

[7] Requisition form, 24 February 1997, appropriation # 1915-0027-MRL, SAGA.

[8] 14X1039 Construction Appropriation, Upgrade Collections Building, 25 September 2001, Line-Item construction Package 1901, Collections Building Upgrade file, SAGA.

[9] Memo to Facilities Committee, Saint-Gaudens Memorial, from John Dryfout, 11 January 2000, D-18 Visitor Center, Old Maintenance Facility Conversion file, SAGA.

[10] Invoice from Open Space Management, 5 June 2000, Parking lot to visitor Center trail file, SAGA.

[11] Ibid.

[12] Telephone Interview with SAGA Gardener James Haaf, 24 October 2006.

[13] Ibid.

[14] Memo to Mike Healy, Facility Manager, from Superintendent John Dryfout, 14 November 2001, Adams Monument file, SAGA.

[15] Telephone interview with SAGA Gardener James Haaf, 24 October 2006.

[16] Ibid.

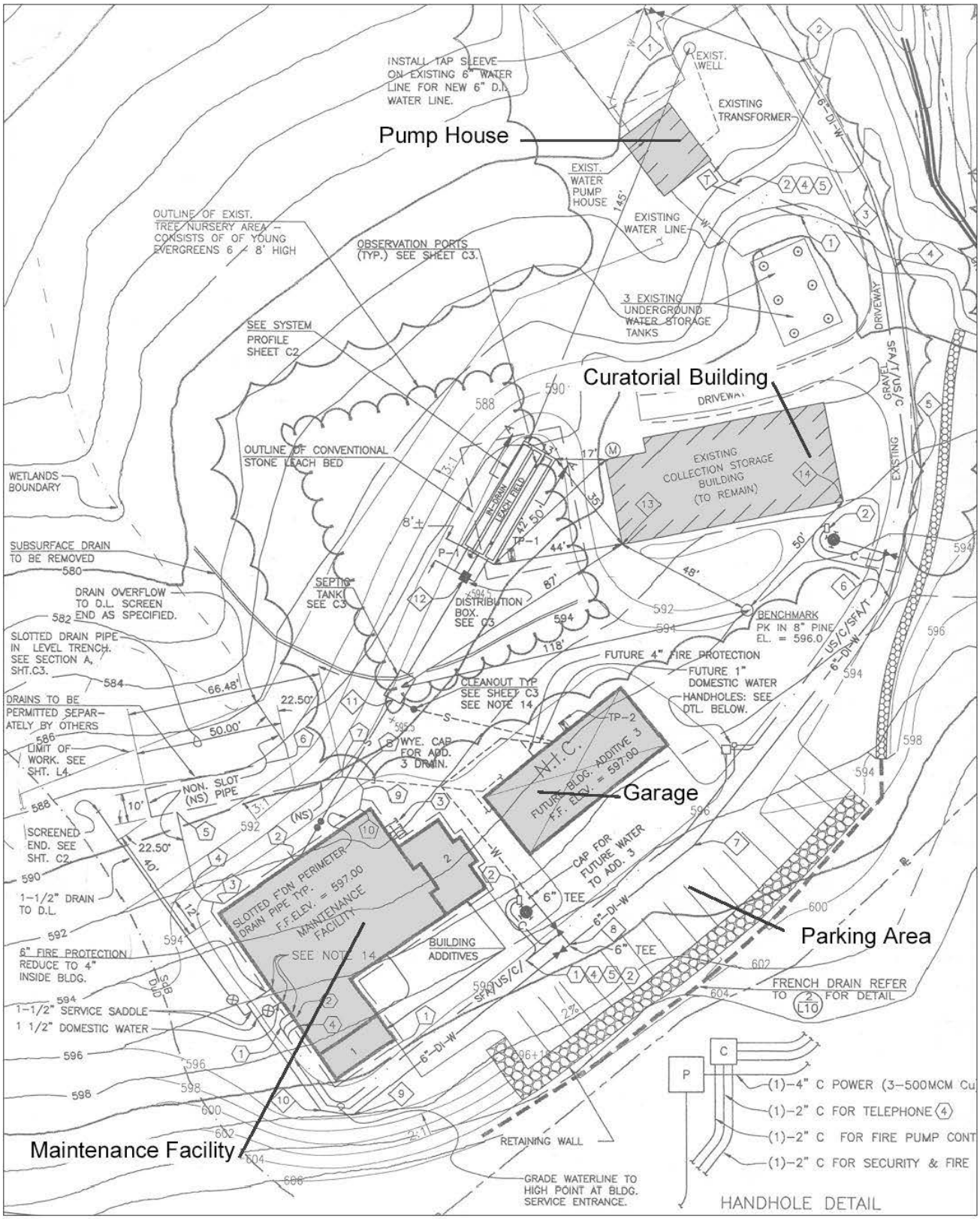


Figure 2. Construction drawings of the new Maintenance Facility, located on the south side of Saint Gaudens Road. The Collections Building and Pump House pre-dated the Maintenance Facility and its associated Garage (Sheet C1, Project Drawings, February 19, 1997, Saint-Gaudens National Historic Site, 14431B450097904, New Maintenance Building, CX 2000 92 007, SAGA files).



Figure 3. Laying sod at the newly constructed Shaw Memorial base. Hedges east of the statue base were removed to provide access to the area and the area was regraded (SAGA, 1997).

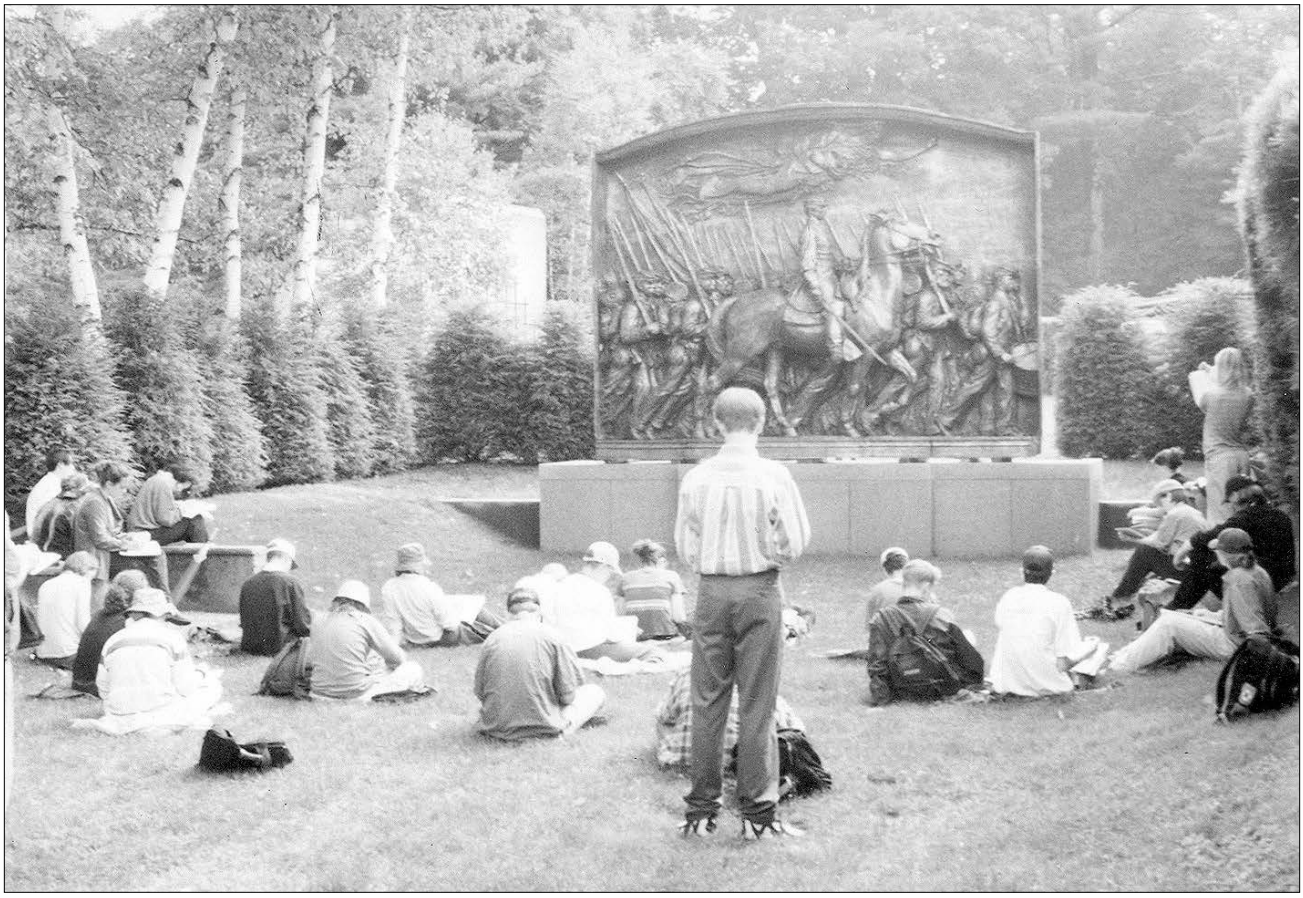


Figure 4. The newly renovated Bowling Green with the Shaw Memorial bronze cast. New hemlock hedges were planted around the north and east sides of the statue (SAGA 1997).

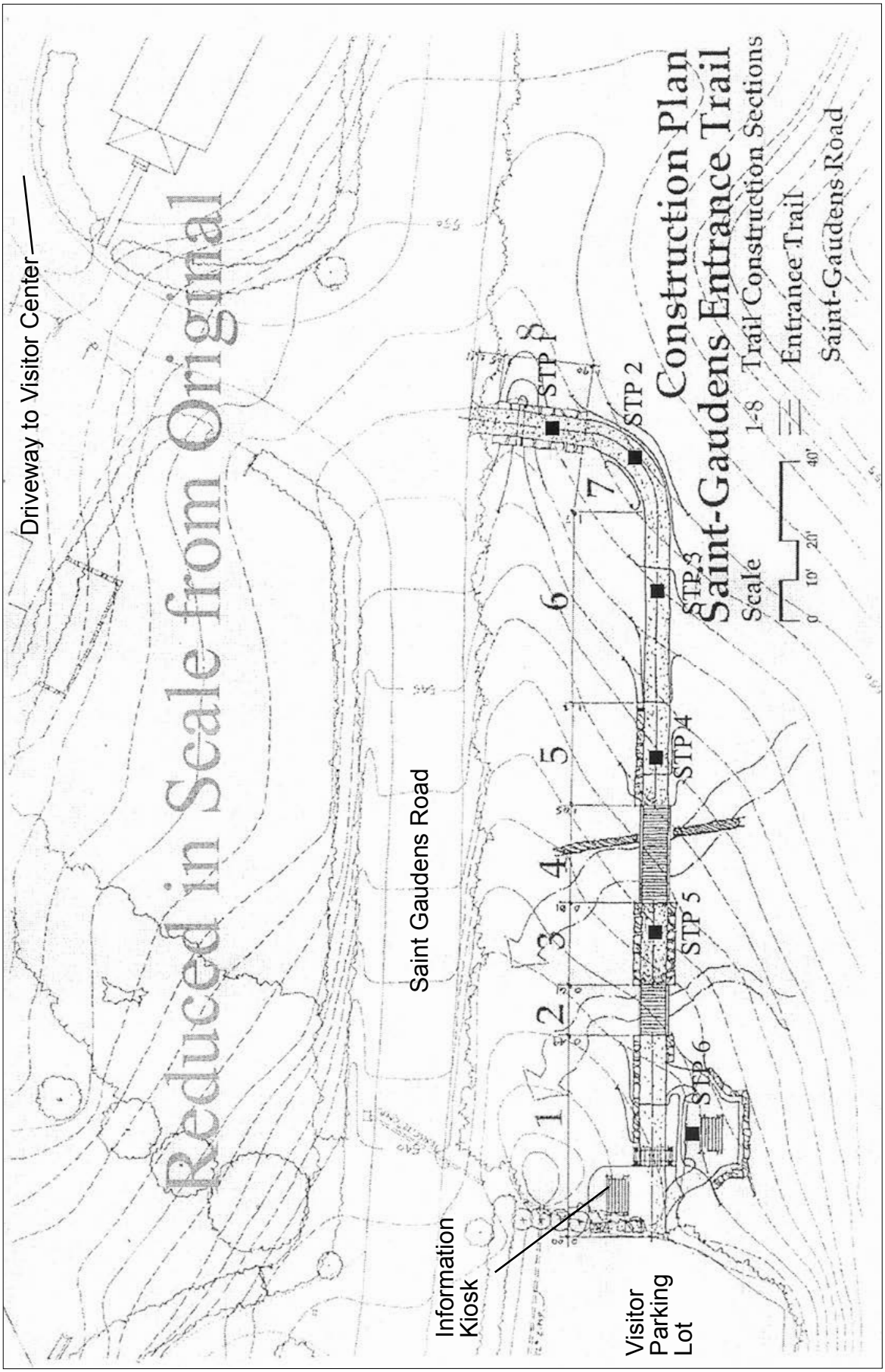


Figure 5. Project drawing of the trail between the visitor parking lot and the visitor center (Trail Construction Section, Project Documents for Entrance Trail, June 21, 2000, SAGA files).



Figure 6. The trail between the parking lot and visitor center (OCLP, 2006).



Figure 7. Hedge trimming on scaffolding north of the Caretaker's Cottage (OCLP, 1993).



Figure 8. Horseshoe hedge at Aspet's main entrance before replacement (SAGA, 1996).



Figure 9. The horseshoe hedge at Aspet's main entry shortly after replacement. The lawn inside the semi-circle and gravel path behind the hedges were opened up considerably with the smaller plant material (SAGA, 1996).

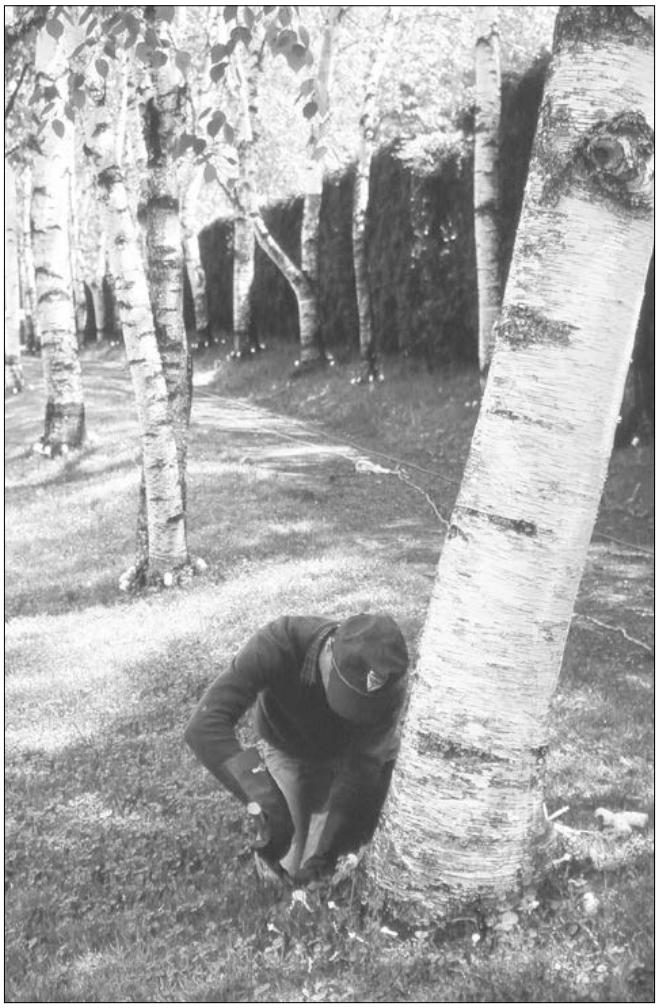


Figure 10. Left. The birch allee is treated with insecticide to combat bronze birch borer (OCLP, 1996).

Figure 11. Below. Reconstruction of the Pan pool and fountain (SAGA, 1996).





Cultural Landscape Report

Aspet

Saint-Gaudens
National Historic Site
Cornish, New Hampshire

Period Plan 1950

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

SOURCES
1. Aerial Photograph: SAGA-2004
2. Historic photographs
3. Cultural Landscape Report, Volume I

DRAWN BY
John Hammond, OCLP
Adobe Photoshop CS3, 2009

LEGEND

- Forest Canopy
- Trees
- Lawn
- Hedges
- Asphalt
- Gravel
- Buildings
- Flower Gardens
- Brick
- Meadow

NOTES
Plan illustrates conditions in circa 1950.
All vegetation shown in approximate scale and location.
Names indicated are those used during the period, when known.

NORTH

0 80 160 FEET

Drawing 2

CHAPTER TWO: EXISTING CONDITIONS

The existing conditions chapter of this report provides an overview of the extant landscape characteristics for Aspet, within the historic core of Saint-Gaudens National Historic Site (Drawings 3, 4, and 5). The park is situated in a rural and scenic area, characterized by low population density, abundant native forest, and views west to the distant Vermont hills, notably Mount Ascutney.

Aspet is accessed via Saint Gaudens Road, a narrow curving, shoulderless road that terminates at Route 12A. The rural context of the site is evident when driving east on the road, up a steep grade and through a lush and mature pine and hemlock forest. The site becomes visible as visitors exit the dense forest into a large clearing. The main house and Little Studio are visible from this clearing, known as the west meadow (Figure 12). Though the formal landscape is not immediately visible, evidence of the designed landscape can be seen in the clipped hedge that lines the north side of the road as one approaches the park (Figure 13). Visitor parking is provided in an eighteen-car lot on the west side of the road, on axis with the main house. The paved lot's entrance is framed by tall hedges that screen the lot and tie the space visually with the rest of the site (Figure 14). Two tall Lombardy poplars also stand along the road at the boundary of the parking lot. Restroom facilities are provided at the west side of the parking lot. These Clivus Multrum composting toilets are housed in a small, inconspicuous structure, tucked into the woods.

A semi-circular carriage turnaround is located across Saint Gaudens Road from the visitor parking lot, marking the site's historic arrival point, though visitors today are encouraged to experience the site by first stopping at the visitor center, located east of the main house. The shape of the front gravel drive is mirrored by semi-circular, horseshoe-shaped hedges on the inside and outside of the turnaround (see Figure 13). Granite steps at the north side of the space lead through an opening in the hedge to a brick walkway that extends to the front door (Figures 15 and 16). During the summer, two large planters with seasonal flowers are placed next to the stairs, reinforcing the formality of the entry.

After passing through the opening in the semi-circular hedge, open views of the main house and open landscape are revealed (Figure 17). The brick walkway leads over a grassy lawn, to another set of wide, marble steps and finally, to the main house. The two and a half story, white brick, Federal style house sits on a raised terrace, accentuating the outward views. One feature that competes for attention with the house is a mature honeylocust tree that dates to Augustus Saint-Gaudens' lifetime and whose wide-spreading canopy now dwarfs the home

(Figure 18). The immediate house environs are defined by white-painted wood balusters that surround the terrace.

The eye is drawn to the west side of the house where spectacular views of the Vermont hills and mountains are revealed across several acres of rolling meadow (Figure 19). An open-air porch, called the Piazza, is located on the west side of the house to capture these views (Figure 20). The structure is classically styled with Ionic white columns and an overhead trellis that supports twining grape vines.

A building known as the Little Studio is located northwest of the main house, connected by a brick path and set of stone steps leading down from the north side of the Piazza (Figure 21). The Little Studio is a single-story building with a wide pergola that wraps the east, south, and west sides of the structure. On the north side is a small swimming pool that was used by Augustus Saint-Gaudens, but is now filled in (Figure 22). The Little Studio is visually prominent in the landscape because of the open meadow to the west and a large, flat, rectangular, mowed grass lawn to its north that extends west behind the formal gardens. Forests frame these open spaces, helping define the discreet landscape of Aspet.

Aspet's formal gardens are found east of the Little Studio and north of the main house. Much of the space is compartmentalized into small garden rooms, where classical forms, flower beds, and statuary are contained within a system of mature hedges (Figure 23). The Pan Grove is one of these garden spaces located just east of the Little Studio (Figure 24). It contains a three-sided wood bench that faces a small pool and fountain with a gilded statue of Pan perched on top. Several randomly spaced mature and mid-aged birch trees are located behind the bench. A tall, clipped pine and hemlock hedge surrounds the rectilinear space on the north and east sides.

A brick path extends east of the Little Studio and Pan Grove into a linear garden space made of three stepped terraces (Figure 25). The upper terrace sits level with the main house and is bounded on the east and west by green lattice fencing. A statue and trellis are located against the house in the middle of the space (Figure 26). Flower beds ring the perimeter of the area. A set of brick steps connect the upper and middle terraces in the middle of the space and a set of marble steps lead to the Piazza (Figure 27).

The middle terrace is dominated by two linear flower beds on the east and west sides (see Figures 23 and 25). A statue of Hermes stands on a pedestal in the east bed facing the west views. A small, round, flush pool in the center of the space is surrounded by a ring of perennial and annual flowers.

The lower terrace is separated from the middle terrace by a narrow brick path that connects the Little Studio to gardens to the east. A set of small brick steps descends the slight grade change (see Figure 25). The spatial arrangement of the lower terrace resembles the middle terrace, though the linear flower beds on the east and west sides are slightly closer together to contribute to the appearance of distance and perspective while looking down the length of the three garden spaces. A semicircular garden bench sits in the center of the northern terminus of the garden, flanked by two white posts with casts of the zodiac heads on top (Figure 28). A tall pine and hemlock hedge surrounds the north, east, and west sides of the lower terrace, while the middle and upper terraces are only backed by a hedge on their east sides, leaving westward views open. A small gap in the hedge behind the semicircular bench contains brick steps, which remain from an earlier configuration of the garden (Figure 29).

The trunks and canopies of trees in the birch allée are visible over the top of the lower terrace north hedge. This distinctive feature is oriented east-west along the north side of the terrace garden and leads to the New Gallery Complex. The birch allée consists of a mulch walking path flanked by two rows of birch trees (Figure 30). The allée contains predominantly mature trees, some of which are in fully mature.

Several more garden rooms are located east of the terrace gardens and south of the birch allée. A set of brick steps leads into a garden room to the east of the lower terrace. The room contains the Adams Memorial and is surrounded on four sides with tall hedges (Figures 31 and 32). The sculpture is a dark bronze modern cast located in east side of the space. Magnolia trees stand on either side of the statue. Access to the memorial is provided by openings in the border hedges at the north and south sides. The ground plane is covered in turf, though mulch has been placed at the south egress point where heavy foot traffic compacts the shaded grass. A hexagonal shape made of granite blocks and filled with peastone gravel is at the foot of the statue.

East of the Adams Memorial is the Bowling Green, another geometric, hedged garden room. Most notable about the space is the long perspective created by the high hedge walls and linear orientation (Figures 33 and 34). There is a slight narrowing of the Bowling Green's width at the east end, forcing the perspective and creating the illusion of greater distance. The interior of the space is free of ornamental plantings and only hosts the Shaw Memorial at the east end. The Shaw Memorial is a high relief sculpture honoring Col. Robert Gould Shaw and the 54thMassachusetts Regiment of African-American soldiers in the Civil War. It is a recent bronze cast of a plaster original. The Bowling Green is accessed via openings in the perimeter hedges at the northeast and southwest corners.

South of the Bowling Green are the Stables, Cutting garden, and kitchen yard. The Stables are housed in a dark shingled building, containing a horse paddock, carriage garage, ice house, and stable hand's quarters. A fenced carriage yard is located on the east side (Figure 35). Views between the Stables, formal gardens, and main house are blocked by the many tall hedges, notably the distinctive circular hedge that surrounds the kitchen yard. A narrow brick path connects the main house to the Stables via an opening in the hedge. The tall hedges encircle the kitchen yard, creating a private space that is dominated by a simple cut lawn (Figure 36). The cutting garden is located south of the Stables, bounded on the north, south, and east by tall pine and hemlock hedges and a thick grove of mature Japanese tree lilacs on the west. A green lattice gate closes an opening in the east hedge leading to the east entry drive (Figures 37 and 38). Numerous varieties of perennials are grown in the garden to provide seasonal cut flowers for the main house.

Several buildings used for National Park Service functions are located east of the Stables and Cutting garden. Across the east entry road, a paved one-lane driveway that connects Saint Gaudens Road to the visitor center, is the Caretaker's Cottage, which is currently used as the park's administration building. The one-story, wood shingled building sits behind a tall pine and hemlock hedge. A narrow opening in the hedge provides access via a brick walkway to the west door of the building (Figure 39). Another hedge opening is bridged by a two-door lattice gate, leading to the small grass yard north of the house (Figure 40). Just east of the Caretaker's Cottage is a small shed, originally the Caretaker's Garage, which is currently used to store maintenance equipment (Figure 41).

The visitor center, including restrooms, the bookshop, the park library, a small auditorium, some staff offices, and a reception area, is located east of the Caretaker's Garage (Figure 42). The 'L' shaped building has brown-painted wood shingles and a moderately pitched wood shingle roof with a metal edge. Its neutral coloring and low profile visually link the structure to the nearby Caretaker's Cottage and reduce its visual impact on the landscape. The eastern extent of the Saint Gaudens Road hedge is located south of the building. Another hedge forms a barrier between the visitor center and the New Gallery complex to the north (Figure 43).

The New Gallery complex consists of a cluster of buildings and landscape features in the northeast corner of the Aspet landscape that house art exhibits (Figure 44). Two buildings, the Picture Gallery and New Gallery, anchor the complex and are connected by two outdoor rooms. All the buildings and perimeter walls are made of light colored stucco. An opening between clipped hemlock hedges leads to the Farragut forecourt, a circular open air space with a

gravel floor that connects to other spaces, including the Farragut Monument (Figure 45). The statue is covered by a peaked glass and metal awning and surrounded on three sides by tall stucco walls. A set of steps leads from the Farragut forecourt to the Picture Gallery. On axis with the center of the forecourt is the Henry W. Maxwell bas relief (Figure 46) Another entry from the Farragut forecourt leads into the Atrium, a rectangular garden with a covered perimeter walkway and an open grass space in the middle. A rectangular pool in the center of the room, designed to reflect the image of the gilded bas relief statue Amor Caritas, mirrors the rectangle of the Atrium and emphasizes the classical character of the complex (Figure 47). Double doors, whose hardware may be the work of Maxfield Parrish, open from the east side of the Atrium to a hedge-lined gravel path and a statue of a bust of Lincoln (Figure 48). From the Atrium, one can also see out the doors to the west to the distant hills or to the south, back to the forecourt (Figures 49 and 50). Vegetation rings the New Gallery complex, including trees, shrubs, perennials, and vines, which are trained on trellis structures (Figures 51 and 52).

West of the New Gallery complex, visitors may walk across, or along the edge of a large mowed lawn (Figure 53). Tucked in the woods are the Ravine Studio, and old root cellar, and hiking trails that lead into the steep ravine with Blow-Me-Up Brook (Figures 54, 55, and 56). Below a footbridge, the brook was dammed to form a swimming hole, which was improved by the Civilian Conservation Corps in the 1930s and is still present (Figure 57).

The Temple, installed in 1914, is a permanent replacement of the temple used for the Masque of the Golden Bowl in 1905, and stands at the northwest corner of the west meadow. The Temple is backed by a line of hemlocks (Figure 58). Remnants of the golf course in the meadow are still evident (Figure 59).

Visitors return to their vehicles by walking down the east entry road, past the Caretaker's Cottage and cutting garden, across Saint Gaudens Road onto a pedestrian trail through the woods that leads between the visitor center and visitor parking lot (Figure 60). The trail parallels Saint Gaudens Road, set back by approximately fifty feet and screened by forest growth. The trail is surfaced with packed gravel and stone dust. Two low bridges cross small seasonal streams along the trail's length. The trail ends at the east side of the parking lot by the information kiosk (Figure 61).

Several National Park Service non-visitor related facilities are located on a tract of land southeast of Aspet, on the south side of Saint Gaudens Road. A historic set of steps at the southeast corner of the property behind the visitor center leads down the steep slope by the road (Figure 62). A single-lane, gravel driveway leads south from the road, to the curatorial building and maintenance facility, which

are screened due to the generous setback and abundant forest growth. The first structure encountered while traveling up the driveway is a small, darkly painted, cinder block building that houses water pumps. Directly south of the pump house is a prefabricated metal building used for the park's museum storage, called the curatorial building. Further south is the newly constructed maintenance facility that includes a ten-car parking lot, large equipment garage, maintenance shop, greenhouse, and staff offices. A nursery enclosed with tall wire fencing is located north of the maintenance buildings and holds replacement plant material for Aspet.



Figure 12. View east of the main house and Little Studio with the west meadow in the foreground. A row of apple trees partially obscures the Little Studio (OCLP, 2009).



Figure 13. View east up Saint Gaudens Road of the entrance sign, carriage turnaround, columnar poplars, horseshoe hedge and granite bollards (OCLP, 2009).



Figure 14. View southeast up Saint Gaudens Road of the entrance sign, visitor parking lot entrance, flagpoles, and four poplars at the ends of the hedges. The poplars at the far ends are heavily shaded by the adjacent trees (OCLP, 2009).



Figure 15. View northeast of the carriage turnaround, horseshoe hedge, and granite steps leading to the main house (OCLP, 2009).



Figure 16. View north of the granite steps at the top of the carriage turnaround that lead through the hedge to the entry walk and front door of the house (OCLP, 2009).



Figure 17. View north of the main house brick walk, bench, marble steps, park wayside, and terrace balustrade. A bed of roses and ferns is partially visible by the southeast corner of the house behind the balustrade at the far right. The mature honeylocust obscures the house facade (OCLP, 2009).

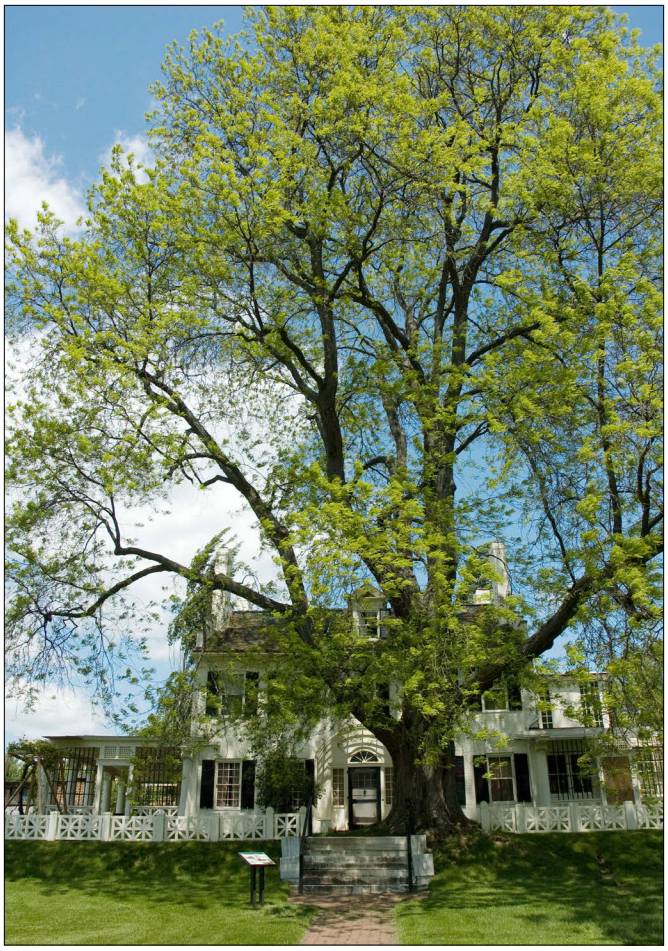


Figure 18. View north of the main house and honeylocust, which dominates the front entry and lawn area (OCLP, 2009).



Figure 19. View west of the terrace balustrade, newly planted poplar, grape vine, lilac, brick walk, and piazza at the southwest corner of the house. The grape vine rests on a temporary structure while repairs are made to the piazza roof. The west meadow is visible in the background with Juniper Hill in Vermont partially visible in the distance (OCLP, 2009).



Figure 20. View from the Pan pool south to the main house, showing the poplar at the northwest corner, and upper terrace bed of the flower garden and sets of steps (OCLP, 2009).



Figure 21. View north from the house terrace of the Little Studio, grapes on the pergola, and the Little Studio flower bed. Apples are visible to the west of the Little Studio (left) and birches in the Pan grove to the east (right) (OCLP, 2009).



Figure 22. View west of the Little Studio pool, now filled with gravel, located on the north side of the building and surrounded by a white pine hedge (OCLP, 2009).



Figure 23. View north of the flower garden, with the small marble pool and bubbler in the center of the middle terrace and Hermes statue to the east (right). The semicircular zodiac bench and zodiac heads on posts are visible in the lower terrace (OCLP, 2009).



Figure 24. View southwest of the Pan statue and base, fish fonts, pool, and planting bed. The trunk of a mature paper birch and pair of terra-cotta jars by the Little Studio pergola are visible in the background (right), as well as Mount Ascutney in the distance (OCLP, 2009).



Figure 25. View southwest of the brick steps and path between the middle and lower terraces of the flower garden with Mount Ascutney in the distance (OCLP, 2009).



Figure 26. View south of the Boy with Wine Skin statue on a cistern base set against the north side of the house and framed with a lattice trellis (OCLP, 2009).



Figure 27. View southeast of the north side of the house, brick path, bench, marble steps to the terrace, green wooden planters by the terrace balustrade, brick garden steps, and middle and upper flower garden beds. Poplars frame the corners of the house (OCLP, 2009).



Figure 28. View north of the lower terrace of the flower garden, the semicircular zodiac bench, and the zodiac heads on posts backed by hedges. The birch allée is visible in the background (OCLP, 2009).



Figure 29. View south of brick steps and hedge opening between the flower garden and birch allée, now blocked by bench (OCLP, 2009).



Figure 30. View east of the birch allée, bench, and edge of the garden hedges. The north sections of the Pan grove hedge and garden hedge are visible at right (OCLP, 2009).



Figure 31. View southeast of brick steps leading from birch allée to former cutting garden, now the Adams Memorial space (OCLP, 2009).



Figure 32. View southeast of the Adams Memorial in the former cutting garden framed by Dr. Merrill magnolias. A hexagon of granite blocks filled with pea-stone gravel frames the ground in front of the statue (OCLP, 2009).



Figure 33. View east of the Shaw Memorial in the bowling green space with three short gray benches, a park wayside, and two retaining walls. The space is framed by mature hemlock and pine hedges and the birch allée to the north (left) (OCLP, 2009).



Figure 34. View west of the bowling green space. A gray bench is placed for viewing the Shaw Memorial. Short retaining walls remain from the 1959 installation. A park wayside provides information on the Shaw Memorial (OCLP, 2009).



Figure 35. View west of the stables, fence and gate along the east entry drive. The enormous honeylocust in front of the house and tall poplars behind the house and in the gardens are visible in the distance (OCLP, 2009).



Figure 36. View west of the main house, brick path from the stables to the kitchen door, and the kitchen hedge (OCLP, 2009).



Figure 37. View west of the cutting garden, lattice fence and gate. Also visible are the east hedge (left), north hedge, and the Japanese tree lilac grove bounding the west side of the cutting garden (center) (OCLP, 2009).



Figure 38. View north of the east entry drive, which is bounded on the west by the cutting garden hedge and stables fence (left) and bounded to the east by the Caretaker's Cottage hedge (right). Signs mark the route to accessible parking spaces (OCLP, 2009).



Figure 39. View east of Caretaker's Cottage, which is now the park administrative offices. Also visible are the brick entry walk and porch trellis structures with honeysuckle vine (left) and Dutchman's pipe (right) (OCLP, 2009).



Figure 40. View south from the Caretaker's Cottage driveway of the Caretaker's Cottage and gate obscured by the overgrown hedge (OCLP, 2009).



Figure 41. View south of the Caretaker's Garage and driveway with the brick path to the Caretaker's Cottage back door at right and small bed of perennials. Mature pines and the hedge along Saint Gaudens Road are visible in the background (OCLP, 2009).



Figure 42. View east of the visitor center, cedar benches, accessible parking (left), and parking in front of the Caretaker's garage (right) (OCLP, 2009).



Figure 43. View east of the visitor center hedge (left) and Caretaker's Cottage hedge (right) framing the driveway and visitor center accessible parking (OCLP, 2009).



Figure 44. View northeast of the New Gallery complex. Visible buildings are the New Gallery (left) and Farragut enclosure (right). Vegetation along the west facade of the complex includes lilacs, crabapple, birches, sheared hemolocks, and grapes on trellises (OCLP, 2009).



Figure 45. View south of the Farragut forecourt, base, statue, and enclosure. At the center is the terra-cotta oil jar in a wrought iron frame set on a marble disk. Curved short and long benches surround the circular forecourt and stephanandra cascades over the mortared field stone walls (OCLP, 2009).



