

# friends OF SAINT-GAUDENS

CORNISH | NEW HAMPSHIRE | FALL / WINTER 2015

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## DEAR FRIENDS,

There have been some exciting events and changes at the park this year, and more planned for next year. As many of you know, 2015 marks the 50th anniversary of the establishment of the Saint-Gaudens National Historic Site.

This milestone was celebrated with two extraordinary exhibitions in the Picture Gallery, which are featured in this issue.

Also in honor of the 50th anniversary, the park is creating a new cast of Saint-Gaudens' *Standing Lincoln*, which will be unveiled at the park on Sunday, June 26, 2016 (Save the Date!).

Changes are being implemented in the organization and cooperation between the Saint-Gaudens site and the Marsh-Billings-Rockefeller National Historical Park. This will mean some challenges, but also some new opportunities for each park.

And, we are looking ahead to developments at Blow-Me-Down Farm. The park is accepting proposals from potential partners interested in refurbishing historic structures for compatible programs and activities. More in the the Spring issue.

We thank all who support and engage with the park, and look forward to new and creative opportunities as the future unfolds.

Sincerely,

Byron Bell  
President  
Saint-Gaudens  
Memorial

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



Studio of the Caryatids, circa 1927. The Studio was lost in a fire in 1944.

## 50TH ANNIVERSARY OF THE SAINT-GAUDENS NATIONAL HISTORIC SITE, A NATIONAL PARK FOR THE ARTS

**The renowned American sculptor Augustus Saint-Gaudens (1848–1907) lived and worked in New York, Paris and Rome, and in the mid-1880s came to Cornish, New Hampshire, which would be his primary home and location of his studios for most of the remainder of his life.**

In 1919, some 12 years after the sculptor's death his widow, along with other artists and friends, incorporated the Saint-Gaudens Memorial, and architect Charles A. Platt was selected as the first President of the Board of Trustees. A \$100,000 endowment was raised and "Aspet" was run as a museum property.

To fulfill its mandate to "maintain a living memorial to Saint-Gaudens on the site of his home and studios," the house and studios were cared for and works in the possession of family and friends were exhibited. Eventually these were joined by major works on loan from such places as The Metropolitan Museum of Art, the

("50th Anniversary..." cont. on page 2)

(“50th Anniversary...” cont. from front cover)



(Above) The Little Studio, 1920. (Right) The Little Studio, 2006.

Carnegie Institute and the Pennsylvania Academy. Programs were established that continue to this day: In 1948 the New Studio and Exhibition Gallery were opened and a program of contemporary exhibitions was begun. In 1952, the first summer concert was performed. In 1954, Augustus and Augusta's son Homer placed all of his furniture in the house on permanent loan to the Memorial. During this time the park was enlarged to 83 acres by the Trustees' acquisition of several valuable tracts of land and the Trustees undertook to selectively acquire, cast and preserve works of Saint-Gaudens for the park's collection.

In 1964, to ensure the best possible maintenance of the Saint-Gaudens estate and allow the Memorial to carry out a wider range of its mandated purposes, the site — including all structures, works of art and furnishings — was donated to the United States for public ownership. With assistance from Trustee and U.S. Congressman James C. Cleveland,

Congress passed legislation, signed by President Lyndon Johnson, establishing the Saint-Gaudens National Historic Site. Saint-Gaudens became the first American sculptor to be so honored. The National Park Service took over management of the park in 1965 and the Trustees of the Memorial provided \$100,000, to be held in Trust by what is now the National Park Foundation to ensure the ongoing preservation of the park. The interest from the fund may be used for joint special projects.

The National Park Service is charged with the ongoing maintenance and management of the property; exhibition, conservation and loan of items in the collection; and interpretation and public education relating to the period, the artist and his works, among other things, for its 38,000 annual visitors. The Trustees of the Memorial continue to initiate, sponsor and fund music, exhibition and Fellowship programs and to support conservation and educational programs run by the park.



1971 concert in the Little Studio.

