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CULTURAL LANDSCAPE REPORT FOR WEIR FARM NATIONAL HISTORIC SITE

Volume 2: Analysis and Treatment

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CONTENTS

List of Illustrations v
Foreword x
Acknowledgements xi
Executive Summary xii
Chronological Overview xv

Introduction 1
Methodology 1

Landscape Significance and Integrity 3
Current National Register Status 3
Potential Areas for Further Evaluation 3
Landscape Integrity 4

Agricultural and Rural Context 8
"The Weir Farm: Working Agriculture and the Vision of Rural New England 1860-1940.'
by Jack Larkin, Agricultural Historian 8

CharacterDefining Features 50
Site-Wide Features 50
Weir Complex Features 63
Domestic Grounds 63
Agricultural Zone 86
Burlingham Complex Features 99
Domestic Grounds 99
Agricultural Zone 111
Pond and Woodland Area 118
Area-Wide Features 118
The Pond Landscape 126
The 'Truant's' Meadow 131
The Triangular and Ridgetop Meadows 135
Caretaker's Domestic Grounds 137

Landscape Treatment Plan 150
Introduction 150
Treatment Objectives of the Weir Farm NHS General Management Plan 150
Treatment Alternatives 151
Treatment Issues 151
Priorities and Phasing of Landscape Treatment 153
Landscape Treatment Tasks 155
Park-wide Tasks 155
Circulation 155
Vegetation 158
Walls and Gates 166
Remnants/Sites 169
Weir Complex Treatment Tasks 171

Domestic Grounds 171
Stabilize Tool Shed 171
Rehabilitate Weir Driveway 171
Designation of Pedestrian Routes 173
Restore Rustic Picket Fencing 173
Restore and Stabilize Historic Specimen Trees and Shrubs 176
Renovate Domestic Lawns 179
Restore Historic Foundations and Herbaceous Plantings 180
Restore West Vegetable Garden Terraces and Arbor 182
Restoration of Secret Garden 182
Stabilize Well Cover 182
Retain Wood Pile 182
Agricultural Zone 186
Restore/Reconstruct Agricultural Outbuildings 186
Restore Barn Fencing and Gates 186
Restore Poultry Fencing 189
Stabilize Pig Pens 189
Restore/Stabilize Specimen Trees and Plantings 189
Stabilize Weir Apple Orchard 191
Restore Trellises on West Ell of Weir Barn 191
Restore Haystack 191
Burlingham Complex 194
Domestic Grounds 194
Repair Stone Paved Terrace 194
Preserve Burlingham Driveway 194
Renovate Domestic Lawns 196
Preserve Specimen Trees and Shrubs 196
Rehabilitate Sunken Garden 203
Rehabilitate Plantings in South Garden Terraces 203
Repair Cold Frames 208
Modify Outdoor Light Fixtures 208
Develop Compatible Park Signs 208
Agricultural Zone 210
Rehabilitate Burlingham Barn Annex as Accessible Restroom 210
Preserve Specimen Trees 210
Rehabilitate Webb/Burlingham Orchard 210
Pond and Woodland Area 213
Construct Wetland Crossing South of Fishing Bridge Remnants 213
Rehabilitate Path Around Pond 213
Preserve Wagon Road 213
Rehabilitate Stone Causeway 216
Develop Typical Bogwalks for Wet Areas 216
Restore Pond View from Ridgetop 216
Remove Young Woody Vegetation From Overgrown Meadows 216
Preserve Specimen Trees and Shrubs 221
Restore Planting of Birches on Island 223

Rehabilitate Pond and Dam 223
Rehabilitate Stone-lined Water Diversion System 223
Preserve Rural Mailboxes 225
Modify Parking Lot Lighting 225
Install Septic System Leach Field 225
Regrade Percolation Test Pits 225
Rehabilitate Caretaker's Domestic Grounds 227
Natural and Cultural Resource Compliance 228

Appendix
Programmatic Agreement ..... Appendix A
Archeologic Issues ..... Appendix B

Maps and Drawings
Landscape Treatment Plans ..... Appendix Env. 1
Specimen Vegetation Maps ..... Appendix Env. 2

LIST OF ILLUSTRATIONS

EXECUTIVE SUMMARY

Figure 1	Site Organization Diagram: Cultural Landscape Treatment Strategy	xiii

CHARACTER-DEFINING LANDSCAPE FEATURES

Figure 2	A glacial erratic, Pond and Woodland area, 1995.	51
Figure 3	Irregularly piled stone wall, along Pelham Lane, Weir complex, 1995.	53
Figure 4	Wire fencing remnant, 1995.	55
Figure 5	Stone wall with coping stone top, 1995.	55
Figure 6	Rock filled wall, Burlingham complex, along Nod Hill Road, 1995.	57
Figure 7	Typical barway, 1995.	57
Figure 8	Nod Hill Road, 1995.	59
Figure 9	Pelham Lane, 1995.	59
Figure 10	Young trees, Weir complex, 1995	60
Figure 11	Meadow, Burlingham complex, 1995.	62
Figure 12	Weir house, 1995.	65
Figure 13	Weir studio and garden tool shed, 1995.	65
Figure 14	Young studio, 1995.	67
Figure 15	Garden tool shed and last remaining post of the trellis at north end of the vegetable garden, 1995.	67
Figure 16	Rustic picket fence, Weir complex, 1995.	68
Figure 17	Rustic picket fence, Weir complex, 1995.	68
Figure 18	The Weir driveway, 1995.	71
Figure 19	The front walk from the porch, 1995.	71
Figure 20	Stone stairs, Weir complex, 1995.	73
Figure 21	Specimen trees, 1995.	75
Figure 22	Foundation planting, south lawn, 1995.	78
Figure 23	Espaliered pear trees, stone edging, 1995.	78
Figure 24	East facade. Historically, few plantings existed here, 1995.	79
Figure 25	Herbaceous plantings associated with rock outcropping, 1995.	79
Figure 26	West garden terraces, 1995.	80
Figure 27	Stairs connecting upper and lower terraces, 1995.	80
Figure 28	The 'Secret' garden, 1995.	81
Figure 29	The well cover, 1995.	83
Figure 30	Stone picnic table, 1995.	83
Figure 31	Wrought iron porch finials, 1995.	84
Figure 32	Carved granite splash blocks, 1995.	84
Figure 33	Woodpile between Weir and Young studios, 1995.	85
Figure 34	The Weir house seen through the barn and courtyard, 1995.	87
Figure 35	The Weir barn and courtyard under restoration, 1995.	87

Figure 36	The tack house, 1995	89
Figure 37	The ice house/chicken house. Fencepost is a remnant of poultry fencing connected to the building, 1995.	89
Figure 38	The corn crib, 1995.	90
Figure 39	The animal shelter, 1995.	92
Figure 40	Remnants of rustic picket fencing against tack house, 1995.	94
Figure 41	Driveway west of barn with chicken house in background., 1995.	94
Figure 42	Remnants of the Weir orchard, 1995.	96
Figure 43	Stone ledge birdbath, east of Weir studio, 1995.	96
Figure 44	Orchard prospect looking east, 1995.	98
Figure 45	Ruins of wagon barn and farm implements, 1995.	98
Figure 46	The Burlingham house., 1995.	101
Figure 47	The tool house, 1995.	101
Figure 48	The tool house, 1995.	103
Figure 49	Gas tank enclosure. Ell addition to Burlingham barn, 1995.	103
Figure 50	Picket gate, 1995.	104
Figure 51	The Burlingham driveway, showing vegetated strip at center, 1995.	104
Figure 52	Stone walkways, 1995.	105
Figure 53	Stone paved terrace, 1995.	107
Figure 54	The Sunken garden, 1995.	107
Figure 55	The south garden terraces, 1995.	109
Figure 56	Cold frame, Burlingham complex, 1995.	109
Figure 57	Garden urn, 1995.	110
Figure 58	The Burlingham barn, 1995.	112
Figure 59	The Burlingham woodshed, 1995.	114
Figure 60	Stone boundary wall incorporating a large boulder, 1995.	114
Figure 61	Typical barway, Burlingham complex., 1995.	115
Figure 62	Specimen trees (Sugar Maples) growing along Nod Hill Road, Burlingham Complex, 1995.	117
Figure 63	Deteriorated Burlingham Orchard, 1995.	117
Figure 64	Path to the pond. Note young trees, 1995.	120
Figure 65	Wagon road, Pond and Woodland area, 1995.	120
Figure 66	Stone causeway traversing a wetland east of the visitor parking lot, 1995.	121
Figure 67	Ruins of fishing bridge, 1995.	123
Figure 68	Stone lined water diversion system, 1995.	123
Figure 69	Abandoned well, south-east of visitor parking lot, 1995.	124
Figure 70	Spring box and circular pools, 1995.	125
Figure 71	Weir Pond, 1995.	127
Figure 72	The earthen and concrete dam, impounding Weir Pond, 1995.	127
Figure 73	Circumferential path around the pond, 1995.	129
Figure 74	Stone stairs near Weir Pond, 1995.	129

Figure 75	Vegetation on slope above pond. Little understory exists to block the view, except at the water's edge, 1995.	130
Figure 76	View looking south from the circumferential path around the pond, 1995.	132
Figure 77	The 'Truant's' Meadow east of Nod Hill Road, 1995.	132
Figure 78	Walls at western boundary of 'Truant's' Meadow. A smaller, second wall retains soil to create a small terrace here, 1995.	134
Figure 79	Wagon road entering woodland from the "Truant's" meadow, 1995.	134
Figure 80	Grass continues to grow in 'Triangular' and 'Ridgetop' meadows, despite shade from young trees, 1995.	136
Figure 81	The Caretaker's house, 1995.	138
Figure 82	The Caretaker's garage, 1995.	138
Figure 83	Rustic fencing , Caretaker's yard, with lilacs shown at building foundation, 1995.	140
Figure 84	One of two existing rural mailboxes at the intersection of Nod Hill Road and Pelham Lane, 1995.	142
Figure 85	Part of remaining foundations for Caretaker's barn ell (removed c. 1970), 1995.	142
Figure 86	One of two iron rings, origin unknown, located north-east of Caretaker's house, 1995.	143

TREATMENT PLAN

Figure 87	Existing pedestrian pathway routes and proposed additions.	156
Figure 88	Proposed rustic stone steps connecting terrace east of Nod Hill Road with mown path to the pond.	157
Figure 89	Meadow and woodland edge, 1995.	159
Figure 90	Mown meadow path, 1995.	159
Figure 91	Roadside vegetated zone, 1995.	161
Figure 92	Woodland edge, 1995.	161
Figure 93	Detail of an area in the Weir Complex where the historic woodland edge is to be restored.	163
Figure 94	Open field vegetative screening.	167
Figure 95	Understory vegetative screening.	167
Figure 96	Stone wall, 1995.	168
Figure 97	Barway, 1995.	168
Figure 98	Circular pool, 1995.	170
Figure 99	Tool shed, 1995.	172
Figure 100	Weir Complex driveway, pre-1904. WFNHS-HP No. 269	172
Figure 101	Sample seasonal wooden platform.	174
Figure 102	Rustic fencing Weir Complex, 1995.	174
Figure 103	Rustic fencing site plan, Weir Complex.	175
Figure 104	Rustic fencing detail.	175
Figure 105	Treatment tasks for restoring foundation plantings at the Weir house.	181

Figure 106	Mahonri M. Young, Young and Weir studios, toolshed, vegetable garden, and setter, Hank, n.d. (C.1937). Ink drawing (Museum of Art, Brigham Young University, Provo, UT, No. 832070201).	183
Figure 107	Mahonri M. Young, Garden Branchville 1936. Ink drawing (Museum of Art, Brigham Young University, Provo, UT, No. 832070155).	183
Figure 108	Well cover, 1995.	184
Figure 109	Historic woodpile location, 1995.	185
Figure 110	Animal shelter, 1995.	187
Figure 111	Corn crib, 1995.	187
Figure 112	Chicken house, 1995.	188
Figure 113	Remains of wagons on the site of the wagon barn, 1995.	188
Figure 114	Fencing north of Weir barn (detail of WFNHS-HP No. 150, c. 1942).	190
Figure 115	Existing fenceposts, poultry fencing, Weir Complex, 1995	190
Figure 116	Weir apple orchard plan.	192
Figure 117	Detail from unpublished panorama sketch showing trellis on west ell of Weir Barn.	193
Figure 118	Haystack, Secret Garden and woodpile (CLR Vol I fig 75 1942).	193
Figure 119	Uneven paving of terrace in front of Burlingham house, 1995.	195
Figure 120	Driveway, Burlingham Complex, 1995.	195
Figure 121	Existing conditions, foundation plantings at the Burlingham house.	204
Figure 122	Sunken garden rehabilitation plan.	205
Figure 123	South garden terraces., 1995.	206
Figure 124	Cold frames, 1995.	209
Figure 125	Outdoor lighting, Burlingham complex, 1995. Post should be shortened, reducing top of fixture to a level even with the top of stone wall.	209
Figure 126	Burlingham barn annex, 1995.	211
Figure 127	Diagram showing existing (A) and proposed (B) grade providing universal access to Burlingham barn.	211
Figure 128	Burlingham orchard plan.	212
Figure 129	Fishing bridge, after 1896.	214
Figure 130	Proposed style for bridge rehabilitation.	214
Figure 131	Path around the pond, 1995.	215
Figure 132	Wagon Road, 1995.	215
Figure 133	Existing stone causeway, SE of Visitor parking lot, 1995.	217
Figure 134	Proposed boardwalk for causeway.	217
Figure 135	Proposed bogwalk (photo courtesy ACAD).	218
Figure 136	Existing pond view blocked from the Ridgetop meadow, 1995.	219
Figure 137	Section from ridgetop to pond showing restored view.	219
Figure 138	Ridgetop meadow showing remnant of meadow grasses, 1995.	220
Figure 139	Birch planting on island, ca. 1915.	224

Figure 140	Stone lined water diversion system, 1995.	224
Figure 141	Rural mailbox, 1995.	226
Figure 142	Parking lot lighting, 1995.	226

APPENDIX

Sheet 1	Cultural Landsape Treatment Plan	Env. 1
Sheet 2	Weir Complex Treatment Plan	Env. 1
Sheet 3	Existing Conditions, Plan A	Env. 2
Sheet 4	Existing Conditions, Plan B	Env. 2

FOREWORD

The following report represents the second of two volumes that together make up the *"Cultural Landscape Report for Weir Farm National Historic Site."* Building on the site history and analysis of existing conditions completed earlier, this latest volume identifies and makes recommendations for the characteristics and features of the property which convey its historic character. This is the important second step in the three-part approach of research, planning and stewardship which comprises effective cultural resource management.

While elements of the landscape were consciously designed, as a whole, Weir Farm as it exists today is more an embodiment of Connecticut's vanishing rural traditions. This being the case, the landscape represents the physical manifestation of complex and subtle relationships between the land and its occupants. These relationships have their origin prior to Weir's acquisition of the property in 1882, and extend beyond his death in 1919. Because of this, it has been very important that the National Park Service, as the property's most recent stewards, consider its care and treatment of the property from both within and beyond the context of its association with the painter.

The broad history of the property was recognized in the development of the new park's General Management Plan/Environmental Impact Statement, completed in 1995. The preparation of this second volume of the cultural landscape report has kept the goals of the GMP at the forefront as the park's primary planning document. The GMP is intended to provide the philosophical framework for management decisions over the next 15 to 20 years. Accomplishing all of the tasks outlined in the following landscape treatment plan could easily take that long. This report offers insights into the physical implications of our management approach and provides the details of the treatment tasks needed to adequately develop budgets and plans for accomplishing management goals.

This report represents a long-term collaboration between the park and the Olmsted Center for Landscape Preservation. As professionals in the field of cultural landscape preservation, staff from the Olmsted Center worked closely with park staff to document conditions, resolve outstanding research questions, and identify issues and priorities. This working relationship was also instrumental in the development of specific and detailed tasks aimed at the treatment of the landscape. It is fully understood that details related to these tasks may change due to the emergence of new information or priorities. To these ends, this report is designed to accommodate change and will be updated as necessary.

Sarah Olson, Superintendent
Weir Farm National Historic Site

ACKNOWLEDGMENTS

This second volume of Weir Farm's cultural landscape report must acknowledge its debt to those who researched and prepared the first volume which provided a detailed site history and analysis of existing conditions. The project team for the earlier effort included professionals from Child Associates, Inc. of Boston Massachusetts and Cynthia Zaitzevsky Associates of Brookline, Massachusetts. The feature specific analysis and treatment recommendations contained in the following report would not have been possible without the benefit of this detailed site history.

The project team for this second volume has consisted of staff from both Weir Farm National Historic Site and The Olmsted Center for Landscape Preservation. As leaders of these two organizations, Sarah Olson, the Superintendent of Weir Farm NHS and Nora Mitchell as the Director of the Olmsted Center, deserve special recognition for facilitating and stewarding this productive collaboration.

Charles Burlingham, Ann Smith and William Carlin all shared their family histories to help document the historic appearance of the site.

Paul Weinbaum, Lead Historian for the New England Support Office also reviewed drafts of this report and made many helpful suggestions for its improvement.

Agricultural historian Jack Larkin produced for inclusion in this report the essay and analysis entitled: "The Weir Farm: Working Agriculture and the Vision of Rural New England 1860-1940." This piece provides an important link in our understanding of the property outside of the context of Weir the painter.

The administrative staff of the Frederick Law Olmsted National Historic Site, where the Olmsted Center is located, are to be recognized for their critical role in administering project agreements and tracking project funding.

The project team preparing this second volume remains grateful for having had the opportunity to put our collective talents to use in documenting the past and shaping an appropriate future for Weir Farm National Historic Site. We hope that this report will be helpful to present and future stewards of this remarkable property.

EXECUTIVE SUMMARY

The following second volume of the *Cultural Landscape Report for Weir Farm National Historic Site* represents a critical milestone in the National Park Service stewardship of this culturally significant property. This work builds on the first volume of the site's cultural landscape report which explored the site history and existing conditons. This volume explores additional contexts, and inventories character-defining landscape features. This volume concludes with a landscape treatment plan that offers a well developed and useful evaluation of landscape treatment tasks needed to implement the management philosophy outlined by the park's General Management Plan (GMP). The identification and elaboration of these treatment tasks has been the result of a working partnership between park staff and the Olmsted Center for Landscape Preservation.

The landscape treatment plan, which originated as a stipulated requirement of the park's GMP planning process, is presented here to spell out the details of the recommended alternative appearing in the park's general management plan. As such, and consistant with the GMP, the property is divided into three parcels labeled as: Weir Complex, Burlingham Complex and Pond and Woodland Area (Figure 1). At the Weir Complex, that area lying to the north and west of the intersection of Nod Hill Road and Pelham Lane, restoration to c. 1940 has been specified. For the Burlingham Complex, the area south and west of the intersection, rehabilitation has been specified in order to accommodate new facilities and features for visitor use, and environmental education programs. At the Pond and Woodland Area, lying to the east of Nod Hill Road, accurate restoration to c. 1940 is impossible due to the development of suburban homes within the historical boundary of Weir's original farm. For this reason, a rehabilitative treatment has been specified in order to mitigate the visual impact of development. However, within the areas where rehabilitation is the selected treatment, the plan calls for the replacement of well documented missing features from c. 1940. Due to adjacent suburban development, it is impossible to accurately recover the historic pattern of open field and woodland park-wide. Instead, in the Pond and Woodland area, it is the intent of the treatment plan to recover the historical spatial qualities of the now overgrown pastures through a selective removal of young vegetation. To this end, the following treatment plan anticipates the clearing of approximately 2.75 acres of young woodland. This sum equates to less than five percent of the total park acreage.

The range of treatment tasks identified in the landscape treatment plan include those rather large in scale, such as the recovery of overgrown meadows down to small scale tasks, such as the retention of the domestic firewood pile or the development of a theme for park signage. As this landscape treatment plan will serve the park for up to twenty years, it should not be expected that all of the tasks identified have been fully developed. Instead, the tasks are identified and accompanied by a desired outcome and rationale and a corresponding priority rating. The details of tasks which the park has identified as particularly important have been developed to a greater degree than lower priority tasks. Bound in its looseleaf binder, this volume is flexible enough to incorporate new information about the historic landscape as it becomes available.

Consisting of five chapters, this report is loosely bound into a three ring binder with tabs to help conveniently locate information. The first chapter consists of introductory material relating to the groups and individuals preparing the report and the methodology of approach and organization. The second chapter is titled "Landscape Significance and Integrity" and deals with the current National Register status, potential areas for

further evaluation and an evaluation of the integrity of the historic fabric. The third chapter titled "The Weir Farm: Working Agriculture and the Vision of Rural New England" consists of an exploration of Weir Farm's place within New England's agricultural and rural traditions. This section of the report is especially valuable to the park's interpretive program because earlier contextual studies had examined Weir Farm primarily as the inspiration for Weir's art and the subsequent generations of artists who followed him as the property's stewards.

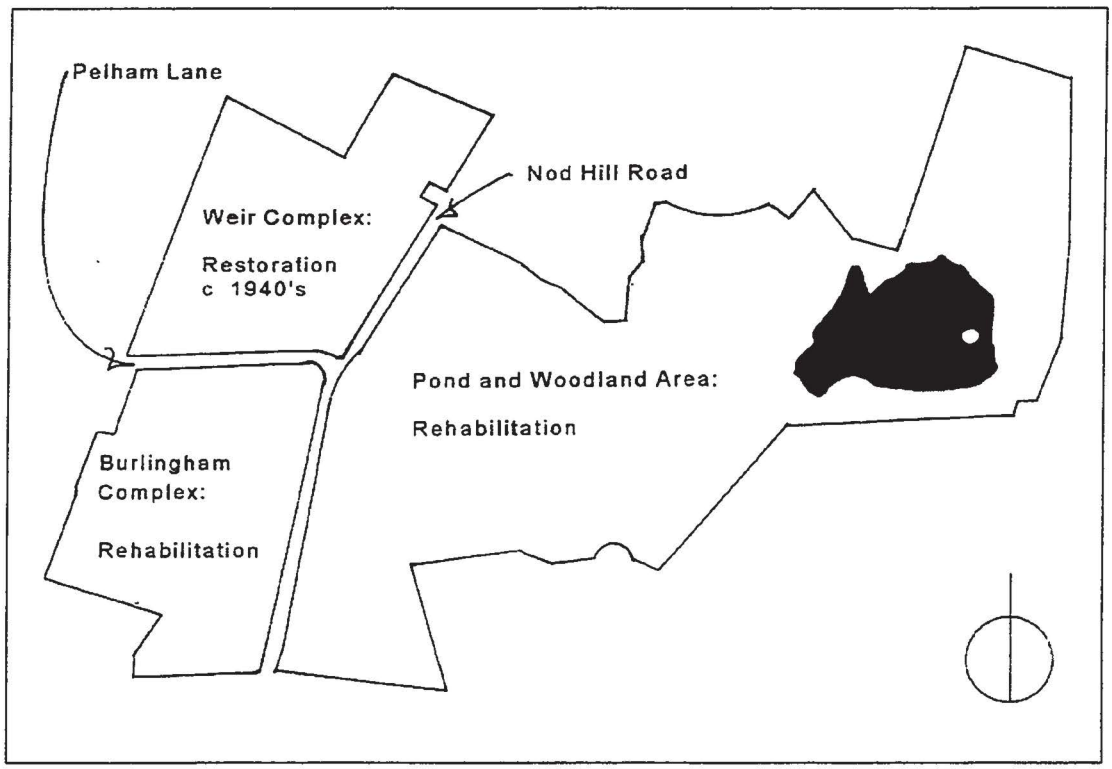

Figure 1: Site Organization Diagram: Cultural Landscape Treatment Strategy

The fourth and fifth chapters offer site and feature specific background and treatment information. "Character-Defining Features" is the title of the fourth chapter which covers a detailed evaluation of the characteristics and features of the landscape that remain on the property from the c. 1940 treatment date. Based on this understanding of the site's character defining features. As well as the site history which precedes it in volume one, the fifty and final chapter has been developed and titled "Landscape Treatment Plan."

Having reached this milestone in planning for the preservation of the Weir Farm landscape, it is appropriate to reflect on what has been the goal of these planning efforts. It should be noted that the treatment of large characteristics as well as small features is intended to preserve the fragile qualities of this very special place which has inspired generations of its artistic tenants. As the National Park Service guides Weir Farm into

the next century, it is hoped that this planning document will serve to guide the actual physical work needed to accomplish the overall goals for the property. Generations of human labor and care have shaped this landscape. It needs to be understood that in working to complete the second volume of the *Cultural Landscape Report for Weir Farm N.H.S.* the park's stewards have pledged themselves to a grand obligation.

CHRONOLOGICAL OVERVIEW

1745	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 Witney.
1748	Ridgefield Proprietors grant 41 acres out of 2200 acres of common land in 'Rockhouse Woods' to John Belden and an adjacent 9 acres to Samuel Brimsmade and John Reed.
1781	Joseph Jackson sells to James Abbott a parcel of land containing a dwelling house on the northwest corner of Nod Hill Road and Pelham Lane (*Weir house*).
1782	Deed transferring 'Rockhouse Woods' properties from Joshua Chase to Colonel Stephen St. John mentions a small dwelling house (*Webb-Burlingham house*).
1789	Anthony Beers purchases two parcels of land, one containing the dwelling house reference in the 1781 Jackson to Abbott deed.
1797	Anthony Beers enlarges his farm with the purchase of a third tract of land.
1821	Anthony Beers dies, leaving Lewis Beers as heir.
c.1830	Farmhouse on the northwest corner of Nod Hill Road and Pelham Lane is remodeled in the Greek Revival Style.
1821-1861	A small dwelling house and dependency is constructed SE of the Nod Hill Road-Pelham Lane intersection (*Caretaker's house)*.
1832	Jared Webb buys the 9 acre 'Rockhouse Woods' property.
1843	Jared Webb and William Webb obtain joint ownership interests in the 41 acre 'Rockhouse Woods' parcel.
1861	Lewis Beers makes his will and inventory of property. The will identifies a barn and cow houses, a wash house, and a hog house in addition to the farmhouse.
1877	J. Alden Weir returns from his studies in Paris at the Ecole des Beaux-Arts.
1882	Weir purchases 153 acres in Ridgefield in trade for a painting Weir himself had earlier purchased for $560.00 and ten additional dollars.
1883	Weir and Anna Dwight Baker are married in New York City.
1893	Following the death of his wife Anna, Weir marries her sister Ella Baker.
1895	Weir paints 'The Truant's' and is awarded $2,500 in prize money at the Boston Art Club exhibition. Weir uses his prize to purchase ten additional acres of land and construct a fishing pond.

c.1890-1904	Paul Remy, an Alsatian, and his family serve as Weir's Ridgefield caretakers.
1900	Architect Charles Platt designs additions to Weir's Ridgefield home.
1907	Weir purchases the 50 acre Webb property SW of the intersection of Nod Hill Road and Pelham Lane.
1910	Mahonri Young meets Weir at Durand Ruel's Galleries in New York City.
1911	Architects McKim, Mead and White design another addition to Weir's Ridgefield home.
1911	The American chestnut blight begins to kill the chestnut trees on Weir's farm.
c. 1915	A earlier fenced in flower garden is enlarged and embellished to create the 'Secret Garden.'
1919	J. Alden Weir dies, leaving his estate to his widow and three daughters.
1922	Daughters Caro and Cora transfer their rights to the Branchville property to their mother Ella and sister Dorothy.
1929	Cora Weir marries her second husband, Charles Burlingham.
1931	Dorothy Weir marries sculptor Mahonri Young.
1931	Dorothy Weir conveys her ownership of the former Webb farm to her sister Cora. Cora begins a extensive remodeling and improvement program.
1947	Dorothy Weir Young dies.
1952	Artist Sperry Andrews calls on Mahonri Young in Branchville after reading Young's introduction to the catalog of the J. Alden Weir Centennial Exposition at the American Society of Arts and Letters.
1955	Mahonri Young's health begins to fail and he stops visiting the Branchville farm.
1957	Mahonri Young dies.
1957	Doris and Sperry Andrew purchase the core area of Weir's farm from Young's heirs, including house, barn and associated outbuildings.
1969	Cora Weir Burlingham donates 37 acres of the former Webb farm to the Nature Conservancy.
1976	Charles Burlingham dies, and Cora's visits to her property become less frequent.
1985	Group of local activists, including Cora Weir Burlingham, are successful in obtaining the support of the Trust for Public Land in the purchase of key parcels of Weir's former farm.

1986	Cora Weir Burlingham dies.
1988	The State of Connecticut purchases most of the holding of the Trust for Public Land.
1989	Weir Farm Heritage Trust is created.
1990	Congress passes legislation enabling the creation of Weir Farm National Historic Site.
1992	Connecticut Department of Environmental Management and the Trust for Public Land transfer their interests in the property to the National Park Service.
1994	The draft *General Management Plan for Weir Farm* undergoes a process of formal public review.
1996	*Cultural Landscape Report for Weir Farm NHS - Volume I: Site History and Existing Conditions* is completed.

INTRODUCTION

The interval between the passage of Weir Farm's 1990 enabling legislation authorizing the maintenance and preservation of "the integrity of a setting that inspired artistic expression" and the present has been occupied with the consideration of countless details implied by this briefly worded yet complex goal. The General Management Plan (GMP) for the new park, finalized in February of 1995, has drawn upon many contributing studies, including an Historic Structures Report, an Historic Furnishings Report, studies of projected visitor use, traffic, extant painting sites, as well as various ecological and engineering evaluations.

Along side these efforts, a Cultural Landscape Report (CLR) has been prepared to both inform the GMP process and guide future decisions regarding the property. The preparation of the Weir Farm CLR was planned to be accomplished in two separate volumes. The first of these, finalized in 1994 and printed in 1996, was conducted by landscape historian Cynthia Zaitzevsky and landscape architects of Child Associates. This first volume provides an excellent documentation of site history and existing conditions.

The second volume which follows, prepared by the Olmsted Center for Landscape Preservation with assistance from Weir Farm NHS staff, provides an overview of the significance and integrity of the property, and an analysis of the landscape's character-defining features. In addition to these, this report offers landscape treatment recommendations consistent with the landscape's significance, condition, and planned use that are based on the management objectives established in the Weir Farm General Management Plan.

During the process of preparing this second volume, it became clear that a greater understanding of the rural/agricultural context of the property was required before thoughtful recommendations could be made regarding its treatment. To satisfy the need for this information, an agricultural historian was engaged to explore Weir Farm's place within the context of agriculture and rural life in New England between 1860 and 1940. An excerpt from this study has been folded into this report as an individual chapter.

Methodology

This report and its recommendations have benefitted from the availability of primary and secondary source material contained in the preceding volume, *Cultural Landscape Report for Weir Farm National Historic Site-Volume One: Site History and Existing Conditions*. The information drawn upon includes interviews and other sources appearing in the draft document but omitted from the final version printed by the Government Printing Office in 1996. Site visits, field observations and round-table discussions with park staff have all helped to assemble a list of treatment tasks that are consistent with the GMP.

Typically, a landscape treatment plan would first identify an appropriate approach towards the overall treatment of the landscape. The Secretary of the Interior has specified standards for four distinct, but interrelated, approaches to the treatment of historic properties; consisting of *Preservation, Rehabilitation, Restoration* and *Reconstruction*. However, during the course of preparing the Weir Farm GMP, a multi-disciplinary team, which included historic preservationists, identified restoration to c. 1940 as the treatment most appropriate for the Weir Complex, that area of the park lying northwest of the intersection of Nod Hill

Road and Pelham Lane. Elsewhere, a rehabilitation treatment was specified by the GMP while recognizing the need to replace important and well documented features of the 1940 period. This treatment approach for the property was presented in the GMP and submitted to the Connecticut SHPO for concurrence with its findings. This being the case, this report will not reiterate or belabor the reader with the text and details of earlier decisions.

Finally, this report is formatted and bound for flexibility of use and reference. There is a level of priority associated with each individual treatment task that is based on both management goals and the availability of funds. As such, this report will not attempt to provide every detail regarding the implementation of a particular task. Many tasks are simply listed and a desired outcome identified, while details more typical of contractual drawings and specifications are deferred until funding and priorities may permit implementation. As the park approaches the implementation of any individual task identified in this report, decisions and details regarding implementation may be appended into the convenient three-ring binding provided.

LANDSCAPE SIGNIFICANCE AND INTEGRITY

Current National Register Status

The J. Alden Weir Farm was listed on the National Register of Historic Places as a district on 5 January 1984. Weir Farm National Historic Site was established and administratively listed on the National Register on 2 November 1990. The district, as listed in 1984, includes approximately 194 acres of the 238 acres once owned by Weir. The national park unit comprises 60.76 of those acres, or approximately twenty five percent of Weir's farm at its greatest extent. No separate documentation has been prepared for the national historic site.

The farm is listed as significant for its association with the artist J. Alden Weir under National Register Criterion B. The Weir farmhouse, the two art studios (including the later Young studio) and farm outbuildings are listed as significant under Criterion C as a unique building complex in the state of Connecticut.

Potential Areas for Further Evaluation

Weir Farm National Historic Site's primary significance is its association with American Impressionist J. Alden Weir. Although the architectural significance of the farm complex is also recognized, National Register evaluation of the property as an agricultural landscape has not been completed. In addition, the property may warrant evaluation under Criterion A in the area of social history. Weir's purchase of the property reflects the effort by turn-of-the-century artists, including important American impressionist painters, to establish seasonal homes in rural settings where they could practice their art.

Reevaluation of the significance of Weir Farm will enhance our understanding of the property and its evolution. However the conclusions raised by the evaluation of significance based on either agricultural or social history are likely to be in sympathy with the treatment direction outlined in the park's General Management Plan.

INTEGRITY

Historic integrity is defined as the authenticity of a property's identity, evidenced by the survival of physical characteristics that existed during the property's historic period.[1] The evaluation of integrity is often a subjective judgement, but it must always be grounded in an understanding of a property's physical features and characteristics and how they relate to its significance. The National Register of Historic Places recognizes seven aspects or qualities that, in various combinations, define integrity. These aspects of integrity include *location, design, setting, materials, workmanship, feeling* and *association.*[2] Retention of these qualities is essential for a property to convey its significance.

Historic integrity is also a measure of a property's evolution, reflecting its relationship to the periods of significance through spatial organization, physical components, and historic associations.[3] The National Register lists the Weir farm as part of an historic district which is significant from the eighteenth to the twentieth century. Using the site history of the Cultural Landscape Report, Volume I and the section on character defining features contained in this report, Volume II, the following table provides a determination of a period of ownership's level of integrity with regard to its specific aspect as set forth by the National Register. A brief discussion of each period's integrity follows the table.

	Pre-Weir Period c. 1745-1881	Weir Period 1882-1919	Young Period 1920-1957	Andrews Period 1958-Present
Location	HIGH	HIGH	HIGH	HIGH
Design	-	-	-	-
Setting	LOW	LOW	MODERATE	MODERATE
Material	LOW	MODERATE	MODERATE	HIGH
Workmanship	LOW	MODERATE	MODERATE	HIGH
Feeling	LOW	MODERATE	MODERATE	HIGH
Association	LOW	HIGH	HIGH	HIGH

While individual elements of the landscape were indeed consciously designed, the landscape as a whole was not. Instead, Weir Farm landscape has evolved from the vernacular traditions of southern New England. Because this is the case, the integrity of design has not been assessed or evaluated.

The Pre-Weir Period, c. 1745-1881

There is no photographic or written documentation of the Beers or Webb landscape before 1882. Deed research indicates that a house existed on the Beers site in 1781. Architectural historians have determined that the current Weir house was built circa 1760 and the barn before 1835. Lewis Beers' will, dated 1860-

1861, lists a house, barn and cow houses, a wash house, and a hog house, along with another barn and cow house north of the farmhouse and a small dwelling and carriage house to the southeast. It is likely that these structures were part of Weir's original purchase in 1882, but only three are extant today: the main house, the barn, and the small dwelling house (the caretaker's house).

Without documentation it is only possible to speculate on various aspects of the site's integrity for this period. There exists a moderate amount in terms of location, as property boundaries changed over the years with the purchase and sale of various parcels of adjacent land. It would be reasonable to assume that the landscape at this period was a vernacular one, having simply evolved to meet the needs imposed by farming. As a result the aspect of design is not applicable to this period. The farm appears to have been typical of most New England farms of the period containing a series of pastures, fields, and woodlots. The large-scale features of the farm itself, such as the wetlands, ridges, and glacial erratic, remain today much as they were before 1882. Without documentation it is reasonable to speculate that the setting, material, workmanship, feeling, and association of the Beers' period has little integrity due to the modifications of the Weir period and neighboring development.

The Weir Period, 1882-1919

The development of a graphic record of the site began in this period with the creation of Weir's and others works of art. The site was used not only as specific subject, but as inspiration, as well. This was an association that still continues.

Weir instigated a number of changes to the farm landscape including several modifications to the house, construction of seven outbuildings, construction of Weir Pond, and the development of the domestic landscape. During the early period of his ownership, Weir focused on the improvements of the farm. These improvements include the construction of the studio, the rustic fence, and the corn crib; all of which are extant today and can confer a moderate degree of integrity for material and workmanship.

It is likely that the farmyard evolved dramatically during these years as buildings were constructed and removed to suit the changing needs of the farm and its inhabitants. Although there has been little disturbance of these areas in the past one hundred years, ephemeral elements that are dependent on farm operations, such as pastures, pens, manure piles, hay stacks, and cart paths, have all disappeared, somewhat reducing the setting, feeling and association for this period. However, the pond construction, as the greatest landscape development during the early Weir period, helps to counter the absence of these elements.

Workmanship and materials from this period are evidenced by elements such as carved rustic granite splash blocks and birdbath at the Weir Complex, picket fencing in front of the Weir and caretaker's houses and the stone lined water diversion system in the pond and woodland area show a concern for detail.

Located in a setting that was originally a rural farming community, Branchville prospered from its close proximity to New York City. As the nations's largest metropolitan region, New York markets, art and agriculture included, were easily accessible by road and rail. One could be an artist in the country, without

fear of being isolated from the New York art scene. Since Weir Farm is now surrounded by suburban development, the integrity of the historic setting is diminished.

The Young Period, 1920-1957

Between the years 1920 and 1930, there was very little change on the farm. A small garden tool shed was constructed near the Weir studio and the farm continued to produce as it had during the late Weir period. The aspects of a 'designed' landscape begins to appear in this period: after the marriage of Dorothy Weir and Mahonri Young in 1931, Dorothy concentrated on managing the farm, building a new animal shelter, well and pump house. The Young sketches are the best documentation available on the general character and specific workings of the farm. During this period, Mahonri Young built another studio directly west of the Weir studio and attached the bindery to the western side for an etching room. Dorothy added a lean-to and cupola to the ice house and then eventually converted it to a chicken house.

When Cora Weir Burlingham acquired the Webb farm, she immediately stopped agricultural production and started renovating the barn, house, and grounds. These included stone terrace, sunken garden, and a series of stone walls. In 1938, she attached a greenhouse to the kitchen and in 1940 added the stone tool house west of the house. In 1969, Cora employed Friede R. Stege to redesign the sunken garden but no formal changes were made. All of the structural features introduced by Cora Weir Burlingham are extant today. The greatest change has been the encroaching vegetation on the Burlingham meadows and the disappearance of garden species due to age and neglect.

The Andrews Period, 1958-Present

Soon after Mahonri Young died in 1957, the Young children divided the Weir property selling the Weir house, the outbuildings and the core of the land to the Andrews and the rest to developers. The Andrews have for the most part made few changes to the Weir farm landscape. The greatest change has been the rapid regrowth of forest in the former meadows, the deterioration and loss of outbuildings and garden plants which also diminishes integrity of setting materials and workmanship.

The addition of development adjacent to the site has detracted greatly from its historic setting. The area that once featured uninterrupted vistas and a sense of bucolic isolation is now increasingly compromised by the intrusion of suburban development. Homes and automobiles remind one that the 'country' setting of Fairfield County has become suburban.

Despite the evolution of the property during the Andrews tenure, Weir Farm still conveys a relative sense of the rural idyll that originally brought J. Alden Weir from New York. It continues to be an inspiration for artists, demonstrating the survival of an integrity of feeling important to artistic expression.

Endnotes

1.National Register Bulletin 30, *Guidelines for Evaluating and Documenting Rural Historic Landscapes,* (Washington: Interagency Resources Division, National Park Service, U.S. Departmernt of the Interior).

2.Ibid.

3.Ibid.

THE WEIR FARM:
WORKING AGRICULTURE AND THE VISION OF RURAL NEW ENGLAND 1860-1940

Jack Larkin, Agricultural Historian
Old Sturbridge Village

Introduction

This study was undertaken for the National Park Service's Weir Farm National Historic Site, Ridgefield and Wilton, Connecticut, to provide a basis for the interpretation of agricultural work and landscape, and the thematic dimensions of rural life on this remarkable New England farm site.

Weir Farm is largely situated in the town of Ridgefield, a community and landscape in southwestern Connecticut, that has been settled by Europeans since 1708. The town's first chronicler, Rev. Samuel Goodrich., noted in his "Ridgefield in 1800" that "the soil right of ad [sic] tracts was purchased of the Natives at sundry times," and provided an extensive list of Native American individuals and families who deeded the land over to the New English settlers from Norwalk and Milford[1]. In the succeeding nearly three centuries the land has been extensively, overwhelmingly transformed. Little evidence remains of the clearings, moving corn and squash fields, hunting territories and fishing and trapping sites that the land known as Ridgefield had supported for many hundreds of years previously.

By the time the Beers farm in the outlying neighborhood of Branchville had been acquired by J. Alden Weir, families of English descent had been shaping the landscape, building farms and creating the structure of New England agriculture and rural life for many years. The farm's landscape and buildings and activities cannot be understood without a sense of this inheritance; this historically shaped landscape and tradition was what Weir himself was responding to with his own acts of possession, revisioning and transformation of the farm "among the rocks."

Agriculture and Society in Ridgefield

Within a few decades after its settlement, Ridgefield was a town of two hundred or so modest-size farms, practicing the mixed agriculture, both pastoral and tillage, that characterized early New England. Virtually all of the field crops that Ridgefield farms, including the Weir farm, were growing in the late nineteenth and early 20th centuries were already traditional by 1800. "The land is very good for grass," Reverend Goodrich wrote, and "at present produces good rye and Indian Corn ... large quantities of oats, Buckwheat, beans and peas... potatoes are very much used... There is plenty of apples for the inhabitants."[2] On their fields, Goodrich nattered that Ridgefield farmers followed a crop rotation cycle in which they broke up "tough swaded grass ground" [pasture land] and sowed buckwheat, then planted rye the next year, followed it with corn, the most soil-exhausting crop, then planted oats. After oats they let the fields "lie unimproved but for pasture" again for a few years, after which the cycle began again.[3] Ridgefield farmers followed English tradition in using oxen as their primary draft animals and horses for lighter work and transportation.[4] "Our grain is universally threshed with flails and cleaned with a fan and a riddle," he noted, and "... we raise plenty of squashes, cucumbers, muskmelons ...Our gardens produce good beets, carrots, parsnips, cabbages, lettuce and

radishes."[5] Extensive land clearing had already driven out all large game animals, but there were abundant "partridges and quail," as well as woodcocks-all game that Julian Weir would happily be hunting in the 1890's.[6]

The Ridgefield of 1800 was a community of farmers, a number of craftsmen, most of whom also farmed, and a handful of rural professional men. Its families strove for what they called a "competence"-enough farm and dairy produce to feed their families, with a marketable surplus that could be traded with their neighbors and the local store and tavern. Three to four hundred barrels of salt pork and beef were already being exported from the town, it was estimated, as well as thousands of pounds of butter "carried fresh to New York market" and a substantial quantity of cheese.[7] Market connections with the city that was already becoming the American metropolis, established by the arduous travel of wagons and carts, were already strong; they had greatly expanded in the years since the American Revolution with the improvement of roads.

A half-century later, Reverend Goodrich's son, S.G. Goodrich (the famed children's author "Peter Parley") returned home to write a corresponding account of "Ridgefield in 1855." The younger Goodrich found many signs of prosperity in agricultural Ridgefield. In his father's time, he said," most of the farmers were in debt, and a large part of their lands were under mortgage; now not four farms in the place are thus encumbered." Drunkenness, tavern haunting by farmers in the winter had declined. Roads, houses, the treatment of the landscape had shown a "remarkable progress in wealth, taste and refinement." He noted the process of architectural "improvement" in Ridgefield, that the "old houses are mostly gone" or "have undergone such mutations as hardly to be recognized,"...and that "a certain neatness and elegance have succeeded to the plain and primitive characteristics of other days."[8]

In the years between 1800 and 1855 Ridgefield's rural economy had been transformed, and by the Civil War it had reached its noonday peak. The ways of the marketplace had penetrated everywhere in the southern New England countryside. Farmers were growing increasingly larger proportions of their crops for sale and exchange with merchants; many of their sons had turned to artisanal manufacturing while wives and daughters often took up domestic outwork in their leisure time. Villages like Ridgefield center and outlying neighborhoods like Branchville added to their agricultural production a new economic role as numerous small centers of artisanal manufacturing, of "rural production for urban markets." Near mid-century, Ridgefield had scattered among its neighborhoods nine hat manufacturing shops, a saddle and harness "factory," a carriage-making shop, two chair and cabinet manufacturers, a tinware production shop, a sizable limekiln, three tanneries, and thirty one households engaged in the production of shoes for urban and export markets.[9] In Ridgefield the increasing nearness of city markets (in terms of travel time and cost with better roads and the opening of the railroad branch in 1852) and the emergence of "home markets in every valley" as the non-farming component of the rural population increased, had "rous[ed] the taste, energy and ambition of the farmers within reach of these pervading influences."[10]

The Beers farm on Branchville Hill may seem doubly obscure, occupying a remote location in a small community. It received two lines in George Rockwell's massive *History of Ridgefield,* noting that its first owner Anthony Beers had been one of rural Connecticut's Episcopalian dissenters-and that 100 years later it had become J. Alden Weir's summer home.[11] In reality, Anthony Beers began to clear his Branchville land

around 1780 and built it into a successful and sizable upland farm in succeeding decades. Even the first house he built was not significant of humble "yeoman" status. Two story farm houses in the New England countryside, compared with the one-story and story-and-half dwellings of more modest folk, were statements of aspiration and prosperity. The renovation and restyling Lewis Beers undertook in the 1830's can be understood in terms of Ridgefield's overall social and economic transformation and was in fact emblematic of it. The Beers family adopted the most visible symbol of rural prosperity, the fashionable Greek Revival mode that was sweeping the villages and neighborhoods of New England as families built new or rebuilt. The adoption of the Greek Revival, the turning of the house's facade and its fashionable embellishment, were, for farm families particularly, a major attempt to become "genteel," to take on the graces of village and prosperous city life. Equally important was the adoption of paint (many farmers up to this time had not painted their houses) and the establishment of dooryards with picket fences and ornamental plantings to define symbolic, domestic space around the house.[12] These were signs of a thriving economic life in rural neighborhoods.

Farming in 1860 on the Beers Farm: A Reading of the Lewis Beers Inventory.[13]

What we know about farming on this land during the immediate pre-Civil War period, the rural noonday, is contained in Lewis Beers' 1860 probate inventory. Beers left an extensive upland farm with about 180 acres of land-a figure that would likely have put him in the upper 15% of Ridgefield farmers in terms of acreage and value.[14] The farm had a complement of eight cattle, of which four were milking cows, two were yearling calves, and two were heifers who would soon become milkers. Two pigs were being fattened on scraps and milk leavings. The inventory reveals an old horse and a fairly valuable one-year-old colt; there was an ox yoke, tackle and chains but no oxen were listed. This could not have been the farm's normal complement of draft animals. For serious work with the cart and ploughs, oxen were almost certainly used.[15] Oxen were in widespread use in 1860; there was almost one yoke of oxen in Fairfield county for every farm of over 20 acres. The farm's oxen may have been sold or slaughtered before his death; it is also possible that oxen, and perhaps a working horse could been rented or exchanged for with a neighbor. Such exchanges were common in rural neighborhoods, and as Beers got on in years he may have found this the best arrangement.

There were only two examples of agricultural mechanization on the Beers farm: a corn sheller valued at $5.00, the most valuable implement, and a fanning mill valued at $3.00. Simple horserakes-horse drawn wheeled devices which gathered the hay with revolving paddles-were significant innovations in 1830 but fairly common by 1860; however, Beers did not own one.[16]

The inventory lists a few crops and stored foods; it was taken in March, not in at harvest time in November. There are substantial quantities of dried pole beans and several bushels of buckwheat; both were among the staples of Ridgefield agricultural production described by the Reverend Goodrich in 1800. Food for more immediate consumption was surely stored in the kitchen, whose contents were unfortunately not itemized; the contents of root cellars as well were rarely described in New England inventories of any period.

A "potato hoe" found in the inventory strongly suggests that the farm was growing potatoes in considerable

quantities. Always grown in Ridgefield, they had become an increasingly important food crop in New England since the 1820's (although a worrisome potato blight, akin to the disastrous one in Ireland of 1846, had affected the crop for some years between 1849-52).[17]

A "flour barrel" is testimony to the increasingly complete abandonment of the growing of bread grains by southern New England farms. It is very likely the container that the grain had come in, from a long distance away. Fairfield County grew little wheat. A diminishing number of farm families still made "Rye and Indian" bread, but by 1860 virtually all ate white bread from western flour as well. It is highly probable that the Beers family's flour came from the American "Wheat Belt" of the middle decades: western New York, Ohio, or Illinois.[18]

Beers' plows, judging by their inventoried value, were probably cast-iron ones-the Ruggles and Nourse Eagle plow was New England's most popular model at this time; the "old plow" was likely a traditional wooden moldboard plow shod with iron. The Eagle plow could have been drawn by horses but was widely used with oxen as well; the "old plow" would have used almost exclusively with oxen[19].

Dairying was at the center of the farm's operations, as evidenced by the substantial number of cattle and the dairying equipment The "tin ware pans and pails" found along with the "basement furniture" suggesting that some dairy work may have been done in this space. "Kitchen furniture," like "basement" furniture" was simply lumped together, and it is quite possible that churns, butter tubs, butter molds, perhaps even a cheese press and cheese tubs would have been found there or in the "basement." Butter equipment was far more probable, as butter production had overshadowed cheese production in Fairfield County since the early nineteenth century; ten pounds of cheese were produced for every one of butter in 1860.[20]

Empty barrels and hogsheads were listed in the cellar. The long persistence of orcharding and cider making on the farm suggests that a number of them were cider barrels. It is likely as well that there would have been a couple of meat barrels, where salted beef and pork were stored in heavy brine.

The Barn

English-style barns were traditional on New England farms until the 1820's. Many farmer -particularly those who extensively reshaped their dwelling houses in the 1820's and 1830's-rebuilt their barns by reorienting them in the same way-with the axis perpendicular to the road or path, rather than parallel. For most farmers this was more than simply stylistic, but reflected the calculation that the barn would be easier to enter with a team, could be driven through, and could be expanded in its axial direction without great difficulty if the number of cows and need for hay storage and stanchions increased. Thus most farmers in the period after 1820 built "New England" style when they built new. The English style barn does not indicate strictly retrograde practice on the part of the Beers family, but it accompanies the theme of moderate agricultural conservatism reflected in the probate inventory of 1860. Beers was clearly not a highly experimental, progressive farmer committed to acquiring a wide panoply of the latest tools-if he had been there would have been a horse rake and possibly a mowing machine among his possessions.

This combination of architectural comfort (the house reshaped in the Greek Revival mode) and agricultural

conservatism (English barn, limited mechanization) actually established a pattern that in different ways both the Weir and the Young periods continued. JAW concentrated his "modernization" efforts on the house, content to leave the barn, with its traditional construction, as it was.

Lewis Beers Inventory 1860

Vehicles

Top Wagon and Pole 30.00
Sleigh 25.00
Buffalo Robe and Blanket 3.00
Saddle and Bridle .50
Yoke and Irons [Ox] 2.00
Old Harness
Sled
Boat [stone]
Carl- 5.00
Sled runners.25
Lumber Wagon 5.00

Livestock

1 yr old colt 25.00
old horse 5.00
2 yearlings
2 yr old heifer
3 yr old heifer
4 cows-yellow, broken horned, white bag, wide horned
2 pigs

Soil Preparation and Cultivation

2 plows 2.00
old plow .30
harrow
spade .25
manure fork .75

Harvesting

hayrakes .25
brush scythe and snathe 1.25
scythe and snathe 1.00
fanning mill 3.00
corn sheller 5.00
2 pitchforks 1.50
potato hoe .37

Wood working
bucksaw
old saw 1.00
3 axes 1.00

Stonework
2 crowbars 1.00

Dairy
tin ware pans and pails 5.00

General barn equipment
grindstone 1.50
2 brass kettles
cutting knife .25

Crops
buckwheat .75
Beans 1.00

Foodstuffs
flour Barrel 1.50

Storage
barrels and [Hogsheads?] in Cellar 5.00
Kegs .50
Baskets 1.50
1 Old Tub in North Barn

Barn and Cow Houses
Wash House etc
Hog House by House
Wash Tubs .50

The Waning of Rural Tradition

After the Civil War, the economically vibrant rural world of Ridgefield and places like it, a world that had come into being early in the nineteenth century, began to wane. Small-scale manufacturing left rural villages and neighborhoods, as industrial production became concentrated in much larger shops and factories in cities.[21] Discussing the "Rural Neighborhood" in Connecticut, an observer noted in 1891 that "formerly there were many small manufactories in the country and many country mechanics; wagons, shoes, clothes, harness, and all the various articles were largely made in the country."[22] But with the loss of "the manufacturing

element ... rural life has lost numerical strength. ... the country blacksmith has closed his shop, moved his family to the city, and gone to work in the big factory there. The jobbing carpenter, who was so handy at building or repairing has followed his footsteps." Accelerating their out-migration, farmers' sons and daughters have "have sought employment elsewhere, and at something else."[23]

The agricultural community of Ridgefield to which J. Alden Weir came in 1883 was conscious of becoming a rural backwater in a way that would have seemed inconceivable thirty years earlier. There was still a demand for what farms could produce from ever growing urban markets, but competition was keen and profitability hard to find. The sense of rural community and of the centrality of rural life became attenuated, and farms were coming to seem more and more simply the appendages of the city. Many such farms after 1880 would be taken up either to those who did not need to sustain their household's life on the farm's returns, or would accept more marginal returns than Yankees would. Some were recent immigrant families who would accept hard work and limited returns to improve their lot. Others were metropolitan outsiders, with substantial sources of income and cultural/avocational interests in farm life and the look of the countryside.

Because of its closeness to the city and the beauty of its landscape, Ridgefield was a prime site for "colonization" by prosperous city families, with a substantial number of artists and writers desiring rural retreats. Demonstrating the power of the ideal of rural life when married by the railroad to the proximity of the metropolis, Ridgefield attracted other American artists, among them Frederick Remington, the landscape painter George Henry Smilley, and the designer and decorator Edwin H. Blashfield.[24]

Thus there was a growing number of establishments that were what we might call "quasi-farms" in the economic sense; they were not intended to be primary productive units for the owners economic support and survival. In the net, they represented a substantial infusion of money from "the city" into the town's economy-but also a greater transformation. The coming of the Weirs and others like them testified to this. They loved their corner of the town but were not part of its fabric. They were in Branchville but not of it.

Railroad service to Branchville began in 1852 with the completion of the Danbury to Norwalk Railroad. Thus Branchville initially became a place with considerably better metropolitan connections than Ridgefield Center. And causing the building of a much better road between the center and the long-time peripheral district.[25] By 1870 a branch line had been built to Ridgefield Center. This station may have become the primary access to the farm on Nod's Hill; the route was far more level, although considerably longer, than the steep climb and descent to the Branchville station.

Culture and Agriculture : "The apple trees are still in blossom so I was not too late."[26]

The accelerating discovery of country life in Connecticut by the well-to-do was noted by many late-19th century observers. In 1891, Florine Thayer McCray noted in an address to the Connecticut Board of Agriculture that "the busy merchants and financiers of our great cities go out of town with their families, earlier and earlier each year, and do not return until nearly the first of December." It was, she felt, "a marvelous; reaction for us Americans," who had until recently been "inclined to leave the farms and to desert

and depreciate home life in the country." They were turning, she said, "from their busy lives and the rasping friction of the world to the cool, refreshing regenerative contact with natural things."[27] It was acknowledged that "Salubrious climate and picturesque scenery" were now as much a part of the Connecticut countryside's resources as were barns, livestock, and pastures, "which will continue to invite summer visitors."[28]

Branchville was a farm in fact but also a farm of the imagination and emotions, a haven from the fast pace and crowding of Manhattan, worries about the art market, and the stresses of travel. Weir was taking a path that many well to-do [he was highly prosperous by the standards of the great majority of Americans and certainly any working Ridgefield farmer, although he often felt poor] professional and mercantile men were taking out of the city for part of the year. After their first stay at Branchville he and Anna felt a great reluctance to leave the farm. JAW wrote from New York in 1883 to his mother-in-law that "we are again in this big turmoil of a city, and already wish we were out of it."[29] In the spring, he would often note that "we are beginning to long for the old farm."[30] John's wife May expressed the family's shared sense of attachment to the farm's cleared, pastoral landscape: "the beautiful fields under the far-reaching sky."[31] To experience the farm, as John Weir wrote to Julian, was to be "communing with the trees, the fowls, the stock..."[32] Thirty years after he bought the place, Julian was returning with pleasure and satisfaction. "We found ...everything looking very well," he wrote, "the flowers still blooming in the garden... I have had a walk over the farm to see the improvements."[33] Over the years, the brothers loved "to walk over the fields" together.[34]

A Connecticut physician writing in 1883 would have saluted on the grounds of health, the instinct that led Weir to Branchville. While he believed that the actualities of farm life for many Connecticut farmers who had to toil unstintingly for a living could lead to illness and early death, he was emphatic in emphasizing the benefits of a balanced, moderate involvement with farming work. "To pass the working hours of the day in the pure air and invigorating sunshine," he wrote, living on a farm but achieving the balance of "suitable mental and physical exercise, "were the conditions for physical perfection."[35] Physically vigorous men, Julian and John Weir both enjoyed, in the 1880's and '90's at least, throwing themselves into farming work. Surely the best thing about it for them both was that they could do it only in the mornings if they wished to, or could leave for town; their livings did not hang in the balance.[36]

The gap of cultural incomprehension that existed between artistically trained urbanites and ordinary New England farm folk is strikingly illustrated in Francis Underwood's *Quabbin: The Story of a Small Town With Outlooks on Puritan Life*, published in 1893, which looks at the 19th century transformation of a community not dissimilar to Ridgefield. A painter from New York City arrives in the community and finds that his profession, his way of looking at nature and the landscape, his tastes and his religious beliefs involve him in a series of misunderstandings and cultural collisions. He looks at landscape and prospects, while they see only woodlots and pastures. His devotion to art, his love for Shakespeare, and his broadly tolerant "liberal" Christianity are morally suspect to evangelicals living "in a dying world." His dress and vocabulary are seen as "outlandish."[37] His prosperity and " gentlemanly manners" are both admired and resented. Ultimately, he marries a local girl (from the town's wealthiest and most cultivated family) and returns to New York City; Quabbin then becomes a place of summer retreat!

Life and Work on the Weir farm: An Agricultural Perspective

J. Alden Weir's own marvelous paintings provide only a fragmentary and aesthetically refracted vision of farming and rural life. Weir was not a renderer of detailed, prosaic landscapes of daily life, so that we get only glancing, incidental details. Although he at times worked himself on the farm, and was surely intimately familiar with the tools, livestock, vehicles and crops, he wasn't thereby disposed to lavish pictorial attention on them.

The Farming Year

Farming at Branchville followed the centuries-old seasonal schedule of the New England farm, told of in almanacs, woodcuts and farmers' diaries. Winter was spent in woodcutting, chores and repairs. The early spring was given to the repair of posts and gates, the cleaning out of ditches. Ploughing and manuring the fields began in April for the fall crops, followed by harrowing, sowing seed, and harrowing again to cover the seed. Then followed in May and June the long routines of weeding and cultivation for garden crops, potatoes and corn, the harvesting of winter rye, the care of cattle on the pastures, and then the first haying in early July. The rest of the summer brought more cultivation, particularly of corn, a second haying in August, more cultivation, and a succession of harvest intervals in September, October and into November. In an unusually good year for grass there might be a "third bite" in September if warranted. The Weir family's usual tenure of May through November meant that they missed spring manuring and planting but remained through the far more picturesque seasons of haying and harvest.

To develop a more detailed account of life on the Branchville farm we must pull together several disparate sources: the numerous fragments of agricultural reference in the J. Alden Weir correspondence; the one existing listing of farm implements and livestock; the evidence in the Mahonri Young drawings for the post-1920 period; contextual information about crops, technology, livestock, and Connecticut rural life and economy, drawn from a variety of sources. Following the descriptive and analytical narrative based on these sources is a Visual Archive of New England farm implements, tools, vehicles and livestock (*omitted from this report).*

Tools of Farming: the Inventory

The probate inventory of 1920, taken the spring after Weir's death, reflects in a summary way the agricultural practice of the 37 years since he had taken the farm in 1883.[38] It is striking to note how remarkably the value of the paintings in the studio and in the house overbalances the total value of livestock and implements.[39] The farm equipment and livestock inventory values were very modest, probably reflecting their relative "antiquity as conservative, traditional implements by 1920, and their low value in a more up-to-date market for agricultural technology. It is certainly possible that there were tools, perhaps even vehicles and livestock belonging to the tenant farmer at the time, we simply do not know.

J. Alden Weir Inventory of 1920[40]

Livestock

5 cows
Horse
27 Hens
Rooster 1
3 Guinea hens 2

Vehicles and Harness-Transportation

3 two-seated station wagons 1 broken 20
2 whips .25
horse harness 3
collar and bridle 1
horse blanket .50
2 heavy carriage rugs 2
2 light carriage rugs 1
old sleigh 3

Vehicles and Harness-Farm

2 farm wagons 20
2 horse sleds 5
farm harness 5
2 stone drags 3
ox sled 3
ox yolk 1

Soil preparation and cultivation Implements

one-horse marker 1
two-horse roller 5
2 one horse cultivators 2
"A" harrow
2 plows
smoothing harrow 3
weeder 1
hand cultivator
4 spades
2 spading forks

Harvesting Implements

3 scythes .25
6 rakes 1.50

One-horse rake
winnowing machine
corn sheller
feed cutter

Dairy Equipment
2 threë legged (milking) stools .25
grain measures [for feeding] .50

Woodworking tools
4 saws 2
auger .50
vise 1

Stoneworking Tools
2 picks 1
3 crowbars 3

General Barn Equipment
3 wheelbarrows 3
grindstone 1
ladder 1
4 pitchforks 1
scalding kettle 5 (probably copper)
miscellaneous tools 2

Landscape and Lawn Tools
lawnmower 1
clippers .50

The agricultural components of the J. Alden Weir probate inventory for 1920 reflect the working of what by the standards of that year would have been a somewhat undercapitalized hill farm. The 5 cows, 23 chickens, 1 horse are a modest livestock component. The number of chickens reflects a minimum number discussed in poultry books as small or modest flocks, and about half of what has been estimated as typical for New England general farms. Five cows are enough to provide for the needs of a couple of ordinary sized households and leave a modest marketable or (in the neighborhood) exchangeable surplus. The single horse on the farm was valued at $25, considerably less than the average valuation-$40- of the farm's cows. The horse was likely old, unlikely to have been much like the dashing "Diamond" of the 1890's; a good horse was worth at least $100.[41] But although the inventory records only one horse, almost contemporary tax records list three-a number that makes much more sense in terms of a significant number of "two-horse" vehicles and implements.

Farm Transportation

Valued along with the horse was a variety of "farm"and "miscellaneous" harness-used to attach the horse to the farm: wagons, the plows, marker, roller, harrow and hayrake, and sled. There were two "farm wagons" were somewhat larger, heavier version of the "station wagon" with open, seatless, wagon boxes. They were used for virtually every kind of farm hauling-harvested hay oats and corn, manure in planting season, milk cans, goods for exchange, probably heavier hauling of family goods from the station. They were matched by two "horse sleds" for use over snow and ice; these vehicles, judging by their valuation, were considerably more crudely made.

The Persistence of Oxen

New England farmers used oxen as their primary draft animals in preference to horses through the middle of the nineteenth century and continued to use them even into the 20th. Oxen were clearly in use on the Beers farm during the Beers occupancy and we can be sure, earlier. A beautifully rendered yoke of red working oxen is clearly visible in Weir's 1897 *Noonday Rest in New England* along with a two-wheeled ox cart. The 1920 inventory does not indicate oxen but the Ridgefield tax list for that year identifies a pair of them, the hiring of an ox driving laborer is discussed in 1915, and evidence for their presence remains in vehicles and equipment. There is an "ox yoke" and an "ox sled" among the horse-drawn implements and vehicles. Oxen had always been favored in New England for their power and surefootedness on rocky slopes; but they were slow, ponderous and did not move fast enough to operate "modern" agricultural machinery such as mowing machines and rakes. Julian Weir presumably liked oxen and enjoyed the way they worked on the farm; they did, after all, pull his mobile studio, the "Palace Car," around the farm. This is a remarkably traditionalist, even romantic farm practice, continuing thirty years after the Federal Agricultural Census had ceased even recording oxen on farms. Ox teaming was a tradition in decline, but it never was completely abandoned in New England and died out slowly in the country towns.[42] In this respect, Weir's farming was far from the practice of the great majority of his "gentleman farmer" contemporaries, who normally wanted only the most "progressive" equipment and stock.

Plowing and Harrowing

The inventory listed two plows for turning the soil and preparing the seedbed for oats, corn, potatoes and garden crops. Their relatively low valuation suggests that they were far from new and were certainly not the horse-drawn "riding" or "sulky" plows common in the Midwest where far larger acreages were in tillage, or on "high-style" progressive farms in New England. They were surely hand plows, somewhat streamlined steel versions of the traditional 18th-century 19th century New England plow; this is confirmed for the 1890's by the painting *Plowing for Buckwheat*, which shows oxen pulling a hand plough. The Weir farm continued even in 1920 to plow in the old-fashioned way its small tillage acres (it's unlikely that the Weir farm had more than 10 acres in potatoes and oats and corn).[43]

After plowing broke up the soil, it was further pulverized with a "harrow", a horse-drawn implement dragging spike-like teeth over the plowed ground to break up clods. Interestingly, the farm in 1920 still had, the traditional "A harrow," a triangular frame set with rigid spike teeth; it was probably very similar to one listed in the Beers inventory; and was suitable for use by either oxen or horses. There were also two "one-horse cultivators" which could also be used in soil preparations with steel "spring teeth" which responded to

the unevenness of the ground and were less likely to break on rocky soil. The "smoothing harrow," intended to pulverize the soil more finely, was likely a steel disc harrow. The next step in soil preparation was the use of the "two horse roller," sometimes called a "clod-crusher," which broke up the largest clods of earth. Some farmers harrowed after using the roller as well, to better aerate the soil. The roller was essentially a steel drum mounted on an axle with a frame, riding seat and attachment. Stone drags listed in the inventory were used in the never-ending process of clearing the tillage and mowing land of stones-which continued to work their way up to the surface in cultivated land as part of the freeze-thaw cycle.[44]

Haying

Hay was the farm's most important crop, as it had come to be on most New England farms since at least the middle of the nineteenth century. It was primarily important as winter feed for cattle and horses, a key ingredient of the dairy economy. Hay was a cash crop as well, sold to non-farming rural residents for their horses or milking cow, and sold in abundance to stables and wholesalers in the cities to keep the still horse-powered transportation system running; for local transportation, it was still the "gasoline" of the late nineteenth century.

