

friends OF SAINT-GAUDENS

CORNISH | NEW HAMPSHIRE | SPRING / SUMMER 2011

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DEAR FRIENDS,

We want to announce an exciting new development for lovers (and soon-to-be lovers) of Saint-Gaudens! The park, with support from the Memorial, has developed one of the first ever iPhone apps for a national park.

This award-winning app provides users with a wealth of images and information on the works of Saint-Gaudens, audio tours of the museum buildings and grounds, information on contemporary exhibitions as well as other information on artistic, architectural and natural resources that greatly enhance a visitor's experience at the park. (See page 7 for more information on the app).

Another exciting educational project underway is a book about Saint-Gaudens' *Puritan* and *Pilgrim* statues. The book, generously underwritten by the Laurence Levine Charitable Fund, is due out in June (see page 5 for more information), and plans are in the making for a related event at the park this summer.

These projects are an excellent example of how parks and all types of non-profit partners can work together to help bring Saint-Gaudens, contemporary artists and the arts in general to a wider, more appreciative audience.

Supporting organizations, like the Memorial, along with Friends groups and outside foundation and corporate givers, are attempting to help meet the changing

('Dear Friends' continued back cover)



Augustus Saint-Gaudens, *Oliver and Oakes Ames Monument*, 1882.

AUGUSTUS SAINT-GAUDENS' COLLABORATION WITH H. H. RICHARDSON: THE OLIVER AND OAKES AMES MONUMENT

In a broad expanse of southeastern Wyoming lies a lonely monument, an anomaly that arises from the desolate landscape. Measuring sixty feet square at its base and standing sixty feet high, the red granite pyramid structure is known as the *Oliver and Oakes Ames Monument*, after the two brothers to whom it is dedicated.

Oakes Ames (1804-1873) and Oliver Ames II (1807-1877) were the sons of Oliver Ames, who had established a successful business as a shovel manufacturer. The two brothers eventually inherited the company from their father and, amid further settling of the midwest and the California Gold Rush, made a family fortune. Their success eventually culminated in the opportunity to work on the transcontinental railroad, which they saw to completion in 1869, through the

Union Pacific Railroad Company. Oliver Ames served as President of the Union Pacific from 1866-71 and Oakes, who played the primary role in guiding construction of the monument, was elected to five terms as a U.S. Congressman, starting in 1862. The success of the Ames family, however, became overshadowed by the looming controversy associated with Oakes Ames, who had been accused of financial fraud in his business dealings with Union Pacific. Quite possibly ('The Ames Monument' continued on page 2)



Augustus Saint-Gaudens, *Oakes Ames*, relief on the East side of the monument.

as a maneuver to save face, the Union Pacific decided in 1875 to erect a monument dedicated to the Ames brothers. Oakes had passed away in 1873 and Oliver would live only until 1877, well before the monument was completed.

The commission was granted in 1879 to Henry Hobson Richardson, one of the most renowned American architects of the time. In order to gauge his influence on American architecture one can note the results of a nationwide poll of architects in 1885: five of the 10 structures considered to be the best buildings in America were designed by Richardson.¹ Richardson accepted the commission and in 1880, hired a young, up-and-coming sculptor to work on reliefs depicting Oakes and Oliver Ames that would garnish the monument itself. The sculptor was 32-year-old Augustus Saint-Gaudens.

This was not the first collaboration between Richardson and Saint-Gaudens,

nor was it their first project related to the Ames family. Richardson had already worked on the interior of Trinity Church in Boston in a joint commission with John LaFarge, who in turn invited Saint-Gaudens to participate as an assistant. Oliver Ames II's son, Frederick Lothrop Ames, had hired Richardson to design several structures. Among them was the F.L. Ames Gate Lodge, located in North Easton, Massachusetts, which Saint-Gaudens worked on as well, creating several decorative sculptures: a zodiac-themed mantelpiece, a plaster frog decoration, and a plaster dog decoration which is currently on loan at Saint-Gaudens National Historic Site.

