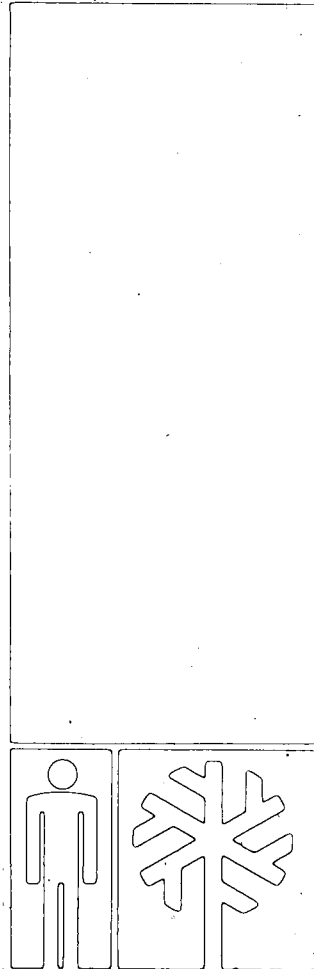


interpretive prospectus

november 1977

D-1249

# SAINT GAUDENS



NATIONAL HISTORIC SITE/ NEW HAMPSHIRE

**RECOMMENDED:**

Robert Steenhagen, Assistant Manager  
Mid-Atlantic/North Atlantic Team 4/29/77

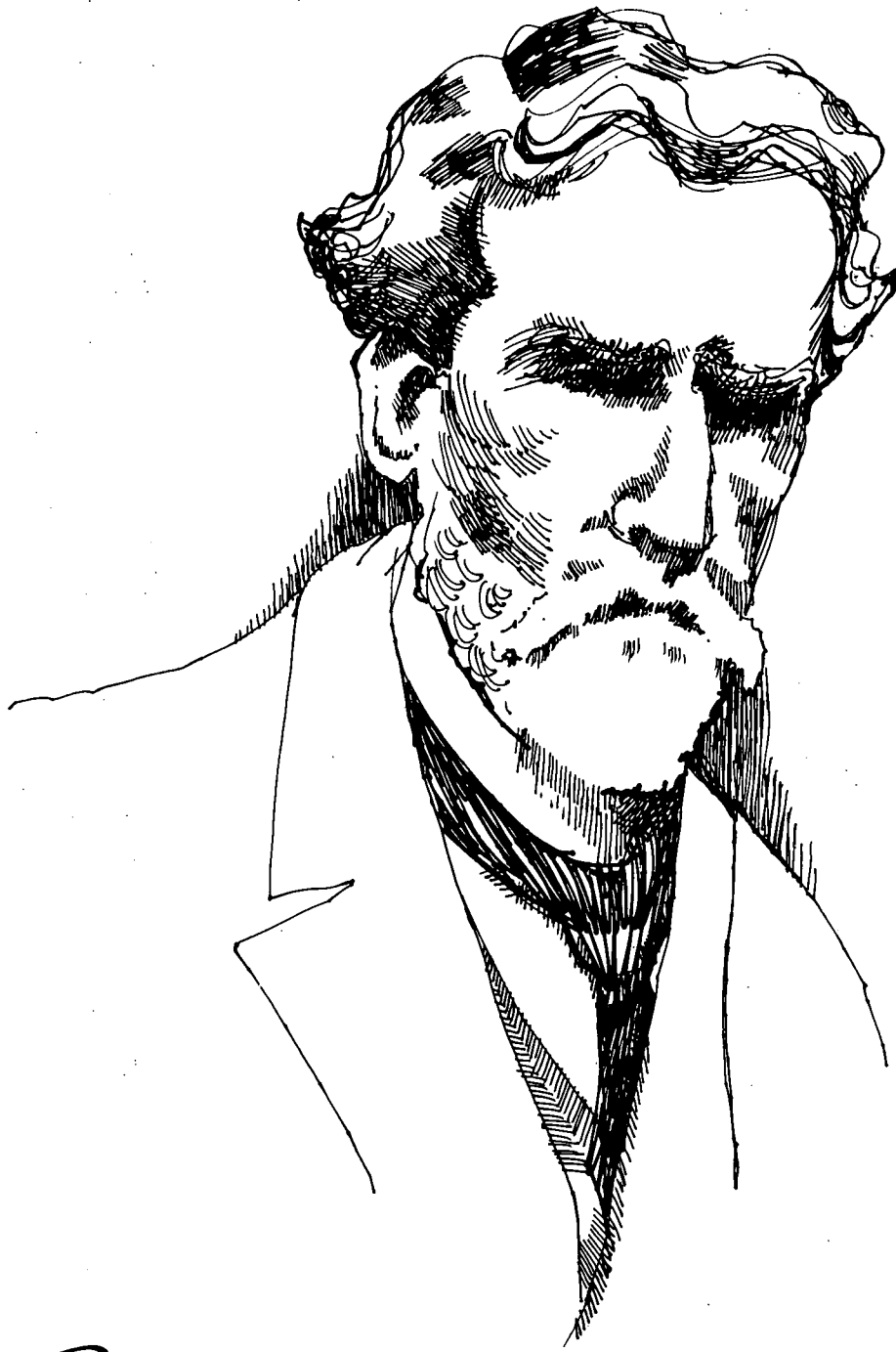
Marc Sagan, Manager  
Harpers Ferry Center 7/27/77

Don Bressler, Associate Manager  
Denver Service Center 5/20/77

John Dryfhout, Superintendent  
Saint-Gaudens National Historic Site 6/29/77

**APPROVED:**

Jack Stark, Regional Director  
North Atlantic Region 6/29/77



# *Saint Gaudens*

National Historic Site  
Interpretive Prospectus

## CONTENTS

INTRODUCTION AND INTERPRETIVE OBJECTIVES	1
INFLUENCES ON PLANNING	2
THE PLAN	7
The Visitor Center	7
Aspet	9
The Little Studio	10
Stable, Carriage House and Ice House	11
Ravine Studio and Storage Shed	11
The New Gallery	11
The Grounds and Formal Gardens	12
Continuing Programs	12
Publications and Sales	15
NEEDS AND PRIORITIES	19
Research Needs	19
Priorities for Interpretation and Development	20
APPENDIXES	21
List of Products	21
Estimated Interpretive Costs	22
Sales Items	23
BIBLIOGRAPHY	24

## INTRODUCTION AND INTERPRETIVE OBJECTIVES

### INTRODUCTION

Saint-Gaudens National Historic Site is the only National Park Service area devoted as a memorial to a person in the visual arts. As such, the immediate question becomes, Why Saint-Gaudens? What set him above his contemporaries or those who came before and after him? The answer to this question provides the basis for interpretation of the site.

