National Park Service
Cultural Landscapes Inventory

2013

Revised: 8/2026



Burlingham 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: Burlingham Complex

Resource Level: Component Landscape

CRIS-CL Resource ID: 650104

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 Burlingham 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 works 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 Burlingham Complex lies South of Pelham Lane and west of Nod Hill Road and is surrounded by conservation land known as the Weir Preserve. Named for Weir's daughter Cora and her husband Charles Burlingham, the Burlingham Complex features a main house, barn, woodshed, potting shed, and sunken 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 Burlingham Complex is comprised of distinct domestic and agricultural areas linked together by stone walls (see Site Map). Arrayed around a former dwelling, the domestic grounds feature a number of finely crafted masonry features, including a rustic stone entrance terrace, a sunken garden defined on three sides by a substantial stone retaining wall, dressed stone stairs, and a potting shed crafted from tooled ashlar blocks of local granite. The surrounding agricultural areas consist of various agricultural buildings and outlying meadows. A barn and woodshed are located at the western end of the Burlingham driveway, centrally positioned to service the fields. The placement of these two buildings, flanked by stone walls, creates a barnyard court opened to the west and east. Five fields, bordered by stone walls, are situated around the barn and woodshed. The three western fields and the field furthest south abut the Weir Preserve. The southwest portion of the southern field contains an orchard.

SIGNIFICANCE SUMMARY

The Burlingham 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 Burlingham Complex landscape is evaluated by comparing landscape characteristics and features present during the period of significance (1882-1957) with current conditions (2026). Many of the historic characteristics and features at the Burlingham 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 and domestic areas facing Nod Hill Road, and the surrounding gardens and agricultural features—are present and still intact. The two most important buildings—Burlingham house (1775) and barn (1835)—have been rehabilitated for park offices and visitor and educational programming, respectively. A woodshed, potting shed, and incinerator remain, as do well structures, cold frames, and numerous stone walls. 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, while a stone patio is extant alongside the house. Plantings at the site include the ornamental Sunken Garden, a terraced vegetable garden, an orchard, 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.

The most visible change at the Burlingham Complex since 1957 has been the recent construction of an employee and overflow parking lot west of the barn and woodshed. The area was selected due to favorable topography, an existing access route, and screening created by existing buildings, walls, and vegetation. Other changes have concerned vegetation and have been more subtle. In the 2000s, non-historic vegetation at the garden terraces and around the house foundation was removed and replaced by appropriate material based on historic photographs. Some trees and shrubs throughout the grounds have been removed due to disease or old age. Perhaps the most notable change at the Burlingham 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. The park includes only 60 of the original 238 acres that comprised the farm during the Weir occupation, but the residential development that now abuts other parts of the park has not encroached on the Burlingham Complex because of the conservation land to the south and west, known as Weir Preserve, which is currently managed by the Weir Farm Art Alliance (formerly Weir Farm Heritage Trust, Weir Farm Trust, Weir Farm Art Center) through their subsidiary board, the Weir Preserve Stewardship Committee. As a result, 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 Burlingham 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 / Burlingham 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 Burlingham 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 Burlingham 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.
--Wellhead Cover (Well) [166995] evaluated as undetermined in the 2013 CLI is now evaluated as contributing.
--The painting site – “Apple Tree in Blossom,” J. Alden Weir, n.d. [tbd] – is added as a contributing feature in Views and Vistas.
• 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

Burlingham Complex
Weir Farm National Historic Site

Weir Farm National Historic Site concurs with the findings of the Cultural Landscape Inventory (CLI) for the Burlingham 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 Burlingham Complex is hereby approved and accepted.

Superintendent, Weir Farm National Historic Site — Date 9/23/13

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 Burlingham 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 Burlingham Complex CLI Update is conducted at a Level A effort.

Geographic Information

State and County:

State/Territory	County
Connecticut	Fairfield County

Area (Acres): 9.78

Land Tract Number(s)

101-01, Parcel A, 9.78 acres (out of 52.61)

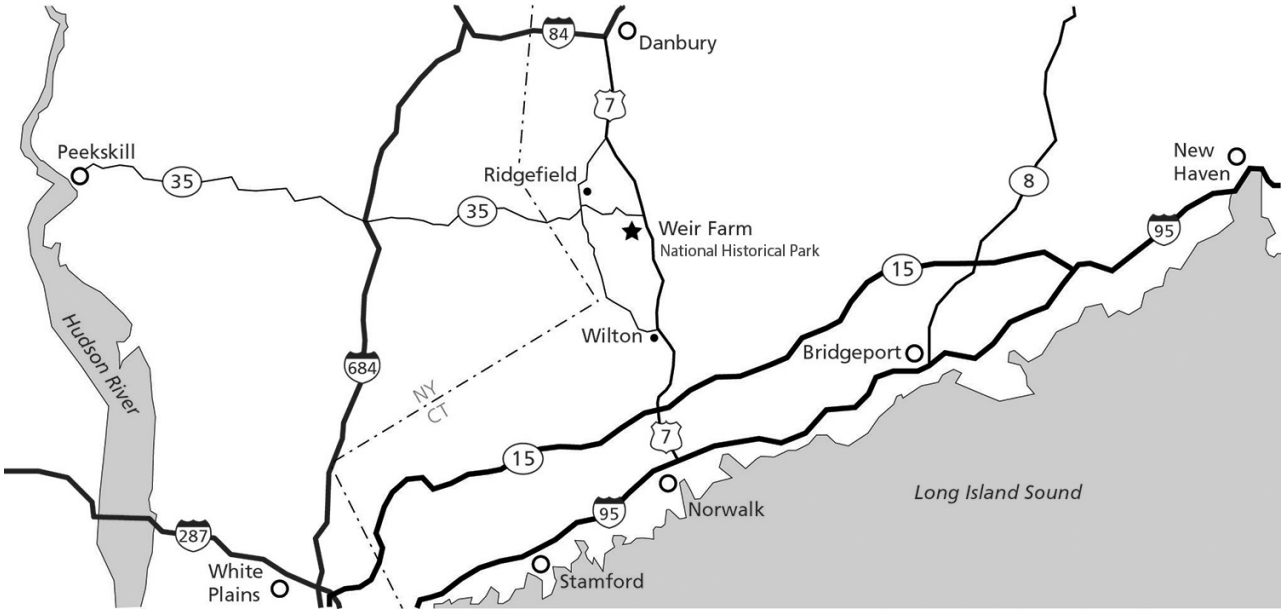
Boundary Description:

The Burlingham Complex is a component landscape of Weir Farm NHP and encompasses 9.78 acres of land within the boundaries of the park, located to the south of Pelham Lane and to the west of Nod Hill Road. It is comprised entirely by Tract 101-01, Parcel A. The northeast corner of the component landscape begins at the southwest corner of Pelham Lane and Nod Hill Road. Proceeding west, the boundary extends along Pelham Lane to the west boundary of the park. Turning south, the boundary runs south, jutting out briefly, then turning south again, running to the southwest corner of the property. From the corner, the boundary extends east, jutting south slightly, then east to Nod Hill Road. There the boundary runs along the road to the starting point at the corner of Pelham Lane and Nod Hill Road.

Boundary Coordinates

Source	Type of Point	Latitude	Longitude	Narrative
Aerial Photograph	Polygon	41.257297	-73.4565	
Aerial Photograph	Polygon	41.256478	-73.456197	
Aerial Photograph	Polygon	41.255077	-73.45566	
Aerial Photograph	Polygon	41.254632	-73.456738	
Aerial Photograph	Polygon	41.254912	-73.456713	
Aerial Photograph	Polygon	41.255146	-73.456706	
Aerial Photograph	Polygon	41.255013	-73.457996	
Aerial Photograph	Polygon	41.256165	-73.458141	
Aerial Photograph	Polygon	41.256185	-73.457998	
Aerial Photograph	Polygon	41.256696	-73.45806	
Aerial Photograph	Polygon	41.257205	-73.456884	

Location Map:



Weir Farm National Historical Park, Wilton and Ridgefield, Connecticut. (Weir Farm NHP website)



The Burlingham Complex, highlighted in red. (Olmsted Center for Landscape Preservation--hereafter OCLP)

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 Burlingham Complex is part of Weir Farm NHP owned by the federal government and managed by the NPS. The site is located within the township of Wilton, Connecticut, approximately ten miles south of Danbury, Connecticut, in Fairfield County. The northern 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 Burlingham Complex is located on the southwest 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 Burlingham Complex to the east across Nod Hill Road. To the west and southwest is the Weir Preserve currently managed by the Weir Farm Art Alliance (formerly Weir Farm Heritage Trust, Weir Farm Trust, Weir Farm Art Center) through their subsidiary board, the Weir Preserve Stewardship Committee.

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 Burlingham Complex. Within the boundary of the component landscape, there is a 35-foot change in elevation from approximately 610 feet above sea level to over 645 feet. The outcroppings and steep slopes 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: Portion 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. Suburban development nearly surrounds the sixty acres of land comprising the park. Mitigating off-site views of contemporary development is desirable in order to enhance the expansive feeling of the property that is presently a quarter the size of the property maintained during the historic period.

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 includes 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.

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 evaluations of specific resources are noted in the CLI's Analysis and Evaluation chapter.

On October 13, 2017, the Keeper approved the 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 evaluation of resources is noted in the 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 Burlingham 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 Burlingham 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	Weir’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 2013	Rehabilitated	Stone walls in Burlingham Domestic Grounds are repaired. (PMIS 177382)
CE 2014	Rehabilitated	Numerous recommendations in the CLR are implemented in the Burlingham agricultural grounds. (PMIS 160650)
CE 2014	Restored	Historic field edge in Burlingham Fields 3 and 4 are restored. (PMIS 170428)
CE 2014	Planned	An orchard condition assessment and management plan are developed. (PMIS 95842)
CE 2015	Restored	Field edges in Burlingham Fields 5, 6, and 7 are restored. (PMIS 170474)
CE 2015	Maintained	Deferred garden tasks are performed with the Youth Crew. (PMIS 189658)
CE 2016	Maintained	Accessible walkway cyclic maintenance (re-oil and re-gravel) is completed. (PMIS 201447)
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	Herbaceous perennials are renovated in the Burlingham garden beds. (PMIS 176532)
CE 2017	Rehabilitated	Historic stone walls in agricultural fields and along boundary are repaired with Youth Crew (YCC). (PMIS 200968)
CE 2019	Stabilized	Invasive and hazardous vegetation is removed along main park roads. (PMIS 237658)

Year	Event	Major Event Narrative
CE 2020	Repaired	Watering and drainage system in Burlingham south garden terrace is repaired. (PMIS 215872)
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)
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 2021	Established	The park is redesignated as a National Historical Park.
CE 2022	Maintained	Several deferred landscape maintenance projects are completed. (PMIS 205856)
CE 2022	Restored	Burlingham fields 3 and 4 are restored. (PMIS 236964)
CE 2023	Maintained	Large specimen trees pruned and lightning protection extended near Visitor Center. (PMIS 236861)
CE 2023	Rehabilitated	Visitor trails are rehabilitated. (PMIS 237674)
CE 2023	Restored	Burlingham fields 5, 6, 7 are restored. (PMIS 236988)
CE 2023	Rehabilitated	Historic landscape plantings are rehabilitated at the Burlingham house and the Caretaker's house and studio. (PMIS 205929)
CE 2024	Removed	Serpentine hedge in Sunken Garden is removed following infection of boxwood blight.
CE 2024	Removed	Invasive and hazardous vegetation removed in Arts Complex meadow islands. (PMIS 245831)
CE 2026	Planted	Fifty inkberry 'Gem Box' shrubs are planted in the Sunken Garden to replace the serpentine boxwood hedge that was removed due to the boxwood blight.
CE 2026	Rehabilitated	Domestic lawns are rehabilitated. (PMIS 188304)
CE 2026	Stabilized	Hazardous trees are pruned in Weir property. (PMIS 255861)
CE 2026	Maintained	Apple orchards are pruned. (PMIS 255962)

