National Park Service
Cultural Landscapes Inventory

2013

Revised: 8/2026



Weir Complex

Weir Farm National Historical Park

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Introduction

The Cultural Landscape Inventory (CLI)

The Cultural Landscape Inventory (CLI) is a comprehensive inventory of all cultural landscapes in the National Park System. Landscapes that are listed, or eligible for listing, on the National Register of Historic Places, or are otherwise managed as cultural resources and in which the National Park Service has, or plans to acquire, legal interest are included in the inventory. The CLI identifies and documents each landscape's location, size, physical development, landscape characteristics, character-defining features, and condition. Cultural landscapes have approved CLIs when concurrence with the findings is obtained from the park superintendent and all required data fields are entered into the Cultural Resources Information System (CRIS-CL) database. In addition, for landscapes not currently listed on the National Register and/or without adequate documentation, concurrence is required from the State Historic Preservation Officer, Tribal Historic Preservation Officer, or the Keeper of the National Register.

Scope of the CLI

The information contained within the CLI is compiled from primary and secondary sources and through on-site surveys of the landscape. The level of investigation is dependent upon scoping the need for information. The baseline information collected provides a comprehensive look at the historical development and significance of the landscape. Documentation and analysis of the existing landscape identifies character-defining characteristics and features and allows for an evaluation of the landscape's integrity and an assessment of the landscape's condition. The CLI also includes historic maps, drawings, and images; photographs of existing conditions; and a site plan that indicates major features. The CLI documents the existing condition of park landscape resources and identifies impacts, threats, and measures to stabilize condition. This information can be used to develop strategies for improved stewardship. Unlike a Cultural Landscape Report (CLR), the CLI does not provide management recommendations or treatment guidelines for the cultural landscape, but it may identify stabilization measures.

The Cultural Resources Information System (CRIS)

CRIS is the National Park Service's database of cultural resources on its lands, consisting of archeological sites, historic structures, ethnographic resources, and cultural landscapes. Cultural Resources Inventory System (CRIS) replaces three legacy inventory systems: ASMIS (archeology), CLI (cultural landscapes), and LCS (historic structures); and it reinstates the former ERI (ethnographic resources). This Cultural Landscape Inventory document reflects the information in a corresponding CRIS Cultural Landscape record.

Statutory and Regulatory Foundation

The legislative, regulatory, and policy directives for conducting and maintaining the CLI within CRIS are:

- National Historic Preservation Act (NHPA) of 1966 (16 USC 470h-2(a)(1)) Sec. 110
- Executive Order 13287: Preserve America, 2003. Sec. 3 (a and c)
- Secretary of the Interior's Standards and Guidelines for Federal Agency Historic Preservation Programs
- Pursuant to the National Historic Preservation Act, 1998. Std. 2
- Cultural Resource Management Guideline, 1997, Release No. 5, page 22; issued pursuant to Director's Order #28 (DO-28)

The NHPA requires the identification, evaluation, and nomination of historic properties to the National Register of Historic Places and the maintenance and expansion of an inventory of cultural resources. DO-28 requires a cyclic assessment of the current condition of cultural landscapes based on an assessment interval, with a default of six years.

Use

Beyond fulfilling legal and policy requirements, park staff can use the Cultural Landscape Inventory in the following ways:

- To learn about park cultural landscapes (all staff)
- To inform management decisions (park managers)
- To inform project planning and development (park managers, facility managers, project managers, compliance specialists)
- To monitor the condition of the cultural landscape and take measures to protect its significance and integrity (cultural resource managers, facility managers)
- To recognize the stabilization and treatment needs of landscape features and plan work within cultural landscapes to address the needs (facility managers, cultural resource managers)
- To understand the cultural value of natural systems in a cultural landscape (natural resource managers)
- To create programming and educational materials based on site history (interpretation and education specialists)
- To recognize impacts within cultural landscapes and enforce protection measures (visitor and resources protection staff)

General Information

Property Level and CLI Numbers

Inventory Unit Name: Weir Complex

Resource Level: Component Landscape

CRIS-CL Resource ID: 650103

Parent Landscape: 650059

Inventory Status: Complete

Park Information

Park Name: Weir Farm National Historical Park

Alpha Code: WEFA

Park Organization Code: 1953

Region: Northeast

Restricted: Yes

Landscape Description:

The Weir Complex is part of the 67-acre Weir Farm National Historical Park (NHP), which is located in southwestern Connecticut within the townships of Ridgefield and Wilton, in a small community known as Branchville. Weir Farm NHP preserves the home and studio of American Impressionist Julian Alden Weir (1852-1919), as well as the landscape that inspired his paintings and those by other artists with which he associated. The park also contains the studio of sculptor Mahonri Young (1877-1957), who was the husband of Weir's daughter Dorothy. Three distinct historic areas within the park are defined by the intersection of Nod Hill Road and Pelham Lane: the 10-acre Weir Complex, 10-acre Burlingham Complex, and 39-acre Pond and Woodland Area, as well as an 8-acre non-historic administrative area to the north.

The Weir Complex lies north of Pelham Lane and west of Nod Hill Road and is surrounded by suburban residential properties. Representing the historic core of the larger 238-acre farm that Weir purchased between 1882 and 1907, the Weir Complex today features a farmhouse, the Weir studio and Young studio, a barn, several farm outbuildings, and a secluded garden. Since the mid-1990s, the park has completed many projects that preserve and enhance historic landscape character and address park management, interpretive, and visitor services objectives.

The Weir Complex is comprised of distinct domestic and agricultural areas linked together by picket fences and stone walls (see Site Map). The area immediately surrounding the Weir house, likely referred to as the "dooryard" by Weir and his family, features a combination of rustic fencing, ornamental planting, and relatively level topography that together define a specific embellished landscape space. Functionally, this ensemble of landscape features supported the daily lives of the park's three generations of artists and included activity in ornamental and recreational gardening. The agricultural area extends north from the domestic grounds and includes the Weir barn, tack house, and various outbuildings and animal enclosures. This area is vegetated in nearly equal parts of woodland and rough-cut meadow grasses and also includes an informally arranged orchard and the stone pig pens west of the Young studio.

SIGNIFICANCE SUMMARY

The Weir Complex is part of the Weir Farm NHP, a nationally significant property that meets National Register of

Historic Places Criteria A, B, C, and D in the areas of Art, Landscape Architecture, Historic (Non-Aboriginal) Archeology, and Prehistoric Archeology. The park derives its primary significance in the area of Art for its associations with noted American artist Julian Alden Weir (1852-1919). Under Criterion B, the park is significant as the place most associated with Weir during the most productive years of his career from 1882 until his death in 1919. Weir's house, studio, and significant portions of the rural farm landscape depicted in many of his paintings remain as a rare intact example of the domestic and creative milieus of a prominent nineteenth-century American artist. The park is also significant under Criterion B in the area of Art as the home and studio of the American sculptor Mahonri M. Young (1877-1957), Weir's son-in-law, from 1931 to 1957. Young created the plaster model for his massive sculpture entitled "This Is the Place," displayed in Salt Lake City, Utah, to commemorate the arrival of Mormon pioneers in the Salt Lake Valley, at Weir Farm, among other important projects of his career. The park has additional significance under Criterion A in the area of Art as one of the key places associated with the development of American Impressionism during its height as an artistic movement in the 1890s and early 1900s. Weir often entertained members of his wide circle of artist friends at his Branchville farm and some, including noted American artists John Henry Twachtman and Childe Hassam, followed him to Connecticut and contributed to making the state one of the leading centers of the American Impressionist movement.

Weir Farm NHP is also significant under Criterion C in the areas of Landscape Architecture and Art as a preserved vernacular agricultural landscape that served as the subject and inspiration for the art of Weir, Young, and other major American artists. Lastly, Weir Farm NHP is significant under Criterion D in the areas of Historic Non-Aboriginal Archeology and Prehistoric Archeology for its potential to yield substantive archeological data identifying the exact locations and configurations of prominent building and landscape features that defined the Branchville property and provided the subject material for many important and influential artworks by Weir, Young, and several of their colleagues, and for its potential and demonstrated ability to provide information about Late Archaic to Woodland-period settlement and lithic procurement patterns in the Connecticut Western Uplands and late eighteenth- to early nineteenth-century residential and farming patterns at Branchville pre-dating the Weir tenure.

The primary period of significance for the park extends from 1882, the year that Weir acquired the property at Branchville, through 1957, the year of Mahonri Young's death. The period contains the entire period between 1882 and 1919 that the property achieved significance for its association with Weir, its subsequent ownership by Weir's daughters, and its association with Mahonri Young between 1931 and 1957. The district's potential to yield information about Late Archaic to Woodland-period settlement and lithic procurement patterns is covered by a period that extends from 5000 to 450 B.P, and its potential to yield information about pre-Weir residential and farming patterns at Branchville spans c.1780 to 1820.

ANALYSIS AND EVALUATION SUMMARY AND CONDITION

The physical integrity of the Weir Complex landscape is evaluated by comparing landscape characteristics and features present during the periods of significance (1882-1957) with current conditions (2026). Many of the historic characteristics and features at the Weir Complex remain today. Natural systems and features, characterized by a distinct woodland-meadow pattern overlaid on sloping terrain, are intact. The spaces and features that inspired the artistic works of J. Alden Weir, Mahonri Young, and others—the house, studios, and domestic areas near the corner of Pelham Lane and Nod Hill Road, and the surrounding gardens, animal enclosures, and agricultural features—are present and still intact. The three most important buildings—Weir house (1760-1778), Weir studio (1885-1886), and Young studio (1932)—have been restored and are open to the public. A barn, tack house, ice house/chicken house, corn crib, and chicken coop remain, as do stone pig pens, a wood pile, well structures, picket fencing, stone boundary and retaining walls, and a stone picnic table with Weir's initials carved into it. Many of these features have also been repaired and restored. A gravel driveway and various stone paths and stone steps link many of these features together. Plantings at the site include the ornamental Secret Garden, an orchard, a demonstration garden in the upper terrace, and other trees, shrubs, and lawns. Sites and views chosen for many of the paintings executed by Weir, Young, and their contemporaries remain intact and are easily discerned on the property.

Since 1957, the most notable structures that have been lost at the Weir Complex are the wagon shed, which collapsed around 1980, and the wood painting deck at the Weir studio. Other features such as the haystack and the Weir mailbox are gone, and the scalding vat now resides next to the Young studio instead of near the wagon shed. However, in 2026 the Adirondack-style canopy well cover was reconstructed. The upper terrace of the vegetable garden has been replaced with a smaller demonstration flower garden, while the lower terrace is turf. Some trees and shrubs throughout the grounds have been removed due to disease or old age, and some foundation plantings are missing due to accessibility projects at the house. Perhaps the most notable change at the Weir Complex is that the

land is no longer farmed, which in some areas gradually allowed young trees and shrubs to grow and mature. This land use change has also eliminated the sights and sounds associated with agricultural uses. Since the late 1990s the park has attempted to redefine the boundaries between field and forest vegetation, although not always following the historic boundaries in order to limit views of contemporary off site development. Additionally, because the park includes only 60 of the original 238 acres that comprised the farm during the Weir occupation, residential development now abuts the Weir Complex to the north and west. Nonetheless, the viewsheds that inspired Weir and others are largely intact and easily identifiable, and the landscape still serves as inspiration for visitors and artists.

Condition:
The overall condition of the Weir Complex landscape is evaluated as "Good." The property shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The property's cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Landscape Hierarchy Description:

For purposes of the CLI, the large number of cultural features at Weir Farm NHP warrants the creation of a parent landscape – Weir Farm NHP Landscape – and three component landscapes: the Weir Complex located north of Pelham Lane and west of Nod Hill Road, the Burlingham Complex located south of Pelham Lane and west of Nod Hill Road, and the Pond and Woodland Area located east of Nod Hill Road. The three CLIs share the same areas and periods of significance.

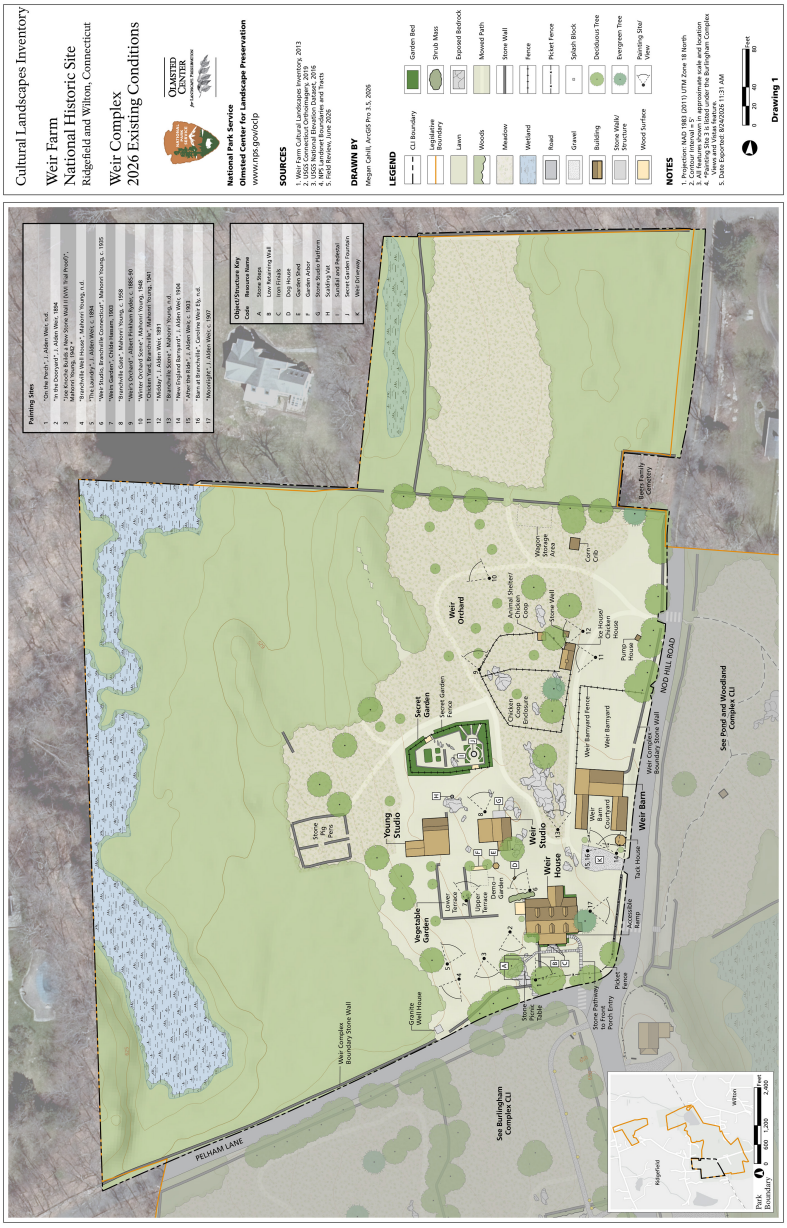
Landscape Type:

Historic Site

Other Names:

Other Name:	Beers Farm	**Other Name Type:**	Historic
Other Name:	Weir Farm	**Other Name Type:**	Historic
Other Name:	Young Farm	**Other Name Type:**	Historic
Other Name:	Weir Farm National Historic Site / Weir Complex	**Other Name Type:**	Current

Site Plan



Site map, 2026.

Concurrence Information

Superintendent Acknowledgment:

Park Superintendent Acknowledgment:	Yes
Park Superintendent Acknowledgment Date:	09/23/2013

Completion Status Explanatory Narrative:

Cynthia Zaitvesky and Child Associates, in conjunction with the Olmsted Center for Landscape Preservation, completed a Cultural Landscape Report (CLR), Vol. 1, Site History and Existing Conditions, for Weir Farm National Historic Site in 1996 to inform a line item construction project at the park. The Olmsted Center completed CLR Vol. 2, Treatment, the following year which included treatment plans and recommendations.

In 2003 the Olmsted Center completed a Level I Cultural Landscape Inventory for Weir Farm. This inventory included all land under ownership of Weir Farm NHS at that time, including a nine-acre parcel to the north of the historic core, utilized as an administrative area. In 2013 an update to the CLR Vol. 2 was completed by Olmsted Center historical landscape architects Tim Layton and Eliot Foulds. The CLR informed the completion of the CLI for the Weir Complex, which was approved by the Park Superintendent on September 23, 2013. On August 13, 2025, the Park Superintendent approved a Level C update for the Weir Complex. The park contact for this project is Kevin Monthie, Supervisory Facility Operations Specialist, at Kevin_Monthie@nps.gov.

SUMMARY OF CLI REVISIONS, 2026

• The name of the park has been updated to Weir Farm National Historical Park.
• The management category remains, Category A (High NPS Priority for Preservation and Maintenance) (formerly “Must be Preserved and Maintained”).
• The National Register chapter is revised to include the park’s 2017 updated documentation.
--Four of the areas of significance in the 2013 CLI – Art, Landscape Architecture, Prehistoric Archeology, and Historic (Non-Aboriginal) Archeology – are still applicable for the park. A fifth area of significance in the 2013 CLI – Architecture – has been omitted per the National Register.
--The period of significance in the 2013 CLI – 1760-1957, from initial construction dates of the Weir house to the death of Young – has been revised to 1882-1957, from J. Alden Weir's purchase of the Beers farm (Weir House) to the death of Young, per the National Register.
• The Chronology and Physical History chapter incorporates research from the 2017 National Register and documents changes in the landscape since the original CLI was completed in 2013.
• Inventoried features in the Analysis and Evaluation chapter reflect findings of the 2017 National Register.
--Nod Hill Road [166749] and Pelham Lane [166751], evaluated as contributing features in the 2013 CLI, have been deleted because they are not owned or managed by the NPS.
--Two features in the 2013 CLI – Upper Garden Terrace [166795] and Lower Garden Terrace [166797] – have been combined into Terrace Walls (Upper and Lower Garden Terrace).
--A new feature – Woodpiles – has been added and evaluated as non-contributing-compatible.
--Seven painting sites are added as a contributing features: “A Connecticut Farm,” J. Alden Weir, 1886 [tbd]; “A Look Across the Fields,” J. Alden Weir, c.1894 [tbd]; “An Autumn Stroll,” J. Alden Weir, 1894 [tbd]; “Farm Scene at Branchville,” J. Alden Weir, 1890 [tbd]; “Playing Tetherball,” J. Alden Weir, c.1900 [tbd]; “The Farm in Winter,” J. Alden Weir, 1895 [tbd]; “The Silhouette,” J. Alden Weir, 1894 [tbd].
• The overall landscape condition was evaluated as “Good” in 2013 and 2025. The proposed landscape condition evaluation for 2026 is “Good.”
• New site plans and existing condition photographs.

Concurrence Graphic Information:

CULTURAL LANDSCAPES INVENTORY
CONCURRENCE FORM

Weir Complex
Weir Farm National Historic Site

Weir Farm National Historic Site concurs with the findings of the Cultural Landscape Inventory (CLI) for the Weir Complex including the following specific components:

MANAGEMENT CATEGORY: Must Be Preserved and Maintained

CONDITION ASSESSMENT: Good

Good: indicates the inventory unit shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The inventory unit's cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Fair: indicates the inventory unit shows clear evidence of minor disturbances and deterioration by natural and/or human forces, and some degree of corrective action is needed within 3-5 years to prevent further harm to its cultural and/or natural values. If left to continue without the appropriate corrective action, the cumulative effect of the deterioration of many of the character defining elements will cause the inventory unit to degrade to a poor condition.

Poor: indicates the inventory unit shows clear evidence of major disturbance and rapid deterioration by natural and/or human forces. Immediate corrective action is required to protect and preserve the remaining historical and natural values.

The Cultural Landscape Inventory for the Weir Complex is hereby approved and accepted.

Linda A Cook — 9/23/13

Superintendent, Weir Farm National Historic Site — Date

Park concurrence form, September 23, 2013.

Cultural Landscapes Inventory
CLI Updates Certification Form
2025

Weir Farm National Historic Site

Burlingham Complex, Pond and Woodland Area, Weir Complex, NHS Landscape

Weir Farm National Historic Site concurs with the updates for the following CLIs, including:

CONDITION ASSESSMENT:
Good – Burlingham Complex
Good – Pond and Woodland Area
Good – Weir Complex
Good – Weir Farm NHS Landscape

Good: indicates the inventory unit shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The inventory unit's cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Fair: indicates the inventory unit shows clear evidence of minor disturbances and deterioration by natural and/or human forces, and some degree of corrective action is needed within 3-5 years to prevent further harm to its cultural and/or natural values. If left to continue without the appropriate corrective action, the cumulative effect of the deterioration of many of the character defining elements, will cause the inventory unit to degrade to a poor condition.

