

MASTERS GALLERY.
WINNERS, 1880.



Augustus Saint-Gaudens :

Cornish : N. H.

THE CORNISH COLONY

Highlights from the Collection

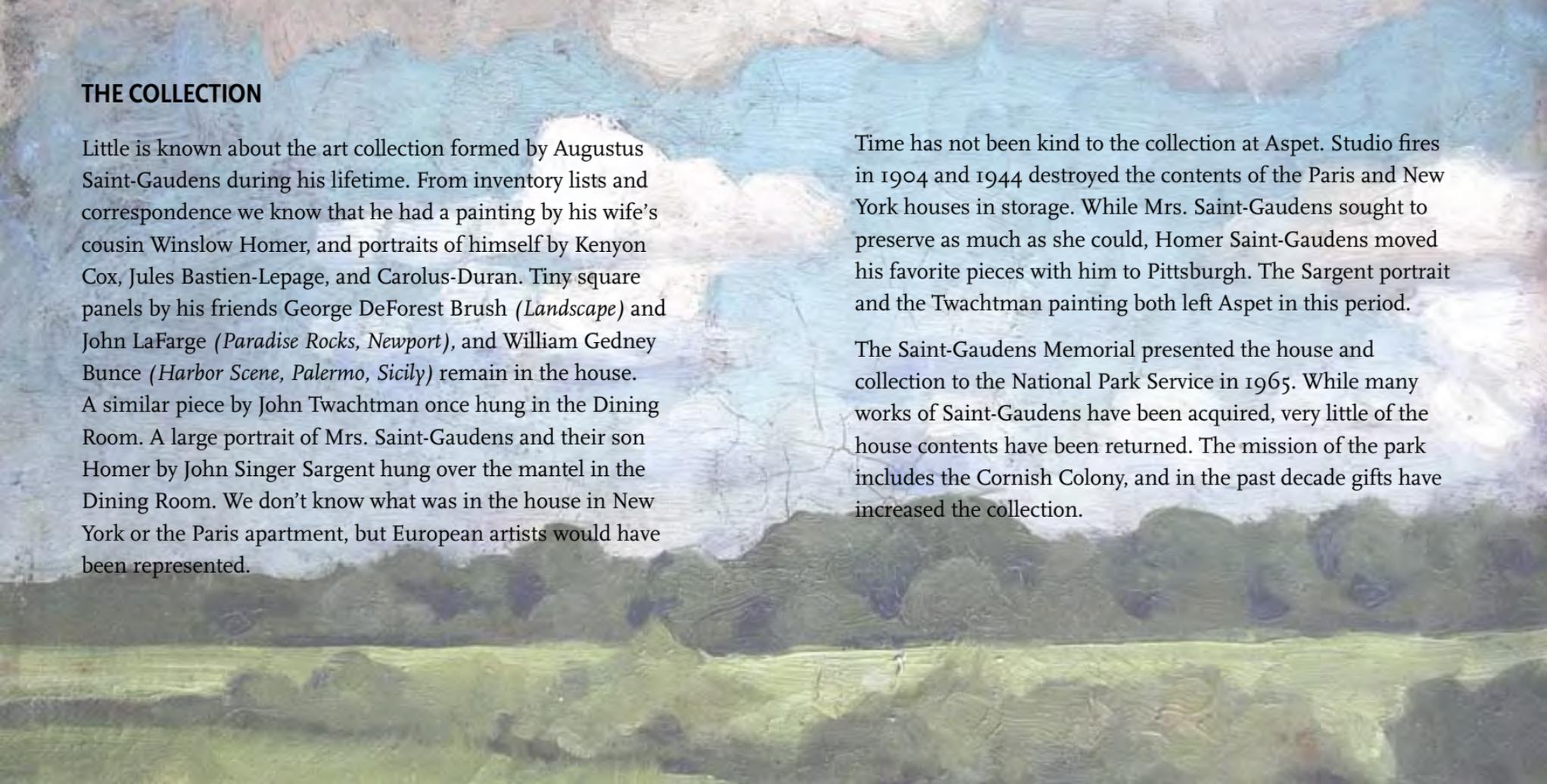
THE CORNISH COLONY

Highlights from the Collection

The Cornish Colony, located in the area of Cornish, New Hampshire, is many things. It is the name of a group of artists, writers, garden designers, politicians, musicians and performers who gathered along the Connecticut River in the southwest corner of New Hampshire to live and work near the great American sculptor Augustus Saint-Gaudens. The Colony is also a place – it is the houses and landscapes designed in a specific Italianate style by architect Charles Platt and others. It is also an ideal: the Cornish Colony developed as a kind of classical utopia, at least of the mind, which sought to preserve the tradition of the Academic dream in the New World.