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)

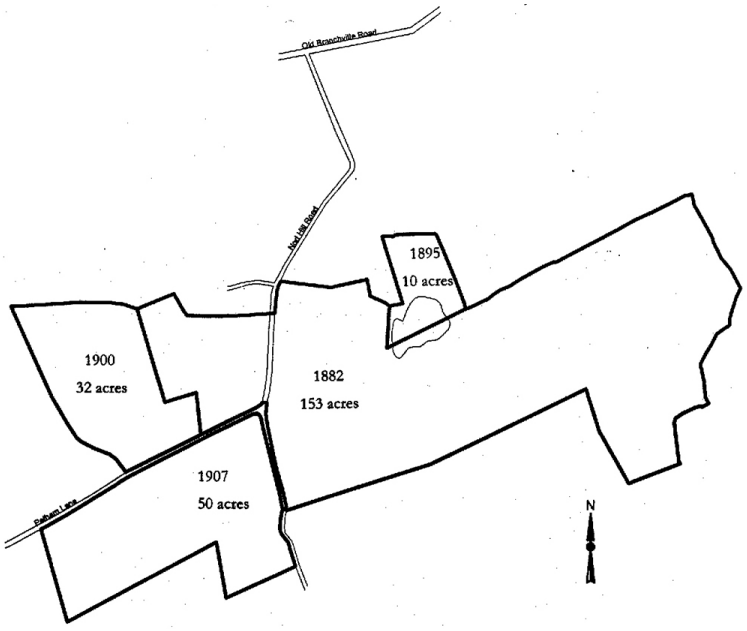


Figure 1. Land purchases by J. Alden Weir, 1882-1907. (OCLP)



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)

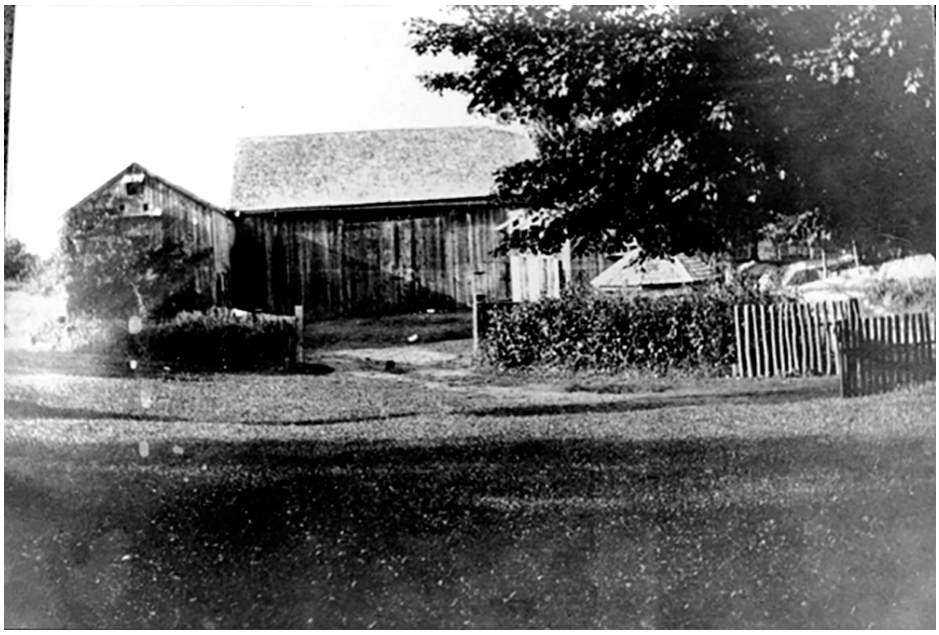


Figure 5. The Weir barn, view looking north, ca.1910. (Weir Farm NHP, HP No.265)



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)

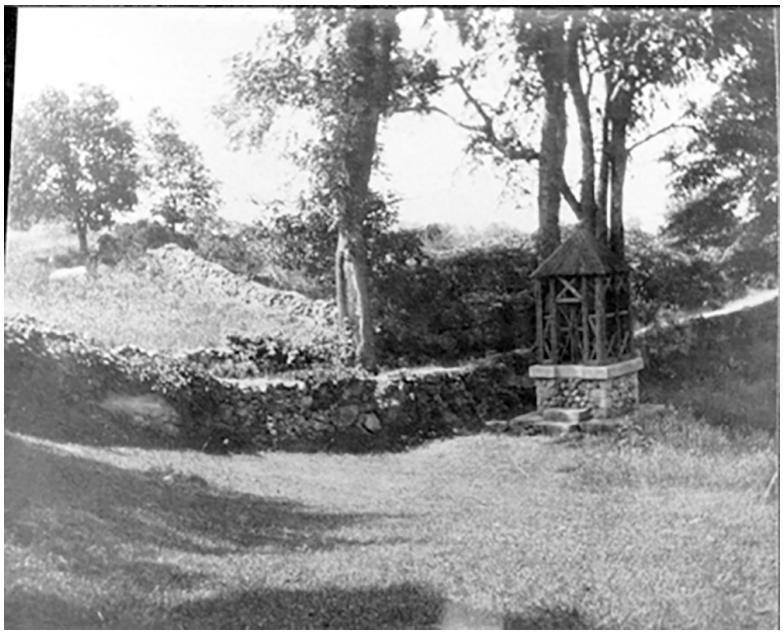


Figure 9. Granite well house, view looking southwest, ca.1905. (Weir Farm NHP, HP No.284)



Figure 10. North 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 Burlingham Complex, the GMP stipulated that the landscape would be rehabilitated rather than restored so that the changes Cora Weir Burlingham made after 1940 were retained. Actions identified for rehabilitating the cultural landscape in the Burlingham Complex included:
--Reclaiming the existing, overgrown fields
--Rehabilitating the Sunken Garden based on post-1940 planting designs
--Rehabilitating the South Garden terraces, completed post-World War II. (CLR Vol.2 Update 2013: 60-61; GMP 1995: 25)