Poor: indicates the inventory unit shows clear evidence of major disturbance and rapid deterioration by natural and/or human forces. Immediate corrective action is required to protect and preserve the remaining historical and natural values.

The CLI Updates at Weir Farm National Historic Site are hereby approved and accepted.

KRISTIN LESSARD Digitally signed by KRISTIN LESSARD
Date: 2025.08.13 13:53:20 -04'00'

Superintendent, Weir Farm National Historic Site Date

Park concurrence form, August 13, 2025.

Cultural Landscapes Inventory
CLI Updates Certification Form
2026

Weir Farm National Historical Park
Burlingham Complex, Pond and Woodland Area,
Weir Complex, Weir Farm NHP Landscape

Weir Farm National Historical Park certifies the CLI updates for the Burlingham Complex, Pond and Woodland Area, Weir Complex, and Weir Farm NHP Landscape, including:

CONDITION ASSESSMENTS:
Good – Burlingham Complex
Good – Pond and Woodland Area
Good – Weir Complex
Good – Weir Farm NHP Landscape

Good: indicates the inventory unit shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The inventory unit's cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Fair: indicates the inventory unit shows clear evidence of minor disturbances and deterioration by natural and/or human forces, and some degree of corrective action is needed within 3-5 years to prevent further harm to its cultural and/or natural values. If left to continue without the appropriate corrective action, the cumulative effect of the deterioration of many of the character defining elements, will cause the inventory unit to degrade to a poor condition.

Poor: indicates the inventory unit shows clear evidence of major disturbance and rapid deterioration by natural and/or human forces. Immediate corrective action is required to protect and preserve the remaining historical and natural values.

The CLI updates for the Burlingham Complex, Pond and Woodland Area, Weir Complex, and Weir Farm NHP Landscape at Weir Farm National Historical Park are hereby approved and accepted.

JULIA POLAND Digitally signed by JULIA POLAND Date: 2026.08.13 07:31:06 -04'00' 8/13/2026

Superintendent, Weir Farm National Historical Park Date

Park concurrence form, August 13, 2026.

Seq. No.	File Name	Caption

Revision:

Revised By	Type of Revision	Revision Date	Revision Explanatory Narrative
Jeff Killion	CLI Update	08/13/2025	Three levels of effort have been developed for CLI Updates: A, B, and C. Level C is limited to a condition reassessment of the landscape; Level B includes C and is a targeted update of select data fields; Level A includes C and is a comprehensive update of all data fields. This 2025 update to the Weir Complex CLI has been conducted at a Level C effort. See Landscape Documents in CRIS-CL for correspondences with park.
Jeff Killion	CLI Update	08/13/2026	In 2023 three levels of effort were developed for future CLI Updates: A, B, and C. Level C is limited to a condition reassessment of the landscape; Level B includes C and is a targeted update of select data fields; Level A includes B and C and is a comprehensive update of all data fields. This 2026 version of the Weir Complex CLI Update is conducted at a Level A effort.

Geographic Information

State and County:

State/Territory	County
Connecticut	Fairfield County

Area (Acres): 10.19

Land Tract Number(s)

101-01, Parcel X, 6.19 acres (out of 52.61 acres)
101-01, Tract G-1, 2.00 acres (out of 52.61 acres)
101-02, 2.00 acres

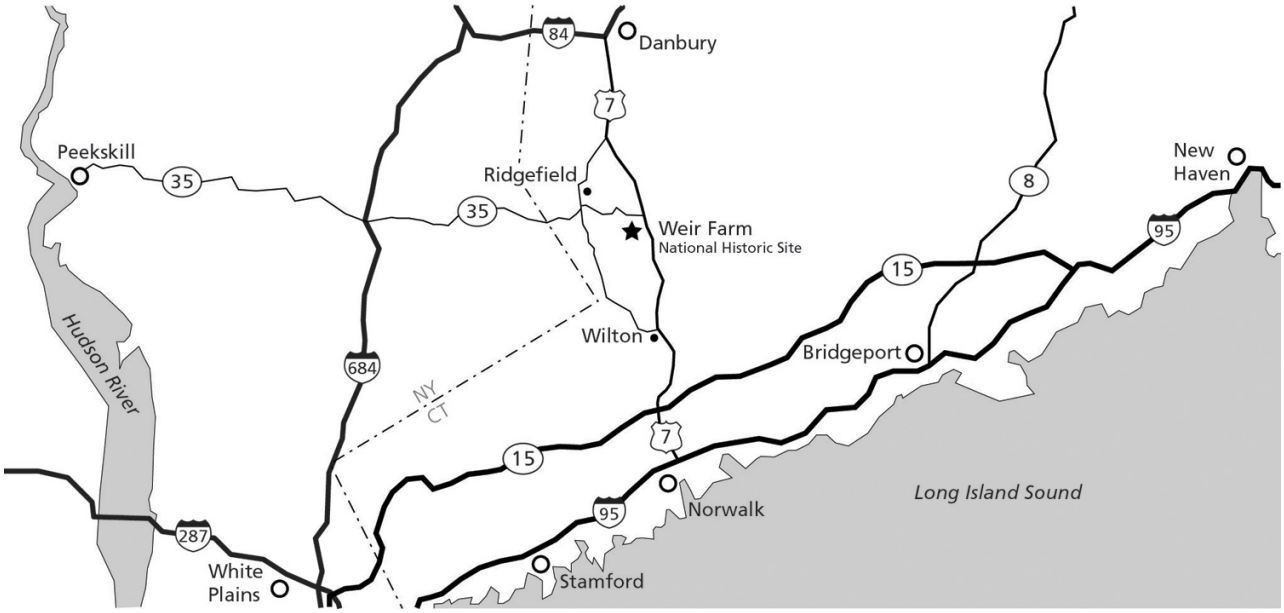
Boundary Description:

The Weir Complex is a component landscape of Weir Farm NHP and encompasses 10.19 acres of land within the boundaries of the park to the north of Pelham Lane and to the west of Nod Hill Road. It includes the 2-acre tract 101-02, and two parcels of tract 101-01 encompassing 8.19 acres. The southeast corner of the component landscape begins at the northwest corner of Pelham Lane and Nod Hill Road. Proceeding west, the boundary extends along Pelham Lane to the west boundary of the NHS, then extending north 750.65 feet, then east approximately 200 feet, then north approximately 200 feet, then east approximately 250 feet to Nod Hill Road. The east boundary then extends south along Nod Hill Road for approximately 200 feet before jutting westward for 50 feet, southward 50 feet, and eastward fifty feet back to Nod Hill Road, allowing for a small parcel outside the NHP that was a portion of the old Beers Farm cemetery. The east boundary continues southward approximately 500 feet to the starting point at the corner of Pelham Lane and Nod Hill Road.

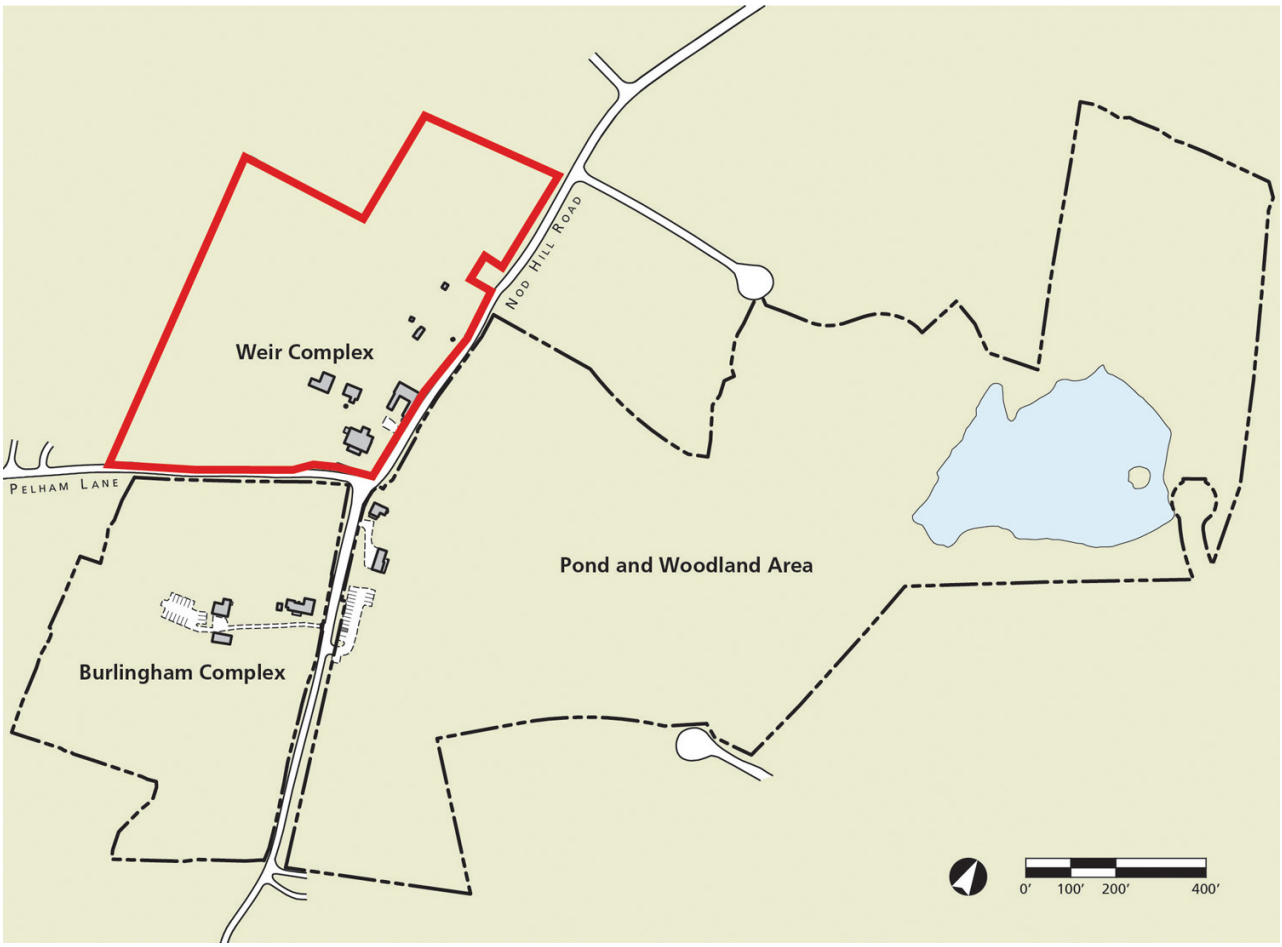
Boundary Coordinates

Source	Type of Point	Latitude	Longitude	Narrative
	Polygon	41.25744	-73.456433	
	Polygon	41.256731	-73.458319	
	Polygon	41.258745	-73.458596	
	Polygon	41.258774	-73.457531	
	Polygon	41.259505	-73.457498	
	Polygon	41.259588	-73.456314	

Location Map:



Weir Farm National Historic Site, Wilton and Ridgefield, Connecticut. (http://www.nps.gov/wefa/planyourvisit/upload/Area%20Map%20Final.pdf)



The Weir Complex, highlighted in red. (OCLP, 2013)

Regional Landscape Contexts:

Type of Context: Political

Description:

Political context is the overlay imposed on the landscape through general land use, zoning, legal restrictions, transportation, utilities, population, and political jurisdiction (e.g., state, county, city, borough, or village). The Weir Complex is part of Weir Farm NHP. The component landscape is owned by the federal government and is managed by the NPS. The 10.19-acre site is located within the township of Ridgefield, Connecticut, approximately ten miles south of Danbury, Connecticut in Fairfield County. The southern boundary of the component landscape also marks the southern boundary of Ridgefield Township with Wilton Township.

Type of Context: Cultural

Description:

Cultural context is the general human overlay on the physical form of the landscape. The Weir Complex is located on the northwest corner of the intersection of Nod Hill Road and Pelham Lane, both two-lane rural roads. It is situated within an upscale rural suburban area that includes at least one local farm still in operation. Secondary forest and suburban vegetation dominate the landscape. Contemporary residences border the Weir Complex to the north and west, while two-lane Nod Hill Road and Pelham Lane, and park lands (Burlingham Complex and Pond and Woodland Area) are to the south and east.

Type of Context: Physiographic

Description:

Physiographic context is the large-scale physical forms and patterns of the landscape such as hill, plateau, ravine, drumlin, etc. Undulating topography and exposed bedrock define the geologic and landform character of the Weir Complex. Within the boundary of the component landscape, there is a 45 -foot change in elevation from approximately 600 feet above sea level to over 645 feet. The outcroppings and steep topography generally occur in narrow bands running in a north-south direction, separated by wide areas of relatively flat terrain.

Management Information

General Management Information

Management Category: Category A (High NPS Priority for Preservation and Maintenance)

Management Category Date: 09/23/2013

Management Category Narrative:

As approved on September 23, 2013, the Burlingham Complex meets the Category A (High NPS Priority for Preservation and Maintenance, formerly Must be Preserved and Maintained) management category because preservation of the property is specifically legislated. Public Law 101-485 (October 31, 1990) articulated the preservation of the park and directed the National Park Service with preserving “a significant site of the tradition of American Impressionism” and maintaining the “integrity of a setting that inspired artistic expression…” The historic site would consist of the two-acre core parcel containing the Weir house, studio, and barn, and approximately 60 acres “owned by the State of Connecticut.” Weir Farm is one of only two sites within the national park system that focus primarily on fine art. (GMP 1995: 1,71; Review comments, J.Poland, 7 August 2026)

Management Agreements:

Type of Agreement: Other

Management Agreement Expiration Date:

Management Agreement Narrative:

The NPS embraces philanthropic support as a key strategy for stewardship of parks and programs entrusted in our care. The NPS and partners promote partnerships as a way to accomplish mutual goals, leverage resources, increase productivity and collective competencies, and nurture a supportive and collaborative culture for the benefit of parks and the public.

Legal Interests:

Type of Interest: Fee Simple

Legal Interest Narrative: Tract 101-02 and portions of Tract 101-01

Located in managed wilderness?: No

Adjacent Lands Information

Do Adjacent Lands Contribute? Yes

Adjacent Lands Narrative:

Adjacent lands are lands outside the cultural landscape boundary, including lands inside or outside the park. Thirty-seven acres of adjacent land, once owned by J. Alden Weir (a portion of the Webb farm, now known as the Burlingham Complex) contribute to the significance of Weir Farm. This undeveloped site is part of the Weir Preserve and include open fields, woodlands, and stone walls. Other undeveloped land north and east of the Pond and Woodland Area is owned by the Town of Ridgefield and the State of Connecticut and contributes to the character of Weir Farm, but not to the significance of Weir Farm NHP, since the parcels were not owned by J. Alden Weir. (Weir Farm CLI 2003: 4)

National Register Information

National Register of Historic Places

Eligibility: Listed

Eligibility Date: 10/13/2017 12:00:00 AM

Significance Level: National

Contributing: Contributing

Classification: District

Documentation Narrative Description:

Weir Farm National Historic Site was established on October 31, 1990 (Public Law 101-485, 104 stat. 1171), encompassing a 2-acre core parcel and around 60 acres of land owned by the State of Connecticut. On January 5, 2021, it was redesignated as a National Historical Park (Public Law 116-305), elevating its importance and significance to preserving the life and work of landscape artist Julian Alden Weir (1852-1919)—a pioneering landscape artist, and one of the founders of American Impressionism. Prior to the park's establishment, the site was listed in the National Register of Historic Places.

On January 5, 1984, the Keeper of the National Register approved documentation for the 194-acre J. Alden Weir Farm. However, by this time much of the western and southern portions of the district had been sold and subdivided by Young's heirs, which in subsequent years were developed. The documentation identified national-level significance under Criteria B and C in the areas of Art and Architecture. The documentation listed the overall period of significance as 1700-1911 as well as specific dates of importance for the Weir House, beginning with its construction in the eighteenth century and alterations in 1900 and 1911 by architects Charles Adams Platt and the firm of McKim, Mead & White, respectively. Specific features listed or described in the documentation included the Weir House, Weir Studio, Young Studio, Weir Barn, Chicken House, Burlingham House, Caretaker's House, and Weir Pond Dam. The nomination described the farm landscape as influencing the subject matter for Weir's landscape paintings as well as for other artists who visited and painted at the farm, but it did not identify specific features.

On May 17, 1996, the Connecticut State Historic Preservation Office (SHPO) concurred with the National Park Service (NPS) on the eligibility of individual park resources for listing in the National Register, as part of an update to the NPS' Historic Structures Inventory (formerly List of Classified Structures). Additional resources determined eligible for listing included the Weir Complex-Tack House and Stone Walls (various types); Burlingham Barn; Burlingham Complex-Stone Shed, Wood Shed, Garden Wall and Urn, Stone Walls (various types), and Vegetable Garden Retaining Walls; Caretaker's Barn/Garage; and Pond Side-Stone Walls (various types). Another consultation with the SHPO occurred on September 9, 2004, when they concurred with the NPS that a parcel acquired by the NPS in 2000 – the 8.97-acre Westervelt-DiNapoli/Lecher property – was not historically significant.

On June 10, 2013, the Connecticut SHPO approved additional areas and periods of significance, and a list of contributing and noncontributing resources for the park, as part of their review of draft update to the park's National Register documentation. The SHPO's review made possible the completion of the Weir Complex CLI that same year. The CLI identified national- and local-level significance under Criteria A, B,

C, and D in the areas of Art, Architecture, Archeology (Historic-Non-Aboriginal), Archeology Prehistoric, and Landscape Architecture. The CLI identified two areas of significance: 1760-1882, starting with the initial construction dates of the Weir house through the occupation of the Beers and Webb families; and 1882-1957, starting when Weir assumed ownership of the property, continuing through the years when Young owned and lived at the property and when the property was used as an artists' retreat, and ending with the death of Young. A third period of significance, 2000-1200 B.P., acknowledged archeological resources. The evaluation of resources is noted in the Analysis and Evaluation chapter.

On October 13, 2017, the Keeper approved updated documentation for the 60-acre Weir Farm National Historic Site. The updated documentation eliminated the site's architectural significance and revised the periods of significance. The documentation identified national-level significance under Criteria A, B, C, and D in the areas of Art, Archeology (Historic-Non-Aboriginal), Archeology (Prehistoric), and Landscape Architecture. The primary period of significance was identified 1882-1957, starting when Weir acquired the property at Branchville and ending with Mahonri Young's death. Secondary periods of significance were identified as 5000-450 BP, the site's potential to yield information about Late Archaic Woodland-period settlement and lithic patterns, and c.1780-1820, the site's potential to yield information about pre-Weir residential and farming patterns at Branchville. The evaluations of specific resources are noted in the CLI's Analysis and Evaluation chapter.

According to research conducted for this CLI and the categories of National Register documentation outlined in the "CLI Professional Procedures Guide," the areas and periods of significance for the Weir Complex has been adequately documented in the National Register and through consultations with the Connecticut SHPO, which describe the site's numerous historic resources that contribute to its significance. Therefore, for purposes of the CLI, the Weir Complex is considered "Listed-Documented."

Pre-CLI Documentation Status: Listed - Documented

CLI SHPO/THPO Concurrence Date: 10/13/2017 12:00:00 AM

CLI Concurrence Narrative:

Statement of Significance for National Register of Historic Places:

The Weir Complex, as part of the Weir Farm NHP, is a nationally and locally significant property that meets National Register Criteria A, B, C, and D in the areas of Art, Landscape Architecture, and Archeology (Prehistoric and Historic, Non-Aboriginal). The primary period of significance is 1882 to 1957, beginning when Weir acquired the property at Branchville and ending when Mahonri Young died. The park's potential to yield information about Late Archaic to Woodland-period settlement and lithic procurement patterns is covered by a period that extends from 5000 to 450 B.P, and its potential to yield information about pre-Weir residential and farming patterns at Branchville spans c.1780 to 1820.

