

friends OF SAINT-GAUDENS

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DEAR FRIENDS,

The historic site is always pleased to add to its collection works by Saint-Gaudens and related artists that will enhance understanding of these artists and the period.

The site receives gifts and bequests from outside donors, and from time to time the Memorial's Collections Committee assists with advice and small grants. A recent gift to the historic site includes letters and photos from Henry Hering and Elsie Ward, both assistants to Saint-Gaudens. Two of the articles in this issue will give you a brief look at the archives, these artists and their work for Saint-Gaudens.

Also inside is an overview of the alternatives for the development of the new portion of the park, Blow-Me-Down Farm. These are the result of the creative thinking of friends and neighbors about how this historic land might benefit the public and/or further promote understanding and appreciation of Saint-Gaudens and the Cornish Colony.

In Cornish, the park staff is getting ready for the opening on May 26th and we are pleased with the array of events that will be jointly provided this year by the park and the Memorial, including a special family concert with songs, stories and fun. (see page 7 for more information)

Byron Bell
PRESIDENT OF THE
BOARD OF TRUSTEES
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Rick Kendall
SUPERINTENDENT
*Saint-Gaudens
National Historic Site*



Plaster for the *Sherman Monument*, Henry Hering from the Scrapbook of Henry Hering. Courtesy Saint-Gaudens National Historic Site. Gift of Mrs. Noel Leisentritt and Mrs. Lois Moore.

THE ELSIE WARD/HENRY HERING ARCHIVE: A WINDOW INTO THE WORLD OF SAINT-GAUDENS

By Henry J. Duffy, Museum Curator, Saint-Gaudens NHS

In September 2011, the park received a wonderful gift in the form of two scrapbooks and a cache of letters and documents that once belonged to the artists Henry Hering (1874-1949) and his wife Elsie Ward Hering (1872-1923). Both once served as assistants in the studio of Augustus Saint-Gaudens. They met in Cornish, NH, and both became favorites of Saint-Gaudens, and after his death, of Mrs. Saint-Gaudens.

Hering, who studied art in New York City at the Art Students League and later in Paris, came to work for Saint-Gaudens in 1900 and soon became a trusted member of the studio. It was he who completed work on the Twenty and Ten Dollar Gold Coinage after the death of Saint-Gaudens. (see page 4 for

Hering's own description of this work.) Hering continued his career after 1907, working in and around Chicago. His work appears on the façade of Severance Hall in Chicago and on the Michigan Avenue Bridge. Other important works are the *Pere Marquette Monument* in Gary, Indiana and the *Pro Patria Indiana War*

(*"The Elsie Ward/Henry Hering Archive"* cont. on page 2)



Aspet and grounds, ca. 1904, Elsie Ward Hering from the Scrapbook of Elsie Ward Hering, (SAGA 9227). Gift of Mrs. Noel Leisentritt and Mrs. Lois Moore.

**Treasures discovered in the two
scrapbooks include previously
unknown images of Saint-Gaudens’
Sherman Monument.**

Memorial. Later, Hering moved to New York. He was an avid golfer, a fact that saved his life on July 28, 1945 when a military plane crashed into the side of the Empire State Building in New York, sending one of the engines hurtling through the skylight of Hering’s studio a few streets away. Hering was in Westchester County playing golf so was unharmed, although his studio was destroyed.

Elsie Ward was born in Missouri, studied at the Art Students League and in Paris (at different times than her husband) and came to Cornish in 1901. She was known

for the finesse of her sculptural touch.

Although a small person she was resilient and tough — a fact borne out in 1904 when the Cornish Large Studio burned. While others panicked, Elsie dragged a ladder to the side of the completed clay model of the *Charles Parnell Monument* and wrested the head off of it, thus saving the most important part of the piece from the flames. After Saint-Gaudens died in 1907 until her marriage in 1910, she completed several works still in the studio. Augusta Saint-Gaudens formed a warm personal relationship with Elsie, inviting her to stay in the guestroom at Aspet.