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 Burlingham Complex CLI was completed in 2013. They include:
• 2013: Manage Invasive Plants with Youth Crew-YCC2013 (PMIS 189655); Repair Stone Walls in Burlingham Domestic Grounds (PMIS 177382)
• 2014: Implement CLR In Burlingham Agricultural Grounds (PMIS 160650); Restore Historic Field Edge-Burlingham Fields #3,4 (PMIS 170428); Perform Orchard Condition Assessment & Develop Management Plan (PMIS 95842)

• 2015: Restore Field Edge Burlingham Fields #5,6,7 (PMIS 170474); Perform Deferred Garden Tasks with the Youth Crew (PMIS 189658)
• 2016: Accessible Walkway Cyclic Maintenance Re-oil and Re-gravel (PMIS 201447); Perform Cyclic Parking Lot Resurfacing, Guardrail and Bumper Replacement and Plantings Renewal (PMIS 201431)
• 2017: Prune Historic Weir Orchards -2017 (PMIS 191157); Repair Historic Stone Walls in Agricultural Fields and along Boundary with Youth Crew (PMIS 200968); Renovate Herbaceous Perennials in Southern Weir Farm NHS Garden Beds (PMIS 176532)
• 2019: Remove Invasive & Hazardous Vegetation Along Key Park Roads (PMIS 237658)
• 2020: Repair Watering and Drainage System in Burlingham Garden Terraces (PMIS 215872); Accessible Path Cyclic Maintenance Re-oiling and Re-graveling (PMIS 201479); 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); Restore Historic Burlingham Fields #3,4 (PMIS 236964)
• 2023: Prune Large Specimen Trees and Extend Lightning Protection near Visitor Center (PMIS 236861); Restore Burlingham Fields #5,6,7 (PMIS 236988); Renovate Historic Landscape Plantings in Arts Complex (PMIS 205929); Rehabilitate Visitor Trails at Weir Farm NHS (PMIS 237674)
• 2024: Serpentine hedge (Buxus sempervirens) in Sunken Garden is removed following infection of Boxwood Blight; Invasive and hazardous vegetation removed in Arts Complex Meadow Islands (PMIS 245831)
• 2026: Fifty Ilex glabra 'Gem Box' shrubs are planted in the Sunken Garden to replace the Serpentine (Buxus sempervirens) hedge that was removed due to the Boxwood Blight; Domestic lawns rehabilitated (PMIS 188304); Prune Hazardous Trees in Weir Property (PMIS 255861); Apple orchards are pruned (PMIS 255962)

Several other projects are funded or proposed:
• 2027: Proposed. Repair Unsafe Historic Stone Terrace at Visitor Center Entrance (PMIS 246216); 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 Historic Landscape Plantings in Arts Complex (PMIS 346998); Renovate Domestic Lawns (PMIS 346857)
• 2031: Proposed. (PMIS 257224) Improve Visitor Safety Along Roads and Parking Areas Per Transportation Plan

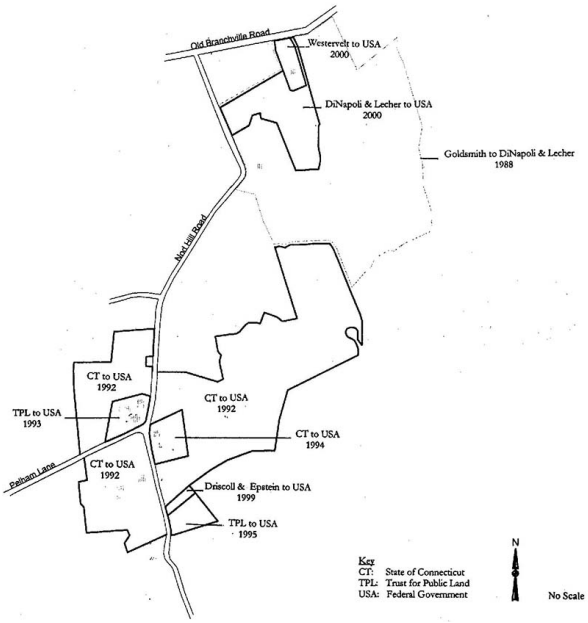


Figure 14. National Park Service land acquisitions at Weir Farm. (OCLP)

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
Government	Government Office	Visitor Contact (Visitor Center)	No	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 Burlingham Complex landscape is evaluated by comparing landscape characteristics and features present during the period of significance (1882-1957) with current conditions (2026). Many of the historic characteristics and features at the Burlingham 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 and domestic areas facing Nod Hill Road, and the surrounding gardens and agricultural features—are present and still intact. The two most important buildings—Burlingham house (1775) and barn (1835)—have been rehabilitated for park offices and visitor and educational programming, respectively. A woodshed, potting shed, and incinerator remain, as do well structures, cold frames, and numerous stone walls. 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, while a stone patio is extant alongside the house. Plantings at the site include the ornamental Sunken Garden, a terraced vegetable garden, an orchard, 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.

The most visible change at the Burlingham Complex since 1957 has been the recent construction of an employee and overflow parking lot west of the barn and woodshed. The area was selected due to favorable topography, an existing access route, and screening created by existing buildings, walls, and vegetation. Other changes have concerned vegetation and have been more subtle. In the 2000s, non-historic vegetation at the garden terraces and around the house foundation was removed and replaced by appropriate material based on historic photographs. Some trees and shrubs throughout the grounds have been removed due to disease or old age. Perhaps the most notable change at the Burlingham 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. The park includes only 60 of the original 238 acres that comprised the farm during the Weir occupation, but the residential development that now abuts other parts of the park has not encroached on the Burlingham Complex because of the conservation land to the south and west, known as Weir Preserve, which is currently managed by the Weir Farm Art Alliance (formerly Weir Farm Heritage Trust, Weir Farm Trust, Weir Farm Art Center) through their subsidiary board, the Weir Preserve Stewardship Committee. As a result, 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 Center, 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 buildings, structures, stone

walls, and garden spaces, but their overall designs are intact. The construction of a parking lot is the most notable addition, but it is relatively screened from the site's primary visitor use areas.