CRITERION A

Art:
Weir Farm NHP possesses national-level significance in the area of Art as one the key places associated with the development of American Impressionism as an artistic movement. Between 1882 and 1919, Julian Alden Weir's Branchville country home served as a nexus for fellowship among artists and their connection to the rural Connecticut landscape. Through his wide network of friends and acquaintances in the art world, Weir helped to establish Connecticut as one of the early centers of the American Impressionist movement. The group of ten American painters, known as "The Ten," advanced American art through their ground-breaking annual exhibitions held from 1897 to 1919, directly resulted from the friendships and artistic community fostered by Weir. The contributions of Weir and other famed American

painters who visited and painted at Weir Farm-such as John Henry Twachtman, Albert Pinkham Ryder, and Childe Hassam—defined the distinctly American version of the Impressionist style that pervaded art in this country through the 1920s. (NR 2027, Sec.8: 39)

Weir was one of the first artists working in New York City in the 1870s and 1880s to acquire property in Connecticut. Within reasonable distance and easily accessible by rail from the city, Connecticut suburbs like Ridgefield, Wilton, and Greenwich attracted artists like him, who maintained winter studios in the city where they benefited from social, academic, and business connections but preferred to escape the stifling heat and crowds in the summer for more intimate and scenic locations. During a time when factories and urbanization were spreading across the country, much of Connecticut remained a bucolic landscape of farms, rolling hills, rivers, and shorelines that evoked an earlier period in American history. Weir became acquainted with the state's picturesque scenery even before visiting his wife's family home in rural Windham. In the late 1870s, he occasionally joined his parents at the summer boarding house known as "Holly Farm" operated by Edward Payson Holley and his wife Josephine on their 114-acre farm in central Greenwich (demolished in the 1950s). Weir enjoyed the inn enough to stay there in 1878 and 1879 and wrote his brother in 1880, "I have been at work on a six-foot canvas at Holly Farm." Two years later, he acquired his own farm in rural Branchville, Connecticut, less than 30 miles from Greenwich and equally as accessible from New York City. (NR 2017, Sec.8: 39, quoting from Larkin 1996: 13)

CRITERION B

Art – Julian Alden Weir:
Weir Farm NHP possesses national-level significance in the area of Art for Julian Alden Weir (1852-1919), a significant American painter whose artistic works and ability to foster collaboration among his colleagues contributed to the success and legitimacy of the American Impressionist movement. Classically trained at the Ecole des Beaux-Arts in Paris, Weir began his career as a portrait and still life artist while living in New York City in the late 1870s. Critical acclaim brought Weir to the forefront of the American art establishment in the 1880s, and he held leadership positions in many of the period's most active arts organizations, including the National Academy of Design and the Society of American Artists. (NR 2017, Sec.8: 29)

After 1882, the rural eighteenth-century farmstead in Branchville, Connecticut, that he used as a country residence greatly influenced his painting style, as he shifted to producing landscapes inspired by the work of the French Impressionists and Weir's own colleagues in the New York art community, such as John Henry Twachtman and Childe Hassam. Along with Hassam and Twachtman, Weir was a founding member of "The Ten," a group of artists who organized in 1897 to exhibit their work together and did much to popularize the American brand of Impressionism. Throughout his career, Weir received numerous awards and accolades, reflecting his esteem in both the United States and Europe. His work was collected by major museums during his lifetime, and after his death a memorial exhibition was held at the Metropolitan Museum of Art in New York City in May 1920. Approximately 450 of Weir's paintings are in collections across the country, and he is represented in the holdings of nearly every major American art museum, including the Metropolitan Museum of Art; The Phillips Collection and the Smithsonian American Art Museum in Washington, DC; the Brigham Young University Museum of Art in Provo, Utah; and the Wadsworth Athenaeum in Hartford, Connecticut. (NR 2017, Sec.8: 29)

While his peers consistently ranked him among the most accomplished artists of his time, Weir and his work received less scholarly and critical attention than many of his contemporaries during much of the twentieth century. In recent years, however, his artwork and leadership in the art community have again gained renewed recognition, in part through the preservation and public interpretation of his Branchville property, depicted in many of his most noted landscapes, as Weir Farm NHS. (NR 2017, Sec.8: 29)

Art – Mahonri M. Young:
Weir Farm NHP possesses national-level significance in the area of Art for Mahonri Mackintosh Young (1877-1957), an acclaimed American artist primarily known for his realistic genre sculpture who lived and worked at Weir Farm from 1931 to 1957. Young studied art at the University of Utah in Salt Lake City, the Art Students League in New York City, and the Academie Julian in Paris and worked in various media including bronze, oil, watercolor, and printmaking. His small bronze statues of laborers and boxers established him as a principal figure in the realist movement that flourished during the first two decades of the twentieth century. He secured several major sculptural commissions for the Mormon Church, the State

of Utah, and the American Museum of Natural History. After his marriage to Julian Alden Weir's daughter Dorothy in 1931, Young spent much of each year sketching, painting, and sculpting at the studio he had built on the Weir property in Branchville. He executed his most significant work, the monumental sculpture "This is the Place," almost entirely at the Branchville studio. Young's work can be found in the collections of several major American institutions, including the Metropolitan Museum of Art, the Whitney Museum of American Art, and the Brooklyn Museum in New York City; the Peabody Art Collection in Baltimore, Maryland; and the Brigham Young University Museum of Art in Provo, Utah. (NR 2017, Sec.8: 45)

CRITERION C

Landscape Architecture and Art:
Weir Farm NHP possesses national-level significance in the areas of Landscape Architecture and Art as a vernacular rural landscape that served as the subject for significant works of American art. Weir recognized the intimate landscape as a vestige of the region's past that warranted careful maintenance, cultivation, and preservation. His stewardship of the property reflected his affinity for the picturesque qualities of the New England farm and its evocation of simpler times in pre-industrial America. The features within the landscape reflect the typical spatial arrangement of New England farms in the late eighteenth and early nineteenth centuries; with clustered domestic and agricultural building complexes; fields and pastures; fruit orchards; and systems of stone walls, paths, and fences. Weir's desire to capture the landscape in his art has been cited as one of the primary reasons behind his adoption of Impressionism in the late 1880s and 1890s. From then on, he and those of his artist friends who also set up easels on the property – including Childe Hassam, John Twachtman, and Albert Pinkham Ryder – found inspiration for works associated with the American Impressionism movement. After Weir's death, the landscape remained a subject of artistic works by his daughter Dorothy and her husband, Mahonri Young, and continues to inspire present-day artists through the park's Artist-in-Residence and Take Part in Art programs. (NR 2017, Sec.8: 51)

The landscape – including the farmhouses, outbuildings, fields, orchard, stone walls, fences, and woodlots that the Webb and Beers families developed beginning in the late eighteenth century – was an attractive remnant of the area's agrarian heritage that Weir determined to preserve for both practical and aesthetic purposes. Although he had no background in farming, Weir took on the farm's operation as fundamental to his residence on the property and sought to continue the agricultural activities of the previous owners. Ostensibly, he intended the property to be a working farm that paid for itself through the production of crops or other farm products. Weir's correspondence with his brother John and others suggests, however, that profitability was not his primary reason for owning the farm. Rather, it appears that Weir was more interested in the farm as a healthy recreational diversion from the city for himself and his family and as a place that would yield inspiration for his art. (NR 2017, Sec.8: 52)

CRITERION D

Archeology (Prehistoric and Historic, Non-Aboriginal):
Weir Farm NHP possesses local-level significance under in the area of Prehistoric Archeology for its potential and demonstrated ability to provide information about Late Archaic to Woodland-period settlement and lithic procurement patterns in the Connecticut Western Uplands and late eighteenth- to early nineteenth-century residential and farming patterns at Branchville pre-dating the Weir tenure. The park also possesses national-level significance in the area of Historic, Non-Aboriginal Archeology for its potential to yield substantive archeological data identifying the exact locations and configurations of prominent building and landscape features that defined the Branchville property and provided the subject material for many important and influential artworks by Weir, Young, and several of their colleagues. (NR 2017, Sec.8: 28)

The history of archeological research at Weir Farm NHS Historic District comprises more than a dozen archaeological investigations conducted between 1994 and 2011. All of the work was undertaken to meet compliance obligations under Section 106 and Section 110 of the National Historic Preservation Act and consists of identification surveys throughout the domestic core and agricultural periphery of the property; a site evaluation and data recovery investigation at a privy site in the west lawn of the Burlingham house; archeological monitoring of percolation test holes behind the Burlingham house; and an archeological overview and assessment. (NR 2017, Sec.8: 73)

National Register Significance Criteria:

Significance Criterion A - Associated with events significant to broad patterns of our history

Significance Criterion B - Associated with lives of persons significant in our past

Significance Criterion C - Embodies distinctive construction, work of master, or high artistic values

Significance Criterion D - Has yielded, or is likely to yield, information important to prehistory or history

National Register Criteria Consideration:

National Register Periods of Significance (with Historic Context Themes):

Time Period: CE 1882 - CE 1957

Historic Context Theme	Subtheme	Facet	Other Facet
Expressing Cultural Values	Painting and Sculpture	American Impressionism 1876-1920	
Expressing Cultural Values	Landscape Architecture	The Romantic Period	

Time Period: CE 1780 - CE 1820

Historic Context Theme	Subtheme	Facet	Other Facet
Creating Social Institutions and Movements	Ways of Life	Farming Communities	
Peopling Places	Colonial Exploration and Settlement	English Exploration And Settlement	

Time Period: BCE 5000 - BCE 450

Historic Context Theme	Subtheme	Facet	Other Facet
Peopling Places	The Earliest Inhabitants:	The Early Peopling Of North America	

National Register Area of Significance:

Area of Significance Category: Archeology

Area of Significance Subcategory: Historic-Non-Aboriginal

Narrative:

Area of Significance Category: Archeology

Area of Significance Subcategory: Prehistoric

Narrative:

Area of Significance Category: Art

Area of Significance Subcategory:

Narrative:

Area of Significance Category: Landscape Architecture

Area of Significance Subcategory:

Narrative:

NRIS Information:

NRIS Name:	J. Alden Weir Farm
NRIS ID:	84000825
Primary Certification Date:	01/05/1984
NRIS Name:	Weir Farm National Historic Site
NRIS ID:	03000284
Primary Certification Date:	10/13/2017

State Register Documentation:

National Historic Landmarks:

National Historic Landmark? No

Theme:

Contributing:

NHL ID:

NHL URL:

Date:

Statement of Significance for National Historic Landmark:

World Heritage Site:

World Heritage Site? No

Category:

WHS ID:

WHS URL:

Date:

Is Resource within a designated National Natural Landscape: No

Chronology and Physical History

Chronology:

Year	Event	Major Event Narrative
CE 1745	Land Transfer	Ridgefield Proprietors grant three parcels of land in the sixth 20-Acre Division of the town to Matthew Benedict, Benjamin Burt, and jointly to Joseph Northrup and Henry Whitney. (CLR Vol.1 1996: 3)
CE 1748	Land Transfer	Proprietors of Ridgefield grant 41 acres out of 2,200 acres of common land known as Rockhouse Woods to John Belden and an adjacent parcel of 9 acres to Samuel Brimsmade and John Reed. (CLR Vol.1 1996: 3)
CE 1760 - 1781	Built	House (eventually the Weir House) built on the second of three parcels of land sometime between 1760 and 1781, likely between 1779 and 1781. (HSR Vol.1 1998: 23)
CE 1775	Built	A dwelling, later to become the Burlingham house, is constructed on the Rockhouse Woods property in approximately 1775. (HSR Vol.3 1995: 16-17)
CE 1781	Purchased/Sold	Joseph Jackson sells second parcel to James Abbott, including a dwelling house on the northwest corner of Nod Hill Road and Pelham Lane. (CLR Vol.1 1996: 3)
CE 1782	Land Transfer	Deed transfers both above-mentioned parcels from Joshua Chase to Col. Stephen St. John, including a small dwelling house. (CLR Vol.1 1996: 4)
CE 1789 - 1797	Purchased/Sold	Anthony Beers purchases the 1748 parcels, the first and second, including the dwelling in 1789, followed by the third in 1797. (CLR Vol.1 1996: 1)
CE 1789 - 1821	Built	Beers family constructs a barn, a necessary house, and a wagon shed around the original dwelling house. (CLR Vol.1 1996: 3)
CE 1800 - 1835	Built	Barn built near Rockhouse Woods (presumably current Burlingham barn). (HSR Vol.3 1995: 187-188)
CE 1820	Built	In c.1820, the Beers family establishes a cemetery north of their farm house for family burials. (CLR Vol.1 1996: 4)
CE 1821	Land Transfer	Anthony Beers dies, transferring the deed to the property to his heirs, including a dwelling house, a barn, a necessary house, and a wagon shed. (CLR Vol.1 1996: 3)
CE 1821 - 1861	Built	Beers family constructs cow houses, a wash house, and a hog house by the house. By 1861 there is also a second barn and cow houses up north of the homestead and a small dwelling house and carriage house on the southeast corner of Pelham Lane and Nod Hill Road, today known as the Caretaker`s house. (CLR Vol.1 1996: 3; HSR Vol.2-B 1988: 55-56)
CE 1830	Altered	Around 1830, the Beers family remodels the Weir house in the Greek Revival style. (CLR Vol.1 1996: 3)
CE 1832	Purchased/Sold	Jared Webb purchases the 9-acre parcel of Rockhouse Woods. (CLR Vol.1 1996: 4)
CE 1835	Altered	The Beers family constructs additions onto the Weir barn to the east and west, now known as the east and west wings, by 1835. (HSR Vol.2-A 1998: 21)

Year	Event	Major Event Narrative
CE 1836	Land Transfer	By this year, Lewis Beers inherits or purchases all three parcels of land as well as two additional parcels. (CLR Vol.1 1996: 3)
CE 1843	Purchased/Sold	Jared Webb purchases the 41-acre parcel of Rockhouse Woods, transferring partial land rights to a William Webb, presumably his son. Both deeds mention buildings present on the site. (CLR Vol.1 1996: 4)
CE 1847	Land Transfer	Jared Webb dies, leaving 41-acre parcel to William Webb. (CLR Vol.1 1996: 4)
CE 1850	Built	By 1850, the Webbs build a long, rectangular, post-and beam woodshed south of the Burlingham barn. By 1880, its front roof slope is rebuilt. (HSR Vol.3 1995: 220-223)
CE 1850 - 1856	Built	The Beers family constructs a carriage house just south of the Caretaker`s house. (HSR Vol.2-B 2008: 103)
CE 1882	Purchased/Sold	J. Alden Weir purchases 153 acres, formerly of the Beers Farm, within the towns of Ridgefield and Wilton, Connecticut, from art collector Erwin Davis. (CLR Vol.1 1996: 11)
CE 1882 - 1883	Rehabilitated	Weir renovates the Caretaker`s house, including repairs and foundation work. The south and east lean-to`s are added sometime prior to Weir`s renovations. Weir removes the south ell, narrows the chimney, and lowers and modifies the roof. (CLR Vol.1 1996: 10; HSR Vol.2-B 2008: 57)
CE 1885	Built	J. Alden Weir`s studio is finished near a clump of small trees on a rocky outcropping northwest of the Weir house. (HSR Vol.1 1998: 248)
CE 1886	Planted	Wier’s wife, Anna, plants a flower garden near the Weir house. (CLR Vol.1 1996: 18)
CE 1888	Altered	The Weirs expand the west elevation of the Weir house, including the first floor and sun porch. They also added a picket fence to the west side of the Weir barn and an open-rail gate with open-rail fence to its west, and a stockade fence to its east, enclosing the south side of the barn courtyard. (HSR Vol.1 1998: 39; HSR Vol.2-A 1998: 40)
CE 1890 - 1900	Built	A rustic wooden fence gradually replaces older picket and open-rail fencing lining Pelham Lane and Nod Hill Road south and east of the Weir house and studio. (HSR Vol.2-A 1998: 107-113)
CE 1890	Built	Around 1890, the Weirs construct a lean-to onto the northwest corner of the Weir barn complex. A small chicken yard and coop is constructed near the present site of the Young studio. (HSR Vol.2-A 1998: 23,134)
CE 1891	Planted	In the summer, a lawn is planted, presumably surrounding the Weir house. (CLR Vol.1 1996: 35)
CE 1891	Built	By 1891, an ice house north of the Weir house is built, 100 feet north/northwest of the Weir barn. (HSR Vol.2-A 1998: 125-126)

Year	Event	Major Event Narrative
CE 1893	Destroyed	Seven poplars planted on the Weir Farm by Anna Weir (planting date unknown) are blown down in a storm. Anna had died in 1892. (CLR Vol.1 1996: 44)
CE 1894	Built	In about 1894, Weir adds a stone picnic table underneath a tree to the southwest of the Weir house. (CLR Vol.1 1996: 52)
CE 1896	Purchased/Sold	J. Alden Weir purchases a ten-acre parcel on the eastern side of Nod Hill Road from Abram H. Gilbert. (CLR Vol.1 1996: 52)
CE 1896	Built	Weir constructs the Boston Art Club Pond, now known as Weir pond, on the ten-acre parcel purchased from Gilbert. He also constructs a summer house on an island in the pond, as well as a boathouse. To provide improved access, Weir builds a rustic wooden bridge across a wetland area east of Truants` Meadow to provide access to the pond. (CLR Vol.1 1996: 52; CLR Vol.2 Update, Draft, 2012: 241)
CE 1900 - 1901	Altered	Weir commissions architect Charles Adams Platt to redesign the Weir house, making several additions, doubling its size. (CLR Vol.1 1996: 67-68)
CE 1900	Built	In approximately 1900, the Weirs build a corn crib north of the ice house (later the chicken house). (HSR Vol.2-A 1998: 163)
CE 1900	Altered	By 1900, the Weirs alter much of the southern Weir barn fencing. The picket fence is removed, the open-rail fence to the west of the gate is replaced by a tight picket fence, and the stockade fence now connects with the rustic fencing along Nod Hill Road. (HSR Vol.2-A 1998: 40)
CE 1900	Purchased/Sold	Weir purchases 32 acres of land west of the homestead from Ann Eliza Smith. (CLR Vol.1 1996: 56)
CE 1900	Built	By 1900, a low retaining wall extending southward at a right angle from the western corner of the Weir house south porch is constructed. (CLI 2003: 16)
CE 1901	Built	By this year, both a lean-to on the west elevation and a water tower is constructed next to the south elevation of Weir studio. The water tower possibly provided water for printmaking. (HSR Vol.1 1998: 253-254)
CE 1903	Destroyed	In early August, a lightning strike damages the Weir house, ripping out a column from the porch, tearing up the pavement, and splitting a huge maple tree. (CLR Vol.1 1996: 69)
CE 1905	Built	By 1905, a rustic-style granite well house with matching cover is built west of the Weir house, near Pelham Lane. (HSR Vol.2-A 1998: 181)
CE 1905	Planted	By 1905, an informal flower garden is planted on the Weir farm, north of Weir`s studio. (CLR Vol.1 1996: 71)
CE 1905	Altered	By 1905, the Weirs replace the fencing on the southern end of the Weir barn courtyard with rustic-style fencing. (HSR Vol.2-A 1998: 40)

Year	Event	Major Event Narrative
CE 1907	Purchased/Sold	In March, Weir purchases the 50-acre Webb Farm to the south (now the Burlingham complex), perhaps as a buffer against development. (CLR Vol.1 1996: 77)
CE 1911 - 1914	Altered	In about 1911, the Weirs make alterations to the Weir barn, including enlarging the east wing, rebuilding the west lean-to, and re-siding the entire complex with wood shingles installed over the older vertical board siding. (HSR Vol.2-A 1998: 29)
CE 1911	Altered	Weir commissions architect Frederick J. Adams of the architectural firm McKim, Mead & White to enlarge the Weir house, making additions to the north elevation. (HSR, Vol.1 1998: 57)
CE 1911	Built	A tack house is built north of the Weir house, replacing an earlier tack house built sometime before 1905. (HSR Vol.2 -A 1998: 88)
CE 1914	Built	By 1914, Weir constructs a garden tool shed just south of the Weir studio water tower. (HSR Vol.2-A 1998: 156)
CE 1915	Altered	By 1915, the flower garden (also called the Secret Garden) is enlarged, fitted with a fountain, sundial, and two elaborate rustic gates, and planted extensively with perennials, vines, and encircling hedge. (Historic Landscape Assessment of Weir Garden, 1994: 6)
CE 1915 - 1920	Altered	Weir converts the carriage house near the Caretaker`s house into a garage. Around this time, he also adds a small greenhouse to the garage`s south wall, only the foundation of which is extant today. (HSR Vol.2-B 2008: 104-105)
CE 1919	Altered	By 1919, a wood platform laid on stones is added outside the north wall of the Weir studio, possibly as an outdoor painting deck. The platform is no longer present but the stone base remains. (HSR Vol.1 1998: 259)
CE 1919	Land Transfer	After J. Alden Weir dies in December 1919, the farm passes to his widow Ella Baker Weir, and his three daughters, Caro, Dorothy, and Cora. (CLR Vol.1 1996: 133)
CE 1930	Land Transfer	After Ella Baker Weir dies, Dorothy becomes the sole owner of the Weir Farm estate. (CLI 2003: 17)
CE 1930	Altered	Around 1930, George R. Bass and his sons add a three-bay shed for the family`s cars to the north side of the carriage house. (HSR Vol.2-B 2008: 105)
CE 1931	Land Transfer	Dorothy Weir Young transfers the 50-acre Webb farm, hereafter known as the Burlingham property, to her sister Cora Weir Burlingham. (CLR Vol.1 1996: 213)
CE 1932	Built	Mahonri Young hires landscape architect Oliver Lay to construct his studio 30 feet west of J. Alden Weir`s studio, possibly replacing a small outbuilding, possibly a chicken coop. At the same time, a chicken coop is constructed just west of the ice house, later adapted into a larger chicken house. (HSR Vol.1 1998: 321; HSR Vol.2-A 1998: 171)

