



ASPET AND LITTLE STUDIO

Saint- Gaudens National Historic Site Cornish, New Hampshire



Historic Structure Report
Update

**ASPET
and
LITTLE STUDIO**

HISTORIC STRUCTURES REPORT

Update

**Saint- Gaudens National Historic Site
Cornish, New Hampshire**

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ABBREVIATIONS

The following abbreviations have been used in this report:

APD	Architectural Preservation Division, part of the Division of Planning, Construction & Facility Management, Northeast Region, NPS
ASTG	Augustus Saint- Gaudens
CDF	Character- defining Feature
CRC	Cultural Resources Center
CLR	Cultural Landscape Report
DOI	Department of the Interior
HABS	Historic American Building Survey
HAP	Historic Architecture Program
HSR	Historic Structure Report
LCS	List of Classified Structures
NER	Northeast Region
NPS	National Park Service
SAGA NHS SGNHS	Saint- Gaudens National Historic Site

I. INTRODUCTION

EXECUTIVE SUMMARY

Purpose and Scope

Saint- Gaudens National Historic Site (NHS) is located in the heart of what was once known as the “Cornish Colony,” home to writers, poets, journalists, illustrators, musicians, architects, and actors. Saint- Gaudens NHS is only one of two parks in the National Park System dedicated to a visual artist, as well as the only NPS site in the state of New Hampshire. The mission of the National Park Service at Saint- Gaudens NHS is to preserve the home, studios, collections, and gardens of one of America’s most prominent sculptors, Augustus Saint- Gaudens (1848 – 1907), whose works greatly influenced American culture during the late 19th and early 20th centuries.

Located on the site of Saint- Gaudens NHS are six historic buildings and more than 100 of Saint- Gaudens’ art works on display. This report will focus on Aspet, the home of Augustus Saint- Gaudens, and on his studio, known as the Little Studio. The scope of this project as stated in its Project Agreement is limited to providing an update to four previously compiled historic structure reports for the main house (Aspet) and the Little Studio. These are as follows:

David H. Arbogast, *Historic Structure Report, Architectural Data Section, “Aspet,” Saint- Gaudens National Historic Site, Cornish, New Hampshire* (Boston, MA: U.S. Department of the Interior, National Park Service, 1977)

Arbogast, *Historic Structure Report, Architectural Data Section, the Little Studio, Saint- Gaudens National Historic Site, Cornish, New Hampshire* (Boston, MA: U.S. Department of the Interior, National Park Service, 1977).

John W. Bond, “Aspet” *Saint- Gaudens National Historic Site, Historic Structures Report - Part II, Historical Data* (Washington D.C.: U.S. Department of the Interior, National Park Service, Office of Archeology & Historic Preservation, Division of History, Feb. 1969).

Frederick C. Gjessing, *Historic Structures Report, Part I, Architectural Data on Little Studio* (Washington, D.C.: U.S. Department of the Interior, National Park Service, Nov. 1968).

These early reports discuss the architectural history of the structures up to 1977, document the physical description of the structures as they appeared in 1977, and record the renovations to the structures that were completed by the National Park Service in 1978- 79. Two of the reports include materials analysis documenting both the paint and mortar history of the structures, as well as hardware and limited molding inventories.

The current project had two primary purposes. The first was to update the buildings' developmental and architectural history – i.e., to document changes to Aspet and the Little Studio from 1977 to the present, according to the *Cultural Resource Management Guideline (NPS- 28)*,¹ while organizing the data in a chronology format.

This report includes a brief review of the architectural development of the structures prior to 1977, as provided in the previous reports. It will not restate physical descriptions as found in those reports. However, if a feature has been added, changed, or removed, such changes were documented.

The second primary component of this report was the determination and evaluation of the structures' character- defining features (CDFs). Identifying the CDFs of each building will help guide the park's decisions when future projects that may impact the architectural appearance and integrity of Aspet and the Little Studio are planned and implemented.

Statement/Period of Significance

Saint- Gaudens NHS has been documented and recognized as a significant historic resource for many years, beginning with its designation as a National Historic Landmark in 1962. On October 15, 1966, a year after becoming a federal property, the site was listed on the National Register of Historic Places.

The latest National Register (NR) documentation for Saint- Gaudens NHS is a draft listing prepared in 1995 that incorporates the findings of the New Hampshire State Historic Preservation Office's (SHPO) Cornish Arts Colony "multiple property listing," and the 1992 draft volume 2 of the cultural landscape report (CLR) for the park.

As presented in the 1992 draft volume 2 of the CLR, the site derives significance primarily from its association with Augustus Saint- Gaudens' professional and creative accomplishments relating to his main vocation, sculpture; his role in the establishment of the Cornish Arts Colony; and his landscape designs at Aspet. The primary period of significance is 1885- 1907, the years of his tenancy at Aspet. Secondly, the site is significant because of its presence as an early example of historic preservation and memorialization. The significant period associated with the historic preservation theme is 1919 to circa 1948.²

The 1995 draft National Register listing expands the areas of significance from the 1985 nomination, and includes the Cornish Arts Colony theme, the rise of historic preservation in the United States, and landscape architecture. The 1995 draft listing for the site therefore includes

¹ Release No. 5, 1997; confirmed by D.O. #28, June 11, 1998.

² Lisa Nowak, Olmsted Center for Historic Landscape, *Update of Cultural Landscape Report (CLR) for Saint- Gaudens National Historical Site, Volume 2: Site Analysis*, by Marion Pressely and Cynthia Zaitzevsky (Boston, MA: U.S. Department of the Interior, National Park Service, North Atlantic Region, Division of Cultural Resources Management, Cultural Landscape Program, 1992). National Register Nomination information is taken directly from the Nowak update (pp. 98- 100), which is currently in progress.

four areas of significance with slightly different dates of significance. They are listed below in order of importance.

Criterion B: Augustus Saint- Gaudens. The site is significant as the home and studios of one of the most influential sculptors of the late 1900s and early 1900s. The period of significance for this context is 1885- 1907.³

Criterion A: Cornish Arts Colony. A group of artists and their families created a population of summer residents that changed the demographic of agricultural Cornish. Augustus Saint- Gaudens was the first summer resident to choose the area for work and recreation. The period of significance for this context is 1884- 1930.⁴

Criterion C: Landscape Architecture. Augustus Saint- Gaudens created a classically influenced landscape surrounding his home. “As a master of outdoor sculpture, he also sculpted the landscape itself, thereby transforming an open hillside and simple outbuildings into a series of studios, terraces, and garden rooms.” Two periods of significance relate to this context: 1885- 1907 for the Augustus Saint- Gaudens design, and 1919- 1950 for the contributions of landscape architect Ellen Biddle Shipman and the Augustus Saint- Gaudens Memorial.⁵

Criterion A: Conservation (The Preservation and Memorialization of America’s Cultural Legacy 1880- 1945). The creation of the memorial at Aspet is significant as an example of early commemoration of notable artistic and literary figures. The period of significance for this context is 1907 to 1950.⁶

Aspet and Little Studio are both included in the NR listing draft as contributing resources. Also included as contributing resources are: the gardens, the Stable/Ice House, the Farragut Base, the New Gallery, the Ravine Studio, the Temple, the Caretaker’s Cottage, the Caretaker’s Garage, the Blow- Me Down Mill, and the Blow- me- Down Stone Arch Bridge.

Formal preservation planning for the site is in the process of being updated in order to provide an improved framework for managing resources. As new landscape, preservation, and maintenance issues arise, a discussion by park and regional staff about the site’s periods of significance will be necessary. Incorporating all previous efforts to determine site significance, the 1995 draft National Register listing will be a critical planning tool for future decisions concerning maintenance, preservation, and interpretation of the buildings and landscape at Saint- Gaudens NHS.

Research Conducted

In the course of updating the 1977 historic structure reports for Aspet and the Little Studio, the following research was conducted. The historic/archival records of Saint- Gaudens NHS collections were thoroughly examined and relevant information noted. The photograph and

³ *Update of CLR* (Vol. 2), p. 99.

⁴ *Update of CLR* (Vol. 2), p. 99.

⁵ *Update of CLR* (Vol. 2), p. 99.

⁶ *Update of CLR* (Vol. 2), pp. 99- 100.

flat- file collection was thoroughly examined and many images were selected for use. A large portion of the Reading File (correspondence of the superintendent) was read and pertinent information copied. The Building Files of the park were carefully examined, and any information concerning projects on either structure was copied and included in the report. The Maintenance Files were examined, and interviews with the Chief of Maintenance and lead park carpenter were conducted during a visit to the site. All investigations and reports conducted by NPS cultural resources staff that were available at the park and in the library of the Historic Architecture Program and Architectural Preservation Division, NER, were read, and pertinent information concerning the structures was included in the report. (See the bibliography for a complete listing of NPS documents examined.)

The research emphasis for this project was to understand the recent history of the structures, and to determine character- defining features of the site today. For this reason, research was limited to thoroughly examining the current files of Saint- Gaudens NHS, and the cultural resources files of the historic architecture and historic landscape programs of the National Park Service's Northeast Region. The parameters of the project did not include conducting further primary or secondary historical research at any repositories outside of the NPS (i.e., Dartmouth College, the New York City Public Library, etc.).

Research Findings

An extensive restoration of both Aspet and the Little Studio was carried out in 1978- 79, immediately after the preparation of David H. Arbogast's historic structure reports. The restorations are documented through notes and completion reports by the restoration crews, which were summarized in appendices to the 1977 reports. Discussions of the restorations are also included in this updated HSR.

Following the 1978- 79 restorations, the building history of the structures has largely been one of maintenance, augmented by several large- scale projects such as replacing the roof on Aspet, addressing water drainage issues at the Little Studio, and introducing a new fire- protection and sprinkler system at each location.

Recommendations

As explained previously, the purpose of this report is to document recent work to Aspet and the Little Studio, and to identify character- defining features (CDFs) for both. It is not the intention of this report to provide specific recommendations for future use and maintenance of the buildings. However, the identification of CDFs included herein should provide the park staff with a framework outlining the specific elements of each structure that provide character to the structures' historic appearance. They should be considered in all treatment proposals for projects that may affect the appearance, use, and function of the buildings and their immediate surrounds. This document is intended to act as a planning tool for the park in future decision- making concerning the continued preservation of Aspet and the Little Studio.

ADMINISTRATIVE DATA

Location of Site

Aspet and the Little Studio are located within Saint- Gaudens NHS. Saint- Gaudens NHS is located in Sullivan County, Cornish, NH, along the east bank of the Connecticut River, and within view of the northeastern slopes of Vermont's Mount Ascutney. Saint- Gaudens NHS contains 150 acres of largely rural topography, including forests, ravines, creeks, meadows (wild and groomed), rolling lawns, and extensive plantings and perennial gardens. Aspet and Little Studio comprise the residential core of this rural estate, with outbuildings and museum structures dispersed in the landscape to the north and east.

National Register of Historic Places

NR Reference #: 66000120

Saint- Gaudens National Historic Site District

Saint- Gaudens was designated a National Historic Landmark in 1962. As a result it was automatically entered onto the Register on October 15, 1966 when the Register was first created.

House and Studio were entered November 15, 1972.⁷

The site was officially documented for the National Register on November 15, 1985.⁸

The 1985 National Register nomination was updated in 1995. The 1995 National Register nomination/listing expanded the periods and areas of significance as described previously. The 1995 nomination is still in draft form.

⁷ NR Form prepared by Charles E. Shedd, Jr., Historic Sites Historian, April 19, 1962, and updated by Gene Peluso, National Park Service, February 5, 1973.

⁸ *Update of CLR* (Vol. 2), p. 97.

List of Classified Structures (LCS) Information

Aspet
ID#: 001252
Management Category: Must be preserved and maintained.
UTM: Zone 18
Easting 712675, Northing 4819766

Little Studio
ID#: 001253
Management Category: Must be preserved and maintained.
UTM: Zone 18
Easting 712675, Northing 4819766

Planning Dates and Documents

1919 - Unsuccessful attempt by Augusta Saint- Gaudens to have State of New Hampshire make the site a state memorial. Augusta established a private corporation (Augustus Saint- Gaudens Memorial) to preserve buildings, land, and works of art located there.⁹

1921 – Augusta transferred site, buildings, and 22 acres of land to the Augustus Saint- Gaudens Memorial corporation.¹⁰

1962 – Designated by the Advisory Board on National Parks, Buildings and Monuments as significant in the nation’s cultural history (i.e., designated a National Historic Landmark).

August 1964 – President Lyndon Johnson signed legislation authorizing the Secretary of the Interior to acquire the property as a gift of the Trustees of the Augustus Saint- Gaudens Memorial. The park’s enabling legislation, Public Law 88- 543, declared to preserve in public ownership, historically significant properties associated with the life and cultural achievements of Augustus Saint- Gaudens.¹¹

Fall 1965 – National Park Service took possession of site. Trustees of the Memorial remained as advisors to the NPS.¹²

1965 – HABS documentation (drawings, photographs) completed.

⁹ Pressley and Zaitzevsky, *Cultural Landscape Report (CLR) for Saint- Gaudens National Historic Site, Volume 1: Site History and Existing Conditions* (Boston, MA: National Park Service, North Atlantic Region, Division of Cultural Resources Management, Cultural Landscape Program, 1993), p. 87.

¹⁰ CLR (Vol. 1), p. 87.

¹¹ CLR (Vol. 1), p. 155.

¹² CLR (Vol. 1), p. 155.

1965 – NPS Eastern Service Center, Master Plan completed (conditions, recommendations).
Never approved.

1966, 1968, and 1969 – First historic structures reports completed for Aspet and the Little Studio.

1966 – October 15. Listed on the National Register of Historic Places upon the passage of the National Historic Preservation Act.

1973 – NPS Master Plan, a reassessment of long- range planning needs addressing historical background, condition of the resource, management, and interpretation.¹³

1976 - Enabling legislation was amended by Public Law 94- 578, which increased the authorized boundary of the park.

1977 – Historic structure reports completed for Aspet and Little Studio.

1985 – National Register nomination, official documentation accepted November 1985.

1995 – Draft National Register nomination for Saint- Gaudens NHS prepared (updating the 1985 documentation).

1996 – General Management Plan (GMP), National Park Service.

2000 - The enabling legislation was amended for a second time, by Public Law 106- 491, to again increase the boundary of the park, this time in accordance with the park's 1996 GMP.

¹³ *CLR* (Vol. 1), p. 171.



Figure 1. Augustus Saint- Gaudens, taken in his studio, 1905.

II. CHRONOLOGY OF DEVELOPMENT – ASPET

DESCRIPTION

Aspet was constructed ca. 1817 along the stage road between Windsor, Vermont, and Meriden, New Hampshire. The extant structure is a 2 ½- story, Federal- style house built of common-bond brick painted white. The building faces south and has a gable roof, each side having one centered dormer. The roof ridge runs in an east- west direction and terminates in stepped gable ends. Piazzas on both east and west ends act as extensions of the main block. Most of the windows contain double- hung, 12- over- 12 wood sashes. Louvered shutters hang at each window. Architectural trellises and classical motifs on railings and porches and cornices soften the Federal severity of the main block of the house.



Figure 2. Aspet, west and south (front) elevations, 1983.

Saint- Gaudens first occupied the house in 1885 as a summer retreat, a place where he could relax and focus on his work. He named the house Aspet after the town in France where his father was born. Over its years of occupancy, the Saint- Gaudens family made many changes and improvements to the house, grounds, and nearby hay barn. Saint- Gaudens was not fond of the original unornamented and puritanical appearance of the house.¹ He undertook a series of extensive renovations to both the exterior and interior from 1893 to 1905. Designs for the

¹ Margaret Helper, *Archeological Overview and Assessment, Saint- Gaudens National Historical Site* (draft) (Amherst, MA: Archaeological Services, University of Massachusetts, April 2006), pp. 52- 53. Saint- Gaudens' comments about the house are quoted from *The Reminiscences of Augustus Saint- Gaudens* published by his son Homer Saint- Gaudens in 1913.

renovations were generated by architect and friend George Fletcher Babb (see Appendix E for biographical information), with significant input from Saint- Gaudens himself.²

Modifications to the adjacent landscape, as well as to the house itself, integrated the house, grounds, and studio into a more cohesive design reflecting the personality of its primary owner and creator. As noted in volume 1 of the cultural landscape report for the site, Saint- Gaudens was constantly “working, reworking and perfecting his environment.”³ Through his modifications, the indoor and outdoor environments of the site became an extension of his art, integrating the natural beauty of the setting into the living, working, and recreational structures and spaces of the estate.

² George Fletcher Babb (1836- 1915) was senior partner in the New York firm of Babb, Cook and Willard. Babb had worked in the offices of Peter Wight and Russell Sturgis. While working with Sturgis, Babb met both Charles Follen McKim and William Rutherford and probably Stanford White. Babb was asked to become a founding member of the department of architecture at M.I.T. but declined. Information on Babb from Marion Pressley and Cynthia Zaitzevsky, *Cultural Landscape Report (CLR) for Saint- Gaudens National Historic Site, Volume 1: Site History and Existing Conditions* [Cultural Landscape Publication 3] (Boston, MA: U.S. Department of the Interior, National Park Service, North Atlantic Region, Division of Cultural Resources Management, Cultural Landscape Program, 1993), p. 19.

³ *CLR* (Vol. 1), p. 43.

BRIEF CHRONOLOGY 1826- 1977

DATE	HISTORICAL INFORMATION	COMMENTS	SOURCE
June 21, 1763	Charter for new town of Cornish issued to Samuel McClintock.		Helper, <i>Archeological Overview & Assessment (AOA)</i> , p. 42
1766	Moses Chase obtained 500 acres from Governor John Wentworth on floodplain near Blow- Med- Down Brook.		
Early 1770's	Group of Greenland, NH, families – Huggins, Paines, Cates – settled east of Chase holdings and cleared land including SAGA site.		AOA, p. 43
1771	John Huggins deeds to sons Jonathan and David- “one whole right or share of land in Cornish.”	<i>Deed but no description of land. Located near Blow-Me- Down Brook north of Governor's Farm (SAGA site).</i>	AOA, p. 44 Cheshire Co. Deeds, 1:68
August 1772	Jonathan and David Huggins (husbandmen) divide lot. Jonathan takes southern part (SAGA site), David takes northern part.		AOA, p. 44 Cheshire Co. Deeds, 1:69 and 1:162
1773	Jonathan augments lot by purchasing land from Moses Chase.		AOA, p. 44 Cheshire Co. Deeds, 1:161
1775	David Huggins bought adjacent land from Nahum Chase (Moses Chase's son & heir).		AOA, p. 44 Cheshire Co. Deeds, 2:739
1811	Ruhamah Huggins dies (mother of Samuel).	<i>(Samuel Huggins holdings expanded.)</i>	AOA, p. 45

DATE	HISTORICAL INFORMATION	COMMENTS	SOURCE
1812	Town tax inventory assessed Samuel Huggins for a large amount of unimproved woodland, 1 acre of orchard, 8 acres of tillable land, 8 acres of hay field, 12 acres pasture.	<i>Building values modest. Farm probably slightly above subsistence.</i>	AOA, p. 45 Cornish Town Records
1814	Town tax inventory of livestock for Samuel Huggins: 3 horses, 2 oxen, 4 cattle, 2 cows.	<i>Building values modest.</i>	AOA, p. 45 Cornish Town Records
1817	Huge jump in building valuations. From \$60 in 1816 to \$450 in 1817. (Farm land size and use did NOT change.) [Farm: 134 acres w/2 acres orchard, 8 acres tillage, 6 acres mowing, 12 acres pasture.]	<i>Indicates a major change in the structures on the farm.</i> <i>Brick Federal- style house probably built at this time.</i> <i>Local history source credits Samuel and brother Jonas with building the "large brick house."</i>	AOA, p. 46 Cornish Town Records Child, <i>History</i>
1820	14 people living on Samuel Huggins farm. Samuel Huggins acquires several additional pieces of property.		AOA, p. 47 Federal Census
1822	Signs of financial stress: Samuel Huggins mortgages former David Huggins farm and recently purchased William Paine farm to Enos Roberts of Plainfield.		AOA, p. 47 Cheshire Co. Deeds, 92:162 and 92:469
August 1824	Samuel Huggins sold final 50- acre part of farm with house to Enos Roberts. Huggins left Cornish, NH.	<i>Enos Roberts moves into house, although he pays taxes as a nonresident.</i>	AOA, p. 47 Cheshire Co. Deeds, 93:445
1830	Farm is mortgaged to Austin Tyler and John Gove, Jr. (Claremont investors).		AOA, p. 47 Sullivan Co. Deeds, 26:99

DATE	HISTORICAL INFORMATION	COMMENTS	SOURCE
1836	Enos Roberts sells farm to Tyler and Gove.		AOA, p. 47 Sullivan Co. Deeds, 17:217
1839	Tyler and Gove sell brick house and 51- acre farm to Walter and John Mercer.	<i>Walter and John Mercer ran a woolen (carding & fulling) mill in Cornish (became known as the "yarn factory").</i>	AOA, p. 49 Sullivan Co. Deeds, 26:100
1864	Walter Mercer dies. John Mercer owned the mill and the farm. Walter's widow Melinda retained a half interest.		AOA, p. 50 Sullivan Co. Deeds, 82:426
1860s	Farm used for cattle- raising (1866 farm supported 70).	<i>Large barn probably used for herd of cattle.</i>	
By 1880	John Mercer has died. Melinda (Walter's widow) still in residence.		
1882	Melinda Mercer dies.		
1884	William W. Mercer (Mercer heir) sold Huggins- Mercer farm with brick house and 51 acres to Charles C. Beaman for \$7,500.	<i>Charles C. Beaman- U.S. Attorney and prominent New York figure. Friend of Augustus Saint-Gaudens.</i>	AOA, p. 51 Sullivan Co. Deeds, 119:403
1885	Saint- Gaudens first visits Cornish house as a summer renter.	<i>Friend Charles Beaman entices him to visit with the possibility of purchase.</i>	AOA, p. 52
Before 1885	2- story, 5- bay brick Federal-style house. Gable end parapet double chimneys. Arched central doorway with fanlight and sidelights. Arched side (west) doorway with fanlight. Windows with 12/12 sashes, except 2/2 windows in two eastern bays of front (south) elevation.	<i>No shutters, no porches.</i>	Photograph (Saint-Gaudens Papers, Dartmouth College Library [DCL]) AOA, fig. 16
Spring 1885	C. Beaman hired carpenters to work on house.		AOA, p. 52

DATE	HISTORICAL INFORMATION	COMMENTS	SOURCE
Summer 1885	Shutters on all windows. New front porch at main entrance with deck (no roof or cover), railing and 6 wide steps; simple newels with ball tops, simple narrow balusters.	<i>No dormers yet.</i> <i>No paint on brick.</i> <i>No changes to gable end parapets.</i>	Photo 1885 (SAGA) AOA, fig. 17
1885 (Summer)	Covered porch added across 3 middle bays of west gable end of first story.	<i>No paint on brick.</i> <i>No change to gable end parapets.</i>	Photo ca. 1885- 1890 (SAGA) AOA, p. 53 and fig. 18
1885- 1890	Saint- Gaudens rented the farm from Beaman each summer.		
1891	Saint- Gaudens purchased the property from Charles Beaman for \$2,500.		AOA, p. 53 Sullivan Co. Deeds, 133:230
1891	Saint- Gaudens renamed property <i>Aspet</i> after town in France where his father was born.		AOA, p. 53.
Ca. 1891	Saint- Gaudens employs friend & architect George Fletcher Babb of Babb, Cook, and Willard (NYC) to help with alterations.		AOA, p. 53
Ca. 1892	Single dormer window added to front (south) and rear (north) slope of roof.	<i>No paint on brick.</i> <i>No changes to gable end parapets.</i>	Painting by George DeForest Brush, 1892 (SAGA)
1891- 1894	Wide earthen terrace surrounding the building added. Terrace circled by a white railing; main posts featuring zodiac busts.		AOA, p. 53 Arbogast, <i>HSR: Aspet</i> , figs. 5- 7 (originals in DCL)

DATE	HISTORICAL INFORMATION	COMMENTS	SOURCE
1891- 1894	New west- elevation piazza added, wider than the house and supported by Ionic columns with arbor- type outriggers and flat roof. (Originally a central stairway led from piazza to west lawn.)	<i>Possibly designed by Stanford White, though attribution unconfirmed.</i>	AOA, pp. 53- 54, and photos as noted previously
1891- 1894	Profile of parapets changed from sloping to stepped with limestone coping.		AOA, p. 54, and photos as noted previously
1894 (spring)	Interior remodeled. Stairway relocated to north side and reconfigured as a 180- degree curved stairway with library on landing and a rear pantry beneath. Original north rear doorway infilled. Hall walls altered. Partition built between present entry and stair hall with double doorway and fanlight. Enlargement of doorway between entry hall and dining room, and between the two parlors (pocket doors added).	<i>Carpenter F.B. Waite in charge of third- story remodeling.</i>	AOA, p. 54
1894	All first- story presentation rooms walls covered with straw (tatami) matting. Kitchen remodeled – cabinetry on south wall installed. Second- story north “ballroom” partitioned to create two bedrooms flanking new stairway. Partitioning of third story to create servants’ quarters. Installation of the east bathroom, second story.		Arbogast, <i>HSR: Aspet</i> , p. 10

DATE	HISTORICAL INFORMATION	COMMENTS	SOURCE
1897	Water for site: Saint- Gaudens secured ownership of Little Beaman Spring, including right to lay pipe over Beaman's land. Added more water rights in 1903 and 1904.	<i>House had been connected by pipeline to the water reservoir of Little Beaman Spring prior to this agreement - unknown start date.</i>	Bond, <i>Aspet</i> , p. 34 Sullivan Co. Deeds, 147:181 and 147:280
1900	Aspet became year- round residence for Saint- Gaudens.		AOA, p. 54
1900 (September)	Telephone service installed in the house.		Bond, <i>Aspet</i> , p. 33 Telephone bills at SAGA
1900- 1903	New east- elevation piazza added; south end matched west piazza in appearance, middle was less elaborate, and north end had laundry bldg. (either constructed or a former outbuilding moved up to the house).	<i>Paint evidence indicates that east end porch additions elements were added before house painted in 1903. Could date to 1894, like west piazza. However, ca.- 1894 photo does not show east piazza; ca.- 1903 photo shows east piazza in place with established ivy and shrubs.</i>	Arbogast, HSR: <i>Aspet</i> , pp. 7 & 28 and figs. 6- 7 <i>Completion Report, Rehabilitate Aspet House (in SAGA files)</i>
	New cabinetry and woodwork installed in kitchen.		Arbogast, HSR: <i>Aspet</i> , p. 10
	Installation of wood- and coal- burning furnace with floor registers.		Bond, <i>Aspet</i> , p. 29 Family correspondence
	Installation of a battery- operated call system connecting front doorway, south parlor, west piazza, dining room, and master bedroom to kitchen.	<i>Installed after 1898 but before 1907.</i>	Arbogast, HSR: <i>Aspet</i> , p. 12
1903 (Fall)	House painted white.	<i>Saint- Gaudens had this done "While Augusta was away."</i>	AOA, p. 56 CLR (Vol. 1), p. 443

1904 (Summer)	<p>Terrace around house regraded to be less steep.</p> <p>Stairway and path added to connect the west piazza of the house with Little Studio.</p> <p>Original stairway on west side of west piazza removed; opening infilled with matching balustrade.</p>		<p>AOA, p. 55 (Babb letter, Saint-Gaudens Papers, DCL)</p> <p>AOA, p. 55</p> <p>AOA, p. 55 CLR (Vol. 1), pp. 48- 50</p>
1904 (November)	<p>Second- story west- end and third- story bathrooms installed.</p>		<p>Bond, <i>Aspet</i>, p. 26 Family correspondence.</p>
Ca. 1906	<p>Sunroom added to second story off southeast bedroom.</p> <p>South end of east piazza enclosed and glazed (now Room 108).</p> <p>Middle section of east piazza had its west half (against the house wall) enclosed to form pantry (now Room 110) and kitchen entry hall.</p> <p>Original east- elevation windows on first and second stories converted to doorways to access newly enclosed portions of piazza (windows reused on east and north walls of laundry room.</p>	<p><i>For use by Saint- Gaudens as illness progressed.</i></p>	<p>AOA, p. 58 Arbogast, <i>HSR: Aspet</i>, p. 35</p> <p>Ca.- 1903 photo shows no enclosure; ca. 1903- 07 photo shows glazing behind trellis (Arbogast, <i>HSR: Aspet</i>, figs. 7- 8)</p>
1906	<p>Specifications found for certain equipment for the laundry room, including 3- part soapstone laundry “tray”</p>		<p><i>Completion Report, Rehabilitate Aspet House</i> (in SAGA files)</p>
1907	<p>Augustus Saint- Gaudens dies.</p>		

DATE	HISTORICAL INFORMATION	COMMENTS	SOURCE
1903- 1915	Addition of flower beds flanking front walk		CLR (Vol. 1), p. 50.
February 26, 1919	NH State Legislature incorporated the Augustus Saint- Gaudens Memorial as a nonprofit organization.		AOA, p. 72
1921	Land (22 acres) and buildings deeded to the Memorial by Augusta and son Homer 1921.		Sullivan Co. Deeds, 228:342
1926	Mrs. Augusta Saint- Gaudens dies.		
1926	Electricity installed in house.		Arbogast, <i>HSR: Aspet</i> , p. 2 Bond, <i>Aspet</i> , p. 32 (oral interviews)
1930s	Kitchen modernized for the resident curator.		Arbogast, <i>HSR: Aspet</i> , p. 11
Ca. 1940s	Various Ionic porch columns were replaced with square, hollow, wooden Doric posts on concrete Doric bases.	<i>Now replaced with modern plaster Ionic columns to recreate historic appearance.</i>	Arbogast, <i>HSR: Aspet</i> , pp. 8, 20
1948- 50	Birch allee added by Memorial trustees.		CLR (Vol. 1), p. 139
1953- 54	Trustees removed grass matting in downstairs hall and replaced with a sanitized paper resembling grass matting, with dark beige paint above.		Handwritten account, January 1975 - John Dryfhout? (SAGA Building Files)
1955	Trustees installed needed water pipes from Big Beaman Spring to house.		AOA, p. 75 Bond, <i>Aspet</i> , p. 37
1957	Laundry room converted into a recreation room for summer curator – removal of historic interior fittings.		Bond, <i>Aspet</i> , p. 25 Trustees Memorial Assoc. 1958 meeting notes

DATE	HISTORICAL INFORMATION	COMMENTS	SOURCE
Ca. 1962	Passageway linking south central room on second story with main hall blocked with partition creating two new hall closets and present south central room.		Arbogast, <i>HSR: Aspet</i> , p. 11
1963	Poplar trees at corners of Aspet terrace overgrown, so were removed by Trustees.	<i>Poplars replaced by NPS 1966.</i>	<i>CLR</i> (Vol. 1), p. 158.
1965	Saint- Gaudens property became a National Historic Site.		<i>AOA</i> , p. 75 Bond, <i>Aspet</i> , p. 292
Before 1966	Upper canvas roof of second- story porch and wood- shingle roof of laundry room replaced with black asphalt shingles.		Arbogast, <i>HSR: Aspet</i> , p. 8
	Historic 2/2 sashes of windows of dining room and southeast bedroom replaced with 12/12 sashes to match rest of house.	<i>Now replaced with modern replicas of historic 2/2 sashes - 1978.</i>	Arbogast, <i>HSR: Aspet</i> , p. 8
	Historic wooden stoop in front of south doorway replaced with bricks set in sand with new concrete bench bases.	<i>Work done between 1927 and 1965. Items removed during 1978- 79 restoration and replaced with reproduction of historic wooden stoop.</i>	Arbogast, <i>HSR: Aspet</i> , p. 8
1966	Historic storm and screen sashes were replaced with double- hung, 1/1 aluminum combination storm and screen sashes.	<i>Now replaced with reproduction 1/1 wood storm sashes and single- panel wood screens, matching originals found stored in attic over laundry room - 1978.</i>	Arbogast, <i>HSR: Aspet</i> , p. 8
November 1966	New oil- fired hot- water heating system design, including freestanding convectors on first story and baseboard fin radiation on second story.		Set of NPS drawings (SAGA flat files, #12- 14)

DATE	HISTORICAL INFORMATION	COMMENTS	SOURCE
October 30, 1967	Final inspection. Heating system completed. Insulation in attic installed. Cellar window installed. Burner checked.		Allan Jansson, weekly field report (SAGA Building Files)
May 1967	Baseboard heating units installed second and third stories. Thermostats installed all stories.		Allan Jansson, weekly field report (SAGA Building Files)
1968	Oil- fired furnace installed by the NPS. Also, hot- water heating system w/baseboard units throughout the house.	<i>First- story baseboard units later removed and hot- air heat introduced.</i>	
1969	Aluminum gutters and downspouts were installed on the main block.	<i>Now replaced with replicas of original half round lead- coated copper gutters - 1978.</i>	Arbogast, <i>HSR: Aspet</i> , p. 8
December 9, 1970	Reroofing of Aspet satisfactorily completed (Contract #14- 10- 5- 428- 2). New sheathing boards laid over old; new wood shingles applied. New flashings at dormers. Cornice molding renewed and painted.		Memo from F. Cliff Pearce, CACO, to Joseph Monkoski, NER (SAGA Building Files)
Ca. 1972	New wood- shingle roof on main block. New reproduction crown molding.		Arbogast, <i>HSR: Aspet</i> , p. 2 Set of NPS drawings, roof and cornice repairs, Jan. 1970 (SAGA flat files)
Spring 1972	Serious deterioration of west piazza – plaster columns and caps, foundation, roof and structural members.		Memo, August 25, 1972 (SAGA Reading File)
June 1, 1973	Restoration work being done on the west piazza of Aspet by Memorial trustees.	<i>No specifics noted.</i>	Memo from Curator to Superintendent, June 7, 1973 (SAGA Maintenance Files)

DATE	HISTORICAL INFORMATION	COMMENTS	SOURCE
November 1973	Reproduction wood carvings of six “Rams Heads in Sugar Pine” for lintel ends of west piazza received. Carved by Frank Licitra, New York City; cost was \$360.00.		Receipt attached to June 7, 1973, memo from curator to superintendent (SAGA Maintenance Files)
1973- 74	NPS had enough grass matting reproduced in Japan to cover all walls at Aspet. Installed 1974.	<i>Park tried from 1972-1978 to get correct reproduction matting – 1973 order “Tatami Matting” not ideal.</i>	Memo/Observations by John H. Dryfhout (SAGA Building Files)
Dec. 1974	Upper hall repainted.	<i>Discovered older red/brown wallpaper and off- white arabesque paper under 1950s paper.</i>	Memo/Observations by John H. Dryfhout (SAGA Building Files)
1975- 76	Emergency stabilization undertaken to avert structural collapse of house. New structural steel supports were installed in basement to shore up rotted wood members and brick masonry supports.	<i>Work also included new corner boards and new clapboards on lower courses of north elevation. Grade reconfigured at window wells; masonry repaired; exterior of laundry room repainted.</i>	Arbogast, HSR: Aspet, p. 2 Set of NPS drawings, Structural Remediation, Water Damage Repairs, Paul Mirski, Arch., 1975 (SAGA flat files, #12- 15)
1977	Terrace balustrade replaced in kind.		Arbogast, HSR: Aspet, p. 9
1977	House painted white, with white trim and dark blue shutters, porch floors, and trellises.		Arbogast, HSR: Aspet, p. 20

Several well- known designers of the time were involved or familiar with renovations and changes at the Cornish, NH, home of Saint- Gaudens. With the exception of George Fletcher Babb, the extent of their creative contribution continues to be unclear, although their visits and correspondence are documented in the Saint- Gaudens and Memorial Trustees papers. These persons are as follows:

- Architect – George Fletcher Babb (Aspet renovations, Little Studio construction)
- Architect/Interior Designer – Stanford White (two recorded visits, 1888 and 1889)
- Architects – McKim, Mead and White (designed marble temple/burial site)
- Landscape Architect – Arthur A. Shurcliffe (golf course)
- Landscape Architect – Ellen Biddle Shipman (garden- Trustees period)
- Architect and Landscape Architect – Charles A. Platt (gardens, houses)

1978- 1979 RESTORATION

“Aspet” underwent a major restoration in 1978- 79 following the recommendations of the *Historic Structure Report* completed by David H. Arbogast in 1977. Most of the work was carried out by the preservation specialists of the National Park Service’s North Atlantic Historic Preservation Center (APD/NER) under the supervision of Exhibit Specialist Michael L. Fortin. An account of the project was included as Appendix A in the published version of Arbogast’s HSR. Highlights and findings of the restoration are included here. A superintendent’s log of the restoration work is found in this report as Appendix D.

