

**FURNISHING PLAN
SAINT-GAUDENS
NATIONAL
HISTORIC SITE**



ASPET

THE LITTLE STUDIO

THE STABLES

U. S. Department of the Interior

National Park Service

Harpers Ferry Center

Historic Furnishing Plan

Aspet, The Little Studio, The Stables

Saint-Gaudens National Historic Site
New Hampshire

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HISTORIC FURNISHING PLAN

ASPET, THE LITTLE STUDIO, THE STABLES

SAINT-GAUDENS NATIONAL HISTORIC SITE
NEW HAMPSHIRE

by
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Harpers Ferry Center
National Park Service
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DEFINITION OF INTERPRETIVE OBJECTIVES

Regarding Aspet's furnishings Augusta Saint-Gaudens wrote in her will, ". . . it is my belief that such will be of far greater interest if always left in the place where they were when my husband was living, than they would possess if moved elsewhere."

Refurbished to a degree remarkable within the National Park system with objects which are not only original to the house, but which are also in their original dispositions, Aspet's room elucidate Saint-Gaudens' material life. It is a material life richly faceted with reflections of the Saint-Gaudens' taste and the taste of their times. Refurnished, these spaces are also an index to Saint-Gaudens' economic status, albeit an index modified by a choice in lifestyle. Finally, the vital art world of which Saint-Gaudens was part is populated with the several works in these rooms by his friends and associates.

Probably the aspect of Saint-Gaudens' material life most readily grasped by visitors is economic status. Because this status was achieved as an artist, one begins to perceive that this was a place designed for life, work, and play in a harmonious, and comfortable, style. Certainly one objective of interpretation is to show how these remnants are visible cues to the occupants' feelings about the relationship of art and life.

Designing the Little Studio in 1903-04 as an ideal environment in which to work and to take long looks at his work, Saint-Gaudens was probably more involved with the appearance of this space than any other on the property. It offers, therefore, a direct expression of the mature artist. Following the artist's death the Saint-Gaudens

Memorial capitalized on the gallery function of this space to interpret Saint-Gaudens the artist, while maintaining such things as his books and desk as evidence of the man. So too this Plan retains refurnished pockets of the Little Studio, while devoting the large part of the space to the exhibition of his work.

The refurnished Stables add dimension to the Saint-Gaudens story. Not only do these spaces explain such mechanics of the Cornish lifestyle as transportation but, more importantly, they expand Saint-Gaudens into other realms of activity, such as sport, for which he was so well remembered.

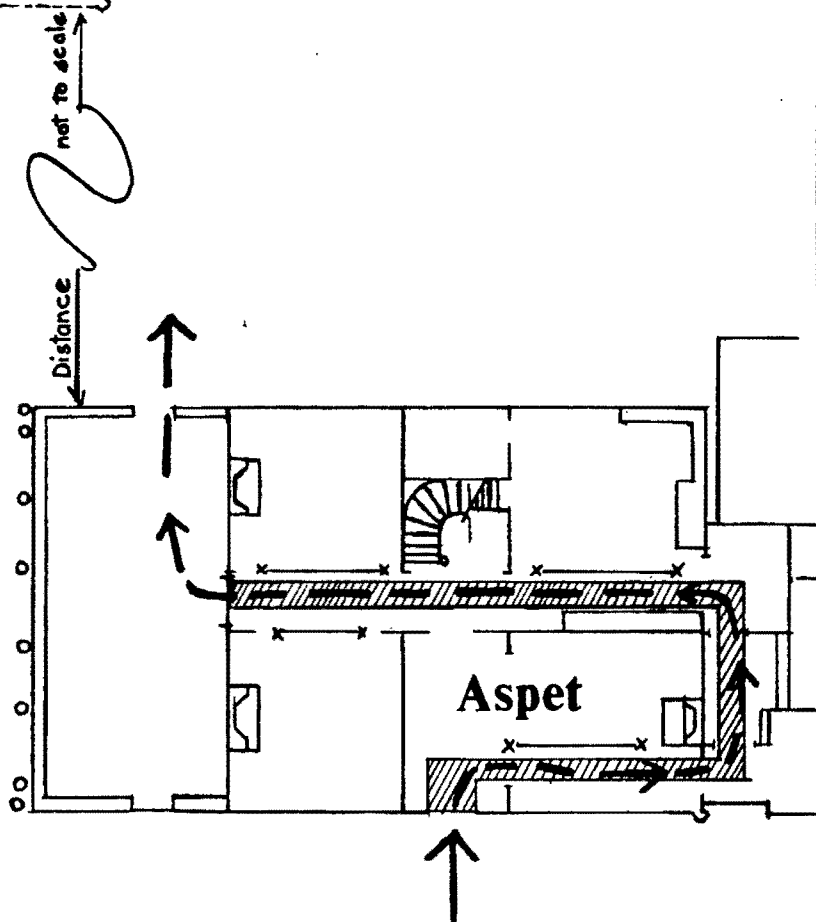
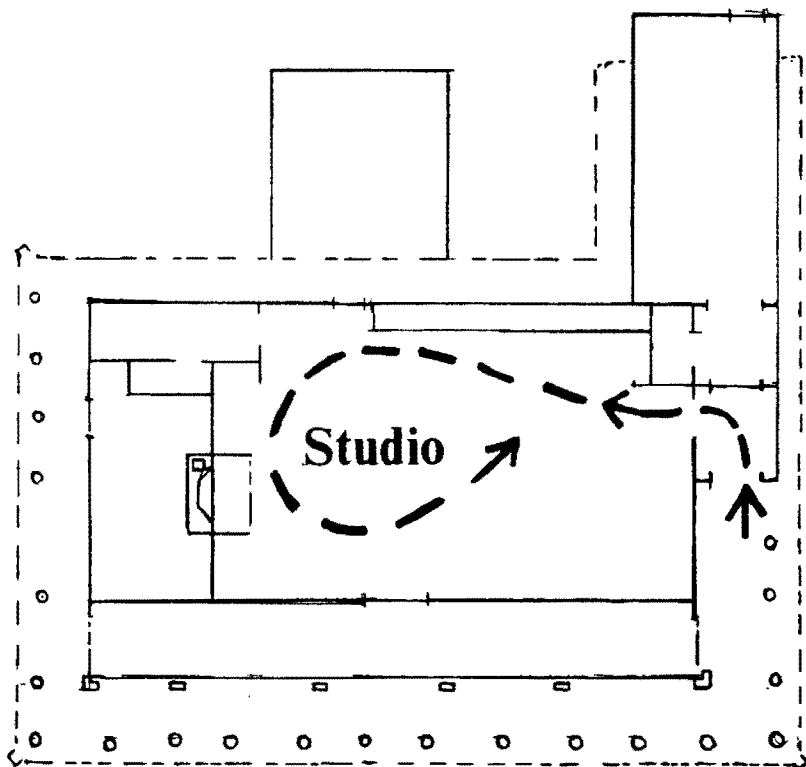
OPERATING PLAN

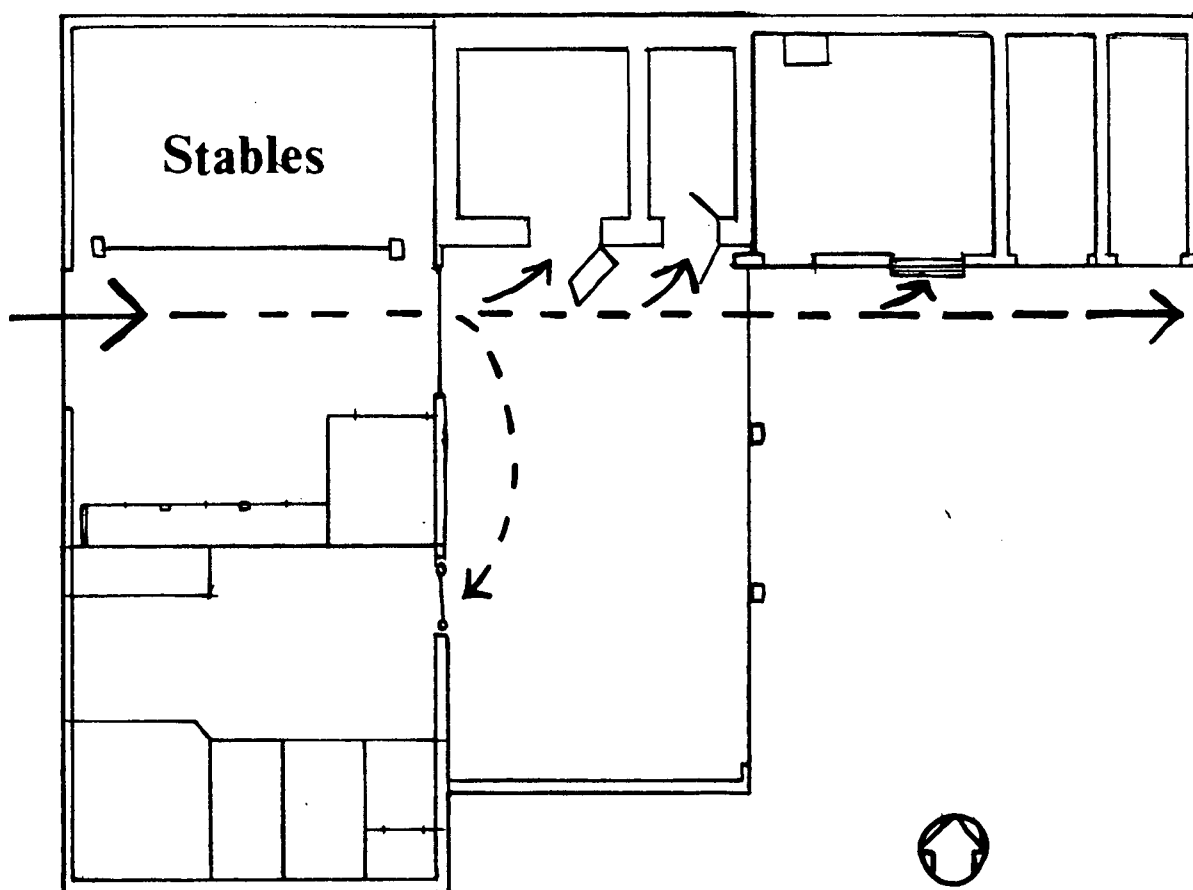
Visits to Aspet are conducted by means of a personally guided tour. For the present, visitor access is limited to the first floor. (The Aspet tour will incorporate the second floor should original bedroom furnishings become available.) Entering at the front door, the tour proceeds through the following furnished areas: the dining room; conservatory; butler's pantry; kitchen; hall; and parlors. The refurnished stair landing is visible, but not accessible from the hall below. Not refurnished is the north pantry off the kitchen. Visitors exit onto the west porch where seating is provided by reproduction chairs.

Straw matting, reproduced from the matting installed by the Saint-Gaudens on their parlor and dining room walls, provides a visitor path through the house. Barriers, fashioned after the barriers installed by the Saint-Gaudens Memorial, are recommended in the dining room, kitchen, and parlors.

Access to the Little Studio is self-guiding. Visitors are invited to explore the main studio and adjacent plaster room, where a staffed sales desk is maintained. Entrance and exit are both through the southeast door. Reproduction porch chairs provide visitor seating on the Little Studio pergola.

As in the Little Studio, visitor access to the Stables is self-guiding. Visitors enter the carriage room while other areas are viewed through doors opening onto the carriage cleaning area. Visitor access to the stable room is through the south window, the door remaining closed.





ANALYSIS OF HISTORIC OCCUPANCY

The Saint-Gaudens' life in Cornish, the sculptor's energy, his love of visitors and the support he lent to social activity and sport, as well as records of daily existence, are all dealt with in John Bond's "Augustus Saint-Gaudens, The Man and His Art," and in Louisa Hall Tharp's biography, Saint-Gaudens and the Gilded Era.¹

Additional information contained in this chapter is limited to bedroom occupancy at Aspet and records of the Saint-Gaudens' hired help.

The most complete picture of bedroom use appears in the reminiscences of Barry Faulkner, recorded by John Bond in 1966. Faulkner was studio assistant to Saint-Gaudens from 1900 to 1902 and again in 1904. For the first year and a half he lived at Aspet with the Saint-Gaudens and occupied the northwest bedroom. Mrs. Saint-Gaudens was in the northeast bedroom with her husband occupying the southeast room across the hall. It was here, Faulkner said, where Saint-Gaudens died.² Sometime following her husband's death, Mrs. Saint-Gaudens took over the southeast room.³

1. U.S. Department of the Interior, National Park Service, Office of Archeology and Historic Preservation, "Augustus Saint-Gaudens, The Man and His Art," by John W. Bond (Washington, D.C., 1969) (hereafter cited as USDI, NPS, Bond, "Augustus Saint-Gaudens"); Louisa Hall Tharp, Saint-Gaudens and the Gilded Era (Boston: Little, Brown & Co., 1969).

2. Barry Faulkner, interview with John Bond, Keene, N.H. and Cornish, N.H., August 10, 12, 1966, transcript at Saint-Gaudens National Historic Site (hereafter cited as Faulkner, interview, 1966 SGNHS). Martha Nelson Smith, cook to the Saint-Gaudens in 1903, remembered Augustus Saint-Gaudens' bedroom over the kitchen, Martha Nelson Smith, interview with John Bond, Cornish, N.H., August 6, 1966, transcript at SGNHS (hereafter cited as Smith, interview, 1966, SGNHS).

3. Mrs. Robert Erwin, companion to Mrs. Saint-Gaudens in 1921 and 1922, cited this room use, Mrs. Robert Erwin (Mildred Chapman), interview with park staff, October 13, 1975, transcript at SGNHS (hereafter cited as Erwin, interview, 1975, SGNHS).

When Faulkner arrived in 1900 James Earl Fraser and Elsie Ward, both studio assistants, were also living in the house, although in which rooms is unrecorded.⁴ Augustus Saint-Gaudens' December, 1904 reference to "Miss Ward staying at the house" indicated that the practice of lodging some of the assistants at the house was ongoing.⁵

The Saint-Gaudens' hired girls lived on the third floor of the house.⁶ There is no evidence that the hired men ever boarded at the house.

The makeup of the Saint-Gaudens' hired help was fairly consistent. It included a cook, a waitress or table maid, and one to two handymen whose chores ranged from stable work and gardening to chauffeuring the Saint-Gaudens' carriage. Mr. Charles Richardson who worked for the Saint-Gaudens in 1905 and 1906 remembered carting clay for one of the studio assistants.⁷ Which member of the staff cleaned house is unknown. Augustus Saint-Gaudens' 1903 reference to Charlie Bryant as the "man about the house" suggests that it may have been one of the hired men.⁸

4. Faulkner, interview, 1966, SGNHS.

5. Augustus Saint-Gaudens to Augusta Saint-Gaudens, December 26, 1904, Papers of Augustus Saint-Gaudens, Dartmouth College, Hanover, N.H. (hereafter cited as Saint-Gaudens Papers).

6. Faulkner, interview, 1966, SGNHS; Smith, interview, 1966, SGNHS.

7. Charles Richardson, interview with park staff, Cornish, N.H., February 12, 1968, transcript at SGNHS (hereafter cited as Richardson, interview, 1968, SGNHS).

8. Augustus SG to Louis SG, March 16, 1901, SGNHS.

Usually, the hired men were local. Some boarded on the property. Some, like Charlie Bryant, did not.⁹ The hired girls, on the other hand, Mrs. Saint-Gaudens secured through Boston employment agencies. They were usually young and often not native to the United States. The population listed in the 1900 Census was probably typical. In addition to Augustus and Augusta Saint-Gaudens and son Homer, there were three servants: Lyndon Smith, born in 1872 in New Hampshire; Nillie McGinnis, born in 1878 in Ireland; and Agnes Larson, born in 1877 in Sweden.¹⁰

An Irish girl named Mary Cunningham waitressed at Aspet between 1905 and 1907. Rumored to be the model for the profile head on Saint-Gaudens' one-cent and ten dollar U.S. coins, she departed Aspet suddenly in 1907, probably as a result of the attention in the press.¹¹

Turnover was high among the help, the girls frequently complaining to Mrs. Saint-Gaudens of loneliness. As a result, Mrs. Saint-Gaudens spent considerable time in Boston lining up new help, and there were periods when she was without either a cook or waitress.¹²

Apparently one of the more short-lived cooks was Rose who appears in the family correspondence for only a few months in the fall,

9. Smith, interview, 1966, SGNHS.

10. Population Schedule of the Twelfth (1900) Census of the United States, New Hampshire, Record Group 29, National Archives.

11. The New York Times, December 15, 1907.

12. The high turnover of the hired help is mentioned in the following letters from Augusta SG to Homer SG: July 7, 1899; July 8, nd [1903]; September 27, 1904; nd [late October], 1904; March 2, 1905; nd [1905]; nd [1905-06]; June 9, nd [1906], Saint-Gaudens Papers.

1903. Rose's methods were a source of amusement to Augustus Saint-Gaudens who, following Thanksgiving dinner, wrote his wife, "Rose the cook distinguished herself managing the whole thing. She is excellent if thrown entirely on her own resources dirtier every day but like an artist she has "Le couer au metier," as Matthew Arnold advised."¹³ A month later he wrote, "Rose is cleaner since Miss Grimes [Frances Grimes, a long-time studio assistant] made some very diplomatic remarks, and her cooking is excellent."¹⁴

The hired men generally stayed longer. Charles Richardson worked for the Saint-Gaudens for two summers, 1905 and 1906.¹⁵ Likewise, Lyndon Smith, who appears in the 1900 Census, stayed at least two years. In March, 1901 Saint-Gaudens wrote expectantly to his brother about the prospect of Smith soon returning to Cornish from Baltimore with a "full fledged" veterinarian's degree in hand.¹⁶

Probably the longest term employee was Charlie Bryant who appears in correspondence by March 1901. The Saint-Gaudens replaced him with a Frenchman five years later. Mrs. Saint-Gaudens, while she valued Bryant highly as a gardener, complained of his drinking and his "refusing to bring up the mail."¹⁷

13. Augustus SG to Augusta SG, November 30, 1903, Saint-Gaudens Papers.

14. Augustus SG to Augusta SG, December 20, 1903. Ibid.

15. Richardson, interview, 1968, SGNHS.

16. Augustus SG to Louis SG, March 16, 1901, SGNHS.

17. Ibid; Augusta SG to Homer SG [late March-April] 1906, Saint-Gaudens Papers.

EVIDENCE OF ORIGINAL FURNISHINGS

IMPRESSIONS OF ASPET

Augustus Saint-Gaudens' death in 1907 prompted numerous tributes to the man and his work. Some writers looked to the environment in which the sculptor lived and created and they described the interior of his house, as if recording evidence of Saint-Gaudens not revealed in his sculpture.

In December 1907 the New York Times gained access to the house and published an impression of: ". . . refinement, artisticness, and repose." The paper described spaces filled with, "handsome antique mahogany furniture, paintings and sculpture of great merit, old silver, costly rugs, and other evidences of artistic taste."¹

Likewise, Adeline Adams stressed the "artisticness" of Saint-Gaudens' personal environment. Mrs. Adams, wife of sculptor Herbert Adams and a fellow resident of Cornish, saw everywhere in Aspet self expressions of Augustus Saint-Gaudens and his wife, expressions influenced by the, "bright spirits of the day in arts closely akin to the art of sculpture." To Mrs. Adams, the artists and architects White, McKim, Wells, Dewing, Brush, Thayer and Sargent all formed "part and parcel" of Aspet. She placed great emphasis on the particular qualities of color and taste seen in the house:

Now the Saint-Gaudens family, root and branch, have been true worshippers of color as well as form, a fact easily seen in the rich and varied harmonies of their rooms and gardens, and indeed in all of Aspet's spaces,

1. The New York Times, December 15, 1907.

both within and without. The Lady of the house is past mistress in the art of house and garden decoration; her work has a singular charm in that it combines a certain passionate originality with entire correctness of design. Whatever she does with furniture and stuffs, with trees and flowerbeds and great vases is always as an artist once said, "so beautifully right."²

Mrs. Adams wrote the above in 1915. Nine years later she revived the subject by way of assuring her readers that Saint-Gaudens' house retained the look characteristic of his residence there. Again, she emphasized color:

The drawing room walls are still dim golden in tone. The furniture and tapestries, the Turin bronze and the Japanese prints are in their old places. The familiar silken window curtains of "evening-sky peach bloom" and the rose-red lampshades still tell of Saint-Gaudens' passion for color. Had he not been an artist born and trained he might have been one of those men who delight in any color, as long as it's red.³

"Artisticness" and "correctness of design" were catch phrases for the period, particularly for the final three decades of the nineteenth century. Equally representative of the times was furnishing with antiques, especially those from America's past, oriental rugs, Flemish tapestries, India or grass matting (the "dim golden" walls Mrs. Adams spoke of) and Japanese prints. All this evokes John Hay's impression of Saint-Gaudens' house as "exotic."⁴

2. Adeline Adams, "Aspet, the Home of Saint-Gaudens," Art and Progress 6 (April, 1915), 190.

3. Adeline Adams, "The Saint-Gaudens Memorial," Architecture 49 (January, 1924), 2.

4. Tharp, p. 310; Hay visited Aspet in 1904, USDI, NPS, Bond, "Augustus Saint-Gaudens," p. 242, note.

Interior decoration of the period indeed witnessed a movement toward eclecticism, bringing together objects from diverse periods and places, the only rule being that each element within the whole represent the best in design. A friend of Augustus Saint-Gaudens was art critic Mariana Griswold Van Rensselaer who expressed just these sorts of thoughts. Mrs. Van Rensselaer, of whom Saint-Gaudens modeled a portrait relief in 1888 (SGNHS no. 51, plaster), urged artists to cut across the barriers traditionally dividing representational and decorative art and to find inspiration for their work in good painting, sculpture and decorative art of all periods.⁵

But in addition to "fine antiques" and "beautiful taste" others saw in Aspet a simplicity evoked of necessity by the artistic lifestyle, and this was a quality seen in other Cornish houses.⁶ When the Architectural Record wrote up the community in 1907, it pointed out that any failure of its inhabitants to bestow on their homes the "final grace of complete propriety" was due to lack of means, not any ability or will.⁷ Saint-Gaudens' studio assistant Frances Grimes, writing about Cornish, pressed the point, explaining the unique combination found there of a highly conscious simplicity and artistic formality:

5. The American Renaissance 1876-1917 (New York: The Brooklyn Museum, 1979), p. 167.

6. James Earl Fraser, "Autobiography," Saint-Gaudens Papers.

7. "A Cornish House and Garden," Architectural Record 22 (October, 1907).

It was not only as interruptions that outsiders were feared but as possibly bringing with them standards of luxury which might mar the simplicity of life necessary for their work and inevitable to their lack of money . . . there were no fly screens, they injured the appearance of the landscape seen through the windows; . . . each household was more of a unit as presented to outsiders than households are now; Victorian standards were, even here, the rule when it came to what was considered presentable although no one then knew they were Victorian. Unconventional they were but also in a way formal with a chosen formality like that of their pictures.⁸

It is unnecessary to document Saint-Gaudens' familiarity with the current thoughts on interior decoration. His world of associates and close friends was the same world that inspired and fueled the movement, and Saint-Gaudens himself participated in several of the major decorative commissions of the period, civil and domestic alike.⁹

8. Frances Grimes, Manuscripts dealing with her reminiscences of Augustus Saint-Gaudens, Cornish Colony, Louis Saint-Gaudens, and Saint-Gaudens' studio, Saint-Gaudens Papers (cited hereafter as Grimes, Manuscripts, Saint-Gaudens Papers).

9. On the domestic scale, he collaborated with John LaFarge and the firm of Associated Artists in 1882 to design the interior of Cornelius Vanderbilt, II's house in New York. Associated Artists, founded in 1879, was devoted to elevating home decoration into the realm of fine art. Its members included Louis Comfort Tiffany and the textile designer and promoter of women's industries Candace Wheeler. Between 1882 and 1886 Saint-Gaudens joined LaFarge, D. Maitland Armstrong and Francis Lathrop to work on the interiors of McKim, Mead and White's Villard Houses. And Saint-Gaudens was a one-time member of the Tile Club, another interdisciplinary experiment that between 1877 and 1887 pooled its talents designing tiles for multiple uses in domestic spaces, *The American Renaissance*, pp. 119-120, 138, 145; Wilson H. Faude, "Associated Artists and the American Renaissance in the Decorative Arts," *Winterthur Portfolio* 10 (1975), 101-130.

But evidence that Saint-Gaudens consulted his colleagues about the decoration of his own domestic environment is meager. It has been suggested that Stanford White's influence was felt at Aspet. White visited the Saint-Gaudens early in their Cornish days. Doubtless he voiced ideas for remodeling the house, the primary responsibility for which belonged to New York architect George Fletcher Babb. In later years White responded to Saint-Gaudens' concerns by letter, offering advice on constructing a swimming pool, building fireplaces to draw properly, and visually tying the garden more closely to the house.¹⁰

As for any effect White had on interior furnishings, Frances Grimes wrote: "When Stanford White & Babb visited him, Saint-Gaudens took some interest in the arrangement of the house."¹¹ The implication is that the architects incited that interest. Barry Faulkner suggested that Stanford White's fondness for using straw matting as a wallcover was the incentive for its use at Aspet.¹² However, it should be noted that architect E.W. Godwin, one of the luminaries in the Aesthetic Movement in England, installed the material on the walls of his house in 1874, and this much publicized innovation may not have escaped the Saint-Gaudens' notice.¹³

10. Letters between Augustus SG and Stanford White, November 15, 1900; October 18, 1903; May 7, October 16, 1905; May 1, 1906, Saint-Gaudens Papers.

11. Grimes cites a more definite connection between White and the interior of Thomas Dewing's house, for which White was enlisted to design the living room, Grimes, Manuscripts, Saint-Gaudens Papers.

12. Faulkner interview, 1966, SGNHS.

13. Elisabeth Aslin, The Aesthetic Movement, Prelude to Art Nouveau (New York: Frederick A. Praeger, Inc., 1969), p. 65.

If any real force for interior decoration existed in Cornish, it was Thomas Dewing, the "dominating person in the community" Frances Grimes wrote.¹⁴ It is possible, although entirely undocumented, that the Saint-Gaudens' more than casual association with Dewing reflected upon Aspet. Allyn Cox, son of the painter Kenyon Cox who summered in Cornish, recalled Dewing's influence as follows:

One influence who was very strong in those days, . . . is the rather forgotten painter T.W. Dewing. His influence on taste and ideas was tremendous, all the pale grey walls and eighteenth century furniture came from him.¹⁵

In 1882 Dewing's wife, Maria Oakey Dewing published a book titled Beauty in the Household, a copy of which she presented to Mrs. Saint-Gaudens.¹⁶ Addressed to a sophisticated audience, Beauty in the Household promotes many of the tenets held by the fashionable decorators of the day. While elements of Aspet are recognizable in Mrs. Dewing's approval of tapestries and wall coverings that lend a warm glow to interior spaces, such ideas abounded in Saint-Gaudens' world. Their presence at Aspet can hardly be traced to a single source.

The evidence examined, Aspet emerges for the most part as a product of the Saint-Gaudens themselves. While the house reflected much of its times, it more particularly reflected the artist living in those times.

14. Grimes, Manuscripts, Saint-Gaudens Papers; I have had several conversations about Dewing with Susan Hobbs, Visiting Scholar at the National Collection of Fine Arts, who is working extensively on Dewing.

15. Allyn Cox to Mr. Farley, April 8, 1957, Saint-Gaudens Papers. A 1903 article about Cornish confirmed Dewing as the primary force there behind both house and garden decoration, Helen W. Henderson, "An Impression of Cornish," The Lamp, A Review and Record of Current Literature 27 (October, 1903), 189.

16. Mrs. T.W. Dewing, Beauty in the Household (New York: Harper & Bros., 1882). The book is catalogue number 480 at SGNHS.

FURNISHINGS ACCUMULATED IN PARIS, 1877-1880

Following their marriage in June, 1877 the Saint-Gaudens lived for three years in Paris, with a brief sojourn in Rome. During this period they purchased many furnishings they would use throughout their married life. They bought heavily, but carefully, always mindful of "good investments," and conscious that their money would go further and be spent "more satisfactorily" in Paris than in the United States.¹⁷

For their first apartment, located in Paris near the Parc Monceaux, the Saint-Gaudens bought mainly necessities. In the summer of 1877 they paid 100 francs for an iron bedstead with springs, complete with mattress and bolster; 24 francs for four "common" cane-seated chairs; and they bought a student's lamp of which Augusta wrote, "altho splendid for reading does not illuminate the room very well." Augusta also wrote of plans to buy a large arm chair.¹⁸

January through March, 1878 were spent in a furnished apartment in Rome.¹⁹ Here they bought two prints, paying 400 francs for a "beautiful copy of Guido's Aurora" (Guido Reni, Aurora, 1613), and 250 francs for a scene of the Baths of Li Benies at Capri.²⁰ They also retrieved possessions from their courting days, among them a

17. Augusta SG to Mrs. T.J. Homer, October 25, nd [1878], Saint-Gaudens Papers; June 11, 1880, SGNHS.

18. Augusta SG to Mrs. T.H. Homer, June 29, July 5, August 8, 1877, SGNHS.

19. Tharp, pp. 117-122.

20. Augusta SG to Mrs. T.J. Homer, March 17, nd [1878], Saint-Gaudens Papers.

copper tea kettle and Augusta's painting of a woman in peasant costume.²¹

Returning to Paris the couple rented an apartment at No. 3 Rue Herschel.²² Figures 1 and 2 show the views Augusta Saint-Gaudens painted of the Rue Herschel parlor and dining room. The Saint-Gaudens spent considerable acquisitive energy on this apartment, which Augusta described so methodically in letters to her mother:

We have bought another lovely small rug which for the present will be hanging on the wall. My sofa is covered and we have ordered an extension table for the dining room. I thought I would not scandalize my relatives by dining them off boxes. When it is closed it will be oval, when the leaves are in it will accommodate 10 people. It is to be perfectly plain and stained black. We are going to order some chairs after a design that Augustus likes very much . . . We bought a queer old-fashioned bureau this morning for \$4. It is pretty worm eaten and one²³ of the brass handles is gone, still, Augustus likes it.

The table arrived by September 28 and was, "a very good shape, not quite circular."²⁴

Fitting out the Rue Herschel apartment proceeded rapidly:

21. Tharp, p. 118.

22. Ibid., p. 123.

23. Augusta SG to Mrs. T.J. Homer, May 10, nd [1878], SGNHS.

24. Augusta SG to Mrs. T.J. Homer, September 28, 1878, Ibid.

. . . a beautiful Japanese matting almost covers one side [of the parlor] . . . the color [of the parlor] is olive and straw . . . across the top are several Japanese pictures and in the center a lovely little plaster cast. My lounge which is covered with one of those cashmere shawls Augustus had is against the matting. The back of the lounge is made of three pillows. On the floor is our rug we bought last year. Opposite the sofa is the mantelpiece with a big mirror. Each side of the mirror are large red rugs which cover almost the entire wall. In fact the whole of that side--underneath the one nearest the window is our little bureau or cabinet which came home on Friday and turns out to be a lovely piece of furniture. It has a piece of embroidery for a cover and various ornaments stand on it. Augustus is painting the upper part of the glass on the window and its very pretty.

In the same letter Augusta reported on a "curious old persian stuff" they had bought for a parlor table cover. She also mentioned how well Evelyn Purdus' panel, a wedding gift, looked in the dining room.²⁶

Figure 1 shows the new "little bureau or cabinet" and one of the large red wall rugs. Seen on the floor in the dining room (figure 2) is the rug "bought last year." It was the same rug Augusta wrote about on July 27, 1877, "a veritable old Persian rug with some outlandish name and pretty dusty," bought at the Bon Marche for 115 francs.²⁷ By October, 1878 they had moved this rug into the dining room, having bought another rug for the parlor.²⁸

25. Augusta SG to Mrs. T.J. Homer, May 17, 1878, Ibid.

26. Augusta SG to Mrs. T.J. Homer, July 27, nd [1878], Ibid. Tharp stated that the Persian table cover came from the 1878 Paris Exposition. I have been unable to confirm this, Tharp, p. 124.

27. Augusta SG to Mrs. T.J. Homer, July 27, nd [1877], SGNHS.

28. Augusta SG to Mrs. T.J. Homer, October 25, nd [1878], Saint-Gaudens Papers.

Augusta talked about chair purchases in subsequent letters, a leather-seated chair, and an "old carved armchair" that she was covering herself.²⁹ The carved armchair may be the French Empire style armchair shown in the parlor painting. Augusta was also covering a "steamer chair" that she had apparently owned for some time.³⁰ The term steamer chair probably referred to an upholstered wicker armchair.³¹

The next month the Saint-Gaudens bought still more chairs:

We have bought two handsome quaint old chairs of the time of Louis 16th and consequently over 100 years old. They are covered with stamped Brown leather which at one time was gold embossed but excepting on the back, that is worn off. They are thickly studded with brass nails and altogether we are delighted with them . . .³²

A chest purchase followed, a "fine old carved chest" that was:

. . . high as an ordinary new fashioned bureau or rather a high table and about the length of a bureau. The front is all handsomely carved and the wood almost black with age. It is said to be of the time of Charles the Ninth and if so must be nearly three hundred years old.³³

29. Augusta SG to Mrs. T.J. Homer, May 24, 1878, SGNHS.

30. Ibid.

31. Conversations with Katherine Menz, Curator, National Park Service. Menz has published extensively on nineteenth-century wicker furniture.

32. Augusta SG to Mrs. T.J. Homer, June 7, 1878, SGNHS.

33. Augusta SG to Mrs. T.H. Homer, July 25, 1878, Ibid.

In the fall the Saint-Gaudens purchased their first tapestry, and they continued to build upon their rug collection:

We bought an old tapestry that covers all the side of the room where the door is & makes half a curtain for the door the other half is a different stuff but goes very well with it. It was pretty much dilapidated and I spent several days in putting it somewhat in order but there is still much to do to it. Then we have bought another large rug, we think [a] handsomer rug for the parlor of the same style & have put the other in the dining room. We have also put a pedestal with a lovely plaster bust in the corner and a stand of plants between the windows and we think the room very pretty and much improved by the change. I felt pretty extravagant paying 25 ³⁴ for a brass coal hod but it will last a life time . . .

This bust is visible in Augusta's painting of the dining room. It may be the copy of a Donatello bust that appears on a packing list made out before the Saint-Gaudens departed Paris.³⁵ Interestingly enough, the same bust forms the background for Kenyon Cox's later portrait of Saint-Gaudens (see Footnote 154).

The following March the Saint-Gaudens bought what they considered, to date, their prize acquisition:

It is about three feet high three feet long and a foot deep. The front is all carved with two little doors in the middle one over the other. All the panels are carved differently . . . It is so quaint and odd with two little doors in the middle. It is very old and came from Brittany and they say it was made to keep wine in . . . It is in perfect condition in spite of its age. I find it very useful to put music, photos, books and such like that . . .³⁶

34. Augusta SG to Mrs. T.J. Homer, October 25, nd [1878], Saint-Gaudens Papers.

35. Inventory [Paris, 1880], Ibid.

36. Augusta SG to Mrs. T.J. Homer, March 6, 1879, SGNHS.

Other acquisitions of the same time were a Japanese tea kettle and a Roman lamp.³⁷ It is probably the Roman lamp and the Brittany wine chest that appear in the painting of the Rue Herschel dining room.

Soon after Augustus Saint-Gaudens wrote his wife's family, " . . . we shall be glad of everything we have bought here." He added "a gray fur rug" to the list and mentioned another tapestry that they had under consideration.³⁸

Augusta assessed her dinnerware and kitchen furniture in Paris as follows:

I have 1/2 doz white French China dinner plates very much like yours 1/2 doz plain white very pretty china tea cups and saucers--4 soup plates, a small platter large bowl which we use for soup as well as "salad" as they call it here. . .

a modern fork and spoon . . . half a dozen very pretty small sized goblets of plain thin glass--a glass caraf for water, 2 common kitchen plates, kitchen knife, 1/2 doz nice knives, carving knives and fork . . .

made sugar bowl of Mrs. Redington's case the chasing on it corresponds so nicely with my preserve dish and silver. A coffee pot with two stories, the top one we can take off and leaves a charming little coffee or tea pot . . .

In kitchen: "to go with my kitchen furniture" large tin pail, tin basin, andirons, large sauce pan--medium sauce pan --large pot for boiling veg. soup and the like. You never saw one like it so you can't imagine what it is like--it is made of some kind of earthenware, shovel, tongs, broom, brush and bottles innumerable . . . three³⁹ white table cloths and nine napkins . . . plenty forks . . .

37. Ibid.

38. Augustus SG to Mrs. T.J. Homer, March 21, 1879, SGNHS.

39. Augusta SG to Mrs. T.J. Homer, nd [c. 1877], Ibid.

Indications are from the above that the Saint-Gaudens already had a set of silver flatware.

The Saint-Gaudens' lease on the Rue Herschel apartment expired in March, 1879 and, reluctantly, they took another apartment on Rue Notre-Dame-des-Champs.⁴⁰ Before moving the ever-methodical Augusta inventoried and assigned values to their possessions at Rue Herschel. The list, as follows, summarizes many of the items described in the above letters:

Parlor	
Chest	\$ 25.
2 Leather Chairs	12.
Arm Chair	6.
Steamer Chair	4.
Lounge Chair	14.
Mahogany Chair	3.
Coal Hod	5.
Japanese Stool	1.
Japanese Pot	5.
Japanese Basket	.50
Bureau	8.
Brass Candlesticks	10.
Matting	4.
Matting	1.
	98.50

Bust & Pedestal	6.
Books Shakespeare	10.
?[Canova] & others	15.
	31.

Curtains	8.
Large Rug	30.
2 Rugs for wall	20.

40. Tharp, p. 138.

Parlor

Tapestry	30.
2 Brass Plates	15.
4 China Plates	15.
4 Vases	8.
?[Chinese] pot	10.
2 Roman Lamps	2.
1 Venetian Lamp	8.
Jap. plaque & box	2.
Plaster relief	1.
Photos	
Opera Glass	10.
	154.

Hall

Rug	\$ 8.50
Table & Cover	5.
	13.00

Dining Room

Rug	25.
Sewing Machine	30.
4 Chairs	4.
Steamer Chair	2.
Table	7.
Table cover	5.
Blue Vase	4.
Lamp	2.
Old picture	20.
E. Purdus panel	5.
Crockery 75 to 100	20.
[pieces]	124.

Table Linen

Blankets

Bed Linen

Bed rooms	
1 large bed	\$ 20.
1 small bed	10.
1 small servants bed	4.
1 spring mattress	2.
1 bureau	6.
1 wash stand	3.
2 little tables	1.50
3 chairs	3.
2 bowls	1.
2 pitchers	1.
1 zinc pitcher	.50
Little Jap. basket	5.
1 Jap. mirror	7.
1 Easel	1.50
	66.50

Kitchen	
Table	2.
Chair	1.
Lamp	1.
2 brass kettles	2.50
4 brass sauce pans	4.
	10.50

Other things	10. ⁴¹

Augusta followed up the list with an account of money owed for breakage by her maid Josephine, together with an account of expenditures out of the money given her by her father at her marriage:

Charge Josephine for breakage	
2 glasses	.60
1 cup	.75
3 chimneys	
1 shade	1.25
1 plate	.50
1 soup plate	.50
1 plate	.50

41. Augusta SG, Account book, preceding entry dated February 24, 1879, Saint-Gaudens Papers.

Spent from present money

For chest	fcs	70.	
Bureau		70.	
Rugs		20.	
Tapestry		90.	
Chairs		45.	
Paper		60.	
Kettles		40.	
Chair		16.	
Pedestal		19.	
Matting		22.	
		<u>522.</u>	
Coal hod		25.	
Table Cover		10.	
Covers		10.	
Knives		20.	
Nice table linen		30.	
Rug		65.	
		<u>682.</u>	42

Augustus Saint-Gaudens spent part of the summer of 1879 traveling with Stanford White in Italy. He returned bearing several items for their most recent Paris apartment:

Aug. got for me a lovely Venetian lamp to hang in the centre of the room on a very curious wrought-iron chain such as the lamps they hang in front of alters are suspended by--then a brass sconce to put against the wall. Instead of oil I put a candle. The part that goes on the wall is in the form of a star. A very large, handsome decorated white ?[plaque] to put on the wall. An old carved black wood frame, a little brass plate and Quaint little vase and pair of andirons . . . I hope[d] he would get some handsome tapestries, but he said they were more expensive in Italy than in Paris.⁴³

42. Ibid.

43. Augusta SG to Mrs. T.H. Homer, August 14, 1879, SGNHS.

The presence of a venetian lamp on the earlier Rue Herschel inventory is a mystery. In the same letter, Augusta wrote of a "superb" vase given her by some friends in Paris, the Farlows.⁴⁴

Before leaving Paris for New York City in June, 1880 the Saint-Gaudens made a few last minute purchases:

. . . day before yesterday we bought a large, handsome Japanese rug. It is 2 meters 70 long and 80 wide thick and soft you see it will cover the greater part of a bedroom. We also bought a Japanese table about a metre long and half a metre wide. It is very curiously lacquered and has bamboo legs which come out so it can be easily packed. It was at the great Exposition but we got it at quite a bargain because of a few insignificant scratches.⁴⁵

Augustus Saint-Gaudens himself was one of the judges of the American Exhibit at the 1878 Paris Exposition.⁴⁶ There is little doubt that the couple saw the full Japanese display there, and it is not inconceivable that the many Japanese pieces mentioned previously were inspired by the Exposition.

From the standpoint of furnishings, the Paris days are extremely well documented. Evidence is strong of the Saint-Gaudens' interest

44. Ibid.

45. Augusta SG to Mrs. T.J. Homer, June 11, 1880, SGNHS.

46. USDI, NPS, Bond, "Augustus Saint-Gaudens," p. 14; Tharp, p. 122.

in things old and exotic. The letters also contain repeated reference to Mrs. Saint-Gaudens' do-it-yourself ethic, mainly in the textile department. Writing home prior to her marriage, she even portrayed herself refinishing a piece of furniture.⁴⁷

In addition, the couple was clearly attracted to wall coverings, whether matting, rugs or tapestries. Not only does virtually no bare wall space show in Augusta's paintings of the Rue Herschel interiors, but paintings, as well as brass and china wall plates, are superimposed on rugs and tapestries.

Forming a complete summation of the Paris period is what appears to be a packing list prepared prior to departing for New York. It includes not only household effects but many pieces, in various stages, of Saint-Gaudens' sculpture. The list is included here in full:

Case No. 2

3 chairs	27.
2 plaster head farragut	15.
2 copper tea kettles	9. fcs
3 sauce pans	15.
1 small broom	1.
1 basket	1.
3 plate hangers	1.
1 smoothing iron	1.50
1 pr. wooden shoes	.50
1 brass coal scuttle	25.
4 plaster feet	8.
7 " hands	14.
1 " mackerel fish	1.
5 " hands	10.
1 little bust	2.
1 " bust	2.
1 " bust mould	2.

