master plan

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SAINT-GAUDENS



NATIONAL HISTORIC SITE / NEW HAMPSHIRE

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SAINT-GAUDENS

MASTER PLAN

NATIONAL HISTORIC SITE



WILLIAM MAXWELL EVARTS – 1888



GEORGE WILLOUGHBY MAYNARD – 1877

Portrait Reliefs by Saint-Gaudens. Photos by David Batchelder, Courtesy National Portrait Gallery, Smithsonian Institution.



LOUISE MILLER HOWLAND – 1884



CHARLES STEWART AND LAWRENCE SMITH BUTLER – 1881

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Location Map

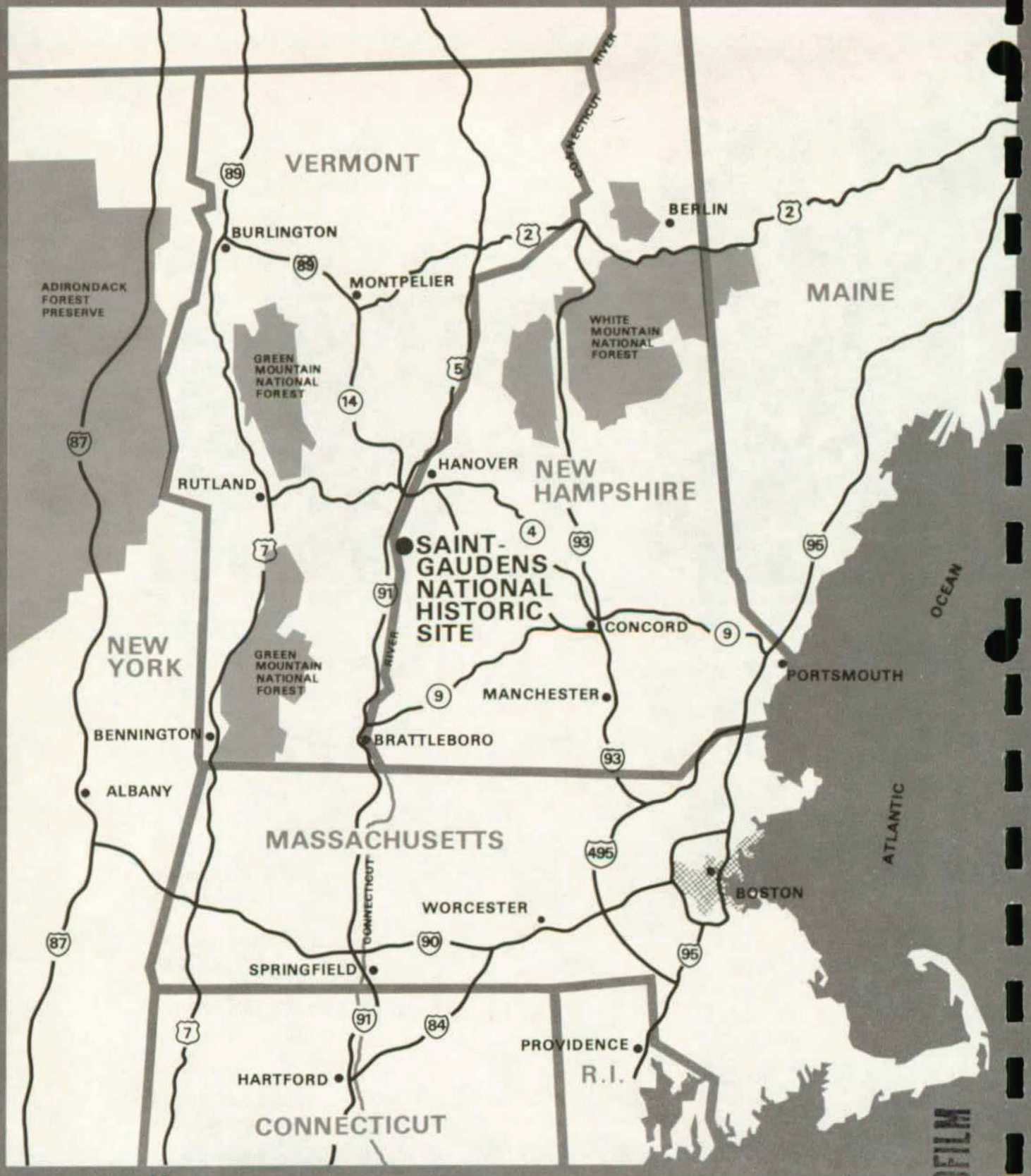
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SCALE IN MILES

LOCATION MAP

SAINT-GAUDENS NATIONAL HISTORIC SITE

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INTRODUCTION

SIGNIFICANCE

Saint-Gaudens National Historic Site preserves the home and studios of one of the foremost American sculptors of the late 19th and early 20th centuries. Both in the predominance of his sculptural works and in the influence he exercised upon his contemporaries, Augustus Saint-Gaudens secured an important place for himself in the cultural history of this period.

For most of the sculptor's last 22 years, Aspet was the setting for the work and play of his family and friends. The property was the recipient of lavish attention on the part of Saint-Gaudens, first as summer home and workshop, and finally in the development of a year-round residence, so much so, in fact, that it still retains today the touch of the master's hand. Visiting the home, the studio, or simply enjoying the grounds, one may relive a moment gone by in our country's cultural past and know again something of the spirit of the man who drew about him a wide circle of the artistic talents of that era.

BACKGROUND

An act of Congress approved August 31, 1964, authorized the establishment of Saint-Gaudens National Historic Site. The Federal Government proposed to acquire this site through the donation of properties owned by the Saint-Gaudens Memorial. The Service took over area management on

October 15, 1965. The National Park Service conducted a master plan study in 1964-1965. Although this plan was not approved, it established preliminary guidelines for the management of the site. Delay in plan approval resulted principally from unresolved differences concerning the need for new structures for maintenance, orientation, interpretation, and exhibition of collections.

After several years of operation of the Saint-Gaudens site, the Service proposed a reassessment of long-range planning needs, and in the summer of 1969 a second master plan study commenced. This report outlines the findings and recommendations of that study.

ROLE OF SAINT-GAUDENS MEMORIAL

By the act authorizing establishment of the national historic site, the Saint-Gaudens Memorial executive committee was delegated an advisory role in matters relating to "preservation, development, and use." Beginning in October 1967, periodic meetings between the Saint-Gaudens advisory committee and the National Park Service, plus the close rapport developed on the local level by park personnel and local memorial representatives, have established a positive working relationship between the two groups.

The interest of the Saint-Gaudens Memorial to date has centered on several activities which have had an important effect on the site. The value of a continued program of art exhibitions and other cultural events was recognized in the congressional legislation. The memorial is the moving force in sponsoring such programs on the site. Acquisition, preservation, perpetuation, casting display, and reproduction of Saint-Gaudens objects is another program dear to the hearts of the memorial. Perhaps their boldest effort to date in this respect was the work accomplished in the reproduction of the Adams Memorial for an on-site exhibit.

The success of future programs of area resource management for visitor use and development will hinge on the continuing support and cooperation of the Saint-Gaudens Memorial in their advisory role. Their complete understanding of Service policies, and management and development goals that guide all decisions in this national historic site is essential. Similarly, it is as important that the Service fully understand the objectives of the memorial. Only through such mutual understanding and cooperation will the programs discussed elsewhere in this plan be satisfactorily achieved.

SUMMARY

The primary effort will be to preserve, enhance, and present the site as a personal and individual reflection of Saint-Gaudens, the man and the sculptor. This will be revealed through the structures and landscape features which bear his direct imprint, as well as exhibitions of his works. The goal is to suggest the appearance of the place at his death in 1907; however, no elaborate, artificial reconstruction that would violate the integrity of the site will be attempted.

To strengthen this effort, all administrative and maintenance functions will be removed from the historic area. In addition, the present Saint-Gaudens road will be relocated to eliminate its intrusion upon the historic scene. A new facility – building – will introduce the visitor to Saint-Gaudens and his place in American culture and international art. Its program will include specially selected sculptural works by Saint-Gaudens.

From here, the visitor will step back into the historic past, beginning with the carriage turnaround in front of Aspet, Saint-Gaudens' home. After a short guided tour of the restored house, he will be free to absorb the evocative mood of the grounds and buildings, also gaining valuable insight into the creative process from the actual demonstration by a sculptor at the restored Little Studio or Ravine Studio. As part of this experience, he will be able to witness changing exhibitions of Saint-Gaudens' works in the Gallery nearby.

To provide environmental protection and to complete the historic scene, land to the north and west will be acquired. This will enable visitors to gain an understanding of Saint-Gaudens' interest in robust outdoor activities, and provide a tangible link to the surrounding lands containing the homes of his friends and neighbors, who once were the artists of the famous turn-of-the-century "Cornish Colony."

Special on-site and extension services will be developed, in collaboration, where appropriate, with museums and other educational institutions.

Continued cooperation with the Saint-Gaudens Memorial advisory committee will be essential, in particular to ensure the success of art exhibits, concerts, and other events traditional to the site. These activities will occur in the new visitor facility, which will also house the site's administrative offices.

THE REGION

CORNISH

The New Hampshire side of the Connecticut River Valley is a land of wooded slopes studded by a series of small country towns. The view westward from the Cornish vicinity is framed by these hills and dominated by Mt. Ascutney across the river in Vermont.

Interspersed among these hills and small towns are numerous country homes, a number built by and for the colony of artists who, at the close of the 19th century, began an "American Renaissance" that carried into the first decades of the 20th century. Some of the names are familiar: Saint-Gaudens, Parrish, Churchill, Walker; others may become more familiar as the story of art in America unfolds.

Many of these artists' residences went beyond the simple, primitive hideaway one might presume as the typical retreat. Rather, they were often quite elaborate and indicated that their mode of life included servants and other help. There remain today numerous complete installations, still privately

maintained and occupied. In addition to ample houses, there are typical outbuildings and highly developed grounds. These frequently exhibit elements of eclectic styles favored at the time of their construction. A map and list of "Saint-Gaudens' Neighbors" is at the end of this master plan.

SURROUNDING LAND USE

The area surrounding the site is a quiet, rural countryside with a scattering of private homes located in wooded or farm-like settings. With a population of more than a thousand persons, this is the character of the town of Cornish. State Route 12 A adjoins a segment of the site near its junction with the Saint-Gaudens Road. The closest commercial development is found in Windsor, Vermont, 2 miles away.

Of interest with some of the immediately adjacent land is its close relationship to the Saint-Gaudens site. Blow-Me-Down Pond and Blow-Me-Up Brook and the wooded slopes lying between the site and State Route 12 A have an association because of Saint-Gaudens' outdoor interests. The pond itself was used for ice-skating. The north slope of Blow-Me-Up Brook is one important area where misuse would adversely affect important nearby features.

Steps are being taken to improve and strengthen the zoning ordinance and subdivision regulations which now provide inadequate control over development of the community. Professional planners have been engaged to prepare a land-use map and to make recommendations for new ordinances aimed at the preservation of the rural character and the natural beauty of the town. The mountain slopes of Mount Ascutney State Park can be seen clearly from the porch of Aspet. This view is important and lends much to the satisfaction a person may attain from a visit here. The view of this mountain, in fact, meant much to Saint-Gaudens himself.

The town of Windsor, Vermont lies across the Connecticut River, between the site and Mt. Ascutney. The growth of this community, as with the region generally, has been slow. Nevertheless, some small-scale industrialization has been introduced in recent years. A long-range plan for the town indicated a potential for industrial growth on lands along the river and in the vicinity of the State park. The Service should be concerned with what effects new industry here might have on the scenic resources of the Saint-Gaudens site.

