

friends OF THE SAINT-GAUDENS MEMORIAL

C O R N I S H | N E W H A M P S H I R E | S U M M E R 2 0 0 7

IN THIS ISSUE

Saint-Gaudens' Numismatic Legacy | 1

The Model for the 1907 Double Eagle | 4

A Little Known Treasure | 5

Saint-Gaudens Film & Symposium | 6

Concerts and Exhibits | 7

Coin Exhibition | 8

FROM THE MEMORIAL AND THE SITE

DEAR FRIENDS AND ANS MEMBERS,

This Friends Newsletter is dedicated to the centennial of Saint-Gaudens' Ten and Twenty Dollar Gold Coins and his numismatic legacy.

Augustus Saint-Gaudens, at the request of President Theodore Roosevelt, was the first sculptor to design an American Coin.

We are pleased to share this issue with members of the American Numismatic Society. While most of you undoubtedly know of Saint-Gaudens as the designer of these two beloved coins, you may not be familiar with his many other artistic accomplishments. You may never have visited the Saint-Gaudens National Historic Site in New Hampshire, a place of exquisite beauty that includes the artist's former home and studios, works by the artist as well as gardens, trails and vistas. And you may not have heard of the Memorial and its efforts to preserve Saint-Gaudens' legacy and promote the arts. We hope that your interest will be piqued and that you will consider becoming a member of the Friends!

2007 marks another centennial — that of the death of Saint-Gaudens.

SAINT-GAUDENS' NUMISMATIC LEGACY

The precedent that President Theodore Roosevelt established, of having academically trained sculptors design U.S. coinage, resulted in a series of remarkable coins. Many of these were created by five artists who trained under Augustus Saint-Gaudens.



Bela Pratt (1867-1917) from Connecticut, first studied with Saint-Gaudens at the Art Students League in New York City. He then moved to Paris, where he studied under Jean Falguière (1831-1900) and Henri-Michel-Antoine Chapu (1833-1891) at the École des Beaux-Arts. Saint-Gaudens was the first American accepted to study sculpture at the school in 1868. Pratt later returned to America and established a studio in Boston.

(Right) Bela Pratt used a new and unique "sinking relief" design for his Two and a Half Dollar and Five Dollar Gold Coins.



To mark this anniversary, the Memorial and the Site have sponsored production of a new hour-long film on the artist, *Augustus Saint-Gaudens: Master of American Sculpture*, which will premiere this July. More information on the film, other regional showings and the related symposium are inside.

Byron Bell
PRESIDENT
SG Memorial

BJ Dunn
SUPERINTENDENT
SGNHS

(Right) Augustus Saint-Gaudens in his Paris Studio, 1898. Sketch of the *Amor Caritas* in the background.

(Below) Obverse of the high relief 1907 Twenty Dollar Gold Coin.



Archival photo

In 1907, Pratt was encouraged by Dr. William Sturgis Bigelow (1850-1926), a prominent collector of Oriental art and an acquaintance of President Theodore Roosevelt, to redesign the Two and a Half and Five Dollar Gold Coins. Pratt's designs were the first American coins to have an incused design, which is a relief in reverse. This unconventional design was considered as one way to avoid the problems with stacking as found with the first high-relief Twenty Dollar Gold Coins.

Pratt wrote about this unique approach to coin design: "The idea of sinking the relief was... talked of but abandoned as being too radical a change to be admitted by the Mint, but with Dr. Bigelow as an interested champion, the whole thing looked different. His idea was even more radical and startling than mine, for while I had thought of a ground sloping more or less gradually in relief, his idea was to sink the relief at right angles to the coin after the manner of Egyptian reliefs." For the obverse of his coins, Pratt depicted a Native American man wearing a feather headdress. The reverse features a version of Saint-Gaudens' standing eagle found on the Ten Dollar Gold Coin.



In 1911, James Earle Fraser designed the popular "Buffalo nickel" featuring an American Bison on the reverse.