Figure 46. View east of the Picture Gallery entry door and pea-stone gravel path with a field stone edge, and Henry W. Maxwell relief (OCLP, 2009).



Figure 47. View north of the Atrium courtyard, Amor Caritas, reflecting pool, gold turtles, lilacs, and trellises with vines (OCLP, 2009).



Figure 48. View east from the Atrium courtyard of the Lincoln bust and east garden space with the ravine beyond (OCLP, 2009).



Figure 49. View west of the Atrium courtyard, pool, lilac (right), and doorway to the meadow (OCLP, 2009).



Figure 50. View south of the Atrium courtyard, reflecting pool, gold turtle, lilacs, benches, terra-cotta jars, terra-cotta oil jar in the Farragut forecourt, with the Farragut statue in the background (OCLP, 2009).



Figure 51. View east of the Farragut enclosure, forecourt hedge (left), grapes on small trellises, mature white pine, and birches (OCLP, 2009).



Figure 52. View north of the trellis structure with kiwi vine on the south facade of the Farragut enclosure. The building is framed by paper birches. Branches of a mature white pine hang over the structure (OCLP, 2009).



Figure 53. View west across the lawn from the New Gallery complex. The space is framed by the birch allée to the south (left) and wooded edge of the ravine to the north (right). The old cart path runs along the edge of the woods (OCLP, 2009).



Figure 54. View north of the Ravine Studio and adjacent shed (OCLP, 2009).



Figure 55. View east of the root cellar to the east of the Ravine Studio (OCLP, 2009).



Figure 56. View south of the northern entrance to the Blow-Me-Up Ravine Trail, trail sign, and park wayside. The birch allée is visible in the distance (OCLP, 2009).



Figure 57. View east of the swimming hole and dam along Blow-Me-Up Brook in the ravine below Aspet after repairs (SAGA, 2008).



Figure 58. View northwest of the Temple and benches, backed by a dense planting of hemlocks. A park wayside about the Temple is located along the edge of the woods in the foreground. The cart path is barely visible (OCLP, 2009).



Figure 59. View northeast in the west meadow of a sand trap remaining from the former golf course (OCLP, 2008).



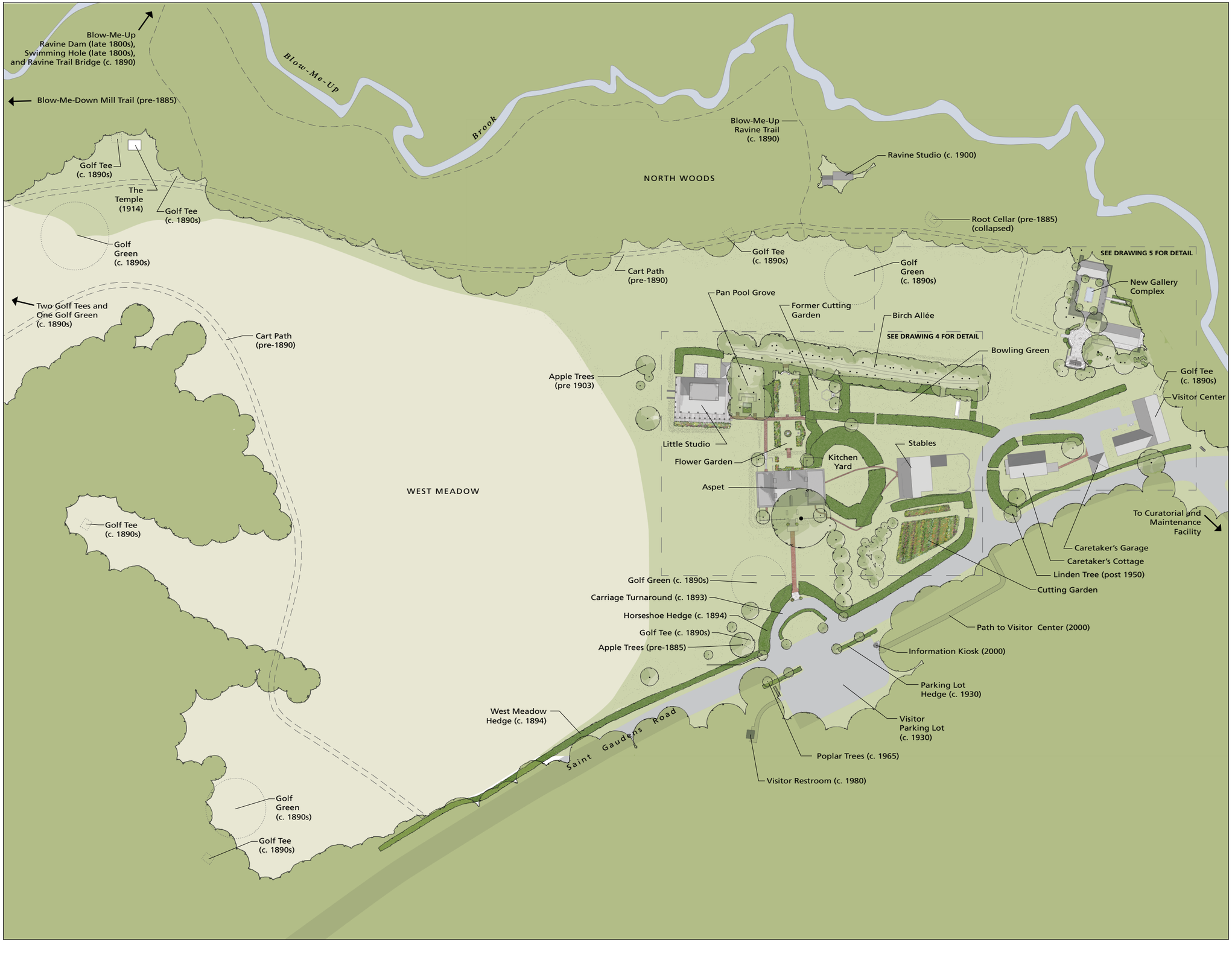
Figure 60. View north of the upper end of the gravel path from the visitor parking lot to the visitor center. Saint Gaudens Road and the east entry drive are visible beyond the terminus of the path, as well as a directional and road warning signs (OCLP, 2009).



Figure 61. View east from the visitor parking lot of the information kiosk, park orientation sign, and path to the visitor center (OCLP, 2009).



Figure 62. View northwest of the mortared fieldstone steps from Saint Gaudens Road to the southeast corner of the property, behind the visitor center (OCLP, 2009).



Cultural Landscape Report

Aspet

Saint-Gaudens
National Historic Site
Cornish, New Hampshire

Existing Conditions 2009

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

SOURCES
1. Aerial Photograph: SAGA-2004
2. Historic photographs
3. Cultural Landscape Report, Volume I

DRAWN BY
John Hammond, OCLP
Adobe Photoshop CS3, 2009

LEGEND

- Forest Canopy
- Trees
- Lawn
- Hedges
- Asphalt
- Gravel
- Buildings
- Flower Gardens
- Brick
- Meadow

NOTES
See Drawings 4 and 5 for Details 1 and 2.
Dates in parentheses indicate the original introduction of feature to the landscape.
Features marked with an asterisk (*) have been replaced since the historic period.
Additional information on origin of features is found in Chapter 3 and Table 1.
All vegetation shown in approximate scale and location.

NORTH

0 115 230 FEET

Drawing 3



Cultural Landscape Report

Aspet

Saint-Gaudens
National Historic Site
Cornish, New Hampshire

Existing Conditions 2009
Detail 1

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

SOURCES
1. Aerial Photograph: SAGA-2004
2. Historic photographs
3. Cultural Landscape Report, Volume I

DRAWN BY
John Hammond, OCLP
Adobe Photoshop CS3, 2009

LEGEND

- Forest Canopy
- Trees
- Lawn
- Hedges
- Asphalt
- Gravel
- Buildings
- Flower Gardens
- Brick
- Meadow

NOTES
Dates in parentheses indicate the original introduction of feature to the landscape.
Features marked with an asterisk (*) have been replaced since the historic period.
Additional information on origin of features is found in Chapter 3 and Table 1.
All vegetation shown in approximate scale and location.

NORTH

0 30 60 FEET

Drawing 4

Birch Tree (1948)
Lilacs (1948)
New Gallery (1948)
Amor Caritas (1948)
Crabapple Trees (1970s)
Trellis and Akebia Vines (c. 1948)
Lilacs (c. 1948)
Atrium (1948)
Exbury Azaleas (1980s)
Atrium Pool (1948)
Gold Turtles (1948)
Lincoln Bust Hedge (1948)
Birch Trees (1948)
Lincoln Bust (1948*)
NEW GALLERY COMPLEX
Galleries Entrance Hedge (c. 1948)
Picture Gallery (1908)
Terra-cotta Oil Jar with Wrought Iron Frame (c. 1948)
Farragut Forecourt (1948)
Henry W. Maxwell Relief (1998)
Farragut Statue (1994)
Farragut Base (1948)
Understory Shrubs (c. 1990s)
Farragut Enclosure (1986)
White Pine Tree (Pre-1900)
Stephanandra (Pre-1986)
Birch Trees (c. 1948)
Birch Trees (c. 1986)
Trellis and Vines (1986)
Visitor Center Hedge (c. 1967)
Visitor Center (2003)
BOWLING GREEN
Shaw Memorial (1959)
Visitor Center Accessible Parking (2003)
Gate (c. 1917)
Accessible Parking Area for Special Events (pre-2003)
Caretaker's Garage Driveway (c. 1917)
East Entry Drive (pre-1885)
Caretaker's Cottage Hedge (c. 1926)
Liberty Elm (1980s)
Caretaker's Garage (c. 1917)
Caretaker's Garage Bed (c. 1956)
Stables (pre-1885)
Caretaker's Cottage Walkway (c. 1917)
Dutchman's Pipe Vine (pre-1965)
Caretaker's Cottage (c. 1917)

Cultural Landscape Report

Aspet

Saint-Gaudens
National Historic Site
Cornish, New Hampshire

Existing Conditions 2009
Detail 1

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

SOURCES
1. Aerial Photograph: SAGA-2004
2. Historic photographs
3. Cultural Landscape Report, Volume I

DRAWN BY
John Hammond, OCLP
Adobe Photoshop CS3, 2009

LEGEND
- Forest Canopy
- Trees
- Lawn
- Hedges
- Asphalt
- Gravel
- Buildings
- Flower Gardens
- Brick
- Meadow

NOTES
Dates in parentheses indicate the original introduction of feature to the landscape.
Features marked with an asterisk (*) have been replaced since the historic period.
Additional information on origin of features is found in Chapter 3 and Table 1.
All vegetation shown in approximate scale and location.

NORTH

0 30 60 FEET

Drawing 5

CHAPTER THREE: ANALYSIS AND EVALUATION

The following chapter provides a summary analysis of the historical significance of Saint-Gaudens National Historic Site and an evaluation of landscape integrity. This analysis and evaluation is based on criteria developed by the National Register of Historic Places Program, which lists properties that are significant to our nation's history and prehistory. The site was included in the National Park system as the home and work place of one of the most important sculptors of the late-nineteenth and early-twentieth centuries, Augustus Saint-Gaudens. Several other areas of significance have been identified for the site, including its association with the Cornish Colony, landscape architecture, and historic preservation. The analysis is a compilation of writings prepared by Pressley Associates in 1992, authored by Marion Pressley and Cynthia Zaitzevsky, and updated by the Olmsted Center for Landscape Preservation in 2007. This analysis addresses the Aspet landscape.

NATIONAL REGISTER STATUS AND STATEMENT OF SIGNIFICANCE

Saint-Gaudens National Historic Site has been documented and recognized as a significant historic resource for many years, beginning with its designation as a National Historic Landmark in 1962, during the Saint-Gaudens Memorial's administration of the site. Enabling legislation for designation as a National Historic Site was passed in 1964. On October 15, 1966 the site was listed on the National Register of Historic Places upon the passage of the National Historic Preservation Act. The site was officially documented on November 15, 1985.[17]

The 1985 National Register documentation lists the park as significant under Criterion B (resources that are associated with significant persons in history) as the home and work space of Augustus Saint-Gaudens, one of the preeminent American sculptors of the late 1800s and early 1900s. The National Register documentation lists sculpture as the area of significance. Specific dates of importance are circa 1795, the approximate date of construction of the main house (though recent research has indicated that the house was constructed in 1816), and 1893–94, the time period when the Saint-Gaudens family significantly altered the house.[18]

The National Register Information System database, or NRIS, lists the site as significant in the areas of art and architecture. The database uses twenty-five year blocks of time for the period of significance, so the years 1875–99 and 1900–24 are identified. A discrepancy exists between the NRIS information and the 1985 documentation, that of identifying architecture as an area of significance. The

1985 documentation does not list architecture as significant, unlike the NRIS. Yet, an additional discrepancy exists within the NRIS information by including architecture as an area of significance but not including the date of construction for the main house, 1795 (according the 1985 documentation), in the period of significance. The dates identified in the NRIS, 1875–1924, only represents the blocks of time during which the Saint-Gaudens family was at Aspet. More recently, the List of Classified Structures (LCS) inventory received concurrence from the New Hampshire State Historic Preservation Office (SHPO) on the determination of eligibility of twenty-nine resources associated with the property in July of 1996. An update of this documentation will be prepared in 2009.

The National Park Service and the New Hampshire SHPO entered into a cooperative agreement in 1994 to prepare a multiple property listing for the Cornish Art Colony, which included Saint-Gaudens National Historic Site. Shortly after, a draft multiple property nomination was prepared and established 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 nomination proposes significance under Criterion A (resources that are associated with events that have made a significant contribution to broad patterns of history) as one of the earliest artists' colonies in the United States. The period of significance for this context is 1885 to 1930, the period between arrival of the first colonist, Augustus Saint-Gaudens, and the end of the community's active period. This nomination for the Cornish Art Colony is currently in draft.

The latest National Register documentation for Saint-Gaudens National Historic Site is a draft form prepared in 1998 that incorporates findings of the Cornish Colony multiple property listing and the 1992 draft second volume of the cultural landscape report for the park.[19] The 1998 draft Aspet listing presents expanded areas of significance from the 1985 Aspet nomination including the Cornish Colony theme and two others proposed in the 1992 draft second volume of the cultural landscape report: the rise of historic preservation in the United States and landscape architecture.

As presented in the 1992 draft second volume of the cultural landscape report, the site derives significance primarily from its association with Augustus Saint-Gaudens' professional and creative accomplishments relating to his main vocation, sculpture; his role in the establishment of the Cornish Colony; and his landscape designs at Aspet. The period of significance is 1885 to 1950.[20]

The 1998 draft Aspet nomination lists four areas of significance, versions of which were established by the 1992 draft second volume of the cultural landscape report. The areas of significance include:

Criterion B: Augustus Saint-Gaudens

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

Criterion A: Cornish Colony

The Cornish Colony was started by Charles C. Beaman, a lawyer and art patron who enticed artists to congregate around his estate, Blow-Me-Down Farm, in Cornish, New Hampshire beginning in 1884. Augustus Saint-Gaudens was the first artist to summer in Cornish and was followed by dozens more in the late 1800s and early 1900s. The artists and their families eventually formed a population of summer residents that changed the demographic of agricultural Cornish. As established in the multiple property listing for the Cornish Colony, the period of significance for this context is 1884 to 1930, from Charles C. Beaman's establishment of the colony through its active period.

Criterion C: Landscape Design

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

Criterion A: Conservation and Historic Preservation

The creation of a memorial at Aspet is significant as an example of early commemoration of notable artistic and literary figures. Augusta Saint-Gaudens occasionally opened the grounds to visitors shortly after Augustus' death in 1907 and later, in 1919, created the Saint-Gaudens Memorial with her son and a small

group of private citizens including a number of Cornish Colonists. The creation of such an organization coincides with the memorialization of other artistic and literary figures in the Northeast, including Louisa May Alcott and Henry Wadsworth Longfellow. The Saint-Gaudens Memorial continued after the deaths of Augusta in 1926 and Homer Saint-Gaudens in 1958 and managed the site to educate visitors about Augustus Saint-Gaudens and American sculpture, making landscape and infrastructure improvements. The period of significance for this context is 1907 to 1950, representing the time from Augustus' death to the accomplishment of several major objectives of the Saint-Gaudens Memorial, including the establishment of a highly visited memorial with a collection of galleries, sculptures, and gardens in keeping with the character at the time of Augustus Saint-Gaudens.

The fifth area of significance that requires further documentation and review is under Criterion C in the area of Historic Architecture for resources significant for their physical design and construction. Several buildings on the site including the main house, Little Studio, and the New Gallery complex, are architecturally significant for their distinctive design and high artistic value. The period of significance for this context is 1885 to 1948, from the first year the Saint-Gaudenses summered at Aspet to the construction of the New Gallery complex.[21] This area of significance is not documented in greater detail in this report.

The following resources are considered contributing under the 1998 draft nomination and will be discussed in greater detail later in this chapter: main house (Aspet), garden, Little Studio, Stables/Ice House, Farragut Base, New Gallery, Ravine Studio, Temple, Caretaker's Cottage, Caretaker's Garage, and Blow-Me-Down Mill Trail. The Blow-Me-Down Dam and Stone Arch Bridge are discussed in greater detail in a separate cultural landscape report.

HISTORIC CONTEXTS FOR ASPET

The following discussion is a clarification of the historic contexts outlined in the 1995 draft nomination, largely as presented in the draft second volume of the cultural landscape report that was prepared by Marion Pressley and Cynthia Zaitzevsky in 1992. The origins and larger context of each of the four themes are explored along with how they relate specifically to the site and its historic resources.

Context 1: Painting and Sculpture, circa 1861–1907,
Criterion B: Association with Augustus Saint-Gaudens, American Sculptor.
The development of American art, especially sculpture, circa 1861–1907, is the area from which the site derives its primary significance as relating to Augustus Saint-Gaudens. This thematic period of approximately forty-six years embraces Saint-Gaudens' entire career from his early cameos made in 1861 during an apprenticeship to his last sculptures, such as the notable Phillips Brooks Monument beside Trinity Church in Copley Square, Boston.[22]

Between circa 1861–1907, major changes occurred in American painting reflecting trends in Europe, where many of the American artists of the time studied, which subsequently influenced the direction of American sculpture. During the "Gilded Age," the period from the Civil War to the turn-of-the-20th century, artists such as James A. M. Whistler, Mary Cassatt, and John Singer Sargent as well as a group of realist painters, including Winslow Homer and Thomas Eakins, were trained largely in the United States and chose American subject matter to portray in their work, departing from the earlier precedent of seeking European training. Toward the end of the period, Impressionism became a major force, and, in 1898, a group of New York and Boston artists painting in this style, calling themselves "The Ten," exhibited jointly.[23]

In the first few years after the turn of the century, the realist trend in American painting dominated, and a new group called "The Eight" or "The Ashcan School" emerged. Led by Robert Henri, this group focused on subject matter drawn from everyday life and, for the most part, rejected academic ideals. Almost immediately after Saint-Gaudens' death, the influence of European modernism in painting ascended, and in 1913, the momentous Armory Show was held in New York.[24]

In the years from the Civil War, the development of sculpture followed the same trends. Realism was the dominant style, and Europe, especially Paris, was the usual place of study. The chief demand, however, was for monumental sculpture, a good deal of it commemorating Abraham Lincoln and other important individuals and events of the Civil War. It was during this period that Saint-Gaudens produced the bulk of his body of work, much of it at Aspet, including

the "Standing Lincoln," the Adams Memorial, the Robert Gould Shaw Memorial, and the equestrian statue of William Tecumseh Sherman. In addition to Saint-Gaudens, major figures in American sculpture at the time were Daniel Chester French (1850–1931) and Olin Levi Warner (1844–96).[25]

Until World War I, the academic Beaux-Arts style continued to dominate in sculpture and the impact of European modernism lagged behind painting. However, during the early years of the twentieth century, many new sculptors emerged, a number who had connections to Saint-Gaudens. Some of these artists included Frederick MacMonnies (a former studio assistant to Saint-Gaudens), Herbert Adams (President of the Saint-Gaudens Memorial from 1933–45), Karl Bitter, Lorado Taft, and James Earle Fraser and Bela Pratt (both former assistants to Saint-Gaudens at Cornish).[26]

The important position Augustus Saint-Gaudens held in the history of American sculpture is widely accepted and thoroughly documented.[27] Indeed, his status in the history of the development of American sculpture is the reason the Saint-Gaudens National Historic Site was acquired by the National Park Service and is the only area of significance selected on the earliest National Register documentation.[28] As he produced many of his famous pieces at Aspet, the connection between the site and his creative development and his influence on the larger art movement are directly connected.

The Saint-Gaudens National Historic Site in Cornish appears to be the only site associated with Saint-Gaudens that has been preserved or is possibly even still in existence. Part of the site's significance is derived from it being the only place where he had his home and studio in the same location. Though several addresses in New York City have been identified where Saint-Gaudens either resided or had a studio: 14th Street at Fourth Avenue (studio, 1875–); the Sherwood Building, 57th Street and Sixth Avenue (studio, 1880); 148 West 36th Street (studio, 1881–); 22 Washington Place (residence, rental, 1881–82); and 51 West 45th Street (residence, 1890–),[29] the present buildings at these addresses have not been verified and it is likely that buildings from Saint-Gaudens' era no longer survive.[30]

For further information about Augustus Saint-Gaudens, his work, and his role in the evolution of American sculpture, refer to the 1985 National Register nomination in Appendix A. The site specific period of significance relating to the theme of painting and sculpture (Criterion B) is 1885 to 1907, or the dates that the sculptor lived and worked on the property.

Context 2: Artists' Colonies, circa 1884–1930,

Criterion A: Augustus Saint-Gaudens' Association with the Cornish Colony.

The landscape of Augustus Saint-Gaudens home, Aspet, is a leading example of a designed landscape located in one of the earliest and most important artists' colonies in the United States. Augustus Saint-Gaudens was the first "colonist" in Cornish, and his presence seems to have drawn other artists, sculptors, and writers to the community, in addition to the natural beauty of the town and surrounding countryside.[31]

What might be described as the first artists' colonies (defined here in the broad terms as groups of artists gathering together in a particular location to practice art) probably developed at the same time as the practice of painting out-of-doors. The earliest *plein air* painters in Europe were the artists of the Barbizon School, who beginning about 1835 painted in the Forest of Fontainebleau staying in the town of Barbizon at the edge of the forest. Among the leaders of the group were Jean-François Millet and Théodore Rousseau, whose barn/studio is now the *Musée de l'école de Barbizon* (Most of the artists stayed in a local inn, *L'ancienne Auberge du Père Ganne*). Many American artists, including William Morris Hunt and George Innes, admired and sought out the Barbizon School painters.[32]

The practice of painting out of doors was continued by the artists of the Impressionist School, who also worked at the Forest of Fontainebleau as well as at sites all along the Seine and at other forests and scenic areas in the environs of Paris. The Impressionists also frequently painted private gardens and public parks.[33]

By 1883, Claude Monet, the leading Impressionist, had settled in the village of Giverny in southern Normandy after painting in Bougival, Argenteuil, and Vétheuil near Paris. Monet surrounded his house with a lily pond and gardens, now restored. Eventually, the town of Giverny and Monet's house in particular became a pilgrimage point for both French and American artists, many of whom stayed at the Hôtel Baudy. Among the first American painters to visit Giverny were Willard Metcalf, Theodore Robinson, and Lilla Cabot Perry. Perry established a close friendship with Monet and spent many summers in Giverny, although she was also an early member of the artists' colony in Dublin, New Hampshire. Although few other artists established homes near Monet in Giverny, the American painter William De Leftwich Dodge settled there, as did Frederick MacMonnies (an assistant to Augustus Saint-Gaudens) and his wife, the painter Mary Fairchild, who purchased an old monastery in Giverny in 1906 after renting it for several years.[34]

In the United States, numerous artists were drawn to the Hudson River Valley by its spectacular scenery as early as the 1840s. Many, such as Albert Bierstadt and

Frederic E. Church, eventually settled there either year-round or seasonally. However, the Hudson River Valley is an extended area and there seems to have been no concentration of artists in any particular locality.[35]

Artists' colonies—in the sense of a concentrated settlement of artists in a single community—seem to have originated in this country in the last quarter of the 19th century. There are several contenders for the title of the "first" American artists' colony, two of them located in New Hampshire: the Cornish Colony and the art colony at Dublin.

Augustus Saint-Gaudens was the first artist to come to Cornish, but he did not come with the intention of starting an art colony, nor did he formally teach at Cornish. He was significantly recognized, however, as an informal mentor to his many studio assistants who went on to artistic careers on their own. Cornish, in fact, seems to be the only art colony that did not feature art classes and/or regular exhibitions. Saint-Gaudens was at first a rather reluctant summer resident and, in 1885, rented Aspet only at the insistence of his wife.[36] However, like those who followed him, Saint-Gaudens remained in the town because of the beauty of the scenery and the opportunity it gave him to work in an environment totally different from New York City. Saint-Gaudens occasionally sculpted out of doors especially when working on pieces at their monumental scale, including the Charles C. Parnell monument and Standing Lincoln.[37] The size of the property allowed Saint-Gaudens to have three studios, one for his personal use—the Little Studio—and after 1900, the Large Studio and the small Ravine Studio for his assistants. The Large Studio burned in 1904 and was rebuilt as the Studio of the Caryatids. This studio burned as well in 1944 and in the adjacent area the New Gallery complex was constructed by the Saint-Gaudens Memorial and completed in 1948. The first assistants who accompanied Saint-Gaudens and his family to Cornish in 1885 were his brother Louis St. Gaudens, Phillip Martiny, and Frederick MacMonnies.[38]

The first summer colonist in Cornish was Saint-Gaudens' friend and lawyer Charles Cotesworth Beaman, who, beginning in about 1884, bought several farms, including Huggins' Folly, which Saint-Gaudens first rented, named Aspet, and then bought. At the time of his death in 1900, Beaman owned close to 2,000 acres including the Blow-Me-Down Farm and the associated Blow-Me-Down Mill and pond located west of Aspet on the River Road, and had sold or rented many of his holdings to artists. It is unlikely that Beaman had in mind starting an artists' colony either, but it was largely through his interest and generosity (accepting art in kind for rent, in the case of Saint-Gaudens and perhaps others) that it came about.[39]

In 1886, painters Thomas and Maria Dewing rented a cottage from Beaman. In the words of Saint-Gaudens:

> Mr. Dewing came. He saw. He remained. And from that event the colony developed....The year after...his intimate, Mr. Henry Oliver Walker, bought land, and the year after that Mr. Walker's friend, Mr. Charles A. Platt, joined him. Mr. Platt brought Mr. Stephen Parrish, and so on, until now there are many families. The circle has extended...[40]

The growing circle of artists and summer residents at Cornish were often focused on Aspet and the presence of founding member Augustus Saint-Gaudens. An example of his influence in the community is the outdoor production staged at Aspet in 1905 to celebrate his twentieth year in Cornish. The staging of *A Masque of Ours: The Gods and the Golden Bowl*, a classical revival play, was well attended by approximately ninety colony members.[41]

By 1905, there were about forty families representing most of the arts staying in Cornish seasonally and others who were in residence all year. These included: painters Everett Shinn, John White Alexander, Lucia Fairchild and Henry Brown Fuller, Edith Prellwitz, and Maxfield Parrish; sculptors Anne Parrish, Herbert Adams, James Earle Fraser, Helen Mears (one of the first two MacDowell colonists), and Frances Grimes; writers Louis Evan Shipman, Winston Churchill, Rose Standish Nichols, Herbert David Croly, and Frances Duncan; and musicians Arthur Whiting, Louise and Sidney Homer, and Otto Roth. Other arts and professions represented were: Ethel Barrymore, actress; Juliette Barrett Rublee, dancer; Homer Saint-Gaudens, art critic and museum director; Lydia Austin Parrish, music historian; John Blair, actor; Learned Hand, jurist; and Woodrow Wilson, President of the United States.[42]

By 1906, the gardens of the Cornish Colony were known to the general public through their publication in Guy Lowell's *American Gardens* (1902) and Frances Duncan's article, "The Gardens of Cornish," published in *The Century Magazine* in 1906 and will be discussed at length in the context segment that follows on landscape design.[43]

The other New Hampshire colony, the Dublin Art Colony, is thought to have been launched in 1888 with the arrival of Abbott Handerson Thayer, who held art classes in his studio.[44] Among the colonists at Dublin were painters Frank Weston Benson, George de Forest Brush (who also lived briefly at Cornish in the early years of that colony), Barry Faulkner, Rockwell Kent, John Singer Sargent, Margarita Pumpelly Smyth, Emma Beach Thayer, Alexander James (son of William James), and Aimée Lamb, as well as Lilla Cabot Perry, mentioned previously. The majority of the Dublin colonists seem to have come from Boston, whereas, at Cornish, New York City was the most frequent point of origin. At

Dublin as at Cornish, there were sculptors and architects, in addition to a broadly academic and intellectual contingent, including writers, actresses, publishers, scientists, diplomats, and even the pioneer aviator Amelia Earhart.

Many of the houses at Dublin were designed by distinguished turn-of-the-century architectural firms such as Peabody and Stearns and Shepley, Rutan and Coolidge. Gardening may not have been as universally practiced in Dublin as at Cornish (many of the houses were located in heavily wooded areas), but the colony included five houses and gardens by Charles Platt, three of which are extant, and two gardens by Arthur Shurcliff, one of which is extant.[45]

Second only to Abbott Henderson Thayer as a leader of the Dublin colony was Joseph Linden Smith, a painter educated at the School of the Boston Museum of Fine Arts. Smith was also a protégé of Professor Denman Ross of Harvard University's Department of Fine Arts. In 1890, Smith bought a house on the south side of Dublin Lake, which he named "Loon Point." In the early 1890s, he laid out a formal garden to the south of the house. Like the Saint-Gaudens and Stephen Parrish gardens in Cornish, the Loon Point garden was designed by its artist/owner, in this case with the help of his father Henry, a carpenter and horticulturalist. By 1903, Smith built a new house from his own design and had also added two outdoor theatres to the property.[46] According to Claude Moore Fuess, later headmaster of Phillips Academy, Andover, Massachusetts:

> The king and queen of the Dublin I knew were, by common consent, Joseph Lindon Smith and his wife Corinna. They lived in a rambling house on Loon Point, the most desirable location on the lake, with lovely gardens, a picturesque outdoor theater, and facilities of every kind for the production of pageants.[47]

The south garden at Loon Point, as it appeared in 1902, is illustrated in Figure 63.[48]

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

Thornton Wilder is said to have written *The Skin of Our Teeth* there. By 1928, on the eve of the Great Depression, the art colony at Cragsmoor was in decline.[49]

A colony somewhat similar to those in Dublin and Cragsmoor flourished in Arkville, New York in the Catskills between 1886 and 1930. Here a group of landscape painters, called the Pakatakan group, worked in the Barbizon tradition and built a cluster of summer residences and studios.[50]

In Dublin, Cornish, Cragsmoor, and Arkville, most of the colonists—while they, like Saint-Gaudens, may have rented initially—purchased or built summer homes.

In southern Connecticut, there were several centers—Cos Cob (part of Greenwich), Branchville (part of Ridgefield) and Old Lyme—where artists came together on a somewhat more casual basis due to their proximity to New York City. In Cos Cob and Old Lyme, small boarding houses or small hotels catered almost exclusively to artists, while, in Branchville, a friendly artist/host provided accommodation.

Impressionist painters J. Alden Weir and John Twachtman met in New York about 1878 and quickly became friends. In 1881, Weir and his brother, the artist John Ferguson Weir, joined Twachtman and his bride, the former Martha Scudder, on their honeymoon for an etching and painting trip in Holland. After he met his own future wife, Anna Baker, Weir bought land in the Adirondacks intending to build a summer home and studio and encouraged Twachtman to consider settling on an adjoining property.[51] Weir's Adirondack house seems never to have been built. Instead, in 1882, he purchased the old Beers farm in Branchville and by 1885 had added a studio and caretaker's cottage. Although his brother was a frequent visitor in Weir's first few years at the Branchville farm, Twachtman did not immediately come to Weir Farm.[52] In 1888, however, Twachtman leased a house near Weir's in Branchville, and the two again worked closely together experimenting with Weir's new etching press.[53] Numerous other artists came to Branchville over the years—Albert Pinkham Ryder, Theodore Robinson, Childe Hassam, and Emil Carlsen—but none bought property there, and most seem to have been Weir's house guests.[54] Between 1897 and 1901, Weir held summer art classes at Branchville.[55]

In 1886, Twachtman rented in Greenwich, only a short distance from Branchville. By 1890, when he purchased a country home in Cos Cob, he had become the nucleus of an art colony there. Unlike Weir and Saint-Gaudens and most other art colonists, Twachtman lived in Cos Cob year round and commuted to New York a few days a week to teach at the Art Students League. In the summers, he had a large group of students, also from the Art Students League and for at least two years in the early 1890s, Weir taught with him. Most of the

students and some visiting established artists stayed in local boarding houses and inns, especially one called Holley House, run by Edward and Josephine Holley. Childe Hassam and Theodore Robinson were among these visitors, although both sometimes stayed with the Twachtmans. The Cos Cob colony also attracted a few writers, including Willa Cather.[56]

The art colony at Old Lyme, Connecticut is thought to have started in 1896 with the arrival of Clark Voorhees. In 1899, the Tonal landscape painter, Henry Ward Ranger, who was strongly influenced by the French Barbizon artists, came to Old Lyme in search of a "new Fontainebleau in Connecticut."[57] That summer, Ranger stayed at Miss Florence Griswold's home, a late Georgian house on Old Lyme's main street, which had previously been run as a finishing school. When he returned to New York, he recruited other artists to Old Lyme. In 1900, Ranger was joined by several others, including Lewis Cohen, Alphonse Jongers, and William Howe.

After the turn of the century, most of the Old Lyme painters, led by Childe Hassam, who arrived in 1903, turned to Impressionism. These included Willard Metcalf and Walter Griffin. Although some artists took up permanent residence in the town, the majority continued to stay at Miss Griswold's place, where several old barns were converted to artists' studios. The grounds also included flower and vegetable gardens and an apple orchard. The colony even had its own baseball team. During the most active years of the Old Lyme colony, Miss Griswold's boarding house functioned as a kind of self-regulating academy; new boarders, who rarely included students, were accepted only on the recommendation of existing residents. In addition to classes, regular annual art exhibitions were held. The Old Lyme colony remained vital until about 1930.[58]

Another important art colony that is still active today is the MacDowell Colony in Peterborough, New Hampshire. It was founded by composer Edward MacDowell and his wife Marian MacDowell in 1907 on their 200-acre property. They had been summer residents of Peterborough since 1891. Edward and Marion established the colony "to promote the arts of music, literature and drama, architecture, painting and sculpture and the other fine arts..."[59] That summer the first two residents were Helen Farnsworth Mears, a sculptor and former assistant to Augustus Saint-Gaudens, and her sister Mary Mears, a writer. Edward MacDowell died the following year, but his widow continued the colony for another forty years and has been run up to the present by the Edward MacDowell Association, Inc.

By 1937, the MacDowell Colony encompassed forty-two buildings, most of them small detached studios.[60] Today, more than 200 established artists, writers, musicians, stay at the MacDowell Colony each year to work uninterruptedly in a

tranquil environment. Residents have included Leonard Bernstein, James Baldwin, Milton Avery, Barbara Tuchman, Thornton Wilder, and Aaron Copeland.[61] The MacDowell Colony differs from those discussed previously, since it was an institution planned by a couple and established on their own property to which artists apply for admission.[62] However, it is also a community with some continuity of membership, since artists frequently make many repeat visits. Although both the Saint-Gaudens National Historic Site and the Weir Farm National Historic Site now have artist-in-residence programs, these are not as extensive as the MacDowell Colony and are not the primary purpose of the sites.

There are other artists' colonies in the northeastern part of the United States that may, upon further research, turn out to have parallels with Cornish. These include the artists and students who gathered at the Shinnecock Hills Summer School of Art on the eastern tip of Long Island, which was started by three summer residents (Mrs. William Hoyt, Mrs. Henry Kirke Porter, and Samuel L. Parrish) in 1891. William Merritt Chase, the noted Impressionist painter, directed the school for its first ten years. Although Chase himself had a house at Shinnecock, designed by McKim, Mead and White, it is unclear at present whether other artists built summer houses at Shinnecock. However, the founders of the school donated land for what was called Art Village, a cluster of studios and cottages.[63]

Painters began visiting Provincetown on the tip of Cape Cod some time in the 1890s, but it was not until the outbreak of World War I, when expatriate artists returned from Europe, that Provincetown began to flourish as an art colony and became familiarly known as an extension of Greenwich Village and a surrogate for the Left Bank in Paris.[64] There were other summer painting schools on the North Shore of Massachusetts and in Newport, Rhode Island.