History's judgment of the importance of the artist is based, in part, upon the inherent excellence of his work and its ability to withstand changing fashion. The verdict is based also upon the artist's impact on his contemporaries, on his epoch and on posterity. Saint-Gaudens was a consummate American sculptor and a man of his time, answering the late nineteenth century demand for heroic ideal sculpture and the practical realism valued by the developing nation. He represented the post-Civil War emergence of a renaissance revival in architecture, the decorative and fine arts. He was a leader in these developments and in the "city beautiful" city planning movement. Through his participation in the development of national art expositions and professional juries for the awarding of art commissions, as well as his work on the nation's coinage, he secured a lasting recognition for the arts in America's cultural heritage.

### INTERPRETIVE OBJECTIVES

The broad objective of the interpretive program is to foster public appreciation of the life of Augustus Saint-Gaudens, the significance of the great sculptor in the cultural heritage of the nation and the world, and the relationship of Aspet (the site), its setting, and the Cornish community to his character and works. This broad objective can be divided into the following interrelated elements:

Saint-Gaudens' life — biographical information includes family, training, friends, successes, and major works.

His relationship to America's cultural heritage, including a historical perspective of the period in which he worked and his many contributions to the field of the visual arts.

The role of Aspet (the site) and of the Cornish community of artists and friends in Saint-Gaudens' life.

Understanding of and interest in the creative processes of sculpture.

The continuance of outreach, as well as community related programs of artistic, historical, and natural bases.

## INFLUENCES ON PLANNING

Existing Conditions and the Visitor: The Saint-Gaudens National Historic Site is located at Cornish, New Hampshire. It is open for visitation from the end of May through October. During winter the structures comprising the interpretive resources of the park are not heated; therefore, no true interpretation can take place at present during this season. The site has several structures and features associated with Saint-Gaudens, including his home, "Aspet," the "Little Studio" where he worked, the gardens and grounds as he laid them out, and a small office and shed near the ravine. There are a stable, a carriage room and an icehouse, a caretaker's cottage, and the remains of several recreational facilities (swimming pool, bowling green, golf course, etc.). Unfortunately, one important building, the "Studio of the Caryatids," was destroyed by fire in 1944. Yet basically the site retains the appearance and flavor given it by Saint-Gaudens until his death in 1907.

Two structures have been extensively altered in recent years. These are the "New Studio" (New Gallery) and the "Picture Gallery," once a storage building and the family chicken house. These structures were remodeled in 1948 to provide space for display of Saint-Gaudens' works and for temporary exhibits by contemporary artists. At the same time, a courtyard was constructed connecting the two structures. Other works of the sculptor are on display in the courtyard.

In addition to the building and the grounds, the site possesses a number of objects associated with the sculptor, including many of the furnishings of Aspet and the Little Studio. More important is the collection of over 3,000 items of Saint-Gaudens' work, ranging from paster sketches to working models, molds, and finished pieces in bronze, stone, and plaster. While only

about 150 of these objects are on display, they represent almost every phase of the artist's career from the cameos and delicate medallions in low relief to some heroic size monuments such as the *Adams Memorial* and the *Shaw Memorial*.

The site's possessions compose a truly large and unique collection of historically significant properties associated with the life and cultural achievements of Augustus Saint-Gaudens.

In one way the interpretive objectives are being met, in part, at the present time. The home, studio, gardens, and sculpture on display, as well as the natural setting of the estate, blend together, "giving all but the most callous a feeling of peace, serenity, and inspiration. This precious and unique quality about the Site conveys to the visitor a feeling that there is time to pause, relax, contemplate and create."\*