James Earle Fraser

(1876 -1953) met Saint-Gaudens in France while studying at the École des Beaux-Arts. Fraser won the American Art

Association's Wanamaker competition in 1898, which included Saint-Gaudens on its jury. Saint-Gaudens was impressed after seeing an early version of Fraser's "End of the Trail" equestrian statue and offered to take on the young man as an assistant. When Saint-Gaudens became ill and returned to America in 1900, Fraser joined him in Cornish, where he assisted in the completion of the *Sherman Monument*, as well as several other works. Saint-Gaudens was also instrumental in Fraser obtaining the commission to create a bust of President Theodore Roosevelt. Fraser quoted the president as saying, "I asked Saint-Gaudens for the man who could do the job, with perfect confidence in his choice. The fact that he sent you proves that you are the man."

In 1911, Secretary of the Treasury Franklin MacVeagh (1837-1934), asked Fraser to redesign the five-cent coin. Fraser, who grew up in the Dakota Territory where his father worked for a railroad company, wrote, "In designing [the nickel], my objective was to achieve a coin which would be truly American, that could not be confused with the currency

of any other country." To achieve this, on the obverse he placed the face of a Native American and on the reverse, a bison. The "buffalo nickel," minted from 1913 to 1938, remains one of America's most admired coins.

Fraser returned to a western theme when he and his wife, Laura Gardin Fraser (1889 - 1966), created the Oregon Trail Memorial Half Dollar in 1926. Laura Fraser modeled the obverse, which depicts a Native American standing before a map of the United States. James Fraser's reverse features the Conestoga covered wagon, used to transport settlers to America's West. Laura Fraser, an accomplished medallist, studied sculpture under James Fraser. In addition to contributing to the design of the Oregon commemorative coin, she also created the Alabama Centennial half-dollar in 1921, the Grant Memorial half-dollar in 1922, and the Fort Vancouver centennial half-dollar in 1925. Besides many examples of public sculpture, including the statue of Alexander Hamilton in front of the U.S. Treasury, in 1919, James Fraser also designed the World War I Navy Victory medal.



Adolph Weinman

(1870 -1952), though born in Germany, was the only sculptor from Saint-Gaudens' circle of coin designers who did not study in Europe. He

learned the art of sculpture from Daniel Chester French (1850 - 1931), Olin L. Warner (1844 - 1896), Charles Niehaus (1855 - 1935) and Philip Martiny (1858 - 1927), who was also a Saint-Gaudens protege. Weinman's most influential instructor, though, was Saint-Gaudens, with whom he studied at the Art Students

League before also working for him as an assistant in New York City. It was here that Weinman later established his own studio and went on to create many pieces of public sculpture including a frieze in the U.S. Supreme Court chamber.

As he had with Fraser, Saint-Gaudens steered work Weinman's way, in particular, the Roosevelt Inaugural medal of 1905. Saint-Gaudens wrote to the president, "I cannot do it, but I have arranged with the man best fit to execute it in this country, Mr. Adolph Weinman... He would do an admirable thing." While Saint-Gaudens designed the medal, Weinman did the actual modeling.



Adolph Weinman's winning design in 1916 for the Half Dollar, depicted a walking figure of Liberty.

In 1916, Weinman also won a competition to design two coins for the U.S. Mint; the Mercury Dime (actually Liberty with a winged cap) and the Walking Liberty Half-Dollar. The reverse of the dime depicts a Roman *fascis* entwined by an olive branch. The obverse of the half-dollar features Liberty striding forward, draped in the American flag. Weinman also designed the J. Sanford Saltus award medal for the

(Right) Obverse,
Panama Pacific
Exposition
commemorative
Gold Dollar by
Charles Keck, 1915.



American
Numismatic
Society in 1920.



Charles Keck

(1875 - 1951) studied with Saint-Gaudens at the Art Students League and also assisted in his New York studios during the 1890s.