Year	Event	Major Event Narrative
CE 1932	Altered	Beginning in 1932, the Burlinghams begin renovating the old Webb farm, extending the main house to the south, and adding two ells in a line to the west of the house. They also built porches on the south dining room ell wall and west kitchen ell wall, and a pergola on the south kitchen ell wall. Cora adds stone enclosures to shield 'unsightly' intrusions onto the farming landscape. (CLR Vol.1 1996: 216; HSR Vol.3 1995: 23-41; CLR Vol.2: 1997)
CE 1932 - 1940	Built	Cora Weir Burlingham commissions landscape architect Vera Poggi Breed to design a sunken garden between the Burlingham house and barn, including curved flowerbeds backed by arborvitae and edged with dwarf boxwood. (CLR Vol.1 1996: 218)
CE 1934 - 1938	Built	Cora Weir Burlingham hires the Knoche family, local masons, to construct a stone terrace adjacent to the south façade of the Burlingham house. (CLR Vol.1 1996: 216)
CE 1935	Removed	By 1935, many small trees to the south and east of the Weir studio have been removed, leaving one large tree at the southeast corner that remains. (HSR Vol.1 1998: 260)
CE 1937	Built	Garden terraces west of the Weir house are constructed. (CLI 2003: 18)
CE 1938	Built	Cora Burlingham commissions architect F. Nelson Breed to design a greenhouse on the exterior south kitchen wall and a new doorway surround for the main entrance of the Burlingham house. (CLR Vol.1 1996: 216)
CE 1940	Built	Cora Weir Burlingham commissions architect F. Nelson Breed to design a small ashlar granite tool shed on the Burlingham property. (HSR Vol.3 1995: 241)
CE 1941	Built	Sometime between 1910 and 1941, a wagon shed is built northwest of the corn crib. (HSR Vol.2-A 1998: 197; HSR Vol.2-B 1998: 105)
CE 1942 - 1945	Farmed/Harvested	The field north of the Burlingham house and south of Pelham Lane is used for a Victory Garden to grow home vegetables during the Second World War, measuring about 150 feet by 75 feet. (CLR Vol.1 1996: 216,222)
CE 1943	Altered	The ice house on the Weir / Young Farm is converted into a chicken house. The lean-to is possibly moved to the north elevation of the building. (HSR Vol.2-A 1998: 134-135)
CE 1946 - 1947	Built	Cora Burlingham hires the Knoche family to construct terraces south of the Burlingham house for growing raspberries, strawberries, and rhubarb, as well as irises, herbs and asparagus in later years. (CLR Vol.1 1996: 225)
CE 1957	Land Transfer	Mahonri Young dies, passing the Weir/Young farm to his children, Mahonri Sharp (Bill) Young, and Agnes Young Lay. (CLR Vol.1 1996: 238)
CE 1958	Land Transfer	Doris and Sperry Andrews purchase 12.34 acres of the Weir/Young farm from Mahonri Young`s children, including the Weir house, three barns, the Caretaker`s house, and several outbuildings. (CLI 2003: 19)

Year	Event	Major Event Narrative
CE 1960	Altered	By 1960, and after moving into the Weir home, Doris and Sperry Andrews make minor alterations to the Weir complex, including asphalt roof shingling for the Weir house, studio, and barn, removal of the Weir barn`s canopy roof for the wagon shed in the west wing, and removal of the south porch balustrade on the Weir house. (HSR Vol.1 1998: 79, 60; HSR Vol.2-A 1998: 43)
CE 1965	Altered	Beginning in 1965, the Andrews family makes modifications to the Caretaker's house, including installation of clapboard siding on all elevations. (HSR Vol.2-B 1998: 61)
CE 1969	Altered	Cora Burlingham commissions landscape architect Friede R. Stege to re-plant the sunken garden including the addition of exbury, other azaleas, primroses, columbine, foxglove, lupine, and groups of iris, as well as a peony near the driveway wall. (CLR Vol.1 1996: 218-222)
CE 1969	Land Transfer	Cora Burlingham donates 37 acres of the Burlingham property to the Nature Conservancy, today part of the 113-acre Weir-Leary-White Preserve. (CLR Vol.1 1996: 225,230)
CE 1970	Established	Citizens to Preserve the Weir Farm is organized, primarily due to the efforts of Cora Weir Burlingham, to preserve portions of the Weir/Young farm not held by Doris and Sperry Andrews. (CLR Vol.1 1996: 247)
CE 1975	Demolished	By 1975, the historic carriage house is demolished, leaving the ca. 1930 garage as a free-standing structure. (HSR, Vol.2-B 1998: 106)
CE 1978	Destroyed	The wagon shed northwest of the corn crib collapses by this year. Its remains will later be salvaged by the NPS. (HSR Vol.2-A 1998: 201)
CE 1984	Established	On January 5, 1984, approximately 194 acres of the 238-acre farm formerly owned by J. Alden Weir is listed in the National Register of Historic Places as the J. Alden Weir Farm Historic District.
CE 1986	Purchased/Sold	The Trust for Public Land (TPL) purchases key acreage of the Weir Farm as part of a temporary preservation plan. By 1988, they acquire 56.69 acres of the farm including sections of the Weir, Burlingham, and Pond and Woodland components. (CLR Vol.1 1996: 247)
CE 1989	Established	Members of the Citizens to Preserve the Weir Farm form the Weir Farm Heritage Trust, a grass-roots preservation group. (CLR Vol.1 1996: 247)
CE 1990	Purchased/Sold	By this year, the State of Connecticut purchases most of the Weir Farm site. (CLR Vol.1 1996: 247)
CE 1990	Established	On October 31, President George H.W. Bush signs Public Law 101-485, 104 stat. 1171, establishing Weir Farm National Historic Site. (CLR Vol.1 1996: 248)
CE 1990	Restored	The railing and posts of the rear kitchen porch are replaced in kind, and the south porch is repaired. (HSR Vol.3 1998: 46)

Year	Event	Major Event Narrative
CE 1991	Rehabilitated	The three-doorway configuration on the south façade of the barn is replaced with fixed glazed panels in the two side doorways, and a double-door opening in the center doorway. (HSR Vol.3 1998: 196)
CE 1992	Preserved	In January, NPS staff arrives to begin operation of Weir Farm NHS. (CLR Vol.1 1996: 248)
CE 1992	Land Transfer	The Connecticut Department of Environmental Protection donates its 52-acre parcel of Weir Farm to the NPS. (CLR Vol.1 1996: 248)
CE 1993	Land Transfer	Doris and Sperry Andrews donate their 2-acre historic core area, including the Caretaker`s house and garage, to the TPL with an agreement of life tenancy. In March, TPL transfers this property to the NPS. (CLR Vol.1 1996: 248)
CE 1994	Stabilized	The rustic fence on the south lawn is damaged. NPS staff replaces some rails and pickets with local sapling wood as an emergency measure, storing salvaged pieces in the Weir Barn in November. (HSR Vol.2-A 1998: 119)
CE 1994	Established	Congress authorizes expanding the park`s boundary to incorporate two small parcels once owned by J. Alden Weir, including the garage near the Caretaker`s house. (CLI 2003: 21; HSR Vol.2-B 2008: 106)
CE 1995	Restored	The Weir Secret Garden is restored by the Ridgefield Garden Club and the NPS. This includes a new deutzia hedge, new honeysuckle and clematis vines, new perennials, restored entrance gates, a new cast stone pedestal and sundial and replacement pedestal for the fountain. (CLR Vol.2 Update, Draft 2012: 174)
CE 1995	Planted	Historic sugar maples in front of the Weir/Young and Burlingham houses are replaced in kind. (CLI 2003: 21)
CE 1995	Built	Interim visitor parking lot is constructed across from the Burlingham house. (CLI 2003: 21)
CE 1998	Restored	The Weir/Young orchard is restored. Ten genetically identical propagules are planted (two historic trees remain) and meadow grass is restored. (CLR Vol.2 Update Draft 2012: 197)
CE 1998	Rehabilitated	The Burlingham Sunken Garden is rehabilitated, based on a design by Norma Williams. This includes rejuvenating existing plants and replacing historic plants either in kind, or with a more durable replacement. The park also re-sets the brick border to the garden`s north. (CLR Vol.2 Update Draft 2012: 207,211)
CE 1998 - 2003	Built	An Eagle Scout project installs some bogwalks through the wetlands, providing access to Weir pond for park staff and visitors. More are added in 2003. (CLR Vol.2 Update Draft 2012: 241)
CE 1999	Purchased/Sold	The federal government purchases .37 acres (lot 18) from private owners. This is the last parcel acquired within current park boundaries that was once owned by J. Alden Weir. (CLI 2003: 22)

Year	Event	Major Event Narrative
CE 1999	Built	Around 1999, the park constructs a boardwalk with recycled plastic decking across the wetlands south of the Fishing Bridge remains, providing pedestrian access to Weir Pond. (CLR Vol.2 Update 2012: 240)
CE 1999 - 2001	Rehabilitated	A trails team from Acadia National Park rehabilitates trails leading to and around Weir pond, including stone crossings, waterbars, and steps. (CLR Vol.2 Update Draft 2012: 243)
CE 2001	Restored	The Burlingham orchard is restored, removing volunteer trees and vines, rejuvenating the five existing trees, and planting six propagules. (CLR Vol.2 Update Draft 2012: 227)
CE 2001	Restored	A masonry team from Acadia National Park repairs the south stone terrace, resetting stones and repairing the retaining wall. (CLR Vol.2 Update Draft 2012: 206)
CE 2001	Reconstructed	Stone wall along the eastern side of Nod Hill Road just south of the visitor parking lot is rebuilt. (CLI 2003: 23)
CE 2001	Rehabilitated	The park`s septic system fails, and replaces it with a new leach field south of the parking lot along Nod Hill Road. (CLR Vol.2 Update Draft 2012: 234)
CE 2003	Reconstructed	The picket fence along Pelham Lane and Nod Hill Road in front of the Weir house and the Caretaker`s house is reconstructed. They also reconstructed the fence line south of the Weir barn area. (CLR Vol.2 Update Draft 2012: 179,199)
CE 2003	Reconstructed	The picket fence along Pelham Lane and Nod Hill Road in front of the Weir house and the Caretaker`s house is reconstructed. (CLI 2003: 23)
CE 2003	Reconstructed	The picket fence along Pelham Lane and Nod Hill Road in front of the Weir house and the Caretaker`s house is reconstructed. (CLR Vol.2 Update Draft 2012: 233)
CE 2004	Restored	The park removes woody vegetation from Truants` Meadow and establishes a regular mowing regime to keep the former farm field open. (CLR Vol.2 Update Draft 2012: 245)
CE 2009	Rehabilitated	The park rehabilitates the Caretaker`s garage into a studio for their artist-in-residence program. (CLR Vol.2 Update Draft 2012: 229)
CE 2010	Reconstructed	NPS Historic Preservation Training Center rebuilds a garden arbor and a rose arbor dating to the Weir period, above the upper terrace. They reconstruct vine trellises on the south elevation of Weir studio. They build a dog house northwest of the Weir house. They reconstruct a trellis onthe west ell of the Weir barn as well as the north barn yard and poultry fencing. (CLR Vol.2 Update Draft 2012: 186-188,200 202)
CE 2010	Restored	Dry Stone Conservancy, Inc. stabilizes pig pens west of Young studio. (CLR Vol.2 Update Draft 2012: 169-170)
CE 2010	Restored	Dry Stone Conservancy, Inc., deconstructs the Woodshed`s stone wall components, rebuilding it to ensure structural stability. (CLR Vol.2 Update Draft 2012: 221)

Year	Event	Major Event Narrative
CE 2010	Rehabilitated	The Historic Preservation Training Center replaces in kind a wood cold frame and reconstructs new sashes for a concrete cold frame in the South Garden. They also repair the raspberry arbor on the South Garden terraces. (CLR Vol.2 Update Draft 2012: 214,217)
CE 2011	Built	The park constructs a 15-space parking lot west of the Weir barn for staff. It is surfaced with crushed stone. (CLR Vol.2 Update Draft 2012: 223)
CE 2011	Rehabilitated	The park removes the lighting fixtures along the walkway from the parking lot to the Burlingham house. They are replaced with low-profile, low-light lamps to avoid intruding on the historic character. (CLR Vol.2 Update Draft 2012: 212)
CE 2012	Rehabilitated	NPS finishes an ADA-accessible walkway from Pelham Lane into the east section of the Weir house piazza. (CLR Vol.2 Update Draft 2012: 171-173)
CE 2012	Stabilized	The Dry Stone Conservancy, Inc. dismantles and rebuilds the South Garden terrace walls to ensure stability. (CLR Vol.2 Update Draft 2012: 205)
CE 2012	Built	The park constructs a dedicated path with steps down the hillside east of Nod Hill Road, providing access into Truants` Meadow and the pond trail. (CLR Vol.2 Update Draft 2012: 239)
CE 2013	Rehabilitated	The park manages invasive plants with assistance of Youth Crew-YCC. (PMIS 189655)
CE 2014	Planned	An orchard condition assessment and management plan are developed. (PMIS 95842)
CE 2015	Rehabilitated	Herbaceous perennials are renovated in northern half of Weir Farm NHS Gardens. (PMIS 176531)
CE 2015	Maintained	Deferred garden tasks are performed with the Youth Crew. (PMIS 189658)
CE 2016	Restored	The west Weir field edge is restored. (PMIS 170476)
CE 2016	Maintained	Specimen tree pruning and hazardous tree removal is completed. (PMIS 191275)
CE 2016	Maintained	Cyclic parking lot resurfacing, guardrail and bumper replacement, and some plantings renewals are completed. (PMIS 201431)
CE 2017	Maintained	Weir and Burlingham orchards are pruned. (PMIS 191157)
CE 2017	Rehabilitated	Historic stone walls in agricultural fields and along boundary are repaired with Youth Crew (YCC). (PMIS 200968)
CE 2019	Repaired	Handsplit rustic wooden fence is repaired. (PMIS 236480)
CE 2019	Stabilized	Invasive and hazardous vegetation is removed along main park roads. (PMIS 237658)
CE 2020	Maintained	Structural pruning is completed on the orchards. (PMIS 236717)
CE 2020	Maintained	Accessible path cyclic maintenance (re-oil and re-gravel) is completed. (PMIS 201479)
CE 2020	Rehabilitated	Domestic lawns are rehabilitated. (PMIS 188407)

Year	Event	Major Event Narrative
CE 2021	Maintained	Cyclic work is focused on secondary daylily beds, the historic cold frames, the raspberry arbor, and the hedges at the Caretaker's house, the Secret Garden, and the Burlingham barn. (PMIS 205725)
CE 2020	Preserved	Stone walls and pedestrian gates are preserved. (PMIS 246964)
CE 2021	Established	The park is redesignated as a National Historical Park.
CE 2021	Maintained	Cyclical cultural landscape tasks are completed throughout the park. (PMIS 205725)
CE 2022	Maintained	Several deferred landscape maintenance projects are completed. (PMIS 205856)
CE 2023	Rehabilitated	Visitor trails are rehabilitated. (PMIS 237674)
CE 2024	Rehabilitated	Foundation plantings around the Weir house and studios are rehabilitated. (PMIS 237690)
CE 2026	Repaired	Retaining wall and historic Adirondack-style well cover are repaired. (PMIS 244824)
CE 2026	Stabilized	Hazardous trees are pruned in Weir property. (PMIS 255861)

Physical History:

INTRODUCTION

The following section provides information on the physical development and evolution of the park, organized by time periods. Weir Farm NHP preserves an agricultural landscape that inspired J. Alden Weir and other Impressionist artists in the late-nineteenth and early-twentieth centuries. Weir acquired the property in 1882, which consisted of the former Beers farm that encompassed much of what is now called the Weir Complex and the Pond and Woodland Area, and a second farmstead, the Webb farm, to the south, now known as the Burlingham Complex. The two farms are within a small community south of the town of Ridgefield, known locally as Branchville. The park also administers the Westervelt-DiNapoli/Lecher property, farmed by the Boutons during the historic period, but not associated with J. Alden Weir.

PRE-J. ALDEN WEIR OWNERSHIP, to 1882

Prior to European settlement, the land that became Weir Farm NHP sustained the native tribes of Southern New England. Due to the diversity of tribes in western Connecticut, it is difficult to say which groups frequented the forests that are now part of the park. Presuming that they practiced the same lifeways as their neighbors to the east, these peoples employed a combination of semi-permanent agriculture, hunting, and gathering. Their use of the land to produce food involved periodically burning the forests, a practice that opened the understory and made travel and hunting easier. The burning promoted forest growth dominated by sprouting trees such as oak, chestnut, and hickory, and opened up meadows with raspberry, strawberry, and blackberry along the edges, and the centers filled with fire-tolerant herbs and grasses such as bluestem. While other trees such as spruce, pine, beech, and maple were present, these comprised a small percentage of the area's forest composition. (Cronon 1983: 47-52; Cogbill, Burk, and Motzkin 2002)

By the mid-eighteenth century, the more permanent agricultural practices of Euro-Americans replaced the transitory cultivation techniques of the native inhabitants. The landscape thus changed, as mature upland forests were transformed into a patchwork of woodlots, fields, and domestic areas. Farmers cleared forests for timber, making way for agriculture and introducing new plants that competed with native species. Among the most invasive of these were 'English grass,' the mixture of white clover (Trifolium repens) and Kentucky bluegrass (Poa pratensis), as well as the common dandelion (Taraxicum officinale). Clearing also involved ridding the rocky soil of larger stones so the land could be plowed. The plentiful stones made an impression on the New England farmers, who "understood the great effort required to clear fields larger than one or two acres," and used them build walls along field edges. Stone walls, as well as fences, served to mark historic field and property boundaries and protect crops from wandering livestock. The depletion of soil in the uplands south of Ridgefield, along with an increase in settlement density, eventually led farmers to adapt their cultivation practices. This included fertilizing the soil with manure or fish remains and employing crop rotation. Such practices benefitted early farmers like the Beers family, who used these fields to produce food primarily for subsistence and sold surplus goods and crafts locally, as well as J. Alden Weir, who later depicted the abundant harvests in his art. (Crosby 2004: 157-58; Mack 2003: 81; Cronon 1983: 115-117,121-124; Larkin 1997: 8-9)

Development of the Beers Farm began in 1745 when the Proprietors of Ridgefield granted three parcels of land to hopeful farmers in the area. A 1781 deed transferring the parcel—including portions of today's Weir Complex and Pond and Woodland Area—documented the presence of a dwelling, located on the northwest corner of Nod Hill Road and Pelham Lane. This house, subsequently referenced in this document as the Weir house, is thought to have been constructed between 1760 and 1781.