The Archive of materials was presented by two of the Herings’ grand-nieces Mrs. Noel Leisentritt and Mrs. Lois Moore.

Soon after the gift was made in September, the park became aware of another grand-niece, Anne Hering who had been unknown to the others. So the gift not only enriched the park collection but brought family together as well.

The Archive consists of two scrapbooks, one for Henry and one for Elsie. Henry’s contains photographs cut from magazines of the works of Saint-Gaudens,

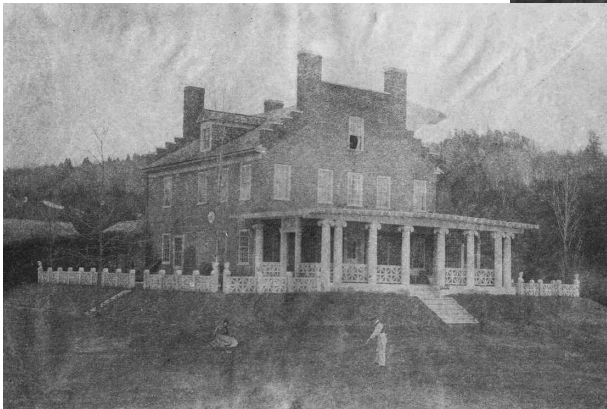


Augustus Saint-Gaudens and assistants playing hockey on the Blow-Me-Down Pond, ca. 1903-04, Elsie Ward Hering from the Scrapbook of Elsie Ward Hering, (SAGA 9227). Gift of Mrs. Noel Leisentritt and Mrs. Lois Moore.

as well as other works that inspired him in his work. There is a section on Chinese art and one for other contemporary sculptors he knew. Treasures in this book include previously unknown images of Saint-Gaudens’ *Sherman Monument* on which both husband and wife worked, and a rare drawing by Saint-Gaudens pasted into one of the pages.