The Cornish Colony did not arise all of a piece. No one sat down at a table and drew up plans for it. The Colony was organic in nature, the individual members just happened to share a certain mindset about American culture and life. The lifestyle that developed from about 1883 until somewhere between the two World Wars, changed as the membership in the group changed, but retained an overriding aura of cohesiveness that only broke down when the country's wrenching experience of the Great Depression and the two World Wars altered American life for ever.

—Henry Duffy, PhD, Curator

The background of the page is a painting of a landscape. The upper portion shows a sky with soft, blended colors of blue, white, and light purple, suggesting a hazy or overcast day. Below the sky, there are rolling hills or mountains in shades of green and brown, with a small figure visible in the distance on a slope. The overall style is impressionistic with visible brushstrokes.

THE COLLECTION

Little is known about the art collection formed by Augustus Saint-Gaudens during his lifetime. From inventory lists and correspondence we know that he had a painting by his wife's cousin Winslow Homer, and portraits of himself by Kenyon Cox, Jules Bastien-Lepage, and Carolus-Duran. Tiny square panels by his friends George DeForest Brush (*Landscape*) and John LaFarge (*Paradise Rocks, Newport*), and William Gedney Bunce (*Harbor Scene, Palermo, Sicily*) remain in the house. A similar piece by John Twachtman once hung in the Dining Room. A large portrait of Mrs. Saint-Gaudens and their son Homer by John Singer Sargent hung over the mantel in the Dining Room. We don't know what was in the house in New York or the Paris apartment, but European artists would have been represented.

Time has not been kind to the collection at Aspet. Studio fires in 1904 and 1944 destroyed the contents of the Paris and New York houses in storage. While Mrs. Saint-Gaudens sought to preserve as much as she could, Homer Saint-Gaudens moved his favorite pieces with him to Pittsburgh. The Sargent portrait and the Twachtman painting both left Aspet in this period.

The Saint-Gaudens Memorial presented the house and collection to the National Park Service in 1965. While many works of Saint-Gaudens have been acquired, very little of the house contents have been returned. The mission of the park includes the Cornish Colony, and in the past decade gifts have increased the collection.

COLLECTION HIGHLIGHTS

Paintings include about thirty works by Augusta Homer Saint-Gaudens, small numbers of paintings from the family's collection, and works by Cornish Colony members.

Drawings and prints are a combination of family items (many decorative reproduction lithographs), as well as a select group of works by Colony members. The park is fortunate to have a small group of drawings by Augustus Saint-Gaudens himself.

Highlights of the photograph collection are the DeWitt Clinton Ward Collection of prints and glass negatives of the work of Augustus and Louis Saint-Gaudens, The Louis and Annetta St. Gaudens Collection of glass negatives and prints, as well as examples of prints and negatives by Maxfield Parrish, Arnold Genthe, Gertrude Kasebeir, and other photographers.

The ceramics collection includes household goods from Europe, Asia and America, and the largest public collection of the work of Paul St. Gaudens. His mother Annetta St. Gaudens' work is also collected.

The exhibition presented in 2010 highlights some of what has been acquired. Although a small collection, the Cornish Colony art expresses something of the flavor of the colony as it was known by Augustus and Augusta Saint-Gaudens.



George DeForest Brush

(1855-1941)

Onatoga's Sacrifice

Oil on canvas, 1888

37" x 30" (frame)

SAGA 8507

George DeForest Brush and his wife Mary came to Cornish in 1887. He was a known painter, particularly of Native Americans. He had experienced their culture first hand, living with native tribes in the West, and when he first came to Cornish he lived in a tepee set up in the lower field at Aspet. This canvas is painted *en grisaille* (in grey), because this is a preliminary study for a chromolithograph illustration for

the story, "Onatoga's Sacrifice" in *St. Nicholas Magazine* (March, 1888). Onatoga was a chief who went out into the wilderness to face a great flying serpent that threatened the tribe. His bravery destroyed the power of the serpent, and removed the threat from his people.

Thomas Wilmer Dewing

(1851-1927)

Portrait of

Augusta H. Saint-Gaudens

Oil on canvas, 1886

18¼" x 17¼" x 2½" (frame)

Gift of Mr. and Mrs. Augustus Saint-Gaudens II, SAGA 1607

This evocative portrait of the wife of Augustus Saint-Gaudens was painted in 1886, the year the Dewings first came to Cornish. The power of this portrait is enhanced by an elaborate Renaissance-style frame, which offsets the pale tones and impressionistic quality of the picture. Dewing has captured the introspective side of Mrs. Saint-Gaudens's character. Beauty and concern seem to chase across the subject's face.