While New England and New York State seemed to have the greatest concentration of art colonies, New Mexico was another locus. This part of the country attracted artists interested in Native American subjects and the stark and brilliantly lit landscape of the southwest. In 1898, a group of painters, including Ernest L. Blumenschein, Oscar E. Berninghaus, E. Irving Couse, W. Herbert Dunton, Bert G. Phillips, and Joseph Henry Sharp, founded the Taos Art Colony. In 1912, they established the Taos Society of Artists.[65] The Taos Colony went through several phases and is still active today. In the 1920s and 1930s, the Taos home of art patron Mabel Dodge Luhan became a center for artists, writers, musicians and social theorists/activists.[66]

In 1900, another art colony was established in Santa Fe. This group had a large and shifting membership, which from time to time included artists such as

Marsden Hartley, Robert Henri and John Sloan who were also associated with New York City.[67] By at least 1928, this center also attracted writers, including Carl Sandburg, whose *Good Morning, America* included "Santa Fe Sketches."[68]

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

Of the art colonies described above, the homes of a number of the Dublin colonists are extant and listed in the Dublin Lake, Latin Quarter, and Dublin Village National Register Districts.[69] No information is currently available about the National Register status of Cragsmoor, but photographs in a 1978 article in *Antiques* magazine show that several buildings remained in good condition at that time.[70] The colony at Arkville, New York is on the National Register, as is Weir Farm, the Ridgefield, Connecticut home of J. Alden Weir.[71] The Holley House, center of the Cos Cob art colony, is currently the headquarters of the Historical Society of Greenwich, Connecticut and is a National Landmark.[72] John Henry Twachtman's Cos Cob home, which is extant, although altered and with its acreage reduced, is not currently on the National Register.[73] In 1970, the Old Lyme Historic District was formed to protect the central part of the town. The district includes Miss Griswold's boarding house and other buildings associated with the Old Lyme, Connecticut art colony.[74] The MacDowell Colony in Peterborough, New Hampshire is a National Landmark.[75] Whether the house and studio of William Merritt Chase and other structures associated with the art school at Shinnecock Hills, Long Island have survived and are on the National Register has not been ascertained. In Taos, New Mexico, there are two National Landmarks associated with the Taos Art Colony. One is the home and studio of Ernest L. Blumenschein, cofounder of the Taos Art Colony, which was acquired by Blumenschein in 1919.[76] The other is the home of art patron Mabel Dodge Luhan.[77]

At the present time, the Saint-Gaudens National Historic Site is the only Cornish Colony property officially listed on the National Register. However, a draft

Multiple Property Documentation for the Cornish Colony in Cornish and Plainfield has been completed by property owners in these towns and is currently being reviewed by the NH State Historic Preservation Office. The period of significance for the multiple property listing is 1884 through 1930. Under the procedure involved in a Multiple Property Documentation, only a cover sheet and selected properties need be proposed initially, but the process puts into place a framework, including the appropriate context, for ultimately adding other eligible properties. Five properties in Cornish and Plainfield have been included in this initial proposal: the Parrish/Gordon House (Northcôte, garden by Stephen Parrish, under restoration); the Walker/White House (architect, Charles Platt, 1889–1890); the Prellwitz/Whiting/Littell/Palmer House; the Slade/Bulkeley House (Dingleton House, house and garden by Charles Platt, 1904–05); and the Croly/Newbold House (house and garden by Charles Platt, 1897, 1902, 1904).[78] An 1898 photograph of the Stephen Parrish garden at Northcôte is illustrated in Figure 64.[79] Other extant Cornish Colony houses and gardens may be eligible as well.

For the Cornish Colony as a whole, the period of significance for this context is circa 1884–1930, defined by the time span that begins with Charles Beaman's establishment in Cornish and ends with the terminal date of the most active period of the colony.

For the Saint-Gaudens site specifically, the period of significance for this context is 1885–1907, corresponding to Saint-Gaudens' residence in Cornish. His widow continued to spend summers in Cornish until her own death in 1926 and while Augusta Saint-Gaudens may have remained a symbolic focus of the Cornish Colony, her increasing deafness makes it unlikely that she played a very active role.[80]

Context 3: Landscape Design, 1800–1950,
Criterion C: Landscape Design, Associated with Augustus Saint-Gaudens and work of the Saint-Gaudens Memorial.

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

Although the Saint-Gaudens garden and grounds are described in the 1985 National Register form for the site, landscape architecture is not a selected area of significance. According to *National Register Bulletin No. 18, How to Evaluate and Nominate Designed Historic Landscapes:*

> "...determining the relationship between an individual landscape and the historic development and practice of landscape architecture is an essential factor in

> determining significance...what is significant must be determined from its connection to the historic theme(s) it represents and in relationship to a group of similarly associated properties."[81]

The Saint-Gaudens landscape as a whole and the garden in particular were an early example of a movement that became widespread around and after the turn of the century emphasizing Italian-inspired grounds and gardens. The properties of summer residents of this period typically had relatively formal gardens and terraces in the vicinity of the house and often included informal open fields and woods beyond. Hedges and poplars, like those used so distinctly at Aspet, were also frequently incorporated into the garden designs. The Classically inspired garden represented a rejection of the residential landscape styles that predominated in the mid- and late 19th century, including not only informal, pastoral, English-inspired landscapes of the type designed by Frederick Law Olmsted, Sr. but also the fussier, eclectic, gardenesque landscapes favored by many other designers of the period.[82]

The leader of the new style of residential landscape design was artist and architect Charles Adams Platt, who, as noted earlier under artists' colonies, had come to Cornish as a summer resident in 1889. Only a few years later, in 1894, Platt published the first illustrated book in English on Italian gardens, based on a tour taken with his brother William in 1892.[83] Many other such books followed by other authors, including the better known volume by Edith Wharton, *Italian Villas and Their Gardens*, published in 1904, which was illustrated by Maxfield Parrish, another member of the Cornish Colony.[84] Some of Platt's earliest work in both architecture and garden design was done in Cornish, including his own house, which he designed beginning in 1890. The garden took its final form after Platt's 1892 trip to Italy.[85] Platt designed High Court, the Cornish house and garden of Miss Annie Lazarus, in 1889–91. [86] The property featured a splendid hilltop site commanding wide views of Mount Ascutney and the surrounding countryside. The layout of the gardens was influenced by Platt's interest in Italian gardens.

Outside Cornish, some of Platt's most important early work was done in Brookline, Massachusetts, including Faulkner Farm, the Charles F. Sprague estate (garden only), designed in 1897–98 and modeled in part after the early 17th-century garden of the Villa Gamberaia in Settignano, Tuscany. A plan of Faulkner Farm and a photograph of the garden as it appeared in 1902 are illustrated in Figures 65 and 66.[87]

Although Platt was the first designer to study the Italian garden in depth and probably the first to apply its principles of design with real understanding, he was not the first to design so-called "Italian" gardens. Much more loosely derived examples existed in the Boston area as early as the 1850s.[88]

Saint-Gaudens, like most residents of the Cornish Colony, had traveled to Italy and may well have decided independently on an Italian model for his own home. There is no evidence of any direct involvement by Platt in the Saint-Gaudens landscape.[89] In fact, the Saint-Gaudens landscape is a much freer, looser interpretation of the prototype and is quite unlike Platt's more axial, architectonic, and correct reworking of the Italian model. Augustus Saint-Gaudens used classical elements but softened the typically strict geometric relationships between elements. He included numerous hedged rooms, lush flower beds, water features, and garden statuary in his garden.

Platt's presence in Cornish and the fact that his earliest garden designs were almost contemporaneous with Saint-Gaudens' development of his Cornish property reinforces Platt's importance within the overall historic context of the Italian Renaissance Revival garden as it relates to the Saint-Gaudens site.

The importance of Saint-Gaudens' garden was recognized early in its history. Even though Saint-Gaudens was reluctant to have his property published, it was featured during his lifetime in one major book and an influential magazine article. The book was Guy Lowell's *American Gardens*, published in 1902.[90] Four Cornish gardens were pictured along with the Saint-Gaudens landscape– Platt's garden; Northcôte, the Stephen Parrish garden; and Mastlands, the Nichols property, designed by Rose Standish Nichols.[91]

In 1906, Saint-Gaudens' garden was again published, this time in an article in *Century Magazine by* Frances Duncan on the gardens of Cornish.[92] At his request, the Saint-Gaudens property was given light treatment and is represented by one photograph showing the Lombardy poplars at the corners of the piazza and a brief discussion of the poplars. Other Cornish gardens discussed and illustrated in the article were those of Charles Platt, Henry O. Walker, Stephen Parrish, Maxfield Parrish, High Court (then owned by Norman Hapgood), Thomas and Maria Dewing, Louis and Ellen Shipman, Kenyon Cox, Rose Standish Nichols, Herbert Croly, and Miss Frances C. Lyons Houston. Most of these gardens, like Saint-Gaudens', were designed by their owners, with the exception of those designed by Platt. Duncan's inclusion of the Saint-Gaudens property places it firmly within the context of Cornish gardens at what was probably the height of their development.

American residential landscape design in the early twentieth century continued to be influenced by Platt's book on Italian gardens and by his work, which was well published and, in the later years of his career, increasingly dispersed throughout the country.

In the first three decades of the twentieth century, which landscape historian Norman T. Newton has named the "Country Place Era," the design of gardens

and grounds of great extent for the very wealthy became a staple of the practice of the most successful landscape architects.[93] In terms of style, the Italian garden remained the most popular source, but Italian-inspired gardens of the 1920s were frequently much more elaborate than Platt's early work. Increasingly, also, landscape architects explored English Renaissance and French Renaissance and Baroque models in addition to the Italian. The preeminent practitioners of the period included Olmsted Brothers, James Greenleaf, and Vitale and Geiffert, as well as numerous architects who also designed gardens, such as John Russell Pope, Delano and Aldrich, and Carrère and Hastings. Most of the resort areas of the Northeast, such as the Berkshire towns of Lenox and Stockbridge, Massachusetts included some large "country places," but the greatest concentration was on the north shore of Long Island.[94]

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

Ellen Shipman (1869–1950) was a Cornish summer resident and an early disciple of Charles Platt. Platt took her on as an assistant to help with his planting plans, and she later developed a distinguished independent career.[95] In the 1940s, she became a Trustee of the Augustus Saint-Gaudens Memorial. Ellen Shipman's redesign of the Saint-Gaudens flower garden for the Trustees of the Augustus Saint-Gaudens Memorial in 1928 and her revision of the middle terrace in circa 1941 did not compromise the original Saint-Gaudens concept, although it definitely constituted a change. By the time the Trustees assumed stewardship, simplifying the garden in order to make it less maintenance-intensive had become imperative. Shipman did this by eliminating the six narrow beds of flowers on the lower terrace and created two larger beds that aligned with the existing beds of the middle terrace.[96]

The most important of Shipman's later designs is Longue Vue in New Orleans, Louisiana, begun in 1935.[97] In 1929, at almost the same time that she redesigned the Saint-Gaudens garden, Shipman prepared two drawings for the English Garden at Stan Hywet Hall, the Seiberling estate in Akron, Ohio: a shrub planting plan and a perennial planting plan.

Shipman was also involved at the Mrs. Seiberling's English Garden at Stan Hywet, a self-contained walled space within a larger landscape originally designed in 1915 by Warren Manning.[98] Manning designed the walled enclosure, the arrangement of planting beds, and the planting design but when Mrs. Seiberling wanted a change in 1928, Manning recommended Ellen Shipman. In Manning's words: "I should be pleased to have you call in Mrs. Ellen Shipman for this

garden as I consider her one of the best, if not the very best Flower Garden Maker in America."[99] There are some parallels between this project and the her work at Aspet because the Seiberling English Garden project was also a redesign, in which Shipman's input was limited to planting plans. Yet, at Stan Hywet, she did not even change the configuration of the beds. The perennial planting plan for Stan Hywet is very similar to that for Saint-Gaudens. Both Stan Hywet and the Saint-Gaudens property have birch allées though there is no documentation regarding this similarity.

In addition to her own Cornish property, already mentioned, and the redesign of the Saint-Gaudens garden, Shipman seems to have designed only two other gardens in New Hampshire: one for A. Conger Goodyear in Cornish, known as High Court, and one for Lyman Dyer in Oxford. [100] However, she designed about 44 gardens in Massachusetts.[101] There are also major gardens by Shipman in the mid-Atlantic area. One of these, "The Causeway" in Washington, D.C., was designed in 1914–16 for a house designed by Charles Platt.[102]

For more specific information on the landscape of Aspet, for both Saint-Gaudens and Shipman's contributions, refer to *Cultural Landscape Report for Saint-Gaudens National Historic Site, Volume I*.[103]

The period of significance for the context of landscape design (Criterion C) is 1885–1950, corresponding to Saint-Gaudens' residence at the site and into the memorial period when Shipman and others continued developing the Italian-inspired gardens. Ellen Shipman appears to have been actively involved as a Trustee, if not as a designer, at the Saint-Gaudens property until 1948, close to the end of her life in 1950. Her association with the birch allée is not documented, but its installation likely took place between 1948 and 1950. Although the birch allée does not seem to have been designed by Shipman, the feature fits within the general framework of the Italian-inspired garden and contributes to the context of landscape architecture.

Context 4: Historic Preservation, circa 1882–circa 1950

Criterion A: Commemoration and the formation of the Augustus Saint-Gaudens Memorial

Beginning in the late nineteenth century, a number of homes of literary, artistic and cultural figures were preserved by family groups or small private preservation associations. The preservation of Aspet, beginning after Augustus Saint-Gaudens' death in 1907, is a significant example of this movement.

These kinds of groups and their activities should be distinguished from the efforts to preserve homes of former presidents and other political/historical figures, i.e., the associations involved at Mount Vernon and Monticello, many of which began decades before the preservation of artists and authors. Although the

goal of both kinds of groups was to preserve a home as a "memorial" to a famous individual and although both were active in preserving buildings and gardens, there are important distinctions between preserving the memory of a president and that of a literary or artistic figure. The motivation in the first case is primarily patriotic, while, in the case of artists or writers, a cultural legacy is the first concern. Both activities, however, are part of the development of the historic preservation movement in the United States, which is the context for this aspect of the history of the Saint-Gaudens landscape.[104]

In the late 19th and early 20th centuries, numerous "memorial" societies were established to commemorate the lives and works of various authors, artists, etc. In New England alone, there were many such societies, the majority dedicated to preserving sites associated with literary figures. For example, James Greenleaf Whittier and Henry Wadsworth Longfellow were each commemorated by two such sites: a birthplace or boyhood home and an additional locale associated with the mature life of each poet. Perhaps the earliest of these sites to be founded was the James Greenleaf Whittier Birthplace or the Whittier Family Homestead in Haverhill, Massachusetts, established by the Haverhill Whittier Club in 1885, when Whittier was still alive, and opened to the public in 1893, a year after his death. This site was not only Greenleaf's birthplace and boyhood home but was also the setting for such famous poems as "Snow-Bound."[105] In addition, Whittier's home in Amesbury, Massachusetts, where he lived for a large part of his adult life, has been a museum since 1903.[106]

The Longfellow Memorial Association in Cambridge, Massachusetts was founded in 1882, the year of Longfellow's death. His home on Brattle Street was preserved by this group and is now the Longfellow National Historic Site. In addition, the property has important Revolutionary War associations and is a supreme example of the architecture of its period. The Longfellow Memorial Association was also responsible for Longfellow Park on the opposite side of Brattle Street from the Longfellow site.[107] The Wadsworth-Longfellow House in Portland, Maine, the boyhood home of Henry Wadsworth Longfellow, was founded ca. 1905.[108]

Similarly, in 1907 in Portsmouth, New Hampshire, a group of citizens formed the Thomas Bailey Aldrich Memorial and raised $10,000 to purchase the author's boyhood home, which was also the setting for his autobiographical work, *The Story of a Bad Boy*. In addition, the group enlisted the help of Aldrich's son in finding furnishings that would match the descriptions in the book. William Sumner Appleton, founder of the Society for the Preservation of New England Antiquities (now Historic New England), described the Aldrich Memorial as "about the most successful period house in America."[109]

Other early "memorial" sites in New England associated with literary figures are as follows: Orchard House, Concord, Massachusetts, the home of Louisa May Alcott and her family, established by the Louisa May Alcott Memorial Association, 1911; the Ralph Waldo Emerson House, Concord, Massachusetts, established by the Ralph Waldo Emerson Memorial Association in 1930; The Old Manse, home of Nathaniel Hawthorne, also in Concord, Massachusetts, founded in 1933 and now owned by the Trustees of Reservations; the Mark Twain Memorial in Hartford, Connecticut, founded in 1929; the William Cullen Bryant Homestead in Cummington, Massachusetts, founded in 1928 (now owned by the Trustees of Reservations); Rokeby, the ancestral estate of Rowland Evans Robinson, Ferrisburgh, Vermont, established by the Rowland Evans Robinson Memorial Association in 1962; and the Sarah Orne Jewett House in South Berwick, Maine, now owned by the Society for the Preservation of New England Antiquities but founded in 1931 by a private group.[110]

In contrast to the many literary figures whose homes were preserved by such associations beginning as early as the late 19th century, the preservation of the homes and studios of artists appears to be a more recent phenomenon. The Augustus Saint-Gaudens Memorial, founded in 1919, was probably the earliest such association devoted to an artist.

After the death of Augustus Saint-Gaudens in August 1907, his widow Augusta made only minor changes to the landscape. However, one of the most important of her activities and the one most relevant to the eventual establishment of the Augustus Saint-Gaudens Memorial had nothing to do with the grounds but occurred as a result of the retrospective memorial exhibition of Saint-Gaudens' work. The exhibition opened at the Metropolitan Museum of Art in New York City in April 1908 and then traveled to several other cities. As casts from the traveling exhibition returned to Cornish, Augusta gradually turned the studios into galleries of her husband's sculpture. In 1913, as part of her effort to honor Saint-Gaudens and his work, she commissioned William M. Kendall of McKim, Mead and White to make plans for a permanent temple on the grounds similar to the staff stage set used in the 1905 "A Masque of 'Ours' The Gods and the Golden Bowl." In 1914, this was completed and she used the Temple to inter Saint-Gaudens' ashes.[111]

In 1919, after an unsuccessful attempt to transfer management of the site to the State of New Hampshire, Augusta established a private corporation, the Augustus Saint-Gaudens Memorial, to preserve the buildings, land, and works of art at Aspet. The Saint-Gaudens Memorial was incorporated by the State of New Hampshire in 1919 (approved February 25, 1919). Section 2 of the Act states:

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

In 1921, she transferred the site, buildings, and 22 acres of land to the corporation but retained lifetime use of the main house. She continued to occupy the house in the summer until her death in 1926.[112] A stipulation of Augusta's gift was that a $100,000 endowment be raised, which was achieved in 1933. Besides preserving the buildings, grounds, and works of art at Aspet, the primary objective of the Trustees from the outset was an educational one: to assist in the education of young sculptors and to interpret the Saint-Gaudens sculptures to the general public and especially to school children.[113]

The first trustees of the Augustus Saint-Gaudens Memorial were Augusta Saint-Gaudens, Herbert Adams, Frederick Julian Stimson, Charles A. Platt, Philip H. Faulkner, and George Baxter Upham. Charles A. Platt served as President from 1919 until 1933. In addition to the trustees listed above, a few others are described as founders: Robert W. DeForest, Charles D. Norton, and Homer Saint-Gaudens.[114] A list of the Trustees of the Augustus Saint-Gaudens Memorial from 1919 until 1982 is contained in John Dryfhout's *The Work of Augustus Saint-Gaudens*. Platt was succeeded as President by Herbert Adams (1933–45), Horace Brown (1945–49), Henry Hope Reed (1949–51), William Platt (1951–77), and Charles A. Platt (1977–90s).[115]

For the first twenty-seven years of the Memorial, its day-to-day management was the responsibility of Mrs. Ida Metz Reed, who was connected with the site for forty years. She came to Aspet in 1906 as a secretary to help Saint-Gaudens with his *Reminiscences* and she stayed on to work for Augusta after his death. In 1919, Mrs. Reed was made Assistant Director of the Memorial, a position she held until her retirement in 1946.[116] There is a relative paucity of documentation for the activities of the Trustees during this period; likely due to the fire that destroyed the Studio of the Caryatids on June 6, 1944.[117]

Mrs. Reed was succeeded by Will and Buckner Hollingsworth, who functioned as Co-curators, although they did not hold that title. Buckner (Mrs. Hollingsworth), who played a particularly active role in bringing the Memorial

out of its post-World War II doldrums, held the relatively modest title of Assistant Secretary. The conversion of two outbuildings in the creation of the New Gallery complex for museum purposes occurred during the Hollingsworth's tenure, in response to the fire that destroyed the Studio of the Caryatids.[118] John Worthington Ames, Sr., who, like Ellen Shipman, was a Trustee of the Augustus Saint-Gaudens Memorial, was the architect for the conversion.[119]

In 1956, the Hollingsworths left and were succeeded by Roger and Clarissa Palmer.[120] The Palmers were in turn succeeded by Frank O. Spinney, who was given the title of Curator by the Memorial. Mr. and Mrs. Spinney lived in the main house in the visitor season and continued to do so until the National Park Service assumed ownership in the fall of 1965.[121]

The placement of monumental sculpture outdoors on the site began during the tenure of the Hollingsworths, but it is difficult to interpret this as a deliberate shift in policy on their part or on the part of the then Trustees. In 1948, the Trustees voted to place the plaster of the seated Lincoln, already at the site, in the enclosure now occupied by the Adams Memorial. However, the other two monumental pieces—the original bluestone base of the Farragut and the Shaw Memorial plaster—were each offered to the Memorial in 1948 and 1949 respectively. The Shaw, a gift from the Albright-Knox Art Gallery in Buffalo, was not exhibited outdoors until 1959.[122]

It is difficult to assess the impact of the Augustus Saint-Gaudens Memorial on the town of Cornish, the state of New Hampshire, or the region. At the beginning of the Memorial, the majority of the Trustees seem to have been drawn from the Cornish Colony, which was still an ongoing and vital group. However, these were summer residents, and it is not easy to judge what their relationship might have been with year-round residents. Part of the original mission of the Memorial, however, was to provide programs and interpretation for school children, who must have come from Cornish or other nearby towns.

To judge from the list of trustees, there have always been numerous artists, sculptors and architects, most of them summer residents, among the Trustees. The Platt family is represented by three generations of architects and the wife of one of them (Mrs. William Platt). Art historians and museum directors appear on the board throughout the history of the Memorial; these have included Homer Saint-Gaudens, Robert W. DeForest, Henry Hope Reed, Bartlett Hayes, and John Wilmerding. Several Beamans have been on the board, and the members of this family, descended from the non-artist founder of the Cornish Colony, were also generous donors of land. In addition to being Assistant Director of the Memorial, Mrs. Reed was a Trustee. In general, particularly in more recent years, the composition of the Trustees of the Augustus Saint-Gaudens Memorial seems to

have reflected the artistic and art historical communities, rather than geographical communities.

Commemoration of another sculptor, Daniel Chester French, occurred in 1955 at his home and studio, Chesterwood. Located in Stockbridge, Massachusetts, Chesterwood was opened to the public more than two decades after French's death and was then administered by the not-for-profit group the Trustees of Reservations. The 1955 opening of the site (gardens and studio only) was initiated by Margaret French Cresson, the sculptor's daughter and a sculptor herself, as a memorial to her father. In 1962, its administration was transferred to the Daniel Chester French Foundation and since 1969 the property has been owned and operated by the National Trust for Historic Preservation. In 1974, the year after Mrs. Cresson's death, the residence was also opened to the public. The garden at Chesterwood is still largely intact and is illustrated in an early twentieth-century photograph in Figure 67.[123]

Other sites within the National Park system have similar origins to Saint-Gaudens National Historic Site, that of commemoration and memorialization initiated by family members. They include the Adams National Historic Site in Quincy, Massachusetts and the Edison National Historic Site in West Orange, New Jersey.[124]

In 1927, after the death of Brooks Adams, descendant of Presidents John and John Quincy Adams, the family formed the Adams Monument Society in order to open the house and library as an educational and civic center. The Memorial Society managed the property until 1946 when it was transferred to the United States government as part of the Adams National Historic Site.[125]

After the death of Thomas A. Edison in 1931, the factories of Thomas A. Edison, remained active under the leadership of his son, Charles, although the laboratory complex was closed. Beginning in 1935, the Historical Research Department of Thomas A. Edison, catalogued the books in Edison's library and the artifact collection associated with his inventions, as well as organizing a very large archive, which included photographs. The Thomas Alva Edison Foundation was formed in 1946, with one of its chief purposes the opening of the Edison Museum at the laboratory site, which occurred in 1948. The Foundation continued to manage the museum until 1956, when the process of transfer to the federal government began.[126]

In the area of music, there are fewer such memorial organizations. However, one example is a site dedicated to the opera singer Lilian Nordica, at the Lilian Nordica Homestead in Farmington, Maine, which was established by the Nordica Memorial Association in 1927. [127] The MacDowell Colony, previously discussed under the context of artists' colonies, also has ties to music. It was

established as a "living memorial to Edward MacDowell and since that time has become known internationally as a retreat where men and women gifted in the arts enjoy ideal conditions for creative work. . . ."[128] In the course of their histories, there have been members who have served on the boards of both the MacDowell Colony and the Augustus Saint-Gaudens Memorial.[129]

It is likely that all of the sites described above are on the National Register and chiefly listed for their association with the writers and artists, not for historic preservation (conservation). Most of the sites' National Register nominations are only listed as significant for literature, art, or music and in one example, architecture (John Greenleaf Whittier Birthplace). Although all of the forms mention the memorial groups in the Statement of Significance section, none of them describe the groups as particularly important. Historic preservation as a theme is not identified in any of the statements though this may have to do with the relative age of most of the nominations, many of which date to the 1970s. This is the case in the officially listed form for Saint-Gaudens National Historic Site, dated 1986. However, the 1995 draft nomination rectifies this situation and proposes historic preservation as an eligible area of significance.[130]

The site specific period of significance for the context of historic preservation (Criterion A) is 1919–circa 1950, the beginning date of which corresponds to the founding of the Augustus Saint-Gaudens Memorial during Augusta Saint-Gaudens' lifetime. The end date refers to the time by which the Saint-Gaudens Memorial made major site improvements in response to the 1944 fire of the Studio of the Caryatids. After this time, the Saint-Gaudens Memorial's physical improvements relating to interpretation and visitor services did not significantly alter the landscape.

RECOMMENDATIONS FOR AMENDING NATIONAL REGISTER DOCUMENTS

This report supports a majority of the findings of the 1995 draft National Register nomination. It is recommended to complete the 1995 draft with the following amendments:

1. Create a continuous period of significance without prioritizing a primary and secondary period. The 1998 draft nomination and 1992 draft second volume of the cultural landscape report present a hierarchy of context themes and an array of periods of significance. By having a gap in the period of landscape architectural significance as suggested in the 1992 draft second volume of the cultural landscape report, between 1908–18, physical changes made to the site during that time period would be excluded from contributing status. It is recommended that the overall period of significance for the park be 1885–1950, representing a continuum from Augustus Saint-Gaudens' life at the site, through Augusta's early commemoration efforts, to a fixed time in the Saint-Gaudens Memorial's history when they achieved a majority of their physical improvement goals.

2. Establish 1950 as the end date for the period of significance. Previous documentation efforts have used 1948 without providing a rationale for terminating the significant period. It is recommend to avoid perpetuating use of the "fifty year rule," or the time period specified in Criteria Consideration 'G' for designating resources as historic.[131] Such a justification allows the period of significance to be open-ended and hampers the decision to identify contributing and non-contributing features.

   Choosing 1950 for the terminal date of the period of significance seeks to cap the significant period at a time when the Saint-Gaudens Memorial had achieved a majority of its facility development goals. It was around 1950 when the association completed the improvements built in response to the 1944 fire at the Studio of the Caryatids, which destroyed the building and much of the site's exhibition space. Though the building and almost all of its contents were lost, the surrounding buildings, including a barn and chicken coop, remained and were adapted into the New Gallery complex. After a four year delay, likely caused by shortages from World War II, the Picture Gallery, New Gallery, Atrium, Atrium pool and forecourt garden for the Farragut Base were completed. The buildings provided new exhibit space and allowed for the display of several pieces of Augustus Saint-Gaudens' work both indoors and in the landscape. This fit with the Saint-Gaudens Memorial's vision of perpetuating the display of sculpture on site.

The birch allée was also installed around this time, running along the north side of the flower garden and bowling green along a former cart path that connected the Studio of the Caryatids to the Little Studio. The addition of these features culminated in what may justifiably be considered the height of landscape changes made by the Saint-Gaudens Memorial.

The physical changes completed by the Saint-Gaudens Memorial before 1950 were manifest as stronger expressions of commemoration than historic preservation, though they did not significantly alter the historic resources. The redesign of the flower garden beds by Ellen Shipman, the development of the New Gallery complex, and the planting of the birch allée are not considered typical actions of historic preservation. These actions reflect the Memorial's desire to develop and sustain a memorial to Saint-Gaudens that would be both beautiful and inspirational to visitors and donors.

After 1950, the Saint-Gaudens Memorial made fewer large-scale changes to the landscape that related to visitor services, though notable sculpture was added to the gardens, including the Shaw and Adams Memorials. However, though they post-date 1950, excluding these two works from the period of significance does not imply that they should be removed from the landscape. As examples of Saint-Gaudens' work, they collectively contribute to the body of sculpture located throughout the landscape during the period of significance but do not individually contribute as fixed landscape features.

3. The park's National Register documentation should be amended to include the farm property for the period of significance of 1885–1950.

Augustus Saint-Gaudens purchased a portion of the current farm property, in 1904, which included the farmhouse and barn. After his death in 1907, his wife Augusta inherited the property. In 1910 she expanded her holdings to include the entire six-and-a-half-acre parcel that is now known as the farm property by purchasing the neighboring Johnson Farm. Augusta transferred all of her property to her son Homer in 1923. The farm remained in production and contributed to the preservation of the area's rural character during Augusta and Homer's lifetimes, while they remained closely involved in the activities of the Saint-Gaudens Memorial. Homer sold the farm property in 1954. The property remained an active farm through the 1970s and was purchased by the National Park Service in 1999. All historic resources associated with the farm property should be considered contributing features to the period of significance, 1885–1950 because of their association with Augustus Saint-Gaudens and the Saint-Gaudens Memorial.

4. An area of significance should be added to the park's National Register documentation relating to architecture: Criteria C, to bring the National Park Service's List of Classified Structures and the National Register into agreement. For more information about the architectural significance of Aspet's buildings and structures, refer to the List of Classified Structures documentation prepared in 1996 and updated in 2009.

EVALUATION OF LANDSCAPE INTEGRITY

Integrity is the ability of a property to convey its historical identity during the period of significance. The National Register program identified seven aspects of integrity that include: location, design, setting, materials, workmanship, feeling, and association. To retain integrity, a property must possess the aspects that best convey the sense of a particular time and place.

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 property retains integrity of location.

Design

Design is defined by the National Register as the combination of elements that create the form, plan, space, structure, and style of a property. Most of the garden and landscape designs created by Augustus Saint-Gaudens are extant, as are those created by the Saint-Gaudens Memorial. New features such as the visitor center and maintenance facility have been added to the site but they do not detract from the overall historic landscape design. The property retains design integrity to the period of significance.

Setting

Setting is the physical environment of a property and the general character of the place. Historically, Aspet was set in a rural and agricultural context, surrounded by forests, pasture lands, and distant views to Mount Ascutney in Vermont. The most noticeable difference in the park's setting today is that land south of Saint Gaudens Road is now forested obstructing views across the Connecticut River into Vermont where it was once cleared. Mature forests still frame the other boundaries to preserve the historic setting. Aspet retains integrity of setting.

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 Aspet landscape. Rehabilitation has occurred on most of the buildings, altering some of the historic materials. Some original plant material remains on-site, including some hedges and trees. Certain hedge segments, birch tree specimens, apple trees, poplars, and perennial plants have been replaced, although mostly in-kind. Overall, enough original material remains to retain material integrity to the period of significance.

Workmanship

Workmanship is the physical evidence of the crafts and methods of construction used during the specified historic period of significance. Evidence of the historic

workmanship of the Aspet landscape is extant and visible in the configuration of paving surfaces, placement of plant material, and workmanship of landscape structures. This is due largely to effective maintenance that helps convey the design intent and craftsmanship of the period of significance. Aspet retains integrity of workmanship to the period of significance.

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. Aspet's landscape is evocative of the sense of place created by Augustus Saint-Gaudens and embellished by the Saint-Gaudens Memorial. Most of the significant features and settings remain from the historic period to convey character associated with earlier periods. The property retains integrity of feeling.

Association

Association is the direct link between the property and an important historic event or person. Although Aspet is no longer a private home or a private Memorial, evidence of the site's association with Augustus Saint-Gaudens is readily available through his designed landscapes and artistic work. The Saint-Gaudens Memorial continues to be active at the property and their mission is tied to the preservation of the property and work of Augustus Saint-Gaudens thus the site retains integrity of association.

Summary Evaluation of Integrity

Overall, the landscape of Aspet retains historic integrity and still clearly conveys its historic significance through existing resources. All aspects of integrity are evident. So much so, that if Augustus Saint-Gaudens were to return to the site today, he would clearly recognize it as his home. The same may be said about early Trustees of the Saint-Gaudens Memorial. The National Park Service has made changes to the landscape but they do not detract from conveying the character of the historic resources.

EVALUATION OF LANDSCAPE CHARACTERISITICS AND FEATURES

The evaluation of landscape characteristics and features serves to identify the landscape components that define the historical value of Saint-Gaudens National Historic Site. By evaluating the large scale patterns of the landscape, otherwise known as landscape characteristics, together with individual landscape features, the cultural landscape's contribution to the significance of the park can be better understood. This exercise is informed by *Cultural Landscape Report for Saint-Gaudens National Historic Site, Volume I*, which explored the site's history, and earlier chapters of the draft second volume of the cultural landscape report prepared in 1992, which discussed existing conditions, reasons why the site is significant, and integrity of the extant landscape resources.

The evaluation is organized into seven sections according to the following landscape characteristics: spatial organization, circulation, vegetation, buildings and structures, views, water features, and small-scale features. The analysis description for each feature is broken into the following components:

Historic Condition, a brief discussion of the feature's history and evolution as it relates to the period of significance;

Existing Conditions, an overview of changes that have occurred since the end of the period of significance up to today; and

Evaluation, a determination of the feature's contributing or non-contributing status to the significance of the property.

The landscape characteristics and features are determined to be contributing or noncontributing to the significance of the property to clearly state their importance in presenting the historic scene.

Contributing features generally date to the period of significance, 1885–1950, and retain association with Augustus Saint-Gaudens or the Saint-Gaudens Memorial, pre-1950. Non-contributing features generally post-date the period of significance or have been so altered from their historic condition that they no longer retain integrity.

SPATIAL ORGANIZATION

Spatial organization is the three-dimensional arrangement of the physical forms and visual associations in a landscape, including the articulation of ground, vertical and overhead planes that define and create spaces. Spatial organization is a key characteristic for describing the remarkable beauty and artistry of the designed and natural landscapes of Saint-Gaudens National Historic Site.

Augustus Saint-Gaudens began renting Aspet in 1885, making only minor changes to the landscape while he continued to rent the property for successive summers. After he purchased the property from Charles C. Beaman in 1891, he began substantial manipulation of the grounds.[132] Saint-Gaudens created a series of formal garden spaces around the house, using Italian-inspired designs, replacing the expanse of open meadow and agricultural fields that previously surrounded the house and outbuildings. Numerous tall hedges defined private garden rooms, brick walkways connected gardens and features, and several new studio buildings changed the landscape from an informal, agricultural one to a highly designed and managed property.

Most landscape features were added in proximity to the house, including the Piazza or west porch of the main house, Little Studio, Pan grove, flower garden, and house terraces. Marble or brick staircases, brick walkways, ornamental plantings, and garden statuary dominated these areas. Further from the house, a more naturalistic approach prevailed. He retained the open meadow west of the house and the thick woodlands to the west and north to frame the space.

After Saint-Gaudens' death in 1907, his wife Augusta and the subsequent Saint-Gaudens Memorial organization that she founded, worked to retain many of the spatial patterns previously established. Between 1917 and 1948, several new buildings were added, including the Caretaker's Cottage, Garage, and the New Gallery complex and some alteration of the landscape occurred without changing the overall organization of the landscape that Saint-Gaudens created during his lifetime.