Keck was awarded the Rinehart Scholarship to study in Rome, Italy, where he worked from 1900 - 1904. Primarily a sculptor of portraits, he created public monuments to George Washington, Stonewall Jackson, Booker T. Washington and others. He also sculpted the monument in memory of the Battleship Maine.

Keck designed three commemorative coins for the U.S. Mint. The first, the Pan-Pacific One Dollar Gold Coin, commemorates the opening of the Panama Canal in 1915. The obverse features the face of a Panama Canal worker, and the reverse, two dolphins to symbolize the meeting of the Atlantic and Pacific oceans at the canal. Keck also designed the Vermont-Bennington Sesquicentennial Half Dollar in 1927 and the Lynchburg, Virginia, Sesquicentennial Half Dollar in 1936.



John Flanagan (1865 - 1952), one of America's foremost medalists, worked as an assistant in Saint-Gaudens' studio for three years during the 1890s. Like Pratt, he

also studied in Paris under Chapu and Falguière, as well as with Frederick MacMonnies, himself an assistant of Saint-Gaudens. In a controversial decision by Secretary of the Treasury, Andrew Mellon (1855 - 1937), Flanagan was awarded the commission to design the Washington Bicentennial Quarter Dollar



coin of 1932. Though Laura G. Fraser won the competition to design the new quarter, Mellon had the final decision and chose Flanagan's design instead. Mellon's slight of Laura Fraser was finally corrected by the U.S. Mint when her design intended for the Washington Quarter, was selected for use on the Five Dollar Washington Coin of 1999. This commemorative honors the bicentennial of Washington's death.

**Saint-Gaudens and his circle
of sculptors produced
some of the world's finest coins;
many of which are still in
circulation today.**

Flanagan's Washington Bicentennial Quarter was originally intended as a one year circulating commemorative. The coin is still in circulation today, with Flanagan's obverse, and now with a reverse that features the popular fifty states designs (1999-2009). Conforming to the rules of the competition, Flanagan used as his model, the bust of George Washington by Jean-Antoine Houdon (1741 - 1828). The reverse features an eagle spreading its wings while perching on a *fascis*. Flanagan, like Henry Hering and James



(Left) Reverse of the high relief 1907 Twenty Dollar Gold Coin. (Above) John Flanagan's design for the 1932 Washington Bicentennial Quarter, was originally intended as a one-year commemorative coin.

Earle Fraser, honored Saint-Gaudens by sculpting both a bust, and a portrait relief of his mentor.

In 1986, the U.S. Mint paid tribute to Augustus Saint-Gaudens when his obverse for the double eagle was chosen as the design for the American Eagle Bullion Gold Coin. A second design by the sculptor, the obverse of the Women's Auxiliary of the Massachusetts Civil Service Reform Association Medal (1905-6), was also adapted for use as the obverse of the "Service for America" Commemorative Coin in 1996.

Like these designs by Saint-Gaudens, those of two of his assistants were also used again on recent coinage. Adolph Weinman's obverse of the Walking Liberty Half Dollar was selected in 1986 for the U.S. Silver Eagle Bullion Coin and James Earle Fraser's popular buffalo nickel design appears on a 2001 commemorative silver dollar. The contemporary tributes to these enduring coin designs underscores the fact that Saint-Gaudens and his circle of sculptors produced some of the world's finest coins.

Reprinted from *The 1907 United States Gold Coinage* (see For Your Bookshelf, p. 8).

1 Smithsonian Institution, Archives of American Art
2 Dartmouth, Letter from Augustus Saint-Gaudens to Eugenie Nichols
3 Ibid.
4 Ibid.

THE MODEL FOR THE 1907 "DOUBLE EAGLE"

By William Hagans

The identity of models used by artists when designing coinage is usually unknown, or ignored by historians and numismatists.

In some cases, however, such as for the "Buffalo Nickel" and Saint-Gaudens' gold coins, the model's identity became a subject of great interest.