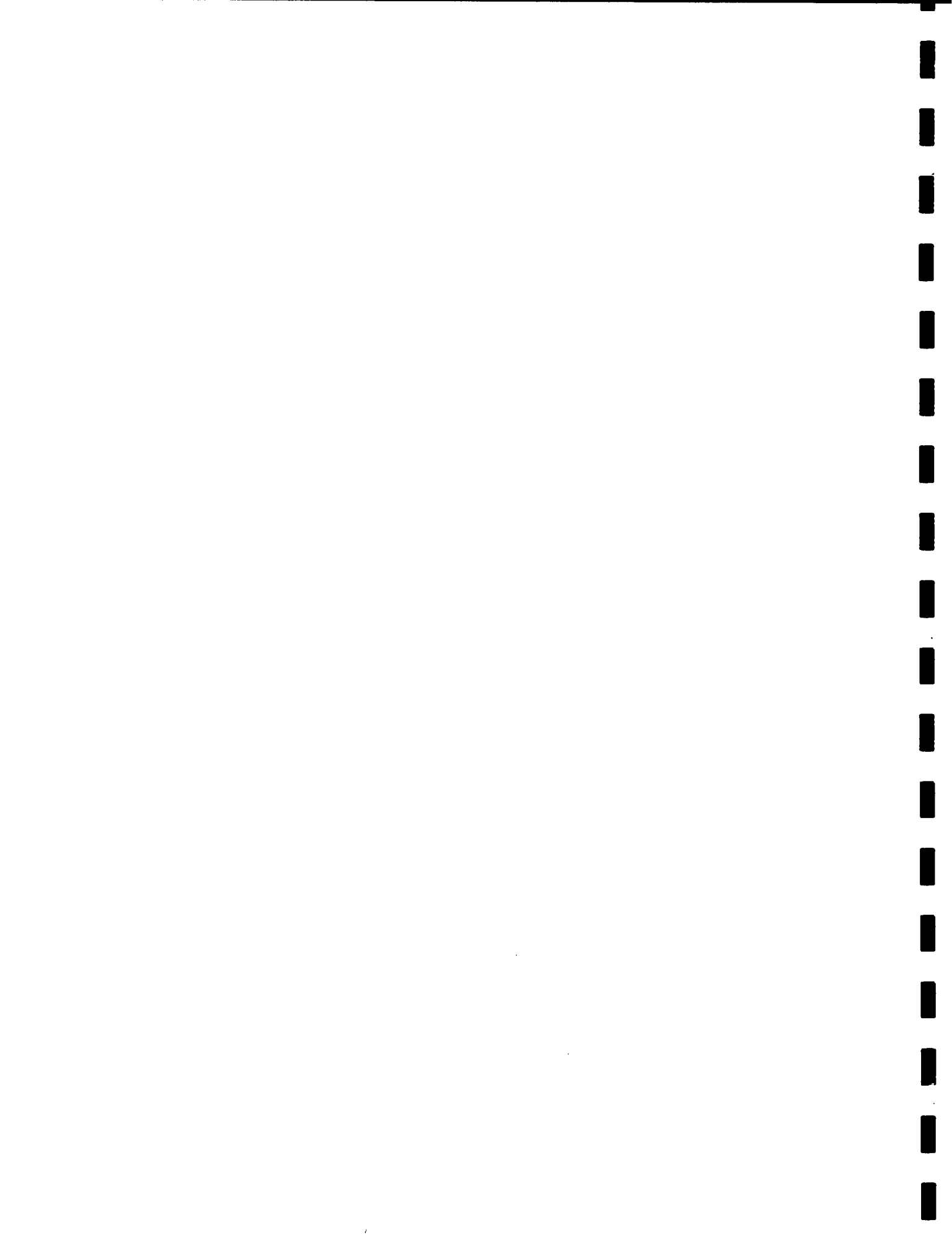
The visitor is caught up in this atmosphere and, without a word on the part of the interpreter, understands and appreciates much about the character and significance of the sculptor. To be sure, many of the specifics of the sculptor's life and achievements are not adequately interpreted, but most visitors do gain from their visit an almost impressionistic view of the sculptor. Thus, in attempting to give the visitor a greater understanding of the man by the addition of standardized methods and programs, we must be careful not to destroy this fragile quality of the resource we have been given.

In addition to the general feeling conveyed by the ambience, various interpretive services and devices are employed. Interpreters are stationed in Aspet, the Little Studio, and at times roving on the grounds. Wayside exhibits are at six locations: Introductory panel at the entrance, Aspet, the *Adams Memorial*, the *Farragut* monument, the *Shaw Memorial*, and the *Temple* (the family sarcophagus). Two free publications are available: the Saint-Gaudens National Historic Site folder and the self-guiding tour folder. Sales of publications and souvenirs (see appendix) are located in the Little Studio.

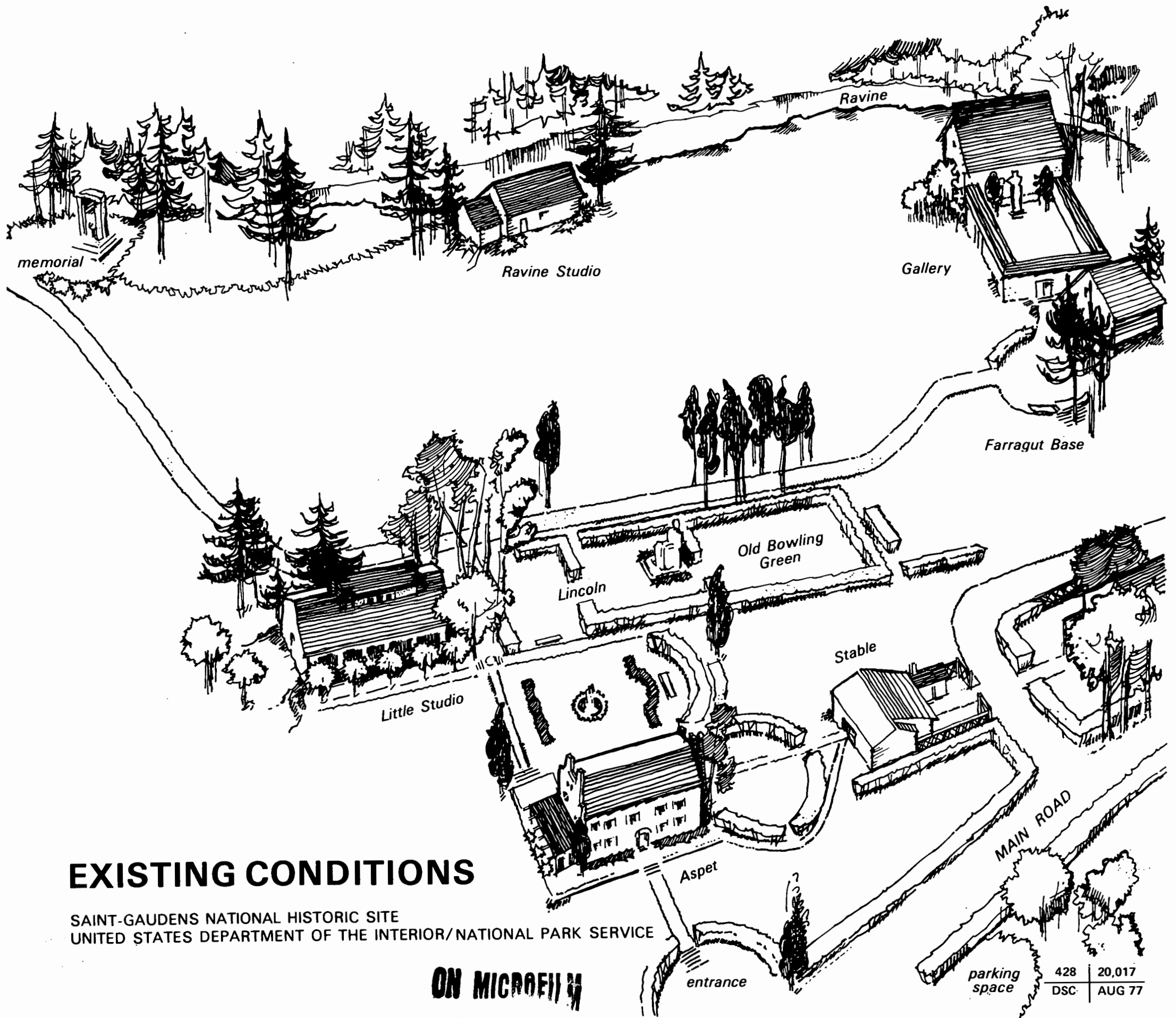
The visitor to Saint-Gaudens is basically uninformed, arriving at the site knowing only that it is a "point of interest." There are some that come with a background knowledge about the sculptor or sculpture in general, but the majority of visitors have no idea of who Saint-Gaudens was or what he did. Neither do they know what there is to see and do at the site.