Elsie’s book includes photographs of family and of the site here. There are

**The Hering Archive enriches
our understanding of two
American artists and give a sense
of the life in Cornish.**

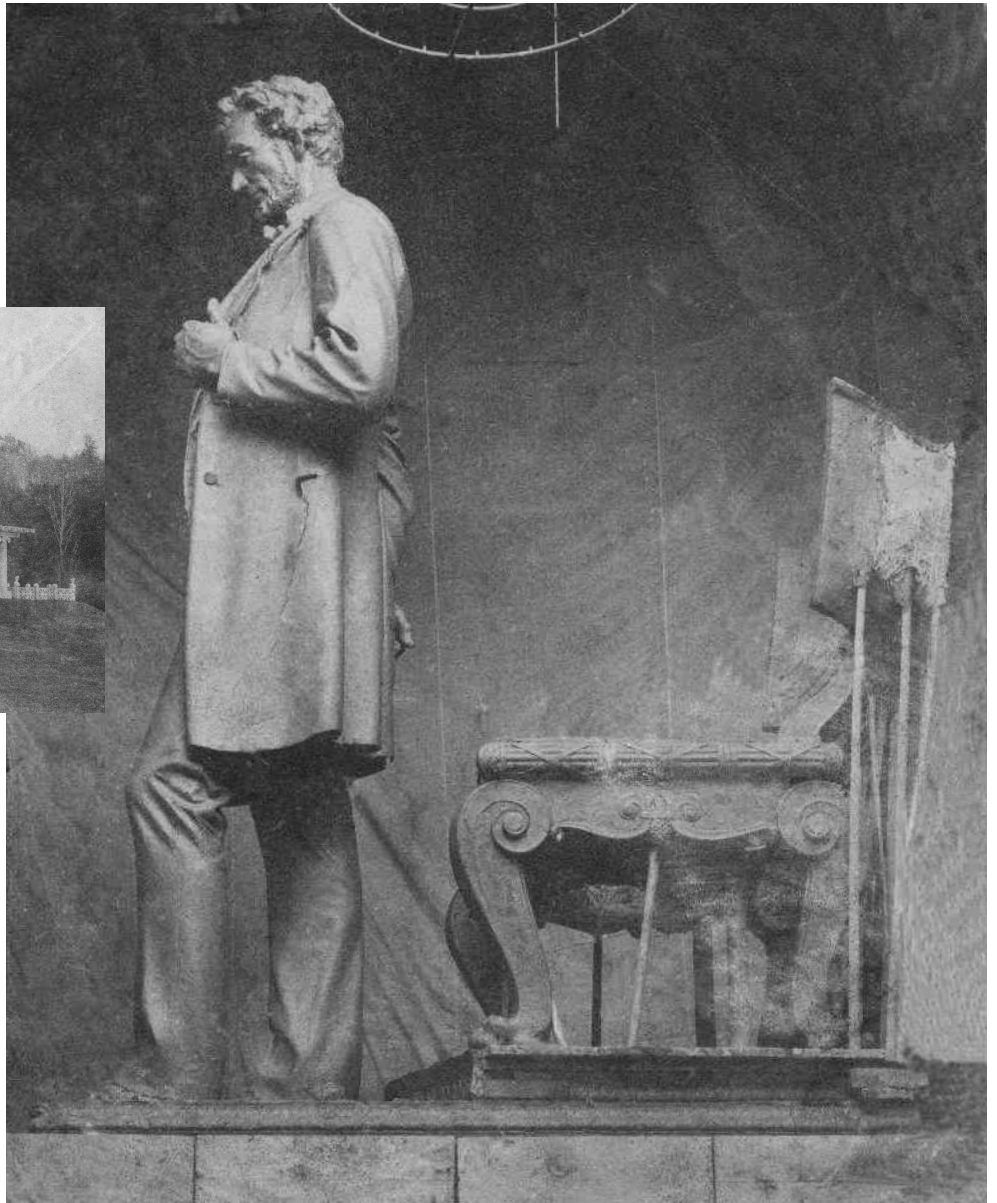


Aspet, ca. 1903-04, Elsie Ward Hering from the Elsie Ward Hering Scrapbook (SAGA 9227). Gift of Mrs. Noel Leisentritt and Mrs. Lois Moore.

images of the grounds at Aspet that the park has never seen, including the first known image of the golf greens.

Letters and documents include a brief biography of Elsie written by her husband after her death, and his explanation of how the gold coinage was completed in 1907. (He gives himself credit for getting the better of the US Mint in completing the design to his own standards.) The letters reveal the warmth of Saint-Gaudens' relationship with his staff, and his method of conducting business.

Perhaps the greatest gift is a small number of letters written by Augusta Saint-Gaudens on black-bordered paper after her husband's death. In these, she reveals not only her acumen in business, but also the very deep loneliness into which she had been cast. She wrote to Elsie frequently, asking her advice, giving her blessing to the wedding of Henry and Elsie, and providing brief contracts for



Abraham Lincoln: The Man (Standing Lincoln) clay model in Cornish studio, Henry Hering from the Scrapbook of Henry Hering (SAGA 9226). Gift of Mrs. Noel Leisentritt and Mrs. Lois Moore.

work to be completed in the studio.

In all, the Hering Archive will enrich our understanding of two American artists and give a sense of the life here in Cornish at the studio of Augustus Saint-Gaudens. Henry Hering was one of the last people to see Augustus Saint-Gaudens alive, and his written notes of that last lunch on the West Porch of Aspet describe the affection and sadness of a moment

all knew would be unrepeated in the future. Hering brought a book to show Saint-Gaudens, and Augusta sat, as Hering poignantly described it "with the love of her youth".

The warmth of personal affection gives added meaning to the gift of this Archive, as a lasting tribute to Augustus Saint-Gaudens and the artists who worked in his circle.