A study is underway concerning the question of establishing portions of the Connecticut River Valley as a national recreation area. Preliminary investigation suggests the possibility of action to protect the scenic and historic qualities and provide public access and recreation sites which would include the Cornish/Windsor vicinity. The preliminary report states that initiative in such an effort is a local, State, and private responsibility.

POPULATION

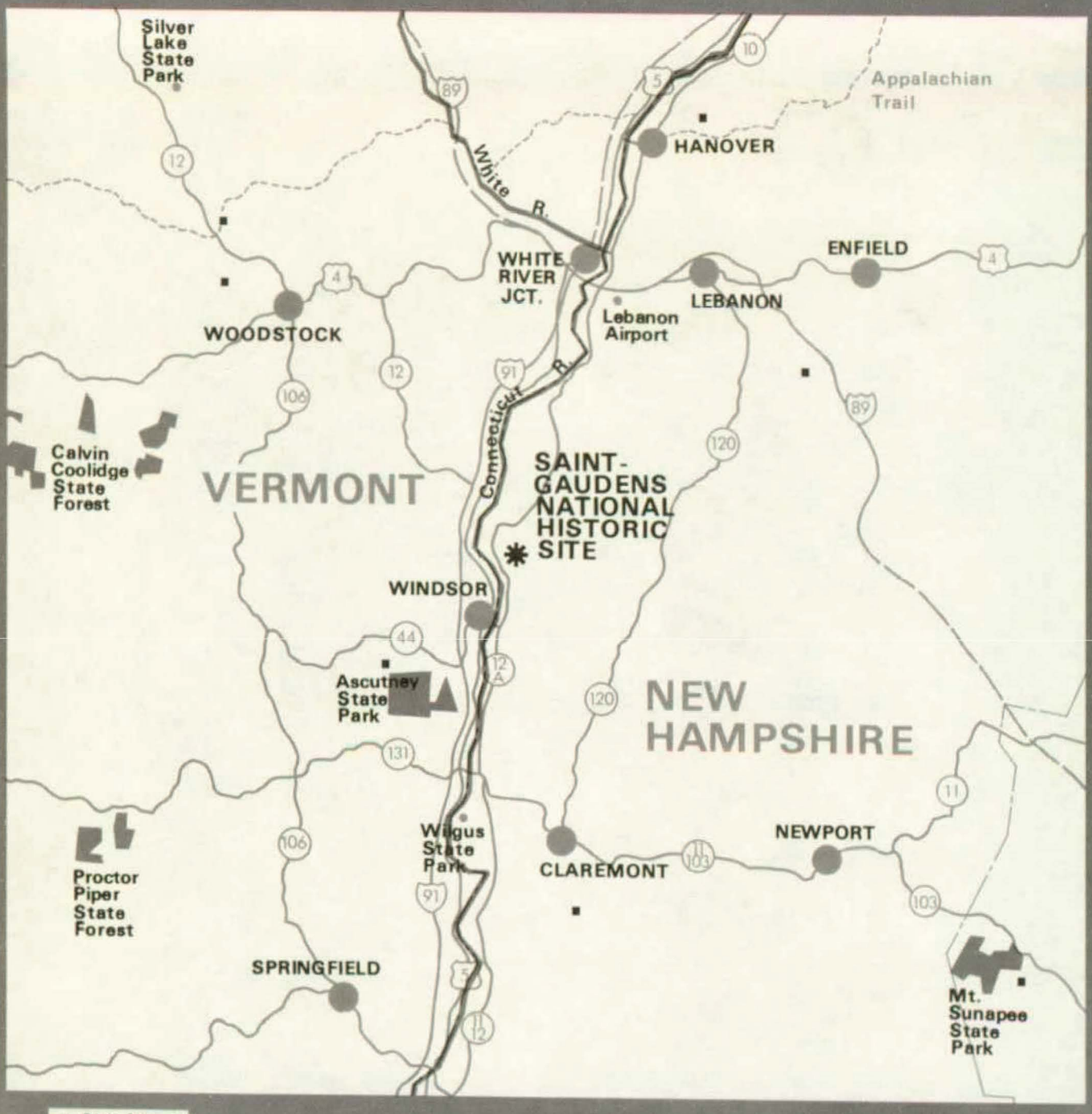
Urban Areas (1970)

Cornish Town	1,268
Plainfield Town	1,323
Claremont	14,221
Lebanon	9,725
White River Junction	2,546
Hanover	8,494
Springfield	10,063
Windsor	4,158
Newport	5,899
Woodstock	2,608

Counties

New Hampshire	
Sullivan	30,949
Grafton	54,914
Vermont	
Windsor	44,082

The region surrounding the Saint-Gaudens site can be classed as generally rural with scattered small villages and a total of six towns of 4,000 population. Predictions indicate continuation of a very moderate growth of the regional population in the coming years.



REGIONAL MAP

SAINT-GAUDENS NATIONAL HISTORIC SITE

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RECREATION

Saint-Gaudens National Historic Site lies on the edge of regions of major recreation interest. The scenery of the Connecticut River Valley and of the Green and White Mountains is enjoyed by hundreds of thousands of visitors each year.

Within a radius of 30 miles there are the following points of interest:

State Parks

New Hampshire	Vermont
Cardigan	Mt. Ascutney
Pillsbury	Wilgus
Mt. Sunapee	
Rollins	
Wadleigh	
Winslow	

Ski Areas

New Hampshire	Vermont
Dartmouth	Ascutney
Arrowhead	Springfield
Snowcrest	Okemo Mountain
Oak Hill	Pico Peak
King Ridge	Killington Basin
	Mount Tom
	Suicide Six

Historic Sites

Calvin Coolidge Homestead	(Plymouth, Vt.)
Old Constitution House	(Windsor, Vt.)
Site of Fort Number 4	(Charlestown, N.H.)

SAINT-GAUDENS' LIFE AND WORK

EARLY YEARS

Augustus Saint-Gaudens was born in Dublin, Ireland, in 1848, the year of the potato famine. His father, Bernard Paul Ernest, was a French shoemaker from the little village of Aspet, near the tow of Saint-Gaudens in the foothills of the Pyrenees. During the 1830's and 40's he had wandered from his native country to London and then on to Dublin, where he met and married Mary McGuinness of County Longford. Several children were born to the couple before Augustus. Six months later, the family moved to the United States. They settled in New York, and there the boy grew up. When Augustus finished his schooling at 13, he was apprenticed to a French cameo-cutter. Through his teens the boy labored long days in his master's shop. His father encouraged his urge to draw and at night Augustus attended the newly opened art school at Cooper Union. Later he studied at the National Academy of Design which was near his home.

DEVELOPING ARTIST

When he was 19 and his apprenticeship over, his father offered him a chance to see the Exposition of 1867 in Paris. He left with $100 in his pocket, a thorough knowledge of his craft, and deep confidence in himself. While waiting for admission to the famous Ecole des Beaux-Arts, he worked in an Italian cutter's atelier. When he was finally accepted a year later, he elected to study under the respected Jouffroy. Because he received little money from home, he supported himself by cameo-cutting. In 1870 the Franco-Prussian War forced him to leave Paris. He lived and worked in Rome for the next 5 years, except for one brief visit home. His outlook and skills matured during these years, and his warm personality attracted a wide circle of friends, both American and foreign.

At 27 Saint-Gaudens returned to America and began his career. A brief stint as a mural painter under John LaFarge brought him happily near Miss Augusta Homer, whom he would marry in 1877. He also established close and lasting friendships with two promising young architects, Stanford White and Charles McKim. They would become frequent professional colleagues.

SCULPTURAL WORKS

The Farragut statue award in 1876 was a milestone in Saint-Gaudens' life. When the statue was exhibited in Paris in 1880 and then cast in bronze and placed in Madison Square in New York, it was quickly recognized as a landmark in American sculpture.

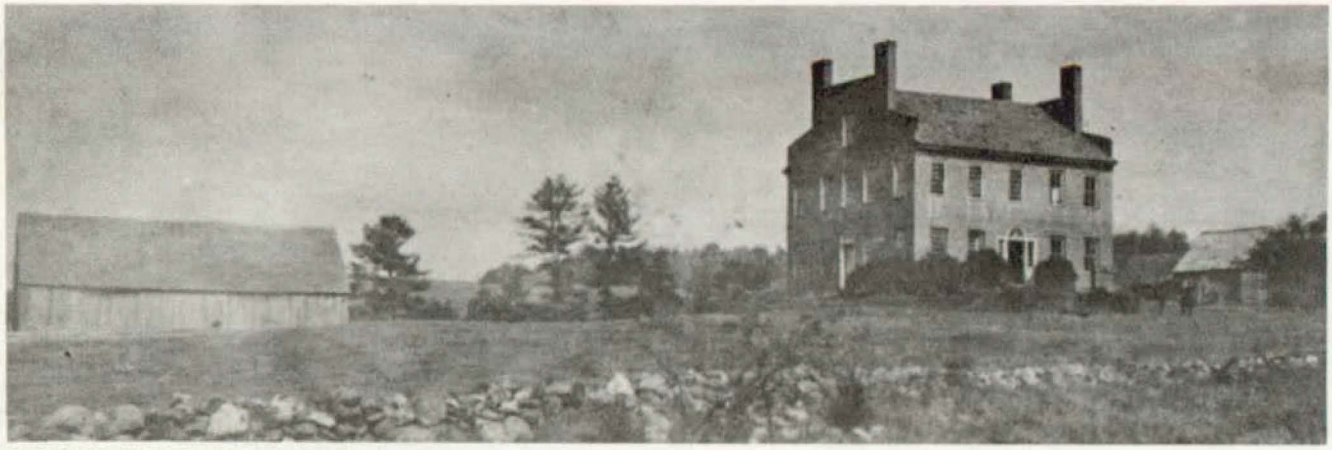
Shortly after their wedding in 1877, Saint-Gaudens and his bride sailed for Paris, where he knew he could find the surroundings that would call forth his best. In Paris, Saint-Gaudens made the first of a long series of bas-relief portraits that revealed his mastery of delicate line and sensitive modeling. He also undertook a new role as leader among his fellow artists. Just before he left New York he took part in a revolt by his generation against the stifling academicism of an older group. One outcome was the organization of the Society of American artists, of which he was a founder. He became a leader of the American group and helped choose American paintings for the 1878 International Exposition. After the Farragut statue, Saint-Gaudens no longer had to struggle to obtain commissions. They flowed into his studio in an almost overwhelming stream. "The Randall," "The Puritan," "The Standing Lincoln" (about which he was thinking when he first came to Cornish), the ever-lengthening series of relief portraits – all these he welcomed.

Saint-Gaudens also felt keenly his duties to those who would come after him. As he had benefited form his teachers, so he thought himself obliged to instruct. In numerous private ways he helped aspiring young sculptors, and through the classrooms of the Art Students League he reached many more.