Spatial Organization of Aspet Main House, Little Studio, Stables, and Gardens

Historic Condition: Landscape elements introduced by Augustus Saint-Gaudens and influenced by Italian garden design helped establish connections between buildings and gardens. The original house and grounds that Saint-Gaudens first rented and later purchased included typical New England wood frame outbuildings and a brick Federal-style house set in an open meadow and surrounded by woodlands. The grounds changed from a utilitarian open landscape to a refined pleasure ground with his creation of formal flower and vegetable gardens, sheared pine and hemlock hedge garden rooms, and the introduction of sculpture and water features.

The relationship between the structures and landscape rooms around the main house was classically oriented without adhering strictly to axial or other geometric patterns. The bowling green and cutting garden hedges were not quite perpendicular to the main house and the curved hedges circling the house's east door were somewhat egg-shaped and did not align with the east facade of the house. However, relationships between the house, Piazza, Little Studio, and the

flower garden followed loose interpretation of Italian design models by using focal points, views on axis, geometric planting beds, and perpendicular pathways.

After Saint-Gaudens' death, the flower garden terraces were redesigned by Ellen Shipman, who altered layout of the flower beds but did not significantly change the overall spatial relationship of the space. Hedges remained and the relationships between the gardens and adjacent features were retained. Some modification of the cutting garden and bowling green occurred late in the 1950s, altering the circulation and axial egress points that existed previously, while retaining the defining structure of the spaces.

Existing Conditions: Construction of the visitor center has affected circulation patterns around the main house, the Little Studio, gardens and stables. The area appears largely as it did during the Memorial period, and is representative of Saint-Gaudens' original design intent, but visitors are directed to the southeast corner of the property rather than entering by the front steps to the home (see Figures 16 and 60).

Evaluation: Contributing. The spatial relationships remain as they were designed by Augustus Saint-Gaudens in 1907, though visitors are now directed to the visitor center.

Spatial Organization of Birch Allée

Historic Condition: The birch allée consists of the Birch Path and double row of birch trees. The birches were installed between 1948 and 1950 along a pre-existing path, which originally connected the Little Studio with the Studio of the Caryatids. The preexisting path is captured in a sketch by Carlota Saint-Gaudens published in 1927.[133] The birch allée was planted shortly after construction of the New Gallery in circa 1948, most likely as a corridor to connect the two buildings. It was a strong linear feature that channeled views and pedestrian circulation. Approximately seventy white birches were placed roughly eight feet apart and twelve feet between rows to create a linear walkway beneath their canopy. Openings in the bowling green, cutting garden, and flower garden provided access to the allée.

Existing Conditions: Since the period of significance, the birch allée has retained its defining spatial characteristics despite the replacement of several trees (see Figures 30 and 53). Access from the flower garden was blocked by the reconstruction of the semicircular zodiac bench.

Evaluation: Contributing. The birch allée, though its designer is undetermined, is representative of landscape elements introduced during the Memorial period and contributes to the character of the cultural landscape.

Spatial Organization of Caretaker's Cottage, Garage, and Visitor Center Area

Historic Condition: The area east of the Stables and south of the Studio of the Caryatids was altered between 1917 and possibly 1918 with the addition of a one-story cottage and garage that Augusta had built for her chauffer/caretaker. The addition of these buildings contributed to the removal of open space and the further compartmentalization of the site. Alterations to the area included an extension of the hedge lining the east entry drive (toward the new garage), and modification of the driveway as it passed the Caretaker's Cottage en route to the Studio of the Caryatids.

Existing Conditions: The National Park Service altered the space around the Caretaker's Cottage and Garage in the 1960s by adding a metal, prefabricated maintenance building east of the garage. As a result of the changes, the area became more utilitarian and service oriented, separated from the other resources in function and spatially by an additional hedge added to the north of the maintenance building and Caretaker's Garage. The park further changed the space in 2000 by expanding the maintenance shed and converting it into a visitor center. The driveway was subsequently altered to provide access to the new building as well as handicapped parking, and space for delivery vehicles (see Figures 39 to 41).

Evaluation: Non-contributing. While the Caretaker's Cottage, Garage, and associated hedge contribute to the character of the property, as will be detailed later in this section, the spatial organization around the Caretaker's Cottage has changed markedly over the years, notably after the period of significance with the addition of the maintenance building, and its subsequent modification into the current visitor center. The visitor center and post-1950 hedge do not represent spatial patterns established during the period of significance and therefore, do not contribute.

Spatial Organization of New Gallery Complex

Historic Condition: The Studio of the Caryatids, located northeast of the main house and the formal gardens, burned in June 1944, leaving several outbuildings nearby. The remaining outbuildings were remodeled into a new complex of exhibition buildings by architect and trustee, John W. Ames. The new structures, including the New Gallery (also known as the New Studio), Picture Gallery, Atrium with the Atrium Pool, were arranged at right angles to one another with a circular entrance courtyard, known as the Farragut Forecourt. The area to the south of the courtyard served as an outdoor exhibit area for the Farragut Monument. This cluster of resources created a distinct new grouping of features on site, separated from the garden spaces surrounding the main house and the Little Studio. The new complex was surrounded on the south and west by cut grass, providing views both toward and away from the buildings.

Existing Conditions: The complex has been altered slightly in the post-historic period with the addition of the Farragut statue and a roof for the outdoor statuary, but the design intent and spatial arrangement from 1948 remains substantially intact (see Figures 43 to 52).

Evaluation: Contributing. The New Gallery complex, consisting of the New Gallery, Picture Gallery, Atrium, Atrium Pool, and Farragut Forecourt dates to the Memorial period and is a significant feature of the cultural landscape.

Spatial Organization on South Side of Saint Gaudens Road

Historic Condition: The maintenance and curatorial area south of Saint Gaudens Road (excluding the farm property) was not historically owned by Augustus Saint-Gaudens. Historic photographs show the area as deforested in the late 1800s and early 1900s, like much of the surrounding landscape. With the decline of agriculture in New Hampshire in the late 1800s, large amounts of former cropland reverted to forest, as it the case with the areas south of Saint Gaudens Road. The first improvements south of the road associated with the site occurred during the Memorial period when a visitor parking lot was built south of the house main entry. Other areas remained as successional woodland.

Existing Conditions: After the historic period, the National Park Service began to utilize the land south of the road more intensively. A complex of park buildings, not accessed by visitors, was built southeast of the Caretaker's Cottage and Garage, set back from the road. The complex includes a collections building, pump station, maintenance facility, and plant nursery. Modifications to the visitor parking lot by the National Park Service include an expansion of parking spaces, the construction of a pedestrian path through the woods on the south side of the road, connecting the parking lot to the visitor center driveway, a ticket sales kiosk on the corner of the pedestrian trail and parking lot, and a Clivus Multrum restroom at the southwest corner of the parking lot. Despite these additions, the character of the land remains wooded and natural. The maintenance facility is screened from the road, as is the pedestrian path to the visitor center. Mature white pine trees and vegetative undergrowth comprise a thick forest south of the road, creating a vastly different character than the open fields of Augustus Saint-Gaudens' time and shading the hedges on the north side of the road along the cutting garden (see Figures 60 and 61).

Evaluation: Non-contributing. The spatial organization south of Saint Gaudens Road does not reflect historic conditions because of the maturity of the forest and the National Park Service buildings introduced after the period of significance.

Spatial Organization of West Meadow, North and West Woods

Historic Condition: Views to the distant Mount Ascutney influenced how Saint-Gaudens managed the open and wooded areas west and north of Aspet. Early photos of the Aspet landscape show the area west of the main house cleared of woody vegetation. The rolling meadow was maintained as open space to protect views from the house to distant Mount Ascutney. This large open space was defined by woodlands on its west and north sides, by Saint Gaudens Road to the south, and the structures and gardens of Aspet to the east. Though much of the local landscape was deforested for agriculture in the 1800s, historical photographs depict that the areas surrounding the meadow held mature trees during the period of significance. Augustus Saint-Gaudens added a nine tee, five-green golf course in c. 1902 in the meadow, which was recorded on the 1903 French and Bryant survey. The course included several sand traps in the west meadow and extended east to the vicinity of the Picture Gallery and wrapped around the north side of the Little Studio.[134] This recreational use complimented the open character of the space.

Existing Conditions: The rolling meadow has remained an intermittently mowed field since the period of significance and is currently a mix of grasses and forbes. The exception is a portion of the southwest corner of the meadow that is mowed more frequently for overflow parking, and is dominated by grasses. The surrounding woods have remained in mature forests. Some golf tees and greens are still evident, but not actively maintained (see Figures 12 and 59).

Evaluation: Contributing. The rolling meadow and distant woods west of Aspet are character-defining elements of the landscape. This combination of field and forest is essential in maintaining views to Mount Ascutney and helps perpetuate the park's historically rural setting.

CIRCULATION

Circulation includes the spaces, features, and applied material finishes that constitute the systems of movement in a landscape. When Augustus Saint-Gaudens purchased the property, few formal circulation patterns were established. A driveway connected Saint Gaudens Road to the Stables and presumably, some kind of walkway led to the front door of the main house. It is also likely that other informal cart paths existed to access the Hay Barn and other agricultural outbuildings of the site.

After 1891, Saint-Gaudens developed a more refined system of pedestrian and carriage paths. His gardens were accessed by paved and unpaved, narrow paths, mostly in straight, axial patterns that reflected the classical design of the site. The use of informal cart paths continued from earlier times. Unpaved, two-track carriage paths were established to the east entry of the house for delivery of

household goods and to the west side of the Little Studio to facilitate movement of art work and materials.

After Saint-Gaudens' death, the carriage road east of the house and Stables was lengthened and paved to accommodate automobiles and new buildings. The Saint-Gaudens Memorial made changes to modernize the site for visitor use but retained most of the historic circulation patterns established during Saint-Gaudens' lifetime.

Aspet Entry Walkway and Marble Steps

Historic Condition: The brick entry walkway and marble steps (LCS 040866) appear to be some of the earliest features added to the property by Augustus Saint-Gaudens in 1893–94, a few years after purchasing the property from Beaman. The results of this design work at the site's "front door" can be seen in a 1903 French and Bryant survey. Visitors arrived via Saint Gaudens Road at a formalized drop-off, defined by two concentric horseshoe shaped, hedges framing a carriage turnaround. Wide granite steps, installed circa 1893, with stepped cheek walls led guests north from the drop-off (see carriage turnaround and granite steps feature). Visitors passed through a tall white pine hedge opening and onto a straight brick walkway to the front door of the Main House. The five foot wide herringbone brick path led across the lawn, then widened to ten feet at the base of a set of white marble steps. The eight marble steps ascend onto the wide terrace at Main House door. The bottom marble step is 10 feet in length, while those above are 8 feet, 4 inches in length. These marble steps were modified before 1902 to include 17-inch wide, stepped, cheek walls.

Existing Conditions: The main entry was altered little after the period of significance. The brick path to the house remains in good condition. The roots of the honeylocust near the Main House door have grown into the marble steps by the house, forcing them significantly out of alignment. Some treads are tilted at a twelve percent slope and misaligned by as much as six inches. The root flare extends into the path to the main door, forcing visitors to walk around the tree to the west. Large planters with seasonal flowers are placed on the cheek walls of both sets of stone steps (see Figures 17 and 18).

Evaluation: Contributing. The design of the main entry has remained fairly constant since its construction in the 1890s and is a contributing feature of the cultural landscape.

Aspet Southwest Terrace Walkway

Historic Condition: The short brick walkway on the southwest corner of the terrace at the Piazza steps is not visible in historic photographs, so it is unclear when it was added to the landscape.

Existing Conditions: The short walkway is similar to the walkway on the northwest terrace, running bond oriented perpendicular to the direction of the walkway and edged with soldiers course edging.

Evaluation: Undetermined. The origin of the short brick walkway is unknown.

Birch Path

Historic Condition: The path through the birch allée (LCS 040898) predated the planting of the birches in circa 1948. The path likely served as a connection between the Little Studio and the Studio of the Caryatids beginning in 1904. A drawing by Carlota Saint-Gaudens in 1927, Bird's eye view from the east, depicts visitors walking along this corridor. A topographical survey in 1944 identifies the path as a driveway. White birches were subsequently planted in circa 1950 to frame the path. The path was surfaced with cut grass.

Existing Conditions: The eight-foot-wide walkway beneath the trees is now surfaced with mulch. It has not been significantly altered since the period of significance (see Figure 30).

Evaluation: Contributing. The Birch Path is an important feature created to formally connect the New Gallery complex to the formal gardens, Little Studio, and the Temple although the mulch surface does not contribute. As it dates to the Memorial period of significance and is recorded prior to the installation of the birch trees, the path's alignment contributes to the cultural landscape.

Blow-Me-Down Mill Trail

Historic Condition: It is possible that portions of the Blow-Me-Down Mill Trail (LCS 040890) were part of a network of cart paths and walking trails that connected the surrounding properties and existed prior to 1885, when Saint-Gaudens first rented the property. A trail head with gate is depicted on the 1903 French and Bryant Survey, but the current trail in its entirety is probably not historic.

Existing Conditions: The Blow-Me-Down Mill Trail is a 1.15 mile, packed earth walking trail that travels through the west meadow, west woods, and to the Blow-Me-Down Pond and Mill. It was improved by the National Park Service to bring visitors beyond the historic core and into the natural landscapes of the park. The National Park Service and Student Conservation Association built a wooden boardwalk into the mill pond in 2001, at the end of a spur of the Blow-Me-Down Mill Trail.

Evaluation: Contributing. The Blow-Me-Down Mill Trail likely contains historic road traces, however it is unknown which segments follow the historic alignment and which have been rerouted and improved by the National Park Service.

Blow-Me-Up Ravine Trail

Historic Condition: The Blow-Me-Up Ravine Trail (LCS 040896), formerly called the Ravine Path, existed during Augustus Saint-Gaudens' residency and provided access the swimming hole created on the Blow-Me-Up-Brook. The path may predate Saint-Gaudens' occupancy of the property. The narrow path entered the north woods in two locations, just west of the Ravine Studio and just east of the Temple, descending the steep slope to the brook. The entrance near the Ravine Studio is almost on axis with the flower garden next to the main house. It is documented that Augustus and his assistants made use of the path and swimming hole in the summer months.

Existing Conditions: The route is now called a "trail" to distinguish its steep rugged character from the walking paths within the historic core. The park manages the packed earth trail for interpretive purposes and maintains it in good condition. A modern pressure treated wooden bridge with recycled plastic decking crosses the creek near the swimming hole. The entire trail is .35 miles long (see Figure 56).

Evaluation: Contributing. The Ravine Trail leading to the swimming hole on the Blow-Me-Up-Brook is a historic circulation feature that dates to the late 1800s and contributes to the cultural landscape.

Caretaker's Cottage Walkways

Historic Condition: The Caretaker's Cottage brick walkways (LCS 040867) were established circa 1917 when the building was constructed.[135] One path led from the east entry drive to the west door of the cottage and another connected the cottage east door to the associated garage east of the house.

Existing Conditions: The narrow brick paths are three bricks wide with edge-laid bricks along the margins. The walkways have been rebuilt to remedy damage from weather and frost heaving, but put back in their historic configurations. Currently, both front and rear paths of the cottage are extant (see Figures 39 and 41).

Evaluation: Contributing. The Caretaker's Cottage brick walkways date to improvements made to the site during Augusta's lifetime and contribute to the significance of the cultural landscape.

Caretaker's Garage Driveway

Historic Condition: The Caretaker's Garage driveway was an extension of the East Entry Drive to the stables and studios (LCS 040868). The extension to the Caretaker's Garage was added in c. 1917 when Augusta Saint-Gaudens built the cottage and garage for the site's caretaker.

Existing Conditions: The driveway was extended to a temporary maintenance building and paved in the 1960s. This extension was reconfigured in 2002–03 when the maintenance building was removed and a visitor center constructed in the same location. The extension is referred to as the visitor center accessible parking (see Figures 41 to 43).

Evaluation: Contributing. The Caretaker's Garage driveway dates to Augusta's lifetime and contributes to the character of the cultural landscape. See also East Entry Drive and visitor center accessible parking.

Carriage Turnaround and Granite Steps

Historic Condition: The carriage turnaround (LCS 040870), granite steps and associated hedges, known as the horseshow hedge, was in place in 1893–94 and is shown on the 1903 French and Bryant survey. The arcing gravel carriage turn was used by visitors arriving at the family residence. Both ends of the turn terminate at Saint Gaudens Road. The granite steps to the entry are located midway and the entry turn is framed by hedges.

Existing Conditions: Currently, the carriage turnaround is approximately ten feet wide and surfaced with pea-stone gravel. The drive resembles its historic appearance, suggesting it has not been substantially altered since the period of significance. Seven granite steps are aligned, but not exactly, with the front entry of the main house. At the top of the steps the brick walk is 10 feet wide with a radial brick pattern. The granite steps are 8 feet, 10 inches wide with 21 inch wide treads, each with a 7 to 8 inch rise. The steps have 20 inch wide cheek walls on each end. Wooden railings were added by the park. During the summer, containers with flowers are placed on the cheek walls. To block vehicles from entering the carriage turnaround, the park installed granite bollards in the center of the lane where the driveway meets Saint Gaudens Road. The inner horseshoe hedge at the carriage turnaround was replaced in 1996 to restore the historic width and height that had become greatly out of scale with overgrowth of the hedge. The granite steps by the carriage turnaround have heaved and shifted apart (see Figures 13, 15, and 16).

Evaluation: Contributing. The carriage turnaround and granite steps are historic features that date to Augustus Saint-Gaudens' lifetime and contribute to the character of the cultural landscape.

Cart Path

Historic Condition: A cart path (LCS 040891) most likely predated 1885 and extended north from Saint Gaudens Road toward the temple and connected with a woods road to the Platt Road. Used by horse drawn carriages, the trace of the cart path consisted of parallel wheel tracks along the margins of the meadow. The cart path is shown on the 1903 French and Bryant survey. This utilitarian route

initially provided access to farm fields and later evolved into a path for the golf course and to access The Temple. It also also provided access to the Ravine Studio and may have been a recreational path for walking or horse-back riding.

Existing Conditions: The cart path remained in use on an intermittent basis after the period of significance. Today, traces are visible on the landscape and parts are mowed regularly to lead visitors between the Little Studio and Temple. Due to its limited use, it has not been significantly altered since the period of significance (see Figures 53 and 58).

Evaluation: Contributing. As a feature of the early agricultural use of the area that was retained during the historic period, the cart path contributes to the character of the cultural landscape.

East Entry Drive

Historic Condition: During Augustus Saint-Gaudens' lifetime, the east entry drive served as the main carriage road into the property and likely predated his residency. The driveway met Saint Gaudens Road at a break in the perimeter hedge, south of the Stables. Carriages and sleighs would have pulled into the Stables yard where animals and vehicles were housed. The driveway also provided access to the Large Studio and later the Studio of the Caryatids, located northeast of Aspet. The driveway was extended east after Augustus' death when Augusta had the Caretaker's Cottage and Garage built around 1917.[136]

Existing Conditions: In the 1960s the driveway was paved with asphalt as it led to the maintenance facility east of the historic garage. The eastern terminus of the driveway was altered again in 2002 when the National Park Service converted the maintenance facility into a visitor center. Handicapped parking occasionally occurs at the end of the driveway next to the visitor center. It is still a one-lane, curved driveway with limited sight lines around the tall hedges of the Caretaker's Cottage. The point where the driveway meets Saint Gaudens Road retains its historic configuration but areas further west have been altered since the period of significance (see Figures 38 and 60).

Evaluation: Contributing. Though the east entry has changed over time, both during and after the period of significance, enough of its original design intent, location, and spatial organization remain and as such is a contributing feature of the cultural landscape. See also Caretaker's Garage driveway and visitor center accessible parking.

Farragut Forecourt and Picture Gallery Steps and Path

Historic Condition: The Farragut forecourt (LCS 040883), also known as the entrance circle, was laid out by John W. Ames as part of the design of the New Gallery complex. Circular in plan, the space consisted of loose gravel surface

bounded by curved, mortared field stone walls on the southeast and southwest sides. At the center of the courtyard stands a terra-cotta oil jar in a wrought iron frame resting on a marble disk. The jar is on axis with the Atrium pool and Amor Caritas statue to the north, the Farragut Monument to the south, a set of steps and path to the Picture Gallery to the east, and the entrance of the space to the west. Granite bollards anchor both sides of the entrance to the west and are backed by conical sheared hemlocks and sections of hedge. Beds with trees, shrubs and herbaceous plants fill each of the four corners of the space.

Existing Conditions: The south side of the forecourt was altered in 1986 when the Farragut base was moved several feet south into the new enclosure. The park added wooden handrails to both sides of the steps to the Picture Gallery. The steps consist of six concrete risers to the east to the path to the Picture Gallery. The first riser is 1 ½ inch while the others are 6 inches. The 16 inch wide cheek walls consist of mortared fieldstone and are approximately 32 inches tall. The path extending to the Picture Gallery and Henry W. Maxwell relief is five feet wide and surfaced with pea-stone gravel. The outer edge is defined by a 16 inch band of field stone laid flush in the ground, which matches the stone and the width of the cheek walls. The inner edge is partially defined with metal edging and 14 inch wide bed lined with small hostas (see Figures 45 and 46).

Evaluation: Contributing. The Farragut forecourt with its fieldstone retaining walls, granite bollards, and Picture Gallery steps and path contribute to the character of the cultural landscape.

Garden Paths and Steps

Historic Condition: The garden paths and steps (LCS 040869) include the marble steps leading from the Piazza to the lawn north and west of the main house, the brick walkways and steps leading to the Little Studio, and the brick walkways and steps within the Flower Garden. The marble steps were added circa 1894 when the main house and its surrounds were first modified by Augustus Saint-Gaudens. In circa 1903, the marble stairs connected to a new brick path which further connected to a brick path dividing the middle and lower terraces of the flower garden. This path traveled between the entrance to the original cutting garden, through the flower garden, the Pan grove and to the Little Studio. This addition helped define the west boundary of the new flower garden and contributed to the formal and classical character of the Aspet landscape.

Landscape architect Ellen Shipman redesigned the flower gardens twice after Saint-Gaudens' death, once in circa 1928 and again in about 1941. Shipman did not alter the circulation of the gardens, and largely limited her refinements to the flower beds.

Existing Conditions: The marble and brick steps and brick garden paths have remained similar to Augustus Saint-Gaudens' designs. The steps and walks are in good condition and the grass surface between flower beds is extant. Currently, the over-mature hedge on the west side of the lower terrace extends into the brick path of the middle terrace and into the westernmost flower bed (see Figures 20, 23, and 29).

Evaluation: Contributing. The garden steps and paths, including the marble stairs and path between the Piazza and Little Studio are representative of the changes Augusts Saint-Gaudens made to his property during the period of significance and are contributing features to the cultural landscape.

Granite Hexagon at Adams Memorial

Historic Condition: Sometime during the Saint-Gaudens Memorial period, two to three brick steps descended into the Adams Memorial space. These were subsequently buried with fill brought in to raise the lawn elevation.

Existing Conditions: The brick steps still exist though are buried. The National Park Service added stone pavers at the Adams Memorial in 2001, as proposed in the unrealized 1971 design for the memorial. They were installed at the entrance to the space to combat soil compaction and damage to the grass from heavy foot traffic. Three large, square pavers were located at each of the north and south entrances to the space. These pavers were subsequently removed in 2008. Decorative granite curbing stones were also added in 2001 to form the outline of a hexagon at the foot of the statue, mimicking the shape of the base of the original statue at Rock Creek Cemetery. The granite curbstone hexagon remains (see Figure 32).

Evaluation: Non-contributing. Since the introduction of pavers post-date the period of significance, they are not contributing features. Whether the buried brick steps contribute is undetermined. Park staff believe that the brick steps date to the Trustee's period.

Path to Restrooms

Historic Condition: Not applicable.

Existing Conditions: The park installed a Clivus Multrum restroom facility in the south west corner of the visitor parking lot in 1978. A short, narrow path connects it to the parking lot. This path is paved with bituminous concrete and ramps up to reach a wooden deck that wraps around the north, east and south sides of the restroom facility.

Evaluation: Non-contributing. The path between the parking lot and restrooms does not contribute because it post dates the period of significance.

Path to Visitor Center

Historic Condition: Not applicable.

Existing Conditions: In anticipation of the construction of a new visitor center east of the Caretaker's Cottage, a walking trail was built in 2000 through the woods on the south side of Saint Gaudens Road. This allows visitors to access the visitor center located east of Aspet without walking on Saint Gaudens Road. The stone dust path includes two small bridges that cross intermittent streams. The use of natural materials and the retention of many trees and forest undergrowth blends the trail with the surrounding woods (see Figures 60 and 61).

Evaluation: Non-contributing. The path between the visitor center and parking lot does not contribute because it post dates the period of significance.

Road to Curatorial and Maintenance Buildings

Historic Condition: Not applicable.

Existing Conditions: The road to the curatorial building and maintenance facility was likely built on an existing gravel road and expanded in the 1970s when the curatorial building was constructed. The one-lane packed earth and gravel road travels south from Saint Gaudens Road, up an incline to the buildings, while blending into the surrounding woods. It was lengthened in 1997 when the park constructed the maintenance facility south of the curatorial building. Now the road terminates at the maintenance facility where parking is provided for approximately twelve cars. It remains unpaved. The Bulkeley tract has a right of way on this road into the logging road just past the maintenance building.

Evaluation: Non-contributing. The road to the curatorial building and maintenance facility is non-contributing because it post-dates the period of significance.

Saint Gaudens Road Steps

Historic Condition: A set of mortared field stone steps ascends the steep bank on the north side of Saint Gaudens Road at the southeast corner of the property. This set of steps is depicted in the bird's eye view of the property by Carlota Saint-Gaudens that was published in 1927.[137]

Existing Conditions: The set of seven steps is extant and in fair condition. The steps are used frequently by park staff to walk between the visitor center and the curatorial and maintenance buildings. The steps angle to the east, suggesting that they were installed for use between Aspet and the Saint-Gaudens farm property (see Figure 62).

Evaluation: Contributing. The steps appear to have been present during the historic period and contribute to the character of the cultural landscape.

Stables Path to Aspet Kitchen Door

Historic Condition: The path from the Stables to Aspet's kitchen yard (LCS 040865, Aspet – Stables Paths) is not shown on the 1903 French and Bryant survey and was possibly added after the 1904 redesign of the gardens. The 1903 survey shows incomplete segments of the characteristic circular hedge that defines the yard outside of the east door and no delineated pathway. Apparently, construction of the approximately 14 inch wide brick path accompanied the completion of the circular hedge. No changes to the path during the later years of the period of significance have been documented.

Existing Conditions: Currently, the path closely resembles its historic appearance, suggesting it has not been substantially altered since the period of significance. The narrow, dry-laid, brick path connects the Stables to the kitchen door, passing through an opening in the tall kitchen hedge. It is constructed of three courses of brick laid lengthwise, in a running bond pattern, and edged by bricks set on end. The path terminates at the Stables in a radial brick pattern. The path is in good condition (see Figure 36).

Evaluation: Contributing. The brick path between the Stables and kitchen door is a historic feature that dates to Augustus Saint-Gaudens' lifetime and contributes to the character of the cultural landscape.

Stables Path to Aspet South Terrace

Historic Condition: The narrow, approximately fourteen-inch wide, brick path between the Stables and the south terrace of the main house (LCS 040865, Aspet – Stables Paths), or main door by the honeylocust, was built between 1903 and 1907. The path connected the south terrace to the Stables by skirting the outside of the kitchen hedge. This narrow path and the path from Stables to the kitchen door were thought to be used for wheelbarrow use in order to move household kitchen debris to the Stables area.[138]

Existing Conditions: The layout of the path between the Stables and the south terrace of the main house likely changed little after the period of significance. It is constructed of three courses bricks laid lengthwise, running in the direction of the path, and edged by bricks set on end. Age and weathering have caused the path to deteriorate slightly, resulting in an uneven surface with some damaged bricks.

Evaluation: Contributing. The brick path between the Stables and the south terrace is a historic feature and contributes to the significance of the cultural landscape.

Visitor Center Accessible Parking

Historic Condition: Not applicable.

Existing Conditions: The driveway to the former maintenance building/current visitor center was added in 1967 when the pre-fabricated metal building was first built. The driveway was paved with asphalt and extends east from the driveway to the Caretaker's Garage that was established around 1917.[139] After the park modified the maintenance building into the visitor center, the driveway was repaved to create an area for universally accessible parking (see Figures 42 and 43).

Evaluation: Non-contributing. The accessible parking area for the visitor center extends east from historic segments. Its current surface material and association with the visitor center post-date the period of significance and does not represent historic conditions. See also East Entry Drive and Caretaker's Garage Driveway.

Visitor Parking Lot

Historic Condition: The visitor parking lot was built during the Memorial period, circa 1930, and located south of the main entry to bring visitors in the "front door" of the site (LCS 750425). It is on axis with the carriage drop-off and the path leading to the south door of the house. The visitor parking lot was surfaced with gravel.

Existing Conditions: The National Park Service expanded the parking lot, reorganized the parking spaces, and paved it with bituminous concrete. There is currently room for eighteen parked cars. In 1992 an information kiosk was placed at the south side of the lot to provide visitors with orientation information. After the park built the trail to the new visitor center in 2000, the kiosk was moved to the east side of the parking lot to encourage visitors to utilize the trail (see Figures 14 and 61).

Evaluation: Contributing. Since the parking lot was initially installed during the period of significance, it contributes to the character of the cultural landscape.

VEGETATION

Aspet was transformed by Augustus Saint-Gaudens beginning in the 1890s, from an informal agricultural area into a refined, classically inspired landscape. Upon arrival in 1885, the area around the house was largely cleared of vegetation and surrounded by a wide-spreading hay meadow. Saint-Gaudens established a complex, ornamental landscape through his use of plant material. A system of hedges created distinct garden rooms on the north and east sides of the house. He added ornamental trees and flowers to the hedged rooms to create a largely geometric, classical landscape.

Some manipulation of the site's plant material occurred after Saint-Gaudens' death. Flower beds were redesigned and changes to some of the hedges occurred. However, most of the changes made by the Saint-Gaudens Memorial retained historic plant material and design decisions made by Saint-Gaudens. Vegetation features are described under four headings: gardens, garden rooms, plant nursery and golf course; trees; shrubs and vines; and hedges.

VEGETATION: GARDENS, GARDEN ROOMS, PLANT NURSERY AND GOLF COURSE

Atrium Beds and Pool

Historic Condition: Plants in the Atrium beds and pool are indicated on the Ames plan, but not well documented since the area was constructed close to the end of the historic period (LCS 040881, Atrium).

Existing Conditions: A photograph from the 1950s shows one of the two trellis structures on either side of Amor Caritas, with a very young vine, most likely Akebia. A tall thin lilac, most likely the same white flowering lilacs that thrive today,grew in the corner and a bed of herbaceous plants, possibly astilbe, was located below Amor Caritas. There were no aquatic plants in the pool. Photographs from the 1960s show lilies and aquatic grasses in the pool. The water plants included lilies and other plants placed in the pool to symmetrically frame the Amor Caritas sculpture. Recently, potted plants have been added to the rim of the pool and water plants (sedge and calla lily) asymmetrically within the northeast corner of the pool (see Figures 47 and 50).

Evaluation: Contributing. The Atrium trellis structures and vines, the white flowering lilacs in each corner, and the plant bed at the foot of Amor Caritas have been actively maintained since the construction of the space in circa 1948 and contribute to the character of the cultural landscape.

Bowling Green (Shaw Memorial Space)

Historic Condition: In the 1890s the bowling green area was used as a vegetable garden and was accessed from an opening at its east end. In about 1903, the vegetable garden was moved to the present cutting garden, and the space was redesigned for use as a bowling green.[140] After 1907, Lombardy poplars were planted next to the hedge to flank the east opening. As the white pine aged and became thin, the openings and bare spots were interplanted with hemlock. During World War II, maintenance was curtailed, and the surrounding pine hedges became overgrown. After the site was reopened in circa 1948 the hedge was renovated and the section parallel to the birch allée was replaced in pure hemlock, probably at the time the allée was planted or soon thereafter. With installation of the Seated Lincoln in the adjoining cutting garden in circa 1948, the opening in the west side of the hedge was closed. [141]

Existing Conditions: In 1959, the bowling green space was altered when a plaster cast of Saint-Gaudens' Shaw Memorial, housed in a tall protective shed, was placed at the east end. Around this time, new openings were created in the north and south sides of the hedge, and the old opening to the rear (east) of the Shaw Memorial was closed and the poplars removed. In 1997, the plaster cast and shed were replaced by an open-air bronze and the hedge to the east and north of the memorial replaced with hemlock (see Figures 33 and 34).

Evaluation: Contributing. The bowling green space contributes to the character of the cultural landscape.

Caretaker's Cottage Beds

Historic Condition: Unknown.

Existing Condition: The Caretaker's Cottage beds are recorded in c. 1965 photographs of the cottage. The bed near the garage contains peonies while the bed near the rear door to the cottage is predominantly filled with lily-of-the-valley.

Evaluation: Undetermined. The origin of the Caretaker's Cottage beds is undetermined.

Cutting Garden (Former Vegetable Garden)

Historic Condition: Prior to 1903, the area now known as the cutting garden was not part of the gardens. When Augustus Saint-Gaudens redesigned the gardens north and west of the main house in 1903, he converted most of the former vegetable garden (currently the Shaw Memorial space) to cut grass for lawn bowling and relocated the vegetable garden south of the Stables, to the current site of the cutting garden. This new garden was also surrounded by hedges to the north, south, and east and a grove of tree lilacs on the west side. Augusta retained the vegetable garden during her lifetime. During the Memorial period, Alan Jansson, Chief of Maintenance from 1953 to 1984 recalled that he eliminated the vegetables and grew flowers for cutting, though the boundary and perimeter hedge stayed the same.[142]

Existing Conditions: Since the period of significance, the contents of the garden shifted to include only perennial and annual flowers. The garden is still encircled by a pine/hemlock hedge on the north, south, and east sides and a stand of mature tree lilacs on the west side. The hedges along Saint Gaudens Road have lost most of their lower branches on the south side (see Figure 37).

Evaluation: Contributing. The cutting garden exists in the same location as Saint-Gaudens' vegetable garden and though the contents have been changed, it still

functions as a working garden. The garden retains historic integrity and is a contributing feature.

Farragut Forecourt Beds

Historic Condition: The Farragut forecourt (LCS 040883), also known as the entrance circle, was laid out by John W. Ames as part of the design of the New Gallery complex. The Ames plan specifies that the northeast bed should contain "Lilacs & Birches." The species for the bed on the northwest side of the entrance circle/southwest corner of the Atrium is not specified, but vegetation is indicated. The southeast and southwest beds were to contain dense evergreen plantings.

Existing Conditions: The two beds on the north side of the Farragut forecourt contain birches and hosta that are in good condition. The south side of the forecourt was altered in 1986 when the Farragut base was moved several feet south into the new enclosure. These two corner beds are filled with stephanandra (see Figures 45 and 46).

Evaluation: Contributing. The four Farragut forecourt beds contribute to the character of the cultural landscape.

Flower Garden

Historic Condition: Saint-Gaudens redesigned the space around the main house in 1893–94 or possibly earlier.[143] His initial plans for the house environs included an upper terrace surrounding the house on three sides and a lower terrace north of the house. At the lower terrace he planted a small garden approximately forty yards from the house, separated by an expanse of cut lawn. This garden was located northeast of the Pan grove and included six geometric flower beds separated by grass paths, surrounded by a hedge. A curved wooden bench and small water feature stood at the western terminus, while a statue on a pedestal decorated the opposite end of the garden.

In 1903, Saint-Gaudens embarked on a more ambitious garden plan and redesigned the entire north and east sides of the house. He manipulated the landform of the garden area to create three distinct terraces and embellished his previously classical designs. The upper terrace was adorned with geometric flower beds and garden statuary. A brick staircase was built into the grass slope and descended to the middle terrace, connecting the two garden rooms. A complex system of flower beds oriented around a small, central water feature was built into the middle terrace. The lower terrace was created from the existing hedged flower garden from 1893. He removed the hedge along the south side of the garden and in doing this, the terminal axis of the three terraces was framed on three sides by hedging and views between the garden spaces were unimpeded. The space in the lower terrace was divided into six equally sized, linear flower beds. All areas not planted with flower beds were maintained as clipped lawn.

The east side of the middle and upper terraces were lined with hedges but the west sides remained open to provide open views to the rolling meadow and distant Mount Ascutney. Saint-Gaudens augmented the ornamental plant material with garden statuary on each level of the terrace to reinforce the classical styling and axial proportions of the space.[144]

Saint-Gaudens' design was altered several times after his death by landscape architect Ellen Shipman, under the employ of the Saint-Gaudens Memorial. The complex and maintenance-heavy scheme of the garden was simplified, though the garden's defining elements were retained. Refinements occurred between 1928 and 1950 resulting in consolidating the six linear beds on the lower terrace into two beds flanking the east and west hedges and removal of the center beds in the upper and middle terraces. The culmination of these efforts resulted in a design that resembles current conditions. After the birch allée was planted in circa 1948, an opening was created in the north hedge of the lower terrace to make a path between the two spaces.