Exterior Work

ARCHITECTURAL ELEMENT	WORK DONE (1978- 79)	COMMENTS
Brickwork	<p>Repointed walls and chimneys as needed.</p> <p>Installed reproduction marble cap on northeast chimney stack.</p>	
Cornice	<p>Reproduction cornice (date?) installed upside down, then righted.</p> <p>All rotten portions of cornice infilled with matching pieces.</p>	
Gutters	Original lead- coated copper half-round gutters and corrugated round downspouts reproduced and rehung.	<i>Historic photos and surviving example on south elevation of laundry room.</i>
Windows	<p>Four basement windows: masonry above had failed because oak lintels and frames failed. All received new lintels with new wooden frames, and bricks above mortared back in place.</p> <p>Original 2/2 sashes of windows on first and second stories in eastern two bays of south elevation had been replaced with 12/12 sashes in 1960s. Reproduction 2/2 sashes were made and installed. Second- story windows repaired as needed.</p>	<i>Historic photos show that these windows had 2/2 sashes from St. Gaudens’ first summer on the property in 1885 until replaced by the NPS in 1960s.</i>

ARCHITECTURAL ELEMENT	WORK DONE (1978- 79)	COMMENTS
Screen sashes	Historic screen panels reproduced for most of the double- hung windows of the main house and east porch. Not reproduced for parlor windows, laundry room, or first- story glazed porch, since no evidence for these.	<i>Source: historic photos and one original screen panel found in third- story bathroom.</i>
Storm Sashes	Historic 2/2 wood storm sashes were reproduced and installed on all windows of the main house and east porch. No storm sashes were made for the laundry room windows. (All aluminum storms removed.)	<i>Historic photos and surviving examples found in the attic over the laundry room and in use on windows at the caretaker's garage.</i>
Doorways	<p>Historic screen door for front (south) doorway found in basement and rehung.</p> <p>Nonhistoric brick stoop and concrete bench bases removed and replaced with wooden stoop. Missing historic flowerboxes recreated.</p> <p>Marble steps of front terrace reset.</p>	<i>Historic photos.</i>
West Piazza	<p>New reproduction concrete fluted Ionic columns made to replace 1940s wood posts of trustees.</p> <p>Nonhistoric box stairways removed from north and south doorways of piazza. Historic stairwells reopened at each doorway and stairways rebuilt.</p> <p>New doorway surrounds installed above new stairways.</p> <p>Trellis screen panels flanking piazza doors repaired (north- elevation panels extant, south elevation panels reproduced).</p> <p>Roof – some joist ends replaced due to rot. Ceiling rafters and sheathing largely replaced. Roof covered in historic pans of lead- coated copper.</p>	

ROOM or SYSTEM	WORK DONE (1978- 79)	COMMENTS
Laundry Room	Asphalt roof shingles removed and reproduction wood- shingle roof installed.	<i>Historic wood shingles in place beneath asphalt.</i>
East Porch	<p>New reproduction concrete fluted Ionic columns made to replace deteriorated Ionic columns.</p> <p>Glazed porch dismantled, all deteriorated fabric replaced and porch rebuilt.</p> <p>South doorway of glazed porch replaced with historically accurate doorway with wood grille above and trellis matching those of west piazza.</p> <p>Foundation walls below porches repointed.</p> <p>Bulkhead rebuilt/replaced according to historic dimensions and form.</p> <p>Open porch framing repaired, steps rebuilt.</p> <p>Historic screen door for kitchen doorway found in basement and rehung.</p> <p>Glazed porch roof rebuilt. Open porch roof, deteriorated fabric replaced. Roof covering changed to historic sheet metal.</p>	<i>During construction much information about historic fabric and changes was discovered about the east porch assemblage. Careful examination of framing, hardware, paint ghosts, etc. provided the crew with the information needed to restore the area to its historic appearance.</i>

Interior Work – Basement and First Story

ROOM or SYSTEM	WORK DONE (1978- 79)	COMMENTS
Basement - General	<p>Artifacts stored here moved to separate building.</p> <p>Extensive structural work carried out.</p> <p>Foundation walls repointed on exterior.</p> <p>Bulkhead rebuilt.</p>	
Interior - General	<p>Plaster ceilings patched as needed.</p> <p>Historic paint cleaned and restored. Nonhistoric finishes replaced with approximations of historic colors recommended in Arbogast HSR.</p>	
Entry Hall	<p>Deteriorated historic matting removed, replaced with unused historic matting.</p> <p>Front doorway woodwork repaired and refinished to match.</p>	<i>Unused historic matting found in attic.</i>
South Parlor	<p>Deteriorated historic matting removed, replaced with reproduction matting.</p> <p>Portion of water- damaged cornice (SE corner) consolidated.</p>	
North Parlor	<p>Deteriorated historic matting removed, replaced with reproduction matting.</p>	
Stair Hall	<p>Modern matting removed, plain wallpaper hung to approximate historic appearance.</p>	<i>Discovered that paper, not matting, was treatment in stair hall.</i>
Dining Room	<p>Wall matting retained. Two- thirds of cracked baseboard on south wall replaced. Call button in floor restored to working order.</p>	

ROOM OR SYSTEM	WORK DONE (1978- 79)	COMMENTS
Kitchen	Plasterboard stripped from south and west walls, and north wall of kitchen entry. Replastered. Modern sink removed. Black cast-iron sink of proper period installed. Oak surround made to hold in place. Dummy lead pipes installed. Wainscot finished in historic manner with shellac. Off- white paint used on remainder of woodwork.	
Laundry Room	Scuttle to attic area uncovered during reroofing.	<i>Ca.- 1906 set of specifications found pertaining to laundry room (SAGA files)</i>
Service Passage	Historic doorway to glazed porch reopened.	
Front Pantry	Modern cabinet removed from historic sink location. Hammered- copper sink installed, oak surround made to support sink.	

Interior Work – Second Story and Attic

ROOM or SYSTEM	WORK DONE (1978- 79)	COMMENTS
General	Main work was reintroduction of forced hot- air heat. Many rooms painted according to colors specified in Arbogast HSR.	
Library	Nonhistoric section of bookcases removed.	<i>Exposed historic wallpaper.</i>
Northeast Bedroom	Ceiling of closet opened up to expose historic plumbing connections.	<i>Revealed historic wallpaper matching that in northwest bedroom.</i>
Third Story/Attics	Major work here was the installation of heat exchanger in south maid's room to provide hot- air heat to second and third stories.	

Systems Work

SYSTEM	WORK DONE (1978- 79)	COMMENTS
Structural System	Settlement problems. Southwest corner jacked up. South half of main carrying beam replaced. North end of main carrying beam supported by new lally column. Steel I- beams supporting joists removed; less- intrusive sistering joists introduced for reinforcement.	
HVAC Systems	Forced air system with hot- water heat exchangers. All new elements hidden, including ductwork. Humidification capabilities incorporated into system.	
Plumbing	New water- supply line laid, entering through east wall of basement. Soil pipe in basement moved to west side. New copper supply lines were run from NE corner of furnace to serve east and west bathrooms.	
Electrical System	Most of standard electrical equipment removed from first story. 12- volt system introduced to simulate appearance of kerosene lighting.	<i>At time of 1978- 79 restoration, the second story was still being used as park offices, so existing electric equipment retained.</i>
Communication System	Main historic bell system was reactivated for principal rooms – front doorway, south parlor, dining room, and kitchen.	
Protection Systems	<u>Fire</u> : “Red- eye” fire- detection system of aluminum tubing removed. Pre- wiring for Pyrotronics system done. <u>Intrusion</u> : Sensor mats removed from in front of exterior doorways. Ademco magnetic detectors installed on first- story windows and doorways, and east- and west- elevation second- story windows.	<i>Pyrotronics (halon- gas) equipment/system installed shortly after main restoration complete (1979- 80).</i>

CHRONOLOGY 1979 TO PRESENT

The structural history of Aspet from the time of the 1979 restoration to the present has been largely dominated by ongoing maintenance and upkeep. Water infiltration and drainage issues and the extensive use of wood in the exterior architectural features of the building have been the primary cause for both large and small repair projects.

DATE	DETAILS OF WORK	SOURCE
<p>August 1979</p> <p>Halon System Installed</p>	<p>Set of drawings by Pyrotronics for installation of halon fire- suppression system equipment (SAGA flat files #11- 6).</p> <p>Intention was to install system in Aspet, Little Studio, Ravine Studio, New Studio, Picture Studio, Headquarters, Maintenance shop, and the Stables. Only installed in Aspet.</p> <p>Park files show that shortly after installation the park began to consider replacing halon with a water- based fire- suppression system (designs were prepared in 1975, 1986, and 1987). However, the halon system was not actually replaced until the most recent alterations in 2005- 2006.</p>	
<p>November 1979</p>	<p>List of projects to complete (by Superintendent Dryfhout):</p> <ul style="list-style-type: none"> - Repair and repaint front fence. - Repaint second- story offices. - Refinish floors in second- story offices (remove paint from painted floors, clean and varnish according to HSR). - Repaint attic and refinish floors. - Rewire and adapt historic lamps for Aspet for 12- volt system. - Clean and reinstall UV3 Plexiglas on first- story windows of Aspet. - Clean off brick walkways to stables and Aspet. 	<p>John H. Dryfhout to B. Allan Jansson, Maintenance Supervisor, November 6, 1979 (SAGA Reading File)</p>

DATE	DETAILS OF WORK	SOURCE
December 1979	<p>List of projects to complete:</p> <p>Finish laying the loose Zonolite Insulation in Attic of Aspet;</p> <p>Remove remaining tubing in Aspet where they formerly went to the old detectors.</p>	John H. Dryfhout to B. Allan Jansson, December 12, 1979 (SAGA Reading File)
February 25, 1980	<p>Problems with humidifier overflowing through base of unit.</p> <p>Ceiling on the first story of Aspet front hall has come down and will have to be replastered after what ever corrective measures have been taken to remedy the water seepage problem on the third story. [This was done.]</p>	John H. Dryfhout to Contracting Officer, NAR, February 25, 1980 (SAGA Reading File)
September 28, 1982	Purchase of large range with overhead ovens, made by the Magee Furnace Co., Boston, 1898. \$2,000.	Order for Supplies or Services. September 28, 1982. To Jonathan Sa'adah for kitchen range (SAGA Building Files)
September 1983 Alarm Cable Locations	Alarm cable was laid from Aspet to Little Studio, from Aspet to junction box by Administration Bldg., and from Stables to Aspet in Sept. 1983.	Handwritten account with annotated site plan, September 1983 (SAGA Building Files)
1984 Landscape Project	Major landscape project: "the clearing of vistas, restoration of the historic tree line and the planting of wild flower meadows in the lower fields."	<i>CLR</i> (Vol. 1), p. 175
January 8, 1986 Inspection of Historic Structures	<p>Findings:</p> <p>Complete exterior in need of scraping and repainting. Some repointing of bricks necessary in areas. Repointing of chimney joints needed.</p> <p>Much of interior in need of paint touch up. Floors in need of refinishing. Glazed porch on second story not restored. Walls water-stained in northwest and southwest bedrooms, library on stairway, and third-story spaces. Minor cracks in plaster walls of third story, northwest and southwest bedrooms, west bathroom, nursery, and first-story service passage. Evidence of powder-post beetle presence throughout.</p>	SAGA Building Files, 1986

DATE	DETAILS OF WORK	SOURCE
<p>May 1993 – Aspet Roof Replaced</p>	<p>Emergency project requested by SAGA March 1992. Needed due to the following findings:</p> <p>Ca. 1970- 72 cedar shingle roof prematurely deteriorated.</p> <p>Poor condition of shingles, lack of integrity of flashings, numerous active leaks.</p> <p>Problems with ice dams, entrapped moisture, chronic leakage (especially along parapet walls).</p> <p><u>Scope of Work included the following:</u></p> <ol style="list-style-type: none"> 1. Remove existing wood shingles and associated ridge boards and flashings on north and south main slopes, and on roofs and cheeks of north and south dormers. Temporarily remove all lightning conductor cable retainers. 2. Patch and selectively replace as required existing plywood over sheathing. Lay bituminous polyethylene membranes along eaves, roof- wall intersections, valleys, and ridges. 3. Install new strapping on main roof slopes, parallel to respective eaves, for each shingle course. 4. Install new lead- coated copper base flashings and crickets at brick parapet walls. Install new lead- coated copper hidden step flashing at intersections of main roof and dormer cheeks, and install bare copper open valleys at intersections of main and dormer roofs. Install new lead- coated copper plumbing vent stack flashings at two locations. Repair, repaint, and reinstall historic galvanized plumbing vent stack and apron. Underlay all flashing with rosin paper. 	<p>LaBonte and Fortin, <i>Completion Report, Aspet – Reroofing</i></p>

DATE	DETAILS OF WORK	SOURCE
<p>May 1993</p> <p>Aspet Roof Replaced</p> <p>(con't.)</p>	<p>5. Install new red cedar shingles (Blue Label Certi- grade) on main roof, dormer roofs, and dormer cheeks. Install new pine ridge boards.</p> <p>6. Reconfigure existing metal chimney caps to reduce profile. Reconfigure existing air terminal and cable mountings to eliminate sources of ferrous staining. Reinstall existing lightning conductor cables.</p> <p>7. Repoint parapet coping stone head joints.</p> <p>8. Paint inside faces of parapet walls, and dormer window sashes, frames, and trim.</p> <p>9. Remove and repair gutters as required.</p> <p>10. Repair and paint main cornices, fascias, soffits, friezes and dentils; reinstall and paint gutters. Dutchman- type patches and caulking used. One coat of primer, two coats of finish paint applied to all wood work and counter flashings. Two coats finish paint applied to brick and masonry.</p> <p><u>Materials:</u></p> <p>New sheathing pieces - rough sawn pine to match existing.</p> <p>New flashing – lead coated copper.</p> <p>Counter flashing and valley flashing – cold roll copper.</p> <p>Ridge board – pine.</p> <p>Shingles: 18" red cedar shingles applied with 5" exposure and nailed directly to new strapping with modern galvanized nails.</p> <p>½" steel rods installed in rolled edge of gutters to reinforce them.</p>	

DATE	DETAILS OF WORK	SOURCE
<p>May 1993</p> <p>Aspet Roof Replaced</p> <p>(con't.)</p>	<p>Paint – Benjamin Moore, color eggshell OW12 (wood surfaces). Benjamin Moore OW12 pentaflex paint (masonry).</p> <p><u>Process:</u></p> <p>Work was performed by personnel from the National Park Service, NER/CRC/BCB and Saint Gaudens NHS, under the direction of Historical Architect David Bittermann and Senior Exhibit Specialist Michael Fortin.</p> <p>Work began May 10, 1993, and was completed on September 30, 1993.</p>	
<p>November 24, 1993</p>	<p>Improvements made to heating system in Aspet. Heating zones were separated. All hot- water pipes in attic and third story were insulated. Insulation barrier was installed on stairway between second and third stories.</p>	<p>Memo from John Gilbert, Facility Manager, SAGA NHS, to Engineering Division, NARO, November 24, 1993 (SAGA Building Files)</p>
<p>1998</p>	<p>Last comprehensive painting of exterior of Aspet.</p> <p>Interior end walls on third story were replastered due to water damage.</p> <p>Flat- seam metal roof of kitchen porch was replaced.</p>	<p>Discussion with SAGA Chief of Maintenance Mike Healy, September 26, 2006</p>
<p>1999- 2000</p> <p>Maintenance Work Plan</p> <p>Fiscal Year 1999, projects completed</p>	<p>Paint storm windows for Aspet.</p> <p>Repair and paint west porch rafter tails of Aspet.</p> <p>Regrade lawn area between west porch of Aspet and Little Studio.</p> <p>Rebuild shutters, paint and hang. Shutters were deteriorated (not original, had been replaced during the 1970s). Purchased a full new set from Kenyon & Kelley in Brownsville, Vermont. Company replicated 1970s shutters. SAGA staff prepped, painted, and hung new shutters on Aspet.</p> <p>Painted back (east) porch floor.</p> <p>Painted breakfast porch at east end of house, exterior.</p> <p>Painted breakfast porch roof.</p>	<p>Maintenance Work Plan FY99, written 12/14/98 and updated 6/23/99 (SAGA Maintenance Files). Provided by SAGA Facilities Manager</p>

DATE	DETAILS OF WORK	SOURCE
Fiscal Year 1999, projects completed (con't.)	Removed globe hemlock at west porch of Aspet. Rebuilt deteriorated window wells at Aspet. Built storm windows for Aspet.	
October 2000- September 2001	Repaired bulkhead door at Aspet. Painted back porch and west piazza floors on Aspet. Continued to paint and hang reconditioned shutters on Aspet. Repair lawn at front of Aspet terrace. Paint second- story roof east side (sun porch). Installed new 12- gallon hot- water heater in Aspet.	Maintenance Division Accomplishments, October 2000- September 2001 (SAGA Maintenance Files)
October 2001- September 2002 Maintenance Division	New canvas roof on second- story east sun porch. Canvas hip roof replaced and painted with industrial- strength rubber roof coating about five times between 1991- 2005 (Mike Henry). Repaired porch railing, storm windows and shutters, bulkhead door. Painted upper west and east walls of Aspet. Roofline down to first story (2001). Repaired upper terrace fence.	List of projects completed, Fiscal year 2001- 2003 (SAGA Maintenance Files)
December 2005 Fire Protection Upgrades – Advance Acquisition Plan, NPS	Installation of climate- control system and update of electrical systems: New forced- air air heating system and controls utilizing new ductwork and registers, incorporating new oil- fired hot- water boiler and corresponding piping to provide basic low- temperature heating in winter months; New commercial grade dehumidifiers in basement, and new attic fan; New electrical distribution systems throughout building;	Advance Acquisition Plan, Dec. 12, 2005, Project Manager, David Bittermann, NER/APD (SAGA Building Files)

DATE	DETAILS OF WORK	SOURCE
December 2005 Fire Protection Upgrades – Advance Acquisition Plan, NPS (con’t.)	Demolition of existing mechanical and electrical equipment, including existing halon fire- suppression system.	
October 15, 2004	Scope of Architectural/Engineering Services for replacement of halon system and installation of climate- control systems in Aspet. Process begins to implement project.	NER/APD Project Files, October 2004
May 27, 2005 Contract for Mechanical and Electrical Upgrades, Technical Specifications	Landmark Facilities Group, Inc. PMIS #11881 ASPET, IDLCS #01252 <u>Summary of Work</u> Demolition, removal and disposal of existing mechanical and electrical equipment, including existing halon fire- suppression system. Furnishing, installing, testing and certification of forced- air heating system and controls, utilizing new ductwork and registers, and incorporating new oil- fired hot- water boiler and corresponding piping. Furnishing and installing new commercial- grade dehumidifiers in basement, as specified. Furnishing and installing new attic exhaust fan. Furnishing and installing complete new electrical distribution systems throughout the building, including lighting fixtures, power panels, disconnect switches, motor starters, switches, receptacles, and feeder and branch circuit wiring and conduit. <u>List of Drawings:</u> M – 1 “Aspet” Basement Floor Plan M – 2 “Aspet” First- Floor Plan M – 3 “Aspet” Second- Floor Plan M – 4 “Aspet” Third- Floor Plan M – 5 “Aspet” Attic Floor Plan	Contract prepared by NER/APD, May 2005 (APD Project Files)

DATE	DETAILS OF WORK	SOURCE
<p>May 27, 2005</p> <p>Contract for Mechanical and Electrical Upgrades, Technical Specifications</p> <p>(con't.)</p>	<p>M - 6 "Aspet" Mechanical Details M - 7 "Aspet" Mechanical Details M - 8 "Aspet" Mechanical Details & Legend M - 9 "Aspet" Mechanical Schedules M - 10 "Aspet" Mechanical Schedules</p> <p>C - 1 "Aspet" Mechanical Controls C - 2 "Aspet" Mechanical Controls</p> <p>E - 1 "Aspet" Electrical Diagrams, Notes and Schedules E - 2 "Aspet" Basement Electrical Floor Plan E - 3 "Aspet" First- Floor Electrical Plan E - 4 "Aspet" Second- Floor Electrical Plan E - 5 "Aspet" Third- Floor Electrical Plan E - 6 "Aspet" Attic Electrical Plan E - 7 "Aspet" Panel Schedules</p>	
<p>May 27, 2005</p> <p>Contract for Fire Protection Upgrades</p>	<p>Landmark Facilities Group, Inc. PMIS #100125 ASPET, IDLCS #01252</p> <p><u>Summary of Work</u></p> <p>Critical component of work is mitigation of disturbance to the historic building fabric and museum collections on the property.</p> <p>Engineering and complete furnishing, installing, testing and certification of NFPA 750 high- pressure water mist fire-suppression system.</p> <p>Complete furnishing, installation, testing and certification by manufacturer's trained and authorized installer, of complete, addressable fire alarm system, including fire alarm control panel, wiring, initiating devices and notification appliances, as indicated on contract drawings.</p> <p><u>List of Drawings</u></p> <p>FA - 1 "Aspet" Fire Alarm Riser Diagrams FA - 2 "Aspet" Basement Fire Alarm Floor Plan FA - 3 "Aspet" First- Floor Fire Alarm Plan FA - 4 "Aspet" Second- Floor Fire Alarm Floor Plan</p>	<p>Contract prepared by NER/APD, May 2005 (APD Project Files)</p>

DATE	DETAILS OF WORK	SOURCE
<p>May 27, 2005</p> <p>Contract for Fire Protection Upgrades (con't).</p>	<p>FA - 5 "Aspet" Third- Floor Fire Alarm Floor Plan</p> <p>FA - 6 "Aspet" Attic Fire Alarm Plan</p> <p>FS - 1 "Aspet" Basement Fire Suppression Plan</p> <p>FS - 2 "Aspet" First- Floor Fire Suppression Plan</p> <p>FS - 3 "Aspet" Second- Floor Fire Suppression Plan</p> <p>FS - 4 "Aspet" Third- Floor Fire Suppression Plan</p> <p>FS - 5 "Aspet" Attic Fire Suppression Plan</p>	
<p>September 2006</p>	<p>Contracts for Fire Protection, Mechanical and Electrical Upgrades Projects of May 27, 2005, nearing completion.</p> <p>Upon completion of mechanical work, all protective barriers and coverings will need to be removed (i.e. tapes, tarps, plastic wrappings, foam wrap). Repair and maintenance work to historic surfaces after removal of protective coverings will be required. The extent of the work that will be required is unknown at this time.</p>	<p>APD Project Files, 2006</p>

IMAGES,
ASPET



Figure 3. One of the earliest known images of Aspet (known as “Huggins Folly” at the time), ca. 1880.



Figure 4. Early view of Aspet, with hay barn on the left (west) and outbuildings on the right (east), circa 1880s.



Figure 5. Aspet, south elevation and front lawn with Saint- Gaudens family in the foreground, summer 1885. Note the new front porch.



Figure 6. Detail of a historic view of Aspet, view looking east, circa 1886. Shown is hay barn on left and new porch across west elevation.



Figure 7. Homer St. Gaudens with goat "Seasick," showing north elevation of west piazza, ca. 1893. No fretwork or trellis screen in piazza openings yet.

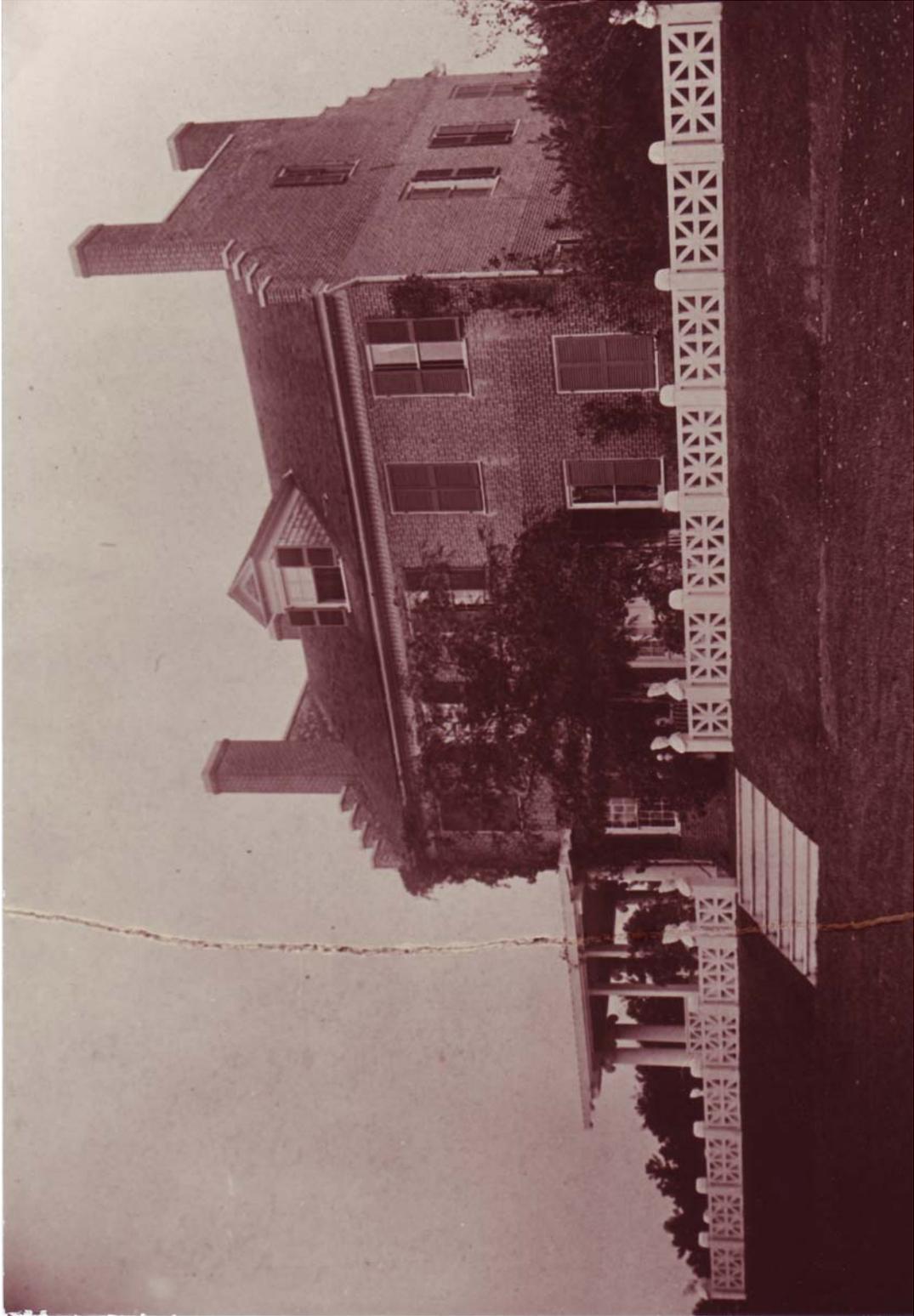


Figure 8. View of Aspet, south elevation, circa 1893, showing west piazza and dormers in place, and gable end walls stepped. View predates east piazza and paint on brick walls.

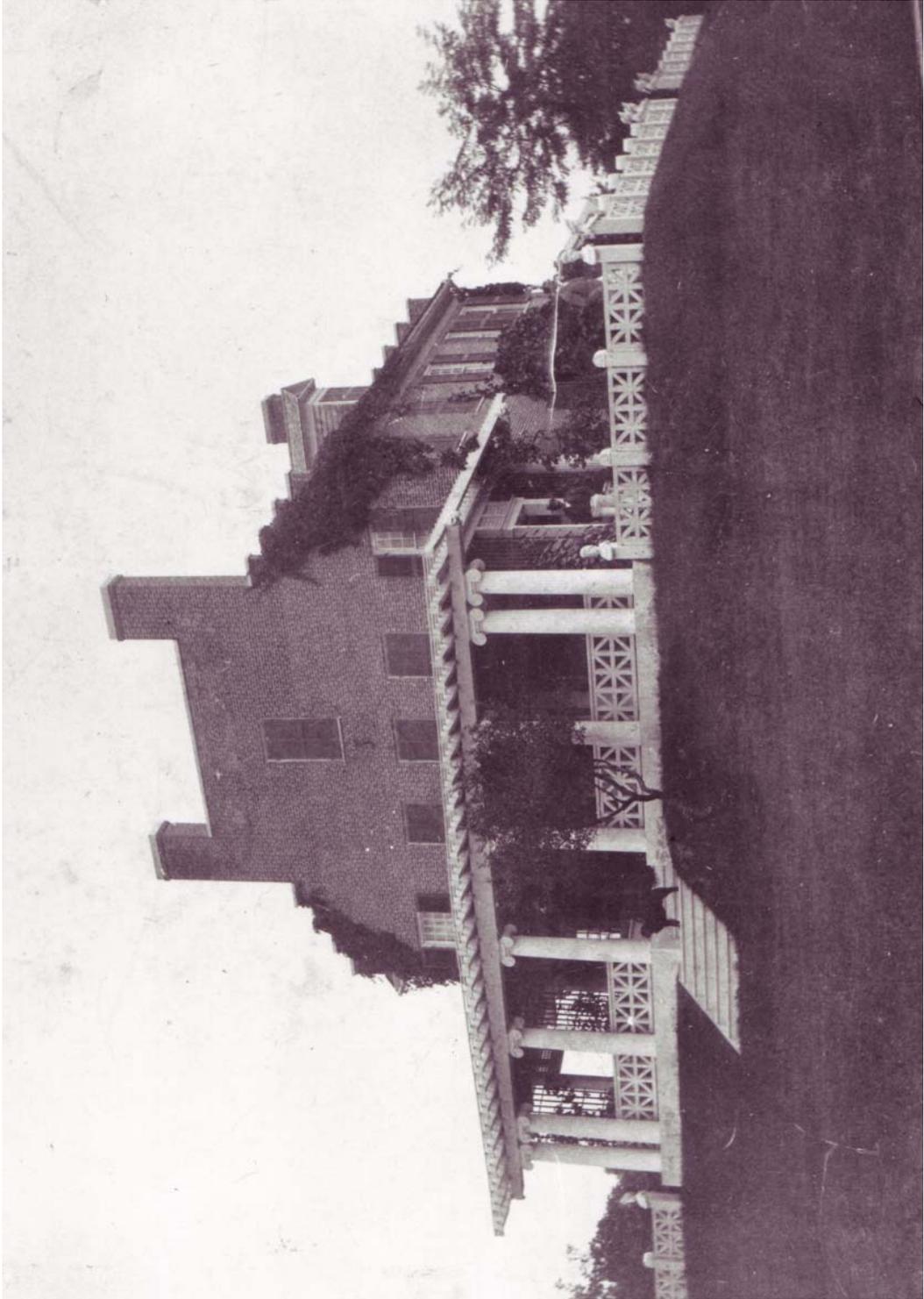


Figure 9. View of Aspet, looking northeast, August 1894- 1895.



Figure 10. Aspet, south elevation, showing east piazza in place, ca. August 1894- 1895.



Figure 11. Aspet, west and south elevations, ca. 1895.

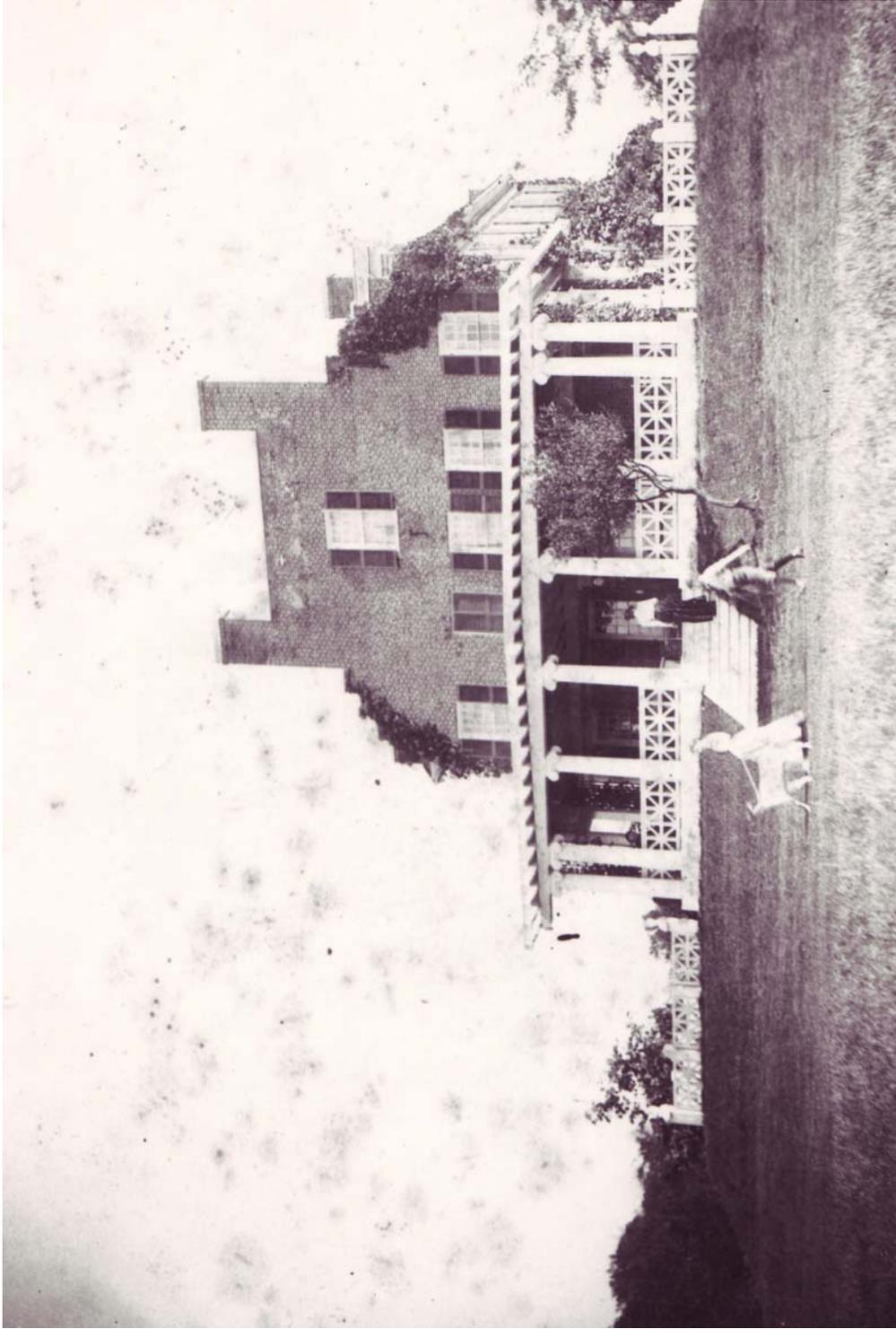


Figure 12. Aspet, west elevation, ca. 1895.

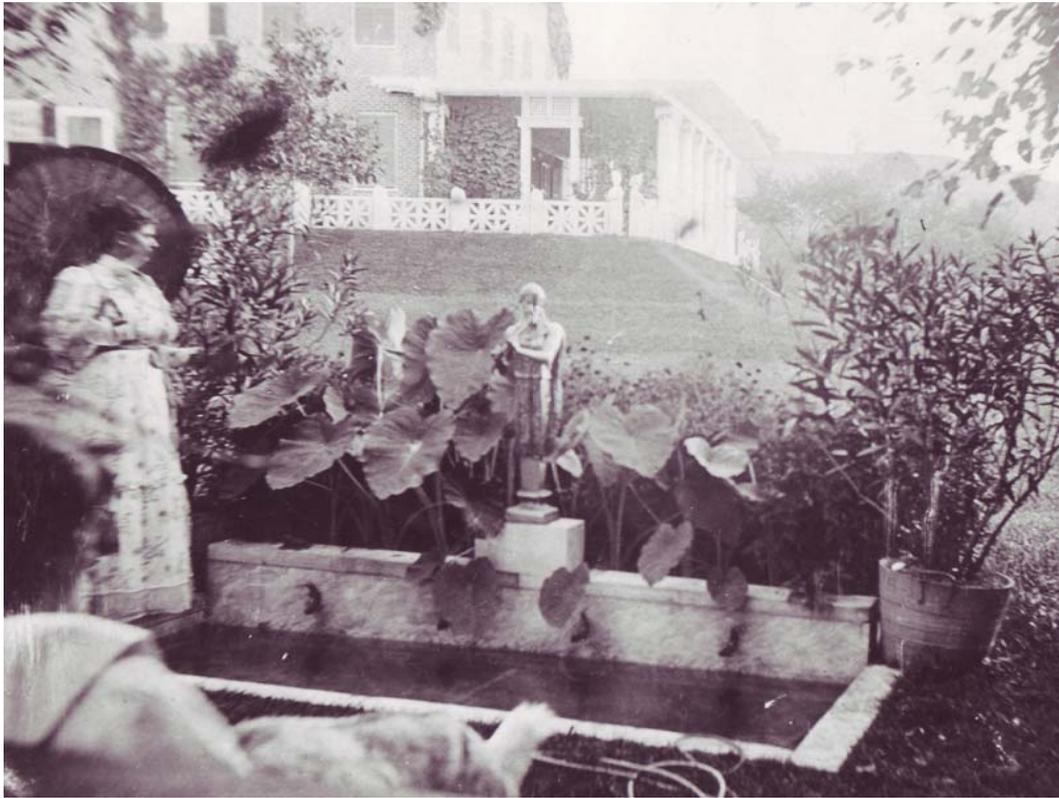


Figure 13. Northwest corner of Aspet and the west piazza from the Pan Pool Garden, before 1903.



Figure 14. View of the north elevation of house and gardens, looking southwest, ca. 1900.



Figure 15. Aspet, south parlor (Room 102), ca. 1890.



Figure 16. Aspet, view of north parlor (Room 103), looking north, ca. 1890.



Figure 17. Aspet, north parlor (Room 103), view of east wall, ca. 1900.



Figure 18. View of Aspet, looking south from the Pan Pool Garden, showing the openness of the landscape to the south and west of the house, ca. 1902.



Figure 19. Aspet, south and east elevations, with mature honey locust trees in front of house and poplar trees at corners of earthen terrace, ca. 1902. View shows that ivy has been removed from the brick walls, and that the house remains unpainted.



Figure 20. View of the northwest corner of the west piazza of Aspet, showing original piazza stairway on west side closed off, and bench extended across former opening, summer 1904.



Figure 21. Aspet, north elevation, ca. 1905.



Figure 22. Aspet, north elevation, 1908- 1915.



Figure 23. Aspet, view of north elevation from garden, 1927.



Figure 24. Aspet, west elevation, 1927.



Figure 25. Aspet, view looking northeast, ca. 1948.



Figure 26. Aspet, view of dining room (Room 111) looking west, ca. 1944.



Figure 27. Aspet, view into south parlor (Room 102) from north parlor (Room 103), ca. 1944.



Figure 28. Aspet, view of north elevation from Pan Pool garden, ca. 1960.

