DEAR FRIENDS,

This has been a year of celebrations and special events, marking the 100th anniversary of the National Park Service, and coming on the heels of the park’s own 50th anniversary.

In this edition of the Newsletter you will find a brief history of the National Park Service as well as more information on, and photos of, some of the biggest events of the year, including the dedication of the new bronze cast of Saint-Gaudens’s Standing Lincoln at the park; the event honoring author and historian David McCullough this fall in Boston; and the Centennial Visions exhibition that ran throughout the summer at the park.

These public events all promote our shared goals of enhancing knowledge and appreciation of Saint-Gaudens as well as of contemporary artists who are striving to do something new in their time, as the great sculptor Augustus Saint-Gaudens did in his.

Once again we thank you for your support and hope that you were able to be part of some of these events.

Byron Bell
President
Board of Trustees
Saint-Gaudens Memorial

Rick Kendall
Superintendent
Saint-Gaudens NHS
Marsh-Billings-Rockefeller NHP

100 YEARS OF THE NATIONAL PARK SERVICE

The National Park Service is celebrating its Centennial this year: 1916-2016. The Saint-Gaudens National Historic Site has been part of the NPS since 1965 and marked its own anniversary — it’s 50th — last year. Prior to the establishment of the historic site, the property was owned and managed by the Saint-Gaudens Memorial, starting at the Memorial’s inception in 1919 (just three years after establishment of the NPS).

By the time the National Park Service was created by President Woodrow Wilson on August 25, 1916, efforts to preserve lands for the future benefit of the people were well underway.

The concept of ‘national parks’ is sometimes credited to artist George Catlin who voiced concern about the effects of westward expansion on Indian civilization, wildlife, and wilderness. He imagined “… a magnificent park... a nation’s park, containing man and beast, in all the wild[ness] and freshness of their nature’s beauty!” that might be created “by some great protecting policy of government... “

Taking the Old World concept of preserving open land for the benefit of the ruler or nobility, here in America land had been set aside for public benefit as early as the Civil War. Abraham Lincoln granted land in Yosemite Valley to the State of California in 1864 with the proviso that it “be held for public use, resort, and recreation... inalienable for all time.”

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Yellowstone National Park was established by the U.S. Congress and signed into law by President Ulysses S. Grant on March 1, 1872. It was not only the first National Park in the U.S. but also believed to be the first national park in the world.

("100 Years of the National Park Service" cont. on page 2)
In addition to the establishment of national parks, the Antiquities Act of 1906 allowed for the creation of National Monuments. It authorized the President, “to declare by public proclamation historic landmarks, historic and prehistoric structures, and other objects of historic or scientific interest” that existed on public lands in the United States. A few early examples include Devils Tower in Wyoming, El Morro (petroglyphs) in New Mexico, and the Petrified Forest in Arizona.

For its 100th anniversary, however, the National Park Service is looking forward rather than back. The National Park Centennial Initiative was launched in 2006 “to prepare national parks for another century of conservation, preservation and enjoyment.” Goals for the future include connecting people and parks, advancing the NPS’s educational mission, and leadership in extending the benefits of conservation across physical, social and political boundaries in partnership with others.

To advance these and other goals, staff at each national park unit created local centennial strategies to describe their vision and desired accomplishments by 2016. The National Park Service selected more than 150 projects to leverage $25 million in congressional appropriations with more than $45 million matching funds from partner organizations across the country. These projects are improving visitor services, supporting outreach to new audiences, and strengthening partnerships to reinvigorate national parks and forge connections to new communities.

Today, there are over 400 units under the protection of the National Park Service that have a variety of designations and include 109 national parks and national historical parks; 80 national monuments; 78 national and international historic sites (including the Saint-Gaudens National Historic Site); 15 military or battle-related parks and sites; 30 national memorials as well as recreation areas, national sea — and lakeshores, rivers, reserves, parkways, trails, etc.

One of the ways the Saint-Gaudens National Historic Site celebrated the Centennial of the National Park Service in 2016 was to partner with two of its sister parks — Marsh-Billings-Rockefeller National Historical Park in Woodstock, Vermont, and Springfield Armory National Historic Site, in Springfield, Massachusetts — on a special exhibition entitled Centennial Visions: 50 artists in three parks.

Featuring works by regional artists, the exhibition focused on the Centennial theme of “Find Your Park”. The artists were all members of the New England Sculptor’s Association (NESA), an organization founded in 1948 to benefit New
England artists. It was unprecedented for the three parks to join together in a celebratory exhibit of this type. Although Saint-Gaudens NHS holds exhibits regularly, the other two parks do not, making this a new way to reach different audiences.