Among the treasures of the Ward/Hering Archive is a typed article written by Henry Hering, describing his recollection of the work he undertook at the request of Augustus Saint-Gaudens on the design of the 1907 Gold Coinage. The article is printed here, below, for the first time. It gives in his own words, an interesting perspective of the story of the creation of these coins.

HISTORY OF THE \$10 AND \$20 GOLD COINS OF 1907 ISSUE

By Henry Hering

The issuing of the \$20 and \$10 gold coins was the outcome of a dinner engagement Mr. Augustus Saint-Gaudens had with President Theodore Roosevelt at the White House.

It was the latter's "pet crime" (as he called it) to issue a coin which would compare in beauty and relief with the old Greek coins and he asked St. Gaudens if he would undertake the work. By doing so he created a bad feeling among the officials of the Mint because up to this time no outsider had ever designed a coin for the government.

Saint-Gaudens was the first outsider to create a coin for the U. S. government.

Owing to St. Gaudens' ill health I executed both coins under his direction, from his designs. Consequently, I was in charge of the work and engineered the proceedings at the Philadelphia Mint. I proceeded to make a model in very high relief, knowing perfectly well they could not stamp it in one strike, my object being to have a die made of this model and then have strikes made in order to see the various results.

I took the model to the Philadelphia Mint and was introduced by the Director to

Mr. Barbour, who was the chief engraver. When he saw the plaster model of the \$20 gold piece, which was about nine inches in diameter, he rejected it and said it was impossible for any mint to coin it. I told him my reasons for doing it and that we would have to experiment. After considerable discussion he finally decided to make the die.

In the meantime, I returned to the studio and made another model much lower in relief. I had about finished with the second model when the Mint informed me that the die of the first model was ready for experiment. I immediately went to Philadelphia carrying the second and revised model with me. When I showed it to Mr. Barbour it was no more practical than the first model and he refused to have anything to do with it. However, we went to the press room to see how the experimental die (the first model) would work out; so a circular disc of gold was placed in the die and by hydraulic pressure of 172 tons, I think it was, we had our first stamping, and the impression showed a little more than one half of the modeling. I had them make a cast of



1907 Twenty Dollar Gold Coin, obverse.

Photo Courtesy: Saint-Gaudens National Historic Site

this for my guidance. The coin was again placed on the die for another strike and again it showed a little more of the modeling, and so it went, on and on until the ninth strike, when the coin showed up in every detail. This coin I took to Mr. St. Gaudens, who in turn sent it to the President, and I think Mrs. Theodore Roosevelt still has it. I do not know of any more being struck, as we had finished with that die.

Up to this point the Mint had two models of the \$20 gold piece. So, I returned to the studio with my documents — meaning casts of the various stampings from die of first model, and decided to make a third model, the relief of which was lower than the impression I had on the cast of the first stamping. I now thought I had surely covered the ground as far as experiments could go. To my surprise Mr. Barbour rejected it again, saying it was still too high in relief. However, it was this third model which finally went into circulation, except that

he reduced the relief of it much lower than my model.

Between all these events I examined the reduction of my model, which seemed to me very poor, Mr. Barbour claiming it could not be done better.

It just so happened that during my student days in Paris, France, there lived a sculptor named Janvier who invented a reducing machine which was perfection and the French government, and, in fact, all the other European governments, installed Janvier's machine in their mints. So, it occurred to me to look over the machine the U.S. Mint was using.



Plaster Sketch for the Reverse of the Twenty Dollar Gold Coin, 1907 (SAGA # 1098).