Existing Conditions: Minor changes have occurred to the flower garden after the period of significance regarding plant material and individual plant location but the layout and spatial organization of the defining features of the garden established by 1950 remain. A varied palette of perennials and annuals are used in the flower borders on the terraces. Several garden ornaments are located in the space including a semicircular bench at the terminus of the lower terrace, a small water feature in the center of the middle terrace, a gilded statue of Hermes on a pedestal in the middle terrace, four zodiac heads on white posts in the lower terrace with two zodiac heads on the semicircular bench ends. A cistern with ornamental bas relief serves as a pedestal for the Boy with Wine Skin statuary in the upper terrace (see Figures 23 and 25 to 29).

The flower garden hedges vary in width between six and twelve feet and are between seven and ten feet tall. The west and north hedge sections were replaced in the 1930s with hemlock, unlike the east hedge section that contains a mixture of hemlock and white pine. Some original plant material exists, yet most hedge sections have been supplemented with infill planting. An opening in the north hedge of the lower terrace exists but access to the birch allée is blocked by a white, curved bench. The east hedge of the middle terrace contains a great deal of original plant material, including the exposed and bare trunk of a white pine whose high canopy creates a covered archway into the vestibule outside of the Adams Memorial space.

Evaluation: Contributing. The garden north of the main house is a character defining element of the site. Its presence and current configuration is a tangible

reminder of Augustus Saint Gaudens' artistic talent and appreciation of the site. The garden contributes to the significance of the cultural landscape.

Former Cutting Garden (Adams Memorial Space)

Historic Condition: Saint-Gaudens initially included the former cutting garden space in his larger flower garden space that extended between the pan pool grove and the bowling green area. In 1903 he reoriented the flower bed to extend from the north side of the main house and walled off the spaces to the east to serve as a cutting garden and bowling green. The cutting garden space was used for growing cut flowers until 1948 when the Trustees of the Saint-Gaudens Memorial placed a plaster case of the seated Lincoln in the space. The poplar-framed entrance to the bowling green was removed at this time.

Existing Conditions: The recast Adams Memorial was placed in the space in 1972, replacing the deteriorating plaster of the seated Lincoln. At about the same time the grade within the space was raised, which resulted in burying of some brick steps by the south entry into the space. In the early 1990s, the park added a dense planting of ornamental trees and shrubs around the memorial. Most were subsequently removed and only two Dr. Merrill magnolias remain. In 2001 the park added a granite hexagon to evoke the shape of the original memorial space in Rock Creek Park. In 2008 the park removed the grass within the hexagon and added pea-stone gravel. The park also removed a set of stepping stones from the south entrance into the space, which had been used for several years to address compaction and loss of grass at the entrances to the space (see Figures 31 and 32).

Evaluation: Contributing. The former cutting garden, now the Adams Memorial space, retains is circa 1950 character as a hedged garden room and contributes to the significance of the cultural landscape.

Golf Course

Historic Condition: Saint-Gaudens built a nine-tee, five-hole golf course in c. 1902, which was recorded on the 1903 French and Bryant survey. The course included sand traps in the west meadow and had an irrigation system with pipes and hydrants located on the periphery of the course.

Existing Conditions: After the early 1900s the golf course was not used or maintained. In 1948 the fairway between the upper easternmost tee and green was obstructed by the New Gallery complex (see Figures 12 and 59).

Evaluation: Contributing. The golf course is not maintained and the traces are difficult to see. Those that are evident contribute to the character of the cultural landscape.

Little Studio Bed

Historic Condition: Saint-Gaudens added a flower bed to the south side of the Hay Barn/Studio in c. 1900 as recorded in a photograph taken in about 1900–02. The bed may have been in place at least ten years earlier, but not captured in a photograph.[145] An early photograph of Saint-Gaudens and the garden bed shows the bed predominantly filled with gladiolus and tiger lilies. The Hay Barn/ Studio was transformed into the Little Studio in 1903–04.[146] Photographs of the bed in the late 1940s and early 1950s show the bed filled with single hollyhocks.[147]

Existing Conditions: Photographs show the bed actively maintained throughout the twentieth century. The park continues to nurture poppies, which bloom in late May and early June, and the single hollyhocks, which bloom in July. The bed also contains numerous annuals, which predominantly bloom in July and August (see Figure 34).

Evaluation: Contributing. The Little Studio bed has been actively cultivated since at least 1900 and contributes to the character of the cultural landscape.

Main House Bed, Southeast Corner

Historic Condition: In 1893–94 Augustus Saint-Gaudens created wide terraces with wooden balustrades along the north and south sides of the main house (LCS 040878). Photographs during the historic period show a cluster of plants to the east of the main entry. A small cluster of plants still grows at the southeast corner of the terrace.

Existing Conditions: The bed contains rugosa roses *(Rosa rugosa)* and ferns and is shaded by the kitchen hedge and the honeylocust but is in good condition (see Figure 17).

Evaluation: Contributing. The Main House bed, at the southeast corner of the house contributes to the character of the cultural landscape.

Nursery at Maintenance Facility

Historic Condition: Not applicable.

Existing Conditions: The National Park Service established a nursery west of the curatorial storage facility in the 1990s to grow replacement plant material for the site. It is enclosed by tall wire fencing to keep animals out and contains several specimens of deciduous and evergreen trees and shrubs.

Evaluation: *Non-contributing*. The plant nursery is a modern introduction that does not contribute the cultural landscape.

Pan Pool Bed

Historic Condition: Augustus Saint-Gaudens installed the Pan pool and fountain (LCS 040874) with a small planting bed south of the pool in 1893–94. The approximately three-foot by six-foot planting bed was filled with various tall perennials that provided a backdrop to the fountain like gladiolas and elephant ears. A plan and photographs of the pool are included in Guy Lowell's *American Gardens*, 1902.[148]

Existing Conditions: The Pan pool bed has remained largely unchanged since the period of significance. The fountain was rehabilitated in 1996 (see Figures 20 and 24).

Evaluation: Contributing. The Pan pool bed is a component of one of the earliest garden spaces and is a significant feature of the cultural landscape.

VEGETATION: TREES

Apples, South of Main House

Historic Condition: The earliest photographs of the Saint-Gaudens family at Aspet, taken the first summer they rented the house in 1885, shows a collection of apple trees southeast of the house.[149] A larger orchard of apple, cherry and plum trees was located to the west of what is now the New Gallery complex.[150] The trees along the entry walk to the southeast of the house were planted by a previous owner, matured, and were replaced during the period of significance. As the grove of Japanese tree lilacs east of the house was established in the early 1900s, the apple trees blended into the tree line at the perimeter of the front lawn. Several scattered specimens were also located on the west side of the front entry walkway.

Existing Conditions: Several apple trees exist today around the perimeter of Aspet's south lawn. They are of various ages, as some have been replanted by the park in the 1980s, and are in fair condition. Two trees date to the period of significance and clones of these exist in the park nursery. The apple trees do not bear good quality fruit, because of inadequate pollination and a lack of chemical pest treatment.

Evaluation: Contributing. Though not appearing to be part of the formal landscape plan on site, the apple trees existed during the historic period and contribute to the significance of the cultural landscape.

Apples, West of Little Studio

Historic Condition: A line of apple trees was planted down the slope from the Hay Barn Studio, oriented north-south, prior to 1903, before the building was replaced by the Little Studio.[151] There is little documentation about the feature

but it appears to have remained throughout the period of significance, even after the construction of the adjacent Little Studio.

Existing Conditions: The park replaced several of the apple trees in the late 1980s. Several mixed age trees exist today, though the north-south planting pattern is not as strict as when they were originally planted. One tree dates to the period of significance and has been propagated for eventual replacement. Like the apple trees south of the main house, the trees west of the Little Studio are well maintained but do not bear good quality fruit (see Figure 12 and 21).

Evaluation: Contributing. The apple trees west of the Little Studio date to the period of significance and are contributing features of the cultural landscape.

Birch Allée

Historic Condition: The trees in the birch allée were planted between 1948 and 1950 on the sides of an established walkway located north of the formal gardens (LCS 040898). The white birches created a canopy over the path connecting the recently completed New Gallery complex with the Little Studio and the Temple.

Existing Conditions: Several grey birches were added to the western terminus of the allée circa 1960. The existing birches in the allée have undergone preventative maintenance, including chemical treatments and pruning. Currently, the allée contains approximately 61 trees that are predominantly of the same age. Several of the trees are over mature and their long-term health is in question (see Figures 30 and 53).

Evaluation: Contributing. The birches in the allée collectively create one of the most distinctive landscape features on site. The individual specimens do not contribute, but as a group they represent historic conditions and contribute to the character of the cultural landscape.

Birches, Caretaker's Garage

Historic Condition: A paper birch grew to the southeast of the Caretaker's Garage. Although the date of origin is unknown, the tree was 12 inches in diameter in 1992. Another birch grew to the south of the Caretaker's Cottage and was very large by 1965.[152]

Existing Conditions: One tree is gone and the stumps remain. The other birch is still standing and growing within the hedge.

Evaluation: Contributing. The birches to the southeast and southwest of the Caretaker's Garage contribute to the character of the landscape.

Birches, Farragut Forecourt

Historic Condition: A plan prepared by John W. Ames in 1946 refers to the planting bed in the northeast corner of the entrance circle (now referred to as the Farragut forecourt), against the south wall of the Atrium and west wall of the Picture Gallery as "Lilacs & Birches." The species for the bed on the northwest side of the entrance circle/southwest corner of the Atrium is not specified, but vegetation is indicated.

Existing Conditions: One birch grows in the northeast corner bed, south of the Atrium, and three birches grow in the northwest corner bed, at the southwest corner of the Atrium. The stucco walls serve as a backdrop for the white peeling bark (see Figure 44).

Evaluation: Contributing. The birches to the south of the Atrium were installed as part of the Atrium complex and contribute to the character of the cultural landscape.

Birches, Pan Grove

Historic Condition: The Pan grove dates to the 1890s and is one of the earliest garden spaces created by Augustus Saint-Gaudens. White birch trees surrounded the Pan bench on three sides—to the east, north and west—providing visual interest in the background of the garden space.[153] Several trees were damaged after a hurricane in 1938 and subsequently replaced by the Saint-Gaudens Memorial.

Existing Conditions: Currently, the grove consists of a ten mixed-age white birches in various stages of health. Several of the trees date to the period of significance (see Figure 21).

Evaluation: Contributing. The birches in the Pan grove date to the earliest site improvements made by Saint-Gaudens and contributing to the significance of the cultural landscape.

Birches, South of Farragut Enclosure

Historic Condition: A plan prepared by John W. Ames in 1946 refers to the backdrop of the Farragut Pedestal as "Heavy Evergreen Planting." This area was subsequently redesigned when the enclosure, also known as the pavilion, was constructed in 1986. Birches were planted in two groups at the southwest and southeast corners of the enclosure to frame the south façade and trellis structure.

Existing Conditions: Multi stem clumps of white birches grow at the southwest and southeast corners of the Farragut enclosure (see Figures 51 and 52).

Evaluation: Non-contributing. The birches were planted after 1986 and are non-contributing because they post-date the period of significance.

Birches, South of Picture Gallery

Historic Condition: A plan prepared by John W. Ames in 1946 refers to the area where several birches were planted informally or retained along the walkway to the Picture Gallery as the "wooded bank." These trees provided shade and screened the views to the south and blended the New Gallery complex with the forest areas to the east.

Existing Conditions: Five original birches still stand along the path to the Picture Gallery and are interspersed with other large trees, including white pine, and shrub plantings to create a thin screen (see Figure 46).

Evaluation: Contributing. The birches at the Picture Gallery were installed or retained as part of the "wooded bank" for the New Gallery complex and contribute to the character of the cultural landscape.

Birches, Stables

Historic Condition: A paper birch (*Betula papyrifera*) grew to the southeast of the Stables. Although the date of origin is unknown, the tree was 12 inches in diameter in 1965.[154]

Existing Conditions: The tree was removed before 1992.

Evaluation: Gone. The birch to the southeast of the Stables is no longer present.

Crabapples, Atrium

Historic Condition: Not applicable.

Existing Conditions: Two crabapples (*Malus sp.*) frame the west facing doors of the Atrium. The trees were planted in the 1970s in the place of two rounded shrubs that were planted in the 1950s that were adjacent to an American elm growing to the west of the New Gallery. The original shrubs and American elm were subsequently removed. The crabapples are now quite large. The trees are very close to the structure and their dense canopies obscure the west wall and hang over the roof. From the inside of the Atrium, the branches obscure views out the open west doors to the Vermont hills (see Figure 44 and 49).

Evaluation: Non-contributing. The crabapples are a replacement of another species, but are out of scale in their location and do not contribute to the character of the cultural landscape.

Elm, Caretaker's Cottage

Historic Condition: A weeping willow (*Salix babylonica*) was planted by Chief of Maintenace Alan Jansson in the 1950s to the northeast of the Caretaker's Cottage but was removed. Two elms grew nearby to the east along Saint Gaudens Road, which may have led to the decision to replant an elm rather than a willow.

Existing Conditions: A 'Liberty' elm (*Ulmus americana 'Liberty'*) was planted in about 1990 in the location of the weeping willow. The elm is in good condition.

Evaluation: Non-contributing. The elm is in the location of the former willow, but both trees post date the period of significance and do not contribute to the character of the cultural landscape.

Honeylocust

Historic Condition: The thornless honeylocust (*Gleditsia triacanthos var. inermis*) on the south terrace of the main house dates to the mid-1880s, possibly 1886, and may have been planted by Augustus Saint-Gaudens.[155] It matured throughout the period of significance, growing to a considerable height to shade the north terrace of the house.

Existing Conditions: The honeylocust remained on the north terrace after the period of significance and stands today as a fine specimen tree. The tree requires periodic removal of deadwood and sometimes loses branches in heavy storms. Its trunk and rootflare have expanded greatly and conflict with the marble stairs leading to the front door of the main house. The root flare has lifted the heavy stairs, skewing their alignment. Lightening protection has been installed in the tree canopy. Vegetative propagation of the tree has been undertaken to prepare for its eventual replacement (see Figures 17, 18, and 35).

Evaluation: Contributing. The honeylocust on the north terrace is an exceptional example of original plant material on-site and is a contributing feature of the cultural landscape.

Japanese Tree Lilac Grove

Historic Condition: The grove of Japanese tree lilacs (*Syringa reticulata*) located west of the cutting garden appear to have been planted after 1903 when the vegetable garden was moved from the bowling green to its current location. Prior to that, the landscape south of the main house and the Stables was more open, with the exception of a few apple trees dotting the lawn southeast of the main house. The informal cluster of Japanese tree lilacs matured into a mounding mass of tall shrubs that effectively blocked views and access between the front lawn of the main house and the vegetable garden (or current cutting garden).

Existing Conditions: No significant changes have occurred to the grove of tree lilacs in the post-historic period. Currently, the trees are mature yet healthy and contain some impressive specimens. It is likely that the existing trees have self-propagated from the historic trees through root or stump sprouting. Numerous tree lilacs have been found elsewhere in the park and it is probable that the Japanese tree lilacs at the cutting garden are the parent trees. As a result, the park actively manages the removal of these non-native seedlings from the surrounding woods. Within the original cluster, the park occasionally cuts larger trees in the cluster to allow the smaller sprouts to mature (see Figure 37).

Evaluation: Contributing. The grove of Japanese tree lilacs date to the period of significance and are contributing features of the cultural landscape. Self-sown seedlings elsewhere in the woods do not contribute to the cultural landscape.

Lindens, Caretaker's Cottage

Historic Condition: An American linden (*Tilia Americana*) grew to the east of the Caretaker's Garage near the steps at the northeast corner of the property. Although the date of origin is unknown, the tree was present in 1965 and 17 inches in diameter in 1993, indicating that it would have been a young tree in 1950.[156]

Existing Conditions: The trees is gone, a stump remains. A smaller linden grows to the southwest of the Caretaker's Cottage and Garage, near the mailbox.

Evaluation: Gone. The linden to the southeast of the Caretaker's Garage is no longer present, the younger linden postdates the period of significance.

Magnolias, Adams Memorial

Historic Condition: Not applicable.

Existing Conditions: The Adams Memorial was added to the first cutting garden in 1972. To replicate the somber setting of the original sculpture, several hornbeam trees were planted in close proximity to the sculpture, enhancing the intimate quiet and sense of enclosure desired for the statue. The hornbeams did not survive and were replaced by Magnolia "Dr. Merrill" in the 1990s. At the same time numerous shrubs were added, which were subsequently removed (see Figure 32).

Evaluation: Non-contributing. The magnolia trees at the Adams Memorial do not contribute to the character of the cultural landscape because they post-date the period of significance. However, the conceptual design drawing of the setting for the Adams Memorial in Rock Creek Cemetery by architect Stanford White depicts a tree canopy over the memorial. In this respect the trees provide a frame and canopy for the sculpture.

Oak, Little Studio

Historic Condition: An oak grew close to the foundation on the east side of the Little Studio and is captured in historic photographs of the Pan pool. Color photographs of the oak taken in the 1960s or 70s suggest that it was a red oak due to its fall color. The tree grew quite large and was removed in the 1970s because it was leaning on the structure.[157]

Existing Conditions: The tree is gone.

Evaluation: Gone. The oak to the east of the Little Studio is longer present.

Poplars, Carriage Turnaround

Historic Condition: Lombardy poplars were planted at the carriage turnaround at the ends of the horseshoe hedge in circa 1894, when the front entry was designed. The tall, upright trees punctuated the entryway, marking the access point within the continuous hedge along Saint Gaudens Road. By 1903 five poplars grew in the vicinity of the carriage turnaround, four at each end of the horseshoe hedge, and one to the northeast of the hedge.[158] As short lived trees, the poplars were gone in the likely replaced during the period of significance, but the fifth tree to the northeast of the horseshoe hedge was replaced with an apple tree.

Existing Conditions: The poplars were not present in 1965, but were later replaced, most recently in 1996 with the 'Tower' poplar, a cultivar that is less susceptible to canker-related dieback than Lombardy poplars. The 'Tower' poplars are presently thin and in fair condition (see Figure 13).

Evaluation: Contributing. The poplars at the Aspet main entry are evocative of the landscape plan designed by Augustus Saint-Gaudens in the late-1800s.

Poplars, Gardens

Historic Condition: During the historic period, six Lombardy poplars were planted at entrances to hedged garden rooms to the north of the main house, punctuating each entryway. By 1907 two poplars were planted at the east end of the bowling green and two poplars were planted between the kitchen yard hedge and bowling green hedge, forming at gateway into a small space to the east of the flower garden.[159]

Existing Conditions: The poplars at the east end of the bowling green were removed in 1959, when the Shaw Memorial was installed in the space. It is possible that the other pair near the kitchen hedge was removed at this time as well, as none existed in 1965. In the late 1980s, one of the pair by the kitchen hedge was replanted. This one poplar remains but is in fair condition (see Figure 35).

Evaluation: Contributing. The single poplar in the garden area, to the north of the kitchen hedge contributes to the character of the landscape, but does not accomplish its design intent without its pair on the other side of the path.

Poplars, Little Studio

Historic Condition: Lombardy poplars were planted at the northwest corner of the Little Studio in circa 1903. The tall, upright trees punctuated the corner of the building. From the 1903 French and Bryant survey and later photographs, it appears that three poplars grew close together in a row at least through the 1920s. by 1965 only one poplar remained.[160]

Existing Conditions: The poplars were replaced with 'Theves', also known as 'Afghanica' poplars in the late 1980s. Only two survived (see Figures 12 and 59).

Evaluation: Contributing. The poplars at the northwest corner of the Little Studio contribute to the character of the cultural landscape.

Poplars, Main House Terrace

Historic Condition: The Lombardy poplars on the terrace of the main house were planted circa 1894, shortly after construction of the house terrace.[161] The fast-growing, upright trees matured to punctuate the four corners of the house and accentuated the classical influences of the landscape plan. The original trees or replacements in-kind remained on the terrace during the period of significance.

Existing Conditions: The poplar at the southeast corner of the main house was removed after the period of significance because it was heavily shaded by the mature honeylocust. The honeylocust recently lost a major limb, creating more sun at this corner, thus a replacement poplar was recently installed. Likewise, the tree on the southwest corner of the terrace died, but was recently replaced. Currently the two trees on the north side of the terrace remain, and are the cultivar 'The Tower,' which has shown greater resistance to disease. The new trees appear similar to Lombardy poplars with a slightly lighter leaf color and a looser branching habit (see Figures 19, 20, and 27).

Evaluation: Contributing. Though the current poplars on the main house terrace are not original plant material, they are appropriate replacements of historic fabric and reflect historic conditions.

Poplars, Parking Lot

Historic Condition: Four Lombardy poplars were added to the visitor parking lot along Saint Gaudens Road, at the corners of the lot and the vehicular entrance after 1965. These complimented the poplars planted on the north side of the road at the horseshoe hedge and carriage drop-off. As Lombardy poplars are short lived and susceptible to disease, all have been replaced at least once.

Existing Conditions: The National Park Service replaced all four of the trees in 1996. Currently four trees exist, though they vary in size due to shading by the adjacent large trees surrounding the east, south and west sides of the parking lot (see Figure 14).

Evaluation: Non-contributing. The poplars at the visitor parking lot do not contribute because their initial planting post-dates the period of significance. The trees, however, are compatible with the historic landscape.

VEGETATION: SHRUBS AND VINES

Akebia and Clematis Vines, Atrium

Historic Condition: A plan prepared by John W. Ames in 1946 does not specify the two trellis and vines located at either side of Amor Caritas. However, an early 1950s photograph shows the trellis structures with small vines starting to grow at the base.

Existing Conditions: Vines now fill the trellises on either side of the Amor Caritas sculpture (see Figures 47 and 49).

Evaluation: Contributing. The vines contribute to the c. 1950 character of the cultural landscape.

Azaleas, Atrium

Historic Condition: Not applicable.

Existing Conditions: Two orange flowering Exbury azaleas were planted in about 1980 close to the west exterior wall of the Atrium (see Figure 44).

Evaluation: Non-contributing. The Exbury azaleas are recent additions and do not contribute to the character of the cultural landscape.

Dutchman's Pipe and Honeysuckle Vines, Caretaker's Cottage

Historic Condition: The Caretaker's Cottage was built at Augusta's direction around 1917 for her chauffer and caretaker.[162] It is unknown when a trellis and vines were introduced to the west-facing front entrance of the building.[163]

Existing Conditions: A photograph taken in 1965 shows the Dutchman's pipe vine (*Aristolochia durior*) as mature and trained on both sides of the trellis surrounding the front porch door. When the building was fumigated for wood boring pests (date unknown, c. 1980s), the Dutchman's Pipe on the left or north side of the entrance.[164] A photograph taken in 1992 shows the Dutchman's pipe vine on the right or south side of the entry and a 'Dropmore Scarlet' honeysuckle (*Lonicera x Brownii*) on the left or north side of the entry, which is the configuration that exists at present (see Figure 39).

Evaluation: Contributing/Non-contributing. The Dutchman's pipe contributes to the character of the cultural landscape. The origin of the honeysuckle is unknown, but it likely did not exist at the end of the historic period.

Grape Vines, West of Farragut Enclosure

Historic Condition: Not applicable.

Existing Conditions: Grape vines (*Vitus* sp.) on small trellis structures were introduced along the 1986 Farragut enclosure shortly after its completion (see Figure 51).

Evaluation: Non-contributing. The grapes were planted after 1986 and are non-contributing because they post-date the period of significance.

Grape Vines, Little Studio

Historic Condition: Grape vines were integral to Saint-Gaudens's vision of an Italian inspired landscape. He trained grape vines onto a rustic pergola structure as early as 1892 when the Little Studio was still the Hay Barn/Studio. The grape vines were retained when the pergola was rebuilt as a more classical structure with framed timbers and Doric columns. Photographs during the historic period show grape vines at the base of the fourth and eighth column of the twelve columns on the south side of the pergola as well as the base of the second column on the west side of the pergola.[165] Historic photographs show varying levels of maintenance of the vines to allow light to penetrate into the studio terrace.

Existing Conditions: The grape vines are likely original and are in good condition and pruned annually (see Figure 21).

Evaluation: Contributing. The grape vines on the Little Studio pergola date to the period of significance and are contributing features of the cultural landscape.

Grape Vines, Main House Entry and Piazza

Historic Condition: Saint-Gaudens's trained grape vines onto a trellis surrounding the main entry and to the frame of the piazza as early as 1894. Photographs during the historic period show varying levels of maintenance of the vines.

Existing Conditions: The grape vines are likely original and are in good condition and pruned annually. The park has temporarily removed the grape vines from the structures to facilitate maintenance (see Figure 19).

Evaluation: Contributing. The grape vines on the main house entry trellis and piazza date to the period of significance and are contributing features of the cultural landscape.

Kiwi Vines, Farragut Enclosure

Historic Condition: Not applicable

Existing Conditions: The Farragut enclosure was installed in 1986 with a trellis on its south façade. Initially two species of bittersweet vine were trained on the trellis, oriental and American (*Celastrus orbiculatus and C. scandens*). The vines were pruned regularly throughout the growing season to maintain views of the grid of the trellis structure. However, Oriental bittersweet is considered a non-native invasive and seedlings were appearing around the perimeter of the property. The bittersweet vines were removed in the 1990s and hardy male Arctic Beauty variegated kiwi vines (*Actinidia kolomikta 'Arctic Beauty'*) installed in their place. The vines have spread throughout the trellis structure, but are pruned regularly during the growing season to preserve the grid of the trellis structure. The trellis is very visible from the lawn area to the northwest of the visitor center (see Figure 52).

Evaluation: Non-contributing. The hardy kiwi vines post-dates the period of significance, yet is compatible with the historic setting.

Lilacs, Main House North and South

Historic Condition: A photograph of the Saint-Gaudens family in front of the main house in 1885 shows lilacs in the background as do subsequent photographs. The purple common flowering lilacs (*Syringa vulgaris*) were retained.[166] A lilac was added on the north side of the house in the upper flower garden bed during the Memorial period.

Existing Conditions: Purple-flowering lilac remains to the west of the front entry, but is gone from the east side of the entry—removed after 1993, most likely due to the shade of the honeylocust. The lilac is also gone from the east corner of the upper terrace of the flower garden—lost to ice damage in about 1995 (see Figures 17 and 27) .

Evaluation: Contributing. The purple-flowering lilacs in front of the house were present when Saint-Gaudens arrived and were retained. The lilacs contribute to the character of the cultural landscape.

Lilacs, New Gallery Complex

Historic Condition: A plan prepared by John W. Ames in 1946 indicates that four plants were to be installed at the four corners of the Atrium courtyard.[167] Four white-flowering lilacs were planted at the corners of the rectangular open-air space of the Atrium circa 1948. The geometric planting emphasized the classical arrangement of the space.

The plan by Ames also specified "Lilacs & Birches" in the beds of the entrance circle to the south of the Atrium, now termed the Farragut forecourt. It also appears that a stand of lilacs was possibly planted or retained in 1948 on the west exterior corner of the New Gallery. The plant is visible in a 1966 photograph.[168]

Existing Conditions: All four lilacs remain in the Atrium and are now mature, top-heavy, specimens. New shrubs have been propagated from the originals and await replacement in the park's nursery (see Figures 47, 49, and 50). There are no lilacs in the beds in the entrance circle/Farragut forecourt. A large purple-flowering lilac grows at the west corner of the New Gallery.

Evaluation: Contributing. The white-flowering lilacs in the Atrium courtyard are components of the original planting plan for the New Gallery complex and contribute to the character of the cultural landscape. The purple-flowering lilacs at the west corner of the New Gallery appear to date to the historic period and thus contribute to the character of the cultural landscape.

Stephanandra, Farragut Forecourt

Historic Condition: A plan prepared by John W. Ames in 1946 refers to the backdrop of the Farragut Pedestal as "Heavy Evergreen Planting." The planting did include some shrubs, but it is unknown what kind of shrub was planted on the hillside to the east of the Farragut base. This area was subsequently redesigned when the Farragut enclosure was constructed in 1986.

Existing Conditions: In 1986, the Farragut enclosure was added and the area surrounding the statue was redesigned to improve drainage and structural issues under the pedestal as well as to provide critical protection for the pedestal base from weather elements (rain and snow). The pedestal was moved back from the existing circular stone wall and connected with two new cement knee wall planters and stephanandra plants were added at this time (see Figure 45).

Evaluation: Non-contributing. The stephanandra beds were incorporated into the space after its redesign in 1986 and were not part of the landscape during the historic period.

VEGETATION - HEDGES

Adams Hedge

Historic Condition: Portions of the Adams hedge and Shaw hedge were initially part of a continuous white pine hedge extending east from the Little Studio. It was planted during the 1893–94 improvement effort that established the house terraces and gardens. Initially, the hedged space north of the main house enclosed a flower garden.

The garden was divided into two subspaces circa 1903 using an additional hedge section after Saint-Gaudens reoriented the flower garden north-south instead of east-west. The west section of the former hedged room became the lower terrace of the flower garden and the east section was adapted into an enclosed cutting garden. The space was used as a cutting garden until the Memorial period when the Trustees introduced a plaster cast of Saint-Gaudens' seated Lincoln statue circa 1948, eliminating its use as a functional garden. An opening in the hedge between the cutting garden and bowling green was closed at this time, separating the two spaces.

Existing Condition: The Trustees replaced the seated Lincoln Statue with the Adams Memorial in the former cutting garden space in 1972. The Adams hedge is comprised of segments of varying age, size, and species. For example, there is a marked difference in height between the hedges on the east side and the north side. The oldest and tallest portions create the south and east sides of the garden room. They are approximately eighteen feet tall and contain some original white pines. Hemlock infill has been added to supplement the aged specimens. The north and west hedge sections are between eight and ten feet tall and twelve feet wide. Since Adams Memorial space is small and the hedges are tall, little sunlight penetrates, creating a very shaded environment (see Figure 30).

Evaluation: Contributing. The Adams hedge is a contributing feature of the cultural landscape.

Caretaker's Cottage Hedge

Historic Condition: The Caretaker's Cottage hedge was added to the landscape in segments, between 1893 and 1927. The oldest portion was planted in circa 1893 along Saint Gaudens Road and curved up the East Entry Drive. The hedge was lengthened around 1917 when the Caretaker's Cottage and Garage were built to enclose the cottage's yard.[169]

Existing Conditions: No significant changes have occurred to the configuration of the hedge since Augusta's death in 1926. The hedge was maintained at a height below the eaves of the Caretaker's Cottage though the 1960s.[170] Currently, the hedge contains a mixture of white pine and hemlock trees. The segment along Saint Gaudens Road is only hemlock and has specimens of several ages. The section at the juncture of Saint Gaudens Road and the East Entry Drive was replaced in 2000 (replaced due to storm damage of hedge). Further up the East Entry Drive, the ten foot tall hedge is a mixture of white pine and hemlock. The shape and scale of the hedge obscures sight distances along the curved Caretaker's Cottage driveway, garage, and the visitor center accessible parking (see Figure 38, 40, and 43).

Evaluation: Contributing. The hedge at the Caretaker's Cottage dates to the period of significance, though its current condition is out of scale with historic patterns.

Cutting Garden Hedge

Historic Condition: The cutting garden hedge was originally established in 1893–94 as part of a system of perimeter white pine hedges along Saint Gaudens Road that also included the west meadow hedge, horseshoe hedge, and Caretaker's Cottage hedge. The hedge originally bounded a lawn or meadow south and east of the main house and south of the stable. In c.1903, the vegetable garden was relocated to this area from the present Shaw Memorial, at which time a white pine hedge was most likely added along the north side, adjoining the stable, and a grove of Japanese tree lilacs to close off the space on the west side. In 1907, the hedge was maintained at 10 feet high. During World War II, the hedge was let go and the white pines grew as trees.

Existing Conditions: At an undetermined date, the section along Saint Gaudens Road, and the east half of section along the stable were replaced as double-row pure hemlock hedge, which tolerated the increasing amount of shade from the woods across Saint Gaudens Road better than white pine. The west end of the section west of the stable, was not replaced until the 1970s when it was replaced using the original white pine species. As part of this replacement, an opening in the west end of the hedge was maintained as a second point of access to the stable and kitchen yard (see Figure 37).[171]

Evaluation: Contributing: The cutting garden hedge contributes to the character of the cultural landscape.

Galleries Entrance Hedge

Historic Condition: A curved hemlock hedge was planted on the outside of the New Gallery complex in circa 1948. Two conical hemlocks framed the entry to the space, and stood taller than the adjacent linear hedges that curved around the exterior walls of the building.

Existing Conditions: The hemlock hedge on the exterior of the New Gallery's curved wall was replaced circa 1980. The curved hedges are approximately eight feet tall and the conical hedges are approximately ten feet tall (see Figures 44, 45 and 51).

Evaluation: Contributing: As a component of the New Gallery complex, built during the Memorial period, the hedge at the entrance to the Galleries contributes to the significance of the cultural landscape.

Horseshoe Hedge

Historic Condition: The horseshoe hedges that define the carriage drop-off at Saint Gaudens Road date to circa 1893–94 when Saint-Gaudens redesigned the main house landscape. This hedge was part of the entry experience that led visitors to the house. Two concentric hedges lined the sides of the carriage circle, with the inner hemlock hedge kept low for sight lines and the outer pine hedge allowed to grow tall to screen the house from the road. To those entering the site via the main entrance, views of the main house, the Piazza, and Mount Ascutney were revealed after walking through an opening in the tall outer hedge. The pine hedge on the outside of the carriage drop-off was a continuation of the hedge lining the north side of Saint Gaudens Road.

Existing Conditions: By the 1990s the inner hedge had matured to a width that far exceeded its historic condition. It had grown to envelop most of grass area inside the horseshoe and had extended into the carriage drive by several feet. Park staff removed the hedge and replaced it with a single row of hemlock in 1996. They maintain it at four feet high and four feet wide. The outer pine hedge was infilled with hemlock in the early 1990s to supplement the leggy, lower portions of the historic hedge. It is currently a double row of white pine and hemlock, between eight and twelve feet tall and twelve and fourteen feet wide (see Figures 13 and 15).

Evaluation: Contributing. The horseshoe hedge at Aspet's main entry represents design choices made by Augustus Saint-Gaudens and contribute to the character of the cultural landscape.

Kitchen Hedge

Historic Condition: The distinctive circular pine hedge surrounding the kitchen yard was planted before 1903, possibly in 1893–94 when other major landscape improvements occurred, or earlier. Sections of this hedge may have existed prior to 1885 and Saint-Gaudens' occupancy. The 1903 French and Bryant survey of the property depicted the northern half of the hedge circle as a broad mature hedge with a few scattered hedges located south of the door. It was after 1903 that the southern semi-circle was defined to enclose the area. An opening between the two halves of the hedge provided access between the house and the Stables and presumably shielded service activities from the front lawn and flower garden. No documented changes to the hedges occurred after Saint-Gaudens' death.

Existing Conditions: No substantial changes have occurred outside of normal maturation and infilling since the period of significance. Today, the hedges vary in height between twelve and twenty feet to create a distinct garden room at the kitchen yard. They are remarkable for their large percentage of original plant

material. The hedges are a mixture of pine and hemlock, with hemlock foliage dominating the sides and white pine visible on the top of the hedges (see Figure 36).

Evaluation: Contributing. The kitchen hedges are a grouping of specimens that contribute to the significance of the cultural landscape.

Lincoln Bust Hedge

Historic Condition: A bust of Lincoln, created from the plaster cast of Saint-Gaudens' Standing Lincoln statue, was placed in an alcove off the east side of the Atrium in 1948. The bust is located on a pedestal at the end of a gravel path lined with hemlock hedges, which were installed between 1948 and 1965.

Existing Conditions: There have been no changes to the spatial organization of the hedge at the Lincoln Bust but a large scale hedge replacement occurred in 1998. It currently consists of hemlock trees approximately five feet tall (see Figure 48).

Evaluation: Contributing. The Lincoln bust hedge at the New Gallery contributes to the character of the cultural landscape.

Little Studio Hedge

Historic Condition: The Little Studio hedge was originally planted in 1893–94 as part of a series of white pine hedges that defined garden rooms continuing east of the building. The original spacing and number of plants in the hedge is not known. Positioned on the edge of a terrace, the hedge enclosed the west and north sides of a space framed on the east and south by the studio, and functioned as a screen for a swimming pool. Access to the space was apparently only through the studio. The hedge was retained through the rebuilding of the original studio (Barn Studio) as the Little Studio in 1903–04, and was separated from the adjoining Pan grove hedge by the studio's rear entrance wing. During World War II, the hedge was let go and became overgrown.