The fifty artists were chosen, with their work to be divided amongst the three parks. The works exhibited were selected by juries at each park, with the assistance of the park curators. Generally more industrial type pieces went to Springfield, natural history themed objects to Marsh-Billings, and a variety of works to Saint-Gaudens. Artists showed works that were traditional as well as abstract, and of varied media.

Artists were asked to bring their inspiration of the people, landscapes, and ideas they experienced in national parks. Pieces included engaging animals, people portrayed in all styles and forms, landscape evocations, and abstract forms.

Sculptures reflected the landscape, seemed to grow out of nature, and some were imaginary — dream images and conceptual expressions. Some work stood out against the landscape and some blended with it. The variety of expression was engaging and thought-provoking.

The public responded well to the exhibits, following along in the accompanying catalogue that allowed visitors to explore the three parks looking for art. A kind of treasure hunt in a way, visitors became engaged and active in their experience of the parks.

Visitors explored the three parks following the accompanying catalogue, looking for art in a kind of treasure hunt and became engaged and active in their experience of the parks.
The dedication of a new bronze cast of Saint-Gaudens’s Abraham Lincoln: The Man (popularly known as the Standing Lincoln) was held on Sunday, June 26, at the Saint-Gaudens National Historic Site (SGNHS) in Cornish, under hot and sunny skies.

More than 700 people attended. The Lincoln, towering 12 feet above the crowd on a 4,500-pound block of New Hampshire granite, was draped during most of the ceremony. Music was provided by the 12th N.H. Regiment Serenade Band in period attire.

Welcomes and comments were given by SGNHS Superintendent Rick Kendall, Saint-Gaudens Memorial (SGM) President Byron Bell, and National Park Service Associate Director for Cultural Resources, Partnership and Science Dr. Stephanie Toothman. New Hampshire Governor Maggie Hassan spoke eloquently about the importance of Abraham Lincoln — perhaps the greatest defender of our union — and of this statue, to both our history and our common future. (See Gov. Hassan’s comments at: www.youtube.com/watch?v=s1luJNjUlrQ.)
Thayer Tolles, Marica F. Vilcek Curator of American Painting and Sculpture at The Metropolitan Museum of Art and Trustee of the Saint-Gaudens Memorial, spoke about Augustus Saint-Gaudens and how he came to create this retrospective portrayal of the 16th President. (Thayer Tolles’ remarks can be viewed in their entirety at: www.youtube.com/watch?v=8Hs6jMOLw6c).

The key-note speaker was Harold Holzer, the Jonathan F. Fanton Director of the Roosevelt House Public Policy Institute at Hunter College and author, co-author, or editor of more than 50 books on Lincoln and the Civil War era, including the prize-winning *Lincoln and the Power of the Press: The War for Public Opinion* (2014). Mr. Holzer spoke about Lincoln the candidate in 1860 and the lessons that can be gleaned from that history for us today. (Mr. Holzer’s remarks are at: www.youtube.com/watch?v=clvz9nqeYYM).

The Lincoln, towering 12 feet above the crowd on a 4,500-pound block of New Hampshire granite was unveiled to a rendition of *America the Beautiful*.

New Hampshire Governor Maggie Hassan.

The Lincoln was unveiled with much fanfare and a rendition of *America the Beautiful* by the Youth Voices Ensemble of the West Claremont Center for Music and the Arts, directed by Melissa Richmond.

(Top) Standing Lincoln. (Below) Keynote speaker, Harold Holzer.
DAVID MCCULLOUGH HONORED WITH THE SAINT-GAUDENS MEDAL AND THE PARK SERVICE’S HONORARY RANGER AWARD

On October 4th behind Saint-Gaudens’s great Shaw Memorial on Boston Common, guests from the Memorial and the National Park Service, as well as individuals and members of other Boston organizations, gathered to honor author and historian David McCullough.

Mr. McCullough was awarded the Memorial’s Saint-Gaudens Medal and the Park Service’s Honorary Ranger Award. He also received a proclamation from the Mayor of Boston, naming October 4, 2016, as David McCullough Day.

Mr. McCullough was recognized for his work The Greater Journey: Americans in Paris, which brings the life and art of Saint-Gaudens to the public in an accessible and scholarly way; for his many books focusing on prominent people and events in American history (such as John Adams, Theodore Roosevelt, Harry Truman, and the Wright Brothers, to name a few) that are connected with national parks; and for his love of, and writings about many historic landmarks in the City of Boston.