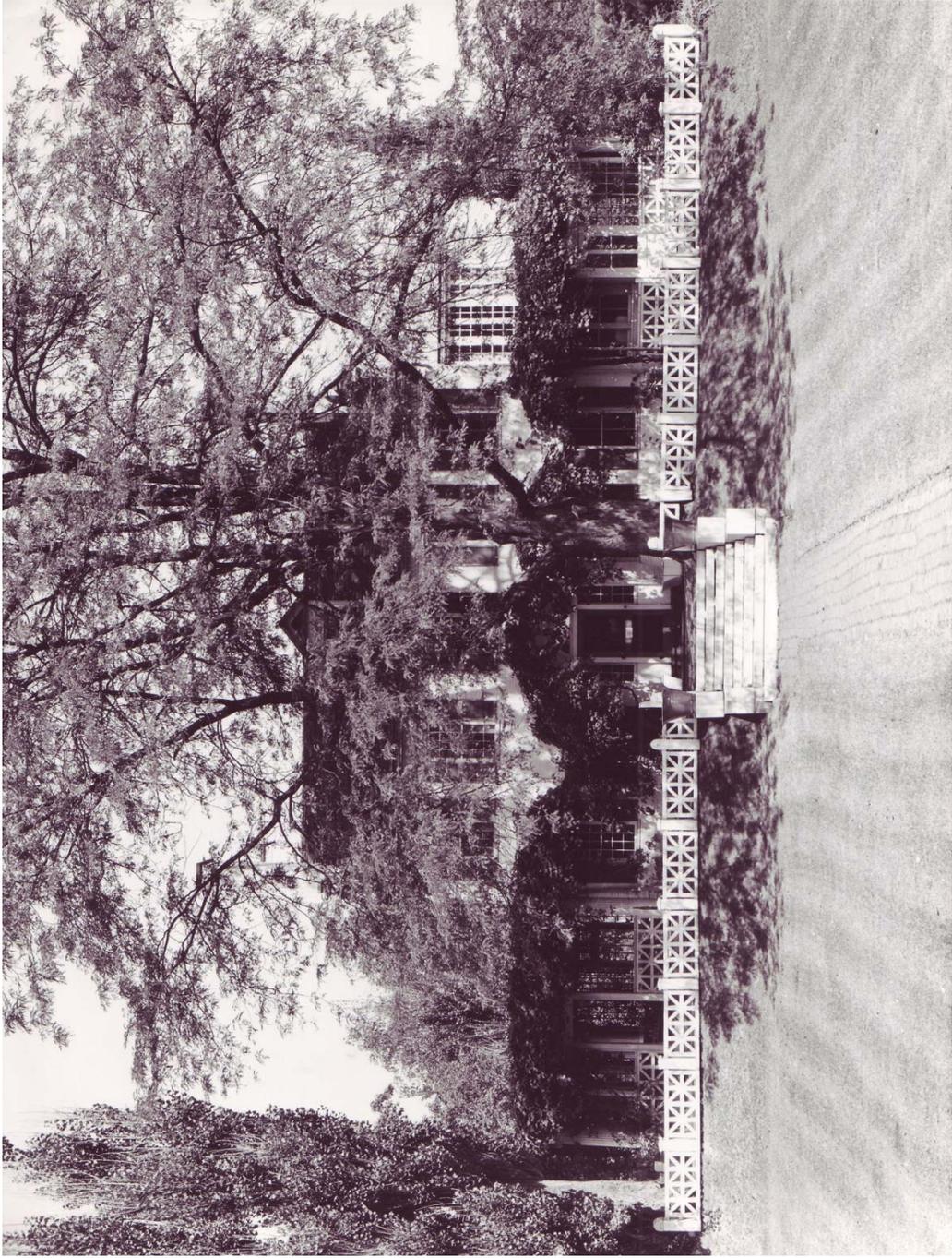


Figure 29. Aspet, south elevation, ca. 1960.



Figure 30. Aspet, south elevation, 1965.



Figure 31. Aspet, north elevation, 1965.



Figure 32. Aspet, east elevation, 1965.



Figure 33. Aspet, west elevation, 1965.

Figure 34. Aspet, main stairway, 1965.



Figure 35. Aspet, north parlor (Room 103), view of northwest corner, 1965.



Figure 36. Aspet, view of basement looking north, 1965.



Figure 37. Aspet,
south parlor
(Room 102),
view looking west,
1965.



Figure 38. Aspet, looking from south parlor (Room 102) into north parlor (Room 103), 1965.



Figure 39. Aspet, view of dining room (Room 111) looking east, 1965.



Figure 40. Aspet, kitchen (Room 106), fireplace on east wall, 1965.



Figure 41. Aspet, southwest bedroom (Room 208), 1965.

Figure 42. Aspet, second-story east bathroom (Room 204), 1965.



Figure 43. Aspet, north and west elevations, 1966. Highlighted are newly planted poplar trees at the northwest and southwest corners of the earthen terrace.



Figure 44. Aspet, dining room (Room 111), view of northeast corner, ca. 1966.



Figure 45. Aspet, entry hall (Room 101), view of west wall, ca. 1966.

Figure 46. Aspet, dining room (Room 111), view of northeast corner, ca. 1966- 1970.



Figure 47. Aspet, dining room (Room 111), view of southeast corner, ca. 1966- 70.

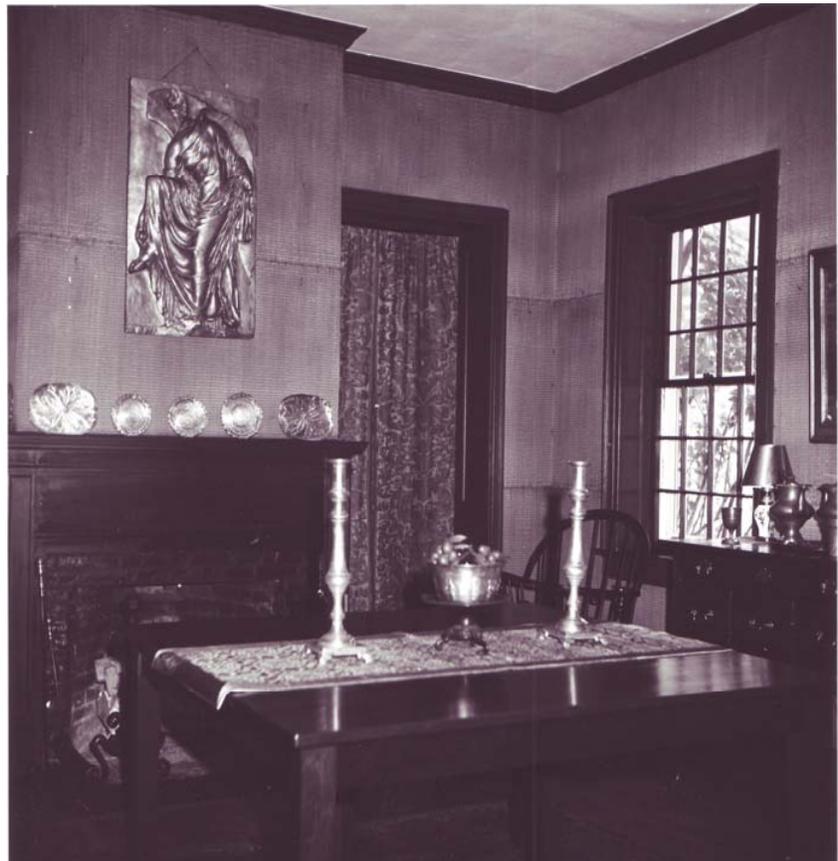


Figure 48.
Aspet, view
of north
elevation
from the
gardens,
1970.



Figure 49. Aspet, view of northwest corner from the gardens, 1970.



Figure 50. Aspet, west elevation, 1970.



Figure 51. Aspet, south parlor (Room 102), view looking south, 1970.



Figure 52. Aspet, north parlor (Room 103), view of west wall with fireplace, 1970.

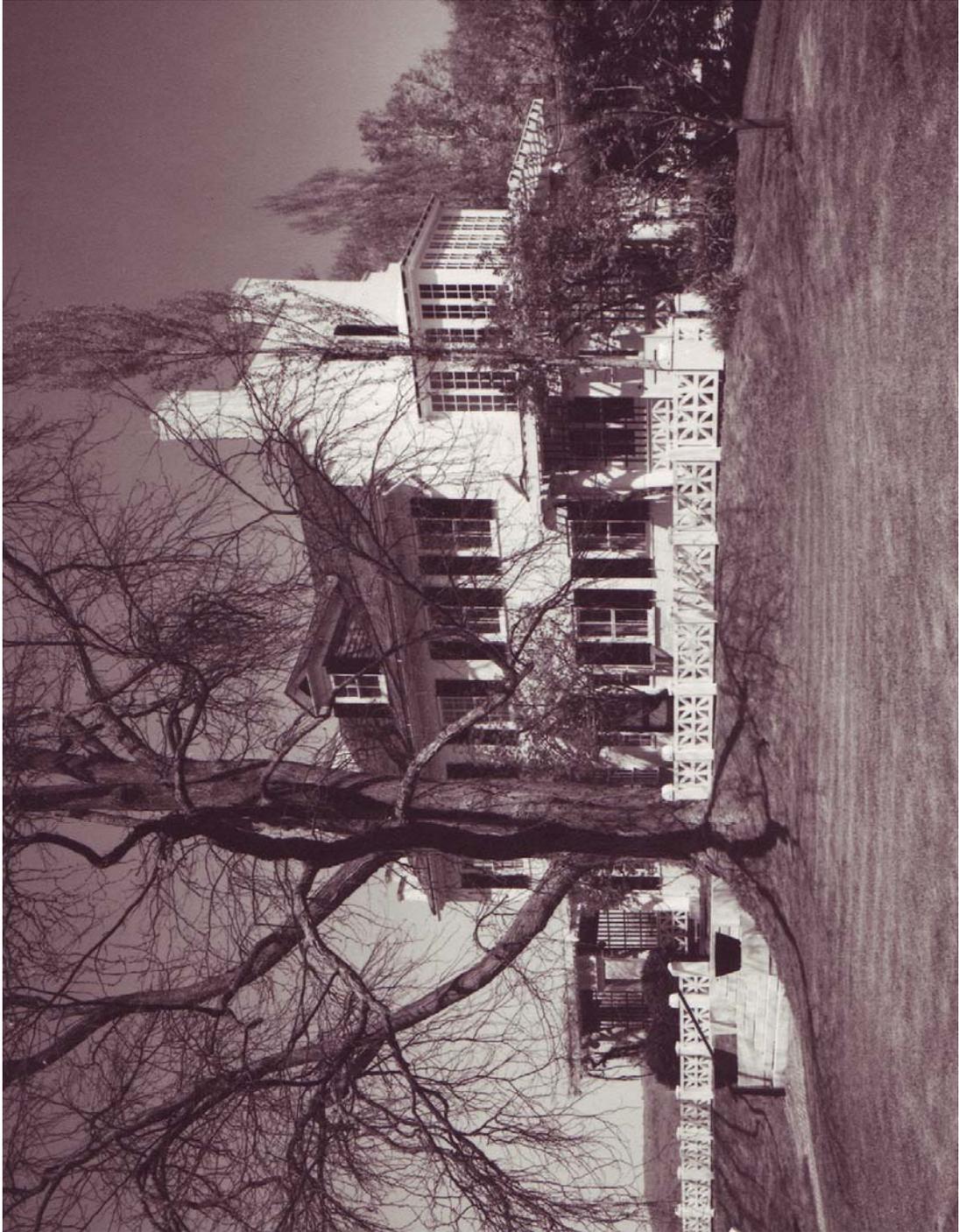


Figure 53. Aspet, view of south elevation looking northwest, 1983.



Figure 54. Aspet, west and south elevations, 1983.



Figure 55. Aspet, south elevation, 1983.

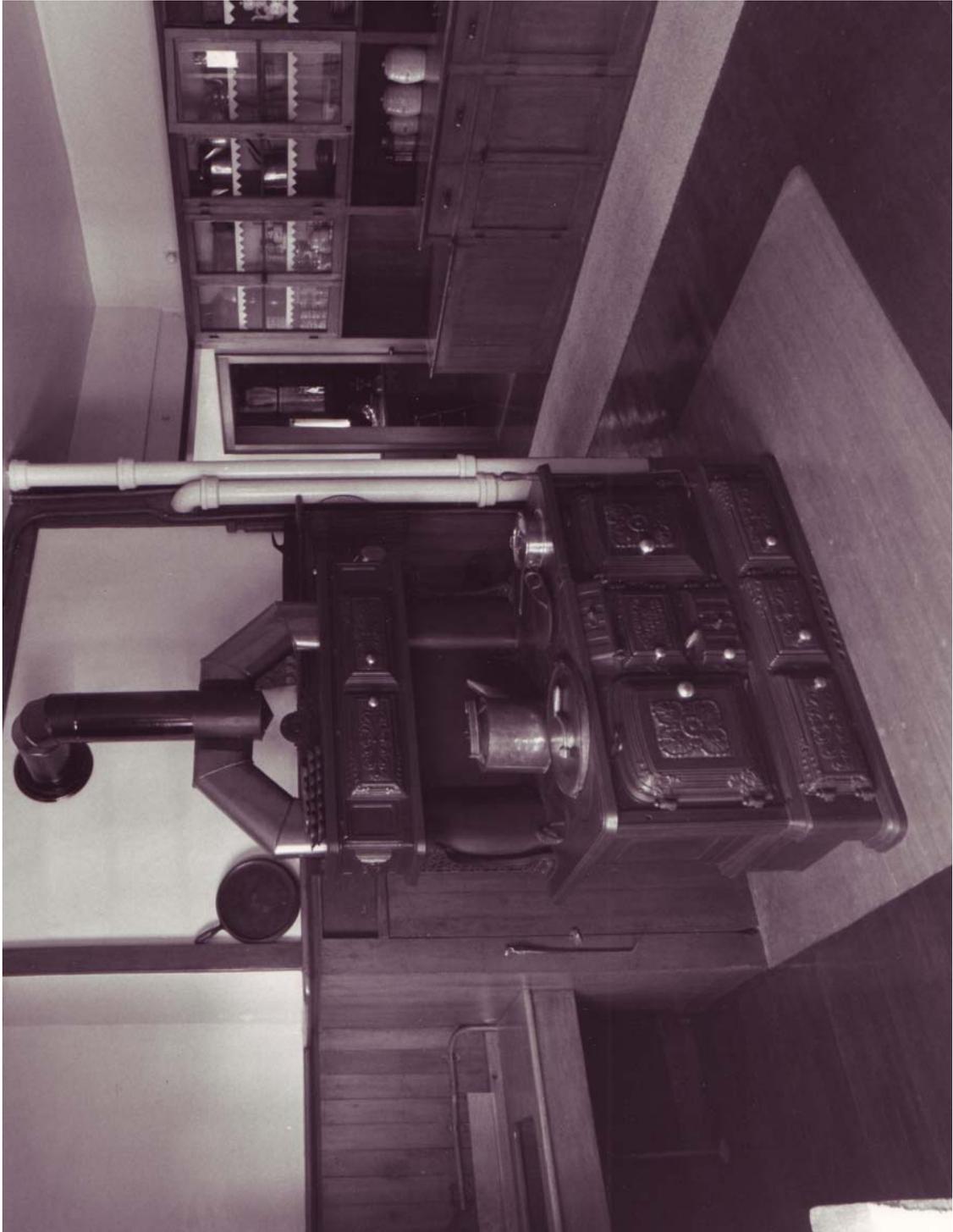


Figure 56. Aspet, kitchen (Room 106), range along east wall, 1983.



Figure 57. Aspet, rotten sheathing boards exposed, 1993.



Figure 58. Aspet, deteriorated condition of brick parapet caps, 1993.



Figure 59. Aspet, dormer showing mold and water damage to shingles; mold and moss also covers adjacent roof shingles, 1993.



Figure 60. Aspet, new roof ridge, flashing, and shingles, 1993.

III. CHRONOLOGY
OF DEVELOPMENT –
LITTLE STUDIO

DESCRIPTION

The Little Studio was constructed in 1904 from designs created by architect George Babb and sculptor Augustus Saint- Gaudens. The Little Studio replaced the converted hay- barn studio originally on the site. The hay- barn studio had grown increasingly unstable to the point of collapse by 1903. The Little Studio was designed to complement the natural beauty of the setting, and to relate specifically as a unit to the main house to the southeast. It is sited on a slightly raised terrace that slopes away to the meadows on the north and west, and which melds with the lawns and gardens to the south and east.

The building is in many ways a Shingle- style structure with a dominant overlay of classicism. Classical motifs such as the columned pergola and piazza that wrap around the front and sides of the building, and the decorative reproduction Parthenon frieze along the south elevation, are clearly classical elements. Shingle- style features include the low profile and horizontality of the roofline, the combination of sheathing materials (stucco, clapboards, and shingles), the variety of window shapes and styles, and the subtle interplay of light and shadow, mass and void. The building also incorporates aspects of the Arts and Crafts movement, particularly on the interior.



Figure 61. Little Studio, west and south elevations, 1995.

The basic forms and massing of the old hay barn were retained and enhanced by a large shingled clerestory on the roof that provided light into the studio space below. The footprint of the building is essentially a large rectangle, with a smaller rectangular wing at the northeast corner for clay storage and small modeling work. The addition of elements related to the function of the building (such as the large north skylight, window openings at the roof line and above, and oversized loading doorways) add to the visual variety of shapes and angles that constitute the overall design.

The interior of the Little Studio is dominated by the studio room rising three stories to the ceiling, with a one-story alcove or gallery along most of the north side below the skylight. A massive fireplace is located along the west end wall. Coved ceilings at the east and west ends and tapered north and south walls contribute to the dynamic sculptural character of the interior space. Wooden cabinets, shelves, benches, and bookcases constitute significant built-in features. Vertical-board wainscoting covers the lower portions of the studio walls. Additional spaces on the east include the entry hall, modeling room, bathroom, and skylight room (above the bathroom). Additional spaces on the west include the stair hall, with stairways to the basement and upper level (northwest corner), and the sketch room (at the west end, behind the fireplace). The Little Studio also has a full basement.

Because memorialization of the site began shortly after the death of August Saint-Gaudens in 1907, changes to the Little Studio have been minimal. See Appendix A of this report for a full set of Historic American Building Survey drawings completed in 1965.



Figure 62. Little Studio, interior of main room, view looking west.

BRIEF CHRONOLOGY 1894- 1977

DATE	ARCHITECTURAL INFORMATION	COMMENTS	SOURCE
1885 “Barn Studio”	Cut north skylights in the roof for better light. Chimney added center/east end of barn (for heating stove).	Precursor to the Little Studio. Adapted extant farm structure.	Helper, <i>Archeological Overview & Assessment (AOA)</i> , p. 53 Historic photo from summer of 1885 shows both skylight and chimney. Bond, <i>Aspet</i> , fig. 4
By 1888	Garden with birches, bench, Pan statue, and marble pool adjacent to Barn Studio in place.		<i>AOA</i> , p. 56 Colby and Atkinson, <i>Footprints</i> , p. 419
1889 (Fall)	Saint- Gaudens bound together rustic pine poles for a pergola across the south side of the Barn Studio.		<i>AOA</i> , p. 54; from Homer Saint- Gaudens, <i>Reminiscences</i>
1894	George F. Babb designed a “pergola” (south- facing veranda) along portions of south and west sides of Barn Studio, supported by stop- fluted Doric concrete columns		<i>AOA</i> , p. 54; from Homer Saint- Gaudens, <i>Reminiscences</i> Photo, 1894- 1904 (SAGA)
1894- 1897	Swimming pool built behind (north of) Barn Studio.	Saint- Gaudens formalized right to draw water from Beaman’s spring with one- inch pipe – deed Sept. 1897.	<i>AOA</i> , p. 54 Sullivan Co. Deeds (147: 280)
	Shingled one- story addition built across north side of building.		Arbogast, <i>HSR: Little Studio</i> , p. 9
1900	Aspet became year- round residence for Saint- Gaudens.		<i>AOA</i> , p. 54
1903- 04 “Little Studio”	Replaced Barn Studio with “Little Studio” (completed summer 1904).	Designed by George F. Babb with much input from Saint- Gaudens	<i>AOA</i> , p. 55 Saint- Gaudens Papers Dartmouth College Library (DCL); includes numerous drawings and sketches

DATE	ARCHITECTURAL INFORMATION	COMMENTS	SOURCE
1903- 04 “Little Studio” (con’t.)	<p>Same site used. Resembled former building in size. Large roof monitor with north- facing skylight windows.</p> <p>Two- story loggia on the south elevation.</p> <p>One- story pergola fronting portico, and wrapping around onto west and east sides of studio.</p> <p>Swimming pool rebuilt on north side.</p> <p>Stucco walls; replica of Parthenon frieze running across south wall of studio (within the loggia).</p> <p>New wooden Doric columns resting on low stone wall and supporting grape- arbor trellis roof structure planted with climbing vines.</p> <p>Larger chimney mass at west end of building.</p> <p>Wing added to the east end of north wall (modeling room).</p>		<p>AOA, p. 55</p> <p>Arbogast, <i>HSR: Little Studio</i>, p. 10</p>
Ca. 1906	Saint- Gaudens remodeled modeling room (northeast wing).		Arbogast, <i>HSR: Little Studio</i> , p. 48
Ca. 1907	Woodwork in the modeling room was grained.		Arbogast, <i>HSR: Little Studio</i> , p. 11
Ca. 1907- 1961	Building electrified, four interior and two exterior light fixtures installed.	Electrified sometime after 1926.	Arbogast, <i>HSR: Little Studio</i> , p. 11
Ca. 1948	Two square posts on interior north wall of the main gallery support the bearing beam of the skylight windows. Posts introduced ca. 1948 due to rotting beam.		Arbogast, <i>HSR: Little Studio</i> , p. 39

DATE	ARCHITECTURAL INFORMATION	COMMENTS	SOURCE
Ca. 1950s	Blue paint introduced to exterior wood elements, including clapboards of north elevation, some window trim, downspouts, and several doors.		Arbogast, <i>HSR: Little Studio</i> , p. 39
1958	Skylight on north slope of west end of building (above sketching room) removed. Covered with black asphalt roll roofing.		HABS documentation 1965 Arbogast, <i>HSR: Little Studio</i> , p. 24
1961	Interior lower walls painted gray, upper walls painted blue, and built-in furniture painted mauve.		1969 Memo from SAGA supt. James Coleman to Regional Director (bound with Gjessing HSR)
Ca. 1967	Little Studio used for storage of artifact collection		3 photographs (SGNHS); e.g. fig. 96
May 16, 1973	Discussions about restoring/repainting Parthenon frieze.		Memo, Chief, Branch of Museum Operations to Curator, SAGA NHS (SAGA Reading File)
1975- 76	Some structural stabilization and restoration begun by NPS.	No specifics noted.	Arbogast, <i>HSR: Little Studio</i> , p. 11
1975	Foundation drainage addressed by contract work.	1994 investigations indicate that much of this work was not done, and elements that were introduced failed.	Fortin and Pendergast, <i>Little Studio Foundation Drainage, Pergola Wall Repair, Completion Report</i> , p. 4 Set of drawings, David Mirski, 1975 "Remediation Work at Little Studio" (NER/APD files)
1977	Restoration. Exterior stucco. New roof, red cedar sawn shingles 18" length, replace exterior woodwork in kind where necessary, repaint interior and exterior walls, interior wood work stripped of paint and stained, doors and trim in modeling room "grain- painted." Installation of Pyr- A- Larm CT-70 fire- alarm system.		Set of drawings, 1977, Paul Mirski, archt. (SAGA flat files, #12-12A)

CHRONOLOGY 1977- PRESENT

DATE	DETAILS OF WORK	SOURCE
March 29, 1978	Linda K. Tucker examined Parthenon Frieze in anticipation of restoration. Found casts in advanced state of decay.	“Preliminary Conservation Report” (SAGA Building Files)
July 7, 1978	Trim woodwork in Modeling Room grained to match original graining on south doors. Refinished floor in gallery, east hall, and modeling room. Walls replastered, ceiling received new metal lath with new plaster.	Letter, Michael Fortin to S. Benedetto & Sons, July 7, 1978 (SAGA Reading File)
July 1978	Apparently much historic glass was broken during the restoration of the skylights. Notes that of 84 historic glass pieces, only 18 were not broken.	Memo, Michael Fortin to Contracting Officer, NARO, July 7, 1978 (SAGA Reading File)
December 1979	List of jobs to complete: Touch up wall paint in Modeling Room of Little Studio where former fire detector was. Clean up rooms above toilet and Modeling Room attic in Little Studio. Clean up rear rooms, at west of Little Studio second floor, first floor, and basement area ways.	John H. Dryfhout to Allan Jansson, December 12, 1979 (SAGA Reading File)
1979	Southeast post of pergola structure replaced with a metal 4 x 4 post with flanges welded to support the junction of 4 x 8 carrying beams [lintels].	Pergola Restoration. [Identifies the earlier work as completed in 1979.] 1979 work actually exacerbated water infiltration and led to rapid deterioration of the new work (SAGA Maintenance Files, 1990- 91 Season)
1980s	Swimming pool filled in by the NPS.	<i>Cultural Landscape Report (CLR)</i> , Vol. 1, pp. 175 and 202

DATE	DETAILS OF WORK	SOURCE
June 16, 1980	“A number of areas in the Little Studio where water is coming in from the lower alcove roof on the north side and leaking over the interior wood paneling. We also note the presence of carpenter ant residue in a number of areas of the alcove...”	John H. Dryfhout to Regional Director, NARO, June 16, 1980 (SAGA Reading File)
June 1981	Conversion of toilet in Little Studio for use by handicapped. New sink and toilet. New partition walls.	Plan/drawing by George Stephen, NPS NARO, June 1981 (SAGA Reading File)
1981 Parthenon Frieze Restoration and Paint Analysis	<p>Frieze:</p> <p>54 ½ feet long and 42 inches high 14 panels, originally purchased from P. P. Caproni & Brother Co. of Boston, MA Originally polychromed under the direction of ASTG by assistants Barry Faulkner and later Alice Breckenridge (1981, Contract document)</p> <p>Contract #CX1600- 1- 0026:</p> <p>Nicholas Isaak – Fine Arts Conservator/Restorer, Westmoreland, NH</p> <p>Work began July 15, 1981. Work completed October 29, 1981.</p> <p>Color cataloging:</p> <p>Samples removed from each individual color area, placed on index card and attached with B-72 (glue). Colors matched to Munsell color chips and corresponding color code numbers added to card. Sample location on frieze clearly noted on line drawing of frieze panels. Index cards with original samples located in SAGA Special Collection Building.</p> <p>Consolidation of paint surface:</p> <p>Paint too fragile to clean without consolidation. Reattached paint to plaster using rice paper applied with wheat paste to surface. Melted beeswax then brushed over the rice paper followed by heat and pressure with a tacking iron. Paint flakes gradually relaxed against the plaster. Once paint reattached, wheat paste and rice paper softened with water and removed.</p>	Documentation of the Parthenon Frieze Restoration is filed in the SAGA NHS Collections building.

DATE	DETAILS OF WORK	SOURCE
<p>1981</p> <p>Parthenon Frieze Restoration and Paint Analysis</p> <p>(con't.)</p>	<p>Consolidation of plaster:</p> <p>After paint surface was secure, each frieze panel removed from wall and soaked in B- 67 (acryloid- methacrylate resin base varnish). B- 67 filled and sealed the porous character of the plaster, retarding the tendency of the plaster to accept moisture. After drying, frieze panels reattached to wall.</p> <p>Cleaning:</p> <p>Once paint and plaster were consolidated and frieze reinstalled on wall, the surface coating from the consolidation (B- 67, beeswax) was removed using mineral spirits, and the accumulated dirt below was removed with the solvent xylol.</p> <p>Preparation for infill painting:</p> <p>Brush coat of B- 72 applied. Fillings of French Chalk and Kaoline held together with gelatine glue were applied to those areas where the paint flakes that were missing were most noticeable. Fillings sanded and dusted and spot varnished with B- 72.</p> <p>Infill painting:</p> <p>Paint type – Grip- Flex brand (a methacrylate plastic base paint, xylol soluble). 68 colors found in the complete frieze (matched to Munsell color chips). Infill painting applied paint ONLY where there was a loss, saving original paint surface in as many areas as possible. Most colors mixed individually on a palette as work progressed. Restorer opinion: color matching is just about identical to the original colors. Estimated that a little less than 1/3 of surface was original paint surface following restoration.</p> <p>Protective coating:</p> <p>B- 67 (varnish) applied as a final protective coating. Bleached beeswax melted into the varnish and applied hot to create an eggshell finish. Varnish serves as added seal for paint surface.</p>	

DATE	DETAILS OF WORK	SOURCE
<p>1986</p> <p>Historic Structure inspection</p>	<p>Exterior paint peeling and chipping. Some wood framing members of pergola rotting. Clapboards on west and north stain faded, some rotten. Plaster walls beginning to crack.</p> <p>Interior – Floors worn, need new coat of varnish. Trim paint chipped. Leak in skylight window. Cracks in plaster walls visible.</p>	
<p>1987</p> <p>Little Studio Piping Plans for fire- suppression sprinkler system</p>		<p>Drawings by H.V. Allen & Co. SAGA flat files #11- 7</p>
<p>1990- 1991 Season</p> <p>Pergola Restoration</p>	<p>Building inspection by Maintenance Staff. Extensive rot in pergola structure revealed.</p> <p>Removed and replaced all sections of the 4 x 8 carrying beams [lintels], as well as 3 interior structural posts. Replaced sheathing on all but 2 lower portions (of square posts) and replaced 25 pergola beams [rafters].</p> <p>Replaced ca. 1979 steel 4 x 4 portico post (SE corner) with 4 x 8 hemlock post (similar to originals). Removed and replaced one additional steel 4 x 4 post with original hemlock type.</p> <p>Copper flashing installed over column drip caps.</p> <p>Southeast corner downspout restored and reconnected with foot buried below grade.</p> <p>Southwest corner downspout replaced with all new material.</p> <p>Sixteen pergola rafters along the south and west elevations were replaced (most of these were not historic).</p> <p>Six beams along the east elevation were replaced.</p> <p>Approximately 280' of strapping was replaced (most of which was not historic).</p>	<p>Handwritten account of project by John Gilbert, Chief of Maintenance (SAGA Maintenance Files)</p>

DATE	DETAILS OF WORK	SOURCE
<p>September 1, 1993</p> <p>Task Directive and Scope of Work, Little Studio Investigations</p>	<p>Problems with foundation drainage, extreme dampness of masonry foundation walls, standing water in north wing crawl space. Stucco failure on portico walls of south and west elevations. Lack of sufficient foundation drainage.</p> <p>Assess and recommend from site investigations.</p> <p>Recommended treatment and cost estimate.</p> <p>Construction – execute all recommended repairs.</p> <p>Investigations and recommendations to be carried out by NER/CRC, David Bittermann, Historical Architect.</p>	<p>Task Directive and Scope of Work – Little Studio Investigations, Foundation Drainage and Pergola Wall Repair, September 1, 1993. By David Bittermann, NER/CRC (SAGA Reading File)</p>
<p>1994</p> <p>Little Studio, Foundation Drainage and Pergola Wall Repair</p>	<p>Lack of sufficient foundation drainage led to year- round excessive levels of humidity and water saturation in the cellar areas.</p> <p>Moisture- induced problems in the pergola walls – stucco finishes were failing in many locations.</p> <p>These issues were suppose to be addressed in remediation work in 1975 – little evidence that most of the 1975 drainage work was actually carried out. Found that 1975 caulking of joints failed.</p> <p>Therefore the 1994 work included the following:</p> <p>Drain lines along the south and north sides of the pergola, west side areaway, and east side of Little Studio excavated, new geo- textile membrane installed with filter fabric protecting drain. Six- inch surface grates installed at existing drain line embankment discharges. Old drain boxes abandoned. Drain lines connected to extend through abandoned boxes without interruption. Installed new continuous PVC trench drain above old line and PVC collector below trench drain to carry trench drain discharge. Collector also collects redirected discharge from two downspouts. New area drain installed adjacent to north foundation wall of Modeling Room. New PVC pipe.</p>	<p>Fortin and Pendergast, <i>Little Studio Foundation Drainage, Pergola Wall Repair, Completion Report</i></p>

DATE	DETAILS OF WORK	SOURCE
<p>1994</p> <p>Little Studio, Foundation Drainage and Pergola Wall Repair</p> <p>(con't.)</p>	<p>Pergola wall stucco finishes – all failed areas of stucco removed down to solid substrate. Cleaned and repointed any deteriorated mortar joints in stone masonry wall construction. Where stone masonry exposed, installed new galvanized expanded metal lath to receive new stucco coatings. Applied bonding agent to all prepared surfaces. Installed built- up stucco coatings at repair sites, and tooled to match adjacent surfaces. Slurry- coated all new and existing stucco finish surfaces. Filled any open excavations. Reinstalled any removed paving and gravel. Pergola wall coping stones were prepped and recaulked head and bed joints.</p>	
<p>1995</p> <p>Removal of coal-fired, warm- air heating system. Installation of oil-fired, warm- air furnace.</p>	<p>Removed all existing coal- fired, warm- air heating ductwork, duct supports, and breeching (flue ductwork).</p> <p>Coal- fired furnace and existing floor registers to remain in place.</p> <p>Install oil- fired, warm- air furnace, combustion air louvers, air filters, thermostat/humidistat, supply oil line, and electric wiring, all in basement.</p> <p>Install three 275- gallon oil supply tanks and vent lines.</p> <p>Install all new ductwork and duct supports in basement.</p> <p>Provide area around furnace with fire- resistant enclosure.</p> <p>Clean chimney, repair any blockages.</p>	<p>Section 01010, Summary of Work. Provided by Chief of Maintenance (SAGA Maintenance Files)</p>
<p>September 29, 1995</p> <p>Order for Supplies and Services, Johnson and Dix Fuel Co.</p>	<p>Install Thermo Pride oil- fired furnace, and two new 330- gallon vertical oil tanks.</p> <p>Remove and dispose of existing ductwork and waste.</p> <p>New supply ducts and registers to connect with (6) existing floor registers.</p> <p>New temperature and humidity controls. Electrical wiring with Thermal safety and shut off switches.</p> <p>Clean existing chimney.</p>	<p>September 29, 1995. Order for Supplies or Services, New Furnace for Little Studio (SAGA Building Files)</p>

DATE	DETAILS OF WORK	SOURCE
<p>1999</p> <p>Maintenance Work Plan - Fiscal Year 1999. Completed projects.</p>	<p>Reroof Little Studio – eastern roof portion only, shingles on clerestory with topcoat rubber roof covering.</p> <p>Repair and paint Little Studio.</p> <p>Regrade lawn area between west porch of Aspet and Little Studio.</p> <p>Paint floors of Little Studio (February 1999).</p> <p>Little Studio Roof Project. Replaced cedar shakes on modeling room roof and replaced wood gutters.</p> <p>Repaired plaster and painted interior of modeling room in Little Studio.</p> <p>Repaired plaster on pergola walls and painted (exterior) Little Studio.</p> <p>Installed new 12- volt track lighting to illuminate artwork under skylight in Little Studio.</p> <p>Repaired plexiglass on bookcase exhibit.</p>	<p>Maintenance Work Plan FY99, written 12/14/98, updated 6/23/99. Provided by Chief of Maintenance (SAGA Maintenance Files)</p>
<p>October 2000 – September 2001 –</p> <p>Maintenance Division Accomplishments</p>	<p>Revived wood walls at Little Studio. (conservator/curator job)</p> <p>Revive wood of armoire Little Studio. (conservator/curator job)</p> <p>Coated metal roofs on Little Studio.</p> <p>Painted/refinished floor in Little Studio.</p>	<p>Maintenance Division Accomplishments, October 2000- September 2001. Provided by Chief of Maintenance (SAGA Maintenance Files)</p>
<p>Ca. 1980s – 2003</p>	<p>Modeling room used as Eastern National bookstore until construction of new visitor’s center in 2003.</p>	
<p>2004- 2005</p>	<p>Repared interior and exterior of pergola knee wall. Contract work.</p> <p>Portions of columns replaced (every column had a problem of some type).</p> <p>All rafters of pergola structure replaced due to rot and general deterioration.</p>	<p>Interview with Chief of Maintenance Mike Healy, SAGA NHS, September 26, 2006</p>

DATE	DETAILS OF WORK	SOURCE
2004- 2005 (con't.)	Window wall/skylight - frames scraped down, primed, and caulked. Replaced glass as needed with safety glass. Some repointing of chimney.	
2005- 2006	Main beam/lintel and several square columns of portico replaced (including SE end column). Entire exterior of Little Studio painted.	Interview with Chief of Maintenance Mike Healy, SAGA NHS, September 26, 2006
2006	Lead- coated copper roof of clerestory received new industrial- grade rubber roof coating.	Interview with Chief of Maintenance Mike Healy, SAGA NHS, September 26, 2006

IMAGES,
LITTLE STUDIO

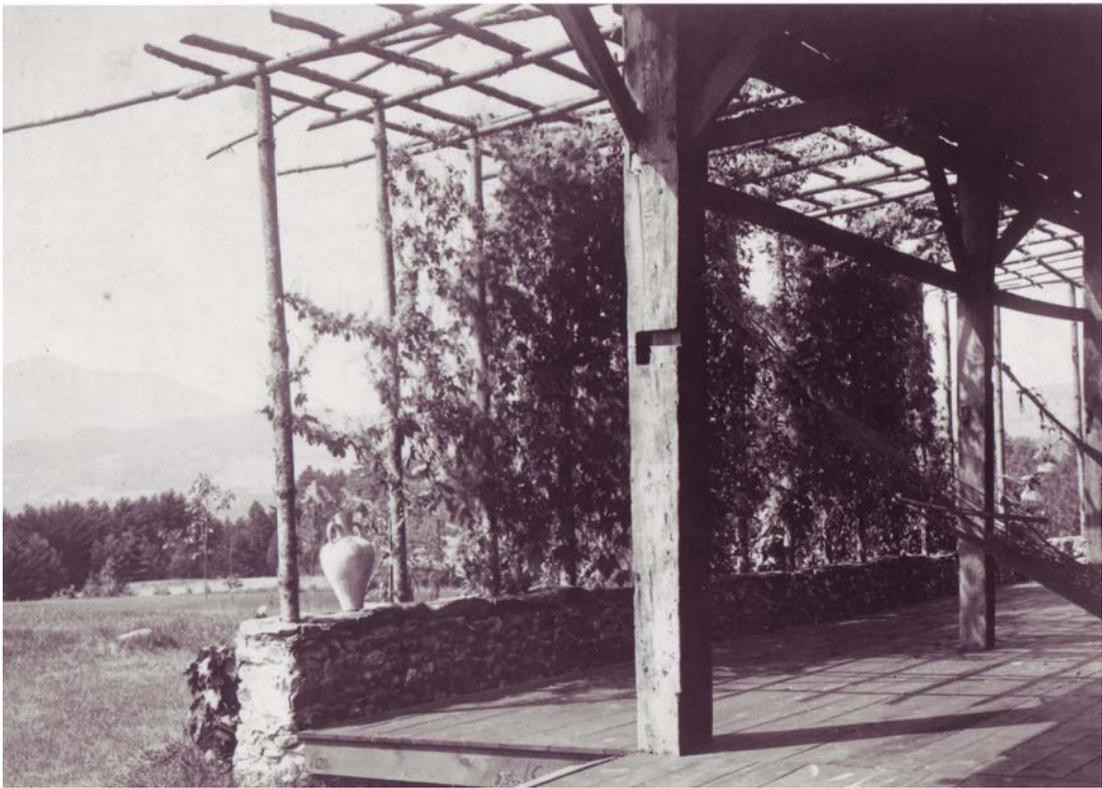


Figure 63. Barn Studio, with rustic pole pergola and wood deck floor, ca. 1890.