Existing Conditions: After the end of the historic period, the hedge grew into massive trees that by the 1960s towered over the Little Studio. The trees were removed and the hedge was replanted in white pine in the 1970s. In the replanting, the alignment of both sides was shifted down-slope of the original hedge, perhaps to avoid the remnant tree stumps and roots. This realignment created an opening between the hedge and the building at the east and west ends. Informal paths developed in these openings, providing access for visitors and maintenance purposes (see Figure 22).

Evaluation: Contributing. The Little Studio hedge contributes to the character of the cultural landscape.

Pan Grove Hedge

Historic Condition: The hedge surrounding the Pan grove was one of the first hedges established on site, as part of the larger system of white pine hedges extending east from the Hay Barn/Little Studio. The small garden space was installed circa 1894 and included a water feature, garden statuary, and a "U" shaped bench backed by a grove of birch trees. A “U” shaped white pine hedge surrounded the garden on the east, north, and west sides to provide a uniform backdrop and well defined edge. The flower gardens west of the Pan grove were redesigned in 1903–04 and the defining characteristics of the space remained the same except for the removal of the west hedge, along side the new Little Studio.[172]

Existing Conditions: The Pan grove hedge is now comprised entirely of hemlock trees, differing from the historic white pine. The hedges are between seven and ten feet high. An informal path has been cut through the north side of the hedge, leading to the western terminus of the birch allée (see Figure 30).

Evaluation: Contributing. The Pan grove hedge dates to the earliest site improvements made by Augustus Saint-Gaudens and is a contributing feature of the cultural landscape.

Parking Lot Hedge

Historic Condition: Two white pine hedges flanking the entry to the visitor parking lot on the south side of Saint Gaudens Road were planted during the Memorial period. They visually tie the parking lot to the historic area to the north and partially screen the parking lot from view.

Existing Conditions: The parking lot white pine hedges declined by the 1980s due to shade and salt damage. They were replaced with hemlock circa 1990. The new hedges are in the same configuration as the historic hedges (see Figure 14).

Evaluation: Contributing. The hedges at the visitor parking lot are replacements-in-kind of the historic hedges and contribute to the significance of the cultural landscape.

Shaw Hedge

Historic Condition: The Shaw hedge originally enclosed the vegetable garden, circa1893. The vegetables were relocated to a new garden south of the Stables circa 1903 and the surface was planted with grass for lawn bowling. The new bowling green retained the hedge material from 1893, forming a long, linear space that narrowed slightly at its east side. This diminishing perspective created the illusion of more linear space than was actually present. Openings in the hedges on the east and west sides of the bowling green provided access to the garden room.

A photograph c. 1905 shows the hedge at about four feet in height, with no Lombardy poplars at the east opening. Two Lombardy poplars were planted shortly thereafter. A 1919 photograph of Carlota in the bowling green shows two mature Lombardy poplars at the opening of the east side of the space. After the Trustees placed a statue of Abraham Lincoln in the cutting garden, the hedge opening between the cutting garden and bowling green was closed.

Existing Conditions: In 1959 a plaster cast of Saint-Gaudens' Shaw Memorial was placed at the east side of the bowling green. Subsequently, the opening in the east hedge was closed and the Lombardy poplars framing the opening were removed. The Saint-Gaudens Memorial replaced the northern segment of the Shaw hedge circa 1950 using all hemlocks. Further modification of the space took place in 1997 when a bronze cast of the Shaw Memorial replaced the plaster statue. The hedge at the east side and northeast corner were removed to make room for demolition, regrading, and construction of the new statue. The National Park Service planted hemlock hedges as replacements.

Currently, the Shaw hedge contains sections of differing plant species, heights, and widths. The segment at the west side contains both original white pine specimens and infill hemlock, standing eighteen feet tall and approximately twelve feet wide. The south segment also contains both white pine and hemlock. It is approximately twelve feet high and six to eight feet wide. The north segment is entirely hemlock, standing eight feet high and four feet wide. The east segment is an eight foot high, four foot wide hemlock hedge. A small segment of white pine extends from the south hedge, beyond the extents of the hedged room (see Figures 33 and 34).

Evaluation: Contributing. The Shaw hedges contribute to the character of the cultural landscape.

Terrace Garden Hedge

Historic Condition: Portions of the terrace garden hedge were initially planted in 1893–94 as part of a series of white pine hedges extending east from the Barn Studio. The hedge originally enclosed four sides of an east-west oriented flower garden corresponding with the space now occupied by the lower terrace and the adjoining Adams Memorial. The flower garden was accessed at its east end from the vegetable garden (Shaw Memorial). With redesign of the flower garden into the north-south oriented terrace garden in 1903, the south side of the hedge was removed and two new hedge sections were planted along the east side: one on the lower terrace and one on the middle terrace. The north wall of the hedge on the lower terrace was modified with the addition of two hemlocks flanking a circular bench on axis with the length of the garden. The middle terrace hedge was planted with a concave alignment that followed the curved outline of the

adjoining flower bed, in the middle of which was a statue of Hermes. By the 1920s, the north hedge section was adorned with Zodiac heads positioned on square posts, and the middle terrace hedge extended over the brick east-west walk, forming an arched opening. Around this time, the white pine began to fail on the original hedge sections due to shade from the Pan grove. The west wall of the hedge adjoining the Pan grove and the north wall were replanted in hemlock in about 1930 on the preexisting alignment, but not following the redesign of the garden plantings according to a 1928 plan by Ellen Shipman. The younger pines in the sunnier south-facing sections were not replaced, but were interplanted with hemlock over time. The hedge was maintained around 7 feet in height. In circa 1948, an opening was made in the east hedge section on the lower terrace to provide access to the former cutting garden (Adams Memorial), where the Seated Lincoln was positioned.[173]

Existing Conditions: At some point after the planting of the birch allée in 1948 to 1950, the semicircular white bench was removed and an opening was made through the north hedge section. In about 1972, the opening in the east section of the lower terrace was closed with installation of the Adams Memorial. In the 1980s, the bench within was reconstructed and the access to the birch allée was closed, but the opening in the hedge was retained. The overall height of the hedge was maintained, but it became overgrown in width, extending over flowerbeds and walks. Sections became weak with the loss of lower canopy due to shade and improper shearing/pruning (see Figures 23 and 27).

Evaluation: Contributing. The terrace garden hedges surrounding the flower garden contribute to the character of the cultural landscape.

Visitor Center Hedge

Historic Condition: Not applicable.

Existing Conditions: The National Park Service planted a hemlock hedge between the former maintenance building and the Picture Gallery to screen maintenance activities from the interpretive resources on site. The hedge is oriented east-west and is currently between four and five feet tall (see Figure 43).

Evaluation: Non-contributing. Though the hedge serves the purpose of screening the visitor center from the New Gallery complex, it post dates the period of significance and is not a contributing feature of the cultural landscape.

West Meadow Hedge

Historic Condition: The hedge southwest of the main house, running along Saint Gaudens Road and the edge of the west meadow, was established by 1903, marking the southern boundary of Saint-Gaudens' property. The white pine

hedge stood out prominently in the deforested landscape and blocked views across the meadow to Aspet.

Existing Condition: The west meadow hedge was replaced in the early 1970s after the original plants had matured into trees.[174] The replacement white pines were located further from the road, north of the original plants. Sections of the west meadow hedge were replaced again in 1992 but with the maturation of the woodlot south of the road, the hedge grew leggy and unhealthy with too much shade.[175] The entire hedge was removed in 2006 and was replaced in the spring of 2007 with plantings of white pine (see Figure 13).

Evaluation: Contributing. Though large sections of the hedge have been removed and replaced several times, the replacement hedge generally exists in the same location and shares similarities in scale and massing as the historic hedge. The feature exists to reveal and conceal views as was initially designed. As such, it contributes to the character of the cultural landscape.

BUILDINGS AND STRUCTURES

The dominant building at Aspet at the time of Saint-Gaudens' arrival was the main house but several others were present, including the service-oriented Stables and Hay Barn. After Saint-Gaudens' began improving the site in the 1890s, additions and renovations occurred resulting in more formal and classically inspired building designs. He altered the main house, replaced the Hay Barn with the Little Studio, and added the Large Studio, and after the Large Studio burned in 1904 replaced it with the Studio of the Caryatids. All shared similar elements such as light facade colors, classical columns, and incorporated art work into their structure.

Before the end of the period of significance, several changes had been made to the site's collection of buildings; notably, the Studio of the Caryatids burned and was replaced with the New Gallery complex and the Caretaker's Cottage and Caretaker's Garage were added. Key buildings such as the main house and the Little Studio remained intact and similar in appearance to Saint-Gaudens' time at the site.

Aspet Main House

Historic Condition: The main house, often referred to as Aspet (LCS 001252) is a late Georgian, post-Colonial, two and a half story, red brick house that was built in 1816.[176] The house was rectangular and symmetrically oriented with a gabled, shingled roof. Raked parapets at either end of the roof framed a pair of exterior chimneys.

The Saint-Gaudens family first occupied the house in 1885 and extensively renovated it between 1893 and 1905. They added a dormer to both roof slopes, changed the raked parapet to a stepped parapet gable end, and added a glass-enclosed east porch to balance against the new piazza extension to the west. The Piazza was adorned with classical elements including fluted Ionic columns crowned by a cornice decorated with dentil moldings. In 1904, the brick exterior was pained white. Louvered shutters framing the 12-over-12 double hung sash windows were added and painted dark green.

Existing Conditions: The house received utility updates in the 1970s but appears largely the same as it did during the period of significance. The park maintains the building in good condition, using the first floor for interpretive tours and the second floor occasionally for staff offices. The park embarked on a major utilities upgrade project for the main house in 2006 that included a modern mist fire suppression and detection systems and upgraded heating, electrical, and dehumidification systems (see Figures 12, 17 and 20).

Evaluation: Contributing. The main house of Augustus Saint-Gaudens and his family, is a central feature that contributes to the significance of the cultural landscape.

Atrium

Historic Condition: The Atrium (LCS 040881) was designed by Architect John W. Ames in 1946 as part of the complex entitled "Alteration of Old Sheds, Saint-Gaudens Memorial." The open-air, walled Atrium joins the New Gallery to a central courtyard with white Doric columns. The classically inspired building was constructed to house the work of Saint-Gaudens.

Existing Conditions: Routine maintenance has preserved the historic integrity of the Atrium, which currently appears as it did during the period of significance. The courtyard is currently ringed with plants in terra-cotta pots that are filled with ivy, fuchsia, and begonias. The pots are added around the perimeter to discourage visitors from walking on the grass (see Figures 47 to 50).

Evaluation: Contributing. The Atrium illustrates the mission of the Saint-Gaudens Memorial to showcase the work of Augustus Saint-Gaudens. The Atrium contributes to the significance of the cultural landscape.

Blow-Me-Up Ravine Dam

Historic Condition: The Blow-Me-Up ravine dam (LCS 040889) is a small fieldstone dam that was built along the Blow-Me-Up Brook in the late 1800s to make a swimming hole. Augustus Saint-Gaudens and his assistants used the pool to cool off in the summer months. The water level was controlled using wooden

flash boards. A Civilian Conservation Corps crew completed repairs to the dam in the 1930s.[177]

Existing Conditions: The Blow-Me-Up ravine dam still exists, though sedimentation has reduced the depth of the pool. It has been repaired by the National Park Service most recent significant rehabilitation was in the late 1980s (see Figure 57).

Evaluation: Contributing. The current Blow-Me-Up ravine dam is a historic feature that dates to the late 1800s and represents landscape modifications made by Augustus Saint-Gaudens and the Civilian Conservation Corps during the historic period. See also Blow-Me-Up swimming hole under Water Features.

Blow-Me-Up Ravine Trail Bridge

Historic Condition: A bridge was built across the Blow-Me-Up Brook in the late 1800s to connect to the swimming hole created along the brook. Little is known about the historic bridge, but it can be assumed that it was a small, informal structure made of wood.

Existing Conditions: The park has replaced the Ravine Trail bridge several times, once in the early 1980s and again in 2002. The current bridge is made of wood and recycled plastic decking material. It replaced a log bridge with a rope railing.

Evaluation: Non-contributing. The current Ravine Trail bridge is a modern structure created to safely lead visitors across the creek and is not based on historic design criteria.

Caretaker's Cottage

Historic Condition: The Caretaker's Cottage (LCS 006534) was built at Augusta's direction around 1917 for her chauffer and caretaker.[178] It is a single-story, wood-framed building with a wood-shingled exterior and set on a concrete foundation. The building is thought to be a prefabricated "Stanhope" house produced by Aladdin Homes.[179]

Existing Conditions: The National Park Service expanded the Caretaker's Cottage in circa 1968, adding an extension to the east side of the building. Further modification took place in 1981 when the building was converted into administrative offices, a use that continues today (see Figures 39 and 40).

Evaluation: Contributing. The Caretaker's Cottage represents changes Augusta made to the site after her husband's death in 1907 and contributes to the character of the cultural landscape.

Caretaker's Garage

Historic Condition: The Caretaker's Garage (LCS 040893) was built at the same time as the Caretaker's Cottage, circa 1917, to house Augusta's car.[180] It is a small, wood-shingled building with a hipped roof. An addition was built on the west side at an unknown date.

Existing Conditions: The park uses the garage to store small maintenance equipment, as it is closer to the core area than the new maintenance facility. The garage has not been substantially altered outside of routine maintenance (see Figure 41).

Evaluation: Contributing. The Caretaker's Garage contributes to the significance of the cultural landscape because it was added to the landscape during Augusta's tenancy.

Curatorial Building

Historic Condition: Not applicable.

Existing Conditions: The park constructed a temporary metal building in the woods south of Saint Gaudens Road for collections storage in 1979. Though planned as a temporary solution, the building housed the curatorial collection and staff for over twenty years before it was rehabilitated in 2001. Upgrades included the improvement of environmental controls, plumbing, work space, and storage space.

Evaluation: Non-contributing. The curatorial building post-dates the period of significance and does not contribute to the cultural landscape.

Farragut Enclosure

Historic Condition: Not applicable.

Existing Conditions: The Farragut Monument enclosure, also known as the pavilion, was built in 1986 to address issues of deterioration to the statue base. A steep pitched metal roof supported on concrete walls was erected over the statue and base to reduce the amount of moisture on the historic resources. A fifteen-foot concrete wall encloses the space on the south side with lower walls on the east and west sides. The east and west walls join the original curved mortared fieldstone walls at the southeast and southwest sides of the Farragut forecourt. A vine covered trellis is attached to the outer south wall of the enclosure. In 2008 the metal roof was replaced with glass skylight panels on aluminum trusses, as per the original intended 1986 design, to improve visibility of the monument (see Figures 44, 45, and 50 to 52.

Evaluation: Non-contributing. The Farragut enclosure post-dates the period of significance and does not contribute to the cultural landscape.

Information Kiosk

Historic Condition: Not applicable.

Existing Conditions: The National Park Service added an information kiosk to the visitor parking lot in 1992 to collect fees and distribute park literature to visitors. It is a small, square, gable-roofed building with room for one person inside. The kiosk sits at the east side of the parking lot, at the entrance of the pedestrian trail to the visitor center (see Figure 61).

Evaluation: Non-contributing. The information kiosk post-dates the period of significance and does not contribute to the cultural landscape.

Lattice Fence and Gate, Cutting Garden

Historic Condition: Though little is known about the gate at the cutting garden, it is thought to date to the Memorial Period (LCS 040884). It was erected to close the opening in the cutting garden hedge facing the Caretaker's Cottage. The gate is over ten feet in width and was, most likely, constructed for access with wagons when the space served as a vegetable garden.

Existing Conditions: The park maintains the green-painted, wood gate and uses it to access the cutting garden (see Figure 37).

Evaluation: Contributing. The fence at the cutting garden is believed to date to the historic period, and is a contributing feature.

Lattice Fence and Gate, Stables

Historic Condition: The stables lattice fence (LCS 040884) and gate surrounded the yard east of the Stables by 1907. This was an enclosed space that served as a staging area for horses and carriages.

Existing Conditions: The green painted lattice fence enclosing the east yard of the Stables was rebuilt to historic dimensions and pattern by the National Park Service. The gate faces east along the entry drive and is closed when the site is not open to visitors (see Figures 35).

Evaluation: Contributing. The fence and gate at the Stables are representative of the changes made to the site during period of significance.

Lattice Gate, Caretaker's Cottage

Historic Condition: The Saint-Gaudens Memorial created an opening in the hedge north of the Caretaker's Cottage and added a gate. This provided access to

the cottage lawn that was effectively blocked by the mature hedge surrounding the house.

Existing Conditions: The wood fence with two hinged doors is still functional but rarely used to access the Caretaker's Cottage (see Figure 40).

Evaluation: Contributing. Because the feature dates to the Memorial period of site development, it contributes to the cultural landscape.

Lattice Screen and Trellis, North Terrace

Historic Condition: An arched lattice trellis and a lattice screen were added to the upper terrace north of the house circa 1904–05 (LCS 750422). They were located at the east end of the space, extending the width of the terrace, with an arched opening for a path to the Stables.

Existing Conditions: No substantial changes have been documented for the lattice screen and trellis on the north terrace in the post-historic period. Routine maintenance and replacement of broken components has occurred, while retaining the integrity of the historic design. Currently, the white painted features compliment the material, style and appearance of the nearby terrace balustrades and connect with other features in the flower garden (see Figures 26 and 27).

Evaluation: Contributing. The arched lattice screen and trellis are components of the larger redesign of the flower garden completed by Augustus Saint-Gaudens in circa 1904 and represent his artistic and gardening sensibilities. They contribute to the character of the cultural landscape.

Little Studio

Historic Condition: The Little Studio (LCS 001253) was constructed in 1904 on the footprint of the Hay Barn/Studio.[181] The wood frame structure was built with high ceilings and tall windows to provide abundant natural light for studio work. Saint-Gaudens constructed a wide pergola supported by Doric columns on the south, east, and west sides of the building. The building was surfaced in stucco with Greek friezes set into the south facade.

Existing Conditions: The building's appearance remains virtually unchanged since its construction. It has undergone structural repairs, notably in the mid-1970s and again in the summer of 2005, to correct deterioration from rot and weathering (see Figures 12, 21, and 22).

Evaluation: Contributing. The Little Studio is a central building of the site that illustrates the artistic work space of Augustus Saint-Gaudens, and therefore contributes to the character of the cultural landscape.

Maintenance Facility

Historic Condition: Not applicable.

Existing Conditions: The park built a new maintenance facility south of the curatorial building in 1997, replacing the undersized and poorly located facility east of the Caretaker's Cottage. The new facility has staff offices, a greenhouse, maintenance garage, and storage space for materials and equipment.

Evaluation: Non-contributing. The maintenance facility post-dates the period of significance and does not contribute to the cultural landscape.

New Gallery

Historic Condition: The New Gallery (LCS 006533), also known as the Sculpture Gallery or New Studio, was constructed by adapting buildings referred to as "Old Sheds" associated with the Studio of the Caryatids after it burned in 1944. Architect John W. Ames prepared a plan in 1946 for the complex entitled "Alteration of Old Sheds, Saint-Gaudens Memorial." The stucco building is oriented perpendicular to the Picture Gallery and joined by an open-air, walled Atrium and courtyard. The classically inspired building was constructed to house the work of Saint-Gaudens.

Existing Conditions: Routine maintenance has preserved the historic integrity of the New Gallery, which currently appears as it did during the period of significance (see Figures 44 and 47).

Evaluation: Contributing. The New Gallery illustrates the mission of the Saint-Gaudens Memorial to showcase the work of Augustus Saint-Gaudens. The New Gallery contributes to the significance of the cultural landscape.

Picture Gallery

Historic Condition: The Picture Gallery (LCS 040892) was constructed by adapting buildings referred to as "Old Sheds" associated with the Studio of the Caryatids after it burned in 1944. Architect John W. Ames prepared a plan in 1946 for the complex entitled "Alteration of Old Sheds, Saint-Gaudens Memorial." The stucco building is oriented perpendicular to the New Gallery and joined by a courtyard and the open-air, walled Atrium. The classically inspired building was constructed to house exhibitions.

Existing Conditions: Routine maintenance has preserved the historic integrity of the Picture Gallery, which currently appears as it did during the period of significance (see Figure 46).

Evaluation: Contributing. The Picture Gallery illustrates the mission of the Saint-Gaudens Memorial to showcase the work of Augustus Saint-Gaudens. The New Gallery contributes to the significance of the cultural landscape.

Pump House

Historic Condition: Not applicable.

Existing Conditions: The park built a pump house in about 1975 south of Saint Gaudens Road, along the driveway to the Curatorial Building. It houses equipment for the park's water supply and the emergency pump/generator for the fire suppression system. It is a small brown-painted concrete block building.

Evaluation: Non-contributing. The pump house post-dates the period of significance and does not contribute.

Ravine Studio

Historic Condition: The Ravine Studio (LCS 006536), located in the woods northwest of the New Gallery and Picture Gallery, is thought to have been constructed in 1900 and expanded in 1907. The structure was built for Augustus' stone carvers, in an attempt to isolate them from the core area because of their noisy work.[182] It is a wood frame building on a stone foundation, clad in wood shingles. Its placement in the woods shields the building from view and provides a quiet, intimate setting.

Existing Conditions: The Ravine Studio was rehabilitated in 1969. It is now used for the resident artist program (see Figure 54).

Evaluation: Contributing. The Ravine Studio dates to the historic period and derives significance as one of the working buildings where Augustus Saint-Gaudens and his staff performed their craft. Therefore, the Ravine Studio contributes to the character of the cultural landscape.

Retaining Wall east of Visitor Center

Historic Condition: Not applicable.

Existing Conditions: A low retaining wall was built on the east side of the new visitor center in 2003 during construction of the building. The retaining wall functions to retain undisturbed soil around several large trees east of the visitor center.

Evaluation: Non-contributing. The retaining wall east of the visitor center is a does not contribute to the cultural landscape because it post dates the period of significance.

Root Cellar

Historic Condition: The root cellar (LCS 040894) is a remnant of one of the few remaining outbuildings on the site. The structure was possibly constructed in c. 1885.

Existing Conditions: Located to the east of the Ravine Studio, the root cellar is a U-shaped structure of dry-laid rubble fieldstone built into the side of the Blow-Me-Up Brook ravine (see Figure 55).

Evaluation: Contributing. The root cellar was present during the historic period and is a significant resource.

Stables

Historic Condition: The Stables (LCS 006535) existed on site prior to the arrival of the Saint-Gaudens family in 1885. It is a one-and-a-half story building covered in wood shingles and houses work rooms, storage for carriages, pack and harnesses, animals, a hayloft, a boxstall, and an icehouse. There is also a small stablehand's room built into the east side.

Existing Conditions: The Stables are substantially similar to their appearance during the historic period. Routine maintenance and restoration of deteriorated features has occurred to maintain the building's condition, notably restoration work completed in the mid-1970s (see Figure 35).

Evaluation: Contributing. The Stables were key features during the period of significance, relating to the every-day activities of life at Aspet. They contribute to the significance of the cultural landscape.

Terraces

Historic Condition: In 1893–94 Augustus Saint-Gaudens created wide terraces with wooden balustrades along the north and south sides of the main house (LCS 750426). That same year the family built a porch on the west side of Aspet to enjoy the views of Mount Ascutney. The terraces tied into the porch and allowed room for planting trees and flower beds. The porch, called the Piazza, utilized classical elements including Ionic white columns and a white-painted arbor supporting overhead grape vines. This was built at the same time as the system of terraces surrounding the first floor of the main house. Previously, the grade at the front of the house was several feet below the door. Augustus filled the north and south sides of the house to be level with the west porch.

Existing Conditions: The terraces or Piazza at Aspet have not been significantly altered since the historic period. They currently stand in the same configuration as historically designed and are in good condition (see Figures 17 to 21, 25 and 27).

Evaluation: Contributing. The terraces are important landscape features that define the space around the main dwelling. As elements designed by Augustus Saint-Gaudens that retain historic integrity, they contribute to the significance of the cultural landscape.

Terrace Balustrades

Historic Condition: In 1893–94 Saint-Gaudens added wooden balustrades along the terraces on the north and south sides of the main house (LCS 040878). The terraces and associated balustrades extended around the southwest and northwest corners, connecting with the half wall of the Piazza to encircle the house on three sides. The balustrades were comprised of panels of 3" x 3" white painted beams in a Roman star pattern. Historic photographs show zodiac head sculptures atop the fence posts during certain periods of time. When the flower garden north of the main house was redesigned in 1903–04, part of the balustrade fence was removed along the north terrace to make room for a set of brick stairs, lattice panels, and planting beds. The north terrace was altered during the Memorial period and the balustrades were not returned to their 1894 location.

Existing Conditions: The balustrades on the main house terrace have not been significantly altered since the historic period, except where the honeylocust tree has grown in girth (see Figures 17 to 21, 25, and 27).

Evaluation: Contributing. The balustrades on the main house terrace are distinctive features that help delineate the terrace system and tie the house to the landscape. They retain historic integrity and are important resources relating to Augustus Saint-Gaudens' design of the outdoor environment.

The Temple

Historic Condition: The Temple (LCS 006540) is a replica of the temporary Temple used in 1905 for the Greek drama "The Masque of the Golden Bowl." By 1914, Augusta commissioned the permanent marble Temple in the same location at the northwest end of the meadow. The ashes of Saint-Gaudens and members of the family are interred inside.

Existing Conditions: No significant alterations have been made since 1914. It is currently in good condition and was the scene of a centenary re-enactment of the 1905 "Masque of the Golden Bowl" (see Figure 58).

Evaluation: Contributing. The Temple was erected as a memorial to Augustus Saint-Gaudens after his death by his wife Augusta, during the period of significance and contributes to the character of the cultural landscape.

Visitor Center (formerly Maintenance Building)

Historic Condition: Not applicable.

Existing Conditions: The National Park Service erected a pre-fabricated metal maintenance building and garage east of the Caretaker's Garage in 1967. This served as the base of operations for the maintenance staff and the equipment storage facility until a new facility was built on the south side of Saint Gaudens Road in 1997. The driveway leading to the historic garage was enlarged to allow for the expanded maintenance activities in the area. In 2002–03, the maintenance building was converted to a visitor center by adapting the original structure and building an ell on the east side. The building now contains space for visitor services, including restrooms, an auditorium and the bookshop, as well as staff offices and the park library (see Figures 42 and 43).

Evaluation: Non-contributing. Both the maintenance building and the visitor center post-date the period of significance and do not contribute to the significance of the cultural landscape of Saint-Gaudens National Historic Site.

Visitor Restrooms near parking lot

Historic Condition: Not applicable.

Existing Conditions: A restroom facility was built circa 1980 at the southwest corner of the visitor parking lot. The Clivus Multrum composting toilets are located in a wood paneled building with an asymmetrical gable roof. The facility underwent substantial repairs in 1987.

Evaluation: Non-contributing. The visitor restrooms post-date the period of significance and do not contribute to the cultural landscape.

VIEWS

Views are broad prospects of a general area, while vistas are designed and directed views of a particular scene or feature. During the historic period there were expansive views across the Connecticut River Valley, most notably to Mount Ascutney in Vermont. The abandonment of farmland, and the gradual succession of trees has diminished the expanse of the viewshed, but views to Mount Ascutney and views within the gardens are still evident as detailed below.

Views West to Mount Ascutney, Hunt Hill, and Juniper Hill

Historic Condition: Views west were central in orienting one to the landscape of Aspet. When the Saint-Gaudens family first rented the property in 1885, the fields west of the house were cleared, possibly for haying, which opened unobstructed views to distant Mount Ascutney and Hunt Hill—the lower hill northeast of Mount Ascutney—in Vermont.[183] The woodlot west of the meadow, growing on

the slope down to the Blow-Me-Down Pond, contained trees whose heights were low enough not to obstruct views of the entire ridgeline of Juniper Hill, the long, lower ridge north of Mount Ascutney and Hunt Hill. Saint-Gaudens retained the open landscape west of the house and modified the structure to maximize the view. In 1893–94 he built a west-facing porch, calling the new open air room the Piazza. Likewise, the Little Studio that replaced a pre-existing barn was built in 1904 and contained a wide pergola around the south side to capture views of Mt. Ascutney and the Vermont hills. Saint-Gaudens' garden designs leaned toward the classical, emphasizing axial relationships anchored at the house. Yet, views west were retained from points within the formal gardens.

Existing Conditions: The spatial relationships established during the period of significance to enhance views to Mount Ascutney were retained in the post historic period. The west field is maintained as meadow grass and the edge of the woodlot is retained. However, no efforts have been taken to control the height of the woodlot. Juniper Hill and Hunt Hill are now only partially visible from the park (see Figures 19, 24, and 25).

Evaluation: Contributing. Views from the main house and the formal garden area to Mount Ascutney are key elements of the cultural landscape. Views to Hunt Hill and Juniper Hill also contribute but are now partially obscured.

Internal Views within the Formal Garden Area

Historic Condition: Several important views within the formal garden area were established in 1903–04. Saint-Gaudens planned a series of geometric terraces for a flower garden north of the main house that utilized a strong north-south axial connection. The three terraces were oriented to draw the eye down the length of the rectangular space, where statuary and garden furnishings anchored the terminal views. Another strong view corridor was established in the vegetable garden, later the bowling green, and the former cutting garden, now the Adams Memorial space. Hedges were planted to enclose a long, linear space perpendicular from the lower terrace. The space was narrowed slightly at the east end to create a slight diminishing perspective, increasing the appearance of the space's length. Openings in the hedges on the east and west axis allowed access and views through the space. Because of many tall hedges, views between the individual garden spaces east and north of the main house were limited. The area was compartmentalized to provide an intimate feeling.

During the Memorial Period, the beds in the flower garden were redesigned by Ellen Shipman but their defining geometry was retained. The view along their north-south axis was strengthened by the creation of a pass-through in the center of the northernmost hedge, leading to the birch allée. The strong east-west view between the cutting garden and bowling green was changed in the 1950s when

the Shaw Memorial was placed at the east end of the bowling green. The memorial blocked the east access and closed the clear view through the linear spaces.

The birch allée, another strong linear feature, was designed between 1948 and 1950, and framed an east-west view along the northern edge of the gardens. Birch trees planted close together in a straight line created a continuous canopy down a walking path.

Existing Conditions: Internal views established in the historic period remained after the period of significance. Currently, views in the flower garden area are predominantly as they were at the end of the Memorial Period (see Figures 23 to 29).

Evaluation: Contributing. Internal views within the formal garden area were established by Augustus during his evolving designs for the Aspet landscape. They showcase his design sensibilities, the classical forms popular at the turn of the century, and are a significant feature of the park's cultural landscape.

WATER FEATURES

Both natural and designed water features played a key role in defining the landscape of Aspet. Augustus Saint-Gaudens added several small water features to his designed landscape north of the main house to compliment the classically ordered gardens. Natural water features such as the Blow-Me-Up Brook and Blow-Me-Down Pond were also important features of the site's rural context and were used for recreation by Saint-Gaudens, his family, and his assistants.

Atrium Pool

Historic Condition: The Atrium Pool (LCS 040881) was built circa 1948 during the construction of the New Gallery complex. It was a shallow, rectangular reflecting pool, centered in the open courtyard space. The rectilinear shape mirrors the geometry of the Atrium itself and emphasizes the formal character of the space. Water streams from the mouths of two gilded turtle statues that are situated on either side of the pool.

Existing Conditions: The Atrium pool currently operates with a re-circulating pump. It is unknown whether the original fountain operated with a pump or gravity feed. No known or documented changes have occurred to the Atrium pool since the period of significance (see Figures 47, 49, and 50).

Evaluation: Contributing. The Atrium pool is an essential part of the architecture and geometry of the classical Atrium space. The water surface reflects the surrounding features and contributes to the character of the cultural landscape.

Blow-Me-Up Brook

Historic Condition: Blow-Me-Up Brook runs along the northern border of the park and feeds into the Blow-Me-Down Pond. Historically, the brook was used for swimming in the summer months, at a swimming hole made using a small dam, northwest of the Little Studio.

Existing Conditions: No documented changes have occurred to the brook since the period of significance. The park manages the brook as a natural asset and monitors it for detrimental forces such as erosion and water quality (see Figure 57).

Evaluation: Contributing. The Blow-Me-Up Brook is a feature that contributes to the historic scene because of its use as a swimming hole during the period of significance, but also is an important component of the park's natural setting.

Blow-Me-Up Ravine Swimming Hole

Historic Condition: The Blow-Me-Up swimming hole (LCS 040889) was created in the late 1800s by damming the Blow-Me-Up Brook northwest of the Little Studio using a field stone dam and wooden board spillway. Situated close to the studios at Aspet, it became a convenient place to for Augustus Saint-Gaudens to swim during summer work breaks.

Existing Conditions: The dam at the swimming hole has been rehabilitated to repair damage from age and rot. The pool currently contains much less water than it did historically due to accumulated sediment (see Figure 57).

Evaluation: Contributing. The Blow-Me-Up Swimming hole contributes to the cultural landscape as a recreational feature created during the period of significance that displays the every-day use of the site by the Saint-Gaudens family.

Little Studio Pool

Historic Condition: The Little Studio swimming pool (LCS 040885), also known as the Swimming Tank and Plunge Pool, was installed behind the Hay Barn Studio in circa 1895. It was approximately twelve feet long by eight feet wide and attached to the north side of the building on a flat terrace. The depth of the pool is unknown. Visible on the rim of the pool in an 1899 photograph are the gold turtles, which are now by the Atrium pool.[184] The Little Studio pool was rebuilt circa 1904 when the Hay Barn was replaced by the Little Studio. It is not known whether the pool was continuously used throughout the period of significance.

Existing Conditions: The National Park Service filled the pool with gravel. Its outline and original marble coping stones are visible on the ground behind the Little Studio (see Figure 22).

Evaluation: Contributing. Though the pool currently has diminished integrity because it is filled with gravel, the structure and original materials are still below ground. Since it could be restored to its historic condition, the feature is a contributing feature of the cultural landscape.

Marble Pool with Bubbler

Historic Condition: A marble pool with a bubbler (LCS 040872) was installed at the west side of the hedged formal garden in 1893–94.[185] It was a small round pool, flush with the ground. The pool was moved to the center of the middle terrace in 1903–04 and remained in the center of the middle terrace after they were redesigned by Ellen Shipman in the Memorial Period.

Existing Conditions: No documented changes have occurred to the marble pool in the post historic period. Currently, it sits in the center of the middle terrace, surrounded by perennial and annual flowers. It operates historically with a continuous, gravity feed water supply (see Figure 23).

Evaluation: Contributing. The marble pool is a component of the formal gardens designed by Saint-Gaudens and preserved by the Saint-Gaudens Memorial, and is therefore a significant part of the cultural landscape.

Pan Pool and Fountain

Historic Condition: The Pan pool and fountain (LCS 040874) were installed in 1893–94 during Augustus Saint-Gaudens' early site improvements. The approximately three foot by six foot pool was flush with the ground and fed by four small, gold, fish fonts sculpted by Saint-Gaudens and spaced along a low marble wall on the south side of the pool. This low wall separated the pool from a planting bed behind it, and served as the base for a statue of the pipe-playing Pan. Various plant types were used in the planter behind the pool, often tall perennials that provided a backdrop to the fountain like gladiolas and elephant ears. A plan and photographs of the pool are included in Guy Lowell's *American Gardens*, 1902.[186]

Existing Conditions: The Pan pool and fountain have remained largely unchanged since the period of significance. All of the statues associated with the fountain have been replicated and located in the same location as the original. The fountain functions in the spring, summer, and autumn months and operates with a re-circulating pump. The foundation of the fountain was rehabilitated in 1996 (see Figures 20 and 24).

Evaluation: Contributing. The Pan pool and fountain are components of one of the earliest garden spaces designed and constructed on site and are significant features of the cultural landscape.

SMALL-SCALE FEATURES

Small-scale features encompass the minor built features that provide aesthetic detail and function, such as benches, bollards, signs, hydrants, planters, and sculpture. Augustus Saint-Gaudens added many small-scale features to the designed landscape during his tenancy at Aspet. Few ornamental features existed before he began making landscape improvements in the 1890s, as the site was previously agricultural. He incorporated numerous classical elements to his buildings and gardens, including columns, water features, outdoor sculpture, and a decorative frieze on a building facade. All of these elements complimented the overall Italian-inspired landscape design.

Many of his design choices were retained in the landscape after his death and new ones were added during the Memorial Period. Examples of his artwork were placed in the landscape to commemorate his life's work and as per the intent of the 1964 enabling legislation for the park and as per the intent of the 1919 charter for the Saint-Gaudens Memorial.