Mr. McCullough spoke of his appreciation for these recognitions and of his passion for sharing the American story.

Quoting Saint-Gaudens, he said,

“Conceive an idea. Then stick to it. Those who hang on are the only ones who amount to anything. You can do anything you please. It’s the way it’s done that makes the difference.”

A reception at the Boston Athenaeum followed.

(Above) Mr. McCullough sharing his remarks; and (below seated, left) with his wife Rosalee, at the presentation.
Have you ever thought of Saint-Gaudens in the context of contemporary art? Have you read about him in comparison to artists such as Felix Gonzalez-Torres? Olafur Eliasson? Ai Weiwei? If you haven’t, take a look at a new publication, *Engaging the Viewer: Augustus Saint-Gaudens, Remembrance, and Participatory Art in Contemporary Times*, and you will see how Saint-Gaudens and a number of modern artists have the spectator interact with their works.

Written by Kathryn Greenthal, the volume had its origins in a lecture she gave at the Hood Museum of Art at Dartmouth College in a symposium marking the centennial of Saint-Gaudens’s death. The point of departure for the theme of the talk was the Saint-Gaudens Memorial’s program of temporary exhibitions in the Picture Gallery at the Saint-Gaudens National Historic Site, where recent art has been shown for decades with the idea of keeping Saint-Gaudens’s home and studios a “living” memorial. Over the last thirty years, there has been an increasing focus placed on displaying contemporary art in the Gallery, and, with that in mind, Ms. Greenthal decided to explore a connection between Saint-Gaudens and contemporary artists and the way they bring the viewer into their pieces. The essay also examines the many forms that art can take as memorials and reminders. Handsomely illustrated, the book has been published with generous support from the Julie Linsdell and Georgia Linsdell Enders Fund on behalf of the Nichols House Museum in Boston. Of interest to our readers, the Nichols House Museum on Beacon Hill was the home of Rose Standish Nichols, a distinguished landscape architect, the founder of the Museum, and a niece by marriage of Saint-Gaudens. The Nichols family summered in Cornish, New Hampshire, near Saint-Gaudens. Three of the sculptor’s bronzes are in the collections of this Museum.

Kathryn Greenthal is an art historian and a curator whose specialty is sculpture of the nineteenth and early twentieth centuries. As curator at the Metropolitan Museum of Art in New York, she organized in 1985 the first major retrospective exhibition of Augustus Saint-Gaudens’s sculpture in seventy-five years.

To purchase copies of *Engaging the Viewer: Augustus Saint-Gaudens, Remembrance, and Participatory Art in Contemporary Times* please contact: info@nicholshousemuseum.org or telephone 617-227-6903.

The cost is $12 per copy. Includes packaging and mailing.
In addition, a reducing/enlarging machine used by Fraser will be added to the park’s collection. It is the sort of machine Saint-Gaudens would have used, and perhaps he saw this one itself. The machine is in working order and will be placed on view at the park next year so visitors can better understand one important aspect of the sculpture process. Using a simple duplicating technique similar to Thomas Jefferson’s copying machine, a stylus exactly duplicates any object placed on the machine — either making it larger or smaller. Sculptors can now achieve the same result using a 3-D printer.

All of these objects come from Fraser’s studio, and have remained in the same hands since Fraser’s death. They are glimpses of the close working relationship Saint-Gaudens had with his assistants. The portrait sketches are also taken from life, giving a much closer idea of Saint-Gaudens’ actual appearance.

NEw ACQUisITIONS COMING TO THE PARK

The park is looking forward to receiving newly discovered plaster sketches by James Earle Fraser related to his portraits of Augustus Saint-Gaudens.

Coming from a private collector, these sketches depict quick life studies of Saint-Gaudens by his assistant. The finished bronze portrait by Fraser was used in 1926 for the heroic portrait placed in the Hall of Fame of Great Americans in the Bronx, New York. The park will also receive additional studies for the Pan American Special Commemorative Gold Medal (1902). This gold medal was presented to the sculptor in honor of his lifetime achievement.


The Saint-Gaudens Memorial is a private, non-profit corporation chartered to advise and support the National Historic Site and sponsor programs and activities that promote public awareness of Augustus Saint-Gaudens, his work and sculpture in general.

Saint-Gaudens National Historic Site
The site is administered by the U.S. Department of the Interior, National Park Service
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