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.

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. Except for Weir's "The Webb Farm (I/II)," the 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 it 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 Burlingham 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 Webb family and during Weir's ownership after 1907 exposed some of the surrounding hills and contributed to some areas of erosion (Figure 15).

The Burlingham Complex includes a general transition from upland ridgelines to wetland lowlands. Along its eastern edge, the site includes Charlton-Hollis loam and rock outcrop, mostly sandy soil. As it drains downward and to the west, the soil changes to a poorly-drained Adrian Muck, creating wetlands at 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 Webbs, and continued by Weir and the Burlinghams, transitioned this mosaic into farmland with some interspersed woodlots. At the Burlingham Complex these practices created five fields, now managed as open meadows (Figure 16). 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 Burlingham Complex have undergone modest changes since the mid-1940s. While the climate and general hydrology remain similar to that experienced by Weir, the Burlinghams, and the farmers preceding them, the vegetation supported by those systems has begun to change. The trees and shrubs of the surrounding woodlands have pressed into the open fields south and west of the Burlingham house. 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 a ridge of exposed bedrock in the landscape of the south meadow, part of the same ridge that is visible on the grounds of the Weir Complex. (NR draft 2012, Sec.7: 12)

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
South Meadow Exposed Bedrock	166927	Contributing					No

Landscape Characteristic Graphics:



Figure 15. View looking southeast at the rolling topography and rock outcroppings within the Burlingham Complex. (OCLP 2026)



Figure 16. Burlingham Complex south meadow showing volunteer trees and forest encroachment, 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. Various owners of the Burlingham Complex shaped the landscape to suit their needs. The initial farmers likely built the original house in circa 1775 and began to transform the surrounding woodlands into productive farmland. Jared Webb purchased two lots that comprised the larger farm in 1832 and 1843, by which time there was a barn west of the house at the end of a driveway. Except for construction of the woodshed in circa 1850 just to the south of the barn, neither the Webbs nor J. Alden Weir after 1907 made many significant changes to the landscape beyond caring for the pastures and meadowlands to the south and west of the buildings.

It was with the transfer of the property to Cora Weir Burlingham, J. Alden Weir's daughter, and her husband Charles when construction began on several ornamental features interspersed between the buildings and the surrounding farmland. To the west of the house was an ornamental area of plantings known as the Sunken Garden, built in 1932, while to the south and across the driveway was a series of vegetable garden terraces, installed in 1946. By 1957, this resulted in a concentrated cluster of domestic areas in the east central portion of the property facing Nod Hill Road, surrounded by fields, woodlots, and stone walls to the north, west, and south.

Post-Historic and Existing Conditions:
Currently, the NPS maintains the Burlingham Complex much as it appeared in 1957. The three main buildings (house, wood shed, and barn) as well as key structures such as the Burlingham orchard, Sunken Garden, and South Garden terraces remain, portraying the spatial organization of the historic period (Figures 17 and 18).

Landscape Characteristic Graphics:



Figure 17. The south meadow, view looking north. The buildings in the distant form the core of the Burlingham Complex. (OCLP 2026)



Figure 18. View looking west at the driveway, along which the majority of the Burlingham Complex buildings and structures are located. (OCLP 2026)

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 caretaker's, 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. Weir acquired the Burlingham Complex lands in 1907, and painting sites there reveal that both artistry and farming were the primary uses of the site. After 1931, Cora Burlingham shifted many of the land uses towards that of a country estate and garden.

Farming is no longer practiced within the Burlingham Complex, although the park maintains many of the open fields through mowing and pruning, as well as alternative treatment practices that retain the historic character. The Burlingham 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. The park's visitor center and staff offices are located in the house, while the barn serves as an interpretive space. An employee parking lot is located beyond the barn and woodshed.

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 Burlingham Complex during the historic period, including meadow areas, lawn areas, foundation plantings around the house, ornamental plantings in a Sunken Garden, vegetable plantings in a terraced garden, orchard trees in the South Meadow, and shade trees along the road. Though most of the vegetation features are extant, their conditions vary.

Historic Conditions:
The early agricultural history of the Webb/Burlingham farm was characterized by regular plowing and grazing, which kept the meadows surrounding the Burlingham house clear of wooded vegetation. During the historic period, the turf around the Burlingham house 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 adjacent meadows. As a gardening enthusiast, Cora Weir Burlingham embellished her property with a great quantity and variety of plant material. Around the house she added evergreen shrubs such as yew, laurel, pieris, and herbaceous plantings consisting of spiderwort, lily of the valley, and Kenilworth ivy.

Between 1932 and 1940, Cora commissioned Vera Poggi Breed to design a Sunken Garden, which included walls, paths, steps, and an urn. This small ornamental garden was located to the west of the house and featured curved flowerbeds backed by arborvitae and edged with dwarf boxwood. During World War II, Cora set out a victory garden north of the house. It was abandoned after the war, and between 1946 and 1947 she had a new terraced garden space built south of the house and driveway to grow small fruits such as raspberries and strawberries. Well south of the house, in the south meadow, was an orchard. Historic aerial photographs from 1941 and 1951 indicate a geometric arrangement of ten to thirteen trees. There was also a row of maple trees along Nod Hill Road that provided a scenic frame to the country road. (CLR Vol.2 Update, draft 2012: 50,52)

Post-Historic and Existing Conditions:
There are presently five meadow spaces at the Burlingham Complex: South, Southwest, West, Northwest, and East. Field edges were restored in 2014 and 2015, with several restored in 2023. The existing lawn is in good to fair condition with some areas where turf grasses compete with broad-leaved weeds, moss, and clover. The foundation plantings are in good to fair condition, with some weeds such as spiderwort taking hold. In 1969 Cora Weir Burlingham directed a major planting redesign at the Sunken Garden. Based on plans prepared in 2001, the park rehabilitated the garden, reusing existing material and incorporating new plants from the 1969 redesign. The park also made deer-resistant plant substitutions as a component of the rehabilitation. Garden plants today include a central lawn panel bordered by beds of bleeding heart (Dicentra sp.), bloodroot (Sanguinaria canadensis), bloody cranesbill (Geranium sanguineum), false buckbeard (Astilbe sp.), foxglove (Digitalis purpurea), iris (Iris sp.), lady fern (Athyrium filix-femina), lungwort (Pulmonaria officinalis), mayapple (Podophyllum sp.), and peony (Paeonia officinalis) (Figure 19). An installation of a serpentine border consisting of fifty resilient, native-alternative, Gem Box shrubs (Ilex sp.) was planted in 2026, following a 2024 boxwood blight that resulted in the removal of the serpentine boxwood border (Buxus sp.). (PMIS 170428; PMIS 170474; PMIS 236988; Review comments, J.Poland, 7 August 2026)