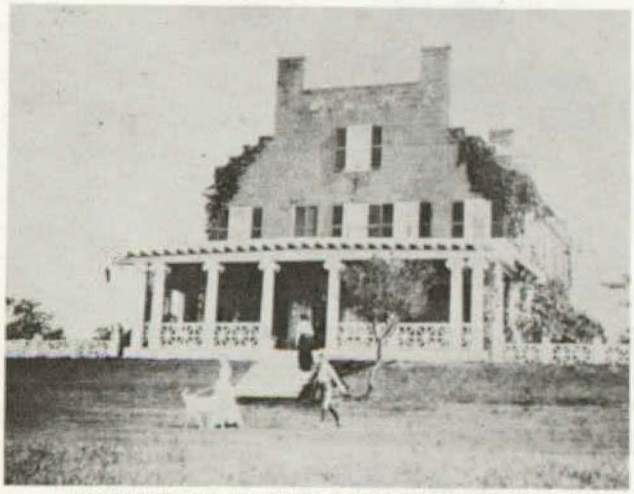
Besides his teaching, Saint-Gaudens gave generously of his time to other causes. He was an advisor to the Columbian Exposition of 1893, and suggested his former pupil, MacMonnies, and his friend and contemporary, Daniel Chester French, for important commissions. He later spent much time in Washington working with his architect friends McKim and Daniel Burnham of Chicago on the MacMillan Commission, making recommendations for the preservation and development of the Nation's Capital. His achievements during the 1880's and 90's, included the "Amor Caritas" purchased later by the French Government for the Luxembourg Museum in Paris, the "Diana" for the tower of Stanford White's Madison Square Garden, the portrait of Robert Louis Stevenson, which he later modified into the memorial to the author in St. Giles Cathedral in Edinburgh, and the bust of General William T. Sherman. The latter finally evolved into the masterful equestrian statue now standing in New York on Fifth Avenue near Central Park. He began the Shaw Memorial for the Boston Common during this time and continued work on it for 14 years. And for Henry Adams he created the haunting memorial to Adams' wife, which stands in Rock Creek Cemetery in Washington, D.C.

THE CORNISH HOME

Augustus Saint-Gaudens first saw "Huggins Folly," an ancient mansion crowning a bare New Hampshire hillside, on a gloomy April day in 1885. He was momentarily repelled by the bleak brick structure. But after his wife pointed out that the scene would look different in summer, Saint-Gaudens rented the house from his friend Charles Beaman. Saint-Gaudens was about to begin a statue of Abraham Lincoln for a park in Chicago, and tradition holds that Beaman sold the artist on the house by telling him that he would find many "Lincoln-shaped" men among the lean Yankee natives. That consideration and his determination to escape another summer in New York City convinced him that he should move to the country where he could work comfortably and have his family about him. He was just 37, with long years as a student and struggling young artist behind him. Ahead lay his most productive years.



BARN AND HOUSE ("HUGGINS FOLLY") BEFORE 1885.



WEST ELEVATION OF "ASPET" SHOWING EXTENSIVE ALTERATIONS. PHOTO APPROX. 1894.

SOUTH ELEVATION OF BARN AS REMODELED BY SAINT-GAUDENS. BEFORE 1897.



AUGUSTUS SAINT-GAUDENS, WITH LITTLE STUDIO AT LEFT AND "ASPET" AT RIGHT. PHOTO APPROX. 1905.



There was much to be done to make the property useful for his work and acceptable to his taste. He quickly turned the barn into a studio and worked there with his assistants until the next November. The house itself, built about 1800 and once used as a tavern, was capacious and cool. When he constructed the terraces about the house, he removed the front porch and steps. On the west he added a classical columned porch to take advantage of the prevailing breezes and the dramatic view of Mount Ascutney across the river. Inside, the house was completely remodeled. Dormers were added to serve new rooms carved out of the huge attic, the main stairway was moved to the rear of the house, rooms were combined, doors enlarged, wing added, the upstairs ballroom cut up into bedrooms, and baths and more bedrooms built on the south side.

Over the years Saint-Gaudens lavished much attention on the grounds. He placed a formal garden between the house and barn-studio. Where once there were only rough farmland and pastures, Saint-Gaudens developed pools, fountains, a birch clump, hedges of pine and hemlock, a bowling green with summer house (near the Shaw Memorial), and an expanse of lawn. To the east he built a shop for the plaster-moulder and a studio for his assistants. This studio burned in 1904 with the tragic loss of all the sculptor's correspondence, sketchbooks, the records of commissions, and numerous works in progress. It was rebuilt a year later. It burned again in 1944. The site now holds the sculpture court and exhibition galleries.

In 1897 Saint-Gaudens went abroad to live for three years. He gave up his New York residence on West 45th Street and his studio on West 36th Street, but he kept his home in Cornish. When he returned, he lived there for the remainder of his life. His search for health drove him to take up outdoor sports. He built a 60-foot scaffolding near the upper studio to support the starting run of a toboggan slide. A nine-hole golf course was laid out; in winter Saint-Gaudens and his friends played hockey on the pond below the house and skied on nearby hills.

LATER YEARS

The Sherman statue won the Grand Prix in the Paris Salon of 1900. It was in Paris, also, that Saint-Gaudens learned of the malignancy which sent him back permanently to Cornish. These last 7 years were productive too, in spite of his diminishing energy and the pain caused by cancer. He finally completed the Sherman to his satisfaction, and it was unveiled in New York



MOUNT ASCUTNEY FROM "ASPET."

in 1903. His summer neighbor, John Hay, sat for a bust. He finished the Stevenson Memorial and sculptured two other important works – the monument to Ireland's Charles Parnell for Dublin and the heroic seated Lincoln, for another park in Chicago. When President Theodore Roosevelt, a friend and admirer, asked him to apply his talents to United States coinage, he redesigned the $10 and $20 gold pieces, today treasured by collectors. Altogether, in three decades of work, he produced nearly 150 sculptures. Honors came to him in these last years of his life. Harvard, Princeton, and Yale granted him honorary degrees. He was elected a member of the Royal Academy in London and awarded the French Legion of Honor.

Treatments could not arrest Saint-Gaudens' illness and his health continued to decline. He courageously kept at his work and weathered such setbacks as the loss of the upper studio by fire in 1904. He rebuilt the studio the next year and filled it with assistants whom he personally supervised. His productivity never faltered during those last years, even though he required a kind of sedan chair to move from place to place and the constant attention of a trained nurse. By early 1907 Saint-Gaudens was bedridden, but still cheerful. A few days before his death on August 3, 1907, he lay watching the sun set behind Mount Ascutney. "It's very beautiful," he said, "but I want to go farther away."

In June 1905 the Cornish colony, composed of the friends and companions of Saint-Gaudens who came to live and work nearby, celebrated the 20th anniversary of the sculptor's coming to Cornish by holding a masque (a play based on early Greek drama) at the foot of the field below the house. A small Greek temple was erected in the grove of large pines that once stood there. Originally made of plaster, it was later reproduced in marble and became the family burial place.

THE CORNISH COLONY

The arrival of Saint-Gaudens in the summer of 1885 was the beginning of the Cornish colony. He also brought two assistants, Frederick MacMonnies and Philip Martiny, to work with him in the barn-studio. They were the first in a long series of helpers, many of whom went on to important careers of their own – Herbert Adams, Frances Grimes, James Earle Fraser, Elsie Ward, Henry Hering, and – most important of all – his brother Louis Saint-Gaudens.

The first summer, a friend and painter, George de Forest Brush, came to Cornish and camped with his wife near the ravine just below the house. Brush had lived out west among the Indians for many years and the teepee he built for a summer dwelling greatly amused Saint-Gaudens and his neighbors. The next spring Thomas W. Dewing, also a painter, rented a house nearby, soon followed by Henry O. Walker, Charles A. Platt, and Stephen Parrish. In 1898, Maxfield Parrish came to Cornish and began to draw those immensely popular scenes with glowing blue skies so unbelievably romantic to the viewer, yet so accurate to one who has seen a Cornish hillside on a July evening when the sky is clear and the sunset has faded.

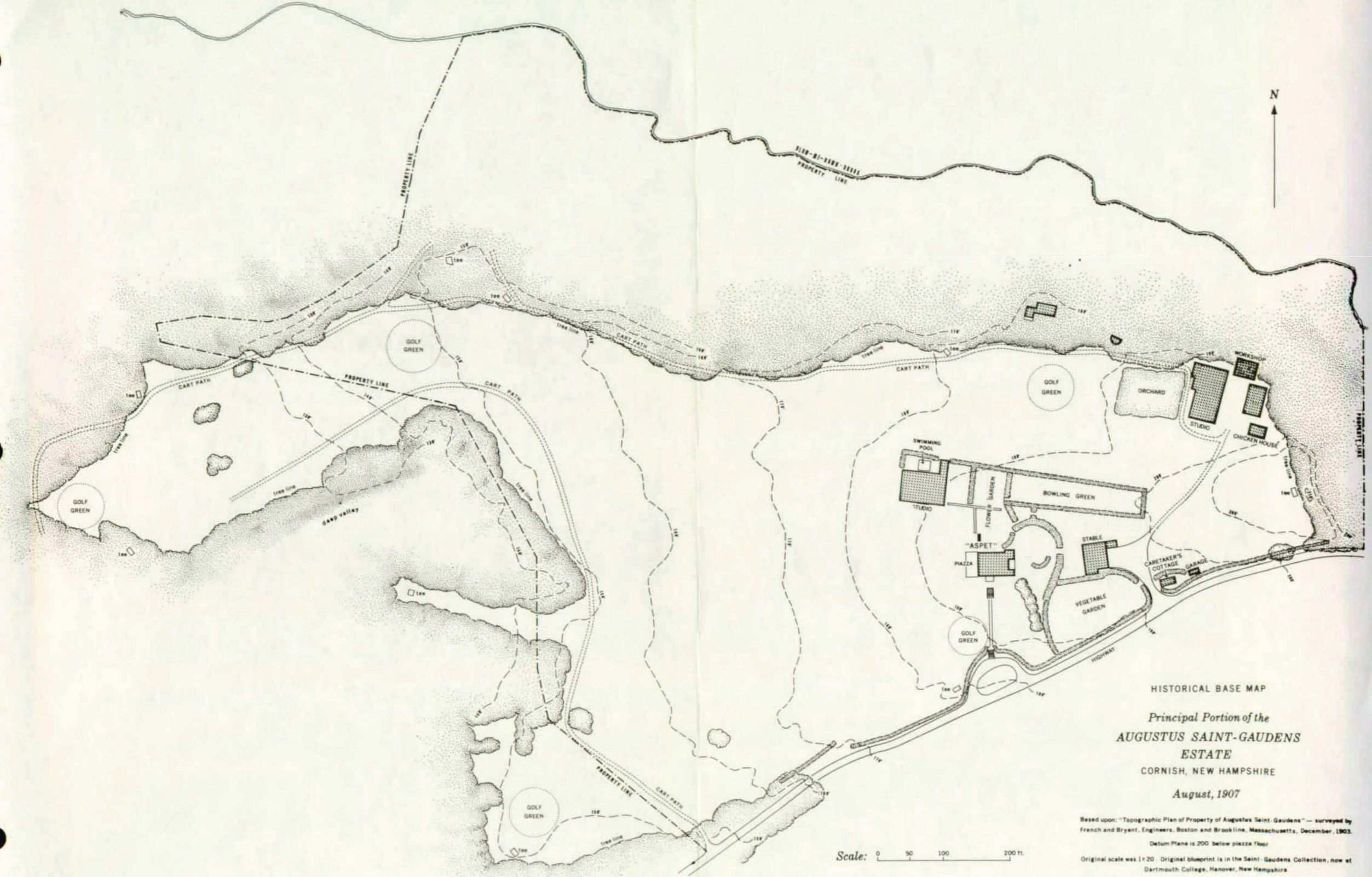
As the attractions of Cornish became more widely known, other artists found it a delightful spot in which to spend a rural summer working among congenial spirits. When the 1905 masque was performed, 70 members of the colony pooled their skills to provide the music, settings, costumes, scripts and acting before an appreciative audience of more than twice that number.