"Foxtail or timothy" was the "leading grass for hay" in the towns around Ridgefield, along with "red top-both were traditional form of English hay in New England-and "blue grass." Hay was almost always cut twice in early July and early to mid August, and it was claimed that it was "not unusual to mow three times during the season, and to get a good bite in the fall besides."[45] In 1903 the farm made its second cut on August 15.[46] Later, in 1915, the hay had been cut twice by the first week in August and Weir was asking for advice as to whether a third cutting as early as August 24 was advisable.[47] Weir Farm might have grown twenty tons of hay a year on about as many acres-approximately 1 ton per acre remained the average yearly yield on good hay land. Good-sized New England farms like Weir's normally produced hay enough to carry the livestock through the winter and sold or exchanged a significant amount as well; the one reference to yields is from 1903, when the farm's hay crop was deficient, and Weir's farmer had to buy some during the winter.[48]

Haying season was always a time of hurry and anxiety for New England farmers, striving to get the crop harvested and brought dry into the barn. It seems clear that Lewis Beers had accomplished his haying in the long-traditional way; the grass was mowed with scythes-arduous, athletic work, the most physically challenging of tasks a New England farm. Then the windrows of cut hay were turned to dry and then raked up by men (and occasionally women if the task was urgent). Hay was then pitched up into a cart or wagon, carried into the barn and pitched into the haymow. If there was no room in the haymow farmers stacked their hay, building a durable haystack. [49]

How different from this picture was haying on the Weir Farm? There is no mowing machine listed on the farm inventory, and there appears to be no positive documentary evidence for its use on the farm. This would be as striking an instance of conservatism as the use of oxen, since mowing machines in Connecticut began to become generally known after 1860; by the mid-1880's it was maintained that the great majority of Connecticut farmers regarded them as indispensable: "As regards haying, who can get along without a mowing machine? Echo answer no one."[50] However it appears that the Weir farm did so. A considerably later drawing by Mahonri Young is titled *Mowing at Weir Farm*, but in actuality it depicts the raking up of

already mown hay. In the background a man rakes by hand while a one-horse "spring-tooth sulky hay rake" is at work in the foreground. A horse rake was part of the equipment of the farm listed in 1920, and appears to have been its one concession to the mechanization of harvesting that had swept over American agriculture.[51] The horse rake made a major difference in haying labor. "It took about three hours hard labor to rake an acre of hay with the old fashioned hand rake, remembered a veteran Connecticut farmer, but "now it can be done ...in fifteen or twenty minutes."[52] A horse rake still survives on the Weir Farm, possibly the one mentioned in the 1920 inventory but more certainly connected to Young's drawings. Still, it seems probable that the most laborious part of haying was still traditional and the three scythes in the barn were still in constant use.

Corn

Corn was the next crop in importance, the single most widely grown staple in America. A little sweet corn may have been grown in the garden, but in the farm's fields hard "flint" corn was grown. In Beers' time, and certainly earlier, some of the crop had been ground into meal for household use, baked into "Rye 'n Injun" bread or Johnny Cake. But by the 1880's virtually all Connecticut corn was being ground more coarsely for animal feed. The most common corn grown in the area was eight-rowed yellow flint corn "a good yielder, which has been in use here from time immemorial." It had large, very hard kernels. Other varieties such as "Dutton, King Philip, yellow and white dent," which varied in size and were some a little softer, were grown in Fairfield County as well.[53]

Grown widely separated in rows, corn was the field crop that needed most intensive weeding during the growing season. Traditionally, New England farmers had cultivated the crop with intensive labor, undertaking four hand-hoeings for each plant every season. The two "one-horse cultivators" on the farm were successful attempts to mechanize the hoeing process that began to be widely adopted in the 1850's. Plow-like in their general construction, hand guided by a farmer who walked behind the implement, cultivators had spike teeth, spring teeth, or small "shovel" blades; they were drawn between the corn rows, killing weeds, stirring the soil, and helping to hill up the sprouting corn plants. A one-horse marker, a relatively simple contrivance made primarily of wood that could have been constructed right on the farm, was in use for spacing out and marking the rows for planting corn.[54]

The corn harvest in the field was essentially unmechanized. Ears were cut from the stalks, loaded into wagons and brought back to the barn. Old-fashioned practice allowed the stalks to stand in the field for cattle to graze on. More progressive farmers since the 1830's harvested the stalks as well for barn-fed fodder. Corn was normally cut from the stall, with corn knives; one is listed in the Beer inventory but missing in 1920, but no knives are mentioned in the inventory.

Corn was husked and shelled so that it could be ground into livestock feed. Husking had been partially mechanized for very large scale Midwestern farms, but virtually all New England farms continued to husk by hand in the manner traditional for centuries. The next step, shelling, had traditionally been performed laboriously by rubbing each ear against the edge of a steel bar to remove the kernels from the cob or by flailing the ears on the threshing floor. The Weir farm, like the Beers farm had a "corn sheller." Its value clearly indicates that it was a hand-cranked device which removed the kernel by forcing each ear against a

toothed cylinder; much larger models were horse-powered, but they were primarily used on large Midwestern farms. Such machines had become widespread in New England after 1850. Normally one worker fed the ears into the machine while another turned the crank. The kernels were dropped onto a bucket and the cobs dropped away onto the barn floor.[55]

Small Grains

Oats and rye-the farm's (and Ridgefield's) principal "small grain" crops were grown on the farm in some measure throughout the Weir period, along with some buckwheat, although it is difficult to be specific about the quantities. Both rye and oats were perfectly good animal fodder, with oats particularly well suited to feeding horses. It is unlikely that any true bread grain was being raised; there was probably no "Rye and Indian" being made in Weir farm kitchens. Both crops still fit well into the traditional field rotation described in 1800 which local agriculture seems to have continued to follow. Painted during the 1890's, Weir's *Plowing for Buckwheat* tells us that buckwheat was also grown on the farm in some quantity, as it had been in the Beers years. It was a good carryover crop and its blossoms attracted bees for orchard pollination. It also made good poultry feed. As with hay, there is a frustrating lack of positive evidence about how these crops were harvested. Hand methods included "sickling," the most traditional (there are no sickles in either the 1860 or 1920 inventories) or "cradling," cutting the grain with a cradle scythe. Grain cradles, scythes with a lattice of wooden fingers to catch the grain, were customarily used for harvesting oats and buckwheat and were coming into use in New England in the grain harvest as in the 1830's.[56] Horse-powered reapers-the key to America's late-19th century revolution in farm productivity-were available in Ridgefield and surrounding communities, although lees common in New England than mowing machines. But although a Connecticut farmer reminded his readers in 1890 that "the modern reaper will cut four times as much grain as a man with a cradle ... and a farmer who has used one will never return to the Old cradle or sickle again,"[57] there is simply no indication for their use. John Weir's mention in 1904 that farm workers "cut the grain, but it has been too wet to bring it in," might suggest hand labor but is ultimately inconclusive.[58] The farm's strong traditionalism in the matter of oxen and, probably, haying, may suggest that traditional harvest methods remained in use, and that the scythes were fitted with cradle teeth.

Oats and rye also had to be threshed-that is, the nutritious head removed from the stalk. The farm lacked a horse powered threshing machine-they were fairly expensive and were primarily used on larger grain farms. The inventory shows a hand-cranked "winnowing machine" or "fanning mill" that cleaned the grain from dirt and inedible chaff after it had been threshed; a similar machine was present in 1860 on the Beers farm. A screen shook the grain while a wooden fan blew the lighter chaff away. It seems more probable then, that the traditional method-wooden flails vigorously wielded on the threshing floor with the grain then cleaned in the winnowing machine-was still in use, rather than the possible rental of a threshing machine from a more progressively equipped neighbor.[59]

Livestock

John Weir's view of the farm's livestock, not quite that of a practical farmer, combined pets and draft animals, the workday and the sentimental: he once wrote "in conclusion I will add that the cows, the horses, the pigs, the chickens, the turkeys, the dogs, the cats, the pigeons, the rabbits, the oxen all thrive.[60]

We can be sure that pigs and chickens were slaughtered on the farm for the family table; a "scalding kettle," used in butchering of hogs, was included in the barn inventory. Meat was easy to obtain elsewhere, of course. It had been customary in the New England countryside for neighboring families to exchange meat, vegetables, dairy products, labor and the use of animals. But while this practice was attenuating, there were stores in Ridgefield Center, Branchville and a whole world of commerce in foodstuffs available in South Norwalk.

Cattle

Late-nineteenth century Ridgefield was a hay and dairy town, its cattle considerably outnumbering its people. Most of the town's cattle were still the traditional reddish "properly native" breeds with some Devon ancestry; working oxen were virtually always Devons.[61] The Weir Farm's oxen were almost certainly Devons but their dairy cattle seem generally to have been of more specialized end progressive breeds. Sending up two Alderney cows-a much admired and relatively expensive breed-to Branchville was one of Julian's first actions as a farm owner.[62] First introduced in any numbers around 1846, by 1880 in Fairfield County they were particularly famed for the high butterfat content of their milk[63] and "coming into general favor as a butter-producing cow," particularly among Gentlemen farmers."[64] The new couple also received a Jersey cow as a wedding present; unfortunately it died later in the year.[65]

The three English Channel Islands-Alderney, Jersey, and Guernsey-had long specialized in dairy farming, and each had produced similar, although not identical (given their island separation) breeds of high-yielding cattle. All three breeds had been experimented with by progressively inclined dairy farmers in New England and New York by the late 1850's.[66] Alderneys and Jerseys were thought by many practical farmers to be "wholly unsuited to the wants of the practical farmer ... however desirable the cows may be on the lawn or in the gentleman's park.)" They were widely acknowledged as beautiful animals whose milk was of the highest taste and quality, but most other breeds produced substantially larger quantities of milk.[67] Jerseys were another Channel Island breed, also renowned as "butter cows."[68]

The problems of livestock management sometimes concerned JAW. In 1884 he traveled up to Branchville on a weekend in February to deal with a sick cow and a dead calf.[69] Later that year in October he and Anna traveled to the famed Danbury Fair, the largest agricultural exposition in Connecticut, particularly to view the cattle. Anna wrote that they greatly admired the "Holstein cows, which were beauties, Julian and I quite longing to get some."[70] The Holstein breed, originally Dutch, was becoming one of the predominant dairy breeds in America at that time; Holsteins were specially prized for their vigor, hardihood, and ability to turn feed into large quantities of milk.[71] Unfortunately, we don't know whether Holsteins, with their distinctive black and white coloration, ever came to Branchville.

It seems clear that there were always several cows on the farm; Lewis Beers had owned eight of various ages in 1860; the inventory of 1920 inventory listed five. But how was the milk they produced used? A good deal of the whole milk and butter [Fairfield County had almost completely ceased the production of cheese by the 1880's] produced at Branchville went to feed its households-the Weir clan and their guests, the farmer and his family. "We are now expecting the arrival of another cow," wrote JAW to his [then] sister-in-law Ella, so you see we will be in good condition to receive you."[72] Could some of it have been marketed? Surely it is possible, but undocumented. Branchville Depot or Ridgefield Center Depot, with their connections to the

markets of South Norwalk and New York City were both relatively short wagon rides away. Revealing farm and neighborhood-level statistics cannot be obtained, but it seems that this increased propinquity to the city would have been a major incentive for milk production on farms not far from Branchville station. A two-hour trip on the "cars" from the ever-hungry and thirsty city of New York meant practical proximity to the greatest concentration of milk consumers in the United States.

With the exception of the two three-legged stools in the Cow and Hay Barn, dairy equipment was nonexistent in the 1920 inventory, suggesting that it may have all been in the hands of the tenant family and possibly undertaken in their household, perhaps in a room or shed attached to their house. Otherwise we would expect to see milkpans, pails, dippers, and milkcans along with the cows, stools and grain measures. Strikingly, the inventory does not include the kitchen.

Pigs

On New England farms, pigs were virtually always fed on the dairy's "refuse of whey, butter-milk or skim milk," which were the leavings of butter and cheese making operations. "Dairy-fed pork," noted a widely used farming manual, "is distinguished for its fineness and delicacy; and the dairy refuse, in connection with grains, potatoes and scraps, is highly nutritious and fattening." With four to eight cows being milked, the probable range for the farm, fattening two to four pigs would not have been too difficult, as long as the farm was making butter. Whole milk production for the milkshed would have significantly reduced the farm's capacity to carry pigs by greatly decreasing the "refuse." By the late nineteenth century, Suffolk, Poland, China and Berkshire pigs were commonly raised on New England farms.[73] With current evidence, determining the breeds raised at Branchville does not seem feasible. The sizable pig enclosures identified on the farm landscape would have been more than adequate. Stone pig pens were quite rare on New England farms; the vast majority were constructions of boards. If these were pig pens, they were monumental ones.

Poultry

Chickens pecking in the yard are clearly evident in Weir's "Midday" of 1891; John's wife Mary noted with delight in 1892 that "Paul brought in his hat filled with twelve beautiful little chickens just out, and since then three more have peeped out to the light".[74] There were always chickens and ducks on the farm; Julian and Anna enjoyed picking them out from neighboring farms in their earliest years.[75] The 1920 inventory mentions two Guinea fowl, a decorative breed of pheasant-sized birds originally from West Africa; with that exception, we the farm in 1920, we do not know their breeds. By the 1880's New England farmers were giving up the dingy, motley "dunghill fowl" that had been their unspecialized native fowl for generations to raise a wide diversity of specialized breeds. Poultry manuals abounded, with advice on selection, breeding, feeding and the construction of chicken houses. Weir Farm's chicken house was unlikely to have been as elegant as the poultry palace of Queen Victoria often illustrated in the manuals, but there are plans and illustrations for inexpensive housing for small flocks.[76]

Labor on the Farm

Weir's *Noonday Rest in New England* (1897) shows two men taking a break in a Branchville field, with evidence of woods work and hauling all around them. Who worked on the Branchville farm? For a few 19th-century New England farms we have extensive accounts that allow us to reconstruct the yearly, seasonal and

casual labor force for seventy or eighty years. For the Weir farm we have largely fragmentary references. The business and household accounts; whether kept by JAW or the succession of hired farmers, have like most of these records, simply not survived. Clearly the farm sometimes used casual labor in haying or in harvest season.[77] The bulk of the year's work was done by the "farmer" and his family who, on a verbal or written yearly contracts, lived in the tenant house. There are references to a total of some seventeen different farmers and occasional workers in the Weir correspondence over a thirtyseven year period; of these only four are named. Starting off in the 1880's, there were the ups and downs with workers' quality and stability that are familiar to any student of New England farm labor. It seems clear that their services were not always completely satisfactory; a man named Holsten (possibly the "Dutchman" referred to elsewhere) was let go for letting 500 head of celery freeze in March (an expensive error, as it was a valuable market crop). Weir was delighted with his next farmer and family in 1888, who were "far the best we have ever had."[78] But this was short-lived, as they departed the next year and he had to change again.[79]

But it was in the nature of most farm help in New England not to stay long.[80] Few Yankees were willing to work as laborers in these years, and relatively few to work as tenants. "Within half a century," noted an observer of rural Connecticut in 1883, "there has been a growing distaste for the cultivation of the soil," and, he thought "a steady depreciation in the quality of New England farm labor."[81] Near the great city and hard by urbanizing coastal Connecticut, Branchville could reach out for foreign labor, since it appears that at this time there were few local Ridgefield men available who would do this work. Thus there was a "Dutchman," the Weirs' "thrifty, tidy" Scottish emigrants in 1888, and then Paul Remy, an Alsatian, and his family.[82]

Paul Remy's work years (1890[?] to 1907[?]) are the best documented in the farm's history, but the evidence is still fragmentary; to a considerable extent it consists of reports to Julian from his brother John. [Many of these reports date from the summer of 1892 when Julian, grieving Anna's death, was avoiding Branchville; John clearly wished both to keep him informed and to get him re-involved with life.]

Paul, from all accounts, was a hard worker-"always at work," John noted.[83] He was apparently a skilled traditional plowman, working with the farm's "two mighty oxen, who upturn huge boulders in the furrow.[84] It was noted at various times that he brought in the hay, made haystacks in early August, cut oats, cleared a field for sowing winter rye,[85]and dealt with wet corn overheating in the barn from spontaneous combustion.[86] Apparently he at times corresponded with JAW about the work of the farm; of course, these missing letters would greatly have illuminated the details of farm operations.[87] In 1893 it was noted that Paul was working "in the field with Webb," Weir's neighbor whose farm Weir would eventually buy.[88] This strongly suggests that some form of cooperative work arrangement was already in place. There are numerous references to Paul's responsibility for the horses; presumably these extended to the other livestock as well.[89]

John Weir's only critical comment about Paul was that he concentrated too intensely on working "out in the field." With his eye for domesticated order, John suggested to Julian that Paul be asked to spend more time on refinements: "work about the house-the chicken yard-make a house for the ducks and turkeys, the palings and such things."[90] Julian appears to have been genuinely fond of Paul, once noting his illness with concern and extending his stay on the farm an extra day.[91] John was respectful of Paul's skills and tried to "see that his regular work is not interrupted. This tells you all there is to say about the farm."[92]

Paul's wages for 1892 were $30/month, presumably in addition to his house and produce of the farm for his family's food.[93] This was significantly higher than the $20/month estimated for farm laborers in Fairfield County in 1881 (there was little wage movement in the decade) or the same figure that was given the "Old West Pointer" in 1886. Presumably the figure reflected Paul's greater level of skill and responsibility, and Weir's desire to keep him on.[94] The correspondence indicates that the Weirs had a level of affection, concern and respect for Paul Remy far greater than for any other worker on the farm, before or since.

Paul's son Willie was working alongside his father by 1903. He "keeps the gardens and the grounds in good order. He is a good worker-at it from morning till night-It looks as if Willie would eventually fill Paul's place here,"[95] thought John, but after 1907 the Remys were gone from the Farm without explanation in the currently available letters. Later accounts of labor refer to dissatisfaction with workers ("bouncing" an unsatisfactory man, or criticizing a "lazy" one) satisfaction ("a good man" or "two good men") or to the special skill of ox driving which the farm still needed but was becoming increasingly rare.[96] In the spring of 1917, Weir believed that he had secured "two good men for Branchville" and was "at peace on that question." Unfortunately, by the fall he evaluated them as "not very competent," and was paying a one~legged occasional laborer the sum of $3/day, reflecting the wartime shortage of labor. A year later the competition for farm labor was even more acute; "one of our men gave me notice yesterday that he had been offered $4.25 per day and could not afford to stay any longer on the farm." In general, in the years after 1900 Weir was more often than not concerned both about the competence of his resident farmers and the possibility that they might "clear out."[97]

One crucial component of the labor equation that hardly came into the discussion at all was the role of the most important working woman on the farm, the farmer's wife. There is one reference in the correspondence to the wife of the short-staying farmer the "old West Pointer," a woman who would "make butter and help with the washing," in 1885.[98] We are reminded by a rural Connecticut doctor writing at this time that it was she and her successors who "does ... the cooking, the washing and mending, makes many of her husband's garments and all of her own, and those of the children as they successively appear, attends to the dairy, feeds the pigs and poultry, and lugs in wood and water for household purposes.[99] Of the farm wife's work on Weir farm we have few traces knowing nothing, for example, about Paul Remy's wife and her labors; we only know that they were essential. [Is she the young woman portrayed in Weir's *Alsatian Girl* from the 1890-99 period?]

Domestic Labor

Julian Weir worried about money and often felt hard pressed, but he maintained a comfortably prosperous late Victorian professional man's household. Consequently his family had domestic help, both in the city and on the farm. Anna referred to "the two girls I have" at Branchville during her first year there.[100] Crises over "help" seem to have been as common at Branchville as in most such Victorian households. In 1886 a cook had to be replaced because rural temptation as too much for her: she "took to cider like a duck to water," with JAW making recruiting trips into the city.[101] He then brought out additional help, "an extra housemaid and a fourteen year old boy, who ought to make things go somewhat smoother."[102] There are a couple of early references to cooking by Anna Weir, but cooks and "waitresses" seem normally to have been part of the household when the family was in residence.

John and Mary Weir recruited help for the household during their stays as well; in 1892 he noted that he had "brought back" [most likely from New Haven] a new waitress," or serving maid, "as our old one had to leave on account of her sister's illness."[103] This pattern persisted into later years. In 1912, as JAW prepared to leave Branchville after his Thanksgiving visit, he noted that "the first relay with the servants leave tomorrow on the 10 A.M. train."[104]

Farm Economics

Julian and John Weir discussed in their correspondence the importance of getting the farm "in such running order that it supports itself."[105] It seems to have been taken for granted at the time that Weir consistently strove to make the farm return some income-or at least to reduce the burden upon his artistic income and investments from its maintenance as a summer residence. But precisely how he sought to do this is a bit unclear. Julian was clearly calculating that the farm's produce would help him sustain his purchase when he noted at harvest time in 1883 "sixty bushels of potatoes and barn full of grain etc." so far so good,"[106] or noting that "the garden is full of vegetables and the fields are heavy with grass and grains so this bagatelle of lucre has not the weight of former years."[107] But how, precisely?

Potatoes (about a half-acre's worth given Fairfield County estimates) could be marketed, grain and hay could be sold, or fed to cows to be turned into butter and milk, which could be sold. They could also have been eaten by the farm's household. We don't currently have the evidence to make reasonable estimates of how these uses might have been apportioned. It seems very likely, for example, that Julian was counting on the marketable value of the 500 heads of celery that were lost in a March frost; small fruits and vegetables, when 'sent to New York," were marketed through commission dealers who worked with local farmers.[108] Milk and butter could be sold to creameries or to city-bound wholesalers who would deliver it to the New York market; hay was saleable as well.

Little information is available about the economic management of the farm. When Julian was away and John was at Branchville, John acted as fiscal agent for his brother and most of our clues to economic matters are in his letters. Paul Remy seems to have arranged for the payment of farm property taxes.[109] Unlike the rural economy of earlier years that depended on long-term local exchange relationships of goods, services and labor, the Weir farm economy seems to have been primarily one of cash exchange. John was concerned in 1893 to ensure that he got the farm's "lines of supplies all established."[110]

The true economics of the Weir farm were driven by art and the aspirations and household needs of cultivated late Victorian urban Americans, not agriculture. Julian Weir and his brother John were, after all, not farmers who gave their spare time to art, but artist who found enjoyment, contemplation, a paintable landscape, and some exercise on the farm.

Horses and Travel

There clearly were a sizable number of horses at the farm over the years, but the only one about which we have much information is the redoubtable Diamond, who clearly was a family favorite. Weir noted in 1886 that the family now had a new carriage: "a new turnout this year in the shape of a side-bar Surry"-a stylish two-seated wagon with a covered top. Its lighter weight made it he thought, easier for the horse to negotiate

Branchville's and Ridgefield's difficult hills.[111] Diamond was fond of sugar and of the farm's oats, and there was an extensive correspondence about his spell of lameness in September of 1893.[112] It was noted that "Diamond has not been out since you left; he will be laid up for some weeks yet. Paul took him down to the blacksmith one day and he was very lame so we are reduced to Kitty, of whom we take great care, as usual."[113] Kitty is likely to have been either a young colt or an old horse. Diamond's quick recovery-"Paul drove Diamond to Georgetown this morning and says he seems recovered, only limping a little"-left all parties concerned relieved; finding Kitty unsatisfactory, they had been looking for a horse to rent from a neighbor.[114]

Childe Hassam's stunning *The Road to the Land of Nod* (1910) may slightly exaggerate the steepness of the Branchville landscape, but not by much. The ride between the farm and either the Branchville station or the Ridgefield Center one, where rural peace was sometimes interrupted by "fast driving," "shouting" and "the railroad whistle"[115] to the farm, though not particularly long, was not an entirely comfortable one. Weir noted that the hills were difficult for his horse Diamond. Speaking of "Connecticut country roads, " a generally sympathetic observer noted that "one cannot truthfully say that it is a privilege to ride over them. What with the long weeks of mud in the spring, and the interminable season of dust and sand in a dry summer, the wrenching roughness of the frozen ruts of early winter, and the slushy dangers of a January thaw, it is really nothing less than martyrdom."[116]

There were three 2-seated "station wagons" on the farm in 1920, one of which was in poor condition. One might have been the earlier "surry" with a change in nomenclature. These carriages' primary use in pre-automobile days was to bring family and guests back and forth from the Branchville station; the term appeared in the later nineteenth century to reflect this "commuter" reality. One of these vehicles may be pictured in a photograph taken of the "Boston Art Club" pond at Weir Farm taken some time after 1896.[117] The inventory lists whips stored alongside them for driving, along with a collar and bridle for the horse while pulling the station wagon, a horse blanket for the animal in unusually cold weather, and two pair of carriage rugs, "light" and "heavy", for keeping the driver and passengers warm while riding in one of these open vehicles. There was also an "old sleigh" for winter driving, valued at considerably less than the passenger wagons.

Fields on the Farmstead

In general, with exceptions determined by major differences in soil types, or the farming of two or more distinct parcels, gardens and tillage fields on New England farms clustered relatively close to the farmstead, with hay fields next, permanent pastures after that, and most farm woodlands at the greatest distance. Crop rotation practices meant that no crop would find a permanent location; the farm's alternations of oats, winter rye, corn and grass, with at times intervals of fallow for pasture, ensured that precise field uses would change significantly every year. Most farmers probably kept their large farm gardens in the same spot so as to be able to fence it and constantly manure it, although some farm writers suggested that its location be moved as well.

The Farm Garden

The garden was of course a fixture on the farm, and there are numerous references to it "looking finely"[118] or

"having plenty of vegetables."[119] But details are not abundant in correspondence that took its productions for granted. Lima beans, tomatoes and sweet peas were noted as particularly abundant in 1895.[120] It may be reasonable to assume that the Branchville farm had what a Connecticut horticultural writer called "a real farm garden" of substantial size, plowed early in April, carefully tended with a hand cultivator (there was one listed in the 1920 inventory, a "weeder,. a homelike hand tool for close cultivation and work in the garden either with a solid hoe blade or prongs) and "dressed with manure," producing "early peas... onions ... radishes ... sweet corn... lima beans ... asparagus," in addition to early lettuce... beans and summer squashes... cucumbers,"[121] and celery. It may well be that the Weir family followed the advice of the author of "The Farm Garden" that it made economic as well as culinary sense to draw as largely as possible on the "peas, beets, green corn, radishes, and other things from the garden to fill up" the farm's workers and members of the household.[122] The garden may also have been at least at time a source of income or exchange.

The Farm Landscape

Connecticut farmers had significantly improved their landscape since the eighteenth century, but to the fastidious taste of the late-19th-century upper middle class, ordinary farm landscapes still often left much to be desired. As they took their long drives in the countryside, they saw many farms where "implements of husbandry" were scattered at random along the roadsides, beside the wall or fences, or around the buildings.". They might see "a Fruit tree ... decorated with old scythes, rakes, hoes chains, hoops, harnesses; or horse shoes." Alongside them would be "Dilapidated chicken coops, discarded furniture, old barrels and boxes ... rubbish of all kinds, stumps, logs, old lumber, brush ..."[123]

Once in the country, they made different choices. There was an emerging class of farm residents in Fairfield County, wrote a close observer of its rural life in 1881, who "reside a part of the time in the city, and use their means freely in beautifying their places, caring not so much for profit on their outlay as to gratify their taste.[124] Weir's means were not enormous, and his vision of rural life was not ostentatious and grand, but rustic and pastoral; but it was intent on controlling and ordering the materials of the agricultural landscape. He had removed the formal picket fence around the dooryard because it was a rural expression of yearning toward urbanity. He replaced it with rough palings that were an urbanite's aspiration to rusticity. Weir, like the other new rural inhabitants of Connecticut would "plant ornamental trees ... something in the way of pleasure grounds for the children...a tennis court or croquet ground..."[125] Too many Connecticut farmers, maintained a well-to-do gentleman agriculturist, lacked "that taste which is offended at the sight of a fallen fencepost, an unhinged gate, or a loose clapboard. To be artistic is to be truly economical."[126] Julian Weir would surely have agreed.

Landscape: Stone Walls

It is likely that many of the original stone walls on the farm were built fairly quickly as its fields were cleared, and were substantially in place by the 1820's. Weir's painting *Upland Pasture* (1905) reveals the bones of Branchville's landscape with its boulders and outcroppings of ledge. "The town was originally blessed, or cursed, as the case may be, by a most abundant crop of stones," noted Samuel Goodrich the younger in 1855.[127] His father observed that by 1800 "the post fences have been gradually replaced with stone and at present there is very little timber cut for that purpose except for posts and bars, and there is probably moveable stone enough for the purpose of fencing."[128] The stone walls had greatly improved since 1820,

S.G. Goodrich observed in 1855: "In our day these were rudely piled up with frequent breaches-the tempting openings for vagrant sheep, and loose, yearling cattle. But at mid-century "most of these have been relaid with something of the art and nicety of mason-work." Ridgefield's rural neighborhoods boasted "sturdy walls, neatly laid, giving to the entire landscape an aspect not only of comfort but of refinement."[129] Of course, these generalizations would have applied far more extensively to walls by the roadside and around farm enclosures than to those separating interior fields in the "back lots," which would have remained linear stone dumps.

Most of the Weir Farm landscape had long been cleared by 1883, but the correspondence does discuss the heavy labor of clearing one field: "the $25 lot," which Paul Remy and John Weir cleared, spending days "getting out the rocks" and dragging them off with the oxen. John was proud of his strenuous participation in the farm's work.[130]

Interestingly, the "wire fences," probably of the post-1920 later days on the farm were beginning to be introduced into Fairfield County in the 1890's, although not without controversy among agricultural opinion makers. They "may be used to very great advantage in certain places," noted one exponent; they were "perfect for cattle."[131] His claim was countered by others who thought them unsightly and dangerous.

Landscape: Farmstead and Dooryard

The traditional "grouping and arrangement of outbuildings" on Connecticut farms had come under strong criticism by late-nineteenth century physicians and public health specialists. They lamented the farmstead so organized that "the barn with its cattle yard, the pig-pen and poultry house, the privy and the well, all seem to be striving to show the most sociability for the kitchen door, filling the air with foul odors, and the soil with filth and fever germs, to be carried into the well with every permeating rain."[132] The Weir farm, whether by happenstance or original design on the part of its first builders, and surely through the active concern of its post 1883 occupants, did better in this regard than the typical farmstead. Barnyard and dooryard were fairly well separated. The barn was for the most part, "far enough away from the dwelling house to prevent all annoyance from offensive odors."[133] JAW liked "thrifty, tidy" people and John Weir's letters to his brother suggest a strong shared concern for order on the farmstead: "the place is kept in order, and all is clean and tidy," he wrote in 1892.[134] Paul's son Willie was praised for keeping "the gardens and the grounds in good order."[135]

That most necessary and least-discussed of buildings, the privy, remains a mystery on the farm. There was surely one on the Beers farmstead, but no evidence seems to have survived about its location. Even in the 1880's Connecticut farmers were still being criticized for so often locating it "in the corner of the yard or garden, in full view of passers-by on the highway, and the "men-folks" at the barn."[136] The early addition of plumbing to the main house in Branchville appears to have brought upper-middle class urban standards to the farm in this respect-a significant "rural improvement " and addition of gentility.[137]

Ever attentive to the niceties of the dooryard, John worked hard on the farmhouse lawn; he tried to "make the grass grow as it should, but find it difficult."[138] In 1891, and the next year noted that he had worked on the "mowing machine" (actually a familiar push or manual lawnmower with rotary cutting blades powered by the

motion of its wheels) "took it all apart, and having got it to work have your lawn in fine shape."[139] His wife Mary wrote that "already John has been out cutting the grass with the lawn mower until the lawn looks like velvet. Here he comes all in a "muck of sweat" and goes up for another sponge bath"[140] John worked as well on the dooryard's drainage: "I have been fixing the road in front of the house, to drain it properly-now there will be no bad places when it rains down near the gate and the barn."[141]

"The Luxuries of Life": Food and Drink on the Farm

"They want the luxuries of life,-the finest butter, the purest cream, the richest milk, the freshest and nicest vegetables, fruits and flowers," said an observer of the "new" farm families that were colonizing southwestern Connecticut."[142] And surely the Weirs wished to eat a more varied and sophisticated diet than their predecessors on the farm ever had. Since we lack bills of fare, most of what the farm supplied the family table will simply have to be inferred. There was pork; in May of 1886 Anna noted that "we have two pigs laid down" for the table.[143] And there was clearly milk and butter. There were abundant garden vegetables, and strawberries as well, a great favorite of the family (and a significant market garden crop for many farms in Ridgefield). There are references to them extending from 1886 to 1913. Sometimes the demand for the festive fruit outran the farm's capacity, and Julian once noted dealing with what seem a truly extraordinary demand: "I have made arrangements to have twenty-four baskets of strawberries each week, so that those celebrated shortcakes of old are in vogue." This apparently involved trade with a neighboring farmer extensively growing small fruits.[144] In 1918, the farm was still growing strawberries, and JAW noted that 600 raspberry bushes had been set out in October.[145]

Game was also on the bill of fare at Branchville, and in 1902 Julian boasted that thanks to his hunting in November "we have had partridges or quail for supper every night since Nov. 1st and still there hang seasoning eight partridges and one quail."[146] In the earliest years at least, farm produce (vegetables? berries? butter?) sometimes went home with the Weirs, to New York: "we will look for you at dinner on Monday and will give you some of the Products of Branchville to try.[147]

Albert Pinkham Ryder's painting *Weir's Orchard* (1885-90), along with Mahonri Young's later drawings, reminds us that apples were another of the farm's significant harvests. A number of references testify that cider, barreled and allowed to ferment and turn alcoholic, was a favorite beverage on the farm, as it had been in Connecticut since the 17th century. Many New England farm families had given up on cider in the temperance reformation of the early and mid 19th century, but the Weir family clearly enjoyed its mildly alcoholic flavor and seems to have taken it as *vin ordinaire*. An old friend in 1902 was assured of "a hearty welcome" and told that when he arrived "Paul will have a new brand of cider."[148] [Alsace, a French-German borderland was traditionally an apple-growing and eider-making region.] The farm's practice was traditional for New England, having, its apples "ground on shares" at a local cider mill (paid for in apples) and then stored away in the cellar. In 1883 Julian put down three casks for the family and one for the farmer.[149] Paul Remy and his family were great consumers of cider, finishing "eight barrels since last Nov." in 1903.[150] Thus although it was noted that in Fairfield County apples and cider "are nearly always saleable at fairly remunerative prices"[151] it seems likely that most of the cider was consumed at home.[152]

References are frequent in the Correspondence to the blazing fires in the farmhouse in the colder months.

Wood for fuel was abundant in copses on the farm, and a good bit of winter labor was surely expended, as was traditional, in getting it from the woods, cutting it to manageable length and letting it season a year, and cutting it to stove and fireplace length by the day or week of demand. But it is clear that by 1892, and perhaps from the beginning, cooking and heating water took place on a coal-fired stove; "before I came away," wrote John to Julian, "I had half a ton of coal put in to replace that we found there-apart from what we consumed.[153] By 1880, it was noted that coal had become the primary cooking fuel in rural Fairfield county.[154]

The Changing Shape of Agriculture in Fairfield County

Data from the Federal Censuses of Agriculture, 1860-1945, for the rural towns of southwestern Connecticut tell an interesting and complex story of change, providing another interpretive context for the Weir farm. In most respects they serve to highlight the romantic traditionalism of agriculture on the Weir, and then Young establishments.

Census data for southwestern Connecticut reflect a decline in overall agricultural activity between 1900 and 1945 by some 60-70% of the quantity of what was produced. Gasoline power, refrigerator cars, economies of scale, cheaper land and labor elsewhere were the causes. They created the regionalization and nationalization of the marketing and distribution of agricultural commodities. Faster transportation, refrigeration, and the cost advantages of producer in northern New England and the Midwest eroded most of the locational advantages of Ridgefield and other southwestern Connecticut producers. They abandoned marginal crops, lands and herds-unless they had romantic reasons to continue farming.

Oxen

The number of oxen declined by 50% from 1860, when there were enough to provide a yoke for every farm in the county over 20 acres, to 1890. At that point the census ceased recording their number, clearly reflecting the assumption that they were dwindling into irrelevance as a source of motive power on the farm.

Horses

The number of horses on farms increased correspondingly to 1890 by nearly 60%, representing their increasing use to operate powered machinery (which oxen could not do easily) and to provide transportation. Late-nineteenth century farmers were more likely to own carriages and surreys than those of 1860. Farm horses peaked in number in 1900, and then begun a steepening decline, reflecting their gradual replacement by gasoline-powered tractors, farm trucks, and automobiles, and a diminution of farming activity. By 1930 they were at less than a quarter of their 1900 number. An upsurge in 1935 reflects some return to less expensive traditional practices in the depths of the Depression, a time in which many rural people returned to fields and gardens in some measure to put food on the table. 1940 saw a return to the pattern of decline.

Cows and Dairying

Dairying reflected the greatest stability in the structure of regional agriculture. The number of dairy cattle on farms showed both modest increase and decline over time, differences in detail very likely relating to changes

in the census count procedures. Milk sales figures stayed fairly even at close to 6,000,000 gallons a year over many decades, from 1890 through 1945. The continued expansion of the urban milkshed in New York and southwestern Connecticut was reaching out to Vermont and upstate New York and Connecticut's dairy farms could not greatly expand. Cheese production had diminished virtually to nothing by 1900, and then showed a very modest upsurge for a couple of decades. After 1920, cheese was no longer shown in Connecticut agricultural data. Fairfield County butter was an important component of the dairy market through 1890, and then began a steep decline, to quite small amounts reported in 1940-45.

Small Grains

As New England farming became ever more pastoral, the production of rye, oats and buckwheat all declined more or less steadily since 1860. Buckwheat essentially disappeared by 1925; the decline in the production of oats closely correlated with the 20th-century decrease in the horse population. Rye fluctuated at levels between one-half and one-third of Civil War production until 1910, when it began a steep decline to levels of no more than 2 or 3 % of previous production.

Hay

The county's hay production peaked in 1890 at nearly 100,000 tons, and then plateaued at the 79-80,000 ton level through 1920. It then declined by nearly 50% in 1930, a level where it remained in the 1940's. This change also correlates with the decline in the farm horse population, and with the much steeper decline in the market for hay to feed horses in the transportation system, as they were replaced by powered vehicles.

Corn

The corn harvest fluctuated unevenly between 1860 and 1910 with the vagaries of weather, and then declined to a level about 40% of previous average production between 1925-1945. We can trace this to a general decline in prices for livestock fodder.

Potatoes

Potato production had fluctuated substantially as well through 1910, with peaks in 1870 and 1900, before declining substantially from 1920 on. Connecticut grown potatoes were being priced out of the market by those from Maine and Idaho.

Eggs

The production of eggs continued to increase through 1945, the only agricultural commodity to do so. Locational advantages were still significant for this most fragile of "crops," as southwestern Connecticut farmers continued to supply the New York market.[155]

The Persistence of Tradition

After J. Alden Weir's death, the story of agriculture becomes the repetition of familiar themes, with some diminution and tradition-minded innovation. There was continuity in livestock and crops. Horses and cows remained on the farm, although oxen did not return. Poultry, probably in the same small flock size, continued

to be raised. A farmer continued to work on the place, and the Mahonri Young drawings frequently show significant number of men at work at occasional labor in garden, orchard, cornfield, and hayfield. The farm garden continued, as, at least for some considerable period of time, did the raising of pigs.[156] It is clear that the scale of operations declined and tillage fields and pasture lands were allowed to retreat into scrub woodlands. This was typical for most hill farms in the area, as their decline accelerated. Most kinds of farming output in Fairfield County declined in these years; hay production, corn, potatoes, small grains all diminished. Hāy and corn continued as significant crops on the farm, but there is no evidence for further small grain production. During World War II, with meat shortages and food rationing, the farm became a more important source of partial self sufficiency to the Young family, and we have what seems to be the only documented reference to slaughtering on the farm-a pig "cut up and frozen stiff" in Mahonri Young's etching room attached to his studio.

In one episode of innovation, Dorothy Weir Young became directly involved with dairying, an activity that the previous generation would surely have left to the "farmers wife." It is also striking that she was interested in cheese-making-an activity that had been very rare in southwestern Connecticut for many years. This was innovation in the service of a return to long-past practices; it is far from certain that cheese was being made on the Beers farm in 1860, and not all likely that cheese-making was carried on during the Weir years. This may suggest a renewal in this matter of the almost "aggressive" traditionalism of the Weir farm in the matter of draft animals and, possibly harvest technology.

Surviving Farm Vehicles and Machinery

Surviving equipment on the Weir farm is, unsurprisingly, not specifically documented. The best preserved piece is a horse rake, with spring-steel teeth, very likely the same one so frequently sketched by Mahonri Young. There are the skeletal remains of a couple of four wheeled wagons, which may conceivably be those referred to in the 1920 inventory; it is more certainly likely that they were the vehicles depicted by Young in his haying sketches. There is the chassis of a relatively light two-wheeled vehicle, and what is almost certainly a horse-drawn manure spreader, made by the American Harrow Company of Detroit. Robert L. Ardrey, an early expert on agricultural machinery, described the manure spreader thus in 1894: "The saving of manure and the putting it upon the land has been in the past a disagreeable feature of farm work, although every farmer understands the value, and in many parts of the country the necessity... [the] manure spreader is intended to simplify this work, and at the same time do it more efficiently. A revolving toothed cylinder is mounted in the rear end of a wide, specially constructed wagon box, and in its operation throws the manure out in a thin, even layer, covering every part of the ground traversed. The wagon box has a movable bottom consisting of slats connected with each other by a link belt, and moving over numerous small rollers, so as to feed the load to the cylinder."[157]

Although the wooden components of the spreader are badly decayed the toothed cylinder, slatted bottom, link belt, and rollers are still evident, as is the unusually wide wagon box. The spreader is not listed in the 1920 Weir inventory and it is likely an artifact of the Young period on the farm. These implements appear to have been made in essentially the same form for several decades. Given the unpicturesque nature of the manuring process, it is not surprising that the manure spreader, although equally as important as the hayrake, was not pictured in Young's sketches.

Images of Tradition: Agricultural Work in the Mahonri Young Drawings, 1920's-1940's

Mahonri Young made numerous sketches of the people and scenes at Weir farm over a period of more than 25 years. Of these, some 38 had enough information for detailed analysis. Obviously, Young's views were sketches, not detailed farm landscapes or genre scenes of work. Some have informative dates and titles; many do not. They differ in amount and clarity of detail.[158]

Strikingly, it is traditionalism and continuity in farm operations, not change, that are visible in Mahonri Young's drawings. With the exception of the pneumatic jackhammer pictured in 1927, there is nothing-except for styles in clothing-that would not have been familiar to J. Alden Weir in 1883. And, with the exception of the horse rake for hay, there is actually nothing that would not have been recognizable to Lewis Beers in 1860.

The single largest number of views are scenes of haying-but that is traditional in views of rural New England since the early nineteenth century. It was surely the most dramatic and important harvest on the farm, and it took place in summer; when drawing outside was most comfortable. Corn harvesting and garden harvesting as well as slaughtering and milking were less picturesque and were not pictured. Only the most elementary farm mechanization is displayed. We can see that the farm continued to have chickens and few ducks, to harvest its apples for eating and possibly still for cider making, to grow garden vegetables, and to carry out stone wall making, woods work, and some repairs to buildings. Oxen had finally disappeared as draft animals.

Haying

070195 *Branchville, 1935.* This view appears to show haystacks, evidence for hay storage outside the barn. There appears to be a two-wheeled farm cart pulled by two horses. The Weir inventory for 1920 did not include a cart specifically, although it may have been confused with a "farm wagon."

080143 *Branchville July 3, 1949.* Hand mowers are at work in the foreground. Again it is clear that the vehicle depicted in the background is a horse rake. This view shows the first hay cutting underway in early July.

070259 [*Branchville haying 1938*]. A group of five men loading hay, on a two-horse, four-wheeled wagon, four below, one up. First haying here has begun in June, certainly quite late in June.

080192 *March 15, 1943.* If mid-March is the actual date of observation, then we are seeing hay being moved around the farm, perhaps from a haystack away from the barn, and brought nearer the animals. It may of course be a remembered view worked up from a sketchier sketch. It provides a full view of the farm's two-horse wagon.

070617 [*scything? should be "mowing with scythes"*] and 70622 [*scythe cutters? should be "mowers with scythes*] *Branchville 1931.* In the foreground of the first sketch a worker is mowing hay (the image's designation in the archive index as "scything" would not have been used by Connecticut farmers) with a

scythe whose curved "snathe" or wooden handle was affixed to the blade. This was a deeply traditional practice, many centuries old. Curved two-handled "snathes" and superior steel edged blades were common by the 1860's; by the 1930's, this was old fashioned indeed. It is barely possible that the vehicle in the background is a mowing machine, and the laborer is cutting around the places where the machine does not go. However, this notion is brought into question by the next sketch, which shows two men mowing with similar scythes in an open field. It is far more likely that it is a horserake. As noted before, the Weir farm's 1920 farm inventory did not include a mowing machine.

081094 *Branchville. March 15, 1943.* This sketch shows a farmer working on top of a haystack, used for outdoor storage of hay when the mows were full. Depending on the actual date of depiction, this farmer may either be throwing down hay that would be brought to the animals in their stalls for spring feeding or building the stack as he would have been doing the previous summer once the mows were full.

070266 [*Mowing at Branchville*]. In the foreground a farmer drives a two-horse hayrake while another man rakes. An ox or cow is visible on the other side of the stone wall.

80193 *Branchville.* This is an excellent view of the final stage in the haying process. The horses have been backed into the English barn (in a New England style barn they could have been driven through) and a farmer is pitching hay into the mow with a fork. Another farmer may be there unseen in the mow to see to the proper placement of the hay.

070262 [*Mowing in the Orchard, Branchville*]. It is possible, although far from certain, that this sketch shows a mowing machine rather than a horse rake. Unfortunately, it is quite hastily drawn.

190195 [*haystacks*??]. One the face of it, this view appears to show warmly dressed men tending or dealing with a fire. Haystacks do catch on fire from internal heat generation (spontaneous combustion) and it is possible that the men art dealing with this problem.

070269 *Branchville, Barn.* This view pays homage to one of the less pleasant but highly important aspects of New England mixed agriculture-the manure pile-in earlier years sometimes called "black gold." A farm worker is shoveling the precious stuff, which is vital for fertilizing corn and oat crops and even hay fields, out of the cattle stalls.

070263 *Branchville, Aug 1939.* This would not be a harvest scene for a regular corn crop, since it would be too early. It is more likely that it depicts cultivation, with the worker hoeing around the corn plants for the fourth and final time in the cultivation sequence.

Gardening

070225 *The Cold Frame. Branchville, March 1942.* A man and women; it appears, are preparing the bed of soil, with soil, compost and/or manure from the wheelbarrow, for "forcing" plants in the early spring. The glass panes of the cold frame have been removed while this work goes on. The frame itself appears virtually identical to the reproduction 1830'8 frame built by Old Sturbridge Village for the Parsonage vegetable

garden.

070235 *Branchville, March 29, 1930.* These men are working is the garden in the chill of early spring, most likely using hoes and rakes to clear it for planting. The astonishing thing is to see so many workers toiling in this relatively small plot, so different from the usual dire labor shortage on New England farms.

190159 *Branchville '39.* The furrows visible here suggest that the garden was plowed rather than spaded by hand.

190196 [*barns*]. A man is clearly shown digging with a spade near the barn while another figure bends over at some task. But it is not clear whether they are turning over the soil, digging a trench, or preparing to plant a shrub.

080134 *Bass digging parsnips Nov 1942.* Mr. Bass is digging up a frost-resistant root crop for storage and winter eating.

The Orchard

070210 *Apple Picking at Branchville, Oct 1936.* This view, with five workmen shown picking the harvest, suggests that the Weir farm orchard remained fairly extensive-at least enough for a work gang of five men to be picking. The work practices shown are fairly traditional; they have altered little over time from the eighteenth century, except for the clothing and ethnicity of the workers and the substitution of metal pails for hooped buckets. Three of the men are working a single large tree (its size suggests that it is quite old) with buckets . One is picking the "drops" while a fifth appears to be sacking apples that have been harvested.

Cutting Trees and Wood

070637 [*Sawing boards? Should be "sawing log"*]. Here in the farmyard two men saw a log on a trestle or sawhorse with a two-handed cross cut saw. The sketchy image does not seem to have the log properly mounted on the trestle; the men are cutting toward its far end and perhaps have it balanced. Chickens walk around in the scene, along with two women, one holding a pail in her arms-perhaps to feed the chickens. The other carries two pails in the classic "milkmaid's" posture-perhaps she has finished milking.

070645 *Blasted Elm 1952.* This view shows men with axes and crosscut saws at work. In "Blasted Elm" three men are cutting up for disposal-presumably to the woodpile-the large elm that has fallen and brought down a section of the dooryard's rustic fence originally put in place by J. Alden Weir early in the 1880's.

070646 [*sawing wood*]. This untitled view shows two men working on a tree at a point where woodlot adjoins pasture, using the stone pasture wall to prop up one end of the trunk as they saw it up. The axes which they have used to chop the tree down are visible to the right.

070648 [*sawing wood*]. This view shows a man at work in cold weather, sawing up what we can safely assume is firewood on the sawhorse with a bucksaw.

070193 [*blasted elm 1952*]. A close-up view of the lightning-struck tree and the damage it did to the rustic dooryard fence on the Farm. An ax is visible propped against the fallen trunk.

Livestock

090090 [*chicken yard Branchville, 1941*]. The flock pictured here, centered around a tub that has had feed in it, seems to be about the modest size of the Weir inventory flock-a couple of dozen. The "chicken wire" stapled around the chicken house window is clearly visible.

010202 [*chickens and ducks in yard*?]. In this view, the chicken house, seen from the opposite end shown in the 1941 view, and the chickens and ducks, are clearly visible.

190281 [*pigs at trough*]. Four pigs are shown at the trough, a fairly sizable number for a farm this size. They would produce a substantial amount of meat when, slaughtered, with a good deal to trade. This may suggest the "pig-intensive" years of the War.

080402 *May 1943 Branchville.* Two horses graze in a Branchville pasture. It seems unlikely that the farm owned more than two (the 1920 inventory has only one). The haying scenes frequently show 4 horses in use to haul hay and power the horserake. It is probable that the extra" horses were exchanged for with neighbors along with the work of men to hay.

Farmyard Scenes

071095 [*sawhorse and rain barrel*]. This is a carefully composed farmyard scene near the house, with chopping block and ax (a poor way to store an ax, all the farm manuals agreed, because it would lead to rust of the blade and rot of the handle) a sawhorse, and the rain water barrel with its entry pipe from the roof gutter clearly displayed.

071102 [*washline and barn*]. Traditional women's work on a windy day. Unfortunately it's not quite clear where and what the clothesline supports were-trees, poles, or the barn?

Agricultural Landscape

190197 A typical New England upland farm landscape near the "homelot." Two horses graze in a stubbly pasture-the taller plants are the ones they don't like to eat-with an upland mowing field enclosed by a stone wall and pasture gate.

Stone Walls

040321 *Joe Knoche Builds a Wall.* Workmen in overalls and caps-workmen's garb of 20's and 30's building a substantial "dressed" stone wall. The lower courses are large and irregular stones, often round, which have been roughly fitted together and chinked with smaller stones, just as ordinary farm walls were built. The upper sections are smaller and flatter in cross-section-some selected for the purpose and others broken and shaped on the spot, as one worker (Joe Knoche, the master stoneworker?) is doing, while the others move larger base stones. The topmost course is quite smooth and flat. Visible are the tools of the trade a crowbar, two large sledgehammers, and a smaller stone hammer in Joe Knoche's hand.

Construction

070224 *Shingling the Corn Crib, July 24,1932.* This view shows men engaged in a farmer's project that would have been recognizable to a farmer at any point in the farm's history. The scaffolding the two men are using, of lashed and nailed-together timbers and boards, is very similar to documented nineteenth-century arrangements.

080240 *Trench and excavation from well house April 12, 1927.* This view of work on the well house shows the use of power technology-a pneumatic "jackhammer" presumably powered by a portable gasoline engine not visible in the picture. This seems to be the only farm view showing 20th century technology.

Roadways

070265 [*Branchville garden, 1934*]. 071073 [*Wilton road sign*]. In both these scenes showing the stonewalled garden enclosure at the road corner, one interesting feature is the traditional signpost or "guideboard" in the left foreground, pointing the way to the town of "Wilton" on the visible board and presumably to "Ridgefield" on the other. These guideboards in this form had been required by law at road intersections since late in the eighteenth century; they had to be painted white with black lettering, had to be at least seven feet high. This practice was maintained well into the 20th century.

Endnotes

1. Rev'd Samuel Goodrich, *Ridgefield* J. M. Hubbard, "The Rural Neighborhood," *Twenty-Fifth Annual report...Connecticut Board of Agriculture 1891* (Hartford 1892).
1. William H. Brewer, "The Past and *in 1800* edited by Thompson R. Harlow from the ms. of 1800 (Hartford: Acorn Club of Connecticut, 1954) p 3.

2. Goodrich, *Ridgefield in 1800,* p 5, 8-9.

3. Goodrich, *Ridgefield in 1800*, p 8.

4. Goodrich, *Ridgefield in 1800*, p 10.

5. Goodrich, *Ridgefield in 1800*, p 10.

6. Goodrich, *Ridgefield in 1800*, p 11

7. Goodrich, *Ridgefield in 1800*, p 11-12.

8. S. G. Goodrich, "Ridgefield in 1855" p 183.

9. *Statistics of the Condition and Products of Certain Branches of Industry in Connecticut For the Year Ending October 1, 1845* (Hartford: John L. Boswell State Printer, 1846) pp 105-106.

10. S. G. Goodrich, "Ridgefield in 1855," p 199; for an overall account of this rural transformation in the North, see Jack Larkin, "Rural Life in the North 1620-1980" *Encyclopedia of American Social History* (New York: Scribner's 1992) vol 2 p 1203-1234.

11. George L. Rockwell, *The History of Ridgefield, Connecticut* (Ridgefield: the author, 1927) p. 247.

12. Jack Larkin, *The Reshaping of Everyday Life 1790-1840* (New York: Harper Collins, 1988) ch 3 "Comfortable Habitations: Houses and the Domestic Environment," pp 15-148, discusses these matters.

13. "Inventory of the Estate of Lewis Beers, late of Ridgefield, decd." March 14, 1861, Probate Court, District of Ridgefield (Connecticut) Volume 2A, Manuscript Records.

14. Farms of over 150 acres were relatively rare in all settled southern New England towns from around 1800. See Larkin, "Rural Life in the North." The farm ownership pattern for Fairfield County as a whole can be seen in the figures of the agricultural census: *Agriculture in the United States in 1860 Compiled from the Original Returns of the Eight Census* (Washington: Government Printing Office 1864) p 194.

15. Leo Rogin, *The Introduction of Farm Machinery in its Relation to the Productivity of Labor in the Agriculture of the United States During the Nineteenth Century* (Berkeley: University of California Press, 1931), provides extensive descriptions of New England farmers' use of traditional wooden moldboard, cast iron, and steel plows: pp. 3-40.

16. Robert L. Ardrey, *American Agricultural Implements: A Review of Invention and Development...* (Chicago: published by the author, 1894) discusses and describes, with illustrations, hay rakes and mowing machines in Ch IX pp 78-95.

17. Russell, *Long Deep Furrow,* p 412.

18. See Jack Larkin, "The Rural Life in the North 1620-1980 p 1223.

19. Leo Rogin, *The Introduction of Farm Machinery in its Relation to the Productivity of Labor in the Agriculture of the United States During the Nineteenth Century* (Berkeley: University of California Press, 1931), provides extensive descriptions of New England farmers' use of traditional wooden moldboard, cast iron, and steel plows: pp. 3-40.

20. *Agriculture in the United States in 1860 Compiled from the Original Returns of the Eighth Census* (Washington: Government Printing Office, 1864) p 15, 194; see charts, "Butter Production in Fairfield County" and " Cheese Production in Fairfield County."

21. William H. Brewer, "The Past and Future of Connecticut Agriculture," *Twenty-fourth Annual report...Connecticut Board of Agriculture 1890* (Hartford, 1890) pp 153-175.

22. J. M. Hubbard, "The Rural Neighborhood," *Twenty-Fifth Annual Report...Connecticut Board of Agriculture 1891* (Hartford, 1892).

23. J. M. Hubbard, "The Rural Neighborhood," *Twenty-Fifth Annual Report...Connecticut Board of Agriculture 1891* (Hartford, 1892).

24. Rockwell, *Ridgefield,* pp 438-439.

25.Rockwell, *Ridgefield,* pp 75; Silvio A. Bendini, *Ridgefield in Review* (Ridgefield: 250th Anniv. Comm., 1958) pp 195-196.

26. JAW to EBW, 5/9/13, JAW Papers AAA roll 125.

27. Florine Thayer McCray, "The Possibilities and Privileges of Country Life in Connecticut" *Twenty-Fifth Annual Report...Connecticut Board of Agriculture 1891* (Hartford, 1892) pp 298-311.

28. "The Farm in its relation to the Public Health," *Twenty-Fifth Annual Report...Connecticut Board of Agriculture 1888* (Hartford 1889) pp 186-197.

29. JAW to Ada Baker, 10/11/83 JAW papers AAA roll 125.

30. JAW to EB 5/3/86, JAW papers AAA roll 125.

31. Mary Weir to JAW, 9/1/92, JAW papers AAA roll 125.

32.JFW to JAW 9/8/93, JAW papers AAA roll 125.

33. JAW to Dorothy and Cora Weir, 10/19/13, JAW papers AAA roll 125.

34. JFW to JAW, 9/25/93 JAW papers AAA roll 125.

35. Dr. G. A. Bowen, "The Health of the Farmer and His Family, *Eighteenth Annual Report...Connecticut Board of Agriculture 1883-84* (Hartford, 1884) pp 131-146.

36. See, for example, JFW to JAW, 9/11/99, JAW papers AAA roll 125.

37. Francis Underwood, *Quabbin: the Story of a Small Town with Outlooks on Puritan Life* (Boston, 1893) pp 296-359.

38. "Inventory of the Estate of Julian Alden Weir," May 12, 1920, Probate Court, District of Ridgefield (Connecticut).

39. George A. Martin, *Farm Appliances. A Practical Manual* (New York: G. Judd and Co., 1888) has abundant descriptions and illustrations of many of the common farm devices: cattle stanchions; carts; farm wagon; sleigh; roller; harrows; row markers; grindstone; wooden forks; hay hook; tools for stone work; well mechanism; hay stack frame; manure fork; manure hauling; scalding kettle.

40. "Inventory of the Estate of Julian Alden Weir," May 12, 1920, Probate Court, District of Ridgefield (Connecticut).

41. William J. Jennison, "Fairfield County," *Fourteenth Annual Report...Connecticut Board of Agriculture 1880-81* (Hartford, 1881) pp 131-146.

42. See Jochen Welsch, A Real Yankee Always Likes to See a Good Pair of Oxen Pull": the Development and Reemergence of a Regional Agricultural Tradition," M. A. Thesis, Folklore, University of North Carolina at Chapel Hill, 1994, pp 52-53.

43. See Rogin, *The Introduction of Farm Machinery in its Relation to the Productivity of Labor in the Agriculture of the United States During the Nineteenth Century* for New England farmers and plows: pp. 3-40.

44. See Martin, *Farm Appliances. A Practical Manual* (New York: G. Judd and Co., 1888) for these devises.

45. William J. Jennison, "Fairfield County," *Fourteenth Annual Report...Connecticut Board of Agriculture 1880-81* (Hartford, 1881) pp 238-251.

46. JAW to c Baker, 8/15/03, JAW papers AAA roll 125.

47. JAW to Dorothy Weir, 8/24/1915, JAW papers AAA roll 125.

48. JFW to JAW, 7/2/04, JAW papers AAA roll 125.

49. There are numerous accounts of traditional haying in New England; Larkin *The reshaping of Everyday Life,* p 19-21 provides a summary description.

50. Joseph Rood, "Connecticut Farming," *Twentieth Annual Report...Connecticut Board of Agriculture 1886* (Hartford, 1886) pp 89-95.

51. See Ardrey, *American Agricultural Implements: A Review of Invention and Development,* Ch IX, pp 78-95: R. Douglas Hurt, *American Farm tools: From Hand Power to Steam-Power* (Manhattan, Kansas: Sunflower University press, 1982) provides extensive discussions and illustrations of mowing and harvesting implements and machines from mid-19th to the early 20th century from a more modern scholarly perspective, pp 40-56.

52. William H. Brewer, "The Past and Future of Connecticut Agriculture," *Twenty-fourth Annual report...Connecticut Board of Agriculture 1890* (Hartford, 1890) pp 153-175.

53. William J. Jennison, "Fairfield County," *Fourteenth Annual Report...Connecticut Board of Agriculture 1880-81* (Hartford, 1881) pp 238-251.

54. George A. Martin, *Farm Appliances. A Practical manual;* Hurt, *American Farm Tools* p 19-23 for cultivators.

55. See Hurt, *American Farm Tools,* p 65-66 for corn shellers.

56. Rogin, *Farm Machinery,* for a discussion pp 69-70.

57. William H. Brewer, "The Past and Future of Connecticut Agriculture," *Twenty-fourth Annual report...Connecticut Board of Agriculture 1890* (Hartford, 1890) pp 153-175.

58. JFW to JAW, 7/20/04, JAW Papers AAA roll 125.

59. See Hurt, *American Farm Tools,* p 67-69 for threshing processes and implements, including fanning mills.

60. JFW to JAW, 9/12/93, JAW Papers AAA roll 125.

61. William J. Jennison, "Fairfield County," *Fourteenth Annual Report...Connecticut Board of Agriculture 1880-81* (Hartford, 1881) pp 238-251.

62. JFW to ADB, 10/220/82, JAW Papers AAA roll 125.

63. See Russell, *Long Deep Furrow,* pp 300-311.

64. William J. Jennison, "Fairfield County," *Fourteenth Annual Report...Connecticut Board of Agriculture 1880-81* (Hartford, 1881) pp 262; Howard S. Russell, *A Deep Long Furrow: Three Centuries of Farming in New England* (Hanover, NH: University Press of New England, 1976) p 357.

65. ABW to EB, 8/6/83, JAW papers AAA roll 125.

66.Charles L. Flint, *Milch Cows and Dairy Farming...Embodying the Most Recent Improvements, and Adapted to Farming in the United States...*(Boston: A. Williams and Co.: 1858) p 29. Also see E. Parmalee Prentice, *American Dairy Cattle: Their Past and Future* (New York; Harper and Brothers, 1942) and *About Jersey Cattle: The Butter Breed* (New York: American Jersey Cattle Club, 1909).

67. Flint, *Milch Cows* pp 26-28.

68. See Russell, *Long Deep Furrow,* pp 300-311.

69. JAW to EB, 2/12/84, JAW papers AAA roll 125.

70. ABW to EB, 10/10/84, JAW papers AAA roll 125.

71. See Russell, *Long Deep Furrow,* pp 300-311.

72. JAW to EB, 8/13/86, JAW papers AAA roll 125.

73. Flint, *Milch Cows*, pp 361-363.

74.Mary Weir to JAW, 9/12/92, JAW papers AAA roll 125.

75. ABW to EB, 10/10/84, JAW papers AAA roll 125.

76. See, for example, *Burnham's New Poultry Book, a practical Work on Selecting, Housing and Breeding Domestic Fowls* (Boston: Lee and Shephard, 1877) for advice, plans of poultry houses, and descriptions and illustrations of the various breeds.

77. JAW to JFW, 6/24/86, JAW papers AAA roll 125. refers to " a man who had occasionally worked for us."

78. JAW to JFW, 7/88, JAW papers AAA roll 125.

79. JAW to JFW, 4/14/89, JAW papers AAA roll 125.

80. See Richard D. Brown, Ross Beales, Jack Larkin, and Richard Lyman, *Farm Labor in New England During the Agricultural-Industrial Transition* (Worcester: American Antiquarian Society, 1989).

81. L. P. Chamberlain, "Farm Labor in New England," *Seventeenth Annual Report...Connecticut Board of Agriculture 1883-84* (Hartford, 1884) pp 96-110.

82. Benjamin Sedgwick, "Location As Controlling Farm Specialties" *Twenty-Eighth Annual Report...Connecticut Board of Agriculture 1894* (Hartford, 1895) pp. 263-265; " immigrants can be hired from New York that can dig, hoe and do ordinary work at prices that can make it possible to get a fair return for their labor"; L. P. Chamberlain, "Farm Labor in New England," *Seventeenth Annual Report ...*

Connecticut Board of Agriculture 1883-84 (Hartford, 1884) pp 96-110.

83. JFW to JAW, 9/21/92, JAW papers AAA roll 125.

84. JFW to JAW, 9/21/92, JAW papers AAA roll 125.

85. JFW to JAW, 8/11/03, JAW papers AAA roll 125.

86. JFW to JAW, 9/11/99, JAW papers AAA roll 125.

87. See, for example, JFW to JAW, 9/11/90, JAW papers AAA roll 125.

88. JFW to JAW, 9/25/93, JAW papers AAA roll 125.

89. JFW to JAW, 8/21/92, JAW papers AAA roll 125.

90. JFW to JAW, 10/2/93, JAW papers AAA roll 125.

91. JAW to EBW, 8/14/95, JAW papers AAA roll 125.

92. JFW to JAW, 9/11/90, JAW papers AAA roll 125.

93. JFW to JAW, 10/9/92, JAW papers AAA roll 125.

94. William J. Jennison, "Fairfield County," *Fourteenth Annual Report...Connecticut Board of Agriculture 1880-81* (Hartford, 1881) pp 258-262. Wages..$15 to $20 per month and board...daily wages for men without board, from $1.25 to $1.75 per day in the summer season."

94. JAW to JFW, 7/88, JAW papers AAA roll 125.

95. JFW to JAW, 8/11/03, JAW papers AAA roll 125.

96. JFW to EBW, 5/19/13; 6/21/16; 7/22/16; JAW to JFW 12/1916; spring 1917; JAW to CES Wood, 11/4/18, 6/18, 12/2/18, JAW papers AAA roll 126.

97. JAW to CES Wood, 12/2/1918, JAW Papers, AAA roll 126.

98. JAW to JFW, 3/22/85, JAW papers AAA roll 125.

99. Dr. G. A. Bowen, "The Health of the Farmer and His Family," *Eighteenth Annual Report...Connecticut Board of Agriculture 1883-84* (Hartford, 1884) pp 131-146.

100. ABW to EB, 8/61/83, JAW papers AAA roll 125.

101. JAW to EB, 7/14/86, JAW papers AAA roll 125. "I went to the city last week for a new cook, the one which we were to pay $17, turned out to be such a bad character, but who always refused cider at her dinner

so that no one every believed she took it, but the fact that she wanted the priest and the doctor two or three times in the course of the week..."

102. JAW to EB, 6/24/86, JAW papers AAA roll 125.

103. JFW to JAW, 9/8/93, JAW papers AAA roll 125.

104. JAW to CES Wood, 12/1/12, JAW papers AAA roll 125.

105. JFW to JAW, 8/2/83, JAW papers AAA roll 125.

106. JAW to Mrs. Baker, 10/21/83, JAW papers AAA roll 125.

107. JAW to EB, 7/14/86, JAW papers AAA roll 125.

108. William J. Jennison, "Fairfield County," *Fourteenth Annual Report...Connecticut Board of Agriculture 1880-81* (Hartford, 1881) pp 258-262, JAW papers AAA roll 125.
108. JAW to JFW, 7/88,, JAW papers AAA roll 125.

109. JFW to JAW, 9/20/92, JAW papers AAA roll 125.

110. JFW to JAW, 9/8/93, JAW papers AAA roll 125.

111. JAW to JFW, 6/24/86, JAW papers AAA roll 125.

112. ABW to EB, 5/24/86 Mary Weir to JAW, 9/1/92, JAW papers AAA roll 125.

113. JFW to JAW, 9/8/93, JAW papers AAA roll 125.

114.JFW to JAW, 9/25/93, JAW papers AAA roll 125.

115. G. Goodrich, "Ridgefield in 1855," p 184.

116. Florine Thayer McCray, "The Possibilities and Privileges of Country Life in Connecticut" *Twenty-Fifth Annual Report...Connecticut Board of Agriculture 1891* (Hartford, 1892) pp 298-311.

117. The photograph is reproduced in Hildegard Cunnings, "Home is the Starting Place: J. Alden Weir and the Spirit of Place" in *J. Alden Weir A Place of His Own* (Storrs, CT.: The William Benton Museum of Art, 1991) p 35, fig 7.

118. JAW to EB, 6/24/86, JAW papers AAA roll 125.

119. JAW to EB, 7/14/86, JAW papers AAA roll 125.

120. JAW to EBW, 8/14/95, JAW to EB, 5/3/86, JAW to EB, 8/24/86, JAW papers AAA roll 125.

121. R. S. Hinman, "The Farm Garden," *Thirty-third Annual report...Connecticut Board of Agriculture 1899* (Hartford, 1900) p 290-300.

122. R. S. Hinman, "The Farm Garden," *Thirty-third Annual report...Connecticut Board of Agriculture 1899* (Hartford, 1900) p 290-300.

123. James Draper, "Our Home Ground and Our Roadsides..." *Twenty-ninth Annual report...Connecticut Board of Agriculture 1895* (Hartford, 1896) p 50-63.