Figure 64. Barn Studio, view from the west piazza of Aspet, looking north, circa 1900.



Figure 65. Barn Studio, west end of south elevation, showing rustic poles replaced with columns, circa 1900.

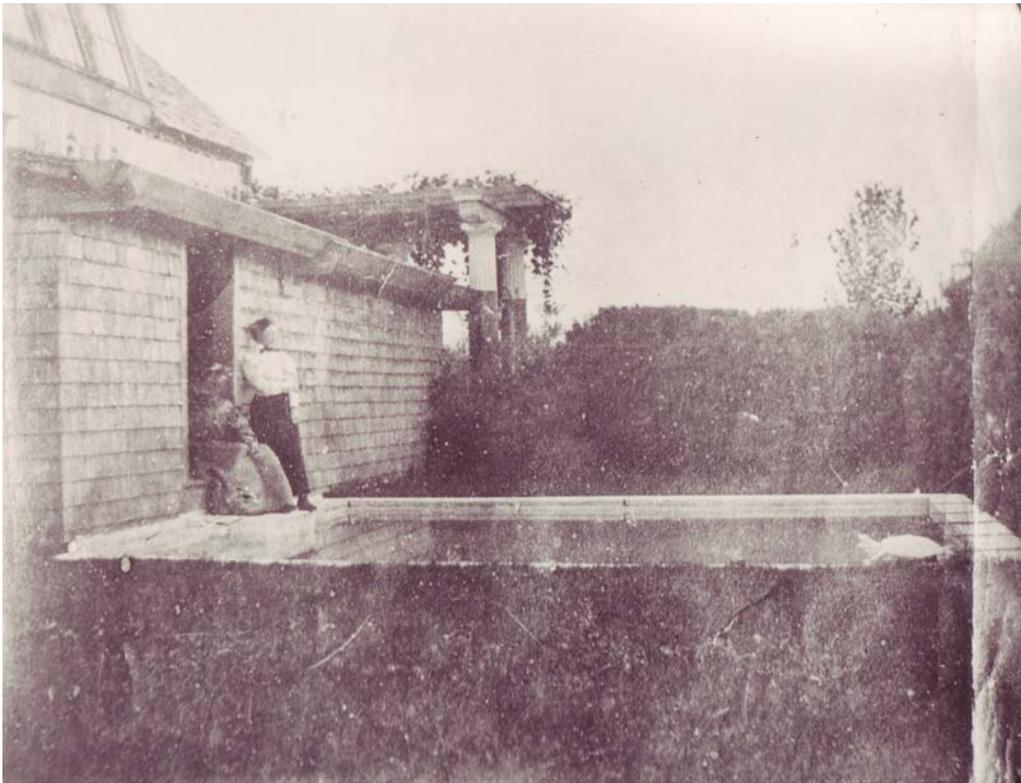


Figure 66. Barn Studio, north elevation, showing first swimming pool in place.

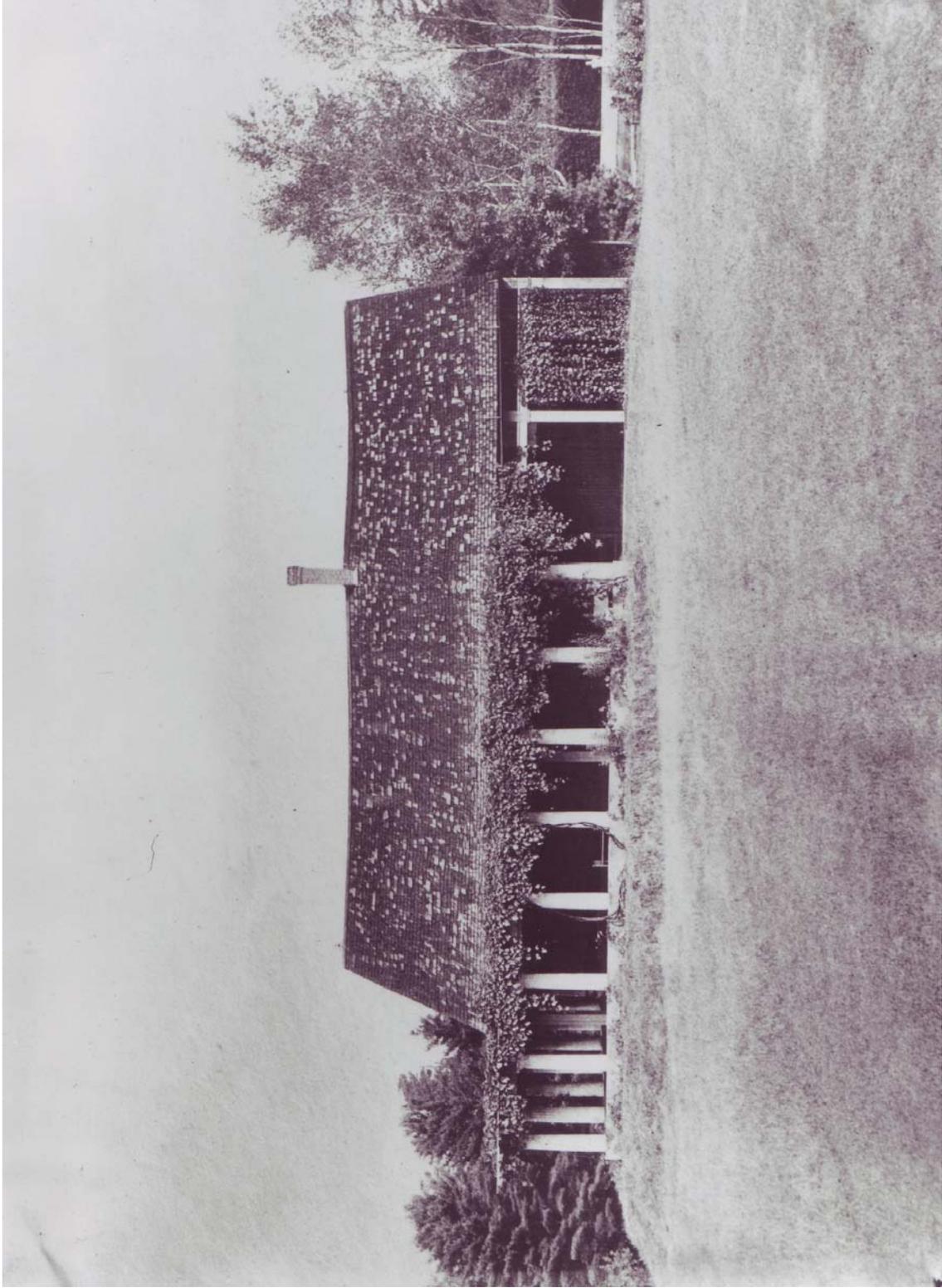


Figure 67. Barn Studio, south elevation, ca. 1900.



Figure 68. Barn Studio pergola, southwest corner, showing painted columns, circa 1900.



Figure 69. Little Studio, south elevation under construction, winter 1903.



Figure 70. Little Studio under construction, with Augustus Saint- Gaudens in foreground, winter 1903.



Figure 71. View of the Little Studio, north and west elevations after construction, 1904.



Figure 72. Little Studio, view of north elevation, with Mr. and Mrs. Augustus Saint-Gaudens and a visitor, circa 1905.

Figure 73. Little Studio, main room, view looking east, circa 1905; shows Phillip Brooks model in center, with billiard table and lighting fixture in background.



Figure 74. Little Studio, southeast corner of main room, showing Saint-Gaudens' desk, 1905.

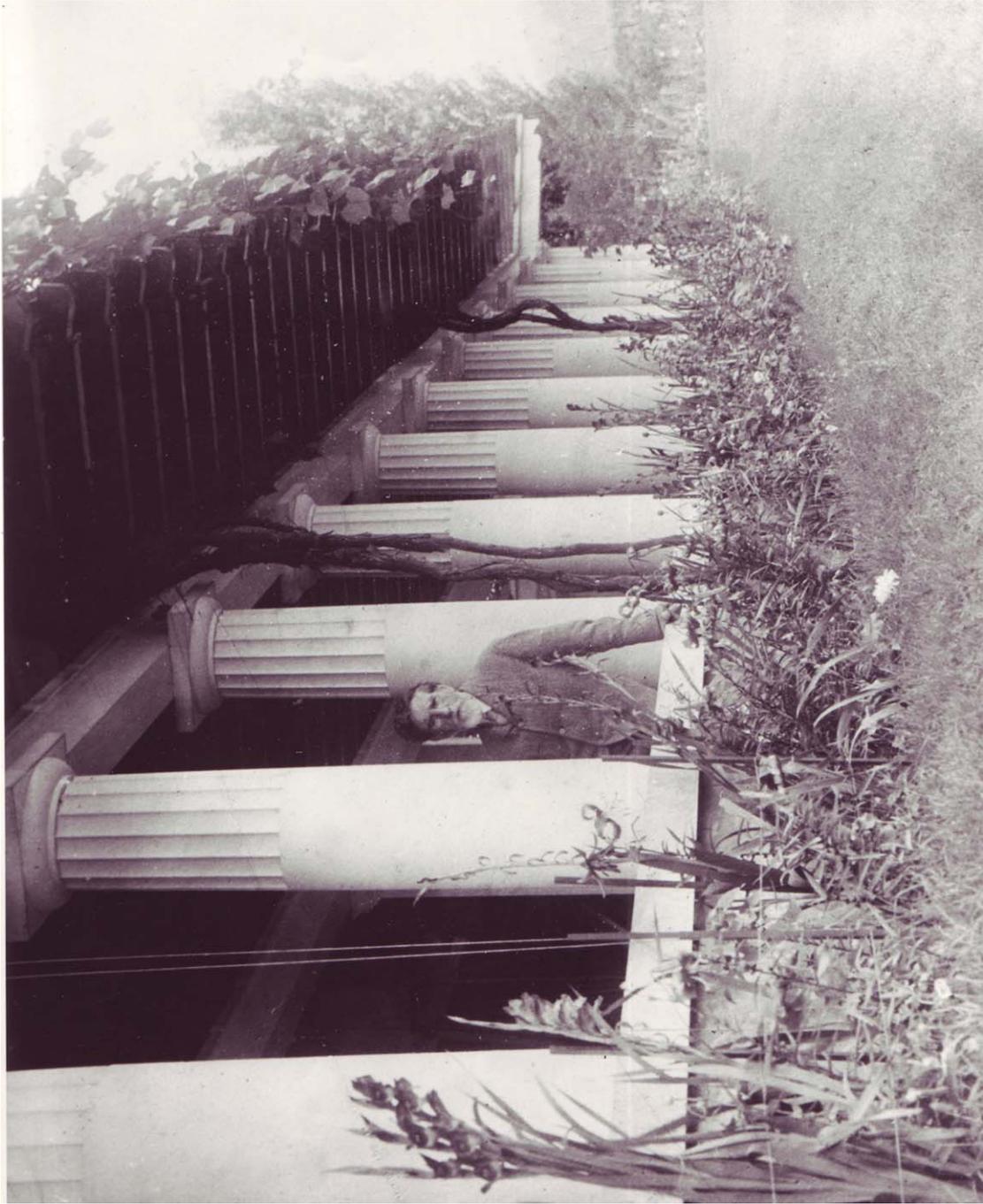


Figure 75. Little Studio, with Augustus Saint-Gaudens sitting on the pergola wall, ca. 1905.



Figure 76. Little Studio, interior view looking west, 1913.



Figure 77. Little Studio, interior view looking east, 1913.



Figure 78. Little Studio, view of loggia with Mrs. Augusta Saint- Gaudens seated on bench, 1913.



Figure 79. Little Studio, interior view looking east, 1919.

Figure 80. Pan Pool, with the Little Studio behind, ca. 1925- 26.



Figure 81. Little Studio, loggia, view looking east, ca. 1927.



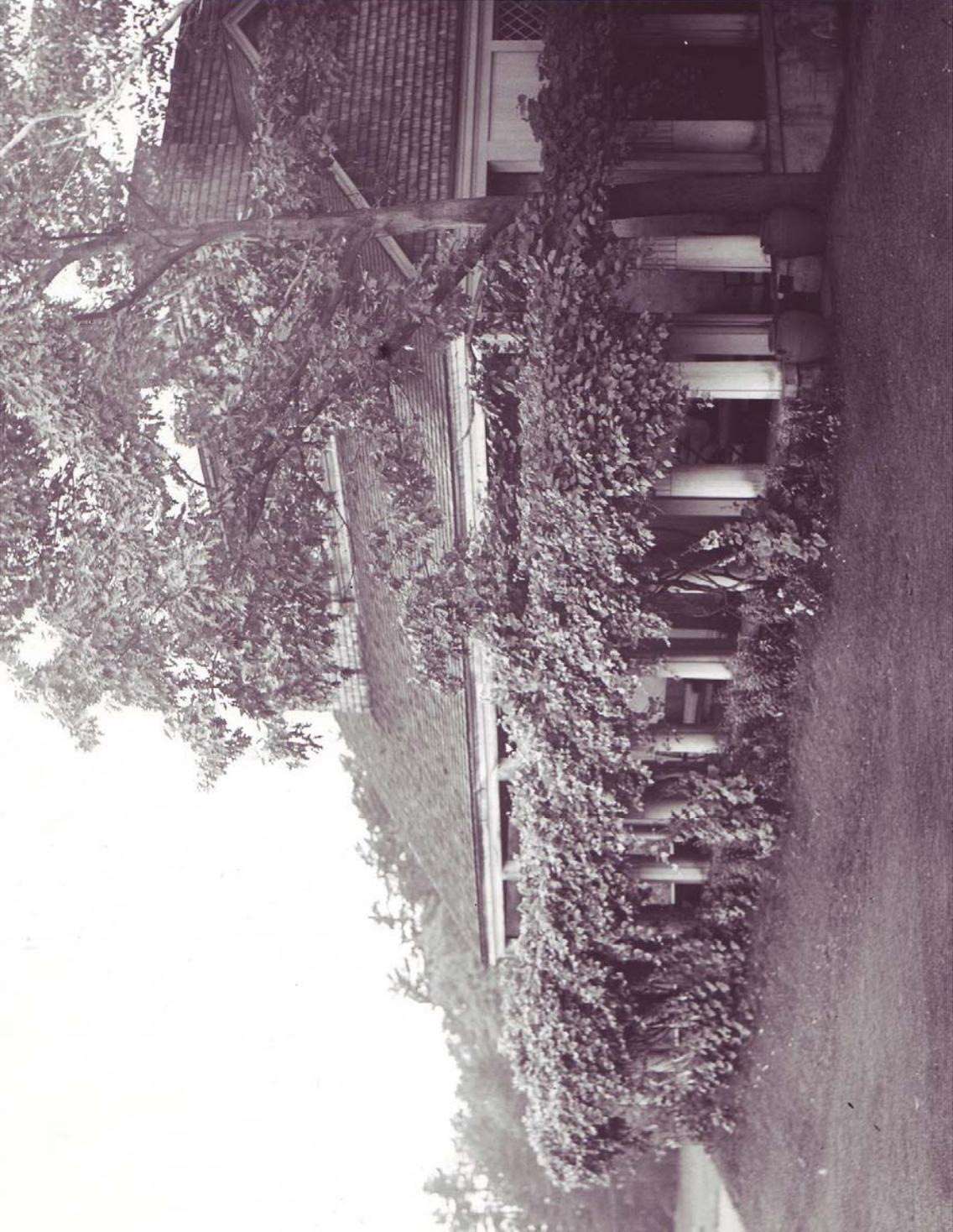


Figure 82. Little Studio, south elevation, ca. 1927.



Figure 83. Little Studio, interior view looking west, ca. 1927.



Figure 84. Little Studio, interior view looking east, ca. 1927.



Figure 85. Little Studio, interior view of west wall, ca. 1927.



Figure 86. Little Studio, loggia and pergola, view looking east, ca. 1940.

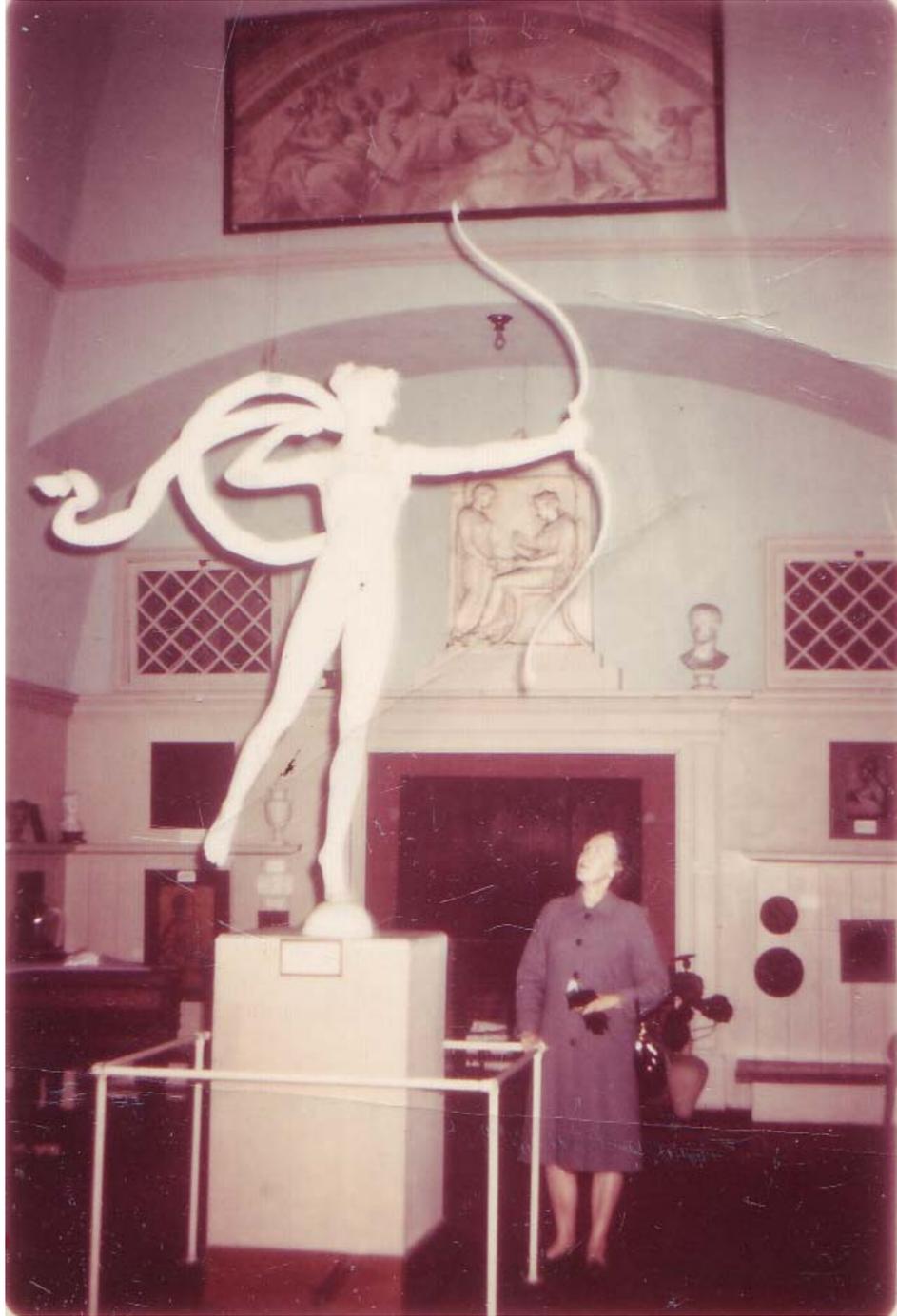


Figure 87. Little Studio, interior view looking west, with light blue and cream painted finishes evident, ca. 1955.



Figure 88. Little Studio, south elevation, 1965.



Figure 89. Little Studio, view of pergola and loggia, looking west, 1965.

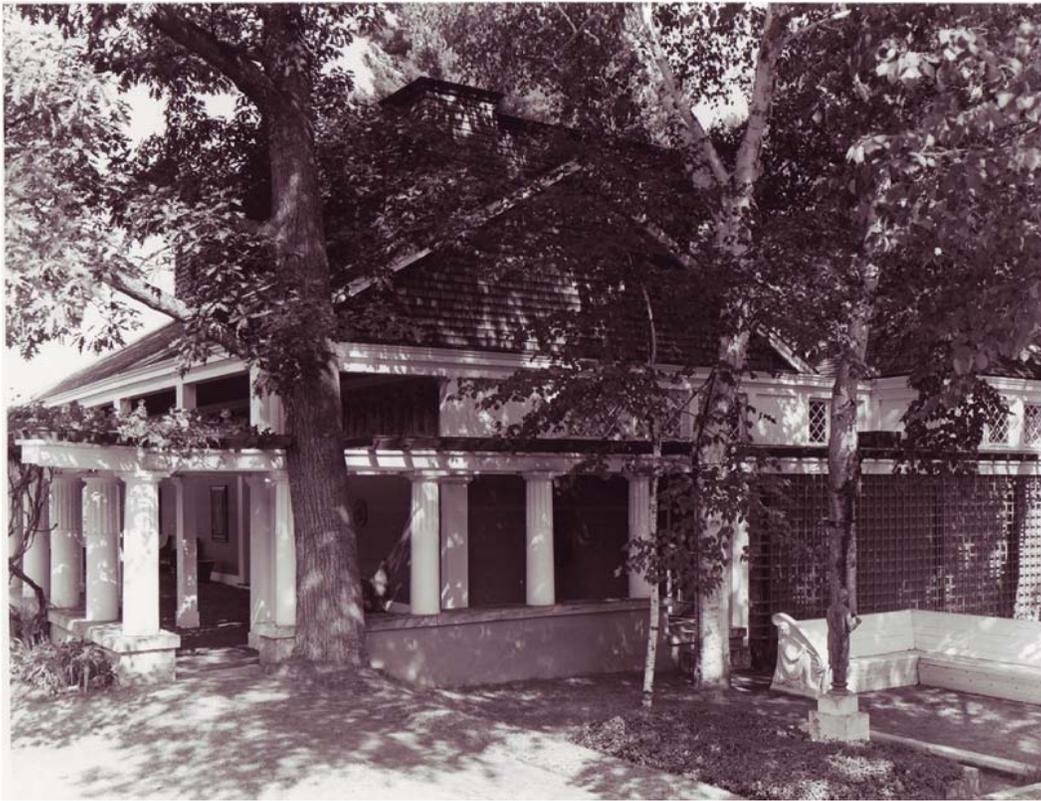


Figure 90. Little Studio, east elevation, 1965.



Figure 91. Little Studio, west elevation, 1965.



Figure 92. Little Studio, north elevation of modeling room, 1965.



Figure 93. Little Studio, interior view looking east, 1965.



Figure 94. Little Studio, south elevation, ca. 1966.



Figure 95. Little Studio, west elevation, ca. 1966.



Figure 96. Little Studio, interior views of the main room, showing artifacts in storage, ca. 1967.



Figure 97. Little Studio, loggia and pergola, view looking looking east, ca. 1970.



Figure 98. Little Studio, interior of main room, view looking southwest, ca. 1970.



Figure 99. Little Studio, north elevation, ca. 1970.



Figure 100. Little Studio, south and east elevations, 1973.



Figure 101. Little Studio, interior of main room, view looking east, 1973.



Figure 102. Little Studio, view looking northwest, 1983.



Figure 103. Little Studio and Aspet, view looking east, 1983.



Figure 104. Little Studio, west elevation, wall repairs at basement entryway, September 1994.



Figure 105. Little Studio, drainage project at south elevation: brick and rock removed to prepare for drain, 1994.



Figure 106. Little Studio, drainage project: new PVC pipe for downspout connection at southwest corner of pergola, 1994.



Figure 107. Little Studio, drainage project: installation of fabric drain and rock along south elevation, October 1994.

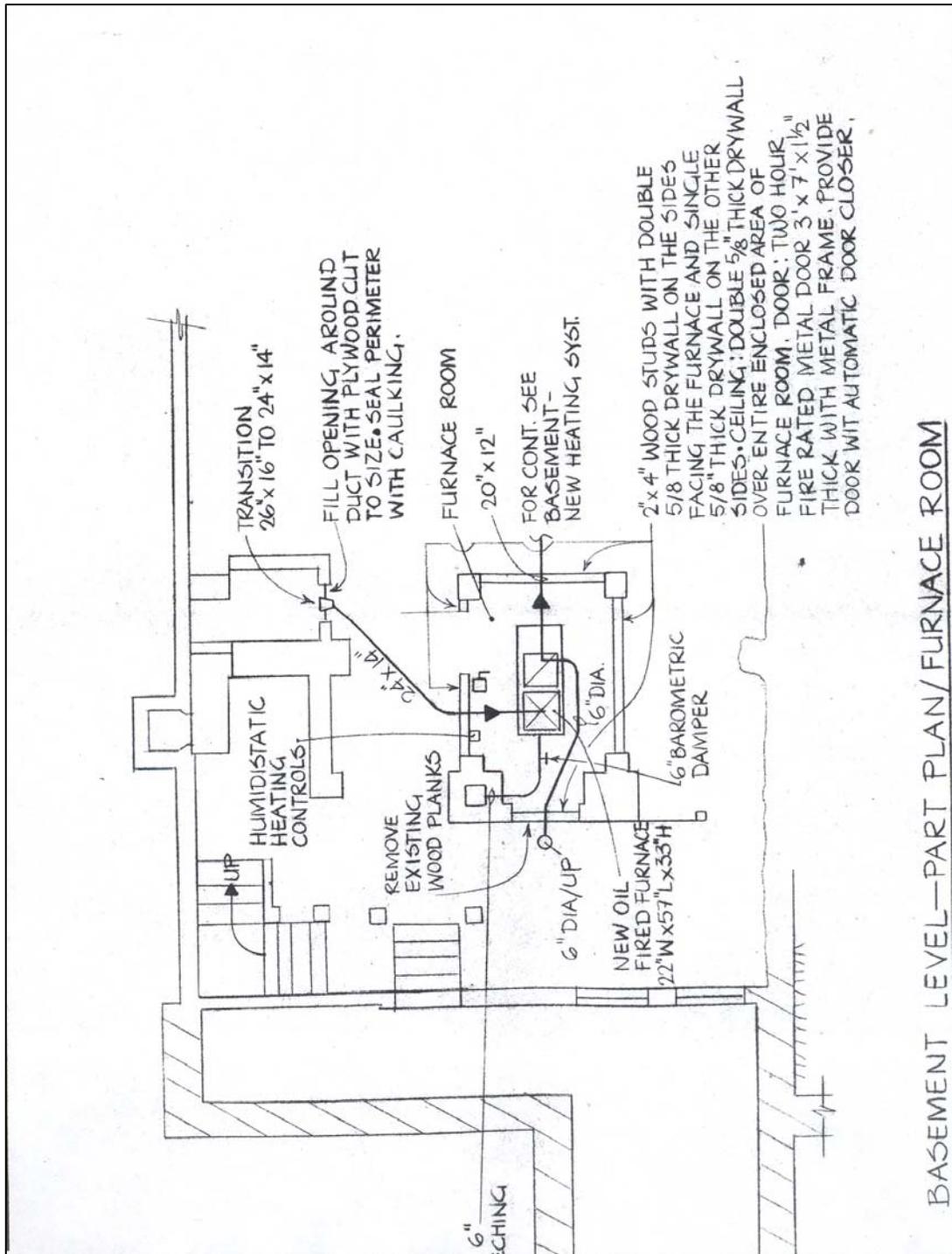


Figure 108. Little Studio, installation of new heating system: basement level plan, 1995.

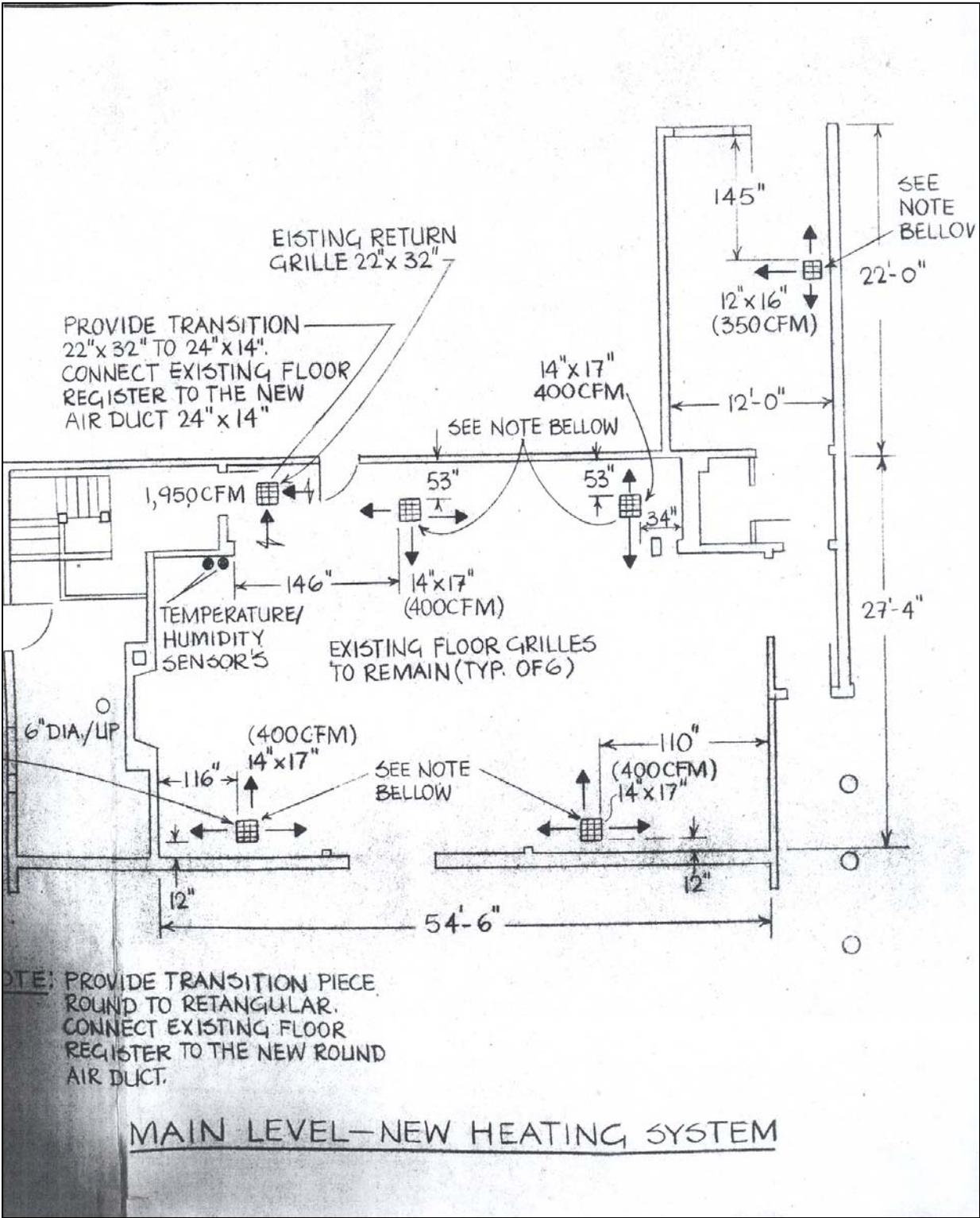


Figure 109. Little Studio, installation of new heating system: main level plan, 1995.

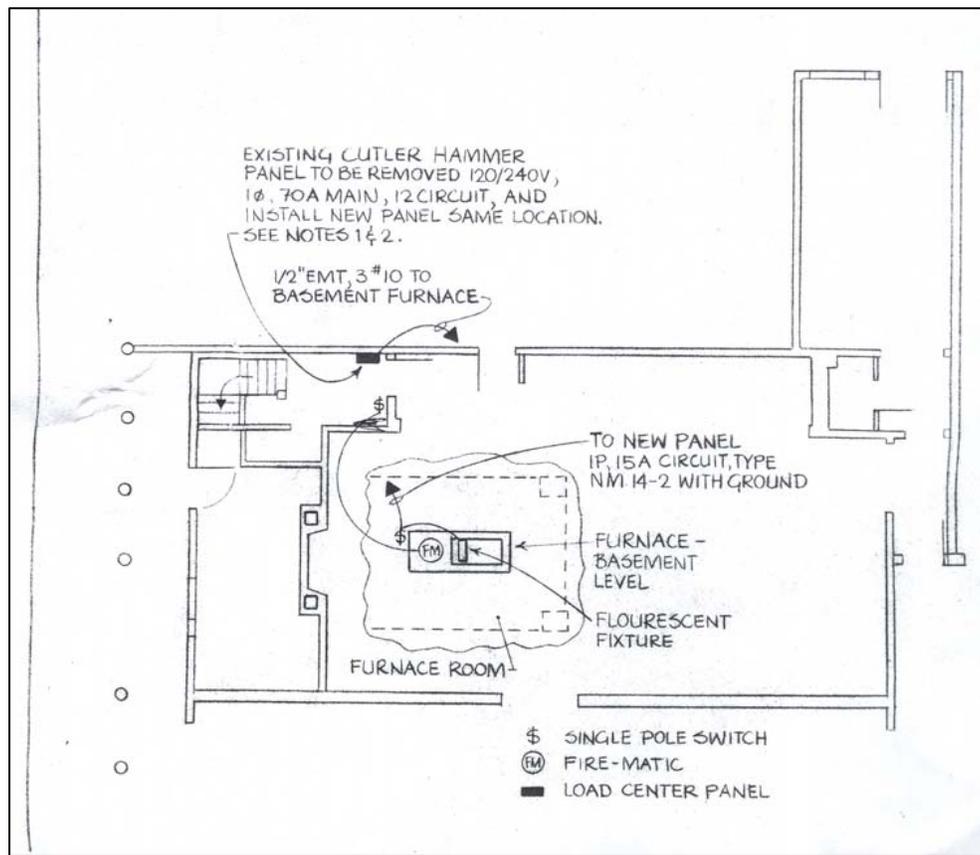


Figure 110. Little Studio, installation of new electrical panel: basement level plan, 1995.



Figure 111. Little Studio, west and south elevations, 1995.

IV. CHARACTER-DEFINING FEATURES

INTRODUCTION

The *Secretary of the Interior's Standards for the Treatment of Historic Properties* focus on two major goals: 1) to preserve historic materials, and 2) to preserve a structure's distinctive character. Identifying the character-defining features (hereafter CDFs) of a historic structure is the first step in realizing these goals. Determining CDFs is a critical element in the planning process for the continued use and preservation of historic properties.¹

A character-defining feature of an historic structure may be described as an element or treatment that imparts a certain quality of distinction to the structure, and without which the architectural or historical integrity of that structure would be diminished or lost. According to *Preservation Briefs 17: Architectural Character— Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character*, a CDF may relate to the overall shape of the structure, its materials, craftsmanship, decorative details, interior spaces, and features, as well as the various aspects of its site and environment.² A CDF may be solely of an architectural nature, or may have historical association with a particular event, person, or context. Therefore, a CDF may date to the initial construction of a particular structure, or to a later alteration.

To identify those materials, features, and spaces that contribute to the visual character of a structure, one must first examine the structure from afar to understand its overall setting and architectural context, then move up very close to appreciate its material, craftsmanship and surface finishes. Interior examination of spaces and details should be made when possible as well.

In the case of the main house – Aspet – and the Little Studio, evaluation and determination of the CDFs depended upon visits to the site to examine the current extant physical material, as well as careful consideration of historic photographs and images, measured drawings, and documentation of building projects located in the park files.

¹ Kay D. Weeks and Anne E. Grimmer, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* (Washington, D.C.: U.S. Department of the Interior, National Park Service, Cultural Resource Stewardship and Partnerships, Heritage Preservation Services, 1995).

² Lee H. Nelson, *Preservation Briefs 17 – Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character* (Washington, D.C.: U.S. Department of the Interior, National Park Service, Preservation Assistance Division, 1988).