The park has also added numerous small-scale features to enhance visitor services within the historic core of the property.

SMALL-SCALE FEATURES: SITE FURNISHINGS AND OBJECTS

Bench, Pan and Relief Caps

Historic Condition: The Pan bench and relief caps (LCS 040875) date to Augustus Saint-Gaudens' earliest landscape designs at Aspet. It was placed about 1893–94 when the Pan grove was established.[187] The 'U' shaped bench faced the Pan pool fountain and was backed by the white trunks of the birch trees in the space. The bench was made of white-painted wood in an angular, classical style and decorated with two carved stone end caps.

Existing Conditions: The bench has remained by the Pan pool during the post historic period, except to receive repairs. It is currently in good condition and provides a pleasant seating area with views of the pool and main house.

Evaluation: Contributing. The Pan bench and relief caps are a significant feature in the landscape that represent Augustus Saint-Gaudens' earliest design intentions as he added classical elements to the Aspet landscape. The actual bench feature is a reconstruction.

Bench Planters, Aspet Main Entrance

Historic Condition: The combination benches and planters (LCS 040871) flanking the main entrance of the house (south door) likely date to 1893–94 when the north and south terraces were constructed. Before this date, the house was several feet above grade and the front door was accessed by a set of wooden stairs. Though documentation about the bench/planters is unavailable, they were likely components of the terrace design project that introduced classical landscape elements to the front of the house. The benches are visible in a c. 1902–03 photograph. The benches were made of white-painted wood in an angular, classical style and similar, but smaller than the bench by the Pan pool. They are similar in color, material, and styling to the marble stairs, balustrades, and Piazza. The two white benches were placed facing one another on either side of the door, situated on a brick pad. The brick pad was changed to a wood platform in later years.

Existing Conditions: No substantial changes have occurred to the bench/planters in the post-historic period. They are now planted with seasonal flowers in the spring and summer months and are heavily shaded by the mature honeylocust on the south terrace.

Evaluation: Contributing. The bench/planters are site furnishings that contribute to the designs implemented by Augustus Saint-Gaudens to enhance the entry experience.

Benches, New Gallery Complex

Historic Condition: The plan for the New Gallery complex by Ames in 1946 specified five benches, approximately 60 inches in length and 12 inches in width (LCS 040882). Four were to be placed between the Doric columns along the inner side of the Atrium walkway. These were set within the 70 inch wide space between the columns. The fifth bench was to be set at the west opening, suggesting that this was intended to be a window with window seat rather than doorway. Ames did not specify benches in the Farragut Forecourt, though he did include a mortared field stone wall. At 27 inches in height, this was probably not intended to be a seatwall. An unlabeled rectangle by the door of the Picture Gallery may have been a proposed bench location.

Existing Conditions: The existing benches were recently returned to the locations recommended in Ames's plan. Currently, numerous benches are located in the New Gallery complex, some in the Atrium, some at the Farragut Monument space. They are white painted benches with fluted legs.

Six benches are located in the Atrium. Two at the south end are24 inches long, 18 inches high, and 18 inches wide. Four on the east and west outer walls—prior to

being replaced in July of 2009 were 72 inches long, 16 inches wide, and 16 inches high (see Figures 47, 49, and 50).

The curved benches in the New Gallery complex may have been introduced with the Farragut base in 1948 or the enclosure in 1986. Two short curved benches are located in the southeast and southwest quadrants, each is 36 inches long, 18 inches wide and 18 inches tall. Four long curved benches are located in the northeast and northwest quadrants, each is 87 inches long, 18 inches tall, and 18 inches wide (see Figure 45).

Four benches line the walkway to the Picture Gallery. The benches range in length, width and height (see Figure 46).

Evaluation: Contributing/Non-contributing. The four benches in the New Gallery complex set between the Doric columns contribute to the character of the space. However, the four benches are reproductions. The other benches are recent introductions that are different in size and placement and thus do not contribute to the significance of the cultural landscape.

Bench, Semicircular Zodiac

Historic Condition: The semicircular zodiac bench at the lower terrace of the flower garden (LCS 040876) is similar to a bench designed by Augustus in 1893–94. In the initial design, a curved, wooden bench sat at the west end of the geometric garden, opposite a marble bubbler-style fountain with a statue on a pedestal further eastward.[188] After the gardens were redesigned in 1903–04, the curved bench was relocated to the northern terminus of the lower terrace, on axis with the brick steps between the upper and middle terraces. During the Memorial period, the bench was moved to accommodate a new opening in the center of the lower terrace's north hedge, leading to the newly planted birch allée.

Existing Conditions: In 1982, the Chief of Maintenance Alan Jansson used wood from a fallen pine by the temple to build a replica of the curved bench.[189] Though the opening in the north hedge still leads to the birch allée, the curved bench has been returned to the center of the lower terrace, blocking the pass-through. The current bench, rebuilt again in 2001, has two of the six Zodiac busts by Augustus Saint-Gaudens mounted on the armrests (see Figure 28).

Evaluation: Contributing/Non-contributing. The semicircular zodiac bench at the lower terrace of the garden is very similar of the historic bench used and designed by Augustus Saint-Gaudens in his earliest garden designs. In this respect, the placement of the bench in the landscape reflects the period of significance. While the placement of the bench in the flower garden contributes to the character of the landscape, the actual bench is a reconstruction and further study is needed to

determine the accuracy of the reproduction. For example the very base of the angled legs is slightly curved on the original and straight on the reproduction.

Benches, Visitor Center

Historic Condition: Not applicable.

Existing Conditions: Wood cedar slat benches were added outside the door of the visitor center after the building's completion in 2003. These benches are fixed in location (see Figure 42).

Evaluation: Non-contributing. As National Park Service-era introductions placed for visitor service, the features do not contribute to the character of the cultural landscape.

Benches Throughout Site

Historic Condition: The park uses about thirty white painted wooden benches (LCS 040882) of seven different styles. Five styles are called out under separate headings above (Bench at the front of the main house, Pan bench, Zodiac Bench in the garden, Benches at New Gallery complex, and benches at visitor center.) The two remaining styles include long and short, straight, rounded or curved legs, and are painted white. Their location in the landscape varies slightly from time-to-time. These benches are documented with historic photographs to have been used in the Aspet landscape as early as ca 1905–07 (notably with the "Masque of the Golden Bowl", 1905) and into the 1920s.

Existing Conditions: Most benches are reproductions of historic benches. Typical locations for benches other than those called out under separate headings include outside and west of the Atrium, along the birch allée, and near the Shaw Memorial (see Figures 17, 21, 23, 27 to 34, 44 to 50, and 58).

Evaluation: Contributing. The three styles of benches—long or short, straight, round, or curved legs, and white or natural satin—contribute to the character of the cultural landscape.

Bollards

Historic Condition: Not applicable.

Existing Conditions: The park installed two granite bollards flanking the entry to the visitor parking lot and two in the carriage drop-off to prevent vehicles from using the driveway. The four sided, slightly tapered, bollards are three-feet tall (see Figure 13).

Evaluation: Non-contributing. The granite bollards post-date the period of significance and do not contribute to the cultural landscape.

Fire Hydrant Enclosures

Historic Condition: Not applicable.

Existing Conditions: To meet modern code requirements, the park located seven fire hydrants throughout the landscape (five hydrants within the historic area, two hydrants outside the historic area). They are covered with wooden box enclosures, painted brown to blend into the landscape.

Evaluation: Non-contributing. As National Park Service-era introductions, the fire hydrant enclosures do not contribute to the cultural landscape.

Handrails, Wooden on Exterior Stairs

Historic Condition: Not applicable.

Existing Conditions: Wooden railings were added to the stone stairs on the north and south terraces of the main house to meet current safety and accessibility requirements. The simple, green painted railings are removable and do not interfere with the historic stonework (see Figures 15 to 18, 20, 27, 31, and 39).

Evaluation: Non-contributing. The railings are a modern necessity for public safety and do not contribute to the significance of the cultural landscape.

Jars, Terra-cotta by Little Studio and Atrium

Historic Condition: A photograph taken in c. 1892 shows a single narrow terra-cotta jar of a different style resting on the retaining wall of the Hay Barn/Studio pergola (later the Little Studio).[190] A 1928 photograph shows two jars of a similar size and shape on either side of the entrance to the Little Studio pergola (LCS 040871).[191] The jars complement the other classical garden ornaments in the landscape. Though they appear in several historic images, it is unknown if they remained in the same location during the entire period of significance.

The two terra-cotta jars located by the south doors of the Atrium are not documented in historic plans or photographs, because of their relatively obscure location. However the jars are identical to those captured in historic photographs at the east entrance of the Little Studio's pergola.

Existing Conditions: It is unknown whether the jars by the Little Studio or in the Atrium are originals that date to the historic period or replicas. The jars by the Little Studio are moved to the Atrium in the winter. The jars in the Atrium do not have drainage holes so are positioned under the Atrium roof (see Figures 24 and 50). The park staff believes that the jars without drainage holes are originals.

Evaluation: Contributing. The jars, two at the Little Studio and two in the Atrium, are not well documented but contribute to the character of the cultural landscape.

Jar, Terra-cotta Oil Jar in Wrought Iron Frame, Farragut Forecourt

Historic Condition: The terra-cotta oil jar in a wrought iron frame (LCS 040871) is located in the center of the forecourt in the New Gallery complex. The jar is thought to have been added in circa 1948 during the Memorial Period.[192]

Existing Conditions: The jar is used as a jardinière and is planted with trailing vines in the summer months. It stands 41 inches high in a wrought iron stand, is approximately 28 inches in diameter, and rests on a round marble base (see Figures 45 and 50).

Evaluation: Contributing. The jar dates to the Memorial period and is a contributing feature of the cultural landscape.

Picnic Tables

Historic Condition: Not applicable.

Existing Conditions: Modern picnic tables are located on the west end of the visitor parking lot and frequently at the visitor center and the Caretaker's Cottage. These are National Park Service introductions, made of brown-stained, pressure treated lumber (see Figure 14).

Evaluation: Non-contributing. The picnic tables at the parking lot do not contribute to the cultural landscape because they post-date the period of significance.

Planters, Round Ceramic Green-glazed

Historic Condition: Four round ceramic green-glazed planters are recorded in historic photographs, two large and two mid sized. During the historic period, the planters were often placed in different locations within the landscape. The original planters are in the park's collection.

Existing Conditions: Historic reproductions of the round ceramic green-glazed planters are used in the landscape and typically placed on the lower cheek wall of the granite steps at the carriage drop-off and on the lower check wall of the marble steps at the front of the main house under the honeylocust. The reproductions are larger than the originals. The planters represent one of three styles currently used.

Evaluation: Non-contributing. Since the current reproductions are larger than the originals, they do not contribute to the character of the cultural landscape. (The originals in the museum collection are contributing.)

Planters, Square Wooden Dark Green

Historic Condition: Six square wooden dark green planters were made by the park and are similar in size and design to planters seen in c. 1924 photographs of the flower garden, which were white in color.

Existing Conditions: A pair of wooden planters is typically placed on the top of the steps at the rear of the main house, another pair is placed at the front entry to the visitor center, and another pair is placed at the stone knee-wall stair entrance to the Picture Gallery. The planters represent one of three styles currently used (see Figure 27).

Evaluation: Non-contributing. Since the current planters are replicas and not the same color as the originals, they do not contribute to the character of the cultural landscape.

Planters, Terra-cotta Bas-relief

Historic Condition: Two terra cotta bas-relief planters (LCS 040871) are recorded in historic photographs. Each is about 14 inches square. During the historic period, the planters were often placed in different locations within the landscape. The original planters are in the park's collection.

Existing Conditions: Historic reproductions of the terra cotta bas-relief planters are used in the landscape and typically placed on the landing of the brick steps leading between the upper and middle terraces of the garden. The planters represent one of three styles currently used.

Evaluation: Contributing/Non-contributing. The planters contribute to the character of the cultural landscape, however, the actual objects in the landscape are replicas and the originals are in the park's collection.

Sign, Entrance

Historic Condition: During the Saint Gaudens Memorial period, a white painted wooden sign on a post was mounted in front of the horseshoe hedge to mark the park entrance (LCS 750425). The sign was updated when it became a National Historic Site, but the overall character, scale, and lettering was retained.

Existing Conditions: The sign is present along the north side of Saint Gaudens Road in front of the horseshoe hedge (see Figure 13).

Evaluation: Contributing/Non-contributing. The location and overall appearance of the sign contributes to the significance of the landscape. The actual sign is a replacement with the updated name of the park as a National Historic Site and does not contribute to the significance of the property.

Signs, National Park Service

Historic Condition: Not applicable.

Existing Conditions: Directional and interpretive signs are located throughout the landscape of Saint-Gaudens National Historic Site to orient and educate visitors. The directional signs feature white, block lettering on a brown background. Interpretive signs are fiberglass and include photographs (see Figures 14, 17, 34, 37, 45, 48, 56, 58, 60, and 61).

Evaluation: Non-contributing. All site signs is non-historic and does not contribute to the historic landscape of Saint-Gaudens National Historic Site.

SMALL-SCALE FEATURES: SCULPTURE

Adams Memorial

Historic Condition: Not applicable.

Existing Conditions: A recast bronze Adams Memorial (LCS 040116) from the original in Rock Creek Cemetery in Washington D.C. was donated to the Saint-Gaudens Memorial in 1968. It was placed in the former cutting garden in 1972, replacing the deteriorated plaster of the seated Lincoln statue (see Figure 32).

Evaluation: Non-contributing. The placement of the Adams Memorial post-dates the historic period. As such, it does not contribute to the significance of the cultural landscape. However, it is in keeping with the park's mission to serve as a living memorial and recalls Saint-Gaudens' practice of placing preliminary monuments in the landscape of Aspet in order to assess their characteristics. As a part of the collection of Saint-Gaudens' outdoor statuary at the site, it should be managed as a significant resource.

Admiral Farragut Monument Cast

Historic Condition: Not applicable.

Existing Conditions: A bronze cast of the statue of Admiral Farragut (LCS 040899) was placed on the historic base in 1994. (see Figure 45)

Evaluation: Non-contributing. Because it post-dates the period of significance, the cast of the Farragut Monument does not individually contribute to the cultural landscape. However, it is in keeping with the park's mission to serve as a living memorial and recalls Saint-Gaudens' practice of placing preliminary monuments in the landscape of Aspet in order to assess their characteristics. As part of the collection of outdoor statuary at the site, it should be managed as a significant resource.

Admiral Farragut Monument Base

Historic Condition: The original bluestone Admiral Farragut Monument base (LCS 040117), designed by Stanford White, for Saint-Gaudens' Farragut Monument and erected in Madison Square Park in New York City, was donated to the Saint-Gaudens Memorial in 1939 after it began to deteriorate in the open air. The base was installed at the New Gallery complex in 1948, close to where it resides today. The base was originally installed as part of the knee height stone wall creating the circular courtyard that connects the Atrium to the Picture Gallery. Its placement calls upon the visual axial view from the Amor Caritas within the Atrium to the pedestal base. Earth/soil was originally banked up against the back of the pedestal base and a dense grove of evergreens planted behind the piece. Not until later years was it realized the damage of moisture transfer from the earth and trees into the pedestal base itself was part of the problem. The erection of the 1986 enclosure and movement of the pedestal base back a number of feet mitigated some of the moisture problems. The monument base is a bas-relief carved in bluestone.

Existing Conditions: The base was moved several feet to the south to accommodate the construction of a protective enclosure in 1986. A cast of the Admiral Farragut statue was placed on the base in 1994. Substantial damage from weathering has been documented and though alternatives for protecting the monument base have been proposed, including removing it from its current location to place it in a climate controlled environment. In 2008 a new glass enclosure was built over the statue allowing the original to remain in the New Gallery complex (see Figures 45 and 50).

Evaluation: Contributing. The Admiral Farragut Monument base contributes to the cultural landscape because it was placed in the landscape by the Trustees during the period of significance and is an integral part of the New Gallery complex.

Amor Caritas

Historic Condition: The gilded bronze Amor Caritas is located on the north side of the Atrium (LCS 040895, Atrium). This location was specified by architect and trustee John W. Ames as part of his 1946 design for the New Gallery complex. The plaster Amor Caritas was brought from Pittsburgh, where it had been in the collection of Homer Saint-Gaudens, and placed in the Atrium in 1948 under the direction of Ames.

Existing Conditions: The plaster cast was placed in the park's collection and a bronze cast placed in the Atrium to better withstand the outdoor location. The bronze Amor Caritas is currently in its historic location on the north wall on axis with the Atrium pool (see Figure 47).

Evaluation: Contributing. Amor Caritas contributes to the character of the cultural landscape.

Boy with Wine Skin Statue and Cistern Base

Historic Condition: The gold-leafed Boy with Wine Skin statue (LCS 040887) was placed on an antique cistern on the south side of the upper terrace against the house in circa 1901. The statue is a nineteenth century replica of a historic garden statue recalling the classical and renaissance gardens of Italy. It was designed to be used as a garden fountain. The youth is leaning back with a wine bag under his left arm. The statue remained on the upper terrace for the historic period, even after the Shipman refinement of the gardens during the Memorial Period.

Existing Conditions: Casts of the original statue and base were placed in the center of the upper terrace of the flower garden in 1986 (see Figure 26).

Evaluation: Contributing/Non-contributing. The statue and its cistern base are casts and the originals are in the park's collection. While the placement of the object in the garden contributes to the cultural landscape, the actual object in the garden is a replica and is a non-contributing feature of the property.

Gold Turtles at Atrium Pool

Historic Condition: Two water-spouting, gilded turtles, sculpted by Augustus' brother, Louis Saint Gaudens, were installed at the Atrium pool in 1948 (LCS 040881). Earlier they were located on the rim of the Little Studio pool as shown in an 1899 photograph.[193]

Existing Conditions: The turtles, reproductions of the originals, are currently in an historic location by the Atrium pool. Originals are maintained in park collections storage (see Figures 47 and 50).

Evaluation: Contributing/Non-contributing. The turtles contribute to the character and setting of the cultural landscape. The actual objects in the Atrium are replicas and are non-contributing features.

Henry W. Maxwell Relief

Historic Condition: Not applicable.

Existing Conditions: The Henry W. Maxwell Relief was originally installed elsewhere on the grounds as a temporary exhibit. It was moved to the southeast corner of the Picture Gallery in 1998 because the original Ames design indicated an unlabeled object—either a bench or sculpture—to be placed in this location. Ames also specified a grass panel in this area, which is now heavily shaded. The display is considered temporary as the display case is not entirely weather resistant (see Figure 46).

Evaluation: Non-contributing. The Maxwell Relief is a later addition to the New Gallery complex and its placement in post dates the period of significance. It does not detract from the landscape setting, and should be managed as a cultural resource.

Hermes Statue

Historic Condition: A gilded statue of Hermes (LCS 040886) was placed on a marble pedestal on the east side of the middle terrace circa 1905. It was purchased by Saint-Gaudens from *P.P. Caproni & Brother* of Boston. It remained there for the historic period, even after the Shipman refinement of the gardens during the Memorial Period.

Existing Conditions: A reproduction of the Hermes statue is located on the east side of the middle terrace. The original is located in the park's collection storage (see Figure 23).

Evaluation: Contributing/Non-contributing. While the placement of the Hermes statue in the garden contributes to the cultural landscape, the actual object in the garden is a replica and is a non-contributing feature of the property.

Lincoln Bust

Historic Condition: A bronze cast of the Lincoln Bust (LCS 040897) was placed to the east of the Atrium in 1967, replacing the original painted plaster of the bust of Lincoln, taken from Saint-Gaudens' standing Lincoln statue. The plaster was placed on a pedestal outside the east doors of the Atrium in 1948, also known as the alcove or east garden. The bust is a detail from the heroic Lincoln Monument in Lincoln Park, Chicago.

Existing Conditions: The plaster was put in storage circa 1967 and an original bronze cast that had been in the park's collection since circa 1915 was installed in its place. The plaster is now in the park's collection (see Figure 48).

Evaluation: Contributing. The bronze cast of the original piece placed in the landscape in the period of significance that replaced in-kind the plaster statue, the Lincoln Bust is a contributing feature.

Pan Statue and Base

Historic Condition: The statue of Pan (LCS 040888) located at the Pan grove was an antique replica placed by Augustus in circa 1893 when the garden was designed. It was purchased from *P.P. Caproni & Brother* of Boston. The statue became a focal point of the Pan grove garden. The feature was photographed and published in the late 1880s and early 1900s in garden books and magazines as a key feature of the Aspet landscape.

Existing Conditions: The original Pan statue has been reproduced. The replica sits in the historic location on the pan pool wall and the original is in the park's collection storage (see Figures 20, 21, and 24).

Evaluation: Contributing/Non-contributing. While the placement of the Pan Statue in the garden contributes to the cultural landscape, the actual object is a replica and is a non-contributing feature of the property.

Shaw Memorial

Historic Condition: Not applicable.

Existing Conditions: A bronze-leaf plaster cast of Saint-Gaudens' Shaw Memorial (LCS 040118) was placed in the east end of the bowling green in 1959. To protect the bas-relief statue from the elements, the National Park Service built an enclosure over the memorial in the 1980s, which was becoming stained and weathered in the open air.[194] After years of fundraising by the Saint-Gaudens Memorial, the Shaw Memorial was recast in bronze in 1997, and the original is loaned to the National Gallery of Art in Washington D.C. The installation at the park included a newly designed and fabricated stone base to hold the bronze cast. The enclosure was removed and the memorial stands in the open air (see Figure 33).

Evaluation: Non-contributing. Though the statue is a cast of Augustus Saint-Gaudens' work, its placement in the bowling green is not representative of landscape during the historic period. Its presence as outdoor sculpture is in keeping with the park's mission to serve as a living memorial. The memorial recalls Saint-Gaudens' practice of placing preliminary monuments in the landscape of Aspet in order to assess their characteristics. As a part of the collection of outdoor sculpture by Augustus Saint-Gaudens at the site, it should be managed as a significant resource.

Zodiac Heads and Posts

Historic Condition: Zodiac heads on Posts (LCS 040877), made in Saint-Gaudens' studio, were first placed on the fence posts of the terrace balustrades and on posts in the flower garden circa 1893–94.[195] The sculptures were moved around the site during Saint-Gaudens' lifetime including placement on the ends of the semicircular bench in the flower garden. The Saint-Gaudens Memorial made replicas of the original statues to protect them and placed the replicas on terrace balusters, garden posts, and benches.

Existing Conditions: The replicas made during the Memorial period are still utilized decoratively in the flower garden. The originals are housed in the park collections storage (see Figure 28).

Evaluation: Contributing/Non-contributing. The zodiac head sculptures on posts are replicas fabricated in concrete during the Memorial period and contribute to the character of the cultural landscape. The sculptures were moved around the landscape during the period of significance so their current placement is representative of a possible historic configuration. The posts are reproductions and considered non-contributing features of the property.

TABLE 1: SUMMARY OF LANDSCAPE CHARACTERISTICS AND FEATURES

Features are ordered alphabetically under spatial organization, circulation, vegetation, buildings and structures, views, water features, and small-scale features including site furnishings, objects and sculptures. Page references in the right column refer back to narrative descriptions of each feature.

Characteristic and Feature Name	LCS Number (LCS Name)	Contributing, 1885–1950	Non-Contributing	Notes	Pg.
SPATIAL ORGANIZATION					
Aspet Main House, Little Studio, Stables, and Gardens		X		Modified throughout the period of significance with alteration, additions, and removals of features	94
Birch Allée		X		Added c 1950	95
Caretaker's Cottage, Garage, and Visitor Center area			X	Added c 1917, modified 1960s, modified 2002	96
New Gallery Complex		X		Added c 1950	96
South Side of Saint Gaudens Road			X	Modified c 1950, modified NPS period	97
West Meadow, North and West Woods		X		Extant pre-1885, modified 1890s with development of golf course,	98
CIRCULATION					
Aspet Entry Walkway and Marble Steps	040866	X		Steps added c. 1894, walk added c. 1902	99
Aspet Southwest Terrace Walkway			X	Undetermined, possibly 1970s	100
Birch Path (see also Birch Allée)	040898 (Birch Path and Allée)	X		Path added c 1904, birches added 1948–50	100
Blow-Me-Down Mill Trail	040890	X		Added before 1885, modified NPS period	100
Blow-Me-Up Ravine Trail	040896	X		Added c 1890, modified NPS period, also known as Ravine Path	101
Caretaker's Cottage Walkways	040867 (Caretaker's Cottage Walkways and Gate)	X		Added c 1917, modified NPS period	101
Caretaker's Garage Driveway (see also East Entry Drive and Visitor Center accessible parking)	040868 (Former East Entry Drive and Caretaker's Garage Driveway)	X		Added c 1917, modified NPS period	102
Carriage Turnaround and Granite Steps	040870 (Gravel Carriage Entrance)	X		Pre 1893	102
Cart Path	040891	X		Added pre 1890	102

Characteristic and Feature Name	LCS Number (LCS Name)	Contributing, 1885–1950	Non-Contributing	Notes	Pg.
East Entry Drive (see also Caretaker's Garage Driveway and Visitor Center accessible parking)	040868 (Former East Entry Drive and Caretaker's Garage Driveway)	X		Added pre 1885 to access Stables	103
Farragut Forecourt and Picture Gallery Steps and Path	040883 (Farragut Forecourt)	X		Added 1948	103
Garden Paths and Steps	040869	X		Added by c 1903	104
Granite Hexagon at Adams Memorial			X	Added 2001	105
Path to Restrooms			X	Added 1978	105
Path to Visitor Center			X	Added 2000	106
Road to Curatorial and Maintenance Buildings			X	Added 1970s, Modified1997	106
Saint Gaudens Road steps		X		Added before 1927	106
Stables Path to Aspet Kitchen Door	040865 (Aspet - Stables Paths)	X		Added 1903–1907	107
Stables Path to Aspet South Terrace	040865 (Aspet - Stables Paths)	X		Added 1903–1907	107
Visitor Center Accessible Parking (see also East Entry Drive, Caretaker's Garage Driveway)			X	Added 1967 with maintenance bldg, modified 2000-03	108
Visitor Parking Lot	750425 (Visitor Parking Lot and Entrance Sign)	X		Added Memorial period, c 1930	108
VEGETATION – GARDENS, GARDEN ROOMS, PLANT NURSERY AND GOLF COURSE					
Atrium Beds and Pool		X		Added c 1948	109
Bowling Green (former Vegetable Garden, now Shaw Memorial space)		X		Added c 1894, modified 1907, modified 1959 when Shaw placed at east end, modified 1998	109
Caretaker's Cottage Beds			X	Origin unknown, Added by 1965	110
Cutting Garden (former Vegetable Garden)		X		Added c 1903	110
Farragut Forecourt Beds		X		Added 1948	111
Flower Garden		X		Added c 1903, modified 1928 and c 1940 by Ship-man, modified by NPS	111
Former Cutting Garden (Adams Memorial space)		X		Added c 1894, modified 1907and 1972	113
Golf Course (nine tees, five greens)		X		Added in 1890s	113
Little Studio Bed		X		Added c 1900	114
Main House Bed, Southeast Corner		X		Added 1893-94	114
Nursery at Maintenance Facility			X	Added 1997	114
Pan Pool Bed		X		Added 1893-94	115

Characteristic and Feature Name	LCS Number (LCS Name)	Contributing, 1885–1950	Non-Contributing	Notes	Pg.
VEGETATION – TREES					
Apples, South of Aspet		X		Added pre-1885, modified throughout the period of significance, modified c 1980	115
Apples, West of Little Studio		X		Added pre-1903, modified c 1980	115
Birch Allée	040898 (Birch Path and Allée)	X		Added c 1948–1950, modified NPS period (pruning, spraying, replacing dead and diseased specimens)	116
Birches, Caretaker's Garage		X		Added pre 1950, one removed post 1965 but stump remains	116
Birches, Farragut Forecourt		X		Added c 1948	117
Birches, Pan Grove		X		Added c 1894	117
Birches, South of Farragut Enclosure (Pavilion)			X	Added c 1986	117
Birches, South of Picture Gallery		X		Added c 1948	118
Birch, Stables		Gone		Added pre 1950, Removed by 1992	118
Crabapples, Atrium			X	Added c 1970s as a replacement for another species installed in 1948	118
Elm, Caretaker's Cottage			X	Added 1980s, formerly a willow added in 1950s	119
Honeylocust		X		Added c 1885	119
Japanese Tree Lilac Grove		X		Added c 1904	119
Lindens, Caretaker's Cottage		Gone	X	One added pre 1950 and one post 1950, older tree removed post 1993, younger tree remains	120
Magnolias, Adams Memorial			X	Added 1972, modified 1990	120
Oak, Little Studio		Gone		Added c 1900, removed 1970s	121
Poplars, Carriage Turnaround		X		Added c 1904, modified NPS period	121
Poplars, Gardens		X Three gone		Added c 1903 and 1906, removed 1959 and post 1965, one replanted 1980s, one remains	121
Poplars, Little Studio		X		Added c. 1903	122
Poplars, Main House Terrace		X		Added c 1894, replaced periodically since original planting.	122
Poplars, Parking Lot			X	Added post 1965	122

Characteristic and Feature Name	LCS Number (LCS Name)	Contributing, 1885–1950	Non-Contributing	Notes	Pg.
VEGETATION – SHRUBS AND VINES					
Akebia and Clematis vines, Atrium		X	X	Akebia added 1948	123
Azaleas, Atrium			X	Added c 1980s	123
Dutchman's Pipe and Honeysuckle vines, Caretaker's Cottage		X	X	c 1950, Dutchman's Pipe well established by 1965, origin of honeysuckle undetermined	123
Grape vines, West of Farragut Enclosure			X	Added c 1986	124
Grape vines, Little Studio		X		c. 1894	124
Grape vines, Main House Entry and Piazza		X		c. 1894	124
Kiwi vines, Farragut Enclosure (Pavilion)			X	Added 1986	125
Lilacs, Main House North and South		X Some Gone		Added pre 1885, one remains, two removed	125
Lilacs, New Gallery Complex		X		Added c 1948	125
Stephanandra, Farragut Forecourt			X	Added c 1948, modified NPS period	126
VEGETATION – HEDGES					
Adams Hedge		X		Added c 1894, modified 1907 and 1972	126
Caretaker's Cottage Hedge		X		Added c 1926, modified NPS period	127
Cutting Garden Hedge		X		Added c 1893–94 and 1903	128
Galleries Entrance Hedge		X		Added c 1948	128
Horseshoe Hedge		X		Added c 1893–94, modified 1996 (interior hedge replaced)	129
Kitchen Hedge		X		Added c 1903, modified 1907	129
Lincoln Bust Hedge		X		Added c 1948	130
Little Studio Hedge		X		Added c 1893–94	130
Pan Grove Hedge		X		Added c 1893–94	131
Parking Lot Hedge		X		Added Memorial period c 1930, modified c 1990	131
Shaw Hedge		X		Added c 1894, modified 1907 when Shaw was placed in east end, modified NPS period	131
Terrace Garden Hedge		X		Added c 1903, modified 1928 and c 1940 by Ellen Shipman, modified NPS period	132
Visitor Center Hedge			X	Added c 1967	133
West Meadow Hedge		X		Added c 1893–94	133

Characteristic and Feature Name	LCS Number (LCS Name)	Contributing, 1885–1950	Non-Contributing	Notes	Pg.
BUILDINGS AND STRUCTURES					
Aspet Main House	001252	X		Added c 1816, modified 1885–1903, modified 1978	134
Atrium (see also Atrium Pool and Farragut Forecourt)	040881 (Atrium and Pool)	X		Added 1948	135
Blow-Me-Up Ravine Dam	040889	X		Added c late 1800s, modified NPS period	135
Blow-Me-Up Ravine Trail Bridge	See also 040896 for Blow-Me-Up Ravine Trail		X	Added c 1890, modified c1985 (replaced), Modified 2002 (replaced)	136
Caretaker's Cottage	006534	X		Added c 1917, modified 1981	136
Caretaker's Garage	040893	X		Added c 1917, modified 1981	137
Curatorial Building			X	Added 1979, modified 2001	137
Farragut Enclosure (Farragut Pavilion)			X	Added 1986, modified 1992–94 (paving and sealing), modified 2002 (awning added)	137
Information Kiosk			X	Added 2000	138
Lattice Fence and Gate, Cutting Garden	040884 (Stables and Cutting Garden Lattice, Fences and Gates)	X		Added c 1904	138
Lattice Fence and Gate, Stables	040884 (Stables and Cutting Garden Lattice, Fences and Gates)	X		Added c 1904	138
Lattice Gate, Caretaker's Cottage	040867 (Caretaker's Cottage Walkways and Gate)	X		Added c 1917	138
Lattice Screen and Trellis, North Terrace	750422	X		Added c 1904	139
Little Studio	001253	X		Added 1903, modified 1978 and 2005	139
Maintenance Facility			X	Added 1997	140
New Gallery (New Studio)	006533	X		Added 1948	140
Picture Gallery	040892	X		Added 1908, modified 1948	140
Pump House			X	Added NPS period	141
Ravine Studio	006536	X		Added c 1900, modified 1907 and 1969	141
Retaining Wall East of Visitor Center			X	Added 2002–03	141
Root Cellar	040894	X		Pre 1885	142

Characteristic and Feature Name	LCS Number (LCS Name)	Contributing, 1885–1950	Non-Contributing	Notes	Pg.
Stables	006535	X		Added pre-1885, modified 1891 and c 1978	142
Terraces	750426	X		Added 1894	142
Terrace Balustrades	040878 (Balustrade)	X		Added c 1894, modified c 1904	143
The Temple	006540	X		Added temporary structure in 1905 and permanent in 1914	143
Visitor Center (formerly Maintenance Building)			X	Added 1967, modified 2002–03	144
Visitor Restrooms near parking lot			X	Added c 1980	144
VIEWS					
View West to Mount Ascutney, Hunt Hill and Juniper Hill		X		Present during historic period	144
Views within Flower Garden area		X		Present during historic period	145
WATER FEATURES					
Atrium Pool	040881 (Atrium and Pool)	X		Added 1948	146
Blow-Me-Up Brook		X		Present during historic period	147
Blow-Me-Up Ravine Swimming Hole	040889 (Blow-Me-Up Ravine Dam)	X		Added c late 1800s	147
Little Studio Pool (Swimming tank/plunge pool)	040885	X		Added 1904, filled in by NPS, outline visible on ground	147
Marble Pool with Bubbler	040872	X		Added c 1894, relocated to middle garden terrace c 1904	148
Pan Pool and Fountain	040874 (Pan Grove-Pool and Fountain)	X		Added c 1894	148
SMALL-SCALE FEATURES – SITE FURNISHINGS AND OBJECTS					
Bench, Pan and Relief Caps	040875 (Pan Grove-Pool Bench)	X		Added c 1894, reconstructed by NPS	149
Bench Planters, Aspet Main Entrance (south door)	040871 (Jars, Containers and Planters)	X		Added c 1894, reconstructed by NPS	150
Benches, New Gallery Complex	040882 (Wood Benches)	X	X	Some added in 1948, some added by NPS	150
Bench, Semicircular Zodiac	040876	X	X	Added c 1893, modified 1904, c 1950, and reconstructed c 1980	151
Benches, Visitor Center			X	Added 2003	152

Characteristic and Feature Name	LCS Number (LCS Name)	Contributing, 1885–1950	Non-Contributing	Notes	Pg.
Benches Throughout Site	040882 (Wood Benches)	X	X	Some early 1900s, some added 1940s, all reconstructed by NPS	152
Bollards			X	Added NPS period	152
Fire Hydrant Enclosures			X	Added NPS period	153
Handrails, Wooden on Exterior Stairs			X	Added NPS period	153
Jars, Terra-cotta Jar by Little Studio and Atrium	040871 (Jars, Containers and Planters)	X		Added c 1904, Added c 1948	153
Jar, Terra-cotta Oil Jar in Wrought Iron Frame, Farragut Forecourt	040871 (Jars, Containers and Planters)	X		Added c 1948	154
Picnic Tables			X	Added NPS period	154
Planter, Round Ceramic Green-glazed			X	Originals date to historic period, in park collection, current planters modified by NPS (larger)	154
Planters, Square Wooden Dark Green Planters			X	Originals seen in c. 1924 photographs, current planers are modified by NPS (different color)	155
Planters, Terra Cotta Bas-relief	040871 (Jars, Containers and Planters)	X		Originals date to historic period, in park collection, NPS produced replicas	155
Sign, Entrance	750425 (Visitor Parking Lot and Entrance Sign)	X	X	Added during Memorial period, updated by NPS	155
Signs, National Park Service			X	Added NPS period, updated 1992 with new entry sign at Route 12A	156
SMALL-SCALE FEATURES – SCULPTURE					
Adams Memorial	040116		X	Added 1972	156
Admiral Farragut Monument Cast	040899		X	Added 1994	156
Admiral Farragut Monument Base	040117	X		Added 1948, modified 1986 (moved slightly)	157
Amor Caritas	040895	X		Added 1948	157
Boy with Wine Skin Statue and Cistern Base	040887	X	X	Added c 1901, now casts	158
Gold Turtles at Atrium Pool	040881 (Atrium and Pool)	X	X	Added 1948, now replicas	158
Henry W. Maxwell Relief			X	Added 1998	158
Hermes Statue	040886	X	X	Added c 1905, now replica	159
Lincoln Bust	040897	X		Plaster added 1948, replace with bronze in 1967	159
Pan Statue and Base (see also Pan Pool and Fountain)	040888 (Pan Statue)	X	X	Added c 1894, now replica	159

Characteristic and Feature Name	LCS Number (LCS Name)	Contributing, 1885–1950	Non-Contributing	Notes	Pg.
Shaw Memorial	040118		X	Added 1959 (plaster statue and wood enclosure), removed 1997 (plaster and enclosure), added 1997 (bronze statue)	160
Zodiac Heads and Posts (see also Semicircular Zodiac Bench)	040877	X	X	Added c 1894, modified c 1904 (moved to west end of garden and balustrades; moved at various times around garden, heads are replicas that date to the Memorial period, originals in storage). Posts are replacements.	160

CHAPTER THREE ENDNOTES

[17] Bronwyn Krog, December 1978, Saint-Gaudens National Historic Site, "Aspet," National Register Documentation, approved November 1985.