Photo Courtesy: Saint-Gaudens National Historic Site

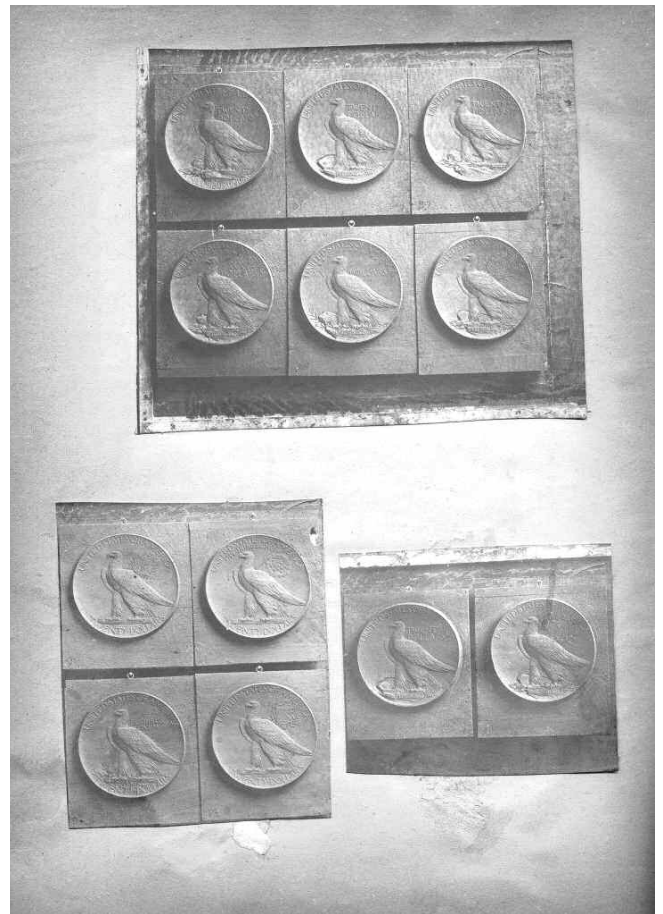
It was a machine about forty years old and consequently very much out of date. I told Mr. Barbour so but it made no impression on him, so I made my report to Mr. St. Gaudens who in turn told the President. Of course you can imagine what Teddy's feelings were on hearing the U.S.A. was so much out of date. The outcome was an early visit to

the Mint to see another reduction, this time of the \$10 gold coin. This Mr. Barbour showed us with great glee and after looking it over I found it also a very poor reduction, whereupon Mr. Barbour informed me that it had been done by the Janvier machine, which the Philadelphia Mint had installed.

Of course I had to tell him that a bad reduction can be made from a good machine and that probably he was not sufficiently well acquainted with its mechanism. He was not aware that in the beginning I had protected myself by having Mr. Janvier make me a reduction of the \$10 piece from my model in three different heights of relief.

With this document I could not fail to see the weakness of Mr. Barbour's reduction, but I did not show him these samples of Janvier's reduction, because I thought they would come in handy later on—and they did.

Throughout all this period Mr. St. Gaudens' health had been failing rapidly and it was then the summer of 1907. The President, not hearing anything of the coin, evidently learned that Mr. St. Gaudens was growing worse physically and dispatched the order to the Mint to issue the \$20 gold coin. To this order the Mint presumably answered that it was not practical and would take too long to stamp. I understand the President again ordered the



Preliminary Designs for the Twenty Dollar Gold Coin, reverse. Henry Hering Scrapbook (SAGA 9226). Gift of Mrs. Noel Leisentritt and Mrs. Lois Moore. Henry Hering Scrapbook (SAGA 9226). Gift of Mrs. Noel Leisentritt and Mrs. Lois Moore.

piece issued if it took the Mint all day to stamp one. As a result the Mint took the die to the second model, which evidently had been made in the interim, because I do not remember seeing it until November 14, 1907, which was my last official visit to the Mint.

They struck several hundreds of them by the hydraulic press, which probably required five or more stampings to produce a complete coin. The coin you have is one of them. I think it was right after my visit of November 14, 1907 that the high relief coin was put in circulation, that is about November 18, 1907. The banks criticized these coins as being impractical because they would

("History of the \$10 & \$20 Gold Coins..." cont. on page 6)

("History of the \$10 & \$20 Gold Coins...")

not stack. This was true because in making so many stampings the gold finally pressed itself through the collar of the die, giving the coin a fringe on the surface of the rim. This would never happen with one strike, and had the Mint made a die of the third model we would have had a very good coin. Instead, they used the experimental die.