---

\*Hugh D. Gurney, "Preliminary Interpretive Prospectus," 1968, p. 2.







# EXISTING CONDITIONS

SAINT-GAUDENS NATIONAL HISTORIC SITE  
 UNITED STATES DEPARTMENT OF THE INTERIOR/NATIONAL PARK SERVICE

**ON MICROFILM**

428	20,017
DSC	AUG 77



Fortunately, the average visitor is unhurried and spends from 2 to 2½ hours for his visit, a sufficient amount of time to see the site adequately and to gain an appreciation of Saint-Gaudens' work and significance. The visit to the site is usually part of a weekend tour from the New York/Connecticut or Massachusetts areas or a part of a vacation through New England.

## THE PLAN

The master plan states that after visitors are introduced to the site at the proposed visitor center, they should be invited to wander at will over the historic grounds. The interpretive prospectus agrees with this, but organizes the plan from a suggested tour route approach available to the visitor.

### THE VISITOR CENTER

The master plan again suggests that interpretation in the visitor center will rely primarily on Saint-Gaudens' works, to familiarize the visitor with the man, his accomplishments, and the place of both in the cultural history of the United States. Thus, the principal means will be a light/narration presentation using representative pieces of the sculptor's works, complemented by slides if necessary.

The *Shaw Memorial* and *Farragut* are to be moved indoors for preservation purposes and for the restoration of the gardens and grounds to their historic appearance. These, along with smaller pieces illustrating the scope of Saint-Gaudens' career, will be displayed in the proposed facility and may be included in the orientation program.

The program will allow visitors to stand or sit (depending on design) in a non-auditorium arrangement, permitting viewing of works while they are referred to in the audio presentation. Since the works range in size from small cameos to heroic figures, full appreciation of them will depend on leisurely viewing before and after the program, but areas highlighted during the program will provide a reference for such viewing. Perhaps a circular arrangement will work, one in which large works are displayed at the proper ground level and smaller works are arranged on raised pedestals. In a circular arrangement, multiple small works can be highlighted to aid viewing.

The program can show how Saint-Gaudens' career grew in scope and importance, paralleling the works themselves. His beginnings as a cameo cutter were a foundation for the bas-reliefs, which were an early success and a medium that remained important throughout his career. Decorative elements (caryatids, fountains, ideal reliefs, etc.) illustrate the relationship between his sculpture and architecture, as do the *Farragut* and the *Diana*. Other works which illustrate significant points in the artist's career are *The Puritan* and *The Standing Lincoln*, both of which were done during his first summer in Cornish. In the *Farragut* and the *Shaw*, Saint-Gaudens' achievement was the synthesis of the heroic and the ideal with realism. The *1907 United States Coinage* expresses his achievements in medallion art and his final service to the nation and to a devoted President (Theodore Roosevelt) in raising the level of artistic achievement in this medium. This work also portrays his influence in the cultural milieu of the time. Various medals and awards such as the Legion of Honor, the Pan-American Exposition Gold Medal, or the Harvard and Princeton honorary degrees might illustrate the sculptor's leadership in the art world. Significant gaps in the story, not supported by objects at hand, can be shown on screen(s) in the multi-media presentation or illustrated with black and white photos which light up in their turn. The latter alternative allows for continual viewing by visitors when the program is not in progress.

The climax of the program might be the "unveiling" of an important work — possibly the *Shaw Memorial* — by the use of light rather than drapery. This technique will capture the drama of the event and the work.

The program will last from 8 to 10 minutes and can be presented every 30 minutes during heavy use periods and on demand at other times. The program area will be separated from the information lobby.

Not all pieces located in or adjacent to the facility will necessarily be incorporated into the program, but the written copy will relate their importance. Examples of pieces not in the program might be the *Victory*, the small *Amor Caritas* (an introduction to Davida Clark [photo] and their son Novy [relief]); busts of Sherman, Hay and Evarts; and bas-reliefs. These examples are by no means a definitive listing; they serve as suggestions.

The visitor center must also contain a manned information desk, where fees will be collected, free publications and sales items made available and personal assistance provided. An orientation map of the site should also be nearby for use when the grounds are explained to visitors. An orientation wayside with a park folder dispenser should be available outside the building for times when the center is closed.

Curatorial work space and storage for the valuable collection will also be provided, with proper environmental and security controls. The collection will be available for study by researchers and students.

The facility will also provide changing exhibit space for works of all media. This area should be developed separately from the program area discussed above, so that visitors can move from introduction to on-site tour without the interruption of unrelated art exhibitions. The space should be multi-purpose, allowing for presentations of films, lectures, and concerts. The function represents a traditional one and a continuation of the role the sculptor's home and studio played as a focal point for the Cornish artists' community.

As a year-round, efficient structure the building can implement this management objective and legislative mandate. In addition, the proposed visitor center will provide a means for reaching the handicapped visitor who, under the existing program, cannot participate in the interpretive activities because of the logistics and historic structures of the present site. However, if the scope of the visitor center is narrowed in the design stage, this last function, that of the multi-purpose area (temporary exhibits, concerts, lectures) might be accomplished in the present New Gallery, provided the structure is equipped with fire and theft protection, heating, and environmental control systems, as well as minimum sanitation facilities.