There were poets, as well, at Cornish – Percy Mackaye, Witter Bynner, and William Vaughn Moody. In 1898 the American novelist Winston Churchill built a home here which he named Harlakenden House. President Woodrow Wilson used it as a vacation White House during the fateful summer of 1914 and again a year later. Ten years earlier the young Ethel Barrymore spent a summer in the colony, renting the house of Henry and Lucia Fuller. Both were painters, he of landscapes and she of miniatures. Kenyon Cox, a painter and art critic, built a home and studio here. Over the years the prominent residents of Cornish included Charles Dana Gibson; Everette Shinn; John Elliott and his wife, Maud Howe Elliott, who was a writer; Peter Finley Dunne, the creator of *Mr. Dooley*; Herbert Croly, the author of the *Promise of American Life* and the editor of the magazine, *New Republic*; Norman Hapgood, the editor of *Collier's* magazine; Willard Metcalfe, the landscape painter; Louis Shipman, a playwright, and his wife, Ellen, who designed many of the famous Cornish gardens; and Arthur Whiting, a composer and musician.

Today the artists who made up the Cornish colony are gone, and with them a colorful era has passed. But at the home of Augustus Saint-Gaudens, with its well-kept house, its carefully designed gardens, and studios that retain a touch of their master's hand, one can relive for a moment a romantic age gone by.



THE ADAMS MEMORIAL BY SAINT-GAUDENS, 1891.



HISTORICAL BASE MAP

Principal Portion of the

AUGUSTUS SAINT-GAUDENS

ESTATE

CORNISH, NEW HAMPSHIRE

August, 1907

Based upon: "Topographic Plan of Property of Augustus Saint-Gaudens" — surveyed by French and Bryant, Engineers, Boston and Brookline, Massachusetts, December, 1903.

Datum Plane is 200' below piazza floor

Original scale was 1" = 20'. Original blueprint is in the Saint-Gaudens Collection, now at Dartmouth College, Hanover, New Hampshire.

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THE LITTLE STUDIO AND "ASPET."

THE PLAN

SITE

The resources of this site have a special significance for the people of the United States and the National Park Service. They are the historical remains of the first place specifically set aside by the Congress to commemorate a major American artist. The site has a strong individual quality, since it directly reflects Saint-Gaudens in both a personal and an artistic sense. He was actively and intimately involved with the planning and designing of structures, locating buildings, trees, and shrubs, and in some cases he actually did the planting. His effort here echoes his lifelong interest in the setting of his major sculptures.

Many of the resources of the site are unchanged, or nearly so. Although the two principal structures — Aspet and the Little Studio — do show some additions or alterations, in most cases they are quite obvious (such as modern heating equipment) or superficial. The feeling of the structures as he left them is still powerfully evocative. Many of the trees and hedges, though grown large, are where he placed them. Saint-Gaudens lavished much attention on landscaping and other grounds development. Existing pine and hemlock hedges, formal gardens, walkways, pools, and fountains reflect this interest. The integrity and spirit of the man, both as human being and artist, still permeate the scene.

It is important, therefore, that both the National Park Service and the Saint-Gaudens Memorial seek to maintain this character, and not try to create an elaborate monumental setting. This would result in a contrived and artificial quality that would violate the spirit of the place created by his own values, taste, judgment — and even eccentricities. It is also inappropriate to attempt a literal re-creation of the scene of August 1907, the target date. Much of the work will consist of selective trimming, pruning, or removal. At the same time, it will be necessary to reintroduce certain trees, hedges, and

other vegetative cover. A few minor elements such as walks and benches will be needed. Efforts will be directed toward creating authentic vegetative plantings reflecting the Saint-Gaudens' period.

There have been considerable changes in natural growth on and near the site since 1907. Woods have thickened or grown up in once-open areas, and a number of trees and shrubs have grown so large that the present character of much of the site has completely changed. This is especially true of the settings of several buildings.

Important elements such as golf greens and bowling green have disappeared.

The avenue of birches running parallel with the north hedge of the bowling green is a formal element which was added after Saint-Gaudens' death. When the trees have reached their life span, no replacement is recommended. Vistas should be opened up where necessary to preserve the distant view of Ascutney and to retain the character of the broad, open lawns around the home.

Clearing should be accomplished around the Ravine Studio and the north end of the Gallery to prevent deterioration of these structures. Golf greens, the flower garden and vegetable garden, pine hedges, and the orchard (near the Big Studio site) should be re-established. Paths should be cut through the woods on the north side down to Blow-Me-Down Brook. A path should also be established to Blow-Me-Down Pond in cooperation with the adjacent landowner if this property is not acquired.

Much of the ridge across Saint-Gaudens Road from Aspet was open in 1907. This is now heavily wooded and should so remain for it will screen the new visitor center and parking area and the proposed relocated section of Saint-Gaudens Road.

The present visitor parking just south of Saint-Gaudens Road and opposite the guest entrance is an unhappy arrangement under present conditions, and as vehicular volume and speed increases the pedestrian crossing will become hazardous.

To correct this situation and provide a logical visitor-flow sequence, it is proposed that a portion of the Saint-Gaudens Road be relocated in the form of a broad eyebrow south of the historic buildings group as shown on the general development plan. Space will thus be available on the historic site of

the approach road for a "reception area," buffered from the through traffic yet accommodating ample auto and bus parking and the interpretive-administrative-art exhibition facility. Partial screening with good landscape treatment between the reception area and the historic zone can accomplish the combination of separation and proximity. The portion of the Saint-Gaudens Road no longer used for vehicular traffic should be restored as the historic carriage trace.

ACCESS

The Saint-Gaudens National Historic Site lies within easy reach of several major New England highways such as north-south Route I-91 and U.S. 5, east-west Routes U.S. 4 and State 103 as well as SE-NW Route I-89. Directional signing should be sought along major approach routes to alert potential visitors to Saint-Gaudens.

The approach to the historic site known as Saint-Gaudens Road originates directly from New Hampshire State Highway 12A about 12 miles south of White River Junction, 1.5 miles north of the Windsor, Vermont, covered bridge and 7.5 miles north of State Route 103.

The Saint-Gaudens Road lies on the original carriage trace, a very pleasant way as it winds upward through a forest setting to the hillside meadow of the Saint-Gaudens site. The road continues on past the site to serve homes beyond, joining other town roads.

The old carriage turn-around at Aspet's guest entrance court lies immediately adjacent to Saint-Gaudens Road. This juxtaposition is an authentic historic relationship as is the present service entrance, 70 yards beyond.

The approach road is still a slow-speed road, although it has been paved with bituminous surfacing. The National Park Service should urge the township in its upgrading of the rural road network to provide a "scenic road" treatment for that portion of the system through the Cornish colony. Such roads can be designed to be both scenic and safe.

RESEARCH AND REPORTS

Additional historical, archeological, and architectural information is required. Historic grounds data is available describing conditions at the site in 1907. A resource management plan is needed to achieve this appearance.

An historic structures report has been completed for the Little Studio; the historical data section only has been completed for Aspet. The architectural section is needed for Aspet, as well as reports for the atable, caretaker's cottage, shed, and the Ravine Studio.

No reconstruction of buildings is recommended. Additional information, however, on the Big Studio which burned in 1944 and the workshop that is now incorporated in the gallery is desirable for interpretive purposes. Also useful would be information on the location of large sculptures on the grounds in Saint-Gaudens' day.

BUILDINGS

Aspet

Built about 1800 and once used as a tavern; remodeled by Saint-Gaudens. Some structural deterioration. Partially refurnished with Saint-Gaudens' items. Prior to the transfer of Saint-Gaudens to the National Park Service, the family removed a number of the original home furnishings including books, papers, and photos. These pieces are essential to the proper restoration of the home.

The exterior, the first and second floors, and the attic should be restored. This will require removal of the administrative operation from the second floor to the new interpretive facility. When the furnishings are acquired, the second floor will be exhibited on a limited basis. The basement will be used only for mechanical equipment and storage. The present heating system elements are a serious intrusion and should be replaced. The new system should incorporate special temperature and humidity controls to insure protection of furnishings and fragile art objects.

Little Studio

Built by Saint-Gaudens about 1900 for use as his personal studio – some deterioration, a fire hazard. This building required prompt attention to correct damage caused by water and rust infiltration and settlement.

Regrading and repaving are necessary to prevent recurrence of this problem. The goal of selective restoration of this building will be its appearance as a working studio. The basement will not be restored and will be used only for mechanical equipment and storage.

Stable
Built prior to 1907 – a fire hazard.

This building was erected to replace the stable which had been located near the Big Studio and which burned with it in 1904. It should be rehabilitated, maintained, and furnished with a carraige and other equipment appropriate to its use by the Saint-Gaudens family.

Gallery
Redesigned in 1948 to replace the studio which burned in 1944. This group of structures was formerly called the New Studio and Picture Gallery. It was created in 1948 by remodeling a workshop and chicken house of 1907 and joining them by a court and pergola. It will have no function as a studio and henceforth pictures or sculpture may be housed in either building. The simple name "Gallery" is appropriate. To assist in identification for administrative purposes, the two buildings will be referred to as "North Gallery" and "South Gallery." Since this group is not an historic structure, as presently constituted, no restoration is needed. The grade should be lowered to prevent further sill rot. Vegetation should be cleared on the north side to give ventilation and eliminate water seepage.

Ravine Studio
Built prior to 1907 (at least a portion). This building may have been used by Saint-Gaudens as a combination private studio, office and retreat. Its remote location, just inside the woods, provided seclusion. The structure consists of two parts, the studio and a much larger attached shed. For clarity, however, it will be referred to simply as the "Ravine Studio." The building has been restored as an important part of the historic scene.

Big Studio
Located between the present gallery and the former orchard site, it was destroyed by fire in 1944. It was built by Saint-Gaudens in late 1904 to replace a similar structure destroyed by fire that same year. Evidence of the site should be maintained for interpretive purposes.

The Temple
The work of Wm. Mitchell Kendall, partner in McKim, Mead & White, inspired by the design of Charles A. Platt for the fete celebrating the 20th anniversary of Saint-Gaudens' arrival at Cornish. Contains the ashes of the sculptor and his family: in good condition.

Caretaker's Cottage
This building, in good condition, will continue in use as an employee residence. The exterior of the building should be maintained in a character appropriate to the 1907 period.

Garage
This is a misnomer, as no automobiles were kept on the site during Saint-Gaudens' lifetime. It was simply a shed used for miscellaneous storage, probably garden and farm implements. This building should be rehabilitated on the exterior and maintained – as research indicates – as an element of the 1907 scene. Henceforth it will be referred to simply as the "Shed."

Toboggan Slide
This structure stood near the Big Studio and the orchard. Reconstruction should not be attempted, but the location should be suitably marked. Saint-Gaudens enjoyed this kind of robust recreation and urged others to join in.

Maintenance Building
This temporary modern structure should be removed. A new maintenance building will be located south of Saint-Gaudens road.

Swimming Tank
Adjoins Little Studio outside rear door; built and used by Saint-Gaudens about 1900.

SCULPTURE

Saint-Gaudens frequently placed plaster casts of his large works outdoors to help him visualize how they would look in their final setting. However, this was merely part of his working method, not a permanent siting. It is recommended that no further permanent sculptural displays be placed on the grounds of the historic zone. (See Land Classification Plan.) The Shaw plaster cast and the fragile Farragut base should be placed indoors to prevent their destruction.