It was at roughly the same time that Saint-Gaudens was commissioned by the Union Pacific Railroad Company and H.H. Richardson to do the portrait reliefs of Oakes and Oliver Ames for the *Ames Monument*. In a letter from Saint-Gaudens to Richardson dated September 3, 1880,

he accepted the commission to do the Ames reliefs for the price of \$400. each. This would pay for a two-and-a-half foot diameter plaster model of each medallion, the enlargement of both plaster models to their full size in clay, as well as the final reproductions in stone. Several letters between Richardson and Saint-Gaudens indicate that the sculptor did most of his work on the plaster reliefs from February through April 1881. During this time, Saint-Gaudens worked from photos of both Oliver and Oakes Ames loaned to him by the Ames family with the stipulation that he returned them in good condition upon completion of the reliefs. Saint-Gaudens initially struggled to work from these photos because the images of the Ames brothers were, "all almost full face and the profiles will consequently be only approximately full." Saint-Gaudens also believed it would be, "sweller" [sic], for the full-size stone reliefs to be cut from one massive stone rather than multiple smaller stones, but left it up to Richardson to decide. Ultimately, the reliefs would consist of multiple stones and Saint-Gaudens orchestrated where the joints would be placed.

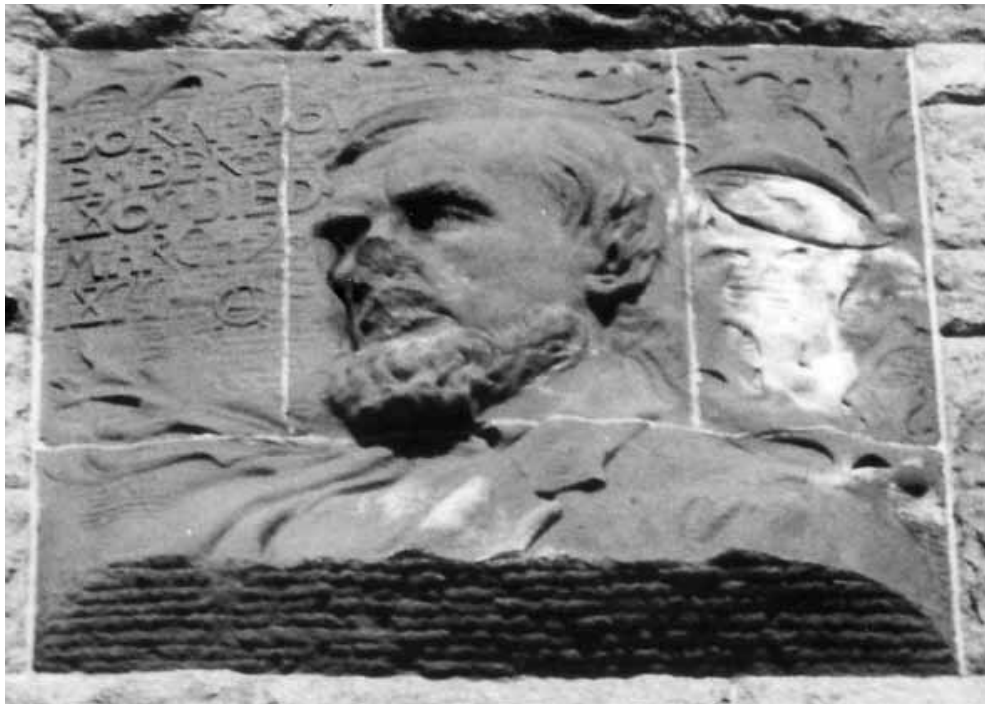
The town of Sherman was chosen as the site for the *Ames*, as at the time it marked the highest point on the Union Pacific Railroad.