47. Augusta SG to Mrs. T.J. Homer, nd [1871], Saint-Gaudens Papers.

Case No. 2

2 farragut sketch monument	1.
1 farragut William Dexter	2.
1 wax head Charles Summer	2.
1 plaster sketch relief of fish	1.
\$30.	750. fcs

Case No. 1

1 old chest with household goods
1 old bureau with studio effects
1 old Roccoco
1 chest Roccoco
little carved pedestal
legs of table
(straw matting)
little Japanese stool
little modelling stand
elbow mats
curtains
Japanese paper
rug
curtain poles
photos Angels
Japanese table
[?] table

Case No. 3

	<u>fcs.</u>
3 chairs	45.
1 bust girl Donatello	5.
3 rugs	75.
2 trimmings curtain	1.
2 small turning tables	5.
2 packages books	1.
1 book case	2.
3 compasses	5.
1 small saw	1.
1 package red wax	5.
1 Indian bow and arrow	3.
1 box of letters [?]	1.
2 moulding [runners ?]	
40 small plaster medallions	5.
4 packages iron tools	4.
5 coat hangers	1.25

Case No. 3fcs.

1 plaster hand	2.
1 package letters	1.
4 table legs	
1 package wax	2.
16 plaster medallions of friends	3.
1 drawing board	4.
2 big pieces straw matting	
1 rug	40.
1 sewing machine table	
sponges filters wax etc., etc.	2.
arrows and quiver	2.
	210. fcs.

Case No. 4fcs.

plaster sketch mother and child	
2 plaster masks Dijon	3.
10 plaster medallions) friends	
6 plaster medallions) friends	100.

Case No. 5fcs.

1 Minerva for Gilder	
8 bronze medallions	4 for Balch)
	1 for Gilder)
	3 for Millet)
1 case porcelain Vanderhoff	
Japanese paper for Bunce	
[Richard Watson Gilder, Frank Millet, and William Gedney Bunce,	
all friends]	
	30.

Case No. 6fcs.

Crockery, etc., etc. for the house	\$23.
Big chest	70.
Japanese paper	90.
Mrs. Farlow's Vase	100.
little Japanese table	5.
blue pot by Mrs. Brown	10.
silver thing from Uncle George	10.
2 Jap. vases	24.

Case No. 6fcs.

Japanese wooden flower pot	28.
books-music, etc., etc.	
all furniture and nic nacs of parlor	
brass plate	12.
hanging lamp; side lamps; roman lamp	31., 3., 4.
Father's carved panel	5.
E.P.'s [E. Purdus] picture	10.
tea kettles	30.
vases	4.
Jap. plaques	7.00

420. fcs.

The packing case with platesfcs.

1 pepper box	
6 sheets	20.
1 table cloth	6.
5 dish towels	
2 aprons	
1 lamp	10.
1 coffee pot	2.50
1 Japanese plate	6.
1 painted plate	
3 tea caddies	1.
2 [boutelles?]	
1 bell	2.
1 Jap. stool	2.
1 finger bowl	3.50
1 glass dish	
1 glass oval dish	3.
1 tureen	1.
1 large plater	.70
1 small plater	1.50
5 sheets	20.
6 saucers	14.
1 carafe	7.50
23 small plates	
13 soup plates	13.
20 large plates	

113.20

carved chest with 2 doors	70.
Admiral Farragut's coat, hat and shoe	
plush curtains; plush quilt	85. fcs.
dining room curtains	15.
table and bed linen	
old shoes	
sofa cover	5.
table cover	20.
old shawl	2.
blue dress	
2 paint boxes	
Gus's music	
3 London guides, etc.	
table and bed linen	<u>15.</u>
	212.

Little bureau	25.
<u>small drawer</u>	
table and bed linen	10.
tea & coffee cups & saucers & Japanese covers	10.
4 finger bowls & odds & ends	
<u>middle drawer</u>	
table and bed linen	40.
and books	30.
<u>lower drawer</u>	
table and bed linen	50.
two Jap. plates	15.

Case No. 7

bust plaster Woolsey	
1 plaster mask dijon	2.50
1 plaster sketch	2.50
sewing machine	40.
1 box grey wax	4.

Case No. 9

6 plaster bas reliefs	15.
mermaid	5.
Virgin and child	
plaster ornament	
" angels renaissance	

Case No. 9

plaster angels	
" hand for cross	
renaissance bust long hair	5.
heads for Westminster wax	10.
1 bronze medallion of Shiff	20.
1 plaster medallion	1.50
1 package plans for Farragut Monument	
4 package photos palettes squares	
1 package studio effects	

Case No. 10

Board with 5 bronze medallions	
4 oil paintings	
1 oil painting and Frame	
1 Japanese table	40.
1 black board for medallion	
2 fire irons	20.
2 cartons with papers	5.
1 box with small photos	
1 box with 4 small statuettes from the Louvre	15.
2 porcelain platters	10.
wooden platters	4.
studio effects miscellaneous	
red packing cloth	
plaster cross	
2 medallions plaster	5.
1 plaster sketch	3.
1 bow	5.
1 cartoon Raphael	25.
1 Bas relief small	5.
20 pieces scaffolding	20.

No. 12

Trunk of Mrs. [Mr.?] St. Gaudens

No. 13	)	
No. 14	)	Lots of scaffolding
No. 15	)	

Case No. 8

Sea large bas relief plaster	25.
parthenon " " "	25.
Wells Angels " "	25.
Renaissance virgin "	10.
Plaster Dolphins models for monument	
model of base ornament	10.
India rubber figure cover	
1 piece straw matting	
4 big photos Angles [?], etc.	30.
1 mask plaster Dijon	
1 looking glass	10.
1 pasteboard with Holbein photo	
1 frame Dubois	20.
8 peacock & rooster skins	40.

Case No. 11

minerva plaster	15.
Renaissance monks statuettes	18.
2 small bas reliefs plaster	10.
pieces of minerva	

43. fcs.⁴⁸

48. Inventory [Paris, 1880], Ibid.

NEW YORK, 1880-1900

By contrast to Paris, far less is known about the material accumulations of the New York experience. Augusta Saint-Gaudens was pregnant upon returning to the United States and awaited the birth at her parents' home in Roxbury, Massachusetts while Augustus Saint-Gaudens settled into a studio in New York.⁴⁹ Three weeks before the birth of Homer Saint-Gaudens, Augusta advised her husband to expect the arrival in New York of four chairs, a desk, and a bureau that she had purchased in Lynn, Massachusetts. She also discussed at length the issue of beds.

Yesterday mother and I went to Lynn and I ordered 4 chairs the desk and bureau the whole thing to be delivered at your studio in New York for \$23.50. While talking about old things I mentioned old fashioned high post bedsteads and mother said why I have two either of which you can have. One belonged to grandmother, the other to grandfather. She said "they are enormous beds and I would not want them but if you do you can have one of them." You know what they are. Four solid mahogany tall posts, the two at the foot are carved. Those at the head are plain. There is a head board, but no foot board as the bed cover goes right over the foot. There is nothing but the bedstead, and we would have to get a large mattress spring & c. They are very wide which is what you want. Now my idea is this I think you had better get as cheap an iron bedstead and mattress & c as you can to be comfortable, and that will do afterwards for a servants room. Then when we go to housekeeping we will fit up this big antique bed. If you buy the bed you speak of now, we will have to get another just like it when I go to New York so that the two will cost \$66.00. I have only plush enough for one bed quilt so altogether as I say the wisest thing seems to me to buy a cheap iron bed & fixings now and later, to decide what we will do for a nice bed. This old fashioned bedsteads posts would reach nearly to the ceiling and we would have to put some sort of fixing around

49. Tharp, p. 144.

the top but I think it might be made very comfortable and
[?] mental. The 3 ft. 6 bed you speak of would be too
small for two people I haven't seen the old bed-
steads as they are put away but I think they must be good.
You must be⁵⁰ sure and have a comfortable bed now so as to
sleep well.

Interestingly enough, discussing household furnishings years later
with Homer Saint-Gaudens, Augusta Saint-Gaudens advised against tes-
ter beds: "they take up a lot of room and are a lot of trouble," she
wrote.⁵¹

Saint-Gaudens, anxiously awaiting the furniture shipment, and
particularly the desk, replied with couplets of:

breasts	)	
	)	poetry
desks	)	

When the desk had not arrived by October 11 he wrote, "I guess that
desk is dead-somebody has either killed Mr. Otis or the desk-If I
don't hear from it soon myself I will kill myself." Apparently, Mr.
Otis was the retailer in Lynn. On October 13 Augustus wrote exuber-
antly "it (the desk) is to be here tonight, it has not been killed
Hooooorraa--three cheers and a tiger," and again he waxed poetically,
"1 Desk, 1 Bureau, 1 Haby, 4 Bairs--Hoorraa-1 wife." Mr. Otis' bill
for the lot was \$28.⁵²

50. Augusta SG to Augustus SG, September 2, nd [1880], Saint-Gaudens
Papers.

51. Augusta SG to Homer SG, nd [1904], Ibid.

52. Augustus SG to Augusta SG, October 11, nd [1880]; October 13, nd
[1880], Ibid.

For her health, Mrs. Saint-Gaudens retreated to Halifax during the summer of 1883. In the nearby town of Dartmouth, Nova Scotia she located an antique tall clock and put it on hold. Writing her husband about the prospect, she described the clock: "No quips and quirks a plain round white face with numbers, a brass band all around the face a little inlaid wood and not everlastingly tall."⁵³ The following week she had made the purchase:

I have bought the old clock I told you of. It will cost about \$35.00 delivered in N.Y. That is, \$25.00 for the clock & packing \$2.00 freight, and perhaps \$6.00 or \$7.00 duty perhaps there will be no duty on it--I think you will like it. I am sure you can't dislike it. It is an English clock, very old and a perfect timepiece. The man I bought it of is a clock maker who bought it to sell [?] and he regulates all his watches by it. He will keep it until I go home. I paid \$10.00 on it as I wanted to secure it if any one else should want it & the rest when he delivers it to me. It is very simple, with a little inlaid work, and carving with fine lines that you like. The top is shaped precisely as you propose making the top of the Shaw bas relief. I think it is of a period before most of the tall clocks we see and it is not so tall being only a little more than six feet. It's no great loss⁵⁴ anyway if it doesn't please you. It is of solid mahogany.

While in Halifax, Augusta occasionally wrote her husband about housekeeping matters. Among other things she wanted him to see that the maid Anna removed the red cushions from the "big bamboo arm chair."⁵⁵ Possibly, this was Augusta's steamer chair that she covered in Paris in 1878.

53. Augusta SG to Augustus SG, August 31, nd [1883], Ibid.

54. Augusta SG to Augustus SG, September 2, 1883, Ibid.

55. Augusta SG to Augustus SG, nd [c. 1883], Ibid.

Finally, an intriguing bill dated 1882, survives from D. Van Orden to Stanford White for "making one Oak Seat/ Per drawings furnished by Mr. White," and for "Expressing it to 22 Washington Place," where the Saint-Gaudens maintained a residence until 1892. The total cost was \$18.00⁵⁶ The implication is that White designed a chair or bench for the Saint-Gaudens.

56. D. Van Orden to Stanford White, January 11, 1882, Ibid.; USDI, NPS, Bond, "Augustus Saint-Gaudens," p. 53.

ASPET

Prior to 1900 the Saint-Gaudens were rarely at Aspet year-round. While they began to summer in Cornish in 1885 and gained title to the property in 1891, they maintained a New York address until 1900, and presumably also a furnished residence there.⁵⁷ Most furnishings used in New York, scantily documented as they are, probably never saw the inside of Aspet. Indications are that the Saint-Gaudens moved very little from New York until after 1900 and, in his Reminiscences, Augustus Saint-Gaudens deeply regretted the loss in the 1904 studio fire at Cornish of furnishings from the New York house still in storage.⁵⁸ On the other hand, many of the Paris furnishings are recognizable in records of Aspet.

Interior Photographs

There are three pre-1907 photographs of Aspet's interior. Figure 3 shows an 1886 view of the Saint-Gaudens with unidentified friends in the "hallway room." In his Historic Structure Report on Aspet, John Bond cited evidence that there was once a full central hallway running through the house.⁵⁹ The photograph may depict this hallway. More likely, the "hallway room" was on the second story, directly above the hallway, nineteenth-century usage commonly de-

57. USDI, NPS, Bond, "Augustus Saint-Gaudens," p. 53.

58. Homer Saint-Gaudens, ed., The Reminiscences of Augustus Saint-Gaudens, II (New York: The Century Co., 1913), p. 248.

59. U.S. Department of the Interior, National Park Service, Office of Archeology and Historic Preservation, "Aspet, Saint-Gaudens National Historic Site, Historic Structures Report, Part II, Historical Data," by John W. Bond (Washington, D.C., 1969), p. 14 (hereafter cited as USDI, NPS, Bond, HSR).

scribing second story rooms relative to rooms on the first story. And tradition holds that Aspet's second story originally contained a single room fitted on all four sides with a wall bench.⁶⁰ This second story wall bench, probably the one pictured in figure 3, may well have been the inspiration for the wall benches that later formed the north and south ends of the parlors.

Figure 4 shows what is probably Mrs. Saint-Gaudens seated in the southwest corner of the south parlor. The same pot of flowers appears in figures 3 and 4, suggesting that the photographs were taken on the same day.

The third photograph (figure 5) of Aspet's north parlor post-dates the previous two by several years. Shown here is one of the wall benches that today characterize the room. None appears in figure 4. Bond supports 1893-94 as the date of major remodeling to Aspet's interior.⁶¹ Assuming the parlor benches were also installed at this time, figure 5 dates to at least 1894. And, judging from the American Empire style sofa visible at the right of figure 5, the photograph may be later. The only documented such sofa owned by the Saint-Gaudens was one received from Augusta's mother's estate in 1899.⁶²

60. Ibid.

61. Ibid., pp. 16-17.

62. Inventory of Personal Effects Belonging to M.E. Homer, August 16, 1899, Saint-Gaudens Papers.

Purchases, 1892-1899

Prior to 1894, purchases recorded for Aspet were limited to three rolls of matting and two half pair of curtains bought in 1892.⁶³ Beginning late in 1894 the Saint-Gaudens made several furniture purchases and these efforts tend to corroborate 1893-1894 as the date of major changes to Aspet's interior.

During this period the Saint-Gaudens bought all their furniture locally from F.W. Reed. In September 1894 they paid Reed \$5. for a mahogany table, \$15. for a bedstead, and \$4. for a chair. The following January they made their most major purchase to date, spending \$102. on a sideboard. This was followed up in February with a \$20. table and in December with \$40. worth of furniture, not itemized.⁶⁴ Twenty dollars was quite an expenditure for a table and, because this followed closely on the heels of the sideboard purchase, it may well have been a dining table.

Beginning in the spring of 1894 and continuing through mid-May, 1895, the Saint-Gaudens rented a piano.⁶⁵ And in November 1895 they

63. Augusta SG to Arnold Constable & Co., May 31, 1892, Ibid. The matting cost \$.14, \$.20 & \$.20, and the curtains \$2.75 each.

64. Saint-Gaudens cancelled checks, September 19, 1894; January 6, 1895; February 20, 1895; December 24, 1895, SGNHS. Check #240, dated December 15, 1894, was to P.J. Hickey for carpentry work on a sideboard. It is possible that Hickey worked on the newly acquired sideboard before it was paid for.

65. Saint-Gaudens cancelled check, January 6, 1895, \$23.25 to F&C Fisher from last spring to February 14 & cartage; March 1, 1895, \$15. to F&C Fisher from February 14 to May 14, Ibid.

paid the Hondman, Deck & Co., \$20. for a piano.⁶⁶ Apparently they had now bought their own instrument. A much later reference exists to tuning a piano in Aspet.⁶⁷

The Saint-Gaudens hired Charles H. Ingalls in May, 1896 to repaint two sets of chairs, one a set of eight and one of five. Ingalls, who they had hired the previous year to paint a wagon, was a decorative painter with some local reputation, numerous examples of his work surviving on furniture, carriages and pottery from the area.⁶⁸

Additional expenditures from the mid-1890s included \$7.74 for "China & Trays;" \$4.25 for covering a sofa; \$2. for a picture frame; and \$12. for a clock.⁶⁹ Finally, in December, 1895 the Saint-Gaudens spent \$41.63 on silk curtains.⁷⁰

The Saint-Gaudens left for Paris in 1897, Augusta returning to Cornish in 1899 and Augustus in 1900. They rented Aspet to the William W. Ellsworths who wrote the Saint-Gaudens how much they were en-

66. Saint-Gaudens cancelled checks, November 22, 1895, Ibid.

67. Augusta SG to Homer SG, July 8, nd [1909], Saint-Gaudens Papers.

68. Saint-Gaudens cancelled checks, May 23, 1896, SGNHS. Augusta SG Account Book, October 18, nd [1895], Saint-Gaudens Papers; research notes on Ingalls by John Dryfhout, SGNHS.

69. Saint-Gaudens cancelled checks, February 5, 1895 for \$7.74 to A.A. Vontine & Co., SGNHS; July 1895, \$4.25; October 15, 1895, \$2. to F.L. Whitcomb, October, nd [1895], Augusta SG Account Book, 1893-95, Saint-Gaudens Papers.

70. Saint-Gaudens cancelled checks, December 24, 1895, SGNHS.

joying it, particularly the tapestries which, "form the brightest spot and keep you ever in our minds."⁷¹

From abroad Mrs. Saint-Gaudens wrote her son that they had added to their furnished apartment in Paris a tapestry "or two," bamboo curtains, Japanese pictures, a Braun photo, "lots" of books, "tea things," and some Japanese bronzes that Augustus picked out.⁷²

The Estate of Mrs. Thomas J. Homer, 1899

Augusta's mother died in August, 1899. The items received from her estate increased the Saint-Gaudens' material holdings substantially. Mrs. Homer's inventory was sizeable. She had belongings at several locations in and around Boston. On the "Inventory of Personal Effects Belonging to M.E. Homer" the following were earmarked for the Saint-Gaudens. Later lists indicate that most, if not all, of these went to Aspet.

In Union Safe Deposit Vaults, 40 State St.
Piece of lace
Mother's silver card-case
Father's amethyst ? [chain]
1 pair table spoons marked "S.R."
Pearl breast pin

71. Wm. W. Ellsworth to Augustus SG, January 26, 1900, SGNHS. I am unable to explain the January, 1900 date on this letter. Other correspondence indicates that Augusta was back in Cornish by July 1899, Augustus SG to Augusta SG, July 26, 1899, Saint-Gaudens Papers.

72. Augusta SG to Homer SG, nd [1897-1899], Ibid.

In House of Mrs. J.W. Homer, 14 Irving St., Brookline
Library:

- 1 set Irving (15 [dollars])
- Arabian Nights (14 [dollars])
- Waverly Novels (28 [dollars])
- Grandfather Homer's hall clock
- Grandfather Homer's chair
- Card table
- Mirror with black walnut frame
- 1 rug 3 x 10, front hall
- 1 rug 3'5" x 7, on landing
- 5 rugs of various sizes
- Grandmother Fisher's white feather fan
- Oil paintings:
 - Sibyl by A.H. St. G.

At 5 Chestnut St., and 4 Linwood Sq.

Bric-A-Brac:

- 1 pr. silver candle sticks
- Bronze Roman Lamp

Dining-Room:

- 2 cut glass preserve dishes
- Silver plated cake basket

Pictures:

- Augusta-Joe-Genie (portrait group)
- Framed photograph of Shaw Monument,
A.St.G.

Wash-stands:

- Small mahogany wash-stand, slender legs

Looking-glasses:

- Wide mahogany framed looking-glass
- Standing mirror, mahogany frame
(4 Linwood Sq.)

Parlor:

- Grandfather Fisher's desk
- High Boy

Bed-rooms:

Bureaus:

- Fisher bureau, brass trimmings,
with looking-glass
- Fisher commode, brass handles

Parlor:

Tables:

- 1 Mahogany folding table with
standard
- Mahogany, with slender legs
- Old folding card table

Rugs:

- 2 long oriental rugs
- 4 medium sized rugs
- 3 smaller rugs
- 1 very small square rug

Side entry wall clock

Small hanging book-case (4 Linwood Sq.)

Chairs:

Large carved mahogany arm-chair,
crimson rep cover

Old Homer chair, tapestry seat
(Great Grandfather William's)
(4 Linwood Sq.)

Larger basket trunk

At 55 Mt. Vernon St.

Arm-chair, mahogany, leather seat
Old-fashioned looking-glass

At 64 Whiting St. (formerly 59 Winthrop St.)

Large Mahogany Wardrobe in nursery
Grandfather Homer's mirror, formerly
over dining-room mantel at "59"
Parlor mirror⁷³

Curiously, two items listed on this inventory, but not earmarked for Aspet, were Augusta Saint-Gaudens' painting of a Roman peasant girl and a framed photograph of Augustus Saint-Gaudens' Angels in the Church of St. Thomas.⁷⁴

The Homer goods were dispersed in stages and the Saint-Gaudens bought five pieces at auction on September 28, 1899. All but one are also listed above. The five were:

73. Inventory of Personal Effects Belonging to M.E. Homer, August 16, 1899, Ibid.

74. Ibid.

Wm H [Williams/Homer] Chair
 High back Chair
 Mahog Bureau [&] Glass
 Plush⁷⁵ seat Chair
 Sofa

75. Sale of Mother's Things, September 28, 1899, Saint-Gaudens Papers. These same items plus some, were initialed "AShtG" on a September 19 appraisal, as follows:

Front Chamber:
 1 Plush Seat Chair @ 1.
 Parlor:
 Mhgy Frame Armchair @ 10.
 Mhgy Frame Plush Seat Chair @ 6.
 Mhgy Pier Table @ 3.
 Mhgy Frame Sofa @ 7.50
 Back Chamber:
 Mhgy Dress Bureau @ 20.
 Dining Room:
 Mhgy Sexagonal Table @ 10.

"Appraisal of Furniture, etc. at No. 5 Chestnut St. for Mr. J. W. Homer, Boston, September 19, 1899," Ibid. There is no further evidence that the Saint-Gaudens acquired either the pier table or sexagonal table. One further list duplicates the lists cited in the text above in every case but one. It also includes values for most of the objects. It is unclear whether the assigned values indicate that the Saint-Gaudens bought these items at auction too:

High boy @ 40.
 Grandfather Homer's chair @ 18.
 Fisher bureau, brass trimmings, looking glass @ 15.
 Mahogany folding table with standard @ 25.
 Card table @ 10.
 Din. table with std [stand] for leaves with
 2 extn [extension] table leaves @ 15.
 Old Homer chair, tapestry seat (Gdfather
 William's) @ 18.
 Gdfather Homer's clock @ 100.
 Mahog table with slender legs @ 20.
 Sm mahog wsh-std, slender legs @ 15.
 Side entry wall clock @ 8.
 Sm mahog wsh stand @ 4.
 Marble topped bureau @ 10.
 Hanging bk-case @ 1.
 Lg arm-chair, upholstered green corduroy @ 3.
 Carved mahog arm-chr, plush cov'd seat @ 10.
 Spare room bureau with looking glass
 Lg. mahog. sofa, plush cov'd.
 Short old sofa plush cov'd.

"Inventory of Personal Effects Belonging to M. F. Homer," Ibid.

Judging from the above the Saint-Gaudens maintained their interest in antiques much as in the Paris days. And their already sizeable rug collection gained no less than 17 rugs from the Homer estate. The Saint-Gaudens also received two clocks from the estate, Grandfather Homer's hall clock valued at \$100, and a wall clock valued at \$8. Assuming Grandfather Homer's clock was a tall clock, this was the Saint-Gaudens' second such timepiece. Following Augustus Saint-Gaudens' death, Mrs. Saint-Gaudens spent \$5. repairing three clocks: Grandfather's clock; a banjo clock; and a French clock.⁷⁶

Evidence of Furnishings, 1902-1907

In 1902 the Saint-Gaudens ordered chairs for the dining room. Augustus Saint-Gaudens liked some he had seen at Columbia University and he sought the advice of architect Charles F. McKim who responded:

The Trustees' chairs (Columbia) were made by Davenport, from the design of Dr. Benjamin Franklin's own chair, which belongs to the University of Columbia, and in which the President of the University presides at the meetings of the Trustees, which was adapted, in somewhat smaller dimensions, as a type for the Trustees' chairs. The design is the property of the Trustees but if ordered for you personally, it will be all right. I have one in my room at the office.⁷⁷

The chairs were memorable to those associated with the house. Both Barry Faulkner and Francis Grimes stressed the fact that they were

76. Entry dated September 4, 1908, Expense Account Book, Saint-Gaudens Papers. Augusta was also having clocks fixed in 1904, Augusta SG to Homer SG, July 8, nd [1904], Ibid.

77. Charles F. McKim to Augustus SG, August 20, 1902, Ibid. As of at least 1926 the Columbia Trustees have used upholstered chairs. There are no records of the chairs used in 1902, telephone conversations with Marion Jemmotte, Columbia University Secretary, 1981.

ordered expressly to suit Augustus Saint-Gaudens' taste.⁷⁸

Aspet's dining room contained two other pieces remarked upon by many. One was John Singer Sargent's Portrait of a Boy (figure 9), a portrait of Homer Saint-Gaudens being read to by his mother, that Sargent painted in 1890 in exchange for Saint-Gaudens' relief of Sargent's sister, Violet Sargent.⁷⁹ Whether the Saint-Gaudens hung the painting at Cornish from the start or kept it in New York is unclear. It was clearly at Aspet by 1900 when James Earl Fraser arrived:

At the dinner table I faced a portrait that Sargent had painted, a painting of the young Homer Saint-Gaudens at the age of ten--it was a magnificent picture, I think I like it better than any Sargent I know, and I had a year and a half while I lived there in which to enjoy its beauty.⁸⁰

Beside the Sargent was a plaster cast of Victory tying her sandal that, according to an entry in Augustus Saint-Gaudens' journal, was hung in the dining room in September, 1904.⁸¹ The cast was from the classical relief of Nike on the balustrade of the Temple of Athena Nike (410-407 BC). Barry Faulkner remembered that it was gilded, and hung directly over the dining room mantel, with the Sargent to the left of it.⁸²

78. Grimes, Manuscripts, Saint-Gaudens Papers; Faulkner, interview, 1966, SGNHS.

79. USDI, NPS, Bond, "Augustus Saint-Gaudens," p. 304; Tharp, pp. 241-43.

80. Fraser, "Autobiography," Saint-Gaudens Papers.

81. Entry dated September 21, 1902, Augustus Saint-Gaudens notebooks, SGNHS.

82. Faulkner, interview, 1966, SGNHS. Frances Grimes confirmed this location for the Sargent, Grimes, Manuscripts, Saint-Gaudens Papers.

Located off the dining room's east side is a glass enclosed porch added in 1893-94.⁸³ In November, 1900 or 1901 Augustus Saint-Gaudens wrote his wife, then away on vacation, "your conservatory is blooming."⁸⁴ If, in fact, Mrs. Saint-Gaudens maintained a true conservatory, which is reasonable considering her keen interest in gardening, it must have been on this porch. Evidence of what the conservatory contained is limited to an oleander that the Saint-Gaudens bought in 1904.⁸⁵

Late in 1903, Augustus Saint-Gaudens, at George Fletcher Babb's suggestion, painted Aspet's exterior.⁸⁶ In keeping with what Saint-Gaudens' niece, Margaret Homer Schurcliff, remembered as the sculptor's "passion" for white, the following year he painted white all the furniture in one of the bedrooms. Mrs. Schurcliff's description of the event implies that it was done entirely without Mrs. Saint-Gaudens' knowledge:

For instance, there was the the time when he had a passion for white. And that was not satisfied by just applying paint to fences and porches and outdoor benches. When Aunt Gussie returned from a visit one summer she found the entire brick house a glistening white. During her next absence from home all the mahogany furniture in the bedroom was⁸⁷ painted white, including the fourposter canopy top bedstead.

83. USDI, NPS, Bond, "HSR," p. 16.

84. Augustus SG to Augusta SG, November 11, nd [1900-01], Saint-Gaudens Papers.

85. Augusta SG to Homer SG, nd, 1904, Ibid. The plant cost \$6.

86. USDI, NPS, Bond, "HRS," p. 22.

87. Margaret Homer Schurcliff, Lively Days, Some Memoirs of Margaret Homer Schurcliff (Taipei: Literature House, Ltd., 1965), p. 88.

Presumably, it was the furniture in his own bedroom, the southeast bedroom, that Saint-Gaudens painted (see p. 6).

Some information about Augusta Saint-Gaudens' bedroom, the northeast room, is contained in a 1903 letter from her husband. He was writing from her room, writing with pencil because he had dumped the ink stand on the floor and declared himself too lazy to hunt for the ink, "which I think is behind [the] books over your dresser."⁸⁸ The letter suggests a hanging wall shelf. Augustus described himself seated by the bureau, a light by his side.⁸⁹

Regarding his own bedroom, Augustus Saint-Gaudens made two notations in a 1904 daybook about a Japanese print on his bureau.⁹⁰

Mrs. Robert Erwin who was a companion to Mrs. Saint-Gaudens in 1921 and 1922 described her employer's bedroom, then the southeast room. The walls were papered and there were Oriental scatter rugs on the floor. The room contained a four-post bed and a step to climb into bed. On the porch opening off the room were a rocking chair and table.⁹¹

Augustus Saint-Gaudens died on August 3, 1907. Remembering moments spent with him, Frances Grimes left a memorable picture of Aspet, and of Saint-Gaudens in Aspet:

88. Augustus SG to SG, December 20, 1903, Saint-Gaudens Papers.

89. Ibid.

90. Entries dated August 18, 20, 1904, Saint-Gaudens Daybook, SGNHS.

91. Erwin, interview, 1975, SGNHS.

The House was cheerful in the evening the lovely red silk curtains were drawn--S.G. always insisted on having wood burning in the fireplace & on having a lot of light--Sometimes he would play on the flute (not very well) & Barry Faulkner would accompany him--On other evenings most of the last years & months he would lie on the little Victorian sofa in the north room and we would gather around him and talk nonsense There was more furniture then--Homer took some of the best. I do not remember what.

Mrs. S.G. arranged the house--Some of the furniture came from the Homer family and was solid Victorian--I think when Stanford White & Babb visited him S.G. took some interest in the arrangement of the house--from 1900 I think she did it--Sometimes he would put up something he wanted his eyes to rest on when he was in it--I remember a photograph of some pre-Raphael[ite] [?] in a painting he liked to look at.
92

Barry Faulkner, too, felt special qualities of color and light at Aspet, a function, he said, of Saint-Gaudens' love for, "bright colors, blazing fires, heat and all those things."⁹³ But it was Mrs. Saint-Gaudens, Frances Arnold remembered, who loved red.⁹⁴ By all accounts, the red silk curtains in the parlors cast a memorable glow indeed on the house. They still hung in 1946 when a woman offered the Saint-Gaudens Memorial ten yards of "pimento pre-war silk," having noticed during her visit to Aspet that the living room curtains needed replaced.⁹⁵

92. Grimes, Manuscripts, Saint-Gaudens Papers.

93. Faulkner, interview, 1966, SGNHS.

94. Frances Arnold, interview with Hugh Gurney, Cornish, N.H., March 10, 1967, transcript at SGNHS (hereafter cited as Arnold, interview, 1967, SGNHS).

95. Mrs. William F. Clapp to Saint-Gaudens Memorial, November 5, 1946, Saint-Gaudens Papers. Mrs. Erwin remembered the curtains as red-orange, or peach-colored, silk, somewhat lighter in color than the lampshades, Erwin, interview, 1975, SGNHS.

Kitchen and Laundry Furnishings

In Paris Augusta Saint-Gaudens referred repeatedly to her kitchen furniture (see pp. 21, 24, 27 ff.), and records of kitchen implements exist in the inventory and inheritance lists that followed Augusta's death (see pp. 67, 70, 72). From these, it is clear that Augusta Saint-Gaudens was drawn to copper cooking vessels.

Writing Homer Saint-Gaudens in 1903 Augusta referred to "that scrap of a stove in the laundry." The kitchen range was broken, the broken part sent to Boston, and the laundry stove was the only serviceable cooking element in the house.⁹⁶

When interviewed in 1966, Martha Nelson, who was cook to the Saint-Gaudens in 1903, remembered a wood stove in the kitchen. She also cited a wood furnace.⁹⁷ Sometime in 1904 or 1905 the Saint-Gaudens started heating the house with coal.⁹⁸ It is not known whether they also started using coal in the kitchen range.

The Saint-Gaudens' food ways are quite well represented in their surviving accounts with the Windsor grocer, Dwight Tuxbury & Sons. Appendix A is the family's account with Tuxbury for two months in 1902.

96. Augusta SG to Homer SG, July 8, nd [1903], Saint-Gaudens Papers.

97. Smith, interview, 1966, SGNHS.

98. Mrs. Saint-Gaudens mentioned the new coal furnace in an undated letter to Homer. At the time, Homer was courting Carlotta Dolley and they were married in June, 1905, Augusta SG to Homer SG, nd, Saint-Gaudens Papers.

By 1906 the Saint-Gaudens had their own hens and a tremendous surplus of eggs. Nearly weekly they sent Homer eggs, and more than just a few judging from Augustus Saint-Gaudens' comment to his son: "About two thousand eggs were sent you day before yesterday . . ."99

Finally, a member of the Cornish colony recalled that during the winter good meat was hard to get locally while vegetables were virtually nonexistent. Most of the Cornish population sent to Boston for meat. In warmer months, they bought meat from a butcher who took his cart from house to house, or in Windsor.¹⁰⁰

99. Augustus SG to Homer SG, May 4, 1906; Augusta SG to Homer SG, February 14 and March 7, 1906, Ibid.

100. Fannie Littell, interview with John Bond, Cornish, N.H., August 9, 1966, transcript. at SGNHS.

Flatware and Hollowware

Following her husband's death, Mrs. Saint-Gaudens inventoried her silver many times in the course of moving in and out of Aspet to Florida. The following list of 1918 is representative.

- 12 strawberry dishes
- 9 old-fashioned table spoons, Arts and Crafts
- 3 dessert spoons
- 12 coffee spoons
- 4 salt spoons
- 19 teaspoons
- 2 napkin rings
- 12 large silver knives
- 11 bread and butter knives
- 1 soup ladle
- 2 gravy ladles
- 1 fish fork and spoon
- 2 large berry spoons
- 1 sugar cutter
- 10 oyster forks
- 8 large silver forks
- 6 small forks
- 5 worn and broken forks
- 1 olive fork
- 1 ice-cream knife
- 1 Norway spoon
- 2 butter knives
- 2 pickle forks
- 2 bon bon dishes (pewter or Britannia ware)
- 2 bon bon spoons (pewter or Britannia ware)
- 2 sugar spoons
- 1 sugar sifter
- 1 sugar tongs
- 1 tea ball and cup
- 1 cream pitcher
- 2 salt cellars
- 2 peppers
- 1 small spoon
- 2 cake baskets
- 1 Dutch bowl
- 1 butter dish
- 1 spoon holder
- 1 little bowl

- 1 teapot
- 1 mug
- 1 silver platter (plated)
- 1 sugar bowl¹⁰¹

The following, somewhat different, list of "Cornish Silver" was prepared in 1928 following Mrs. Saint-Gaudens' death:

- 2 cake baskets
- 2 mugs
- 1 teapot
- 1 tea-ball
- 1 small oval tray
- 1 spoon tray
- 2 salt dishes
- 2 salt spoons
- 2 peppers
- 1 nursery figures bowl
- 1 sugar bowl (monogrammed "A.H.St.G.")
- 1 cream pitcher
- 1 sugar bowl ("C.St.G.")
- 1 cream pitcher
- 1 old fashioned spoon holder
- 1 butter dish plated
- 6 cocktail glasses
- 1 sugar tongs
- 3 round silver dishes
- 1 tea strainer
- 12 flat silver knives
- 1 pie knife
- 2 berry spoons
- 21 forks
- 11 butter spreaders
- 12 coffee spoons
- 24 teaspoons
- 6 dessert spoons
- 14 table spoons
- 1 sugar sifter
- 1 sugar spoon
- 1 cream spoon¹⁰²
- 1 fork rest

101. Augusta SG, silver list, 1918, Saint-Gaudens Papers.

102. "Cornish Silver," December 8, 1928, Ibid.

Evidence of Books

Augustus Saint-Gaudens' letters show him continually ordering books. After 1900 he bought books mostly in New York, frequently from Scribners or Brentanos.¹⁰³ Letters between father and son indicate that in 1904 and 1905 Homer Saint-Gaudens was working for Putnams and, by virtue of his job, was able to facilitate many of his father's book requirements. Homer was interested in magazine work and his parents suggested Colliers, The Critic, Frank Leslie's, Harpers, and the North American Review.¹⁰⁴ They had friends on the staffs of all these magazines and probably read all of them, if only sporadically.

Records of the Little Studio show books kept there as well as in Aspet, where books appear on the hall landing in Augusta Saint-Gaudens' 1926 estate inventory.

Book references in the Saint-Gaudens Papers are listed below chronologically, followed by newspaper and periodical references:

- c. 1880 Augusta Saint-Gaudens read Henry James', Confidence, and declared it a "stupid and trashy novel"
[Augusta Saint-Gaudens to Augustus Saint-Gaudens
Oct. 26, nd 1880], Saint-Gaudens Papers]
- c 1901 Augustus Saint-Gaudens ordered: Maurice Maeterlinck, Life of a Bee, English translation by Alfred Sutro
[Augustus Saint-Gaudens to Homer Saint-Gaudens, nd
[c. 1901], Ibid.]

103. Augustus SG to Homer SG, April 12, May 1, and October 24, 1905. Ibid.

104. Augustus SG to Homer SG, nd [1905], and June 7, 1906; Augusta SG to Homer SG, nd [1907], Ibid.

- c. 1903 Mrs. Farlow gave the Saint-Gaudens two books for Christmas
[Augusta Saint-Gaudens to Homer, nd [c. 1903], Ibid.]
- c. 1904 Augustus Saint-Gaudens ordered: John Hay, Castilian Days; and En Amerique
[Augustus Saint-Gaudens to Homer Saint-Gaudens, July 28, 1904, Ibid.]
- Saint-Gaudens ordered: a standard dictionary: Maurice Jewlett: The Queen's Quair; and all the Kensington Museum catalogues
[Augustus Saint-Gaudens to Homer Saint-Gaudens, August 3, 1904, Ibid.]
- Saint-Gaudens sent for binding: an old sketch book, Dictionnaire des Antiquites, Greque et Roman, and Costume Historique
[Augustus Saint-Gaudens to Homer Saint-Gaudens, August 4, 1904, Ibid.]
- Saint-Gaudens ordered: W.H. Hudson, Green Mansions (NY: George Putnam's Sons); he also wondered if Homer had any of his autographed Robert Louis Stevenson books, such as Child's Garden of Verses; Stevenson gave Saint-Gaudens his complete works when Saint-Gaudens was modeling his portrait
[Augustus Saint-Gaudens to Homer Saint-Gaudens, August 4, 1904, Ibid.; Reminiscences, I, p. 374]
- Saint Gaudens ordered: Dr. G.S. Williamson, [?] Minature; he received: En Amerique; and Green Mansions
[Augustus Saint-Gaudens to Homer Saint-Gaudens, August 14, 1904, Ibid.]
- Saint-Gaudens ordered: 3 copies of Charles Heathbone Tatham, Etchings of Best Examples of Ancient Ornament . . . Architecture of Rome, facsimile reproduction by photo-lithograph (NY: William Helbrun)
[Augustus Saint-Gaudens to Homer Saint-Gaudens, August 20, 1904, Ibid.]

Saint-Gaudens ordered: two copies of Etching [?]
graph Ornament Book
[Augustus Saint-Gaudens to Homer Saint-Gaudens,
September 3, 1904, Ibid.]

Saint-Gaudens ordered: Hapgood's Life of Lincoln
[Augustus Saint-Gaudens to Homer Saint-Gaudens,
September 10, 1904, Ibid.]

Saint-Gaudens had sent to Mrs. Charles A. Platt of
Cornish: The Londoners
[Augustus Saint-Gaudens to Homer Saint-Gaudens,
September 15, 1904, Ibid.]

1905

Saint-Gaudens ordered: Politics of Aristotle, 2 vols;
Dialogues of Plato, 5 vols; and inquired whether there
existed any publication on Chevreuil, a French cente-
narian who died around 1890
[Augustus Saint-Gaudens to Homer Saint-Gaudens,
April 3, 1905, Ibid.]

Saint-Gaudens ordered: Collection de 120 Dessins,
croquis. et peintures de M. Ingres, Paris, Armand
Guerinot, Editeur des Musees Nationaux, 140 Rue du
Faubourg, Saint Martin
[Augustus Saint-Gaudens to Homer Saint-Gaudens,
April 12, 1905, Ibid.]

Saint-Gaudens ordered: Robert Hichens, The Garden of
Allah
[Augustus Saint-Gaudens to Homer Saint-Gaudens,
April 25, 1905, Ibid.]

Saint-Gaudens ordered: The Historian's History of the
World
[Augustus Saint-Gaudens to Homer Saint-Gaudens, nd. Ibid.]

Saint-Gaudens ordered: Mrs. Russell Barrington,
Reminiscences of G. H. Watts
[Augustus Saint-Gaudens to Homer Saint-Gaudens, Ibid.]

Saint-Gaudens ordered: Tissot's Christ; Rencin's Life of Christ (he asked Homer whether there was an illustrated, English translation of this); and Jameson's History of Our Lord in Art, 2 vols.
[Augustus Saint-Gaudens to Homer Saint-Gaudens, October 24, 1905, Ibid.]

Frances Grimes wrote that Saint-Gaudens gave many of his assistants copies of the Catalogue of Greek Coins in the British Museum.
[Grimes, Manuscripts, Ibid.]

References to newspapers and periodicals:

1892	bills for delivering the <u>New York Sun</u> [Ibid.]
1901	Saint-Gaudens was reading the March <u>Atlantic</u> [Augustus Saint-Gaudens to Homer Saint-Gaudens, nd [c. 1901], Ibid.]
1904	Saint-Gaudens ordered the July <u>Atlantic</u> [Augustus Saint-Gaudens to Homer Saint-Gaudens, August 3, 1904, Ibid.]
1906	Augusta Saint-Gaudens was reading the February <u>Metropolitan Magazine</u> [Augusta Saint-Gaudens to Homer Saint-Gaudens, nd [March or April, 1906], Ibid.]