The bluestone base of the Farragut, now placed near the south building of the gallery is a valuable and important piece. It is one of the rare major finished works of Saint-Gaudens on the site (in contrast to clay or plaster models). Originally it stood under the statue of Madison Square in New York

City until it became too deteriorated for continued exhibition. This statue was the work that established Saint-Gaudens' reputation as a sculptor.

A Saint-Gaudens' work of major importance is the "Hiawatha," his first statue. It is one of few pieces he did in marble and one of only two or three full figures in marble. Although the statue cannot be located, efforts to find it should be continued. If it cannot be found, suitable photographs of the figure should be made an important feature of exhibits of Saint-Gaudens' works.

A large collection of miscellaneous pieces, mostly plaster casts, is now stored in various places on the grounds – Aspet, the stable, Little Studio, etc. The large curatorial job of maintaining, preserving, classifying, and evaluating this collection brings up the question of how it should be displayed and housed. In this connection, the protection of the pieces should be provided for in the development planning. Special attention should be given to proper temperature and humidity controls.

ENVIRONMENTAL DESIGN THEME

The overriding consideration in shaping the design theme for this site should be an awareness that the site is a very personal manifestation of Saint-Gaudens as an artist and as a human being. His interest in the architecture, the gardens, the surrounding grounds, and his sense of the mood and character of the place can still be felt. This expression is colorful, individual, and informal. It is not the result of an elaborate formal plan.

For this reason, all modern developments, from the proposed visitor center/headquarters to the smallest sign or marker should be subdued, unobtrusive, and impersonal. The design of all elements should, of course, be sympathetic to and harmonious with the historic artifacts, but it should also be straightforward and clearly defined as a separate and later expression.

BOUNDARY RECOMMENDATIONS

Although beyond the original property land holdings of Augustus Saint-Gaudens, immediately west and north of the site, there are resources intimately associated with life at Aspet. Blow-Me-Down Pond and tributary Blow-Me-Up Brook both were part of the environment meaningful to Saint-Gaudens and his family. The pond, for example, provided a favorite ice-skating spot during the years of year-round occupancy at Aspet; the

brook a delightful place for swimming and water play. Family and friends used trails that led from the home site above, through the woods, down to the pond.

The brook and its north slope is also within close view of the core of the historic area and preservation of both is essential to providing adequate environmental protection for this zone.

Approximately 65 acres of adjacent land should be acquired. Of this total, about 40 acres have been acquired by the National Park Foundation, to be transferred eventually to the National Park Service. Also, 2 acres have been donated to the Saint-Gaudens Memorial. (See General Development Plan.)

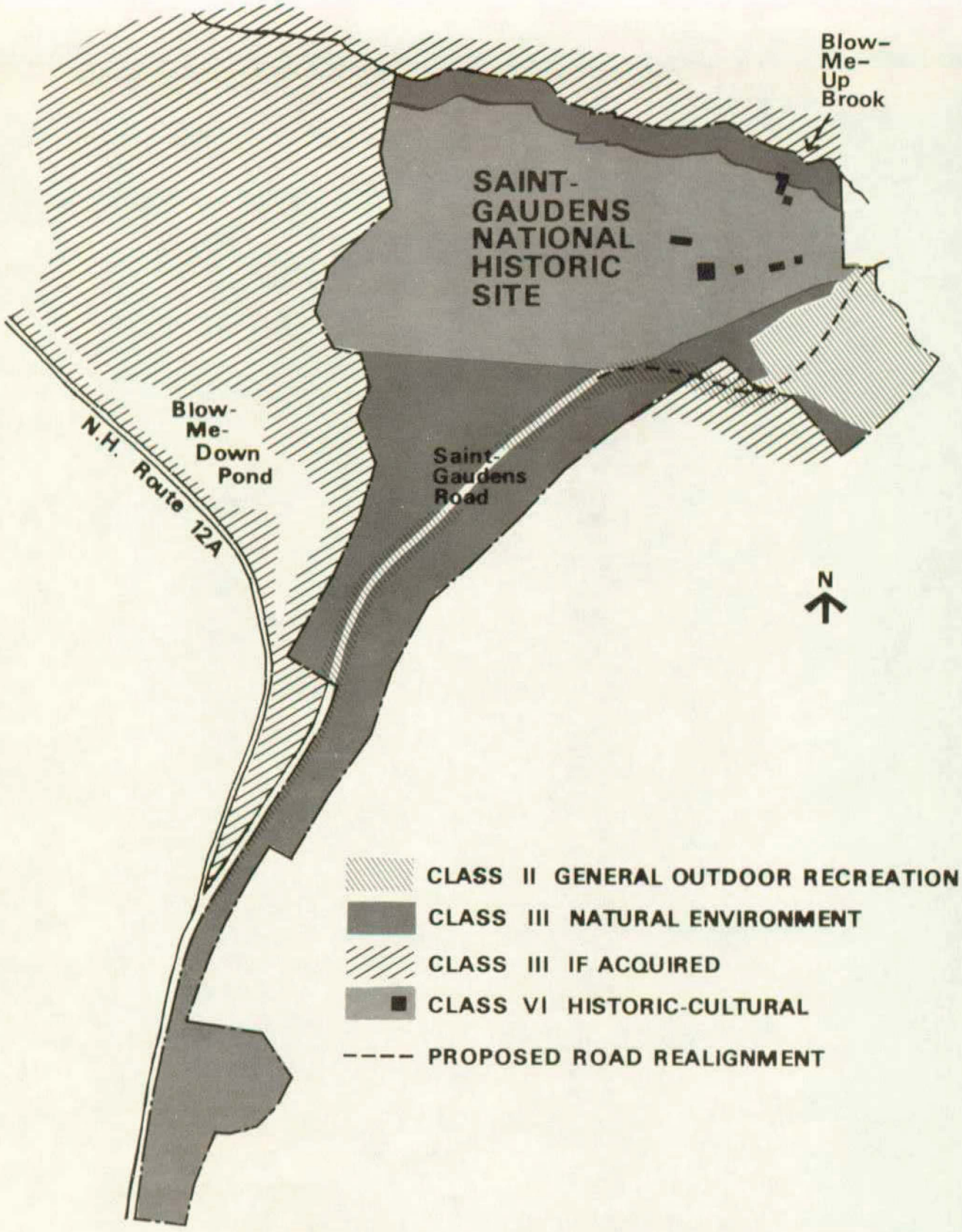
New legislation will be needed to authorize acquisition of these two tracts, as well as the proposed acquisition north of Blow-Me-Down Brook. Blow-Me-Down Mill, built during the time of Saint-Gaudens' occupancy, lies within the boundary of properties suggested for acquisition. If these properties should be acquired by the Service, preservative action will be necessary to stabilize the structure.

LAND CLASSIFICATION

Class II — Lands placed in this classification include entrance road and parking area, public-use building and maintenance-residential area.

Class III — Lands classified in the natural environment category include peripheral and wooded properties bounding the historic zone and along the approach roads to the core of the site.

Class VI — The core of the site, with Aspet and the Little Studio as central features, is classed as historic lands. This includes properties most intimately associated with the everyday life of Saint-Gaudens. Principal features in addition to the above-mentioned are (1) formal gardens, (2) swimming tank, (3) Ravine Studio, (4) the Temple, (5) stable, and (6) open fields the sites of golfing area and toboggan slide and provided Mount Ascutney vista.

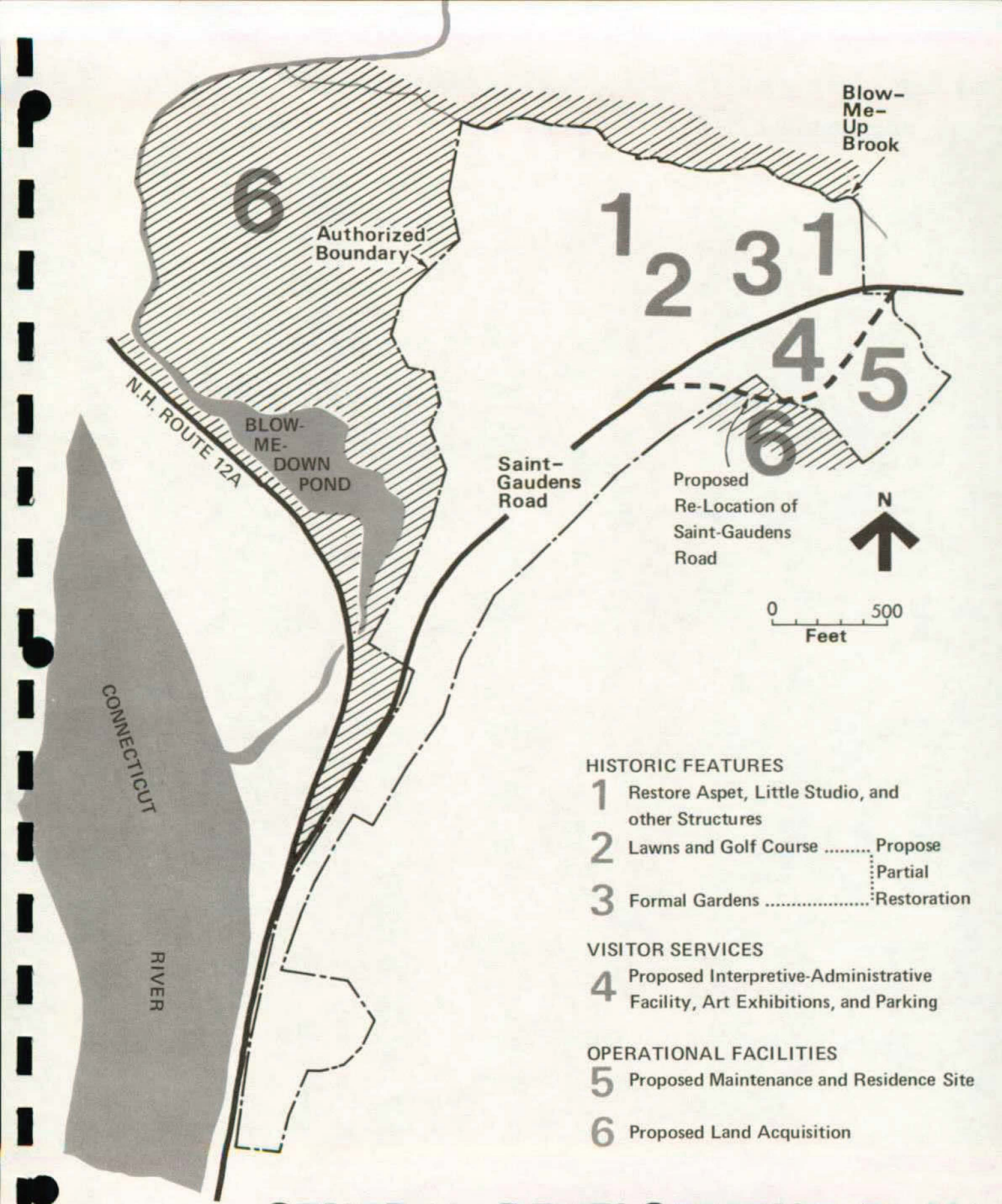


LAND CLASSIFICATION

SAINT-GAUDENS NATIONAL HISTORIC SITE

ON MICROFILM

428	20,003
DSC	AUG 73



HISTORIC FEATURES

1 Restore Aspet, Little Studio, and other Structures

2 Lawns and Golf Course ..... Propose Partial

3 Formal Gardens ..... Restoration

VISITOR SERVICES

4 Proposed Interpretive-Administrative Facility, Art Exhibitions, and Parking

OPERATIONAL FACILITIES

5 Proposed Maintenance and Residence Site

6 Proposed Land Acquisition

GENERAL DEVELOPMENT PLAN

SAINT-GAUDENS NATIONAL HISTORIC SITE

ON MICROFILM 428 | 20,004
DSC | AUG 73

INTERPRETATION

CONCEPT

Introduce the man, his life and his achievement at a first point of contact.