A newspaper article dated September 19, 1881, from the *Boston Journal* described the process of the full-size, ten foot square reliefs being cut from stone:

Evans & Tomb's workmen are rapidly completing the bas-relief portraits of Oliver and Oakes Ames, by the sculptor St. Gaudens,

The relief of Oakes Ames is on the east side of the monument and the relief of Oliver Ames is on the west side of the monument, both portraits facing north.

for the Ames monument, to be erected on the Continental Divide at the highest point of the Union Pacific Railroad through the filial piety of the sons of the two brothers. The work is in progress alongside the Boston & Albany Railroad, in the immediate vicinity of the Dartmouth street bridge, and those who venture the scramble to the spot will be well repaid by a view of a work of art characterized by the realistic vigor of the creator of the Farragut statue. There will be no public exhibition of the portraits, but in a few days they will be shipped to their destination.⁵



Oliver Ames, relief showing damage to the face from gunshots on the West side of the monument.

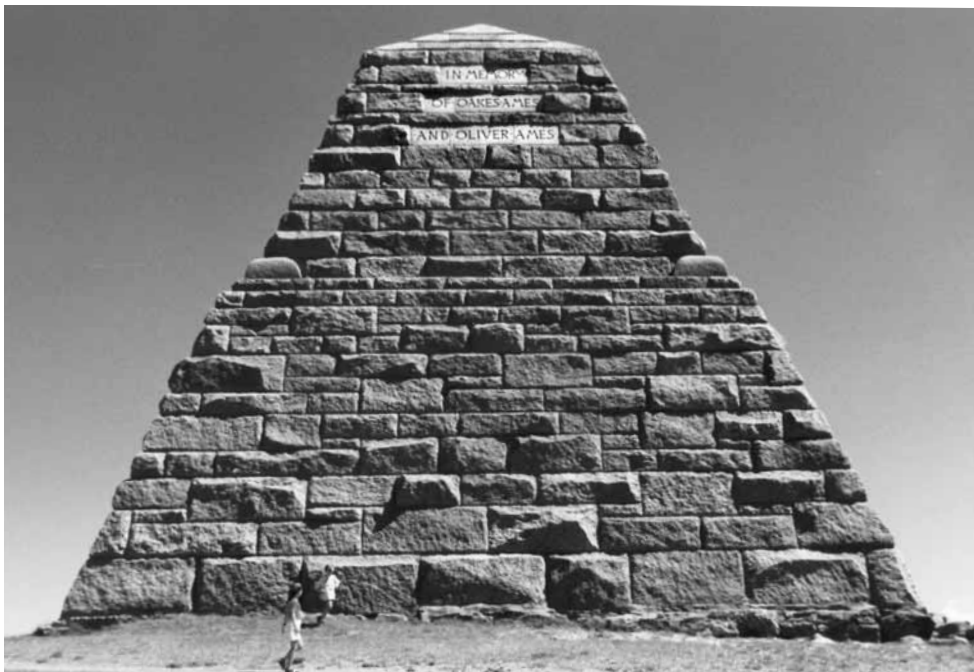
The destination for Saint-Gaudens' reliefs was a place called Sherman, Wyoming, and it was here that the *Ames Monument* was being constructed. At the time,

Sherman marked the highest point on the Union Pacific Railroad (8,247 feet), which is why it was chosen for the monument's location. The granite was quarried locally from an outcropping only a half-mile away. The 85-man crew working on the monument finished in 1882, with the cost of the construction totaling \$64,773, roughly equivalent to \$1.4 million today.⁶ The north side of the monument contains an inscription which states,

“IN MEMORY
OF OAKES AMES
AND OLIVER AMES”

while the south side is blank. The relief of Oakes Ames is on the east side, and he faces north. The relief of Oliver Ames is on the west side, and he faces north as well. The combination of architecture and artwork is awe-inspiring.

At one point the ownership of the monument was called into question. While the work was thoughtfully conceived, designed and constructed, no one had thought to check who owned the plot of land the monument was built upon.



The North side of the *Ames Monument* containing an inscription to Oakes and Oliver Ames.



The Ames Monument of Laramie, Wyoming from a distance.

When William Murphy from nearby Laramie, Wyoming, decided to purchase land for a new homestead in 1885, he acquired 160 acres of land in Sherman, and hired a surveyor to locate its exact boundaries based on the land office descriptions. To his surprise, Murphy discovered that his land contained the parcel where the Ames Monument stood. Much to the dismay of the Union Pacific Railroad, Murphy even threatened to cover the monument with advertisements and cash in on the negligence of the railroad. Fortunately for both parties, and the sake of the monument itself, the Union Pacific sent a claims agent to negotiate with Murphy who agreed to relinquish his claim on the land in return for three town lots elsewhere. Although the monument itself was saved from defacement, it would soon be abandoned by the railroad which commissioned it.