Porch Furnishings and Lawn Ornaments

James Earl Fraser, at Aspet in 1901 and 1902, wrote of magic moments spent with "The Saint" on the porch:

The days at Aspet passed swiftly in work and play and companionship. Yet more memorable are the summer evenings when we sat on the wide verandah and talked while the Saint looked across at the shadows on Ascutney and when dark had come up into the starry sky. He pondered the mystery of the universe. Himself questing, and essentially a mystic, he tried to give me help in my youthful searchings after a meaning. Always he held fast to his faith that any earnest effort toward sincerity and beauty in work is a drop added to the ocean of evolution to something higher. And once he said, "love and courage are the great things. I've tried to express that."¹⁰⁵

This west porch, or piazza as the Saint-Gaudens called it, was added to the house in late 1893 and 1894.¹⁰⁶ Adeline Adams called it the "outdoor living room."¹⁰⁷ During Augustus Saint-Gaudens' lifetime, visitors like Mrs. Daniel Chester French cited meals taken here:

This porch, where they ate their meals much of the time, looked toward Ascutney, as do most of the houses in Cornish, just as in Sicily, they look toward Aetna, and in Japan

105. Fraser, "Autobiography," Ibid.

106. USDI, NPS, Bond, "HSR," pp. 15-16. Bond cites the porch design as George Fletcher Babb's while Frances Grimes thought it was Stanford White's work, Grimes, Manuscripts, Saint-Gaudens Papers.

107. Adams, "Aspet."

towards Fuji-yama. It is a cult. When you go to visit their terraces, to eat upon¹⁰⁸ their porches, you find yourself facing the sacred mountain.

In her letters to Homer, Mrs. Saint-Gaudens occasionally mentioned sleeping on the piazza, and as Augustus Saint-Gaudens' health deteriorated, he would spend both nights and days here.¹⁰⁹

Several photographs survive of the west porch but none show the porch furniture that is implied by the meals taken here, and that is included in Augusta Saint-Gaudens' 1926 estate inventory (see p. 67). However, photographs document outdoor chairs used elsewhere on the property. Saint-Gaudens is seated in a wicker armchair in a photograph of he and his dog, while a rustic bent wood and splint seat armchair appears in a view of Saint-Gaudens on the Little Studio pergola (fig. 15).¹¹⁰ And figure 10 pictures the sculptor seated in probably the most common American porch chair of the period.

A photograph of Mrs. Saint-Gaudens probably postdating 1907 shows sun blinds on the west side of the porch, and what is probably a straw area rug on the floor (fig. 14). The blinds appear in other views, including one captioned "The Poplars at Augustus Saint-Gaudens' House" published in the Century Magazine in May 1906.¹¹¹

108. Mrs. Daniel Chester French, Memories of a Sculptor's Wife (Cambridge, Mass: Riverside Press, 1928), p. 184. Frances Arnold also remembered eating on this porch, Arnold, interview, 1967, SGNHS.

109. Augusta SG to Homer SG, three letters, nd [c. 1906], Saint-Gaudens Papers.

110. Augustus Saint-Gaudens with his dog, "Studies of Dunrobin," Ibid.

111. Frances Duncan, "The Gardens of Cornish," Century Magazine 72 (May, 1906) 10.

The Century Magazine view also shows a pair of large earthenware planters at the north entrance to the porch. The same planters, although relocated, appear in figure 13. Their old place is occupied by painted box planters. Augusta Saint-Gaudens' talent with "great vases" that Adeline Adams wrote of comes to mind.¹¹²

As to fencing, a comparison of figure 11 with later views of the porch's north side indicates that a portion of the fence was removed and steps installed, probably around the same time the house exterior was painted, in late 1903. The pre-1903 fence in figure 11 shows busts serving as fence posts on the west side. Mrs. French, at Cornish in 1893 and 1894, noted these "Greek heads."¹¹³ Just when they were removed is unclear. They do not appear in later views, with the exceptions of figure 12, and the 1903 Century Magazine view where they are relocated on high pedestals.¹¹⁴

The Saint-Gaudens Memorial refurbished the porch in 1948 when they instituted a tea room there for visitors. They bought a full tea service, an undetermined number of tables and chairs, and paid \$114.01 to have the porch and benches painted.¹¹⁵ It is not known how long the tea room was in operation.

112. Adams, "Aspet."

113. French, p. 183.

114. Duncan, 10.

115. Minutes of the Annual Meeting of the Board of Trustees of the Saint-Gaudens Memorial, 1948; invoice from James T. McSwain to the Saint-Gaudens Memorial, December 1, 1947; Saint-Gaudens Memorial to Homer SG, October 15, 1946, Saint-Gaudens Papers.

Saint-Gaudens Heirs and Property Settlements

Following her husband's death Augusta Saint-Gaudens turned most of her energy toward commemorating his work. One of her efforts resulted in the incorporation, on February 26, 1919 of the Saint-Gaudens Memorial, established to, "maintain a permanent memorial to the late Augustus Saint-Gaudens on the site of his homestead estate in Cornish, New Hampshire."¹¹⁶

While no inventory was drawn up of items specifically turned over to the Saint-Gaudens Memorial, an inventory of Augusta Saint-Gaudens' estate was prepared upon her death in 1926. Also surviving are wills for Augustus, Augusta and Homer Saint-Gaudens, in addition to several lists detailing objects claimed by Saint-Gaudens' heirs. These several documents are discussed, in more or less chronological order, in the following pages.

Augustus Saint-Gaudens' will, drawn up in 1897, appointed his wife executrix and bequeathed to her all, "personal effects, including jewelry, furniture, books, pictures, casts, and studio fittings and effects," plus, "all lands and buildings now or hereafter owned by me at Cornish New Hampshire."¹¹⁷

Augusta Saint-Gaudens' last will, of October 15, 1923, was somewhat more specific about furnishings. She left her son Homer her automobile, "usually kept at Cornish," the tapestry "now at Tree Tops" (Tree Tops was Homer Saint-Gaudens' house at Cornish), the

116. USDI, NPS, Bond, "Augustus Saint-Gaudens," p. 284.

117. Augustus Saint-Gaudens' will, 1877, Saint-Gaudens Papers.

dresses Augusta had worn to the White House, and "the Sargent portrait and the Dewing portrait." To Homer also went everything in the house at Coconut Grove, Florida that Augusta Saint-Gaudens had built soon after her husband's death. To her daughter-in-law, Carlotta Saint-Gaudens, Augusta left a drawn work tablecloth she had made herself, together with all other table and bed linen excepting items specifically set aside for the grandchildren, and a dress and shawl. Grandson Augustus received his paternal grandfather's watch and chain, and a tablecloth embroidered by Augusta; and Granddaughter Carlotta, Augusta's watch, an embroidered tablecloth and eight doilies made by Augusta, and a "fine tablecloth" that belonged to Augusta's grandmother. The silver was to be divided equally between the grandchildren.¹¹⁸

To the Trustees of the Saint-Gaudens Memorial, Augusta left in her will all furnishings in the Memorial buildings, "excepting such as my son Homer may wish to possess." Augusta felt it important to the efficacy of the Memorial that it retain furnishings used by her husband:

Without binding my son I may add that I hope he will leave as much of the furniture and furnishings of a permanent character in the house as the property of said corporation as he feels he can do in fairness to himself and his children; for it is my belief that such will be of far greater interest if always left in the place where they were when my husband¹¹⁹ was living, than they would possess if moved elsewhere.

118. Augusta H. Saint-Gaudens' will, October 15, 1923, Ibid.

119. Ibid.

Despite the above clause, there were several items that Augusta felt Homer should have which she discussed in a letter to him of October 25, 1921:

Dear Homer:

I want you surely to keep for yourself and family 1st. The Tapestry on the staircase here which is used in the house at Coconut Grove in the winter 2nd The bedstead in the southwest bedroom with carved pine apple posts which belonged in the Bradford family your ancestors on your great grandmother's side, also the big wing chair in same room 3rd The big chair in the parlor called by us the "throne chair" which belonged to your grandmother Homer, also a mahogany arm chair and a very old chippendale chair which belonged in the family of your great grandmother Sallie Rea who married your great grand father Joseph Warren Homer, there are also two small chairs (one broken) which belonged to your grandfather Thomas Johnston Homer 4th The large rug I bought in Biskra and which was not in this house in your father's lifetime 5th The Twachtman picture in my room The George de Forest Brush landscape over the parlor door in the south end of the parlor Also anything else that you may wish. The writing desk in the Loggia out of my room¹²⁰ I bought since your father died and you should have it . . .

A similar list survives titled "Personal property in Mrs. Saint-Gaudens' house that should go to Homer Saint-Gaudens or his family." In addition to some of the same objects mentioned above, this list includes: "The embroidered bed-cover in the N.W. bedroom; and All china, bed and table linen."¹²¹

120. Augusta SG to Homer SG, October 25, 1921, Saint-Gaudens Papers.

121. nd [pre-1926], Ibid.

The most comprehensive record of Aspet exists in the inventory of Augusta Saint-Gaudens' personal estate prepared upon her death in 1926. With the exception of the stocks and bonds, valued at \$49,896.11, this inventory is cited here in full.

HOUSEHOLD FURNITURE
Contents of Aspet

PARLORS

Tapestry	\$ 500.00	
Sofa	40.00	
Round Table	15.00	
Small Table	10.00	
Folding Table	15.00	
2 small square tables	8.00	
4 Arm chairs	40.00	
5 other chairs	15.00	
1 large rug		
1 smaller rug		
2 rugs on window benches	40.00	
10 pillows	5.00	
3 mirrors	25.00	
Prints	14.00	
White sketch	5.00	
Abbey sketch	10.00	
Banjo clock	10.00	
Piano (no value)		
Embroideries (Church)	10.00	
Bronzes, candelabra, vases and pottery	20.00	
Books	10.00	
2 fireplace sets	10.00	
Lamps - no value		
		\$802.00

DINING ROOM

Tapestry	500.00
Sideboard	50.00
Highboy	50.00
Lowboy	25.00
Serving table	10.00
Clock	50.00
Dining table and 6 chairs	30.00
Mirror	20.00
Small square table	5.00

DINING ROOM - Continued

4 table lamps and brasses	\$ 5.00	
Rug	25.00	
Bronze jug, plaster urns, wall plates, etc.	5.00	
2 Zorn etchings		
3 copies old paintings	3.00	\$ 778.00

HALL LOWER, LANDING AND UPPER

Folding table, umbrella stand, rug & chair	20.00	
Desk, two chairs and rug	30.00	
2 bronzes	5.00	
Tapestry	300.00	
Clock	25.00	
Pictures (no value)		
Books	5.00	
Highboy	15.00	\$ 400.00

SOUTHWEST BEDROOM

Bed	50.00	
Bureau	50.00	
Table, small and corner one	15.00	
Arm chair	10.00	
Three chairs	5.00	
Mirror	10.00	
Painting of garden	20.00	
Washstand	2.50	
Andirons and warming-pan	3.00	\$ 165.50

NORTHWEST BEDROOM

Bureau	20.00	
Bed	20.00	
3 chairs and table	6.00	
Mirror	5.00	
Washstand	.50	
Andirons and warming pan	3.00	\$ 54.50

SMALL BEDROOM

Bed, bureau, 3 chairs and mirror	25.00	\$ 25.00

NORTHEAST BEDROOM

Bed	20.00	
Bureau	15.00	
2 chairs	2.00	
Small drop-leaf table	10.00	
Small mirror	2.00	
Washstand	.50	
Andirons and warming pan	3.00	\$ 52.50

SOUTHEAST BEDROOM

Bed	\$ 30.00	
Bureau	25.00	
4 chairs	5.00	
Small table	10.00	
Mirror	10.00	
Andirons, etc.	<u>3.00</u>	\$ 83.00

UPPER LOGGIA

Tables and chairs	5.00	5.00
Lower porch furniture	10.00	
Table linen	25.00	
Blankets and bed linen	25.00	
Servants quarters third floor	10.00	
Contents of kitchen	50.00	
Contents butler's pantry	<u>40.00</u>	160.00
Tapestry in "Tree tops"	500.00	<u>500.00</u>

TOTAL Household Furniture

\$ 3,025.50

FARMING UTENSILS AND MECHANIC'S TOOLS

1 Combination 2 horse wagon	50.00	
1 Set low trucks	30.00	
1 Express wagon	15.00	
1/3 int. in grain binder	40.00	
1 gas engine and saw rig	75.00	
1 Mowing machine	50.00	
1 Hay rake	15.00	
1 Sulky plow	25.00	
1 Two horse corn planter	30.00	
1 Hay tedder	20.00	
1 Walking plow	5.00	
1 Fertilizer sower	25.00	
2 Cultivators	10.00	
1 Disk harrow	10.00	
Sleds	50.00	
Manure spreader	25.00	
1 Spring tooth harrow	5.00	
1 Double sleigh	25.00	
1 Single sleigh	5.00	
Automobile tools, etc.	<u>25.00</u>	\$ 535.00

PROVISIONS AND PRODUCE

\$ 50.00

LIVE STOCK

1 pr. draft horses	\$ 300.00	
1 heavy driving horse	50.00	
18 cows	900.00	
3 yearling heifers	45.00	
6 pigs	60.00	\$ 1,355.00

WEARING APPAREL

	\$ 200.00	
1 necklace	40.00	
1 pin with one diamond and one pearl	50.00	
1 watch	15.00	
1 pin, pearls and small diamond	20.00	
1 solitaire diamond ring	50.00	
1 opal ring	20.00	
1 Italian filagree necklace	30.00	
1 shell cameo	15.00	
1 necklace chain and tiny pearls	25.00	
1 chain with seed pearls	10.00	
1 amethyst and pearl necklace	50.00	
1 filagree pendant colors	25.00	
1 gold filagree clasp and chain necklace	25.00	
Saint-Gaudens Cameo, "Marie Stuart"	110.00	\$ 685.00

MISCELLANEOUS ARTICLES

FERAGIL GALLERY, NEW YORK

Diana on half-sphere	\$ 175.00
Amor Caritas	162.00
Victory Head	60.00
Lincoln Head	143.50
	\$ 540.50

TIFFANY & COMPANY, NEW YORK

Lincoln Reduction	\$ 650.00
Victory reduction	750.00
Puritan reduction	375.00
Lincoln Head	143.00
Small oblong Stevenson	17.00
18" Stevenson	27.50
12" Stevenson	19.00
Amor Caritas reduction	162.00

Tiffany & Company, New York - Continued

Small Diana Head	\$ 24.00
Diana on Tripod	150.00
Diana on half-sphere	175.00
	<u>\$ 2,493.00</u>

DOLL & RICHARDS, BOSTON, MASS.

Lincoln Head	143.50
18" Stevenson	27.50
12" Stevenson	19.00
Bastien Lepage	28.00
Diana on tripod	150.00
	<u>\$ 368.00</u>

1 Reduction of Victory in Storage	\$ 750.00

Household silver	<u>\$ 150.00</u>

TOTAL Miscellaneous Articles

\$ 4,301.50¹²²

Following his mother's death and according to instructions in her will, Homer Saint-Gaudens submitted to the Memorial Trustees the following list of items that he intended to remove from Aspet:

Northwest Bedroom

Bed
Bureau
Spanish bedspread
Warming pan

Southwest Bedroom

Bed
Bureau
Corner table
Wing chair
Warming pan

122. "Inventory of the Estate of Augusta H. Saint-Gaudens," July 21, 1926, Probate Records, Sullivan County, N.H.

Northeast Bedroom

Bed

Southeast Bedroom

Bed

Bureau

Paintings by Augusta H. Saint-Gaudens

Personal photographs of family

Hall

Highboy in upper hall

Tapestry

Desk

Bronze stork

Two Parlors

Tapestry

Sofa

Folding console table

Banjo clock

Homer family chairs

Dining Room

Tapestry

Long red rug

Sideboard

Highboy

Clock

Golden bowl and Chinese bronze base

All table china

All copper pots in kitchen¹²³

Judging from a December, 1934 appraisal of Homer Saint-Gaudens' property at Aspet, as of this date, he had removed very few of the above items. Because the 1934 list elaborates on many of the objects listed in 1926, it is also included here:

123. List dated December 31, 1926, SGNHS.

Aspet

Dining Room

Tapestry	\$2,000.
Long red rug	100.
Sheraton sideboard	600.
Highboy-antique	350.
Grandfather's clock--antique	275.
Golden Bowl--the Masque	750.

\$4,075.

Living-room

Tapestry	\$1,500.
Empire sofa, mahogany	450.
1 Sheraton table--folding	300.
Banjo Clock	175.
1 carved chair	150.
1 arm chair	90.

\$2,665.

Hall

1 desk--on landing	\$ 200.
1 bronze stork	200.
1 chest of drawers--upper hall	350.

\$ 750.

Northwest Bedroom

Field bedstead--fine condition	\$ 325.
1 swell-front bureau	175.
1 warming-pan	15.
Old linen embroidered bedspread	125.

\$ 640.

Southwest Bedroom

Pineapple four-posted bedstead	\$ 125.
1 bureau	85.
1 corner table	35.
1 wing chair	175.
1 warming-pan	15.

\$ 435.

Northeast Bedroom

1 Field Bedstead	\$ 325.	
1 bureau	25.	
Pictures	50.	
		\$ 400.

Butler's Pantry and Kitchen

China of all descriptions and European best works	\$ 125.	
Kitchen utensils and old copper	75.	
		\$ 325.

Hall

1 coonskin coat	\$ 125.	
1 buffalo coat, two old fur coats	300.	
1 fur-lined coat, Persian collar	100.	
3 buffalo robes--in box in stable	75.00	
		\$ 600. ¹²⁴
		\$9,890.

Many items earmarked by Homer Saint-Gaudens appear in Figures 6, 7 and 8 which show the parlors and dining room at the Memorial after 1938.

Homer had removed all the items in the southeast bedroom. The bed appears on the 1934 property list at Homer's Cornish house Tree-tops. It is listed as "1 Antique bed with canopy, complete--Aspet."¹²⁵ And three paintings by Augusta Saint-Gaudens are found on a 1935 inventory of Homer Saint-Gaudens' apartment in Pittsburgh.¹²⁶

124. "Appraisal of Homer Saint-Gaudens' Property," December 20, 1934, Saint-Gaudens Papers.

125. Ibid.

126. "Inventory, 701 St. James St., Pittsburgh," January 15, 1935, Saint-Gaudens Papers.

Missing from Aspet's hall in 1934 was the tapestry, and this too was at Tree-tops.¹²⁷ The tapestry returned to Aspet in 1974, when the National Park Service purchased it from an antique dealer who had acquired it from the estate of Homer Saint-Gaudens' second wife, Mary Saint-Gaudens.¹²⁸

Finally, Homer's 1934 list indicates that he had built upon his want list of 1926, adding furnishings from the northeast bedroom and the entry hall.

The Memorial Trustees took steps to refurbish Aspet in 1958. They contacted Carlotta Dodge, Homer Saint-Gaudens' daughter, about removing items they considered excess to the effective operation of the Memorial. The Memorial had never shown the second floor, nor the kitchen, and while the resident Curator and family lived at Aspet and required furnished living spaces, he considered the use of Saint-Gaudens' pieces in these areas unnecessary. Carlotta Dodge responded that, provided her father no longer wanted the things he had set aside, she was definitely interested in having some of them.¹²⁹

Homer Saint-Gaudens died in 1958 at the age of 78. During late 1958 and 1960 Mrs. Dodge made three trips to Aspet, removing the items listed below. Some appear on Homer Saint-Gaudens' lists. Many do not.

127. "Appraisal," 1934, Saint-Gaudens Papers.

128. Correspondence regarding tapestry purchase, SGNHS.

129. Carlotta Dodge to Saint-Gaudens Memorial, August 8, 1958, SGNHS.

	Bronze crane	(from landing)
	Bronze peacock	(from top of dining room clock)
2	Warming pans, brass with long handles	(from attic)
2	Embroideries	(from attic)
4	Wall sconces	(from attic)
	Three-legged table	
2	Bureaus	(1 from northwest bedroom)
		(1 from northwest bedroom;
		1 from southwest bedroom;
		1 from southeast bedroom)
	Blue and white rug	(Mrs. Dodge took some rugs from the northwest bedroom closet)
	Tall chest	(from southeast bedroom)
	Cambiosia drawing	(from southeast bedroom, not part of the pre-1907 furnishings)
	Tall clock	(from landing)
	Pewter tankard	(from inside dining room sideboard)
	Tall blue lamp	(from attic)
2	Matching Italian faience candle lamps	(from attic)
	Green rocker	(from southwest bedroom)
	White rocker	(from northwest bedroom)
	Tester bed	(from northwest bedroom)
	Pine, four-post bed	(from southwest bedroom)
	Crystal ink well	(used as candlestick in northwest bedroom)
	Green earthenware jar	
2	Fireplace sets	(from northwest and southwest bedrooms)
	Andirons	(from southeast bedroom)
4	Matching blue lamps	(from northwest and northeast bedrooms, landing, and dining room--all belonged in dining room)
	Miscellaneous books and pictures	(from attic and landing)

Dinnerware:

12	Wedgwood plates
12	Japanese fluted plates
	9-inch (5)
	8 1/2-inch (2)
	6-inch (2)
	7 1/2-inch (1)

Dinnerware:

- 2 Flat, fluted plates
- 2 Blue plates
- 11 Large Italian blue-edge,
fluted plates
- 10 Bird of Paradise (peacock)
plates
- 9 Fluted Italian dessert
plates
- 20 Poppy design dessert plates
- 8 Poppy design dessert plates
- 9 Fluted and flowered cups
- 3 Fluted and flowered cups with
large matching punch bowl
- Japanese fluted platter, blue,
rectangular, 9-1/2x8 inch
- Japanese fluted platter, blue
and white, rectangular with
landscape, cracked
- Canton fish platter, 9-1/2x8 inch
- Large Wedgwood platter
- Large Chinese Bowl
- Italian faience bowl with
handles
- Large faience bowl with
handles
- Large Italian pitcher
- Blue pitcher
- Glass vase
- 20 Dark blue saucers
- 8 Dark blue cups
- 4 Light blue saucers
- 3 Light blue plates, 7-1/2 inch¹³⁰

Mrs. Dodge agreed to replace in kind two double beds, two
bureaus, three mirrors and two lamps. To service the Curator's family
and official Memorial functions, like the annual Trustees' lunch, she
was to provide: 24 dinner plates; 24 dessert plates; 2 platters; and

130. The list is compiled from one Carlotta Dodge submitted to the
Memorial on November 30, 1960, together with Superintendent Dryfhout's
notes of September 19, 1980, SGNHS.

2 large bowls. In addition the Memorial requested that she return two white straight bedroom chairs (these do not appear on Mrs. Dodge's list), four blue and white dining room lamps, two fireplace sets from the northwest and southwest bedrooms, and andirons from the southeast bedroom.¹³¹

Discussing Mrs. Dodge's responsibilities for replacing beds, the resident manager of the Memorial wrote that if all the beds removed were replaced, Aspet would have sleeping space for seven.¹³² Compare an 1887 comment by Augusta Saint-Gaudens that Aspet had nine beds, "all but one with woven wire springs."¹³³ The pineapple carved high post bed disappeared sometime between the 1934 list and 1960. A notation following the pine, four-post bed that Mrs. Dodge removed from the southwest bedroom read, "the original pineapple bed is gone, not me."¹³⁴

Mrs. Dodge was particularly pleased with a bronze crane.¹³⁵ No doubt this was the same bronze stork earmarked by Homer Saint-Gaudens in 1926. Around 1899 Augusta Saint-Gaudens wrote Homer that she had been advised the, "legs of the bronze stork" were too thin.¹³⁶ The bird may have been new at this time.

131. William Platt to Carlotta Dodge, March 14, 1961, SGNHS.

132. Ibid.

133. Tharp, p. 202.

134. Carlotta Dodge to William Platt, November 30, 1960, SGNHS.

135. Carlotta Dodge to Saint-Gaudens Memorial, November 11, nd [1958], Ibid.

136. Augusta SG to Homer SG, nd [c. 1899], Saint-Gaudens Papers.

Portraits by John Singer Sargent and Thomas Dewing and Other Paintings
Inherited by Homer Saint-Gaudens

Homer must have removed the paintings by Sargent and Dewing bequeathed him in his mother's will prior to 1916. Neither work was mentioned in an insurance policy of that year including individual coverage on four paintings and three tapestries at Aspet.¹³⁷

Legally, the two paintings became Homer's property on February 26, 1921 when Augusta Saint-Gaudens signed a witnessed statement transferring to him: "One portrait of myself painted by Thomas W. Dewing," and "One portrait of Homer Saint-Gaudens with myself in the background painted by John S. Sargent."¹³⁸

Homer's 1929 will provided for the eventual return to the Saint-Gaudens Memorial of the Sargent portrait, then hanging in the gallery of the Department of Fine Arts at the Carnegie Institute where Homer was Director. Also slated in this will for return to Aspet were the Dewing and a bronze crucifix by John Singer Sargent.¹³⁹ But, in Homer's revised will of 1931, the Sargent portrait was omitted, and in 1932, the painting was accessioned into the Carnegie Museum's permanent collection.¹⁴⁰

137. "List of Insurance on Possessions of Augusta H. Saint-Gaudens, Executrix under the will of Augustus Saint-Gaudens and Homer and Carlotta Saint-Gaudens, December 17, 1916," Ibid.

138. Witnessed statement by Augusta H. Saint-Gaudens, February 26, 1921, Ibid.

139. Homer Saint-Gaudens' will, February 27, 1929, Ibid.; Tharp, p. 398.

140. Homer Saint-Gaudens' will, February, 1931, Saint-Gaudens Papers; Accession Records, Carnegie Institute, Pittsburgh.

The Sargent crucifix appears on the 1935 inventory of Homer's Pittsburgh furnishings. It was returned to Aspet in 1969. And, hanging in the living room of the Pittsburgh apartment in 1935 was the Dewing portrait. It was given to the Memorial in 1973 by Homer's son, Augustus Saint-Gaudens, II. The portrait is signed, "Thomas W. Dewing/Cornish New Hampshire, 1886."¹⁴¹ Frances Grimes called the Dewing one of two "good paintings" at Aspet, the other, of course, being the Sargent. Miss Grimes remembered the Dewing hanging over the mantel in the north parlor.¹⁴²

Homer removed at least five additional paintings from Aspet.

Augusta Saint-Gaudens' 1916 insurance policy covered the following paintings:

- 400. On pictures, Paintings and Engravings and their frames, . . .
 - 100. Landscape by Brush,
 - 100. Sketch of the Parthenon by White,
 - 100. Drawing by Abbey,
 - 100. Landscape by Twachtman.¹⁴³

Judging from the 1926 estate inventory, the White and the Abbey were still at Aspet but the Twachtman and the George de Forest Brush were not. These last two paintings were among the pieces that Augusta felt Homer should have, and advising him of this in 1921, she

141. "Inventory, 701 St. James St., Pittsburgh," January 15, 1935, Saint-Gaudens Papers; Accession Records, SGNHS.

142. Grimes, Manuscripts, Saint-Gaudens Papers.

143. "List of Insurance on Possessions of Augusta H. Saint-Gaudens, ...," Ibid. The policy covered the following tapestries: "\$300. Small Verdure; \$500. Verdure with storks; \$600. With several figures.

wrote: "I want you surely to keep for yourself and family . . . The Twachtman picture in my room The George de Forest Brush landscape over the parlor door in the south end of the parlor."¹⁴⁴

The "Twachtman oil painting" was in Homer's Pittsburgh apartment in 1935, as was a "Stanford White water colour" and a "pen & ink by E.A. Abbey."¹⁴⁵ The White, Homer returned to the Memorial in 1947 with this note:

. . . am sending sketch by Stanford White of one of the temples on the Acropolis. I have had it with me for a long time now, but it belongs in the Memorial on the small piece of wall beside the sliding doors as you go out onto the west porch.¹⁴⁶

Homer also shipped to the Memorial at this time a seven-branched brass candlestick that he had removed for repair.¹⁴⁷

In 1973, when Homer's son presented to the site Dewing's portrait of Augusta Saint-Gaudens, he also donated two landscape paintings, one by William Gedney Bunce, the other by John LaFarge. The Bunce bears a note on the back written by Homer Saint-Gaudens that Bunce gave the painting to Augustus Saint-Gaudens around 1878 or 1879.¹⁴⁸ Homer Saint-Gaudens displayed both the Bunce and LaFarge in the dining room of his Pittsburgh apartment.¹⁴⁹ Presumably, both paintings once hung in Aspet.

144. Augusta SG to Homer SG, October 25, 1921, Ibid.

145. "Inventory, 701 St. James St., Pittsburgh," January 15, 1935, Ibid.

146. Homer SG to Mrs. Will Hollingsworth, May 9, 1947, Ibid.

147. Ibid.

148. Accession Records, SGNHS.

149. "Inventory, 701 St. James St., Pittsburgh," January 15, 1935, Saint-Gaudens Papers.

More Evidence of Pictures

Something about Augustus Saint-Gaudens' taste in art is contained in letters published in 1908 by his niece, Rose Standish Nichols. She cited his great admiration for the French sculptor Paul Dubois, and wrote that, in his New York house, Saint-Gaudens hung a photo of Dubois' first Joan of Arc on his living room wall. A photo of Dubois' second Joan of Arc hung in Saint-Gaudens' New York studio.¹⁵⁰ And a framed Dubois appears on the 1880 packing list of items shipped from Paris to New York.¹⁵¹

The article also cited Saint-Gaudens' fascination with the English artist Sir Edward Burne-Jones, photographs of whose works he treasured. Visiting Edinburgh in 1899, Saint-Gaudens wrote: "The one thing that made a great impression on me was an exhibition of almost the entire life work of Burne-Jones. He certainly was a very big man, but his work contributed to the intense melancholy that seemed to seize me."¹⁵²

Barry Faulkner remembered a picture at Aspet of the Saint-Gaudens' flower garden painted by the Cornish resident, Edith Prellwitz.¹⁵³ No doubt, this was the same "Painting of Garden" listed on the 1926 estate inventory in the southwest bedroom.

150. Rose Standish Nichols, "Familiar Letters of Augustus Saint-Gaudens," McClure's Magazine 22 (November, 1908), 2.

151. Inventory [Paris, 1880], Saint-Gaudens Papers.

152. Nichols (November, 1908), 8; (October, 1908), 614.

153. Faulkner, interview, 1966, SGNHS. The Prellwitz painting survives in the park collections (SGNHS 1567).

Much to the family's disappointment, Ellen Emmet's 1906 portrait of Augustus Saint-Gaudens never hung at Aspet. Because this was the only oil portrait from life of her husband, Augusta Saint-Gaudens' felt strongly about keeping it in the family. (Kenyon Cox's portrait of Saint-Gaudens burned in the 1904 studio fire. Cox did not produce his facsimile of this portrait until after Saint-Gaudens' death.) The Emmet portrait was first exhibited at the Metropolitan Museum in New York. Miss Emmet wanted it to stay there and had a facsimile made for the Saint-Gaudens. But the family was not interested in a copy, maintaining, as Homer Saint-Gaudens wrote, "a sentimental attachment to the original."¹⁵⁴ The upshot of the disagreement was that, in 1908, Ellen Emmet sold the painting to the Metropolitan, whereupon Mrs. Saint-Gaudens brought suit against the Museum the following year for possession of the work. The suit was dropped in 1910.¹⁵⁵

Finally, the Saint-Gaudens habit of casually setting up photographs at various spots throughout the house has been mentioned previously. Augusta Saint-Gaudens kept a current favorite close by in 1904, writing her sister: "I have the photograph of the Hawaiian wharf urchin and have it placed on the mantel here by my side. He is a beauty like a Greek."¹⁵⁶

154. Ellen Emmet to Augustus SG, May 27, 1907; Homer SG to Ellen Emmet, June 6, 1907, Saint-Gaudens Papers. Kenyon Cox repainted his 1904 portrait from memory in 1908. It is part of the Metropolitan Museum collections (08.130).

155. Five newspaper clippings about the Emmet portrait, Ibid.; Accession Records, Metropolitan Museum of Art, New York.

156. Augusta SG to Genie Homer, January 5, 1904, SGNHS.

THE LITTLE STUDIO

The Little Studio evolved for the most part during 1903 and 1904 under architect George Fletcher Babb's direction.¹⁵⁷ As Frances Grimes explains, Saint-Gaudens was much involved in its creation and spent considerable time here during his last years:

S.G. took a great interest in the studio Babb built for him. That was really his home and he was jealous of his privacy. . . . S.G. had the upholstered seats around the wall stocked with cushions. He often lay on the long seat under the skylight and looked at his work in the studio in the full light. He had a little desk made in the S.E. corner of the room at the end of the bookshelves. Up a little flight of steps and back of the fireplace was a small room with a west light where he sometimes worked on small studies. He could retire there when plaster casting or other work was being done in the main studio. He designed the iron wood basket & Wilmer Spaulding made it. Hering [Henry Hering, an assistant] persuaded him to have a billiard table placed in the east end of this studio. I do not think he played much.¹⁵⁸

In 1904 Augusta Saint-Gaudens wrote Homer that his father was playing billiards nightly, indicating that Miss Grimes may have underestimated the role of the billiard table.¹⁵⁹

In the Reminiscences, Homer Saint-Gaudens cited his father's investment in this studio as representative of the sculptor's urge to continually redesign his environment:

157. U.S. Department of the Interior, National Park Service, Office of Archeology and Historic Preservation, "Historic Structures Report, Part I, Architectural Data Section on Little Studio, Saint-Gaudens National Historic Site," by Frederik C. Gjessing (Washington, D.C., 1968), pp. 4-6; The Reminiscences of Augustus Saint-Gaudens, p. 239.

158. Grimes, Manuscripts, Saint-Gaudens Papers.

159. Augusta SG to Homer SG, nd [1906], Ibid.

The completion of this studio became the jest of the family as its ramifications and complications were endless, though indeed we might have become used to such a state of affairs, as there was hardly a week in all the time my father spent on this place during twenty-two years that he did not have something rebuilt or regraded, to his intense enjoyment. Among the developments of the studio, however, it became especially interesting to watch the manner in which he applied his sense of color. For during at least four years he made endless experiments on combinations of paint upon the interior wall of the pergola and on the columns and the trellis which supports the vines, while the portion of the Parthenon frieze along the upper edge of the wall was three times laboriously and delicately tinted before he obtained the result he desired.¹⁶⁰

There is some question regarding the various hands that worked on the Parthenon frieze cast. According to Frances Grimes, it was first painted by a woman miniature painter who was experimenting with methods of coloring plaster casts. Later, Barry Faulkner took over and Augusta Saint-Gaudens wrote of her husband's satisfaction, during periods of great physical pain, at watching Faulkner work.¹⁶¹ Faulkner himself said a Miss Beckington painted the frieze some time after he did.¹⁶²

A 1904 letter from Saint-Gaudens to his wife contains instructions for painting the frieze:

160. The Remiscences of Augustus Saint-Gaudens, p. 239.

161. Grimes, Manuscripts, Ibid; Augusta SG to Homer SG, nd [1906], Saint-Gaudens Papers.

162. Tharp, p. 397 note.

. . . don't allow him to shellac it first or to use any varnish preparation. Four or five good coats of oil paint (white) will sink into the plaster & make the best preparation for the tinting which in my opinion should be done much more suavely & delicately than the old ones.
 1st & 2nd coats--raw linseed oil and very little white lead.
 3rd coat--Wh. French zinc mixed with turpentine, very little oil (dryer in all 3).
 4--over all Wh. coat [?] wax and turpentine.
 5--Tint with oil color & a great deal of Turpentine.¹⁶³

By all accounts the Little Studio was never a working studio to the extent the east studio and its successor were. This was partly due to the gradually deteriorating state of Saint-Gaudens' health after 1904. Allyn Cox recalled the Little Studio as more of a gallery than a workshop, while family correspondence reflects Saint-Gaudens' use of the space primarily for desk work and rest.¹⁶⁴ During his illness he would retreat here to lie inside by the fire or on a lounge on the pergola, "seeing noone."¹⁶⁵ In 1905 Augusta wrote, "we spend most of our time now in the new studio pergola where your father lies down all day."¹⁶⁶

During at least one summer the New York-based Kneisel Quartet performed in the Little Studio.¹⁶⁷ Such concerts had precedent in

163. Augustus SG to Augusta SG, July 7, 1904, Saint-Gaudens Papers.

164. Allyn Cox to Mr. Farley, April 18, 1957, Ibid; Augustus SG to Augusta SG, nd [1904], Ibid.

165. Augusta SG to Homer SG, 2 letters, nd [1904], Ibid.

166. Augusta SG to Homer SG, nd [1905], Ibid.

167. Faulkner, interview, 1966, SGNHS.

the Saturday afternoon concerts held in Saint-Gaudens' New York studio.¹⁶⁸

In June, 1905 the Little Studio pergola was the stage for a banquet, "spread under twinkling Japanese lamps," that culminated the Masque of the Golden Bowl mounted by members of the Cornish colony in honor of Saint-Gaudens.¹⁶⁹ And finally, it was in the Little Studio that memorial services were held for Augustus Saint-Gaudens on August 7, 1907.¹⁷⁰

By 1919 and the inception of the Saint-Gaudens Memorial, the gallery function of the Little Studio predominated while the billiard table, along with Saint-Gaudens' books and desk, were retained to suggest the artist's presence in the space. This redefinition of the space for exhibition purposes stemmed from two turns of events. First, a series of retrospectives on Saint-Gaudens held in New York and Pittsburgh between 1908 and 1915 renewed public interest in the

168. Kenyon Cox, Artist and Public and Other Essays on Art Subjects (New York: Charles Scribner's Sons, 1914), p. 177; The Reminiscences of Augustus Saint-Gaudens, figure foll. p. 308.

169. USDI, NPS, Bond, "Augustus Saint-Gaudens," p. 188.

170. Ibid., p. 214.

artist and also resulted in new editions of his sculpture, many of which Mrs. Saint-Gaudens procured for the Memorial at Cornish. Secondly, Woodrow Wilson's well publicized use of Cornish as a summer spot beginning in 1913 directly effected tourism in the area. Taken together, these events emphasized the need at the Memorial for large-scale exhibitry of Saint-Gaudens' work, a need answered admirably in the Little Studio.¹⁷¹

171. Superintendent Dryfhout enumerated these events for me and discusses the 1908-1915 exhibitions in his forthcoming Catalogue Raisonne on Saint-Gaudens. In time, the Memorial also revived summer concerts in the Little Studio, renting a piano for this purpose in 1952, Minutes of the Annual Meeting of the Board of Trustees of the Saint-Gaudens Memorial, July 12, 1952, Saint-Gaudens Papers.

Evidence of Furnishings

The Little Studio is well documented photographically. Two views survive of Saint-Gaudens seated in his studio (fig. 16). One of these, published in Margaret Homer Schurcliff's Memoirs, shows Japanese prints on the south wall.¹⁷²

Figure 17 of Saint-Gaudens' recently completed Phillips Brooks Monument, dates very close to the sculptor's death. It is possible that the arts and crafts style bench shown here is the one that Stanford White designed for Saint-Gaudens in 1882 (see p. 37).

Photographs from the 1920s reveal the more formal gallery arrangement established here by the Saint-Gaudens Memorial (figs. 18-24). Gone are any Japanese prints, the space largely turned over to Saint-Gaudens' own work. But the Memorial retained several pieces by other hands, "things" as Adeline Adams wrote, "that an artist loves or likes or uses, for reasons of his own." Mrs. Adams described the Little Studio of 1924:

Here we shall still see his desk and books and papers, much as he left them. The ancient panelled French cabinet still keeps its secrets. The billiard-table is at present doing its bit by supporting a number of reliefs and studies. At the opposite end of the room, and just above the fireplace, is a copy of the stele of Hegeso, a work dear to Saint-Gaudens as to all who give their hearts to pure form. Higher yet hangs a large print of Raphael's *Jurisprudence*, so called, the composition which to Kenyon Cox seemed perhaps

172. Schurcliff, figure 15.

the most perfect piece of design in the world. Here and there are prints from Holbein, a little cast of a cat or a bird by Barye or Fremiet, a great circular cast of a Michelangelo Madonna, a bit of Gothic carving, a crucifix, a bell, a banderole, a wreath, a pair of eagle's wings; . . .¹⁷³

Figure 20 indicates that the crucifix referred to above was the bronze crucifix by John Singer Sargent. Homer Saint-Gaudens must have claimed the piece in 1927. It appears in one photograph of that year but not in another of the same date (figs. 20, 21). In Homer's Pittsburgh apartment in 1935 was a "Barye bronze bear" valued at \$50, no doubt the Barye cited above.¹⁷⁴

Adeline Adams had described much the same Little Studio in 1915, remarking in addition on a "curious foreign piece of goldsmith's art" located above the French cabinet.¹⁷⁵ Photographs reveal the piece as a vase of copper flowers which Barry Faulkner identified as Oriental in origin.¹⁷⁶

Still another article published in Scribners in 1918 described Saint-Gaudens' desk in more detail:

The calendar is torn off at September 20, 1906--perhaps the last time that he sat at it, as Mrs. Saint-Gaudens told me. His letter-paper and notebooks are in the pigeon-holes, and

173. Adams, "The Saint-Gaudens Memorial," 2.

174. "Inventory, 701 St. James St., Pittsburgh, January 15, 1935," Saint-Gaudens Papers.

175. Adams, "Aspet, the Home of Saint-Gaudens."

176. Faulkner, interview, 1966, SGNHS.

hanging from a string is the ivory knife that he used for cleaning the plastiline from his finger-nails.¹⁷⁷

As to calendars, in 1906 Saint-Gaudens asked Homer to get him the "usual" from Tiffanys; "you have seen them on my desk," he wrote.¹⁷⁸ In this letter Saint-Gaudens also inquired about the cost of a Graphophone, "an ordinary, but good outfit." Friends had advised him to get a Victor.¹⁷⁹

It is clear the Saint-Gaudens had both a typewriter and tape recorder by 1906, if not earlier. In failing health, the sculptor took to dictating correspondence for someone else to type.¹⁸⁰ Soon after her husband's death Mrs. Saint-Gaudens had a typewriter overhauled and repaired by the Remington Typewriter Company.¹⁸¹

The desk supplies that Mrs. Saint-Gaudens bought in 1908 from the Windsor News Company were no doubt representative of those used earlier. They were: ink, paper clips, blotting paper, rubber bands, erasers, envelopes, penholders, thumb tacks, pencils, a blotter, a ledger, paste, a marking crayon, pens, and typewriter ribbons.¹⁸²

177. Ernest Peixotto, "A Saint-Gaudens Pilgrimage," Scribners Magazine 63 (April, 1918), 428.

178. Augustus SG to Homer SG, January 7, 1906, Saint-Gaudens Papers.

179. Ibid.

180. Augusta SG to Homer SG, April 10, nd [1906], Ibid.

181. Entry dated December 31, 1907, Expense Account Book, 1907-1911, Ibid.

182. Entries dated August 18-October 5, October 31, 1908, Ibid.

Additional expense accounts recorded just after Saint-Gaudens' death indicate that the Little Studio contained a telephone and heating stove. Both the house and studio telephone bills were paid in July, 1907. In 1907 the stove was installed in early November. The following October a stove was put up in what was referred to as "Mr. Homer's office" in the Little Studio, and this one had a coal grate and blower.¹⁸³

On the exterior, outside the pergola entrance, Adeline Adams described, "two giant terra-cotta vases, made in this country from Italian originals."¹⁸⁴ They are visible in 1927 views of the Little Studio (see fig. 26). Figures 15 and 25 indicate a variety of furniture on the pergola, both before and after Saint-Gaudens death. One pre-1907 view shows a hammock here.¹⁸⁵ Like the Aspet porch furniture, these pieces were probably rearranged and relocated as needed.