In 1907, when reporters claimed that Saint-Gaudens' model for the gold coins was one Mary Cunningham, an Irish domestic worker from Cornish, New Hampshire, critics attacked the use of a foreign-born model on the coin. Writers opined that only an "American" model should be used. That the woman was an Irish immigrant was perhaps even more galling, considering the still lingering prejudice at the time against the Irish. The Independent Order of Americans declared their outrage, as did many readers in letters to the nation's newspapers. These critics ignored the fact that Saint-Gaudens was himself a native of Ireland. The controversy was quickly forgotten, however, as the beautiful coins came into circulation.

The true identity of the model, was probably Harriette "Hettie" Anderson (b. 1873, d. after 1940), a professional artist's model who posed for the Victory figure of the *Sherman Monument*. Saint-Gaudens first worked with Miss Anderson in 1897, when he made both a portrait bust and a nude figure of her. The bust



(Left) Study for Head of Victory (Hettie Anderson), Augustus Saint-Gaudens, 1897. (Right) Hettie Anderson, ca. 1900. Courtesy William Hagans

became the *First Study for the Head of Victory*, and the nude, the base model for the body of Victory. In January 1897, Saint-Gaudens wrote to his niece Rose Standish Nichols (1872-1960) about his work on the *Sherman Monument*: "Next week I commence the nude of the *Victory* from a South Carolinian girl with a figure like a goddess." Hettie Anderson, who was part African American, was born in Columbia, South Carolina. Swedish artist Anders Zorn (1860-1920), later etched a portrait of Saint-Gaudens and Miss Anderson, while the sculptor and model rested during work on the *Victory*.

By 1906, President Roosevelt and Saint-Gaudens were actively collaborating on the gold coin designs, and on January 2, the sculptor wrote to his former assistant, Adolph Weinman: "Will you please mail the enclosed letter to Miss Anderson. Perhaps if she is posing for you, you might let her go for one, two or three days; I need her badly." In letters of January 7 and February 15, Saint-Gaudens also asked Weinman if he could borrow an Indian headdress and angel wings, elements that appear in early sketches for the double eagle.

While Saint-Gaudens was creating his coin designs in 1906, he also worked



Augustus Saint-Gaudens, *Sherman Monument*, Victory Figure. Bronze reduction. Courtesy Saint-Gaudens NHS. Photo: Jeffrey Nintzel

on his memoirs, which were published after his death as *The Reminiscences of Augustus Saint-Gaudens*. A passage in the early drafts, not included in the published work (1913), confirms that Saint-Gaudens met with Hettie Anderson while designing the coins.

"I ...modeled the nude for the figure of Victory of the Sherman group, from certainly the handsomest model I have ever seen of either sex, and I have seen a great many..." Besides she had what is also rare with handsome models, a power of posing patiently, steadily and thoroughly in the spirit one wished... Having seen her the other day for the first time in eight years [1906], I found her just as splendid as she was fifteen years ago when she was first drawn to my attention...."

While not conclusive, it appears that Hettie Anderson, rather than Mary Cunningham, actually posed for the coins. Like many of his ideal works, however, the result is not intended as a portrait of Miss Anderson but rather an ideal figure representing a concept, in this case "Liberty."

Reprinted from *The 1907 United States Gold Coinage* (see For Your Bookshelf, p. 8).

i The Papers of Augustus Saint-Gaudens, Dartmouth College Library, Hanover, New Hampshire

ii Ibid. Letter from Augustus Saint-Gaudens to Adolph Weinman

iii Ibid. Letter from Augustus Saint-Gaudens to Adolph Weinman

iv Ibid. Manuscript "Reminiscences of an Idiot" (working title for Saint-Gaudens' memoirs)



(Above) Obverse, 1907 Ten Dollar Gold Coin.

A LITTLE KNOWN TREASURE

One of the hidden gems of the park collection is a group of two hundred plaster models for the 1907 gold coinage. Visitors often ask how Saint-Gaudens designed the Ten and Twenty Dollar Gold Coins – did he work in such a small size?