In addition the Trustees have undertaken numerous special efforts, highlights of which include production of several films (most notably *Augustus Saint-Gaudens: Master of American Sculpture*, aired nationally on PBS); publication of several scholarly works and catalogues, including *The Work of Augustus Saint-Gaudens*, John H. Dryfhout's authoritative book on the sculptor; creation of a monumental bronze cast of Saint-Gaudens' heroic statue *Admiral Farragut* for placement on the original bluestone base at the Site;

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**The Memorial and the park work together to celebrate Saint-Gaudens, increase public awareness of his life, his world and his work.**

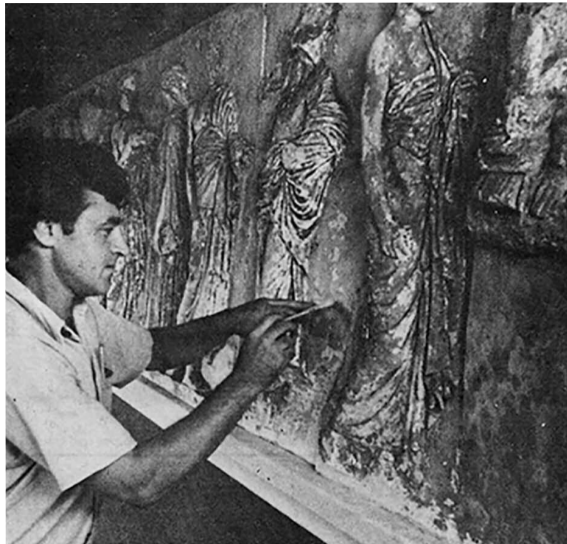
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preservation and casting of the *Shaw Memorial* (the monumental plaster, formerly at the Site, was preserved and relocated to the National Gallery of Art in Washington, D.C. and a bronze cast created for the park); and purchase, preservation and transfer of an adjacent 42.6-acre tract of land known as Blow-Me-Down Farm to park ownership.

The Memorial and the park work together to celebrate Saint-Gaudens, increase public awareness of his life, his world and his work; to protect and interpret the cultural resources at park, and to make this special place in Cornish, New Hampshire a living memorial to the artist and a national park for the arts.



Arthur Alvin, Artisi-in-Residence, 1970.



Nicholas Isaak working in 1981 on the restoration of Augustus Saint-Gaudens mural of the Parthenon Frieze, originally painted in 1906. The mural is on the open porch of the Little Studio.



Author David McCullough giving a talk in front of the *Shaw Memorial* in 2013.

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## SHELLBURNE THURBER LOOKING FOR SAINT-GAUDENS

**When I received word that I was the recipient of a fellowship from the Saint-Gaudens Memorial, I was overjoyed. It seemed like a perfect fit for a photographer of interior spaces — an imposing property bathed in river light and situated on a small rise overlooking Mt. Ascutney.**



The east side of Aspet seen through the hedges.

As an artist and native of the state, I felt a connection to this man who made Cornish, New Hampshire his home during the latter part of his life. Having lived for some years near the Boston Common, I often walked past the *Shaw Memorial* and was always deeply moved by it. Although I knew little about Saint-Gaudens at the time, the memorial captured my imagination and became a part of my daily walking routine.

Over the last several decades, I have trained my lens on the uncanny relationship between constructed space and human energy. This interest took shape in the early '70s with a trip out to Indiana to visit my mother's childhood home

shortly after her death. In the evenings, my grandmother retired early leaving me to wander around fruitlessly searching for some remnant of the woman who died before I had the chance to properly know her. The house, shut up tight against the outside world, had the feel of a mausoleum. As I started to photograph it, I discovered that some of the clues to my mother and her family were embedded in its walls. When I got back to Boston and processed the film, I realized that I had made a type of portrait that was surprising for its emotional accuracy. Since that seminal trip to Indiana, I have continued to photograph interiors of all kinds—motels, libraries, chapels, construction sites, abandoned homes, and psychoanalysts' office to name a few.

I had never been to Aspet before receiving this award and brought to my first visit a preconceived notion of what I would find. I imagined walking into Saint-Gaudens' home and immediately feeling his presence. But upon entering the house I realized that, as stunning as it was, it was no longer a lived-in space in the sense that I was accustomed to. Instead, it was a type of public/private space that would require an approach different from the one that I would normally take when photographing someone's home. It felt more like what it is —



View of *Pan*, a copy of an ancient Pompeiian sculpture, in the gardens of Aspet.