Mrs. Saint-Gaudens insured the Little Studio contents in 1916. The policy on the "Studio Northwest of Dwelling" read as follows:

\$10000.	On Frame Studio and additions thereto, including foundations, plate glass, fresco work, gas, water and steam pipes, lighting and heating apparatus, and all landlord's fixtures and appurtenances, therein or thereon;
\$ 1050.	On Household Furniture of every description, useful and ornamental, printed books and music, musical instruments, wearing apparel, stores and provisions, sporting and recrea-

183. Entries dated July 31, November 1-3, 1907, October 7, 1908, Ibid.

184. Adeline Adams, The Spirit of American Sculpture (New York, 1923).

185. Saint-Gaudens Papers.

tion articles, casts, medallions, tools, Norman cupboard, portable mirror, and other personal property not more hazardous, (excluding any personal property which is specifically insured);

\$ 300. On Billiard Table and appurtenances thereto;

\$ 425. On two small marble heads.¹⁸⁶

Little Studio items earmarked by Homer Saint-Gaudens following his parents' deaths were:

	<u>Studio</u>	
1 Mexican Oaxacon vase	50.	
1 desk	20.	
Sketches and photographs	150.	
Books	50.	
Painter's chest and contents	20.	
Stork-Parrish [not the bronze stork at Aspet]	15.	
French Pewter	20.	
Mexican china	75.	
9 trunks and hat-case	75.	
2 easels	25.	
1 large drawing table	25.	
2 large mirrors	50.	\$575. ¹⁸⁷

Like the property Homer set aside in Aspet, there is no evidence that he actually removed any of the above.

186. "List of Insurance on Possessions of Augusta H. Saint-Gaudens, . . ." Ibid.

187. "Appraisal," 1934, Ibid.

Evidence of Saint-Gaudens' Work Exhibited in the Little Studio

The exhibition of Saint-Gaudens' work in the Little Studio following his death did not remain static. As figures 18-24 illustrate, pieces were moved and removed with some frequency, no doubt accommodating exhibit needs both elsewhere on the site and outside of Cornish.

Written accounts also reflect this fluidity. What follows is a chronological record of accounts of pieces observed in the Little Studio.¹⁸⁸

The Springfield [Mass.] Sunday Republican, June 21, 1908:

. . . mentions, in the Little Studio main room, bas-reliefs of Stevenson, Homer Saint-Gaudens, and Gray Lady [Lady Gray]; also reliefs of coins, the Sherman Victory, the Phillips Brooks "still in clay," and in the adjoining room the eight Albright caryatids.

Adeline Adams, "Aspet, the Home of Saint-Gaudens" Art and Progress (April, 1915):

. . . the fireplace, now flanked by the Morgan figures . . . and various portraits in relief or in the round, among the latter the bust of the sculptor's father . . . above it [the south door] is a full-sized cast of the Edinboro Stevenson, and upon it hangs the bronze original of the "Golden Bowl" plaque, . . . Other large bronze reliefs are here, notably the Violet Sargent, and the portrait of the sculptor's wife. The available floor space is devoted to works in the round; a scale model of the Chicago Lincoln, a bronze reduction of the Sherman Victory, and various busts in various materials.

188. The earliest is, "Works of A. St. Gaudens existing in Cornish, N.H. 28 November 1907." The list, reproduced in Appendix B, does not locate the pieces on the property.

Adjoining the main room is a hall of smaller size, its walls being given chiefly to relief portraits; the Vanderbilt children, the Butler children, Judge Gray in his justice's gown, Mrs. Stanford White as an exquisite bride, and many of the sculptor's artist-friends. Here also are a small bronze figure of the Madison Square Diana, and two impressionistic marble heads [probably the two heads insured in 1916].

Ernest Peixotto, "A Saint-Gaudens Pilgrimage," Scribners Magazine (April, 1918):

A circle on the floor . . . marks the position of the revolving model-stand upon which his sitters and models took their places--sitters whose busts look down upon you from shelves and pedestals; John Hay, Senator Evarts, Admiral Farragut, Colonel Shaw, and the incomparable head of General Sherman, . . . Occupying a large wall space opposite the broad skylight is the famous Stevenson Tablet . . .

Adjoining this studio is a room devoted entirely to his bas-reliefs--the Vanderbilt children, Richard Watson Gilder with wife and child, Mrs. Harry Payne Whitney as a girl in a bonnet, the elegant silhouette of Miss Sarah Lee, the charming children of Prescott Hall Butler . . .

Adeline Adams, "The Saint-Gaudens Memorial," Architecture (January, 1924):

Casts of Saint-Gaudens's hands are in this room . . . Above the hands is a study of Doctor McCosh's scholarly head; facing this, . . . is the bronze bust of Sherman, . . . A bronze reduction of Chicago's Standing Lincoln is near; and the plaster reduction of the Sherman Victory . . . has lately been replaced by a gilded bronze copy, gift of the late Charles D. Norton. Above these bronzes is a full-size plaster cast of the Edinburgh Stevenson. It is hoped that before long this, too, may be replaced by a bronze.

Well shown against the pleasant wood-color of the high wainscot are many bronze reliefs; the Amor-Caritas; the great plaque of the Golden Bowl, the portrait of the artist's wife. Here, too, is Miss Violet Sargent as a lovely guitar-playing debutante, . . . Flanking the fireplace are the Morgan figures, . . . Near the door by which we leave this room is the relief, portrait of Mrs. Stanford White, . . .

Minutes of the Meeting of the Executive Committee of the Saint-Gaudens Memorial, July 6, 1946, Saint-Gaudens Papers:

The following recommendations were made regarding mounting a series of art exhibitions at the Memorial: "The studio, in any case, should be rearranged and duplicates weeded out. This would make room there for the bas-reliefs now hung in the old plaster room. That room would provide space for small exhibits of paintings, prints and, when expense permitted, sculpture."

Mrs. Will Hollingsworth to Edward A. Jewell, Art Editor, New York Times, August 19, 1946, Saint-Gaudens Papers:

Advising Jewell that the Little Studio contained reductions of the Lincoln and the Puritan and two Stevenson bas-reliefs.

Homer Saint-Gaudens to Will Hollingsworth, October 9, 1946, Saint-Gaudens Papers:

. . . recommending that the large Stevenson in the dark round frame opposite the billiard table be sent to the Centennial exhibit at the Century Club.

Will Hollingsworth to Jewell, June 22, 1947, Saint-Gaudens Papers:

Little Studio contains two large Stevensons, Sherman bust, and reductions of the Lincoln and the Sherman Victory. (Pieces slated for the new studio opening in six weeks, were plaster sketches of six Negro heads from the Shaw, and the Boston Public Library groups.)

Mrs. Hollingsworth to Miriam Everts, September 15, 1947, Saint-Gaudens Papers:

In the Little Studio are bronze reductions of the Lincoln, the Puritan, and the Sherman Victory; also a Stevenson, Baby Homer, and the Vanderbilt children.

Mrs. Hollingsworth to John Amore, July 19, 1948, Saint-Gaudens Papers:

A Diana moved from the New Studio to the Little Studio.

Minutes of the Annual Meeting of the Board of Trustees, July 14, 1951, Saint-Gaudens Papers:

Two masks created by Maxfield Parrish for the 1905 pageant were presented to the Memorial by Mrs. Montgomery B. Angell; now hanging in the "loggia" of the Little Studio.

Finally, the following is a complete record of Saint-Gaudens' work present in the Little Studio in 1962 (SGNHS):

In the Little Studio

1. Saint-Gaudens, Mrs. Augustus - bronze
2. Gray, Mrs. John Chipman - bronze
3. Amor Caritas reduction - bronze
4. Adams Memorial head - bronze
5. Saint-Gaudens, Homer - plaster
6. Cox, Kenyon - plaster
7. Evarts, Senator Wm. M. - bronze
8. Sherman, Gen. William T. - bronze bust
9. Hay, John - plaster, bust
10. Christ, study for head of - marble
11. Beaman, William Evarts - bronze
12. Bastien-Lepage, Jules - bronze
13. Howells, Wm. Dean; Van Rensselaer, Mrs. S.; Vanderbilt, Gertrude; MacVeagh, Wayne; Lepage, Bastien - bronze medals mounted on panel
14. Fish, fountain - dated 1881, bronze
15. Victory - bronze - 2nd study for #10 gold piece
16. Coin design - eagle, Washington, March 4, 1905 - bronze
17. Coin design - \$20. bronze
18. Coin design - Washington commemorative plaster - 2 sides
19. Head, study for - marble (Calhoun ?)
20. Beaman, Charles C.
21. Stevenson, Robert Louis - bronze reduction
22. Medal design - Columbian Exhibition - white plaster
23. Millet, Francis Davis - bronze
24. Shiff, Dr. Henry - bronze

25. Victory head - NIKH EIPHNA - bronze
26. Saint-Gaudens, Homer - bronze
27. Stevenson, Robert Louis - bronze
28. Stevenson, Robert Louis - bronze (large)
29. Hand - plaster cast
30. Hand - bronze (clasping stick, 1876)
31. Hand - plaster (on drapery)
32. Diana - plaster
33. Farragut, Admiral David G. - plaster
34. Golden Bowl Masque plaque - bronze
35. Negro head, study for Shaw - bronze
36. Boston Public Library sketches - plaster
37. Lincoln, Abraham, standing, reduction - bronze
38. Saint-Gaudens, Paul Bernard Earnest - bronze
39. Armstrong, Helen Maitland - plaster
40. Armstrong, David Maitland - plaster
41. Ward, Samuel Gray - plaster
42. Brutus, head - marble
43. Head, female with leaves - plaster
44. Head, female - plaster
45. Hand, grasping stick (same as bronze #30) - plaster
46. Coin designs for \$20 gold piece - white metal
47. Lee, Mrs. Charles Carroll and Sarah Redwood Lee - plaster
48. Chapin, Amelia Ward - plaster
49. Lee, Sarah Redwood - white plaster
50. Gilder, Rodman deKay - plaster
51. Van Rensselaer, Mrs. Schuyler - plaster
52. Cary, Dr. Walter (without hat) - plaster
53. Vanderbilt, Cornelius, Jr. - plaster
54. Gilder, Richard Watson, wife & son - plaster
55. Maynard, George - plaster
56. Bunce, William Gedney - plaster
57. Cary, Dr. Walter (with hat) - plaster
58. Mead, Mary Gertrude - plaster
59. Love, Maria M. - plaster

THE STABLES

The structure known as the Stables contains a three-stall stable and carriage room with a second story over both. In the ell extending east from the main structure are an ice house, cold food storage room, supply room, and two more stalls. The ell and main portion are joined by a cement-floored cleaning area.

A construction history for the Stables is lacking. Pre-1885 photographs indicate that the west face of the structure existed more or less in its present form when the Saint-Gaudens acquired the Cornish property.¹⁸⁹ Mrs. Saint-Gaudens' 1916 insurance policy on this structure cites a "frame building and additions."¹⁹⁰ The additions may refer to part or all of the ell.

Records of the October, 1904 studio fire reveal that, at that time, some stable and carriage equipment was housed near the studio. The fire, observers recalled, started in and fully consumed a stable adjoining the studio.¹⁹¹ This stable apparently doubled as an all-purpose storage area, its destruction taking with it such items as the furniture from the New York residence, documents belonging to Saint-Gaudens, and paintings, among them Kenyon Cox's portrait of Saint-Gaudens.¹⁹²

189. USDI, NPS, Bond, "Augustus Saint-Gaudens," figures III, V.

190. "List of Insurance on Possessions of Augusta H. Saint-Gaudens, . . .," Saint-Gaudens Papers.

191. USDI, NPS, Bond, "Augustus Saint-Gaudens," p. 144.

192. Ibid., p. 147.

In the process of replacing stable and carriage equipment destroyed in 1904, Mrs. Saint-Gaudens wrote: "I have to see about buying so many things--horse harnesses carts sleighs the list seems endless." Insurance paid \$40. on Augusta's and Homer's bicycles and \$31. on a buffalo carriage robe, a robe on which the Saint-Gaudens had spent \$75. and felt they could not now replace.¹⁹³ Concerning carriage robes, it should be noted that among those items earmarked by Homer Saint-Gaudens in 1934 were, "3 Buffalo robes--in box in stable."¹⁹⁴ In a subsequent letter Augusta wrote they received only \$463. insurance for the things in the stable. Their coverage was for \$900., "and even more than that was burned; they rated what was burned low and what was in other stable very high."¹⁹⁵ This "other stable" must refer to some part of the present structure.

Carriages and Carts

The Saint-Gaudens Papers contain several references to "wagons" and buggies." In most cases, the terms are used nonspecifically, distinguishing perhaps only size and weight. It is clear the Saint-Gaudens took great pleasure in acquiring new vehicles and did so with some frequency.

Bond's study includes a pre-1885 view of a buggy on the property, probably one owned by the Saint-Gaudens, and Figure 27 is a post-1900 view of Homer Saint-Gaudens and family in a larger, two-seater.¹⁹⁶

193. Augusta SG to Homer SG, nd, [October, 1904], Saint-Gaudens Papers.

194. "Appraisal," 1934, Ibid.

195. Augusta SG to Homer SG, nd, [October, 1904], Ibid.

196. Bond, "Augustus Saint-Gaudens," Fig. V.

Records housed in the Saint-Gaudens Papers indicate a maximum here of a work cart, a single horse-drawn passenger carriage, and a larger version of the same, drawn by two horses. These are confirmed by records of taxes paid by Augustus Saint-Gaudens indicating two carriages on the property consistently from 1903 through 1907 (see Appendix C).

The earliest reference is a \$6. account in 1895, "for painting wagon." The work was performed by Charles Ingalls, who the Saint-Gaudens also hired to paint chairs.¹⁹⁷

In 1903 a carriage accident cost the Saint-Gaudens a wagon and injured their horse Captain Dreyfus. To replace the wagon, they bought a "pneumatic buggy." Anticipating a visit from her prospective daughter-in-law, Mrs. Saint-Gaudens planned to get acquainted by taking her for "long drives" in the new vehicle.¹⁹⁸ This was probably a single seat, single horse-drawn vehicle.

Following the 1904 fire, Augusta wrote her son that she had ordered a two-seated wagon in Bellows Falls, "to replace the old fellow wagon," and a work cart in Hartland to replace one that burned.¹⁹⁹

The following August the Saint-Gaudens made plans to get both a new "wagon" and "buggy." Regarding the wagon, Augusta wrote Homer that he had his father's permission to select a Concord Wagon "pref-

197. Entry dated October 18 [1895], Augusta SG Account Book, 1893-1895, Ibid.

198. Augustus SG to Homer SG, August 15, 1903; Augusta SG to Homer SG, nd [1904], Ibid.

199. Augusta SG to Homer SG, nd [October, 1904], Ibid.

erably with red gear."²⁰⁰ A Concord wagon apparently referred simply to heavy-duty wagon springs.²⁰¹ Subsequent letters describe the new wagon as a two-seater, comfortably seating three in the back. "I do enjoy that wagon and pair of horses more than anything here," Augusta wrote. In time, the wagon's brake proved faulty and the Saint-Gaudens got a replacement at the French Carriage Company in Boston.²⁰²

Augusta Saint-Gaudens' accounts following her husband's death include references to wagon and buggy repair. They are as follows:

December, 1907, to R. Fecto for:
 repairing buggy
 repairing express wagon

January, 1908, replacing 7 spokes and 1/2 rim on farm buggy

May, 1908, oiling buggy.²⁰³

200. Augusta SG to Homer SG, August 15, nd [1905], Ibid.

201. Montgomery Ward & Co., 1894-95, Catalogue & Buyer's Guide, No. 56, reprint (Northfield, Ill: Gun Digest Co., 1970), p. 556.

202. Two letters, Augusta SG to Homer SG, nd [1905], Saint-Gaudens Papers.

203. Expense Account Book, 1907-1911, Ibid.

Sleighs and Sleds

The 1926 estate inventory lists "sleds," "one double sleigh," and "one single sleigh" (see p. 67). References made during Saint-Gaudens' lifetime point to a minimum here of one sleigh, or cutter, and two toboggans.

James Earl Fraser described Saint-Gaudens' vermillion sleigh, its bells, and horse in his essay, "The Saint:"

His cutter, painted vermillion, spun along the roads. Sometimes it overturned and spilled him and Mrs. Saint-Gaudens into a snow-drift--this when the horse, Captain Dreyfus, took a notion to run away. But Saint-Gaudens admired the horse's spirit and refused to part with him. Joy in the vermillion sleigh was complete when he heard just the bells he wanted, a set that chimed into an organ note. I was with him when he dickered with a farmer for the coveted bells; the two sleighs standin-alongside each other. Dickered and was financially worsted. For the farmer put a lavish interpretation on Saint-Gaudens' suggestion that he order something at the harness shop in addition to making the swap. A bill arrived for a double set of harness.²⁰⁴

Many have cited Saint-Gaudens enthusiasm for sport. Certainly his most notable project in this vein was the construction at Cornish of a huge toboggan slide that descended from the roof of the large studio, and later from the Little Studio roof (Figs. 28, 29).²⁰⁵ The slide appears to have been instituted in 1901 and renewed for several winters thereafter.²⁰⁶

204. James Earl Fraser, "The Saint," Ibid.

205. Homer Saint-Gaudens, "A Private Toboggan Slide," Country Life in America (January, 1908), pp. 312-313.

206. In a January, 1902 letter Saint-Gaudens talks about making this year's slide "higher than the other," seeming to imply a 1901 slide, Augustus SG to Homer SG, January 6, 1902, Saint-Gaudens Papers.

In 1902, Saint-Gaudens entrusted the toboggan buying to his son:

The toboggan slide will soon be forthcoming. I hope the slide is erected about ten feet higher than the other and has an alarming look. I think it would be well to buy a couple of small toboggans also and send them along.²⁰⁷

Repair work on sleds and sleighs included:

December, 1907, to R. Fecto for:

staple, etc. for sled
repairing sleigh
2 new rods for sled.²⁰⁸

207. Ibid. A check was enclosed for the toboggans in the following letter, Augustus SG to Homer SG, January 9, 1902, Ibid.

208. Expense Account Book, 1907-1911, Ibid.

Horses and Horse Furniture

The horse mentioned most frequently and with great affection was one named Captain Dreyfus. He appears first in correspondence of 1903 together with another horse named Billy. Captain Dreyfus, Mrs. Saint-Gaudens described as a particularly sociable animal who neighed at her when she passed the stable.²⁰⁹

In early summer, 1905 Augusta wrote about her new mare, "fifteen years old and kind enough for a child." Captain Dreyfus remained in the picture, and by August 1905 a horse named Zola appears in family correspondence.²¹⁰ A 1905 letter to Homer clearly indicates three horses on the property. Augusta explained that because Augustus required the use of one horse, on his upcoming visit Homer would have available to him only a pair for the large wagon.²¹¹

Cornish town tax records, however, reveal more horses on the property, showing three by 1902, four in 1903, five in 1904 and 1905, and six in 1906 and 1907 (see appendix C).

Zola remained on the property long after Saint-Gaudens' death. He was one of two horses insured in the stable in 1916:

\$50. On gray driving horse, "Zola,"

\$75. On bay horse "Bobby," all while contained
in the above described stable;²¹²

209. Augusta SG to Homer SG, October 10, 29, nd [1903], Ibid.

210. Augusta SG to Homer SG, nd [1905], and August 15, nd [1905], Ibid.

211. Augusta SG to Homer SG, nd [1905], Ibid.

212. "List of Insurance on Possessions of Augusta H. Saint-Gaudens, . . .," Ibid. At the time, there was an additional "pair of bay work horses" housed in another stable referred to as the "Johnson Barn," Ibid. This may have been the "pair work horses" that Mrs. Saint-Gaudens bought for \$550. from Wheeler, McElreen & Co. in 1910, Expense Account Book, 1907-1911, Ibid.

Finally, Saint-Gaudens' niece remembered that, for his work on the Sherman Monument completed in 1903, the sculptor kept a spirited stallion at Cornish.²¹³

Pre-1907 references to horse furniture are limited to those items lost in the 1904 fire, and to a 1905 reference to two halters and a horse blanket left in Windsor by Homer.²¹⁴

Mrs. Saint-Gaudens recorded her preference in saddlery companies, advising Homer in 1905 to use the London Harness Company in New York rather than Cross Saddles in Boston.²¹⁵

Later expenditures on saddlery were recorded as follows:

September, 1907, to J.H. Kinney
for 1 saddle blanket @ \$2.

to H.L. Vondell
for repairing harness @ \$10.

stirrup straps @ \$1.75

repairing saddle @ \$10.

October, 1907, to H.L. Vondell for
whip @ \$.50

November, 1908, to H.L. Vondell for
rugs
curry comb
curry card

213. USDI, NPS, Bond, "Augustus Saint-Gaudens," p. 119.

214. Augusta SG to Homer SG, nd [1905], Saint-Gaudens Papers.

215. Augusta SG to Homer SG, nd [1905], Ibid.

December, 1911, to Stone, Payson & Co. for
fettock shears²¹⁶

Finally, basic saddlery is visible in equestrian photographs of
Saint-Gaudens and Homer.²¹⁷

Evidence of Other Stable Furnishings

The stable, like the one burned in 1904, probably housed any
number of miscellaneous items in addition to horse and carriage asso-
ciated equipment. Barn and garden tools were kept here in 1916 as
evidenced by that year's insurance policy, covering:

\$700. On Vehicles (except Automobiles) robes, horse and
vehicle equipment, hay, grain, and feed, barn and
garden tools, all while contained in said stable.
In case of loss no one vehicle to be valued at
over \$250.²¹⁸

Likewise, the organization of Augusta Saint-Gaudens' 1926 estate
inventory allows for the possibility that farm machinery was stored
together with wagons and sleighs (see p. 67).

216. Expense Account Book, 1907-1911, Ibid.

217. Saint-Gaudens Papers, microfilm edition, reel 47, frames 544,
750.

218. "List of Insurance on Possessions of Augusta H. Saint-Gaudens,
...," Ibid.

References to hockey, skating, and golf at Cornish imply the presence somewhere on the property of the requisite equipment.²¹⁹ The stable seems a logical place, although the 1916 policy covered "sporting and recreation equipment" in the Little Studio, not in the stable.²²⁰

Finally, in 1962 the following sculptures were stored in the stable:

Wolcott, Roger--bronze
Picknell, William--plaster (cracked)
Thompson, Frederick Ferris--plaster
Lincoln, Abraham, head--bronze (in crate)
Stevenson, Robert Louis, Edinburgh Memorial--plaster (in crate)
Puritan, reduction--bronze
Horse head, Sherman--plaster
Boston Public Library sketches (?) 2--plaster
Dog's head--Dunrobin--plaster
Cary, Walter--plaster
Bunner, Andrew Fisher--plaster
Maynard, George--plaster²²¹

219. Grimes, manuscripts; Augustus SG to Homer SG, January 6, 1902, Ibid.

220. "List of Insurance on Possessions of Augusta H. Saint-Gaudens, . . .," Ibid.

221. "Works by Saint-Gaudens at Cornish," August 15, 1962, SGNHS.

RECOMMENDED FURNISHINGS

ASPET

The following recommendations are based on the foregoing Evidence of Original Furnishings and on the park's extensive collection of Saint Gaudens' pieces, in large part turned over to the National Park Service by the Saint-Gaudens Memorial. In numerous instances, the written and pictorial documentation dovetails closely with the park collections. Where this sort of corroboration is lacking, park collections are used wherever possible, rather than recommendations made for new acquisitions. This last approach is kept at an absolute minimum.

PARLORS

Treatment of the parlors relies heavily on the pre-1907 views reproduced in figures 4 and 5, where generous uses of fresh cut flowers are observed together with heavily laden mantels and table surfaces. Every attempt is made here to recreate such practices.

Wallcoverings

Grass matting, reproduction of late 19th century matting

Used in Paris in the Rue Herschel apartment, the Saint-Gaudens brought "straw matting" with them from Paris to New York. Judging from records purchased and from photographs, matting was probably installed in the walls at Aspet around 1894.

Floorcoverings

5 sheepskins, modern

acquire

While ample evidence exists of both Oriental rugs and matting in the Saint-Gaudens' various abodes, figure 5, which may be a summer view of Aspet, shows sheepskins on the bare floors. In Paris, the Saint-Gaudens had at least one "fur rug." Assuming

they replaced their parlor rugs with sheepskins in the summer, it is appropriate to reflect this practice during the spring to fall park visitation season. In this way, maintenance problems inherent with traffic on Oriental rugs can be avoided.

Window Coverings

8 pairs red silk curtains, reproductions of c. 1899 reproduce
curtains, lined with a light resistant synthetic

The parlor curtains seen in figure 5 may be the "silk curtains" purchased in 1895. Many commented on this distinctive aspect of the parlors.

Wall Benches (see figures 3, 5)

6 rectangular cushions (3 on each bench), 54" x 27", reproduce
button tufted with corded edges

<u>rugs</u>	north bench--Hamadan rug, Persia, 7'11" x 3'4"	SGNHS _____
	Tekke Prayer rug, 4'9" x 3'6"	SGNSH _____
	south bench--Gendja rug, Kazak area, western Caucasus 6'5" x 3'5"	SGNHS _____
	Bukhara rug, in three pieces	SGNHS _____
	requires treatment	

8 square pillows (4 on each bench), reproductions SGNHS 924
of c. 1899 pillows

North Parlor--Furniture

103/1	Object:	<u>armchair with leather seats,</u>	SGNHS 929
		American, 18th century	

Location: east wall

Most certainly the Homer family mahogany armchair in the parlor that Mrs. Saint-Gaudens in 1921 advised her son to take. Listed on Mrs. T. J. Homer's 1899 estate inventory as "Armchair, mahogany, leather seat," it may be an arm of this same chair that appears in the foreground of figure 5.

- 103/2 Object: single-drawer stand with string SGNHS 970
 inlay, American, early 19th
 century
- Location: east wall
- Probably a Homer family piece. Two "small square tables"
 are listed on the 1926 parlor inventory.
- 103/3 Object: sofa, American empire style SGNHS 965
- Location: east wall
- Clearly this is the sofa that appears on the east wall in
 figure 5. It is probably the one bought at auction from
 Mrs. Homer's estate in 1899. Augusta Saint-Gaudens' 1926
 inventory includes a sofa in the parlors.
- 103/4 Object: pedestal base round stand, acquire
 American, last quarter,
 18th century
- Location: east wall
- See figure 5.
- 103/5 Object: carved Japanese table or stool, SGNHS 1026
 last quarter, 19th century
- Location: north wall
- Probably the "Japanese stool" acquired in Paris and listed
 on Augusta's 1879 Rue Herschel inventory and on her 1880
 packing list for New York.
- 103/6 Object: side chair, American, SGNHS 973
 18th century
- Location: west wall
- While the Saint-Gaudens earmarked no side chairs on Mrs. T. J.
 Homer's estate inventory, among five Homer family chairs that
 Augusta Saint-Gaudens urged her son to take from the parlor
 were two "small chairs." This chair was probably one of them.
 In figure 5 it appears next to the fireplace.

- 103/7 Object: Egyptian style stool, SGNHS 915
 last quarter, 19th century
- Location: west wall
- In figure 5 this stool sits next to the fireplace.
- 103/8 Object: single-drawer stand with turned SGNHS 914
 legs, American, second quarter,
 19th century
- Location: west wall
- Probably a Homer family piece, and possibly one of "2 small
 square tables" on the 1926 inventory. It is used in place
 of the stand with spiral turned legs shown in figure 5.
- 103/9 Object: armchair with winged figures SGNHS 963
 on arms, French Empire,
 1790-1810
- Location: west wall
- The "old carved armchair" bought in Paris in 1878, and seen
 in Augusta's painting of the Rue Herschel parlor (figure 1).
- Upholstery requires treatment.
- 103/10 Object: tilt-top table on pedestal base, SGNHS 962
 American, 18th century
- Location: center
- This is the center table on figure 5. On Mrs. T. J. Homer's
 estate inventory it may be the "mahogany folding table with
 standard," and possibly the round table on Augusta Saint-
 Gaudens' 1926 inventory.

103/11- Object: 2 bow-back Windsor armchairs, SGNHS 966,
12 American, 18th century 967

Location: center

The same chairs seen in figure 5. They may be Homer family chairs although they cannot be precisely identified in the family records.

103/13 Object: side chair, English or SGNHS 960
Continental, 19th century

Location: center

Possibly a Homer family piece; used here in place of the Windsor side chair of figure 5.

North Parlor--Hanging on Walls

103/14 Object: tapestry, Flemish, SGNHS 782
17th century

Location: east wall

One of the tapestries purchased in Paris in 1879-80, or in 1897-1900. A tapestry appears in the parlor on Augusta Saint-Gaudens' 1926 inventory.

103/15 Object: mirror with carved and gilded SGNHS 1035
frame, late 19th century

Location: east wall

Probably one of three mirrors on the 1926 parlor inventory, this may be the piece hanging on the east wall in figure 5. I am unable to confirm the tradition that this is a Stanford White creation.

103/16 Object: aquarelle woodcut of Courtesan SGNHS 13
 by Eisan, Japanese

Location: north wall

The Saint-Gaudens' fondness of things Japanese is alluded to throughout the preceding chapter. It is unknown just how many Japanese prints they owned. Probably, most were bought in Paris when "several Japanese pictures" hung in the Rue Herschel parlor. At Cornish, it is known that one hung in Saint-Gaudens' bedroom and one in his studio, and Adeline Adams noted Japanese prints "in their old places" at Aspet in 1924. Unspecified "prints" appear on the 1926 parlor inventory.

103/17 Object: looking glass, one of a pair, SGNHS 923A
 probably English, c. 1800

Location: north wall

Possibly a Homer family piece, it appears in figure 5, and is no doubt one of three mirrors on the 1926 parlor inventory.

103/18 Object: aquarelle woodcut, Girl at Osake, SGNHS 14
 by Kunisada, Japanese, 1815-25

Location: north wall

(see 103/16)

103/19 Object: print of Edward Burne-Jones' SGNHS 863
 "Flora"

Location: west wall

Rose Standish Nichols cited Saint-Gaudens' great interest in Burne-Jones. In the 1940s and 50s this print and SGNHS 861 hung in a bedroom at Aspet. (Interview with Mr. and Mrs. Will Holingsworth, 1967, SGNHS.)

North Parlor--Lamps and Accessories

103/24	Object:	<u>table lamp</u> , American, late 19th century, electrified	SGNHS 1025

Location: east wall, on stand SGNHS 970

A bronze-based table lamp is seen here in figure 5. The view also shows a shirred shade, no doubt one of the red silk parlor shades that matched the parlor curtains (see footnote 95). Because Aspet had no electricity in Saint-Gaudens' lifetime (Bond, HSR, pp. 31-32), cords should be hidden.

Reproduce shirred shade.

103/25	Object:	<u>earthenware wine pitcher,</u> <u>late 19th century</u>	SGNHS 2405

Location: east wall, on stand SGNHS 970

103/26	Object:	<u>round table cover or tea cloth, Japanese</u>	SGNHS 851

Location: east wall, on round table

103/27	Object:	<u>earthenware vase</u> with <u>flowers in glass</u> liner	SGNHS 2425

Location: east wall, on round stand

Seen in figure 5, as is an abundance of objects (albeit unidentifiable) on this stand.

103/28 Object: stoneware teapot, Japanese SGNHS _____
 probably 19th century

Location: east wall, on round stand

Possibly the "Japanese tea kettle" bought in Paris in 1879.

103/29	Object:	<u>small brass receptacle with copper lid and raised feet</u>	SGNHS 1036

Location: east wall, on round stand

103/30	Object:	<u>floor lamp</u> , American, late 19th century, electrified	SGNHS 926

Location: east wall

Reproduce shirred shade and hide cords (see 103/24).

103/31 Object: flask, Japanese, 19th century SGNHS 42

Location: mantel

103/32	Object:	<u>unframed photograph</u> , reprinted from pre-1907 photograph	reproduce

Location: mantel

The Saint-Gaudens' practice of setting up photographs here and there is well documented, as seen on the mantel in figure 5.

103/33 Object: bronze figurine, Chinese SGNHS 44

Location: mantel

103/34 Object: arts and crafts style earthenware SGNHS _____
 vase, with flowers in glass liner,
 American, late 19th century

Location: mantel

Seen in figure 5.

103/46 Object: hinged box with brass studs, SGNHS 1027
 containing Homer Saint-Gaudens'
 hair, American, early 19th
 century

Location: center, on table SGNHS 962

Requires treatment.

103/47 Object: fan, Japanese, c. 1900 SGNHS 1033

Location: center, on table SGNHS 962

103/48 Object: small footed vase, with SGNHS 2409
 flowers in glass liner

Location: center, on table SGNHS 962

Seen in figure 5.

South Parlor--Furniture

102/1 Object: side chair, American, SGNHS 928
 18th century

Location: north wall

Probably one of two "small chairs" among the five Homer family chairs that Augusta Saint-Gaudens urged her son to remove from the parlor. SGNHS 973 is the other.

102/2-3 Object: upright piano, F&C Fisher, SGNHS 855-856
 New York, and piano stool,
 late 19th century

Location: east wall

Probably the piano the Saint Gaudens bought in 1895. A piano appears on the 1926 parlor inventory. Stool requires treatment.

102/4	Object:	<u>inlaid card table</u> , American, early 19th century	SGNHS 969

Location: east wall

No doubt, this is either the "card table" or the "old folding card table" on Mrs. T. J. Homer's 1899 estate inventory. While either the tilt-top tea table (SGNHS 962) or Japanese table with removable legs (SGNHS 71) can be construed as "folding," this card table best fits descriptions of a "folding table" on the 1926 parlor inventory; and a "folding console table" and "Sheraton table--folding" on Homer Saint-Gaudens' 1926 and 1934 want lists.

102/5	Object:	<u>side chair, American,</u> <u>18th century</u>	SGNHS 964

Location: south wall

Most likely, the "very old chippendale chair" among the five Homer family chairs that Augusta urged her son to remove from Aspet's parlor.

Chair frame and upholstery require treatment.

102/6 Object: table, Japanese, 1878 SGNHS 71

Location: south wall

Fits the description of the table shown at the 1878 Paris Exposition that the Saint-Gaudens bought in 1880, just prior to returning to New York: " . . . a Japanese table about a metre long and half a metre wide. It is very curiously lacquered and has bamboo legs which come out so it can be easily packed." It cannot be identified on the 1926 inventory.

102/7 Object: carved armchair, English or SGNHS 854
 Continental, 18th century

Location: south wall

The "big chair in the parlor called by us the 'throne chair' which belonged to your grandmother Homer" about which Augusta wrote her son in 1921. On the 1899 Homer estate inventory, it is probably the "large carved mahogany armchair;" on the 1926 inventory one of four armchairs; and on Homer Saint-Gaudens' 1934 list of property at Aspet, the "carved chair."

102/8 Object: wicker armchair, American, acquire
 3rd quarter, 19th century

Location: west wall

The wicker chair reflected in the mirror in figure 5 may be the same "steamer chair" that Augusta wrote about from Paris in 1878, and that she inventoried in the Rue Herschel parlor in 1879.

South Parlor--Hanging on Walls

102/9 Object: embroidered hanging, Italian, SGNHS 864
 c. 1860

Location: east wall

A gift from Annetta (Mrs. Louis) Saint-Gaudens who collected it in Rome from "ragpickers" (notes on furnishings, SGNHS). "Church embroideries" appear on the 1926 parlor inventory, while figure 30 shows such pieces in Augusta Saint-Gaudens' Florida home.

102/10 Object: carved wood panel, France SGNHS 9
 or England, Gothic

Location: east wall

Possibly "Father's carved panel" that appears on the 1880 list of things packed for the move from Paris to New York.

- 102/11 Object: oil painting, Landscape by SGNHS 1
 George deForest Brush, 1872
- Location: east wall, over door
- One of the works insured at Aspet in 1916, and one that in 1921 Augusta advised her son to remove: "The George deForest Brush landscape over the parlor door in the south end of the parlor." Evidence that Homer did so lies in the fact that this work does not appear on the 1926 parlor inventory.
-
- 102/12 Object: chasuble, Italian, 1880 SGNHS 801
- Location: east wall
- (see 102/9)
-
- 102/13 Object: watercolor, Ille-St. Bilaine, SGNHS 5
 France by A. Nozal
- Location: south wall
- Possibly collected during the stay in Paris.
-
- 102/14 Object: looking glass, one of a pair, SGNHS 923B
 probably English, c. 1800
- Location: south wall
- (see 103/17)
-
- 102/15 Object: banjo clock, New England, SGNHS 1030
 c. 1800 (glass replaced 1967)
- Location: south wall
- Possibly the "wall clock" inherited from the Homer estate. Augusta Saint-Gaudens repaired a banjo clock in 1908 and one appears on the 1926 parlor inventory, as well as on Homer's want lists.

102/16-18 Object: 3 hanging plates, brass, acquire
 Japanese porcelain, or hand-
 painted continental porcelain

Location: one hanging above SGNHS 864; one above
 watercolor SGNHS 5; one above looking
 glass SGNHS 923B

A decorative practice maintained by the Saint-Gaudens Memorial (see figure 6) and well founded in the Saint-Gaudens' Paris days. The practice is illustrated in the Rue Herschel parlor (see figure 1), where in 1879 Augusta inventoried 2 brass plates and 4 china plates. Packing for the move to New York, she listed: plate hangers; 1 brass plate; 3 Japanese plates; and a painted plate.

102/19 Object: print of "The Annunciation," by SGNHS 861
 Edward Burne-Jones, 1876-79

Location: west wall

(see 103/19)

102/20 Object: aquarelle woodcut, in triptych, SGNHS 11
 from "Scenes of Yeddo" by
 Hiroshige, Japanese, c. 1850

Location: west wall above mantel

(see 103/16)

102/21 Object: oil painting, parlor at No. 3 SGNHS 2
 Rue Herschel, Paris, by Augusta
 Saint-Gaudens, 1878

Location: west wall

Painting executed between July and October, 1878. The Saint-Gaudens lived on Rue Herschel from April, 1878 to March, 1879.

South Parlor--Lamps and Accessories

102/22 Object: floor lamp, late 19th century, SGNHS 1024
 electrified

Location: east wall

Reproduce shirred shade and hide cords (see 103/24.)

102/23-24	Object: <u>pair brass candlesticks,</u> Japanese, 19th century, with candles	SGNHS 45, 46

Location: east wall, on piano

Possibly, the "candelabra" listed on the 1926 parlor inventory.

102/25 Object: flute and case, German,
 c. 1901 SGNHS 913

Location: east wall, on piano

Evidence of Saint-Gaudens' flute has yet to be cited. The sculptor mentioned his flute in an 1884 letter, probably the flute that Louise Hall Tharp wrote was purchased in Paris in 1879. In 1901 Saint-Gaudens' wife presented him with a new, ninety-dollar flute. SGNHS 913 is probably the 1901 instrument. Finally, Frances Grimes wrote that, in the evenings at Aspet, Saint-Gaudens would sometimes play the flute, but not very well. (Augustus Saint-Gaudens to Augusta Saint-Gaudens, August 7, 1884; entry dated July 9, 1901, Saint-Gaudens Account Book; Grimes, manuscripts, Saint-Gaudens papers; Tharp, p. 132.)

102/26	Object:	<u>plaster figure</u> , painted by A. Bekington in 1905	SGNHS 2423

Location: east wall, on piano

102/26	Object:	<u>sheet music for piano and flute,</u> from SGNHS collections	
	Location:	in two stacks on piano	
		All but the topmost pieces can be paper folded to simulate sheet music.	
102/28	Object:	<u>brass oil, "Medici," lamp,</u> Italian, c. 1800	SGNHS 1029
	Location:	east wall, on table SGNHS 969	
		Purchased in Paris in 1879 and used in the Rue Herschel dining room (figure 2), this may be one of the "Roman" lamps on the Paris lists.	
102/29	Object:	<u>cylindrical earthenware</u> <u>vessel, Japanese, 19th century</u>	SGNHS 2413
	Location:	east wall, on table SGNHS 969	
102/30	Object:	<u>mahogany bookends,</u> American, c. 1900	SGNHS 975
	Location:	east wall, on table SGNHS 969	
102/31	Object:	<u>5-6 books,</u> from SGNHS collections	
	Location:	east wall, on table SGNHS 969	
102/32	Object:	<u>table mat,</u> Japanese, c. 1890.	SGNHS 1031
	Location:	south wall, on table SGNHS 71	

- 102/33 Object: oil lamp, "Student's lamp," SGNHS 860
 French, c 1877, electrified
 (pair with SGNHS 859)
- Location: south wall, on table SGNHS 71
- Bought for the first Paris apartment in 1877. Although one of a pair, there is no purchase record for the second lamp, nor any record that either lamp was used in the Aspet parlors.
-
- 102/34 Object: 12 to 16 books, in three stacks,
 from SGNHS collections
- Location: south wall, on table SGNHS 71
-
- 102/35- Object: pair ceramic vases, Chinese SGNHS 47, 48
 36
- Location: mantel
- Acquired in Paris, one of these vases appears in figure 2 on the Rue Herschel dining room mantel.
-
- 102/37- Object: pair cast-iron, winged serpent, SGNHS 1046,
 38 candlesticks, late 19th century, 1047
 with candles
- Location: mantel
- Present in the c. 1886 view of the south parlor (figure 4.)
-
- 102/39 Object: round earthenware pot, with SGNHS _____
 flowers in glass liner
- Location: mantel
- The pot of flowers seen in both 1886 views (see figures 3 and 4.)

102/40- Object: 3 unframed photographs, reprinted reproduce
42 from pre-1907 photographs

Location: mantel

Seen in figure 4.

102/43- Object: fireplace tools: fender, SGNHS 921;
47 andirons, SGNHS 930; tongs, SGNHS 1043;
brush, SGNHS 916

Location: fireplace

These implements, plus some, are seen in figure 4.