In 1902, taking advantage of technological advancements, the Union Pacific Railroad sought a more efficient route through the Rocky Mountains, circumventing the peak at Sherman in order to utilize a lesser grade. As a result, the

tracks were moved away from Sherman. Initially, some newspapers reported that the Ames Monument was to be relocated near the new line of track, however, no action was taken. Matters were made worse when the tracks were relocated for a second time, again in favor of a more efficient grade, pushing the railway a few miles away from Sherman and the Ames Monument. Without the commerce provided by the railway, the settlement at Sherman, Wyoming, ceased to exist by 1918. The granite, on the other hand, has stood the test of time, despite the occasional target practice that the Saint-Gaudens portrait reliefs were subjected to. Passing cowboys were said to have taken potshots at the portraits aiming at the noses.

The monument is not solid, but was built with an inner core in the center and a passageway around the interior periphery, perhaps with some structural, or maintenance purpose. Over the years, high school students found their way inside the monument, and it became a destination for short road trips. The entrance has since been sealed.

The Ames Monument was added to the National Register of Historic Places in 1972.

The Ames Monument was added to the National Register of Historic Places in 1972, and in 1983, the Union Pacific donated it to the state of Wyoming, which maintains it as a state historic site. One can still visit the monument today in its remote location approximately 18 miles east of Laramie, Wyoming. It is well marked and easily accessible, just two miles from exit 329

of Interstate 80. A few years ago it even appeared on television in an automobile commercial, though it was not identified.

Currently, some of the Ames Family and others are gathering resources to restore the monument and repair the damage done to the reliefs.

Matthew Sisson, Student Conservation Association Intern at the SGNHS (2010)

- ¹ Brendan Gill, Books, "A Fast Full Life," *The New Yorker*, February 9, 1998, p. 80
- ² Frame 37, letter dated 9/3/1880
- ³ Frames 38-39, letter dated 4/30/1881
- ⁴ Ibid
- ⁵ "Work on the Ames Monument" (News Article), Date: 1881-09-19; Paper: Boston Journal (Genealogy Bank)
- ⁶ Oschner, 212

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Augustus Saint-Gaudens in his studio with *The Puritan*, prior to the application of the metallic finish.

The original bronze *Puritan* (Deacon Samuel Chapin), dedicated in 1887, is located in Springfield, MA. A later version, entitled *The Pilgrim* (1903-4) sits in Fairmount Park in Philadelphia.

On the 375th Anniversary of the City of Springfield, a new book with contributions by leading Saint-Gaudens scholars will bring the story of these two iconic American sculptures to life. Created by Augustus Saint-Gaudens (1848-1907), *The Puritan* spoke to a family's pride in a "worthy ancestor" and became an emblem of the city of Springfield, and of the stalwart pioneers who settled Western Massachusetts.

The Pilgrim, created later for a committee of city leaders in Philadelphia, was seen as a more general icon of the country's moral and political strength. For the artist, the work never left his studio, and demand was so great for it, that he devised reduced versions of *The Puritan* in bronze for sale to schools, government buildings and individuals.

The book, funded through a generous grant by the Laurence Levine Charitable Fund, is to be published in June, 2011. It will be extensively illustrated with both black and white and color photographs. New photography of the two monuments has been commissioned for this book, and historic images will be included, some never published before.

Edited by Professor James Atkinson, the book is scheduled to include an Introduction by Henry J. Duffy, Curator of the Saint-Gaudens National Historic Site,

To the casual viewer *The Puritan* looks as if it were bronze but is in fact plaster with a cleverly deceptive metallic finish.

and essays by: Joyce Schiller, Curator, Norman Rockwell Museum (*The Puritan*), Henry J. Duffy (*The Pilgrim*), Thayer Tolles, Curator of American Paintings and Sculpture, The Metropolitan Museum of Art (The Reductions), and Wayne Phaneuf, Editor of the "Springfield Republican" (What *The Puritan* Means to Springfield – A Social History).