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**Through my conversations with the Park Service Rangers and employees, a portrait of Saint-Gaudens began to emerge beyond his identity as our national's preeminent monument sculptor.**

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a beautifully maintained museum with all the objects and furniture in their place, rarely moved or altered. I took a few pictures inside the house but quickly realized that I would have to look beyond his home and studio to get a better sense of Saint-Gaudens. As I began my search, I discovered a rich resource in the employees and rangers of the National Park Service. Wonderful storytellers, each had imbibed, through years of carefully tending his property, a deep understanding of the man. Through my conversations with many of them, a portrait of Saint-Gaudens began to emerge beyond his identity as our national's preeminent monument sculptor.





(Above) Elizabeth Rodriguez, Museum Technician cleaning Saint-Gaudens' *Victory* (part of the *Sherman Monument*; reduction 1912) and (Right) cradling Saint-Gaudens' smock.



(Top) View from Aspet looking west toward Mount Ascutney. (Left) Interior of Aspet looking up the stairs. (Right) One of Saint-Gaudens' medicine bottles.



(Top) James Haaf, Gardener. (Left) Saint-Gaudens' studio slippers. (Right) The parlor at Aspet in winter.

What I found missing in the spaces he once occupied, I discovered in the remarkable collection of his personal effects archived in the curatorial department. Especially moving were the slippers that he wore in his studio. Caked with clay and molded to his feet, I could imagine him in his studio carving away at a model or walking around a finished piece before he sent it off to be cast. The medicine bottles with the original

preparations still inside were particularly touching, knowing that his last years were limited by his struggle with the cancer that took his life. Eventually, the land surrounding Aspet became the focal point of this project. I spent much of my time on the property watching the landscape change with the weather and the seasons, often in small and subtle ways. The strange hemlock and pine hedges, with the spectral birches

rising above them, were of particular interest to me. As exterior interiors, I was intrigued by the way that they both obstruct the view and lead you to it. As a metaphor for the difficulty I initially had in my attempt to "read" the man through his home, the hedges felt particularly apt.

This project took me into new territory for which I will be forever grateful to the Trustees of the Memorial.

**Shellburne Thurber** graduated from the School of the Museum of Fine Arts, Boston, and Tufts University. Her work has been in numerous group and one-person shows both here and abroad and is in several collections, including the Museum of Fine Arts, Boston, the Addison Gallery of American Art, the Worcester Art Museum, the ICA, Boston and the Decordova Museum and Sculpture Park, to name a few. She has taught extensively throughout New England, and has been the recipient of several awards including a fellowship from the Radcliffe Institute for Advanced Study at Harvard University and an Anonymous Woman grant. Her work is represented by Barbara Krakow Gallery in Boston.

## WHEN I WAS HERE... REMEMBERING OUR ARTISTS-IN-RESIDENCE

As part of the celebration of Fifty Years as a National Park, the Saint-Gaudens National Historic Site is host to a retrospective exhibition of its Sculptor-In-Residence program (1969-2014).

The exhibition, “When I Was Here... Remembering Our Artists-in-Residence” was on view in the Picture Gallery at the park from September 5 – October 31, 2015, and was curated by Henry J. Duffy, Museum Curator at the park, and Marianna Foral, Student Conservation Association (SCA) Intern.

The Sculptor-In-Residence Program at the Saint-Gaudens National Historic Site is the oldest such program in the National Park Service. Begun in 1969 with artist Bruce Brown presenting sculpture demonstrations in the Atrium at the New Gallery, the presence of a figurative sculptor working on the grounds continues to inform visitors to this day. The sculptor uses the Ravine Studio, a small structure built about 1904 and used by Augustus Saint-Gaudens as a private studio either for himself or one of his assistants to work undisturbed by the noise of the work in the larger studios on the property.



The Ravine Studio.



Sculptor-in-Residence Lawrence J. Nowlan working on bust of Bob Haight.

Each summer, a figurative sculptor can be seen creating sculpture in the style of Saint-Gaudens. Visitors watch the artist work, and can ask questions about the process of sculpture. In addition, the artist also speaks to school groups, and teaches a series of classes on the basics of figurative sculpture to interested adults and young people. Classes can include portraiture, depicting the natural world, or more advanced classes in mold-making.

The exhibition was a retrospective of the program and the artists who have participated in it. Examples of work from a representative group of twelve artists was included in the exhibit. Visitors were able to see a mixture of past and current work from the artists, as well as images from the park during the past fifty years. A catalog accompanies the exhibition.)