The South Terraced Garden plantings are presently in fair condition and are missing some perennial and groundcover plantings between the stone walls and slab of exposed ledge (Figure 20). Raspberries have been reestablished at the southern end of the lower terrace with a wire trellis system that was typical of a support for raspberry plants. Today, the garden's lawn panels are edged by aster (Aster sp.), boxwood, catnip (Nepeta cataria), geranium (Geranium sp.), iris, peony, and spiderwort (Tradescantia sp.). Two adjacent cold frames feature aster, coneflower (Echinacea sp.), iris, lantana (Lantana camara), nasturtium (Tropaeolum majus), and spiderwort.

The park has also rehabilitated the Burlingham orchard by replacing missing trees with propagated trees from the Weir orchard (Figure 21). The orchard is in good condition and features fencing around the younger trees to protect them from deer. In 1995, a row of maple trees along Nod Hill Road, in front of the Burlingham house, was replaced in kind. (CLR Vol.2 Update, draft 2012: 50,52; NR draft 2012: Sec.8: 37; PMIS 191157)

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
South Meadow	166929	Contributing					No
Southwest Meadow	166931	Contributing					No
West Meadow	166933	Contributing					No
Northwest Meadow	166935	Contributing					No
East Meadow	166943	Contributing					No
Burlingham House Domestic Lawn	166955	Contributing					No
Foundation Plantings at the Burlingham House	166957	Contributing					No
Sunken Garden	166959	Contributing					No
Ornamental Plantings (in Sunken Garden)	166961	Contributing					No
South Terraced Garden	166963	Contributing					No
Burlingham Orchard	166965	Contributing					No
Row of Maple Trees, bordering Nod Hill Road	166967	Contributing					No

Landscape Characteristic Graphics:

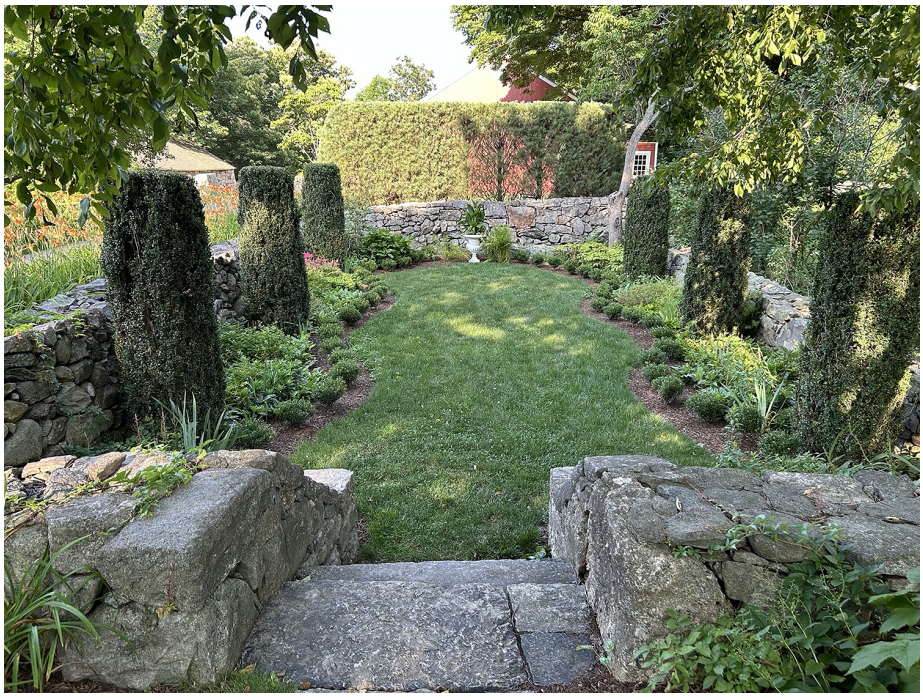


Figure 19. The Sunken Garden at the Burlingham Complex, view looking west towards the barn (Weir Farm NHP 2026)



Figure 20. The South Garden Terraces, view looking southeast. (OCLP 2026)



Figure 21. View looking southeast at the Burlingham orchard. (OCLP 2026)

Landscape Characteristic: Circulation

Circulation refers to the spaces, features, and applied material finishes that constitute systems of movement in a landscape. Circulation features constructed at the Burlingham Complex during the historic period included a
driveway into the property from Nod Hill Road, stone walkways, and a stone paved terrace at the house. These features still remain.

Historic Conditions:
The driveway at the Burlingham Complex began at Nod Hill Road and headed west where it transitioned to a wider area between the woodshed and barn. The drive may date to the mid-eighteenth century when the house and woodshed were built. At some point the driveway and area between the woodshed and barn were finished with crushed stone, likely after the arrival of Cora Weir and Charles Burlingham in 1931. Walks comprised of large rectangular sections of granite laid end-to-end lead from the driveway and Nod Hill Road to the house. Between 1933 and 1938, the Burlinghams directed the construction of a stone paved terrace along the south elevation of the house. A set of five stone steps leading down to the Sunken Garden was likely built around this time. An informal gravel path was also built, leading north to the Weir house. (CLR Vol.2 Update, draft 2013: 49-50; NR draft 2012, Sec.8: 36)