This will be the first complete study of *The Puritan* and *The Pilgrim* ever published, and will serve as both a fascinating story and a needed academic study of an American icon.

UPCOMING COMMEMORATIVE BOOK ABOUT *THE PURITAN*

When visitors enter the New Gallery at the park they are often surprised to see a full-scale plaster of *The Puritan* at the end of the room.

It is a well-traveled piece, having left Saint-Gaudens' studio for Philadelphia, then Paris, and back to the United States, finally returning to Cornish in 1949.

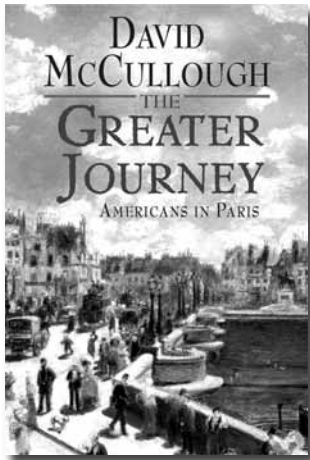
It has a remarkable metallic finish that makes the casual viewer think it is bronze, but this is a clever deception, used by the artist when the piece was exhibited outside at the Paris Exposition Universelle in 1900.



Augustus Saint-Gaudens, *The Puritan*, 1887.

THE GREATER JOURNEY: AMERICANS IN PARIS

David McCullough, one of America's most honored and beloved historians, tells the enthralling, stirring—and until now, largely untold—story of three generations of talented young Americans, including Augustus Saint-Gaudens, who traveled to Paris in the nineteenth century.



Through vivid portraits of dozens of significant characters, McCullough chronicles the experiences, the struggles, and achievements of artists, writers, architects, doctors, educators, politicians, and inventors against the panoramic backdrop of one of the world's most enchanting cities at the height of its splendor and influence, and through some of the most dramatic episodes of its history.



Saint-Gaudens' workbench with his original brushes and tools, along with original plaster molds of the *Sherman* and *Parnell Monuments* are all on view in the new exhibition in the Little Studio.

“Not all pioneers went west,” David McCullough writes in *The Greater Journey: Americans in Paris*. “They spoke of it as the dream of a lifetime, and for many, for all the difficulties and setbacks encountered, it was to be one of the best times ever.”

McCullough's masterpiece is crowned by the interwoven stories of two men and a woman who through genius, persistence, and extraordinarily hard work became three of the greatest American artists ever, and the first to be ranked on a par with their European peers: Mary Cassatt, John Singer Sargent and Augustus Saint-Gaudens.

David McCullough has twice won both the Pulitzer Prize and the National Book Award. He has been elected to the American Academy of Arts and Sciences and the American Academy of Arts and Letters, and has received numerous awards and more than forty honorary degrees.

The Greater Journey: Americans in Paris by David McCullough is published by Simon & Schuster Trade. It will be available May 24, 2011 (Hardcover Price: \$37.50). For more information visit: www.DavidMcCullough.com.

NEW EXHIBITION OPENS AT THE PARK IN THE LITTLE STUDIO

Visitors have indicated that they want more information about the methods by which sculpture is created, and this exhibit will show the complex and time-consuming process of transforming a clay model into plaster.

Based in the Plaster Room at the back of the studio, visitors will see Saint-Gaudens' workbench and sculpture stand, some of his tools, and molds. The process will be represented from initial sketch, to first clay models, through to the plaster ready for casting in bronze.

The park collection contains many articles from Saint-Gaudens' studio that will be seen for the first time. The highlight will be models and casts of some of the artist's most popular sculptures, such as the *Sherman* and *Parnell Monuments*.

In addition, the park is creating a new interpretive booklet that shows how the traditional “lost-wax” casting process was used in Saint-Gaudens' time, as well as its vibrancy in today's sculpture.