102/48	Object:	<u>earthenware pot</u> , American, late 19th century with feathers	SGNHS 769

Location: west wall

102/49	Object: <u>floor lamp</u> , American, late 19th century, electrified	SGNHS 1023

Location: west wall

Reproduce shirred shade and hide cord (see 103/24).

102/50	Object:	<u>vase</u> , Japanese, late 19th century, with dried bamboo	SGNHS 1042

Location: west wall

In the 1886 view (fig. 4), dried bamboo is visible in the southwest corner of this room, now occupied by a wall bench.

In the absence of pre-1907 pictorial documentation for the dining room, this arrangement follows 1930s photographs of the Saint-Gaudens Memorial reproduced in figures 7 and 8. In these views the sideboard is laden with silverplate and pewter hollowware. The same practice is seen in Thomas Dewing's Cornish dining room at the turn of the century (fig. 32).

See parlor wallcoverings.

rug, North African, 6'5" x 15'9"

Homer Saint-Gaudens noted a "long red rug" in the dining room on his 1934 want list.

red silk damask curtains, reproductions of
c. 1900 curtains, lined with a light
resistent synthetic, and hung with
brass rings, 2 pairs and 1 panel for
each sidelight, modern

The dining room curtains are based upon a red silk damask curtain panel in the park collection, SGNHS 799.

111/1 Object: single-drawer stand, American,
early to mid-19th century

Location: south wall

126

101/1	Object: <u>high chest</u> , New England, 18th century	SGNHS 738

Object: high chest, New England,
18th century

SGNHS 738

Location: west wall

west wall

Judging from the 1926 inventory the Saint-Gaudens had two "high-boys," or high chests, one in the dining room and one in the upper hall. One of these came from the Homer estate.

Hanging on Walls

111/12 Object: carved wood panel, European SGNHS 18

Object: carved wood panel, European

SGNHS 18

Location: west wall

west wall

Probably a piece used during the Paris days, and possibly "Father's carved panel" that appears on the 1880 list of items packed for the move to New York.

111/13-14	Object:	<u>2 etchings</u> , portraits of Augustus Saint-Gaudens by Anders Zorn, c. 1897	SGNHS 1625-1626

Object: 2 etchings, portraits of
Augustus Saint-Gaudens by
Anders Zorn, c. 1897

SGNHS 1625-
1626

Location: south wall

south wall

See the 1926 dining room inventory. In 1935, the etchings hung in the back hall of Homer Saint-Gaudens' Pittsburgh apartment.

111/15	Object:	<u>looking glass, American,</u> <u>early 19th century</u>	SGNHS 21

Object: looking glass, American,
early 19th century

SGNHS 21

Location: south wall

south wall

The Saint-Gaudens received three looking glasses from Mrs. Homer's estate. This may be one of them. The 1926 dining room inventory contains a mirror.

111/37	Object:	<u>earthenware platter,</u> Staffordshire, 19th century	SGNHS 748
	Location:	leaning on mantel	
111/38	Object:	<u>walnut tray,</u> c. 1890	SGNHS 766
	Location:	leaning on mantel	
	Requires treatment.		
111/39	Object:	<u>earthenware platter,</u> Staffordshire, 19th century	SGNHS 754
	Location:	leaning on mantel	
111/40	Object	<u>copper pitcher</u> with hinged lid	SGNHS 763
	Location:	mantel	
111/41	Object:	<u>copper pitcher</u> with hinged lid	SGNHS 764
	Location:	mantel	
111/42- 44	Object:	<u>fireplace tools;</u> andirons, SGNHS 746; shovel, SGNHS 745; tongs, SGNHS 747	
	Location:	fireplace	
111/45	Object:	<u>log cradle,</u> made by Wilmer Spaulding, Plainfield, N.H., c. 1900	SGNHS 744
	Location:	east wall	

111/46	Object:	<u>runner</u> , 3rd quarter of the 19th century	SGNHS 770
	Location:	east wall, on dressing table SGNHS 741	
111/47	Object:	<u>copper teapot</u>	SGNHS 765
	Location:	east wall, on dressing table SGNHS 741	
111/48	Object:	<u>arts and crafts style</u> <u>Britannia pitcher</u> , c. 1890	SGNHS 758
	Location:	east wall, on dressing table SGNHS 741	
111/49	Object:	<u>silverplate bud vase</u> , English, 3rd quarter of 19th century	SGNHS 761
	Location:	east wall, on dressing table SGNHS 741	
111/50- 51	Object:	<u>pair silverplated candelabras</u> , Sheffield, c. 1800	SGNHS 38a-b
	Location:	north wall, on sideboard SGNHS 739	
		Possibly the "pr. silver candle sticks" received from Mrs. Homer's estate in 1899.	
111/52	Object:	<u>pewter teapot</u> , made by Roswell Gleason, Dorchester, Mass., 19th century	SGNHS 39
	Location:	north wall; on sideboard SGNHS 739	

111/53	Object:	<u>pewter coffeepot, made by Roswell Gleason, Dorchester, Mass., mid-19th century</u>	SGNHS 40
	Location:	north wall, on sideboard SGNHS 739	
111/54	Object:	<u>pair silverplate dishes, c. 1900</u>	SGNHS 759a-b
	Location:	north wall, on sideboard SGNHS 739	
111/56	Object:	<u>silverplate footed vase</u>	SGNHS 757
	Location:	north wall, on sideboard SGNHS 739	
111/57	Object:	<u>silver dinner bell, c. 1890</u>	SGNHS 32
	Location:	north wall, on sideboard SGNHS 739	
111/58	Object:	<u>silverplate bowl, c. 1900</u>	SGNHS 760
	Location:	north wall, on sideboard SGNHS 739	
111/59	Object:	<u>Britannia goblet</u>	SGNHS 756
	Location:	north wall, on sideboard SGNHS 739	
111/60	Object:	<u>3-4 pieces silver, silverplate, or pewter hollowware</u>	acquire
	Location:	north wall, on sideboard SGNHS 739	

101/4	Object:	<u>earthenware bowl</u> , Staffordshire mid-19th century	SGNHS _____
	Location:	west wall, on tall chest SGNHS 738	
101/5- 6	Object:	<u>earthenware lidded tureen, and ladle</u> , Staffordshire, mid-19th century	SGNHS 749, 750
	Location:	west wall, on tall chest SGNHS 738	
101/7	Object:	<u>lidded tureen</u> , Staffordshire, mid-19th century	acquire
	Location:	west wall, on tall chest SGNHS 738	
111/61	Object:	<u>tea cloth</u> , American, late 19th century	SGNHS 831
	Location:	center, on table SGNHS 742	
111/62- 63	Object:	<u>pair brass candlesticks</u> , c. 1900	SGNHS 35
	Location:	center, on table SGNHS 742	
111/64- 65	Object:	<u>gilded bronze bowl</u> , possibly cast by J. E. Caldwell, Philadelphia, 1905; and bronze tripod base, Chinese	SGNHS 34, 36
	Location:	center, on table SGNHS 742	

The central feature and gift to the Saint-Gaudens at the June 1905 Masque of the Golden Bowl. Homer Saint-Gaudens' property lists locate the bowl in the dining room.

LOWER STAIR HALL

Wallcovering

painted

Floorcovering

small Oriental rug

SGNHS _____

The 1926 inventory indicates a rug here.

Furniture

104/1	Object:	<u>slat back settee</u> , American, late 19th century	SGNHS 785
	Location:	east wall	

Hanging on Walls

104/2	Object:	<u>verdure tapestry</u> , Flemish, 17th century	SGNHS 1627
	Location:	west wall	

Used in the Rue Herschel dining room (figure 2), this is also the tapestry seen in figure 3. In 1921 Augusta advised her son to take the "tapestry on the staircase here which is used in the house at Coconut Grove in the winter," and photographs of the Florida home show this piece (see figure 31). Homer followed his mother's wishes. The tapestry descended in his family and was purchased by the park in 1974.

104/3	Object:	<u>portrait of Augustus Saint-Gaudens</u> , by Carlotta Saint-Gaudens	SGNHS 778
	Location:	west wall	

104/4 Object: oil painting, harbor scene, SGNHS 1608
 by William Gedney Bunce

Location: south wall

A gift from the artist to Augustus Saint-Gaudens in 1873 or 1879, the painting was in Homer Saint-Gaudens' Pittsburgh apartment in 1935, and was donated to the Memorial in 1973 by Homer's son, Augustus Saint-Gaudens, II.

Accessories

104/5- Object: earthenware umbrella stand, SGNHS 41, 774,
10 Japanese; with 4 walking 775, 776, 777
 sticks

Location: east wall

See 1926 inventory.

104/6 Object: large earthenware jar SGNHS 783

Location: north wall

202/2 Object: desk, American, 18th century SGNHS 786

Location: west wall

Probably "Grandfather Fisher's desk" on Mrs. Homer's 1899 estate inventory. See also the 1926 inventory.

202/3 Object: armchair, Boston, 1820-30 SGNHS 787

Location: west wall

A Homer family piece.

Accessories

202/4 Object: books, from the SGNHS
collections

Location: north wall, book shelves

202/5 Object: bronze pan group by Fremiet SGNHS 794

Location: west wall, on desk

Possibly the Fremiet observed in the Little Studio by Adeline Adams in 1924. The 1926 inventory cited "2 bronzes" in Aspet's hall and landing.

202/6 Object: oil lamp, "Student's lamp,"
French, c. 1877 (pair with
SGNHS 860) SGNHS 859

Location: west wall, on desk

KITCHEN AND BUTLER'S PANTRY

These recommendations draw upon Augusta's 1877 letter to her mother describing her kitchen furnishings in Paris; the inventory she took in 1879 of the Rue Herschel apartment; and the 1880 list of items packed for the move to New York. Less revealing of kitchen goods, but of some application, are the 1926 inventory of Augusta Saint-Gaudens' estate, and the items set aside by Homer Saint-Gaudens following his mother's death. Certain food preparation tools are implied in Appendix A by accounts of foodstuffs coming into the house.

Documentation for the missing links exists in a selection of trade catalogues dating from 1885 to 1905.¹ Also useful are two 1890s photographs of a kitchen and a butler's pantry in Boston, and one of a 1905 St. Louis kitchen.²

1. Consolidated and Illustrated Price List, C. H. Robinson & Co., Nos. 143, 145, 147 Broadway, Boston (Boston, c. 1885); Carlin & Fulton Baltimore, Wholesale Dealers in Hardware, Cutlery, Guns and Ammunition (c. 1887); Illustrated Catalogue and Price List, 1887 . . . Enterprise Manufacturing Co., of Pa. (Philadelphia, 1887); St. Louis Stamping Co., St. Louis, Mo., November 1890; 1897 Sears Roebuck Catalogue, reprint (New York: Chelsea House Publishers, 1968); Gowans Kent & Co., Ltd., Toronto, General Catalogue No. 10, General Catalogue of China, Glass and Lamp Goods (c. 1905).

2. Charles Currier Collection, Division of Prints and Photographs, Library of Congress; Edgar de N. Mayhew and Minor Myers, Jr., A Documentary History of American Interiors (New York: Charles Scribner's Sons, 1980), fig. 235.

Treatment of the butler's pantry assumes the primary function of this space as storage for dinner and glassware used in the dining room. The area is also interpreted as a maintenance station for oil lamps, as indicated by the extensive lamp supplies cited in Bond's Historic Structure Report.³

The many references contained in the Saint-Gaudens Papers to tea drinking and associated equipment warrant placing an emphasis on this activity. It is recommended that the tea tray seen in the c. 1886 view of Aspet (figure 3) be recreated on a kitchen counter.

3. Bond, "HSR," p. 31.

Wallcovering

painted

Floorcovering

none

Window Coverings

5 canvas roller blinds, reproductions of
1901 blinds

reproduce

The park collections contain a "Hartshorn self-acting shade roller," patented 1901. The blind is canvas with a blue stripe at the selvages.

Furniture

106/1	Object:	<u>square pine or hardwood table</u> with turned or tapered legs, American, c. 1885	SGNHS _____
	Location:	northeast corner	
106/2- 7	Object:	<u>3 arrow-back Windsor side</u> <u>chairs; 3 rod-back Windsor</u> <u>side chairs, all painted</u> white	SGNHS _____
	Location:	4 in northeast corner; 2 north wall	

106/8	Object:	<u>range with overhead warming ovens</u> , approximately 5 feet across, American, c. 1895; with zinc floor protector	acquire
	Location:	east wall	
106/10	Object:	<u>ice chest</u> , American, c. 1895	SGNHS _____
	Location:	west wall	
106/11	Object:	<u>large pine work table</u> , with tapered legs, American, c. 1885	SGNHS _____
	Location:	west wall	
110/1	Object:	<u>tall stool</u> with turned legs, American, c. 1885	acquire
	Location:	butler's pantry, north wall	
<u>Hanging on Walls</u>			
106/12	Object:	<u>wire fly trap</u> , American, c. 1895	acquire
	Location:	northeast corner, near door	
106/13	Object:	<u>match safe</u> , earthenware or cast iron, American, c. 1885	acquire
	Location:	north wall, near range	

106/14	Object:	<u>shelf or wall clock, American,</u>	acquire
		19th century	

Location: north wall

106/14A	Object:	<u>kerosene lamp</u> on wall mounted bracket, American, c. 1900	acquire

Location: west wall

Accessories

106/15 Object: table cover, last quarter SGNHS _____
 19th century

Location: northeast corner, on table

106/16	Object:	<u>oil lamp, French or American,</u> last quarter 19th century	acquire

Location: northeast corner, on table

106/17	Object:	<u>brass or earthenware bowl,</u> American, late 19th century, with flowers in glass liner	SGNHS _____

Location: northeast corner, on table

106/18	Object:	<u>ash bucket, American, late</u>	acquire
		<u>19th century</u>	

Location: east wall, near range

106/19	Object:	<u>poker</u> , American, late 19th century	acquire

Location: east wall, near range

106/20	Object:	<u>shovel, American, late 19th century</u>	acquire
	Location:	east wall, near range	
106/21- 24	Object:	<u>4 assorted sizes copper saucepans, with lids, French, c. 1880</u>	SGNHS _____
	Location:	range/mantel	
	See the 1879 Rue Herschel inventory and the 1880 list of items packed for New York.		
106/25	Object:	<u>large copper teakettle, French, c. 1880</u>	acquire
	Location:	range/mantel	
	See the 1880 packing list.		
106/26	Object:	<u>large earthenware kettle, French, c. 1880</u>	acquire
	Location:	range/mantel	
	Augusta described such an item in an 1877 letter.		
106/27- 29	Object:	<u>3 assorted sizes cast iron muffin pans, 19th century</u>	SGNHS 1589
	Location:	range/mantel	
106/30	Object:	<u>cast iron griddle, American, 19th century</u>	SGNHS 1589
	Location:	range/mantel	

106/31	Object:	<u>iron stove cover lifter,</u> American, late 19th century	acquire
	Location:	range	
106/32	Object:	<u>wire broiler,</u> American, late 19th century	acquire
	Location:	range/mantel	
106/33	Object:	<u>folding wooden dish drainer,</u> American, c. 1900	acquire
	Location:	east wall, sink	
106/34	Object:	<u>tin basin,</u> American or French, c. 1900	acquire
	Location:	east wall, sink	
		See Augusta's 1877 letter about her kitchen furnishings.	
106/35	Object:	<u>brass or enameled tin soap</u> <u>dish,</u> American, c. 1900	acquire
	Location:	east wall, sink	
106/36	Object:	<u>tin or enameled tin pail,</u> American or French, c. 1900	acquire
	Location:	east wall, under sink	
		See Augusta's 1877 letter about her kitchen furnishings.	

106/37	Object:	<u>1-2 towels</u> , cotton or linen crash or cotton huckabuck, American, c. 1900	acquire
	Location:	north wall, sink	
106/38	Object:	<u>tin dipper</u> , American, c. 1900	acquire
	Location:	north wall, sink	
106/39	Object:	<u>wooden-handled cotton dish mop</u> , American, c. 1900	acquire
	Location:	north wall, sink	
106/40	Object:	<u>oil cloth table cover</u> , American, c. 1900	acquire
	Location:	west wall, work table	
106/41	Object:	<u>tea scales</u> , American or French, last quarter, 19th century	acquire
	Location:	west wall, work table	
106/42	Object:	<u>meat chopper and/or cherry stoner</u> , American or French, last quarter 19th century	acquire

South Shelves, on Counter

106/43	Object:	<u>porcelain or copper coffee pot</u> with separate filter, French, c. 1877	acquire

The two-story coffee pot that Augusta wrote about
in 1877.

106/44	Object:	<u>coffee mill, American or French, last quarter 19th century</u>	acquire
106/45	Object:	<u>3-4 earthenware canisters, for corn meal, sugar, salt, etc., American or French, last quarter 19th century</u>	acquire
106/46	Object:	<u>tin or papier-mache oval tray, last quarter 19th century</u>	acquire
	See figure 3.		
106/47	Object:	<u>tin or paper-covered wooden tea caddy</u>	acquire
	Location:	on tray	
	See figure 3.		
106/48	Object:	<u>copper tea kettle, French or Italian, c. 1875</u>	collections SGNHS
	Location:	on tray	
	The kettle seen in figure 3 is probably the 1875 gift that the Saint-Gaudens retrieved from Rome in 1878.		
106/49	Object:	<u>2-3 trays or waiters, papier-mache, brass, or Japanned tin, American or French, last quarter 19th century</u>	acquire

South Shelves, in Glazed Cabinets

106/50	Object:	<u>full or partial set Chinese export (Canton) porcelain, including serving pieces, 1850-1885</u>	acquire
106/51	Object:	<u>4-5 assorted earthenware pitchers, French or American, last quarter 19th century</u>	acquire
106/52	Object:	<u>5-6 assorted sizes yellow ware mixing bowls, American, 1850-1900</u>	acquire
106/53	Object:	<u>5-6 assorted serving bowls, Chinese export porcelain, Staffordshire or American earthenware, 1850-1900</u>	acquire
106/54	Object:	<u>full or partial set pressed glass tumblers, American, c. 1900</u>	acquire
106/55	Object:	<u>3-6 tea caddies, Oriental woods, Chinese export porcelain, pewter, or Japanned tin, 1850-1900</u>	acquire
		3 tea caddies appear on the 1380 packing list.	
106/56	Object:	<u>15-20 cans of the following: tomatoes, peas, corn, soup, beans, salmon. American, c. 1907</u>	reproduce

See Appendix A.

106/57	Object:	<u>10-12 of following boxed goods:</u> wheatina, grape nuts, cocoa, saltines, vanilla creams, powdered sugar, American, c. 1907	reproduce

See Appendix A.

East Shelves in Butler's Pantry, on Counter

110/2	Object:	<u>2-3 vases, American, last</u> quarter 19th century	SGNHS _____
110/3	Object:	<u>tray, American or Continental,</u> last quarter 19th century	acquire
110/4	Object:	<u>silverplate wick trimmer,</u> 1850-1900	acquire
110/5	Object:	<u>oil can, American, last</u> quarter 19th century	acquire
	Location:	on tray	
110/6	Object:	<u>box wicks, American, c. 1907</u>	acquire
	Location:	on tray	
110/7	Object:	<u>folding wooden dish drainer,</u> American, c. 1900	acquire
110/8	Object:	<u>1-2 towels, cotton or linen</u> crash or cotton huckabuck, American, c. 1900	acquire

East Shelves in Butler's Pantry, in Glazed Cabinets

110/9 Object: 2-3 oil lamps, American or acquire
 French, 19th century

110/10 Object: 1 or 2 glass carafes, American acquire
 or French, last quarter 19th
 century

Part of Augusta's 1877 kitchen furniture in Paris.

110/11 Object: partial or complete set glass acquire
 stemware, plain, French, last
 quarter 19th century

Augusta had six "very pretty small sized goblets
of plain thin glass" in 1877.

110/12 Object: partial or complete set glass acquire
 fingerbowls, French, c 1880

See 1880 list of objects packed for shipment to
New York.

110/13 Object: 3-4 pieces cut glass, English acquire
 or American, mid-late 19th
 century

The Saint-Gaudens inherited two cut glass preserve
dishes from the Homer estate.

110/14 Object: set French porcelain dinnerware, acquire
 white, c. 1880, including serving
 pieces

In 1877, Augusta wrote about her white French China dinner plates, while Homer's 1934 list cites \$250 worth of "China of all descriptions and European best works."

110/15 Object: set porcelain tea cups and acquire
 saucers, French or Chinese
 export, c. 1880

See the 1880 packing list.

110/16 Object: set porcelain tea cups with acquire
 lds, Japanese, c. 1880

See the 1880 packing list.

WEST PORCH

Object: 6 slat-back porch armchairs, acquire
reproductions of c. 1900
chair

See figure 10.

Object: 4 black cotton roller blinds, reproduce
reproductions of c. 1905
blinds

See figure 14.

THE LITTLE STUDIO

The works by Saint-Gaudens listed below are, with the exception of the Stevenson (SGNHS 936), those present in the Little Studio in 1981. The exhibition of Saint-Gaudens' sculpture should not be considered static, its flexibility remaining subject to the discretion of park management.

Window Coverings

3 canvas, venetian style blinds, reproductions of c. 1904 blinds, drawing from the bottom on pulleys, for north wall skylights	reproduce

See figure 23.

Wall Benches

12 rectangular cushions, reproductions of c. 1904 cushions, upholstered in plain-woven cotton, tufted and buttoned	reproduce

Frances Grimes wrote that Saint-Gaudens stocked these benches with cushions: he "often lay on the long seat under the skylight and looked at his work in the studio in the full light." They appear in a 1927 photograph (fig. 20).

Furniture

101/1	Object:	<u>painted side chair</u> made in the style of the Greek Klysmos chair; probably designed especially for, if not by, Saint-Gaudens, and made locally, after 1887 (compare the chair of Saint-Gaudens' Standing Lincoln), and possibly after the 1903-04 construction of the Little Studio	SGNHS 2366

Location: east wall, desk

The chair in which Saint-Gaudens is seated in figure 16 and, also, in another photograph reproduced in Schurcliff.

101/2 Object: 5 painted armchairs made in SGNHS 2367,
the style of the Greek Klysos 2368, 2369,
chair; probably designed espe- 2370, 2371
cially for, if not by, Saint-
Gaudens, and made locally, after
1887 (compare the chair of Saint-
Gaudens' Standing Lincoln), and
possibly after the 1903-04 con-
struction of the Little Studio.

Location: north, south, west walls

Photographed in the Little Studio in 1927 and
thereafter; see figures 19-24.

101/3 Object: carved armoire, French, probably SGNHS _____
18th century

Location: east wall

The "Norman cupboard" covered in the 1916 insur-
ance policy on the Little Studio; and the cabinet
described by Mrs. Adams in 1915 and 1924. The
cabinet appears in many photographs, including
the c. 1907 view of the Little Studio (see
figure 17).

Other Furnishings

101/4 Object: bust of Augustus Saint-Gaudens SGNHS 10
by Henry Herring, bronze, 1924

Location: east wall

101/5 Object: plaster figure, "Polyhymnia" SGNHS 1208

Location: east wall

Seen at right, figure 17.

- 101/6 Object: plaster cast of the Taddei SGNHS 75
 Madonna (Michelangelo, 1500-02),
 c. 1901
- Location: east wall
- See the c. 1907 view (fig. 17).
-
- 101/7 Object: photographic mural of Paul SGNHS 73
 Baudry's "Pastoral Music,"
 1965 print of a c. 1900
 photographic enlargement
- Location: east wall
- Visible at the top of the c. 1907 view (fig. 17).
-
- 101/8 Object: earthenware amphora containing SGNHS 900
 copper lotus flowers, possibly
 Japanese, last quarter 19th
 century
- Location: east wall, armoire
- The "curious foreign piece of goldsmith's art"
 that Mrs. Adams observed on the French cabinet
 in 1915; and that Barry Faulkner identified as
 Oriental. See also figure 17.
-
- 101/9 Object: bronze statuette of a satyr, SGNHS 1216
 reduction of Pompeian statue,
 c. 1901
- Location: east wall
-
- 101/10 Object: mask vessel SGNHS 1631
- Location: east wall shelves

101/11	Object:	<u>ram's head vessel</u>	SGNHS 1630
	Location:	east wall shelves	
101/12	Object:	<u>2 cast-iron spheres</u> , marked . "Aspet"	SGNHS _____
	Location:	east wall shelves	
101/13	Object:	<u>pewter inkwell</u> , American, last half 19th century	SGNHS _____
	Location:	east wall, desk	
101/14	Object:	<u>wooden-handled pen</u> , American, c. 1900	SGNHS _____
	Location:	east wall, desk	
101/15	Object:	<u>desk calendar</u> , American, c. 1906	SGNHS _____
	Location:	east wall, desk	
		See Saint-Gaudens' 1906 request to his son for more of "the usual" calendars from Tiffany's ". . . you have seen them on my desk," he wrote; and the 1918 <u>Scribners</u> article describing a calendar here torn off at September 20, 1906. It may be a calendar that hangs on the door in figure 23.	
101/16	Object:	<u>books</u> , from SGNHS collections	
	Location:	east wall shelves, and north wall shelves	
		Many visitors to the Little Studio remarked upon Saint-Gaudens' books, and they appear in the c. 1907 photograph (fig. 17).	

Works by Saint-Gaudens in the Little Studio

1. <u>Model for the Head of the Adams Memorial</u> , bronze, 1892 east wall	SGNHS 884
2. <u>Cast of the Hand of Augustus Saint-Gaudens</u> , bronze, 1876 east wall	SGNHS 1044
3. <u>William M. Evarts</u> , bronze, 1873-74 east wall	SGNHS 877
4. <u>Bernard Paul E. Saint-Gaudens</u> , bronze, 1867 east wall	SGNHS 883
5. <u>Sketch/Model for the Boston Public Library Groups</u> , plaster, 1892-1900 south wall	SGNHS 1887
6. <u>Sketch/Model for the Boston Public Library Groups</u> , plaster, 1892-1900	SGNHS 2384
7. <u>John Hay</u> , plaster, 1904 south wall	SGNHS 889
8. <u>Sketch/Model for the Amor Caritas</u> , plaster south wall	SGNHS _____
9. <u>Sketch/Model for the Amor Caritas</u> , plaster south wall	SGNHS _____

10. Robert Louis Stevenson, plaster, 1900-1903 SGNHS 936
south wall
11. Admiral David Glasgow Farragut, bronze, 1877-1881 SGNHS 932
south wall
12. Model for the Cornish Celebration Plaque, SGNHS 881
bronze, 1905
south wall
13. Diana, bronze reduction, 1895 SGNHS 890
south wall
14. Amor Caritas, bronze reduction SGNHS 23
south wall
15. Andrew F. Bunner, plaster, 1878 SGNHS 971
south wall
16. William Dean Howells and Mildred Howells, SGNHS 868
bronze reduction, 1898
south wall
17. Charles F. McKim, bronze, 1878 SGNHS 872
south wall
18. Jules Bastien-LePage, plaster, 1880 SGNHS 77
south wall

19.	<u>Homer Saint-Gaudens</u> , bronze, 1882 south wall	SGNHS 871
20.	<u>Study of the Head of Christ</u> , marble, 1907 west wall	SGNHS 78
21.	<u>Dr. Henry Shiff</u> , bronze, 1880 west wall	SGNHS 875
22.	<u>Charles C. Beaman</u> , bronze, 1894 west wall	SGNHS 870
23.	<u>William L. Picknell</u> , bronze, 1878 west wall	SGNHS 895
24.	<u>Marcus Junius Brutus</u> , marble, 1873 west wall	SGNHS 895
25.	<u>Model for an angel/Edwin D. Morgan Tomb</u> , plaster, 1879-1880 west wall	SGNHS 391
26.	<u>Model for an angel/Edwin D. Morgan Tomb</u> , plaster, 1879-1880 west wall	SGNHS 382
27.	<u>John C. Calhoun</u> , marble, 1876 west wall	SGNHS 896

28.	<u>Second Study of the Head of Victory,</u> bronze, 1905	SGNHS 880
	west wall	
29.	<u>Bessie Smith White,</u> bronze, 1884	SGNHS 1880
	west wall	
30.	<u>Francis D. Millet,</u> bronze, 1879	SGNHS 873
	west wall	
31.	<u>First Study for the Head of Diana,</u> marble, 1886	SGNHS 96
	west wall	
32.	<u>Fish Font,</u> from the Villard House, bronze, 1881-1885	SGNHS 81
	north wall	
33.	<u>Josiah Gilbert Holland,</u> plaster, 1881	SGNHS 869
	north wall	
34.	<u>Charles A. Platt caricature,</u> bronze, 1904	SGNHS 874
	north wall	
35.	<u>General William T. Sherman,</u> bronze, 1907	SGNHS 876
	north wall	
36.	<u>Homer Saint-Gaudens,</u> plaster, 1885	SGNHS 878
	north wall	

37. Lincoln The Man, bronze reduction, 1912 SGNHS 879
center
38. Diana, bronze, this cast, 1972 SGNHS 1649
center

Works by Saint-Gaudens in the Plaster Room

1. William G. Bunce, plaster, 1877 SGNHS 57
2. Gertrude Vanderbilt, plaster, 1882 SGNHS 56
3. George W. Maynard, plaster, 1877 SGNHS 55
4. Kenyon Cox, plaster, 1889 SGNHS 62
5. The Gilder Family, plaster, 1879 SGNHS 54
6. Helen Parrish Lee; Sarah Redwood Lee,
plaster, 1881 SGNHS 49
7. Maria Love, plaster, 1879 SGNHS 60
8. Marianna Griswold Van Rensselaer,
plaster, 1888 SGNHS 61
9. Emilia W. Chapin, plaster, 1879 SGNHS 50
10. William Henry II & Cornelius Vanderbilt III,
plaster, 1882 SGNHS 53

11.	<u>William Merritt Chase</u> , plaster, 1888	SGNHS 857
12.	<u>Sarah Redwood Lee</u> , plaster, 1881	SGNHS 858
13.	<u>Samuel Gray Ward</u> , plaster, 1881	SGNHS 61
14.	<u>Dr. Walter Cary</u> , plaster, 1879	SGNHS 58
15.	<u>Mary Gertrude Mead</u> , plaster, 1889-1890	SGNHS 59
16.	<u>Dr. Walter Cary</u> , plaster, 1878	SGNHS 52

The Pergola

Object:	<u>6 slat-back porch armchairs,</u> <u>reproductions of c. 1900 chair</u>	acquire

See figure 10.

Object:	<u>pair terra-cotta amphorae,</u> <u>American copies of Italian</u> <u>amphorae, 1903-04</u>	SGNHS _____

The vases elicited comment from Mrs. Adams,
and were photographed in 1927 (fig. 26).

THE STABLES

Based on evidence contained in the preceding section, the carriage room is treated as a garage for two buggies and a sleigh, and also for toboggans and bicycles. Recommendations include an exhibit panel illustrating the toboggan slide Saint-Gaudens maintained on the property.

There is little question that the glass-fronted cabinets built into the south side of the carriage room were harness cases. James Garland's 1903 treatise on the establishment and management of private stables discusses "closets with glass doors" as an alternative to a separate harness and livery room.⁴ Likewise, the 1894 pamphlet distributed by the French Carriage Company, which the Saint-Gaudens patronized, addresses the need for protected harness storage:

Harness room and carriage house should be distinct from the stables, and the former should have a stove, hooks, brackets, pegs, and a glass case for bits, etc. The ammoniacal fumes from the stable, if allowed to penetrate, would ruin harness and varnish.⁵

While the Saint-Gaudens' harness cases contained no heating provision to protect the leather from becoming brittle, it is unlikely they moved their harnesses to another area during the winter.

Garland also recommends storing carriage robes in the protected environment of harness cases.⁶ Considering the value the Saint-

4. James A. Garland, The Private Stable, Its Establishment, Management and Appointments (Boston: Little, Brown, & Co., 1903), p. 37.

5. Chats About Driving (Boston: The French Carriage Company, 1894), p. 27.

6. Garland, p. 37.

Gaudens placed on their buffalo robes, this practice is appropriate here.

Many of these recommendations have their source in the following lists, from Garlands, The Private Stable:

STABLE REQUISITES--ORIGINAL OUTLAY

horse clothing, etc.

- 1 Eng. Leather Head Collar, white, front, brass trimmed
- 1 Halter Shank with buckle
- 1 Night Blanket, fawn burlap, winter
- 1 Day Blanket, fawn kersey, winter
- 1 Night Blanket, fawn burlap, summer
- 1 Day Blanket, serge, summer
- 1 Hood, fawn kersey, medium weight
- 2 Linen sheets
- 1 Single-strapped Roller
- 1 Double-strapped Roller for kersey blanket
- 1 Pair Knee Caps to match kersey blanket
- 1 Set (4) Woolen Bandages
- 1 Set (4) Linen Bandages
- 1 Cooler

grooming articles

- 1 Cleaning Bridle
- 1 Body Brush
- 1 Currycomb
- 1 Horn Mane Comb
- 1 Dandy Brush
- 1 Water Brush
- 1 Set (4) Linen Rubbing Cloths
- 1 Sponge
- 1 Wooden Scraper
- 1 Hoof Pick
- 1 Pair Trimming Scissors
- 1 Hand Clipper
- 1 Singeing Lamp
- 1 Bar Mottled Castile Soap

for the stall room

- 1 Two-quart Oat Measure
- 1 One-quart Oat Measure
- 1 Iron Oat Sieve
- 1 Pair Pillar Reins
- 1 Heavy Oak Pail
- 1 Rattan Push Broom
- 1 Wooden Bedding Fork
- 1 Manure Fork
- 1 Shovel
- 1 Stall Pick
- 1 Basket
- 1 Watering Pot for Disinfectant
- 1 Can Amer. Disinfecting Liquid
- 1 Sponge Rack
- 1 Harness Hook
- 1 Set (4) Broom and Fork Hooks
- 1 Blanket Pole, 6 ft. long
- 1 Hoof Pick

for the carriage house

- 1 Heavy Oak Pail
- 1 Wringer
- 1 Wooden Wheel Jack
- 1 Step Ladder
- 1 Length (50 ft.) of Hose
- 1 Hose Bracket
- 1 Squilgee
- 1 Mop
- 2 Sponges
- 1 Sponge Rack
- 1 Oil-tanned Chamois
- 1 Chamois
- 1 Feather Duster
- 1 Carriage Brush
- 1 Wisk Broom
- 1 Rubber Apron
- 1 Pair Rubber Boots

for the harness

- 1 Pair Compo. Brushes
- 2 Crest Brushes

- 1 Dry Chamois
- 1 Black Chamois
- 1 Package Lampblack
- 1 Can Jamison's Harness Compo.
- 1 Cake Beeswax
- 1 Can Propet's Black Dye
- 1 Bottle Brown's Meltonian Cream
- 1 Can Neat's--foot oil
- 1 Jar Propet's Saddle Paste
- 1 Can S.P.S. Brass Polish, White Label
- 1 Box Propet's Plate Powder
- Silver Sand for Steels
- 1 Harness-cleaning Hook
- 2 Harness Brackets
- 1 Florence Oil Stove
- 1 Leather Punch⁷
- 1 Steel Burnisher

For carriage harness, Garland lists the following specifications for a "pair-horse brougham:"

- Collar, shaped patent leather, black lining
- Hames, anchor drafted of same metal throughout as other furniture
- Hame-terrets, jointed
- Hame-tug, neither clip nor rivet heads exposed
- Hame-chain and ring plated to match other furniture
- Martingale, standing, loop held by pad-girth (and not by the tug-girth which is attached to tug-strap)
- Saddle, straight flaps, gradually diminishing in width
- Bearing-rein hook, not post
- Housings, none
- Tugs, French pattern
- Tug-girth passes through loop on pad-girth and is buckled on both sides to tug-strap
- Crupper-strap, strap and buckle on keeper near saddle
- Crupper, no buckles
- Breeching, bucket-seat or plain
- Reins, brown leather, keepers on point-straps of billets, buckle of hand-piece on near rein.
- Monogram, badge or crest on face-piece, rosettes, wipers, frog on martingale, both sides of saddle, nowhere else.⁸

7. Ibid., pp. 18-19

8. Ibid., p. 203

Similar specifications for "single buggy harness" exist in period trade catalogues:

Bridle
Lines
Saddle
Shaft Tugs
Belly Bands
Breeching
Turnback
Breeching STP's
Hames
Traces⁹
Trimmings⁹

9. T. T. Hutchisson & Co., Wholesale Manufacturers of Harness, Collars and Saddles Wheeling, W. Va. (c. 1905).

CARRIAGE ROOM

111/1 Object: single seat, single horse-drawn SGNHS _____
 carriage, made by the French
 Carriage Co., Boston, c. 1900

Location: center

The Saint-Gaudens acquired a "pneumatic buggy" in 1903 that was probably a single horse-drawn carriage with one seat. Matching this description, the carriage above was used locally and donated to the site by the Nichols family.

111/2 Object: double seat, double horse-drawn SGNHS _____
 carriage, made by the French
 Carriage Company, Boston, c. 1905

Location: center

The Saint-Gaudens bought such a vehicle in 1905. See also figure 27.

111/3 Object: single horse-drawn sleigh, SGNHS _____
 painted red with decorative
 painting attributed to Charles
 Ingalls, American, 1895-1905

Location: center

James Earl Fraser described Saint-Gaudens' sleigh as a "vermillion cutter." The above sleigh, with decoration attributed to a local workman whom the Saint-Gaudens hired to paint chairs and a wagon, was used by the Weld family of Cornish.

111/8	Object:	<u>sled</u> , American, c. 1900	acquire

Location: hanging on east wall

The Saint-Gaudens' 1907 expense accounts include, "2 new rods for sled."

111/9- Object: 2 bicycles, ladies' and men's, acquire
10 American, c. 1904

Location: east wall

Among items destroyed in the 1904 studio fire were Augusta's and Homer's bicycles.

HARNESS CASES

111/11 Object: complete set harness for single acquire
horse-drawn carriage, c. 1900

111/12 Object: complete set harness for double acquire
horse-drawn carriage, c. 1900

111/13 Object: complete set harness for single acquire
horse-drawn sleigh, c. 1900

111/14 Object: set cast brass sleigh bells, acquire
 c. 1900

See Fraser's description of the vermillion cutter. Saint-Gaudens bartered for bells that "chimed into an organ note."

- 111/15 Object: 2-3 felt-lined, buffalo carriage robes, hung on carriage poles, c. 1900 acquire
- A seventy-five-dollar buffalo carriage robe was consumed in the 1904 fire; and in 1934 Homer Saint-Gaudens requested from the Memorial, "3 buffalo robes-in box in stable."
- 111/16 Object: steel carriage heater, covered with Brussels carpeting, c. 1900 acquire
- See catalogue, Hutchisson & Co., 1905.
- 111/17 Object: 2-3 riding saddles, complete, c. 1900 SGNHS _____
- 1907 accounts for repairing stirrup straps and a saddle indicate the Saint-Gaudens rode their horses as well as using them to draw carriages.
- 111/18 Object: 2-3 bridles, c. 1900 acquire
- See above.
- 111/19 Object: 1-2 carriage whips, c. 1900 acquire
- 111/20 Object: 1-2 riding whips, c. 1900 acquire
- Mrs. Saint-Gaudens bought a \$.50 whip in 1907.
- 111/21 Object: 2-3 pairs nickel-plated ice skates with leather toe and heel straps, c. 1900 acquire .
- Frances Grimes wrote of skating here, as did Augustus Saint-Gaudens in a 1902 letter.

SPECIAL MAINTENANCE AND PROTECTION RECOMMENDATIONS
(Diana R. Pardue)

This section provides instructions on creating a safe environment for the historical objects in the furnished buildings, performing necessary collection maintenance, and maintaining adequate security. The buildings covered in this furnishing plan include Aspet, the Little Studio, and the Stable.

Users of this section are urged to thoroughly review Ralph Lewis' Manual for Museums (National Park Service, GPO, 1976), Chapter 4, "Caring for a Collection," pp. 61-112, Chapter 11, "Housekeeping" pp. 204-259, and Chapter 12, "Protection," pp. 260-298. Additionally, the Regional Curator, North Atlantic Regional Office, and the Branch of Curatorial Services, Harpers Ferry Center, can provide assistance and further information to use in managing the historic resources.

A. The Environment

Maintaining a stable environment within furnished buildings is crucial to achieve long-term preservation of the historic furnishings. A safe environment maintains the temperature and relative humidity at a steady, acceptable level, limits exposure to light, and eliminates exposure to dust, mold, air pollution, insects, rodents, fire and human impact. Subchapter E. contains a list of these destructive elements which can have a negative impact on historic furnishings. Recommended levels for museum use are included within this list.

The environmental problems in the furnished buildings at Saint-Gaudens NHS include fluctuating temperature, excessive humidity, light and dust, presence of insect and rodents, fire hazards, and the

potential of adverse human impact. Recommendations for correcting these problems are provided as well as the more specific conservation problems.

1. Temperature/Humidity

Some temperature and humidity controls exist in Aspet but not in other furnished buildings. The climate controls in Aspet consist of a heating system and dehumidifier. No temperature and humidity readings have been taken on a regular, long-term basis so it is uncertain if the system is adequate or what the seasonal fluctuations are in the buildings.

At the time of the evaluation, January 1981, the outside temperature was 25° to 30°F (day) and 15° to 0°F (night). The only heated building, Aspet, had an interior temperature of 67°F. The unheated buildings' interior temperatures were 25° to 18°F. Relative humidity in all buildings ranged from 23% to 21%. According to the park staff, the summer temperature ranges from 70°F to 90°F (day) with a relative humidity of 70% to 90%.

Maintaining steady levels of temperature and humidity in the furnished buildings at Saint-Gaudens is difficult, given the weather and absence of climate control systems. Rapid fluctuations in temperature and humidity cause the most damage to furnishings because of the rapid expansion and contraction of the objects.

Recommendations:

a. The park needs to monitor the seasonal variances in temperature and humidity in the furnished buildings. This is best done using recording hygrothermographs for at least one year; one should be

placed in Aspet, the Little Studio, and if possible, the Stables. The weekly charts should be filed and ultimately used to justify additional climate controls.

The Regional Curator can assist the park in obtaining hygrothermographs, charts, and ink. Hygrothermographs need to be calibrated monthly to sustain accuracy. Calibration is done using a sling psychrometer to compare readings and then making the necessary adjustments to the hygrothermograph.

b. Relative humidity can be controlled by installing portable humidifiers and dehumidifiers where necessary. Ideally the Little Studio, Aspet, and the Stable should maintain humidity levels between 40% and 60%, allowing for a gradual shift between winter and summer. The change in humidity from a wintertime low to a summertime high must be gradual; humidity should vary no more than 5% in a given month.

c. Efforts need to be made to insure that the temperature in the Little Studio and the Stable never falls below 40°F in the winter. Below 40°F, the possibility of rapid condensation of water vapor on interior surfaces and objects increases tremendously. Such condensation can be damaging to the objects and could easily freeze if temperatures were to drop below 32°F. Cooling the furnished buildings during the summertime is also necessary. Permanent heating and cooling systems need to be considered. The Park should consult with a mechanical engineer who can recommend appropriate systems. The Regional Historic Architect should also be consulted concerning the actual placement of any heating and cooling systems so that physical damage and visual impact on the historic structure is minimal.