Post-Historic and Existing Conditions:
The crushed stone driveway today is approximately 250 feet long and one lane wide until it broadens to fill the gravel lot between the barn and woodshed (Figures 22 and 23). From there a short drive leads to a gravel parking area built in 2011 for employees, equipment storage, and overflow parking (Figure 24). Around the house, the various stone walks remain. In 2001 the park completed repairs to the granite terrace with assistance from an Acadia National Park masonry team. The stone steps to the Sunken Garden were repaired in 2013. The gravel path to the Weir House now features a paved chip seal surface for accessible access from the visitor parking lot in the Pond and Woodland Area to the Weir Complex. A path from the driveway to the restroom attached to the barn was recently rehabilitated. (CLR Vol.2 Update, draft 2012: 49-50; PMIS 177382)

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
Gravel Driveway	166969	Contributing	041400		Location	47847	Yes
Gravel Lot	166971	Contributing	1171675				No
Granite Walkway to Front Entry	166973	Contributing	1171674				No
Stone Terrace	166975	Contributing	041424		Asset	20386	Yes
Steps to Sunken Garden	166977	Contributing	1171678				No
Gravel Path	166979	Contributing	1171676				No
Employee/Overflow Parking Lot	166981	Noncontributing – Compatible					No

Landscape Characteristic Graphics:



Figure 22. View looking east-southeast at the driveway and Nod Hill Road. The Sunken Garden and Burlingham house are on the left and the South Garden Terraces are on the right. (OCLP 2026)



Figure 23. View looking west at the wider section of the driveway between the barn and woodshed. (OCLP 2026)



Figure 24. The staff parking area west of the Burlingham barn, view looking northeast. (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 Burlingham Complex during the historic period. In addition to the main dwelling facing Nod Hill Road, today called the Burlingham house, there were various buildings typical of many New England farms, such as a barn, woodshed, and a well, as well as structures associated with the some of the unique garden spaces on the property, such as a tool shed, stone retaining walls, and boundary walls. Most of these historic buildings and structures are still extant.

Historic Conditions:
The three most important buildings at the Burlingham Complex were the house, barn, and the woodshed. A portion of the house may date to circa 1775, with the first reference to the structure occurring in a 1782 deed. J. Alden Weir purchased this property from the Webb family in 1907. His daughter, Cora Weir Burlingham, acquired the property in 1931 and directed several additions to the house through 1940. The Webb family had constructed the barn and woodshed. The barn was situated west of the house, and based on a deed listing multiple buildings on the property, may have been built before 1843 but possibly as early as the house. The Burlinghams renovated the barn soon after they acquired it in 1931. The woodshed was constructed just to the south of the barn and is thought to have been built circa 1850, but may have been one of the buildings mentioned in the 1843 property deed. The woodshed attained its current size and roof line by 1931 and appeared in Mahonri Young sketches from the mid-1930s. (CLR Vol.2 Update, draft 2013: 49,52)

Several structures at the Burlingham Complex were associated with the gardens. As part of the ornamental Sunken Garden designed by Vera Poggi Breed and built between 1932 and 1940, local mason Joseph John Knoche, known as Old Joe, built massive, dry-laid stone walls to enclose the rectangular-shaped space and retain the adjacent grade that was 3-4 feet higher. In 1940, Knoche

also built a small stone potting shed designed by F. Nelson Breed between the house and the Sunken Garden. This structure appeared in circa 1942 sketches by Mahonri Young. When Cora abandoned her victory garden north of the house after World War II, she had stone retaining walls constructed between 1946 and 1947 opposite the house and south of the driveway. The walls supported terraces for growing fruits and vegetables. To the south of the south garden terraces was a well with rounded stones and granite at the corners. The well may date to the construction of the terraces, or perhaps earlier, but its construction date is not known (CLR Vol.2 Update, draft 2013: 49,51-52; NR draft 2012, Sec.7: 12)

Between 1931 and 1940, Cora Burlingham directed the construction of dry-laid stone walls roughly following her property boundary along Nod Hill Road and Pelham Lane. She also employed the Knoche family for this work, which resulted in more refined walls than the piled stone walls common throughout the region. The boundary walls were three to four feet high, made of split-face granite two stones wide, and were slightly battered to create a wider base and narrower top. (CLR Vol.2 Update, draft 2013: 49)

Post-Historic and Existing Conditions:
The Burlingham house serves as administrative offices and the visitor contact station for the park (Figure 25). In the summer of 2011 the house received a new roof. Between 2002 and 2004, the park rehabilitated the barn to support visitor and educational programming. In the fall of 2010 the Dry Stone Conservancy, Inc. repaired a bulged section along the woodshed's west wall and at its northwest corner (Figure 26). (CLR Vol.2 Update, draft 2013: 49,52)

The roof of the potting shed was repaired by park staff in the summer of 2013, and the walls of the Sunken Garden are in fair condition (Figure 27, see also Figure 19). The Dry Stone Conservancy, Inc. repaired portions of the terrace walls in 2012 (see Figure 20). The well to the south of the terraces has been covered with a poured in place concrete cap. 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 stone walls of the Burlingham Complex are piled and split face (Figure 28). Several stone walls were repaired in 2013, 2017 and 2024. (CLR Vol.2 Update, draft 2013: 49,51-52; NR draft 2012, Sec.7: 12; PMIS 177382; PMIS 200968; PMIS 206143; Review comments, J.Poland, 7 August 2026)

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
Burlingham House	166983	Contributing	041405		Location	47366	Yes
Burlingham Barn	166985	Contributing	041402		Location	47374	Yes
Woodshed	166987	Contributing	041404		Location	47380	Yes
Stone (Potting) Shed	166989	Contributing	041403		Location	47377	Yes
Stone Garden Walls	166991	Contributing	041419		Location	47852	Yes
South Terrace Garden Walls	166993	Contributing	041422		Asset	20384	Yes
Wellhead Cover	166995	Contributing	041423		Asset	20385	No
Burlingham Complex Stone Boundary Walls	166997	Contributing	041420		Asset	20382	Yes
Accessible Restroom	211017	Noncontributing – Compatible					No

Landscape Characteristic Graphics:



Figure 25. View looking south at the north side of the Burlingham house, now used as a visitor center and staff offices. (OCLP 2026)