The purpose of this examination was to identify those elements of the structures that are essential to the character of the buildings, and which should be preserved to the maximum extent possible in the future maintenance and upkeep of the structures. As *Preservation Brief 17* concisely explains:

If the various materials, features and spaces that give a building its visual character are not recognized and preserved, then essential aspects of its character may be damaged in the process of change.³

Buildings can be studied and understood in many different ways. They can be seen as examples of a particular building type, or as an example of a particular architectural style within a historical period. Buildings have facets outside of their functional type and construction style as well. For example, feelings of a sense of time and place evoked by longstanding landmarks such as Aspet and the Little Studio are essential elements of the site's significance. The CDFs for Aspet and the Little Studio are organized from the broad overall appearance of the immediate surroundings of both buildings, to the exterior and interior elements specific to each structure. Because the structures and landscape at the site are so intimately related, the CDFs identified here occasionally involve aspects of the landscape as they affect the adjacent structures.

³ Nelson, *Preservation Briefs 17*, p. 2.

CHARACTER- DEFINING FEATURES – GENERAL

- Visual connection through topography/landscaping of the two buildings – Aspet and Little Studio.
- Controlled, sculptural quality of manmade landscape (terraces, enclosed gardens, embedded walkways, and screening hedge plantings).
- Classical sylvan idyll effect of site. Predominance of white surfaces, repeating colonnades, classical motifs (architectural and sculptural).
- Walkway from Aspet piazza to pergola of Little Studio, tying the two structures together.

CHARACTER- DEFINING FEATURES – *ASPET*

Exterior Elements

Design and Context

- Vernacular brick Federal- style farmhouse, architectural core of building.
- Current appearance the result of transformation by collaboration and designs of artist (Saint- Gaudens) and architect (George Babb).
- Rambling, expansive nature of structure reflecting repeated changes, additions, and alterations. Sharp geometric lines of original structure softened by additions and plantings.
- Repeated use of classical motifs transform rural farm house to a pastoral country house characterized by sophisticated elegance.
- Understanding and appreciation of grandeur of the natural setting, emphasized in changes to the building and site by artist and architect to maximum effect.
- Sequence of stairways, walkways, and changes in topography, placement of shrubbery, garden features, and pieces of sculpture guide the eye and the visitor from feature to feature in the landscape. (Design elements of structures and landscape control the visitor’s aesthetic experience.)
- Structure as a memorial to the life and work of artist – Augustus Saint- Gaudens. Appearance of building at artist’s death (1907) maintained with few changes. Continuity of appearance.

Setting

- Intentionally obscured approach to house, entrance through tall screening hedges into the “interior” landscape immediately adjacent to house and studio. Controls visitors’ visual experience from the main (southern) approach.
- Raised earth terrace (manmade) for house site.
- Lawns sloping away from house on north, south, and west elevations.

- Open expanse of field and meadow on west side of house, providing uninterrupted vista of Mount Ascutney and woods along the Connecticut River.
- Proximity of formal terraced gardens to north.
- Specific plantings around the perimeter of the house, including poplars at four corners, honey locust tree on front (south) elevation, grape vines on east and west piazza arbors, screening yew hedges enclosing kitchen yard, and flower beds and central trellis along the north (rear) elevation.
- White- painted wooden fence displaying a double- cross pattern⁴ visually enclosing much of the perimeter of the raised earth terrace on which the house is sited. Photographic documentation indicates that the fence is still largely in original (1891- 94) locations.

Shape

- Rectangular main block with projecting east and west additions.
- Verticality of parapet end walls bracketing main building.

Porches

- West piazza –

typical Ionic columns (fluted, with volutes) around perimeter;
 wooden pergola- type roof, with decorative wooden rams head at ends of the two main north- south roof supports, and decorative cut ends of east- west rafters;
 double cross- pattern balustrade (matching terrace fence) around perimeter;
 entrances in south and north sides are flanked by floor- to- ceiling wooden trellises, and topped by wood lattice panels;
 built- in wood bench along west side, and continuing around SW and NW corners;
 painted wood floor; and
 concrete foundation with smooth parged surface.

- East piazza –

typical Ionic columns (fluted, with volutes) on south side;
 wooden pergola- type roof with decorative cut ends of east- west rafters;
 enclosed, glazed porch at south end, with double cross- pattern balustrade (matching terrace fence) around perimeter;
 entrances in south and north sides of glazed porch are flanked by floor- to- ceiling wooden trellises, and topped by wood lattice panels;

⁴ Design is a combination of a Greek cross (all arms of equal length) and a saltire (cross rotated by 45 degrees).

both entrances contain doorways with glazed wood doors;
covered, open porch north of enclosed porch, edged by double cross- pattern balustrade;
and
two- sided wooden stairway descends to laundry structure at north end, and into kitchen
yard.

- Plantings adjacent to west piazza and east porch designed to grow on trellis and arbors – i.e. mature grape vines.
- Second- story enclosed sun room off southeast bedroom.

Walls

- Each elevation presents a unique arrangement of fenestration, doorways, and porches that are complementary to the varied functions of the structure at each side of the building. Appearance of elevations intentionally reflects different uses and expectations of each side of the building.⁵
- Smooth wall surfaces of painted brick.

Fenestration

- Overall design and proportions of windows.
- Double- hung, 12/12 wooden sashes (ca. 1817).
- Double- hung, 2/2 wooden sashes on south elevation, two eastern bays, first and second stories (ca. 1850).
- Double- hung, 2/2 wooden sashes in dormer windows (ca. 1892).
- Symmetry of doorway and window placement, south and west elevations.
- Functional placement of doorways and windows, north and east elevations.
- Multi- paned glazing (14 lights) of casement windows of second- story sun room at east end of structure (ca. 1906).
- Variety of sash types used in enclosed portion of east piazza (double- hung, 2/2 wooden sashes, multi- paned glass panels), ca. 1903- 07.

⁵ South – stately symmetry of presentation elevation. North – less formal arrangement of windows, flat treatment of wall, garden areas immediately adjacent, no entry to house, functions as a backdrop to terraced gardens. West – dominated by full piazza oriented to western vistas. East – utilitarian side of structure, screened from general view behind tall hemlock hedge. Service function of this part of the house determines organization of elevation, with laundry building, kitchen entry, kitchen garden, and pantry areas.

- Louvered wood shutters with metal shutter stops.

Doorways

- Overall design and proportions of doorways.
- Symmetry of doorway placement, south, and west elevations.
- South- elevation entry doorway, with sidelights, fanlight, and paneled door with 10 lights in upper portion.
- South- elevation entry doorway surrounded by tall arched arbor located against wall around entry, containing raised wood deck with built- in benches and flower boxes (ca. 1900).
- West- elevation entry doorway flanked by Ionic stop- fluted engaged columns with egg- and- dart molded capitals (ca. 1891- 94).
- Doorways at south and north ends of west and east piazzas have simple classical moldings.
- Glazed wood doors at north and south entries to enclosed portion of east piazza (doorway openings ca. 1900 – concurrent with construction of east piazza), doors added ca. 1903- 07).
- Kitchen entry with three- light transom, east elevation. Paneled entry door with wooden screen door.

Roof and Related Elements

- Simple gable roof on main block of house.
- Brick parapet end walls with stepped gables. Limestone coping stones on flat areas.
- Gabled dormers centrally located on north and south slopes of roof.
- Extant double chimneys with limestone caps, rising well above the roof line.
- Cedar- shake, wood- shingle roofing.
- Cornice molding with integral gutters.
- Decorative classical- motif cornice band.
- Canvas hip roof on second- story sun room, east elevation.

Materials

- Brick laid up in common bond. Paint introduced 1903. Color consistently has been white.
- Wooden trim elements, including all window and doorway surrounds and casings.
- Wooden windows and doors.
- Wooden trellises.
- Wooden pergola structures.
- Wood columns – west and east piazzas.
- Wooden shutters.
- Wood shingles – dormer sheathing.
- Wood – decorative ram’s heads, west piazza.
- Cement porch foundation, west piazza.
- Weatherized canvas roofing on east- elevation sun room.

Finishes

- Exterior paint scheme: brick walls and all trim painted white; dark green shutters, piazza trellises, and doors; and bright red enamel paint on porch floors.
- Wood shingles of dormers stained by natural weathering.

Craft Details

- Common- bond brick wall masonry.
- Variety of brick patterns in walkways connecting house to outbuildings and landscape features.
- Decorative classical- motif wood cornice.
- Decorative wooden ram’s heads on ends of pergola lintels, west piazza.
- Ionic columns of west and east piazzas.

- Engaged stop- fluted Ionic columns of west- elevation entry.
- Carved plumed caps on end posts of double cross- pattern garden balustrade.

Interior Elements

Plan

- Floor plan varies. Plan of each floor distinctly different.
- First story: north- south center hallway with main staircase at rear of hall and two primary rooms flanking each side of hallway. Auxiliary utilitarian spaces added to east end of dining room and kitchen.
- First- story rooms visually organized into four main “zones”:
 - Entry hall and dining room
 - South parlor, north parlor, and west piazza
 - Stair hall and library on landing
 - Kitchen, sink pantry, and service area
- Porches on east and west ends of building extend first- story plan towards the view shed (west) and the kitchen yard (east).
- Second story: four corner rooms with awkward access from narrow east- west hallway. Main staircase located in north central bay of floor plan. East- west hallway terminates at both ends with a historic bath room.
- Third story: central open space with rooms opening off of it.

Main Staircase

- Floating spiral main stairway, exhibiting curving lines, delicate balusters, and an overall light, airy character (ca. 1891- 94).
- Narrow straight- run stairway from second to third stories.

Floors

- Simple tongue- and- groove wood floors at all levels.

Walls

- Simple plaster walls at all levels.
- Grass- matting wall covering in entry hall, south and north parlors, and dining room.
- Vertical bead- board wainscot in kitchen; dark varnish finish.

Ceilings

- Mostly plain plaster ceilings throughout. (Exceptions in northwest and northeast bedrooms).
- Coved plaster ceiling extant in northwest and northeast bedrooms.
- Sloping angles of plaster ceilings under roof in third- story spaces.

Windows

- Deeply recessed openings with splayed paneled jambs in south and north parlors.
- Deeply recessed openings with splayed flat jambs in kitchen, library, northeast bedroom, nursery (Room 207), southwest bedroom, and northwest bedroom.
- Mostly double- hung, 12/12 wooden sashes.
- Double- hung, 2/2 wooden sashes in dining room and southeast bedroom.
- Double- hung, 4/1 wood sashes in dormer windows, third story.
- Original glazing in original sashes – wavy and bubbly appearance.

Doorways

- Paneled pocket doors between southwest and northwest parlors.
- Arched doorway opening between entry hall and stair hall.
- Wide, square opening between entry hall and dining room.
- Paneled wood doors.
- Glazed French doors accessing sun room (Room 206).

Woodwork

- Paneled dark- wood trim on east wall of entry hall and in dining room.
- Wood paneling on recessed window jambs in south and north parlors.
- Wood- paneled passage (Room 109) from dining room to breakfast porch (Room 108) and sink pantry (Room 110); dark varnish finish.
- Arched doorway opening with glazed fanlight between entry hall and stair hall.
- Wood baseboards in all rooms.
- Simple classical doorway and window trim and cornice moldings (sharp- edged and angular) in entry hall, north parlor, stair hall, and dining room (ca. 1894- 1903).
- Decorative wood ceiling cornice with dentil and saw- tooth details in south parlor.
- Simple flat wood trim for doorways, windows, and baseboards in kitchen, pantry, and sink pantry, as well as in all third- story spaces.
- Wooden screen between main staircase and stairway to third story (resembles architectural trellis on piazzas).
- Reeded window and doorway trim in second- story east- west hall and southwest bedroom.
- Simple molded wood trim for doorways, windows, and cornices in library, northeast bedroom, southeast bedroom, nursery, and northwest bedroom.

Built- in Features

- Kitchen: built- in cupboards on south wall.
 shelf capping of wainscot in northeast corner, adjacent to range.
- Pantry: built- in shelves and cupboards, as well as exposed cased ceiling beams.
- Sink pantry: built in shelves and cupboards.
- Library on stair landing: low built- in bookshelves with cabinet below.
- Southeast bedroom: wardrobe closet with metal hooks, south of chimney.
- Third story: built- in closets under the eaves.

Fireplaces

- South parlor has wood mantel with applied decorative detail and brick hearth.
- North parlor has wood mantel with applied decorative detail and brick hearth.
- Kitchen has simple wood mantel, with cook stove installed in firebox.
- Dining room has paneled wood mantel and brick hearth.
- Four corner bedrooms on second story have shallow brick fireboxes with brick hearths and simple wood mantels.

Utilities

- Historic bath features – claw- foot tubs, marble sinks – in east and west second- story bathrooms.
- Historic lighting fixture in nursery.

Finishes

- Grass- mat wall covering in south and north parlors, entry hall, and dining room.
- Painted woodwork.
- Dark varnish finish in kitchen and service areas.
- Dark varnish finish on wood paneling in entry hall and dining room.
- Antiqued stained finish in south and north parlors.
- Varnished wood floors.

CHARACTER- DEFINING FEATURES – *LITTLE STUDIO*

Exterior Elements

Design and Context

- Style: Shingle/Queen Anne, with significant classical motifs.
- Architect- designed, by New York architect George Babb.
- Significant design input from Augustus Saint- Gaudens regarding function and appearance.
- Culmination of many years of experimentation with alterations and modifications to existing barn, as well as constructing other studio structures on the property.

Shape

- Rectangular mass with integral porches (contained within the main footprint of structure) and one projecting wing at northeast corner of main block.
- Broad, wide, gable roof with low, horizontal profile tied to topography. (Echoes former barn on location.)
- Rectangular shingled clerestory block rising above roof, with heavy shingled square piers anchoring each corner.
- Vertical pattern of repeating columns of loggia and pergola.

Setting

- Manmade topography provides different visual approaches to each elevation.
- Building nestled into bowl- like depression in landscape, as seen approaching from house.
- Building largely screened along north elevation with plantings, which obscure the more utilitarian façade of studio and created privacy for swimming pool (now filled).

- House and studio tied together with walkway and landscape flowing from higher vantage of house down to pergola entrance of studio.
- East elevation of structure very private, with plantings and birch grove; close to contemplative private garden courtyard and Pan Pool.
- West- elevation topography falls away from building, visually raising structure above meadows with earthen terrace sloping gently away from building towards river and mountain views (west and south).

Porches

- Two- story loggia extending across south elevation – a lofty, airy space, supported by a colonnade of square wood- paneled columns with molded capitals
- Pergola structure fronts loggia and wraps around onto east and west elevations. Inner edge supported by columns of loggia; outer edge supported by colonnades of stop- fluted Doric columns sitting on stuccoed knee wall with marble coping/cap. With loggia posts, creates a double colonnade along south elevation.
- Classical motifs, including the Doric columns that support the pergola.
- Decorative ends of wood rafters of pergola structure.
- Use of mature grape vines for natural pergola cover.
- Brick floors of pergola and loggia: pavers set in decorative basket- weave pattern.

Walls

- Extra height of south elevation under cover of loggia roof (provides room for decorative frieze).
- Parthenon frieze in cornice position along full length of south elevation.
- North- wall clapboards and window wall/skylight.
- East, west, and south walls: smooth tinted stucco.
- Fully exposed and finished two- story stucco wall on west elevation (basement entry).
- East and west end walls sheathed with weathered shingles in roof gable area.
- Vertical flush- board treatment on upper section of east and west gable ends, and on modeling room wing (level with diamond- lattice windows).

Fenestration

- Variety of window styles: contributes to interesting patterns on elevations.
- Studio skylight with vertically glazed panels dominates north side of building.
- Oversized fixed 6- light sash in north wall of modeling room for working light.
- Windows on east and west walls of studio, and east and north walls of modeling room, have diamond- lattice tilting sashes.
- Clerestory windows have tilting sashes displaying double- cross muntin pattern (matches pattern of fencing around Aspet).
- Pair of windows in west wall, south of basement doorway; each has a 4- light transom and double- hung, 8/8 sashes.

Doorways

- Oversized doorway with sliding doors on south elevation, opening to loggia and pergola; required for delivery of artist's materials, as well as additional ventilation and light.
- Double loading doorway in north wall of modeling room for direct delivery of clay into modeling room.
- Visitor entry on east elevation is screened from view with wooden lattice.
- Doorway to swimming pool, north elevation. Now shielded from view by hedge plantings.
- Basement entry: areaway with a wide entrance from the west lawn, flanked by masonry retaining walls. Single doorway leads from areaway into basement.

Roof and Related Elements

- Shape: broad, low- pitched gable roof (main roof).
- Wood- shingle roof covering.
- Plain, tall double- stack brick chimney with white limestone cap.
- Projecting shingled clerestory with band of windows on south slope of roof: raises roof for extra light and ventilation, and heightens space for interior studio area.
- Wood- shingle hip roof on modeling room at northeast corner of main studio.

Materials

- Variety of colors and textures; contrasts with uniform white and green of Aspet.
- Weathered wood shingles the dominant material.
- Smooth stucco surfaces on main exterior walls.
- Marble coping stones for pergola columns.
- Scored stucco finish or cement parging on pergola knee wall.
- Brick set in decorative basket- weave pattern for floors of loggia and pergola.
- Brick chimney.
- Limestone chimney cap.
- Painted wood – columns, pergola and loggia structures, window and doorway trim, window sashes and doors, roof rake and cornice, Parthenon frieze frame, and baseboard along south elevation of loggia.
- Stained wood – clapboards on north elevation of studio, and on all walls of modeling room.
- Metal – studio window- wall/skylight, north elevation.
- Cast plaster – Parthenon frieze.
- Plantings/vegetation, such as the grapevines on the pergola, are an integral part of the appearance of the structure. Use of specific plantings can be considered a critical “material.”

Finishes

- Weathered natural shingles.
- Stained clapboards.
- Scored concrete parging on pergola knee walls tinted a buttery tan.
- White paint – all wood trim painted bright white, including pergola and portico columns and rafters, roof rakes, and doorway and window trim (except skylight and roof clerestory windows, which are stained brown).

- Dark green paint on pergola trellis; blends into vegetation growing on trellis.
- Stucco of exterior walls displays smooth finish with coat of Pompeian red masonry paint.
- Parthenon frieze (south elevation) polychromed according to findings in restoration analysis of 1983.

Interior Elements

Plan

- Large airy studio as central space; soaring open space.
- Orientation of building to make best use of northern light (artist's preferred working light).
- Functional rooms related to the artist's craft appended to east end (modeling/cast room) and west end (upper sketch room) of central studio space.
- Nooks and crannies – access to secondary spaces through hallways and stairways behind closed doors.
- Asymmetry of plan; no distinct axis through building.
- Controlled access to interior spaces through placement of hallways and doorways.
- Sufficient natural light and the control of light sources is a primary feature of the design.

Floors

- Hardwood tongue- and- groove floors with simple dark stain and varnish clear coat throughout.

Walls

- Wide vertical board wainscoting with plaster above.
- Decorative picture molding affixed to plaster midway to ceiling; simple wood crown molding at ceiling.

- Sculptural treatment of walls in main room creates interesting/dynamic planes and voids.

shape of north and south walls in main studio taper in towards ceiling; and east and west end walls feature an arch over the fireplace (west), and over the built-in shelving and desk (east).

Ceiling

- Simple plaster ceiling.

Doorways

- Wide doorway with sliding door centered on south elevation of studio; functional, but door has classical interior trim.
- Paneled wood doors in stair landing area (Room 102) at northwest corner of building: in doorway to main studio room, and in doorway to stairway to second level.
- Doorway in north wall originally accessed swimming pool.
- Double doorway with glazed doors in north wall of modeling room.
- Basement entry door with glazed upper panel.

Windows

- Windows on east and west elevations of main structure, and on east, west, and north elevations of modeling room, have diamond- lattice tilting sashes.
- South- elevation clerestory windows fitted with tilting sashes having a double- cross muntin pattern and interior shutters.
- Window wall/skylight along north elevation.
- Oversized window in north wall of modeling room.
- Pair of windows with double- hung, 8/8 sashes in west wall of basement, admitting light from the exterior areaway.

Built- In Features

- Wood shelves, cupboards, and small desk at east end of main studio room.
- Benches in corners on either side of fireplace on west wall of studio.
- Visitors' gallery, with long bench with bookcases at each end beneath skylight along north wall of studio.
- Shelving in storage room behind fireplace at second- story level.

Woodwork

- Dark wood wainscot, wide vertical boards with molded cap – lightly stained, simple.
- Paneled wood pilasters with simple caps and dentils placed along walls at intervals.
- Simple molded wood trim on doorway and window openings.
- Wood ceiling cornice molding in studio room.
- Decorative picture molding around studio walls at three- quarter- height.
- Consistent use of motifs in woodwork features.
- Wood fireplace mantle; simple design matches all other trim work.

Fireplaces

- One massive fireplace and hearth at west end of studio. Stylistically resembles “Great Hall” fireplaces of 16th and 17th century manor houses.
- Riveted metal hood.
- Decorative fireback.
- Herringbone brick hearth pattern.
- Simple wood mantel with dentils as main decorative element.

Special Features

- Clay loft with access ladder in modeling room (Room 105).
- Skylight/window wall with vertical glazing, along north elevation of studio.
- Rolling barn door to protected loggia, south elevation.
- Clerestory windows with interior wood shutters to control light. Shutters controlled from ground by cords and pulleys.

Finishes

- Dark stain on fireplace mantel, built-in features, picture molding, cornice molding, doorway trim, clerestory window trim, floors, and doors.
- Lighter variegated stain on vertical-board wainscoting.
- Grained finish on doorway and window trim in the modeling room (Room 105).
- White paint on window trim and sashes, including diamond-lattice sashes.
- White paint on plaster walls.

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Research Files at SAGA NHS

Building Files –

Administration Building, two file cabinets. Thoroughly reviewed contents, select records copied, site visit 7/26/06.

Maintenance Files –

Maintenance Building, all files examined. Thoroughly reviewed contents, select records copied, site visit 9/26/06.

Reading Files –

Collection Building, Upright file cabinets, largely park superintendent correspondence. Read through cross- section of files, site visit 6/29/06.

1972 (Jan.- Sept.), 1976, 1977, 1978 (July- Dec.), 1979 (Jan.- Dec.), 1980 (Jan.- Dec.), 1981 (July- Dec.), 1983 (July- Sept.), 1984 (Aug.- Dec.), 1985 (Jan.- Dec.)

Flat Files –

Collection Building. Flat file cabinets. Thoroughly searched/reviewed contents in all drawers.

Drawer 1. #2917 – oversize historic photo of Little Studio (at construction?). Very new looking, no frieze, wall appears darker tone.

Drawer 8. #8- 1B – 1903 French & Bryant. Topographic Plan of Property.

#8- 1C – Blueprint of 1903 French & Bryant Survey (copy).

#8- 4 – 1907 “Historical Base Map.” French & Bryant (copy).

#8- 7 – 1987, NPS, Existing Conditions Plan by Charles Shurcliffe.

Drawer 10. #10- 1A – 1964, Master Plan. Aspet and Little Studio.

Drawer 11. #11- 6 – August 1979.

Pyrotronics Equipment Layout – HALON installation, Aspet.

- Drawer 12. #12- 3 – 1965? Aspet. Historic American Building Survey (HABS) Drawings. 15 sheets. Robert Geibner.
- #12- 8A – Date?? Heating System Plan. NPS- NARO.
Allen Hill, Archt., Vanderweil, Engineer.
- #12- 9 – Jan. 1970. Architectural Plans. Recommended and Approved. Aspet - Cornice and roof repairs. (Carried out?)
- #12- 12A – Component Restoration, Little Studio.
Paul Mirski, Archt., Enfield, NH.
Fire detection, exterior finishes, roof, exterior woodwork, interior walls and finishes.
- #12- 13 – 1965? Little Studio. Historic American Building Survey Drawings (HABS), 10 sheets.
- #12- 14 – November 1966. Aspet. New heating system.
NPS, Philadelphia Planning & Service Center.
Hot water heating system, oil fired with free standing convectors on 1st floor, baseboard fin radiation on 2nd floor.
- #12- 15 – May 1975, Aspet, Structural Remediation.
(Water damage repairs, Project #74- 2- 10.)
Paul Mirski, Arch., Enfield, NH
- Drawer 13. #13- 15A – Alterations to Mechanical Systems in Aspet [n.d.]
Halon system installed (or present?)
Electric system up graded.
- Allen Hill- Victor Cromie Joint Venture, Architects. Winchester, MA
R.B. Vanderweil Engineers, Inc., Boston, MA
Electrical Plans, Basement, 1st and 2nd floors.

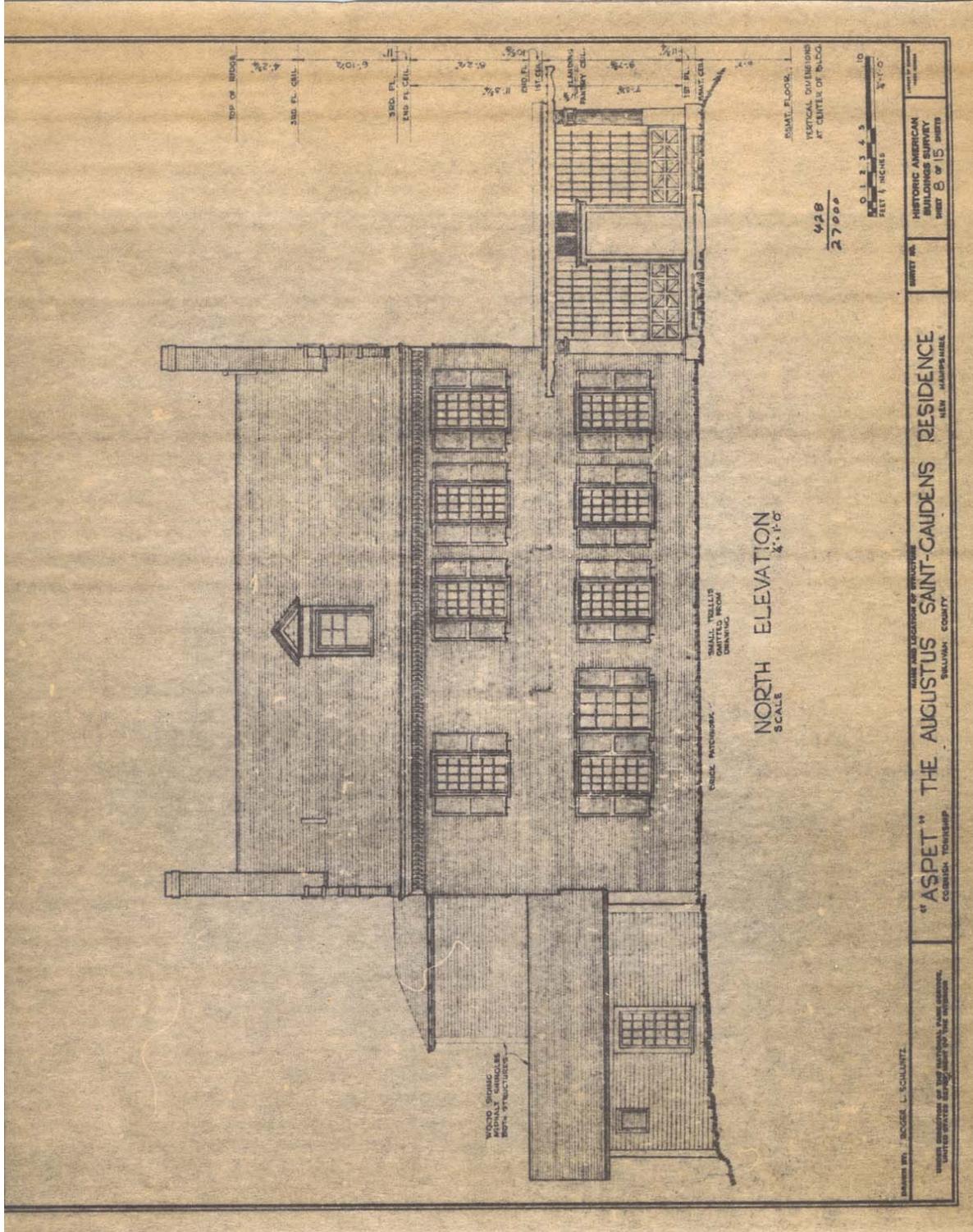
VI. APPENDICES

APPENDIX A.

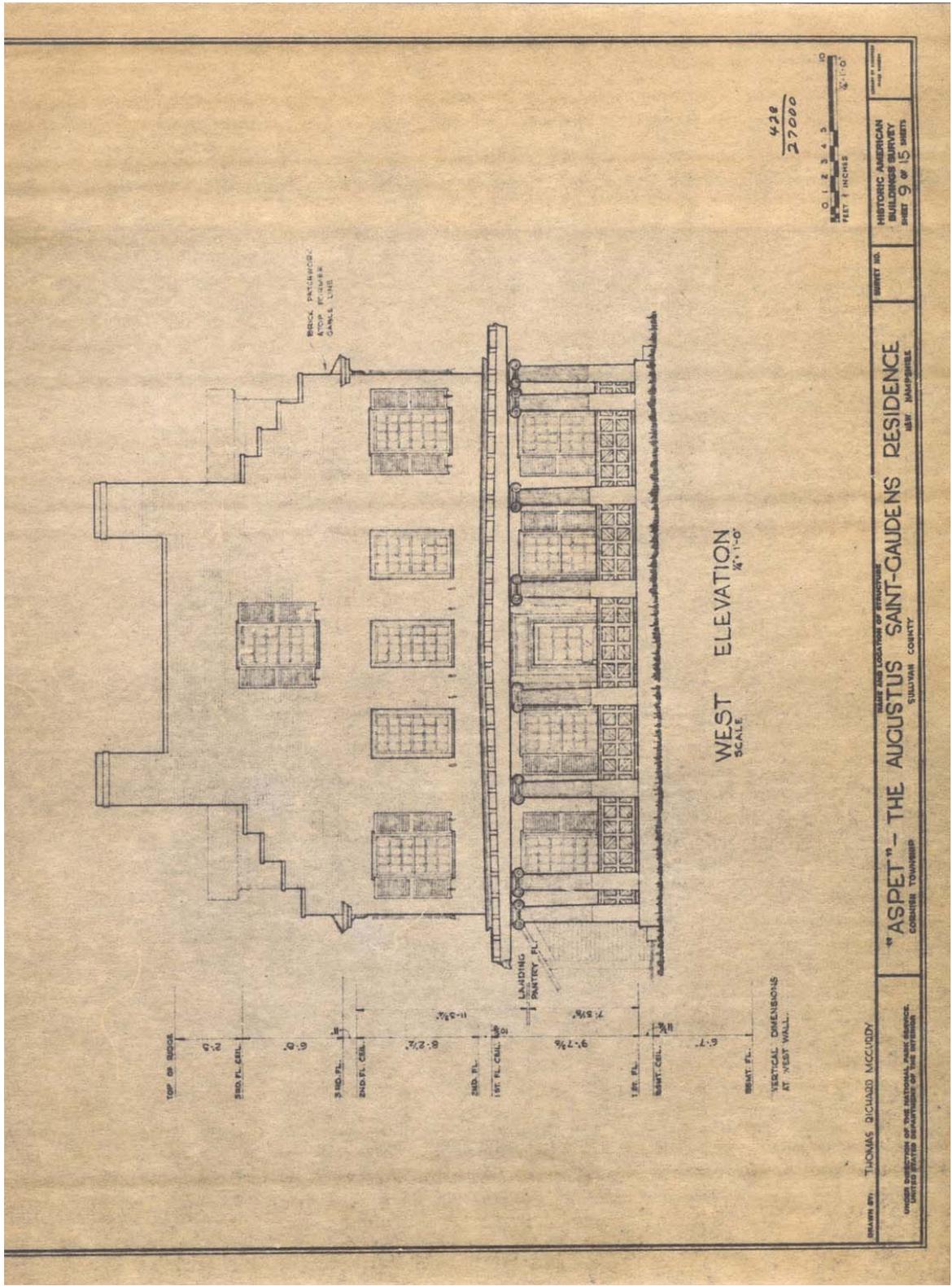
Historic American
Building Survey Drawings –

Aspet and Little Studio

*Drawn by Thomas Richard McCurdy,
1965*



Aspet, north elevation.



428
27000



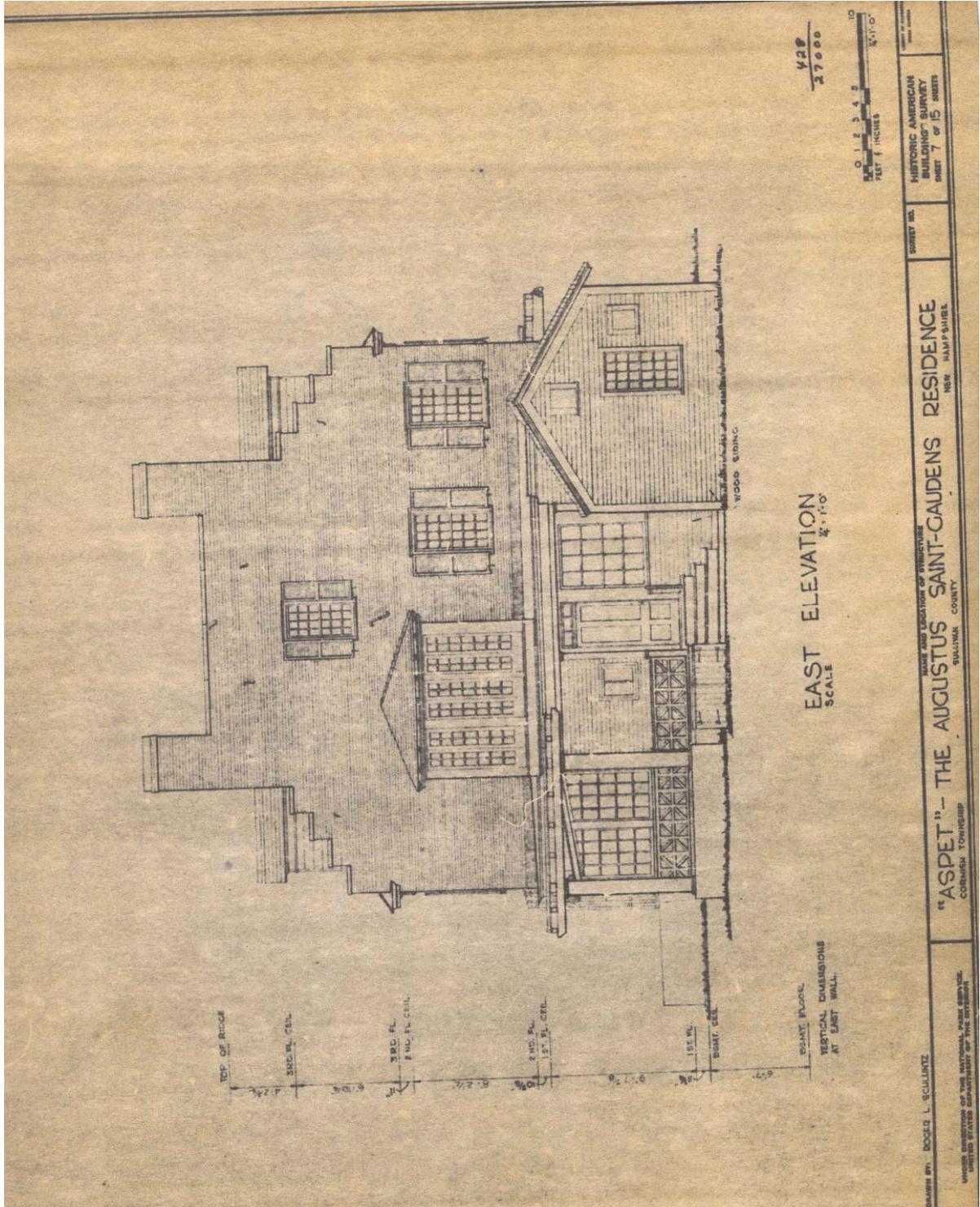
DRAWN BY: THOMAS RICHARD MCCLEDDY
 UNDER DIRECTION OF THE NATIONAL ARCHIVE SERVICE,
 UNITED STATES DEPARTMENT OF THE INTERIOR

NAME AND LOCATION OF STRUCTURE
 SAINT-GAUDENS RESIDENCE
 SAINT-GAUDENS, NEW YORK COUNTY

SHEET NO.
 9 OF 15 SHEETS

HISTORIC AMERICAN
 BUILDINGS SURVEY

Aspet, west elevation.