As with the humidity controls, the heating and cooling systems should never be turned off at night but should be used as necessary to maintain steady temperature levels.

d. During the visit, it was observed that the temperature in the attic in Aspet was 90°F. As long as furniture (which may possibly be used to furnish the house in the future) is stored in this area, the temperature should be below 75°F. During the winter months, the thermostat in the attic should be set at 65°F to correspond to the temperature levels in the rest of the house.

2. Light

Light has three major components which are damaging to organic materials: ultraviolet light, which causes damage by destroying molecular bonds (such as fibers in textiles); visible light, which causes damage by fading colors; and infrared light, which produces heat and causes damage by overheating materials. The goal should be to remove every bit of light. Unnecessary light is light intensity above the amount required to see the object and any ultraviolet and infrared. In reducing light damage, the length of time an object is exposed to light is equally as important as the amount of light that illuminates it. Consequently it is important that the incandescent lights be used only when necessary.

Several of the windows on the first floor of Aspet are covered with a sheet of UF3 Plexiglas but none of the other furnished buildings have any protection from destructive ultraviolet rays. Footcandle readings (measuring visible light) ranged from acceptable to high in Aspet (depending whether an object received direct sunlight or not), high in the other furnished buildings.

Some sample readings are:

- Dining Room - Tapestry on wall, 32 FC
 - Textile on table, 10 FC
 - UV - acceptable; less than 75 microwatts/lumen

- Kitchen - Small table, 24 FC
 - Stove, 45 FC
 - UV - high; 250-375 microwatts/lumen

- North Parlor - Window seat cushions, 130 FC
 - UV - high; 130-300 microwatts/lumen

- South Parlor - Books on table, 40 FC
 - UV - acceptable; less than 75 microwatts/lumen

- Landing - Books, 300 FC
 - UV - high; 400-500 microwatts/lumen

Recommendations:

a. All furnished buildings should have some type of ultraviolet filter on the windows to protect furnishings. The park can continue to use sheets of UF3 Plexiglas or apply the filters directly to the windows. A list of lighting products is included in Subchapter F.; it provides names and addresses of companies which sell these filters. The Regional Curator can assist with ordering information.

b. Visible light also needs to be reduced. One method for reducing this light is to use UV filters that are slightly tinted to reduce sunlight. This has been done successfully at Sagamore Hill NHS. Another method is to use regular window shades, lowering them as necessary to keep out direct sunlight. The window curtains will also help to limit direct sunlight.

Incandescent lighting is used in Aspet; this type of lighting should provide sufficient illumination to see the furnished rooms and is much less destructive to furnishings. Incandescent lighting should be used in all of the furnished buildings, limiting, as much as possible, the use of destructive daylight and ultraviolet rich fluorescent lighting.

c. The length of time the objects are exposed to light can be reduced. Incandescent light fixtures should be used only when necessary, turning them off when visitors are not present. The window shades should be lowered when visitors are not present, especially during the off season.

d. The Little Studio has a large north light window that should have shades that will limit the amount of daylight entering the exhibit area. This need has been identified previously by the Superintendent and Regional Curator.

3. Dust/Insects/Rodents

Evidence of dust and insects were present in all furnished buildings. No visible evidence of rodents was found but precautions should be taken, especially in the autumn when rodents tend to move inside.

Recommendations:

a. Good housekeeping should eliminate any dust and most insects. In Part B of this section, a maintenance schedule is included which should be followed. At the present time, a member of the maintenance staff does a minimal amount of housekeeping. The park is attempting to establish a Museum Technician position whose duties would

include the routine housekeeping of the furnished buildings. This position should be established and filled as soon as possible.

b. As mentioned in the maintenance schedule, insect and rodent inspection should be made weekly, taking appropriate action when and where needed (see Manual for Museums, pp. 71-76).

c. To reduce insect and rodent activity, food and drinks should not be allowed in furnished buildings. The exception could be the basement of Aspet where the staff has a break room. All food and drinks in this room should be kept sealed in cabinets or in the refrigerator--not lying around, exposed.

d. The park needs to contract with a commercial extermination firm which will fumigate the furnished buildings on a regular basis. Adequate controls must be exercised by the staff to prevent sloppy application of the poisons.

4. Fire

Fire extinguishers are available in Aspet, the Little Studio, and the Stables. Mechanical fire detection systems are used in the furnished buildings and are checked on a scheduled basis for proper working condition. During the security appraisal of January 1981, additional fire detection systems were suggested and are included in the overview of security systems requested by the park.

Recommendations:

a. The fire detection systems requested by the park as a result of the security appraisal should be approved and funded.

b. The fire department which would normally respond should be invited to visit the park, inspect the furnished buildings, and be aware of any particular problems to consider regarding the furnishings and historic structures. This visit should take place twice a year.

c. An emergency action plan needs to be written that includes measures to be taken in the event of natural disasters and fire. This plan should include evacuation plans for the various buildings open to the public. The park staff must know how to direct visitors out of the buildings safely as well as correctly respond to the fire. The staff should also be aware of any actions that could be taken to save some of the more valuable museum objects on display. Thinking out responses ahead of time makes dealing with the real situation much easier. The park should consult with the Regional Curator and Regional Safety Manager in developing this plan.

d. Fire drills held on a regular basis will insure the proper response to an emergency. It is imperative that each staff member know where the fire extinguishers are located and how they are used. We suggest periodic fire drills in which park staff are given the opportunity to actually operate a fire extinguisher on burning materials.

5. Human Impact:

People, both staff members and visitors, can have an adverse affect on furnishings in historic buildings. These problems usually consist of careless handling, vandalism, and theft. Problems are correctable in the furnished buildings at Saint-Gaudens NHS. Object security and care must be given a high priority.

Tours of Aspet consist of 35 people or less. A park employee stays with the group usually throughout the tour. Like many other furnished historic structures, Aspet was never meant to be used as a museum. Traffic flow is awkward, with little room for the visiting public. The other furnished buildings are open, but not on a regular tour schedule, and receive fewer visitors than Aspet. The overall annual visitation of the park is approximately 39,000 with the park open five months a year.

Recommendations:

a. Tour groups in Aspet should never exceed 15 people and, if possible, they should be limited to 10 people.

b. Park employees must insist that visitors do not touch the furnishings and must enforce this at all times. Small, inviting objects should be placed out of easy reach. Park employees should never handle the furnishings in the presence of visitors because this handling may encourage visitors to do the same. Avoidance of handling the furnishings can become a valid interpretive theme when appropriately woven into a talk or tour.

c. Park employees should not sit on or handle furnishings. Only employees with curatorial duties should be allowed to handle the furnishings and then only as little as possible and with clean hands. Touching transmits dirt and oil from the fingers, hastening the deterioration process. Metal objects should never be handled unless clean cotton gloves are worn since metals are the most susceptible to corrosion.

6. Specific Conservation Considerations:

Aspet

Aspet shares many conservation problems with other historic houses which have become museums. Thousands of people walk where previously only a few walked, continual cleaning is necessary, and authentic appearances must be religiously maintained. Some modifications in the furnishings can be made that will extend the life of some museum objects without detracting from the meaningful educational experience of the public.

Recommendations:

a. In several of the furnished rooms, furniture has been placed on top of or very near heating grates in the floors. The heat from the grates will dry out wood, textiles, leather, and paper objects, creating a brittle condition. When placing objects in the room, care must be taken to avoid placing these easily affected objects over or directly next to the heating grates. Another solution is to close or cover the grate so that it is no longer functional. In the living room a small table next to the sofa was directly over a grate. It was moved to the other end of the sofa and a metal floor lamp was put in its place.

b. Several objects such as lamps, candlesticks, books and other small objects were placed on top of textiles or sensitive surfaces which could be damaged because of weight, rough edges or deterioration. A metal object can corrode and stain or disintegrate the materials underneath; heavy objects with rough edges make indentations in fabrics or wood, breaking fibers and leaving permanent marks. In a furnished house, where contiguousness of objects is a fact of life,

protective barriers can be placed between objects to prevent transfer of rust or acids and to evenly distribute weight. Some protective barriers that can be used are acid-free cardboard, matting, or polyethylene foam. These barriers should be used between metals, textiles, leather, and paper. An example is placing a circular disc of acid-free cardboard between a candlestick or metal lamp base and a table covering. The disc should be the size of the candlestick base (or lamp base) or a little smaller so that the disc is not easily visible.

c. The two oriental rugs used in the parlors are both too big for the room and have been folded under at the ends away from the tour path. This method of display is very destructive to these rugs, creating stress on the fibers along the fold. These rugs should not be used; the sheepskins, which have been suggested earlier in the Recommended Furnishings Section, should be used instead.

In the meantime, these two rugs can be displayed in a less destructive manner. The park should order acid-free tubes that are at least two inches in diameter. The length of these tubes should be the same as the width of the oriental rugs. Instead of folding, the excess rug should be placed around the tube and then under the rug. The end that is wrapped around the tube should be changed every six months. When the house is open to the public, the end of the rug that is at the opposite side of the room from the visitors should be wrapped around the tube; when the house closes for the season, the other end of the rug should be wrapped around the tube.

None of the rugs in the furnished rooms should be placed directly on the floor. Wool felt or cotton sheeting should be used as a padding material between the rug and the floor.

d. Since the house is closed during the winter months, objects can receive additional protection from dust and light during this time period.

(1) Dust covers, made from washed, unbleached muslin, should be placed over the furniture. When purchasing the unbleached muslin, ask for muslin without fire retardants in it. Wash before using it. Dusting would be minimized during the off season if dust covers are used.

(2) All window shades should be lowered completely to eliminate daylight from entering the furnished rooms. The silk curtains and the smaller wall hangings should be removed from the rooms and placed in flat storage. Hopefully, a storage area for these materials can be created in one of the upstairs rooms, using textile storage cabinets or the large, acid-free boxes. The less these materials are exposed to light, the longer their life span will be.

e. Objects stored in drawers and cabinets need to be removed and stored correctly in a storage area, possibly upstairs. These objects include the textiles in the sideboard in the dining room and the variety of books and papers in the cabinets built into the north wall on the landing.

The Stables:

Recommendations:

a. The sleigh, carriages, and any furniture should be covered by dust covers during the off season. Dust covers made of washed, unbleached muslin are recommended. This will minimize dusting in the carriage room.

b. The carriages and sleigh should not sit directly on the concrete floor. Strips of polyethelene foam can be placed between the wheels or runners and the floor as an inert barrier. The cushions in these vehicles should be covered with the cotton slipcovers, mentioned in the section on Aspet. These cotton slipcovers will help to protect the leather from dust and other air pollutants.

c. All windows should be covered, probably with window shades, when the Stables are not open to the public.

d. Many objects will be hanging from the walls, which creates concentrated stress in one area of the object and can result in tears. Pegs and hooks should be padded as thickly as possible with polyethelene foam to create a larger diameter.

The buffalo robes and blankets will be hanging horizontally on poles. To relieve some of the stress on these objects, acid-free tubes should be placed around the poles and acid-free tissue should be draped under each robe or blanket to protect the textile surfaces from touching.

e. Recommendation b. under the Aspet conservation considerations also applies to objects placed on larger objects (primarily metals, textiles, leather, and paper).

The Little Studio

Special conservation considerations recommended for Aspet and the Stables can be applied in the Little Studio.

B. Collection and Maintenance

The Superintendent has the prime responsibility for the safety of the collection; any collection maintenance done by staff members must be approved by him, and all cleaning materials must be approved by him. The Branch of Curatorial Services is available for any assistance if additional information is needed.

The employee who is responsible for collection maintenance should first receive curatorial training and be sensitive to the historic materials. This person should have access to the Manual for Museums, Museum Handbook, and the Conserv O Gram series; he/she should become familiar with their contents. The American Association of State and Local History produced a slide/tape program, "Housekeeping Techniques for the Historic House." The Branch of Curatorial Services has this program available for loan to parks.

A housekeeping schedule has been developed for use in Aspet and can easily be adapted for use in the Little Studio and the Stables. The schedule consists of tasks to be done daily, weekly, monthly, bi-annually, annually, and biennially. General and specific recommendations are included in the Housekeeping Schedule.

C. Protection:

Protection of the furnishings in the historic buildings is through room barriers, mechanical intrusion systems, and the presence of park staff.

The park is in the process of obtaining a new security system. A security appraisal of the park buildings was conducted in January 1981.

Aspet uses wood posts with ropes as room barriers for the furnished rooms. This type of barrier provides a minimal amount of security while detracting very little from the historic scene. A park employee conducts the tour of the house and rarely leaves the visitors alone in any of the rooms. This person meets the visitors at the front door and lets them out when the tour is completed.

The Little Studio contains the Eastern National Parks and Monuments Association salesroom as well as the exhibit area. This provides some security. Furnishings that are easily accessible to the public include painted chairs (6), piano and bench, writing utensils, fireplace equipment, and the valuable Saint-Gaudens sculptures (bronze and plasters) which line the room.

At present the Stable is minimally furnished. A barrier protects carriages on exhibit there.

Recommendations:

a. The carriage room barrier should be maintained. The wooden door to the ice house is covered with penciled accounts, beginning in 1914. If the park wishes to protect these records, this door surface

should be covered with a sheet of Plexiglas. In addition to the physical barriers, the ultrasonic system requested by the park should provide good protection to these areas when these areas are closed to the public.

b. The security systems requested by the park are badly needed to protect these priceless objects. The package should be funded and installed as soon as possible. The Little Studio, especially, needs this additional protection.

c. When the new security systems are installed, they should be checked and tested on a periodic basis. The local authorities should be aware of the existence and value of the museum collection as well as knowing who to call should there be an after-hours emergency.

d. Park employees should always be aware of valuable objects in the furnished buildings. Walk-through examinations and visual inventories should be taken several times daily, especially in the Little Studio and the Stable. If any object is missing or damaged, it should be reported immediately to the Superintendent. Staff members should always be alert to the possibility of theft or vandalism. Incident Reports (Form 10-434A) should be filled out any time an object is found missing.

e. Small objects should not be placed within reach of any of the barriers where they can be picked up by curious visitors.

f. Location files can be set up for each room and building. Salmon colored cards (Form 10-254A) can be obtained from the Branch of Curatorial Services and used for this purpose. Each card should contain the name of the object, where it is located (building, room, where in room), a brief description, catalog and accession numbers.

These cards should be kept in each room and organized by building, room, classification of the object (chair, table, etc.), and numerical sequence by catalog number. These location files make locating information on individual objects and doing quick room inventories easier for the park staff.

D. Housekeeping Schedule

Daily

1. Vacuum wood floors, baseboards, and woodwork.
2. Dust stairway balusters and railings with a clean cotton cloth sprayed with Endust.
3. Dust molding and window seats with a clean cotton cloth sprayed with Endust.
4. Vacuum matting used for visitor traffic.
5. Damp wipe surfaces extensively handled by visitors (room barriers, entrance and exit door handles).
6. Clean soiled cotton gloves in Ivory; rinse and dry.

Weekly

1. Dust wood furniture with a clean cotton cloth sprayed with Endust. Dust all parts of the piece including the out-of-the way places. Use a soft cotton swab if necessary (Conserv 0 Gram 7/8).
2. Vacuum the rush seating on the chairs and the wicker chair in the direction of the reeds, using gentle suction.
3. Dust the metal kitchen utensils with a clean, dry cotton cloth. Always wear clean cotton gloves when handling the metal kitchen utensils.

4. Vacuum hearth, mantels, and fireplaces.
5. Vacuum walls using a clean, long bristled brush attachment. Use gentle suction on the grass matting.
6. Spot clean matting used for visitor traffic.

Monthly

1. Vacuum the curtains, window shades, lamp shades, upholstery, and rugs (not the sheepskins) using the gentle suction and a clean drapery or upholstery brush attachment. Fragile areas should be vacuumed through a plastic mesh screen to avoid strain. If the surface has a nap, vacuum in the direction of the nap, not against it.
2. Using a gentle suction without touching the vacuum attachment to the cloth, vacuum tapestries and embroidered hanging textiles. Follow the same procedure for tablecloths. Use the plastic screen on fragile areas.
3. Vacuum leather objects and books, using a gentle suction through the plastic screen. Wear clean cotton gloves.
4. Dust ceramic, glass, plaster, and paper objects which are on open display using a clean dry cotton cloth. Use an artist's brush on intricately decorated objects and art objects.
5. Dust metal objects (other than kitchen utensils) using a clean, dry cotton cloth. Always wear clean cotton gloves.

6. Dust frames using a lens brush or, with carved gilt frames, blow with a small ear syringe (do not touch the frame with the tip).
7. Glass on mirrors and pictures may be damp wiped (if needed) using a sponge dipped in glass cleaner (Conserv O Gram 8/2) and squeezed almost dry. Do not let the moisture get on the frame or under the glass.
8. Dust candles on exhibit using a clean, damp cotton cloth.
9. Vacuum the lacquered Japanese table (1026) using gentle suction.
10. Take the sheepskin rugs outside and beat to remove dust.
11. Spot clean walls with a clean, water damp cloth and dry.
12. Vacuum tops of doors, window frames and other ledges in reach of the floor.
13. Damp mop/buff the exposed floors.
14. Check for evidence of insects and rodents (see Manual for Museums, pp. 71-77). Renew traps if needed.
15. With Superintendent, examine exhibited objects to determine whether specialized conservation treatment is needed.

Semi-Annual

1. Dust ceramic and glass objects inside the cupboards, as well as the shelves, using a clean, dry cotton cloth.

2. Vacuum ceilings and other high wall areas requiring ladders.
3. Clean UF3 Plexiglas (and any other Plexiglas) with a non-static cleanser.
4. Wash and dry windows.
5. Remove floor registers and vacuum outlets.
6. Clean or replace filters in the heating system in basement; clean heating equipment.

Annual

1. Check metal objects for corrosion, rust or tarnish; treat if necessary.
2. Wash and dry ceramic and glass objects, if necessary. (Conserv O Gram 8/2).
3. Dry-clean curtains, if necessary (Conserv O Gram 16/2).
4. Clean woodwork (not furniture) by wiping with a clean, damp cloth and dry immediately.
5. Comb sheepskin rugs with a widely-spaced toothcomb. Remove from exhibit area before starting.
6. Clean hearths, mantels, and fireplaces.
7. Wash or replace matting used for visitor traffic.

Biannual

1. Clean and wax finished wood furniture (Conserv O Gram 7/2, 7/3).
2. Damp wipe and dry painted wood and raw wood objects, using a clean cotton cloth, dampened with water (Conserv O Gram 7/2).
3. Clean exposed finished wood floors by stripping, waxing, and buffing (Conserv O Gram 7/4).

GENERAL RECOMMENDATIONS FOR USING THIS HOUSEKEEPING SCHEDULE

1. Some discretion and sensitivity must be used in following this housekeeping schedule for museum objects on exhibit. Dusting and cleaning museum objects should be based on need and condition. Cleaning frequency may vary, depending on the location of the object in the house (if it is close to an exterior door), the season of the year, and the level of visitation. Some judgment should be exercised accordingly by the curator. The less handling an object receives, the longer it will survive.
2. When dusting, the dust should be removed--not just pushed around. A vacuum should be used when some objects are dusted with a dry cloth or artist's brush to pick up the dust that is removed from the object and into the air. Vacuuming is the best method of dusting, but a variety of suctions should be used, depending on the stability and age of the object or surface. A plastic mesh screen should be used on fragile surfaces to relieve strain. Metal, glass, and ceramic objects on mantels or high shelves should be removed before dusting and placed on a table away from the furnished area. Dusting and vacuuming should take place in this area. When clean, they can be returned to their exhibit location. Be very careful when handling these objects--this may require two people.
3. The Manual for Museums and the Conserv O Gram series are excellent sources of information on housekeeping for furnished historic houses. In the Manual for Museums, Part 3, Chapter 11, contains specific information on equipment, methods, and materials. Part 1, Chapter 4, pp. 62-90, discuss the care for a collection and the agents of deterioration. The Conserv O Gram should be used as a supplement to this information, in

some cases updating some techniques and materials. All members of the park staff should be familiar with these sources and should refer to them regularly.

4. Since the park is closed for six months of the year, the daily, weekly, and monthly tasks could be done with less frequency during the closed season. This is especially true if dust covers are used and the curtains are placed in storage. The biannual tasks should be done just before the buildings open in the spring and as soon as they close in the beginning of winter. Annual and biennial tasks should be done when the park is closed.
5. The housekeeping schedule does not apply to the Saint-Gaudens' art objects (bronzes and plasters). These objects should only be dusted when needed; cleaning should be done by or under the supervision of a professional conservator.

Specific Recommendations:

Ceramics and Glass:

Once a year, ceramic and glass objects should be examined to see if additional cleaning is needed. Clean these objects according to the directions in Conserv 0 Gram 8/2. Do not immerse unglazed portions of earthenware but instead, wipe these sections with a damp cloth or artist's brush.

Textiles:

1. Vacuuming:

A test should be done initially to see if the textile fibers are stable. Turn the suction down to the lowest level. Carefully

vacuum a small, unnoticeable section of the textile, holding the plastic mesh screen over the textile to eliminate strain. Then check the area vacuumed to see if any loose fiber ends are visible. If not, continue to vacuum the rest of the textile using the brush attachment; vacuum curtains, window shades, and lamp shades by moving the brush from top to bottom with vertical strokes, one side at a time. Use the plastic mesh screen on the more fragile areas to eliminate strain.

Vacuum upholstered furniture using the upholstery attachment and the plastic mesh screen. Place the screen against the upholstery and vacuum over it. Work dust out of corners, pleats, and tufts with the clean brush attachment.

2. Cleaning:

The silk curtains can be dry-cleaned by a dependable dry cleaner. Other textiles should probably be cleaned by a professional textile conservator. If there is a question as to whether a textile can be cleaned by the curatorial staff, consult with the Regional Curator or the Textile Conservator in the Branch of Conservation Laboratories, Division of Museum Services.

Metals:

1. Brass, copper, and silver objects should be polished and lacquered to avoid polishing every year. A coat of lacquer should last a long time (around 10 years); inspect the objects yearly for tarnished spots which will indicate that the lacquer needs replacing.

Lacquering can be done at the park if it is done carefully under the supervision of the Superintendent and if safety precautions are followed. Otherwise it can be contracted out. The Metals Conservator, Branch of Conservation Laboratories, can be consulted for additional assistance.

Procedure for lacquering:

Wear surgical gloves. Polish the brass and copper objects lightly with Noxon, polish the silver objects with Goddard's Silver Polish, using clean cloths. Remove polish completely by wiping with a clean cloth dipped in acetone; this should degrease the object. Do not inhale the acetone! Cover the object with krylon (or any similar lacquer) either by spraying or applying with a brush. When object is dry it is ready for display.

Furniture brasses can also be lacquered. They can be removed from the piece of furniture, before polishing and lacquering. If they are not removed, a cardboard barrier should be placed between the brass and the wood when polishing and lacquering.

2. Pewter should be polished only when absolutely necessary; a light coat of microcrystalline wax is usually sufficient. Wash only if the object is very dirty; this dirt buildup should not occur if the objects are dusted regularly. Do not wash on a scheduled basis.

Procedure for washing:

Wash in denatured alcohol, rinse well in distilled water and dry with a clean cloth.

3. Iron objects can develop rust and corrosion. If this occurs, see Conserv O Gram 10/1 for information on further treatment.
4. Stove blacking can be used on cast iron fireplace equipment to polish the objects.
5. Metal kitchenware should be treated according to the type of metal, following the above instructions. If the objects get very dirty, they can be washed. Do not wash objects which have sections made of other materials, such as bone handles. Again, if dusting is done on a regular basis, washing should not be necessary. Washing should never be done on a regular basis.

Procedure for washing:

Wash in warm water and non-ionic detergent; rinse in clear water and dry completely with a soft clean cloth.

Fireplaces:

Annual Cleaning:

1. Fireplace Paneling:

Equipment: Dropcloth, six-foot ladder, pail of clear water, clean, soft cloths, sponges, rubber gloves. Use Conserv O Gram 7/2 for cleaning painted wood.

Procedure: Move all fireplace equipment and furniture away from work area. Dust panels with vacuum cleaner. Wash in sections approximately two feet square using a damp sponge. Rinse with clear water, dry with a clean cloth.

2. Brick Fireplaces:

Equipment: Soft, clean cloths, pail of clear water, gloves, sponges.

Procedure: Vacuum clean. Damp wipe the hearth with a sponge dipped in the clear water. Dry with a soft, clean cloth.

Maintenance Staff Projects done in consultation with the Superintendent.

Windows:

Biannual Cleaning:

The windows should be washed inside and out. No liquid should run onto the wooden framework.

Equipment: Two people, ladder, chamois, pail, sponge, cleaning solution.

Procedure: Dust window panes and surrounding framework. Dampen sponge in cleaning solution and use overlapping strokes to wash each pane. Remove dirty water from the pane with chamois. Change water whenever it becomes dirty.

Ventilation System:

Biannual Cleaning:

Contact the maintenance person in charge of equipment. Request them to remove the floor registers and vacuum the outlets. The equipment in the basement should also be cleaned; any filters cleaned and replaced.

GENERAL RULES ON HANDLING

1. Be aware that the objects you handle should be treated respectfully. Haste makes for bumped, scratched, and broken objects; always schedule enough time to complete the task. Be thorough, but remember that overcleaning may be as harmful as no cleaning. Be gentle rather than enthusiastic.
2. Fingerprints leave deposits of dust, water, and oils where pockets of corrosion develop on metal objects. Always wear clean white gloves when handling metal objects and leather objects. When the gloves become soiled, rinse them in Ivory--do not use bleach. Always have clean, dry hands when handling the other types of materials.
3. When moving any object, support that piece. Carry only items that can rest securely in both hands, and carry only one thing at a time. Use a padded basket when appropriate, and/or get someone to help you move the object. Never lift anything by its handle, spout, ears, or rim. Support it from below at the base. Moving large pieces of furniture often requires two people so that mishandling of the piece by tugging, pulling, and sliding it is avoided.
4. Plan ahead. Know where you are taking an object, what obstacles are on the way, and have the place cleared and padded if necessary.
5. If something breaks, report it to the Superintendent. Save all fragments and keep them together.

E. Agents of Deterioration

Proper care of a museum collection consists of reducing the rate of deterioration to a minimum by keeping the collection in a safe environment. A safe environment will prolong the life of an object and minimize conservation treatment. Prevention is always better than treatment.

The Manual for Museums includes a chapter on "Caring for a Collection." Within this chapter are sections on agents of deterioration (pp. 67-82) and climate control (pp. 83-91) which should be read carefully. Another good source to read and become familiar with is The Museum Environment, by Garry Thomson. It contains useful information on lighting, humidity, and air pollution.

Damaging conditions are:

- Too much or too little humidity

40% - 60% is an ideal range; metals do best at 40% or below. At very low levels, organic materials dry out and become brittle; at high levels, mold will develop and metal will begin to corrode.

Manual for Museums, pp. 67-68, 83-89.

- Too much or too little temperature

60°-75°F is the best range, cool enough to avoid mold but warm enough to work. The greatest danger lies in the variation of temperatures. Rapid and wide variations can cause dangerous expansion and contraction of some objects.

Manual for Museums, pp. 68-69, 83-86, 89.

- Too much light

5 Foot-candles (50 lux)	-	Textiles, watercolors, prints and drawings, paper, wallpapers, dyed leather, most natural history objects (botanical specimens, fur, feathers, etc.).
15 Foot-candles (150 lux)	-	Oil and tempera paintings, undyed leather, horn, bone, ivory and oriental lacquer.
300 Foot-candles (300 lux)	-	Other objects.

(Thomson, The Museum Environment, 1978, p. 23.)

Ultraviolet light should be filtered out. The length of time an object is exposed to light is equally important. Use light only when necessary.

Manual for Museums, pp. 69, 86, 90-91.

- Chemical Air Pollution

Common air pollutants include industrial fumes, motor vehicle exhausts and salts from the ocean. Materials such as unseasoned woods, paints containing lithopone (in the pigment), unpainted hardboard, acidic papers and plastics also release harmful vapors. These materials should be avoided in construction of exhibit cases or storage equipment.

Manual for Museums, pp. 70, 91.

- Dust

It acts as an abrasive, provides surface for moisture condensation and will soil the surface of objects. Once an object is covered with dust, the removal process can accelerate wear and increase the possibility of physical damage.

Manual for Museums, pp. 69-70, 91.

- Mold

This growth probably destroys more objects than anything else. It will grow on any organic object in an atmosphere of more than 65% RH and 70°F. Look for velvety patches or areas of discoloration. Avoid warm, damp environments.

Manual for Museums, pp. 70-71, 39.

- Insects

The most common insects to watch for are powder-post beetles, clothes moths, silverfish, dermestid beetles and cockroaches. Their damage is rapid and irreversible.

Manual for Museums, pp. 71-76.

- Rodents

In a very short time, these animals can destroy a collection by their eating and nest-making. Watch for droppings, signs of gnawing and rodents themselves.

Manual for Museums, p. 77.

- Fire

A fire can wipe out an entire collection very quickly. Keep flammables in special fire-resistant containers. Work out a fire emergency action plan with staff and local fire-fighting organization.

Manual for Museums, p. 77.

- Humans

Human hazards to the collection are careless handling (by visitors and staff), vandalism and theft. Handling objects without white cotton gloves can leave fingerprints of oil and moist salts which will corrode metal. The security of the collections depends primarily upon the staff.

Manual for Museums, pp. 77-82.

F. Lighting Products: Supply Sources

Filter Light Corporation
P. O. Box 6292
Greensboro, North Carolina 27405

Fluorescent light filters.

Manager, CNI Marketing
Department 4-120
General Electric Company
Nela Park
Cleveland, Ohio 44112

Complete line of fluorescent, incandescent, quartz, high intensity discharge, and low voltage lighting products.

GTE Lighting Products
Sylvania Lighting Center
Danvers, Massachusetts 01923

Fluorescent and incandescent light bulbs.

International Light, Inc.
Dexter Industrial Green
Newburyport, Massachusetts 01950

Ultraviolet and/or visible light meters.

Lighting Services, Inc.
150 East Fifty-Eight Street
New York, New York 10022

Incandescent and quartz lighting fixtures, track lights, spotlights, light intensity reduction screens.

Lightolier
346 Claremont Avenue
Jersey City, New Jersey 07305

Custom and decorative track, recessed, and high intensity light fixtures.

McGraw Edison Company
HACO Lighting Division
400 Busse Road
Elk Grove Village, Illinois 60007

Custom and decorative track, recessed, high intensity, and low voltage lighting fixtures.

Rambusch
40 West Thirteenth Street
New York, New York 10011

Quartz lighting fixtures.

Solar Screen Company
53-11 105th Street
Corona, New York 11368

Fluorescent and incandescent light filters.

Solar-X Corporation
26 Needham Street
Newton, Massachusetts 02161

Pressure sensitive and liquid adhesive film for windows.

Technical Library Service (TALAS)
130 Fifth Avenue
New York, New York 10011

Fluorescent light filters.

Thermo Plastic Process, Inc.
1268 Valley Road
Stirling, New Jersey 07980

Fluorescent light filters.

Verilux
35 Maxon Street
Greenwich, Connecticut 06830

Fluorescent lighting.

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APPENDIX A

Account of Mrs. Augusta S.G. with Dwight Tuxbury & Sons, Windsor Vt.,
March-April, 1902⁺

<u>Year</u>	<u>Month</u>	<u>Item</u>	<u>Price</u>
1902	Mar. 1	1 Wheatina	.25
		1 Grape Nuts	.15
		2½ yd. Satin	1.25
	5	To Cash Exp. .70, 1.75	2.45
	4	2 cans Tomatoes	.34
		L. Soap	.25
		1 B. Cocoa	.25
		2 qts. C. Berries	.24
		3 [lbs.] Butter	.93
		4 doz Eggs	1.04
		10 [lbs.] Sugar	.50
		1 pn. Potatoes	.23
		½# Onions	.25
		2 Bread	.16
		1 Yeast	.02
		2 doz Crackers	.06
		2 [?] Sugar	.16
		6 T. Paper	.50
			<u>9.03</u>
	6	By 13½ yds. Canvas 2.70	
	7	3# Butter	.96
		4 doz Eggs	2.04(?)
		13 3/8# Ham	2.40
		5# Bacon	.90
		5 EW Flour	.20
		Yst.	.02
		3 Soup	.30
	6	to 3 yd. Burlap @ 20	20.60
	10	To Cash Exp.	.50
	8	4 Cups & Saucers	.52
		1 Bowl	.10
		1 "	.12
	11	1 pn. Potatoes	.20
		1 Wheatina	.25
		1 Cocoa	.25

1. Saint-Gaudens Papers.

<u>Year</u>	<u>Month</u>	<u>Item</u>	<u>Price</u>
	12	2 Thread	.10
	13	To Cash Exp.	.50
		1 doz. Oranges	.40
			<u>38.39</u>
	13	1 pn. Apples	.35
		1 Sp. Silk	.10
	12	1 Bread	.08
		1 Yeast	.02
		4 doz. Eggs	.72
		3 cans Peas	.45
	14	3# Butter	.96
		½ pn. Carrots	.20
		½ bus. Potatoes	.40
		2 cans Corn	.20
		2 " Tomatoes	.34
		5- E.W. Flour	.20
		5- C. Meal	.13
		2- Eng. Walnuts	.30
		Figs-	.28
		2- Van. Creams	.40
		1 box Saltines	.15
		1 jar C. Cheese	.35
		1 bot. Ammonia	.25
			<u>44.27</u>
	14	10# Sugar	.50
		1 g. Matches	.20
		4 doz. Eggs	.64
		53-1=52 gals. Oil	5.20
		1 Oil Bbl.	.75
		½ pn. Parsnips	.14
		1 Pail	.15
	16	6 [?]	.75
		6 pr. Hose	1.50
		6 Soap	.25
		1- Coffee	.25
		2 doz. Eggs	.32
	17	1 Sp. Silk	.10
		2 Twist "	.05
		1 Thread	.05
		2 cds. H & Eyes	.20
		1 Wheatina	.25
	18	4# Butter	1.28
		4 doz. Eggs	.64
			<u>57.49</u>

<u>Year</u>	<u>Month</u>	<u>Item</u>	<u>Price</u>
	18	10# Sugar	.50
		3 cans Corn	.30
		3 " Peas	.45
		3 Soup	.30
		½ bu. Potatoes	.40
		1 Yeast	.02
		5# E.W. Flour	.20
		1 doz Bananas	.25
		¼ bu. apples	.35
		1 Bread	.08
		By 1 Oil Bbl.	.75
			60.34
	20	1 Bread	3.45
			.08
	17	To Cash Exp.	.25
	21	3 doz. Eggs	.45
		1 doz. H & Eyes	.05
		1 Thread	.05
		1 sp. Silk	.10
		4# Butter	1.28
		2 Pow. Sugar	.16
			3.45
			62.76
	21	1 box Cocoa	.25
		1 oz Salts Tartar	.05
		1 Ammonia	.25
		6 Oranges	.23
		1 Yst.	.02
		1# S. Raisins	.12
		2# Eng. Walnuts	.30
		1# Dates	.07
		2 cans Peas	.30
		2 " Tomatoes	.34
		1 Burner	.10
		1 Bread	.08
		1 bx.-Paper & Env.	.25
		1 Pen Holder	.08
		1 bot. Ink	.05
		1 Brush	.25
		1 pn. Apples	.35
		3 C. Meat	.08
		1 Can Opener	.10
			3.45
			66.03
	21	1 Bread	.08
		To Expenses-.60, .40	1.00
	22	5½- Parsnips	.17
		3 Wheatina	.75
		3 I. Soap	.24

<u>Year</u>	<u>Month</u>	<u>Item</u>	<u>Price</u>
		6 Lemons	.13
		1 [?] Braid	.12
		1 H & Eyes	.10
		4½ yds. Broadcloth	5.63
		½ - C. Tartar	.16
	24	4 pr. Hose	1.00
	25	2# Butter	.64
		2 Cans Peas	.30
		2 " Soup	.20
		2# Carrots	.06
		1 yeast	.02
		1 Cocoa	.25
		1 [bu. ?] Salt	.50
			3.45
			<u>77.38</u>
	26	1 C. Starch	.10
		1 Grape Nut	.15
		1 W.B. Food	.15
		1 Eng. Walnuts	.15
		1 Figs	.17
		2 doz. Eggs	.30
		1 jar B. Powder	.42
		1 Bread	.08
		2 cans Peas	.30
		2 " Corn	.20
	28	1- S. Raisins	.13
		5 Thread	.25
	26	To Cash Exp.	.35
	31	1 pk. Potatoes	.20
			3.45
			<u>80.33</u>
			3.45
			<u>76.88</u>
1902	Apr. 1	1# Coffee	.35
		½ Tea	.35
		6 Lemons	.13
		2 doz. Eggs	.30
		2 Bread	.16
		Cheese	.14
		½ Tea	.35
		1- Coffee	.35
	2	1 Cabbage	.10
		1- S. Raisins	.12
		1 box Starch	.50
		1 E. "	.10
	5	1- Butter	.25
		1- Coffee	.35

<u>Year</u>	<u>Month</u>	<u>Item</u>	<u>Price</u>
		1 Enameline	.10
		5.33/45 bu. [?] @ 3.00	20.07
			<u>23.72</u>
	10	To Cash Exp. Seeds	.35
	16	1 [?]	.10
	17	To Cash Exp.	.80
	19	1 Matches	.25
	28	To Cash Exp.	3.00
May	7	To Cash Exp. Plants	.35
	9	1 pkg. Goard Seed	.40
	10	2 Bread	.16
		1 Yeast	.02
		1 Wheatina	.25
		1# Butter	.29
		10# Sugar	.50
		¼ bu. Potatoes	.20
		8- Cabbage	.34
		1 H. Cocoa	.25
		5- Wor. Salt	.08
		2 oz. Crackers	.06
		12 To Cash Exp.	.65
		½- Tea	.35
			<u>32.12</u>
	12	1 S. Raisins	.12
	13	To Cash Exp.	4.40
		" " "	.65
		" " "	.40
	14	" " "	2.50
		2- Butter	.58
		¼ bu. Potatoes	.20
		2- Prunes	.30
		2 cans Peas	.30
		2 veg. Soup	.20
		1 bot. Ammonia	.25
		1 Dry Mop	.50
		1 Bon Ami	.10
		1 Brass Polish	.16
		2 Can Soup	.20
	16	3- Butter	.87
		1 Ammonia	.25
		2- Sal. Soda	.04
		½ C. Tartar	.16
			<u>44.30</u>
	16	1 Yeast	.02
		1 Bread	.08

<u>Year</u>	<u>Month</u>	<u>Item</u>	<u>Price</u>
		1 H. Cocoa	.25
		1/4 Spinach	.25
		3 Cabbage	.15
		1/4 bu. Potatoes	.20
		2# Raisins	.60
		1 Chimney	.10
		2 cans Corn	.20
		1 " Beans	.13
	15	To Cash Exp.-3.60, .25	3.85
	17	" " "	.50
		4 [?] Lime	.40
	16	2 Grape Nuts	.25
		Cabbage	.25
		6 Lemons	.13
		Apples	.30
		Carrots	.12
	19	To Cash Exp.-1.00, .35	1.35
			<u>53.43</u>
	19	1 Bread	.08
		2 cans Corn	.20
		2 " Peas	.30
		2- Van. Creams	.40
		1 box Salt	.10
	30	3- C. Sugar	.24
		1/4# Spinach	.40
		1/4# Potatoes	.20
		3 cans Peas	.45
		3 " Corn	.30
		1 Bread	.08
		To Cash Exp.	.65
	21	1 3/4 yd. Goods	2.19
		2 Wheatina	.50
		2- Prunes	.30
	22	1/4 bu. potatoes	.20
		1 Yeast	.02
		Carrots	.10
		1 H. Cocoa	.25
			<u>60.39</u>
	24	1 Pettijohn	.13
		3 doz. Eggs	.51
		1 Prunes	.15
		1 pk. Apples	.35
		2 can Corn	.20
		2 " Peas	.30
		5- C. Meal	.13

<u>Year</u>	<u>Month</u>	<u>Item</u>	<u>Price</u>
		10- Sugar	.50
		1- B. Chocolate	.38
		5- Lard	.75
		2- Butter	.58
		1 Bread	.08
		Bees wax	.25
		3 doz C. [?]	.30
		1 " " "	.05
		105 yd. Gause	4.71
		1 Hat	.50
	26	To Cash Exp.	.35
	27	" " " -2.40, .70	3.10
			<u>73.71</u>
	26	7- Clover	.84
		2 doz. Tom Plants	.70
	28	½ bu. Potatoes	.25
		2- Butter	.58
		3 doz. Eggs	.51
		2 cans Tomatoes	.40
		10- Carrots	.50
		3- Onions	.15
		1 pk. spinach	.25
		1 Yeast	.02
		1 Bread	.08
		½ pk. Apples	.18
		1 Matches	.20
		3 Astor seed	.30
		3 [?] "	.15
		1 Swt. William seed	.05
		3½ Soap	.63
		2 Nuts	.33
		1 qt. Peanuts	.10
			<u>79.93</u>
	28	Figs	.23
	29	4- Butter	1.12
		4 E.W. Flour	.16
		½ Spinach	.25
		8 Carrots	.40
		1 Berries	.15
	28	6 Lemons	.13
		1 Wheatina	.25
		1 Rice	.10
		1 Fr. Rice	.15
		1 Berries	.15
	20	To Expenses- .50, .70	1.20

<u>Year</u>	<u>Month</u>	<u>Item</u>	<u>Price</u>
	28	5 yds. Braid	.25
	31	To Expenses	.40
		1 H. Cocoa	.25
		2 Macaroni	.25
		3 Cans Peas	.45
		3 " Corn	.30
		1 Bread	.08
		1 Hot Sauce	.50
			86.70
	31	1 [?] Vinegar	.28
		1 Kit. Bouquet	.25
		6 cans Salmon	1.20
		1 bch. Braid	.12
			88.55
			76.88
			\$165.43

APPENDIX B

Works of A. St. Gaudens existing in Cornish, N.H., 28 Nov., 1907¹

	Plaster Model	Bronze	Mould	Low Relief	High Relief	Size	In Round	Good Shape	Damaged	To repair	To cast	Time to get a copy by hours	Remarks
Amor Caritas	x				x	9x4			x	3			Bronze reduction
Baby Homer	x	x	x	x		10x17		x					
Bastien Lepage	x	x	x	x		10x14							
Mr. Beaman	x	x	x	x		15x27							Patina
Mrs. Beaman	x			x		22x23		x					
Boys Butler	x		x	x		24x36		x	x	x		1	White
St G W.M. Caricature		x				6"		x					
Miss Cleveland	x		x		x	20"			x	x	x	5	Cracked
Christ, Head	x		x	x		15x8		x					
Daly (bust)	x					33"	x			x		5	Rough wood base
Diana (bust)	x		x			8"	x		x		x	2	Spotted
Diana (Head)	x					15"	x	x					Fragment
Diana (figure)	x		x			35"	x						Clean Shelac
Farragut (Head)	x					17"		x					Fragment
Finn (caricature)	x			x		7"		x					Dirty
Shaw Flying figure	x		x		x	10		x					2 Halves
Franklin (?)	x		x			34		x					L. St. Gaudens associated
Judge Gray	x			x		30x39		x					Framed
Mrs. Gray	x	x		x		31x48		x					Fair
S. Ward Gray	x			x		6x8					x	3	
Grief Hay (Bust)	x	x				12x18	x	x					Patina Plasteline Model
Howells	x		x	x		25x38					x	6	
Kenyon Cox	x			x		9x10		x			x	5	Dark paint Ground Unfinished
Lady	x			x		14x16				x	x	8	
Helen & Sarah Lee	x			x		25x15			x	x	x	10	Broken
Miss Lee	x		x			11x26		x			x		

		Bronze Plaster Model	Mould	Low Relief	High Relief	Size	In Round	Good Shape	Damaged	To repair	To cast	Time to get a copy by hours	Remarks
Mrs. Low	x			x		11x12		x				6	Dirty
MacMilan			x	x			x						
MacVeagh	x		x	x		39x56		x					Framed
Matthews	x		x	x		32x46		x					Framed
Mask	x		x			20x32		x					
Maxwell	x		x		x	40x52		x					
Moseley			x	x		11x17			x		x	4	Plaster frame
Miss Payne	x		x			18"	x	x			x	6	Dusty
Caricature [?]	x	x				5"		x					
C. Rogers	x		x	x		22x36		x			x	5	reduction
T. Roosevelt	x		x	x		9"		x					white
Sage (round)			x	x		34"		x			x	5	reductions Plas. & Bronze
Sage (oblong)			x	x		45x54		x			x	10	
Violet Sargeant	x			x		32x57			x	x	x	20	Broken
Painter Sargeant	x	x		x		3"		x					Framed
Shaw (Head)	x					10"	x		x	x		4	Visor missing
Bust Sherman	x			x		32"							Dirty
Doctor Shiff	x	x	x	x		11x11		x					
Shiff (children)	x		x		x	50x70			x		x	10	spotted
Father St. Gaudens		x				15"	x						
Stevenson	x	x	x			35"		x					Different sizes & shapes
Mrs. St. Gaudens	x		x			23x26		x					2 finish head Body sketch
Thompson			x		x	41x65					x	10	
C. Vanderbilt			x	x		18x19			x	x	x	5	2 corners missing
Gert. Vanderbilt	x		x		x	14x14			x	x	x	2	Unfinished
Bros. Vanderbilt	x			x		16x26			x	x	x	10	Dark paint
Vinton	x			x		35x36	x	x					Fragment
Victory (Head)		x	x			12"	x				x	4	

	Bronze Plaster Model	Mould	Low Relief	High Relief	Size	In Round	Good Shape	Damaged	To repair	To cast	Time to get a copy by hours	Remarks
Victory (round)	x		x		11"		x					
Whitney	x		x		29"	x	x					Plasteline Model
Mrs. White	x			x	12x20	x					10	Dark paint
Whistler Mt. 3 [Wm. ?] Sketches	x		x		11 24x29x30		x			x	15	Full size Different composition slight change none presently
6 caryatids	x				7'6"	x	x					
Puritan					4'8"x32							5 Foot model also
Parnell	x				8"	x		x				Plasteline-full size-unfinished
Group Brooks	x		x		4'3"	x						
Pilgrim Sherman Victory	x				8' 11'	x		x				Very bad condition
Christ Baker Mt.		plas teline			4'4"	x						Unfinished
Magee	x			x	14'9"		x					Full size
Sketch Boston Library	x					x						2 groups
[?] single figure	x				6' Average 12"	x		x				
3 Coins [?] 1st Sketch	x		x		13"		x					Verso & recto Victory with Wings
Baker Angels Sket.	x				14"	x	x					Discarded
[?] sketch			x		18"x19"		x					Christ sketch in round

1. Saint-Gaudens Papers.

APPENDIX C

Records of Town Taxes Paid by Augustus, Augusta, and Homer Saint-Gaudens, 1892-1935¹

Augustus Saint-Gaudens - Non-resident		Valuation
1892	20a	\$ 2000.
1893	"	2000.
1894	"	2200.
1895	"	2300.
1896	"	2300.
1897	"	2500.
1898	"	3000.
1899	"	3500.
1900	"	3500.
1901	"	4000.
1902	"	5000.
	3 horses	300.
1903	" Poll-1	5000.
	4 horses	350.
	1 cow	26.
	money on dep.	1905.
	20 sheep	90.
	2 carriages	300.
	stock in trade	200.
1904	56a "	9000.
	5 horses	600.
	1 cow	26.
	money on dept.	2000.
	20 sheep	90.
	2 carriages	300.
	stock in trade	200.