#### **ASPET**

Having been prepared by his experience in the visitor facility, the visitor will be drawn to the house. Interpretation there will be provided, as it is now, by a personally guided tour with attention focusing on the Saint-Gaudens family life at Aspet and on the social, political, and economic status and relationship with the Cornish community.

Furnishings and articles such as the portrait of Augusta Homer Saint-Gaudens, her paintings, the works of friends and associates such as La Farge, Bunce, Brush, and Dewing all lend visual aid to related stories.

Presentation of the home will be limited to the first floor, including the refurnished/restored kitchen, which aids in interpreting the domestic and economic aspects of the family life. The second floor will not be part of the house tour, but will be available as a relief area for interpretive personnel on duty as well as a library/archive for research.

The house tour will exit to the west porch, which was added by Saint-Gaudens during his years here. The view from the porch of sloping fields and forests and distant Mount Ascutney has great appeal to visitors, as it did for Saint-Gaudens. Visitors may wish to linger. For this reason the porch should be refurnished to its 1907 appearance.

## THE LITTLE STUDIO

Within this structure is found the essence of Saint-Gaudens. This is where the visitor gains some understanding of Saint-Gaudens, the sculptor, and of the creative processes of sculpture. The interior of the building will be restored to the appearance of a working studio, which it was during the sculptor's occupancy. There are historical photos of the interior dating from Saint-Gaudens' period and they may be utilized in the refurnishing. Reference books, sketches, tools, easels, plaster models, a pointing machine, and ladders should be included. The pool table, though in need of repair and refurbishing, is in the park's collection and was in place in the studio during the artist's lifetime. It may be returned to the studio for display as it was used.

The interior should appear as natural as possible, with objects lying about as they would have been when the sculptor used the studio. A guide will be required at all times, both as an interpreter and for protection (security). The side room, presently used for sales, will be converted to a modeling/sketch room, or whatever its historical function is determined to be.

The numerous steps in the sculptural process will be conveyed, from the pencil, pen/ink sketch to the clay, plaster, and working models, molds, finished works, etc. Example pieces available in such stages of production are the two model groups for the Boston Public Library, the *Shaw Memorial*, black heads, the coinage models, and *The Standing Lincoln*.

Other themes for interpretation include the roles of students and assistants, the scale of operation of the studios, work and recreational habits, and the community lifestyle.

The Little Studio is presently used for weekly concerts in June, July, and August. This function is popular and should be continued. However, it will be necessary to have the exhibits movable so that the two functions can be efficient and free from interference. If such rearrangement of functions is not feasible, the concerts may be held in the visitor center or the gallery.

## **THE STABLE, CARRIAGE HOUSE, AND ICE HOUSE**

As an extension of the domestic life, the stables and accessory structures should be rehabilitated and partially refurnished to provide a look-in or look-through view (depending on available personnel). The carriage, a trap and sleigh, the cart used in the Masque of 1905, and other equipment appropriate to use by the family should be placed here. Areas not on view can be retained as temporary or seasonal storage space for benches, signs, or garden ornaments.

## **THE RAVINE STUDIO AND STORAGE SHED**

The Ravine Studio will continue as the site of demonstrations of sculptural techniques in the tradition of the late 19th and early 20th centuries. Watching a seasonal sculptor-in-residence work, visitors can ask questions about the medium and gain a better understanding of the art. Since the structure is unheated, there is little likelihood that such a program could be housed here before June or after September.

The attached shed may be continued as storage for a selected group of expendable sculpture casts, parts of piece molds and similar low retention material that has been determined to be of no value because of deterioration or duplicates. As such, they may be viewed by visitors as open storage items in the traditional mode in which this structure has been utilized. However, if continued storage of other artifacts is to take place here, the building will require adaptation for environmental controls, security, fire, and protection against animal incursions.

## **THE NEW GALLERY**

The New Gallery will exhibit works of art and special exhibits devoted to themes in Saint-Gaudens' works. Ideally these exhibits should be developed as temporary shows (1 year, for example) presenting material in depth on a single theme (coinage; bas-relief portraits; cameos; medallion art; Saint-Gaudens' assistants/students). At the gallery, with the introductory presentation, the Little Studio, and the experience of the working sculptor behind him, the visitor will see the works of Saint-Gaudens as finished works of art and as a group, so he can measure the creative quality of works over a lifetime of endeavor.

The first changing exhibits will be prepared by Harpers Ferry Center, with subsequent exhibits the responsibility of the park. Possibly several exhibit packages could be initially prepared by the Harpers Ferry Center and be displayed here over a period of time.

## THE GROUNDS AND FORMAL GARDENS

The grounds will be interpreted through publications and a minimum of wayside exhibits. The gardens will be restored, as will the bowling green, rose garden, walkways and parts of the nine-hole golf course.\* Historic trails should be recleared, allowing for leisurely walks and access to the Blow-Me-Up Ravine and Blow-Me-Down Pond.

Identifying waysides will be located near the site of the "Studio of the Caryatids," destroyed by fire in 1944; the historic Ravine Trail, Blow-Me-Down Pond trail, Blow-Me-Down Bridge and Mill, and the *Adams Memorial*.