The farm that came to inspire J. Alden Weir began to take shape in 1789, when Anthony Beers purchased two of the parcels granted in 1745. Beers' purchase included the house and some associated outbuildings, and came to include the third parcel, purchased in 1797. The Beers family maintained the farm for nearly a century, keeping milk cows and planting fields for crops and pasture. Beers died in 1821 and the property transferred to his heirs. An inventory of the farm made at the time of Beers' death documented the presence of the main dwelling, barn, privy, and a wagon shed. The Beers family remodeled the residence in the Greek Revival style around 1830 and constructed a white picket fence enclosing the dooryard. By 1860, the Beers' farm included several other buildings and structures clustered around the main house, including cow houses, a wash house, and a hog house. The family also constructed a second barn and other cow houses north of the farmstead. Around 1856, on the east side of the Nod Hill Road-Pelham Lane intersection, they built a small residence, the Caretaker's house, and a carriage house. (CLI 2003, "E.A. Overall Site Plan," attached drawing; Larkin 1997: 2; CLR Vol.1 1996: 3; HSR Vol.2-A 1998: 21; HSR Vol.2-B 2008: 55-57,103; CLR Vol.2: 1997; CLR Vol.2 Update, draft 2012: 6-7)

To the south of the Beers farm, similar processes led to the development of the Webb farm. In 1748, the Proprietors of Ridgefield granted two parcels of land, one of 41 acres and one of 9 acres, to local farmers on what is known today as the Burlingham Complex. The land changed hands several times

until the Webb family arrived in 1832 on the 9-acre parcel named Rockhouse Woods. At this time, the property included a house built around 1775 and a recently-constructed barn. Soon after the Webbs arrived, they built a wood shed to the south of the barn to store winter fuel, and in 1843 acquired a neighboring 41-acre parcel. Documentation suggests that the Webbs sustained a typical New England farming operation, but the only record of the Webb era at the farm comes from a few paintings by Weir. There was an orchard at the southwest portion of the property providing apples for cider and winter fruit. The open fields may have been used as pasturage or hayfields, growing rye, timothy, or bluegrass. The Webbs also produced assorted vegetables that would have aided the family in getting through the year. Their creation of a typical farming landscape is not only an example of New England farming from 1775 into the 1860s, but it was the very landscape J. Alden Weir desired to capture in his art. (CLR Vol.1 1996: 4; HSR Vol.3 1998: 187-188,217-223; Larkin, “The Weir Farm” 1997: 13-14,21-22)

By the late-1800s, agriculture production in New England was on the decline. Though the productivity of the land remained high, the small size of most New England operations meant they could not compete economically against large-scale grain farming and ranching in the American West. Many farmers, including those in Ridgefield, sold their acreage in favor of urban or suburban occupations that proved more lucrative. (Foster et.al 2002: 103; Bell 1989: 464-466)

J. ALDEN WEIR OWNERSHIP, 1882–1919

As farmers abandoned their lands, those with financial means pressed into New England's agricultural landscape. In 1880, the heirs of Lewis Beers sold their farm to the Gilbert & Bennett Manufacturing Company, who in turn sold the property to silver investor Erwin Davis that same year. Interested in collecting art, Davis hired Weir in the summer of 1880 to make a tour of Europe and purchase paintings. In a deal with Davis in 1882, Weir acquired 153 acres of the former Beers farm from Davis as a country retreat where he could paint and escape the confines of his New York City home (Figure 1). During the year that followed, Weir improved and repaired many of the buildings, including the main dwelling and Caretaker's house. The larger house became Weir's summer residence (Weir house) and the smaller Caretaker's dwelling (Caretaker's house) became the residence for hired laborers (Figures 2 and 3). (CLR Vol.1 1996: 11; Record of Deeds 28: 597)

After the Weir family moved into the house, they began working and improving the landscape to conform to their idealized vision of a New England farm. The farm included orchard trees attributed to the prior owners as well as open fields and pastureland. To maintain a picturesque, yet functional, vision of a New England farm, the Weirs hired laborers to maintain the fields, keep livestock, and construct supporting buildings (Figure 4). An endemic part of this farming scenery was the stone walls which, though expensive and time-consuming to build and maintain, were symbolic of an idealized agricultural past. For urbanites like Weir, wood and stone fences, rather than the industrial barbed wire used by most farmers by 1900 embodied this ideal. Through the late-1880s into the 1890s, caretakers such as Alsatian-born Paul Remy plowed and planted the surrounding fields with vegetables, grass, and assorted grains. They repaired fencing, replacing much of it with a more ornamental rustic-style fence including a new fenceline that enclosed the south side of the barn courtyard (Figure 5). Other modifications in the early-1890s were modest, including a lean-to on the barn, a chicken yard and coop to its west, and an ice house north of the barn (Figure 6).

The variety of crops not only preserved the rural setting for Weir's paintings but offset some of the cost of maintaining the farm. The most important crops were hay and corn, both cultivated for livestock fodder. Additional grains included oats, rye, millet, and buckwheat. Grown primarily for domestic use, vegetable crops included potatoes, lima beans, celery, tomatoes, and sweet peas. Weir and his farmhands retained some Devons oxen for plowing and hauling on the farm. They also retained several milking cows to produce dairy products for local markets. Weir's farm crew kept smaller livestock, such as chickens and pigs, in small outbuildings and pens north and west of the Weir house (CLR Vol.1 1996: 35-36, 56; HSR Vol.2-A 1998: 23,125; Larkin 1997: 21-25)

Closer to the main house, Weir's changes were more decorative but still grounded in the use of the farm as an artistic retreat. Upon their arrival, the Weirs renovated the Weir house, including minor repairs and foundation work, as well as modifying the Caretaker's house and converting the carriage house to a garage. Needing a space to complete and store paintings, Weir had laborers construct a studio to the northwest of the Weir house in 1885 (Figure 7). To beautify the surrounding landscape, Weir's wife Anna planted a flower garden near the house in 1886, as well as seven poplar trees near the house around the same time. Weir accompanied these developments by planting a lawn around the house several years later. To the southwest of the house, Weir added a rustic stone picnic table underneath a large oak tree. Hosting artists such as Henry Twatchman and Childe Hassam frequently, the Weirs expanded the main house in 1888 to provide additional space. However, family tragedies sullied the joys of redeveloping the farm. The Weirs lost an infant son to diphtheria in 1889, followed by the death of Anna in 1892. In October 1893, Weir married Anna's sister, Ella, who had been a companion to him after Anna's death. (CLR Vol.1 1996: 10,18,25,35,44; HSR Vol.1 1998: 39,248; HSR Vol.2-B, 2008: 104-05)

The period following Anna's death was generally quiet, with most of Weir's resources spent on the farm's general maintenance and upkeep. However, in 1896, he won a prize at the Boston Art Club exhibition for his painting, "The Truants." This led to one of the more significant alterations to the landscape as Weir used the prize money to purchase a low-lying 10-acre parcel on the east side of Nod Hill Road, adjacent to the original purchase (see Figure 1). An earthen dam was built across a small stream to create a fishing pond, later referred to as Weir pond. Sometime after, Weir also

constructed a small boathouse, a small summer house on an island, and a bridge (the Fishing Bridge), none of which are extant, over nearby wetlands to provide convenient access to the pond (Figure 8). While it is not clear precisely when Weir built these structures, they appear in paintings and photographs by 1910. The pond became a welcome retreat for Weir, not only for fishing, but for artwork as well. This development paralleled extended stays for Weir at the farm that would continue into the early 1900s.
(Ridgefield Record of Deeds 33: 356; CLR Vol.1 1996: 52,71,80)

As the time Weir spent at his farm increased, he refocused his attention on improvements to the domestic and farm landscapes. New projects included construction of a low retaining wall to the southwest of the Weir house to create a small terrace. In 1900, Weir commissioned his associate, noted artist and architect Charles Adams Platt, to design improvements to the main dwelling to provide expanded meeting and living space. Platt's drawings called for an expansion of the first floor that doubled the size of the home. At the studio, Weir added a lean-to on the west elevation, a water tower next to the south elevation, possibly to aid in print-making, and later a wooden outdoor painting deck along the north wall (no longer extant). Pursuing his earlier improvements that trended toward rustic-style architecture, Weir constructed a granite well house with a wood cover west of the house near Pelham Lane around 1905 (Figure 9). Around the same time, Weir planted an informal flower garden north of his studio, with an accompanying tool shed added around 1914. The following year, Weir enlarged an existing flower garden into what became known as the Secret Garden, adding a fountain, sundial, and two rustic gates along with extensive plantings of perennials and vines, enclosed within a perimeter hedge (Figure 10). With his prominence as an artist continuing to grow, Weir hired the architectural firm McKim, Mead & White to complete yet more additions to the Weir house between 1911 and 1914. (CLI 2003: 16; CLR Vol.1 1996: 52,67-69,71,80; HSR Vol.1 1998: 253-254,259; HSR Vol.2-A 1998: 189; HLA Weir Garden 1994: 6)

As the agricultural landscape of the farm contributed so heavily to Weir's art, he continued to focus on expanding existing farm buildings and structures and adding new ones. In an effort to preserve the property from encroaching development, Weir purchased a 32-acre parcel west of the Weir house in 1900 (see Figure 1). This was followed with the purchase of the roughly 50-acre Webb farm to the south in 1907 (now the Burlingham Complex). To maintain the farm's infrastructure, Weir constructed a corn crib and a free-standing tack house, and renovated the Weir barn, between 1900 and 1911. Weir's ownership of the former Webb farm is poorly documented beyond the appearance of the landscape and buildings in his artwork. (Record of Deeds 33: 524; HSR Vol.2-A 1998: 29-39,87-88,163; CLR Vol.1 1996: 207-213)

As much as Weir attempted to develop and maintain the farm landscape, his efforts could not withstand the force of the nature that inspired his art. Beginning in 1911, a fungus known as the chestnut blight attacked the American chestnut (Castanea dentata) trees on the farm, leading to their eventual disappearance above-ground by 1925. Though its contemporary impact on American livelihoods and scenery was significant, today, the gaps left by chestnuts have been filled by oak, maple, and ash. (Paillet "Chestnut" 2002: 1517)

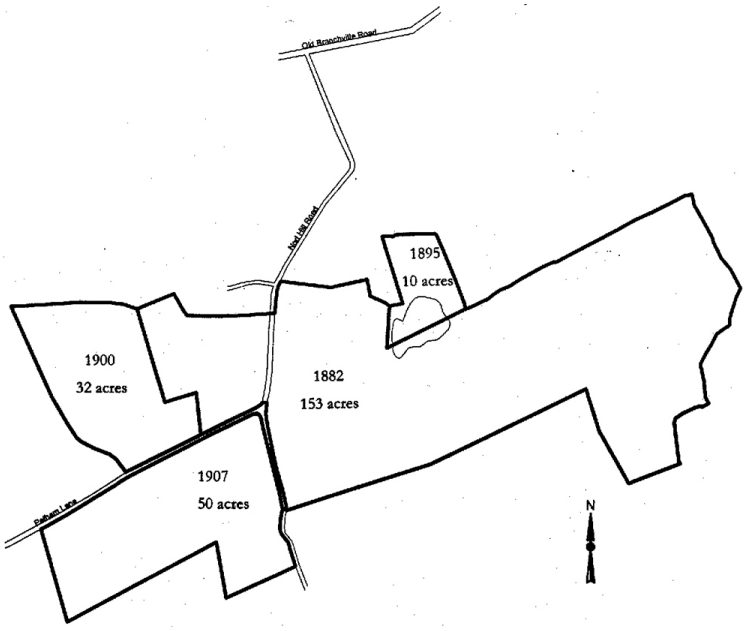


Figure 1. Land purchases by J. Alden Weir, 1882-1907. (OCLP)



Figure 2. The Weir house, view looking northwest, in 1889. (Weir Farm NHP, HP No.230)



Figure 3. Weir house, view looking north, ca.1919. (Weir Farm NHP, HP No.206)



Figure 4. A farmer pulling a load of hay north on Nod Hill Road past the Caretaker's house, view looking southeast, ca.1910. (Weir Farm NHP, HP No.265)

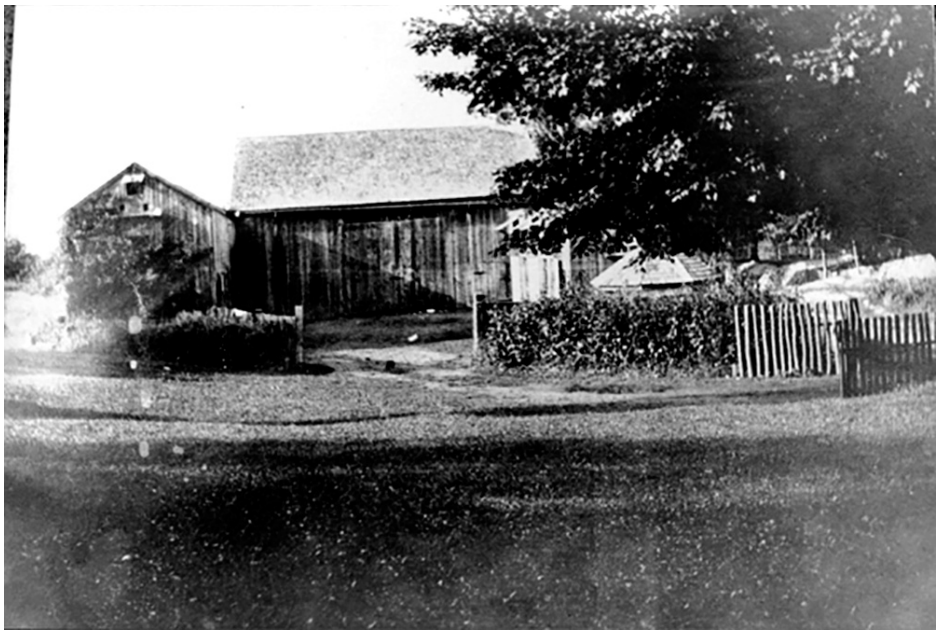


Figure 5. The Weir barn, view looking north, ca.1910. (Weir Farm NHP, HP No.265)



Figure 6. Ice house north of the Weir barn, view looking northwest, ca.1910. (Weir Farm NHP, HP No.662)



Figure 7. The Weir house (right) and Weir studio (dark building left of center) and other buildings, view looking northeast, ca.1900-1932. (Weir Farm NHP, HP No.8)



Figure 8. Summer house on Weir Pond island, view looking east, ca.1919. (Weir Farm NHP, HP No.205)

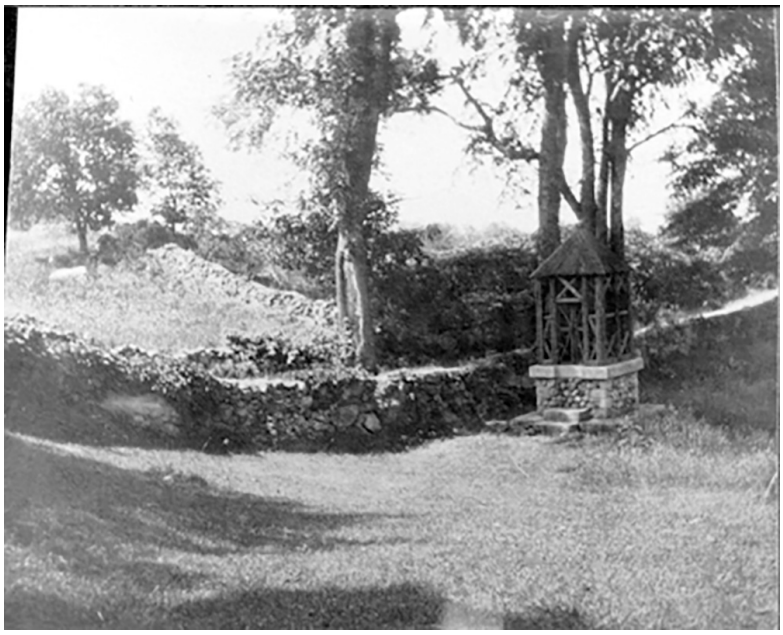


Figure 9. Granite well house, view looking southwest, ca.1905. (Weir Farm NHP, HP No.284)



Figure 10. Entrance to the Secret Garden, view looking southeast, ca.1915. (Weir Farm NHP, HP No.162)

POST–J. ALDEN WEIR OWNERSHIP, 1919–1990

When J. Alden Weir died in 1919, ownership of both the Weir and Webb farms transferred to his widow Ella and his three daughters. The landscape developments during this transition period were relatively minor, limited to the construction of a wagon shed northwest of the corn crib in the Weir Complex. In 1922, daughters Caro and Cora transferred their rights of the two farms to their

stepmother Ella and their unmarried sister Dorothy. Following the death of Ella in 1930, Dorothy became the sole owner of both farms. Soon thereafter, Dorothy married sculptor Mahonri Young, who would use the Weir farm as a workplace for his own artwork. In 1931 the family transferred the former Webb farm to Cora Weir and her husband Charles Burlingham (now called the Burlingham Complex). (CLR Vol.1 1996: 133; HSR Vol.2-A 1998: 91,197; HSR Vol.2-B, 2008: 105)

Beginning in 1931, Dorothy and Mahonri Young continued the use of the farm landscape for artistic purposes, though in different ways than Weir. While Young was a sculptor and not a painter, he still enjoyed the farm's peaceful setting and spent much time in Branchville while working on his projects. But, despite the appeal of the farm's rural character and solitude, Young had little interest in maintaining agricultural production at the farm. By 1940, trees and shrubs began encroaching on fields that had not been plowed in several years.

Young instead showed greater interest in developing the landscape around the Weir house. To that end, he supervised the construction of his own studio in 1932 to complete his sculptures (Figure 11). Most of the Youngs' other modifications were minor updates to buildings such as the Weir house, Caretaker's house, and ice house. By 1932, the Youngs removed the chicken yard, replacing it with a chicken coop northwest of the ice house. By the following year, photographs of Weir studio show that many smaller trees to the south and east of the studio had been removed, leaving a single large tree at its southeast corner that is still present today. Expanding the decorative elements surrounding the Weir house, the Youngs constructed garden terraces south of Weir studio with decorative trellises for vining plants in 1932. (HSR Vol.1 1998: 69-70,73,260; HSR Vol.2-A 1998: 132,134; HSR Vol.2-B 2008: 59-60; CLI, 2003: 18)

Dorothy contracted cancer and died in 1947 as Mahonri was completing his best-known project, the Mormon statue, "This is the Place." Mahonri stayed on the farm and continued to sculpt, draw, and etch until his death in 1957. Following Young's death, ownership of the Weir/Young farm transferred to his children, Mahonri Sharp Young and Agnes Young Lay. (CLI, 2003: 18)

The Youngs' children sold the central portion of this property to Doris and Sperry Andrews, artists and friends of Mahonri Young, in 1958. The Andrews' purchased three parcels totaling 12.34 acres within the core of the Weir/Young farm. This included the Weir house, the Weir and Young studios, two barns, and a chicken house as well as other land outside the core of the Weir Complex. Young's heirs ultimately sold the remaining acreage, including the Pond and Woodland Area, to developers. However, zoning disputes prohibited immediate construction on most of the acreage. While living on the property, the Andrews' made minor alterations to the Weir Complex, including replacing the Weir house wood shingle roofing with asphalt shingling, removing the barn's canopy roof for the wagon shed, and removing the south porch balustrade on the house. (CLR Vol.1 1996: 238; HSR Vol.1 1998: 79,260; HSR Vol.2-A 1998: 43; Ridgefield Town Clerk's Office, Map No.1986)

To the south of the Weir Complex, Cora and Charles Burlingham transformed the former Webb farm from a typical agricultural landscape into a country estate, beginning in the 1930s. The Burlinghams' significantly restructured the main house, adding two ells onto its west end, among other additions (Figure 12). They also remodeled the original façade entry in a Colonial Revival style. Between 1933 and 1938, the Burlinghams renovated the barn including additional large doorways on the south elevation. Most of the ornamental improvements to the Burlingham Complex involved garden features arrayed around the Burlingham house. From 1932 to 1940, Cora supervised the construction of what is now called the "Sunken Garden," a small decorative garden to the southwest of the Burlingham house (Figure 13). Designed by landscape architect Vera Poggi Breed, the garden featured curved flowerbeds backed by arborvitae and edged with dwarf boxwood. Nearby, Cora had laborers construct two stone enclosures near the Burlingham barn to shield unsightly features, namely a gas tank for an emergency generator and an incinerator. Between 1934 and 1938, Cora hired the Knoche family of local masons to construct a small stone terrace adjacent to the south façade of the main house, as well as large stone terraces south of the driveway to provide a more expansive gardening space. With her garden expanding and with it, the need to store additional tools and supplies, Cora commissioned local architect F. Nelson Breed to design a small ashlar granite tool shed next to the west elevation of the main house. One particular development was influenced by World War II; the conversion of the field north of the Burlingham house and south of Pelham lane into

a 'victory garden.' Following the conflict, Cora returned to the ornamental aspects of her country farm. In 1969, she commissioned Friede R. Stege to replant the Sunken Garden including the addition of exbury, other azaleas, primroses, columbine, foxglove, lupine, and groups of irises, as well as a peony near the driveway wall. (CLR Vol.1 1996: 216,218-222; HSR Vol.3, 1998: 23,193-96)

Though Cora Burlingham still contented herself with gardening, developments in the surrounding farms led her to focus attention on preservation. Through the 1950s and 1960s, increased pressure from suburban development had begun to change the landscape of fields and woodlots surrounding the Weir Farm. In 1969, Cora donated 37 acres of land to the Nature Conservancy, now part of Weir Preserve, in the hopes that it would remain undeveloped. By 1970, neighbors and other interested individuals under Cora's direction established the Citizens to Preserve Weir Farm, a grass-roots organization dedicated to preserving the landscape. Doris Andrews initiated petitions and organized local rallies to save the Weir pond and other portions of the former Weir property. These efforts gained urgency when the wagon shed northwest of the corn crib collapsed in 1978. Following the death of her husband, Cora left the Burlingham property in 1979, renting the property to a family from New York City. She passed away in 1986. (CLR Vol.1 1996: 225,230,247; HSR Vol.2-A 1998: 201)