124. William J. Jennison, "Fairfield County," *Fourteenth Annual Report...Connecticut Board of Agriculture 1880-81* (Hartford, 1881) pp 258-262.
JAW Papers AAA roll 125.

125. James Draper, "Our Home Ground and Our Roadsides..." *Twenty-ninth Annual report...Connecticut Board of Agriculture 1895* (Hartford, 1896) p 50-63.

126. L. P. Chamberlain, "Farm Labor in New England," *Seventeenth Annual Report...Connecticut Board of Agriculture 1883-84* (Hartford, 1884) pp 96-110.

127. S. G. Goodrich to C. A. Goodrich, 8/20/1855, published in Daniel W. Teller, *The History of Ridgefield, Conn.* (Danbury, CT: T. Donovan, 1878.) p 180-201.

128. Goodrich, *Ridgefield in 1800,* p 10.

129. S. G. Goodrich to C. A. Goodrich, 8/20/1855, published in Daniel W. Teller, *The History of Ridgefield, Conn.* (Danbury, CT: T. Donovan, 1878.) p 180-201.

130. JFW to JAW, 9/11/99, JAW Papers, AAA roll 125.

131. P. M. Augur, quoted in Hubbard, "Fences and Fence Materials," *Twenty-Fifth Annual Report...Connecticut Board of Agriculture 1881* (Hartford, 1892) pp 27.

132. Dr. G. A. Bowen, "The Health of the Farmer and His Family," *Eighteenth Annual Report...Connecticut Board of Agriculture 1883-84* (Hartford, 1884) pp 131-146.

133. Francis Gillette, "Hints on Rural Architecture," *Ninth Annual Report...Connecticut Board of Agriculture 1875-76* (Hartford, 1876) pp 80-98.

134. JFW to JAW, 9/21/92, JAW Papers, AAA roll 125.

135.JFW to JAW, 8/11/03, JAW Papers AAA roll 125.

136. Dr. G. A. Bowen, "The Health of the Farmer and His Family," *Eighteenth Annual Report...Connecticut Board of Agriculture 1883-84* (Hartford, 1884) pp 131-146.

137. JAW to Mrs. Baker, 1/8/87, JAW Papers AAA reel 125. This is discussed in the "Weir Farm National Historic Structures Report," vol 1, pp 64, 78.

138. JFW to JAW, 8/23/92, JAW Papers, AAA roll 125.

139. JFW to JAW, 8/23/92, JAW Papers, AAA roll 125.

140.Mary Weir to JAW, 9/1/92, JAW Papers, AAA roll 125.

141. JFW to JAW, 9/12/92, JAW Papers, AAA roll 125.

142. William H. Session, "An Outlook on the Situation: the Farmer as a Citizen," *Twenty-fourth Annual Report...Connecticut Board of Agriculture 1890* (Hartford, 1890) pp 186-197.

143. ABW to EB 5/24/86, JAW Papers, AAA roll 125.

144. JAW to EB, 6/8/91; JAW to EB, 6/24/86; JAW to EBW, 5/9/13, JAW Papers, AAA roll 125.

145. JAW to CES Wood, 11/4/1918, JAW Papers, AAA roll 126.

146. JAW to CES Wood, 11/30/02, JAW Papers, AAA roll 125.

147. JAW to JFW, 1884?, JAW Papers, AAA roll 125.

148. JAW to Wood, 9/18/02, JAW Papers, AAA roll 125.

149. JAW to Mrs. Baker, 10/21/83, JAW Papers, AAA roll 125.

150. JAW to CES Wood, 8/15/03, JAW Papers, AAA roll 125.

151. *Ibid.*

152. Denis Picard, "Cidermaking in Rural New England," unpublished research report, Old Sturbridge Village, 1983, documents cidermaking practice for the museum's Hutchins Cider Mill.

153. JFW to JAW, 10/18/92, JAW Papers, AAA roll 125.

154. William J. Jennison, "Fairfield County," *Fourteenth Annual Report...Connecticut Board of Agriculture 1880-81* (Hartford, 1881) pp 258-262,
JAW papers AAA roll 125.
154. JAW to JFW, 7/88,, JAW papers AAA roll 125.

155. This data was assembled from the Federal Censuses of Agriculture 1860-1945: *Agriculture of the United States in 1860,* (Washington DC: Government Printing Office, 1864) pp 14-15, 194; *Ninth Census of the United States, Agriculture* (Washington DC: Government Printing Office 1872) pp 110-111, 290,347; *Report on the Productions of Agriculture...Tenth Census, 1880* (Washington DC: Government

Printing Office, 1883) *pp 178-9, 214-215, 250, 258-9; Report on the Statistics of Agriculture of the United States...1890* (Washington DC: Government Printing Office, 1895); *Census Reports Agriculture Part II 1900* (Washington DC: Government Printing Office, 1902) pp 156, 270, 363, 425, 508-9, 593, 626-636, 715; *Agriculture 1909 and 1910 vol. VI* (Washington DC: Government Printing Office, 1913); *Census...1920 Agriculture* (Washington DC: Government Printing Office, 1922) vol. VI pp 194-6, 251; *United States Census of Agriculture 1925 Part I The Northern States* (Washington DC: Government Printing Office, 1927) pp 172-182; *Fifteenth Census of the United States: 1930 Agriculture* vol. III part 1 (Washington DC: Government Printing Office, 1932) pp 143-144, 146-147; *United States Census of Agriculture: 1935* vol. I (Washington DC: Government Printing Office, 1936); *United States Census of Agriculture: 1945* vol. I (Washington DC: Government Printing Office, 1946) pp 244-259.

156. See Child Associates/Cynthia Zaitzevsky, "Cultural Landscape Report for Weir Farm National Historic Site," 1995. This report's treatment of "Farm, Vegetable Garden and Orchard,"during the Young occupancy, pp 149, 155, 162, 166, 168, fully reports on the limited documentary information available.

157. Robert L. Ardrey, *American Agricultural Implements*, p 1461.

158. For this analysis the drawings have been organized by thematic agricultural groupings. The numerical order assigned them by the Brigham Young University Archives appears to be arbitrary, not chronological, and there are no specific dates for many drawings. The archival number has been provided in every case for reference. Where an actual title and date exist on the drawing, presumably by the author, they are enclosed in quotes. Descriptions presumably provided by those who sorted and archived the materials are enclosed in brackets. In some cases the analytical notes suggest different descriptions; the bracketed descriptions in those cases are followed by a question mark.

CHARACTER-DEFINING LANDSCAPE FEATURES

Cultural landscapes contain features which serve as the tangible evidence of the activities and habits of the people who occupied, developed, used, and shaped the land to serve human needs; they may reflect the beliefs, attitudes, traditions, and values of these people.[1] Features that contribute to the historic significance of the property are termed character-defining. In a vernacular landscape, character-defining features may be large-scale field patterns or small scale elements such as gate posts or stairs; all are essential to the historic function of the landscape and are considered contributing to the historic significance and appearance of the property. The following pages describe the character-defining features of Weir Farm National Historic Site including large scale features such as spatial organization, circulation, response to natural features and smaller features such as structures, residential plantings, gardens and terraces, orchards, meadows, site furnishings, and archaeological sites.

The concept of spatial organization is essential to the following examination of character-defining features. Describing a landscape can be an enormously complex undertaking, where it is helpful to look at the landscape as the sum of its parts. These parts or features can be logically grouped by chronology, function, location, or a combination of the three. However, a large landscape like Weir Farm, is quite naturally divided into several discrete landscape spaces, that together, describe the complete landscape.

The analysis which follows, first examines large scale character-defining features which are common to all spatial units and sub-units of the Weir Farm landscape. Among these are topography, boundaries, and vegetation. The analysis then proceeds to an examination of additional features within their appropriate spatial context. For example, this approach implies that the vegetation surrounding the Weir House should be considered from the site specific context of the Weir House, rather than the entire property.

Site-Wide Character-Defining Features

Topography

The site organization of Weir Farm as a vernacular landscape has evolved from the influence of large scale topographic elements in the landscape. These elements, such as ridges, wetlands, and rock outcroppings were shaped by the advance and retreat of large glaciers that covered the land only ten to fourteen thousand years ago (Figure 2). As this landscape became inhabited, humans built around these natural topographic features creating a system of paths, roads, fields, and farmsteads linked directly to the shape of the land. Over time, these large scale patterns of organization have remained in place even as surrounding farmland has been developed, and farm fields have become forested.

North-south ridges organize the site into alternating bands of uplands and lowlands. The low ground tends to hold water, forming a series of wetlands which make it difficult to cross the site from east to west. Bridges, causeways and stepping stones were placed across several of the wetlands to connect one parcel of arable land to another. Higher ground was used for crops and pasture during the historic period.

Figure 2: A glacial erratic, Pond and Woodland area, 1995.

Boundaries

■ Stone Walls and Fencing

Weir Farm NHS contains miles of stone walls, many of which were built before Weir's ownership. These stone walls are representative of the small field boundaries throughout New England. As John Stilgoe explains:

> The stone walls of New England and the Middle Colonies were built by men interested far more in land-clearing than in fencing. They piled the rocks not in heaps but in rows equidistant from the center of their rectangular fields; rock clearing explains in part the small size of colonial fields. Men understood the great effort required to clear fields larger than one or two acres, and slowly--especially in New England --they learned how much longer they spent clearing one eight acre field than eight one acre ones.[2]

This pattern of stone wall building not only contributed to the small field size on the New England farm, but also resulted in the large quantity of stone walls throughout New England. Originally the walls were used to keep grazing animals out of cropland, but as more land was cleared and populated, less was free for open grazing. The pattern was then reversed and stone walls were used to enclose animals in pastures.[3] Today the stone walls enclose neither crops nor pasture, they trail through the second growth forest, past streams, and over rock outcroppings as relics of past land use and as a physical representation of picturesque America.

There are three main types of stone walls at Weir Farm National Historic Site. The oldest and most common type is a simple wall of piled field stones bordering the meadows (Figure 3). These walls are approximately three feet in height, one to four feet in width and made of irregularly shaped field stones. Stilgoe notes how they were constructed:

> "Most walls stood four or four and one half feet tall, and many were topped with one or two split rails. Wall building consumed vast quantities of time and human energy. An experienced man set between twenty-four and sixty-four feet of wall a day but only if the field stones were already heaped along the line the wall was to follow. Moving the stones to the site was far more arduous than lifting them into position; husbandmen experimented with carts, but most chose low sledges called stoneboats, which were hard to drag uphill but were less likely to collapse under immense weight.[4]

Split rail fencing was one of the most common types of nineteenth-century fencing and was usually combined with a low stone wall.[5] The subject matter of many of Weir's Branchville paintings as well as photographic evidence documents the use of split rails constructed over top of low stone walls at Weir Farm. These split rail fences no longer exist. However, remnants of a wire fencing, often used more recently in conjunction with stone walls has been found throughout the site. The strands of barbed wire, smooth wire, and spiked flat wire are usually found strung about four feet high on six inch round timber posts, tacked to trees, or lying on the ground, but some wire has also been found along stone walls and may have originally been strung above them. If this is the case, it is possible that split rails may have been used at these locations before the advent

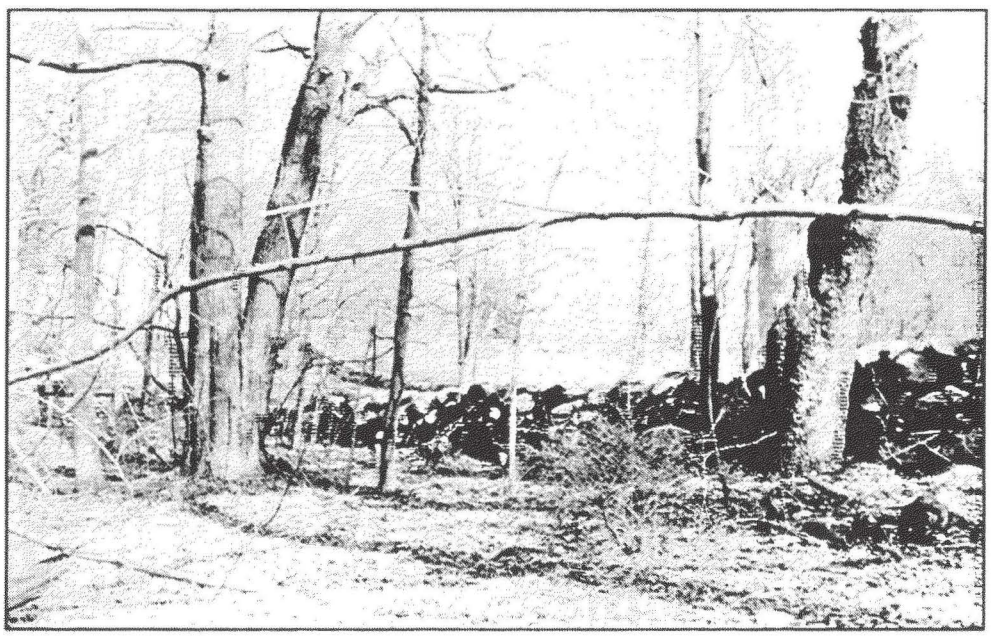

Figure 3: Irregularly piled stone wall, along Pelham Lane, Weir complex, 1995.

of wire fencing in the 1870's (Figure 4).

A second type of wall at Weir Farm features a series of irregularly shaped coping stones along the top course, producing a more formal effect than the simple piled stone wall. These walls were probably constructed after the original fieldstone walls, given their deliberate character. The stone wall opposite the Weir House, east of Nod Hill Road is such a wall. Though some early photographs show this wall without the final coping course that it features today (Figure 5),[6] others from the Weir period do show it, suggesting that the top course was added prior to Weir's purchase of the property in 1882.[7]

The stone walls built after Weir purchased the land in 1882 may be attributed to Weir and his family's artistic and pastoral vision for the farm rather than the agricultural utility of stone walls. According to Wilbur Zelinsky, the *Report of the Commissioner of Agriculture for the Year 1871* recorded a sharp drop, and usually a complete halt, in the building of pioneer fence types due to the rising costs of lumber, labor and land and the development of barbed wire and various types of cheap, mass-produced woven wire fencing.

American farmers had reached the point where they had to put so much of their resources into building and maintaining their fences that they were reaching bankruptcy.[8] When Weir purchased the Branchville property in 1882, the fence crisis had already passed. Therefore, any stone walls built by the Weir family were built for nostalgic and aesthetic reasons.

In addition to the aesthetic value of the walls, fencing had symbolic value in agrarian America. They represented not only the years of work farmers had spent on the land, but also the moral order of those farmers. The Boston *Cultivator* explained in 1851:

> There is no feature in an agricultural district that is such a sure indication of finished husbandry as good fences of durable material. Among the permanent improvements on the farm, good fences are certainly first in necessity and importance. And while they are thus essential where a mixed husbandry is carried on, they are also unmistakably indicative of thrift and good order.[9]

It is uncertain whether Weir was conscious of the moral overtones implied by his stone walls. However, his attention to them in his art and his care for them on his farm indicate the value and respect the artist held for these humble boundaries.

A third type of stone wall was introduced to Weir Farm between 1931 and 1940 at the direction of Cora Weir Burlingham. Cora Burlingham added to the variety of stone walls present on the property, creating "walls of affluence" noted more for their aesthetic beauty rather than their practical utility.[10] Burlingham employed a family of immigrant stone masons to build her walls who brought to the job a style and tradition of wall building from Europe.[11] Rather than building the common piled stone wall, the Knoche family built a type of double thick stone wall with a rubble and stone infill. These carefully constructed walls are three to

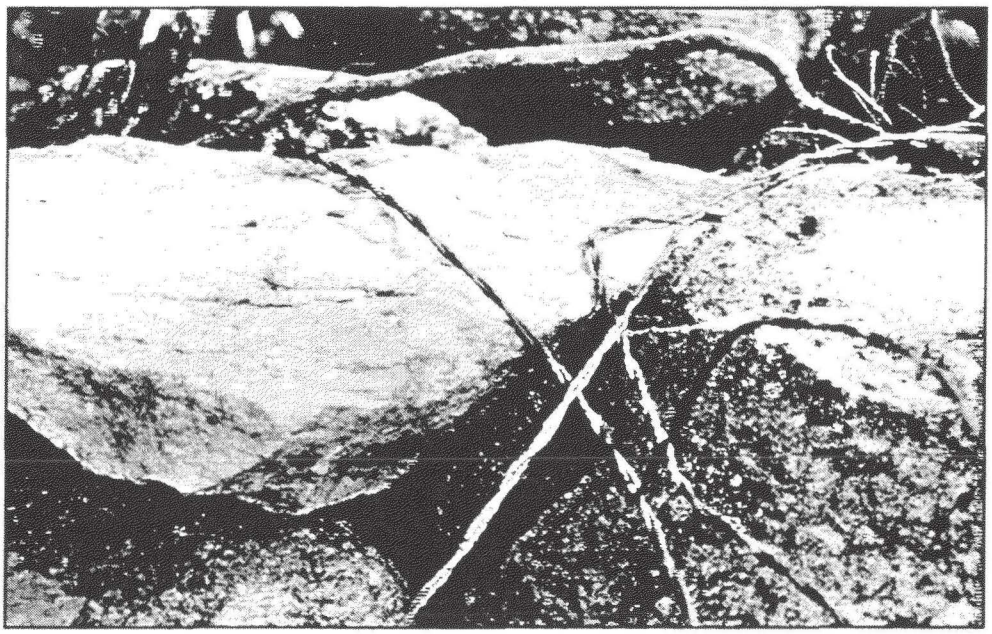

Figure 4: Wire fencing remnant, 1995.

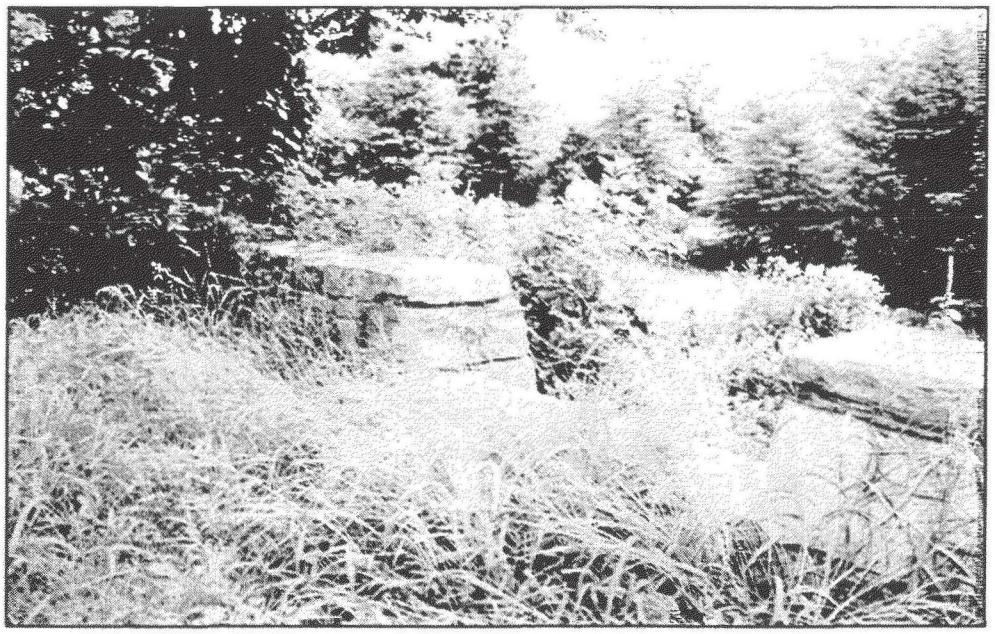

Figure 5: Stone wall with coping stone top, 1995.

four feet high, made of split face granite, two stones wide, dry-laid, and slightly battered to create a wide base and narrow top (Figure 6). Burlingham had these walls built throughout what is now referred to as the Burlingham Complex and most prominently to serve as edging for Nod Hill Road and Pelham Lane. Some of the walls constructed by the Knoches' may have replaced piled-stone walls but historic photographs showing the intersection of Nod Hill Road and Pelham Lane do not show any pre-existing walls at this location.

Cora Burlingham also used stone walls as a motif to lessen the visual intrusion of modern conveniences on the pastoral appearance of her property. Between 1931 and 1940, two enclosures were incorporated into the walls of the barn area at the Burlingham complex. The first was built to hold a gas tank for an emergency generator located in the barn. It is a four foot cube of split face, dry-laid granite with a two inch diameter pipe rising from the center, it is located at the northeast corner of the Burlingham barn, abutting a segment of stone wall. The second, attached to the west stone wall between the barn and wood shed, was built as an incinerator. It is approximately three feet by three feet wide and three feet high.

The most notable of the filled walls surrounds a sunken garden west of the Burlingham house. This massive wall creates an atmosphere of quiet and seclusion separating the pedestrian from the passing driveway by a two foot difference in elevation. On the exterior the wall appears three feet in height like the others, but on the interior the wall has a height of five feet.

During and after Weir's tenure trees grew up irregularly along the stone walls contributing to the pastoral qualities of the landscape and providing shade to animals in the pasture. These trees can be identified today through the relative girth of large trees and old stumps. Many of the stone walls are now overgrown with vegetation along the edge of the meadows, giving the appearance of hedgerows. This vegetation consists of both old and young trees, vines and other opportunistic plant species. In areas where stone walls are completely surrounded by forest, they are less obscured by vines and understory growth.

All three types of stone walls present at Weir Farm are broken by barways, gaps made in the walls so that wagons and animals could pass between fields. The barways are typically defined by one or two squared-off and stacked granite boulders and then fitted with two rough wood posts with horseshoe brackets that held split rail poles. Historic photographs and sketches show a variety of construction methods utilized in fashioning such a barway on the property. It is unknown whether Weir cut additional barways through the stone walls or whether he merely maintained existing post and bar closures (Figure 7).

In many cases, the walls are thickest on either side of the barway openings indicating that stones might have been displaced from another part of the wall. But it is more likely that the farmers, including Weir's caretakers, cleared the fields over time, and found it more convenient to drop the stones near the barway through which they were passing (especially if they were using a wagon or stone sled) rather than another part of the stone wall.

Figure 6: Rock filled wall, Burlingham complex, along Nod Hill Road, 1995.

Figure 7: Typical barway, 1995.

Circulation

Nod Hill Road and Pelham Lane, as public roads, play a critical role in defining the historic character and visitor experience of the entire property. Passage over these two roads creates one's first impression of the landscape (Figures 8 and 9). These two rural routes, owned by the towns of Wilton and Ridgefield, provide much of the large scale site organization of Weir Farm National Historic Site, dividing the property into three distinct areas. These areas are referred to by the park's General Management Plan (GMP) as the *Weir Complex*, the *Burlingham Complex*, and the *Pond and Woodland Area*.

A 'perambulation' line was drawn between the towns of Norwalk and Ridgefield in 1716. It appears that a portion of this line later became Pelham Lane.[12] Owing to the rural use of the property, it can be assumed that the overall character of these two roads had changed little up until the time that Weir acquired the property over one hundred years later.

Historic photographs from the 1890's and into the first decade of this century, document Nod Hill Road as little more than what would be considered a narrow lane today. A summer view of a hay wagon being drawn by oxen shows the road width at ten feet or less. Grass and weeds can be seen growing in the area between two wagon wheel tracks. The intersection of Nod Hill Road and Pelham Lane was marked by a triangle of turf, where Pelham Lane split into a "Y" before joining Nod Hill Road. Historic views from this period show Pelham Lane, even then the lesser of the two roads, as a glorified footpath, almost invisible due to the growth of vegetation on its surface.[13]

By 1892, Weir's brother John, caretaker of the farm during the artist's European excursions, wrote of repairs made to Nod Hill Road to effect better drainage.[14] These repairs may have simply consisted of improving the crown of the road in an effort to move water off its surface and into roadside ditches. However it is apparent that more substantial changes have been made to the road when comparing historic photographs to existing conditions.

The introduction of electrical transmission lines along Nod Hill Road in 1932 and the placement, in the 1960's, of bituminous concrete on the surface of the public roads serving Weir Farm more closely represent the conditions present later in the Young tenancy rather than during the time of J. Alden Weir.[15]

Vegetation

The contemporary landscape at Weir Farm is much more forested than during Weir's time (Figure 10).[16] Weir's brother, who took great interest in the aesthetic and practical aspects of the farm's landscape, may have been responsible for encouraging the maintenance of open fields, advising his brother "you are much too shut in by trees."[17] Keeping fields open was a considerable amount of work, an "annual struggle against the plow."[18] Several of Weir's paintings indicate that the cutting, piling and burning of brush was a common fall and winter activity.[19] Many of the young saplings cut from the fields were undoubtably rescued from autumn bonfires for new life as posts and palings for fencing, arbors and trellis work. Many of theses features are

Figure 8: Nod Hill Road, 1995.

Figure 9: Pelham Lane, 1995.

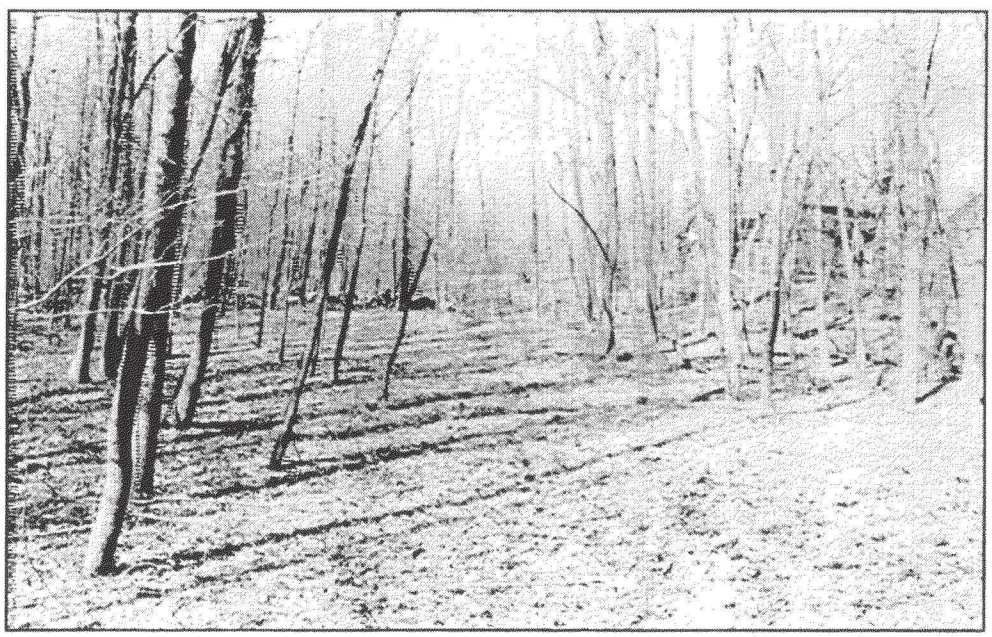

Figure 10: Young trees, Weir complex, 1995.

attributed to Paul Remy, the native Alsatian who worked for Weir between 1890-1907.[20]

During Weir's time, maintaining open and productive farmland was imperative toward his goal of having the farm's books show as little red ink as possible.[21] After Weir's death, the surviving family appears to have been less concerned with the farm's self sustaining finances. Most of the crops grown after Weir's death were for the subsistence of the caretaker families who provided maintenance and other non-agricultural services in exchange for a salary and a dwelling house. With less need for open, productive farmland, young trees began to take over once productive fields.

The composition of the woodland, as well as its extent, has significantly changed since Weir's time. Correspondence from 1911 notes the death of many American chestnut trees (*Castenea dentata*) on the property, and the subsequent sale of the salvaged wood.[22] The death of Weir's chestnuts was caused by a parasitic blight introduced to the United States in 1907. Prior to this time, the American chestnut had been a dominant forest species in the eastern United States. By the 1920's this disease destroyed vast stands of chestnut trees ranging from southern Maine, west to Michigan and south to Mississippi and Alabama.[23] The contemporary woodlands of Weir Farm are now dominated by oak/hickory and beech/ maple associations. This second growth woodland has been heavily browsed by an overpopulation of white-tailed deer, unchecked by either hunting or natural predation.

According to a recent evaluation of the meadows at Weir Farm by the Department of Agriculture, Natural Resource Conservation Service, the meadows associated with the Weir Complex, the Burlingham Complex and the Pond and Woodland Area are dominated by cool season, sod forming grasses (Figure 11). These grasses include perennial ryegrass, fine bladed fescues, bluegrass, orchardgrass, timothy and redtop. Also present, but less common are bromegrass, and white and red clover. Little bluestem and deertounge are warm season bunch grasses which are also present. Due to limited availability of both moisture and nutrients, the growth of these grasses is less than optimum.

Native and naturalized broadleaved plants, often referred to as "weeds" occur in the open fields at Weir Farm because they require less water and soil nutrients that grasses. These are the "pioneer plants" present in every old field which represent the first step in the regrowth of the native woodland.[24]

Within the outlying agricultural areas of the properties' three distinct complexes, the condition of the meadow turf is of a consistent quality and does not differ greatly from the conditions that would have been typical during the historic c. 1940's period.

Architectural Features

The architectural features of Weir Farm will be more thoroughly addressed in later sections of this analysis where they can be presented in their location on the property. However a brief statement here is appropriate to a discussion of site-wide features.

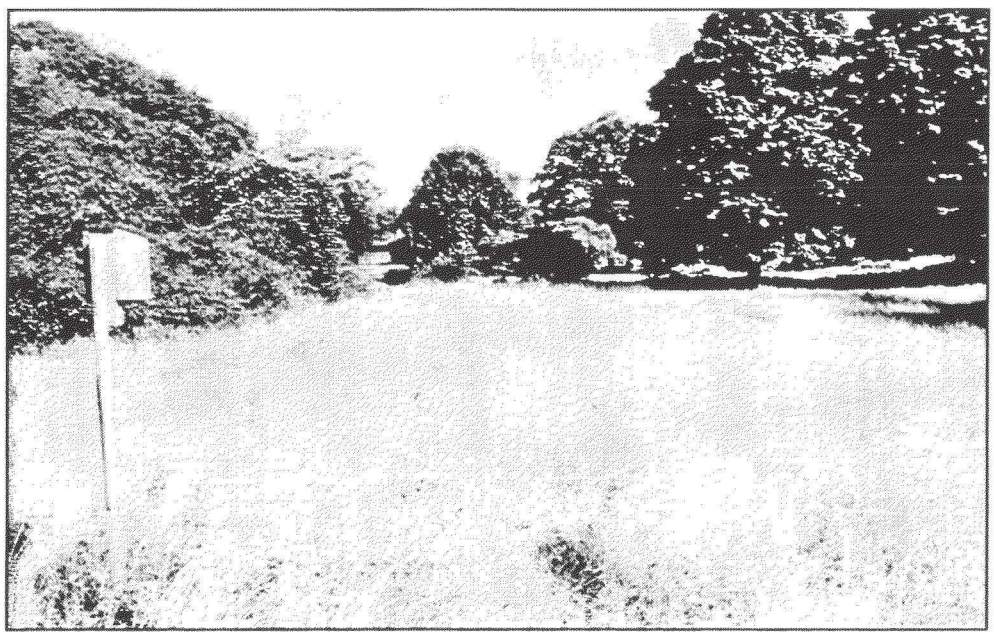

Figure 11: Meadow, Burlingham complex, 1995.

Architecturally, the buildings of Weir Farm read as an unified ensemble that crosses spatial boundaries. This is due to the simple and consistent treatment of their exterior surfaces with red paint. Red paint was used historically to create an affiliation between buildings from different periods and of different styles. This treatment has continued to the present day.

THE WEIR COMPLEX

The Weir Complex landscape is typical of many small southern New England farmsteads of the late nineteenth century. The main house and front yard face the intersection of Nod Hill Road and Pelham Lane, separated from the traffic by rustic picket fencing which designates these grounds as domestic space. A barn is located north of the house, accompanied by smaller outbuildings such as a tack house, tool shed, animal shed, chicken house and pump house. Two art studios, also located north and west of the Weir house are unique architectural features in this landscape that has been occupied by three generations of artists.

The differentiation of these buildings separated the functions of the farm and helped to spatially designate certain areas for individual activities.[25] The area around the house and studios was dedicated to flower and vegetable gardens and domestic recreation; the area around the barn and outbuildings was used for small scale agriculture such as pasture, small grains and an informally arranged orchard.

While the property appears to have been actively farmed into the 1950's, it was of a small scale for the subsistence of its owner's hired caretakers, and as a "Marie Antoinette operation" contributing to the pleasure of the Young family. The farm did not sell anything it produced.[26] Because agricultural production was of secondary importance, during this time the acreage devoted to woodland grew within the Weir Complex, encroaching on adjacent agricultural fields and meadows.

Owing to the differences in landscape character between the domestic and agricultural zones of the Weir Complex, the character-defining features of these two areas will be discussed separately.

Weir Complex — Domestic Grounds

It is likely that Weir used the term "dooryard" to describe the domestic area surrounding his Branchville home. His c. 1894 painting "In the Dooryard" is a family scene which uses this area of the landscape as its subject matter.

Spatial Boundaries

The Weir Complex domestic grounds can be described as the area immediately surrounding the Weir House. South of the dwelling, this area extends to the edge of the pavement of Pelham Lane, and to the east

extending to the edge of Nod Hill Road. A rustic picket fence reinforces this boundary with the public road To the west of the Weir house, the domestic area extends west of the granite well cover and into the wetland at the bottom of the hill. To the north of the Weir house the domestic area extends to a line parallel with the north facing facades of the Weir and Young art studios and the gable ends of the south facing ells of the barn.

Architectural Features[27]

- **The Weir House**

Property deeds indicate that the main portion of the dwelling was built by 1778, and physical evidence may indicate a construction date as early as 1760 (Figure 12). The structure was remodeled in Greek Revival style, probably between 1830 and 1850, and may have been remodeled and made larger by Weir when he bought the house in 1882. At Weir's direction, a small addition was built c.1888. Another major expansion and alteration designed by Charles Platt was accomplished in 1900-01. The last major expansion, primarily to the north side of the building, was designed by the firm of McKim, Mead and White in 1911.[28]

The exterior appearance of the house differs from c.1940's views due to the absence of the south porch railing. Documentation exists which indicates that this railing, or balustrade, was removed between 1947 and 1957.[29] Fragments of the railing are stored in the lean-to addition of the Weir Studio.

- **The Weir Studio**

One of the first improvements Weir made to the Branchville farm was the construction of an art studio, in 1885, a few yards northwest of the main house (Figure 13). According to family history, it was built as a studio--for no other purpose other than the pursuit of art. Weir also had studios in New York and Windham, as well as a portable studio that looked suspiciously like an ice fishing shack. Weir referred to his portable studio as the "Palace Car" and used it when he painted landscapes outdoors in cold weather. Many of his landscape paintings and genre scenes were started outdoors and later finished in the studio.

The architect of the Weir studio is unknown. However, stylistic evidence, notably the location of the windows, indicates the possibility that Charles Platt may have influenced its design. Few alterations have been made after the building's original construction. New windows were hung on the north elevation in 1889. A water tower was added to the south side by 1901, and a lean-to was added to the west side around the same time, or no later than 1915.[30]

Stone walls extend north of the studio into the landscape. Photographic documentation from Weir's tenure show that these stone walls once supported an uncovered wooden platform or deck that survived into the historic period c. 1940.[31]

Figure 12: Weir house, 1995.

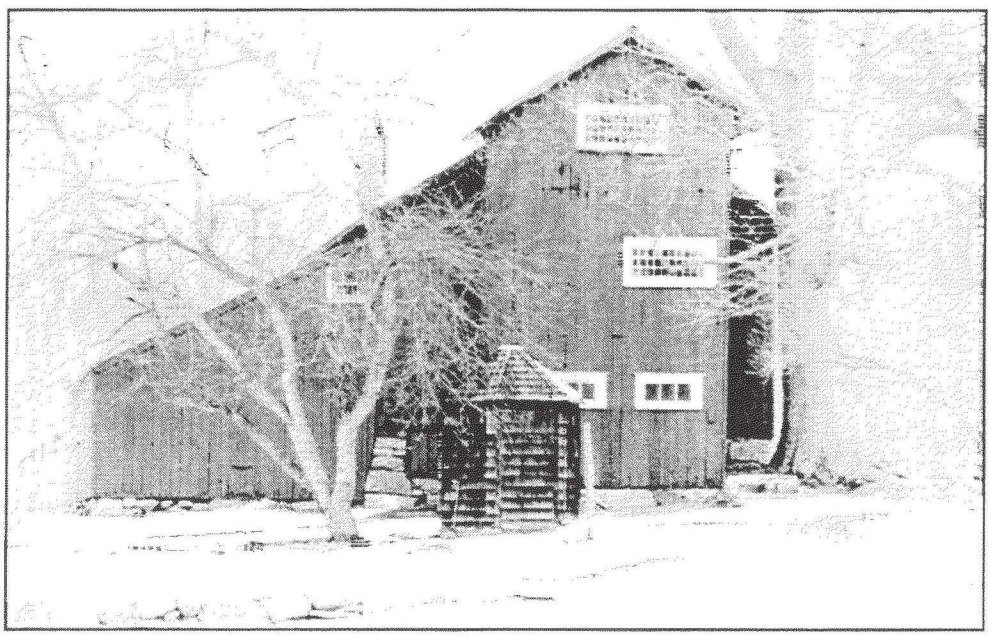

Figure 13: Weir studio and garden tool shed, 1995.

- **The Young Studio**

In 1932, shortly after his marriage to Weir's daughter, Mahonri Young built a studio for himself next to Weir's studio (Figure 14). As an established sculptor, Young needed a large, open space with a high ceiling to create the oversize works he had planned. His son-in-law Oliver Lay designed this building, which Young used until his death in 1957.[32] A small room on the west side, said to have been used as a etching studio, was a pre-existing structure that was moved a short distance and incorporated into the studio at the time of its construction. The only significant alterations to the studio during the Young's lifetime was the addition of windows on its north side.[33]

- **The Garden Tool Shed**

The garden tool shed was built sometime between 1900 and 1930, probably in concert with the construction of the other rustic structures associated with the nearby "Secret Garden." The small outbuilding is a one-story, octagonal, wood-frame building with a conical hip roof (Figure 15). The building is nine feet high and five and one half feet in diameter. It is known that the shed was built after 1900, since it does not appear in a photograph taken between 1900 and 1910 that shows the area of Weir farm to the west and south of the Weir house and studio.[34] By the time the garden tool shed was depicted in an untitled Mahonri Young drawing from 1936, and also in a 1938 Young watercolor entitled "Branchville Shed - Red Village," the shed was referred to by the family as "Dorothy's garden shed." Dorothy Weir Young was J. Alden Weir's middle daughter and Young's wife who inherited Weir Farm in 1931.[35]

Walls and Fences

- **Rustic Picket Fencing**

Rustic picket fencing is used at Weir Farm to line a portion of Pelham Lane and Nod Hill Road in front of the Weir house. Historic photographs and deteriorated remnants of similar fencing also document the use of this type of fence elsewhere, both in front of the nearby caretaker's house and the Weir Barn courtyard.

The fencing bordering Nod Hill Road and Pelham Lane was built before 1890 and since that time has significantly deteriorated. It is constructed in segments approximately four to six feet long, using log posts and two horizontal rails to support an odd collection of what appears to be both historic wood palings and recently installed tree branch palings which serve as replacements. Since the fence is located in an area where bedrock is very near the surface, the fenceposts are set on iron shafts with iron angle braces imbedded directly into the rock (Figures 16 and 17).

Fencing was a popular way to create a distinct front yard on New England farms between 1829 and 1860 and was often used to heighten the contrast between the refinement of the house and the functional organization of the barns.[36] J. Alden Weir's rustic fence replaced an earlier white picket fence that matched the original Greek revival style of the house's east facade.[37] The construction history of this earlier white picket fence has

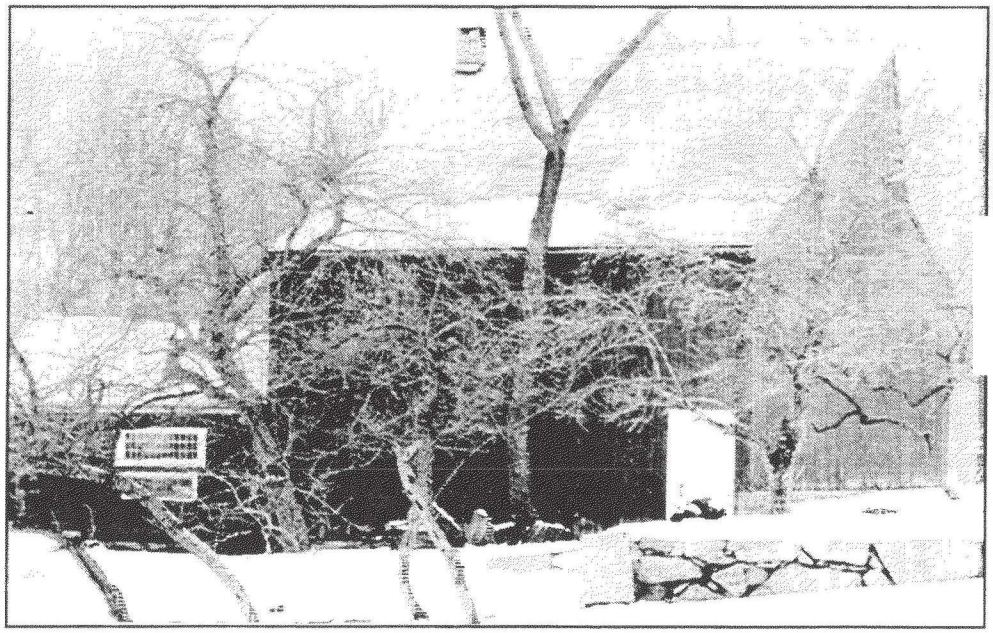

Figure 14: Young studio, 1995.

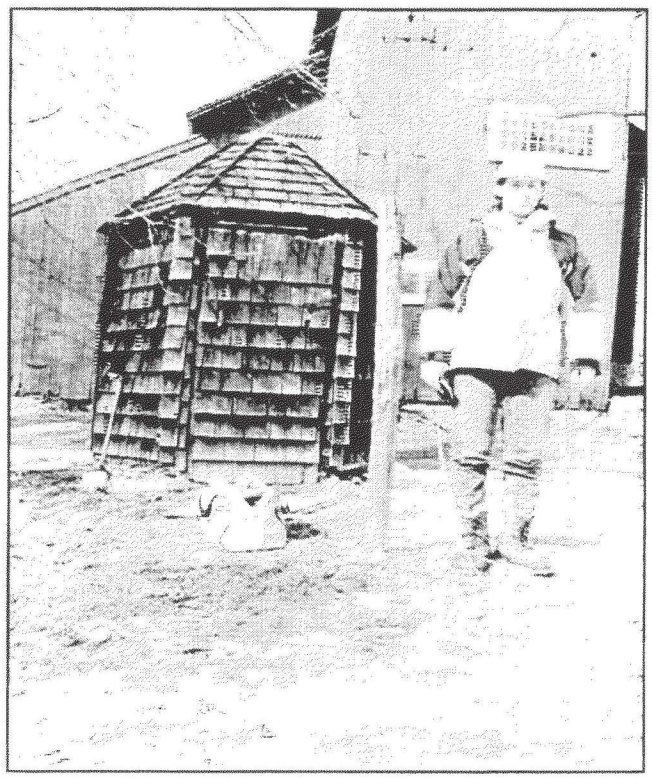

Figure 15: Garden tool shed and last remaining post of the trellis at north end of the vegetable garden, 1995.

Figure 16: Rustic picket fence, Weir complex, 1995.

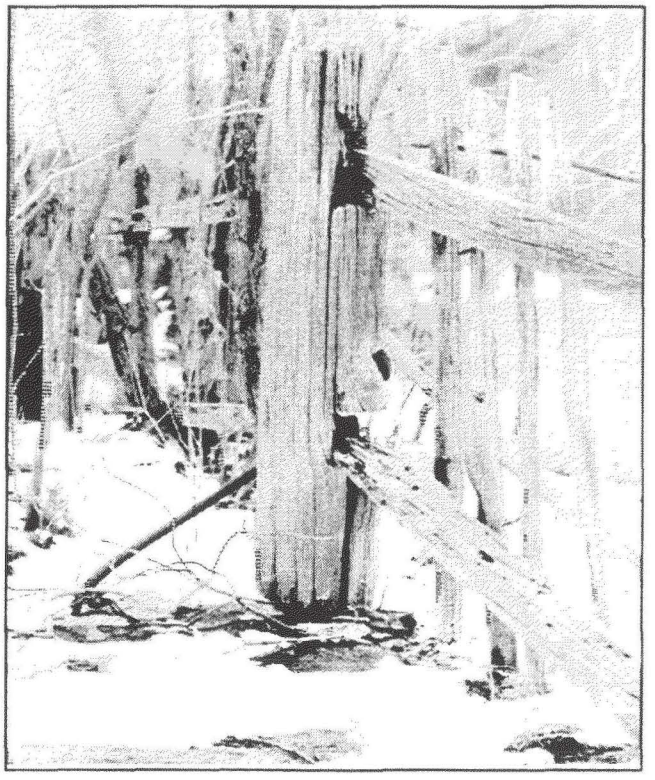

Figure 17: Rustic picket fence, Weir complex, 1995.

not yet been documented and may have predated Weir's tenancy. The timing of the replacement of the fence possibly coincided with instructions from longtime friend and advisor C.E.S. Wood, who in June of 1900 advised Weir to "move the front gate."[38]

Weir's interest in rustic design may have begun with his purchase of property in the Adirondacks. His original intention was to build a summer house and studio in the Keene Valley, and letters reveal that work had even begun on the foundations of a house. A sketch and plan of Weir's proposed Adirondack home revealed an intention to build a large wood and stone house with shingled roof and central room centered on an oversized fireplace. Though there is little indication of the topography, the house sits on what seems to be a hill crest. On the downhill side of the house, a large deck typical of rustic style houses might have been used as outdoor living space, oriented towards a view. Linda McClelland describes in *Presenting Nature: The Historic Landscape Design of the National Park Service 1916 to 1942* : The [Adirondack] camps were sited to fit the natural contours of the land, to take advantage of the scenic views of the surrounding lakes, mountains, and woodlands, and to offer outdoor activities such as fishing and boating.[39] McClelland goes on to say later that like the siting, the buildings and landscapes were also designed to fit in with nature, drawing from the vernacular forms and methods of pioneer settlers and indigenous cultures which all used native materials of log, wood, stone, clay, or thatch and situated manmade elements in harmony with the natural topography and surroundings.[40] Making manmade details harmonize with the landscape, distracted less from nature's beauty allowing man himself to harmonize with nature. Craig Gilborn describes how rustic details related to this spiritual state in *Adirondack Furniture and the Rustic Tradition*:

> Twig furniture in the city is a wish; in the Adirondacks years ago it confirmed the completion of the passage from polite society in the city to an informal, somewhat solitary life in the country. Simplicity and primitiveness, to the point of discomfort, were accepted as integral to a vacation in the woods, and the annual family summer retreat, which became an institution in America after the Civil War, resembled a religious pilgrimage.[41]

After Weir's spontaneous purchase of the Beers farm and brief stay with his wife Anna as newlyweds, Weir opted to keep the farm in Connecticut as his summer home and eventually sold the property in the Adirondacks. Although it is speculative to link the development of Weir farm directly to the rustic traditions of the Adirondacks, the rustic style of Weir's picket fence and other landscape features are very similar. It is likely that Weir's appreciation of the Adirondack style had some influence on his decision to use rustic materials at Branchville.

Weir's decision to replace the formal fence may have also come part from his European travels, which included a course of study at France's Ecole des Beaux Arts. Weir may have seen similar rustic landscape treatment while traveling in the European countryside. Influence may have also come from Weir's Alsatian farm caretaker Paul Remy, whom Weir employed between 1890 and 1907. Remy is credited with the construction of the small landscape features constructed of small saplings and may have employed as models similar structures seen in his homeland.

- **Retaining Wall and Stairs**

A low retaining wall extends southward at a right angle from the western corner of the Weir House south porch. This low wall is thought to have been constructed at the time of the south porch, to create a level lawn in front of the porch. This wall may be what was referred to by Joseph Pearson, a student in Weir's art classes c. 1900. Pearson wrote of Weir's rural improving: ..."Few artists of character I have known have escaped the diverting effects of the purchase and development of run down properties....How he enjoyed clearing vistas, trimming trees...*The making of level places for tennis*, working with his men who used great red oxen to haul the boulders to one side."[42]

What Pearson had in mind in his mention of tennis may be very different from the regulation game played today. Comparing the dimension of the flat plane created by the retaining wall, it appears too small for contemporary tennis play. However, this area it is almost the exact dimension required for the game of badminton or perhaps some other racquet sport of the day. This theory may help explain the curious angular layout of the front walk.

Circulation Features

- **Driveway**

Vehicular access to the Weir Complex from Nod Hill Road is not likely to have changed significantly since at least the mid-nineteenth century. Vehicles continue to enter off Nod Hill Road at a low area north of the Weir House and south of the barn (Figure 18). Historic photos from Weir's tenure show this area to have been a poorly drained and muddy area, much as it is today. Other than a thin placement of crushed stone directly at the entrance off of the public road, the driveway is not surfaced and is only defined by bare, compacted soil resulting from repeated traffic. West of the barn courtyard, the driveway makes a sharp turn north, following a route parallel and immediately adjacent to the west ell of the barn. During the c. 1940's historic period, this was simply marked by two parallel wheel tracks. Today, the growth of turf has disguised the route of the driveway. North of the barn, all evidence of the driveway has disappeared.

- **Stone Walkway**

A handsome stone walkway leads from the gate on Pelham Lane to the south facing porch of the Weir House, making a right angle turn to the left approximately two thirds of the way between the gate and the dwelling (Figure 19). This walk is made from large rectangular sections of granite, with rough, irregular surfaces. It is unlikely that the walk preceded Weir's tenure, since prior to the artist's ownership, the front door and gate instead faced and opened onto Nod Hill Road. The walk may date to c.1900 when Weir's advisor C. E. S. Wood counseled his friend to "hang the gates, move the front gate and make a new walk."[43] It may have been

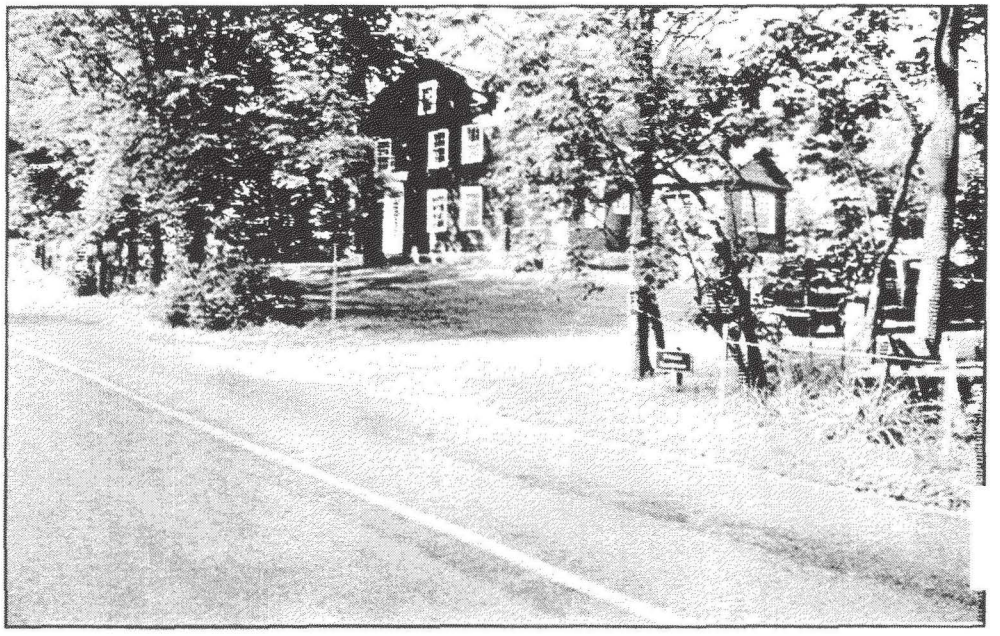

Figure 18: The Weir driveway, 1995.

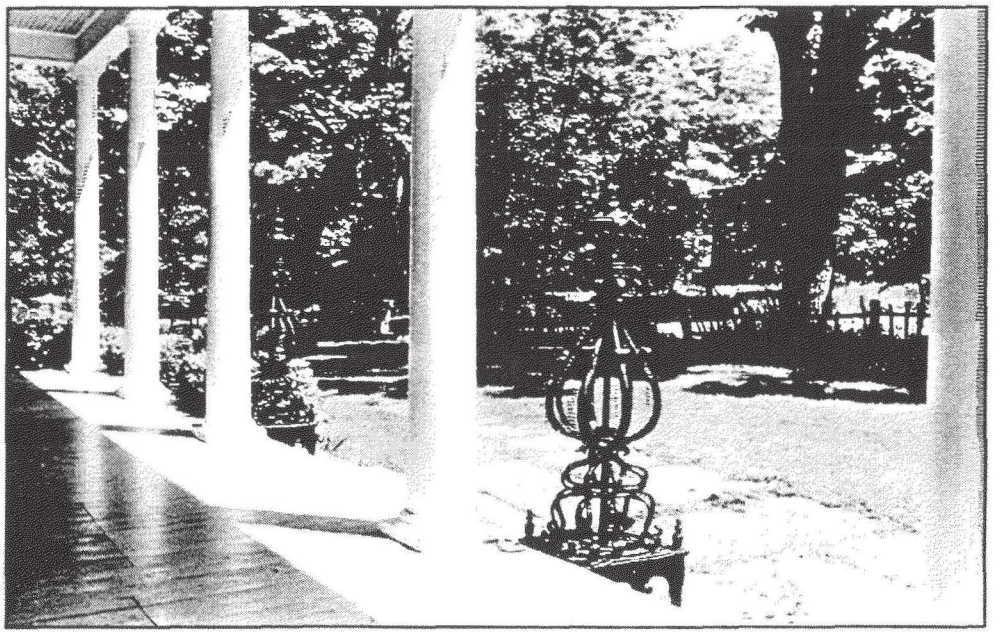

Figure 19: The front walk from the porch, 1995.

this same walk that is mentioned again in family correspondence in 1903, when lightning struck the porch, damaging one of its columns and some of the walkway pavement.[44]

- **Stone Stairs**

The construction history of this flight of dressed stone stairs has not yet been documented. These stairs are unusual, much like those just west of the pond, in that they do not clearly lead to any specific destination. The stone stairs within the Weir Complex domestic grounds run parallel to Pelham Lane, creating an entrance way to the lower part of the yard (Figure 20). The finished quality of these stairs appear similar to the stone stairs leading to the Weir House south porch and also similar to the stairs leading away from the Weir House, directly east of Nod Hill Road.

Vegetation

- **Turf**

Expressing a goal common to many an American homeowner, Weir first tried to "make the grass grow as it should" in 1891. He expressed his pleasure the following year after the purchase of a new lawn mower made "the lawn look like velvet".[45]

The rotary lawnmower had first been developed in England c. 1830 as a new use for technology designed to cut the nap on carpets. However, the English lawn was slow to catch on in the United States, with Charles Dickens noting during his visit to New England in 1841, "The well-trimmed lawns and green meadows of home are not there; and the grass compared with our ornamental plots and pastures is rank rough, and wild: but delicate slopes of land, gently-swelling hills, wooded valleys and slender streams abound."[46] Landscape gardeners and architects, such as Andrew Jackson Downing and Frederick Law Olmsted, espoused the use of turf within public commons, reservations and the pleasure grounds of the wealthy, but the practice was not emulated by the middle class until lawn mowing equipment became widely available at hardware outlets during the 1890's.[47]

In spite of having obtained a lawnmower, it is likely that the additional labor required to use this equipment would have been limited to the lawn area surrounding the Weir home. Outlying areas would not have been differentiated from a typical pasture or meadow, "rank, rough and wild" as Dickens had earlier described the fields of New England.

A variety of lawn mowing equipment has been used to maintain a uniform turf height around the Weir house during the historic period and up to the present. However, it has only been within the past twenty years that nylon line trimmers such as the popular Weedeater models have become available and widely used.[48] These lightweight machines have made it possible to closely trim grass and weeds from around fencing, trees and rock outcroppings. During the c. 1940's historic period, the lawn would have appeared less neatly trimmed

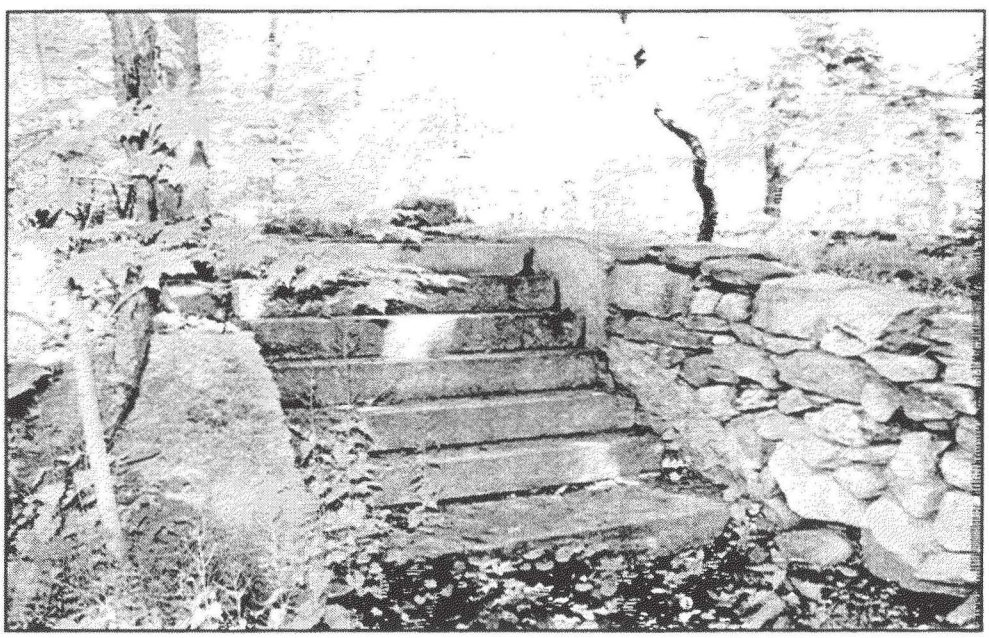

Figure: 20: Stone stairs, Weir complex, 1995.

around its edges than it is today due to the lack of this modern equipment.

- **Historic Specimen Trees and Shrubs**

During Weir's tenure and beyond, it appears that many of the domestic area's shade trees retained a coarse textured appearance caused by infrequent and casual maintenance. Tree care for Weir may have consisted simply of "clearing vistas and trimming trees well up from the ground."[49]

His appreciation of the picturesque value of dead and dying trees may have led Weir to ignore the council of his friend C. E. S. Wood, who advised him in 1900 to, "cut those dead trees down".[50] Later historic photos c. 1917, document two trees that are for all purposes dead, along the rustic picket fence at the edge of Nod Hill Road. These photos show the careful placement of a birdhouse, secured to the top of a decaying tree trunk.[51]

Though generally well kept during the 1940's, the Weir House domestic grounds were not the "show place" like the neighboring grounds belonging to Cora Weir Burlingham.[52] During the tenure of Weir's surviving wife, daughter and son-in-law, it appears that a similar light handed approach was taken towards shade tree maintenance. In 1932, twin Sugar Maples flanking the front gate on Pelham Lane appear to have been damaged from insensitive pruning for the installation of electrical wires. Today only one of these remain, and this survivor is in poor condition (Figure 21). Its companion, which died in the late 1980's has been replaced with nursery stock that will require a generation or more to mature.[53]

Several trees and shrubs present in the 1940's in the Weir house domestic area have survived to the present. After the transfer of the property to the NPS, two trees were replaced into the locations of tree stumps of trees known to exist during the historic period. These replacement trees are also considered character-defining.

Please refer to the Treatment Plan, Table 1, pg. 177 for specific treatments recommended for historic trees and shrubs found within the Weir Complex.

- **Foundation and Herbaceous Plantings**

Historic photographs document the existence of ornamental plantings in front of the southern facade of the Weir House. Documented by both historic photographs, and the continued existence of stone edged planting beds in this area, it is apparent that the south side of the home received the greatest level of horticultural embellishment. Similarly edged planting beds are absent from all other facades of the dwelling. This area's favorable exposure to the sun and its visibility from the adjacent porch is likely to have made the planting of this area a practical matter for the Weir, Young and Andrews families.

During and after Weir's tenure, these foundation plantings appear to have been composed of annual and perennial flowers with some hardy vines supported by trellis work. The porch railing and also the decorative wrought iron newel finials on either side of the porch stair were used to support climbing vines. Historic photos of the south facing facade of the Weir house dating to the 1940's show the alternate presence and absence of climbing vines on the porch balustrade.[54] These vines may have been periodically cut back from the balustrade (which is missing today) to facilitate its painting and other maintenance.[55] Period photographs c.1940's also show the informal placement of small clay pots containing annual flowers on either side of the

Figure 21: Specimen trees, 1995.

broad granite stairs leading up to the south porch.

The existing condition of the plantings on the southern facade of the Weir House are not terribly out of character in either composition or condition with period c. 1940's conditions (Figure 22). There are currently three English boxwood in the beds that Doris Andrews reports to have installed as small 6 inch plants.[56] Mrs. Andrews has also recalled that two espaliered pear trees immediately west of the south porch were present when she arrived on the property in the late 1950's (Figure 23). Other plants remain that also may have survived from the 1940's. These are iris, peonies, periwinkle, trumpet creeper, English Ivy, and day lilies. Indeed, trumpet creeper (*campsis radicans*) has been documented among the Weir family records, through the survival of five herbarium samples which also include: blue violet (*Viola obliqua*), American columbine (*Aquilegia canadensis*), American lousewort, (*Pedicularis canadensis*), and common cinquefoil, (*Potentilla canadensis*).[57]

Historic photographs c. 1940 show the east and north sides of the Weir house planted very sparsely with occasional groupings of iris, hosta and fern (Figure 24).[58] Period photography documents a lone Wegelia shrub which has survived to the present at the north side of the house. A historic view of the west facing facade features a planting of lilacs surrounding the elevated deck. This same photograph documents the foliage of iris and other spring bulbs planted in the joints of exposed rock outcroppings north of the house.

The examination of an historic panoramic drawing by Mahonri Young documents the spare and simple treatment of the foundations of the Weir and Young studios. Foundation plantings, where they existed in connection with these work related buildings, were very simply composed of small numbers of iris and spring bulbs, planted in small groups, close to the studio buildings or rock outcroppings (Figure 25).
facade. Historically, few plantings existed here.

Gardens and Terraces

■ West Garden Terraces

The date of construction of the garden terraces west of the Weir house has been documented by Dorothy Weirs 'Branchville Book' as 1937. Preliminary speculation has been put forward as to the possible involvement of landscape architect Oliver Lay. These terraces consist of two level rectangular planes of soil supported by low stone retaining walls. The upper garden terrace is joined to the lower terrace by a short flight of stone stairs (Figures 26 and 27).

Regardless of its origin, it is known that the area of the upper terrace has long been used for gardening. "The Grey Trellis" painted in 1891 by Weir and Chile Hassam's "Weir's Garden" painted in 1903 document two very similar scenes that are thought to have been located near the northern end of the upper garden terrace. Mahonri Young's c.1937 drawing "Tool Shed, Vegetable Garden and Dog" also provide clear documentation of this area as use for vegetable gardening. In Young's sketch, a dilapidated trellis appears at the garden's northern edge where Weir's "Grey Trellis" is thought to have been located.

Photographic documentation also exists of the upper terrace's use as a vegetable garden. A photograph taken c. 1948, shows Mahonri Young holding a grandchild with the vegetable garden in the background of the photograph. The composition of the garden is unclear, but the rows of plants appear to run in a north-south direction.[59]

Doris Andrews recalls hearing of a vegetable garden in this area, but has offered few details of the plants in it, as the area was no longer used for gardening by the late 1950's when she became familiar with the property. Remnants of the garden did persist into the Andrews' tenure with Mrs. Andrews recalling "a raspberry patch at the end of the second terrace and a row of Egyptian onions along the upper wall."[60]

Field observations of the contemporary garden terraces reveal few remnants of their use as a vegetable garden. The flat planes of the terraces are now covered with turf. A pear tree stands near the stone stairs leading from the upper to the lower terrace and a clump of rhubarb remains in the southwest corner of the lower terrace.

- **The Secret Garden**

The "secret garden", located directly north of the Weir and Young studios, straddles both the Weir domestic grounds and agricultural zone. This garden is in the process of being restored by the Ridgefield Garden Club and the National Park Service (Figure 28).

The secret garden is approximately 100' x 60' and now contains many perennials such as day lilies, peonies, and phlox along with roses, boxwood, yucca, lilacs, and some annuals. Plant selection for this garden restoration was determined through historic research which included historic photos and sketches as well as physical evidence and remaining plants. The space is enclosed by a wood and chicken wire fence that has been planted with climbing vines and surrounded by a hedge of deutsia and privet. There are two entrance gates, one near the southeastern corner that faces the Weir studio and one near the northwestern corner that faces the adjacent meadow and woodland. Historic photograph c.1917-19 show a daffodil lined path extending from the northwestern gate to the woods and down the hill. This path is terminated along the side of the ridge by a small terrace bounded by a crudely built stone retaining wall. The terrace is obscured by vegetation, but is clearly marked by a large tree and a planting of daffodils. It is speculated that it was once used as a sitting area.

The origins of the secret garden may date to as early as 1886, when Anna Weir is known to have planted an unsuccessful flower garden in an undocumented location.[61] However, is certain that the garden existed by 1905 when views of it begin to appear in Weir's art and period photographs. The garden's form and composition evolved for a span of almost thirty years until the family began to lose interest in it. After Dorothy Weir's marriage to Mahonri Young in 1931, she spent little time gardening, focusing her energies elsewhere.[62] Weir's grandson has described the garden during the 1940's as a "child of neglect."

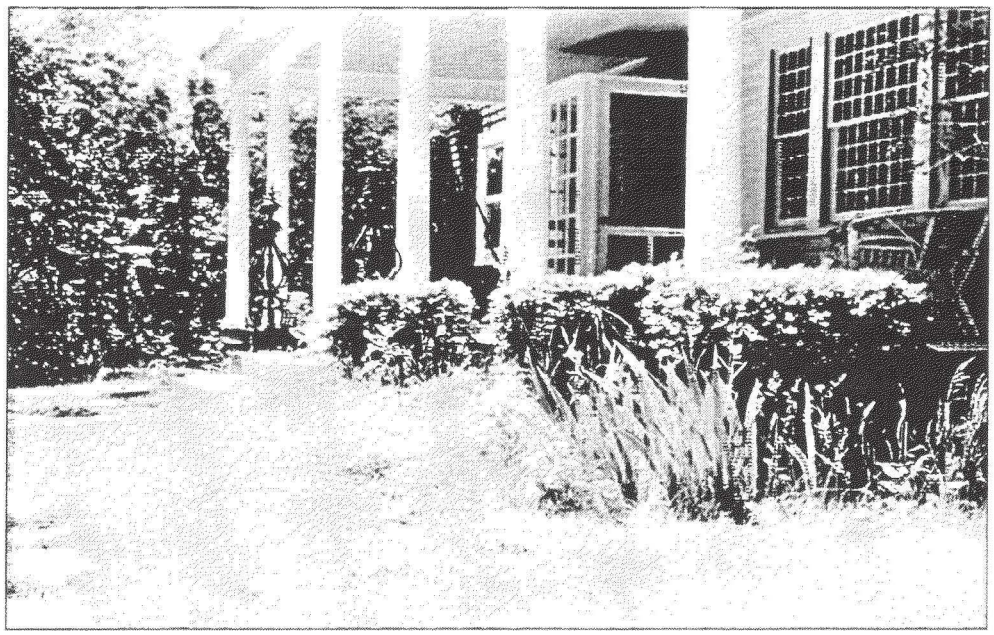

Figure 22: Foundation planting, south lawn, 1995.