## CONTINUING PROGRAMS

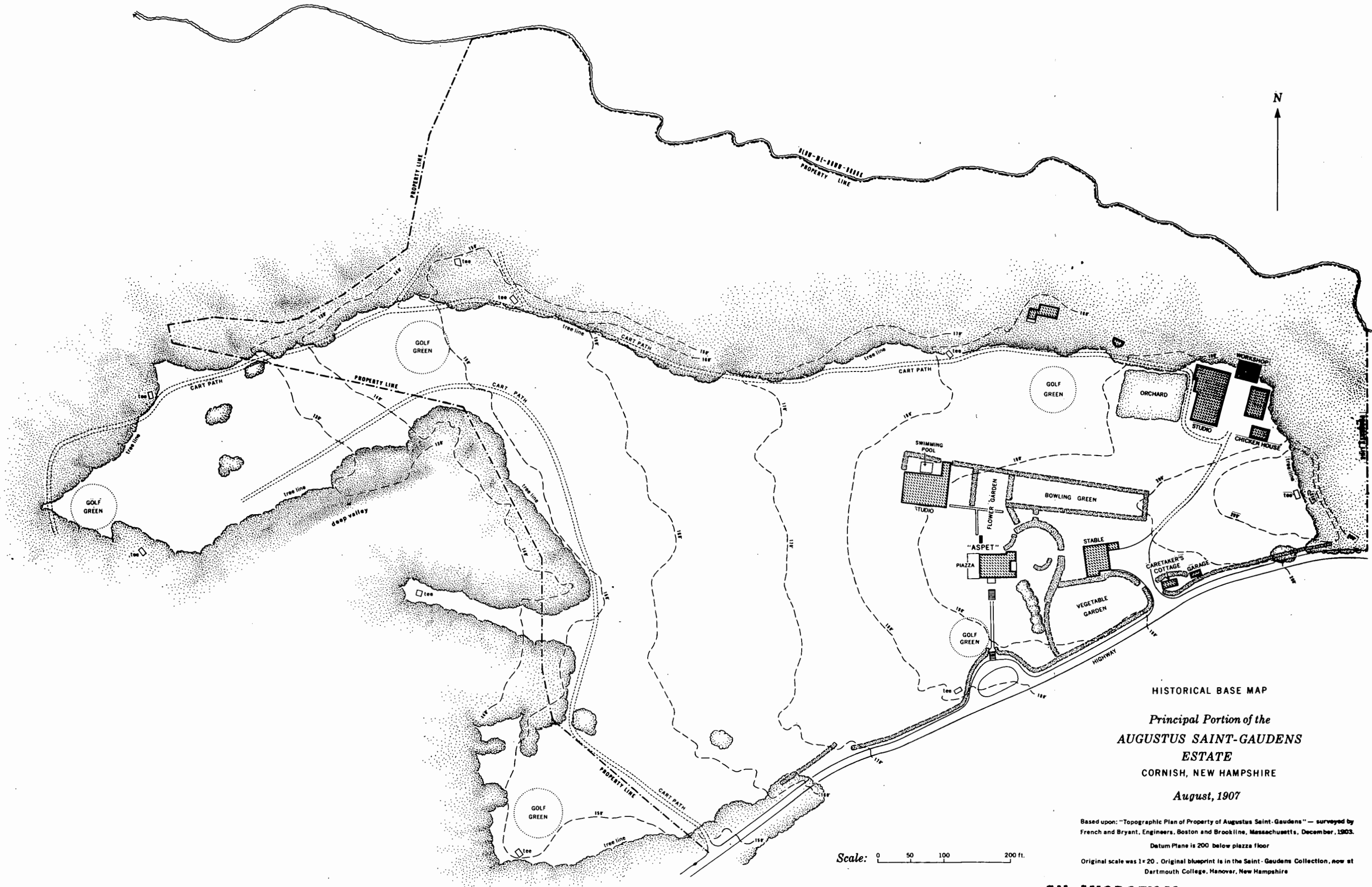
The 1964 Act which authorized the site states that "in order that the Saint-Gaudens National Historic Site may achieve more effectively its purpose as a living memorial, the Secretary of the Interior is authorized to cooperate with the Saint-Gaudens Memorial, the American Academy of Arts and Letters and other organizations and groups in the presentation of art expositions and festivals and other appropriate events that are traditional to the site."

Programs have included art exhibitions, concerts and lectures (see "Little Studio" and "Visitor Center" discussions above). These programs are further specified in the park management statement, viz., "to cooperate with governmental agencies, private organizations, academic institutions and members of the public to promote public awareness and appreciation of the park's resources."

---

\*In this regard, the bronze *Adams* will be the only statue remaining on the restored historic scene. If possible, this sculpture should be relocated on the visitor center grounds.





HISTORICAL BASE MAP  
*Principal Portion of the*  
**AUGUSTUS SAINT-GAUDENS**  
 ESTATE  
 CORNISH, NEW HAMPSHIRE  
*August, 1907*

Based upon: "Topographic Plan of Property of Augustus Saint-Gaudens" — surveyed by French and Bryant, Engineers, Boston and Brookline, Massachusetts, December, 1903.  
 Datum Plane is 200 below piazza floor  
 Original scale was 1"=20'. Original blueprint is in the Saint-Gaudens Collection, now at Dartmouth College, Hanover, New Hampshire

Scale: 0 50 100 200 ft.



The Blow-Me-Down Pond area and historic Mill building are designated a natural study area in the management statement. Since Saint-Gaudens took such interest in the grounds and outdoor activity and drew daily inspiration from the setting, environmental programs using the historic trails, ravine, and pond areas are a logical extension of the artist's philosophy and interest.

Another important outreach program found in the management statement and the master plan is that the site is to "... continue the availability of its collections for study to qualified researchers and students; and to participate in loan programs of the collections to qualified museum and educational institutions."