Despite her absence, the organizations which Cora helped to establish continued to work towards preserving Weir Farm. In 1983, the Citizens to Preserve the Weir Farm and other interested groups asked the Trust for Public Land (TPL) for assistance. The TPL became a provisional land manager during the preservation process, purchasing and holding much of the Weir Farm. In 1984, portions of the farm formerly owned by Weir were listed in National Register of Historic Places as the J. Alden Weir Farm Historic District, which included the Weir house and outbuildings, the Burlingham house and outbuildings, the Caretaker's house, and the Pond and Woodland Area. By 1988, the TPL had purchased 56.69 acres of J. Alden Weir's farm including the remaining portion of the Burlingham property and a significant portion of the Weir/Young farm. The Andrews retained life tenancy agreement for 4.09 acres of the TPL purchase, allowing the couple to live in the Weir house. Between 1988 and 1990, the TPL transferred 54.69 acres to the State of Connecticut, retaining the 2-acre site surrounding the Weir house, the Weir and Young studios, and the barn. (CLR Vol.1 1996: 247; Ridgefield and Wilton Record of Deeds – numerous deeds)

In 1989 members of the Citizens to Preserve the Weir Farm, led by Doris and Sperry Andrews, formed the Weir Farm Heritage Trust, a non-profit organization dedicated to preserving the property. The group received assistance and funding from the TPL. This resulted in a National Park Service (NPS) study evaluating the feasibility and merit of including Weir Farm within the National Park System. With findings supporting the action, on October 31, 1990, President George H.W. Bush signed Public Law 101-405 (104 Stat. 1171, 16 U.S.C. 461) establishing Weir Farm National Historic Site that at the time included the 2-acre core property (Weir house, studio, and barn) and around 60 acres of surrounding land. (CLR Vol.1 1996: 247-248; GMP 1995: 71)



Figure 11. The Weir Complex following the construction of Young's studio (far right), view looking south, ca.1940. (Weir Farm NHP, HP No.150)



Figure 12. The Burlingham house, also showing garden tool shed, view looking northeast, ca.1940. (Weir Farm NHP, HP No.86)



Figure 13. The Sunken Garden, view looking west, ca.1940. (Weir Farm NHP, HP No.128)

NATIONAL PARK SERVICE STEWARDSHIP, 1990–2026

Although the President's actions established Weir Farm National Historic Site in 1990, due to lack of federal staff, the Weir Farm Heritage Trust managed the site for its first fourteen months. Despite the interim arrangement, in 1990, regional NPS staff completed an emergency stabilization of the Weir studio, replacing deteriorated structural wood, and replacing portions of the vertical board siding. As the NPS did not acquire deeds to any of the lands until 1992, it was not until January of that year that full-time park staff arrived. Since that time, the Trust has continued to serve the property through a cooperative agreement with the NPS. In 1993, TPL transferred the 2-acre parcel surrounding the Weir house to the federal government, provided for in the life tenancy agreement. Additional land purchases through the 1990s expanded the park to approximately 67 acres, 59 of which are associated with the historic Weir Farm (Figure 14). (CLR Vol.1 1996: 248; HSR Vol.1 1998: 261; Ridgefield and Wilton Record of Deeds – numerous deeds)

Following the creation of the park, the NPS prepared a General Management Plan (GMP) to serve as a comprehensive document to guide planning and management at the park. Completed in February 1995, the plan emphasizes the relationship of American art to the rural landscape in two ways: 1) by reuniting works of art with the landscapes that inspired them; and 2) by presenting the farm's buildings and landscape to the visitor as they appeared to their historic occupants. For the Weir Complex, the GMP stipulated that the landscape surrounding the Weir complex would be restored to its appearance in about 1940, to reflect the continuous use of the site while conveying the historic character of the landscape that prevailed through both the Weir and Young periods. Actions identified for restoring the cultural landscape in the Weir Complex included:
-- Preserving and properly maintaining the fields, orchard, and gardens created during the Weir tenure and maintained throughout the Young ownership
--Clearing overgrown fields and protecting their specimen trees
--Restoring the Secret Garden located north of the Weir Studio
--Reconstructing and interpreting the Wagon Shed that collapsed around 1980
--Replacing features that no longer exist from the circa 1940 period provided there is adequate documentation to guide the replacement. (CLR Vol.2 Update 2013: 60-61; GMP 1995: 26)

Since 1992, the NPS has managed the park with a goal of preserving and interpreting the artistic period of the farm from 1882 to 1957. Through 2013 the park accomplished numerous restoration

and rehabilitation projects within the physical landscape of Weir Farm. In the domestic grounds, this included stabilization of the Weir house, restoring wood-shingled roofing on several buildings in the Weir Complex, restoring the rustic fencing and the Secret Garden, replacing aging sugar maples, and cloning and replanting apple trees from the historic period. On the east side of Nod Hill Road, the park rehabilitated the Caretaker's garage as an Artist-in-Residence studio, placed boardwalks through wetlands, constructed bridges over water features, and repaired bar ways, gates, and stone walls. South of Pelham Lane, the park rehabilitated the Burlingham barn for use as an educational space, added off-street parking for staff, restored wood-shingled roofing on several buildings, restored the rustic fencing and the Sunken Garden, propagated apple trees from the historic period, and restored historic field edges (see Chronology for specific projects). A number of research reports and landscape plans supported these efforts, including the "Historic Landscape Assessment of Weir Garden, Weir Farm National Historic Site" (1994); "Cultural Landscape Report for Weir Farm National Historical Site" Volumes 1 and 2 (1996/1997); "Preservation Maintenance Plan for Weir Farm National Historic Site" (1999); "Invasive Species Management Plan" (2002); "Cultural Landscape Inventory – Weir Farm National Historic Site" (2003); and "Cultural Landscape Report for Weir Farm National Historical Site" Volume 2 Update (2013).

Foundation Document and Park Redesignation:
In 2017 the park completed a Foundation Document to provide basic guidance for planning and management decisions—a foundation for planning and management. The report also identified the park's fundamental resources and values, which are features, systems, processes, experiences, stories, scenes, sounds, smells, or other attributes determined to warrant primary consideration during planning and management processes because they are essential to achieving the purpose of the park and maintaining its significance. Three of the six were related to the park's landscape:
--Cultural Landscape. The rural Connecticut landscape was the home and workplace of Julian Alden Weir a leading American Impressionist painter. The farm's buildings and grounds were the subject of many of Weir's significant paintings and the property is therefore of national historic importance. The fact that other important American artists were also inspired by the farm contributes to its value as a nationally significant cultural landscape.
--Historic Structures. The Weir Farm Historic District was listed in the National Register of Historic Places in 1983 and includes nine historic buildings. One of the most significant structures is the Weir House, built from 1779 to 1781 and remodeled in the Greek Revival style circa 1830. Weir later hired the architectural firms of Charles Adams Platt in 1900 and then McKim, Mead & White in 1911 to enlarge the house. Other notable Colonial and vernacular structures in the park include the Weir Barn and the Burlingham house and Barn.
--Views – Historic Painting Sites. The picturesque farm buildings situated on a gently rolling landscape of woodlands, rock outcrops, meadows, and pond provided inspiration for Weir and other important painters. They painted en plein air, inspired by the setting, light, and colors of the Connecticut landscape, in a more localized and specific style than the prevailing panoramic landscape approach. Hundreds of historic painting sites have been recorded and others remain to be documented. (FD 2017: 2,6-7)

The Foundation Document also identified other resources and values that are not fundamental to the purpose of the park and possibly unrelated to its significance, but important to consider in planning processes. This included:
--Viewsheds Outside Park Boundary. The landscape surrounding the park is a mix of woodland, meadows, and residential properties. The woodlands and meadows contribute to the historic setting of Weir Farm and provided a backdrop for many paintings created at the farm. (FD 2017: 2,6-7)

On January 5, 2021, the park was redesignated as a National Historical Park under Public Law 116-305, elevating its importance and significance to preserving the life and work of landscape artist Julian Alden Weir –
a pioneering landscape artist, and one of the founders of American Impressionism.

Landscape Projects Since 2013:
The park has completed numerous landscape-related projects since the original Weir Complex CLI was completed in 2013. They include:
• 2013: Manage Invasive Plants with Youth Crew-YCC2013 (PMIS 189655)

• 2014: Perform Orchard Condition Assessment & Develop Management Plan (PMIS 95842)
• 2015: Renovate Herbaceous Perennials in Northern Half of Weir Farm NHS Gardens (PMIS 176531); Perform Deferred Garden Tasks with Youth Crew -YCC2015 (PMIS 189658)
• 2016: Restore West Weir Field Edge (PMIS 170476); Perform Specimen Tree Pruning & Hazardous Tree Removal (PMIS 191275)
• 2017: Prune Historic Weir Orchards -2017 (PMIS 191157); Renovate Herbaceous Perennials in Southern Weir Farm NHS Garden Beds (PMIS 176532); Repair Historic Stone Walls in Agricultural Fields and along Boundary with Youth Crew (PMIS 200968)
• 2019: Repair Handsplit Weir Rustic Wooden Fence (PMIS 236480); Remove Invasive & Hazardous Vegetation Along Key Park Roads (PMIS 237658)
• 2020: Structural Pruning Historic Weir Orchards (PMIS 236717); Preserve Stone Walls and Pedestrian Gates (PMIS 246964); Renovate Arts Complex Domestic Lawns (PMIS 188407)
• 2021: Perform Cyclical Cultural Landscape Tasks Parkwide (PMIS 205725)
• 2022: Perform DM Cultural Landscape Work in the Historic Core, Arts Complex, and Pond Area (PMIS 205856)
• 2023: Rehabilitate Visitor Trails at Weir Farm NHS (PMIS 237674)
• 2024: Renovation of Foundation Plantings around Historic Weir House and Artist Studios (PMIS 237690)
• 2026: Repair Drystone Retaining Wall and Historic Adirondack Style Well Cover (PMIS 244824); Prune Hazardous Trees in Weir Property (PMIS 255861)

Several other projects are funded or proposed:
• 2023: Proposed. Remove Young Woody and Invasive Vegetation from Overgrown Weir Agricultural Fields (PMIS 246209); Restore Historic Garden Allee (PMIS 236771)
• 2025: Funded. America 250: Repair Weir Farm Landscape Features (PMIS 339436)
• 2025: Proposed. Restore Weir Agricultural Fields (PMIS 236896)
• 2026: Proposed. Renovate Historic Weir Domestic Lawns (PMIS 188304)
• 2027: Proposed America 250: Replace Historic Cedar Fences, Gates, and Barways in Weir Landscape (PMIS 328432); Upgrade Visitor Circulation Path with Youth Conservation Corps Interns (YCC) (PMIS 206145)
• 2028: Proposed. Assess Condition of Historic Stone Walls Parkwide (PMIS 307291)
• 2030: Proposed. Renovate Domestic Lawns (PMIS 346857)
• 2031: Proposed. Renovation of Foundation Plantings around Historic Weir House and Studios (PMIS 346991); Renovate Historic Weir Domestic Lawns (PMIS 321342); Improve Visitor Safety Along Roads and Parking Areas Per Transportation Plan (PMIS 257224)

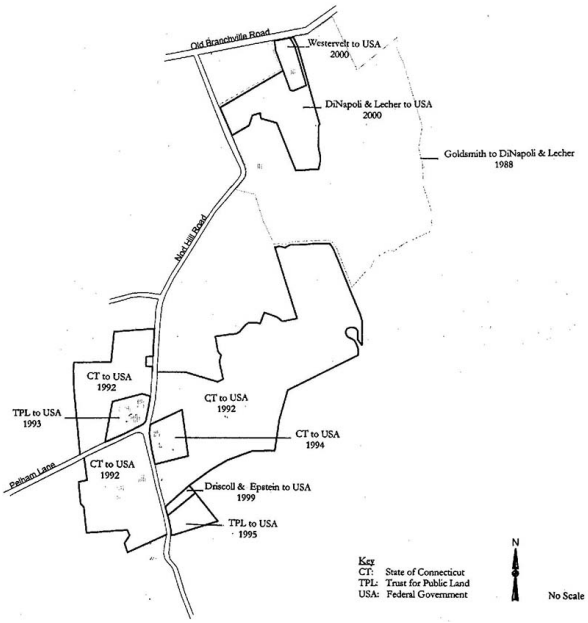


Figure 14. National Park Service land acquisitions at Weir Farm. (OCLP)

Uses

Functions and Uses:

Major Category	Category	Use/Function	Historic	Current	Primary
Domestic (Residential)	Small Residential Landscape	Small Residential Landscape	Yes	No	Yes
Education	Interpretive Landscape	Interpretive Landscape	No	Yes	Yes
Agriculture/Subsistence	Agricultural Field	Agricultural Field	Yes	No	No
Agriculture/Subsistence	Agricultural Outbuilding	Barn	Yes	No	No
Agriculture/Subsistence	Farm (Plantation)	Farm (Plantation)	Yes	No	No
Transportation	Pedestrian-Related	Hiking Trail	No	Yes	No
Recreation/Culture	Museum (Exhibition Hall)	Historic Furnished Interior	Yes	Yes	No
Recreation/Culture	Outdoor Recreation	Outdoor Recreation	No	Yes	No
Domestic (Residential)	Single Family Dwelling	Single Family House	Yes	No	No
Landscape	Scenic Landscape	View	Yes	Yes	No

Public Access:

Public Access: Other Restrictions

Public Access Narrative:

The grounds, trails, and the parking lot are open daily, year-round, sunrise to sunset. Visitors can enjoy a variety of self-guiding resources, including maps, brochures, self-guided tours, and Junior Ranger activities. These materials are available on the porch of the visitor center in the Burlingham house, seven days a week. From May through October, the visitor center and restrooms in the barn are open. All buildings, including restrooms, are closed from November through April.

Associated Ethnographic Group

Ethnographic Study Status: No Survey Conducted

Ethnographic Narrative:

Analysis & Evaluation of Integrity

Analysis and Evaluation of Integrity Narrative Summary:

The physical integrity of the Weir Complex landscape is evaluated by comparing landscape characteristics and features present during the periods of significance (1882-1957) with current conditions (2026). Many of the historic characteristics and features at the Weir Complex remain today. Natural systems and features, characterized by a distinct woodland-meadow pattern overlaid on sloping terrain, are intact. The spaces and features that inspired the artistic works of J. Alden Weir, Mahonri Young, and others—the house, studios, and domestic areas near the corner of Pelham Lane and Nod Hill Road, and the surrounding gardens, animal enclosures, and agricultural features—are present and still intact. The three most important buildings—Weir house (1760-1778), Weir studio (1885-1886), and Young studio (1932)—have been restored and are open to the public. A barn, tack house, ice house/chicken house, corn crib, and chicken coop remain, as do stone pig pens, a wood pile, well structures, a doghouse, picket fencing, stone boundary and retaining walls, and a stone picnic table with Weir's initials carved into it. Many of these features have also been repaired and restored. A gravel driveway and various stone paths and stone steps link many of these features together. Plantings at the site include the ornamental Secret Garden, an orchard, a demonstration garden in the upper terrace, and other trees, shrubs, and lawns. Sites and views chosen for many of the paintings executed by Weir, Young, and their contemporaries remain intact and are easily discerned on the property.

Since 1957, the most notable structures that have been lost at the Weir Complex are the wagon shed, which collapsed around 1980, and the wood painting deck at the Weir studio. Other features such as the haystack and the Weir mailbox are gone, and the scalding vat now resides next to the Young studio instead of near the wagon shed. However, in 2026 the Adirondack-style canopy well cover was reconstructed. The upper terrace of the vegetable garden has been replaced with a smaller demonstration flower garden, while the lower terrace is turf. Some trees and shrubs throughout the grounds have been removed due to disease or old age, and some foundation plantings are missing due to accessibility projects at the house. Perhaps the most notable change at the Weir Complex is that the land is no longer farmed, which in some areas gradually allowed young trees and shrubs to grow and mature. This land use change has also eliminated the sights and sounds associated with agricultural uses. Since the late 1990s the park has attempted to redefine the boundaries between field and forest vegetation, although not always following the historic boundaries in order to limit views of contemporary off site development. Additionally, because the park includes only 60 of the original 238 acres that comprised the farm during the Weir occupation, residential development now abuts the Weir Complex to the north and west. Nonetheless, the viewsheds that inspired Weir and others are largely intact and easily identifiable, and the landscape still serves as inspiration for visitors and artists.

INTEGRITY

The National Register of Historic Places defines integrity as the ability of a property to convey its significance through physical resources. The National Register program identifies seven aspects of integrity: location, design, setting, materials, workmanship, feeling, and association. Retention of these qualities is necessary for a property to convey its significance; however, not all seven aspects must be present to retain integrity. The following evaluation is based on an 1882-1957 period of significance for Weir Farm NHP.

Location:
Location is the place where the historic property was constructed or the place where the historic event occurred. All of the land, buildings, structures, circulation features, and painting sites within the park boundaries were historically part of the property in 1957. The park is approximately 60 acres in size, compared to the 238-acre property owned during the period of significance. However, portions of the park are surrounded by land owned by the State of Connecticut, the private and non-profit Weir Farm Art Alliance, and open space set aside by the town of Ridgefield, so that the integrity of the viewsheds is maintained.

Design:
Design is the combination of elements that create the form, plan, space, structure, and style of a property. The design of the buildings and landscape features, including circulation patterns and building relationships that existed in 1957, remain intact. Changes that have occurred include rehabilitation of outbuildings and replacement of parking lot and pathway materials. The overall design of the Weir Farm, including its individual

component parts, retains integrity of design. The park's restoration and rehabilitation efforts have focused on stabilizing, residing, and re-roofing buildings such as the Weir house, both the Weir and Young studios, the ice house/chicken house, and Weir barn. Garden spaces, fences, and stone walls have also been restored or repaired.

Setting:
Setting is the physical environment of a historic property. While much of the 238-acre Weir Farm has been sold, the 60 acres managed by the NPS retains its original setting. Single-family residential development associated with the towns of Wilton and Ridgefield abut some of the park boundaries, but most of the houses are surrounded by woods that lessen the visual impact. Other adjacent lands are owned by the State of Connecticut, the Weir Farm Art Alliance, and the town of Ridgefield, which allow for the farmstead setting and several painting sites to be retained. The alignments of the property by Pelham Lane and Nod Hill Road, and the former domestic areas, pastures, and woodlots are basically intact.

Materials:
Materials are the physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic property. The materials of the buildings, outbuildings, driveways, paths, fences, walls, and other resources are largely original or have been repaired or replaced in kind according to "The Secretary of the Interior's Standards for the Treatment of Historic Properties." Vegetation is original or is similar to what existed historically, in size, organization, and visual effect, although a few trees, shrubs, and vegetable plantings have been lost or removed. The historic fences and stone walls have largely been replaced in-kind or repaired with extant materials.

Workmanship:
Workmanship is the physical evidence of the crafts of a particular culture or people during any given period in history or prehistory. The houses and outbuildings retain the construction materials and workmanship that existed during the period of significance. Craftsmanship of the outbuildings is retained through careful rehabilitation projects. The stone walls throughout the site provide valuable examples of historic workmanship. Past restoration projects within the park to repair these stone walls have largely been completed using compatible techniques and using extant materials. Painting sites retain the rural quality that made them attractive to Weir, Young, and their fellow artists.

Feeling:
Feeling is the property's expression of the aesthetic or historic sense of a particular period of time. The sense of the past time and place of the peaceful farm where J. Alden Weir, Mahonri Young, and their families and friends lived, worked, painted, and socialized is certainly evident at the park today. Historic landscape features, painting sites, and buildings and structures are extant and reinforce the integrity of feeling. The most notable change is that the fields are no longer farmed, so the sights and sounds of agriculture are gone.

Association:
Association is the direct link between an important historic event or person and a historic property. Continued occupation and use of the property have helped retain the link between the property and the artists who owned it. While the Weir Farm property now functions as a national historical park, it is still used by artists for its landscapes and remains a vital source of inspiration for paintings and artwork. The park has an artist-in-residence program and other art curriculums that perpetuate the artistic traditions of the site.

LANDSCAPE CHARACTERISTICS AND FEATURES

The next section presents an analysis of landscape characteristics and their associated features and corresponding Historic Structures Inventory (HSI, formerly List of Classified Structures) names and numbers, if applicable. It also includes an evaluation of whether the feature contributes to the property's National Register eligibility for the historic period (1882-1957), contributes to the property's historic character, or if it is noncontributing, undetermined, or managed as a cultural resource. If a feature is non-contributing, it is evaluated as "compatible" (visually congruent with the historic character of the landscape) or "incompatible" (visually incongruent with the historic character of the landscape).