This is one of the pictures left to Homer Saint-Gaudens, who in turn bequeathed it to his son Augustus Saint-Gaudens II.



Maxfield Parrish (1870-1966) (cover)

Memento

Watercolor and ink on envelope

4½" x 5½", ca. 1902

SAGA 1602

Gift of Mr. and Mrs. Augustus Saint-Gaudens II

The illustrator and painter Maxfield Parrish followed his father Stephen Parrish to Cornish in 1898. Although a very young man, he enjoyed a close connection to Augustus Saint-Gaudens, who saw vision and talent in him. This envelope, characteristic of the “Knave of Hearts” style of Parrish illustrations, is a good example of the bantering, humorous communication between the two men.

His Christmas Dinner

Chromolithograph

15½" x 11¼" (frame), 1900

SAGA 8508

Ludwig #303

This magazine illustration from *Harper's Weekly* (December 8, 1900, page 1171) represents the early commercial work done by Maxfield Parrish. It is a fascinating example of a piece that would not be recognizable to admirers of the artist's mature style.



Maxfield Parrish (1870-1966)

Stephen Parrish and Friends at "Northcôte"

Glass plate negative, 3⁵/₈" x 4⁵/₈", ca. 1890

SAGA 1819

Gift of Maxfield Parrish, Jr.

The artist's father, Stephen Parrish, stands in the center, with a group of friends. They are admiring the circular lily pool that was a feature of the garden. The composition is relaxed, but formal, following a standard classical conceit of a reclining figure at the water's edge. The photograph was given to the park by the photographer's son.



Charles A. Platt (1861-1933)

An Etcher's Studio

Etching on paper

11" x 7¹/₄", ca. 1884

SAGA 4376

Gift of Mr. and Mrs. Roy Garrand

Charles A. Platt was introduced to Cornish in 1889 by the painter Henry O. Walker. He designed his own house in an Italianate style that would become a hallmark of his later career in architecture. Platt began as a painter, but shifted to etching. Platt joined a world-wide trend toward printmaking as a fine art, inspired by the art of Whistler, and the work of his friend and neighbor Stephen Parrish. Here we see Stephen Parrish in his studio, working on his etching plates. The composition recalls earlier, Old Master compositions, with the artist surrounded by his work. The art almost overwhelms the figure, yet the open space around Parrish allows the eye to see him clearly. It was this manipulation of negative as well as positive space for which Platt became known as an artist.



Stephen Parrish (1846-1938)

Venice – Morning of the Carnival

Etching on paper

18½" x 29½", 1883

SAGA 8495

Schneider #80

Stephen Parrish settled in Cornish in 1893, with the building of his house "Northcôte." He was already at the forefront of American etchers, an important organizer of the print world in the country, and an acknowledged master of the technique. As an etcher, Parrish was especially known for his use of line and tone – a complicated and delicate achievement in the mechanical process of



etching. His line and tone recalled the richness of Old Masters, but his subject matter and composition were modern. This work, technically an aqua forte, is based on a like-named painting by Walter H. Brown.

Arnold Genthe (1869-1942)

Portrait of Percy MacKaye

Autochrome, in Diascope Presentation Box
ca. 1913

6½" x 4½"

SAGA 8887

Arnold Genthe was a German-born scholar, turned photographer. He moved to San Francisco, California in 1895, where he began his first experiments with photography. It was there that he met the American poet Percy MacKaye (1875-1956). Their friendship led to an invitation in 1913 for Genthe to travel to Cornish to photograph MacKaye's play "Sanctuary: A Bird Masque." The impact of the play helped create bird sanctuaries around the country, and legislation to protect egrets and other birds then being decimated for plumes used in ladies' hats.





Frances C. Lyons Houston

(1851-1906)

Summer

Oil on canvas, 1905

76" x 44¼"

SAGA 4402

Gift of Sara Rue Fairchild

The portrait painter Frances Houston came to Cornish with her family at the invitation of Thomas Dewing. They purchased land adjacent to him, and built an elegant Tudor-style house. William Houston was confined to a wheelchair, but his wife Frances became active in local community life. When she came to Cornish she was known as a portraitist of character and depth. This painting depicts her daughter Charlotte (a talented musician) and her two children. They stand in the Cornish countryside with

Mt. Ascutney in the background. The painting was first exhibited at the St. Botolph's Club in Boston in 1905, where it received enthusiastic praise from the critics.