DESIGNED BY: BOGERT L. SULLIVANT
 UNDER SUPERVISION OF THE NATIONAL PARK SERVICE,
 UNITED STATES DEPARTMENT OF THE INTERIOR

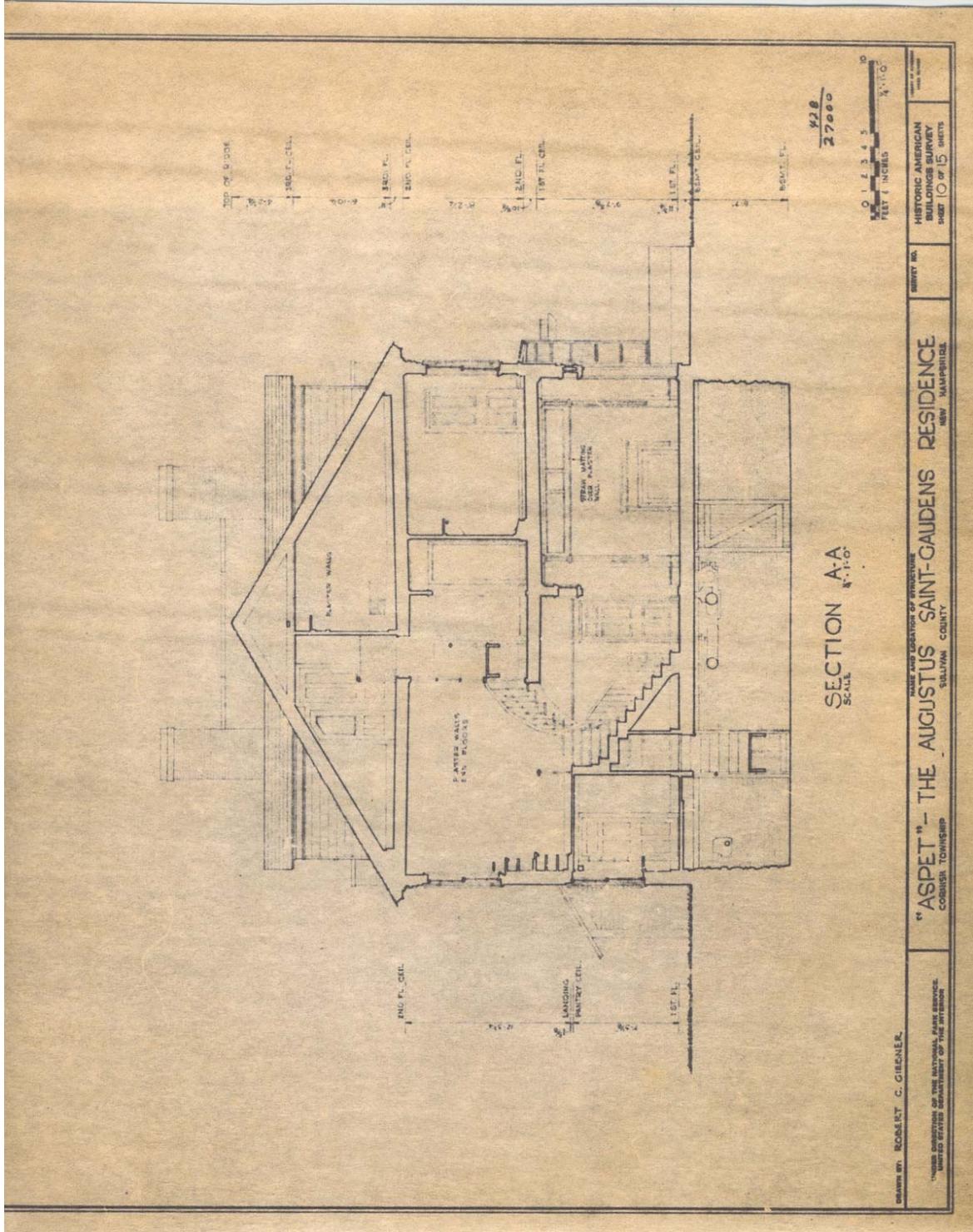
CORNISH TOWNSHIP
 SULLYMAN COUNTY

ASPET¹³ - THE AUGUSTUS SAINT-GAUDENS RESIDENCE
 NEW HAMPSHIRE

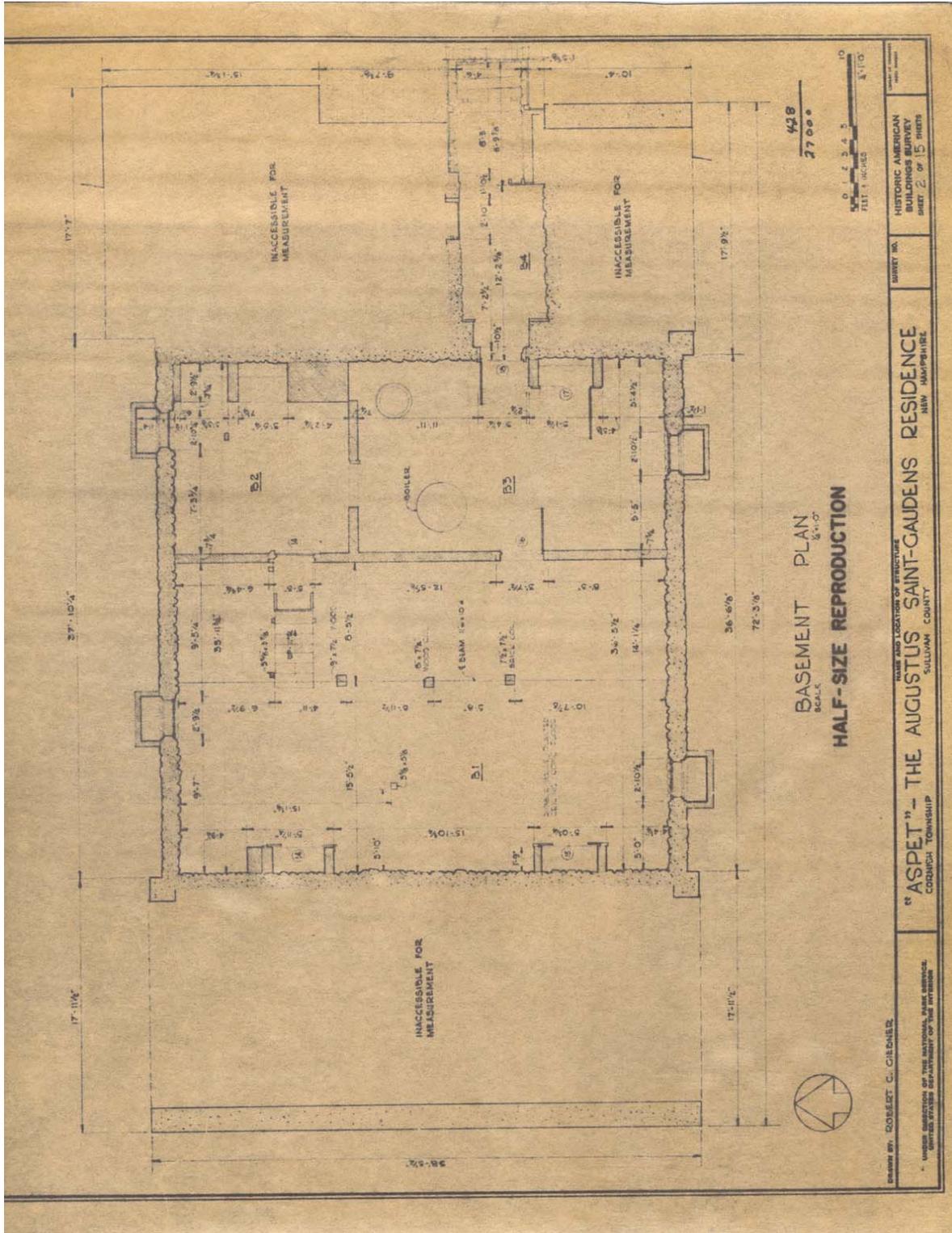
SHEET NO. 7
 HISTORIC AMERICAN
 BUILDINGS SURVEY

428
 37000
 0 1 2 3 4 5
 FEET & INCHES
 1/4" = 1'

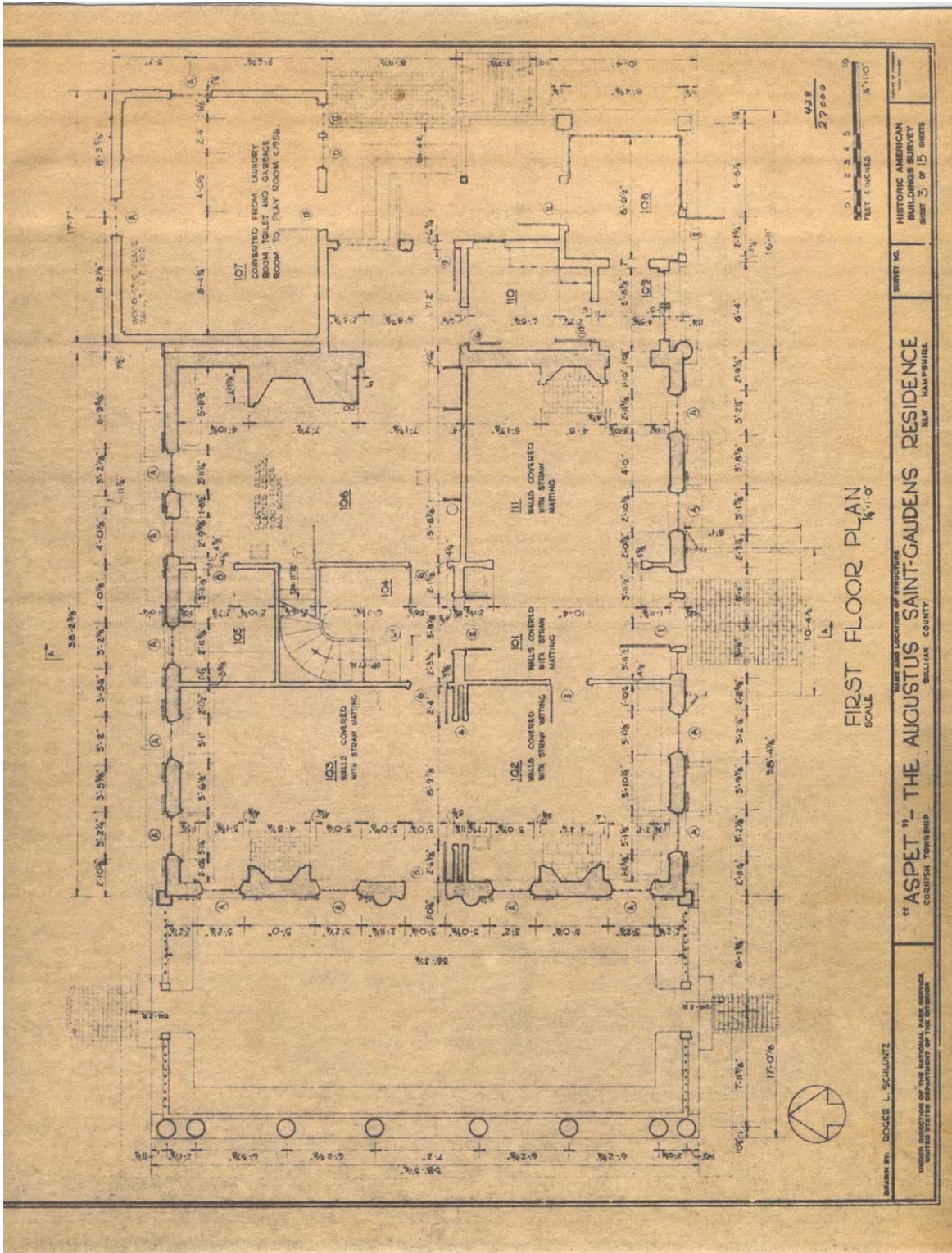
Aspet, east elevation.



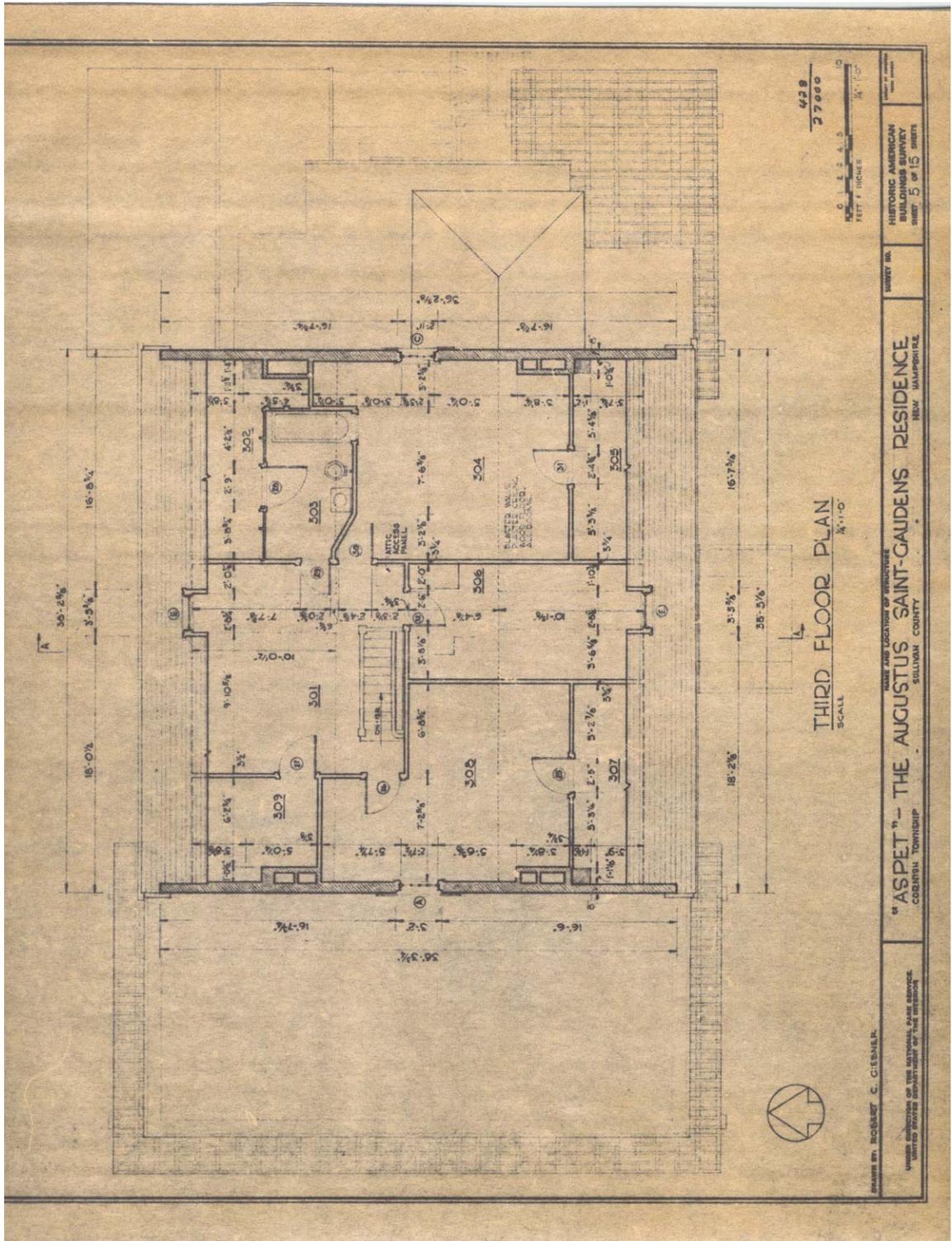
Aspet, section looking east.



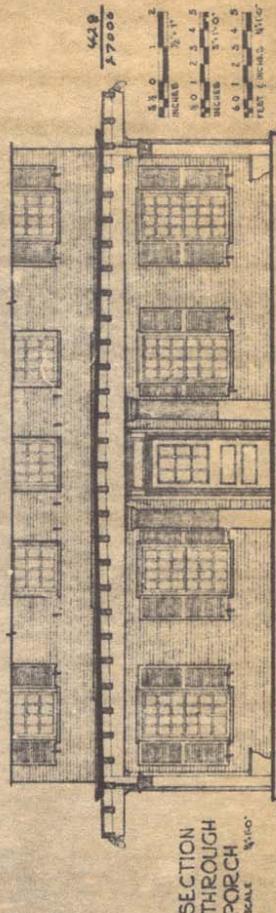
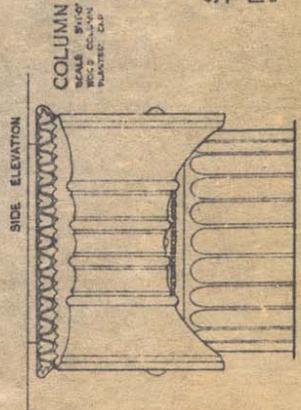
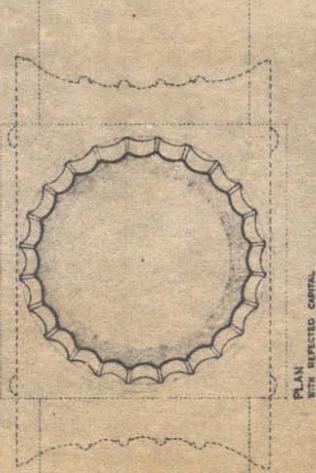
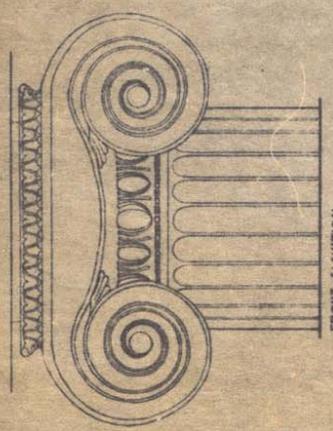
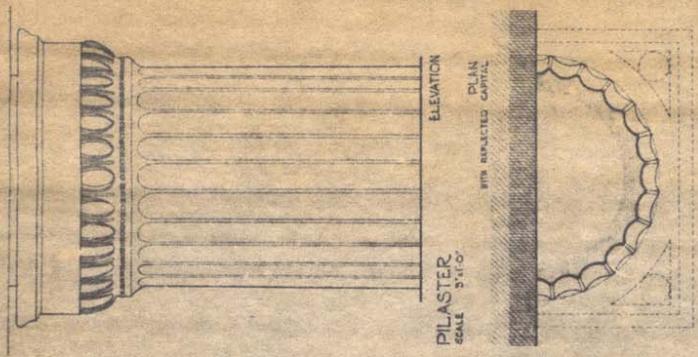
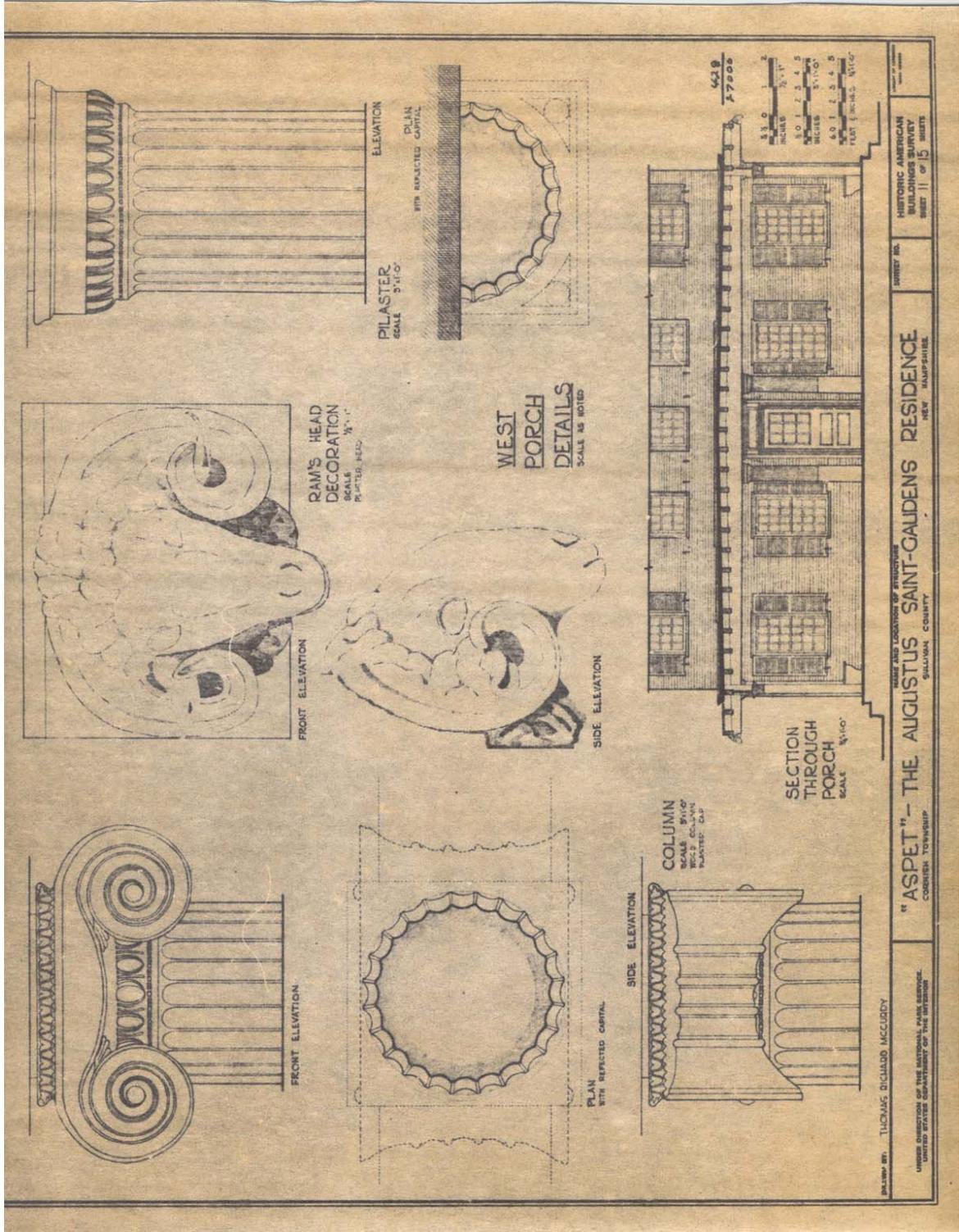
Aspet, basement floor plan.



Aspet, first-floor plan.

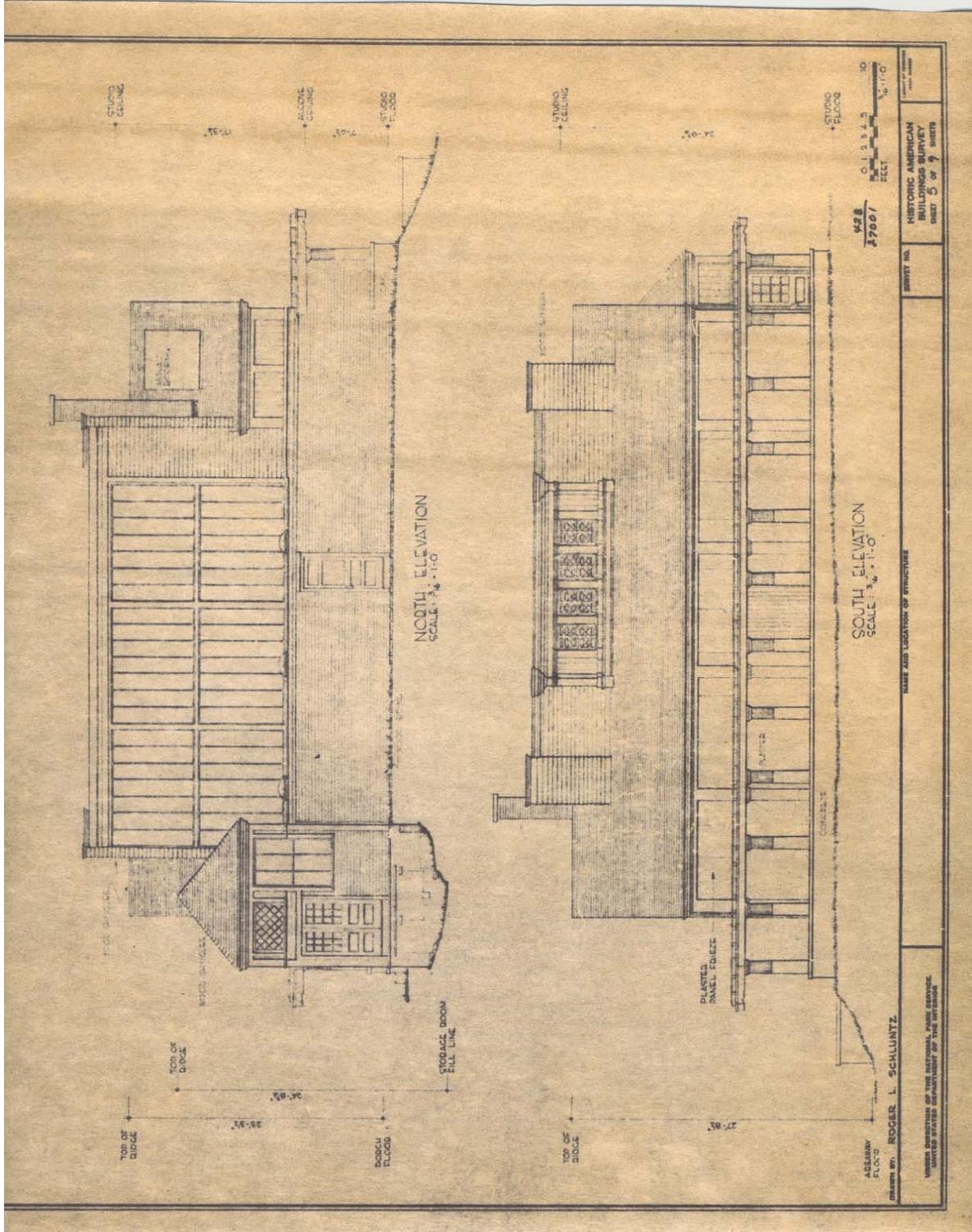


Aspet, third-floor plan.

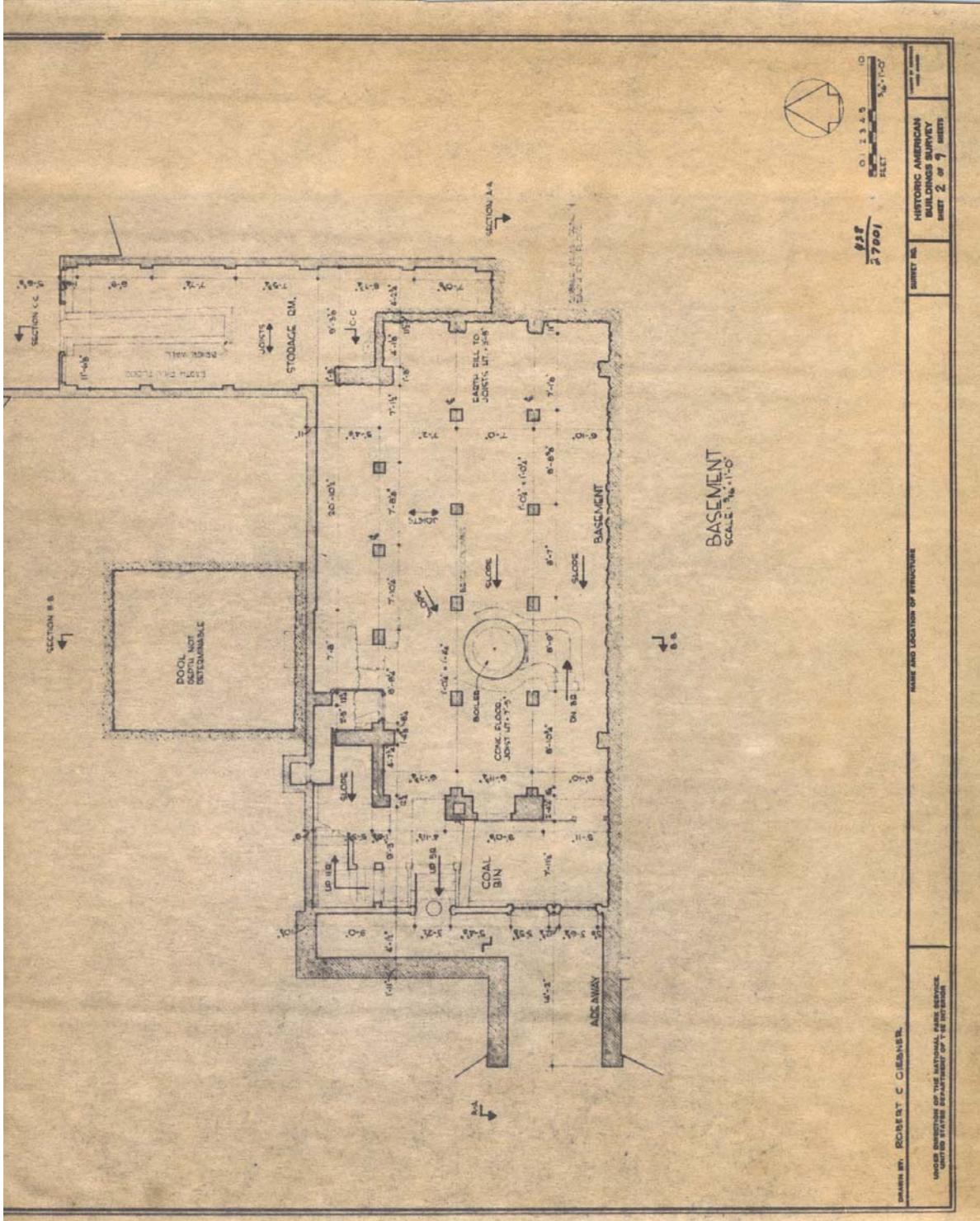


DRAWN BY: THOMAS DICICCIANO MACLUDDY
 UNDER SUPERVISION OF THE NATIONAL ARCHITECTURAL SERVICE
 UNITED STATES DEPARTMENT OF THE INTERIOR
 NAME AND LOCATION OF STRUCTURE: "ASPET"¹¹ - THE AUGUSTUS SAINT-GAUDENS RESIDENCE
 SULLIVAN COUNTY, NEW HAMPSHIRE
 SURVEY NO.: HISTORIC AMERICAN BUILDINGS SURVEY SHEET 11 OF 15 SHEETS

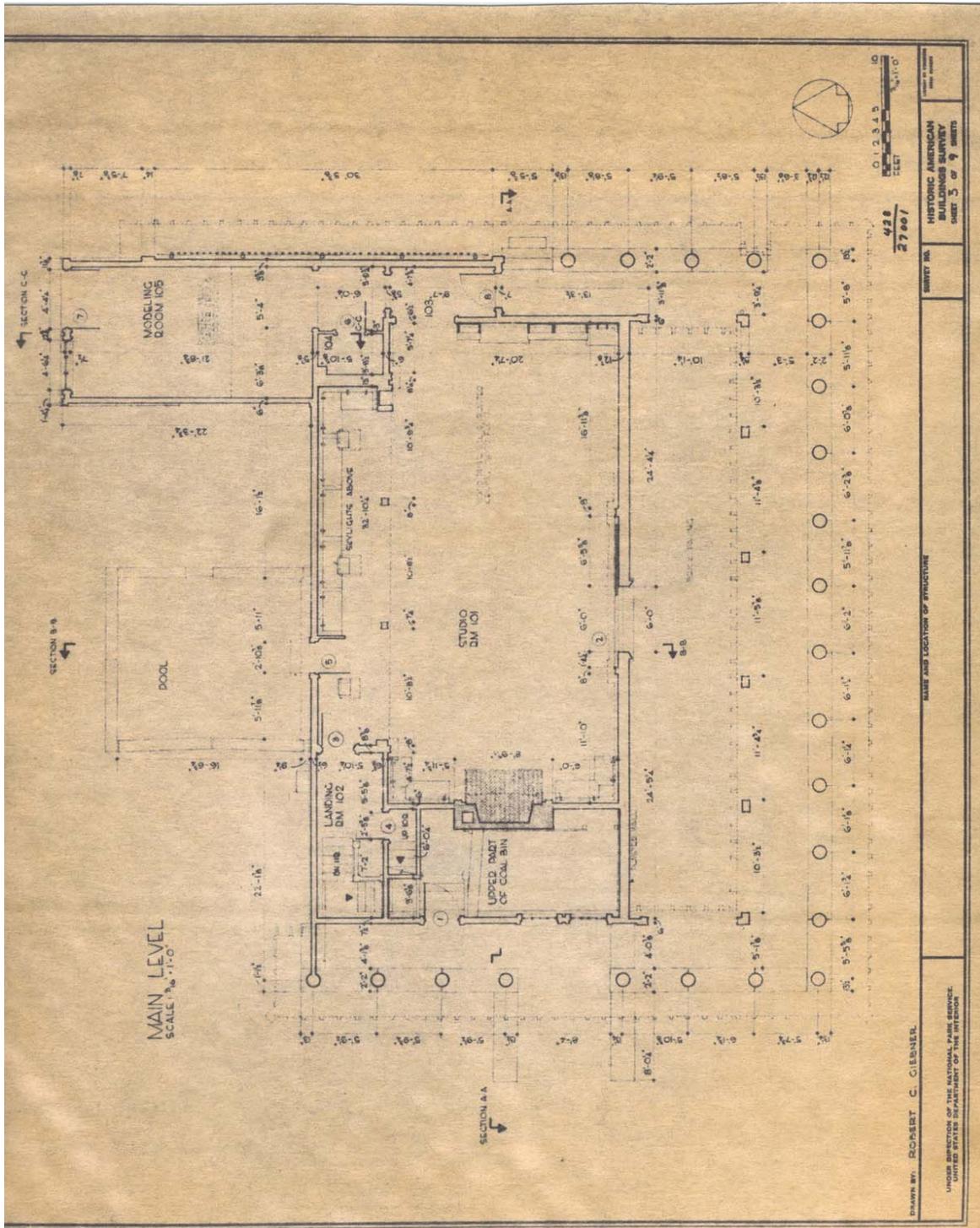
Aspet, west piazza details.



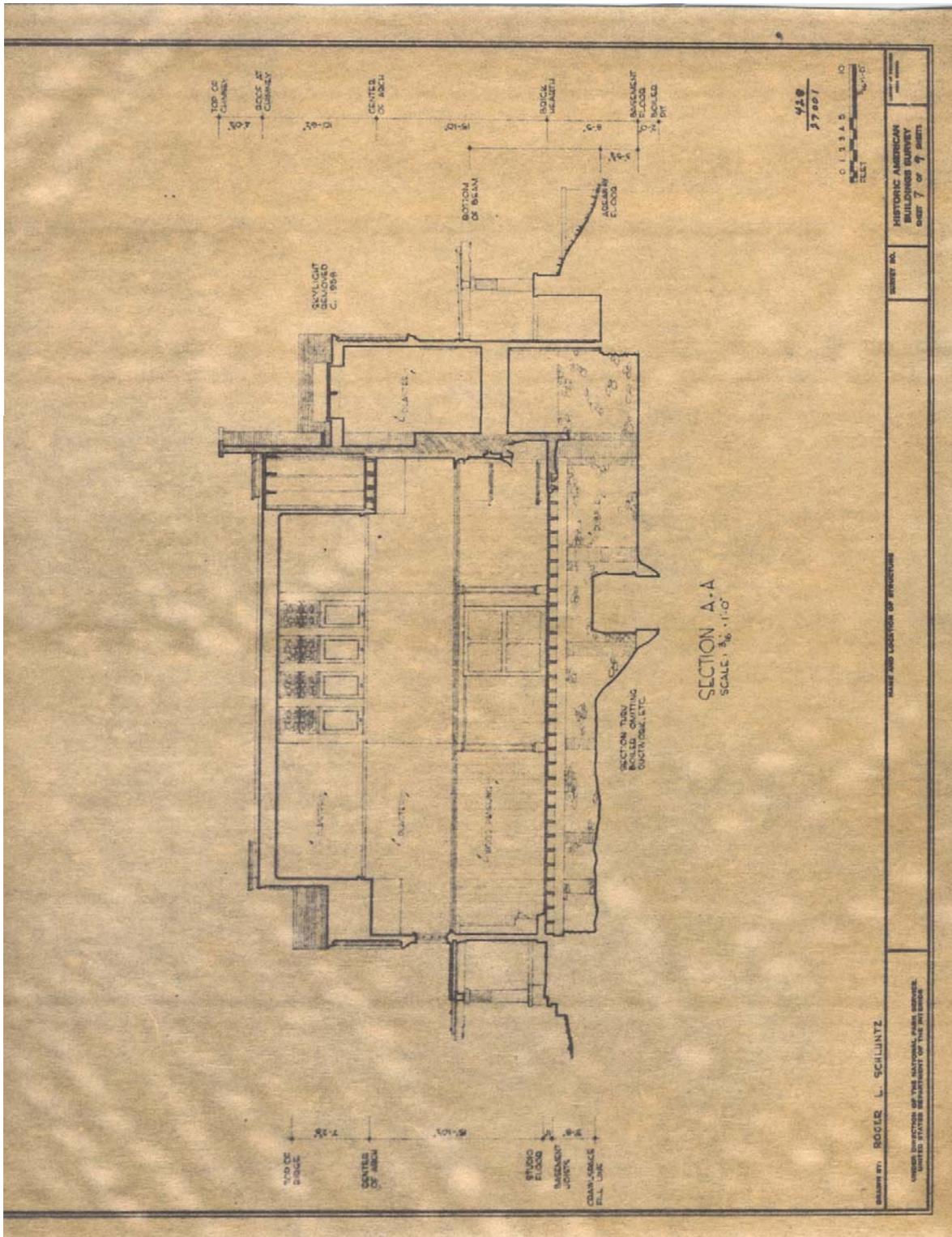
Little Studio, north and south elevations.



Little Studio, basement plan.



Little Studio, main level floor plan.



Little Studio, section looking south.

APPENDIX B.

**Component Restoration,
Little Studio**

Specification/Call for Proposals



*Bay Street
Building
File
L.S. studio*

Bldg Files

COMPONENT RESTORATION, LITTLE STUDIO

AT

SAINT-GAUDENS NATIONAL HISTORIC SITE

WINDSOR, VERMONT

RFP-NARO-7-0027

PROPOSALS WILL BE ACCEPTED UNTIL CLOSE OF
BUSINESS - 5:00 P.M. ON SEPTEMBER 9, 1977

AT

NATIONAL PARK SERVICE
NORTH ATLANTIC REGIONAL OFFICE
15 STATE STREET
BOSTON, MASS. 02109

ISSUING OFFICE:

**North Atlantic Regional Office
15 State Street
Boston, MA 02109
National Park Service
U.S. Department of the Interior**

SPECIFICATIONS

In specific terms, the work outline for each of the above items is as follows:

1. PERGOLA

The objective of this phase of the work is to replace all existing wood elements related to the structure upon which the grape vines sit and to reflash and repair all related building elements as required. The entire green lattice shall be removed but only after carefully noting and documenting the exact location of each element being removed. The only detail modification permitted are those shown on the drawings. The replacement wood shall be clear straight-grain cedar nailed exactly to existing dimensional requirements. The top surface of the main carrying members shall be slightly canted as detailed to shed water and the top surface shall be refinished with an epoxy treatment as noted. Only the top surfaces of the members will be treated with epoxy. Prior to installation, each wood member shall be primed and painted as specified matching the existing and original colors exactly. Prior to the reinstallation of existing wood members, all bearing surfaces shall be reflashed and made entirely water tight. Lead and/or lead coated copper shall be used as flashing specified and shall exactly match existing details unless otherwise noted. All wood members shall be pressure treated prior to painting with either chromated-copper arsenate (Osmose K-33) or clear cuprinol. A surface application of these preservative materials will not be permitted. The contractor will insure that the paint materials to be used over the preservative pressure treatment will be compatible with the preservative.