SUNDAY SUMMER CONCERT SERIES

ALL CONCERTS AT 2PM IN THE LITTLE STUDIO

JULY 3

Andrew and Gail Jennings

VIOLIN AND PIANO

JULY 10

Rogers and Millican

FLUTE, CELLO AND PIANO

Featuring works by the often overlooked classical composer Johann Nepomuk Hummel (1778-1837).

JULY 17

Heritage Brass Ensemble

Performing works by Holst, Vaughan Williams, and Bizet.

JULY 24

Three By Two

Wayne Hankin
PIPES & FLUTES
Jacqueline Schwab
PIANO



Some concert goers on the lawn beside the Little Studio enjoying a picnic while listening to the music.

JULY 31

New England Piano Quintet

AUGUST 7

House Blend

A local vocal ensemble performs a wide variety of music.

AUGUST 14

The Fischer Duo

CELLO AND PIANO

AUGUST 21

The 6th Annual Rosamond Edmondson Memorial Concert

The Orliac Trio:

Robert Osborne
BASS-BARITONE

Chester Brezniak
CLARINETIST

Malcom Halliday
PIANIST

Program includes works by Schubert, Brahms, Gershwin, Duke Ellington and others.

EXHIBITIONS IN THE PICTURE GALLERY

SAINT-GAUDENS MEMORIAL CORNISH, NH

JUNE 4 – JULY 4

Blew

Deb Todd Wheeler
Opening reception:
June 4 at 4:30 to 6 p.m.
Artist's talk at 5 p.m.

.....

JULY 9 – AUGUST 28

Light Installations: 2002–present
Mary Temple

2010 Saint-Gaudens Fellow
Opening reception:
July 9 at 4:30 to 6 p.m.
Artist's talk at 5 p.m.

.....

SEPTEMBER 3 – OCTOBER 24

Encoded

Galen Cheney
Opening reception:
September 3 at 4:30 to 6 p.m.
Artist's talk at 5 p.m.

.....

Skylark

Outdoor Sculpture
by David Henderson
(2005, 20' x 6' x 10', fiberglass, steel, pigments)

SAVE THE DATE!

Sculptural Visions 2011

SATURDAY, SEPTEMBER 24
11AM – 4:30PM

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Saint-Gaudens NHS, Cornish, NH

Co-sponsored by the Friends of the Saint-Gaudens Memorial



**SAINT-GAUDENS
iPHONE APP**



The Saint-Gaudens National Historic Site iPhone app, constructed by

software developer JBK², is the winner of the National Park Service Northeast Region's Interpretive Media Innovation Award.

The app is available now to purchase and download to your iPhone, iPad or iPod from the Apple iTunes App Store. Alternatively, a pre-loaded device can be rented at the park's Visitor Center to use on site.

Visitors to the park can use the app to access historical and contextual information about Saint-Gaudens' life and works, and to experience virtual tours of the grounds, buildings, works of art and special exhibitions. The app provides images, text and, in some cases, audio. For those unable to visit the park, the app provides a window into the rich legacy of Saint-Gaudens and the variety of resources available at the park.

An introduction to the app is available at the developer's mini-site: <http://www.jbk2.com/Saint-Gaudens>.

(‘Dear Friends’ cont. from Front Cover)

needs of our parks and the public they serve with a renewed focus on education and interpretation. The recently published “2010 Friends of the National Parks” report notes that many supporting groups have shifted their focus to this area: fourteen years ago education/interpretation was listed as sixth in importance; now it is most often cited as their number one priority.

Byron Bell
PRESIDENT
*Saint-Gaudens
Memorial*

Rick Kendall
SUPERINTENDENT
*Saint-Gaudens
National Historic Site*

The Saint-Gaudens Memorial is a private, non-profit corporation chartered to advise and support the National Historic Site and sponsor programs and activities that promote public awareness of Augustus Saint-Gaudens, his work and sculpture in general.

Saint-Gaudens National Historic Site
The site is administered by the U.S. Department of the Interior, National Park Service

139 Saint-Gaudens Road, Cornish, NH 03745
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www.nps.gov/saga

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OF
SAINT-GAUDENS

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

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- 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.)

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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

Gifts are tax-deductible

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