The historic zone onto which the visitor next moves should suggest the time past when Saint-Gaudens walked these grounds. Freedom to wander at will should be permitted. There are some who would gain most from unguided reflections.

Planned presentation of the site and its resources would offer aspects of Saint-Gaudens at home at Aspet, sculptural techniques, samples of Saint-Gaudens' work.

Art exhibitions and other seasonal (temporary) cultural programs will be presented to encourage broadened interest in and use of this national cultural site.

PROGRAM

An interpretive center is proposed as the introduction for a visitor. The function of interpretation here should be to describe the man, his work, and the site in broad introductory terms. Primary reliance may be placed on the sculpture of Saint-Gaudens itself as the medium of interpretation, augmenting this with audiovisual materials to bring the sculpture to life, and relate it to the interpretive message. This experience should provide the visitor with a biographical background of Saint-Gaudens, and an understanding of his artistic and creative growth. It should familiarize the visitor with the man, his work, and the place of both in the cultural history of the United States.

The interpretive facility will also provide space for *changing exhibitions of the work of other artists* in all media. These exhibitions are now and will continue to be sponsored by the Saint-Gaudens Memorial as authorized by Congress. The present exhibitions are displayed in the existing Gallery, a building that does not provide adequate fireproof space for such exhibits-on-loan. The proposed interpretive facility will provide an acceptable quality exhibition hall easily accessible to the public all year.

The special exhibitions section of the proposed center should be developed separately from the interpretive area so that visitors to the site can move from introduction to on-site tour without the distracting interruption of an unrelated art exhibition. A visit to the exhibition should be the final stop for the typical tourist.

The final scope of the center will have to be reviewed at the time of design to meet the limits of funds, ground space and the type of exhibits planned.

Visitors will receive a suggested tour route of the site at this facility but will be encouraged to exercise freedom of selection in their visit. Within the historic zone, interpretation will be interrelated but also independent. Visitors will not have to move through *all* of the resources in any sequence in order to have a coherent and rewarding visit.

Aspet

Having been prepared by his experience in the visitor facility, the visitor will head next for the house itself, which he would have glimpsed through the tree screen. Interpretation there will be provided, as it is today, on a guided trip basis with the subject matter focusing on the Saint-Gaudens family, life at Aspet, his social, political and economic status, and relationship to the Cornish community.

Presentation of the home will routinely be limited to the first floor, with the kitchen, when furnished, added to the tour to aid interpretation of the domestic and economic aspects of the artist's life. The second floor, though it may be refurnished, will not be used as a part of the house tour except on special occasions.

The house tour will exit to the large porch added by Saint-Gaudens during his years at Aspet. The view from this point, of sloping fields and forests and the distant Mount Ascutney, may have great appeal for the visitor as it did for Saint-Gaudens. Here, as at other points on the site, the visitor may find the spot so to his liking that he may wish to linger awhile. In this connection, the porch should be refurnished.



INTERIOR OF LITTLE STUDIO.

LITTLE STUDIO FROM THE SOUTHEAST. PHOTO APPROX. 1960.



Little Studio
Visitors will leave Aspet as they do at present and be logically drawn to the studio. The interior of this building will be rehabilitated and restored as a working studio as it was during the period of Saint-Gaudens' occupancy.

Ravine Studio
The Ravine Studio is the trial site of demonstrations of sculptural techniques in the tradition of Saint-Gaudens. Its restrictive size and relatively out-of-the-way location may limit the nature of the sculptural demonstration, the effective on-site presentation of this major interpretive theme. Long-range study and experimentation should be given to improvement and effective presentation of such living sculpture.

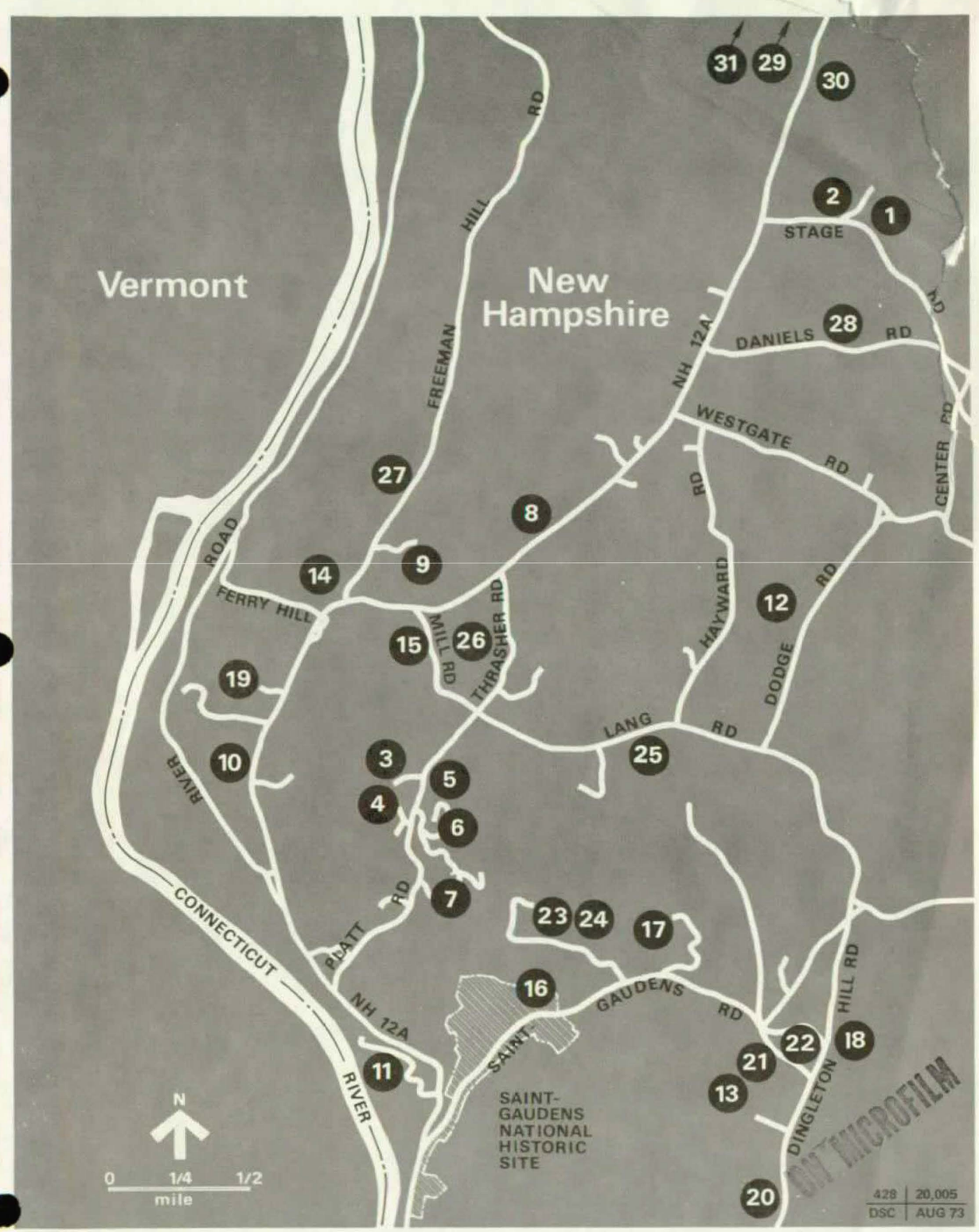
Gardens
Visitors may wander through the restored gardens, the bowling green and onto the site of the Big Studio.

The surviving evidence of the Big Studio will speak clearly enough to make the story of the tragic fire of 1904 comprehensible to visitors. Interpretation of this event should be simple.

Gallery
The Gallery will be rehabilitated to house works of art and exhibitions devoted to the works of Saint-Gaudens. Ideally, these exhibits should be developed as temporary shows (one season or one year, for example), presenting material in depth on a single theme (Saint-Gaudens' coinage; bas-relief portratis of children; Saint-Gaudens: cameo cutter, etc.). At the Gallery, with the introductory presentation at the interpretive facility and the experience of the working sculptor behind him, he will see the work of Saint-Gaudens from a different perspective – as sculptural works of art.

Grounds and other sites
Other historic features to be preserved, restored or identified will require minimum interpretive treatment. These will include the temple, stable, restored features of the golf course, the site of the toboggan run, Blow-Me-Up Brook and Blow-Me-Down Pond.

The interpretive prospectus will develop the above plans in greater detail. The existing program of visitor services should permit the staff ample time for exploring the potential of special interpretive work. On-site classes in sculpture for school groups and extension services in support of the programs of other museums are examples of services to be conducted by the site staff.



SAINT-GAUDENS NEIGHBORS

SAINT-GAUDENS NATIONAL HISTORIC SITE

THE NEIGHBORS

1	Louis Evan Shipman	dramatist, writer
	Ellen Shipman	landscape architect
2	Herbert Adams; musician Otto Roth lived nearby	sculptor
3	Henry O. Walker	painter of murals
4	Charles Platt	architect
5	Miss Annie Lazarus	sculptress
	Norman Hapgood	writer, editor
6	George Rublee	diplomat
7	Thomas W. Dewing	painter, (also Wm. H. Hyde, portraitist)
	wife, Maria	painter, art critic
8	Henry B. Fuller	painter
	wife, Lucia	miniaturist, (also Ethel Barrymore, actress)
9	Maxfield Parrish	illustrator
10	Dr. Arthur Nichols	brother-in-law of Saint-Gaudens
	Rose Nichols	niece of Saint-Gaudens, landscape architect
11	Charles C. Beaman	patron of Saint-Gaudens
12	Percy MacKaye	poet, dramatist
	later home of Langdon Mitchell,	playwright
13	Miss Frances Grimes	sculptress, Saint-Gaudens assistant
14	George de Forest Brush	painter
15	Kenyon Cox	painter, muralist, critic
	wife, Louise	painter of still life
16	Homer Saint-Gaudens	art critic, producer, music director
17	Herbert Croley	writer, editor of 'New Republic'
18	Louis Saint-Gaudens	sculptor
	wife, Annetta	painter, sculptress
19	Winston Churchill	novelist
20	Frances Duncan	landscape gardener, horticultural writer
21	Charles C. Bryant	sculptor, assistant to Saint-Gaudens
22	John Blair	actor
23	Henry Prellwitz	landscape painter
24	Arthur Whiting; also home of writer Phillip Litell	musician
25	Stephen Parrish	engraver, painter
26	Harry Thrasher	sculptor, assistant to Saint-Gaudens
27	Grace L. Taylor	concert pianist
28	Everett Shinn	muralist
29	William H. Hart	painter
30	Frederick Remington	illustrator, sculptor spent summers 1901-1902
31	John Elliott	muralist, portraits
	wife, Maude	writer

APPENDIXES

A STATEMENT FOR MANAGEMENT AND PLANNING

B LEGISLATIVE DATA

C VISITOR DATA

D ADMINISTRATION

E BIBLIOGRAPHY

F PLANNING TEAM

A STATEMENT FOR MANAGEMENT AND PLANNING

The following statement by the superintendent of Saint-Gaudens National Historic Site reflects park management's needs and goals relative to this master plan.