The \$20 gold piece revised by the mint with the date in numerals instead of Roman letters went into circulation at the end of 1907

Mr. St. Gaudens died in August, 1907 and the real \$20 gold piece in low relief, revised by the Mint from my third model, with the date in numerals instead of Roman letters, went into circulation at either the end of 1907 or in January, 1908. They wanted me to approve it, which I refused to do, and Mrs. St. Gaudens could not receive payment until it was approved. Finally, in the spring of 1908 Mrs. St. Gaudens' lawyer and her son, Homer St. Gaudens, called at my studio in New York and asked me to go to the Philadelphia Mint with them to settle up the affair. We arrived there at a meeting of about ten of the officials of the Mint who wanted to know why I did not approve the \$20 gold piece then in circulation. I told them the coin was not a good reduction of the third model and to prove my case I produced for the first time the three Janvier reductions of the ten dollar gold piece and asked them all to compare it with their own. This settled all arguments and the matter was dropped and the coins went into circulation.



PLANNING CONTINUES FOR BLOW-ME-DOWN FARM

Earlier this winter, the National Park Service released draft management alternatives for the Blow-Me-Down Farm located within Saint-Gaudens National Historic Site.



Blow-Me-Down Farm was donated to Saint-Gaudens National Historic Site by the Saint-Gaudens Memorial in March of 2010.

The four alternatives are options for how the National Historic Site will protect the farm's resources while providing a quality visitor experience and are part of a Site Management Plan which will establish a vision for the farm and provide guidance for its management.

The alternatives include an option for taking no new actions at the farm and three action alternatives. One alternative proposes using the farm for outdoor recreational pursuits and maintaining the exteriors of buildings but not rehabilitating interiors for other uses. Another alternative proposes using the farm's

buildings as a Cornish Colony Heritage Center for the research and interpretation of Cornish Colony artists.

A fourth alternative proposes partnership programs such as a residential arts education program that would promote collaboration among artistic disciplines, or leasing the buildings at the farm to outside entities.

The public comment period for sharing thoughts and opinions on these alternatives closed in February and National Park Service planners are evaluating the comments received, assessing the impacts of the proposed actions on the environment and evaluating the various proposals for feasibility, suitability, sustainability and cost. The final Blow-Me-Down Farm site management plan should be completed in the summer of 2012. If you would like to review the planning documents and see more detailed information about each of the four alternatives, please visit the park's planning website at: <http://parkplanning.nps.gov/saga>

SUNDAY SUMMER *Concert* SERIES

All concerts start at 2pm in The Little Studio (except July 29)

JULY 1 Mary Bonhag, soprano, and Matthew Odell, piano <i>Americans in Paris</i> Songs by Copland, Debussy and Gershwin	JULY 8 Houseblend <i>A Cappella!</i> An eclectic mix of songs from many countries and traditions.	JULY 15 The First Annual Robert Meyers Memorial Concert New England Piano Quintet <i>Brahms at Cornish</i>
JULY 22 Lefthand Canyon Trio <i>Snow Dreams</i> European and American works for flute, viola and guitar.	JULY 29 Stephen Stearns <i>Laugh Me to the Moon</i> A family concert of folk songs, stories, contortion and mime at the Birch Allée.	AUGUST 5 The Jennings Duo <i>The (Un)usual Song and Dance</i> Violin and piano music by Schubert, Britten and Bernstein.
AUGUST 12 The Fischer Duo <i>From Three Continents</i> Violoncello and piano music by De Falla, Gottschalk, Chen and Brahms.	AUGUST 19 The 7th Annual Rosamond Edmondson Memorial Concert "2" <i>Bach to the Future</i> Peter Bloom and Mary Jane Rupert, flutes, piano and harp.	AUGUST 26 Steve Hunt Jazz Quartet <i>Summertime</i> Jazz and jazzy classics.