The contractor shall remove intact and keep for reference each corner section of the pergola. At the end of the work, store the sections at the direction of the owner.

2. FLUTED EXTERIOR COLUMNS

The columns in question have been numbered on the drawings and the work involved falls into two basic categories. The first requires cutting a 1/8" wide x the depth of the column face-deep joint between the column base and the stone cap at each column. Once the joint is cut each column will be reshimmed, resealed and provided with weep holes as shown on the detail. The second involves the complete replacement of the echinas portion of each of five column capitals at column numbers 5, 8, 10, 13, and 20. The carrying member above each of these columns shall be temporarily supported during the course of the work, the echinas completely removed and replaced with pressure treated wood as specified elsewhere. The removed sections shall be kept for reference since the work will require the accurate remolding of the replacement wood to match exactly the shape and form of the wood which has been removed. See details for reference.

3. BRICK WALKS

This work involves the careful removal and relaying of approximately 383 square feet of existing brick walkways. Special care shall be taken to insure that the bricks which are removed are replaced exactly in the locations from which they were taken with the existing wearing surface placed up. The walks, steps, risers, and intersections shall be relayed exactly to existing detail.

4. SWIMMING POOL

This portion of the work requires the documentation of the existing pool, foundation, lower pool slab location, and sill location, the removal of same, the installation of a new watertight reinforced Gunnite pool and the reconstruction of the existing pool shape and form inside the Gunnite skin to match exactly the detail of the original construction. The contractor shall carefully hand excavate existing fill materials from the existing pool enclosure. He shall carefully measure and document the wall locations, grades and elevations of the rim and pool bottom prior to removal. The new structure shall be constructed within the Gunnite enclosure generally shown on the drawings. The pool as constructed shall be watertight and shall be provided with an appropriate recirculation system with primary controls, chlorination, filtering, pumps, switch gear, and appropriate mechanical accessories which shall be located in the basement of the existing building. The pool shall have the capability to be drained by the owner at will. Paint the interior of the pool the color as selected by the owner.

5. LITTLE SKYLIGHT

This work includes the reconstruction of the little skylight at the west end of the structure. The reconstruction of the little skylight shall exactly follow the design details of the window wall at the north elevation. The only change in the detailing from the original shall be the addition of silicone sealant underneath the lead flashing to provide additional protection against leaking. Use the largest unit dimension of 1/4" tempered glass as permitted by the glazing manufacturer. The skylight shall be constructed on the same curb which supports the present cap. Any additional trim required shall be clear-grained preservative treated cedar and interior trim shall be clear Eastern White Pine. Stain interior trim to match existing adjacent finishes and trim dimensions.

6. NORTH WINDOW WALL

This work shall require the complete disassembly, repair and complete reconstruction of the existing north window wall including the replacement of all broken, chipped or improperly sized glass, and repair and replacement of all existing lead flashing, including the installation of a new sub-surface sealant

(clear silicone), the reflashing of the entire assembly and the repair and replacement of all damaged wood framing members as required. When complete, the assembly shall be entirely watertight and shall, in terms of performance standards, perform as like new construction. All new work shall exactly match existing details, materials, etc.

7. BUILT-UP ROOFS

A. The first element of work requires the complete removal of existing lower level build-up roof systems, the removal and storage as directed by the owner of existing plastic skylights, the reframing of the roof at the removed skylights and the replacement of the old roof with three-ply bare surface roof system as specified. The work shall include the removal and replacement of all existing damaged trim resulting from previous applications of asphalt materials. The work shall also include the reflashing of the entire roof perimeter and drip edges to insure proper drainage to gutters and other drainage systems as provided. In the course of replacing existing wood trim, partial removal and patching will not be permitted. If a section of trim must be removed, the entire section shall be removed and replaced to exactly the dimension of the existing removed trim section. All removed accessories shall be replaced in kind.

B. The second element of work requires the removal of the entire existing high built-up roof, the patching and repair of any damaged wood subsurface elements and the replacement of the removed roof with a new bare-surfaced three-ply built-up roof system. It shall require, as in Section A, that the roof perimeter shall be reflashed as necessary and a drip edge be provided as required in order to insure proper drainage to gutter systems at the north wall. The requirements with respect to removal and replacement of wood trim as noted in Section A above shall apply in Section B as well.

8. SHINGLED SURFACES

This work includes the removal and replacement exactly to detail of existing shingle surfaces as follows: The roof and vertical building surfaces at the south elevation, the south corner of the west elevation, the southeast corner of the east elevation, the west gable end, the east gable end, and the entire cedar roof over the modelling room portion of the structure. The installation of new cedar shingles shall be as specified, coursing shall exactly match existing coursing and special care shall be used to insure that shingles shall not exceed the average width of the shingles which have been removed. Note that the cedar shingle application previously and recently executed shall not serve as an example of acceptable work. The new shingle widths are excessive, coursing is irregular and jointing is improper. The new installation must conform to the general pattern and layout of the original existing work.

9. CLERESTORY WINDOWS

The principal object of this work shall be the reconditioning of the existing high clerestory windows in the main studio, (south elevation). These windows are presently inoperative since the hardware has essentially been frozen. The exterior work shall include the removal of the existing exterior paint, the careful refinishing of the existing subsurface and the staining and re-finishing of the wood to match the newly applied cedar shingles. The interior face of the windows shall have the paint removed, the wood refinished to bare wood to match newly reconditioned interior woodwork. The existing hardware shall be made operable and defective parts repaired with new metal sections which exactly match the existing detail. If parts must be machined or specially forged to achieve this objective, then such action shall be required. There are fourteen other lower clerestory windows which require similar remedial work in order to be made operative and such work shall be part of this contract. With respect to these windows, however, the requirement that the exterior surface be sanded clean of paint shall not apply, Instead the exterior surface shall be cleaned of paint scales, sanded and repainted.

10. EXTERIOR FINISHES

Carefully prepare, prime and repaint the existing blue walls with a three coat application oil base green paint (color as selected by the owner).

Using a Portland cement based exterior plaster, restucco the existing red exterior walls (after careful preparation of the substrate) to exactly match the rough texture of interior plaster. Repaint the existing red walls with an oil base three-coat application of red paint as selected by the owner.

11. INTERIOR FINISHES

Work on this section requires the complete refinishing of interior surfaces within the studio and modelling room.

A. Woodwork. The contractor shall remove all paint and paint traces from all existing interior woodwork, including trim, wainscoting, window sash and frames, benches and furniture, and interior cabinet work. The removing agent shall be a water soluble composition which shall not stain other interior adjacent finished surfaces. Once existing surfaces have been cleaned of paint, the surface shall be prepared to receive a minimum three-coat application of WATCO OIL stain of the type and color as selected by the owner. Regrain (to match existing graining) doors, door casings and fireplace frame. Complete removal of painted surface is not required where wood trim is to be repainted in wood-grain effect.

B. Floors. Existing wood floors shall be sanded and refinished with a minimum three-coat oil base stain application with color as selected by the owner. Again, special care shall be taken to insure that the sanding process follows the grain of the existing flooring material and that existing woodwork near the floor is not damaged by the cleaning and refinishing process.

C. Interior plaster surfaces. Existing interior plaster surfaces shall be carefully cleaned of all deleterious and foreign materials in such a way that a new skim coat plaster application may be applied to exactly match the original existing surface texture and character. Color shall match the visible plaster surface in the small studio at the west end of the structure. Note that the recent efforts at patching existing plaster shall not be used as examples of acceptable plaster work since the texture is unacceptable. The color mix shall be subject to the approval of the architect and owner.

D. Interior cabinet work. The interior cabinet work shall be refinished in a manner similar to that required for other interior wood work. This work includes the reconstruction of a bench as shown on the drawings at the north wall of the studio and the redetailing of the protective glass shield attached to the face of the east wall bookshelves.

E. Interior doors. The work also includes the rehangng of existing stored, interior doors as noted and the regraining of said doors to match the sample provided by owner. Work also includes the removal of the blue paint from the hardware and exterior door surfaces of the rolling door, and removal of interior paint from same and the reconditioning of existing hardware.

12. FIRE DETECTION SYSTEM

The work will require the installation of a Pyr-A-Larm CT-70 System with the following requirements:

1. The contractor shall provide 14 ionization type detectors, of which 7 shall be recessed flush mounted DI-4DH type and 7 shall be surfaced mounted DI-7 type located in concealed areas of the structure.
2. Control panels for the system shall be provided in the Caretaker's Cottage, at Aspet, and within Little Studio at locations as directed by the owner.
3. Remote indicators shall be provided for all concealed units in locations as directed by the owner.

4. A remote audible alarm shall be provided outside the Little Studio in a location as directed by the owner and also at the Caretaker's Cottage and at Aspet.
5. The system shall provide a municipal tie to the Claremont Fire Department for remote alarm.
6. The system shall have the capability to operate sprinklers, hayload or other types of fire suppression systems in the locality where the fire may be detected.
7. The alarm shall override trouble, have optional AC or DC output circuits, and alarm and trouble signal redundancy.
8. The system shall have a minimum of 6 zones.
9. The contractor shall provide a detector removal tool and a detector tester, types MEA-6.1 and Re-6 respectively.

In addition to providing early fire warning, the system criteria includes the demand that the detectors be as unobtrusively mounted as possible. Therefore in all exposed areas flush mounted detectors shall be used. DI-7L may be substituted for DI-4DH type detectors only if approved by the owner.

13. REPOINTING AND PAINTING ASPET

Essentially the work requires the thorough removal of latex base paint materials from the existing masonry surfaces of the structure. The purpose of the cleaning is to establish an acceptable substrate material to receive a new three-coat application of oil based paint. While it is not necessary to thoroughly remove all paint traces from the exterior brick work it is necessary to clean the brickwork sufficiently to expose deterioration and masonry joints for repointing and to insure the thorough removal of latex paint traces.

In addition to repainting the masonry surfaces, it will also be necessary to scrape, clean, prime, and repaint existing wood trim around windows, doors, (including sash), etc., in order to thoroughly refinish exterior surfaces. Carefully clean, scrape, and repaint existing shutters as well, to the color as directed by the owner.

APPENDIX C.

Paint Recommendations – Aspet and Little Studio

1978- 1979 RESTORATION FINISHES

The following two- page memorandum from NPS Exhibit Specialist Michael Fortin to the Superintendent of Saint- Gaudens NHS recommended finishes based on the 1977 historic structure reports for Aspet and the Little Studio, by David Arbogast

SAGA Reading File
Nov.-Dec 1979

Superintendent and Maintenance Supervisor,
Saint-Gaudens MHS

November 2, 1979

Mike Fortin, Exhibit Specialist

Recommendations of paints for Apset and Little Studio.

Please find a list of paints used on the Site for the restoration project. A complete list will be sent to you soon.

Paints for historic restoration; all exterior paints are oil base paints. Please do not use latex paints on the exterior of these buildings. For paint references see historic structure report of the buildings. All oil paints to be applied with a pure bristles brush; no roller or spraying should be used.

ASPET

Exterior

Brick and Trim - Benjamin Moore's Pentaflex 11401,
(formula OW 12, tinted off white)

East Door Kitchen only - Benjamin Moore's Eggshell
Finish 10801 (formula - see historic structure paint
chips tinted white)

Porch Floors - Benjamin Moore's Custom Colors (formula
see historic paint chip, red flat enamel)

Metal roof paint - Benjamin Moore's Barn and Roof Paint
11840 Green and Benjamin Moore's Black 11180 (formula
mix 1 gallon roof and barn to 1 1/2 quarts black) Same
as Little Studio.

French and Shutters - Benjamin Moore's Decorative Trim
Colors 11143 green and Benjamin Moore's black 11180
(formula - mix 1 gallon Decorative Trim to 1/2 quarts
black) Same as walls on Little Studio.

* Primer for Apset - Benjamin Moore's Alkyd Primer - white oil.

Interior

Kitchen ceiling and walls - Benjamin Moore's Impervo
High Gloss Enamel #2 Base 133 92 (formula 2-43 Yellow)
1/2 gallon

Hall wall paper paint - Benjamin Moore's Regal Wall
Satin Latex Interior Flat #4 Base 215 94 (formula St-32)
3 gallons

Ceilings, cellar stair well - Muralo's Dutch Kalsomine

Sealer for water stained walls and ceilings - Zinsser
Bin 1/2 gallon
Floors - Zinsser's Bulls Eye Orange Shellac 1 quart
Wood Trim Polish - McDougall-Butler Varnish Food Surface
Polish 16 fluid ozs.
Brass Polish - Brasso 3 fluid ozs.
John's Office Stairway - Benjamin Moore's
Custom Color, yellow semi-gloss (formula - see historic
paint chip) 1/2 gallon
Floors, Stairway - Zinsser's Target Floor Finish 1 quart

LITTLE STUDIO

Exterior

Metal roofs - Benjamin Moore's Barn and roof paint -
Green 118 40 and Benjamin Moore's Black 111 80 (formula
1 gallon roof and barn to 1 1/2 quarts black) Same as
Aspet's roof. 4 gallons.
Metal roof over bathroom only - Benjamin Moore's House
Paint #4 Base 110 94, (formula 12-24 plus 20 CBK apple
green) 3/4 quarts.
Trim - Benjamin Moore's Eggshell House Paint #1 Base 108 91
(formula - see historic paint chip, off white) 1/2 gallon
South Walls - Benjamin Moore's Custom Colors (formula
see historic paint chip, red flat enamel) 1 gallon
Varnished wood trim - Benjamin Moore's Impervo 440 Spar
Varnish Gloss 440 00 1 1/2 quarts.
North Walls on sides of Sky Light - Benjamin Moore's Custom
Colors (formula - see historic paint chip, brown) 1 gallon
Shingles on gable ends only - Cabot's #0241 Bleaching Oil
1 gallon
Shingles, walls and roofs - Fulton Ful-O-Tar Creosote
41-0998 10 gallons
* 5 gallons also, labled for Stables is only to be used on
Stables, it is much darker.

Interior

Floors - Benjamin Moore's Benwood Interior Stain, Ebony
237 80 1 1/2 gallons.
Floors - Wipe-On-Zar Clear Tung Oil Finish Semi-gloss
5 quarts
Wall Stain - Cabots Interior Stain 1219 Salem Maple
1/2 gallon
Walls - Brown Latex 10 gallons
* For interior paints refer to Historic Structure Report.

Mike Fortin

FINISHES AFTER 1978- 1979 RESTORATION TO PRESENT

The following chart was developed by John Gilbert when he was Chief of Maintenance at Saint-Gaudens NHS, from 1980- 1985. Gilbert, like Fortin, took the data from the historic structure reports prepared in 1977 by David Arbogast. However, his chart is more complete, and the paint colors and finishes cited in his chart are still used today.

LOCATION	PAINT TYPE	COLOR/MIXTURE
ASPET, EXTERIOR		
ROOF WOOD SHINGLES	HYDROZO (stopped 9/94)	
WOODO TRIM	BENJAMIN MOORE	#1 BASE 114 91 MIXTURE OW12 OIL PAINT
SHUTTERS	BENJAMIN MOORE DECORATIVE TRIM	ESSEX GREEN 111- 43/BLACK 111- 80/\MIXTURE 1 GL ESSEX GREEN 1/2 QT BLACK OIL PAINT
PORCH DECKS	BENJAMIN MOORE FLOOR	ENAMEL COLONIAL RED/ENAMEL PATIO WHITE-MIXTURE:2 GL. COLONIAL RED 2/3 QT. PATIO WHITE PLUS 4XERD BENJAMIN MOORE'S COLORANT 2XF PRATT & LAMBERT'S COLORANT OIL PAINT
KITCHEN DOOR	BENJAMIN MOORE EGGSHELL HOUSE PAINT	WHITE 108-01 OIL PAINT OIL PAINT
NORTH ELEVATION LAUNDRY ROOM	BENJAMIN MOORE DECORATIVE TRIM	GREEN 111-43 / BLACK 111-80 MIXTURE: 1 GL ESSEX GREEN 111-43 1/2 QT. BLACK 111-80 OIL PAINT
FLAT METAL ROOF <hr/> BRICK	BENJAMIN MOORE BARN & ROOF BENJAMIN MOORE DECORATIVE TRIM <hr/> CALIFORNIA LATEX HOUSE PAINT	ROOF PAINT-GREEN 118- 40 TRIM-BLACK 111-80 MIXTURE: 1 GL BARN & ROOF PAINT GREEN 118- 40 1 1/2QT DECORATIVE TRIM BLACK 111-80 OIL PAINT <hr/> OW-12 PASTEL BASE 100% ACRYLIC LATEX HOUSE PAINT

LOCATION	PAINT TYPE	COLOR/MIXTURE
ASPET, INTERIOR		
BASEMENT-WALLS, CEILING, TRIM	MURALO DUTCH KALSOMINE	
<u>ENTRY HALL</u> - WALLS	GRASS MATTING	
- CEILING	MURALO DUTCH KALSOMINE	
- FLOOR 1ST COAT	ZINSSER BULLS EYE,	ORANGE SHELLAC
- FLOOR 2ND COAT	PRATT & LAMBERT VARMOR, GYMNASIUM FLOOR FINISH H46	
- FLOOR	WAX-BOSTON POLISH BUTCHER'S WAX	
- WOOD TRIM	HISTORIC COLOR, UNCHANGED	
<u>SOUTH PARLOR</u> - WALLS	GRASS MATTING	
- CEILING	MURALO DUTCH KALSOMINE	
- FLOOR 1ST COAT	ZINSSER BULLS EYE	ORANGE SHELLAC
- FLOOR 2ND COAT	PRATT & LAMBERT VARMOR GYMNASIUM FLOOR FINISH H46	
- FLOOR	WAX-BOSTON POLISH BUTCHER'S WAX	
- WOOD TRIM	HISTORIC COLOR, UNCHANGED	
- UPPER CORNICE	SEE HISTORIC COLOR CHIP	
- FIREPLACE HEARTH	BENJAMIN MOORE IMPERVO LOW LUSTER	235 98 MIXTURE 18-80 OIL PAINT

LOCATION	PAINT TYPE	COLOR/MIXTURE
ASPET, INTERIOR CONT.		
<u>NORTH PARLOR</u> - WALLS	GRASS MATTING	
- CEILING	MURALO DUTCH KALSOMINE	
- FLOOR 1ST COAT	ZINSSER BULLS EYE	ORANGE SHELLAC
- FLOOR 2ND COAT	PRATT & LAMBERT VARMOR GYMNASIUM FLOOR FINISH H46	
- FLOOR	WAX-BOSTON POLISH BUTCHER'S WAX	
- WOOD TRIM	HISTORIC COLOR, UNCHANGED	
- UPPER CORNICE	SEE HISTORIC PAINT CHIP	
- FIREPLACE HEARTH	BENJAMIN MOORE LOW LUSTER IMPERVO	235 98 MIXTURE 18-80 OIL PAINT
<u>STAIR HALL</u> - WALLS	BENJAMIN MOORE REGAL WALL SATIN	#4 BASE 215 94 MIXTURE ST32
- CEILING	MURALO DUTCH KALSOMINE	
- FLOOR	1ST COAT-ZINSSER BULLS EYE	ORANGE SHELLAC
- FLOOR	2ND COAT-PRATT & LAMBERT VARMOR GYMNASIUM FLOOR FINISH H46	
- FLOOR	WAX-BOSTON POLISH BUTCHER'S WAX	
- WOOD TRIM	SEE HISTORIC PAINT CHIP	
- STAIRS	SEE HISTORIC PAINT CHIP	
- BANISTER	1ST COAT- (ZINSSER BULLS EYE)	ORANGE SHELLAC
- BANISTER	2ND COAT-GLOSS BRUSHING LACQUER	
<u>REAR PANTRY</u> -WALL, TRIM	BENJAMIN MOORE IMPERVO HIGH GLOSS ENAMEL	#2 BASE 133 92 MIXTURE 2-43
- CEILING	HISTORIC FINISH, UNCHANGED	
- FLOOR	HISTORIC FINISH, UNCHANGED	
- CABINETRY	HISTORIC FINISH, UNCHANGED	

BM- 215- 2B Flat Base 2 Hutheads [?] 3/13/03

LOCATION	PAINT TYPE	COLOR/MIXTURE
ASPET, INTERIOR CONT.		
<u>KITCHEN</u> -WALLS, CEILING, TRIM	BENJAMIN MOORE IMPERVO HIGH GLOSS ENAMEL	#2 BASE 133 92 MIXTURE 2-43 OIL PAINT
- FLOOR	1ST COAT-ZINSSER BULLS EYE	ORANGE SHELLAC
- FLOOR	2ND COAT-PRATT & LAMBERT VARMOR GYMNASIUM FLOOR FINISH H46	
- CABINETS	1ST COAT-STAIN-SEE HISTORIC PAINT CHIP	
- CABINETS	2ND COAT-ZINSSER BULLS EYE	ORANGE SHELLAC
<u>LAUNDRY ROOM</u>	SEE HISTORIC PAINT CHIP	
<u>FIRST FLOOR GLAZED PORCH</u> - WALLS, TRIM	BENJAMIN MOORE PENTAFLEX	#1 BASE 114 91, MIXTURE OW12 OIL PAINT
- FLOOR	BENJAMIN MOORE FLOOR ENAMEL	COLONIAL RED & PATIO WHITE - MIXTURE: 2 GAL RED 2/3 QT.- WHITE & 4XERD BENJAMIN MOORE'S COLORANT 2XF PRATT & LAMBERT COLORANT, OIL PAINT
<u>SERVICE PASSAGE</u> - WALLS	HISTORIC FINISH, UNCHANGED	
- CEILING	MURALO DUTCH KALSOMINE	
- FLOOR	1ST COAT-ZINSSER BULLS EYE	ORANGE SHELLAC
- FLOOR	2ND COAT-PRATT & LAMBERT VARMOR GYMNASIUM FLOOR FINISH H46	
- FLOOR	WAX-BOSTON POLISH BUTCHER'S WAX	
- WOOD TRIM	HISTORIC FINISH, UNCHANGED	

LOCATION	PAINT TYPE	COLOR/MIXTURE
ASPET, INTERIOR CONT.		
<u>FRONT PANTRY-</u> WALLS, CEILING, TRIM	BENJAMIN MOORE IMPERVO HIGH GLOSS ENAMEL	#2 BASE 133 92 MIXTURE 2-43 OIL PAINT
- FLOOR 1ST COAT	ZINSSER BULLS EYE	ORANGE SHELLAC
- FLOOR 2ND COAT	PRATT & LAMBERT VARMOR GYMNASIUM FLOOR FINISH H46	
- FLOOR	WAX-BOSTON POLISH BUTCHER'S WAX	
- CABINETS	HISTORIC FINISH, UNCHANGED	
<u>DINING ROOM-</u> WALLS	GRASS MATTING	
- CEILING	MURALO DUTCH KALSOMINE	
- FLOOR 1ST COAT	ZINSSER BULLS EYE	ORANGE SHELLAC
- FLOOR 2ND COAT	PRATT & LAMBERT VARMOR GYMNASIUM FLOOR FINISH H46	
- FLOOR	WAX-BOSTON POLISH BUTCHER'S WAX	
- WOOD TRIM	HISTORIC FINISH, UNCHANGED	
- FIREPLACE HEARTH	BENJAMIN MOORE LOW LUSTER IMPERVO	235 98, MIXTURE 18-80 OIL PAINT

LOCATION	PAINT TYPE	COLOR/MIXTURE
ASPET, INTERIOR CONT.		
<u>SECOND FLOOR HALL</u> -WALLS	BENJAMIN MOORE REGAL WALL SATIN	#4 BASE 215 94, MIXTURE ST32
- CEILING	BENJAMIN MOORE SANTI FLAT ALKYD (KALSOMINE REMOVED 2/84-DAMAGED)	WHITE 204-01 OIL PAINT
- FLOOR	PRATT & LAMBERT VARMOR GYMNASIUM FLOOR FINISH H46	
- WOOD TRIM	SEE HISTORIC PAINT CHIPS	
<u>OUTER CLOSET</u>	SEE HISTORIC PAINT CHIPS	
<u>INNER CLOSET</u>	SEE HISTORIC PAINT CHIPS	
<u>LIBRARY</u> - WALLS	BENJAMIN MOORE REGAL WALL SATIN	#4 BASE 215 94 MIXTURE ST32
- CEILING	BENJAMIN MOORE SANTI FLAT (KALSOMINE REMOVED 2/84)	ALKYD WHITE 204-01 OIL PAINT
- FLOOR	PRATT & LAMBERT VARMOR GYMNASIUM FLOOR FINISH H46	
- WOOD TRIM	SEE HISTORIC PAINT CHIP	
<u>NORTHEAST BEDROOM</u> - WALLS	BENJAMIN MOORE IMPERVO LOW LUSTER	#1 BASE 235 91 OIL PAINT
- CEILING	BENJAMIN MOORE SANTI FLAT	ALKYD WHITE 204-01 OIL PAINT
- FLOOR	CALIFORNIA ALKYD FLOOR ENAMEL	651 BASE 1X-CLO; 2X27- CBK; 24-CO OIL PAINT
- WOOD TRIM	BENJAMIN MOORE IMPERVO LOW LUSTER	MIXTURE ET-16 OIL PAINT
- FIREPLACE HEARTH	BENJAMIN MOORE IMPERVO LOW LUSTER	DEEP BROWN BASE 235- 98, MIXTURE 18-80 OIL PAINT
- MANTEL	BENJAMIN MOORE IMPERVO LOW LUSTER	#1 BASE 235-91, MIXTURE 14-13 OIL PAINT

LOCATION	PAINT TYPE	COLOR/MIXTURE
ASPET, INTERIOR CONT.		
<u>NORTHEAST BEDROOM CLOSET</u> - WALLS	BENJAMIN MOORE LOW LUSTER	IMPERVO #1 BASE, 235 91 OIL PAINT
- CEILING	BENJAMIN MOORE SANTIFLAT	ALKYD WHITE 204-01 OIL PAINT
- FLOOR	CALIFORNIA FLOOR ENAMEL	ALKYD 651 BASE; IX- CLO; 2X27-CBK; 24-CO OIL PAINT
- WOOD TRIM	BENJAMIN MOORE LOW LUSTER	IMPERVO MIXTURE ET-16 OIL PAINT
<u>EAST BATHROOM</u> -WALLS, TRIM	BENJAMIN MOORE HIGH GLOSS	IMPERVO 133 05, MIXTURE 18-17 OIL PAINT
- CEILING	BENJAMIN MOORE HIGH GLOSS	IMPERVO 133 05 MIXTURE 18-17 OIL PAINT
- FLOOR	CALIFORNIA ALKYD FLOOR ENAMEL	613 DARK GREEN OIL PAINT
<u>2ND FLOOR GLAZED PORCH</u>	CHECK HISTORIC COLOR CHIPS	
<u>SOUTHEAST BEDROOM</u> -WALLS	BENJAMIN MOORE SANTIFLAT	ALKYD #1 BASE 204-91 MIXTURE 6-CLD; 24-CBK; 6-CD, 12 CGT OIL PAINT
- CEILING	BENJAMIN MOORE SANTIFLAT	ALKYD WHITE 204-01 OIL PAINT
- FLOOR	CALIFORNIA ALKYD FLOOR ENAMEL	613 DARK GREEN OIL PAINT (installed rug over)
- WOOD TRIM	BENJAMIN MOORE IMPERVO	235 92, MIXTURE 2-69 OIL PAINT
- FIREPLACE HEARTH	BENJAMIN MOORE IMPERVO	235 98, MIXTURE ET 13 OIL PAINT
<u>SOUTHEAST BEDROOM CLOSET</u>	HISTORIC FINISHES, UNCHANGED	
<u>NURSERY</u> - WALLS	BENJAMIN MOORE SANTIFLAT	204 91 CAMEO WHITE OIL PAINT
- TRIM	BENJAMIN MOORE IMPERVO	235 92 MIXTURE 2-61 OIL PAINT
- CEILING	BENJAMIN MOORE SANTIFLAT	ALKYD WHITE 204-01 OIL PAINT
- FLOOR	CALIFORNIA ALKYD FLOOR ENAMEL	613 DARK GREEN OIL PAINT (installed rug)

LOCATION	PAINT TYPE	COLOR/MIXTURE
ASPET, INTERIOR CONT.		
<u>SOUTHWEST BEDROOM</u> - WALLS	BENJAMIN MOORE SANTIFLAT	ALKYD #1 BSE 204 91 CAMEO WHITE OIL PAINT
- CEILING	BENJAMIN MOORE SANTIFLAT	ALKYD WHITE 204-01 OIL PAINT
- FLOOR	PRATT & LAMBERT VARMOR GYMNASIUM FLOOR FINISH	H46
- WOOD TRIM	BENJAMIN MOORE IMPERVO LOW LUSTER	235 92 MIXTURE 2-61 OIL PAINT
- FIREPLACE HEARTH	BENJAMIN MOORE IMPERVO LOW LUSTER	235 91 MIXTURE 18-80 OIL PAINT
<u>WEST BATHROOM</u> - WALLS	BENJAMIN MOORE IMPERVO HIGH GLOSS	133 05 MIXTURE 18-17 OIL PAINT
- CEILING	BENJAMIN MOORE IMPERVO HIGH GLOSS	133 05 MIXTURE 18-17 OIL PAINT
- WOOD TRIM	BENJAMIN MOORE IMPERVO LOW LUSTER	235 92 MIXTURE 2-61 OIL PAINT
- FLOOR	CALIFORNIA ALKYD FLOOR ENAMEL	613 DARK GREEN OIL PAINT
<u>NORTHWEST BEDROOM</u>	SEE HISTORIC PAINT CHIPS	
- FLOOR	PRATT & LAMBERT VARMOR GYMNASIUM FLOOR FINISH	H-46

APPENDIX D.

Restoration of Aspet – Superintendent’s List of Anticipated Work Items

03415
FIG RW
Aspet

INFORMATION PERTAINING TO ASPET HOUSE AT SAINT-GAUDENS RECEIVED WITH
DAVID ARBOGAST, 5-3-78 - 5-4-78.

Priority 1 - Structural
Basement and Porches

Priority 2 - Heating System (Allen Hill)

Priority 3 - Electric & Fire System (Allen Hill)

Old fire system will be removed once new system is
installed.

Electric outlets and switch in concealed places.

NOTE: All screens half of window. Sample in the bathroom window on
third floor.

NOTE: All items blue will be painted dark green, unless stated
different.

NOTE: Storm sash possibly ¹/_{over} sash - investigate.

BASEMENT

- 1 Reinforce all joists.
- 2 Some still to be replaced.
- 3 Basement window sills need attention - replace, etc., repair window
frames as needed.
- 4 Chimney piers need some pointing in loose areas.
- 5 Brick carrying wall relieve weight.
- 6 Remove oil tanks from basement.
- 7 Frame panel in southeast corner for Little Studio fire control box.
- 8 Remove plywood door under stairway and reinstall old door, repair frame.
- 9 Heating system - wait for Allen Hill.
- 0 Exterior walls needs some pointing.
- 1 Bulkhead repairs will be done with porches.

EXT. EAST PORCH, UPPER, 2ND FLOOR

Roof install wood shingles - first investigate.
Check metal cap over cornice - 1st roof level.
Check condition of double roof - air space.
Repair and reglaze door sash and repaint.
Remove all latex paint.
Check roof - investigate if 2nd roof, "top roof" is historic.

EXT. SOUTHEAST PORCH, 1ST FLOOR

Install new columns.
Repair or replace beam.
Repair or replace joists and lattice.
Railing, repair and replace where needed.
Rebuild porch floor and step to paint marking on east wall going to laundry room.
Handrail north to east door - remove.
Replace metal gutters exactly like (east gutter and laundry gutter).

EAST PORCH, EXTERIOR

Remove lights and wiring - relocate telephone bell.
Front pantry window, make operable.
Floor color - paint dark green - check underside structural members.
Remove - "aluminum" storm door, storm window, transit light.
Replace box columns with new fluted columns.
Fluted columns at southeast corner of house, replace with new column, save old.

East entrance door, reinstall old screen door stored in stables.

East window have storm sash and screen made up.

Front pantry remove aluminum storm sash, have wooden storm sash made up, but no screens.

Rebuild entire enclosed east porch flood deck - investigate structural underside.

Repair enclosed glass frame and sash.

South door, repair and make operable.

Step off east porch, south side, rebuild - need more information.

Enclosed porch roof - investigate and rebuild as to findings.

Flat roof over front pantry - investigate and make decision if roof is to be reroofed or saved.

Horizontal main beam install lead sheet on top side.

Enclosed porch repair bottom of wainscoting.

Roof and ceiling of enclosed porch - investigate and rebuild.
Check paint marks on east wall of house.

Doorway from enclosed porch to front pantry, install doors. Doors are stored in stable.

Reinstall old screen door in enclosed porch, doors are stored in stable.

Interior of enclosed porch, wall and trim, sash, etc., to be white paint, floor dark green.

Reinstall painted baseboard on floor level of east porch - on main house.

EXTERIOR LAUNDRY ROOM

Lower grade around the exterior of laundry room.

Roof, install wood shingles - reuse metal ridge cap - investigate metal cap.

Gutters and downspout - keep the same.

No gutter on north side of roof - Laundry Room.

Screens and sash on Laundry room - OK, keep.
Check for any need for repair.

Leave tar paper on small window and solid panel on gable small window. (East Gable Wall)

Laundry Room screen door, reinstall old screen door, stored in stable.

BULKHEAD - East end of house.

Investigate bulkhead and stairs, then rebuild.

Color of Bulkhead - Dark Green

WEST PORCH

Masonry OK - done in the past by Benedetto.

Floor - investigate structural underside, north and south ends.
Repair as needed.

Repair or rebuild steps on north and south ends of porch.
Remove slip strips. *ON STEPS*

Repair fascia, vented ends on north and south ends of porch.

Lattice, doorways and benches, repair and repaint.

Carrying beams, repair ends or as needed.

Ceiling joists, repair or replace as needed.

Ceiling boards, scrape and paint (off-white color.)

Window shutters, repair if needed and paint dark green. (West Wall)

Remove aluminum sash and door.

Check for screen door in stable for west door on porch.

Windows - install wooden storm sash but no screens. Storm sash to be made up.

Remove electrical outlet on west wall of porch.

Keep columns on right and left side of west door on west porch.

West brick wall on porch, remove latex paint and repaint white.

Check for any need of repointing on west brick wall.

Replace 10 columns with ones being made up - 8 on the west end of the porch and the 2 corner columns - north and south corners.

Latticework on the three ends of the west porch - replace.

Install lead covering on ends of carrying beam.

West porch roof - investigate, and correct as necessary.

Possible metal roof - investigate for color of roof.

Install new metal roof. 20% lead coated copper.

Drain pipes on north end and south end of porch - investigate before reinstalling.

MAIN HOUSE, EXTERIOR, NORTH SIDE

Replace wooden cellar lintel - both windows if needed.

Repoint brick wall at lower level or as needed.

Remove latex paint and repaint white, oil paint.

Remove aluminum storm sash, repair frames.

Install new wooden storm sash for all windows.

Install screens on the first 3 windows on the east end.
(Kitchen - north pantry)

Install screens on the northeast and northwest bedrooms.

Shutters - repair and paint dark green.

Trellice on center on north wall - repair, paint present blue, dark green and repaint white section against house white again.

Cornice and frieze - repair and repaint.

Gutter and downspout - replace. Investigate. Possibly half round galvanize.

Rebuild cellar brick window wells.

Remove temperature element next to east Kitchen window.

MAIN HOUSE, EAST WALL, EXTERIOR

Brick wall - remove paint, repoint where necessary and repaint with white oil paint.

Shutters - repair and repaint.

Window - remove aluminum storm sash, repair window frame, repaint.

All three windows get wooden storm sash and half screens.

Investigate red light - relocate to better location. (*Allen Hill*)

MAIN HOUSE, SOUTH SIDE, EXTERIOR

Replace cellar window lintel.

Rebuild cellar window wells.

Repoint brick where needed - lower level, etc.

Remove latex paint and repaint with oil type paint.

Remove all aluminum storm sash, repair window frames, paint.

Dining Room and southeast bedroom - replace sash with 2 over 2 sash. (2/2)
Similar to the 2 windows in the passageway on the southeast end of the wall.

Wooden storm sash on all double hung windows on the entire house.

Screens on all windows on 2nd floor, 1st floor dining room only.

Repair trellis and paint white.

Flower boxes to be built in rear of benches.

Remove light over front door - patch hole.

Remove aluminum door and replace with screen door in stable.

Remove aluminum side lights.

Repair transit light over door if needed.

Door threshold and brick under threshold painted dark green.

Cornice and frieze repair, repaint if needed.

Gutter - remove aluminum gutter, replace with half round type.

Remove door bell button.

MAIN ROOF, NORTH & SOUTH SIDES, EXTERIOR

Treat wooden shingles with wood lift - approve type.

Parapet walls - repoint, reflash, remove latex paint, repaint with type.

DORMERS, NORTH & SOUTH

Remove aluminum storm sash. Repair wooden window frames and repaint.

Install wooden storm sash and half-size screens.

Install new wooden shutters.

CHIMNEYS

Repoint all chimneys as needed - remove latex paint, paint with oil type.

Cap off all chimneys not in use.

Repoint top cap edge "back".

NORTH PANTRY, Room 105

Ceiling - no change, leave as is.

Walls - once heater is removed, patch area to match.

East wall - remove electric light.

East wall baseboard - replace if needed to match all others.

Floor - refinish, match to kitchen floor, should be the same as area not worn in pantry.

Window - repair and repaint to match same color.

Protect all wall surfaces because this room will not be refinished.

Install proper sash hardware.