Augusta Homer Saint-Gaudens (1848-1926)

Pico, Azores

Oil on canvas

12" x 16", 1875

SAGA 4764

Augusta Homer was not yet married in December of 1875, when she traveled from New Bedford, Massachusetts with her sister Eugenie to the Azores for what she hoped would be relief from a persistent condition of the ear. She had been sent to Europe to “finish” her upbringing, and to study art. The Azores, in the north Atlantic, proved to be an isolated, and not very happy place. She missed the young Augustus Saint-Gaudens, whom she had met in Rome, and to whom she was becoming increasingly close. She stayed on Faial near Horta, in the port that was a common refueling point for steamers crossing the Atlantic. Pico is the dominant landmark on Pico Island across the water from Faial.



Augusta Homer Saint-Gaudens (1848-1926)

Portrait of Homer Saint-Gaudens (1880-1958)

Oil on canvas, ca. 1885

24" x 18"

SAGA 1575



This unfinished portrait of Homer Saint-Gaudens is one of two in the collection. Homer Saint-Gaudens was born in 1880, and grew up a privileged only child, called the “Little Prince” by his father. This portrait is no later than 1885, because it was at the age of five that Homer received his first haircut. The little boy grew up to serve as a Colonel in the First World War (in the camouflage unit), briefly a theatrical agent, a writer, and from 1922 first assistant director, and then in 1923, director of the Carnegie Institute Gallery of Art. He held the post until 1950. He was influential as an early proponent of modernism, as a writer, and as a life-long champion of his father and his father’s approach to art.

Augusta Homer Saint-Gaudens (1848-1926)

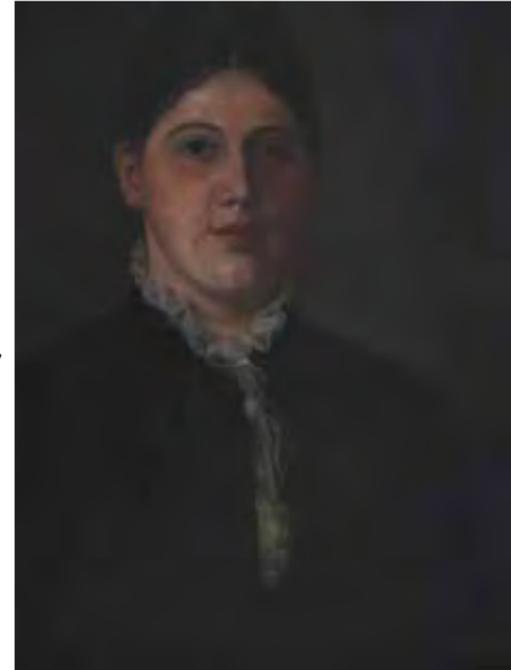
Portrait of Annie Hardon Burr Farlow

Oil on canvas, 1879

22" x 18"

SAGA 961

Annie Hardon Burr (b. 1853) had only two years before married the physician John Woodford Farlow when her portrait was painted in Paris by Augusta Homer Saint-Gaudens. Augusta took this portrait seriously, and was encouraged when her husband told her he would have accepted the picture into the American Art section of the Paris Exposition of 1878. Apparently the picture was well-received by the Farlows, who bought a copy of the picture, as well as a now lost portrait of Dr. Farlow. Augusta shows an ability to capture personality in this portrait, as well as a delicate touch in the lace detail of the sitter’s dress.



William Zorach (1887-1966)

Portrait of Dahlov

Pencil on paper, ca. 1930

15⁵/₈" x 18" (frame)

SAGA 8509



William Zorach came late to Cornish with his wife Marguerite. They were both significant artists when their patron Clara Potter Davidge invited them to Plainfield in 1917 and 1918. William was a modernist painter, but during the summer of 1918 Zorach and the young Paul St. Gaudens experimented with pottery. The first three-dimensional works inspired a new career for Zorach, who afterwards

turned to sculpture. This pencil sketch of the Zorach's daughter Dahlov, born in Windsor in 1917, is clearly later, but shows the gestural quality of line for which Zorach was known. Dahlov became an artist, illustrator and author of children's books. She and her husband Adolph Ipcar settled on the Zorach farm in Maine.

Henry Brown Fuller (1867-1934)

Portrait of Anne Bogardus Parrish

Pastel on paper, ca. 1901

19" x 16"

SAGA 1569



Henry Brown Fuller and his wife, the painter and miniaturist Lucia Fairchild Fuller, came to Cornish in 1897. They settled in Plainfield, in a large house along Route 12A that became known principally as the only property with an in-ground swimming pool. There was also a tennis court in the back. With these amenities, the house became a center

of Colony social life. Anne Bogardus Parrish (1878-1966) was the cousin of Stephen Parrish, who lived at "Northcôte." She served as hostess for him and was particularly interested in the garden that was a highlight of the property. This drawing is done for Frances – perhaps Frances Grimes – who was one of the principal assistants of Augustus Saint-Gaudens. The artist's classical training and delicate touch are clear in this sketch.