1. Vol. 33, Cornish Town Tax Records, compiled by Virginia Colby, 1935.
Cornish, New Hampshire.

Augustus Saint-Gaudens

Valuation

1905	100a	Pol1-1		\$ 11000.
			5 horses	400.
			1 cow	28.
			2 carriages	300.
			stock in trade	200.
1906	"	"		11000.
			6 horses	500.
			1 cow	28.
			2 carriages	300.
			stock in trade	200.
1907	"	"		11500.
			6 horses	480.
			2 cows	50.
			2 carriages	300.
			stock in trade	200.
1908	"	"	estate of	11500.
			6 horses	450.
			1 cow	30.
			2 carriages	300.
			stock in trade	200.
1909	"	"	estate of	11500.
			6 horses	180.
			1 cow	40.
			2 carriages	300.
1910	"	"	estate of	11500.
			6 horses	200.
			2 cows	54.
			1 auto	
			2 carriages	300.

Augustus Saint-Gaudens

Valuation

1911	100a	estate of	\$ 11500.
		6 horses	800.
		3 cows	100.
		1 auto	
		3 carriages	1200.
1912	"	estate of	20000.
	250a		
1913	"	"	21000.
1914	"	"	21000.
1915	"	"	21000.
1916	"	"	25000.
1917	"	"	25000.
1918	"	"	25000.
1919	230a	"	15000.
		1 horse	150.
1920	"	"	15000.
1921	"	"	15000.
1922	"	"	15000.
1923	"	"	15000.
		5 horses	876.
		11 cows	770.
		6 n.s.	360.
		1 hog	10.
1924	"		15000.
		5 horses	650.
		14 cows	1120.
		6 n.s.	450.

Augusta Homer Saint-Gaudens

Valuation

1905	25a		\$	1000.
1906	"			1000.
1907	"			1000.
1908	"			1000.
1909	"			1000.
1910	"			1000.
1911	"			1000.
1912	"	Part of E. E. Johnson		1000.
		5 horses		550.
		4 cows		160.
		4 neat stock		100.
1913	"	"		1000.
		4 horses		600.
		6 cows		240.
		1 neat stock		36.
		1 hog		16.
1914	"	" & Hurd Place		1000.
		5 horses		850.
		6 cows		360.
		1 hog		40.
1915	"	"		1000.
		5 horses		600.
		9 cows		330.
		7 neat stock		246.
1916	"	"		1000.
		5 horses		700.
		10 cows		470.
		5 neat stock		150.
		2 hogs		20.

Augusta Homer Saint-Gaudens

Valuation

1917	25a	Johnson & Hurd Places	\$ 1000.
		5 horses	500.
		11 cows	650.
		5 neat stock	306.
		6 hogs	90.
		1 vehicle	700.
1918	"	"	1000.
		3 horses	750.
		9 cows	720.
		12 neat stock	600.
		1 vehicle	650.
1919	"	"	1000.
		3 horses	750.
		11 cows	880.
		5 n. s.	300.
		1 vehicle	650.
1920	"	"	1000.
1921	"	"	1000.
		5 horses	776.
		11 cows	880.
1922	"	"	1000.
		2 horses	200.
1923	"	"	1000.
1924	"	"	1000.
1925	"	"	
		3 horses	770.
		13 cows	1170.
		9 n. s.	540.
		1 hog	24.
1926	"	"	1000.
1927	"	"	
		estate of	800.

Augusta Homer Saint-Gaudens

Valuation

1928	25 a.	Johnson & Hurd Places	estate of	\$	800.
1929	"	"	"		800.
1930	"	"	"		800.
1931	"	"	"		"

Homer Saint-Gaudens

Valuation

1908	Poll-1	1/2a.		\$	800.
1909	"	"		"	
1910	"	--		--	
1911	"	150a			5000.
1912	"	1acre	Treetops		800.
1913	"	"	"		900.
1914	"	"	"		900.
1915	"	"	"		900.
1916	"	"	"		1200.
1917	"	"	"		1200.
1918	"	7acres	"		1200.
			1 vehicle		700.
1919	"	1acre	"		1200.
			1 vehicle		650.
1920	"	1a	"		1200.
			3 horses		750.
			18 cows		1260.
			5 n. s.		300.
1921	"	1a	"		1200.
1922	"	1a	"		1500.
			3 horses		300.
			9 cows		720.
			3 n. s.		180.
1923	"	1a	"		1600.
1924		1a	"		1600.
1925		230a			15000.
		1a			1600.
1926		231a			16600.
			3 horses		600.
			18 cows		1440.
			2 n. s.		120.
			4 hogs		160.

Homer Saint-Gaudens

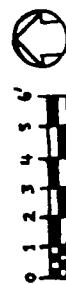
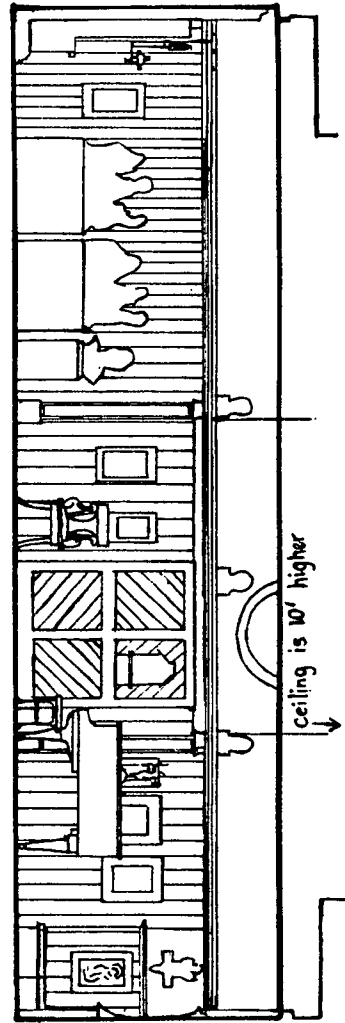
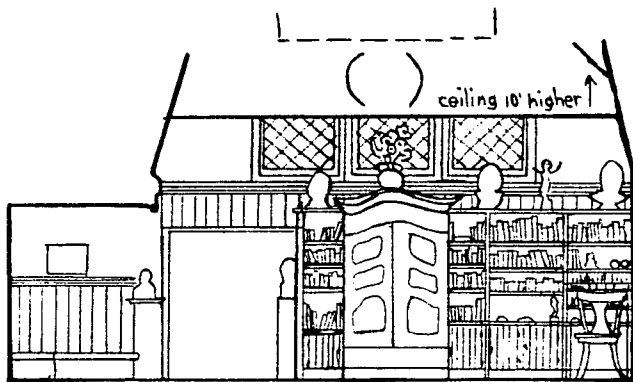
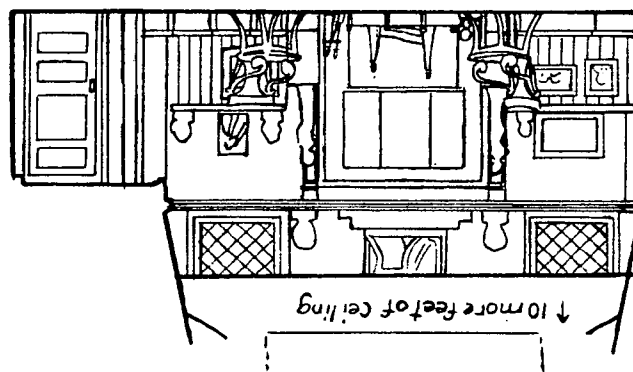
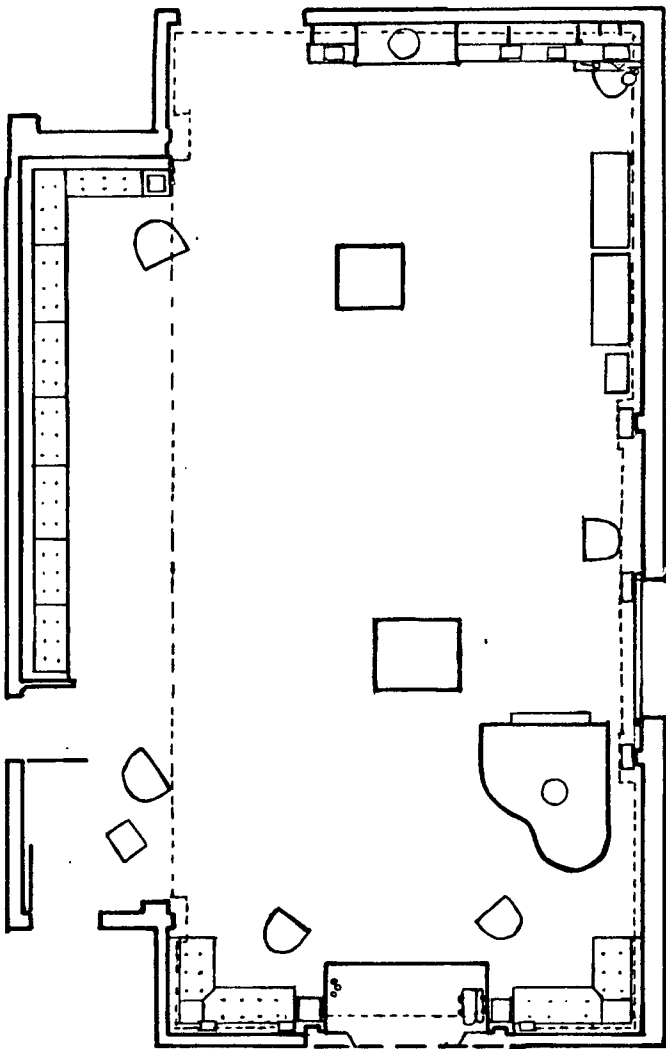
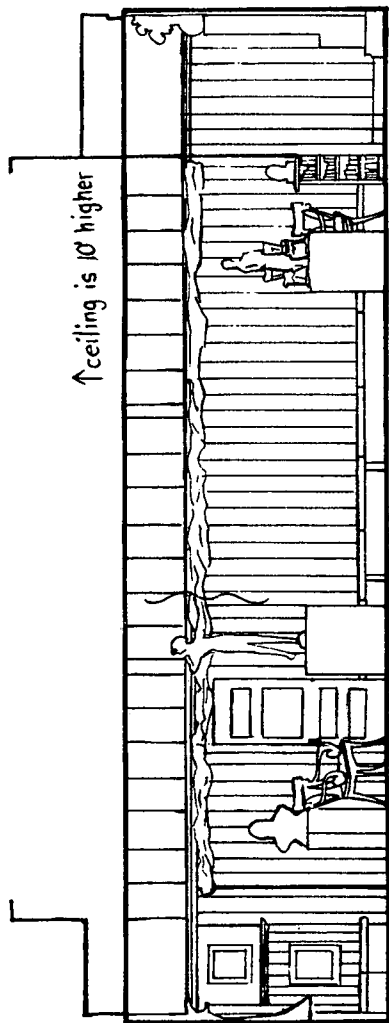
Valuation

1927	231a		\$ 16600.
		3 horses	400.
		15 cows	1274.
		1 n. s.	50.
1928	"		16600.
		3 horses	550.
		8 cows	700.
		4 n. s.	300.
		5 hogs	80.
1929	"		16600.
		3 horses	550.
		9 cows	850.
		3 n. s.	240.
1930	"		16600.
		5 horses	750.
		10 cows	1000.
		5 n. s.	400.
1931	"		16600.
		4 horses	500.
		13 cows	1000.
		2 n. s.	110.
1932	"		16600.
		3 horses	300.
		11 cows	550.
		4 n. s.	160.
	25a		800.
1933	231a		16600.
		3 horses	300.
		10 cows	600.
		10 n. s.	400.
	25a		800.

Homer Saint-Gaudens

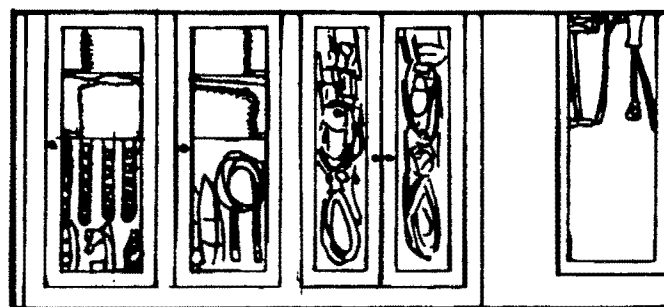
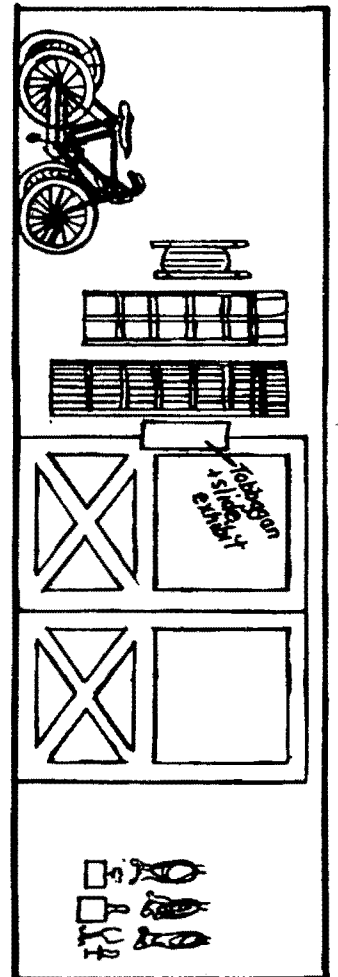
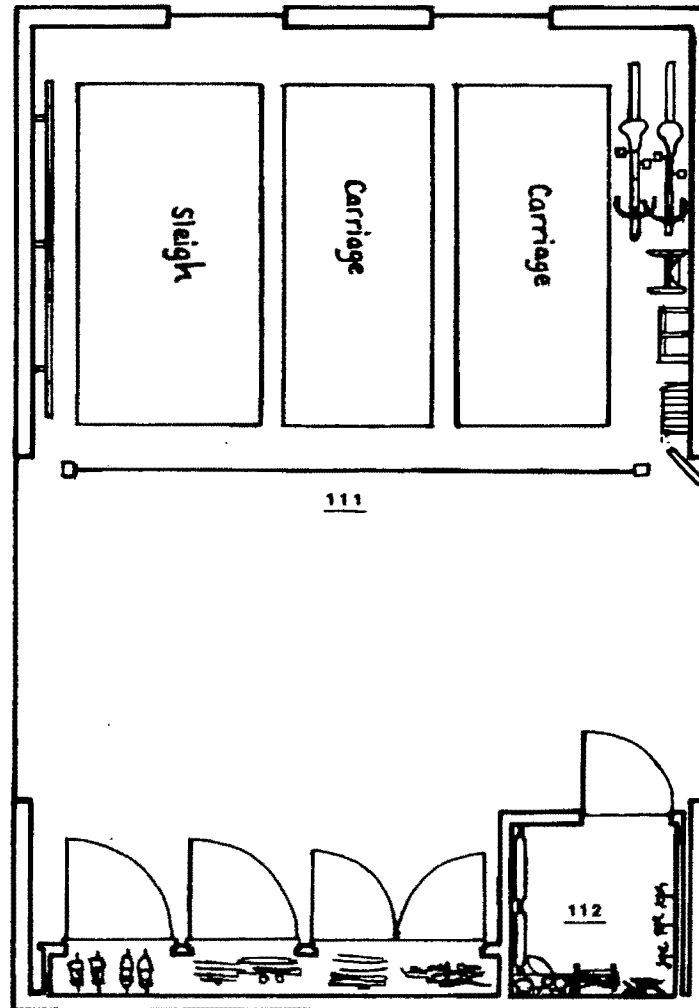
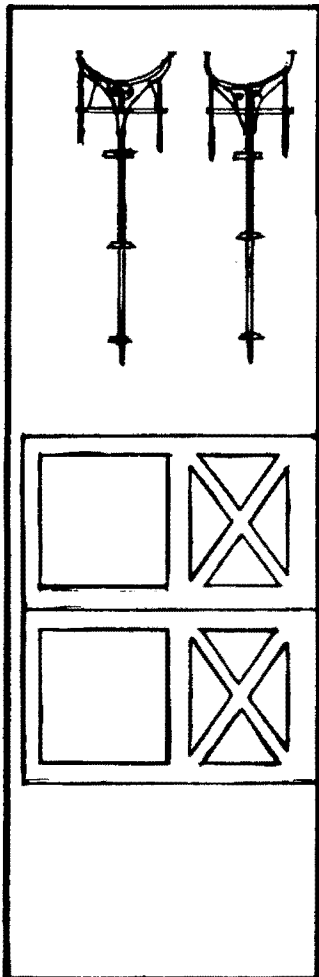
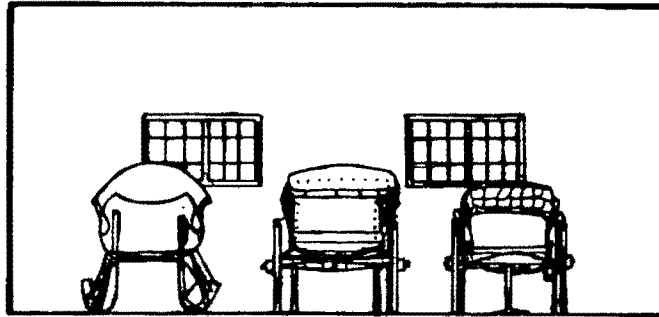
Valuation

1934	231a		\$ 16600.
		2 horses	200.
		14 cows	700.
		2 n. s.	70.
	25a		800.
1935	231a		16600.
		2 horses	200.
		12 cows	840.
		3 n. s.	150.
	25a		800.



The Little Studio 101





Stables 111, 112



I L L U S T R A T I O N S

Figure 1. Painting by Augusta H. Saint-Gaudens of the
parlor at No. 3 Rue Herschel, Paris, 1878
(SGNHS 2)

photograph: Saint-Gaudens National Historic Site



Figure 2. Painting by Augusta H. Saint-Gaudens of the
 dining room at No. 3 Rue Herschel, Paris,
 1878 (SGNHS 3)

photograph: Saint-Gaudens National Historic Site

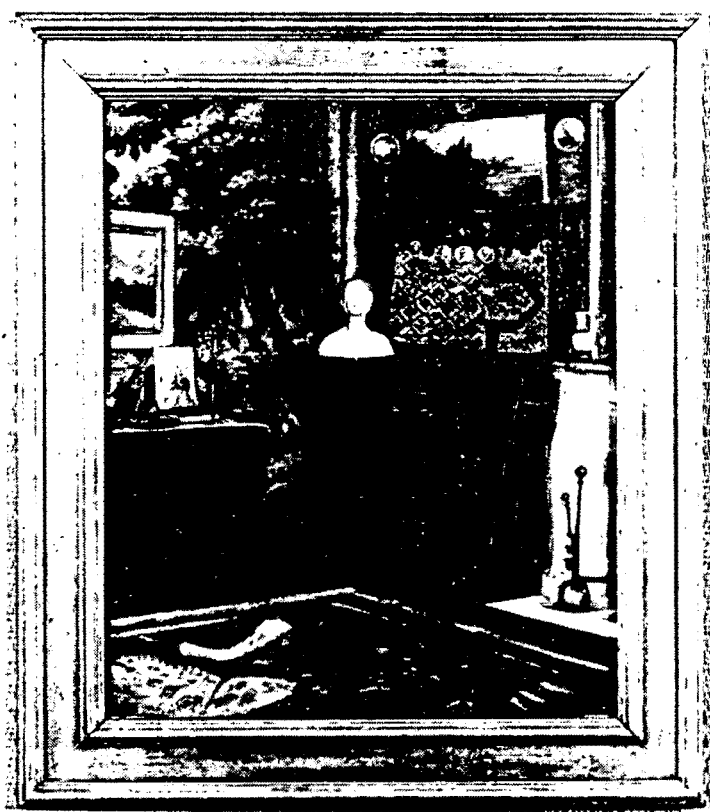


Figure 3. The "Hallway Room," Aspet, c. 1886
photograph: Saint-Gaudens Papers, Dartmouth College



Figure 4. South parlor, Aspet, c. 1886

photograph: Saint-Gaudens Papers, Dartmouth College



Figure 5. North parlor, Aspet, c. 1899

photograph: Saint-Gaudens Papers, Dartmouth College



Figure 6. South parlor, Saint-Gaudens Memorial,
probably post-1947

photograph: Saint-Gaudens Papers, Dartmouth College

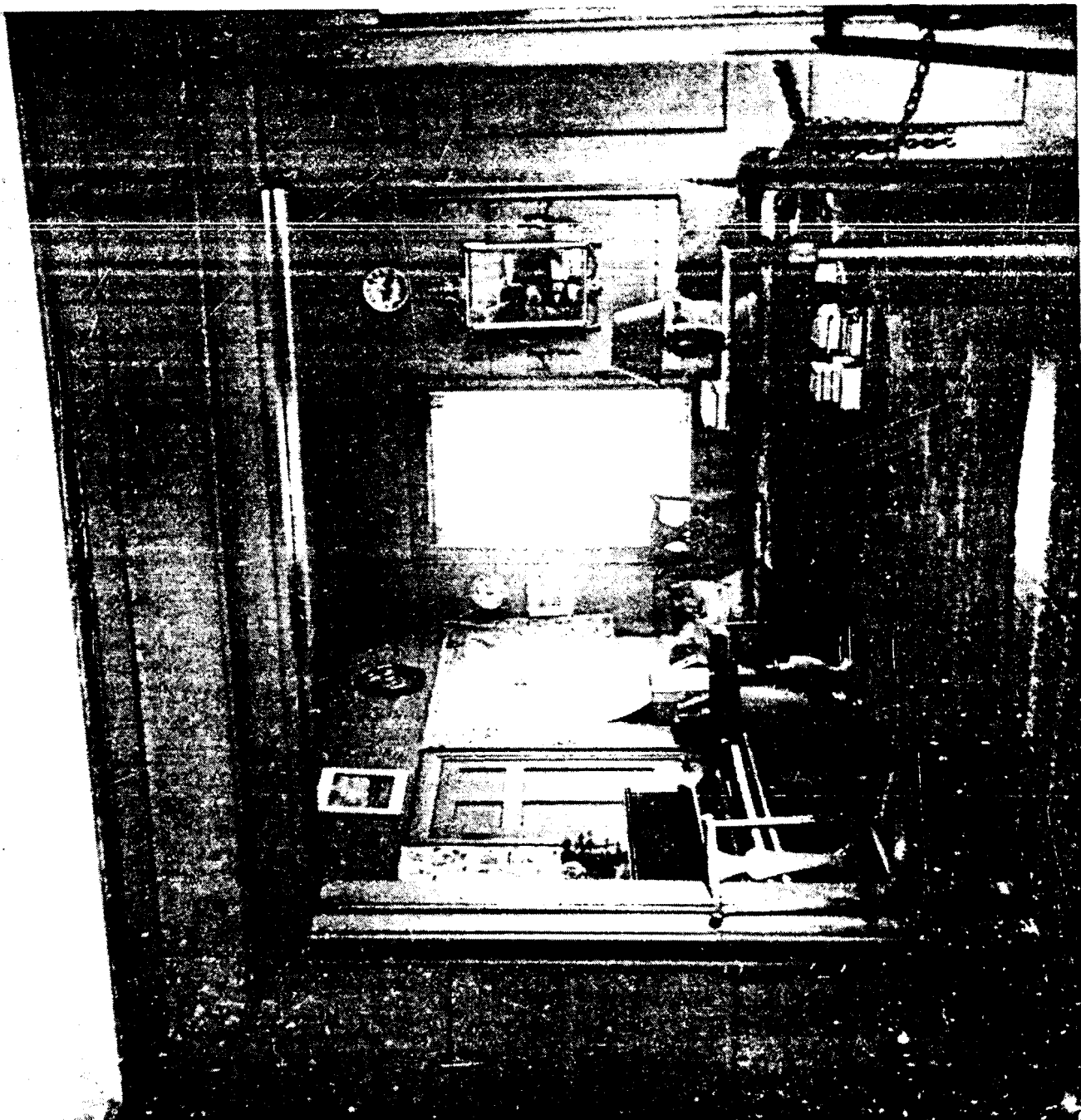


Figure 7. Dining Room, Saint-Gaudens Memorial,
c. 1938

photograph: Saint-Gaudens Papers, Dartmouth College

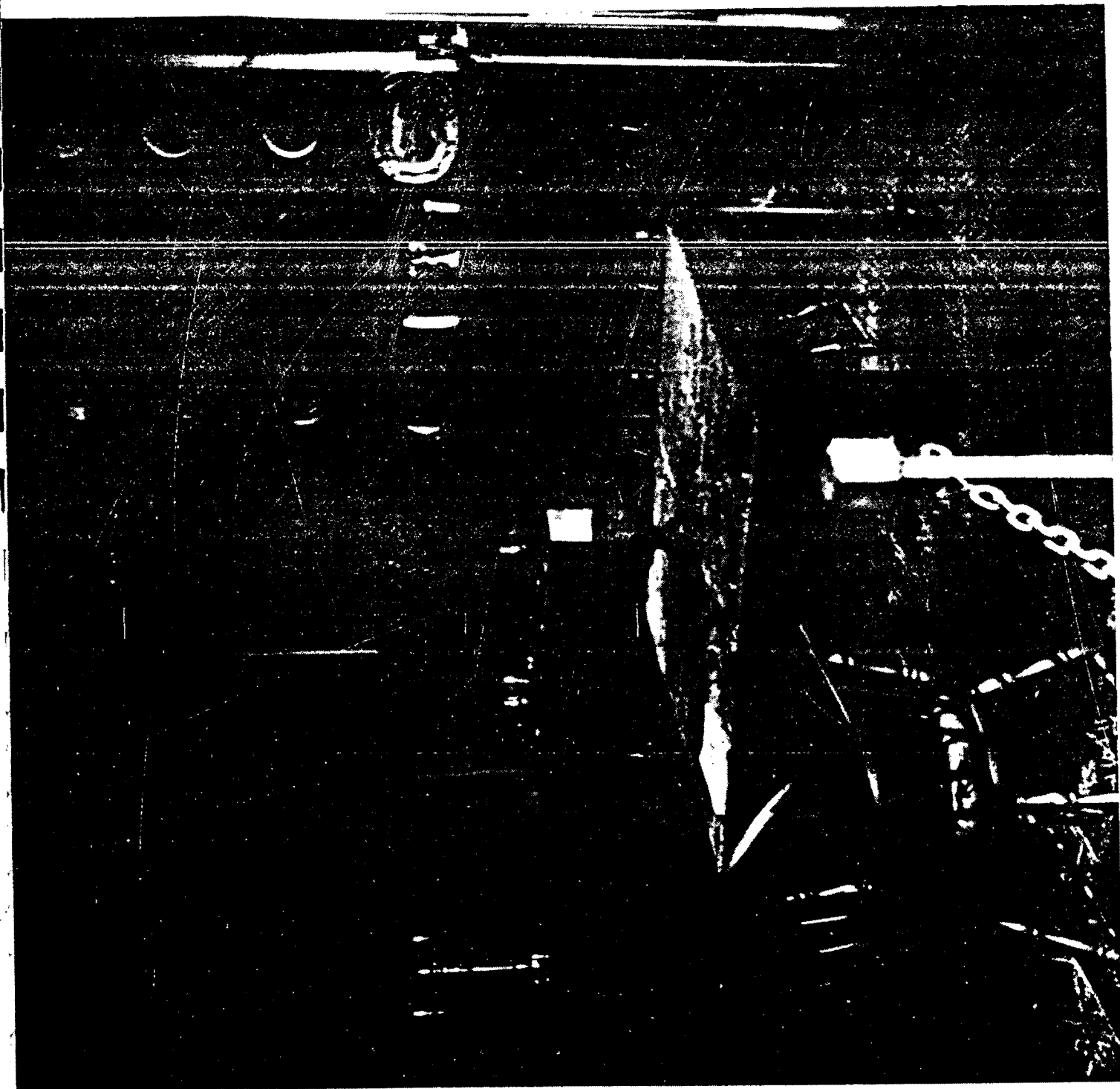


Figure 8. Dining Room, Saint-Gaudens Memorial,
c. 1938

photograph: Saint-Gaudens Papers, Dartmouth College

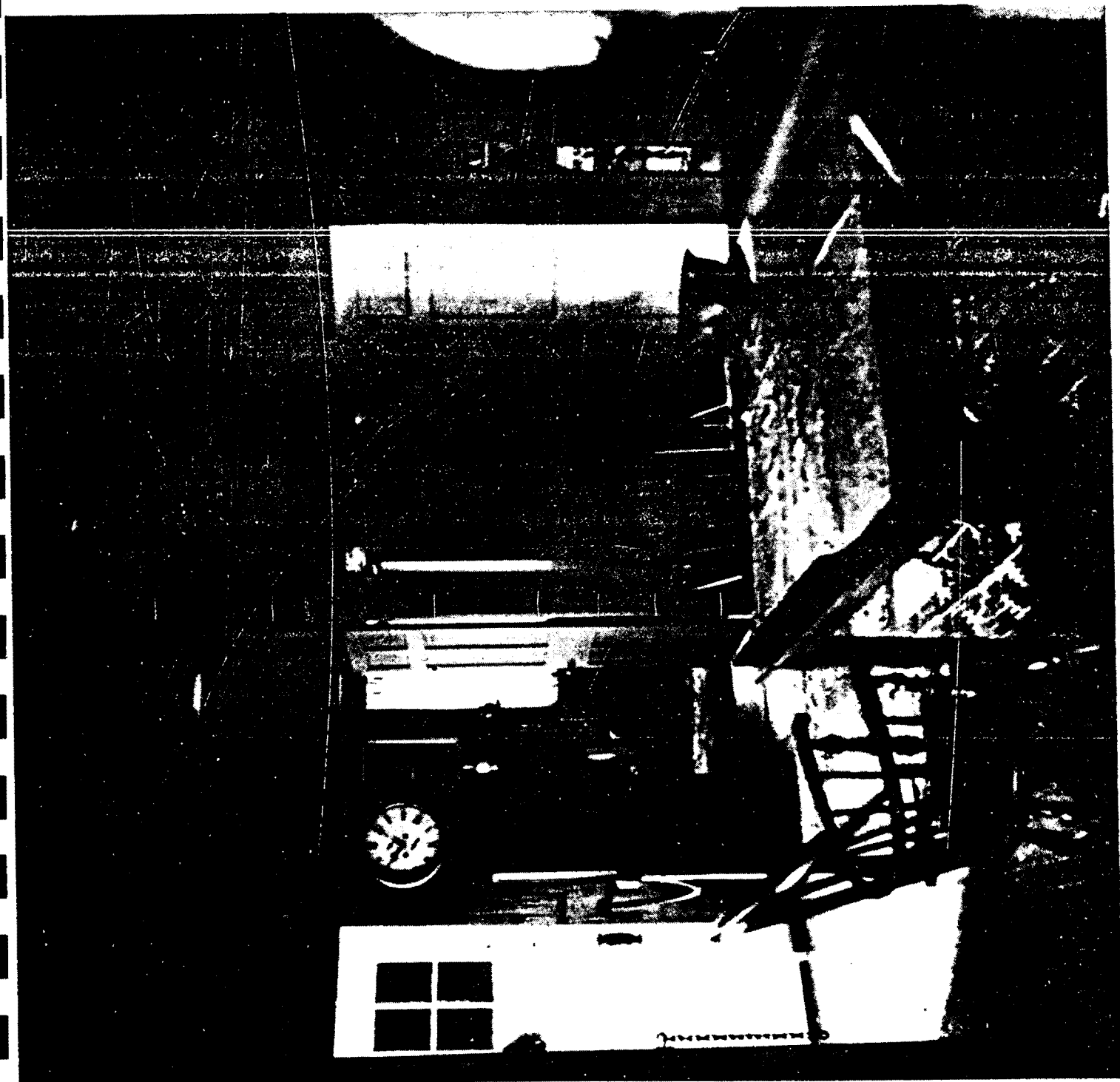


Figure 9. Painting by John Singer Sargent of Homer
 Saint-Gaudens and his Mother, 1890
 (Carnegie Institute 32.1)

photograph: Carnegie Institute

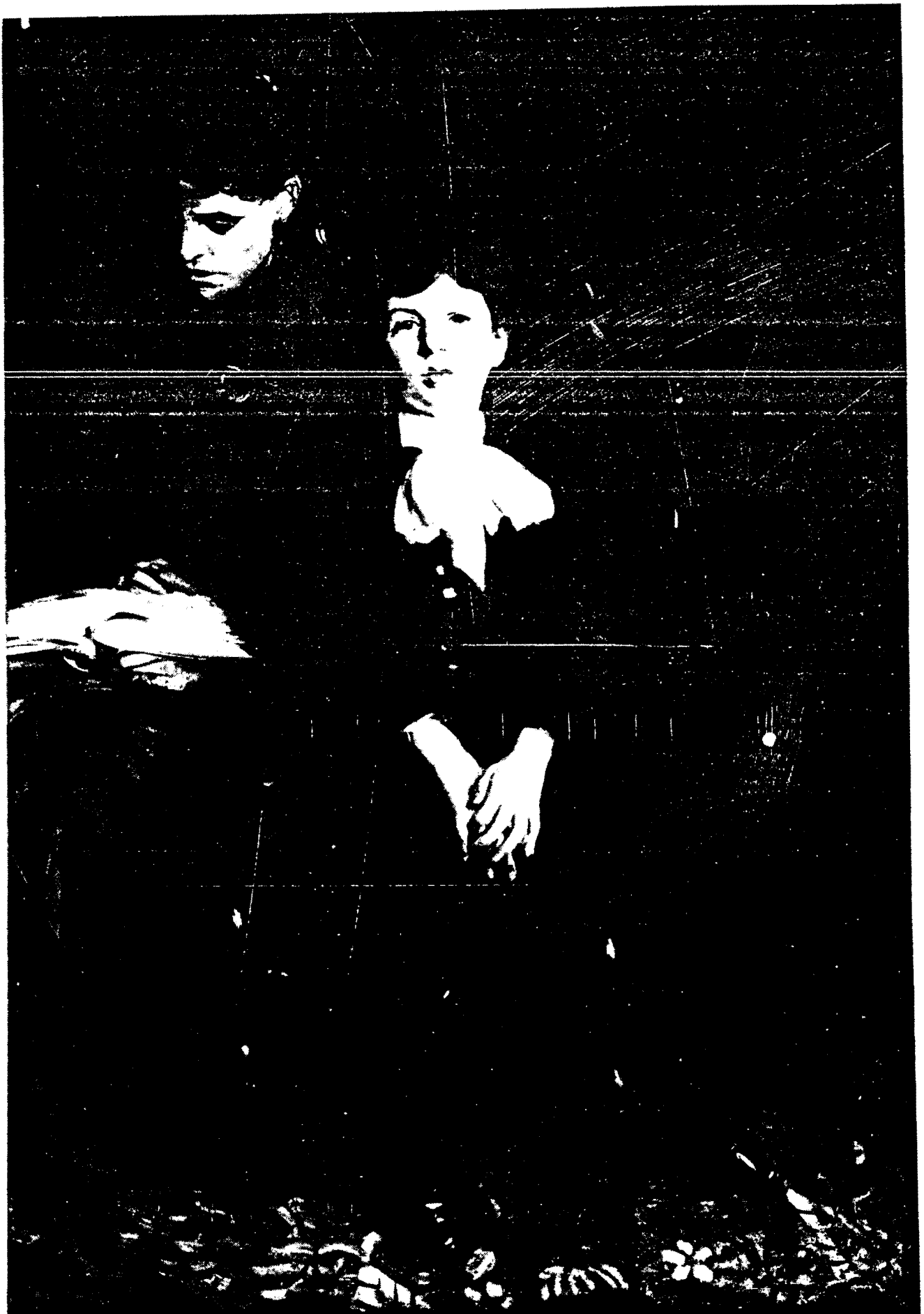


Figure 10. Augustus Saint-Gaudens on Aspet's lawn,
1903-05

photograph: Saint-Gaudens National Historic Site



Figure 11. Aspet, exterior rear, pre-1904
photograph: Saint-Gaudens Papers, Dartmouth College



Figure 12: Aspet, exterior rear, post-1904
photograph: Saint-Gaudens Papers, Dartmouth College



Figure 13. Aspet, exterior rear, post-1904
photograph: Saint-Gaudens Papers, Dartmouth College



Figure 14. Aspet, exterior rear, post-1904
photograph: Saint-Gaudens Papers, Dartmouth College



Figure 15. Augustus Saint-Gaudens on the Little
Studio pergola, 1906-07

photograph: Saint-Gaudens Papers, Dartmouth College



Figure 16. Augustus Saint-Gaudens in the Little
Studio, 1907
photograph: Saint-Gaudens Papers, Dartmouth College



AUGUSTUS SAINT-GAUDENS poses in his little studio at Cornish which he used as a refuge when 20 or 30 of his

assistants were at work on statue in the main building picture was taken just before he died of cancer at the age