Purpose of the Park
The purpose of Saint-Gaudens National Historic Site is to preserve the house and grounds, studio and related structures that were the home and work environment for the eminent American sculptor Augustus Saint-Gaudens; to exhibit and interpret this resource to the visitor in such a way that he will understand the environmental influences that helped shape this great sculptor; develop appreciation for sculpture as a creative art and Saint-Gaudens' contribution in this field; and come to appreciate the importance of preserving the site for the development of broader understanding of ourselves and our nation.

Management Category
Historical.

General Management Objectives
The area will be admiinistered as one unit of a Park Service "cluster" now headquartered at Saratoga National Historical Park, with a unit manager in immediate charge on site.

Though there will be minimal permanent staff at the area all year, the area will be fully available to the visiting public during the late spring to fall period, with special arrangements available for school groups during the off-season.

The Trustees of the Saint-Gaudens Memorial will serve as advisors and consultants on redevelopment and operation of the site.

The existing entrance fee will continue. There will be no other charges.

Visitor access to house and grounds will be on foot from a parking lot south of the existing entrance road.

There will be active participation in community and regional planning in order to seek cooperative solutions to such mutually pertinent problems as traffic control, zoning, protection, and the like.

The service will seek to acquire additional lands important to the recapturing and maintenance of the historic environs known to Saint-Gaudens.

As a visitor convenience, interpretive literature and related items will be handled in the park on a non-profit basis by an agency of the Eastern National Park and Monument Association.

Local contractual arrangements and/or special agreements will be entered into, as appropriate, for operating and facilitating services.

Resource Management Objectives

Physical management of the site will be directed to preserving and restoring, as practicable, toward suggesting the historic environment of 1907 (the year of Saint-Gaudens' death). This will be done indooors and outdoors, in accordance with detailed provisions of the resource management plan and interpretive prospectus.

As pertinent to the "historical environment" purposes of the area, the site will maintain the highest curatorial standards (preservation and storage) with respect to the existing collection of original furnishings and objects associated with Saint-Gaudens' life and works, and as necessary to interpretive objectives, will add to such collections by purchase or donation.

Area development and use will be guided by the architectural character of the area, the need to balance "historical environment" goals and carrying capacity of historic structures with administrative convenience and a quality visitor experience; new construction will be limited to the area south of the existing entrance road.

A research program oriented toward management of this historic resource will be developed in coordination with the Offices of History and Historic Architecture, and Natural Science.

Because of the site's isolated rural situation, special attention will be given to day and night protection of park site resources against fire and theft, making maximum feasible use of automatic devices, supplemented by personal services and contractual or cooperative arrangements.

Visitor-Use Objectives

The primary interpretive theme will be the significance of Augustus Saint-Gaudens in the cultural heritage of America and the world; an appreciation of the creative processes of sculpture; the relationship of Aspet and the site; and the Cornish community to Saint-Gaudens' life, character and works.

The visitor will be motivated to make the fullest use of site structures and grounds on his own, through the provision of meaningful self-guiding arrangements and related hiking trails, supplemented by minimal personal services. Opportunities will be sought for visitor involvement through the provision of such "living interpretation" as demonstrations of the sculpture process and restoration of "working" studio arrangements.

Choice of interpretive media will be in accordance with "historic environment" and self-guide motivational objectives, as detailed by an approved interpretive prospectus. Formal interpretation of the site-as-a-whole will be limited to leterature. and an interpretive facility adjacent to the entrance parking lot.

In cooperation with the Saint-Gaudens Memorial, the site will continue and broaden in appeal the existing program of art shows presented seasonally; also in similar cooperation with memorial, as well as the American Academy of Arts and Letters, Dartmouth College, and other appropriate organizations, continue and extend similar art and music and related cultural activities that are traditional to the site.

Special educational programs, both extension and on-site, will be developed to increase student understanding of the "total environment" of the area (historical, cultural, natural) and encourage their study-use of the site.

With respect to honoring requests of educational and museum instructions for the loan of works in the Saint-Gaudens collection for exhibition and teaching purposes, Saint-Gaudens will follow the approved Servicewide policy for museums in such matters.

B LEGISLATIVE DATA

Congressional Limit on Development

The act authorizing the site set a fiscal limitation of $210,000 for development. Of this amount, $75,625 has been spent to date (May 1971). The amount of restoration required by the historic structures alone will almost certainly exceed the funds remaining within this limitation. Any interpretive development to be considered will require an easing of this fiscal limitation from Congress. Our options in this matter are determined by our responsibility to preserve the historic resources. It is not realistic to assume that there would be sufficient funds left under the present limitation, for even the most modest interpretive development.

It is recommended, therefore, that Congress be requested to establish an additional ceiling for Saint-Gaudens National Historical Site. Development cost data will be necessary to document the need for additional funds.

PUBLIC LAW 88-543
88th Congress, H.R. 4018
August 31, 1964

AN ACT

To authorize establishment of the Saint-Gaudens National Historic Site, New Hampshire, and for other purposes.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That, in order to preserve in public ownership historically significant properties associated with the life and cultural achievements of Augustus Saint-Gaudens, the Secretary of the Interior may acquire, by donation from the Saint-Gaudens Memorial, a corporation, the sites and structures comprising the Saint-Gaudens Memorial situated at Cornish, New Hampshire, and by donation or purchase with donated funds not to exceed three acres of adjacent lands which the Secretary of the Interior deems necessary for the purposes of this Act, together with any works of art, furnishings, reproductions, and other properties within the structures and on the memorial grounds.

Sec. 2. (a) In accordance with the Act entitled "An Act to create a National Park Trust Fund Board, and for other purposes," approved July 10, 1935 (49 Stat. 477), as amended, the National Park Trust Fund Board may accept from the Saint-Gaudens Memorial the amount of $100,000 and such additional amounts as the corporation may tender from time to time from the endowment funds under its control, which funds, when accepted, shall be utilized only for the purposes of the historic site established pursuant to this Act.

(b) Nothing in this Act shall limit the authority of the Secretary of the Interior under other provisions of law to accept donations of property in the name of the United States.

Sec. 3. When the sites, structures, and other properties authorized for acquisition under the first section of this Act and endowment funds in the amount of $100,000 have been transferred to the United States, the Secretary of the Interior shall establish the Saint-Gaudens National Historic Site by publication of notice thereof in the Federal Register.

Sec. 4. (a) The Secretary of the Interior shall administer, protect, develop, and maintain the Saint-Gaudens National Historic Site subject to the provisions of this Act and in accordance with the provisions of the Act entitled "An Act to establish a National Park Service, and for other purposes," approved August 25, 1916 (39 Stat. 535), as amended and supplemented, and the provisions of the Act entitled "An Act to provide for the preservation of historic American sites, buildings, objects, and antiquities of national significance, and for other purposes," approved August 21, 1935 (49 Stat. 666).

(b) In order that the Saint-Gaudens National Historic Site may achieve more effectively its purpose as a living memorial, the Secretary of the Interior is authorized to cooperate with the Saint-Gaudens Memorial, the American Academy of Arts and Letters, and other organizations and groups in the presentation of art expositions and festivals and other appropriate events that are traditional to the site.

Sec. 5. The Saint-Gaudens Memorial having by its active interest preserved for posterity this important site, its structures, objects, and cultural values, the executive committee thereof shall, upon establishment of the Saint-Gaudens National Historic Site, serve in an advisory capacity to the Secretary of the Interior in matters relating to its preservation, development, and use.

Sec. 6. There are hereby authorized to be appropriated such sums, but not more than $210,000 for development, as may be necessary to carry out the purposes of this Act.

APPROVED AUGUST 31, 1964.

ACTIONS OF THE

ADVISORY BOARD ON NATIONAL PARKS

HISTORIC SITES, BUILDINGS AND MONUMENTS

The Advisory Board on National Parks, Historic Sites, Buildings and Monuments, at its 46th Meeting, April 30 to May 3, 1962, has considered the historical significance of the Saint-Gaudens Memorial, New Hampshire, in Theme XX, "Arts and Sciences," Subtheme "Painting and Sculpture," and recommends that it be classified as possessing exceptional value in commemorating and illustrating the history of the United States. This site contains the home, the studio, the formal gardens, and other structures where the noted sculptor, Augustus Saint-Gaudens lived and created some of his best known works of art. The Board finds that the Saint-Gaudens Memorial is suitable for establishment as a unit of the National Park System as the Saint-Gaudens National Historical Site.

April 30-May 3, 1962

STATE OF NEW HAMPSHIRE

IN THE YEAR OF OUR LORD ONE THOUSAND NINE HUNDRED AND *sixty-five*

AN ACT *to amend the charter of Saint-Gaudens Memorial.*

WHEREAS by the authority of Public Law 88-543 (78 Stat. 749) entitled "An Act to Authorize Establishment of the Saint-Gaudens National Historic Site, N.H., and Other Purposes" approved August 31, 1964, the United States of America proposes to acquire by donation from the Saint-Gaudens Memorial the sites, structures, works of art, furnishings, reproductions and other properties at the Saint-Gaudens Memorial, situated at Cornish, New Hampshire, in order to preserve in public ownership these historically significant properties associated with the life and cultural achievements of Augustus Saint-Gaudens, and

WHEREAS the Trustees of the Saint-Gaudens Memorial are of the unanimous opinion that ownership of these properties by the United States of America will most effectively maintain the permanent Memorial to the late Augustus Saint-Gaudens, and will make it possible for the corporation to further its other purposes, now therefore

Be it enacted by the Senate and House of Representatives in General Court convened:

1 Saint-Gaudens Memorial; Corporate Powers Defined. Amend chapter 260 of the Laws of 1919 by inserting after section 2 the following new section: Sect. 2-a. The purposes of said corporation shall be to cooperate with the Secretary of the Interior of the United States of America, in order that the Saint-Gaudens National Historic Site may achieve more effectively its purpose as a living memorial, in the presentation of art expositions and festivals, and other appropriate events that are traditional to the site of the homestead estate of the late Augustus Saint-Gaudens at Cornish, New Hampshire; upon establishment of the Saint-Gaudens National Historic Site, to serve through its appropriate committee in an advisory capacity to the Secretary of the Interior in matters relating to the preservation, development and use of the site; to acquire works of Augustus Saint-Gaudens and other works of art, and to donate them to the United States of America for the purposes of the Saint-Gaudens National Historic Site; to aid, encourage and assist in the education of young sculptors of promise under regulations promulgated by the Trustees, and generally to foster and encourage the art of sculpture and public appreciation thereof.

2 Authority to Convey Property. Amend chapter 260 of the Laws of 1919 by inserting after section 5 the following new section: Sect. 5-a. Said corporation is hereby authorized to convey to the United States of America the sites and structures comprising the Saint-Gaudens Memorial situated in Cornish, New Hampshire, and adjacent lands not to exceed three acres, together with any works of art, furnishings, reproductions and other properties within the structures and on the Memorial

grounds. Said corporation is hereby authorized to donate to the National Park Trust Fund Board the sum of $100,000.00 and such additional amounts as it may tender from time to time from the endowment funds under its control to be utilized only for the purposes of the Saint-Gaudens National Historic Site.