Actually the artist prepared many plaster models of about one foot in diameter. Working in this larger size he could experiment with variations in design, lettering, and style. Researchers are just now beginning to study these models to determine how Saint-Gaudens reached his final design decisions.

A complete catalogue of these models is being prepared to accompany the upcoming exhibition at the Federal Reserve during 2007 (see page 8). Organized by the American Numismatic Society, and curated by David Tripp, author of *Illegal Tender: Gold, Greed, and the Mystery of the Lost 1933 Double Eagle*, the exhibition will be the most comprehensive retrospective of the Saint-Gaudens coin designs ever presented. The Saint-Gaudens NHS will collaborate as a major lender to this exhibition.



(Above) Augustus Saint-Gaudens, early pencil sketch, obverse of Ten Dollar Gold Coin. Courtesy, Dartmouth College, Rauner Library



Early plaster sketch, obverse of the Twenty Dollar Gold Coin. Initially, Liberty had a feather headdress and wings. These were soon deleted in favor of a less cluttered design. Courtesy Saint-Gaudens NHS



(Above) Plaster sketch, early version of the Ten Dollar Gold Coin. 1907, Note the word "Liberty" at the bottom. Courtesy Saint-Gaudens NHS



Augustus Saint-Gaudens, early pencil sketch, obverse of the Twenty Dollar Gold Coin. Liberty is without wings and headdress but holds a shield. Courtesy, Dartmouth College, Rauner Library



(Right) Obverse of the high relief, 1907 Twenty Dollar Gold Coin. Courtesy Saint-Gaudens NHS

**FILM PREMIERE AND
SYMPOSIUM OF
AUGUSTUS SAINT-GAUDENS:
MASTER OF AMERICAN
SCULPTURE**

This hour-long film on the life and work of Saint-Gaudens marks the 100th anniversary of his death and is the first new documentary on the artist in over 20 years.

Shot by award-winning director/producer Paul Sanderson of Our Town Films in wide screen, high definition, the film will be broadcast on New Hampshire Public Television, shown in various museum venues (see right) and shown regularly at the Saint-Gaudens National Historic Site Visitor Center.

The Trustees of the SGM and the SGNHS would like to recognize the following organizations and businesses that have made this film possible:

Forbes Foundation \$40,000
Motion Picture Enterprises \$18,000 in-kind
Badger Fund of the New Hampshire Charitable Fund \$20,000
Byrne Foundation \$10,000
National Park Foundation \$10,000
New Hampshire State Council on the Arts: American Masterpieces grant \$4,000
Chicago-Soft \$2,500
Mascoma Bank Foundation \$1,000
Stacks, LLC \$1,000
James Tasker Covered Bridges Fund \$500

In addition, we would like to thank all individuals who supported the film through their generosity. Major contributors include:

David M. Roby; Ute Wartenberg Kagan; Frances Jones; S. Whitney Dickey (in memory of Paul Sanderson); Michael and Nancy Farrell; Michael B. Kerner; Paul and Margaret Pirigyi; Dale and Sueanne Mayo; Paul Miller; Michael F. Moran; George and Dorothy Ring; Eric Streiner; and Anonymous (2).

**Save the Date! Friday July 13, 2007
Film Premiere & Symposium
Dartmouth College, Hanover, New Hampshire**



Photo: Paul Sanderson

Symposium

Augustus Saint-Gaudens: Master of American Sculpture

Loews Auditorium, Hood Museum of Art, 1:30 - 5:00pm

Reception Follows, Free Admission

Speakers include Saint-Gaudens scholars:

Kathryn Greenthal, Art Historian and Curator, Boston, MA;

Jennifer Hardin, Curator of Collections and Exhibitions,
Museum of Fine Arts, St. Petersburg, FL;

David Lubin, Charlotte C. Weber Professor of Art, Wake Forest University,
Winston-Salem, NC;

Thayer Tolles, Associate Curator, Department of American Paintings and Sculpture,
The Metropolitan Museum of Art, New York, NY.