Frances Grimes (1869-1963)

Portrait of Louis Henry Dow

Gilded bronze, 1922

8¾" x 6½" (frame)

SAGA 7509

Gift of Jean Wagoner

Frances Grimes was perhaps the most devoted and loyal of Augustus Saint-Gaudens' assistants. She came to Cornish initially as an assistant to the sculptor Herbert Adams, but later worked for Saint-Gaudens. As the sculptor aged, he came to depend on her increasingly, and she saw several works through to completion including the monument to Phillips Brooks (1896-1907) and the Albright Caryatids (1906-1908). This portrait depicts the Harvard-educated professor of French at

Dartmouth College. Dow was a translator and author, and a scholar of the classics as well as modern languages. The small relief is not a reduction, but the originally intended size. The smallness of it makes the portrait intimate, and the gilding gives it a quality of richness and subtlety of light.

Paul Manship (1885-1966)

Sketch for Washington's Farewell at Fraunce's Tavern

Plaster, nd.

8½" x 10⅞"

SAGA 8505

The sculptor Paul Manship came to Cornish in 1915-17, and 1927. He formed a bridge between the classicism of the first wave of Cornish Colony artists, and the more expressive imagery of the Art Deco period. This plaster sketch comes from a projected series on the career of George Washington. The completed bronze is at the Smithsonian American Art Museum (Washington's Farewell, 8" x 10" #1966.47.144). The relief shows the final, emotion-charged ceremony in Fraunce's Tavern, New York in 1783, as each man filed past the general in a ceremony of embrace and words of good-bye. For American history it is significant as Washington willingly gave up his power in deference to the Congress, thus setting the precedent for civilian rule.





Kenyon Cox (1856-1919)
*Sketch for Reverse of
Franklin Bicentennial Medal*
by Louis St. Gaudens
Pencil on paper, 1905
22" x 20" (frame)
SAGA 1512

This drawing is an example of artistic collaboration. The Benjamin Franklin Commemorative Medal was produced by Louis St. Gaudens in 1906. The medal, commissioned by the American Philosophical Society in Philadelphia,

Pennsylvania, marked the bicentennial of Benjamin Franklin. Cox drew this sketch for the reverse, which was put into wax by Louis St. Gaudens. From there it was cast in bronze in smaller size. Cox was known as a clear delineator, and an ardent classicist, so his contribution is not surprising for this important sculptural design.

Edith Prellwitz (1865-1944)
Aspet Garden
Oil on canvas, 1898
19" x 23"
SAGA 1567

Edith Prellwitz and her husband, the painter Henry Prellwitz (1865-1940) came to Cornish in about 1893. Their small house was built in 1895. Both had known several of the colony members previously – Thomas Dewing, Kenyon Cox, and George DeForest Brush. This view of Saint-Gaudens' garden was painted in their last summer in Cornish. Although they had been enthusiastic members of the community, in 1898 their small house was struck by lightning. This painting depicts the early layout of the garden at Aspet. The axis is changed from its current position on a right angle. The small bubbler pool is moved to a lower terrace, and the garden rooms are enclosed by vine-lathe fences while the current hedges grow.



William Henry Hyde (1856 – 1943)

Lake George

Oil on canvas, nd

13¾" x

SAGA 7503

Gift of Jean Wagoner



William Henry Hyde

(1856 – 1943)

Lake George (Black Mountain)

Oil on canvas, nd

14⅛" x 17⅛"

SAGA 7504

Gift of Jean Wagoner

Lake George, set between the Hudson River and Lake Champlain, has served as an important passageway since pre-history. The spectacular

natural beauty, and aura of ancient history surrounding it, long made the lake a destination for artists. Hyde captures in these pictures, the brilliant light of a summer day, with the blue of sky and water separated by the rich green of the forested hills.

Paul St. Gaudens (1900-1954)

Vases for Uncle Maurice

Ceramic, 1923

9⅝" x 5"; 9⅜" x 5"

SAGA 8435

These vases, made in Candler, North Carolina, were commissioned by Paul St. Gaudens' uncle Maurice Johnson, who had become paralyzed in youth. He asked for one perfect vase and one misshapen, saying that he was broken on the outside but perfect within.

Paul St. Gaudens was in North Carolina learning pottery from Oscar Bachelder. Although born in Ohio, Paul spent most of his life in Cornish, in the house built by his parents on the hill above "Aspet."