[18] The "Archeological Overview and Assessment of the Saint-Gaudens National Historic Site," completed in 2006 by the University of Massachusetts, concluded that Aspet was built in 1816. They based this on analysis of property assessments of the land owner Samuel Huggins that increased from sixty dollars in 1816 to four hundred and fifty dollars in 1817. See page 39 of the report for more information.

[19] Lisa Mausolf, September 1998, Saint-Gaudens National Historic Site National Register Documentation, prepared for the New Hampshire Division of Historical Resources, Concord, New Hampshire.

[20] The 1992 draft second volume of the cultural landscape report established a primary and secondary period of significance. The primary period was identified as 1885-1907, the years of Augustus Saint-Gaudens' residence at Aspet. Secondarily, the site was deemed significant as an example of historic preservation and memorialization. The significant period associated with the historic preservation theme was 1919 to circa 1948.

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

[22] Saint-Gaudens' mature career falls within the thematic framework established by the National Park Service at both the Theme level (Painting and Sculpture) and the Sub theme level (European Influences, 1876-1920). See *History and Prehistory in the National Park System and the National Historic Landmarks Program* (Washington, DC: History Division, National Park Service, 1987), I-18. Saint-Gaudens' life and career also falls largely under a slightly differently defined Sub theme (the Cosmopolitan Era, for sculpture ca. 1840s-1900) defined by a National Park Service Painting and Sculpture Theme Study Workshop, held June 10-14, 1991. See *Painting and Sculpture Theme Study Workshop, June 10-14, 1991: Workshop Findings and Recommendations (Draft)* (Washington, DC: United States Department of the Interior, National Park Service, 1991), 15.

[23] Milton W. Brown *et al., American Art: Painting, Sculpture, Architecture, Decorative Arts, Photography* (New York: Harry N. Abrams, Incirca, 1979), 269-312.

[24] Ibid., 351-389.

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

[26] Craven, 418-513. No historic sites or museums have been identified that are associated with these sculptors.

[27] Ibid., 373-92. See also John H. Dryfhout, *The Work of Augustus Saint-Gaudens* (Hanover & London: University Press of New England, 1982), "Introduction," 25-37.

[28] Bronwyn Krog, Preservation Historian, "National Register of Historic Places. Inventory--Nomination Form, Saint-Gaudens National Historic Site," Dec. 1978.

[29] Dryfhout, *The Work of Augustus Saint-Gaudens*, 5-10, and for 1881–1882 online at AmericanHeritage.com Magazine Article Archives, Saint-Gaudens by Ruth Mehrtens Calvin.

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

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

[32] The only book that deals with the over-all phenomenon of artists' colonies is Michael Jacobs, *The Good and Simple Life: Artist Colonies in Europe and America* (Oxford, England: Phaidon Press, Ltd., 1985), which presents nine case studies of colonies in Denmark, Russia, Germany, Hungary and England, as well the United States and France. Barbizon is discussed in Chapter 2, 17-29. The American case study is Provincetown, Massachusetts. The author does not seem to have been aware of the artists' colonies at either Cornish or Dublin, New Hampshire, which do not appear on his map showing the location of artists' colonies in Europe and America (6). It should be noted that he includes a disclaimer (7), saying that his book is not a comprehensive history but a study of a number of individual colonies. See also Jean Bouret, *The Barbizon School and 19th-Century French Landscape Painting* (Greenwich, Connecticut: New York Graphic Society, Ltd., 1973), 82-89, 127-136, 249, 254, and 256. Rousseau's devotion to the Forest of Fontainebleau led him into a campaign for its preservation. (Ibid. 140-141.) For American artists in Barbizon, especially William Morris Hunt, who bought a house there, see Bouret, 226-227.

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

[34] William H. Gerdts, *Monet's Giverny: An Impressionist Colony* (New York: Abbeville Press Publishers, 1993) is now the definitive work on the subject. Much of this book deals with American artists in Giverny, among who were several women artists in addition to Lilla Cabot Perry. Also included are brief biographies of the most important artists, European and American, who stayed at Giverny (214-221) and the guest register of the Hôtel Baudy between June 1887 and July 1899 (222-227). The Hôtel Baudy stayed in business until 1960, but the 20th-century guest register has not been located. See also Daniel Wildenstein, "Monet's Giverny," in *Monet's Years at Giverny: Beyond Impressionism* (New York: The Metropolitan Museum of Art, 1978), 14-40; William Gerdts, *American Impressionism* (New York: Abbeville Press, 1984), Chapter 5, "Giverny: The First Generation," 57-89, and Chapter 13, "Giverny: The Second Generation," 261-273; and *Frederick William MacMonnies (1863-1937). Mary Fairchild MacMonnies (1858-1946): deux artistes américaines à Giverny* (Vernon: Musée Municipal A.-G. Poulain, 1988), 85.

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

[36] Marion Pressley, and Cynthia Zaitzevsky, *Cultural Landscape Report for Saint-Gaudens National Historic Site, Volume I, Site History*, National Park Service, North Atlantic Region, Division of Cultural Resources Management, Cultural Landscapes Program, Olmsted Center for Landscape Preservation, 1993.

[37] Dryfhout, *The Work of Augustus Saint-Gaudens*, 294-295.

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

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

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

[41] National Register of Historic Places Registration Form, Saint-Gaudens National Historic Site, Draft, 1995. Prepared by Lisa Mausolf, section 8 p, 7.

[42] Dryfhout, "The Cornish Colony," 56-57.

[43] Lowell, ed., *American Gardens*, Frances Duncan, "The Gardens of Cornish," *The Century Magazine*, Vol. LXXII, no. 1 (May 1906), 3-19. For the Cornish Colony, see also Brewer Corcoran, "Cornish -- The Summer Capital," *Western New England Magazine*, Vol. 3, no. 7 (July 1913), 274-283, 330-331.

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

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

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

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

[48] Guy Lowell, ed., *American Gardens* (Boston: Bates & Guild Company, 1902), Plate XVII. According to the Historic Resources Inventory Form for Loon Point, the house

and theatres are extant, as are the walls and apsidal shelter of the south garden, although the plantings have been simplified.

[49] Barbara Buff, "Cragsmoor, An Early American Art Colony," The Magazine *Antiques,* Vol. CXIV, no. 5 (November 1978), 1056-1067, 1106.

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

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

[52] Dorothy Weir Young, *The Life and Letters of J. Alden Weir* (New Haven, Connecticut: Yale University Press, 1960), 165. Twachtman never established an Adirondacks home and studio either.

[53] Larkin, "Weir and His Circle," 62.

[54] Ibid. 66-77.

[55] Young, *Life and Letters*, 192.

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

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

[58] Andersen, "The Art Colony at Old Lyme," 116-137.

[59] Charter of the MacDowell Colony, quoted in The MacDowell Colony, Incirca, *Annual Report*, April 1992 through March 1993, inside cover.

[60] *The MacDowell Colony: A History of Its Architecture and Development* (Peterborough, New Hampshire: 1981).

[61] Ibid., 6.

[62] In this respect, the MacDowell Colony is similar to the Yaddo Colony established by Mr. and Mrs. Spencer Trask in Saratoga Springs, New York.

[63] Nicolai Cikovsky, Jr., "William Merritt Chase at Shinnecock Hills," *The Magazine Antiques*, Vol. CXXXII, no. 2 (August 1987), 290-303. For the group of artists who visited poet Celia Thaxter on the Isles of Shoals just off the New Hampshire coast, see A *Stern and Lovely Scene: A Visual History of the Isles of Shoals* (Durham, NH, University Art Galleries, 1978).

[64] Jacobs, *The Good and Simple Life*, 171-179; and *Provincetown Painters, 1890s-1970s* (Syracuse, New York: Everson Museum of Art, 1977), 33. See also Karal Ann Marling, *Woodstock: An American Art Colony, 1902-1977* (Poughkeepsie, New York: Vassar College Art Gallery, 1977). Marling examines American art colonies as a whole and

distinguishes between intentional and unintentional colonies, the former being predominantly arts and crafts communities, such as Roycroft near Buffalo, New York.

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

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

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

[68] Carl Sandburg, "Santa Fe Sketches." In *Good Morning, America* (reprint ed., New York: Harcourt Brace Jovanovich, Incirca, 1956).

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

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

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

[72] Information from the Holley House.

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

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

[75] The MacDowell Colony was designated a National Landmark in December 1962, but the registration form was not prepared until over a year later. See S. Sydney Bradford, Historian, "National Register of Historic Places, Inventory-Nomination

Form for the MacDowell Colony, Peterborough, New Hampshire," March 9, 1964, reviewed by Polly M. Rettig, Historian, Landmark Review Project, January 6, 1976. Art, music and literature are the areas of significance checked on the form.

[76] Blumenschein's house/studio complex was designated a National Historic Landmark on December 21, 1965. See Richard Greenwood, Historian, Landmark Review Task Force, "National Register of Historic Places, Inventory-Nomination Form for the Ernest L. Blumenschein House, Taos, New Mexico," June 30, 1965. Art is the only area of significance checked on this form. This National Landmark form and that for the Mabel Dodge Luhan House were kindly made available to us by the National Historic Landmark office in Washington.

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

[78] Pressley and Zaitzevsky thank Christine Fonda of the New Hampshire Division of Historical Resources for providing information about this application in process.

[79] Lowell, ed., *American Gardens*, Plate LXXIX.

[80] For Augusta's deafness and her well documented difficult temperament, see Pressley and Zaitzevsky, *Cultural Landscape Report*, 73.

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

[82] Norman T. Newton, *Design on the Land: the Development of Landscape Architecture* (Cambridge, Massachusetts: Harvard University Press, 1971), Chapter XXIII, 337-52.

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

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

[85] Morgan, *Charles A. Platt*, 40-42.

[86] Ibid., 29-35.

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

[88] Morgan, *Charles A. Platt*, 52. Examples of early Italian-influence gardens are the "Italian" or topiary garden at the H. H. Hunnewell estate, Wellesley, Massachusetts and also in the Green Hill, the Isabella Stewart Gardner property, Brookline, Massachusetts, designed in the early 1880s. These two gardens are really part of the mid- and late 19th-century eclectic trend in residential design.

[89] Pressley and Zaitzevsky, *Cultural Landscape Report,* 76.

[90] Lowell, *American Gardens*. Except for a general introduction by Lowell, the book has no text. Instead, it consists of 112 photographs of 64 gardens, mostly in the northeastern and Mid-Atlantic states with a few in the south. Index plans were also included for the central portions of the grounds. The Lowell book includes several early gardens, including Mount Vernon in Virginia, the Governor's Garden in Milton, Massachusetts, and Shirley in Virginia, as well as a few mid-19th-century ones (H. H. Hunnewell, Wellesley and the Read garden in New Castle, Delaware). However, the emphasis is on gardens designed near the turn of the century; these probably represented what Lowell considered to be the most advanced trends in residential landscape design at the time of publication of the book. Among gardens designed by landscape architects or architects, the practitioners most frequently represented in *American Gardens* were Platt (5), Wilson Eyre (5), Carrère and Hastings (4), and the Olmsted firm (3).

[91] For the Stephen Parrish garden, see William Noble, "Northcôte: An Artist's New Hampshire Garden," *Journal of the New England Garden History Society*, Vol. 2 (Fall 1992), 1-9. Lowell's book does not include the names of the owners of the properties; instead, they are usually identified by the name of the property itself or, in some cases, by the location only. Designers' names accompany the index plans.) Some of the gardens included in the Lowell book were very large scale, such as Bellefontaine in Lenox, Massachusetts by Carrère and Hastings, for example, while others were quite intimate. Of the more recent gardens illustrated, the majority reflected the influence of the Italian garden.

[92] Duncan, "The Gardens of Cornish."

[93] Newton, *Design on the Land*, Chapter XXX, 427-446.

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

[95] Morgan, *Charles A. Platt*, 75.

[96] Pressley and Zaitzevsky, *Cultural Landscape Report*,124-139.

[97] Griswold and Weller, *The Golden Age of American Gardens*, 234-236.

[98] This garden was restored in the 1900s.

[99] Quoted in Doell and Doell, Syracuse, New York, "Original Design Intent of Stan Hywet's English Garden," excerpted from their 1991-1992 English Garden Restoration Report. This excerpt, along with reproductions of Shipman's two Stan Hywet plans ("A Shrub Planting Plan for the Garden of Mrs. F. A. Seiberling," May 11, 1929, and "A Perennial Planting Plan for the Garden of Mrs. F. A. Seiberling," May 11, 1929), plant lists with sources, and photographs, is part of an "English Garden Kit" available at Stan Hywet Hall. Zaitzevsky visited Stan Hywet twice during the preparation of the *Cultural Landscape Report for Saint-Gaudens National Historic Site, Volume I.*

[100] A book on Ellen Shipman was written by Judith Tankard in 1996 and published by Sagapress in association with the Library of American Landscape History. Prof. Daniel Krall of Cornell University has studied Shipman for several years and has extensive knowledge of the Cornell holdings of Shipman drawings. See Daniel Krall, "Early Women Designers and Their Work in Public Places: Ellen Shipman, Beatrix

Farrand, Marjorie Cautley, Helen Bullard," *Proceedings for Landscapes and Gardens: Women Who Made a Difference* (East Lansing, Michigan: Michigan State University, June 1987). Pressley and Zaitzevsky had numerous conversations about Shipman with both Tankard and Krall.

[101] Information from Judith Tankard, based on the records of the Shipman Collection at Cornell. According to Dorothy May Anderson, who assisted Ellen Shipman between 1929 and 1931 in both Cornish and New York, Shipman did many small garden jobs in Cornish, often without a fee. (Telephone interview, Dorothy May Anderson with Cynthia Zaitzevsky, February 2, 1992.) Pressley and Zaitzevsky visited a Shipman garden in Brookline, Massachusetts, which is largely intact although the planting has not been maintained, and another Shipman garden in Milton, Massachusetts, which is in excellent condition; although Shipman's perennial plantings have disappeared.

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

"The Causeway," the James Parmelee Garden, is located at 3100 McComb Street, Washington, D.CIRCA and is now the Washington International School. In 1911, Platt designed a house (extant) for Parmelee. In 1914-1916, Ellen Shipman designed a small flower garden for the property and, in 1921, a wild garden. The plantings in both of these gardens are now greatly reduced, and some of the wall surrounding the flower garden appears to have been removed. For the Parmelee Garden, see Richardson Wright, ed., *House & Garden's Book of Gardens* (New York: Condé Nast & Company, 1921), 81. In July 1994, Zaitzevsky visited "The Causeway," as well as "Chatham Manor," the Devore estate in Fredericksburg, Virginia, for which Shipman designed a large flower garden in 1924. The original house, which still stands, was built in 1771 and served as the headquarters of Union commanders during the Civil War. Chatham Manor is now within the Fredericksburg and Spotsylvania County Battlefield National Military Park. In the early 1980s, the National Park Service restored this garden, apparently using the original Shipman drawings. For Chatham Manor, see Adaline D. Piper, "The Charm of Chatham: An Historic Mansion of the South Recently Restored," *The House Beautiful*, Vol. LIX, no. iv (April 1926), 430-441 and Edith Tunis Sale, ed., *Historic Gardens of Virginia Compiled by the James River Garden Club* (Richmond, Virginia: The William Byrd Press, 1930), 172-175.

[103] Pressley and Zaitzevsky, *Cultural Landscape Report*, Chapters I-IV.

[104] The historic preservation movement, as it applies to this aspect of the landscape of the Saint-Gaudens National Historic Site, falls within the thematic framework established by the National Park Service at the Theme level (Historic Preservation), the Sub theme level (Regional Efforts, New England, 1860-1900), and the Facet level (Private Historical Societies), except that the chronological boundaries should be expanded to extend into the 20th century. (See *History and Preservation in the National Park System*, I-22.) This hierarchy was drawn from the three volumes by Charles Hosmer, the first two of which are directly applicable to this project. See Charles B. Hosmer, Jr., *Presence of the Past: a History of the Preservation Movement in the United States before Williamsburg* (New York: G. P. Putnam's Sons, 1965) and Hosmer, *Preservation Comes of Age: From Williamsburg to the National Trust, 1926-*

1949 (Charlottesville, Virginia: The University Press of Virginia, 1981), Volume I. In his discussion of New England's private preservation efforts, Hosmer touches upon but does not elaborate on the theme of the cultural "memorial" efforts that are the subject of this section of our report. See Hosmer, *Presence of the Past*, Chapter V, "New England, the Home of Militant Private Preservation Organizations," 102-122. This chapter deals with such things as the preservation of the Old South Church in Boston in 1876 and the Old State House in Hartford, Connecticut. In *Preservation Comes of Age*, Volume I, Chapter 4, "Preservation Associations," 183-227, Hosmer discusses early historical societies that preserved a single building, usually as a museum or headquarters. Among the earliest and most important of these efforts were those by the Thomas Jefferson Memorial Foundation, which purchased Monticello in Charlottesville, Virginia in 1923, and the Robert E. Lee Memorial Foundation, which purchased Stratford Hall in Virginia in 1931. In New England, the Gore Place Society purchased the Governor Christopher Gore Mansion in Waltham, Massachusetts in 1935.

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

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

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

[108] Ibid. 380. Zaitzevsky thanks Prof. Margaret Henderson Floyd of Tufts University, author of a forthcoming monograph on architect Alexander Wadsworth Longfellow, for information on the Wadsworth-Longfellow House.

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

[110] Bowker, *The Official Museum Directory*, 417-418, 949, and 381.

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

[112] Ibid., 87.

[113] Ibid. Chapter IV, "The Saint-Gaudens Memorial Ownership. 1925-1965," 117.

[114] Dryfhout, *The Work of Augustus Saint-Gaudens*, 311-314.

[115] Ibid., 313-314.

[116] Pressley and Zaitzevsky, *Cultural Landscape Report*, 117.

[117] Ibid., 122.

[118] Ibid., 122-139.

[119] Ibid., 124 and 152, note 21.

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

[121] Information courtesy John Dryfhout, Saint-Gaudens National Historic Site.

[122] Ibid., 118. See also Dryfhout, *The Work of Augustus Saint-Gaudens*, 228.

[123] *Official Museum Directory*, 443; Information from Chesterwood; Lowell, ed., *American Gardens*, Plate LXXXIII.1.

[124] One of the earliest of such family associations, however, was the Fairbanks Family in America, which in 1904 purchased the Fairbanks House in Dedham, Massachusetts. The core of this building dates from 1636 and is probably the oldest wooden structure extant in the United States (Hosmer, *Presence of the Past*, 115-118).

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

[126] *Edison National Historic Site Collection Management Plan* (1990), Chapter I, "History of the Collections," 13-21.

[127] *Official Museum Directory*, 373.

[128] *National Register of Historic Places, Inventory-Nomination Form for the MacDowell Colony*, n.p. Art, music and literature are the only areas of significance checked on this form.

[129] Information from the MacDowell Colony.

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

[131] "Criteria Consideration G: Properties That Have Achieved Significance within the Last Fifty Years." Under Criteria Consideration G, a property that has achieved significance within the last fifty hears is eligible if it is of exceptional importance. *National Register Bulletin Number 15*. "How to Apply the National Register Criteria for Evaluation" (Washington D.CIRCA: US Department of the Interior, National Park Service, Interagency Resource Division), 12-13.

[132] Pressley and Zaitzevsky, *Cultural Landscape Report,* 7.

[133] Ibid., 106.

[134] Ibid., 28, 31-32.

[135] Ibid.

[136] List of Classified Structures, SAGA.

[137] Pressley and Zaitzevsky, *Cultural Landscape Report,* 106.

[138] Charles Platt, Trustee, oral history shared with James Haaf, Gardener, 2007.

[139] "Archeological Overview and Assessment," 2006, 39.

[140] Pressley and Zaitzevsky, *Cultural Landscape Report,* 28.

[141] Ibid., 1965 Period Plan, 150.

[142] Ibid., 255.

[143] Ibid., 20.

[144] Ibid., 11, 50-53.

[145] Ibid., 18.

[146] Ibid., 44.

[147] Ibid., 136, 147.

[148] Ibid., 20-23.

[149] Ibid., 4, 8-9, 11.

[150] Ibid., 27-28.

[151] Ibid., 35.

[152] Ibid., 150, 177.

[153] Ibid., 20-23.

[154] Ibid., 150.

[155] Ibid., 11.

[156] Ibid., 150, 177.

[157] Ibid., 150, 173, 255.

[158] Ibid., 37.

[159] Ibid., 80.

[160] Ibid., 28, 37, 80, 114, 150.

[161] Ibid., 10.

[162] "Archeological Overview and Assessment," 2006, 39.

[163] List of Classified Structures documentation, National Park Service, 1996.

[164] Correspondence with SAGA staff, August 2009.

[165] Pressley and Zaitzevsky, *Cultural Landscape Report,* 45-46.

[166] Ibid., 8, 14, 38, 160.

[167] Ibid., 125.

[168] Ibid., 127.

[169] "Archeological Overview and Assessment," 2006, 39.

[170] Pressley and Zaitzevsky, *Cultural Landscape Report,* 163.

[171] Photograph of Stable, 1966, CLR Volume I, figure 94, 163. This photograph shows the west side of the cutting garden hedge as trees, apparently hemlock. In his 1987 plan of the hedges, William Noble indicates there was a gap at the east end of the west section; the CLR Volume I, 1907 and 1926 period plans, do not show this gap.

[172] Noble, William, "Hedge Restoration Manual for Saint-Gaudens National Historic Site", SAGA files.

[173]. CLR Volume I, Figure 82, 138.

[174] Pressley and Zaitzevsky, *Cultural Landscape Report.*

[175] Based on conversation with SAGA staff, 12/2006.

[176] The "Archeological Overview and Assessment of the Saint-Gaudens National Historic Site", completed in 2006 by the University of Massachusetts, concluded that Aspet was built in 1816. They based this on analysis of property assessments of the land owner Samuel Huggins that increased from sixty dollars in 1816 to four hundred and fifty dollars in 1817. See page 39 of the report for more information.

[177] Information provided by former Superintendent John Dryfout to Natural Resources Manager Steve Walasewicz.

[178] "Archeological Overview and Assessment," 2006, 39.

[179] List of Classified Structures documentation, National Park Service, 1996.

[180] "Archeological Overview and Assessment," 2006, 39.

[181] Pressley and Zaitzevsky, *Cultural Landscape Report,* 11, 19-20.

[182] Based on comments from former Superintendent John Dryfout, 10/2006.

[183] Pressley and Zaitzevsky, *Cultural Landscape Report,* 35.

[184] Ibid., 32-33.

[185] Ibid., 24.

[186] Ibid., 20-23.

[187] Ibid., 20-23.

[188] Ibid., 24, 26.

[189] Ibid., 173.

[190] Ibid., 18.

[191] Ibid., 100.

[192] Based on email from John Dryfhout, former superintendent to SAGA gardener James Haaf, July 21, 2008, "to the best of my knowledge this urn was placed there in 1948 on the inauguration of the New Gallery complex by the architect (John Ames) of the project and trustees. It may or may not be earlier than the 19th century or early 20th century—but a common Italian oil jar—in use for such purposes since the times of the Romans—and quite appropriate to the Roman-Pompeian style of the courtyard adjacent.

[193] Pressley and Zaitzevsky, *Cultural Landscape Report,* 33.

[194] The structure is shown in a 1992 picture in the *Cultural Landscape Report, Volume I*, page 188. The associated trellis is covered with vines.

[195] Pressley and Zaitzevsky, *Cultural Landscape Report,* 11-12, 16, 23-24, 34.



Figure 63. "Loon Point," the Joseph Linden Smith Garden, Dublin, New Hampshire. Photograph circa 1902. Image from Guy Lowell's, *American Gardens*, plate XVII.



Figure 64. "Northcote," the Stephen Parrish Garden, Cornish, New Hampshire. Photograph circa 1898. Image from Guy Lowell's, *American Gardens*, plate LXXIX.

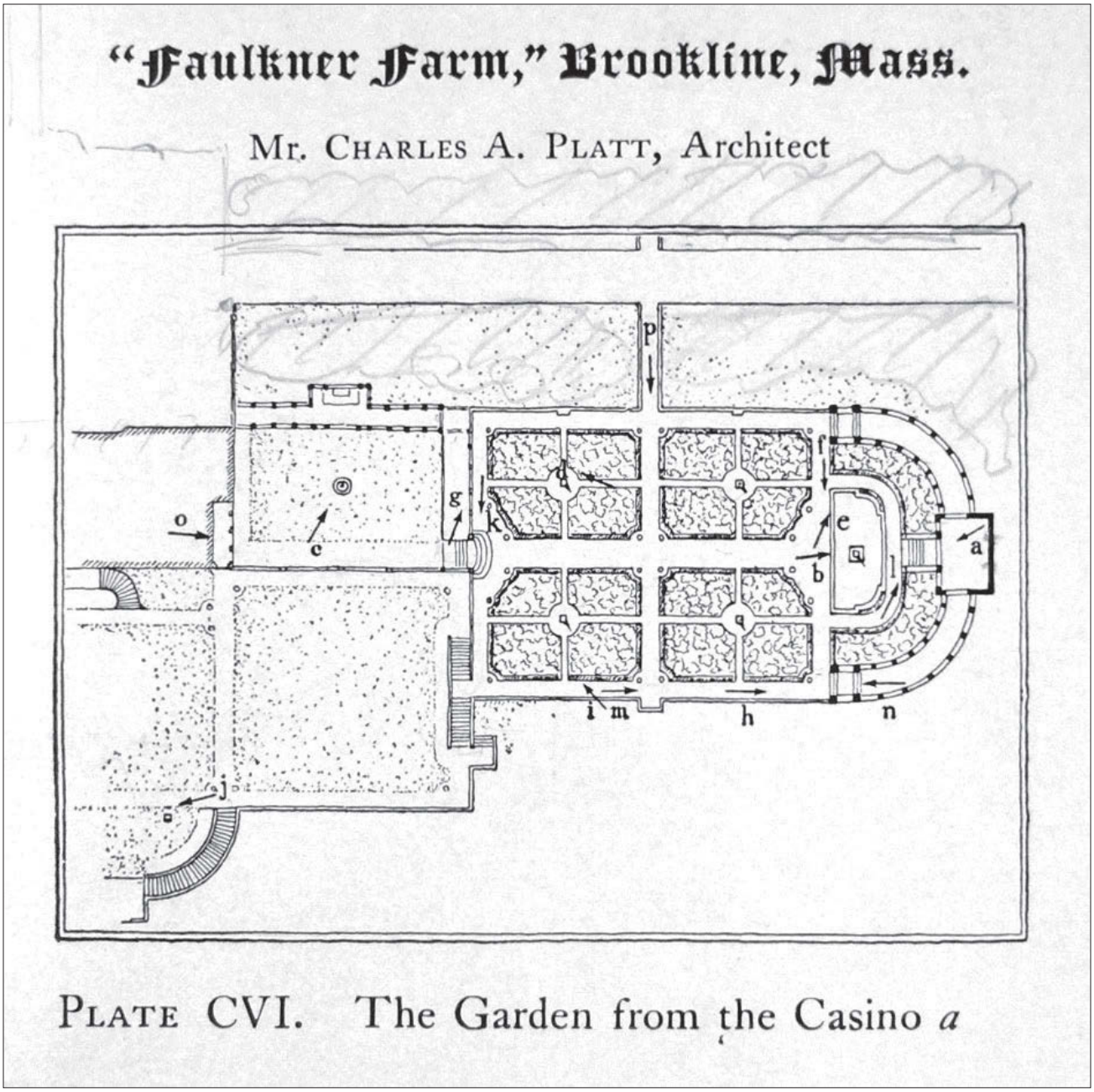


Figure 65. "Faulkner Farm," Charles Platt, Brookline, Massachusetts. Plan. Image from Guy Lowell's, *American Gardens*, plate CVI.

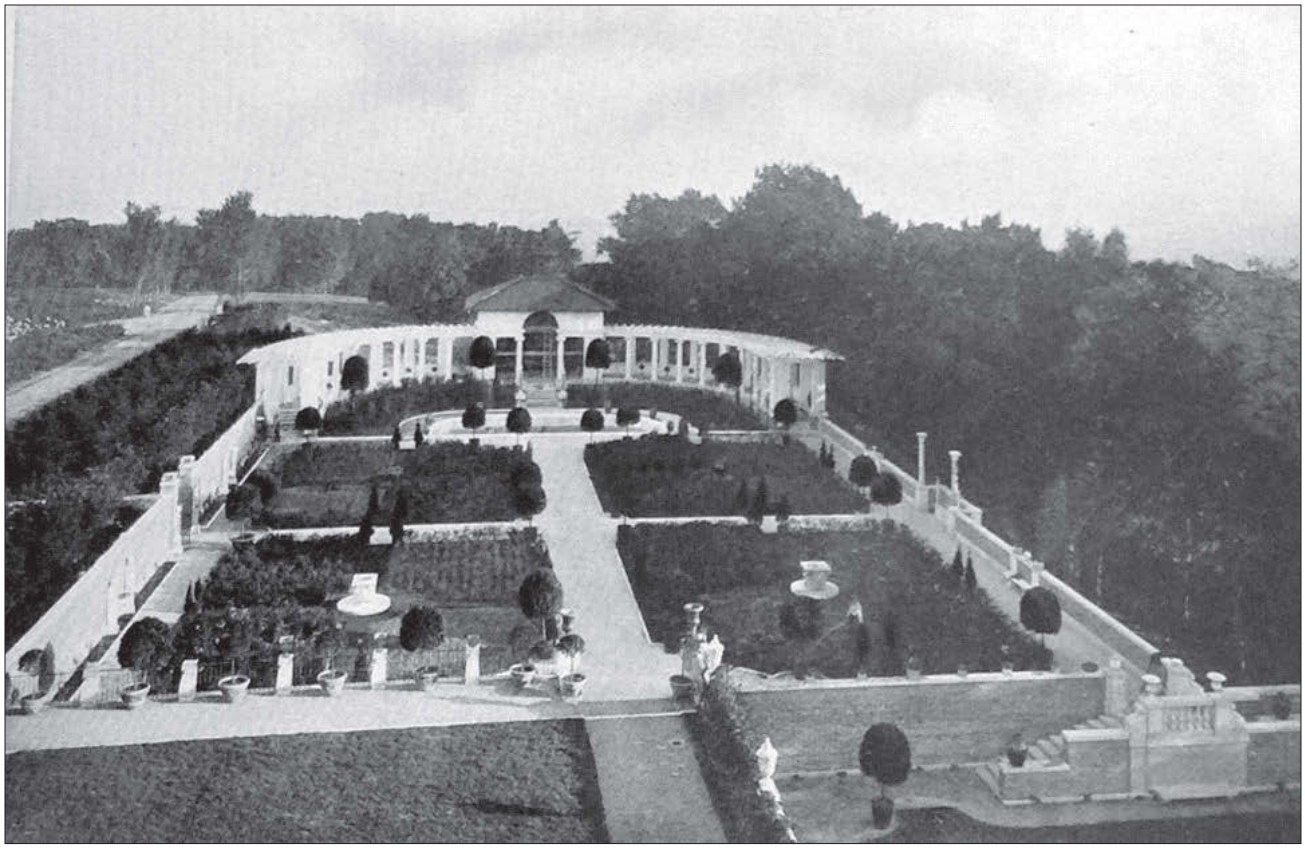


Figure 66. "Faulkner Farm," Charles Platt, Brookline, Massachusetts. Photograph, circa 1902. Image from Guy Lowell's, *American Gardens*, plate CVII.1.

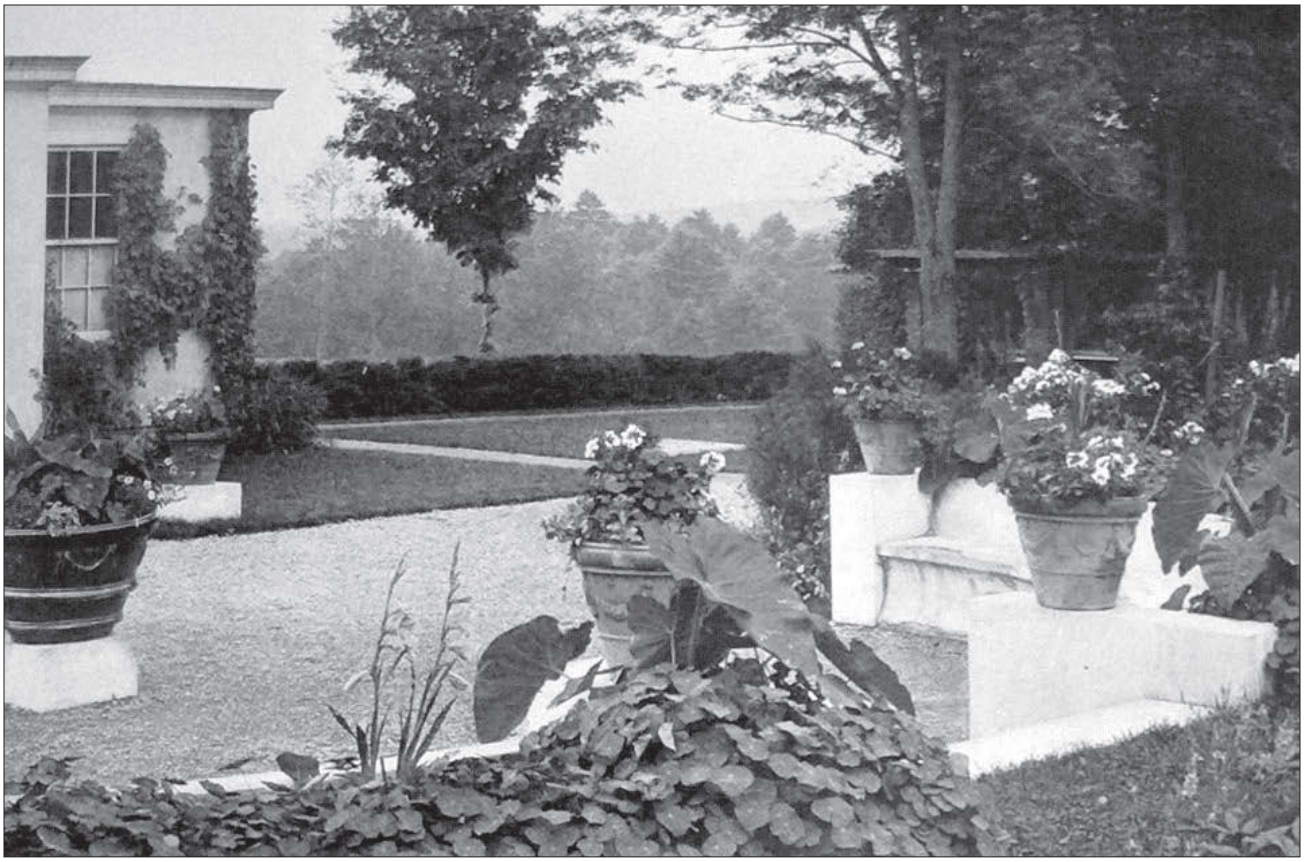


Figure 67. "Chesterwood," the Daniel Chester French Garden, Stockbridge, Massachusetts. Photograph, circa 1902. Image from Guy Lowell's, *American Gardens*, plate LXXXIV.1.

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