3 Repeal of Inconsistent Acts. All acts and parts of acts inconsistent with this act are hereby repealed.

4 Takes Effect. This act shall take effect sixty days after its passage, provided that if the United States of America shall not accept the donation of the aforesaid properties from the Saint-Gaudens Memorial, this act shall be null and void.

(sgd.) Walter K. Peterson, Jr.
Speaker of the House of Representatives

(sgd.) William R. Johnson
Acting President of the Senate

(sgd.) John W. King
Governor

Approved March 30, 1965
Effective date May 29, 1965

C O P Y

STATE OF NEW HAMPSHIRE

Sullivan, co. _____ Term

IN THE SUPERIOR COURT

Petition of the Saint-Gaudens Memorial

Equity # _____

PETITION FOR INSTRUCTIONS

Now comes the Saint-Gaudens Memorial, an educational and charitable corporation established under the laws of the State of New Hampshire, having an office at Cornish in said County, and says as follows:

1. The Saint-Gaudens Memorial was incorporated by special act of the General Court on February 26, 1919 as an educational and charitable corporation for the purposes set forth in its charter as follows:

> "Section 2. The purposes of said corporation shall be to maintain a permanent memorial of the late Augustus Saint-Gaudens on the site of his homestead estate in Cornish, New Hampshire; to collect, preserve, and there exhibit to the public, at suitable and reasonable periods as may be determined by the trustees, a collection as complete as possible of originals and replicas of the works of Augustus Saint-Gaudens; to aid, encourage and assist in the education of young sculptors of promise under regulations promulgated by the trustees, and generally to foster and encourage the art of sculpture and public appreciation thereof."

2. The Memorial accepted a conveyance of the homestead estate, together with bronzes and replicas of the works of Saint-Gaudens from the Saint Gaudens family. Subsequent acquisitions of adjoining lands were made for protection against encroachment. Other works of Saint-Gaudens have been added to the collection by gifts and purchases from time to time.

3. Over the years the trustees of the Memorial have carried out the corporate purposes on a limited income derived from an endowment fund established through gifts from interested persons and organizations, membership dues, donations and admission fees. The Memorial currently operates on an annual income of about $14,000.00, and the market value of the endowment fund approximates $300,000.00.

4. For the past ten years or more it has been apparent to the trustees that the income has been insufficient to maintain, improve and develop the Memorial property to a proper degree. The continuing rise in maintenance costs has prevented the trustees from allocating funds for the Memorial's other purposes. It is feared that in years to come the Memorial property will deteriorate to a point where it will be impossible to continue operations. Prospects of any measurable additions to the endowment by future gifts or grants are remote. In the opinion of the trustees these circumstances which were not known or anticipated at the time the Memorial was incorporated would defeat or substantially impair the accomplishment of the corporate purposes if allowed to continue.

5. The trustees have received an offer from the National Park Service to accept a conveyance of the Memorial property, including the works and other personal property there, to be designated as a permanent national historic site known as the Saint Gaudens National Historic Site. The offer is contingent upon three conditions:

(a) that the necessary enabling legislation and appropriation are obtained from Congress; (b) that the Saint-Gaudens Memorial will transfer $100,000.00 from its endowment to the United States of America to be held by

the National Park Trust Fund Board for the purposes of the historic site; (c) that the Saint-Gaudens Memorial shall be legally authorized to make the proposed transfers.

6. The National Park Service's plans include the expenditure of large sums for capital improvements, restorations and maintenance on the premises. The proposed legislation in Congress provides that in order to have the Saint-Gaudens National Historic Site achieve more effectively its purpose as a living Memorial the Secretary of the Interior would be authorized to cooperate with the Saint-Gaudens Memorial and other organizations and groups in the presentation of art expositions and festivals and other appropriate events that are traditional to the site. The Executive Committee of the Memorial would serve in an advisory capacity to the Secretary in matters relating to the preservation, development and use of the Saint-Gaudens National Historic Site.

7. In considering the National Park Service's offer, the trustees of the Memorial are of the unanimous opinion that the incorporation of the Memorial property in the National Park Service would assure its permanency as a Memorial to the late Augustus Saint-Gaudens in a manner not otherwise possible, and in keeping with the purposes defined in the Memorial's Charter. Furthermore, the tradition of activities on the premises would be perpetuated through the cooperative efforts of the National Park Service and the Saint-Gaudens Memorial.

WHEREFORE your petitioner prays for instructions as follows:

1. That the Court will direct or permit the Trustees of the Saint-Gaudens Memorial be deviate from the terms of its corporate Chapter to the extent that the homestead estate of the late Augustus Saint-Gaudens and adjoining lands owned by the Memorial, and all originals and replicas of the works of Augustus Saint-Gaudens on the premises and other personal property on the premises, owned by the Memorial, may be conveyed to the United States of America, or the appropriate department thereof, to become the Saint-Gaudens National Historic Site subject to the provisions of an act of Congress entitled "A Bill to Authorize Establishment of the Saint-Gaudens National Historic Site, New Hampshire and for Other Purposes", and subject to the act entitled "An Act to establish a National Park Service and for Other Purposes" (39 Stat. 535), and further subject to any restrictions, easements, conditions, and the like, under which the Memorial may hold title.

2. That the Court will direct or permit the Trustees to deviate from the terms of its corporate Charter to the extent that the sum of One Hundred Thousand Dollars ($100,000.00) may be donated from the corporation's endowment fund to the United States of America or the National Park Trust Fund to be utilized only for the purposes of the Saint-Gaudens National Historic Site.

3. That the foregoing deviations shall be permitted only if the United States of America shall accept the properties for the foregoing purposes.

4. That the Court shall direct that when the foregoing conveyances have been made the Saint-Gaudens Memorial shall continue in being for its other purposes, namely, to aid, encourage and assist in the education of young sculptors of promise under regulations promulgated by the Trustees, and generally to foster and encourage the art of sculpture and public appreciation thereof.

5. That the Court may grant such other relief as may be equitable and just.

SAINT-GAUDENS MEMORIAL

By: _____
President.

C VISITOR DATA

Visitor-Use Capacity

The integrity and personal character of the 83-acre Saint-Gaudens site speaks strongly to the need for careful control over visitor use. In particular, two major features will determine the limitations which will guide development of parking and other visitor facilities – Aspet and the Little Studio-Ravine Studio program. Based on available space for visitor use and an estimated length of visit, these two facilities will accommodate a maximum of 60 to 70 persons per hour.

Aspet – 10-minute tour for 10-12 persons = 60-72 per hour
Little Studio-Ravine Studio – 30-minute visit for 30 persons = 60 per hour

Although overall length of visit to the site will vary a great deal because of varying interests, an estimated average visit would take approximately 2 hours. This would include:

Introductory Center	15 minutes
Aspet	10 minutes
Little Studio-Ravine Studio	30 minutes
Gallery	20 minutes
Grounds	30 minutes
Special Exhibitions	15 minutes
Total	**2 hours**

The *maximum capacity of the site* therefore would be approximately *120* persons. The *daily visitor-use capacity,* based on an 8-hour day, would be 480 to 576 persons, except on occasion of visits for special exhibitions or events.

Visitation

Annual visitation to the site has been as follows:,

Under Saint-Gaudens Memorial	Under National Park Service
1961-2673	1966-5269
1964-3638	1967-4710
1963-3427	1968-4991
1964-3638	1969-3753
1965-3407	1970-5093
	1971-11,587

During these first years of Service administration the area has been open on only a seasonal basis. This period has been to date approximately from May to October.

Based on continuing seasonal use of the Site, visitation through 1978 is forecast as follows:

1972-11,200	1975-13,000
1973-11,700	1976-13,600
1974-12,300	1977-14,200
	1978-14,800

D ADMINISTRATION

Visitor Protection

Responsibility for protection of the visitor will rest principally in the hands of park personnel on duty at the site. Under circumstances, all staff members should be trained to meet emergencies.

In the case of serious emergencies, local law enforcement and emergency units may be called upon for assistance. Cooperative agreements with the appropriate local rescue unit and law-enforcement agency should be sought to insure effective emergency aid.

Protection of Resources and Facilities

It is imperative that management and development of the site contribute to the perpetuation of the landscape character as Augustus Saint-Gaudens knew it. The landscape we deal with here includes both historic structures and the surrounding environment.

The historic structures (plus the existing gallery) will acquire special protection measures to insure their perpetuation. The buildings are in all cases of frame construction and susceptible to fire. For this reason as well as for general site-protection purposes, two staff members should reside in the area. A fire and burglar alarm system has been installed in Aspet; equipment is available for installation in other buildings. The use of fire-resistant materials should be explored in renovation work on these buildings. The installation of a water reservoir and improved hydrants on the site are an immediate first-line need to combat fire. Cooperative agreements are in effect with the Windsor, Vermont, fire department and the Cornish town fire warden.

The resident staff and those on duty during the day provide the principal deterrents to vandalism. This has not been a problem to date. Despite this fact, the value of the extensive collections and other on-site resources will require special protective measures.

Maintenance Services

In June 1967, the Service constructed a temporary maintenance building to provide necessary storage and workshop facilities. The emergency need for a heated building demanded construction as soon as possible following acquisition.

The present temporary structure encroaches on the historic resources of this area. To relieve this condition and insure a fully satisfying visitor experience in a tour of the Saint-Gaudens estate, a new maintenance area should be established in the development zone south of the Saint-Gaudens Road.

The present water supply and distribution system, which draws on the spring, is over 40 years old and ineffective as a fire-fighting tool. A new water supply and distribution system should be installed (including reservoir, hydrants and sprinklers) which will take advantage of the well as the primary source of water for the site. The spring supply then could serve as a secondary supply for emergency use.

Adequate sewage disposal will require a new septic system.

Snow removal on Saint-Gaudens Road is accomplished by the town and the town provides a dump for removal of trash from the site.

Staff Organization

The site will be a management unit in a cluster of parks with a manager in charge on on-site operations.

Staff Facilities

Existing general administrative facilities should be removed from Aspet. Space for staff offices, the work of the Eastern National Park and Monument Association, and administrative storage should be provided in the proposed interpretive facility.

Housing Needs

The existing caretaker's cottage is an adequate residence for the continued use of park personnel. An additional staff residence should be built in the proposed administrative area south of Saint-Gaudens Road.

Staffing Needs

The existing staff at the site is comprised of the following positions:

Permanent:		**Seasonal:**	
Museum Curator	GS-9	Sculptor	GS-5
Maintenance Supervisor	GS-7	Park Ranger-Historian (2)	GS-4
Park Technician	GS-5	Laborer (temporary) (2)	
Clerk-Typist	GS-4	Charwoman (temporary)	
Laborer W.B.		Ranger, General	GS-4
		Typist	GS-3

Based on the program outlined in this plan, additional staffing is recommended to accomplish activities and services as follows:

(1) Year-round maintenance services including the added responsibility of the proposed interpretive facility,
(2) Operation of interpretive facility/special exhibits building,
(3) Continuing responsibilities for maintaining good community relations and region-wide support of site program,
(4) Expanding museum curatorial responsibilities relating both to on-site and extension activities,
(5) Expanding "living" sculptor program.

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F PLANNING TEAM

Saint-Gaudens National Historic Site	John Dryfhout, Management Assistant
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Northeast Regional Office	George Palmer, Associate Director
Office of Environmental Planning and Design, ESC*	Nan Rickey, Interpretive Planner Elmer Martinson, Landscape Architect David Henderson, Architect Peter Lederer, Landscape Architect Rock Comstock, Team Captain

* Assignment during preparation of master plan.

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