Annetta Johnson St. Gaudens (1869-1943)

Portrait of Paul St. Gaudens

Plaster, c. 1905

11¾" x 6¾" x 6¾"

SAGA 8451

This sensitive portrayal speaks of the life-long devotion Annetta St. Gaudens felt for her only child. The two were thrown closely together after Louis St. Gaudens' early death in 1913, and they were never far out of sight until late in her life. Paul was a favorite of his Uncle Augustus, who liked to send him cartoons and quick sketches. Paul St. Gaudens was drawn to sculpture himself, but discouraged by his parents, who wanted a more settled life for him. He turned instead to ceramics, becoming an important innovator in glaze techniques, and one of the first to rediscover the Mayan style. He was the bridge between the art of his parents and uncle, and the post-war era.



Louis St. Gaudens (1854-1913)

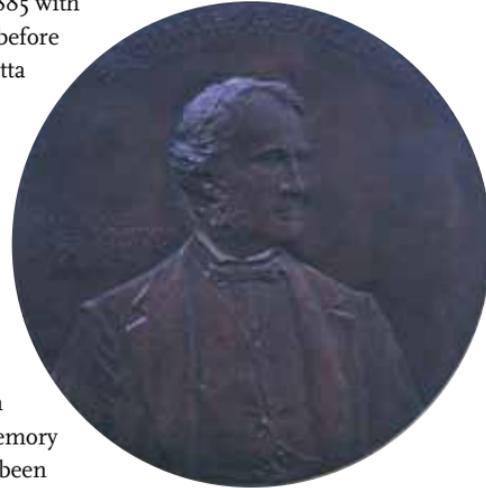
Portrait of Charles E. Butler

Bronze, 1897

d. 18"

SAGA 8446

Louis St. Gaudens came to Cornish in 1885 with his brother Augustus. He stayed briefly before moving to Ohio where he married Annetta Johnson, a sculptor who had been a student of Augustus. He was more sensitive than his brother, and his work is distinguished by a refined touch. Charles E. Butler (1818-1897) was a lawyer whose family had a long association with Augustus and Louis St. Gaudens. Butler engaged Louis St. Gaudens to design a memorial baptistery in St. Paul's Episcopal Church (Stockbridge, Massachusetts 1883) in memory of his second wife. This relief may have been intended for the same site, but was never installed.





Louise M. Mears

Helen Farnesworth Mears

Pen and ink on paper, 1891

7" x 9¾"

SAGA 8888

Gift of John and Ute Wartenberg Kagen

Louise M. Mears was the eldest of three daughters of the writer Mary Elizabeth Mears and John Hall Mears. She married Frank B. Fargo and spent her life in Wisconsin, where the Mears family had become established.

As a young girl she was an illustrator – her most notable work being the illustrations for Ella Wheeler Wilcox *The Land of Nod* (1892).

She is included here because the subject of this drawing is her sister, the sculptor Helen

Farnesworth Mears, who was a long-time student and assistant of Augustus Saint-Gaudens. Helen was in Cornish from time to time, although most of her work with Saint-Gaudens was done in Paris. The third sister, Mary Mears, was an author as well. Her most notable book is *The Breath of the Runners* (1906) which is heavily inspired by her observation of the life of Augustus Saint-Gaudens. Helen Farnesworth and Mary Mears were the first members of the MacDowell Colony in Peterborough, New Hampshire.

The Cornish Colony: Highlights from the Collection

George DeForest Brush (1855-1941) *Landscape*, 1872, oil on canvas, 16" x 18" (frame)
SAGA 1

George DeForest Brush (1855-1941) *Onatoga's Sacrifice*, oil on canvas, 37" x 30" (frame)
1888, SAGA 8507

Thomas Wilmer Dewing (1851-1927) *Portrait of Augusta H. Saint-Gaudens*, oil on canvas
18¼" x 17¼" x 2½" (frame), 1886, gift of Mr. and Mrs. Augustus Saint-Gaudens II,
SAGA 1607

Thomas Wilmer Dewing (1851-1927) *Sketch of a Woman*, pastel on paper, 18" x 14"
(frame), n.d., SAGA 1513

Maxfield Parrish (1870-1966) *Memento*, watercolor and ink on envelope, 4½" x 5½",
ca. 1902, gift of Mr. and Mrs. Augustus Saint-Gaudens II, SAGA 1602

Maxfield Parrish (1870-1966) *His Christmas Dinner*, Chromolithograph 15½" x 11 ¼"
(frame) 1900 Ludwig #303, SAGA 8508