Figure 17. The Phillips Brooks Monument in the
Little Studio, 1907

photograph: Saint-Gaudens Papers, Dartmouth College

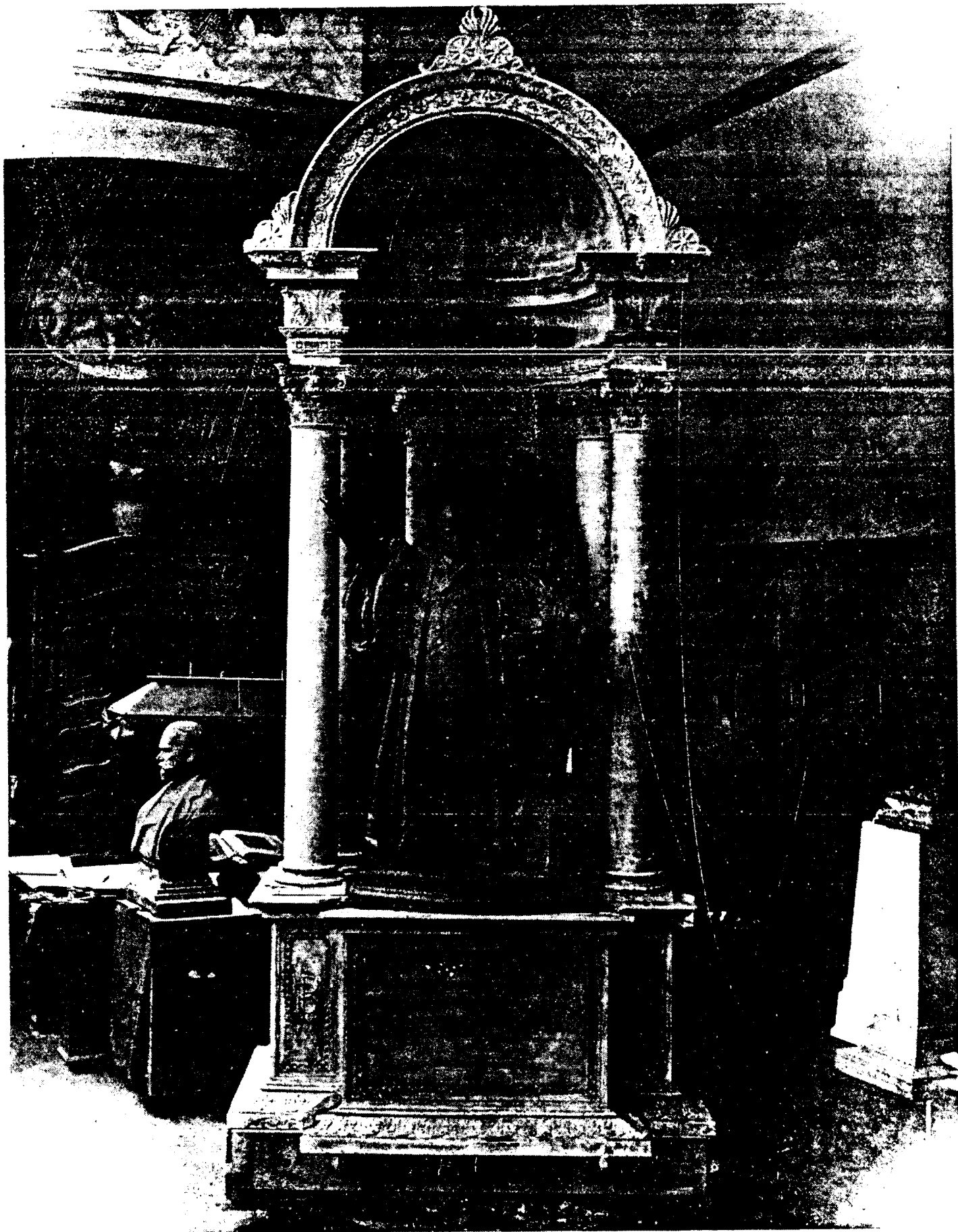


Figure 18. The Little Studio interior, photographed
 by Leslie R. Jones, 1927

photograph: Saint-Gaudens National Historic Site

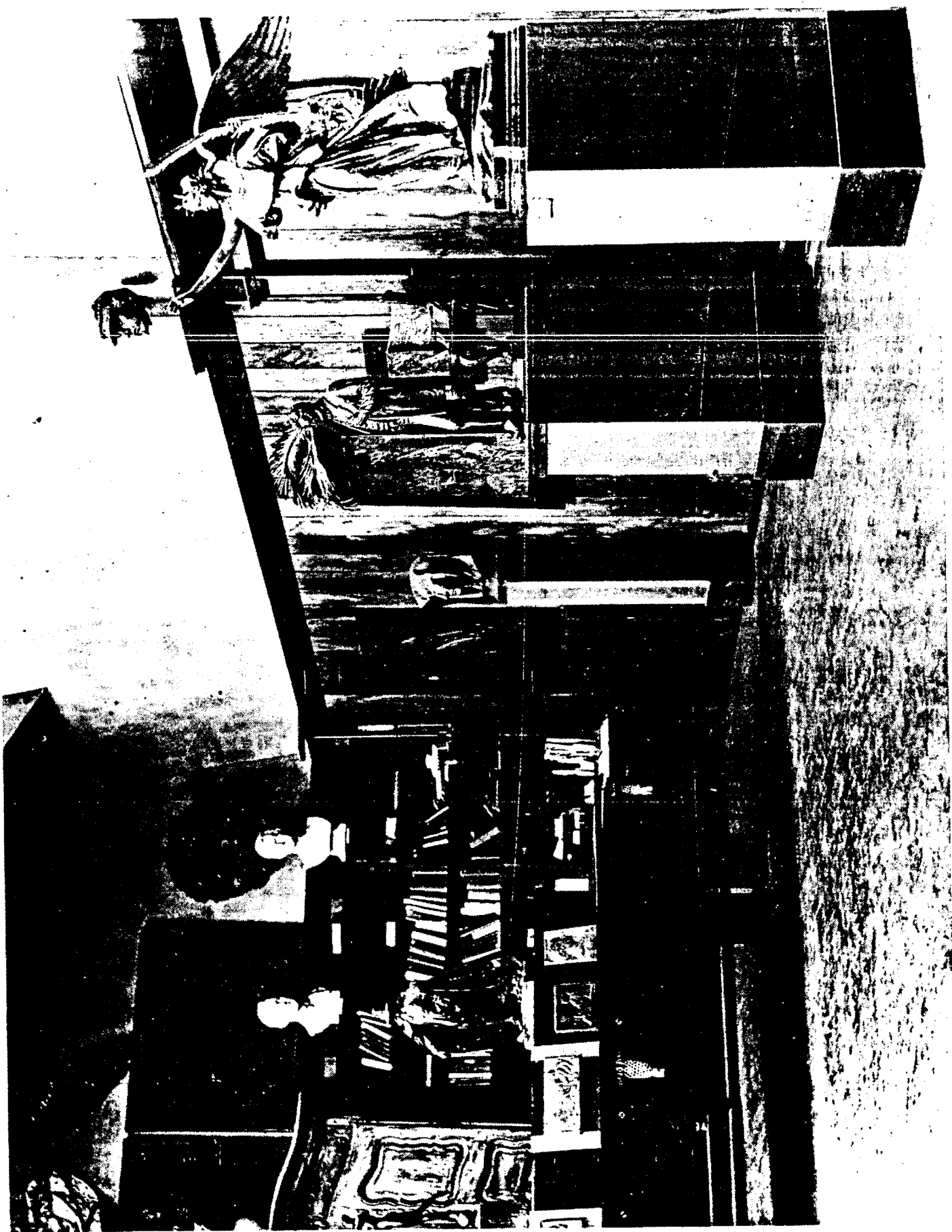


Figure 19. The Little Studio interior, photographed by
 Leslie R. Jones, 1927

photograph: Saint-Gaudens National Historic Site

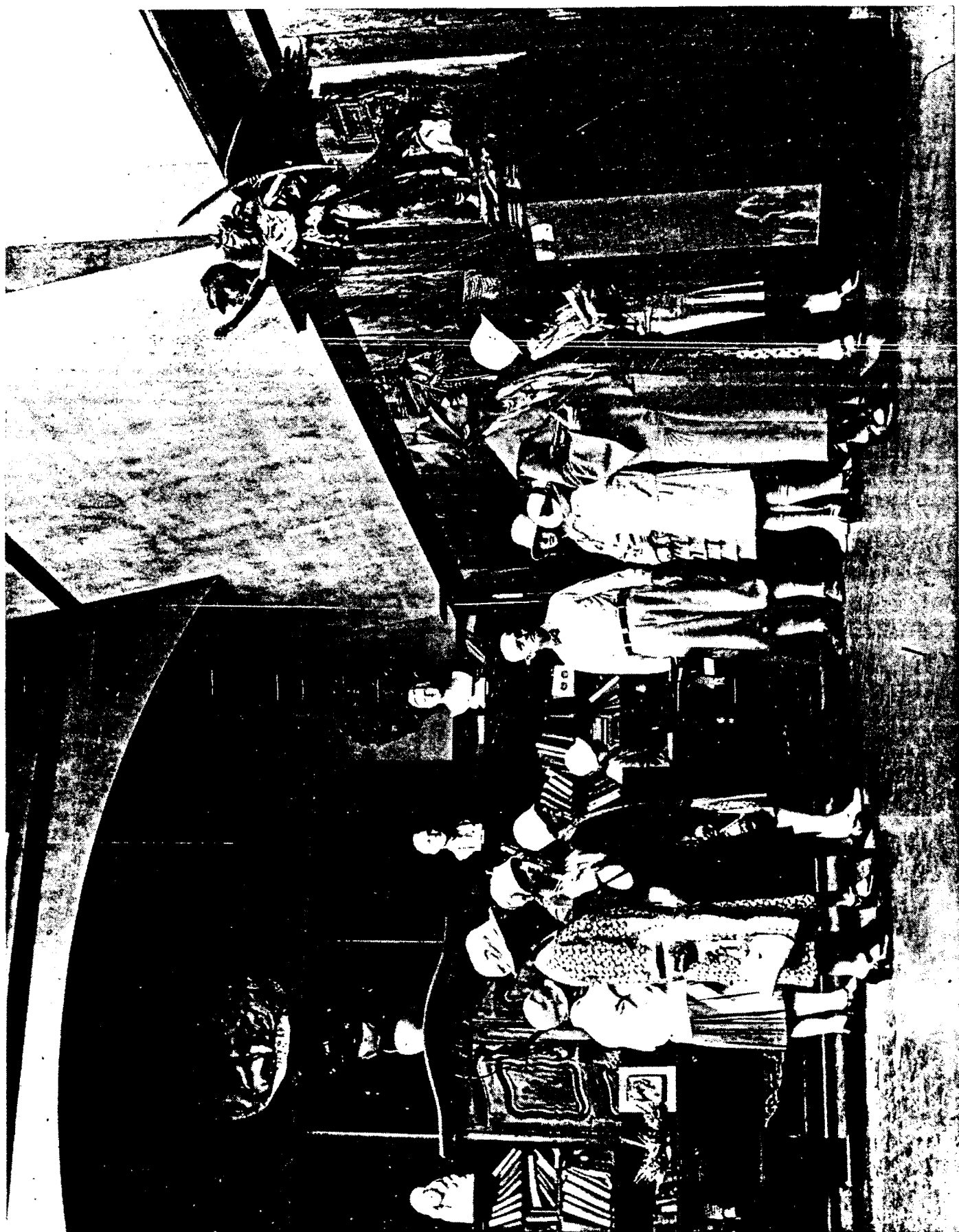


Figure 20. The Little Studio interior, photographed
by Leslie R. Jones, 1927

photograph: Saint-Gaudens National Historic Site

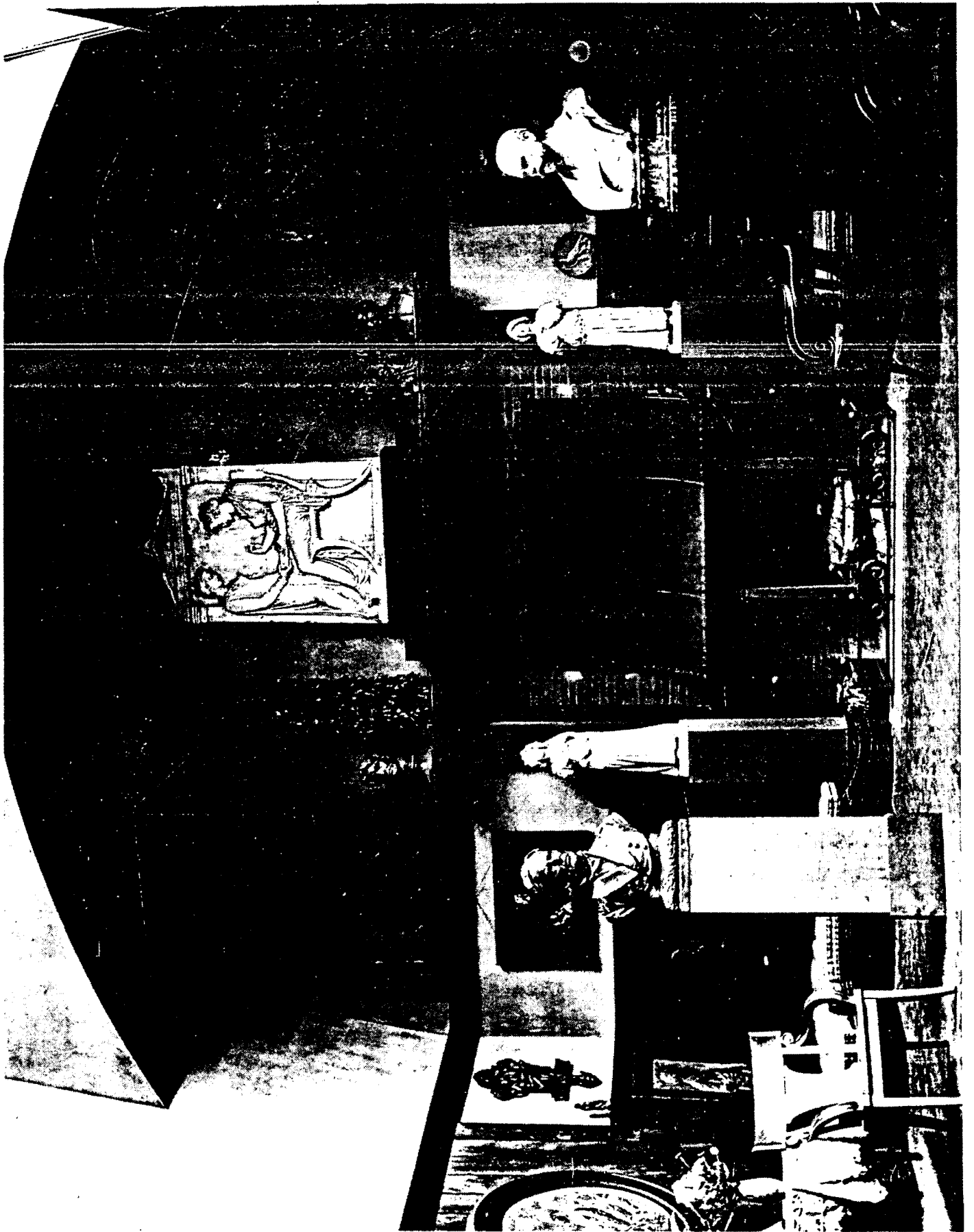


Figure 21. The Little Studio interior, photographed
 by Leslie R. Jones, 1927

photograph: Saint-Gaudens National Historic Site

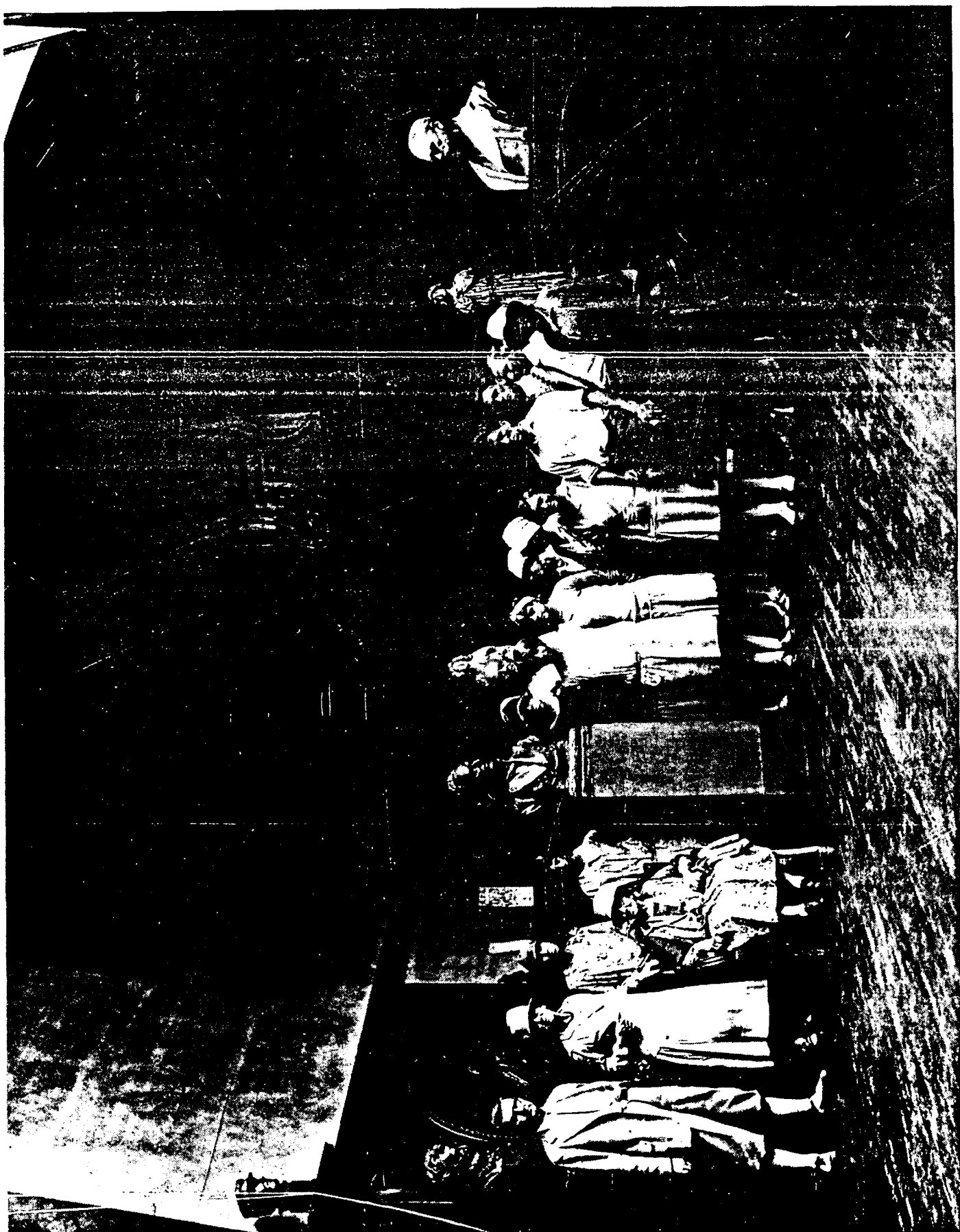




Figure 22: . The Little Studio interior, c. 1927

photograph: Saint-Gaudens Papers, Dartmouth College

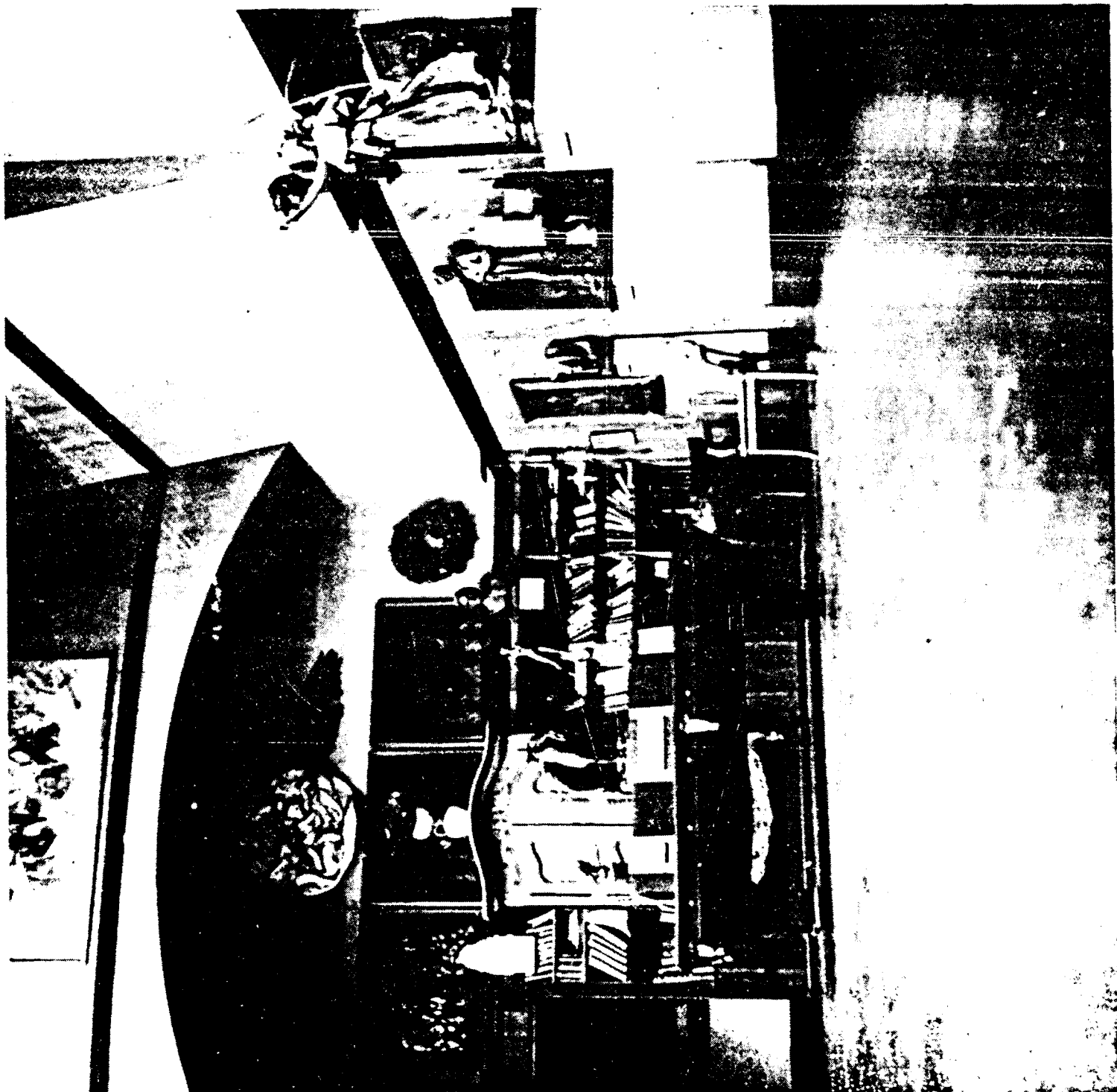


Figure 23.
photograph:

The Little Studio interior, 1927-1948
Saint-Gaudens Papers, Dartmouth College

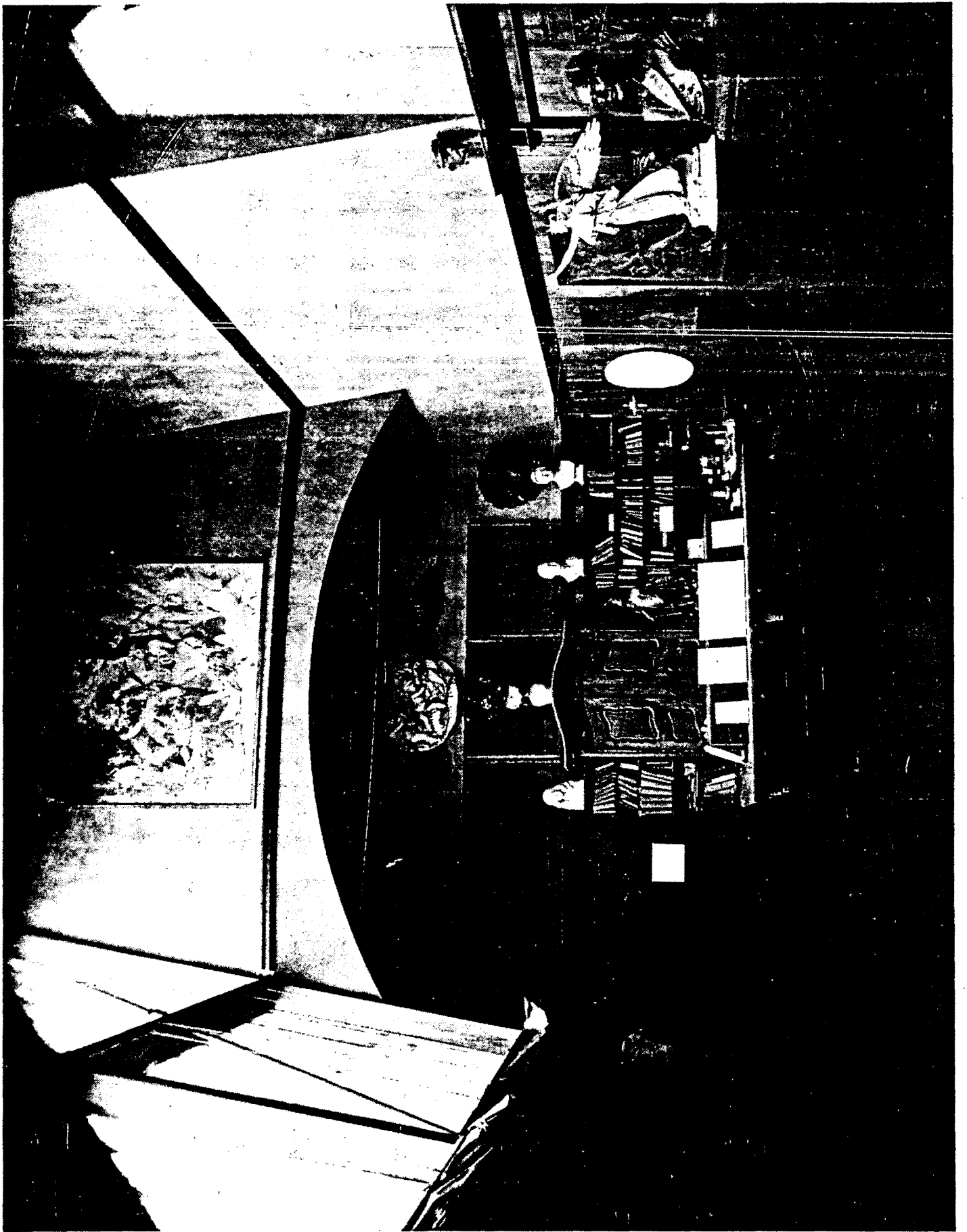


Figure 24. The Little Studio interior, c. 1948
photograph: Saint-Gaudens Papers, Dartmouth College

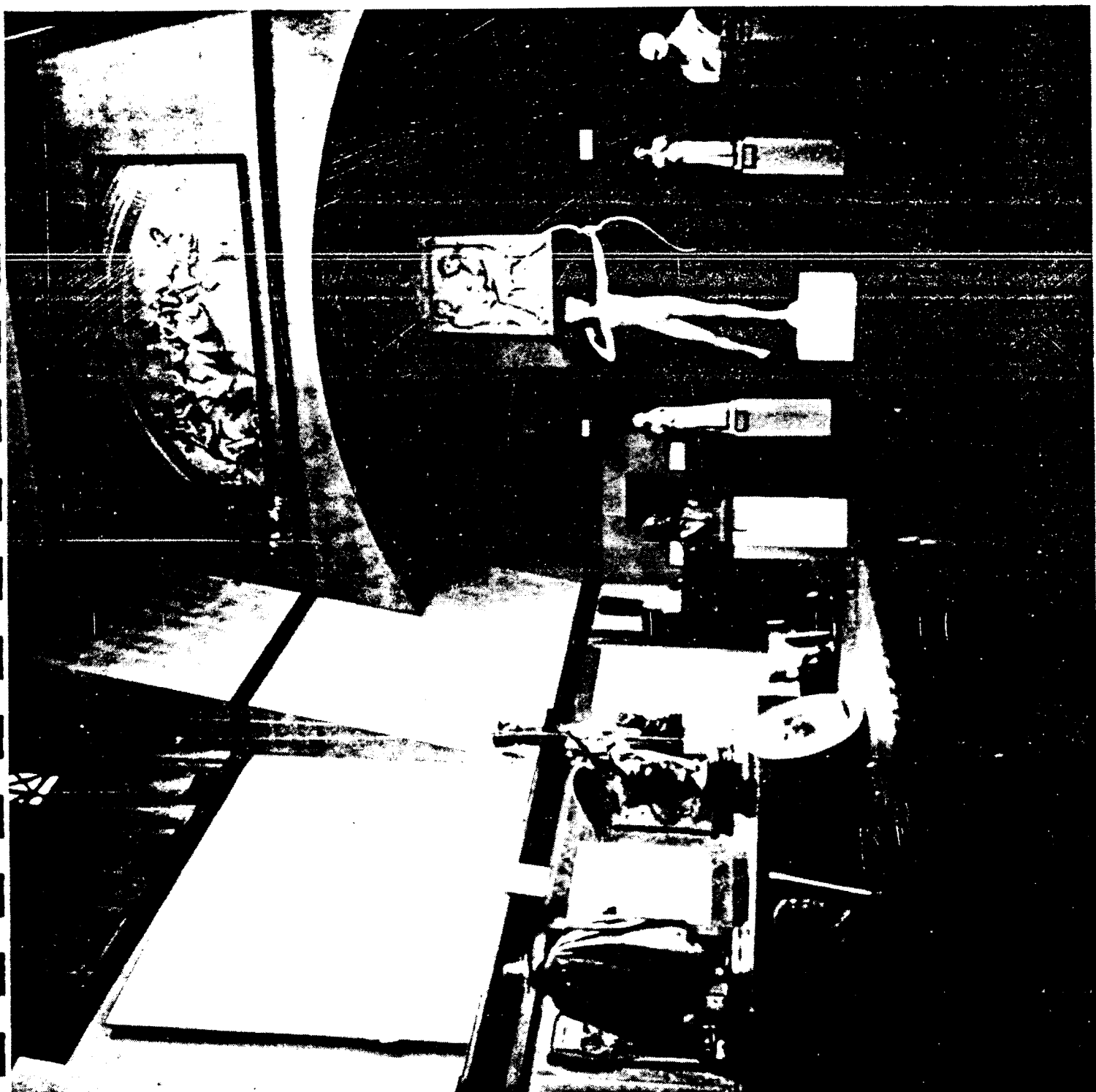


Figure 25. The Little Studio pergola, photographed by
Leslie R. Jones, 1927

photograph: Saint-Gaudens National Historic Site



Figure 26. The Little Studio exterior, photographed
by Leslie R. Jones, 1927

photograph: Saint-Gaudens National Historic Site

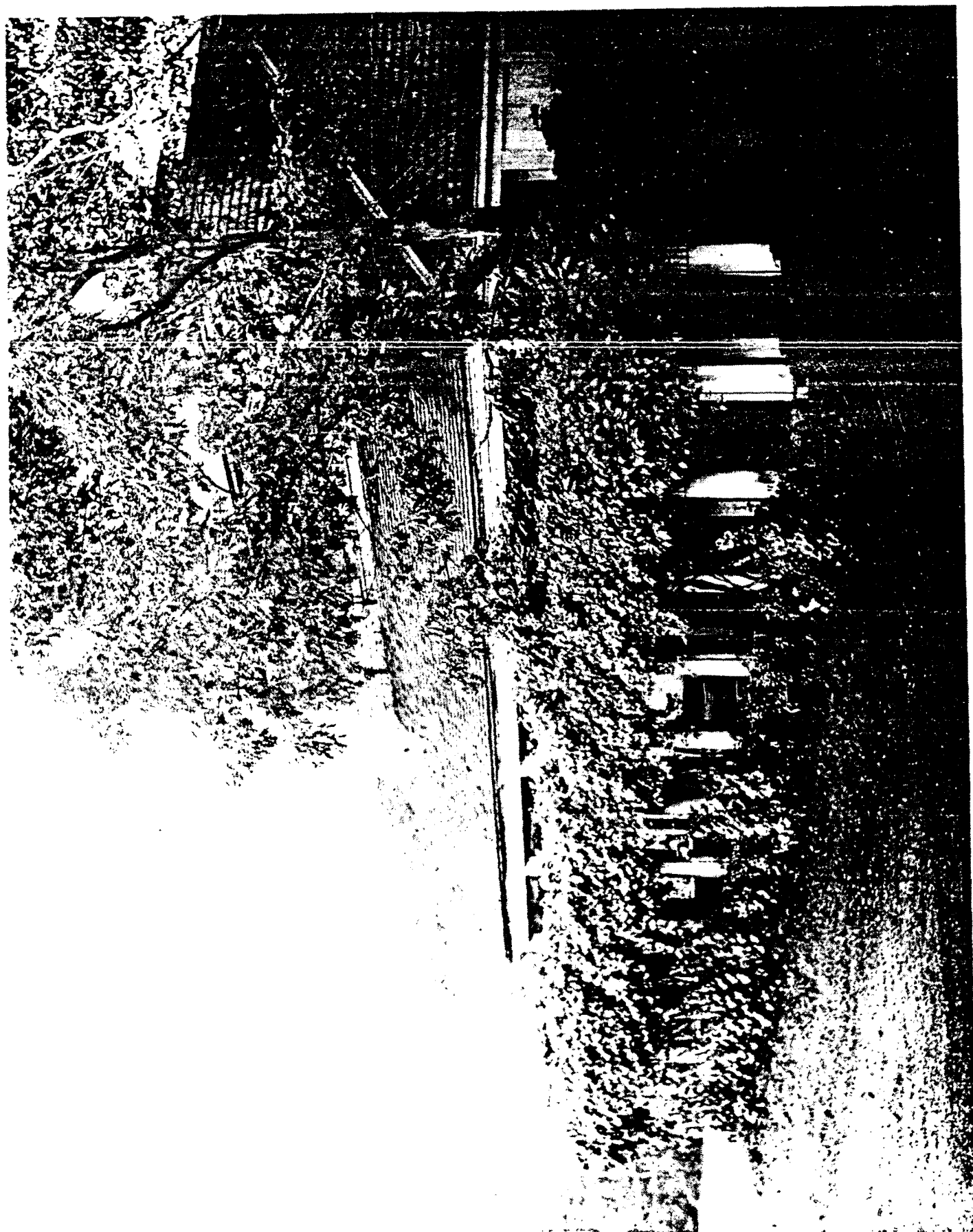


Figure 27. Homer Saint-Gaudens family, Cornish
photograph: Saint-Gaudens Papers, Dartmouth College

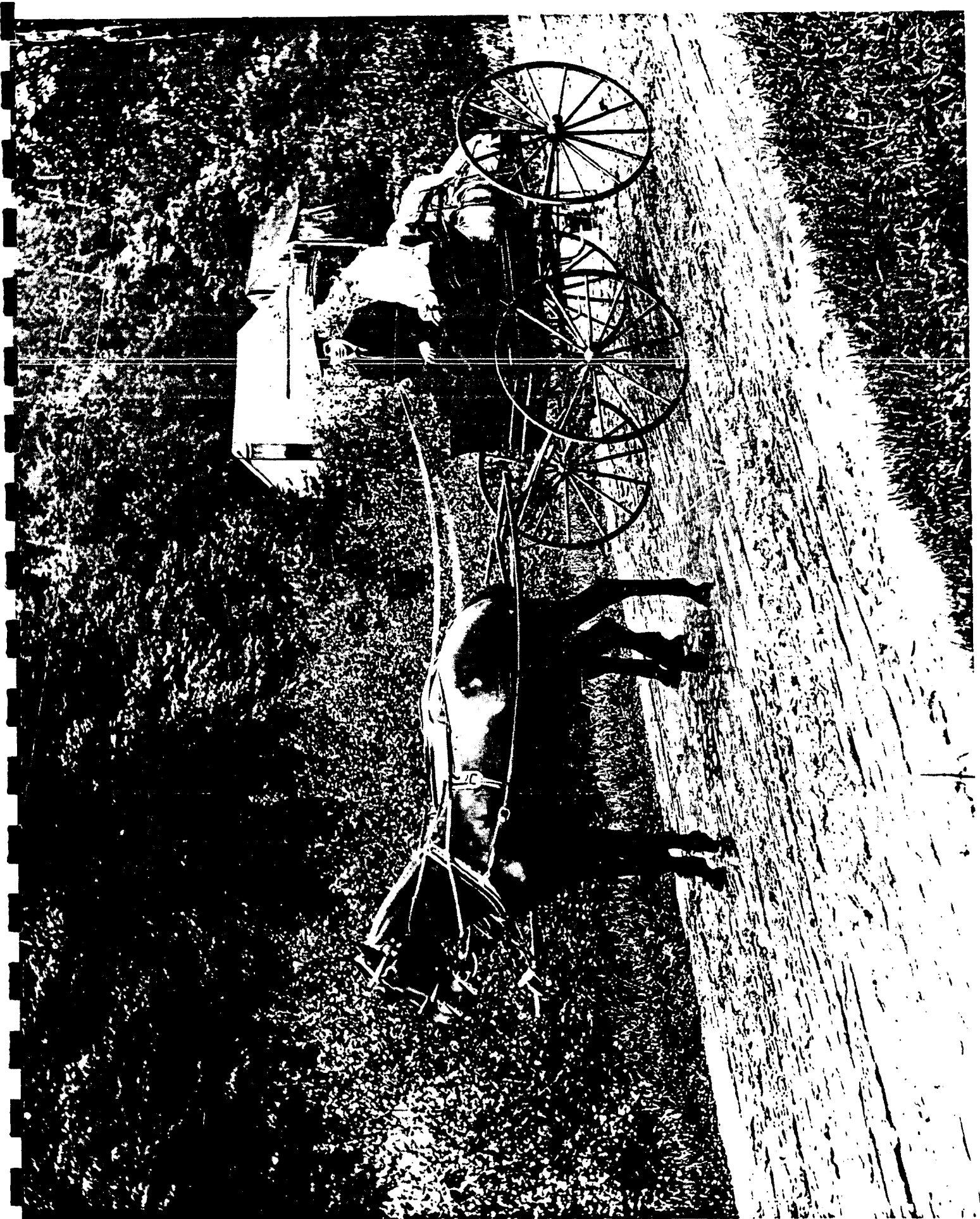


Figure 28. The Toboggan Slide, descending from the
Studio of the Caryatids, 1901-1904

photograph: Saint-Gaudens Papers, Dartmouth College



Figure 29. The Toboggan Slide, descending from
 the Little Studio, 1904-1907

photograph: Saint-Gaudens Papers, Dartmouth College



Figure 30. Dining Room in Mrs. Saint-Gaudens'
Cocoanut Grove house, 1907-1926

photograph: Saint-Gaudens Papers, Dartmouth College

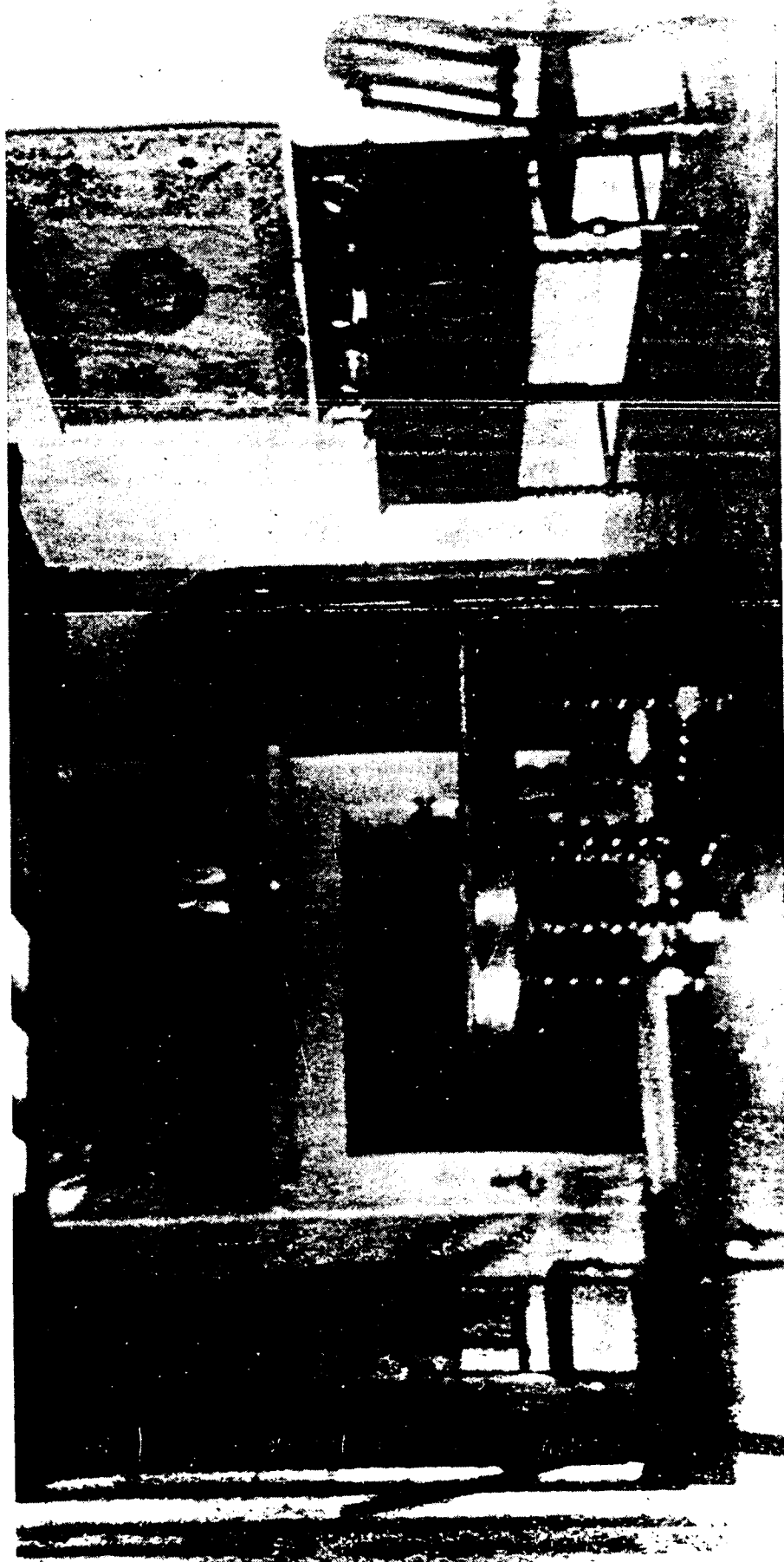


Figure 31. Living Room in Mrs. Saint-Gaudens'
 Cocoanut Grove house, 1907-1926

photograph: Saint-Gaudens Papers, Dartmouth College



Figure 32. Sideboard, Thomas W. Dewing's dining
 room, Cornish, c. 1900

photograph: private collection