Landscape Characteristic:

This section presents an analysis of landscape characteristics and their associated features and corresponding List of Classified Structures names and numbers, if applicable. It also includes an evaluation of whether the feature contributes to the property's National Register eligibility for the historic period (1760-1882 and 1882-1957), contributes to the property's historic character, or if it is noncontributing, undetermined, or managed as a cultural resource. Information for this section is taken from Tables 1-6 in the Analysis chapter of the Cultural Landscape Report, Vol. 2 Update, draft 2/27/2013, and from National Register documentation, drafts 2012 and 2013. In the tables of features below, those identified with a (*) are described in National Register documentation.

Landscape Characteristic: Natural Systems and Features

Historic and Existing Conditions:
Natural systems and features are the natural aspects that have influenced the development and physical form of the landscape, and can include geology, geomorphology, hydrology, ecology, climate, and native vegetation. Carved by glacial advance and retreat, steep north-south ridgelines divide the landscape into bands of exposed rock, woodlands, and wetlands. The uplands are typically rocky, with the poorly-draining lowlands comprising the wetlands. The Weir Complex is situated at the crest of a low-lying ridge, with its accompanying fields and woodlands extending downhill to the west. Periodic plowing and forest-clearing by the Beers family and during Weir's ownership after 1882 exposed many of the surrounding hills and contributed to some areas of erosion.

The Weir Complex is situated within a general transition from upland ridgelines to wetland lowlands. Along its eastern edge, the site includes Charlton-Hollis, a rocky, sandy loam. As it slopes downward to the west, the soil changes to a poorly-drained Adrian Muck, creating wetlands and a small pond that straddle the park's western boundary. These soil and water systems once sustained a woodland-meadow mosaic in which oak, chestnut, and hickory dominated the woodlands, and native herbs and grasses such as bluestem thrived in the meadows. Raspberry, strawberry, and blackberry typically lined the ecotone between the two. Farming practices of the Beers, continued by J. Alden Weir and Mahonri Young, transitioned this mosaic into farmland with some interspersed woodlots. Maple and ash invaded the woodlots, establishing parity with the previous oak and chestnut dominants. The arrival of the American chestnut blight in 1911 at the farm signaled the end of the chestnuts above-ground. (CLR Vol.1 1996: 263-275)

The natural systems of the Weir Complex have undergone modest changes since Mahonri Young's death. While the climate and general hydrology remain similar to that experienced by Weir and Young and the farmers preceding them, the vegetation supported by those systems has begun to change. The woodlands have expanded as a result of the discontinuance of farming. The ages of the trees vary, though most range from young to medium growth, indicating abandonment of farm fields since the mid-1900s. While the majority of trees in the surrounding woodlots are a mixed oak forest, there are also patches of sugar maple, white ash, and red maple. Deer browse on the younger trees, as their populations are unchecked by hunting or predation. Cool season, sod forming grasses include ryegrass (Lolium sp.), fine-bladed fescues, bluegrass (Poa sp.), orchardgrass (Dactylis sp.), timothy (Phleum pratense), and redtop (Agrostis gigantean). Less common but also present are assorted bromegrass, white and red clover (Trifolium repens and pratense), and some warm season bunch grasses such as little bluestem (Schizachyrium scoparium) and deertongue (Dicanthilium clandestinum) (CLR Vol.1 1996: 263-275; CLR Vol.2 1997)

Specific natural features include areas of exposed bedrock (Figure 15). There are also two wetland areas located on the western portions of the site. (NR draft 2012, Sec.7: 4,10)

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Exposed Bedrock	166735	Contributing					No
Wetlands	166737	Contributing					No

Landscape Characteristic Graphics:



Figure 15. Rock outcroppings between the Weir studio (left) and Weir barn (right), view looking north. (OCLP 2026)

Landscape Characteristic: Spatial Organization

Historic Conditions:
Spatial organization is the three-dimensional organization of physical forms and visual associations in a landscape, including the articulation of ground, vertical, and overhead planes that define and create spaces. The spatial organization of the Weir Complex evolved as the property changed ownership and new tenants arrived. Under the tenure of the Beers family in the late-eighteenth and early-nineteenth centuries, the main house anchored the farm at the corner of Nod Hill Road and Pelham Lane, with the barn just to the north and farm fields and woodlots expanding out to the north, east, and west. After the arrival of the Weirs in 1882, new additions were located to the north and west of the house and barn. This included the construction of the Weir studio, gardens, an orchard, and other smaller structures. The Youngs added a second studio west of the Weir studio but otherwise retained the overall layout. By 1957, this resulted in a tightly concentrated cluster of domestic areas in the extreme southeast portion of the property facing Nod Hill Road and Pelham Lane, and surrounded by fields, woodlots, and stone walls to the north and west.

Post-Historic and Existing Conditions:
Currently, the park maintains the10.09-acre Weir Complex much as it appeared in 1957 upon the death of Mahonri Young. No significant additions or removals have taken place, retaining the spatial organization developed by both Weir and Young.

Landscape Characteristic: Land Use

Historic and Existing Conditions:
Land uses are the principal activities in a landscape that form, shape, and organize the landscape as a result of human interaction. Land use in this area in the eighteenth century was primarily for farming, which included pasturage, orchards, hayfields, and vegetable crops. The tillage of the soil for agricultural uses created a landscape that beginning in 1882 inspired J. Alden Weir and his fellow Impressionists to establish an artistic retreat at the former Beers farm where they could create works of art. Residents at the farm, both artists and caretakers, actively farmed portions of the land into the 1950s. Weir's paintings and drawings indicate that the he and his staff gathered brush and volunteer trees and burned them periodically in an effort to keep the fields clear. This work also provided the raw materials for ornamental wood and trellis structures throughout the farm. Residents at Weir farm also used the landscape to grow food and plant ornamental gardens such as the Sunken Garden. During the historic period, the two studio spaces at the Weir Complex, the Weir studio and the Young studio, represented the property's artistic land use.

Farming is no longer practiced within the Weir Complex, although the park maintains some of the open fields through alternative treatment practices that retain the historic character. The Weir Complex today is primarily a recreational area for visitors to learn about American art history. The park also hosts an artist-in-residence program, continuing its role as an inspiration for artists.

Landscape Characteristic: Vegetation

Vegetation includes deciduous and evergreen trees, shrubs, vines, groundcovers, and herbaceous plants and plant communities, whether indigenous or introduced in the landscape. Numerous vegetation features were developed at the Weir Complex during the historic period, including lawn areas, foundation plantings around the house, vegetable plantings in the garden terrace, ornamental plantings in the Secret Garden, and orchard trees north of the Weir studio. Though most of the vegetation features are extant, their condition varies.

Historic Conditions:
During J. Alden Weir's time at the farm, turf was planted around the house and featured finer textured species and varieties than the meadow grasses of the outlying fields. The turf was also mown more frequently and at a lower height than the neighboring meadows. At the Weir house, stone-edged planting beds wrapped around the porch and south facade and featured annual and perennial flowers with some hardy vines. North of the Weir studio, a series of photographs indicate that by circa 1915 the Weir family transformed a garden into the Secret Garden, which included extensive perennial plantings, perimeter hedges, a fountain, sundial, and two rustic roofed gates. The Weirs also maintained an orchard to the north of the Weir studio. (CLR Vol. 2 Update, draft 2013: 44,48)

Weir's daughter Dorothy Weir Young directed the construction of garden terraces on the south side of the Weir and Young studios in 1937 to grow fruits and vegetables for home use. Historic images show rows oriented in a north-south direction with low herbs bordering the eastern edge, peas or pole beans comprising a large portion of the garden, and grapes growing on a rustic arbor at the northern end of the terrace. The quantity of and routine maintenance applied to the plantings likely diminished following her death in 1947. Dorothy also planted around the Weir house. Two espaliered pears were added west of the porch by 1937 and circa 1940s photographs show the informal placement of small clay pots containing annual flowers on either side of the porch's broad granite stairs. Circa 1940s photographs also record occasional plantings of iris, hosta, and fern along the east and north sides of the house and shrubs including lilacs and weigela near the northwest corner and west side. (CLR Vol.2 Update, draft 2013: 44,48)

Post-Historic and Existing Conditions:
The existing lawn of the Weir Complex is in good to fair condition, with areas of competition by turf grasses against broad-leaved weeds, clover, and moss. Erosion from storm runoff has damaged an area of lawn near the northwest corner of the house. In the foundation plantings near the Weir house, iris (Iris sp.), espaliered pear (Pyrus sp.), lily-of-the-valley (Convallaria majalis), lamb's ear (Stachys byzantine), and ditch lily (Hemerocallis fulva) are present in the beds south of the porch. Several plans were removed recently in this area to accommodate a new accessible walkway. There are two sugar maples at the front gate on Pelham Lane, one of which dates to the Weir period. A weigela (Weigela florida) grows on the home's north side while lilacs (Syringa vulgaris) wrap around the northwest and west sides (Figure 16). On the south side of the Weir studio are espaliered woody Dutchman's pipe (Aristolochia macrophylla) and smooth hydrangea (Hydrangea arborescens) as well as a massive oak (Quercus sp.) (Figure 17). (CLR Vol.2 Update, draft 2013: 44)

The garden terraces no longer grow vegetables and instead feature a mixture of turf grass species with three small trees around their perimeter and a pear tree at the middle of the wall dividing the upper and lower terrace. A small demonstration flower garden is located in the upper terrace, next to the arbor (Figure 18). In the mid-1990s, the Ridgefield Garden Club led the restoration of the Secret Garden that addressed the plantings, as well as garden ornaments, fencing, and gates (Figure 19). Current plantings include aster (Aster sp.), boxwood (Buxus sp.), coreopsis (Coreopsis sp.), dame's rocket (Hesperis matronalis), daylily (Hemorocallis sp.), foxglove (Digitalis purpurea), iris (Iris sp.), lilac (Syringa vulgaris), milkweed (Asclepias syriaca), moss phlox (Phlox subulate), peony (Paeonia officinalis), rose (Rosa sp.), and yucca (Yucca sp.). The enclosing hedge consists of deutzia (Deutzia sp.) and privet (Ligustrum sp.), while honeysuckle climbs on the two gate structures. In 2012 new gates were fabricated and all the fencing posts and rails were replaced. The garden is presently in good condition with the fencing and gates retrofitted with nonhistoric segments of woven wire in an effort to exclude white-tailed deer. The park has also restored the orchard by removing self-sown non-orchard trees and by propagating surviving trees and replanting them in the exact location of former trees. The orchard is in good condition and features fencing around individual trees to protect them from damage by browsing deer (Figure 20). (CLR Vol.2 Update, draft 2013: 44,48)

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Weir House Domestic Lawn	166739	Contributing					No
Foundation Plantings at the Weir House	166741	Contributing					No
Secret Garden	166743	Contributing					No
Weir Orchard	166745	Contributing					No
Vegetable Garden	166747	Undetermined					No

Landscape Characteristic Graphics:



Figure 16. View looking southeast at lilacs next to the Weir house. In the foreground is the doghouse that covers a water faucet. (OCLP 2026)



Figure 17. View looking northwest at the oak and espaliered plantings at the Weir studio. (OCLP 2026)



Figure 18. The park maintains a demonstration garden in the north half of the upper terrace. In the background is the arbor and the Young and Weir studios. View looking northwest. (OCLP 2026)



Figure 19. View looking southwest from the Secret Garden. (OCLP 2026)



Figure 20. Portion of the Weir orchard, view looking northwest. (OCLP 2026)

Landscape Characteristic: Circulation

Circulation refers to the spaces, features, and applied material finishes that constitute systems of movement in a landscape. In addition to Nod Hill Road and Pelham Lane, circulation features constructed at the Weir Complex during the historic period included a driveway into the property from Nod Hill Road, a work area associated with the barn, a stone walkway from Pelham Lane to the house, and several stone steps. These features, or in some cases portions of them, still remain.

Historic Conditions:
Historic photographs record a circulation route south of the Weir barn that entered from Nod Hill Road, continued west past the barn, and then turned north paralleling the barn's west ell. The route permitted wagons to enter the barn and access agricultural areas to the north and east. When Weir purchased the farm in 1882, the barn consisted of a main block at the north end and two wings that extended south to create a "courtyard" or semi-enclosed barnyard that faced the Weir house to the south/southwest. During the historic period, the courtyard featured small stones or cobbles that created a firm walking surface through the animal-trodden bare soil. On the north side of the barn was the Weir barnyard, enclosed by a split-rail fence along its west and north boundaries, and a laid stone wall parallel to Nod Hill Road on its east boundary. The barn and barnyard were depicted in several painting views. (CLR Vol.2 Update, draft 2013: 43,48; NR draft 2013, Sec.7: 9)

In the early 1900s, in conjunction with installing a rustic picket fence, Weir likely installed a stone walkway from Pelham Lane to the south-facing porch of the Weir house. The walkway proceeded north from a gate at Pelham Lane and turned ninety degrees to the west approximately two-thirds of the way between the gate and the dwelling. The stone walkway was comprised of large rectangular sections of granite laid end-to-end and appeared in a circa 1900-1905 photograph. (CLR Vol.2 Update, draft 2013: 43)

Three sets of stone steps were located southwest of the Weir house. The first set consisted of two fieldstone risers set into a low retaining wall. The retaining wall extended from the southwest corner of the porch and created a level lawn surface south of the house. The low wall and steps were likely installed as part of circa 1900 modifications to the porch. The second set consisted of two fieldstone risers north of the stone picnic table and were likely installed in conjunction with the picnic table by 1894. The third set consisted of seven monolithic granite risers set perpendicular to a stone wall along Pelham Lane. The construction history of these steps has not yet been determined. (CLR Vol.2 Update, draft 2013: 43)

Post-Historic and Existing Conditions:
The short, compacted earth driveway is still present south of the Weir barn. The driveway is approximately ten feet wide at Nod Hill Road and widens to roughly twenty feet near the barn's west ell (Figure 21). The driveway transitions to a mowed path that passes alongside the west ell of the barn and leads to the chicken house area. The path eventually loops west and south through the orchard and to the Secret Garden. The barn courtyard no longer resembles an area used for raising animals and now features a mixture of turf grass species (Figure 22). It appears to be higher in elevation due to an accumulation of organic matter over the placed small stones. The Weir barnyard is still extant and is still enclosed by fencing and a stone wall. To the northwest is a wagon storage area, all that remains of the wagon shed. (CLR Vol.2 Update, draft 2013: 43,48; NR draft 2013, Sec.7: 9,28)

In 2012, the north-south section of the stone walkway, originating at Pelham Lane, was replaced in kind with wider granite pieces that met accessibility requirements, while the east-west section was reset using original material (Figure 23). All three sets of historic stone steps are extant (Figure 24). (CLR Vol.2 Update, draft 2013: 43)

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Weir Driveway	166753	Contributing	1171661				No
Weir Barn Courtyard	166755	Contributing	1171658				No
Weir Barnyard	166757	Contributing	1171659				No
Wagon Storage Area	166759	Contributing	1171657				No
Stone Pathway to Front Porch Entry	166761	Contributing	1171654		Location	237272	Yes
Stone Steps (3)	166763	Contributing	041436		Location	20387	Yes
Mowed Paths	166765	Noncontributing – Compatible					No

Landscape Characteristic Graphics:



Figure 21. Driveway off of Nod Hill Road just south of the Weir barn and tack barn, view looking east. (OCLP 2026)



Figure 22. View looking north at the barn courtyard, enclosed by the restored Weir barn and tack house. (OCLP 2024)



Figure 23. Stone walkway leading up to Weir house from Pelham Lane, and the accessible walkway, view looking west. (OCLP 2026)



Figure 24. Stone table and one of the sets of stone steps southwest of the Weir house, view looking southwest. (OCLP 2026)

Landscape Characteristic: Buildings and Structures

Buildings are elements constructed primarily for sheltering any form of human activity in a landscape, while structures are elements constructed for functional purposes other than sheltering human activity. Buildings and structures were essential features at the Weir Complex during the historic period. In addition to the main dwelling at the corner of Nod Hill Road and Pelham Lane, today called the Weir house, there were various structures typical of many New England farms, such as a barn, tool shed, tack house, ice house/chicken house, corn crib, chicken coop/animal shelter, wagon shed, pig pens, a stone well, and a pump house. There were also stone walls built to mark boundaries and create terraces for growing vegetables. Unique to this farm, however, were the studio buildings built by J. Alden Weir and Mahonri Young to create their art. Most of these historic buildings and structures are still extant.

Historic Conditions:
The three most important buildings at the Weir Complex were the Weir house, Weir studio, and the Young studio. Property deeds indicate that the main portion of the house was built by 1778, and physical evidence may indicate a construction date as early as 1760. The structure was remodeled in the Greek Revival style, probably between 1830 and 1850, and may have been remodeled and made larger by J. Alden Weir when he bought the house in 1882. Weir directed a series of alterations during his tenure including additions designed by Charles Platt and the firm of McKim, Mead and White. In the summer of 1885, Weir completed a studio north of the main house and west of the barn. The stylistic characteristics of the building suggest the influence of Charles Platt. In 1932, shortly after his marriage to Weir's daughter, Mahonri Young directed construction of his own, independent studio west of the Weir studio to avoid making changes to the Weir studio. Young's son-in-law and architect, Oliver Lay, designed the studio and during Young's lifetime, additional windows were added to the north side of the structure. (CLR Vol.2 Update, draft 2013: 42)

Numerous support structures were also present on the grounds during the historic period. The

largest was the Weir barn, built prior to Weir's arrival. Located immediately west of Nod Hill Road, the U-shaped barn consisted of a main block at the north end and two wings or ells that extended south. Lewis Beers' 1861 probate inventory lists a barn, cow house, wash house, and carriage house on his property and it is possible that all of these structures/functions existed within the barn complex. The Youngs retained the barn through the end of the historic period. One of the earliest Weir structures was an ice house, built circa 1891. In the early 1940s the Youngs converted the ice house to a chicken house. An octagonal tool shed was constructed between 1900 and 1930, likely in connection with the building of rustic gate structures at the Secret Garden. By 1918, a structure similar in scale and form to the current tack house was located south of the barn. Property tax records prepared in 1920 recorded a corn crib along with several other agricultural outbuildings at Weir Farm. The structure appears in a 1932 Mahonri Young sketch. George R. Bass and his sons, tenant farmers at the property, constructed a wagon shed in the early 1930s, the design of which may have been influenced by Oliver Lay, architect and son in-law of Mahonri Young, may have influenced the design of the structure. Between 1930 and 1941, an animal shelter was constructed to replace a long, shed-roof chicken coop that stood to the west of the Weir studio. The structure appeared in a 1941 Mahonri Young drawing. Also built during Weir's time at the farm were a pump house and stone well north of the Weir barn in 1885, and a granite well house along Pelham Lane between 1890 and 1905, which featured an Adirondack-style twig-framed canopy attached to a stone cover. (CLR Vol.2 Update, draft 2013: 42,45,47; NR draft 2013, Sec.8: 20)

There are several agricultural structures in the Weir Complex that were present in historic photographs. Correspondences from both the Weir and Young tenures record that the families raised pigs on the farm, and historic photographs show two stone enclosures northwest of the Young studio were used as pig pens. Built around 1885-1890, these two rectangular pens were formed by stone walls two to four feet high. Around 1900, a low stone retaining wall was built extending south from the southwest corner of the house. In 1937, west of the Weir house and south of the Weir and Young studios, Dorothy Weir Young directed the construction of two L-shape dry-laid stone retaining walls to form an upper and lower terrace used to grow fruits and vegetables. Prior to Weir's purchase of the property in 1882, previous owners constructed stone boundary walls along Nod Hill Road and Pelham Lane. The dry-laid walls were approximately three feet in height, one to four feet in width, and constructed from stacked, irregularly shaped fieldstones. Walls also ran along field edges and through woodlands. (CLR Vol.2 Update, draft 2013: 42-43,47-48; NR draft 2013, Sec.8: 20)

Post-Historic and Existing Conditions:
In 1957, Mahonri Young died, passing the Weir/Young farm to his children. Doris and Sperry Andrews purchased 12.34 acres of the farm from the children in 1958, including the Weir house, three barns, the Caretaker's house, and several outbuildings. Following the Andrews' life tenancy, the NPS upgraded the Weir house infrastructure so it could be opened for tours (Figure 25). The park also upgraded infrastructure associated with the Weir studio and Young studios as part of an effort to open the buildings to tours (Figure 26). (CLR Vol.2 Update, draft 2013: 42)