Maxfield Parrish (1870-1966) *Portrait of Anne Bogardus Parrish* glass plate negative
4" x 3¼" ca. 1890, gift of Maxfield Parrish, Jr. SAGA 1808

Maxfield Parrish (1870-1966) *Stephen Parrish and Friends at "Northcôte,"* photograph
3⅞" x 4⅝" ca. 1890, gift of Maxfield Parrish, Jr., SAGA 1819

Charles A. Platt (1861-1933) *An Etcher's Studio*, etching on paper, 11" x 7¼" ca. 1884,
gift of Mr. and Mrs. Roy Garrand, SAGA 4376

Stephen Parrish (1846-1938) *Venice – Morning of the Carnival*, etching on paper,
18½" x 29½", 1883 Schneider # 80, SAGA 8495

Stephen Parrish (1846-1938) *Trenton Sketches*, pen and ink on paper, 14½" x 18½"
(frame) 1881, SAGA 8499

Arnold Genthe (1869-1942) *Portrait of Percy MacKaye*, Autochrome, in diaspore presentation box, 6½" x 4½", ca. 1913, SAGA 8887

Frances C. Lyons Houston (1851-1906) *Summer*, oil on canvas, 76" x 44¼", 1905, gift of Sara Rue Fairchild, SAGA 4402

Frances C. Lyons Houston (1851-1906) *Woman in Black*, oil on canvas, 76¾" x 33¾" n.d., Gift of Sara Rue Fairchild, SAGA 4390

Frances C. Lyons Houston (1851-1906) *Diana, the Huntress*, pastel on paper, 23" x 15" ca. 1905, SAGA 8502

Augusta Homer Saint-Gaudens (1848-1926) *Pico, Azores*, oil on canvas, 12" x 16", 1875 SAGA 4764

Augusta Homer Saint-Gaudens (1848-1926) *Portrait of Homer Saint-Gaudens* (1880-1958), oil on canvas, 24" x 18" ca. 1885, SAGA 1575

Augusta Homer Saint-Gaudens (1848-1926) *Portrait of Annie Hardon Burr Farlow*, oil on canvas, 22" x 18", 1879, SAGA 961

William Zorach (1887-1966) *Portrait of Dahlov*, pencil on paper, 15⅝" x 18 ¼" (frame), ca. 1930, SAGA 8509

Henry Brown Fuller (1867-1934) *Portrait of Anne Bogardus Parrish*, pastel on paper, 19" x 16", ca. 1901, SAGA 1569

Frances Grimes (1869-1963) *Portrait of Louis Henry Dow*, gilded bronze, 8¾" x 6½" (frame) 1922, gift of Jean Wagoner, SAGA 7509

Paul Manship (1885-1966) *Sketch for Washington's Farewell at Fraunce's Tavern*, plaster, 8½" x 10⅞" n.d., SAGA 8505

Kenyon Cox (1856-1919) *Sketch of Herbert Adams*, pencil on paper, 18" x 14" (frame) 1905, SAGA 6

Kenyon Cox (1856-1919) *Sketch for Reverse of Franklin Bicentennial Medal by Louis St. Gaudens*, pencil on paper, 22" x 20" (frame) 1905, SAGA 1512

Edith Prellwitz (1865-1944) *Aspet Garden*, oil on canvas, 19" x 23", 1898, SAGA 1567

William Henry Hyde (1856-1943) *Autumn Landscape*, oil on canvas, 28" x 33" (frame) n.d., gift of Jean Wagoner, SAGA 7501

William Henry Hyde (1856-1943) *Lake George*, oil on canvas, 13¾" x n.d., gift of Jean Wagoner, SAGA 7503

William Henry Hyde (1856-1943) *Lake George (Black Mountain)*, oil on canvas 14⅞" x 17⅞" n.d., gift of Jean Wagoner, SAGA 7504

Louis St. Gaudens (1854-1913) *Portrait of Charles E. Butler*, bronze, 18½" d., 1897, SAGA 8446

Annetta Johnson St. Gaudens (1869-1943) *Portrait of Maurice Johnson*, charcoal on paper, 36" x 29 3/8", 1897, SAGA 7226

Annetta Johnson St. Gaudens (1869-1943) *Portrait of Paul St. Gaudens*, plaster, 11¾" x 6¾" x 6¾", c. 1905, SAGA 8451