Film Premiere

Augustus Saint-Gaudens: Master of American Sculpture

Spaulding Auditorium, Hopkins Center, 8:00 pm

A Q&A session with the film director will follow the showing.

Tickets are \$5 and are available at the Hopkins Center Box Office
603-646-2422 or online at <http://hop.dartmouth.edu/tickets>

Regional Film Premieres

Smithsonian American Art Museum September 7, 2007

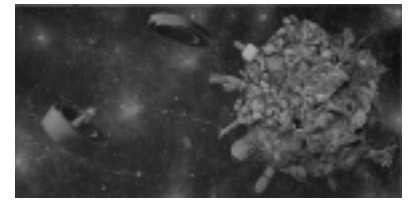
The Metropolitan Museum of Art September 23, 2007

Philadelphia Museum of Art September 30, 2007

Art Institute of Chicago TBA



Historical Horse Show, by Gail Boyajian
Photo: Judy Goldman Gallery



Planet of the Arts, by Gerry Bergstein
Photo credit: Gallery Naga

SUMMER CONCERT SERIES

All concerts are on Sundays at 2:00pm
in the Little Studio at the Saint-Gaudens
National Historic Site in Cornish, NH

JULY 1

ÀINE MINOGUE

Celtic harp and vocals

JULY 8

HERITAGE BRASS QUINTET

From classical to jazz!

JULY 15

THE FISCHER DUO

Norman and Jeanne Kierman Fischer
on cello and piano

JULY 22

THE JENNINGS

Andrew and Gail Jennings on violin
and piano

JULY 29

EX LUCE COLOR

15th Century Songs, traditional music from
North America and contemporary music

AUGUST 5

AUGUSTUS SAINT-GAUDENS: A COMMEMORATIVE CONCERT

A remembrance of the artist
in music and words

AUGUST 12

CLASSICOPIA "NEW ENGLAND WOMEN"

Summer Camp faculty chamber ensemble
performance. Music by Gwyneth Walker
and Amy Beach.

AUGUST 19

ROGERS AND MILLICAN

and special guest artists
D'Anna Fortunata, soprano,
Chester Brezniak, clarinet and
Janet Frank, cello

Program to include works
by Brahms and Ravel.

PICTURE GALLERY EXHIBITIONS

MAY 26 — JULY 8

GERRY BERGSTEIN/ GAIL BOYAJIAN

Recent Paintings
Opening reception
Saturday June 2, 4:30-6:30 pm

MAY 26 — OCTOBER 31

HOLLY ALDERMAN

Banners
Opening reception
Saturday June 2, 4:30-6:30 pm

JULY 14 — AUGUST 19

SAINT-GAUDENS FELLOWS

ANN CARLSON AND MARY ELLEN STROM

Video Installations
Opening reception
Saturday July 14, 4:30-6:00 pm

AUGUST 24 — SEPTEMBER 23

AUGUSTUS SAINT-GAUDENS – A PERSONAL RETROSPECTIVE

Opening reception
Saturday August 25, 4:30-6:00 pm

SEPTEMBER 29 — OCTOBER 31

GABRIELLE ROSSMER

Sculpture

Opening reception with the artist,
Saturday September 29, 4:30-6:30 pm

SCULPTURE WORKSHOPS

The Friends of the Saint-Gaudens
Memorial and the Saint-Gaudens
National Historic Site will again co-spon-
sor the popular sculpture workshops
this season, including basic classes for
adults and young adults, advanced
classes, and workshops with a focus on
plaster-or rubber-mold making, casting
and patination. Workshops are taught
by sculptor-in-residence, Bill Williams,
and take place 1:00 - 4:00 pm most
Saturdays from June 2nd to October 13th
at the Site's Ravine Studio. Materials
and tools are provided.

Class sizes are limited
and reservations are required.

Call the Site at 603-675-2175 Ext: 142
or visit www.sgnhs.org for a full schedule,
registration and fee information.