SATURDAY | SEPTEMBER 29

Sculptural Visions 2012

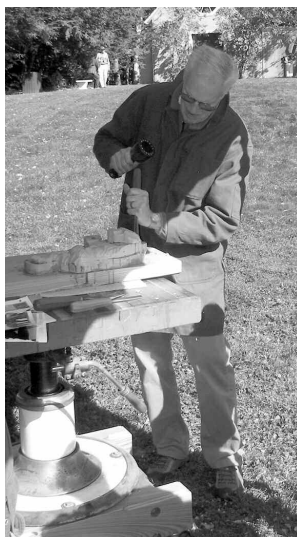
Artist, Sculpture and Bronze Casting
Demonstrations

FREE ADMISSION ALL DAY

11AM – 4:30PM

For more information call 603-675-2175
or visit: www.nps.gov/saga

Saint-Gaudens NHS, Cornish, NH
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EXHIBITIONS IN THE PICTURE GALLERY

MAY 26 - JULY 8

Sensitive Chaos

Paintings by New Hampshire artist,

Jessie Pollock

Opening Reception:

Saturday, May 26 at 4:30 to 6 p.m.

Artist's Talk at 5 p.m.

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JULY 14 - SEPTEMBER 2

Out of the Valley

Sculpture and installations
in mixed media

Darren Blackstone Foote

2011 Saint-Gaudens Fellow

Opening Reception:

Saturday, July 14 at 4:30 to 6 p.m.

Artist's Talk at 5 p.m.

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SEPTEMBER 8 - OCTOBER 29

Recent Work

New Paintings by

Anne & James Walsh

Opening Reception:

Saturday, September 8 at 4:30 to 6 p.m.

Artists' Talk at 5 p.m.

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 \$ 25
☐ 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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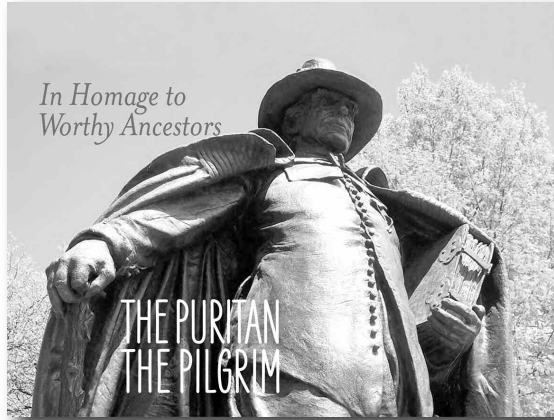
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- ☐ I do not wish to join at this time but would like to make a contribution.
☐ Please send me more information

Gifts are tax-deductible

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**HONORS FOR DR. DUFFY AND
THE PURITAN/PILGRIM BOOK**

In January 2012, Eastern National, the nonprofit organization that operates bookstores and museum shops at 150 National Parks, announced that its William C. Everhart Award for the best scholarly work related to national parks would be presented to Dr. Henry Duffy of Saint-Gaudens National Historic Site.

In 2011, Dr. Duffy edited and contributed articles to a new book *In Homage to Worthy Ancestors: The Puritan/The Pilgrim*, the first scholarly monograph on Augustus Saint-Gaudens's *Puritan* and *Pilgrim* monuments. The book was selected for the award and competed against all other scholarly work from the National Park Service completed in 2011. As part of this award, Saint-Gaudens NHS will receive a donation of \$1,000 from Eastern National in Dr. Duffy's name. In addition to articles by Dr. Duffy, the book contains contributions from Saint-Gaudens Memorial Trustee Dr. Thayer Tolles, Dr. Joyce Schiller of the Norman Rockwell Museum, and Wayne Phaneuf of the Springfield Republican newspaper. Congratulations to Dr. Duffy and all contributors for this significant honor!

In Homage to Worthy Ancestors: The Puritan / The Pilgrim is available through the museum shop at the SGNHS (603-675-2175, X 106) or through the Eastern National website: (www.eparks.com.store)



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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

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