PASSAGEWAY, Room 109

Ceiling - repair cracks, wash of kalsomine and re-Kalsomine

Door to enclosed porch - remove filling panel and reinstall door - locate door, should be in stable.

Doorway to dining room - remove mold strip and fill nail holes.

Floor - leave as is.

Wall and trim finishes - leave as is.

Spring bolts on window sash need repairing or replacing.

KITCHEN, MAIN ROOM, Room 106

Ceiling - remove electric lights, "Kalsomine"? Check report.

North Wall windows - repair as needed, install new hardware - investigate for paint. Dave Arbogast's feelings are that they should be painted white, sash and casing trim. Compare to north pantry.

Sink area - investigate. Remove present sink and cabinet and sheet metal on east wall.

Sink - rebuild cabinet and install sink of period. Investigate water pipe race way - Install water pipe as to finding. (See Closet Room #214 for sample.)

Sink cabinet possibly to be like cabinets in East Front Pantry, Room 110.

East wall over stove area - repaint plaster, white glossy paint. Paint raceway as plaster. Wainscoting and cap shelf - "shellac". Soil pipe raceway painted glossy white, also soil pipe. Repair wainscoting in rear of stove.

North wall - shellac wainscoting and paint plaster.

Paint window frame, sash and plaster glossy white.

West wall - remove electric outlet. Remove sheetrock and replaster and paint plaster glossy white.

Wainscoting and door casings - "shellac".

The doors painted off-white glossy.

Leave hardware on doors black - like hardware on entrance door to Front Pantry, Room 110.

Bell system - being studied by Allen Hill.

South Wall - remove electric switch. Remove sheetrock drywall and replaster.

Shellac cabinets and wainscoting.

Paint plaster glossy white.

Vent pipe - paint glossy white.

Floor - repair and refinish - "shellac".

Floor grills - leave as is.

Sheet metal on floor - leave as is.

Wall on south side of chimney. Reinstall shelves in closet. Replace missing clothes hook.

Refinish door and frame with "shellac"? (Investigate)

Repair plaster if needed and paint glossy white.

Shellac wainscoting.

East entranceway in Kitchen, Room 106 extension.

Remove electric switch and telephone.

South Wall - remove sheetrock drywall, replaster and paint glossy white.

Wainscoting and door frame - "shellac".

Door to Front Pantry - repair as needed and repaint.

Ceiling - Kalsomine - check report.

East wall - repair door and paint door and transit light sash over door - glossy white.

Repair window sash and frame, repaint glossy white.

Window casing will be painted glossy white also.

East wall - wainscoting and door frame to be "shellaced".

East wall - plaster - repair and paint glossy white.

North wall - remove sheetrock drywall, replaster and paint glossy white.

North wall wainscoting - shellac.

North wall electric outlet - possibly will be kept.

West wall - plaster, paint glossy white.

West wall wainscoting and doorway frame to be "shellaced".

Floor - repair if needed and refinish - shellac.

Telephone is being studied by Allen Hill.

FRONT PANTRY, Room 110

Ceiling - remove light, patch and kalsomine, check report.

Beam on west end of ceiling, leave as is.

West wall - heat unit to be removed, patch baseboard and plaster.

West plaster - patch as needed and paint glossy white.

West wall shelf - bracket and baseboard - leave old finish as is.

Refinish new patch area to match old.

South wall - plaster repair as needed and repaint glossy white.

South wall door - trim frame and baseboard - leave as is.

Door, leave as is.

North wall - patch plaster if needed and repaint glossy white.

North wall door frame and baseboard, also shelve, leave as is.

North wall door - repair as needed and repaint with glossy white.

Paint inner frame between casings glossy white same as door.

"Door Jamb"

East Wall

Window - remove aluminum sash and investigate.

The window sash will be painted white, the same as the exterior white paint.

East wall cabinets - repair as needed, rebuild north end and reinstall sink as to the period.

Cabinets finish, leave as is. Match new part of cabinet to match old.

Remove fire and burglar controls. Allen Hill.

Work on new system and location.

Make necessary repairs where control panels boxes were located.

Cabinets inside - wall and shelves, leave as is. Will not be repainted.

Floor - refinish with "shellac".

DINING ROOM, Room 111

Ceiling - wash, repair as needed and rekalsomine.

South wall windows - replace with 2 over 2 sash, same as in Front Pantry.

The new sash will be same finish as the rest of the trim in the roof.

Window sash will have new ultra-violet over each pane of glass. Remove present plastic filters.

South wall - replace grass matting also repair plaster if needed.

New section of baseboard - refinish to match old.

East Wall - remove grass matting, patch plaster, repaint fireplace hearth and leave trim finish as is.

North Wall - remove grass matting, repair plaster and leave trim finish as is.

North wall - electric outlet, possibly leave as is.

West wall - remove grass matting, patch plaster, leave trim finish as is.

Floor - leave as is. Possibly will need another coat of finish added.

DINING ROOM NOTES

Record all sizes of grass matting, nail location, picture hanger locations.

Remove fire detector. Allen Hill working on new system study.

Remove hooks from door frames.

Install new grass matting.

ENTRY HALL, Room 101

Ceiling - repair as needed, rekalsomine, wash, etc.

South wall - remove grass matting, save wall paper over door once removed. Plaster as needed.

Install new matting.

South wall door unit - repair as needed and refinish areas needing furnishing to match.

Remove light switch.

Remove plastic on side lights, on door and over door and from window.

Install new ultra-violet filter over all glass.

West wall - remove grass matting, replaster where needed, leave trim finish as is.

North wall - remove grass matting, replaster where needed.

Thermostat - check with Allen Hill.

North wall finishes, leave as is.

Floor - clean and built up finish. Remove darken area where old heating system was.

Floor grille - leave as is.

ENTRY HALL NOTES

Record matting sizes, all nail and hook locations, etc.

SOUTH PARLOR, Room 102

Ceiling - wash, repair and rekalsomine.

South wall - remove grass matting, repair plaster as needed.

South wall window - repair, new ultra-violet over glass.

Bench - remove electric outlet, patch and match finish of bench.

Window trim - touch up paint where needed.

South wall cornice - repair east end and keep finish as is.

East wall - remove grass matting, repair plaster, repair south end of cornice.

Keep finishes on baseboard, door and door frame, and cornice as is.

North wall - remove grass matting, repair plaster, remove all controls, etc. Remove electric outlet from baseboard.

Make sliding doors operable. Check with Allen Hill because of pipes in door pockets.

Call bell button - Check with Allen Hill.

Keep trim finish as is.

West wall - remove all grass matting, repair plaster.

Repair plaster in fireplace hearth as needed.

Windows - repair as needed, install new ultra-violet filter on glass.

Keep all trim finish as is, but only touch up paint on fireplace mantel and hearth.

Replace missing decorative pieces on mantel.

Floor - clean and build up finish as needed.

Remove blue paint from floor grill.

SOUTH PARLOR NOTES

Record grass matting, record all nails, hooks, etc.

NORTH PARLOR, Room 103

Ceiling - wash, repair plaster and rekalsomine.

North wall - remove grass matting, repair plaster, repair window sash.

Keep finishes on cornice, windows and bench the same, leave as is.

Install ultra-violet filters on window glass.

East wall - remove grass matting, repair plaster.

Keep electric outlet in baseboard.

Keep finish on cornice, baseboard, door unit as is, only touch up paint if needed.

Repair east door to hall as needed.

South Wall - Remove grass matting repair plaster.

Keep finishes on door unit, cornice and baseboard as is, only touch up paint where needed.

Remove hooks from door frame "jamb".

West wall - remove grass matting, repair plaster as needed.

Windows - make repairs as needed, remove plastic over window. Install ultra-violet filter on window glass, also on west ext. door to porch.

Remove hook - right of door.

Remove electric outlet on west baseboard.

Remove fire detector, west wall.

Keep finishes on cornice, windows, baseboard and fireplace mantel, only touch up paint as needed.

Fireplace - repoint fire box and hearth as needed.

Repaint hearth and face of brick on fireplace.

Floor - remove darkened finish where old heating unit was removed, then clean and build up finish as needed - entire floor.

Leave heat grille in floor as is.

NORTH PARLOR NOTES

Record grass matting.

Record nails, hook, picture hangers, etc.

STAIR HALL, Room 104, 1st and 2nd Floor Level

Remove all grass matting, replace with new, repair plaster as needed, remove light switch south wall. Remove outlet on north baseboard. Remove new wood beading at top and bottom edges of grass matting.

Ceiling - paint or kalsomine - check report.

Trim and doors will be repaired as needed and repainted - off-white.

Stairs - remove slip strips and repair stairs as needed. Refinish varnish surface. Hand rail refinish if needed. Ballusters = repair loose ones, if needed.

Floor - clean and refinish as needed. Patch holes on both ends of south wall.

East wall - investigate for clothes hanger hook.

LIBRARY, Room 202

Ceiling - remove light fixtures. Kalsomine.

Remove grass matting, repair plaster if needed, remove wood molding on bottom of grass matting.

Rail - tighten rail ballusters, repaint all trim, baseboard, bookcases, and window.

Repair window sash as needed.

Remove light at top of stairs.

Floor - protect and leave as is.

SECOND FLOOR HALL, Room 201

Ceiling - repair plaster and rekalsomine.

wall- remove wallpaper, repair plaster if needed and kalsomine white ceilings.

Remove telephone wire, east baseboard.

Repair all wood trim and paint "off white".

Pipes - paint "off white". the color of pipe is very close in color to trim paint in hall.

Remove fire detector and fire extinguishers.

Wooden grille - tighten and repaint "off white".

Stairs - refinish stairs to third floor in a finish close in color to the nosings on the stairs.

Floor - repair as needed and refinish.

NORTHEAST BEDROOM, Room 203

Ceiling - repair as needed and rekalsomine.

Walls - repair as needed and paint "off white".

Keep all electric outlets.

Remove heat baseboards - north and east walls.

Repair all wood trim and windows and paint color "~~black~~ **brown**". Check report - some areas of mantel and possibly some areas are "off white" in color.

Repair window sash and replace modern sash locks.

Fireplace - repoint where needed and repaint - "black".

Floor - repair and paint brown - check report for shade color.

CLOSET, Room 214, "in Room 203"

Ceiling - repair plaster and kalsomine.

Walls - repair plaster and paint "off white".

Floor - repair and paint "brown".

Door, door frame, hookboard, waterpipe raceway, soil pipe, repair any if needed and paint "brown".

Replace broken hook.

BATHROOM, Room 204, "East Bathroom"

Ceiling - remove light fixture, repair plaster if needed and paint "off white" glossy.

Walls - repair plaster as to needed and paint "off white" glossy.

Remove heat unit.

Window - repair and paint "off white" - check report. Sash and window frame.

Sink - keep unless replaced with same style, including all details. "mane, etc."

Tube - keep.

Toilet - replace with style of period, with wall tank box.

Hookboard south wall - investigate hook remains on west end of board. Remove large brass hook - large hook possibly belongs on 1st floor in hall or kitchen.

Waterpipes - paint "off white".

Waterpipes for sink - replace with type of period.

Remove towel racks - investigate further.

Woodwork and trim - baseboard, shelves, door and door frame, paint "off white".

Floor - repair and paint "dark green".

Trap cover on floor - leave.

SUN PORCH, Room 205

Ceiling - leave as is - investigate color, then paint.

Remove electric outlet, west wall.

Remove aluminum doors.

Locate old doors and reinstall possible screen or storm.

Remove modern screen doors, patch and repair.

All painted area now white will be repainted an off-white.
Check the report for shade.

French doors - repair as needed and repaint.

Remove modern hardware on 3 sets of French doors.

Floor - repair as needed and paint. Investigate color of floor.

SOUTHEAST BEDROOM, Room 206

Ceiling - painted "off white".

Plaster walls - remove all old painted wallpaper, on north and east walls, repair plaster.

Wallpaper all walls with new wallpaper.

Replace south windows with 2 over 2 sash, and install old sash locks.

Repair all woodwork as needed and paint color "off white".

Remove heat unit on south wall.

Call buttons - Allen Hill will furnish information for 2 call push buttons next to north closet on west wall.

Remove and relocate thermostat on west wall. Allen Hill working on heating system.

Fireplace hearth - repaint as needed and repaint color "dark brown".
Check report.

Southeast closet - remove radiator and pipe.

Interior finish of southeast closet - leave as is.

Floor - repair as needed and paint dark green.

North storage cabinet closets -leave inside as is. Paint outer side of closet same as trim paint in room.

Floor grille - leave as is.

Keep all electric outlets.

Ceiling molding - investigate color - probably off white.

CLOSET, Room 213, Closet off Room 206

Ceiling - paint off white.

Walls - patch, plaster and wallpaper to match wallpaper in room 206.

Woodwork, hookboards, baseboard, door, door frame - repair as needed and "reverse" swing of door. Rebuild wire raceway for wiring.

Remove hooks on door, remove clothes rod and replace missing hooks.

Floor - repair as needed and revarnish.

NURSERY, Room 207

Ceiling - remove light fixtures.

walls - repair plaster and cover walls with same wallpaper as Room 206.

Window - repair as needed, install new sash lock and repaint "off white".

Doors and trim - repair as needed and paint off white. Doors, door frame, baseboard, ceiling molding, any trim, etc.

Remove heating unit.

Remove shelve and shoe rack on north wall.

Remove sheetrock drywall on west end of north wall, reopen passageway to closet and investigate type of doorway.

Floor - repair as needed and paint dark green.

SOUTHWEST BEDROOM, Room 208

Ceiling - paint "off white" semigloss and patch plaster if needed.

Walls - patch plaster if needed and wallpaper. Wallpaper similar to southeast or northwest bedrooms. Investigate for type of paper in ceiling moldings, if any.

Windows - repair sash, replace any cracked glass, repair window frames and repaint, repair spring hardware and sash locks, etc.

Remove heating system and repair baseboards.

Leave all electrical outlets. Allen Hill is working on utilities system.

All trim, baseboards, ceiling molding, doors, door frames, fireplace mantel - repair where needed and repaint. Color "off white" - check report.

Leave all hardware as is and repair where needed.

Chimney cornice molding - take sample of paint to see if corner moldings are painted same as rest of trim in the room or if the corner moldings are covered with wallpaper.

Fireplace hearth and firebox - repaint and repoint "red".

Fireplace hearth possibly relay loose brick to level, if needed.

Leave brass fireplace fender in place, just clean.

Floor, repair, remove burn stains, etc. Finish with "varnish".
Further investigate type of finish.

NOTE: Sample of trim paint color - on chipped area on north door.

WEST BATHROOM, Room 209

Ceiling - remove electric light, repair plaster and repaint
"Glossy off white".

Walls - repair plaster, scrape loose paint and repaint "glossy off white".

Remove heat unit.

Shelve cleat, replace the top one on the south wall to match all others.

Towel rod, glass shelve over sink, paper box and hook on the door,
remove all.

Remove board shelve on lower north shelve cleats.

Window - repair sash, window frame and repair spring hardware.

Paint entire bathroom "glossy off white". Walls, soilpipe, window,
sash, door, baseboard, waterpipes, etc.

Floor - remove blue paint and "shellac".

Bathroom fixtures - leave as is.

Copper pipes, leave as is and paint.

Repair hardware on door and replace missing lock parts.

Remove barrel bolt on door. Check for paint under barrel bolt.

NORTHWEST BEDROOM, Room 210

Ceiling - patch and rekalsomine.

Walls

South wall - remove all loose plaster and replaster or patch.

East wall - remove wallpaper, patch plaster and repaper.

West and north wall - patch plaster where needed, prepare for wallpaper and repaper.

Remove heating units.

Leave electric outlets as is.

Window sash and frames, repair and paint "glossy off white".

Window hardware - replace missing hardware and repair spring hardware.

Trim - repair all trim, door, baseboard, fireplace mantel, and filler between mantel and bricks.

Repaint all trim with Glossy off white paint.

Fireplace hearth and firebox - repaint "red".

Leave brass fireplace fenders as is and clean.

Closet - remove pencil sharpener and repaint exterior of closet "off white" same as all trim in room.

Interior of closet - leave as is.

Floor - repair, remove all burn marks and refinish with "varnish"
Investigate floor finish.

Hand Finish floor.

NOTE: Floor in northwest bedroom is in need for many repairs in different locations. Floor has been laid in two different types of pine sizes. cutting the floor in half.

PASSAGEWAY, Room 211

Ceiling - rekalsomine to match nursery room ceiling.

Walls - remove south wall and repair.

Install wallpaper to match nursery.

Trim - remove south baseboard, remove south cornice molding and connect passageway and nursery ceiling molding together. Investigate if passageway should have a doorway or a full height passageway.

Paint trim to match "off white". Check report.

Repair trim where needed - door frame needs repair on bottom.

Floor - paint "dark green".

CLOSET, Room 212, Off Passageway

Remove clothes rod, reinstall clothes hooks on hookboards.

Rehang door - door missing, possibly in Stable.

Ceiling - rekalsomine.

Paint inner trim and door (glossy white).

Walls - repair plaster and rewallpaper.

Floor - paint (dark Green).

Wire in Closet - fasten against wall - check with Allen Hill on wire.

THIRD HALL, Room 301

Ceiling - remove light fixture, leave finish as is.

Walls - remove fire ~~XXXXX~~ detector, fire extinguishers.

Remove heat unit.

Floor - leave as is.

Window - repair sash. Leave modern sash lock as is. Replace window cords.

Remove modern hasp and lock on south bedroom.

Balustrade - Paint to match same as stair balustrade.

Repair floor boards.

NORTHEAST ATTIC, Room 302

Remove heat pipes, then leave attic as is.

THIRD FLOOR BATHROOM, Room 303

Remove electric light.

Remove heat unit on west wall.

Keep the remainder of the room as is.

THIRD FLOOR EAST BEDROOM, Room 304

Remove light fixture in ceiling.

Repair plaster on east wall.

Remove heat unit on east and north wall.

Remove fire alarm unit on east wall - Allen Hill working system plan.

Replace missing hooks on hookboards.

Thermostat on west wall, remove - Check Allen Hill report study.

Window, repair sash and leave modern sash hardware.

Leave the remainder of the room as is.

SOUTHEAST ATTIC, Room 305

Remove heat pipes, and patch holes.

Leave attic as is.

Rework door, make operable.

THIRD FLOOR SOUTH BEDROOM, Room 306

Remove ceiling light.

Repair floor - missing board.

Check with Allen Hill on heat pipe.

Remove fire system.

Replace missing hooks on hookboard.

Window - repair sash, replace sash cords, leave modern hardware as is.

Remove heat unit on west wall.

Leave the remainder of the room as is.

Repair heat duct encloser box.

Repair door frame casing, right side.

Leave electric outlet - improve.

SOUTHWEST ATTIC, Room 307

Remove heat pipes, and leave remainder of attic as is.

THIRD FLOOR WEST BEDROOM, Room 308

Remove light from ceiling.

Patch plaster on west wall.

Window - repair sash, leave modern sash lock on window. Repair barrel spring bolts.

Replace missing and broken ~~XXXXXX~~ hooks.

Remove heat units, west and north walls.

Repair door, make operable

Leave remainder of room as is.

APPENDIX E.

Biography of George Fletcher Babb

*By Momette Glaser Broderick
New York University*

BABB, COOK & WILLARD

Babb, Cook & Willard (later Welch) were city architects. Despite the fact that the firm did four early 20th- century country houses in Long Island, New York City was still the place of origin for Babb, Cook & Willard's Long Island houses.

George Fletcher Babb was born in New York City in 1836, two years before the birth of America's greatest mid- century architect, H.H. Richardson. Babb's father, William George Babb had been born in London in 1794 and brought to the U.S. as a child two years later. The elder Babb married Anna Earle in 1815 and they had a dozen children. George F. Babb must have been one of the last born in the family who moved from the City to Plainfield, New Jersey shortly after his birth. The elder Babbes died in Plainfield in 1878.

Babb drew plans for houses in his childhood and was quickly recognized by his family as being artistic in music, painting and literature. In the mid- 1850's Babb entered a New York City architect's office - - that of the English- born T.R. Jackson (1826- 1901) who had been in practice in the City for some seven years after leaving the office of Richard Upjohn where he had worked as a draftsman and probably assisted in some of the design work. When Babb arrived, the Jackson office was located at 229 Broadway and was involved at the time with the first headquarters building for the New York Times at Park Row. Also joining the Jackson firm at that time was the young graduate of the Free Academy (later City College), Peter Bonnett Wight (1838- 1925), one of the small band of American artists clustered around the teaching of John Ruskin. Babb and Wight developed a close friendship which led to Babb's assisting Wight with drafting and furniture design for the Brooklyn Mercantile Library (1865- 9) [demolished]. This relationship between Babb and other architect/friends as a draftsman and interiors specialist forms the key to Babb's career.¹

In 1859 Babb became a partner with a rather obscure and less well connected architect, Nathaniel G. Foster (1833- 1907), at 167 Broadway. Foster & Babb probably had little business owing to the war years and the cessation of most building, which situation probably led to the termination of the partnership in 1865. Probably needing work, Babb accepted a drafting position in the office of the architect, soon to become author and critic, Russell Sturgis (1836- 1909), another member of the American Ruskinian circle and an officemate of P.B. Wight. Sturgis, who had worked at Yale University, and was building Farnam Hall there in 1868- 70 was about to commence the Battell Chapel (1874- 76) and for this commission used the decorative skills of Babb who provided the interior of the Chapel [extant].

Babb was a taciturn man, yet he was considered a good teacher. He was asked to train young men who entered the Sturgis office and had a profound effect on the young William R. Mead (1846- 1928) and Charles Follen McKim (1847- 1909). In fact, Babb probably brought the young McKim to the Sturgis office, as Babb and James Miller McKim, father of the architect, were well

¹ The concept that Babb was primarily an interiors specialist by the mid 1870's was first suggested by Sarah Bradford Landau and ardently resisted for two years until reason won out.

acquainted and had designed houses together area in the Orange area of New Jersey. Babbs's ability to teach young men in the principles and aesthetics of architecture seems to have led to his being asked by M.I.T. to become a founding member of the department of architecture being established there in the mid- 1860's.² An exceedingly modest man, Babb declined the offer, remaining content to teach from the practical confines of Sturgis's New York City office. Babb was remembered by several architects at his death for his high standards which were transmitted to apprentice architects and had a profound effect on these men's careers.³ In fact, the young Stanford White (1856- 1906) who may have known Babb from the Sturgis days, held Babb's opinion most highly among New York architects into the 1880's. White wrote to Augustus Saint- Gaudens on September 14, 1879, concerning the base White was laboring on for St. Gaudens' Farragut statue which was in a final stage of design. White was going to show his work for review to John LaFarge and to Babb "on whose judgment I mostly rely."⁴

Babb's close relationship with McKim, Mead & White continued to 1893 when a dispute over the Cullum Memorial at West Point led to a cooling of feelings between the firms. In the 1870's and 1880's, however, Babb had a desk at 57 Broadway where Richardson and later McKim and Mead had taken office space. In the company of McKim, Babb must have met Walter Cook who would become his partner until Babb fell ill in 1912.

Walter Cook was born in 1846 in New York City. As had Babb's father, Cook's father, Edward, had been born in England. [The elder] Cook came to the U.S. in 1815. Edward Cook established himself as a merchant in New York City where he met and married Catherine Ireland, the daughter of real estate speculator, George Ireland (1770- 1863). Ireland was a builder as well as a speculator and was responsible for many of the rows of brick houses built to the south and west of Washington Square. Ireland's daughter Catherine kept her father's property and was a moderate sized property owner in the City. The young Walter Cook was sent to private school in New York City and then to Yale. For unknown reasons Cook transferred to Harvard for his second college year and took his A.B. from Harvard in 1869. At Harvard Cook was known for his humanistic values and literary tastes. He exhibited however no artistic inclination and seemed to be heading towards a career in the law. Somehow, in the summer of 1869, Cook decided to become an architect. Perhaps he had considered the possibility of re- developing his mother's properties and being his own architect. Or, perhaps he desired to emulate his cousin, Prescott Hall Butler's closest friend and fellow Harvard classmate (briefly), Charles F. McKim (1847- 1909) who had also been uncertain about his future and had gone to Europe to study, switching from engineering to architecture and entering the Ecole des Beaux- Arts in 1867. Cook began study at the Royal Polytechnic School in Munich in 1869 and then went to Paris to the Ecole which McKim had just left.

In Paris Cook joined the atelier of Emile Vaudremer (1829- 1914), an important training ground for American architects. Also in Vaudremer's studio at the same time as Cook was there was Louis H. Sullivan (1856- 1924) and, William Rotch Ware (1848- 1917).

² Letter, American Academy and Institute of Arts and Letters, at 633 West 155th Street, New York City. Babb was elected a member of the Academy and this letter is in reply to a dues request made after Babb's death.

³ Letter, American Academy and Institute of Arts and Letters. Surely one of the letters from former students comes from W.R. Mead.

⁴ Charles C. Baldwin, *Stanford White* (New York 1931, reprint 1976), p. 129.

Cook seems to have remained in Paris until 1877 or so, marrying Marie Elizabeth Hugot in Paris in 1876. The couple came to the U.S. where Cook, probably with McKim's blessings, formed a partnership with Babb. Babb had a well-established reputation in New York City and Cook had enough capital and the assurance of jobs to allow the advanced step of becoming an instant partner before beginning to serve in the usual training grounds – the established architect's office. Babb & Cook shared the space in McKim's rooms at 57 Broadway with McKim and Mead and later a third partner, William B. Bigelow (d. 1917). Cook probably had a second family backer who promoted the partnership with Babb – Cook's older sister Anna married James D. Smillie, the artist, in 1881. The Smillies, father and son, were connected to the art world of New York which Babb was a part of in the 1860's and 1879's.

The new partnership quickly received work from Catherine Cook. Babb & Cook built a loft building at 173- 5 Duane Street between 1879 and 1880 remarkable for its arcaded treatment of the stories and a french flats at 77 Christopher Street in the same years. In 1880 Babb& Cook altered a Ireland building into french flats for Mrs. Cook at 192 West 10th Street and the young firm did many household extensions into gardens in the Madison Square area for friends of the Cooks in these years. Across the street from the cast- iron office building where McKim, Mead and now White shared space with Babb & Cook, Babb & Cook built a slender office building of brick with large, iron- framed window areas in 1880. Babb & Cook's early work was economical in program and varied from the well- organized arcade treatment of the Duane Street building to the slightly busy building at 55 Broadway. The work they did in New York could be characterized as unimportant until they added a third partner in 1884, Daniel Wheelock Willard, born in 1849 in Brookline, Mass. and a graduate of the class of 1870 at M.I.T. – a mechanical engineer. Willard, who has thus avoided any further detection, obviously adds a new component to the firm, engineering skills, which enables them to take on a series of larger and more challenging commercial buildings. Babb, Cook & Willard do the Hanan building at White and Centre Streets (demolished) in 1884- 85, and in 1885- 86 take on their most significant commission, the large printing building for Theodore Low DeVinne at 393- 399 Lafayette Street. The DeVinne Press building is one of the most successful commercial buildings in America and has been widely praised from its own time to the present. The spare ornament and fine proportions have made the DeVinne Press building a national landmark.⁵ Also important in the 1880's and 90's are the manufacturing buildings the firm built for New York Life in the Elm and Catherine Street areas (demolished) and the office buildings for the same company in St. Paul and Minneapolis, Minn., and in Montreal.

In the 1880's Babb, Cook & Willard's domestic mode consisted mainly of wood frame houses covered with shingles and characterized by a prominent gable in the manner of R.N. Shaw, the British 19th- century architect. The work of Babb, Cook & Willard at this time is quite similar to that of McKim, Mead & White in the latter firm's modest houses. It is difficult to separate the work of Babb, Cook & Willard from McKim, Mead & White in the first five years of the decade, as the two firms are still closely intertwined. In fact, for McKim, Mead & White, Babb does two interior projects – the C.T. Barney house on 55th Street (demolished) and some of the principal rooms at the Villard house on Madison Avenue. But at McKim, Mead & White in the mid 1880's, academicism gains aesthetic control and Letarouilly becomes the new Bible. Babb's taste remains fixed in the mid- century and the two firms begin to drift apart. Babb remains close to

⁵ Sarah Bradford Landau, "The Tall Office Building Artistically Reconsidered: Arcaded Buildings of the New York School, c. 1870- 1890," in Helen Searing (ed.) *In Search of Modern Architecture: A Tribute to Henry- Russell Hitchcock* (Cambridge, MA, and London: 1982), pp. 148- 154.

Saint- Gaudens and thus when the sculptor is present, a sociable friend to McKim, Mead & White, but clearly, the image of Babb as a major critical force to be reckoned with has ended. In a photograph of a picnic at Sneden's Landing in 1893 with Saint- Gaudens, McKim, C.A. Platt and Babb, Babb dove under a blanket to avoid being photographed. (In fact, no picture of Babb exists.)

In 1894- 97, Babb, White and Saint- Gaudens collaborated on a granite memorial tablet for Frederick L. Ames in the village cemetery at North Easton, Mass. By 1905 we have the idea that Babb, still close to St. Gaudens, is a bit of a social failure. While once highly regarded for his elaborate puns and humorous poses, known as "badger" Babb, he seems to have become a person a room had to be fumigated after his departure.⁶ Babb, like the draftsman and almost partner in the McKim, Mead & White office, Joseph M. Wells, seems to have refused McKim and White's efforts to make him a clubman. Babb by the 1890's was, in his early sixties, poorly connected socially and no longer in the avant- garde of architecture in America. Clearly at this time, Walter Cook is the major partner both for attracting new clients and designing.

In the late 1890's and early 1900's Babb, Cook & Willard become house architects for some of the new millionaires in the New York City area. It would seem that Cook designed the houses and Babb did interiors. The attorney, Paul D. Cravath commissioned a house at 107 East 39th Street in 1896 (demolished) and Frederick B. Pratt at 229 Clinton Avenue in Brooklyn. Both of these men would shortly ask for houses on Long Island. The most important City domestic commission of this period was that for a house for Andrew Carnegie and his family at Fifth Avenue and 91st Street.

It is unclear how Carnegie came to chose Babb, Cook & Willard. Perhaps the firm's fine manufacturing and office blocks for New York Life appealed to the practical mind of the Scotsman. The enormous home built on a cleared hill at 91st Street was notable for its practical aspects and now serves as the Cooper Hewitt Museum. The interiors, rather old fashioned for the early 1900's, are probably the work of Babb. Willard no longer seems to be with the firm and turns up in Redlands, California, by 1904 submitting an entry to a Custom's House competition at San Francisco.

In 1897- 8 Babb, Cook & Willard built a large house on Clinton Street in Brooklyn for F.B. Pratt. The Pratt family at this time had a tendency to live in close proximity to each other. When it came to country houses, the family purchased land in Dosoris, Glen Cove and began a series of wooden summer houses. The architect of the family member's city house tended to do the country house and this pattern held with Poplar Hill, the Frederick Bayley Pratt house of 1898. Pratt, one of six sons of Charles and Mary Pratt, was born in Brooklyn in 1865. Pratt senior was involved with J.D. Rockefeller in organizing the Standard Oil Company which came into its glory during Frederick Pratt's youth. Thus, Pratt found himself a member of the board of trustees of Pratt Institute, which remained his lifelong position.

The Dosoris house, commissioned about the same time as the Brooklyn house, was more modest than the city residence. Sited dramatically on a hill, the rear of the house is terraced down the grade and seems to be absorbed into an orchard. The main section of the house is on level ground and consists of a three story central rectangle with two symmetrical wings of two stories each. The house is shingle covered, orderly and unpretentious. The design is so simple

⁶ Letter from S. White to A. St. Gaudens, in Baldwin, page 291.

that only wooden porches which band the wings and an entry door and port cochere to the right of center of the main block enliven the house.

This house seems to give little indication of an architect's design – appearing rather more vernacular than do many other country houses of this date. Poplar Hill was demolished in the late 1920's when Frederick B. Pratt asked C.A. Platt (1861- 1933) to build him a grand Georgian-inspired house nearby in [?]. Pratt dies in 1945 at Glen Cove.

In 1903 Babb, Cook & Willard did their first important house on Long Island at Bayville for Winslow Shelby Pierce (1857- 1938). Pierce, a corporate attorney, commissioned this house one year after he formed his own firm of Pierce & Greer which specialized in railroad law. Pierce settled in Bayville, a north shore town located some 40 miles from New York City. Although Stephen Van Rensselaer Crugar, a New York City real estate speculator, built a summer house near the site of Pierce's future house in the 1870's, Bayville had no social cachet and neither a local nor a resort history. In fact, Winslow Pierce really forms the village of Bayville, a town which became his home to his death in 1938.

How Winslow Pierce selected Babb, Cook & Willard remains a mystery. Perhaps the attention then being paid to the Andrew Carnegie house led to Pierce's selection of the firm for his Bayville house.

The Winslow Pierce house, a long rectangular block with uniformly roofed wings that project forward, is curiously astylar. Only the central entrance bay which also projects forward from the block of the house has clearly recognizable historical precedent. The central bay on the garden side and main entrance consists of a half circular "Dutch" gable of the type found in England in the early 17th century. The influence of the late renaissance in Holland and the transferal of the gable motif to England coincide in date to the time when Pierce's ancestors left Britain for Massachusetts in 1633. The so- called "Dutch" gable was being used in high style circles in England as Thomas Pierce and his wife Elizabeth settled in Charlestown, Mass. Perhaps Pierce wanted to reinforce his family's early arrival on these shores by associating his new house with the early 17th century. The "Dutch" elements may have a secondary family reference, as Pierce's mother was Jane Hendricks whose name may reflect Dutch ancestry. Certainly the style has no relationship to the decorous scrolled gable revival used on Manhattan's West Side in the 1880's and 1890's.

The main entrance consists of a two story brick bay with stone trim. The door is flanked by paired fluted pilasters with box- like capitals. The second floor is a three light stone mullioned window boarded by two unfluted pilasters at either side. Above this rises the pediment which has a blank square of white stone in its center. The house has virtually no hand tooled stone sculptural ornament, perhaps indicating a paucity of stone carvers available on this part of Long Island and/or an unwillingness to spend a large sum of money on such decorative features.

The main hall of the house consists of a two storey space which reminds one of the Andrew Carnegie stair hall. The mantelpiece and its hexagonal Tudor panel above is the same motif used by Babb at the Villard house's triple drawing room of 1882- 83. The Villard woodwork was, however, an elaborate inlay while the Pierce mantle is strictly plain woodwork. The interiors are probably the work of Babb and were created for year around living as this was Pierce's primary residence. The choice of the rather uncommutable town of Bayville as a year around home was a bit unusual for the day, but President Theodore Roosevelt had already

converted his once summer home in nearby Cove Neck into a year- round residence, so the Pierce family could well follow such an example.

The Pierce family remained in the house at least through the 1920's, but it would seem that the house was sold to Harrison Williams who called upon Delano & Aldrich to alter the Babb, Cook & Willard design and make it more properly the fashionable Georgian of the day.

Between 1904 and 1916, Babb, Cook & Welch built a second house at Dosoris for Harold Irving Pratt, brother of Frederick Pratt whose house has already been discussed. Harold, the youngest child in the family, had more business ability than his brother and spent his career managing the family funds. The Harold I. Pratt house was called Welwyn at some point. The choice of the Welsh word suggests, of course, the Garden City of the same name created in England by Ebenezer Howard following 1919. On the other hand, it is probable that the estate name predates Howard's choice of the word.

Welwyn is quite similar to the other work of Babb, Cook & Willard (Welch) on Long Island. Like the first Pratt house at Dosoris, the house is a long rectangle with porches at either end. The main body of the house is two stories of brick and has, as does the earlier Pratt house nearby, an asymmetrical entrance porch. The body of the house is symmetrical with four bays of shuttered windows providing the main interest in the design. Two curious circular windows are punched in the brick wall on the second story between the first and second window bay and the third and fourth. The roof, of wooden shakes, is a somewhat flattened mansard with projecting dormers that fall in line with the window bays of the lower floors. At the center of the mansard a small, narrow, colonial gabled window breaks the curve of the roof and looks like the jeweled tip of a lady's tiara.

The garden side of the house has projecting corner wings and more window area allowing the family fine views of the formal gardens planted by James Greenleaf and the Olmsted brothers. As with the other Long Island works of Babb, Cook & Welch, the house does not reflect the style of the day and was altered by Delano & Aldrich to be acceptably Georgian about 1920.

The final home on Long Island by Babb, Cook & Welch is that for Paul Drennan Cravath at Lattingtown, not far from the Pratt family compound. Although a conventional English country house in form, the estate named Veraton was the best work by the architects on the Island.

Paul D. Cravath was the son of a Congregational minister in Ohio. Cravath became an attorney and founded a firm which still bears his name today. Cravath, a Republican, was a delegate to the Convention of 1898 which nominated Theodore Roosevelt for Governor of New York State. Perhaps Cravath wished to be near Roosevelt as he bought a fine hilltop at Lattingtown and proposed the building of a house at the crest.

The Cravath house follows a conventional design for grand houses of the day on Long Island. The client had the house built in the less correct but cheaper material of unpainted shingle instead of brick which was part of the reason that the house burned as easily as it did in 1908. Cravath's estate had a fine allee and excellent views, which may have been created at the expense of the local village, making Mr. Cravath a less than popular neighbor. Cravath would build four houses on the site, the final one remaining today as the Creek Club.

By the time the Long Island houses were being finished, Babb, Cook & Welch had virtually ceased receiving commissions. Only a few branch buildings for the New York Public Library system kept the firm in business in the years before World War I. Babb himself in his late 70's and unable to care for himself moved to the house of his brother, the Reverend Thomas E. Babb in Holden, Mass, about 1912. Babb died penniless on April 6th, 1915. Walter Cook fell ill about the same time and died in the following year.

About the firm we can say simply that the period of most importance is early in the partnership and much of the later work, especially private houses exhibit a minimum of architectural inventiveness, perhaps reflecting the desire for a low- key unobtrusiveness of style on the part of their clients in the country.



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