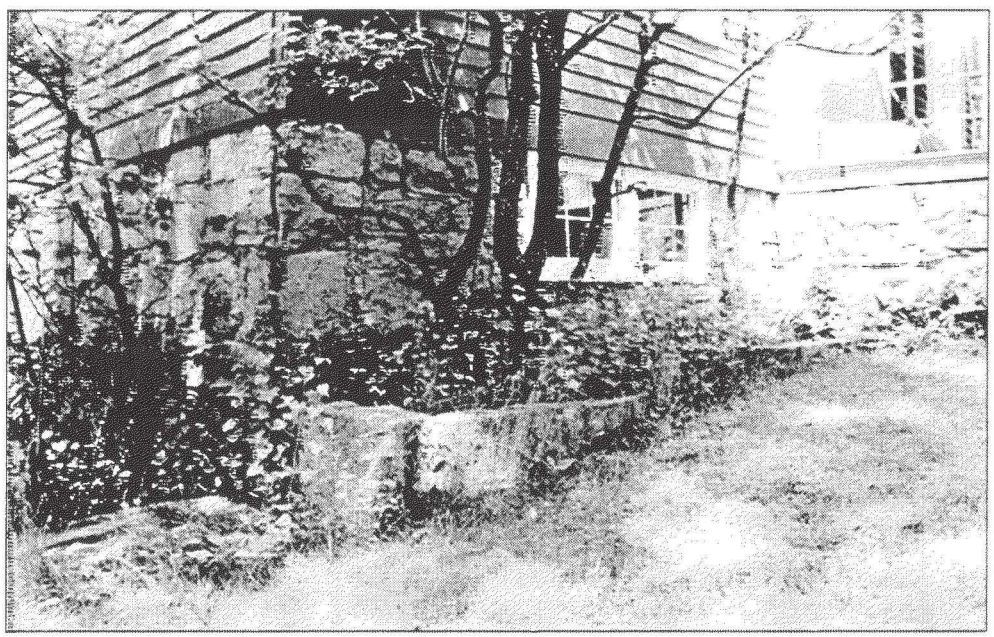

Figure 23: Espaliered pear trees, stone edging, 1995.

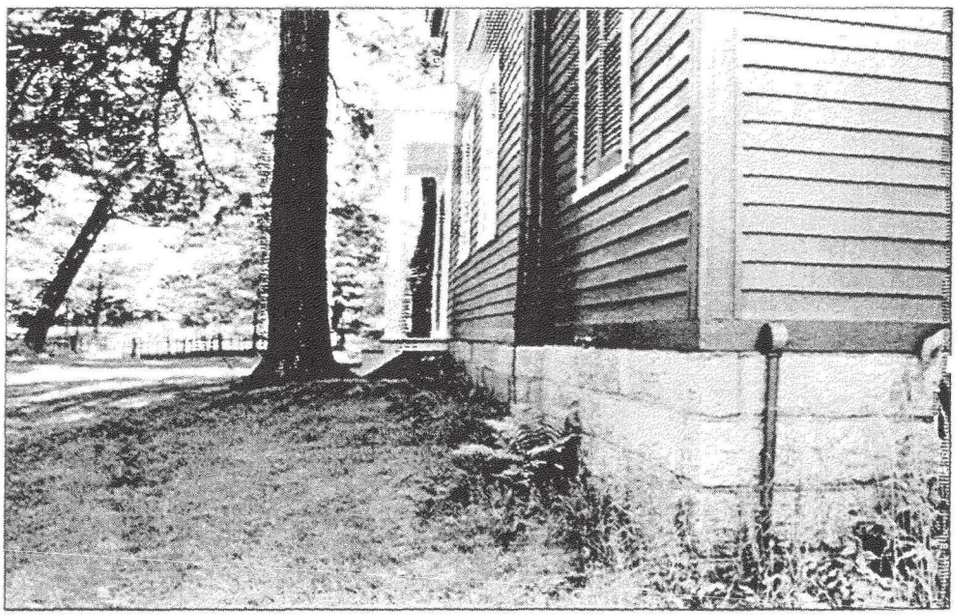

Figure 24: East facade. Historically, few plantings existed here, 1995.

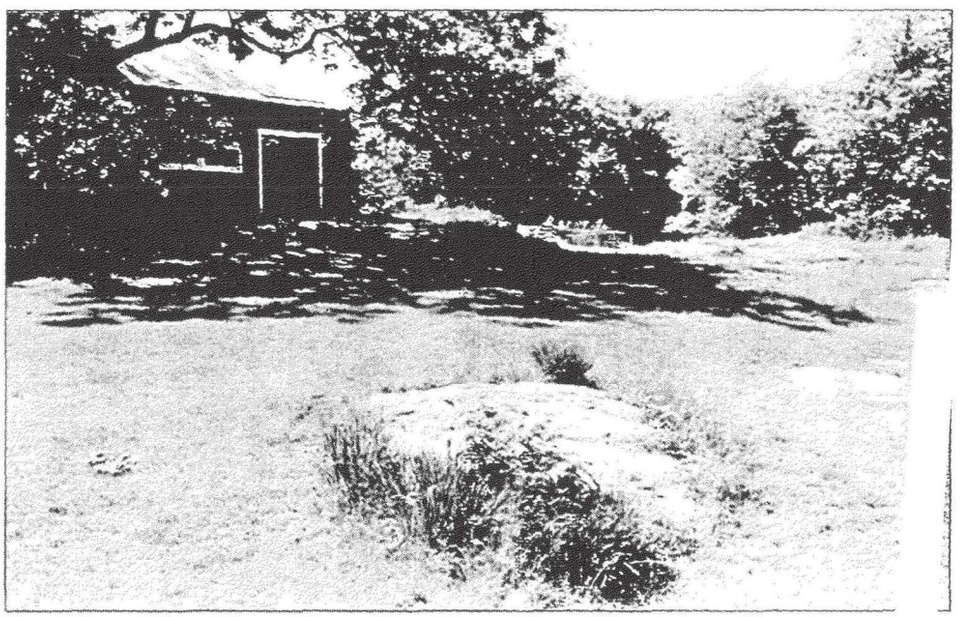

Figure 25: Herbaceous plantings associated with rock outcropping, 1995.

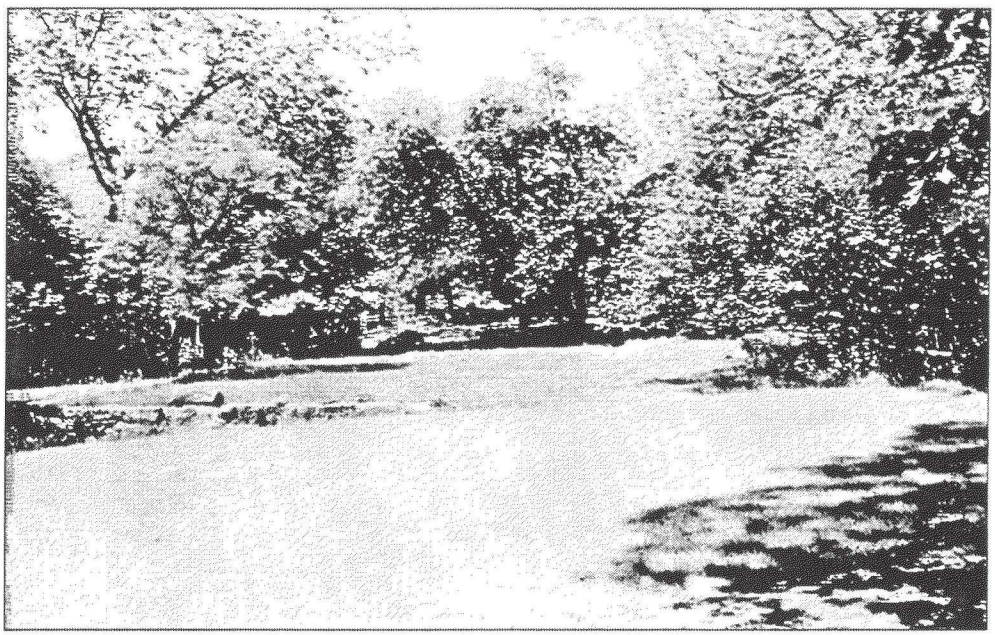

Figure 26: West garden terraces, 1995.

Figure 27: Stairs connecting upper and lower terraces, 1995.

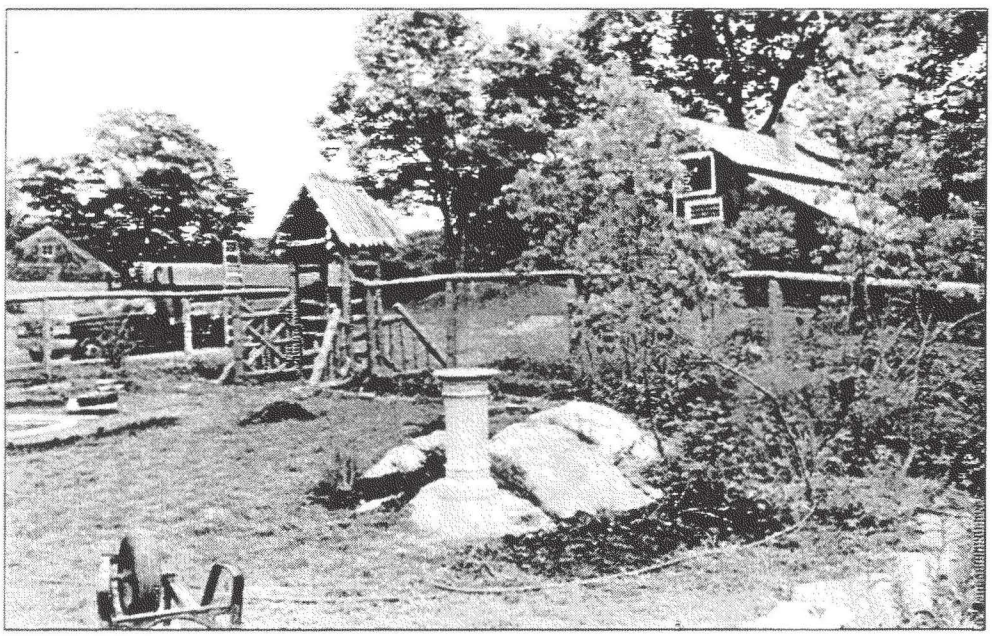

Figure 28: The 'Secret' garden, 1995.

Furnishings and Objects

- **Granite Well Cover**

A feature of the Weir Complex domestic grounds known as the Weir granite well cover, is actually the concrete, stone and concrete base that supported a rustic style well canopy that was built between 1890 and 1905 (Figure 29). Located to the west of the Weir house near Pelham Lane, the original well house consisted of the surviving 3.5 foot tall stone base with an Adirondack-style twig-framed canopy attached to its top.[63]

After 1931, the Adirondack style rustic well canopy survived briefly into the Young tenure. However, according to Young's son, it is uncertain that this feature survived into the 1940's.[64] It is certain that the rustic well canopy had disappeared by the end of the Young tenure, with Doris Andrews recalling that the rustic canopy was gone when the Andrews purchased the property.[65]

- **Stone Picnic Table**

A low stone picnic table appears in images of the farm by 1890. It consists of two granite slab benches measuring five feet by two feet and one wide granite slab table top measuring four feet by three feet (Figure 30). All are set on supporting granite blocks and stones. The initials of Weir and his daughters are carved on its south western corner. Two stone stairs lead from the lawn to an area of exposed ledge onto which the stone table has been placed. The stone picnic table contributes to the rustic character and is consistent with rustic style of the Weir farm landscape.

- **Wrought Iron Porch Finials**

A matching pair of decorative wrought iron finals are located on the outside edges of the granite steps leading to the south facing porch of the Weir House (Figure 31). These decorative elements were placed in this location by J. Alden Weir c. 1900.[66]

- **Carved granite splash blocks**

Two distinctive granite splash blocks catch the rain from the roof downspouts of the Weir House. These two features are located at the western end of the dwelling (Figure 32).

- **Dog Houses**

Several dog houses remain within the Weir House domestic yard that appear to be of the same humble type and style as those appearing in Mahonri Young's sketches of the property during the 1930's and 1940's. These dog houses are small in size, and may have been moved to various locations during the historic c.1940's period.

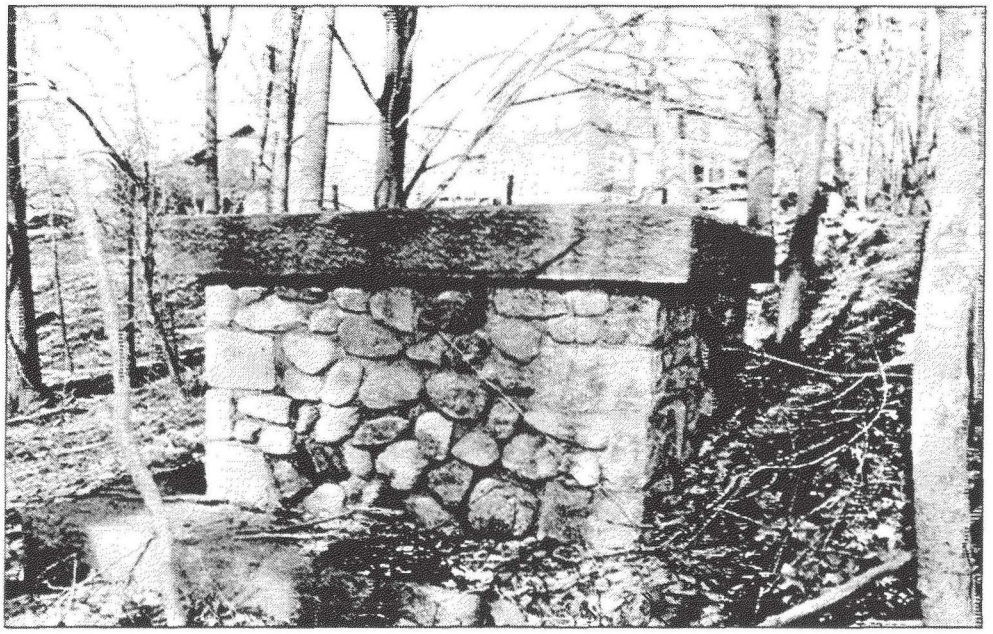

Figure 29: The well cover, 1995.

Figure 30: Stone picnic table, 1995.

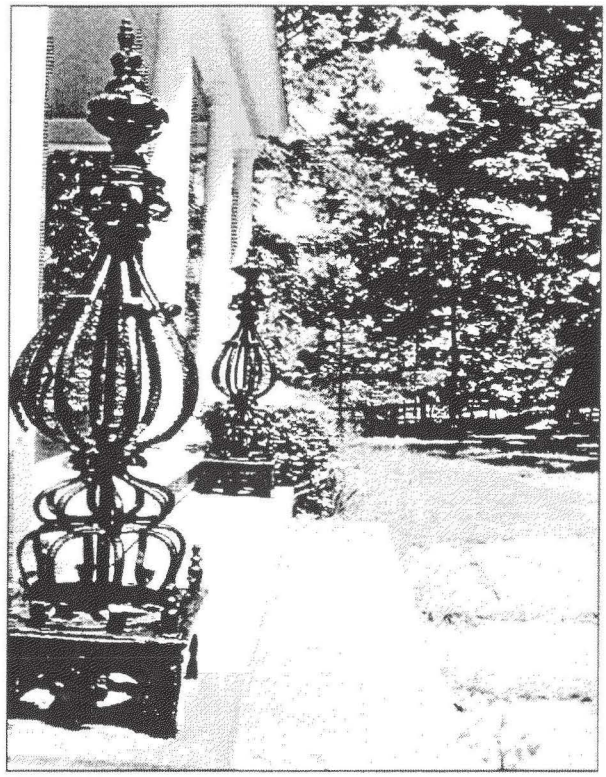

Figure 31: Wrought iron porch finials, 1995.

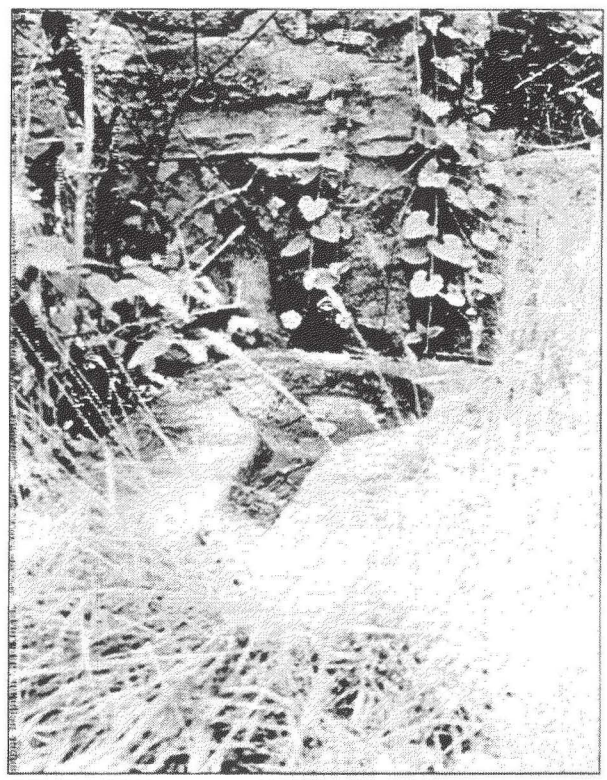

Figure 32: Carved granite splash blocks, 1995.

- **The Wood Pile**

A particularly utilitarian feature within the Weir Complex domestic grounds is a simple woodpile. The continued presence of a woodpile at this location can be documented from historic photographs dating to the 1940's. The persistent use of this area for storing fireplace wood in a small way speaks to the power of routine and the simplest land-use decisions. Wood stored here was probably used to heat both the Weir and Young studios (Figure 33). Little is known about the iron kettle, currently alongside the woodpile. It is not certain if the kettle historically occupied this location or whether it was placed there after the historic period.

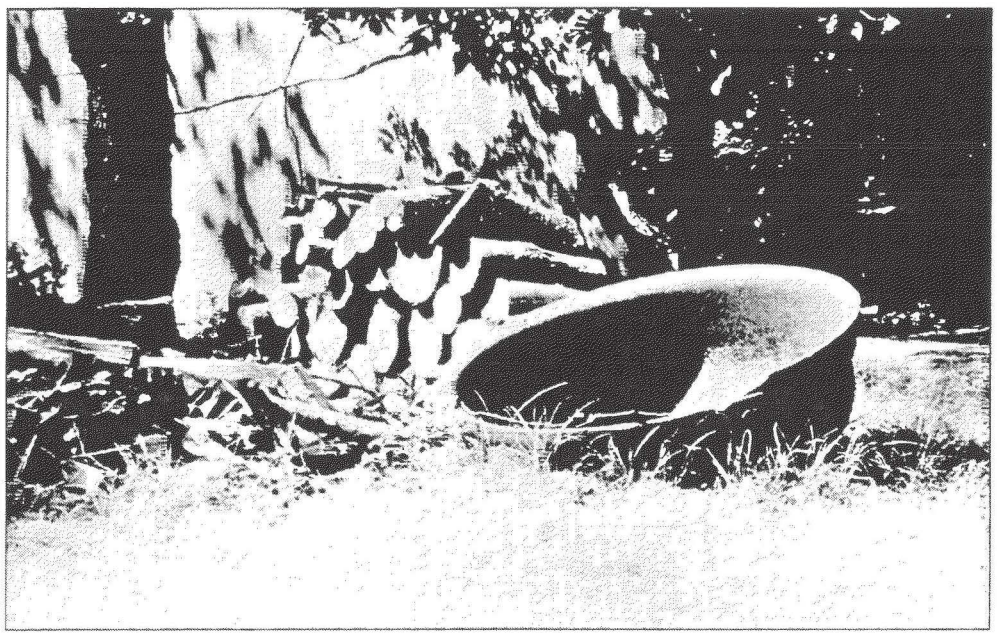

Figure 33: Woodpile between Weir and Young studios, 1995.

Weir Complex **Agricultural Zone**

Spatial Organization

The Weir complex agricultural zone is comprised of the remaining area not discussed above under Weir Complex domestic grounds. This area can be described as beginning at a point at the edge of Nod Hill Road near the Tack House and following a line west, parallel with the north facing facades of the Weir and Young Studios, and includes the wooded area west of the stone enclosures known as the "Pig Pens."

While Weir made an effort to use agriculture to defray the cost of the farm's operation, during the historic c.1940's period, agriculture at Weir Farm has been described as more of a hobby than a financial imperative. Livestock kept on the farm have included a variety of cattle, horses, swine and poultry. However, during the Young tenure, these animals and other crops were used for the subsistence of the Young and caretaker families. No products of the farm's small scale agriculture were sold.

Architectural Features[67]

- **The Barn and Barn Courtyard**

The Weir Barn lies to the northeast of the Weir house, just beyond and below the back lawn (Figure 34). The barn is a rambling, old and weathered complex of connected structures, its parts arranged to form a U-shape in plan view, surrounded on three sides to form a central courtyard space (Figure 35).

Since the early nineteenth century the barn has been used for much the same purposes by its respective owners. The Beers family, owners since the late 18th century, may have built the original barn and added the wings, since the barn in its U-plan configuration was apparently standing when Weir purchased the farm in 1882. The Lewis Beers inventory of 1861 lists a "barn, cow house, wash house, and carriage house," and it is possible that all of these structures/functions existed within the one barn complex.

The U-plan of the Weir barn consisted of the original main barn at the north end, with two wings extending south from the main barn's southeast and southwest corners, creating a "courtyard" or semi-enclosed barnyard that faces the house to the south/southwest. This courtyard opening was enclosed with a variety of fencing during the various occupant's tenures. However, during the historic period c. 1940's, the fencing that enclosed courtyard was of the same rustic style placed at the intersection of Nod Hill Road and Pelham Lane. Lilac shrubs appear in period photos framing either side of the barn courtyard[68] A trellis supporting a climbing vine and a hand pump appear at the southern end of the west ell in one of Young's panoramic sketches from the historic period. Both trellis and pump are no longer extant.

The surface of the barn courtyard is covered with bare soil, consistent during the historic period, though the level or elevation of the soil surface appears to be higher than that of the historic period. This change in elevation is likely due to an accumulation of organic matter such as rotted animal manure and spoiled hay. Archeological investigation of the subsurface of the barn courtyard has documented an historic attempt to stabilize the surface of the courtyard space through the placement of small stones or cobbles to create a firm footing surface. These stones now lay beneath a layer of soil several inches thick.

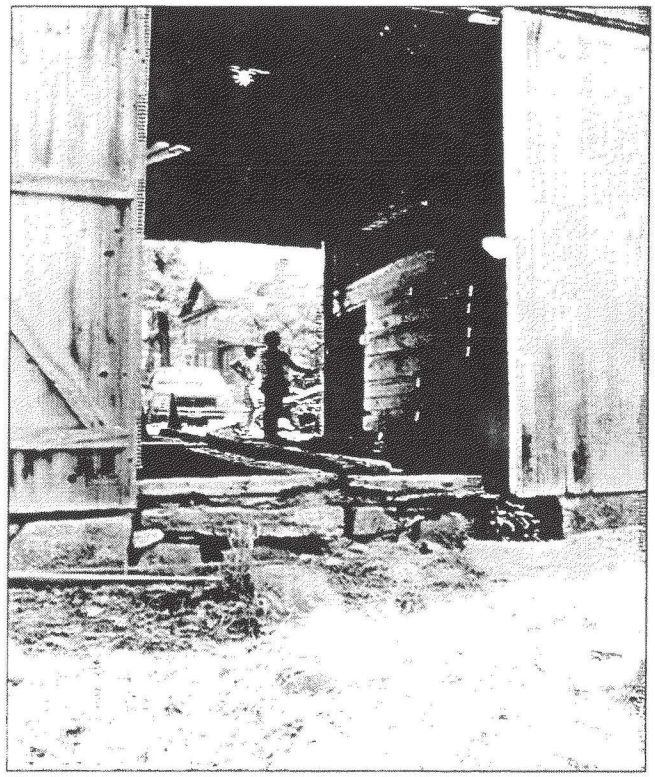

Figure 34: The Weir house seen through the barn and courtyard, 1995.

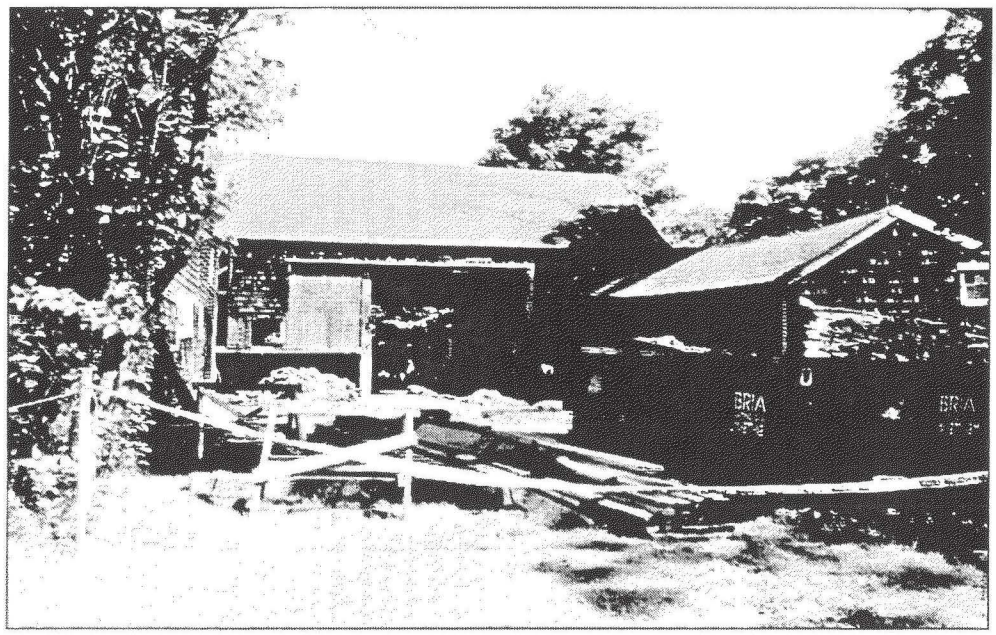

Figure 35: The Weir barn and courtyard under restoration, 1995.

- **The Tack House**

The original construction date of the tack house has not been documented. It is known that before 1903 a small multi-sided structure stood to the south of the southeast wing of the barn, the site of the extant tack house. However, the pre-1904 outbuilding at this location was several feet shorter than the extant building. It is not known if this earlier building was expanded to become part of the existing tack house. In Weir's painting the "Palace Car" the original building appears to be a low squat hut with 6 or 8 sides, covered with shingles and featuring ball-shaped ornament on the peak of the roof. The current configuration of the Tack House was in place by 1918. The new structure featured a more pronounced peak to the roof.[69] Historic photographs show that this small building was enclosed with a rustic fence similar to that fronting on Nod Hill Road and Pelham Lane (Figure 36).

- **The Ice House/Chicken House**

The structure identified as the Weir ice house/chicken house was originally built as an ice house c. 1891. The original building consisted solely of the rectangular, gambrel-roof main structure, located approximately 100 feet north-northwest of the Weir barn. The extant lean-to and the cupola were added at a later date (Figure 37).

The earliest written reference of the possible existence of the building was in a letter written to Weir by his brother in 1891 that refers to the fact that "the ice still holds out." The ice house can also be seen in the background of two historic photographs taken between 1900 and 1905. During Weir's time, the building was painted white to reflect the sun's rays and help preserve the ice stored inside.

The building was converted to a chicken house by Dorothy Weir Young and Mahonri Young sometime in the early 1940's, well after electricity was brought to the farm in 1932.[70] A 1941 Mahonri Young sketch entitled "Chicken Yard B'ville" shows the smaller Animal Shelter being used as a chicken coop at that time. It is speculated that with the advent of World War II and the accompanying food rationing, the Youngs decided to increase the size of their flock, converting the ice house to a chicken house.[71]

- **The Corn Crib**

The corn crib was constructed prior to 1920. A 1932 Mahonri Young drawing entitled "Shingling the Corn Crib" depicts two men nailing shingles to its roof and shows the east and south exterior walls of the small building.[72] The corn crib is located approximately 100 feet north of the Weir ice house/chicken house and approximately 200 feet north of the Weir barn. The structure is a 1-story, rectangular, one-room building that measures approximately 10 feet by 12 feet in plan view.[73] The structure is presently in very deteriorated condition (Figure 38).

Figure 36: The tack house, 1995.

Figure 37: The ice house/chicken house. Fencepost is a remnant of poultry fencing connected to the building, 1995.

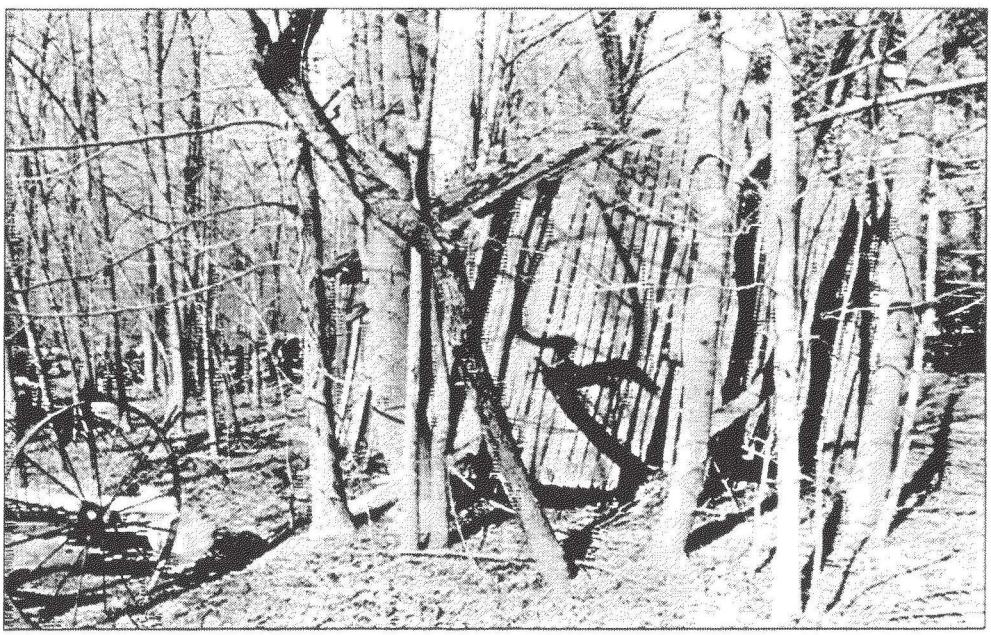

Figure 38: The corn crib, 1995.

- **The Animal Shelter**

The building referred to as the animal shelter, was constructed between 1930 and 1941, and appears in a 1941 Mahonri Young drawing entitled "Chicken Yard, B'ville." The building also appears in an untitled Young painting of the same period.[74] The animal shelter is thought to have been built c. 1932 to replace the long shed-roof chicken coop that stood to the west of the Weir studio. It appears that the animal shelter was used as a chicken coop at least until the early 1940's, when the nearby ice house was converted for use as a chicken house.[75] It is unclear if the fencing serving the animal shelter as a poultry run was contiguous with that of the adjacent Chicken House.[76] The structure is presently in very deteriorated condition (Figure 39).

Walls and Fences

- **Stone Boundary Walls**

The stone walls which form the boundaries and subdivisions of the Weir Complex are typical of those constructed by the farm's original settlers. The stone boundary walls in this area, which most likely preceded Weir's ownership, are of the earliest type of stone wall construction. The construction of these walls is typified by what appears to be a hasty and random piling of irregularly shaped stones.

- **Pig Pens**

Historic records indicate that the two stone enclosures northwest of the Young studio were used as pig pens. These two rectangular pens are formed by stone walls two to four feet high. The sizes of stones used in the construction of these pens is much greater than stones used in nearby stone walls which border fields and roads.

- **Poultry Fencing**

Poultry fencing was used at Weir Farm at different times to both keep poultry out, and confined to, a specific area. The poultry fencing surrounding the "secret garden" appears to have been originally constructed to keep poultry out of this flower garden. When the garden was created, the Weir family may have allowed their birds to range freely, scratching for whatever food they could find. The poultry fencing surrounding the secret garden has been rebuilt.

Nearby the secret garden there are remnants of poultry fencing more closely associated with two poultry houses, which seem to represent an attempt during the Young tenure to confine poultry to a specific area. Five fence posts remain in the area of the chicken house and the animal shelter which, when combined with patterns discerned from historic aerial photographs, help to document the approximate layout of poultry fencing in this area. The remaining five fence posts stand six to seven feet in height above ground, and contain staples and fragments of poultry wire on their surfaces. Staples on the corners of the chicken house help to identify where this fencing was attached to the building.

Figure 39: The animal shelter, 1995.

- **Rustic Fencing**

Rustic picket fencing typical of that used along Nod Hill Road in front of the Weir and caretaker's houses was used to fence in the south facing courtyard of the Weir barn. Historic photographs show that the layout of this fencing evolved from enclosed trapezoids of space created by earlier fencing at the southern end of both of the barn's two ells. The fencing attached to the west ell of the barn has been removed and no longer exists today. However, deteriorated fragments of fencing at the southern end of the east ell remain, documenting the enclosure of the small tack house within the barn courtyard (Figure 40). Measurements of these fragments located at the barn, indicate that the fencing here may have been up to six inches taller than rustic fencing elsewhere on the property. This may relate to its original function of confining farm animals.

Fencing of a different style identified in c.1940's photographs north of the barn is no longer extant. This fencing was of a strictly utilitarian design which supported two horizontal rails made of tree saplings on plain fence posts.

Circulation

- **Driveway**

The informal organization of the Weir Complex agricultural zone reveals little information about any historic pedestrian walkways or routes. Some evidence of established pedestrian routes exists as openings in stone walls, and as stepping stones across a wetland west of the Weir orchard. Little is known about historic wagon or vehicular circulation other than the established entry and exit points to and from Nod Hill Road. There is a brief and incomplete reference to a driveway made by John Weir in 1891:

> "If my time had been longer I would have extended your drive-way through the woods down back of the house, bringing it around through another part of the woods. I surveyed the route and find it could be done without much cutting."[77]

Photographic evidence reveals parallel wagon tracks following a route directly behind the west ell of the Weir Barn in a line toward the Chicken House. This wagon route/driveway continues to exist today, however it is obscured by an accumulation of soil and vegetation (Figure 41).

Vegetation

- **Turf**

The ground plane of the Weir Complex agricultural zone is vegetated with a mixture of coarse textured meadow grasses. Except for the turf within domestic lawn areas, the turf cover in this area is typical of that for the entire property.

- **Specimen Trees and Plantings**

Please refer to Treatment Plan, Table 1, pg. 177.

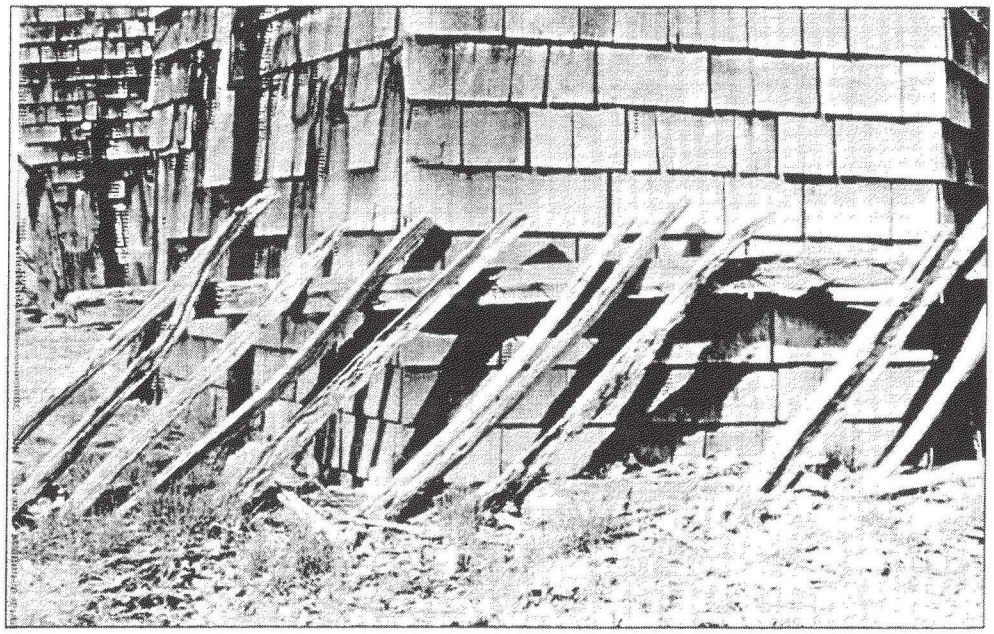

Figure 40: Remnants of rustic picket fencing against tack house, 1995.

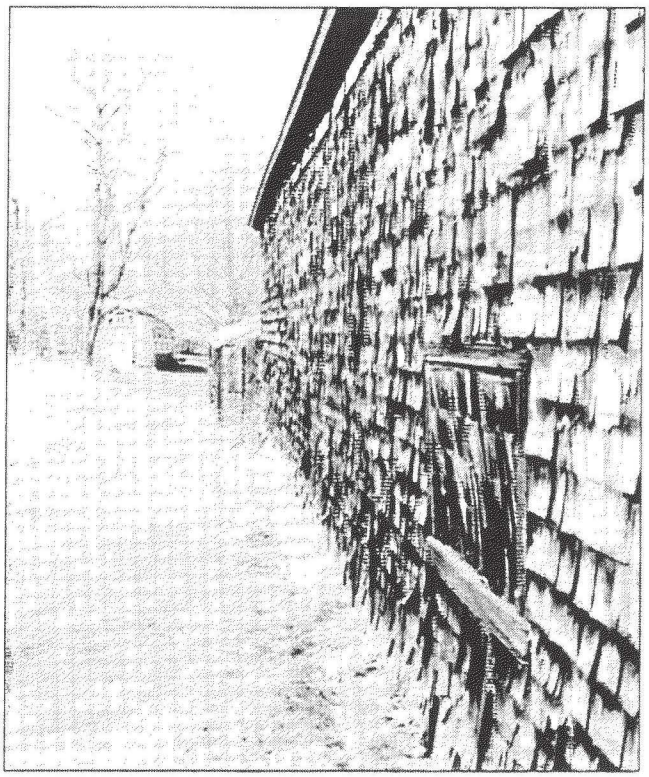

Figure 41: Driveway west of barn with chicken house in background., 1995.

- **Orchard**

The Weir orchard is located northwest of the chicken house and contains five surviving apple trees in an asymmetrical arrangement. These remaining trees no longer bear fruit, but have been propagated through vegetative cuttings for eventual replacement in kind (Figure 42). Locations of decayed remnants of other non-living apple trees, extant when the National Park Service acquired the site were recorded and removed by staff. Fruit trees outside the defined "orchard" area are located at the garden terraces west of the Weir house and near the secret garden.

- **Woodland**

The woodland which lies to the west of the Weir House and Barn has gradually expanded eastward, encroaching into portions of the Weir Complex that were historically meadow and lawn. The migration of the woodland edge to the east reflects the diminished financial importance of agricultural activities after the historic period.

During Weir's tenure, as early as 1883, the artist had planned to plant willow trees in the "moist land" on the property. He had seen similar plantings on his European honeymoon.[78] Although no evidence has been recovered that Weir accomplished this goal, wetland conditions remain dominant in the wooded western portion of the Weir Complex. The condition and composition of the Weir Complex woodland is consistent with that of other areas of woodland elsewhere on the property today.

Furnishings and Objects

- **Stone Ledge Birdbath**

A shallow depression, apparently long referred to as a bird bath, is carved into a rock outcropping between the Weir studio and the Weir barn. It is three feet in diameter and six inches deep, and tool marks clearly identify it as a manmade feature (Figure 43). This feature is known to have existed on the property prior to the Young tenure.[79] The date of installation of the bird bath is undocumented, yet is consistent with the effort on the part of the Weir family to improve the property while maintaining both its rural and rustic appearance. It stands in marked counterpoint to the more formal fountain of the nearby "Secret Garden."

- **Stone Drainage Inlet**

A well crafted stone drainage inlet is located north of the Weir Barn, immediately adjacent to Nod Hill Road. Located at a low point along the road, it appears that this drainage feature was designed to intercept storm water, diverting it east, under Nod Hill Road and into the meadow. Due to the accumulation of organic matter and soil in the roadside ditch, a significant amount of water cannot make its way to this drain and accumulates along the roadside. This feature, as the entire road itself, is owned and managed by the Town of Ridgefield.

Figure 42: Remnants of the Weir orchard, 1995.

Figure 43: Stone ledge birdbath, east of Weir studio, 1995.

Remnant Features

- **Dry Well**

A stone-lined pit is located seventy-five feet west of the Young studio. It is speculated that this feature had been used as a dry well for waste from the Young studio.

- **Orchard Prospect**

What is speculated to be a small seating area appears on the brow of a knoll northwest of the secret garden. This area is created from a level space resulting from the placement of a short and rudely fashioned retaining wall. This area appears to have served as the destination of a daffodil lined path appearing in historic photographs leading from the secret garden's northwest gate (Figure 44).

- **Wagon Barn Foundation and Farm Implements**

Only the stone foundation of the former Wagon Barn enclose the decomposing remains of farm machinery left on the property (Figure 45). While the physical evidence of the foundation documents the footprint of the wagon barn, less is known about the building's architectural elevation, though a painting by Sperry Andrews captures the general character of the building.

Figure 44: Orchard prospect looking east, 1995.

Figure 45: Ruins of wagon barn and farm implements, 1995.

The Burlingham Complex

The use of "Burlingham" as the contemporary name for this portion of Weir Farm National Historic Site persists from the tenure of the artist's daughter, Cora Weir Burlingham. Cora Burlingham acquired this portion of the farm following the partition of the Weir estate after the death of Ella Baker Weir in 1930. At the time of Weir's acquisition of this property in 1907, the operative place name was the "Webb Farm," a name that Weir continued to use to describe this area after his purchase.

The Burlingham Complex is organized in a similar way to the neighboring Weir Complex. Domestic spaces are grouped together, differentiating them from the surrounding agricultural setting. Domestic and agricultural structures are loosely configured together, forming an informal central compound. The dwelling and its surrounding gardens are sited closest to Nod Hill Road while the barn and woodshed are located at the end of a narrow driveway west of the dwelling.

To the north and east, the Burlingham Complex is defined by its boundary with Pelham Lane and Nod Hill Road. To the south and west, the Burlingham Complex is bounded by the Weir-Leary-White preserve, owned by the Nature Conservancy. Thirty seven and a half acres of this 113 acre preserve was donated by Cora Weir Burlingham in 1969. A deteriorated orchard is located near the southern boundary of the property. This orchard, the subject of a Weir painting entitled "The Webb Orchard," is unfenced from the surrounding meadow.

Other than a modest constriction of the meadows by swaths of woody vegetation growing along stone walls, the field pattern and spatial organization of the Burlingham Complex retain a high degree of integrity from the c. 1940's period. Managing the advance of woody vegetation into the meadows has been a long-term, even historic, challenge to the successive stewards of this landscape. As early as 1889-1891, historic documentation indicates that the open fields of the Burlingham complex were being colonized by clumps of sumac, a small tree. [80]

As with the neighboring Weir Complex, the character-defining features of the Burlingham Complex will be discussed as they occur in either the domestic or agricultural setting.

Burlingham Complex — Domestic Grounds

Spatial Organization

Like the neighboring Weir Complex, the Burlingham domestic grounds consists of a concentration of landscape spaces and features serving the domestic environs of a dwelling. Both the Weir and Burlingham domestic grounds are contained within a larger agricultural/pastoral setting.

The Webb dwelling and landscape were rather plain prior to their transfer to Cora Weir Burlingham in 1931. Since their original acquisition by Weir in 1907, the buildings and the landscape had been occupied by a

succession of caretaker families working for the Weir family. After 1931, Cora Burlingham began a program of architectural and landscape improvements to her property, with the intention of living there herself.

The eastern edge of the Burlingham domestic grounds is defined by Nod Hill Road. To the north, this area is bordered by a stone wall oriented east-west, approximately 200 feet south of the Nod Hill Road-Pelham Lane intersection. The boundary of the domestic area jogs to the south to include a stone tool shed and then west again to the northwest corner of the Secret Garden. From this point, the boundary of the domestic area continues south, crossing a driveway to include the meadow surrounding the remnants of a terraced garden. The southern boundary of the domestic grounds is formed by a stone wall oriented east-west at the southern end of this meadow.

Architectural Features[81]

- **The Burlingham House**

Although many of its original features were altered by the Burlinghams in the 1930's, it is thought that a portion of the existing main house dates to c. 1775. It is certain that the house was built after 1748, the year in which the proprietors of Ridgefield first apportioned the 2200 acres known as Rockhouse Woods and granted the parcel of land on which the house now sits to John Belden. The first known reference to the house occurs in a 1782 deed transferring the land from Joshua Chase to Col. Stephen St. John.

From extant original features, it can be determined that the original Webb-Burlingham house comprised most of what is now the main house. Originally a 1 ½ story dwelling, the building was typical of vernacular Connecticut houses of the 18th century. The original dwelling faced east toward the road.

At Cora Burlingham's direction, major alterations to the house were begun shortly after she received title to the Webb farm. Between 1931 and 1933, the main house was extended to the south, and two ells were added in a line to the west of the house. Porches were built on the south dining room ell wall and west kitchen ell wall (Figure 46). A pergola was built on the south kitchen ell wall. In 1938, a greenhouse was built under the pergola, and the front (east) entrance was 'Colonial Revivalized' with the addition of an elaborate door surround. By 1940, the house appeared as it does today.[82] Diagrammatically Cora Burlingham's alterations to her house were very similar to those made by her father at the neighboring Weir house. The exterior effect of these changes worked to reorient the front entrance of the dwelling to face the south, and provide for a porch and terrace with more desirable southern exposure.

- **The Potting Shed**

The potting shed was constructed in 1940, appearing in c.1942 sketches by Mahonri Young. Cora Burlingham commissioned F. Nelson Breed to design the structure after the sunken garden was built in the late 1930's. A small rectangular structure of dressed ashlar granite blocks with a wood-frame gable roof, the small building is comprised of two rooms, one room at the level of the stone terrace, used for potting plants and storing garden tools and a second room directly below, used as a root cellar (Figure 47).[83]

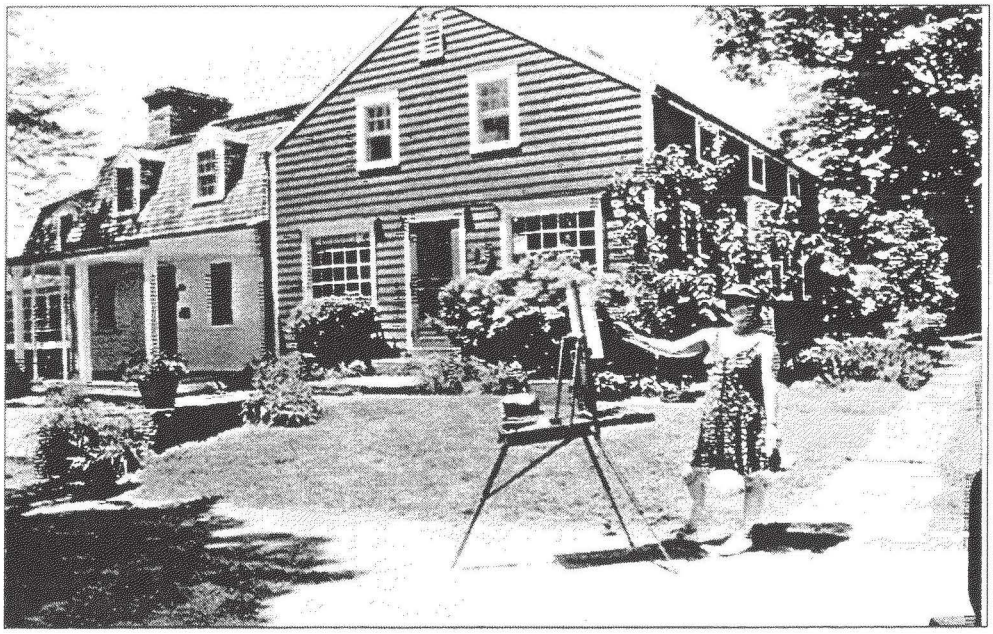

Figure 46: The Burlingham house., 1995.

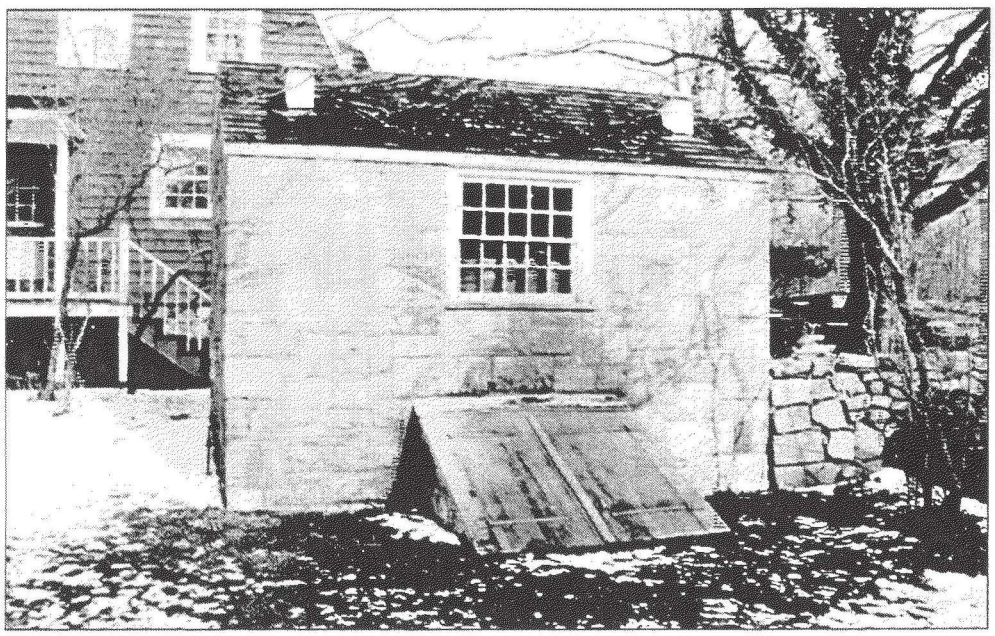

Figure 47: The tool house, 1995.

Walls and Fences

■ Walls

Many stone walls surrounding and subdividing the Burlingham Complex were constructed after 1931 as part of Cora Burlingham's program to beautify her property. This may have been part of an effort or program to replace wooden fencing, but interviews with her son, Charles Burlingham, have noted that in his memory, wooden fencing was not in widespread use.[84] At Burlingham's direction, the Knoche family of stone masons built many of the walls within the domestic grounds, introducing a third type of stone wall to the landscape. The Knoche family built walls that are sometimes referred to as "rock filled" featuring two finished battered faces, with the interior cavity of the wall filled with stone rubble.

Cora Burlingham also used stone masonry as a motif to mitigate the visual intrusion of modern conveniences on the pastoral qualities of the farm. Between 1931 and 1940, two enclosures were incorporated into the walls of the barn area at the Burlingham complex (Figures 48 and 49). The first was built to hold a gas tank for an emergency generator located in the barn. It is a four foot cube of split face, dry-laid granite with a two inch diameter pipe rising from the center. It is located at the northeast corner of the Burlingham barn, abutting a segment of stone wall. The second, attached to the west stone wall between the barn and garage, was built as a stone rubbish incinerator. It is approximately three feet by three feet wide and three feet high.

■ Gates

Small refined garden gates serve Burlingham domestic grounds. These gates, constructed during Cora Burlingham's tenure, are made from dimension lumber, featuring square pickets trimmed to a pyramidal point (Figure 50).

Circulation

■ Driveway

Access to the Burlingham complex for both vehicles and pedestrians is via a narrow gravel driveway entering at a right angle off Nod Hill Road. This driveway typically features grasses and broad leaved weeds at its center during the growing season and marked with two parallel tire tracks (Figure 51). The driveway is surfaced with crushed stone and terminates at a barnyard court approximately 250 feet west of the public road.

■ Stone Walks

Stone walkways, very similar to those in the Weir domestic area, lead from the Burlingham driveway to what was once the front door on the east facade of the dwelling (Figure 52).

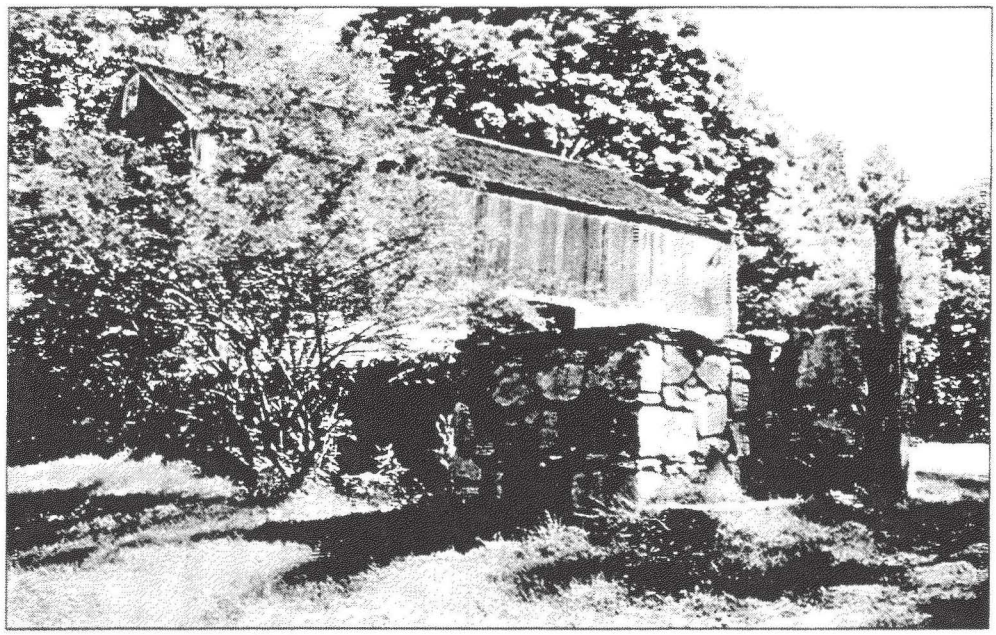

Figure 48: Rubbish incinerator with Burlingham barn in background, 1995.

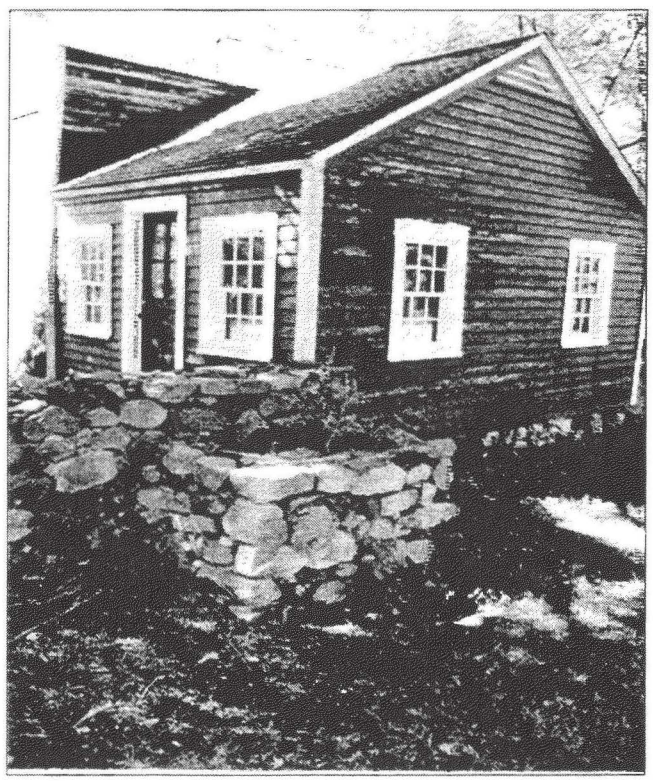

Figure 49: Gas tank enclosure. Ell addition to Burlingham barn, 1995.

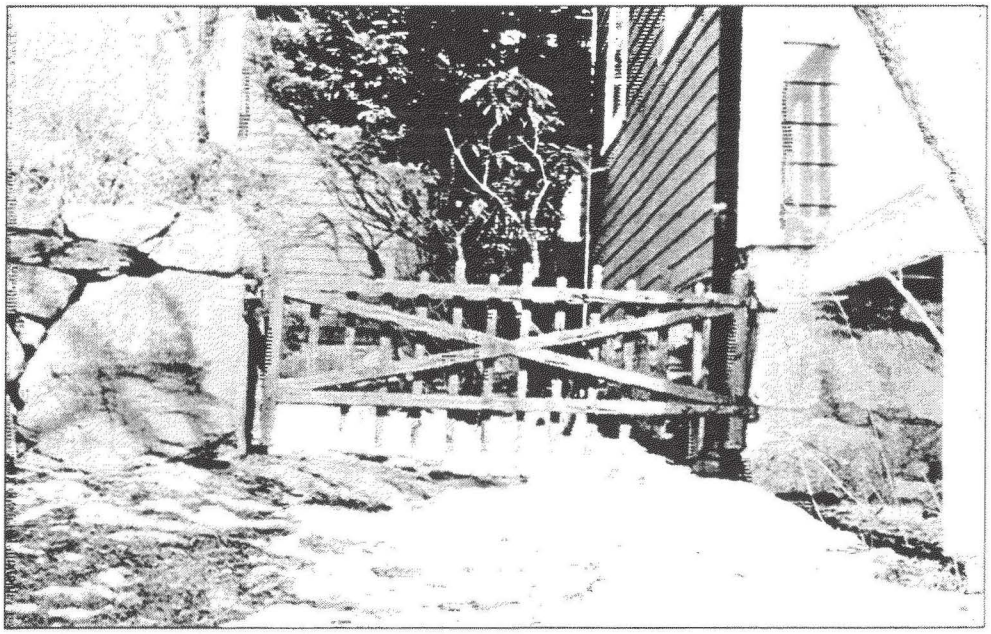

Figure 50: Picket gate, 1995.

Figure 51: The Burlingham driveway, showing vegetated strip at center, 1995.

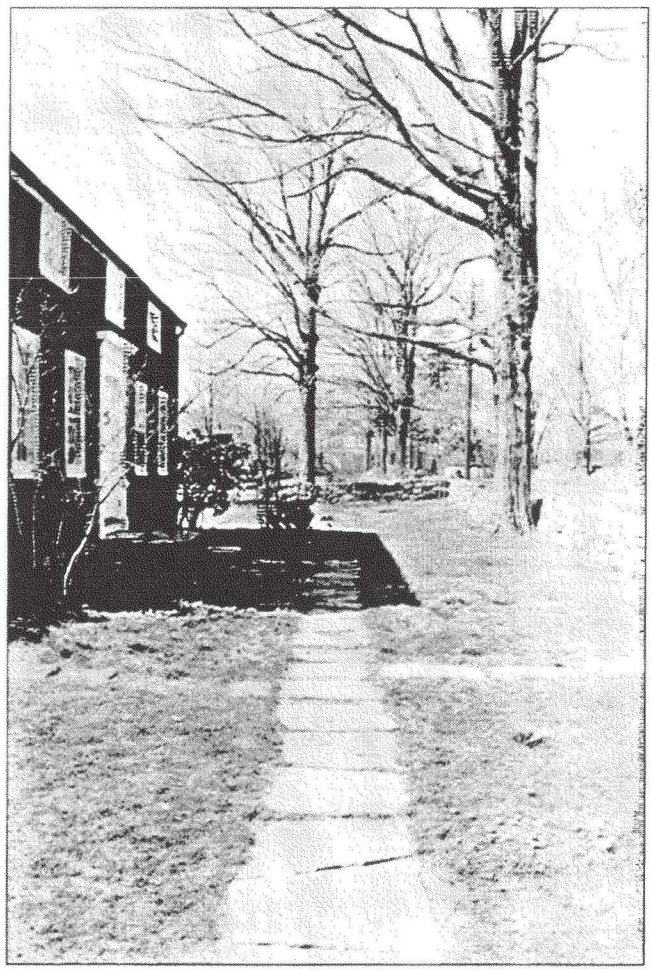

Figure 52: Stone walkways, 1995.

■ Stone Paved Terrace

Egress into and out of the Burlingham house is by way of a stone paved terrace constructed of rough, irregularly shaped slabs of granite (Figure 53). This terrace lay adjacent to the southern facade of the Burlingham house and appears to have been constructed between 1933 and 1938.[85] Plans for the 1938 greenhouse addition built on to the south kitchen wall indicate that the stone terrace pre-existed the greenhouse. Historic photographs dated to c. 1932 show the southern aspect of the dwelling without the stone terrace in place.[86] Oral history suggests that a variety of herbs, including lemon thyme, were planted in the gaps between paving stones. Climbing vines grow in pockets of soil created in the terrace surface, and are supported by the porch posts.

Vegetation

■ Turf

The turf on the Burlingham domestic grounds feature finer textured species and varieties than the meadow grasses of the outlying fields. The turf in the domestic area is also mowed more frequently and to a lower height than that of the neighboring meadows. This is consistent with the conditions typical during the historic period.

■ Specimen Trees and Shrubs

As a gardening enthusiast, Cora Burlingham embellished her property with a great quantity and variety of plant material. The specimen trees and plantings that are character-defining are listed in the Treatment Plan, Table 2, pg. 197.

Gardens and Terraces

■ Sunken Garden

The Sunken Garden is located immediately west of the Burlingham dwelling. Originally designed by Vera Breed and built under the direction of Cora Weir Burlingham between 1932-1940, the sunken garden is two feet below the surrounding ground plane and is 55 feet long and 25 feet wide (Figure 54). The space is enclosed by massive stone walls attributed to the local Knoche family of stone masons.

Breed's original design featured a low serpentine boxwood hedge that separated a panel of lawn from perimeter planting beds. In 1969, at Burlingham's direction, Friede R. Stege retained the basic structure of the garden but changed the emphasis of the plants from boxwood, chrysanthemums, and bulbs to spring and early summer plants such as Exbury azaleas, primroses, columbine, foxglove, lupine, and iris. Today, the garden contains boxwood, dwarf Alberta spruce, Exbury azalea, dogwood, bugle, ginger, iris, primula, ferns, jack-in-the-pulpit and a host of other perennials. Some of these plants were specified by Stege, but it is likely that over time Cora Burlingham added more plants to her garden.

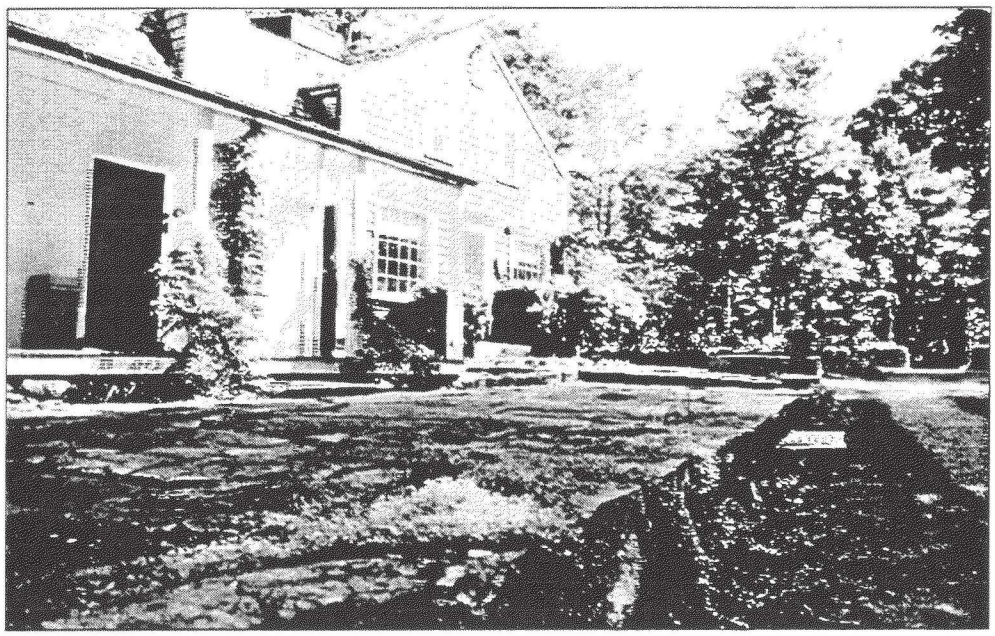

Figure 53: Stone paved terrace, 1995.

Figure 54: The Sunken garden, 1995.

- **South Garden Terraces**

The garden terraces in the meadow directly south of the Burlingham House were constructed after the end of World War II, when Cora Burlingham abandoned her Victory Garden north of the house. Her son Charles Burlingham recalls that after the war, his mother became more interested in growing small fruits such as raspberries and strawberries in this new garden rather than vegetables.[87] The small meadow surrounding the garden terraces also included limited other plantings such as an asparagus bed, and pear and peach trees (Figure 55).

Fieldstone edging set into the ground approximately two and three feet away from the base of the low terrace walls indicates that turf may have covered the greatest portion of the terraces, while plantings were undertaken at the terrace perimeters. At the southern end of the lower terrace remnants of a wire trellis system remain in place that can be seen clearly in a 1947 aerial photograph. This wire trellis is typical of arrangements for the support of raspberry plants.

Furnishings and Objects

- **Cold Frames**

The extant cold frames at the Burlingham Complex were built at the direction of Cora Weir Burlingham and were used to both grow and harden plants off for eventual transplant into the gardens (Figure 56). The wooden cold frame is four feet by twelve feet and contains a wire mesh lining and a hose outlet; the concrete cold frame is five feet by five feet and is fitted with a rusted iron/steel flange.

- **Garden Urn**

An iron urn serves as the focal point of the sunken garden at the Burlingham Complex (Figure 57). The urn was placed at this location at the direction of Cora Burlingham and is in moderate to poor condition due to rust and settling.

- **Masonry Well Cover**

A masonry well cover is located southwest of the south garden terraces of the Burlingham house. This structure, four feet in height, is constructed of mortared river stones with squared granite blocks at the corners. The top of the structure consists of a poured-in-place concrete slab. The dates of construction of this feature has not been documented.

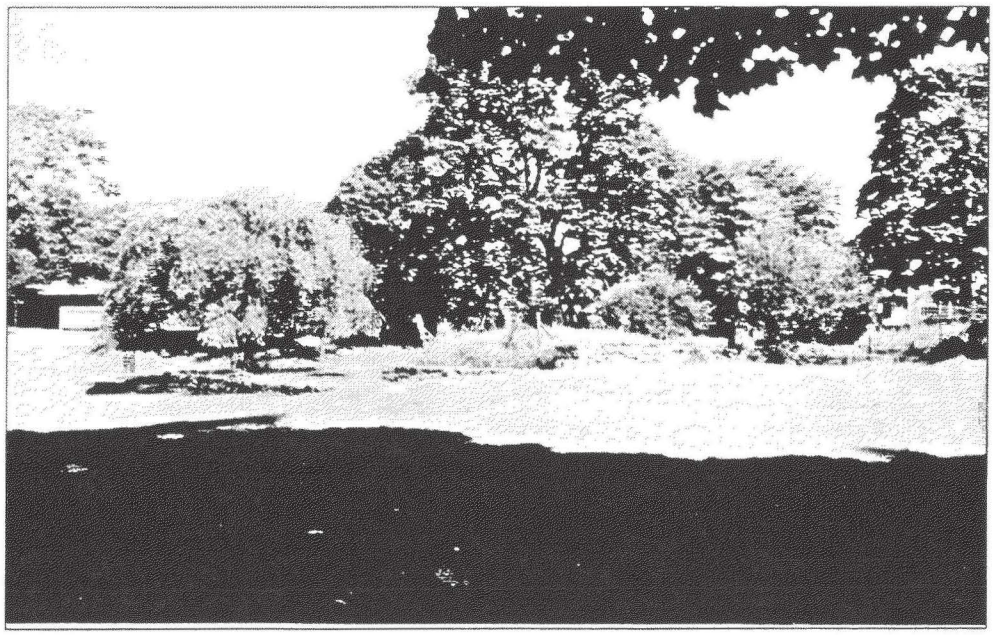

Figure 55: The south garden terraces, 1995.