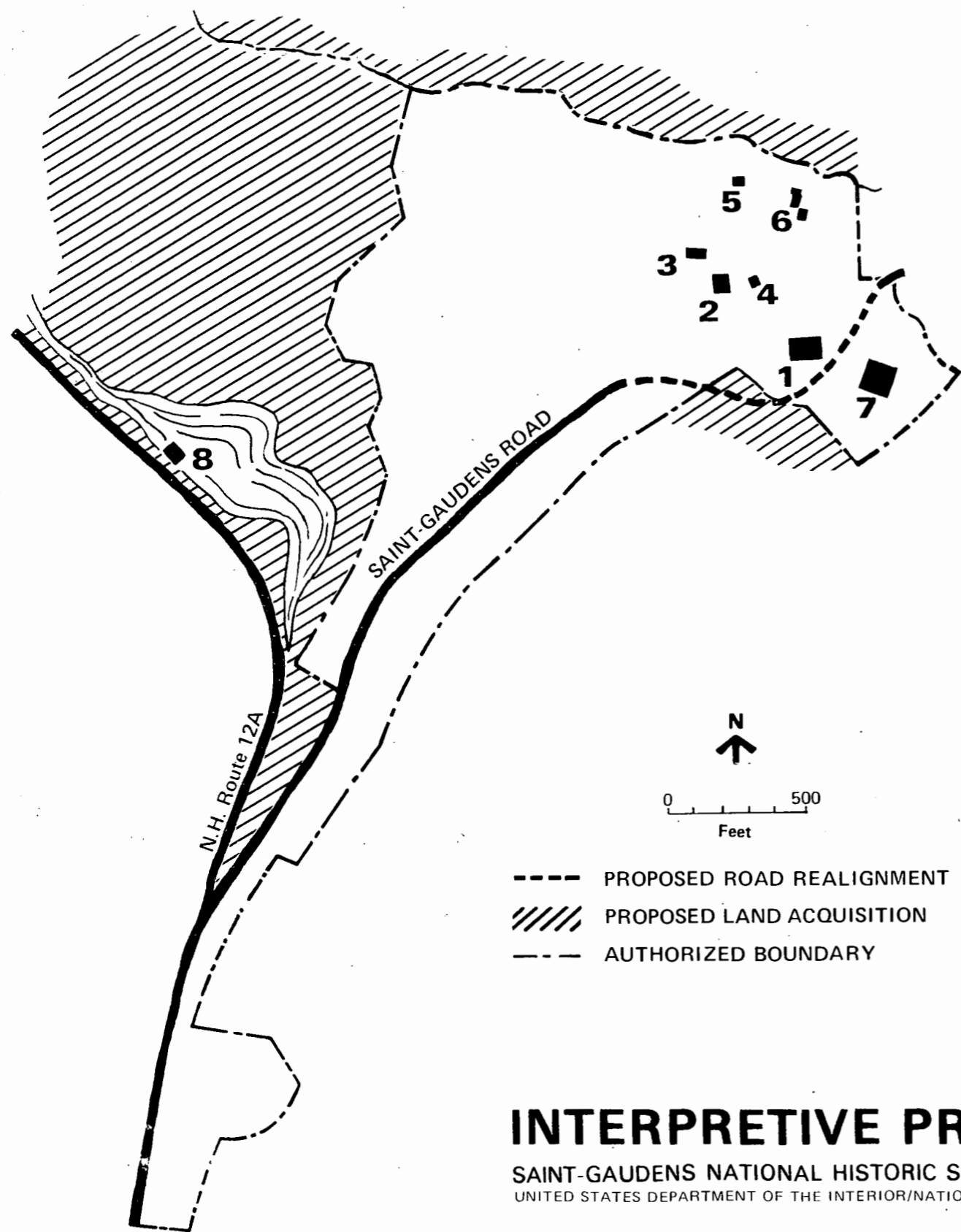
## **PUBLICATIONS AND SALES**

A new free park folder is proposed for the site, containing much of the same information as the existing folder and supplemented by a map of the site, which will identify points of interest, historic trails, and suggested tour route(s).

An official handbook, amply illustrated, will be produced by Harpers Ferry Center. It will contain more information on Saint-Gaudens, the buildings, grounds, natural features, etc. It will present the site as a total environment.

The present scope for the sales publications is adequate (see appendix for listing). However, other sales items could be added. A complete catalog of the sculptor's works is in the process of being published and should be sold here when it is available. The Harpers Ferry Center has proposed production of a poster, and such items as cardboard replicas of either Aspet or the Little Studio and children's sculpture books and kits should be considered. A slide set of 25 to 50 color slides of the sculptor's works for teachers and students might also be considered as a potential sales item.





- 1 VISITOR CENTER**  
 Information/Orientation  
 Light/Narration Program  
 Exhibit Area for Contemporary Artists  
 Continuing Programs  
 Outside Orientational Wayside and Folder Dispenser
  
- 2 ASPET**  
 Refurnishings  
 Personal Services  
 Reference and Guide Rest Area (second floor)
  
- 3 LITTLE STUDIO**  
 Refurnishings  
 Personal Services
  
- 4 STABLE, CARRIAGE HOUSE, AND ICE HOUSE**  
 Refurnishings
  
- 5 RAVINE STUDIO AND SHED**  
 Sculptor-in-residence Program
  
- 6 GALLERY**  
 Exhibits
  
- 7 MAINTENANCE AND RESIDENCE SITE**
  
- 8 BLOW-ME-DOWN POND AND MILL**  
 Waysides  
 Environmental Education
  
- REMAINDER OF HISTORIC GROUNDS**  
 Restoration to 1907 Appearance  
 Historic Trails  
 Waysides

# INTERPRETIVE PROPOSALS

SAINT-GAUDENS NATIONAL HISTORIC SITE  
 UNITED STATES DEPARTMENT OF THE INTERIOR/NATIONAL PARK SERVICE

428	20,018
DSC	AUG 77

**ON MICROFILM**



## NEEDS AND PRIORITIES

### RESEARCH NEEDS

The following is a priority listing of research needs:

Research/study for the audiovisual light/narration program; determination of material for inclusion in the exhibits; photography (still and motion) and media sequences.

Furnishing studies and plans:

Little Studio, especially tools, methods, equipment of 19th and 20th century sculpture.

Aspet, especially the kitchen, pantries, laundry, and porches.

Stables, Carriage Room, and Icehouse.

Science study on Blow-Me-Down Pond; special concern with gradual silting of pond area resulting from alteration of dam structure and changes in road system; methods of achieving historic appearance of this area.

Resource basic inventory; special concern for the proposed natural study area near pond, ravine, and historic trails.

Historic grounds study; determine 1907 appearance, contents, furnishings, tree line, golf greens. Preparation of a resource management plan for continuity.

Historic structures reports. The following are in process by the North Atlantic Regional Office historical architect: Aspet, Little Studio, Stables, Caretaker's Cottage, Blow-Me-Down Mill and Bridge.