Since acquiring the farm in the early 1990s, the condition of many historic structures at the Weir Complex has been improved. In 1997 the park completed restoration work on the Weir barn and tack house (see Figure 22). In 1999, the park preserved the tool shed, and in the early 2010s stabilized the ice house-chicken house (Figure 27). By the early 1990s, the corn crib and animal shelter were in poor condition but were later stabilized and restored. The wagon shed collapsed around 1980 and has not been rebuilt. For a time the park chose not to restore the Adirondack-style canopy atop the granite well along Pelham Lane because of uncertainty that the canopy survived into the 1940s. However, additional research allowed for its reconstruction in 2026, removing the temporary, deteriorated stone cover that was installed in 2005. (CLR Vol.2 Update, 2013: 42,45,47; NR draft 2013, Sec.8: 20; Review comments, J.Poland, 7 August 2026, citing PMIS 244824)

The numerous stone walls at the Weir Complex have also undergone improvements. The Dry Stone Conservancy, Inc. repaired the garden terrace walls and stabilized the pig pens in fall 2010 (Figures 28 and 29). As presented in the CLR Volume 2 Treatment Update, the stone walls at Weir Farm fall into three general types: piled stone walls, stone walls with a dressed top course along Nod Hill

Road, and split-face granite walls in-filled with a rubble and stone mix at the Burlingham property. The walls at the Weir Complex are mostly piled. Some individual stones and short sections of the walls are in need of resetting. (CLR Vol.2 Update, draft 2013: 42-43,47-48; NR draft 2013, Sec.8: 20)

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Weir House	166767	Contributing	041414		Location	47051	Yes
Weir Studio	166769	Contributing	041415		Location	47052	Yes
Young Studio	166771	Contributing	041416		Location	47286	Yes
Weir Barn	166773	Contributing	041408		Location	47288	Yes
Ice House/Chicken House	166775	Contributing	041409		Location	47292	Yes
Garden Shed	166777	Contributing	041411		Location	47301	Yes
Tack House	166779	Contributing	041413		Location	47290	Yes
Corn Crib	166781	Contributing	041410		Location	47299	Yes
Animal Shelter/Chicken Coop	166783	Contributing	041412		Location	47298	Yes
Pump House	166785	Contributing	041446		Location	47364	Yes
Stone Well	166787	Contributing	041438		Asset	19131	Yes
Granite Well House	166789	Contributing	041439		Asset	20279	Yes
Stone Pigs Pens	166791	Contributing	041441		Asset	20374	Yes
Low Retaining Wall	166793	Contributing	1171650				No
Terrace Walls (Upper and Lower Garden Terrace)	211006	Contributing	041445		Location	20378	Yes
Weir Complex Stone Boundary Walls	166799	Contributing	041443		Location	47365	Yes

Landscape Characteristic Graphics:



Figure 25. View looking northwest at the Weir house from the intersection of Pelham Lane and Nod Hill Road. (OCLP 2023)



Figure 26. The studios of J. Alden Weir (left) and Mahroni Young (right), view looking southwest. (OCLP 2026)



Figure 27. View looking northwest at various outbuildings at the Weir Complex, including the ice house-chicken house (left), corn crib (center), pump house (right), and stone boundary wall along Nod Hill Road. (OCLP 2026)



Figure 28. The upper and lower terraces, view looking east toward the Weir house. (OCLP 2026)



Figure 29. View looking west at the restored stone pens. (OCLP 2026)

Landscape Characteristic: Views and Vistas

Historic and Existing Conditions:
A view is the expansive and/or panoramic prospect of a broad range of vision that may be naturally occurring or deliberately contrived. A vista is a controlled prospect of a discrete, linear range of vision, which is deliberately contrived. The most notable views and vistas at the Weir Complex today are the same that inspired and later became artwork by J. Alden Weir, Mahonri Young, and their guests. There are thirty documented vistas within the park that correspond to paintings by Weir and his associates, eighteen of which are in the Weir Complex. They include “Weir’s Orchard” (Albert Pinkham Ryder, c.1885-90), “New England Barnyard” (Weir, 1904), and “The Laundry” (Weir, c. 1894). Other sites include: “A Connecticut Farm” (Weir, 1886), “A Look Across the Fields” (Weir, c.1894), “An Autumn Stroll” (Weir, 1894), “Farm Scene at Branchville” (Weir, 1890), “Playing Tetherball” (Weir, c.1900), “The Farm in Winter” (Weir, 1895), and “The Silhouette” (Weir, 1894). (Review comments, J.Poland, 7 August 2026)

Currently, most of the artwork sites retain the character that initially inspired the artists. While there are modest changes to the broader landscape fabric (changes in forest species composition, etc.), the views are generally those viewed by the artist. Feature numbers in parentheses below correspond to those on the site map.

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
“A Connecticut Farm,” J. Alden Weir, 1886	211007	Contributing					No

“A Look Across the Fields,” J. Alden Weir, c.1894	211008	Contributing					No
“After the Ride,” J. Alden Weir, c. 1903 (Site 15)	166801	Contributing					No
“An Autumn Stroll,” J. Alden Weir, 1894	211009	Contributing					No
“Barn at Branchville,” Caroline Weir Ely, n.d. (Site 16)	166803	Contributing					No
“Branchville Gate,” Mahonri Young, c. 1958 (Site 8)	166805	Contributing					No
“Branchville Scene,” Mahonri Young, n.d. (Site 13)	166807	Contributing					No
“Branchville Well House,” Mahonri Young, n.d. (Site 4)	166809	Contributing					No
“Chicken Yard, Branchville,” Mahonri Young, 1941. (Site 11)	166811	Contributing					No
“Farm Scene at Branchville,” J. Alden Weir, 1890	211010	Contributing					No
“In the Dooryard,” J. Alden Weir, 1894 (Site 2)	166813	Contributing					No
“Midday,” J. Alden Weir, 1891 (Site 12)	166815	Contributing					No
“Moonlight,” J. Alden Weir, c. 1907 (Site 17)	166817	Contributing					No
“New England Barnyard,” J. Alden Weir, 1904 (Site 14)	166819	Contributing					No
“On the Porch,” J. Alden Weir, 1889 (Site 1)	166821	Contributing					No
“Playing Tetherball,” J. Alden Weir, c.1900	211011	Contributing					No
“The Farm in Winter,” J. Alden Weir, 1895	211012	Contributing					No
“The Grey Trellis,” J. Alden Weir, 1891	166823	Contributing					No
“The Laundry,” J. Alden Weir, c. 1894 (Site 5)	166825	Contributing					No
“The Silhouette,” J. Alden Weir, 1894	211013	Contributing					No
“Weir Studio, Branchville Connecticut,” Mahonri Young, c. 1935 (Site 6)	166827	Contributing					No
“Weir’s Garden,” Childe Hassam, 1903 (Site 7)	166829	Contributing					No

“Weir’s Orchard,” Albert Pinkham Ryder, c. 1885-90 (Site 9)	166831	Contributing					No
“Winter Orchard Scene,” Mahonri Young, 1948 (Site 10)	166833	Contributing					No
“Young and Weir Studios, Tool Shed, Vegetable Garden, and Setter, Hank,” Mahonri Young, 1937	166835	Contributing					No

Landscape Characteristic: Small Scale Features

Small-scale features are elements that provide detail and diversity for both functional needs and aesthetic concerns in the landscape. A variety of small scale features enhanced the rural character of the Weir Complex during the historic period. Rustic picket fencing adorned the front of the house, and a stone picnic table served as an outdoor eating space. A dog house, granite splash blocks, wrought iron porch finials, and a mailbox also represented the domestic uses and tastes of the families. Garden features included a sundial, fountain, and arbor. In the agricultural areas farther from the house, there were piles of firewood, a scalding vat, a haystack, and more picket fencing. Some of these features remain today.

Historic Conditions:
One of the most important features at any farm was fencing. Among the earliest fencing at the Weir Complex was a circa-1800 split rail fence on the north side of the Weir barn to provide a corral for livestock. In the early 1900s, Weir installed rustic picket fencing in an area south of the barn courtyard. He also erected picket fencing along the intersection of Nod Hill Road and Pelham Lane to replace a classically designed fence. Around 1915, rustic wood and chicken wire fencing was built outside the chicken coop and around the Secret Garden. (CLR Vol. 2 Update, draft 2013: 45,48)

Other notable small-scale features included a stone picnic table, dog house, mailbox, downspout splash blocks, and decorative finials on the steps. At a ledge outcropping southwest of the house, Weir fashioned a picnic table made of stone, comprised of a wide granite slab as the table and two granite slab benches, all set on supporting granite blocks and stones. The initials of Weir and his three daughters were carved into the table’s southwest corner. His son’s nickname (Alden) was also carved and is the only one that is still legible. The stone picnic table appeared in Weir’s 1894 painting “In the Dooryard.” The Weirs’ mailbox was located on the east side of Nod Hill Road, one of two along this road. Mahonri Young’s sketches from the late 1930s and early 1940s show dog houses in various locations around the house. The doghouses were small in size and of simple wood construction. Closer to the house, there were two carved granite splash blocks below the downspouts at the west end of the house, but their installation date is not known. Around 1900, Weir installed a matching pair of decorative wrought iron finals on the outside edges of the porch’s granite steps. In the Secret Garden, a fountain and sundial were erected around 1915. (CLR Vol.2 Update, draft 2013: 45-46,48; Review comments, J.Poland, 7 August 2026)

At his studio, Weir constructed a wooden platform on a stone foundation as an addition to the north elevation. Just to the south and between the Weir and Young studios was a garden arbor. Two sketches by Mahonri Young from the late 1930s show that a rectangular wooden structure at the north end of the upper terrace, and it remained intact through at least 1950. A circa 1942 photograph, looking south towards the barn, house, and two studios, shows Mahonri Young walking in the farm’s landscape and a neatly stacked pile of firewood between the Weir and Young studios. The firewood was probably needed to heat the studios. Interviews conducted with the Bass family

indicate that during the historic period they made use of a large cast iron kettle as a scalding vat near the wagon shed to prepare slaughtered hogs for butchering. Circa 1960 photographs of the wagon shed do not show the feature, indicating that it may have been moved to its present location between the studios by that time. Sketches by Mahonri Young during the late 1930s and early 1940s depict the preparation or transport of hay at the farm. The circa 1942 photograph showed a rounded haystack northwest of the Weir barn. Following World War II, agricultural activity diminished and successional growth developed in the fields and meadows at the property, reducing hay production and storage. (CLR Vol.2 Update, draft 2013: 46,48)

Post-Historic and Existing Conditions:
Fencing at the Weir Complex has been repaired in recent years. In 2003, the park restored the rustic picket fences with new lumber that matched the original, but at present they are nearing the end of their functional use (see Figure 25). The stone picnic table is extant and presently in good condition (see Figure 24). The two carved granite splash blocks are also in good condition, as are the finials on the steps, which were restored in 2005. The scalding vat is now located between the studios, and the mailbox associated with the Weir house is presently in storage at the park's collection storage facility. The Historic Preservation Training Center constructed a reproduction dog house in the fall of 2010 that conceals a contemporary well pump head. The garden arbor was rebuilt in the fall of 2010 by the Training Center, and the sundial and fountain are extant in the Secret Garden. Lastly, there is a woodpile between the Weir and Young studios. (CLR Vol.2 Update, draft 2013: 45-46,48,192-193)

Several features from the historic period are no longer present. There is also no longer any haystack on the property, and the wooden deck of the stone studio platform is no longer extant. (CLR Vol.2 Update, draft 2013: 46)

Landscape Features:

Feature Name	CLI Feature ID	Feature Contribution	CRIS-HS Resource ID	Associated CRIS-AR ID	FMSS Record Type	FMSS Record Number	FMSS Exact Match
Picket Fence	166837	Contributing	041440		Asset	20373	Yes
Weir Barnyard Split Rail Fence	166839	Contributing	1171660		Asset	20373	Yes
Chicken Coop Enclosure	166841	Contributing	1171647				No
Secret Garden Fence	166843	Contributing	1171652		Asset	1424174	Yes
Stone Picnic Table	166845	Contributing	041442		Asset	20375	Yes
Iron Finials	166851	Contributing	1171649		Asset	1520832	Yes
Stone Studio Platform	166853	Contributing	1171655				No
Garden Arbor	166855	Contributing	1171648				No
Scalding Vat	166857	Contributing	1171651				No
Secret Garden Fountain	211014	Contributing	1171653				No
Sundial	211015	Contributing	1171656				No
Dog House	166847	Noncontributing – Compatible					No
Wood Piles	211016	Noncontributing – Compatible					No
Splash Blocks	166849	Undetermined					No

Landscape Characteristic: Archeological Sites

Archeological sites are the locations of ruins, traces, or deposited artifacts in the landscape and are evidenced by the presence of either surface or subsurface features. Only sites identified in approved National Register documentation are identified in this report. For more information, see the park's 2017 National Register documentation or contact park staff. (NR 2017, Sec.8: 76-77)

Twelve archeological sites are inventoried in the CRIS-AR system (Cultural Resources Inventory System, formerly ASMIS) for Weir Farm NHP. Three of the sites – Burlingham House [WEFA00002.000], Caretakers House and Yard [WEFA00003.000], and Weir House and Yard [WEFA00004.000] – consist of extant landscapes and structures associated with the major historical occupations; each site contains between 3 and 19 subsites. The remaining sites consist of 5 pre-contact and 4 post-contact resources. (NR 2017, Sec.8: 74-75)

Condition

Assessment Interval (Years): 5

Next Assessment Due Date: 08/13/2031

Condition Assessment and Impacts

Condition Assessment: Good

Assessment Date: 08/13/2026

Condition Assessment Explanatory Narrative:

The overall condition of the Weir Complex landscape is evaluated as “Good.” The property shows no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The property’s cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Condition Assessment: Good

Assessment Date: 08/13/2025

Condition Assessment Explanatory Narrative:

The overall landscape is well-maintained and in good condition.

Condition Assessment: Good

Assessment Date: 09/25/2023

Condition Assessment Explanatory Narrative:

Provisional. The condition reassessment for this CLI has been delayed due to the effects of Covid-19 travel restrictions and staffing shortages. In the meantime, the most recent condition assessment will remain in place until it is reassessed. Planning and scheduling for this update will occur in FYs 2023-2024.

Condition Assessment: Good

Assessment Date: 09/23/2013

Condition Assessment Explanatory Narrative:

The condition of the Weir Complex landscape is “good.” There is no clear evidence of major negative disturbance and deterioration by natural and/or human forces. The cultural and natural values are as well preserved as can be expected under the given environmental conditions. No immediate corrective action is required to maintain its current condition.

Impacts

Type of Impact: Adjacent Lands

Other Impact:

External or Internal: External

Impact Narrative: Activities on adjacent lands, including vegetation planting and removal, have the potential to impact the historic viewsheds from the park. (FD 2017: 17)

Date Identified: 08/13/2026

Resolved? No

Type of Impact: Adjacent Lands

Other Impact:

External or Internal: Both Internal and External

Impact Narrative: Nod Hill Road and Pelham Lane are public roads not owned by the NPS. Both have been designated as scenic roads in the towns of Ridgefield and Wilton. The character of the roads is defined by narrow travel lanes, a winding layout that accommodates natural features, and corridors beyond the travel lanes lined by stone walls and mature deciduous trees. The scenic designation requires town review and approval of changes to the roads such as widening, new surface materials, drainage and grading, signage, or alterations to stone walls. Although both town ordinances acknowledge the value of mature trees to designation of a scenic road, neither requires vegetation to be replaced in order to achieve the same scale and proportions of the road corridor. (CLR Vol.2 Update 2013: 67)

Date Identified: 09/25/2013

Resolved? No

Type of Impact: Pests/Diseases

Other Impact:

External or Internal: Both Internal and External

Impact Narrative: Vegetation at the park shows evidence of deer browse. (CLR Vol.2 Update 2013: 68)

Date Identified: 09/25/2013

Resolved? No

Type of Impact: Vegetation/Invasive Plants

Other Impact:

External or Internal: Both Internal and External

Impact Narrative: Management is needed to maintain the native plant composition in woodland areas. (CLR Vol.2 Update 2013: 68)

Date Identified: 09/25/2013

Resolved? No

Type of Impact: Vegetation/Invasive Plants

Other Impact:

External or Internal: Both Internal and External

Impact Narrative: Invasive vegetation along the stone walls could impact the condition of the cultural landscape. (FD 2017: 17)

Date Identified: 08/13/2026

Resolved? No

Type of Impact: Operations On Site

Other Impact:

External or Internal: Internal

Impact Narrative: Storm runoff from the southwest corner of the Weir house is scouring the adjacent lawn.

Date Identified: 08/13/2026

Resolved? No

Treatment

Stabilization Measures

Treatment Documents

Document Type: Cultural Landscape Report Part 2

Document Date: 2012-01-01

Title:

IRMA Link:

Narrative:

In 2012-2013 the Olmsted Center for Landscape Preservation updated the park's CLR Volume 2, Treatment (1997). Consistent with direction expressed in enabling legislation and park planning documents, the landscape treatment philosophy for Weir Farm National Historical Park is to restore missing features and enhance historic character so that the Weir Complex more closely reflects circa 1940 conditions. Application of this treatment philosophy will in time present visitors with a landscape familiar to the Weir and Young families; a setting that served as the inspiration for art.
"In the Weir Complex, visitors will tour the restored buildings and grounds and understand how the agricultural outbuildings supported the farming activities of the families. Plantings consistent with the historic period will thrive in the upper vegetable garden terrace, around the foundation of the home, in the Secret Garden and in the orchard. Small-scale features added during Weir's tenure for their rustic quality or associated with agricultural pursuits, will furnish the domestic and agricultural areas." (CLR Vol.2 Update 2013: 61-62)

To implement this treatment philosophy, the park's General Management Plan identified a primary treatment and treatment period for each of the three complexes. The four primary treatments—preservation, rehabilitation, restoration, and reconstruction—are defined in the Secretary of the Interior's Standards for the Treatment of Historic Properties. As stated in the CLR, "Restoration is the primary treatment for the Weir Complex with the treatment period identified as circa 1940." (CLR Vol.2 Update 2013: 62-63)

Treatment Type: Restoration

Treatment Completed: No

Bibliography and Supplemental Information

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DiLucia, Ann Marie, Matthew Harris, and Zana Wolf	National Register of Historic Places, Registration Form, Weir Farm National Historic Site, DRAFT	2012	n/a			
Cogbill, Charles V., John Burk, and G. Motzkin	The Forests of Presettlement, New England, USA: Spatial and Compositional Patterns Based on Town Proprietor Surveys	1997	Journal of Biogeography			
Cronon, William	Changes in the Land: Indians, Colonists, and the Ecology of New England	1983	New York: Hill and Wang			
Crosby, Alfred	Ecological Imperialism: The Biological Expansion of Europe, 900-1900	2004	Cambridge: Cambridge University Press			
Foster, David R., Susan Clayden, David A. Orwig, Brian Hall, and Sylvia Barry	Oak, Chestnut and Fire: Climatic and Cultural Controls of Long-Term Forest Dynamics in New England, USA	2002	Journal of Biogeography			

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Kasparian, Lance and Maureen K. Phillips	Weir Farm, Historic Structures Report, Vol. 2-B, Caretaker's House and Caretaker's Garage.	2008	Washington, DC: U.S. Department of the Interior, National Park Service			
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n/a	2010 U.S. Census – County Subdivision (Towns) – Connecticut	2010	Washington, DC: U.S. Department of Commerce, U.S. Census Bureau			
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National Park Service	General Management Plan, Environmental Impact Study, Weir Farm National Historic Site, Wilton and Ridgefield, Connecticut	1995	Washington, DC: U.S. Department of the Interior, National Park Service			
National Park Service	Weir Farm National Historic Site, Land Protection Plan	1993	Washington, DC: U.S. Department of the Interior			
Olausen, Stephen, Laura Kline, Kristen Heitert, and Gretchen Pineo	National Register of Historic Places, Registration Form, Weir Farm National Historic Site	2017	Pawtucket, RI: Public Archeology Lab			
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Supplemental Information Title: Clark’s Map of Fairfield Co., Connecticut

Supplemental Information Narrative:

Richard Clark, 1858

Supplemental Information:

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Supplemental Information Narrative:

August 7, 2026

Supplemental Information:

Supplemental Information Title: Ridgefield Record of Deeds

Supplemental Information Narrative:

Ridgefield Town Clerk

Supplemental Information:

Supplemental Information Title: Segment 101

Supplemental Information Narrative:

NPS, Mid Atlantic Regional Office, 1993

Supplemental Information:

Supplemental Information Title: Weir Farm Art Alliance

Supplemental Information Narrative:

https://www.weirfarmartalliance.org/site-and-organization-history.html

Supplemental Information:

Supplemental Information Title: Wilton Town Clerk

Supplemental Information Narrative:

Wilton Record of Deeds

Landscape Documents:

File Name	Date	Attachment Type	Source
WEFA_Weir Complex-Burlingham-Pond & Woodland-NHS_CLI Updates Notes_2025.pdf			