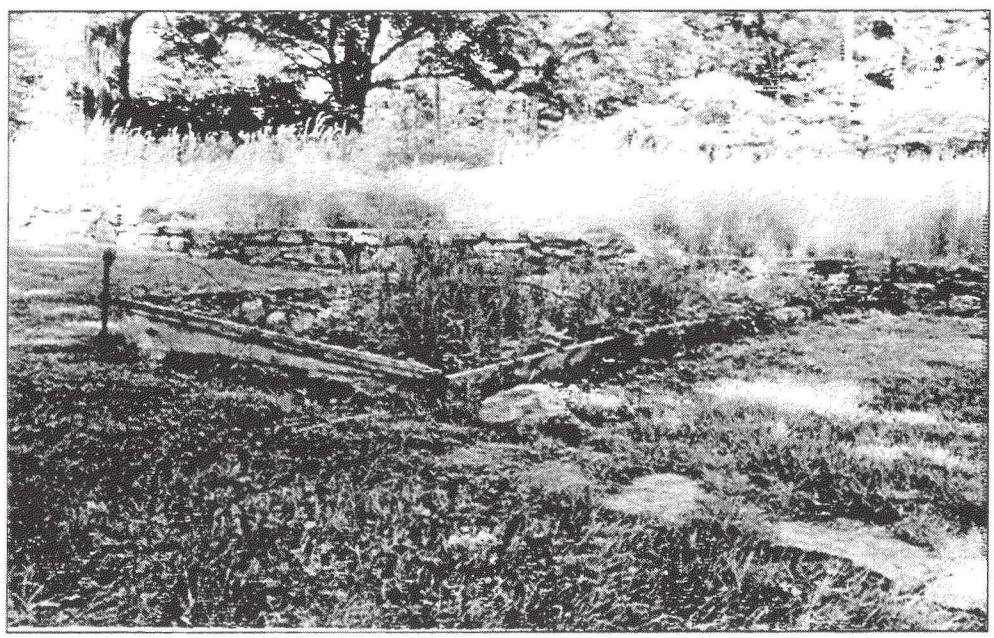

Figure 56: Cold frame, Burlingham complex, 1995.

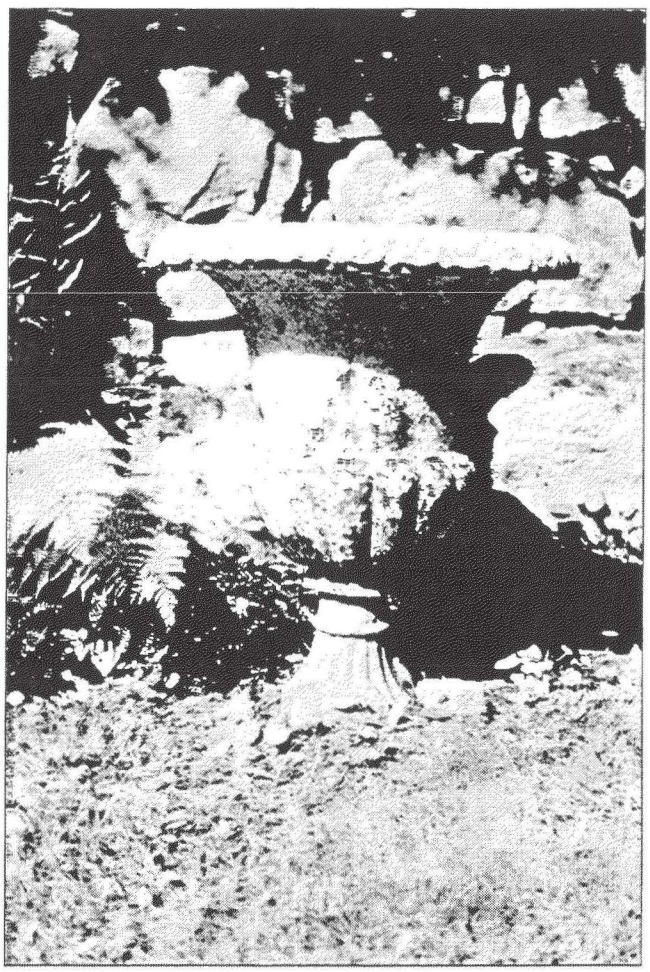

Figure 57: Garden urn, 1995.

Burlingham Complex **Agricultural Zone**

Spatial Organization

The agricultural zone of the Burlingham Complex consists of the agricultural buildings and outlying meadows that surround the central domestic area. A barn and woodshed are located at the termination of the Burlingham driveway, centrally located to service the outlying fields. The placement of these two buildings, flanked by stone walls, creates a barnyard court opened to the west and east.

Hay for animal feed appears to have been the only "crop" produced by the Burlingham family. The outlying fields used to cut fodder to support the occasional pony or horse kept for the enjoyment of the children. Cora's son Charles Burlingham recalls no other livestock on the property except for some chickens during World War II.[88] An avid gardener, Cora Burlingham began tending a large "Victory Garden" for vegetables prior to and during World War II. This garden was located north of the house and south of Pelham Lane. Following the end of the war, this large garden was abandoned, and gardening efforts of a smaller scale were undertaken on new garden terraces constructed in the small meadow south of the Burlingham house.

Architectural Features[89]

- **The Burlingham Barn**

The original Burlingham barn was a rectangular gable-roof structure that was two stories high , set on a dry fieldstone foundation. The barn is of post-and-beam construction consisting of hand-hewn timbers with pegged mortise-and-tenon joints. This structure is thought to have been built before 1843 and may have been built as early as the original c. 1775 Burlingham house. The orientation of the barn's main door suggest the typology of an "English barn" common in the region prior to 1830. In a 1843 deed there is reference to multiple "buildings" on the Webb property. Finally, Weir's drawings from the 1890's document with certainty that the barn was standing at that time.

The Burlingham's renovated the barn soon after they acquired it in 1931. Except for the southern facade, it is thought that the contemporary appearance of the barn and shed remain much as it was after the remodeling of the 1930's (Figure 58). Sometime between 1932 and 1948, an attached gable-roof shed was added to the barn at the east end of the north wall. The shed was set on a dry fieldstone foundation, with planed lumber used for framing material.[90]

- **The Woodshed**

The Burlingham woodshed is thought to have been built c. 1850. It is known to have been standing when the Burlingham's took possession of the old Webb farm in 1931. It was probably one of the sheds listed along with the Webb farm house and barn in the 1920 Weir estate inventory. In addition, the woodshed may have

Figure 58: The Burlingham barn, 1995.

also been one of the buildings mentioned in the 1843 property deed. Portions of the extant framing in the woodshed indicate that it is a 19th -century building similar to the pre-1843 Webb-Burlingham barn. The extant end walls and the rear slope of the roof have retained their rough-hewn timbers (the rafters and ridge pole being debarked tree trunks), and are joined using pegged mortise-and-tenon joints.

The woodshed had attained its current size and roof line by 1931 (Figure 59). Mahonri Young sketched the building in the mid-1930's showing its distinctive saltbox profile with the long rear roof slope. However the west facing stone wall appears to have been rebuilt to be visually consistent with wall construction undertaken by Cora Burlingham during the 1930's and 1940's.[91]

Walls and Fences

■ Stone Boundary Walls

The outlying fields of the Burlingham Complex are subdivided with vernacular stone walls constructed less formally than those built at the direction of Cora Burlingham in the 1940's and 1950's. In many instances, these walls incorporate natural rock outcroppings (Figure 60). A zone of woody vegetation occurs along these walls that appears to have widened over time, modestly constricting the size of the meadows enclosed by the walls.

The stone walls which help to form the barnyard court are larger and built with finer craftsmanship than the walls subdividing the outlying fields. These walls are attributed to the craftsmanship of the Knoche family during the 1940's.

■ Barway Gates

Where gaps in stone walls are wide enough to permit the passage of vehicles or machinery, wooden poles, made from young trees are utilized as gates. These 'barways' consist of one or two narrow diameter poles fitted into receptacles at either end of the opening. The receptacles are fashioned from fenceposts fitted with horse or mule shoes that securely hold the pole in place. This detail is commonly found throughout all areas of Weir Farm National Historic Site (Figure 61).

Circulation

Circulation within the agricultural areas of the Burlingham Complex has historically been informal in nature. There is no evidence of defined pathways through the fields. Entrance and exit points from field to field are marked by openings in stone walls. These openings are fitted with barway closures that are common throughout Weir Farm National Historic Site.

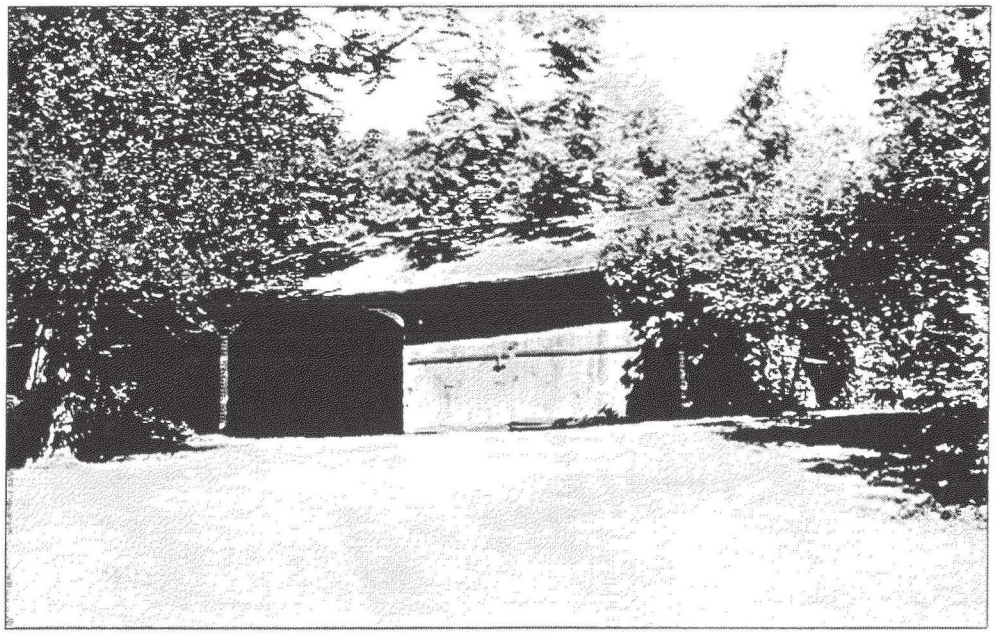

Figure 59: The Burlingham woodshed, 1995.

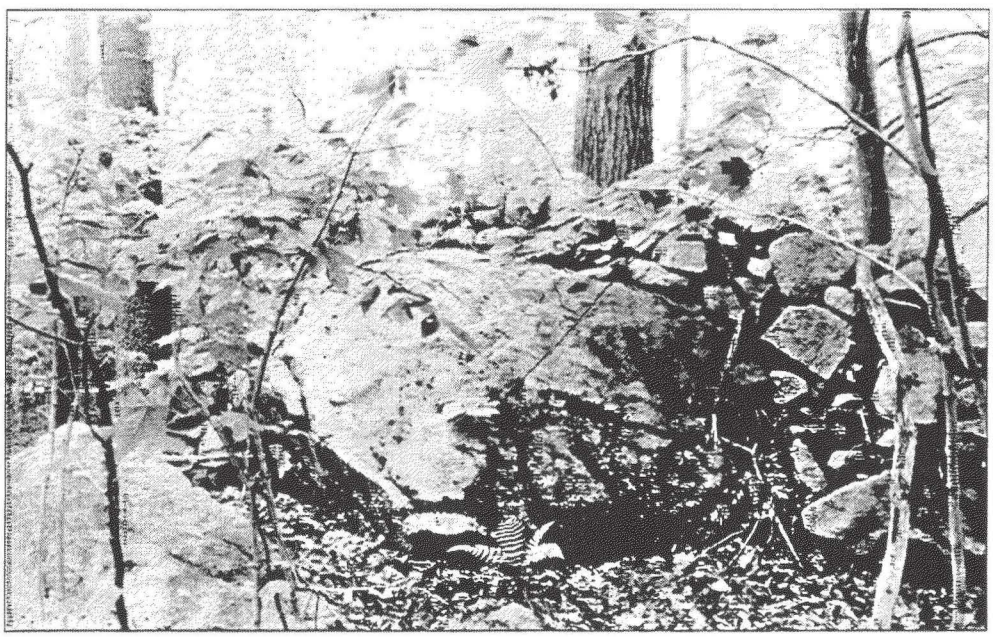

Figure 60: Stone boundary wall incorporating a large boulder, 1995.

Figure 61: Typical barway, Burlingham complex., 1995.

Vegetation

■ Turf

The turf growing in the outlying meadows of the Burlingham Complex is consistent with that growing in similar conditions elsewhere throughout Weir Farm National Historic Site. The turf is comprised of coarse textured meadow grasses, well suited for animal feed. This meadow turf is in poor condition, colonized by a variety of broad leaved plants, but not terribly out of character with conditions extant c. 1940.

■ Specimen Trees

The specimen trees of the Burlingham Complex which are outside the central domestic area, primarily occur along Nod Hill Road and Pelham Lane (Figure 62). These two public roads form the northern and eastern boundaries of the Burlingham Complex, and the visitor's first impression of the landscape is via these two corridors. There are many trees which grow along the margins of these two roads, however, trees which are character-defining, creating a spatial corridor for the road are typically greater than 12" in diameter at breast height. Please refer to treatment Plan Table 2, pg. 196.

■ Orchard

Five apple trees are located in the far southeastern meadow of the Burlingham Complex, near the southern boundary of the property. All extant apple trees are in poor condition (Figure 63). Historic aerial photographs from the 1940's indicate that these five trees were part of a larger, geometrically arranged orchard that contained seven to nine trees. Field measurements have determined that the existing trees are spaced approximately twenty-eight feet apart on center. Additional fruit trees located around the terraces, the barn, and the house should not be confused with this specific landscape feature.

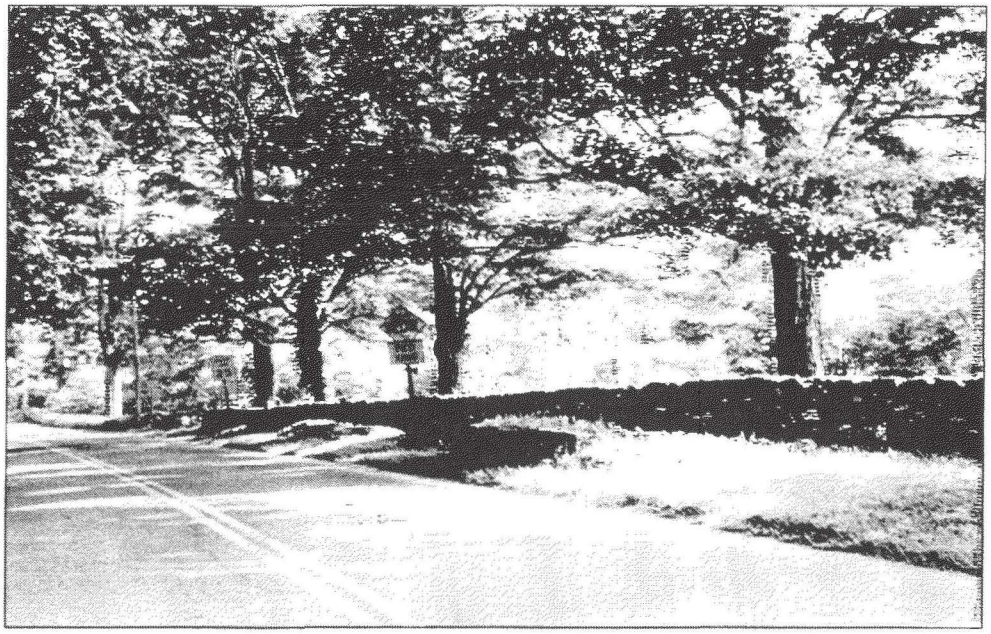

Figure 62: Specimen trees (Sugar Maples) growing along Nod Hill Road, Burlingham Complex, 1995.

Figure 63: Deteriorated Burlingham Orchard, 1995.

The Pond and Woodland Area east of Nod Hill Road is the largest of the three tracts of land comprising the Weir Farm National Historic Site. This acreage represents only a portion of the property that Weir purchased east of Nod Hill Road in 1882 and 1895. The remainder has been developed for suburban homes.

Since the Pond and Woodland area is significantly larger than either the Weir or Burlingham Complexes, it is helpful to group many features together within the smaller landscape units known as the pond, the truant's meadow, the triangular and ridgetop meadows, and the caretaker's house domestic grounds. This section will begin with a discussion of large and small scale features that occur within the pond and woodland area that cannot be discussed in the context of a smaller landscape unit. Following this, character-defining features within smaller landscape units of the pond and woodland area will be highlighted.

Spatial Organization

The landscape of the pond and woodland area is naturally organized into alternating bands of upland and lowland. Upland meadows historically were open and clear, separated by low ground that was wet, boggy and forested. Spatial distinctions continue to exist, but are less apparent, as many of the upland meadows have closed in with the volunteer growth of a young deciduous forest.

This landscape is overlain with an historic network of stone walls that, along with the woodland edge and topography, once helped to define spatial character of the pond and woodland area. In many places, grass continues to thrive on the floor of the young forest, and older specimens trees occur at what was at one time the woodland edge. Except for the meadow immediately east of Nod Hill Road, it is the sense of three dimensional space that has deteriorated in the pond and woodland area. This deterioration has been visually magnified by the development of adjacent suburban homes just outside the park boundary.

Walls and Fences

Typical of conditions common throughout Weir Farm, the landscape of the Pond and Woodland Area is partitioned with a great quantity of stone walls. All of the walls in this area may be considered character-defining, as they all persist from at least the c.1940's historic period, and in some cases, as early as 1811.[92]

During Weir's tenure many crudely piled stone walls were topped with split wooden rails, creating a greater obstacle for animals enclosed within. This treatment of stone walls is well documented in both photography and art work during Weir's occupancy. However, the persistence of split rail fencing straddling stone walls into c. 1940's is doubtful. By this time utilitarian wire fencing had gained dominance throughout the United States. While no fragments of split rail fencing remain on the property, a variety of fragments of wire fencing have been documented in the pond and woodland area.

Circulation

■ Path to the Pond

Both a wagon road and a footpath historically provided routes from the Weir house to the Weir pond. While the wagon road exists today as a fragment due to suburban development, the historic route to the pond remains intact within the boundaries of the Pond and Woodland Area.

This footpath begins at the stone stairs directly east of the Weir house and once included a rustic footbridge, constructed over a narrow wetland. The path itself appears to persist in its historical location, following the "route of least resistance", as it makes its way through historic openings in stone walls, dodging both wetlands and rock outcroppings. Only bare soil and forest litter surface the trail, which is wide enough for only one person to pass at a time (Figure 64).

■ Wagon Road

A fragment of what was once a functioning agricultural landscape, the pond and woodland area contains a portion of a narrow wagon road which historically meandered between wet and dry ground down to Weir's lower fields and pond. This wagon road was an important route for both animals and farm machinery moving from field to field.

The portion of the wagon road that persists begins at Nod Hill Road, near the northern boundary of the Pond and Woodland area. The road is little more than a wide path due to the growth of young trees, and follows a gentle arc southward, roughly parallel with Nod Hill Road. The road fragment ends at the southern boundary of the Pond and Woodland area where suburban homes have been constructed on Weir's former holdings (Figure 65).

■ Stone Causeway

An historic stone causeway lies across a wetland at the base of the slope immediately east of the contemporary visitor parking lot. This causeway was constructed by building up layers of stone in a strip at right angles to the wetland. Dry passage is no longer possible due to the deterioration of the causeway (Figure 66). Similar causeways lay just outside the boundaries of the Weir Farm National Historic Site on the grounds of the Weir-Leary-White Preserve.

Remnant Features

■ The Fishing Bridge

The "Path to the Pond" which is documented both in Weir period photography and art, once featured a narrow footbridge crossing over one of the property's wetland areas. This footbridge is remarkably similar to a

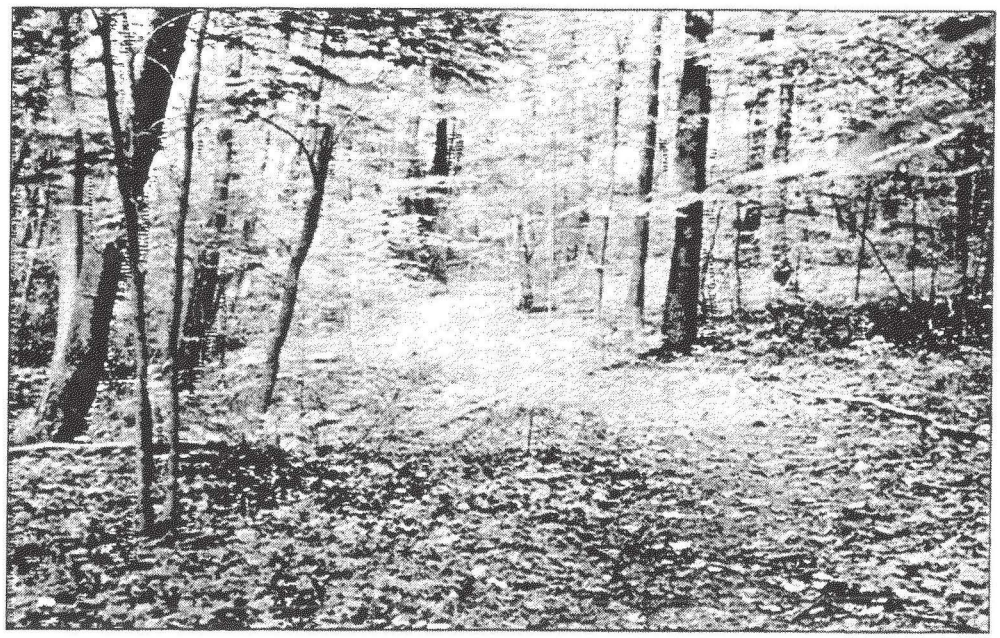

Figure 64: Path to the pond. Note young trees, 1995.

Figure 65: Wagon road, Pond and Woodland area, 1995.

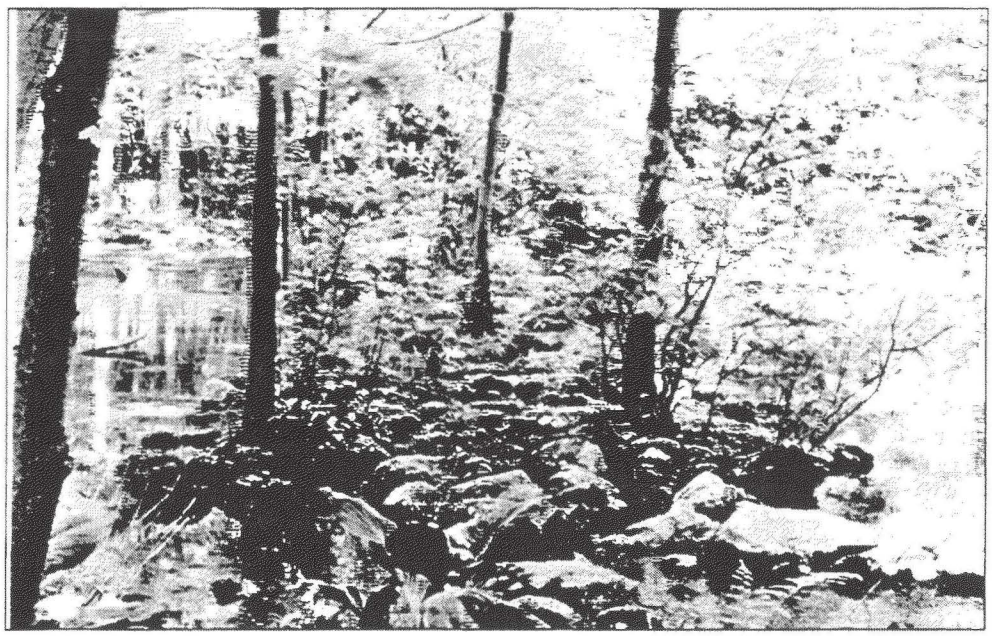

Figure 66: Stone causeway traversing a wetland east of the visitor parking lot, 1995.

bridge appearing in one of Weir's snapshot photographs from a European excursion. It featured a narrow walking surface and a single handrail on its northern side. The foot bridge at Weir Farm persisted into the 1940's, but only fragments remain in place today.[93] The stone steps and boulders which had served as bridge abutments still exist, and random wooden boards, bristling with nails, can be found among the wet leaves and mud of the wetland (Figure 67).

- **Stone Lined Water Diversion System**

A stone lined ditch crosses the footpath leading to the pond. This interesting feature, often filled with leaves, is easily overlooked by the passerby (Figure 68). An assessment of Weir Farm's wetlands points to the possible role of this feature in the management of the pond. Normally, water flowing down the stream in this area is routed through an opening created by a lintel stone placed in a nearby stone wall. Water flowing through this opening misses the pond entirely by way of the stream, north of the pond. Water diverted into the stone lined ditch that crosses the footpath, is directed first to an adjacent wetland, and eventually reaches the Weir pond. Given a dry summer, such a water management system may have been helpful in maintaining consistent water levels, supporting the fish that Weir pursued for recreation.

- **Cellar Excavation**

A cellar or basement excavation is located a short distance south of the current visitor parking lot. The origin and history of this excavation has not been documented at this time. Future archeological investigation may reveal information on the early history of Weir Farm.

- **Well**

South of the excavation mentioned above, lay a small uncovered well featuring a stone lining. As is the case with the nearby cellar excavation, little is known about this feature, yet it may in the future reveal important information (Figure 69).

- **Spring Boxes and Circular Pools**

Most of the small streams on Weir Farm are fed from springs. Two springs rising from the base of large rock outcroppings have been boxed in with stone masonry. One spring in the far northeastern corner of the property, flows into an adjacent wetland, and is surrounded by a rectangular stone wall. This stone enclosure is approximately five feet long and two feet wide. Above the spring box, there is a steep slope with remnants of a wire fence indicating that it was once protected from animals.

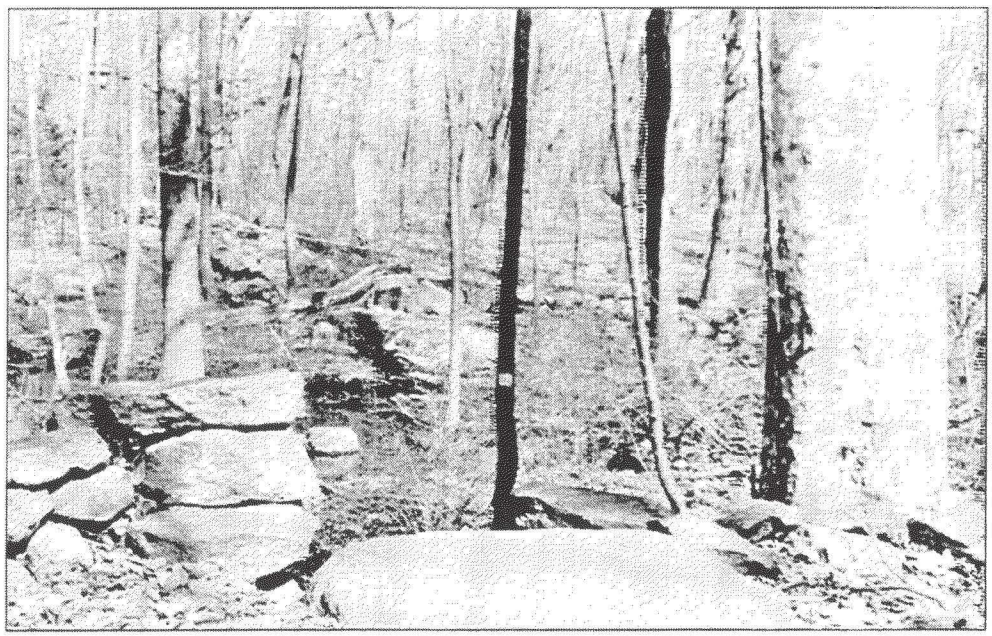

Figure 67: Ruins of fishing bridge, 1995.

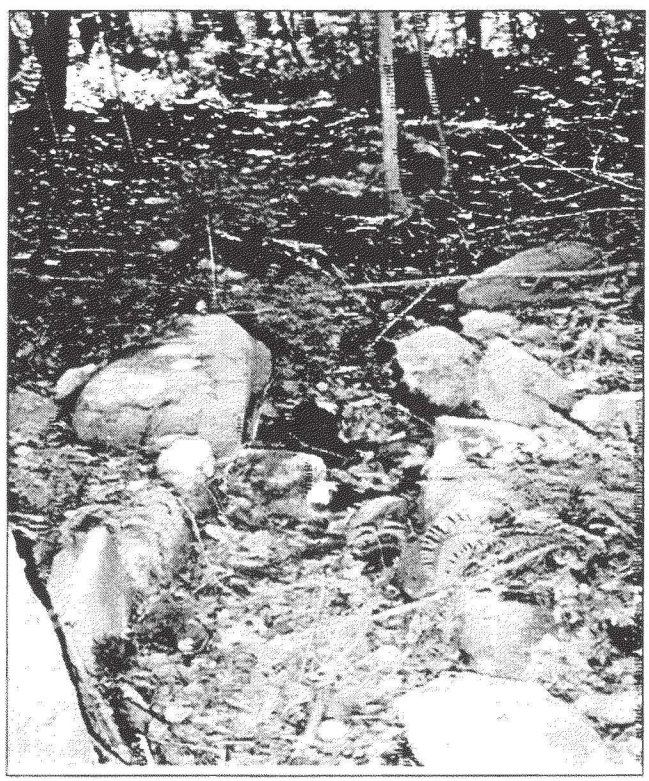

Figure 68: Stone lined water diversion system, 1995.

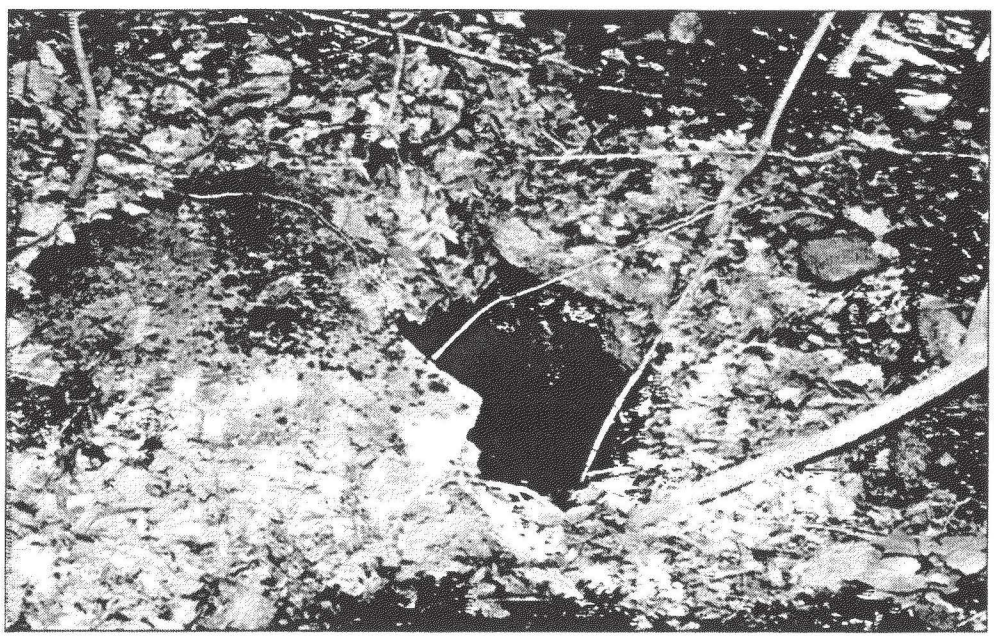

Figure 69: Abandoned well, south-east of visitor parking lot, 1995.

A second spring box is located southwest of the pond. It is rectangular in shape and lined with stones. The water drains to a second stone-lined pool that is circular in shape (Figure 70). The pool is approximately twelve feet across and two feet deep (depth measured to rock, not sediment) and drains into the small stream which flows to Weir Pond. The purpose of the pool is unknown; several theories include: (A) that it was used to water animals, (B) that it was used for drinking or cooling water, (C) that it was used for bathing, and finally (D) that it was used to raise young black bass to stock Weir's pond. In addition to the stone-lined pool, there is a third pool which is circular in shape but not lined with stones. The third pool appears to have been created by enlarging and damming the stream. It is approximately fifteen feet in diameter and one foot deep.

Figure 70: Spring box and circular pools, 1995.

The Pond Landscape

The Weir Pond landscape is the most prominent landscape unit belonging to the pond and woodland area. Created in 1896, using prize money won from a Boston Art Club exhibition, the pond has been regularly used as a recreational retreat for picnicking and fishing. The pond appears in many period photographs and is also featured prominently in Weir's art. Measurements of the pond's depth have revealed that it is quite shallow, seven feet at its deepest point.[94] Prior to the construction of the dam, theories suggest that perhaps this area may have been a lowland meadow or possibly the result of a dredging operation to enlarge a preexisting pond.[95](Figure 71).

Spatial Organization

In 1896, the construction of Weir Pond significantly changed the topography and character in this portion of the property. The impounded water covered approximately 3.6 acres of land, significantly changing the spatial character of the area. The physical construction of the earthen dam, also greatly manipulated the topography in this area. A large amount of earth was taken from a borrow pit northeast of the pond and used to construct the dam. This pit now appears as a depression in the land with trees, understory vegetation and rock outcroppings.

On the east side of the pond, there is a small island that once was site to a small summerhouse structure. The island is approximately forty-five feet in diameter and is currently covered by second growth deciduous forest. A small clearing exists in the center where compaction has retarded vegetative growth. The small strip of water that separates the island from the shore has gradually filled in with sediment and the island is only separate from the adjacent shore during rainy periods. In addition, woody plants are encroaching in the water around the island makes access difficult by boat, or to distinguish the island's form separate from that of a marshy peninsula.

Historic photographs document the island's summerhouse surrounded with a planting of white birch. While oral history indicates that the summerhouse did not persist into the 1930's, it is probable that the planting of birches survived for some time after the structure. Plans to replace the rustic summer house with a more formal monument to Weir were never realized.[96] The development of adjacent suburban properties have visually encroached of the historic setting of the pond.

Structures

- **The Dam**

The dam that makes the Weir Pond possible is made of earth, stone, and concrete, forming a gentle arc with the topography (Figure 72). The earthen dam is lined with large stones at the water's edge. The fifth stone on the west side of the dam is of a white quartz, and visually stands out against the neighboring stones. The unusual character and placement of this white stone has led to speculation that Weir directed its placement for compositional reasons.

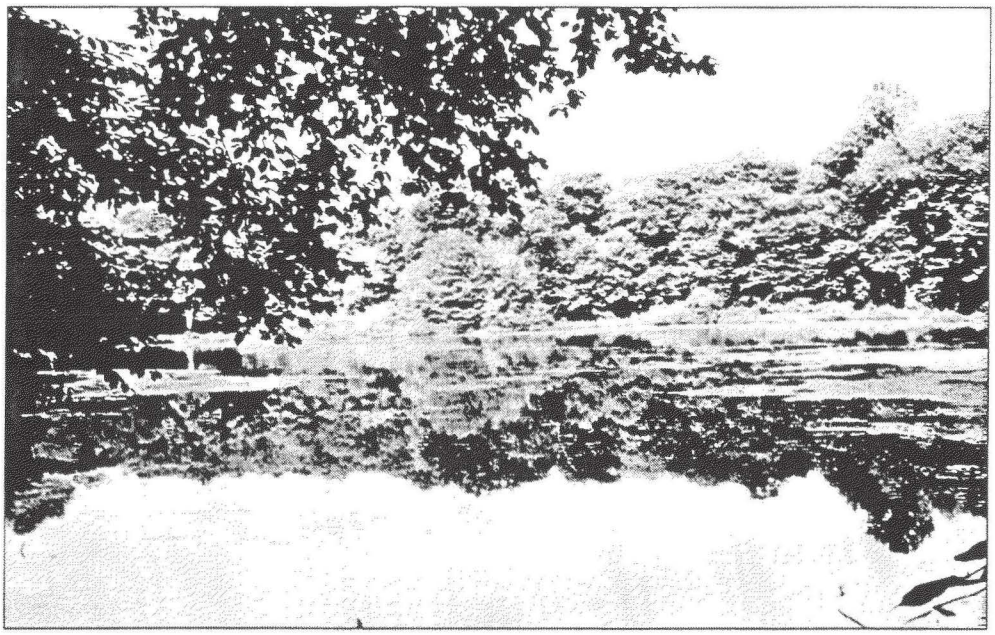

Figure 71: Weir Pond, 1995.

Figure 72: The earthen and concrete dam, impounding Weir Pond, 1995.

Like most constructed ponds, the continued existence of Weir Pond is dependent on the continued physical integrity of the dam and the minimization of sediment. The dam has developed several leaks since its original construction. To help solve this problem, Dorothy Weir Young built a second dam of concrete in 1937, apparently to contain some of the leaking water and help support the original dam. The second dam is an approximately one foot thick concrete wall with vertical sides and fist sized rocks along the top; it has created an attractive arc-shaped pool on the back of the main earthen dam. The combined leaks in the dam, are currently equal to inflow, and combined with losses due to evaporation, do not result in inappropriate fluctuation in the water level.[97] However, repairs, are necessary in order to maintain the integrity of this important landscape feature.

Circulation

- **Circumferential Path**

The path around the pond appears to have been created by the same informal process which gave rise to the path to the pond. With the exception of a portion of the path created by the earthen dam, it is likely that this foot trail was created over time by the persistent tramping of fishermen and artists around the shoreline (Figure 73).

- **Stone Stairs**

The construction history of the stairs, which lead from the ridgetop meadow above the pond, has not yet been documented. There is some evidence that the ridgetop meadow was at one time used as picnic or sitting area. Weir's clearing of the undergrowth from the hillside to view the pond supports this. The stone stairs may have served as a more direct route down the hillside to the water's edge for boating, swimming or sitting (Figure 74).

Vegetation

During the c. 1940's period, the Weir pond was completely surrounded by deciduous forest. This vegetation appears to have extended up to the water's edge, with the exception of the area of the dam itself.

However, a clear aerial photograph from 1947 shows that the western shore of the pond was less densely vegetated than he northern and southern shores of the pond. The examination of historic photographs taken earlier, during Weir's tenure, reveals that young trees and undergrowth were cut away from the pond's western shore and adjacent embankment in order to create a filtered view of the pond from the meadow above. It is not certain how long this practice continued after the artist's passing in 1919, but the 1947 aerial photograph documents the persistence of its effect into the 1940's (Figure 75).

Another smaller, cleared area appears to have been a stone beach on the north side of the pond. It is fifty feet long by forty feet wide and gently slopes into the water.

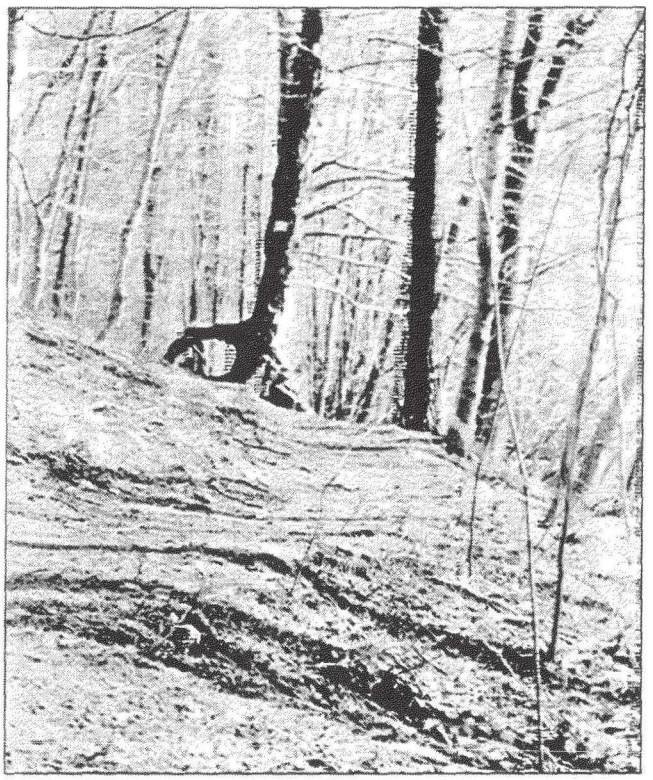

Figure 73: Circumferential path around the pond, 1995.

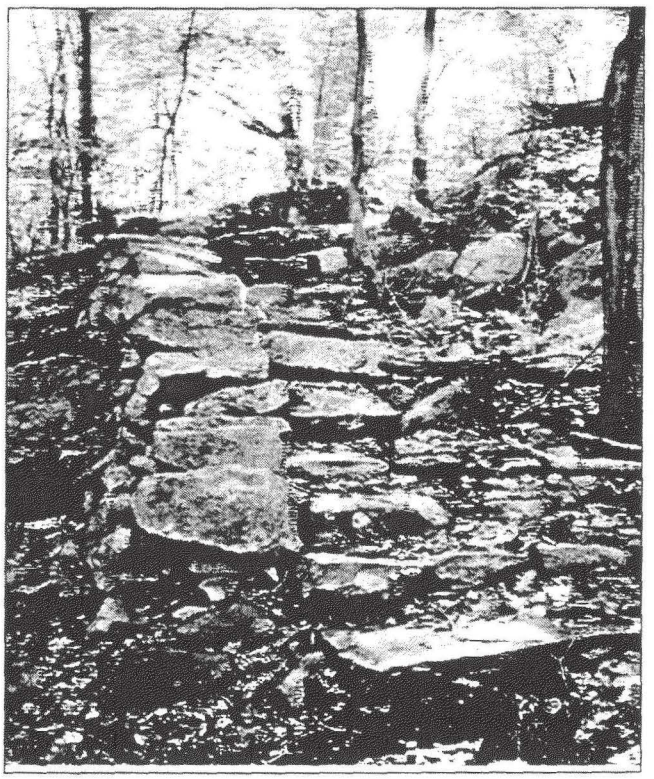

Figure 74: Stone stairs near Weir Pond, 1995.

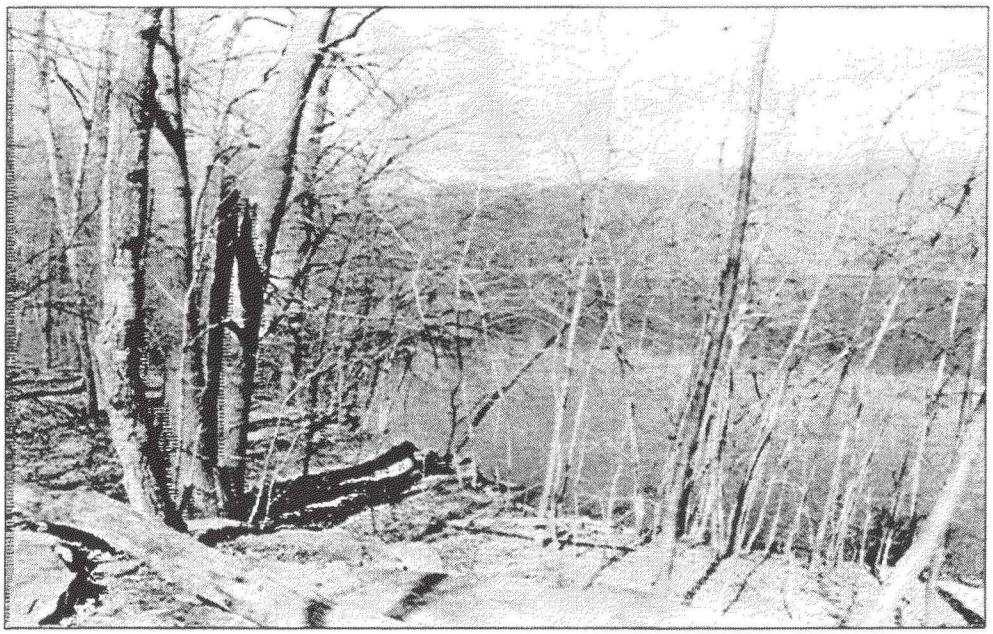

Figure 75: Vegetation on slope above pond. Little understory exists to block the view, except at the water's edge, 1995.

The development of adjacent suburban properties south of the pond has created pressure on the vegetation along the southern shore. Before the creation of the national park, property owners to the south of the pond removed young trees and undergrowth in order to create a filtered view of the water similar to the effect that Weir had sought from his ridgetop meadow. Unfortunately, this has resulted in the visual intrusion of suburban development on the historic landscape (Figure 76).

Remnant Features

- **Island Summerhouse Site**

A small summerhouse featuring a conical roof appears in c. 1920's photographs of the pond's small island. Oral history, supplemented with an aerial photograph from 1947, indicate that this small building had disappeared by the 1940's.[98] By the 1950's the only evidence of any structure on the island were two stone foundation blocks.[99] These were later moved by Sperry Andrews from the island into storage at the Weir barn.

- **Boat House Site**

For many years, a small boat house was located on the western shore of the Weir Pond. This structure is well documented in both historic family photographs and oral history. The boat house straddled the water's edge and featured an entrance from both land and water. Oral history suggests that it was destroyed by arson/vandals in the late 1960's.

The Truant's Meadow

The most intact meadow landscape within the Pond and Woodland area lies immediately to the east of Nod Hill Road. Weir placed two youngsters in this meadow as the subject matter of his painting "The Truants." Using the prize money ($2500) won by exhibiting the painting with the Boston Art Club in 1896, Weir built the pond on his land not far to the east.

Spatial Organization

The Truant's Meadow is bounded on all sides except the north by stone walls. Here, as throughout Weir Farm, stone walls reinforce spatial boundaries created by topography and vegetation. Topographically, this meadow is a concave bowl, tilting to the south (Figure 77).

Figure 76: View looking south from the circumferential path around the pond, 1995.

Figure 77: The 'Truant's' Meadow east of Nod Hill Road, 1995.

Walls and Fences

The "Truant's Meadow" is bordered on all sides by stone walls except to the north. The stone wall which marks the boundary with Nod Hill Road, directly opposite the Weir House appears to have been rebuilt during Weir's tenure to a more ordered appearance. This work, as well as the construction of a set of stone stairs and earthen landing were likely constructed after Weir's purchase of these lands east of Nod Hill Road in 1896 (Figure 78). This stone wall and stone stairs are featured in Weir's painting "The Fishing Party."

Circulation

- **Wagon Road**

The "Truant's Meadow" contains interesting circulation features dating to Weir's tenure. The Wagon Road begins near the northern edge of the meadow at a barway entrance from Nod Hill Road, and skirts the western edge of the meadow, entering a woodland area to the south (Figure 79).

- **Path to the Pond**

The path to the pond begins at the gap in the stone wall and accompanying stone stairs and terrace immediately opposite the Weir House opposite Nod Hill Road (see Figure 5). The exact location of the path between the stone stairs on Nod Hill Road and the abutment of the missing fishing bridge is uncertain. It is quite possible that walkers chose their route between these two points at will, making their own way across the meadow. However the presence of a wetland in the depression formed in the meadow, suggests that the path arced first north and then south again to avoid wet ground.

Vegetation

The turf of the 'Truant's' meadow is typical of the coarse textured meadow grasses found elsewhere on the property.

Trees also grow in the meadow, often around the perimeter of exposed rock outcroppings. The character of the vegetation present in the Truant's meadow is not out of character with conditions prevalent during the historic c. 1940's period.

Other Features

No other features, objects, ruins or archeological sites have been identified within the Truant's meadow.

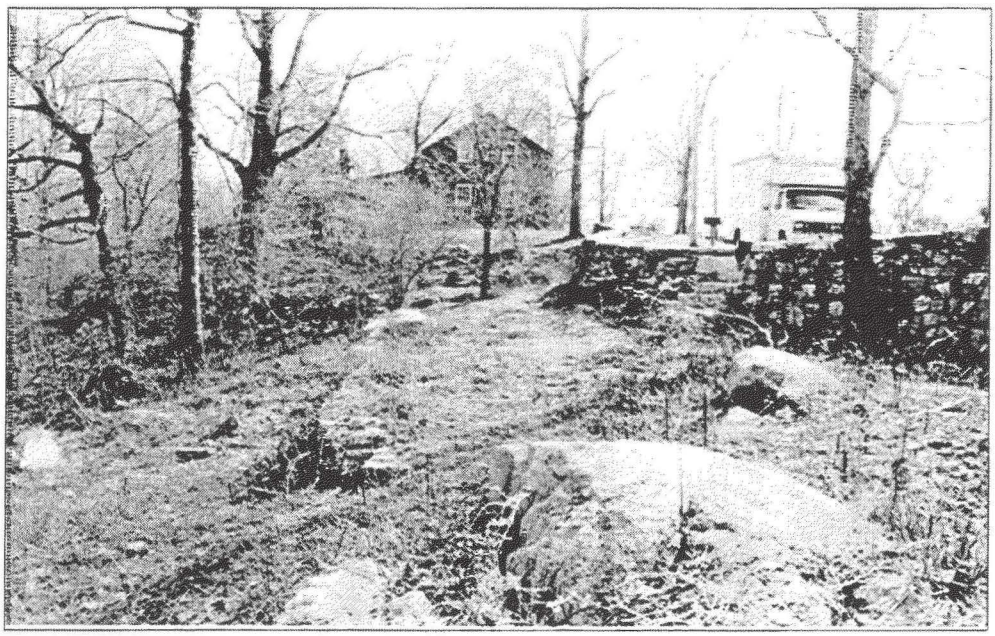

Figure 78: Walls at western boundary of 'Truant's' Meadow. A smaller, second wall retains soil to create a small terrace here, 1995.

Figure 79: Wagon road entering woodland from the "Truant's" meadow, 1995.

The Triangular and Ridgetop Meadows

During the past fifty years, two adjoining meadows within the pond and woodland area have become overgrown with young trees. However, evidence remains in place of the former use of these areas as meadows during a time when agriculture was an important activity at Weir Farm. Topography, stone walls and vegetation continue to give these two overgrown meadows a distinct spatial identity.

Spatial Organization

Both upland topography and the placement of stone walls continue to support the distinct spatial identity of these two overgrown meadows. However, the sense of three-dimensional spatial volume has been impaired by the growth of young trees.

Walls and Fences

Stone walls help to define the spatial boundaries of the triangular and ridge-top meadows and are a major component of the visitor experience in these two areas.

Circulation

The triangular and ridgetop meadows are two important links in a sequence of outdoor spaces tied together by the historic path to the pond. This narrow footpath, oriented east-west progresses from meadow to meadow finally reaching the space dominated by the Weir Pond itself.

Vegetation

Thin patches of turf persist on the floor of what has become young forest (Figure 80). The majority of the young trees in the two meadows have a DBH of less than five inches. Older trees occur at the meadow's former edges and around the perimeter of rock outcroppings. Several specimens of Eastern Red cedar are present in the triangular meadow, a pioneer species in the natural process of forest succession.

Doris Andrews has recalled plantings of daffodils in the ridgetop meadow. She has speculated that these were planted by the Weir/Young family who may have enjoyed this meadow as a picnic area.[100] Photographic documentation of a cleared understory creating a view between the meadow and the pond supports Mrs. Andrews speculation.

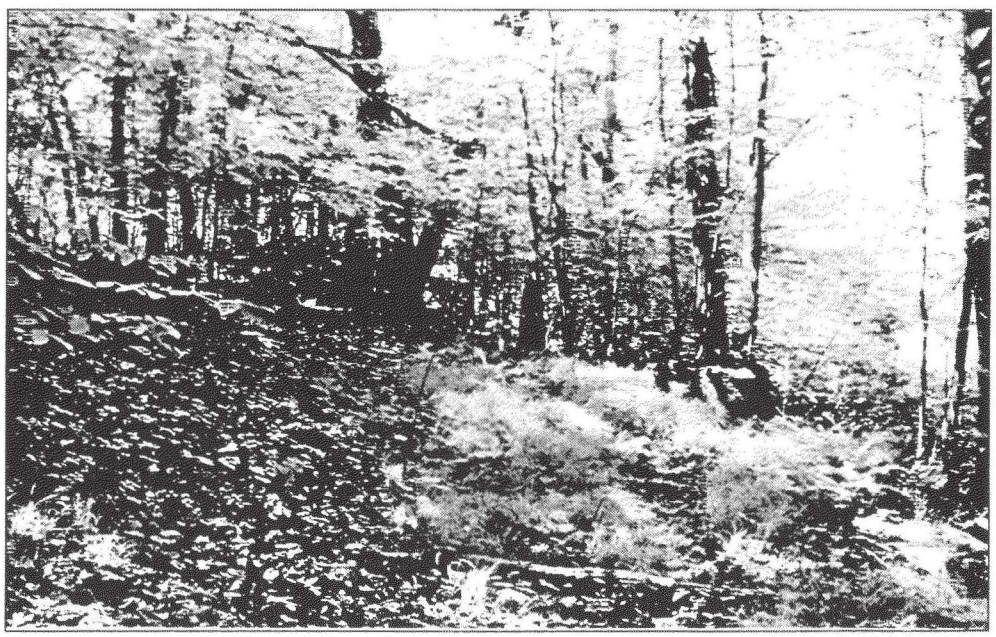

Figure 80: Grass continues to grow in 'Triangular' and 'Ridgetop' meadows, despite shade from young trees, 1995.

The Caretaker's Domestic Grounds

Spatial Organization

The domestic environs of the Caretaker's house occupy the east side of Nod Hill Road, extending southward from the Pelham Lane/ Nod Hill Road intersection. The western boundary is defined by Nod Hill Road. The northern and eastern boundary of this space is defined by topography and vegetation, the edge created by the brow of a precipitous embankment. The southern boundary is defined by the edge of a visitor parking lot constructed in 1994/95. Mahonri Young's sketches of the 1930's and 1940's document a kitchen or vegetable garden occupying a portion of the area now used for parking.

Architectural Features

- **The Caretaker's House**

The caretaker's house today consists of a 1 ½ story, gable-roofed main house and a 1-story shed-roofed ell, situated at the north end of the house's east wall. The building is painted red, consistent with the paint treatment of the Weir house (Figure 81). In 1861, Lewis Beers' will and inventory listed a "small dwelling house" on the southeast corner of Nod Hill Road and Pelham Lane. This indicates that the main part of the caretaker's house was built before 1861. There is some evidence that the structure may have been moved to its present site from elsewhere. The small dwelling's placement of the front door on the gable end and the returns on the cornices are characteristic of the Greek Revival period of American architecture. The fact that the house is oriented with its roof ridge parallel to the road, an 18th and early-19th century custom in Connecticut vernacular houses, supports the theory that the caretakers house was on the site at least by 1861, and possibly several years earlier. The combination of Greek Revival features with the parallel-to-the-road orientation was somewhat of an anomaly, since Greek Revival-era houses usually had their gable end facing the road.[101]

- **The Caretaker's Garage**

The caretaker's garage is located to the south/southeast of the caretaker's house on the east side of Nod Hill Road. The garage is a ramshackle, rectangular wood-frame structure that measures approximately 25 feet 6 inches long by 18 feet 8 inches deep. This building is also painted red. The west-facing building is one story high with a saltbox catslide roof (Figure 82).

The caretaker's garage was probably constructed between the mid-1920's and 1947. It is thought that the original portion of the extant garage was one of the "2 private garages" located in Wilton that were referenced in documents related to Dorothy Weir Young's estate after her death in 1947. The second garage would have been the barn/shed that appears in Mahonri Young's 1930-1940's sketches. This 19th -century outbuilding, which likely pre-dated the existing garage, was dismantled in the 1970's, although remnants of its foundation can still be seen to the south of the present structure.[102]

Figure 81: The Caretaker's house, 1995.

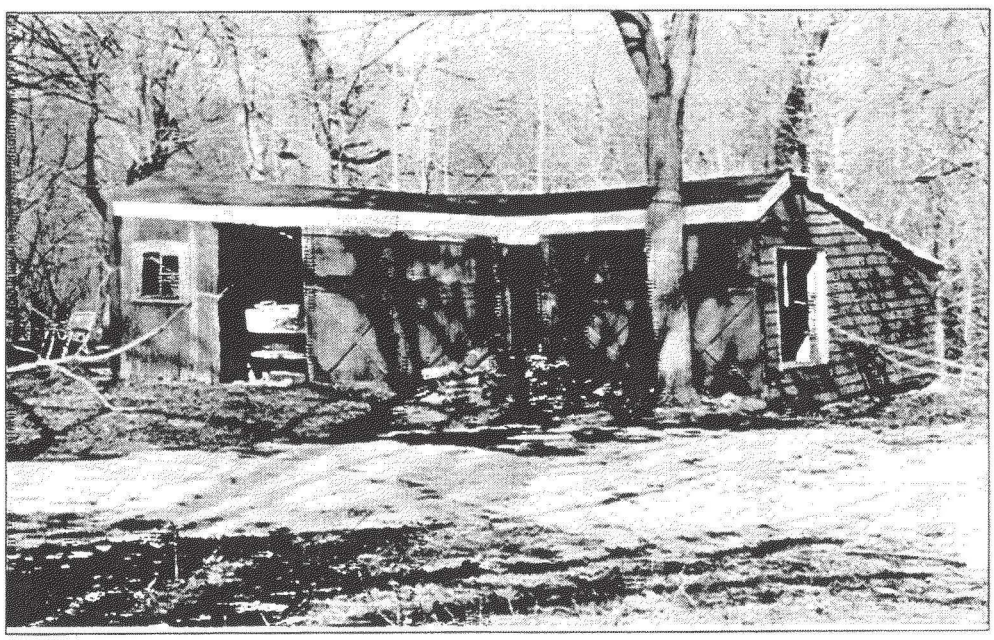

Figure 82: The Caretaker's garage, 1995.

Walls and Fences

The boundary of the caretaker's house domestic grounds and Nod Hill Road is marked at different locations with both a stone wall and the deteriorated remnants of rustic picket fencing. The stone wall is irregularly piled, and does not feature a final coping course. The southern portion of the wall, directly across Nod Hill Road from the Burlingham house presents a neater and more well ordered appearance, due to a rebuilding as part of the parking lot construction of 1994/95. The wall begins to the south at the entrance to the visitor parking lot and extends northward to the driveway entrance of the caretaker's house domestic grounds.

North of the driveway, a single section of rustic fencing lay deteriorating in the soil. This fence is consistent with the rustic style of fencing used across the road at the Weir Complex (Figure 83). This remaining section of fence near the caretaker's house marks one point of the alignment of the rustic fence during the 1930's and 1940's. Early photos of Nod Hill Road show the rustic fence joining the northwest corner of the caretaker's house. However, from Young's sketches from the historic c. 1940's period, it is clear that the fence was later moved parallel to the edge of the public road. Legal boundary surveys dating to 1958 confirm the layout of the fence suggested in Young's sketches.[103]

Circulation

Both pedestrian and vehicular circulation are of a very informal nature within the caretaker's house domestic grounds. Pedestrians and vehicles use the same route, absent of turf due to repeated traffic. The pattern is essentially shaped like the letter "L", connecting an entrance from Nod Hill road to the dwelling and on to the garage. The entrance from Nod Hill Road has been given a very light surface treatment of crushed stone.

- **Specimen Trees and Plantings**

Specimen trees in the vicinity of the caretaker's house are typically trees which have a relationship to Nod Hill Road and the wall and fencing which parallels the road. However, other notable specimen trees do exist. The plantings adjacent to the foundation of the house are minimal. Early photographs show climbing vines trained onto the house, but there is no evidence that suggests that these vines persisted into the historic c.1940's period.

Please refer to Treatment Plan Table 3, pg. 222.

Site Furnishings and Objects

- **Rural Mailboxes**

The domestic landscape surrounding the caretaker's house is sparely furnished. Two rural mailboxes

Figure 83: Rustic fencing , Caretaker's yard, with lilacs shown at building foundation, 1995.

however, are still in place, used by the families that still occupy both the Weir and caretaker's dwellings (Figure 84). These features, in a small way, communicate that the buildings of Weir Farm are homes where people have lived for generations. These rural mailboxes, without decoration or ornament, are of a kind which are becoming uncommon in the surrounding landscape.

Ruins and Archeological Sites

- **Foundations of Caretaker's Barn**

The stone foundations of a barn that was removed in the 1970's remain south of the Caretaker's Garage. The presence of these foundations help to document the historic footprint of this missing building (Figure 85).

- **Iron Pins and Rings**

A curious pair of iron pins and rings are anchored into a piece of exposed ledge just north of the Caretaker's house. The origin and purpose of this items have not been documented (Figure 86).

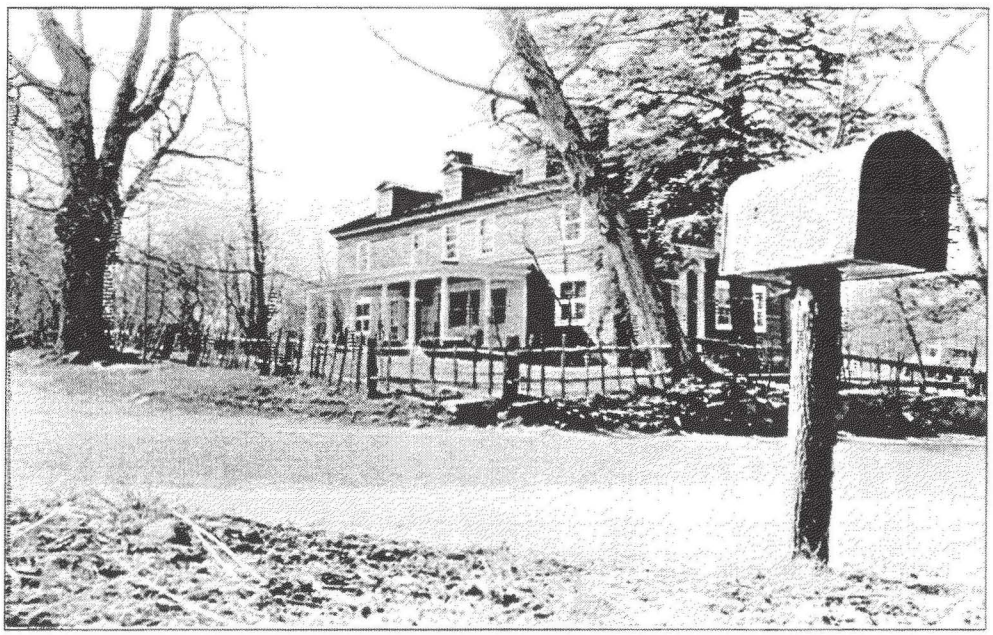

Figure 84: One of two existing rural mailboxes at the intersection of Nod Hill Road and Pelham Lane, 1995.

Figure 85: Part of remaining foundations for Caretaker's barn ell (removed c. 1970), 1995.

Figure 86: One of two iron rings, origin unknown, located north-east of Caretaker's house, 1995.

Endnotes

1. National Register Bulletin 30, *Guidelines for Evaluating and Documenting Rural Historic Landscapes.* (Washington: Interagency Resources Division, National Park Service, U.S. Department of the Interior).

2. John Stilgoe, *Common Landscape of America, 1580 -1845,* (New Haven: Yale University Press, 1982), 175.

3. Thomas Hubka, *Big House, Little House, Back House, Barn* (Hanover, NH: University Press of New England, 1984) 84.

4. Stilgoe, 190.

5. Hubka, 85.

6. WFHNS HP #270.

7. WFHNS HP #90.

8. Wilbur Zelinsky, Walls and Fences, *Changing Rural Landscapes,* eds. E. Zube and M. Zube (Amherst: The University of Massachusetts Press, 1977) 59.

9. Stilgoe, 191.

10. Susan Allport, *Sermons in Stone* (New York: W. W. Norton & Company, 1980) 153.

11. The Knoche family were local masons.

12. What is now Pelham Road was referred to in a 1745 Ridgefield deed as a ''highway' at the southern boundary of what was the Weir Farm parcel. Nod Hill Road can be noted as the 'highway' referred to in deeds of 1748 (Wilton) and 1781 (Ridgefield), marking the boundaries of the Burlingham and Weir properties, respectively. Deeds are on file at local town halls.

13. WFHNS HP #232.

14. Cultural Landscape Report, Vol. I, 40.

15. Ibid., Interview with Jim Brown.

16. WFHNS HP #90.

17. CLR Vol. I, 40.

18. Ibid., 11.

19. Ibid., 18.

20. Ibid., chap 2, 13.

21. Ibid., chap 1, 4.

22. Ibid., chap 2, 10.

23. Michael Dirr, *Manual of Woody Landscape Plants: Their Identification, Ornamental Characteristics, Culture, Propagation and Uses,* (Champaign, IL: Stipes Publishing Co., 1990), 181-182.

24. *Weir Farm National Resource Evaluation Project*, (United States Department of Agriculture, Natural Resources Conservation Service, Connecticut State Office, Storrs, CT, 1995), 16-17.

25. Hubka, 69.

26. CLR Vol. I, Interview with Bill Young 5/15/94.

27. Excerpted from "Weir farm Historic Structures Report, Vol I" Building Conservation Branch, Cultural Resources Center, National Park Service, Lowell, Massachusetts, 1995.

28. Draft Historic Structures Report, Vol I, 39.

29. CLR Vol. I, letter, 8/26/94.

30. Draft HSR, Vol I, 319-321.

31. WFHNS HP #150.

32. Oliver Lay was the son of the noted American landscape architect Charles Downing Lay (1878-1956).

33. Draft HSR, Vol I, 421.

34. WFHNS HP #8.

35. Draft HSR, Vol II-A, 193.

36. Hubka, 28.

37. Draft HSR 133.

38. CLR Vol. I, 56.

39. Linda Flint McClelland, *Presenting Nature: The Historic Landscape Design of the National Park Service 1916-1942,* (Washington: National Park Service, 1993), 52.

40. McClelland, 11.

41. Craig Gilborn, *Adirondack Furniture and the Rustic Tradition,* (New York: Harry Abrams, Inc., 1987), 18.

42. CLR Vol. I, 58.

43. Ibid.

44. Ibid., chap 2, 3.

45. Ibid., chap 1, 11-12.

46. Virginia Scott Jenkins , *The Lawn, A History of an American Obsession,* (Washington: Smithsonian Institution, 1994), 19.

47. Ibid., 30.

48. Ibid., 135.

49. CLR Vol. I, 58.

50. Ibid.

51. WFNHS HP # 185, 191, 192.

52. CLR Vol. I, Interview with Jim Brown.

53. Ibid., Follow-up interview with Doris Andrews, 8/21/94, 358.

54. Draft HSR, Figure 31.

55. Ibid., Figures 31 and 32.

56. Personal Communication with Doris Andrews, 3/5/96.

57. CLR Vol. I, 52.

58. Draft HSR Figure 34.

59. CLR Vol. I, Figure 100, 181.

60. Ibid., Follow-up interview with Doris Andrews 8/21/94.

61. Ibid., chap 1, 6.

62. Ibid., Informal telephone interview. Anna Weir Ely Smith, 8/12/94.

63. Draft HSR Vol II-A, 223.

64. Ibid., Follow-up interview. M. Sharp (Bill) Young, 8/10/94.

65. Ibid., Follow-up interview with Doris Andrews, 8/21/94.

66. Draft HSR, Vol I, 134.

67. Excerpted from "Weir farm Historic Structures Report, Vol I" Building Conservation Branch, Cultural Resources Center, National Park Service, Lowell, Massachusetts, 1995.

68. Draft HSR, Vol II-A, 25-26.

69.Ibid., 109-118.

70. CLR Vol. I, 155.

71. Draft HSR Vol II- A, 151-164.

72. Museum of Art, Brigham Young University, Provo, UT No. 832070224.

73. Draft HSR Vol II-A, 205-207.

74. BYU Nos. 832090090 and 832010202.

75. Draft HSR, Vol II-A, 215.

76. CLR Vol. I, Exhibit 19, Bill Young Mark-up Plan.

77. Ibid., 40.

78. Ibid.,

79. Ibid., Follow-up telephone interview, M. Sharp (Bill) Young, 8/10/94.

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83. Ibid., 241.

84. CLR Vol. I, Informal telephone interview with Charles Burlingham, 8/31/94.

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86. Draft HSR, Vol III, 41.

87. CLR Vol, I, Informal telephone interview with Charles Burlingham, 8/31/94.

88. Ibid., Appendix E: Informal telephone interview with Charles Burlingham, 8/31/94.

89. Draft HSR, Vol III.

90. Ibid., 185-187.

91. Ibid., 218-225.

92. Indicated in previously cited town deeds.

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94. Transect depth measurements "Natural Resources Evaluation Project" US Dept of Agriculture, Natural Resource Conservation Service, 1995, p14.

95. CLR Vol. I, chap 1.

96. Ibid., Interview with Bill Young, 5/15/94.

97. "Natural Resources Evaluation Project" US Dept of Agriculture, Natural Resource Conservation Service, 1995, 10.

98. CLR, Vol. I, Interview with Jim Brown, 7/14/94.

99. Ibid., Exhibit 19, Bill Young Mark-up Plan.

100. Ibid., Follow-up interview with Doris Andrews, 8/21/94, 358.

101. Draft HRS, Vol II-B, 3-30.

102. Ibid., 87-97.

103. Map of property to be conveyed by Mahonri Sharp Young & Agnes Young Lay to Charles Sperry Andrews & Doris B. Andrews, Towns of Wilton and Ridgefield, Conn. Sept. 25, 1958.