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Artists participating  
in the exhibition includes:

**ARTHUR ALVIN**  
(Sculptor-In-Residence 1969/1970)

**GEORGE R. ANTHONISEN**  
(1971)

**TOM MILES**  
(1977)

**ROBERT CARSTEN**  
(1979-80, 1982-83)

**LINDA T. DEWING**  
(1981)

**EDWARD J. GERWE**  
(1984-85)

**SUZANNE LUPIEN**  
(1986-89)

**MARILYN WOUNDED HEAD**  
(1991)

**DARCY JONES**  
(1993)

**LAWRENCE J. NOWLAN, JR.**  
(1995-97, 2002-03)

**LEESA HAAPAPURO**  
(2008)

**JON RIEDEMAN**  
(2014)

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Views of the exhibition "When I was Here...Remembering Our Artists-in-Residence."

## SAVE THE DATE!

JUNE 26, 2016

## UNVEILING OF THE STANDING LINCOLN



PLEASE JOIN US FOR THE  
DEDICATION AND UNVEILING OF A  
NEW CAST OF SAINT-GAUDENS'

### *Abraham Lincoln: The Man*

SUNDAY, JUNE 26, 2016 – 2:00 pm

SAINT-GAUDENS NATIONAL  
HISTORIC SITE  
CORNISH, NH

#### KEYNOTE SPEAKERS:

##### **Harold Holzer**

Lincoln Scholar, Author and  
Lincoln Gilder Lehrman Prize winner

##### **Thayer Tolles**

Memorial Trustee and Marica F. Vilcek  
Curator of American Painting and Sculpture  
at The Metropolitan Museum of Art

*Period music by the  
12th NH Regiment Serenade Band*

## Become a *friend* OF SAINT - GAUDENS

All members receive a twice-yearly newsletter and announcements of exhibits, lectures, concerts & other programs.

- ☐ Individual \$ 50
- ☐ Family \$ 75
- ☐ Supporter \$ 100
- ☐ Sponsor \$ 250
- ☐ Bronze Patron \$ 500
- ☐ Gilded Benefactor \$ 1,000

- ☐ I would like a FREE annual park pass to the Saint-Gaudens Site. (\$25 value. This part of your membership fee is not tax deductible.)

☐ CHECK ☐ VISA ☐ MASTERCARD

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EXP DATE \_\_\_\_\_

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- ☐ I do not wish to join at this time but would like to make a contribution.
- ☐ Please send me more information

### Gifts are tax-deductible

Please make checks payable to:

**SAINT-GAUDENS MEMORIAL**

Mail membership forms and checks to:

**Saint-Gaudens Memorial  
34 South Highland Avenue  
Ossining, NY 10562**

914-944-1608 [www.sgnhs.org](http://www.sgnhs.org)

## SGNHS AND MBRNHP FORGE NEW WORKING RELATIONSHIP

**Three years ago, Saint-Gaudens NHS started a collaborative relationship with the National Park nearest to us, Marsh-Billings-Rockefeller National Historical Park in Woodstock, Vermont.**

That relationship made a great deal of sense because the parks were so similar; they both have historic house museums; they both have outstanding cultural landscapes and gardens; they both have collections of fine art; they both have outstanding forest resources; and they are both the only national parks in their state. That collaborative relationship helped the parks share staff for projects, share expertise, jointly promote special events, and generally provide some operational efficiencies for these two parks.

Rick Kendall, who has served as superintendent at Saint-Gaudens NHS for the last six years, was named the superintendent of both Saint-Gaudens and Marsh-Billings-Rockefeller NHP.

Mr. Kendall announced the hiring of Christina Marts as deputy superintendent to partner with him in actively managing both parks. Ms. Marts has served as



Superintendent Rick Kendall and Deputy Superintendent Christina Marts.

assistant superintendent at Marsh-Billings-Rockefeller for the past five years, and has been a member of the leadership team advancing collaboration between Marsh-Billings-Rockefeller and Saint-Gaudens for the last three years.

Both Mr. Kendall and Ms. Marts will be sharing their time between Vermont and New Hampshire and will maintain offices in both locations.

The superintendent and deputy superintendent positions will be the first two positions with responsibilities at both parks. As vacancies occur, other positions will be evaluated to determine the feasibility of joint park responsibilities. Our hope is that the new organization will benefit both parks through efficiencies and sharing of creative programming.



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@ Saint-Gaudens  
National Historic Site

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  
139 Saint-Gaudens Road, Cornish, NH 03745  
603-675-2175 phone | 603-675-2701 fax | [www.nps.gov/saga](http://www.nps.gov/saga)