Concerts and exhibitions are
sponsored by the Trustees of the
Saint-Gaudens Memorial and are free
with paid admission to the Site.

Become a friend
OF THE
SAINT-GAUDENS
MEMORIAL

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

- ☐ Individual Membership \$ 35
- ☐ Family Membership \$ 60
- ☐ Sponsoring Membership \$ 250
- ☐ Patron/Institutional
Membership \$ 500
- ☐ Benefactor/Business
Membership \$ 1,000

☐ I would like a FREE annual park pass
to the Saint-Gaudens Site.

☐ CHECK ☐ VISA ☐ MASTERCARD

CARD # _____

EXP DATE _____

SIGNATURE _____

NAME _____

ADDRESS _____

PHONE _____

☐ I do not wish to join at this time
but would like to make a contribution.

☐ Please send me more information

All Gifts are tax-deductible

Please make checks payable to:

THE SAINT-GAUDENS MEMORIAL

Mail Membership forms and checks to:

Saint-Gaudens Memorial
17 East 47th St
New York, NY 10017



Final design for the reverse of the Ten Dollar
Gold Coin, 1907. Courtesy Saint-Gaudens NHS

Volunteers Needed
AT THE PARK

For more information, please contact
Park Volunteer Coordinator,
Greg Schwarz, Saint-Gaudens NHS,
139 Saint-Gaudens Road,
Cornish, NH 03745,
(603) 675-2175 x 107,
or via e-mail at Gregory_C_Schwarz@nps.gov.

The Saint-Gaudens Memorial is a private,
non-profit corporation chartered to advise
the Department of the Interior, 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 Memorial
212-750-3690 tel & fax
SGMemorial@aol.com
www.sgnhs.org
—

Saint-Gaudens National Historic Site
The site is administered by the
U.S. Department of Interior, National Park Service
139 Saint-Gaudens Road
Cornish, NH 03745
603-675-2175 phone
603-675-2701 fax
www.nps.gov/saga

**THE AMERICAN NUMISMATIC
SOCIETY AND THE FEDERAL
RESERVE BANK OF NYC
2007 COIN EXHIBITION**

An exhibition showcasing two of the most
beautiful coins ever minted in the US —
Saint-Gaudens' Ten and Twenty Dollar
Gold Coins — will tentatively open in New
York in the early Fall of 2007, sponsored
by the American Numismatic Society and
the gallery of the Federal Reserve Bank of
New York City. 2007 marks the centennial
of the design and minting of these coins,
which were commissioned by President
Theodore Roosevelt. From the collections
of the Saint-Gaudens National Historic
Site, the ANS and others will come a wealth
of objects, including rarely seen preliminary
studies and casts. The exhibition will be
curated by author David Tripp, who is
writing the exhibition's illustrated catalogue.

FOR YOUR BOOKSHELF

Coin related books available at the
park's museum shop:

The 1907 United States Gold Coinage,
John H. Dryfhout & William Hagans, 2002,
16 pp. \$3.95 A concise, well-illustrated booklet
on the Ten and Twenty Dollar Gold Coins, with
information on the model and on Saint-Gaudens
assistants who also designed coins.

*Illegal Tender: Gold, Greed, and the Mystery
of the Lost 1933 Double Eagle*, David Tripp, 2004,
352 pp. \$26. An intriguing history of the 1933 Gold
"Double Eagle" and its eventual recovery and sale.

*Double Eagle: The Epic Story of the World's
Most Valuable Coin*, Allison Frankel, 2006, 307 pp.
\$25.95. An exploration of the mystery surrounding
the 1933 "Double Eagle", worth over \$7,000,000.

Renaissance of American Coinage 1905-1908,
Roger Burdette, 2006, 382 pp. \$64.95.
An in-depth study of the interaction of Saint-Gaudens
and Theodore Roosevelt, and the design and minting
of the 1907 Ten and Twenty Dollar Gold Pieces.

To order, contact the Site's Eastern National
museum shop at 603-675-2175 x142