WEIR FARM NATIONAL HISTORIC SITE TREATMENT PLAN

INTRODUCTION

The following landscape treatment plan is part of a multi-volume cultural landscape report (CLR) which documents the site history, character-defining features and preservation treatment of the historic landscape at Weir Farm National Historic Site.

Objectives of the Weir Farm NHS General Management Plan

The completion of this landscape treatment plan has been stipulated by the park's General Management Plan/Environmental Impact Statement (GMP/EIS), completed in February of 1995. After a period of public review and comment, the GMP/EIS now serves as the basic management philosophy guiding park management decisions projected for the next 15 to 20 years. The following landscape treatment plan provides detailed guidance for implementing historic preservation treatment strategies spelled out by the GMP.

The goals for Weir Farm, as identified in the GMP/EIS focus on reuniting the historic property, presented as it appeared historically, with the art it inspired. While the farm's buildings and landscape will appear to visitors as nearly as possible to the way they appeared to their historic occupants c. 1940, the combined resources of the park will also be used to interpret three successive generations of artists and their families who lived and worked on the property between 1882 and the present.

As identified by the GMP, in order to retain the farm's peaceful environment, and to keep the historic landscape free of modern intrusion, a visitor center and an administration and maintenance facility will be developed at off-site locations, preferably in rehabilitated structures near the park. The park will be home to a vital artist-in-residence program. Housing will eventually be provided in the Burlingham house with studio space located in the rehabilitated and expanded caretaker's garage/barn. Arts education is also vital to the plan and will combine outreach to schools with on-site programs, including workshops in the rehabilitated Burlingham barn.

TREATMENT ALTERNATIVES

Treatment, with regard to historic landscapes, has been defined as "work carried out to achieve a particular historic preservation goal." The process of recommending a historic preservation treatment approach includes the consideration of four possible alternatives of **preservation**, **rehabilitation**, **restoration**, and **reconstruction**. A multi-disciplinary team that was involved with the GMP process and consisted of landscape architects and historic preservationists, considered these four approaches. As a result, the GMP for Weir Farm NHS, in place since 1995, specifies the following historic preservation treatment approach for each of the three major areas of the property: the Weir complex, the Burlingham complex, and the Pond and Woodland area. The GMP, and its recommendations has been reviewed and approved by the Connecticut State Historic Preservation Officer.

Treatment Approach Stipulated by General Management Plan

Park Area	Treatment Approach
Weir Complex	Restoration: c 1940
Pond and Woodland Area	Rehabilitation - with replacement of missing features
Burlingham Complex	Rehabilitation

Treatment Issues

The following issues were considered in formulating recommendations for the treatment of the Weir Farm landscape. Many of these issues were identified as part of the planning effort in preparation of the GMP. Others have come to the surface as a result of preparing the CLR.

1. Documentation
Many of the actions specified by the Weir Farm GMP are predicated on the availability of historic documentation that would give the landscape restoration work a high degree of accuracy. Where information that would make a accurate restoration possible is unavailable, the GMP consistent with NPS guidelines and policy, specifies that the feature or aspect of the landscape is to be preserved rather than restored.

2. Adjacent Land Use and Ownership
Suburban development nearly surrounds the 60 acres of land comprising the Weir Farm NHS. Owners of adjacent properties are stakeholders in decisions and activities made by the park. It is well recognized that many of the recommendations within this landscape treatment plan will only be possible with the support and cooperation of the park's neighbors.

3. Pedestrian Safety:
Touring the entire site requires crossing Nod Hill Road and Pelham Lane. These two roads are small, winding rural roads over which commuters often travel at unsafe speeds. Pedestrian and motorist safety is thus of great concern and has been considered in developing treatment recommendations.

4. Road Character
Officially designated as scenic roadways in Wilton and Ridgefield respectively, the winding, narrow, rural character of Nod Hill Road and Pelham Lane are central to the visitor's experience and also to the site's historic setting. This scenic designation is meant to preserve the character of the roadways and controls any changes along the road such as widening, surface material, drainage and grading, signage or alterations to stone walls. Also included, though minor, is maintenance of the vegetation at the margins.

5. Management of Field and Forest Vegetation
Within the Weir complex, the Burlingham complex and the Pond and Woodland area, the GMP cites the goal of clearing overgrown fields, assigning priority to those areas that contain the largest concentrations of documented painting sites. Assigning a date of c. 1940 to this field clearing project will help return the appearance of the landscape to a time when it was still actively farmed, and thereby re-capture many of Weir's painting sites that have since become overgrown with young trees.

Historic aerial photography provides sufficient documentation to accurately reestablish the relationship of open and wooded land. However, adjacent contemporary suburban development will prevent a literal depiction of the historical woodland edge. Conditions outside the park's boundary require that the boundaries of the park remain wooded, and in some instances that they be supplemented with additional plantings.

6. Impacts of White-Tailed Deer Population
Vegetation at Weir Farm shows clear evidence of deer browse, and deer are seen every day in the fields near the Burlingham and Weir houses. Deer population density ranges from about 30 to 60 animals per square mile. The area's deer population is expected to increase, which will increase the level of browsing and further change the character of the vegetation. Studies which were part of the GMP planning effort did not dismiss the possibility of controlling the deer population, however they recommended approaching the problem as one of vegetation management rather than deer management All planting recommendations within this treatment plan have considered the impacts of deer browse; new plantings will be fenced to assist their establishment.

7. Universal Accessibility
In accordance with federal law and NPS guidelines, site managers may use the recommendations within this treatment plan to develop plans to ensure that facilities and services at Weir Farm are accessible to and useable by all people, including those whose mobility is impaired. Measures to improve access to historic structures will be pursued when they will not require the removal of historic fabric and will not adversely affect the significant qualities of the historic landscape.

8. Site Interpretation

The GMP identifies the goal that visitors to Weir Farm should appreciate the site as a home, a workplace, and a source of artistic inspiration. To more fully understand Weir, visitors need to understand why the idea of a farm, and the site itself, appealed to Weir and what farm life signified to him and his contemporaries. This is challenging due to the fact that the historic core of the farm which has become a national park only comprises twenty five percent of the acreage of Weir's farm in 1919.

Interpretation will be presented in both static (such as brochures and signs) and interactive ways (such as guided tours and video) to build on visitor's orientation to the site. Visitors will encounter historic structures, tour the first floor of the Weir House, and view historic and contemporary works of art and the landscape that inspired these works.

9. Recreational Opportunities and Garden Interest

There is significant interest in the treatment of garden features at Weir Farm NHS, presenting recreational opportunities to volunteers from the community to make contributions to the site, accommodated where appropriate, and guided by NPS staff. A leadership role in the restoration of the Secret Garden was provided by the Ridgefield Garden Club.

10. Invasive Vegetation

Invasive vegetation is a challenge faced not only site-wide at Weir Farm NHS, but statewide as well. The maintenance team at Weir Farm NHS feels that the problems presented by invasive vegetation would best be addressed using the "Bradley Method" of invasive vegetation management. The strategy of this method uses, as its basis, the native species ability to recolonize an area by tipping the ecological balance away from the weeds and toward the native plants.

Areas with light infestation of invasives are treated first. Work continues incrementally from the stronghold of native vegetation toward the more heavily infested areas

Priorities and Phasing of Landscape Treatment

Weir Farm staff has developed the following priorities for landscape treatment that are consistent with the park's efforts to comply with the Government Performance Results Act (GPRA). As such, the park has identified three priority levels for treatment work at Weir Farm. The treatment tasks narrated in the following pages will be identified according to one of the three priorities established below.

Priority One Tasks

The first priority for treatment work at Weir Farm will be tasks directed at features in the historic core of the property which are in the worst condition and in danger of being lost if they are not immediately stabilized. Examples of such tasks include: stabilization and preservation of the Weir orchard, preservation of the "Truant's" meadow east of Nod Hill Road, field edge stabilization and restoration at Weir and Burlingham complexes.

Priority Two Tasks

Treatment tasks of the second priority are those tasks directed at refining and improving the condition of existing features. Examples of such tasks include: renovation of lilac and foundation plantings throughout the property, ornamental tree renovation or replacement, stone wall repair and rehabilitation.

Priority Three Tasks

Priority Three tasks include the restoration of missing historically documented landscape features. Examples of such tasks include: restoration of missing rustic fencing, restoration of overgrown triangular and ridgetop meadows east of Nod Hill Road.

Weir Farm is composed of three distinct areas referred to as the Weir Complex, the Burlingham Complex and the Pond and Woodland Area. In an effort to avoid repetition, this section covers treatment tasks common to all three areas.

Circulation

- **Unify System of Pedestrian Pathways** **Priority One**

Weir Farm NHS expects increasing visitation and is obliged to safely accommodate pedestrian visitors. This being of paramount concern, the park, in conjunction with the preparation of this cultural landscape report and with the approval of the Wilton town council, has adopted an alternative visitor route which minimizes pedestrian traffic along public roads. Currently, visitors may park in the lot on the east side of Nod Hill Road, across from the Burlingham House. To visit the Weir Complex, visitors must travel north along Nod Hill Road, keeping to the side to avoid traffic, before entering the complex at the driveway entrance near the Weir barn. Currently, there is no designated path here. The new plan calls for pedestrians to move north from the new parking lot on the east side of Nod Hill Road, via a new pathway, to a crosswalk at the driveway entrance to the Weir complex. Those wishing to continue on and follow the path to the pond and woodland area may use the opening in the stone wall and stone steps opposite the Weir house east of Nod Hill Road (Figure 87).

In keeping with the spirit of the Americans with Disabilities Act, making the Weir Farm landscape as accessible as possible to all visitors, including those with mobility impairments, is the goal of the park's managers. While alternative routes may be designated to various portions of the landscape to permit greater accessibility, the entire site cannot be made wheelchair accessible without substantially changing the character of the historic landscape. Steep topography and rock outcroppings are common to Weir Farm's "Pond and woodland Area" to the extent that they may challenge even most able walkers. Because this is the case, the Pond and Woodland Area may be universally accessible only up to the site of the historic fishing bridge. Universal access beyond this point would involve drastic changes to the character of the landscape. The park will investigate the possibility of offering a video tape tour of the site as a way to accommodate visitors unable to negotiate the terrain past the point of the historic fishing bridge. This video presentation would also facilitate interpretation during inclement weather.

The path to the pond would begin at the foot of the steps on the east side of Nod Hill Road, and require grading a narrow, 36" wide, foot trail down the cross-slope to the bottom of the hill. Because of the awkward footing encountered between the terrace east of Nod Hill Road and the bottom of the slope this path will need to be graded into the sloping ground and may require the installation of rustic stone steps.

For this purpose, simple granite slabs may be laid at a gentle ratio of 2R+T=26", where R=riser height and T=tread depth. Crossing the 'Truant's' meadow will require that the park maintain a mown path through the longer meadow turf, extending to the location of former "fishing bridge" found in Weir's paintings (Figure 88).

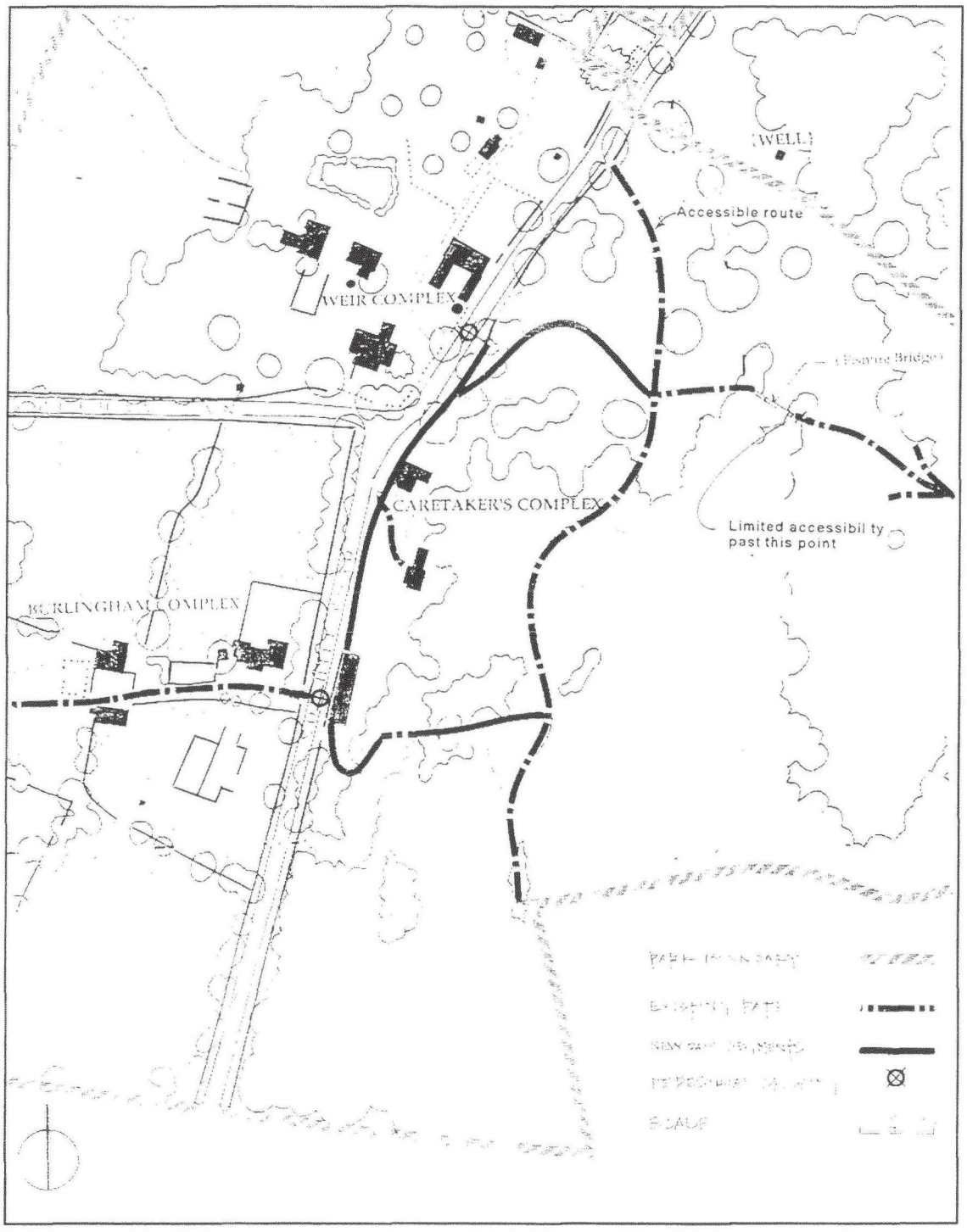


Figure 87: Existing pedestrian pathway routes and proposed additions.

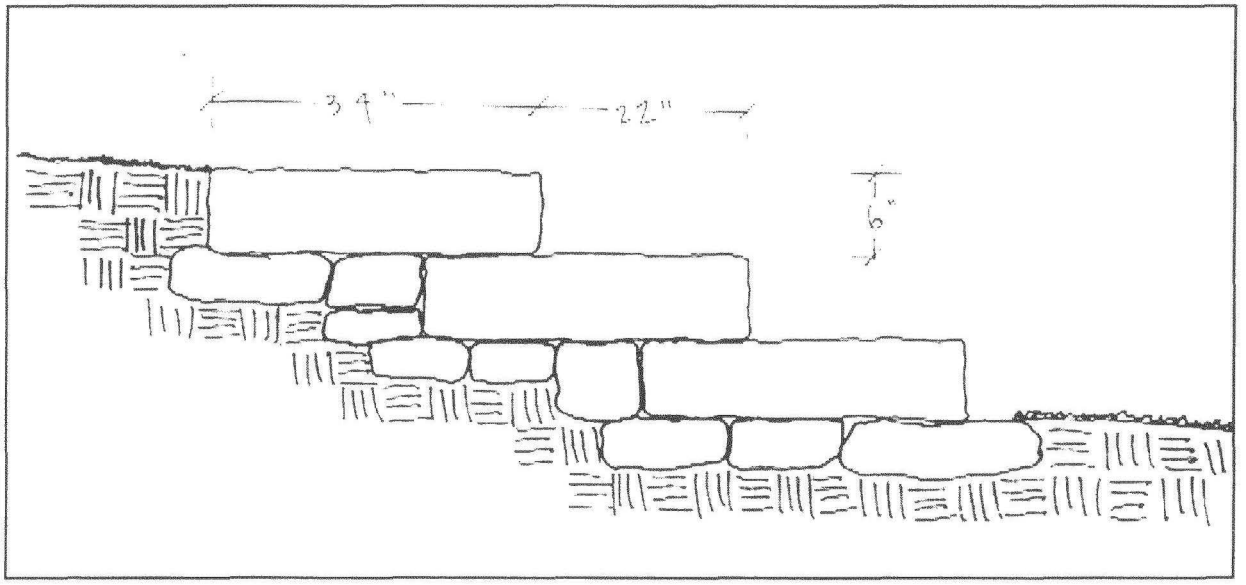


Figure 88: Proposed rustic stone steps connecting terrace east of Nod Hill Road with mown path to the pond.

For those pedestrians who wish to walk directly to the pond from the visitor parking lot, a new pathway segment beginning at the southern end of the parking lot and crossing a rehabilitated wetland causeway will serve to connect with the existing remnants of the 'wagon road.' This segment may also require a gentle regrading in order to connect with the existing paths and minimize the creation of new paths on the historic landscape.

The park-wide pathway system needs to be marked to discourage off trail "bushwhacking." This can be accomplished by clearly delineating the path, using combinations of mown paths, marker posts, and painted marks on trees. Where the path connects the parking lot to the Weir complex and rehabilitated causeway, mown paths identified with trail markers made of unpeeled poles may be used. The markers might support small directional signs or hand painted marks, such as arrows.

Vegetation

■ **Rehabilitate Meadow Turf Park Wide** **Priority One**

A recent assessment by the United States Department of Agriculture's Natural Resource Conservation Service has pointed out the poor condition of the meadow turf property wide. This is due to the low productivity of the grasses which has not allowed the turf to compete well with invasive broad-leaved species. In brief, the remaining meadows at Weir Farm are in the early stages of becoming a woodland. This was the fate of other meadows at Weir Farm after World War II due to the cessation of farming activities. To correct this situation, and maintain the integrity of the remaining meadows, the Natural Resource Conservation Service has recommended that a program of increased mowing frequency be undertaken as soon as practical. Presently, due to a shortage of equipment and staff, the meadows are mowed once per growing season. Increasing the number of cuttings during the season would weaken the invasive broad-leaved plants in the meadow turf, and allow the grasses to effectively compete. Mowing Weir Farm's meadows to a height of 6"-8" three times per growing season would have the desired effect. However, a program of increased mowing frequency will depend on the park obtaining the appropriate equipment and staff perform the work. The Natural Resource Conservation Service has also recommended managing the pH of the soil through application of ground limestone. Upon improved health of the meadow turf, mowing could be reduced to twice per growing season (Figure 89).

To assist in visitor circulation, mowed paths will be established through meadow areas. These paths should be mowed weekly during the growing season to a height of two inches to allow steady, dry footing and to lessen the chance of encounter with plant and animal pests. Potential hazards include deer ticks, which have the capability of carrying and transmitting Lyme Disease; and poison ivy, (Figure 90).

The mowed paths should be curve linear, gentle in grade, and follow the natural topography. Path width will be 50 inches to allow two people to walk side-by-side comfortably. To limit the long-term impact of foot and lawnmower traffic on any particular location, the paths will be re-located on an annual basis.

■ **Preserve Character of Vegetation Along Public Roads Park Wide** **Priority One**

The "Transportation Zone" identified by the Weir Farm GMP is in fact made up of the legal rights-of- way of

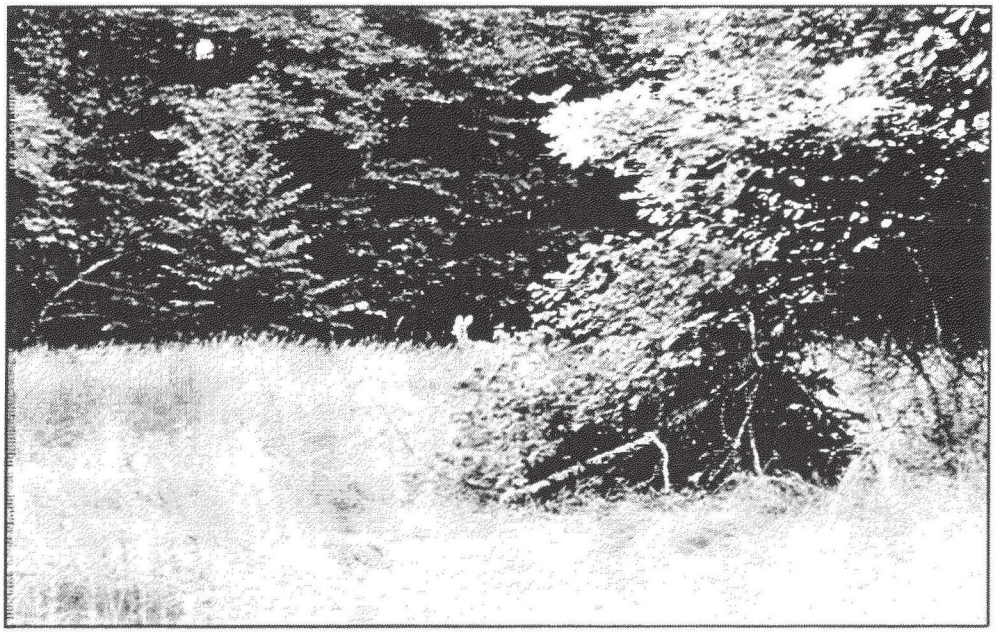


Figure 89: Meadow and woodland edge, 1995.

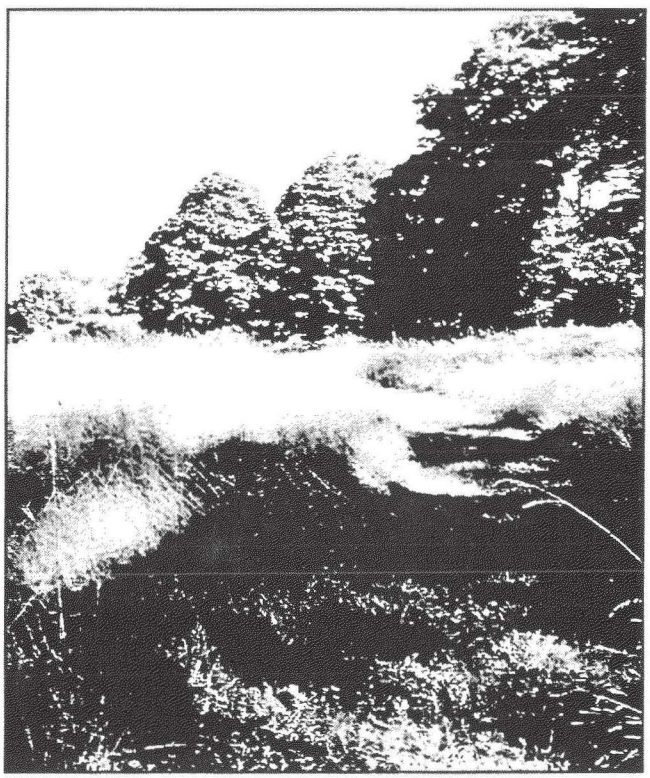


Figure 90: Mown meadow path, 1995.

Nod Hill Road and Pelham Lane. These two public secondary roads are owned by the towns of Ridgefield and Wilton, CT and have, in attempt to preserve their character by controlling any changes to them, been designated scenic roadways. The ownership rights of the two towns extends past the edge of the pavement to include the road's vegetated shoulders or margins. The boundary of the right-of-way is often marked by a stone wall , itself jointly owned by the town and the adjacent property owner. Though not owned by the National Park Service, the experience of the landscape from these two roads creates the first impression of the park for every visitor, and is central to the visitor experience at the park.

Utility companies also own legal easements along these roads for the delivery of electrical power and communications services. These services are carried both on overhead wires and through buried cables. Both towns of Ridgefield and Wilton, and various utility companies are generally responsible for maintaining vegetation within their right of way or easement to promote the safe passage of the public or the delivery of their products and services.

In an effort to preserve the rural character of the public roads comprising the park's "Transportation Zone", it may be helpful for the park to pursue formal agreements or understandings with the various entities concerned with vegetation along these two roads. Industry practices typical in the region, especially with regard to tree pruning, may not be in sympathy with the goals of the park.

The character of the vegetated road shoulder is of concern. Closely trimmed turf typical of suburban and institutional settings is especially inappropriate. Within the strip of soil between the pavement edge and stone walls, longer grass should be allowed to grow permitting self sown wildflowers and herbaceous plants to bloom. This longer grass may be appropriately cut perhaps twice a year to discourage the maturation of woody plant species. However, until the new pedestrian circulation system is put in place, in may be necessary to continue mowing the shoulder (Figure 91).

■ Recover Historic Woodland Edge and Field Patterns — Priority Two

Among the mandates given to Weir Farm NHS by Congress in 1990, was "to maintain the integrity of a setting that inspired artistic expression and encourages public enjoyment..."[1] One important component of the Weir Farm setting, and certainly one of the more important visual elements of its landscape, is the open field or pasture. Historically, Weir Farm's stewards expended great effort to keep the fields open. Today, many of the historic field edges on the property are lined with multiple layers of tree, shrub, and vine growth. This plant growth is slowly moving out into the fields reducing the overall area of open field, blocking historic painting scenes and views (Figure 92).

Weir Farm's GMP directs that the park implement effective resource management and land protection strategies that safeguard the site's cultural and natural resources. In terms of the Weir Complex, the GMP has specified a rigorous restoration approach to the landscape and its woodland edge. Elsewhere on the property, the reduced size of the farm boundary and contemporary development has made precise c. 1940 restoration of the woodland edge impossible. Where this is the case, the woodland edge will be treated so as

Figure 91: Roadside vegetated zone, 1995.

Figure 92: Woodland edge, 1995.

to rehabilitate the spatial qualities of the landscape during the 1940's. The total area of woodland edge to be removed is approximately 4.5 acres, or about 7.5% of the park. The Pond and Woodland Area requires an area of about 2.75 acres to be cleared; the Weir Complex, an area of 1.25 acres and .5 acres for the Burlingham Complex.

Phase One: Field Staking of Woodland Edges

Mapping based on historical aerial photography from the 1940's will be used to field stake the location of the restored or rehabilitated woodland edges. The purpose of this is to identify a line on the ground past which invasive trees, shrubs, and vines have extended beyond their c. 1940's limits. This may be approached on a project basis, undertaking the treatment on one area of the property at a time, as the availability of funding and labor permit. Once staked, this line will be reviewed in the field by a committee selected by park management.

Phase Two: Removal of Vegetation

During this second stage of treating a woodland edge, invasive trees, shrubs, and vines beyond the staked line that are less than 4 inches in diameter at breast height will be removed. This work will also include the removal of downed limbs, deadwood, and diseased specimens and will be undertaken using the gentlest means possible to avoid damage to natural and cultural resources (Figure 93). Structural pruning will be performed on remaining trees where necessary. All trees identified for removal at this stage in the process will be reviewed by a committee selected by park management. Via an on-site walk-through, the committee will examine the impacts on vegetative screening of contemporary off-site development. Certain young trees selected to remain may be protected with wire cages to prevent animal damage. The remaining trees at the recovered woodland edge may be lightly thinned to promote healthy growth .

Phase Three: Revegetation of Disturbed Area

The area between the contemporary woodland edge and the historic edge will be disturbed by the removal of young trees and will need to be reseeded to match the coarse textured meadow turf of the adjacent meadow. To accomplish this, soil tests should be made to assess soil pH and fertility. Based on these tests, soil amendments should be applied and disked into the soil at the time of seedbed preparation. While continued regular application of fertilizer is not anticipated for these restored areas of turf, a light application of fertilizer should be considered to help establish the new turf. The fertilizer supplied should provide nitrogen in slow release, water insoluble form (WIN) to protect the adjacent environment. To insure quick and uniform growth of turf, the park may elect to employ a hydro-seeding contractor to apply the specified seed mix with a cellulose mulch. The removal of woody growth should be timed so that re-seeding operations may be accomplished in mid-September.

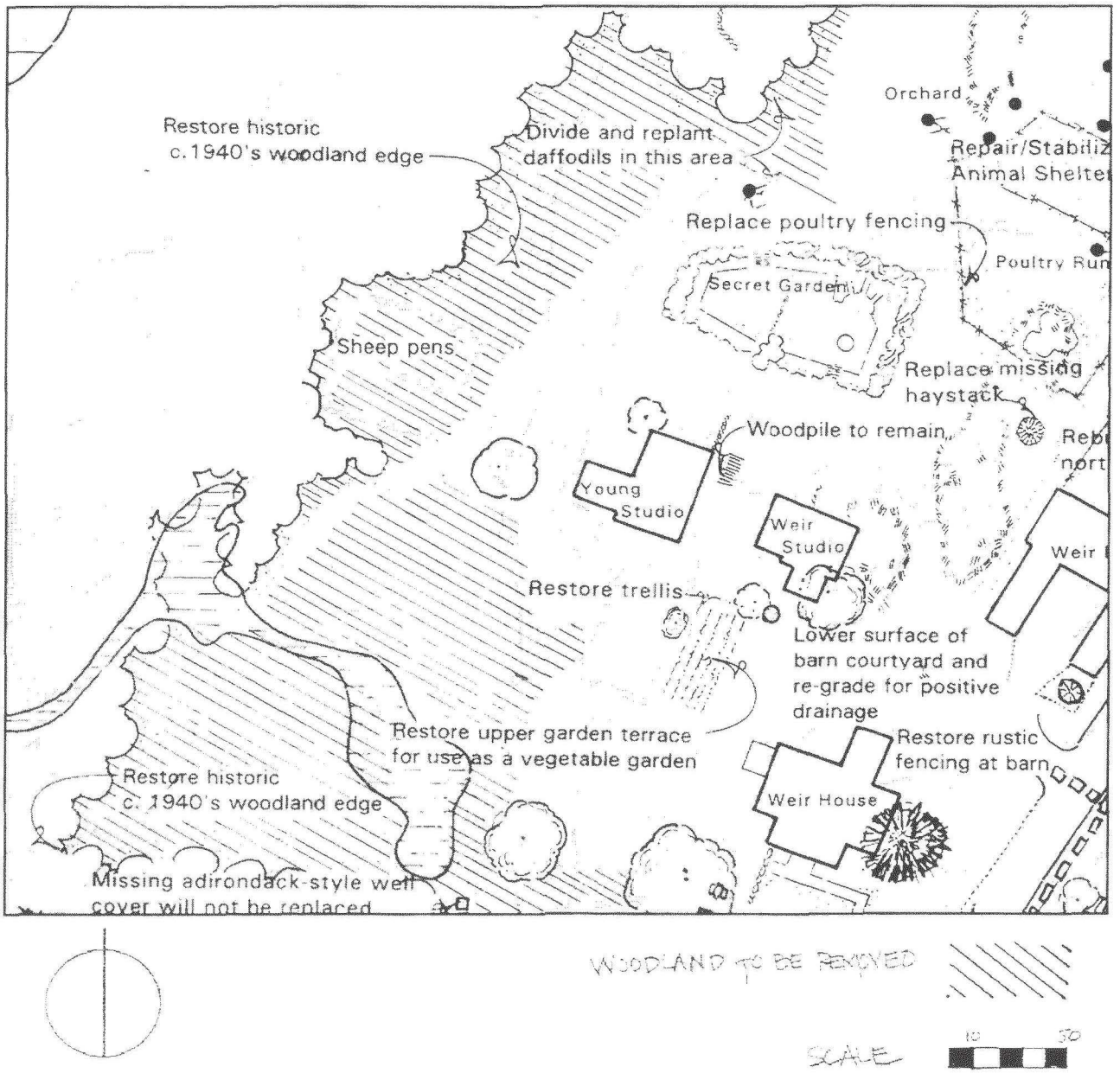


Figure 93: Detail of an area in the Weir Complex where the historic woodland edge is to be restored.

Phase Four: Disposal of Resultant Debris

Plant material waste removed from field edges and islands will be piled in locations out of the immediate public view. Volume One of the Weir Farm Cultural Landscape Report mentions that "the cutting, piling and burning of brush was a common fall and winter activity."[7] Burning remains the most economically feasible alternative for the disposal of the accumulated brush in the winter when there is sufficient snow cover to prevent the spread of fire. If conditions do not permit burning, then a program of chipping should be followed, including the spreading of resultant mulch on woodland paths to inhibit the spread of volunteer vegetation. The following spring, the bare areas below the burned brush piles will be cultivated and reseeded to match the surrounding turf. Burning should be performed according to local, state and federal guidelines and applicable permitting will be obtained.

Phase Five: Periodic Maintenance

Upon exposure to sunlight, the restored woodland edge will in time develop a dense layering of trees, shrubs and vines. This edge will be made up of a variety of species all competing for sunlight, which will cause the edge to once again creep outward into the meadows. This natural tendency may be retarded by following a mowing pattern which rigorously follows the newly reestablished edge. Additional periodic maintenance will need to be directed at the management of invasive plants within the edge. The concepts of integrated pest management (IPM) will be applied to the management rather than eradication of invasive plants.

■ **Screen View of Contemporary Development** **Priority Three**

Adjacent private properties on two of the park boundaries are extensively developed and greatly impact the settings of Weir's paintings. The development of adjacent suburban properties south of the pond has created pressure on the vegetation along the southern shore. Before the creation of the national park, property owners to the south of the pond removed young trees and undergrowth in order to create a filtered view of the water similar to the effect that Weir had sought from his ridgetop meadow. Unfortunately, this has resulted in the visual intrusion of suburban development on the historic landscape.

As outlined by the park GMP, measures should be taken to revegetate these areas to protect the site's historic setting and also to insure the privacy of adjacent owners. This treatment plan has schematically identified areas where such vegetative screening would be beneficial. This screening will be a composite of deciduous and evergreen trees and shrubs planted in several staggered rows and include areas where an open planting of trees would thrive in adequate sunshine, and areas below mature trees which would be planted with shade tolerant species. The following is a list of suggested plant material suitable for either condition.

Clearing Edge Plantings

Trees:

Cornus florida	Flowering dogwood
Cotinus obovatus	American Smoketree
Ilex opaca	American Holly
Picea abies	Norway spruce
Picea glauca	White spruce
Pinus resinosa	Red pine
Pinus rigida	Pitch Pine
Pinus strobus	White pine
Rhus typhina	Staghorn sumac

Shrubs:

Deutzia scabra	Deutzia
Hibiscus syriacus	Rose-of-Sharon
Kalmia latifolia	Mountain laurel
Myrica pensylvanica	Bayberry
Robinia hispida	Rose acacia
Spiraea sp.	Spirea
Sorbaria sp.	False spirea

Understory Plantings

Trees:

Abies balsamea	Balsam fir
Picea abies	Norway spruce
Tsuga canadensis	Canada hemlock

Shrubs:

Clethra alnifolia	Summersweet
Hamamelis virginica	Witch hazel
Kalmia latifolia	Mountain laurel
Lindera benzoin	Spicebush
Viburnum acerifolium	Maple-leaf Viburnum
Viburnum trilobum	American cranberry-bush

Care must be taken to blend the screen plantings into the natural landscape, not calling attention to particular "ornamental" trees or shrubs. These screen plantings will require fencing for deer protection until well established and their size at planting must be considered, as there is presently no vehicular access to much of the pond and woodland area. Plants sizes specified must be appropriate to transport via ballcart.

Wherever possible, screen planting inside the park boundary should be supplemented with off-site screening vegetation coordinated with adjacent property owners (Figures 94 & 95). For offsite screening, the park may find it helpful to discuss the mutual benefits of scenic easements with area residents.

Walls and Gates

■ Preserve Stone Walls and Barway Gates — Priority One

Weir Farm NHS is overlain with a pattern of stone walls of various styles which may be used to interpret the history of the landscape. These stone walls also serve as a common thread, helping to unify the visitor experience of the various areas of the park.

Where there is insufficient historical documentation to be certain of the physical condition or level of maintenance of the stone walls park-wide c. 1940, stone walls will be preserved, rather than restored. Many of the stone walls are in deteriorated condition and this treatment is intended to arrest their further decay. However, with regard to the stone walls belonging to the Weir Complex, the GMP specifies a restoration approach for the landscape. Here, the stone walls may be restored to their c. 1940 condition based on the availability of documentation.

The growth of young trees at the base of stone walls threatens the long term integrity of these features. The destructive effect of trees growing next to stone walls may be seen throughout the property. Where trees have been allowed to mature next to a stone wall, the wall has slowly been broken apart by the growth of the trunk and roots (Figure 96).

While it is not recommended that mature trees, present during the c. 1940s historic period be sacrificed for the sake of the stone walls, new damage can be prevented. Where there is any doubt as to a tree's presence on the property during the historic period, a core sample should be taken to determine its age before removal. Removing the threat to the stone walls associated with the growth of new woody vegetation should be first addressed by identifying and flagging trees less than 12" DBH that are within two feet of a stone wall. By virtue of proposed the 12" DBH rule, this process would exclude historic trees surviving from the c. 1940 historic period. With the young vegetation within 2' of a stone wall identified and flagged, a committee selected by park management will review the trees identified for removal. Should an exceptional young tree be found to be growing near a historic tree that is in decline, that tree will be spared to serve as an eventual replacement for the historic tree.

The term 'barway' refers to a crude gate of posts and poles constructed at many openings in stone walls historically throughout Weir Farm. Deteriorated fenceposts, rails and fixtures are to be replaced in kind as necessary (Figure 97).

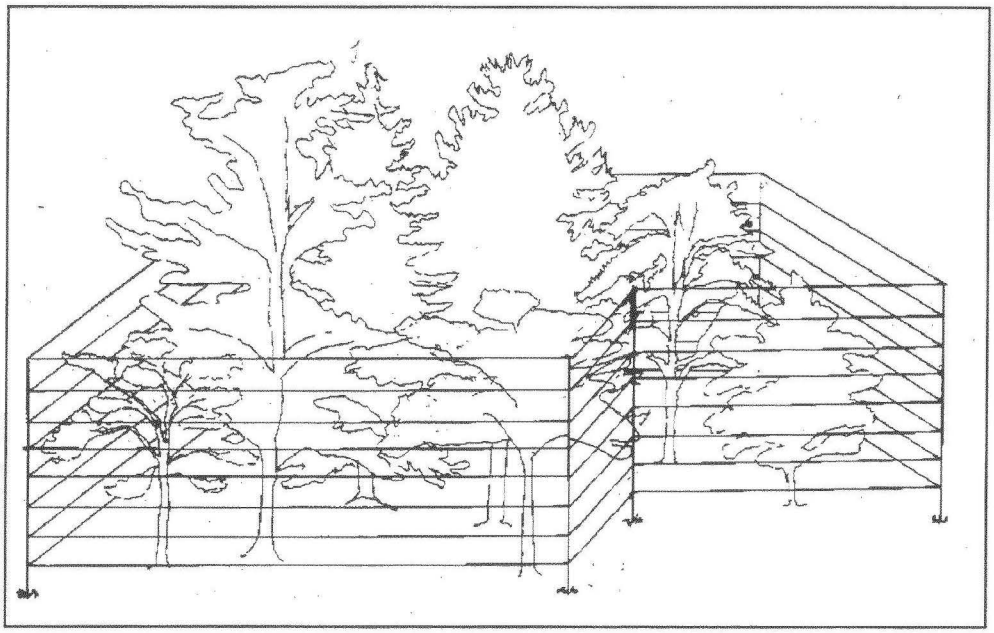


Figure 94: Open field vegetative screening.

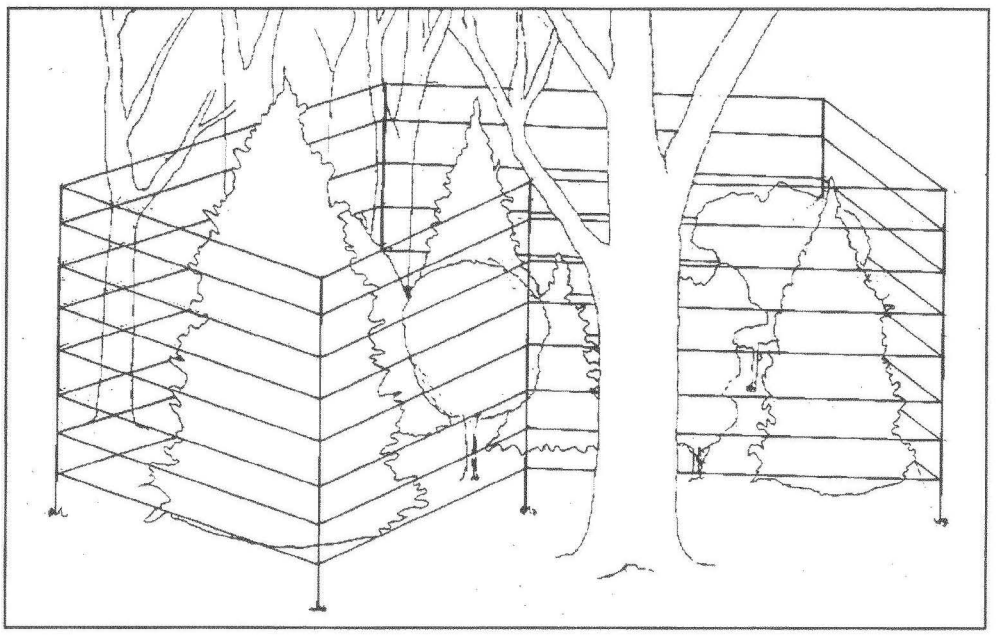


Figure 95: Understory vegetative screening.

Figure 96: Stone wall, 1995.

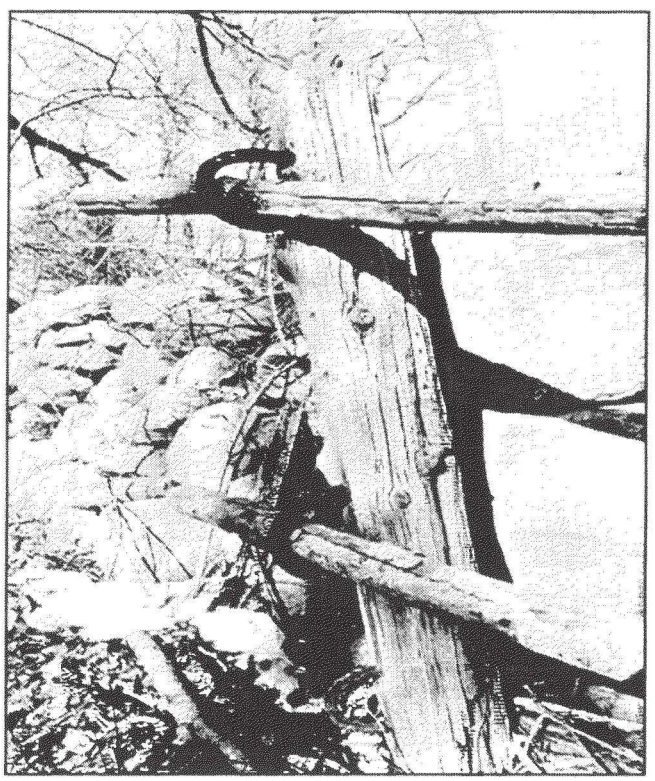


Figure 97: Barway, 1995.

Remnants/Sites

■ Preserve Remnants **Priority One**

Many remnants at Weir Farm may yield additional information resulting from archeological investigation. This information could be valuable in understanding undocumented details of the property's past, such as when certain features appeared on the farm. The following recommendations are offered for individual remnant sites on the property

Table 1: Recommendations for Remnants/Sites

Remnant/Site	Location	Recommendation
Dry Well	West of Young Studio	Fill with clean sand for safety
Wagon barn site	North of Chicken House	Investigate prior to reconstruction
Open well	South of visitor parking area	Fill with clean sand for safety
Spring box and circular pools (fig 98)	Southwest of pond	Remove woody vegetation from perimeter
Island summerhouse site	On small island in pond	Remove woody vegetation from center of island Investigate prior to re-planting birches
Boathouse site	West edge of pond	Investigate prior to erecting interpretive display

Figure 98: Circular pool, 1995.

The Weir Farm GMP has specified that the Weir Complex landscape be restored to its appearance c. 1940. This restoration will be undertaken in an effort to reflect the continuous use of the site while conveying the historic character of the landscape that prevailed through both the Weir and Young periods. By the 1940's, all of the major buildings and other features of the landscape that survive today were present. During this time the Young family was still actively farming the property and the landscape retained much of the open character that had defined it during Weir's tenure. Many of the landscape features that Weir had created, including most of the fields, orchard and gardens, were retained during the Young's occupancy.

Where historic documentation permits, features of the historic landscape that the Weir and Young families created that today are either deteriorated or missing will be restored. These features include the agricultural outbuildings and fencing, the Weir orchard, rustic picket fences and gates. This work will also support the ongoing restoration work on the "Secret Garden," as well as restoration work on the domestic foundation plantings, vegetable garden and arbors. Restoration of the historic woodland edge west of the Weir house and barn will be consistent with work on the woodland edge park-wide.

Weir Complex — Domestic Grounds

Structures

- **Stabilize Tool Shed** — **Priority One**

The small garden tool shed northwest of the Weir house was not included in recent restoration efforts directed at the barn, tack house and studios. This charming structure should be protected from additional deterioration by stabilizing its foundation and replacing its roof (Figure 99).

Circulation

- **Rehabilitate Weir Driveway** — **Priority One**

Existing driveway and walkway surfaces in the Weir Complex domestic grounds remain in essentially the same location and condition which they had c. 1940. However, as the park experiences increased visitation, there will be a greater need to provide dry and safe footing for visitors to this part of the park (Figure 100).

The driveway is to be the main point of entry into the Weir Complex for pedestrian walking north from the existing parking lot, as well as for visitors dropped off here by the proposed shuttle bus. In order for the driveway to sustain this volume of use it will be necessary to fortify its surface. Presently the driveway is simply a bare earthen track in the ground. Within this restoration zone however, paving the driveway should not be considered. It is recommended that the driveway be re-graded for positive drainage, and surfaced with a 50/50 mixture of topsoil and crushed stone. This is a mixture that is used successfully on the vegetated shoulders of secondary highways. The appearance of this surface will be very similar to that of the historic driveway. Subtle changes from the historic condition are justified because they provide a greater level of accessibility.

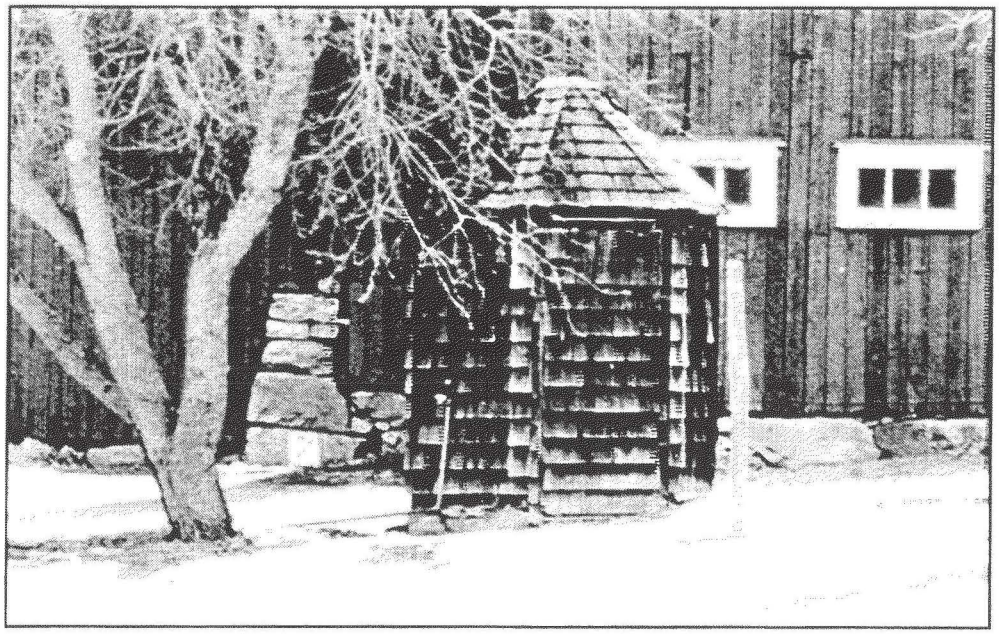


Figure 99: Tool shed, 1995.

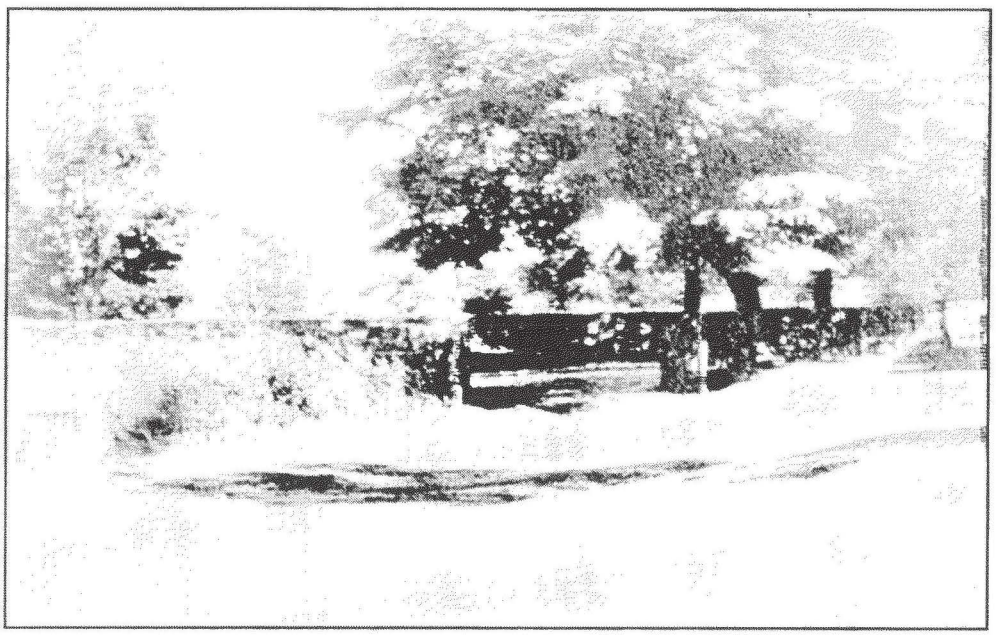


Figure 100: Weir Complex driveway, pre-1904. WFNHS-HP No. 269

■ **Designation of Pedestrian Routes** **Priority Two**

Many of the informal routes between buildings used by the Weir, Young and Andrews family are surfaced with nothing more than lawn grasses. With the extremely light foot traffic from the family living in this landscape, walking on grass is a reasonable choice for a domestic area. However, when visitation becomes only moderately greater than it is now, these routes over the lawn, if used consistently, will become muddy paths.

Since the landscape treatment specified by the GMP for this area is restoration to its appearance c. 1940's, the introduction of new surfaced paths where none existed historically, is not indicated. However, the creation of bare, muddy "social trails" is also to be avoided here and throughout the park. Other historic properties which once were in private hands, and now opened to the public have dealt with this same issue by changing the route that visitors are led through the landscape on a weekly, and when necessary, a daily basis. Similar historic properties have marked temporary visitor routes with single or double ropes for unguided tours, and moved these ropes as often as necessary based on the volume of visitors. Where tours of the landscape are led by park staff, it is often left to the tour leader to recognize the potential problem and to constantly choose different routes to avoid wearing pathways into the turf. Where foot traffic converges to one point, such as at the entrances to historic buildings it may be necessary to provide seasonal wooden boardwalks or platforms that can be removed upon the arrival of dry weather (Figure 101).

Walls and Fences

■ **Restore Rustic Picket Fencing** **Priority Three**

The rustic picket fencing which separates the Weir House "dooryard" from Nod Hill Road and Pelham Lane was historically used as a motif to unite the Weir House and Barn with the Caretaker's House across the road. The fence in front of the Weir House replaced an earlier fence of a more classical design, that featured white painted pickets made of sawn lumber. Photos of the pre-existing fence also show that the fence was supported with wrought iron pins set into the exposed stone ledge. This support system was retained for use by the later rustic picket fence at the same location.

Early photographs of the rustic pickets indicate that the first pickets were fashioned from halved saplings set very close together. In cross-section, these pickets are semi-circular, and very few of them remain in place. The original pickets have for the most part been replaced and their spacing has grown wider. The majority of the pickets extant on the fence appear to have been split out of a larger log, giving them a triangular cross-section. A few pickets made of unsplit saplings are also present and are known to have been placed there by the National Park Service after a storm had badly damaged the fence (Figures 102, 103 &104).

Since the picket fence has evolved over time, it would be improper to restore the fence to its appearance in photographs made c. 1890. While the overall dimension of the fence as an assembly have been relatively constant, the shape of the pickets and their spacing has been variable. Two historic photographs dating to the 1940s reveal that split pickets with a triangular cross-section were in use during the historic period.

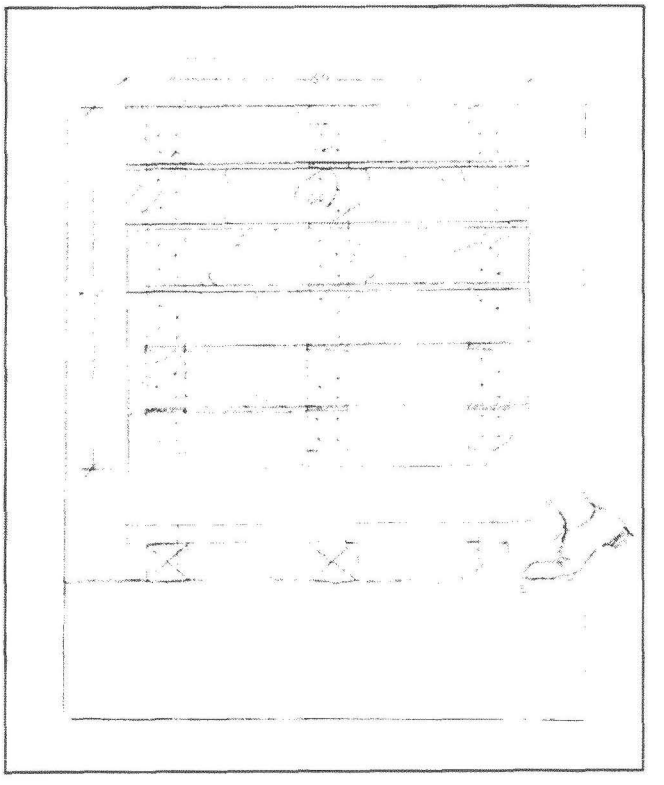


Figure 101: Sample seasonal wooden platform.

Figure 102: Rustic fencing Weir Complex, 1995.

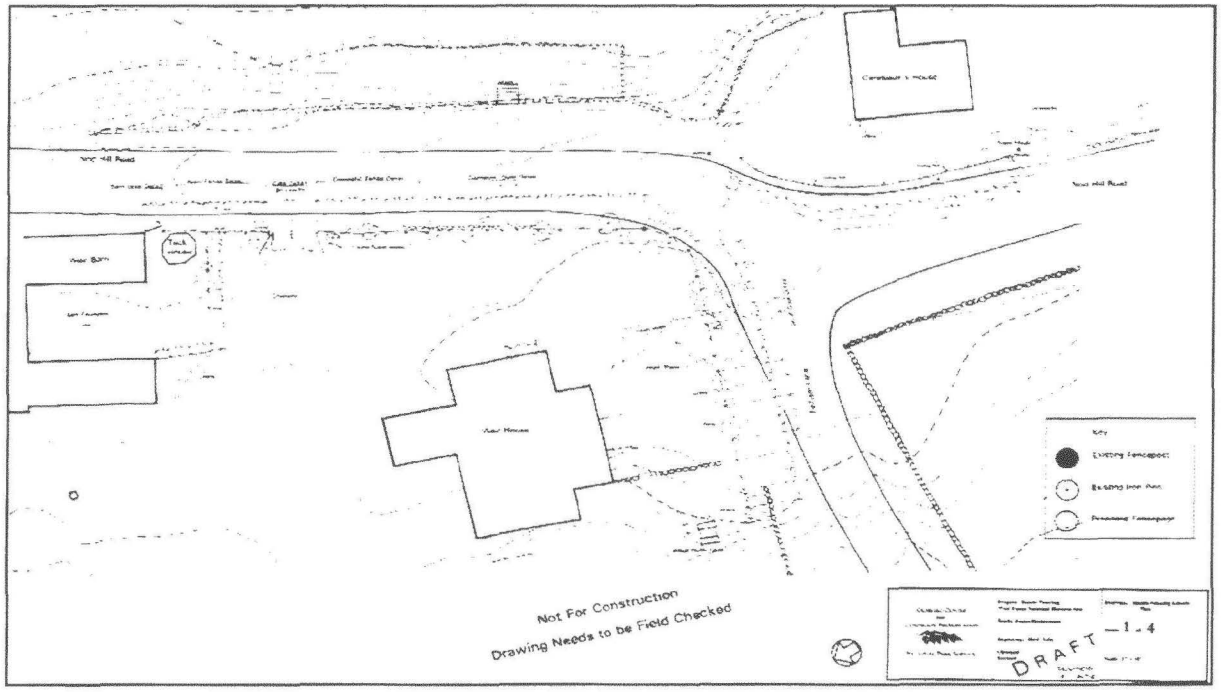


Figure 103: Rustic fencing site plan, Weir Complex.

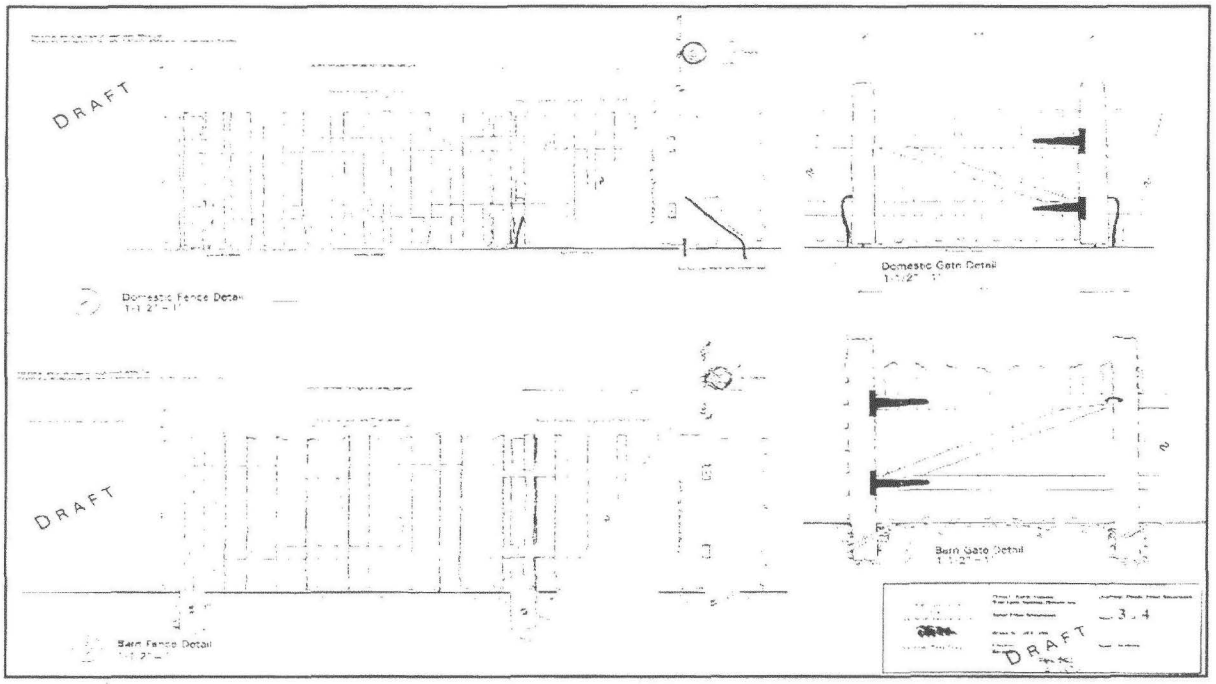


Figure 104: Rustic fencing detail.

However, this is not to say that triangular shaped pickets were used exclusively. Existing conditions indicate that both types are present on the fence. Pickets and gaps were approximately of equal width in these c. 1940's photos

Vegetation

■ **Restore and Stabilize Historic Specimen Trees and Shrubs** **Priority One**

The Weir House domestic grounds feature plantings of both trees and shrubs that require ongoing attention and maintenance. Many plantings of shrubs have become overly mature and require either rejuvanative pruning, or their removal and replacement in kind. The greatest short term need is a rejuvanative pruning on the group of lilacs surrounding the elevated deck at the northwest corner of the Weir House.

The specimen trees found in the "domestic" area and also bordering the public-right-of-way, should be surveyed annually by a certified arborist. The park should establish a long-term relationship with a professional arborist either inside the National Park Service or the private sector for this annual consultation. The recommendations of a professional arborist, regarding tree health, and public safety should be reviewed for concurrence with the goals of the park and implemented as soon as possible.

Table 1: Treatment of Weir Complex Vegetation

#	Tree	Label	Treatment Needed
WT 1	Scarlet oak	Qu co	remove deadwood
WT 2	Scarlet oak	Qu co	remove PI on trunk, remove broken limbs, stubs & deadwood
no #	Red maple	Ac ru	three-trunked, remove PI, structural prune, esp. Over road
WT 3	Pignut	Ca gl	remove PI, remove seedling ash at base
WT 4	Red maple	Ac ru	remove PI, structural prune esp. Over road
WT 5	Red maple	Ac ru	DEAD remove, replacement not needed
WT 6	Red maple	Ac ru	structural prune, remove deadwood, remove seedling ash at base
no #	White ash	Fr am	remove branch over road, prune deadwood
WT 7	Scarlet oak	Qu co	remove stubs, deadwood, PI, and seedling maple at base
WT 8	Sugar maple	Ac sa	several cavities, mopheaded branches (topped), thin mopheads
WT 9	Sugar maple	Ac sa	replacement tree, minor structural prune, 2 small gouges in trunk at 4', mulch around base, removed diseased limb

#	Tree	Label	Treatment Needed
WT 10	Red oak	Qu ru	consider removal to make room for adjoining small maple, growing vigorously
WT 11	Sugar maple	Ac sa	leaning maple (towards house), monitor lean, remove deadwood, protect
WT 12	Red oak	Qu ru	good condition, 8" cal(non-hist)
WT 13	Slippery elm	Ul ru	remove suckers along lower trunk, fair condition
WT 14	Slippery elm	Ul ru	structure one-sided, leaning out over road, consider removal to make room for adjoining maple
WT 15	Sugar maple	Ac sa	major gouge on lower trunk, branching structure good, remove PI
WT 16	Slippery elm	Ul ru	remove dual competing branch that overlaps with neighbor, remove PI
WT 17	Slippery elm	Ul ru	nice structure, remove PI
WT 18	Sugar maple	Ac sa	replacement tree, good condition except for 2 gouges 3' up trunk
WT 19	Shagbark hickory	Ca ov	remove deadwood and vines
WT 20	Red cedar	Ju vi	at edge of cemetery; remove two large birch leaders close to base
WT 21	White ash	Fr am	already removed; stake and encourage nearby seedling
WT 22	White ash	Fr am	remove deadwood and PI
WT 23	Shagbark hickory	Ca ov	good condition
WT 24	Red maple	Ac ru	remove suckers, structural prune
WT 25	Shagbark hickory	Ca ov	remove deadwood and stubs
WT 26	White ash	Fr am	dying; remove and encourage nearby seedling
WT 27	White ash	Fr am	already removed, encourage nearby seedling
WT 28	Shagbark hickory	Ca ov	remove deadwood and PI
WT 29	Norway spruce	Pi ab	remove deadwood, vines, and large red maple at base
WT 30	Sugar maple	Ac sa	poor structure, could be removed and replaced in-kind, remove deadwood

#	Tree	Label	Treatment Needed
WT 31	Sugar maple	Ac sa	possible cable needed on 2 main leaders, weak crotch, remove seedling right at base, remove deadwood, minor structural pruning
WT 32	Sugar maple	Ac sa	girdling root, minor structural pruning, remove deadwood
WT 33	Sugar maple	Ac sa	remove soil buildup at trunk flare, remove deadwood
WT 34	Black cherry	Pr se	basal trunk cavity, remove diseased and dead wood
WT 35	Red oak	Qu ru	appears to be 2-leadered stump sprout, structural prune or remove
WT 36	Shagbark hickory	Ca ov	good condition, consider limbing up for painting site viewshed
WT 37	Red oak	Qu ru	remove deadwood, protect roots, raise lightning rod
WT 38	Apple var.	Ma sp	renovate, structure fair, does fruit, lower height, thin canopy, remove branch overhanging trellis site and competing with Prunus; id apple var.
WT 39	Plum	Pr sp	Poor condition, re-propagate or replace in-kind
WT 40	Black cherry	Pr se	structural prune, remove deadwood, remove lower branch for view
WT 41	Apple var.	Ma sp	7 separate or so trees; need renovation, reduce to three strongest, remove PI, structural prune; id apple variety
WT 42	Shagbark hickory	Ca ov	beautiful huge tree, remove PI and other growth around trunk base
WT 43	Oak ?	Qu sp	hollow trunk remnant on ground, historic tree to be replaced
WT 44	Pear	Py sp	very poor condition, remove and replace in-kind
WT 45	Apple var.	Ma sp	renovation needed, prune off Young studio roof; remove lower dead branch, major cavity in trunk at 5', id apple variety
WT 46	Elm	Ul sp.	cut girdling roots, good form and condition, keep branches clear of Young studio roof
Wt 47	Mulberry	Mo sp	section of trunk on ground, replace; Doris Andrews remembers this tree as a fruiting mulberry
WT 48	Pear	Py sp	fair condition, needs renovation to encourage fruiting and for health; integral to terrace design

#	Tree	Label	Treatment Needed
WT 49	Plum	Pr sp	row of at least 4 trees, (2 removed fall 1996) remaining trees in poor condition, very few fruits, re-propagate or replace
WT 50	Pignut	Ca gl	remove deadwood, remove PI, beautiful worth protecting
WT 51	Red oak	Qu ru	protect, remove deadwood, monitor lower branches and conflict with stone picnic table
WT 52	Canada hemlock	Ts ca	monitor adelgid, continue oil sprays for 2 yr for protection, remove deadwood, protect roots from cars over lawn
WT 53	White mulberry	Mo al	remove large lower limb overhanging lawn , remove branches near Weir house, thin canopy
WT 54	Red maple	Ac ru	3 trunked, remove PI, structurally prune, esp. over road
WT 55	White ash	Fr am	remove branch over road, prune deadwood
WS 1	Common lilac	Sy vu	renovate; cut main trunk to 6", encourage sprouts, deadhead, lower height to scale with corner and porch
WS 2	Common lilac	Sy vu	needs renovation; height, width, & density; restore to proper scale; free more lawn space
WS 3	Common lilac	Sy vu	continue 3 year renovation cycle to reduce height, encourage vigorous young growth, and stimulate flowering
WS 4	Common lilac	Sy vu	renovate as above; remove adjoining non-historic maples
WS 5	Weigela	We fl	good condition; identify variety
WS 6	Common lilac	Sy vu	prune overhanging adjoining trees; renovate as above; restore other specimens in line parallel to terrace stone wall
WS 7	Deutzia	De sc	single flowered; prune and maintain below bindery window at 4.5 - 5'
WS 8	Deutzia	De sc	double flowered; surrounding Secret Garden; encourage dense, tall, "wild" growth to screen views into garden; protect younger replacement plants on south side

■ **Renovate Domestic Lawns** **Priority One**

The turf areas at Weir Farm are divided into those which should be mowed weekly and those which should be mowed less frequently. The domestic areas of the Weir complex are areas requiring the highest level of turf

maintenance. The existing conditions of the lawn grasses in and around the Weir house reflect poor soil chemistry and fertility, resulting in a population of grasses that are not competitive. A high incidence of mosses and broadleaved weeds serve as indicators of these declining conditions. Aspects for consideration in renovating lawn areas include monitoring and adjusting soil chemistry through regular soil testing, reduction of soil compaction through aerification and repairing erosion damage. It is also important to monitor for pest, disease and cultural problems, and practice sound preventative maintenance and rehabilitation techniques. Renovation of lawn areas will be coordinated with the park's IPM program.