Figure 26. View looking north at the woodshed (right), with the barn in the background. (OCLP 2026)



Figure 27. View looking north at the stone potting shed and the Burlingham house, from one of the stone walls bordering the driveway. (OCLP 2026)



Figure 28. Stone walls delineate the meadows at the Burlingham Complex. (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. There are at least thirty vistas within the park that appear in the paintings of J. Alden Weir and his associates, at least six of which are located within the Burlingham Complex (see Site Plan). Among those within the Burlingham Complex are several undated etchings by Weir titled, “Webb Farm,” as well as some paintings of the landscape by Weir (“Upland Pasture” 1905) and John H. Twachtman (“Spring Landscape” ca.1900). Another site includes “Apple Tree in Blossom,” (Weir, n.d.). (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 similar to those viewed by the artists. The site of J. Alden Weir’s etching, “The Webb Farm,” from 1890 has been significantly altered by the addition of the gravel employee parking lot in 2011. Feature numbers in parentheses below correspond to those on the site plan.

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
“Apple Tree in Blossom,” J. Alden Weir, n.d.	211018	Contributing					No
“Joe Knoche Builds a New Stone Wall II (V/VI Trial Proof),” Mahonri Young, 1942 (Site 3)	166999	Contributing					No
“Spring Landscape, Branchville,” J. Alden Weir, c. 1882 (Site 2)	167001	Contributing					No
“Spring Landscape,” John Henry Twachtman, c. 1900 (Site 4)	167003	Contributing					No
“The Road to the Land of Nod,” Childe Hassam, c. 1910	167005	Contributing					No
“The Webb Farm (I/II),” J. Alden Weir, c. 1890 (Site 5)	167007	Contributing					No
“Upland Pasture, Branchville,” J. Alden Weir, 1905 (Site 1)	167009	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. The most notable small-scale features at the Burlingham Complex were associated with Cora Weir Burlingham's gardens, and included an iron urn in the Sunken Garden and two cold frames at the south garden terraces. There were also a gas tank and rubbish incinerator on the property. All of these features are extant.

Historic Conditions:
The iron urn at the west end of the Sunken Garden served as the garden's focal point. The urn was placed at this location at the direction of Cora Burlingham. Cora also selected the location of two cold frames north of the south garden terraces to grow and harden plants: a concrete cold frame was five feet square, while a wood cold frame was four feet wide by twelve feet long. (CLR Vol.2 Update, draft 2013: 51)

Also dating to the early Burlingham period were two decorative stone structures that screened a propane gas tank and a rubbish incinerator. The gas tank enclosure was located northeast of the barn, immediately adjacent to a stone wall that abutted the east elevation of the barn's ell. A stone wall, consistent in construction methodology with the boundary walls built on the property between 1931 and 1940, extended roughly twenty-five feet south from the southwest corner of the barn. At the west side of the end of the wall was a dry-laid stone structure likely built in conjunction with the wall. The structure served as an incinerator for burning trash and measured approximately three feet square by three feet high and features a large opening in its top face and a small opening at the bottom of its west face. (CLR Vol.2 Update, draft 2013: 51; NR draft 2012, Sec.7: 12)

Post-Historic and Existing Conditions:
In the fall of 2010, the Historic Preservation Training Center restored the wood sashes to fit over the concrete cold frame and replaced the wood cold frame in kind and reset square clay pavers bordering two sides of the feature (Figure 29). The wood sashes are no longer on the concrete cold frame, but the wood cold frame is extant. The stone enclosures for the incinerator and gas tank are still extant. (CLR Vol.2 Update, draft 2013: 51)

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
Sunken Garden Urn	167011	Contributing	1171679		Asset	20381	Yes
Cold Frames	167013	Contributing	041418		Asset	20380	Yes
Gas Tank Enclosure	167015	Contributing	041417		Asset	20379	Yes
Rubbish Incinerator	167017	Contributing	1171677				No

Landscape Characteristic Graphics:



Figure 29. View looking northwest at the two cold frames. (OCLP 2026)

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 Burlingham 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 Burlingham 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: Parked vehicles in the staff lot are visually intrusive to landscape views from the Southwest, West, and Northwest Meadows.

Date Identified: 08/13/2026

Resolved? No

Type of Impact: Other

Other Impact: Hazardous Vegetation

External or Internal: Internal

Impact Narrative: An apple tree east of the woodshed needs to be removed due to its failing condition.

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 Burlingham Complex should retain the post-1940 landscape changes directed by Cora Weir Burlingham concluding with the replanting of the Sunken Garden in 1969. 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 Burlingham Complex, the landscape will be rehabilitated to facilitate visitor services, with visitor orientation presented in and surrounding the Burlingham House. The park's educational programs will be supported in the Burlingham Barn. Staff will park in a small, gravel-surfaced parking area accessed from the Burlingham drive and screened from view by existing buildings, stone walls, and vegetation. Plantings consistent with the historic period will thrive around the foundation of the Burlingham House, in the Sunken Garden, in the South Garden terraces, and in the orchard. Small-scale features in the Sunken Garden and South Garden terraces will convey Cora Weir Burlingham's interest in gardening." (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, "Rehabilitation is the primary treatment for the Burlingham Complex. The treatment period extends to 1969 to preserve changes made by Cora Weir Burlingham." (CLR Vol.2 Update 2013: 62-63)

Treatment Type: Rehabilitation

Treatment Completed: No

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Stilgoe, John R.	Common Landscape of America, 1580 to 1845	1982	New Haven: Yale University Press			

Supplemental Information:

Supplemental Information Title: Atlas of New York Vicinity

Supplemental Information Narrative:

F.W. Beers, 1867

Supplemental Information:

Supplemental Information Title: Clark’s Map of Fairfield Co., Connecticut

Supplemental Information Narrative:

Richard Clark, 1858

Supplemental Information:

Supplemental Information Title: Map of the Town of Ridgefield, Conn.

Supplemental Information Narrative:

Henry R. Minor, 1912

Supplemental Information:

Supplemental Information Title: Review comments, J.Poland

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			