## **PRIORITIES FOR INTERPRETATION AND DEVELOPMENT**

### **Visitor Center**

Orientation, audiovisual program and in-place exhibits

Curatorial work and storage area

Administrative/maintenance activities and work areas

Multipurpose or temporary exhibitions, community function area

Refurnishing of Little Studio as a working studio

Official handbook production

Refurnishing of Aspet, kitchen, porches, pantries, laundry

Refurnishing of stables, carriage room, and icehouse

Exhibit packages by Harpers Ferry Center for the New Gallery

Historic gardens and grounds, restoration of rose garden, walks, bowling green(s), golf green(s), swimming tank

Sculptor-in-Residence program at the Ravine Studio

Natural study area at Blow-Me-Down Pond, and use of Mill building for educational groups and in-place exhibits of the area ecology.



## LIST OF PRODUCTS

### Harpers Ferry Center

#### Division of Exhibits

The Visitor Center — Light/Narration Program, using sculptor's works and artifacts (in conjunction with audiovisual division)

The Gallery — Special Theme Exhibits (3)

#### Division of Audiovisual Arts

The Visitor Center — Light/Narration Program, using sculptor's works and artifacts (in conjunction with exhibit division)

#### Division of Wayside Exhibits

Visitor Center — Orientational Wayside (1)

*Adams Memorial* relocated to Visitor Center area (1)

The Grounds (5)

#### Division of Publications

Park Folder

Official Handbook

Poster

#### Reference Services

Little Studio — Furnishing Studies and Plans

Aspet — Furnishing Studies and Plans

Stable, Carriage House and Ice House — Furnishing Studies and Plans

Visitor Center — Research for Light/Narration Program

**Denver Service Center**

Historic Grounds Study (1907 Appearance)

**Division of Interpretation, WASO**

Visitor Center – Information Sales Counter Design

**North Atlantic Regional Office**

Historic Structures Reports (in progress)

Aspet, Little Studio, Stables, Cottage, Mill and Bridge

Environmental Study of Blow-Me-Down Pond

**Saint-Gaudens National Historic Site**

Clearing Historic Trails

The Sculptor-in-Residence Program

Guided Tours/Personal Services

Basic Resource Inventory

Environmental Education Programs

Continuing Programs (concerts, changing exhibits, etc.)

Other Sales Items (not listed under HFC production)

**ESTIMATED INTERPRETIVE COSTS**

The following cost figures should not be used for programming purposes, but are provided by the Harpers Ferry Center to give management some general idea of the costs involved in the proposals. If the project is delayed significantly, they may have to be revised.

**Planning:**

Indoor Exhibits (51)	\$16,000
Wayside Exhibits (55)	\$ 4,000
Furnishing Plans (56)	\$10,000
Audiovisual (61)	\$ 4,000

**Production:**

Indoor Exhibits (52)	\$85,000
Wayside Exhibits (55)	\$12,000
Historic Furnishings (57)	\$60,000
Audiovisual (62)	\$12,000

**SALES ITEMS**

Sales Items through Eastern National Parks and Monuments Association (1976):

*Sculpture Inside & Out*, by Malvina Hoffman, \$4.25

*Lay This Laurel*, by Lincoln Kirstein (monograph on *Shaw Memorial*), \$8.95

*Wildflowers in Color* (ENP&MA); \$2.50

*National Park Service*, by William Everhart; \$2.95

*Saint-Gaudens and the Gilded Era*, by Louise H. Tharp; \$8.50

*Saint-Gaudens: The Portrait Reliefs* by John H. Dryfhout and Beverly Cox; \$5.00 paper; \$7.50 hardcover

*The Adams Memorial* (ENP&MA) \$0.30

*The 1907 United States Coinage*, by John H. Dryfhout (ENP&MA) \$0.75

Color Post Cards (8); \$0.10 each or 3 for \$0.25

Slides (two sets of five each); \$1.00 each set

Souvenir (bronze) medal, portrait of Augustus Saint-Gaudens by John Flanagan; \$20.00

Souvenir (bronze) medal, portrait of Augustus Saint-Gaudens by Warner Williams; \$25.00

## BIBLIOGRAPHY

Cheny, Sheldon

1968 *Sculpture of the World: A History*. Viking Press, N.Y.

Dryfhout, John and Beverly Cox

1969 *Augustus Saint-Gaudens, the Portrait Reliefs* (Exhibition Catalogue). National Portrait Gallery, Smithsonian Institution.

1972 *The 1907 U.S. Coinage*.

Gardner, Albert

1969 *American Sculpture*. The Metropolitan Museum of Art. New York Graphics Society, Greenwich, Connecticut.

Hind, C. Lewis

1908 *Augustus Saint-Gaudens*. John Lane Company, New York.

Tharp, Louise Hall

1969 *Saint-Gaudens and the Gilded Era*. Boston, Massachusetts.

U.S. Department of the Interior, National Park Service

1967 *Augustus Saint-Gaudens: The Man and His Art*, by John Bond.

1969 "Aspet." Historic Structures Report: Part II, Historical Data, by John Bond.

1973 *Saint-Gaudens National Historic Site Master Plan*.

1975 *Saint-Gaudens National Historic Site, Scope of Collections Statement*.

## PLANNING TEAM/CONSULTANTS

### TEAM

Bonnie Campbell, Team Captain	Interpretive Planner Mid-Atlantic/North Atlantic Team Denver Service Center
John Dryfhout	Superintendent Saint-Gaudens National Historic Site
Cliff Soubier	Interpretive Planner Harpers Ferry Center
Edward Kallop	Regional Curator North Atlantic Region

### CONSULTANT

Nan Rickey	Historian/Interpretive Planner Denver Service Center
------------	---

Publication services were provided by the graphics and editorial staffs of the Denver Service Center. NPS 1249



As the nation's principal conservation agency, the Department of the Interior has basic responsibilities to protect and conserve our land and water, energy and minerals, fish and wildlife, parks and recreation areas, and to ensure the wise use of all these resources. The department also has major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.