■ **Restore Historic Foundation and Herbaceous Plantings for Weir House** **Priority Three**

Mr. and Mrs. Andrews will continue to enjoy gardening in the edged planting beds south of the Weir House during their tenancy on the property. Thus, there is no urgency to develop and implement restoration planting plans for any foundation plantings adjacent to the Weir House at this time. The remaining years of the Andrews tenancy may yield additional c. 1940's documentation which would be helpful in the authentic restoration of the informal foundation plantings at the southern facade of the Weir House. Generally, the plantings in this location were very informal, changing year to year (Figure 105)

During and after Weir's tenure, these foundation plantings appear to have been composed of annual and perennial flowers with some hardy vines supported by trellis work. The porch railing and also the decorative wrought iron newel finials on either side of the porch stair were used to support climbing vines. Historic photos of the south facing facade of the Weir house dating to the 1940's show the alternate presence and absence of climbing vines on the porch balustrade. These vines may have been periodically cut back from the balustrade (which is missing today) to facilitate its painting and other maintenance. Period photographs c.1940's also show the informal placement of small clay pots containing annual flowers on either side of the broad granite stairs leading up to the south porch.

The existing condition of the plantings on the southern facade of the Weir House are not terribly out of character in either composition or condition with period c1940's conditions. There are currently three English boxwood in the beds that Doris Andrews reports to have installed as small 6 inch plants. Mrs. Andrews has also recalled that two espaliered pear trees immediately west of the south porch were present when she arrived on the property in the late 1950's and subsequent research has indicated that these small trees were planted in 1937. Other plants remain that also may have survived from the 1940's. These are iris, peonies, periwinkle, trumpet creeper, English Ivy, and daylillies. Indeed, trumpet creeper (*Campsis radicans*) has been documented among the Weir family records, through the survival of five herbarium samples which also include: blue violet (*Viola obliqua*), American columbine (*Aquilegia canadensis*), American lousewort, (*Pedicularis canadensis*), and common cinquefoil, (*Potentilla canadensis*).

Historic photographs dating to c. 1940 show the east and north sides of the Weir house planted very sparsely with occasional groupings of iris, hosta and fern. Period photography documents a lone Wegelia shrub which has survived to the present at the north side of the house. A historic view of the west facing facade features a planting of Lilacs surrounding the elevated deck. This same photograph documents the foliage of iris and other spring bulbs planted in the interstices of exposed rock outcroppings north of the house. However, these may have been collected elsewhere.

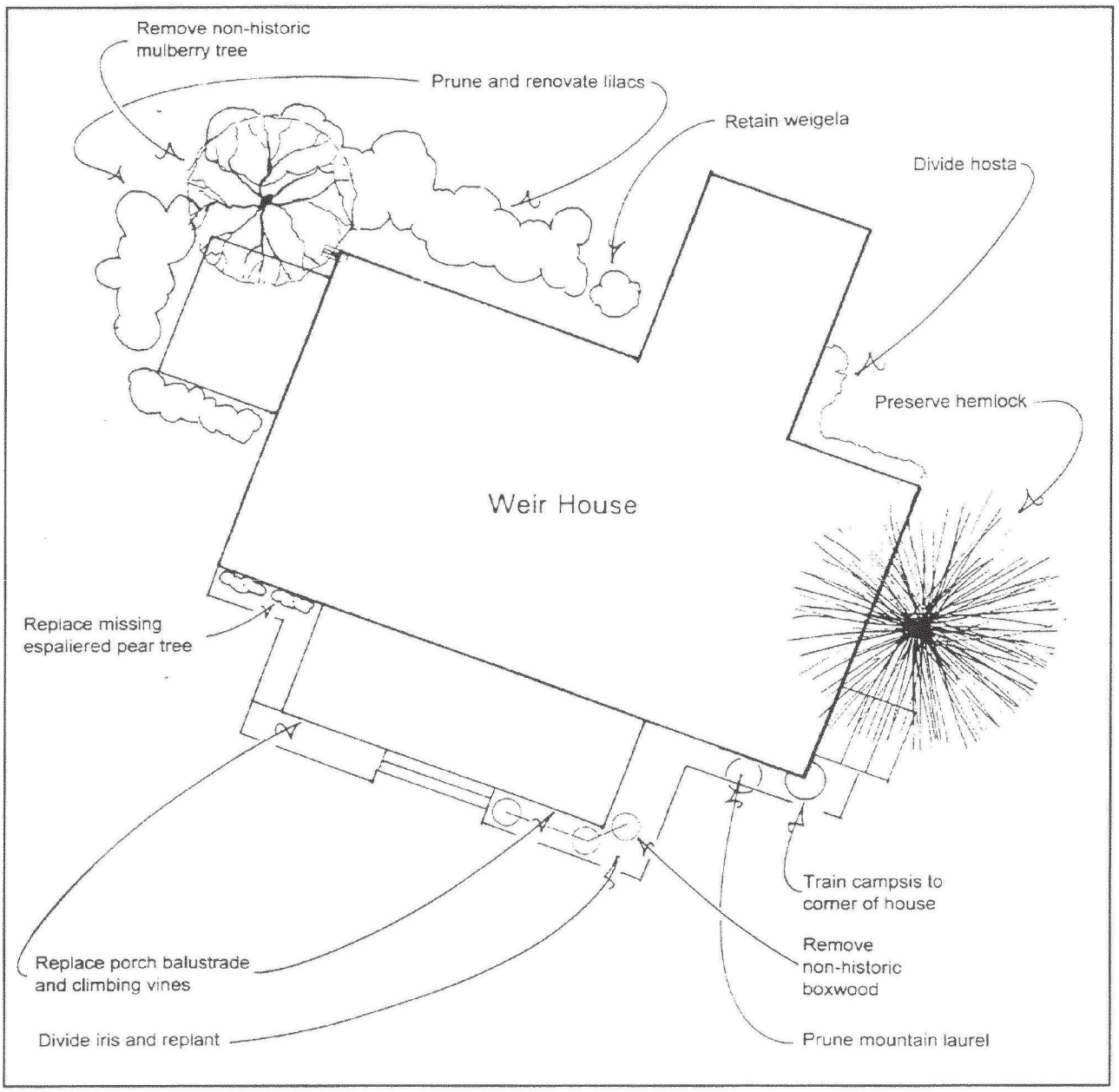


Figure 105: Treatment tasks for restoring foundation plantings at the Weir house.

Elsewhere, throughout the Weir Complex, there remain small plantings of spring bulbs, peonies and irises. These small plantings are too numerous to identify individually and are typically found around rock outcroppings and large trees. Most of these small plantings no longer flower because of crowding in their root zone. As labor to do the work becomes available, these plantings should be lifted and divided. The bulbs and roots should then be replanted, giving more space to each individual bulb. It is common practice to fertilize the soil surrounding the bulbs during this operation with bone meal. This work is consistent with the definition of good preservation maintenance and does not constitute landscape "treatment" per se

Gardens and Terraces

■ **Restore West Vegetable Garden Terraces and Arbor** **Priority Three**

The garden terraces west of the Weir House were constructed by Dorothy Weir Young during 1937 and were used to grow fruits and vegetables for home use. While the current occupants of the house continue to enjoy their life tenancy, restoration of the vegetable garden on the upper terrace may be reasonably postponed. During the remaining years of the Andrews' tenancy, new information may come to light which will aid the accurate restoration of both the garden and trellis (Figure 106). Until that time, plantings which include fruit trees, rhubarb and asparagus will be preserved or replaced in kind.

■ **Restoration of Secret Garden** **Priority Two**

The restoration of the Secret Garden, north of the Weir studio, is comprised of plants as living entities, and should be considered a work in progress. The growth of the deutsia hedge surrounding the Secret Garden and the climbing vines trained onto the rustic arbor-gates should be encouraged to cover and obscure the garden fencing as soon as possible. Historic photographs and drawings (where necessary) from the 1940's indicate that, at that time, this small garden was almost completely hidden by vegetation (Figure 107)

Small-Scale Features

■ **Stabilize Well Cover** **Priority One**

While there has been some interest in the Adirondack-style well cover which once decorated the top of the well west and south of the Weir House, it is doubtful that this feature survived into the 1940's. Thus, restoration of this missing feature is not recommended. Instead, the existing deteriorated cap-stone should be replaced with a slate cover. The prospect of vandalism and accidents will be reduced by fastening it securely to the well cover base (Figure 108).

■ **Retain Wood Pile** **Priority One**

It is not anticipated that firewood will continue to be used to heat the Weir and Young Studios. However, firewood has been stored in this location since at least the 1940's when it appears in historic photographs. It is recommended that wood continue to be stored here. This will require the attention on the park's IPM

Figure 106: Mahonri M. Young, Young and Weir studios, toolshed, vegetable garden, and setter, Hank, n.d. (C.1937). Ink drawing (Museum of Art, Brigham Young University, Provo, UT, No. 832070201).

Figure 107: Mahonri M. Young, Garden Branchville 1936. Ink drawing (Museum of Art, Brigham Young University, Provo, UT, No. 832070155).

Figure 108: Well cover, 1995.

coordinator to prevent the wood from becoming an attracion to termites (Figure 109). As an example, a schedule of regular replacement, to be determined by the IPM coordinator, with wood from a 1 year old supply might address this issue without compromising the woodpile's appearance.

The history of the large cast iron kettle located next to the woodpile has not been documented. In the absence of information authoritatively indicating otherwise, this kettle should remnain in its current location.

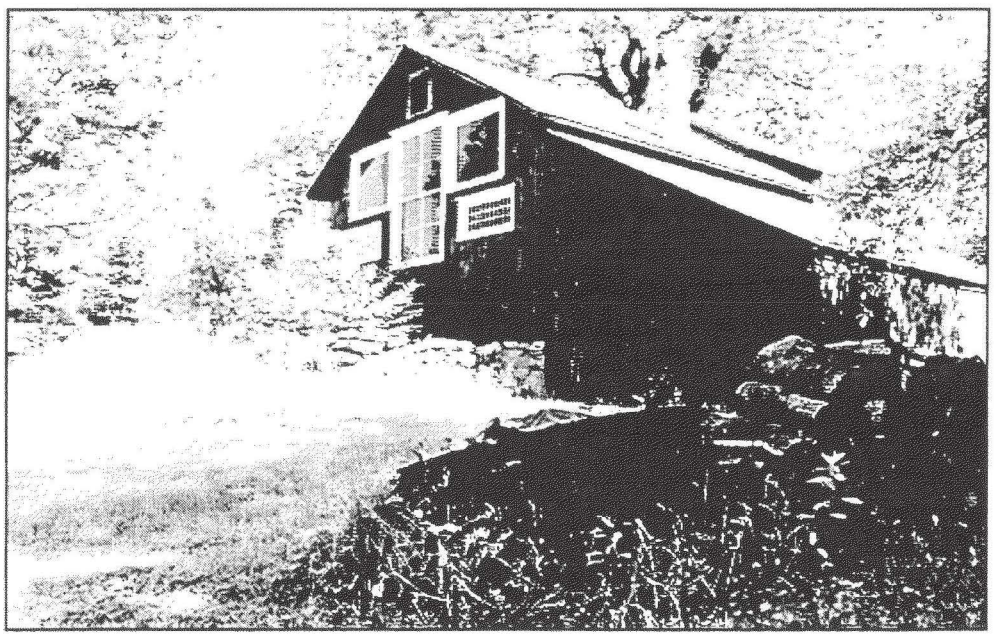


Figure 109: Historic woodpile location, 1995.

Restore Agricultural Outbuildings

Providing comprehensive treatment recommendations for Weir Farm's architectural features is outside the scope of this cultural landscape treatment plan. A draft of a detailed Historic Structures Report (HSR) for Weir Farm has been prepared by the National Park Service's Cultural Resources Center in Lowell, Massachusetts. The brief treatment recommendations which follow are intended to complement the recommendations provided by the HSR.

■ **The Restoration of the Barn and Tack House** **Completed**

The Weir Barn and Tack House have recently been restored. Foundations and rotted sills were repaired and replaced where necessary. The buildings have also had their exterior walls and roofs re-shingled. This important work will permit the Weir Barn to survive well into the next century.

■ **Stabilize Animal Shelter** **Priority One**

The Animal Shelter is in very poor condition. It is recommended that this building be stabilized and placed on an adequate foundation (Figure 110).

■ **Restore Corn Crib** **Priority One**

The Corn Crib is in such poor condition that it constitutes a safety hazard to children who may find it an attractive place to play in or around. The building should be stabilized and placed on a secure foundation immediately. If this cannot be done in the near term, wooden snow fencing should be installed around the structure to keep children away, and the hazard clearly marked with signs (Figure 111).

■ **Stabilize Chicken House** **Priority Two**

The Chicken House currently rests very tentatively on its deteriorated stone foundation. It is recommended that this small building be stabilized and its foundation repaired (Figure 112).

■ **Reconstruct Wagon Barn** **Priority Three**

Only remnants of the stone foundation for the Wagon Barn remain to mark this building's former location. The farm's deteriorated horse drawn farm wagons and machinery are exposed to the weather. While the remaining foundation documents the footprint of this missing building, no photographic evidence has been located as yet to guide the building's accurate restoration. The decaying farm implements are a safety hazard and should be documented and moved into covered storage (Figure 113).

Walls and Fences Gates

■ **Restore Barn Fencing and Gates** **Priority Three**

Fencing for the agricultural portion of the Weir farmstead is similar to that of the rustic picket fencing found

Figure 110: Animal shelter, 1995.

Figure 111: Corn crib, 1995.

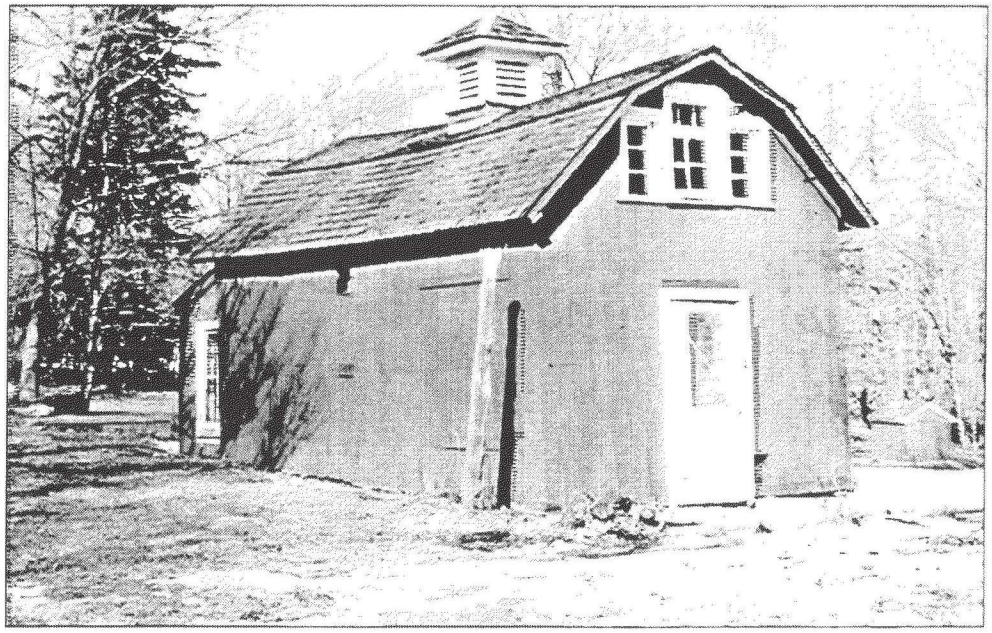


Figure 112: Chicken house, 1995.

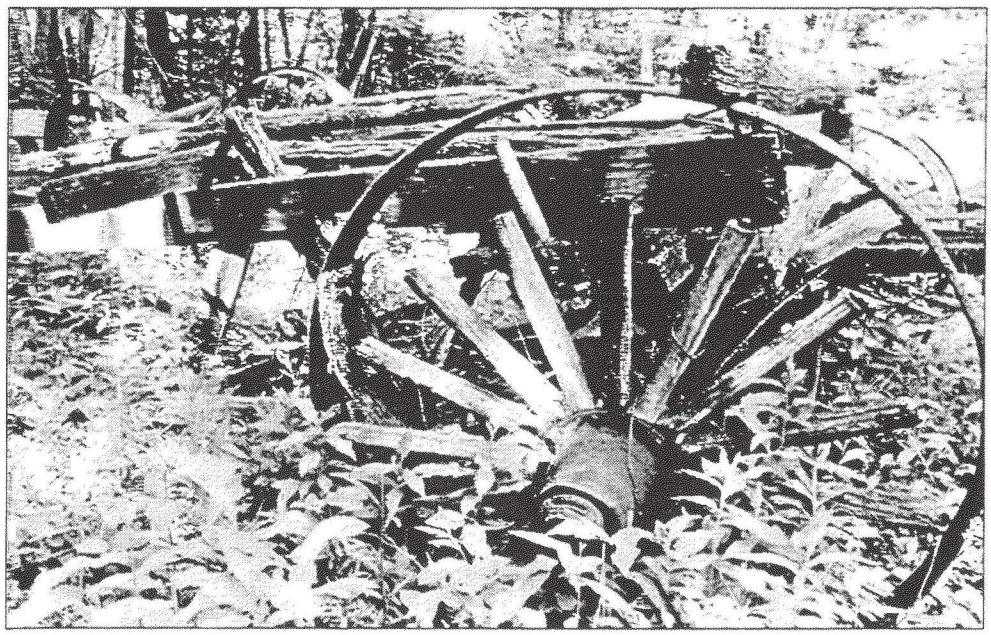


Figure 113: Remains of wagons on the site of the wagon barn, 1995.

on the site along Nod Hill Road and Pelham Lane, the difference reflected in the heavier, coarser nature of its components. Though most split pickets extant are triangular in cross section, there are a few halved saplings that remain from an earlier period.

Typical 40" pickets of Atlantic white cedar are 2.75 -3.25" in width and are spaced approximately 7" OC on horizontal rails of white oak. Width between fenceposts varies, but is 6' typical, with in-ground anchoring at 4' minimum. Atlantic white cedar fenceposts are notched at 10" and 31" above ground to receive the horizontal rails.

Barn gates, also similar in design to the rustic picket fencing as described above, are double gated at the entrance to the barn courtyard and single gated at the entrance from Nod Hill Road, adjacent to the southern corner of the barn. Gates are hung so that the east and west gates might swing into the courtyard at 180° and 90°, respectively. Fenceposts and gate ends may be fitted with hook and eyes to fasten gates in the open position when necessary.

Missing historical fencing north of barn is documented in CLR Vol. I fig 75 dated 1942 which indicates a sapling rail fence of three courses. Rails appear to be approximately 3" in diameter and are set at approximately 5", 20" and 35" above ground. Figure 75 of the CLR vol. I indicates a double rail at the top of this fence in one section. It is unclear if this condition was typical. Restoration should proceed with single rails as doubles may be added if further research warrants (Figure 114).

■ **Restore Poultry Fencing** **Priority Three**

Restoration of poultry fencing associated with the chicken house and animal shed is needed for an accurate restoration of the Weir complex. Remnants of historic poultry fencing remain on the site and confirm the location and character of this feature. A total of five fence posts remain in the area of the chicken house and the animal shelter which combine with patterns visible in historic aerial photography to diagram the fence location. From the existing fence posts, we know that the fencing was approximately six to seven feet in height. Staples and fragments of poultry wire remain on the surfaces of the remaining five posts (Figure 115).

■ **Stabilize Pig Pens** **Priority One**

Young trees should be removed from the interior of the stone enclosure that are referred to as the "Pig Pens". This structure is located northwest of the Young studio. All trees should be removed to a distance of two feet on either side of these stone walls.

Vegetation

■ **Restore and Stabilize Specimen Trees and Plantings** **Priority One**

Please refer to table 1 (pg 24-27) for treatment recommendations for specimen trees and plantings in the Weir Agricultural Zone.

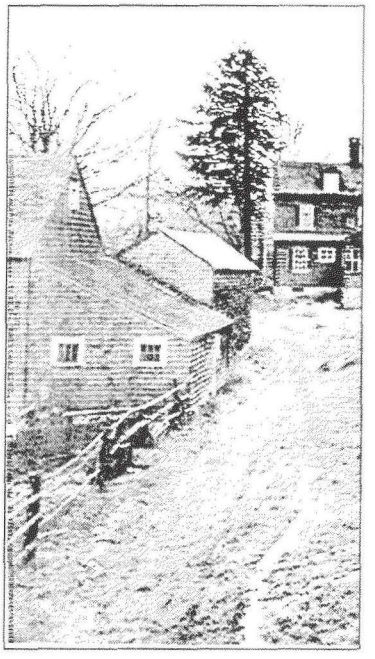


Figure 114: Fencing north of Weir barn (detail of WFNHS-HP No. 150, c. 1942).

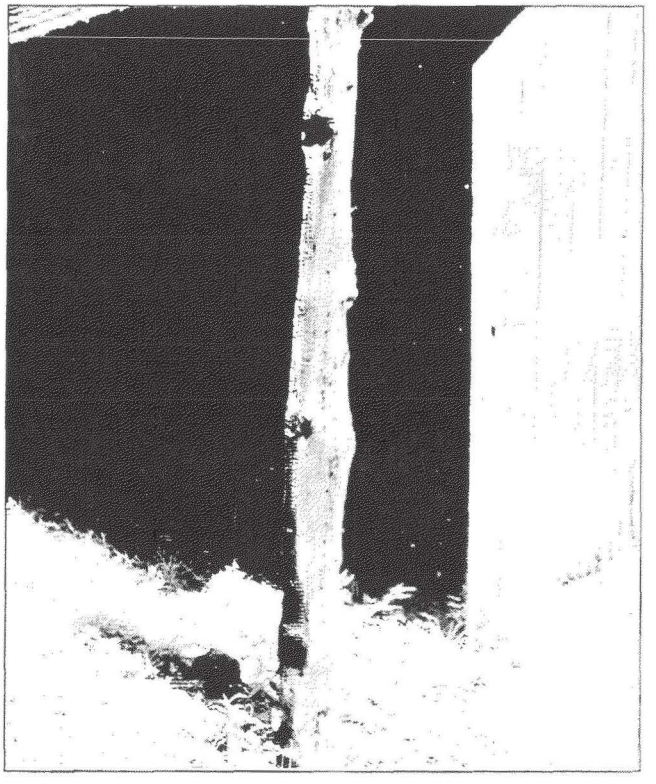


Figure 115: Existing fenceposts, poultry fencing, Weir Complex, 1995

■ **Stabilize Weir Apple Orchard** **Priority One**

Neglect and the passage of time threaten the continued existence of the Weir orchard. Today the orchard contains three surviving apple trees, none of which bear fruit. The first step in accomplishing a rehabilitation of the Weir orchard involves the removal of opportunistic trees and vines encroaching upon both living and dead orchard trees. Volunteer trees removed should be flush cut and stumps left in place or ground to a depth not to exceed 3 inches to minimize ground disturbance. Once this has been completed, a mowing schedule should be developed that will remove invasive woody plant material, while allowing the character of the orchard grass to remain during the season. The use of string trimmers under the trees is to be avoided.

The drawing by Mahonri Young, "Apple Picking at Branchville" (070210) dated Oct. 1936 indicates that at this late date, the orchard was still large enough extent to employ a gang of five men in its harvest (Larkin p. 36). After WWII, agriculture became less important to the well-being of the Young family and self-sown non-orchard tree species began to grow in the orchard.

The living trees have been propagated to provide replacement trees for the eventual restoration of the orchard. At the time of NPS acquisition, dead apple trees were identified and mapped so that replacements could be planted accurately. Following removal of non-orchard trees from the area, replacements trees should be planted in exact location of former trees. These locations for individual trees will be verified with a soil coring tool. Grinding stumps of existing dead trees is recommended to allow the precise replacement of new trees (Figure 116).

Site Furnishings

■ **Restore Trellises on West Ell of Weir barn** **Priority Three**

Arbors on the barn appear in Vol. I of the Weir Farm CLR, fig 89 as well in an unpublished panoramic sketch looking north from the Weir house. Since it is evident that there was an arbor located at the southwest corner of the barn's west ell, and another located in the middle of the east facing facade of the west ell (Figure 117), they should be restored.

■ **Restore Haystack** **Priority Three**

A preponderance of views sketched by Mahonri Young during the late 1930's and early 1940's depict the preparation or transport of hay. Agricultural historian Jack Larkin speculates that this may have to do with the artistic value and picturesque quality of this activity as compared to slaughtering or milking. One particular sketch dated March 15, 1943 (081094) shows a man working on top of a haystack of a kind typically used for outdoor storage when the barn was full. The location of a haystack such as this is provided by a extremely an sharp wide angle photograph of Young walking north of his home in 1942 (Figure 118).

It is recommended that a haystack similar to the one pictured in figure 75 of the WEFA CLR Vol. I be accurately reconstructed following directions provided by an expert in period agriculture such as Mr. Larkin. Once reconstructed, this feature would have to be renewed every two to three years. However the cost for hay is negligible and may serve as a unique and enjoyable interpretive opportunity.

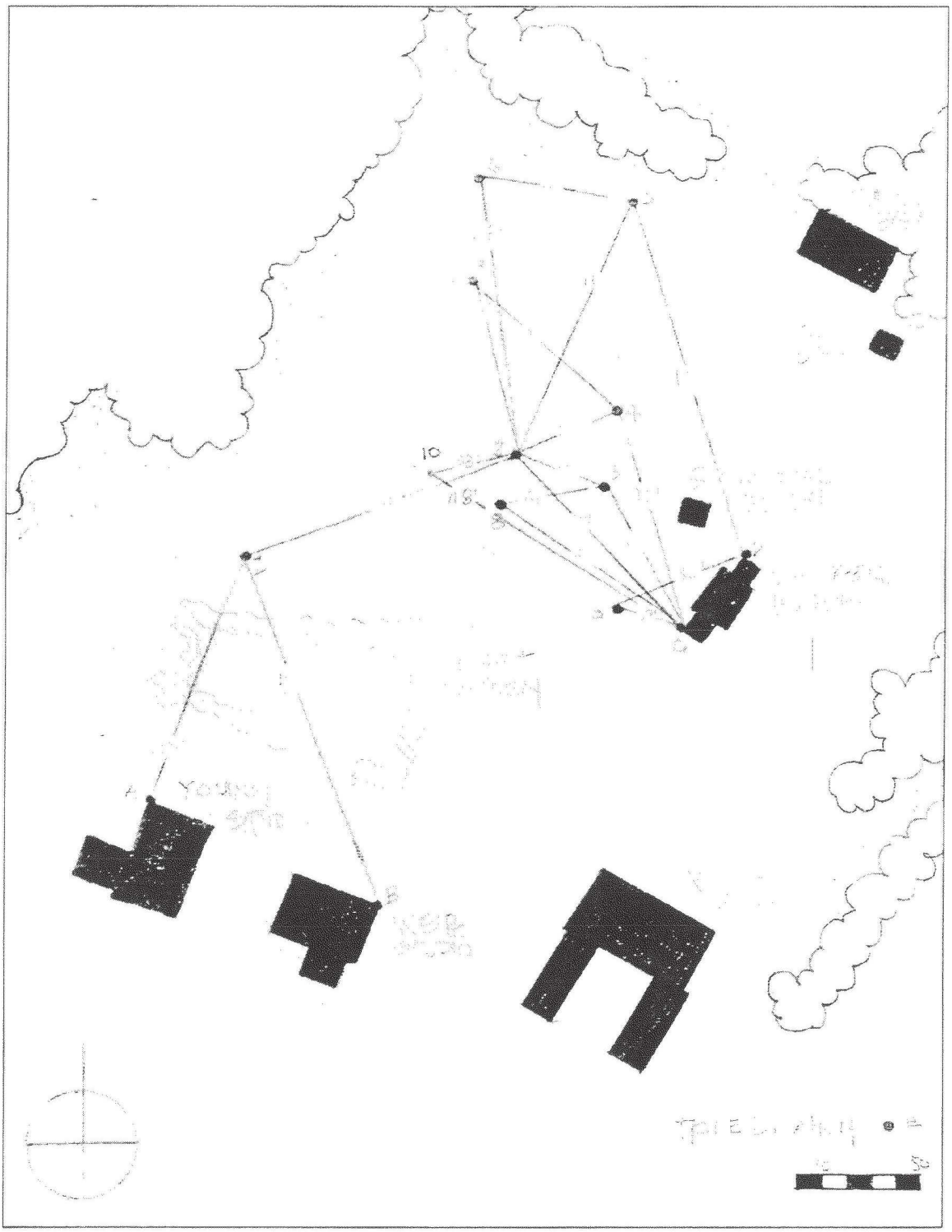


Figure 116: Weir apple orchard plan.

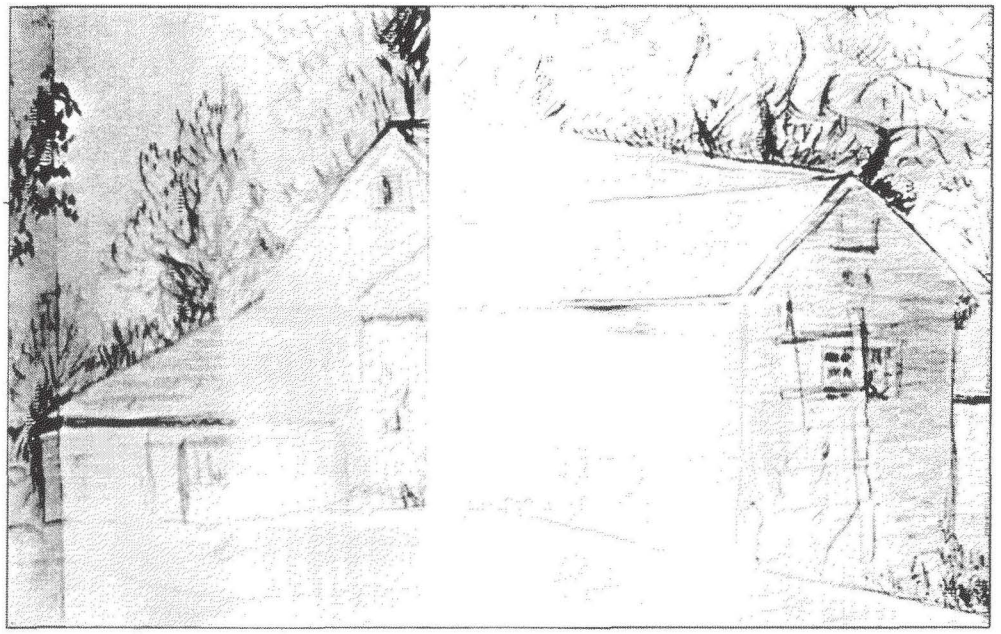


Figure 117: Detail from unpublished panorama sketch showing trellis on west ell of Weir Barn.

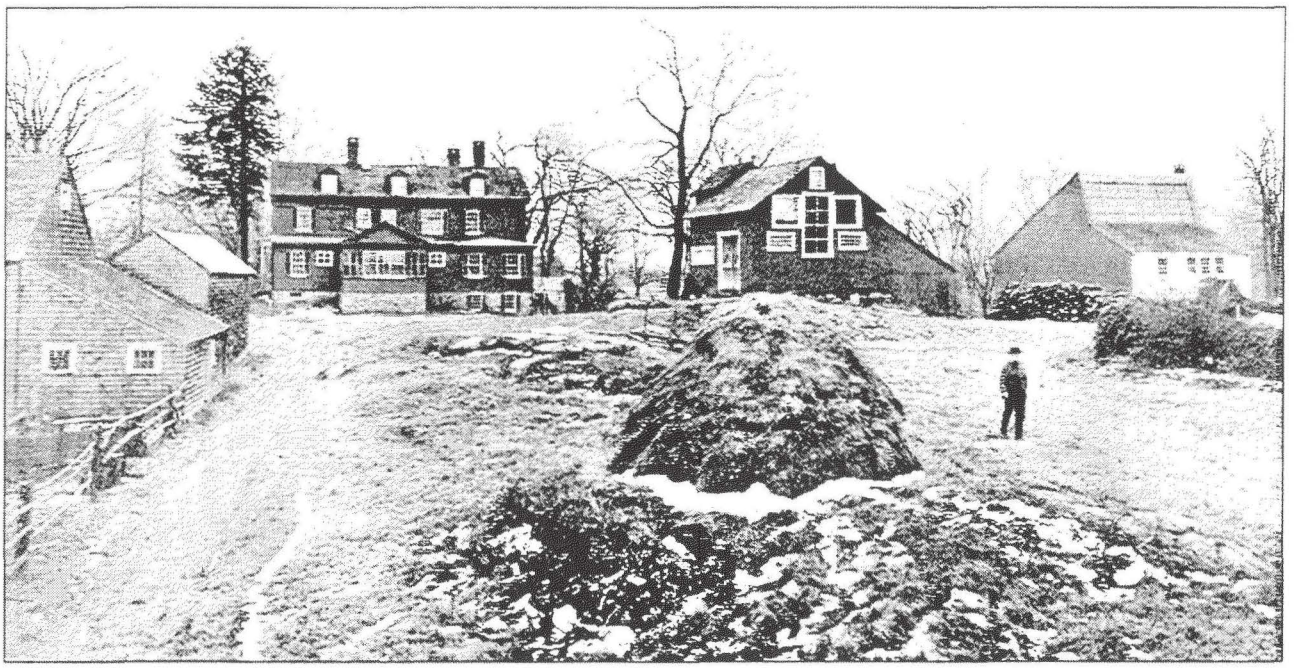


Figure 118: Haystack, Secret Garden and woodpile (CLR Vol I fig 75 1942).

The landscape at the Burlingham complex will be rehabilitated rather than restored so that the changes Cora Weir Burlingham made after 1940 are retained. Cora became less involved with the property after the death of her husband in 1979, but continued to own it until her death in 1986. The rehabilitation treatment approach is identified for the Burlingham Complex within the park's General Management Plan.

A cyclical preservation and maintenance program will focus on overcoming the deteriorated conditions of many portions of these grounds. Regular mowing and pruning of woody vegetation will be undertaken in an effort to reclaim existing yet overgrown fields. The rehabilitation of Cora Weir Burlingham's gardens is within the scope of rehabilitation efforts in this portion of the property as specified by the GMP.

Domestic Grounds — Burlingham Complex

Circulation

■ **Repair Stone Paved Terrace** — **Priority One**

Irregular, rough faced granite slabs surface the terrace between the south side of the house and the gravel drive. Gaps in the slabs provided a space for herbs to be grown, with pockets of soil near the porch providing the 'pits' for vines to climb up the posts.

The action of frost and settling have greatly shifted the stones. In some instances, there is a 2"difference in elevation between stones, presenting a significant tripping hazard. The terrace should be reset, where necessary, to provide for positive drainage and as even a walking surface as possible, allowing random gaps to provide a space for the re-introduction of herbs. Larger gaps near the porch posts should remain or be reestablished as spaces to plant climbing vines. (Figure 119).

■ **Preserve Burlingham Driveway** — **Priority One**

The Burlingham driveway is a narrow gravel drive consisting of two parallel tire tracks that lead approximately 250', at a right angle from Nod Hill Road, to the barnyard court. There is a center strip that, during the growing season, consists of grasses and broad leaved weeds. This gravel drive should retain its informal character and the vegetative center strip should also be maintained (Figure 120).

The driveway passes between the south meadow and the 'Sunken" garden on fill retained behind two stone walls, having the effect of a small earthen causeway. The topography of the driveway at this point pitches rainwater to a low point, trapping it in a large puddle. A small drain inlet, less than one square foot in size should be installed at the low point of the driveway and day lighted south of the driveway. This work will involve disassembling and rebuilding a small section of stone wall to allow the passage of the drain pipe.

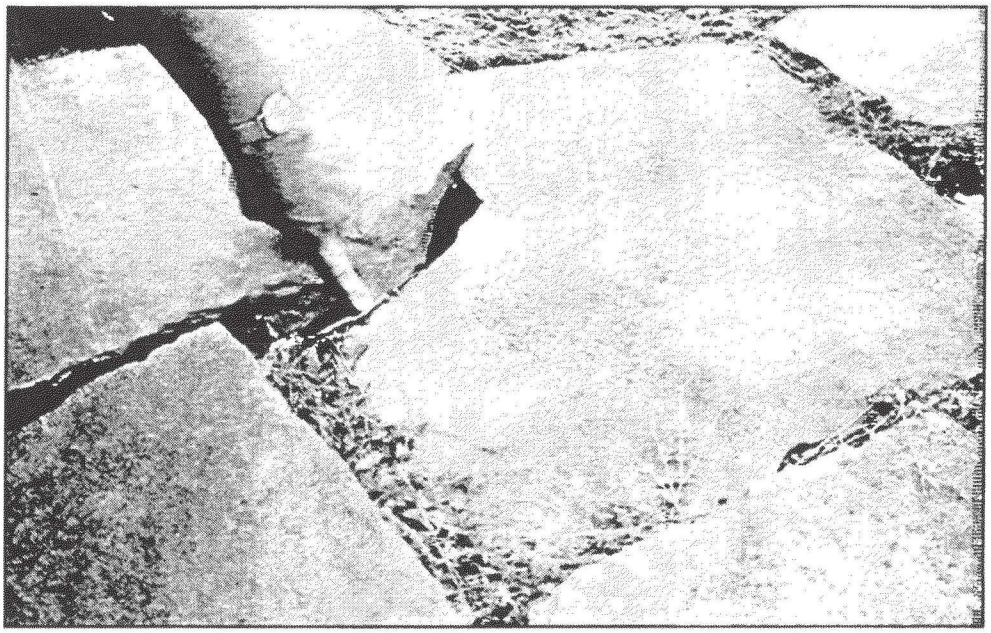


Figure 119: Uneven paving of terrace in front of Burlingham house, 1995.

Figure 120: Driveway, Burlingham Complex, 1995.

Vegetation

■ **Renovate Domestic Lawns** **Priority One**

The turf areas at the Burlingham Complex are divided into those which should be mowed weekly and those which should be mowed less frequently. The domestic areas of the Burlingham Complex are areas requiring the highest level of turf maintenance. The existing conditions of the lawn grasses in and around the Burlingham house reflect poor soil chemistry and fertility, resulting in a population of grasses that are not competitive. A high incidence of mosses and broad leaved weeds serve as indicators of these declining conditions. Aspect of renovating lawn areas include monitoring and adjusting soil chemistry through regular soil test. It is also important to monitor for pest, disease and cultural problems, and practice sound preventative maintenance and rehabilitation techniques. Renovation of lawn areas will be coordinated with the park's IPM program.

■ **Preserve Specimen Trees and Shrubs** **Priority One**

Like the Weir Complex, the Burlingham Complex suffers from mature vegetation that has grown out of character.

Table 2: Treatment of Burlingham Complex Vegetation

#	Name	Genus	Treatment Needed
BT 1	Shagbark Hickory	Ca ov	cavity in base otherwise in good condition, remove PI, see stump location plan for sizes
BT 2	Sugar maple	Ac sa	remove major deadwood and dieback
BT 3	Red maple	Ac ru	3-leadered stump sprout, good condition, monitor limbs over field, minor deadwood
BT 4	Sugar maple	Ac sa	good structure and good condition; PROTECT; remove seedling trees below dripline
BT 5	Shagbark hickory	Ca ov	good condition, minor deadwood, encroaching on BT 4; remove seedling trees below dripline
BT 6	Sugar maple	Ac sa	only stump remains, key position -replant
BT 7	Sugar maple	Ac sa	remove minor deadwood
BT 8	Red cedar	Ju vi	clear out Forsythia below to encourage lower branches, remove seedling trees
BT 9	Shagbark hickory	Ca ov	remove minor deadwood, remove branch over hanging wall

#	Name	Genus	Treatment Needed
BT 10	Crabapple	Ma sp	prune to develop open, vase-like structure, appears to have been planted, good condition
BT 11	Sugar maple	Ac sa	fair condition, remove deadwood and major leader over wires
BT 12	Sugar maple	Ac sa	replacement tree, good condition, mulch around base for protection
BT 13	Sugar maple	Ac sa	replacement tree, good condition, mulch around base for protection
BT 14	Sugar maple	Ac sa	remove deadwood and limb over Burlingham House; will need replacement in 3-5 years
BT 15	Sugar maple	Ac sa	replacement tree, good condition, mulch around base for protection
BT 16	Sugar maple	Ac sa	remove deadwood & PI, PROTECT
BT 17	Sugar maple	Ac sa	remove deadwood and 2 limbs hanging over field
BT 18	Sugar maple	Ac sa	several small cavities at 6' height, remove deadwood, remove wild rose at base
BT 19	Sugar maple	Ac sa	remove deadwood, remove several small branches overhanging present walkway
BT 20	Sugar maple	Ac sa	remove deadwood & PI on trunk
BT 21	Sugar maple	Ac sa	possible seedling inside wall, showing salt damage-like symptoms, secondary branches with longitudinal splits
BT 22	Sugar maple	Ac sa	remove deadwood, seedlings at base, and PI
BT 23	Sugar maple	Ac sa	good condition, remove PI on trunk
BT 24	White ash	Fr am	remove deadwood and small 5" ash below
BT 25	Sugar maple	Ac sa	good condition; remove small ash below
BT 26	Sugar maple	Ac sa	major rot in base with evident fungi, consider replacement, KEY TREE
BT 27	Red maple	Ac ru	remove PI, deadwood, and limbs overhanging field
BT 28	Red maple	Ac ru	good condition, remove minor deadwood

#	Name	Genus	Treatment Needed
BT 29	Red maple	Ac ru	structural prune, pull dead PI off
BT 30	Black gum	Ny sy	remove deadwood and PI
BT 31	Red maple	Ac ru	remove deadwood and PI, PROTECT
BT 32	Red maple	Ac ru	remove deadwood and PI, PROTECT
BT 33	Red maple	Ac ru	storm topped, expendable, REMOVE
BT 34	Red maple	Ac ru	Remove PI, thin out over road, lighten limb to sw over walls
BT 35	Red cedar	Ju vi	good condition, remove wild cherry below
BT 36	Red cedar	Ju vi	remove wild cherries below, leave Myrica, good condition
BT 37	Red maple	Ac ru	good condition, protect, remove seedling maple and junipers below
BT 38-39	Red cedar	Ju vi	whole area along wall a mass of 2-3" cal seedling trees, start by removing these and then evaluate whether junipers are worth saving
BT 40	Red maple	Ac ru	sentinel to be protected, remove deadwood, seedling trees east of wall, (leave Amelanchier [Shad] west of wall)
BT 41	Sugar maple	Ac sa	remove deadwood, PI & bittersweet vines, and multiflora rose below
BT 42	Red cedar	Ju vi	remove from laundry yard area
BT 43	Sugar maple	Ac sa	remove deadwood, minor structural prune, remove 2-4 lower limbs obstructing view through
BT 44	crabapple	Ma sp	marginal structure, seedling ?, renovate and prune for best case scenario, may eventually replace
BT 45	Black birch	Be le	growing into barn foundation and over roof , REMOVE
BT 46	Red cedar	Ju vi	good condition
BT 47, 48	Chinese chestnut	Ca mo	remove deadwood in interior, protect roots from compaction, structural prune
BT 49	Ornamental cherry	Pr sp	ornamental cherry, remove deadwood, structural prune

#	Name	Genus	Treatment Needed
BT 50	Sugar maple	Ac`sa	good condition, possibly limb up to allow views on either side of wall
BT 51	Tree-of-heaven	Ai al	structural prune if to be kept; weed tree that in long term should be removed; invasive seedlings
BT 52	American holly	Il op	structural prune, thin out canopy, remove suckers along lower trunk
BT 53	Apple	Ma sp	4-5 varieties apple, fair condition, continue 3 yr cycle of renovation; id apple varieties, evaluate dormant oil program
BT 54	Pear	Py sp	poor condition, structural prune, remove deadwood, replace long term
BT 55	Apple	Ma sp	continue 3 year cycle renovation, structural prune, id apple variety
BT 56	Pignut	Ca gl	big beautiful tree, remove deadwood, PROTECT
BT 57	Sassafras	Sa al	medium, brittle weed tree, evaluate replacement with medium sized shade tree
BT 58	Weeping cherry	Pr su	major cavity and lesions at graft union at 5', remove deadwood; KEY Tree- protect
BT 59	Green ash	Fr pe	must decide between ash and maple (BT 60), remove large sucker at base
BT 60	Sugar maple	Ac sa	one-sided because of adjoining ash
BT 61	Apple	Ma sp	prostrate apple, lying on its side, structural prune & PROTECT
BT 62, 63	Sugar maple	Ac sa	beautiful large trees, protect, remove deadwood and lower branches obstructing views
BT 64	Sugar maple	Ac sa	good condition, remove PI
BT 65, 66	twin Crabapples	Ma sp	continue renovation prune, protect gateway and driveway spaces
BT 67	Thornless honeylocust	Gl tr	remove deadwood, thin out interior, structural prune, prune away from Burl. House; keep English ivy to lower 1/3 of tree by annual cut back

#	Name	Genus	Treatment Needed
BT 68	Arborvitae	Th oc	trees (10) have outgrown their space, see treatment of Sunken Garden for discussion of replacement
BT 69	Flowering dogwood	Co fl	fair condition, remove Euonymus vine, structural prune
BT 70	Pear	Py sp	renovation prune, remove deadwood and seedling trees along base
BT 71	Red maple	Ac ru	structural prune, remove deadwood, protect roots from compaction from parking
BT 72	Flowering dogwood	Co fl	structural prune, prune off roof
BT 73	Red oak	Qu ru	good condition, probably best to remove if cherry and adjoining Ailanthus are to be kept
BT 74	White ash	Fr am	remove dying ash from northwest Burlingham barn parking field
BT 75	Sugar maple	Ac sa	12" already topped, REMOVE
BT 76	Ornamental cherry	Pr sp	unfortunately growing up into electric lines; evaluate removal
BS 1	Forsythia	Fo sp	large mass needs to be reduced, take 1 row of tip-rooted seedlings out all along border, keep Forsythia from obscuring exterior stonewall along Nod Hill Road
BS 2, 3	Burningbush	Eu al	invasive, non-historic, obstructs view into field, REMOVE
BS 4	Rosebay	Rh ma	protect lower branches from winter deer browsing; deadhead after flowering; album variety
BS 5	Common lilac	Sy vu	renovate on 3 yr cycle to lower height and width, encourage young vigorous growth, and stimulate better flowering; maintain at 8' max
BS 6	Honeysuckle	Lo ta	renovate on 3 yr cycle; thin out leaders, maintain at 8'
BS 7	Common lilac	Sy vu	continue renovation; keep from obstructing view from kitchen door window
BS 8	Multiflora rose	Ro mu	remove
BS 9	Common lilac	Sy vu	renovate as above; fill hole in line with root sprout

#	Name	Genus	Treatment Needed
BS 10	Common lilac	Sy vu	renovate on 3 yr cycle to lower height and width, encourage young vigorous growth, and stimulate better flowering; maintain at 8 - 10' high and away from woodshed wall
BS 11	Honeysuckle	Lo ta	maintain at 5-6' as foundation planting on east barn face
BS 12	Honeysuckle	Lo ta	periodically renovate to remove largest leaders; maintain at 8'
BS 13	Honeysuckle	Lo ta	periodically renovate to remove largest leaders; maintain at 8-12' to allow vista from driveway to fields beyond
BS 14	Mockorange	Ph co	plant presently munched down to 4-6"; fence from animals to allow sprouts to thrive
BS 15	Mockorange	Ph co	single flowered, no fragrance; continue 3 year renovation cycle removing 1/3 of larger stems each year; maintain at 12-14'
BS 16	Multiflora rose	Ro mu	remove
BS 17	Common lilac	Sy vu	renovate on 3 yr cycle to lower height and width, encourage young vigorous growth, and stimulate better flowering; maintain at 8' and keep from competing with adjoining apple
BS 18	Beautybush	Ko am	unique exotic shrub at focal point on top of rock outcropping; remove surrounding Euonymus
BS 19	Common box (2)	Bu se	lower height and maintain at 3.5 - 4', allow adequate room for passage in and out of door; provide winter protection
BS 20	Pieris	Pi ja	lower height and maintain at 5-6' to allow view out window; monitor for lacebugs
BS 21	Common lilac	Sy vu	continue renovation to encourage vigorous lower growth
BS 22	Common lilac	Sy vu	renovate on 3 yr cycle to lower height and width, encourage young vigorous growth, and stimulate better flowering; maintain at 8' and keep from competing with adjoining replacement maple
BS 23	Littleleaf boxwood	Bu mi	renewal prune down to 2.5-3', keep sheared

#	Name	Genus	Treatment Needed
BS 24	Catawba Rhododendron	Rh ca	cut back to near base to encourage sprouting; deadhead spent flowers
BS 25	Common lilac	Sy vu	continue renovation to encourage vigorous lower growth; keep at 5-6'
BS 26	Pieris (3)	Pi fl	prune back larger stems and maintain at 7-8'; monitor for lacebugs
BS 27	Catawba Rhododendron	Rh ca	lower height and maintain at 7' to allow view out window; deadhead spent flowers
BS 28	Pieris	Pi fl	prune back larger stems and maintain at 7-8'; monitor for lacebugs
BS 29	Common lilac	Sy vu	continue renovation to encourage vigorous lower growth; keep at 5-6'
BS 30	Yew	Ta sp.	Evaluate removal; if kept maintain at 4'; remove "tree form" up against building
BS 31	Mountain laurel	Ka la	renewal prune to 4" to encourage basal sprouting
BS 32	Common lilac	Sy vu	renovate on 3 yr cycle to lower height and width, encourage young vigorous growth, and stimulate better flowering; maintain at 8-10'
BS 33	Late lilac	Sy vi	maintain specimen planting at 6' high x 6' wide
BS 34	Common box	Bu se	encourage dense growth and maintain at 3'; protect in winter
BS 35	Wisteria	Wi fl	maintain strictly to wire; allow three main stems; prune frequently to 3 buds and keep out of gutter, off roof, and out of path
BS 36	Trumpetcreeper	Ca ra	maintain on wire; keep basal sprouts cut back
BS 37	Japanese Weigela	We fl	move to a more appropriate location out of the shade of crabapples
BS 38	Rose	Ro sp	dark red flowering; encourage; protect from deer

■ **Rehabilitate Foundation and Herbaceous Plantings** **Priority Two**

Like many of the plantings at Weir Farm, the plants surrounding the Burlingham house are over mature and require attention. These plantings, which consist of a variety of yew, laurel and pieris have in many instances grown so tall that they obscure the view out of the building's windows (Figure 121). These plantings should first be lowered through a rejuvanative pruning that will encourage sprouting lower on the plant stem. Should this technique fail for any individual plant, that plant should be replaced in kind. Foundation trees and shrubs and their treatment are outlined in the table shown above. Herbaceous plantings consisting of spiderwort, lily of the valley and Kenilworth ivy need to be renovated by digging up, dividing and replanting the strongest divisions.

Gardens and Terraces

■ **Rehabilitate Sunken Garden** **Priority One**

The 'Sunken' garden west of the Burlingham house is a deteriorated yet key feature in the Burlingham domestic landscape. The plantings in this garden, including the boxwood edging and columnar evergreens are overgrown and out of scale and character with the garden. There are few perennials remaining, and these have been neglected and competition with weeds has greatly weakened them.

A rehabilitation plan has been developed that is intended to retain the essential character of the garden and its features. Implementation of this plan will not affect the existing stone walls, stone steps, and rock outcroppings and is directed exclusively at reversing the effects of many years of deferred maintenance of the garden vegetation. This plan reuses as much of the existing materials as possible, and new plants specified are those documented in a 1969 plan of the garden. Where it has been determined that this would be unwise because of maintenance requirements or potential deer damage, other plants of similar form and color have been substituted consistent with the rehabilitation approach selected for the entire Burlingham complex. This plan for the garden rehabilitation should be implemented as proposed (Figure 122).

■ **Rehabilitate Plantings in South Garden Terraces** **Priority Three**

The garden terraces in the meadow directly south of the Burlingham House were constructed after the end of World War II, when Cora Burlingham abandoned her Victory Garden north of the house. Her son, Charles Burlingham, recalls that after the war, his mother became more interested in growing small fruits such as raspberries and strawberries in this new garden rather than vegetables. The small meadow surrounding the garden terraces also included limited other plantings such as an asparagus bed, pear trees and a small grape trellis (Figure 123).

Fieldstone edging set into the ground approximately two and three feet away from the base of the low terrace walls indicates that turf may have covered the greatest portion of the terraces, while plantings were undertaken at the terrace perimeters. At the southern end of the lower terrace remnants of a wire trellis system remain in place that can be seen clearly in a 1947 aerial photograph. This wire trellis is typical of

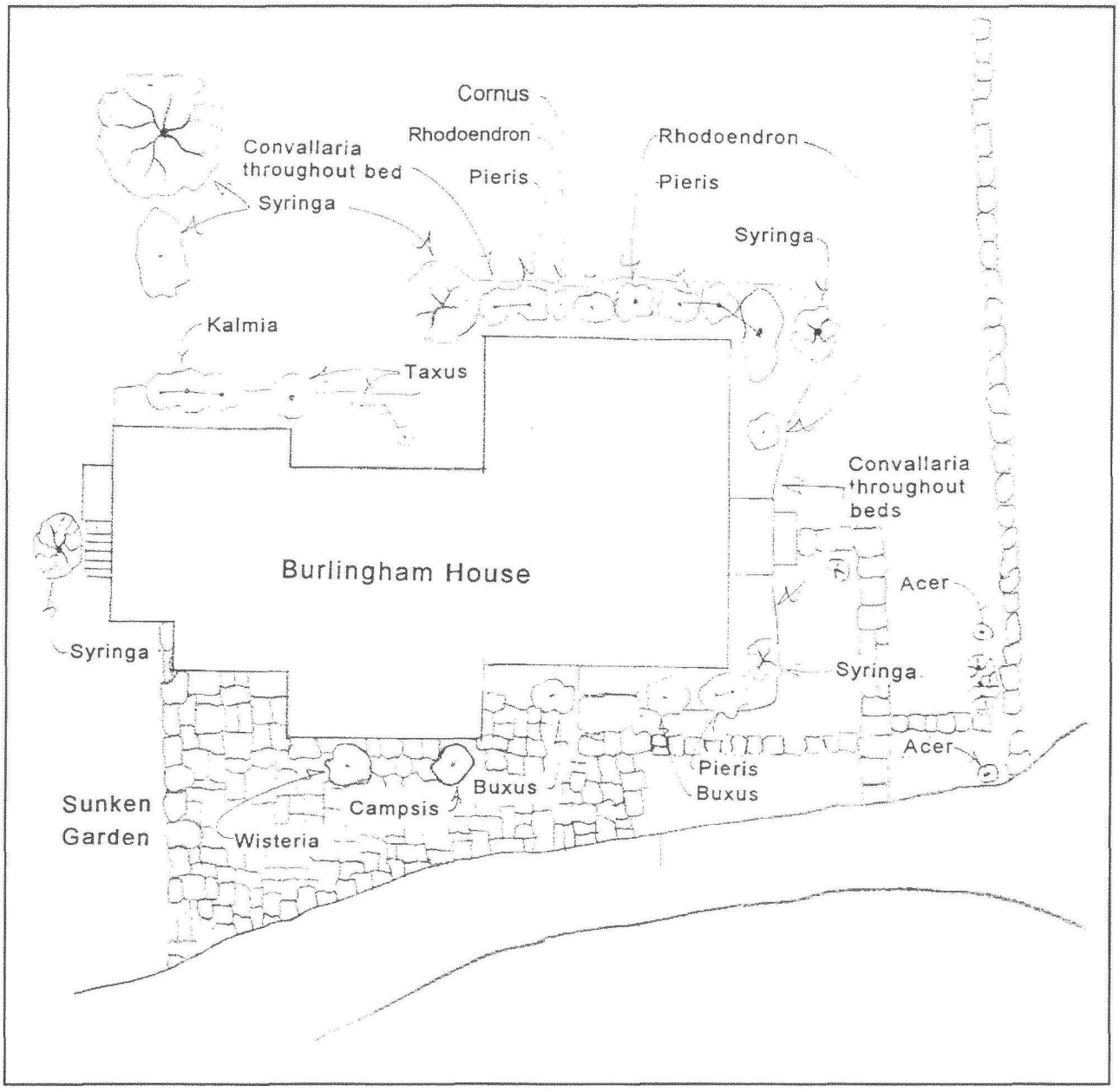


Figure 121: Existing conditions, foundation plantings at the Burlingham house.

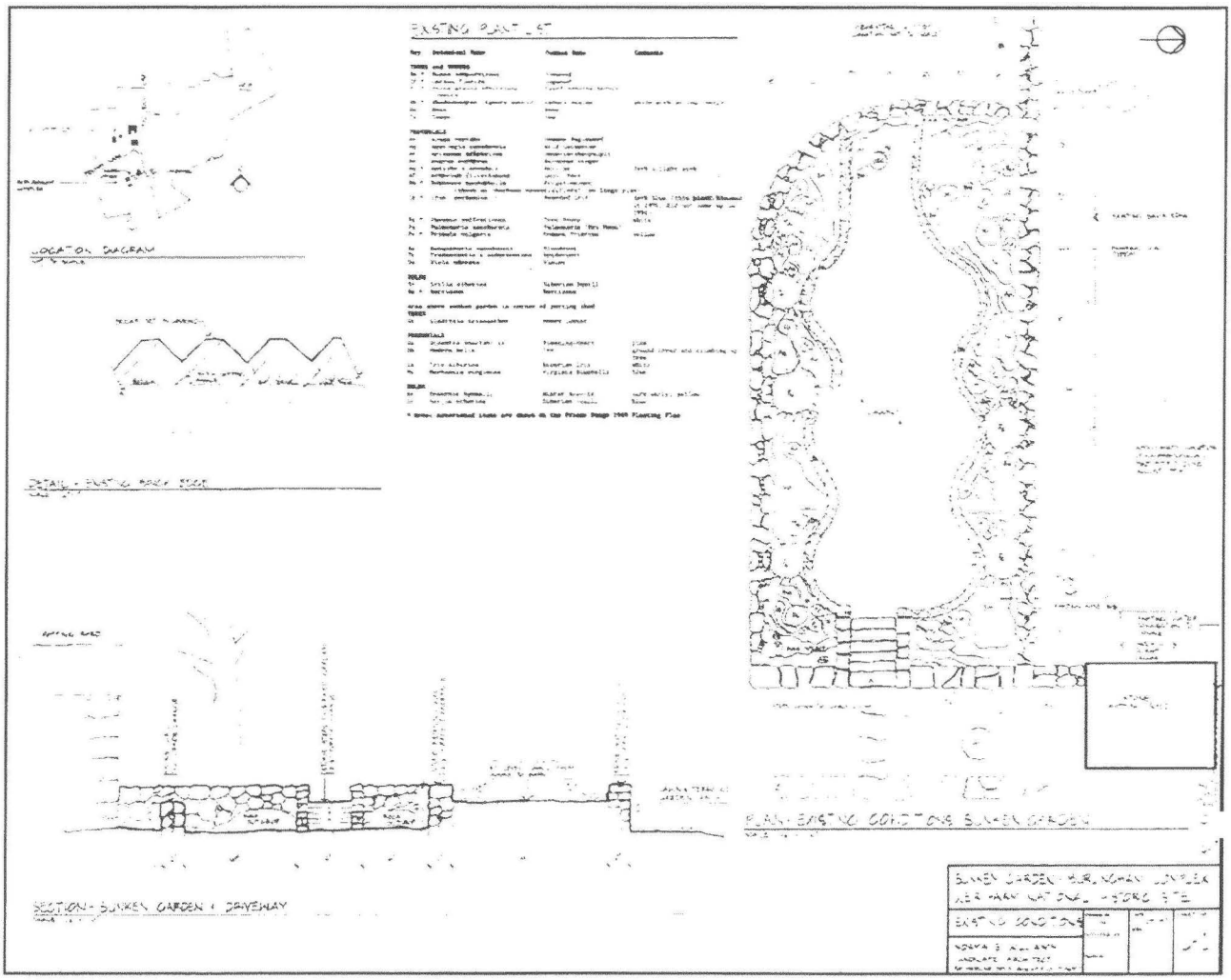


Figure 122: Sunken garden rehabilitation plan.

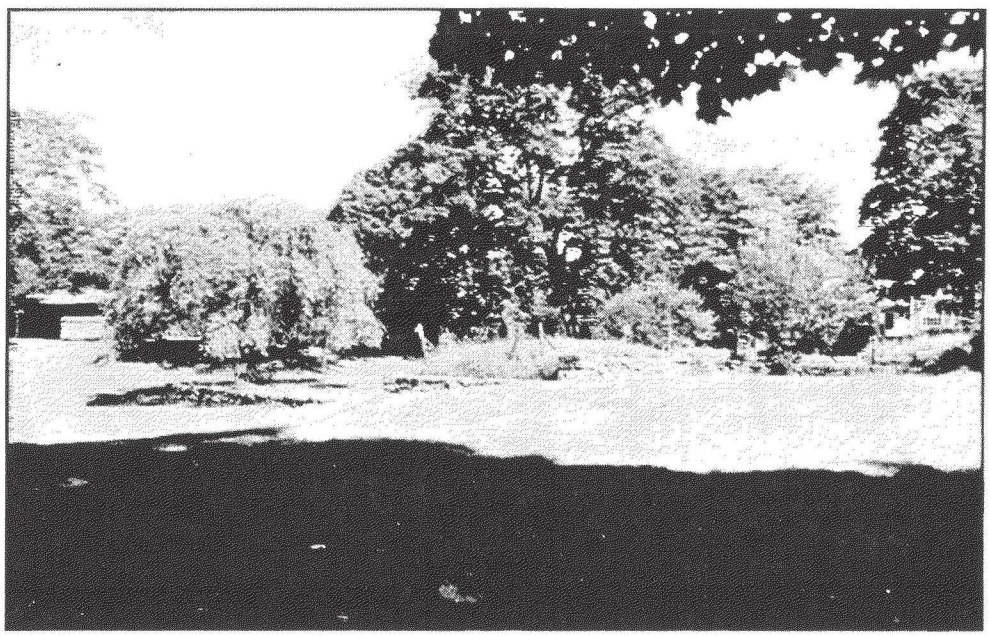


Figure 123: South garden terraces., 1995.

arrangements for the support of raspberry plants.

The south garden terraces are one of the most evident character defining features of the Burlingham cultural landscape. Though it is not the intent to restore the gardens in and around the terraces to their former condition, the goal is to recapture the effect of a garden. Such a garden must be able to be maintained by the minimal WEFA staff and volunteers.

The introduction of a substitute plant palette to achieve a garden effect must consider the effect of browsing by white-tailed deer and limited maintenance resources. New plantings should also be compatible with the overall historic character of the property. Taking clues from existing plant remnants, the garden plantings could be effectively rehabilitated with a creative arrangement of yucca, peony, and spring and summer bulbs that currently survive these challenging conditions. Additional planting suggestions could be drawn out of Cora's family photographs which suggest the widespread use of lavender and other hardy herbs. The following list suggests plant material that might be considered for this part of the site.

Annuals:

Artemesia	Dusty miller
Capsicum	Ornamental pepper
Cleome	Spiderflower
Digitalis	Foxglove
Lobularia	Sweet alyssum
Salvia	Annual sage
Zinnia	Zinnias

Herbaceous perennials:

Achillea	Yarrow
Allium	Ornamental onions
Anchusa	Bugloss
Asclepias	Butterflyweed
Aquilegia	Columbine
Asarum	European ginger
Aster	New England aster
Lavandula	Lavender
Miscanthus	Ornamental grasses
Phalaris	Ornamental grasses
Rosmarinus	Rosemary
Stachys	Lambs-ear
Yucca	Yucca

Shrubs:

Buddleia	Butterflybush
Deutzia	Deutzia
Leucothoe	Leucothoe
Sorbaria	False spirea

Site Furnishings and Objects

■ **Repair Cold Frames** **Priority One**

The two existing cold frames are to be repaired or replaced, as necessary. The smaller concrete cold frame has been found helpful by the park horticulturist in growing plants for eventual placement in the Weir Secret garden. The wooden cold frame has deteriorated beyond repair and will need to be rebuilt before it disintegrates completely. Action taken should also include new hinged covers fitted with wire hardware cloth used to deter varmints (Figure 124).

■ **Modify outdoor light fixtures** **Priority Two**

Outdoor light fixtures that were installed when the visitor parking lot was constructed in 1993 extend above the adjacent stone wall and are too visually prominent in the landscape. These fixtures will better blend into their context by reducing the height of the posts so that the top of the fixture is at the same elevation as the top of the stone wall (Figure 125).

■ **Develop Compatible Park Signs** **Priority Two**

Elements of the Park's mission indicate the desire to enhance public understanding of the farm's cultural and natural heritage and to perpetuate its artistic tradition. Physical elements relating to these traditions may be creatively recombined in a sign(s) of a representational nature, such as easels, palettes or frames. Good design is important to a site dedicated to the visual arts. A sign system for the whole park should be designed.

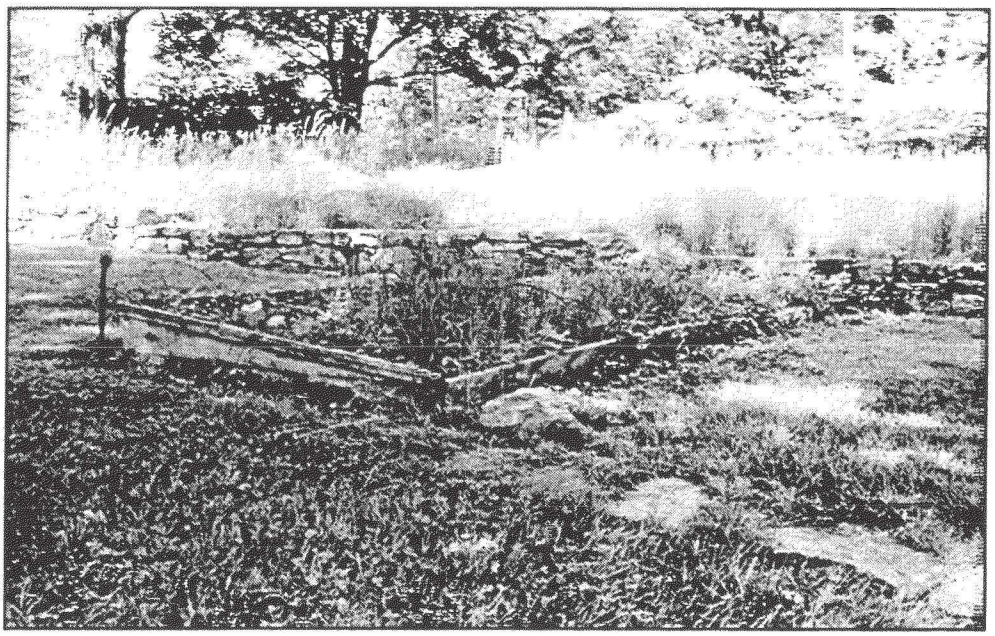


Figure 124: Cold frames, 1995.

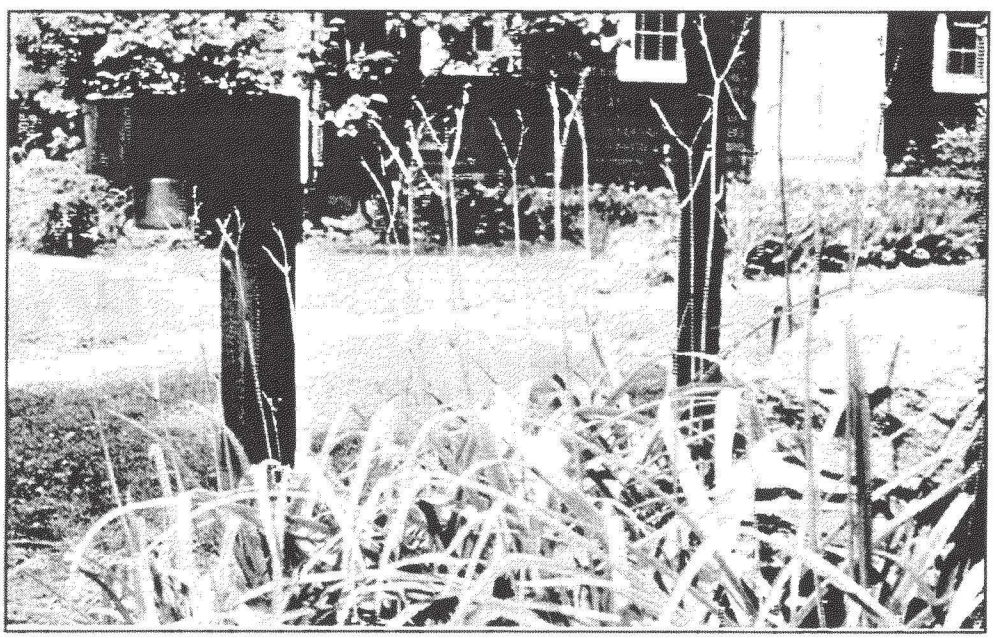


Figure 125: Outdoor lighting, Burlingham complex, 1995. Post should be shortened, reducing top of fixture to a level even with the top of stone wall.