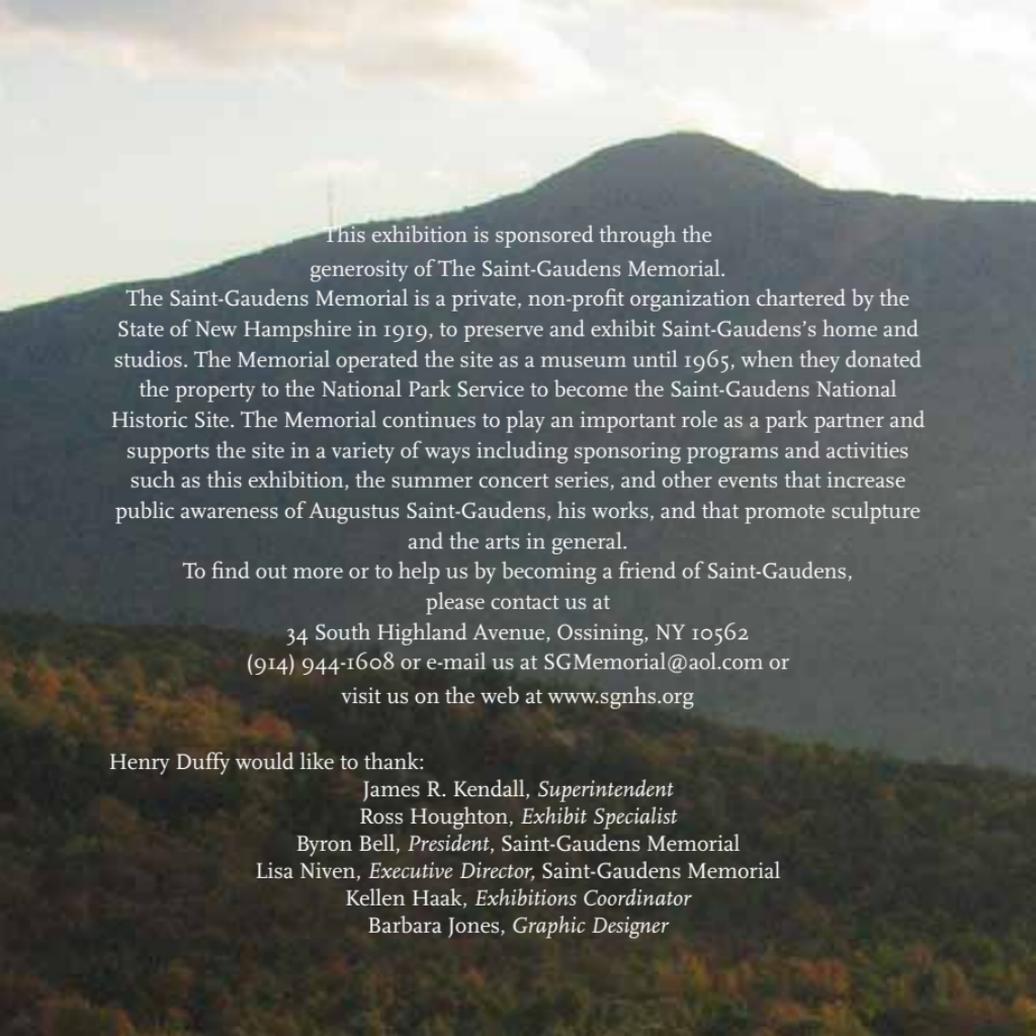
Paul St. Gaudens (1900-1954) *Vases for Uncle Maurice*, ceramic, 9⅝" x 5"; 9⅜" x 5", 1923, SAGA 8435

Paul St. Gaudens / Margaret Parry St. Gaudens (1904-1992) *Rabbit Plate*, ceramic, 9⅞" d., 1936, SAGA 8747

Paul St. Gaudens (1900-1954) *Turquoise Vase*, ceramic 9¾" H 1942, gift of Robert Moore, SAGA 7853

William Ladd Taylor (1854-1926) *Western Camp Scene*, watercolor on paper, 26¾" x 19¼" (frame) 1896, SAGA 8506

Louise M. Mears *Helen Farnesworth Mears*, pen and ink on paper, 7" x 9¾", 1891, gift of John and Ute Wartenberg Kagen, SAGA 8888



This exhibition is sponsored through the
generosity of The Saint-Gaudens Memorial.

The Saint-Gaudens Memorial is a private, non-profit organization chartered by the State of New Hampshire in 1919, to preserve and exhibit Saint-Gaudens's home and studios. The Memorial operated the site as a museum until 1965, when they donated the property to the National Park Service to become the Saint-Gaudens National Historic Site. The Memorial continues to play an important role as a park partner and supports the site in a variety of ways including sponsoring programs and activities such as this exhibition, the summer concert series, and other events that increase public awareness of Augustus Saint-Gaudens, his works, and that promote sculpture and the arts in general.

To find out more or to help us by becoming a friend of Saint-Gaudens,
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