Architectural

■ **Rehabilitate Burlingham Barn Annex as Accessible Restroom** **Priority One**

Current planning for visitor and educational programming at Weir Farm identifies the small ell extending off the north side of the Burlingham Barn as the location for an accessible restroom. Currently, the public is provided with portable toilets such as often seen at festivals and construction sites. This is not an appropriate long-term solution, nor are these toilets universally accessible. Access to the proposed restroom in the Burlingham barn may be provided by a subtle change in grade rather than designing a ramp with visually intrusive hand rails. This solution is in keeping with the character of the landscape, as well as low in initial cost and future maintenance (Figures 126-127).

Vegetation

■ **Preserve Specimen trees** **Priority One**

Please refer to Table 2 (pg 44-50 ***check #***) for treatment recommendations for specimen trees and plantings in the Burlingham Agricultural Zone.

■ **Rehabilitate Webb Burlingham Orchard** **Priority One**

The Weir Farm GMP has specified a rehabilitation historic preservation treatment strategy for the portion of the Weir Farm property containing the Burlingham orchard (Figure 41). The first step in accomplishing a rehabilitation of the Burlingham orchard involves the removal of opportunistic trees and vines encroaching upon both living and dead orchard trees. Renovation pruning should be carried out on the existing live trees with the goal of decreasing their overall height and stimulating bud break and growth on their lower branches. To reestablish the appearance and feel of an "orchard" as a feature of the landscape, additional apple trees should be planted in locations where it had been determined that trees previously existed. Since a rehabilitation treatment has been specified for this area, the specification of varieties historically grown at this location is not critical. There is a management opportunity available to use the area of the Burlingham orchard as a nursery and source of back-up plant material for the restoration of the nearby Weir orchard, where restoration of historic varieties has been identified as a goal. Recognizing the overpopulation of deer in this locale, newly planted trees should be fenced to protect them from deer and rodents until well established (Figure 128).

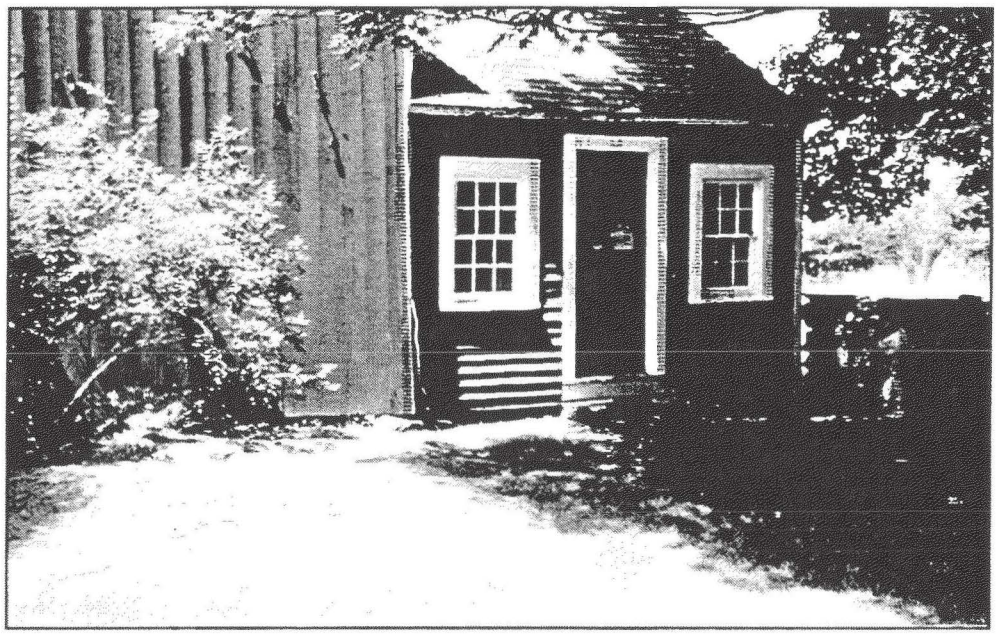


Figure 126: Burlingham barn annex, 1995.

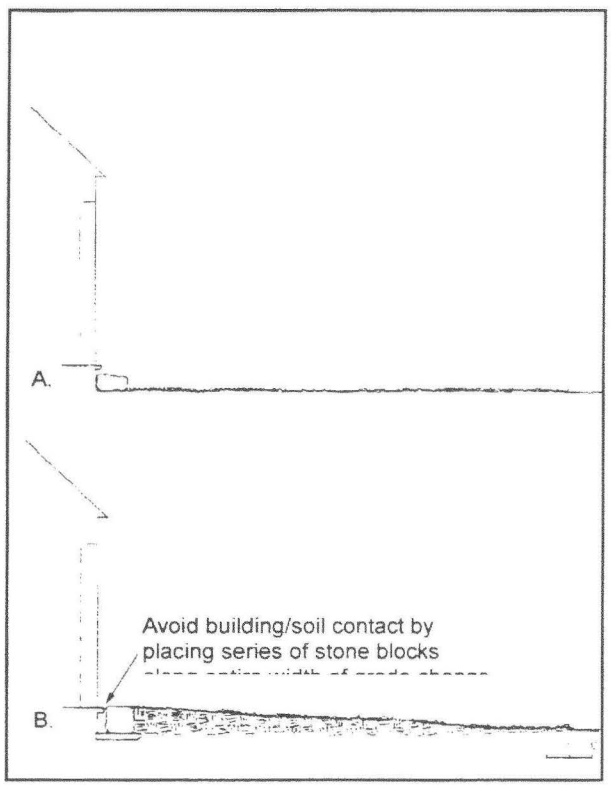


Figure 127: Diagram showing existing (A) and proposed (B) grade providing universal access to Burlingham barn.

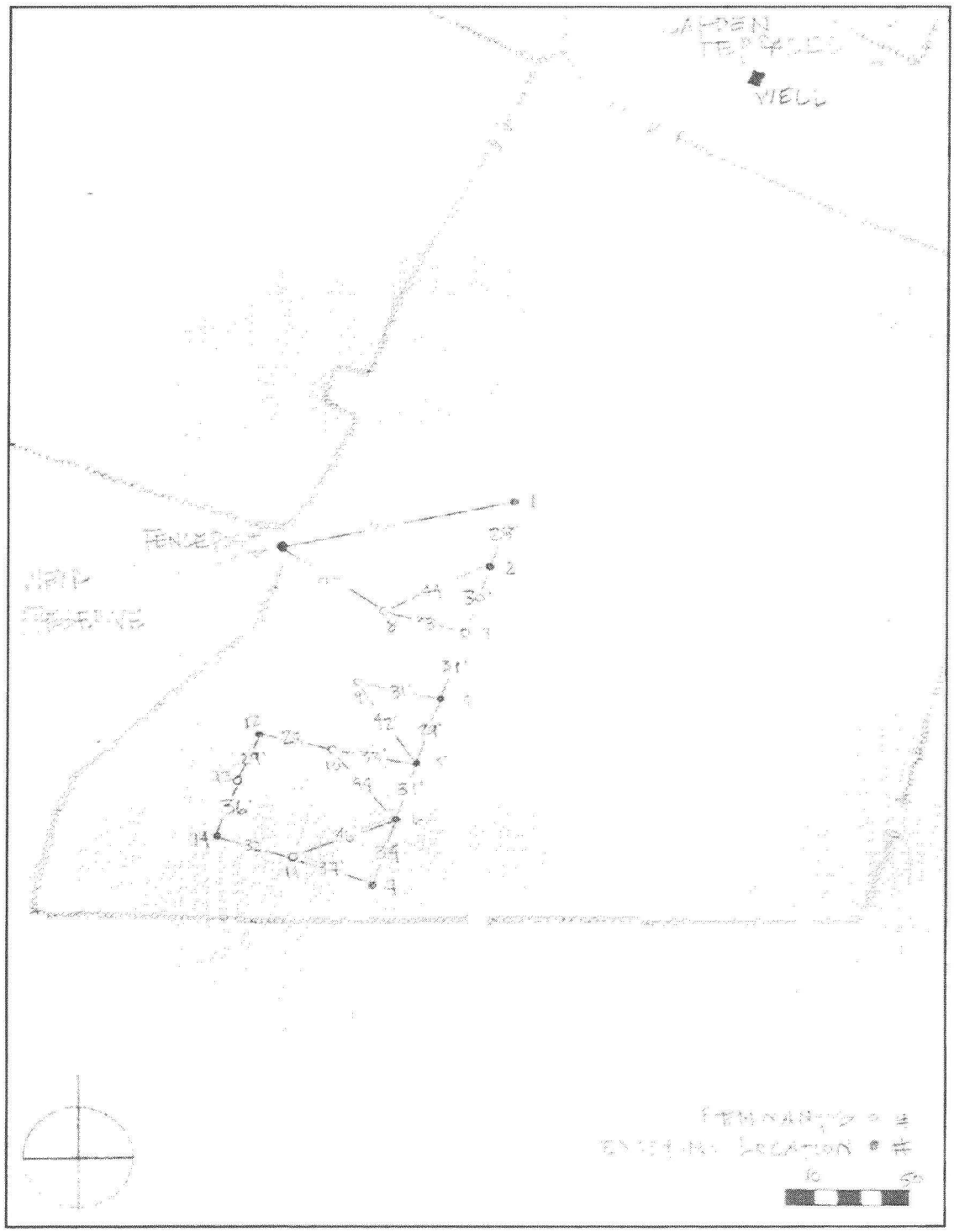


Figure 128: Burlingham orchard plan.

According to the park's GMP, the treatment of the Pond and Woodland area is to be consistent with the treatment of the Weir Complex landscape. This will involve the replacement of missing historic features c. 1940 where there is sufficient documentation and contemporary conditions permit. Accomplishing this will involve clearing limited areas of the immature woodland east of Nod Hill Road to reestablish the spatial relationship between meadow and woodland extant c. 1940 when the land was still actively farmed by Dorothy Weir Young. Due to contemporary suburban development, the boundaries of the site will remain wooded. Additional plantings will be installed in cooperation with adjacent property owners to screen views of modern housing from key park sites as well as to enhance the privacy of neighbors. Features missing from the landscape that were present c. 1940 will be either reconstructed or interpreted with signage or markers. The existing fragments of historic wagon roads and pathways will be linked together to create a unified pedestrian pathway system as specified by the GMP.

Circulation

The following tasks outline additional details related to the heading, "Unify System of Pedestrian Pathways" found under Park-Wide Landscape Treatment Tasks.

- **Construct Wetland Crossing South of Fishing Bridge Remnants** **Priority One**

Historically, this bridge was a narrow one that had a guardrail on its north side only. Were it to be restored, the fishing bridge could prevent a serious safety hazard to park visitors. To avoid this it is recommended that a low and broad bridge/boardwalk be constructed to the south of the fishing bridge ruins. Interpretive signs with historic photos could call out the stone steps, the old bridge site and its boulder abutments. This landscape treatment task relates to the park-wide task of unifying the pedestrian pathway system (Figures 129-130).

- **Rehabilitate Path Around Pond** **Priority One**

Maintain a path by managing volunteer growth at path's edge. Because of an awkward cross slope encountered on the path south of the pond, three steps need to be installed. Simple granite slabs may be laid at the best 2R+T=26" ratio. This landscape treatment task relates to the park-wide task of unifying the pedestrian pathway system (Figure 131).

- **Preserve Wagon Road** **Priority One**

The fragments of the historic wagon road which at one time wound its way down to the pond comprise a key element in the pedestrian pathway system for the property. Like so many other places around Weir Farm, the Wagon Road is being colonized by young woody vegetation. Work should be undertaken to remove small trees less than 12" DBH to a distance of five feet on either side of the road centerline (Figure 132).

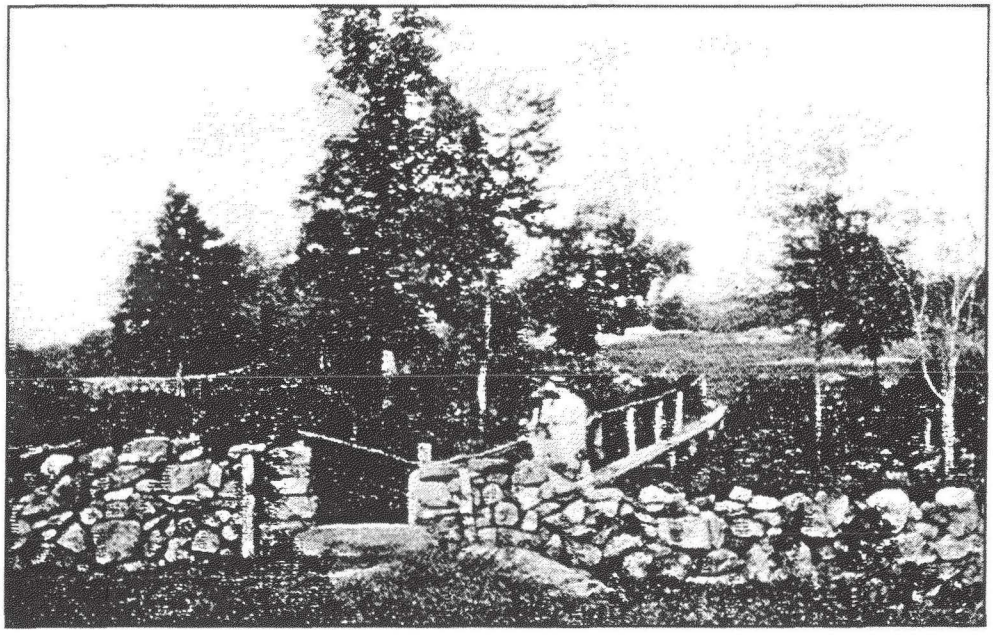


Figure 129: Fishing bridge, after 1896.

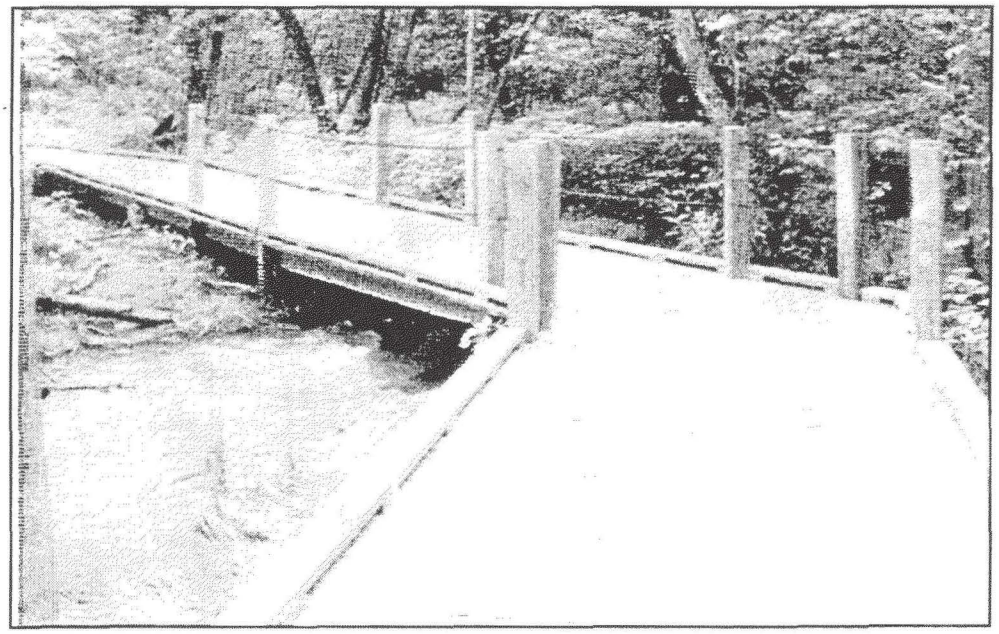


Figure 130: Proposed style for bridge rehabilitation.

Figure 131: Path around the pond, 1995.

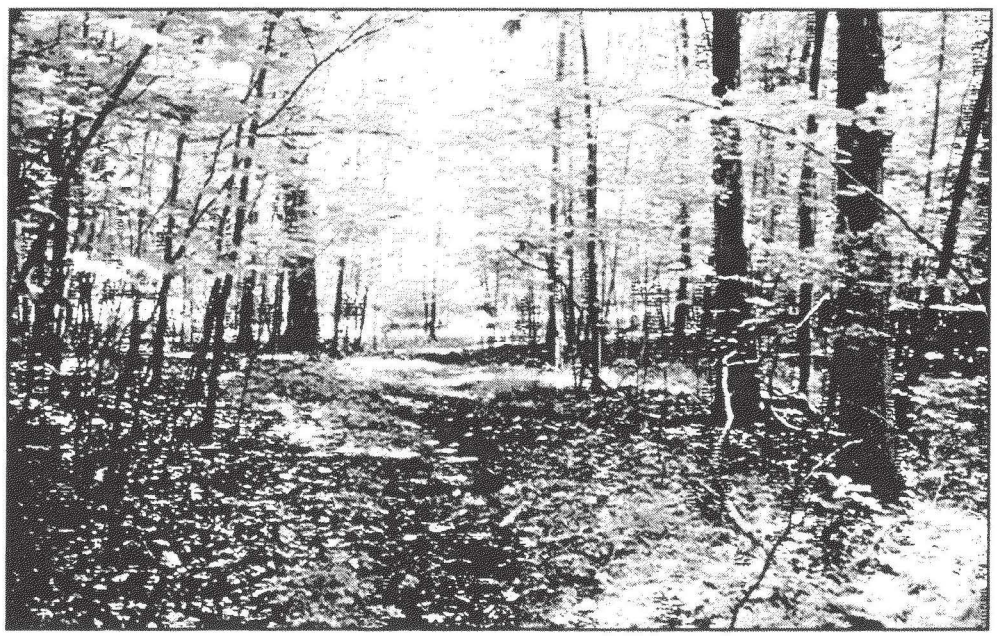


Figure 132: Wagon Road, 1995.

■ **Rehabilitate Stone Causeway** **Priority One**

In order to respect site archaeology and natural resource value, this portion of the path should be disturbed as little as possible. Rehabilitation of this section would require that the remains of the stone causeway be fitted with a boardwalk for stable footing. This would require the cutting of any trees that present an obstacle to passage. However, as stumps would not be ground out, it can be expected that maintenance would be required to remove sprouts as they occur. This landscape treatment task relates to the park-wide task of unifying the pedestrian pathway system (Figures 133 & 134).

■ **Develop Typical Bogwalks for Wet Areas** **Priority One**

Weir family photographs document the unadorned bridge-like fixtures used for dry passage over narrow wet areas. These seasonally wet areas persist on the property and traveling from west to east requires several crossings. Small "bridges" similar to the ones used by the Weir family are in common use elsewhere in the National Park System and would be readily available to Weir Farm for thoughtful placement in the landscape. Known as "bogwalks" these small spans are constructed of white cedar logs, ranging in width from 7-12" and 10-16' in length, are sawn in half and stripped of bark. Notched on the base and set on cross pieces, the logs are bolted together at the center of the span to increase rigidity. Typically two pieces wide, more may be laid side by side if increased width is warranted. This landscape treatment task relates to the park-wide task of unifying the pedestrian pathway system (Figure 135).

Vegetation

■ **Restore Pond View From the Ridgetop** **Priority Two**

Reestablishing the view to the pond from the ridgetop (and Weir Farm painting site #10) will require that trees within 5 feet of the water's edge that have a DBH less than 12" be selectively pruned. Complete removal of the young trees in this zone is not recommended, due to the possibility of resultant erosion. Heavy pruning instead will encourage suckering and reduce the height of the plant to a low enough level to recreate historic sight lines and a filtered view from the ridgetop to the pond surface below. This condition is well documented in Weir's art and in family photographs of the period. This program of pruning and thinning would be best accomplished over a period of three years so as to minimize plant stress and to gauge effectiveness of the program (Figures 136 & 137).

■ **Remove Young Woody Vegetation From Overgrown Meadows** **Priority Three**

Both the "Truant's Meadow" and the "Ridgetop Meadow," open during the 1940's, are in need of rehabilitation due to the growth of woody plant species. A thin growth of grass is still found growing in these areas amidst young trees. Due to the development of neighboring properties just beyond the park boundary, these rehabilitated meadows will need to be of a smaller configuration than what appears in historic aerial photographs. The program of rehabilitating these overgrown meadows will follow the program of action outlined under "Park-Wide Treatment Tasks" earlier in this report. However, it is of special note that the extremely large "wolf" trees, which once defined the edges of these meadows will be retained (Figure 138).

Figure 133: Existing stone causeway, SE of Visitor parking lot, 1995.

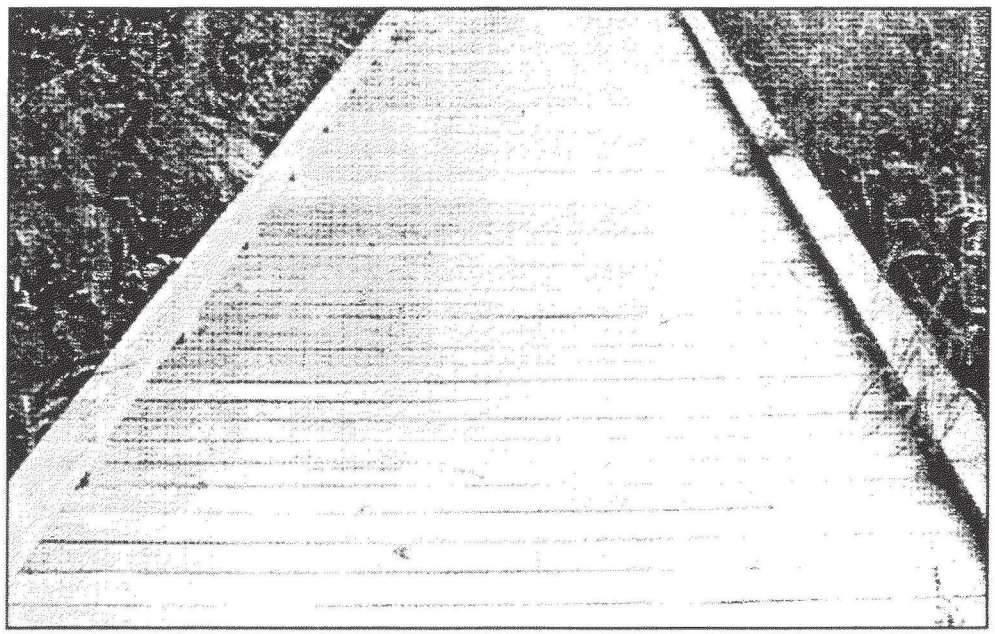


Figure 134: Proposed boardwalk for causeway.

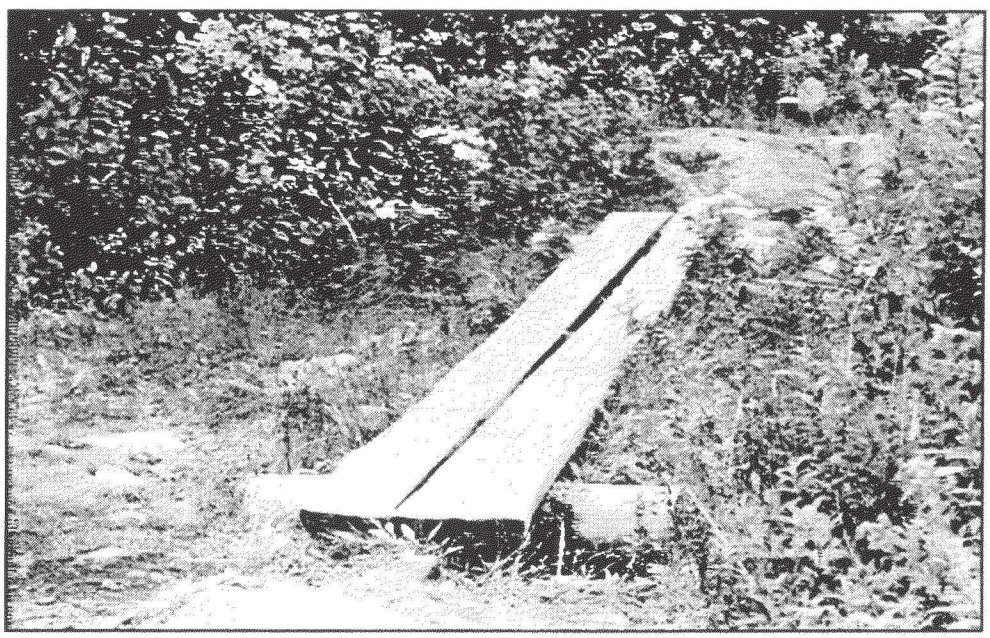


Figure 135: Proposed bogwalk (photo courtesy ACAD).

Figure 136: Existing pond view blocked from the Ridgetop meadow, 1995.

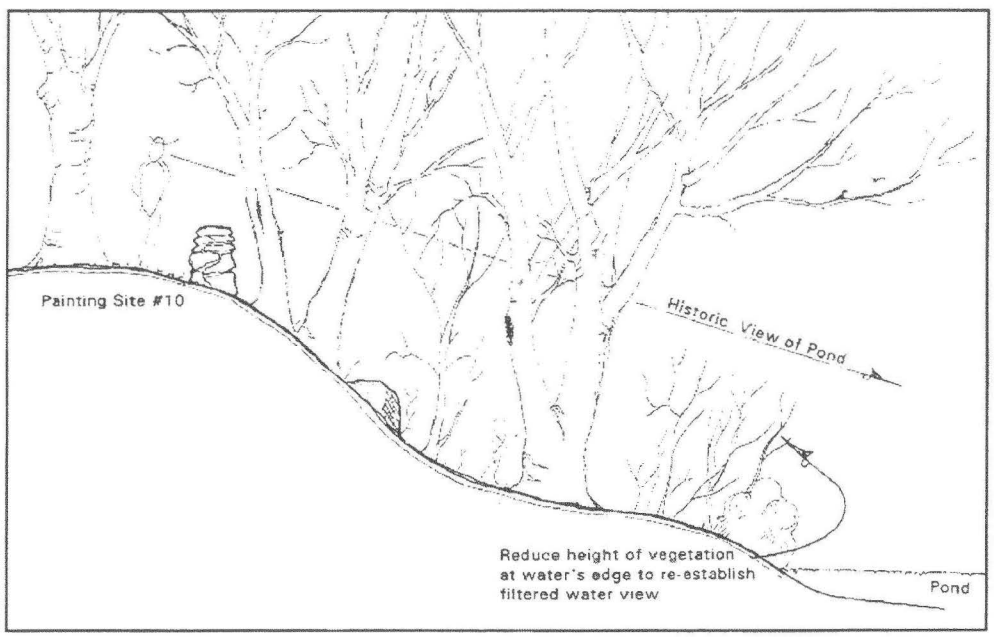


Figure 137: Section from ridgetop to pond showing restored view.

Figure 138: Ridgetop meadow showing remnant of meadow grasses, 1995.

■ **Preserve Specimen Trees and Shrubs** **Priority One**

The Pond and Woodland Area contains hundreds of important specimen trees. The following table focuses on the vegetation bordering Nod Hill Road and within the Caretaker's Domestic Grounds.

Table 3: Treatment of Pond and Woodland Area Vegetation.

#	Plant	Label	Condition / Treatment
PWT 1	Sugar maple	Ac sa	remove deadwood, PI, and seedling apple below; cable leader towards road
PWT 2	Shagbark hickory	Ca ov	remove PI and some stubs
PWT 3	Sugar maple	Ac sa	only stump remaining; encourage smaller sugar maple to north and remove third maple farther north before Carya
PWT 4	Sugar maple	Ac sa	remove deadwood only, important sentinel tree -PROTECT
PWT 5	Sugar maple	Ac sa	replacement tree, minor structural pruning needed
PWT 6	Sassafras	Sa al	seedling tree, remove
PWT 7	Sugar maple	Ac sa	remove seedling trees below; structural prune
PWT 8	Red maple	Ac ru	several cavities present; remove deadwood
PWT 9	Red cedar	Ju vi	leaning over; remove
PWT 10	Scarlet oak	Qu co	structural prune, remove seedling sugar maples below and to south
PWT 11	Red cedar	Ju vi	good condition
PWT 12	Sassafras	Sa al	remove
PWT 13	Apple	Ma sp.	Renovation prune; id variety
PWT 14	Shagbark hickory	Ca ov	remove vines and deadwood
PWT 15	Sugar maple	Ac sa	remove deadwood, monitor hazard towards Caretaker's House
PWT 16	Sugar maple	Ac sa	dieback showing at tip of crown from root damage, remove deadwood
PWT 17	Sugar maple	Ac sa	remove stubbed leader and deadwood; evaluate for long term replacement
PWT 18	Slippery elm	Ul ru	3-leadered; structural prune

#	Plant	Label	Condition / Treatment
PWT 19	Red cedar	Ju vi	remove deadwood & some lower limbs to open up; cable twin leaders to protect from snow-splitting
PWT 20	Sugar maple	Ac sa	structural prune; good condition
PWT 21	Sugar maple	Ac sa	structural prune; remove deadwood; protect from filling over roots; cable twin leaders with weak crotch
PWT 22	American ash	Fr am	dying, REMOVE -Town of Wilton responsibility
PWT 23	Sugar maple	Ac sa	cavity in trunk, protect from further damage
PWT 24	Red maple	Qu ru	lightening strike damage seen in large split in lower 20' of trunk; fungi conk at base; prune stubs and coddle
PWT 25	Sugar maple	Ac sa	structural prune, remove deadwood and bittersweet vines
PWT 26	Sugar maple	Ac sa	remove deadwood and PI
PWT 27	Apple	Ma sp	growing close together with Nyssa seedling; evaluate removal of one or both trees
PWT 28	Black gum	Ny sy	structural prune, remove deadwood and seedling trees below
PWS 1	Common lilac	Sy vu	renovate on three year cycle to reduce height & width, encourage vigorous young growth, and stimulate flowering
PWS 2	Common lilac	Sy vu	3 year renovation cycle to reduce height, encourage vigorous young growth, and stimulate flowering; maintain at 10', prune away from window
PWS 3	Common lilac	Sy vu	3 year renovation cycle to reduce height, encourage vigorous young growth, and stimulate flowering; prune overhanging branches to allow more light down
PWS 4	Deutzia	De sc	renewal prune; thin out older stems and lower height
PWS 5	Common privet	Li am	renovate; thin stems, reduce height and width for sight line along road
PWS 6	Common privet (2)	Li am	renovate; thin stems, reduce height and width
PWS 7	Forsythia	Fo sp.	Maintain at 5' to screen view from parking area; manage width by removing tip-rooted plants

#	Plant	Label	Condition / Treatment
PWS 8	Common privet	Li am	several remnants from former garden; renovate; thin stems, reduce height and width

■ **Restore Planting of Birches on Island** **Priority Three**

Several historic photos indicate that the small island in the pond featured a small rustic summerhouse shelter and was vegetated with birch trees during J. Alden Weir's tenure on the property. Though there is no indication that the island summerhouse survived into the 1940's, it is likely that the ring of birches at the perimeter of the island survived into the historic period. Though no birch trees exist now and the island is covered with woody vegetation, the birches should be replaced after selected existing trees are removed. To support the sites "islandness", semi-submerged shrubby vegetation along the island's edge should also be removed. This work should be timed to coincide with rehabilitation work on the dam (Figure 139).

Water Features

■ **Rehabilitate Pond and Dam** **Priority One**

Recent engineering studies directed at the pond and dam point out the immediate need for the rehabilitation of the dam. The park should plan for the inevitability of this work which will preserve the most important landscape feature of the park's pond and woodland area. While it is premature to specify the details of this work, a few general recommendations are in order.

In order to respect the changes to the dam through the historic period, a rehabilitation of the dam should maintain the arc shaped concrete pool, formed by the construction of the small secondary concrete dam. This dam is probably referred to by Dorothy Weir Young in 1937 when she noted in her notebook, "repaired dam" (WEFA #480). The location of the white quartz (5th stone on the west side of the dam) should be maintained. Finally, should the eventual plans for the repair of the dam call for a "control structure" or inlet on the surface of the pond, it would be prudent to design the placement of this new feature to be hidden by the small island southwest of the dam.

It would also be prudent to develop a dialogue with neighbors regarding issues of water quality. Specifically, the use of fertizilers and their effect on Weir Pond/Norwalk River watershed and the potential problems posed by compromised septic systems are two issues worth discussing with area residents.

■ **Rehabilitate Stone-Lined Water Diversion System** **Priority One**

It is understood that this diversion ditch system was used historically to manage the flow of water into the pond. When it was operational, water could be directed either into the pond or around it. Besides having interpretive value, this interesting feature may once again be used to manage the water level in the pond. In order to do this it will be necessary to clear debris and reset many of the stones (Figure 140).

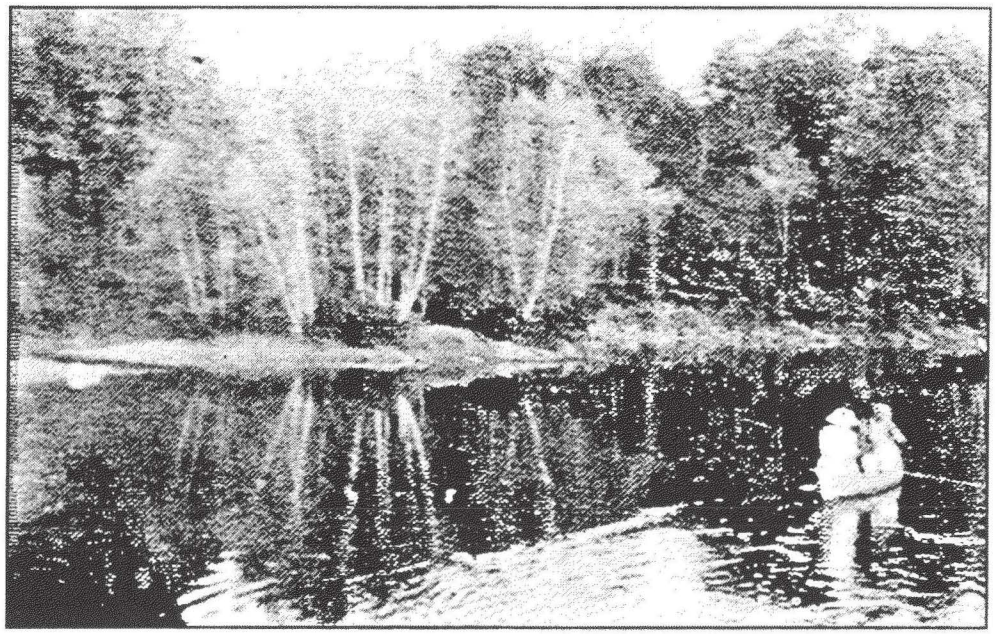


Figure 139: Birch planting on island, ca. 1915.

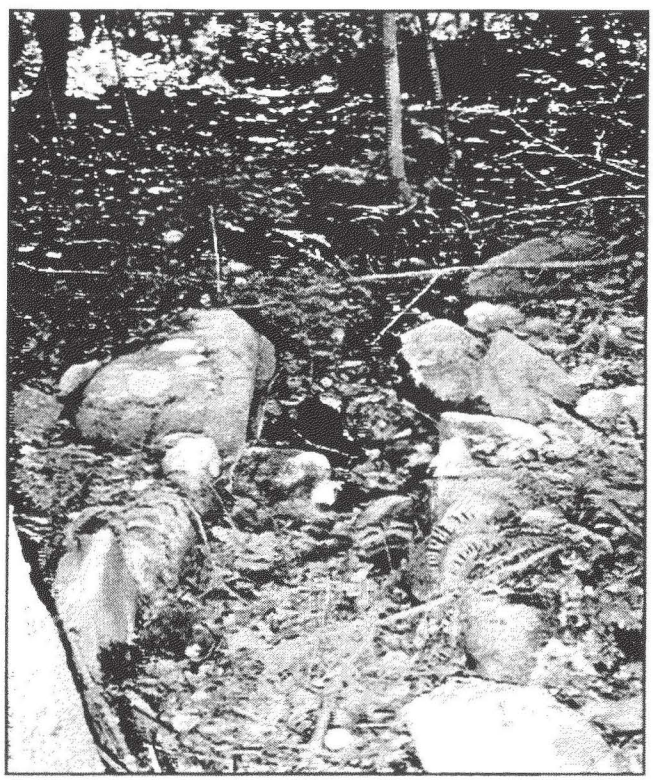


Figure 140: Stone lined water diversion system, 1995.

Small-Scale Features

■ **Preserve Rural Mailboxes** **Priority One**

The rural mailboxes at the intersection of Nod Hill Road and Pelham Lane will not be needed for mail delivery once the current tenants leave the property. However, these prosaic features should be retained in the landscape as a reminder that this landscape was a place of dwelling before it became a national park and available to the public. To help preserve these features, the doors should be screwed or riveted shut.

The contemporary mailbox placed near the Burlingham house by the National Park Service is out of character with the other mailboxes. This situation may be remedied by coating the box with "red-oxide" metal primer and placing it on an unpeeled pole support similar to the mailboxes in place north on Nod Hill Road (Figure 141).

■ **Modify Parking Lot Lighting** **Priority Two**

Contemporary outdoor lighting in the visitor parking lot and at the Burlingham house is out of character with the landscape. This situation may be improved by lowering the height of the fixture by several inches so that the top of the fixture rests at a height just below the nearby stone walls (Figure 142).

■ **Install Septic System Leach Field**

Due to the failure of the original cesspool serving the Burlingham house, a new septic system is required in order to serve the needs of both staff and visitors. After a multi-year planning project considering various alternatives, a site for a septic leaching field has been located and deemed feasible by engineering analysis south of the visitor parking lot off Nod Hill Road. Other than archeological issues related to ground disturbance and excavation, the location of this leach filed will require the removal of many maple tree seedlings that have a DBH of less than 4 inches. Clearing this area of vegetation is in keeping with the overall treatment if the property and will recapture the open qualities of this area as it was c. 1940.

■ **Regrade Percolation/Test Pits** **Priority Two**

Prior to purchase of a key parcel of Weir's former farm for preservation in the mid 1980's, the Pond and Woodland Area had been subdivided and made ready for subsequent sale and development. This work involved testing various areas of the property for adequate soil percolation that would make a septic field possible. While development of new homes on this parcel never came to pass, the mounds of soil and shallow pits created by the percolation tests remain. The existing shallow pits should be filled with the mounds of adjacent soil and regraded to present a naturalistic appearance.

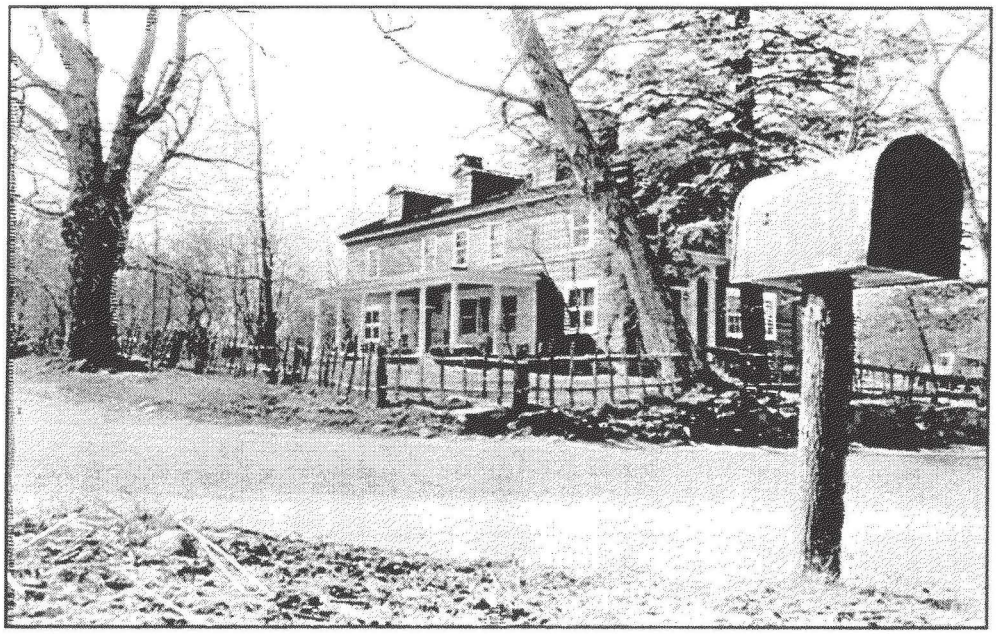


Figure 141: Rural mailbox, 1995.

Figure 142: Parking lot lighting, 1995.

Stabilize and Preserve Specimen Trees and Shrubs **Priority One**

Please refer to Table 3, pg. 227, for treatment recommendations for specimen trees and plantings on the Caretaker's Domestic Grounds.

Renovate Lawn Area **Priority One**

The turf area surrounding the Caretaker's house is typical of lawns requiring a heightened level of turf maintenance. The existing conditions of the lawn grasses in and around the Caretaker's house reflect poor soil chemistry and fertility, resulting in a population of grasses that are not competitive. A high incidence of mosses and broad leaved weeds serve as indicators of these declining conditions. Aspects of renovating lawn areas include monitoring and adjusting soil chemistry through regular soil test. It is also important to monitor for pest, disease and cultural problems, and practice sound preventative maintenance and rehabilitation techniques. Renovation of lawn areas will be coordinated with the park's IMP program

Rehabilitate Caretaker's Garage/Barn **Priority Two**

Per the plan outlined in the GMP/EIS for the site in 1995, the Caretaker's house will be rehabilitated to provide housing for an on-site park ranger. The Caretaker's garage/barn will be rehabilitated and enlarged by building a compatible new addition to serve the needs of a proposed artist-in-residence program. This new addition will be designed to fit within the building envelope of a missing "ell" to the garage that was removed during the 1970's.

Restore Rustic Picket Fencing at Caretaker's Yard **Priority Three**

During the 1940's, picket fencing consistent with fencing at the Weir house marked the border of the Caretaker's yard with Nod Hill Road. Only remnants of this fencing exist today at the Caretaker's yard. This fencing will be restored, concurrent with the restoration of the fencing for the Weir house and barn. This work should be scheduled to be done at the same time that the rustic picket fencing surrounding the Weir dooryard is restored.

Natural and Cultural Resource Compliance

The National Park Service will comply with all applicable laws, regulations and executive orders, prior to implementing the recommendations outlined in this Treatment Plan for Weir Farm National Historic Site.

National Environmental Policy Act (NEPA)

The National Environmental Policy Act (NEPA) of 1969, as amended, states that the federal government must make it possible for the nation to "preserve important historic, cultural, and natural aspects of our national heritage." In accordance with this act, all federal agencies must prepare an environmental impact statement (EIS) for proposed actions and permits that might effect the environment. In the case of the Weir Farm National Historic Site, a combination General Management Plan / Environmental Impact Statement was completed in February of 1995. The following landscape related tasks were identified and their impacts assessed as part of the park's recent EIS.

Landscape Treatment Tasks Identified in the
Weir Farm National Historic Site
General Management Plan / Environmental Impact Statement
February 1995

1. Restoration of Weir complex landscape to reflect conditions extant c. 1940 (p. 39)
2. Rehabilitation of Burlingham complex landscape to retain changes Cora Weir Burlingham made after 1940 (p.39).
3. Restoration of Pond and woodland area landscape to re-establish select farm fields and other missing features that existed c. 1940 (p. 39).
4. Path system expanded and surfaces upgraded to form loop that links key park sites.
5. Provide barrier-free access to buildings and landscape wherever possible without significantly changing the character of the historic building or landscape.
6. Provide vegetative screening of contemporary development at the boundaries of park property.
7. Provide for replacement and upgrade of septic system serving employees and visitors.
8. Stabilize earthen dam associated with the Weir Pond.

State and Local Environmental Permitting Requirements

During the design phase of a particular treatment task's implementation, Weir Farm NHS will contact the State of Connecticut's Public Information and Permitting Office, a clearinghouse for the various state offices, to determine application procedures, especially as they relate to a.) woodland clearance and meadow restoration, b.) dam stabilization, and c.) the installation of boardwalk wetland crossings. Of particular applicability is the Connecticut Inland Wetlands and Watercourses Act, (CGS Section 22A, 36-42). This act requires local municipalities to establish and administer actions involving wetlands alterations, such as work on a dam or pond, or construction or repair of trails in proximity to wetland resources. Both Wilton and Ridgefield have such permit systems in place. In addition to these local permits, the State of Connecticut will require permits for work associated with non-federally regulated dams, such as the one serving the Weir pond.

Section 106 of the National Historic Preservation Act of 1966, as Amended (16 USC 470 et seq.)

Section 106 of the National Historic Preservation Act of 1966, as amended (16 USC 470f), requires that federal agencies having direct or indirect jurisdiction over undertakings take into account the effect of those undertakings on National Register properties and allow the Advisory Council on Historic Preservation an opportunity to comment. In 1995, the NPS, the Council and The National Conference of State Historic Preservation Officers (National Conference) executed a nationwide Programmatic Agreement pursuant to Section 800.13 of the regulations (36 CFR Part 800) implementing Section 106.

The nationwide Programmatic Agreement (PA) provides for a number of programmatic exclusions for actions that are not likely to have an adverse effect on cultural resources. These include describing requirements for park plans to facilitate compliance, and encouraging the development of park and project specific programmatic agreements that may be independent of and supplement the PA. Consistent with the nationwide PA, the park's 1995 General Management Plan/Environmental Impact Statement stipulates that compliance for undertakings relating to the cultural landscape is to be completed after completion of a CLR treatment plan for the site.

In fulfillment of its Section 106 responsibilities under 36 CFR 800 and the 1995 nationwide PA, the NPS has consulted with the Connecticut State Historic Preservation Officer and the Advisory Council to develop a programmatic agreement for the implementation of the undertakings described in this landscape treatment plan. This park specific programmatic agreement is included as Appendix A.

The agreement stipulates that review of this CLR treatment plan by NPS cultural resource specialists satisfies the Section 106 review requirements for undertakings in the plan that are implemented substantively as described unless otherwise specified. The agreement also describes types of undertakings requiring further consultation with the SHPO as well as the consultation process. This includes those undertakings involving ground-disturbing actions. The NPS will retain documentation of all work described that is implemented.

The landscape treatment plan contained within this cultural landscape report was reviewed by the park's Section 106 advisor for archaeology, a professional archeologist at the National Park Service's Boston Support Office. The intent of the review was to identify any proposed treatment actions that may impact archeological resources at the site. The results of this archeological review are summarized in the form of a chart appended to this report that identifies treatment tasks that potentially affect subsurface resources (Appendix B). The chart presents both implementation recommendations that would avoid or reduce effects on resource and compliance issues associated with that task. Of the tasks identified, the rehabilitation of the Weir Pond dam has the greatest potential to disturb subsurface resources. Due to this, this treatment task has been identified for separate review and consultation within the programmatic agreement implementing this CLR.

PROGRAMMATIC AGREEMENT
FOR SECTION 106 COMPLIANCE
AT WEIR FARM NATIONAL HISTORIC SITE
IMPLEMENTATION OF
THE CULTURAL LANDSCAPE REPORT
VOL 2: ANALYSIS AND TREATMENT

WHEREAS,

Weir Farm National Historic Site (Weir Farm NHS) is a unit of the National Park Service (NPS) and manages an ongoing program of treatment of cultural resources, including the rehabilitation and restoration of the cultural landscape of Weir Farm NHS.

The NPS has determined that the individual undertakings described in the "Cultural Landscape Report for Weir Farm National Historic Site," Volume 2: "Analysis and Treatment" (CLR, Vol. 2) may have an effect upon properties included in or eligible for inclusion in the National Register of Historic Places and has consulted with the Advisory Council on Historic Preservation (Council) and the Connecticut State Historic Preservation Officer (SHPO) pursuant to Section 800.13 of the regulations (36 CFR Part 800) implementing Section 106 of the National Historic Preservation Act (16 U.S.C. 470f);

The NPS has determined that the individual undertakings described in the CLR, Vol. 2 will be implemented over an extended period of time, depending upon funding and other factors;

The CLR, Vol. 2 is an implementation plan as defined in NPS Director's Order No. 2.

The NPS, the Council, and The National Conference of State Historic Preservation Officers (National Conference) executed a Programmatic Agreement in 1995 (1995 PA) which still applies; and which encourages the development of park and project specific programmatic agreements that may be independent of and supplement the 1995 PA.

The GMP/EIS stipulates that compliance for undertakings relating to the cultural landscape specified in the plan is to be completed upon completion of a CLR Treatment Plan for the site; and

The towns of Ridgefield and Wilton, Connecticut and the general public have had an opportunity to review and provide their views on the CLR, Vol. 2 and this programmatic agreement;

NOW, THEREFORE,

The NPS, the Council, and the SHPO agree that the rehabilitation and restoration of the cultural landscape at Weir Farm NHS as described in the CLR, Vol. 2 shall be administered in accordance with the following stipulations to satisfy the NPS's Section 106 responsibility for all individual undertakings described in the CLR, Vol. 2.

Stipulations

The NPS will ensure that the following measures are carried out:

A. The National Park Service (NPS) shall rehabilitate and restore the cultural landscape at Weir Farm National Historic Site (NHS) as described in the CLR, Vol. 2 and consistent with the Weir Farm NHS General Management Plan/Environmental Impact Statement (GMP/EIS) approved in 1995.

B. The NPS will ensure that the 1995 PA among the NPS, the Council, and the National Conference is implemented at Weir Farm NHS as it relates to the undertakings encompassed by the CLR, Vol. 2. Review of the CLR, Vol. 2 by NPS cultural resource specialists satisfies the Section 106 review requirements for all undertakings in the plan that meet the conditions of the programmatic exclusions, as defined in Stipulation IV.B of the 1995 PA, provided that the stipulations set forth in Stipulation IV.A are met.

C. For all undertakings in the plan not meeting the definition of programmatic exclusions, as defined by Stipulation IV.B of the 1995 PA, review of the CLR, Vol. 2 by NPS cultural resource specialists satisfies Section 106 review requirements, provided that these undertakings are not covered by Stipulations D and F of this programmatic agreement and are implemented substantively as described in the CLR, Vol. 2.

D. The NPS shall submit 75 percent drawings and specifications to the SHPO for review and comment for all cultural landscape projects which: (1) affect buildings, walks, and engineered structures and (2) require contract documents. Unless the SHPO objects within thirty (30 days), the NPS will be considered to have met its obligations under Section 106. Should the SHPO object and the objection cannot be satisfactorily resolved by the SHPO and the NPS, the NPS will forward all documentation relevant to the disagreement to the Council for review Within thirty (30) days after receipt of all pertinent documentation, the Council shall provide its comments which the NPS will take into account.

E. Archeological resources shall be preserved in place wherever possible as described in the CLR, Vol. 2 and summarized in Appendix B of that document. As described in the CLR, Vol. 2, archeological testing will be undertaken prior to the following work: construction of new paths and path elements; reconstruction of the wagon barn; replacement and planting of trees in new locations; rehabilitation of the pond and dam. All archeological testing shall be reported in accordance with Connecticut State Historic Preservation Office's *Environmental Review Primer for Connecticut's Archeological Resources* (1987) and be submitted to the SHPO for review and comment.

F. An archeological plan of work as it relates to the rehabilitation of the pond and dam shall be developed in consultation with the SHPO and be submitted to the SHPO for review and comment at the time that 75 percent drawings are submitted pursuant to Stipulation D of this agreement. Unless the SHPO objects within thirty (30) days, the NPS shall ensure that the archeological plan of work is implemented.

G. All work not specifically described in the CLR, Vol. 2 or work substantively changed from work described in the CLR, Vol. 2 shall be reviewed within the NPS under the terms of Stipulation IV of the 1995 PA, if applicable, or on a case-by-case basis in accord with 36 CFR 800.4-6.

H. The NPS shall retain documentation of the rehabilitation and restoration work described in the CLR, Vol. 2 as part of the park's permanent project files.

I. The park superintendent and the SHPO will discuss the implementation of the plan when they meet to discuss the compliance process in accord with Stipulation IX of the nationwide 1995 PA. At any time, if revisions are needed, the parties to this agreement will consult in accordance with 36 CFR 800 to make such revisions.

J. Any party to this agreement may terminate it by providing thirty (30) days' notice to the other parties, provided that the parties will consult during the period prior to termination to seek agreement on amendments or other actions that would avoid termination. In the event of termination, the NPS will comply with 36 CFR 800.4 through 800.6 or the nationwide 1995 PA, as applicable, with regard to individual undertakings covered by this Programmatic Agreement.

Execution and implementation of this Programmatic Agreement evidences that the NPS has satisfied its Section 106 responsibilities for all individual undertakings implemented in accordance with the terms of the program.

NATIONAL PARK SERVICE

By:_____ Date:_____

ADVISORY COUNCIL ON HISTORIC PRESERVATION

By:_____ Date:_____

CONNECTICUT STATE HISTORIC PRESERVATION OFFICER

By:_____ Date:_____

Landscape Treatment Task	Basis for Recommendation	Resource Avoidance Recommendation	Archeological Testing or Monitoring Requirement
Unify System of Pedestrian Paths (p. 155)	Treatment task, including the sensitive upgrading of trail surfaces and conditions is specified in the park's GMP. The construction of new path segments require subgrade excavation for adequate drainage.	None	Construction of new pathway segments parallel to Nod Hill Road and installation of stone stairs in 'Truant's Meadow' will require archeological testing.
Recover Historic Woodland Edge and Field Patterns Park-Wide (p. 160)	Treatment task is specified in the park's GMP in order to present the property as it appeared c. 1940.	Trees removed should be flush cut and stumps left in place or ground to a depth not to exceed 3 inches to minimize ground disturbance. Seedbed preparation for meadow grasses will utilize a tine-tooth harrow that will disturb the soil no greater than 2 inches in depth.	None, provided resource avoidance recommendations are followed.
Screen View of Contemporary Development (p. 164)	Treatment task is specified in the park's GMP.	None	Installations of planting in areas identified on the treatment plan will require archeological testing

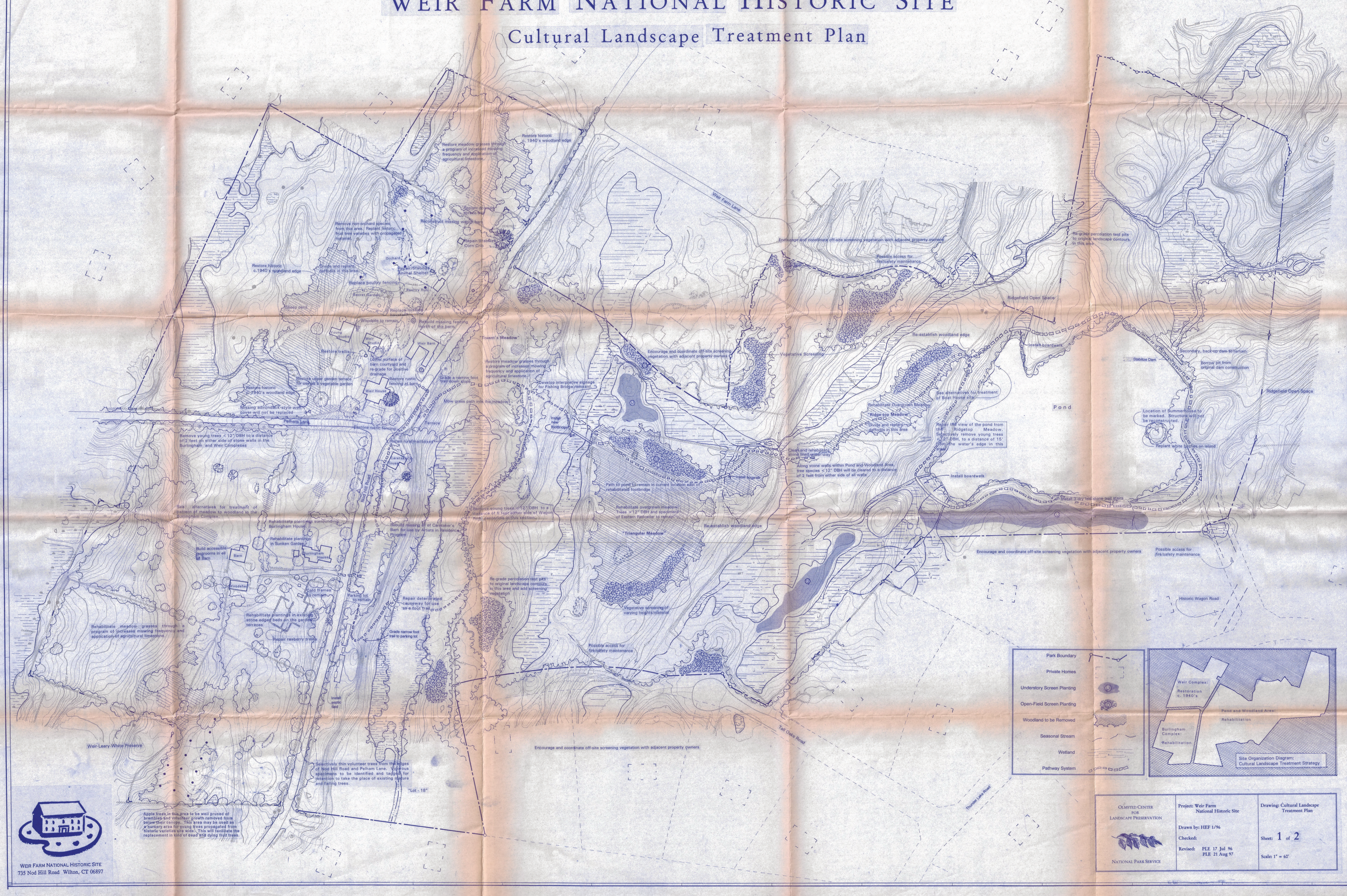
Landscape Treatment Task	Basis for Recommendation	Resource Avoidance Recommendation	Archeological Testing or Monitoring Requirement
Preserve Remnants (p. 169)			
a. Fill dry well with clean sand to stabilize and for safety	Public safety	None	Archeological documentation prior to filling with clean sand
b. Reconstruct wagon barn	Treatment task is consistent with c. 1940 restoration date	None	Archeological testing prior to reconstruction
c. Fill open well with clean sand to stabilize and for safety	Public safety	None	Archeological documentation prior to filling with clean sand.
d. Protect spring box and circular pools from encroaching woody vegetation	Stabiliation/preservation of resource	Flush cut woody vegetation, leave roots in place.	No requirements if avoidance recommendation is followed
e. Protect island summerhouse site. Remove non-historic vegetation from island and replant missing birches.	Treatment task is consistent with c. 1940 restoration date	Flush cut woody vegetation, leave roots in place	Archeological testing prior to replanting birches
f. Mark location of boathouse site for interpretation.	In lieu of reconstruction for public safety concerns.	None	Archeological research of exact location prior to erecting markers.

Landscape Treatment Task	Basis for Recommendation	Resource Avoidance Recommendation	Archeological Testing or Monitoring Requirement
Stabilize Weir Apple Orchard (p. 191)	Treatment task is consistent with c. 1940 restoration date.	Replacement of trees must take place in the exact location of former trees. Location of missing trees will be verified with soil coring tool. Grinding stumps of existing dead trees is acceptable to allow precise replacement of trees. Volunteer trees removed should be flush cut and stumps left in place or ground to a depth not to exceed 3 inches to minimize ground disturbance.	None, provided resource avoidance recommendations are followed.
Preserve Burlingham Driveway (p. 194)	Treatment task is necessary in order to preserve character of the driveway. Addition of small drainage inlet is inconspicuous and will address maintenance concerns	Excavation of small area to install drainage inlet is located in an area of imported fill and will not affect archeological resources.	None
Rehabilitate Webb/'Burlingham Orchard (p. 210)	Treatment task is necessary in order to preserve the orchard as a character-defining feature in the landscape	Replacement of trees must take place in exact location of former trees. Location of missing trees may be verified with soil coring tool. Grinding stumps of existing dead trees is acceptable to allow precise replacement of trees.	None, provided resource avoidance recommendations are followed.

Landscape Treatment Task	Basis for Recommendation	Resource Avoidance Recommendation	Archeological Testing or Monitoring Requirement
Rehabilitate Path Around Pond (p. 213)	Treatment task, including the sensitive upgrading of trail surfaces and conditions are specified in the park's GMP. Installation of stone stairs on awkward cross/slope is needed for safe footing. Placement of boardwalk crossing over wetland area is also needed for adequate footing.	None	Archeological testing will be conducted where ground disturbance is required. Findings either positive or negative that result from this excavation will be reported.
Rehabilitate Stone Causeway (p. 216)	Treatment task, including the sensitive upgrading of trail surfaces and conditions are specified in the park's GMP. The stone causeway which is half submerged will be fitted with a boardwalk for stable footing.	To avoid disturbing the existing stones of the causeway and potentially disrupting archeological resources, the boardwalk should be supported with cribbing placed over the stones rather than pilings penetrating into the causeway.	None, provided avoidance recommendations are followed.
Rehabilitate Pond and Dam (p. 223)	Engineering evaluation of the dam has identified progressive failure and leaking of the dam. Treatment task is identified in the park's GMP. Rehabilitation of the dam is necessary in order to retain this central landscape feature.	Mobilization and staging of earth moving equipment may create soil disturbance beyond immediate work area. Resource avoidance measures will be incorporated into construction documents if feasible.	Testing and monitoring requirements will be developed in conjunction with draft construction documents.

Weir Farm National Historic Site

Cultural Landscape Treatment Plan



Weir Farm National Historic Site
735 Nod Hill Road Wilton, CT 06897

Olmsted Center for Landscape Preservation
National Park Service

Project: Weir Farm National Historic Site

Drawn by: HEF 1/96

Checked:

Revised: PLE 17 Jul 96
PLE 21 Aug 97

Drawing: Cultural Landscape Treatment Plan

Sheet: 1 of 2

Scale: 1" = 60'

Remove non-historic
rry tree

Weir House

and climbing vines

Divide iris and replant

boxwood

remove sassafras

Vegetative screening of
varying heights/materials

Restore meadow grasses
through a program of
increased mowing frequency
and application of agricultural
limestone

Restore historic (ca. 1940's)
woodland edge

Cemetery

Repair/Stabilize

Remove non-orchard species
from this area. Replant
historic fruit tree varieties with
propagated material

Orchard Prospect

Existing woodland edge

Replant downed spruce tree

Divide and replant daffodils
area

lines indicate woodland

Repair/Stabilize
Animal Shelter

Sheep Pens

Restore Historic
woodland edge

Young Studio

Weir Studio

Restore trellis

Replace
missing
haystack

Weir Barn

Hatch lines indicate
woodland to be removed

Existing woodland edge

Toolshed

Mown path to the pond

Restore upper garden terrace
for use as a vegetable garden

Existing woodland edge

Restore rustic fencing at barn

Remove mulberry tree

Crosswalk

Weir House

Stone

Pelham Lane

Burlingham Complex

Caretaker Complex

OLMSTED CENTER FOR LANDSCAPE PRESERVATION NATIONAL PARK SERVICE	**Project:** Weir Farm National Historic Site **Drawn by:** PLE 7/96 **Checked:** **Revised:** PLE 8/97	**Drawing:** Weir Complex Treatment Plam **Sheet:** 2 of 2 **Scale:** 1" = 20'

United States Department Of The Interior

Sources for Exhibits 15, 16, and 17:

- Eastern Topographic Survey 4/15/93 (1' contour)
- Site Reconnaissance by Child Associates, Inc. 5/27/93 5/2/94

Note: All features on Exhibits 15, 16, and 17 that do not appear on the photogrammetric survey prepared by Eastern Topographic were located by field observation not by field survey.

Legend:

Swale

N

SCALED IN FEET

WEIR PRESERVE

Causeway

PELHAM LANE

NOD HILL ROAD

BURLINGHAM BARN

BURLINGHAM HOUSE

WOOD SHED

Sunken Garden

Stone Terrace

Garden Terraces

Cellar Hole

Old Wagon Trail

CARETAKER'S HOUSE

CARETAKER'S GARAGE

Kiln

Well

Pig Pen

YOUNG STUDIO

Stone Dairy

Garden Terraces

POOL SHED

TAPE HOUSE

WEIR STUDIO

WEIR HOUSE

WEIR BARN

Historic Garden

ICE HOUSE

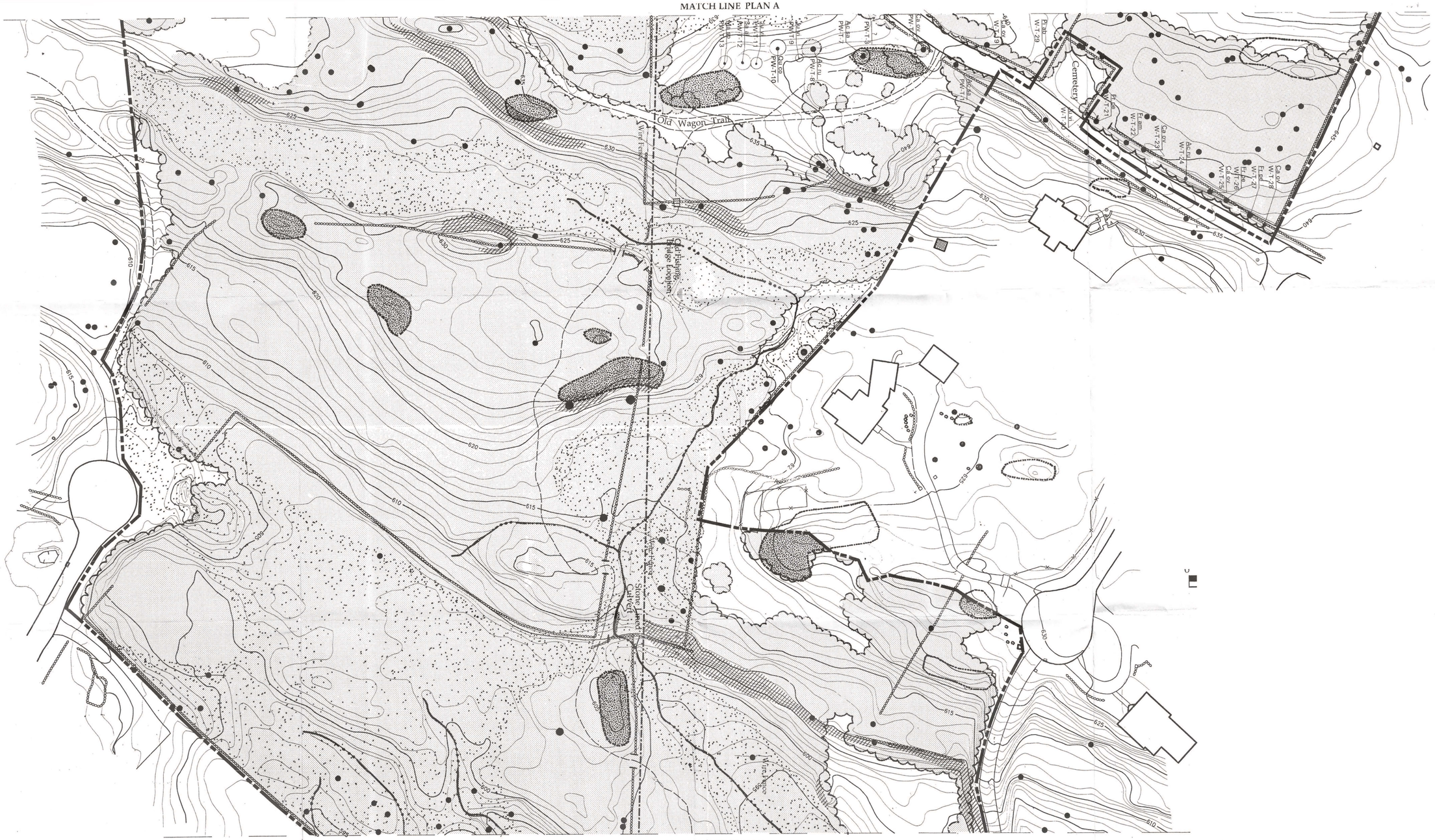
CORN CRIB

Old Wagon Remnants

MATCH LINE PLAN B

EXHIBIT 15

MATCH LINE PLAN A



MATCH LINE PLAN C